

And Unto Dust

for flute, oboe, clarinet, bassoon, horn, violin, viola,
cello, contrabass, piano and electronics

David Vayo

Technical Notes

Each instrument should be amplified with a microphone (for piano, a PZM mic is preferred.) The left-right position of each instrument in the speakers should correspond to its placement onstage.

A sound engineer is required during the performance, to adjust mixer levels and add effects as indicated in the score.

Unless otherwise indicated, all written dynamics in the score should equal the dynamics heard through the speakers, with the understanding that the speakers will add presence. Where dynamics are given in the Sound Tech staff, they indicate the level at which those instruments should be heard in the speakers, regardless of the dynamic in the instruments' staves.

The following effects should be programmed beforehand on one or more digital effects devices connected to the mixer, and added as indicated during the performance:

Echo 1: A single echo, ca 1.2 seconds after the original sound

Echo 2: A series of rapid slapback echoes, each series lasting slightly longer than .5 sec.

Echo 3: A single slapback echo (or possibly two, for added fullness)

Echo 4: A single echo, equal in volume to the original sound, occurring at a time interval of one beat at MM = 72 (approx. .83 sec.)

Echo 5: A series of ca. 8 echoes, with a rate of one echo per .5 second, gradually fading in volume. If available, add some chorus as well.

Reverb 1: Very long, cavernous

Reverb 2: Full, but dissipating completely in ca. 2 seconds

ca. 8 sec. —————— 13-14 sec. ——————

Flute/ Alto Flute

*whisper
Sah Vah Nah
(So Vo No) *p*

Oboe

B♭ Clarinet/ Bass Clarinet

Bassoon

Horn

**rub palms
Violin *mp*

***bow on bridge
Viola *mp*
(>) (x) (x) (x) (x)

Violoncello

Contrabass

Piano

all mics on, no effects active
Sound Tech

vn: *p* vla: *p*

3 $\text{♩} = 60$

Ob.

Cl.

****rub fingers/palms
Bsn. *p* < *mf* *mp* *p* < *mf* *mp* *p* < *mf* *p* < *mf* *mp* *p* < *mf* *mp*

Vn.

Vla.

Snd. *mf/f*
bsn: *mf/f*

* Chant-like whispers. 1-2 syllables per second; avoid a steady rhythm. Choose from given syllables in any order. Use syllables from the second row a little less often than those in the first row. Clarinetist: the "th" sound is hard (as in "thing").

** Rub lower and central parts of palms together in a continuous circular motion, completing each rotation in approximately 2 seconds.

*** Bow directly on bridge to produce unpitched noise. Uneven rhythms, averaging ca. one bow change per second. Accent each note lightly.

**** With hands together as if praying, rub fingers and top part (only) of palms together vertically, alternating the hand that moves up and the one that moves down.

* Bass harmonics: sounding pitches are notated in concert pitch.

** Repeat the arpeggio for the duration of the arrow; each arpeggiation up and down should last 3 to 4 beats.

*** Blow air through horn, articulating each note with a "TFF" consonant.

**** Damp strings with fingers at end closest to keyboard.

18

A. Fl. *p* *mf* unpitched breath sound come sopra

Ob.

Cl.

Bsn.

Hn. *p* *mf* *mp* (TFF...)

Vn.

Vla.

Vc. (8va) senza sord., pizz.

Cb. *mf*

Pno. *p*

* Repeat arpeggio for the duration of the arrow; each arpeggiation up and down should last 2 to 3 beats. Long bowstrokes, change as needed.

21 (8^{va}) ----- (echo added ...)

A. Fl.

Ob.

Cl.

Bsn. *rub palms  rub fingers/palms

Vn.

Vla. pizz.                                         <img alt="hand icon" data-bbox="195 5495

28

(w/o echo)
breath sound

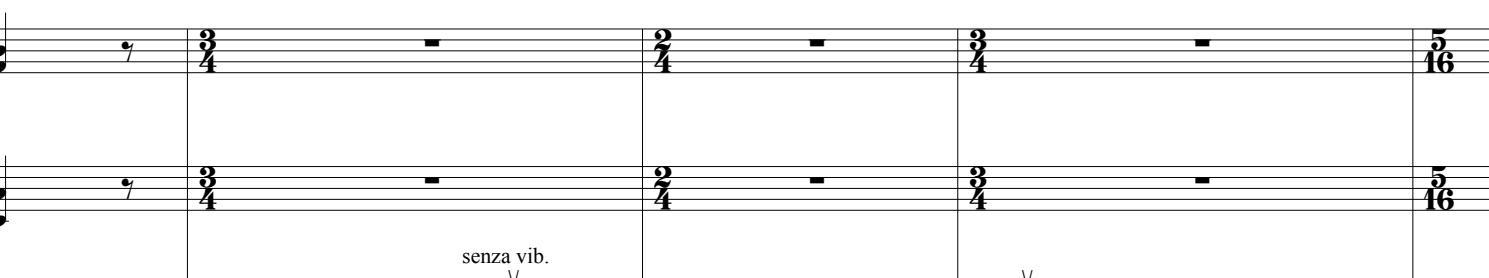
A musical score page showing measures 3 through 8. The score includes parts for A. Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, and Piano. The instrumentation is as follows:

- A. Fl.**: Measures 3-7 play eighth-note patterns. Measure 8 has a fermata over the first measure.
- Ob.**: Measures 3-7 play sustained notes. Measure 8 has a fermata over the first measure.
- Cl.**: Measures 3-7 play sustained notes. Measure 8 has a fermata over the first measure.
- Hn.**: Measures 3-7 play sixteenth-note patterns. Measure 8 has a fermata over the first measure. Includes dynamic markings: p , mf , and pp . Text: "senza sord.", "o → ...", and "stagger bow changes".
- Vn.**: Measures 3-7 play sustained notes. Measure 8 has a fermata over the first measure. Includes dynamic $< p$.
- Vla.**: Measures 3-7 play sustained notes. Measure 8 has a fermata over the first measure. Includes dynamic p .
- Vc.**: Measures 3-7 play sustained notes. Measure 8 has a fermata over the first measure. Includes dynamic p .
- Cb.**: Measures 3-7 play eighth-note patterns. Measure 8 has a fermata over the first measure. Includes dynamic mp .
- Pno.**: Measures 3-7 are silent. Measure 8 has a fermata over the first measure. Includes dynamic p and the instruction "(Rico.)".

The score also features a common time signature throughout, with a key signature of one sharp (F#) and a tempo of 88 BPM.

32

BASS CLARINET

Bs. Cl. 

* Play indicated notes on keyboard with right hand, touching nodes on strings with left hand to produce the harmonics in parentheses.

breath sound

A. Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Pno.

C $\bullet=100$

norm.

A. Fl.

Ob.

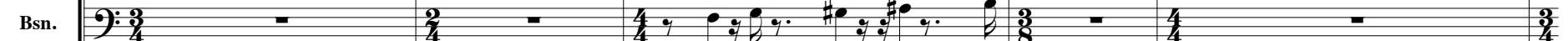
Bs. Cl.

Bsn.

Hn.

46

A. Fl. 

Bsn. 

Vla. 

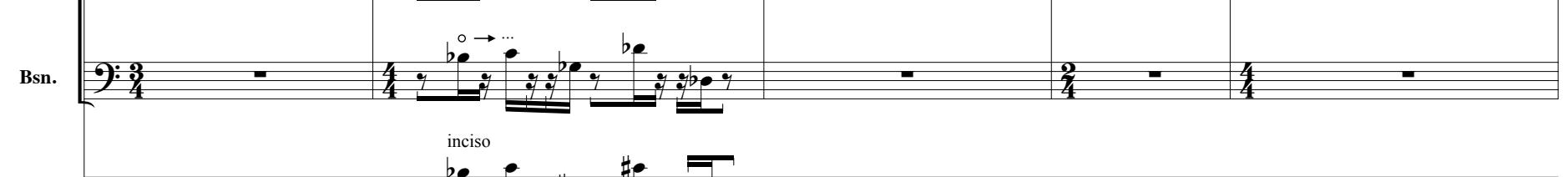
Vc. 

Cb. 

51

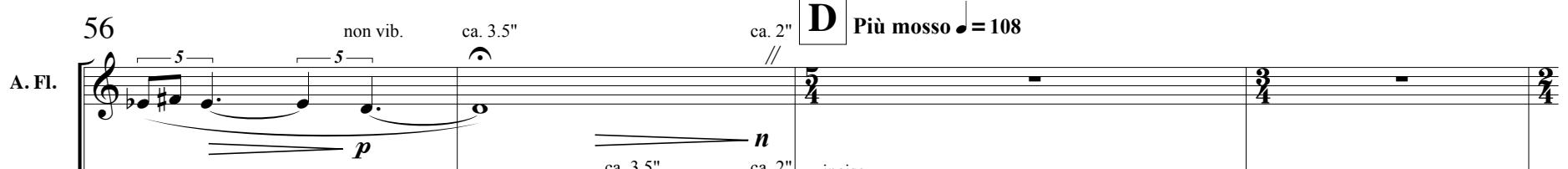
A. Fl. 

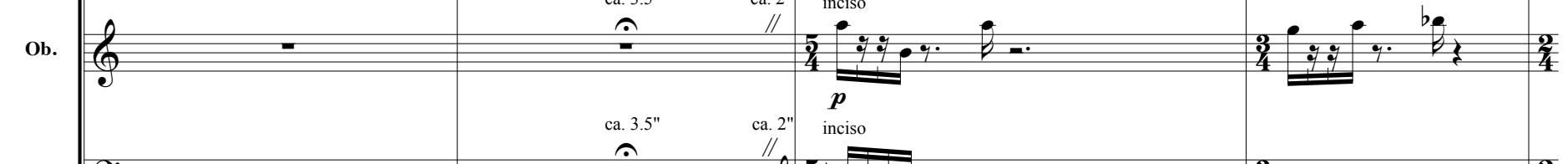
Bs. Cl. 

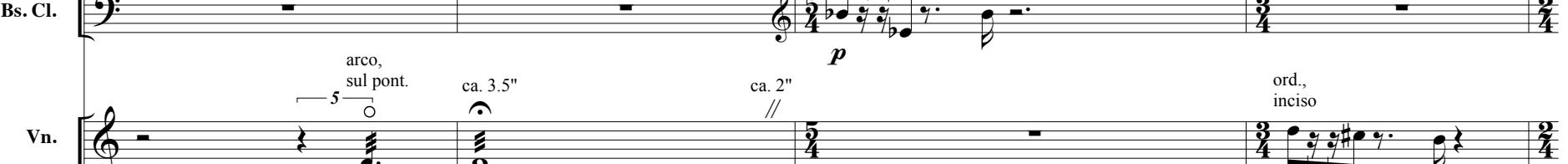
Bsn. 

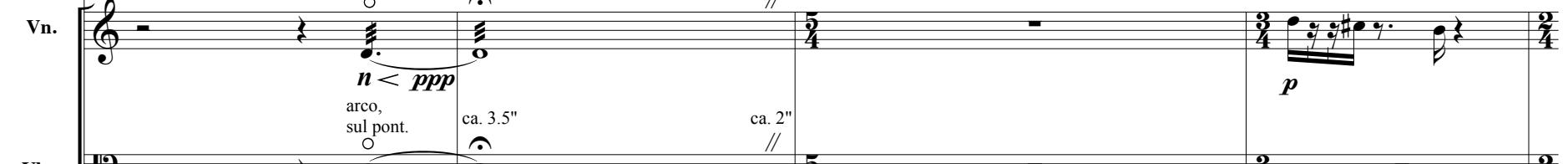
Pno. 

56

A. Fl. 

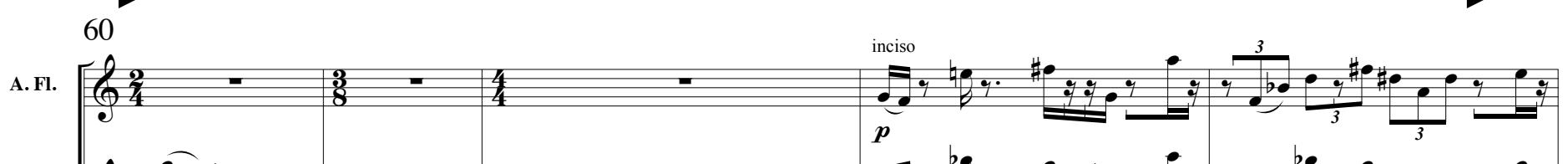
Ob. 

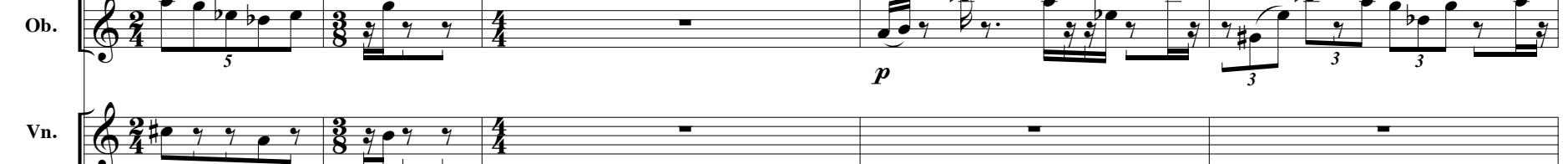
Bs. Cl. 

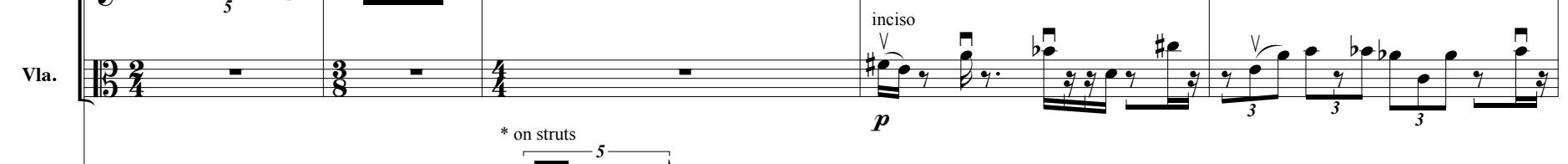
Vn. 

Vla. 

D Più mosso $\text{♩} = 108$

A. Fl. 

Ob. 

Vn. 

Vla. 

Pno. 

* With hands, play on two of the metal struts inside the piano, like beating drums. Choose struts that produce resonant conga-like sounds, one relatively low in pitch and the other relatively high.

65

A. Fl. Ob. Bs. Cl. Vla. Pno. Snd.

key clicks
f poss.

key clicks
f poss.

fl, cl: mp / mf

70

A. Fl.

Bs. Cl.

Vn.

Cb.

Snd.

(w/ echos)

*** (voice)*

mf

* vn, cb: apply Echo 2

vn: *mp*

* vn, cb: apply Echo 2

vn: *mp*

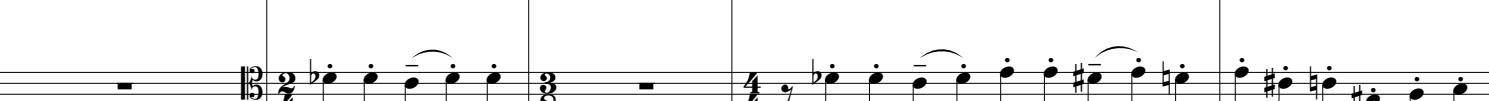
74

E
change to C Fl.

A. Fl. 

Ob. 

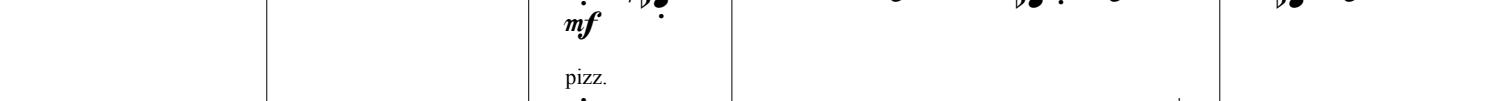
Bs. Cl. 

Bsn. 

Vn. 

Vla. 

Vc. 

Cb. 

* A series of rapid slapback echos, each series lasting slightly longer than 1/2 second.

** Whispered "TS" sound into microphone. It should sound similar to a cymbal being hit with a drumstick.

*** \circ = stress; less than an accent, analogous to a stress on a downbeat.

79

C FLUTE

mf

B♭ CLARINET

mf

Hn.

mf

(on keyboard)

mf

Fl.

Ob.

Cl.

Bsn.

Vla.

Vc.

Cb.

Pno.

Fl.

Cl.

Hn.

Pno.

Snd.

* apply Reverb 1 to all strings

* Very long, cavernous reverb.

86

10

Fl. 5 5 * ca. 4"

Cl. 5 5 ca. 4"

Hn. ca. 4"

Vn. (w/ reverb, no echo) ca. 4" Sah Vah Nah
(So Vo No)

Vla. (w/ reverb) ca. 4" Shah Thah Mah
(Shu Thu Mu)

Vc. (w/ reverb) ca. 4" ***bow on bridge
(>) (>) pp cresc...

Cb. (w/ reverb) arco ca. 4" pp cresc...

Pno. ca. 4"

Snd. (reverb...) ca. 4"

90

breath sound F Più mosso = 116

Fl. p ff

Ob. ****rub palms ff

Cl. pp ff

Bsn. ff

Hn. blow air through horn ff

Vn. (w/o reverb) marcato ff f 3 3

Vla. (w/o reverb) marcato ff f 3 3

Vc. (w/o reverb) marcato ff f 3 3

Cb. ff f 5

Pno. vn, vla voices clearly audible... cl (hand rubbing) clearly audible... rebalance cl/vn/vla

Snd. remove reverb from strings

* ~ = stress; less than an accent, analogous to a stress on a downbeat.

** Chant-like whispers. 1-2 syllables per second; avoid a steady rhythm. Choose from given syllables in any order. Use syllables from the second row a little less often than those in the first row. Violist: the "th" sound is hard (as in "thing").

*** Bow directly on bridge to produce unpitched noise. Uneven rhythms, averaging ca. one bow change per second. Accent each note lightly.

**** Rub lower and central parts of palms together in a continuous circular motion, completing each rotation in approximately 2 seconds.

94

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

97

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

* = stress; less than an accent, analogous to a stress on a downbeat.

101 **G**

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

106

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vc.

Cb.

Pno.

* Pluck string with guitar pick.

110

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

114

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

* Bass harmonics written in concert pitch.

118

Musical score for orchestra, page 5, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vn.), Viola (Vla.), Cello (Cb.), and Double Bass (Cb.). The score shows various melodic and harmonic patterns across the instruments, with dynamic markings like *mf* and *p*, and performance instructions like '5' and 'III...'. Measure 1: Flute has eighth-note pairs; Oboe has a sixteenth-note pattern with *mf*; Clarinet has eighth-note pairs; Bassoon has eighth-note pairs; Horn has eighth-note pairs; Violin has eighth-note pairs; Viola has eighth-note pairs; Cello has eighth-note pairs; Double Bass has eighth-note pairs. Measure 2: Flute rests; Oboe has eighth-note pairs; Clarinet rests; Bassoon has eighth-note pairs; Horn has eighth-note pairs; Violin has eighth-note pairs; Viola has eighth-note pairs; Cello has eighth-note pairs; Double Bass has eighth-note pairs. Measure 3: Flute rests; Oboe has eighth-note pairs; Clarinet rests; Bassoon has eighth-note pairs; Horn has eighth-note pairs; Violin has eighth-note pairs; Viola has eighth-note pairs; Cello has eighth-note pairs; Double Bass has eighth-note pairs. Measure 4: Flute rests; Oboe has eighth-note pairs; Clarinet rests; Bassoon has eighth-note pairs; Horn has eighth-note pairs; Violin has eighth-note pairs; Viola has eighth-note pairs; Cello has eighth-note pairs; Double Bass has eighth-note pairs.

122

change to Alt. Fl.

Fl. 5 5 5 5 7 8 3 4 3 4 7 8 3 4

Ob. 7 8 3 4 7 8 3 4 7 8 3 4

Cl. 5 5 5 5 7 8 3 4 7 8 3 4

Bsn. 7 8 3 4 7 8 3 4 7 8 3 4

Hn. 7 8 3 4 7 8 3 4 7 8 3 4

Vn. 7 8 3 4 7 8 3 4 7 8 3 4

Vla. 7 8 3 4 7 8 3 4 7 8 3 4

Vc. III 7 8 3 4 7 8 3 4 7 8 3 4

Cb. 7 8 3 4 7 8 3 4 7 8 3 4

Pno. 7 8 3 4 7 8 3 4 7 8 3 4

f

senza sord.,
sul tasto
V

p ————— *mf*

senza sord.,
sul tasto
V

p ————— *mf*

arco,
sul tasto
V

p ————— *mf*

127

ALTO FLUTE

A. Fl.

Cl.

Hn.

Vn.

Vla.

Vc.

132

A. Fl.

Cl.

Hn.

Vn.

Vla.

Vc.

137

A. Fl.

Cl.

Hn.

Vn.

Vla.

Vc.

IPiù mosso $\text{♩} = 116$

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Pno.

Snd.

simile

simile

apply reverb I to pno

147

A. Fl.

Ob. *mf*

Cl.

Bsn.

Hn.

Vn.

Vla. *mf*

Vc.

Cb.

Pno.

Snd.

The musical score consists of eight staves. The first four staves (A. Fl., Ob., Cl., Bsn.) are in common time (4/4). The second measure contains a 3/4 section indicated by a bracket under the notes. The third staff (Hn.) starts in common time (4/4) and changes to 2/4 time in the 3/4 section. The fourth staff (Bsn.) starts in common time (4/4) and changes to 2/4 time in the 3/4 section. The fifth staff (Vn.) starts in common time (4/4) and changes to 2/4 time in the 3/4 section. The sixth staff (Vla.) starts in common time (4/4) and changes to 2/4 time in the 3/4 section. The seventh staff (Vc.) starts in common time (4/4) and changes to 2/4 time in the 3/4 section. The eighth staff (Cb.) starts in common time (4/4) and changes to 2/4 time in the 3/4 section. The ninth staff (Pno.) starts in common time (4/4) and changes to 2/4 time in the 3/4 section. The tenth staff (Snd.) starts in common time (4/4) and changes to 2/4 time in the 3/4 section. Measure 4 ends with a forte dynamic (**f**) and a marcato instruction.

remove reverb from piano

* apply Echo 3 to vc, pno

151

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn. simile

Vla.

Vc. simile

Cb. simile

Pno.

This image shows a musical score for orchestra and piano, page 10, measures 1-10. The score includes parts for Alto Flute (A. Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vn.), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and Piano (Pno.). The piano part is at the bottom. The score consists of ten staves of music, each with a different instrument's name above it. The instruments play various notes and rests, with some dynamics like *mp* (mezzo-forte) indicated. The piano part has more complex rhythms, including eighth-note patterns and sixteenth-note figures. Measures 1-4 show mostly eighth-note patterns. Measure 5 begins with a dynamic *mp*. Measures 6-10 show more complex rhythmic patterns, particularly in the piano and cello parts, with some measures featuring sixteenth-note figures and others featuring eighth-note patterns. The strings (Vn., Vla., Vc., Cb.) provide harmonic support, while the woodwinds (A. Fl., Ob., Cl., Bsn., Hn.) provide melodic lines. The piano part is prominent throughout, providing harmonic support and rhythmic drive.

* A single slapback echo (or possibly two, for added fullness).

change to C Fl.

155

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

Snd.

remove slapback from vc, pno

* add reverb II to pno

* Reverb II should be shorter than Reverb I, dissipating within ca. 2 seconds.

159

C FLUTE

Fl.

Ob. *mp*

Cl. *f*

Bsn. *<f* *mp* *f*

Hn.

Vn. *f*

Vla. *f*

Vc.

Cb. *f*

Pno.

Snd.

remove Reverb II from pno

164

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

K ♩ = 60

170 ♫

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

* Repeat bracketed figure for the duration of the arrow. Vary the figure's duration ad lib. within the range of 1 to 2 seconds.

** Arpeggiate harmonics continuously on the G string for the duration of the arrow. Vary speed ad lib., averaging about 2 seconds to arpeggiate up and back down. Also vary shape of arpeggio ad lib., for example:



*** Repeat bracketed figure constantly for the duration of the arrow. Vary the figure's speed ad lib., from 1.2 seconds for the entire figure at the slowest to .6 seconds at the quickest.

**** Diminuendo the overall dynamic level (continuing to observe the individual decrescendi on each figure) until the beginning of the figure is played **mf**.

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

* substitute figures



* Occasionally substitute one of the given figures for the original figure.

176

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

179

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

182

185

change to Alt. Fl.

L

Fl. >pp mp pp

Ob. /mp /mp /mp mf mp

Cl. pp mp /mp pp ppp ** voice only, whisper

Bsn. /mp /mp mp

Hn. put horn down

Vn. n III mp p

Vla. II p

Vc. III p

Pno. 10:6 10:6 * vary speed p Leo ...

* Repeat the bracketed figure at ca. .8 sec. per repetition, with occasional quicker repetitions.

** Sustain the whispered sounds; vary rhythms, averaging ca. 3 notes per $\frac{4}{4}$ bar. Do not accent attacks; the expression should be gentle.

188

* voice only, whisper

Musical score for orchestra and piano, page 10, measures 11-12.

Measure 11:

- Ob.**: Dynamics *ppp*, two eighth-note strokes on the first and second beats of the bar.
- Cl.**: Dynamics *p*.
- Bsn.**: Dynamics *ppp*.
- Vn.**: Sixteenth-note patterns. The first six notes are grouped by a bracket with a '3' above it. The next six notes are grouped by a bracket with a '3' above it.
- Vla.**: Sixteenth-note patterns. The first six notes are grouped by a bracket with a '3' above it. The next six notes are grouped by a bracket with a '3' above it.
- Vc.**: Sixteenth-note patterns. The first six notes are grouped by a bracket with a '3' below it. The next six notes are grouped by a bracket with a '3' below it.
- Pno.**: Three measures of sustained notes followed by a dynamic instruction: "repetitions a bit quicker".

Measure 12:

- Ob.**: Dynamics *p*.
- Cl.**: Dynamics *p*.
- Bsn.**: Dynamics *p*.
- Vn.**: Sixteenth-note patterns. The first six notes are grouped by a bracket with a '3' above it. The next six notes are grouped by a bracket with a '3' above it.
- Vla.**: Sixteenth-note patterns. The first six notes are grouped by a bracket with a '3' above it. The next six notes are grouped by a bracket with a '3' above it.
- Vc.**: Sixteenth-note patterns. The first six notes are grouped by a bracket with a '3' below it. The next six notes are grouped by a bracket with a '3' below it.
- Pno.**: Three measures of sustained notes followed by a dynamic instruction: "slower again".

191

1

ALTO FLUTE

change to
C Fl.

A. Fl. C Fl.

Ob. non vib.

Cl.

Bsn. $\ll mp$

Hn. whisper:

Vn. Vocal senza vib., sul tasto

Vn. whisper:

Vla. 5 3

Vc. 5 3

Cb. III (♯)

Pno. 7

* Sustain the whispered sounds; vary rhythms, averaging ca. 3 notes per $\frac{4}{4}$ bar. Do not accent attacks; the expression should be gentle.

Ob.

Cl.

Bsn.

Hn. *mp pp pp mp pp pp*

Vn. Vocal *pp*

Vla. *p < f* con sord.

Vc. *pp mp pp mp pp*

Pno. *press keys down silently p < f*

Snd. *apply Reverb 2 to vla apply Reverb 2 to fl*

* Scrape thick end of guitar pick rapidly on windings of strings in the area indicated by the x, to produce a shrieking sound that resonates due to the LH keys being pressed down. Hold the pick in place at the end of the scrape so the scraped strings don't continue ringing.

199

C FLUTE jet whistle rapid key noise

Fl. $\text{p} \text{f}$ pp mf

Ob.

Cl.

Bsn.

Hn. mp pp pp mp pp pp

Vn. ord., con sord.

Vla. pp mf

Vc. pp mp pp pp mp

Cb. *drum fingers senza arco pp mf

Pno.

Snd.

remove Reverb 2 from vla remove Reverb 2 from fl

change to Alt. Fl.

202

Ob. pp n

Cl. pp n

Bsn. pp n

Hn. mp pp pp p

Vla. pp pp mp pp pp p

Vc. pp pp pp p

con sord.

* Drum two fingers of each hand rapidly on body of the instrument. Let the hands be independent of each other.

205

M Più mosso $\text{♩} = 69$
ALTO FLUTE

28

A. Fl.

Cl.

Bsn.

Hn. *n* pick up horn

Vla.

Vc.

211

A. Fl.

Cl.

Bsn.

Hn.

Vla.

Vc.

Snd.

* apply Echo 4 to vc

* A single echo, equal in volume to original sound, at a time interval of one beat of $\text{♩} = 72$ (.83 sec.)

N

• = 52

216

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

Measure 1: A. Fl., Ob., Cl., Bsn. (measures 1-2), Hn. (measures 1-2), Vn. (measures 1-2), Vla. (measures 1-2), Vc. (measures 1-2), Cb. (measures 1-2), Pno. (measures 1-2)

Measure 2: A. Fl., Ob., Cl., Bsn. (measures 1-2), Hn. (measures 1-2), Vn. (measures 1-2), Vla. (measures 1-2), Vc. (measures 1-2), Cb. (measures 1-2), Pno. (measures 1-2)

Measure 3: A. Fl., Ob., Cl., Bsn. (measures 1-2), Hn. (measures 1-2), Vn. (measures 1-2), Vla. (measures 1-2), Vc. (measures 1-2), Cb. (measures 1-2), Pno. (measures 1-2)

Measure 4: A. Fl., Ob., Cl., Bsn. (measures 1-2), Hn. (measures 1-2), Vn. (measures 1-2), Vla. (measures 1-2), Vc. (measures 1-2), Cb. (measures 1-2), Pno. (measures 1-2)

Measure 5: A. Fl., Ob., Cl., Bsn. (measures 1-2), Hn. (measures 1-2), Vn. (measures 1-2), Vla. (measures 1-2), Vc. (measures 1-2), Cb. (measures 1-2), Pno. (measures 1-2)

Measure 6: A. Fl., Ob., Cl., Bsn. (measures 1-2), Hn. (measures 1-2), Vn. (measures 1-2), Vla. (measures 1-2), Vc. (measures 1-2), Cb. (measures 1-2), Pno. (measures 1-2)

Measure 7: A. Fl., Ob., Cl., Bsn. (measures 1-2), Hn. (measures 1-2), Vn. (measures 1-2), Vla. (measures 1-2), Vc. (measures 1-2), Cb. (measures 1-2), Pno. (measures 1-2)

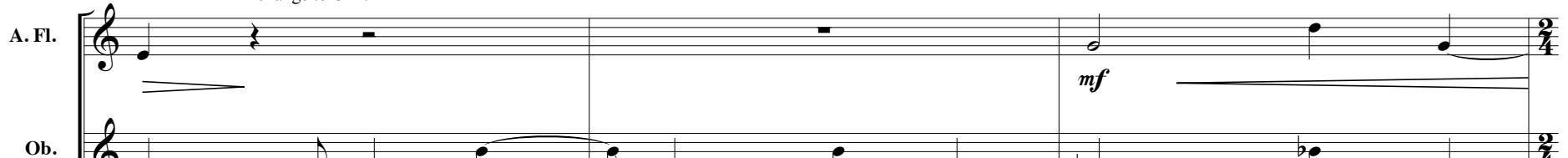
Measure 8: A. Fl., Ob., Cl., Bsn. (measures 1-2), Hn. (measures 1-2), Vn. (measures 1-2), Vla. (measures 1-2), Vc. (measures 1-2), Cb. (measures 1-2), Pno. (measures 1-2)

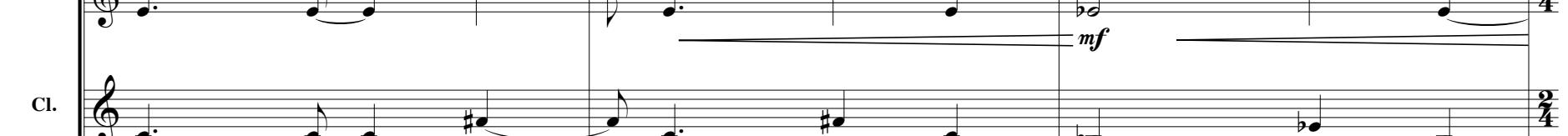
A musical score for orchestra and piano. The score consists of eight staves. From top to bottom:
1. A. Fl. (Alto Flute) in G major, treble clef, quarter note = 220.
2. Ob. (Oboe) in G major, treble clef.
3. Cl. (Clarinet) in G major, treble clef.
4. Bsn. (Bassoon) in F major, bass clef.
5. Hn. (Horn) in F major, bass clef.
6. Vn. (Violin) in G major, treble clef.
7. Vla. (Viola) in G major, treble clef.
8. Vc. (Cello) in C major, bass clef.
9. Cb. (Double Bass) in C major, bass clef.
10. Pno. (Piano) in G major, bass clef.
The score shows various musical markings: dynamic signs like \dagger , \ddagger , $\#$, \flat ; articulation marks like \circlearrowright , \circlearrowleft , \circlearrowup , \circlearrowdown ; and performance instructions like "3", "II", "I", "8va", and "Rit.".

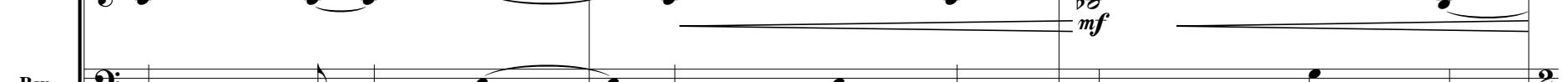
223

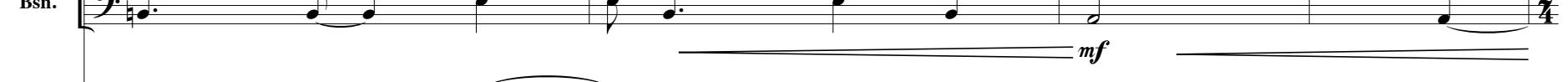
change to C Fl.

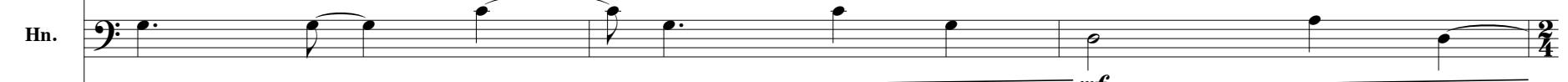
C FLUTE

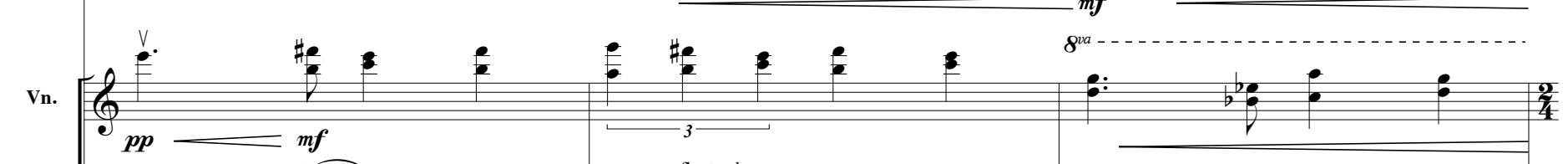
A. Fl. 

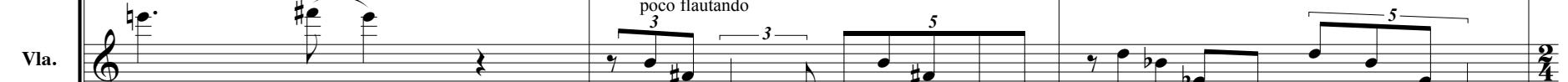
Ob. 

Cl. 

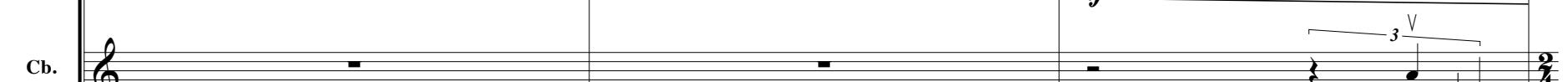
Bsn. 

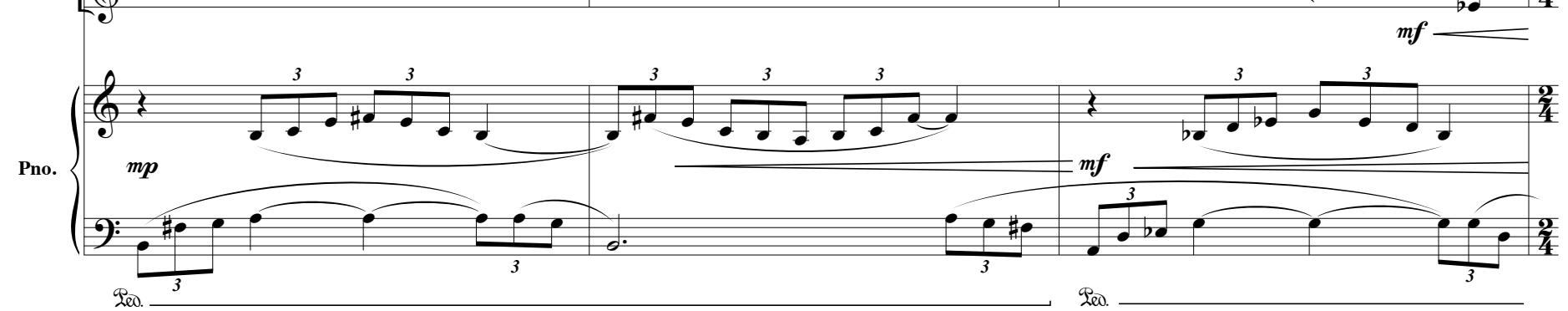
Hn. 

Vn. 

Vla. 

Vc. 

Cb. 

Pno. 

Ré. _____

226 *rit.*

ca. 5"

O ♩ = 60

Fl. 10

Ob.

Cl. 6

Bsn.

Hn.

Vn.

Vla. 3 3

Vc. 3 3

Cb. 3 3

Pno. 3 3

Snd. 3 3

ff > mf ca. 5"

(8va) - - - - -

ca. 5"

ff > mf ca. 4.5"

ff > p ca. 4.5"

ff > p ca. 4.5"

ff > p ca. 4.5"

grad. accel. speed of repeated figure

mf

ff > 8vb

echo off vc

229

Fl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{8}$

Ob. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{8}$

Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{8}$

Bsn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{8}$

Hn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{8}$

Vn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{8}$

Vla. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{8}$

Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{8}$

Cb. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{8}$

Pno. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{8}$

(8^{va}) -

(ord.) grad. ----- to ----- sul tasto

(ord.) grad. ----- to ----- sul tasto

(ord.) grad. ----- to ----- sul tasto

(8^{vb}) -----

Rd. ----- Rd. -----

233 con sord.

IV -----

Vn. $\frac{8}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ (IV . . .) $\frac{3}{8}$

Vla. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Vc. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Cb. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Pno. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

$\frac{p}{}$

238

Vn. (vib. ord.) gradually ----- to senza vib.

Vla. (vib. ord.) gradually ----- to senza vib.

Vc. (vib. ord.) gradually ----- to senza vib.

Cb.

Pno. (p)

243

Vn. *mp*

Vla. *n*

Vc. *n*

Cb. *n*

Pno.

Snd.

* apply Echo 5 to cl, vla, vc grad. apply Echo 5 to vn . . .

247

Cl. **P** **

Vn. *** simile (con sord.) **** flautando

Vla. con sord.

Vc. *mp*

Snd.

() . . . fully applied apply Echo 5 to pno, cb

* Ca. 8 diminishing echos at a rate of about 2 echoes per second. If possible include some chorus as well.

** Improvise continuous, smoothly flowing lines using the notes indicated in any order, occasionally adding the note in parentheses. Free rhythms averaging ca. 3 notes per second.

*** Continue improvising in similar style, occasionally adding the note in parentheses.

**** Using flautando bowing for softly separated notes, play continuous, primarily scalar passages moving from the top to the bottom of the indicated scale and back up, over and over. Free parlando rhythms, averaging 2 to 4 notes per beat.

Musical score page 250. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vn.), Viola (Vla.), Cello (Vc.), and Piano (Pno.). The score is in common time (indicated by '4') throughout the measures shown. Measure 1: Flute, Oboe, Clarinet, Bassoon, and Horn play sustained notes. Measure 2: Measures 3-4: Measures 5-6: Measures 7-8: Measures 9-10: Measures 11-12: Measures 13-14: Measures 15-16: Measures 17-18: Measures 19-20: Measures 21-22: Measures 23-24: Measures 25-26: Measures 27-28: Measures 29-30: Measures 31-32: Measures 33-34: Measures 35-36: Measures 37-38: Measures 39-40: Measures 41-42: Measures 43-44: Measures 45-46: Measures 47-48: Measures 49-50: Measures 51-52: Measures 53-54: Measures 55-56: Measures 57-58: Measures 59-60: Measures 61-62: Measures 63-64: Measures 65-66: Measures 67-68: Measures 69-70: Measures 71-72: Measures 73-74: Measures 75-76: Measures 77-78: Measures 79-80: Measures 81-82: Measures 83-84: Measures 85-86: Measures 87-88: Measures 89-90: Measures 91-92: Measures 93-94: Measures 95-96: Measures 97-98: Measures 99-100: Measures 101-102: Measures 103-104: Measures 105-106: Measures 107-108: Measures 109-110: Measures 111-112: Measures 113-114: Measures 115-116: Measures 117-118: Measures 119-120: Measures 121-122: Measures 123-124: Measures 125-126: Measures 127-128: Measures 129-130: Measures 131-132: Measures 133-134: Measures 135-136: Measures 137-138: Measures 139-140: Measures 141-142: Measures 143-144: Measures 145-146: Measures 147-148: Measures 149-150: Measures 151-152: Measures 153-154: Measures 155-156: Measures 157-158: Measures 159-160: Measures 161-162: Measures 163-164: Measures 165-166: Measures 167-168: Measures 169-170: Measures 171-172: Measures 173-174: Measures 175-176: Measures 177-178: Measures 179-180: Measures 181-182: Measures 183-184: Measures 185-186: Measures 187-188: Measures 189-190: Measures 191-192: Measures 193-194: Measures 195-196: Measures 197-198: Measures 199-200: Measures 201-202: Measures 203-204: Measures 205-206: Measures 207-208: Measures 209-210: Measures 211-212: Measures 213-214: Measures 215-216: Measures 217-218: Measures 219-220: Measures 221-222: Measures 223-224: Measures 225-226: Measures 227-228: Measures 229-230: Measures 231-232: Measures 233-234: Measures 235-236: Measures 237-238: Measures 239-240: Measures 241-242: Measures 243-244: Measures 245-246: Measures 247-248: Measures 249-250: Measures 251-252: Measures 253-254: Measures 255-256: Measures 257-258: Measures 259-260: Measures 261-262: Measures 263-264: Measures 265-266: Measures 267-268: Measures 269-270: Measures 271-272: Measures 273-274: Measures 275-276: Measures 277-278: Measures 279-280: Measures 281-282: Measures 283-284: Measures 285-286: Measures 287-288: Measures 289-290: Measures 291-292: Measures 293-294: Measures 295-296: Measures 297-298: Measures 299-300: Measures 301-302: Measures 303-304: Measures 305-306: Measures 307-308: Measures 309-310: Measures 311-312: Measures 313-314: Measures 315-316: Measures 317-318: Measures 319-320: Measures 321-322: Measures 323-324: Measures 325-326: Measures 327-328: Measures 329-330: Measures 331-332: Measures 333-334: Measures 335-336: Measures 337-338: Measures 339-340: Measures 341-342: Measures 343-344: Measures 345-346: Measures 347-348: Measures 349-350: Measures 351-352: Measures 353-354: Measures 355-356: Measures 357-358: Measures 359-360: Measures 361-362: Measures 363-364: Measures 365-366: Measures 367-368: Measures 369-370: Measures 371-372: Measures 373-374: Measures 375-376: Measures 377-378: Measures 379-380: Measures 381-382: Measures 383-384: Measures 385-386: Measures 387-388: Measures 389-390: Measures 391-392: Measures 393-394: Measures 395-396: Measures 397-398: Measures 399-400: Measures 401-402: Measures 403-404: Measures 405-406: Measures 407-408: Measures 409-410: Measures 411-412: Measures 413-414: Measures 415-416: Measures 417-418: Measures 419-420: Measures 421-422: Measures 423-424: Measures 425-426: Measures 427-428: Measures 429-430: Measures 431-432: Measures 433-434: Measures 435-436: Measures 437-438: Measures 439-440: Measures 441-442: Measures 443-444: Measures 445-446: Measures 447-448: Measures 449-450: Measures 451-452: Measures 453-454: Measures 455-456: Measures 457-458: Measures 459-460: Measures 461-462: Measures 463-464: Measures 465-466: Measures 467-468: Measures 469-470: Measures 471-472: Measures 473-474: Measures 475-476: Measures 477-478: Measures 479-479: Measures 480-480:

Musical score page 253. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vn.), Viola (Vla.), Cello (Vc.), and Piano (Pno.). The piano part is bracketed together. The score consists of two systems of music. The first system ends with a repeat sign and a double bar line. The second system begins with a repeat sign and continues with a melodic line for Flute, Ob., Bsn., and Hn. The Vn., Vla., and Vc. parts are held by black bars. The Pno. part is also held by a black bar. The Vc. part features sixteenth-note patterns with grace notes and slurs. Measure numbers 253 and 254 are indicated above the staves.

* Freely improvise on the given notes in any order, occasionally adding the individual notes in parentheses and fragments of the scale in parentheses. Floating, rubato rhythms, hands independent of each other; ca. 5-8 notes per measure in each hand.

256

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

Snd.

here to end:
subtly vary number and balance of echos . . .

* Improvise freely on the given harmonics in any order, playing mostly the five notes from C to G# while occasionally using those in parentheses. Leisurely, flowing rhythms, 5-7 notes per measure.

259

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

262

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

265

Ob.

Cl.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

268

Musical score for measures 268-39. The score includes parts for Oboe, Clarinet, Bassoon, Horn, Violin, Cello, Double Bass, and Piano. Measure 268 starts with a dynamic *mp*. Measures 269-39 show sustained notes and rhythmic patterns on various instruments.

271

Musical score for measures 271-39. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, Double Bass, and Piano. Measure 271 features vocalizations with lyrics in boxes: "Law Thaw Naw" (Maw Faw Waw) for Oboe, "Wu Fu Mu" (Nu Thu Lu) for Clarinet, "Nah Chah Mah Sah" (Shah Lah Jah) for Bassoon, and "Lo Sho Jo Mo" (So No Cho) for Horn. Measures 272-39 show rhythmic patterns and dynamics *p*.

* Chant-like whispering, ca. 2-4 syllables per measure, free rhythms. Choose from given syllables in any order. Use syllables from the second row a little less often than those in the first row.

** Chant-like whispering, ca. 9-10 syllables per measure, free rhythms. Choose from given syllables in any order. Use syllables from the second row a little less often than those in the first row.

275

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

278

Fl. → $\frac{3}{4}$

Ob. → $\frac{3}{4}$

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

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

Hn. → $\frac{3}{4}$

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

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

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

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

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

Master gains
completely down

Bloomington, IL/Fort Worth, TX/
Phoenixville, PA
April-July 2014