

Alexander Wu  
October 2024  
Concert Score

# Countdown

for ensemble  
duration: 10'

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# Countdown

Concert Score

Alexander Wu

duration: 10'

## Instrumentation

Flute

Oboe

Clarinet in B♭

Alto Saxophone (Walkie-Talkie [w/ aluminum foil and another receiving walkie-talkie behind the audience])

Bassoon (Ratchet, Walkie-Talkie [w/ aluminum foil and another receiving walkie-talkie behind the audience])

## Percussion

- Vibraphone (prepared w/ aluminum foil)
- 2 Crotalines (E and G♯ both in the low octave)
  - Use a thick bass bow with high tension for bowing
- 3 Tom-Toms (high, medium, low)
- 2 Snare Drums, tuned relatively high
  - With a set of variously-sized keys
  - One of them should be flipped (used as a resonator for crotalines)
  - The unflipped one is referred to as S.D.1 in the score, the flipped one S.D.2
- Crash Cymbal (placed on a trap table with felt-lined top)
- Triangle
- Temple Bowl (medium pitch)

Harp

Piano (w/ metal guitar slide, bar magnets, 2 heavy books, cloth, aluminum foil, elbow)

Violin 1

Violin 2

Viola

Violoncello (w/ a chopstick)

Double Bass (w/ a chopstick)

## Program Note

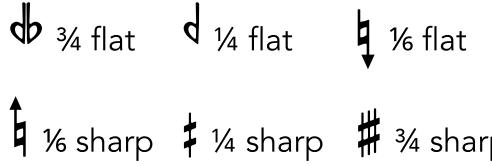
When I was seven or eight, sleep terrified me. It was not the darkness or the silence—throughout the night, a searchlight whose origin I could never figure out kept a corner of my room well-lit, and frogs croaked loudly in the pond nearby while trucks chugged down the surrounding mountains. What I found increasingly unbearable was the utter boredom, to an extent that I had never experienced before and have rarely experienced since. I would count sheep and superstitiously skip numbers I did not like, but I soon realized there were too many inauspicious numbers to keep track of. I would make up stories to tell myself, until they started to invade my memory, becoming as believable—and thus as tedious—as the searchlight, the frogs, and the trucks. When I was at my wits' end, I would then start a countdown, gauging the odds of the world ending coinciding with my countdown reaching zero, trying to savor every insipid sensation as a potential last sight, sound, and thought.

## Technical Notes

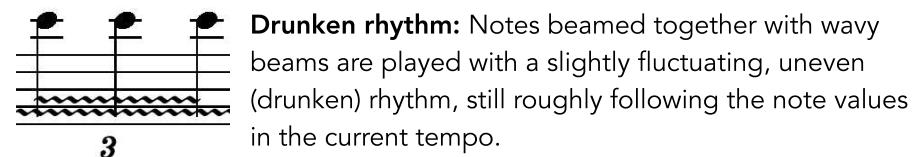
**Preparations that should be done before the piece starts are in text boxes.**

All instructions are also included in the score and parts. Preparations that should be done before the piece starts are included as boxed texts.

### Microtonal accidentals used in this piece



### General



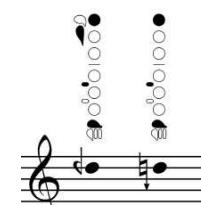
### Flute

tongue ram  
(finger B,  
sounding C)

**Tongue ram:** Finger the top note, and the pitch will be a major seventh lower.



### Microtones:



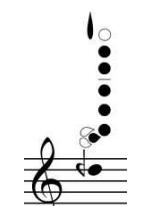
### Oboe

slap  
(sounding G)

**Slap tongue:** Soft and percussive, sounding different than fingered.

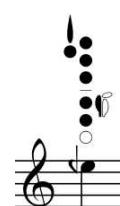


### Microtone:



### Clarinet

#### Microtone (transposed):



## Technical Notes (continued)

### Walkie-Talkies (Sax. & Bsn.)

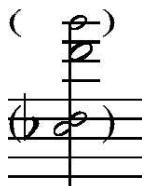
#### Before the piece begins:

1. Place two walkie-talkies behind the audience and set them to receiving channels 1 and 2 respectively (or any two channels that are not busy in the area). Turn the volume all the way up.
2. The saxophone and bassoon players should each have a walkie-talkie turned on and set to sending signal in channels 1 and 2 respectively. They should also have access to a piece of aluminum foil each used to make ASMR noise into the walkie-talkie.

### Ratchet (Bsn.)

To make the ratchet softer, slow down the cranking, lower the ratchet, turn it away from the audience, or use a combination of the above; and vice versa.

### Bassoon



**Multiphonics:** Use the standard fingering for the unbracketed note, combined with weak air and lip pressure (similar to the pressure you would use to play the fundamental register). This will produce the bracketed multiphonic notes.



**Berio tremolos:** Tremolos between two registers. The intended result is not clean, but a sound full of overtones, synthesizing the harmonic characters of the two notes. Berio tremolos are always performed with fluttertonguing in this piece to further reinforce the chaotic mixing of overtones.

### Percussion

#### Before the piece begins:

1. Place a new piece of aluminum foil between the bars and the resonators, covering C5 to D6 (the range it covers could be larger, but this is the range of notes used in this piece).
2. Place a crash cymbal on a trap table with felt-lined top. The desired sound is crisp and non-sustaining.
3. Flip one of the snare drums.
4. Both snare drums should have snare on.

**Crotales** are either struck or bowed. They are always used with a snare drum.

When struck, a cross notehead indicates hovering over the flipped snare drum (S.D.2) to produce feedback between the crotale and the snare. If the cross notehead is tied to a rest, let the feedback fade into nothing or until the next note.

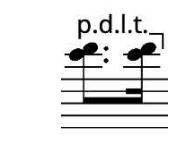
When bowed, the crotale is placed on the edge of the unflipped snare drum (S.D.1), and the drum should have a set of variously-sized keys placed on it. The desired sound is noisy and full of high overtones. For better results, use a thick bass bow with high tension.

**Snare drum pitch bend** can be achieved by pressing fingers against the drumhead and moving them between rim and center. To lower the pitch, move from center to rim. The snare should be turned off for this effect.

### Harp



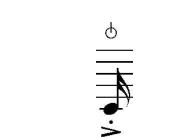
**Sons xylophoniques:** The diamond notes in the bottom staff indicate the strings to mute at the soundboard, the notes in the top staff indicate the strings to pluck normally. This will produce a muted, "wooden" sound.



**Près de la table:** Play close to the soundboard.



**Tuning key slide:** Moving the metal part of a tuning key (or a spoon if it is equally/more effective) up or down the string to produce a sliding sound, similar to the bottle neck on the guitar.



**Bartok pizz:** Let the finger snap from the lower end of the string onto the soundboard.

### Piano

#### Before the piece begins:

1. Make sure you have easy access to the metal guitar slide during the piece.
2. A large piece of aluminum foil should be left near the piano so that the alto saxophone player can cover the bass strings with it in m. 98.
3. Prepare the piano as follows:

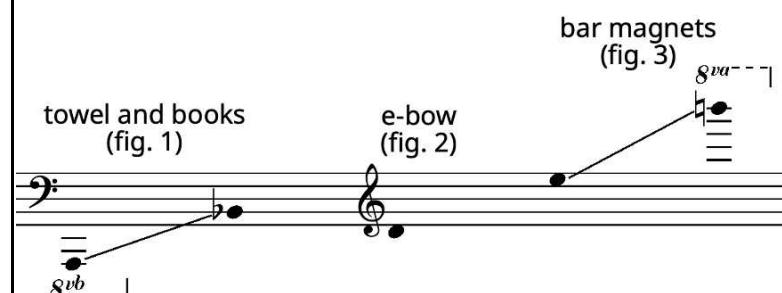


Fig. 1: Place a towel and two medium-sized books on the bass strings. The desired sound should still be pitched but without much sustain or resonance.



Fig. 2: Place e-bow on D4 and turn it on to harmonic mode (switch to the right). **Always place e-bow as close to the damper as possible for quick activation of the sound.**



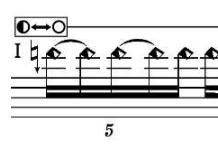
Fig. 3: Place bar magnets in a row close to the bridge (but leave a slight gap), covering notes from E5 to B7.

Additional instructions with images are included in the music of the part.

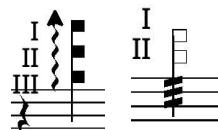
### Strings

#### Before the piece begins:

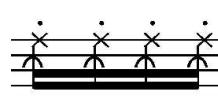
1. The bass player should place a chopstick between strings I and II on the fingerboard and set extension to C#.
2. The cello player should have access to a chopstick, to be placed between strings I and II on the fingerboard later.



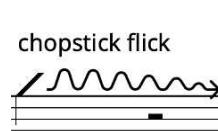
(Violins only) Finger the written notes on the indicated string, and vary left hand pressure to produce an arbitrary mix of harmonics and half harmonics.



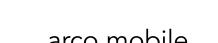
Mute the indicated strings with left hand.



Behind the bridge, play the string corresponding to the written pitch.



(Cello and bass only) Flick the chopstick placed between strings I and II on the fingerboard. Let it bounce against the fingerboard indefinitely.



(Bass only) Slightly vary bow pressure while varying the bow position (anywhere between s.p. and s.t.) to produce a wide range of timbres.

## Concert Score

## Countdown

Alexander Wu

*J = 54*

Flute      *ppp*

Oboe      *ppp*

Clarinet in B $\flat$       *ppp*

Walkie-Talkie  
(Alto Saxophone)      (hold speak button, make ASMR noise with aluminum foil)

Walkie-Talkie  
(Bassoon)      aluminum foil ASMR

Vibraphone  
med. hard timpani mallets      speak button *p*

Percussion      *pp warm and mellow*

xylo.      xylo.      xylo.

Harp      *pp* diamond notes indicate strings to mute      p.d.l.t.      p.d.l.t.

Piano      place e-bow on D4; turn it on to harmonic mode (switch to the right); follow pedal instructions precisely especially when the e-bow is used (e-bow will not sustain without pedal)      *ppp*      senza ped.

*J = 54*  
vary l.h. pressure to produce a mix of harmonics and half harmonics

Violin 1      *ppp*      5      5      5

Violin 2      *ppp*      vary l.h. pressure to produce a mix of harmonics and half harmonics

Viola      pizz., strum like a guitar, s.p., mute strings w/ l.h.      I      II      III      5

Violoncello      (behind the bridge)      legno      I      jeté      *p*      jeté      5      5

Double Bass      *ppp*      arco, m.s.p., mute strings w/ l.h. (barely above bridge, high and unstable pitch)      I      chopstick flick (always l.v. w/ chopstick flick)      II      arco, m.s.p., mute strings w/ l.h.      II

Fl.

Ob.

Cl.

W-T  
(Alto Sax.)

W-T  
(Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

3

*pp*

(stop aluminum foil ASMR,  
release speak button)

(turn on speak button)

To Ratchet

(spoken)

5

6

7

*p* very close to the mic

Ratchet

To Walkie-Talkie

*p* soft but abrupt

Med Tom

Low Tom

(rim click)

(grace notes always  
on the beat)

take tuning key

*p* tuning key slide

lightly strike  
piano metal frame  
w/ metal guitar slide

*p*

(activate e-bow by depressing pedal;  
e-bow should sound an octave higher than written)

*p.d.l.t.*

*p*

(slowly depressing pedal) fully depressed

5

5

*pp*

*pp*

(behind the bridge)  
arco

I

*pp* 5

(behind the bridge)  
arco

*pp* 5

arcos, m.s.p.,  
mute strings w/ l.h.

I

chopstick flick

*p*

*ppp* 3

6

**9**

Fl.

Ob.

Cl.

W-T  
(Alto Sax.)  
(aluminum foil)

W-T  
(Bsn.)  
Walkie-Talkie

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**9**

**ppp**

**ppp**

**ppp**

**xylo.**

**pp**  
p.d.l.t.

**ppp**

**ppp**

**(slowly releasing pedal)**

**p**  
(behind the bridge)  
legno

**ppp**

**pizz., strum like a guitar,  
s.p., mute strings w/ l.h.**

**I**  
**II**  
**III**

**ppp**

**arco, m.s.p.,  
mute strings w/ l.h.**

**I**  
**II**

**ppp**

Musical score page 10, measures 10-11. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), W-T Alto Sax (W-T Alto Sax.), W-T Bassoon (W-T Bsn.), Vibraphone (Vibraphone), Percussion (Perc.), Bassoon (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), Double Bass (Db.), and Drums (D.).

Measure 10:

- Flute: 3 eighth-note groups, dynamic *pp*.
- Oboe: 3 eighth-note groups.
- Clarinet: 3 eighth-note groups, dynamic *pp*.
- W-T Alto Sax: Rests.
- W-T Bassoon: Rests.
- Vibraphone: 3 eighth-note groups, dynamic *pp*.
- Percussion: 3 eighth-note groups.
- Bassoon: 3 eighth-note groups, dynamic *p.d.l.t.*
- Piano: Rests.
- Violin 1: 5 eighth-note groups.
- Violin 2: 5 eighth-note groups.
- Cello: *arco*, dynamic *pp*.
- Double Bass: *jeté*.
- Drums: *chopstick flick*.

Measure 11:

- Flute: 3 eighth-note groups.
- Oboe: 3 eighth-note groups.
- Clarinet: 3 eighth-note groups.
- W-T Alto Sax: Rests.
- W-T Bassoon: Rests.
- Vibraphone: 3 eighth-note groups.
- Percussion: 3 eighth-note groups.
- Bassoon: 3 eighth-note groups, dynamic *p.d.l.t.*
- Piano: Rests.
- Violin 1: 5 eighth-note groups.
- Violin 2: 5 eighth-note groups.
- Cello: *jeté*.
- Double Bass: *arco, m.s.p., mute strings w/ l.h.*

12

**14**

Fl. flz. *p but abrupt*

Ob. flz. *p but abrupt*

Cl. flz.

W-T (Alto Sax.) (spoken) To Alto Sax.

W-T (Bsn.) (spoken) To Bsn.

**Triangle** triangle beater *p*

Perc. (Vib.) *pp*

take tuning key *p* tuning key slide

Hp. p.d.l.t.

Pno. (ebow notation omitted henceforth but the sound should come in and out with the pedaling)

Vln. 1 (articulate each note) *p* 5 fully depressed until m.27

Vln. 2 (articulate each note) *pp* *mp*

Vla. (harm. gliss.) *pp* *mp*

Vc. ord. pizz. place chopstick between strings I and II *pp* *mp* chopstick flick

Db. 5 remove chopstick *p* pizz. *p*

arco I (sounding D)

18

Fl.

Ob.

Cl.

W-T  
(Alto Sax.)

W-T  
(Bsn.)

**Crash Cym. (on a trap table)**  
small hard plastic mallets

Perc.  
(Vib.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff abrupt, crisp

8va-----

p

pp

chopstick flick

remove chopstick

place chopstick between strings I and II

**Fl.** flz. **f**

**Ob.** 3 **p** flz. **f**

**Cl.** flz. **p** 3 **f**

**Alto Sax.** 3 **p** flz. **f**

**Bsn.** 3 **p** **f** (w/ weak pressure, finger E5) (finger D5) (cym. bell) **f** (fing. Eb5) (mp)

**Perc.** 3 **p** **f** **p** (cymbal) **f** med. hard timpani mallets **Vib.** **p**

**Hp.** **p** **f** 3 **ff** non dim. 5 **p**

**Pno.** 3 **f** **ff** 3 **ff** non dim. 5 **p** **f** **p**

**Vln. 1** 3 **p** **ff** non dim. 5 **p**

**Vln. 2** 3 **p** **ff** non dim. 5 **p**

**Vla.** pizz. 3 **p** **f** arco 3 **ff** non dim. 5 **p**

**Vc.** pizz. 3 **p** **f** arco 3 **ff** non dim. 5 **p**

**Db.** IV sempre 3 **f** **ff** chopstick flick **f**

Wu, Concert Score

26

Fl. flz. rit.

Ob. flz. non dim.

Cl. flz. non dim.

Alto Sax. To W-T

Bsn. Ratchet p (rim shot) (rim click)

Perc. ff f non cresc. or dim. p sub.

Hp. p.d.l.t. p ff non dim. 3 5

Pno. string glide w/ gtr slide (approx. range) (move gtr slide toward you) "mf" 3 senza ped.

Vln. 1 I sempre rit. ff non dim. 3 5 p s.t.

Vln. 2 ff non dim. 3 5 p s.t.

Vla. ff non dim. 3 5 p s.t. I sempre flaut. s.t. always slide between notes

Vc. ff non dim. 3 5 s.t. p mp cantabile chopstick flick remove chopstick (pizz.)

Db. f pp

**29** **Shadowy** ♩ = 46

Fl.

Ob.

Cl.

W-T  
(Alto Sax.)

Rt.  
(Bsn.)

**Walkie-Talkie**  
(aluminum foil)

To W-T

**Temple Bowl**

Perc.  
(timpani mallets still)

Vib.

tuning key slide

take tuning key

Hp.

Pno.

"mf" sempre

p sempre

**29** **Shadowy** ♩ = 46

Vln. 1  
(p)  
III sempre

Vln. 2  
(p)  
(behind the bridge)  
(still arco)  
II (ord.)  
III

Vla.  
(p)

Vc.

improvise with a mix of fast and slow rhythms, sustained and stacc. articulations on C#3/C#4;  
add downward gliss. ad lib.  
(the passage below is for reference only)

Db.

pp ↔ mp      3      5      3      3

33

Fl. (pp) *p* *pp* (bend) *pp*

Ob. *p* *pp* (bend) *p* *pp* *pp*

Cl. *p* *pp* *p* *pp* *pp*

W-T (Alto Sax.)

**Walkie-Talkie**  
(aluminum foil)

W-T (Bsn.)

Perc.

Hp.

Pno. replace ebow on C4 *p* (slowly depressing pedal) fully depressed until m. 56

Vln. 1

Vln. 2

Vla. *O--O*

Vc. *3*

Db.

37

Fl.

Ob.

Cl.

W-T  
(Alto Sax.)

W-T  
(Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

39

(spoken) *mp*

*t t t t t t* To Rt.

*pp*

xylo. *p*

place finger as close to bridge as possible  
finger mute *p* *8va]*

(drunken rhythm)  
*pizz.* *p* *5* *7*  
(drunken rhythm)  
*pizz.* *p* *6* *5*

*s.t.* → *s.p.*

*p* (without pause) I sounding G#\*

*pp*

*p*

\* The C# played with harmonic pressure should produce the 17th partial, a concert G#6. Because it is such a high partial, the resultant sound will mostly consist of a weak, muffled thud with only a shadow of the harmonic.

43

Fl.

Ob.

Cl.

W-T  
(Alto Sax.)

Rt.  
(Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Flute, Oboe, Clarinet, Alto Saxophone (W-T), Bassoon (Rt.), Percussion, Horn, Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass parts are shown. The score includes dynamic markings like **fff poss.**, **p poss.**, **ppp (subtone)**, **To Alto Sax.**, **Ratchet crank very slowly**, **p poss.**, **(loco) finger mute**, **8va**, **drunken rhythm**, **ord. pizz.**, **f poss.**, **p poss.**, **arco s.t.**, **pp**, **(s.p.) → s.t.**, and performance instructions like **(in time)** and **(behind the bridge pizz.)**.

49

Fl.

Ob.

Cl.

Alto Sax.

Rt. (Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**Alto Sax.**

*ppp (subtone)*

To Bsn.

*xylo.*

*finger mute*

*f poss.*

*p*

*quietly remove ebow first, then slowly release pedal*

*(s.t.)* → *s.p.*

*(s.t.)* → *s.p.*

55

Fl.

Ob.

Cl.

(smorzando)

poco

(smorzando)

poco

Rt. (Bsn.)

Perc.

Hp.

Pno.

quietly place ebow on E4  
(do not depress pedal yet)

Vln. 1

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

Vln. 2

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

Vla.

s.t. → ord.

(behind the bridge)  
legno jeté

poco

jeté

arco ord.

Vc.

set extension to E;  
place chopstick between I and II

Db.

arco, m.s.p.,  
mute strings w/ l.h.

I

II

ppp

**58**

Fl.

Ob.

Cl. (the slightest accent) 5 5 (pp)

Alto Sax. 5 (the slightest accent) 5 5 (smorzando)

Bsn. Bsn. pp

Perc. xylo. ppp xylo. xylo.

Hp. pp p.d.l.t. p.d.l.t.

Pno. pp

Vln. 1 (drunken eighth notes uncoordinated w/ Vln. 2 except for downbeats strum like a guitar) 58 (mute strings w/ l.h.) I II III f p f p

Vln. 2 8 notes per bar with drunken rhythm uncoordinated w/ Vln. 1 except for downbeats strum like a guitar (mute strings w/ l.h.) I II III f p f p

Vla. p pp

Vc. (do not slide between notes)

D. b. pp

60 (the slightest accent)

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Perc. (hover over S.D. [flipped] and let snare ring) **Crotales**

Hp. xylo. p.d.l.t.

Pno. strike metal frame w/ guitar slide **mf**

Vln. 1 (in time) arco (sounding E)

Vln. 2 (in time) arco (sounding B)

Vla. **p** **pp**

Vc. **pp**

D. chopstick flick **f**

63

Fl. (pp) 3/4

Ob. 3/4

Cl. 3/4 (pp)

Alto Sax. 3/4 (pp)

Bsn. 3/4 (pp) 5

Perc. 3/4

Hp. xylo. p.d.l.t. 3/4

Pno. 3/4 pp 3/8

Vln. 1 (sounding G#) 3/4

Vln. 2 (sounding G#) 3/4

Vla. 3/4 3

Vc. 3/4 (sounding E) 3/8

Db. 3/4 pizz. (strum like a guitar)  
mute strings w/ l.h. I II III 3/4 mp 3/8

65

Fl.

Ob.

Cl.

Alto Sax. To W-T

Bsn. To W-T

Perc.

Hp. p.d.l.t. *pp semper*

Piano strike metal frame w/ guitar slide *mf* (*mf*) quietly remove elbow (but keep pedal depressed)

Vln. 1

Vln. 2

Vla.

Vc. *pp semper*

Db. chopstick flick *pp semper* remove chopstick *f*

**70**

Fl.

Ob.

Cl.

W-T  
(Alto Sax.)

W-T  
(Bsn.)

Perc.

Hp.

Piano

Flz. *f sub.*

flz. *f sub.*

tttttttt... *p very close to mic*

tttttttt... *p very close to mic*

(leave E on S.D.1 [the unflipped one]) (let G# ring, do not hover over S.D.2) quietly place keychain on S.D.1, take bow

To Ratchet

p.d.l.t. *(pp semper)*

p.d.l.t. *(pp semper)*

*(mf)* *pp*

**70**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

L. L. *(pp semper)*

L. L. *(pp semper)*

place chopstick between strings I and II *(pp semper)*

chopstick flick *f*

Play the following harmonics in any order as fast as possible. All three harmonics produce a D, but in different octaves and with different microtonal inflections. It is okay if harmonics do not fully sound sometimes.

pizz.  
IV III II

*p ↔ mf*

78

Fl.

Ob.

Cl.

W-T  
(Alto Sax.)

Rt.  
(Bsn.)

**Ratchet**

bowed Crot. placed on the rim of S.D.1 (the desired sound is noisy and full of high overtones)

p

To Alto Sax.

Perc.

Hp.

Piano

Vln. 1

Vln. 2

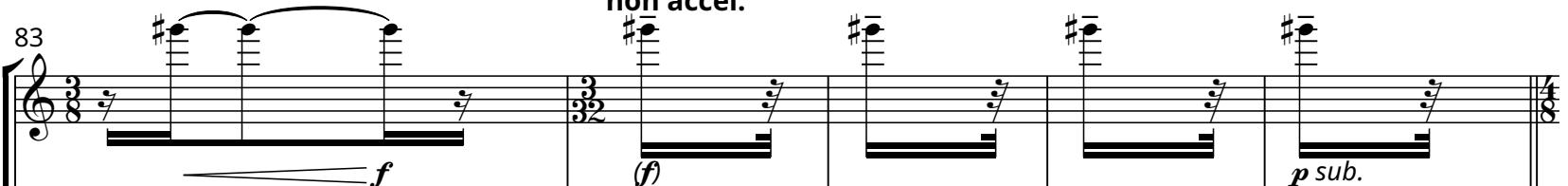
Vla.

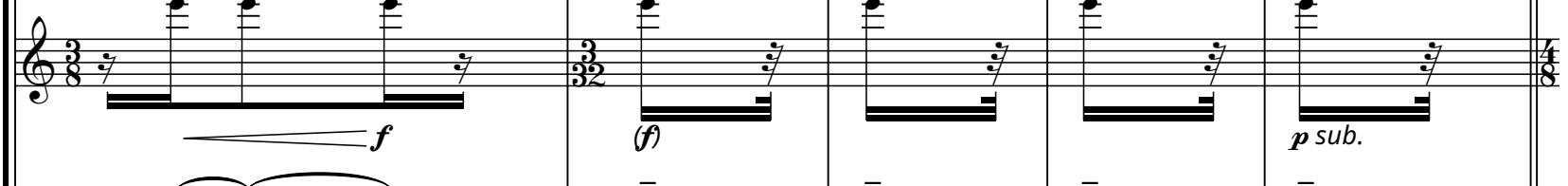
Vc.

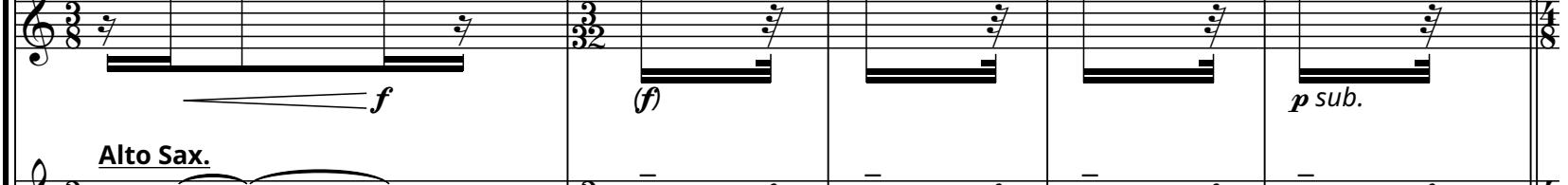
Db.

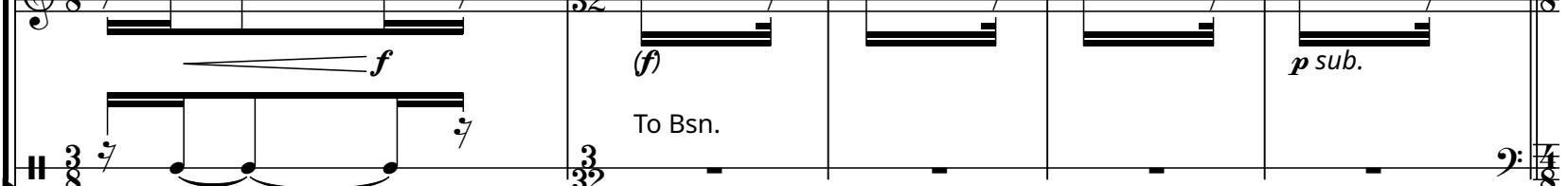
remove chopstick

**non accel.**

Fl. 

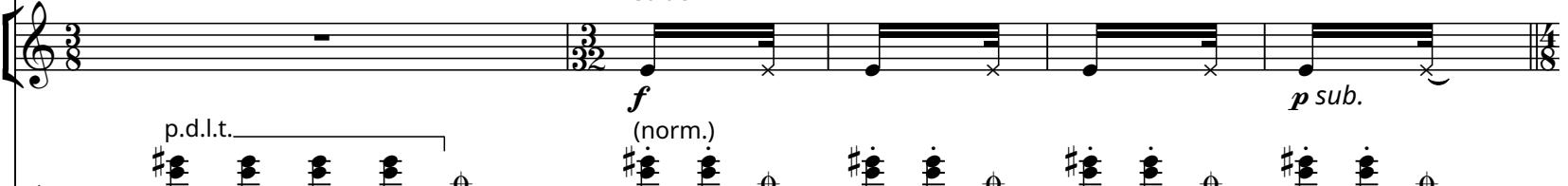
Ob. 

Cl. 

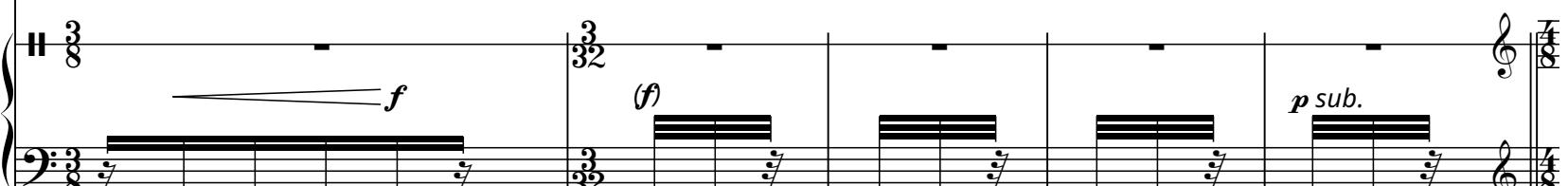
**Alto Sax.** 

Rt. (Bsn.) 

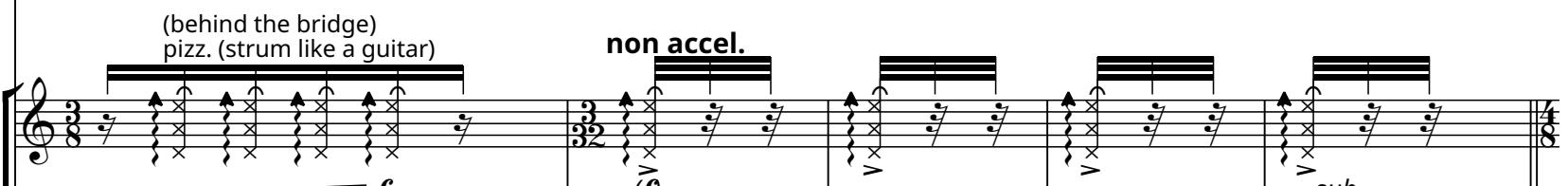
struck

Perc. 

Hp. 

Piano 

(senza ped.)

Vln. 1 

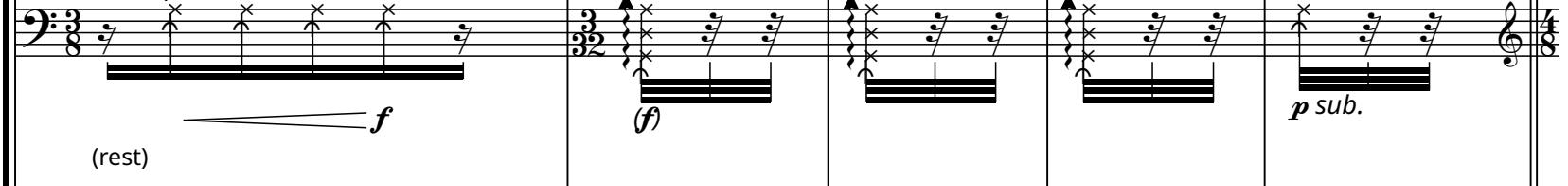
(behind the bridge)  
pizz. (strum like a guitar)

Vln. 2 

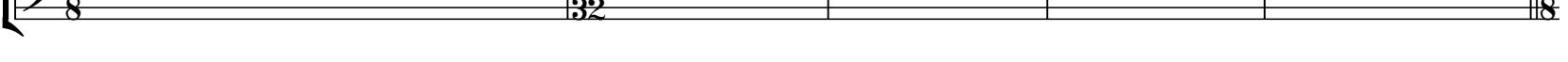
(behind the bridge)  
pizz.

Vla. 

(behind the bridge)  
pizz.

Vc. 

(rest)

D. b. 



90

Fl. *pp*

Ob. *p*

Cl.

Alto Sax.

Bsn.

Perc. move G# Crot.  
to S.D.1 *pp*

Hp.

(8) Pno. (8) (8)

Vln. 1 (drunken rhythm) (exact rhythm) (drunken rhythm) *mf* (drunken rhythm) (drunken rhythm) *p* (drunken rhythm)

Vln. 2 (drunken rhythm) (exact rhythm) (drunken rhythm) *mf* (drunken rhythm) (drunken rhythm) *p* (drunken rhythm)

Vla. (drunken rhythm) (exact rhythm) *mf* (drunken rhythm) *p* (drunken rhythm)

Vc. (drunken rhythm) (drunken rhythm) *mf* (drunken rhythm) *p* (drunken rhythm)

D. b.

93

Fl. *mp* *pp*

Ob. *pp*

Cl. *(p)* *pp*

Alto Sax.

Bsn. *Bsn.* *p*

Perc. *bowed Crot. placed on the edge of S.D.1* *f* *l.v.*

Hp. *8va*

Pno. *8va* *6* *3* *3*

Vln. 1 *mf* *p* *(exact rhythm)* *(drunken rhythm)* *(exact rhythm)*

Vln. 2 *mf* *p* *3* *(exact rhythm)* *(drunken rhythm)* *(exact rhythm)*

Vla. *mf* *p* *(exact rhythm)* *(drunken rhythm)* *(exact rhythm)*

Vc. *mf* *p* *(drunken rhythm)* *(exact rhythm)* *mf*

Db. *arco mobile ad lib.\** *IV* *pp*

\* Slightly vary bow pressure while varying the bow position (anywhere between s.p. and s.t.) to produce a wide range of timbres

96

Fl. Ob. Cl. Alto Sax. Bsn. Perc. Hp. Pno.

Vln. 1 Vln. 2 Vla. Vc. Db.

ff

p

(8)

f poss.

ff

Score description: The score consists of ten staves. From top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Percussion (Perc.), Horn (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The time signature is 4/8 throughout. Measure 96 starts with a rest for most instruments. The Flute, Oboe, Clarinet, Alto Saxophone, and Bassoon play eighth-note rests. The Percussion and Horn play eighth-note rests. The Piano has a sustained note with a dynamic of *p*. The Violins play sixteenth-note patterns with dynamics of *f poss.*. The Viola, Cello, and Double Bass also play sixteenth-note patterns with dynamics of *f poss.*. The Bassoon has a sustained note with a dynamic of *ff*. The piano dynamic changes to *ff* at the end of the measure.

98

30"

In time, tempo primo ( $\text{♩} = 54$ )

Fl. X

Ob. X

Cl. X

Alto Sax. X

Bsn. X

Perc. X

create a loud drone with many overtones by fast bowing; to maintain the intensity, do not move the crotale around

walk to Pno., remove books and towel from the low strings, and place aluminum foil on the low strings, as quietly as possible

randomly alternate between the four figures above without pausing; play each figure for 2-8 seconds at a time

repeat the last six bars (mm. 92-97) but uncoordinated with others and slightly out of time

(Alto Sax. player replaces books and towel with aluminum foil)

at *tempo primo*, finish your last repeat if you are in the middle of one, then move on to B♭ tremolo without pause; the specific point where you move on is flexible

I.h.: take guitar slide

Pno. X

Vln. 1 X

Vln. 2 X

Vla. X

Vc. X

Db. X

repeat the last six bars (mm. 92-97) but uncoordinated with others and slightly out of time

repeat the last six bars (mm. 92-97) but uncoordinated with others and slightly out of time

repeat the last six bars (mm. 92-97) but uncoordinated with others and slightly out of time

repeat the last six bars (mm. 92-97) but uncoordinated with others and slightly out of time

III: open string;  
IV: gliss. anywhere between B<sup>d</sup> and A as slowly as possible, staying on a sound for 2-5 seconds if an interesting beating pattern emerge  
arco ord.

In time, tempo primo ( $\text{♩} = 54$ )

(end abruptly regardless of where you are in the repeat) arco s.t.

(end abruptly regardless of where you are in the repeat) arco s.t.

(non gliss.)

**98**

*ff sempre almost drowning out pizz. strings*



105 flz.

Fl. Ob. Cl. Alto Sax. Bsn. Perc. Hp. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

tongue ram (finger B, flz., sounding C) X

slap (sound G) X

slap X

slap X

slap X

flz. 3 X

p flz. ff X

ff X

ff X

ff flz. X

Triangle (bell) Crash Cym. (rim) X

p ff (bartok pizz.) X

mf X

strike metal frame w/ gtr slide X

smaller circular motion around the vibrating string C#1 X

(switch gtr slide to l.h. to prepare for the next section) X

ff (switch gtr slide to r.h.) X

ff (C#) ff (senza ped.) X

ff (ord.) s.t. X

s.t. → ord. X

ff arco s.t. → ord. X

ff arco s.t. → ord. X

ff p (sounding 2 octaves higher) III X

p ff l.v. X

15"

Fl. (as fast as possible) uncoordinated with others, breathe as quickly as possible when necessary flz. 1-6" (as fast as possible) flz. 1-6" **108** *f sempre*

Ob. (as fast as possible) uncoordinated with others, breathe as quickly as possible when necessary flz. flz. *f sempre*

Cl. (as fast as possible) uncoordinated with others, breathe as quickly as possible when necessary flz. (as fast as possible) flz. *f sempre*

Alto Sax.

Bsn.

Perc. remove keys from S.D.1 and turn off snare

Hp. drunken rhythm, uncoordinated with others p.d.l.t. 8va *pp \f 3 3 3 3*

Pno. drunken rhythm, uncoordinated with others 8va *pp \f senza ped.*

**108** Vln. 1 15"

Vln. 2

Vla. **108**

Vc. **108**

D. b. **108**

**109** In time, slower, same tempo as m. 29 ( $\text{♩} = 46$ )

non rit.

(still uncoordinated)

Fl.

(still uncoordinated)

Ob.

(still uncoordinated)

Cl.

Alto Sax.

Bsn.

Perc.

**Vibraphone**

*p*

(exact rhythm)

*8va*

(still uncoordinated) (cont. in time without pause)

Hp.

(still uncoordinated) (cont. in time without pause)

Pno.

*p*

*f*

*ff*

*p*

*f*

*ff*

*3*

*senza ped.*

(A)

(exact rhythm)

*8va*

**109** In time, slower, same tempo as m. 29 ( $\text{♩} = 46$ )

non rit.

Vln. 1

*p*

*ff*

Vln. 2

*p*

*ff*

Vla.

*p*

*ff*

Vc.

*p*

*ff*

Db.

arco mobile ad lib.

IV

*pp*

*f III*

ord.

*3*

**Even slower, agonizing ( $\text{♩} = 40$ )**

Fl. *ff heavy*  
 Ob. *ff heavy*  
 Cl. *ff heavy* *non dim.*  
 Alto Sax. *ff heavy* *non dim.*  
 Bsn. *ff heavy*  
 Perc. *S.D.1*  
 ricochet each note (let drumstick bounce), and lower the pitch by  
 pressing fingers against the drumhead and moving them from center to rim  
 snare drum pitch contour:

drumsticks *ff* (rim shot and ricochet) (rim shot and ricochet)

(grace notes on the beat)

Hp. *ff*

Pno. C B $\flat$  D *ff heavy* palm clusters *ff* release pedal rapidly!

**Even slower, agonizing ( $\text{♩} = 40$ )**

Vln. 1 at the frog *ff heavy*  
 Vln. 2 at the frog *ff heavy*  
 Vla. at the frog *ff heavy*  
 Vc. at the frog *ff heavy*  
 Db. at the frog *ff heavy*

116

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

To Ratchet

(drumsticks still)

Perc.

Hp.

take tuning key

mp sub.

Pno.

as high as possible,  
as fast as possible,  
with just one hand

(ff sempre)

(senza ped.)

Vln. 1

p sub. s.t. → ord.

Vln. 2

p sub. s.t. → ord.

Vla.

p sub. s.t. → ord.

Vc.

p sub. s.t. → ord.

Db.

p sub. s.t. → ord. f ff

**120** (smorzando)

Fl.

Ob.

Cl.

Alto Sax.

Rt. (Bsn.)

Perc. Low Tom Mid Tom High Tom (rim click)

Hp. *p* tuning key slide

Pno. *ppp sub.*

Vln. 1

Vln. 2

Vla.

Vc. place chopstick between strings I and II

Db. arco, m.s.p., mute strings w/ l.h. (barely above bridge, high and unstable pitch)

*ppp*

**120**

chopstick flick

*p*

124

Fl.

Ob.

Cl.

Alto Sax.

Rt. (Bsn.)

Perc. Low Tom Mid Tom  
(pp)

Hp.

Pno. (ppp)  
*ped.*

Vln. 1 3 3 3 3  
(behind the bridge) pizz.  
*p semper* 3 3 3 3

Vln. 2 5 5 5 5  
(behind the bridge) pizz. *p semper* 5 5 5 5

Vla. 3 3 3 3  
(behind the bridge) pizz. *p semper* 3 3 3 3

Vc. p

Db.

127

Fl.

Ob.

Cl.

Alto Sax.

Rt. (Bsn.)

Perc. **High Tom** (rim click)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc. **p**

Db.

This musical score page contains ten staves of music. The top five staves include Flute, Oboe, Clarinet, Alto Saxophone, and Bassoon/Bassoon. The sixth staff is for Percussion, featuring a High Tom drum with specific 'rim click' instructions. The seventh staff is for Horn. The eighth staff is for Piano, with two systems of music. The ninth staff is for Violin 1, and the tenth staff is for Violin 2. The eleventh staff is for Cello, with a dynamic marking of **p**. The twelfth staff is for Double Bass. Measure numbers 127 are indicated at the beginning of the first system. Various musical markings such as grace notes, slurs, and dynamics are present throughout the score.

129

Fl.

Ob.

Cl.

Alto Sax.

Rt. (Bsn.)

**131**

To Bsn.

Perc.

Low High  
Tom Tom

S.D.1: turn snare back on

Hp.

pp

Pno.

string glide w/ gtr slide  
(approx. range) (move gtr slide toward you)

3

p

tre corde

(senza ped.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

131

3 3

5 5

5 5

3 3

(p sempre)

(p sempre)

(p sempre)

pp

132

Fl.

Ob.

Cl.

Alto Sax.

Rt.  
(Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Wu, Concert Score

137

This musical score page contains ten staves of music for various instruments, spanning four measures (measures 137 to 140). The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Rt. (Bsn.)), Percussion (Perc.), Bassoon (Hb.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), and Double Bass (Db.).

The instrumentation and dynamics are as follows:

- Flute (Fl.):** Rests throughout the measures.
- Oboe (Ob.):** Rests throughout the measures.
- Clarinet (Cl.):** Rests throughout the measures.
- Alto Saxophone (Alto Sax.):** Rests throughout the measures.
- Bassoon (Rt. (Bsn.)): Measure 137:  $\text{H } \frac{4}{8}$ ; Measures 138-140:  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{8}$ .**
- Percussion (Perc.): Measure 137:  $\text{H } \frac{4}{8}$ ; Measures 138-140:  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{8}$ .**
- Bassoon (Hb.): Measure 137:  $\text{H } \frac{4}{8}$ ; Measures 138-140:  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{8}$ . Includes a dynamic instruction  $\frac{1}{16}$  and a grace note pattern starting at measure 138.**
- Piano (Pno.): Measure 137:  $\text{H } \frac{4}{8}$ ; Measures 138-140:  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{8}$ . Includes a dynamic instruction  $\frac{1}{16}$  and a grace note pattern starting at measure 138.**
- Violin 1 (Vln. 1): Measure 137:  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{8}$ . Includes a grace note pattern with '3' above the notes. Measures 138-140:  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{8}$ . Includes a grace note pattern with '3' above the notes.**
- Violin 2 (Vln. 2): Measure 137:  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{8}$ . Includes a grace note pattern with '5' above the notes. Measures 138-140:  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{8}$ . Includes a grace note pattern with '5' above the notes.**
- Cello (Vcl.): Measure 137:  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{8}$ . Includes a grace note pattern with '5' above the notes. Measures 138-140:  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{8}$ . Includes a grace note pattern with '5' above the notes.**
- Double Bass (Db.): Measure 137:  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{8}$ . Includes a grace note pattern with '5' above the notes. Measures 138-140:  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{8}$ . Includes a grace note pattern with '5' above the notes.**

Measure 137 ends with a fermata over the bassoon's note. Measures 138-140 begin with a fermata over the piano's note.

142

Fl. Ob. Cl. Alto Sax. Rt. (Bsn.)

Perc. Hp. Pno.

Vln. 1 Vln. 2 Vla. Vc. Db.

**Crash Cym.**  
small hard plastic mallets

*fp < f*

*fp < f*

*ff*

*keep holding gtr slide in r.h.*

*ff* *#* *v*

*8vb*

*pizz.*

*remove chopstick*

*pizz.*

*ff*

148

Fl. flz. *fp* *f*

Ob. flz. *fp* *f*

Cl.

Alto Sax.

Bsn. (w/ weak pressure, finger F4) *fp* *f*

Perc. quietly place keys on S.D.1, take bow *fp* *f*

Hp.

Pno. circular motion w/ gtr slide as before *ff* leave gtr slide on foil  
8vb *ped.*

Vln. 1 3 3 3 3

Vln. 2 5 5 5 5

Vla. 3 3 3 3

Vc. v. 3 3 3 3

Db. v. 3 3 3 3

154

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Wu, Concert Score

159

162

Fl. Ob. Cl. Alto Sax. Bsn.

**Perc.**

**Crotales**  
bowed Crot. placed on the rim of S.D.1  
(l.v.)

**Bsn.**

**ff**

Hp.

I.h: cluster w/ the lowest notes;  
r.h: gtr slide on the vibrating strings

**Pno.**

**ff**

Vln. 1 Vln. 2 Vla. Vc. Db.

**167**

169

Fl. *p sub.* flz. *ff* flz. *p sub.*

Ob. *p sub.* *ff*

Cl. *p sub.* *ff* flz. *p sub.*

Alto Sax. *p sub.* *ff* *p sub.*

Bsn. *p sub.* *ff* *p sub.*

Crot. (l.v.)

Hp. (ff) *v.*

Pno. leave gtr slide on foil place elbow on D4

Vln. 1 arco *ff* 5 *p sub.* 5 *ppp*

Vln. 2 arco *ff* *p sub.* 5 *ppp*

Vla. *ff* *p sub.* *ppp*

Vc. arco *ff* *p sub.* *ppp*

Db. arco s.p. *ord.* *s.p.* *p sub.*

176

Fl.      ff      flz.      p sub.      ppp

Ob.      ff      (ff)      flz.      p sub.      ppp

Cl.      ff      (ff)      flz.      p sub.      ppp

Alto Sax.      ff      (ff)      p sub.      ppp

Bsn.      ff      (ff)      ppp

Crot.      -      (ff)      (l.v.)

Hp.      (ff)      pp

Pno.      8vb      8vb      leave gtr slide on foil      pp  
↑  
change pedal here to stop the cluster and activate the ebow

Vln. 1      molto ff      5      non dim.      p sub.      pp  
→ ord.  
Vln. 2      molto ff      non dim.      p sub.      pp  
→ ord.  
Vla.      molto ff      non dim.      p sub.      pp  
→ ord.  
Vc.      molto ff      non dim.      p sub.      pp  
→ ord.  
Db.      ff      p sub.      pp

III sempre      III sempre      III sempre      IV sempre

182

Fl. Ob. Cl. Alto Sax. Bsn.

Crot. Hp. Pno.

Vln. 1 Vln. 2 Vla. Vc. Db.

Flute, Oboe, Clarinet, Alto Saxophone, Bassoon, Crotal, Horn, Piano, Violin 1, Violin 2, Viola, Cello, Double Bass

(ppp)

struck (hover over S.D.2)

*pp*

(pp)

(III) harmonic gliss. ♯

Music score for page 47, measure 182. The score includes parts for Flute, Oboe, Clarinet, Alto Saxophone, Bassoon, Crotal, Horn, Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass. The instrumentation is as follows: Flute, Oboe, Clarinet, Alto Saxophone, Bassoon, Crotal, Horn, Piano, Violin 1, Violin 2, Viola, Cello, Double Bass. Dynamic markings include (ppp), struck (hover over S.D.2), and (pp). Performance instructions include (III) harmonic gliss. ♯. Measure 182 consists of two measures of music, each starting with a quarter note followed by a sixteenth-note rest. The first measure features sustained notes with grace notes and dynamic markings (ppp) for Flute, Oboe, Clarinet, Alto Saxophone, and Bassoon. The second measure features sustained notes with grace notes and dynamic markings (pp) for Flute, Oboe, Clarinet, Alto Saxophone, and Bassoon. The Crotal part has a dynamic marking (pp). The Horn part has a dynamic marking (pp). The Piano part has a dynamic marking (pp). The Violin 1 part has a dynamic marking (III) harmonic gliss. ♯. The Double Bass part has a dynamic marking (pp).

**191**

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Crot.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Wu, Concert Score

(all r.h. notes should not sustain)

**191**

(pp) 5

Hi Tom      Mid Tom

pp

harmonic gliss. #

(III)

pizz.

(pp)

(pp)

(pp)

(pp)