

FULL SCORE

for the Wavefield Ensemble

WE PETRIFY

for ensemble and electronics

LOUIS GOLDFORD (2023)

Version 01/09/2023

Partition et matériel disponibles sur:



// INSTRUMENTATION

FLUTE

BASS CLARINET

HORN IN F

TROMBONE

PERCUSSION

taped gongs (see below for tunings)

3 wood blocks (large, medium, small)

3 temple blocks (large, medium, small)

sampler keyboard

large Chinese cymbal

VIOLIN

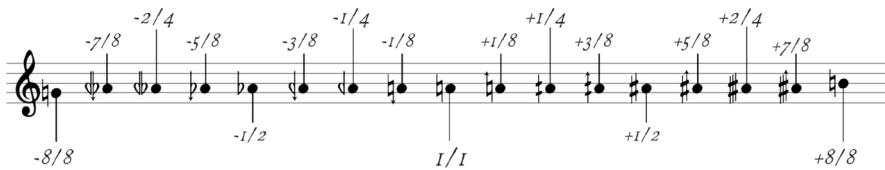
VIOLA

CELLO

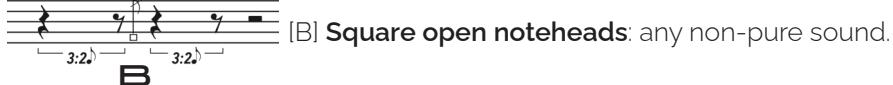
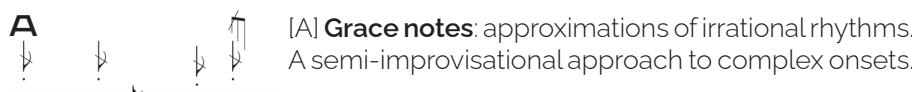
BASS

ELECTRONICS

// GENERAL NOTATION



Pitch degradation occurs on the **eighth-tone scale**, although 8th-tones only occur in the section of music beginning at m. 159. Most everywhere else in this piece, pitches are represented as half-tones and sometimes quarter-tones.



// PERCUSSION



Sampler keyboard is connected via MIDI (or MIDI over XLR or USB) to the computer at mix position for executing electronic sounds and cues. Any keyboard may be used, although 88 keys is strongly recommended.

WOODWINDS //

[A] Exhaled semi-pitched air sound



[B] Return to **fully-pitched sound** (*ordinario*)

for the Flute:

[A] **tongue pizzicato**

[B] **lip pizzicato**



for the Bass Clarinet:

[A] **closed slap** (pitched)

[B] **open slap** (unpitched)



Tongue ram. Resultant pitch will likely be a 7th lower than notated.

T.R.

Throat flutter. Flutter on a fluid "r" sound; darker and less percussive, relative to **tongue flutter**. Most of the flute part is in tongue flutter while most of the clarinet part is in throat flutter. Player may switch between them to support perforated flutter sound in challenging registers.

**Flz. [r]
throat**

Teeth-on-reed. Resultant pitch will be indeterminate.

teeth

Whistle tone at low dynamic levels.

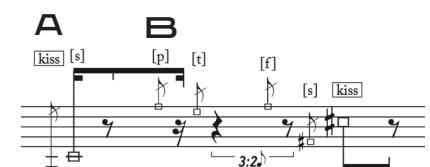
whistle

Generalized **bisbigliando**. Any timbral trill on the indicated pitch.

bisb.

BRASS //

A B
[A] Kiss on mouthpiece.
[B] Vocal air sound on the indicated consonant or vowel.



Hand mute (attacks) Attack the note in open (o) position but rapidly close (+) to produce an "ow" vowel; or the reverse, which produces a "wah."

O+ +O

Unpitched **duck sounds** on the indicated slide position. Resultant sound should resemble this (listen to sample at QR code):



Palm of hand on mouthpiece.

m-piece

Fingertip on bell.

bell

"Squeal" sound made from tightly pursed lips on given light pitch.

"squeal"

// STRINGS

◆ **half-harmonic** stopping pressure (distorted sound)

◎ **Circular** or **oscillating** motion of the bow. For short durations, any impulsive circular or vertical bow gesture serving to veil the pitch.

⊕ **Damping** of the left hand.

crack A single **bow perforation** under intense pressure, leading to a "cracking" sound.

crush Generalized **crushed bow sound** under intense pressure, sustained to accentuate roughness, granularity, and friction.

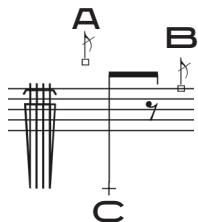
w top **Knock** (knuckles) anywhere on the "top" (i.e. where the neck meets the body).

Standard markings apply in cases of vertical bowing positions (**S.T. sul tasto**, **S.P. sul ponticello**, **E.S.P. extreme sul ponticello**, and **E.S.T. extreme sul tasto**).

ord. **ordinario** cancels a deviation from the traditionally centered lateral/vertical bow position and deviations from pressure; return to pure pitch.

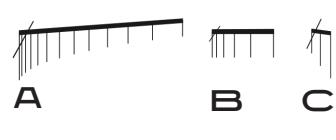


Unmeasured tremolos: 3 strokes are always employed. On a series of extremely short durations the effect of rapid change in fingering at a rate that varies from the tremolo should produce unexpected chaotic timbral results.

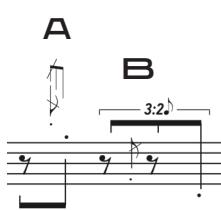


Bridge clef: for actions behind bridge or at the peg box. [A] unpitched action at approximate distance behind bridge. [B] Bowing on bridge (or just behind but directly at the bridge). [C] Left hand pizzicato on any string inside the peg box.

Actions behind the bridge may include bowing [A] on the wound part of the string, [B] at the midpoint between the bridge and the tailpiece on any string, or [C] a pizzicato anywhere on any string behind the bridge.



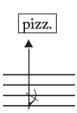
Gettato rearticulations along the same string [A] including lateral/vertical movement of the box and stopping position towards the bridge, [B] sustaining the same positions, or [C] away from the bridge.



Col legno battuto notated strictly as an empty stem, without a notehead, with only a staccato dot, without ledger lines, [A] rearticulated or [B] as a single attack. Always indicates approximate pitch. When combined with the bridge clef, vertical position is indicated along the length of the string.



Col legno tratto and **half col legno tratto**



Highest available pizzicato

// CONTACT INFO

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for the Wavefield Ensemble
WE PETRIFY

ensemble + electronics

Louis GOLDFORD (2023)

Streams: Primarily **non-pitched** textures derived from hydrophone recordings of cracking glaciers. Impulsive **rhythmic streams** in each part are approximate and therefore independent of one another. Simultaneous rhythmic events may dephase in performance. **Stratified dynamics** should exaggerate the independence of separate streams at various proximities to the listener; for example, **col legno** events are much softer (c.f. pizz., crushed, slap, and tongue ram sounds) and should always be executed in a background layer.

FLUTE

BASS CLARINET

HORN IN F
+ stop mute
+ straight mute

TROMBONE
+ plunger
+ harmon mute

PERCUSSION
large Chinese cymbal
tuned gongs
3 wood blocks
3 temple blocks
MIDI keyboard

MIDI keyboard
any single key
(highest octave)

22^a-1

VIOLIN
arco
crack
S.T.
ord.
3:2
f
mf

VIOLA
arco
crush
3:2
mf
pp
ff
mp
pp
mf

CELLO
S.P.
flaut.
3:2
mf
pp
mf
ff
pp
ff
p

BASS
top
ff
pp
mp
ff
pp
ff
mp

ELECTRONICS
1

FL.

B.C.

H.N.

TBN.

PERC.

VN.

VLA.

VC.

CB.

ELEX.

7

FL.
B.C.
HN.
TBN.
PERC.
VN.
VLA.
VC.
CB.
ELEX.

[3]

[12] Chimes

Chimes: Contrasting metallic, isorhythmic, and pitched material.
Instruments should blend with synthesized sounds (attack-heavy
"ping"-like events), but should still preserve stratification in
dynamic levels.

The musical score for 'WE PETRIFY' by Louis Goldford, page 4, section 12 Chimes. The score is for orchestra and electronics. The instruments listed are Flute (Fl.), Bassoon (B.C.), Horn (H.N.), Trombone (TBN.), Percussion (PERC.), Violin (VN.), Cello (VLA.), Double Bass (VC.), Double Bass (CB.), and Electronics (ELEX.). The score features various performance techniques and dynamic markings. A box in the top right corner provides instructions for the Chimes section, emphasizing contrast between metallic, isorhythmic, and pitched material, and the need to blend with synthesized sounds while preserving dynamic levels. The score uses a mix of 2/4 and 3/4 time signatures throughout the page.

18

This musical score page contains ten staves of music for an orchestra and choir. The instruments listed are Flute (FL.), Bassoon (B.C.), Horn (H.N.), Trombone (TBN.), Percussion (PERC.), Violin (VN.), Viola (VLA.), Cello (VC.), Double Bass (CB.), and Elex. The score is in 4/4 time, with various key signatures and dynamics such as ff, f, mp, pp, mf, and ff. Performance instructions include "Flz. [r] throat", "teeth", "Flz. [r] tongue", "ord.", "bisb.", "S", "multiphonic", "G", "E", "S.T.", "S.P.", "flaut.", "ord.", "ff", "mf", "pp", "p", "f", "ff", "mf", "ff", "pp", "p", "f", and "ff". Measure numbers 16 and 18 are visible above the staves. The page is marked with a large diagonal watermark reading "Get in touch for full score".

FL. 21
 biss.
 Flz. [r] throat
 Flz. [r] ord.
 teeth
 pp mp pp 3:2:1 3:2:1 ff
 f ord.
 f

HN. 21
 ped. 3:2:1 3:2:1 mf
 remove mute
 to plunger

TBN. 21
 3:2:1 ff "tambourine" "tambourine" "multiphonic"

PERC. 21
 3:2:1 3:2:1

VN. 21
 ord. mp p 3:2:1 ord. pp 3:2:1 mp pp mf
 S.T. S.P. ord. S.P.

VLA. 21
 ord. mp ff 3:2:1 3:2:1 mf

VC. 21
 S.P. ord. 3:2:1 3:2:1 S.T. ord.

CB. 21
 ff pp 3:2:1 3:2:1 f p mf p p

ELEX. 21
 mp p f 3:2:1 3:2:1 f p mp p

26 Streams

FL. *f*

B.C. *mf* *pp* *mf* *pp* *mf* *mp* *f* *pp* *mf* *pp*

HN. [open] [k] 3:2 [t] [p] [t] [kiss] [t] [t] [t] [p] [t] [p] [t]

TBN. *p* *plunger* *Fz.* *[Fz.]* *[Fz.]* *[Fz.]* *3:2*

PERC. *MIDI keyboard* *any single key (highest octave)* *22* *taped gongs* *p* *3 wood blocks* *3 temple blocks* *pp*

VN. *pp* *3:2* *mf* *5:4* *mp* *pp* *pp*

VLA. *ff* *pp* *mf* *pp* *mf* *pp* *ff* *pp*

VC. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *f*

CB. *arco* *[+@]* *3:2* *mf* *pp* *ff* *mf* *pp*

ELEX. *2*

whistle *pp*

[Get in touch for parts.]

FL. *ord.* [29] 30 *whistle* [h] 5:4↓

B.C. *mf* [h] *pp* *f* *pp* *mp* *f*

HN. [29] *kiss* [t] [t] *kiss* [p] [t] [t] [t] 3:2↓ [t] [kiss] [t] [t]

TBN. *Fz.* *mf* *mf*

PERC. *mf* *mp* *f* *p* *pp* *mf* *f* *mf* *mp*

VN. *S.T.* *S.P.* *arco* 8^a *f* *pp* *mp* 5:4↓

VLA. *pizz.* *arco* *E.S.P.* *E.S.P.* *mf* *pp* 3:2↓

VC. *E.S.P.* *S.P.* *crush* *pizz.* *arco* *S.P.* *S.T.* *S.P.* *mf* *f* *mp* *crush*

CB. *pizz.* *arco* 5:4↓ *f* *mf* *mf* *p* *mf* *f* *mp* *pp*

ELEX. *mf*

32

FL. [whistle]

B.C. [h] TR. 3:2

HN. [kiss] [kiss] [t] [t] [t] [f] [t]

TBN. Flz. + 5:4 remove mute

PERC.

VN. pizz. top arco crush S.T. ord. 8^a

VLA. c.l.t. crack 3:2

VC. S.P. ½ c.l.t. c.l.t. pizz.

CB. arco E.S.P. S.P. pizz.

ELEX.

37 Chimes

FL.

B.C.

H.N.

TBN.

PERC.

VN.

VLA.

VC.

CB.

ELEX.

42

43

FL. **bis.** **8^a** **f** **3:2** **mp** **Flz. [r]** **throat** **ord.**

B.C. **3**

HN. **stop mute wah-wah** **3:2** **pp** **mf** **pp** **3:2** **mp**

TBN. **3** **pp** **mp** **mf**

PERC. **"multiphonic"** **E** **"multiphonic"** **3:2** **E**

VN. **ord.** **pp** **mp** **ff** **pp** **f**

VLA. **S.P.** **ord.** **S.P.** **S.T.** **ord.** **S.P.** **S.T.**

VC. **3:2**

CB. **3**

ELEX. **3** **4** **3:2**

Fl. Flz. [r] throat
3:2↓ bisb.
pp mp mf p mf
ord. 3:2↓ Flz. [r] tongue
f mp ff

Hn. stop mute wah-wah 8a remove mute
3:2↓ to plunger pp mf
ord. 3:2↓

Tbn. f "tambourine" "tambourine" "multiphonic"
3:2↓ 3:2↓

PERC. 3:2↓ 3:2↓

Vn. S.P. 8a- 3:2↓ 3:2↓ S.T. S.P. 3:2↓ 3:2↓ mf pp mf
mf pp
ord. flaut. ord. flaut. ord.

Vla. pp 3:2↓ mp mf mp 3:2↓ mp pp
ord. 3:2↓

Vc. pp 3:2↓ ff 3:2↓ pp
ord. 3:2↓

Cb. pp 3:2↓ mf pizz. pp 3:2↓ mf pizz.

ELEX. 3:2↓ 3:2↓

51 Streams

FL. whistle [T.R.] ord. whistle bisb.

B.C. T.R. T.R. [s] T.R. [h]

HN. open [s] [p] [t] [f] [s] kiss [kiss] [f] 5:4♪ [p] [p] [t] kiss bell kiss kiss

TBN. plunger [Flz.] [t] [Flz.] [f] [Flz.] 3:2♪ [Flz.] 5:4♪ pp [mf] ff pp 3:2♪ [t] [Flz.] pp

PERC. 22" -

VN. 5I

VLA. 5I

VC. 5I

CB. 5I

ELEX. 5I 3

MIDI keyboard
any single key
(highest octave)

[I4]

WE PETRIFY | Louis GOLDFORD (2023) | full score (*transposed*) | Draft #2 | page 14 of 61 | 01.09.23

54

ord.

FL.

bisb.

55

ord.

ff 6:4 pp mf

ff ff mp ff ff pp pp

[h] TR. TR.

ord.

B.C.

mp ff pp ff mp ff ff pp pp

54 [t] [f] kiss bell kiss 3:2

p pp mp pp

HN.

[kiss] 5:4 [t] [k] [f] [p] [k] kiss [t] [k] [p] [kiss] [k]

m-piece

Flz. r. throat ah

ord.

TBN.

[k] Flz. [p] Flz. 3:2 [k] Flz. [t] [f]

mf ff mf pp ff ff pp pp

54

PERC.

VN.

VLA.

VC.

CB.

ELEX.

SECOND DRAFT

58

FL. [ord.] *pp ff mf mp pp ff pp*

B.C. *ff*

HN. [kiss] *mf pp ff* [3:2] *kiss to stop mute*

TBN. [t] *ff pp ff* *to harmon (stem out)*

PERC.

VN. *MIDI keyboard*

VLA. *ord. 8a* *mp*

VC. *mp*

CB. *mp*

ELEX.

62 Chimes

Fl. [Flz. [r]
throat]

B.C. teeth

Hn. stop mute
ff
6:4
mf
harmon (stem out)
3:2
ff
mp
"tambourine"
"multiphonic"
"E"
"F#"
"G"
"multiphonic"

TBN. 6:4
ff
mp
ff

PERC.

VN. S.P.
ff
6:4
mp
f
ord.
ff
mf
mp

VLA. 3:2
mf
S.P.
ord.
mp
f
mf

VC. 3:2
mf
ord.
mp
mf

CB. top
pizz.
6:4
ff
mf
S.T.
3:2
pp
mp
pp
f

ELEX.

67

Flz. [r] **68**

FL. *mp* *f* *f* *f* *mf*

B.C. *b* *f* *f*

HN. *mf* *mp*

TBN. *f*

PERC. *"multiphonic"* *"E"* *"multiphonic"*

VN. *ff* *ff*

VLA. *ff* *ff*

VC. *ff*

CB. *pizz.*

ELEX. *pp*

8^a *bisb.*

FL. Flz. [r] throat

B.C. Flz. [r] tongue teeth

HN. ord.

TBN. remove mute

PERC. "tambourine"

VN. "tambourine"

VLA. "multiphonic"

VC. S.P.

CB.

ELEX.

The score consists of ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are Flute (FL.), Bassoon (B.C.), Horn (HN.), Trombone (TBN.), Percussion (PERC.), Violin (VN.), Viola (VLA.), Cello (VC.), Double Bass (CB.), and Electronics (ELEX.). The score is divided into measures by vertical bar lines. Various musical markings are placed above the staves, including dynamic markings (ff, f, mp), tempo markings (3:2), and performance instructions (Flz. [r] throat, Flz. [r] tongue teeth, ord., remove mute, "tambourine", "multiphonic", S.P.). The score is transposed, as indicated by the key signatures and clefs on each staff. The overall layout is a standard musical score with a focus on specific performance techniques and dynamics.

76 Streams

FL. *mf pp* *ff* *mf ff mf ff* *pp ff* *ff pp* *ff pp* *ff mf pp* *ff mf pp*

B.C. *ord.*

HN. *[p] Flz. [t]* *[t]* *[h]* *[kiss]* *5:4* *[t]* *[t]* *[kiss]* *[t]* *[kiss]* *[t]* *[t]*

TBN. *pp* *pp* *pp* *mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

PERC. *22* *taped gongs* *pp* *3 wood blocks* *3 temple blocks* *ff* *ff* *mf ff* *pp ff*

VN. *pp* *pp* *ff mp* *5:4* *pp* *pp* *pp* *pp* *pp* *pp* *mf pp*

VLA. *mp* *mf* *pp mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *mf*

VC. *mf* *ff* *mf* *mf* *pp* *pp* *pp* *pp* *pp* *pp* *mf*

CB. *mp*

ELEX. *4*

[20]

WE PETRIFY | Louis GOLDFORD (2023) | full score (*transposed*) | Draft #2 | page 20 of 61 | 01.09.23

81

Flz. [r]
throat

ord.

FL. 80 *mf pp ff pp ff mf pp ff pp ff*

B.C. *ff mp ff mp mf ff mp pp pp pp ff*

HN. 80 *[t] kiss [t] Flz. [k] 3:2:1 [t] [k] [f] [t] Flz.*

TBN. *mf ff ff mf p*

PERC. 80 *pp ff ff mf*

VN. 80 *pizz. mf E.S.P. S.T. pp 5:4:1 ff mf ff pp*

VLA. 80 *mf pp*

VC. 80 *crush S.P. 3:2:1 crush S.P. 3:2:1 S.P. ff pp pp pp mf*

CB. 80 *mp ff mp ff mp pizz. arco C 3:2:1 arco C ff mp*

ELEX. 80 *ff*

SECOND DRAFT

Fl. 83 *whistle* *mp* *pp*

B.C. *mf* *ff* *mf*

Hn. *[t]* *[Flz.]* *[kiss]* *[f]* *[kiss]* *[k]* *[to stop mute]*
ff *pp*

Tbn. *mf* *[+]* *[to harmon (stem out)]*

PERC. *f* *MIDI keyboard*

Vn. *pp* *S.T.* *S.T.* *pizz.* *ff* *mp*

Vla. *ff* *arco* *pp*

Vc. *1/2 c.l.t.* *ff* *f* *f* *pizz.* *ff* *mp*

Cb. *83* *ff* *f* *pp* *ff* *mp*

ELEX. *83* *mp*

87 Chimes

FL. *ff* 6:4
ord.
f *mp* *f* *ff* *mp* *ff*

B.C. *ord.* *ff* *ord.* *ff* *ff* *ff*

HN. *stop mute wah-wah* *ff* *ff* *ff* *ff*

TBN. *harmon (stem out)* *ff* *ff* *ff* *ff*

PERC. *"tambourine"* *"multiphonic"* *"E"* *"F#"* *"G"* *"multiphonic"*

VN. *mf* *mp* *ff* *ff* *ff* *mp* *mf*

VLA. *mf* *ff* *ff* *ff* *ff* *ff* *ff*

VC. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

CB. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ELEX. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

92

FL. *Flz. [r] throat* **93** *8a* *ord.* *8a* *ff* *mp* *f*

B.C. *f* *teeth* *Flz. [r] tongue* *ord.* *8a* *ff* *mp* *f*

HN. *f* *mp* *ff* *mf* *ff*

TBN. *mp* *f*

PERC. *"multiphonic"* *"E"* *"multiphonic"* *3:2* *"E"*

VN. *mp* *mf* *f* *mp*

VLA. *ff* *S.P.* *S.P.* *mp* *mf*

VC. *S.P.* *ff* *mf*

CB. *f* *p* *f* *p* *mp*

ELEX.

FL. *f* 3:2↓

B.C. *ff* *ff* *f*

HN. *mf* 5:4↓ *ff* *p* *remove mute*

TBN. *f* *ff* *ff* *p* *no plunger*

PERC. *tambourine* *tambourine* *multiphonic*

VN. *mf* *mp* *ff* *ff* *mf* *ff*

VLA. *ff* *ff* *ff* *ff*

VC. *ff* *f* *mf* *ff*

CB. *f* *p* *ppp* *f* *p* *crush*

ELEX.

101 Streams

FL. (whistle) 5:4
B.C. 3:2
H.N. open [p] [t] [t] [f] [t] [f] [p] [t] [p] [f]
TBN. 3:2
PERC. MIDI keyboard any single key (highest octave) 22 3 wood blocks 3 temple blocks
VN. S.T. 6:4
VLA. wound 5:4 c.l.t. 3:2
VC. 3:2
CB. 3:2
ELEX. 5

FL. whistle [s] ord.
B.C. 5:4 6:4 T.R.
H.N. [t] [p] [p] [t] 5:4 [p] [t]
TBN. plunger [t] [p] Fizz. [f]
PERC. ff mf pp
VN. pp mp 3:2 pp 3:2
VLA. ff mf 3:2 ff pp mp
VC. ff 3:2 ff pp mp
CB. ff mp pp mp pp
ELEX.

FL. *whistle*

B.C.

HN.

TBN.

PERC. *taped gongs*
*3 wood blocks
3 temple blocks*

VN. *S.T.* *pizz.*

VLA. *crack* *crush* *E.S.P.*

VC. *wound* *E.S.P.*

CB. *pizz.* *arco* *crush*

ELEX.

105

FL. [oo] whistle
ff mp

B.C. ff
whistle mp mf ff pp ff

HN. 105 [t] [p] 3:2↓ [t] [t] [t] [t] [t] kiss 6:4↓ [p] [t] [p] 5:4↓ [p] [t] [f] [t] [p] 3:2↓ [t]

TBN. 3:2↓ pp Flz. 5:4↓ pp ff

PERC. 3:2↓ pp mp f pp mf pp 3:2↓

VN. 105 S.T. E.S.P. arco 3:2↓ ff pp mp pp 5:4↓ mf top S.P. S.T.

VLA. 105 3:2↓ mf pp mp mf 5:4↓ mf pp arco ½ c.l.t. 3:2↓

VC. 105 wound 3:2↓ mf f p 3:2↓ mf 3:2↓ f mf

CB. 105 3:2↓ c.l.t. ff 3:2↓ pizz. arco 3:2↓ pizz. E.S.P. c.l.t. 3:2↓ mp f

ELEX. 105

ord.

FL. 107 whistle 3:2 **ff** **mp**

B.C. 6:4 5:4 3:2 5:4 6:4

HN. [t] [p] 5:4 [f] [t] 3:2 6:4 [p] [t]

TBN. + 3:2 [Flz.] 3:2 + 3:2 pp ff pp mf pp ff pp f ff

PERC. 3:2 mf pp ff pp mf pp ff

VN. pizz. 3:2 [S.P.] pizz. arco [ord.] 3:2 pp mf mp pp pizz. 5:4 [S.T.]

VLA. 3:2 pp mf pp crack 3:2 5:4 pp mf pp

VC. wound S.P. 3:2 pp mf pp S.P. c.l.t. 5:4 ff

CB. ord. 3:2 mp pp E.S.P. 3:2 pp mp pp mp 3:2 mp mp

ELEX.

ord.

FL. 109 **f** [whistle] **pp** [T.R.]

B.C. **ff** [h] **5.4↓** **5.4↓** **5.4↓** **5.4↓** **pp** **ff** **pp** **ff**

HN. 109 **[p]** **[k]** **[p]** **[t]** **[t] 3.2↓ [t]** **[t]** **[f]** **[p]** **[t]** **[t]** **kiss [t]** **[t]** **to stop mute**

TBN. **pp** **[Flz.]** **[t]** **[+]** **[t]** **to harmon (stem out)**

PERC. 109 **mf** **MIDI keyboard**

VN. 109 **E.S.P.** **pizz.** **mp** **S.T.** **5.4↓** **ff** **pp** **mp** **arco** **ord.** **15a**

VLA. 109 **ff pp** **ff** **pp ff pp** **mf** **S.P.** **S.T.** **5.4↓** **ff** **pp** **mp**

vc. 109 **mf** **pp** **c.l.t.** **S.P.** **ff** **pizz.** **arco** **1/4 c.l.t.**

cb. 109 **mp** **mf** **p** **f** **pp** **ff** **pp** **mp**

ELEX.

112 Chimes

Flz. [r] *throat*
ord.

FL. *mp* 6:4↓ *ff* 3:2↓ *mp* *f* *ord.* *teeth* *s''* *teeth* *ord.*

B.C. *ff* *f* *ord.* 6:4↓ *ord.* *mp* *ff* *ord.* *teeth* *ord.*

HN. *stop mute* *p* *mf* *ff* *mp* *mf* *ff* *mf*

TBN. *harmon (stem out)* *f* *ff* *mp*

PERC. *"tambourine"* *"multiphonic"* *"E"* *"F#"* *"G"* *"multiphonic"*

VN. *mf* *3:2↓* *f* *mf* *mp* *mf* *5:4↓* *mf*

VLA. *f* *mf* *ff* *mf* *mp* *mf*

VC. *mf* *6:4↓* *3:2↓* *ff* *mf* *ff* *mf*

CB. *f* *mf* *3:2↓* *ppp* *mp* *p* *f*

ELEX.

118

FL. *Flz. [r] throat*

B.C. *teeth*

HN.

TBN.

PERC. *"multiphonic"* *"E"* *"multiphonic"*

VN.

VLA. *ord.* *S.P.* *ord.* *S.P.*

VC.

CB. *pizz.* *back pizz.* *top* *pizz.* *pizz.*

ELEX.

FL. *bisb.* *ord.* *Flz. [r] throat* *ord.*

B.C. *8a* *teeth* *ff* *mp ff f* *ord.*

HN. *6:4* *5:4* *remove mute*

TBN. *mf ff mp ff f* *[to plunger]* *"multiphonic"*

PERC. *"tambourine"* *"tambourine"* *"multiphonic"*

VN. *ord. S.P. ord. S.P. ff*

VLA. *3:2* *S.P. 3:2* *3:2* *mf ff ff*

VC. *3:2* *ord. f* *3:2* *mf* *f*

CB. *3:2* *ord. 3:2* *pizz. 3:2* *pizz. pizz. back*

ELEX. *f ppp mf ff p mf*

126 Streams

FL. [T.R.] *pp* *mf* [s] *whistle* *6:4* *3:2* *6:4* *pp* [s] *pp* *mp* *6:4* *6:4* *[h]*

B.C. *pp* *ff* *mf* *ff* *pp* *ff* *mf* *pp*

HN. *open* *5:4* *[t] [p]* *[t]* *6:4* *5:4* *[t] [f]* *[t] [f]* *[t] [p]* *5:4* *[f]* *[p] [t] [p]* *6:4* *[f] [p]* *[t] [f]* *[t]* *6:4* *mf* *pp*

TBN. *plunger* *□* *[t]* *6:4* *pp* *mf ff pp mf* *pp*

PERC. *MIDI keyboard* *any single key* *(highest octave)* *22a - 1* *taped gongs* *pp* *mf* *pp* *3:2* *5:4* *mp* *mf* *pp* *mf* *pp*

VN. *pizz.* *E.S.P.* *6:4* *3:2* *pp* *mf* *pp* *5:4* *S.T.* *6:4* *arco* *6:4* *6:4* *pp* *ff* *pp* *ff* *pp*

VLA. *pp* *ff* *mf* *pp* *mp* *ff* *pp* *wound* *E.S.P.* *6:4* *6:4* *pp* *ff*

VC. *pp* *3:2* *ff* *5:4* *pp* *pp* *5:4* *S.P.* *crack* *6:4* *1/2 c.l.t.* *crush* *6:4* *3:2* *pp* *mf* *6:4* *pp* *mf*

CB. *ff* *p* *p f* *pp* *ff p* *mp* *pp* *mf* *p* *pp* *5:4* *back* *6:4* *p* *mf* *6:4* *p*

ELEX. *6*

128

FL. whistle
covered TR. whistle
covered

B.C.

HN.

TBN.

PERC.

VN.

VLA.

vc.

CB.

ELEX.

130

fl. whistle [oo] whistle covered 6:4:1 TR. whistle ord. whistle [oo] whistle

b.c. ff pp mp ff [f] [k] [p] 5:4:1 [p] [t] [k] [t] [p] [p] [f] [t] [p] [t] [t] 6:4:1 [f] [f] [p] [t] [p] 3:2:1 [t] [f] [f] [t] [p] [p] [p] 5:4:1

hn. 130 mp [fz.] + 6:4:1 [t] [f] 6:4:1 [t] [f] 5:4:1

tbn. pp ff pp mp ff pp pp 6:4:1 3:2:1

perc. pp mf mf pp pp ff

vn. S.P. 5:4:1 5:4:1 wound S.T. E.S.P. 5:4:1 S.P. arco E.S.P. 6:4:1 S.T.

vla. mid. 5:4:1 wound S.T. 6:4:1 pp 6:4:1 mf 6:4:1 pp 6:4:1 pp

vc. 5:4:1 S.T. 6:4:1 S.T. 6:4:1 pp 6:4:1 5:4:1 wound 6:4:1

cb. mf ff 6:4:1 pp

elex.

[36]

WE PETRIFY | Louis GOLDFORD (2023) | full score (transposed) | Draft #2 | page 36 of 61 | 01.09.23

FL. whistler covered T.R. whistle
 132 6:4J ff p 6:4J ff mp 6:4J [ah] 3:2J T.R. whistle covered T.R. whistle
 6:4J ff mf ff pp mf p f 6:4J mp 6:4J [h] 6:4J
 B.C. ff mf ff pp mf mp ff pp

 HN. [p] [t] [p] [t] 5:4J [t] [f] [t] [f] 6:4J [f] [t] [p] [p] 5:4J [t] [p] [f] [s] [t] [t] [f] 6:4J [t] [p] [f] 5:4J [f]
 132 mf f mp f p
 TBN. 6:4J 3:2J 3:2J 3:2J 6:4J 3:2J 6:4J 3:2J 6:4J 3:2J
 6:4J ff mf pp pp mf pp pp

 PERC.
 132 pp mf 3:2J 5:4J

 VN. arco mid. S.P. 6:4J S.T. 6:4J arco 6:4J back
 132 pp pp ff mf 6:4J

 VLA. E.S.P. 5:4J S.P. 6:4J S.T. 6:4J S.T. 6:4J E.S.P. 6:4J
 132 ff pp ff 6:4J

 VC. wound 6:4J 6:4J
 132 mf 3:2J f mf

 CB. 6:4J 6:4J S.P. 6:4J 6:4J 6:4J
 132 pp mf 5:4J p pp 3:2J mf 6:4J p

 ELEX.

SECOND DRAFT

FL. whistle
B.C. whistle covered T.R. whistle covered
HN. [oo]
TBN. [t] [f] [f] [p] [t] [p] [p] [f] [t] [p] [p] [f] [f] [t] [t] [f] [t] [p] [t] [f] [f] [t] [p] [t] [t] [p] [p]
PERC. 3:2
VN. mf ff pp ff 6:4
VLA. S.P. 5:4 6:4
VC. arco wound S.P.
CB. E.S.P. pizz. 6:4
ELEX. pp ff mf pp mf pp ff

Get in touch! Order your score.

137 Chimes

F.L. [F] [t] [f] [t] *[to stop mute]* 5:4
B.C. 6:4 3:2 *ff*

H.N. *Flz. [r] throat* 5:4
T.BN. *harmon (stem out)* 3:2 *f* *mf* *mp* *ff*

PERC. 6:4 3:2 *"tambourine"* *"multiphonic"* *"E"* *"F#"*
MIDI keyboard

V.N. 3:2 *mp* *mf* *ff* *f* *ff*
arco *ord.* *S.P.*

V.LA. *pp* *mf* *ff* *ff* *mf* *ff* *mf*
S.P. *6:4*

V.C. *mf* *ff* *mf* *ff* *mf* *ff* *mf*
S.P. *ord.*

C.B. *pp* *mf* *pizz.* *pizz.* *pizz.* *pizz.* *mf*
arco *top* *pizz.* *top*

ELEX.

143

This page contains the musical score for the piece "WE PETRIFY" by Louis Goldford, specifically the Second Draft. The score is for a full orchestra and includes parts for Flute (FL.), Bassoon (B.C.), Horn (H.N.), Trombone (TBN.), Percussion (PERC.), Violin (VN.), Cello (VLA.), Double Bass (VC.), Double Bass (CB.), and Electronics (ELEX.). The score is transposed and includes various performance instructions such as dynamic markings (ff, f, mp), articulations (tongue, teeth, stop mute), and specific techniques like multiphonic and arco/pizz. The score is divided into measures, with measure 143 starting at the top. The score is annotated with a large watermark reading "Get in touch for more parts."

FL. 146

B.C. *bisb.* *teeth* *ord.*

HN. *Fiz. [r] tongue* *3:2* *mf* *mp* *ff* *3:2* *mp f* *f*

TBN. *3:2* *mf ff* *5:4* *3:2* *mf ff* *6:4* *stop mute wab-wab* *remove mute*

PERC. *tambourine* *3:2* *pp* *3:2* *mf ff* *3:2* *ff* *f* *"tambourine"* *"multiphonic"*

VN. *S.P.* *ff* *3:2* *ord.* *mf* *3:2* *mp* *ff* *mf*

VLA. *ord.* *mp* *5:4* *ff* *f* *mf* *S.P.* *ord.*

VC. *ord.* *S.P.* *ff* *3:2* *mf* *5:4* *f* *ff* *ord.*

CB. *pizz.* *mp* *3:2* *mf* *ff* *pizz.*

ELEX. *3* *4*

151 Streams

FL. *pp ff* *mf pp* *ff pp* *ff pp* *ff* *pp* *mf*

B.C. *ff* *pp* *mf* *pp* *ff* *mf* *ff* *mf*

HN. *open* *[t]* *[k]* *[Flz.]* *[t]* *[p]* *[t]* *[p]* *[t][k][kiss]* *[p]* *[t][p]* *[Flz.]* *[k]* *[p][t][k][p]* *[t]* *mf*

TBN. *open* *[t]* *[Flz.]* *[t]* *[Flz.]* *[p]* *[t]* *[Flz.]* *[t]* *[Flz.]* *[t]* *3:2:1* *[t]*

MIDI keyboard
any single key
(highest octave)

PERC. *3 wood blocks* *3 temple blocks* *pp* *mf* *pp*

VN. *mf* *ff* *pp* *mf* *ff* *mf* *ff* *mp* *ff*

VLA. *ff* *pp* *mf* *crush* *mf* *ff* *pp* *ff* *pp* *mf*

VC. *mp* *flaut.* *wound* *mf* *crush* *flaut.* *mf* *ff* *pp* *ff* *pp* *mf*

CB. *p* *mf ff* *mf* *f* *pp* *ff p* *ff mp*

ELEX. *7*

154

FL. *ff* *mf* *ff* *pp*

B.C. *TR.* [ee]

HN. [p] [t] [p] [kiss] [t] 3:2:1 [t] [t] [p][t] [p] [t]

TBN. *pp* *ff* *mp*

PERC. *mf ff*

VN. *mf pp* *ff* *pizz.*

VLA. *ff* *mf pp* *ff* *mf*

VC. *f* *mf* *mp* *mid.* *S.T.* *crush* *S.T.* *5:4:1* *wound* *wound* *c.l.t.* *c.l.t.* *E.S.P.* *flaut.* *inf* *f*

CB. *pp* *f* *mf* *f* *pp* *mf* *ff* *pp* *f*

ELEX.

156

FL. **pp** [TR.] **ff** **pp** **mf** **pp** **mf**

B.C. **mf** **ff** **mf** **ff** **pp** **ff** **mf** **pp** **mf** **pp**

HN. **[p]** **[t][p]** **[h]** **kiss** **[p]** **6:4:J** **[t] [p] [f] [p]** **[s] [k] [p]** **[t] [t] [p]** **[p] kiss** **[k] [t]** **[k] [t] [f]** **[t] [t] [p]** **[p] [t]** **[t] [f] [p]** **[p] straight**

TBN. **pp** **mf** **pp** **mf** **3:2:J** **ff** **mp** **ff** **pp** **3:2:J** **mf**

PERC. **mf** **pp** **pp** **mf** **pp** **3:2:J** **pp** **pp** **3:2:J** **mf** **pp**

VN. **mp** **3:2:J** **pp** **f** **mf** **ff** **pp** **3:2:J** **f** **ff** **pp** **mf** **pp**

VLA. **mf** **pp** **ff** **pp** **mf** **pp** **3:2:J** **E.S.P.** **S.T.** **pp** **mf** **pp** **mf** **pp**

VC. **pp** **p** **f** **pp** **mf** **3:2:J** **crack** **S.P.** **S.T.** **E.S.P.** **1/2 c.l.t.** **crash** **S.P.** **E.S.P.**

CB. **pp** **pp**

ELEX.

159 Waves & Flutters

Waves & Flutters: Gradually arching timbral waves. All frequencies derived from the continually-bowed Chinese cymbal beginning in mm. 162.

FL. *Flz. [r]
throat*

B.C. *Flz. [r]
tongue*

HN. *straight (metal)*

TBN. *harmon (stem out)
Flz.
±*

MIDI keyboard
any single key
(highest octave)

PERC. *222^x*

VN. *arco
S.P.*

VLA. *ord.*

VC. *faut.*

CB. *S.P.*

ELEX. *8*

*Chinese Cymbal
large - medium*

Bow the cymbal freely: Long bows on the edge that resonate clusters of partials; "sawing" back-and-forth continuous bowing, etc. Try to blend with the overall dynamic shape of the ensemble; the cymbal volume should match the ensemble.

164

FL.

bis.
167
bis.

B.C.

HN.

TBN.

PERC.

VN.

VLA.

VC.

CB.

ELEX.

Get in touch for full score parts.

171

FL.

B.C.

HN.

TBN.

PERC.

VN.

VLA.

VC.

CB.

ELEX.

177

FL.

B.C.

HORN [remove mute]

TBN.

PERC.

VN.

VLA.

VC.

CB.

ELEX.

182

FL. [r] *throat*

B.C.

bisb.

HN. *open*

TBN. *plunger*
wah-wah

PERC.

VN.

VLA. *1/2 c.l.t.*

remove mute

VCL. *con sord.*

remove mute

CB.

ELEX.

187 Streams

WE PETRIFY | Louis GOLDFORD (2023) | full score (transposed) | Draft #2 | page 49 of 61 | 01.09.23

[49]

ord.

FL. *ff pp mf pp*

B.C. *ff mf mp ff mp ff mf pp*

HN. *[f] ord. [k] [p] [t] 3:2:1 [t] [p] 6:4:1 [kiss]*

TBN. *ff pp pp ff pp pp ff pp pp*

MIDI keyboard
any single key
(highest octave)

PERC. *22" - 7 3 wood blocks 3 temple blocks*

E.S.P.

VN. *pizz. 3:2:1 S.T. arco S.T. pizz. top 5:4:1*

VLA. *pizz. 3:2:1 S.T. S.P. arco 3:2:1 S.T. S.P.*

VC. *ff nf 3:2:1 mp 1/2 c.l.t. S.T. nf mp ff 3:2:1 pizz. arco*

CB. *pizz. 3:2:1 1/2 c.l.t. ord. S.T. nf mp ff 3:2:1 S.P.*

ELEX. *ff mf f ff mf*

SECOND DRAFT

FL. 189 *3:2* [tr.] *mf* *pp* *f* *pp* *f*

B.C. *ff* *mf* *mp* *ff*

HN. *[t] [t]* *[k]* *[t] [kiss]* *[p] [t] [k]* *[p]* *ord.* *[t] [3:2]* *[p]* *[kiss] [t]* *[3:2] [k]* *[t] [t]* *[f] [s] [p]*

TBN. *pp* *mf* *pp* *mf* *Flz. [r] throat* *pp* *mf*

PERC. *f* *mf* *pp* *3:2* *mf* *pp* *5:4* *pp* *5:4*

VN. 189 *pizz.* *pp* *mf ff* *mp* *pp* *pp* *5:4* *pp*

VLA. *S.T. pizz. arco* *5:4* *S.T.* *E.S.P.* *crack S.T.* *S.T.* *pizz.* *pp* *arco*

VC. *flaut.* *c.l.t.* *S.P.* *S.T.* *mf* *mp* *crush* *pizz.* *3:2* *ff* *arco flaut.*

CB. *ff* *3:2* *mf* *c.l.t.* *mp* *S.T.* *mf* *ff*

ELEX. *pp* *ff* *mf* *ff*

FL. *mf pp* *ff mp*

B.C. *ff ff ff mp*

HN. *[f] [t] [p] [t] [p] [kiss]* *[f] [t] [s] [p] [f]* *[ord.] [p] [f]* *[t] [p] [t] [f] [p] [t] [kiss] [p] [ord.]*

TBN. *[Flz.] [t] [Flz.] [3:2:1]* *[Flz.] [5:4:1]* *[Flz.] [t] [3:2:1]* *[Flz.] [5:4:1]* *[Flz.] [3:2:1]*

PERC. *f*

VN. *mf pp* *ff pp* *pp* *pizz.* *mf pp* *ff*

VLA. *pp ff pp* *ff mp* *ff pp* *mf* *ff* *mf*

VC. *ff mf mp* *ord. 5:4:1* *S.P.* *flaut.* *E.S.P.* *S.T.* *ord. 3:2:1*

CB. *c.l.t.* *crush* *mf ff pp* *flaut.* *flaut.*

ELEX.

FL. 193 *f* 3:2:1 [s] TR. 3:2:1 *ff* 5:4:1 *pp* 3:2:1 *mf* 3:2:1 *ff* 3:2:1 *mf*

B.C. *mf* *ff* *pp* *mf* *ff* *mf*

HN. *ff* *[p]* *[k]* *[t]* *[f]* *[t]* *[f]* *[t]* *[f]* *p* *[t]* *[f]* *[k]* *[t]* *[k]* *[ord.]*

TBN. *pp* *mf* *ff* *pp* *mp*

PERC.

VN. *mf* *pp* *ff* *pp* *mp* *mf* *pp* *pizz.*

VLA. *S.T.* *crack* *S.T.* *S.P.* *3:2:1* *pp* *mf* *pp* *E.S.P.* *S.T.* *E.S.P.* *top*

VC. *mf* *S.P.* *ord.* *ff* *mf* *ff* *mf* *ff* *mf* *flaut.*

CB. *ord.* *ff* *mf* *pp*

ELEX.

195

FL. B.C. HN. TBN. PERC. VN. VLA. VC. CB. ELEX.

ord. [s] ord. [t] [kiss] [t] [k] [t] [t] [k] [p] [t]

ff mf pp ff mf pp ff pp ff pp ff pp

mf 3:2↓ mf ff mf ff mf pp

ff pp [t] [kiss] [t] 3:2↓ [t] [kiss] [t]

ff pp ff pp ff mp pp ff mf ff mp ff mp

MIDI keyboard
any single key
(highest octave)

195 22a

PERC. VN. VLA. VC. CB. ELEX.

arco crack S.P. arco pizz. back

ff pp ff ff mp ff mp ff

pizz. S.P. arco pizz. arco arco flaut.

mp ff mf ff ff ff ff

crush E.S.P. ord. pizz. E.S.P. flaut.

ELEX. 10 11 12 13 14

FL. 198 [ord.] **199** [k] TR. ord. T.R. [k]

B.C. [h] Flz. [r] throat ord. [s] [ord.] 5:4:1 [ord.]

HN. [f] [s] [t] [kiss] 3:2:1 [t] [ord.] [kiss] 5:4:1 [p] [t] [k] 3:2:1 [p] [t] [kiss] [h] 6:4:1 [k]

TBN. 3:2:1 [ord.] [t] [ord.] Flz. 3:2:1 [t] [ord.] [p] [t] [t] [p] [t] [p] 3:2:1 [t] [ord.] [p] [t] [t] [p] [t] [p] [t]

PERC. 22^a-1

VN. 198 arco pizz. f pp ff 3:2:1 pp ff mf

VLA. 198 E.S.P. 3:2:1 pizz. arco S.T. S.P. flaut. S.T. pizz. 5:4:1 arco

vc. 198 S.P. ⊕ mf ff pizz. 3:2:1 ff 5:4:1 arco pizz.

cb. 198 ⊕ ⊕ ff crush 3:2:1 flaut. crush 3:2:1 ⊕ C E.S.P. 3:2:1 S.P. ⊕

ELEX. 198 ff

FL. 20I ord. [Flz. r] throat [oo] T.R. 5:4 J T.R. ord. TR.

B.C. mf ff pp 3:2 J ff pp ff pp 5:4 J ff mf pp

[Flz. r] throat [h] [Flz. r] throat ord. ord.

HN. [t] [p] [t] [kiss] [p] [t] [s] 3:2 J [k] [t] [p] [p] kiss [t] [p] [kiss] [t] [t] ord. [p] [t] [k] [t] [t] [kiss] [k] [t]

TBN. mp ff mp ff 3:2 J 5:4 J ff mp pp mf pp mp

PERC.

VN. arco crush ord. 3:2 J flaut. 3:2 J ff

VLA. pizz. arco crush 3:2 J pizz. 3:2 J ff 5:4 J E.S.P. S.T. pizz.

VC. arco C crush 3:2 J pizz. arco S.P. crush 3:2 J S.T. ord. flaut. pizz. arco flaut.

CB. S.P. E.S.P. ord. pp ff 3:2 J ff p

ELEX.

203

FL. *mf pp* *mf* *TR.* *TR.* *ord.* *Flz. [r] throat*

B.C. *mp* *mf* *ff mf* *ff* *f mp* *pp f mp* *ff mp* *ff pp* *ff mp* *5:4*

HN. *[k] [t] 3:2* *[p] [t]* *[t] [f] kiss* *kiss* *[t][f][t] 3:2* *[s][t]* *[p] [t]* *kiss* *[t][p]* *[t] [t] [p] [k] 5:4*

TBN. *mp* *[t] cup* *3:2* *pp* *Flz. 3:2* *mf*

MIDI keyboard
any single key
(highest octave)

PERC. *22* *taped gongs* *3 wood blocks* *3:2* *3:2*

VN. *S.T. 3:2* *mf* *ff* *mf* *5:4* *crush*

VLA. *mf pp pizz. E.S.P.* *ff 3:2* *mf* *pp S.T.*

VC. *8' pizz. arco* *ff 3:2* *mf* *ord. 8'*

CB. *ff 8' arco haut. S.P.* *pp* *mf* *ff ff crush*

ELEX. **16**

Fl. pp ff pp ff pp ff pp ff pp ff pp ff pp ff

B.C. [h] 5:4♪ 5:4♪ mp [h] 5:4♪ 3:2♪ [h] 6:4♪ ord.

HN. [kiss] [t] [p] [F][p] 5:4♪ [kiss] [p] [t] [kiss] [h][kiss] 3:2♪ [kiss] [t] [p] [t] [k] 6:4♪ 3:2♪

TBN. ff 3:2♪ mf ff mp ff pp ff mp

PERC. pp mf ff mf f - 3:2♪ pp ff 3:2♪

VN. pizz. arco flaut. 3:2♪ E.S.P. S.T. 3:2♪

VLA. S.T. S.T. flaut. 3:2♪ 3:2♪ ff mp

VC. arco 8a- C ord. C 3:2♪ S.P. C 8a- dash, crush C 3:2♪ ff

CB. flaut. pizz. 3:2♪ mp arco S.P. Haut.

ELEX. mf

FL. *ord.* *Flz. [r] throat* *ord.* *TR.* *3:2* *[oo]* *TR.* *3:2* *[oo]* *TR.* *[oo]*

B.C. *teeth* *s* *5:4* *[h]* *[h]* *Flz. [r] throat* *3:2* *ff* *pp* *ff mf*

HN. *[t]* *ord.* *[t]* *[t] kiss* *[p]* *[t]* *[p] kiss* *[t] kiss* *[p]* *[t]* *[t]* *[k]*

TBN. *mf* *3:2* *3:2* *[h]* *pp* *mp* *3:2* *ff* *pp* *p* *3:2*

PERC. *mf* *pp* *ff* *pp* *mf pp* *mf pp* *ff*

VN. *E.S.P.* *ord.* *S.T.* *S.P.* *pizz.* *pizz.* *pp* *ff* *mf*

VLA. *3:2* *pizz.* *S.T.* *arco* *S.P.* *S.T.* *crack* *pizz.* *arco* *flaut.*

VC. *pp* *8"* *pizz.* *S.P.* *ord.* *3:2* *pp* *ff* *mf* *3:2*

CB. *crush* *flaut.* *pizz.* *ff* *arco* *ff* *3:2* *mp* *ff*

ELEX. *ff*

FL. [bisb.] *ff* *pp* [T.R.] *[oo]* *ord.* *ff* *mf* *ff* *ff* *ff* *ff* *pp*

B.C. [h] *pp* *pp* *mp* *mp* *pp* *mp* *mp* *mp* *mp* *mp* *mp*

HN. [s] [f] *kiss* [k] [t] *3:2* *5:4* *ord.* [t] [t] *kiss* [k] [t] *ord.* [t] *kiss*

TBN. [t] [t] [s] [t] *Flz. [r] throat* [k] *3:2* [k] [t] *pp* *f*

PERC. *ff* *mf* *pp* *ff* *ff* *mf* *ff* *mf* *ff* *mf*

VN. *pp* *ff* *ff* *mf* *ff* *mf* *f* *pizz.* *mf* *ff* *f*

VLA. *pizz.* *ff* *ff* *mf* *ff* *ff* *f*

VC. *S.P.* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

CB. *c.l.t.* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ELEX. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

211

FL. 8^a [T.R.] pp [h] [ord.] 5:4: [T.R.] TR. TR. bis.
 B.C. ff mp ff pp mp v pp 3:2: mf pp 5:4: mf pp mf
 HN. [kiss] [t] [p][k] [t] [t] kiss [k] [ord.] [k] [t] [p] [t] [t] [t] kiss [t] [p] [t] [p] [f] [t] [p] [t] [s] [k] [t]
 TBNS. [Flz.] [p] 3:2: [k] [t] [p] 5:4: [t] [p] Flz. 3:2: 3:2: [p] pp pp pp
 PERC. [MIDI keyboard] any single key (highest octave) taped gongs 2II pp mf
 VN. arco flaut. pizz. ff mf ff 3:2: ff 3:2: ff 3:2: ff 3:2:
 VLA. S.P. pizz. ff pp f ff mp 3:2: ff 3:2: ff 3:2:
 VC. S.P. flaut. 3:2: 3:2: ff mp f ff 3:2: ff 3:2:
 CB. pizz. arco ff p ff f ff 3:2: c.l.t. ff 3:2: ff 3:2:
 ELEX. 17

FL. T.R. bisb. 8^a
pp mf pp ppf

B.C. ord. 3:2↓
mp ff mp ff pp pp

HN. [h] [s]
[p][k][t] [f] [t] [s] [k] ord. [p] [t] [t] [ord.] [p] [k] [t] [t] [p] [s] [t] [k] 3:2↓ [p] kiss [p]

TBN. Flz. [t] [p][k] 3:2↓ Flz. + [p] 3:2↓ Flz. [p] 3:2↓ [p]
pp ff pp pp ff pp

PERC. 3:2↓ ff
pp

VN. arco 3:2↓ pizz. ff 3:2↓ pizz. back ff 3:2↓ pizz. ff 3:2↓ arco [S.P.] 3:2↓ pizz. ff
pizz. ff pp pp

VLA. arco [S.P.] 3:2↓ pizz. ff 3:2↓ pizz. ff 3:2↓ arco [S.P.] 3:2↓ pizz. ff
mp ff mp ff pp pp ff pp

VC. S.T. 3:2↓ pizz. ff 3:2↓ arco haut. ff 3:2↓ pizz. haut. S.T. 3:2↓ haut. ff pp
S.P. ff ff ff ff ff pp

CB. flaut. S.P. 3:2↓ haut. top ff 3:2↓ crush ff 3:2↓ mp ff 3:2↓ haut. S.T. haut. ff pp
mf ff pp pp ff pp

ELEX. S.T. haut. ff pp

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