

(HARMONY)

for narrator & nine players

(2019)

TREVOR BAČA

(HARMONY)

Forces:

- Narrator
- Bass flute
- Percussion I & II (identical setup for each):
 - triangle, slate, glockenspiel
 - planks of purpleheart (3 planks each, all relatively close in pitch)
 - brake drum, bass drum (large mallet, sponge, superball)
 - tam-tam (large)
- Harp
- Viola
- Cello I & II
- Contrabass I & II

Accidentals. Accidentals govern only one note. This is true even for successive noteheads at the same staff position. The sequence of G \sharp 4 followed by G4 (without accidental) is to be understood as G \sharp 4 followed by G \natural 4.

Appoggiaturas. Play runs of small-note appoggiaturas as fast as possible starting directly on the beat; land immediately on the full-size note shown below and sustain to the end of the duration indicated.

Flat glissandi. Flat glissandi are sometimes used as a typographical variant of ties.

Metric modulations. One hundred three of the metric modulations in the music are indicated with spanners (marked “MM”). These are included as a signal to the conductor that a given part may be used aurally to check a modulation.

Bass flute. The bass flute sounds an octave lower than written. Play passages marked “covered” (or “cov.”) by covering the opening of the flute with the lips; such passages sound an octave plus a minor seventh lower than written. The two multiphonics (“L.5” and “L.42”) are bass flute multiphonics 5 and 42 in Carin Levine’s book *Die Spieltechnik der Flöte*, volume II. Trills without secondary pitches are color trills. Transitions between tone (T) and air (A) are shown with arrows.

Percussion. Pieces of slate may be found at a hardware or flooring store; select pieces that are both about a foot square; select pieces with slightly different surface irregularities (and resulting timbre); the two piece should sound slightly detuned from one another. The score gives two different ways of playing the slate. Scrape the slate in a semicircular motion that traverses the width of the slate in the duration indicated: “scrape” written above a quarter note takes twice as long to travel the same distance as “scrape” written above an eighth note (and sounds correspondingly faster). Brush the slate with a toothbrush or other stiff-bristled brush. **Purpleheart.** Planks of purpleheart may be found at hardware and flooring stores. Each percussion part requires three pieces of purpleheart (high, middle, low) corresponding to the three-line staff in the score. The three high, middle, low pitches should all be relatively close to each other (within about a major third). Additionally, *the two 3-piece sets of purpleheart should be microtonally detuned from each another.* Thus the two “high” planks must almost (but not quite) match each other in pitch; likewise the two “middle” planks must almost (but not quite) match each other, and the two “low” planks must almost (but not quite) match each other. The goal is a six-note swarm of pitches that lose some of their distinctiveness when sounded together. **Tam-tam.** The two tam-tams should match in pitch. Play with an attackless roll that privileges the fundamental and suppresses the upper partials. Move the place of attack slowly from the rim to within a few inches of the center (and back) *ad lib* throughout the piece, even though these transitions are not yet shown in the score. **Brake drum.** Play passages marked “brake drum (papertowel)” by drawing a dry papertowel in a continuous course over the rough metallic surface of the drum; the resulting sound is a strikingly disembodied white noise.

Harp. Play passages marked “whisk” by running the fingernail (or a coin or plastic guitar pic) laterally up one of the harp’s strings to create a whisking sound. The sound is usually paired with the percussionists’ scraped pieces of slate. **Bowing the harp.** Rehearsal marks J and BB feature passages for the harpist to bow the instrument with a pair of cello (or violin) bows. Use a single bow (RH) where only a single pitch is notated; use a pair of bows (RH and LH together) where two pitches are notated. Bow the first string at a string contact point that brings out the seventh partial; bow the second string with changes in speed that effect the beating patterns

given in the score (“8 pul. / beat” meaning 8 pulses per slow quarter-note beat, for example, accomplished as slight differences in speed at which each string is bowed). Both such passages in the piece should be beautiful; treat the music as slow-moving color cadenzas in acknowledgement of Éliane Radigue’s work on the technique.

Strings. No scordatura. The viola and cellos sound as written. The contrabass sounds an octave lower than written in the bass clef; *the contrabass sounds as written in the trble clef.* **LH damping.** Passages marked with a damp symbol should be played with the left hand damping the string at the position indicated: lightly lay three fingers on the string to produce a beautiful grey sound with perceptible (but muted) sense of pitch. **XFB.** Passages marked “XFB” (“extremely fast bow”) should be played with a fast, extremely light, desynchronized type of tremolo flautando: use generous amounts of bow and change the bow irregularly (while noting that the technique is decidedly less hectic than it might first appear because the bow only skims the surface of the string throughout: do not play “into” the string at all). Most XFB passages seem to be helped by playing somewhat tasto on the string. The aural result of the technique is a “fluorescent” type of flautando that brings out the middle partials of the string’s sound. **Rimbalzandi.** Triple-staccati indicate rimbalzandi: aim for three bounces of the bow per note head. **Playing directly on the wood of the bridge.** Play passages notated on the 1-line staff directly on the wood of the bridge: white noise results with almost no sense of pitch. **String contact point (SCP) transitions.** Transitions between ponticello (P), ordinario (O) and tasto (T) string contact points are shown with arrows; P1, P2, P3, P4 indicate string contact points progressively closer to the bridge (and brighter and more acidic in timbre); T1, T2, T3, T4 indicate string contact points progressively closer to the nut (and mellower and smoother in timbre). **Quasi bisbigliandi.** Passages marked “quasi bisb.” in the strings are to be played in imitation of harp bisbigliandi: cycle through the pitches indicated as quickly as possible; note that these passages are an effect of the left hand (and **not** a type of right-hand tremolo, even though the technique is marked with three hash signs). **Harmonics and half-harmonics.** White diamond noteheads indicate natural harmonics in the usual way; black diamond noteheads indicate half harmonic pressure. **Half col legno tratto.** Play passages marked “1/2 clt” with the bow rotated to allow both hair and wood to travel across the string. The goal is to introduce a healthy amount of whisking into the sound, especially when combined with full up-bow and full down-bow strokes. **Full-bow strokes.** Up-bow and down-bow symbols equipped with dangling tails indicate complete bow strokes in the direction given. The symbols provide for very fast movements of the bow, usually played half col legno tratto.

(**HARMONY**) was composed for Echoi Ensemble on a text written for the project by Paul Griffiths. The world premiere is to be given by Echoi Ensemble under the direction of Jonathan Hepfer in Zipper Concert Hall during the 2019/20 season of the Monday Evening Concerts in Los Angeles, California. The work is dedicated, with warmth and appreciation, to Jonathan Hepfer for more than a decade of exacting artistic collaboration and profoundly meaningful friendship.

This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund.

to Jonathan Hepfer

(HARMONY)

for narrator & nine players

Paul Griffiths (*1947)

Trevor Bača (*1975)

A

$\text{♩} = 96$ $\frac{6}{4}$ $\frac{5}{4}$ $\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{3.5} = \text{♩}$] $\frac{3}{4}$

Bass flute

f/mp A sounds 8^{va} higher *mf/mp* *f/mp* *mf/mp* *mf* cov. . . .

Percussion I

BD (superball) *f* *mf* *f* purpleheart 3:2 *f* *p*

Percussion II

slate (scrape) *mf* purpleheart 7:4 *f* *p*

whisk

Harp

mf *mf* ancora

Viola

7[°] / A *mp* 3:2 *sfz*

Cello I

P1 → P3 → P2 → P4 → P1 → P3 3:5 *f* 3:5 *sfz* 5:4

Cello II

mp *mf*

Contrabass I

P1 → P3 → P2 → P4 → P1 5:4 *sfz* MM

Contrabass II

11[°] / A *mp* *mf*

B

4 $\frac{4}{4}$ $\text{♩} = 144$ [$\text{♩}^{\frac{5}{4}} = \text{♩}$]

$\frac{5}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

Bfl.

$p < mf > p$ $p < mf > p$ $p < mf > p$ $p < mf > p$ $p < mf > p$

Perc. I

tam-tam

Perc. II

p ancora

Hp.

bisb.

$p < f > p$ $(p) < f > p$ $(p) < f > p$ $(p) < f > p$ $(p) < f > p$

Va.

f/mp f/mp f/mp f/mp f/mp

A♭ sounds 8^{va} higher

Vc. I

f/mp f/mp f/mp f/mp

A♭ sounds 8^{va} higher

Vc. II

P1

mf f/mp f/mp

A♭ sounds 8^{va} higher

Cb. I

f/mp f/mp f/mp f/mp

A♭ sounds 8^{va} higher

Cb. II

P1

mf f/mp f/mp

A♭ sounds 8^{va} higher

Bfl.

$p < mf > p$

f/mp

mf/mp

mf

$p < mp > p$

A sounds 8^{va} higher

Perc. I

MM

BD (superball)

f

mf

f

purpleheart

3:2

$f > p$

p

Perc. II

MM

slate (scrape)

mf

purpleheart

7:4

$f > p$

tam-tam

4:5

p

Hp.

(p) < f > p

mf

whisk

f

bisb.

$p < mp > p$

Va.

f/mp

7^o / A

mp

3:2

ff

p

A^b sounds 8^{va} higher

Vc. I

P2

P4

P1

P3

3:5

f

5:4

ff

p

A^b sounds 8^{va} higher

Vc. II

f/mp

mp

mf

p

A^b sounds 8^{va} higher

Cb. I

P2

P4

P1

f

ff

p

A^b sounds 8^{va} higher

Cb. II

f/mp

11^o / A

mp

mf

p

A^b sounds 8^{va} higher

Bfl. $p < mf > p$ $p < f > p$ $p < ff > p$
 Perc. I mp mf f
 Perc. II mf 4:5
 Hp. $(p) < mf > p$ $(p) < f > p$ $(p) < ff > p$
 Va. ff
 Vc. I ff
 Vc. II ff
 Cb. I ff
 Cb. II ff

Here I am. On my own. And
no-one —

C

16

$\frac{3}{4}$

$\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{r4:5-} = \text{♩}$] $\text{♩} = 72$ [$\text{♩}^{r5:4-} = \text{♩}$]

Bfl.

mf pp p

Perc. I

f > p f p

Perc. II

f > p f p

Hp.

f pp p

Va.

ff pp

Vc. I

mf p mp

Vc. II

mf pp

Cb. I

ff pp p mp

Cb. II

mf pp p

$\text{♩} = 48$ [$\text{♩} = \text{♩}$]

$\frac{5}{4}$



Back.

Hear me. On my —



Back.

Here I am. On my own. On the
dunes. Where I can hear the sea.

BD (superball)

mf

brake drum

mf

pdlt

mp

scr₁

mp

scr₁

mp

scr₁

mp

P1 — T1

mf p

T1 — P2 — O

p f

D

21

$\frac{5}{4}$

$\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{\text{r}6:5-} = \text{♩}$]

$\frac{4}{4}$

$\frac{3}{4}$

$\text{♩} = 72$ [$\text{♩}^{\text{r}5:4-} = \text{♩}$]

covered

Bfl. *mf* sempre *pp* *p*

Perc. I *f* *p* *p* *f* *f* *p*

Perc. II purpleheart *f* *p* *p* *f* *f* *p*

Hp. *f* *f* *pp* *p*

Va. *fff* *f* *mf* *mp* *p* *pp* *ppp* *ppp* *pp*

Vc. I *fff* *f* *mf* *mp* *p* *pp* *ppp* *ppp* *mf* *p* *mp*

Vc. II *mf* *mf* *pp*

Cb. I *fff* *f* *mf* *mp* *p* *pp* *ppp* *pp* *p* *mp*

Cb. II *mf* *mf* *pp* *p*

P1

MM

pizz. 11°/E

IV

IV

Bfl. *mp* *mf* *f* *mf* *mp* *p*

Perc. I $\overbrace{3:2}^{\text{p}}$ $\overbrace{5:4}^{\text{p}}$

Perc. II *p*

Hp. *mp* *mf* *f* *pp* *mf*

Va. *p* *mp* *mf* *mp* *p* *pp*

Vc. I (ϕ) *mf* *f* *mf* *mp*

Vc. II (ϕ) *p* *mp* *mf* *mf* *mp* *p* *pp*

Cb. I pizz. *mf* *f* *mf* *mp*

Cb. II pizz. *mp* *mf* *f* *mf*

Bfl. pp pp ff p Δ

Perc. I f f ancora

Perc. II f MM p sub.

Hp. mp p pp $p < ff > p$ bisb.

Va. pp pp ff/p Δ sounds 8^{va} higher

Vc. I p pp ff/p Δ sounds 8^{va} higher

Vc. II pp pp ff/p Δ sounds 8^{va} higher

Cb. I p pp ff/p Δ sounds 8^{va} higher

Cb. II mp p pp $11^\circ/E$ IV $T1$ $4:5$ mf

$\text{♩} = 72 \quad [\text{♩} = \text{♩}]$
 $\frac{3}{4}$
 $\text{♩} = 48 \quad [\text{♩} = \text{♩}]$
 $\frac{5}{4}$
 $\text{♩} = 57 \frac{3}{5} \quad [\text{♩}^{6.5-} = \text{♩}]$
 $\frac{3}{4}$

covered - - - - -

Bfl. *pp* *mf*

Perc. I *mf* *p* *f*

Perc. II *f* sub. *mf* *p* *f*

Hp. *pp* *mp* *f*

Va. *pp* *f*

Vc. I *pp* *f* *ppp* *mf*

Vc. II *pp* *f* *mf*

Cb. I *pp* *mf* *p* *pp* *ppp*

Cb. II *f* *mf*

BD (superball)

purpleheart

brake drum

purpleheart

pdlt

scr.

MM

MM

P1

T1

T1

P2

O

P1

E

$\text{♩} = 72 \text{ } [\text{♩}^{\frac{5}{4}} = \text{♩}]$ $\text{♩} = 96 \text{ } [\text{♩}^{\frac{4}{3}} = \text{♩}]$
 $\frac{6}{4}$

37

Bfl. (cov) jet whistle jet whistle
 pp p ff ff ancora

Perc. I 3:2 5:4
 f p triangle (small beater) p

Perc. II 7:4
 f p tam-tam p

Hp. tuning key glissando
 pp p f f

Va. MM XFB 4:3 mf MM scr. f scr.

Vc. I (♯) p mp f f

Vc. II pp f f

Cb. I pizz. 11°/E IV pp p mp f f

Cb. II pizz. IV pp p f f

F

$\text{♩} = 48$ [$\text{♩} = \text{♩}$]

40

$\frac{5}{4}$

Bfl.

Perc. I

Perc. II

Hp.

Va.

Vc. I

Vc. II

Cb. I

Cb. II

BD (struck)

mp

f ancora

scr. γ_1

f

f

T1

p

T1

p



Back.

Here I am.

Not so far.

On the dunes. Where I can see...

$\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{6:5} = \text{♩}$] $\text{♩} = 48$ [$\text{♩}^{5:6} = \text{♩}$] $\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{6:5} = \text{♩}$]

$\frac{4}{4}$

5:6 MM

5:6 MM

purpleheart

BD (struck)

purpleheart

f

mp

f

p ancora

mp

p

whisk

MM

6:5

f

f

scr. γ_1

mp/pp

B♭ sounds 8^{va} higher

f

mp/pp

B♭ sounds 8^{va} higher

f

mp/pp

B♭ sounds 8^{va} higher

p

f

p

T1

p

T1

T1

P1

O

mp

Bfl.

Perc. I

BD (superball)

Perc. II

brake drum

Hp.

fingernail

3:2

mf

f

ff

Va.

scr. · 1

scr. - - 1

scr. - - - 1

scr. - - - - 1

scr. · 1

scr. - - - - - 1

scr. - - - - - - 1

f sempre

Vc. I

scr. · 1

scr. - - 1

scr. - - - 1

scr. - - - - 1

scr. · 1

scr. - - - - - 1

scr. - - - - - - 1

f sempre

Vc. II

scr. · 1

scr. - - 1

scr. - - - 1

scr. - - - - 1

scr. · 1

scr. - - - - - 1

scr. - - - - - - 1

f sempre

Cb. I

T1

O

T1

P2

mf

p

f

Cb. II

T1

P2

T1

f

p

G

$$\text{♩} = 57 \frac{3}{5} \quad [\text{♩}^{6:5} = \text{♩}] \quad \text{♩} = 96 \quad [\text{♩}^{5:3} = \text{♩}]$$

54

44

34

[illegible]

On.

No more.

♩ = 57 $\frac{3}{5}$ [$\text{r}^{3.5^-} = \text{J}$]

58 $\frac{4}{4}$

♩ = 48 [$\text{r}^{5.6^-} = \text{J}$]

$\frac{5}{4}$

Bfl.

MM- covered 3:2 3:2

Perc. I

purpleheart

BD (superball)

Perc. II

brake drum

Hp.

whisk

fingernail 3:2 3:2

Va.

MM- 5:6

Vc. I

scr. 1

Vc. II

scr. 1

Cb. I

P1 T1

Cb. II

T1 P2 O

H

61 $\text{♩} = 144$ [$\text{♩}^{3:2} = \text{♩}$] $\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{4:5} = \text{♩}$] $\text{♩} = 96$ [$\text{♩}^{5:3} = \text{♩}$]

6/4 **4/4** **3/4** **4/4**

Bfl. (cov.) $\text{MM} \cdot \text{---} \cdot 1$ 4:5 f f

Perc. I slate (brush) f purpleheart f brake drum f ancora

Perc. II tam-tam p

Hp. l.v. f 3:2 $\text{MM} \cdot \text{---} \cdot 1$ whisk 4:5 f f bisb. p mf p

Va. XFB mf p quasi bisb. (p) mf

Vc. I ff pp $\text{MM} \cdot \text{---} \cdot 1$ 5:3 quasi bisb. p mf

Vc. II $11^\circ / A$ ff p (p)

Cb. I III ff pp

Cb. II III ff p

Bfl. 

Perc. I 

Perc. II 

Hp. 

Va. 

Vc. I 

Vc. II 

Cb. I 

Cb. II 

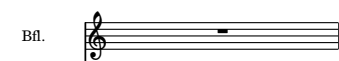
I

68 $\frac{4}{4}$

$\frac{3}{4}$

$\frac{6}{4}$

$\text{♩} = 144$ [$\text{♩}^{3:2} = \text{♩}$]



Δ

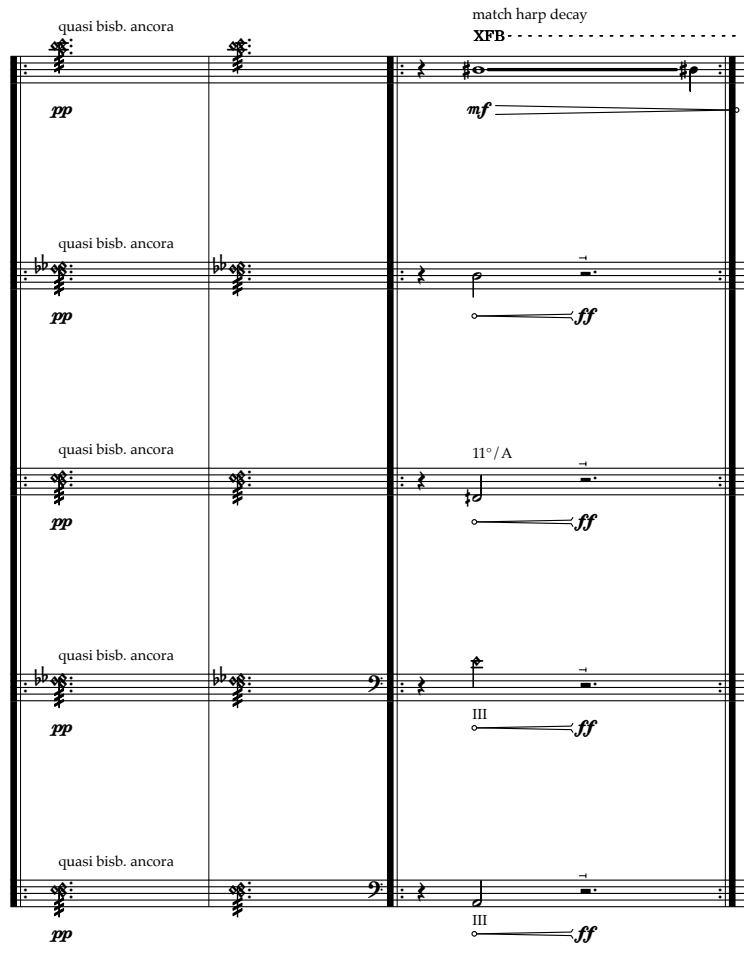
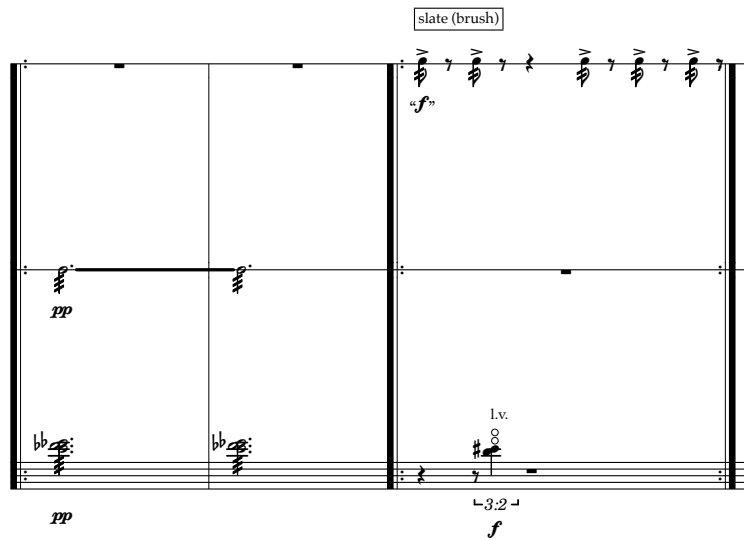
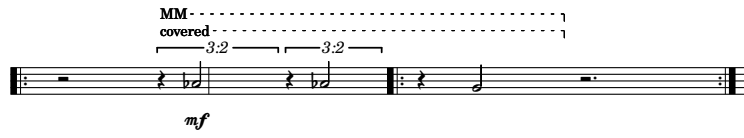
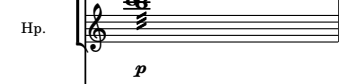
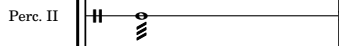
Back.

Where I can —



Further.

Here I am. On my own. No. Not
on my own. At that dance,
where I can see the band on the
narrow stage, see them and hear
them. A saxophone player – a
girl – shearing the air. A roar,
but sweet and accurate. The
band: silenced. The girl: on her
own. It would be early morning
by now. First light. We have been
up all night. Dressed to the
nines. Come here.



J

♩=48 [♩=♩]

♩=72 [♩^{3:2}=♩]

♩=144 [♩=♩]

73

covered - - - - -

MM - - - - - covered - - - - - MM - - - - - covered - - - - -

3:2

Bfl.

mp *mf*

Perc. I

triangle *p* slate (brush) *f*

Perc. II

BD (sponge) *mp* BD (fingertips) *p*

Hp.

mf

RH bow ...

Va.

MM - - - - - XFB - - - - - 4:3 *mp* *mp* XFB *mp* XFB *mf*

Vc. I

MM - - - - - XFB - - - - - 4:3 *mp* *mp* XFB *mp* XFB *ff*

Vc. II

MM - - - - - XFB - - - - - 4:3 *mp* *mp* XFB *mp* XFB *ff* 11° / A

Cb. I

MM - - - - - XFB - - - - - 4:3 *mp* *mp* XFB *pp*

Cb. II

pizz. 13° / A 14° / A *ff* *ff*

III III II *mp* III *ff*

♩=48 [♩.=♩]

77

MM.....
covered.....
3:2 3:2
mf

Bfl.

Perc. I

Perc. II

HP.

RH bow + LH bow ...
0 pul. / beat 6 pul. / beat 0 pul. / beat 8 pul. / beat

Va.

Vc. I

Vc. II

... (T1) T2 T1 T3

Cb. I

Cb. II

♩=144 [$\text{r}3.2^- = \text{J}$]

♩=48 [$\text{J} = \text{J}$]
6/4

81

(cov.)

Bfl.

Come here.

Perc. I

Perc. II

Hp.

~0 pul. / beat

0 pul. / beat

8 pul. / beat

Va.

XFB

mf

Vc. I

ff

Vc. II

11° / A

ff

Cb. I

T1

(T1)

P2

Cb. II

III

ff

triangle

p

p ancora

G sounds 8^{va} higher

11:6

T4

Bfl.

f *mf* *mp* *p*

A sounds 8^{va} higher

Perc. I

(p)

Perc. II

(RH bow only)
→ 0 pul. / beat

Hp.

(mf)

Va.

11:6 P1 T1

ff

Vc. I

10:6 P1 T1

ff

Vc. II

9:6 P1 T1

ff

Cb. I

T3 T4 O T4

(pp) *mf*

Cb. II

7:6 P1 T4

ff

K

89 $\text{♩} = 96$ [$\text{♩} = \text{♩}$] $\text{♩} = 72$ [$\text{♩}^{3:4} = \text{♩}$]

Bfl. L5

Perc. I glockenspiel triangle

Perc. II tam-tam

Hp. sons xylophoniques

Va.

Vc. I MM 3:4 II 11° / D

Vc. II MM 3:4 II 15° / D

Cb. I MM 3:4 II 15° / D

Cb. II MM 3:4 II 14° / D



On.

Come here. As you will. When
you're young.

$\frac{4}{4}$

MM covered

mp

p pp pp mp pp

mp ancora

f ancora

Sub...

p pp pp mp pp

p pp pp mp pp

p pp pp mp pp

p pp pp mp pp

p pp pp mp pp

♩ = 144 [♩ = ♩]

94 $\frac{6}{4}$

♩ = 96 [♩ = ♩]

$\frac{3}{4}$

Bfl.

(cov.)

7° / Eb

T → A

“f”

Perc. I

slate (brush)

“f”

BD (superball)

Perc. II

brake drum

f

slate (scrape)

“f”

Hp.

3:2

f ancora

f

whisk

“f”

Va.

match harp decay

XFB

mf

Vc. I

ff

11° / Eb

p

Vc. II

ff

p

Cb. I

ff

7° / Eb

p

Cb. II

ff

p

On.

No more.

101

34

54

34

54

The musical score for 'L'Espresso' by Olivier Messiaen is presented in a multi-staff format. The instruments and their parts are as follows:

- Bfl. (Bass Flute):** Two staves, each with a key signature of one flat and a common time signature. The first staff has a *mp* dynamic marking, and the second staff has a *p* dynamic marking.
- Perc. I (Percussion I):** One staff with a key signature of one flat and a common time signature. It includes a *glockenspiel* section with a *mp* dynamic marking and a *p* dynamic marking.
- Perc. II (Percussion II):** One staff with a key signature of one flat and a common time signature. It includes a *tam-tam* section with a *mp* dynamic marking and a *p* dynamic marking.
- Hp. (Harp):** One staff with a key signature of one flat and a common time signature. It includes a *sons xylophoniques* section with a *p* dynamic marking.
- Va. (Violoncelle):** One staff with a key signature of one flat and a common time signature. It includes a *P4* section with a *f* dynamic marking.
- Vc. I (Violoncelle I):** One staff with a key signature of one flat and a common time signature. It includes a *P4* section with a *f* dynamic marking.
- Vc. II (Violoncelle II):** One staff with a key signature of one flat and a common time signature. It includes a *P4* section with a *f* dynamic marking.
- Cb. I (Contrabasse I):** One staff with a key signature of one flat and a common time signature. It includes a *P4* section with a *f* dynamic marking.
- Cb. II (Contrabasse II):** One staff with a key signature of one flat and a common time signature. It includes a *P4* section with a *f* dynamic marking.

The score is divided into four measures, each with a 4:5 ratio. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The key signature is one flat, and the time signature is common time.

Bfl.

Perc. I

Perc. II

Hp.

Va.

Vc. I

Vc. II

Cb. I

Cb. II



Back.

The girl: on her own.

p

A sounds 8^{va} higher

BD (fingertips)

p

T1

p

T1

p

T1

p

T4

p

T4

p

7°/E♭

Bfl.

7°

f

p

f

p

brake drum

Perc. I

f

BD (superball)

f

slate (scrape)

Perc. II

f

whisk

Hp.

f

f

1 T4

Va.

p

fff

fff

fff

1 T4

Vc. I

11°/E♭

p

fff

fff

fff

1 T4

Vc. II

p

fff

fff

fff

1 (T4)

Cb. I

7°/E♭

p

fff

fff

fff

1 (T4)

Cb. II

p

fff

fff

fff

M

113

$\frac{4}{4}$

$\frac{5}{4}$

$\text{♩} = 144$ [$\text{♩}^{3:2} = \text{♩}$]

$\frac{6}{4}$

Bfl.

Perc. I

Perc. II

Hp.

Va.

Vc. I

Vc. II

Cb. I

Cb. II

MM-----

T-----A-----

3:2

purpleheart

bisb.

mf

fff

mf

3:2 3:2

fff

mf

3:2 3:2

fff

mp

5:4

fff

mf

5:4

fff

mp



Yes.

The girl on her own. I went up to the stage. As close as I could get. Of course, she saw me. Her eyes caught mine. First meeting. She stopped playing, mid-phrase. The band picked up. She crouched down, there at the front of the stage. How her dress sparkled. We have been up all night, she said. In these costumes. Then: Come up here, she said. Perhaps I shook my head, or made some other sign. No, come up here. If you will. And that smile. What could I do? One hand on the stage, I jumped up. I looked back down, to the world I had left behind.

fff

mp

3:2

purpleheart

bisb.

mf

fff

mf

3:2 3:2

fff

mp

3:2 3:2

fff

mp

5:4

fff

mf

5:4

fff

mp

(half harm. pressure)

mp

(half harm. pressure)

mp

mp ancora

(half harm. pressure)

mp

mp ancora

N

117

$\text{♩} = 48$ [$\text{♩} = \text{♩}$]

$\text{♩} = 96$ [$\text{♩} = \text{♩}$]

$\frac{3}{4}$

Bfl.

p

A sounds 8th higher

f

7th/E \flat

T → A

Perc. I

triangle

BD (superball)

p ancora

f

Perc. II

BD (fingertips)

brake drum

p ancora

f

MM

Hp.

f ancora

MM

Va.

T1

(mp)

Vc. I

T1

(mp)

p

MM

Vc. II

(ϕ)

(mp)

p

MM

Cb. I

T4

(mp)

p

MM

Cb. II

(ϕ)

(mp)

p

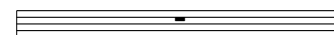
MM

Λ

I come to a stop.

On.

I come to a stop.



brake drum

f ancora

slate (brush)

3:2

ff

f

T1 → P1

IV

mp

5:4

ff

ff

T1 → P1

IV

mp

T1 → P1

IV

mp

Bfl.

Perc. I

Perc. II

Hp.

Va.

Vc. I

Vc. II

Cb. I

Cb. II

$$\text{♩} = 96 \quad [\text{♩}^{5:3} = \text{♩}] \quad \text{♩} = 144 \quad [\text{♩}^{3:2} = \text{♩}]$$

$$\frac{4}{4} \qquad \qquad \frac{5}{4}$$



On.

covered -

mf

f

slate (scrape)

purpleheart

f

p

purpleheart

p

f

l.v.

8

f ancora

bisb.

mf

MM

3:2

f

MM

4:5

ff

mf

mf

mp

125 $\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{4:5} = \text{♩}$]

Bfl.

$\text{D/D}\sharp$ 9:8 mp

Perc. I

brake drum f ancora

Perc. II

slate (brush) 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 ff ff ff f f mf mp p pp

Hp.

f

Va.

T1 → P1 mp $< mf$ f ff

Vc. I

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 ff ff f f mf mp p pp

Vc. II

ff ff f mf mp p pp

Cb. I

T1 → P1 mp $< mf$ f ff

Cb. II

ϕ T1 → P1 mp $< mf$ f ff

Λ

On.

The world I had left behind.



130 $\text{♩} = 96$ [$\text{♩}^{5:3} = \text{♩}$]

$\frac{3}{4}$ $\frac{4}{4}$

Bfl. *p* *mf* *covered*

Perc. I *p* *f* *brake drum (paper towel)* *slate (scrape)*

Perc. II *pp* *ancora* *tam-tam*

Hp. *p* *f* *l.v.* *3:2*

Va. *ppp* $\frac{1}{2}$ clt

Vc. I *pp* *ancora* *f*

Vc. II *pp* *ancora* *f*

Cb. I *ppp* $\frac{1}{2}$ clt

Cb. II *ppp* $\frac{1}{2}$ clt

7° / Eb

T A

cov. - - 1

Bfl.

mp *f* *mf* *p*

glockenspiel

BD (superball)

slate (scrape)

Perc. I

mp *f* *f*

brake drum

purpleheart

Perc. II

f *pp* *5:4* *5:4*

Hp.

mp *f* *l.v.* *3:2* *f ancora*

T4

XFB

XFB

Va.

p *p* *p*

T4

Vc. I

p *f*

P4

T4

Vc. II

f ancora 10:8 *p* *f*

P4

T4

Cb. I

7° / Eb

f ancora 11:8 *p* *f*

P4

T4

Cb. II

f ancora 12:8 *p* *f*

Bfl. *p* sempre
 Perc. I *f* sempre
 Perc. II $5:4$
 Hp. l.v. 8 $3:2$
 Va. XFB *p* sempre
 Vc. I *fff* scratch
 Vc. II *fff* scratch
 Cb. I *fff* scratch
 Cb. II *fff* scratch

The musical score for measures 137-140 is as follows:

- Bfl.:** Treble clef, key signature of one sharp (F#). Measure 137: quarter rest, eighth note F#, quarter note G, half note A. Measure 138: quarter rest, eighth note F#, quarter note G, half note A. Measure 139: quarter rest, eighth note F#, quarter note G, half note A. Measure 140: whole rest.
- Perc. I:** Snare drum. Measure 137: quarter note. Measure 138: quarter note. Measure 139: quarter note. Measure 140: quarter note.
- Perc. II:** Snare drum. Measure 137: eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note. Measure 138: quarter rest. Measure 139: quarter rest. Measure 140: quarter rest.
- Hp.:** Treble clef. Measure 137: whole rest. Measure 138: whole rest. Measure 139: whole rest. Measure 140: eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note. Measure 141: whole rest.
- Va.:** Treble clef, key signature of one sharp (F#). Measure 137: quarter note. Measure 138: quarter note. Measure 139: quarter note. Measure 140: quarter note. Measure 141: quarter note.
- Vc. I:** Bass clef. Measure 137: quarter note. Measure 138: quarter note. Measure 139: quarter note. Measure 140: quarter note. Measure 141: quarter note.
- Vc. II:** Bass clef. Measure 137: quarter note. Measure 138: quarter note. Measure 139: quarter note. Measure 140: quarter note. Measure 141: quarter note.
- Cb. I:** Bass clef. Measure 137: quarter note. Measure 138: quarter note. Measure 139: quarter note. Measure 140: quarter note. Measure 141: quarter note.
- Cb. II:** Bass clef. Measure 137: quarter note. Measure 138: quarter note. Measure 139: quarter note. Measure 140: quarter note. Measure 141: quarter note.

Bfl. $\overset{A}{\text{f}} \dots \overset{A}{\text{f}} \dots \overset{A}{\text{f}} \dots \overset{A}{\text{f}} \dots$
p ancora

Perc. I $\text{brake drum (paper towel)}$
p sempre

Perc. II tam-tam
pp

Hp. *p*

Va. $\frac{1}{2} \text{ clt}$
ppp

Vc. I *pp*

Vc. II *pp*

Cb. I $\frac{1}{2} \text{ clt}$
ppp

Cb. II $\frac{1}{2} \text{ clt}$
ppp

Bfl. *A* *p* ancora

Perc. I *f*

Perc. II *f*

Hp. *f* 3.2

Va. *(½ clt)* *p*

Vc. I *f* *fff* scratch

Vc. II *f* *fff* scratch

Cb. I *(½ clt)* *f* *fff* scratch

Cb. II *(½ clt)* *f* *fff* scratch

XFB *f* *fff* scratch

Q

64

44

Bfl.

Bfl.

Perc. I

Perc. II

Hp.

Va.

Vc. I

Vc. II

Cb. I

Cb. II

A - - - **A** - - - - -

MM- - - - -
A- - - - -

$D/D\#$

A

brake drum (paper towel)

glockenspiel

purpleheart

tam-tam

purpleheart

poco scr.

⊙-----⊙-----

T4 → P.

quasi bisb.

T4 ————— **P1**

quasi bisb.

T4 _____

quasi bisb.

$$\frac{1}{2} \text{ cft} \quad V \quad V$$

T4_____

quasi bisb.

MM.....

Bfl. *p*

Perc. I [slate (scrape)] *f* [glockenspiel] *f*

Perc. II [tam-tam] *mp*

Hp. *f* ancora *f* ancora *8vb*

Va. XFB..... poco scr. *p* *pp*

Vc. I *f* *fff* scratch *f* P4 → T4

Vc. II *f* *fff* scratch *f* P4 → T4

Cb. I *f* *fff* scratch *f* P4 → T4

Cb. II *f* *fff* scratch *f* P4 → T4

3:2

l.v.

8



On.

I turned my eyes to her. That
smile again. I took her in my
arms. The band went wild. Or: I
jumped back down. Or: Do you
want to dance? she said. Or: —

Back.

How her dress sparkled.

Further.

The girl on her own.

Further.

Here I am.

Yes.

Here I am. On my own. In that
dense...

On.

In that dense...

On.

...forest where we had never been
before. Where was this? And I
had got separated from you, and
though each of us was shouting
the other's name, at the top of
our lungs, the two of us, we
couldn't hear one another,
because, it must have been, it
must have been because the trees
were absorbing our voices. It got
to that stage — On. It got to that
stage where you start to panic.
You feel you've left the normal
world behind. You —

On.

Where was I?

Forest.

No more.

Left the normal world behind.

No more.

Back.

Harmony.

R

157 $\frac{4}{4}$ $\text{♩} = 72$ [$\text{♩}^{3:2} = \text{♩}$] $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 96$ [$\text{♩}^{4:3} = \text{♩}$] $\frac{3}{4}$

Bfl. $\text{D/D}\sharp$ 9:8 $\text{A} \cdots \text{A}$ p sempre

Perc. I $\text{BD (struck then superball)}$ mp mf mp mf purpleheart ff p $\text{brake drum (paper towel)}$

Perc. II brake drum p f p f purpleheart ff pp tam-tam

Hp. pdlt mf p

Va. mp f mp pp pp mp ppp $\frac{1}{2} \text{ clt}$

Vc. I IV mp f I mp pp pp mp ppp quasi bisb.

Vc. II $7^\circ / C$ IV mp f I mp pp pp mp pp quasi bisb.

Cb. I $11^\circ / C$ III mp f III mp pp pp mp ppp quasi bisb.

Cb. II MM quasi bisb. $4:3$ III mp mp mp pp pp mp ppp $\frac{1}{2} \text{ clt}$

$\text{♩} = 48$ [$\text{♩} = \text{♩}$]
 $\frac{6}{4}$

MM-----
 A-----

Bfl.

Perc. I

glockenspiel

Perc. II

mp

Hp.

f

8vb

(½ clt)-----
 V

Va.

pp

poco scr.-----

Vc. I

(♯) ♯ 7

T4 → P1

p f

Vc. II

(♯) ♯ 7

T4 → P1

p f

Cb. I

(½ clt)-----
 V

T4 → P1

p f

Cb. II

(½ clt)-----
 V

T4 → P1

p f

$\text{♩} = 72$ [$\text{♩}^{3:2} = \text{♩}$]
 $\frac{4}{4}$



Not yet.

On.

Hear me.

Back.

Hear me.

Back.

Here I am. On my own. On the
 dunes.

BD (superball)

mf

brake drum

f

pdl

mf

mp

IV

mp

IV

mp

11°/C

mp

I

mp

♩=96 [$\overset{4:3}{\overset{\text{♩}}{\text{♩}}} = \text{♩}$]

34

44

34

44

(HARMONY) — 42 — Bača

$\text{♩} = 72 \quad [\text{♩}^{3:4} = \text{♩}]$

Bfl.

Perc. I

BD (struck then superball)

Perc. II

brake drum

Hp.

pdlit

Va.

Vc. I

IV

Vc. II

IV

Cb. I

I

Cb. II

.....



On.

Where I can see the sea. How it
sparkled. At that time in the
afternoon. There was dance
music.

No.

On someone's radio.

No.

And I didn't mind.

No.

I felt such joy, to be there, and
the sea. It was so loud you
couldn't hear me when I shouted
to you to join me. Come here!
Come here! So I held up an arm,
and waved, and you did see me.
That smile.

No.

That smile.

No. Back.

 $\text{♩} = 96 \quad [\text{♩}^{4:3} = \text{♩}]$

5/4

4/4

purpleheart

ff sempre

purpleheart

ff sempre

Sua

bisb.

pp sempre

4:5

quasi bisb.

I

4:5

quasi bisb.

I

4:5

quasi bisb.

I

4:5

quasi bisb.

III

4:5

quasi bisb.

III

4:5

Bfl.

covered *mf*

Perc. I

Perc. II

Hp.

8va

4:5

4:5

3:2

3:2



Here I am.

Yes.

On my own.

Yes.

No. Not on my own.

Back.

On my own.

Yes.

On the dunes. Or: In that dense forest.

Choose.

Va.

4:5

4:5

fff scratch

Vc. I

4:5

4:5

fff scratch

Vc. II

4:5

4:5

fff scratch

Cb. I

4:5

4:5

fff scratch

Cb. II

4:5

4:5

fff scratch

178

$\text{♩} = 144$ [$\text{♩}^{3:2} = \text{♩}$] $\text{♩} = 96$ [$\text{♩} = \text{♩}$] $\text{♩} = 144$ [$\text{♩}^{3:2} = \text{♩}$]

$\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Bfl. *covered* $\frac{5:4}$ $\frac{5:4}$ *pp* *D/D#* $\frac{21:20}$ *mf* *covered* $\frac{5:4}$ $\frac{5:4}$ *pp*

Perc. I *slate (scrape)* $\frac{3:2}$ $\frac{3:2}$ *pp* *purpleheart* *ff* *slate (scrape)* $\frac{3:2}$ $\frac{3:2}$ *pp*

Perc. II *slate (brush)* $\frac{5:4}$ $\frac{5:4}$ *pp* *purpleheart* *ff* *MM* *BD (struck)* $\frac{4:5}$ *mp*

Hp. *sons xylophoniques* *p* *8va* *bisb.* $\frac{4:5}$ *pp* *sons xylophoniques* *p*

Va. $\frac{3:2}$ $\frac{3:2}$ $\frac{3:2}$ *pp* *quasi bisb.* $\frac{4:5}$ *fff scratch* $\frac{3:2}$ $\frac{3:2}$ $\frac{3:2}$ *pp*

Vc. I $\frac{5:4}$ $\frac{5:4}$ *pp* *quasi bisb.* $\frac{4:5}$ *fff scratch* $\frac{5:4}$ $\frac{5:4}$ *pp*

Vc. II $\frac{5:4}$ $\frac{5:4}$ $\frac{5:4}$ $\frac{5:4}$ *pp* *quasi bisb.* $\frac{4:5}$ *fff scratch* $\frac{5:4}$ $\frac{5:4}$ $\frac{5:4}$ $\frac{5:4}$ *pp*

Cb. I $\frac{5:4}$ $\frac{5:4}$ $\frac{5:4}$ $\frac{5:4}$ *pp* *quasi bisb.* $\frac{4:5}$ *fff scratch* $\frac{5:4}$ $\frac{5:4}$ $\frac{5:4}$ $\frac{5:4}$ *pp*

Cb. II $\frac{3:2}$ $\frac{3:2}$ *pp* *MM* $\frac{3:2}$ $\frac{3:2}$ $\frac{3:2}$ *pp*

T

$\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{\text{4:5}} = \text{♩}$]

$\text{♩} = 72$ [$\text{♩}^{\text{5:4}} = \text{♩}$]
 $\frac{3}{4}$

$\text{♩} = 144$ [$\text{♩} = \text{♩}$]
 $\frac{4}{4}$

181

Bfl.

covered

pp sempre

Perc. I

purpleheart

triangle

slate (scrape)

pp sempre

Perc. II

tam-tam

slate (brush)

pp sempre

Hp.

sons xylophoniques

pp sempre

Va.

XFB

mp

mf

pp sempre

Vc. I

$\text{II}^\circ / \text{Eb}$

pp sempre

Vc. II

pp sempre

Cb. I

pp sempre

Cb. II

pp sempre

The musical score is for 'The Great Wall' by Tan Dun. It features the following parts and staves:

- Bfl.** (Bass Flute): Treble clef, 5/4 time signature. The melody is characterized by long, sustained notes with a 'cov.' (covered) marking.
- Perc. I** (Percussion I): Two staves. The top staff uses a 3/2 time signature and features a complex rhythmic pattern with many rests. The bottom staff is empty.
- Perc. II** (Percussion II): Two staves. The top staff uses a 5/4 time signature and features a complex rhythmic pattern with many rests. The bottom staff is empty.
- Hp.** (Harp): Treble clef, 5/4 time signature. The melody is characterized by long, sustained notes with a 'cov.' (covered) marking.
- Va.** (Viola): Treble clef, 5/4 time signature. The melody is characterized by long, sustained notes with a 'cov.' (covered) marking.
- Vc. I** (Violoncello I): Treble clef, 5/4 time signature. The melody is characterized by long, sustained notes with a 'cov.' (covered) marking.
- Vc. II** (Violoncello II): Treble clef, 5/4 time signature. The melody is characterized by long, sustained notes with a 'cov.' (covered) marking.
- Cb. I** (Contrabass I): Treble clef, 5/4 time signature. The melody is characterized by long, sustained notes with a 'cov.' (covered) marking.
- Cb. II** (Contrabass II): Treble clef, 5/4 time signature. The melody is characterized by long, sustained notes with a 'cov.' (covered) marking.

The score is written in 5/4 time and features a complex, layered texture with many rests and long, sustained notes. The 'cov.' marking suggests a covered or muted sound.

On the dunes. Where I can see
the wind in the marram grass. It
is early morning.

194

$\text{♩} = 96$ [$\text{♩}^{5:3} = \text{♩}$]

$\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{3:5} = \text{♩}$]

$\text{♩} = 72$ [$\text{♩}^{5:4} = \text{♩}$]

$\frac{6}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Bfl.

p *mp*

Perc. I

BD (struck) *mp* *mp* ancora $3:5$ MM

Perc. II

glockenspiel *pp* BD (fingertips) *p*

Hp.

f ancora *f* MM $5:4$

Va.

p *mf* pizz. $5:4$ $5:4$ T4

Vc. I

T $3:4$ P *p* XFB $11^\circ / E\flat$ *pp*

Vc. II

poco scr. *p* XFB *pp* T4

Cb. I

T $3:4$ P *p* XFB $7^\circ / E\flat$ *pp* T4

Cb. II

P1 T1 *mf* *pp* XFB

$\text{♩} = 144$ [$\text{♩} = \text{♩}$]
 $\frac{4}{4}$

$\text{♩} = 72$ [$\text{♩} = \text{♩}$]
 $\frac{3}{4}$

Bfl. mp pp covered mp mp mp

Perc. I triangle pp slate (scrape) pp triangle pp ancora

Perc. II tam-tam p ancora slate (brush) pp tam-tam p sempre

Hp. p p ancora p sempre Sub^1 Sub

Va. pp f MM T4

Vc. I mp pp II mp mp mp

Vc. II f pp T4

Cb. I f pp II mp mp mp

Cb. II MM pp ancora T4

Bfl. 

Perc. I 

Perc. II 

Hp. 

Va. 

Vc. I 

Vc. II 

Cb. I 

Cb. II 

Bfl.

mp *mp* *mp*



Back.

A bird – a gull – shearing the
sky. Soundless. The wind:
soundless. The band: silenced.

Perc. I

mp *mp* *mp*

Perc. II

mp *mp* *mp*

Hp.

mp *mp* *mp*

Sub¹

Va.

mp *mp* *mp*

Vc. I

mp *mp* *mp*

Vc. II

mp *mp* *mp*

Cb. I

mp *mp* *mp*

Cb. II

mp *mp* *mp*

$\text{♩} = 144$ [$\text{♩} = \text{♩}$]

$\frac{3}{4}$ $\frac{4}{4}$

covered

pp

pp ancora

slate (scrape)

3:2 3:2

pp ancora

slate (brush)

5:4

pp

MM

sons xylophoniques

p ancora

T2 T4

pp

3:2

pp

5:4 5:4

pp

5:4 5:4

pp

5:4 5:4

pp

5:4 5:4

pp

5:4 5:4

pp

W

209

54

♩=96 [♩.=♩]

64

$$\text{♩} = 57\frac{3}{5} \quad [\text{♩}^{3:5} = \text{♩}]$$

54

♩=96 [^{5:3}♩=♩]

Bfl.

Perc. I

Perc. II

Hp.

Va.

Vc. I

Vc. II

Cb. I

Cb. II

D/D# 9:8

mp

mp ancora

ff

pp

p

poco scr.

quasi bisb.

pp ancora

6
4♩ = 72 [$\text{♩}^{3:4} = \text{♩}$] ♩ = 144 [$\text{♩} = \text{♩}$]
3
4 4
4

Bfl. covered -----
 $\text{♩}^{5:4}$ $\text{♩}^{5:4}$
pp

Perc. I triangle
pp slate (scrape)
 $\text{♩}^{3:2}$ $\text{♩}^{3:2}$
pp ancora

Perc. II glockenspiel
pp ancora BD (struck)
mp slate (brush)
 $\text{♩}^{5:4}$ $\text{♩}^{5:4}$
pp

Hp. xyl.
f

Va. P T T2 T4
pp $\text{♩}^{3:2}$ $\text{♩}^{3:2}$
pp

Vc. I P MM T P
 $\text{♩}^{3:4}$ $\text{♩}^{5:4}$ $\text{♩}^{5:4}$
pp

Vc. II T2 T4
pp $\text{♩}^{5:4}$ $\text{♩}^{5:4}$
pp

Cb. I MM T P
 $\text{♩}^{3:4}$ *pp*

Cb. II P3 T1 T2 T4
ff *pp*

X

$\text{♩} = 48$ [$\text{♩} = \text{♩}$]

$\text{♩} = 72$ [$\text{♩}^{3:2} = \text{♩}$]
 $\frac{3}{4}$

217

Bfl.

A → T → A A → T → A A → T → A A → T → A A → T → A A → T → A

mf mf mf mf mf mf

Perc. I

slate (scrape) triangle

mp pp ancora

Perc. II

BD (superball)

mf mf mf mf mf mf

Hp.

pdlk

mf mp mf mp

Va.

T4 T2 → T4

mp mp mp mp pp

Vc. I

P T4 MM P

$3:2$ mp mp $3:2$

Vc. II

T4 T2 → T4

mp mp mp mp pp

Cb. I

P T4 MM P

$3:2$ mp mp $3:2$

Cb. II

T4 T2 → T4

mp mp mp mp pp

221 $\text{♩} = 48$ [$\text{♩} = \text{♩}$]

Bfl. $\text{A} \rightarrow \text{T} \rightarrow \text{A}$ $\text{A} \rightarrow \text{T} \rightarrow \text{A}$ $\text{A} \rightarrow \text{T} \rightarrow \text{A}$ $\text{A} \rightarrow \text{T} \rightarrow \text{A}$ $\text{A} \rightarrow \text{T} \rightarrow \text{A}$ $\text{A} \rightarrow \text{T} \rightarrow \text{A}$ $\text{A} \rightarrow \text{T} \rightarrow \text{A}$ $\text{A} \rightarrow \text{T} \rightarrow \text{A}$ $\text{A} \rightarrow \text{T} \rightarrow \text{A}$ $\text{A} \rightarrow \text{T} \rightarrow \text{A}$ $\text{A} \rightarrow \text{T} \rightarrow \text{A}$

p p p p p p p p p p p

Perc. I slate (scrape) p sempre

Perc. II purpleheart ff tam-tam p

Hp. whisk p sempre

Va. $\text{P2} \rightarrow \text{P4} \rightarrow \text{P2} \rightarrow \text{P3} \rightarrow \text{P1} \rightarrow \text{P2} \rightarrow \text{O} \rightarrow \text{P2}$ pp (pp)

Vc. I $\text{P3} \rightarrow \text{P2} \rightarrow \text{P4} \rightarrow \text{P2} \rightarrow \text{P3} \rightarrow \text{P1} \rightarrow \text{P2}$ pp (pp)

Vc. II $\text{P1} \rightarrow \text{P3} \rightarrow \text{P2} \rightarrow \text{P4} \rightarrow \text{P2} \rightarrow \text{P3} \rightarrow \text{P1} \rightarrow \text{P2} \rightarrow \text{O}$ pp (pp)

Cb. I $\text{P2} \rightarrow \text{P1} \rightarrow \text{P3} \rightarrow \text{P2} \rightarrow \text{P4} \rightarrow \text{P2} \rightarrow \text{P3} \rightarrow \text{P1}$ pp (pp)

Cb. II $\text{O} \rightarrow \text{P2} \rightarrow \text{P1} \rightarrow \text{P3} \rightarrow \text{P2} \rightarrow \text{P4} \rightarrow \text{P2} \rightarrow \text{P3} \rightarrow \text{P1}$ pp (pp)

228 $\text{♩} = 48$ [$\text{♩}^{5.6-} = \text{♩}$]

$\frac{5}{4}$

A-T-A A-T-A A-T-A

Bfl.

p p p

Perc. I

Perc. II

4:5

Hp.

Va.

$\text{P2} \rightarrow \text{P1} \rightarrow \text{P3} \rightarrow \text{P2}$

f

Vc. I

$\text{P2} \rightarrow \text{O} \rightarrow \text{P2} \rightarrow \text{P1} \rightarrow \text{P3}$

f

Vc. II

$\text{O} \rightarrow \text{P2} \rightarrow \text{P1}$

f

Cb. I

$\text{P1} \rightarrow \text{P2} \rightarrow \text{O} \rightarrow \text{P2}$

f

Cb. II

$\text{P1} \rightarrow \text{P2} \rightarrow \text{O}$

f



Back.

Here I am.

Not so far.

Here I am.

Not so far.

Here I am.

$\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{6.5-} = \text{♩}$]

$\frac{6}{4}$

D/D# 14:12

D/D# 12:11

mp mp

brake drum

f sempre

slate (brush)

f f

f sempre

quasi bisb.

pp mp p mf

quasi bisb.

pp mp p mf

quasi bisb.

pp mp p

quasi bisb.

pp mp p

quasi bisb.

pp mp p

Bfl. $\frac{D}{D\sharp}$ $\frac{14}{12}$ $\frac{D}{D\sharp}$ $\frac{12}{11}$ $\frac{D}{D\sharp}$ $\frac{14}{12}$ *mp*

Perc. I *f*

Perc. II *f*

Hp.

Va. *mp* *f* scratch *mf*

Vc. I *mp* *f* scratch *mf*

Vc. II *mf* *mp f* scratch *mf*

Cb. I *mf* *mp* *f* scratch

Cb. II *mf* *mp* *f* scratch *mf*

Bfl.

$D/D\sharp$ $12:11$ mp

Perc. I

$5:3$

Perc. II

slate (scrape) $5:3$ f

Hp.

lv into fermata

Va.

ff scratch

Vc. I

ff scratch

Vc. II

ff scratch

Cb. I

mf ff scratch

Cb. II

ff scratch

Z

$\text{♩} = 96$ [$\text{♩}^{5:3} = \text{♩}$]

$\frac{4}{4}$



On.

cop. mp cop.



Here I am.

slate (scrape) ff

BD (struck) mp

l.v. $3:2$ f l.v. $3:2$

P1 ff P1 ff

P1 ff P1 ff

P1 ff P1 ff

P1 ff P1 ff

240

$\text{♩} = 72$ [$\text{♩}^{3:4} = \text{♩}$] $\text{♩} = 96$ [$\text{♩}^{4:3} = \text{♩}$] $\text{♩} = 48$ [$\text{♩} = \text{♩}$]

$\frac{6}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

(T) → A → (T)

Bfl. *pp* < *p* > *mp* COV. 1 COV. 1 COV. 1 A → T → A A → T → A A → T → A

Perc. I *ff* ancora *p* MM

Perc. II tam-tam *p* 4:5

Hp. L.v. *f* ancora L.v. *p* MM whisk

Va. *pp* < *p* > *pp* P2 → P1 → P3 → P2 *f*

Vc. I *pp* < *p* > *pp* P1 *ff* P2 → O → P2 → P1 → P3 *f*

Vc. II *pp* < *p* > *pp* P1 *ff* O → P2 → P1 *f*

Cb. I *pp* < *p* > *pp* P1 *ff* P1 → P2 → O → P2 *f*

Cb. II *pp* < *p* > *pp* P1 *ff* P1 → P2 → O *f*

AA

245 $\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{6:5-} = \text{♩}$] $\text{♩} = 96$ [$\text{♩}^{5:3-} = \text{♩}$] $\text{♩} = 144$ [$\text{♩}^{3:2-} = \text{♩}$]

Bfl.

$\text{D/D}\sharp$ 14:12 $\text{cov.} = \gamma$ mp

Perc. I

brake drum f $\text{MM} \dots \gamma$ slate (scrape) ff 5:3

Perc. II

slate (brush) f purpleheart $\text{MM} \dots \gamma$ 3:2 ff

Hp.

L.v. 8 3:2 f pincé f ancora

Va.

quasi bisb. pp XFB mp

Vc. I

quasi bisb. pp mp ff P1 $\dots \gamma$

Vc. II

quasi bisb. pp mp ff P1 $\dots \gamma$

Cb. I

quasi bisb. pp mp ff P1 $\dots \gamma$

Cb. II

quasi bisb. pp mp ff P1 $\dots \gamma$



On.

Harmony.

x3

249

$\text{♩} = 48$ [$\text{♩} = \text{♩}$] $\text{♩} = 144$ [$\text{♩}^{3:2} = \text{♩}$]

$\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$

Bfl.

A → T → A A → T → A A → T → A A

p p p pp/ppp pp/ppp

A sounds 8^{va} higher

Perc. I

slate (scrape) brake drum (paper towel)

p f

Perc. II

tam-tam purpleheart

p ff

Hp.

whisk pincé

p f

Va.

P2 → P1 → P3 → P2 XFB quasi bisb. 4:5

f p pp

Vc. I

P2 → O → P2 → P1 → P3

f pp

Vc. II

O → P2 → P1

f pp

Cb. I

P1 → P2 → O → P2

f pp

Cb. II

P1 → P2 MM 3:2

f pp

252

$\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{4:5} = \text{♩}$]

$\text{♩} = 48$ [$\text{♩}^{5:6} = \text{♩}$]
 $\frac{2}{4}$

$\text{♩} = 144$ [$\text{♩}^{3:2} = \text{♩}$]
 $\frac{7}{4}$

Bfl.

$\text{D/D}\sharp$ 14:12 mp pp p

Perc. I

MM brake drum 5:6 f mf

Perc. II

MM slate (brush) 5:6 f^∞ mp BD (struck)

Hp.

MM 5:6 f ancora mf

Va.

Vc. I

quasi bisb. pp mp mp mp

Vc. II

quasi bisb. pp mp mp mp

Cb. I

quasi bisb. pp mp mp mp

Cb. II

quasi bisb. pp mp mp mp



Not yet.

jet whistle

ff

brake drum (paper towel)

f^∞

poco scr.

$7^\circ / A$ p

poco scr.

p

poco scr.

p

poco scr.

p

BB

♩ = 48 [♩. = ♩]

256

$\frac{2}{4}$

Score for Percussion and Strings:

Perc. I (Triangle): *p* (first half), *mp* (second half), *p* (third half), *p* (fourth half), *mp* (fifth half), *p* (sixth half), *p* (seventh half), *p* (eighth half).

Perc. II (Glockenspiel): *p* (first half), *p* (second half), *p* (third half), *p* (fourth half), *p* (fifth half), *p* (sixth half), *p* (seventh half), *p* (eighth half).

Hp. (Harp): *f* (first half), *f* (second half), *f* (third half), *f* (fourth half), *f* (fifth half), *f* (sixth half), *f* (seventh half), *f* (eighth half).

Va. (Viola): *f* (first half), *f* (second half), *f* (third half), *f* (fourth half), *f* (fifth half), *f* (sixth half), *f* (seventh half), *f* (eighth half).

Vc. I (Violin I): *f* (first half), *f* (second half), *f* (third half), *f* (fourth half), *f* (fifth half), *f* (sixth half), *f* (seventh half), *f* (eighth half).

Vc. II (Violin II): *f* (first half), *f* (second half), *f* (third half), *f* (fourth half), *f* (fifth half), *f* (sixth half), *f* (seventh half), *f* (eighth half).

Cb. I (Cello I): *f* (first half), *f* (second half), *f* (third half), *f* (fourth half), *f* (fifth half), *f* (sixth half), *f* (seventh half), *f* (eighth half).

Cb. II (Cello II): *f* (first half), *f* (second half), *f* (third half), *f* (fourth half), *f* (fifth half), *f* (sixth half), *f* (seventh half), *f* (eighth half).

260 $\text{♩} = 57 \frac{3}{5}$ [$\text{♩}^{6:5} = \text{♩}$]

Bfl.

$\text{D/D}\sharp$ 14:12 mp

Perc. I

brake drum f sempre

Perc. II

slate (brush) f

Hp.

Va.

quasi bisb. pp

Vc. I

quasi bisb. pp mp

Vc. II

quasi bisb. pp mp

Cb. I

quasi bisb. pp mp

Cb. II

quasi bisb. pp mp

$\text{♩} = 48$ [$\text{♩}^{5:6} = \text{♩}$]

Harmony.

p mp p mp p mp p

triangle

glockenspiel mp sempre

RH bow + LH bow ...
0 pul. / beat

mp sempre

poco scr.

p sempre

I pp pp p pp p pp p

I pp p p pp pp p pp

III pp pp p p pp pp p

T4+ O T2

III

266 $\text{♩} = 72$ [$\text{♩}^{3:2} = \text{♩}$]

Bfl.

pp < *p*

Perc. I

brake drum

f *mf*

Perc. II

Hp.

— 0 pul. / beat

f

Va.

pp < *p*

Vc. I

pp < *p*

Vc. II

pp < *p*

Cb. I

pp < *p*

Cb. II

T4+



Not yet.

Madison, Wisc. – New Haven, Conn.
Mar. – Nov. 2019.

