

ORGANISM

BY

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ORGANISM

(2012)

for large ensemble

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PROGRAM NOTES:

“In at least some form, all types of organisms are capable of response to stimuli, reproduction, growth and development, and maintenance of homeostasis as a stable whole.” - Wikipedia

The main sub-structures of this piece grew from imagining a petri dish scattered with spores of microbes, or reproductive structures, that would combine together and grow to become a larger living thing. Contained within the proper environment, spores can reproduce quickly and sporadically into various different small organisms. Using this concept, I generated a specific sequence of 12 pitches to base the harmony from. Unlike a typical 12-tone piece, each pitch (or a smaller subset of pitches), in this case, can act as its own “spore” for inciting a larger, excited form of activity. Sometimes these actions spawn into something bigger that develops throughout the piece, or they simply appear in a solo instrument and suddenly fade away.

Organism's form follows the slow construction of a massive living, breathing thing that is developed from these single “spores” or subsets of pitches contained within the 12 note sequence – the “nucleus.” The piece can be broken into 4 smaller sections that can relate to the development of an organism – spores, tissues, organs, and the organism itself. With the passage of time, some harmonic and rhythmic ideas begin to take on the characteristics of certain specialized motives, while other ideas and gestures are never completely formed and die out. Throughout the first two sections, many ideas erupt suddenly or are slowly built, however, only a few works to survive and migrate toward the larger body of the organism, which is heard in the last two sections.

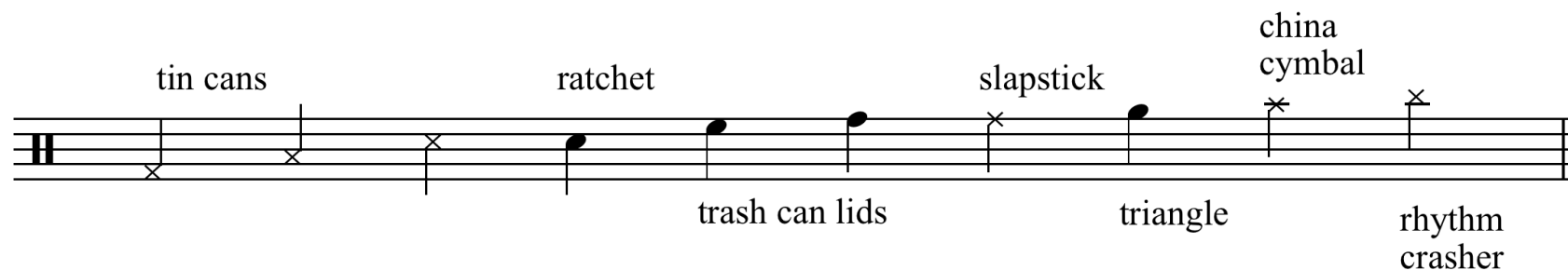
The gritty and volatile nature of *Organism* represents the constant struggle of survival that all living things in the world go through everyday. The ultimate driving force behind the piece is found in the Piano, whose music generates the entire structure of the work – both large and small, rhythmically and harmonically. The opening motive in the Piano (a cluster attack followed by a single low E) is surrounded by a numerous amount of activity - including clapping, scraping, sharp attacks, and glissing in almost all the instruments. This sets up all the material that is used to create everything that follows it. It shapes the cells, tissues, organs and anatomy inside the living structure.

The sporadic nature of the first half of the piece is drastically contrasted with the groovy nature of the second half. As the groove is established, the systems begin to work together created something that is more connected and solidified than anything heard before. All the systems come together into a single monophonic line first heard in the Piano and low strings. This motive is at first not so apparent, and is hidden inside the groovy music and as it emerges, the remainder of the ensemble joins in playing the line as a single unit.

Finally, the homophonic line evolves into one large cluster of sound representing the full evolution of the organism.

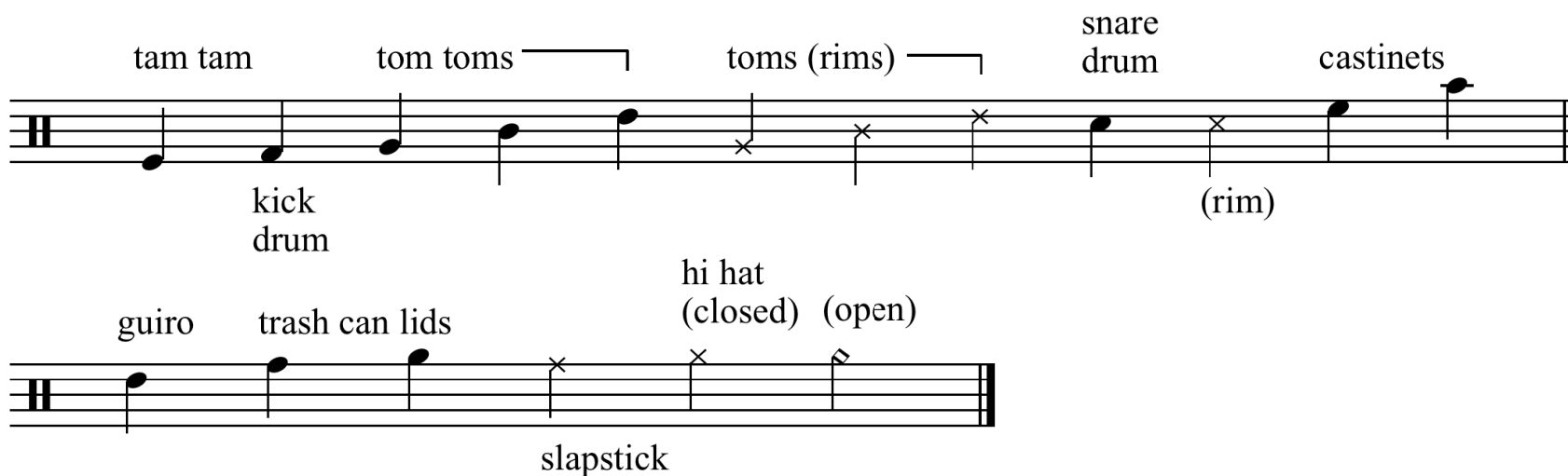
PERCUSSION KEY

PERCUSSION 1:



Musical notation for Percussion 1 on a single staff. The notation includes a double bar line at the beginning. The notes and rests are as follows: a quarter rest, a quarter note with an 'x' above it, a quarter note with an 'x' above it, a quarter rest, a quarter note, a quarter note, a quarter note, a quarter rest with an 'x' above it, a quarter note, a quarter note with an 'x' above it, a quarter rest with an 'x' above it, and a quarter note with an 'x' above it. Labels above the staff are: tin cans (under the first two notes), ratchet (under the fourth note), slapstick (under the sixth note), china cymbal (under the eighth note), and rhythm crasher (under the tenth note). Labels below the staff are: trash can lids (under the fourth, fifth, and sixth notes), triangle (under the eighth note), and rhythm crasher (under the tenth note).

PERCUSSION 2:



Musical notation for Percussion 2 on two staves. The first staff has a double bar line at the beginning. The notes and rests are: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter rest with an 'x' above it, a quarter rest with an 'x' above it, a quarter rest with an 'x' above it, a quarter note, a quarter rest with an 'x' above it, a quarter note, and a quarter note. Labels above the staff are: tam tam (under the first note), tom toms (under the second and third notes), toms (rims) (under the fourth, fifth, and sixth notes), snare drum (under the eighth note), and castinets (under the tenth and eleventh notes). Labels below the staff are: kick drum (under the first note), (rim) (under the eighth note), and hi hat (closed) (open) (under the tenth and eleventh notes). The second staff has a double bar line at the beginning. The notes and rests are: a quarter note, a quarter note, a quarter note, a quarter rest with an 'x' above it, a quarter rest with an 'x' above it, and a quarter note with a diamond above it. Labels above the staff are: guiro (under the first note), trash can lids (under the second and third notes), and hi hat (closed) (open) (under the sixth note). Label below the staff is: slapstick (under the sixth note).

* The trash can lids should be placed somewhere in the center between the two players and be easily accessible to both, due to some quick exchanges.

* In the percussion 2 part, the kick drum, tom toms, snare and hi hat, should be setup like that of a drumset. No stool is needed, however.

PERFORMANCE NOTES:

* Grace notes happen before the beat.

* All accents are to fit within the specified dynamic range. These should be exaggerated in most cases.

* The eighth-note remains constant between simple and complex meters.

* Articulations between similar motifs and figures should match as close as possible. Especially starting with the eight-note figures between the trombone, cello and double bass at bar 212. This motive becomes the climax of the piece and is taken over by the entire ensemble near the end.

* Each member of the ensemble except for the bassoonist and strings, are asked to clap at various points throughout the piece. The timbre of the clapping should be a sharp "crack" where the fingers of the right hand should land in the center cup of the left hand. The single exception is the trumpet's clapping in unison with the woodwind triplet figures in bars 167-169. This should be a closed "cup" between the two hand that sounds more muffled – a normal sounding clap.

* Please take note of the clef changes in both hands in the piano part starting in bar 245 until the end. This is used to avoid ledger lines and 15va and 8vb signs until the final bar. The right hand sounds up 2 octaves, while the left hand sounds down one octave.

* It is important that the entire piece have a gritty, uneasy feeling to it. The pianist is the driving force during most of the piece.

INSTRUMENTATION:

Flute (dbl. Piccolo)

Oboe

Clarinet in Bb (2 metal spoons)

Clarinet in Bb (dbl. Bass Clarinet in Bb) (2 metal spoons)

Bassoon

Horn in F (mute)

Trumpet in C (straight, cup, harmon mutes)

Trombone (straight, cup, plunger mutes)

Percussion 1: rhythm crasher, triangle, slapstick, 2 metal trash can lids (shared), 3 tin cans (3 distinct pitches), ratchet, china cymbal, glockenspiel, xylophone, marimba (shared)

Percussion 2: 2 metal trash can lids (shared), slapstick (shared), 3 tom toms (low, mid, high), guiro, castinets, hi hat, snare drum, kick drum, tam tam (w/ bow), marimba (shared)

Harp

Piano

Strings (2 1 1 1)

The score is in C

Duration: 13:00

Organism is dedicated to my amazing family whom have all supported and motivated me to reach beyond, what I thought, was my full potential, not only as a composer, but as a human being. I owe an unbelievable amount of gratitude to my friends and fellow colleagues whose music and friendship has inspired me to find my compositional voice.

I want to personally thank every composition mentor, teacher and professor I have ever worked with over the years. Each of you has helped me find myself through this journey, and I hope to soon be able to share what I've learned from you with my own students. Thank you.

This dissertation, however, would have never been possible without the overwhelming support of my wonderful wife Jennifer. Since this journey began about 12 years ago, she has continued to stay by side and motivate me to never give up and without her support, I'm not sure this would have ever happen. You and our daughter mean more than the world to me. Thank you bawbaw!!!

Organism was written for the Indiana University New Music Ensemble, under the direction of David Dzubay.

ORGANISM

for the Indiana University New Music Ensemble

Timothy Miller
(b. 1981)

♩=96 Gritty and Volatile

Flute

Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon

Horn in F

Trumpet in C

Trombone

♩=96 Gritty and Volatile

Percussion 1

Percussion 2

Harp

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

D \sharp C B \flat E F \sharp G \sharp A

* Mute low strings near the top with the palm of the left hand; produce short, forceful strums up and down with fingernails of the right hand.

random chromatic noodling within this hand position
III. IV.

p

8 **10**

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 8 (Rat.) **10** Slapstick *ff*

Perc. 2 (Tom-toms) *f* (Guero) *sfz*

Hp.

Pno.

8^{va} Red.

Vln. 1 8 s.p. → msp *pp* possible → *fff* *f* → *fff* ord. *f* < *ff*

Vln. 2 s.p. → msp *pp* possible → *fff* ord. *f* < *ff*

Vla.

Vc.

Db.

f → *ff*

14 17 *senza vibr.*

Fl. *pp*
possible
senza vibr.

Ob. *pp*
possible

Cl. 1

Cl. 2 *senza vibr.*
pp
possible

Bsn.

Hn.

C Tpt. *mf* *f*

Tbn. *p* *f* *p* *sfz* *p* *sfz*
Cup Mute *gliss.*

Perc. 1 *p* *mf* *p*
Marimba, med. hard

Perc. 2 *n* *pp* *p* *f* *f* *mf*
Tam-Tam l.v. Tom-toms

Hp. *f* l.v. *f*
D \flat E: G:

Pno. *mf* *ff* *mf*

Vln. 1 *pp*
senza vibr.

Vln. 2 *pp*
senza vibr.

Vla.

Vc. *pizz.* *p*

Db. *pizz.* *p*

This musical score page contains the following parts and details:

- Flute (Fl.):** Measures 19-20. Dynamics range from *p* to *mf*. Includes a trill in measure 20.
- Oboe (Ob.):** Measures 19-20. Dynamics range from *p* to *mf*. Includes a trill in measure 20.
- Clarinets (Cl. 1, Cl. 2):** Measures 19-20. Cl. 1 dynamics: *f*, *ff*, *f*, *sfz*, *p*, *mf*. Cl. 2 dynamics: *f*, *sfz*, *p*, *f*, *ff*, *f*, *fff*. Includes *flz.* and a quintuplet in measure 20.
- Bassoon (Bsn.):** Measures 19-20. Dynamics: *f*, *ff*, *f*, *sfz*.
- Horn (Hn.):** Measures 19-20. Dynamics: *f*, *ff*, *f*, *sfz*.
- Trumpets (C Tpt.):** Measures 19-20. Dynamics: *f*, *ff*, *f*, *sfz*. Includes a Clap in measure 20.
- Tuba (Tbn.):** Measures 19-20. Dynamics: *f*, *ff*, *f*, *sfz*. Includes a *p* dynamic in measure 20.
- Percussion 1 (Perc. 1):** Measures 19-20. Includes Slapstick and Ratchet. Slapstick dynamics: *ff*. Ratchet dynamics: *ff*. Ratchet speed changes from *slow* to *fast*.
- Percussion 2 (Perc. 2):** Measures 19-20. Includes Guiro. Dynamics: *f*.
- Piano (Pno.):** Measures 19-20. Dynamics: *mf*, *f*. Includes a triplet in measure 19 and *ped.* in measure 20.
- Violins (Vln. 1, Vln. 2):** Measures 19-20. Dynamics: *f*, *sfz*. Includes triplets in measure 20.
- Viola (Vla.):** Measures 19-20. Dynamics: *f*, *sfz*. Includes a triplet in measure 20.
- Violoncello (Vc.):** Measures 19-20. Dynamics: *f*, *sfz*. Includes *arco*, *pizz.*, and a triplet in measure 20.
- Double Bass (Db.):** Measures 19-20. Dynamics: *f*, *sfz*. Includes *arco*, a triplet in measure 20, and *p*.

Key signature: $D\flat$ C B \flat E \sharp F \sharp G \sharp A

24 27 ♩=112, sub. To Picc.

Fl. *sfz sfz*

Ob. *sfz sfz*

Cl. 1 *sfz sfz*

Cl. 2 *ppp sfz sfz*

Bsn. *mf fff ff*
solo Claustrophobic and intense

Hn. *sfz sfz*

C Tpt. *sfz sfz*

Tbn. *f ff*
gliss. lazy gliss.
Mute out

24 27 ♩=112, sub. Tin Cans, hard beaters

Perc. 1 *p f*
Snare Drum rimshot!
Tam-Tam, sticks

Perc. 2 *p sfz mf*

Hp. *f mf*

Pno. *sfz sfz sfz f*
Ed.

24 27 ♩=112, sub.

Vln. 1 *sfz sfz*

Vln. 2 *sfz sfz p gliss.*

Vla. *sfz sfz p*

Vc. *sfz sfz p*

Db. *arco ppp pizz. sfz sfz sfz*

30

Picc. -

Ob. -

Cl. 1 -

Cl. 2 -

Bsn. *f* *ff* *p sub.* *fp* *f*

Hn. -

C Tpt. - straight mute *pp*

Tbn. -

Perc. 1 30 (Tin cans) *f* *not rhythmically precise* *sim.* *f*

Perc. 2 (Tam-Tam) Castinets *mf* *3*

Hp. *p* *p* *f* *B*

Pno. *pp* *f* *mf* *pp* *5* *8th* *Red.* *8th*

Vln. 1 30 *mf* *norm.* *f* *mf* *3*

Vln. 2 *gliss.* *msp* *ord.* *mf* *p* *ff* *3*

Vla. *mf*

Vc. -

Db. -

poco rit.

35 38 Piccolo

Picc. *ff*

Ob. *ff*

Cl. 1 *ff* *n* *p*

Cl. 2 *ff* *p*

Bsn. *ff* *trumm*

Hn. *p non cresc.*

C Tpt. *mf* *sfz mf* *p*

Tbn.

poco rit.

35 38 To Glock. 38

Perc. 1 *f*

Perc. 2 *p* *mf* *p* *f* *p* *mf* *fp*

(Tom-toms)

Hp. *p*

D \flat C B \flat E \flat F \flat G \flat A

Pno. *mf* *f* *ff p sub.*

poco rit.

35 38

Vln. 1 *ord.* *mf* *f* *p* *sfz* *fp*

Vln. 2 *mf* *f* *p* *sfz* *fp*

Vla. *p non cresc.*

Vc.

Db.

42 ♩=86

Picc. *ff* 3

Ob. *ff* 3

Cl. 1 *ff sub.*

Cl. 2 *ff sub.*

Bsn. *fff* (tr)

Hn.

C Tpt. Clap *f*

Tbn. Clap *f*

42 ♩=86

Perc. 1 Glockenspiel, plastic *f* choke! To Rt.

Perc. 2 (Tam-Tam) *ff* Tom-toms *sfz* Metal Trash Can Lids, sticks *ff* 3

Hp. *f* *l.v.* *sfz* *l.v., sempre*

Pno. *f* 5 3 3 3 *f*

42 ♩=86

Vln. 1 *ff* *mf* solo, shaky and loose *f* *gliss.* *tr* *ff* *f*

Vln. 2 *sfz* *sfz* *sfz* *snap pizz.* *arco* *sfzp non vibr.*

Vla. *sfz*

Vc. *sfz* *col legno battuto* *arco, norm.* *f* *gliss.* *sfz*

Db.

46

Picc. *ff*

Ob. *ff*

Cl. 1 *mf*, *ff sub.*

Cl. 2 *f* *mf*, *ff sub.*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 Ratchet To Glock. *f* *ff*

Perc. 2 Tom-Toms *n* *mf* Castinets *mf* *f*

Hp. *sfz* C# Bb

Pno. Led.

Vln. 1 *ff* snap pizz. *fp* *ff* msp ord. 3 5 *tr* *ff* IV.

Vln. 2 *sfz* snap pizz. *sfz* *sfz* pizz.

Vla. *sfz* arco *fp* *fff* *sfz*

Vc. *sfz* col legno battuto *sfz* arco *sfz*

Db. *mf*

50

Picc. -

Ob. *p*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. -

Hn. *sfz* (straight mute) *pp*

C Tpt. *sfz* (straight mute) *pp* *mf*

Tbn. *sfz* *gliss.* *pp*

50 Glockenspiel *l.v., sempre* *p*

Perc. 1

Perc. 2 (Castinets) *f* *ff*

Hp. -

Pno. *f* (w/ fingernail) *f*

50

Vln. 1 *f* *5* *ff* *mf sub.* *f* *msp* *sfz* *f* *sfz*

Vln. 2 *arco* *p* *f* *msp* *III. shaky* *fff sub.* *f* *ord.* *0*

Vla. *arco* *p* *f* *msp* *f* *Wild glissing, shaky*

Vc. *norm.* *ff* *MSP IV.*

Db. -

55

Picc. *f* *fff*

Ob. *mf*² *f*⁵ *fff*

Cl. 1 *mf* *f* *fff*

Cl. 2 *p* *mf*³ *f* *fff*

Bsn. *p* *f* *fff*

Hn. *mf* *f* *f*

C Tpt. *mf* *f* *f*

Tbn. *mf* *f* *f*

Perc. 1 *f*³

Perc. 2 *mf* *f*

Hp. *f*

Pno. *ff*

Vln. 1 *ff* *fp* *gliss.*

Vln. 2 *ff* *fp* *gliss.*

Vla. *f*

Vc. *f*

Db. *f* *ff*

Metal Sounds
approx. rhythm, always loose

(D \sharp C \sharp B \flat E \flat F \sharp G \sharp A) C \sharp

excited, but nervous

excited, but nervous pizz.

60 **accel.**
To Fl.

Picc. *ff*

Ob. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*
To Bass Clarinet!

Bsn.

Hn. *pp* *f* *p* *f*

C Tpt. *pp* *f* *p* *f*

Tbn. *pp* *f* *p* *f*

60 **accel.**
(Metal Sounds) To Ratchet

Perc. 1 Snare Drum rim click Kick Drum *p* *f* *p* *p* *ff* *fff*

Perc. 2 *p* *f* *p* *pp*

Hp. *E♭*

Pno. *ff*

60 **accel.**

Vln. 1 *f* *fff*
shaky *tr*

Vln. 2 *f* *fff*
shaky *tr*

Vla. *ff espr.*

Vc. *ff espr.*

Db. *3*

66 ♩=120

Fl.

Ob.

Cl. 1

B. Cl. *Bass Clarinet solo*
ff *fp* *ff* *3* *3* *3* *tr*

Bsn.

Hn.

C Tpt. *To harmon*

Tbn. *open*

♩=120

66 Ratchet

like a skipping record

Perc. 1 *f* *rimshot!* *3* *Tom-toms/Snare (rims)* *Trash Can Lid*

Perc. 2 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *ff* *f* *ff* *f* *sfz*

Hp. *f*

Pno. *f*

Ped.

66 ♩=120

Vln. 1

Vln. 2

Vla.

Vc.

Db. *3* *3* *3* *3*

4-5" **(75)** a tempo ($\text{♩} = 120$)

72

Fl.

Ob.

Cl. 1

B. Cl. *3* *f* *ff* *3* *3* *3* *3* *3*

Bsn. *f* *3* *3* *3* *3* *3*

Hn.

C Tpt.

Tbn. *ppp* possible *fff*

open

searching *stop with tongue*

4-5" **(75)** a tempo ($\text{♩} = 120$)

72 (Rat.) To Xyl.

Perc. 1

Perc. 2 (Trash Can Lid) *f* (Snare/Kick) *f* *3* *3* *3* *3* *3*

Hp. *f* *G♭ Ab*

Pno. *sfz* *f* *3* *3* *3* *3* *3*

4-5" **(75)** a tempo ($\text{♩} = 120$)

72

Vln. 1

Vln. 2

Vla.

Vc.

Db. *arco* *f*

78 82

Fl.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Musical score for page 15, measures 78-82. The score includes parts for Flute, Oboe, Clarinet 1, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion 1 & 2, Harp, Piano, Violin 1 & 2, Viola, Violoncello, and Double Bass. The key signature is B-flat major. The time signature changes from 3/4 to 4/4 at measure 82. The Bassoon and Piano parts feature triplet patterns and dynamic markings of *ff* and *f*.

86

83

Fl. *f*

Ob. *f*

Cl. 1 *f*

B. Cl. *ff*

Bsn. *ff*

Hn.

C Tpt.

Tbn.

86

83 (Rat.)

Perc. 1

(Snare/Kick)

Perc. 2

Hp.

Bb A# D# C# B#

Pno. *ff* *f* loco

8^{vb}

86

83

Vln. 1

Vln. 2

Vla.

Vc. *f*

Db.

♩ = ♩, (♩ = 80)

88 *ff*

Fl.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

f

ppp

sfz

pp

fff

p

Harmon mute (stem out)

Plunger mute

Xylophone, hard plastic

f

fff

f sub.

fp

fff

fff

fff

fp

fff

(D₂ C₂ B₁ E₁ F₁ G₁ A₁)

Detailed description: This page of a musical score, numbered 17, contains measures 88 through 92. The score is for a full orchestra and piano. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The piano section includes Harp (Hp.) and Piano (Pno.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns with frequent changes in meter (4/4, 6/8, 7/8, 9/8). Dynamics range from *ppp* to *fff*. Performance instructions include 'Harmon mute (stem out)' and 'Plunger mute' for the trumpets and trombones, and 'Xylophone, hard plastic' for Percussion 1. A specific chord voicing for Percussion 2 is indicated as (D₂ C₂ B₁ E₁ F₁ G₁ A₁). The tempo is marked as ♩ = ♩, (♩ = 80).

94

99

Fl. *ff*

Ob. *ff*

Cl. 1 *ff*

B. Cl. *f*

Bsn.

Hn. *ff* *sfz* *f* *sfz* *ppp*

C Tpt. *ff* *sfz* *f* *sfz* *ppp*

Tbn. *ff* *sfz* *f* *gliss.* *sfz* *ppp*

Perc. 1 (Xyl.) *f*

Perc. 2

Hp.

Pno. *f*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

Db.

101 104 $\text{♩} = 80$

Fl. *ff*

Ob. *ff*

Cl. 1 *ff*

B. Cl.

Bsn.

Hn. *sfz* *fp* *ff* *pp* *ffp*

C Tpt. *sfz* *fp* *ff* *pp* *ffp*

Tbn. *sfz* *fp* *ff* *pp* *ffp* open

101 104 $\text{♩} = 80$

Perc. 1

Perc. 2 Tam-Tam, bow *f*

Hp. *ff*

Pno. *ff*

E: G# F# C#

101 104 $\text{♩} = 80$

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db.

108 ♩ = 80

Fl. *pp*

Ob. *pp*

Cl. 1 *mf* → *ff*

B. Cl.

Bsn.

Hn. *fff*

C Tpt. *fff*

Tbn. *fff*

108 ♩ = 80

Perc. 1 *ff* (Tam-Tam) Rhythm Crasher, snare stick To Mar.

Perc. 2 *f* Marimba, med. hard

Hp. *ff*

Pno. *mf* → *ff* *f* *sfz*

loose, scattered and confused

108 ♩ = 80

Vln. 1 *ffp* *pp* *sfz* *pp*

Vln. 2 *ffp* *pp* *sfz* *pp*

Vla. *ffp* *pp* *sfz* *pp*

Vc. *ff* *pp* *sfz* *pp*

Db. *ff*

arco *s.p.* *ord.*

115 4" 118 a tempo (♩=80)

Fl.

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

straight mute
f

ff *p < f*

ff *p < f*

(R.C.) China cymbal Triangle

p < f *f*

D: C# B: Eb F# G: A:

Red. Red. Red.

ord.

ord.

s.p.

s.p.

s.p.

s.p.

ff sffz *ff sffz* *ff sffz* *ff sffz*

p *fff* *p* *fff* *fff*

p < fff *ffp* *sffz* *sffz*

p *fff* *ffp* *sffz* *sffz*

p *fff* *ffp* *sffz* *sffz*

p *fff*

121

125 $\text{♩} = 96$

Fl. *f*

Ob. *f*

Cl. 1 *f*

B. Cl. *f*

Bsn. *f*

Hn. *ff* *sfz* *ffpp* *fff* *sfz* *ffpp* *fff*

C Tpt. *pp* *sfz* *ffpp* *fff* *sfz* *ffpp* *fff*

Tbn. *pp* *sfz* *ffpp* *fff* *sfz* *ffpp* *fff*

Perc. 1 (Tri.) *f* *p* *ff* *f* *mf*

Perc. 2 (Mar.) *mf* *f* *f* *fp* *mf* *fp* *mf* *To Slap Stick*

Hp. *ff* *ff* *Db Eb Ab*

Pno. *sfz* *sfz* *sfz* *sfz* *ffz* *ff*

Vln. 1 *sfz* *sfz* *sfz*

Vln. 2 *sfz* *sfz* *sfz*

Vla. *sfz* *sfz*

Vc. *pizz.* *sfz* *sfz*

Db. *solo* *f*

Picc. *f*

Annotations: *mute out*, *open*, *straight mute*, *To straight mute*, *Rhythm Crasher*, *China cymbal*, *Tri.*, *Slapstick*, *Tom-toms*, *Lead.*

127

Picc. *sfz* *sfz* *sfz* *ff* *ff*

Ob. *sfz* *sfz* *sfz* *ff* *ff*

Cl. 1 *sfz* *sfz* *sfz* *ff* *ff*

Cl. 2 *sfz* *sfz* *sfz* *ff* *ff*

Bsn.

Hn.

C Tpt.

Tbn.

127

Perc. 1 *p* *f* *mf* To Glock.

Perc. 2

Hp.

D: C# B# E# F# G# A#

Pno. *Red.*

127

Vln. 1 *ff*

Vln. 2 *ff*

Vla.

Vc.

Db. *gliss.*

133

c. 5-7"

Picc.

Ob. To Metal Spoons

Cl. 1 *fp* *tr* To Metal Spoons *ffz*

Cl. 2 *fp* *tr* To Metal Spoons *ffz*

Bsn.

Hn. *fp* *ffz*

C Tpt. *fp* *ffz* mute out

Tbn. *fp* *ffz*

133

Glockenspiel

To Tri.

c. 5-7"

Perc. 1 *f* *ff* Slapstick

Perc. 2 (Mar.) *f*

Hp. *ff*

Pno. *ff*

133

c. 5-7"

Vln. 1 *ffz* snap pizz.

Vln. 2 *ffz* snap pizz.

Vla. *ffz* snap pizz.

Vc.

Db.

137 $\text{♩} = 66$

139 solo

Picc. f

Ob. f

Cl. 1 f

Cl. 2 f

Bsn.

Hn.

C Tpt. p sfz

Tbn.

Perc. 1 p Triangle **139** Xylophone fp

Perc. 2 f Slapstick mf Hi Hat, sticks

Hp.

Pno. sfz $D_4 E_4$

Vln. 1 sfz arco sul pont.

Vln. 2 arco sfz rich. I.

Vla. arco f ff *gliss.*

Vc. arco p ffp ffp sul pont.

Db.

142 Picc. *f* *sfz*

Ob.

Cl. 1

Cl. 2

Bsn. *f* *sfz*

Hn.

C Tpt.

Tbn.

Perc. 1 (Xyl.) *f* *sfz*

Perc. 2 (Hi Hat) (Snare) *f*

Hp.

Pno. *f* *sfz* *f* *sfz* *ff* *sffz*

Vln. 1 I. rich. II. *f* *sfz* ord. *f* *sfz* *f* *ff* *sffz*

Vln. 2 *f* *sfz* *f* *sfz* *f* *ff* *sffz*

Vla. *f* *sfz* *fp* *ff* *sffz* *f* *ff* *sffz*

Vc. sul pont. I. *sfz* ord. *fp* *ff* *sffz* *f* *ff* *sffz*

Db. *f* *sfz* *f* *ff* *sffz*

147

Picc. *ff*

Ob. *fff possible* To Instrument!!!

Cl. 1 *fff possible* To Instrument!!!

Cl. 2 *fff possible* To Instrument!!!

Bsn. *f* *ff*

Hn. *fp* *ff*

C Tpt. *fp* *ff*

Tbn. *fp* *ff*

Perc. 1 147 (Tom-toms) (Trashcan lid)

Perc. 2

Hp. *f* *ff*

Pno. *f* *fff* *ff*

*a unison tremolo, play as fast as possible for the duration indicated

Vln. 1 147 *ff* *f* *ff sub.*

Vln. 2 *f* *ff* *f* *ff sub.*

Vla. *f* *ff* *f* *ff sub.*

Vc. *f* *pizz.* *ff*

Db. *f* *arco* *pizz.* *ff*

150

(151) ♩=♩, ♩=132

Picc. -

Ob. -

Cl. 1 loose, molto legato and almost jazzy
ff sempre

Cl. 2 loose, molto legato and almost jazzy
ff sempre

Bsn. -

Hn. -

C Tpt. *fff*

Tbn. -

(151) ♩=♩, ♩=132

150 (Xyl.)

Perc. 1 -

Perc. 2 (Hi Hat/Kick) *f*

Hp. -

D: C: B: E: F: G: A:

loose, molto legato and almost jazzy

Pno. *fff* *ff sub.*

(151) ♩=♩, ♩=132

150

loose, molto legato and almost jazzy

Vln. 1 *fff* *ff sub.*

loose, molto legato and almost jazzy

Vln. 2 *fff* *ff sub.*

Vla. -

Vc. -

Db. -

155 c. 2" 158

Picc. *f*

Ob. *f*

Cl. 1 *mf* 3

Cl. 2 *mf* 3

Bsn. *f*

Hn.

C Tpt.

Tbn.

Perc. 1 Metal Sounds, sticks
(any combination of metal instruments)
freely

Perc. 2 *mf* *f*

Hp. *mf* 3

Pno.

Vln. 1 c. 2" 158

Vln. 2

Vla.

Vc.

Db. *arco* *f*

161 164

Picc. *f* *ff sub.* *sfz* *sfz* Clap

Ob. *f* *ff* *sfz* *sfz* *f* Clap

Cl. 1 *f* *ff sub.* *sfz* *sfz* *f* Clap

Cl. 2 *f* *ff sub.* *sfz* *sfz* *f* Clap

Bsn. *ff* *sfz* *sfz*

Hn. *ff* *sfz* *sfz*

C Tpt. *ff* *sfz* *sfz*

Tbn. *ff* *sfz* *sfz* gliss.

Perc. 1 161 (Metal Sounds) Glockenspiel choke 164 Ratchet *f*

Perc. 2 (Hi Hat/Snare/Kick) *ff* pick up Guiro *f* Guiro/Trash Can Lids

Hp. Clap *f*

Pno. Clap *f*

Vln. 1 161 *ff* *sfz* snap pizz. 164 arco, sul tasto *f*

Vln. 2 *ff* *sfz* snap pizz. arco, sul tasto *f*

Vla. *ff* *sfz* snap pizz. *sfz*

Vc. arco *ff* *sfz* snap pizz. *sfz*

Db. *ff* *sfz* snap pizz. arco *f* snap pizz. *sfz*

166

Picc. *mf* *pp* *f* Clap

Ob. *p* *f* *mf* *pp*

Cl. 1 *pp* *p*

Cl. 2 *p*

Bsn. *p*

Hn. *p*

C Tpt. *p* *mf* *pp* Clap (closed) * see performance note

Tbn. *p*

Perc. 1 166 Glockenspiel *p* *f* Clap

Perc. 2 Snare/Low Tom *mf* *p* *mf* *p*

Hp. *p*

Pno. *f* *pp* *p*

Vln. 1 166 (sul tasto) *p* *ff* *p*

Vln. 2 (sul tasto) *p* *ff* *p*

Vla. *sfz* *f*

Vc. *sfz* *f*

Db. *sfz* *f* *p*

171

171

171

(D; C; B; Eb; F; Gb; Ab)

Red. Red. Red. Red. Red.

173 177

Picc. *p* *f* *pp* *sfz* *sfz* *sfz* *sffz*

Ob. *p* *f* *pp* *sfz* *sfz* *sfz* *sffz*

Cl. 1 *p* *f* *pp* *sfz* *sfz* *sfz* *sffz*

Cl. 2 *p* *f* *pp* *sfz* *sfz* *sfz* *sffz*

Bsn. *p* *sfz* *sfz* *sfz* *sffz*

Hn. *p* *f* *sffz*

C Tpt. *p* *f* *sffz*

Tbn. *p* *gliss.* *f* *sffz*

Perc. 1 173 (Glock.) 177

Perc. 2 (Lids/Toms) *mf* *p* *f* *sfz* *sfz* *sfz* *sfz* *sffz*

Hp. *sfz* *sfz* *sfz* *sffz*

Pno. *p* *pedal sim.* *sfz* *sfz* *sfz* *sffz*

Vln. 1 173 177 *norm.* *sfz* *sfz* *sfz* *sffz*

Vln. 2 *norm.* *sfz* *sfz* *sfz* *sffz*

Vla. *sfz* *sfz* *sfz* *sffz*

Vc. *sfz* *sfz* *sfz* *sffz*

Db. *p* *sfz* *sfz* *sfz* *sffz*

179 (♩=132)

Picc.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

179 (♩=132)

Perc. 1

Perc. 2

Hp.

Pno.

179 (♩=132)

molto legato

p sempre

molto legato

p sempre

(pizz.)

mf

(pizz.)

mf

Vln. 1

Vln. 2

Vla.

Vc.

Db.

186

Picc. *sfz*

Ob. *sfz*

Cl. 1 *sfz*

Cl. 2 *sfz*

Bsn. *sfz* *f* 3 3

Hn. *sfz*

C Tpt. *sfz*

Tbn. *sfz*

(Glock)
186

Perc. 1

(Hi Hat/Snare/Kick)

Perc. 2 *sfz*

Hp. *sfz*

Pno. *sfz sfz*

186

Vln. 1

Vln. 2

Vla. *f* 3 3

Vc. 3 3

Db. 3 3

191

Picc. *sfz sfz sfz*

Ob. *sfz sfz sfz*

Cl. 1 *sfz sfz sfz*

Cl. 2 *sfz sfz sfz*

Bsn. *sfz sfz sfz* *f* *3*

Hn. *sfz sfz sfz*

C Tpt. *sfz sfz sfz*

Tbn. *sfz sfz sfz*

191

Perc. 1

Perc. 2 *sfz* *3*

Hp. *sfz sfz sfz*

Pno. *ffz ffz ffz*

191

Vln. 1

Vln. 2

Vla. *3*

Vc. *3*

Db. *3*

196

Picc. *sfz sfz sfzp fff sfz*

Ob. *sfz sfz sfzp fff sfz*

Cl. 1 *sfz sfz sfzp fff sfz*

Cl. 2 *sfz sfz sfzp fff sfz*

Bsn. *sfz sfz sfzp fff sfz*

Hn. *sfz sfz sfzp fff sfz*

C Tpt. *sfz sfz sfzp fff sfz*

Tbn. *sfz sfz sfzp fff sfz*

Perc. 1 196 *p ff* Rhythm crasher China cymbal

Perc. 2 (Hi Hat/Snare/Kick) *sfz ff fp ff 3 sfz f sub.* rimshot!

Hp. *sfz sfz sfz sfz*

Pno. *sfz sfz sfz sfz*

Vln. 1 196 *mf sub. f mf sub.* slight dynamic swells leading to the peak of the phrase

Vln. 2 *mf sub.* slight dynamic swells leading to the peak of the phrase

Vla. *f*

Vc. *f*

Db. *f*

202

201

Picc. *sfz* *ff* 3

Ob. *sfz* *ff* 3

Cl. 1 *sfz* *ff* 3

Cl. 2 *sfz* *ff* 3

Bsn. *sfz* *ff* 3

Hn.

C Tpt.

Tbn. *Nasty!!* *sfz* *sfz* *sfz* *sfz*

202

sfz *ffff*

201

Perc. 1 *ff* 3

Perc. 2

Hp. *ff* *ff* Clap

Pno. *sfz* *sfz* 8th

202

201

Vln. 1 *f* *mf sim.*

Vln. 2 *f* *mf sub.* *f* *mf sim.*

Vla. 3

Vc. 3

Db. 3

207

fp *ff* *p*

fp *ff* *p*

fp *ff* *p*

fp *ff* *p*

fp *ff* *p*

sfz *sfz* *p*

sfz *sfz* *p*

sfz *sfz* *p*

207 (Trash Can Lids) *p* *f* *p* *ff*

(Hi Hat)

sfz *sfz* *ffz* *f*

207

v

v

v *3* *v* *v* *3* *v*

v *v* *3* *v* *v* *3* *v* *v* *3* *v*

v *v* *3* *v* *v* *3* *v* *v* *3* *v*

212

Picc. *mf* *sfz mf* *ff mf* *ff*

Ob. *mf* *fp* *f* *p* *f*

Cl. 1 *mf* *ff* *mf* *ff*

Cl. 2 *mf* *fp* *f* *p* *f*

Bsn. *mf* *fp* *f* *p* *f*

Hn. *f* *f* *ff*

C Tpt. *f* *f* *ff*

Tbn. *f*

Clap

Clap

212 *Improvise using various combinations of the instruments around you.
The rhythm should be somewhat evenly spaced and a steady (but not related to group tempo), but clunky stream of random sounds.

Perc. 1 *f*

multi-percussion (tom-toms, kick, snare, hi hat)

rimshot!

Perc. 2 *f* *sfz*

Hp.

Pno. *ff*

212

Vln. 1 *p* *f* *p* *f* *p* *ff*

Vln. 2 *p* *f* *p* *f* *p* *ff*

Vla. *p* *f* *p* *f* *p* *ff*

Vc. *f*

Db. *f*

216

Picc. *fff* *pp* *mf* *fffz* *mf*

Ob. *fff* *pp* *mf* *f* *mf* *f*

Cl. 1 *fff* *pp* *mf* *ff* *mf*

Cl. 2 *fff* *pp* *mf* *f* *mf* *f*

Bsn. *fff* *pp* *mf* *f* *mf* *f*

Hn. Clap *f* *ff*

C Tpt. *f* *ff*

Tbn. *f*

216 (multi-percussion)

Perc. 1

Perc. 2 (multi-percussion) rimshot! *fffz*

Hp. (D; C; B; Eb; F; G; A;)

Pno. Clap *f* *ff*

216

Vln. 1 *p* *f* *p* *f* *p*

Vln. 2 *p* *f* *p* *f* *p*

Vla. *p* *f* *p* *f* *p*

Vc. *f*

Db. *f*

Picc. *ff* *mf* *ff* *mf* *ffz* *mf*

Ob. *mf* *f* *mf* *f* *mf*

Cl. 1 *ff* *mf* *ff*

Cl. 2 *mf* *f* *mf* *f* *mf*

Bsn. *mf* *f* *mf* *f* *mf*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Perc. 1

Perc. 2 *rimshot!* *ffz*

Clap

Hp. *f* *ff*

Pno. *f*

Vln. 1 *ff* *p* *f* *p* *ff*

Vln. 2 *ff* *p* *f* *p* *ff*

Vla. *ff* *p* *f* *p* *ff*

Vc. *f*

Db. *f*

224

Picc. *ff* *mf*³ *fff* *fff* *fff*

Ob. *f* *fff* *fff* *fff*

Cl. 1 *mf* *fff* *fff* *fff*

Cl. 2 *f* *fff* *fff* *fff*

Bsn. *f* *fff* *fff* *fff*

Hn. *fff* as fast as possible

C Tpt. *fff* as fast as possible

Tbn. *fff*

Perc. 1 224(mult-perc.)

Perc. 2 (mult-perc.) rimshot! *sffz* 3

Hp. *fff* as fast as possible

Pno.

Vln. 1 *p* *ff* *f* *ff* *f* *ff*

Vln. 2 *p* *ff* *p* *ff* *f* *ff*

Vla. *p* *ff* *p* *ff* *p* *ff*

Vc. *f*

Db. *f*

229

To Fl.

Picc. *fff*

Ob. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Bsn. *fff*

Hn.

C Tpt.

Tbn.

229

Perc. 1

Perc. 2

Hp.

Pno.

229

Vln. 1 *f* *fff*

Vln. 2 *f* *fff*

Vla. *f* *fff*

Vc.

Db.

235 **c. 5-7"** **237** Slower ♩ = 96

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

(multi-perc.) 235 **c. 5-7"** **237** Slower ♩ = 96

Perc. 1

(multi-perc.)

Perc. 2

Hp.

D: C: B: E: F: G: A:

Pno.

235 **c. 5-7"** **237** Slower ♩ = 96

Vln. 1

Vln. 2

Vla.

Vc.

Db.

242 accel.

245 ♩=126

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

242 accel.

245 ♩=126

Perc. 1

Perc. 2

Hp.

Note the octave clef changes in both hands and they remain until the end.

Pno.

242 accel.

245 ♩=126

Vln. 1

Vln. 2

Vla.

Vc.

Db.

accel. 252 ♩=132

248

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *f*

Hn.

C Tpt.

Tbn. *f*

(multi-perc.) 248

Per. 1

(multi-perc.)

Per. 2

accel. 252 ♩=132

Hp.

Pno.

248

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

accel. 252 ♩=132

253

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

253

Vln. 1

Vln. 2

Vla.

Vc.

Db.

accel.

261 ♩=144

258

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

accel.

261 ♩=144

258
(multi-perc.)

Perc. 1

(multi-perc.)

Perc. 2

Hp.

Pno.

accel.

261 ♩=144

258

Vln. 1

Vln. 2

Vla.

Vc.

Db.

263

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Snare/Kick

f

268

271

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

(multi-perc.)

268

271

Trash can lids, metal sticks

ff

(Snare/Kick)

Tam-Tam

ffz

Pno.

ffz

268

271

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 268 to 271. It features a full orchestral ensemble including woodwinds (Flute, Oboe, Clarinets 1 & 2, Bassoon), brass (Horn, Trumpets, Trombones), percussion (multi-percussion, Snare/Kick, Tam-Tam), piano, and strings (Violins 1 & 2, Viola, Violoncello, Double Bass). The score is written in a common time signature with a key signature of one flat. Measure 268 begins with a dynamic marking of *f*. Measure 271 is marked with a circled '271' and includes a performance instruction 'Trash can lids, metal sticks' with a *ff* dynamic. The piano part features a *ffz* dynamic and a 'Ped' (pedal) marking. The string parts also feature *ffz* dynamics.

273 275

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2 (add Tom-toms)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

278 279 ♩=160, sub.

Fl. *sfffz* *fff*

Ob. *sfffz* *fff*

Cl. 1 *sfffz* *fff*

Cl. 2 *sfffz* *fff*

Bsn. *sfffz* *fff*

Hn. *sfffz* *fff*

C Tpt. *sfffz* *fff*

Tbn. *sfffz* *fff*

278 (Trash Can Lids) 279 ♩=160, sub.

Perc. 1 *sfffz* *fff*

Perc. 2 (Snare/Kick) *sfffz* *fff*

Hp. *sfffz*

Pno. *sfffz* *fff*

278 279 ♩=160, sub.

Vln. 1 *sfffz* *fff*

Vln. 2 *sfffz* *fff*

Vla. *sfffz* *fff* arco

Vc. *sfffz* *fff* arco

Db. *sfffz* *fff*

283 287

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

283 287

Perc. 1

Perc. 2

(Tam-Tam)
l.v.

sffz

Hp.

sffz

Pno.

283 287

Vln. 1

Vln. 2

Vla.

Vc.

Db.

289 292

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

289 292

(Trash Can Lids)

Perc. 1

(Snare/Kick)

Perc. 2

mute!!!!

Hp.

Pno.

289 292

Vln. 1

Vln. 2

Vla.

Vc.

Db.

296 299

Fl. *sffz* as loud as humanly possible al fine

Ob. *sffz* as loud as humanly possible al fine

Cl. 1 *sffz* as loud as humanly possible al fine

Cl. 2 *sffz*

Bsn. *sffz* as loud as humanly possible al fine

Hn. *sffz* as loud as humanly possible al fine

C Tpt. *sffz* as loud as humanly possible al fine

Tbn. *sffz* as loud as humanly possible al fine

Perc. 1 *sffz* as loud as humanly possible al fine

Perc. 2 *sffz* as loud as humanly possible al fine

Hp.

Pno. *sffz* as loud as humanly possible al fine

Vln. 1 *sffz* as loud as humanly possible al fine

Vln. 2 *sffz* as loud as humanly possible al fine

Vla. *sffz* as loud as humanly possible al fine

Vc. *sffz* as loud as humanly possible al fine

Db. *sffz* as loud as humanly possible al fine

303 310

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

303 310

Perc. 1 (Trash Can Lids) GO CRAZY!!!!!!!!!!!!

Perc. 2 (Snare/Kick) add other mult-perc!! GO CRAZY!!!!!!!!!!!!

Hp.

Pno.

303 310

Vln. 1

Vln. 2

Vla.

Vc.

Db.