

PERMISSIONS

BY

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Permissions

for large symphony orchestra

2020

I. Instrumentation:

Piccolo
Flute 1, (2 dbl. Alto Flute)
Bb Clarinet 1, 2
Bb Bass Clarinet
Oboe 1, 2
English Horn
Bassoon 1, 2
Contrabassoon

F Horn 1, 2, 3, 4 (straight mute)
C Trumpet (straight mute, cup mute, harmon mute with removable stem)
Flugelhorn
Trombone 1, 2 (straight mute, cup mute, harmon mute with removable stem)
Bass Trombone (straight mute, cup mute, harmon mute with removable stem)
Tuba

Timpani

Perc.:

1. Crotales, both octaves (bow)
2. Vibraphone (bow)
3. Toms (4), Medium Sus. Cymbal (bow), Whip
4. Bass Drum (snare sticks)

Piano (preferably lid removed)

Solo String Quintet*

Strings

*A quintet of solo strings (Solo Violin 1 & 2, Solo Viola, Solo Cello, Solo Bass), will act as continuous soloists throughout the entire movement and should be extracted from the tutti strings – specifically, the principal players of each string section should fulfill this role. The removal of the principal players from the tutti strings is integral to the expression of the piece and should not be compromised by bringing in additional soloists or extracting them from further back in the sections.

While the instruments are arranged in score order, the orchestra is grouped into seven ensembles based on timbral commonalities, registral overlap, and likeness of music-making. The ensembles are as follows:

I	II	III	IV	V	VI	VII
Piccolo	Flute 2	Oboe 2	Bass Clarinet	Solo String Quintet	Tutti Strings	Percussion (excluding
Flute 1	Bb Clarinet 1 & 2	English Horn	Bassoon 2	(unified)		vibraphone)
Oboe 1	Horn 2	Bassoon 1	Contrabassoon			
Crotales/Glockenspiel	Vibraphone	Horn 1 & 3	Horn 4			
Piano	Solo Viola	C Trumpet	Trombone 2			
Solo Violin 1		Flugelhorn	Bass Trombone			
		Trombone 1	Tuba			
		Solo Violin 2	Solo Cello			
			Solo Bass			

The separation of the orchestra into these ensembles does not suggest that they be re-seated to accommodate them.

II. Performance Indications:

f.t. flutter tongue
s.v. senza vibrato
v.n. vibrato normale
s.t. sul tasto
s.p. sul ponticello

- Accidentals do not carry the octave but do carry through the measure.
- Trills are notated either with an applied accidental, in which the accidental is applied to the note directly above the notated pitch, or with a parenthetical pitch. Parenthetical pitches for trills are only used when the applied accidental would result in an unusual or cumbersome accidental or the trill spans a distance greater than a major second (aka. tremolo).
- All bass harmonics, including those in treble clef, sound down an octave.
- Horn bass clef is “new” notation – while the score is in C, the individual parts in F will sound a perfect fifth lower than written.
- All glissandi should begin immediately and should be performed evenly and continuously over notated durations. These durations are denoted by headless notes with stems.
- Harmonic Glissandi:
Strings: Starting and ending pitches are given for harmonic glissandi and will produce various harmonics as they pass over harmonic nodes.
Brass: A fundamental pitch will be given in concert pitch to provide the correct fingering combination to produce the desired harmonic glissando.
- Several other instrument specific techniques are included in boxed texts in the score as they come. These boxed texts are included in the instrumental parts.

III. Performance Instructions:

- It is not necessary to prioritize one of the five layers of the opening tutti over the other. Over the course of the piece their hierarchies become more clear. It is also not a priority to hear the solo strings individually during this tutti – they are participating members of the ensembles detailed above.
- While it is common performance practice to defer the responsibility of rhythm/time to someone in a position of leadership in the orchestra (the concertmaster or a section principal), the performers should be advised that the “concerto for orchestra” style of highly independent and in some cases virtuosic writing can prevent this from being helpful. For instance, the section of four horns is divided among three 3 different chamber groups. Ex.: the fourth horn player deferring to the principal horn for any amount of guidance would not be beneficial since their ways of music making are completely independent from each other. This idea applies to almost all sections of the orchestra. The musicians should think of their performing as a form of chamber music.
- There are several occasions when a section of strings is asked to perform a figure independently from each other. The section should avoid playing “together” favoring a maximum variety in the composite sound.
- For the closing portion of the piece beginning at m. 114 the conductor should either let their hands rest at their sides or take a seat next to the podium. The responsibility of time will fall entirely on the trio of percussionists who should use their proximity and body language to communicate time amongst themselves, once again as though in a chamber setting. Their sonic events will serve as cues for the tutti strings negating the need for the conductor for this portion of the piece. In accordance with the necessitation of the extraction of the principal string players as the solo string quintet, this serves a key component in the expressive qualities of the piece and should be observed without exception in live performance.

IV. Program Notes:

This piece is a response to the current state of the American orchestral institution – one which is concerned mostly with music and musical practices from the 18th and 19th centuries. This preoccupation with the music from the past, nuanced as the situation may be, has led to the perpetuation of certain ideas and attitudes that I find highly problematic. My efforts to subvert these ideas lead me to each decision I made about this piece.

Before I wrote a single note, I knew I wanted to write a piece that would grant the winds and brass a special kind of permission – one that would give them the opportunity to be the leaders in this scenario. However, instead of using them as a single unit, they are separated into several “chamber” ensembles based on certain qualities. These qualities include timbre, range, and other instrumental connotations and characteristics. These ensembles create several blended “voices”, each with their own specific musical profile, that ache to be noticed, felt, heard, and acknowledged.

Granting this special permission to the winds and brass inherently changes the way the strings participate – the strings shadow and imitate what is happening around them. Without any strong sense of unifying identity, the tutti strings are torn between the various wind and brass ensembles resulting in a musical profile that is varied and ambiguous. To heighten the drama of this treatment of the tutti strings, the principal players of each string section are removed from their traditional position of leadership and are divided amongst the wind and brass ensembles during portions of the piece. The members of this solo string quintet move fluidly between their roles as participants in the wind and brass ensembles, as a unified ensemble in and of itself, and as the only group sympathetic to the tutti strings.

The opening tutti is the simultaneous presentation of the ensemble’s identities and lines, urgently clamoring over each other in a manner that makes it impossible to discern any of them individually. In this moment, all of the materials manipulated in the piece make themselves known. The lines from the opening tutti echo through the ensembles as they pass from one ensemble to another. While the lines themselves remain mostly the same, their qualities are changed according to the ensembles who are performing them. This cycling of lines through the various ensembles conjures reactions of resentment, sympathy, and even apathy, depending on the characteristic patterns of behavior exhibited by the responding ensemble. The highest moments of conflict usher in the other three tuttis of the piece.

In total, there are 4 “lines” that make their way through the ensembles. Each time one of these lines occurs, it tries to establish a stronger sense of independence and individuality in the shadow of the opening tutti. At the same time these lines begin to emerge in more prominent ways, the musical fabric begins to unravel as moments of maximized disorder begin to permeate the score. This way of playing is taken up largely by the tutti strings, much to the dismay of the rest of the orchestra. Ultimately, the progress of the lines is cut short by the executive action of a trio of percussion who, until this moment, have participated in the most subordinate way. Their ominous warnings freeze the action of all the ensembles except the tutti strings who, not understanding the severity of the situation, proceed without any input from the other ensembles except the percussion’s brutal hits. Left to their own devices they slowly evaporate, recalling the shadow of the opening tutti but no longer guided by its unruly yet defined shape.

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♩ = 80: urgently

(2+3 sempre)

This section of the score covers the Percussion and Piano parts. The Percussion section includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, B♭ Clarinet 1, B♭ Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, F Horn 1, F Horn 2, F Horn 3, F Horn 4, C Trumpet, Flugelhorn, Trombone 1, Trombone 2, Bass Trombone, and Tuba. The Piano part is also included. The music features complex rhythmic patterns with triplets and dynamic markings such as *pp*, *f*, *ff*, *mp*, and *mf*. Performance instructions include 'straight mute' and 'harmon mute' for the brass instruments.

♩ = 80: urgently

(2+3 sempre)

This section of the score covers the String sections: Solo Violin 1, Solo Violin 2, Solo Viola, Solo Violoncello, Solo Contrabass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a melodic line with triplets and dynamic markings ranging from *pp* to *ff*. Performance instructions include 'div.' (divisi) and 'div. a 3' (divisi a triplet).

4

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3 (straight mute)

Hn. 4 (straight mute)

C. Tpt.

Flug.

Tbn. 1 (straight mute)

Tbn. 2 (straight mute)

Crot.

Vib.

Pno.

Solo Vln. 1

Solo Vln. 2

Solo Vla.

Solo Vc.

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

page 2

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C. Tpt.

Flug.

Tbn. 1

Tbn. 2

Croc.

Vib.

B. D.

Tom-t.

Pno.

Solo Vln. 1

Solo Vln. 2

Sola Vla.

Solo Vc.

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

pp possible

open

div. a 2

Picc. *ff* *pp* *ff* *mp*

Fl. 1 *f* *pp* *ff*

Fl. 2

Ob. 1 *ff* *pp* *ff* *pp*

Ob. 2 *pp* *ff*

E. H.

Cl. 1 *ff* *pp* *ff* *mp* *pp* *mf*

Cl. 2 *pp* *ff* *pp*

B. Cl.

Bsn. 1 *p* *ff* *pp*

Bsn. 2 *pp*

Cbsn. *ff* *pp*

Hn. 1 *mp* *mp* *pp*

Hn. 2 *mp* *mp* *pp*

Hn. 3 *mp* *mp* *pp*

Hn. 4 *pp* *ff* *pp*

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

Flug. *f* *pp*

Tbn. 1 *pp* cup mute *mp* *pp*

Tbn. 2 *pp* cup mute *mp* *pp*

B. Tbn. *f* *pp*

Tbn. *f* *pp*

B. D. *f* *pp*

Tom-t. *pp* *mf* *n*

Sus. cymb. To Tom-t.

Solo Vln. 1 *p* *ff* emerge as a soloist Solo senza vibrato *mf*

Solo Vln. 2 arco emerge from the tutti strings *p* *f* *mp* senza vibrato

Sola Vla. emerge from the tutti strings *p* *f* *mp* senza vibrato

Solo Vc. emerge from the tutti strings *p* *f* *mp* senza vibrato

Solo Cb. emerge from the tutti strings *p* *f* *mp* senza vibrato

Vln. I sul pont. *pp* ord.

Vln. II sul pont. *pp* ord.

Vla. (unis.), sul pont. *pp* ord.

Vc. *pp*

Cb. *pp*

22 ♩ = 80: with vigor

Woodwind and Percussion section score. Instruments include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Trumpet in C (C Tpt.), Crotonal (Crot.), Vibraphone (Vib.), Tom-tom (Tom-t.), and Piano (Pno.). The score features various dynamics such as *pp*, *f*, *ff*, *fp*, *mf*, and *p*. Performance instructions include "with mallets" for the Vibraphone and "straight mute, ft." for Horn 2. Trills and triplets are also indicated.

♩ = 80: with vigor

String section score. Instruments include Solo Violin 1 (Solo Vln. 1), Solo Violin 2 (Solo Vln. 2), Solo Viola (Solo Vla.), Solo Violoncello (Solo Vc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes performance instructions such as "senza vibrato", "fast, wide vibrato", "arco, fast wide vibrato", "multo sul pont., spiccato", "unis. ord., 0", "unis., senza sord., ord.", "unis., col legno, jeté", "unis., senza sord., ord.", "unis., pizz., ord.", "col legno battuto", and "arco ord., fast wide vibrato". Dynamics range from *pp* to *ff*.

rit.

Picc. *ff* *p* *pp*

Fl. 1 *p* *ff* *mf*

Ob. 1 *pp* *f* *mp*

E. H. *f* *fp* *pp*

Cl. 1 *f* *p* *fp*

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

B. Cl. *f* *p* *mf*

Bsn. 1 *fp* *pp*

Bsn. 2 *mf*

Cbsn. *pp*

Hn. 1 *fp* *pp* *fp* *pp*

Hn. 2 *fp* *open*

Hn. 3 *fp* *pp*

Tbn. 1 (straight mute) *f*

Crot. *f* *pp* *p* with bow

Vib. *mf* *pp*

Pno. *pp* *ff* *p* *f* *p*

rit.

Solo Vln. 1 *pp* *ord.* *ff* *mf* *f* *ff* *pp*

Solo Vln. 2 *pp* *f* *pp*

Sola Vla. *ff* *ord.*

Solo Vc. *pp* *f* *ord.*

Solo Cb. *pp* *ff* *ord.*

Vln. I *pp* *pp* *ord.* *pp*

Vln. II *pp* *ord.* *pp* *ord.* *pp*

Vla. *ff* *pp* *ord.* *pp* *mf*

Vc. div. a 3 *ff* *pp* *ff* *pp* *ord.* *p*

Cb. *ff* *p* *ff* *pp* *ff* *mf*

28 ♩ = 54*

29 ♩ = 80: excitedly

Picc. *mp* *mf* *ff* *pp* *f* *pp*

Fl. 1 *mp* *f* *pp* *f* *pp*

Fl. 2 *mp* *f* *pp* *f* *pp*

Ob. 1 *mp* *ff* *pp* *f* *pp*

Ob. 2 *fp* *ff* *mp* *ff* *pp*

E. H. *ff* *ff* *mp* *ff* *pp*

Cl. 1 *ff* *ff* *mp* *ff* *pp*

Cl. 2 *ff* *ff* *mp* *ff* *pp*

B. Cl. *ff* *ff* *p* *ff* *pp*

Bsn. 1 *ff* *ff* *p* *ff* *pp*

Bsn. 2 *ff* *ff* *p* *ff* *pp*

Cbsn. *f* *mp* *ff* *p*

Hn. 1 *f* *fp* *ff* *mp* *ff* *pp*

Hn. 2 *f* *ff* *mp* *ff* *pp*

Hn. 3 *f* *fp* *ff* *mp* *ff* *pp*

C. Tpt. *f* *fp* *ff* *pp*

Flug. *f* *ff* *f*

Tbn. 1 *fp* *ff* *p*

B. Tbn. *fp* *ff* *p*

Tbn. *fp* *ff* *p*

Crot. *p* *f* *with bow* *ff* *mp* *l.v. sempre*

Vib. *f* *ff*

Timp. *mf, secco* *f* *pp*

B. D. *mf, secco* *f* *ppp*

Pno. *mp* *ff*

♩ = 54*

29 ♩ = 80: excitedly

Solo Vln. 1 *ff* *pp* *ff* *pp*

Solo Vln. 2 *ff* *pp* *ff* *pp*

Sola Vla. *ff* *mp* *ff*

Solo Vc. *f* *ff* *mp*

Solo Cb. *ff* *tutta forza* *p*

Vln. I *div. a 3* *ff* *p* *pp*

Vln. II *div.* *ff* *un.* *p* *pp*

Vla. *non div.* *ff* *mp* *pp*

Vc. *div. a 3* *mf* *ff*

Cb. *f* *ff* *vibrato ord.*

* Tempo is rounded up from 53.33 to set up tempo mod in m. 29.

Picc. *ff* *pp* *ff* *pp* *ff* *pp*

Fl. 1 *ff* *pp* *ff* *pp* *ff* *pp*

Fl. 2 *ff* *pp* *ff* *pp* *ff* *pp*

Ob. 1 *ff* *pp* *ff* *pp* *ff* *pp*

Ob. 2 *ff* *pp* *ff*

E. H. *ff* *pp*

Cl. 1 *fp* *ff* *fp* *ff*

Cl. 2 *fp* *ff*

Bsn. 1 *ff* *pp* *ff* *pp*

Cbsn. *ff*

Hn. 1 *ff* *pp* *ff*

Hn. 2 *p* *f* *fp* *f* *p* *f*

Hn. 3 *f* *fp* *pp*

Hn. 4 *pp*

C Tpt. *f* *fp* *pp*

Flug. *fp* *pp*

B. Tbn. *f*

Tba. *p* *f* *f*

Crot. *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vib. *fp* *f* *fp* *ff* *fp* *ff*

Timp. *fp*

Solo Vln. 1 *ff* *pp* *ff* *pp* *ff* *p*

Solo Vln. 2 *ff*

Sola Vla. *tutta forza*

Solo Vc. *tutta forza*

SoloCb. *tutta forza*

Vln. I *pp* *p* *mp*

Vln. I div. a 4 *pp* *p* *mp*

Vln. II *pizz* *ff* *non div.* *ff* *pp*

Vla. div. *non div.* *ff*

Vc. div. a 3 *div.* *ff* *pp* *ff* *pp* *ff* *non div.* *ff*

Cb. *ff* *ff*

Picc. *ff* *pp* *ff* *pp* *ff*

Fl. 1 *ff* *pp* *ff* *pp* *ff*

Fl. 2 *fp* *ff* *pp* *ff* *pp* *ff*

Ob. 1 *ff* *pp* *ff* *pp* *ff*

Ob. 2 *ff* *pp* *ff* *pp* *ff*

E. H. *ff* *pp* *ff* *pp* *ff* *p* *ff*

Cl. 1 *fp* *ff* *pp* *ff* *pp* *ff*

Cl. 2 *fp* *ff* *pp* *ff* *pp* *ff*

B. Cl. *ff* *pp* *ff* *p*

Bsn. 1 *ff* *pp* *ff* *p*

Bsn. 2 *ff* *fp* *pp*

Cbsn. *ff* *fp* *pp*

Hn. 1 *fp* *pp* *fp* *pp* *fp* *ff*

Hn. 2 *fp* *pp* *fp* *pp*

Hn. 3 *fp* *pp* *fp* *pp*

Hn. 4 *ff* *pp* *ff* *pp*

C. Tpt. *ff* *pp* *ff* *pp* *ff*

Flug. *fp* *pp* *ff* *pp* *ff*

Tbn. 1 *f* *fp* *pp*

Tbn. 2 *ff* *fp* *pp*

B. Tbn. *ff* *fp* *pp*

Tba. *ff* *fp* *pp*

Croc. *mp* *ff* *pp* *ff* *with soft mallets*

Vib. *fp* *ff* *pp* *ff*

B. D. *mf* *f*

Tom-t. *mf* *f*

Solo Vln. 1 *ff* *p* *ff* *p* *ff*

Solo Vln. 2 *ff* *p* *ff* *p* *ff*

Solo Vla. *ff* *pp* *ff* *pp* *ff* *tutta forza*

Solo Vc. *ff* *pp* *ff* *pp* *ff*

Solo Cb. *ff* *pp* *ff* *pp* *ff*

Vln. I div. a 4 *mf* *f* *ff*

Vln. II *mf* *f* *ff* *pp* *ff* *div. a 3, arco*

Vla. *ff* *pp* *ff* *pp* *ff* *non div.*

Vc. div. a 2 *ff* *pp* *ff* *pp* *ff* *non div.*

Cb. *unis.* *ff* *pp* *ff* *pp* *ff*

37

molto rit.

♩ = 44: agonizing

FL 1, FL 2, E. H., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., B. D., Tom-t., Pno.

ff, pp, p, n, mf, f, fpp, with wooden mallet, hit rim and head of drum simultaneously (rim shot), open, harmon mute, stem in, pp with English Horn, lip, pp poss. echo solo strings, f1. (ossia: senza f.1.), mf > pp, ff > pp

37

molto rit.

♩ = 44: agonizing

Solo Vln. 1, Solo Vln. 2, Sola Vla., Solo Vc., Solo Cb., Vln. I, Vln. II, Vla., Vc., Cb.

senza vibrato, ff, pp, IV, fast, wide vibrato, like anguished, painful singing, f, III, f, unis., col legno, jeté, ord., con sord., sul tasto, senza vibrato, ppp within the solo bass sound, div. a 3, con sord., sul tasto, senza vibrato sempre, ppp, p, div. a 4, con sord., sul tasto, senza vibrato sempre, ppp, p, pp, div., senza vibrato sempre, ppp, f, div. a 4, p pp

Ossia: E2 octave harmonic, jeté, f, ff

47

(♩ = 80) molto rit.

♩ = 40

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C. Tpt.

Tbn. 1

Tbn. 2

B. D.

Tom-t.

(♩ = 80) molto rit.

♩ = 40

Solo Vln. 1

Solo Vln. 2

Sola Vla.

Solo Vc.

Solo Cb.

Vln. I div.

Vln. II div.

Vla. div.

Vc.

Cb.

♩ = 80: strained and ambiguous | pointed and spiteful

52

FL. 2
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C. Tpt.
Flug.
Tbn. 1
Pno.

Detailed description: This section of the score covers measures 52 through 55. It includes parts for Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Cornet/Trombone, Flugelhorn, Trumpet 1, and Piano. The music is characterized by complex rhythmic patterns, often using triplets and sixteenth notes. Dynamics range from *pp* to *ff*. Performance instructions include trills, slurs, and accents. The Piano part features a prominent triplet rhythm.

♩ = 80: strained and ambiguous | pointed and spiteful

Solo Vln. 1
Solo Vln. 2
Sola Vla.
Solo Vc.
Vln. I div. a 4
Vln. II
Vla.
Vc.
Cb.

div.
pizz.
Ritard independently within feathered beams. Number of notes within in each figure does not need to be exact.

Detailed description: This section of the score covers measures 52 through 55. It includes parts for Solo Violin 1, Solo Violin 2, Solo Viola, Solo Violoncello, Violin I (divided into 4 parts), Violin II, Viola, Violoncello, and Contrabass. The Solo Violin parts feature a prominent triplet rhythm with pizzicato markings. The Violin I part includes a trill. The Violin II part has a complex rhythmic pattern with a 'Ritard' instruction. The Viola and Violoncello parts consist of sustained, feathered beams. The Contrabass part has a similar sustained texture. Dynamics range from *ppp* to *ff*.

molto rit.

♩ = 40

To A. Fl.

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

C. Tpt.

Crot.

Vib.

Pno.

molto rit.

♩ = 40

Solo Vln. 1

Solo Vln. 2

Sola Vla.

Solo Vc.

Solo Cb.

Vln. I div.

Vln. II

Vla.

Vc.

Cb.

70

$\text{♩} = 80$: a nervous glow

Picc.

Fl. 1

Alto Flute

A. Fl.

Ob. 1

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 2

Cbsn.

Hn. 2

Hn. 3

Hn. 4

Tbn. 2

B. Tbn.

Crot.

Vib.

B. D.

Tom-t.

Pno.

Detailed description of the first system: This system covers the Piccolo, Flutes (Fl. 1, Alto Flute, A. Fl.), Oboe (Ob. 1), English Horn (E. H.), Clarinets (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn. 2), Contrabassoon (Cbsn.), Horns (Hn. 2, Hn. 3, Hn. 4), Trombones (Tbn. 2, B. Tbn.), Crotales (Crot.), Vibraphone (Vib.), Bells (B. D.), Tom-toms (Tom-t.), and Piano (Pno.). The music features various dynamics such as *pp*, *mf*, *ff*, *f*, *p*, and *ppp*. Performance instructions include *tr* (trills), *open*, *harmon mute, stem removed*, and *arco*. The piano part includes a *div. a 4* instruction.

70

$\text{♩} = 80$: a nervous glow

Solo Vln. 1

Solo Vln. 2

Sola Vla.

Solo Vc.

Solo Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the second system: This system covers the Solo Violins (Solo Vln. 1, Solo Vln. 2), Solo Viola (Sola Vla.), Solo Violoncello (Solo Vc.), Solo Contrabass (Solo Cb.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features various dynamics such as *p*, *pp*, *mp*, *mf*, *f*, and *ppp*. Performance instructions include *arco*, *s.v.* (sul ponticello), *col legno battuto, jeté ricochet ad lib.*, and *div. a 4*. The Solo Cb. part includes *II*, *III*, and *IV* markings.

Picc. *fp* *ff* *f-ff*
 A. Fl. *fp* *ff*
 Ob. 1 *fp* *ff*
 Ob. 2 *ff*
 E. H. *ff*
 Cl. 1 *fp* *ff*
 Cl. 2 *fp* *ff*
 B. Cl. *ff*
 Bsn. 1 *pp* *ff*
 Bsn. 2 *ff*
 Cbsn. *ff*
 Hn. 1 *pp* *ff* open
 Hn. 2 *fp*
 Hn. 3 straight mute *ff*
 Hn. 4 *f*
 C. Tpt. *f* *pp*
 Tbn. 1 *fp* *pp*
 Tbn. 2 *ff*
 B. Tbn. *ff*
 Tba. *ff*
 Cro. *mf* *f* *ff*
 Vib. *ff*
 Timp. *mf* *pp*
 Pno. *f* *ff*
 Solo Vln. 1 *ff* *ff*
 Solo Vln. 2 *ff*
 Sola Vla. *ff*
 Solo Vc. *ff* *con tutta forza!*
 Solo Cb. *ff* *con tutta forza!*
 Vln. I *f* *ff*
 Vln. II *ff* *jeté, col legno battuto*
 Vla. *ff*
 Vc. *ff* *p* *ff*
 Cb. *ff* *p* *ff*

Picc. *f* *mp*
 Picc. *f* *pp*
 A. Fl. *mp* *f* *p*
 Ob. 2 *f* *pp*
 E. H. *pp* *ff* *f* *pp*
 Cl. 1 *ff* *mp* *f* *p* *ff*
 Cl. 2 *ff* *ff* *mp* *ff* *mf*
 B. Cl. *mf*
 Bsn. 1 *ff* *f* *pp*
 Bsn. 2 *ff* *pp* *f*
 Cbsn. *mf*
 Hn. 1 *mf*
 Hn. 2 *f* *fp* *pp*
 Hn. 3 *pp*
 C. Tpt. *mf*
 Flug. *pp* *mf* *pp*
 Tbn. 1 *pp* *mf*
 Tbn. 2 *fp* *pp*
 B. Tbn. *fp* *pp*
 Tba. *f* *p*
 Croc. *ff* *mp*
 Vib. *ff* *ff* *fp* *pp* *f*
 Timp. *mp*
 B. D. *f*
 Whip *f* To Tom-t.
 Pno. *ff* *mf*
 Vln. I *ppp* *f* *pp* *ppp* *f* *pp*
 Vln. II *ppp* *f* *pp* *ppp* *f* *pp*
 Vln. II *ff* *pp* *ff* *mf* *f* *p*
 Vla. *ff* *mf* *ff* *p* *ff* *mp* *ff*
 Vc. *ff* *p* *mf* *p* *mf* *p* *mp* *pp* *p* *mf*
 Cb. *ff* *mp* *ff* *mp* *ff* *mp* *mf* *p* *mp* *f*

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Fl. *mf* *ppp* *mf*

A. Fl. *mf* *mp* *pp* *pp*

Ob. 1 *n* *pp* *ppp*

Ob. 2 *p* *pp*

E. H. *p* *pp* *p* *pp*

Cl. 1 *mp* *pp* *mp* *pp* *p* *pp* *p*

Cl. 2 *mp* *pp* *mp* *pp* *p* *pp* *p* *pp* *p*

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

Bsn. 1 *p* *pp* *p* *pp*

Bsn. 2 *pp* *p* *p* *pp*

Cbsn. *pp*

Hn. 1 *pp* *p* *pp*

Hn. 2 *p* *pp* *pp*

Hn. 3 *pp*

Hn. 4 *p* *pp*

C. Tpt. *pp* *pp*

Tbn. 1 *p* *pp*

Tbn. 2 *cup mute* *p* *pp* *pp*

Vib. *p* *pp* *pp*

Timp. *ppp* *n*

B. D. *ord.* *ff*

Tom-t. *ff*

Pno. *ppp. una corda* *mf*

Solo Cl. *pp*

Vln. I *con sord. half* *ppp* *mf* *s.p.*

Vln. II *(pizz. ord.)* *pp* *mp* *pp*

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

Vc. *pp* *p* *pp* *p* *pp*

Cb. *pp* *n* *p* *pp*

[Repeat figure rapidly and independently within the section.]

Picc. *pp* *n*

Fl. *pp* *n*

Ob. 1 *pp* *n*

B. Cl. *pp*

Bsn. 1 *open*

Bsn. 2 *pp*

Cbsn.

Tbn. 1 *open*

Tba. *straight mute* *ppp*

Crot. *bow* *p* *p*

B. D. *ppp-pp* *n*

Pno. *pp* *tr*

Solo Vln. I *p* *pp* *pp* *p* *pp*

Solo Cb.

Vln. I *sul pont.* *pp* *ord.* *ppp* *f* *s.p.*

Vln. II *con sord., arco, sul tasto.* *pp* *ord.* *ppp* *f* *s.p.*

Vln. II *con sord., arco, sul tasto.* *pp* *ord.* *ppp* *f* *s.p.*

Vla. *p* *ppp*

Vc. *con sord. sul pont.* *pp* *ppp*

Vc. *tr.* *con sord. sul pont.* *pp* *ppp*

Cb. *div.* *ppp* *p*

98 ♩ = ♩ = 80: becoming grave

Picc. *pp*

Fl. *ppp*

Ob. 1 *ff* *pp*

Ob. 2 *f* *p* *pp*

E. H. *ff* *pp* *p* *pp*

B. Cl. *p* *pp*

Bsn. 1 *f* *ff* *pp* *p* *pp*

Bsn. 2 *p*

Cbsn. *p* *pp*

Hn. 1 *fp* *pp*

Hn. 3 *fp* *pp* *mf* *mp* *pp*

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

Flug. *fp* *pp* *mf* *pp* *p* *pp*

Tbn. 1 *f* *fp* *mp* *pp*

Tbn. 2 straight mute *pp*

Tba. *p*

Crot. bow *pp*

Timp. *mf* *mp* *n*

B. D. *mf* *mp* *n*

Pno. *f* *mp* *p* very gently

99 ♩ = ♩ = 80: becoming grave

Solo Vin. 1 *pp*

Solo Vin. 2 *pizz* *ff* *f* arco, s.v. *ppp* *p*

Sola Vla. *ppp* *p*

Solo Vc. *ppp* *p*

Solo Cb. *mf*

Vln. I *ppp* emerge from solo violin

Vln. II *ppp* emerge from solo violin *mf*

Vc. *pp* sul tasto *pp*

Cb. *pp*

ord. *ppp* emerge from solo violin

ord. *ppp* emerge from solo violin

ord. *ppp* *mf*

Repeat figure rapidly and independently within the section.

Picc. *p* *pp* *mf*
 Fl. *p* *pp* *mf*
 A. Fl. *mf*
 Ob. 1 *pp* *p* *pp* *mf*
 Cl. 1 *pp* in the shadow of the solo strings
 Cl. 2 *pp* in the shadow of the solo strings
 B. Cl. *mf*
 Bsn. 2 *mp*
 Cbsn. *mf*
 Hn. 2 *fp*
 Hn. 4 straight mute *mp*
 Tbn. 2 *mf*
 Croc. *p* *pp*
 Vib. *pp* in the shadow of the solo strings
 pedal sempre
 Timp. *pp*
 B. D. *mp* *pp*
 Pno. *p* *mp* *pp* *mf*
 Solo Vln. 1 *mf* *ff*
 fast, wide, vibrato
 Solo Vln. 2 *f* *ff* *p* *ff*
f *ff* *p* *ff*
 fast, wide, vibrato
 Solo Vla. *f* *ff* *p* *ff*
f *ff* *p* *ff*
 fast, wide, vibrato
 Solo Vc. *f* *ff* *p* *ff*
f *ff* *p* *ff*
 fast, wide, vibrato
 Solo Cb. *f*
 Vln. I *mp* *mf*
 Vln. II *mp* *pp* *mf*
 Vla. *mf* *p* *mf*
 Vc. *mf*
 Cb. *mf*

Picc. *mf* *pp* *f* *mp*

Fl. *mf* *pp* *p* *ff* *mp*

A. Fl. *f* *p* *f* *mp* *ff*

Ob. 1 *pp* *mf* *pp* *f* *pp* *f* *p*

Cl. 1 *mf* *p* *f*

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

B. Cl. *mf* *ff*

Bsn. 2 *mf* *ff*

Cbsn. *mf* *ff*

Hn. 2 *mf* *pp*

Hn. 4 *p*

Tbn. 2 *pp* *mf* *pp* *mp* *p*

B. Tbn. *pp* *mf* *pp* *mf* *mp* *p*

Crot. *p* *pp* *mp* *pp* *mp* *pp*

Vib. *mf* *p* *f*

B. D. *p* *mp* *mf* *pp*

Tom-t. *mp* *mf* *f*

Pno. *f* *mp* *pp* *f* *p* *ff* *pp*

Solo Vln. 1 *con tutta forza, wailing*

Solo Vln. 2 *p* *mf* *(s.v.)*

Sola Vla. *p* *mf* *(s.v.)*

Solo Vc. *p* *mf* *(s.v.)*

Solo Cb. *ff*

Vln. I div. a 3 *ord.* *mf* *pp* *f* *pp* *ff* *pp*

Vln. II *ord.* *mf* *pp* *mp* *pp* *ff* *pp*

Vla. *ord.* *mf* *pp* *f* *pp* *ff* *pp* *tr.*

Vc. *mf*

Cb. *mf*

Picc. *ff*

Fl. *ff*

A. Fl. *p*

Ob. 1 *ff*

Ob. 2 *pp*

E. H. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *mp*

Bsn. 1 *pp*

Bsn. 2 *mp*

Cbsn. *pp*

Hn. 1 *pp*

Hn. 3 (straight mute) *pp*

Hn. 4 *pp*

C Tpt. *pp*

Flug. *pp*

Tbn. 1 (straight mute) *pp*

Tbn. 2 (straight mute) *pp*

B. Tbn. (straight mute) *pp*

Crot. *f*

Vib. *pp*

Timp. *fp*

B. D. *fp*

Pno. *ff*

Solo Vln. 1 *ff* fast, wide vibrato

Solo Vln. 2 *ff* fast, wide vibrato

Sola Vla. *ff* fast, wide vibrato

Solo Vc. *ff*

Solo Cb. *ff*

Vln. I div. a 4 *ff*

Vln. II *mf*

Vla. *f* sempre senza vib.

Vc. div. a 3 *f* sempre senza vib.

Cb. *f*

Picc. *con tutta forza*

Fl. *con tutta forza*

A. Fl. *p* *ff* *p*

Ob. 1 *con tutta forza*

Ob. 2 *(mf)* *ff*

E. H. *(mf)* *ff*

Cl. 1 *pp* *ff* *pp*

Cl. 2 *pp* *ff* *pp*

B. Cl. *f*

Bsn. 1 *(mf)* *ff*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *ff*

Hn. 2 *pp*

Hn. 3 *f*

Hn. 4 *f*

C. Tpt. *f*

Flug. *f* *ff*

Tbn. 1 *ff* *pp*

Tbn. 2 *ff*

B. Tbn. *pp*

Tba. *pp*

Crot. *ff* *mp sub.* *ff*

Vib. *pp* *ff* *pp*

Timp. *ff* *pp* *ff* *pp*

B. D. *ff* *pp* *ff* *pp*

Pno. *con tutta forza*

Solo Vln. 1

Solo Vln. 2

Sola Vla.

Solo Vc.

Solo Cb.

Vln. I div. a 4 *ff*

Vln. II *ff* *con tutta forza*

Vla. *ff* *con tutta forza*

Vc. div. a 3 *ff*

Cb. *ff*

Picc. *con tutta forza*

Fl. *con tutta forza*

A. Fl.

Ob. 1 *con tutta forza*

Ob. 2 *pp ff*

E. H. *pp fp*

Cl. 1 *ff mp*

Cl. 2 *ff mp*

B. Cl. *ff*

Bsn. 1 *pp ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *f pp*

Hn. 3 *pp fp*

Hn. 4 *ff*

C. Tpt. *ff pp*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Crot. *ff*

Vib. *f*

Timp. *f*

B. D. *f*

Tom-t. *pp*

Pno. *con tutta forza*

Solo Vln. 1 *molto sul pont.*

Solo Vln. 2 *senza vibrato*

Sola Vla. *senza vibrato pp*

Solo Vc. *senza vibrato pp*

Solo Cb. *pp*

Vln. I div.

Vln. II *molto sul pont.*

Vla. *molto sul pont.*

Vc. div. a 3 *ff*

Cb. *ff*

114

senza misura, senza conductor

15"

19"

Timp. *fff* *f*

B. D. *fff* *f*

Tom-t. *fff* *f*

The keepers of time during this section of the piece are the percussion trio (Timp., Bass drum, Tom-toms) - each of their hits denotes the beginning of the next bar. The percussion trio should communicate with each other to cue each bar.

114

Within each string section, individual players should choose different rates of speed and varied directions of glissandos, but the gliss. should *never* be fast. The gliss. should generally move in an upward motion but may waiver individually. (The notated lines are suggestions but don't need to be followed strictly). It is not necessary to have reached the end note of the gliss. by the time the percussion initiates the next bar. Only move between the space of the first pitch and the parenthetical pitch at the end of the bar. The addition of a divisi note begins a new gliss. that should behave in the same manner described above.

senza misura, senza conductor

15"

19"

Vln. I unis., ord., senza vibrato sempre *pp*

Vln. II *pp*

Vla. ord., senza vibrato sempre *pp*

Vc. ord., senza vibrato sempre *pp*

Cb. ord., senza vibrato sempre *pp*

==

116

20"

27"

Timp. *f+* *ff*

B. D. *f+* *ff*

Tom-t. *f+* *ff*

Vln. I unis. *pp*

Vln. II *pp*

Vla. div. a 2 *pp* div. a 3 *ff* (G#)

Vc. div. a 2 *pp* div. a 3 *ff*

Cb. div. a 2 *pp* div. a 3 *ff*

Timp. *ff*

B. D. *ff*

Tom-t. *ff*

con tutta forza, devastating!

Straight gliss. lines should be performed continuously and smoothly during their durations without any upward/downward deviations.

Vln. I *pp* *div. a 2* *ppp*

Vln. II *pp* *ppp* *harmonic gliss.*

Vla. *pp* *ppp*

Vc. *pp* *ppp* *div. a 4*

Cb. *pp* *ppp*

ppp