

Richard Felciano

orchestra

COMMISSIONED BY THE SAN FRANCISCO SYMPHONY ORCHESTRA
AND THE NATIONAL ENDOWMENT FOR THE ARTS

ORCHESTRA

3 flutes (all doubling piccolo, III doubling alto flute)
3 oboes (III doubling English horn)
3 Bb clarinets (III doubling bass clarinet)
3 bassoons (III doubling contra-bassoon)

3 trumpets in Bb
4 horns in F
3 trombones (2 tenor, 1 bass)
tuba

timpani (4) (also plays high wood block)

Percussion (instruments appearing on more than one list are shared between players)

I high suspended cymbal (SC)
 vibraphone (VIBR)
 whip (WH)
 tenor drum (TD)
 3 wood blocks (high, med., low) (WB)
 2 timbales (TIMB)
 ratchet (RA)

II medium suspended cymbal (SC)
 4 bongos (BONG)
 2 tom-toms (TOM)
 tenor drum (TD)
 marimba (MAR)
 claves (CL)
 chimes (CH)
 very large gong (GONG)
 medium wood block (WB)

III low suspended cymbal (SC)
 bass drum (BD)
 xylophone (XYLO)
 5 temple blocks (TB)
 2 wood blocks (low, medium) (WB)
 snare drum (SD)
 lion's roar (LR)
 high gong (GONG)
 medium gong (GONG)
 claves (CLAV)

IV 5 temple blocks (TB)
 4 tom-toms (TOM)
 bass drum (BD)
 3 wood blocks (low, medium, high) (WB)
 2 cowbells (CB)
 very small crash cymbals (CYM)
 Glockenspiel (GLOCK)

celesta (can be played by pianist, if desired)
piano (top off) (doubles harmonium)
harp

strings

duration 20 minutes

The score is written as it sounds (non-transposing) except that

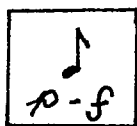
piccolo	sound one
celesta	octave higher
xylophone	than
tubular chimes	written
Glockenspiel	sounds two octaves higher
contrabass	sound one
contra-bassoon	octave lower

Metered sections are to be conducted and played in the normal manner, and notes aligned vertically are to be played simultaneously.

Ad libitum sections are marked with a cue arrow and are of 3 types:

- 1) **non battuta** sections, in which the conductor does not indicate a pulse after the cue is given, the performers following the tempo indications in their respective parts;
- 2) **battuta non metrica** sections, in which the conductor beats a regular pulse after the cue but makes no metric indications; and
- 3) **battuta metrica**, in which the metrical conducting of some instruments is temporarily superimposed on a larger, non-metrical section.

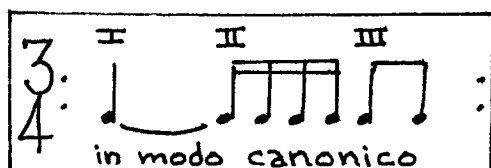
Boxed notation indicates repetition as follows:




uncoordinated within the section; vary dynamics constantly between *p* and *f* ; leave **irregular** pauses between notes.



coordinated within the section.



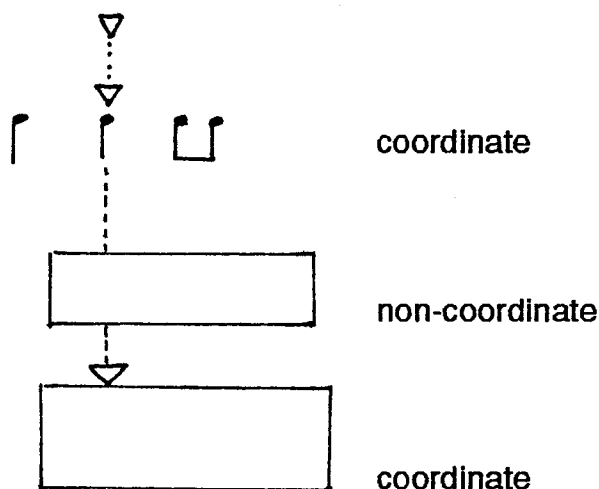
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

All boxes repeat until another box or an exit cue  is indicated; the new cue should be observed immediately, even if so doing leaves a repetition incomplete. In some cases, where an exact number of complete repetitions will occur, they are indicated thus:

The duration of *ad libitum* sections is indicated in seconds, and vertical

10x

alignment of notes does not necessarily indicate simultaneous sounds, except where a cue entry is dependent on coordination with an existing part:



Rehearsing boxed sections can be most quickly accomplished by rehearsing each box separately; the section will then come quickly together when the boxes are combined.

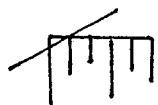
Redundant

als will sometimes occur.

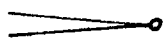
$$g^{\nu a} \rightarrow$$

Ped. \rightarrow

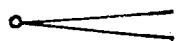
All *glissandi* move immediately away evenly throughout the given duration.



slash through any value = as fast as possible; do not synchronize.



diminuendo to nothing



crescendo from nothing




= muffle

LV = let vibrate

NV = non vibrato

strings



indicate one quarter-tone higher or lower than the previous pitch; the quarter-tone shift, e.g.  must be accomplished **in the rhythm indicated**, not as a free *glissando*.

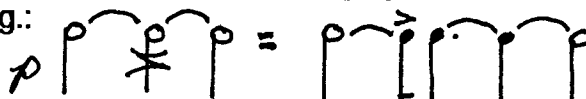


= *molto sul pont.*, stop bow abruptly while still on string -- **scrape.**



= same, but return instantly to prevailing dynamic and bow-speed;

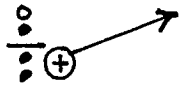
e.g.:



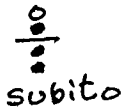
no sup norm.
norm. ↑ molto sul pont.

All *sul ponticello* markings indicate a very silvery sound, lots of noise and harmonics, with the bow literally at the bridge.

woodwinds



= increase pressure slowly to add multiphonics gradually.



= increase pressure suddenly to make multiphonics appear abruptly.

percussion



= run well-resined cello bow perpendicular to the edge of a suspended cymbal so as to produce harmonics. Mark the best spot on the edge in advance.

harp

Tune contrabass C.

Harmonics are written at pitch.

attack precisely but gently; sustain very evenly

$\text{♩} = 72$

1

non battuta

ca. 15"

picc.
I

cl. I

cl. b.

celesta

vl. I
solo

vl. II

vla

vlc

cb

tutti
pizz.

pizz.

divisi pizz.

pizz.

tutti pizz.

solo
arco

mp

mp

mp

mf

4

timp

tap with the fingers

muffle after each note
or figure

hp

molto sul pont

cb I

cb II

cb III

cb IV

arco tremolo rapido

2 sharp tonguing, brilliant

picc. I
fl. II
alto fl. III

staccatiss.
staccatiss.
staccatiss.

soli only crescendo

vlh I soli
vlh I div
vlh II soli
vlh II div
vla soli
vla div
vlc soli
vlc div

Handwritten musical score for a symphony orchestra, featuring staves for strings, woodwinds, brass, and percussion. The score includes tempo markings (♩=60), dynamic markings (mp, mf, f, p), and performance instructions (subito, molto).

Staff I (Violins I): 22. $\text{♩} = 60$. mp . subito f molto p .

Staff II (Violins II): mp . subito f molto p .

Staff III (Violas): mp . subito f molto p .

Staff IV (Violoncellos): mp . subito f molto p .

Staff V (Double Basses): mp . subito f molto p .

Percussion I: mp . subito f molto p .

Percussion II: mp . subito f molto p .

Percussion III: mp . subito f molto p .

Violin I Soli: mp . subito f molto p .

Violin II Soli: mp . subito f molto p .

Violoncello Solo: mp . subito f molto p .

Altri Violoncello: mp . subito f molto p .

alto
fl. II

espress.

mp \flat \sharp \flat \sharp

sub. f

p

vlc
solo
altri
vlc

arco

sub. mp

♩ = 50

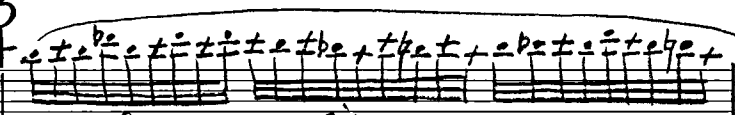
con sord.

con sord. arco p

31
Picc. I

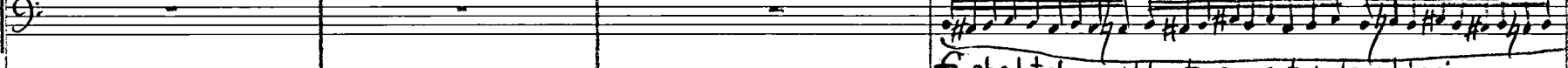
piccolo: a weak, almost sickly tone, slightly softer than the bass-clarinet.

53
4



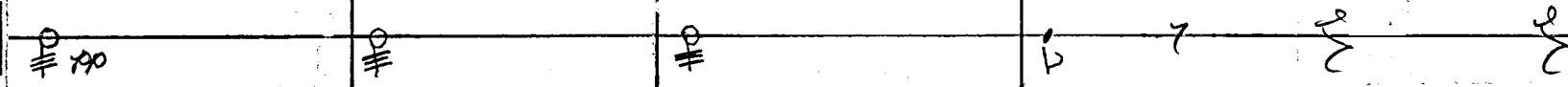
mp absolutely without accent; legatissimo

cl. b.

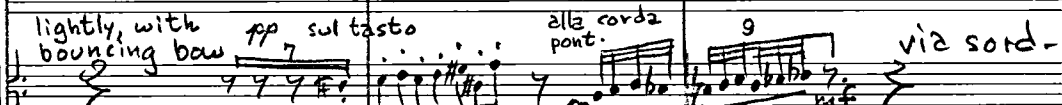


f absolutely without accent; legatissimo

perc
III
BASS
DRUM



- con
sord.
vla



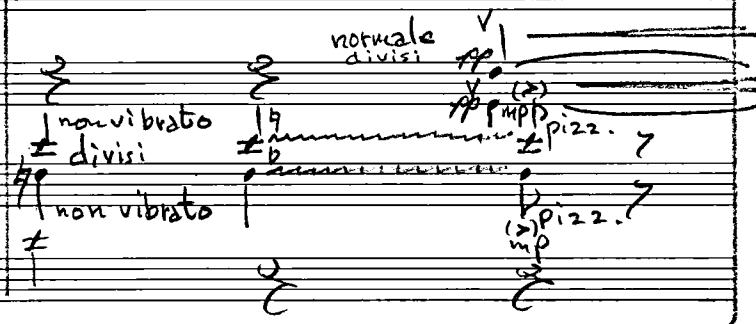
tutti
vlc



cb



abrupt articulation change on the beat



30 little air, sickly - unstable tone p. gliss. abrupt timbral changes on the beat

Picc I

Picc II

Picc III

Ob. I

Cl. I

b.cl.

bsn I

bsn II

tpt I

tpt II

perc III

XYLO

cel.

harm.

pno

vlr I

vlr II

vla

vlc

cb.

straight mute mp

Harmon mute

remove mute

remove mute

secco, mp senza ped.

senza ped. pesante

normale

Handwritten musical score for a symphony orchestra, featuring various instruments and their parts across multiple staves.

The score includes parts for:

- Flute I (Fl. I)
- Oboe I (ob. I)
- Clarinet I (cl. I)
- Bassoon I (bsn I)
- Horn I (Hr I)
- Horn II (Hr II)
- Horn III (Hr III)
- Horn IV (Hr IV)
- Trombone I (tpt I)
- Tuba I (tbn I)
- Limp. (Limp.)
- Percussion II (Perc II) - 2 BONG, 2 TOM
- Violin I (vln I)
- Violin II (vln II)
- Viola (vla)
- Cello (vlc)
- Double Bass (cb)

The notation includes notes, rests, dynamics (mf, p, mp), articulation marks (accents, slurs), and performance instructions like "take the piccolo". The score is written in common time (C).

Picc. I

8

mf *f* *ff* *brassy*

prominent

intense

Handwritten musical notation for four horn parts (Hn I, Hn II, Hn III, Hn IV). The notation includes various notes, rests, and dynamic markings such as *mf*, *f*, *ff*, and *brassy*. The parts are arranged in a four-staff system.

I
Vibr.

med. rubber

Handwritten musical notation for a single staff, likely for a vibraphone, featuring a triplet of eighth notes.

II

2 BONGDES

2 TOM TOMS

Handwritten musical notation for a single staff, likely for a vibraphone, featuring a triplet of eighth notes.

vl a

vl c

cb

Handwritten musical notation for three staves (vl a, vl c, cb), each featuring a triplet of eighth notes.

Handwritten musical notation for a single staff, likely for a vibraphone, featuring a triplet of eighth notes.

[Handwritten musical score for orchestra and piano]

Oboe I
Ob. II

Hr. I
Hr. II
Hr. III
Hr. IV

perc.
I
high SS
II
med SS

pno

vln I

senza ped.

abrupt change of articulation on the beats.

intense gliss.
non vib.
tr.b
non vib.
ff energetico

ob. I *mf* *dolce* *mp* *mf* *p*

ob. II *f* *mf* *mp* *mf* *p*

ob. III *f* *mf* *mp* *mf* *p*

vlh I *mf* *dolce* *norm. vib.* *energ.* *dolce* *sim.* *mf* *p* *gl.*

vla *arco con sord.* *mf* *arco con sord.* *mf* *arco con sord.* *mf* *arco con sord.* *mf* *arco con sord.* *mf* *arco con sord.*

vlc *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

cb *pizz. mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

ob. I *pp*

ob. II *pp*

ob. III *p*

clar. I

clar. II

clar. III

Hr. I *cant. espress.* *p*

hp *sempre mf* {near sound board

vl. I *b7*

solo vlc *senza sord.* *cant. espress.* *p*

all clar.: 8 *ch* *F#* ** pp* *cresc en do* *cresc*

* ⊕ Multiphonics should appear slowly and gently and then become increasingly strong; increase lip pressure as necessary.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds (oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and percussion (sord.). The notation includes notes, rests, and dynamic markings such as *pp*, *p*, *f*, and *ff*. The score is organized into measures, with some measures containing complex rhythmic patterns and others featuring sustained notes or rests. The overall style is that of a handwritten manuscript, with clear notation and some additional markings like "endo" and "crescendo" indicating musical phrasing.

Handwritten musical score for a symphony orchestra, page 16. The score is written in 4/4 time and includes parts for woodwinds, brass, strings, and percussion.

Woodwinds:

- Clarinet I (clar I): *mp* (mezzo-piano)
- Clarinet II (clar II): *mp*
- Clarinet III (clar III): *mp*
- Trombone I (tpt I): *con sord.* (con sordina)
- Trombone II (tpt II): *via sord.* (via sordina)

Percussion:

- Whip (whip): *mp*
- Tenor drum (tenor drum): *rim shot*

Strings:

- Violin I (vln I): *sol* (solo)
- Violin II (vln II): *sol*
- Violin I (vln I): *div* (divisi)
- Violin II (vln II): *div*
- Viola (vln): *sol*
- Viola: *div*
- Violoncello (vlc): *sol*
- Violoncello: *div*

Other:

- Violoncello (vln): *via sord.* (via sordina)
- Violoncello (vln): *espress.* (espressivo)
- Violoncello (vln): *strong attacks, rhythmically positioned*
- Violoncello (vln): *cogli altri.* (cogli altri)

vln I
div

pesante

pesante

vln II
div

pesante

pesante

vln
solo

con sord. cogli altri

vln
div

abrupt change of articulation on the beat

pont.

norm.
non vib.tasto
tr.bnorm.
n.v.

pont.

norm.
n.v.

mf

pont.

norm.
nvtasto
tr.bnorm.
nv

pont.

norm.
nv

mf

vln

div

pesante

pesante

measure glissandi!

Handwritten musical score for four string instruments (Violin I, Violin II, Viola, and Violoncello) across four systems. Each system consists of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings (p, f). The score is written in a fluid, handwritten style.

Violin I (vln I) and Violin II (vln II) parts are marked with "div" (divisi) in the first system. The Viola (vln) and Violoncello (vln) parts are also marked with "div" in the first system. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings (p, f). The score is written in a fluid, handwritten style.

* If necessary, reverse bow at random

Handwritten musical score for four staves, labeled vln I div, vln II div, vla div, and vlc div. The notation includes complex rhythmic patterns, accidentals, and dynamic markings (p, f, mf, etc.). The score is written on a grid of measures.



Handwritten musical score for a symphony orchestra. The score is written on 20 staves, organized into sections for woodwinds, strings, and brass.

Woodwinds:

- Flutes (vln I, vln II):** Soli: \leftarrow mf. Part I and Part II.
- Clarinets (vln I, vln II):** Soli: \leftarrow mf. Part I and Part II.
- Violins (vln I, vln II):** Soli: \leftarrow mf. Part I and Part II.
- Violas (vln I, vln II):** Soli: \leftarrow mf. Part I and Part II.
- Violoncellos (vln I, vln II):** Soli: \leftarrow mf. Part I and Part II.
- Double Basses (vln I, vln II):** Soli: \leftarrow mf. Part I and Part II.

Strings:

- Violins (vln I, vln II):** Soli: \leftarrow mf. Part I and Part II.
- Violas (vln I, vln II):** Soli: \leftarrow mf. Part I and Part II.
- Violoncellos (vln I, vln II):** Soli: \leftarrow mf. Part I and Part II.
- Double Basses (vln I, vln II):** Soli: \leftarrow mf. Part I and Part II.

Brass:

- Trumpets (tbn I, tbn II, tbn III):** Legato - murmur. Part I, Part II, and Part III.

Other markings:

- pp** (pianissimo) and **ppp** (pianissimissimo) are used throughout the score.
- legato - murmur** is written above the trumpet parts.
- solli: \leftarrow mf** is written above the woodwind parts.
- arco** (arco) and **pizz** (pizzicato) are used for the double basses.
- sp*** (sforzando) is used for accents in the woodwind parts.
- 3** (triple) is used for a triplet in the trumpet part.

* accents down-bow, very loud, and with heavy bow pressure (as much noise as pitch)

Handwritten musical score for a string quartet, page 14. The score includes staves for Violin I (sol, div), Violin II (sol, div), Viola (sol, div), and Cello (sol, div). It features various musical notations including triplets, slurs, and dynamic markings like "sp" and "f". Performance instructions such as "LH pizz", "RH tacet", and "cogli altri" are present. The score is divided into measures by vertical bar lines.

*LH pizz.: finger notes abruptly with hammer-like stroke and more than normal finger pressure. First position only, leaving fingers down on dead portion of string so open string does not sound between notes. If possible, poco allegro. Ad libitum (non sinc)

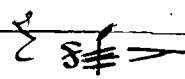
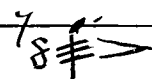
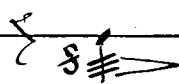
* see footnote p. 20

1) LH pizz. continues unsynchronized, allegro.
RH bow strokes "sample" whatever pitches are in progress in LH.
Use light, short, bouncing single bow strokes. mp.
RH coordinates with conductor. LH ad libitum.

perc.

I

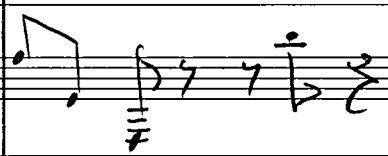
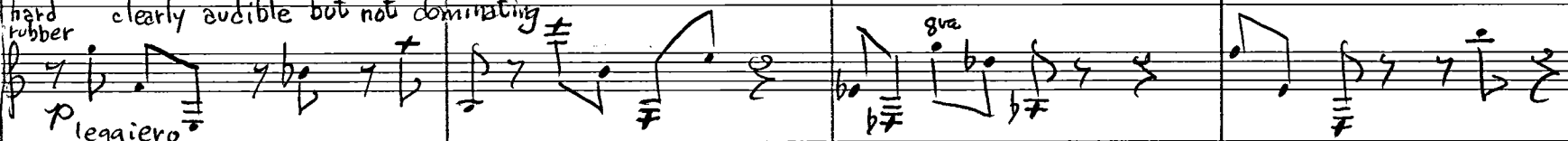
med. wood block



II
MAR

hard rubber clearly audible but not dominating

p leggiero



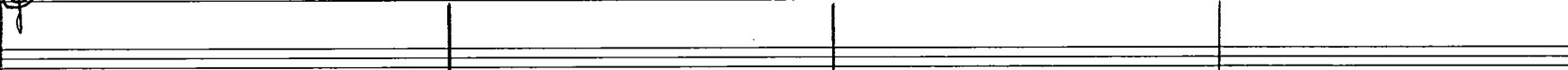
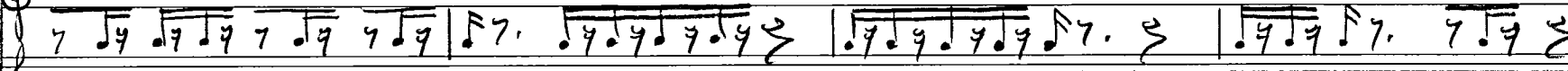
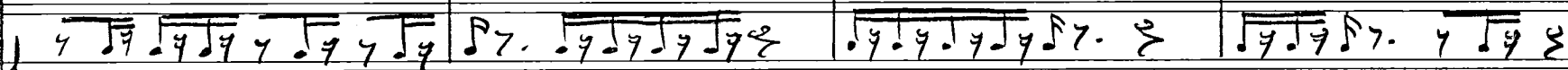
III
TB

yarn

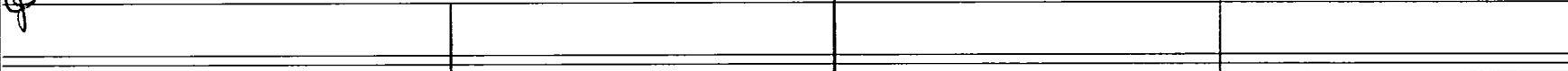
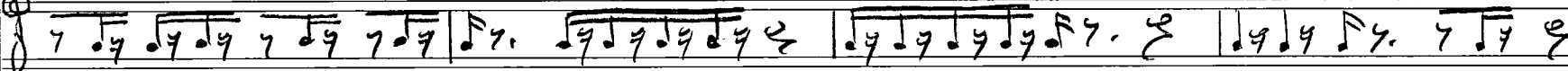
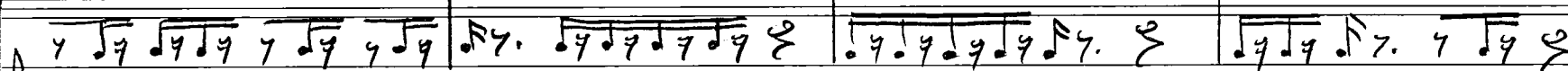
pp



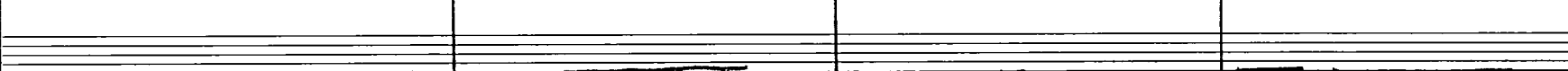
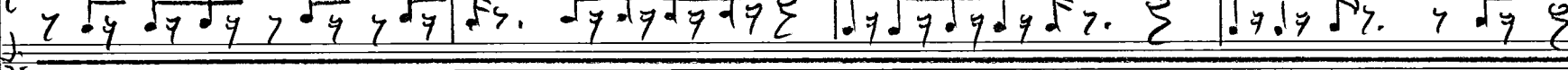
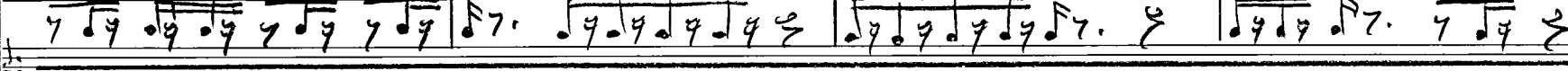
vlh I
div



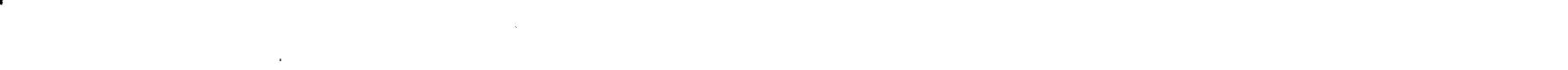
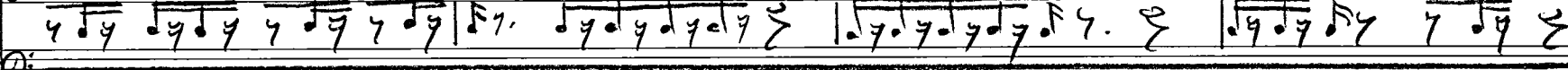
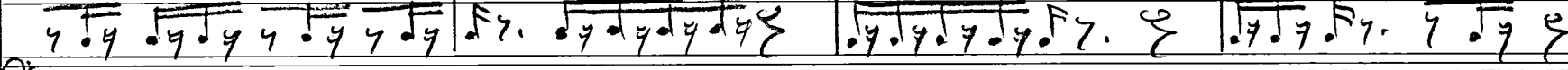
vlh II
div



vlb
div



vlc
div



Handwritten musical score for a symphony orchestra, featuring various instruments and a string section. The score is written in 2/4 time, with a tempo marking of $\text{ca. } 10''$ and a metronome marking of $\text{♩} = 72$.

Top Section (Percussion and Woodwinds):

- Percussion:** Includes a triangle (marked 1, 2, 3, 4, 5, 6, 7, 8) and a snare drum (marked 109).
- Woodwinds:** Flute I (Fl. I), Oboe I (ob I), Oboe II (ob II), Clarinet I (cl I), Clarinet II (cl II), Horn III (hn III), and Trombone II (tbn II).

String Section:

- Violins:** Violin I (vln I) and Violin II (vln II), each with a first and second division (div).
- Violas:** Viola I (vla I) and Viola II (vla II), each with a first and second division (div).
- Violoncello:** Violoncello I (vlc I) and Violoncello II (vlc II), each with a first and second division (div).

Performance Instructions:

- Flute I:** *cue*, *rhythm: ♩ = 60*, *108*.
- Snare Drum:** *battuta metrica*, *pp*, *molto*.
- Woodwinds:** *cresc. molto*, *ppp*, *molto*.
- String Section:** *alla punta - molto sul pont. - arco*, *ppp*.

Other Markings:

- Flute I:** *f. I. III*.
- Oboe I:** *ppp*.
- Oboe II:** *ppp*.
- Clarinet I:** *ppp*.
- Clarinet II:** *ppp*.
- Horn III:** *ppp*.
- Trombone II:** *ppp*.
- Violins:** *ppp*.
- Violas:** *ppp*.
- Violoncello:** *ppp*.

Page Number: 109

Section: segue

let vln tr sound alone for
3" then
go on → $\text{♩} = 72$

battuta metrica

take the piccolo

fl. I
solo

clar. I
solo

vln I
div

vln II
div

vla
div

vlc
div

harsh!

norm.
sul tasto
tr.
sub.
pp

via sord.

via sord.

via sord.

via sord.

via sord.

via sord.

via sord.

Handwritten musical notation for Flute I and Clarinet I. Flute I has a solo section with a 3/4 time signature and a tempo of 72. Clarinet I has a solo section with a 3/4 time signature and a tempo of 72. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical notation for Violin I, Violin II, Viola, and Violoncello. Each instrument has a solo section with a 3/4 time signature and a tempo of 72. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "via sord." is written next to each instrument's solo section.

26 114 5" 8" 17 non battuta ca. 11" ca 9"

picc. I

Fl. II

mf

take the piccolo

pp

cl. I

cl. II

pp

ppbo

timp.

I

II

CLAVES

III

TB

pno

hp

via sord.

vla

vlc

timp. $\text{♩} = 60$ trum. mp trum. mp trum. mp

motor off soft rubber

ped. LV

f lift hands immediately - LV

ped.

lv a niente

mf

p

rall. molto

simile

simile

simile

pp

pp

ca. 7" ca. 5" ca. 6" ca. 8" ca. 10"

Picc. I
Picc. II

take the flute

cl. I
pp
cl. II
pp
bass cl.
mf

bsh I

VIBR
*ped.
*ped.
*ped.
*ped.
*ped.

II BONG
MAR

III med WB
tr wood sticks
snare drum J=60 wood sticks mf

pno
f
*ped.
*ped.
*ped.
*ped.
*ped.

hp
ff
9:bo

vl. II Solo
vla
vle
cb solo

solo J=60 (1') marbele
f
p
pizz 3

J=60 norm.

picc. III *sub. ff* *take the flute* *con fuoco*

Fl. II *II con fuoco* *III con fuoco*

ob. I *con fuoco*

ob. II *II con fuoco* *III con fuoco*

cl. I *pp* *con fuoco*

cl. II *II con fuoco* *III con fuoco*

hn I *brassy* *pp*

hn II *brassy* *pp*

tpt I *straight mute* *pp*

tpt II *pp*

tpt III *Harmon mute* *pp*

cimp *mf*

pno *8va* *sfz* *lift hands* *ped.*

hp *LV a niente*

vl I

vl II *tutti*

vla

vlc

Handwritten musical score for a symphony orchestra, page 29. The score includes staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Horn I (hn I), Horn II (hn II), Horn III (hn III), Trumpet I (tpt I), Trumpet II (tpt II), Trumpet III (tpt III), Piano (pno), Violin I (vln I), and Violin II (vln II). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The score features various musical notations including notes, rests, dynamics (pp, ff, con fuoco), articulation (accents, staccato), and performance instructions (e.g., "simile", "brassy", "via sord.", "con fuoco", "ped."). The piano part includes a section marked "eva" and "ped.". The woodwind and brass parts show complex rhythmic patterns and dynamic markings. The string parts are marked "con fuoco" and include bowing instructions.

Brass releases must be rhythmically precise. Winds molto marcato, with a hard tone and equal accentuation; "chop" the notes. Strings use lots of bow, make strong, even accents.

Handwritten musical score for a symphony orchestra, page 30. The score is written in a single system across three measures.

Flutes (fl. 125): The first measure contains a complex melodic line with many accidentals. The second and third measures contain rests.

Oboes (ob.): Similar to the flutes, the first measure has a complex melodic line, and the second and third measures have rests.

Clarinets (cl.): Similar to the flutes and oboes, the first measure has a complex melodic line, and the second and third measures have rests.

Horns (hn I, II, III): All three horn parts have rests in the first two measures. In the third measure, they play a short, sustained note with a *pp* (pianissimo) dynamic marking.

Trumpets (tpt I, II, III): All three trumpet parts have rests in the first two measures. In the third measure, they play a short, sustained note with a *pp* dynamic marking.

Trombones (tbn I): The first trombone part has a rest in the first measure, followed by a long note in the second measure, and a short note in the third measure, all with a *pp* dynamic marking.

Piano (pno): The piano part is marked *con fuoco, martellato* (with fire, hammered). It features a complex, rhythmic pattern in the first measure, followed by a rest in the second measure, and a complex pattern in the third measure. The piano part is marked ** ped.* (pedal) in the first measure and ** senza pedale* (without pedal) in the second and third measures. The piano part is marked *8va* (8va) in the first measure and *8va* (8va) in the third measure.

Violins (vln I, II): Both violin parts have complex melodic lines in all three measures, with many accidentals. The first violin part is marked *5* (fifth) in the first measure, and the second violin part is marked *5* (fifth) in the first measure.

Measure 19: A boxed number "19" is written in the second measure, indicating the measure number.

Handwritten musical score for a symphony orchestra, page 31. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked 128.

Fl. (Flute) and **cl.** (Clarinet) parts are at the top, featuring complex rhythmic patterns and many accidentals. **ob.** (Oboe) is also present.

hn I, II, III, IV (Horn I, II, III, IV) parts are in the middle, with dynamics like *pp* (pianissimo) and *sf* (sforzando) indicated. Some parts include markings like "brassy" and "simile".

perc III (Percussion III) and **XYLO** (Xylophone) are shown below the horns.

pno (Piano) is in the lower middle section, with a "Bva" (Basso Continuo) line above it.

vlh I, II (Violin I, II) are at the bottom, playing complex rhythmic patterns.

The score is densely written with many accidentals and dynamic markings, indicating a complex and expressive piece.

Handwritten musical score for a symphony orchestra, page 20. The score includes parts for Flute I, Flute II, Flute III, Oboe, Clarinet, Horn I, Horn II, Horn III, Horn IV, Trumpet I, Trumpet II, Trumpet III, Violin I, Violin II, and Violoncello solo.

The score is divided into measures, with some measures containing rests and others containing musical notation. The notation includes notes, rests, and dynamic markings such as *pp*, *p*, *mf*, and *pp 5*. There are also markings for *non vib.* and *straight mute*.

Key markings and annotations include:

- Fl. I*, *Fl. II*, *Fl. III*, *Oboe*, *Cl.*, *hn I*, *hn II*, *hn III*, *hn IV*, *tpt I*, *tpt II*, *tpt III*, *vl n I*, *vl n II*, *vlc solo*
- pp*, *p*, *mf*, *pp 5*, *non vib.*, *straight mute*, *solo*
- I mf non dim., non vib.*, *III mf non dim., non vib.*

135

Fl. I

Fl. II

Fl. III

cl.

mf non dim., non vib.

tpt I

tpt II

tpt III

pp

pp

pp

pp

vlc solo

The flutes must have an absolutely straight tone—totally without vibrato.
They should sound like harmonics to the clarinet.

34 139 [21]

Fl. I. *sempre p*

Fl. II *sempre p*

Fl. III *sempre p*

clar. *sempre mf*

all flutes:

* ⊕ ⊖

↑ experiment with half-hole to get best response (fingers c - vents G)

vlc solo

* ⊕ ⊖ add or subtract multiphonics slowly during the given duration. Increase pressure or volume as necessary.

7 mf

[illegible]

fl. I non vib. pp

fl. II non vib. pp

fl. III non vib. pp

perc. I large WB

TD (ctr edge) II BONG

III SD

pno

random clusters in 3 highest octaves

white keys

black keys

ulu I

ulu II

vla

vlc

pizz. f

pizz. f

pizz. f

pizz. f

I 2 TIMB
wood mf
p subito sf
mf p

WBL T D
mp y y y

II BONG
mf sticks p
f f
mf fingers 3
f 3
mf sticks p

III SD
subito p
off snares p 3

IV 4 TOM
medium yarn
mf p f
mf p

vln II solo
secco, saltando, ponticello
arco 3 # non vib.
mf p f mf
3 norm.
molto f p f p
saltando
mf 3 3

altri vln II
arco, can. sold.
Each succeeding gliss. traverses the same Aug. 4 interval but in progressively less time:
p f

* Start normale, move toward pont.
End molto sul pont. Stop bow while still on string
to produce raspy sound with little pitch.

$$\frac{1}{4} \text{ } \text{♩} = 90 \quad \frac{2}{4} \text{ } \text{♩} = 60 \quad \boxed{25} \frac{3}{4} \text{ } \text{♩} = 90$$

T. DR.

II
BONG

III
SN. DR.
II

IV
4 TOM

cel. 1

harp |

vl II
solo

attri
vln II

mg


	m
--	---

Sh

and
happy

好

\gg subito
(sticks)



f

BASS DRUM

giving no

norm., arco
alla punta

arco
normale

molt

BASS DRUM

170 emphasize strong attacks, moving to diminuendos

I
TIMB.
T.D.R.

II
BONG

III
SN. DR

IV
4 TOM

BD

mf

f

p

ffsub

tr.

subito

p

yarn: high gong

med. gong

Detailed description of the musical score: The score is written on five staves. The first staff, labeled 'I TIMB. T.D.R.', begins with a tremolo, followed by a series of eighth notes, and ends with a triplet. The second staff, labeled 'II BONG', features a series of eighth notes with accents. The third staff, labeled 'III SN. DR', also has a series of eighth notes with accents. The fourth staff, labeled 'IV 4 TOM', continues with eighth notes and accents. The fifth staff, labeled 'BD', shows eighth notes with accents. Dynamics are marked throughout: 'mf' on the second staff, 'f' on the first, 'p' on the first, second, and third staves, 'ffsub' on the first staff, 'tr.' on the second, and 'subito' on the second. Handwritten notes 'yarn: high gong' and 'med. gong' are placed between the third and fourth staves.

42¹⁷⁵ molto secco e preciso (like a Noh ritual)

GP beats * [26]

hard, dry sound

timp.
high
wood
block

wood sticks

ff \rightarrow a niente

I
WHIP
WB

ff sempre

non dim.

simile

II
BONG

ff sempre

non dim.

simile

III
CLAVES

ff sempre

non dim.

simile

IV
TB

ff sempre

non dim.

med.
wood
block

ff \rightarrow a niente

*Grand Pauses must be precisely measured and NOT shortened.

181

(timp)
high
WB

lv a niente

I
WHIP
WB

hard yam
(e.g. Musser
red) vibr.

II
BONG

chimes

III
CLAV

IV
TB
med.
WB

lv a niente

pno

lift hands from keys
immediately after striking

martellato

Ped. (depress until next indication) →

vlc

arco

Handwritten musical score for a percussion ensemble. The score is written on a system of staves. The instruments listed on the left are:

- I bsn
- II bsn
- contra bsn
- I VIBR
- II CHIME
- pno
- v/c

The score is written in 4/4 time. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings (mf, f, sf, sfz, sfz*). The percussion parts (I bsn, II bsn, contra bsn, I VIBR, II CHIME, pno) are written in a simplified notation, often using a single note to represent a specific sound or effect. The v/c part is written in a more traditional notation, using a single note to represent a specific sound or effect.

bsn

I

II

con. bsn

I VIBR

II CHIME

pno

vlc

I
bsn
II
cont.
bsn

mf
mf
mf
mf
mf
mf
mf
mf

I
VIBR

a niente

II
SHINE

a niente

pno

a niente

vlc

cres-
f cen
do

205
picc
I
II

bsn
contr
bsn

pesante

sfz sempre

take the flute
take the flute
take the flute

tuba

mf

8va

I
vibr

II
CHIME

pno

vlc

divisi (vib.)

V non vib.

br. 1/2 step

non vib.

br.

ord.

non vib.

sol pont.

Handwritten musical score for a symphony orchestra, page 30. The score is written in 2/4 time and features various instruments including woodwinds, brass, strings, and percussion.

Page Header: 48 2/4, 3/4, 3/4, 30, 2/4

Instrument Parts:

- bsn (Bassoon):** I, II. Includes markings: *mormorando*, *mp*.
- contr. bsn (Contrabassoon):** Includes markings: *mp*.
- tuba:** Includes marking: *sempre sfz*.
- VICR (Violoncello):** I, II. Includes marking: *ped. →*.
- CHIME:** Includes marking: *ped. →*.
- pno (Piano):** Includes marking: *ped. →*.
- harp:** Includes markings: *LV a niente*, *simile*, *arco*.
- vl/vla (Violin/Viola):** I, II. Includes markings: *arco*, *sp*, *5*, *53*, *6*, *7*, *5*, *3*, *fp*.
- divisi (Divisi):** Includes markings: *arco*, *sp*, *5*, *53*, *6*, *7*, *5*, *3*, *fp*.
- vlc (Violoncello):** Includes markings: *ord.*, *tr.*, *non vib.*, *fp*.
- cb (Cello):** Includes markings: *pizz.*, *arco*.

Other Markings: *mormorando*, *mp*, *sfz*, *ped. →*, *LV a niente*, *simile*, *arco*, *sp*, *5*, *53*, *6*, *7*, *5*, *3*, *fp*.

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bsn), Horn (hn), Trumpet (tpn), Trombone (tbn), Tuba (tba), Piano (pno), Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vlc), and Double Bass (cb). The score includes various musical notations such as notes, rests, dynamics (p, f, mf, marcato), and performance instructions like "slide always in motion; don't stop on pitch" and "glissando". The piece is marked with a 4/4 time signature and a key signature of one sharp (F#).

227

ob. I

cl. I

bsn I

bsn II

hn I

hn II

tpt I

I

II

III

(basso)

tuba

perc.

I

II

III

pno

harp

vl I

vl II

va

vc

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

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700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

ob.
cl.

1^o
8^{va} mf
1^o
8^{va} mf

timp.

6: (b.)

wood sticks
center mp

vlh I
divisi
in 3

arco
arco
arco

vlh II
divisi
in 3

arco
arco
arco

vl2
divisi
in 3

arco
arco
arco

vlc
divisi
in 2

arco, con sord., senza vib. ppp
arco, con sord., senza vibrato ppp

Handwritten musical score for Timp., Violins I & II, Viola, and Violoncello.

Timp.

- Measures 1-4: *timp. sticks* (triplets), *p*
- Measures 5-8: *fingers* (triplets), *pp but audible*
- Measures 9-16: *timp. sticks*, *glissando*, *mp* to *pp*

Violins I & II (divisi in 3)

- Measures 1-4: *con sord., senza vibrato*, *pppp*
- Measures 5-8: *con sord., senza vibrato*, *ppp*
- Measures 9-16: *con sord., senza vib.*, *ppp*

Viola (divisi in 3)

- Measures 1-4: *con sord., senza vib.*, *pppp*
- Measures 5-8: *senza vib.*, *ppp*
- Measures 9-16: *ppp*

Violoncello (divisi in 2)

- Measures 1-16: *p*

Other markings include *poco >* and various dynamic markings (*ppp*, *pp*, *mp*, *pp*).

tuba

dolce
col violino
p

timp.

II
TB

medium rubber

harp

vln I
solo

senza sord.

dolce

vln I
divisi
in 3

slow gliss (b) ando p

vln II
divisi
in 3

slow glissando

vla
divisi
in 3

slow glissando

vlc
divisi
in 2

slow gliss.

[illegible]

tuba

brassy, very short

timp

harp

a niente

cb

pizz

I
med.
WB

II
BONG

III
low
WB

IV
high
WB

*Timpani mutes: play all notes with one hand, either at center of head or near rim of head, as indicated. The other hand remains outstretched, flat, and in contact with the head at all times.

fl. I ²²⁵

fl. II

cl. I

cl. II

bass cl.

ppp sempre

col violino normale-rim

mp

fingers mp, crisply (soft but audible)

II BONG

subito p

(Poco)

muffle precisely

harp

vln I solo

dolce

mp

3

subito e feroce

2tri vln I

pp non-sync., random order; leave IRREGULAR pauses of 1"-2" between.

Handwritten musical score for various instruments. The score is divided into systems, with measures 37 and 59 indicated. The instruments listed on the left are:

- Fl. I, II
- Cl. I, II
- B. C.
- timp.
- vln I solo
- vln I altri
- vln II
- vla
- vlc

Key performance instructions and markings include:

- Fl. I, II:** *ppp sempre*, *ppp*, *non sincron., prestissimo possibile*, *tutti*.
- Cl. I, II:** *ppp sempre*, *ppp*, *non sincron., prestissimo possibile*, *1, 2*.
- B. C.:** *ppp*, *prestissimo possibile*.
- vln I solo:** *ff*, *dolce*, *mf*, *p*.
- vln I altri:** *ff*.
- vln II:** *non sincron., prestissimo possibile*, *sul pont.*, *ppp sempre*.
- vla:** *non sincron., prestissimo possibile*, *sul pont.*, *ppp sempre*.
- vlc:** *non sincron., prestissimo possibile*, *sul pont.*, *ppp sempre*, *poco a poco ord.*

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ppp* (pianissimo) and *ff* (fortissimo).

60

fl. I, II *sempre ppp*

ob. I, II *ppp non sincron., prestissimo possibile*

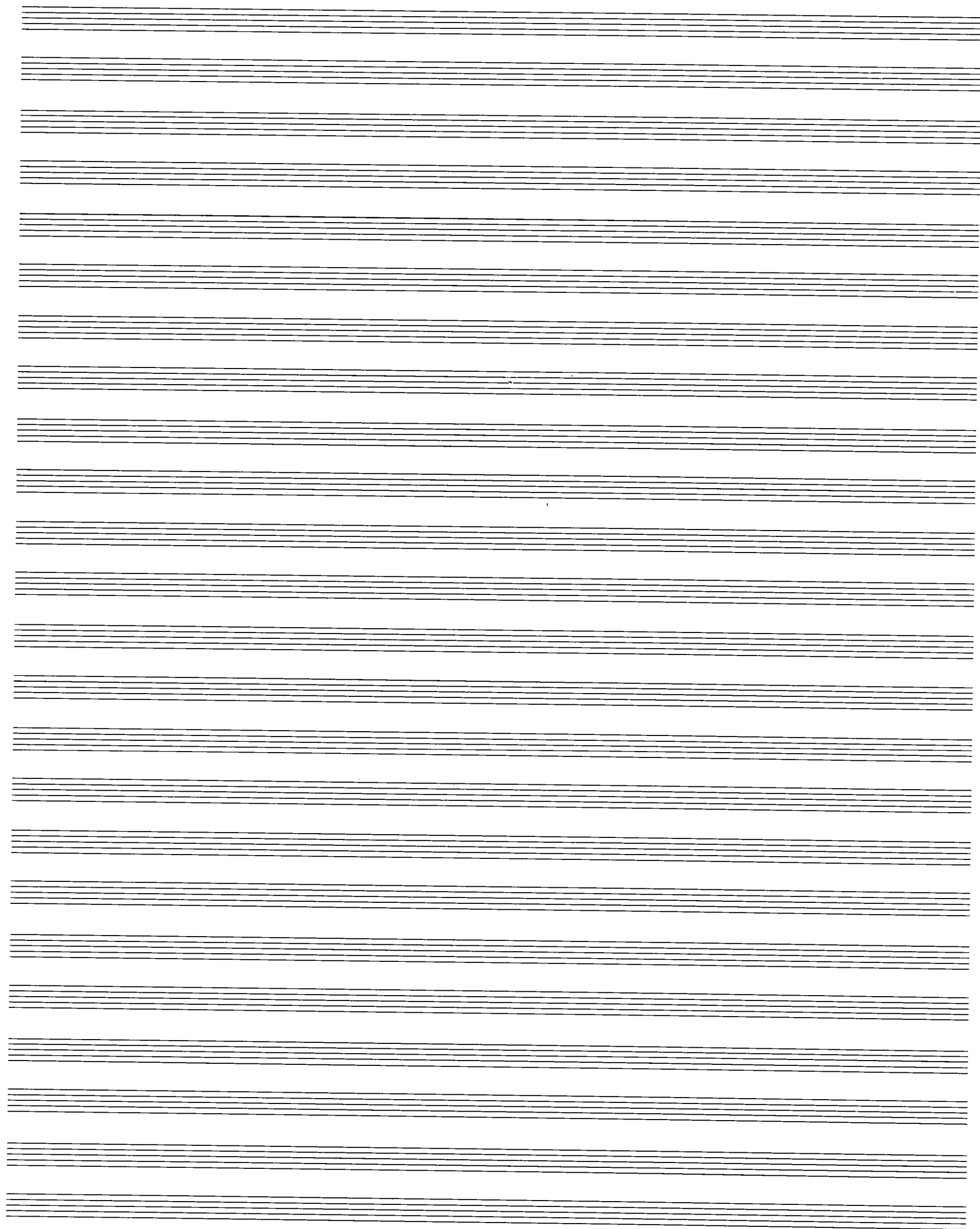
cl. I, II *sempre ppp*

b. cl. *sempre ppp*

overlap
1, 2, 3
exit
J=60
conduct
and cue
new
entries

10" 6"
battuta non metrica

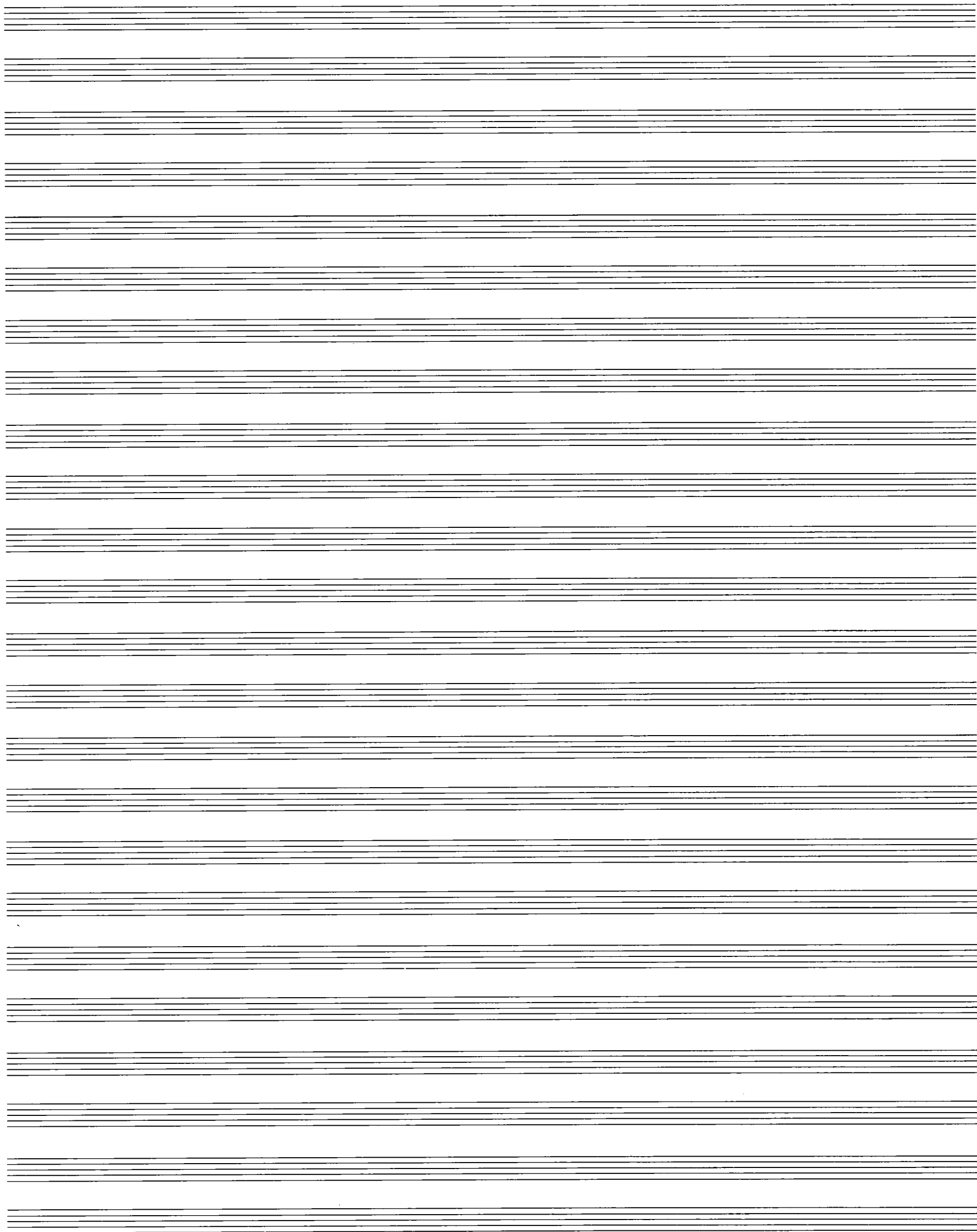
Horn I *J=60 staccatissimo e distinto*



PROTECTIVE SHEET

REMOVE BEFORE

FILMING



3 2" 4 1" 3 284

1 8"

2

5"

3 9" 61

battuta metrica

battuta non metrica

bsn.

in modo canonico

I II III 7

7 7 3

Hn I (b.)

Hn II III IV

$\text{♩} = 60$ flutter

ppp

fff

Hn II III

fff

Tbn I (c.)

Tbn II III

$\text{♩} = 60$ flutter

ppp

fff

Tbn II III

fff

Tba (F)

I whip

$\text{♩} = 60$

III xylo.

pno (F#)

Hp

$\text{♩} = 60$

multiple precisely

fff

A# B C D E F G b

tutti vln I

vln II (f.)

vlb (f.)

vlc (f#)

cb (f#)

[illegible]

♩=60 sempre
battuta metrica

flutes  in modo canonico

oboes 

cl. 

bsn 

Hr I  p-f (+ brassy ad lib.)

Hr II  mf

Hr III  mf

Hr IV  mf

Tpt I  mf

Tpt II  mf

Tbn I  mf

II  mf

Hp  mf

Vln I  mf

Vln II  mf

Vla  mf

Vlc  mf

cb  mf

straight mutes  ppp

OUT  mf

norm.  mf

tr. brass  mf

3  mf

imp. bo. sul pont. (noise)  mf

pizz.  mf

♩=60 pesante

pedal down always

Handwritten musical score for a symphony orchestra, featuring various instruments and percussion. The score is written in a single system with multiple staves.

Top Section (Woodwinds and Brass):

- Fl.** (Flute): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest. The tempo is marked *battuta non metrica*.
- ob.** (Oboe): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- cl.** (Clarinet): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- bsn.** (Bassoon): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- Hn I** (Horn I): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- Hn II** (Horn II): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- Hn III** (Horn III): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- Hn IV** (Horn IV): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- Tpts I** (Trumpet I): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- Tbn I normale** (Trombone I): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- Tbn II con sord.** (Trombone II with mutes): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.

Middle Section (Percussion and Piano):

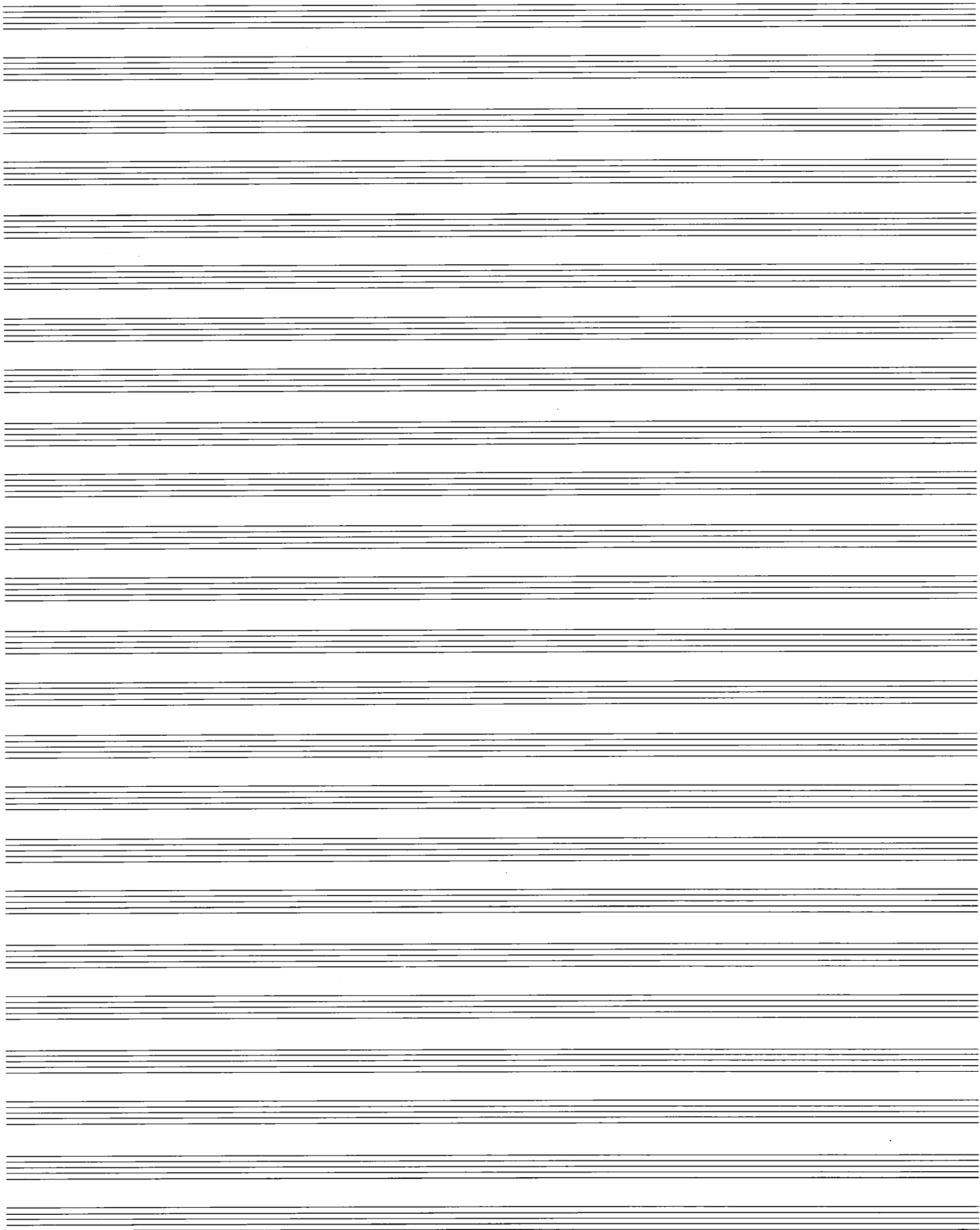
- timp.** (Timpani): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- I VIBR.** (Vibraphone I): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- II VIBR.** (Vibraphone II): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- xylo.** (Xylophone): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- pno.** (Piano): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- hp.** (Harp): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- vn I** (Violin I): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- vn II** (Violin II): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- vla.** (Viola): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- vcl.** (Violoncello): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.

Bottom Section (Percussion and Piano):

- high wood block**: Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- wood sticks**: Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- med. wood block**: Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- wood sticks**: Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- claves**: Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- low wood block**: Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- wood sticks**: Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- pizz.** (Pizzicato): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- secco**: Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- non sincron.** (Non-synchronous): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- sub. pp** (Subito piano): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.
- norm.** (Normale): Marked with a 4-measure rest, then a 5-measure rest, followed by a 1-measure rest.

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6"

2 battuta metrica (1=60)

39

cresc. molto

65

Fl. I

ob.

cl.

bsn.

Hn I

Hn II

Hn III

Hn IV

Tpt I

Tpt II

Tpt III

Tbn I

Tbn II

Timp

I

II

III

IV

Hr

gl. sempre gl.

gl. rapidamente

pp subito, normale

pp subito, norm.

pp subito, norm.

pp subito, norm.

high susp cymbal

very lg. gong

bass drum

2 cow bells

rotate wooden sticks inside

E7 Fb

ratchet

accel

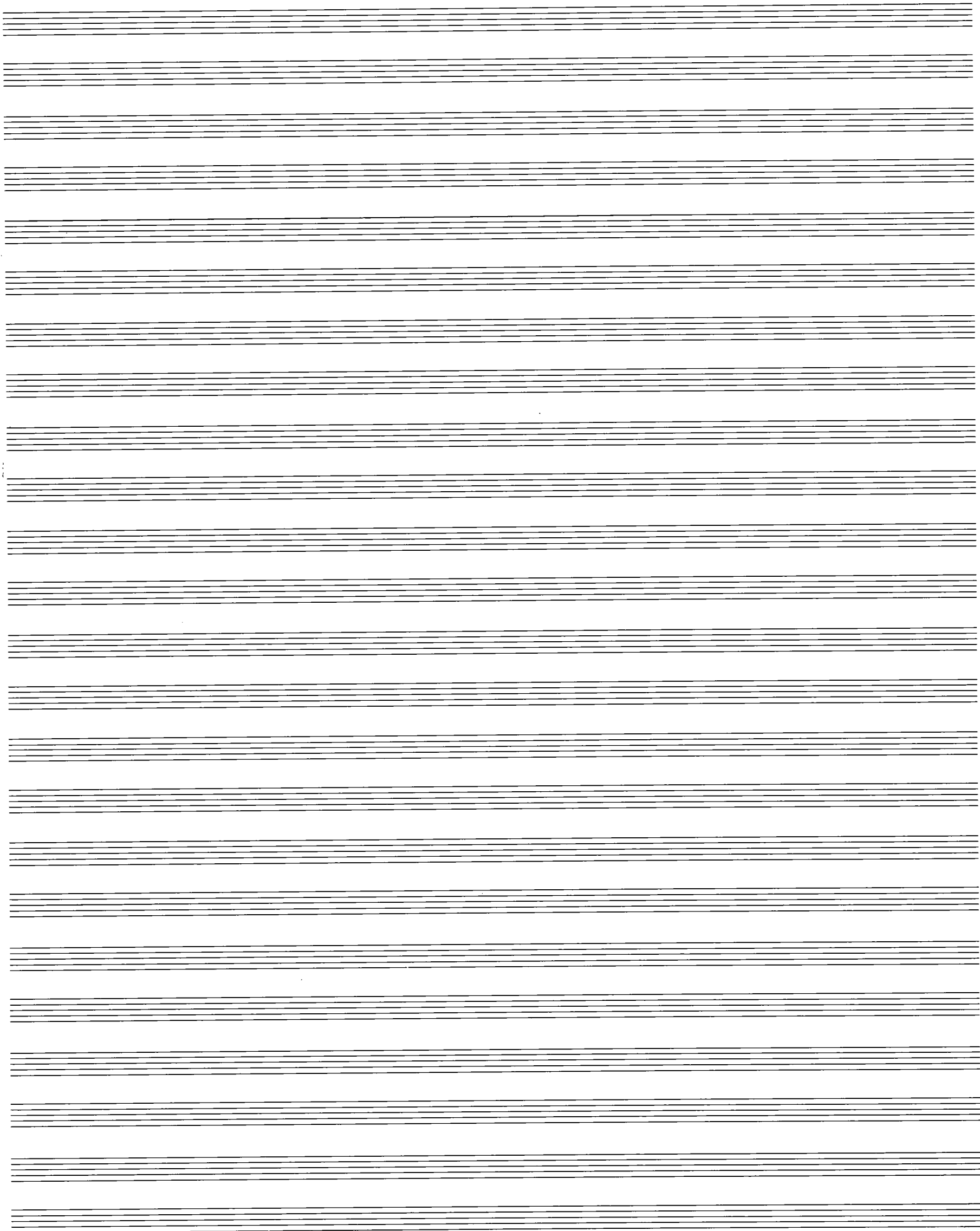
normale

Handwritten musical score for a large orchestra, featuring multiple staves for various instruments. The score includes dynamic markings such as *pp*, *diminuendo*, and *brassy*. It also contains performance instructions like "ped. always down" and "brutale - dead clap". The score is divided into measures, with some measures marked with "3" indicating triplets. The instruments listed on the left include G6, f, ob, cl, bsn, Hr, Tpt, Tbus, Tuba, Timp, VIBR, CHIMES, xylo, VERY SMALL CYMBALS, pno, vla I, vla II, vla, vlc, and cb.

* should be metallic: strike
 with metal beater if necessary.
 Strike sustained notes with chimes hammer,

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Handwritten musical score for orchestra and piano. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bsn.), Horns (Hr.), Trumpets (tpts.), Trombones I and II (Tbn I, II), Trombone III and Tuba (Tbn III, Tuba), Piano (pno.), Harp (harp.), Violin I (vln I), Violin II (vln II), Viola (vla), and Violoncello (vcl). The second system includes Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bsn.), Horns (Hr.), Trumpets (tpts.), Trombones I and II (Tbn I, II), Trombone III and Tuba (Tbn III, Tuba), Piano (pno.), Harp (harp.), Violin I (vln I), Violin II (vln II), Viola (vla), and Violoncello (vcl). The third system includes Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bsn.), Horns (Hr.), Trumpets (tpts.), Trombones I and II (Tbn I, II), Trombone III and Tuba (Tbn III, Tuba), Piano (pno.), Harp (harp.), Violin I (vln I), Violin II (vln II), Viola (vla), and Violoncello (vcl). The score includes various musical notations such as notes, rests, dynamics (p, pp, ff, con fuoco, senza vib., senza vibrato), articulation (acc., stacc., marcato), and performance instructions (take the piccolo, I, II con fuoco, via sord., non dim., via sord., brutale, lift hands, red.). The tempo is marked as 41 and the tempo change is indicated as 90 faster. The score is written in a handwritten style with various annotations and markings.

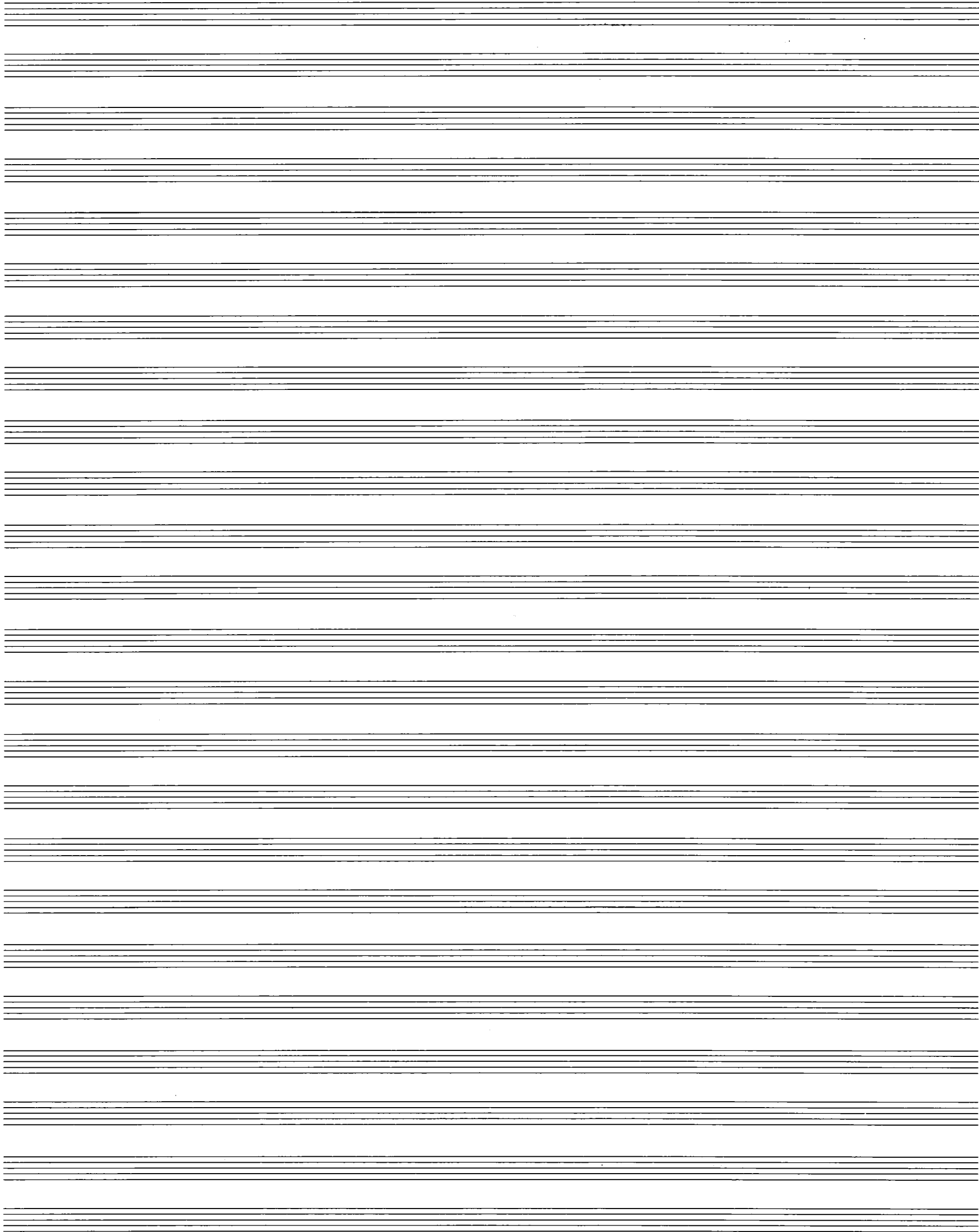
* mixed (black/white key) cluster.
Numbers indicate keyboard
octaves from lowest up.

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305 ♩ = 60 42 69

picc. fl.

ob.

cl.

bsn

Hr

Tpt

Tbn

Tbn

I vick

II MAR

III xylo

IV glock.

pno

harp

vl I

vl II

vla

vcl

high WB

med WB

claves

low WB

brutale

brutale

brutale

brutale

ord.

ord. br4

br4

Handwritten musical score for a symphony orchestra, featuring various instruments and a conductor's notes. The score is written on multiple staves, including woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, trombone, tuba), strings (violin I, violin II, viola, violoncello, double bass), and percussion (timpani, snare drum, cymbals, harp). The conductor's notes are written in the right margin, providing performance instructions.

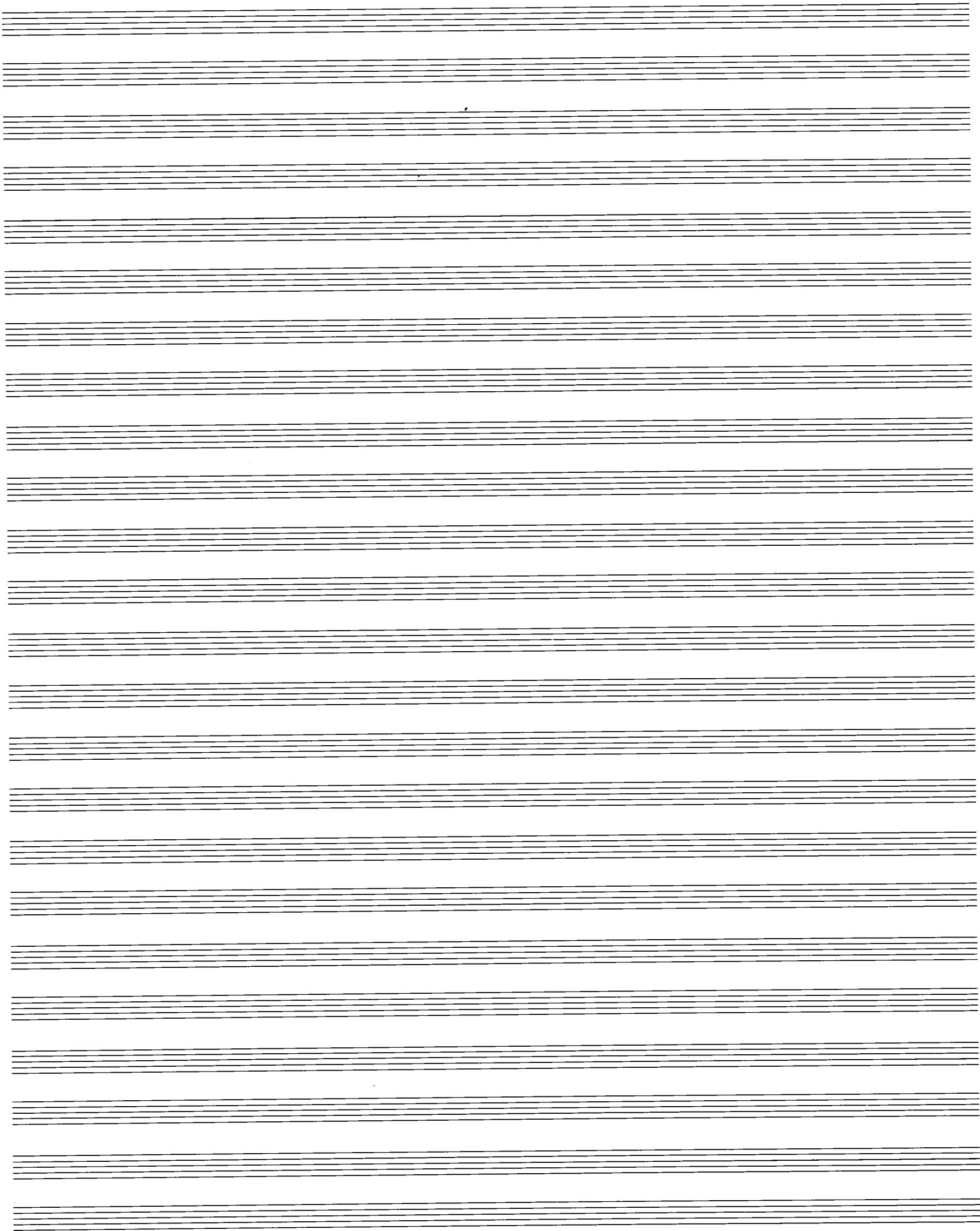
Conductor's Notes:

- All accents of equal weight.
- Do not additionally emphasize final pulse.
- duration 20'

Instrumental Notes:

- Flute: 3/32 unis.
- Oboe: 3/32 unis.
- Clarinet: 3/32 unis.
- Bassoon: 3/32 unis.
- Trumpet: 3/32 unis.
- Trombone: 3/32 unis.
- Tuba: 3/32 unis.
- Violin I: 3/32 unis.
- Violin II: 3/32 unis.
- Viola: 3/32 unis.
- Violoncello: 3/32 unis.
- Double Bass: 3/32 unis.
- Timpani: 3/32 unis.
- Snare Drum: 3/32 unis.
- Cymbals: 3/32 unis.
- Harp: 3/32 unis.

** M. 310 and following: all repeated notes very short and marked. The attack sound (tongueing, bowing, etc.) is as important as the pitch. Rhythmic coordination must be absolutely exact, so that the entire orchestra seems to shake, almost like a slow tremolo. All accents of equal weight.



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