



<http://researchcommons.waikato.ac.nz/>

Research Commons at the University of Waikato

Copyright Statement:

The digital copy of this thesis is protected by the Copyright Act 1994 (New Zealand).

The thesis may be consulted by you, provided you comply with the provisions of the Act and the following conditions of use:

- Any use you make of these documents or images must be for research or private study purposes only, and you may not make them available to any other person.
- Authors control the copyright of their thesis. You will recognise the author's right to be identified as the author of the thesis, and due acknowledgement will be made to the author where appropriate.
- You will obtain the author's permission before publishing any material from the thesis.

Portfolio of Compositions

A thesis
submitted in fulfilment
of the requirements for the degree
of
Master of Music
at
The University of Waikato
by
XU TANG



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

2015

Xu Tang**MMus Portfolio 2014-2015****Abstract**

The compositions in this portfolio aim to synthesise aspects of contemporary Western classical composition with techniques from traditional Chinese classical music in a way unique to the composer. That aim generates a number of artistic and technical questions which require creative solutions. The portfolio of compositions addresses several of these issues, especially how to utilise selected performance techniques used in playing Chinese instruments such as qin, pipa and erhu on Western instruments such as the violin, cello and piano.

The portfolio includes music for a variety of ensembles. All the music was composed in 2014-15. The works span several genres, from the piano trio *Bamboo Groves* to the orchestral piece *Shadow*. Additionally, the piano trio *Bamboo Groves* integrates some sounds from the natural world into the composed musical texture, so stones, tree branches and water are played by the instrumentalists. The unusual and highly characterful ensemble of nine cellos, Cellophonics, which is based in the University of Waikato Conservatorium of Music, inspired the composition of *Sun Wukong*, the story being drawn from the classic Chinese novel *Journey to the West*. The theatrical monodrama *Lament of Mistress Xiang Lin* requires two performers playing a prepared piano along with a soprano, and uses some electronic amplification.

Introduction

I was born and grew up in Beijing, China and had my earliest musical experiences there. But my tertiary education in music has been at the University of Waikato, so I now have experienced two cultural worlds. Out of those two formative backgrounds has grown an interest in bringing these worlds together creatively. This desire has been inspired further by hearing a number of concerts, like that by the Forbidden City Orchestra of China given in collaboration with the New Zealand String Quartet. The compositions in this portfolio also have been influenced by the works of a spectrum of composers, including several from New Zealand and others from Asia, especially China and Japan.

Abstract

The abstract of this portfolio is the synthesising of contemporary Western classical composition with techniques from traditional Chinese classical music poses many questions which call for creative solutions. My portfolio of compositions addresses several of these issues, especially by incorporating performance techniques of Chinese instruments such as Qin, Pipa and Erhu on Western instruments such as the violin , cello and piano.

The portfolio includes writing for a variety of ensembles. It contains a selection of works composed in 2014. It features a range of works that span a variety of genres, from chamber group piece *Bamboo Groves* to orchestral music *Shadow*, and also unique 9 cellists ensemble work *Sun Wukong* and monodrama piece *Lament of Mistress Xiang Lin* for prepared piano and soprano.

How to integrate Chinese musical performance techniques and sounds into contemporary music for Western classical instruments which is the one of the most important research question for this portfolio.

Acknowledgements

Grateful thanks are extended to the following people, to whom the completion of this portfolio owes so much.

My parents: You have always given me the opportunity to study composition. All the support you have given, personal, spiritual and financial, has helped make my dream continue to come closer to being true. I will forever be grateful for all you have done for me. This portfolio and all my achievements are dedicated to you.

Martin Lodge: I have been studying with you since 2010. Especially during 2014-15 as my masters supervisor, you have given me ongoing help and support in both my work and life. I appreciate all your guidance on each composition, helping provide opportunities for performances of my work, and assisting with arrangements for rehearsals and recordings. Beyond that, I appreciate your having helped me to address some issues in my life, and thank you for sharing with me about your musical and life experience without any reservation.

All my performers: it has been a great pleasure to work with you all. I feel so lucky to have had an opportunity to work with such a group of talented people, from whom I have gained inspiration, skill and friendship. Thanks for all you have done: Charlotte Ketel, Catherine Kwak, Alexander Arai-Swale, Anna Mahon, Sam Lucas, Michael Williams, Jacky Siu, Anne-Marie Bird, Josh Helm, Dan Inglis, Matthias Balzat, Rachel Miles, James Tennant.

To anyone else I have not mentioned by name, I have not forgotten about what you have done for me and grateful thanks also extends to you.

Table of Contents

7	<i>Sun Wukong</i>
	- programme note
12	- score
161	<i>Bamboo Grove</i>
	- programme note
165	- score
218	<i>Shadow</i>
	- programme note
222	- score
278	<i>Lament of Mistress Xiang Lin</i>
	- programme note
282	- score

CD Track listing

1. *Sun Wukong* (movements II and III) - nine cellos
2. *Bamboo Grove* - piano trio
3. *Shadow* - orchestra
4. *Lament of Mistress Xiang Lin* - solo soprano and prepared piano

DVD Track listing

1. *Sun Wukong* - movement II
2. *Lament of Mistress Xiang Lin*

ERRATUM

The track listing for the compact disc recordings should read as follows:

CD track listing

1-2 *Sun Wukong* for nine cellos, movements 2 and 3

3-4 *Bamboo Grove* for piano trio, movements 1 and 2

5-6 *Shadow* for orchestra, movements 1 and 2

Sun Wukong

for nine cellos

This work was commissioned by Cellophonics early in 2014. Cellophonics is an ensemble of nine cellos based in the Conservatorium of Music at the University of Waikato, directed by pre-eminent cellist and teacher James Tennant. *Sun Wukong* comprises three contrasting movements and was written after I finished some research on traditional music in China. I was born in China and grew up in Beijing so have an intuitive understanding of Chinese culture, and have been familiar with the sound world of Chinese traditional music all my life. Consequently part of the purpose of composing this piece was to try to infuse some elements of traditional Chinese music into a newly composed work for the Western music ensemble of nine cellos. In creating it I drew on a selection of elements from traditional Chinese culture, including geographical ideas, literature and drama as well as music.

In June 2014 while on a return visit to Beijing, I visited some composers and performers of traditional music. After several conversations and demonstrations, I had a basic concept for the direction of this piece. I also studied some works by the so-called ‘fifth generation’ of Chinese composers. Members of this group were the first to go abroad after the political reforms of the 1980s and the opening of China to the world. They include Tan Dun, Chen Qigang, Qu Xiaosong, Mo Wuping, Guo Wenjing. Another source of inspiration was the movie *Jing Lei* by the Dutch director Eline Flipse. The movie documents the music and the world of these composers, revealing how the old and new values interacted at that time. In turn, this stimulated me to research further into Chinese traditional music.

In their works, the ‘fifth generation’ composers were not only influenced by 20th and 21st century contemporary Western classical music, but they also were keen to maintain features of their own traditional musics. During my research in China, the composer Guo Wenjing and his work became one of the main objects of study. I was able to find a fascinating book *A study on Guo Wenjing's music language* by An Lu Xin (2012), and a few of his scores.

The narrative idea for *Sun Kung* came from the Chinese novel *Journey to the West* by the revered novelist Wu Chengen of the Ming Dynasty. The three movements of *Sun Kung* developed out of reflecting on aspects of the personality of the main character in *Journey to the West*, the Monkey King - Sun Wukong.

In technical terms, the compositional process began by an exploration of pentatonic scales and their possible transformations and extensions. I was also interested to integrate several elements of traditional Chinese culture, such as regional character and Chinese traditional opera. In the former, the contour of some melodic lines reflects the flavour of the Sichuan province. This element features especially in the first movement, while the dramatic extremes of Beijing opera are found in the second and the third movements.

For pitch organization, a pentatonic scale and some variations on it provided the basis of a harmonic language for the piece. For example, taking the pentatonic scale D, F, B-Flat, G, C, I then selected D as the central note on which to construct another pentatonic scale in the opposite direction, that is, as a kind of inversion. The resulting nine notes were then treated as an unordered pitch collection, although still maintaining C as a central note or tonic. This leaves three ‘chromatic’ or ‘supplementary’ notes outside the collection.

The musical notation consists of two staves. The left staff, labeled 'Nine note pitch collection', contains nine notes on a treble clef staff. The notes are: D (open circle), E (open circle), F (open circle), G (open circle), A (filled circle), B-flat (open circle), C (open circle), D (open circle), and E (open circle). The right staff, labeled 'Three supplementary notes', contains three notes on a bass clef staff. The notes are: B-flat (open circle), C (open circle), and D (open circle).

The choice of a nine note fundamental pitch collection was closely related to the ensemble of nine cellos which make up Cellophonics. The linkage provided by the number nine seemed appropriate and symbolically interesting.

At the end of the first movement, a recently discovered new performing technique of strings is called for. This technique involves playing the open strings while lightly touching the strings on and off to produce alternating open string notes and harmonics.

Looking again at the three ‘chromatic’ or ‘supplementary’ notes for the nine-note pitch collection mentioned above, it was found that the interval relationship between these supplementary notes C#, D# and G# was a major second and a perfect fourth. This is the same as the interval relationship between three open strings of cello: C, D, G, if those notes are rearranged into close position.

From there, I created a new pitch collection starting with the cello open string notes C, D and G. These pitches were removed from the twelve chromatic notes in the octave and the remaining nine notes treated as a new pitch collection. This not only creates a link between the original three supplementary notes and the nine notes of the fundamental pitch collection, but also gives a strong intervallic character to their role in the background and foreground levels of the musical texture.

Original three supplementary notes	New three supplementary notes
cello open string notes	

New three supplementary notes	New nine note pitch collection
Cello open string notes	

The interaction of a pitch collection and its supplementary notes is one of the most important techniques used to generate unity in this piece. In the second movement, another nine note collection is formed by taking a pentatonic scale and its inversion then adding another three supplementary notes. In this regards the new collection resembles a transposition of the fundamental pitch collection.

A musical staff in G clef and common time. The first half, labeled "Nine note pitch collection", contains notes: C, D, E flat, F, G, G sharp, A, B, B flat. The second half, labeled "Three supplementary notes", contains notes: B flat, C, B.

A seven note pitch collection was also created, where F is the central note: C sharp, D, E flat, F, G sharp, A. This leaves five supplementary notes: C, E, F sharp, B, B flat. The derivation of these collections can be shown as symmetrical inversions:

A musical staff in G clef and common time. The first half, labeled "Seven note pitch collection", contains notes: C, D, E flat, F, G sharp, A, B. The second half, labeled "Five supplementary notes", contains notes: C, E, F sharp, B, B flat.

In the third movement, two different nine-note pitch collections were used. Looking once again at the interval relationships between the three supplementary notes in each case, (E flat, F, B) and (E flat, F, B flat) there is only a semitone difference between B flat and B. Therefore I took the two three-note groups as a bridge to connect the two different nine note pitch collections in the work. Both in the second and the third movements, this bridging function is applied quite often.

A musical staff in G clef and common time. The notes are: C, D, E flat, F, G, G sharp, A, B, B flat.

A musical staff in G clef and common time. The notes are: C, D, E flat, F, G, G sharp, A, B, B flat.

A musical staff in G clef and common time. The notes are: B flat, C, B, B flat, C, B.

The process of transforming a traditional Chinese musical elements like the pentatonic scale into a contemporary international (Western) music technique of freely worked unordered pitch collections was an important aim in this piece.

Live performance and Recording note

Because of the performance schedule of the Cellophonics ensemble, the only movement of this work to be played live so far has been the second movement in 2014 in the University of Waikato's Spring Concert at the Gallagher Academy of Performing Arts. Due to the limited time for rehearsal, some elements were not able to be brought up to exactly what the score specifies. On the other hand, some of the performing techniques in the first movement, such as the seagull effect and the very free tempo from bar 62 to the end, and the use of microtones, all made the first movement very difficult to produce convincingly using programs like Protools with East West sound samples, let alone with Sibelius notation program. So unfortunately, a recording of the first movement is not able to be included in this portfolio. The second movement and the third movement were produced and mixed by composer using the East West Symphony Orchestra sound sample library.

Xu Tang

Sun Wukong

for nine cellos

Performance note

Slide note up and down slowly and try to evoke the glissando technique on Chinese traditional instrument erhu.



Hit the strings by palm

Duration: movement I approximately 9', movement II approximately 5', movement III approximately 4'.

I

Xu Tang

Lento

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Violoncello 6

Violoncello 7

Violoncello 8

Violoncello 9

4

Vc. 1 con sord. a punta d' arco ord.

ppp —————— *mp* —————— *pppp*

Vc. 2 con sord. a punta d' arco ord.

———— *pppp* —————— *mp* —————— *pppp*

Vc. 3 a punta d' arco ord.

pppp —————— *mp* —————— *pppp*

Vc. 4 a punta d' arco ord.

———— *mp* —————— *pppp*

Vc. 5 a punta d' arco ord.

———— *mp* —————— *pppp*

Vc. 6 a punta d' arco ord.

———— *mp* —————— *pppp*

Vc. 7 a punta d' arco ord.

———— *mp* —————— *pppp*

Vc. 8 a punta d' arco ord.

pppp —————— *mp* —————— *pppp*

Vc. 9 con sord. a punta d' arco ord.

———— *pppp* —————— *mp* —————— *pppp*

This musical score page contains nine staves, one for each violin (Vc. 1 through Vc. 9). The music is divided into measures by vertical bar lines. The first measure (measures 1-2) includes dynamic markings *ppp*, *mp*, and *pppp*. Subsequent measures show various performance instructions such as "con sord.", "a punta d' arco", and "ord." (ordinario). Measure 8 is notable for its sustained notes and dynamic *pppp*. Measure 9 concludes with a final dynamic marking of *pppp*.

senza sord.

Vc. 1 ***pppp***

Vc. 2 senza sord. ***pppp***

Vc. 3 senza sord. ***pppp***

Vc. 4 senza sord. ***> pppp***

Vc. 5 senza sord. ***= pppp***

Vc. 6 senza sord. ***> pppp***

Vc. 7 senza sord. ***pppp***

Vc. 8 senza sord. ***pppp***

Vc. 9 senza sord. ***pppp***

senza sord.

Vc. 1 ***ppp***

Vc. 2 ***> pppp***

Vc. 3 ***> pppp***

Vc. 4 a punta d' arco

Vc. 5 a punta d' arco ***p***

Vc. 6 a punta d' arco

Vc. 7 a punta d' arco

Vc. 8 a punta d' arco ***> pppp***

Vc. 9 ***> pppp***

Musical score for nine violins (Vc. 1 to Vc. 9) across four measures:

- Measure 10:** Sustained notes.
- Measure 11:** Rhythmic patterns with grace notes and slurs. Dynamic: **p**.
- Measure 12:** Rhythmic patterns with grace notes and slurs. Dynamic: **p**.
- Measure 13:** Rhythmic patterns with grace notes and slurs. Dynamic: **pp**.
- Measure 14:** Rhythmic patterns with grace notes and slurs. Dynamic: **pp**.

Performance instructions:

- Vc. 1:** Measure 10: Sustained notes. Measures 11-14: Rhythmic patterns with grace notes and slurs.
- Vc. 2:** Measure 10: Sustained notes. Measures 11-14: Rhythmic patterns with grace notes and slurs. Dynamic: **p**.
- Vc. 3:** Measure 10: Sustained notes. Measures 11-14: Rhythmic patterns with grace notes and slurs. Dynamic: **p**.
- Vc. 4:** Measure 10: Sustained notes. Measures 11-14: Rhythmic patterns with grace notes and slurs. Dynamic: **pp**.
- Vc. 5:** Measure 10: Sustained notes. Measures 11-14: Rhythmic patterns with grace notes and slurs. Dynamic: **pp**.
- Vc. 6:** Measure 10: Sustained notes. Measures 11-14: Rhythmic patterns with grace notes and slurs. Dynamic: **p**.
- Vc. 7:** Measure 10: Sustained notes. Measures 11-14: Rhythmic patterns with grace notes and slurs. Dynamic: **p**.
- Vc. 8:** Measure 10: Sustained notes. Measures 11-14: Rhythmic patterns with grace notes and slurs. Dynamic: **p**.
- Vc. 9:** Measure 10: Sustained notes. Measures 11-14: Rhythmic patterns with grace notes and slurs. Dynamic: **p**.

14

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

pp **p**

pp **p**

p **pp**

mp

a punta d' arco

p **pp** **p** **pp**

a punta d' arco

pp **mp**

a punta d' arco

p **pp**

mp

p

pp **p**

mp

p

pp **p**

pp **mp**

p

18
 Vc. 1
 Vc. 2
 a punta d' arco
 Vc. 3
 Vc. 4
 Vc. 5
 Vc. 6
 a punta d' arco
 Vc. 7
 a punta d' arco
 Vc. 8
 a punta d' arco
 Vc. 9

mf *pppp*
mf *pppp*
p *mf* *pppp*
mp *mf* *pppp*
pp *mf* *pppp*
p *mf* *pppp*
pp *mf* *pppp*
p *mf* *pppp*
pp *mf* *pppp*

22

Vc. 1

Vc. 2 sul pont.
ppp — *p* — *ff*

Vc. 3 sul pont.
ppp — *p* — *ff* ord.
ppp

Vc. 4 pizz.
p arco

Vc. 5 pizz.
p arco
ppp

Vc. 6 pizz.
p

Vc. 7 pizz.
p

Vc. 8 sul pont.
ppp — *p* — *fff* pizz.
p

Vc. 9 pizz.
p

This musical score page features nine staves, each representing a violin (Vc. 1 through Vc. 9). The music is organized into measures separated by vertical bar lines. Measure 22 begins with a sustained note on Vc. 1. Measures 23-24 introduce dynamic markings: 'sul pont.' followed by 'ppp' (pianissimo), 'p' (piano), and 'ff' (fortissimo). Measures 25-26 continue with 'sul pont.' and dynamic shifts between 'ppp', 'p', and 'ff'. Measures 27-28 feature sustained notes and pizzicato patterns ('pizz.') with varying bowing directions (arco or pizz.). Measures 29-30 conclude with sustained notes and pizzicato patterns.

25

Vc. 1

Vc. 2

Vc. 3

f > ppp < f

pizz.

Vc. 4

f > ppp < f

pizz.

p

arco

Vc. 5

f > ppp < f

pizz.

p

Vc. 6

ppp < p < ff

sul pont.

arco

pizz.

p

arco

Vc. 7

p

arco

Vc. 8

Vc. 9

28

Vc. 1

Vc. 2

Vc. 3

Vc. 4

mf *mp* *p* *mp* *p* *f fp* *ff*

Vc. 5

arco *poco.sul pont.*

Vc. 6

mf *mp* *p* *mp* *p* *f fp* *mf*

battuto

Vc. 7

Vc. 8

Vc. 9

31

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

accel.

mp *mf*

ord. arco

f *fp*

mp *mf*

3

mp *ff*

arco

f *fp*

mp *ff*

arco

pp *ff*

34 $\text{♩} = 65$

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

f

subito p

mp

p

mp

subito p

mp

p

mp

sfp

mp

p

f *p*

sfp

mp

p

f *p*

sfp

mp

p

f *p*

sfp

mp

pp

37

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

Dynamics and Articulations:

- Measure 37:
 - Vc. 1: pp, mf, pp
 - Vc. 2: pp, mf, pp
 - Vc. 3: pp, mf, pp
 - Vc. 4: mp, p, mp
 - Vc. 5: mp, p, mp
 - Vc. 6: p, pp (with 5 and 3 markings)
 - Vc. 7: p, pp (with 5 and 3 markings)
 - Vc. 8: p
 - Vc. 9: p

Instructional markings:

- Measure 37, Vc. 1, 2, 3: Number 3 above a note.
- Measure 37, Vc. 6, 7: Number 5 above a note.
- Measure 37, Vc. 6, 7: Number 3 above a note.

40

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

43

Vc. 1 pp

Vc. 2 pp

Vc. 3 pp

Vc. 4 $p \rightarrow f$

Vc. 5 pp

Vc. 6 p

Vc. 7 pp

Vc. 8 p

Vc. 9 pp

6

4

6

4

6

4

6

4

6

4

46 *molto accel.* *molto rit.* *=80*

Vc. 1 *pp* *ff* *fp* *tr*
pp

Vc. 2 *pp* *p* *ff* *fp* *tr tr tr tr tr tr tr tr*
pp

Vc. 3 *pp* *p* *ff* *fp*

Vc. 4 *pp* *ff* *fp*

Vc. 5 *pp* *p* *ff* *fp* *tr*
pp

Vc. 6 *pp* *ff* *fp* *tr*
pp

Vc. 7 *pp* *p* *ff* *fp*

Vc. 8 *pp* *ff* *fp*

Vc. 9 *pp* *ff* *fp* *tr tr tr tr tr tr tr tr*
pp

poco accel.

29

49

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

tr tr tr tr tr tr tr tr

p

tr tr tr tr tr tr tr

mp

tr tr tr tr tr tr tr

pp

tr tr tr tr tr tr tr

mp

tr tr tr tr tr tr tr

mp

tr tr tr tr tr tr tr

p

tr tr tr tr tr tr tr

p

rit.

=70

52

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

This musical score page features nine staves, each representing a double bass player (Vc. 1 through Vc. 9). The music is set in 2/4 time. The first measure begins with a 'riten' (ritardando) instruction above the staff. The tempo is marked as =70. Measure 1 shows Vc. 1 playing eighth-note patterns with dynamics f and fp. Measures 2 and 3 show all players (Vc. 1 through Vc. 9) playing eighth-note patterns with dynamics fp. In Measure 3, Vc. 4 starts with a forte dynamic f followed by a piano dynamic pp. The notation includes various slurs, grace notes, and dynamic markings throughout the score.

56

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

fp fp p

rit.

This musical score page features nine staves, one for each violin (Vc. 1 through Vc. 9). The music is organized into two systems separated by a vertical bar. The first system covers measures 56 through the start of measure 57. In this system, each violin plays a series of eighth notes with dynamic markings: 'fp' followed by another 'fp', and then 'p'. Measure 56 ends with a fermata over the first note of each staff. The second system begins with a dynamic marking 'rit.' (ritardando). Measures 57 through 60 show sustained notes with dynamic 'p'. Measure 60 concludes the section with sustained notes and dynamic 'p'.

59

This musical score page shows the parts for nine violins (Vc. 1 through Vc. 9). The music is divided into three measures by vertical bar lines. Measure 1 starts with dynamic **f**, followed by **molto dim.**. Measure 2 starts with **molto cresc.**, followed by **ff**. Measure 3 starts with **pizz.**, followed by **ff**. The parts are arranged vertically, with Vc. 1 at the top and Vc. 9 at the bottom. Each part has its own staff and includes dynamic markings and performance instructions like **pizz.**.

Vc. 1 Vc. 2 Vc. 3 Vc. 4 Vc. 5 Vc. 6 Vc. 7 Vc. 8 Vc. 9

Measure 1:

- Vc. 1:** **f** — **molto dim.**
- Vc. 2:** **f** — **molto dim.**
- Vc. 3:** **f** — **molto dim.**
- Vc. 4:** **f** — **molto dim.**
- Vc. 5:** **f** — **molto dim.**
- Vc. 6:** **f** — **molto dim.**
- Vc. 7:** **f** — **molto dim.**
- Vc. 8:** **f** — **molto dim.**
- Vc. 9:** **f** — **molto dim.**

Measure 2:

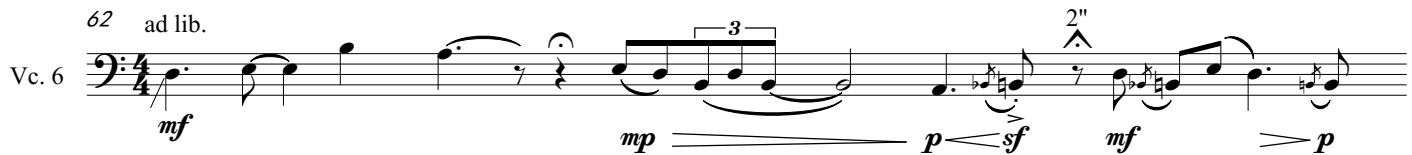
- Vc. 1:** **molto cresc.** — **ff**
- Vc. 2:** **molto cresc.** — **ff**
- Vc. 3:** **molto cresc.** — **ff**
- Vc. 4:** **molto cresc.** — **ff**
- Vc. 5:** **molto cresc.** — **ff**
- Vc. 6:** **molto cresc.** — **ff**
- Vc. 7:** **molto cresc.** — **ff**
- Vc. 8:** **molto cresc.** — **ff**
- Vc. 9:** **molto cresc.** — **ff**

Measure 3:

- Vc. 1:** **pizz.** —
- Vc. 2:** **pizz.** —
- Vc. 3:** **pizz.** —
- Vc. 4:** **pizz.** —
- Vc. 5:** **pizz.** —
- Vc. 6:** **pizz.** —
- Vc. 7:** **pizz.** —
- Vc. 8:** **pizz.** —
- Vc. 9:** **pizz.** —

Lento

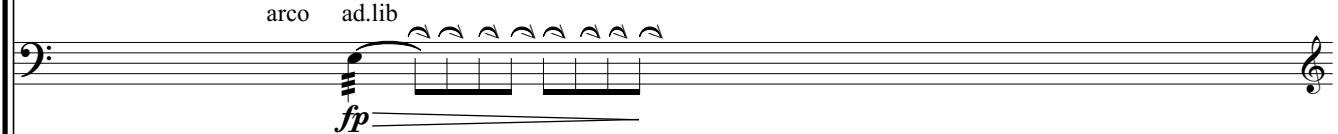
62 ad lib.

Vc. 6 

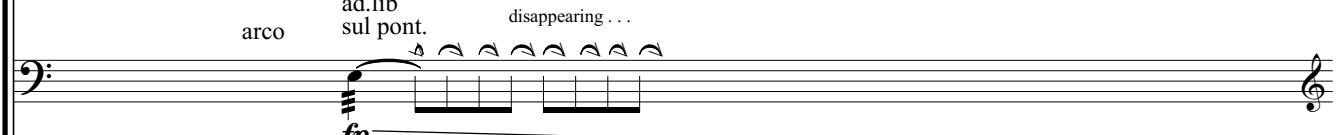


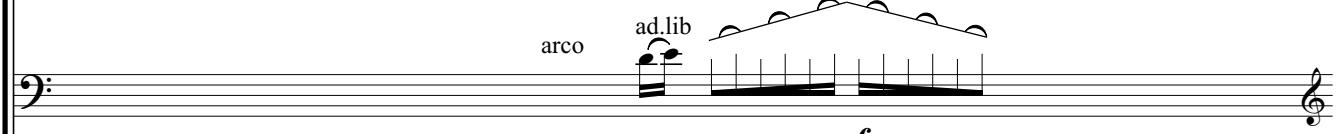
66

Vc. 1 sul pont.
arco 

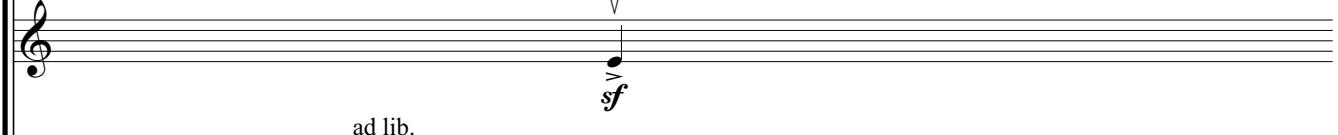
Vc. 2 ad.lib
disappearing ...
arco 

Vc. 3 pizz. 

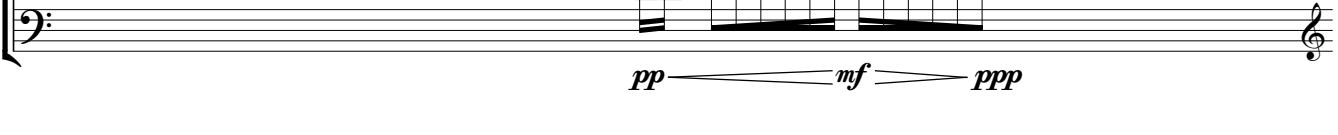
Vc. 4 ad.lib
sul pont. disappearing ...
arco 

Vc. 5 moving microtonally
arco ad.lib 

Vc. 6 battuto
sfp mf sf 

Vc. 7 arco 

Vc. 8 ad.lib.
sul pont. disappearing ...
arco 

Vc. 9 moving microtonally
arco ad.lib 

Vc. 1 70 senza misura, libre 3" pizz.

Vc. 2 Enter about 1" after cello 1
repeat ad lib. e accel. 3" pizz.

Vc. 3 >p fp f 5 p mp mf

Vc. 4 Enter about 1" after cello 1
repeat ad lib. e accel. 3" pizz.

Vc. 5 Enter about 1" after cello 2
repeat ad lib. e accel. 3" pizz.

Vc. 6 f

Vc. 7 senza misura, libre 3" pizz.

Vc. 8 Enter about 1" after cello 1
repeat ad lib. e accel. 3" pizz.

Vc. 9 Enter about 1" after cello 2
repeat ad lib. e accel. 3" pizz.

73 arco senza misura, libre Enter about 1" after cello 2

Vc. 1

Vc. 2 senza misura, libre

Vc. 3 poco sul pont. battuto ord.

f fp *mf* *3* *3* *f*

Vc. 4 senza misura, libre

p *3*

Vc. 5 senza misura, libre

p *3*

Vc. 6 arco senza misura, libre Enter about 1" after cello 1

p *3*

Vc. 7 senza misura, libre sul pont.

p *3*

Vc. 8 senza misura, libre Enter about 1" after cello 2

p *3*

Vc. 9 arco senza misura, libre Enter about 1" after cello 4

p *3* *3"*

75

Vc. 1 poco sul pont. ad.lib. 5"

Vc. 3 ad.lib. poco sul pont. 3" ord. ad.lib. 2" accel. poco sul pont.

Vc. 4 sul pont. p f

Vc. 5 senza misura, libre Enter about 1" after cello 1 poco sul pont. 5" accel.

Vc. 6 Enter about 1" after cello 4 sul pont. p < f

Vc. 7 7" mp

Vc. 8 7" mp

Vc. 9 Enter about 1" after cello 6 sul pont. p < f

78

Vc. 1

Vc. 2

Vc. 3

battuto
p 3 fp f mp

Vc. 4

ad.lib ord.

Vc. 5

Vc. 6

senza misura, libre
Enter about 1" after cello 4 ord.

Vc. 7

senza misura, libre
Enter about 1" after cello 9 3"
accel.

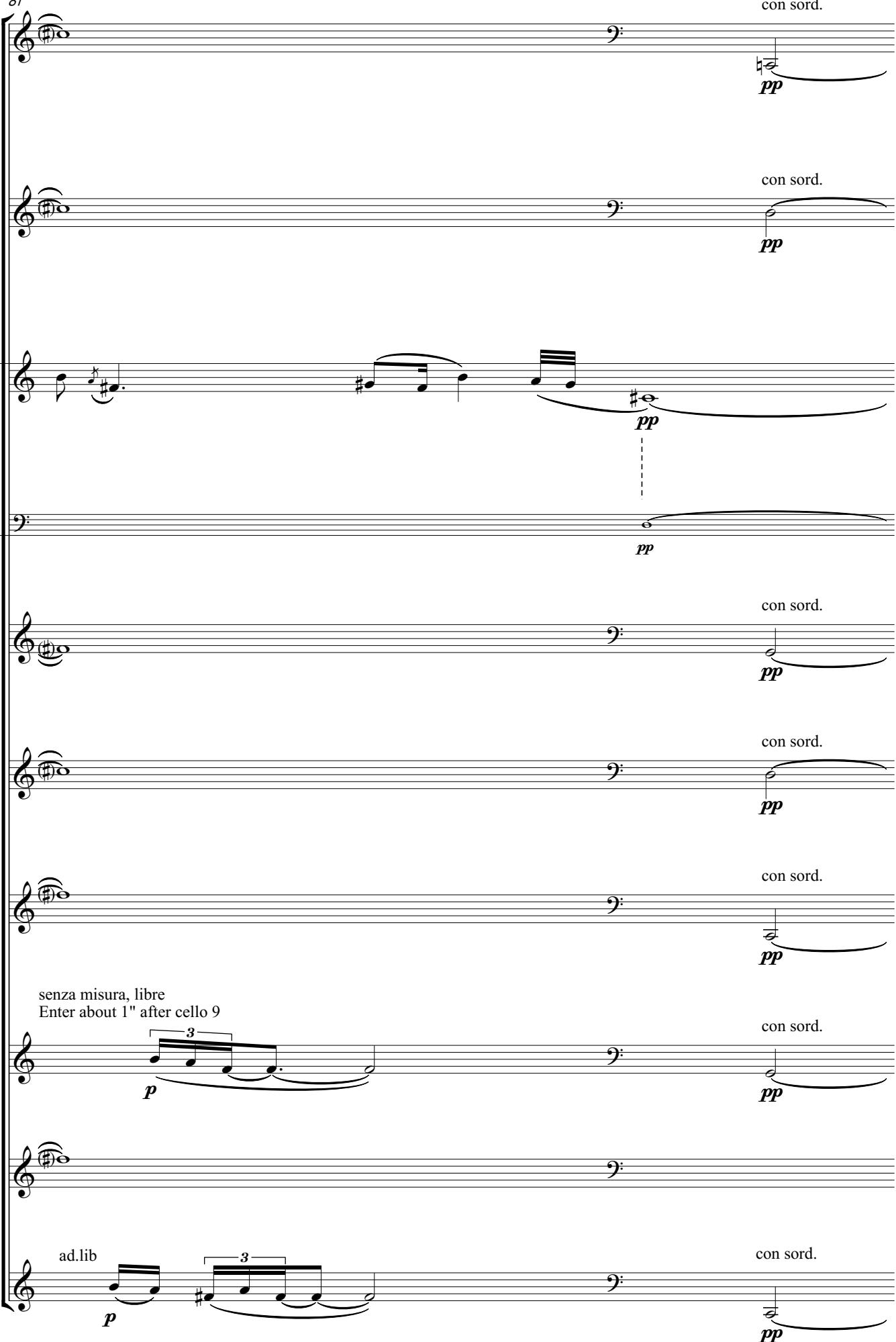
Vc. 8

senza misura, libre
Enter about 1" after cello 6 3"
accel.

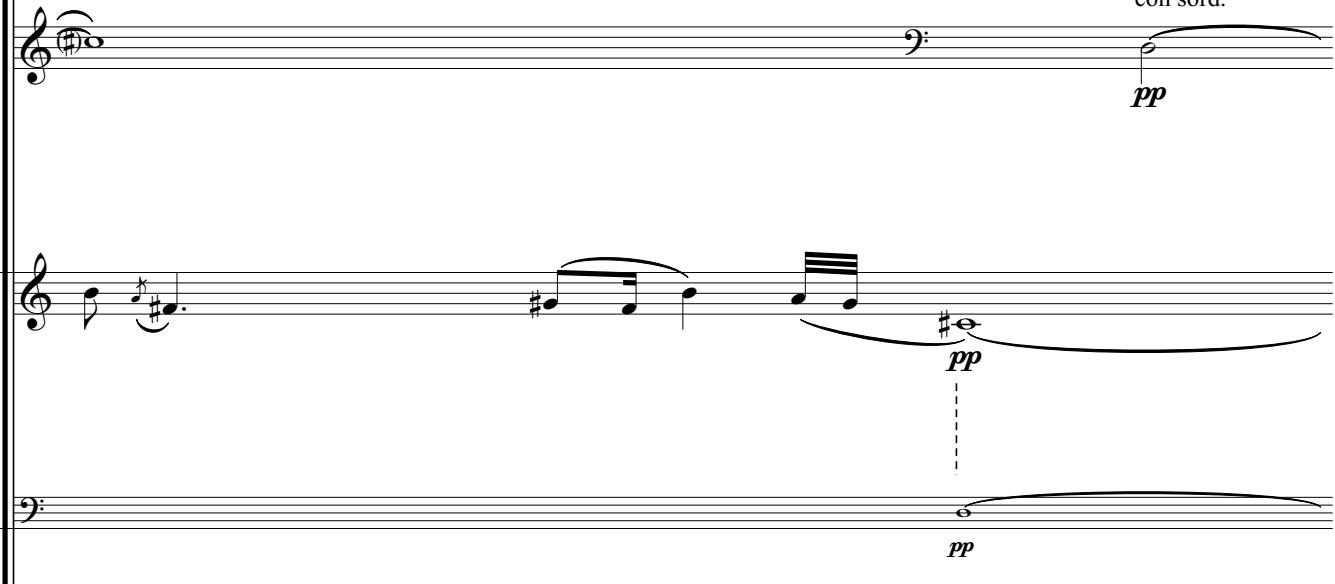
Vc. 9

ad.lib 3"
accel.

81

Vc. 1 con sord.


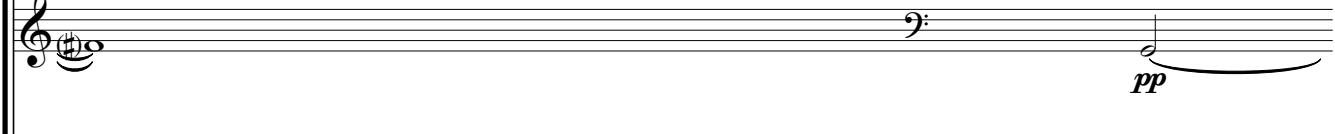
p

Vc. 2 con sord.


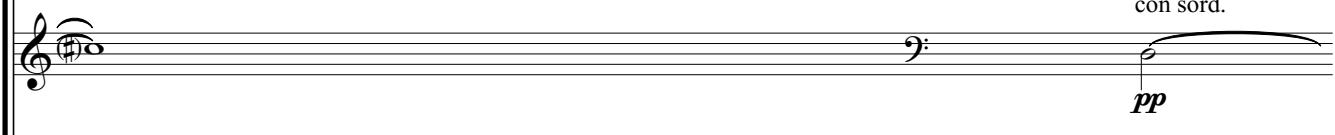
p

Vc. 3


p

Vc. 4 con sord.


p

Vc. 5 con sord.


p

Vc. 6 con sord.

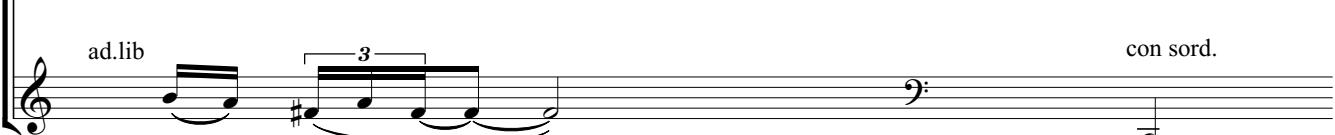

p

Vc. 7 senza misura, libre
Enter about 1" after cello 9


p

Vc. 8 con sord.


p

Vc. 9 ad.lib. con sord.


p

Lightly touch the string on and off to produce alternating open string note and any harmonic.

83

Vc. 1

Vc. 2

Vc. 3

con sord.
ad lib

p

Vc. 4

Vc. 5

ad.lib

Vc. 6

Vc. 7

Vc. 8

ad.lib
con sord.

p

Vc. 9

Lightly touch the string on and off to produce alternating open string note and any harmonic.

86

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7 ad.lib

Vc. 8

Vc. 9

This musical score page contains five staves, each representing a different bassoon part (Vc. 1 through Vc. 5). The music is in common time. Measure 86 begins with Vc. 1 playing a sixteenth note followed by a quarter note with a sharp, dynamic *p*, and a half note with a sharp. Measures 87 and 88 show various slurs, grace notes, and dynamics (including *f* and *p*). Measure 89 concludes with a dynamic *p*. Measures 90-93 are indicated as 'ad.lib.' (at the discretion of the performer). Measures 94-97 show more slurs, grace notes, and dynamics (including *p*).

89

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Lightly touch the string on and off to produce alternating open string note and any harmonic.

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Senza misura e libre

Repeat
poco.sul pont.

Vc. 9

92

Vc. 1

Seagull

a punta d' arco

Enter about 1" after cello 7

Seagull

a punta d' arco

Enter about 1" after cello 6

Seagull

a punta d' arco

Enter about 1" after cello 5

Seagull

a punta d' arco

Enter about 1" after cello 4

Seagull

a punta d' arco

Enter about 1" after cello 3

Seagull

a punta d' arco

Enter about 1" after cello 2

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

93

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

disappearing . . .

Harmonic notes gradually becoming fewer and further apart to the end.
As if disappearing into the distance

This musical score consists of nine staves, each representing a violin (Vc. 1 through Vc. 9). The music is in 93 measures. The notation includes various harmonic note heads (circles, squares, diamonds) and stems. Measure 1 begins with four notes per staff. As the score progresses, the number of notes per staff decreases. By measure 9, there is one note per staff. From measure 10 onwards, the notes become increasingly sparse and widely spaced. By measure 93, the notes have almost disappeared, with only one note per staff remaining. The score is annotated with the instruction "disappearing . . ." at the top right and "Harmonic notes gradually becoming fewer and further apart to the end. As if disappearing into the distance" in the middle right.

II

Moderato $\text{♩} = 90$

The musical score consists of nine staves, each representing a Cello. The time signature changes from $\frac{2}{4}$ to $\frac{6}{4}$. The instrumentation includes nine Cellos, labeled Violoncello 1 through Violoncello 9. The score is divided into measures by vertical bar lines. Measure 1: All Cellos are silent. Measure 2: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 are silent. Measure 3: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 4: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 5: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 6: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 7: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 8: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 9: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 10: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 11: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 12: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 13: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 14: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 15: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 16: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 17: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 18: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 19: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 20: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 21: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 22: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 23: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 24: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 25: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 26: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 27: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 28: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 29: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 30: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 31: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 32: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 33: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 34: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 35: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 36: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 37: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 38: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 39: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns. Measure 40: Cellos 1, 2, 3, 4, 5, 6, 7, 8, 9 play eighth-note patterns.

4 *=150*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

mp

Vc. 8

mp

Vc. 9

8

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

mf

f

p

f

p

12

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

p

p

p

p

mp

mp

mp

16

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

p

Vc. 6

p

Vc. 7

Vc. 8

Vc. 9

The musical score is organized into three measures. Measure 16 begins with a measure of eighth-note patterns. Measures 17 and 18 continue with more complex patterns involving quarter notes and rests. The score includes dynamics such as 'p' (piano) for Vc. 5 and Vc. 6. Measure 18 concludes with a repeat sign.

19

Vc. 1

$\text{C}:\frac{2}{4}$

ff

Vc. 2

$\text{C}:\frac{2}{4}$

ff

Vc. 3

$\text{C}:\frac{2}{4}$

ff *subito p*

Vc. 4

$\text{C}:\frac{2}{4}\#$

ff *subito p*

Vc. 5

$\text{C}:\frac{2}{4}$

ff

Vc. 6

$\text{C}:\frac{2}{4}\#$

ff

Vc. 7

$\text{C}:\frac{2}{4}$

ff

Vc. 8

$\text{C}:\frac{2}{4}\#$

ff

Vc. 9

$\text{C}:\frac{2}{4}$

ff

This musical score page contains nine staves, each representing a violin (Vc. 1 through Vc. 9). The music is set in common time (indicated by a 'C') and 2/4 time (indicated by a '2' over a '4'). The first two measures show dynamic markings 'ff' (fortissimo). In measure 2, Vc. 3 and Vc. 4 have dynamic markings 'ff' followed by 'subito p' (pianissimo). Measures 3 and 4 show dynamic markings 'ff' for all players.

22

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mp

Vc. 6

mp

Vc. 7

Vc. 8

Vc. 9

This musical score page contains nine staves, each representing a double bass (Vc.) part. The music is divided into measures by vertical bar lines. Measures 1 and 2 consist entirely of rests. In measure 3, both Vc. 3 and Vc. 4 play eighth notes. In measure 4, both Vc. 5 and Vc. 6 play eighth notes. In measure 5, all three basses (Vc. 7, Vc. 8, and Vc. 9) play eighth notes. In measure 6, Vc. 5 and Vc. 6 continue to play eighth notes. In measure 7, all three basses (Vc. 7, Vc. 8, and Vc. 9) play eighth notes again. Measure 8 is identical to measure 7. Measure 9 consists entirely of rests. Measure 10 is also entirely rests. Measure 11 consists entirely of rests. Measure 12 consists entirely of rests.

25

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

The musical score consists of nine staves, each representing a violin (Vc. 1 through Vc. 9). The score is organized into measures separated by vertical bar lines. The first measure is silent. The second measure begins with a common time signature (4/4) for all staves. The third measure begins with a three-quarter time signature (3/4) for staves 2 and 4, and a five-eighth time signature (5/8) for staves 1 and 3. The fourth measure begins with a three-quarter time signature (3/4) for staves 3 and 5, and a five-eighth time signature (5/8) for staves 2 and 4. The fifth measure begins with a five-eighth time signature (5/8) for staves 4 and 6, and a three-quarter time signature (3/4) for staff 5, which ends with a forte dynamic (f). The sixth measure begins with a three-quarter time signature (3/4) for staves 5 and 7. The seventh measure begins with a five-eighth time signature (5/8) for staves 6 and 8. The eighth measure begins with a three-quarter time signature (3/4) for staves 7 and 9. The ninth measure begins with a five-eighth time signature (5/8) for staves 8 and 9. The tenth measure is silent.

29

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

p

Vc. 6

p

Vc. 7

Vc. 8

Vc. 9

The musical score for nine violins (Vc. 1 to Vc. 9) on bass staves. The score consists of four measures. Measures 1-2 are rests. Measure 3 starts with measure 2 time signatures (2/4), followed by 5/8, 4/4, and 2/4. Measure 4 starts with 5/8, followed by 4/4, 4/4, and 2/4. Dynamics include dynamic markings (p, f) and crescendos/decrescendos.

34

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

f

Vc. 8

f

Vc. 9

The musical score consists of nine staves, each representing a double bass (Vc.) part. The score is divided into four measures by vertical bar lines. The first measure contains notes for Vc. 3, 4, 5, 6, 7, and 8. The second measure contains notes for Vc. 3, 4, 5, 6, 7, and 8. The third measure contains notes for Vc. 3, 4, 5, 6, 7, and 8. The fourth measure contains notes for Vc. 3, 4, 5, 6, 7, and 8. The tempo is indicated as 34. Dynamics 'f' are present in the first and second measures of Vc. 7 and Vc. 8 respectively.

37

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

The musical score is divided into five staves, each representing a violin (Vc. 1 through Vc. 9). The score spans five measures. Measures 1 through 3 are primarily rests. Measure 4 begins with eighth-note patterns in 3/4 time for Vc. 3 through Vc. 6. This is followed by sixteenth-note patterns in 6/8 time for Vc. 7 and Vc. 8. Measure 5 continues the sixteenth-note patterns in 6/8 time for Vc. 7 and Vc. 8. Measure 6 concludes the piece.

41

Vc. 1

Vc. 2 *mf*

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7 *p*

Vc. 8 *p*

Vc. 9

The score consists of nine staves, each representing a double bass (Vc. 1 through Vc. 9). The music is divided into measures by vertical bar lines. Measure 1: Vc. 1 and Vc. 2 are silent; Vc. 3, 4, 5, 6, 7, and 8 play eighth notes. Measure 2: All staves are silent. Measures 3-4: Vc. 2 plays eighth-note patterns (2/4 time) with dynamic 'mf'. Measures 5-6: Vc. 2 continues eighth-note patterns. Measures 7-8: Vc. 2 continues eighth-note patterns. Measures 9-10: Vc. 2 continues eighth-note patterns. Measures 11-12: Vc. 2 continues eighth-note patterns. Measures 13-14: Vc. 2 continues eighth-note patterns. Measures 15-16: Vc. 2 continues eighth-note patterns. Measures 17-18: Vc. 2 continues eighth-note patterns. Measures 19-20: Vc. 2 continues eighth-note patterns. Measures 21-22: Vc. 2 continues eighth-note patterns. Measures 23-24: Vc. 2 continues eighth-note patterns. Measures 25-26: Vc. 2 continues eighth-note patterns. Measures 27-28: Vc. 2 continues eighth-note patterns. Measures 29-30: Vc. 2 continues eighth-note patterns. Measures 31-32: Vc. 2 continues eighth-note patterns. Measures 33-34: Vc. 2 continues eighth-note patterns. Measures 35-36: Vc. 2 continues eighth-note patterns. Measures 37-38: Vc. 2 continues eighth-note patterns. Measures 39-40: Vc. 2 continues eighth-note patterns. Measures 41-42: Vc. 2 continues eighth-note patterns. Measures 43-44: Vc. 2 continues eighth-note patterns. Measures 45-46: Vc. 2 continues eighth-note patterns. Measures 47-48: Vc. 2 continues eighth-note patterns. Measures 49-50: Vc. 2 continues eighth-note patterns. Measures 51-52: Vc. 2 continues eighth-note patterns. Measures 53-54: Vc. 2 continues eighth-note patterns. Measures 55-56: Vc. 2 continues eighth-note patterns. Measures 57-58: Vc. 2 continues eighth-note patterns. Measures 59-60: Vc. 2 continues eighth-note patterns. Measures 61-62: Vc. 2 continues eighth-note patterns. Measures 63-64: Vc. 2 continues eighth-note patterns. Measures 65-66: Vc. 2 continues eighth-note patterns. Measures 67-68: Vc. 2 continues eighth-note patterns. Measures 69-70: Vc. 2 continues eighth-note patterns. Measures 71-72: Vc. 2 continues eighth-note patterns. Measures 73-74: Vc. 2 continues eighth-note patterns. Measures 75-76: Vc. 2 continues eighth-note patterns. Measures 77-78: Vc. 2 continues eighth-note patterns. Measures 79-80: Vc. 2 continues eighth-note patterns. Measures 81-82: Vc. 2 continues eighth-note patterns. Measures 83-84: Vc. 2 continues eighth-note patterns. Measures 85-86: Vc. 2 continues eighth-note patterns. Measures 87-88: Vc. 2 continues eighth-note patterns. Measures 89-90: Vc. 2 continues eighth-note patterns. Measures 91-92: Vc. 2 continues eighth-note patterns. Measures 93-94: Vc. 2 continues eighth-note patterns. Measures 95-96: Vc. 2 continues eighth-note patterns. Measures 97-98: Vc. 2 continues eighth-note patterns.

45

Vc. 1 

Vc. 2 

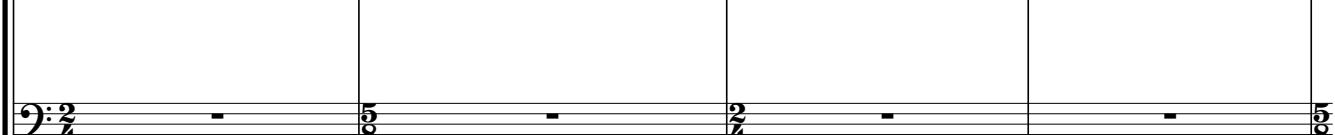
Vc. 3 

Vc. 4 

Vc. 5 

Vc. 6 

Vc. 7 

Vc. 8 

Vc. 9

49

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

52

Vc. 1

Bass clef $\frac{5}{8}$ p mf

Vc. 2

Bass clef $\frac{5}{8}$ p mf

Vc. 3

Bass clef $\frac{5}{8}$ p mf

Vc. 4

Bass clef $\frac{5}{8}$ p mf

Vc. 5

Bass clef $\frac{5}{8}$ p mf

Vc. 6

Bass clef $\frac{5}{8}$ p mf

Vc. 7

Bass clef $\frac{5}{8}$ p mf

Vc. 8

Bass clef $\frac{5}{8}$ p mf

Vc. 9

Bass clef $\frac{5}{8}$ p mf

Treble clef $\frac{6}{8}$ p mf

Treble clef $\frac{7}{8}$

54

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

The musical score for nine violins (Vc. 1 to Vc. 9) on page 59. The score is divided into two sections by a vertical bar. Both sections begin with a dynamic of **ff**. The first section consists of six staves (Vc. 1, Vc. 2, Vc. 3, Vc. 4, Vc. 5, Vc. 6), each featuring an eighth-note pattern in 7/8 time. These patterns transition to 2/4 time at the end of the section. The second section consists of three staves (Vc. 7, Vc. 8, Vc. 9), each also featuring an eighth-note pattern in 7/8 time. These patterns transition to 2/4 time at the end of the section. The score concludes with a dynamic of **p**.

57

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

p

#p

61

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

f

p

f

p

f

p

p

p

p

f

p

f

p

f

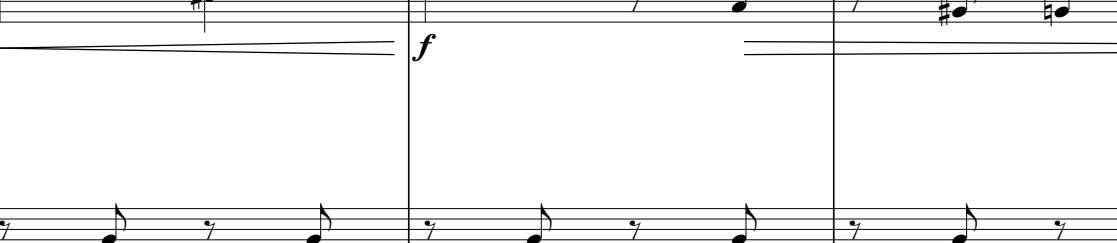
p

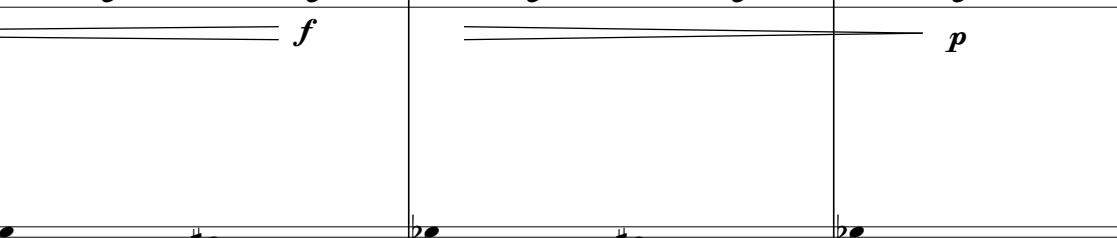
f

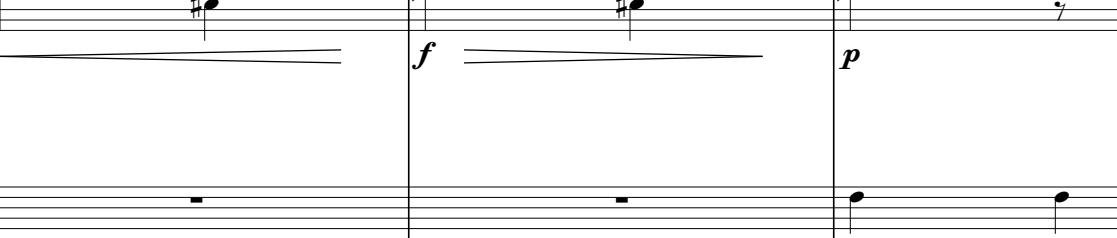
p

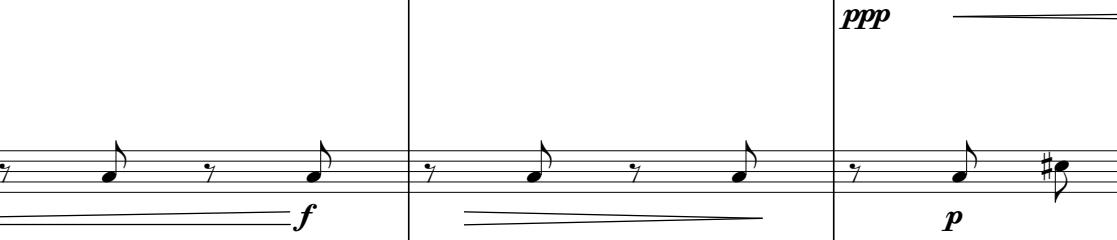
65

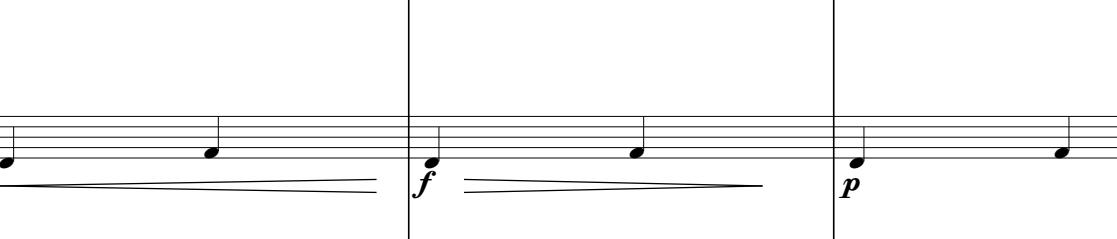
disappearing ...

Vc. 1 

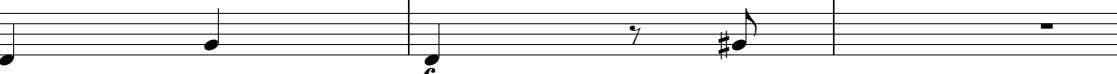
Vc. 2 

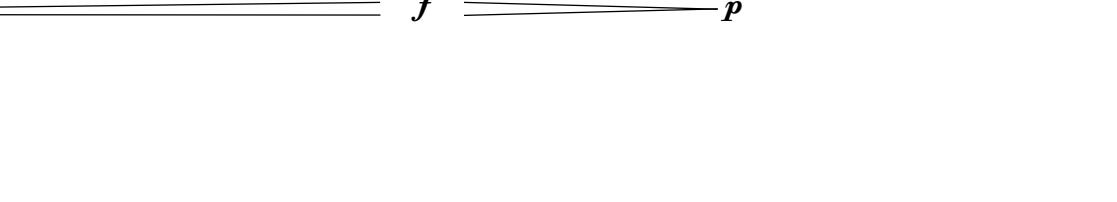
Vc. 3 

Vc. 4 

Vc. 5 

Vc. 6 

Vc. 7 

Vc. 8 

Vc. 9 

68

Vc. 1

Vc. 2 disappearing . . .
 ppp

Vc. 3 disappearing . . .
 ppp

Vc. 4

Vc. 5 ♩ ♩ ♩ ♩
 p *mf*

Vc. 6

Vc. 7 disappearing . . .
 ppp

Vc. 8 disappearing . . .
 ppp

Vc. 9

This musical score consists of nine staves, each representing a violin (Vc. 1 through Vc. 9). The music is divided into four measures. In the first measure, Vc. 1 rests. From the second measure onwards, the instruments play eighth-note pairs. Vc. 2 and Vc. 3 play pairs (F#-E, C-B) and (D-B, A-G) respectively at a very soft dynamic (ppp). Vc. 4's pattern is more complex, involving pairs (B-A, G-F#) with dynamic changes between measures 6 and 7. Vc. 5 plays pairs (C-B, A-G) with dynamics p and mf. Vc. 6, 7, and 8 all play pairs (D-B, A-G). Vc. 9 rests throughout the entire section.

72

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

disappearing . . .

disappearing . . .

arco
pp 3

ff subito p

76

Vc. 1

Vc. 2

Vc. 3

Vc. 4

arco

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

This musical score page features nine staves, each representing a violin (Vc. 1 through Vc. 9). The music is divided into three measures by vertical bar lines. Measure 1: Vc. 1 has a single note at the beginning, followed by a rest; Vc. 2 has a rest; Vc. 3 has a rest; Vc. 4 has a rest; Vc. 5 starts with a dynamic *f*; Vc. 6 has a rest; Vc. 7 has a rest; Vc. 8 has a rest; Vc. 9 has a rest. Measure 2: Vc. 1 rests; Vc. 2 starts with a dynamic *p*; Vc. 3 starts with a dynamic *mp*, followed by a grace note and a note with a 3rd position slant; Vc. 4 starts with a dynamic *p*, followed by a grace note and a note with a 3rd position slant; Vc. 5 starts with a dynamic *p*; Vc. 6 rests; Vc. 7 rests; Vc. 8 rests; Vc. 9 rests. Measure 3: Vc. 1 rests; Vc. 2 rests; Vc. 3 starts with a dynamic *pp*, followed by a grace note and a note with a 3rd position slant; Vc. 4 starts with a dynamic *mf*, followed by a grace note and a note with a 3rd position slant; Vc. 5 rests; Vc. 6 rests; Vc. 7 rests; Vc. 8 rests; Vc. 9 starts with a dynamic *p*. The first two staves (Vc. 1 and Vc. 2) are in treble clef, while the remaining seven staves (Vc. 3 through Vc. 9) are in bass clef. Measure numbers 76 are printed above the first staff.

79

Vc. 1

Vc. 2 arco *mf*

Vc. 3 arco *mf*

Vc. 4

Vc. 5 arco *p* *mf* *pp* *mp* *pp*

Vc. 6 arco *p* *mp* *p* *mf*

Vc. 7

Vc. 8

Vc. 9

This musical score page contains nine staves, each representing a violin (Vc. 1 through Vc. 9). The music is in 4/4 time. Measure 79 begins with eighth-note patterns for Vc. 1 and Vc. 2. Vc. 2 includes dynamics 'mf' and 'arco'. Vc. 3 also includes 'arco' and 'mf'. Vc. 5 and Vc. 6 play sixteenth-note patterns with dynamics 'p', 'mf', 'pp', 'mp', and 'pp'. Vc. 7, Vc. 8, and Vc. 9 play sustained notes.

85

Vc. 1 arco *mp*

Vc. 2 *mp*

Vc. 3 *mp*

Vc. 4 *mf* *mp*

Vc. 5 *mp* *pp* *pp* *pp* *pp* *mf*

Vc. 6 *p* *mf* *pp* *pp* *mf*

Vc. 7 arco *mf* *mp*

Vc. 8 arco *mf* *mp*

Vc. 9

90 pizz.

Vc. 1

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mp* *p*
p *3*

Vc. 6 *p* *3* *mf*

Vc. 7 *mf* *p*

Vc. 8 arco *mf* *p*

Vc. 9 *3*

95

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

The musical score consists of ten measures for nine violins (Vc. 1 to Vc. 9). The score is organized into three staves of three parts each. Measure 1: Vc. 1-4 play eighth-note patterns at forte (f); Vc. 5-9 play sixteenth-note patterns at piano (p). Measure 2: All play sustained notes at pianississimo (pp). Measure 3: Vc. 1-4 play eighth-note patterns at f; Vc. 5-9 play sixteenth-note patterns at p. Measure 4: All play sustained notes at pp. Measure 5: Vc. 1-4 play eighth-note patterns at f; Vc. 5-9 play sixteenth-note patterns at f. Measure 6: All play sustained notes at f. Measure 7: Vc. 1-4 play eighth-note patterns at f; Vc. 5-9 play sixteenth-note patterns at pp. Measure 8: All play sustained notes at pp. Measure 9: Vc. 1-4 play eighth-note patterns at f; Vc. 5-9 play sixteenth-note patterns at p. Measure 10: All play sustained notes at fortississimo (ff).

98 = 120

Vc. 1 *mf* *mp* *p*

Vc. 2 *mf* *mp* *p*

Vc. 3 *mp* *p* *p*

Vc. 4 *mf* *mp* *p*

Vc. 5 *mp* *p* *p*

Vc. 6 *mf* *mp* *p*

Vc. 7 pizz. *mp* *p* *p*

Vc. 8 *mf* *mp* *p*

Vc. 9 *mp* *p*

103

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

p

p

mp

p

mp

pizz.

p

pizz.

p

p

106

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

mp

mp

pp

f mp

pp

f

f

f

109

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

f *mp*

mp

mp

mp

f *mp*

mp

f *mp*

mp

f

f

112

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

The musical score is divided into ten measures. Measures 1-4 feature Vc. 3 and Vc. 5 playing sixteenth-note patterns. Measures 5-6 feature Vc. 4 and Vc. 6 playing eighth-note patterns. Measures 7-9 feature Vc. 7, Vc. 8, and Vc. 9 playing eighth-note patterns. Measure 10 features Vc. 9 playing a single eighth note at dynamic *p*.

115

Vc. 1 $\text{C} \frac{2}{4}$: B^{\flat} (mp)

Vc. 2 $\text{C} \frac{2}{4}$: D (mp)

Vc. 3 $\text{C} \frac{2}{4}$: B^{\natural} (pp) E (mp) F (mp) G (mp) A (mp) B (mp)

Vc. 4 $\text{C} \frac{2}{4}$: F (f) G (mp) A (f) B (mp)

Vc. 5 $\text{C} \frac{2}{4}$: B^{\natural} (pp) E (mp) F (mp) G (mp) A (mp) B (mp)

Vc. 6 $\text{C} \frac{2}{4}$: D (f) E (z) F (z) G (z) A (p) B^{\flat} (p)

Vc. 7 $\text{C} \frac{2}{4}$: E (z) F (z) G (z) A (f) B (z) C (z) D (p)

Vc. 8 $\text{C} \frac{2}{4}$: D (f) E (z) F (z) G (z) A (p) B^{\flat} (p)

Vc. 9 $\text{C} \frac{2}{4}$: B^{\flat} (f) C (z) D (z) E (p) F (z)

118

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

mf pp

p f pp

mp

f

mf f

p

p mf f

p

121

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

mf ————— *pp*

mf ————— *pp*

pp ————— *f* ————— *pp*

pp ————— *f* ————— *pp*

pp ————— *f* ————— *pp*

mp

mf *f*

mp

mf

mp

f

mp

mf

124

Vc. 1 f pizz. arco

Vc. 2 f pizz. arco

Vc. 3 f pizz. arco

Vc. 4 f pizz. arco

Vc. 5 p

Vc. 6 mp

Vc. 7 mp

Vc. 8 mp

Vc. 9 mp

This musical score page contains nine staves, each representing a double bass (Vc.) part. The score is divided into four systems by vertical bar lines. The first three systems consist of three staves each, while the fourth system consists of a single staff. The music begins with a dynamic of **f**. The first system ends with a dynamic of **p**, followed by a **pizz.** instruction. The second system ends with a dynamic of **mf**, followed by an **arco** instruction. The third system ends with a dynamic of **mf**, followed by an **arco** instruction. The fourth system ends with a dynamic of **mf**, followed by an **arco** instruction. The score includes various time signatures: **2/4**, **3/4**, and **4/4**. Performance instructions such as **pizz.** and **arco** are placed above specific measures. Dynamics like **f**, **p**, and **mp** are indicated throughout the score.

127

Vc. 1 pizz. *p* arco *mf*

Vc. 2 pizz. *p* arco *mf*

Vc. 3 pizz. *p* arco *mf*

Vc. 4 pizz. *p* arco *mf*

Vc. 5

Vc. 6 *p*

Vc. 7 *p*

Vc. 8 *p*

Vc. 9 *p*

f

130

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

pp

pp

pp

pp

133

Vc. 1 

pp

Vc. 2

pp

Vc. 3

Vc. 4

Vc. 5

Vc. 6 arco

Vc. 7 arco *pp*

Vc. 8 arco *pp*

Vc. 9 arco *pp*

137

Vc. 1

f ————— *ppp*

Vc. 2

f ————— *ppp*

Vc. 3

f ————— *ppp* *disappering . . .*

Vc. 4

f

Vc. 5

————— *ppp*

Vc. 6

————— *ppp*

Vc. 7

f

Vc. 8

f ————— *ppp* *disappering . . .*

Vc. 9

f ————— *ppp*

141

Vc. 1

Vc. 2

Vc. 3

Vc. 4

disappering ...

Vc. 5

ppp

Cello 5 continues alone in previous tempo, gradually dying away.
Do not synch with other cellos in the new tempo.

Vc. 6

pizz.

Vc. 7

disappering ...

Vc. 8

Vc. 9

144

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

disappearing ...

pizz.

p

pizz.

p

pizz.

148 pizz.

Vc. 1 | **p**

Vc. 2 | pizz. | **p**

Vc. 3 | pizz. | **p**

Vc. 4 | pizz. | **p**

Vc. 5 | - | - | pizz. | **p**

Vc. 6 | **p**

Vc. 7 | **mp**

Vc. 8 | **mp**

Vc. 9 | **mp**

152

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

pizz.

ff

ff

ff

ff

ff mp

f

ff

ff

ff

p

pizz.

p

This musical score page contains nine staves, each representing a double bass (Vc. 1 through Vc. 9). The music is in 2/4 time. The first four measures (measures 152 and 153) feature slurs and grace notes. Measure 152 concludes with a dynamic ff and a measure of silence. Measure 153 begins with a dynamic ff. Measures 154 and 155 continue with various dynamics (ff, ff, ff, ff, ff mp, f, ff, ff, ff) and performance techniques (slurs, grace notes, pizzicato). Measure 155 ends with a dynamic ff and a measure of silence.

158

Vc. 1

Vc. 2 pizz. **p**

Vc. 3 pizz. **p**

Vc. 4

Vc. 5 **ppp**

Vc. 6

Vc. 7 pizz. **p**

Vc. 8 pizz. **p**

Vc. 9

The musical score consists of nine staves, each representing a double bass (Vc. 1 through Vc. 9). The music is in common time. Measure 158 begins with a dynamic of forte (f). Vc. 1 and Vc. 2 play eighth notes. Vc. 3 and Vc. 4 play eighth note rests. Vc. 5, Vc. 6, and Vc. 7 play eighth note rests. Vc. 8 and Vc. 9 play eighth note rests. In the second half of the measure, the dynamics change. Vc. 2 and Vc. 3 play eighth note rests, while Vc. 2 has a dynamic marking 'pizz.' above it and 'p' below it. Vc. 3 has a dynamic marking 'pizz.' above it and 'p' below it. Vc. 4 and Vc. 5 play eighth note rests. Vc. 6 and Vc. 7 play eighth note rests. Vc. 8 and Vc. 9 play eighth note rests. The final dynamic in the measure is 'ppp' for Vc. 5. The measure ends with a repeat sign and a double bar line.

163

Vc. 1

Vc. 2

Vc. 3

Vc. 4 pizz.

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

Detailed description: The musical score consists of ten staves, each representing a different string player (Vc. 1 through Vc. 9 and Vc. 4). The music is divided into ten measures. Measures 1-2 show dynamic changes between forte (f) and piano (p). Measures 3-10 feature sustained notes or rhythmic patterns. Measure 4 includes a 'pizz.' instruction above the staff. Measure 5 starts with a rest for Vc. 4. Measures 6-7 start with rests for Vc. 6 and Vc. 7 respectively. Measures 8-9 start with rests for Vc. 8 and Vc. 9 respectively. Measure 10 concludes with a dynamic marking of pp.

168

Vc. 1

Vc. 2 disappearing ...
 ppp

Vc. 3 disappearing ...
 ppp

Vc. 4 *p*

Vc. 5 *ppp* — *p* — *mf* —

Vc. 6 *p*

Vc. 7 *p* — disappearing ...
 ppp

Vc. 8 disappearing ...
 ppp

Vc. 9

173

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

disappearing . . .

ppp

ff *subito* **p** **p** **f**

disappearing . . .

ppp

arco **pp** ³

arco **p** ³

179

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

Detailed description: The musical score is for nine violins (Vc. 1 to Vc. 9). Measure 179 begins with a dynamic of **p**. Vc. 1 plays eighth-note pairs. Vc. 2 remains silent. Vc. 3 and Vc. 4 play eighth-note pairs with dynamics **mp** and **mf** respectively, both with a **3** overline indicating triplets. Vc. 5 starts with a dynamic of **p**, followed by a dynamic of **p** with an **arco** instruction and another dynamic of **mf**. Vc. 6 starts with a dynamic of **p**, followed by a dynamic of **mp** with an **arco** instruction. Vc. 7, Vc. 8, and Vc. 9 remain silent throughout the measure.

183

Vc. 1

arco

Vc. 2

mf

arco

Vc. 3

mf

Vc. 4

mf

Vc. 5

pp

mp

pp

mp

Vc. 6

p

mf

p

arco

Vc. 7

mf

arco

Vc. 8

mf

Vc. 9

This musical score page contains nine staves, each representing a violin (Vc. 1 through Vc. 9). The music is divided into six measures. Measures 1-5 are identical for all violins, while measure 6 is unique to Vc. 6. Measure 183 begins with a dynamic of 'arco' for Vc. 1. Measures 2-5 feature eighth-note patterns with a dynamic of 'mf'. Measures 6-7 show sixteenth-note patterns with dynamics of 'pp', 'mp', 'pp', and 'mp' respectively. Measures 8-9 show eighth-note patterns with dynamics of 'p', 'mf', 'p', 'arco', 'mf', and 'arco' respectively. Measure 6 is unique for Vc. 6, featuring sixteenth-note patterns with dynamics of 'p', 'mf', and 'p'. Measure 7 is unique for Vc. 7, featuring eighth-note patterns with dynamics of 'mf' and 'arco'. Measure 8 is unique for Vc. 8, featuring eighth-note patterns with dynamics of 'mf' and 'arco'. Measure 9 is unique for Vc. 9, featuring eighth-note patterns with dynamics of 'mf' and 'arco'. Measure 183 concludes with a dynamic of 'mf' for Vc. 8.

188

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

pp
3

mf

pp
3

Vc. 6

mf

pp
3

Vc. 7

mp

mf

Vc. 8

mp

mf

Vc. 9

arco

pizz.

193

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

p

3

arco

Vc. 6

mf

3

Vc. 7

p

3

Vc. 8

mp

3

Vc. 9

3

The musical score is for nine violins (Vc. 1 to Vc. 9). The time signature is 3/4 throughout. Measure 1: Vc. 1 has eighth notes. Measures 2-3: Vc. 2, 3, 4 play eighth-note patterns. Measure 4: Vc. 1-4 play eighth notes, Vc. 5-9 play sixteenth-note patterns. Measure 5: Vc. 5-9 play sixteenth-note patterns. Measure 6: Vc. 1-4 play eighth notes, Vc. 5-9 play sixteenth-note patterns. Measure 7: Vc. 1-4 play eighth notes, Vc. 5-9 play sixteenth-note patterns. Measure 8: Vc. 1-4 play eighth notes, Vc. 5-9 play sixteenth-note patterns.

197

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

f

pp

ff

f

pp

ff

f

pp

ff

p

f

p

f

f

pp

ff

f

pp

ff

p

f

f

pp

ff

f

pp

ff

p

ff

200 **=120**

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

pizz.

203

Vc. 1

Vc. 2

Vc. 3 *p* *mp*

Vc. 4 *p*

Vc. 5 *p* *mp*

Vc. 6 *p*

Vc. 7 *p*

Vc. 8 *p*

Vc. 9 *p*

207

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

212

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

p

p

p

p

p

p

p

p

p

This musical score page contains nine staves, each representing a violin (Vc. 1 through Vc. 9). The music is divided into four measures. The first measure starts in 3/4 time with dynamic *p*. The second measure begins in 2/4 time. The third measure returns to 3/4 time. The fourth measure concludes in 2/4 time. The instrumentation includes nine violins, with some parts featuring sixteenth-note patterns and others eighth-note pairs.

215

Vc. 1

Bass clef $\frac{2}{4}$ time signature $\frac{3}{4}$ measure indicator

mp

Vc. 2

Bass clef $\frac{2}{4}$ time signature $\frac{3}{4}$ measure indicator

mp

Vc. 3

Clef change $\frac{2}{4}$ time signature $\frac{3}{4}$ measure indicator

pp dynamic

mp dynamic

Vc. 4

Bass clef $\frac{2}{4}$ time signature $\frac{3}{4}$ measure indicator

f dynamic

mp dynamic

f dynamic

mp dynamic

Vc. 5

Bass clef $\frac{2}{4}$ time signature $\frac{3}{4}$ measure indicator

pp dynamic

mp dynamic

Vc. 6

Bass clef $\frac{2}{4}$ time signature $\frac{3}{4}$ measure indicator

f dynamic

p dynamic

Vc. 7

Bass clef $\frac{2}{4}$ time signature $\frac{3}{4}$ measure indicator

f dynamic

p dynamic

Vc. 8

Bass clef $\frac{2}{4}$ time signature $\frac{3}{4}$ measure indicator

f dynamic

p dynamic

Vc. 9

Bass clef $\frac{2}{4}$ time signature $\frac{3}{4}$ measure indicator

f dynamic

p dynamic



219

Vc. 1

$\text{Bass clef} \quad \text{3} \quad \text{4}$

$mf \longrightarrow pp$

Vc. 2

$\text{Bass clef} \quad \text{3} \quad \text{4}$

$mf \longrightarrow pp$

Vc. 3

$\text{Bass clef} \quad \text{3} \quad \text{4}$

$f \longrightarrow pp \quad mp$

Vc. 4

$\text{Bass clef} \quad \text{3} \quad \text{4}$

$pp \longrightarrow f \longrightarrow pp$

Vc. 5

$\text{Bass clef} \quad \text{3} \quad \text{4}$

$f \longrightarrow pp \quad mp$

Vc. 6

$\text{Bass clef} \quad \text{3} \quad \text{4}$

$f \quad p \quad mf$

Vc. 7

$\text{Bass clef} \quad \text{3} \quad \text{4}$

$f \quad p \quad mf$

Vc. 8

$\text{Bass clef} \quad \text{3} \quad \text{4}$

$f \quad p \quad mf$

Vc. 9

$\text{Bass clef} \quad \text{3} \quad \text{4}$

$f \quad p \quad mf$

This musical score page contains nine staves, each representing a different bassoon part (Vc. 1 through Vc. 9). The music begins at measure 219. The first four measures show the bassoons playing eighth-note patterns in 3/4 time, with dynamics shifting between *mf*, *pp*, *f*, and *p*. Measures 5 through 9 show the bassoons mostly silent, with occasional eighth-note slurs or grace notes. The score concludes with a final dynamic marking of *mf*.

223

Vc. 1

mf — *pp* *f*

Hit string pizz.

f

Vc. 2

mf — *pp* *f*

Hit string pizz.

f

Vc. 3

p — *f* — *pp* *f*

Hit string pizz.

f

Vc. 4

pp — *f* — *pp* *f*

Hit string pizz.

f

Vc. 5

p — *f* — *pp* *p*

Vc. 6

f *p*

Vc. 7

f *p*

Vc. 8

f *p*

Vc. 9

f *p*

227 pizz.

Vc. 1 

pizz.

Vc. 2 

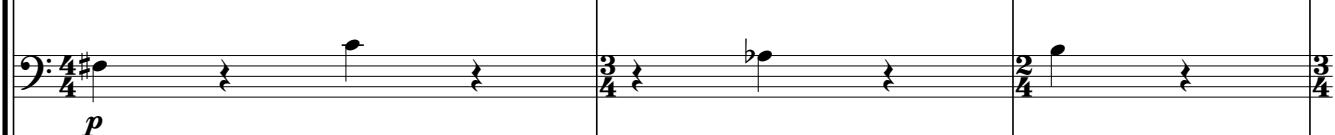
pizz.

Vc. 3 

pizz.

Vc. 4 

Vc. 5 

Vc. 6 

Vc. 7 

Vc. 8 

Vc. 9 

230 arco
Vc. 1 f pp

arco
Vc. 2 f pp

arco
Vc. 3 f pp

arco
Vc. 4 f pp

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

This musical score page contains nine staves, each representing a double bass (Vc. 1 through Vc. 9). The music is set in a 4x2 grid of measures. The first two measures show Vc. 1-3 playing eighth-note patterns at forte dynamic (f), while Vc. 4-9 are silent. Measures 3-4 show Vc. 1-3 playing eighth-note patterns at pianississimo dynamic (pp), while Vc. 4-9 are silent. Measures 5-6 show Vc. 5 playing eighth-note patterns at pp, while Vc. 6-9 are silent. Measures 7-8 show Vc. 6-9 playing eighth-note patterns at pp, while Vc. 5-6 are silent. Measures 9-10 show Vc. 7-9 playing eighth-note patterns at pp, while Vc. 5-7 are silent. Measures 11-12 show Vc. 8-9 playing eighth-note patterns at pp, while Vc. 5-8 are silent. Measures 13-14 show Vc. 9 playing eighth-note patterns at pp, while Vc. 5-8 are silent. The tempo is marked as 230. Various dynamics like f, pp, and sforzando (sfz) are used throughout the piece.

234

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

arco

arco

arco

f

f

f

238

Vc. 1

Vc. 2

Vc. 3

disappearing . . .

ppp

Vc. 4

Vc. 5

ppp

Vc. 6

ppp

Vc. 7

Vc. 8

disappearing . . .

ppp

Vc. 9

241

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

=150

2

4

pizz.

2

4

p

disappearing ...

2

4

p

Cello 5 continues alone in previous tempo, gradually dying away.
Do not sync with other cellos in the new tempo.

2

4

disappearing ...

2

4

2

4

2

4

244

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

The musical score is divided into three measures. The first and third measures are entirely blank. In the second measure, Vc. 1 has a single rest. Vc. 2, Vc. 3, and Vc. 4 play eighth-note patterns starting at the beginning of the measure. Vc. 5 also plays an eighth-note pattern, but it begins later, around the middle of the measure. All other voices (Vc. 6, Vc. 7, Vc. 8, Vc. 9) remain silent throughout the entire measure.

247

Vc. 1

Vc. 2 pizz. *mp*

Vc. 3

Vc. 4

Vc. 5 disappearing ...

Vc. 6 pizz. *mp*

Vc. 7

Vc. 8

Vc. 9

The score consists of nine staves, each representing a double bass. The first staff (Vc. 1) is in common time (2/4). The second staff (Vc. 2) starts silent, then begins eighth-note pairs at 2/4 time, marked *pizz.* and *mp*. This pattern continues through measure 10. In measure 10, the second staff (Vc. 2) changes to 5/8 time and continues eighth-note pairs. Measures 11-14 show the same pattern at 2/4 time. Measures 15-18 are silent. Measures 19-20 show the second staff (Vc. 2) playing sixteenth-note patterns (disappearing...) at 2/4 time. Measures 21-24 show the second staff (Vc. 2) continuing eighth-note pairs at 2/4 time. Measures 25-28 show the second staff (Vc. 2) changing to 3/4 time and then 5/8 time, respectively, while continuing eighth-note pairs. Measures 29-32 are silent. The third staff (Vc. 3) and fourth staff (Vc. 4) also have common time (2/4) and play eighth-note pairs. The fifth staff (Vc. 5) has common time (2/4) and plays sixteenth-note patterns. The sixth staff (Vc. 6) has common time (2/4) and plays eighth-note pairs. The seventh staff (Vc. 7) has common time (2/4) and is silent. The eighth staff (Vc. 8) has common time (2/4) and is silent. The ninth staff (Vc. 9) has common time (2/4) and is silent.

251

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

The musical score is divided into five staves, each representing a different voice (Vc. 1 through Vc. 9). The score is set in 2/4 time throughout. The first measure (measures 1-2) shows Vc. 2 playing eighth-note patterns with a dynamic *f*. The subsequent measures show all voices playing eighth-note patterns in a rhythmic pattern. Measure 1: Vc. 2 starts with a dynamic *f*. Measures 2-3: All voices play eighth-note patterns. Measure 4: All voices play eighth-note patterns.

255

Hit strings

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

<img alt="Musical score for nine violins (Vc. 1 to Vc. 9) on five staves. The score consists of four measures. Measure 1: Vc. 1 rests. Measures 2-3: Vc. 2, Vc. 3, Vc. 4 play eighth-note patterns; Vc. 5 plays sixteenth-note patterns. Measure 4: Vc. 2, Vc. 3, Vc. 4 play eighth-note patterns; Vc. 5, Vc. 6 play eighth-note patterns. Measure 5: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 6: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 7: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 8: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 9: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 10: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 11: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 12: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 13: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 14: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 15: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 16: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 17: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 18: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 19: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 20: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 21: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 22: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 23: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 24: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 25: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 26: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 27: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 28: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 29: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 30: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 31: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 32: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 33: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 34: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 35: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 36: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 37: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 38: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 39: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 40: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 41: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 42: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 43: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 44: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 45: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 46: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 47: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 48: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 49: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 50: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 51: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 52: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 53: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 54: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 55: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 56: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 57: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 58: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 59: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 60: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 61: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 62: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 63: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 64: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 65: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 66: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 67: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 68: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 69: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 70: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 71: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 72: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 73: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 74: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 75: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 76: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 77: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 78: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 79: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 80: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 81: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 82: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 83: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 84: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 85: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 86: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 87: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 88: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 89: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 90: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 91: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 92: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 93: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 94: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 95: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 96: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 97: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 98: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 99: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns. Measure 100: Vc. 7, Vc. 8, Vc. 9 play eighth-note patterns.</p>

259

Vc. 1

Vc. 2 Hit strings

Vc. 3

Vc. 4

Vc. 5 pizz.

Vc. 6

Vc. 7

Vc. 8

Vc. 9 col legno battuto

264

Vc. 1

Vc. 2 pizz. *mf*

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7 *p*

Vc. 8 pizz. *p*

Vc. 9 *f* *ppp* *f*

268

Vc. 1

Vc. 2 *mf*

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7 *p* arco

Vc. 8 *p*

Vc. 9 - Hit strings Stomp *ppp* *f* *p* *f*

274

Vc. 1

mf

Vc. 2

p

mf

p *mf*

p *f*

Vc. 3

p *mf*

p *f*

Vc. 4

p *f*

Vc. 5

p *f*

Vc. 6

p *f*

Vc. 7

pizz.

p *f*

Vc. 8

p *f*

Vc. 9

p

This musical score page contains nine staves, each representing a different string player (Vc. 1 through Vc. 9). The music is in 6/8 time throughout. Measure 274 begins with Vc. 1 playing eighth-note pairs in 5/8 time at mezzo-forte. This is followed by Vc. 2 playing eighth notes in 5/8 time at piano. Vc. 3 follows with eighth-note pairs in 2/4 time at mezzo-forte. Vc. 4 and Vc. 5 both play eighth notes in 5/8 time at piano. Vc. 6 also plays eighth notes in 5/8 time at piano. In the next measure, Vc. 7 plays eighth-note pairs in 5/8 time at piano, with the instruction "pizz." above the staff. Vc. 8 and Vc. 9 both play eighth notes in 5/8 time at piano. The score concludes with Vc. 9 playing eighth-note pairs in 5/8 time at piano. Various dynamics are indicated throughout, such as *mf*, *p*, *mf*, *p*, *mf*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *p*.

279

Vc. 1 col legno battuto
p *ff*
ppp

Vc. 2 col legno battuto
p *ff*
ppp

Vc. 3 col legno battuto
p *ff*
ppp

Vc. 4 col legno battuto
p *ff*
ppp

Vc. 5 col legno battuto
p *ff*
ppp

Vc. 6 col legno battuto
p *ff*
ppp

Vc. 7 col legno battuto
p *ff*
ppp

Vc. 8 col legno battuto
p *ff*
ppp

Vc. 9 col legno battuto
f *p* *ff*
ppp

The musical score consists of nine staves, one for each violin (Vc. 1 through Vc. 9). The first measure starts with a dynamic *p* and ends with *ff*. The second measure starts with *p* and ends with *ff*. The third measure starts with *p* and ends with *ff*. The score includes various dynamics such as *col legno battuto*, *ppp*, and *fff*. Measure 1 has a tempo of 6/8, measure 2 has a tempo of 7/8, and measure 3 has a tempo of 8/8. Measure 9 begins with a dynamic *f*.

282

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

arco

arco

arco

arco

arco

arco

arco

arco

arco

f

f

f

f

f

f

f

f

f

Measure 1 (2/4 time): Vc. 1, Vc. 2, Vc. 3, Vc. 4, Vc. 5, Vc. 6, Vc. 7, Vc. 8, Vc. 9 play eighth notes with 'x' marks. Dynamics: Vc. 1, Vc. 2, Vc. 4, Vc. 5, Vc. 6, Vc. 7, Vc. 8, Vc. 9 = **f**; Vc. 3 = **p**. Performance: Arco for Vc. 1, Vc. 2, Vc. 3, Vc. 4, Vc. 5, Vc. 6, Vc. 7, Vc. 8, Vc. 9.

Measure 2 (2/4 time): Vc. 1, Vc. 2, Vc. 3, Vc. 4, Vc. 5, Vc. 6, Vc. 7, Vc. 8, Vc. 9 play eighth notes with 'x' marks. Dynamics: All parts = **f**. Performance: Arco for Vc. 1, Vc. 2, Vc. 3, Vc. 4, Vc. 5, Vc. 6, Vc. 7, Vc. 8, Vc. 9. Grace notes: Vc. 1 (3rd note), Vc. 2 (3rd note), Vc. 3 (2nd note), Vc. 4 (3rd note), Vc. 5 (2nd note), Vc. 6 (3rd note), Vc. 7 (3rd note), Vc. 8 (2nd note), Vc. 9 (3rd note).

III

Allegro $\text{d}=105$

Violoncello 1 pizz. ff
 Violoncello 2 pizz. ff col legno pp
 Violoncello 3 pizz. col legno pp
 Violoncello 4 pizz. ff arco pp f
 Violoncello 5 pizz. ff col legno pp
 Violoncello 6 pizz. ff arco pp f
 Violoncello 7 pizz. col legno pp
 Violoncello 8 pizz. ff col legno pp
 Violoncello 9 pizz. ff

5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

arco

ff

p

mf

arco

ff

ff

p 3

arco

f

p 3

arco

13 (tr)

Vc. 1

Vc. 2 sul pont.
arco *ff* *pp*

Vc. 3 *pizz.*

Vc. 4 arco *pp* *mf* *> p fp* *ff* *pp*

Vc. 5 sul pont.
arco *pizz.*

Vc. 6 *mf* *> p* *ff* *pp*

Vc. 7 *pizz.*

Vc. 8 *ff*

Vc. 9 arco *f* *> p* *f*

17 (tr) ~~~~~

Vc. 1 *f*

Vc. 2 arco *pp* *ff* *p*

Vc. 3 arco *pp* *ff* *pizz.* *mf*

Vc. 4 pizz. arco *pp* *ff* *pizz.*

Vc. 5 arco *pp* *ff* *pizz.* *mf* *p* *f*

Vc. 6 *f* *pp* *ff* *pizz.* *p* *f*

Vc. 7 arco *pp* *ff* *pizz.* *p* *f*

Vc. 8 arco *pp* *ff* *pizz.* *p* *f*

Vc. 9 arco *pp* *ff* *pizz.* *p* *f*

20

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5 hit the string

Vc. 6

Vc. 7

Vc. 8

Vc. 9 hit the string

23

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

hit the string

hit the string

The musical score is divided into two systems by a vertical bar line. The first system spans measures 23 to approximately measure 28. The second system begins at the bar line and ends at approximately measure 33. Measure 23 starts with a dynamic of **f**. Measures 24-27 show eighth-note patterns with grace notes for each violin. Measure 28 begins with a dynamic of **f**. Measures 29-32 show eighth-note patterns with grace notes for each violin. Measures 33-36 show eighth-note patterns with grace notes for each violin. The score uses a 4/4 time signature and a key signature of one sharp. Dynamics include **f**, **p**, and **mp**. Performance instructions "hit the string" are placed above the staves for Vc. 6 and Vc. 8.

25

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mf

p

mp

Vc. 6

mf

p

mp

Vc. 7

mf

p

hit the string

mp

Vc. 8

mf

p

mp

Vc. 9

mf

p

mp

This musical score for nine violins (Vc. 1 to Vc. 9) spans two systems separated by a vertical bar. The key signature is one sharp throughout.

System 1 (Measures 25-27):

- Vc. 1:** Playing eighth-note patterns.
- Vc. 2:** Playing eighth-note patterns.
- Vc. 3:** Playing eighth-note patterns.
- Vc. 4:** Playing eighth-note patterns.
- Vc. 5:** Playing sixteenth-note patterns (*mf*).
- Vc. 6:** Playing sixteenth-note patterns (*mf*).
- Vc. 7:** Playing sixteenth-note patterns (*mf*).
- Vc. 8:** Playing sixteenth-note patterns (*mf*).
- Vc. 9:** Holding notes.

System 2 (Measures 28-30):

- Vc. 1:** Playing eighth-note patterns.
- Vc. 2:** Playing eighth-note patterns.
- Vc. 3:** Playing eighth-note patterns.
- Vc. 4:** Playing eighth-note patterns.
- Vc. 5:** Playing sixteenth-note patterns (*p*).
- Vc. 6:** Playing sixteenth-note patterns (*p*).
- Vc. 7:** Playing sixteenth-note patterns (*p*).
- Vc. 8:** Playing sixteenth-note patterns (*p*).
- Vc. 9:** Playing eighth-note patterns.

Dynamics and performance instructions include:
- Measure 25: *mf* (Vc. 5), *p* (Vc. 6), *mp* (Vc. 7)
- Measure 28: *mf* (Vc. 5), *p* (Vc. 6), *mp* (Vc. 7)
- Measure 29: *mf* (Vc. 5), *p* (Vc. 6), *mp* (Vc. 7)
- Measure 30: *hit the string* (Vc. 7)

27

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mf

Vc. 6

mf

Vc. 7

mf

Vc. 8

mf

Vc. 9

mf

29

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

32

Vc. 1 

Vc. 2 

arco

Vc. 3 

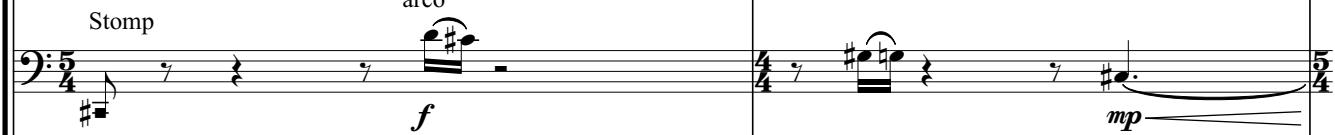
arco

Vc. 4 

Stomp arco

Vc. 5 

Stomp arco

Vc. 6 

Stomp arco

Vc. 7 

Stomp arco

Vc. 8 

Stomp arco

Vc. 9 

Stomp arco

34

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mf — *p* — *f* — *p* — *pp*

Vc. 6

mf — *p* — *f* — *p* — *pp*

Vc. 7

mp

Vc. 8

Vc. 9

This musical score page contains nine staves, each representing a double bass (Vc.) part. The music is divided into two systems by a vertical bar line. In the first system, all parts play eighth-note patterns. In the second system, the parts take different roles: Vc. 5 and Vc. 6 provide harmonic support with sustained notes and dynamics (mf, p, f, p, pp), while Vc. 7, Vc. 8, and Vc. 9 play eighth-note patterns. The score is numbered 34 at the top left.

36

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mf

p

f

Vc. 6

mf

f

Vc. 7

f

mp

p

Vc. 8

mp

Vc. 9

f

This musical score page contains two systems of nine staves, each representing a double bass (Vc.) part. The notation includes various dynamics like *mf*, *p*, and *f*, as well as tempo changes indicated by measure numbers. The music is primarily composed of eighth and sixteenth note patterns.

38

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mp

f

p

Vc. 6

mp

f

p

Vc. 7

p

mf

f

Vc. 8

p

mf

f

Vc. 9

p

mf

f

This musical score page contains two systems of music for nine violins (Vc. 1 through Vc. 9). The music is written on five staves, with each staff representing a different violin. The first system (measures 38-39) features eighth-note patterns for all staves. The second system begins with a vertical bar line. In this system, Vc. 5 and Vc. 6 play eighth-note patterns, while Vc. 7, Vc. 8, and Vc. 9 play sixteenth-note patterns. Dynamic markings include *mp*, *f*, *p*, and *mf*. Measure numbers 38 and 39 are indicated above the staves.

40

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

pp — ff

pp — ff

pp — ff

pp — ff

ff

ff

ff

ff

ff

ff

42

Vc. 1 pizz.

Vc. 2 pizz. *mp*

Vc. 3 pizz. *mp*

Vc. 4 pizz. *mp*

Vc. 5 *p*

Vc. 6 *pp* *mf*

Vc. 7 *pp* *mf*

Vc. 8 - *p* *f* *p*

Vc. 9 - *p* *f* *p*

This musical score page contains nine staves, each representing a double bass (Vc. 1 through Vc. 9). The music is divided into four measures per section, separated by vertical bar lines. Measures 1-4 feature pizzicato strokes indicated by upward arrows above the staff, with dynamics *p*, *mp*, *mp*, and *mp* respectively. Measures 5-8 show eighth-note patterns, with dynamics *pp* and *mf*. Measures 9 show sixteenth-note patterns, with dynamics *p*, *f*, and *p*. The bass clef is used throughout, and the key signature changes from one measure to the next, indicated by a key signature symbol (two sharps) in the first four measures and a key signature symbol (one sharp) in the last five measures.

44

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

The musical score consists of ten staves, each representing a violin (Vc. 1 through Vc. 9) and the bassoon (Vc. 10). The score is divided into two systems by a vertical bar line. In the first system, Vc. 1, 2, 3, and 4 play sustained notes with wavy stems and dynamic markings mp. Vc. 5, 6, and 7 play eighth-note patterns with dynamics pp and mf. Vc. 8 and 9 play sixteenth-note patterns with dynamics p, f, and p. The second system continues the patterns from the first, with Vc. 5, 6, and 7 playing eighth-note patterns pp and mf, and Vc. 8 and 9 playing sixteenth-note patterns p, f, and p.

46

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

arco

p

p

p

p

pp

pp

p f p

p f p

f p

f p

This musical score page contains nine staves, one for each string player from Vc. 1 to Vc. 9. The music is divided into two sections by a vertical bar line. The left section (measures 1-45) consists of sustained notes or simple rhythmic patterns. The right section (measures 46-50) features more complex patterns and dynamics. Vc. 1 and Vc. 2 play sustained notes with slurs and grace notes. Vc. 3, Vc. 4, and Vc. 5 play sustained notes. Vc. 6, Vc. 7, and Vc. 8 play eighth-note patterns. Vc. 9 plays sixteenth-note patterns. Dynamics include *p*, *pp*, *f*, and *arco*. Performance instructions like slurs and grace notes are also present.

48

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

50

Vc. 1 arco
pp *f*

Vc. 2 arco
pp *f*

Vc. 3 *f* *p* *mf* *f*

Vc. 4 *f* *p* *mf* *f*

Vc. 5 pizz.
ppp *f*

Vc. 6 *f*

Vc. 7 *f*

Vc. 8 *p* *p* *f*

Vc. 9 *p* *p* *f*

52

Vc. 1

pizz.

p ————— *pp*

Vc. 2

pizz.

p ————— *pp*

Vc. 3

pizz.

p ————— *pp*

Vc. 4

pizz.

p ————— *pp*

Vc. 5

pp

ppp

fp

arco

Vc. 6

pizz.

p ————— *pp*

Vc. 7

pizz.

p ————— *pp*

Vc. 8

pizz.

p ————— *pp*

Vc. 9

pizz.

p ————— *pp*

54

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

f

fp < *mf* *fp* — *f* *fp* < *f*

Vc. 6

Vc. 7

Vc. 8

Vc. 9

This musical score page contains nine staves, each representing a violin (Vc. 1 through Vc. 9). The music is in common time. Measure 54 begins on the left side of a vertical bar, where all violins play eighth-note patterns. On the right side, the patterns continue. Vc. 5 has a melodic line with slurs and dynamic markings (*f*, *fp*, *mf*). Vc. 6, 7, 8, and 9 play eighth-note patterns. A key signature change is indicated for the right-hand section.

56

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

fp

f

p

mp

Vc. 6

Vc. 7

Vc. 8

Vc. 9

This musical score page contains nine staves, each representing a violin (Vc. 1 to Vc. 9). The music is organized into two measures separated by a vertical bar line. In the first measure, Vc. 1, 2, 3, and 4 play eighth-note patterns. Vc. 5 plays sixteenth-note patterns with dynamic markings: *fp*, *f*, *p*, and *mp*. In the second measure, all violins play eighth-note patterns. The violins are written on bass staves, and the key signature changes from one sharp to two sharps between the two measures.

58

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

fp

mf fp

f

fp

fp

mf mp

Vc. 6

Vc. 7

Vc. 8

Vc. 9

This musical score page contains nine staves, each representing a violin (Vc. 1 through Vc. 9). The music is divided into two systems by a vertical bar. The left system (measures 1-5) features mostly eighth-note patterns. The right system (measures 6-9) includes a dynamic section for Vc. 5 with labels like *fp*, *mf fp*, *f*, and *fp*, *mf mp*. Measure 5 also includes a dynamic section for Vc. 5 with labels like *fp*, *mf fp*, *f*, and *fp*, *mf mp*. Measure 6 begins with a sharp sign on Vc. 6. Measures 7, 8, and 9 begin with sharp signs on Vc. 7, Vc. 8, and Vc. 9 respectively.

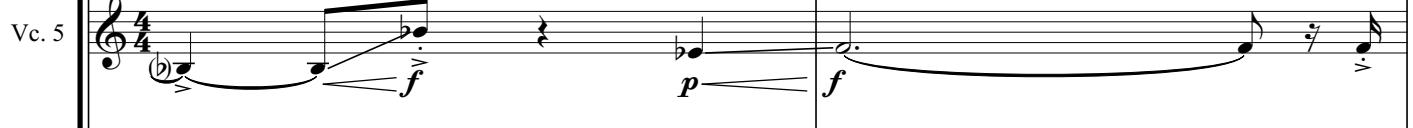
60

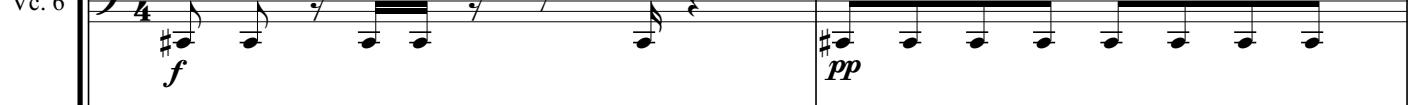
Vc. 1 

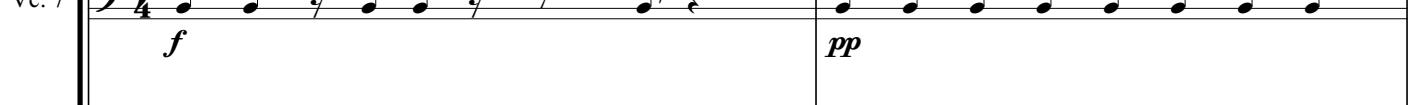
Vc. 2 

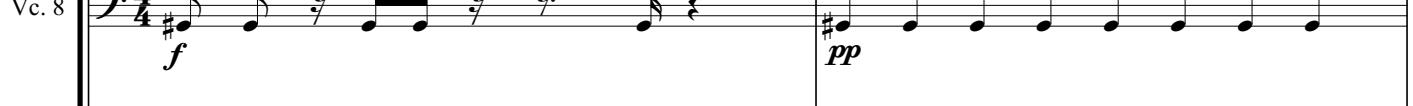
Vc. 3 

Vc. 4 

Vc. 5 

Vc. 6 

Vc. 7 

Vc. 8 

Vc. 9 

62

Vc. 1

Vc. 2

Vc. 3 arco

Vc. 4

Vc. 5 *fp* < *mf* *fp* ————— *f* *fp* < *f*

Vc. 6

Vc. 7

Vc. 8

Vc. 9

This musical score consists of two measures for nine string players (Vc. 1 through Vc. 9). The notation includes bass clefs, quarter note time signatures, and various dynamic markings such as *fp*, *mf*, *f*, and *p*. Measure 1: Vc. 1 and Vc. 2 play eighth-note patterns. Vc. 3 starts with eighth notes followed by sixteenth-note patterns. Vc. 4 and Vc. 5 play eighth-note patterns. Measure 2: All players continue their patterns. Vc. 3 has dynamics (arco, p). Vc. 5 has dynamics (fp, mf, fp, f). Vc. 6 starts with eighth notes followed by sixteenth-note patterns. Vc. 7 and Vc. 8 play eighth-note patterns. Vc. 9 starts with eighth notes followed by sixteenth-note patterns.

64

Vc. 1

Vc. 2

Vc. 3

pizz.

Vc. 4

Vc. 5

f p mf fp mf > mp

Vc. 6

Vc. 7

Vc. 8

arco p f p

Vc. 9

66

Vc. 1

mp ————— *p* ————— *mf* ————— *p*

Vc. 2

f ————— *p* ————— *mf* ————— *p*

Vc. 3

Vc. 4

Vc. 5

fp ————— *fp* ————— *mf*

Vc. 6

Vc. 7

Vc. 8

p

pizz.

Vc. 9

68

Vc. 1

Vc. 2 *pp* *mp*

Vc. 3

Vc. 4

Vc. 5 *mp* *fp*

Vc. 6

Vc. 7 arco *pp* *mp* *pp*

Vc. 8 arco *pp* *mp* *pp*

Vc. 9

This musical score page contains nine staves, each representing a violin (Vc. 1 through Vc. 9). The music is in common time (indicated by '4/4'). The score is divided into two systems by a vertical bar.

- System 1 (Left of Bar):**
 - Vc. 1:** Playing eighth-note patterns with grace notes.
 - Vc. 2:** Playing sixteenth-note patterns with dynamics *pp* (pianissimo) and *mp* (mezzo-pianissimo).
 - Vc. 3:** Playing eighth-note patterns.
 - Vc. 4:** Playing eighth-note patterns.
 - Vc. 5:** Playing sixteenth-note patterns with dynamics *mp* (mezzo-pianissimo) and *fp* (fortissimo).
 - Vc. 6:** Playing eighth-note patterns.
 - Vc. 7:** Playing sixteenth-note patterns with arco (bow) dynamics *pp* (pianissimo) and *mp* (mezzo-pianissimo), followed by *pp*.
 - Vc. 8:** Playing sixteenth-note patterns with arco dynamics *pp* (pianissimo) and *mp* (mezzo-pianissimo), followed by *pp*.
 - Vc. 9:** Playing eighth-note patterns.
- System 2 (Right of Bar):**
 - Vc. 1:** Playing eighth-note patterns with grace notes.
 - Vc. 2:** Playing sixteenth-note patterns with dynamics *pp* (pianissimo).
 - Vc. 3:** No visible notes.
 - Vc. 4:** No visible notes.
 - Vc. 5:** No visible notes.
 - Vc. 6:** No visible notes.
 - Vc. 7:** Playing sixteenth-note patterns with dynamics *pp* (pianissimo).
 - Vc. 8:** Playing sixteenth-note patterns with dynamics *pp* (pianissimo).
 - Vc. 9:** Playing eighth-note patterns.

70 pizz. arco

Vc. 1 *f* *pp*

pizz. arco

Vc. 2 *f* *pp*

arco

Vc. 3 *f* *pp*

arco

Vc. 4 *f* *pp*

pizz. arco

Vc. 5 *f* *pp* *f*

arco

Vc. 6 *f* *pp* *f*

pizz. arco

Vc. 7 *f* *pp* *f*

pizz. arco

Vc. 8 *f* *pp* *f*

pizz. arco

Vc. 9 *f* *pp* *f*

72

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

This musical score page features nine staves, each representing a double bass (Vc). The first four staves (Vc. 1 through Vc. 4) are active, playing eighth-note patterns in 5/4 time. The remaining five staves (Vc. 5 through Vc. 9) are mostly silent, with some rests and occasional quarter notes in 4/4 time. The music begins with a dynamic marking of 72.

74

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

arco

f

Vc. 6

arco

f

Vc. 7

arco

f

Vc. 8

arco

f

Vc. 9

arco

f

76

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mf — *p* — *f* — *p* — *pp*

Vc. 6

mf — *p* — *f* — *p* — *pp*

Vc. 7

mp

Vc. 8

Vc. 9

This musical score page features nine staves, each representing a double bass (Vc). The score is divided into three sections by vertical bar lines. The first section (measures 76-77) consists of eighth-note patterns. The second section (measures 78-79) begins with the eighth-note patterns from the previous section, followed by sustained notes and grace notes. Measure 78 includes dynamic markings: *mf*, *p*, *f*, *p*, and *pp*. Measure 79 includes a dynamic marking *mp*.

78

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mf

p

f

Vc. 6

mf

f

Vc. 7

f

mp

p

Vc. 8

mp

Vc. 9

f

This musical score page contains nine staves, each representing a double bass (Vc.) part. The music begins with a section of continuous sixteenth-note patterns across all staves. This is followed by a section where each staff has a single sustained note with a specific dynamic: Vc. 5 has *mf*, Vc. 6 has *mf*, Vc. 7 has *f*, Vc. 8 has *mp*, and Vc. 9 has *f*. The score concludes with a final dynamic marking of *f* under Vc. 9.

80

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mp

f

p

Vc. 6

mp

f

p

Vc. 7

p

Vc. 8

p

mf

f

Vc. 9

p

mf

f

This musical score page contains two systems of music for nine violins (Vc. 1 through Vc. 9). The music is written on five staves, with two staves per violin part. The instrumentation is as follows:

- Violin 1 (Vc. 1)
- Violin 2 (Vc. 2)
- Violin 3 (Vc. 3)
- Violin 4 (Vc. 4)
- Violin 5 (Vc. 5)
- Violin 6 (Vc. 6)
- Violin 7 (Vc. 7)
- Violin 8 (Vc. 8)
- Violin 9 (Vc. 9)

The score is divided into two systems by a vertical bar. Both systems begin with a tempo of 80. The first system consists of two measures of eighth-note patterns. The second system begins with a measure of eighth-note patterns for Vc. 5 and Vc. 6, followed by a measure of sixteenth-note patterns for Vc. 7, Vc. 8, and Vc. 9. The dynamics for the eighth-note patterns are *mp*, *f*, and *p*. The dynamics for the sixteenth-note patterns are *p*, *mf*, and *f*.

82

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

84

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

86

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

88

Vc. 1

Vc. 2 arco

Vc. 3

Vc. 4

pizz.

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

90

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

93

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

95

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

pizz.

Vc. 6

Vc. 7

Vc. 8

Vc. 9

97

Vc. 1 

Vc. 2 

Vc. 3 

Vc. 4 

Vc. 5 

Vc. 6 

Vc. 7 

Vc. 8 

Vc. 9 

Bamboo Grove

for piano trio and found objects

Since the 1980s, Tan Dun and a number of other composers contemporary with him have become known as important pioneers of current music in China. One of the notable things they have done is explore how to deal with the relationship between traditional and contemporary composition, and how to deconstruct and reconstruct both in the new China.

These pioneers of new music have had a significant influence on composers in many countries, not just China, with their innovative creative concepts. These composers of the late twentieth century are strikingly bold and free in expressing their musical ideas. They seem to embody a spirit of innovation with a unique take on Chinese traditional cultural background combined with international perspectives. They have been brave in breaking down barriers between the traditional and the contemporary, the elegance of classical music and the immediacy of popular, between eastern and western, and they have integrated diverse cultural sources. This has made their music stand out in the musical world.

Inspired by this group of composers such as Tan Dun, I have employed a few similar methods to construct and develop this piano trio through using a diverse range of sounds, some improvisation, and keeping in mind the performance elements of visual theatricality.

To enrich the predictable sound palette of the traditional piano trio, sounds from the world of nature are called for. Each performer produces diverse tones by rubbing and hitting different surfaces of two pieces of stone at different angles. The stones themselves have an extremely ancient and primitive character. Rubbing and hitting the stones not only introduces a percussion part, but also is intended to create sense of the natural environment, which is the main idea behind *Bamboo Grove*.

Tree branches are used to further enhance this sense of a natural environment becoming part of the concert piece. The sound of the leaves rustling by being shaken by the players is meant to act as an extension of their music making. Similarly, the sound of water stirred by hands, dripping and splashing brings the outdoors inside and into the music.

In terms of performance practice on the piano, violin and cello, a key idea is to ‘transplant’ some of the techniques of performing on traditional bowed string Chinese *huqin* instruments. One powerful technique, for example, is called *rou*. For this, the left hand varies between simply pressing down on the string, through sliding up or down to the next note, to vibrato by swaying the relaxed hand. There can be as many as 15 different forms of vibrato.

Plucking the strings with fingernails, hitting the strings with the palm of the hand, sweeping across the strings in different directions, and tapping the body of the instruments are also called for. Precise pitch is not so important when the performers are hitting the strings, as these techniques focus above all on extracting the colour of the sonority. They emphasise variation and contrast through the velocity and the tones created by the flexibility of attack on the instruments. Through these techniques, my aim was to find new sounds for the piano trio ensemble: playing conventional instruments in unconventional ways, but ones derived from another musical tradition, in this case the Chinese one.

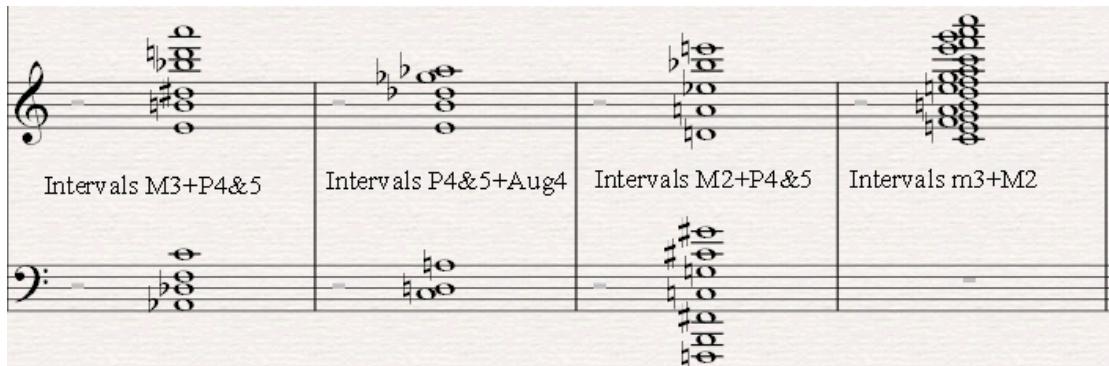
In thinking about the music materials themselves, I tried to go beyond the limited sound worlds of existing piano trios, and added natural sounds, to some extent introducing a “noise” element. My intention in doing this was to make the music more closely connected to daily life. I believe it enhanced the expressive power of the music too.

Generating an interaction between ‘natural instruments’ and ‘traditional instruments’ (piano, violin, cello) was an essential factor in the composition of the first movement. I attempted to find common points between them in tones, and used those as a bridge in the work to accomplish a steady transition. For example a sound similar to hitting and rubbing the stones can be gained by hitting the string instruments, muffling the strings and pizzicato. Two or more kinds of sound element were integrated by giving musical gestures common to both. For example, dropping the stones into the water can make a sound very rapidly rising pitch, and a similar effect can be gained by glissandoing up rapidly and briefly on the cello.

Combining and transitioning between these different sounds not only was a thread running through the work, but also formed an audible link between the ancient sounds of nature and musical instruments of the piano trio.

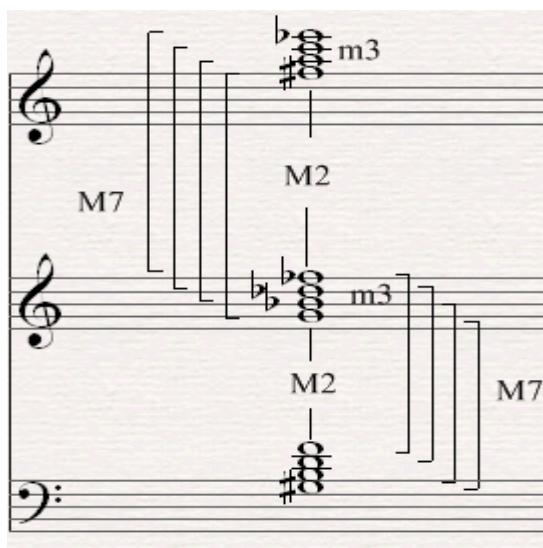
This piano trio has been inspired in part by Witold Lutoslawski’s sound language and harmony. There are many different ways of constructing twelve note chords in the 21st century., but the pitch material of this work has been influenced by Lutoslawski’s twelve note pitch organization, especially, the chord aggregate. In *Bamboo Grove*, the main pitch collections can be classified according to the number and types of intervals they contain.

The principal harmonic aggregates used are:



I started developing the first movement with elementary chords containing only one or two kinds of interval between neighbouring notes. Then I tried to build up by introducing more types of interval. Lutoslawski has said that: "the fewer different intervals between neighbour notes the chord contains, the more characteristic the result is" (quoted by Charles Bodman Rae in his book *The Music of Lutoslawski*). I have followed his advice and restricted the types of intervals I use harmonically.

Complex twelve note chords are those containing three or more different types of interval. Here is an example of the complex twelve-note chords which containing three different types of interval.



There is an enormous range of possibilities for constructing such chords. But I selected the interval material based on sonorities which I felt possessed some oriental colour.

Live performance and recording note

I was fortunate that the first movement of *Bamboo Grove* was given a reading at the Nelson Composers Workshop in 2014. However, due to the limited time available for rehearsal, some of the parts in this live performance were missed out and some elements were not played accurately. All the same, I am grateful for having been able to hear a live performance. The present recording is from the Nelson Workshop reading. The second movement was produced and mixed by composer using the East West Symphony Orchestra sound sample library.

Xu Tang

Bamboo Grove

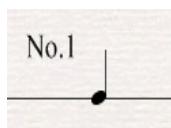
for piano trio and found objects

Performance Notes

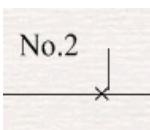
The performers use the stones, tree branch, water and whispering as extra sounds in this piece. If possible, the water sounds should be amplified.

Sound effects of water, tree branch, stones and other extended techniques are notated in a separate stave for each instrument.

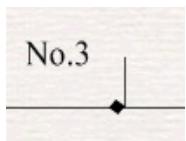
How to play the stones



No.1 Holding one stone in each hand, hit the flatter parts of them together



No.2 Prepare by pressing stones silently against one another (unless following technique no.1 In this case, do not separate stones after hitting them together), then one is slid rapidly across the face of the other in a single gesture, to create a rasping noise (imagine striking a match).



No.3 Holding one stone in each hand, hit the flatter part of one with the apex of the other.

Note about the piano part: if it is not possible to play inside the piano then the ossia alternative should be played.

Pizzicato notes in the violin and cello should be sustained for the the whole audible period of decay.

Conductor

It is the composer's intention that the conductor should play the water perform the whispering in movement I. At these points the conductor becomes a member of the piano trio group at the front of the stage.

Duration: movement I approximately 9', movement II approximately 6'.

Bamboo Groves

I

Xu Tang

Violin $\text{♩} = 65$ ad lib.

Violoncello

Piano

(b) Slow to fast. Evoke *erhu* technique.
 tr

Silently press down and hold

if it is not possible to play inside the piano
then the ossia alternative should be played



=

Vln. 5 tr fp mf p mp p f p

Vc.

Hit the string inside the piano and move slightly up to achieve a mysterious sound

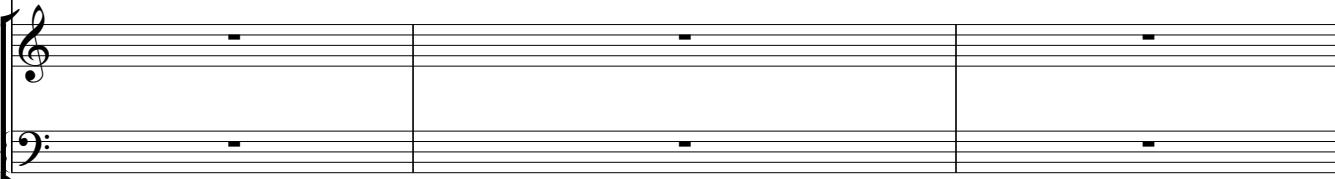
Pno.

from slow to as fast as possible

9

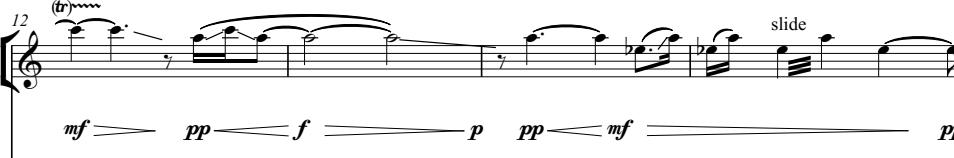
Vln. 

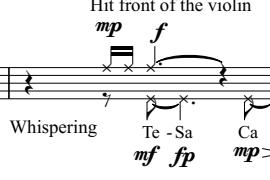
Vc. 

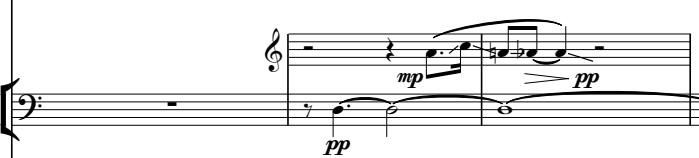
Pno. 

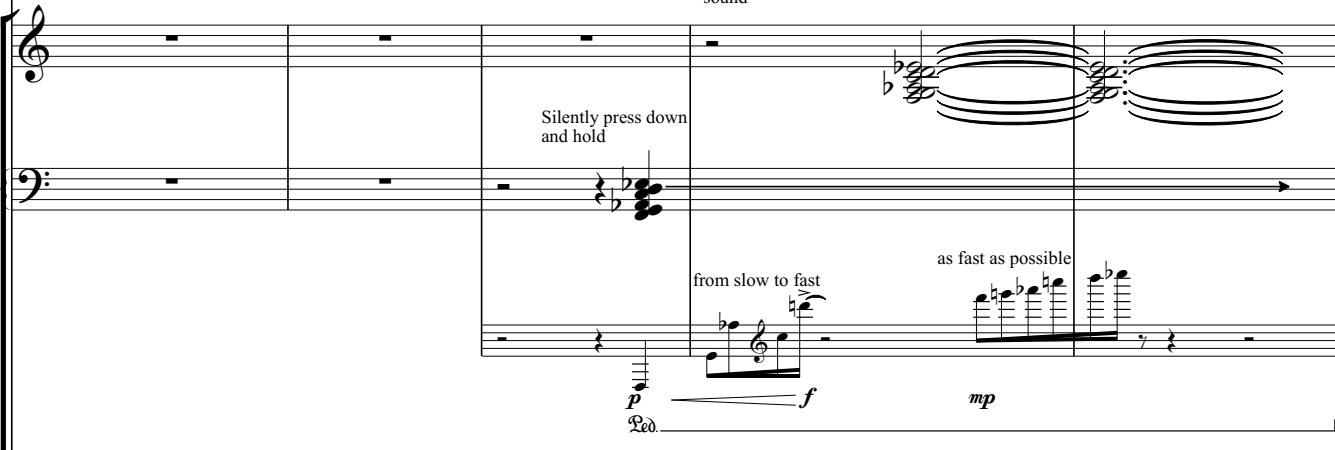


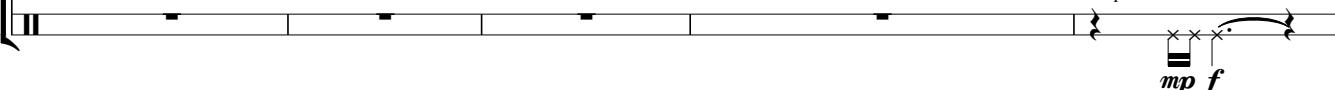
12

Slow to fast
(tr) 

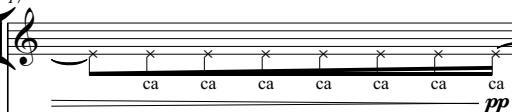
Hit front of the violin
mf f 

Vc. 

Pno. 

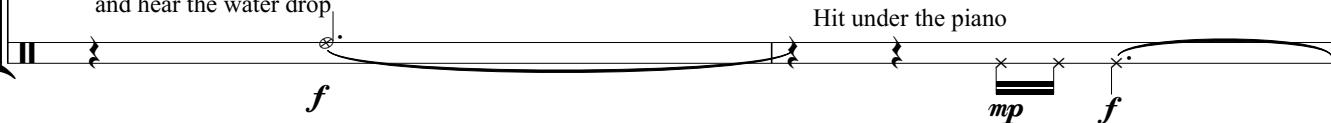
FX 

17

Vln. 

Vc. 

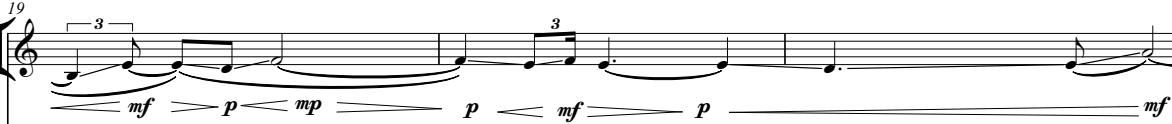
Pno. 

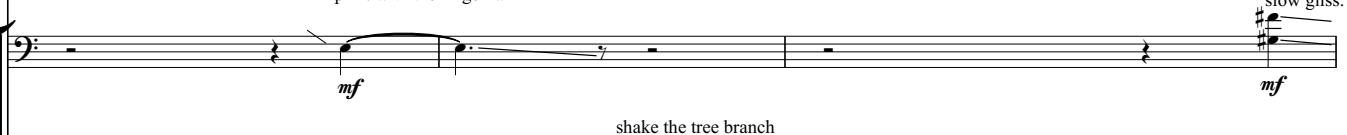
FX 

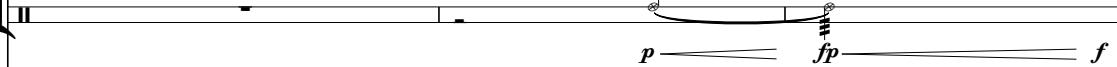
Hit the water
and hear the water drop

Hit under the piano

19

Vln. 

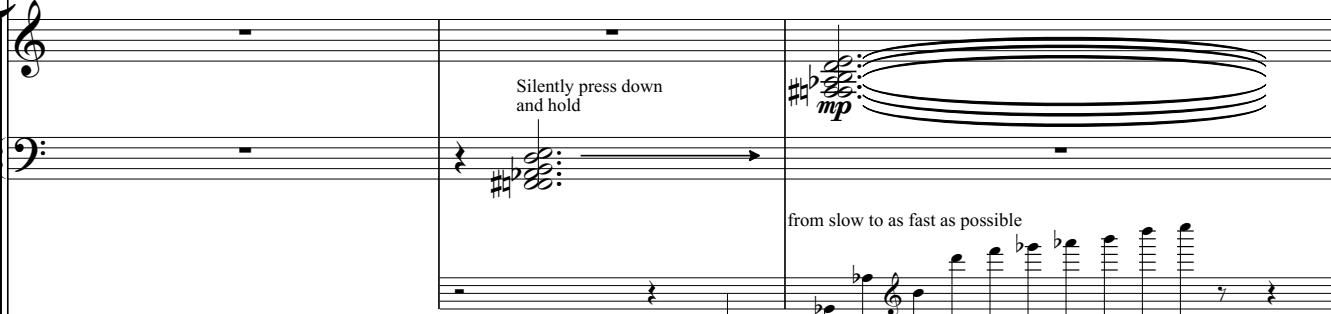
Vc. 

FX 

pizz. with the fingernail

shake the tree branch

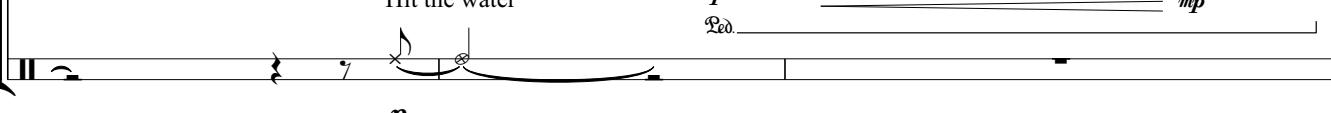
slow gliss.

Pno. 

Silently press down
and hold

Hit the string inside the piano and
move slightly up to achieve a mysterious
sound

from slow to as fast as possible

FX 

Hit the water

p

22

Vln. *p* *fp* *from slow to fast* *mf* *p*

Vc.

FX *fp* *Whispering Sa* *ca* *mf* *pp*

Pno. *Hit the water*

FX *Whispering Sa* *fp* *Silently press down and hold*

==

24

Vln. *fp* *hit front of the violin* *ppp pp f*

FX

Vc. *pizz.* *f*

FX *mf*

Hit the string inside the piano and move slightly up to achieve a mysterious sound

Pno. *f*

FX

Pno. *from slow to fast* *as fast as possible* *p*

FX *shake the tree branch* *fp*

Vln. *fp* *Sa* *ca* *ca* *ca* *ca* *ca*

26

Vln.

FX

Vc.

FX

Pno.

FX

shake tree branch

p *f*

mp *mf*

p

f

p

p

8vb

28

accel.

A tempo $\text{♩} = 85$

Vln.

FX

Vc.

FX

Pno.

FX

fp *fp* *fp* *f* *p*

pp *f* *mp* *arco* *p* *mf* *pp* *mf*

fp *pp*

8vb

mf *A tempo* $\text{♩} = 85$ Hit under the piano *mp* *f*

32

Vln. *mf* *p* *mf* *p* *pp* *p*

Vc. from slow to fast *bo* *#o* *b#o.* *#o.* *b#o* *#o* *b#o* *#o*

Pno.

FX Hit the water *fp* shake the branch *f*

35

Vln. *pp* *p* *mf* *mp*

Vc. pizz. *mf* *pp* *fp* *mf* *pp* from slow to fast *o*

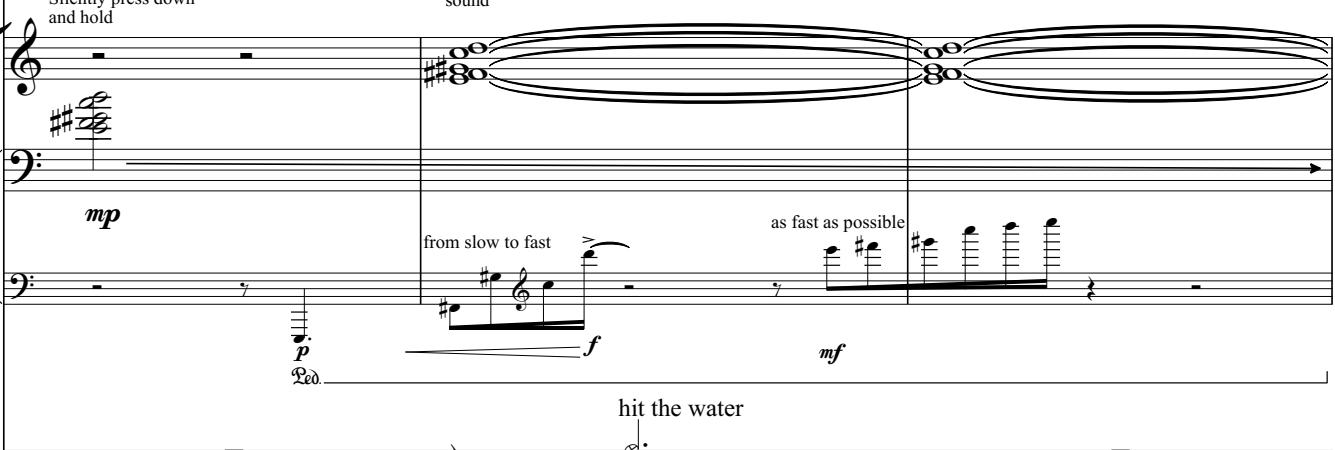
Pno.

FX hit the water *mf* *8vb* *mf* *fp* *pp* *hit the water* *fp* *f* *pp* *fp* *f* *p*

39

Vln. 

Vc. from slow to fast 

Pno. Silently press down and hold 

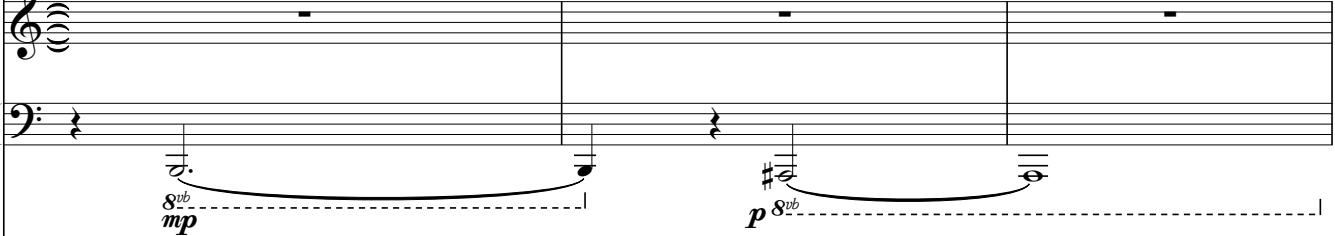
FX 

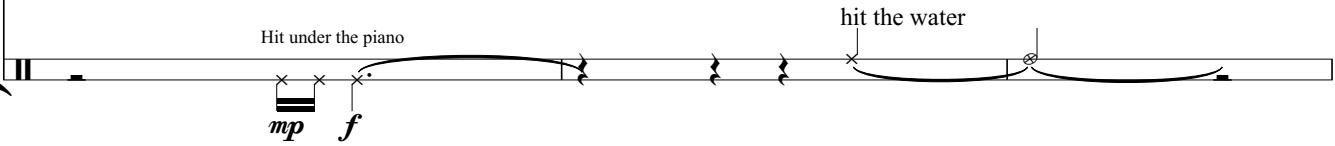
Hit the string inside the piano and move slightly up to achieve a mysterious sound

42

Vln. 

Vc. 

Pno. 

FX 

pizz.
Jeté
Hit under the piano
hit the water

45

Vln. arco p

Vc.

Pno.

FX hit the water mp

Hit under the piano f



47

Vln. arco p fp mf pp pp

Vc.

Pno.

FX (8) hit the water p

Hit under the piano p

52

Vln. *p*

Vc. *mf* *pp* *fp* *f* *p* *f*
slow to fast
(*tr*)

Pno.

FX make sounds with the water

55

Vln. *pp* *f* *pp* *ff*

FX

Vc. *p* *f* *pizz.* *arco* *f*

Pno. *f* *pp* *Ped.* *Ped.*

FX hit the water

57

Vln. *less staccato*

Vc.

Pno. *f* *mp*

FX *Hit under the piano* *mp*



59

Vln.

Vc. *battuto col legno* *f* *p* *f*

Pno.

FX *hit the stone (technique no.2)* *mp*

61

Vln.

Vc. *p* *f*

Pno.

FX



63

Vln.

mf

Vc.

Pno.

FX

hit the stone (technique no.1)

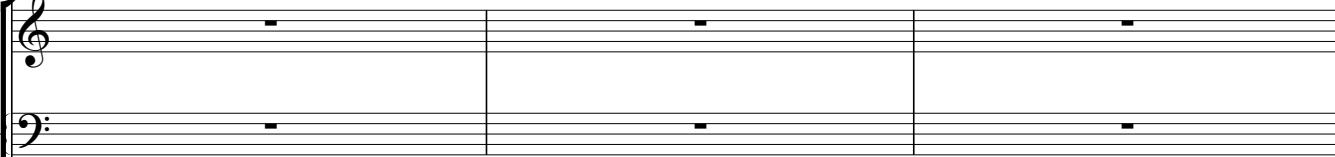
mf

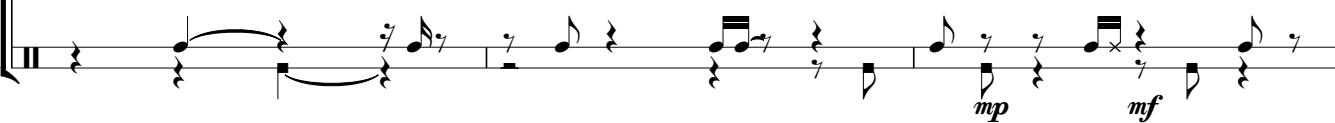
foot stomp

65

Vln. 

Vc. 

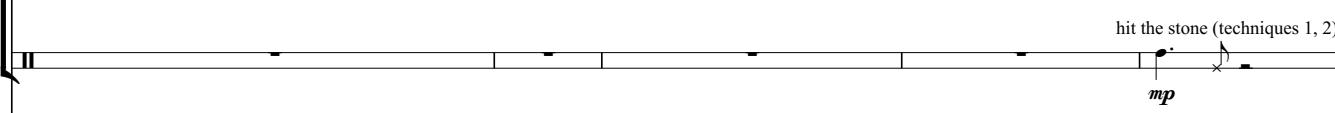
Pno. 

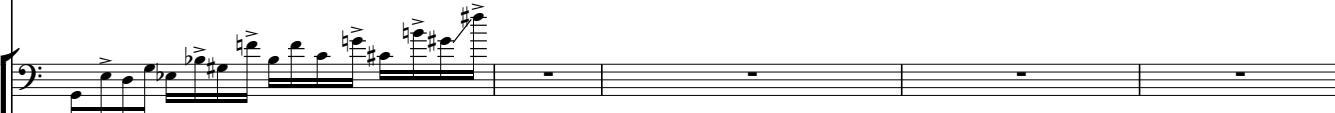
FX 

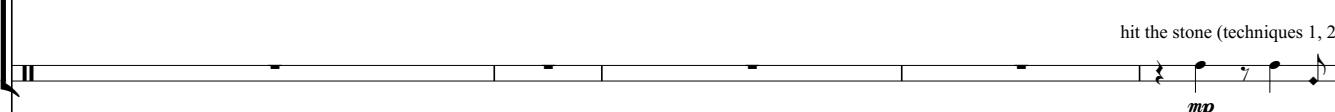


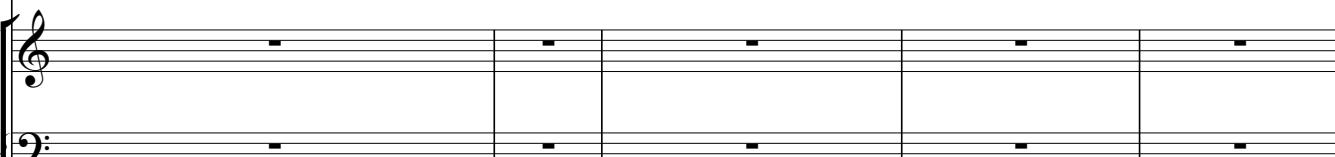
68

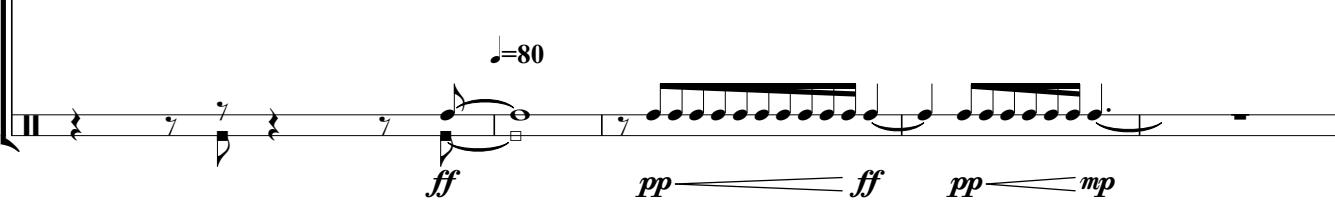
Vln. 

FX 

Vc. 

FX 

Pno. 

FX 

73

Vln. - - - - | 6 - - - - | 4 - - - -

FX hit the stone (technique no.3)

Vc. - - - - | 6 - - - - | 4 - - - -

FX hit the stone (technique no.3)

Pno. - - - - | 6 - - - - | 4 - - - -

Pno. - - - - | 6 - - - - | 4 - - - -

throw the stones into the water

FX =

76

Vln. - - - - | 2 - - - - | 3 - - - - | 4 - - - -

FX =

Vc. - - - - | 2 - - - - | 3 - - - - | 4 - - - -

FX =

Pno. - - - - | 2 - - - - | 3 - - - - | 4 - - - -

Pno. - - - - | 2 - - - - | 3 - - - - | 4 - - - -

FX =

79

Vln.

FX

Vc.

FX

Pno.

FX

hit the stone (technique no.3)

83

Vln.

Vc.

FX

Pno.

FX

(p) Slow to fast

87

Vln. mf

FX

Vc.

FX

Pno.

FX

2"

=

90

Vln. mf

Vc.

FX

Pno.

FX

(h) tr Slow to fast

p ---^3 mp

mp

93

Vln. Repeat this motive with any order from slow to fast 7" 3"

FX Wispering *pp* scha

Vc. Repeat this motive in any order from slow to fast 7" 3"

FX Whispering *pp* scha

Pno.

FX Repeat this motive in any order from slow to fast 7" 3"

Whispering *pp* scha

98

Vln.

FX *mp* *p* *f* *mp f* *mf* *f*

Vc. Top: battuto *mp* gliss ad lib.

Middle: muffle the strings and play with bow

Bottom: hit the strings with palm

FX *mf*

Pno. *6*
6

FX *mp* *f* *mp* *p* *mp f*

102

Vln.

FX

Vc.

Pno.

FX

==

106

Vln.

FX

Vc.

Pno.

FX

109

Vln.

Vc.

Pno.

p

f

pp

Ped. *Ped.* *Ped.*

113

Vln.

Vc.

Pno.

mp

5

Ped. *Ped.*

116

Vln. con sord.

Vc.

Pno. *p*

(tr) Slow to fast
tr *mp*

Ped.

119

Vln. *fp* *mf* *fp*

Vc.

Pno. *pp* *Ped.* *Ped.*

122 (h) *tr* Slow to fast

Vln. *mf* *p* *3* *mp* *p* *mp* *p*

Vc.

Pno. *3* *p* *ped.*

accel. *2"*

125 *3* *pp*

Vln.

Vc.

Pno. *5* *ped.* *ped.* *ped.*

128

accel.

Vln.

Vc.

Pno.

Ped. Ped. 5

=

131

Vln.

Vc.

Pno.

Ped. 5 pp

134 $\text{♩} = 130$ accel.

Vln.

Vc. pizz with fingernail

Pno. f

Pd. Pd. Pd.

136 $\text{♩} = 85$

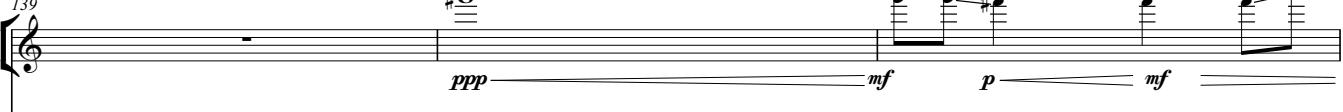
Vln.

Vc.

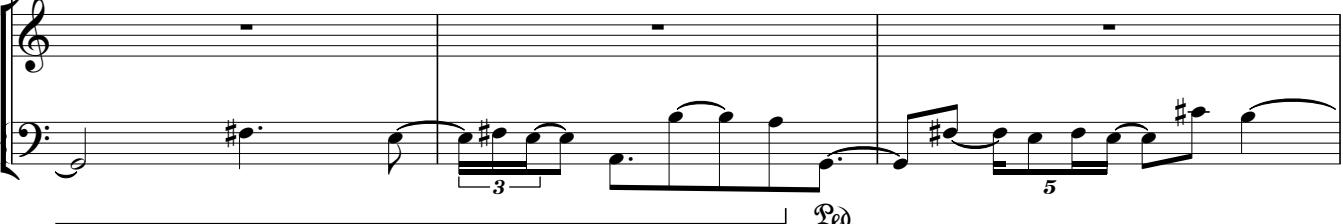
Pno. Pd. Pd. Pd.

Pd.

139

Vln. 

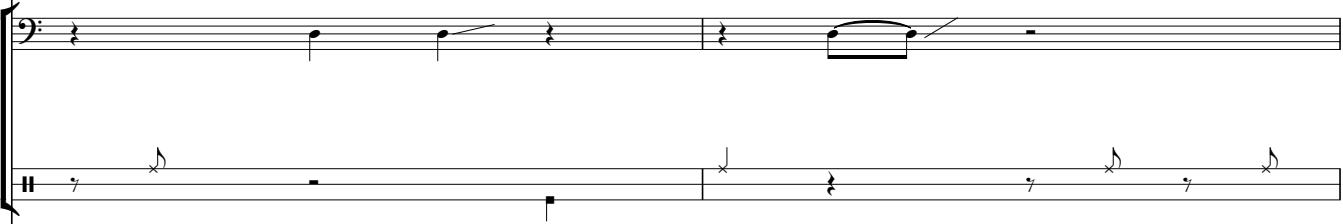
Vc. 

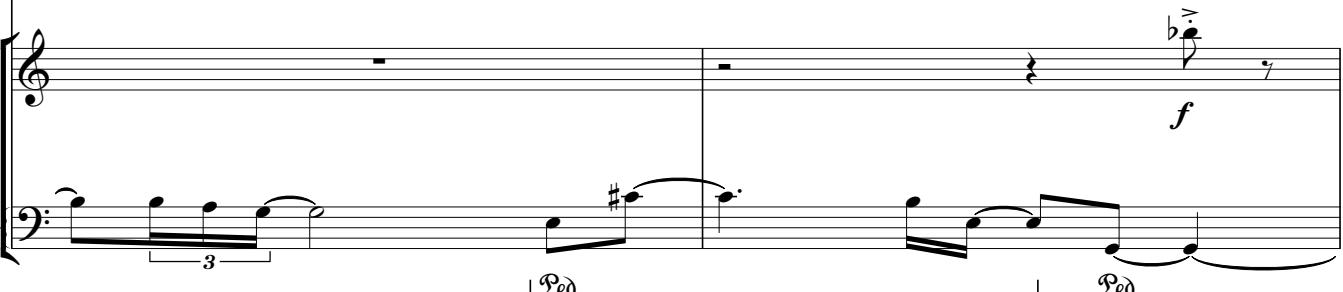
Pno. 

=

142

Vln. 

Vc. 

Pno. 

144

Vln. *p* *pp* *p*

Vc.

Pno. *mp*

3 *5* *Ped.*

146

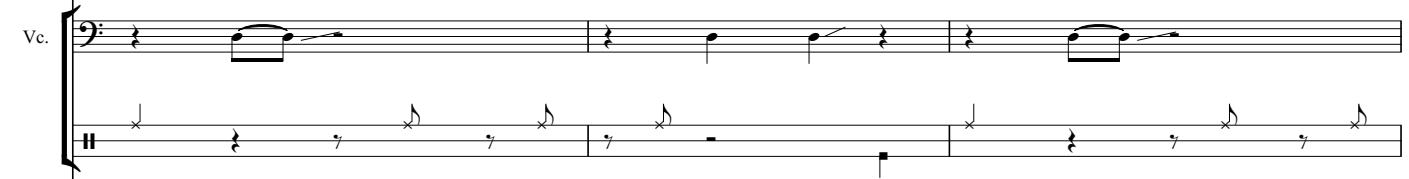
Vln. *mf* *3* *mp*

Vc.

Pno. *p* *p* *Ped.*

148

Vln. 

Vc. 

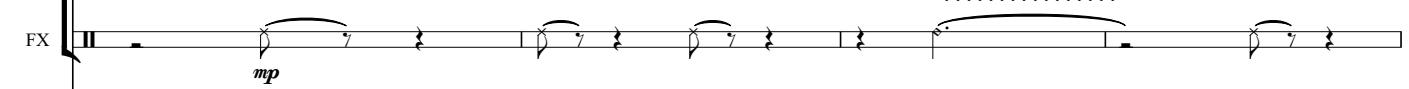
Pno. 
 5 ppp

Red. 



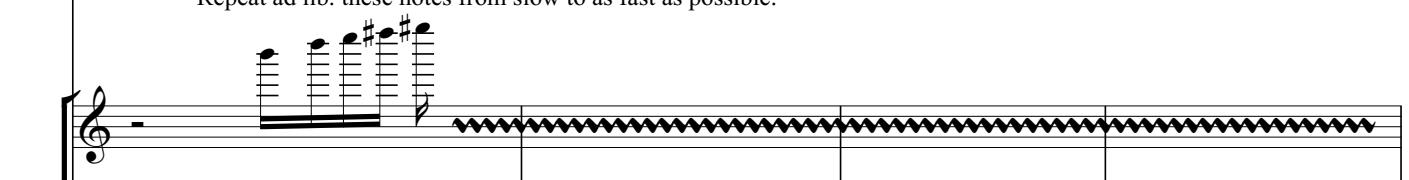
151 rit.

Vln. 

FX 
 throw the stones into the water

Vc. 

Repeat ad lib. these notes from slow to as fast as possible.

Pno. 
 mp 

Red. 

155

Vln.

Vc.

Pno.

FX

throw the stones into the water

==

158

Vln.

Vc.

Pno.

FX

Repeat until fading away

II

Violin $\text{♩} = 90$

Violoncello

Piano

pizz. 3 *pizz.* 3 f *sff* 6 3 *ff* *ped.* *ppp*



Vln.

Vc.

Pno.

3 *mf* *pp* *ff* *ppp*

arco
ppp f *pp* f

mp *ppp* *ped.* mp

5

Vln. *ff* *ppp*

Vc. *pp* *f* *p* *f* *fp*

Pno.

ppp *mf ppp* *mp ppp*

Qed.

7

Vln. *f pp f* *ppp* *mp p* *mp p* *fp*

espress.

Vc. *f p mp* *mf* *pizz.* *arco* *pizz.*

p *f p f p*

Pno. *mp ppp* *mp ppp*

Qed. *Qed.*

9

Vln. *f ppp* *f p f* *p* *pp*

arco *espress.*

Vc. *p f p f p f*

Pno. *mf ppp* *ppp* *mp ppp*

Qed. *Qed.*

11

Vln. *f pp* *3 mp* *pp* *ppp* *p*

Vc. *pp f*

Pno.

mp *ppp* *ppp* *mp*

Qed. *Qed.*

13

Vln. *pp*

Vc. *p* *mf pp mf*

Pno.

ppp *mp ppp* *ppp* *mp*

Qed. *Qed.*

15

Vln. *pizz.* *ppp* *arco f*

Vc. *p* *mf* *p f*

Pno. *ppp* *mp ppp* *mp*

Qed. *Qed.*

17

Vln. battuto pizz. arco battuto
mf pp f mp

Vc. *p f p mf*

Pno. L.H. v.
ppp mp ppp
Qed. *Qed.*

19

Vln. pizz. arco
p ppp f

Vc. *mp f p mp p*

Pno. R.H. > L.H. v.
mp ppp p ppp
Qed. *Qed.*

21

Vln. arco pizz.
pp f p mf

Vc. pizz. arco pizz. arco
mp pp f mf p

Pno. *mp* *mp*

23 arco
Vln. *p* — *mp* — *p* — *mp* — *p* — *pp* — *mp*

Vc. > — > — > — > — > — > — *mf*

Pno. — — — — — — — —

Vln. *#ppp* — *mp* *ppp* — *mp* *ppp*

= = *Ped.* — *Ped.* —

25 p — *mf* — *p* — *mp* — *mf*

Vc. > — > — > — > — > — *f*

Pno. — — — — — — — —

Vln. *b* — *mp* *ppp*

= = *Ped.* — *Ped.* —

27 *p* — *f* — *p* — *ff*

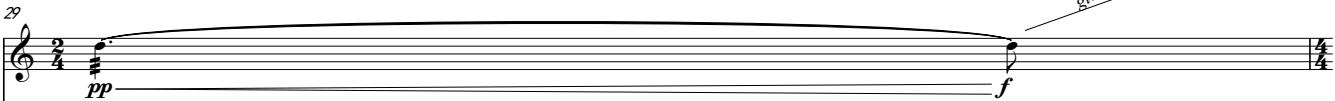
Vc. > — > — > — > — > — *ff*

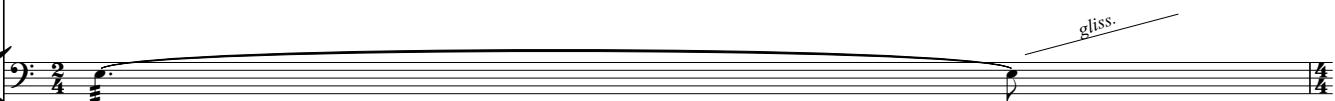
Pno. — — — — — — — —

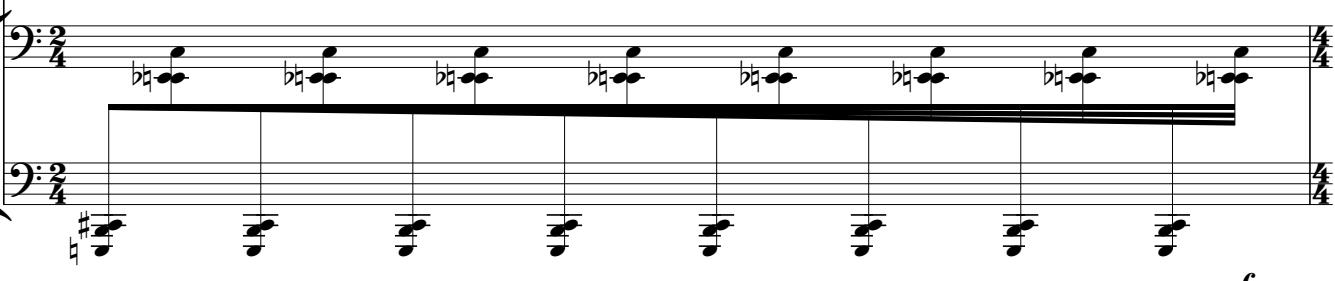
Vln. *v.* — *v.* — *v.* — *mf*

= = *Ped.* — *Ped.* —

29

Vln. 

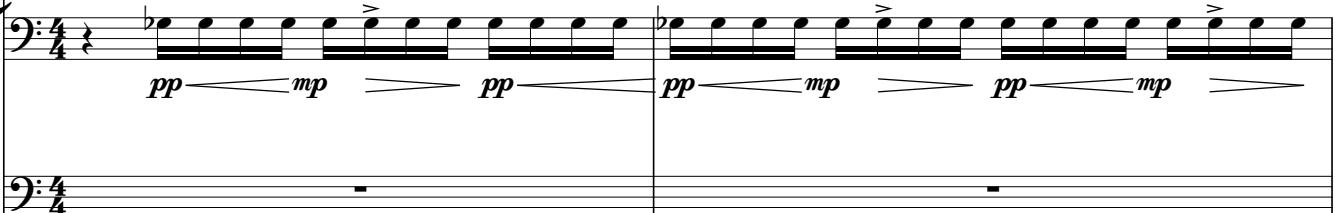
Vc. 

Pno. 

==

30 $\text{♩} = 100$

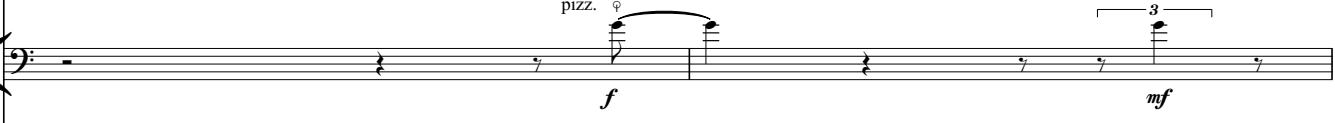
Vln. 

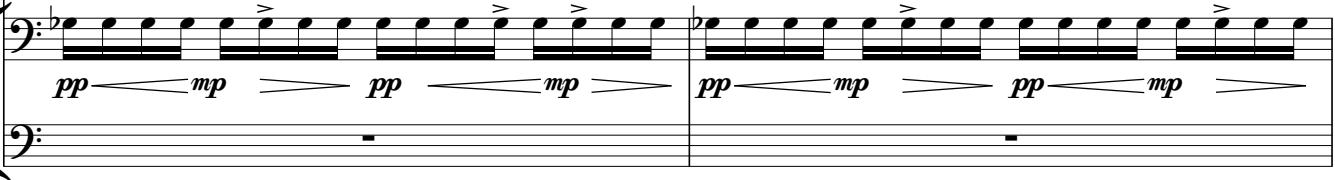
Pno. 

==

32

Vln. 

Vc. 

Pno. 

==

34

Vln.

Vc. ♯ *mf* 3 *f* *mf*

Pno. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

36

Vln. - *mf*

Vc. 3 *mf*

Pno. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

38

Vln. 3 *espress.* *ppp*

Vc. 3 *mf*

Pno. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

40

Vln. *mp* *mf* *f* *fp*

Vc. *3* *3*

Pno. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

=

42

Vln. *fp* *mp* *pp* *mf* *3*

Vc. *3*

Pno. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf*

=

44

Vln. *3* *espress.* *pp*

Vc. *3* *mf*

Pno. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *mf*

46

Vln. *mf*

Vc. *3*

Pno. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

48

Vln. *fp* *pp* *mf*

Vc. *arco* *espress.* *p* *f* *p*

Pno. *as fast as possible* *8va* *mf* *5* *ped.* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

50

Vln. *3*

Vc. *fp* *mf* *fp*

Pno. *as fast as possible* *mf* *5* *ped.* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

52

Vln. arco *mp* *pp*

Vc. *pizz.* *espress.* *f*

Pno. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

54

Vln. *mp*

Vc. *3*

Pno. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

56

Vln. *pp* *mf*

Vc. *mp* *mf*

Pno. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

58

Vln. 

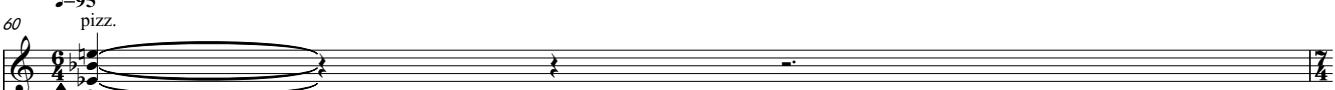
Vc. 

Vc. 

Pno. 

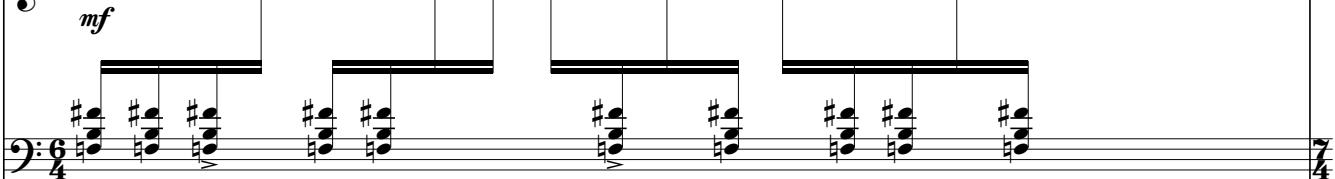
\equiv

60 $\text{♩} = 95$

Vln. 

Vc. 

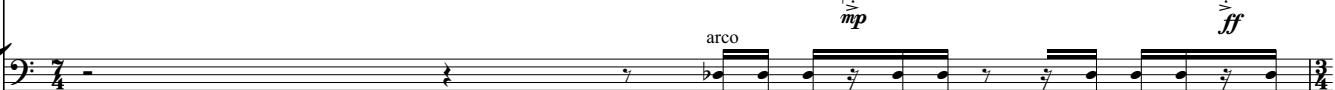
Vc. 

Pno. 

\equiv

61

Vln. 

Vc. 

Pno. 

62

Vln. pizz.

Vc. pizz.

Pno. *mf*

p *ff*

64

Vln. arco *mp*

Vc. arco *mp*

Pno. *p*

65

Vln.

Vc.

Pno.

66

Vln. Vc. Pno.

This musical score page contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vc.), and the bottom for the Piano (Pno.). The key signature changes from G major (two sharps) to F# major (one sharp) at the beginning of measure 67. Measure 66 consists of six eighth-note chords for the piano. Measures 67 and 68 begin with eighth-note chords for the piano, followed by eighth-note patterns for the violin and cello. Measure 68 concludes with a dynamic of **f**.

68

Vln. Vc. Pno.

This musical score page contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vc.), and the bottom for the Piano (Pno.). The key signature changes from F# major (one sharp) to E major (no sharps or flats) at the beginning of measure 69. Measures 68 and 69 feature eighth-note patterns for the violin and cello, with the piano providing harmonic support. Measure 69 includes dynamics **mp** and **pizz.**

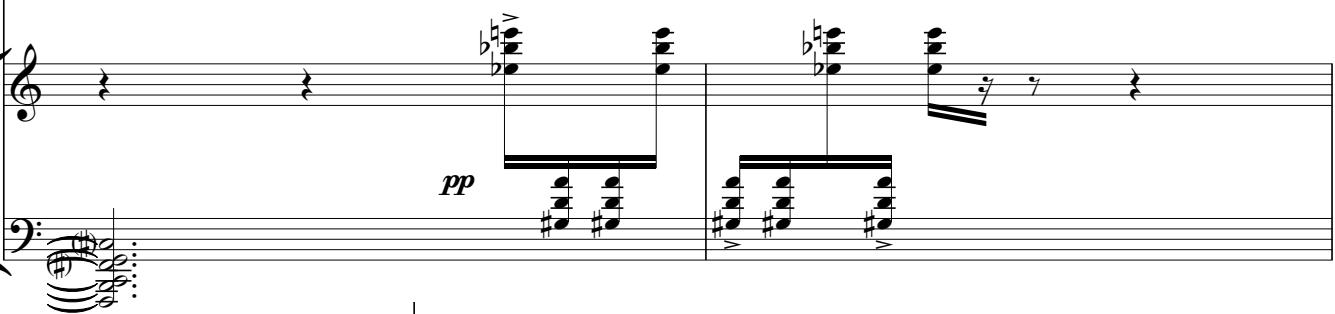
70

Vln. Vc. Pno.

This musical score page contains three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vc.), and the bottom for the Piano (Pno.). The key signature changes from E major (no sharps or flats) to D major (one sharp). Measures 70 and 71 show eighth-note patterns for the violin and cello, with the piano providing harmonic support. Measure 71 concludes with a dynamic of **f** and the instruction **Reed.**

72

Vln. 

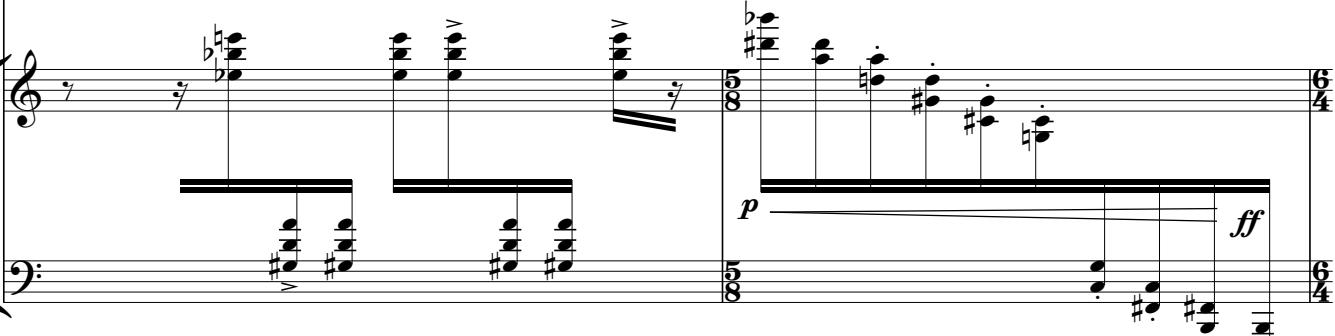
Pno. 

==

74

Vln. 

Vc. 

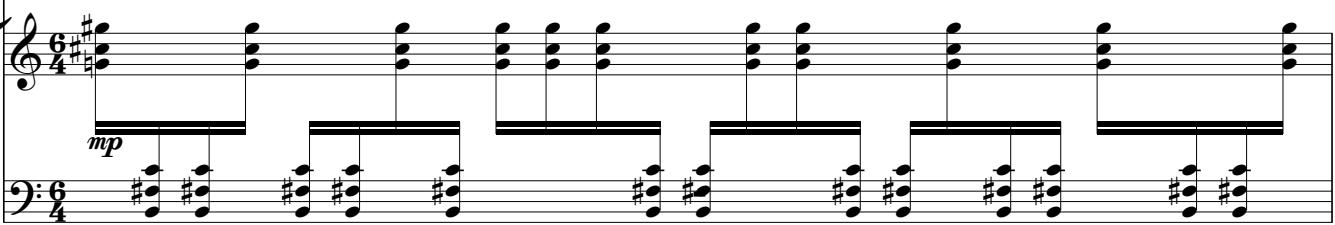
Pno. 

==

76

Vln. 

Vc. 

Pno. 

77

Vln.

Vc.

Pno.

=

78

Vln.

Vc.

Pno.

=

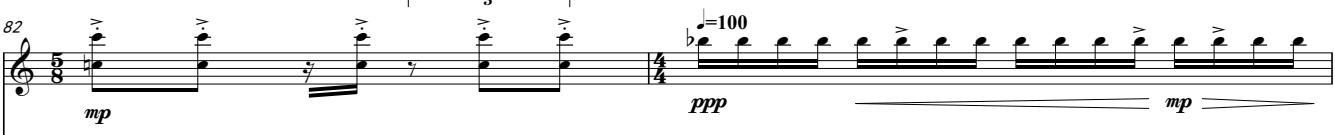
80

Vln.

Vc.

Pno.

82

Vln. 

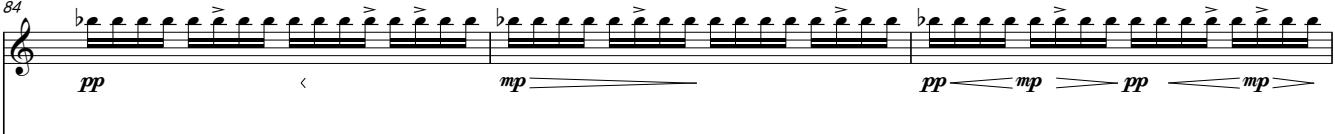
Vc. 

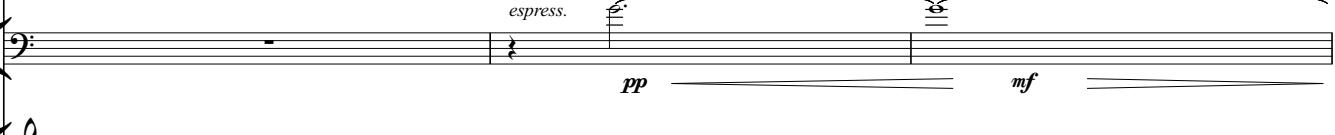
Pno. 



=

84

Vln. 

Vc. 

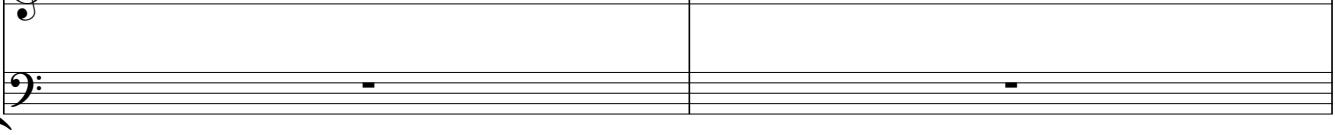
Pno. 

=

87

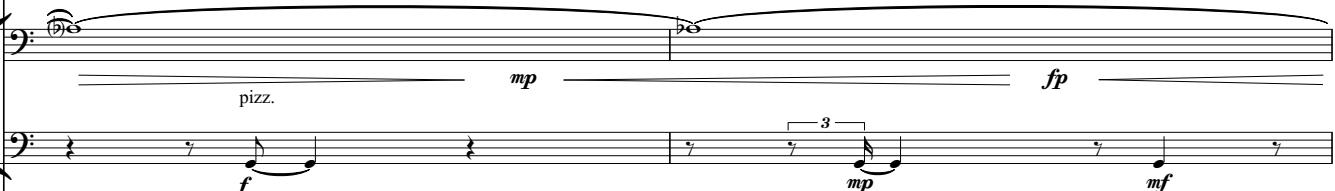
Vln. 

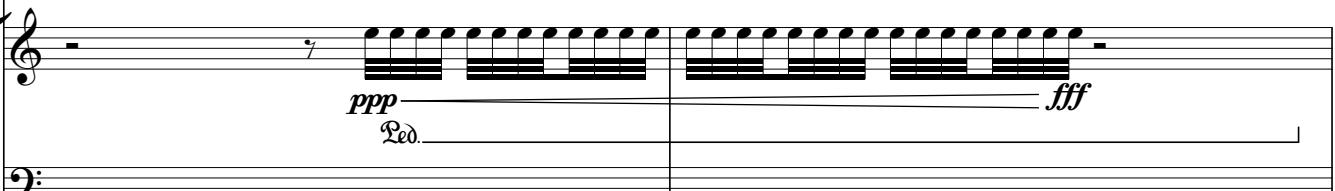
Vc. 

Pno. 

89

Vln. 

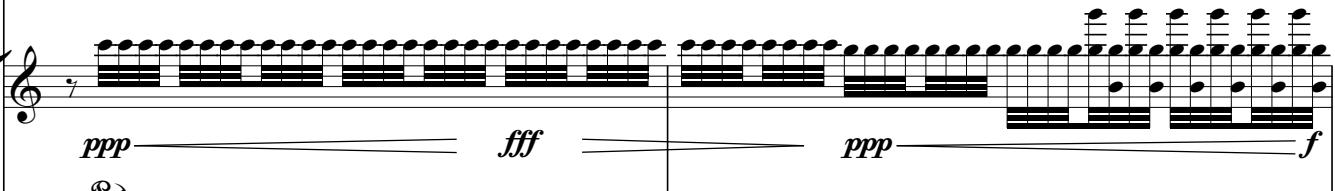
Vc. 

Pno. 

91

Vln. 

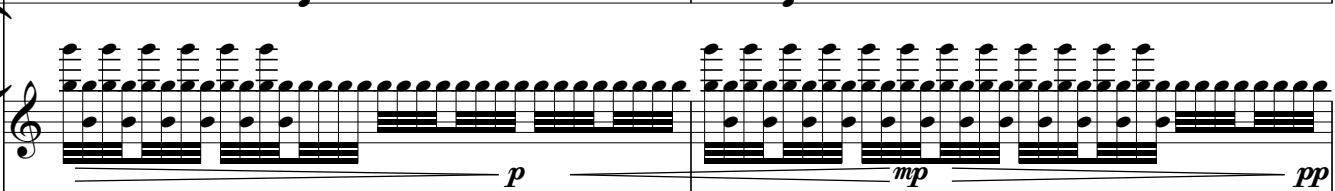
Vc. 

Pno. 

93

Vln. 

Vc. 

Pno. 

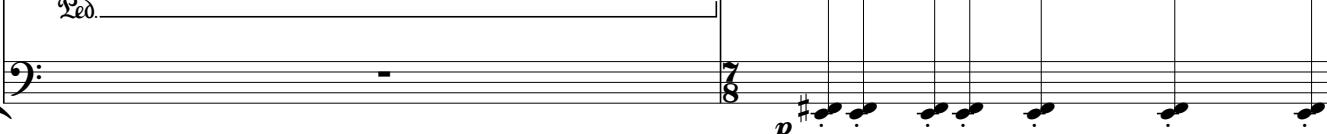
95

Vln. 

Vc. 

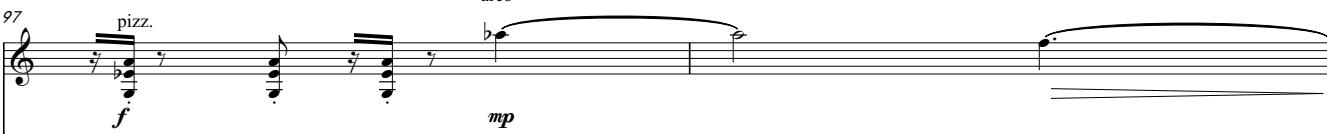
Pno. 

Reed.

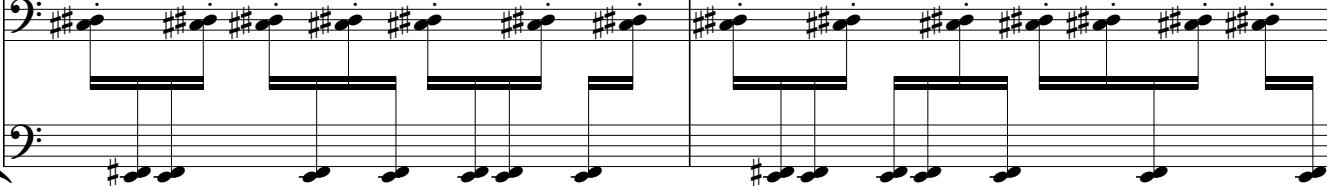




97

Vln. 

Vc. 

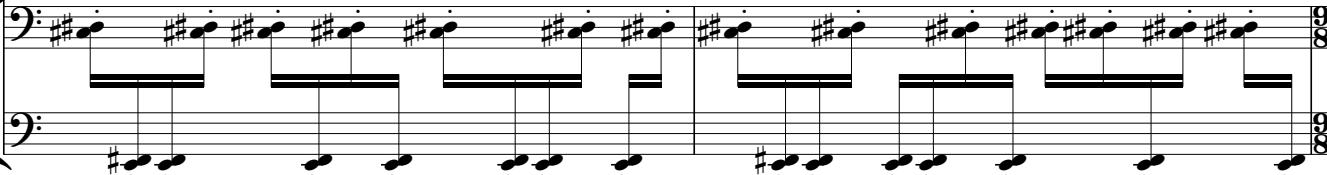
Pno. 



99

Vln. 

Vc. 

Pno. 

101

Vln. $\text{G}^{\#}$ mp mf f

Vc. $\text{Bass} \text{ 8}$ mp mf f mp f

Pno. $\text{Bass} \text{ 8}$ p f Ped.

103

Vln. $\text{G}^{\#}$ $-$ $-$

Vc. $\text{Bass} \text{ 8}$ ff ff

Pno. $\text{Bass} \text{ 8}$ pp

105

Vln. $\text{G}^{\#}$ pp mf ppp p

Vc. $\text{Bass} \text{ 8}$ f pp mf f *espress.* $b\ddot{e}$

Pno. $\text{Bass} \text{ 8}$ f p Ped. Ped.

107

Vln. *mp* *pp* *p* *mf*

Vc.

Pno.

109

Vln. *mp*

Vc.

Pno. *pp*

111

Vln. *f* *p* *f*

Vc. *f* *p* *f*

Pno. *p* *f*

113 pizz.

Vln. arco

Vc. pizz.

Pno.

115 arco

Vln. mp

Vc. arco mf

p

Pno.

117

Vln.

Vc. mf

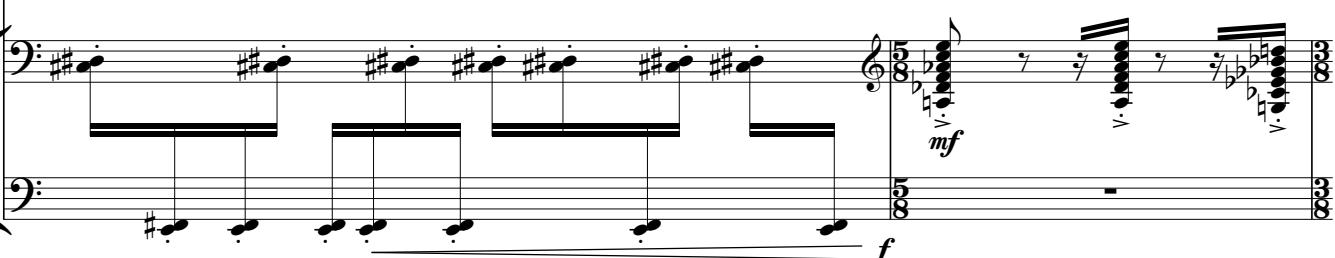
p

Pno.

119

Vln. 

Vc. 

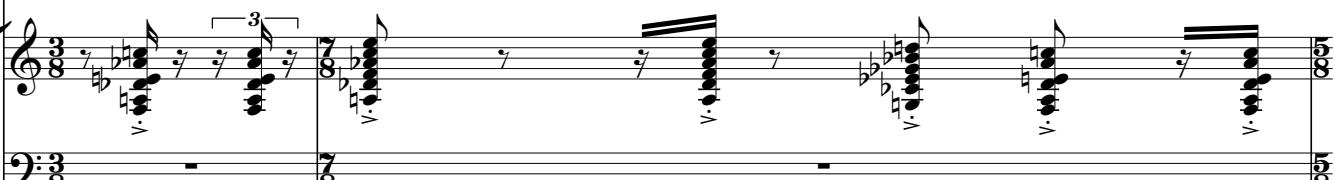
Pno. 

==

121

Vln. 

Vc. 

Pno. 

==

123

Vln. 

Vc. 

Pno. 

125

Vln.

Vc.

Pno.

127

Vln.

Vc.

Pno.

129

Vln.

Vc.

Pno.

131

Vln. 

Vc.

Pno.

133

Vln. 

Vc.

Pno.

135

Vln. 

Vc.

Pno.

137

Vln.

Vc. arco

Pno.



139

Vln.

Vc.

Pno.

Hit bottom of the Piano

Shadow

for orchestra

Composed in November 2014, this piece was informed and inspired by the music of a number of 20th century composers. One could say it was written ‘in the shadow’ of these great composers. Approaches to sonority and form were influenced by the works of Witold Lutoslawski, Bela Bartok and John Adams. Reading the unpublished PhD thesis *A Study Of Toru Takemitsu’s Harmonic Techniques* by Wang Zho (Shanghai Conservatory of Music, 2008) stimulated new thoughts during the planning of the harmonic language for this piece.

Takemitsu inherited the numerous creative compositional techniques of the 20th century, especially being influenced by the musical perceptions and compositional techniques of Claude Debussy, Olivier Messiaen and John Cage. Added to that, Takemitsu seemed to blend the aesthetic consciousness of his oriental origins into his music. These two aspects are exactly the central themes I wanted to address in *Journey*. In my own way I have tried to explore and discover commonalities of musical language between the conventional and contemporary, between Eastern and Western, in order to discover the musical personality of the composer himself.

In terms of pitch organisation, the main compositional technique applied was the use of a unifying short series of notes throughout. The combination of three notes is the smallest viable unit for a musical pitch series. The three note series [0,1,6] was used as the permeating thematic material of this work. As it happens, this three notes series is also characteristic of some of the Takemitsu's work, for example in his *Winter* for orchestra. The series contains the intervals of a minor second and perfect fourth. Other composers who have used similar three notes series motivically in their works include György Ligeti, Pierre Boulez and Anton Webern. That suggested to me that it should be possible to use the motive to compose in any

style.

To provide extensions of sonority, three permutations of the motive were developed. These were intended to generate increasing internal tension. In order they are: [0,2,6], [0,1,6], [0,1,7], [0,2,8]. These three note series are the main musical material in this work.

Shadow bar 8

Shadow bar 10

Shadow bars 33-34

To provide additional colour, a four note series was also used. The four note series consists of two pairs of perfect fifth intervals, where the relationship between them is a major or minor second. For example C–G/C#–G. This type of series adds

some oriental colour to sonority.

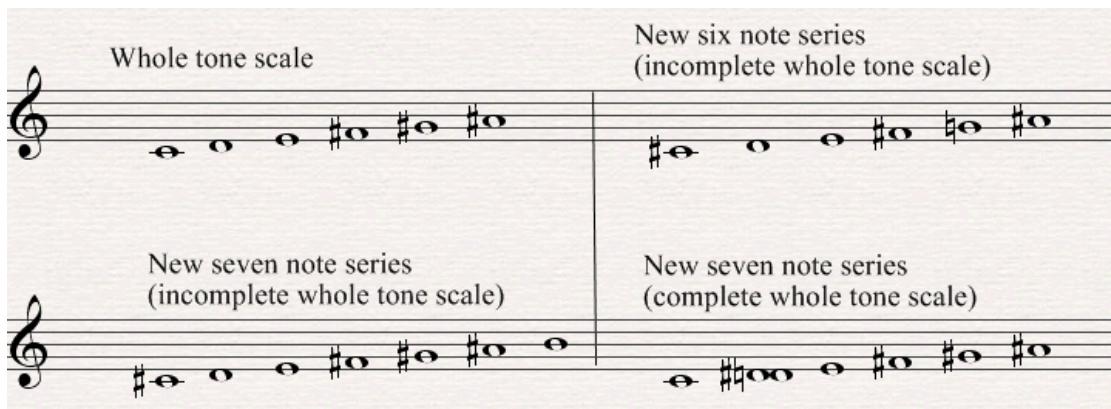


Shadow bars 42-47

In approaching the construction of harmony, I treated the vertical element fairly freely, adding extraneous notes to chords intuitively to create ‘mutant’ chords. Triads become mutants when one or more notes of the triad are split into two. So the mutant additions to three notes of triad will normally be added minor seconds. This produces a characteristic type of chord in the work. These triads with added mutant notes can produce quite dissonant harmonies. I noticed that similar kinds of sounds had previously been used by some famous composers in the early twentieth century, such as Debussy, Ravel, Bartok, but in different contexts.

So in summary: Horizontally, the note series was at the core of melodic development in this piece. Vertically, the same note series set up the semi-triadic structure of the harmonic language.

Added to these core structural elements, a six note group of pitches also is introduced from time to time. The six note pattern is familiar as the whole tone scale. These six notes are equivalent major second relationship. In this work the composer applied incomplete whole tone scale, omitting one or two notes from the six notes of the scale and adding in their place two mutants instead, which in order to increase the density of harmony and lessen the clichéd whole tone scale sonority.



This method was also applied to other scales and note series in this work, for example to the pentatonic scale, and to the so-called ‘oriental scale’.

As the composition progressed, I became increasingly interested in these extraneous notes. I remembered having read once that Messiaen was supposed to have said something along the lines of mutant notes having invasive and supplemental functions. That idea turned out to be coincident with what I found I wanted pursue in this work. Overall the aim was to use mutant notes to combine and blend with the more conventional sounds and so reveal some new musical sonorities.

Recording note

The first movement and the second movement were produced and mixed by composer using East West Symphonic Orchestra sound samples.

Xu Tang

Shadow

for orchestra

Instrumentation

Piccolo

2 Flutes (Flute 2 doubling Piccolo)

2 Oboes (Oboe 2 doubling Cor Anglais)

2 Clarinets in B♭ (Clarinet 2 doubling Bass Clarinet in B♭)

2 Bassoons

4 Horns in F

2 Trumpets in C

Tenor Trombone

2 Bass Trombones

Tuba

Timpani (4 drums)

Percussion 1 Tam-tam, Snare drum, Triangle, Xylophone

Percussion 2 Bass Drum, Crotales

Strings

Transposed score

Duration: Movement I approximately 12', movement II approximately 7'

Shadow
Movement I

Xu Tang

Lento $\text{♩}=65$

Flute 1, 2

Oboe 1, 2

Clarinet in B♭ 1, 2

Bassoon 1, 2

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C 1, 2

Tenor Trombone

Bass Trombone 1, 2

Tuba

Timpani

Tam - tam

Bass drum

Snare drum

Crotales

Violin I

Violin II

Viola

Violoncello

pizz.

Double Bass

$\text{♩}=65$

pp

pp

pp

pp

pp

pp

pp

ppp

cresc.

7

Bsn. 1. *ppp* — *f*

Hn. 1. *ppp* — *f*

Hn. 3. *ppp* — *f*

C Tpt. solo
con sord. *mp*

Tbn. 1. *ppp* — *f* *mf* > *p*

B. Tbn. *ppp* — *f* *mf* > *p*

Tba. *ppp* — *f*

Tim. *tr* *tr*
ppp — *ff*

Sn-d. *tr* *tr*
ppp — *f*

Cro. bowed
ppp — *f*

Vln. I mute *pp* — *pppp*

Vln. II mute *pp* — *pppp*

Vla. *ppp* — *f*

Vc. *f*
arco

Db. *f*

10

Picc. - - - - - *ppp* - - - - - 5

Fl. - - - - - *pppp* - - - - - 5

C Tpt. - - - - - *p* - - - - -

B. Tbn. - - - - - *pp* - - - - -

Tba. - - - - - *ppp* - - - - -

Timp. *tr*³ *ppp* < *f* - - - - - *pp* - - - - -

Sn-d. *tr*³ *ppp* < *f* - - - - - *pp* - - - - - Tam-tam - - - - - Snare drum - - - - -

Cro. *tr*³ *ppp* < *f* - - - - - *pp* - - - - - Bass drum - - - - - Crotales - - - - -

Vln. I - - - - - disappearing ... - - - - -

Vln. II - - - - - disappearing ... - - - - -

Vc. - - - - - mute - - - - - *ppp* - - - - -

Db. - - - - - *pizz.* - - - - - *pp* - - - - -

disappearing ...

Picc. *pppp*

Fl. *pppp*

B. Cl.

Bsn. *mp* *pp*

C Tpt. solo ad lib. *con sord.* *f* *p*

B. Tbn. *mp* *pp*

Tba. *mf* *pp*

Vln. I

Vln. II

Vla. *p* *pp*

Vc. *mp* *pp*

Db. *mf* *pp*

This musical score page contains ten staves of music for various instruments. The top section includes Picc., Flute, Bassoon, Trombone, Bass Trombone, C Trumpet, Trombone, Double Bass, Violin I, Violin II, Viola, Cello, and Double Bass. The score is divided into two measures by a vertical bar line. In the first measure, the Picc., Flute, and Bassoon play eighth-note patterns with slurs, while the Bassoon has dynamic markings *pppp*. The Trombone, Bass Trombone, and Double Bass provide harmonic support with sustained notes. The C Trumpet and Trombone play eighth-note patterns with slurs, with the Trombone having dynamic markings *mp* and *pp*. The Double Bass plays eighth-note patterns with slurs, with dynamic markings *mf* and *pp*. The second measure begins with a dynamic marking "disappearing ..." above the Picc. and Flute staves. The Trombone and Bass Trombone continue their eighth-note patterns with slurs, with the Trombone having dynamic markings *mp* and *pp*. The Double Bass continues its eighth-note patterns with slurs, with dynamic markings *mf* and *pp*. The Cello and Double Bass also play eighth-note patterns with slurs, with the Double Bass having dynamic markings *mf* and *pp*. The overall style is characterized by sustained notes and rhythmic patterns with slurs, set against a background of harmonic support from the brass and bass instruments.

35

B. Cl. *ppp*

Bsn.

C Tpt. *mf* ——————³ —————— *f* —————— *fp* —————— *f* —————— *p* ——————

B. Tbn.

Tba. $\text{G}^{\#}$

Vln. I

Vln. II

Vla.

Vc.

D. Db.

36

C Tpt. *f* —————— *fp* —————— *f* —————— *p* ——————

Tim. *tr*³ —————— *tr*³ ——————

Sn-d. *tr*³ ——————

Cro. *tr*³ —————— *tr*³ ——————

Vln. I *disappearing ...*

Vln. II *disappearing ...*

Vla.

Vc.

D. Db. *f*

42

Cl. *pp* *mp* *pp* *pp* *mp* *pp*
 B. Cl. *pp* *mp* *pp* *pp* *mp* *pp*
 Tbn. - - - - - *pp*
 B. Tbn. - - - - - *p* *mf* *p* *p* *mp*
 Tba. - - - - - *p* *mf* *p* *p* *mf* *p* *p* *mp*
 Timp. (tr) - - - - -
 Vla. - - - - - *mp*
 Vc. - - - - - *mf* *f* *p* *mf* *f* *p* *mf* *f*
 Db. *3* - - - - - *3* *3* - - - - - *3* *6*

Cl. *mf* *pp* *pp* *pp* *mp*
 B. Cl. *mf* *pp* *pp* *pp* *mp*
 Bsn. 1. *pp* *mp* *p*
 Tbn. *mf* *pp* - - - - -
 B. Tbn. *p* *mp* *p*
 Tba. *p* *mp* - - - - -
 Timp. (tr) - - - - -
 Vla. - - - - - *f* *mp*
 Vc. - - - - - *mf* *f* *mp* *p*
 Db. *3* - - - - - *3* *3* - - - - - *3* *3*

51

Cl. B. Cl. Bsn.

Hn. Hn. B. Tbn.

Tim. Vla. Vc. Db.

1.

(tr)

61

Picc. - - - - - *mp* ————— *ppp* *p* ————— *ppp*

Fl. - - - - - *mp* ————— *ppp* *p* ————— *ppp*

C. A. - - - - - *mp* ————— *ppp* *p* ————— *ppp*

Cl. *p* ————— *mp* < *mf* ————— *p* ————— *pp* *mp* ————— *ppp* *p* ————— *ppp*

B. Cl. *p* ————— *mp* < *mf* ————— *p* ————— *pp*

Bsn. - - - - - *espress. solo* *p* ————— *mf* ————— *mp* *3*

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

Hn. *pp* ————— *mp* ————— *pp* *2.* *pp* ————— *mp* ————— *pp* *4.*

Timp. *(tr)* - - - - - *p* ————— *mp* ————— *mf* ————— *f* ————— *ppp*

Cro. - - - - - *Crotales* hit *pp* pizz. *pp* pizz.

Vln. I - - - - - *pp* *pizz.* *#* *#*

Vln. II - - - - - *pp*

Vla. *p* ————— *ff* ————— *ppp*

Vc. *ff* ————— *ppp*

Db. *ff* ————— *ppp*

72

B. Cl.

Bsn.

Hn.

Hn.

Cro.

Vln. I

Vln. II

Vla.

Vc.

Db.

84

Ob. a2. $p \longleftarrow mf > p$ $p \longleftarrow mf \longrightarrow p$ $p \longleftarrow mf$

B. Cl. $p \longleftarrow mf > p$ $p \longleftarrow mf \longrightarrow p$ $p \longleftarrow mf$

Bsn. a2. $p \longleftarrow mf > p$ $p \longleftarrow mf \longrightarrow p$ $p \longleftarrow mf$

Hn. $pp \longleftarrow mp \longrightarrow pp$

Hn. $mp > pp \longleftarrow mp \longrightarrow pp$

Tbn. p p

Vln. I arco $p \longleftarrow f$ arco mp

Vln. II mf p mf p

Vla. mf f mf p mf p

Vc. mf f mf p mf p

Db. mf f mf p mf p

Detailed description: This musical score page contains five systems of musical notation. The first system (measures 1-4) features woodwind instruments (Oboe, Bassoon, Clarinet, Trombone) and includes dynamic markings such as $p \longleftarrow mf > p$, $p \longleftarrow mf \longrightarrow p$, and $p \longleftarrow mf$. The second system (measures 5-8) features horns (Horn 1, Horn 2) with markings like $pp \longleftarrow mp \longrightarrow pp$ and $mp > pp \longleftarrow mp \longrightarrow pp$. The third system (measures 9-12) features a bassoon (Trombone). The fourth system (measures 13-16) features strings (Violin I, Violin II, Viola, Cello, Double Bass) with dynamic markings including p , mf , f , and mp . The vocal parts (a2.) are indicated by 'a2.' above the vocal entries.

97

Ob. - *pp* — *mp* — *pp*

B. Cl. - *pp* — *mp* — *pp*

Bsn. - *pp* — *mp* — *pp*

Hn. - *pp* — *mp* — *pp*

Hn. - *pp* — *mp* — *pp*

Vln. I - *f* — *mp* — *f* — *p* — *mp* — *p* — *mf* — *p*

Vln. II - *mf* — *p* — *mf* — *mp* — *p* — *mf* — *f* — *p* — *mp* — *p*

Vla. - *mf* — *p* — *mf* — *p* — *mp* — *mf* — *f* — *p* — *mp* — *p*

Vc. - *mf* — *p* — *mf* — *p* — *mp* — *mf* — *f* — *p* — *mp* — *p*

D. b. - *mf* — *p* — *mf* — *p* — *mp* — *mf* — *f* — *p* — *mp* — *p*

110

Picc. - *pp* — *pppp*

Fl. - *pppp*

Cl. - *ppp* — *9*

Vln. I - *mf* — *f* — *pppp*

Vln. II - *f* — *pp* — *ppp*

Vla. - *f* — *pp* — *ppp*

Vc. - *f* — *pp* — *ppp*

D. b. - *f* — *pp* — *ppp*

119

Fl.

Ob.

Cl.

Tbn.

Vln. I

Vla.

Vc.

Db.

=

124

Fl.

Ob.

C. A.

Cl.

Tbn.

Vla.

Vc.

Db.

129

Fl.

Ob.

C. A.

Cl.

Tbn.

Vla.

Vc.

Db.

=

133

Fl.

Ob.

C. A.

Cl.

Tbn.

Vla.

Vc.

Db.

137

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Vla.

Vc.

Db.

ff
9

pp
mf
mp

mp
f > mp
pp
mf
a2.
p
pp

1.
mp

a2.
mf
mp

a2.
mf
mp

1.
ppp
p
mf

1.

ppp

1.

ppp

1.

ppp

mf
mp

mf
mp

mf
mp

mf
mp

mf
mp

mf
mp

161

Picc. *mp > pp* — *mp — pp* *pp* — *mp > pp* *pp* — *mp > pp*

Fl. *mp > pp* — *mp — pp* *pp* — *mp > pp* *pp* — *mp > pp*

Ob. *mf* — *p — mp* *p* — *pp — p*

C. A.

Cl. 1. *pp < mp — pp* *pp < mp > pp* *pp — mp > pp* *pp — mp — pp*

B. Cl.

Bsn. 1. *pp < mp — pp* *pp < mp > pp* *pp — mp — pp* *pp — mp — pp*

Hn. 1. *pp — mp > pp* *pp — mp > pp* *mp p*

Hn. 3. *pp — mp > pp* *pp — mp > pp* *ppp — mp — pp* *p*

C Tpt. *pp* *pp* *pp* *pp* *pp* *mf*

senza sord.

Tbn. a2. *pp* *pp*

B. Tbn. *pp* *pp*

Vln. I *pp — mp — pp* *pp — mp — pp*

Vln. II *pp* *pp — mp — pp* *pp* *pp — mp — pp*

Vla. *mf* — *pp*

Vc. *mf* — *pp*

Db. *mf* — *pp*

175

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Hn. Hn. Tbn. B. Tbn. Tba. Timp. Vln. I Vln. II Vla. Vc. Db.

accel.

175

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Hn. Hn. Tbn. B. Tbn. Tba. Timp. Vln. I Vln. II Vla. Vc. Db.

accel.

188 -

Picc. *p*

Fl. *p*

Ob. *p* *f* *p*

Cl. *p* *f* *p*

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

Bsn. *p* *f* *a2.* *p* *p* *f* *f*

Hn. *f* *p* *f* *p* *f* *mp* *mf* *f* *pp*

Hn. *f* *p* *f* *p* *f* *p* *f* *pp*³

C Tpt. *p* *a2.* *f* *p* *f* *f* *mp* *f* *pp*

Tbn. *p* *f* *p* *f* *p* *f* *mp* *mf* *f* *pp*³

B. Tbn. *p* *f* *p* *mp* *f* *mp* *mf* *f* *pp*³

Tba. *p* *f* *p* *f* *p* *f* *mp* *mf* *f* *pp*

Tim. *(tr)* *mp* *ppp* *mp* *ppp* *mp* *f* *ff* *pp*

Vln. I rit. *f* *ppp* *f*

Vln. II

Vla. *f* *mf* *f*

Vcl. *f* *mf* *f*

D. B. *f* *mf* *f*

200

Picc. *fp* *f* *fp* *fp* *fp* *f*

Fl. *fp* *f* *fp* *fp* *fp* *f*

Ob. *fp* *f* *fp* *fp* *fp* *pp*

Cl. *fp* *f* *fp* *fp* *f* *pp*

B. Cl. *f* *pp*

Bsn. *fp* *f* *fp* *fp* *f* *pp*

Hn. *fp* *fp* *fp* *f*

Hn. *fp* *fp* *fp* *f*

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

Tbn. *fp* *mf* *fp* *fp* *f*

B. Tbn. *fp* *mf* *fp* *fp* *f*

Tba. *fp* *mf* *fp* *fp* *f*

Timp. *tr* *tr* *p* *fp* *ff*

Crotales bowed *p* *f*

Tam-tam bowed *p* *f*

Vln. I *fp* *fp* *fp* *f*

Vln. II *fp* *fp* *fp* *f*

Vla. *fp* *mf* *fp* *f*

Vc. *fp* *mf* *fp* *f*

Db. *fp* *mf* *fp* *f pp*

210

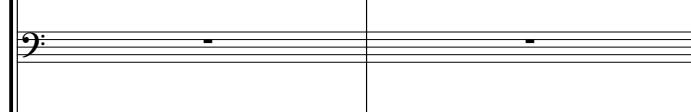
accel.

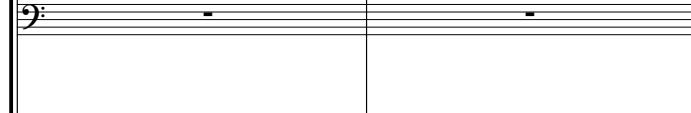
Cl.  *ppp*

B. Cl.  *ppp*

Bsn.  *ppp*

Hn.  *mf*

Hn.  *mf*

Tbn.  *mf*

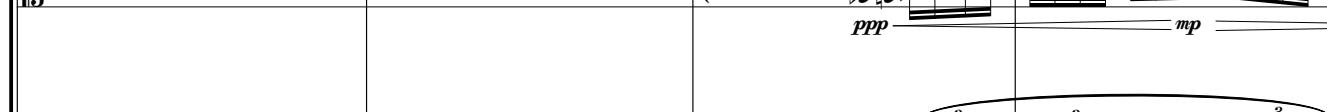
B. Tbn.  *mf*

Tba.  *mf*

rit.

Vln. I  *unis.* *fff* *ppp*

Vln. II  *unis.* *ppp* *mf*

Vla.  *ppp* *mp*

Vc.  *ppp* *3* *mp*

Db.  *mf*

214

Picc. *fp* — *fp* — *ff*

Fl. *fp* — *fp* — *ff*

Ob. *fp* — *fp* — *ff*

Cl. *fp* — *fp* — *ff*

B. Cl. *p* — *mp*

Bsn. *fp* — *fp* — *ff*

Hn. *fp* — *fp* — *ff*

Hn. *fp* — *fp* — *ff*

C Tpt. *fp* — *fp* — *ff*

Tbn. *fp* — *fp* — *ff*

B. Tbn. *fp* — *fp* — *ff*

Tba. *fp* — *fp* — *ff*

Tim. *f* — *ff*

Cro. bowed *p* — *f*

Tam-tam bowed

Vln. I div. *fp* — *ff*

Vln. II *ppp* div. *fp* — *ff*

Vla. *ppp* *fp* — *ff*

Vc. *ppp* *fp* — *ff*

Db. *f* *fp* — *ff*

tr — *tr*

bowed

div. *p* — *f*

unis. *p* — *unis.*

mf

220

disappearing ...

Picc. *ppp*

Fl. *ppp*

B. Cl. *mf*

Bsn.

B. Tbn.

Tba.

Timp. *(tr)*

Vln. I *pppp*

Vln. II *pppp*

Vla. *p*

Vc.

Db.

disappearing ...

mp *pp*

3

mp *pp*

3

mp *pp*

mf

222 rit.

Picc. *p*
Fl. *ppp*
Cl. *p*
B. Cl. *pp*
Bsn. *pp* < *mp* > *pp*

Hn. *pp* < *mp* >
Hn. *pp* < *mp* >
B. Tbn. *pp*
Tba. *pp*

Cro. rit. *Cortales bowed* *p*
Tri. *Triangle* *p*

Vln. I *disappearing* *ppp*
Vln. II *disappearing* *ppp*
Vla.
Vc.
Db. *p*

227

Picc. *ppp* *p* *ppp* *pp* *mp* *pp* *pp* *p* *pp*

Fl. *ppp* *p* *ppp* *pp* *mp* *pp* *pp* *p* *pp*

Ob. - *pp* *p* *pp* *pp*

Cl. *mp* *pp* *pp* *mp* *pp*

B. Cl. *mp* *pp* *pp* *mp* *pp*

Bsn. *pp* *mp* *pp* *pp* *p* *pp* *pp* *p* *pp*

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

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

C. Tpt. - *pp* *mp* *p*

Tbn. *pp* *mp* *pp* *pp* *mp* *pp*

B. Tbn. - *pp* *mp* *p* *pp* *mp* *pp*

Tba. *ppp* *pp* *mp* *pp*

Cro. -

Tri. -

Vln. I - *p*

Vln. II - *p*

Vla. -

Vcl. -

Vcl. -

Db. -

238

Ob.

Bsn.

Hn. *disappearing*

Hn. *disappearing*

Tbn.

Tba.

Cro.

Tri.

Vln. I

Vln. II

Vla.

Vc. *disappearing*

Db. *disappearing*

Movement II

Allegro moderato

♩=110

Flute 1, 2

Oboe 1, 2

Clarinet in B♭ **fs 2**

Bassoon 1, 2

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C 1, 2

Tenor Trombone

Bass Trombone 1, 2

Tuba

Timpani **ff** **f**

Bass drum

Xylophone

♩=110

Violin I

Violin II

Viola

Violoncello

Double Bass **f** **p**

10

a2.

Bsn. *p* *f*

Tbn. *p* *f*

B. Tbn. *f* *mp* *p* *p* *f*

Tba. *f* *mp* *p* *p* *f*

Tim. *mp* *f* *mf*

Vla. *ff* *p* *f*

Vc. *mp* *ff* *f* *ff* *p* *ff* *p*

Db. *f* *p* *p* *mf*

=

17

Bsn. *p* *f*

Tbn. *p* *f*

B. Tbn. *mp* *f*

Tba. *mp* *f*

Tim. *mp* *f*

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

Vc. *f* *mf* *f* *p* *f* *ff*

Db. *p* *p* *p* *mf*

24

Bsn. *p* *p* *mp* *p* *mf* *p*

Tbn. *a2.* *mp* *f* *fp* *f* *p*

B. Tbn. *mp* *f* *fp* *f* *p*

Tba. *mp* *f* *fp* *f* *p*

Tim. *f* *p* *f* *mp* *f*

Vln. II *f* *p* *mf* *p* *f* *p*

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

Vc. *> p* *f* *p* *mf* *f* *f* *p*

D. B. *mp*

30

Bsn. *mf* *pp* *mp* *pp*

Tbn. *f* *p* *f* *p* *mf* *p* *f* *fp* *f*

B. Tbn. *f* *p* *f* *p* *mf* *p* *f* *fp* *f*

Tba. *f* *p* *f* *p* *mf* *p* *f* *fp* *f*

Tim. *pp*

Vln. I *f* *pp* *mf* *pp*

Vln. II *f* *pp* *mf* *pp*

Vla. *f* *p* *p* *mf* *p* *mf* *pp*

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

D. B. *f*

36

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tbn.

B. Tbn.

Tba.

Tim.

Vln. I

Vln. II

Vla.

Vc.

D. B.

1. $\frac{3}{8}$ p $\text{mf} > p$

2. $\frac{3}{8}$ p mf

1. $\frac{3}{8}$ p $\text{mf} > p$

2. $\frac{3}{8}$ p mf

1. $\frac{3}{8}$ p $\text{mf} > p$

2. $\frac{3}{8}$ p mf

a2. p mf p p

1. p mp fp mf p

2. fp mf mp f

3. p mp p

4. fp mf

$fp < f$

fp f

$fp < f$

fp f

$fp < f$

fp f

f

1. f p

2. 3 mf pp

3. f pp

4. mf pp

5. pp

6. p f p f

A detailed musical score page for orchestra and piano, numbered 43. The score is organized into four systems of measures. The first system (measures 1-3) features woodwind instruments (Flute, Oboe, Clarinet) playing eighth-note patterns with dynamic markings like *p*, *mp*, *f*, and *mf*. The second system (measures 4-6) continues with similar patterns. The third system (measures 7-9) introduces bassoon and horn parts. The fourth system (measures 10-12) concludes the section. The piano part is located at the bottom of the page, providing harmonic support. Various dynamics such as *fp*, *f*, *p*, *pp*, *mf*, and *mf* are indicated throughout the score.

Fl. *p* 3 3 3 3 3 3 *f pp*

Ob. *p* 3 3 3 3 3 3 *f pp*

Cl. *p* 3 3 3 3 3 3 *f pp*

Bsn. *p* 3 3 3 3 3 3 *f pp*

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

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

C Tpt. *f* *fp* *mf* 3 *f*

C Tpt. *f* *fp* *mf* 3 *f*

Tbn. *f* *fp* *mf* 3 3 *f*

B. Tbn. *f* *fp* *mf* 3 3 *f*

Tba. *f* *fp* *mf* 3 3 *f*

Tim. *tr* *ff fp* *f ff*

Xyl. *-*

Vln. I *ff* *pizz.*

Vln. II *ff* *pizz.*

Vla. *ff* *pizz.*

Vc. *f p* *ff div.* *pizz.*

D. B. *ff* *pp*

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. 1. *pp* < *mp* 2. *pp* *p*

Hn. *mp* *p* *pp* *mp* *pp* *p* *pp* *mp*

Hn. *mp* *p* *p* *mp* *p* *mp* *p* *p*

Tbn. 1. *pp* < *mp* *pp* *p*

B. Tbn. *pp* < *mp* *pp* *mp*

Xyl. *pp*

Vln. I

Vln. II

Vla.

Vc. *pp* *p*

Db. *pp* *p*

unis.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *mp* *p* *pp*

Hn. *p* *mp* *pp* *mf*

Hn. *mp* *p* *mp* *p*

C Tpt. *pp*

C Tpt. *pp*

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

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

Tba. *pp* *mp* *p* *mf* *p* *mp*

Xyl.

Vln. I

Vln. II

Vla.

Vc.

D. B.

<img alt="A page from a musical score showing measures 64 through the end. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trombones, Bass Trombone, Double Bass, Xylophone, Violin I, Violin II, Cello, and Double Bass. The music features various dynamics like pp, p, mp, mf, and ff. Measures 64-67 show woodwind entries. Measures 68-71 show brass entries. Measures 72-75 show bassoon entries. Measures 76-79 show woodwind entries. Measures 80-83 show brass entries. Measures 84-87 show bassoon entries. Measures 88-91 show woodwind entries. Measures 92-95 show brass entries. Measures 96-99 show bassoon entries. Measures 100-103 show woodwind entries. Measures 104-107 show brass entries. Measures 108-111 show bassoon entries. Measures 112-115 show woodwind entries. Measures 116-119 show brass entries. Measures 120-123 show bassoon entries. Measures 124-127 show woodwind entries. Measures 128-131 show brass entries. Measures 132-135 show bassoon entries. Measures 136-139 show woodwind entries. Measures 140-143 show brass entries. Measures 144-147 show bassoon entries. Measures 148-151 show woodwind entries. Measures 152-155 show brass entries. Measures 156-159 show bassoon entries. Measures 160-163 show woodwind entries. Measures 164-167 show brass entries. Measures 168-171 show bassoon entries. Measures 172-175 show woodwind entries. Measures 176-179 show brass entries. Measures 180-183 show bassoon entries. Measures 184-187 show woodwind entries. Measures 188-191 show brass entries. Measures 192-195 show bassoon entries. Measures 196-199 show woodwind entries. Measures 200-203 show brass entries. Measures 204-207 show bassoon entries. Measures 208-211 show woodwind entries. Measures 212-215 show brass entries. Measures 216-219 show bassoon entries. Measures 220-223 show woodwind entries. Measures 224-227 show brass entries. Measures 228-231 show bassoon entries. Measures 232-235 show woodwind entries. Measures 236-239 show brass entries. Measures 240-243 show bassoon entries. Measures 244-247 show woodwind entries. Measures 248-251 show brass entries. Measures 252-255 show bassoon entries. Measures 256-259 show woodwind entries. Measures 260-263 show brass entries. Measures 264-267 show bassoon entries. Measures 268-271 show woodwind entries. Measures 272-275 show brass entries. Measures 276-279 show bassoon entries. Measures 280-283 show woodwind entries. Measures 284-287 show brass entries. Measures 288-291 show bassoon entries. Measures 292-295 show woodwind entries. Measures 296-299 show brass entries. Measures 300-303 show bassoon entries. Measures 304-307 show woodwind entries. Measures 308-311 show brass entries. Measures 312-315 show bassoon entries. Measures 316-319 show woodwind entries. Measures 320-323 show brass entries. Measures 324-327 show bassoon entries. Measures 328-331 show woodwind entries. Measures 332-335 show brass entries. Measures 336-339 show bassoon entries. Measures 340-343 show woodwind entries. Measures 344-347 show brass entries. Measures 348-351 show bassoon entries. Measures 352-355 show woodwind entries. Measures 356-359 show brass entries. Measures 360-363 show bassoon entries. Measures 364-367 show woodwind entries. Measures 368-371 show brass entries. Measures 372-375 show bassoon entries. Measures 376-379 show woodwind entries. Measures 380-383 show brass entries. Measures 384-387 show bassoon entries. Measures 388-391 show woodwind entries. Measures 392-395 show brass entries. Measures 396-399 show bassoon entries. Measures 400-403 show woodwind entries. Measures 404-407 show brass entries. Measures 408-411 show bassoon entries. Measures 412-415 show woodwind entries. Measures 416-419 show brass entries. Measures 420-423 show bassoon entries. Measures 424-427 show woodwind entries. Measures 428-431 show brass entries. Measures 432-435 show bassoon entries. Measures 436-439 show woodwind entries. Measures 440-443 show brass entries. Measures 444-447 show bassoon entries. Measures 448-451 show woodwind entries. Measures 452-455 show brass entries. Measures 456-459 show bassoon entries. Measures 460-463 show woodwind entries. Measures 464-467 show brass entries. Measures 468-471 show bassoon entries. Measures 472-475 show woodwind entries. Measures 476-479 show brass entries. Measures 480-483 show bassoon entries. Measures 484-487 show woodwind entries. Measures 488-491 show brass entries. Measures 492-495 show bassoon entries. Measures 496-499 show woodwind entries. Measures 500-503 show brass entries. Measures 504-507 show bassoon entries. Measures 508-511 show woodwind entries. Measures 512-515 show brass entries. Measures 516-519 show bassoon entries. Measures 520-523 show woodwind entries. Measures 524-527 show brass entries. Measures 528-531 show bassoon entries. Measures 532-535 show woodwind entries. Measures 536-539 show brass entries. Measures 540-543 show bassoon entries. Measures 544-547 show woodwind entries. Measures 548-551 show brass entries. Measures 552-555 show bassoon entries. Measures 556-559 show woodwind entries. Measures 560-563 show brass entries. Measures 564-567 show bassoon entries. Measures 568-571 show woodwind entries. Measures 572-575 show brass entries. Measures 576-579 show bassoon entries. Measures 580-583 show woodwind entries. Measures 584-587 show brass entries. Measures 588-591 show bassoon entries. Measures 592-595 show woodwind entries. Measures 596-599 show brass entries. Measures 600-603 show bassoon entries. Measures 604-607 show woodwind entries. Measures 608-611 show brass entries. Measures 612-615 show bassoon entries. Measures 616-619 show woodwind entries. Measures 620-623 show brass entries. Measures 624-627 show bassoon entries. Measures 628-631 show woodwind entries. Measures 632-635 show brass entries. Measures 636-639 show bassoon entries. Measures 640-643 show woodwind entries. Measures 644-647 show brass entries. Measures 648-651 show bassoon entries. Measures 652-655 show woodwind entries. Measures 656-659 show brass entries. Measures 660-663 show bassoon entries. Measures 664-667 show woodwind entries. Measures 668-671 show brass entries. Measures 672-675 show bassoon entries. Measures 676-679 show woodwind entries. Measures 680-683 show brass entries. Measures 684-687 show bassoon entries. Measures 688-691 show woodwind entries. Measures 692-695 show brass entries. Measures 696-699 show bassoon entries. Measures 700-703 show woodwind entries. Measures 704-707 show brass entries. Measures 708-711 show bassoon entries. Measures 712-715 show woodwind entries. Measures 716-719 show brass entries. Measures 720-723 show bassoon entries. Measures 724-727 show woodwind entries. Measures 728-731 show brass entries. Measures 732-735 show bassoon entries. Measures 736-739 show woodwind entries. Measures 740-743 show brass entries. Measures 744-747 show bassoon entries. Measures 748-751 show woodwind entries. Measures 752-755 show brass entries. Measures 756-759 show bassoon entries. Measures 760-763 show woodwind entries. Measures 764-767 show brass entries. Measures 768-771 show bassoon entries. Measures 772-775 show woodwind entries. Measures 776-779 show brass entries. Measures 780-783 show bassoon entries. Measures 784-787 show woodwind entries. Measures 788-791 show brass entries. Measures 792-795 show bassoon entries. Measures 796-799 show woodwind entries. Measures 800-803 show brass entries. Measures 804-807 show bassoon entries. Measures 808-811 show woodwind entries. Measures 812-815 show brass entries. Measures 816-819 show bassoon entries. Measures 820-823 show woodwind entries. Measures 824-827 show brass entries. Measures 828-831 show bassoon entries. Measures 832-835 show woodwind entries. Measures 836-839 show brass entries. Measures 840-843 show bassoon entries. Measures 844-847 show woodwind entries. Measures 848-851 show brass entries. Measures 852-855 show bassoon entries. Measures 856-859 show woodwind entries. Measures 860-863 show brass entries. Measures 864-867 show bassoon entries. Measures 868-871 show woodwind entries. Measures 872-875 show brass entries. Measures 876-879 show bassoon entries. Measures 880-883 show woodwind entries. Measures 884-887 show brass entries. Measures 888-891 show bassoon entries. Measures 892-895 show woodwind entries. Measures 896-899 show brass entries. Measures 900-903 show bassoon entries. Measures 904-907 show woodwind entries. Measures 908-911 show brass entries. Measures 912-915 show bassoon entries. Measures 916-919 show woodwind entries. Measures 920-923 show brass entries. Measures 924-927 show bassoon entries. Measures 928-931 show woodwind entries. Measures 932-935 show brass entries. Measures 936-939 show bassoon entries. Measures 940-943 show woodwind entries. Measures 944-947 show brass entries. Measures 948-951 show bassoon entries. Measures 952-955 show woodwind entries. Measures 956-959 show brass entries. Measures 960-963 show bassoon entries. Measures 964-967 show woodwind entries. Measures 968-971 show brass entries. Measures 972-975 show bassoon entries. Measures 976-979 show woodwind entries. Measures 980-983 show brass entries. Measures 984-987 show bassoon entries. Measures 988-991 show woodwind entries. Measures 992-995 show brass entries. Measures 996-999 show bassoon entries.</p>

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tba.

Timp.

B-d.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

D. B.

80

Fl. *mp*
Ob. *mf*
Cl.
Bsn.

Hn. *f*
Hn. *f*
C Tpt. *mf*
C Tpt.
Tbn. *f*
B. Tbn. *f*
Tba. *f*
B-d.

Vln. I
Vln. II
Vla.
Vc.
Db.

86 a2.

Fl. $\begin{smallmatrix} 3 & 3 & 3 & 3 \\ f \end{smallmatrix}$ $\begin{smallmatrix} 3 & 3 & 3 & 3 \\ pp \end{smallmatrix}$ $\begin{smallmatrix} 3 & 3 & 3 & 3 \\ ppp \end{smallmatrix}$ $\begin{smallmatrix} 3 & 3 & 3 & 3 \\ pppp \end{smallmatrix}$

Ob. $\begin{smallmatrix} 3 & 3 & 3 & 3 \end{smallmatrix}$

Cl. $\begin{smallmatrix} 3 & 3 & 3 & 3 \\ 1. \quad 3 & 3 & 3 & 3 \\ ppp \end{smallmatrix}$ $\begin{smallmatrix} 3 & 3 & 3 & 3 \\ 3 & 3 & 3 & 3 \\ pppp \end{smallmatrix}$

Bsn. $\begin{smallmatrix} 3 & 3 & 3 & 3 \\ 1. \quad 3 & 3 & 3 & 3 \\ ppp \end{smallmatrix}$ $\begin{smallmatrix} 3 & 3 & 3 & 3 \\ 3 & 3 & 3 & 3 \\ pppp \end{smallmatrix}$

Hn. $\begin{smallmatrix} 3 & 3 & 3 & 3 \\ f \end{smallmatrix}$

Hn. f

C Tpt. f

C Tpt. $\begin{smallmatrix} 3 & 3 & 3 & 3 \\ f \end{smallmatrix}$

Tbn. $\begin{smallmatrix} 1. \quad \text{---} & \text{---} \\ p & f \end{smallmatrix}$ $\begin{smallmatrix} \text{---} & mp \end{smallmatrix}$ $\begin{smallmatrix} \text{---} & f \end{smallmatrix}$

B. Tbn. $\begin{smallmatrix} \text{---} & p \\ \text{---} & f \end{smallmatrix}$ $\begin{smallmatrix} \text{---} & mp \end{smallmatrix}$ $\begin{smallmatrix} \text{---} & f \end{smallmatrix}$

Tba. $\begin{smallmatrix} \text{---} & \text{---} \\ p & f \end{smallmatrix}$ $\begin{smallmatrix} \text{---} & mp \end{smallmatrix}$ $\begin{smallmatrix} \text{---} & f \end{smallmatrix}$

Tim. p

B-d. $\begin{smallmatrix} 3 & 3 & 3 & 3 \\ p \end{smallmatrix}$ f

Vln. I $\begin{smallmatrix} \gamma & \gamma & \gamma & \gamma \\ \gamma & \gamma & \gamma & \gamma \end{smallmatrix}$

Vln. II $\begin{smallmatrix} \gamma & \gamma & \gamma & \gamma \\ \gamma & \gamma & \gamma & \gamma \end{smallmatrix}$

Vla. $\begin{smallmatrix} \text{pizz.} & \text{---} \\ \text{---} & ppp \end{smallmatrix}$ $\begin{smallmatrix} \text{---} & \text{---} \\ \text{---} & f \end{smallmatrix}$ $\begin{smallmatrix} \text{---} & \text{---} \\ \text{---} & ppp \end{smallmatrix}$

Vc. $\begin{smallmatrix} \text{pizz.} & \text{---} \\ \text{---} & ppp \end{smallmatrix}$ $\begin{smallmatrix} \text{---} & \text{---} \\ \text{---} & f \end{smallmatrix}$ $\begin{smallmatrix} \text{---} & \text{---} \\ \text{---} & ppp \end{smallmatrix}$

D. b. $\begin{smallmatrix} \text{pizz.} & \text{---} \\ \text{---} & \text{---} \end{smallmatrix}$

mf

unis.

mp

92

Picc. -

Fl. -

Tim. -

Vln. I -

Vln. II -

Vla. -

Vc. -

D. b. -

ppp

pp

mf

=

97

Picc. -

Fl. -

Tim. -

Vln. I -

Vln. II -

Vla. -

Vc. -

D. b. -

p

pp

ppp

f

102.

Ob. *pp*

a2.

Cl. *pp*

Bsn. *pp*

Tim.

Vln. I *mp* *pp* *mf*

Vln. II *p* *mf* *p*

Vla.

Vc.

D. B.

107

Picc. - - - *pp*

Fl. - - - *pp*

Ob. - - - *pp*

Cl. - - - *pp* *ppp*

Bsn. - - - *pp*

Hn. 1. - - - *p* *mf* *p* *p*

Hn. 3. - - - *fp* *mf* *p* *fp*

C Tpt. - - - *p* *mf* *p*

C Tpt. - - - *ppp* *mf* *p*

Tbn. a2. - - - *pp* *mp* *pp*

B. Tbn. - - - *pp* *mp* *pp*

Tba. - - - *pp* *mp* *pp*

Tim. - - -

Vln. I - - - *pp* *mp* *mf*

Vln. II - - - *f*

Vla. - - -

Vc. - - -

Db. - - -

112

Picc. - - - - - *pp* - - - - - *f*

Fl. - - - - - *pp* - - - - - *f*

Ob. - - - - - *pp* - - - - - *f*

Cl. - - - - - *pp* - - - - - *f*

Bsn. - - - - - *pp* - - - - - *f*

Hn. *a2.* - - - - - *f* *mp* - - - - - *mf* - - - - - *f*

Hn. *a2.* - - - - - *mp* - - - - - *p* - - - - - *mf* - - - - - *f*

C Tpt. - - - - - *p* - - - - - *f* - - - - - *f*

C Tpt. - - - - - *pp* - - - - - *f* - - - - - *f*

Tbn. - - - - - *mf* - - - - - *p* - - - - - *mp* - - - - - *mf* - - - - - *f*

B. Tbn. - - - - - *mf* - - - - - *p* - - - - - *mp* - - - - - *mf* - - - - - *f*

Tba. - - - - - *mf* - - - - - *p* - - - - - *mp* - - - - - *mf* - - - - - *f*

Tim. - - - - - *#f* - - - - - *f*

Snare drum - - - - - *#f* - - - - - *#f* - - - - - *#f* - - - - - *#f*

Vln. I - - - - - *f*

Vln. II - - - - - *f*

Vla. - - - - - *unis. arco* - - - - - *f*

Vc. - - - - - *unis. arco* - - - - - *f*

D. B. - - - - - *arco* - - - - - *f*

117

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

Snare drum

Vln. I

Vln. II

Vla.

Vc.

D. B.

espress. solo

ppp *mp* *f* *mp* *mf* *p* *mf*

1. *ppp* *p* *ppp*

3. *ppp* *p* *ppp*

tr.

ppp

div. *ppp*

p

124

Ob. Cl. Bsn. Hn. Hn. Tbn. Timp. Xyl. Vla. Vc. Db.

p *pp* *pp* *mp* *pp* *pp* *mp* *p*

cresc. *solo* *pp* *pp*

(tr) *pp*

132

Ob. Cl. Bsn. Hn. Hn. Timp. Vln. I Vln. II Vla. Vc. Db.

mf *p* *pp* *pp* *mp*

pp *p* *mp* *pp*

pp *p* *pp* *pp* *pp* *p* *pp* *pp* *mp* *mf*

Fl. Ob. Cl. Bsn.

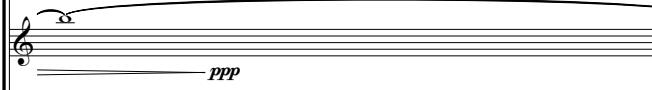
Hn. Hn. C Tpt. C Tpt. Tbn. Tbn. Tba. Tba. Timp. Timp. Vln. I Vln. II Vla. Vc. Db.

140

(tr.)

unis.

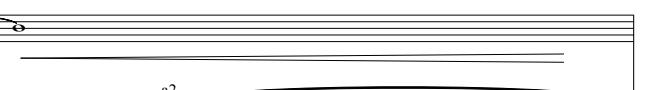
Fl. 145 2.  1. 

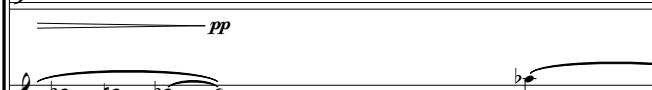
Ob. 

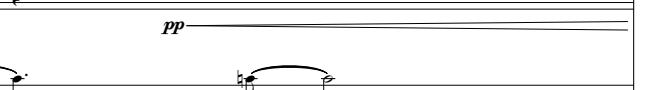
Cl. 

Bsn. 

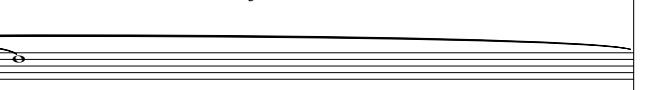
Hn. a2. 

Hn. 

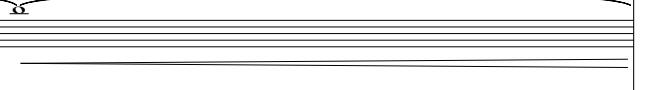
C Tpt. 

C Tpt. 

Tbn. 

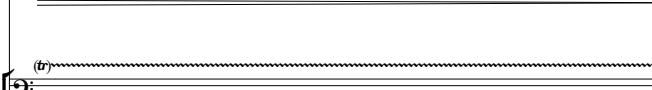
B. Tbn. 

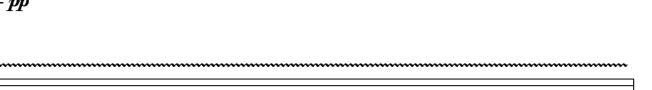
Tba. 

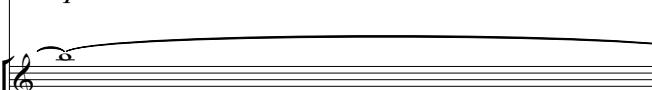
Tim. (tr) 

Vln. I 

Vln. II 

Vla. 

Vc. 

D. B. 

150

Fl.

Ob.

Tim.

Vln. I

Vln. II

Vla.

Vc.

Db.

=

154

Picc.

Fl.

Ob.

Hn.

Hn.

Tim.

Vln. I

Vln. II

Vla.

Vc.

Db.

159

Picc.
Fl.
Ob.
Tbn.
B. Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.

pp — mp — p
1. mf — f
mp

=

164

Ob.
Cl.
Bsn.
Tbn.
B. Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf
1. p — mf
pp — mp
p — p — pp
mf — p — pp
pp — mf — pp
f

169

Picc. *pp*

Fl. *pp*

Ob. *f* *p* *pp* *a2.*

Cl. *f* *p* *pp* *a2.*

Bsn. *pp*

Hn. 1. *p* *mf* *f* *p* *p*

Hn. 2. *pp* *mp* *mf* *p* *p* *mf*

C Tpt. *p*

C Tpt. *pp*

Tbn. *a2.* *fp* *mp* *fp*

B. Tbn. *fp* *mp* *fp*

Tba. *fp* *mp* *fp*

Tim. *ff*

Vln. I *mp* *mf*

Vln. II *f*

Vla.

Vc.

D. B.

174

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. a2.

Hn. a2.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Snare drum

Vln. I

Vln. II

Vla.

Vc.

Db.

179

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Snare drum

Vln. I

Vln. II

Vla.

Vc.

Db.

184

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Snare drum

Vln. I

Vln. II

Vla.

Vc.

Db.

f

ff

ff

Lament of Mistress Xiang Lin

for soprano and prepared piano (2 players)

This monodrama was written in September 2014 for solo soprano and prepared piano. The story of the piece draws on a character created by a leading figure of modern Chinese literature, Lu Xun. This was the pen name of Zhou Shuren (September 25, 1881 - October 19, 1936). He is widely considered to be China's greatest modern writer.

In treating the story of Xiang Lin, I adapted her character from Lu Xun's novel *Blessing*. In the novel, Xiang Lin is a woman whose son was eaten by a wolf and she is sold into domestic slavery. Eventually she is expelled from the house of slavery and dies alone in the snow. In my melodrama I expanded this tragic story by turning her into a crazy woman as a result of losing her son.

In the *Lament of Mistress Xiang Lin*, the soprano is required not only to sing in two difference languages (English, Mandarin) but also to produce a convincing theatrical performance through acting. Prepared piano was chosen as the accompanying instrument because, as many contemporary musicians have found, the interior of the piano can be a very rich source of unusual sounds. My piece requires extensive piano preparation and works best on a large concert grand, but can also be performed to good effect on a smaller grand piano. In discussion with the performers who gave the premiere, I also designed clothing, lighting and acting directions. The wide range of musical possibilities available on the prepared piano, and from the soprano, is utilised to evoke the emotions of insanity and sorrow.

Piano preparations include inserting some classic items such as coins (to detune strings to produce a bell like sound), electrical wiring insulation (to create a wood-block like sound when inserted between strings), a bouncing ball, nylon fishing line and various mallets. The ideas for the piano preparation for this piece were informed by preparations used by John Cage, and in particular by Annea Lockwood's composition *Ear-Walking Woman* (1996). When I started exploring sounds with these objects in a piano, I found that even a slight change of the method of producing the sound can create tremendous variations in sonic detail.

Rather than creating a conventional piece, I tried to set up the piece as an free exploration. The different sound sources were designed to be used in particular sections, thus creating special character and colour in each section. The pianists need to listen closely to the sound materials in each section and be aware of the tiny variants. The two pianists will be exploring how the sound changes with different hand

pressures, and with timing the contact area between their hands and the piano.

This work has three structural sections. The first is performed only on the piano. When the first time climax is reached, the second section opens with the soprano/actress appearing. In the second and third sections, the pianists need to listen very carefully when the actress is performing. They need to follow her emotional leadership and select the most appropriate timing to produce the sounds prescribed. More than that, they need also to try to match the emotional detail which she expresses.

The duration of the performance is flexible, and depends largely on the performers. Dynamics have been notated in score but the accompaniment should follow the emotional leadership of the character unless specified otherwise.

The score for this piece is a combination of traditional and graphic notation.

The various graphic symbols in the music are explained in the performance instructions at the front of the score.

For the soprano, *bel canto* style singing is required but also extended vocal techniques, including *Sprechstimme*. In this piece, other voice production techniques include speaking, shouting, groaning and sobbing, as well as other less traditional singing techniques.

A note on preparing the premier performance

As well as refining and adapting the musical content, the composer also gave a lot of thought to costume design, visual effects, lighting, stage direction and properties. The performers contributed suggestions for changes and improvements during the rehearsal period in collaboration with the composer. I found this a very congenial way to work.

Since the character of Xiang Lin was based on a Chinese story from the early 20th century, the soprano's costume was chosen to suit that period. The tragic core of the story concerns a woman who lost her child, so the soprano was asked to perform with

untidy hair, which can contribute to the character expressing her extreme sorrow, even to the point of craziness. In order to increase the tragic and volatile emotional atmosphere, and also help them blend into the storyline, both the pianists were requested to blank wear white masks. Throughout the whole performance, the soprano character was asked to carry a candle for dramatic effect. To heighten this, the overall lighting was dark.

The composer discussed lighting options and possibilities in detail with the technician, focusing on how changes in the character's mood could be supported with lighting subtle changes. On the stage, some props like a chair, a bear doll and a few pages of paper were placed strategically. The soprano was able to use these props to heighten her performance. As composer I also directed the stage action, and was pleased that the soprano also contributed further suggestions about that. I felt it was important to direct the stage action myself to be sure the drama was strongly projected on stage. For example, at the end of the work, the soprano half lies on the floor while singing a sorrowful tune. Then she throws the papers to the sky and gradually turns her body to fully lie down on the floor. This series of motions aims to help the soprano to reveal the inner world of the character.

I conceived of this piece from the beginning as a monodrama, not just as a piece of music. The aim was to combine music with lighting, costume and acting.

Live performance and recording note

This piece has been performed several times at the University of Waikato by soprano Anna Mahon with the prepared piano played by Charlotte Ketel and the composer.

In the 2014 University of Waikato Lilburn Student Composition Awards, adjudicated by Associate Professor John Elmsly, the work won first prize. A live recording was organized by supervisor Dr Martin Lodge, the video being recorded and edited by film maker Dan Inglis. Lighting and audio were operated by Dion Rutherford. This live recording was selected as the performance to be included in this portfolio.

Below are selected photographs by Abby Thomson, also from this performance.





Xu Tang

Lament of Mistress Xiang Lin

monodrama for

prepared piano and solo soprano

INSTRUCTIONS FOR PIANO PREPARATION:

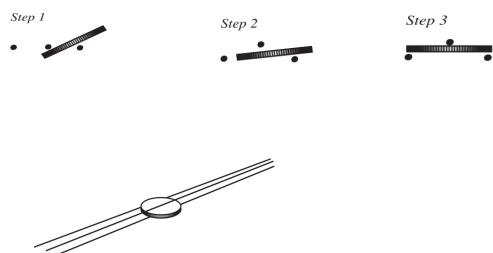
The piano preparations for this piece are based on the preparations used for the composition *Ear-Walking Woman* (1996) by Annea Lockwood.

Electronic amplification can make these more effective.

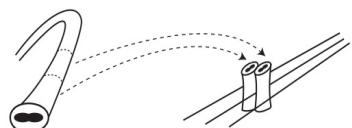
For this piece, the following objects are required:

- 3-5 dimes
- 6 two-inch lengths of plastic wire insulation sheathing large enough for inserting between two strings
- large superball mallet
- 3 small size superballs
- wooden ball mallet
- Ping Pang balls
- Hard rubber mallet
- Steel ruler
- Nylon fishing line

1. Insert a dime under the middle string of these notes. Experiment with the positioning of the dimes to get the richest and most bell-like tone. Make sure the dime doesn't touch the strings adjacent notes.



2. Remove the inner wire and cut four two-inch lengths of the plastic insulation sheathing and insert as in the following diagram for these notes, positioning the tubing to produce the pitch alterations given; they should not touch one another, nor touch the piano soundboard and should produce a clear, resonant and wood-like timbre.



Duration approximately 13'

Thanks to Annea Lockwood, on whose work these preparations are based.

PEFORMANCE INSTRUCTIONS:

Notes:

This piece requires extensive piano preparation and works on a large concert grand, but can also be performed to good effect with a smaller grand piano.

The score of this piece is a combination of traditional and graphical notation.

The various graphical symbols in the score should be interpreted as follows:

 Strike the strut with mallet indicated

 Hold the small size superballs very close to the strings. Drop it so that it bounces (a battute effect).

 Slowly move the bounce ball mallet along the strut twoards you, producing a changing pitch like whale song. Experiment with pressure. The resonance builds so the more you do it, the richer are the resulting sounds.

 Roll across bass strings with mallet indicated in one smooth motion

 Drop the steel ruler on the strings range indicated.

 Slide on a strings with mallet indicated to bring out the richest mix of pitches. Experiment with pressure and position

 Strike the piano with both hands alternately

 Move the Nylon fishing line from inside of the piano to create strings sounds

Implement list/indications:

S.B. = Bounce Ball mallet

R.M. = Hard rubber mallet

S.M. = Small mallet

Lament of Mistress Xiang Lin

Xu Tang

Piano

ff ff

13" 11" 15"

Effect

7" 3" 5" 2" 7" 6"

Effect 2

pp ————— f ————— pp

1" 11"

Soprano

Musical Instructions:

- Effect: *ped.* → (Pedal down hard and hold)
- Effect 2: *ped.* → (Pedal down hard and hold)
- Effect 2 (continued): *ped.* → (Pedal down hard and hold)
- Soprano: Move towards to pianist

5

Pno.

pp

15"

Slow and mysterious

mf

FX 1

R. M.

fx 2

On D

f p ————— f p ————— f ————— f p

S.

Musical Instructions:

- Pno.: Repeat this motive until while the other performer gets ready. Then stamp sustain pedal down hard and hold to produce a dull echo.
- FX 1: Move towards to pianist
- FX 2: On D

9

Pno.

FX 1

FX 2

S.

p *f* *ppp*

fp *mp* *ppp* *p* *fp*

13

Pno.

FX 1

FX 2

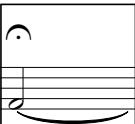
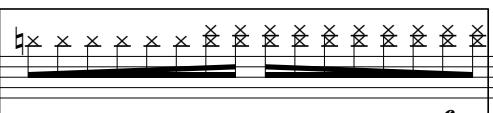
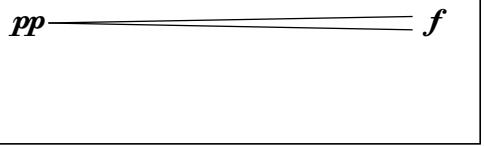
S.

p

ppp *fp* *f* *fp*

30"

Pno.

17 (8) - |  |  |  |  |  | *accel.*

FX 1

FX 2

S.

21 A Tempo

Pno.

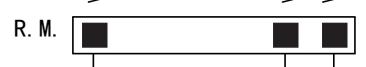
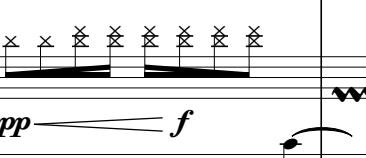
(8) - |  |  |  | *accel.*

S. M.

improvise based on the these motives

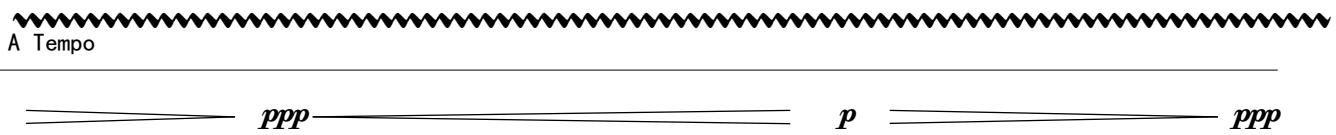
FX 1

A Tempo

R. M.  |  | 

FX 2

A Tempo



S.

25

Pno. improvise based on the previous motives

Bass

FX 1

improvise based on the previous motives

Wait for singer, then stop

FX 2

S. Stop!

29

Pno. Pedel off

FX 1

R. M.

S. B.

On D

pp

On D

pp

30"

S. mf mp p

S. Sprechtstimme

S. f

S. Stop! Please Stop Have you seen my son? Have you seen my son

33

Pno.

FX 1

FX 2

S.

Sigh!

Have you seen my son? *Laugh* Have you seen my son *Laugh*

mf *mp* *f* *p*

45"

37

Pno.

FX 1

FX 2

S.

mp *f* *p* *fp*

8vb

Whispering

Where is my son? Where is my son *Laugh* No! No No... No

mf

25"

30" 290

41

Pno.

FX 1

FX 2

S.

mf

gliss with strong vibrato

30"

Laugh Wo de hai zi

[My Son]

[My Son]

45

Pno.

FX 1

FX 2

S.

sf

mp

f

mp Whispering

mf

p

mf

20"

Laugh No!

Laugh No! Who is tal-king

Laugh No

Who

49

Pno.

mf

FX 1

FX 2

S.

is there *Laugh* Wo de hai zi [My Son] *Laugh* No *Laugh*

10"

mf **p** *mf*

53

Pno.

FX 1

FX 2

S.

No No No Ah *Laugh* Ah *Laugh* Ah Ah

R. M.

f

15"

improvise based on these motives

57

Pno.

FX 1

improvise based on the these motives

FX 2

f

S.

20"

Scream My Son Ah Laugh Scream My Son

61

Pno.

FX 1

ffff

FX 2

ffff

S.

5"

ff

My Son Scream!!! My Son

Lento

65 *Sorrowful*

Pno.

mf

improvise based on this pitch collection

Ped. →

293

Lento

On D

FX 1

pp fp mf pp

FX 2

Lento
Extremely Sorrowful

S.

f freely fp mp fp fp <mf

Wo di hai zi ah wo

[My Son] [My]

Repeat three times.
Each time should be softer until fading away

in the second repeat, pianist starts using bouncy ball mallet to hit the strut of piano with the left hand. Let it bounce. Meanwhile the motive still should be played by the other hand on piano keyboard.

When singer has stopped, one of the performers stops playing and the other pianist keeps hitting the strut of the piano. Fading away. Over 15"

69

Pno.

mf

improvise based on this pitch collection

Ped. →

FX 1

FX 2

fp f mp f f ppp

S.

mp fp f mp p p

di hai ah wo di hai zi

[Son] [My] [Son]