

Being in Time

Wind Ensemble & Electronics

By

Judith Shatin



Instrumentation

Piccolo
Flutes 1 & 2
Obes 1 & 2
Eng Hn (if available)
Bassoon 1 & 2 (version with only Bssn 1 also available)
Bb clarinets 1, 2 & 3
Bass clarinet

Sop, Alto, Tenor, Baritone sax
4 Horns
3 Trumpets
Trombones. 1 & 2
Bass Trombone
Euphonium
Tuba

Glockenspiel/Waterphone
Vibraphone (with bow)
Marimba
Perc 4: Med. Tam-tam, Timbale hi/lo, snare drum, med. sus cymbal, 5 temple blocks, bowed flexatone
Perc 5: Bass drum, large sus. Cymbal, 2 woodblocks (hi/low), maracas
Sound operator

Program Note

Being in Time, scored for Wind Ensemble and electronics, explores an expanded musical world made possible by the combination of acoustic instruments and their colorful electronic transformation. One of the extraordinary aspects of music is that while listening we are in time but often feel outside of it, focused on the sonic/emotional experiences we are having. *Being in Time*, with the implied linking of time and place led Shatin to create the electronics by processing recordings she made of UVA Wind Ensemble members. She transformed them using a variety of digital techniques, creating textures ranging from glowing dark to sparkling bright in ways that partner with the instrumental music of the full ensemble. *Being in Time* was sponsored by a Faculty Research Grant in the Arts at the University of Virginia. It is scored in one ten-minute movement and is dedicated to the UVA Wind Ensemble and their conductor William Pease. –JS

Performance Note

The electronics are divided into multiple cues, with a sound operator triggering them at the appropriate points. This allows for flexible pacing of the music. The cues are marked with Section (S+number) and Cue (Aud+number). The stereo electronics can be performed with a computer, tablet or the like, connected to a mixer and powered stereo speakers. A monitor for the conductor is also necessary. The speakers should be placed on either side of the stage, with care taken to adjust the levels to match those of the wind ensemble.

Accidentals apply in register throughout the measure.

World Premiere UVA Wind Ensemble Conductor William Pease Old Cabell Auditorium University of Virginia Charlottesville, VA 04/26/2015
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Duration: 10:00

Section 1

Being in Time

for wind ensemble, conductor-controlled electronics,
and interactive video

Judith Shatin

S1-Aud1

10"

5"

10"

Dark, mysterious (♩ = 60)

The score is divided into three measures of 10, 5, and 10 measures each. The tempo is marked as 'Dark, mysterious (♩ = 60)'. The instruments listed on the left are: Piccolo, Flutes, I. II., I. II Oboes, English Horn, Bassoons I. II., I. II. Clarinets (B^b), III., Bass Clarinet, S. A. T. Saxes, Bar., I. II. Trumpets (B^b), III., I. II. Horns (F), III. IV., I. II. Trombones, Bass Trombone, Euphonium, Tuba, Glockenspiel, Vibraphone, Marimba, Percussion IV, Percussion V, and Electronics.

Key performance markings include: *p* (piano) for Piccolo, Flutes, and Electronics; *f* (forte) for Flutes; *pp* (pianissimo) for Euphonium and Percussion V; *p(l.v.) bowed* for Vibraphone; *p(l.v.)* for Marimba; *con sord.* (con sordina) for Trombones and Tuba; and *B. D.* (Basso Drum) for Percussion V.

A large diagonal watermark 'PERUSAL SCORE! NOT FOR PERFORMANCE' is overlaid across the score.

12

Picc. *fp*

Fl.

I. II. *mf* *f* *f*

I. II. *mf* *f* *f*

Ob. *mf* *f* *f*

E. H.

Bsn. *fp* *f*

I. II. *fp* *mf* *f* *fp* *f*

Cl. *fp* *mf* *f* *fp* *f*

III. *mf* *f* *fp* *f*

Bs. Cl. *fp* *f*

S. *mf* *f* *fp* *f*

A. *mf* *f* *fp* *f*

Sx. *mf* *f* *fp* *f*

T. *fp* *f*

Bar. *fp* *f*

I. II. *fp* *f* *f* *fp* *f*

Trpt. *fp* *f* *f* *fp* *f*

III. *fp* *f* *f* *fp* *f*

I. II. *fp* *f*

Hrn. *fp* *f*

III. IV. *fp* *f*

I. II. *f* *mf* *f*

Trbn. *f* *mf* *f*

Bs. Trbn. *f* *mf* *f*

Euph. *f* *mf* *f*

Tuba *f* *mf* *f*

Glsp. *f*

Vibr.

Mrba. *f* *mf* *f*

Perc. IV *mf* *f* *Sus. Cym.* *mf* *Timb.* *f* *S. D.* *mf* *Timb.* *f*

Perc. V *mf* *B. D.* *mf*

Electr.

3
4

5
4

3
4

5
4

3
4

5
4

PERUSAL SCORE NOT FOR PERFORMANCE

15"

15

Picc.
Fl.
I. II.
I. II.
Ob.
E. H.
Bsn.

Air sounds, moving through the ensemble left to right: play as you are cued, breathe as needed, stagger start- and-stop points. Each instrument starts *ppp* and moves to *p*.

I. II.
Cl.
III.
Bs. Cl.

Woodwinds and Brass: Once you stop making air sounds, add very sparse key clicks, creating a quiet, rustling sound; continue until cued to stop.

S.
A.
Sx.
T.
Bar.

I. II.
Trpt.
III.
I. II.
Hrn.
III. IV.
I. II.
Trbn.
Bs. Trbn.
Euph.
Tuba

Glsp.
Vibr.
Mrba.

Percussion: for air sounds, use unpitched instruments, play using fingers, brushes, thumb rolls, mallets, scrapers — any quiet noise sound.

Perc. IV
Perc. V

Pan electronic air sounds from left to right.

Electr.

PERUSAL SCORE! NOT FOR PERFORMANCE



22

Picc.

Fl.

I. II.

I. II.

Ob.

E. H.

Bsn.

I. II.

Cl.

III.

Bs. Cl.

S.

A.

Sx.

T.

Bar.

I. II.

Trpt.

III.

I. II.

Hrn.

III. IV.

I. II.

Trbn.

Bs. Trbn.

Euph.

Tuba

Glsp.

Vibr.

Mrba.

Perc. IV

Perc. V

Electr.

mp *p*

mp *p*

f *f* *p*

f *p*

f *p*

f *mp* *p*

f *mp* *p*

mp *p*

mp *p*

mp *p*

mf *mp* *mf*

mf *mp*

mf *mp*

f

B. D.

mp *p*

6

4

6

4

6

4

26 | 10"

Picc.
Fl.
I. II.
I. II.
Ob.
E. H.
Bsn.

If not assigned pitch, play air sounds, moving through the ensemble, right to left.
Play as you are cued, breathe as needed; stagger entries and exits. Each instrument starts 'ppp' and moves to 'p'

I.
pp

I. II.
Cl.
III.
Bs. Cl.

Woodwinds and Brass: Once you stop making air sounds, and are not playing a pitch, add key clicks, start sparse, become more dense; continue until end of bar.

pp

S.
A.
Sx.
T.
Bar.

(on cue)

pp (on cue)

pp

I. II.
Trpt.
III.

pp (on cue)

pp

I. II.
Hrn.
III. IV.

pp

pp

I. II.
Trbn.
Bs. Trbn.
Euph.
Tuba

pp (on cue)

pp (on cue)

pp (on cue)

pp (on cue)

pp

Glsp.
Vibr.
Mrba.

p

(on cue)

pp

Perc. IV
Perc. V

Sus. Cym. bowed (l.v.)

mp

Tam-Tam scraped

mf (l.v.)

B. D.

pp

Pan electronic air sounds from right to left

PERUSAL SCORE! NOT FOR PERFORMANCE

Section 2

S2-Aud1

29 5"

Picc.
Fl.
I. II.
I. II.
Ob.
E. H.
Bsn.

I. II.
Cl.
III.
Bs. Cl.

S.
A.
Sx.
T.
Bar.

I. II.
Trpt.
III.

I. II.
Hrn.
III. IV.

I. II.
Trbn.
Bs. Trbn.

Euph.
Tuba

Glsp.
Vibr.
Mrba.

Perc. IV
Perc. V

Electr.

PERUSAL SCORE, NOT FOR PERFORMANCE

39

Picc. *f*

Fl. *f*

I. II. *f*

I. II. *f*

Ob. *f*

E. H. *f*

Bsn. *f*

I. II. *mf*

Cl. *mf*

III. *mf*

Bs. Cl. *f*

S. *f*

A. *f*

Sx. *f*

T. *f*

Bar. *f*

I. II. *p*

Trpt. *f* *mf*

III. *p*

I. II. *p*

Hrn. *p*

III. IV. *p*

I. II. *p* *f* *mf*

Trbn. *f* *mf*

Bs. Trbn. *f* *mf*

Euph. *p* *f* *mf*

Tuba *p* *f* *mf*

Glsp. *(l.v.)*

Vibr. *(l.v.)*

Mrba. *f*

Perc. IV *f*

Perc. V *f*

Electr.

PERUSAL SCORE, NOT FOR PERFORMANCE

46

Picc. *fp* *ff*

Fl. *fp* *ff*

I. II. *fp* *ff*

I. II. *fp* *ff*

Ob. *fp* *ff*

E. H. *ff*

Bsn. *ff*

I. II. *fp* *ff*

Cl. *fp* *ff*

III. *fp* *ff*

Bs. Cl. *ff*

S. *ff*

A. *ff*

Sx. *ff*

T. *ff*

Bar. *ff*

I. II. *f* *ff*

Trpt. *f* *ff*

III. *f* *ff*

I. II. *fp*

Hrn. *fp*

III. IV.

I. II. *ff*

Trbn. *ff*

Bs. Trbn.

Euph.

Tuba

Gdsp. *mf* (l.v.)

Vibr. *mf* (l.v.)

Mrba. *ff*

Perc. IV *f*

Perc. V

Electr.

5
4

5
4

5
4

PERUSAL SCORE! NOT FOR PERFORMANCE

52

Picc. *f* *ff* *f*

Fl. *f* *ff* *f*

I. II. *f* *ff* *f*

I. II. Ob. E. H. Bsn.

I. II. Cl. *ff* *f*

III. *ff* *f*

Bs. Cl.

S. *fp* *f*

A. *fp* *f*

Sx. *fp* *f*

T. *fp* *f*

Bar.

I. II. Trpt. *fp* *f*

III. *fp* *f*

I. II. Hrn. III. IV.

I. II. Trbn. *fp* *f*

Bs. Trbn.

Euph. Tuba

Gls. *(l.v.)* Trgl. *(l.v.)*

Vibr.

Mrba. *f*

Perc. IV Templ. Blks. *f*

Perc. V

Electr.

57 S3-Aud4

Picc.

Fl.

I. II.

I. II.

Ob.

E. H.

Bsn.

I. II.

Cl.

III.

Bs. Cl.

S.

A.

Sx.

T.

Bar.

I. II.

Trpt.

III.

I. II.

Hrn.

III. IV.

I. II.

Trbn.

Bs. Trbn.

Euph.

Tuba

Glsp.

Vibr.

Mrba.

Perc. IV

Perc. V

Electr.

S3-Aud5

60

Picc. *f* *p*

Fl. *f* *p*

I. II. *f* *p*

I. II. *mp* *p*

Ob. *mp* *p*

E. H. *mp* *p*

Bsn. *mp* *p*

I. II. *f* *p*

Cl. *f* *p*

III. *f* *p*

Bs. Cl. *f* *p*

S. *p*

A. *p*

Sx. *p*

T. *p*

Bar. *p*

I. II. *mp*

Trpt. *mp*

III. *mp*

I. II. *p*

Hrn. *p*

III. IV. *p*

I. II. *p* *mp*

Trbn. *p* *mp*

Bs. Trbn. *p* *mp*

Euph. *mp*

Tuba *mp*

Glsp. *mp*

Vibr. *mp*

Mrba. *mp*

Perc. IV *mp* Tmpl. Blks. S. D. Timb.

Perc. V *mp* B. D.

Electr. *mp*

PERUSAL SCORE, NOT FOR PERFORMANCE

S4-Aud1

64

Picc. *mf* *p* *f* *p*

Fl. *mf* *p* *f* *f*

I. II. *mf* *p* *f* *f*

I. II. *mf* *mp* *f* *mp*

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

E. H. *mf* *mp* *f* *mp*

Bsn. *mp* *p* *f* *mp*

I. II. *mp* *p* *f* *mp*

Cl. *mp* *p* *f* *mp*

III. *mp* *p* *f* *mp*

Bs. Cl. *mp* *p* *f* *mp*

S. *mp* *p* *f* *mp*

A. *mp* *p* *f* *mp*

Sx. *mp* *p* *f* *mp*

T. *mp* *p* *f* *mp*

Bar. *mp* *p* *f* *mp*

I. II. *mf* *mp* *f* *mp*

Trpt. *mf* *mp* *f* *mp*

III. *mf* *mp* *f* *mp*

I. II. *mf* *mp* *f* *mp*

Hrn. *mf* *mp* *f* *mp*

III. IV. *mf* *mp* *f* *mp*

I. II. *mf* *mp* *f* *mp*

Trbn. *mf* *mp* *f* *mp*

Bs. Trbn. *mf* *mp* *f* *mp*

Euph. *mf* *mp* *f* *mp*

Tuba *mf* *mp* *f* *mp*

Gdsp. *mf* *mp* *f* *mp*

Vibr. *mf* *mp* *f* *mp*

Mrba. *mf* *mp* *f* *mp*

Perc. IV *mf* *mp* *f* *mp*

Perc. V *mf* *mp* *f* *mp*

Electr. *mf* *mp* *f* *mp*

PERUSAI SCORE! NOT FOR PERFORMANCE

3 2 3 5 4 2 4

Flexatone bowed *f*

Sus. Cym. bowed *f*

High flecks of sound *mf*

8^{va}

67

Picc. *f*

Fl. *fp*

I. II. *p*

I. II. *p*

Ob. *p*

E. H. *fp* *f*

Bsn.

I. II. *f*

Cl. *fp*

III. *fp*

Bs. Cl.

S. *fp* *f*

A.

Sx.

T.

Bar.

I. II. *fp* *f*

Trpt. *fp* *f*

III.

I. II.

Hrn.

III. IV.

I. II.

Trbn.

Bs. Trbn.

Euph.

Tuba

Glsp. **Waterphone bowed** *mf* **col legno, repeat a piacere, twist waterphone handle while playing**

Vibr. *mf* *bce*

Mrba.

Perc. IV

Perc. V

Electr.

85

Picc. *f* *mp* *f*

Fl. *f* *mp* *f* a2 (b)

I. II. *f* *mp* *f*

I. II. *f* *mp* *f*

Ob. *f* *mp* *f*

E. H. *f* *mp* *f*

Bsn. *f* *mp* *f*

I. II. *f* *mp* *f*

Cl. III. *f* *mp* *f*

Bs. Cl. *f* *mp* *f*

S. *f* *mp* *f*

A. *f* *mp* *f*

Sx. *f* *mp* *f*

T. *f* *mp* *f*

Bar. *f* *mp* *f*

I. II. *mf* *mp* *f*

Trpt. III. *mf* *mp* *f*

I. II. *f* *mp* *f*

Hrn. III. IV. *f* *mp* *f*

I. II. *f* *mp* *f*

Trbn. Bs. Trbn. *f* *mp* *f* senza sord.

Euph. *f* *mp* *f* senza sord.

Tuba *f* *mp* *f* senza sord.

Glsp. *f* *mp* *f* Glsp.

Vibr. *f* *mp* *f*

Mrba. *f* *mp* *f*

Perc. IV *f* *mp* *f* Tmpl. Blks. Timb.

Perc. V *f* *mp* *f*

Electr. *f* *mp* *f*

This musical score page, numbered 94, is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped into woodwinds, brass, and percussion. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet I and II (Cl. I. II.), Clarinet III (Cl. III.), Bass Clarinet (Bs. Cl.), Saxophone Soprano (S.), Saxophone Alto (A.), Saxophone Tenor (T.), and Baritone Saxophone (Bar.). The brass section includes Trumpet I and II (Trpt. I. II.), Trumpet III (Trpt. III.), Horn I and II (Hrn. I. II.), Horn III and IV (Hrn. III. IV.), Trombone I and II (Trbn. I. II.), Trombone Bass (Bs. Trbn.), Euphonium (Euph.), and Tuba. The percussion section includes Percussion IV (Perc. IV), Percussion V (Perc. V), and Electric Bass (Electr.). The score is written in a common time signature (C) and features a variety of musical notations, including dynamic markings such as *f* (forte) and *ff* (fortissimo), articulation marks like accents and staccato, and complex rhythmic patterns. A large, semi-transparent watermark reading "PERUSSA SCORE NOT FOR PERFORMANCE" is oriented diagonally across the center of the page.

Picc. *f* *mf* *p* *mp* *p*

Fl. *f* *mf* *p* *mp* *p*

I. II. *f* *mf* *p* *mp* *p*

I. II. *f* *mf* *p* *mp* *p*

Ob. *f* *mf* *p* *mp* *p*

E. H. *f* *mf* *p* *mp* *p*

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

I. II. *f* *mf* *p* *mp* *p*

Cl. *f* *mf* *p* *mp* *p*

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

Bs. Cl. *f* *mf* *p* *mp* *p*

S. *f* *mf* *p* *mp* *p*

A. *f* *mf* *p* *mp* *p*

Sx. *f* *mf* *p* *mp* *p*

T. *f* *mf* *p* *mp* *p*

Bar. *f* *mf* *p* *mp* *p*

I. II. *f* *mp* *mp* *p*

Trpt. *f* *mp* *mp* *p*

III. *f* *mp* *mp* *p*

I. II. *f* *mp* *mp* *p*

Hrn. *f* *mp* *mp* *p*

III. IV. *f* *mp* *mp* *p*

I. II. *mp* *mf* *p* *mp* *p*

Trbn. *mp* *mf* *p* *mp* *p*

Bs. Trbn. *mp* *mf* *p* *mp* *p*

Euph. *mp* *mf* *p* *mp* *p*

Tuba *mp* *mf* *p* *mp* *p*

Gdsp. *mf*

Vibr. *mf*

Mrba. *mf*

Perc. IV *mf*

Perc. V

Electr.

110

Picc. *f*

Fl. *f*

I. II. *f*

I. II. *f*

Ob. *f*

E. H. *f*

Bsn. *p*

I. II. *p*

Cl. *p*

III. *f*

Bs. Cl. *f*

S. *f* *mp* *mp*

A. *mp* *mp*

Sx. *mp*

T. *mp*

Bar. *mp*

I. II. *p*

Trpt. *p*

III. *p*

I. II. *p*

Hrn. *p*

III. IV. *p*

I. II. *p*

Trbn. *p*

Bs. Trbn. *p*

Euph. *p*

Tuba *p*

Gdsp. *ord.* *(l.v.)* *mf*

Vibr. *(l.v.)* *f*

Mrba. *f*

Perc. IV

Perc. V

Electr.

PERUSALI SCORE! NOT FOR PERFORMANCE

Picc.

Fl.

I. II.

I. II. Ob.

E. H.

Bsn.

I. II. Cl.

III.

Bs. Cl.

S.

A. Sx.

T.

Bar.

I. II. Trpt.

III.

I. II. Hrn.

III. IV.

I. II. Trbn.

Bs. Trbn.

Euph.

Tuba

Glsp.

Vibr.

Mrba.

Perc. IV

Perc. V

Electr.

mp

mf

p

a2

I.

II.

B. D.

PERUSAL SCORE! NOT FOR PERFORMANCE

Being in Time

Section 1

for wind ensemble, conductor-controlled electronics,
and interactive video

Judith Shatin

CUE 1

10" 5" 10"

Dark, mysterious (♩ = 60)

Piccolo

Flutes

I. II.

I. II

Oboes

English Horn

Bassoons I. II.

I. II.

Clarinets (B[♭])

III.

Bass Clarinet

S.

A.

Saxes

T.

Bar.

I. II.

Trumpets (B[♭])

III.

I. II.

Horns (F)

III. IV.

I. II.

Trombones

Bass Trombone

Euphonium

Tuba

Glockenspiel

Vibraphone

Marimba

Percussion IV

Percussion V

Electronics

Whistle tones, repeat sparsely, do not coordinate.

p

f

con sord.

pp

pp

p (*l.v.*) bowed

pp (*l.v.*)

B. D.

pp

p

PERUSAL SCORE NOT FOR PERFORMANCE

Picc. *fp*

Fl. *mf* *f*

I. II. *mf* *f*

I. II. *mf* *f*

Ob. *mf* *f*

E. H. *mf* *f*

Bsn. *fp* *f*

I. II. *fp* *f* *fp* *f*

Cl. *mf* *f* *fp* *f*

III. *mf* *f* *fp* *f*

Bs. Cl. *fp* *f* *fp* *f*

S. *mf* *f* *fp* *f*

A. *mf* *f* *fp* *f*

Sx. *mf* *f* *fp* *f*

T. *fp* *f*

Bar. *fp* *f*

I. II. *fp* *f* *f* *fp* *f*

Trpt. *fp* *f* *f* *fp* *f*

III. *fp* *f* *f* *fp* *f*

I. II. *fp* *f*

Hrn. *fp* *f*

III. IV. *fp* *f*

I. II. *fp* *f*

Trbn. *fp* *f* *mf* *f*

Bs. Trbn. *fp* *f* *mf* *f*

Euph. *fp* *f* *mf* *f*

Tuba *fp* *f* *mf* *f*

Glsp. *fp* *f*

Vibr. *fp* *f*

Mrba. *f* *f*

Perc. IV *mf* *f* *Sus. Cym.* *mf* *Timb.* *f* *S. D.* *f* *Timb.* *f*

Perc. V *mf* *f* *B. D.* *mf*

Electr.

3
4

5
4

3
4

5
4

PERUSAL SCORE NOT FOR PERFORMANCE

CUE 2

15"

Picc.
Fl.
I. II.
I. II.
Ob.
E. H.
Bsn.

2
4

Air sounds, moving through the ensemble left to right: play as you are cued, breathe as needed, stagger start- and stop-points, each instrument starts *ppp* and moves to *p*

I. II.
Cl.
III.
Bs. Cl.
S.
A.
Sx.
T.
Bar.

a2
2
4

Woodwinds and Brass: Once you stop making air sounds, add very sparse key clicks, creating a quiet, rustling sound; continue until cued to stop.

I. II.
Trpt.
III.
I. II.
Hrn.
III. IV.
I. II.
Trbn.
Bs. Trbn.
Euph.
Tuba

Glsp.
Vibr.
Mrba.

2
4

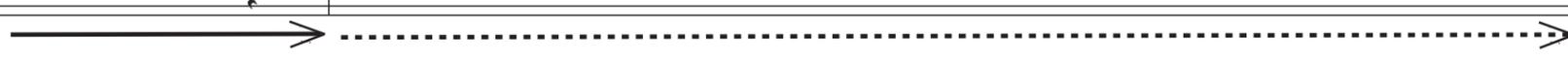
Percussion: for air sounds, use unpitched instruments, play using fingers, brushes, thumb rolls, mallets, scrapers — any quiet noise sound.

Perc. IV
Perc. V
Electr.

S. D.

Electronic air sounds pan.

PERUSAL SCORE! NOT FOR PERFORMANCE



22

Picc.

Fl.

I. II.

I. II.

Ob.

E. H.

Bsn.

I. II.

Cl.

III.

Bs. Cl.

S.

A.

Sx.

T.

Bar.

I. II.

Trpt.

III.

I. II.

Hrn.

III. IV.

I. II.

Trbn.

Bs. Trbn.

Euph.

Tuba

Glsp.

Vibr.

Mrba.

Perc. IV

Perc. V

Electr.

mp *p*

mp *p*

f *f* *p*

f *p*

f *p*

f *p*

f *mp* *p*

f *mp* *p*

mp *p*

mf *mp* *mf*

mf *mp*

mf *mp*

f *mp* *p*

B. D.

mp *p*

64

64

64

PERUSAL SCORE, NOT FOR PERFORMANCE

Section 2

CUE 1

29 5"

Picc.
Fl.
I. II.
I. II.
Ob.
E. H.
Bsn.

I. II.
Cl.
III.
Bs. Cl.

S.
A.
Sx.
T.
Bar.

I. II.
Trpt.
III.

I. II.
Hrn.
III. IV.
I. II.
Trbn.
Bs. Trbn.

Euph.
Tuba
Gisp.
Vibr.
Mrba.

Perc. IV
Perc. V

Electr.

PERUSAL SCORE, NOT FOR PERFORMANCE

35

Picc.
Fl.
I. II.
I. II.
Ob.
E. H.
Bsn.

3
4

I. II.
Cl.
III.
Bs. Cl.

f *f* *mp*

S.
A.
Sx.
T.
Bar.

3
4

p *p* *p* *p*

I. II.
Trpt.
III.

f *p*

I. II.
Hrn.
III. IV.

p

I. II.
Trbn.
Bs. Trbn.

a2 *f* *p* *p*

Euph.
Tuba

p *p*

Glsp.
Vibr.
Mrba.

3
4

Perc. IV
Perc. V

Tmpl. Blks. *Timb.* *Tmpl. Blks.*
p *mp*

Electr.

PERUSAL SCORE, NOT FOR PERFORMANCE

46

Picc. *fp* *ff*

Fl. *fp* *ff*

I. II. *fp* *ff*

I. II. *fp* *ff*

Ob. *fp* *ff*

E. H. *ff*

Bsn. *ff*

I. II. *fp* *ff*

Cl. *fp* *ff*

III. *fp* *ff*

Bs. Cl. *ff*

S. *ff*

A. *ff*

Sx. *ff*

T. *ff*

Bar. *ff*

I. II. *f* *ff*

Trpt. *f* *ff*

III. *f* *ff*

I. II. *fp*

Hrn. *fp*

III. IV.

I. II.

Trbn. *fp*

Bs. Trbn.

Euph.

Tuba

Glsp. *mf* (l.v.)

Vibr. *mf* (l.v.)

Mrba. *ff*

Perc. IV *f*

Perc. V

Electr.

PERUSAL SCORE! NOT FOR PERFORMANCE

CUE 3

52

Picc. *f* *ff* *f*

Fl. *f* *ff* *f*

I. II. *f* *ff* *f*

I. II. Ob. *f* *ff* *f*

E. H. *f* *ff* *f*

Bsn. *f* *ff* *f*

I. II. Cl. *ff* *f*

III. *ff* *f*

Bs. Cl. *ff* *f*

S. *fp* *f*

A. *fp* *f*

Sx. *fp* *f*

T. *fp* *f*

Bar. *fp* *f*

I. II. Trpt. *fp* *f*

III. *fp* *f*

I. II. Hrn. *fp* *f*

III. IV. *fp* *f*

I. II. Trbn. *fp* *f*

Bs. Trbn. *fp* *f*

Euph. *fp* *f*

Tuba *fp* *f*

Glsp. *f* *Trgl.* *(l.v.)*

Vibr. *f* *Trgl.* *(l.v.)*

Mrba. *f* *Trgl.* *(l.v.)*

Perc. IV *f* *Trgl.* *(l.v.)*

Perc. V *f* *Trgl.* *(l.v.)*

Electr. *f* *Trgl.* *(l.v.)*

PERUSAL SCORE! NOT FOR PERFORMANCE

CUE 4

57

Picc.

Fl.

I. II.

I. II.

Ob.

E. H.

Bsn.

I. II.

Cl.

III.

Bs. Cl.

S.

A.

Sx.

T.

Bar.

I. II.

Trpt.

III.

I. II.

Hrn.

III. IV.

I. II.

Trbn.

Bs. Trbn.

Euph.

Tuba

Glsp.

Vibr.

Mrba.

Perc. IV

Perc. V

Electr.

CUE 5

60

Picc. *f* *p*

Fl. *f* *p*

I. II. *f* *p*

I. II. *mp* *p*

Ob. *mp* *p*

E. H. *mp* *p*

Bsn. *mp* *p*

I. II. *f* *p*

Cl. *f* *p*

III. *f* *p*

Bs. Cl. *f* *p*

S. *p*

A. *p*

Sx. *p*

T. *p*

Bar. *p*

I. II. *mp*

Trpt. *mp*

III. *mp*

I. II. *p*

Hrn. *p*

III. IV. *p*

I. II. *mp*

Trbn. *mp*

Bs. Trbn. *mp*

Euph. *mp*

Tuba *mp*

Gdsp. *mp*

Vibr. *mp*

Mrba. *mp*

Perc. IV *mp* Tmpl. Blks. S. D. Timb.

Perc. V *mp* B. D.

Electr. *mp*

PERUSAL SCORE! NOT FOR PERFORMANCE

CUE 1

64

Picc. *mf* *p* *f* *p*

Fl. *mf* *p* *f* *p*

I. II. *mf* *p* *f* *f*

I. II. *mf* *mp* *f* *mp*

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

E. H. *mf* *mp* *f* *mp*

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

I. II. *mp* *p* *f*

Cl. *mp* *p* *f*

III. *mp* *p* *f*

Bs. Cl. *mp* *p* *f*

S. *mp* *p* *f* *mp*

A. *mp* *p*

Sx. *mp* *p*

T. *mp* *p*

Bar. *mp* *p*

I. II. *mf* *3*

Trpt. *mf* *3*

III. *mf* *3*

I. II. *mf*

Hrn. *mf* *mp*

III. IV. *mf*

I. II. *mf* *3*

Trbn. *mf* *3*

Bs. Trbn. *mf* *3*

Euph. *mf* *3*

Tuba *mf* *3*

Glsp. *3* *5*

Vibr. *3* *5* *f*

Mrba. *3* *4*

Perc. IV *3* *4* *f* Flexatone bowed

Perc. V *3* *4* *f* Sus. Cym. bowed

Electr. *mf* *High flecks of sound*

PERUSAL SCORE! NOT FOR PERFORMANCE

CUE 4

75

Picc.

Fl.

I. II.

I. II.

Ob.

E. H.

Bsn.

I. II.

Cl.

III.

Bs. Cl.

S.

A.

Sx.

T.

Bar.

I. II.

Trpt.

III.

I. II.

Hrn.

III. IV.

I. II.

Trbn.

Bs. Trbn.

Euph.

Tuba

(Waterphone)

Glsp.

Vibr.

Mrba.

Perc. IV

Perc. V

Wd. Blks.

Electr.

PERUSAL SCORE! NOT FOR PERFORMANCE

78

Picc. *f* *mf*

Fl. *f* *mf*

I. II. *f* *mf*

I. II. *f* *mf*

Ob. *f* *mf*

E. H. *f* *mf*

Bsn. *f* *mf* *p*

I. II. *f* *mf* *p*

Cl. *f* *mf* *p*

III. *f* *mf* *p*

Bs. Cl. *f* *mf* *p*

S. *f* *mf* *p*

A. *f* *mf* *p*

Sx. *f* *mf* *p*

T. *f* *mf* *p*

Bar. *f* *mf* *p*

I. II. *f* *mf* *p*

Trpt. *f* *mf* *p*

III. *f* *mf* *p*

I. II. *f* *mf* *p*

Hrn. *f* *mf* *p*

III. IV. *f* *mf* *p*

I. II. *f* *mf* *p*

Trbn. *f* *mf* *p*

Bs. Trbn. *f* *mf* *p*

Euph. *f* *mf* *p*

Tuba *f* *mf* *p*

(Waterphone)
trill between the prongs of two
spikes with the wood of a mallet *mf* *p*

Glsp. *mf* *(l.v.)*

Vibr. *mf* *(l.v.)*

Mrba. *mf* *(l.v.)*

Perc. IV *mf* *(l.v.)*

Perc. V *mf* *B.D.* *mp* *pp*

Electr. *mf* *pp*

Tam-Tam
scraped *mf* *(l.v.)*

PERUSAL SCORE! NOT FOR PERFORMANCE

85

Picc. *f* *mp* *f*

Fl. *f* *mp* *f* a2 (b)

I. II. *f* *mp* *f*

I. II. *f* *mp* *f*

Ob. *f* *mp* *f*

E. H. *f* *mp* *f*

Bsn. *f* *mp* *f*

I. II. *f* *mp* *f*

Cl. *f* *mp* *f*

III. *f* *mp* *f*

Bs. Cl. *f* *mp* *f*

S. *f* *mp* *f*

A. *f* *mp* *f*

Sx. *f* *mp* *f*

T. *f* *mp* *f*

Bar. *f* *mp* *f*

I. II. *mf* *mp* *f*

Trpt. *mf* *mp* *f*

III. *mf* *mp* *f*

I. II. *f* *mp* *f*

Hrn. *f* *mp* *f*

III. IV. *f* *mp* *f*

I. II. *f* *mp* *f*

Trbn. *f* *mp* *f* senza sord.

Bs. Trbn. *f* *mp* *f* senza sord.

Euph. *f* *mp* *f* senza sord.

Tuba *f* *mp* *f* senza sord.

Glsp. *f* *mp* *f* Glsp.

Vibr. *f* *mp* *f*

Mrba. *f* *mp* *f*

Perc. IV *f* *mp* *f* Tmpl. Blks. Timb.

Perc. V *f* *mp* *f*

Electr. *f* *mp* *f*

PERUSAL SCORE! NOT FOR PERFORMANCE

Section 6 — Explosive

CUE 1

91

Picc.

Fl.

I. II.

I. II.

Ob.

E. H.

Bsn.

I. II.

Cl.

III.

Bs. Cl.

S.

A.

Sx.

T.

Bar.

I. II.

Trpt.

III.

I. II.

Hrn.

III. IV.

I. II.

Trbn.

Bs. Trbn.

Euph.

Tuba

Glsp.

Vibr.

Mrba.

Perc. IV

Perc. V

Electr.

mp

p

mf

f

a2

S. D.

Timb.

PERUSAL SCORE NOT FOR PERFORMANCE

Picc. *f* *mp* *p*

Fl. *f* *mp* *p*

I. II. *f* *mf* *p*

I. II. *f* *mf* *p*

Ob. *f* *mp* *mf* *p*

E. H. *f* *mp* *mp* *p*

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

I. II. *f* *mp* *f* *mf* *p*

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

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

Bs. Cl. *f* *mf* *mf* *p*

S. *f* *mf* *mp* *p*

A. *f* *mf* *mf* *p* *mp* *p*

Sx. *f* *mf* *mf* *p* *mp* *p*

T. *f* *mf* *mf* *p* *mp* *p*

Bar. *f* *mf* *mp* *p*

I. II. *f* *mp*

Trpt. *f* *mp*

III. *f* *mp*

I. II. *f* *mp* *mp* *p*

Hrn. *f* *mp* *mp* *p*

III. IV. *f* *mp* *mp* *p*

I. II. *mp* *mf* *p* *mp* *p*

Trbn. *mp* *mf* *p* *mp* *p*

Bs. Trbn. *mp* *mf* *p*

Euph. *mp* *mf* *p*

Tuba *mp* *mf* *p*

Glsp.

Vibr. *mf*

Mrba.

Perc. IV *mf*

Perc. V

Electr.

PERUSAL SCORE! NOT FOR PERFORMANCE

110

Picc. *f*

Fl. *f*

I. II. *f*

I. II. Ob. *f*

E. H.

Bsn. *p*

I. II. Cl. *p*

III. *f*

Bs. Cl.

S. *f* *mp* *mp*

A. *mp* *mp*

Sx.

T. *mp*

Bar. *mp*

I. II. Trpt. *p*

III.

I. II. Hrn.

III. IV.

I. II. Trbn. *p*

Bs. Trbn. *p*

Euph. *p*

Tuba

Gdsp. *ord.* (*l.v.*) *mf*

Vibr. (*l.v.*) *f*

Mrba. *f*

Perc. IV

Perc. V

Electr.

PERUSAL SCORE! NOT FOR PERFORMANCE

