

JUDITH SHATIN

BLACK MOON

For Chamber Orchestra & Electronics



Instrumentation

Flute
Oboe
Bb Clarinet
Bassoon
Horn
Bb Trumpet
Trombone
Tuba
Percussion 1:
2 Tom toms, snare drum, 2 Timbales,
medium tam-tam, ride cymbal (20”), tambourine, vibraphone, contrabass bow
Percussion 2:
Bass drum, 2 congas, 2 bongos, 2 woodblocks (hi/low),
medium suspended cymbal (16”), 2 maracas, crotales set, triangle, contrabass bow
Strings (minimum numbers)
Violin 1 (6)
Violin 2 (5)
Viola (4)
Cello (3)
Contrabass (2)
Electronics Performer
Stereo Playback System

Program Note

Black Moon was inspired by the phenomenon called a “black moon,” referring to an extra new moon in a month. This happens once every two-and-a-half years, and some believe that it augurs well for rituals and other ventures. In *Black Moon*, I explore two features of this event: how it fluctuates between darkness and light, and how it goes through repeating cycles. The piece is a study in contrasts. It goes through phases: darkly glowing, lightly shimmering, wildly rhythmic, violent, and serene. To achieve these results, I enhance the orchestra with processed electronic sounds created from recordings of acoustic instruments, building an organic link between the acoustic and electronic realms.

While the original version of *Black Moon* involved conductor-controlled electronics using a Kinect controller, that result is now achieved by a performer who triggers the electronics when cued by the conductor. This avoids the vagaries of controller devices but honors the goal of creating music that expresses the dynamic collaboration among composer, conductor and orchestra as well as expanding the timbral realm to include the sonic colors offered by electronics. In this case, I created all of them from instrument samples I recorded and processed. *Black Moon* contains some freer sections, introducing an element of improvisation, as well as traditionally notated notes. The transition from one to the other reflects the limits of predictability in nature.

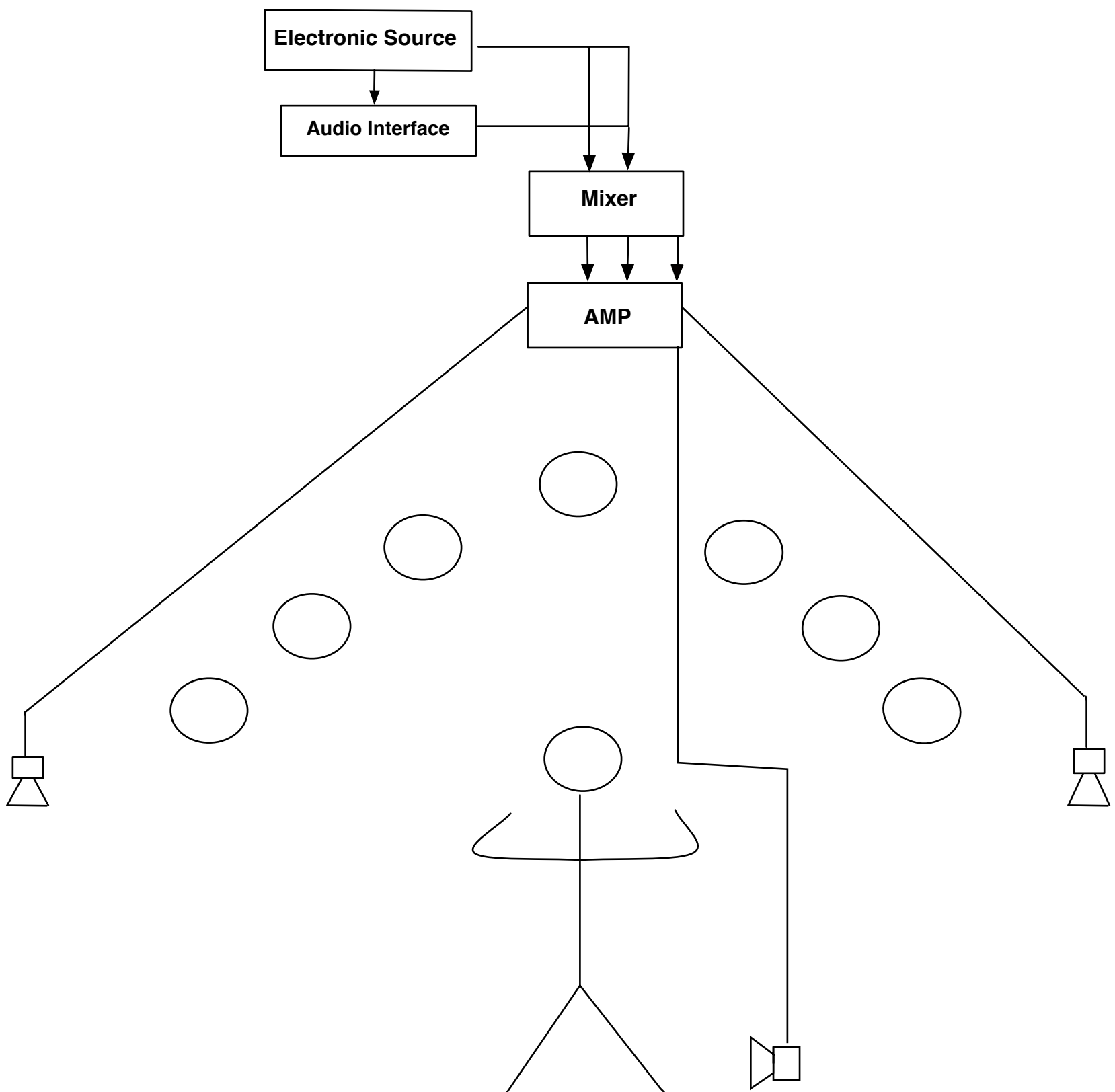
Performance Note

The numbered cues for electronics are marked in the score above the top staff. The conductor indicates the start of each, allowing some flexibility in pacing. Most of the cues do not have their exact end time marked; they float. In the cases where they do have specified end times, these are indicated. There are also indications of the type and register of the electronic sounds at the start of each cue, but not of the specific frequencies. A recording of the cues is provided with the score, so the conductor may become familiar with them.

Duration: ca. 15:00

Black Moon Setup

The electronic cues may be played back using whatever method is most convenient, ranging from a direct playlist to a playback program. Reaper, Logic and Audacity are examples. In addition, a stand-alone Max Patch is provided for this purpose. Depending on equipment availability and room acoustics, the electronics should either first be sent to an audio interface or directly to the mixer, and from there to the speakers. A monitor speaker for the conductor will also be necessary. If powered speakers are available, the signal goes directly from the mixer to the speakers.



Black Moon was commissioned by the American Composers Orchestra
and Carnegie Hall for a premiere by the ACO led by conductor
George Manahan at Zankel Hall at Carnegie Hall on October 28, 2016.

Black Moon
for chamber orchestra & electronics

Judith Shatin

CUE 1

0:10

0:10

Mysterious (♩ = 60)

Flute

Oboe

Bb Clarinet

Bassoon

Horn in F

Trumpet

Trombone

Tuba

Tom toms

I

Percussion

Bass Drum

II

Pan sounds L to R

Pan sounds R to L

Mysterious (♩ = 60)

I

Violin

II

Viola

Violoncello

Contrabass

Several long air sounds; start when panned sound reaches you. Breathe as needed.

Several long air sounds; start when panned sound reaches you. Breathe as needed.

Several long air sounds; start when panned sound reaches you. Breathe as needed.

Several long air sounds; start when panned sound reaches you. Breathe as needed.

Several long air sounds; start when panned sound reaches you. Breathe as needed.

Several long air sounds; start when panned sound reaches you. Breathe as needed.

bucket mute
breathe as needed

con sord.
breathe as needed

Use fingers, hand, and/or wire brushes (airy sounds)
Start intermittently; gradually increase continuity

Start slowly, short sweeps; move brushes in circular contrary motion, becoming more constant, with varying pressure and speed (airy sound).

Lightly mute string
Light bow pressure

Start when panned sound reaches you.

Lightly mute string
Light bow pressure

Start when panned sound reaches you.

Lightly mute string
Light bow pressure

Start when panned sound reaches you.

con sord. (ord.)

f

f

f

f

p

p

p

p

p

p

p

p

p

mp

mp

mp

mp

p

CUE 2

0:10

3

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

Pan R to C

I

Vln.

II

Vla.

Vcl.

Cb.

solo

f

Begin sparsely; Repeat in varied groupings and irregular rhythms.

p

Begin sparsely; Repeat in varied groupings and irregular rhythms.

p

Begin sparsely; Repeat in varied groupings and irregular rhythms.

p

Begin sparsely; Repeat in varied groupings and irregular rhythms.

p

Begin sparsely; Repeat in varied groupings and irregular rhythms.

senza sord.

senza sord.

Tam tam

bow edge

mf (l.v.)

Let the mallet vibrate on the head

mf

Air Sounds + pitch

ord.

Begin sparsely; Repeat in varied groupings and irregular rhythms.

p

ord.

Begin sparsely; Repeat in varied groupings and irregular rhythms.

p

tr tk2

PERUSAL SCORE - NOT FOR PERFORMANCE

CUE 3

0:10 0:15

Fl. *tr tk2*

Ob.

Cl. *tr timbral*

Bsn.

Hrn. Air sounds begin sparsely increasingly dense, longer sound.

Trpt. Air sounds begin sparsely increasingly dense, longer sound.

Trbn. Air sounds begin sparsely increasingly dense, longer sound.

Tba. Air sounds begin sparsely increasingly dense, longer sound.

I metal rod scrape edge (l.v.)

Perc. drag stick vertically across Cymbal face ord. hit outside edge, vertical stick

II *mf* *mf*

ord. Air Sounds + pitch & high shimmers

I Stagger entries; start sparsely; increasingly dense, then sparse; vary duration and technique, from *molto tasto* to *molto sul pont.*

Vln. *pp* ord. *pp* sul pont. ord.

II Stagger entries; start sparsely; increasingly dense, then sparse; vary duration and technique, from *molto tasto* to *molto sul pont.*

Vla. Stagger entries, begin sparsely; repeat in varied groupings and irregular rhythms. Intermittent pizz. *pp* ord. sul pont. ord.

Vcl. circular bowing *pp*

Cb. circular bowing *pp*

DEPUSAL SCORE, NOT FOR PERFORMANCE

7 Serene (♩ = 72)

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

11 *poco accel.* **Expressive** (♩ = 78)

Fl. *mf*

Ob. *mf*

Cl. *p*

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I *Vib* pedal on throughout *mp*

Perc. *Crotales* hard rubber mallet *mp*

II

poco accel. **Expressive** (♩ = 78)

I *1 solo* *mp* *p* *tutti*

Vln. *p*

II *p*

Vla. *p*

Vcl. *pizz.* *mp*

Cb. *senza sord. pizz.* *mp*

PERUSAL SCORE; NOT FOR PERFORMANCE

[illegible]

19

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

solo

mf

div.

unis.

div.

PERUSAL SCORE, NOT FOR PERFORMANCE

[illegible]

Excited (♩ = 78)

27

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hrn. *f* 3

Trpt. *f* 3

Trbn. *f* 3

Tba. *f* senza sord.

I *f*

Perc. Woodblocks

II *f* 3

Excited (♩ = 78)

I unis. *f* 3

II unis. *f* 3

Vla. *f* 3

Vcl. *f* 3

Cb. *f* 3

div. pizz. pizz. pizz.

PERFORMANCE

[illegible]

CUE 4

Shimmering

31

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hrn.

Trpt. *solo* *mf*

Trbn. *mp*

Tba.

I *Vib* *mp*

Perc. *bowed*

II *p*

Shimmering

I *p*

Vln. II *p*

Vla. *unis.* *p*

Vcl. *unis.* *p*

Cb. *pizz.* *mp*

PERUSAL SCORE, NOT FOR PERFORMANCE

33

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hrn.

Trpt.

Trbn. *mf*

Tba.

I *mf*

Perc. / rubber mallet

II *mp*

I *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp*

Cb. *mf*

PERUSAL SCORE, NOT FOR PERFORMANCE

35

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hrn.

Trpt. *f*

Trbn. *f*

Tba.

I *f*

Perc. II

I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*
arco
sul D

PERFORMANCE

CUE 5

0:05

37

Fl. *f* *ff* *tr tk1*

Ob. *f* *ff* *tr*

Cl. *f* *ff* *tr*

Bsn. *f* *ff* *tr timbral*

Hrn. *ff* *fltz.*

Trpt. *ff* *fltz.*

Trbn. *ff* *fltz.*

Tba. *f* *ff* *fltz.*

I *ff*

Perc. *ff* *rubber mallets*

II *f*

I *ff*

Vln. *ff*

II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

PERFORMANCE

Flowing (♩ = 78)

39

Fl. *f* *dim. poco a poco*

Ob. *f* *dim. poco a poco*

Cl. *f* *dim. poco a poco*

Bsn. *f*

Hrn. *f*

Trpt. *f*

Trbn. *f*

Tba. *f*

I *f*

Perc. II *f* *mf*

Flowing (♩ = 78)

I *f* *dim. poco a poco*

Vln. II *f* *dim. poco a poco*

Vla. *f* *dim. poco a poco*

Vcl. *f* *dim. poco a poco*

Cb. *f* *dim. poco a poco*

sul D

PERFORMANCE

48

Fl. *f* *6* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *mp* *f*

Hrn.

Trpt. *mp*

Trbn.

Tba.

I *f* *f* *mf* *f* vertical stick on edge ⊕ Timbales

Perc. II *f*

I *f* *3*

Vln. II *f* *3* *mf* *3*

Vla. *f* *3* *mf* *div.*

Vcl. *f* *3* *mf* *div.*

Cb. *mf*

51

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

mf

mf

mf

mp

p

p

p

mf

unis.

PERUSAL SCORE, NOT FOR PERFORMANCE

CUE 6

55

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

58

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I
Perc.
mf

II
mf

I
Vln.
f

II
mf

Vla.
mf

Vcl.
mf

Cb.
mf

hit outside edge,
vertical stick

NOT FOR PERFORMANCE

CUE 7

61, Poco meno (♩ = 72)

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hrn. *mp*

Trpt.

Trbn.

Tba.

I

Perc. II *pp*

Airy

Poco meno (♩ = 72)

I *mp*

II *div.*

Vla. *p*

Vcl. *p* *mp*

Cb. *p* *mp*

68

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

Snare Drum

f *mp* *mf* *sf-f* *f* *mp* *p* *sf-f* *pizz.*

div. unis. 5 3 6 3

PERUSAL SCORE, NOT FOR PERFORMANCE

CUE 9

75

Fl. *p* *mf* *f*

Ob. *p*

Cl. *p* *mp*

Bsn. *mp*

Hrn. *p*

Trpt. *p*

Trbn. *p*

Tba. *p*

I Maracas

Perc. II *p*

I con sord. *p* con sord. div. unis.

II *p* con sord. *p* con sord. div. unis.

Vln. I *p* con sord. div. unis.

Vln. II *p* con sord. *p* con sord. div. unis.

Vla. *p* con sord. div. unis.

Vcl. *p* con sord. *p* con sord. div. unis.

Cb. *p* con sord. *p* con sord. div. unis.

tr tk1

PERUSAL SCORE, NOT FOR PERFORMANCE

79

Fl. *tr* *mf* *tr tk1* *p*

Ob. *solo* *mf* *3*

Cl. *p*

Bsn. *p*

Hrn.

Trpt.

Trbn. *pp* *p*

Tba. *pp* *p*

I

Perc. *pp* *p*

II

I *pp* *p* *div.*

Vln. II *pp* *p*

Vla. *pp* *p*

Vcl. *pp* *p*

Cb. *pp* *p*

PERUSAL SCORE, NOT FOR PERFORMANCE

83

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I Perc.

II

cresc. mf

I Vln.

II Vln.

Vla.

Vcl.

Cb.

cresc.

to sul pont. div. to sul pont. to sul pont. to sul pont. to sul pont.

sul pont. sul pont. sul pont. sul pont. sul pont.

PERFORMANCE

[illegible]

[illegible]

CUE 10

94 ----- Luminous (♩ = 72)

Fl. 3/4 3/4 3/4 3/4 3/4 3/4

Ob. 3/4 3/4 3/4 3/4 3/4 3/4

Cl. 3/4 3/4 3/4 3/4 3/4 3/4

Bsn. 3/4 3/4 3/4 3/4 3/4 3/4

Hrn. 3/4 3/4 3/4 3/4 3/4 3/4

Trpt. 3/4 3/4 3/4 3/4 3/4 3/4

Trbn. 3/4 3/4 3/4 3/4 3/4 3/4

Tba. 3/4 3/4 3/4 3/4 3/4 3/4

I gradually mute 3/4 3/4 3/4 3/4 3/4 3/4

Perc. II 3/4 3/4 3/4 3/4 3/4 3/4

Otherworldly air sounds

----- Luminous (♩ = 72)

I senza sord. 3/4 3/4 3/4 3/4 3/4 3/4

Vln. II senza sord. 3/4 3/4 3/4 3/4 3/4 3/4

Vla. senza sord. 3/4 3/4 3/4 3/4 3/4 3/4

Vcl. senza sord. 3/4 3/4 3/4 3/4 3/4 3/4

Cb. senza sord. 3/4 3/4 3/4 3/4 3/4 3/4

PERUSA SCORE, NOT FOR PERFORMANCE

99

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

mf

mp

PERUSAL SCORE, NOT FOR PERFORMANCE

Shining ($\bullet = 72$)

102

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I
Perc.
II

Vib bowed

gradual fade

Shining ($\bullet = 72$)

I Vln.

II Vln.

Vla.

Vcl.

Cb.

sul D

p

106

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *p*

Hrn. *p*

Trpt.

Trbn. *p*

Tba.

I Perc. *mp*

II *mp*

I Vln. *p*

II Vln. *mp*

Vla. *mp*

Vcl. *mp*

Cb.

ord. *mp*

bowed

PERUSAL SCORE, NOT FOR PERFORMANCE

110

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

– 0:05

[illegible]

0:05 0:05 0:05

118 Gentle (♩ = 78)

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

At C

Pan C to L

Pan L to R

mf

p

senza sord.

p

(l.v.)

(l.v.)

to longer durations

Gentle (♩ = 78)

I

Vln.

II

Vla.

Vcl.

Cb.

Ricochet gliss on IV

Stagger entries, start densely

Increasingly sparse

Increasingly dense

Increasingly sparse

to longer durations

circular bowing ord.

p

circular bowing ord.

p

122 Quickening (♩ = 84)

Fl. *mp*

Ob. *mp*

Cl. *p* *mp*

Bsn. *p*

Hrn. *mp* *mp*

Trpt. *mp*

Trbn. *mp*

Tba. *mp*

I Perc.

II Perc.

At C

Quickening (♩ = 84)

I Vln. ord. *mp*

II Vln. ord. *mp*

Vla. ord. *mp*

Vcl.

Cb.

126

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

131 Electric (♩ = 84)

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hrn. *f*

Trpt. *f*

Trbn. *f*

Tba. *f*

I Perc. *f*

II Perc. *f*

Electric (♩ = 84)

I Vln. *f*

II Vln. *f*

Vla. *f*

Vcl. *f*

Cb. *f* senza sord.

PERUSAL SCORE, NOT FOR PERFORMANCE

134

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

pizz.

arco

3

6

f

pizz.

on bell

ord.

Triangle

PERUSAL SCORE, NOT FOR PERFORMANCE

138

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

mf

p

f

pizz.

arco

f

PERUSAL SCORE, NOT FOR PERFORMANCE

[illegible]

CUE 12

145

Delicate

Fl. *mf* *p*

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I Perc. *bowed Vib* *p*

II *p*

Delicate

I Vln. *p*

II *p*

Vla. *p*

Vcl. *p*

Cb. *p*

PERUSAL SCORE! NOT FOR PERFORMANCE

153 *poco rit.*

Fl. *mp*

Ob. *mp*

Cl. *mp* *p*

Bsn. *mp* *p*

Hrn.

Trpt.

Trbn.

Tba.

I *ord.* *mp*

Perc. II

poco rit.

I *ord.*

Vln. II *ord.*

Vla. *ord.* *p*

Vcl. *ord.* *p*

Cb.

157 Gentle (♩ = 78)

Fl.

Ob. *p*

Cl. *p*

Bsn. *p*

Hrn. *p*

Trpt. *p*

Trbn. *p*

Tba. *p*

I *mp*

Perc. *Δ*

II

Gentle (♩ = 78)

I *p*

Vln. II *p*

Vla. *p*

Vcl.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

159

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hrn. *mf*

Trpt. *mf*

Trbn. *mf*

Tba. *mf*

I *f*

Perc. *mf* on rim

II *mf*

I *mf*

Vln. II *mf*

Vla. *mf*

Vcl.

Cb.

PERFORMANCE

163

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

vertical stick on edge

on shell

metal rod

div.

sul G

165

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *f*

Hrn.

Trpt. *ff*

Trbn. *ff*

Tba. *ff*

I Perc. *ff*

II *ff*

I Vln. *ff*

II *ff*

Vla. *ff*

Vcl. *ff*

Cb.

REPRODUCTION SCORE, NOT FOR PERFORMANCE

173

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I hit, jangle

Perc. II

I

Vln. II

Vla.

Vcl.

Cb.

hit, jangle

PERFORMANCE

175

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

177

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

on rim

mf

on rim

6

6

6

3

6

5

5

5

5

PERUSAL SCORE, NOT FOR PERFORMANCE

179

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

I

Vln.

II

Vla.

Vcl.

Cb.

mp

f

f

6

5

PERUSAL SCORE, NOT FOR PERFORMANCE

CUE 13

181 Calming (♩ = 78)

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *mf* *mp* *p* *pp*

Bsn. *p* *pp*

Hrn. *mf* *mp* *p* *mp*

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

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

Tba. *mp* *p* *mp*

I Perc. *mp*

II *p* *pp*

Calming (♩ = 78)

I Vln. *mf* *mp*

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

Vla. *mf* *mp* *p* *pp*

Vcl. *mp* *p* *pp*

Cb. *mp* *p* *pp*

185

Electric (♩ = 84)

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

Vln. I

Vln. II

Vla.

Vcl.

Cb.

CS

ord.

pp

f

sub.f

div.

unis.

3

PERFORMANCE

[illegible]

191

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hrn. *ff*

Trpt. *ff*

Trbn. *ff*

Tba. *ff*

I *ff*

Perc. II *ff*

I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

PERUSAL SCORE NOT FOR PERFORMANCE

193

Fl. fltz. ord. fltz.

Ob. fltz. ord. fltz.

Cl. fltz. ord. fltz.

Bsn. fltz. ord. fltz.

Hrn. fltz. fltz.

Trpt. fltz. fltz.

Trbn. fltz. fltz.

Tba. fltz. fltz.

I Perc. II

I Vln. II Vln. Vla. Vcl. Cb.

PERUSAL SCORE NOT FOR PERFORMANCE

196

Fl. ord.

Ob. ord.

Cl. ord.

Bsn. ord.

Hrn. ord.

Trpt. ord.

Trbn. ord.

Tba. ord.

I Perc. II

I Vln. II

Vla.

Vcl.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

200 Violent (♩ = 84)

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

Violent (♩ = 84)

I

Vln.

II

Vla.

Vcl.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

204

Fl. *f* fltz.

Ob. *f* fltz.

Cl. *f* fltz.

Bsn. *f* fltz.

Hrn.

Trpt. *f* fltz.

Trbn.

Tba.

I Perc. *f*

II

I Vln. *f* unis. div.

II Vln. *f* unis. div.

Vla. *f* unis. div.

Vcl. *f* unispizz. arco div. *f*

Cb. *f* pizz. arco *f*

NOT FOR PERFORMANCE

CUE 15

[illegible]

210

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I Perc.

II swizzle

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ff

fltz.

ord.

sul pont.

to sul pont.

sul pont.

ord.

to sul pont.

sul pont.

ord.

to sul pont.

sul pont.

ord.to sul pont.

sul pont.

sul pont.

CUE 16

0:15

Fierce (♩ = 60)

Do not co-ordinate

213

Fl. Choose from these pitches; Start with narrow register, then increasingly wide; Jagged rhythms and dynamics Add multiphonics, fltz, tongue rams, overblowing, timbral trills, etc.

Ob. Choose from these pitches; start with narrow register, then increasingly wide; Jagged rhythms and dynamics; Add multiphonics, fltz, double trills, timbral trills etc.

Cl. Choose from these pitches; Start with narrow register, then increasingly wide; Jagged rhythms and dynamics Add multiphonics, fltz, tongue rams, growls, teeth on reed, noisy sounds, etc.

Bsn. Choose from these pitches; Start with narrow register, then increasingly wide; Jagged rhythms and dynamics; Add multiphonics, fltz, growls, timbral trills, etc.

Hrn. Choose from these pitches; Start with narrow register, then increasingly wide; Jagged rhythms and dynamics; Add fltz, growls, stopped tones, timbral trills, etc.

Trpt. Choose from these pitches; Start with narrow register, then increasingly wide; Jagged rhythms and dynamics; Add fltz, growls, valve trills, etc.

Trbn. Choose from these pitches; Start with narrow register, then increasingly wide; Jagged rhythms and dynamics; Add fltz, growls etc.

Tba. Choose from these pitches; Start with narrow register, then increasingly wide; Jagged rhythms and dynamics; Add fltz, growls, multiphonics etc.

I Perc. move from near center to rim and back Draw from these instruments, increasingly intense, expanding techniques (rim, shell, edge, etc) rolls, individual hits.

II Draw from these instruments, increasingly intense, expanding techniques (rim, shell, edge, etc) rolls, individual hits.

f

Fierce (♩ = 60)

Do not co-ordinate

I Vln. ord.

II Vln. ord.

Vla. ord.

Vcl. ord.

Cb. ord.

arco

arco

arco

arco

Choose from these pitches; Start with narrow register, then increasingly wide; Jagged rhythms and dynamics; Add sp, msp, tremolo, scratch, snap pizz, etc.

[illegible]

CUE 17

217 **Ethereal** (♩ = 72)

Fl. *p*

Ob. *p*

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II *p*

Ethereal (♩ = 72)

I

Vln. *unis.* *p*

II *unis.* *p*

Vla. *unis. arco* *p*

Vcl. *unis. arco* *p*

Cb. *unis. arco* *p*

CUE 18

226 Gleaming (♩ = 78)

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

Vln.

II

Vla.

Vcl.

Cb.

pp

p

mp

tremolo

Light air sounds and pitch

PERUSAL SCORE, NOT FOR PERFORMANCE

231

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I
Perc.

II

Vln.
I

cresc. poco a poco

Vln.
II

cresc. poco a poco

Vla.

cresc. poco a poco

Vcl.

cresc. poco a poco

Cb.

cresc. poco a poco

PERUSAL SCORE, NOT FOR PERFORMANCE

236

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trbn.

Tba.

I

Perc.

II

Vib

mf

mp

I

Vln.

II

Vla.

Vcl.

Cb.

mf

mp

p

PERUSAL SCORE, NOT FOR PERFORMANCE

240

Fl. *mp*

Ob. *mp* *p*

Cl. *p*

Bsn. *mp* *p*

Hrn. *p* *mp* *p*

Trpt. *p* *mp* *p*

Trbn. *p* *mp* *p*

Tba. *p*

I Perc. *p*

II

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

II *mp* *p*

Vla. *mp* *p*

Vcl. *mp* *p*

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

0:10

0:10

0:05

Fl. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

Ob. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

Cl. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

Bsn. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

Hrn. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

Trpt. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

Trbn. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

Tba. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

I Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

Perc. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

II Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

Pan L to R ————— **Pan R to L** ————— **Pan L to C** —————

I Vln. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

II Vln. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

Vla. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

Vcl. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

Cb. Sneak in as panned sound reaches you; continue
ppp ————— *mf* ————— *pp*

247 Gentle (♩ = 78)

Fl. *p*

Ob. *p* *mp* *p*

Cl. *p* *mp* *p*

Bsn. *p* *mp* *p*

Hrn. *p* *mp* *p*

Trpt. *p*

Trbn. *p*

Tba. *p*

I *mp*

Perc. *mp*

II *mp*

Gentle (♩ = 78)

I *p*

II *p*

Vla. *p*

Vcl. *p*

Cb. *p*

250

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *p*

Hrn. *p*

Trpt. solo *mp*

Trbn. *p*

Tba. *p*

I Perc. II *pp*

I Vln. II

Vla. *p*

Vcl. *p*

Cb. *p*

PERUSAL SCORE, NOT FOR PERFORMANCE

254

Fl. *mp* *p* *mp*

Ob. *p* *mp*

Cl. *p* *mp*

Bsn. *p* *mp*

Hrn. *p* *mp*

Trpt. *p* *mp*

Trbn. *p* *mp*

Tba. *p* *mp*

I *p* scrape face

Perc. *p*

II

I *mp* *p* *div.* *p*

II *mp* *p*

Vla. *mp* *p*

Vcl. *mp* *p*

Cb. *p*

PERUSAL SCORE, NOT FOR PERFORMANCE

CUE 20

Ethereal

258

Fl. *p* *pp* *p* *n*

Ob. *p* *pp* *p* *n*

Cl. *p* *pp* *p* *n*

Bsn. *p* *pp*

Hrn.

Trpt. *mp*

Trbn.

Tba.

I *mp* *p*

Perc. *Vib*

II

Ethereal

I *p* *div.* *unis.* *p* *n*

Vln. *unis.* *pp* *pp* *p* *n*

II *p* *pp* *pp* *p* *n*

Vla. *unis.* *pp* *pp* *p* *n*

Vcl. *p* *pp* *p* *n*

Cb. *p* *sul G* *pp* *p* *n*

PERUSAL SCORE, NOT FOR PERFORMANCE