



SCORE LIBRARY

Esa Pietilä

# GRAFFITI PLAY

*for contemporary jazz trio  
and chamber orchestra*

(2012)

STUDY SCORE



**Esa Pietilä**

**GRAFFITI PLAY**

*for contemporary jazz trio and chamber orchestra (2012)*

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Duration: 28 minutes

**Instrumentation**

Jazz trio (tenor saxophone, upright bass, drum set)

2 flutes (2nd doubling piccolo)

oboe

2 clarinets B-flat (2nd doubling bass clarinet)

bassoon (doubling contrabassoon)

trumpet in B-flat

2 horns in F

trombone

percussion

strings (min. 44421)

Orchestral parts available for hire.

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# GRAFFITI PLAY

Full Score (in C)

for contemporary jazz trio and chamber orchestra

ESA PIETILÄ (2012)

Free tempo approx. 40 - 50 "

Tenor Saxophone  
ad lib. sounds ( low register)

Upright Bass  
*mp* play the arpeggio ad lib. & add artifical harmonics of your own choice in between  
at 20 - 25":  
ad lib. **FLOOR TOM** very sparse  
(suggested idea written out)

Drum Set  
*ppp*

Flute  
*mp*

Piccolo  
*mp*

Oboe  
*mp*

1st Clarinet in Bb  
*mp*

CLARINET

2nd Clarinet / Bass Clarinet in Bb  
*mp*

BASSOON

Bassoon / Contrabassoon

Trumpet in Bb

1st Horn in F

2nd Horn in F

Trombone

CHINA CYMBAL  
w/bow - ad lib. "glass sounds"  
*mp*

Percussion

Free tempo approx. 40 - 50 "

4 1st Violins

4 2nd Violins

Violas  
pizz.  
*mp* ad lib. "a la chitarra" improvise with the chord -  
16th & 32th note values, sparsely

4  
Violas  
pizz.  
*mp* ad lib. "a la chitarra" improvise with the chord -  
16th & 32th note values, sparsely

2 Violoncellos

1 Contrabass

**ON CUE**

**A** ♩ = 100

soft & subtone  
3

*p*

freely and sparsely -  
different cymbals only  
(play notated rhythms also!)

3 3 3

*cresc. poco a poco*

whistle tones ad lib.

*mp*  
whistle tones ad lib.

*mp*

ad lib. key clicks & slap tongue notes  
*p*

ad lib. key clicks & slap tongue notes  
*p*

ad lib. key clicks & slap tongue notes  
*p*

ad lib. key clicks & slap tongue notes  
*p*

ad lib. key clicks & slap tongue notes  
*p*

Tpt.

Hn.

Hn.

Trb.

Cym.

**A** ♩ = 100

VI. 1

VI. 2

(pizz.) *segue simile*

Vla.

(pizz.) *segue simile*

Vla.

Vc.

*p*

divisi

Vc.

*p*

Cb.

8

soft & subtone

T. Sax.

Bass

Dr.

*cresc. poco a poco*

Fl.

Picc.

Ob.

Cl.

Cl.

Bsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

*p* *mp* *mf*

Cym.

to timpani

Vl. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

14 soft & subtone

T. Sax.

Bass

Dr.

*cresc. poco a poco*

Fl.

Picc.

*mp*

Ob.

*mp*

Cl.

*mp*

Cl.

*mp*

Bsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

*mp* *mf*

VI. 1

Vln. 2

*ppp*

Vla.

*cresc. poco a poco*

Vla.

*cresc. poco a poco*

Vc.

*cresc. poco a poco*

Vc.

*cresc. poco a poco*

Cb.

*f*

soft & subtone

3

3

8va

3

[illegible]

27 *molto vibr.*

T. Sax. *vibr.* *3* *vibr.*

Bass *mp*

Dr. **LARGE GONG** *mf*

Fl. *p*

Picc. *(tr)* *p*

Ob. *(tr)* *p*

Cl. *(tr)* *p*

Cl. *p*

Bsn.

Tpt.

Hn.

Hn.

Trb. *p*

Xyl. *f* *to ride cymbal*

Cym. **RIDE CYMBAL** *mp* *3* *3* *3* *3* *3* *3* *3* *3*

Vln. 1 *(8)* *ppp*

VI. 1 *(8)* *ppp*

Vln. 2 *snap pizz.* *f*

Vla. *snap pizz.* *f*

Vla.

Vc. *(n. div.)* *pizz.* *f*

Cb.



**OPEN** 1st time as written, then OPEN - solo sax. signals out.

1st x play the written line freely -  
2nd x improvise "dialogue" with gongs.

7

T. Sax.  $\text{♩} = 67$

Bass

Set of Gongs

1st x play the written line - **TUNED GONGS**  
2nd x improvise "dialogue" with sax.

Cym.  $\text{mf}$   $\text{ad lib. rubato pulse - previous three bars as reference}$

Vln. 1

Vln. 2  $\text{mp}$   $\text{ad lib. "a la chitarra" improvise with the chord - pizz. ord. 16th & 32th note values; sparsely}$

Vla.  $\text{mp}$

Vla.  $(f)$

Vc.

Cb.  $(f)$

36

T. Sax.  $\text{mf}$

Bass

Set of Gongs

Cym.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

[illegible]

43

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

Cl.

Bsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Vln. 1

VI. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

written line as reference of "feel" - add some bowls & crotales here & there too.

freely simile

*mf*

*f*

*mf*

*f*

*f*

*f*

*f*

*mp*

*f*

*mp*

*gliss.*

*gliss.*

*arco*

*ff*

*"sul pont. quasi flag"*

*mp*

*fff*

*mp*

unis.

48

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

Cl.

Bsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Vln. 1

VI. 1

Vln. 2

VI. 2

Vla.

Vla.

Vc.

Cb.

*mf*

*p*

*mp* *f* *mp* to medium gong

*gliss.*

*arco*

*divisi*

*mf*

*mf*

"sul tasto quasi flag."

*mp* *fff* *mp* *fff* *mp*

ord.

55

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

Cl.

Bsn.

Tpt.

Hn.

Hn.

Trb.

Medium Gong

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

11



64

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

Cl.

Bsn.

Tpt.

Hn.

Hn.

Trb.

Medium Gong

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

13

69

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

Cl.

Bsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Large Gong

Vln. I

VI. I

Vln. II

Vla.

Vla.

Vc.

Cb.

as written - no bells & temple blocks

f

ff

mf

f

(sneak in)

f

pizz.

arco

loco

snap pizz.

div.

f

8va

mf

f

pizz.

port.

f

arco

f

unis.

arcs.

ff



74 **D**

T. Sax. freely with drums

Bass *f*

Dr. freely with ride cymb., hi-hat (open & closed) & floor tom *mf*

Fl.

Picc.

Ob.

Cl.

Cl.

Bsn.

Tpt.

Hn.

Hn.

Trb. *f* *ff* *mf*

Medium Gong *f*

Large Gong *f*

Vln. 1 *arco* *3*

Vln. 2 *arco* *3*

Vla. *pizz. ord.* *arco* *ff* *pp*

Vla. *pizz.* *arco* *ff* *pp*

Vc. *ff* *pp*

Cb. *pp*

[illegible]

86

freely with drums

freely with bass, drums & strings

17

T. Sax.

*cresc. poco a poco*

Bass

*cresc. poco a poco*

Dr.

*cresc. poco a poco*

Fl.

Picc.

Ob.

Cl.

Cl.

Bsn.

Tpt.

Hn.

Hn.

Trb.

Medium Gong

*mp cresc. poco a poco*

Vln. 1

*cresc. poco a poco*

Vln. 2

*cresc. poco a poco*

Vla.

*cresc. poco a poco*

Vla.

*cresc. poco a poco*

Vc.

*cresc. poco a poco*

Cb.

*cresc. poco a poco*



91

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

Cl.

Bsn.

Tpt.

Hn.

Hn.

Trb.

Medium Gong

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

ad lib. ( fairly long note values & low register)

end impro

gradually to -

mf

mf

mf

mf

mf

95 **E**

T. Sax.

Bass

Dr. *mf* hand percussion & bowls *mf* 3 6

Fl. *mf* 3 *ff* *mf*

Picc. *mf* 3 *ff* *mf*

Ob. *mf* 3 *ff* *mf*

Cl. *mf* 3 *ff* *mf*

Cl. *mf* 3

Bsn. *mf* 3

Tpt. *mf* 3 *ff*

Hn. *mf* 3 *f*

Hn. *f* 3

Trb.

Medium Gong *mf* let ring

Large Gong *mf* let ring to marimba

**E**

Vln. 1 ord. *fp* *f* *mf*

Vln. 2 ord. *fp* *f* *mf*

Vla. ord. *fp* *f* *mf* pizz. a la chitarra *mf*

Vla. ord. *fp* *f* *mf* pizz. a la chitarra *mf*

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

Cb. ord. *fp* *f* *mf*

[illegible]

[illegible]

[illegible]





110

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

Cl.

Bsn.

Tpt.

Hn.

Hn.

Trb.

Mar.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

cresc.

(as written) 3 bowl

mf

mf

mf

mf

CONTRAFAG.

mf

mf

pizz.

mf

pizz. ord.

mp

to "whisked whistle"

mp cresc.

cresc.

117

25

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Timpani

Mar.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

f

cresc.

rim

freely

Flzg. 5

ord.

sfp

sfzp

ff

MUTA in CLAR. BASSO

to timpani

ppp

arco

div.

unis.

f

mf

fff

[illegible]

[illegible]

127

T. Sax. *f*

Bass *f*

Dr. freely less - start "painting" even more with cymbals only

Fl. *f*

Picc. *ff* *Flzg.* *f* *ord.* *f* 3

Ob. *f* 3

Cl. *f* 3

B. Cl. *ff*

Cbsn. *ff*

Tpt. *f*

Hn. *f*

Hn. *f*

Trb. *f*

Timp. to marimba

Vln. 1 *arco* *f*

Vln. 2 *arco* *f*

Vla. *f*

Vla. *f*

Vc. *ff*

Cb. *ff*

130 - = false fingering - bispiando

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Mar.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

G simile

29

[illegible]



**sax. solo signals with high multiphonic**  
**when to go forward!**

**H** ♩ = 100  
 ca. 20 - 25 "

Vln. 1  
 Vln. 2  
 Vla.  
 Vla.  
 Vc.  
 Cb.

col legno ricochet (battuto) - freely  
 col legno ricochet (battuto) - freely  
 col legno ricochet (battuto) - freely  
 col legno ricochet (battuto) - freely  
 col legno ricochet (battuto) - freely  
 col legno ricochet (battuto) - freely

mp  
 mp  
 mp  
 mp  
 mp  
 mp

5  
 5  
 5  
 5  
 5  
 5

5/4  
 5/4  
 5/4  
 5/4  
 5/4  
 5/4

[illegible]

143  $\text{♩} = 70$

T. Sax.  $+-+--+--+--+--+$   $+-+--+--+--+--+$

Bass *solo*  $(f)$  3 free impro, "fake" harmonics ("sample line" written as reference)

Dr.  $\text{|||||}$

Fl.  $mp$  3 *Flzg.*

Picc. *Flzg. sempre*  $mf$   $f$

Ob.  $mp$  3

Cl.  $mp$  3

B. Cl.  $ppp$

Cbsn.  $pp$   $ppp$

Tpt.  $mp$  3 *cresc.*

Hn.  $-$

Hn.  $-$

Trb.  $-$

T. Bl. (stop)  $\text{|||||}$  to timpani

Vln. 1  $\text{♩} = 70$  5

Vln. 2 5

Vla. 5

Vla. 3 5

Vc. 3 5

Cb. *arco ord. sul pont.*  $p$  *gliss.* *dim.*  $ppp$



151

accel. . . . .

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

ord.

cresc.

Flzg.

ord.

cresc.

mp

cresc.

mp3

cresc.

mute off

arco

mf

cresc.

divisi

arco

mf

cresc.

cresc.

end solo - as written

154  $\text{♩} = 100$  **I**

T. Sax.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Bass  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Dr. *cresc.*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
low *f* middle high bell high w. bl. cowbells

Fl.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f*

Picc. *ord*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f*

Ob. *cresc.*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f*

Cl. *cresc.*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f*

B. Cl.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f*

Cbsn.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f*

Tpt. *senza sord.*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f* *cresc.* *5*

Hn. *mf*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f* *cresc.* *5*

Hn. *mf*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f*

Trb. *mf*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f*

Timp. *mf*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

$\text{♩} = 100$  **I**

Vln. 1 *arco* *mp*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f* *cresc.*

VI. 1 *arco* *mp*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f* *cresc.*

Vln. 2 *arco* *mp*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f* *cresc.*

VI. 2 *arco* *mp*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f* *cresc.*

Vla. *arco* *mf*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f*

Vla. *arco* *mf*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f*

Vc. *cresc.*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f*

Vc. *cresc.*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f*

Cb. *cresc.*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
*f* *cresc.*

158

T. Sax. *mf* *f* *cresc.*

Bass *f cresc.* *f* ride cymb. mostly - written rhythm as loose reference

Dr. bells high *cresc.* low 3 3 rim

Fl. *f cresc.*

Picc. *ff* *ff<sup>3</sup>* *f cresc.*

Ob. *ff* *f cresc.*

Cl. *ff* *f cresc.*

B. Cl. *ff* *f* *cresc.*

Cbsn. *ff* *f* *cresc.*

Tpt. *mp* *cresc.* *ff* *f*

Hn. *f* *cresc.* *ff* *f*

Hn. *f* *ff* *f*

Trb. *f* *f*

Timp.

Vln. 1 *cresc.* *ff*

VI. 1 *cresc.* *ff*

Vln. 2 *cresc.* *ff*

VI. 2 *cresc.* *ff*

Vla. *cresc.* *ff*

Vla. *ff*

Vc. unis. *f* *ff*

Cb. *f* *ff*

161

T. Sax. *fff*

Bass *fff*

Dr. *ff* use the whole set and play more with "groove" and barlines

Fl. *fff*

Picc. *fff*

Ob. *fff*

Cl. *fff*

B. Cl. *fff*

Cbsn. *fff*

Tpt. *fff*

Hn. *fff*

Hn. *fff*

Trb. *fff*

Timp. *fff*

Vln. 1 *fff* unis. *fff*

Vln. 2 *fff* unis. *fff*

Vla. *fff* unis. *fff*

Vla. *fff*

Vc. *fff* div. (non div. if possible)

Cb. *fff* ad lib. div. w/solo bass

ad lib. div. w/orch. Cb.



165

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

ready for large gong!

*fff*

*fff sempre*

*fff sempre*

*fff sempre*

168

T. Sax.

Bass

Dr. as written

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

171  $\text{C}$  multiphonic

T. Sax.  $p$   $f$

Bass  $p$   $f$

Dr.  $\text{ad lib. with temple blocks, bells \& hi-hat (open/closed)}$   $mp$

Fl.  $f$   $\text{dim. Flzg.}$   $mf$

Picc.  $f$   $\text{dim. Flzg.}$   $mf$

Ob.  $f$   $\text{dim.}$   $mf$   $\text{ord.}$   $f$   $3$

Cl.  $\text{(solo)}$   $ff$   $3$   $\text{freely}$   $f$   $5$   $3$   $\text{as written}$   $3$

B. Cl.  $f$   $mf$   $f$   $3$   $ff$

Cbsn.  $f$   $mf$   $f$   $3$   $ff$

Tpt.  $f$   $mf$   $\text{sord. "bucket mute"}$

Hn.  $f$   $3$   $3$

Hn.  $mf$

Trb.  $f$   $ff$   $mf$   $3$   $f$   $ff$

Timp.  $mp$   $\text{to brake drum}$

Br.D.  $\text{BRAKE DRUM}$   $f$   $\text{ad lib. with given rhythm as reference or play the line as written}$

Large Gong  $f$

Vln. 1  $\text{snap pizz.}$   $f$   $\text{pizz. ord.}$   $3$   $mp$

Vln. 2  $\text{snap pizz.}$   $f$   $\text{pizz. ord.}$   $3$   $mp$

Vla.  $\text{snap pizz.}$   $f$   $\text{pizz. ord.}$   $3$   $mp$

Vla.  $f$   $ff$   $mp$

Vc.  $f$   $ff$   $mp$

Cb.  $f$   $ff$   $mp$   $\text{pizz.}$   $3$   $f$

## Trio improvises ca. 40 "

ad lib. with multiphonics ( chords &amp; long note values)

saxophone signals  
conductor to continue

175

T. Sax. *p*

Bass

Dr. (as written) *p* simile & freely with temple blocks, bells & hi-hat (open & closed)

Fl. *ff* 3

Picc. *ff* 3

Ob.

Cl. *f* 3

B. Cl. *f* 3

Cbsn. *f* 3

Tpt.

Hn.

Hn.

Trb.

Br.D. *pp* 3

Vln. 1 col legno ricochet (battuto) 1st x tacet *mp* 5

Vln. 2 col legno ricochet (battuto) 1st x tacet *mp* 5

Vla. col legno ricochet (battuto) *mp* 5

Vla. col legno ricochet (battuto) *mp* 3 5

Vc. col legno ricochet (battuto) *mp* 3 5

Cb. col legno ricochet (battuto) *mp* 3 5

179 **ON CUE**

T. Sax.

Bass

Dr. *cresc.*

Br.D. *3 3* to marimba

Vln. 1 *mf* *5* "whistle staccato" *3 cresc.* *3* *5* *3*

Vln. 2 *mf* *3* "whistle staccato" *3 cresc.* *5* *3* *5*

Vla. *mf* *3* "whistle staccato" *3 cresc.* *3* *5* *3*

Vla. *mf* *3* "whistle staccato" *3 cresc.* *5* *3* *5*

Vc. *mf* *3* "whistle staccato" *3 cresc.* *5* *3* *5*

Cb. *mf* *5* "whistle staccato" *mf cresc.* *5* *3* *5*

184

T. Sax.

Bass

Dr. *cresc.* bells & bowls floor tom *f* ord.

Vln. 1 *cresc.* *5* *3* *5* *3* *f* ord.

Vln. 2 *cresc.* *5* *3* *3* *3* *5* *f* ord.

Vla. *cresc.* *3* *3* *3* *3* *f* ord.

Vla. *cresc.* *5* *3* *3* *3* *f* ord.

Vc. *cresc.* *3* *5* *3* *3* *f* ord.

Cb. *cresc.* *5* *3* *3* *3* *f* ord.

[illegible]

[illegible]

[illegible]



199

T. Sax. *big vibrato* *freely* *big vibrato*

Bass

Dr. *splash*

Fl. *fff*

Picc. *fff*

Ob. *fff*

Cl. *fff*

B. Cl. *fff* *mf*

Cbsn. *mf*

Tpt.

Hn. *mf* *s. s.*

Hn. *f* *mf*

Trb. *mf*

Mar. *f*

Vln. 1 *f* *pizz.*

Vln. 2 *f* *pizz.*

Vla. *f* *pizz.*

Vla. *f* *arco sul pont.* *(arco)*

Vc. *f*

Vc. *f*

Cb. *f*

[illegible]

206 49

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Vln. 1

VI. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

*pp*

*mp*

*ff*

*f*

*p*

*div. ord.*

*ord.*

*whistle staccato*

*to large gong*

**J** (Trio: keep the tempo  
♩ = 100 in mind)

ad lib. vertical spurs up & down & multiphonics

210

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

(Trio: keep the tempo  
♩ = 100 in mind)

ad lib. vertical spurs up & down & multiphonics

free impro - quintuplets as reference

free impro -  
keep the written line & 16th note quintuplets as reference

dim.

*p*

dim.

*p*

dim.

*ppp*

dim.

*p*

dim.

*ppp*

dim.

*p*

dim.

*ppp*

dim.

*p*

dim.

*ppp*

♩ = 100  
SAX signal as cue!

CONDUCTOR CUE

51

216

T. Sax. *f* growl

Bass *f* end ad lib.

Dr. *mf* as written bells & bowls

Fl.

Picc.

Ob.

Cl.

B. Cl. *mf*

Cbsn. *mf*

Tpt.

Hn. *mf*

Hn. *mf*

Trb. *mf*

Large Gong

Vln. 1 *mp* *ff*

Vln. 2 *mp* *ff*

Vla. *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Cb.

[illegible]

225 53

T. Sax. *f*

Bass *f*

Dr. freely - "metal & trash"

Fl. *f*

Picc. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Cbsn. *f*

Tpt. *f*

Hn. *f*

Hn. *f*

Trb. *f*

Timp. *ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *ff* *div.*

Vla. *f* *ff* *div.*

Vc. *f* *ff* *div.* *port.* *ff* *unis.*

Cb. *f* *ff* *port.* *ff*

[illegible]



Score for measures 232-234, featuring various instruments and dynamic markings.

**Measures 232-234:**

- T. Sax.** (Tenor Saxophone): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 is a whole rest. Measure 234 is a whole rest.
- Bass** (Bassoon): Measure 232 has a half note G2, a quarter note F#2, and a half note E2. Measure 233 has a half note D2, a quarter note C2, and a half note B1. Measure 234 has a half note A1, a quarter note G1, and a half note F1. Dynamic: *mf*.
- Dr.** (Drum): Measure 232 is a whole rest. Measure 233 has a half note G2, a quarter note F#2, and a half note E2. Measure 234 has a half note D2, a quarter note C2, and a half note B1. Dynamic: *f*. Percussion: bell, chime, crot.
- Fl.** (Flute): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 has a half note D4, a quarter note C4, and a half note B3. Measure 234 has a half note A3, a quarter note G3, and a half note F3. Dynamic: *f*.
- Picc.** (Piccolo): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 has a half note D4, a quarter note C4, and a half note B3. Measure 234 has a half note A3, a quarter note G3, and a half note F3. Dynamic: *f*.
- Ob.** (Oboe): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 has a half note D4, a quarter note C4, and a half note B3. Measure 234 has a half note A3, a quarter note G3, and a half note F3. Dynamic: *f*.
- Cl.** (Clarinet): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 has a half note D4, a quarter note C4, and a half note B3. Measure 234 has a half note A3, a quarter note G3, and a half note F3. Dynamic: *f*.
- B. Cl.** (Bass Clarinet): Measure 232 has a half note G2, a quarter note F#2, and a half note E2. Measure 233 has a half note D2, a quarter note C2, and a half note B1. Measure 234 has a half note A1, a quarter note G1, and a half note F1. Dynamic: *f*. Percussion: slap tongue.
- Cbsn.** (Contrabassoon): Measure 232 has a half note G2, a quarter note F#2, and a half note E2. Measure 233 has a half note D2, a quarter note C2, and a half note B1. Measure 234 has a half note A1, a quarter note G1, and a half note F1. Dynamic: *f*. Percussion: slap tongue.
- Tpt.** (Trumpet): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 has a half note D4, a quarter note C4, and a half note B3. Measure 234 has a half note A3, a quarter note G3, and a half note F3. Dynamic: *f*.
- Hn.** (Horn): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 has a half note D4, a quarter note C4, and a half note B3. Measure 234 has a half note A3, a quarter note G3, and a half note F3. Dynamic: *ff*.
- Hn.** (Horn): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 has a half note D4, a quarter note C4, and a half note B3. Measure 234 has a half note A3, a quarter note G3, and a half note F3. Dynamic: *ff*.
- Trb.** (Trombone): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 has a half note D4, a quarter note C4, and a half note B3. Measure 234 has a half note A3, a quarter note G3, and a half note F3. Dynamic: *ff*.
- Tim.** (Timpani): Measure 232 has a half note G2, a quarter note F#2, and a half note E2. Measure 233 has a half note D2, a quarter note C2, and a half note B1. Measure 234 has a half note A1, a quarter note G1, and a half note F1. Dynamic: *f*.
- Vln. 1** (Violin 1): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 has a half note D4, a quarter note C4, and a half note B3. Measure 234 has a half note A3, a quarter note G3, and a half note F3. Dynamic: *f*.
- Vln. 2** (Violin 2): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 has a half note D4, a quarter note C4, and a half note B3. Measure 234 has a half note A3, a quarter note G3, and a half note F3. Dynamic: *f*.
- Vla.** (Viola): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 has a half note D4, a quarter note C4, and a half note B3. Measure 234 has a half note A3, a quarter note G3, and a half note F3. Dynamic: *fp*.
- Vla.** (Viola): Measure 232 has a half note G4, a quarter note F#4, and a half note E4. Measure 233 has a half note D4, a quarter note C4, and a half note B3. Measure 234 has a half note A3, a quarter note G3, and a half note F3. Dynamic: *fp*.
- Vc.** (Violoncello): Measure 232 has a half note G2, a quarter note F#2, and a half note E2. Measure 233 has a half note D2, a quarter note C2, and a half note B1. Measure 234 has a half note A1, a quarter note G1, and a half note F1. Dynamic: *f*. Percussion: div. 6.
- Cb.** (Cello): Measure 232 has a half note G2, a quarter note F#2, and a half note E2. Measure 233 has a half note D2, a quarter note C2, and a half note B1. Measure 234 has a half note A1, a quarter note G1, and a half note F1. Dynamic: *ff*. Percussion: div. 6.

[illegible]

239

T. Sax. *tr* *tr* *3* *3* *5* *L*

Bass *ff*

Dr. *ff*

Fl. *ff*

Picc. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *f* *ff*

Cbsn. *f* *ff*

Tpt. *ff*

Hn. *ff*

Hn. *ff*

Trb. *ff*

Timp. *ff* *L*

Vln. 1 *ff* *mp*

Vln. 2 *ff* *mp*

Vla. *ff* *mp* div.

Vla. *ff* *mp* div.

Vc. *ff* *mp* div.

Cb. *ff*

242

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

*f*

*ff*

*mf*

*gliss.*

*mp*

246

T. Sax. *f*

Bass

Dr. *f* as written

Fl. *f*

Picc. *f*

Ob. *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

Cbsn. *mf* *f*

Tpt. *f*

Hn. *f*

Hn. *f*

Trb. *mf* *f*

Timp. *mf* to medium gong

Medium Gong *mf*

Vln. 1 *mf*

Vln. 2 *mf* div.

Vla. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

249

T. Sax.

Bass

Dr.

snare

snare rim

3

low tom

ord.

improvise ad lib.  
w/ very short note (staccato) values  
with given pitches

Fl.

Flzg.

3

improvise ad lib.  
w/ very short note (staccato) values  
with given pitches

Picc.

ff 3

Flzg.

improvise ad lib.  
w/ very short note (staccato) values  
with given pitches

Ob.

improvise ad lib.  
w/ very short note (staccato) values  
with given pitches

Cl.

ff 3

slap tongue

ord.

ad lib. improvise simile  
w/slap tongue (low register) ...

B. Cl.

repeat ad lib.

Cbsn.

3

Tpt.

growl

ord.

3 3

Hn.

improvise ad lib.  
w/ very short note (staccato) values  
with given pitches

Hn.

Trb.

Timp.

3

Medium Gong

pizz.

mf

3

Vln. 1

pizz.

mf

Vln. 2

pizz.

mf

Vla.

pizz.

mf

Vla.

pizz.

mf

Vc.

Cb.

Score for measures 253-255, featuring a variety of instruments and dynamic markings.

**Instrumentation:** T. Sax., Bass, Dr., Fl., Picc., Ob., Cl., B. Cl., Cbsn., Tpt., Hn., Hn., Trb., Timp., Cym., Vln. 1, Vln. 2, Vla., Vla., Vc., Cb.

**Measure 253:**

- Fl., Picc., Ob., Cl., B. Cl., Cbsn.:** *fff* (fortissimo).
- Bass:** *mf* (mezzo-forte).
- Dr.:** hi-hat open, ride.
- Fl., Picc., Ob., Cl., B. Cl., Cbsn.:** *mf* (mezzo-forte).
- Tpt., Hn. (upper), Trb., Timp., Cym.:** *mf* (mezzo-forte).
- Vln. 1, Vln. 2, Vla., Vla., Vc., Cb.:** *mf* (mezzo-forte).

**Measure 254:**

- Fl., Picc., Ob., Cl., B. Cl., Cbsn.:** *mf* (mezzo-forte).
- Tpt., Hn. (upper), Trb., Timp., Cym.:** *mf* (mezzo-forte).
- Vln. 1, Vln. 2, Vla., Vla., Vc., Cb.:** *mf* (mezzo-forte).

**Measure 255:**

- Fl., Picc., Ob., Cl., B. Cl., Cbsn.:** *f* (forte).
- Tpt., Hn. (upper), Trb., Timp., Cym.:** *mf* (mezzo-forte).
- Vln. 1, Vln. 2, Vla., Vla., Vc., Cb.:** *mf* (mezzo-forte).

**Annotations:**

- Dr.:** hi-hat open, ride.
- Cym.:** CHINA (or CRASH) CYMBAL dampen half way through to gongs.
- Vln. 1, Vln. 2, Vla., Vla., Vc., Cb.:** *dimin. poco a poco.* (pizz.) (pizz.) (pizz.)
- Cb.:** *pizz.* "a la chitarra"

*mp*

ca. 30 " (optionally 3 x)

**OPEN**Saxophone signals  
conductor to continue

257

T. Sax. join in ad lib. to signal for letter M

Bass freely with artificial harmonics *mf*

Dr. freely with floor tom ( soft mallets) *mf*

Fl. *f* *Flzg.*

Picc. *f*

Ob. *f*

Cl. (1st time only) *f*

B. Cl.

Cbsn.

Tpt. *mf* *gliss.*

Hn. *mf* *gliss.*

Hn. *gliss.*

Trb.

Medium Gong soft mallets *mp* open solo with gongs ad lib. *mf* dampen with hand open

Large Gong *mf*

Vln. 1 *mp* ca. 30 " (optionally 3 x)

Vln. 2

Vla.

Vla.

Vc.

Cb. ord. arco



[illegible]

266

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

ride

snare rim

*ff*

*ff*

arco

*f*

*f*

*f*

div.

*f*

*ff*

arco

*ff*

unis.

Score for measures 269-271, marked with a repeat sign and a key signature change to D major (indicated by 'N').

**Measures 269-271:**

- T. Sax:** Rest in measure 269. Measure 270: *f* (forte), triplet of eighth notes (F#, G, A). Measure 271: *f* (forte), quarter note (B).
- Bass:** Measure 269: *f* (forte), eighth notes (F#, G, A, B, C, D). Measure 270: *f* (forte), eighth notes (F#, G, A, B, C, D). Measure 271: *f* (forte), eighth notes (F#, G, A, B, C, D).
- Dr.** (Drum): Measure 269: *mf* (mezzo-forte), eighth notes (F#, G, A, B, C, D). Measure 270: *mf* (mezzo-forte), eighth notes (F#, G, A, B, C, D). Measure 271: *mf* (mezzo-forte), eighth notes (F#, G, A, B, C, D).
- Fl.** (Flute): Measure 269: *mf* (mezzo-forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Picc.** (Piccolo): Measure 269: *mf* (mezzo-forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Ob.** (Oboe): Measure 269: *mf* (mezzo-forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Cl.** (Clarinet): Measure 269: *mf* (mezzo-forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- B. Cl.** (Bass Clarinet): Measure 269: *mf* (mezzo-forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Cbsn.** (Coborn): Measure 269: *mf* (mezzo-forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Tpt.** (Trumpet): Measure 269: *f* (forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Hn.** (Horn): Measure 269: *f* (forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Hn.** (Horn): Measure 269: *f* (forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Trb.** (Trombone): Measure 269: *f* (forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Timp.** (Timpani): Measure 269: *mp* (mezzo-piano), quarter note (F#). Measure 270: *mp* (mezzo-piano), quarter note (G). Measure 271: *mp* (mezzo-piano), quarter note (A).
- Vln. 1** (Violin 1): Measure 269: *mf* (mezzo-forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Vln. 2** (Violin 2): Measure 269: *mf* (mezzo-forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Vla.** (Viola): Measure 269: *mf* (mezzo-forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Vla.** (Viola): Measure 269: *mf* (mezzo-forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Vc.** (Violoncello): Measure 269: *mf* (mezzo-forte), quarter note (F#). Measure 270: *mf* (mezzo-forte), quarter note (G). Measure 271: *mf* (mezzo-forte), quarter note (A).
- Cb.** (Cello): Measure 269: *f* (forte), quarter note (F#). Measure 270: *f* (forte), quarter note (G). Measure 271: *f* (forte), quarter note (A).

**Measures 272-273:**

- Vln. 2:** *mp* (mezzo-piano), sul pont. (sul ponticello), quarter note (F#).
- Vla.:** *mp* (mezzo-piano), quarter note (F#).
- Vla.:** *mp* (mezzo-piano), quarter note (F#).
- Vc.:** *mp* (mezzo-piano), quarter note (F#).
- Cb.:** *mf* (mezzo-forte), quarter note (F#).

Score for measures 272-274, featuring large vibrato and bisbigliando.

**Measures 272-274:**

- T. Sax.** *mf* (trill)
- Bass** *mf* (trill), *mp* (trill), *f* (trill), *ff* (trill), *mf* (trill)
- Dr.** *mf* 3 (trill)
- Fl.** *f* (trill), *mp* (trill)
- Picc.** *f* (trill), *mp* (trill)
- Ob.** *f* (trill), *mp* (trill)
- Cl.** *mf* (trill), *f* (trill), *mp* (trill)
- B. Cl.** *f* (trill), *mp* (trill)
- Cbsn.** *mf* (trill), *f* (trill), *mp* (trill)
- Tpt.** *f* (trill)
- Hn.** *mp* (trill)
- Hn.** *mp* (trill)
- Trb.** *mf* (trill)
- Timp.** *mp* (trill), *to gongs*
- Vln. 1** *sul pont.* *f* (trill), *ord.* *mp* (trill)
- Vln. 2** *f* (trill), *ord.* *mp* (trill)
- Vla.** *sul pont.* *f* (trill), *ord.* *mp* (trill)
- Vla.** *sul pont.* *f* (trill), *ord.* *mp* (trill)
- Vc.** *f* (trill), *mp* (trill)
- Cb.** *f* (trill), *ff* (trill), *mp* (trill)

275

growl

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Medium Gong

Large Gong

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

67

[illegible]

281

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Medium Gong

Large Gong

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

69

284 ad lib. with given idea

T. Sax. *mf* bispigliando

Bass *mf*

Dr. drums solo (until bar 313 end)

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Medium Gong

Large Gong

Vln. 1 *mf* *f* 8va

Vln. 2 *mf* *f*

Vla. *f*

Vla. *f*

Vc. *f*

Cb. *f*



[illegible]

292 ad lib. with given idea

T. Sax. *mf*

Bass *mf*

Dr. simile

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Medium Gong

Large Gong

Vln. 1 *mf* circular bowing *f* ord. *mf*

Vln. 2 *mf* circular bowing *f* ord. *mf*

Vla. *mf* circular bowing *f* ord. *mf*

Vla. *mf* circular bowing *f* ord. *mf*

Vc. *mf* circular bowing *f* ord. *mf*

Cb. *mf* circular bowing *f* ord. *mf* 3

297

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Medium Gong

Large Gong

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

play less when all the winds "answer"

73

[illegible]

303 ad lib. with given idea

*mf*

T. Sax.

Bass

*mf*

Dr.

Fl.

*fff*

Picc.

*fff*

Ob.

*fff*

Cl.

*fff*

B. Cl.

*fff*

Cbsn.

*fff*

Tpt.

*f*

Hn.

*f*

Hn.

*f*

Trb.

*f*

Medium Gong

Large Gong

Vln. 1

*f*

Vln. 2

*f*

Vla.

*f*

Vla.

*f*

Vc.

*f*

Cb.

306

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Medium Gong

Large Gong

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

*ff*

*f*

309

T. Sax. *f* *trill & effects* 77

Bass *f*

Dr.

Fl. *f* *ff* *f*

Picc. *f* *ff* *f*

Ob. *f* *ff* *f*

Cl. *f* *ff* *f*

B. Cl. *f* *ff* *f*

Cbsn. *f* *ff*

Tpt. *f* *ff*

Hn.

Hn.

Trb.

Medium Gong

Large Gong *f*

Vln. 1 *mf* *f* *f*

Vln. 2 *mf* *f* *f*

Vla. *mf* *f* *f*

Vla. *mf* *f* *f*

Vc. *mf* *f* *f*

Cb. *mf* *f* *f*

312 (tr)

T. Sax.

Bass

Dr. end solo

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Medium Gong damp halfway through NO damp!

Large Gong

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

end solo

damp halfway through NO damp!

STUDIO



314

T. Sax. *f*

Bass *f*

Dr. *ff* *f* 3 *f* 3 3 3

Fl. *f* *ff* *f*

Picc. *f* *ff* *f*

Ob. *f* 3 3 3 3 3 3

Cl. *f* 3 3 3 3 3 3

B. Cl. *f* 3 3 3 3 3 3

Cbsn. *f* 3 3 3 3 3 3

Tpt. *f* 3 *ff* *f* 3

Hn. *f* *ff* *f* 3

Hn. *f* *ff* *f* 3

Trb. *f* *ff* *f* 3

Mar. *f* *to large gong*

Large Gong *ff* *to marimba!*

Vln. 1 *f* 3 3 3 3 3 3

Vln. 2 *f* 3 3 3 3 3 3

Vla. *f* 3 3 3 3 3 3

Vla. *sul pont.* 3

Vc. *sul pont.* 3

Cb. *sul pont.* 3

[illegible]

318

T. Sax. *mf*

Bass

Dr. *mf*

Fl. *mf*

Picc. *f*

Ob. *f*

Cl. *cresc.*

B. Cl. *cresc.*

Cbsn. *cresc.*

Tpt. *f*

Hn. *f*

Hn. *cresc.*

Trb. *cresc.*

Mar. *f*

Vln. 1 *cresc.*

Vln. 2 *mf* *pizz. vibr.* *cresc.*

Vla. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

320

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Mar.

Vln. 1

Vln. 2

Vla.

Vla.

Vcl.

Cb.

bells

paint with cymbals only (sample line written)

cresc.

fff

f

to bass drum

pizz. (ord.)

arco

div.

pizz. div.

snap pizz.

unis.

cresc.

f

O

[illegible]

326

T. Sax. (optionally tacet until bar 332 end)

Bass *mf* *cresc. poco a poco*  
start playing towards free pulse - "no barlines"

Dr. *mf*

Fl. *f* *cresc. poco a poco*

Picc. *f* *cresc. poco a poco*

Ob. *f* *cresc. poco a poco*

Cl. *f* *cresc. poco a poco*

B. Cl. *f* *cresc. poco a poco*

Cbsn. *f* *cresc. poco a poco*

Tpt.

Hn. *mf* *cresc.*

Hn. *mf* *cresc.*

Trb. *mf* *cresc.*

Timp. *mf* *cresc.*

B. D. damp immediately!  
*fff* to timpani

Vln. 1 *mf* *cresc. poco a poco*

Vln. 2 *mf* *cresc. poco a poco*

Vla. *mf* *cresc. poco a poco* div.

Vla. *mf* *cresc. poco a poco* div.

Vc. *mf* *cresc. poco a poco*

Vc. *mf* *cresc. poco a poco*

Cb. *mf* *cresc. poco a poco*

T. Sax. *(mf)* ad lib. solo with trio - "no barlines"

Bass *al ff*

Dr. medium fast free pulse  
(continue over)

Fl. *al ff* *mf*

Picc. *al ff* *mf*

Ob. *f cresc.* *ff*

Cl. *f cresc.* *ff* *mf*

B. Cl. *al ff*

Cbsn. *al ff* *mf*

Tpt.

Hn. *al ff*

Hn. *al ff*

Trb. *al ff*

Timp. *ff*

Vln. 1 *al ff*

Vln. 2 *al ff* *mf*

Vla. *al ff* unis. sul pont. *mf*

Vla. *al ff* unis. sul pont. *mf*

Vc. *al ff* unis. *mf*

Vc. *al ff* *mf*

Cb. *al ff* *mf*

**P**

335

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Tim.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

ad lib. gliss.

mf

ad lib. gliss.

mf

ad lib. gliss.

mf

mf

unis.

mf

mf



T. Sax.

becoming more energetic  
as the solo goes on!

Bass

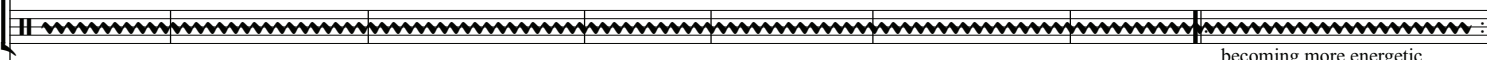


medium fast free pulse

FREE IMPRO - TRIO ONLY

becoming more energetic  
as the solo goes on!

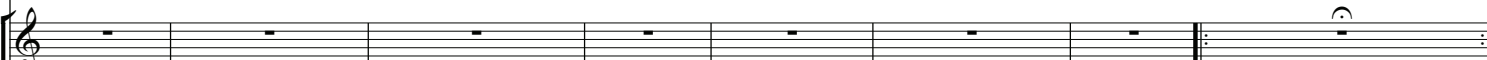
Dr.



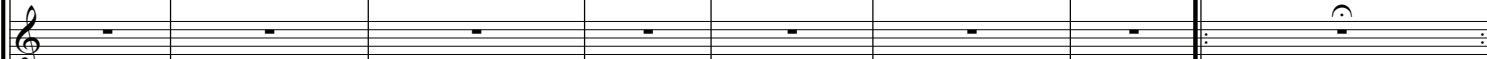
FREE IMPRO - TRIO ONLY

becoming more energetic  
as the solo goes on!

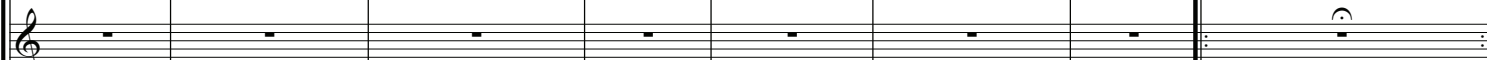
Fl.



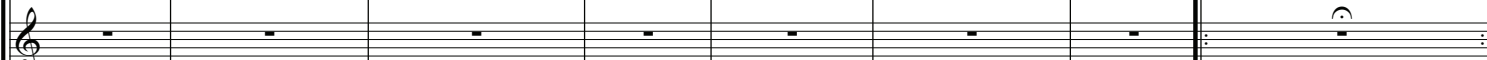
Picc.



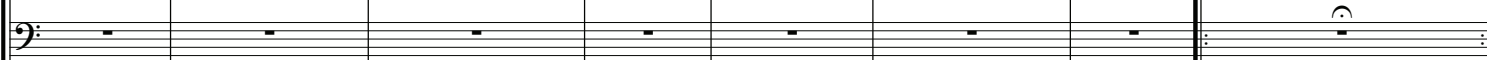
Ob.



Cl.



B. Cl.



Cbsn.

*mf*

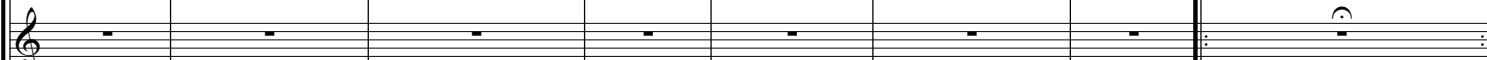
1st x only

*dim.*Hold the note as  
long as You can. Dare. :-> KV

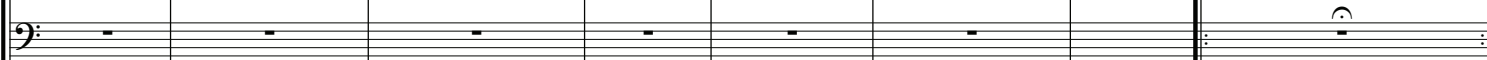
Tpt.



Hn.



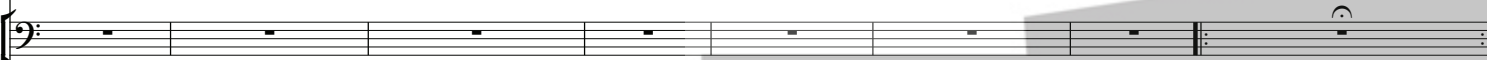
Hn.



Trb.



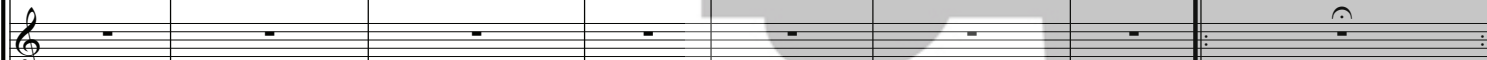
Timp.



Vln. 1



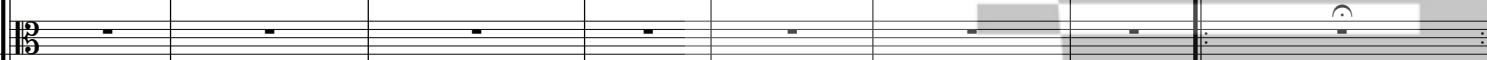
Vln. 2



Vla.



Vla.



Vc.



1st x only

*dim.*Hold the note very long  
(approx. 15")

Cb.



1st x only

*dim.*Hold the note very long  
(approx. 15")

ON CUE  $\text{♩} = 100$ 352 **R** SAX SIGNALS CONDUCTOR IN

FREE IMPRO

T. Sax.

Bass

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

freely

FREE IMPRO

FREE IMPRO

repeat freely

repeat freely

repeat freely

repeat freely

repeat freely

repeat freely

**R**  $\text{♩} = 100$ 

ord. 3

repeat freely

ord. 3

repeat freely

repeat freely

[illegible]

[illegible]

[illegible]

361 **T** *molto vibr.*

T. Sax. *ff*

Bass *ff* *mf*

Dr. *ff* *mf* "paint" with cymbals only - *rubato*

Fl. *ff* *f* *mf* *mf*

Picc. *ff* *f* *mf*

Ob. *ff* *f* *mf* *mf*

Cl. *ff* *f* *mf*

B. Cl. *ff* *mf*

Cbsn. *ff* *f* *mf*

Tpt. *ff* *f* *mf*

Hn. *ff* *f* *mf* *mf*

Hn. *ff* *f* *mf*

Trb. *ff* *f* *mf* *mf*

Timp. *ff* *to marimba*

Vln. 1 **T** *ff* *f* *mf* *mf*

Vln. 2 *ff* *f* *mf* *mf*

Vla. *ff* *f* *mf* *mf*

Vla. *ff* *f* *mf* *mf*

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

Cb. *ff* *f* *mf* *mf*

[illegible]

371 **U**  $\text{♩} = 70$

T. Sax. *ord.*  
*mf* ad lib. dialogue with marimba  
(spacy & short notes)

Bass *p*

Dr. *p* " with floor tom, bass drum & snare only" -  
start with few notes and play more active later on

Fl. *p*

Picc. *p*

Ob. *p*

Cl. *p*

B. Cl. *p* *ppp*

Cbsn. *p* *ppp*

Tpt. *(mf)* solo *mf*

Hn. *sordina*

Hn. *c. s.* *p* *sordina*

Trb. *p* *sordina*

Mar. *hard mallets*  
*mf* (ad lib. dialogue w/saxophone:  
play the written line or use it as a reference to improvise)

Vln. 1 *p* *mp* *3* "quasi sul pont."

Vln. 2 *p* *mp* *div.* *3* "quasi sul pont."

Vla. *p* *poco a poco - - -* sul pont. *mp legato* *3* "quasi sul pont."

Vla. *p* sul pont. *p*

Vc. *p* sul pont. *mp legato* *3* *3* "quasi sul pont."

Cb. *div.* *p* unis.



376

T. Sax.

Bass

Dr.

continue simile & freely *cresc.* more active

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Mar.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

*mf* 6 6 6 6 3 3 *mp* 3

*mf* 6 6 3 3 *mp* 3

*p*

*p*

*p*

*p*

*mf* *ff* (solo end)

c. s. *p*

(c. s.) *p*

c. s. *p*

end solo (as written) to timpani

*legato* 3 *dim.*

*legato* 3 *dim.*

*dim.*

"quasi sul pont." *mp legato* *dim.*

*mp legato* *dim.*

*segue* *dim.*

*mp* *dim.*

379

T. Sax.

Bass

Dr.

cresc.

f

p

much less

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

p

mp

ff

p

pp

(c. s.)

ord.

poco a poco

to large gong

384  $\text{♩} = 35$  V 97

T. Sax.

Bass

Dr.   
"meditative drum solo" - even less & start changing the color by adding bowls & bells To Gongs

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Timpani

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

397

T. Sax. *p* solo (suggested idea)

Bass *mf* Artificial harmonics, first time play suggested idea; 2nd x ad lib. simile

Gongs *mf* GONGS ad lib. (vary using the head & shaft of mallets)

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Large Gong *mf*

Vln. 1

Vln. 2 *p* gliss.

Vla. *mp* *pp*

Vla. *pp* (non flag.)

Vc. *pp*

Cb. *mp* "sul tasto pan" *mf* *f* *marcatissimo!* *mf* *f*

[illegible]

[illegible]

418

T. Sax. *f*

Bass *mf*

**DRUM SET**  
tom-toms & snare as written - add bells ad. lib!

Dr. *f* bells & bowls ad lib!

Fl. *ff* *mf*

Picc. *ff* *mf*

Ob. *mf* *cresc.*

Cl. *ff* *mf* *cresc.*

B. Cl. *ff* *mf* *cresc.*

Cbsn. *ff* *mf* *cresc.*

Tpt. *mf* *cresc.*

Hn. *mf* *cresc.*

Hn.

Trb.

Timp.

Vln. 1 *f* *mf* *mp*

Vln. 2 *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f*

Vc. *f*

Cb. *f*

426  $\text{♩} = 100$

T. Sax.  $\text{♩} = 100$

Bass  $f$   $ff$

Dr.  $ff$

Fl.  $mf$   $sfp$   $ff$   $ff$

Picc.  $ff$   $sfp$   $ff$

Ob.  $f$   $cresc.$   $ff$   $sfp$   $ff$

Cl.  $f$   $cresc.$   $ff$   $sfp$   $ff$

B. Cl.  $f$   $cresc.$   $ff$   $sfp$   $ff$

Cbsn.  $f$   $cresc.$   $ff$   $sfp$   $ff$

Tpt.  $f$   $cresc.$   $ff$

Hn.  $f$   $cresc.$   $ff$   $mf$   $sfp$   $ff$

Hn.  $mf$   $sfp$   $ff$

Trb.  $mf$   $sfp$   $ff$

Timp.  $f$   $f$   $ff$

Vln. 1  $mf$   $ff$

Vln. 2  $mf$   $ff$

Vla.  $mf$   $ff$

Vla.  $mf$   $ff$

Vc.  $f$   $ff$   $ff$

Vc.  $f$   $ff$   $ff$

Cb.  $f$   $ff$   $ff$

CROTALES or BELLS (these pitches, if poss.)



[illegible]

433 **poco accel.** **X**  $\text{♩} = 130$

T. Sax.

Bass

Dr. *t. blocks bells t. blocks*  
*f* *ad lib. simile but mark more time*

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

B. D. *to timpani*  
*ff*

**poco accel.** **X**  $\text{♩} = 130$

Vln. 1

Vln. 2

Vla. *pizz.* *ff*

Vla. *pizz.* *ff*

Vc.

Cb.

439

T. Sax.

Bass

Dr.

ad lib. simile

t. blocks

snare

ad lib. simile

Fl.

Picc.

Ob.

Cl.

B. Cl.

Cbsn.

Tpt.

Hn.

Hn.

Trb.

Timp.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

105

444 (suggested idea of short notes & rhythms)

T. Sax. *fff*

Bass *mf* *fff* *mf*

Dr.

Fl.

Picc.

Ob.

Cl.

B. Cl. *ff*

Cbsn. *ff*

Tpt. *f* *mf*

Hn. *f* *mf*

Hn. *f* *mf*

Trb. *f* *mf*

Timp. *f*

Vln. 1 *mf* *fff* *mf*

Vln. 2 *mf* *fff* *mf*

Vla. *mf* *fff* *mf*

Vla. *mf* *fff* *mf*

Vc. *mf* *fff* *mf*

Cb. *mf* *fff* *mf*

VIRTUOSO AD LIB.  
SOLO CADENZA, FURIOSO

Y ♩ = 130

107

448

T. Sax. *ff*

Bass *ff* 3 *f*

Dr. *furiioso* *fff* t. blocks high low crash fl.tom 3 *f* temple blocks 3

Fl. *fff* *furiioso* *ff* 3 3

Picc. *fff* *furiioso* *ff* 3 3

Ob. *fff* *furiioso* *ff* 3 3

Cl. *fff* *furiioso* *ff* 3 3

B. Cl. *fff* *furiioso* *ff* 3

Cbsn. *fff* *furiioso* *ff* 3

Tpt. *fff* *furiioso* *fff*

Hn. *fff* *furiioso* *f*

Hn. *fff* *furiioso* *f*

Trb. *fff* *furiioso* *fff* *f*

Timp. *fff* to bass drum *f*

B. D. *fff* damp immediately! to timpani

Vln. 1 *fff* *furiioso* *fff* snap pizz. *f* arco pizz. ord. *f*

Vln. 2 *fff* *furiioso* *fff* snap pizz. *f* arco pizz. ord. *f*

Vla. *fff* *furiioso* *fff* snap pizz. *f* arco *f*

Vla. *fff* *furiioso* *fff* snap pizz. *f* arco *f*

Vc. *fff* *furiioso* *fff* snap pizz. *f* arco *f*

Cb. *fff* *furiioso* *fff* snap pizz. *f* arco *f*

8va

[illegible]

[illegible]

462

T. Sax. *fff* *mf*  $\text{♩} = 60$

Bass

Dr. freely with crotales only (sparsely) *pp* *ff* *pp*

Fl. *mp*

Picc. *mp*

Ob. *mp*

Cl. *mp*

B. Cl. *mp*

Cbsn. *mp*

Tpt.

Hn. *mp*

Hn.

Trb. *mp*

Timp.

Vln. 1 *mf*  $\text{♩} = 60$  sul pont. / quasi flag. *pp* *ff* *p* *pp* *ppp*

Vln. 2 *mf* sul pont. / quasi flag. *pp* *ff* *p* *pp* *ppp*

Vla. *mf* sul pont. / quasi flag. *pp* *ff* *p* *pp* *ppp*

Vla. *mf* sul pont. / quasi flag. *pp* *ff* *p* *pp* *ppp*

Vc. *mf* sul pont. / quasi flag. *pp* *ff* *p* *pp* *ppp*

Cb. *mf* sul pont. / quasi flag. *pp* *ff* *p* *pp* *ppp*



468 **Z**  $\text{♩} = 120$

T. Sax.  $\text{♩} = 120$

Bass

Dr.  $\text{ff}$   $f$   $\text{mf}$  cymbals  $\text{mf}$

Fl.  $f$   $\text{pp}$

Picc.  $f$   $p$

Ob.  $f$   $\text{pp}$

Cl.  $f$   $\text{mf}$   $\text{pp}$

B. Cl.  $f$   $\text{pp}$

Cbsn.  $f$

Tpt.  $f$  con sord. "harmon"  $p$   $\text{pp}$  harmon mute

Hn.  $\text{mf}$   $\text{pp}$

Hn.  $\text{mf}$   $\text{pp}$

Trb.  $\text{mf}$   $\text{pp}$

Mar.  $\text{mf}$   $\text{pp}$  to large gong

Medium Gong  $f$  to marimba

B. D.  $\text{fff}$

Vln. 1  $\text{mf}$   $\text{pp}$  unis.  $\text{pp}$

Vln. 2  $\text{mf}$   $\text{pp}$  unis.  $\text{pp}$

Vla.  $\text{mf}$   $\text{mp}$  unis.  $\text{mp}$

Vla.  $\text{mf}$

Vc.  $\text{mf}$   $\text{mp}$

Cb.  $\text{mf}$

div.  $\text{mf}$   $\text{pp}$  unis.  $\text{mp}$

473 *poco rit.*

T. Sax.

Bass

"artificial harmonics"

*pp*

*p*

Dr.

freely with cymbals & bells

less...

less...

less...

3

Fl.

*pp*

Flzg.

Picc.

*pp*

Flzg.

*pp*

Ob.

*pp*

Cl.

B. Cl.

*ppp*

*ppp*

Cbsn.

*p*

*ppp*

Tpt.

*pp*

Hn.

Hn.

*p*

Trb.

Large Gong

*pp*

*poco rit.*

Vln. 1

Vln. 2

Vla.

*pp*

poco a poco sul pont.

*ppp*

Vla.

poco a poco sul pont.

*ppp*

Vc.

*pp*

*ppp*

Cb.

*p*

3

*pp*

*ppp*

gliss.