

Full Score in C

Flute (Alto Flute, Flute, Piccolo)
Oboe (English Horn, Oboe)
Clarinet in Bb (Bass Clarinet in Bb, Clarinet in Bb)
Bassoon (Contra Forte, Bassoon)
Horn in F
Trumpet in Bb (Piccolo Trumpet in Bb, Trumpet in Bb)
Trombone
Tuba
Percussion (Snare Drum, Wind Chimes, Metal Pieces, Pencil on Piano, Vibraphone Stave in G)
Piano
Violin 1
Violin 2
Viola
Violoncello
Contrabass

Jan Martin Smørdal

(herd)STUDY

for 15 musicians / sinfonietta, duration ca 18 min.

*Commissioned by Ensemble Ernst
2014/2015*

GENERAL REMARKS

The focus in this piece's is dynamic balance, and creating collective timbres on a group level; Each performer must strive for resemblance in sound and quality, where rhythmic groupings appear. And, of course, precise rhythms (hence the reference to C. Nancarrow in the title).

Quartertones are notated


‡ for quartertone sharp, and

‡ for quartertone flat

Some parts are improvised. These segments are always to be interpreted as independent voices. Sound quality imitation and rhythmical un-synchronicity is preferred.

Commas, as found from measure 1 to 29, are to be interpreted as crotchet rests, to ensure a precise collective phrasing.

Most instructions and explanations are found directly in the score/parts. However, some techniques and notations can benefit by further explaining.

 = pitchless

FLUTE

"Breathy" equals "aeolian", "hoarse", 50% breath sound & 50% full tone. Notated with diamond head notes.

OBOE

Some sections may benefit of using sordin/mute (cloth, or the like), in order to balance correctly. This must be tested in the beginning of first rehearsal.

CLARINET

M.214-M.281 could also be performed on a clarinet in Bb.

HORN

Concerning quarter tones:

Preferably use a horn with a stopping valve. The stopping valve is lowered a quarter tone, and used when needed. Otherwise use overtones on double horn (3rds & 7ths from both Bb- and F-valves combined covers the microtonal register of the piece).

TUBA

There are 3 percussive sounds in this piece,

- pizzicato tongue (dynamically strong)
- tongue ram (dyn. a bit weaker)
- snap tongue (dyn. even weaker)

All of these sounds are primarily percussive sounds, and almost pitchless.

"Pizzicato tongue" is produced by letting the tongue run fast past the fore-teeth.

"Tongue ram" is produced by covering the mouthpiece, blow hard, and immediately strike the tongue to block air stream.

"Snap tongue" is produced by "snapping" the tongue hard, like in the English-Indian -rt/-rd.

Contact composer for more details and/or recording and description.

TUBA, TRUMPET, HORN

"no valves" and "all valves" are abbreviated "n.v." and "a.v.". Used as air trills during the I section (M183 -).

PERCUSSION

Instruments are

- snare drum (brush and sticks)
- wind chimes (handheld, not suspended)
- metal pieces (scaled in 8 parts, low to high)
- a single vibraphone stave, in g''

You also need

- pencil
- metal scrub
- 1 brush, 2 sticks, 1 soft and 1 hard mallet

PIANO

The piano needs to be prepared in advance with removable adhesive pads/tacks. In addition you will need access to semi- and fully dampen/mute 3 tones:



- = normal (not muted)
- ⊕ = semi-muted
- + = fully muted (no pitch, percussive)

The 3 notes in parenthesis are first open/normal during the first 41 measures. Add the 3 remaining adhesive pads during the pause between M 44 - 55. In the break between M 114-122, remove as many adhesive pads as possible - starting from right end/highest tones. If there are more remaining pads after this, remove the rest as more pauses occur.

Preferably hand muting is executed near the string bridge (just where string bends). The result of semi-dampening should be as a low-pass filter, i.e. only subtract the higher frequencies.

You will also need 2 ordinary pencils.

STRINGS

The key



signifies placement of bow:

- bottom = on bridge
- top = on fretboard

Angled lines after diamond-headed notes, indicates bow movements (always improvised, based on instructions).

A Mechanically, but intense
♩=90

This musical score is for a symphony orchestra, featuring woodwinds, brass, percussion, and strings. The score is divided into several systems, each with a conductor's cue and performance instructions.

- Alto Flute:** Starts with a *pp* dynamic. Includes a "Collective inhale" instruction and a tempo marking of *(sim. poco marc.)*.
- Oboe:** Remains silent throughout this section.
- Bass Clarinet in B:** Starts with a *pp* dynamic. Includes a "Collective inhale" instruction and a tempo marking of *(sim. poco marc.)*.
- Contra Forte:** Starts with a *pp* dynamic. Includes a "Collective inhale" instruction and a tempo marking of *(sim. poco marc.)*.
- Horn in F:** Starts with a *pp* dynamic and the instruction "not too soft". Includes a "Collective inhale" instruction and a tempo marking of *(sim. poco marc.)*.
- Trumpet in B:** Remains silent throughout this section.
- Trombone:** Starts with a *pp* dynamic and the instruction "plunger mute". Includes a "Collective inhale" instruction and a tempo marking of *(sim. poco marc.)*.
- Tuba:** Starts with a *pp* dynamic and the instruction "w/mute". Includes a "Collective inhale" instruction and a tempo marking of *(sim. poco marc.)*.
- Snare Drum:** Starts with a *pp* dynamic and the instruction "sideways tremolo (always, & only 1 brush). center of drum".
- Pno. (Piano):** Starts with a *pp* dynamic and the instruction "a bit louder than others".
- Violin 1, Violin 2, Viola, Violoncello, and Contrabass:** All string parts are silent throughout this section.

10

A. Fl.

B. Cl.

Cnfr. Frt.

Hn.

Tbn.

Tba.

S. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

w/practice mute s.vib.

(sim. poco marc.)

p

Copyright © JMS/Tono

This page of a musical score contains measures 19 through 27. The instruments and their parts are as follows:

- A. Fl. (Alto Flute):** Treble clef, 3/4 time signature. Measures 19-27 contain whole notes with various accidentals (sharps, naturals, flats).
- B. Cl. (Bass Clarinet):** Bass clef, 3/4 time signature. Measures 19-27 contain whole notes with various accidentals.
- Cntr. Frt. (Contrabassoon):** Bass clef, 3/4 time signature. Measures 19-27 contain whole notes with various accidentals.
- Hn. (Horn):** Bass clef, 3/4 time signature. Measures 19-27 contain whole notes with various accidentals.
- Tbn. (Trumpet):** Bass clef, 3/4 time signature. Measures 19-27 contain whole notes with various accidentals.
- Tba. (Tuba):** Bass clef, 3/4 time signature. Measures 19-27 contain whole notes with various accidentals.
- S. D. (Snare Drum):** Single line with a double bar line at the start. Measures 19-27 contain rhythmic patterns of eighth and sixteenth notes.
- Pno. (Piano):** Grand staff (treble and bass clefs). Measures 19-27 contain complex chordal textures with many accidentals.
- Vln. 1 (Violin 1):** Treble clef, 3/4 time signature. Measures 19-27 contain a melodic line with slurs and accents.
- Vln. 2 (Violin 2):** Treble clef, 3/4 time signature. Measures 19-27 contain a melodic line with slurs and accents.
- Vla. (Viola):** Bass clef, 3/4 time signature. Measures 19-27 contain a melodic line with slurs and accents.
- Vc. (Violoncello):** Bass clef, 3/4 time signature. Measures 19-27 contain a melodic line with slurs and accents.
- Cb. (Cello):** Bass clef, 3/4 time signature. Measures 19-27 contain a melodic line with slurs and accents.

28

A. Fl. *piu p* // play one full breath, stop until B To Flute

Ob. *p poss.* // Oboe play one full breath, stop until B To Eng.Hn

B. Cl. *piu p* // play one full breath, stop until B To Cl. in Bb

Cntr. Frt. *piu p* // *mf* sl. lng.

Hn. *piu p* // play one full breath, stop until B

Tpt. *p poss.* // mute play one full breath, stop until B mute out

Tbn. *piu p* // play one full breath, stop until B

Tba. *piu p* // play one full breath, stop until B

S. D. // towards rim

Pno. // L.v. barely audible pitch *mp. audible*

Vln. 1 // *mf* // *pp* // (♩=180) sord. off

Vln. 2 // *mf* // *pp* // sord. off

Vla. // *mf* // *pp* // sord. off

Vc. // *mf* // *pp* // sord. off

Cb. // *mf* // *pp* // sord. off

herdifthrough

B

40

Cntr. Frt.

Tpt.

Tbn.

S. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

at rim

PPP

add adhesive pads onto E F# and B

sul p.c. on A-slr.

mp

grad. gliss to e

pp

pizz. near bridge. extr. dry

mp

pizz. near bridge. extr. dry

mp

pizz. near bridge. extr. dry

mp

54

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

adh. pads on all notes until M13

mp

pizz. near bridge. extr. dry

mp

C

67

A. Fl.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Toung ram

Flute

pizz.ing

f poss.

f poss.

p

sf

f

sp

p

sf

f

sp

p

sf

f

sp

p

sf

f

sp

D

79 w/cl. (norm.) To A. Fl. Alto Flute

Fl. *f* *p* *f*

B. Cl. Clarinet in B \flat w/fl. *f* *p* *f*

Pno. *f* *ppp* *f* *ppp f* *ppp* *p*

Vln. 1 *f* *ppp* *f* *ppp f* *ppp* *p*

Vln. 2 *f* *ppp* *f* *ppp f* *ppp* *p*

Vla. *f* *ppp* *f* *ppp f* *ppp* *p*

Vc. *f* *ppp* *f* *ppp f* *ppp* *p*

Cb. *f* *ppp* *f* *ppp* *f* *pp*

E

92 w/cl. English Horn To Ob.

A. Fl. *mp* *f* *pp* *f* *p* *f*

Ob. *f*

Cl. w/fl. *mp* *f* *pp* *f* *p* *f*

Cntr. Frt. w/horn *mf* *pp* *f* *mf*

Hn. w/c.frt. *mf* *pp* *f* *mf*

Tpl. *f*

Pno. *f* *mf* *f* *mf* *f* *mf*

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

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

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

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

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

125

A. Fl. *Flute* *very breathy* *pitch=pp* *breath=mf* *only breath*

Ob.

Cl. *very breathy* *pitch=pp* *breath=mf*

Cntr. Frt.

Hn. *grad. no pitch, just breath sounds* *pp* *f (breath)*

Tpt.

Tbn. *grad. no pitch, just breath sounds* *grad. open →* *pp* *f (breath)*

S. D. *mf* *pppp (barely audible)*

Pno. *fast & unsteady, one finger only* *grad. dampen string →* *(un-prepare remaining pads)* *f* *f*

Vln. 1

Vln. 2

Vla.

Vc.

135

Fl. *f poss.* *pppp* *mp* *pppp* *mp* *ppp* *mp* *ff* *fl-ing*

Eng. Hn. *ppp* *mp* *ppp* *mp* *ppp* *To Ob.*

Cl. *only breath* *f poss.* *mp*

Bsn. *ppp* *mp* *ppp* *mp* *ppp*

Hn. *ppp* *mp* *ppp* *mp* *ppp*

Tpt. *plunger mute* *pppp* *mp* *pppp* *mp* *ppp* *mp* *ff* *fl-ing*

Tbn. *ppp* *mp* *ppp* *mp* *ppp* *no mute*

S. D.

Pno. *mp* *ff* *pp*

Vln. 1 *arco* *mute strings in octave pos. bow w/hair + wood on fretboard → normal* *f poss.* *mp* *ppp* *mp* *ff* *Norm. Extremely dry. on-&-off-sound*

Vln. 2 *arco on fretboard* *pppp* *mp* *pppp* *mp* *ppp* *mp* *ff* *Norm. Extremely dry. on-&-off-sound*

Vla. *arco on fretboard* *pppp* *mp* *pppp* *mp* *ff* *Norm. Extremely dry. on-&-off-sound*

Vc. *mute strings in octave pos. bow w/hair + wood on fretboard → normal* *f poss.* *mp* *ff* *Norm. Extremely dry. on-&-off-sound*

Cb. *ff* *Norm. Extremely dry. arco on-&-off-sound*

149

Fl. *norm.*
p poss.

Eng. Hn. Oboe *fl-Ing*
p *ppp*

Cl. *fl-Ing*
p *ppp* *m. piece off*

Bsn. *fl-Ing*
p *ppp* *To Cnfr. Frt.*

Hn. *fl-Ing*
p *ppp*

Tpt. *norm.*
p poss. *(mute out)*

Tbn. *fl-Ing*
p *ppp*

Tba. *fl-Ing*
p *ppp*

S. D. *pp* *mp* *pp*

Pno. *pp* *pp*

Vln. 1 *norm.*
p poss. *f* *pizz.* *8va*

Vln. 2 *norm.*
p poss. *f* *pizz.* *8va*

Vla. *norm.*
p poss. *f* *pizz. appr. pitches* *8va*

Vc. *norm.*
p poss. *f* *pizz. appr. pitches*

Cb. *norm.*
p *f* *appr. pitches* *pizz. extr. dry* *8va*

162

Fl. *ff* *pp* *ff* *mp* *norm.* rhythmic closure

Ob. *ff* *mp* m. piece off

Cl. *mf* w/o mouth piece
ing. ram. no pitch
all clefs depressed

Bsn. *f* *mf* *Contra Forte* (norm.)

Hn. *f* *mf* (norm.)

Tpt. *f* *pp* *f* *mp* (norm.) rhythmic closure

Tbn. *f* *mf* (norm.)

Tba. *f* *mf* (norm.)

S. D. *pp* *mf* sticks near rim throughout

Pno. *f* *ff* *p* L.v. pick up pencils L.v.

Vln. 1 *sff* *pp* *ff* *mp* *grad. slower trem.* *norm.* rhythmic closure

Vln. 2 *sff* *pp* *ff* *mp* *grad. slower trem.* *norm.* rhythmic closure

Vla. *sff* *pp* *ff* *mp* *grad. slower trem.* *norm.* rhythmic closure

Vc. *sff* *pp* *ff* *mp* *grad. slower trem.* *norm.* rhythmic closure

Cb. *sff* *pp* *ff* *mf* *grad. slower trem.* *norm.* rhythmic closure

176

Fl. *f poss.* t. ram

Ob. *f poss.* w/o mouth piece
tng. ram. no pitch
all clefs pressed

Cl. *f poss.*

C.Fort. *f poss.* rhythmic closure
sl. tng. change pitch by will

Hn. *p* rhythmic closure
p blow through instr. "TSH" no pitch, all valves
f poss. heavy flutter
f tng. ram
p no valves all valves
p sim.

Tpt. *p* blow through instr. "TSH" no pitch, all valves
f poss. heavy flutter
f tng. ram
p no valves all valves
p sim.

Tbn. *p* rhythmic closure
p blow through instr. "TSH" no pitch, VII pos.
f poss. heavy flutter
f tng. ram
p no valves all valves
p sim.

Tba. *p* rhythmic closure
p blow through instr. "TSH" no pitch, all valves in
f poss. heavy flutter
f tng. ram
p no valves all valves
p sim.

S. D. *mp* *PPP*

Pno. *f* hit piano side w/pencil
f hit and slide pencil on black keys, aim for the middle of the keys no pitches

Vln. 1 *mp* mute str. on bridge, in 1. pos. rndm./no pitch no pitch
f poss.

Vln. 2 *mp* mute str. on bridge, in 1. pos. rndm./no pitch no pitch
f poss. Extr. fast bow (ff) actual dyn.= p

Vla. *mp* mute str. on bridge, in 1. pos. rndm./no pitch no pitch
f poss. Extr. fast bow (ff) actual dyn.= p

Vc. *mp* mute str. on bridge, in 1. pos. rndm./no pitch no pitch
f poss. Extr. fast bow (ff) actual dyn.= p

Cb. *mp* rhythmic closure
ff Extr. fast bow (ff) actual dyn.= p

193

Fl. *mf*
norm.

Ob. *mp*

Cl. *f*

C.For. *mf* *p* *mf*
all notes very short

Hn. *mf* *p* *mf*
norm. all notes very short

Tpt. *mp* *f*

Tbn. *mp* *f*
all notes very short

Tba. *mp* *pp* *f*
norm.

S. D. go to bass side of piano, leaning towards treble side, use pencil to glide on black keys, backside of pencil
f poss.

Pno. *ff*
fast as poss. but even
put pencils away
Percussion player cont. with pencils on piano, standing on your left side.

Vln. 1 *f poss.* (mute) arco s. vib. III *mp*
at 1. pos. (still mute)

Vln. 2 *f poss.* (mute) arco s. vib. III *mp*
at 1. pos. (still mute)

Vla. *f poss.* (mute) arco s. vib. III *mp*
at 1. pos. (still mute)

Vc. *f poss.* arco *f*
at 1. pos. (still mute)

Cb. *f poss.* arco *f*
at 1. pos. (still mute)

198

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

204

A. Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Tba. Pno. Pno. Vln. 1 Vln. 2 Vla. Vc. Cb.

The score is for measures 204 through 207. It features a woodwind section (A. Fl., Ob., Cl., Bsn.), a brass section (Hn., Tpt., Tbn., Tba.), a string section (Vln. 1, Vln. 2, Vla., Vc., Cb.), and two piano parts (Pno.). The woodwinds and brass play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained notes and some rhythmic patterns. The piano parts feature complex textures, including tremolos and chords. Dynamics range from *mf* to *ff*. The score includes numerous slurs, accents, and dynamic markings.

210

A. Fl. *To Fl.*

Ob.

Cl.

Bsn. *grad. no pitch*
> p mf p mf ppp

Hn. *grad. no pitch*
> p mf p mf ppp

Tpt. *To Picc. Tpt.*

Tbn. *grad. no pitch*
> p mf mf ppp

Tba.

Pno. *To W.Ch.*
8va
mf
9

Pno.

Vln. 1 *f poss.*

Vln. 2 *gliss.* *f poss.*

Vla. *gliss.* *f poss.*

Vc.

Cb.

214 no vib. throughout part

Fl. *mp ppp mp ppp mp ppp mp ppp mp ppp mp*

Ob. *mp ppp mp ppp mp ppp mp ppp mp*
no vib. throughout
not too loud.

Cl. *mp ppp mp ppp mp ppp mp ppp mp ppp mp*

Bsn. *mp ppp mp ppp mp ppp mp ppp mp ppp mp*

Hn. *mp ppp mp ppp mp ppp mp ppp mp ppp mp*

S. D. Wind Chimes

Vln. 1 *mp ppp mp ppp mp ppp mp ppp mp ppp mp*
sord. s. vib.

Vln. 2 *mp ppp mp ppp mp ppp mp ppp mp ppp mp*
sord. s. vib.

Vla. *mp ppp mp ppp mp ppp mp ppp mp ppp mp*
sord. s. vib.

Vc. *mp ppp mp ppp mp ppp mp ppp mp ppp mp*
sord. s. vib.

228

Fl. *> ppp mp ppp mp ppp mp ppp mp ppp mp ppp mp*

Ob. *mp ppp mp ppp mp ppp mp ppp mp ppp mp*

Cl. *> ppp mp ppp mp ppp mp ppp mp ppp mp ppp mp*

Bsn. *> ppp mp ppp mp ppp mp ppp mp ppp mp ppp mp*

Hn. *> ppp mp ppp mp ppp mp ppp mp ppp mp ppp mp*

Tpt. *mp ppp mp ppp mp ppp mp ppp mp ppp mp*
Picc. Trp. not too loud, mute

Vln. 1 *ppp mp ppp mp ppp mp ppp mp ppp mp ppp mp*

Vln. 2 *ppp mp ppp mp ppp mp ppp mp ppp mp ppp mp*

Vla. *ppp mp ppp mp ppp mp ppp mp ppp mp ppp mp*

Vc. *ppp mp ppp mp ppp mp ppp mp ppp mp ppp mp*

Cb. *mp ppp mp*

M
No meter, unsynch/indiv.
Very loud but balanced
Soft attacks
Min 30"

On que: finish breath/bow,
then from here
Min 30"

"Machinery"
Hard attacks

264

Flute

even gliss. quartertone down

mf ppp mf pp mf p f mp f poss.

Hold as long as poss. breath by will

one breath 3' pause (unsynch.) grad. breathy sound, grad. cover m. piece

cover m. piece 4'-8" pause (unsynch.)

Oboe

even gliss. quartertone down

mf pp mf p f mp f poss.

Hold as long as poss. breath by will

one breath 3' pause (unsynch.) grad. breathy sound, remove m. piece at some point

no m. piece, blow through 4'-8" pause (unsynch.)

Clarinet

even gliss. quartertone down

ppp mf ppp mf pp mf p f mp f poss.

Hold as long as poss. breath by will

one breath 3' pause (unsynch.) grad. breathy sound, remove m. piece at some point

no m. piece, blow through 4'-8" pause (unsynch.)

Bassoon

even gliss. quartertone down

ppp mf ppp mf pp mf p f mp f poss.

Hold as long as poss. breath by will

one breath 3' pause (unsynch.) grad. breathy sound, remove m. piece at some point

no m. piece, blow through 4'-8" pause (unsynch.)

Horn

even gliss. quartertone down

ppp mf ppp mf pp mf p f mp f poss.

Hold as long as poss. breath by will/circ. (open on repeat)

one breath 3' pause (unsynch.) grad. breathy sound

blow through instr. no pitch 4'-8" pause (unsynch.)

Trumpet

mf p f mp f poss.

Hold as long as poss. breath by will/circ.

one breath 3' pause (unsynch.) grad. breathy sound

blow through instr. no pitch 4'-8" pause (unsynch.)

Trombone

norm.

mf p f mp f poss.

Hold as long as poss. breath by will/circ.

one breath 3' pause (unsynch.) grad. breathy sound

blow through instr. no pitch 4'-8" pause (unsynch.)

Tuba

even gliss. quartertone down

ppp mf ppp mf pp mf p f mp f poss.

Hold as long as poss. breath by will/circ.

one breath 3' pause (unsynch.) grad. breathy sound

blow through instr. no pitch 4'-8" pause (unsynch.)

Vln. 1

even gliss. quartertone down (E-str.)

ppp mf ppp mf ppp mp f mp f poss. bow as you need

extr. heavy pressure, slow bow

sord. off

one breath 3' pause (unsynch.) grad. longer pause grad. faster + lighter bow

On que: high dbl. stop, mute str. random non-pitches n n → (ca. 5') 4'-8" pause (unsynch.)

Vln. 2

even gliss. quartertone down (A-str.)

ppp mf ppp mf ppp mp f mp f poss. bow as you need

extr. heavy pressure, slow bow

sord. off

one breath 3' pause (unsynch.) grad. longer pause grad. faster + lighter bow

On que: high dbl. stop, mute str. random non-pitches n n → (ca. 5') 4'-8" pause (unsynch.)

Vla.

even gliss.

ppp mf ppp mf ppp mp f mp f poss. bow as you need

extr. heavy pressure, slow bow (C+G-str.)

sord. off

one breath 3' pause (unsynch.) grad. longer pause grad. faster + lighter bow

On que: high dbl. stop, mute str. random non-pitches n n → (ca. 5') 4'-8" pause (unsynch.)

Vc.

even gliss. (G-str.)

ppp mf ppp mf ppp mp f mp f poss. bow as you need

extr. heavy pressure, slow bow

sord. off

one breath 3' pause (unsynch.) grad. longer pause grad. faster + lighter bow

On que (tacet)

Cb.

even gliss. (A-str.)

ppp mf ppp mf ppp mp f mp f poss. bow as you need

(tune down if no C extension)

one breath 3' pause (unsynch.) grad. longer pause grad. faster + lighter bow

On que (tacet, tune back)

repeat one last time (unsynch.)

repeat one last time (unsynch.)

repeat one last time (unsynch.)

repeat one last time (unsynch.)

repeat one last time (unsynch.)

repeat one last time (unsynch.)

repeat one last time (unsynch.)

repeat one last time (unsynch.)

Wind Chimes

Lift W.Ch. on que
Play freely but softly
Squeeze/shake/roll

S. D.

blend w/pno (f)

Pno.

blend w/chimes (f)

repeat one last time (unsynch.)

repeat one last time (unsynch.)

repeat one last time (unsynch.)

Vc.

Cb.



W.Ch. 286

mute/
put down 287

Pno.

10-15" Flute To Picc. w/pno Piccolo pizz.fng.

Fl. *ppp* < *mp* *ff* *ppp* < *mp*

Ob. no vib. *ppp* < *mp*

Cl. Clarinet in B \flat balance w/trp *p* > *ppp* *p* > *ppp* < *mp* > *ppp* < *p* > *ppp* *p* > *ppp* < *p* > *ppp* < *p*

Bsn. w/tba+perc. extr. stacc. *ff* *p*

Hn. mute *pp* *ppp* < *mp*

Picc. Trp. w/plunger mute. balance w/clarinet (cover throughout) *p* > *ppp* *p* > *ppp* < *mp* > *ppp* < *p* > *ppp* < *p* > *ppp* *p* > *ppp* < *p* > *ppp* < *p*

Tbn. mute *p* barely audible grad. release mute (w/l. vl.) grad less pitch, 1 to 7. pos. mute out no pitch, just blow through instr. cont. sim. slow mov. (w/C.B.) *p* < *mp* ad lib.

Tba. w/bsn.+perc. Pizz. fng. Tng. ram Snap fng. *ff* *p*

W. Ch. Vib. block G L.v. To Metal pieces w/tba+bsn Metal pieces, ascending scale (8) *mf* *ff* *p*

S. D. brush (one), slide-tremolo near rim *p* (audible)

Pno. w/fl. *ff* *ppp*

Vi. I. Muted almost pitchless, airy sound, legato poss. (w/trb.) (still no clear pitch) gliss. *p* *mp*

Vi. II. s. vib. *ppp* < *mp* *ppp* < *mp* *ppp* < *mp*

Vla. s. vib. *ppp* < *mp* *ppp* < *mp*

Vcl. *ppp* < *mp* *ppp* < *mp* *ppp* < *mp*

Contrabass. Mute in octave pos., pitchless, breathy sound, E + A strings cont. sim. slow mov. w/Trb. *mp*

311

Picc. *ff* *p poss.*

Ob. *ppp* *mp*

Cl. *ppp* *p* *ppp* *mf* *spp* *mp* *ppp* *mp* To B. Cl.

Bsn. *sl. ing.* *ff* *p* *ff* *p* *ff* *extr. stacc.*

Hn. *ppp* *mp* mute out

Picc. Trp. *ppp* *p* *ppp* *mf* *spp* *mp* *ppp* *mp* To Trp. in Bb

Tbn. as before cont. as before cont.

Tba. *Pizz. ing.* *Tng. ram.* *Snap ing.* *ff* *p* *Pizz. ing.* *Tng. ram.* *Snap ing.* *ff* *p* *Pizz. ing.* *Tng. ram.* *ff*

M.P. *ff* *p* *ff* *p* *ff*

S. D. *p sim.*

Pno. *ff* *p* *ff* *p* *ff*

Vln. I as before cont. cont.

Vln. II *ppp* *mp* *ppp* *mp*

Vla. *ppp* *mp*

Vc. *ppp* *mp* *ppp* *mp*

C.b. as before cont. cont.

325 To A. Fl. *p poss.*

To Eng. Hn.

Bsn. *p* *p, barely audible* To C. Fort.

Hn. bell out air, no pitch *f*

Tbn. w/practicing mute *p, barely audible* muffle out

Tba. Snap Ing. *p* Pizz. Ing. *f poss.*

M.P. *p*

S. D. swirl *f (= faster)* as before *sp*

Pno. *ppp*

Vln. bounce muffle in 1. pos. *f poss.* *p* as before ad lib. slow mov. *f poss. (=p)*

Vln. II bounce muffle in 1. pos. *f poss.* *p* Muted almost pitchless. airy sound. legato poss. *gliss.* imitate 1. vln.

Vla. pizz. muffle in 1. pos. *f poss.* *p* Muted almost pitchless. airy sound. legato poss. *gliss.* imitate 2. vln.

Vc. muffle in 1. pos. no pitch *f poss.* *p* Muted almost pitchless. airy sound. legato poss. *gliss.* imitate via.

Cb. muffle in 1. pos. no pitch *f poss.* *p*

herdstudy

♩ = 160

The musical score is for the piece "herdstudy" and is written in 4/4 time with a tempo of 160 beats per minute. The score is divided into two systems of staves. The first system includes:

- Alto Flute:** Starts with a *ff* dynamic, then *p*. A note is marked "(etc. every 17th ♩)".
- English Horn:** Starts with a *ff* dynamic, then *p*. A note is marked "(etc. every 5th ♩)".
- Bass Clarinet in B♭:** Starts with a *ff* dynamic, then *p*. A note is marked "(etc. every 11th ♩)".
- Contra Forte:** Starts with a *ff* dynamic, then *p*. A note is marked "(etc. every 19th ♩)".
- Hn. (Horn):** Starts with a *ff* dynamic, then *p*. A note is marked "(etc. every 6th ♩)".
- Trumpet in B♭:** Starts with a *ff* dynamic, then *p*. A note is marked "(etc. every 13th ♩)".
- Tbn. (Trombone):** Starts with a *ff* dynamic, then *p*. A note is marked "(etc. every 25th ♩)".
- Tba. (Tuba):** Starts with a *ff* dynamic, then *p*. A note is marked "(etc. every 23th ♩)".
- Vibraphone:** No notes are present in this system.

The second system includes:

- Pno. (Piano):** Starts with a *ff* dynamic, then *p*. An *8va* marking is present above the staff.
- Violin 1:** Starts with a *ff* dynamic, then *p*. A note is marked "pizz." and "(etc. every 27th ♩)".
- Violin 2:** Starts with a *ff* dynamic, then *p*. A note is marked "pizz." and "(etc. every 21th ♩)".
- Viola:** Starts with a *ff* dynamic, then *p*. A note is marked "pizz." and "(etc. every 9th ♩)".
- Violoncello:** Starts with a *ff* dynamic, then *p*. A note is marked "pizz." and "(etc. every 7th ♩)".

345

A. Fl.

Eng. Hn.

B. Cl.

C. For.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score covers measures 345 through 352. It features a full orchestral ensemble. The woodwind section includes Alto Flute (A. Fl.), English Horn (Eng. Hn.), Bass Clarinet (B. Cl.), and Contrabassoon (C. For.). The brass section consists of Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tubas (Tba.). The string section includes Violins 1 (Vln. 1), Violins 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The piano (Pno.) is also present. The score is written in a common time signature and a key signature with one flat. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The piano part features a melodic line with grace notes. The page number '345' is located at the top left of the first staff.

354

A. Fl.

Eng. Hn.

B. Cl.

C. Fort.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score contains measures 354 through 361. The score is arranged in a system with 13 staves. The instruments are: A. Fl. (Alto Flute), Eng. Hn. (English Horn), B. Cl. (Bass Clarinet), C. Fort. (Contrabassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Tuba), Tba. (Trombone), Pno. (Piano), Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), and Vc. (Violoncello). The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piano part (Pno.) features a melodic line with a dotted rhythm. The string parts (Vln. 1, Vln. 2, Vla., Vc.) provide a harmonic and rhythmic foundation. The woodwind and brass parts (A. Fl., Eng. Hn., B. Cl., C. Fort., Hn., Tpt., Tbn., Tba.) have more sparse, punctuated entries.

363

A. Fl.

Eng. Hn.

B. Cl.

C. Fort.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score contains measures 363 through 371. The score is arranged in a system with ten staves. The instruments are: A. Fl. (Alto Flute), Eng. Hn. (English Horn), B. Cl. (Bass Clarinet), C. Fort. (Contrabassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Tuba), Tba. (Trombone), Pno. (Piano), Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), and Vc. (Violoncello). The music is in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents and hairpins. The piano part has a dotted line above it, and the strings play a steady accompaniment.

373

A. Fl.

Eng. Hn.

B. Cl.

C. Fort.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

382

A. Fl.

Eng. Hn.

B. Cl.

C. For.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score contains measures 382 through 389. The score is arranged in a system with ten staves. The instruments are: A. Fl. (Alto Flute), Eng. Hn. (English Horn), B. Cl. (Bass Clarinet), C. For. (Contrabassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Tuba), Tba. (Trombone), Pno. (Piano), Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), and Vc. (Violoncello). The music is in a 3/4 time signature with a key signature of one flat (B-flat). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line with accents. The piano part features a steady accompaniment of eighth notes. The score is written in a clean, professional style with clear notation and dynamic markings.

391

A. Fl.

Eng. Hn.

B. Cl.

C. Fort.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description of the musical score: This page contains measures 391 through 400. The score is for a full orchestra. The woodwinds (A. Fl., Eng. Hn., B. Cl., C. Fort., Hn., Tpt., Tbn., Tba.) and strings (Vln. 1, Vln. 2, Vla., Vc.) all play a similar rhythmic pattern. The pattern consists of a quarter note followed by a quarter rest, then an eighth note followed by an eighth rest, and finally a quarter note. This pattern is repeated throughout the measures, with many notes being accented. The piano part (Pno.) has a similar pattern but with a different rhythmic feel, featuring a dotted quarter note followed by an eighth note, then a quarter note followed by an eighth note, and finally a quarter note. The overall texture is rhythmic and driving.

P

Q

3 X

400

A. Fl. *mf* *p*

Eng. Hn. *mf* *p*

B. Cl. *mf* *p*

C. Fort. *mf* *p*

Hn. *ff* *p*

Tpt. *mf* *p*

Tbn. *mf* *p*

Tba. *mf* *p*

Pno. *ff* *p*

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

arco

pizz.

3 X

409 *fl. ing*

A. Fl. *mf* *p* *mf* *p* *mf* *p* *mf* *pp*

Eng. Hn.

B. Cl. *mf* *pp*

C. Fort.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Vln. 1 *arco* *s. vib.* *mf* *pp*

Vln. 2

Vla.

Vc.

420

A. Fl. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Eng. Hn.

B. Cl. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

C. Fort.

Hn.

Tpt.

Tbn.

Tba.

M.P.

S. D.

Pno.

Vln. 1 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. 2

Vla.

Vc. *Lvib.* *mf* *Lvib.*

S

436

A. Fl. *pp mf pp mf pp mf pp mf p mf p*

Eng. Hn. *mf pp mf pp mf p mf*

B. Cl. *pp mf pp mf pp mf pp mf p mf p*

C. Fort. *f*

Hn. *mf pp mf pp mf pp mf*

Tbn. *mf*

Tba. *f*

Pno. *f poss.*

Vln. 1 *pp mf pp mf pp mf ppp mf p mf p*

Vc. *mf pp mf pp mf p mf*

Cb. *f*

452

A. Fl. *mf p mf p mf p mf p mf p mf*

Eng. Hn. *ppp mf ppp mf p mf p mf p mf*

B. Cl. *mf p mf p mf p mf p mf p mf*

C. Fort. *f*

Hn. *p mf p mf p mf p mf p mf*

Tpt. *plunger mute f mp f mp*

Tbn. *f*

Tba. *f*

Pno. *f*

Vln. 1 *mf p mf p mf p mf p mf p mf*

Vln. 2 *(pizz.) f mp f mp*

Vla. *(pizz.) f mp f mp*

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

Cb. *f*

466

A. Fl. *p* *mf* *mp* *mf* *mp* *mf* *mp*

Eng. Hn. *mp* *mf* *mp* *mf* *mp* *mf*

B. Cl. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

C. Fort. *mf* *p* *f* *mf* *p* *f* *mf* *p* *f*

Hn. *mp* *mf* *ppp* *mf* *ppp* *mf*

Tpt. *f* *mp* *f* *mp* *f* *mp*

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

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

S. D. *mp* + metal scrub. long slide

Pno. *f* *mp* *f* *mp* *f* *mp*

Vln. 1 *p* *mf* *mp* *mf* *mp* *mf* *mp*

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

Vla. *f* *mp* *f* *mp* *f* *mp*

Vc. *mp* *mf* *mp* *mf* *mp* *mf*

Cb. *mf* *p* *f* *mf* *p* *f* *mf* *p* *f*

476

A. Fl. *mf mp f mf f ff*

Eng. Hn. *mp mf mp f mf f ff*

B. Cl. *mf mp f mf f ff*

C. Fort. *mf mp f mf mp f mf f ff*

Hn. *mp f mp f mf f ff*

Tpt. *f mf f mf f ff*

Tbn. *mf mp f mp f mf f ff*

Tba. *mf mp f mf mp f mf f ff*

S. D. *f poss. p*

Pno. *ff*

Vln. 1 *mf mp f mf f ff*

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

Vla. *f mp mf f mf f ff*

Vc. *mp mf mp f mf f ff*

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

metal scrub only, slowly, near rim, slightly emph. each cycle

mule w/hand to avoid resonance

pizz. Snare dr. conf. ca 15"