

TYLER J. LUBKE

(2017)

Cascade

for Orchestra

Performance Notes

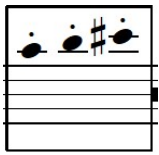
→ Indicates the gradual change of one technique to another.



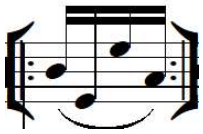
Indicates **bowing on top of the bridge** of stringed instruments.



Indicates a **numbered cue** within a specially notated section.



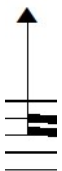
Any notes within an *aleatoric* box should be **played at random**. Follow any instructions given.



Any notes between two bracketed repeats should be **played and repeated independently** of any other parts. Follow any instructions given.



Thick black lines following an *aleatoric* box, bracketed repeat, or stemless note, indicates a **continuation** of the given notes/instruction until the end of the line.



An arrow shaped note head **with a stem** indicates the highest note possible on a given instruments.



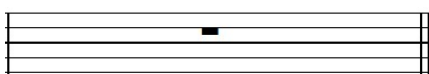
An arrow shaped note head **without a stem** indicates raising or lowering of pitch.



Indicates **overpressure** on stringed instruments.



A circular note head with a short stem through the center indicates a **wind tone**.



Double bar lines indicate a change between **metered**, **unmetered**, or **spacial** time.

Other:

-Trills, unless otherwise specified are whole-steps.

-Accidentals within an *aleatoric* box are to be carried throughout the measure, even if they are in a separate box from which they appear.

Instrumentation

Woodwinds:

Piccolo
Flute
Oboe
English Horn
Bb Clarinet
Bass Clarinet
Soprano Saxophone
Bassoon

Percussion:

Timpani
Percussion (4)

List of percussion instruments used:

Percussion 1:

Triangle
Suspended Cymbal
Bongos
Whip (shared with Timpani)
Mark Tree (shared with perc. 3+4)
Snare Drum [+brushes]

Percussion 2:

Bass Drum
Congas
Tambourine
Sleigh Bells
Marimba
Castanets

Brass:

French Horn (4)
C Trumpet (2)
Trombone (2)
Bass Trombone
Tuba

Piano

Strings:

Violin (I+II)
Viola
Cello
Double Bass

Percussion 3:

Tom-Toms [high, med. high, med. low, low]
Tenor Drum
Tam-Tam
Vibraphone (shared with perc. 4)
Crotales [+knitting needles]
Mark Tree (shared with perc. 1+4)

Percussion 4:

Vibraphone (shared with perc. 3)
Xylophone [+med. soft rubber]
Glockenspiel
Tubular Bells
Mark Tree (shared with perc. 1+3)

Cascade

for orchestra

TYLER J. LUBKE (b. 1997)

Busy ♩ = 112

Piccolo
Flute
Oboe
Cor Anglais
Clarinet in B♭
Bass Clarinet in B♭
Soprano Saxophone
Bassoon
Horn in F 1.2
Horn in F 3.4
Trumpet in C 1.2
Trombone 1.2.3
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4
Piano

Detailed description: This section of the score covers measures 1 through 8 for the woodwind, brass, and percussion sections. All instruments are shown with a whole rest in every measure, indicating they are silent during this period. The woodwinds include Piccolo, Flute, Oboe, Cor Anglais, Clarinet in B♭, Bass Clarinet in B♭, Soprano Saxophone, and Bassoon. The brass section includes Horn in F 1.2, Horn in F 3.4, Trumpet in C 1.2, Trombone 1.2.3, and Tuba. The percussion section includes Timpani, Percussion 1, Percussion 2, Percussion 3, and Percussion 4. The Piano part is also shown with whole rests.

Busy ♩ = 112

bow on top of bridge (no pitch) div. con sord. *f* solo

Violin I
Violin II
Viola
Violoncello
Double Bass

f *mp* *f* *mp* *f* *mp*

Detailed description: This section of the score covers measures 9 through 12 for the string section. The strings play a rhythmic pattern of quarter notes with a 'div.' (divisi) instruction. The dynamics are marked as *f* (forte) and *mp* (mezzo-piano). The Violin I part includes a 'con sord.' (con sordina) instruction and a 'solo' marking. The strings are instructed to play 'bow on top of bridge (no pitch)'. The Violin I part has a melodic line with quarter notes and quarter rests, while the other strings play a steady quarter-note accompaniment.

Musical score for measures 8-17. The score includes parts for Flute (Fl.), Oboe (Ob.), Percussion 1 (Perc. I), Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Fl.:** Measure 8 starts with a dynamic of *mf*. A slur covers measures 8-10.
- Ob.:** Measures 11-17 feature a series of slurs with dynamics *f* and *mp*.
- Perc. I:** Measure 8 has a Triangle part with dynamic *p* and a 7-measure rest.
- Vib.:** Measure 11 has a Vibraphone part with dynamic *f* and the instruction "clear, brilliant".
- Vln. I & II:** Measures 11-17 feature a *div.* (divisi) section with dynamics *pp*, *mf*, and *pp*. The instruction "senza sord." (without mutes) is present in measure 8. The instruction "ponteicello" (ponticello) is present in measures 11-17, with a dashed line indicating a transition to "sul tasto" (sul tasto).
- Vla.:** Measures 11-17 feature a *div.* section with dynamics *pp*, *mf*, and *pp*. The instruction "ponteicello" is present, with a dashed line indicating a transition to "sul tasto".
- Vc.:** Measures 11-17 feature a *div.* section with dynamics *pp*, *mf*, and *pp*. The instruction "ponteicello" is present, with a dashed line indicating a transition to "sul tasto".
- Db.:** Measures 11-17 feature a *div.* section with dynamics *pp*, *mf*, and *pp*. The instruction "ponteicello sul D" is present, with a dashed line indicating a transition to "sul tasto".



Musical score for measures 18-27. The score includes parts for Piccolo (Picc.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Picc.:** Measure 18 starts with a dynamic of *pp*. A trill (tr) is marked above the staff. Dynamics *f* and *f* are indicated in measures 19 and 20 respectively.
- Cl.:** Measure 19 has a dynamic of *f*. A trill (tr) is marked above the staff.
- B. Cl.:** Measure 19 has a dynamic of *f*. A trill (tr) is marked above the staff.
- Vln. I & II:** Measures 19-27 feature a *div. f* (divisi forte) section. The instruction "unis." (unison) is present in measures 19-21. The instruction "div. f solo" is present in measures 22-27. The instruction "bow on top of bridge (no pitch)" is present in measures 22-27.
- Vla.:** Measures 19-27 feature a *div. f* section. The instruction "unis." is present in measures 19-21. The instruction "div. f solo" is present in measures 22-27. The instruction "bow on top of bridge (no pitch)" is present in measures 22-27.
- Vc.:** Measures 19-27 feature a *div. f* section. The instruction "unis." is present in measures 19-21. The instruction "div. f solo" is present in measures 22-27. The instruction "bow on top of bridge (no pitch)" is present in measures 22-27.
- Db.:** Measures 19-27 feature a *div. f* section. The instruction "unis." is present in measures 19-21. The instruction "div. f solo" is present in measures 22-27. The instruction "bow on top of bridge (no pitch)" is present in measures 22-27.

25

Perc. I *pp*

Vln. I *n*

Vln. II *n*

Vla. *n*

Vc. *n*

Db. *n*

A Slower, undisturbed ♩ = 96

32

Fl. *p*

Ob. *p*

Cl. *p*

A Slower, undisturbed ♩ = 96

Vln. I *pizz*

Db. *pp*

39

Picc. *mp*

Fl. *poco cresc.*

Ob. *poco cresc.*

C. A. *mp*

Cl. *poco cresc.*

Sop. Sax. *mp*

Bsn. *più f*

Xylophone med. soft rubber mallet

Vib. *cresc.*

Pno. *mp* *mf*

Vln. I *cresc.*

Vln. II *mp cresc.*

Vla. *mp*

Db. *mf*

46

Picc.

Fl.

Ob.

C. A.

Cl.

Sop. Sax.

Bsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

Tbn. 1.2.3

Tba.

Xyl. 4

Vibraphone

Pno.

Vln. I

Vln. II

Vla.

Db.

This page of a musical score contains measures 49 through 56. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting at measure 49 with a forte (*f*) dynamic, playing a rapid sixteenth-note pattern.
- Fl.**: Flute, starting at measure 50 with a forte (*f*) dynamic, playing a sixteenth-note pattern.
- Ob.**: Oboe, starting at measure 49 with a mezzo-forte (*mf*) dynamic, playing a sixteenth-note pattern.
- Cl.**: Clarinet, starting at measure 49 with a mezzo-forte (*mf*) dynamic, playing a sixteenth-note pattern.
- B. Cl.**: Bass Clarinet, starting at measure 50 with a forte (*f*) dynamic, playing a sixteenth-note pattern.
- Sop. Sax.**: Soprano Saxophone, starting at measure 49 with a forte (*f*) dynamic, playing a sixteenth-note pattern.
- Bsn.**: Bassoon, starting at measure 49 with a fortissimo (*ff*) dynamic, playing a sixteenth-note pattern.
- Hn. 1.2**: Horns 1 and 2, playing a sustained note with a forte (*f*) dynamic that changes to piano (*p*) by measure 56.
- Hn. 3.4**: Horns 3 and 4, playing a sustained note with a forte (*f*) dynamic that changes to piano (*p*) by measure 56.
- C Tpt. 1.2**: Cornets/Trombones 1 and 2, playing a sustained note with a forte (*f*) dynamic that changes to piano (*p*) by measure 56.
- Tbn. 1.2.3**: Trombones 1, 2, and 3, playing a sustained note with a forte (*f*) dynamic that changes to piano (*p*) by measure 56.
- Tba.**: Trombone 4, playing a sustained note with a forte (*f*) dynamic that changes to piano (*p*) by measure 56.
- Pno.**: Piano, starting at measure 49 with a forte (*f*) dynamic, playing a sixteenth-note pattern.
- Vln. I**: Violins I, starting at measure 49 with a forte (*f*) dynamic, playing a sixteenth-note pattern.
- Vln. II**: Violins II, starting at measure 49 with a forte (*f*) dynamic, playing a sixteenth-note pattern.
- Vla.**: Viola, starting at measure 49 with a forte (*f*) dynamic, playing a sixteenth-note pattern.
- Vc.**: Violoncello, starting at measure 50 with a mezzo-forte (*mf*) dynamic, playing a sixteenth-note pattern.
- Db.**: Double Bass, starting at measure 49 with a forte (*f*) dynamic, playing a sixteenth-note pattern.

Measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 are indicated at the top of the page. Dynamics such as *f*, *mf*, *ff*, *p*, *più f*, and *arco* are clearly marked throughout the score.

57

Fl.
Ob.
C. A.
Cl.
B. Cl.
Sop. Sax.
C Tpt. 1.2
B.D. 2
Vln. I
Vln. II
Vla.
Vc.

f
f
f
f
f
mf
mp

B.D.

65

accel.

Picc.
Fl.
Ob.
C. A.
Cl.
Sop. Sax.
C Tpt. 1.2
Perc. 1
B.D. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

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

tri. beater scrape on susp. cym

accel.

pizz.

72 **B** Unsettled $\text{♩}=45$

Picc. *fp* key clicks *fp*

Fl. *fp* key clicks *fp*

Ob. *fp* *pp*³ key clicks *fp*

C. A. *fp* key clicks *fp*

Cl. *fp* key clicks *fp*

B. Cl. *fp* key clicks *fp*

Sop. Sax. *fp* key clicks *fp*

Bsn. *fp* key clicks *fp*

C Tpt. 1.2

Timp. *pp*

Pno.

Vln. I **B** Unsettled $\text{♩}=45$ solo *p* *pp*³

Vln. II pizz. *p* div. *pp* *)

Vla.

Vc. solo *pp*³

Db. *p*

*) Still pizz.--the D5 should be quickly slurred to B4 without re-plucking, resulting in a very faint echo of the note.

***)Key clicks having little dynamic range--*fp* is meant to relate to the speed of the player's clicking.

79

Picc. *fp* key clicks

Fl. *fp* key clicks

Ob. *fp* key clicks

C. A. *fp* solo *p*

Cl. *fp* key clicks

B. Cl. *fp* key clicks

Sop. Sax. *fp* key clicks

Bsn. *fp* key clicks

Pno. *fp*

Vln. I *fp* bow on top of bridge (no pitch)

Vln. II *fp* unis. arco bow on top of bridge (no pitch)

Vla. *fp* sul pont.

Vc. *fp* bow on top of bridge (no pitch) *ppp*

Db. *fp*

86

key clicks *tr*

C Playfully primal ♩.=86

Picc. *fp* *ff*

Fl. *fp* *ff*

Ob. *fp* *ff*

C. A. *mf* *fp* *cresc.*

Cl. *fp* *ff*

B. Cl. *fp* *ff*

Sop. Sax. *fp* *ff* *fp*

Bsn. *fp* *ff*

Perc. 1 Bongos *ff*

B.D. 2 Congas *f*

Perc. 3 Tom-toms *f*

Vib. 4 Vibraphone *f*

Pno. *f*

Vln. I norm. *pp* *f*

Vln. II *div. pizz.* *unis. arco* *pp* *f*

Vla. *div.* *p* *f* norm. *f*

Vc. norm. *pp* non div. *f*

Db. arco *pp* *f*

91

Sop. Sax. *f*

Timp. *mp* *p*

Bongos 1 *f*

Congas 2

Tom-t. 3

Pno. *mf*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla.

Vc. *pizz.* *p*

Db.

D

96

Picc. *solo* *f* *ff*

Fl. *mf* *ff*

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

C. A. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. 1.2 *mp* *poco a poco cresc.*

Hn. 3.4 *mp* *poco a poco cresc.*

Tba. *mp*

Timp. *tr* *ppp* *tr* *fp*

Bongos 1 *f*

Congas 2 *Tambourine* *mf* *Congas* *f*

Tom-t. 3 *Tenor Drum* *mf* *Tom-toms* *f*

Pno. *p* *mf*

Vln. I *D*

Vln. II

Vc. *col legno* *f*

103

Picc. *f*

Fl. *mf* *f*

Ob. *mf*

C. A. *mf*

Cl. *f*

B. Cl. *mf* *f*

Sop. Sax.

Bsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 *mf* *f* *ff*

Tbn. 1.2.3 *mp*

Tba. *mf*

Timp. *pp* *f*

Bongos 1 whip

Congas 2 *f*

Tom-t. 3

Vib. 4 *f*

Pno. *f* *f* *ff*

Vln. I *arco* *mf* *f*

Vln. II *arco* *sul pont.* *mf*

Vla. *sul pont.* *mf* *gliss.*

Vc. *f*

Db. *f*

E (3+2+2+2) (3+2+2) (3+2)

110

Picc. *mf*

Fl. *f*

Cl. *f*

Sop. Sax. *fp* solo *f*

Hn. 1.2 *fp* *fp* *ff*

C Tpt. 1.2 *fp* *ff*

Tbn. 1.2.3

Timp. *fp* *ff*

Bongos 1

Congas 2 Tambourine *fff* *mp*

Tom-t. 3 *mf*

Pno. *f*

Vln. I *f* *pp poco cresc.*

Vln. II *pp poco cresc.*

Vla. *pp poco cresc.*

Vc. arco *pp poco cresc.*

Db. *pp poco cresc.*

117 (2+3) (3+2)

Picc. *mf*

Fl. *f*

Ob. *f*

C. A. *fff sfz*

Cl. *ff sfz*

B. Cl. *ff sfz*

Sop. Sax. *ff*

Bsn. *fff sfz sfz sfz sfz f* solo

Bongos 1

Tamb. 2 Congas

Tom-t. 3

Vln. I *sub.f* pizz. *norm. fp mp*

Vln. II *sub.f* pizz. *norm. fp mp*

Vla. *sub.f* pizz. *norm. fp mp*

Vc. *sub.f* arco *p mp*

Db. *div. f sfz sfz fp mp cresc.*

124 **F**

Picc. *mp cresc.* *f* *p*

Fl. *mf* *f*

Ob. *mf*

C. A. *mf*

Cl. *mf* *f*

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

Hn. 1.2 subtle accents *p* *poco a poco cresc.*

Hn. 3.4 subtle accents *p* *poco a poco cresc.*

C Tpt. 1.2 solo straight mute *f* *p* open *f*

Tbn. 1.2.3 *f*

Tba. *p*

Timp. *f* *n*

Bongos 1 *f*

Congas 2 *f*

Tom-t. 3 *f*

Pno. *mf* *f* *ff*

F

Vln. I *fp* *arco* *mf* *f*

Vln. II *fp* *ff* *arco*

Vla. *fp* *ff* *arco*

Vc. *fp* *div.* *mp*

Db. *f* *pizz.* *p*

131

Fl. *ff*

Ob.

C. A.

Cl. *p* *pp*

B. Cl. *mf* *f*

Sop. Sax.

Bsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 *ppp* *f*

Tbn. 1.2.3 *ppp* *f*

Tba. *mp*

Timp. whip

Bongos 1

Congas 2

Tom-t. 3

Vib. 4 Glockenspiel *mf* *f*

Pno. *8va*

Vln. I *mf* *f*

Vc. *mf*

Db. *mf*

138

Fl. *f* *ff* *f.t.*

Ob.

C. A.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 *pp*

Tbn. 1.2.3 *pp*

Tba. *mf*

Timp. whip

Bongos 1

Congas 2

Tom-t. 3

Pno. *mf* *f*

Vln. I *p* *mf* *f*

Vln. II *mf* *f*

Vla. *mf*

Vc. *poco cresc.*

Db.

145

Hn. 1.2
Hn. 3.4
C Tpt. 1.2
Tbn. 1.2.3
Tba.
Bongos 1
Congas 2
Tom-t. 3
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

p
cresc.
fp
f
ff
fff
f
ffp
cresc.

molto rit.

152

Picc. *p* *mf* *fp*

Fl.

Ob. *p* *mf* *fp*

C. A. *f* *fp*

Cl. *p* *mf* *fp* *più f*

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

Sop. Sax. *p* *mf* *fp*

Bsn. *p* *mf* *fp*

Hn. 1.2

Hn. 3.4

C Tpt. 1.2 *f* *f*

Tbn. 1.2.3 *mf* *f*

Bongos 1

Congas 2

Tom-t. 3

Pno. *ff* *fff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

molto rit.
unis.

G Moderato, in open air

157

Picc. *ff dim.* *mf poco dim.* *p*

Fl. *ff dim.* *mf poco dim.* *p*

Ob. *ff dim.* *mf poco dim.* *p*

C. A. *ff dim.* *mf poco dim.* *p*

Cl. *dim.*

B. Cl. *mp*

Sop. Sax. *ff dim.* *mf poco dim.* *p*

Bsn.

Hn. 3.4 *ff* *mf*

C Tpt. 1.2 *mf* *f* *p* *n*

Tbn. 1.2.3 *n*

Timp. *pp* *f* *p*

M. tree 4 *ff* *poco a poco dim.*

S. Bells 2 (shake) Sleigh Bells *mf* *ff* *f* *poco a poco dim.*
intensity of shake corre: dynamic

Tri. 1 Triangle *ff* *mp* *mf*

G Moderato, in open air

Vln. I *fff* *f* *mf*

Vln. II *fff* *f* *mf*

Vla. *fff* *f* *f*

Vc. *fff* *f* *mf*

Db. *fff* *f* *mf*

164

This musical score page, numbered 164, contains the following parts and instructions:

- Picc.**: Piccolo part, mostly silent.
- Fl.**: Flute part, starting with *pp* and *ppp*, then *mp*. Includes a box: "Play notes at random" *sparse*.
- Ob.**: Oboe part, starting with *pp* and *ppp*, then *mp*. Includes a box: "Play notes at random" *sparse*.
- C. A.**: Clarinet in A part, starting with *pp* and *ppp*, then *mp*. Includes a box: "Play notes at random" *sparse*.
- Cl.**: Clarinet in Bb part, starting with *pp* and *ppp*, then *mp*. Includes a box: "Play notes at random" *moderate*.
- B. Cl.**: Bass Clarinet part, starting with *pp* and *ppp*, then *mp*. Includes a box: "Play notes at random" *fast*.
- Sop. Sax.**: Soprano Saxophone part, starting with *pp* and *ppp*, then *mp*. Includes a box: "Play notes at random" *moderate* and another box: "Play notes at random" *fast*.
- Bsn.**: Bassoon part, starting with *pp* and *ppp*, then *mp*. Includes a box: "Play notes at random" *fast*.
- M. tree 4**: Mallet tree part, marked with *n*.
- S. Bells 2**: Small bells part, marked with *n*.
- Tri. 1**: Triangle part, marked with *n*.
- Vln. I**: Violin I part, starting with *p*. Includes a box: "Play at random" *moderate*.
- Vln. II**: Violin II part, starting with *p*. Includes a box: "Play at random" *moderate*.
- Vla.**: Viola part, starting with *p*.
- Db.**: Double Bass part, starting with *p*.

H Senza Measura

Play notes at random *lightly and with space*

171

Fl.

Ob.

C. A.

Cl.

B. Cl.

Sop. Sax.

Bsn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

H solo *ff*

Play notes at random *lightly and with space*

175

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Sop. Sax.

Bsn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

mf *f* *mf* *mp*

legato

f *p*

1 2 3 4 5 6 7 8

c.a. 10"

176 I

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Sop. Sax.

Bsn.

! Sense when *crescendo* reaches its peak. Cue next section now!

Hrn. 1.2

Hrn. 3.4

C Tpt. 1.2

Tbn. 1.2.3

Tbn. 1

Tbn. 2

Tbn. 1

Tba.

Timp.

M. tree 4

B. D. 2

Tri. 1

Glock.

Pno.

I

sustain until out of bow

Vln. I

Vln. II

Vla.

Vc.

Db.

9

10

177

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Sop. Sax.

Bsn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

Tbn. 1.2.3

Tba.

Timp.

S. D. 1

B. D. 2

T.-t. 3

Tub. B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Play groups at random. The higher note should be played first, and the two notes should be roughly equal length (the higher note shorter, if not equal)
Rest for little time between playing note groups.

start with groups in middle register, slowly expand outward

start with groups in upper register, slowly work down

all w.w. to ppp starting at 9

Articulate as fast as possible, tongue stop notes inbetween. Gradually slow articulation.
(do not line up rhythms with other brass members)

Start with very slow articulations, tongue stop notes inbetween. Gradually increase to fastest possible articulation.
wind tone (*pitched*)

Wind Machine

dim. with tam-tam to nothing

ff

ff

mp without tempo (play pitches in order)

ppp

gliss.

mp natural harmonic gliss. Sul A (with wind-machine)

non vib.

K

c.a. 4''

c.a. 8''²¹

[approximately spacial, number of notes played does not need to be exact]

J

178

Picc. *mf* — repeat. until dim. reaches *n* —
 Fl. *mf* — repeat. until dim. reaches *n* —
 Ob. *mf* — repeat. until dim. reaches *n* —
 C. A. *mf* — repeat. until dim. reaches *n* —
 Cl. *mf* — repeat. until dim. reaches *n* —
 B. Cl. *mf* — repeat. until dim. reaches *n* —
 Sop. Sax. *mf* — repeat. until dim. reaches *n* —
 Bsn. *mf* — repeat. until dim. reaches *n* —
 Hn. 1.2 *mf* — repeat. until dim. reaches *n* —
 Hn. 3.4 *mf* — repeat. until dim. reaches *n* —
 Tpt. 1.2 *mf* — repeat. until dim. reaches *n* —
 Tbn. 1.2.3 *mf* — repeat. until dim. reaches *n* —
 Tba. *mf* — repeat. until dim. reaches *n* —

M. tree
 B. D.
 Tri.
 Tub. B.
 Pno. *mf* — repeat. until dim. reaches *n* —
Una corda

Marimba
 Snare Drum (brushes) *mp* — *n*
 Vibraphone

J

K

1. concert master plays first.
2. Once the second stand sees and hears the concert master start, he or she may then start, following the concert master for pitch and gesture
3. This is to be repeated for each subsequent player, following the stand ahead of them.

Vln. I *gliss.* *mf* — *pizz.* *ppp*
 Vln. II *gliss.* *mf* — *pizz.* *ppp*
 Vla. *mf* — repeat. until dim. reaches *n* — *pizz.* *ppp*
 Vc. *mf* — repeat. until dim. reaches *n* — *pizz.* *ppp*
 Db. *mf* — *fp*

(hidden to all but 1st stand)
 (not hidden)

L

180 * if the point of the conductor's baton passes over you, begin playing

Picc. *mf* repeat. until dim. reaches *n*

Fl. *mf* repeat. until dim. reaches *n*

Ob. *mf* repeat. until dim. reaches *n*

C. A. *mf* repeat. until dim. reaches *n*

Cl. *mf* repeat. until dim. reaches *n*

B. Cl. *mf* repeat. until dim. reaches *n*

Sop. Sax. *mf* repeat. until dim. reaches *n*

Bsn. *mf* repeat. until dim. reaches *n*

Hn. 1.2 *mf* repeat. until dim. reaches *n*

Hn. 3.4 *mf* repeat. until dim. reaches *n*

Tpt. 1.2 *mf* repeat. until dim. reaches *n*

Tbn. 1.2.3 *mf* repeat. until dim. reaches *n*

Tbn. unis. *mf* repeat. until dim. reaches *n*

Tba.

Timp.

Mar. Glockenspiel

S. D. Triangle

Vib. Crotales (knitting needles)

Tub. B.

Pno. *mf* repeat. until dim. reaches *n*

L **M**

Previous rules apply.

Vln. I *f* *p* *mf*

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

Vla. *mf* repeat. until dim. reaches *n*

Vc. *mf* repeat. until dim. reaches *n*

Db. *f* *mp*

Do not synchronize with other players in section

To Glock.
To Tri.

N

c.a. 5"

c.a. 7"

182

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

key clicks

wildly

Picc.

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

key clicks

wildly

Fl.

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

key clicks

wildly

Ob.

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

key clicks

wildly

C. A.

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

key clicks

wildly

Cl.

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

key clicks

wildly

B. Cl.

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

key clicks

wildly

Sop. Sax.

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

key clicks

wildly

Bsn.

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

key clicks

wildly

Hn. 1.2

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

stopped

open

bell flick

wildly

Hn. 3.4

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

stopped

open

bell flick

wildly

Tpt. 1.2

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

cup mute

open

bell flick

wildly

Tbn. 1.2.3

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

unis.

cup mute

open

bell flick

wildly

Tba.

Timp.

Glock.

Tri.

Castanets

at random

f

Crot.

Tub. B.

Pno.

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

mf

N

O

Previous rules apply.

gliss.

col legno

wildly

Vln. I

Previous rules apply.

gliss.

col legno

wildly

Vln. II

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

col legno

wildly

Vla.

* if the point of the conductor's baton passes over you, begin playing

mf — repeat. until dim. reaches *n* —

col legno

wildly

Vc.

arco

mf

Db.

P

Q

c.a. 6''

c.a. 5''

184

* if the point of the conductor's baton passes over you, **begin playing**

mf — repeat. until dim. reaches *n* —

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Sop. Sax.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2.3

Tbn. 3.

Tba.

Timp.

Glock.

Cast.

Crot.

Tub. B.

Pno.

mf — repeat. until dim. reaches *n* —

Q

P

Q

Previous rules apply.
norm.

gliss.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf — repeat. until dim. reaches *n* —

mf — repeat. until dim. reaches *n* —

mf — repeat. until dim. reaches *n* —

mf — repeat. until dim. reaches *n* —

Q

R

S

c.a. 7"

c.a. 5"

186

* if the point of the conductor's baton passes over you, **begin playing**

mf — repeat. until dim. reaches *n* —

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Sop. Sax.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tbn. 1.2.3

Tba.

To Tri.
Triangle
p

Sleigh Bells
rustle lightly — *f*

Mark tree
^ lowest ^ highest

Glock.

Cast.

Crot.

* if the point of the conductor's baton passes over you, **begin playing**

mf — repeat. until dim. reaches *n* —

Pno.

R

S

(half-close string)

gliss.

(half-close string)

gliss.

* if the point of the conductor's baton passes over you, **begin playing**

mf — repeat. until dim. reaches *n* —

Vln. I

Vln. II

Vla.

Vc.

Db.

(1 sec = ♩ / ♩ = 60)

T

188 **accel.**

Fl. *f* 6

Ob. *f* 6

C. A. *mf* 6 *f* 6

Cl. *mf* 6 *f* 6

B. Cl. *mp* 6 *f cresc.* 3

Sop. Sax. *f* 6

Bsn. *p* 6 *f cresc.* 3

Tbn. 1.2.3 1.

Cast. Bass Drum *mp*

(1 sec = ♩ / ♩ = 60)

T **accel.**

Vln. I *gliss.* sul pont. → norm. *wide+fast vib.* *ff*

Vln. II *gliss.* sul tast. → norm. *wide+fast vib.* *ff*

Vla. *p* sul pont. *mf cresc.*

Vc. *p* sul pont. *mf cresc.*

Db. *div.* 6 *sim.* 6 *cresc.* 6

♩. = 88

U

190

Picc. *ff* *mf* At random with great energy

Fl. *mf* At random with great energy

Ob. *mf* At random with great energy

C. A. *mf* At random with great energy

Cl. *mf* At random with great energy

B. Cl. *mf* with great energy

Sop. Sax. *mf* with great energy

Bsn. *mf*

Hn. 1.2 *f* *mf* *p*

Hn. 3.4 *f* *mf* *p*

C Tpt. 1.2 *f* *p*

Tbn. 1.2.3 *fp* *fp*

B. D. *f*

♩. = 88

U

(approx. pitch)

Vln. I *seperate bows* *gliss.* *f*

Vln. II *vib. normale* *fff* *f*

Vla. *norm. (approx. pitch)* *seperate bows* *ff* *gliss.*

Vc. *norm. (approx. pitch)* *seperate bows* *ff* *gliss.* *mp*

Db. *sim.* *f* *ffp* *poco a poco cresc.*

start moderately fast,
comfortable,
accel.

194

Picc. *f cresc.*

Fl. *f cresc.*

Ob. *f cresc.*

C. A. *f cresc.*

Cl. *f cresc.*

B. Cl. *f cresc.*

Sop. Sax. *f cresc.*

Bsn. *f cresc.*

Hn. 1.2 *p*

Hn. 3.4 *p*

C Tpt. 1.2 *f*

Tbn. 1.2.3 *p cresc.* *ff* *molto dim.*

Tba. *p* *mf*

Timp. *p* *mp*

Pno. *p* *mf*

Vln. I *p*

Vln. II

Vla. *mf* *f*

Vc. *mf* *f*

Db. *fff poco a poco dim.*

V

as fast as possible,
controlled,
gradually rit.

200

Picc. *fff dim.*

Fl. *fff dim.*

Ob. *fff dim.*

C. A. *fff dim.*

Cl. *fff dim.*

B. Cl. *fff dim.*

Sop. Sax. *fff dim.*

Bsn. *fff dim.*

Hn. 1.2 *ff* *p*

Hn. 3.4 *ff* *p*

C Tpt. 1.2 *ff*

Tbn. 1.2.3 *p*

Tba.

Timp.

Pno.

Vln. I *ff* *p*

Vln. II *mf <> in large phrases*

Vla. *poco a poco dim.*

Vc. *poco a poco dim.*

Db.

as fast as is comfortable,
independent of other Vln. IIs

205

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Sop. Sax.

Bsn.

Timp.

Vln. II

Vla.

Vc.

Db.



209

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Sop. Sax.

Bsn.

Vla.

Vc.

Db.

molto rit.

215

Picc. *f* *n*

Fl. *f* *n*

Ob. *f* *n*

C. A. *f* *n*

Cl. *f* *n*

B. Cl. *f* *n*

Sop. Sax. *f* *n*

Bsn. *f* *n*

key clicks *tr*

Tri. *mp*

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

molto rit.

Vln. I *pp*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *p* *mp*

sul E *8va*

sul G

sul A

sul A

sul D