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IET

For Five Solo Voices and Ensemble

By

Andrew Maxbauer
B.M., Western Michigan University, 2014

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
In Partial Fulfillment of the Requirements
For the Degree of

Master of Music
in Music Composition

School of Music
University of Louisville
Louisville, Kentucky

May 2016

IET

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A Thesis Approved on

April 28, 2016

by the following Thesis Committee:

Thesis Director
Krzysztof Wołek

Marc Satterwhite

Frederick Speck

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PROGRAM NOTES

In *iet*, the phonetic aspects of speech, as well as additional vocal noises, are employed in preference to more conventional semantic and syntactic values, derived from recognized language. The lack of pre-existing text removes the necessity to flesh out the skeleton of a pre-existing structure, and in turn creates the possibility of having a musical discourse in which each vocalization serves to modify the sound world of the piece in a specifically conceived manner. Thusly, the singers utilize only fragments of speech, uttering single syllables, as well as other more marginal vocal sounds such as audible breathing, and the smacking of the lips.

Throughout *iet*, the instruments and vocalists are in constant discourse, both seeming to provoke and mimic one another's actions. Vocal features such as breathing are imitated by instruments, as the mechanical and physical qualities of instrumental performance are mimicked by the voices. The physicality of the voice is occasionally externalized, as the singers strike the outside of the mouth, and cheeks. This imitative exchange, which evolves throughout the course of the work, creates a type of experiential non-language between the voices and the instruments. While being non-communicative, this exchange behaves with a certain kind of self-defining structural grammar.

INSTRUMENTATION:

Soprano Solo
Alto Solo
Tenor Solo
Baritone Solo
Bass Solo

Flute
Clarinet & Bass Clarinet
Bassoon
Trumpet
Trombone
Percussion (2 players)*
2 Violins
Viola
Violoncello
Double bass

*Percussion 1

Crotales (B5)
Sand Paper
Aluminum Foil
Bongos
Log Drum
2 Stones (of similar size)
2 Small Dobaci (of similar size)
2 Pieces of Styrofoam
Suspended Cymbal
Bass Drum

Percussion 2

Pine Tree Branches
Aluminum Foil
Marimba (4.3 octaves)
Large Tom-tom
Timpano (29")
2 stones (of similar size)
Large Suspended Cymbal
Large Tam-tam (40")

DURATION: 18'

PERFORMANCE INSTRUCTIONS

General

“*f*” Dynamic markings in quotation marks indicate the intensity of the action itself, not the acoustical result.

Microtonal accidentals:

- ‡ One-quarter tone sharp
- One-quarter tone flat
- ‡‡ Three-quarter tone sharp
- Three-quarter tone flat

Voices

- ▬ Non-pitched sounds
- (a) Unvoiced vowel
- v Inhale
- Exhale
- ↘ Clicking noise
- (glo)K ▬ Hollow clicking sound produced by silently forming “glo”, then rapidly moving the tongue away from the palate.
- ▬ Lip smack
- (m)B(a) ▬ Beginning with pressed lips “(m)”, explosively open lips with a “B(a)” sound.
- ▬ Strike hand against lips, interrupting the sound created by the voice.
- (o) ▬ Strike cheek while silently creating an “o” shape with the mouth.
- ▬ Blow air through nearly closed lips.
- ▬ Very high and squeaky sucking sound, produced by forcefully inhaling through nearly closed lips with teeth held together.
- ↗ Aeolian whistle: airy whistle sound with only a light shading of pitch. Line indicates the contour of the pitch.
- e → u Transition from one vowel to another.
- Rr ▬ Rolled “r”
- ~~~~~ Vibrato (assume without vibrato useless otherwise indicated)
- Sing into cupped hands

N.B. All pitchless sounds are indicated on a one line staff, with approximate highness and lowness.

The text has no semantic meaning. The following vowels should be interpreted as such.

a as in father

e as in he

i as in high

o as in home

u as in put

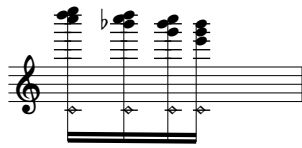
Woodwinds

- ♩ Blow through instrument with prescribed fingering. Flute: Blow directly into the tube with a narrow mouth opening.
- ⌋ Slap tongue
- v Inhale, assume exhale unless otherwise indicated.
- ▢ Exhale
- ≠ Flutter-tongue
- ♪ Timbre trill
- ♪ Harmonic tremolo: alternate between two different fundamentals.

Flute only

- ♩ Blow into the instrument from about a half-inch away from the embouchure hole. The pitch is nothing but a light shading of the much louder air noise.
- ⌋ Breath “in passing”: While continuously blowing, move the flute quickly past the mouth in such a way that the air reaches the embouchure hole at the indicated rhythmic point.
- e → u Vowel shift, within air sound.
- ⌋ Key click
- Covered embouchure hole (used with key clicks)
- Uncovered embouchure hole (used with key clicks)
- ⌋ Overblow

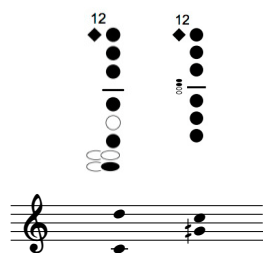
Natural harmonic bands, blow very forcefully with a violent attack. Fingering indicated with diamond notehead.



Clarinet only

- ♩ "Kissing" sound produced by abruptly opening the lips, which are firmly held on the mouthpiece.
- ♩ Produce dense multiphonic over the note indicated.
- ♩ With the mouthpiece removed, strike the open tube of the instrument with hand (with prescribed fingering).

Dyad multiphonics:



Bassoon only

- ⌋ Tonguing without tone
- ♩ Produce dense multiphonic over the note indicated.

aluminum foil

- Gently crinkle aluminum foil to create a metallic crackling sound, begin the piece with the foil already crinkled up.

Brass

- ┆ Blow through instrument with prescribed fingering. Trombone notated on one line.
- ≠ Flutter-tongue
- Mute specifications:
 - Open
 - + Closed
 - ≠+ Tremolo between open and closed

Trumpet only

- ┆ Breath “in passing”: While continuously blowing, move the trumpet quickly past the mouth in such a way that the air reaches the embouchure hole at the indicated rhythmic point.
- ✎ Strike mouth piece with hand (with prescribed fingering).

Trombone only

aluminum foil

- ◌ Gently crinkle aluminum foil to create a metallic crackling sound, begin the piece with the foil already crinkled up.

Percussion

Beater indications:

- ┆ Wire Brush
- ┆ Hard mallet
- ┆ Soft mallet
- ✎ Hands (or fingers)
- ✎ Brush (for shoe polishing, with firm bristles)
- || Bow

Beyond these indications, the most idiomatic beater should be used for each situation.

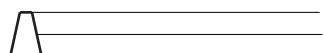
- Circular motion
- Indicates the direction in which the player should scrape.
- ⊖ Dampen

Timpano glissandi: The range of timpano is represented by a two line staff, the top line representing the highest pitch possible, and the bottom line representing the lowest pitch possible.



First seen in measure 94, strike two stones together over the timpano, so that the head of the drum vibrates when the stones are loudly struck. Create a relative shading of brightness and darkness with the stones, by adjusting how they are held in the hand.

This clef represents the entire length of the marimba (used only when playing on the resonators).



Strings

▮ Pitchless playing variants:

— Bow directly on the bridge, any accidental sounding of the string must be strictly avoided.

△ Bow on tailpiece

♩ Over-pressure bowing

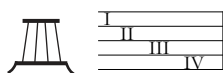
Flautando should be interpreted as light bow pressure.

~~~~~ Vibrato (assume without vibrato useless otherwise indicated)

↓ Harmonic finger pressure, N.B. Not all of indicated pitches will result in resonant harmonics.

•→◇ Transition from ordinary finger pressure to harmonic (or light) finger pressure.

This clef represents the region between the tailpiece (top line) and the bridge (bottom line).



Score in C

# iet

for five solo voices and ensemble

Andrew Maxbauer (2016)

♩ = 56

The score is for a piece titled "iet" in C major, 4/4 time, with a tempo of 56 beats per minute. It features five solo voices and a full ensemble.

**Instrumentation:**  
- Flute  
- Clarinet in B $\flat$   
- Bassoon  
- Trumpet in B $\flat$   
- Trombone  
- Percussion 1 (Timpano strike shell)  
- Percussion 2 (Pine Tree Branches shake)  
- Soprano Solo  
- Alto Solo (aeolian whistle)  
- Tenor Solo  
- Baritone Solo  
- Bass Solo  
- Violin I  
- Violin II  
- Viola  
- Violoncello  
- Double bass

**Key Performance Indicators and Annotations:**  
- **Flute, Clarinet in B $\flat$ , Bassoon, Trumpet in B $\flat$ , Trombone:** Play a triplet of eighth notes (G4, A4, B4) with dynamics  $f$  and  $pp$ .  
- **Percussion 1:** Timpano strike shell, dynamic  $f$ .  
- **Percussion 2:** Pine Tree Branches shake, dynamic  $pppp$ .  
- **Soprano Solo:** Notes k(a) and k(e) with dynamics  $f$  and  $p$ .  
- **Alto Solo:** Notes k(u) with dynamic  $mp$  and a quintuplet of eighth notes.  
- **Tenor Solo:** Notes with dynamic  $pp$ .  
- **Baritone Solo:** Notes k(u) with dynamic  $mf$  and a triplet of eighth notes.  
- **Bass Solo:** Notes k(e) with dynamic  $f$ .  
- **Violin I, Violin II, Viola, Violoncello, Double bass:** Play a sustained chord with dynamics  $ppp$  and  $pp$ .  
- **Violin I, Violin II, Viola, Violoncello, Double bass:** Annotations include "with practice mute", "bridge", and "tailpiece".  
- **Violin I, Violin II:** Annotation "molto flautando" is present.

6

Fl. *p*

Cl. *pp*

Bsn.

Tpt.

Tbn.

Perc. 1

Branches Perc. 2

S. Solo

A. Solo *mf* *ppp*

T. Solo *p* *mp* *p* (air) → whistle → air

Bar. Solo *p*

B. Solo

Vln. I *pp* tr IV

Vln. II *pp* tr III

Vla.

Vc. *ppp* molto flautando II

D.b. *ppp* molto flautando IV

Detailed description of the musical score: This page contains measures 6 through 9 of a musical score. The score is arranged in a system with multiple staves. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), and Trombone (Tbn.). Percussion includes Percussion 1 (Perc. 1) and Percussion 2 (Branches Perc. 2). The vocal section consists of Soprano Solo (S. Solo), Alto Solo (A. Solo), Tenor Solo (T. Solo), Baritone Solo (Bar. Solo), and Bass Solo (B. Solo). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.b.). The score features various musical notations such as rests, notes, slurs, and dynamic markings (pp, p, mp, mf, ppp). Performance instructions include 'molto flautando' for the cello and double bass, and specific techniques like 'whistle' and 'air' for the tenor soloist. Trills are marked for the first and second violins. Measure numbers 6, 7, 8, 9, 3, and 4 are indicated at the end of each staff line.



Fl.  
Cl.  
Bsn.

Tpt.  
Tbn.

Perc. 1

sus cymb. I.v. *pp* Bongos *mp*

Branches Perc. 2

S. Solo

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

A. Solo

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

T. Solo

*mf* *pp* *p*

Bar. Solo

*mf* *pp* *p*

B. Solo

*mf* *ppp* *p*

Vln. I

sul pont. *pp* *p* *pp* *tasto*

Vln. II

sul tasto *pp*

Vla.

Vc.

D.b.







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

Cl. *mp p*

Bsn.

Tpt.

Tbn. *mp*

Perc. 1

Marimba Perc. 2 *mp p mf mp*

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I *<pp*

Vln. II *>ppp*

Vla. *pp*

Vc. *3*

D.b. *pp* crine + legno (tratto) 1

36

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

Cl.

Bsn.

T.R.

Tpt.

Tbn.

Perc. 1

Marimba

*p* *f* *pp*

Marimba Resonator

*mp*

S. Solo

A. Solo

T. Solo

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

t(i)

Bar. Solo

*mf* *pp* *f*

t(e) t(e) t(u) t(u)

B. Solo

Vln. I

IV tr *mf* *ppp*

remove practice mute

Vln. II

IV tr *mf* *ppp*

remove practice mute

Vla.

remove practice mute

Vc.

*mf* *ppp*

D.b.

remove practice mute

whistle tone

Fl. *p mp p > ppp p*

Cl. *mp p < f p pp*

Bsn.

Tpt.

Tbn.

Perc. 1

Marimba Perc. 2 *pp mf p mp p pp*

S. Solo *p < f*  
h(a)

A. Solo *p < f*  
h(a)

T. Solo *mp mf mp mf pp mf pp*  
h(a) ssah ta ta t t(a)

Bar. Solo *f p < f mf pp*  
t(e) h(a) ch(i) ch(i) ch(i) ch(i) sah t(uh) t

B. Solo *mf*

Vln. I

Vln. II

Vla.

Vc. *3*

D.b.

Fl. *mf*

Cl. *p*

Bsn.

Tpt. *p*

Tbn.

Perc. 1

Resonators (Marimba)

Marimba Perc. 2 *mp*

S. Solo *p > pp*  
e e

A. Solo

T. Solo *mf* *ff* *f* *mp* *mf* *mp*  
(m)B(a) t(e) t(i) ha

Bar. Solo *mf* *ff* *pp* *f* *p < f*  
t(e) t(e) t(u) t(u) t(u) s

B. Solo *mp* *p < f* *mf* *mf* *pp* *mf*  
da\_e d(a) t da d(a) t

Vln. I

Vln. II *mf*

Vla. *p* *mf*

Vc. remove practice mute *mf*

D.b. "sea gull" effect ord. *p*

Fl. 5/4

Cl. 5/4

Bsn. 5/4

Tpt. 5/4

Tbn. 5/4

Perc. 1 5/4

Perc. 2 5/4

S. Solo 5/4

A. Solo 5/4

T. Solo 5/4

Bar. Solo 5/4

B. Solo 5/4

Vln. I 5/4

Vln. II 5/4

Vla. 5/4

Vc. 5/4

D.b. 5/4

Sandpaper

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

*f* *pp* *p* *pp* *mf* *f* *f* *mf* *mp*

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

*p* *mp* *f* *ff* *mp*

h(a) ssah ta ta ta sa dit da wa

ch(i) ch(i) ch(a) ch(a) ch(i) t(uh) a

d d d da

s(e) s(e)

s(o) s(o)

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc. 1

Perc. 2

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

Bongos

rub

Large Tom-tom

rub

*p* *f*

ha → o

*mf* *p* *f* *mp* *pp* *p* *f* *mp*

sa dit t t ha he t(a) t(a) t(a)

*mp* *pp* *f* *mp* *f*

t(a)

*mp* *f* *mp*

h(a) t(u) t(u)



Fl. 4/4 2/4 4/4

Cl. 4/4 2/4 4/4

Bsn. 4/4 2/4 4/4

Tpt. 4/4 2/4 4/4

Tbn. 4/4 2/4 4/4

Perc. 1 4/4 2/4 4/4

Perc. 2 4/4 2/4 4/4

S. Solo 4/4 *f* (m)b(a) 2/4 4/4

A. Solo 4/4 *f* (m)b(a) *f* na 2/4 h(a) 4/4

T. Solo 4/4 *f* *mp* *mp* *f* *f* *fp* *f* *mp* (m)b(a) 2/4 4/4

Bar. Solo 4/4 *mf* *f* *mp* *mf* *pp* *mf* *pp* *ff* *mp* *mf* da na de a a du a a 2/4 4/4

B. Solo 4/4 *f* *mp* *mf* *pp* *mp* *p* *mf* ta ta ta ta ta ta h(a) h(a) 2/4 4/4

Vln. I 4/4 2/4 4/4

Vln. II 4/4 2/4 4/4

Vla. 4/4 2/4 4/4 IV

Vc. 4/4 2/4 4/4 IV *f*

D.b. 4/4 2/4 4/4

Fl. *f* *mf* (bite reed)

Cl. *f* *mf mp*

Bsn.

Tpt. *f*

Tbn. *mf*

Perc. 1 Log drum *mf*

Perc. 2 Resonantors Marimba *ff* *mf* *mf > pp* *mp* deadstroke

S. Solo (glo)K *mp* ha

A. Solo *ff* m(a)

T. Solo *f* *ff* t(a)

Bar. Solo *mf* *f* *mf* ha hu ha ha ha

B. Solo *ff*

Vln. I *pizz.* *mp* *mf* col legno batt. *mp* *f*

Vln. II *f* *mf*

Vla. *f* *mp* *pizz.* I II

Vc. *col legno batt.* *arco modo ord.* "sea gull" effect *pp* *mf* "sea gull" effect

D.b. *mp*

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc. 1

Perc. 2

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

Bongos

rub

*pp*

*mf* > *p*

*mf*

*p* < *mf*

*pp* < *mf* > *p*

*f* *p* *mf* *mp* *pp* *f* < *mf* >

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

*mf* *mp*

arco modo ord.

*mp*

ye a e un ye a un

ya du a

h(u) ch ch t t t t(a) t(a) t(u) t(i) h(a)

me a a o

du u

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Bass Drum

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

Fl. *mf*

Cl. *f pp* *f*

Bsn.

Tpt.

Tbn.

Bass Drum Perc. 1 *f*

Perc. 2

S. Solo  
u a ti a ta

A. Solo  
a e u e ti

T. Solo  
k(a)

Bar. Solo  
u u ta da sa m

B. Solo  
a u da

Vln. I

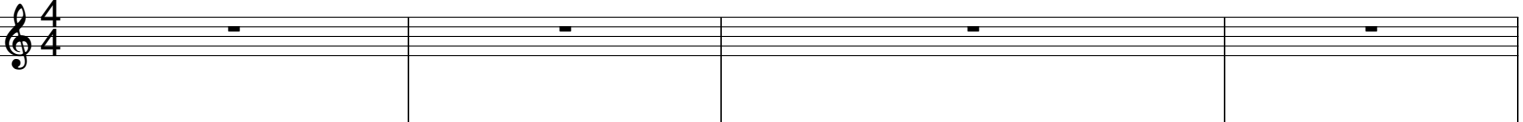
Vln. II

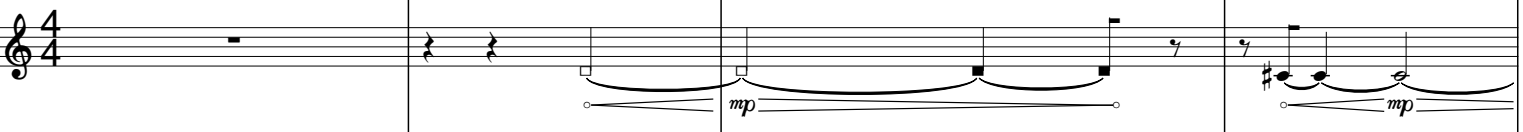
Vla.

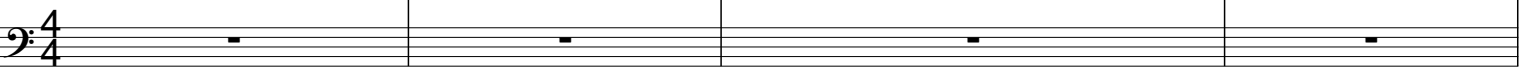
Vc.


D.b.

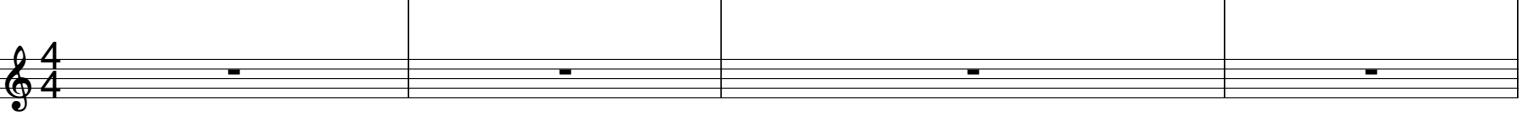
71

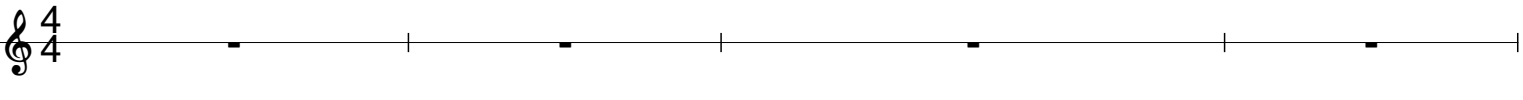
Fl. 


Cl.  *mp*

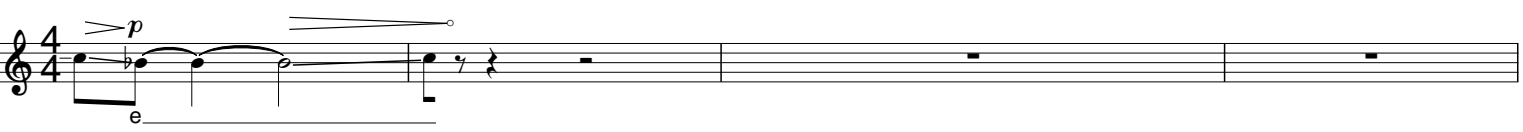
Bsn. 

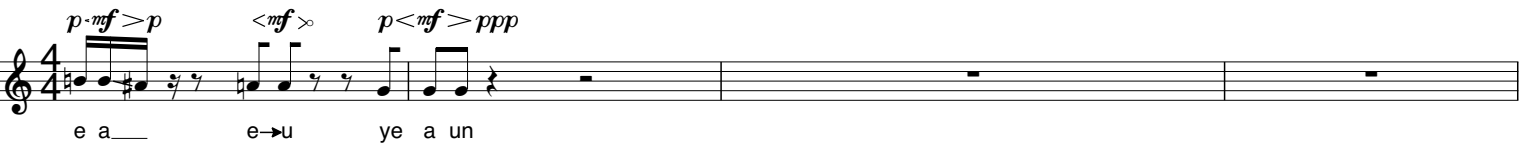
Tpt. 

Tbn. 

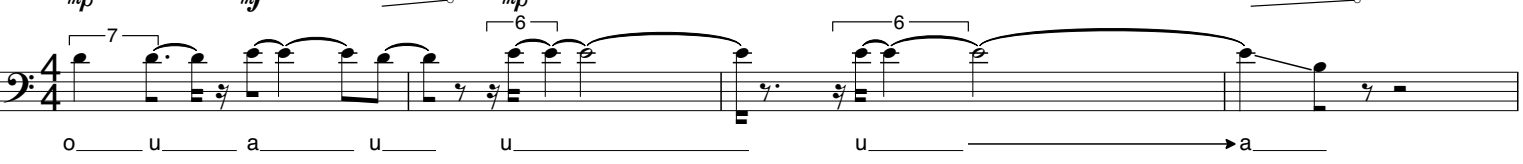
Perc. 1 

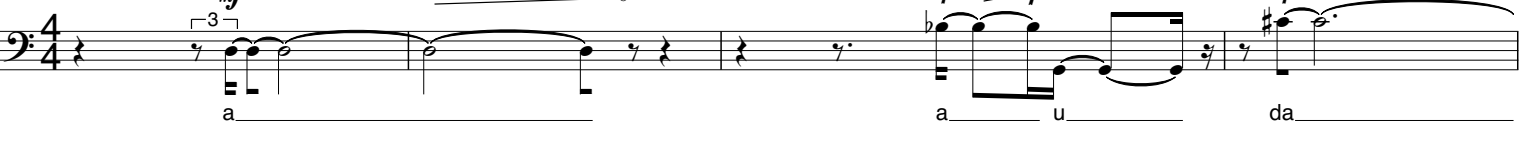
Perc. 2 

S. Solo  *p*

A. Solo  *p < mf > p* *< mf >* *p < mf > ppp*  
 e a e → u ye a un

T. Solo  *< mf > p* *< mf >* *p < mf > ppp* *mp* *mf* *mp*  
 e a e → u ye a un a n o e e e me a ta ta ta a ta da sa

Bar. Solo  *mp* *mf* *mp*  
 o u a u u u a


B. Solo  *mf* *mp* *p* *mp*  
 a a u da

Vln. I 

Vln. II 

Vla. 

Vc. 

D.b. 

Fl. *mp* *f* *mp* *ff*

Cl. *mp* *mf*

Bsn.

Tpt.

Tbn.

Perc. 1 *p* *f fp*

Perc. 2 *mf*  
[Lg. Tom-tom flick with finger]

S. Solo *mp* *ff* *mp*  
ta a h(a) h(a) a e

A. Solo *mp* *f*  
a s h(a) a e

T. Solo *f*  
m s h(a) h(a)

Bar. Solo *mp*  
a a e u u

B. Solo *f*  
e a u ha

Vln. I *mf*

Vln. II

Vla. *arco* *molto sul tasto*  
*mf* *mf*

Vc. *mp < f*

D.b.

Fl. *p* *f* *f*

Cl. *p* *f* *mf*

Bsn.

Tpt. *f*

Tbn.

Perc. 1 *fp*

Perc. 2

S. Solo  
a u h(a) a

A. Solo  
a h(a) a *f*

T. Solo  
*mf* *p* ta di sa m h(a) a *f*

Bar. Solo  
ha a *f*

B. Solo  
*mp* da e ha a *f*

Vln. I sul pont. molto flaut. *mf*

Vln. II arco (crine) *mf*

Vla.

Vc.

D.b.



Fl. *f* *mp* *p* T.R. *mp* *p*

Cl. (bite reed) *mf*

Bsn.

Tpt.

Tbn.

Perc. 1 Log drum *mf* Bass Drum *mp* *mf* *p*

Perc. 2 Marimba *f* *mf* *mp*

S. Solo sh *mp*

A. Solo *f* *ppp* *p* *mf*

T. Solo *ppp* *mf*

Bar. Solo *ff* *ppp*

B. Solo *ff* *p* *mf*

Vln. I sul pont. *f*

Vln. II

Vla. molto flautando *mp* sul pont.

Vc. sul pont. *f* *mf* *f* *mf* crine + legno tratto *p*

D.b.

87

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Bass Drum

Perc. 1

Perc. 2

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

*mf* >

< *p* >

< *p* > *f*

< *p* >

*mp* > *p*

*mf* > *p*

*mp* > *p*

*mf* *p*

→ solo il legno

♩ = 48

92

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc. 1

Perc. 2

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

*ff*

*mf* *p*

Strike two stones together directly over timpano

Timpano Pedal only

*mf* *p*

*mp*

*p* irregular glissandi

*p* irregular glissandi

*ppp*

*ppp*

*ppp*

♩ = 48

Fl.  
Cl.  
Bsn.

Tpt.  
Tbn.

Strike two stones together directly over bass drum

Perc. 1  
stones  
Perc. 2  
Timpano Pedal

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc. 1

Stones

Perc. 2

Timp. Pedal

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

strike together two small dobaci - held in hands

rub together

rub together

shell of timpano

*mp* *mf* *p* *mf* *<mf* *p* *f*

*pp* *mf* *p* *mp* *p* *f*

*mf* *f* *pp*

*mf* *f* *pp* *mf*

*mf* *mp* *mf* *mf*


s s s s s s(u)

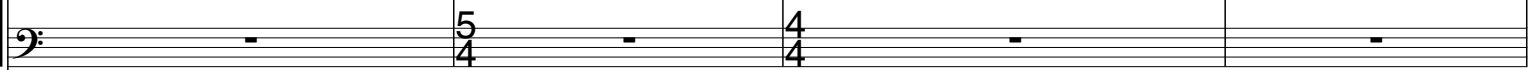
s sh th (o)

(o) (o) (o) s (o)

106

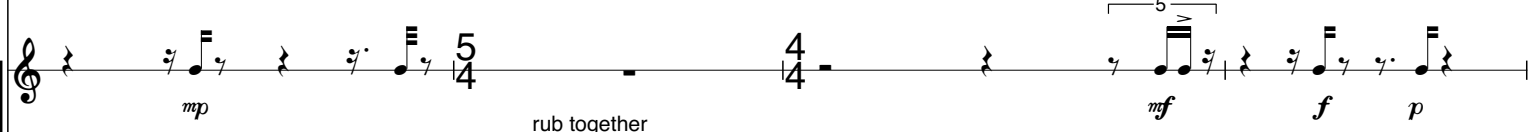
Fl. 

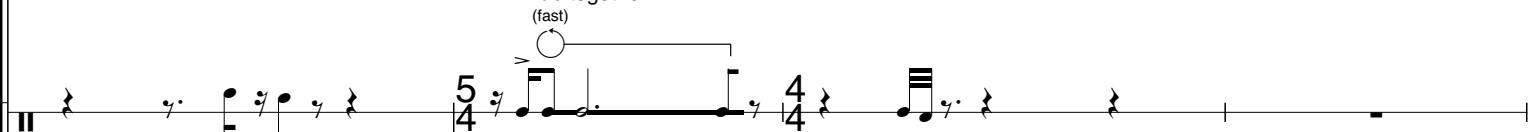
Cl. 


Bsn. 

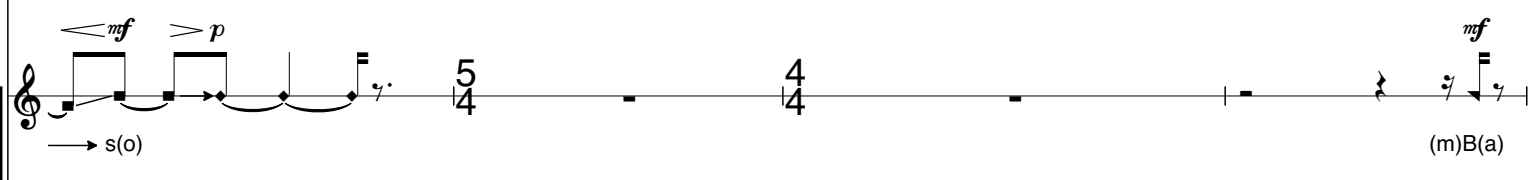
Tpt. 

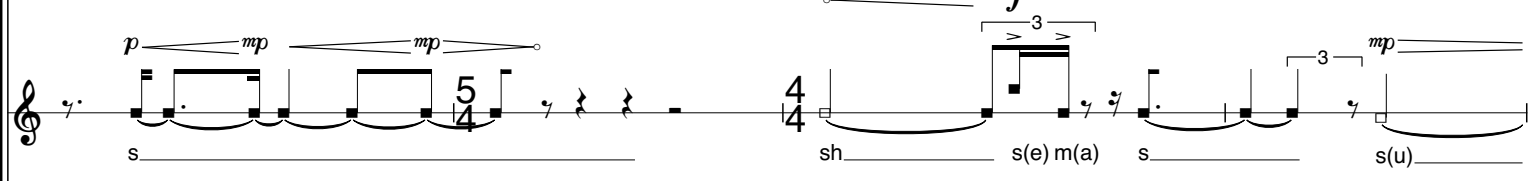
Tbn. 

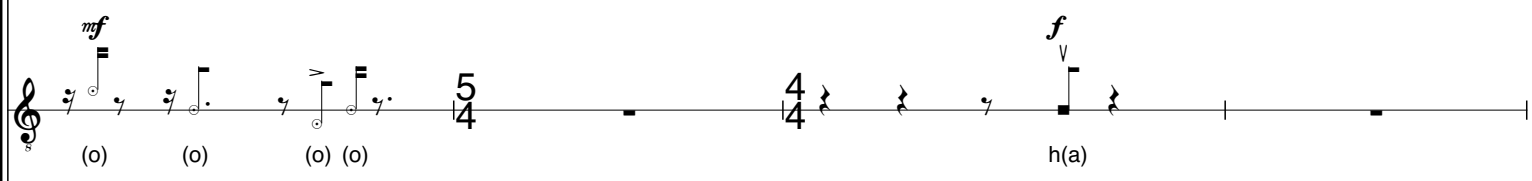
**dobaci**  
Perc. 1 


**stones**  
Perc. 2 


Timp. Pedal 


S. Solo 


A. Solo 


T. Solo 


Bar. Solo 


B. Solo 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.b. 

Fl. *pp*

Cl.

Bsn.

Tpt.

Tbn.

Perc. 1 *mp p pp*

Perc. 2

S. Solo *p < mf p mf*  
s\_ s\_ sh\_

A. Solo *ppp f mf mp p < mf f*  
th(u) ch k s\_ h(a)

T. Solo *mp*  
(m)B(a) sh\_ th\_

Bar. Solo

B. Solo

Vln. I

Vln. II *III tr < p > tr < p >*

Vla. *IV tr < p > tr < p >*

Vc.

D.b.

Fl.

Cl. Bass Clarinet

Bsn.

Tpt.

Tbn.

Perc. 1

Perc. 2 Tam-tam

S. Solo

*mf* s(a) s(a) t(a) *mp* p h(u) t h(a) *p* s *mp*

A. Solo

*mf* t(u) h(a) *p*

T. Solo

*mf* sh\_ sh\_ *f* *mf* n e u n(u) *p* n(u)

Bar. Solo

*p* e u n e n(u) *p* n(u)

B. Solo

*p* m n

Vln. I

col legno tratto

*p*

Vln. II

*p* *pp* *p* *pp*

Vla.

*p* *pp* *p*

Vc.

crine + legno tratto sul pont. *p* ord.

D.b.



Fl. *pp* *p*

B. Cl. *p*

Bsn.

Tpt.

Tbn.

Perc. 1 *Crotales*

Perc. 2 *ppp* *I.v.*

S. Solo *m(u)*

A. Solo *mp* *f*  
*s* → *s(o)* → *s(i)* → *s(u)* *s(u)*

T. Solo *pp* *p* *f*  
*3* *3* *n(u)* *s(u)*

Bar. Solo *pp* *p*  
*3* *n(u)*

B. Solo *mp*  
*n(u)*

Vln. I *mp* *pp*

Vln. II *ppp* *ppp* *f*

Vla. *p* *pp*

Vc. *pp* *ppp* *f*

D.b. *f*

Fl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Flute with triplets and dynamics: *pp*, *mf*, *pp*

B. Cl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Bass Clarinet with dynamics: *p*

Bsn.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Bassoon

Tpt.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Trumpet

Tbn.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Trombone

Crotale Perc. 1  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Crotale with dynamics: *pp*, *l.v.*

Perc. 2  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Percussion 2

S. Solo  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Soprano Solo with dynamics: *pp*

A. Solo  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Alto Solo

T. Solo  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Tenor Solo with dynamics: *mp*

e u e u

Bar. Solo  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Baritone Solo

B. Solo  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Bass Solo with dynamics: *p*  
 n(u) o m

Vln. I  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Violin I with dynamics: *f*, *ff*

Vln. II  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Violin II with dynamics: *mp*, *ff*, *mp*

Vla.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Viola with dynamics: *p*, *mf*, *ff*, *mp*

molto sul tasto

Vc.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Violoncello

D.b.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   
 Musical notation for Double Bass with dynamics: *mp*

sul pont. → tasto

Fl. *i* → *u* < *mf* > *pp* — *f* — *pp*

B. Cl. *p* *p*

Bsn. *p*

Tpt.

Tbn.

Perc. 1 Styrofoam *p*

Perc. 2

S. Solo

A. Solo

T. Solo *pp* *m*

Bar. Solo *pp* *m*

B. Solo *n* *pp* *m* *m*

Vln. I *col legno tratto* *p* *ord.* 15 *ff*

Vln. II *ord.* 8 *ff*

Vla. *crine + legno tasto* *ppp*

Vc. *ord.* *ff* *crine + legno tasto* *pp*

D.b. *ord.* "sea gull" effect *ff* *p*

Fl. *f* *pp* 3

B. Cl. *p* *p*

Bsn.

Tpt.

Tbn.

Perc. 1

Perc. 2

S. Solo *mf* *pp* *mf* *p*  
s

A. Solo *pp* *p* *mp*  
s

T. Solo *pp* *pp*  
m m(u)

Bar. Solo *pp* *pp* *pp*  
m n(u)

B. Solo *p*

Vln. I *f* *f* IV

Vln. II *f* *f* 15 II

Vla. *f*

Vc. *ff* III

D.b. *ff* I

Fl.

B. Cl.

Bsn.

Tpt.

Tbn.

Perc. 1

Perc. 2

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

*ppp*

*ff*

*f > mp*

*f*

*pp*

*p*

*p*

*pp*

h(a)

h(a) s

m(u)

m(u)

m(u)

crine + legno (tratto)  
III

139

Fl. *pp*

B. Cl.

Bsn.

Tpt.

Tbn.

Perc. 1

Perc. 2

S. Solo

*pp* — *mp* > *p*

3

*mp*

3

*mp*

*pp*

3

A. Solo

*pp*

*pp*

T. Solo

n(u)

e

Bar. Solo

n(u)

n(u)

B. Solo

u

i

Vln. I

II tr

3

*mp*

*mp*

8

I

*f*

Vln. II

III tr

3

*mp*

*mp*

8

II

*f*

Vla.

pizz.

IV

*mf*

III

*f*

Vc.

IV

*f*

D.b.

sul tasto

IV

*p*

*pp*

*p*

*p*

Fl. *pp*

B. Cl. *pp*

Bsn.

Tpt.

Tbn.

Perc. 1 *f* *pp*

Perc. 2

S. Solo *pp*

A. Solo *s*

T. Solo *pp*  
i u i o

Bar. Solo *p*  
i u i u i u

B. Solo *p*  
m

Vln. I crine + legno (tratto)

Vln. II

Vla. *molto sul tasto* *p*

Vc.

D.b. *ord. III*

Fl. *pp*

B. Cl.

Bsn.

Tpt.

Tbn.

Bass Drum Perc. 1 *ff* *mf*

Perc. 2

S. Solo

A. Solo

T. Solo *mf* n o n

Bar. Solo *mf* n o n

B. Solo *mf* n o n

Vln. I *pp* *ff* *ppp*

Vln. II *f* 15

Vla. *p*

Vc. *mf* III

D.b. *pp*



Fl. *pp* *pp*

B. Cl. *pp*

Bsn.

Tpt.

Tbn.

Bass Drum Perc. 1 *f* *pp*

Perc. 2

S. Solo *m* *mp*

A. Solo *m* *mp*

T. Solo

Bar. Solo

B. Solo

Vln. I *f* *f* IV tr

Vln. II *f* *f* IV tr

Vla. *molto sul pont.* *mf* *p* V sim. *f*

Vc. *molto sul pont.* *mf* *p*

D.b. *f* *f* II II

155

♩ = 82

Fl. *f*

Clarinet in B $\flat$

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

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

Tpt.

Tbn.

Bass Drum

Perc. 1 *mf*

Timpano 29" *mf* *pp* *mf* *p* *mf* *ppp*

Timpano Pedal

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

♩ = 82

Vln. I *ff* *f* *mp* *mf*

Vln. II *ff* *mp* *mf* *f*

Vla. *f* *mp* *mf*

Vc. *mp* *p* *mf*

D.b. *mf* molto sul tasto

159

Fl. *mp* *f*

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

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

Tpt.

Tbn.

Bass Drum Perc. 1 *mf*

Timpano *mp* *p* *mf* *p*

Perc. 2

Timpano Pedal

S. Solo *p* m(u)

A. Solo *p* m(u)

T. Solo *mf* a

Bar. Solo *mf* a

B. Solo *mf* a

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.b. *mp*

Fl. *tr* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mf* *mp*

Tpt.

Tbn.

Bass Drum Perc. 1 *mf*

Timpano Perc. 2 *mf* *p*

Timpano Pedal

S. Solo *mp* *mf* *pp* *mf*  
a s

A. Solo *mp* *mf*  
a

T. Solo

Bar. Solo

B. Solo

Vln. I *p* *f* *mp*  
IV *tr*

Vln. II *f* *mp*  
IV *tr*

Vla. *p* *f* *mp*  
sul pont. *IV* *v sim.* *ord.*  
3 6

Vc. *p* *f* *mp*  
sul pont. *IV* *v sim.* *ord.*  
III + IV

D.b. *p* *f* *mp*  
sul pont. *III* *v sim.*

Fl. *mp* *mp*

Cl.

Bsn. *p*

Tpt.

Tbn. *mp*

Perc. 1

Perc. 2

S. Solo *pp* *f* (whistle) *p* *mf* *p*  
 ha t t sh t t

A. Solo *mp* *f* *mp* *p*  
 s ch ch

T. Solo *mf* *pp*  
 m(u) i u i o

Bar. Solo *mf* *mf* *mf* *mf* *mp* *p*  
 n(u) m(u) i u i u i u i

B. Solo *mf* *p*  
 m(u) m

Vln. I *mp* *p*

Vln. II *mp*

Vla. *p* *mf* *ord.* *p*  
 molto sul tasto

Vc. *mf* *ord.* *p*  
 molto sul tasto

D.b. *mf* *mp*  
 molto sul tasto

Fl. *mp*

Cl. *mp* *mf* *mp*

Bsn. *p*

Tpt. *mp*

Tbn.

Perc. 1

Perc. 2

S. Solo  
t sh t t t t(a) (m)B(a) t(e)

A. Solo  
t ch t t t t(e)

T. Solo  
t(i) m(u)

Bar. Solo  
t(e) t(u) t(u) t(u) t(u) m(u) m(u)

B. Solo  
da\_e m(u)

Vln. I *pp*

Vln. II *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

D.b. *mf* *pp*

strike mouthpiece with hand

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

Cl. *mp* *pp*

Bsn. *pp* *p*

Tpt. *pp*

Tbn.

Perc. 1

Perc. 2

S. Solo *f* *mf*  
s(e) s(e)

A. Solo *f* *mf*  
s(o) s(o)

T. Solo *pp* *p*  
m(u) e

Bar. Solo *mf* *mf* *p*  
*pp* n(u) n(u)

B. Solo *mf* *pp*

Vln. I

Vln. II

Vla. *pp*  
molto sul tasto  
molto flaut.

Vc. *p*  
molto sul tasto

D.b. *p* *mp*  
sul pont.

Fl. *f*

Cl. *f* *mf* *mp* *pp*

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

Tpt. *f* *mp* *mf* *p*

Tbn.

Perc. 1

Perc. 2 Sand paper *mp* *mp* *p*

S. Solo

A. Solo *p* *f*  
ha → o

T. Solo *p* *mp* *f* *mp*  
a

Bar. Solo *p* *f* *mf* *f*  
e

B. Solo *p* *mp* *f mp*  
n(u) t(u) ta ta

Vln. I

Vln. II

Vla. *p*  
molto sul tasto  
molto flaut.

Vc. *p*  
molto sul tasto  
molto flaut.

D.b.



Fl. *ff*

Cl. *p* *mp* *f*

Bsn. *p* *mp* *f*

Tpt.

Tbn.

Perc. 1 *mp*

Perc. 2 *mf* *p*

S. Solo *mf*

A. Solo *f* *mf* *mf*

T. Solo *mp* *f* *ff* *fp* *mf* *mf*

Bar. Solo *mp* *f* *mf* *f* *mf* *mf*

B. Solo *mf* *pp* *mp* *p* *f* *p* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p* *mp*

D.b. *p* *mp*

na

e i a e

t t t t t h(a) h h h

a

a

a o

III tr

I tr

III

IV tr

IV

IV

IV

III

whistle tones

187

(ord.)

Fl. *mf* *f* *mp* tr

Cl. *pp* *f* *pp* *mp* tr

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

Tpt.

Tbn.

Bass Drum Perc. 1

Sus. Cym.

*mp*

*mp*

Timpano

*mf*

*f*

*p*

Perc. 2

Pedal

S. Solo

*mf*

*p*

*mp*

m(u)

A. Solo

*mp*

m(u)

T. Solo

*pp*

*p*

Bar. Solo

*pp*

*mp*

a

B. Solo

*pp*

molto flautando

Vln. I

*mp*

*mp*

Vln. II

*mp*

Vla.

IV *v sim.*

*mf*

*mp*

Vc.

IV *v sim.*

*p*

*mf*

*mp*

D.b.

*mp*

Fl. *mp* *mp*

Cl.

Bsn. *mp* *pp*

Tpt.

Tbn. *pp*

Bass Drum Perc. 1 *pp*

Perc. 2 Lg. sus. cymbal

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo *mf*

Vln. I *pp* sul tasto IV

Vln. II *pp* sul tasto IV

Vla. sul tasto

Vc. sul tasto IV

D.b. sul tasto IV

Fl. *p*

Cl. *p*

Bsn. *p* *pp* *f* *pp*

Tpt. *mp* *mp* *p*

Tbn. *p* *pp* *p*

Bass Drum Perc. 1

Sus. cymb. Perc. 2 *p* i.v.

S. Solo *p* *ppp* *f* *pp*  
Rr e

S. Solo *p* *ppp* *f* *pp*  
Rr a

T. Solo *p* *ppp* *f* *pp*  
Rr

Bar. Solo *mf*  
a

B. Solo *mf*  
a

Vln. I *ff* ord. IV III

Vln. II *ff* ord. IV

Vla. *p* *ff* ord. III

Vc. *p* *ff* ord. III

D.b. *p* *ff* ord. III sul tasto



Fl.

Cl.

Bsn.

Tpt.

Tbn.

Bass Drum Perc. 1

Perc. 2

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

207

speaking (whisper) *mf mp*

Fl. *mf mp* t t ha t t ha i e ta t ta t te

Cl.

Bsn. *mf mp* i t sa di e ha sa ta ta *pp p*

Tpt. *f*

Tbn. *pp p*

Bass Drum Perc. 1

Marimba Resonators Perc. 2 *f mf*

S. Solo *ff* h(a)

A. Solo *ff* h(a) a *pp*

T. Solo *mf*

Bar. Solo *mf*

B. Solo *ff*

Vln. I *pizz. mp* arco sul tasto IV *pp*

Vln. II sul tasto IV *pp*

Vla. sul tasto IV

Vc. sul tasto

D.b. sul tasto II





Fl.

Cl.

Bsn.

Tpt.

Tbn.

Perc. 1

Perc. 2

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

sus. cymbal

l.v.

*mp*

*ppp* *ff*

*p* *ppp* *ff*

*mf* *p*

*mf* *p*

*mf* *p*

sul tasto  
IV

sul tasto

e a

n e u n(u)

e u n n(u)

m n

220

speaking (whisper)

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Bass Drum

Perc. 1

Perc. 2

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

speaking (whisper)

mp

speaking (whisper)

speaking (whisper)

pp

p

mp

pp

p

mp

pp

p

pp

p

superball

pp

pp

p

f

p

f

pp

p

n(u)

n(u)

mp

p

n(u)

n(u)

mp

n(u)

ord. IV

sul tasto IV

pp

ff

ord. IV

sul tasto IV

pp

ff

sul tasto

ord.

p

ff

molto sul tasto IV

ord. III

p

ff

molto sul tasto II

ord. (II)

p

ff

Fl. ha s ta ta t ta ka te

Perc. ka te

Bsn. *pp* *p* *pp*

Tpt. *mp*

Tbn. *pp* *p* *pp* < *p*

Bass Drum Perc. 1 *pp*

Perc. 2

S. Solo e

A. Solo e

T. Solo s

Bar. Solo sh

B. Solo sh

Vln. I *pp* *f* ord. IV

Vln. II *pp* *f* ord. IV

Vla. sul tasto IV *p* *f* ord. IV

Vc. sul tasto *p* *f* ord. II

D.b.

Fl.

Cl.

Bsn.

Tpt.

Tbn.

Bass Drum

Perc. 1

sus. cymbal

Perc. 2

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

sul pont.  
molto flaut.

D.b.



Fl. *pp* *p*

Cl. *pp* *p* aluminum foil crinkle

Bsn. *ppp*

Tpt.

Tbn. aluminum foil crinkle *ppp*

Bass Drum Perc. 1 superball 3 *p*

Perc. 2 aluminum foil crinkle *ppp*

S. Solo *m*

A. Solo *m*

T. Solo *mf*

Bar. Solo *mp* *p* *m*

B. Solo *mp* *p* *m*

Vln. I

Vln. II ord. IV *mf*

Vla. *p* *mf* ord. IV

Vc. *p* *mf* ord. III

D.b.

Fl.

Cl.

aluminum Bsn.

Tpt.

aluminum Tbn.

Perc. 1

aluminum Perc. 2

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

aluminum foil crinkle

*pp*

*ppp*

*pp*

*p*

*pp*

*pp*

molto sul pont.

3

245

Fl.

Cl.

Bsn.

Tpt.

Tbn.

aluminum Perc. 1

aluminum Perc. 2

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

senza sord.

strike mouthpiece with hand

*mp*

*p*

*pp*

*mp*

*p*

*pp*

*mp*

*p*

*pp*

*mp*

*p*

*pp*

*pp*

(o)

(o)

(m)B(a)

(m)B(a)

(o) (o) (o)

P(a)

(m)B(a)

(glo)K

(m)B(a)(glo)K

mP(a)

(o)

(m)B(a)

(m)B(a)

(m)B(a)

(m)B(a)(m)B(a)

(o)

(o)

P(a)

3

pp

pp

pp



This musical score page contains measures 250 through 253. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in all measures.
- Cl. (Clarinet):** Rests in measures 250-251. In measure 252, plays a sixteenth-note triplet with a *pp* dynamic. In measure 253, continues with a sixteenth-note triplet.
- aluminum Bsn. (Bassoon):** Rests in all measures.
- Tpt. (Trumpet):** Rests in measures 250-251. In measure 252, plays a quarter note with *p* dynamic, followed by a quarter note with *mf* dynamic. In measure 253, plays a quarter note with *mp* dynamic.
- aluminum Tbn. (Trombone):** Rests in all measures.
- aluminum Perc. 1 (Percussion 1):** Rests in all measures.
- aluminum Perc. 2 (Percussion 2):** Rests in all measures.
- S. Solo (Soprano Saxophone):** Rests in measures 250-251. In measure 252, plays a quarter note with *p* dynamic, labeled *P(a)*. In measure 253, rests.
- A. Solo (Alto Saxophone):** Rests in measures 250-251. In measure 252, plays a quarter note with *p* dynamic, labeled *(m)B(a)*. In measure 253, plays a quarter note with *mf > pp* dynamic.
- T. Solo (Tenor Saxophone):** Rests in measures 250-251. In measure 252, plays a quarter note with *mf* dynamic, labeled *P(a)*. In measure 253, plays a quarter note with *mf* dynamic, labeled *P(a)*.
- Bar. Solo (Baritone Saxophone):** Rests in measures 250-251. In measure 252, plays a quarter note with *f* dynamic, labeled *(m)B(a)*. In measure 253, plays a quarter note with *f* dynamic, labeled *(m)B(a)*.
- B. Solo (Bass Saxophone):** Rests in measures 250-251. In measure 252, plays a quarter note with *p* dynamic, labeled *(m)B(a)*. In measure 253, plays a quarter note with *p* dynamic, labeled *(m)B(a)*.
- Vln. I (Violin I):** Rests in all measures.
- Vln. II (Violin II):** Rests in all measures.
- Vla. (Viola):** Rests in measures 250-251. In measure 252, plays a quarter note with *pp* dynamic. In measure 253, plays a quarter note with *pp* dynamic.
- Vc. (Cello):** Rests in measures 250-251. In measure 252, plays a quarter note with *pp* dynamic. In measure 253, rests.
- D.b. (Double Bass):** Rests in all measures.

254

rit.

♩ = 52

Fl.

Cl.

aluminum Bsn.

Tpt. *mp*

aluminum Tbn.

Tbn. *p*

aluminum Perc. 1

aluminum Perc. 2

S. Solo *mf* *pp* [irregular lip smacking] *ppp*

A. Solo *mp* *ppp*

T. Solo *ppp*

Bar. Solo *mf* (glo)K *pp*

B. Solo *p*

rit.

♩ = 52

Vln. I

Vln. II

Vla. *pp*

Vc.

D.b.

Fl.

Cl.

aluminum Bsn.

Tpt.

irregular lip smacking into mouthpiece

Tbn.

aluminum Perc. 1

aluminum Perc. 2

S. Solo

A. Solo

T. Solo

irregular lip smacking

ppp

Bar. Solo

irregular lip smacking

ppp

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

Detailed description: This page of a musical score covers measures 258 to 261. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Aluminum Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Aluminum Percussion 1 (Perc. 1), Aluminum Percussion 2 (Perc. 2), Solo Saxophone (S. Solo), Alto Saxophone (A. Solo), Tenor Saxophone (T. Solo), Baritone Soloist (Bar. Solo), Bass Soloist (B. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.b.). The score features several performance instructions: 'irregular lip smacking into mouthpiece' for the Trombone in measure 258, and 'irregular lip smacking' for the Baritone and Bass Soloists in measures 259 and 260. Dynamic markings include 'ppp' (pianissimo) for the Solo Saxophones and Soloists. The string section (Vln. I, Vln. II, Vla., Vc., D.b.) has a sustained, legato line with some articulation in the final measure. The woodwinds and brass are mostly silent, with some rests and occasional notes.

Fl.

with mouthpiece removed  
Strike tube of instrument with hand

Cl.

3

p

aluminum  
Bsn.

Tpt.

Tbn.

aluminum  
Perc. 1

aluminum  
Perc. 2

S. Solo

A. Solo

irregular lip smacking

ppp

T. Solo

ppp

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

Fl.

Cl.

aluminum Bsn.

Tpt.

Tbn.

aluminum Perc. 1

aluminum Perc. 2

S. Solo

A. Solo

T. Solo *ppp* [irregular lip smacking]

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

Detailed description: This page of a musical score covers measures 266 through 269. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Bsn. (Bassoon, aluminum), Tpt. (Trumpet), Tbn. (Tuba), Perc. 1 (aluminum), Perc. 2 (aluminum), S. Solo (Soprano Soloist), A. Solo (Alto Soloist), T. Solo (Tenor Soloist, *ppp* with 'irregular lip smacking' instruction), Bar. Solo (Baritone Soloist), B. Solo (Bass Soloist), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.b. (Double Bass). The Flute part is mostly silent with rests. The Clarinet part has notes in measures 266 and 268, including a triplet in measure 268. The Bsn. part has notes in measures 268 and 269. The Percussion parts have a steady pulse. The Soloist parts are mostly silent. The string parts are mostly silent with rests.

Fl.

Cl.

Bsn.

Tpt.

Tbn.

aluminum Perc. 1

aluminum Perc. 2

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.

## CURRICULUM VITAE

NAME: Andrew Bennett Maxbauer

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### EDUCATION

& TRAINING: B.M., Music Composition, 2014  
Western Michigan University  
Principal teachers: Christopher Biggs and Lisa Renée Coons

M.M., Music Composition, 2016  
University of Louisville  
Principal teacher: Krzysztof Wolek

### LESSONS & MASTER

CLASSES: Hans Abrahamsen, Martin Bresnick, Pierluigi Billone, Brian Ferneyhough, Kaija Saariaho, Steven Stucky, Joshua Fineberg, Agata Zubel, Paweł Hendrich, Cezary Duchnowski, Bent Sørensen.

AWARDS: Graduate Dean's Citation, 2016  
Moritz von Bomhard Fellowship, 2014  
Franklin G. Fisk Award for Chamber Music, 2013  
Ron Nelson Composition Award, 2013  
Edwin E. Meader Theatre and Performing Arts Endowed Scholarship, 2013

### LIST OF WORKS:

*iet* for five solo voices and ensemble, 2016  
*Winter study* for ensemble, 2016  
*Study - gasping* for voice (baritone), clarinet, and cello, 2015  
*Interims* for accordion, 2015  
*Attrition* a study for orchestra, 2015  
*Condense* for live electronics, 2014  
*Reactivities* for ensemble, 2014  
*Distillations* for flute, guitar, and percussion, 2013  
*Materials* for solo percussion, 2013  
*For Piano* for solo piano, 2012