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CHAMBER SYMPHONY

BY

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music,
Indiana University
May, 2015

Accepted by the faculty of the Jacobs School of Music, Indiana University, in partial fulfillment of the requirements for the degree Doctor of Music.

Sven-David Sandström, Chairman of the Research Committee
& Director of Document

W. Claude Baker

Don Freund

MIKE SWEENEY

Chamber Symphony

- 2014 -

PROGRAM NOTES

Chamber Symphony was originally going to be a different piece, called *Episode*. Here was the idea. (and by telling you all this, I trust you to understand that most of this concept doesn't exist in the piece anymore, except for a couple things I'll talk about, so don't go looking for it. Just don't do it!)

I was going to take an episode of *Monty Python's Flying Circus* and use it as the form for the piece. Specifically, the episode "The Buzz Aldrin Show," one of my favorites, and one of their all time best. The episode is chock full of all the good little interconnected bits you'd expect from Monty Python, and so I was confident that the piece would be suitably bizarre and full of short juxtapositions, but somehow still hold together cohesively.

So I began sketching. First, like every good composer who is short on actual melodic ideas, I decided to spell out "Monty Python" in note names, using a hodgepodge of note-to-letter techniques. M=mi, O=do, N=G (French System), T=ti, Y=D (Fr.), P=Bb (Fr. and I decided to add a flat), Y and T like before, H=B (in German), O and N as before too. So you get E C G B D Bb D B B C G. Turned out to be sort of a fun motive with lots of 3rds, so it went in.

Second, I started writing music for a couple of sketches from the episode. It begins with a cartoon showing a verdant morning scene, into which creeps a caterpillar that is actually a man in a trenchcoat and hat with a mustache (the man, not the hat). He bumbles along the leaf, muttering, enters his house, and goes to bed under some covers. Time elapses. Eventually his alarm clock goes off, and a resplendent butterfly that looks like Liberace emerges. The opening of the piece paints that scene, with morning music and the contrabassoon playing little muttering lines.

The other major part was based off of an image from the "Architect Sketch," where John Cleese explains to some investors his plan for an ultra-modern block of flats that would "carry the tenants in extreme comfort past murals depicting mediterranean scenes, toward the rotating knives." The investors inquire if he's planning to slaughter their tenants, to which he responds, "Does that not fit in with your plan?" The musical image in the piece is the conveyor belt, represented by the undulating bassline that starts after the morning music.

After that, other ideas didn't take off, and I had a problem: the caterpillar, rather than morphing into Liberace, wanted to morph into the conveyor belt. So now I had to get from the morning music into the conveyor belt music. And I felt it needed more time to make that transition than the fast pace set by the short sketches. Long story short, it wasn't working. That's when I ditched the *Episode* idea, and suddenly the piece clicked. The rest of the piece just grew out of the pre-existing materials and where they wanted to go. So there you go.

Now, in every piece of music, there's always compromise between a composer's initial plan and the way the materials want things to go, but this time, the materials sort of hijacked the proceedings and forced me to toss my plan. Not that that's a bad thing, but that kind of uncertainty can be scary. One of my favorite cartoonists, Lynda Barry, describes her creative process as "being able to stand 'not knowing' long enough for something alive to take shape." In *Chamber Symphony*, I can safely say there was plenty of "not knowing" on my part.

Mike Sweeney, April 2015

INSTRUMENTATION

CONCERT SCORE

Instruments that sound at the octave or double octave are notated at their written pitch.

Flute / Piccolo
Oboe / English Horn
Clarinet in Bb
Contrabassoon

Horn in F
Trumpet in C
Trombone
Tuba

Harp
Piano / Celesta (one player)

Percussion 1 - 2 Suspended Cymbals (Small And Medium)*, Medium Bass Drum*, Medium Tam-Tam*, 5 Temple Blocks*, Vibraphone*, Marimba

Percussion 2 - Vibraphone*, 5 Temple Blocks*, 2 Tom-Toms, 2 Bongos, Medium Tam-Tam*, 2 Suspended Cymbals (Small And Medium)*, Medium Bass Drum*, Chimes, Glockenspiel

* may be shared

Violin 1
Violin 2
Viola
Violoncello
Contrabass

C SCORE
Duration 16′30″

to Erin

Chamber Symphony

MIKE SWEENEY
-2014-

Languid, ♩ = 60

Flute/ Piccolo
Oboe/ English Horn
Clarinet
Contrabassoon
Horn
Trumpet
Trombone
Tuba
Percussion 1
Percussion 2
Harp
Piano / Celesta
Violin 1
Violin 2
Viola
Violoncello
Contrabass

glowing
pp mp pp
Vibraphone
soft yarn mallets
ppp p n.
mp pp
pp mp pp
Celesta
mp p
Languid, ♩ = 60
mute *shimmering*
mp pp
mp pp mp pp
mp pp
mp

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5

Fl.

E.H.

Cl.

Cbn.

Solo - *muttering*

pp *mf* *mf* *p*

Hn.

pp *mp* *pp*

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

pp *mp* *pp*

Cel.

sim.

etc.

Vln. 1

mp *pp* *mp* *pp*

Vln. 2

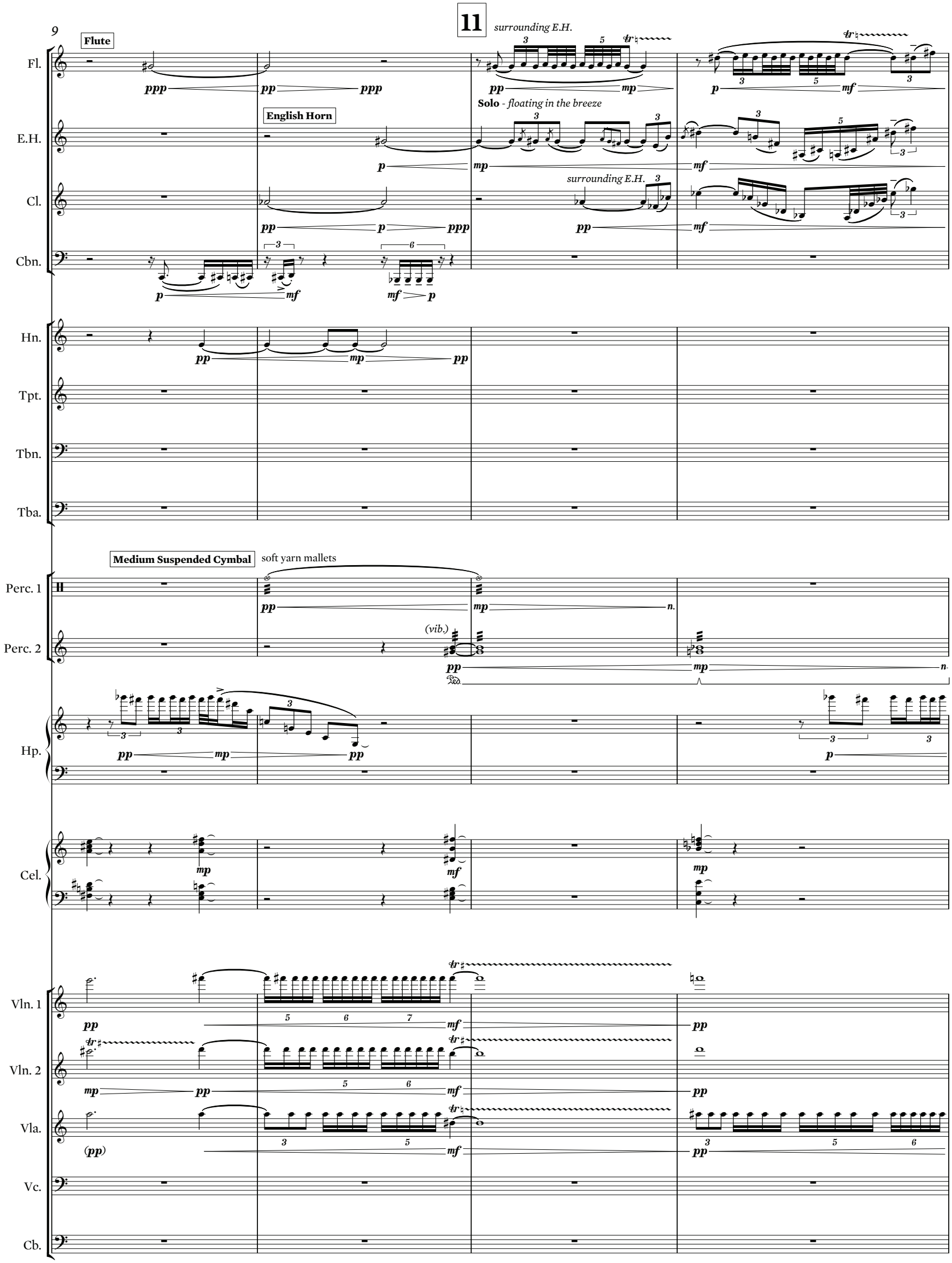
mp *pp* *mp* *pp*

Vla.

pp *mp* *pp*

Vc.

Cb.


9
11
Flute
surrounding E.H.
Fl.
English Horn
Solo - floating in the breeze
E.H.
surrounding E.H.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Medium Suspended Cymbal
soft yarn mallets
Perc. 1
(vib.)
Perc. 2
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

13

Fl.

E.H.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

(m. sus. cym.)

Perc. 2

(vib.)

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.
E.H.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Medium Bass Drum
medium timpani mallets

20

21

Fl.

E.H.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

(b.d.)

(m. sus cym., soft yarn)

Perc. 2

(vib.)

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

mute *shimmering*

Cb.

24

Fl.

E.H.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

27

Fl.

E.H.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

(vib.)

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

30

31 **accel. poco a poco to m. 51** (♩ = 60)

Fl.

E.H.

Cl.

Cbn.

end solo

Hn.

Tpt.

Tbn.

Tba.

Medium Tam-Tam
medium timpani mallets

Perc. 1

(b.d.)
(tam-tam l.v.)
b.d.: ***ppp***

Temple Blocks
medium rubber mallets

Perc. 2

Hp.

Cel.

accel. poco a poco to m. 51 (♩ = 60)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

34

Fl.

E.H.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

(t.blk.)

(b.d.)

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(♩ = 72)

37

Fl.

E.H.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Cel.

(♩ = 72)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

41 (♩ = 84)

Fl.

E.H.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

(b.d.)

(t.blk.)

+ 2 Tom-Toms, 2 Bongos

(medium rubber)

Hp.

Cel.

to piano

(♩ = 84)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

45

(♩ = 96) (♩ = 108)

Fl.
E.H.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.

(♩ = 96) (♩ = 108)

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

pizz.

51 **Lumbering, ♩ = 112**

50

Fl.

E.H.

Cl.

Cbn.

end solo

to oboe

Hn.

Tpt.

Tbn.

straight mute

Tba.

mute

Perc. 1

(b.d.)

Perc. 2

(toms, bgos., t.blk.)

Hp.

Piano

Pno.

Lumbering, ♩ = 112

Vln. 1

luminous, espressivo

Vln. 2

luminous, espressivo

Vla.

luminous, espressivo

remove mute

Vc.

Cb.

(pizz.)

* Legato indicates stress - keep emphasis on those notes as the subdivisions shift.

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

senza sord., pizz.

62

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

(s.mute)

Tbn.

(mute)

Tba.

(b.d.)

Perc. 1

(toms, bgos., t.blk.)

Perc. 2

Hp.

Pno.

8vb

Vln. 1

sul tasto

ord.

sul pont.

gliss.

Vln. 2

Vla.

Vc.

arco

pizz.

Cb.

68

Fl.

Ob.

Oboe

Cl.

Cbn.

Hn.

mute

Tpt.

cup mute

Tbn.

Tba.

Perc. 1

(tam.)

Perc. 2

Vibraphone

soft yarn mallets

Hp.

8va

Pno.

8va

Vln. 1

molto s.p.

Vln. 2

molto s.p.

Vla.

molto s.p.

Vc.

arco

Cb.

arco

79

Fl.
Ob.
Cl.
Cbn.
(mute)
Hn.
(c. mute)
Tpt.
(s. mute)
Tbn.
(mute)
Tba.
(b.d.)
Perc. 1
(vib.)
Perc. 2
(m. sus. cym.)
Hp.
Pno.
senza sord., ord.
agitated
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Fl.

Ob.

Cl.

Cbn.

mp

Hn.

Tpt.

Tbn.

mp

Tba.

mp

Perc. 1

Perc. 2

Temple Blocks

hard rubber mallets

pp *mp* *pp* *mp* *pp* *mp* *pp*

Hp.

mp

mf

Pno.

8va

mp

mf

espressivo, molto vib.

Vln. 1

pp *mp* *p* *mf*

Vln. 2

Vla.

espressivo, molto vib.

Vc.

pp *mp* *p* *mf*

Cb.

pp

88

89

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sim.

(s. mute)

(mute)

(b.d., med. timp. mal.)

(t.blk.)

(8)

8va

espressivo, molto vib.

pizz.

sub. mf

96

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

arco

100

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

straight mute

Tbn.

(str. m.)

Tba.

remove mute

(m. sus.cym.)

(med. timp. mallets)

(b.d.)

Perc. 1

Medium Tam-Tam

tam-tam beaters

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rhapsodic

sim.

109

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

open

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ord.

110

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

(b.d.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

114

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

118

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

(b.d.)

Small Suspended Cymbal

medium yarn

(8)

8vb

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

129

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

(s. sus. cym.)

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(b.d.)

poco a poco cresc.

cresc. poco a poco

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Medium Tam-Tam tam-tam beaters

133

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

136

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

140 **rit.**

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

to piccolo
l.v.
w.k.
b.k.
poco a poco dim.
rit.

143 **(rit.)** ♩ = 56

Picc.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

insert mute

n.

heavy felt beaters

Perc. 1

ppp

Perc. 2

mp *n.*

Hp.

Pno.

(mf) *(mp)* *(p)* *(pp)* *(ppp)*

(8)

(rit.) ♩ = 56

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

n. *pp* *ppp*

8va

150 𝅗𝅥 = 56

(♩ = 𝅗𝅥)

Picc.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

(b.d.)

Perc. 1

n.

Perc. 2

Vibraphone medium yarn mallets

pp *mp* *pp*

l.v. sempre

Hp.

p

balance with harp

Pno.

p

𝅗𝅥 = 56

(♩ = 𝅗𝅥)

(8)

Vln. 1

n. *mp* *ppp* n.

8va

Vln. 2

n. *pp* n. *pp* *mp* *pp* n. *pp*

Vla.

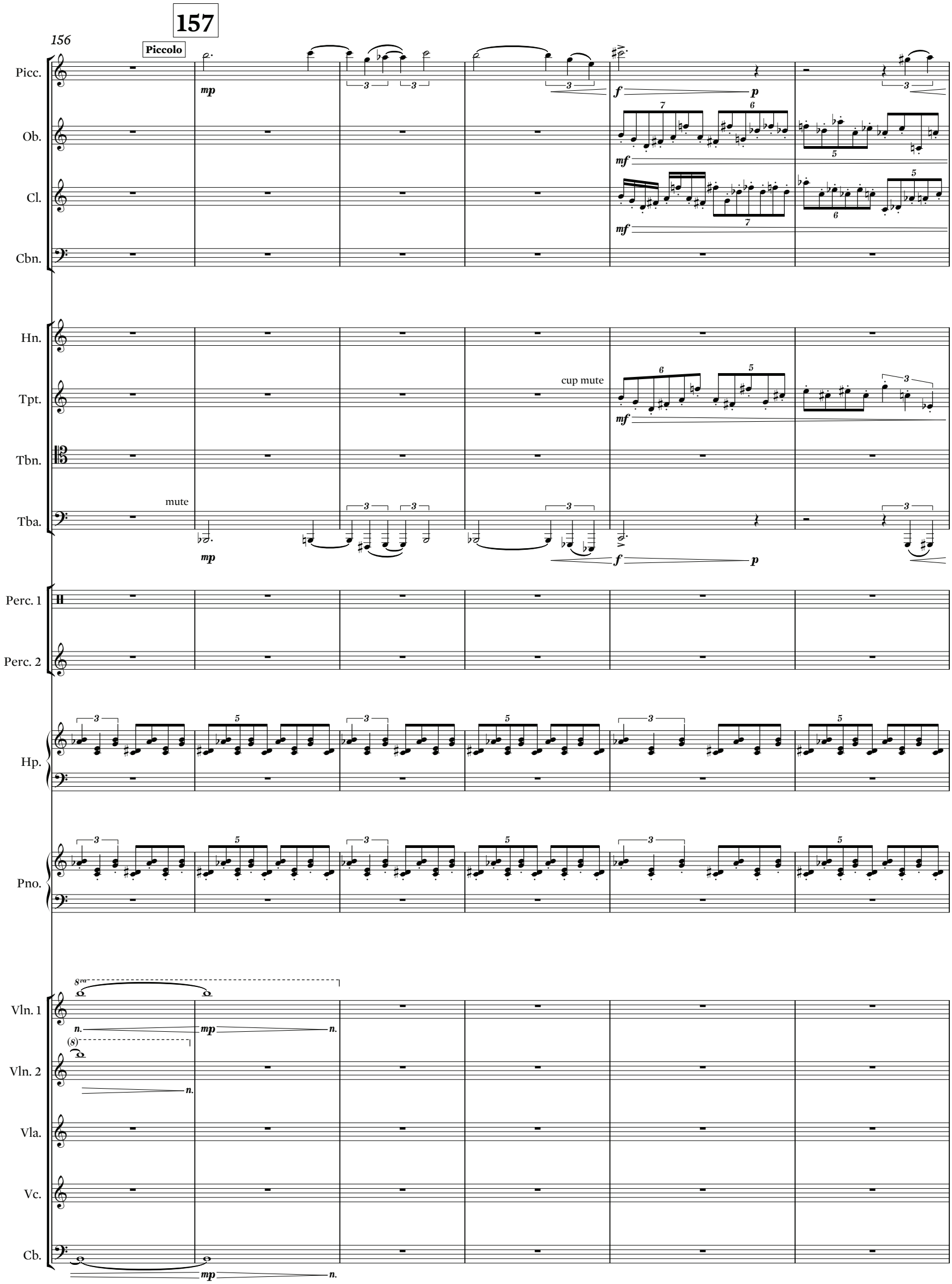
pp *mp* *pp*

Vc.

pp *mp* *pp*

Cb.

pp


157
156
Piccolo
Picc.
Ob.
Cl.
Cbn.
Hn.
Tpt.
cup mute
Tbn.
Tba.
mute
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

162

Picc.

Ob.

Cl.

Cbn.

Hn.

Tpt.

(c. mute)

Tbn.

Tba.

(mute)

Perc. 1

Perc. 2

(vib.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

167

Picc.

Ob.

Cl.

Cbn.

Hn.

Tpt.

straight mute

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

171

Picc.

Ob.

Cl.

Cbn.

Hn.

mute

Tpt.

(c. mute)

Tbn.

(s. mute)

Tba.

(mute)

Perc. 1

(b.d.)

Perc. 2

(vib.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

175

176

Picc.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

179

181

Picc.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

(mute)
(s. mute)
(c. mute)
(vib.)

183

186

Picc.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

remove mute

Perc. 1

(b.d.)

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

187

Picc.

Ob.

Cl.

Cbn.

Hn.

(mute)

Tpt.

(c. mute)

Tbn.

(s. mute)

Tba.

Temple Blocks hard yarn mallets

Perc. 1

Perc. 2

(vib.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

191

194

Picc.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

open

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

195

Picc.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

200

202 **rit.**

Picc.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

(b.d., heavy felt)

Perc. 1

Perc. 2

Tam-Tam tam-tam beaters

(vib.) soft yarn mallets

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

to flute

insert mute

bow as necessary

rit.

205 𝅗𝅥 = 40

Flute

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

(vib.)

(b.d.)

Hp.

like a broken music box

Pno.

like a broken music box

𝅗𝅥 = 40

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

211

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

216

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

straight mute
mute
(b.d.)
(vib.)
8va

220

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

226

227

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

235

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

(b.d.)
(tam.)
Solo, espressivo
(end solo)

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

(tam.)
(vib.)
(s. mute)
(mute)
(b.d.)

242

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

secco

Pno.

Vln. 1

gliss.

Vln. 2

Vla.

Vc.

Cb.

250

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

(open)
cup mute
(s. mute)
(mute)
(tam.)
(b.d.)
(vib.)
leg.
gl.

254

255

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

258

259 ♩ = 80

accel. poco a poco to b. 289

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp *f* *p* *pp*

pp cresc. poco a poco

(c. mute)

(mute)

(b.d., heavy felt) damp with L.H. sempre

(vib.)

8va

Solo, espressivo

262 **(accel.) (♩ = 96)**

266

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(cresc.)

mute

straight mute

(s. mute)

open

sul pont.

ord.

end solo

(accel.) (♩ = 96)

* Swell from niente or quiet as possible to written dynamic. Like a reverse attack.

267 **(accel.)** **(♩ = 108)**

Fl.
Ob.
Cl.
Cbn.
(cresc.)
(open)
Hn.
Tpt.
Tbn.
(mute)
Tba.
(cresc.)
(b.d., damp)
Perc. 1
(cresc.)
(vib.)
Perc. 2
Hp.
Pno.

(accel.) **(♩ = 108)**

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

272 **(accel.)** **(♩ = 120)**

Fl.

Ob.

Cl.

sub. ***p***

3

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

Cbn.

(mp) ***(mf)***

Hn.

sub. ***p*** ***mf*** ***pp***

Tpt.

(s. mute)

p ***mf***

Tbn.

(s. mute)

p ***mf***

Tba.

(mp) ***(mf)***

Perc. 1

(mp) ***(mf)***

Perc. 2

sub. ***p*** ***mf*** ***pp***

Hp.

Pno.

(accel.) **(♩ = 120)**

Vln. 1

sub. ***p*** ***mf*** ***p*** ***mp*** ***pp***

sul pont.

Vln. 2

sub. ***p*** ***mf*** ***p***

Vla.

sub. ***p*** ***mf*** ***p*** ***mp***

sul pont.

Vc.

sub. ***p*** ***mf*** ***p***

sul pont.

Cb.

f ***p***

sul pont.

(sul pont.)

pp

277 **(accel.)** **279** **(♩. = 132)**

Fl.
Ob.
Cl.
Cbn.
(cresc.)
5
6
(f)
Hn.
Tpt.
Tbn.
Tba.
(mute)
(cresc.)
5
(f)
(b.d., damp)
change to
Perc. 1
(cresc.)
(f)
Perc. 2
(vib.)
p
Ped.
f
Hp.
Pno.
pp cresc.
3
5
8vb
Ped.

(accel.) **(♩. = 132)**

Vln. 1
(s.p.)
3
3
ord.
pp
mf
p
3
f
Vln. 2
sul pont.
5
6
ord.
3
mp
p
f
Vla.
(s.p.)
3
ord.
3
pp
pp
mf
p
f
Vc.
(s.p.)
5
3
ord.
3
pp
mp
p
f
Cb.
(s.p.)
ord.
3
6
7
mp
p
f

281 **(accel.)** **(♩. = 144)**

Fl.

Ob.

Cl.

Cbn. *ff* *mp*

Hn. (open) *p*

Tpt. open *p*

Tbn. open *p*

Tba. (mute) *mp* *ff*

Perc. 1 undampened *ff* *sub. mp*

Perc. 2 *mp* *f*

Hp.

Pno. (cresc.) (cresc.) *mf* *mp* *f*

(accel.) **(♩. = 144)**

Vln. 1 *mp* *f*

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

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Cb. *mp* *f* *mp*

286 **(accel.)**

289 ♩ = 152

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

(mute)

Tba.

(b.d.)

Perc. 1

(vib.)

Perc. 2

Medium Sus. Cym.

medium rubber

Temple Blocks, Bongos, Tom-Toms

(med. rubber)

Hp.

Pno.

w.k.

(accel.) ♩ = 152

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

290

Fl.

Ob.

Cl.

Cbn.

Hn.

mute

Tpt.

straight mute

Tbn.

straight mute

Tba.

(mute)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

(mute)
(s. mute)
(s. mute)
(mute)
(small sus. cym.)
snare stick, edge
Marimba (med. rubber)
(t.blk.)
(bgo.)
(tom.)

301

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

(mar.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

310

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

(mute)
(s. mute)
(s. mute)
(mute)
remove mute
Vibraphone
motor off, hard yarn mallets
(tom.)
(t.blk.)
Small Sus. Cym.

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

open

(b.d., hard yarn)

(vib.)

(bgo.)

Medium Sus. Cym.

319

323

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(vib.)

(m. sus. cym.)

(t.blk.)

(tom)

open

Medium Bass Drum

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

snare sticks
(bgos., toms)
(s. sus. cym.)
edge

334

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

(tam., tam-tam beaters)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mute

straight mute

straight mute

(open)

legato

335

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

(vib.)
hard yarn mallets

Perc. 1

non-ped.
(b.d.) medium timpani mallets

Perc. 2

Hp.

Pno.

Celesta

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

non-vib.

340

344

Fl.

Ob.

Cl.

Cbn.

Hn.

(mute)

Tpt.

(s. mute)

Tbn.

(s. mute)

Tba.

(open)

Perc. 1

(vib.)

Perc. 2

Hp.

Cel.

Piano

legato, non-ped.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

345

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Small Sus. Cym. soft yarn mallets

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ord.

mf agitated

351

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

B.D.

hard felt beaters,
center of drum, secco;
mute if necessary

(s, sus. cym.)

Bongos

hard rubber mallets

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

mf agitated

IV

pizz.

Cb.

356

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(b.d.)

Medium Sus. Cym.

soft yarn mallets

(bgos. hard rubber)

gl.

sub. mf

367

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

(b.d.) ord., not muted

Temple Blocks

hard yarn mallets

(m. sus cym., hard yarn)

dampen

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

IV arco

pizz.

369

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

(bgos.)

Vibraphone

hard yarn, motor on, slow vib.

non-ped.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

375

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

(b.d.)

ord., not muted

Perc. 2

(m. sus cym., hard yarn)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

arco

Cb.

arco

380

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

385

389

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

(vib.)

(tam., tam tam beaters)

Marimba

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

390

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

396

395

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f sempre

sneak breaths

open

mf sempre

(b.d.) medium timpani mallets

mf

Chimes chime hammers

simile

399

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

404

405

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff *sempre*

f *sempre*

(b.d.)

(chm.)

secco

409

Fl.

Ob.

Cl.

Cbn.

mf ff mf ff f

Hn.

Tpt.

Tbn.

Tba.

mf ff mf ff f

Perc. 1

(s. sus. cym.)

p sffz

Glockenspiel

brass mallets

(tam.)

p

Perc. 2

(chm.)

mf f mf f

Hp.

ff

leg.

f

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf ff mf ff f

415

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

(tam.) l.v. (b.d.)

w.k.

8va

421

419

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

(glock.)
hard plastic mallets

Vibraphone
hard yarn mallets
legato, ped. ad lib.

Perc. 2

Hp.

Pno.

Celesta

Vln. 1

gradually even out dynamic

Vln. 2

gradually even out dynamic

Vla.

gradually even out dynamic

Vc.

gradually even out dynamic

Cb.

Fl.
Ob.
Cl.
Cbn.
Hn.
Tpt.
Tbn.
Tba.
Perc. 1
Perc. 2
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

(vib.)
(glock.)
ord.

429

430

rit.

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

legato, ped. ad lib.

mf

mp

sul tasto

(*p*)

senza vib.

(*pp*)

434

♩ = 80

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

(glock.)

5

p

Hp.

Cel.

5

p

mp

3

3

5

3

3

pp

3

3

♩ = 80

Vln. 1

ppp

3

Vln. 2

ppp

3

Vla.

ppp

3

Vc.

Cb.

January 2, 2014
Bloomington, IN