

# **IMPROVISED CHOREOGRAPHY**

FOR 11 PERFORMERS AND A CONDUCTOR

**MICHAL RAYMOND MASSOUD**

FULL SCORE



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*for 11 performers and a conductor*

## INSTRUMENTATION

Flute (+ Piccolo and Triangle)

Bb Clarinet 1

Bb Clarinet 2 (+ Bass Clarinet and Triangle)

Horn in F (+ Triangle)

Percussionist

Vibraphone

Marimba

Crotale (A)

Double Bass Bow

Tubular Bell (Eb)

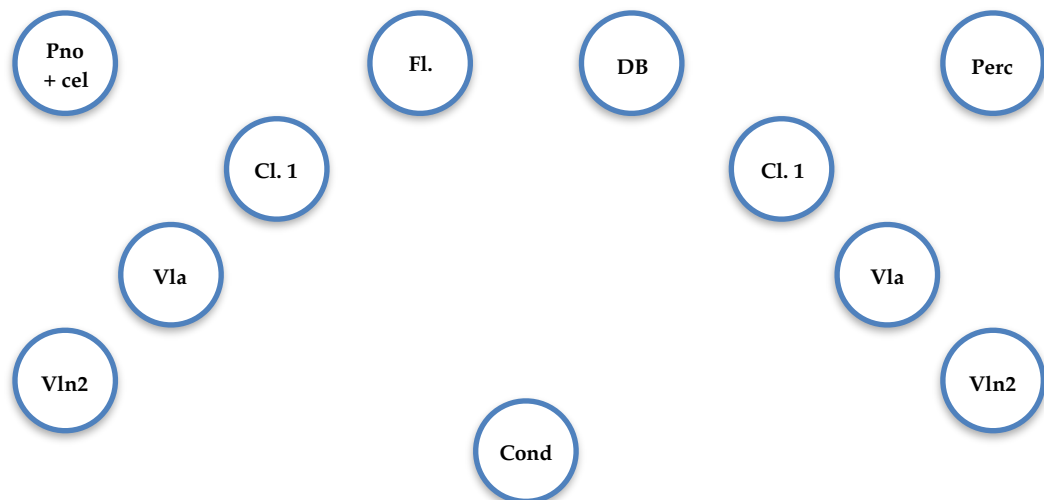
Slapstick

Triangle

Piano (+ Celesta and Triangle)

String Quintet (Violin 1, Violin 2, Viola, Violoncello and Double Bass)

## SEATING ARRANGEMENT



## PERFORMANCE NOTES

- The following players have a triangle by their side which they use in the course of the piece: Clarinet 2, Flute, Horn, Piano and Percussionist (Total of 5 Triangles).
- The piece is built with the concept of specialization in mind, and the seating of the musicians is to be rigorously observed. It is organized along the axes front/back (with the Piano, the percussionist and the horn being at the back), and left/right/middle. During course of the piece, the left and right axes (including both front and back instruments) mirror each others.
- All the instruments in the score are written in C, except the Piccolo that sounds an octave higher, the Double Bass that sounds an octave lower, the crotales that sound two octaves higher and the celesta that sounds an octave higher than written.
- The triangles should all be of the same size, so the resultant sound should roughly be the same.

## PROGRAM NOTES

This piece was written for the Contemporary Music Ensemble of McGill University in 2008 while I was its composer in residence. In this work, I chose to explore the possibilities of spatialization by seating the performers in a specific way, such as to create a symmetry between the left and right sides of the stage. This symmetry is exploited accordingly in the antiphony and heterophony found in the music. In order to enhance space, I supplied many of the performers with triangles, whose placement on stage is more easily identified than, say, a clarinet's entrance, however accented.

**Approximate duration: 13 minutes**

**Score in C**

# Improvised Choreography

for 11 performers and a conductor  
written for the Contemporary Music Ensemble of McGill University

Michal Raymond  
Massoud

**A**  
♩ = 50

7/8 5/8 7/8 5/8 7/8 5/8

Clarinet in B $\flat$  1

Violin I

Violoncello

Piano

Flute

Horn in F

Double Bass

**A**  
♩ = 50

7/8 5/8 7/8 5/8 7/8 5/8

Clarinet in B $\flat$  2

Violin II

Viola

Percussion

\* Change the bow as necessary, *imperceptibly*, never on note changes.

9

Cl. 1

Vln. I

Vc.

Pno.

Fl.

Hn.

Db.

Cl. 2

Vln. II

Vla.

Perc.

--- non vib. non vib. --- vib.      ----- non vib. ----- vib.      ----- non vib. --- vib.

----- non vib. non vib. --- vib.      ----- non vib. ----- vib.      ----- non vib. ----- vib.

----- non vib.      non vib. --- vib.      ----- non vib. --- vib.

*p*      *p*      *mp*      *mp*      *pp*      *mp*      *pp*      *mp*      *p*      *mp*      *mp*      *mp*      *p*      *mp*      *mp*



**B** *accel.*

17

Cl. I *mp* *mp* *p* *mp* 3 3 5

Vln. I *p* *mp* *p* *mp* 5

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

Pno.

Fl. *mp* *mp* *p* *mp* *p* *mp* 5 3

Hn.

Db. 1 *p*

Cl. 2 *mp* *p* *mp* *p* *mp* 5

Vln. II *p* *mp* *p* *mp* 3

Vla. I II *mf*

Perc. **Vibraphone** Motor on Medium *p* *Soft Mallets* 3 Motor Fast

♩ = 60 *rall.*



A tempo

♩ = 50

Cl. I

Vln. I

Vc.

Pno.

Fl.

Hn.

Db.

7/8

5

3

5

7/8

7/8

*f*

*p*

*pp* *sub.*

*f*

*mp*

*pp* *sub.*

non vib.

III

Senza sord.

*mf*

*p*

*mp*

*mf*

*sfz*

5

3

♩ = 60 *rall.*



A tempo

♩ = 50

Cl. 2

Vln. II

Vla.

Perc.

7/8

5

3

5

7/8

7/8

*f*

*mp*

*pp* *sub.*

*f*

*mp*

*pp* *sub.*

non vib.

IV

III

Senza sord.

non vib.

Senza sord.

non vib.

(Soft Mallets)

*f*

*mf*

*mp*

*p*

Motor On  
Medium

Medium  
Mallets

*p*

29

Cl. I

Vln. I  
Senza sord. non vib. ----- vib. ----- non vib. non vib. ----- vib. (non vib.)  
IV mp

Vc.  
V mp non vib. ---

Pno.  
3 sfz p 3 mf 5 p 3 mf 3 5 mf 3 5 mf p sfz 3 mp

Fl.

Hn.

Db.

Cl. 2

Vln. II  
----- vib. ----- non vib. non vib. ----- vib. -----  
mp III mp

Vla.  
vib. ----- non vib. non vib. ----- vib. ----- non vib. sul pont. 3  
mp mp

Perc.  
3 3 5 3 3 sfz p 3 5 p 3 5 mf p sfz mp Motor Off

Detailed description of the musical score: The page contains a musical score for measures 29, 30, and 31. The instruments are arranged in a standard orchestral layout. The woodwinds (Cl. I, Cl. 2) and strings (Vln. I, Vln. II, Vla.) have melodic lines with various articulations and dynamics. The piano part features complex rhythmic patterns with triplets and quintuplets. The percussion part has a steady rhythmic accompaniment. The score includes various performance instructions such as 'Senza sord.', 'non vib.', 'vib.', 'sfz', 'mf', and 'p'. Measure numbers 29, 30, and 31 are indicated above the staves. The page number '5' is in the top right corner.

Cl. 1

Vln. I

Vc.

Pno.

34

35

*mp* *mp* *mp*

sul pont. ord. *mf* *mp*

vib. non vib. vib. non vib. sul pont. *mp* *mf*

*Very dry* *pp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp*

Fl.

Hn.

Db.

Cl. 2

Vln. II

Vla.

Perc.

34

35

*mp* *mp* *mp*

non vib. vib. non vib. sul pont. ord. non vib. vib. *mp* *mf* *mp*

ord. non vib. vib. non vib. vib. non vib. *mf* *mp* *pp*

*Very dry* *pp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz*

Motor On Medium

38

Cl. I: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*

Vln. I: non vib. ----- vib., *mp*, ----- non vib., sul pont. *mf*, ord. non vib. III

Vc.: sul pont. *mf*, ord. *mp*, non vib. ----- vib., ----- non vib.

Pno.: *sfz mp*, *sfz*, *mp sfz*, *sfz*, *sfz*, *sfz*, *mf p*, *mf*, *p*

Fl.: -

Hn.: -

Db.: Senza sord. *mp*

Cl. 2: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*

Vln. II: non vib. ----- vib., *pp*, *mp*, ----- non vib., sul pont. *mf*, ord. non vib. ----- vib., *mp*

Vla.: ----- vib., ----- non vib., non vib. ----- vib., *mp*

Perc.: *mp*, *sfz mp*, *sfz*, *mp sfz*, *sfz*, *sfz*, *p*, *mf*, *p*, *mf*

This page of a musical score covers measures 43 through 50. It features staves for Clarinet 1 (Cl. I), Violin I (Vln. I), Viola (Vc.), Piano (Pno.), Flute (Fl.), Horn (Hn.), Double Bass (Db.), Clarinet 2 (Cl. II), Violin II (Vln. II), Viola (Vla.), and Percussion (Perc.).

**Measures 43-50:**

- Cl. I:** Melodic line with slurs and dynamics *mp*, *p*, and *mf*. Includes fingerings 5 and 3.
- Vln. I:** Sustained notes with dynamics *mp* and *mf*. Includes vibrato markings: *vib.*, *non vib.*, and *vib.*.
- Vc.:** Sustained notes with dynamics *mp* and *mf*. Includes vibrato markings: *non vib.*, *vib.*, and *non vib.*.
- Pno.:** Complex rhythmic accompaniment with triplets and slurs. Dynamics include *sfz*, *p*, *mf*, and *sfz*. Includes fingerings 5 and 3.
- Fl.:** Sustained notes with dynamics *mp*. Includes fingering 5.
- Hn.:** Sustained notes.
- Db.:** Sustained notes.
- Cl. II:** Melodic line with slurs and dynamics *mp*, *p*, and *mf*. Includes fingerings 5 and 3.
- Vln. II:** Sustained notes with dynamics *mp* and *mf*. Includes vibrato markings: *non vib.*, *vib.*, and *non vib.*.
- Vla.:** Sustained notes with dynamics *mp* and *mf*. Includes vibrato markings: *non vib.*, *vib.*, and *non vib.*.
- Perc.:** Rhythmic accompaniment with triplets and slurs. Dynamics include *p*, *sfz*, *mf*, *mp*, *sfz*, *p*, *mf*, *p*, *mf*, *p*, *sfz*, and *p*.

**D**

7/8 5/8 7/8

48

Cl. I

*p* *pp*

Vln. I

vib. ----- non vib. non vib. ----- vib. ----- non vib.

*mf* *mp*

Balance and tune the perfect 5th with the violoncello

Vc.

----- non vib. non vib. ----- vib. ----- non vib.

II *mp* (1)

Pno.

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

Fl.

Hn.

Db.

**D**

7/8 5/8 7/8

Cl. 2

*p*

Vln. II

non vib. ----- vib.

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

Vla.

non vib. ----- vib.

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

Perc.

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

52 53 54 55

Cl. 1

Vln. I

Vc.

Pno.

Fl.

Hn.

Db.

Cl. 2

Vln. II

Vla.

Perc.

*vib.* *non vib.* *non vib. vib.* *non vib. vib.*

*sfz* *mf* *p* *sfz* *p* *mf* *sfz*

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

*sfz* *mf* *p* *sfz* *mf* *p*

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

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

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

*Balance and tune the perfect fifth with the Double Bass*

*Balance and tune the perfect 5th with the viola*

Detailed description: This page of a musical score covers measures 52 to 55. It features staves for Clarinet 1, Violin I, Viola, Violoncello, Piano, Flute, Horn, Double Bass, Clarinet 2, Violin II, and Percussion. The score includes various musical notations such as dynamics (sfz, mf, p, mp), articulation (accents), and performance instructions like 'vib.' and 'non vib.'. The Flute and Horn parts have specific tuning instructions. The Percussion part features complex rhythmic patterns with triplets and quintuplets. The woodwind and string parts have melodic lines with slurs and dynamic markings.



56

7/8 5/8 7/8

Cl. 1

Vln. I

Vc.

Pno.

Fl.

Hn.

Db.

Cl. 2

Vln. II

Vla.

Perc.

*mp* *p* *sfz* *sfz* *p* *mp* *p* *sfz* *p* *mp* *p* *sfz*

*p* *sfz mp* *p* *sfz mp* *p* *mp* *p*

*sfz mp* *sfz p* *sfz mp* *sfz mp* *mp* *p* *p* *sfz*

*mp*

*mp*

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

*non vib.*

*non vib.*

*simile*

60 *accel.*  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{5}{8}$   $\text{♩} = 63$

Cl. I

Vln. I

Vc.

Pno.

Fl.

Hn.

Db.

*accel.*  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{5}{8}$   $\text{♩} = 63$

Cl. 2

Vln. II

Vla.

Perc.

**E**  
**A tempo subito**  
 ♩ = 50

64

Cl. I

Vln. I

Vc.

Pno.

Fl.

Hn.

Db.

**E**  
**A tempo subito**  
 ♩ = 50

Cl. 2

Vln. II

Vla.

Perc.

69 70 71 72 73 74 75 76 77

Cl. I *mf*

Vln. I *vib.* *3* *sul pont.* *mf* *f* *f* *ff* *ord.* *arco* *non vib.*

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

Pno. *mf* *pp* *p* *f* *fff* *mf*

Fl. *p* *mf* *ff* *flz.*

Hn. *mp*

Db. *f* *No pitch produced* *arco* *mp* *f* *f simile* *arco* *p* *mp*

Cl. 2 *p* *f* *f*

Vln. II *arco* *molto vib.* *non vib.* *ff* *3* *5* *3* *3* *3* *3* *vib.*

Vla. *arco* *non vib.* *mf* *ff*

Perc. *Double Bass Bow* *arco* *f* *Fast* *Slow* *Plastic Mallets* *mf* *3* *3* *5* *3* *3* *3* *3* *mf*

73

Cl. I

Vln. I

Vc.

Pno.

Fl.

Hn.

Db.

Cl. 2

Vln. II

Vla.

Perc.

mp

f

f

f

mp

vib.

arco molto vib.

ff

arco non vib.

f

mf

ff

f

mf

Triangle

l.v.

mf

sfz

mf

sfz

mf

mf

mf

mf

f

f

f

f

pp possibile

arco molto vib. ord.

non vib.

sul pont.

mf

f

ff

arco ord non vib.

mf

ff

High

Slow

mf

ff

mf

ff

f

Triangle

l.v.

mf

77

Cl. I *pp possibile* *fff* *mp*  
 --- vib. --- non vib.

Vln. I *fff*  
 non vib. --- vib. non vib. vib. non vib. ---

Vc. *ff* *f* *fff* *mf* *f mp*

Pno. *mf* *ff* *f* *fff* *f* *fff* Triangle 1.v. *mf*

Fl. *ff* *fff* *mp*

Hn. *pp mp p* *mp* *ff* *mf* *f mp*

Db. *mf* *sfz* *f*

Cl. 2 *f* *mf* *fff* *pp possibile* *ff*  
 --- molto vib. --- non vib.

Vln. II non vib. *mf* *fff*

Vla. *mf* *fff* *f* Very sharp accents

Perc. *ff* *f* Triangle *tr* *mf* *f*  
 Crotales Medium Mallet 1.v. Vibraphone Medium Mallets 1.v. *p* *fff*

**F**

81

Cl. I

*ff* *p* *mf* *p* *f* *p* *f* *p*

Vln. I

non vib. ----- vib. ----- non vib. non vib. -----

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

Vc.

vib. (non vib.) non vib. ----- vib. non vib. ----- vib. non vib. -----

*f* *p* *ff* *f* *mf* *p* *f* *p*

Very sharp accents

Pno.

*f* *mf* *sfz* *p* *mf* *p*

Triangle l.v. *mf*

Fl.

*sfz p* *fff* *mf* *p* *mf* *p* *sfz p*

flz.

Hn.

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

Db.

arco *f* *p* *f simile*

Very sharp accents

Cl. 2

*mp* *ff* *mf* *p* *mf* *p* *mf* *sfz* *mf*

Vln. II

*p* *f* *mp* *f* *mp* *5*

Vla.

non vib. ----- vib. ----- non vib. non vib. -----

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

Perc.

Triangle l.v. *mf*

86

Cl. 1

Vib. non vib. vib. non vib. vib. non vib. vib. non vib. vib.

Vln. I

Vib. non vib. vib. non vib.

Vc.

III IV mp

Pno.

Fl.

Hn.

Db.

f simile

Cl. 2

Very sharp accents

Vln. II

Vib. non vib. vib. non vib. vib. non vib. vib. non vib. vib.

Vla.

Perc.

Triangle l.v. mf

Detailed description: This page of a musical score (page 18) features ten staves for various instruments. The top staff is for Clarinet 1 (Cl. 1), followed by Violin I (Vln. I), Viola (Vc.), Piano (Pno.), Flute (Fl.), Horn (Hn.), Double Bass (Db.), Clarinet 2 (Cl. 2), Violin II (Vln. II), Violoncello (Vla.), and Percussion (Perc.). The score includes dynamic markings such as *sfz*, *p*, *mf*, *f*, *pp*, and *mf*. It also contains performance instructions like *vib.* (vibrato) and *non vib.* (no vibrato), and specific techniques like *Very sharp accents* and *simile*. The Percussion staff includes a *Triangle* and *l.v.* (low voice) marking. The page number '86' is located at the top left of the first staff.



90 **7** **5** **7** G.P. ca. 5 secs

Cl. I *p* *sfz mp* *f* Very sharp accents

Vln. I *p* *mf* *p sfz p* *mf* *p* Balance with Cello \* non vib.

Vc. *mp* *mf* *p* Balance with 1st Violin \*

Pno. *p* *mf p* *sfz* *f* 5 l.v.

Fl. *p* *mf* *mf sfz p* *mf* *p* *mf* *mp* G.P. ca. 5 secs

Hn. *mf* Very sharp accents *f* simile G.P. ca. 5 secs

Db. *mf* *f* simile G.P. ca. 5 secs

Cl. 2 *sfz mp* *p* *mf* *f* Very sharp accents G.P. ca. 5 secs

Vln. II *mf* *p* *mf* non vib. ----- non vib.

Vla. *p* *mf* non vib. ----- vib. ----- non vib.

Perc. *p* *sfz* *f* 5 l.v. ----- Motor Fast G.P. ca. 5 secs

\* Cut the note at once, in other words: do not decrescendo.

G

$\text{♩} = 60$

95  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  poco accel. A tempo  $\frac{5}{4}$   $\frac{4}{4}$

Cl. I *p* *mf* *mf*

Vln. I non vib. *ppp* vib. *p* *mp* *p* *mf*

Vc. non vib. *ppp* vib. *p* *mf* *mf*

Pno. *mf*

Fl. *p* *mf* *mf*

Hn. *mf*

Db. *mf*

G

$\text{♩} = 60$

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  poco accel. A tempo  $\frac{5}{4}$   $\frac{4}{4}$

Cl. 2 *p* *mf* *mf*

Vln. II non vib. *ppp* vib. *p* *mf* *mf*

Vla. non vib. *ppp* vib. *p* *mf* *mf*

Perc.

Bass Clarinet

104  $\text{♩} = 100$

**H**

Cl. I

Vln. I

Vc.

Pno.

Fl.

Hn.

Db.

Cl. 2

Vln. II

Vla.

Perc.

--- non vib. \* pizz. **ppp** *sempre Lv.* **pp** **p** III **f**

--- non vib. \* pizz. **ppp** *sempre Lv.* **pp** **p**

**Celesta** **mp** 3 3 3 **Piano** **pp** *sempre Lv.* **pp** **p**

**Piccolo** **pp** **mf**

--- non vib. \* pizz. **pp** III *sempre Lv.* **p**

--- non vib. \* pizz. II **pp** *sempre Lv.* I **p**

**Vibraphone** **Mstor on Medium** **Soft Mallets** **p** *sempre Lv.*

\* The attacks should be soft but very concrete, and quasi-accented

113

Cl. I *pp*

Vln. I *p*

Vc. *p*

Pno. *p*

Fl. *mp* *pp* *mf* *pp* *mp*

Hn.

Db.

Cl. 2 **Bb Clarinet** *pp*

Vln. II *p* *mp*

Vla. *f* *p* *mp*

Perc. *p* *mf* *p*

Motor on Slow ..... Fast Motor on Medium

Detailed description: This page of a musical score covers measures 113 through 118. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are: Clarinet I (Cl. I), Violin I (Vln. I), Viola (Vc.), Piano (Pno.), Flute (Fl.), Horn (Hn.), Double Bass (Db.), Clarinet 2 (Cl. 2, Bb Clarinet), Violin II (Vln. II), Viola (Vla.), and Percussion (Perc.). The Flute part is particularly active, featuring several triplet passages. The Percussion part includes dynamic markings and a section labeled 'Motor on Slow ..... Fast Motor on Medium'. The overall dynamics range from *pp* (pianissimo) to *f* (forte).

This musical score page contains the following parts and markings:

- Cl. I:** Starts at measure 120 with a five-measure rest, then plays a phrase with a *p* dynamic.
- Vln. I:** Features a *mp* dynamic followed by a *p* dynamic.
- Vc.:** Plays a melodic line with a *mp* dynamic that shifts to *p*.
- Pno.:** Includes a five-measure rest (*mf*), followed by a section with *pp* and *mp* dynamics, and a final *p* dynamic.
- Fl.:** Features a five-measure rest (*mf*), followed by a complex phrase with *pp*, *mp*, *p*, and *mp* dynamics, including triplets and a five-measure rest.
- Hn. and Db.:** Both parts are silent throughout the page.
- Cl. 2:** Features a five-measure rest, followed by a phrase with a *p* dynamic.
- Vln. II:** Plays a melodic line with a *p* dynamic.
- Vla.:** Plays a melodic line with a *p* dynamic.
- Perc.:** Uses Glockenspiel Mallets, Medium Mallets, and Soft Mallets. Dynamics range from *mp* to *pp*, with a final *p* dynamic.

126

**Cl. 1** *mp* *pp* *mp* **3/4**

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

**Vc.** *mp* *mp* *ff*

**Pno.** **Celesta** *ff* **Piano** *mf* *ff*

**Fl.** *ff* *pp* **Flute**

**Hn.**

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

**Cl. 2** *p* *sfz* **3/4** *sfz*

**Vln. II** *mp* *mp* *mf* *ff* *p* *sfz* *sfz*

**Vla.** *mp* *mp* *mf* *ff* *p* *sfz* *sfz*

**Perc.** *mp* **Marimba** *f* *l.v.* *pp* *mp* *sfz* *mp* *pp* **Tubular Bell** *f* *l.v.*

*sempre l.v.*

\* The *sfz*'s are to be played in relation to their dynamic context.

132  $\frac{4}{4}$  Enter imperceptibly

Cl. I *mp* *mp* *p* *3 sfz* *3 sfz*

Vln. I *p* *3 sfz*

Vc. *p* *3 sfz*

Pno. **Piano** *mp* **Celesta** *p* *mf*

Fl. *mp* *pp* *3* *3* *3* *3* *mp* *pp* *mp* *p*

Hn.

Db.

Cl. 2  $\frac{4}{4}$  *mf* *sfz* *sfz* *sfz* *p*

Vln. II *mf* *sfz* *sfz* *sfz* *sfz* *p* *sfz*

Vla. *mf* *3 sfz* *3 sfz* *3 sfz* *3 sfz* *p*

Perc. *mf* *3 sfz* *3 sfz* *3 sfz* *p*

\* See previous page.

138

Cl. I

Vln. I

Vc.

Pno.

Celesta

Fl.

Hn.

Db.

Cl. 2

Vln. II

Vla.

Perc.

Marimba

Medium Mallets

3/4 4/4 3/4

3 sfz 3 sfz 3 sfz mf sfz 3 sfz 3 sfz

3 sfz 3 sfz 3 sfz 3 sfz mf 3 sfz 3 sfz

3 sfz 3 sfz 3 sfz mf 3 sfz 3 sfz

p mf

mp

3 3 3 3 3

5 6 5 5 5



144

Cl. 1

4/4 3/4 4/4 3/4

*sfz sfz sfz sfz p f*

Vln. I

*3 sfz 3 sfz 3 sfz 3 sfz p f*

Vc.

*3 sfz 3 sfz 3 sfz 3 sfz p f*

Pno.

*3 sfz sfz p f*

Piano

Fl.

*3 3 3 3 pp mp p mf*

Hn.

Db.

Cl. 2

4/4 3/4 4/4 3/4

*3 mp mf f*

Vln. II

*arco 3 f*

Vla.

*arco 3 f*

Perc.

Vibraphone

Motor On High Hard Mallets

*f mf*

J

150  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cl. I *f*

Vln. I *pizz.* *sub.* *pp* *f* *p sub.* *mf*

Vc. *pizz.* *pp sub.* *f* *p sub.* *mf*

Celesta

Pno. *p* *pp*

Fl. *f* *p* *p <*

Hn. *p*

Db. *pizz.* *pp sub.* *f* *p sub.* *mf*

J

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cl. 2 *f*

Vln. II *pizz.* *sub.* *pp* *f* *p sub.* *mf*

Vla. *pizz.* *pp sub.* *f* *p sub.* *mf*

Perc. *f* Slapstick

157

**3/4 4/4 3/4**

Cl. I

Vln. I

Vc.

Celesta

Piano

Fl.

Hn.

Db.

**3/4 4/4 3/4**

Cl. 2

Vln. II

Vla.

Vibraphone

Perc.

*p sub.* *f* *p sub.* *ppp*

*p sub.* *f* *p sub.* *ppp*

*mf* *pp*

*p* *mf* *p*

*p sub.* *f* *p sub.* *ppp*

*p sub.* *f* *p sub.* *ppp*

*p* *6* *5* *6* *3* *3* *3* *3*

*p* *6* *5* *6* *3* *3* *3* *3*

Motor On High  
Soft Mallets

Motor On High  
Medium Mallets

**K** rall.

165

Cl. I

*pp*

Vln. I

Vc.

*pizz.*

*pp*

Pno.

Fl.

*p*

*sfz sfz*

*mp*

*sfz sfz*

*sfz mp*

Hn.

Db.

**K** rall.

Bass Clarinet

*pp*

Vln. II

Vla.

Marimba

*pp* Soft Mallets

Perc.

**L**

♩ = 75

**4/4**

171

Cl. I

*p* 6 5 6 5 6 5 6

Vln. I

*pizz.* *p* 5 6 5 6 5 6

Vc.

arco sul pont. *mp*

Pno.

Triangle *mp* l.v.

Fl.

*flz.* Triangle *mp* l.v.

Hn.

Triangle *mp* l.v. Horn

Db.

arco *mp*

**L**

♩ = 75

**4/4**

Cl. 2

Triangle *mp* l.v.

Vln. II

*pizz.* *p* 5 6 5 6 5 6

Vla.

arco sul pont. *mp* *pizz.* *p*

Perc.

Triangle *mp* l.v.

176

Cl. I: *mp*, 5, 6, 5, 6, 7

Vln. I: *mp*, 5, 6, 5, 6, 7, 5

Vc.: *p*, *pizz.*, 5, 6, 5, 6

Pno.: *mf*, *mp*, *mf*, *mp*, *l.v.*

Fl.: *mp*, *flz.*, *l.v.*

Hn.: *mp*

Db.: *mf*, *pp*, *V*

Cl. 2: *mf*, *mf*, *l.v.*

Vln. II: *mp*, 6, 5, 6, 5, 6, 7

Vla.: *mp*, 5, 6, 5, 6, 5, 6

Perc.: *mf*, *mf*, *l.v.*

M

180

Cl. I

Vln. I

Vc.

*mf* *p*

Pno.

~ l.v.

Piano

*p* *mp*

8<sup>va</sup>

Fl.

*mp*

Hn.

Pedal Tone

*p*

Db.

*p*

M

Cl. 2

Bass Clarinet

*p*

Vln. II

*mf* *p*

Vla.

*mf* *p*

Perc.

~ l.v.

6  
4

N

185

Cl. I

Vln. I

Vc.

Pno.

Fl.

Hn.

Db.

Cl. 2

Vln. II

Vla.

Perc.

pp Quasi cadenza, un poco rubato

pp

5 6

pp

5 6

pp

(8).....

mp

mf p

Quasi cadenza, un poco rubato

pp

6

pp

5 6

pp

pp



189

Cl. 1

7/4 5/4 15/8

*p* *ppp* Play this passage 1/4 tone flat.

Vln. I

Vc.

Pno.

Fl.

Hn.

Db.

Cl. 2

7/4 5/4 15/8

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

Vln. II

Vla.

Perc.

Detailed description: This page of a musical score features two clarinet parts (Cl. 1 and Cl. 2) and staves for Violin I, Violin II, Viola, Piano, Flute, Horn, and Double Bass. The Cl. 1 part begins at measure 189 with a 7/4 time signature, followed by a 5/4 time signature, and ends with a 15/8 time signature. It contains complex rhythmic patterns with triplets, quintuplets, and sextuplets. Dynamics range from *p* to *ppp*. A performance instruction states: "Play this passage 1/4 tone flat." The Cl. 2 part also features 7/4, 5/4, and 15/8 time signatures and includes dynamics such as *p*, *mf*, *pp*, *sfz*, and *mf*. The other instruments have empty staves.

192 **6** **4** **O**  
 $\text{♩} = 75$

Cl. I **6** **4** **O**  
 $\text{♩} = 75$

Vln. I **6** **4** **O**  
 $\text{♩} = 75$

Vc. **6** **4** **O**  
 $\text{♩} = 75$

Pno. **6** **4** **O**  
 $\text{♩} = 75$

Fl. **6** **4** **O**  
 $\text{♩} = 75$

Hn. **6** **4** **O**  
 $\text{♩} = 75$

Db. **6** **4** **O**  
 $\text{♩} = 75$

Cl. 2 **6** **4** **O**  
 $\text{♩} = 75$

Vln. II **6** **4** **O**  
 $\text{♩} = 75$

Vla. **6** **4** **O**  
 $\text{♩} = 75$

Perc. **6** **4** **O**  
 $\text{♩} = 75$

**Piano**

**Bb Clarinet**

**Vibraphone**  
 Motor On  
 Medium  
 Glockenspiel Mallet

*pizz.* *mp* *l.v.* *arco non vib.* *p* *arco non vib.* *pizz.* *mp* *l.v.*

*arco* *p* *arco non vib.* *p* *arco non vib.* *pizz.* *mp* *l.v.*

*p* *sfz* *p* *pizz.* *mp* *l.v.* *arco non vib.* *p* *arco non vib.* *pizz.* *mp* *l.v.*

*p* *l.v.* *arco non vib.* *p* *arco non vib.* *pizz.* *mp* *l.v.*

*p* *l.v.*

198

Cl. 1

Vln. I

Vc.

Pno.

Fl.

Hn.

Db.

Cl. 2

Vln. II

Vla.

Perc.

*vib. - - - non vib. pizz. l.v. l.v. l.v. arco non vib. - - - - - vib. - - - - - non vib. pizz.*

*mp p p mf*

*sfz p p*

*arco non vib. - - - - - vib. - - - - - non vib. pizz. arco non vib. - - - - - vib.*

*l.v. p mp l.v. p*

*arco non vib. - - - - - vib. - - - - - non vib. pizz. l.v. l.v. arco non vib.*

*p mp mf*

*mp*

204

Cl. 1 *p*

Vln. I *l.v.* *arco non vib. ----- vib.* *p* *----- non vib.* *pizz.* *mp*

Vc. *l.v.* *arco* *pp* *mp* *p* *pizz.* *mp* *l.v.* *arco*

Pno. *Celesta* *mp* *p*

Fl. *p*

Hn.

Db.

Cl. 2 *p* *p*

Vln. II *----- non vib.* *pizz.* *l.v.* *arco non vib. ----- vib.* *----- non vib.* *mp* *p*

Vla. *----- vib.* *----- non vib.* *pizz.* *mp* *II* *p*

Perc. *p*

211

Cl. I

5/4 4/4 ca. 7 secs

Vln. I

arco non vib. ----- vib. ----- non vib.

p

Vc.

pizz. l.v. arco

p

Pno.

Celesta

Piano

mp

pp

pp

Fl.

ca. 7 secs

p

pp

Hn.

muted

pp

Db.

pp

Cl. 2

5/4 4/4

p

pp

Vln. II

pizz. l.v.

II mp

I p

arco non vib.

pp

Vla.

arco non vib.

pp

Perc.

Soft Mallet

Motor on Medium Soft Mallets

p