

Niki Zohdi

Interruptio

for large ensemble

2019/2020
(rev., 2023)

full score

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ENSEMBLE

2 flutes (I + piccolo, II + alto flute)
oboe (+ cor anglais)
2 clarinets in B \flat
bass clarinet in B \flat (+ contrabass clarinet)
bassoon

2 trumpets in B \flat
trombone

percussion (3 players)*

3 violins
2 violas
2 cellos
1 double bass

* percussion instrument assignments are on the following page.

Duration: c.16'

Interruptio, for large ensemble, was completed in 2020 as part of my Master's degree at Goldsmiths, University of London and revised in 2023. The piece explores my interpretation of the interruption form and the interplay between systematic and intuitive decision making. The formal structure is based around instrumental groups (from pairings up to quartets) which use multiple levels of polyphony between each other and slowly unfold using small mensural canons, prolation techniques, isorhythms, and hockets between each other. This is treated like a 'background form' which is intuitively interrupted by completely unrelated material (thus the title *Interruptio*). I treat these interruptions as markers which cause the slowly unfolding background material to restart, almost as if the previous material has been forgotten. Using this concept of memory, I re-position the material from previous sections into different perspectives and contexts so the slowly unfolding material always references the past, both in the context of the piece and in the context of medieval music.

Percussion

I

medium & large nipple gongs suspended
 tenor, side & bass drums
 crotales
 small nipple gong (laid flat on cloth)
 tubular bells
 wood block
 marimba
 glockenspiel
 temple blocks
 whip
 xylophone
 guiro
 tin foil (1 piece suspended)
 tam - tam
 suspended cymbal

II

wood block
 xylophone
 suspended cymbal
 tenor, side & bass drums
 congas
 marimba
 guiro
 roto-toms
 crotales
 vibraphone
 temple blocks
 2 sandpaper blocks
 vibraslap
 tubular bells
 tam - tam
 tambourine

III

tam - tam
 roto-toms
 snare, side & bass drums
 congas
 triangle
 medium nipple gong suspended
 suspended cymbal
 whip
 anvil
 bongos
 marimba
 glockenspiel
 vibraphone
 crotales
 temple blocks
 cow bell
 wood block
 ratchet
 tin foil (1 suspended piece)

Performance directions

General

grace notes always before the beat

shortest fermata   longest fermata

l.v - let vibrate

ord. - return to standard playing

△ - highest note possible

  - quarter / three quarter tone flat / sharp (tempered intervals)

Horizontal arrows indicate a progression to another state (i.e. breath tone to full tone)

○ - constant circular motion for duration of note (percussion and strings)

all tremolandi as fast as possible

Woodwind / brass

flz. - flutter tongue

◇ - notehead for complete breath tone

◆ - notehead for very little tone

● - notehead for normal / full tone

+ - player's choice of alternative fingering

ǿ - key click

┘ - slap tongue


M - multiphonic of own choice

Strings

'V' multiphonics in oboe part refer to the Veale / Mahnkopf numbering

mst / st - molto sul tasto / sul tasto

msh / sh - molto sul pont. / sul pont.

 - bow behind bridge on notated string (without tone)

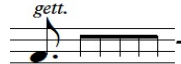
ord. - cancels each bow position to normal position

clt / clb - col legno tratto / col legno batutto

△ / ▢ - light bow pressure / extreme bow pressure

nat. - cancels out the bow pressure / technique to normal pressure / technique

◊ - finger placed lightly on string as if producing a harmonic

 - gettato

All other relevant performance directions are noted on the score

SCORE IS NON-TRANSPOSING (IN C)

Interruptio

Niki Zohdi

♩ = 45 rit.

Flute I (+ Piccolo) *f* *gliss.*

Flute II (+ Alto Flute) *f* *gliss.*

Oboe (+ Cor Anglais) *f* *gliss.*

Clarinet in B \flat I *f* *ff* *f* *fff* *f* *f* *fff* *f* *ff*

Clarinet in B \flat II *f* *gliss.*

Bass Clarinet in B \flat (+ Contrabass Clarinet) *f*

Bassoon *f*

Trumpet in B \flat I *con sord. "bucket"* *mf*

Trumpet in B \flat II *con sord. "bucket"* *mf*

Trombone *con sord. "cup"* *mf* *gliss.* *f* *gliss.* *mp*

Percussion I Gong *f* To T. D. *lv*

Percussion II Wood Block *f* *fff*

Percussion III Tam-Tam *f* *lv*

Violin I

Violin II

Violin III

Viola I

Viola II *mf*

Violoncello I *pizz.* *ff* *arco* *mf*

Violoncello II *mf*

Double Bass *pizz.* *ff* *arco* *sf* *mf* *f*

accel.

Ob. *p* *mf* *p*

Cl. I *ff* *gliss.* *p* *mf* *p* *mp* *f*

Cl. II *8:7* *ff* *mp* *f* *mp* *f* *9:6* *p* *mp* *f* *8:9*

B. Cl. *mf*

Bsn.

Tpt. I *p* *mf*

Tpt. II *p* *mf*

Tbn. *6:7* *pp* *f* *7:6* *gliss.* *p* *mp* *f* *13:9* *p*

Perc. I Tenor Drum *f* *9:6* *8:9*

Perc. II Roto-toms *mp* *5:3* *ff* *9:6* *p*

Perc. III Bass Drum (soft mallet) *ff* *lv* *pp* *ff*

Vln. I *mf* *p*

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

Vla. II *mf* *p* *f* *gliss.*

Vc. I *mp* *f* *gliss.*

Vc. II *mp* *f* *gliss.*

Cb. *mp* *f* *mp* *ff* *mp* *ff* *mp* *7:6* *ff*

Annotations: *rapid vib. gradually slowing down.*, *arco*, *5:3*, *7:6*, *7:6*

♩ = 52

8

FL. I *p* *f*

FL. II *mf*

Ob. *mf* *fff* *gliss.*

Cl. I *mf* *fff* *gliss.*

Cl. II (multiphonic) *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

Tbn. *mp*

Perc. I To Crot. *mf* *ff* Crotales *mf* *ff*

Roto-t. *mf* *ff* To Congas Congas *mf* *ff*

B. D. Bass Drum (hard stick) *mf* *ff*

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

Vln. II *f*

Vla. I

Vla. II

Vc. I *mf* *fff* *mf* *fff*

Vc. II *p* *mp* *p* *mp* *p* *mf* *fff*

Cb. *p* *f* *fff* *f* *fff* *f* *fff* *mp*

♩ = 45 (♩ = 90)

5

Ob. 12

Cl. I 7:8

Cl. II 3

Bsn. *p* *fff* *p* *fff* *p* *fff* *p* *fff*

Tbn. senza sord.

Perc. II To Sus. Cym. Sus. Cymbal (soft yarn)

Perc. III (soft sticks) *p*

Vc. I *mp* *fff* *mp* *fff* *mp* *fff* *mp* *fff*

Vc. II *mp* *fff* *mp* *fff* *mp* *fff*

Cb. *fff* *mp* *fff* *mp* *fff*

Ob. (multiphonic) *mf*

Cl. I (multiphonic) *> mf* *mp* *ff* 14:11

Cl. II (multiphonic) *> mf* *mf* 13:10 *mf* *f* 9:11 *ff*

Bsn. *mf* *p* *f* 7:5 *mf*

Tbn. *mf* *gliss.* *ff* *mf* *gliss.* *ff*

Perc. I

Perc. II *p* To B. D.

Perc. III Tam-tam *mf* *mp* *f*

Vln. I *f* 7:5 5:3 5:3 3

Vln. II *f*

Vln. III *f*

Vla. I *f*

Vla. II *f*

Vc. I *mp* *fff* *mp* *fff* 7:5 *f* 12:11 *fff* *fff*

Vc. II *mp* *fff* *mp* *fff* *mp* *fff* *mp* *fff*

Cb. 5:3 nat. 6:5 nat. 5:4 nat. 5:3 nat. 6:4 nat. 8:11 *mp* *ff* *mp* *ff* *f* *mf* *mp* *fff* *mf* *mp* *fff*

19

To Picc.

Fl. I *mp*

Fl. II *mp*

Ob. *mp* 5:3

Cl. I *gliss.*

Cl. II *mf* 4:3 *ff* 5:3 10:11

B. Cl. *pp* *mp* 9:6

Bsn. *f*

Tpt. I *senza sord*

Tbn. *mp* *gliss.*

Perc. I *p* small nipple gong 3 3

Perc. II Bass Drum (soft sticks) *ppp*

T-t. *mf* Snare Drum *lv*

Vln. I 5:3

Vln. II *arco* *gliss.*

Vln. III

Vc. I *mp* *ff* *mp* *ff* *p* 11:6 7:6 5:4 5:7 3

Vc. II *pizz.* *p* 5:3

Cb. *mp* *ff* 3 *f* *ff*

31

Picc. *mf* *pp* *mp* *p* *pp* *mf* *pp mp pp* *mf mp p* 10

Cl. II *pp* *mf* *pp* *ff*

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

Bsn. *pp* *mp* *pp* *f* *ff*

Tpt. I senza sord.

Tpt. II *pp* *f*

Tbn. *mp* *pp* *mp*

Perc. I *mp* *pp* *mp* *pp* *fff* *fff*

Perc. II Side Drum *p* To B. D.

Perc. III

Vln. I

Vln. II

Vln. III

Vc. I

Vc. II *arco* *sp* *ord.* *sp* *ord.* *sp* *ppp* *p*

5:4 5:4 7:4 7:6 5:3 5:3 9:6 4:3 3 6:4 5:3 5:3 5:4 6:4 8:6

gliss.

♩ = 38

♩ = 45 rit.

34

Picc. *mf* *f* *pp*

Cl. II

B. Cl.

Bsn. *pp* *mp* *pp* *mp*

Tpt. II *ff*

Tbn. *mp* *pp* *mp* *pp* *mp*

Perc. I *f* *ff* *fff* *f*

Perc. III Gong *p*

Vln. I

Vln. II

Vln. III

Vla. I

Vc. I

Vc. II *p* *mf* *p* *mf* *mf* *pizz.*

Cb. *p* *mp* *pp* *f*

6:4 7:8 5:4 5:4 5:4 7:8 5:4 5:3 7:8 5:4 5:3 5:4 6:4

$\text{♩} = 38$ $\text{♩} = 60$

Fl. I (multiphonic)

Perc. I To Tub. B.

Perc. II Bass Drum To Mar.

Perc. III To sus. cym. suspended cymbals (with coin)
one swipe with coin.

Vln. I

Vla. I

Vc. I gliss.

Vc. II pizz. arco 11:10 nat. tr.

Cb. pizz. 8:5

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

$5:3$ $5:3$ $7:6$

41

Fl. I *mf* *p* *f* *p* *mp* *f* *mf* *mp* *p* *f* *p* *pp* *p* *lip gliss.* *gliss.* *gliss.* *pp* *fff*

Fl. II *fff*

Ob. *fff*

Cl. II *fff*

Cb. Cl. *ppppp* *almost entirely breath tone* *sim. continue almost without tone* *f*

Bsn. *tr* *pp* *mp* *senza sord.* *fff*

Tpt. I *con sord. "straight"* *ppp* *p* *ppppp* *senza sord.* *fff*

Tpt. II *senza sord.* *fff*

Tbn. *senza sord.* *tr* *pp* *mp* *fff*

Perc. I Tubular Bells *fff* *l.v*

Perc. II (hard sticks) *fff* *To Gro.*

Perc. III *To Whip* *fff* *Whip* *To T.-t.*

Vln. I *f*

Vc. I

The musical score is divided into systems for different instruments:

- Fl. II and Ob.:** Both parts are mostly silent, with rests throughout the measures.
- Cb. Cl.:** Features a melodic line starting in measure 50. Dynamics include *p*, *pp*, *f*, and *p*.
- Perc. I:** Includes instructions "To Glock." and "To T. bl." with corresponding rests.
- Perc. II:** Includes "Guiro" (measure 50, *p*) and "Bass Drum (soft sticks)" (measures 51-52).
- Perc. III:** Includes "Tam-tam* (soft yarn)" (measures 50-51, *ppp*).
- Vln. I and Vln. III:** Both parts are silent.
- Vla. I and Vla. II:** Both parts play a sustained note starting in measure 51. Vla. I has a *ppp* dynamic. Vla. II has *ppp* and includes "arco 1/2 clt on bridge." and "con sord." markings.
- Vc. I and Vc. II:** Both parts play a sustained note starting in measure 51. Dynamics include *f* and *pp*. Both include "1/2 clt on bridge." and "ord." markings.
- Cb.:** Plays a sustained note starting in measure 51, with *pp* dynamic and "arco 1/2 clt on bridge." marking.

* Large and soft beaters are to be used to produce a smooth sound with many overtones and with indistinguishable individual attacks.

♩ = 68

Ob. 67

5:3 7:6 5:4 3 11:6 5:4 5:3 5:4 6:5 6:5 18

fff mp <fff mf <fff mf <ff >mf sf >sf >sf >sf >fff mf f mf <fff

To Cb. Cl.

B. Cl.

Bsn.

mf < f <fff

Tbn.

mf

Perc. I

Temple Blocks *f* 5:4 3 5:3 3 3:4 Wood Block 5:4 To Xyl.

Perc. II

To Roto-t. Roto-toms *f* 5:4 5:4 3 To Mar.

Vc. II

90

Fl. II

Alto Flute

without any tone - entirely breath tone

Ob.

(multiphonic)

pp

mp

ff

Cl. II

ppp

mp

pp

mp

p

mp

mf

ff

Bsn.

(sim. - almost entirely breath sound)

ppp

tr

Tbn.

(almost no tone - almost entirely breath sound)

ppp

(without any tone - entirely breath tone)

mp

Perc. I

sim.

pppp

To Gro.

Perc. II

sim.

pppp

Perc. III

sim.

pppp

Vln. III

"con sord."

tr

mst

sul A

pppp

Vla. I

ppp

mp

gliss.

8va

Vc. I

"con sord."

(behind bridge, on tail piece)

ppp

"con sord."

Vc. II

"con sord."

Cb.

"con sord."

93

A. Fl. *p* *sim.* *p*

Vln. III *p* *mf* *p* *mf* *p* *pppp* *pppp* *gliss.*

Vla. I *p* *gliss.*

Vc. I

Vc. II

Cb. *msp. flaut.* *pppp* *p* *mst.*

96

A. Fl. *sim.* *p* *almost full breath tone* *without tone*

Perc. III *sim. begin with slow circular movements and increase speed and intensity following crescendo* *f* *To Sus. Cym.*

Vln. I "con sord."

Vln. II "con sord."

Vln. III *nat.* *5:3* *nat.* *5:3* *nat.* *nat.* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla. I *8va* "con sord."

Vla. II

Vc. I

Vc. II

Cb. *pppp* *pp*

98

A. Fl. *To Fl.* Flute *p*

Perc. I *Guiro* *To Crot.* *p*

Perc. II *To Vib.* *p*

Vln. I *mst* *p* *ppp* *senza sord*

Vln. II *mst* *p* *ppp* *senza sord*

Vln. III *mst* *ppp* *msp* *gliss.* *ppp* *senza sord* *st. (flaut)* *7:4* *5:3* *pp* *mf* *pp*

Vla. I *nat.* *p* *pppp* *gliss.* *p*

Vla. II *nat.* *p* *pppp* *gliss.* *p*

Vc. I *nat.* *p* *pppp*

Vc. II *gliss.* *p* *pizz.* *p* *3*

Cb. *behind bridge, on tail piece* *p* *pppp* *senza sord*

102

Fl. II *mp*

Perc. I Crotales *mf* To S. D.

Perc. II Vibraphone (without motor, hard mallets) *mf* *p* *pp* To B. D.

Perc. III Suspended Cymbals (hard xylophone beater) *p* To Mar.

Vln. I *ppp* *sf*

Vln. II *ppp* *sf*

Vln. III *ppp* *p* *ppp* *ppp* *p* *ppp*

Vla. I

Vla. II

Vc. I

Vc. II *mf*

Cb. *sf*

104

Fl. II (without any tone - entirely breath tone) *p*

Perc. I Side Drum *ff* Tam-tam (jazz brushes) *pppp* circular movement with soft brushes on outer part of tam-tam

Perc. II Bass Drum (hard stick) *mf* (jazz brushes) *pppp* circular movement with soft brushes on skin of drum To T. Bl.

Perc. III Marimba (cello bow) *pp* To Glock.

Vln. I *pppp*

Vln. II *pppp*

Vln. III *pppp* *mf* *mf* *pp* *msp* *ILS*

Vla. I *pppp*

Vla. II *pppp*

Vc. I *pppp*

Vc. II arco *pppp*

Cb. *pppp*

♩ = 30

Piccolo

32

Musical score for orchestra, measures 107-116. The score is in 3/4 time and features a complex rhythmic pattern of triplets and 5:4 and 7:4 ratios. The instruments and their parts are:

- Fl. I: Treble clef, 3/4 time, starting at measure 107. Dynamics: *fff*.
- Fl. II: Treble clef, 3/4 time, starting at measure 107. Dynamics: *fff*.
- Ob.: Treble clef, 3/4 time, starting at measure 107. Dynamics: *fff*.
- Cl. I: Treble clef, 3/4 time, starting at measure 107. Dynamics: *fff*.
- Cl. II: Treble clef, 3/4 time, starting at measure 107. Dynamics: *fff*.
- Cb. Cl.: Bass clef, 3/4 time, starting at measure 107. Dynamics: *fff*.
- Bsn.: Bass clef, 3/4 time, starting at measure 107. Dynamics: *fff*.
- Tpt. I: Treble clef, 3/4 time, starting at measure 107. Dynamics: *fff*.
- Tpt. II: Treble clef, 3/4 time, starting at measure 107. Dynamics: *fff*.
- Tbn.: Bass clef, 3/4 time, starting at measure 107. Dynamics: *fff*.
- Perc. I: Triangle beater, 3/4 time, starting at measure 107. Dynamics: *fff*. Includes instruction: "scratch on rim of tam-tam".
- Perc. II: Temple Blocks, 3/4 time, starting at measure 107. Dynamics: *fff*. Includes instruction: "To Tin Foil".
- Perc. III: Glockenspiel, 3/4 time, starting at measure 107. Dynamics: *fff*. Includes instruction: "To Sandpaper".
- Vln. I: Treble clef, 3/4 time, starting at measure 107. Dynamics: *fff*. Includes instruction: "nat. ord.".
- Vln. II: Treble clef, 3/4 time, starting at measure 107. Dynamics: *fff*. Includes instruction: "nat. ord.".
- Vln. III: Treble clef, 3/4 time, starting at measure 107. Dynamics: *mp* then *mf*. Includes instruction: "nat. ord.".
- Vla. I: Bass clef, 3/4 time, starting at measure 107. Dynamics: *fff*. Includes instruction: "nat. ord.".
- Vla. II: Bass clef, 3/4 time, starting at measure 107. Dynamics: *fff*. Includes instruction: "nat. ord.".
- Vc. I: Treble clef, 3/4 time, starting at measure 107. Dynamics: *fff*. Includes instruction: "nat. ord.".
- Vc. II: Bass clef, 3/4 time, starting at measure 107. Dynamics: *fff*. Includes instruction: "nat. ord.".
- Cb.: Bass clef, 3/4 time, starting at measure 107. Dynamics: *fff*. Includes instruction: "nat. ord.".

Measure 107 includes a 7:6 ratio. Measures 108-110 include 5:4 and 7:4 ratios. Measure 111 includes a 7:4 ratio. Measure 112 includes a 5:4 ratio. Measure 113 includes a 7:4 ratio. Measure 114 includes a 5:4 ratio. Measure 115 includes a 7:4 ratio. Measure 116 includes a 5:4 ratio.

109

Ob. *pp*

Cl. I *pp*

Cl. II *pp*

Cb. Cl. *p* *mf* *p* *sfz* *mf* *ppp* *mf* *p* *mf* *p* *mf*

Bsn. *pp*

Tpt. I *pp*

Tpt. II *pp*

Tbn. *pp*

Perc. I Tin Foil (hard xylophone beater) *ppp*

Perc. II Sandpaper Blocks *ppp*

Vln. I "con sord" *msp* Δ *ppp*

Vln. II "con sord" *msp* Δ *ppp*

Vln. III "con sord" *msp* Δ *ppp*

Vla. I "con sord" *msp* Δ *ppp*

Vla. II "con sord" *msp* Δ *ppp*

Vc. I "con sord" *msp* Δ *ppp*

Vc. II "con sord" *msp* Δ *ppp*

Cb. "con sord" *msp* Δ *ppp*

111

Cb. Cl.

Perc. I

Perc. II

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

5:3 7:4 5:3

ppp *mf* *p* *mf* *pp* *f*

7/16 3/8 7/16 3/8

Cb. Cl. ¹¹⁴ $\frac{7}{4}$ $\frac{7}{16}$

5:3 5:3 5:4

mf *p* *mf* *p* *mf* *p*

Tpt. I $\frac{7}{4}$ $\frac{7}{16}$

p *ppp* *p*

Perc. I $\frac{7}{4}$ $\frac{7}{16}$

ppp

To T.-t. $\frac{7}{16}$

Perc. II $\frac{7}{4}$ $\frac{7}{16}$

ppp

To Sus. Cym. $\frac{7}{16}$

Vln. I $\frac{7}{4}$ $\frac{7}{16}$

ppp

Vln. II $\frac{7}{4}$ $\frac{7}{16}$

ppp

Vln. III $\frac{7}{4}$ $\frac{7}{16}$

ppp

Vla. I $\frac{7}{4}$ $\frac{7}{16}$

"senza sord."

ppp

Vla. II $\frac{7}{4}$ $\frac{7}{16}$

"senza sord."

ppp

Vc. I $\frac{7}{4}$ $\frac{7}{16}$

"senza sord."

ppp

Vc. II $\frac{7}{4}$ $\frac{7}{16}$

"senza sord."

ppp

Cb. $\frac{7}{4}$ $\frac{7}{16}$

"senza sord."

ppp

116

Cb. Cl.

Tpt. I *con sord "cup"*

Perc. I (soft yarn) Tam-tam play on edge of instrument

Perc. II Sus. Cymbals (snare sticks) (soft yarn) To S. D.

Perc. III Vibraphone (with motor, cello bow)

Vln. I *(msp)* *nat. ord.* *(msp)* "senza sord."

Vln. II *(msp)* *nat. ord.* *(msp)* "senza sord."

Vln. III *(msp)* *nat. ord.* *(msp)* "senza sord."

Vla. I *(msp)* *nat. ord.* *(msp)* "senza sord."

Vla. II *(msp)* *nat. ord.* *(msp)*

Vc. I *(msp)* *nat. ord.* *(msp)*

Vc. II *(msp)* *nat. ord.* *(msp)* on bridge without tone

Cb. *(msp)* *nat. ord.* *(msp)* "senza sord."

120

Picc. *tr* *ppp* *p* To Fl.

Fl. II *tr* *ppp* *p*

Cl. I *ppp* *p*

Cb. Cl. *pppp* To B. Cl.

Bsn. *pppp*

Tpt. I *5:4* *gliss.* *6:4* *mf* *f* *pp* *7:4*

Perc. I *pp* *pppp* (almost inaudible)

Perc. III *pppp* To Crot.

Vln. I *pp* on bridge without tone

Vc. II *pp*

125 *accel.* $\text{♩} = 38$ Flute *rit.* 38

Picc. *mf* *ff* *mf*

Tpt. I *gliss.* *f* *p* *ff* *pp* *p* *mp* *tr*

Perc. I Tubular Bells

Perc. II Side Drum *ff*

Perc. III Crotales *ff*

Vln. I

Vla. I *ff*

Vc. II



129 $\text{♩} = 100$ *rit.* $\text{♩} = 140$ $\text{♩} = 100$

Fl. I *ff* *mp*

Tpt. I "senza sord"

Perc. I To B. D. *ff* *lv* Bass Drum (jazz brushes)

Perc. II

Perc. III To T.-t.

Vla. I *f* *tr* *sp*

$\text{♩} = 140 (\text{♩} = 35)$

132

Fl. I *f* *ff* *mp* *ff* To Picc.

Ob. *p* *f* *p*

B. Cl. Bass Clarinet in B \flat *f* *pppp*

Tpt. I *f* *p*

Perc. I \circ circular movement with soft brushes on skin of drum *pppp* (almost inaudible)

Vln. I *msp.* *flaut.* *V*

Vla. I *f*

rit. ♩ = 60

137

Picc. *mf*

Ob. *mf*

B. Cl. *mf* To Cb. Cl.

Tpt. I *mf*

Perc. I Bass Drum (hard sticks) *mf* (jazz brushes)

Perc. II *mf* To T. D.

Perc. III Cowbell *mf* To W.B.

Vln. I *mf* *p* *spe.*

Vla. I *mf* *p* *spe.*

Vc. I *mf* *p* *spe.*

Vc. II *mf* *p* *nat.* *pp* *mp*

Cb. *mf* *p*

5:4 7:8

7:6

43

146

Picc. *mf* *mp* *f* *ppp* *molto vib.* *5:4* *5:4*

Ob. *pppp* *(alla tromba)*

Vln. I *1/2 clt* *ppp* *ppp*

Vla. I *5:4* *msp* *p*

Vc. I *1/2 clt* *ppp* *ppp*

Vc. II

Cb. *ord.* *pp* *5:4* *3* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *5:4* *msp.* *3* *3* *3* *f*

148

Picc. *pp* *f* *p* *mf* *f* *mp* *5:4* *3* *3* *3* *7:8*

Ob. *pp* *(soft staccato)** *3* *3* *3* *3* *3* *3* *3*

Vln. I *ppp* *ppp*

Vla. I *arco, msp*

Vc. I *1/2 clt* *ppp* *mst. flaut.* *ppp* *gliss.* *gliss.*

Cb.

* Percussive sound without reed, blowing into reed socket

151

Picc. *f* $\overbrace{\text{3}}^{7:6}$ ()

Ob. (without tone; breath tone) *pppp* add reed

Tpt. I

Perc. I

Vln. I *msp. flaut.* *gliss.* *ppp* *gliss.* *ppp*

Vla. I *ppp* *mf* *nat.*

Vc. I *gliss.* *gliss.* *gliss.* *gliss.*



$\text{♩} = 88$

155

Ob. *fff* $\overbrace{\text{11:6}}$ $\overbrace{\text{7:4}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$

Cl. I

Perc. I Suspended cymbals (snare sticks) *fff*

Perc. II Tenor Drum *fff*

Perc. III Wood Block *fff* $\overbrace{\text{5:3}}$ $\overbrace{\text{3}}$

Vln. I *nat., ord.*

Vln. II (ord., nat)

Vla. II (ord., nat)

Vc. I *nat., ord.*

159 remove reed

Ob. (without tone; breath tone)

Cl. I

Perc. I To Mar.

Perc. II To Xyl.

Perc. III To B. D.

Vln. I

Vln. II

Vla. II

Vc. I



162

Ob.

Cl. I

Perc. I Marimba (soft yarn)

Perc. II Xylophone To Glock.

Vln. I

Vln. II

Vla. II

Vc. I

accel.

♩ = 40

This page of a musical score contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute II (Fl. II), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon (Bsn.), Trumpet I (Tpt. I), Trumpet II (Tpt. II), and Trombone (Tbn.).
- Percussion:** Percussion I (Perc. I) with Crotales and Bass Drum (soft sticks); Percussion II (Perc. II) with a mallet; Percussion III (Perc. III) with Anvil.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.).
- Tempo and Dynamics:** The score is marked *accel.* and includes dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo).
- Performance Notes:** A note "To Tub. B." is present in the Percussion II part.
- Measure Numbers:** The score begins at measure 174.

♩ = 30

accel.

♩ = 90

179

Picc. *mf* *ff* To Fl.

Fl. II *mf* *ff*

Ob. *mf*

Cl. I *mf*

Cl. II *mf*

Cb. Cl. *mf* *f* *mf* *ff* *sp*

Bsn. *p* *mf* *f* *ff* *mf* *sp*

Tpt. I *mf*

Tpt. II *mf*

Tbn. *mf*

Perc. I (hard stick) To Glock.

Perc. II Tubular Bells To Xyl.

Perc. III To Whip Whip

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vln. III *mf* *ff*

Vla. I *mf* *ff*

Vla. II *mf* *ff*

Vc. I *mf* *ff*

Vc. II *mf* *ff*

Cb. *mf* *ff*

5:3 5:3 6:4 5:4

184

Bsn. *ff* *mp* *mf* *p* *sf* *mf* *ff* *mp* *sf*

Tpt. II *son sord. "straight"*

Perc. III *To Mar.*

Vln. I *ppp*

Vln. II *ppp*

Vln. III *ppp*

Cb. *msp* *f* *ppp*

7:6 5:3 5:3

188

accel. ♩ = 60

Picc.

Fl. II *p* *pppp*

Ob. *pppp*

Bsn. *ff* *mp* *ff* *mp* *f*

Tpt. II *mp* *sf*

Tbn. *con sord. "cup"*

Vln. I

Vln. II

Vln. III

Cb.

5:4 3 3 3 3 3 3

192

Fl. I *gliss.* *ff*

Fl. II *gliss.* *ff*

Ob. *gliss.* *ff*

Cl. I *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Cl. II *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tpt. II *senza sord.*

Tbn. *p* *gliss.*

Vc. I *mf* *ff*

Vc. II *mf* *ff*

Cb. *arco* *mf* *ff*



195

Cl. I *ff* *gliss.* *ff* *mf*

Cl. II *ff* *gliss.* *ff* *mf*

Bsn. *p* *ff* *mf* *ff* *mf* *ff* *mf*

Tpt. II *mf* *sf* *p* *mf* *ff* *mf* *f* *fff* *mf*

Tbn. *ff* *senza sord.*

Vln. I *st. flaut* *p*

Vln. II *st. flaut* *p*

Vln. III *st. flaut* *p*

197

Fl. I *mp* *gliss.* *ff*

Fl. II *mp* *gliss.* *ff*

Ob. *mp* *gliss.* *ff*

Cl. I *gliss.* *ff*

Cl. II *gliss.* *tr* *ff*

Cb. Cl. *ff*

Bsn. *tr* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mp* *ff* *f* *ff* *mp* *ff* *mp* *ff*

Tpt. I *f*

Tpt. II *ff* *mf* *f* *ff* *mf* *ff* *mp* *f* *ff*

Tbn. *f*

Perc. I Glockenspiel *pp* Crotales *mp* *f*

Perc. II Xylophone *pp* Temple Blocks *f*

Perc. III Marimba *pp* Roto-toms *f*

Vln. I *nat. ord.* *f* *st. flaut* *p*

Vln. II *nat. ord.* *f* *st. flaut* *p*

Vln. III *nat. ord.* *f* *st. flaut* *p*

Vla. I *pizz.* *f*

Vla. II *pizz.* *f*

Vc. II *pizz.* *f*

♩ = 52 accel.

This page of a musical score, numbered 53, features a tempo of 52 beats per minute with an acceleration. The score is divided into three measures. The woodwind section includes Flutes I and II, Oboe, Clarinets I and II, Bassoon, and Bass Trombone. The brass section includes Trumpets I and II, and Trombone. The percussion section includes Percussion I, II, and III, with specific parts for Tam-tam, Xylophone, and Wood Block. The string section includes Violins I, II, and III, Violas I and II, Violoncellos I and II, and Contrabass. The score contains various musical notations such as dynamics (ff, sf), articulation (gliss.), and complex rhythmic patterns with multi-measure rests and triplets.

Piccolo

To Fl.

210

Fl. I *ff*

Fl. II *ff*

Cb. Cl. *ff* *f* *ff* *f* *ff*

Bsn. *ff* *f* *ff*

Tpt. I *ff* *f* *ff*

Tpt. II *ff* *f* *ff*

Perc. I *ff* *ff* *ff* To T - t.

Perc. II *ff* *f* *ff* To Vibe (cello bow)

Perc. III *ff* Bass Drum (hard stick) *f* *ff* *ff* To tin foil (jazz brushes)

Vln. I

Vln. II

Vln. III

rit.

♩ = 45

213

Flute (complete breath-tone)

Fl. I

Fl. II

Cb. Cl.

Bsn.

Tpt. I

Tpt. II

Perc. I

Perc. II

Perc. III

Vln. III

Cb.

(complete breath-tone)

(complete breath-tone)

remove mouthpiece "alla tromba"

(complete breath-tone)

(complete breath-tone)

Tam-tam (jazz brushes) brush around side of tam-tam

Vibraphone (cello bow)

Tin foil (jazz brushes)

ppp

sul G

ppp

The musical score consists of ten staves, each representing a different instrument or section. The music is written in 4/4 time and includes various dynamics and performance instructions.

- Fl. I and Fl. II:** Both flutes play a long, sustained note starting at measure 216, marked *ppp* (pianissimo).
- Cb. Cl. (Clarinet in C):** Plays a similar sustained note, marked *ppp*. An instruction "(normal-tone)" is written above the staff.
- Bsn. (Bassoon):** Features a rhythmic pattern of eighth notes in measures 216 and 217, marked *ppp*. The pattern is labeled with a 5:4 ratio. A note in measure 218 is marked *p* (piano).
- Tpt. I and Tpt. II (Trumpets):** Both trumpets play a sustained note, marked *ppp*.
- Perc. I (Percussion I):** Plays a sustained note, marked *ppp*. An instruction "(soft yarn)" is written above the staff, with a *lv* (lento) marking.
- Perc. II (Percussion II):** Plays a sustained note, marked *ppp*. A *lv* marking is present.
- Perc. III (Percussion III):** Plays a sustained note, marked *ppp*.
- Vln. III (Violin III):** Plays a sustained note, marked *ppp*.
- Cb. (Clarinet in Bb):** Plays a sustained note, marked *ppp*.

* Percussive sound without reed, blowing into reed socket