

OUROBOROS

Matthew J. Hatty II

A Thesis

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Committee:

Mikel Kuehn, Advisor

Christopher Dietz

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## ABSTRACT

Mikel Kuehn, Advisor

*Oúrobóros*— a single-movement, fourteen-minute work scored for flute, alto flute, B-flat clarinet (doubling bass clarinet), bassoon, horn, B-flat trumpet (doubling B-flat flugelhorn), bass trombone, three percussionists, harp, piano, violin, viola, violoncello, and contrabass— is a work that lacks melodies, motives, clear harmonic shifts, perceivable changes in dynamics and timbre, audible articulations, and a discernible pulse. Every element of this composition was informed by some aspect of the mythical serpent ouroboros.

At the broadest level, *Oúrobóros* follows a single, processed-based form. This gesture consists of several subsections that are simultaneously transformed by various processes: registral and dynamic wedges, a timbral rondo, and an exponential accelerando. The algorithms used to develop the material also progressed in a cyclical fashion, terminating in the same way that they began.

The harmonic progression, which functions as one giant sequence, is derived from the hexachord 6- 25[013568] and transformations that share at least four common tones. These harmonic materials were arranged across pitch-space in the framework of an ouroboros beginning with a hexachord spanning seven octaves, reducing to a single note, and smoothly spreading back to the fully expanded hexachord.

In order to produce many different sonorities, both new and familiar, I developed multi-layered orchestrations that cycle at different rates and are slightly transformed with each reiteration. While inner layers were orchestrated with systematic processes to transform between primary and secondary orchestral choirs, the surface orchestration shifted slowly between “dark” and “light” timbres. In addition, individual pitches were orchestrated by two dissimilar instruments that articulated to and from *niente*. To further unify these disparate timbres, the majority of the work was written at dynamic levels less than *mezzo piano*; this also helped facilitate the execution of the unusually long sustained tones which constitute this work.

By fully integrating the single idea of a mythical serpent and applying it abstractly or mathematically into almost every aspect of composition, I have guaranteed my composition is fully unified both conceptually and musically.

This Work is Dedicated to the Memory of Ronald and Lorraine Hatty

Matthew Hatty

# Ούροβόρος

(ô-röb'-ô-rüs)

Meditation for Large Chamber Ensemble



# Instrumentation

## Winds

Flute\* with B foot  
 Alto Flute\*\*  
 Clarinet in B-flat\*\*\* (Doubles Bass Clarinet)  
 Bassoon

## Harp

Lightly Prepared\*

## Brass

Horn in F  
 (Straight Mute)  
 Trumpet in B-flat\* (Doubles Flugelhorn in B-flat)  
 (Mutes: Cup, Straight, and Harmon w/Stem)  
 Bass Trombone  
 (Mutes: Bucket, Cup, Straight, and Harmon w/Stem)

## Piano

Lightly Prepared\*\*

## Percussion

3 Percussionists  
 (See Percussion Instrumentation)

## Strings

1 Violin\*  
 1 Viola  
 1 Violoncello\*\*  
 1 Contrabass\*\*\* with C extension

\* Flautist must temporarily insert a paper extension which lowers the fundamental one half step to B-flat3

\*\* Flautist must temporarily insert a paper extension which lowers the fundamental one whole step to F3

\*\*\* Clarinetist must in temporarily insert a paper extension which lowers the fundamental one whole step to C3

• Trumpet player is also required to play a crystal glass tuned to E-flat5

• Harpist must detune lowest string to B-flat0 - they are also required to bow certain pitches

To limit the number of bows needed, a single bow should be inserted after each of the following strings (from the perspective of the harpist):

Bb0, C1, F1, Bb1, Ab2, C3, G3

• Pianist (and percussionists 1, 2, and 3) are required to bow the following pitches:

Bb0, C1, Bb1, Eb2, Ab2, Bb2, C3, Db3, Eb3, F3, Gb3, C3, Ab3, C4, Db4, F4, Ab4, D5, G5, Ab5

A bow should be woven underneath each set of strings for the designated pitch; the bulk of the bow will rest loosely on top of the other strings

Bows can be fashioned from several strands of fishing line or horse hair (approximately 80 centimeters each) these bows should be well rosined

+ Violinist will temporarily perform scordatura (Cb D A E)

++ Violoncellist will temporarily perform scordatura (B-flat G D A)

+++ Contrabassist will temporarily perform scordatura (B-flat E A D G)

## Percussion Instrumentation

### Percussionist 1

Marimba (5 octave) - shared with Percussionist 2  
 Crystal Glasses  
 Crotales (2 octave)  
 Piano - shared with Pianist and Percussionists 2 and 3  
 Harp - shared with harpist

### Implements

4 soft yarn mallets (warm and diffused)  
 4 hard yarn mallets (warm yet focused)  
 2 medium plastic mallets (crisp but not overpowering)  
 2 wire brushes  
 2 contrabass bows  
 piano/harp bows (inside their respective instruments)

### Percussionist 2

Vibraphone (with a usable motor)- shared with Percussionist 3  
 Marimba - shared with Percussionist 1  
 Crystal Glasses  
 Piano - shared with Pianist and Percussionists 1 and 3

### Implements

4 soft cord mallets (warm and diffused)  
 4 hard cord mallets (warm yet focused)  
 2 wire brushes  
 2 contrabass bows  
 piano bows (inside the piano)

### Percussionist 3

Large Suspended Cymbal  
 Medium Sizzle Cymbal  
 Medium Wind Gong  
 Large Wind Gong  
 Egg Shaker (light and metallic)  
 Snare Drum  
 Bass Drum  
 Marimba - shared with Percussionist 1  
 Vibraphone - shared with Percussionist 2  
 Crystal Glasses  
 Piano - shared with Pianist and Percussionists 1 and 2

### Abbreviation

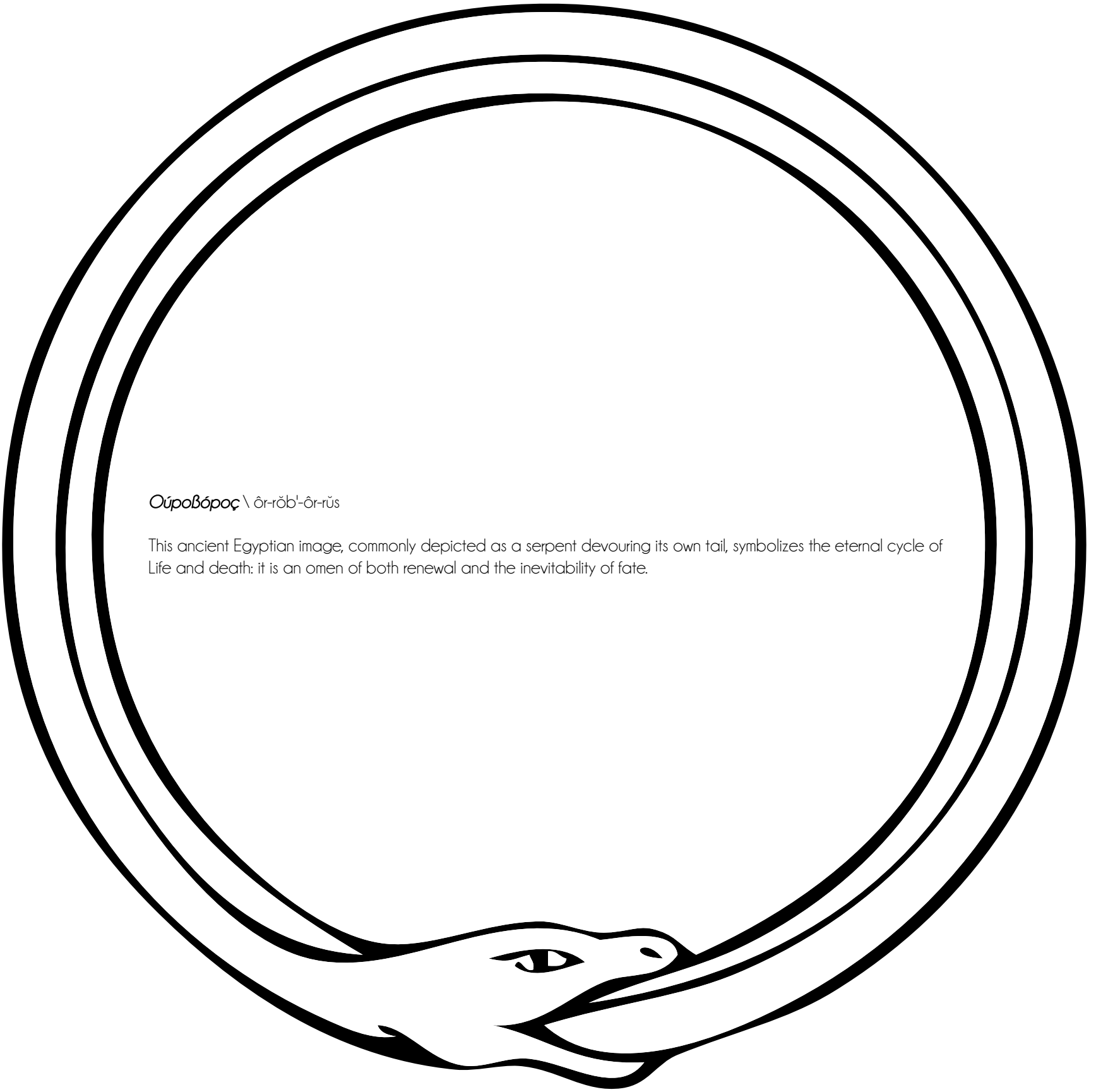
SC  
 SZ  
 W1  
 W2  
 Egg  
 Snare  
 BD  
 Mar  
 Vibes  
 Glass  
 Piano

### Implements

2 soft yarn mallets  
 2 wire brushes  
 2 thin threaded rods- 5/32" diameter (found at hardware)  
 2 snare sticks  
 2 timpani beaters  
 bass drum beater  
 2 contrabass bows  
 piano bows (inside the piano)

*Οὐροβόρος* \ ô-rôb'-ô-rûs

This ancient Egyptian image, commonly depicted as a serpent devouring its own tail, symbolizes the eternal cycle of Life and death: it is an omen of both renewal and the inevitability of fate.



# Οὐροβόρος

**3/4** *Ethereal* ♩ = 38-42 (♩ = 76-84)

Flute *ppp* 56 56

Alto Flute *ppp*

B♭ Clarinet *ppp* 32 32 32

Bassoon *ppp* 76

Horn (slow irregular vibrato) *ppp*

B♭ Trumpet

Bass Trombone

Perc. 1 *ppp* Crystal Glass

Perc. 2

Perc. 3 Sizzle Cymbal (brushes) Medium Wind Cong (brushes) *ppp* cresc.

Harp "slow" and irregular bisbigliando as legato as possible *ppp*

Piano

Violin *ppp* con sord. sul tasto con sord. (slow irregular vibrato) IV *ppp*

Viola *ppp* 32 32 32

Violoncello *ppp* con sord. sul tasto IV *ppp*

Contrabass *ppp* (remove mute) 56 56

1 2 3 4 5 6 7 8



A

FL. *pp*

Alt. Fl.

B♭ Cl. *ppp* (slow irregular vibrato) 76 32 32

Bsn. *ppp* 76 76

Hn.

Tpt. *ppp* 54 Crystal Glass (concert pitch) 54 54

Bs. Tbn.

Perc. 1 (glass) *pp* (bowed crotales) *pp* (bowed piano)

Perc. 2 32 32 *pp*

Perc. 3 (w1) *ppp* dim. 54 *ppp* 54 54

Hp.

Pno. *ppp* (bowed) 54 54 54 54

Vln. *pp* (senza vib.) 76 76

Vla. 32 32

Vic. (re-tune) A D G B.

Cb. IV 56 *pp* 56

FL.  $\emptyset$  56

Alt. Fl. *ppp* (slightly pull out head joint) (insert paper 'mute') the fundamental is now F<sub>3</sub>

B $\flat$  Cl.  $\emptyset$  8<sup>va</sup> 32

Bsn.  $\emptyset$  76 *ppp* 76

Hn.  $\emptyset$  straight mute *ppp*  $\emptyset$

Tpt.  $\emptyset$  54 32 harmon mute (no stem)  $\emptyset$

Bs. Tbn.  $\emptyset$  54 harmon mute (no stem)  $\emptyset$

Perc. 1  $\emptyset$  Marimba blur the attacks as much as possible (soft yarn) *ppp*

Perc. 2  $\emptyset$  Crystal Glass (bowed) *ppp* 32 32 32 32

Perc. 3  $\emptyset$  54 *pp* 54 54  $\emptyset$

Hp.  $\emptyset$  (bowed) *ppp*  $\emptyset$

Pno.  $\emptyset$  54 54  $\emptyset$

Vln.  $\emptyset$  76 *ppp* 76 76  $\emptyset$

Vla.  $\emptyset$  32 *ppp* 32 32 32  $\emptyset$

Vic.  $\emptyset$  *ppp*  $\emptyset$  the diamond note-head indicates the fingered pitch: (a major second above the sounding pitch)

Cb.  $\emptyset$  56 sul pont. 56 *ppp* 56  $\emptyset$

B

the diamond note-head indicates the fingered pitch:  
(a major second above the sounding pitch)

Alt. Fl. *ppp*

B♭ Cl. *mp* 32 *ppp*

Bsn. *mp* 76 *ppp*

Hn. *ppp*

Tpt. *mp*

Bs. Tbn. 54 *mp* bucket mute 54 *ppp*

Perc. 1 (marimba)

Perc. 2 (glass) *mp* 32

Perc. 3

Hp. *p* 15<sup>ma</sup> *ppp*

Pno. 15<sup>ma</sup> (plucked) 34 *ppp*

Vln. *ppp* 76

Vla. *pp* 32

Vlc. *mp* *ppp*

Cb. *p* 56

Alt. Fl.

Bs. Cl.

Bsn.

Bs. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vic.

∅ *ppp*

IV con sord.

∅ *ppp*

33 34 35 36 37 38 39 40

Alt. Fl.

Bs. Cl.

Bsn.

Bs. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vlc.

41 42 43 44 45 46 47 48

Annotations in score:  
 - Bsn. (measures 46-47): 76,  $\emptyset$   
 - Perc. 1 (measure 48): (marimba), \*N,  $\emptyset$   
 - Hp. (measures 42-45): bisc.,  $\emptyset$ , *ppp*,  $\emptyset$   
 - Vla. (measures 46-47): con sord., 32,  $\emptyset$ , *ppp*  
 - Vlc. (measure 42):  $\emptyset$

\*play at the node. applies only to marked note)

C

Alt. Fl.

Bs. Cl.

Bsn.

Hn.

Bs. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vlc.

Cb.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

32

32

IV

IV con sord.

56

Alt. Fl.

Bs. Cl.

Bsn.

Hn.

Bs. Tbn.

Perc. 1 (marimba)

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vlc.

Cb.

32

32

76

bisb.

ppp

56

56

56

32

57

58

59

60

61

62

63

64

D

Musical score for orchestra and piano, measures 65-72. The score includes parts for Alt. Fl., B♭ Cl., Bsn., Hn., Bs. Tbn., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Vln., Vla., Vlc., and Cb. The music is marked *ppp* (pianissimo) throughout. Measure numbers 65, 66, 67, 68, 69, 70, 71, and 72 are indicated at the bottom of the page. The score features various musical notations including slurs, accents, and dynamic markings. A box labeled 'D' is positioned above the first staff. The Bsn. part has slurs with '76' and '∅' markings. The Hn. part has slurs with '∅' and 'ppp' markings. The Perc. 1 part has a triangle symbol with 'N' and slurs with '∅' and 'ppp' markings. The Hp. part has a wavy line above the staff and slurs with '∅' and 'ppp' markings. The Vla. part has slurs with '32' and '∅' markings. The Vlc. part has slurs with 'III' and 'ppp' markings. The Cb. part has slurs with 'IV 56' and 'ppp' markings.



Alt. Fl.

B♭ Cl. (to bass clarinet) Bass Clarinet (to clarinet)

Bsn.

Flg.

Bs. Tbn. bucket mute

Perc. 1 (marimba) ppp

Perc. 2

Perc. 3

Hp. (ord) ppp

Pno. keyed tremolo: as quickly and delicately as possible ppp

Vln.

Vla. (col legno tratto) ppp

Vlc. ppp

Cb. 56

73 74 75 76 77 78 79 80

Alt. Fl.

B♭ Cl.

Bsn.

Bs. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vlc.

Clarinete

32

32

76

54

ppp

ppp

ppp

N

ppp

ppp

(pres de la table)

ppp

IV (ord)

32

32

32

III

pp

81

82

83

84

85

86

87

88

E

Alt. Fl.

B♭ Cl. (to bass clarinet)

Bsn.

Hn.

Tpt.

Bs. Tbn.

Perc. 1 (mimba)

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vcl.

Cb.

Annotations: *pp*, *con sord. (soft cloth)*, *bucket mute*, *cup mute*, *Vibraphone*, *(ord.)*, *(col legno tratto)*, *gently place fingers on string near the bridge - sound should be quite resonant*.  
 Measure markings: 76, 54, 56, 76, 54, 56.

89

90

91

92

93

94

95

E A D G (re-tune)

Alt. Fl. [Empty staff]

Bs. Cl. [Musical notation with 32-measure slur]

Bsn. [Musical notation with 76-measure slur, "senza sord." at measure 103]

Hr. [Musical notation with *pp* dynamic]

Flg. [Musical notation with 32-measure slur, "bucket mute" box]

Bs. Tbn. [Musical notation with 54-measure slurs, *pp* dynamic]

Perc. 1 [Musical notation with *pp* dynamic, triangle symbol at measure 103]

Perc. 2 [Empty staff]

Perc. 3 [Empty staff]

Hp. [Musical notation with *pp* dynamic, "(pres de la table)" instruction]

Pno. [Musical notation with *pp* dynamic, 54-measure slurs]

Vln. [Empty staff]

Vla. [Musical notation with 32-measure slur, "(ord.)" instruction, *pp* dynamic]

Vcl. [Musical notation]

F

Alt. Fl.

B♭ Cl. (to bass clarinet)

Bsn. (76)

Hn. (pp)

Tpt. (32)

Bs. Tbn. (cup mute)

Perc. 1 (marimba)

Perc. 2 (vibes)

Perc. 3

Hp. (ord)

Pno.

Vln. (76)

Vla. (32)

Vlc. (III)

Cb. (IV)

Annotations: *pp*, *p*, *con sord.*, *cup mute*, *III (col legno tratto)*, *IV*, *N*, *(pres de la table)*, *(C♯ only)*, *the diamond note-head indicates the fingered pitch (a minor second above the sounding pitch)*

Alt. Fl.   
 Bs. Cl.   
 Bsn.   
 Hn.   
 Flg.   
 Bs. Tbn.   
 Perc. 1   
 Perc. 2   
 Perc. 3   
 Hp.   
 Pno.   
 Vln.   
 Vla.   
 Vlc.   
 Cb.

32 *pp*   
 76   
 32   
 76   
 *pp* 76   
 32   
 bucket mute   
 54   
 *pp* 54   
 54   
 *pp*   
 N (C only)   
 *pp*   
 54   
 *pp* 54   
 54   
 *pp*   
 54   
 *pp* 54   
 54   
 *pp* 54   
 54   
 *pp* 54   
 IV (ord)   
 32   
 *pp* 32 32 32   
 III (col legno tratto)   
 56 II   
 *pp* 56

The musical score is arranged in a system with the following instruments and parts:

- Fl. (Flute):** Measures 120-121 are rests. Measures 122-127 feature a melodic line with dynamics *mp* and *p*. Slurs of 56 measures are indicated.
- Alt. Fl. (Alto Flute):** Measures 120-121 are rests. Measures 122-127 feature a melodic line with dynamics *mp* and *mp*. Slurs of 56 measures are indicated.
- B♭ Cl. (Bass Clarinet):** Measures 120-121 are rests. Measures 122-127 feature a melodic line with dynamics *p* and *p*. Slurs of 32 measures are indicated.
- Bsn. (Bassoon):** Measures 120-121 feature a melodic line with dynamics *pp* and *p*. Slurs of 76 measures are indicated.
- Hn. (Horn):** Measures 120-121 feature a melodic line with dynamics *pp*. Slurs of 76 measures are indicated.
- Bs. Tbn. (Bass Trombone):** Measures 120-127 are rests.
- Perc. 1 (Maimba):** Measures 120-121 feature a melodic line with dynamics *pp*. Slurs of 76 measures are indicated.
- Perc. 2 (Vibes):** Measures 120-121 are rests. Measures 122-127 feature a rhythmic pattern with dynamics *pp*. Slurs of 54 measures are indicated.
- Perc. 3 (Bass Drum brushes):** Measures 120-127 feature a rhythmic pattern with dynamics *ppp*.
- Hp. (Harp):** Measures 120-121 feature a rhythmic pattern with dynamics *pp*. Measures 122-127 feature a melodic line with dynamics *p*. Slurs of 56 measures are indicated.
- Pno. (Piano):** Measures 120-121 are rests. Measures 122-127 feature a rhythmic pattern with dynamics *p*. Slurs of 54 measures are indicated.
- Vln. (Violin):** Measures 120-127 are rests.
- Vla. (Viola):** Measures 120-121 are rests. Measures 122-127 feature a melodic line with dynamics *pp*. Slurs of 32 measures are indicated. The instruction "(col legno tratto)" is present.
- Vlc. (Violoncello):** Measures 120-121 feature a melodic line with dynamics *pp*. Slurs of 76 measures are indicated.
- Cb. (Contrabass):** Measures 120-121 are rests. Measures 122-127 feature a melodic line with dynamics *pp*. Slurs of 56 measures are indicated. The instruction "III" is present.

This page of a musical score features the following instruments and parts:

- Fl. (Flute):** Measures 56-57, dynamics *mp*.
- Alt. Fl. (Alto Flute):** Measures 56-57, dynamics *mp*.
- B♭ Cl. (B-flat Clarinet):** Measures 32, 56-57, dynamics *p*.
- Bsn. (Bassoon):** Measures 76, dynamics *p*.
- Hn. (Horn):** Dynamics *p*.
- Fig. (Fagott):** Measures 32, dynamics *p*.
- Bs. Tbn. (Bass Trombone):** Measures 54, dynamics *p*.
- Perc. 1, 2, 3 (Percussion):** Percussion 1 and 2 are silent. Percussion 3 plays a steady pulse.
- Hp. (Harp):** Dynamics *p*.
- Pno. (Piano):** Silent.
- Vln. (Violin):** Silent.
- Vla. (Viola):** Measures 32, dynamics *p*, includes the instruction *sul pont.*
- Vlc. (Cello):** Measures 32, dynamics *p*, includes the instruction *sul pont.*



H

Fl. *mp* 56

Alt. Fl. *mp*

B♭ Cl. 32 *p* 76

Bsn. *p* 76

Hn. *p*

Bs. Tbn. 54 *p*

Perc. 1 (marimba)

Perc. 2

Perc. 3 (BD)

Hp. *p*

Pno.

Vln. *p* sul pont. 76

Vla. 32 *p*

Vlc. *p*

Cb. sul pont. 56 *p*

136 137 138 139 140 141 142 143

Fl. *mp* 56 56

Alt. Fl. *mp* 32 32 32

B♭ Cl. *p* 32 32 32

Bsn. *p* 76 76 76

Flg. (switch to trumpet with cup) *p* 32

Bs. Tbn. (switch to cup) *p* 54

Perc. 1 (bowed) *p*

Perc. 2

Perc. 3

Hp. *p*

Pno.

Vln. *p* 76 76

Vla. *p* 32 32 32

Vlc. *p*

Cb. *p* 56 56 56

144 145 146 147 148 149 150 151

I

Fl.

Alt. Fl.

B♭ Cl.

Bs. Cl.

Bsn.

Hn.

Bs. Tbn.

Perc. 1 (marimba)

Perc. 2

Perc. 3 Snare Drum (sticks)

Hp.

Pno.

Vln.

Vla.

Vlc.

Cb.

152 153 154 155 156 157 158 159

J

(remove paper "mute")

FL. *pp* 56

Alt. Fl. *pp*

Bs. Cl. *pp* 32 32 32 76 76 76

Bsn. *pp*

Bs. Tbn.

Perc. 1 *pp* *pp* *pp*

Perc. 2

Perc. 3

Hp.

Pno. *pp* 54 54 54 54 54

Vln. *pp* 76 76 76 76 76 76

Vla. *pp* 32 32 32 32 32

Vic. *pp* *pp* *pp* *pp*

Cb. *pp* 56 56 56 56 56

160 161 162 163 164 165 166 167

Alt. Fl.

Bsn.

Hn.

Bs. Tbn.

Perc. 1 (marimba) (bowed)

Perc. 2 Marimba (bowed)

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vlc.

Cb.

168 169 170 171 172 173 174 175

The musical score is arranged in a system of staves. The top section includes woodwinds (Alt. Fl., Bsn., Hn., Bs. Tbn.) and three percussion parts (Perc. 1, Perc. 2, Perc. 3). Perc. 1 and Perc. 2 are specifically marked as '(marimba) (bowed)'. The bottom section includes strings (Hp., Pno., Vln., Vla., Vlc., Cb.). The score covers measures 168 to 175. Measure numbers are printed below the bottom staff. Dynamics such as *pp* are indicated throughout. Performance markings include slurs, accents, and specific articulation marks like '54' and '76' above notes. The percussion parts feature complex rhythmic patterns with slurs and accents.

K

This page contains the musical score for section K, spanning measures 176 to 183. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Alt. Fl.
- Bsn.
- Hn.
- Tpt.
- Bs. Tbn.
- Perc. 1
- Perc. 2
- Perc. 3
- Hp.
- Pno.
- Vln.
- Vla.
- Vlc.
- Cb.

Key performance instructions and markings include:

- cup mute**: Indicated for Tpt. and Bs. Tbn.
- Piano (bowed)**: Indicated for Perc. 2.
- Large Wind Gong (soft yam)**: Indicated for Perc. 3.
- pp** (pianissimo): Used extensively throughout the score.
- ppp** (pianississimo): Used for Perc. 3 in measures 180-183.
- 54**, **56**, **76**, **32**: Measure numbers or rehearsal marks placed above notes.
- ∅**: A symbol used to denote a rest or a specific articulation point.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings. The bottom of the page is numbered with measure numbers: 176, 177, 178, 179, 180, 181, 182, and 183.

This page contains the musical score for measures 184 through 191. The instruments and their parts are:

- Alt. Fl.:** Alto Flute, mostly silent.
- Bsn.:** Bassoon, mostly silent.
- Hn.:** Horn, playing a melodic line with dynamics *pp*.
- Tpt.:** Trumpet, playing a melodic line with dynamics *pp*.
- Bs. Tbn.:** Bass Trombone, playing a rhythmic pattern with dynamics *pp*.
- Perc. 1:** (marimba) (bowed), playing a melodic line with dynamics *pp*.
- Perc. 2:** Percussion 2, mostly silent.
- Perc. 3:** (w2), playing a rhythmic pattern.
- Hp.:** Harp, playing a complex arpeggiated texture with dynamics *pp*.
- Pno.:** Piano, playing a rhythmic pattern with dynamics *pp*.
- Vln.:** Violin, playing a melodic line with dynamics *pp* and an *Accordatura* instruction.
- Vla.:** Viola, playing a melodic line with dynamics *pp*.
- Vlc.:** Violoncello, playing a melodic line with dynamics *pp* and instructions *sul tasto* and *sul pont.*
- Cb.:** Contrabass, playing a rhythmic pattern with dynamics *pp*.

The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 184, 185, 186, 187, 188, 189, 190, and 191 are indicated at the bottom of the page.

L

Alt. Fl.

Bsn.

Hr.

Tpt.

Bs. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vic.

Cb.

192 193 194 195 196 197 198



M

Alt. Fl.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Perc. 1 (marimba) (bowed)

Perc. 2

Perc. 3 Egg Shaker (rotate so to create a continuous swirling sound)

Hp.

Pno.

Vln.

Vla.

Vlc.

Cb.

199 200 201 202 203 204 205

The musical score is arranged in a standard orchestral format. The woodwind section (Alto Flute, Bassoon, Horns, Trumpets, Bass Trombones) and brass section (Bass Trombones) are at the top. Percussion includes Marimba (bowed), Egg Shaker, and other drums. The harp and piano are in the middle. The string section (Violins, Violas, Violas, Cellos) is at the bottom. The score features various musical notations including slurs, accents, and dynamic markings. Performance instructions like 'sul tasto' and 'sul pont' are used for the harp and strings. Measure numbers 199 through 205 are indicated at the bottom of the page.

(senza vib. until 'S')

Alt. Fl.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vin.

Vla.

Vlc.

Cb.

Vibraphone (bowed)

206 207 208 209 210 211 212

N

FL. (senza vib. until \*5)

Alt. Fl.

B♭ Cl.

Bsn.

Hn.

Tpt.

Bs. Tbn.

Perc. 1

Perc. 2 (vibes) (bowed)

Perc. 3 (Egg)

Hp.

Pno.

Vln.

Vla.

Vlc.

Cb. sul pont.

213 214 215 216 217 218 219



FL. *p* 56

Alt. Fl. (remove paper 'mute') (return head joint to original position) *mp*

Bs. Cl. *p* 32 32 32 32 32

Bsn. 76 76 76 *p* 76 76 *p*

Hn. *p*

Tpt. *p* 32 32 32 32 32

Bs. Tbn. *p* 54 54 54 54 54 54

Perc. 1

Perc. 2 *p* 54 54 54 54

Perc. 3 Medium Wind Gong (theaded rods) *ppp*

Hp. *p*

Pno. *p* 54 54 54 54 54

Vln. *p* 76 76

Vla. *p* 32 32 32 *sul pont.*

Vlc. *p* *sul pont.*

Cb. *p* 56 56 *sul tasto* 56 *sul pont.*

P

Musical score for Percussion 1-3, Harp, Piano, and Strings (Violin, Viola, Violoncello, Contrabasso). The score is divided into measures 227-233. Percussion 1 includes (vibes) (bowed), Piano (bowed), and Marimba (bowed). Percussion 2 includes (w1) and Vibraphone. Percussion 3 includes (w1). Harp (Hp.) and Piano (Pno.) parts are shown. Strings include Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). Dynamics include *mp*, *p*, and *p*. Performance instructions include *sul pont*, *sul fasto*, and *(to straight mute)*. Rehearsal marks 56, 76, 32, and 54 are present.

This musical score page contains parts for the following instruments: Flute (Fl.), Alto Flute (Alt. Fl.), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), Bass Trombone (Bs. Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score is divided into measures 234 through 240. Key performance instructions include *mf* (mezzo-forte), *mp* (mezzo-piano), and *flautando*. Specific articulation and phrasing marks are present, such as slurs, accents, and breath marks (indicated by the symbol  $\emptyset$ ). Measure numbers 56, 76, 32, 54, and 76 are also indicated above the notes in various staves.

Measure 234: Flute and Alto Flute enter with a melodic line marked *mf*. Bass Clarinet and Bassoon play a rhythmic accompaniment marked *mp*. Percussion 1 and 2 provide accompaniment. Harp and Piano are silent.

Measure 235: Flute and Alto Flute continue their melodic line. Bass Clarinet and Bassoon continue their accompaniment. Percussion 1 and 2 continue. Harp and Piano remain silent.

Measure 236: Flute and Alto Flute continue. Bass Clarinet and Bassoon continue. Percussion 1 and 2 continue. Harp and Piano remain silent.

Measure 237: Flute and Alto Flute continue. Bass Clarinet and Bassoon continue. Percussion 1 and 2 continue. Harp and Piano remain silent.

Measure 238: Flute and Alto Flute continue. Bass Clarinet and Bassoon continue. Percussion 1 and 2 continue. Harp and Piano remain silent.

Measure 239: Flute and Alto Flute continue. Bass Clarinet and Bassoon continue. Percussion 1 and 2 continue. Harp and Piano remain silent.

Measure 240: Flute and Alto Flute continue. Bass Clarinet and Bassoon continue. Percussion 1 and 2 continue. Harp and Piano remain silent.

Q

FL. *mf* 56

Alt. Fl. *mf*

B♭ Cl. 32 *mp* 76 *mp* 76 *mp* 76 *mp* 32 bass clarinet *mp* 32 32

Bsn. *mp* 76

Bs. Tbn.

Perc. 1 (marimba) *mp* Piano (bowed) 54 *mp* Marimba (bowed) *mp*

Perc. 2 (vibes) 54 *mp* 54 *mp* 54 *mp* 54 *mp* 54

Perc. 3 Snare Drum (bushes) (circular swirling pattern) *p* (bowed piano) 54 *mp* 54 *mp* 54

Hp.

Pno. (keyed tremolo) 54 *mp* 54 *mp* 54 *mp*

Vln. 76 *mp* sul pont. 76 *mp* flautando 76 *mp* sul pont. 76 *mp* flautando 76 *mp*

Vla. 32 *mp* flautando 32 *mp* sul pont. 32 *mp* 32

Vic. *mp* flautando *mp* sul pont. *mp*

Cb. 56 *mp* sul pont. 56 *mp* 56 *mp*

241 242 243 244 245 246 247

R

Musical score for Percussion and strings, measures 248-254. The score includes parts for Flute (Fl.), Alto Flute (Alt. Fl.), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), Bass Trombone (Bs. Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measures 248-254 are marked with dynamics such as *mf*, *f*, and *mp*. Performance instructions include *flautando*, *(bowed)*, and *(bowed piano)*. Rehearsal marks 56, 76, and 32 are present. The score is divided into measures 248, 249, 250, 251, 252, 253, and 254.



S

Alt. Fl.

B♭ Cl.

Bsn.

Bs. Tbn.

(marimba) (bowed)

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln.

Vla.

Vlc.

Cb.

straight mute

mf

mp

p

ppp

bisbigliando

soft yarn

bowed piano

sul pont

flautando

255

256

257

258

259

260

261

**T**

FL. *bisbigliando* *p*

Alt. Fl. *bisbigliando* *mp*

B♭ Cl. *bisbigliando* *p*

Bsn. *bisbigliando* *p*

Hn. *straight mute* *p*

Tpt. *straight mute* *p*

Bs. Tbn. *p*

Perc. 1 *(bowed)* *p*

Perc. 2 *(bowed)* *p*

Perc. 3 *(bowed piano)* *p*

Hp. *p*

Pno. *p*

Vln. *p*

Vla. *p*

Vlc. *p*

Cb. *p*

262 263 264 265 266 267 268

U V

FL. *mp* 56

Alt. Fl. *mp* (Insert paper "mule")

Bs. Cl. *p* 32 *p* 32 *p* 32 *p* 32

Bsn. *p* 76 *p* 76 *p* 76 *p* 76

Hn. *p*

Tpt. *p* 32 32 *p* 32 32

Bs. Tbn. *p* 54 54 *p* 54 54

Perc. 1 (marimba) (bowed) *p*

Perc. 2 (vibes) *p* 54 54 *p* 54 54

Perc. 3 Sizzle Cymbal (brushes) *pp* Crystal Glass *mp* 54 54

Hp. *p*

Pno. (bowed) *p* 54 54 *p* 54 54

Vln. *p* 76 *p* 76

Vla. *p* 32 32 32

Vic. *p*

Cb. *p* 56 *mp* 56

FL. *bisb.* *mp* *W*

Alt. Fl. *bisb.* *mf* *mf* (remove paper 'mute')

Bs. Cl. *bisb.* *mp* *mp* *mp*

Bsn. *bisb.* *mp* *mp* *mp*

Hn. *mp* *mp* *mp*

Tpt. *mp* *mp* *mp*

Bs. Tbn. *mp* *mp* *mp*

Perc. 1 *bowed* *mp* *mp*

Perc. 2 *mp* *mp* *mp*

Perc. 3 Suspended Cymbal (soft yarn) *ppp*

Hp. *(bowed)* *mp* *(bisb.)* *mp*

Pno. *mp* *mp* *mp*

Vln. *mp* *mp*

Vla. *mp* *mp* *mp*

Vlc. *mp* *mp* *mp*

Cb. *mp* *mp* *mp*

X

FL. *mp* 56 *mf* 56 *mp* 56

Alt. Fl. *mf* bisb. *mf*

B♭ Cl. *mp* 32 *mp* 32 *mp* 32 *mp* 32 *mp* 32

Bsn. *mp* 76 *mp* 76 *mp* 76 *mp* 76

Hn. *mp* *mp*

Tpt. *mp* 32 *mp* 32 *mp* 32 *mp* 32 (to harmon mute - with stem)

Bs. Tbn. *mp* 54 *mp* 54 *mp* 54 (to harmon mute - with stem)

Perc. 1 (marimba) (bowed) *mp* *mp* *mp* *mp*

Perc. 2 (vibes) *mf* 54 *mp* 54 *mp* 54 *mp* 54 (bowed)

Perc. 3 (bowed piano) *mp* 54 *pp* (Snare Drum) (sticks)

Hp. (bowed harp) *mp* *mp* *mp* *mp* (bisb.) *mp*

Pno. *mp* 54 *mp* 54 *mp* 54 *mp* 54 *mp* 54

Vln. *mp* 76

Vla. *mp* 32 *mp* 32

Vic. *mp* sul pont.

Cb. *mp* 56 *mp* 56

Y

FL. *mp* *mf* *f* *mf*

Alt. Fl. *mf* *f* *f*

B♭ Cl. *mf* *mf* *mf* *mf*

Bsn. *mp* *mf* *mf* *mf*

Hn. *mf*

Bs. Tbn. *mf*

Perc. 1 *mp* *mf* *mf*

Perc. 2 *mp* *mp* *mf* *mf*

Perc. 3

Hp. *mp* *mf* *mf* *mf*

Pno. *mp* *mf* *mf* *mf*

Vln. *mp*

Vla.

Vic. *mp* *mf* *flautando*

Cb. *mp*

287 288 289 290 291

**Z** **AA**

FL. *mf* *ff* *mf*

Alt. Fl. *mf* *f*

B♭ Cl. *mf* *mf* *mf*

Bsn. *mf* *mf* *mf*

Hn. *mf*

Tpt. *mf*

Bs. Tbn. *mf*

Perc. 1 (marimba) *mf* *mf* *mf*

Perc. 2 (vibes) *mf* *mf* *mf*

Perc. 3 (bowed piano) *mf* *mf* *mf*

Hp. (bowed harp) *mf* *mf* *mf*

Pno. *mf* *mf* *mf*

Vln. *mf* *mf* *mf*

Vla. *mf*

Vic. *mf*

Cb. *mf*

292 293 294 295 296

BB

The musical score is arranged in a system with the following instruments from top to bottom:

- Fl. (Flute)
- Alt. Fl. (Alto Flute)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Bs. Tbn. (Bass Trombone)
- Perc. 1, Perc. 2, Perc. 3 (Percussion)
- Hp. (Harp)
- Pno. (Piano)
- Vln. (Violin)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabass)

Key performance markings include:

- Fl.:** *mf*, 56
- B♭ Cl.:** fluttertongue, 32, *mf*, 32, *f*, 32, 32, *mf*, 32, *f*
- Bsn.:** 76, *mf*, 76, fluttertongue
- Hn.:** *mf*, *f*
- Tpt.:** 32, *mf*, 32
- Bs. Tbn.:** 54, *mf*, 8<sup>sub</sup>, *f*
- Perc. 1:** *mf*, *mf*, *mf*, *f*, (crotales) (bowed)
- Perc. 2:** 54, *mf*, 54, *mf*, 54, *f*, 54
- Perc. 3:** *mf*, 54, *mf*, 54, 8<sup>sub</sup>, *mf*, (bisb.)
- Hp.:** *mf*, bisb., (bowed), *mf*, (bowed), *mf*, 8<sup>sub</sup>
- Pno.:** 54, *mf*, 54, *mf*, 54, *f*, 8<sup>sub</sup>
- Vln.:** *mf*, 76, *f*, 76
- Vla.:** 32, *mf*, 32, *f*, 32
- Vlc.:** *mf*, *f*
- Cb.:** *mf*, 56, *mf*, 56, 8<sup>sub</sup>, *mf*, *f*





fluttertounge

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- FL.** Flute: Part with dynamics *f* and *ff*, and a *fluttertounge* effect. Rehearsal marks 56 and 76.
- Alt. Fl.** Alto Flute: Part with dynamics *f* and *ff*. Rehearsal mark 76.
- B♭ Cl.** Clarinet in B-flat: Part with dynamics *f* and *ff*. Rehearsal marks 32 and 76.
- Bsn.** Bassoon: Part with dynamics *f* and *ff*. Rehearsal marks 76 and 32.
- Hn.** Horn: Part with dynamics *f* and *ff*. Rehearsal marks 32 and 76.
- Tpt.** Trumpet: Part with dynamics *f* and *ff*. Rehearsal marks 32 and 76.
- Bs. Tbn.** Trombone: Part with dynamics *f* and *ff*. Rehearsal marks 54 and 76.
- Perc. 1** (vibes): Vibraphone part with dynamics *f* and *ff*. Rehearsal marks 54 and 76.
- Perc. 2** (Marimba): Marimba part with dynamics *f* and *ff*. Rehearsal marks 54 and 76.
- Perc. 3** (bowed piano): Bowed piano part with dynamics *f* and *ff*. Rehearsal marks 54 and 76.
- Hp.** Harp: Part with dynamics *f* and *ff*. Rehearsal marks 54 and 76.
- Pno.** Piano: Part with dynamics *f* and *ff*. Rehearsal marks 54 and 76.
- Vln.** Violin: Part with dynamics *f* and *ff*. Rehearsal marks 76 and 32.
- Vla.** Viola: Part with dynamics *f* and *ff*. Rehearsal marks 32 and 76.
- Vic.** Violoncello: Part with dynamics *f* and *ff*. Rehearsal marks 56 and 76.
- Cb.** Double Bass: Part with dynamics *f* and *ff*. Rehearsal marks 56 and 76.

Rehearsal marks are indicated by brackets and numbers: 32, 54, 56, 76. Dynamics include *f* (forte) and *ff* (fortissimo). Performance instructions include *fluttertounge*, *(vibes)*, *(Marimba)*, *(bowed piano)*, *(bowed)*, and *(bisb)*. The score is divided into four systems, with page numbers 302, 303, 304, and 306 at the bottom.

DD

FL. *f* 56

Alt. Fl. *f*

Bs. Cl. 32 *f* 32 (clarinet) 32

Bsn. 76 *f* 76

Hn. *f*

Tpt. 32 *f* 32 32

Bs. Tbn. 54 *f* 54 54

Perc. 1 (bowed harp) *f* crotales (bowed)

Perc. 2 54 *f* 54

Perc. 3 54 *f* 54

Hp. (bowed) *f* (bowed) (bowed) 8<sup>vb</sup>

Pno. 54 54 54 54 54 54 8<sup>vb</sup> 8<sup>vb</sup> 54 54 8<sup>vb</sup>

Vln. 32 *f*

Vla. *f*

Vic. *f*

Cb. 56 *f* 56 56 8<sup>vb</sup>

3/4 3/4 3/4

**3/4** **EE** *Furious*  
 . = .

FL. *ff* 56 *f* 56

Alt. Fl.

B♭ Cl. *ff* 32 *f* 32 32

Bsn. *ff* 76 *f* 76 *mf* 76

Bs. Tbn. *ff* 54 *mf* 54 54

Perc. 1 (crotales) *f*

Perc. 2 vibes *mf*

Perc. 3 Bass Drum (soft yarn) *ffp*

Hp. *ff* 54 simile

Pno. *ff* until the end *f* *mf*

Vln. *ff* 76 *f* 76 *mf* *mp*

Vla. *ff* 32 *f* 32 *mf* 32 *mp* *p* 32

Vic. *ff* *f* *mf* *mp* *p*

Cb. 56 *ff* *f* *mf* *mp*

312 313 314 315 316 317

Fl. *mf* 56

Alt. Fl.

B♭ Cl. *mf* 32

Bsn. 76

Hn.

Bs. Tbn. *mp* 54 *pp*

Perc. 1 *p*

Perc. 2 *p* vibes

Perc. 3

Hp. 54

Pno. *mp* *p*

Vln. *p* 76

Vla. *pp* *ppp* 32

Vlc. *pp* *ppp*

Cb. *p* 56

Fl. *ppp* 56

Alt. Fl.

B♭ Cl. *ppp*

Bsn. *ppp* 76

Hn.

Bs. Tbn.

Perc. 1

Perc. 2 *ppp* vibes

Perc. 3 *ppp*

Hp. 54 54

Pno. *pp* 15<sup>ma</sup>

Vln. *ppp* 76

Vla.

Vlc.

Cb. *ppp* 56 *ppp*

324

325

326

327

328

329

