

I wake to the silence of your halls

for solo flute and chamber orchestra

by Zach Sheets

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duration: approximately 13'

Instrumentation:

solo flute

2 flutes (2nd doubling piccolo)

2 oboes

2 clarinets in Bb

2 bassoons

2 horns (with straight mute)

2 trumpets in Bb (with straight mute)

2 trombones

2-3 percussionists (see following page for more information)

(4 cymbals, vibraphone, crotales, glockenspiel, 3 timpani,

bass drum, superball mallet, and 2 bows)

strings

Notes:

All special signs and markings are explained with text in both their first and subsequent appearances in the score. Non-traditional flute notations are explained in soloist's part.

Tempi are always provided within a range. Overall, they are meant as context-sensitive guidelines. The soloist is expected to play relatively freely and quasi-rubato, especially in sections that are explicitly marked as such.

Accidentals carry throughout the bar in which they are printed, but not across octaves.

t.tr is short for timbral trill, and indicates a trill between two different colorations of the same pitch.

Fingering diagrams are provided in parts for both winds and brass. A slash through a key indicates to trill that key. In the flute and clarinet parts, there are instances in which the performer is to play a passage of notes with the left hand while trilling various trill or side keys with the right hand.

These passages are explained with text as well as with fingering diagrams.

In some passages, brass players are asked to play non-tempered overtones (7th and 11th partials).

Fingerings are provided, along with a quarter-tone accidental to reflect the lowered pitch.

The 7th partial should be ca. 31 cents flat, and the 11th partial ca. 49 cents flat.

Winds have quarter-tones indicated with fingering diagrams — only slight manipulation with the embouchure should be necessary, if at all.

Players should tune and balance with non-tempered voices in a chord by trusting their intuition about pitch and blend. In other words, exact tuning of the 7th and 11th partials are not essential.

The non-tempered chords are primarily about *color* rather than specific intonation ratios.

For questions, please contact the composer at zachsheets91@gmail.com

Percussion list:

Percussion I:

timpani (32", 26", and 23") [may be a separate player *ad libidum*]

2 suspended cymbals (one medium, one large), for placing on timpani only

glockenspiel

various timpani mallets, four multi-purpose yarn mallets, bow, 4 glockenspiel mallets

Percussion II:

vibraphone

crotales (range: C6 to C7)

2 suspended cymbals (one small, one large)

bass drum

four multi-purpose yarn mallets, bow, bass drum beaters, and superball

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Zach Sheets

Score in C

$\text{♩} = 52-60$, Free and Flexible

[6-7"]

The score is arranged in systems. The first system includes Flutes + piccolo, Oboes, B♭ Clarinets, Bassoons, Horns in F, B♭ Trumpets, Trombones, Glockenspiel, Susp. Cymbals (small and large), and Vibraphone. The second system includes Solo Flute, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a tempo of 52-60 BPM, free and flexible. It features various dynamics such as *f*, *pp*, *p*, *mf*, *mp*, *ff*, and *p l.v.*, as well as performance instructions like *tr*, *a2 flz.*, *al*, *divisi*, *arco*, *pizz.*, *sul tasto*, and *l. tr.*. The piece concludes with a *p l.v.* instruction for the contrabass.

rit. **A** A Tempo (♩=52-60)

8

Fl. *a2* *f* *p* *mp* *p* *f* *p*

Ob. *a1* *mp, marcato* *p* *f* *p* *p* *f* *p*

Cl. *p* *f* *p* *p* *f* *p* *ff* *p* *gliss.* *p* *f* *p*

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

Hn. II. *p* *f* *p* *con sord.* I. *fp* *f* *p* *flz. (non-sord)* *p* *sfz*

Tpt. *p solo* *f* *p* *sfz* *f* *p* *f* *p* *f* *p* *f* *espressivo*

Tbn. *p* *f* *p* *gliss.* *p* *f* *p* *p* *f* *p* *gliss.* *sfz*

Vib. *f l.v.*

Solo Fl. *ff* *p* *ff* *f, swirling* *ff* *p* *ff*

Vln. I *ord.* *p* *f* *p* *f* *ff* *p* *f* *p*

Vln. II *pizz.* *f l.v.* *arco* *p* *mp* *p* *p* *f*

Vla. *arco divisi* *p* *mp* *p*

Vc. *(pizz.)* *p* *mf l.v.* *arco divisi* *p* *mp* *p*

Cb. *(pizz.)* *mf l.v.* *arco* *p* *mp* *p*

13 B 3

Picc. *f* *p* *f*

Fl. *f* *p* *f* *p* *f* *p* switch to piccolo *a1* *p* < *mf* >

Ob. *p* < *f* > *p* *a1* *p* < *mf* > II. *p*

Cl. *p* < *ff* > *a1* *p* < *mp* > *p* (a2) *p*

Bsn. *a1* *p* < *mp* > *p*

Hn. *a2 senza sord.* *p* *mp* > *p* *cuivrè* *p* < *f* > *p* ord. *mp* < *ff* >

Tpt. *p* < *f* > *p* *mp* > *p* *pp* *fp*

Tbn. *fp*

Crot. *p*

Vib. *p*

Solo Fl. B *pp* *p* *pp* *mp* *pp* *fp* *f* *pp*

Vln. I *p* *f* *p* (sul D) *pizz.* *f l.v.* *arco* *p*

Vln. II *la meta* *p* *divisi* *p* < *mp* > *p* *mf marcato*

Vla. *p* *pizz.* *sfz l.v.*

Vc. *(divisi)* *p* < *f* > *pizz. divisi* *p* *arco* *f marcato*

Cb. *pizz.* *p*

18

Picc. *p* *f* *p* [3-4"] **C** Quasi-Cadenza, rubato (♩=56-69)

Fl. flz. *sfz* *p* ord. *f* *p*

Ob. 1. *p* *f* *p* *ff* *p*

Cl. *f* *p* one player *p* *f* *p*

Bsn. *sfz*

Hr. *p* *p* *f* *p*

Tpt. flz. *p* *f* *p* *f* *p*

Tbn. *f* *p* *p. lontano < mp >*

Timp. place cymbal on 26" drum (for bar 58) *p L.v.*

Vib. *f*

Solo Fl. *f* *f* *p* *f* *p* *mp* *p* *p* *f* *p* *f* *p* *f* *p* *p* [3-4"] **C** Quasi-Cadenza, rubato (♩=56-69)

Vln. I *p* *f* *p* pizz. divisi

Vln. II *sfz* arco *f* *p* *tr.* *gliss.*

Vla. arco *p* *f* *p* *f* *p*

Vc. *p* pizz. *f* arco *pp* *p. dolce*

Cb. pizz. *f* divisi arco *pp* *p. dolce* *pizz.* *p* arco (*p. dolce*)

23

Solo Fl. *mp* *f* *p* *mf* *p* *sfz* *fp* *f* *pp*

Vln. I

Vln. II

Vla. Solo, sul G *tr* *p* *mf* *p*
 LH trill: harmonic pressure only
 Resultant pitches should flicker upwards through overtone series

Vc. solo *p* *f* *p*
 molto tasto → sul pont.

Vc.

Cb.



26

Solo Fl. *f* *p* *f* *ff* *p* *f* *sfz*

Vln. I *p* *pp* *p* *mp* *pp*

Vln. II Solo *f* *pp*

Vc.

Cb.

Colla voce

D Tempo I (or slightly slower), ♩=52

Solo Fl. *ff*
col legno bat.
1/2 hair 1/2 wood
sempre pp
(*simile*)
pizz. arco
f
3 *p*

Vln. I
col legno bat.
1/2 hair 1/2 wood
sempre pp
(*simile*)
pizz.
c.l. bat.

Vln. I
sempre pp
(*simile*)
pizz.

Vln. II
(*tutti*)
sempre pp
(*simile*)
pizz.

Vln. II
(*tutti*)
sempre pp
col legno bat.
1/2 hair 1/2 wood
(*simile*)
pizz.
c.l. bat. (3)
(*simile*)

Vla.
p
pizz. (3)
c.l. bat. (3)
(*simile*)

Vc.
sfz

Cb.
sfz



E

Picc.
p
pp < sf
p
p staccatissimo

Fl.
pp < sf
p staccatissimo
pp

Ob.
pp < sf
f > p

Cl.
p

Vib.
p staccatissimo + deadstroke
mf
f
p
pp

Vln. I
c.l. bat. (*pp*)
pizz.
mf
f
pp

Vln. I
pizz.
c.l. bat. (*mf*)
f
pp

Vln. II
mf
f
mp

Vln. II
pizz.
c.l. bat. (*f*)
p
pp

Vla.
pizz. (3)
c.l. bat. (*mp*)
f
pp

39 7

F

Picc. $p < f$ p

Fl. p staccatissimo

Ob. p pp^3

Cl.

Crot. pp

Vib. f p pp 2^{da}

Solo Fl. $pp < p > pp < p >$

Vln. I $pp < f$ p f p arco c.l. bat. arco ord.

divisi

Vln. I mf pp p

Vln. II pp $p < f$ pp f p arco c.l. bat.

divisi

Vln. II f p

Vla. p f f p p pizz. c.l. bat.

44

Picc. *pp*

Fl. *pp stacc.*

Ob. *pp stacc.*

Cl.

Crot. *pp*

Vib.

Solo Fl. *p* *f* *p staccatissimo* *p* *pp* *f*

Vln. I *pizz.* *arco* *p < f* *pizz.* *cl bat* *f*

divisi

Vln. I *mp* *f* *mp* *pp*

Vln. II *f* *p*

divisi

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

Vla. *mp* *f* *mp*

49 **G**

Picc. *p staccatissimo*

Fl. *p staccatissimo*

Ob.

Cl.

Crot. *p*

Vib. *p* \leftarrow *f* *p* \leftarrow *f*

Solo Fl. *> p* No Th. *f* **G**

Vln. I *pp* *p* *f* *p*

divisi

Vln. I *pizz.* *c.l. bat.* *p* *f* *p* *c.l. bat.* *p*

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

divisi

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

Vla. *pizz.* *c.l. bat.* *arco* *pizz.* *c.l. bat.* *p* *f* *p*

53

Picc. *mf, stacc.* *mp > pp* **H**

Fl. *p > pp* *p < f*

Ob. *p < mp > p* *p < f* *p > pp*

Cl. *p > pp*

Crot.

Vib. *p* *Red.*

Solo Fl. *f* *fp* *f* *p* *p > pp* **H**

Vln. I *f* *pp* *p < f* *(arco)* *p > 6 pp*

Vln. I divisi

Vln. I *f* *pp* *f* *p*

Vln. II *f* *mp* *pp* *f*

Vln. II divisi *f* *p* *pp*

Vla. *ord.* *c.l. bat.* *f* *pp* *f > p*

Fl.

Ob.

Cym. on Timp.

Timp.

Tuning pedal range:

Glock.

Crot.

Vib.

Solo Fl.

Vln. I

Vln. I divisi

Vln. I arco, tutti

Vln. II

Vln. II divisi

Vln. II arco

Vla.

Vla. divisi

Vc.

c.1. bat., 1/2 hair 1/2 wood
f staccatissimo sfz sfz

64

Bsn.

Hn.

Tbn.

Timp.

Glock. *p* *f* *p* *f* *f* *p* *pp*

Crot. *p* *f* *f* *p*

Vib. *p* *f* *p*

Solo Fl. *p* *f* *p* *f*

Vln. I divisi *f* *p* *f* *p*

Vln. I *p* *f* *p* *fp* *f* *p* *f*

Vln. II divisi *p* *mp* *p* *f*

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

Vla. divisi sul A *p* *f* *p* *sfz* *sfz* arco *p* *f*

Vla. sul A *p* *f* *p* *sfz* *sfz* arco *p* *f* *p*

Vc. *simile* *f* *f* arco *fp* *f*

Cb.

Bsn. *sfz*
 Hn. *sfz* *p*
 Tbn. *p* con sord. (straight)
 Timp. *p* with mute (on 23" drum)
 Glock. *f l.v.* to timpani (quickly)
 B. D. *p*
 Cro. *f l.v.* to bass drum (quickly!)
 Vib. *f l.v.* *to bass drum (quickly!)*
 Solo Fl. *f* *ff* *sfz* *p* *f* *p* *f*
 Vln. I *f* *p* *f* *p* *f* *p*
 Vln. I divisi *sf > p* *f* *p* *ff* *p*
 Vln. II *p* *mp* *p* *pp* *p*
 Vln. II divisi *f* *p*
 Vla. *p* *f* *f* *p*
 Vla. divisi *f* *p* *p < mp > p* *f* *f* *p*
 Vc. *fp* *f* *pizz., non-divisi*
 Cb. *p*

70 a1, con sord. (straight) L

Hn. *p*

Tbn. (con sord.) *p*

Timp. remove cymbal from 26" drum before bar 75! (with mute) *p* (tune 26" drum to B₂) *p*

B. D. *mp* *p* *mp* *p* with superball mallet emphasize high partials *p* *f*

Solo Fl. *f* *f* *p* *mf* *f* *p* *f* *f* *f*

Vln. I *f* *mp* *f* *p*

divisi

Vln. I *mf* *p* *f* *p* *mp*

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

divisi

Vln. II *p* *f* *p* *p* *f* *sfz*

Vla. *f* *p* *mf* *p* *f* *p*

divisi

Vla. *p* *f* *p* *f* *p*

Vc. *p*

Cb. (pizz., non-div) *p*

74

Hn.

Tbn.

Timp.

B. D.

Solo Fl.

Vln. I

divisi

Vln. I

Vln. II

divisi

Vln. II

Vla.

divisi

Vla.

(sul A)

Vc.

Cb.

p *mp* *p* *mp* *p* *mp*

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

f *mf* *f* *f* *f* *f*

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

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

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

to crotales, with bow

77 *gliss.* to glockenspiel **M** Serene, graceful ($\text{♩} = 50-52$)

Timpani: p , mf , pp

Crotchi: (bow) p , mf *l.v.*

Solo Flute: p , f , p , p , mp

Vln. I: p , pp

Vln. I divisi: p , mp

Vln. II: pp

Vln. II divisi: p , pp

Vla. divisi: p , pp

Vla.: mp , pp

Vc.:



81 to timpani

Glockenspiel: p *l.v.*

Bass Drum: (superball) p

Crotchi: mp

Solo Flute: p , mp , p , f , p , mf , f , p

accel.

87 **N**

Picc. *f* *p* *f* *tr* to flute

Fl. *f* *p* *f* *mf* *f* *tr. 1st trill key* *f*

Ob. *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *tr* *a2* *f*

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

Hn. *senza sord.* [1-2] (11th partial) [1-3] (11th partial) [0] (11th partial) [0] (7th partial) [1] (7th partial) *fp* *mf* *p* *p* *f* *p*

Tpt. *a1* *p* *mf* *p* *p* *f* *f* *p*

Tbn. *senza sord.* *a1* *gliss.* *p* *mf* *a1* *gliss.* *p* *f* *VI.* *mp* *p* *gliss.* *flz.* *p* *f* *p*

Timp. *place cymbal on 26" drum* *p* *f*

B. D. *mf* *p* *accel.*

Solo Fl. *p* *tr* *quasi-gliss.* *sounding:* *f* *expressive*

Vln. I *sul pont.* *fp* *ord., sul A* *f* *p* *f* *p* *divisi*

Vln. II *pizz.* *f* *forceful* *sul D* *arco* *p* *f* *p*

Vln. II *divisi* *f* *p* *f* *p*

Vla. *tr* *p* *f* *p* *sul pont.* *fp* *f* *ord.* *fp* *f* *p*

Vc. *pizz.* *sfz* *arco sul pont.* *fp* *f* *ord.* *p* *f* *gliss.* *sfz*

(accel.)

90

Bsn. *f p mp p p*

II. Hn. *f p mp p p*

II. Tbn. *f*

B. D. (superball) *p f p mp p* emphasize lower partials

sounding: (quasi-gliss.) etc.

fl. fingered etc.

6 6 5

Vln. I sul G *f p mf p p f*

divisi Vln. I sul G *f p mf p p f*

Vln. II arco, sul D *f p mf p p f*

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

Vla. sul C *f p mf p p f*

Vc. *f sfz mf sfz p p* gliss.

arco, sul E Cb. *f p mf p p f*

O Faster, with nervous energy (♩=80)

rall. . . .

93 ← ♩=80

Bsn. *f*

Hn. *f*

Solo Fl. *p* *f* *f* *p* *f* rall. . . .

Vln. I *p* *f*

divisi

Vln. I *p* *f* *fp* *f*

Vln. II *fp* *f*

divisi

Vln. II *fp* *f*

Vla. *fp* *f* *p* *f*

divisi

Vla. *p* *f* *fp* *f*

Vc. *p* *f* *fp* *f*

Vc. *f* *p* *f* *fp* *f*

Detailed description: This page of a musical score, numbered 19, contains measures 93 through 100. The tempo is marked 'Faster, with nervous energy' with a quarter note equal to 80 beats per minute. The score is for a full orchestra and a solo flute. The woodwinds (Bassoon and Horn) play a simple rhythmic pattern in 4/4 time, marked forte (f). The Solo Flute has a more complex melodic line with trills and dynamic markings of piano (p), forte (f), fortissimo (fp), and piano-forte (p < f). The strings (Violins I and II, Violas, and Cellos) play a similar melodic line with trills, marked with various dynamics including piano (p), forte (f), fortissimo (fp), and piano-forte (p < f). The score is divided into sections for 'divisi' (divided) parts. The piece concludes with a 'rall.' (ritardando) marking.

A Tempo (♩=80)

98

Glock.

Solo Fl. *A Tempo (♩=80)*
sempre ff

Vln. I
Solo, sul pont.
sfz sfz sfz pp ff
gliss.

Vln. II
Solo, sul pont.
sfz sfz

Vln. II
divisi
Solo, sul pont.
sfz

Vla.
Solo, sul pont.
sfz sfz

Vla.
divisi
Solo, sul pont.
sfz

Vc.
Solo, sul pont.
sfz



P

99

Solo Fl. *fff ppp*

Vln. I
tutti, ord.
pp gliss. ff

Vln. II
tutti, ord.
pp gliss. ff

Vla.
tutti, ord.
pp gliss. ff

Vc.
tutti, ord. sul G
pp gliss. ff

Cb.
sul D
pp gliss. (loco) ff

102

Hn. *rit.* half-valve gliss (11th partial) *f* *p* ord. **Q**

Tpt. 7th partial half-valve gliss *f* *p* ord.

Tbn. *f* *p*

Cym. on Timp. (with mallets) *f* L.V. *p < mp* *p* *mp* L.V. *p*

Timp. pedal only:

Tuning pedal range:

Susp. Cym. small (with bow) *p* *f* L.V. large

Solo Fl. *rit.* *ff* *fp* *ff* *p < f* *p* *f* *p* *5* **Q** *trm* *trm* *trm*

Vln. I *f* *(sempre f)* *ff* *sub. p* *sempre pp*

Vln. I *f* *pp*

Vln. II *f* *(sempre f)* *ff* *sub. p* *sempre pp*

Vln. II *f* *pp*

Vla. *f* *(sempre f)* *ff* *sub. p* *sempre pp*

Vla. *f* *pp*

Vc. *f* *(sempre f)* *ff* *sub. p* *sempre pp*

Vc. *f* *pp*

behind bridge 1st stand

behind bridge tutti

108

Solo Fl. *f* *mp* *f-p* *gliss.* *gliss.* *gliss.* *gliss.* *simile*

Vln. I (1st stand) *(sempre pp)*

Vln. II (1st stand) *(sempre pp)*

Vla. (1st stand) *(sempre pp)*

Vc. (1st stand) *(sempre pp)*



Flexible (♩=60-72) — quasi cadenza

110

Fl. *f* *tr* *3*

Cl. *f* *tr* *5* *p*

Solo Fl. *f* *p* *f* *p* *f* *p* *5*

Vln. I divisi *Tutti, sul tasto* *p* *mp* *pp*

Vln. I *Tutti, sul tasto* *p* *mp* *pp*

Vln. II divisi *tutti, sul tasto* *p* *mp* *pp* *ord. tr* *p* *sfz*

Vln. II *tutti, sul tasto sul D* *p* *mp* *pp* *pizz.* *f*

Vla. *tutti* *p* *mp* *pp*

Vc. *p* *mp* *pp*

113

Ob. *pp* *p* *pp*

Hn. con sord. [2] (11th partial) *pp* *p* *pp*

Susp. Cym. (with mallet) *p*

Vib. (with bow) *f*

Solo Fl. *f* *p* *f* *pp* *f* *p* *f* *p*

Vln. I Solo *p* *pp* Solo, sul E & A *p* Solo *pp*

divisi

Vln. I Solo *p* *pp* Solo *pp*

Vln. II Solo *p* *pp* Solo, sul E & A *p* solo *pp*

divisi

Vln. II Solo, arco *p* *pp* solo, sul G *pp*

Vla. 1st stand *p* *pp* 1st stand *p* *mf* *p*

Vc. 1st stand *p* *pp*

scrape (gently with wood stick)

117

Susp. Cym. *p l.v.* (ord.) *p l.v.* to vibraphone *rall.*

Vib. *p*

Solo Fl. *air sound* *p < ff* *p* *tongue ram* *f* *jet whistle* *ffz* *rall.* *fp* *mp* *p*

Vln. I *behind bridge (Solo)* *p* *pp* *Solo* *fp* *ff* *tutti pizz.* *f* *f*

divisi

Vln. I *behind bridge (Solo)* *p* *pp*

Vln. II *behind bridge (solo)* *p* *pp* *tutti sul tasto* *pp* *gliss. ad lib.* *(sempre pp)*

divisi

Vln. II *behind bridge (solo)* *p* *pp*

Vc. *tutti pizz.* *f*

122 **S** A Tempo **T** Tempo I (♩=54-58)

Cl. *rall.* *G.P. I. Solo* *Conductor begins beating*
niente *ppp* *pp*

Hn. *senza sord.* [0] (11th partial) *mp* *pp* [2] (7th partial) *simile* *p* *pp* *pp* *pp*

Tpt. [1-2-3] *p* *pp* *pp* *pp* *a1* [1] (7th partial) *simile* *p* *pp* *pp* *pp*

Tbn. *I. (7th partial)* *a1* *p* *pp* *pp* *pp* *pp*

Solo Fl. *f* *p* *mp* *f* *p* *f* *p* *f* *pp* *rall.* *Conductor begins beating*

Vc. *arco (free bows)* *pp*

After a 3-4 seconds of silence, the clarinetist enters alone, as softly as possible (from niente). Once the player establishes the sound at a stable pp dynamic, the conductor begins beating time in bar 128.

130 **U**

Cl. *(sempre pp)* *II.* *I.* *con sord.*

Hn. *con sord.* *pp* *f*

Tbn. *con sord.* *p. staccato* *with mute* *p. staccato* *(with mute)*

Timp. *p* *p*

B. D. *p* *p* *to vibraphone*

Solo Fl. *p* *f* *sfz* *tone → air*

Vln. I. *Solo sul A & D* *ord. → sul pont.* *p* *mf* *mp* *pp*

Vln. II. *pizz.* *sfz*

Vla. *pizz.* *p* *con sord., sul tasto* *p* *(pizz.)*

Vc. *(divisi)* *p* *p* *p* *p*

Cb. *pizz.* *(pizz.)* *p* *p*

136

Fl. *p* \rightarrow *pp* **V**
f \rightarrow *p*
 to piccolo
 Solo
p *espress.*

Ob.
 Solo
p *espress.*

Cl.
pp
 Solo
p *espress.*
 sempre *p*

Bsn.
 al
p \rightarrow *pp*

Hn.
 Tpt.
 Tbn.
 Timp. *p* *l.v.*
 B. D. *p* *l.v.*
 Croc.
 Vib. *p*
mp *l.v.*
pp *sempre*

Solo Fl. **V**
fp \leftarrow *f* \rightarrow *p* *mf* *f* \leftarrow *p* *espress.*
f

Vln. I (solo)
 ord. \rightarrow sul pont.
p \leftarrow *f* \rightarrow *pp*
p \leftarrow *ff*

Vln. II
 Vla. senza sord.
p

Vc. tutti arco
pp
p

Cb. pizz.
p

141

Picc. *f* *p* *pp*

Fl. *pp*

Ob. *f* *pp* *p* *f* *p*

Cl. *mf* *p* *pp* *p* *f* *p* *pp*

Bsn.

Hn.

Tpt. *pp* con sord. (straight)

Tbn.

Crot. *p l.v.*

Vib. *l.v. until silence* *f* *pp*

Solo Fl. *p* *f* *p* *pp* *p* *f* *p*

Vln. I *tutti, divisi* *p* *tutti* *p* *mp* *f*

Vln. I *divisi* *tutti, divisi* *p*

Vln. II *divisi* *c.l. bat.* *8va* *p*

Vln. II *f* *p*

Vla.

Vc. *pp*

147

Cl.

Vib.

(*2ed.*)

ppp

sounding: *tr* etc.

Solo Fl.

p

6 7 9

6 5 3

Vc.



150

approx. 10"

approx. 15"
with mute, on center

ppp, very gentle

Timp.

B. D.

Vib.

(*tr*)

mf - pp

3 6 6 6

6

swirling, but sempre *pp*

approx. 10"

approx. 15"

Vln. I

Vln. II

Vla.

Vc.

Cb.

W

154 Tempo I (♩=54-58)

29

Picc. *f*

Fl. *p* *f*

Ob. II. *p* *f* I.

Cl. *p* *f*

Bsn. *sfz* *p* *f* II. *sfz* I.

Hn. *sfz* senza sord. *f*

Tpt. *p* senza sord. *f*

Tbn. *fp* *pp* senza sord. *mp* *f* *f* *mf*

Tim. Place cymbals on 32" & 26" drums (for bar 169) to glockenspiel

B. D.

W

Tempo I (♩=54-58)

Solo Fl. *f* *p* *f* *10* *p* *f* *3* *f* *5* *p*

Vln. I *f* c.l. bat (as before) 8^{va} *f*

Vln. II

Vla.

Vc. *pp* arco

Cb. *pp*

150 (b)

Picc. *p* *pp*

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* *p* *pp*

Tpt. *p* *pp*

Tbn. *p* *pp*

Timp. *p*

Glock. *pp* *p* *pp* to timpani

Vib. *pp* *p* *pp*

Solo Fl.

Vln. I (a) *f* *p*

Vln. II *f* *p* arco

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb.

c.l. bat (as before)

arco

162

I. *mp* *p* 7 II. *mp* *p* 7 II.

Bsn.

Timp. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

quasi gliss.

sounding pitches etc.

Solo Fl. *f* 6 6 6 6 6 6 6 6 6 6

Cb. Solo *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*



164

Picc.

Fl.

Ob.

Cl.

I. *mp* *p* 7 II. *mp* *p* 7 *f*

Bsn.

Hn.

Tpt.

Tbn.

Timp. *mp* *p* *mp* *p* *f* *p* to glockenspiel

Solo Fl. *p* 10 *f* 10 *p* 10 *f* 10 *ff* Tutti, pizz.

Cb. *f* *p* *f* *p* *sfz*

X

X

166

Picc. *mf* *f* *p. echo*

Fl. *mf* *f* *p. echo*

Ob. *mf* *f* *p. echo*

Cl. *mf* *f* *p. echo*

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

Hn. [1-3] (11th partial) *mf* *f* *p. echo*
[0] (7th partial)

Tpt. *mf* *f* *p. echo*

Tbn. *mf* *f* *p. echo*

Cym. on Timp. *p* *mf* *f*

Timp. *p* *mf* *f* (time)

Glock. *p* *mp* *f* to timpani 32"

B. D. *p* *mp* *f* *cresc. molto*

Vib. *p* *mp* *f* *Red.* *l.v.*

Solo Fl. *f* *f* *f* *f*

Vln. I *p* *gliss.* *sffz*

Vln. II *p* *gliss.* *sffz*

Vla. *p* *gliss.* *sffz*

Vc. *p* *gliss.* *sffz*

Cb. *p* *f* *pp*

****other strings non-divisi**

172 **Y**

Picc. *f* \rightarrow *p* \rightarrow *pp* \leftarrow *f* \rightarrow *pp*

Fl. *f* \rightarrow *p* \rightarrow *pp* \leftarrow *f* \rightarrow *pp* (1.)

Ob. *f* \rightarrow *p* \rightarrow *pp* \leftarrow *f* \rightarrow *pp* *pp* \leftarrow *p* \rightarrow *pp*

Cl. *f* \rightarrow *p* \rightarrow *pp* \leftarrow *f* \rightarrow *pp*

Bsn. *f* \rightarrow *p* \leftarrow *f* \rightarrow *p*

Hn. *f* \rightarrow *p* \leftarrow *f* \rightarrow *p* \rightarrow *pp*

Tpt. *f* \rightarrow *p* \rightarrow *pp* \leftarrow *f* \rightarrow *pp*

Tbn. *f* \rightarrow *p* \leftarrow *f* \rightarrow *p* \rightarrow *pp* \rightarrow *p* \rightarrow *pp*

B. D. *ff* \rightarrow *p*

Vib. *gliss.*
white keys *p* \leftarrow *f*
black keys *p* \leftarrow *f*
Ped.

Solo Fl. *p* \rightarrow *p* \rightarrow *pp*

Vln. I *f* \rightarrow *p* \rightarrow *pp* \leftarrow *f* \rightarrow *pp* \rightarrow *sfz* \rightarrow *sfz* \rightarrow *sfz*

Vln. I *f* \rightarrow *p* \rightarrow *pp* \leftarrow *f* \rightarrow *pp*

Vln. II *f* \rightarrow *p* \rightarrow *pp* \leftarrow *f* \rightarrow *pp* *cl bat.* *sfz* \rightarrow *f* \rightarrow *p* *tutti, arco*

Vln. II *f* \rightarrow *p* \rightarrow *pp* \leftarrow *f* \rightarrow *pp* *non-divisi*

Vla. *f* \rightarrow *p* \leftarrow *f* \rightarrow *p* \rightarrow *pp* \rightarrow *f* \rightarrow *p* *non-divisi*

Vc. *f* \rightarrow *p* \leftarrow *f* \rightarrow *pp* \rightarrow *p* \leftarrow *f* \rightarrow *p* *divisi*

Cb. *f* \rightarrow *p* \leftarrow *f* \rightarrow *p*

Cadenza, ca. 30"

Cym. on Timp. 177

26" drum (on cue from conductor) (on cue from conductor)
32" drum

(pedals:) (pedals:)

Cadenza, ca. 30" 15" 15"

Solo Fl. Continue exploring this sound, improvising with these materials:

f — *p* *f* — *p* free dynamics, *p-f*

circular breathe if able
(combine inhalations with peaks of glissandi to mask cycles as much as possible)

glissando up and down through the overtone series
combine fingerings in any order, with repeats

To finish the cadenza, arrive on B \flat 6 with the following fingering:

conductor begins beating in 178.



178 **Z**

Picc. *p* — *ff* *sfz*

Fl. *sfz*

Ob. Solo *pp* — *p* *ff* *sfz*

Cl. *mp* — *p* — *ff* *sfz*

Bsn. *p* — *ff* *sfz*

Hn. *sfz*

Tpt. *mp* — *p* — *ff* *sfz*

Tbn. *p* — *ff* *sfz*

Timp. *sfz*

B. D. *sfz*

Solo Fl. *pp* — *p* *sfz-p* *f* *ff*

Vln. I div. **[b \flat 6]** *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

Cb. *sfz*