

Christopher Stark

TRUE NORTH

for sinfonietta

(2015)

Full Score

S O M M E R S O P U B L I S H I N G

INSTRUMENTATION

Flute
Oboe
B \flat Clarinet
Bassoon

F Horn
C Trumpet
Trombone

Percussion (*2 players*)

Player 1:

High & Low Wood Blocks

Ratchet

Finger Cymbals

Spring Coil

Slapstick

Vibraphone

Pulse Train Synthesizer (provided by composer)

Player 2:

Snare Drum

Triangle

Kick Bass Drum

Bongos

Brake Drum

Temple Blocks

Suspended Cymbal

Pulse Train Synthesizer (provided by composer)

Piano

2 Violins
Viola
Cello
Double Bass

DURATION

ca. 5'30"

SCORE IN C

with usual octave transpositions

TRUE NORTH

for sinfonietta

Christopher Stark (2015)

Precise, sun-warped $\text{♩} = 104$ (← $\text{♩} = \text{♩}$ → *sempre*)

Flute *senza vib.*

Oboe

Clarinet

Bassoon

Horn *stopped*

Trumpet *con sord.*

Trombone *con sord.*

Percussion 1 **HIGH WOOD BLOCK**

Percussion 2 **SNARE DRUM (snare off)**

Piano

sfz sempre

Brushes, stir, continuous sound, like a spinning record, slight emphasis on new notes, accents = stroke

simile

+ = mute/stop note inside piano

Precise, sun-warped $\text{♩} = 104$ (← $\text{♩} = \text{♩}$ → *sempre*)

Violin 1

Violin 2 *pizz., l.v.*

Viola

'Cello *pizz., l.v.*

Double Bass *with low C*

f sempre

7/8 2/4

Fl. *mf* *pp* *mf* *pp* *ff*

Ob. *pp* *ff*

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

Bsn. *pp* *ff*

Hn. *mf* *pp* *mf* *pp* *f*

Tpt. *pp* *f*

Tbn. *mf* *pp* *f*

Ratch. **RATCHET**
as fast as poss. *ff* poss.

S.D. *mf* *pp* *f*

Pno.

Vln. 1 *mf* *p* *mf* *p* *ff* *ff* poss. gliss. harm., sul G

Vln. 2 *p* *mf* *p* *ff* *ff* poss. gliss. harm., sul G

Vla. *p* *mf* *p* *ff* *ff* poss. gliss. harm., sul G

Vc. *p* *mf* *p* *mf* *ff* poss. gliss. harm., sul G

Db. *ff* poss. (pizz.) *harmonics sound 8vb

6 7 8 9

Fl. $\frac{3}{4}$ $\frac{4}{4}$ con vib. $\frac{3}{4}$
 Ob.
 Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Bsn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Hn. $\frac{3}{4}$ $\frac{4}{4}$ stopped $\frac{3}{4}$
 Tpt. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Tbn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Ratch. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 S.D. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Pno. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vln. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vln. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vla. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Db. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. $\frac{3}{4}$ senza vib. $\frac{2}{4}$ *p* < *mf* *pp* < *mf* *pp* < *mf* *pp*

Ob. senza vib. *p* < *mf* *pp* < *mf* *pp* < *mf* *pp*

Cl. *p* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf*

Bsn. soli, espr. *f* *p* $\overset{3}{f}$ *pp* $\overset{3}{p}$ *f*

Hn. $\frac{3}{4}$ $\frac{2}{4}$ *f* *p* $\overset{3}{f}$ *pp* $\overset{3}{p}$

Tpt. *f* *p* < *mf* *pp* < *mf* *pp* < *mf* *pp*

Tbn. *p* < *mf* *pp* < *mf* *pp* < *mf* *pp*

Low Wood Block $\frac{3}{4}$ LOW WOOD BLOCK *f* *mf* *pp*

S.D. *p* < *fp* simile

Pno. (muted) $\frac{3}{4}$ $\frac{2}{4}$ $\overset{3}{+}$

Vln. 1 $\frac{3}{4}$ $\frac{2}{4}$ *p* *mf* *p* *mf* *p*

Vln. 2 *p* *mf* *p* *mf* *p*

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

Vc. *f* *p* $\overset{3}{mf}$ $\overset{3}{p}$ $\overset{3}{mf}$ $\overset{3}{p}$

Db. $\overset{3}{}$ $\overset{3}{}$

open, soli, espr., balance to the Bsn.

Fl. *mf* *pp* *f* *mf* *3* *6* *sf*
 Ob. *mf* *pp* *f* *p* *sf*
 Cl. *pp* *f* *mf* *sfp*
 Bsn. *pp* *p* *f*
 Hn. *f* *pp* *f* *p* *sf*
 Tpt. *mf* *pp* *f* *p* *sf* mute out
 Tbn. *mf* *pp* *f* *p* *sf*
 Fing. Cym. *ff* poss., l.v. sempre, brillante
 S.D. rim shot *ff* poss.
 Pno. *sf* secco *sf* sempre, ringing
 Vln. 1 *mf* *f* *sf*
 Vln. 2 *mf* *f* *sf* gliss. harm., sul G
 Vla. *p* *f* *sf* *ff* poss. gliss. harm., sul G
 Vc. *p* *f* *sf* gliss. harm., sul G *ff* poss.
 Db. arco *p* *f* *ff* poss.

Fl. *sf* *sf* *2/4* con vib. *f* con vib. *fp*

Ob. *f* *fp*

Cl. *f* *sfp* *sf* *mf* *fp*

Bsn.

Hn. *2/4*

Tpt.

Tbn.

Fing. Cym. *2/4*

Tri. TRIANGLE *ff* poss., l.v. sempre

Pno.

Vln. 1 *ff* poss. gliss. harm., sul G *2/4* simile, sul D

Vln. 2 *ff* poss. gliss. harm., sul G simile, sul D

Vla. simile, sul D

Vc. simile, sul D

Db. simile, sul D sul A

Fl. *sf* *f* *sf* *p* *f*

Ob. *sf* *f* *sf* *f*

Cl. *sf* *f* *p* *f*

Bsn. *f* *p* *f*

Hn. *fp*

Tpt. *fp*

Tbn. *fp* senza sord.

Ratch. **RATCHET**
as fast as poss.
ff poss.

Tri. **TRIANGLE**

Pno. *f* sempre loco

Vln. 1 *sul A*

Vln. 2 *sul A*

Vla. *sul A* senza vib. *fp*

Vc. *sul A* senza vib. *fp*

Db. pizz., l.v. *f* sempre

Fl. *solo, lontano, dolce, senza vib.*

Ob. *senza vib.*

Cl.

Bsn. *senza vib.*

Hn. *stopped*

Tpt. *(con sord.)*

Tbn.

High Wood Block **HIGH WOOD BLOCK**

S.D. *simile*

Pno. *(mute)*

Vln. 1 *pizz.* *arco*

Vln. 2 *pizz.* *arco*

Vla.

Vc.

Db.

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

Ob. *mf* *pp* *mf* *pp* *mf* *pp*

Cl. *mf* *pp* *mf* *pp* *mf*

Bsn. *mf* *pp* *mf* *pp* *mf* *pp*

Hn. *mf* *pp* *mf* *pp*

Tpt. *mf* *pp* *mf* *pp* *mf*

Tbn. *mf* *pp* *mf* *pp* *mf* *pp*

Coil **SPRING COIL** guiro-like, triangle beater *p sempre*

S.D. **S.D.**

Pno.

Vln. 1 *p < mf* *mf* *mf* *ff*

Vln. 2 *p < mf* *mf* *mf* *ff*

Vla. *p < mf* *mf* *mf* *mf* *sempre*

Vc. *mf* *p < mf* *mf* *mf* *sempre*

Db. *mf* *p < mf* *mf* *mf* *sempre*

mute strings with L.H., bow in circular motion, "rusty swingset"

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

Ob. *mf* *pp*

Cl. *pp* *mf* *pp*

Bsn. *mf* *pp*

Hn. *mf* *pp* *mf* *pp* *open* *sfz*

Tpt. *pp* *mf* *pp* *mute out* *sfz senza sord.*

Tbn. *mf* *pp* *sfz*

Coil *f* *L.v.* *dampen rim shots*

S.D. *sfz sub.* *sfz secco (dead)*

Pno. *gliss. harm.** *sfz*

Vln. 1 *"mf"* *"f"* *"mf"* *"f"* *"mf"* *"ff"* *sfz sul pont.*

Vln. 2 *"mf"* *"f"* *"mf"* *"f"* *"mf"* *"ff"* *sfz sul pont.*

Vla. *ff* *sfz sul pont.*

Vc. *ff* *sfz sul pont.*

Db. *sfz*

36 37 38 39 40
 *with finger in muted string position, slowly slide finger on closest 3-5 inches of copper wrap creating high and indeterminate harmonics

Fl. 2/4

Ob. 2/4

Cl. 2/4

Bsn. 2/4

Hn. 2/4

Tpt. 2/4

Tbn. 2/4

Coil. 2/4

K.B.D. 2/4

Pno. 2/4

Vln. 1 2/4

Vln. 2 2/4

Vla. 2/4

Vc. 2/4

Db. 2/4

pp

mf

mf

mfp

mf

mfp

sfz

sfp

ff

p

norm.

ff poss.

norm.

ff poss.

norm.

ff poss.

norm., gliss. harm., sul C

ff poss.

arco, gliss. harm., sul C

ff poss.

6

Fl. *mf* *f* *mf* *fp* *sf* *fp* *f*

Ob. *mf* *f* *mf* *fp* *fp* *f*

Cl. *mf* *pp* *f* *mf* *fp*

Bsn. *fp*

Hn. *p*

Tpt. *p*

Tbn. *p* *f* *p*

Coil

K.B.D.

Pno. *ff* *mf* *ff poss.* gliss. harm.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *fp* *f* *p*

45 46 47

Fl. *sfz* *ff* *fp*

Ob. *sfz* *fp*

Cl. *f* *sfz* *fp*

Bsn. *ff* *sempre* *fp*

Hn. *f* *ff* *fp*

Tpt. *f* *ff* *fp* *gliss.*

Tbn. *sfz* *f* *ff* *fp*

Slap stick *f* **SLAPSTICK**

Brake Drum *f*

Bongos *f* *sfz*

Pno. *f* *sfz* *ff* *ff*

Vln. 1 *ff* *fp* *fp* *f*

Vln. 2 *ff* *fp* *fp* *f*

Vla. *ff* *sfz* *fp* *fp* *f*

Vc. *ff* *sfz* *fp* *fp* *f*

Db. *sfz* *sfz* *sfz* *sfz* *sfz* *f*

Measures: 48, 49, 50, 51, 52

Fl. *f fp* *mf*

Ob. *f fp* *fp* *mf*

Cl. *f fp* *fp* *mf* *p*

Bsn. *fp* *mf*

Hn. *f* *mp-pp* *mp* mute in

Tpt. *f* *mp-pp* *mp*

Tbn. *f* *mp-pp* *mp*

Slap stick

Tri. TRIANGLE *f*

Pno. *f secco* *mf* *f* *mf* *p*

Vln. 1 *pizz., l.v.* *sfz* *arco* *mp* *p* sul tasto flautando

Vln. 2 *pizz., l.v.* *sfz* *arco* *mp* *mp*

Vla. *pizz., l.v.* *sfz* *arco, sul tasto* *mp*

Vc. *pizz., l.v.* *sfz* *arco, sul tasto* *mp*

Db. *pizz., l.v.* *sfz* *arco, sul tasto* *mp* *norm.* *p*

53 54 55 56 57 58 59

Fl. *senza vib.* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Ob. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Cl. *p* *f sub. (all notes are short and staccatissimo)*

Bsn. *p (all notes short & staccatissimo)*

7/16 5/16 7/16

tongue rams

Hn. 7/16 5/16 7/16

Tpt.

Tbn.

Slap stick 7/16 5/16 7/16

Tri.

Pno. *mp*

60 61 62 63 64 65 66 67

Vln. 1 *senza vib.* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vln. 2 *senza vib.* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vc. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Db. *mp* *p* *mp*

60 61 62 63 64 65 66 67

II = 4 III = 4

simile III & IV

simile I & II

Fl. **7/16** **5/16** **7/16**

Ob. *pp* *mp* *pp*

Cl.

Bsn.

Hn. **7/16** solo, dolce **5/16** **7/16**

p *mp* *mf* *mfp*

Tpt.

Tbn.

Vibes **7/16** **5/16** **7/16** VIBRAPHONE

p secco

Tri.

Pno.

Vln. 1 **7/16** **5/16** sul pont., subito **7/16**

Vln. 2 *mf* *pp* *pp* *mf* *pp* sul pont. *p*

Vla. *pp* *pp* *mf* *pp*

Vc. *mf* *pp* *mf* *pp*

Db. *p* *mp* *mp* *mp* *mp* *mp*

68 69 70 71 72 73 74

4/16 3/8 2/4

Fl. *ff* poss.

Ob. *p* *ff*

Cl. *ff*

Bsn. *ff*

Hn. *mp* *mf* *f* *sfz* con sord.

Tpt. *sfz*

Tbn. *p* *sfz*

Vibes *ff*

Temple Blocks wooden sticks *p* *ff*

Sus. Cym. *sfz* secco poss. ϕ choke immediately

Pno.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Db. *p* *mf* *f* *ff*

75 76 77 78 79 80

2/4 5/8 3/8 5/8 3/4 4/4

Fl. *ff* poss. sempre con vib. simile

Ob. *ff* poss. sempre simile

Cl. *ff* poss. sempre simile

Bsn. *ff* sempre *sffz* simile

Hn. *ff* poss. rip *ff* simile

Tpt. *ff* sempre simile

Tbn. *ff* sempre *sffz* simile *ff* < rip *ff* poss.

Vibes *ff* sempre simile

Kick Drum *ff* secco

Sus. Cym. *ff* brillante choke cymbal on downbeat simile

Pno. *sffz* loco *ff* poss. sempre simile

Vln. 1 *ff* poss. sempre norm. simile

Vln. 2 *ff* poss. sempre norm. simile

Vla. *ff* poss. sempre norm. simile

Vc. *ff* poss. sempre simile

Db. *ff* sempre *sffz* simile

81 82 83 84 85

4/4 2/4 4/4 3/4

Fl.

Ob.

Cl. *p* < *ff* *fp* < *pp* *mf* > *p*

Bsn.

Hn. *ffp* < *ff* < *mf* < *f*

Tpt.

Tbn. *p* < *ff* mute in

Vibes

Kick Drum Sus. Cym.

Pno. *sffz* *sffz poss.* *mp*

8th Led.

Vln. 1 *f* < *pp*

Vln. 2 *f* < *pp*

Vla. *f* < *pp*

Vc. *f* < *pp*

Db. *mp*

Fl. $\frac{3}{4}$ $\frac{2}{4}$ (-14 cents)
 Ob.
 Cl.
 Bsn. *mp p* *pp* *sfz* *p*

Hn. *lontano* *p* *3* *open* *p* (-31 cents)
 Tpt. *sfz* *con sord.* *p* (-14 cents)
 Tbn. *sfz* *p*

Vibes $\frac{3}{4}$ $\frac{2}{4}$
 S.D. Kick Drum SNARE DRUM rim shot *sfz* KICK DRUM *sfz*

Pno. *sfz* *loco* *sfz* *f* 6
 8th 1 2nd

Vln. 1 $\frac{3}{4}$ $\frac{2}{4}$ *mp* *pp* *sf* *pp* (-31 cents)
 Vln. 2 *mp* *pp* *sf* *pp*
 Vla. *pp sempre* *sf* *pp*
 Vc. *pp sempre* *sf* *pp*
 Db. *morendo* *sfz* *pizz.* *pp* *arco*

91 92 93 94 95 96

Fl. *f p mf p mf p*

Ob. *f p mf p*

Cl. *f p mf p mf p*

Bsn. *f p mf*

Hn. *f p mf p mf p*

Tpt. *f p mf p*

Tbn. *f p mf*

Vibes **VIBRAPHONE (motor on, if poss.)**
ff l.v., brillante
Ed.

S.D. Kick Drum

Pno. *ff* 12 12 12 12 12 12

Vln. 1 *ff pp*

Vln. 2 *ff pp* 5

Vla. *ff pp* 3 3

Vc. *ff pp* 3

Db. *ff pp*

Seamless, meditative, explore the space ♩ = 66

4/4

3/4

4/4

Fl. *ff*

Ob. *ff*

Cl. *mf* *p* *ff*

Bsn. *p* *f*

4/4

3/4

4/4

Hn. *mf* *p* *ff*

Tpt. *mf* *p* *ff*

Tbn. *p* *ff* *pp*

4/4 PULSE TRAIN SYNTHESIZER
tuned to middle C, *sol*

3/4 tremolo w/ hand**
4/4

Synth. *mf* (switch on)
PULSE TRAIN SYNTHESIZER
tuned to middle C, *sol*
tremolo w/ hand**

Synth. *mf* (switch on)

Pno. *p* *sffz* poss.

Seamless, meditative, explore the space ♩ = 66

4/4

3/4

4/4

Vln. 1 *ff* *pp*
ricochet, asynchronous, "bouncing ball"

Vln. 2 *ff* *pp*
pizz.

Vla. *ff*
pizz.

Vc. *ff*
pizz.

Db. *ff*

** with hand, slowly cover/uncover soundholes on front of synth, which will draw out different harmonics and slightly bend the pitch

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Ob. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Bsn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

under the texture
pp
pp
 (-31 cents)
pp
pp

Hn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Tpt. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Tbn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

f
pp *f*
pp

Synth. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Synth. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

SYNTH open
 simile
 open
 simile
 open

Pno. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

f

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vln. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Db. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

f *pp*
f *pp*
f
f
f

Fl. *p* 6 3 5 *tr* *pp*

Ob. *mp* *pp* *p* *pp*

Cl. *mp* *pp* *p* *pp*

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

Hn. *f* *pp*

Tpt.

Tbn.

Synth. SYNTH open

Pno.

Vln. 1

Vln. 2

Vla.

Vc. *arco, senza vib.* *p*

Db.

Fl. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Ob.

Cl.

Bsn.

Hn. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Tpt.

Tbn.

gliss. as evenly and as accurately as poss.,
tuning discrepancies are inevitable and desirable

Synth. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Synth. open

gliss.

open

Pno.

Vln. 1 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *espr.*

Vln. 2 *f* *pp* *senza vib., gliss. even as poss. sempre* *p sempre* *gliss.* *espr.*

Vla. *arco, senza vib.* *as even as poss. sempre* *gliss.* *espr.*

Vc. *p sempre* *non harm., espr.*

Db.

Fl. *senza vib.* *pp* *mp* *pp* **2/4**

Ob.

Cl. *pp* *mp* *pp*

Bsn.

Hn. *con sord.* *pp* *mp* *pp* **2/4**

Tpt. *(con sord.)* *pp* *mp* *pp*

Tbn. *(con sord.)* *pp* *mp* *pp*

Synth. **2/4 open** *gliss.*

Synth. *open* *gliss.* *as evenly and as accurately as poss., tuning discrepancies are inevitable and desirable*

Pno.

Vln. 1 *senza vib. sub.* *mp-p* **2/4** *gliss.*

Vln. 2 *senza vib. sub.* *mp-p* *gliss.*

Vla. *senza vib. sub.* *mp-p* *gliss.*

Vc. *senza vib. sub.* *mp-p* *gliss.* *as even as poss. sempre*

Db. *arco* *pp* *mp* *pp*

118 119 120 121 122 123 124 125

3/4 2/4 3/4

Fl.

Ob. senza vib. *pp* *mf* *pp*

Cl. *pp*

Bsn. senza vib. *pp* *mf* *pp*

Hn. *pp* *mf* *pp*

Tpt. *pp*

Tbn. *pp*

SYNTH

SYNTH

Pno.

Vln. 1 espr. *mf* *fp*

Vln. 2 espr. *mf* *fp*

Vla. *mf* *fp*

Vc. *mf* *fp*

Db. *pp*

126 127 128 129 130 131 132 133

2/4

con vib., (-12 cents)

3/8

Fl. *f* *pp* *p* con vib. (-12 cents)

Ob. *p* con vib.

Cl. *f* *pp* *p* con vib., (-31 cents)

Bsn. *f* *pp* *p*

2/4

senza sord., (-14 cents)

3/8

Hn. *f* *pp* *p* senza sord., (-14 cents)

Tpt. *f* *pp* *p* senza sord.

Tbn. *f* *pp* *p* senza sord.

2/4

open

3/8

Synth. *gliss.* *open* *gliss.*

Synth. *open* *gliss.* *open* *gliss.*

Pno. *mf* *3*

2/4

espr. senza vib. sub.

espr.

3/8

Vln. 1 *gliss.* *espr.* *ffp* *espr.*

Vln. 2 *gliss.* *espr.* *ffp* *espr.*

Vla. *gliss.* *espr.* *ffp* *espr.*

Vc. *gliss.* *espr.* *ffp* *espr.*

Db. *f* *pp* *p*

Freely, follow the horn solo ♩ = 92 ca.

Fl. *ff* *mp-p sempre* *mp* *p*

Ob. *ff* *mp-p sempre* *mp* *p*

Cl. *ff* *mp-p sempre* *mp* *p*

Bsn. *ff* *mp-p sempre* *mp* *p*

Hn. *ff* *mp* *mf*

Tpt. *ff* *mp-p sempre* *mp* *p*

Tbn. *ff* *mp-p sempre* *mp* *p*

Synth. **SYNTH** *n* (turning frequency knob "as high as poss." will create silence) *sol*, ad lib. frequency, "haywire machine"***

Synth. **SYNTH** *n* (turning frequency knob "as high as poss." will create silence) *sol*, ad lib. frequency, "haywire machine"***

Pno. *mf* *f*

Freely, follow the horn solo ♩ = 92 ca.

Vln. 1 *ff* *pizz.* *arco* *p* *f* *ff* *pizz.*

Vln. 2 *ff* *pizz.* *arco* *p* *f* *ff* *pizz.*

Vla. *ff* *pizz.* *arco* *p* *f* *ff* *pizz.*

Vc. *ff* *pizz.* *arco* *p* *f* *ff* *pizz.*

Db. *ff* *pizz.* *arco* *p* *f* *ff* *pizz.*

Fl. *mp* *p* *mp*

Ob. *mp* *p* *mp*

Cl. *mp* *p* *mp*

Bsn. *mp* *p* *mp*

Hn. *mp* *p* *mp*

Tpt. *mp* *p* *mp*

Tbn. *mp* *p* *mp*

Synth. SYNTH

Synth. SYNTH

Pno. *f* *ff*

Vln. 1 arco *p* *f* *ff* *mf*

Vln. 2 arco *p* *f* *ff* *mf*

Vla. arco *p* *f* *ff* *mf*

Vc. arco *p* *f* *ff* *mf*

Db.

2/4

4/4

3/4

2/4

4/4

3/4

2/4

4/4

3/4

2/4

4/4

3/4

Fl.
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

Synth.
SYNTH

Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Tempo primo (♩ = 104)

10
16

Fl. *p* (-12 cents) *ff poss.*

Ob. *p* *ff poss.*

Cl. *p* *ff poss.*

Bsn. *p* *ff poss.*

10
16

Hn. *ff poss.*

Tpt. *ff poss.*

Tbn. *ff poss.*

10
16

Vibes *ff poss. sempre e secco* match the piano's articulation *simile*

Sus. Cym. soft yarn mallets *pp* *ff*

Pno. *ff poss. sempre e secco* *simile*

Tempo primo (♩ = 104)

10
16

Vln. 1 arco *p* *ff poss. e staccatissimo*

Vln. 2 arco (-31 cents) *p* *ff poss. e staccatissimo*

Vla. *ff poss.* *staccatissimo*

Vc. *ff poss.* *staccatissimo*

Db. *ff poss.*

159 160 161 162 163

Fl. **7** **5**

Ob. **7** **5**

Cl. **7** **5**

Bsn. **7** **5**

sfz *sfz* *sfz* *sfz*

Hn. **7** **5**

Tpt. **7** **5**

Tbn. **7** **5**

sfz *sfz* *sfz* *sfz*

VIBES

Vibes **7** **5**

Sus. Cym.

Pno.

Vln. 1 **7** **5**

Vln. 2 **7** **5**

Vla. **7** **5**

Vc. **7** **5**

Db. **7** **5**

staccatissimo *staccatissimo*

This musical score page contains measures 171 through 176. It is arranged in a system with multiple staves for different instruments. The measures are marked with time signatures: 2/4, 4/4, 7/16, 6/16, and 7/16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vibes), Kick Drum, Suspended Cymbal (Sus. Cym.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key performance instructions include dynamics such as *ff* (fortissimo), *ff poss. sempre*, *sffz* (sforzando), and *sfz*. There are also markings for *rip* (rip-off) and *ped.* (pedal). The percussion section includes specific instructions for *KICK DRUM* and *SUSPENDED CYMBAL* using *wooden sticks*.

The string section (Vln. 1, Vln. 2, Vla., Vc., Db.) features complex rhythmic patterns, including triplets and quintuplets, and a *pizz.* (pizzicato) instruction for the double bass.

Fl. **7**/**16** **3**/**4** **3**/**4** **9**/**16**

Ob. **7**/**16** **3**/**4** **3**/**4** **9**/**16**

Cl. **7**/**16** **3**/**4** **3**/**4** **9**/**16**

Bsn. **7**/**16** **3**/**4** **3**/**4** **9**/**16**

ff *ff* *ff* *ff* poss. sempre

Hn. **7**/**16** **3**/**4** **3**/**4** **9**/**16**

Tpt. **7**/**16** **3**/**4** **3**/**4** **9**/**16**

Tbn. **7**/**16** **3**/**4** **3**/**4** **9**/**16**

sfz *rip* *rip* *ff* poss. sempre

Vibes **7**/**16** **3**/**4** **3**/**4** **9**/**16**

Kick Drum **7**/**16** **3**/**4** **3**/**4** **9**/**16**

Sus. Cym. **7**/**16** **3**/**4** **3**/**4** **9**/**16**

VIBES **KICK DRUM** **SUSPENDED CYMBAL**

ff *sfz* *ff* *ff*

Pno. **7**/**16** **3**/**4** **3**/**4** **9**/**16**

ff *ff*

Vln. 1 **7**/**16** **3**/**4** **3**/**4** **9**/**16**

Vln. 2 **7**/**16** **3**/**4** **3**/**4** **9**/**16**

Vla. **7**/**16** **3**/**4** **3**/**4** **9**/**16**

Vc. **7**/**16** **3**/**4** **3**/**4** **9**/**16**

Db. **7**/**16** **3**/**4** **3**/**4** **9**/**16**

sfz *ff* *ff* *ff*

Fl. **9/16** **4/8** **3/4**

Ob.

Cl.

Bsn.

Hn. **9/16** **4/8** **3/4**

Tpt.

Tbn.

Vibes **9/16** **4/8** **3/4**

Kick Drum ***sfz***

Sus. Cym.

Pno.

Vln. 1 **9/16** **4/8** **3/4**

Vln. 2

Vla.

Vc.

Db. ***sfz***

poco accel.

Faster ♩ = 112

Fl. *ff* poss. sempre

Ob. *ff* poss. sempre

Cl. *ff* poss. sempre

Bsn. *ff* poss. sempre

Hn. *ff* poss. sempre

Tpt. *ff* poss. sempre

Tbn. *ff* poss. sempre

Ratch. *ff* poss.

Kick Drum KICK DRUM *ff*

Pno. *f* *sff*

Vln. 1 *sff*

Vln. 2 *sff*

Vla. *sff*

Vc. *sff*

Db. *sff*