

Alexander Wu  
October 2024  
Concert Score

# Countdown

for ensemble  
duration: 10'

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# Countdown

Concert Score

Alexander Wu

duration: 10'

## Instrumentation

Flute

Oboe

Clarinet in B $\flat$

Alto Saxophone (Walkie-Talkie [w/ aluminum foil and another receiving walkie-talkie behind the audience])

Bassoon (Ratchet, Walkie-Talkie [w/ aluminum foil and another receiving walkie-talkie behind the audience])

### Percussion

- Vibraphone (prepared w/ aluminum foil)
- 2 Crotales (E and G $\sharp$  both in the low octave)
  - Use a thick bass bow with high tension for bowing
- 3 Tom-Toms (high, medium, low)
- 2 Snare Drums, tuned relatively high
  - With a set of variously-sized keys
  - One of them should be flipped (used as a resonator for crotales)
  - The unflipped one is referred to as S.D.1 in the score, the flipped one S.D.2
- Crash Cymbal (placed on a trap table with felt-lined top)
- Triangle
- Temple Bowl (medium pitch)

Harp

Piano (w/ metal guitar slide, bar magnets, 2 heavy books, cloth, aluminum foil, ebow)

Violin 1

Violin 2

Viola

Violoncello (w/ a chopstick)

Double Bass (w/ a chopstick)

## Program Note

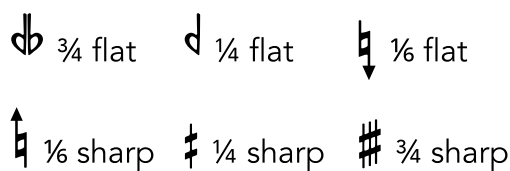
When I was seven or eight, sleep terrified me. It was not the darkness or the silence—throughout the night, a searchlight whose origin I could never figure out kept a corner of my room well-lit, and frogs croaked loudly in the pond nearby while trucks chugged down the surrounding mountains. What I found increasingly unbearable was the utter boredom, to an extent that I had never experienced before and have rarely experienced since. I would count sheep and superstitiously skip numbers I did not like, but I soon realized there were too many inauspicious numbers to keep track of. I would make up stories to tell myself, until they started to invade my memory, becoming as believable—and thus as tedious—as the searchlight, the frogs, and the trucks. When I was at my wits' end, I would then start a countdown, gauging the odds of the world ending coinciding with my countdown reaching zero, trying to savor every insipid sensation as a potential last sight, sound, and thought.

## Technical Notes

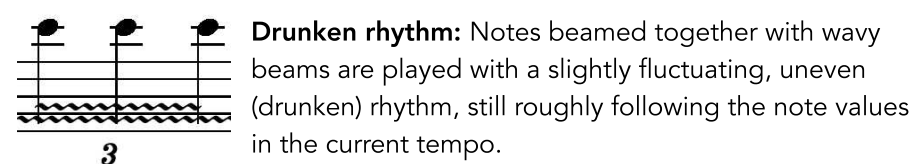
**Preparations that should be done before the piece starts are in text boxes.**

All instructions are also included in the score and parts. Preparations that should be done before the piece starts are included as boxed texts.

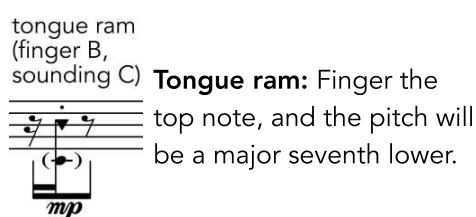
### Microtonal accidentals used in this piece



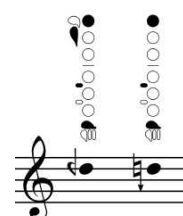
### General



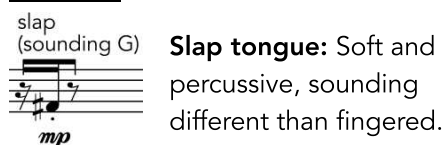
### Flute



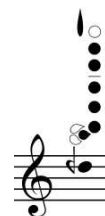
### Microtones:



### Oboe

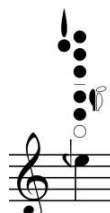


### Microtone:



### Clarinet

#### Microtone (transposed):



## Technical Notes (continued)

### Walkie-Talkies (Sax. & Bsn.)

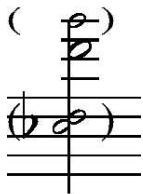
**Before the piece begins:**

1. Place two walkie-talkies behind the audience and set them to receiving channels 1 and 2 respectively (or any two channels that are not busy in the area). Turn the volume all the way up.
2. The saxophone and bassoon players should each have a walkie-talkie turned on and set to sending signal in channels 1 and 2 respectively. They should also have access to a piece of aluminum foil each used to make ASMR noise into the walkie-talkie.

### Ratchet (Bsn.)

To make the ratchet softer, slow down the cranking, lower the ratchet, turn it away from the audience, or use a combination of the above; and vice versa.

### Bassoon



**Multiphonics:** Use the standard fingering for the unbracketed note, combined with weak air and lip pressure (similar to the pressure you would use to play the fundamental register). This will produce the bracketed multiphonic notes.



**Berio tremolos:** Tremolos between two registers. The intended result is not clean, but a sound full of overtones, synthesizing the harmonic characters of the two notes. Berio tremolos are always performed with fluttertonguing in this piece to further reinforce the chaotic mixing of overtones.

### Percussion

**Before the piece begins:**

1. Place a new piece of aluminum foil between the bars and the resonators, covering C5 to D6 (the range it covers could be larger, but this is the range of notes used in this piece).
2. Place a crash cymbal on a trap table with felt-lined top. The desired sound is crisp and non-sustaining.
3. Flip one of the snare drums.
4. Both snare drums should have snare on.

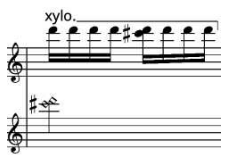
**Crotales** are either struck or bowed. They are always used with a snare drum.

When struck, a cross notehead indicates hovering over the flipped snare drum (S.D.2) to produce feedback between the crotale and the snare. If the cross notehead is tied to a rest, let the feedback fade into nothing or until the next note.

When bowed, the crotale is placed on the edge of the unflipped snare drum (S.D.1), and the drum should have a set of variously-sized keys placed on it. The desired sound is noisy and full of high overtones. For better results, use a thick bass bow with high tension.

**Snare drum pitch bend** can be achieved by pressing fingers against the drumhead and moving them between rim and center. To lower the pitch, move from center to rim. The snare should be turned off for this effect.

### Harp



**Sons xylophoniques:** The diamond notes in the bottom staff indicate the strings to mute at the soundboard, the notes in the top staff indicate the strings to pluck normally. This will produce a muted, "wooden" sound.



**Près de la table:** Play close to the soundboard.



**Tuning key slide:** Moving the metal part of a tuning key (or a spoon if it is equally/more effective) up or down the string to produce a sliding sound, similar to the bottle neck on the guitar.



**Bartok pizz:** Let the finger snap from the lower end of the string onto the soundboard.

### Piano

**Before the piece begins:**

1. Make sure you have easy access to the metal guitar slide during the piece.
2. A large piece of aluminum foil should be left near the piano so that the alto saxophone player can cover the bass strings with it in m. 98.
3. Prepare the piano as follows:

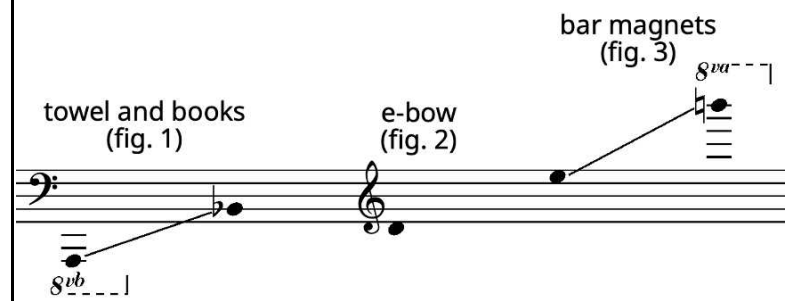


Fig. 1: Place a towel and two medium-sized books on the bass strings. The desired sound should still be pitched but without much sustain or resonance.



Fig. 2: Place e-bow on D4 and turn it on to harmonic mode (switch to the right). **Always place e-bow as close to the damper as possible for quick activation of the sound.**



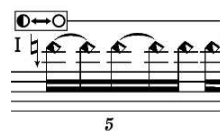
Fig. 3: Place bar magnets in a row close to the bridge (but leave a slight gap), covering notes from E5 to B7.

Additional instructions with images are included in the music of the part.

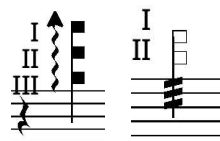
### Strings

**Before the piece begins:**

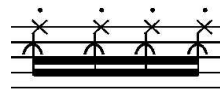
1. The bass player should place a chopstick between strings I and II on the fingerboard and set extension to C#.
2. The cello player should have access to a chopstick, to be placed between strings I and II on the fingerboard later.



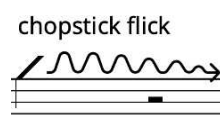
(Violins only) Finger the written notes on the indicated string, and vary left hand pressure to produce an arbitrary mix of harmonics and half harmonics.



Mute the indicated strings with left hand.



Behind the bridge, play the string corresponding to the written pitch.



**chopstick flick** (Cello and bass only) Flick the chopstick placed between strings I and II on the fingerboard. Let it bounce against the fingerboard indefinitely.



**arco mobile**

(Bass only) Slightly vary bow pressure while varying the bow position (anywhere between s.p. and s.t.) to produce a wide range of timbres.

♩ = 54

Flute *ppp*

Oboe *ppp*

Clarinet in Bb *ppp*

Walkie-Talkie (Alto Saxophone) (hold speak button, make ASMR noise with aluminum foil) aluminum foil ASMR speak button *p*

Walkie-Talkie (Bassoon) aluminum foil ASMR speak button *p*

**Vibraphone**  
med. hard timpani mallets *pp warm and mellow*

Harp xylo. *pp* diamond notes indicate strings to mute p.d.l.t. xylo. xylo.

Piano place e-bow on D4; turn it on to harmonic mode (switch to the right); follow pedal instructions precisely especially when the e-bow is used (e-bow will not sustain without pedal) *ppp* senza ped.

Violin 1 *ppp* vary l.h. pressure to produce a mix of harmonics and half harmonics

Violin 2 *ppp* vary l.h. pressure to produce a mix of harmonics and half harmonics

Viola pizz., strum like a guitar, s.p., mute strings w/ l.h. I II III

Violoncello (behind the bridge) legno I jeté *p* jeté

Double Bass *ppp* arco, m.s.p., mute strings w/ l.h. (barely above bridge, high and unstable pitch) chopstick flick (always l.v. w/ chopstick flick) arco, m.s.p., mute strings w/ l.h. I II *ppp*

3

Fl.

Ob.

Cl.

W-T (Alto Sax.)

W-T (Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp*

*pp*

*pp*

(stop aluminum foil ASMR, release speak button)

(stop aluminum foil ASMR, release speak button)

(turn on speak button)

(spoken)

*p* very close to the mic

**Ratchet**

*p* soft but abrupt

**Med Tom**

*pp*

**Low Tom** (rim click)

(grace notes always on the beat)

take tuning key

*p* tuning key slide

(activate e-bow by depressing pedal; e-bow should sound an octave higher than written)

lightly strike piano metal frame w/ metal guitar slide

*p*

(slowly depressing pedal) fully depressed

5

5

5

5

jeté

chopstick flick

*p*

*pp*

*pp*

(behind the bridge) arco

*pp* 5

(behind the bridge) arco

*pp* 5

arco, m.s.p., mute strings w/ l.h.

*ppp*

3

6 9

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

W-T (Alto Sax.) (aluminum foil)

W-T (Bsn.) **Walkie-Talkie**

Perc.

Hp. *pp* p.d.l.t. xylo.

Pno. *ppp* (slowly releasing pedal)

Vln. 1 *ppp* 5 5

Vln. 2 *ppp* 5 5

Vla. *p* (behind the bridge) legno

Vc. *ppp* 5 5 arco, m.s.p., mute strings w/ l.h.

Db. *ppp*

10

Fl.

Ob.

Cl.

W-T (Alto Sax.)

W-T (Bsn.)

Perc. **Vibraphone**

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp*

*pp*

*pp*

*pp*

*pp*

xylo.

xylo.

p.d.l.t.

p.d.l.t.

(senza ped.)

arco

jeté

chopstick flick

arco, m.s.p., mute strings w/ l.h.



12 14

Fl. *p but abrupt* flz.

Ob.

Cl. *p but abrupt* flz.

W-T (Alto Sax.) (spoken) *f p* *f* To Alto Sax.

W-T (Bsn.) (spoken) *f p* *f p* To Bsn.

Perc. Triangle triangle beater *p* (Vib.) *pp* 3

Hp. take tuning key p.d.l.t. *p* tuning key slide

Pno. (ebow notation omitted henceforth but the sound should come in and out with the pedaling) *p* 5 Red. (C#) 3 fully depressed until m.27

Vln. 1 (articulate each note) 5 (articulate each note) *pp* *mp*

Vln. 2 (articulate each note) 5 *pp* *mp*

Vla. (harm. gliss) 3 *pp* *mp*

Vc. ord. pizz. place chopstick between strings I and II *pp* chopstick flick *p*

Db. remove chopstick arco I (sounding D) pizz. *p*

18

Fl.

Ob.

Cl.

W-T  
(Alto Sax.)

W-T  
(Bsn.)

Perc.

(Vib.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**Crash Cym. (on a trap table)**  
small hard plastic mallets

*pp*

*ff*  
abrupt, crisp

*fff*

*p*

*pp*

*pp*

chopstick flick

remove chopstick

place chopstick  
between strings  
I and II

8va

3

22

Fl. *flz.* *p* *f* *ffp* *ff*

Ob. *p* *ffp* *ff*

Cl. *flz.* *p* *f* *ffp* *ff*

Alto Sax. *p* *ffp* *ff*

Bsn. *p* *f* (w/ weak pressure, finger D5) *f* (finger E $\flat$ 5) *mp*

Perc. *p* *f* *p* *f* *p* *f* *p* *f* (cym. bell) *f* med. hard timpani mallets *Vib.* *p*

Hp. *p* *f* *ff* *non dim.* *p*

Pno. *f* *ff* *p* *f* *p*

Vln. 1 22 (non trem.) *p* *ff* *non dim.* *p*

Vln. 2 (non trem.) *p* *ff* *non dim.* *p*

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

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

Db. *IV sempre* *p* *f* *ff* *non dim.* chopstick flick *f*

24

Fl. *ffp* *ff*

Ob. *ffp* *ff*

Cl. *ffp* *ff*

Alto Sax. *ffp* *ff*

Bsn. *f* *mp*

Perc. S.D.1 timpani mallets still *ff* Hi Tom *ff*

Hp. *ff* non dim. *p*

Pno. *f* *p* *f* *p*

Vln. 1 *ff* non dim. *p*

Vln. 2 *ff* non dim. *p*

Vla. *ff* non dim. *p*

Vc. *ff* non dim. *p*

Db. *ff* chopstick flick *f*

26

Fl. *flz.* *rit.*

Ob. *flz.* *non dim.*

Cl. *flz.* *non dim.*

Alto Sax. *To W-T*

Bsn. *Ratchet* *p*

Perc. *Hi Tom* (13 notes) (rim click) *non cresc. or dim.* *p sub.*

Hp. *p.d.l.t.* *p*

Pno. *string glide w/ gtr slide (approx. range) (move gtr slide toward you)* *mf* *senza ped.*

Vln. 1 *I sempre* *rit.* *p*

Vln. 2 *s.t.* *p*

Vla. *s.t.* *p*

Vc. *I sempre* *flaut. s.t.* *always slide between notes* *mp cantabile*

Db. *chopstick flick* *remove chopstick* *(pizz.)* *f* *pp*

*ffp* *ff* *non dim.* *f* *p* *mf* *mp cantabile* *pp*

29 Shadowy ♩ = 46

Fl. *pp* *p* *pp*

Ob.

Cl. *p* *pp*

W-T (Alto Sax.) **Walkie-Talkie** (aluminum foil) *To W-T*

Rt. (Bsn.)

Perc. **Temple Bowl** *p* (timpani mallets still) **Vib.** *p*

Hp. take tuning key *mp* tuning key slide

Pno. *p* *mf* sempre *p* sempre

Vln. 1 *(p)* (sounding E)

Vln. 2 *(p)* III sempre (sounding D)

Vla. *(p)* (behind the bridge) (still arco) (ord.)

Vc. *(p)* 3

Db. *pp ↔ mp* 3 5 3

improvise with a mix of fast and slow rhythms, sustained and stacc. articulations on C#3/C#4; add downward gliss. ad lib. (the passage below is for reference only)

33

Fl.

Ob.

Cl.

W-T (Alto Sax.)

W-T (Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*(pp)* *p* *pp* *(pp)*

*pp* *p* *pp* *(pp)*

*p* *pp* *p* *pp* *(pp)*

**Walkie-Talkie**  
(aluminum foil)

replace ebow on C4

*Red.*  
(slowly depressing pedal) fully depressed until m. 56

(bend)

3

3

3

3

3

3

3

3

3

3

37 39

Fl.

Ob.

Cl.

W-T (Alto Sax.)

W-T (Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp* (spoken) *t t t t*

*mp* (spoken) *t t t t t t t* To Rt.

*pp*

xylo. *p*

place finger as close to bridge as possible  
finger mute *p*<sup>4</sup>

*p*

39

(drunken rhythm) *pizz.* *p* 5 7

(drunken rhythm) *pizz.* *p* 6 5

(st.) → s.p. *pp*

(without pause) *p* sounding G#\*

*p*

\* The C# played with harmonic pressure should produce the 17th partial, a concert G#6. Because it is such a high partial, the resultant sound will mostly consist of a weak, muffled thud with only a shadow of the harmonic.



43

Fl.

Ob.

Cl.

W-T  
(Alto Sax.)

Rt.  
(Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ppp (subtone)*

To Alto Sax.

**Ratchet** crank very slowly

*p poss.*

(*loco*) finger mute

*8va* (*loco*) finger mute

(in time) (behind the bridge pizz.)

(drunken rhythm) (ord. pizz.)

*f poss.*

*p* 5 7

*f poss.*

*p* 5 7

(in time) (behind the bridge pizz.)

(drunken rhythm) (ord. pizz.)

*f poss.*

*p* 6 5

*f poss.*

*p* 6 5

arco s.t.

*pp*

(s.p.) → s.t.

49

Fl.

Ob.

Cl.

Alto Sax.

Rt. (Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**Alto Sax.**

*ppp* (subtone)

To Bsn.

xylo.

finger mute

8va

8va

quietly remove elbow first, then slowly release pedal

(st.) → s.p.

(s.p.) → st.

(st.) → s.p.

*f* poss.

*p*

*f* poss.

*p*

*f* poss.

*p*

*f* poss.

*p*

*f* poss.

*p*

*f* poss.

*p*

55

Fl.

Ob.

Cl. (smorzando)

Alto Sax. (smorzando)

Rt. (Bsn.)

Perc.

Hp.

Pno. quietly place elbow on E4 (do not depress pedal yet)

Vln. 1 *f p f p f p f p f p*

Vln. 2 *f p f p f p f p f p*

Vla. s.t. → ord. *poco*

Vc. (behind the bridge) legno *jeté* arco, m.s.p., mute strings w/ l.h. *pp*

Db. *ppp*

58

(smorzando) *pp* 5

Fl.

Ob.

Cl. (the slightest accent) *pp* 5 5 5 5

Alto Sax. *pp* 5 (the slightest accent) 5 5

Bsn. *pp* (smorzando) Bsn.

Perc.

Hp. xylo. *ppp* xylo. xylo. xylo. p.d.l.t. p.d.l.t.

Pno. *pp*

Vln. 1 58 drunken eighth notes uncoordinated w/ Vln. 2 except for downbeats strum like a guitar (mute strings w/ l.h.) I II III *f* *p* *f* *p*

Vln. 2 8 notes per bar with drunken rhythm uncoordinated w/ Vln. 1 except for downbeats strum like a guitar (mute strings w/ l.h.) I II III *f* *p* *f* *p*

Vla. *p* *pp*

Vc. (do not slide between notes) *p* *pp*

Db.

60 (the slightest accent)

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Perc. **Crotales** (hover over S.D.2 [flipped] and let snare ring) *pp*

Hp. xylo. p.d.l.t.

Pno. strike metal frame w/ guitar slide *mf*

Vln. 1 (in time) arco (sounding E) *pp*

Vln. 2 (in time) arco (sounding B) *pp*

Vla. *p* *pp* *pp*

Vc. *pp*

Db. chopstick flick *f*

63

Fl. *(pp)*

Ob. *(p)*

Cl. *(pp)* 5 3 5

Alto Sax. *(pp)* 3

Bsn. *(pp)* 5

Perc.

Hp. xylo. p.d.l.t.

Pno. *pp*

Vln. 1 (sounding G#) (sounding E)

Vln. 2 (sounding G#)

Vla. 3

Vc. pizz. (strum like a guitar) mute strings w/ l.h.

Db. *mp* I II III

65

Fl.

Ob.

Cl.

Alto Sax. To W-T Walkie-Talkie

Bsn. To W-T Walkie-Talkie

Perc.

Hp. p.d.l.t. *pp sempre*

Piano strike metal frame w/ guitar slide *mf* (*mf*) quietly remove elbow (but keep pedal depressed)

Vln. 1 *pp sempre*

Vln. 2 *pp sempre*

Vla. *pp sempre*

Vc. *pp sempre*

Db. chopstick flick *f* remove chopstick

70

Fl. *ppp* *f sub.* flz.

Ob.

Cl. *ppp* *f sub.* flz.

W-T (Alto Sax.)  
 ttttttt...  
*p very close to mic*  
 speak "t" as fast as possible;  
 breathe individually from Bsn.,  
 as quickly and quietly as possible

W-T (Bsn.)  
 ttttttt...  
*p very close to mic*  
 speak "t" as fast as possible;  
 breathe individually from Alto Sax.,  
 as quickly and quietly as possible  
 To Ratchet  
 (leave E on S.D.1 [the unflipped one])  
 (let G# ring, do not hover over S.D.2)  
 quietly place keychain on S.D.1, take bow

Perc.

Hp. p.d.l.t. *(pp sempre)* p.d.l.t.

Piano *(mf)* *(mf)* *pp*

70

Vln. 1 *(pp sempre)*

Vln. 2 *(pp sempre)*

Vla. *(pp sempre)*

Vc. chopstick flick *f*

Db. pizz. *p ↔ mf*  
 IV III II

Play the following harmonics in any order as fast as possible. All three harmonics produce a D, but in different octaves and with different microtonal inflections. It is okay if harmonics do not fully sound sometimes.



78

Fl.

Ob.

Cl.

W-T  
(Alto Sax.)

Rt.  
(Bsn.)

Perc.

Hp.

Piano

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ppp*

*ppp*

To Alto Sax.

**Ratchet**

*p*

bowed Crot. placed on the rim of S.D.1 (the desired sound is noisy and full of high overtones)

*f*

p.d.l.t.

(remove E Crot. from S.D.1 to stop the ringing)

remove chopstick

**non accel.**

83

**Fl.**  
*f*  
*p sub.*

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

**Cl.**  
*f*  
*p sub.*

**Alto Sax.**  
*f*  
*p sub.*

**Rt. (Bsn.)**  
*f*  
 To Bsn.

**Perc.**  
 struck  
*f*  
*p sub.*

**Hp.**  
 p.d.l.t.  
*f*  
 (norm.)  
*p sub.*

**Piano**  
*f*  
*p sub.*  
 (senza ped.)

**Vln. 1**  
 (behind the bridge) pizz. (strum like a guitar)  
*f*  
 (strum like a guitar)  
*p sub.*

**Vln. 2**  
 (behind the bridge) pizz.  
*f*  
*p sub.*

**Vla.**  
 (behind the bridge) pizz.  
*f*  
 (strum like a guitar)  
*p sub.*

**Vc.**  
 (behind the bridge) pizz.  
*f*  
 (strum like a guitar)  
*p sub.*

**Db.**  
 (rest)

88

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp* 3

*p*

bisb.  
8<sup>va</sup>

*p*

(larger noteheads mark the eighth-note beat, not to be played any differently)

8<sup>va</sup>

*pp dolce* 6

8<sup>va</sup>

(senza ped.)

88

(drunken rhythm)

*p*

(exact rhythm) (behind the bridge)

*mf* *p*

(drunken rhythm)

*p* 3 3 3 3

(exact rhythm) (behind the bridge)

*mf* *p* 3

(drunken rhythm)

*p*

(exact rhythm) (behind the bridge)

*mf* *p*

(drunken rhythm)

*p* 6

(exact rhythm) (behind the bridge)

*mf* *p*

90

Fl. *pp* *mp* *pp*

Ob. *p* *pp* *p*

Cl. *pp*

Alto Sax. *pp*

Bsn.

Perc. *pp* move G# Crot. to S.D.1

Hp. *pp*

Pno. *pp* 6

Vln. 1 (drunken rhythm) (exact rhythm) *mf* *p*

Vln. 2 (drunken rhythm) (exact rhythm) *mf* *p*

Vla. (drunken rhythm) (exact rhythm) *mf* *p*

Vc. (drunken rhythm) (exact rhythm) *mf* *p*

Db.

93

Fl. *mp* *pp*

Ob. *pp*

Cl. (*p*) *pp*

Alto Sax.

Bsn. *p*

Perc. bowed Crot. placed on the edge of S.D.1 *f* l.v.

Hp. *8va*

Pno. *6*

Vln. 1 (exact rhythm) *mf* *p* (drunken rhythm) *mf* (exact rhythm)

Vln. 2 (exact rhythm) *mf* *p* 3 (drunken rhythm) 3 3 3 *mf* (exact rhythm)

Vla. (exact rhythm) *mf* *p* (drunken rhythm) *mf* (exact rhythm)

Vc. (exact rhythm) *mf* *p* (drunken rhythm) 3 (exact rhythm) *mf*

Db. *pp* arco mobile ad lib.\*  
IV

\* Slightly vary bow pressure while varying the bow position (anywhere between s.p. and s.t.) to produce a wide range of timbres

96

Fl. X

Ob. X

Cl. X

Alto Sax. X

Bsn. X

Perc. X

Hp. X

Pno. X

Vln. 1 X

Vln. 2 X

Vla. X

Vc. X

Db. X

*ff*

*p*

*f*

*f poss.*

*f poss.*

*f poss.*

*f poss.*

Detailed description: This page of a concert score covers measures 96, 97, and 98. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon) and Percussion are mostly silent, indicated by rests. The Piano part features a melodic line in the right hand, starting with a half note G4 (marked with a circled 8) and a half note F#4, followed by a half note E4 and a half note D4, all tied across the measures. The string section (Violins 1 & 2, Viola, and Violoncello) plays a rhythmic pattern of eighth notes with accents, marked *f poss.* The Double Bass part has a single half note G2. Dynamics include *ff* for the Bassoon, *p* for Percussion, *f* for the Piano, and *f poss.* for the strings.

98

30"

In time, tempo primo (♩ = 54)

Fl. X

Ob. X

Cl. X

Alto Sax. X

Bsn. X

walk to Pno., remove books and towel from the low strings, and place aluminum foil on the low strings, as quietly as possible

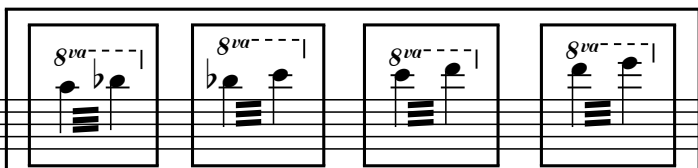
Perc. X

create a loud drone with many overtones by fast bowing; to maintain the intensity, do not move the crotale around

*ff sempre*  
almost drowning out pizz. strings

Hp. X

randomly alternate between the four figures above without pausing; play each figure for 2-8 seconds at a time



Pno. X

repeat the last six bars (mm. 92-97) but uncoordinated with others and slightly out of time

(Alto Sax. player replaces books and towel with aluminum foil)

at tempo primo, finish your last repeat if you are in the middle of one, then move on to B♭ tremolo without pause; the specific point where you move on is flexible

*f*

l.h.: take guitar slide

98

30"

In time, tempo primo (♩ = 54)

Vln. 1 X

repeat the last six bars (mm. 92-97) but uncoordinated with others and slightly out of time

arco s.t. *mp*

(end abruptly regardless of where you are in the repeat)

Vln. 2 X

repeat the last six bars (mm. 92-97) but uncoordinated with others and slightly out of time

arco s.t. *mp*

(end abruptly regardless of where you are in the repeat)

Vla. X

repeat the last six bars (mm. 92-97) but uncoordinated with others and slightly out of time

Vc. X

repeat the last six bars (mm. 92-97) but uncoordinated with others and slightly out of time

III: open string;  
IV: gliss. anywhere between B<sup>♮</sup> and A as slowly as possible, staying on a sound for 2-5 seconds if an interesting beating pattern emerge

arco ord.

Db. X

III *ff sempre*  
almost drowning out pizz. strings

(non gliss.)

102

Fl.

Ob.

Cl. *p* 5 5

Alto Sax. *p*

Bsn. *p* 5 *ff*

Ossia: *ff* (w/ weak pressure, finger A#4)

Crash Cym. *ff* small hard plastic mallets

Perc. (l.v.) *ff*

Hp. (rest) create a loud buzz through pedal change (l.v.) *fff* 8vb

Pno. with gtr slide, perform a large continuous circular motion on the aluminum-foil-covered bass strings; create a variety of colors *ff* pedal as precisely as possible

Vln. 1 (st.) ord. at the frog *ff* 5 5

Vln. 2 (st.) ord. at the frog *ff*

Vla. (rest)

Vc. (rest)

Db. set extension to C# *ff* (arco) (dampen the string)



105

Fl. flz. **tongue ram** (finger B, sounding C) flz. *mp* *ff*

Ob. flz. *mp* *ff* (sounding G) flz.

Cl. slap *p* *ff* slap

Alto Sax. slap *p* *ff* slap

Bsn. flz. 3 *p* *ff* flz.

Perc. Triangle (bell) Crash Cym. (rim) *p* *ff*

Hp. (bartok pizz.) *mf*

Pno. 3 *ff* (switch gtr slide to r.h.) *mp* smaller circular motion around the vibrating string C#1 *f* strike metal frame w/ gtr slide (switch gtr slide to l.h. to prepare for the next section)

Vln. 1 *ff* (C#) *molto* *p* (ord.) *st.* *ff* 5 5

Vln. 2 *molto* *p* (ord.) *st.* *ff* arco *st.* *ord.* 5 5

Vla. *p* *ff* 5 5

Vc. arco *st.* *ord.* *p* *ff*

Db. (sounding 2 octaves higher) III *p* *ff* l.v.

15"

Fl. **108** *f sempre*

(as fast as possible) uncoordinated with others, breathe as quickly as possible when necessary

flz. 1-6" (as fast as possible) flz. 1-6"

Ob. *f sempre*

(as fast as possible) uncoordinated with others, breathe as quickly as possible when necessary

flz. 1-6" flz. 1-6"

Cl. *f sempre*

(as fast as possible) uncoordinated with others, breathe as quickly as possible when necessary

flz. 1-6" (as fast as possible) flz. 1-6"

Alto Sax. *X*

Bsn. *X*

Perc. *X*

remove keys from S.D.1 and turn off snare

Hp. *pp*  $\leftrightarrow$  *mf*

drunken rhythm, uncoordinated with others

p.d.l.t. *8va*

3 3 3 3

Pno. *pp*  $\leftrightarrow$  *mf* senza ped.

drunken rhythm, uncoordinated with others

*8va*

Vln. 1 **108** *X*

15"

Vln. 2 *X*

Vla. *X*

Vc. *X*

Db. *X*

**109** In time, slower, same tempo as m. 29 (♩ = 46)

non rit.

(still uncoordinated)

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Perc.

**Vibraphone**

*p* *f*

(still uncoordinated) (cont. in time without pause)

(exact rhythm)

*p* *ff*

*8va*

(still uncoordinated) (cont. in time without pause)

(exact rhythm)

*p* *f* *ff*

*3*

(senza ped.) (A)

**109** In time, slower, same tempo as m. 29 (♩ = 46)

non rit.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp* *f* *III* *ff*

arco mobile ad lib.

ord.

*3*

Even slower, agonizing (♩ = 40)

Fl. *ff* heavy 3 3 5 *non dim.*

Ob. *ff* heavy 3 3 5

Cl. *ff* heavy *non dim.* 3 3 5

Alto Sax. *ff* heavy *non dim.* 3 3 5

Bsn. *ff* heavy 3 3 5 (rim shot and ricochet) (rim shot and ricochet)

Perc. S.D.1 drumsticks *ff* (rim shot and ricochet) (rim shot and ricochet)

ricochet each note (let drumstick bounce), and lower the pitch by pressing fingers against the drumhead and moving them from center to rim  
snare drum pitch contour:

Hp. (grace notes on the beat) *ff* 3 3

Pno. *ff* heavy 3 3 3 palm clusters 3 3 3 release pedal rapidly!

Even slower, agonizing (♩ = 40)

Vln. 1 at the frog *ff* heavy 3 3 5

Vln. 2 at the frog *ff* heavy 3 3 5

Vla. at the frog *ff* heavy 3 3 5

Vc. at the frog *ff* heavy 3 3 5

Db. at the frog *ff* heavy 3 3 5

116

Fl. *4*

Ob. *4*

Cl. *4*

Alto Sax. *4*

Bsn. *4* To Ratchet

Perc. *4* (drumsticks still) (rim shot)

*p sub.* *ff*

*p sub.* *ff*

*p sub.* *ff*

*p sub.* *ff*

*p poss.* **Ratchet**  
crank very slowly

Hp. *4* take tuning key

*mp sub.*

Pno. *4* as high as possible, as fast as possible, with just one hand

(*ff sempre*)

(*senza ped.*)

Vln. 1 *4* s.t. ord.

Vln. 2 *4* II s.t. ord.

Vla. *4* II s.t. ord.

Vc. *4* (III) s.t. ord.

Db. *4* (III) s.t. ord.

*p sub.* *f* *ff*

*p sub.* *ff*

*p sub.* *ff*

*p sub.* *f* *ff*

120 (smorzando)

Fl. *pp*

Ob. (smorzando) *pp*

Cl. (smorzando) *pp*

Alto Sax. (smorzando) *pp*

Rt. (Bsn.)

Perc. **Low Tom** **Mid Tom** **High Tom** (rim click) *pp*

Hp. *p* tuning key slide

Pno. *ppp sub.*

Vln. 1

Vln. 2

Vla.

Vc. place chopstick between strings I and II chopstick flick *p*

Db. *ppp*

una corda

arco, m.s.p., mute strings w/ l.h. (barely above bridge, high and unstable pitch)

124

Fl. (pp)

Ob. (pp)

Cl. (pp)

Alto Sax. (pp)

Rt. (Bsn.)

Perc. (pp) Low Tom Mid Tom

Hp.

Pno. (pp)

Vln. 1 (behind the bridge) pizz. *p sempre* 3 3

Vln. 2 (behind the bridge) pizz. 5 5 *p sempre*

Vla. (behind the bridge) pizz. *p sempre*

Vc. *p*

Db.

Detailed description: This page of a concert score covers measures 124, 125, and 126. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, and Bassoon) plays a melodic line in measure 124, which continues into measure 125 and then measure 126. The dynamic is *pp*. The Percussion part features a pattern of Low Tom and Mid Tom in measure 126, also marked *pp*. The Piano part has a complex accompaniment in measure 126, marked *ppp*. The string section (Violins 1 and 2, Viola, and Violoncello) plays a pizzicato accompaniment in measure 124, with triplets and quintuplets. The dynamic is *p sempre*. The Double Bass part has a long note in measure 124 and a short note in measure 126, marked *p*.

127

Fl.

Ob.

Cl.

Alto Sax.

Rt. (Bsn.)

Perc. High Tom (rim click)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

Detailed description: This page of a concert score covers measures 127 and 128. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, and Bassoon) features melodic lines with slurs and ties. The percussion part includes a rhythmic pattern with a triplet and a 'High Tom (rim click)' in measure 128. The piano accompaniment consists of complex chords and triplets in both hands. The string section (Violins 1 and 2, Viola, and Cello) plays a rhythmic pattern of eighth notes with triplets and quintuplets. The double bass part has a simple bass line with a dynamic marking of *p* in measure 128. The score is written in a key with one sharp (F#) and a 7/8 time signature.



131

129

Fl.

Ob.

Cl.

Alto Sax.

Rt. (Bsn.)

To Bsn.

Perc.

Low High Tom Tom

S.D.1: turn snare back on

Hp.

*pp*

Pno.

3

3

tre corde

string glide w/ gtr slide (approx. range) (move gtr slide toward you)

*p*

(senza ped.)

131

Vln. 1

Vln. 2

Vla.

Vc.

Db.

3

3

3

3

3

5

5

5

5

*p sempre*

*p sempre*

*p sempre*

*pp*

132

Fl.

Ob.

Cl.

Alto Sax.

Rt. (Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

137

Fl.

Ob.

Cl.

Alto Sax.

Rt. (Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a concert score contains measures 137 through 140. The score is for a full orchestra and piano. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, and Bassoon) and Percussion are mostly silent, indicated by rests. The Harp and Piano have melodic lines in measures 137 and 138, with a fermata and a hairpin indicating a gradual decrescendo. The string section (Violins 1 and 2, Viola, and Cello) has a rhythmic pattern of eighth notes with triplets and quintuplets, and some tremolos. The Double Bass is silent. The score is in 4/8 time and features dynamic markings such as  $mf$  and  $mfz$ .

142

Fl.

Ob.

Cl.

Alto Sax.

Rt. (Bsn.)

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

flz.

$fp < f$

Crash Cym.  
small hard plastic mallets

keep holding gtr slide in r.h.

remove chopstick

pizz.

$ff$

148

Fl. *flz.* *fp* *f*

Ob. *flz.* *fp* *f*

Cl.

Alto Sax.

Bsn. *(w/ weak pressure, finger F4)* *fp* *f*

Perc. *fp* *f* quietly place keys on S.D.1, take bow

Hp.

Pno. *ff* circular motion w/ gtr slide as before leave gtr slide on foil

Vln. 1 3 3

Vln. 2 5 5

Vla.

Vc. *Red.*

Db.

154

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Perc.

Harp. *(ff)*

Pno. *(ff)*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*8vb*

159

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ff*

*ff*

*8<sup>va</sup>*

162

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

flz.

*ff*

flz.

*ff*

flz.

*ff*

flz.

*ff*

(finger F4)

(finger E4)

*ff*

**Crotales**  
bowed Crot. placed on the rim of S.D.1

*ff* (l.v.)

*ff*

l.h: cluster w/ the lowest notes;  
r.h: gtr slide on the vibrating strings

*ff*

8vb

8vb

8vb

167

3

5

V.

V.



169

Fl. *p sub.* *ff* *p sub.*

Ob. *p sub.* *ff* *p sub.*

Cl. *p sub.* *ff* *p sub.*

Alto Sax. *p sub.* *ff* *p sub.*

Bsn. *p sub.* *ff* *p sub.*

Crot. *ff* (l.v.)

Hp. *ff*

Pno. *ff* *ppp*  
 leave gtr slide on foil  
 place elbow on D4

Vln. 1 *ff* *p sub.* *ppp*  
 arco

Vln. 2 *ff* *p sub.* *ppp*  
 arco

Vla. *ff* *p sub.* *ppp*  
 arco

Vc. *ff* *p sub.* *ppp*  
 arco

Db. *p* *ff* *p sub.*  
 arco s.p. ord. s.p.

flz. *p*

176

Fl. *ff* *flz.* *ff* *p sub.* *ppp*

Ob. *ff* *flz.* *ff* *p sub.* *ppp*

Cl. *ff* *flz.* *ff* *p sub.* *ppp*

Alto Sax. *ff* *flz.* *ff* *p sub.* *ppp*

Bsn. *ff* *ff* *p sub.* *ppp*

Crot. *ff* (l.v.)

Hp. *ff* *pp* bisb.

Pno. *ff* *pp* leave gtr slide on foil  
change pedal here to stop the cluster and activate the ebow

Vln. 1 *molto ff* *ord.* *5* *non dim.* *p sub.* *pp* III sempre

Vln. 2 *molto ff* *ord.* *5* *non dim.* *p sub.* *pp* III sempre

Vla. *molto ff* *ord.* *5* *non dim.* *p sub.* *pp* III sempre

Vc. *molto ff* *ord.* *5* *non dim.* *p sub.* *pp* IV sempre

Db. *ff* *ord.* *5* *p sub.* *pp* III

182

Fl. *(ppp)*

Ob. *(ppp)*

Cl. *(ppp)*

Alto Sax. *(ppp)*

Bsn. *(ppp)*

Crot. struck (hover over S.D.2) *pp*

Hp. *(pp)*

Pno.

Vln. 1 (III) harmonic gliss. *(pp)*

Vln. 2

Vla.

Vc.

Db.

191

Fl. (ppp)

Ob. (ppp)

Cl. (ppp)

Alto Sax. (ppp)

Bsn. (ppp)

Crot. Hi Tom Mid Tom ppp

Hp. (pp)

Pno. (pp) 5 (all r.h. notes should not sustain) 3 3

191

Vln. 1 (pp) harmonic gliss. (III)

Vln. 2 (pp)

Vla. (pp)

Vc. (pp)

Db. pizz.