Warning Colors

for orchestra

Robert McClure

Instrumentation

3 Flutes (2. doubling Alto Flute in G, 3. doubling Piccolo)
2 Oboes
1 English Horn in F
2 Clarinets in Bb
1 Bass Clarinet in Bb
3 Bassoons

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
1 Bass Trombone
1 Tuba

Timpani

3 Percussion
1. Large Tam Tam, Large Lion's Roar, 2 Tom-Toms, Snare Drum, Slapstick, China Cymbal, Suspended Cymbal, Xylophone
2. Bass Drum, Slapstick, Woodblock, Glockenspiel
3. Large Tam Tam, Large Lion's Roar, Tambourine, Slapstick, Suspended Cymbal, China Cymbal, Splash Cymbal, Crash Cymbals, Metal Plate or Anvil, Chimes, Vibraphone, Xylophone, Crotales (upper octave)

Harp
Piano (doubling Celeste)

Strings

Duration: 7:45 ca.

Special Notation

Accidentals carry throughout the measure.

Microtonal Accidentals do not carry throughout the bar. They are restated at every instance. Only quarter sharp and three-quarter sharp microtonal accidentals are used.

Boxes - Contained in boxes is material for controlled aleatoric procedures with accompanying specific instructions. The black line extending from the box signifies how long the material is to be played/repeated. Dynamics may be given inside or outside of the box. Dynamics given under a black line cancel and supersede those given inside a box.

Fall and Scoop - Falls relate to Cello and trombone notation. Fall from written pitch immediately and throughout the entire duration given. Travel about three semitones lower than written pitch. The majority of the distance should be traveled at the end of the duration, like a fighter jet descending or a Doppler shift. Scoops are short glissandi directly before an attack. Starting pitch of the scoop is should be approximately three semitones lower than the written pitch.

Program Note

While composing *Desert Miniatures: Insects* for bassoon trio in the summer of 2012, I was studying various insects and writing character pieces based on each insect's attributes. A butterfly called the Arizona Red Spotted Purple employs mimicry, a survival technique whereby the physical appearance of the insect evolves over time to resemble another species of butterfly, the Pipevine Swallowtail, which is noxious to its predators. The Pipevine Swallowtail communicates its toxicity to predators through its colorful wing pattern or "warning colors." The Arizona Red Spotted Purple mimics the swallowtail's warning colors to avoid being attacked or eaten. This concept of mimicry, evolving to appear harmful, was incredibly intriguing to me. Even more so was the thought that the predator chooses life or death, sickness or health, when it attacks a butterfly with these warning colors. Mimicry is employed by hundreds of insects, reptiles, and invertebrates such as the "mimic" octopus.

Warning Colors employs three types of musical mimicry. The first is harmonic mimicry in which a stable harmony is presented in either the winds or brass. The strings mimic the harmony by sliding around it using microtones. These moments of harmonic mimicry serve as structural pillars. The second type of musical mimicry is rhythmic in nature and can be categorized as heterophony. A melody or line is performed simultaneously against itself, the mimicking melody having different rhythmic values. The two lines intertwine rhythmically, come into unison, and break away from each other. The third type of musical mimicry is rhythmic as well but also related to melodic contour. The original line or source is performed. Two or more lines mimic the source by matching its contour but are not the product of a simple transposition as they retain their own internal intervallic characteristics. The concept of mimicry informed many of the musical characteristics displayed and heard in *Warning Colors*.

Transposed Score

for Kate

Warning Colors

for orchestra

Robert McClure

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8
9
10
11
12
13
14
Fl. 1
Fl. 2, 3
Ob. 1, 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
a3 as before
add 3 more, not together
pizz.
arco

16
Fl. 1
Fl. 2, 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2, 3
a2
Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
16
Vln. I
tutti
Vln. II
tutti
Vla.
Fast as possible, repeat continuously
Vc.
Db.
pizz.

19 20 21

Fl. 1

Fl. 2, 3

Ob. 1

very quiet grace note, more of an effect

Ob. 2

E. H.

Cl. 1

sub.

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

harmon mute, stem in

(harmon mute)

C Tpt. 2, 3

harmon mute, stem in

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Tambourine

To Vibraphone

Vibraphone

medium cord

Hp.

E♭F♯G♯A♯
B♭C♯D♭

Pno.

Vln. I

sul pont.

Solo

Vln. II

sul pont.

Vla.

as before, first desk only

Vc.

Db.

19 20 21

22 23 24

Fl. 1
Fl. 2, 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2, 3

22 23 24

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

22 23 24

25 26 27

Fl. 1
Fl. 2
Fl. 3
(Flute)
Ob. 1
Ob. 2
E. H.
Cl. 1, 2
a2, not together
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
harmon, stem in
C Tpt. 2, 3
harmon, stem in
Tbn. 1, 2
B. Tbn.
Tba.

Perc. 1
2 Toms, Snare
Perc. 2
Vib.
hard cord
Hp.
Pno.

(Solo)
Vln. I
tutti div.
pizz.
Vln. II
pizz.
Vla.
tutti, gliss slowly upward while playing
Vc.
arco
Db.

28 29 30

Fl. 1
Fl. 2
Fl. 3
To Picc.
Ob. 1
Ob. 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
harmon mute, stem in
1.
remove mute
B. Tbn.
Tba.

Timp.

Perc. 1
Perc. 2
Vib.
To Xyl.

Hp.

Pno.

Vln. I
(pizz.)
non div.
arco
Vln. II
(pizz.)
non div.
Vla.
non div.
pizz.
arco
Vc.
arco
Db.
pizz.
arco
pizz.

28 29 30

31 32 33

Fl. 1

Fl. 2

Piccolo

Picc.

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2, 3

31 32 33

Hn. 1, 3

Hn. 2, 4

alternate between all of the gestures within for the given duration

C Tpt. 1

remove mute

C Tpt. 2, 3

2. (open)

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

(Toms, Snare)

Perc. 1

Slapstick

Perc. 2

Xylophone

medium-hard rubber

Vib.

Hp.

l.v.

D♭–♯

B♭–♮

A♯–♮

D♯–♭

glics.

E♮–♭

F♮–♭

D♭–♮

Pno.

Vln. I

pizz. div. a4

Vln. II

sul pont.

Vla.

pizz. div.

Vc.

(pizz)

Db.

31 32 33

Fl. 1
Fl. 2, 3
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

a2
1. tr
mf
f
mp
3
6
pp
p
mf
remove mute
gliss.
in tempo
randomly and quickly arppeggiate these notes
mp - f
(tr)
move to ord.
sub.
34
35
36

38

Fl. 1
Fl. 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

each player alter speed/duration of trill
no longer than the given figure

randomly alternate between all of the
gestures throughout the duration, not together

alter speed/duration of trill

(Snare Drum)
Concert Bass Drum
Medium Suspended Cymbal
medium yarn
Xylophone
medium hard rubber

div. a4 wailing, moaning
play the assigned note and its
microtones continuously, free bow,
vary length of each individual note
arco free bow

43 ♩ = 132

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

a2 slide around pitch microtonally
(Toms)
Medium China Cymbal
w/ stick
To Slap.
Slapstick
gliss.
div.
free bow
slide around pitch microtonally
tutti
tutti, Soli
shorter durations, more activity
pizz.

55
Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
(Snare, Toms)
Perc. 1
(B.D.)
Perc. 2
(Slapstick)
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2
div.
tutti molto sul pont.
non divisi
mf sub.
pizz.

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

R.S.
Slapstick
Xylophone
Large Tam-Tam
scrape w/ metal
Tom Toms
w/ sticks
To Sus. Cym.
non divisi
pizz.
arco

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

randomly alternate between the given gestures at tempo throughout the duration

to cup mute

(cup mute)

to plunger mute

play the assigned note and its microtones continuously, bow ad lib, vary length of each individual note

(Tom Toms)

To Large Lion's Roar

(B.D.)

Bass Drum

Suspended Cymbal

w/ hard yarn

Xylophone

w/ hard rubber

To Slap.

wailing, moaning

tutti

71
Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
plunger mute
remove mute
(open)
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Large Lion's Roar
gliss.
Perc. 1
Perc. 2
Perc. 3
Slapstick
To Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.

81
Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
(Toms, Snare)
(B.D.)
Xylophone
w/ hard rubber
To Sus. Cym.
hard mallets
gliss.
to straight mute
to harmon mute, stem in
div.
tutti
arco div.
arco
(pizz.)

83 84 85 86 87 88 89 90

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

Large Lion's Roar
gliss.
soft beater
cresc.
E♭F♭G♭A♭
B♮C♭D♮
(straight mute)
to harmon mute, stem in
tutti
div.
molto sul pont.
ord.

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

91 92 93 94 95 96

(tr)
mp mf
a2 6 6 tr
f mf f
3
tr
ff
a3 randomly alternate between all of the given gestures for the duration, not together
mf ff ff mf
f
sfp
(harmon mute, stem in)
p f p ff
1. (straight mute)
3 p
a2 (straight mute)
ff f
mf
fp
(Large Lion's Roar)
To Snare
(B.D.)
very hard beaters
Suspended Cymbal
w/ hard yarn
(div.)
ord.
div. as before
free bow, occassionally add short tremolo accents on given note until m. 100

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

ad lib pitch, not together
to straight mute
(Snare)
medium beater
Large Tam-Tam
To Slap.
scrape w/ metal in circular motion
tutti
pizz. div.
pizz.

104 105 106 107 108 109

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

(straight mute)
gliss.
(S.D.)
R.S.
To Slap.
(B.D.)
Slapstick
To Tam Tam
w/ drum stick, smack entire length of shaft aginst tam-tam
Large Tam-Tam
To Celeste
(pizz.)
pizz.

Fl. 1, 2
Picc.
To Flute
Ob. 1, 2
E. H.
Cl. 1, 2
1.
2. mp
mf
B. Cl.
mp
Bsn. 1
Bsn. 2, 3
f
Hn. 1, 3
Hn. 2, 4
4.
mp
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
mf
p
f
Perc. 1
Slapstick
To Lion's Roar.
Perc. 2
very hard beaters
To Glock.
Perc. 3
To Xyl.
Xylophone
w/ hard rubber
To Sus. Cym.
Hp.
Pno.
Vln. I
Vln. II
gliss.
Vla.
(tr)
Vc.
Db.
110
111
112
113
114

115 116 117 118 119 120 121 122 123 124

rit.

Fl. 1, 2

Picc.

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(straight mute)

1. (straight mute)

to harmon mute, stem in

to cup mute

gliss.

Large Lion's Roar To Tam Tam

Suspended Cymbal

w/ soft yarn

To Vibraphone

div. a4, as before

free bow

127

♩ = 72

Fl. 1

Alto Flute

A. Fl.

Solo

longingly

Picc.

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vib.

E♭F♯G♮A♮
B♭C♮D♭

all harmonics at sounding pitch

Hp.

l.v.

Celeste

Cel.

127

Solo

♩ = 72

longingly

Vln. I

First Desk (inside)

moaning, wailing

Vln. II

First Desk

(Only Player One) moaning, wailing

Vla.

First Desk

(Only Player One) moaning, wailing

Vc.

First Desk Solo

arco moaning, wailing

Db.

pizz.

125 126 127 128 129

Fl. 1
A. Fl.
Fl. 3
Ob. 1, 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vib.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
130
131
132
133
134
Solo
(harmon mute, stem in)
(Vibraphone)
medium cord
sim.
tutti
arco
div.
First Desk (player two)

Fl. 1
A. Fl.
Fl. 3
Ob. 1, 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vib.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
135
136
137
138
Solo
to cup mute
non-solo
as before
div.
pizz.
gliss.
sim.
mp sub.

140
139
141
142
Fl. 1
A. Fl.
Fl. 3
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vib.
l.v.
Hp.
Solo
gliss.
Cel.
Pedal ad lib
Solo, expressive
Vln. I
div.
Vln. II
Vla.
Vc.
Db.
pizz.
gliss.

143 144 145 146

Fl. 1
A. Fl.
Fl. 3
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3

Solo
To Flute

Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

cup mute

Timp.

Perc. 1
Perc. 2
Vib.

Hp.

gliss.

Cel.

Vln. I
Vln. II
Vla.
Vc.
Db.

div.
a2 (First Desk)
tutti

147 148 149

Solo

Fl. 1

Fl. 2, 3

Ob. 1

Ob. 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2, 3

to straight mute

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vib.

Hp.

Cel.

Solo, very expressive

Vln. I

Vln. II

Vla.

Vc.

Db.

150

Solo, with passion

Fl. 1

Fl. 2, 3

Ob. 1

Ob. 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2, 3

150 a2 alternate randomly between the gestures continuously throughout the duration, stagger for breathing, vary dynamics

Hn. 1, 3

Hn. 2, 4

(straight mutes)

a3 randomly alternate between all of the gestures for the duration, not together

C Tpt. 1, 2, 3

(straight mutes)

a2

Tbn. 1, 2

(straight mute)

B. Tbn.

Tba.

Timp.

Large Tam Tam

Perc. 1

scrape w/ metal

Perc. 2

medium hard cord

Vib.

Solo

half pedal

Hp.

Cel.

150

Solo, with passion

Vln. I

slide around pitch microtonally, *free bow*

div. free bow

Vln. II

slide around pitch microtonally, *div. free bow*

div. free bow

Vla.

slide around pitch microtonally, *div. free bow*

div. free bow

Vc.

slide around pitch microtonally, *free bow*

div. free bow

Db.

arco

pizz.

150

151

f sub.

152
153
Solo
Fl. 1
Fl. 2, 3
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
2, 3 less frequent
remove mutes
C Tpt. 1, 2, 3
2 less frequent
remove mutes
Tbn. 1, 2
to cup mute
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vib.
Hp.
E♭F♭G♭A♭
B♭C♭D♭
Cel.
(Solo)
Vln. I
Vln. II
Vla.
Vc.
(pizz.)
gliss.
Db.

154
155
Fl. 1
Fl. 2, 3
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Glock.
Glockenspiel
very soft glock mallets
mp
pp
Vib.
medium cord
mp
Hp.
sim.
Cel.
p
n
Solo
f
Vln. I
Vln. II
Vla.
Vc.
Db.

rit.

157 ♩ = 72, rubato

156

Fl. 1

Fl. 2, 3

Ob. 1, 2

E. H.

Cl. 1, 2

B. Cl.

Bsn. 1, 2, 3

156 157

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Glock.

let all vibrate

p

Vib.

Solo

pp

mp

Hp.

pp

Cel.

l.v.

pp

rit.

(tr)

157 ♩ = 72, rubato

Vln. I

n

n

free bow

p

Vln. II

Vla.

Vc.

Db.

156 157

rit. accel. a tempo

158 159 160

Fl. 1
Fl. 2, 3
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3

Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

Timp.

Perc. 1
Glock.
Vib.

Hp.
F♭–♮ D♭–♮

Cel.
To Piano

rit. accel. a tempo

Vln. I

Vln. II
player two
player one

Vla.
player two
player one

Vc.

Db.

158 159 160

161 162

rit. a tempo rit.

Fl. 1
Fl. 2, 3
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3

Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.

Timp.

Perc. 1
Glock.
Vib.

f *p* *mf* *mf*

Hp.

Solo *f* *mp*

Cel.

rit. a tempo rit.

Vln. I

mp *n* *mp*

Vln. II

f *p*

Vla.

f *p*

Vc.

Db.

accel.
a tempo
molto rit.
163
164
Fl. 1
Fl. 2, 3
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Solo
1.
bend immediately
p
mf
n
Hn. 1, 3
Hn. 2, 4
C Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Glock.
Vib.
To Bass Drum
f
pp
Hp.
Cel.
Vln. I
Vln. II
gliss.
Vla.
(tr)
Vc.
Db.

165 ♩ = 48 — 166 — 167 — 168 — 169 (3/4) — 170 (4/4) ♩ = 96

Fl. 1, 2

Picc.

Ob. 1, 2

E. H.

Solo

p — mf

Cl. 1, 2

1. * fingering for multiphonics in part

p — mp — mp — n — mp — n

B. Cl.

* fingering for multiphonics in part

p — mp — n — mp — n — p — mp — n — mp

play with instability, partials cutting in and out (on purpose)

Bsn. 1, 2, 3

a3 vary speed of gesture throughout

pp — p — pp — mp

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2, 3

Tbn. 1, 2

B. Tbn.

cup mute

play either figure throughout

mp — p — -OR- — p — mp

Tba.

Timp.

Perc. 1

(Tam Tam)

rub superball across face of tam tam to produce overtones, moans, cries, wails

pp

more frequent

mp

Perc. 2

(B.D.)

very soft beaters

ppp

mp cresc.

Vib.

(Crotales)

arco

To Vibraphone

hold until n

n — mf — n — mf — n — mf — n — mf

Hp.

Pno.

pp play continuously random rhythms

8vb

mp cresc.

Ped. pedal down until indicated

165 ♩ = 48 — 3/4 — 4/4 ♩ = 96

Vln. I

tutti free bow

pp

Vln. II

tutti

mp

Vla.

tutti

Vc.

tutti

div.

p — mp — mf — f

tutti

div.

p — mf — f

play continuously, not together

mp

Db.

sul D

slow, unmeasured tremolo

pp — mp — n — pp — mp — n

sul G

f — p — f

arco

pizz.

play continuously throughout the duration, pizz. notes should be sparing, not together

pp

arco

as before

pizz.

mp

171 172 173 174

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Crot.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

remove mute
(open)
2. (open)
l.v.
Vibraphone
independent rolls
medium hard cord
div.
div. a4
cresc.
Sul D as before
Sul G
as before
arco
pizz.

171 172 173 174

175
176
Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2
(open)
To Xyl.
hard rubber
Xylophone
cresc.
E♭F♯G♯A♯
B♯C♯D♯
div.
div. a2
tutti

accel.

177 178

Fl. 1, 2

Picc.

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Each fall/gliss should travel about a minor third lower than the written note, fall for entire given duration

like a jet descending

B. Tbn.

Each fall/gliss should travel about a minor third lower than the written note, fall for entire given duration

like a jet descending

Tba.

Timp.

Perc. 1

Xyl.

To Bass Drum

Vib.

Hp.

Overlapping glisses. Starting notes are given. Travel about 1.5-2 octaves away.

Pno.

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

177 178

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Xyl.
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

179 180

sim.
like a jet descending
gliss.
Overlapping glisses. Starting notes are given. Travel about 1-1.5 octaves away.
Each fall/gliss should travel about a minor third lower than the written note, fall for entire given duration
like a jet descending
tutti

181 ♩ = 120

Fl. 1, 2 — ff — a2 — Play either notated gesture (or fragments) or choose any note within for the feathered beam gesture as fast as possible mf - ff — 183 — -OR-

Picc. — ff — -OR-

Ob. 1, 2 — ff — a2 — freely arpeggiate between p and f

E. H. — freely arpeggiate between p and f

Cl. 1, 2 — a2 — freely arpeggiate between p and f

B. Cl. — tr — ff — f

Bsn. 1 — tr — ff — f

Bsn. 2, 3 — a2 — tr — ff — f

Hn. 1, 3 — 181 — Bells Up — ff — f — 183 — Lower Bells — ff — pp

Hn. 2, 4 — Bells Up — ff — f — Lower Bells — ff — pp

C Tpt. 1 — fff — randomly alternate between all of the gestures for the duration, not together — mf

C Tpt. 2, 3 — fff — a2 randomly alternate between all of the gestures for the duration, not together — mf

Tbn. 1 — fff — f — mf — slide around pitch microtonally

Tbn. 2 — fff — f — mf — slide around pitch microtonally

B. Tbn. — fff — f — mf — slide around pitch microtonally

Tba. — fff — f — Solo — mf

Timp. — sfz — f

Perc. 1 — Large Tam Tam — fff l.v. — Snare Drum — n — ff — China Cym. — w/ sticks — p

Perc. 2 — (B.D.) — w/ hard beaters — fff

Vib. — Splash Cymbal — China Cymbal — ff w/ vibe mallets — Large Lion's Roar — fff

Hp. — gliss. — B♮-♭ — 8va — Play either notated gesture (or fragments) or choose any notes within for the tremolo gesture as fast as possible mf - ff

Pno. — (8) — fff — 8va — 8va — Play either notated gesture (or fragments) or choose any note within for the feathered beam gesture as fast as possible mf - ff — 8vb

181 ♩ = 120

Vln. I — free bow — fff — div. — tr — ff — f — tutti — ff

Vln. II — free bow — fff — tr — ff — f

Vla. — free bow — fff — tr — ff — f

Vc. — free bow — fff — f — div. a4 — free bow — slide around pitch microtonally — ff

Db. — free bow — fff — f

181 — 183

184 185

Fl. 1, 2 — a2 — mf — f — p

Picc. — f — p

Ob. 1, 2 — a2 — mf — f — p

E. H. — f — p

Cl. 1, 2 — a2 — mf — f — p — tr

B. Cl. — mf — f — mp — tr

Bsn. 1 — mf — f — mp — tr

Bsn. 2, 3 — (a2) — mf — f — mp — tr

Hn. 1, 3 — p — rip — gliss.

Hn. 2, 4 — p — rip

C Tpt. 1 — ff

C Tpt. 2, 3 — ff

Tbn. 1 — mf — as before — ff

Tbn. 2 — as before — mf — ff

B. Tbn. — as before — mf — ff

Tba. — f — mf — f — mp — mf

Timp. — f — f

Perc. 1 — (China Cym.) — ff — (Snare Drum) — f

Perc. 2 — (B.D.)

Perc. 3 — (Lion's Roar) — fff — To Tam Tam

Hp.

Pno.

Vln. I — div. — tutti — f — cresc.

Vln. II — ff — cresc.

Vla. — ff — f — ff — mf

Vc. — fff

Db.

184 185

186 187

Fl. 1, 2 — boxed gestures from mm. 182-3 — a2 — boxed gestures from mm. 182-3

Picc. — boxed gestures from mm. 182-3 — boxed gestures from mm. 182-3

Ob. 1, 2 — as before — a2

E. H. — a2

Cl. 1, 2 — a2

B. Cl.

Bsn. 1

Bsn. 2, 3

Hn. 1, 3 — Bells Up

Hn. 2, 4 — Bells Up

C Tpt. 1

C Tpt. 2, 3

Tbn. 1 — slide around pitch microtonally

Tbn. 2 — slide around pitch microtonally

B. Tbn. — slide around pitch microtonally

Tba. — non solo

Timp.

Perc. 1

Perc. 2

Perc. 3 — Large Tam Tam — To Chimes — l.v. — Chimes hammers — Pedal until indicated

Hp. — as before

Pno. — as before

Vln. I — div.

Vln. II

Vla.

Vc. — div. — slide around pitch microtonally — sub.

Db.

189 ♩. = 160

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

(a2) ff
a2
as before
to straight mute
gliss.
Suspended Cymbal
w/ yarn p
Bass Drum
Extremely Loud Metal Plate or Anvil
some resonance, w/ metal hammers or hard acryllic mallets, mid range pitch, abrasive
Lift Chime Pedal
tutti
tutti, as before
free bow

193
194
195
196
197
198
199
200
201
Fl. 1
Fl. 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2
pointed
(straight mute)
to straight mute
Large Lion's Roar
Snare Drum
Wood Block
w/ hard rubber
Splash Cym.
choke
Tambourine
div.
tutti
sub.

Fl. 1
Fl. 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

Fl. 1
Fl. 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
To Wood Block
To Tamb.
Wood Block
w/ hard rubber
To B.D.
tutti
pizz.
arco
gliss.

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1, 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
rit.
Rapid
225
as before
as before, on either pitch
remove mute
Large Tam Tam
Large Lion's Roar
To Wood Block
Tambourine
slide around pitch microtonally, free bow
pizz.
tutti
Soli

228 229 230 231 232 233 234 235 236 237 238

Fl. 1, 2

Picc.

Ob. 1, 2

1. tr mp f mp

E. H.

Cl. 1, 2

tr mp f mp

1. tr f mp

B. Cl.

ff

Bsn. 1, 2, 3

p

ff sub.

228 229 230 231 232 233 234 235 236 237 238

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

ff

Tba.

ff

Timp.

Perc. 1

(Snare Drum)

pp

Perc. 2

Wood Block

mp w/ hard rubber

To B.D.

Perc. 3

Large Lion's Roar

fff

To Tam Tam

Hp.

Pno.

Vln. I

tutti

ff

Vln. II

tutti

mf

ff

Vla.

mf

ff

Vc.

mf

ff

Db.

228 229 230 231 232 233 234 235 236 237 238

p

ff sub.

239 240 241 242 243 244 245

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

(Snare Drum)
(B.D.)
(Tam Tam)
China Cym.
Large Tam Tam
dampen slowly
To Splash Cym.
E♭F♯G♭A♭
B♭C♯D♯
overlapping glisses downwards, starting note left to performer's discretion
Celesta
slide around pitch microtonally, free bow
non divisi
free bow

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Bsn. 2
Bsn. 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

Splash Cymbal
choke
To Vibraphone

257
Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2
1. Solo
(B.D.)
To Glock.
Vibraphone
E♭F♯G♭A♭
B♭C♯D♭
l.v.
Ped. until indicated
div. hushed, mysterious
div. w/ mute
div.

Fl. 1
Fl. 2
Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 1
Glock.
Vib.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.

Large Suspended Cymbal
soft yarn
Snare Drum
Glockenspiel
soft mallets
To B.D.
Bass Drum
soft beater, no dampening
l.v.
To Pno.
div.
remove mute
tutti

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 3
(Snare Drum)
(B.D.)
Perc. 2
Vib.
To Lion's Roar
Large Lion's Roar
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
282
279
280
281
283
284
285
286
287
288
289

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 3
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

(China)
(Toms, Snare)
Large Tam Tam

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 3
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

299 300 301 302 303 304 305 306

a2 f ff dim. mp p mf

(Snare Drum) R.S. China Cym. choke

(B.D.)

(Tam Tam) scrape w/ metal To Tamb. Tambourine shake To Crash Cymbals Crash Cymbals

dampen highest note on the beat Ped.

div.

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 3
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
307
308
309
310
311
Bells Up
Lower Bells
a2
sub.
Suspended Cymbal
w/ shafts
highest note on the beat
overlapping glisses downwards,
starting note left to performer's discretion
gliss.
tutti
div.
cresc.

312 313 314 315 316 317

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 3 (Snare Drum) (Toms, Snare, China Cym.)
Perc. 2 (B.D.) *Tom Gauger Ultra Staccato or equivalent
Perc. 3 Tambourine
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf *ff* *p* *fp* *f* *sfz* *n* *a2* *cresc.* *tr* *gliss.* *as before* *flat hand smack* *tutti div.* *tutti* *div.* *non div.* 8vb

Fl. 1, 2
Picc.
Ob. 1, 2
E. H.
Cl. 1, 2
B. Cl.
Bsn. 1
Bsn. 2, 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
Perc. 3
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

China Cymbal
Suspended Cymbal
(Tambourine)
Vibraphone
Solo
medium cord
dampen all
with mute
rit.