

Layers of Love

for 13 players

2015

Christian Mason

Instrumentation

The instruments are grouped according to their primary musical relationships rather than standard orchestral order. Beyond these formations all instruments engage in a variety of interactions as the music evolves.

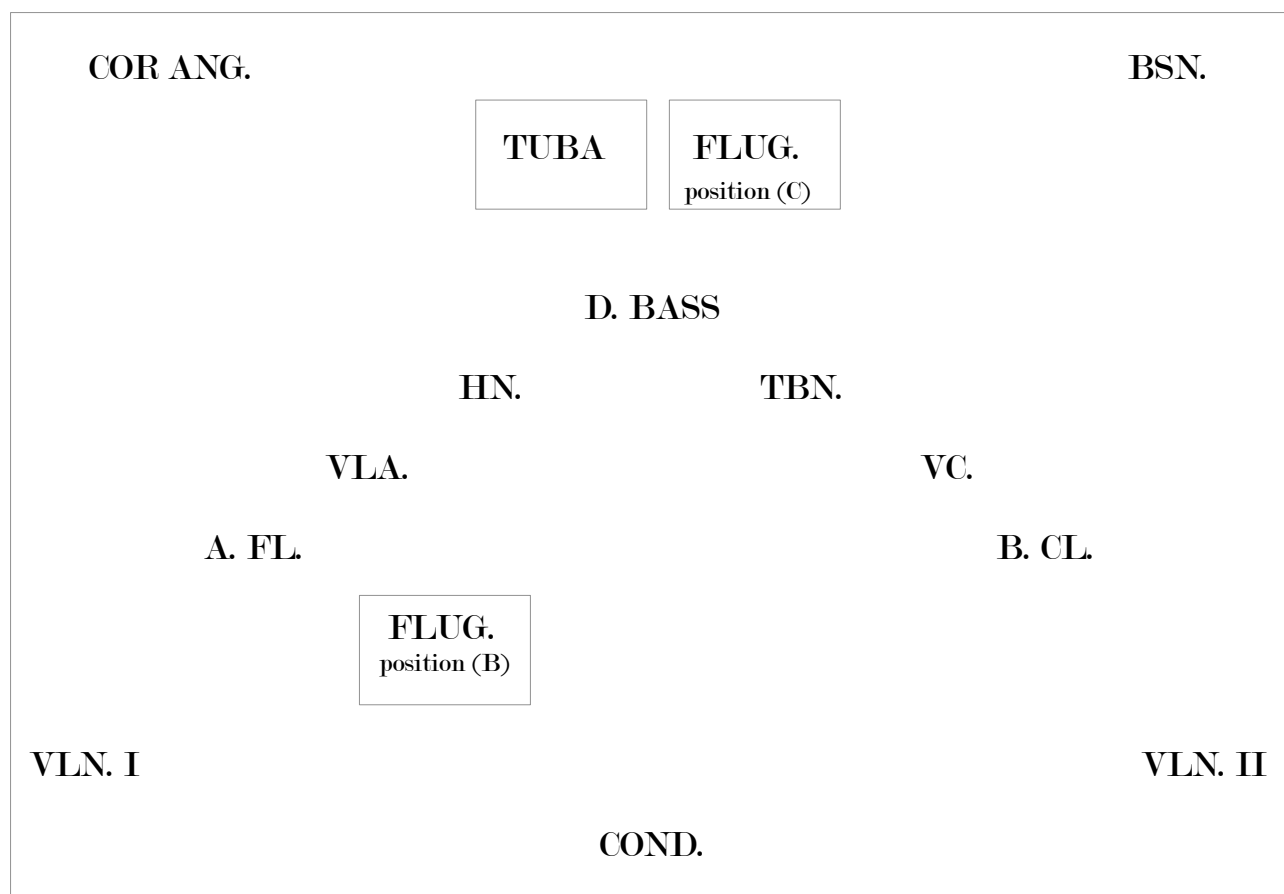
Violin I
Violin II

Cor Anglais
Bassoon
Flugelhorn

Tuba

Bass Clarinet
Cello
Trombone (with cup mute and harmon mute)
Double Bass (with C-extension)
Horn
Viola
Alto Flute

Layout/Spatial Deployment



FLUG. (off-stage)
position (A)

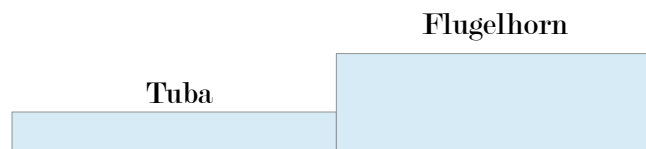
The diagram above is an approximation to be refined according to the concert hall in which the performance takes place according to the following considerations:

1. The flugelhorn player is required to move between three different playing positions:
 - (a) Off-stage (within view of the conductor, but ideally invisible to the audience)
 - (b) On stage (in front of septet, as if a soloist)
 - (c) On stage (behind septet, on platform beside tuba)

It is important that the distance to walk between positions is not too far, given the time available in the music. The off-stage position could either be in the wings or discretely in the midst of the audience.

N.B. At the discretion of the conductor the piece may also be performed without the flugelhorn changing positions, in which case position (c) should be the default position.

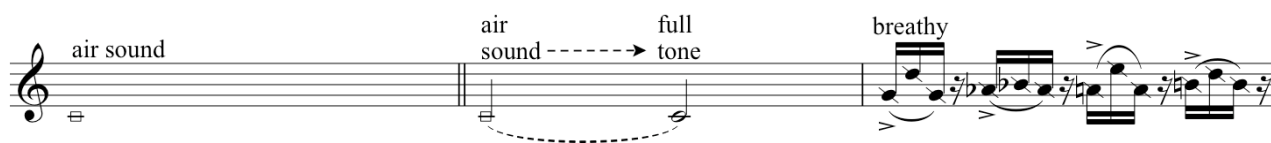
2. The rest of the ensemble has a fixed location, however it is important that there should be two raised platforms behind the septet: one for the tuba and a second for the flugelhorn, which should be a bit higher than the tuba platform and may require stairs for the player to access during performance:



3. The violin duo and wind trio should be as widely spaced as possible (depending on the performance venue), whereas the members of the septet should be seated centre stage with ordinary spatial relationships.
4. Depending on the concert hall the two violins could either play from the front corners of the stage (as in the diagram), from balconies to the side of the stage, or even from within the audience area.

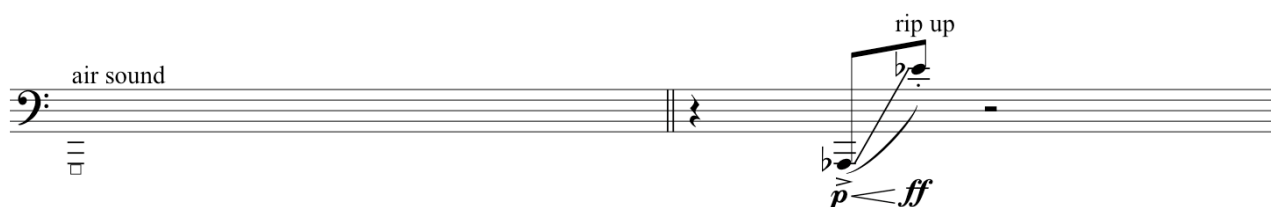
Other Performance Notes

Woodwind:



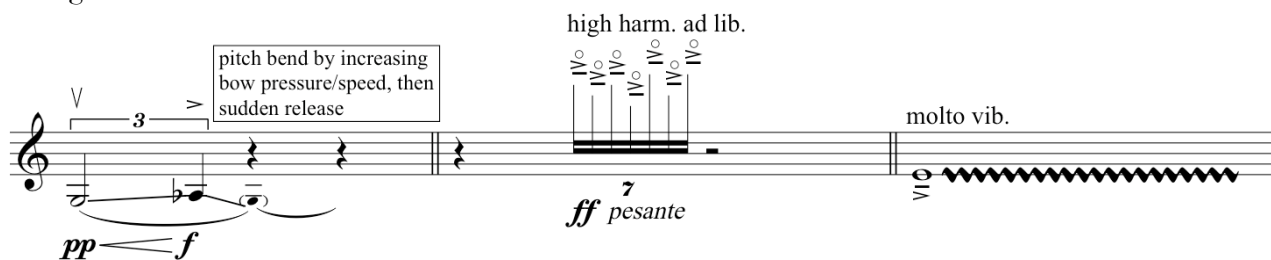
- 'air sound' indicates a breathy sound with minimal (though still identifiable) pitch.
- transition from 'air sound' to 'full tone' should be gradual and natural, without worrying too much about the notated rhythm (which is an approximation).
- 'breathy' indicates a clearly pitched sound with an impure/rough/noisy timbre. When accented it should give an impression similar to 'explosive breath' on the shakuhachi.

Brass:



- 'air sound' indicates to blow pitchless air noise through the tuba on 'ü' vowel.
- 'rip up' (on horn and tuba) indicates an overtone glissando between the notated pitches. Ideally both the departure and arrival notes should be clearly audible, though it is understood that hitting the top note may be risky in some instances, in which case the intensity of the gesture is of primary importance.

Strings:



- 'pitch bend on open string' is achieved by an up bow significantly increasing bow speed and pressure towards the heel, followed by a sudden release of the string, letting it ring on and return to its original pitch.
- 'high harm. ad lib.' (with stems but no ledger lines) indicates to improvise angular melodies on high natural harmonics – between partials 6 and 16 (sul G) – within the given rhythm.
- 'molto vibrato' should be at least a quarter tone, and not wider than a semitone. It can be of variable speed/intensity (to be judged according to context by the player).

Score in C with the usual octave transpositions

Duration: c.11'30"

Layers of Love is a work which also demands a many layered dedication. So many individuals and organisations have in their own ways – whether or not they knew it – supported, inspired and encouraged me during the composition of this piece, and I would like to thank all of them..

For...

The trustees and administration of the Ernst von Siemens Musikstiftung...

Klangforum Wien...

Manu Theobald, for the pictures...

Johannes List, for the film...

Paul Griffiths, for the words...

LAYERS OF LOVE

Very slow: gently ebbing and flowing, like a river

Christian Mason

♩ = 45 sempre senza vib.
(unless specified)

VIOLIN I

VIOLIN II sempre senza vib. (unless specified)

COR ANGLAIS

BASSOON

FLUGELHORN

TUBA air sound = blow pitchless air through tuba on 'u' vowel
air sound

BASS CLARINET air sound

'CELLO pizz. III sempre senza vib. (unless specified) arco m.s.p. II ord. *p* *pp* *ppppp*

TROMBONE

DOUBLE BASS sempre senza vib. (unless specified) pull string to bend harmonic 1 *p* *ppppp* *p* *ppppp* *ppppp*

HORN

VIOLA sempre senza vib. (unless specified) pizz. III *p*

ALTO FLUTE air sound *p*

5

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VLA.

A. FL.

pull string to bend harmonic

air sound

air sound

pp

p

ppppp

ppppp

ppppp

pp

ppppp

pizz.

p

arco
IV
III

ppppp

air sound

p

9

VLN. I *ppppp* *quasi lontano* sul pont.

VLN. II

C. A.

BSN.

FLUG.

TBA. *p* air sound *p*

B. Cl. *p* air sound *p*

VC. *p* *ppp* *mp* *p* pizz. III

TBN.

DB. *ppppp* arco *mp* *ppppp*

HN.

IV III
VLA. *p* *ppp* *mp*

A. FL. *p* air sound full tone

13

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VI.A.

A. FL.

p

ppp

mp

sul pont.

ppppp
quasi lontano

p

ppp

mp

air sound

p

air sound

arco

mp

ppp

mp

cup mute (closed)

ppppp

mp

mp

pizz.

p

p

ppp

mp

ppp

arco III

arco IV

III

p

ppp

mp

ppp

air sound

full tone

A With longing for something unknown

17

VLN. I sul pont. *ppppp*

VLN. II sul pont. *ppppp*

C. A.

BSN.

FLUG.

TBA. *p* air sound *p*

A With longing for something unknown

B. Cl. full tone *mf* air sound

VC. *mf* *ppp*

TBN. *ppppp* *mf* *ppp* *p*

DB. arco *ppppp* *mf* *ppp*

HN. *ppppp* *mf* *ppp*

VI. A. pizz. *p* arco *ppp*

A. FL. *mf* air sound air sound

21

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VLA.

A. FL.

3

molto sul pont.

p

air sound

full tone

p

sul pont.

mf

ppp

mf

ppp

ppp

mf

ppp

mf

ppp

mf

ppp

IV

full tone

air sound

mf

ppp

f

25

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VL.A.

A. FL.

molto sul pont.

ppppp

f

f

ppp

p

ppp

molto sul pont.

f

p flautando

fp

ppp

mf

ppp

f

ppp

p

ppp

mf

pp

f

pizz.

f

arco

molto sul pont.

p flautando

full tone

ppp

p

ppp

p

ppp

29

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VLA.

A. FL.

p

mf

ppp

p

air sound

-----> full tone

3

3

B

ord.
quasi-improvisatory rhythm
bell-like attacks

VLN. I *ppp* *sempre flautando* *p*

VLN. II *p* *sempre flautando*

C. A.

BSN.

FLUG.

B

TBA. *p* *mf*

B. CL. *mf*

VC. *pizz.* *p* *arco molto sul pont.* *mf* *p* *ord.* *mf* *ppp*

TBN. *p* *mf* *p* *mf* *p* *mf*

DB. *p* *ppp*

HN. *p* *mf* *mf*

VL.A. *pizz.* *p* *arco molto sul pont.* *mf*

A. FL. *air sound* *full tone* *ppp*

35

VLN. I

ppp 3 6 5 *p* 3 3 *ppp* *mf* 3 6

VLN. II

ppp *p* 7 3 *mf* 5 3

C. A.

BSN.

FLUG.

TBA.

B. CL.

ppp *p*

VC.

1 s.p. *p*

TBN.

ppp *f*

DB.

III *ppp*

HN.

p

VLA.

p ord. *ppp* 3 *p*

A. FL.

lip bend 3 *p*

38

VLN. I *f* 5 3 7 *pp* 3 9 10 11 12 *ff* high harm. ad lib.

VLN. II *p* *f* 6 5 *pp* 6 5 7 9 *ff* high harm. ad lib.

C. A.

BSN.

FLUG. **PLAYING POSITION (A)** *ppp* 3 *f*

TBA. 3 *ppp*

B. CL.

VC. 3 *ppp*

TBN. *p* senza sord. 3 *ppp*

DB. *p*

HN. *f* *p*

VLA.

A. FL. *p* air sound *f* 3

Detailed description: This page of a musical score covers measures 38 to 41. It features staves for Violin I and II, Flute, Trombone, Bass Trombone, Double Bass, Horn, Viola, and Alto Flute. The Violin parts are highly rhythmic, with measures 38-40 containing dense sixteenth-note patterns and measure 41 featuring a high harmonic. The Flute part includes a section labeled 'PLAYING POSITION (A)' and dynamic markings from *ppp* to *f*. The Trombone and Bass Trombone parts have dynamic markings of *p* and *ppp*, with the latter including the instruction 'senza sord.'. The Alto Flute part includes an 'air sound' effect. The Horn and Viola parts have dynamic markings of *f* and *p*. The C. A. and BSN. staves are empty.

C

41

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

sfz

ppp

p

f

ppp

diaphragm accents:
pulsation within sustained tone

This section of the score covers measures 41 to 43. The Violin I part begins with a rest in measure 41, followed by a series of notes in measure 42, including a triplet of eighth notes. The Violin II part has a rest in measure 41, then a half note in measure 42, and a triplet of eighth notes in measure 43. The Flute part has a half note in measure 41 and a half note in measure 42. The Trombone part has a half note in measure 41, a half note in measure 42, and a half note in measure 43. Dynamic markings include *sfz* and *ppp* for the violins, *p* for the flute, and *f* and *ppp* for the trombone. A performance instruction box for the trombone reads "diaphragm accents: pulsation within sustained tone".

C

B. CL.

VC.

TBN.

DB.

HN.

VLA.

A. FL.

f

p

p

ppp

ppp

p

ppp

ppp

p

ppp

p

breathily

ppp

p

diaphragm accents:
pulsation within sustained tone

This section of the score covers measures 41 to 43. The Bassoon part has a half note in measure 41, a half note in measure 42, and a half note in measure 43. The Viola part has a half note in measure 41, a half note in measure 42, and a half note in measure 43. The Trombone part has a half note in measure 41, a half note in measure 42, and a half note in measure 43. The Double Bass part has a half note in measure 41, a half note in measure 42, and a half note in measure 43. The Horn part has a half note in measure 41, a half note in measure 42, and a half note in measure 43. The Flute part has a half note in measure 41, a half note in measure 42, and a half note in measure 43. Dynamic markings include *f* and *p* for the bassoon, *p* and *ppp* for the viola, *p* and *ppp* for the trombone, *ppp* for the double bass, *ppp* and *p* for the horn, and *ppp* and *p* for the flute. A performance instruction box for the horn reads "diaphragm accents: pulsation within sustained tone".

44

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VLA.

A. FL.

pitch bend by increasing bow pressure/speed, then sudden release

D

pp *f*

3

3

pitch bend by increasing bow pressure/speed, then sudden release

pp *f*

fpp

II

pp *f* *pp*

pp *fp*

D

p

p

p *f*

f

III

f

p *f*

III
IV

p *f*

3

ord.

diaphragm accents: pulsation within sustained tone

p *f*

IV

47

VLN. I

fpp

fpp

pp *f*

VLN. II

fpp

fpp

pp *f*

C. A.

senza vib.

pp

fp

f on grace note, *p* on main note

BSN.

senza vib.

pp

fp

f on grace note, *p* on main note

FLUG.

senza vib.

f

p

TBA.

p

sfz

rip up = rapid overtone gliss. between the written notes.

rip up

E

diaphragm accents: pulsation within sustained tone

B. CL.

f

p

VC.

sul pont.

f

ord.

f

p

f

TBN.

pp

f

DB.

pp

f

fp

HN.

pp

f

p

VLA.

f

p

s.p. ord.

A. FL.

pp

f

50

VLN. I

IV quasi-improvisatory

*sfz**p*

*sfz**p*

pp < *f*

*sfz**p*

poco accel.

VLN. II

quasi-improvisatory

*sfz**p*

*sfz**p*

pp < *f*

C. A.

fp

fp

fp

fp

fp

BSN.

fp

fp

fp

FLUG.

f

p

f

p

TBA.

p

B. CL.

f

p

f

ff

poco accel.

VC.

ff

TBN.

p

f

ff

DB.

fp

fp

f

p

f

HN.

f

ff

ord.

VL.A.

quasi-vib.

f

ff

p

III IV sim.

A. FL.

lip bend

p

f

p

f

ff

p

ord.

F poco piu mosso
♩ = 52

VLN. I *sfzp* *3 sfzp* *sfzp* *sfzp* *sfzp*

VLN. II *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

C. A. *p* *f* *p*

BSN. *f* *p* *f* *p*

FLUG. *f* *p*

TBA. *f* *p*

F poco piu mosso
♩ = 52

B. CL. *ord.* *3* *p* *f* *p*

VC. *3* *p* *sul pont.* *p*

TBN. *ord.* *p* *f* *p*

DB. *p* *f* *p* *f* *p*

HN. *5* *trill accel.* *f* *trill rall.* *p*

VI.A. *3* *3* *f* *5* *6* *3* *sul pont.* *p*

A. FL. *f* *p* *f* *p* *sfz* *p*

56

VLN. I
sfzp ³ *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* ³ *sfzp*

VLN. II
5 *sfzp* *sfzp* *sfzp* ⁵ *sfzp* ⁵ *sfzp* ⁵ *sfzp* 5 *sfzp* *sfzp*

C. A.
con vib. ³
ff molto espress.

BSN.
con vib. ³
ff molto espress.

FLUG.
con vib. ³
ff molto espress.

TBA.
p *f*

B. CL.
³ *f* *p*

VC.
ord. *ff* *p ff* *p ff* III IV III IV sim. *p ff*

TBN.
ff

DB.
f *p* *f* *p* *ff*

HN.
ff *ff p* *ff* ³ *p* *ff* ³ *p*

VLA.
ord. *ff* *p* ord. sul pont. *ff* *p* ord. sul pont. *ff* *p* ³ ord. *ff*

A. FL.
f *p*

high harm. ad lib. = improvise angular melodies on high natural harmonics - between partials 6 and 16 (sul G) - within given rhythm.
high harm. ad lib.

G poco piu mosso
♩ = 60

poco accel.

VLN. I

sfzp sfzp ff pesante

VLN. II

sfzp sfzp ff pesante

C. A.

BSN.

FLUG.

TBA.

flz. p ff

ord. f

G poco piu mosso
♩ = 60

poco accel.

B. CL.

flz. p ff p ff

VC.

p ff p

sfffz sfffz sfffz sfffz fp fp

TBN.

flz. sfffz sfffz sfffz sfffz

DB.

sim.

HN.

ff p sfffz sfffz sfffz

VL.A.

sul pont. ord. sul pont. ord. molto sul pont. molto vib.

p ff p sfffz sfffz sfffz

A. FL.

flz. p ff p ff p ff

Attack always sul pont. with quick transition to ord.

sul pont. sul pont. → ord. → ord.

62

VLN. I *ff pesante* 6 3 *sfz* *sfz* 3 *sfz* *sfz* *sfz* *ff pesante* 3 6 *sfz*

VLN. II 5 5 *sfz* *sfz* 5 5 *sfz* 5 *ff pesante* 6 6 *sfz* 5 5 *sfz* *sfz*

C. A. 3 3 3 3 3 3 3 3 3 3

BSN. 3 3 3 3 3 3 3 3 3 3

FLUG. 3 3 3 3 3 3 3 3 3 3

TBA. *pp* *f* *p*

B. CL. *p* *ff*

VC. sul pont. + ord. sempre sim. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

TBN. *pp* *mf* *p*

DB. quasi-solo *fp* *fp* 3 *fp*

HN. ord. *pp* *mf*

Attack always sul pont. with quick transition to ord.
 sul pont. + ord. sul pont. + ord. sempre sim. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

A. FL. 3 *p* *ff*

65

VLN. I

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *ff* pesante *sfz* *ff* pesante

VLN. II

sfz *sfz* *sfz* *ff* pesante *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ff* pesante

C. A.

BSN.

FLUG.

TBA.

f *p* *mf*

B. CL.

VC.

fp *fp* *fp* *fp* *fp* *fp* *fp*

TBN.

pp *mf*

DB.

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

HN.

pp *mf*

VLA.

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

A. FL.

71

VLN. I

ff pesante sempre

ff pesante sempre

molto sul pont.

VLN. II

ff pesante sempre

C. A.

senza vib.

p

BSN.

senza vib.

p

FLUG.

PLAYING POSITION (B)

ff

TBA.

f

p

f

B. CL.

VC.

TBN.

p

DB.

f

HN.

f

VL.A.

A. FL.

74

ord.

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VL.A.

A. FL.

pp

f

ff

3

5

5

5

3

3

3

quasi-solo ord.

Attack always sul pont. with quick transition to ord.

sul pont. → ord.

I

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

musical score for measures 77-80. Violin I and II parts feature sixteenth-note triplets with dynamic markings *ff* and *ord.*. Clarinet A and Bassoon parts have dynamic markings *p*, *f*, and *p*. Flute part starts with *ff*. Trombone A part has dynamic markings *ff*, *pp*, and *f*.

I

B. CL.

VC.

TBN.

DB.

HN.

VL.A.

A. FL.

musical score for measures 77-80. Bass Clarinet, Viola, Trombone, Double Bass, and Horn parts have dynamic markings *pp* and *f*. Violin A part has dynamic markings *sul pont. -> ord.* and *sempre sim.*. Alto Flute part is silent.

J

con vib.

accel.

VLN. I

85
ord.
f *espress.*

VLN. II

con vib.
ord.
f *espress.*

C. A.

BSN.

f

FLUG.

TBA.

f *ff* *p* < *ff* > *p* < *ff* >

J

accel.

B. CL.

VC.

sul tasto *pp* subito *f* *pp* ord. sul tasto *f* *pp* ord. sul tasto *f* *pp* ord. sul tasto *f* *pp*

TBN.

con sord. (harmon) *f*

DB.

ord. sempre *pp* subito *f* *pp* *f*

HN.

f

VLA.

sul tasto *pp* subito *f* *pp* ord. sul tasto *f* *pp* ord. sul tasto *f* *pp* ord. sul tasto *f* *pp* ord. sul tasto *f* *pp* ord. sul tasto *f*

A. FL.

Joyful

♩ = 90

89

VLN. I *ff* sul pont. 6

VLN. II *ff* sul pont. 6

C. A. *p* 3

BSN. *p* 3 *f* 3

FLUG. *ff* 6

TBA. *p < ff >* *p < ff >*

Joyful

♩ = 90

B. CL. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

VC. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

TBN. 3

DB. *pp* *f* *p*

HN. +

VLA. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pizz.*

A. FL.

K

ord.

VLN. I *f espress.* *ff* sul pont. *g* 3

VLN. II *f espress.* *ff* sul pont. *g* 3

C. A. *f* *p* *f* 3

BSN. *p* *p* *f* 3

FLUG. *ff* 6 3

K

B. CL. *fp* *fp* *f* *fp* *fp* *fp* 3

VC. *f* *p* *f* *p* *f* *p* *f* *f* *p* *f* 3

TBN. *fp* *ff* *fp* *ff* *f* *fp* 3

DB. *ff sempre*

HN. *fp* *fp* *fp* *fp* *fp* *fp*

VLA. *fp* *fp* *f* *fp* *fp* *fp* *fp*

A. FL. *fp* *fp* *f* *fp* *fp* *fp* *fp*

97

VLN. I *ff* sul pont. 6 6 6 3 5

VLN. II *ff* sul pont. 6 6 6 3 5

C. A. *p* *f* 3

BSN. *p* *f* 3

FLUG. 6 6 3 5

TBA. *fp* *ff* *f* *fp* *ff* *fp* *ff* rip up

B. CL. *fp* *f* *fp* *f* 3

VC. *p* *f* *p* *f* *p* *f* *p* *f* 3

TBN. *ff* *f* *fp* *ff* *f* *fp* *ff* *f* 3 senza sord.

DB. sempre slow gliss. (accurate duration)

HN. *fp* *fp* *fp* *fp* +

VLA. +

A. FL. *fp* *fp* *f* *fp* *f*

L

accel.

VLN. I *f espress.* *sfz* *sfz* *sfz*

VLN. II *f espress.* *sfz* *sfz* *sfz*

C. A.

BSN.

FLUG. *f*

TBA. *f* *p*

L

accel.

B. CL. *fp* *f* *p < f* *p* *ff*

VC. *pizz.* *ff*

TBN. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

DB. *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

HN. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

VLA. *ff*

A. FL. *fp* *f* *fp* *f* *fp* *ff*

Increasingly ecstatic

♩ = c.120

Musical score for Violins I and II, Clarinet in A, Bassoon, Flute, and Trombone. The score is in 4/4 time with a tempo of approximately 120 beats per minute. The key signature has one flat (B-flat). The Violin parts feature intricate sixteenth-note patterns, often with accents and dynamic markings such as *ff*, *sfz*, and *ord.* (ordine). The Clarinet and Bassoon parts play sustained notes with dynamic markings *p* and *f*. The Flute part has a melodic line with accents and dynamic markings. The Trombone part consists of a steady bass line with dynamic markings *f*.

Increasingly ecstatic

♩ = c.120

Musical score for Bass Clarinet, Viola, Trombone, Double Bass, Horn, Violin A, and Alto Flute. The score continues the piece with a tempo of approximately 120 beats per minute. The Bass Clarinet part features a melodic line with accents and dynamic markings *f* and *ffz*. The Viola part plays a steady bass line with dynamic markings *f* and *p*. The Trombone part has a melodic line with dynamic markings *f* and *p*. The Double Bass part plays a steady bass line with dynamic markings *p* and *ffz*. The Horn part has a melodic line with dynamic markings *f* and *p*. The Violin A part plays a steady bass line with dynamic markings *f* and *p*. The Alto Flute part has a melodic line with dynamic markings *f* and *p*.

M

VLN. I
f espress.
sfz ff
ord. sul pont.
sfz ff
ord. sul pont.
sfz ff
ord. sul pont.
sfz ff

VLN. II
f espress.
sfz ff
ord. sul pont.
sfz ff
ord. sul pont.
sfz ff
ord. sul pont.
sfz ff

C. A.
 5
 3

BSN.
 3
 3

FLUG.

TBA.
f p
p < ff
f p
p < ff
f p
 rip up
 rip up

M

B. CL.
f p
ff
f p
ff
f p
 5
 6
 5

VC.
 I
 II
 pizz. sempre l.v.

TBN.
f p
ord. flz. p
f p
ord. flz. p
f p
ord. flz. p
f p

DB.
sfz p
pizz. ff
arco sfz p
pizz. ff
arco sfz p

HN.
ord. p
flz. ord. f p
ff
f p
flz. ord. f p
ff
flz. ord. f p
ff
flz. ord. f p
ff

VLA.
 III
 IV
 pizz. sempre l.v.

A. FL.
p
ff
p
fff
p
ff
p
fff
 5
 6
 5
 3
 overblow
 overblow

112 ord. *sfz* sul pont. *ff* ord. *sfz* sul pont. *ff*

VLN. I

VLN. II ord. *sfz* sul pont. *ff* ord. *sfz* sul pont. *ff*

C. A.

BSN.

FLUG. *ff* *f* *p* *ff* *f* *p* *ff* *f* *p* *ff*

TBA. rip up *p* *ff* *f* *p* rip up *p* *ff* *f* *p* rip up *p* *ff* *f* *p*

B. CL. *ff* *p* *ff* *f* *p* *ff* *f* *p*

VC. arco sul pont. *ff* *p* pizz. *ff* arco sul pont. *ff* *p* pizz. *ff* *p* *ff*

TBN. flz. ord. *f* *p* flz. ord. *f* *p* flz. ord. *f* *p* flz. ord. *f* *p* flz. *f*

DB. pizz. *p* *ff* arco *sfz* *p* pizz. *ff* arco *sfz* *p*

HN. ord. *p* flz. ord. *f* *p* *ff* flz. ord. *f* *p* flz. ord. *f* *p* *ff*

VI.A. arco sul pont. *ff* *p* pizz. *ff* arco sul pont. *ff* *p* pizz. *ff* *p* arco sul pont. *ff* *p*

A. FL. *p* *ff* *p* *fff* *p* *ff* *p* *fff* *p* *ff* *p* *fff*

overblow

N

115

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VLA.

A. FL.

ord. *sfz* *ff* *sfz* *ff*

sul pont. *ff* *sfz* *ff*

ord. *sfz* *ff* *sfz* *ff*

sul pont. *ff*

con vib. *p espress.* *ff*

con vib. *p espress.* *ff*

rip up *f* *p* *p < ff* *f* *p* *p < ff* *p < ff*

rip up

rip up

N

ff *f* *p* *ff* *f* *p* *ff* *p* *ff*

arco sul pont. *ff* *p ff* *ff* *p* *ff*

pizz.

gliss. *p* *f* *p* *f*

ord. *p* *f* *p* *f*

gliss.

pizz. *ff* *p* *ff* *ff*

arco sul pont. *ff* *p* *ff*

ord. *p* *f* *p* *f*

gliss.

pizz. *ff* *p* *ff* *ff*

arco sul pont. *ff* *p* *ff*

ord. (sempre) *p* *f* *p* *f*

rip up = rapid overtone gliss. between the written notes.

rip up *f* *p* *ff* *f* *p* *ff* *f* *p* *ff* *f* *p* *ff*

pizz. *f* *ff* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *sempre*

arco sul pont. *ff* *p* *ff* *ff*

overblow *p* *ff* *p* *fff* *p* *ff*

accel.

118

VLN. I *ord.* *fff*

VLN. II *ord.* *fff*

C. A. *p*

BSN. *p*

FLUG. *fff*

TBA. *flz.* *fp* *f* *fp* *fp*

accel.

B. CL.

VC. *arco sul pont.* *ff sempre* *ord. (sempre)* *gliss.*

TBN. *p* *f* *p* *f* *p* *f* *p* *gliss.*

DB. *ff* *ff* *sim.*

HN. *f* *p* *ff* *f* *p* *f* *p* *ff* *f* *p* *rip up*

VL.A. *5* *6*

A. FL.

121

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VLA.

A. FL.

fp *f* *fp* *fp*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

f *p* *ff* *f* *p* *ff* *f* *p* *ff*

gliss. *gliss.* *gliss.*

rip up *rip up* *rip up*

Detailed description: This page of a musical score covers measures 121, 122, and 123. It features a full orchestral ensemble. The Violin I and II parts have long, sweeping lines with some vibrato. The C. A. (Cello) and BSN. (Bassoon) parts play a rhythmic triplet pattern. The TBA. (Tuba) part has a series of chords marked *fp*, *f*, *fp*, and *fp*. The TBN. (Trumpet) part has a melodic line with *gliss.* (glissando) markings and dynamic markings *f* and *p*. The HN. (Horn) part has a melodic line with *rip up* markings and dynamic markings *f*, *p*, and *ff*. The VLA. (Viola) and A. FL. (Alto Flute) parts have sparse, rhythmic accompaniment. The B. CL. (Bass Clarinet) and VC. (Violoncello) parts have sparse, rhythmic accompaniment. The DB. (Double Bass) part has sparse, rhythmic accompaniment.

124

VLN. I III IV sim.

VLN. II

C. A.

BSN.

FLUG.

TBA. flz. *fp* *f* flz. *fp*

B. CL.

VC.

TBN. *f* — *p* *f* — *p* *f* — *p* *gliss.* *f* *p* *f* — *p* — *gliss.* *f* *p* *gliss.*

DB.

HN. *f* — *p* *f* — *p* < *ff* *f* *p* *f* *p* < *ff* *f* *p* < *ff* *rip up* *rip up* *rip up*

VLA.

A. FL.

Like a chorus of frogs

♩ = 180

127

VLN. I *pp*

VLN. II *pp*

C. A. *ff*

BSN. *ff*

FLUG. *pp* *p* *ff* *p subito*

TBA. *p*

Like a chorus of frogs

♩ = 180

B. CL.

VC.

TBN. *p subito*

DB.

HN. *p subito*

VLA.

A. FL.

130

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VLA.

A. FL.

ff

p

ff

p

ff

Suddenly quarter speed
pulsed silence!

♩ = 45

play 3x

133

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

Suddenly quarter speed
pulsed silence!

♩ = 45

play 3x

B. CL.

VC.

TBN.

DB.

HN.

VL.A.

A. FL.

With fresh energy

♩ = 180

VLN. I
 senza vib.
 III II
 f ff f

VLN. II
 senza vib.
 III II
 f ff f

C. A.
 ff p

BSN.
 ff p

FLUG.
 p sempre

TBA.
 ff sempre

With fresh energy

♩ = 180

B. CL.
 ff p

VC.
 fp sim.

TBN.
 con vib. molto vib.
 p dolce espress. with a plaintive quality f

DB.
 ff p

HN.
 con vib. molto vib.
 p dolce espress. with a plaintive quality

VLA.
 fp sim.

A. FL.
 breathy ord. sempre sim.
 ff p

Musical score for a symphony orchestra, page 42, measures 141-144. The score includes parts for Violin I and II, Clarinet in A, Bassoon, Flute, Trombone, Trumpet, Double Bass, Horn, Viola, and Alto Flute. It features complex rhythmic patterns, dynamic markings such as *ff*, *f*, and *p*, and various articulations.

- VLN. I**: Measures 141-144. Dynamic markings: *ff*, *f*, *ff*.
- VLN. II**: Measures 141-144. Dynamic markings: *ff*, *f*, *ff*.
- C. A.**: Measures 141-144. Dynamic markings: *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*.
- BSN.**: Measures 141-144. Dynamic markings: *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*.
- FLUG.**: Measures 141-144. Dynamic markings: *ff*, *p*, *ff*, *p*.
- TBA.**: Measures 141-144. Dynamic markings: *ff*, *p*, *ff*, *p*.
- B. CL.**: Measures 141-144. Dynamic markings: *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*.
- VC.**: Measures 141-144. Dynamic markings: *ff*, *p*, *ff*, *p*.
- TBN.**: Measures 141-144. Dynamic markings: *ff*, *p*, *ff*, *p*.
- DB.**: Measures 141-144. Dynamic markings: *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*.
- HN.**: Measures 141-144. Dynamic markings: *f*, *ff*, *p*.
- VLA.**: Measures 141-144. Dynamic markings: *ff*, *p*, *ff*, *p*.
- A. FL.**: Measures 141-144. Dynamic markings: *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*.

145

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VLA.

A. FL.

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

f *ff* *f*

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

p *f*

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

p *f*

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

p *f*

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

f

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Suddenly half speed: bright, burnished and full of love!

♩ = 90

play 5x

VLN. I *molto sul pont.*

VLN. II *ffp*

C. A.

BSN.

FLUG.

PLAYING POSITION (C)

fp

TBA.

rip up

fp

Suddenly half speed: bright, burnished and full of love!

♩ = 90

play 5x

B. CL. *ff*

VC.

TBN. *p*

DB.

HN. *p*

VL.A.

A. FL.

156

VLN. I

VLN. II *molto sul pont.*

C. A.

BSN.

FLUG. *ff* *p*

TBA. *ff* *p*

B. CL.

VC.

TBN.

DB.

HN.

VL.A.

A. FL.

160

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VI.A.

A. FL.

164

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VL.A.

A. FL.

p *ff* *p* *ff* *p* *f* *p* *f* *p*

sul tasto —————> molto sul pont.

sul tasto —————>

sul tasto —————> molto sul pont.

172

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VI.A.

A. FL.

p

mf

f

p

ff

sul tasto

molto sul pont.

sul tasto

molto sul pont.

sul tasto

molto sul pont.

ord.

f

p

f

p

molto sul pont.

mf

sul tasto

poco accel.

176

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

poco accel.

B. CL.

VC.

TBN.

DB.

HN.

VI.A.

A. FL.

molto sul pont.

f

p

ord.

180 **accel.**

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VL.A.

A. FL.

ff *p* *f* *p* *f*

p *f* *p* *f* *p*

pizz. *pp* *cresc. poco a poco*

pizz. *pp* *cresc. poco a poco*

molto accel.

184 -

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

The Flute (FLUG.) part begins with a triplet of eighth notes marked *p*, followed by a long note with a fermata marked *ff*, and ends with a triplet of eighth notes marked *fff*. The Trombone (TBA.) part features a triplet of eighth notes marked *ff*, followed by a note with a fermata marked *fff*, and concludes with a triplet of eighth notes marked *fff*. Both parts include dynamic markings and articulation symbols like accents and slurs.

molto accel.

B. CL.

VC.

TBN.

DB.

HN.

VL.A.

A. FL.

The Bass Clarinet (B. CL.) part has a whole note with a fermata. The Viola (VL.A.) part has a whole note with a fermata. The Trombone (TBN.) and Double Bass (DB.) parts play a rhythmic pattern of eighth notes with slurs and accents. The Horn (HN.) part plays a rhythmic pattern of eighth notes with slurs and accents. The Alto Flute (A. FL.) part has a whole note with a fermata. The Violin A (VL.A.) part has a whole note with a fermata.

play 2x (with continuous accel. through repetition)

188

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

play 2x (with continuous accel. through repetition)

B. CL.

VC.

TBN.

DB.

HN.

VLA.

A. FL.

Very fast, excited, exuberant and 'over the top'!

♩ = 240

192

con vib.

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

Very fast, excited, exuberant and 'over the top'!

♩ = 240

B. Cl.

VC.

TBN.

DB.

HN.

VI.A.

A. FL.

sul pont. molto vib.

pizz.

arco sul pont.

play 3x

200

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

play 3x

B. CL.

VC.

TBN.

DB.

HN.

VL.A.

A. FL.

The musical score is arranged in a system with 13 staves. The instruments are: VLN. I, VLN. II, C. A., BSN., FLUG., TBA., B. CL., VC., TBN., DB., HN., VL.A., and A. FL. The score is divided into two sections, each marked 'play 3x'. The first section starts at measure 200. The second section begins with a 'play 3x' bracket above the B. CL. staff. Dynamic markings include *fff*, *p*, *sfz*, *f*, *ff*, *fp*, *fz*, *pizz.*, and *arco sul pont.*. Articulation includes accents, slurs, and 'rip up' markings. The bottom staff (A. FL.) features triplet patterns throughout.

204

play 5x

play 3x

VLN. I

VLN. II

C. A.

BSN.

FLUG.

TBA.

play 5x

play 3x

B. CL.

VC.

TBN.

DB.

HN.

VL.A.

A. FL.

play 7x

207
VLN. I *p* *fff* *p* *fff*

VLN. II *p* *fff*

C. A. *fff* *p* *fff*

BSN. *fff* *p* *fff*

FLUG. *fff* *p* *fff*

TBA. *p* *fff*

play 7x

B. CL. *fff* *pizz.* *arco sul pont.* *fff*

VC. *fff* *fff*

TBN. *fff* *fff* *fff* *fff*

DB. *p* *fff*

HN. *fff* *fff* *fff*

VL. A. *fff* *pizz.* *arco sul pont.* *fff*

A. FL. *fff* *pizz.* *arco sul pont.* *fff*

211

VLN. I *ppp* *ff*

VLN. II *ppp* *ff*

C. A.

BSN.

FLUG.

TBA.

B. CL.

VC.

TBN.

DB.

HN.

VL.A.

A. FL.

ff *ord.*