

Play off Words

for Orchestra

by Aidan Gold

Transposed Score

Instrumentation

3 Flutes (2nd doubling Alto Flute in G, 3rd doubling Piccolo)

3 Oboes (3rd doubling English Horn)

3 Clarinets in B \flat (3rd doubling Bass Clarinet in B \flat)

3 Bassoons (3rd doubling Contrabassoon)

4 Horns in F

3 Trumpets in C

3 Trombones, each doubling on 1 Crystal Glass (pitches: G5, E \flat 5, D5)

Tuba, doubling on 1 Crystal Glass (pitch: C5)

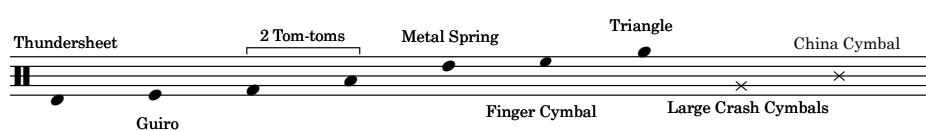
(the Crystal Glasses should be provided by the Percussionists)

Timpani (4 drums, plus the following Crotales to be placed on the Timpani: C4, C \sharp 4, E \flat 4, E4, F4, G4, G \sharp 4, A4, A \sharp 4, B4, all sounding 2 octaves higher)

4 Percussionists (not counting the Marimba soloist):

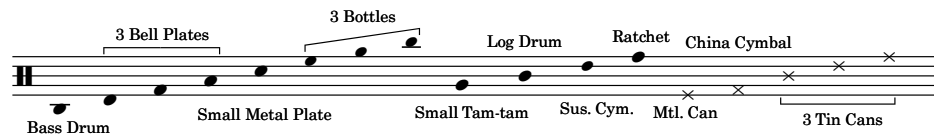
Percussion 1:

- Vibraphone (shared with Perc. 2)
- Tubular Bells
- Finger Cymbals (mounted)
- Triangle
- Guiro
- Metal Spring (if not available use a buzzy, metallic instrument)
- China Cymbal
- Thundersheet
- 2 Tom-toms (relatively low)
- The largest pair of Crash Cymbals you own
- Snare Drum



Percussion 3:

- Glockenspiel
- Small Metal Plate or Tile (placed on foam, somewhat resonant)
- 3 Glass Bottles (placed on their side on a trap table)
- 3 Tin Cans
- Suspended Cymbal
- Small Tam-tam (10"-20" diameter)
- 3 Bell Plates (suspended, as deep as possible)
- Large Metal Trash Can (suspended upside down and played on the base)
- Log Drum
- China Cymbal
- Ratchet
- Bass Drum (shared with Perc. 2)



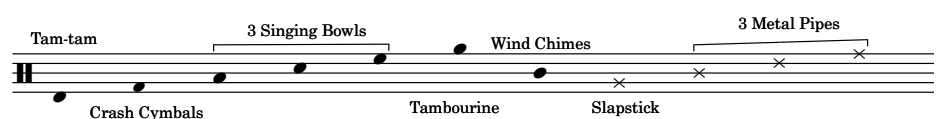
Percussion 2:

- Vibraphone (shared with Perc. 1)
- Castanets (mounted)
- Woodblock (relatively low)
- Bass Drum (shared with Perc. 3)
- 3 Brake Drums
- Slapstick



Percussion 4:

- Tambourine
- Tam-tam (as large as possible)
- 3 Singing Bowls (any pitches, deeper is preferred)
- 3 Metal Pipes (any pitches, mounted to be as resonant as possible)
- Miscellaneous Metal/Glass/Wood/Clay/Garden Wind Chimes
- Slapstick
- Crash Cymbals



Harp

Piano (amplified)

Celesta

Solo 5-Octave Marimba

Solo Violin

Violin I (at least 12)

Violin II (at least 10)

Viola (at least 8)

Cello (at least 8)

Bass (at least 5)- min. 1 or 2 with C string required

The two soloists in this piece should not visually stand out from the orchestra- they should wear the same concert attire as the other musicians, and enter with the rest of the orchestra. The Marimba soloist should be positioned close to the rest of the percussion section, but in a way such that the whole Marimba and the performer are clearly visible to the audience. The Violin soloist should sit in around the middle of the violin section, but in the outer chair of their stand so that they are clearly visible to the audience.

Performance Instructions

The two soloists should pretend during warm-up and tuning that they are ordinary members of the orchestra, and should not receive a bow before the piece begins (though they should be given a bow and recognized as soloists after the piece ends!). The conductor should not give any gesture to start the piece- the solo violinist should just begin after the conductor walks on stage and everyone is ready to play.

Throughout the piece, various musicians (most frequently the soloists, sometimes other members of the orchestra, and sometimes the orchestra itself) play musical 'characters', much in the same way that actors or opera singers play characters. Instead of speaking with their voice, the instrumentalists speak with their instrument, often directed towards other characters with whom they are having a conversation. I have indicated at various points in the score where speech-like phrases should be directed towards another musician, but the performer should also use their own judgement to decide who to address their musical speech to. While I have notated rhythms for these speech-like sections, it can be approximated- the more important goal is that the gestures sound speech-like. Sometimes musicians fade in and out of characterization (such as a solo cellist who becomes a character which interacts with the two principal soloists when they play solo, but is subsumed into the orchestral background at other points and is not a character), and sometimes it is intentionally ambiguous who is a character and who is background. However, the two soloists remain their specific characters throughout, which is why it is important that, for example, the solo violinist not play with the tutti violin section.

When a musician is playing a character, there should be some degree of acting involved (again, much like an opera singer). When two characters are speaking, they should act as if they are communicating, so that it is almost like watching people have a conversation in a language you cannot speak- but you can pick out and guess meaning based on tone of voice, body language, etc. The specific body language and acting is up to the performer, but they should strive to give a convincing performance as an actor as well as a musician.

In some sections of this piece the soloists perform at a different tempo from the rest of the orchestra. The conductor should always remain with the larger group of musicians, and the uncondacted group (usually just the soloists) can play their parts with a degree of rhythmic freedom (as described above). At the points where these soloists rejoin in tempo with the orchestra, there is always either a fermata or a bar that the orchestra can repeat so that any synchronization issues are fixed before the orchestra continues all in one tempo.

Sometimes the performers are asked to sing on a given syllable. The singing is always notated in concert pitch, and may be sung in any octave. Performers may even switch octaves in the middle of a phrase if that is what is most comfortable for them. The singing should always be done confidently enough to be clearly audible in the texture. Every singing line is doubled by an instrument in the orchestra playing so that the singers can find their pitches.

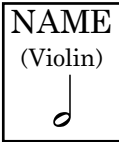
The piano should be amplified to balance with the orchestra throughout the piece. This means that from the opening of the piece to rehearsal 60, the piano should be given small amplification. From rehearsal 60-rehearsal 75, the piano should be amplified significantly so to balance with the percussion and large orchestra. After rehearsal 75, the amplification should return to its original level.

Notation

All Instruments

1

Rehearsal Mark. Note that there are no measure numbers in this piece. This is because in multiple sections different instruments are playing at different tempos, so some parts may have a greater or lesser number of bars, making bar numbers inconsistent and unusable for reference points. These numbered rehearsal marks should be used instead for reference points.



Player Name. Bach, Shostakovich, and other composers famously used musical representations of their name in their music. Here, some of the musical 'characters' get to create their own names based on the performer's real name in some way. The exact way in which this is done is up to the performer- they could try to creatively manipulate the letters of their names to give note names in the manner that Bach and Shostakovich did, or they could just use a simple mapping such as the following, or one of their own:

ABCDEFGHIJ KLMNOPQRST UVWXYZ

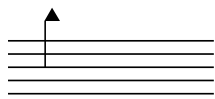
ABCDEFGBbC#EbF#G#AB CDEFGBbC#EbF#G#AB

Another option is that the performer could just invent a musical phrase that they believe represents them as a character. However, this phrase should be one that is easily performable on all the pitched instruments used in this piece (e.g. probably restricted to one octave), and it should also be able to be played fast enough to fit within relatively short units of time (e.g. probably not longer than 8 notes). The performer should then share this name with the orchestra during rehearsal.

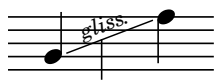
When the musician sees this symbol in their music, they should play the name of the musician playing the instrument listed. In this case, the performer should play the Violin soloist's name. They should time their playing so that it lasts for approximately the duration given in the box (in this case, a half note at whatever tempo the music is currently at). When multiple players play a name simultaneously, it does not have to rhythmically line up.



Continuation Line. Always preceded by some kind of figure or text description. Perform this figure or direction for the duration of the line. Depending on the specific directions, this may be continuous repetition of a figure or sporadic interjection of a figure at random points during the line.

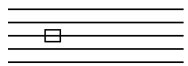


Very High Note. Not necessarily the highest possible note, but the highest note that can be reached in the specific musical context. Does not need to be in tune.



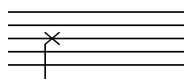
Glissando rhythm. When a noteless stem appears in the middle of a glissando, it is simply to show the rhythmic length of the glissando and is not to be rearticulated, unless there is an articulation above the noteless stem (e.g. staccato or accent).

Winds



Air Sound. Blow air through the instrument, producing no pitch. You can freely vary the timbre of the air using embouchure position or key movement, or playing with only part of the instrument.

Percussion

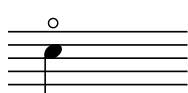


(for Toms) play on rim of drum. (for Marimba) play with the shaft of the mallet.

+

Dead Stroke.

Piano and Harp



Harmonic. Always notated at played pitch, not at sounding pitch. Sounds 8va. For piano, this is produced by stopping the string with a finger on the nodal point 1/2 the length of the string while playing the note on the keyboard.



(for piano) Pluck string with fingernail



Cluster. For harp, this is produced by striking the palm against the strings in the given register. For piano, this is produced either by striking the keyboard with the palm or striking the palm against the strings in the given register, as specified by text in the specific situation.



(for harp) **Pedal Buzz.** Pluck the string while the pedal is halfway between positions to produce a buzzing sound.

Strings

+

Left Hand Pizz.

I II III IV

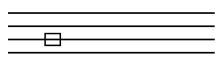
String Indications. Play the note or passage on the given string (I= highest, IV=lowest)



Harmonic. All string harmonics in this piece are notated in fingered position, not sounding. If the string number is not given, then the performer should play the harmonic on the open string it is directly above (in this case, the A string)

s.v., p.v., m.v.

Senza Vibrato, Poco Vibrato, and Molto Vibrato, respectively.



Air sound. Bow very slowly on the bridge, producing just air and no pitch.

Play off Words

Conversationally ♩ = approx. 92
Unconducted

1

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Oboe 3

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bassoon 1

Bassoon 2

Bassoon 3

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Harp

Piano

Celesta

Solo Marimba

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

begin sitting down

all rhythms freely, like speech

sul tasto

p hesitantly

glance around

mf

ord. III

ord. s.v. m.v. → sul pont.

p

f

f

ff

sf surprised

p

mf flustered

p

all rhythms freely, like speech

responding to the violinist

f

shaft

f

ord. → nodes

mf

pp muttering

stand up; look around trying to find where the Marimba player is

Conversationally ♩ = approx. 92
Unconducted

1

2

Solo Mar. *pp* *mp* *f* *ff* *f* *p* *mf* *mf* *mp* *f* *f* *p* *muttering*

Solo Vln. *mf* *now directed at the marimba* *mf* *sul pont.* *mf* *ff* *ff* *interrupt* *f* *sul pont.* *p* *ricochet*

4

Solo Mar. *ppp* *mp* *p* *mp* *p* *ppp*

Solo Vln. *ord.* *f* *ff* *excited* *glance around* *mp* *mf* *f* *calling out* *fff* *p* *embarrassed* *pp*

5

Solo Mar. *p* *pp* *p* *meekly* *ff* *laughter* *p* *f* *f* *pp*

Solo Vln. *col legno* *pizz.* *f* *sarcastically* *molto sul pont.* *f* *laughter* *p* *flautando*

6

Solo Mar. *f* *p* *ff* *f* *laughter* *p* *confused* *mp* *p* *mf* *f* *affirming*

Solo Vln. *f* *laughter* *p* *questioning* *mp* *p*

Childlike, animated ♩ = 132

7 Conductor begins beating

Fl. 1 *pp* *delicate yet energetic!*

Fl. 2 *pp* *delicate yet energetic!*

Fl. 3 *pp* *delicate yet energetic!*

Cl. in B♭ 1 *pp*

Perc. 1 *ppp* *Finger Cymbal*

Perc. 2 *ppp* *Castanets*

Perc. 3 *ppp* *Small Metal Plate* *3 Bottles* *Small Metal Plate*

Perc. 4 *pp* *Tambourine*

Solo Mar. *mf* *oblivious to the orchestra* *f* *stay above the orchestra!*

Solo Vln. *p* *mf* *oblivious to the orchestra*

Childlike, animated ♩ = 132

7 Conductor begins beating

Vln I *pp* *pizz.*

Vln II *pp* *pizz.*

Fl. 1 *p solo*

Fl. 2

Fl. 3

Ob. 1 *pp* *p solo*

Ob. 2 *pp*

Ob. 3 *pp*

Cl. in Bb 1 *pp*

Cl. in Bb 2 *pp*

Cl. in Bb 3 *pp*

Tpt in C 1 *pp* harmon mute stem out flz.

Perc. 1 Triangle *ppp* Guiro scrape *pp* *p*

Perc. 2 Castanets *pp* *3*

Perc. 3 3 Bottles

Perc. 4 Tambourine *ppp* *p* *pp* *p* *pp* *p*

Hp

Solo Mar. *ff* *f* *mf* *ff* NAME (Violin) *ff*

Solo Vin. *f* *f* sul tasto *+*

Vln I *8*

Vln II

9

Fl. 1 *pp* *p*

Fl. 2 *p* *pp*

Fl. 3 *p* *pp*

Ob. 1

Ob. 2

Ob. 3

Cl. in Bb 1 *p solo* *p*

Cl. in Bb 2 *pp*

Cl. in Bb 3 *pp*

Bsn 1 *p solo* *pp*

Bsn 2 *pp*

Bsn 3 *pp*

Tpt in C 1 *fp* *sf* *pp*

Perc. 1 Guiro *pp* *sfz* *pp* *mp*

Perc. 2 Wood Block Castanets *pp* *pp*

Perc. 3 3 Bottles *pp* 3 Tin Cans *pp* Small Metal Plate *pp* 46 *pp* Suspended Cymbal *pp* scrape w/tri beater *mf* Glock. *p* 3 Tin Cans *pp* 3 Bottles *pp* Glock. *p* 3 Tin Cans *pp*

Perc. 4 Tambourine *pp* *sfz*

Hp *mp*

Cel. *mp*

Solo Mar. *ff* excitedly *mf* *f* demonstratively

Solo Vln. *sfz* *f*

Vln I *pp*

Vln II *pp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

D. B. *pizz.* *pp*

9

Fl. 1

Fl. 2

Fl. 3 To Picc. *pp solo*

Ob. 1

Ob. 2 *pp*

Ob. 3 *pp*

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

Hn in F 1

Hn in F 2

Hn in F 3 *stopped p*

Hn in F 4 *stopped pp*

Tpt in C 1 *pp mp*

Perc. 1 Guiro *pp sfz*

Perc. 2 Wood Block Castanets *pp*

Perc. 3 3 Bottles Glock. Small Metal Plate 3 Tin Cans Glock. 3 Bottles 3 Tin Cans *pp mf*

Perc. 4 Tambourine *pp sfz*

Cel.

Solo Mar. *rit. mp* $\text{♩} = 76$ (not w/orch.)

Solo Vin. *rit. mp* $\text{♩} = 76$ (not w/orch.) *mp meekly but above orchestra*

Vln I *10 sul pont. arco pp*

Vln II *sul pont. arco pp*

Vla *sul pont. arco pp*

subito ♩ = 92 ♩ = 80 **12** ♩ = 108

Fl. 1 **Fl. 2** **Picc.** **Ob. 1** **Ob. 2** **Ob. 3** **Cl. in B \flat 1** **Cl. in B \flat 2** **Cl. in B \flat 3** **Bsn 1** **Bsn 2** **Bsn 3** **Hn in F 1** **Hn in F 2** **Hn in F 3** **Hn in F 4** **Tpt in C 1** **Perc. 1** **Perc. 2** **Perc. 3** **Perc. 4** **Hp** **Cel.** **Solo Mar.** **Solo Vln.** **Vln I** **Vln II** **Vla** **Vc.** **D. B.**

subito ♩ = 92 ♩ = 80 **12** ♩ = 108

13

(hold until orch. has faded out)

♩ = 92

♩ = 144

14 ♩ = 92

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Bsn 1

Bsn 2

Bsn 3

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in C 1

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp

Cel.

Solo Mar.

Solo Vln.

Vln I

Vln II

Vla

Vc.

D. B.

To C. A.

To B. Cl.

To Cbsn

like a gesture of frustration

ffff poss.

scratch

pp meekly

arco

mf sighing

sul tasto

pizz.

col legno

arco

mf

mp

13

14

Adagio ♩ = 60

15 ♩ = 92

Conductor begins beating again

Largo misterioso ♩ = 56

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

C. A.

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

Bsn 1

Bsn 2

Cbsn

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn 1

Tbn 2

Tbn 3

Tba

C. A. *p* *espress*

p *espress*

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn 1

Tbn 2

Tbn 3

Tba

Perc. 3

Perc. 4

Suspended Cymbal

Tam-tam

p

Solo Mar.

Solo Vln.

f *mf* *p* *molto espress.* *f* *vib.* *rit.* *mf* *f* excited *ff* excited *f*

(this time, react to the orchestra!)

(this time, react to the orchestra!)

Adagio ♩ = 60

15 ♩ = 92

Conductor begins beating again

Largo misterioso ♩ = 56

Vln I

Vln II

Vla

Vc.

D. B.

arco *p* *espress.*

move freely between s.p. and s.t. arco *pp*

move freely between s.p. and s.t. arco *pp*

16

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
C. A.
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn 1
Cbsn
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in C 1
Tpt in C 2
Tpt in C 3
Tbn 1
Tbn 2
Tbn 3
Tba
Timp.
Perc. 2
Perc. 3
Perc. 4
Pno
Solo Mar.
Solo Vln.
Vln I
Vln II
Vla
Vc.
D. B.

f molto espress.
f molto espress.
f molto espress.
mf
mf
mf
mf
mf
mp
p cresc. *mf*
cresc. *mf*
f
open
f glowing open *p*
f glowing open *p*
f glowing open *p*
f glowing open *p*
mf glowing *pp*
mf glowing *pp*
mf glowing *pp*
f glowing *p*
f glowing *p*
f glowing *p*
f glowing *p*
f glowing *p*
To Croc.
f glowing *p*
Bass Drum *mf* *ppp*
Low Bell Plate *mf*
Tam-tam *mf*
ff *f*
mf
ff *mf*
mf
f molto espress.
f molto espress.
cresc. *mf*
mf
mf
mf
ord. *mf*
div. *f* *mf*
div. sul pont. *f*
div. sul pont. *f*
sul pont. *f*
univ. ord. sul pont. *f* espress.

16

rit. 17 a tempo 18 Poco piu mosso ♩ = 66

Fl. 1 *dim. poco a poco* *pp* *mp*

Fl. 2 *dim. poco a poco* *pp* *mp*

Picc. *To Fl.*

Ob. 1 *dim. poco a poco* *p*

Ob. 2 *mf dim. poco a poco* *p*

C. A. *mf*

Cl. in Bb 1 *f* *mf*

Cl. in Bb 2 *f* *mf*

B. Cl. *p*

Bsn 1 *mf* *p*

Bsn 2 *mf* *p*

Cbsn *dim. poco a poco* *p*

Hn in F 1 *dim. poco a poco* *p*

Hn in F 2 *dim. poco a poco* *pp* *mf* *p molto espress.*

Hn in F 3 *dim. poco a poco* *p*

Hn in F 4 *dim. poco a poco* *ppp* *p molto espress.*

Tpt in C 1 *mp*

Tbn 1 *dim. poco a poco* *pp* *mp*

Tbn 2 *dim. poco a poco* *ppp*

Tbn 3 *dim. poco a poco* *ppp*

Tba *p*

Perc. 1 *dim. poco a poco Triangle* *ppp >*

Perc. 2 *Bass Drum* *mf*

Perc. 3 *Suspended Cymbal* *pp*

Perc. 4 *Tan-tan* *mp*

Harp *mf*

Piano *mf* *mp*

Vin I *dim. poco a poco* *p* *unis.* *div.*

Vin II *dim. poco a poco* *p*

Vla *mf* *dim.* *p*

Vc. *mf* *dim. poco a poco* *mp* *mp molto espress.*

D. B. *ord.* *dim. poco a poco* *p* *(play 8va if no C attachment available)*

drop out stand by stand until only principal is still playing

21 ♩ = 92

Vib. arco *pp*

Vib. arco *pp*

Perc. 4 sporatically shake wind chimes

Pno. soprotratically strum high strings *ppp*

Solo Mar. *pp* hushed *ppp* *pppp* jump back in surprise! *f* hurriedly; apologetically all rhythms freely, like speech *mp*

Solo Vln. *fff* towards cello *molto sul pont.* scratch *f* *mp* sul *tasto* all rhythms freely, like speech

Vc. Solo with eyes closed *ppp* dreamily *startled!* waver wildly out of tune *fff* ricochet (random notes) *ff* *mf* *pp* towards marimba and violinist *mf* *f* all rhythms freely, like speech

22 Gradually darkening ♩ = 56

Perc. 1 Triangle *p* Finger Cymbal *p*

Vib. (w/mallets) motor on *p*

Glock. Glock. *p*

Hp. *mp*

Pno. octave harmonic: play the written pitch, touch string to sound 8va *mf*

Cel. *p*

Solo Mar. *p* sul pont. *f* laughing

Solo Vln. *p* *f* upset *mp*

Remain at ♩ = 92, conductor and player ignore each other

22 Gradually darkening ♩ = 56

Vln I *pp*

Vln II *pp*

1 *pp*

Vla. 2 *pp*

Solo *f* *mf* *f* laughing *p* confused *mf* *ord.*

Vc. *pp*

gli altri *pp*

1 *pp*

D. B. 2 *pp*

3 *pp*

To Tub. Bells Tub. Bells

Tub. Bells

Vib.

Glock. To Perc. 3 High Bell Plate

Hp

Pno pluck strings

Cel.

Solo Mar. NAME (Cello) *pp mischievously* *f* *mf* *p*

Solo Vln. *quasi scratch* *ord.* *ff* *mf* *mp* *s.v. → m.v. → s.v.* *f* NAME (Viola) *mf* NAME (Violone) *mf* *mf* *p* *sul tasto*

Vln I IV 3 IV

Vln II IV 3 IV 5 5

1 3 IV 3 IV 5 3 IV

Vla 2 IV 3 IV 3 IV 3 IV 3 IV 3 IV

Solo NAME (Cello) *mp* *f* *f* *mp regretfully* *f* *p* *sul tasto ord.*

1 3 III 3 IV 3 IV 3 III 3 IV

Vc. 2 IV 3 5 3 III IV 5 3 III IV 5

3 3 5 3 IV 3 III IV 5 3 III IV 5

1 3 III 3 IV 3 III 3 IV 3 III 3 IV 3 III 3 IV

D. B. 2 III 3 IV 3 III 3 IV 3 III 3 IV 3 III 3 IV

3 III 3 IV 3 III 3 IV 3 III 3 IV 3 III 3 IV

Repeat until soloists reach this point. If soloists have already finished, skip the repeat and continue on.

23

24 Extremely Still ♩ = 40

Fl. 1, Fl. 2, Fl. 3

1/2 air → air

pp

To A. Fl.

Crot.

To Perc. 1

Finger Cymbal Metal Spring

China/Cymbal Thundersheet (1-hand roll)

(shake)

Bass Drum

3 Bell Plates

Small Tam-tam

Tam-tam

large metal trash can, flipped upsidedown, mounted to be as resonant as possible, and struck on the base with a large soft mallet

Low Bell Plate Metal Trash Can

Crot. Crotales on Timpani: freely gliss. timp. ped. arco sempre l.v.

p solo!

Hp

pp

Pno

strike palm on low strings

8va. mf

Cel.

pp

Solo Mar.

(Now together with the orchestra)

p

mf anxiously

pp

Solo Vln.

(Now together with the orchestra)

p

mf anxiously

p

pp

Repeat until soloists reach this point. If soloists have already finished, skip the repeat and continue on.

23

24 Extremely Still ♩ = 40

Vln I

ord. norm. bow speed → on bridge → very slow bow speed

ppp

gliss. (finish gliss. at approx. this note)

(no pitch-just noise)

Vln II

ord. norm. bow speed → on bridge → very slow bow speed

ppp

gliss. (finish gliss. at approx. this note)

(no pitch-just noise)

Vla

ord. norm. bow speed → on bridge → very slow bow speed

ppp

gliss. (finish gliss. at approx. this note)

(no pitch-just noise)

Solo

ord. norm. bow speed → on bridge → very slow bow speed

ppp

gliss. (finish gliss. at approx. this note)

(no pitch-just noise)

1

ord. norm. bow speed → on bridge → very slow bow speed

ppp

gliss. (finish gliss. at approx. this note)

(no pitch-just noise)

Vc.

2

ord. norm. bow speed → on bridge → very slow bow speed

ppp

gliss. (finish gliss. at approx. this note)

(no pitch-just noise)

3

ord. norm. bow speed → on bridge → very slow bow speed

ppp

gliss. (finish gliss. at approx. this note)

(no pitch-just noise)

1

ord. norm. bow speed → on bridge → very slow bow speed

ppp

gliss. (finish gliss. at approx. this note)

(no pitch-just noise)

D.B. 2

ord. norm. bow speed → on bridge → very slow bow speed

ppp

gliss. (finish gliss. at approx. this note)

(no pitch-just noise)

3

ord. norm. bow speed → on bridge → very slow bow speed

ppp

gliss. (finish gliss. at approx. this note)

(no pitch-just noise)

sul tasto norm. bow speed

pp

sul tasto norm. bow speed

pp

sul tasto norm. bow speed

pp

Piu mosso $\text{♩} = 60$ 25

FL 1 A. Fl. (played, NOT sung like the other instrumentalists) blow air through instrument
p \leftarrow > swell freely

A. Fl. *pp* sing (in most comfortable octave) syllable: 'ah' blow air through instrument
pp

FL 3 *p* sing (in most comfortable octave) syllable: 'ah' blow air through instrument
p \leftarrow > swell freely

Ob. 1 *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

Ob. 2 *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

C. A. *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

Cl. in B♭ 1 *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

Cl. in B♭ 2 *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

B. Cl. *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

Bsn 1 *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

Bsn 2 *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

Chan. *ppp*

Hn in F 1 *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

Hn in F 2 *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

Hn in F 3 *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

Hn in F 4 *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

Tpt in C 1 *p* sing (in most comfortable octave) syllable: 'ah' blow air through instrument
p \leftarrow > swell freely

Tpt in C 2 *p* sing (in most comfortable octave) syllable: 'ah' blow air through instrument
p \leftarrow > swell freely

Tpt in C 3 *p* sing (in most comfortable octave) syllable: 'ah' blow air through instrument
p \leftarrow > swell freely

Tbn 1 *p* sing (in most comfortable octave) syllable: 'ah' blow air through instrument
p \leftarrow > swell freely

Tbn 2 *p* sing (in most comfortable octave) syllable: 'ah' blow air through instrument
p \leftarrow > swell freely

Tbn 3 *p* sing (in most comfortable octave) syllable: 'ah' blow air through instrument
p \leftarrow > swell freely

Tbn 4 *p* sing (in most comfortable octave) syllable: 'ah' blow air through instrument
p \leftarrow > swell freely

Crot. *ppp*

Vib.

Perc. 1 Thunder sheet *pp* Thunder sheet
pp >

Perc. 2 Bass Drum *p*

Perc. 3 Low Bell Plate Metal Trash Can *p* Low Bell Plate Metal Trash Can

Perc. 4 Tam-tam *p* Low Bell Plate

Hp *mf* whistle (if you are able) in most comfortable octave (see low in page)
 strike palm on low strings *p*

Pno *mf* whistle (if you are able) in most comfortable octave (see low in page)
 pluck strings *p* strike palm on low strings *mf*

Cel. *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

Solo Mar.

Solo Vin. *p* frightened
p *shivering*

Piu mosso $\text{♩} = 60$ 25

Vin I *p* sing (in most comfortable octave) syllable: 'ah' each player plays a different very high note!
pppp 15ms barely perceptible

Vin II *p* sing (in most comfortable octave) syllable: 'ah' each player plays a different very high note!
pppp 15ms barely perceptible

Vln *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

Vc. *p* sing (in most comfortable octave) syllable: 'ah' whistle (if you are able) in most comfortable octave (see low in page)
p

D. B.

26

A. Fl. (play instrument) *mf*

C. A. *mp*

Cl. in Bb 1 (play instrument) *p espr.*

Cbsn *mp*

Hn in F 3 (play instrument)

Hn in F 4 *pp*

Perc. 1 Thundersheet To Tub. Bells

Perc. 2 Bass Drum *p*

Perc. 3 Suspended Cymbal Metal Trash Can Suspended Cymbal *pp*

Hp *pp*

Pno *pp*

Solo Mar. *p shivering* nodes ord. nodes *mf* *f* *mf*

Solo Vln. *mp* *mf* *f* *mf* *mf* *mf* *mf*

Vln II (play instrument) *pp* *mf* *ppp* *p* *mf* *ppp* *pp* *pp*

Via *p* *mf* *ppp* *p* *mf* *ppp* *pp* *pp*

D. B. *pp* *mf* *ppp* *p* *mf* *ppp* *pp* *pp*

27 To Fl. *mf* (play instrument) *p espr.* *pp* *ppp* *p* *mf* *ppp* *pp* *pp*

28 **Appassionato** ♩ = 76 *accel.* *rit.* **a tempo**

Fl. 1 *ppp*

Fl. 3 *pp*

Cl. in Bb 1 *pp*

Perc. 3 Suspended Cymbal on bell *ppp*

Hp *mp dreamy* *improv. smooth, rapid arpeggios on the given notes*

Pno *p dreamy* *improv. smooth, rapid arpeggios on the given notes*

Solo Mar. *pp hopeful* *col legno* *arco* *f* *p songlike* *pp molto espr.* *rubato* *sim.*

Solo Vln. *p* *f* *pp* *ppp* *pp* *pp* *pp* *pp* *pp* *pp*

Vln I *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vln II *dim. poco a poco* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Via *dim. poco a poco unis.* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

28 **Appassionato** ♩ = 76 *accel.* *rit.* **a tempo**

accel. rit. a tempo 29 slightly push the tempo molto rit.

Fl. 1 *pp*

Cl. in Bb 1 *pp*

Cl. in Bb 2 *p*

B. Cl.

Bsn 1 *p espr.* *p*

Bsn 2

Hn in F 1 *p espr.* play instrument

Perc. 4 Tam-tam *p*

Hp *cresc. poco a poco*

Pno *cresc. poco a poco*

Solo Mar. *mp* *rubato* *cresc. poco a poco*

Solo Vln. *mf* *cresc. poco a poco*

Vln. I *p cresc.* improv. smooth, rapid arpeggios on the given notes molto rit.

Vln. II *pp cresc.* improv. smooth, rapid arpeggios on the given notes

Vla *pp cresc.* improv. smooth, rapid arpeggios on the given notes

Vc. *p* *pp cresc.* *mf*

D. B. *p*

Broader ♩ = 60

30

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, C. A., Cl. in B♭ 1, Cl. in B♭ 2, B. Cl., Ban 1, Ban 2, Cbsn, Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4, Tpt in C 1, Tpt in C 2, Tpt in C 3, Tbn 1, Tbn 2, Tbn 3, Tba, Timp., Tub. Bells, Perc. 2, Perc. 3, Perc. 4, Hp, Pno, Solo Mar., Solo Vln., Vln I, Vln II, Vla, Vc, D. B.

Fl. *mf*

Ob. *p* *mf*

C. A. *p* *mf*

Cl. in B♭ *p* *mf*

B. Cl. *p* *mf*

Ban 1 *p* *f*

Ban 2 *p* *f*

Cbsn *f*

Hn in F 1 *mf* *f*

Hn in F 2 *mf* *f*

Hn in F 3 *mf* *f*

Hn in F 4 *mf* *f*

Tpt in C 1 *mf* *f*

Tpt in C 2 *mf* *f*

Tpt in C 3 *mf* *f*

Tbn 1 *mp* *f*

Tbn 2 *mp* *f*

Tbn 3 *mp* *f*

Tba *mp* *f*

Timp. *f*

Tub. Bells *f*

Perc. 2 *mf*

Perc. 3 *pp* *mf*

Perc. 4 *mf*

Hp *f* *ff*

Pno *f*

Solo Mar. *ff* *ff* *passionate*

Solo Vln. *ff* *ff* *passionate*

Vln I *mf* *f*

Vln II *mf* *f*

Vla *mf* *f*

Vc *mf* *f*

D. B. *mf* *f*

play instrument

ord. (on edge)

Sus. Cym.

Tam-tam

improv. smooth, rapid arpeggios on the given notes

gliss.

rubato

8va

31

Ob. 1 *sf*

Ob. 2 *sf*

C. A. *sf* *p solo*

Cbsn *ppp*

Hn in F 1 *mf* *p solo*

Hn in F 2 *mf*

Hn in F 3 *mf*

Hn in F 4 *mf*

Tpt in C 1 *pp espr.*

Tpt in C 2 *ppp*

Tpt in C 3 *ppp* *mp* *ppp* *ppp* *p* *ppp*

Tub. Bells *p* *pp*

Perc. 1 *ppp* *mp* *ppp* *ppp* *p* *ppp* *ppp*

Perc. 2 *ppp* *Bass Drum*

Perc. 3 *ppp* *Low Bell Plate*

Perc. 4 *ppp* *Tam-tam* *ppp*

Hp *p* *p* *pp* *pp* *8ba* *8ba* *p*

Pno *pp* *pp* *pp* *pp* *8ba* *pp*

Solo Mar. *mf* *p saying goodbye* *pp* *ppp*

Solo Vln. *mf* *p saying goodbye* *pp* *ppp* *3* *ppp* *sit down*

31

Vln I *p* *pp*

Vln II *p* *pp*

Vla *p* *pp*

Vc. *p* *pp* *ppp* *players w/o C string tacet*

D. B. *p* *pp* *ppp*

This musical score, titled "Play off Words," is a complex orchestral and chamber work. It features a large ensemble of instruments, including strings (Violins I & II, Violas I & II, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons, Saxophones), brass (Trumpets, Trombones, Horns, Tuba), and a Piano. The score is divided into two main sections, each starting at measure 76. The first section spans from measure 76 to 133, and the second section spans from measure 133 to 190. The score includes detailed musical notation with notes, rests, and dynamic markings such as *ppp*, *pp*, *p*, *f*, and *fff*. Performance instructions like "straight mute" and "con sord." are present. The score is annotated with the tempo marking "♩ = 76".

~20 sec.

34 Conductor pans across the orchestra as indicated by the hairpins, signaling each player when to cresc. and dim.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

C. A.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Ban 1

Ban 2

Cbsn

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn 1

Tbn 2

Tbn 3

Tba

Vib.

Hp

Pno

Cel.

Solo Mar.

Solo Vln.

play quick, improvised figurations on any pitches in any register (that allows for very soft playing)
The given figures are just examples and are not to be followed strictly.
It should sound as if you are muttering to your neighbor during a rehearsal.

ppp sempre

play quick, improvised figurations on any pitches in any register (that allows for very soft playing)
The given figures are just examples and are not to be followed strictly.
It should sound as if you are muttering to your neighbor during a rehearsal.

straight mute

senza sord.

straight mute

harmon mute

straight mute

straight mute

straight mute

Repeat this phrase at $\text{♩} = 120$. It will be inaudible at first.

pp
Repeat this gesture (at varying speeds). It will be inaudible at first.

34 Conductor pans across the orchestra as indicated by the hairpins, signaling each player when to cresc. and dim.

~20 sec.

Vln I

Vln II

Vla

Vc.

D. B.

play quick, improvised figurations on any pitches in any register (that allows for very soft playing)
The given figures are just examples and are not to be followed strictly.
It should sound as if you are muttering to your neighbor during a rehearsal.

ppp sempre

play quick, improvised figurations on any pitches in any register (that allows for very soft playing)
The given figures are just examples and are not to be followed strictly.
It should sound as if you are muttering to your neighbor during a rehearsal.

ppp sempre

play quick, improvised figurations on any pitches in any register (that allows for very soft playing)
The given figures are just examples and are not to be followed strictly.
It should sound as if you are muttering to your neighbor during a rehearsal.

ppp sempre

play quick, improvised figurations on any pitches in any register (that allows for very soft playing)
The given figures are just examples and are not to be followed strictly.
It should sound as if you are muttering to your neighbor during a rehearsal.

35 ~5 sec. 36 ~8 sec.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
C. A.
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn 1
Bsn 2
Cbsn
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in C 1
Tpt in C 2
Tpt in C 3
Tbn 1
Tbn 2
Tbn 3
Tba
Vib.
Hp
Pno
Cel.
Solo Mar. *ff*
Solo Vln.
Vln I
Vln II
Vla
Vc.
D. B.

35 ~5 sec. 36 ~8 sec.

molto

37 Waltz ♩ = 152

38

Fl. 1, Fl. 2, Fl. 3: *mf* (measures 37-38), *mp* (measure 39)

Ob. 1, Ob. 2: *pppp poss.* a barely perceptible muttering

C. A.: *pppp poss.*

Cl. in B♭ 1, Cl. in B♭ 2, B. Cl., Bsn 1, Bsn 2, Cbsn: *mf* (measures 37-38), *p* (measures 39-40), *p sim.* (measures 41-42), *dim.* (measures 43-44)

Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4, Tpt in C 1, Tpt in C 2, Tpt in C 3, Tbn 1, Tbn 2, Tbn 3, Tba: *p* (measures 39-40), *p sim.* (measures 41-42), *dim.* (measures 43-44)

Perc. 1: Triangle *p* (measures 39-40), Finger Cymbal (measures 43-44)

Glock.: Glock. *p* (measures 43-44)

Perc. 4: Tambourine *pp < mp* (measures 43-44)

Hp: *mp* (measures 39-40), *pppp poss.* (measures 41-42), *p* (measures 43-44)

Pno: *pppp poss.*

Cel.: *f* (measures 43-44)

Solo Mar.: stand up

Solo Vin.: *f* calling out (measure 37), *ord. senza sord.* + *gliss.* (measures 38-39), *f* responding to the other soloist (measures 40-41), *pizz.* (measures 42-43), *arco* + *gliss.* (measures 44-45), *mp espr.* (measures 46-47)

Vln I, gli altri: *pppp poss.* a barely perceptible muttering

Vln II: *pppp poss.* a barely perceptible muttering

Solo Vla: *ord. senza sord.* + *gliss.* (measures 38-39), *f* responding to soloists (measures 40-41), *pizz.* (measures 42-43), *arco* + *gliss.* (measures 44-45), *mp espr.* (measures 46-47)

Vla, gli altri: *pppp poss.* a barely perceptible muttering

Solo Vc: *ord. senza sord.* + *gliss.* (measures 38-39), *f* responding to soloists (measures 40-41), *pizz.* (measures 42-43), *arco* + *gliss.* (measures 44-45), *mp espr.* (measures 46-47)

Vc, gli altri: *pppp poss.* a barely perceptible muttering

D. B.: *pppp poss. senza sord. pizz.* (measures 46-47), *p* (measures 48-49)

39 ♩ = 92

This page of the musical score covers measures 39 to 42. The score is for a large orchestra and includes the following parts:

- Woodwinds:** Ob. 1, Ob. 2, Cl. in Bb 1, Cl. in Bb 2, B. Cl., Bsn 1, Bsn 2, Cbsn.
- Horns:** Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4.
- Percussion:** Perc. 1 (Triangle).
- Piano:** Hp, Pno.
- Marimba:** Solo Mar.
- Strings:** Solo Vln., Vln I, gli altri, Vln II, Solo Vla, gli altri, Solo Vc., gli altri, D. B.

Key performance instructions and markings include:

- Rehearsal Mark 39:** ♩ = 92. Repeats at ♩ = 152. Stop when you hear a loud quadruple stop violin chord.
- Dynamic markings:** *ppp* (pianissimo) for woodwinds and strings; *mf* (mezzo-forte) for Solo Mar.; *ff* (fortissimo) for Solo Vln. and Solo Vc.; *fff* (fortississimo) for Solo Vln. and Solo Vc. at the end of the section.
- Tempo/Performance:** *dim. poco a poco* (diminuendo poco a poco) for Solo Vln., Solo Vla, and Solo Vc.; *trailing off* for Solo Vln. at the start; *ord. (towards orchestra)* for Solo Vln. and Solo Vc. at the end.
- Technical markings:** *sul pont.* (sul ponticello) for Solo Vln. and Solo Vc.; *III* and *IV* for Solo Vln. and Solo Vc. at the end.
- Other:** *NAME (Marimba)* markings for Solo Mar., Solo Vln., and Solo Vc. at the end of the section.

♩ = 152

Unconducted

40 random mumbling, as before

♩ = 132

♩ = 152

♩ = 92

41 ♩ = 152

Fl. 1 *pppp poss.* random mumbling, as before

Fl. 2 *pppp poss.* random mumbling, as before

Fl. 3 *pppp poss.* random mumbling, as before

Ob. 1

Ob. 2 random mumbling, as before

C. A. *pppp poss.* random mumbling, as before

Cl. in B♭ 1 *pppp poss.* random mumbling, as before

Cl. in B♭ 2 *pppp poss.* random mumbling, as before

B. Cl. *pppp poss.* random mumbling, as before

Bsn 1 *pppp poss.* random mumbling, as before

Bsn 2 *pppp poss.* random mumbling, as before

Cbsn

Hp random mumbling, as before
pppp poss.

Pno

Cel. random mumbling, as before
pppp poss.

Solo Mar. *mp* *mp confused* *mf* *f* *mp*

Solo Vin. *f demonstratively* *ff annoyed* *mf* *mp* *p apologetically* *f demonstratively*

ord. + *sul tasto ord.*

♩ = 152

Unconducted

40 random mumbling, as before

♩ = 132

♩ = 152

♩ = 92

41 ♩ = 152

Solo

Vln I random mumbling, as before

gli altri

Vln II random mumbling, as before

Solo

Vla random mumbling, as before

gli altri

Solo

Ve. random mumbling, as before

gli altri

D. B. *pppp poss.*

♩ = 92 [42] ♩ = 132 ♩ = 92 ♩ = 132 ♩ = 92

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
C. A.
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl.
Bsn 1
Bsn 2
Cbsn
Hp
Pno
Cel.
Solo Mar.
Solo Vln.
Vln I
Vln II
Vla
Vc.
D. B.

43

molto rit. Conductor begins beating $\text{♩} = 152$

44

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

C. A.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Bsn 2

Cbsn

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Perc. 4

Hp

Pno

Cel.

Solo Mar.

Solo Vln.

Solo Vln I

gli altri

Vln II

Solo Vla

gli altri

Solo Vc.

gli altri

D. B.

Tambourine

ppp *mp*

pp *mf* *mf* *p* *p* *p sim.*

pp *mp* *pp* *mp* *pp* *pp* *pp sim.*

pp *mp* *pp* *mp* *pp* *pp* *pp sim.*

pp *mp* *pp* *mp* *pp* *pp* *pp sim.*

ppp *mp*

mp

mp *cresc.* *f* *mp* towards other string soloists *f* *f espr.* *alleg.* *alleg.*

molto rit. Conductor begins beating $\text{♩} = 152$

mf

mf responding to violinist

mf responding to violinist *mf* *sul tasto* *ord.*

pp *mp* *pizz*

45 46 47

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Fl. 3 *p*

Ob. 1 *p*

C. A.

Cl. in Bb 1 *pp* *pp* *pp sim.*

Cl. in Bb 2 *pp* *pp* *pp sim.*

B. Cl. *pp* *pp* *pp sim.*

Bsn 1 *pp* *pp* *pp sim.*

Bsn 2 *pp* *pp* *pp sim.*

Cbsn

Hn in F 1 *ppp* *ppp* *ppp* *ppp* *pp*

Hn in F 2 *ppp* *ppp* *ppp* *ppp* *pp*

Hn in F 3 *ppp* *ppp* *ppp* *ppp* *pp*

Hn in F 4 *ppp* *ppp* *ppp* *ppp* *pp*

Tbn 1 *pp* open

Tbn 2 *pp* open

Tbn 3 *pp* open

Tba *pp* open

Perc. 1 Finger Cymbal *p* Metal Spring *mp* Finger Cymbal *p*

Glock. *p* Suspended Cymbal *p* Glock. *p*

Hp *pp sub.* *mf*

Pno

Cel. *mf* *mf*

Solo Mar. *p* fade in *f* (rejoin orch. at ♩ = 152) *f* *mf* *f* *molto espr.*

Solo Vln. *p* *f* *mf* *ff* *pizz.*

Solo Vln I *pp sub.* *mf* *ff*

gli altri

Solo Vln II

Solo Vla *pp sub.* *mf* *ord.*

gli altri

Solo Vc. *pp sub.* *mf* *ord.*

gli altri

D. B. *pp sub.* *mp*

48 49

Fl. 1 *mp*

Fl. 2 *mp* To A. Fl.

Fl. 3 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

C. A.

Cl. in B♭ 1 *pp* *pp* *pp sim.* *p* *p* *pp* *pp* *pp sim.*

Cl. in B♭ 2 *pp* *pp* *pp sim.* *p* *p* *pp* *pp* *pp sim.*

B. Cl. *pp* *pp* *pp sim.* *p* *p* *pp* *pp* *pp sim.*

Ban 1 *pp* *pp* *pp sim.* *p* *p* *pp* *pp* *pp sim.*

Ban 2 *pp* *pp* *pp sim.* *p* *p* *pp* *pp* *pp sim.*

Cbsn

Hn in F 1 *ppp* *ppp* *ppp* *ppp* *p* *p* *ppp* *ppp* *ppp sim.*

Hn in F 2 *ppp* *ppp* *ppp* *ppp* *p* *p* *ppp* *ppp* *ppp sim.*

Hn in F 3 *ppp* *ppp* *ppp* *ppp* *p* *p* *ppp* *ppp* *ppp sim.*

Hn in F 4 *ppp* *ppp* *ppp* *ppp* *p* *p* *ppp* *ppp* *ppp sim.*

Perc. 1 Finger Cymbal Triangle *p* *ppp* *mp*

Glock. *p* To Perc. 3

Hp *pp* *mp*

Pno

Cel. *mp*

Solo Mar. *f* (rejoin orch. at ♩ = 152) *fff* *ff*

Solo Vln. *ff* angrily, towards Marimba *fff* (rejoin orch.) *p* *f*

Solo Vln I *pp sub.* *cresc.* *mf* *mf espr.*

gli altri

Solo Vla *pp* *mf* *mf* *pp*

gli altri

Solo Vc. *pp* *p* *mf* *pp*

gli altri

D. B. *pp* *mp*

48 49

♩ = 132

50 Orchestra joins soloists at ♩ = 92

(short bar inserted to realign with soloists who have been playing in a different tempo)

C. A.

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

Bsn 1

Bsn 2

Cbsn

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Hp

Pno

Solo Mar.

(rand. quad. stops)

Join marimba at ♩ = 92, ignoring conductor scratch

Solo Vln.

Join violin soloist at ♩ = 92, ignoring conductor

50 Orchestra joins soloists at ♩ = 92

sul pont. *ff* more and more angry

(short bar inserted to realign with soloists who have been playing in a different tempo)

Solo Vln I

gli altri

Vln II

Solo Vla

gli altri

Solo Vc.

gli altri

D. B.

51

blow air through instrument

p < > swell freely

blow air through instrument

p < > swell freely

blow air through instrument

p < > swell freely

blow air through instrument

p < > swell freely

blow air through instrument

p < > swell freely

Thundersheet

p >

Bass Drum

pp

sporadic bursts of mixed wind chimes

pp

ord. → nodes → ord.

ppp → *p* → *ppp*

Solo Mar.

f more and more angry

p < > *ff* > *f*

ff

Solo Vln.

arco

sfz

ff

52 Gradually darkening $\text{♩} = 66$

Fl. 1
A. Fl.
Fl. 3
Ob. 1
Ob. 2
C. A.
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl.
Ban 1
Ban 2
Cbsn.
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in C 1
Tpt in C 2
Tpt in C 3
Tbn 1
Tbn 2
Tbn 3
Tba.

Fl. 1: A. Fl. (played, NOT sung like the other instrumentalists)

Ob. 1: sing (in most comfortable octave) syllable 'ah'

Ob. 2: sing (in most comfortable octave) syllable 'ah'

C. A.: sing (in most comfortable octave) syllable 'ah'

Cl. in B♭ 1: sing (in most comfortable octave) syllable 'ah'

Cl. in B♭ 2: sing (in most comfortable octave) syllable 'ah'

B. Cl.: sing (in most comfortable octave) syllable 'ah'

Ban 1: sing (in most comfortable octave) syllable 'ah'

Ban 2: sing (in most comfortable octave) syllable 'ah'

Cbsn.: *cresc. poco a poco*

Hn in F 1: sing (in most comfortable octave) syllable 'ah'

Hn in F 2: sing (in most comfortable octave) syllable 'ah'

Hn in F 3: sing (in most comfortable octave) syllable 'ah'

Hn in F 4: sing (in most comfortable octave) syllable 'ah'

Tpt in C 1: blow air through instrument

Tpt in C 2: blow air through instrument

Tpt in C 3: blow air through instrument

Tbn 1: blow air through instrument

Tbn 2: blow air through instrument

Tbn 3: blow air through instrument

Tba: blow air through instrument

Timp.: To Croc. arco freely gliss. timp. ped. To Vib.

Perc. 1: Bass Drum

Perc. 2: Low Bell Plate Metal Trash Can Low Bell Plate

Perc. 3: Wind Chimes

Perc. 4: Tam-tam

Pno: strike palm on low strings

Cel.: *mf*

Solo Mar.: *mf* mockingly quasi scratch subharmonic (play 8va if not possible) *fff* sub.

Solo Vln.: *p* growling *ff* *p* *ff* *mf* *sfz* *fff* furiously!

Vln I: sing (in most comfortable octave) syllable 'ah'

Vln II: sing (in most comfortable octave) syllable 'ah'

Vla: sing (in most comfortable octave) syllable 'ah'

Vc: sing (in most comfortable octave) syllable 'ah'

D. B.: sul tasto arco

52 Gradually darkening $\text{♩} = 66$

ppp *cresc. poco a poco*

53

FL 1

A. FL.

FL 3

Ob. 1

Ob. 2

C. A.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Bsn 2

Cbsn

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn 1

Tbn 2

Tbn 3

Tba

Crot.

Vib.

Perc. 2

Perc. 3

Perc. 4

Hp

Pno

Cel.

Solo Mar.

Solo Vln.

Vln I

Vln II

Vla

Ve.

D. B.

To Cl. in Bb

play instrument

pp *cresc.*

ppp *cresc.*

pp *cresc.*

ppp *cresc.*

Thundersheet

Bass Drum

p

Metal Trash Can

Wind Chimes

strike palm on low strings

ppp

Tam-tam

mp

mf

8va

8va

fff *furiously*

scratch

fff

au talon

arco

5

fff *suddenly struck with terror*

sffz

m.v.

53

play instrument senza sord.

pp *cresc.*

accel. poco a poco.....

FL. 1

A. FL.

FL. 3

Ob. 1

C. A.

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

Cbsn

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn 1

Tbn 2

Tbn 3

Tba

Crot.

Vib.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp

Pno

Solo Mar. (NAME Violino)

Solo Vin. (NAME Violino)

Vln I

Vln II

Vla

Vc.

D. B.

play instrument

mp

p

3

5

pp

mf

ff

ff with incredible determination

accel. poco a poco.....

sim.

rand. clusters

3 Bell Plates

Bass Drum

Metal Trash Can

3 Bell Plates

Metal Trash Can

Tum-tam

To Timp.

Timp.

Thundersheet

China Cymbal

8va.

8va.

8va.

(8va higher)

grad. add players one by one until reh. 55

pp

cresc. poco a poco

senza sord.

play instrument

grad. add players one by one until reh. 55

pp

cresc. poco a poco

mf

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

ff crying, pleading

This page of the musical score, page 39, contains the following parts and markings:

- Fl. 1:** *ff* *pp*, *To Fl.*
- A. Fl.:** *To Fl.*
- Fl. 3:** *ff* *pp*
- Ob. 1:** *ff* *pp*, *play instrument*
- Ob. 2:** *ff* *pp*
- C. A.:** *To Ob.*
- Cl. in Bb 1:** *ff* *pp*
- Cl. in Bb 2:** *ff* *pp*, *Cl. in Bb play instrument*
- Cl. in Bb 3:** *ff* *pp*
- Bsn 1 & 2:** *mf*
- Cbsn:** *mf*
- Hn in F 1, 2, 3, 4:** *mf*
- Tpt in C 1, 2, 3:** *mf*
- Tbn 1, 2, 3:** *mf*
- Tba:** *mf*
- Timp.:** *mf* *pp*
- Perc. 1:** *mf*, *Thundersheet*, *pp* *mf*
- Perc. 2:** *mf*, *Bass Drum*, *mf*
- Perc. 3:** *mf*, *3 Bell Plates*, *Metal Trash Can*, *mf*
- Perc. 4:** *mf*, *Tam-tam*, *mf*
- Hp:** *8ba*
- Pno:** *8ba*
- Solo Mar.:** *ff*
- Solo Vln.:** *mf*
- Vln I & II:** *mf* *f*, *tutti*
- Vla:** *mf*
- Vc. & D.B.:** *mf*

$\text{♩} = 108$ *accel.* $\text{♩} = 132$ *molto rit.*

Fl. 1 *p* *ff* *p* *f cresc.*
 Fl. 2 *p* *ff* *p* *f cresc.*
 Fl. 3 *p* *ff* *p* *f cresc.* *Picc.*
 Ob. 1 *p* *ff* *p* *f cresc.*
 Ob. 2 *p* *ff* *p* *f cresc. poco a poco*
 Ob. 3 *p* *ff* *p* *f cresc. poco a poco*
 Cl. in Bb 1 *p* *ff* *p* *f cresc. poco a poco*
 Cl. in Bb 2 *p* *ff* *p* *f cresc. poco a poco*
 Cl. in Bb 3 *p* *ff* *p* *f cresc. poco a poco*
 Bsn 1 *f cresc. poco a poco*
 Bsn 2 *f cresc. poco a poco*
 Cbsn *f cresc. poco a poco*
 Hn in F 1 *sf* *pp*
 Hn in F 2 *sf* *pp*
 Hn in F 3 *sf* *pp*
 Hn in F 4 *sf* *pp*
 Tpt in C 1 *sf* *pp* *straight mute*
 Tpt in C 2 *sf* *pp* *straight mute*
 Tpt in C 3 *sf* *pp* *straight mute*
 Tbn 1 *sf* *pp* *straight mute*
 Tbn 2 *sf* *pp* *straight mute*
 Tbn 3 *sf* *pp* *straight mute*
 Tba *sf* *pp*
 Tub. Bells *mf cresc.*
 Perc. 2
 Perc. 3 *China Cymbal*
 Perc. 4 *Tam-tam* *pp* *mf*
 Solo Mar. *(rand. clusters)* *frantic, random improv*
 Solo Vln. *gliss.* *fff poss.* *play as a member of the section*
 Vln I *f cresc. poco a poco* $\text{♩} = 108$ *accel.* $\text{♩} = 132$ *molto rit.*
 Vln II *f cresc. poco a poco*
 Vla *p* *f cresc. poco a poco*
 Vc. *div.* *f cresc. poco a poco*
 D. B. *f cresc. poco a poco*

56 With incredible force ♩ = 66

molto rit.

The score is divided into several systems of staves. The top system includes woodwinds (Flutes 1 & 2, Piccolo, Oboes 1-3, Clarinets in Bb 1-3, Bassoons 1 & 2, and Contrabassoon). The middle system includes brass instruments (Horns in F 1-4, Trumpets in C 1-3, Trombones 1-3, and Tuba). The percussion section includes Timpani, Tubular Bells, Bass Drum, Suspended Cymbal, China Cymbal, Metal Trash Can, and Tam-tam. The bottom system includes Solo Maracas, Solo Violin, Violins I & II, Viola, Violoncello, and Double Bass. The score contains numerous dynamic markings such as *ff*, *mf*, *f*, *p*, and *pp*. Performance instructions include "With incredible force ♩ = 66" at the beginning and "molto rit." at the end. Specific percussion instructions include "play random notes quickly" for Tubular Bells and "stop playing, stare wide eyed at the orchestra. Gradually back away." for Solo Maracas.

a tempo blow air through instrument **58** Waltz ♩ = 152

57

Fl. 1 *fff* *ff* *p* *ff* *p* < > *swell freely*

Fl. 2 *fff* *ff* *p* *ff* *p* < > *swell freely*

Picc. *fff* *ff* *p* *ff* *p* < > *swell freely*

Ob. 1 *fff* *ff* *f*

Ob. 2 *fff* *ff* *f*

Ob. 3 *fff* *ff* *f*

Cl. in B♭ 1 *fff* *ff* *f*

Cl. in B♭ 2 *fff* *ff* *f*

Cl. in B♭ 3 *fff* *ff* *f*

Ban 1 *fff dim.* *pp*

Ban 2 *fff dim.* *pp*

Cbsn *fff dim.* *pp*

Hn in F 1 *fff*

Hn in F 2 *fff*

Hn in F 3 *fff*

Hn in F 4 *fff*

Tpt in C 1 *fff*

Tpt in C 2 *fff*

Tpt in C 3 *fff*

Tbn 1 *fff*

Tbn 2 *fff*

Tbn 3 *fff*

Tba *fff*

Timp. *fff dim.* *mf* *mf* *p*

Tub. Bells *fff* *ff* *f* *pp* *ppp* *ppp* *p* *ppp*

Perc. 2 *fff* *ff* *f* *pp* *ppp* *ppp* *p* *ppp*

Perc. 3 *fff* *ff* *f* *pp* *ppp* *ppp* *p* *ppp*

Perc. 4 *fff* *ff* *f* *pp* *ppp* *ppp* *p* *ppp*

Hp *fff* *ff* *f* *pp* *ppp* *ppp* *p* *ppp*

Pno *fff* *ff* *f* *pp* *ppp* *ppp* *p* *ppp*

Solo Mar. *fff* *ff* *f* *pp* *ppp* *ppp* *p* *ppp*

Solo Vln. *fff* *ff* *f* *pp* *ppp* *ppp* *p* *ppp*

57 **a tempo** **58** Waltz ♩ = 152

Vln I *fff* *ff* *f* *pp* *ppp* *ppp* *p* *ppp*

Vln II *fff* *ff* *f* *pp* *ppp* *ppp* *p* *ppp*

Vla *fff* *ff* *f* *pp* *ppp* *ppp* *p* *ppp*

Vc. *fff dim.* *pp*

D. B. *fff dim.* *pp*

To Fl.

To Tub. Bells

head bobbing as if leading the orchestra

Sit down precisely on this downbeat. (tacet rest of piece)

China Cymbal Thunder-sheet

Suspended Cymbal China Cymbal

Metal Trash Can Low Bell Plate Metal Trash Can

8va. *f*

8va. *f*

mf confidently

61

61

Fl. 1 *ff* maniacal, driving

Fl. 2 *ff* maniacal, driving

Ob. 1 *ff* maniacal, driving

Ob. 2 *ff* maniacal, driving

Ob. 3 *ff* maniacal, driving

Cl. in Bb 1 *ff* maniacal, driving

Cl. in Bb 2 *ff* maniacal, driving

Cl. in Bb 3 *ff* maniacal, driving

Bsn 1 *f* driving

Bsn 2 *f* driving

Cbsn *f* driving

Hn in F 1 stopped *f* *pp* *f* *pp*

Hn in F 2 stopped *f* *pp* *f* *pp*

Hn in F 3 stopped *f* *pp* *f* *pp*

Hn in F 4 stopped *f* *pp* *f* *pp*

Tpt in C 1 flz. straight mute *p* *f* *pp* *f* *p*

Tpt in C 2 flz. straight mute *p* *f* *pp* *f* *p*

Tpt in C 3 flz. straight mute *p* *f* *pp* *f* *p*

Tbn 1 *ff* brassy, snarling *ff*

Tbn 2 *ff* brassy, snarling *ff*

Tbn 3 *ff* brassy, snarling *ff*

Tba *f* driving

Timp. *f* *ff* *f* *ff* *f*

Perc. 1 2 Tom-toms *ff* *mf* *ff* *mf* *p* still driving

Perc. 2 Bass Drum *f* High Brake Drum *f* Bass Drum *p*

Perc. 3 Ratchet *ff*

Perc. 4 Slapstick *f* Crash Cymbals *f*

Pno

Vln I *gliss.*

Vln II *gliss.*

Vla *gliss.*

Vc. *sff*

D.B. *sff*

63

This page of the musical score, titled "Play off Words", covers measures 63 through 66. The score is arranged for a large orchestra and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line starting in measure 63, marked *sf* and *p*, then *ff* in measure 64. Measure 65 features a triplet of eighth notes.
- Oboes (Ob. 1, Ob. 2, Ob. 3):** Play a melodic line starting in measure 63, marked *ff*, then *sf* and *p*. Measure 65 features a triplet of eighth notes.
- Clarinets (Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3):** Play a melodic line starting in measure 63, marked *ff*, then *sf* and *p*. Measure 65 features a triplet of eighth notes.
- Bassoons (Bsn 1, Bsn 2):** Play a melodic line starting in measure 63, marked *p*, then *sfz* and *sfz*.
- Contrabassoon (Cbsn):** Plays a melodic line starting in measure 63, marked *p*, then *sfz* and *sfz*.
- Horn in F (Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4):** Play a melodic line starting in measure 63, marked *ff*, then *sf* and *p*. Measure 65 features a triplet of eighth notes. In measure 66, they are marked *fff* and "stopped".
- Trumpets (Tpt in C 1, Tpt in C 2, Tpt in C 3):** Play a melodic line starting in measure 63, marked *p*, then *ff*. In measure 64, they are marked *flz.* and *p*. In measure 65, they are marked *ff*.
- Trombones (Tbn 1, Tbn 2, Tbn 3):** Play a melodic line starting in measure 63, marked *ff*, then *sfz* and *sfz*. In measure 64, they are marked *fff*. In measure 65, they are marked *ff*.
- Tuba (Tba):** Plays a melodic line starting in measure 63, marked *p*, then *sfz* and *sfz*. In measure 64, it is marked *fff*. In measure 65, it is marked *ff*.
- Timpani (Timp.):** Plays a melodic line starting in measure 63, marked *fff solo*, then *ff*, *f*, and *ff*.
- Percussion (Perc. 1-4):** Perc. 1 plays 2 Tom-toms (*ff*, *mf*, *ff*, *mf*, *p*). Perc. 2 plays High Brake Drum (*ff*) and Bass Drum (*ff*). Perc. 3 plays Small Tam-tam (*f*) and Ratchet (*ff*). Perc. 4 plays Tam-tam (*f*) and Crash Cymbals (*f*). In measure 66, Perc. 3 also plays China Cymbal (*p* to *f*).
- Piano (Pno):** Plays a melodic line starting in measure 63, marked *ff*, then *ff*, *f*, and *ff*. Measure 65 features a triplet of eighth notes.
- Violins (Vln I, Vln II):** Play a melodic line starting in measure 63, marked *sf* and *p*, then *ff*. Measure 65 features a triplet of eighth notes.
- Viola (Vla):** Plays a melodic line starting in measure 63, marked *sf* and *p*, then *ff*.
- Violoncello (Vc.):** Plays a melodic line starting in measure 63, marked *p*, then *fff* and *fff*. In measure 65, it is marked *arco* and *ff*.
- Double Bass (D. B.):** Plays a melodic line starting in measure 63, marked *p*, then *fff* and *fff*. In measure 65, it is marked *arco* and *ff*.

64

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Fl. 3 *mf* To Pic.

Ob. 1 *f* *fff* *ff*

Ob. 2 *f* *fff* *ff*

Ob. 3 *f* *fff* *ff*

Cl. in Bb 1 *mf* *pp* *ff*

Cl. in Bb 2 *mf* *pp* *ff*

Cl. in Bb 3 *ff*

Bsn 1 *ff* *p* *ff*

Bsn 2 *ff* *p* *ff*

Cbsn *ff* *p* *ff*

Hn in F 1 *f* *fff* *ff* open

Hn in F 2 *f* *fff* *ff* open

Hn in F 3 *f* *fff* *ff* open

Hn in F 4 *f* *fff* *ff* open

Tpt in C 1 *ff* open *ff*

Tpt in C 2 *ff* open *ff*

Tpt in C 3 *ff* open *ff*

Tbn 1 *ff* *p* *ff*

Tbn 2 *ff* *p* *ff*

Tbn 3 *ff* *p* *ff*

Tba *ff* *p* *ff*

Timp. *ff* *f* *ff*

Perc. 1 2 Tom-toms *p* Triangle *pp* 2 Tom-toms *mf*

Perc. 2 Castanets *pp* High Brake Drum *ff*

Perc. 3 China Cymbal *p* dampen! 3 Bottles *pp*

Perc. 4 Crash Cymbals Tam-tam *f* dampen! Crash Cymbals *ff*

Hp *mf*

Pno

Cel. *mf*

Vln I *pp* *ff*

Vln II *pp* *ff*

Vla *mf* div. pizz.

Ve. *ff* *p* *ff*

D. B. *ff* *p* *ff*

This musical score is for the piece "Play off Words" and is page 49 of the score. It features a large ensemble of instruments. The score is divided into measures, with a section starting at measure 65. The instruments and their parts include:

- Flutes (Fl. 1, Fl. 2):** Play melodic lines with dynamic markings of *fff dim.* and *f*.
- Picc. (Piccolo):** Enters at measure 65 with a *ff* dynamic, playing a melodic line.
- Oboes (Ob. 1, Ob. 2, Ob. 3):** Ob. 1 and 2 play melodic lines with *fff dim.* and *f* dynamics. Ob. 3 has a *fff* dynamic and a "To C. A." instruction.
- Clarinets (Cl. in Bb 1, Cl. in Bb 2, Cl. in Bb 3):** Cl. in Bb 1 and 2 play melodic lines with *fff dim.* and *f* dynamics. Cl. in Bb 3 has a *fff* dynamic.
- Bassoons (Bsn 1, Bsn 2, Cbsn):** Bsn 1 and 2 play melodic lines with *fff dim.* dynamics. Cbsn has a *fff dim.* dynamic.
- Horns (Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4):** Horns in F play melodic lines with *fff* dynamics and "stopped" and "open" markings.
- Trumpets (Tpt in C 1, Tpt in C 2, Tpt in C 3):** Tpt in C 1 and 2 play melodic lines with *fff dim.* and *mf* dynamics. Tpt in C 3 has a *fff* dynamic.
- Trombones (Tbn 1, Tbn 2, Tbn 3):** Tbn 1, 2, and 3 play melodic lines with *ff* dynamics.
- Tuba (Tba):** Plays a melodic line with a *fff dim.* dynamic.
- Percussion (Perc. 1, Perc. 2, Perc. 4):** Perc. 1 plays a rhythmic pattern with a *mf* dynamic. Perc. 2 plays a *fff* dynamic pattern. Perc. 4 plays a *fff* dynamic pattern. Instructions include "Bass Drum w/large wood mallets muffled" and "Bass Drum".
- Piano (Pno):** Plays a complex accompaniment.
- Violins (Vln I, Vln II):** Vln I and II play melodic lines with *fff dim.* and *f* dynamics.
- Viola (Vla):** Plays a melodic line with a *ff* dynamic and "unis. arco" marking.
- Double Bass (D. B.):** Plays a melodic line with a *fff dim.* dynamic.

FL. 1 *mp*

FL. 2 *mp*

Ob. 1 *mp*

C. A. *mf* C. A.

Cl. in B♭ 1 *mp*

Cl. in B♭ 2 *f mp*

Cl. in B♭ 3 *f mp p pp*

Bsn 1 *mf pp*

Bsn 2 *mf pp*

Cbsn *mf pp*

Hn in F 1 *mp*

Hn in F 2 *mp mf p*

Hn in F 3 *mp*

Hn in F 4 *mp mf p*

Tpt in C 3 *sf mp p* straight mute

Tba *mf pp*

Timp. *pp pp cresc. f*

Perc. 1 *p* Thundersheet To Tub. Bells

Perc. 2 *pp*

Solo Vln. *mf distraught* stand up; address the whole orchestra. *sf* *II* sul pont. *f sf* ord. arco

Vln I *ff mp*

Vln II *ff mp*

Vla *ff mp*

Ve. *mf pp*

D. B. *mf pp*

66 (♩ = 88)

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
C. A. *mf espr.* 56
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3 *p*
Bsn 1
Bsn 2
Cbsn
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in C 1
Tpt in C 2
Tpt in C 3 *p*
Tbn 1
Tbn 2
Tbn 3
Tba
Timp. *p*
Perc. 3 *p* 3 Bell Plates
Perc. 4 *pp* Tan-tan *mp*
Hp *mf*
Solo Vln. 66 (♩ = 88) *ff angrily questioning* 56
Vln I *mf espr.* 56
Vln II *mf*
Vla *mp div.*
Vc. *mp*
D. B. *mp*

69 70

Fl. 1 *ff*

Fl. 2 *ff*

Picc. *fff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

Cl. in Bb 3 *ff*
play instrument

Bsn 1 *fff*
play instrument

Bsn 2 *fff*
play instrument

Cbsn *fff*
open

Hn in F 1 *ff*
open

Hn in F 2 *ff*
open

Hn in F 3 *ff*
open

Hn in F 4 *ff*
open

Tpt in C 1 *ff*
ord.

Tpt in C 2 *ff*
ord.

Tpt in C 3 *ff*
ord.

Tbn 1 *ff*
brassy
play instrument

Tbn 2 *ff*
brassy

Tbn 3 *ff*
brassy
play instrument

Tba *ff*

Timp. *f*

Perc. 1 *f sempre*
High Brake Drum

Perc. 2 *ff*

Perc. 3 China Cymbal
p *ff*

Perc. 4 Crash Cymbals
ff

Pno *fff* *poss. maniacal!*
(on keyboard)
amplified enough to be clearly audible!

Vln I *ord.*

Vln II *ord.*

Vla *ord.*

Ve. *arco*
fff

D. B. *fff*
arco

molto allarg.....Maestoso ♩ = 60

74

Fl. 1 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Fl. 2 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Picc. *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Ob. 1 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Ob. 2 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Ob. 3 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Cl. in Bb 1 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Cl. in Bb 2 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Cl. in Bb 3 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Ben 1 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Ben 2 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Cbsn *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Hn in F 1 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Hn in F 2 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Hn in F 3 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Hn in F 4 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Tpt in C 1 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Tpt in C 2 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Tpt in C 3 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Tbn 1 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Tbn 2 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Tbn 3 *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Tba *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Timp. *sf* *mf cresc.* *fff* *fff* with overwhelming power

Perc. 1 *mf cresc.* *fff* *fff* with overwhelming power
Tub. Bells, 3

Perc. 2 *p cresc.* *fff* *fff* with overwhelming power
Bass Drum (large beaters)

Perc. 3 *p cresc.* *fff* *fff* with overwhelming power
Bass Drum 3 Bell Plates

Perc. 4 *fff* *fff* *fff* with overwhelming power
Tam-tam

Pno

Vin I (cross strings freely) *molto sul pont.* *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Vin II (cross strings freely) *molto sul pont.* *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Vla (cross strings freely) *molto sul pont.* *ff* *ffp cresc.* *fff* *fff* with overwhelming power

Vc. *ff* *ffp cresc.* *fff* *fff* with overwhelming power

D. B. *ff* *ffp cresc.* *fff* *fff* with overwhelming power

rit. a tempo

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. in Bb 1
Cl. in Bb 2
Cl. in Bb 3
Bsn 1
Bsn 2
Cbsn
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tpt in C 1
Tpt in C 2
Tpt in C 3
Tbn 1
Tbn 2
Tbn 3
Tba
Timp.
Tub. Bells
Perc. 2
Perc. 3
Perc. 4
Vln I
Vln II
Vla
Vc.
D. B.

fff with overwhelming power
fff with overwhelming power
fff with overwhelming power
fff poss.
fff poss.
ord.
ord.
ord.

75

The score is for a piece titled "Play off Words" in 2/4 time, marked "Desolate" with a tempo of ♩ = 76. The score is arranged for a large orchestral ensemble and includes a variety of percussion instruments. The woodwind section consists of Flutes 1 and 2, Piccolo, Oboes 1, 2, and 3, Clarinets in Bb 1, 2, and 3, Bassoons 1 and 2, and Contrabassoon. The brass section includes Horns in F 1, 2, 3, and 4, Trumpets in C 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The percussion section includes Timpani, four types of Percussion 1 (Thundersheet, China Cymbal, Bass Drum, Suspended Cymbal, China Cymbal), Percussion 2, Percussion 3 (Metal Trash Can), and Percussion 4 (Tam-tam). The score features numerous dynamic markings such as *cresc.*, *fff*, *fff poss.*, and *p*. Performance instructions include "the highest, most piercing sound you can possibly produce" for the woodwinds, "the largest pair of crash cymbals you have" for Percussion 1, and "many misc. wind chimes, make as much noise as possible" for Percussion 4. The score concludes with a *p* dynamic marking and a *rit. poco a poco* instruction.

♩ = 60

blow air through instrument

77

78

Fl. 1 *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Fl. 2 *fff* < > *swell freely*
Fl.
blow air through instrument
dim. *pp* To A. Fl.

Fl. 3 *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Ob. 1 *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Ob. 2 *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Ob. 3 *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Cl. in Bb 1 *fff* < > *swell freely*
dim. *pp*

Cl. in Bb 2 *fff* < > *swell freely*
dim. *pp*

Cl. in Bb 3 *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Bsn 1 *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Bsn 2 *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Cbsn *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Hn in F 1 *fff* < > *swell freely*
dim. *pp*

Hn in F 2 *fff* < > *swell freely*
dim. *pp*

Hn in F 3 *fff* < > *swell freely*
dim. *pp*

Hn in F 4 *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Tpt in C 1 *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Tpt in C 2 *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Tpt in C 3 *fff* < > *swell freely*
blow air through instrument
dim. *pp*

Tbn 1 *fff* < > *swell freely*
blow air through instrument
dim. *pp* To C.G. (G5)

Tbn 2 *fff* < > *swell freely*
blow air through instrument
dim. *pp* To C.G. (Eb5)

Tbn 3 *fff* < > *swell freely*
blow air through instrument
dim. *pp* To C.G. (D5)

Tba *fff* < > *swell freely*
blow air through instrument
dim. *pp* To C.G. (C5)

Timp. *ff* *f* *f* *mf* *mp* *p*
Crot.: C, C#, F, G#, A#, B
freely gliss. timp. ped.
arco
sempre l.v.

Perc. 1 Thundersheet
f *mp* *p*
rub snare drum head with rubber honey dipper. If not available, use superball.

Perc. 2 Bass Drum
ff *f* *f* *mf* *mf* *mp* *mp* *p* *p*
Bass Drum *pp*

Perc. 3 Metal Trash Can China Cymbal Low Bell Plate
ff *f* *f*
cym. cries w/stick *ppp*

Perc. 4 Wind Chimes Tam-tam
wind chimes gradually more sporadic; fade out smoothly
Tam-tam *p*

Pno *mf*
strike palm on low strings

Vln I *ppp* con sord. *gliss.*
ppp con sord. *gliss.*

Vln II *ppp*

♩ = 60

77 78

79 breathy; 1/2 air 80 rit.....a tempo

Fl. 1 *sf* *ppp*

A. Fl. breathy; 1/2 air *pp* *p* *ppp*

Fl. 3 breathy; 1/2 air *sf* *ppp*

Cl. in Bb 1 breathy *sf* *ppp*

Tpt in C 1 harmon mute *ppp*

C.G. (G5) C.G. (G5)
Rub finger around rim of glass to produce pitch.
The wetter the glass and finger, the easier it is to produce the pitch. *p*

C.G. (Eb5) C.G. (Eb5)
Rub finger around rim of glass to produce pitch.
The wetter the glass and finger, the easier it is to produce the pitch. *p*

C.G. (D5) C.G. (D5)
Rub finger around rim of glass to produce pitch.
The wetter the glass and finger, the easier it is to produce the pitch. *p*

C.G. (C5) C.G. (C5)
Rub finger around rim of glass to produce pitch.
The wetter the glass and finger, the easier it is to produce the pitch. *p*

Crot. dampen! (freely gliss. timp. ped.)

Perc. 1 Snare Drum (honey dipper) *ppp* Thundersheet *pp* Vib. motor on *pp* *p*

Perc. 2 Bass Drum *ppp* *pp* *pp* muffled *ppp solo*

Perc. 3 Suspended Cymbal cym. cries w/stick *ppp* Low Bell Plate *pp* *pp* *pp*

Perc. 4 Tam-tam *pp* *ppp* *p* *pp*

Hp *pp* *p*

Pno octave harmonic: play the written pitch, touch string to sound 8va *mf* rit.....a tempo

Vln I 1/2 of section *ppp* *pp* *pp* *p* div. 3

Vln II *p* *p* *p* div. 4

Vla div. 4 con sord. *ppp* *sf* *ppp* *p* div. 3

Ve. 4 solo cellos con sord. *ppp* *sf* *ppp* *p* tutti div. con sord.

D. B. players w/o C string tacet *p* softer than bass drum! *pppp*