

Full Score (Transposed)

Ripple the Ocean of Eyes

for Orchestra

by Aidan Gold

duration: 12 min.

©2022 Aidan Gold. All Rights Reserved

Instrumentation

3 Flutes (3rd doubles Piccolo)
 3 Oboes (3rd doubles English Horn)
 3 Clarinets in B \flat
 3 Bassoons (3rd doubles Contrabassoon)

4 Horns in F
 3 Trumpets in C (all with straight and harmon mutes)
 3 Trombones (2 Tenor, 1 Bass - all with straight mutes)
 Tuba

Timpani – 4 drums, plus the following Crotales to be placed on the Timpani: C4, C#4 (sounding 15ma)

3 Percussionists:

Percussion 1: Bass Drum, Kick Drum, 2 Triangles (high and low), 2 Jingles (Sleigh Bell-like, high and low), Sandpaper Blocks, Splash Cymbal, Your Favorite Drum (a unique/special drum that you really like the sound of)

Percussion 2: Marimba (4 oct., optional 5 oct. part), Large Metal Can (e.g. an upside-down trash can), Alarm Bell (Fire Bell), Metal Spring, Snare Drum, Large Field Drum, Misc. Wind Chimes (metal, glass, wood, etc. mix freely), Castanets, Your Favorite Drum (a unique/special drum that you really like the sound of)

Percussion 3: Tam-tam (the largest one you have), Water Gong (small Tam-tam with water bucket for raising/lowering pitch), Bell Plate (any pitch, the largest one you have), 2 Wooblocks (high and low), Clash Cymbals, 3 "Special" Cymbals (strange and/or unique sounding cymbals that you have - e.g. spiral cymbal, a cracked china cymbal, etc. - be creative!), Tambourine, Your Favorite Drum (a unique/special drum that you really like the sound of)

Harp

Piano (strings accessible, doubling Celesta)

Violin I

Violin II

Viola

Cello

Bass

Program Note

The conductor stands in front of the orchestra, ready to begin. As they raise their hands, they are greeted by dozens of pairs of eyes lighting up – each one unique and slightly different like the musicians they belong to, but so many that, like molecules of water, they begin to blend into an ocean, as the sound of an individual is supposed to blend into the collective of the orchestra. However, there is yet another reason for the heightened anticipation of this specific moment – the musicians do not know which of them will be chosen, who will be the recipient of the conductor's proverbial casting of a stone into the water – who will initiate a ripple in the ocean of eyes. Is it the conductor who holds all the power in this moment? Perhaps, but once the ripple begins it is quite literally out of their hands. Each musician enters a few seconds after they hear one of their neighbors begin playing, each with their own idiosyncratic version of the music, at their own speed, on their own instrument, with their own interpretation, infused by their unique personality, in a way that no other member of the orchestra can, using that which no conductor or composer can control – their artistic voice. Soon the entire orchestra joins the ripple, and we stop hearing each voice, and start hearing a sea of sound. The conductor reaches their arms across and around the sea, pushing the water – and the ocean responds, each part of it in their own way, as individual, as collective, as one, as many, and completely controlled by no one.

This is a piece about questioning, dialoguing with, and challenging aspects of the relationships between the composer, conductor, orchestra, and individual musicians – a play of agency, control, freedom, and choice, tumbling through ripples, imitations, droplets, games, waves, thunderclaps, and cascades. At times the conductor asserts control and plays the orchestra like a giant instrument, panning between different sonic landscapes, improvising hits and swells, and starting ripples. At other times the orchestra wrests control away from them and from the composer, as the individual musicians decide who is going to play the next melody, or when they will enter, or just how loud that next tam-tam hit will be.

Performance Directions

This piece is a combination of several sections in standard notation and several interactive or improvisatory sections. Each section has instructions on how it is performed for the conductor and for the musicians, both of which are included in this full score. Several sections use indefinite instrumentation, in which the instrumentation is determined by the conductor or by other musicians on the spot, and because of this, there are no instrument names listed in the score for these sections.


The main score of this piece is found in pages 4-57 of this document. After the main score, pages 58-67 are a "Reference" score that lists every instrument's possible part for sections where the full score uses indefinite instrumentation, such as the beginning and rehearsal letters D, E, G, I, J, N, R, and T.

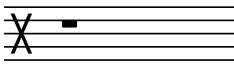
The conductor should use a cue or gesture to signal each rehearsal mark that is significantly different from improvisatory cues within each rehearsal mark, and should communicate what this cue will be to the orchestra beforehand so that everyone is clear on when they arrive at various rehearsal marks.

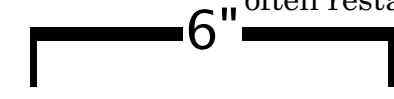
Several of the interactive events in this piece involve the musicians listening to and reacting to their neighbors - that is, the musicians next to them, in front of them, and behind them. Each musician should be aware of who their neighbors are, and be able to hear them.

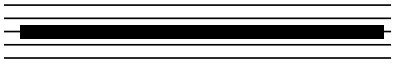
Ideally, all the decisions made by the conductor and the musicians should happen in real time - the musicians should not know beforehand who the conductor will point at to begin various sections, and the other musicians should also not know who the musicians playing the melodies in rehearsals D and R will choose to play the next melody.

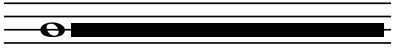
Notation


 = the standard system divider symbol. In this score, several indeterminate passages have gaps in the page between parts of the orchestra doing different things, but these are not system breaks. Unless this symbol specifically appears, there is **no** system break in the page.


 = open meter. This does not necessarily mean that the music is without rhythm - the specifics of what happens in each open bar is described in the score. Rhythmic values in an open bar can be either strict, if a tempo is specified, or free and up to the performer if a tempo range is given or no tempo is shown at all. In general, if a whole rest such as the one here appears in an open bar, it means to rest for an indefinite period of time before or after something that is cued. Accidentals in an open bar carry for the entire bar, though they are often restated for clarity.

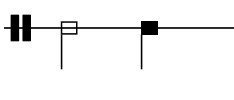
 = sometimes the duration of an open bar (or a note within an open bar) is specified using seconds. If no duration is specified, then either it is up to the conductor, or the open bar lasts until some event happens (such as all the musicians reaching a certain repeated cell)

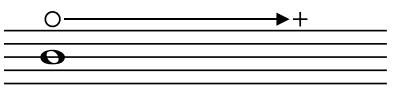
 = these solid lines indicate a continuation of the previous event and usually appear in one of two situations:


 = sustain the note until the end of the line, usually used in the context of an open bar.


 = repeat the figure between the repeat signs until the end of the solid line. Similarly to music within an open bar, this can be either in strict tempo or freely, depending on which is specified in the score. Note that these repeat signs are **not** barlines - they occur within other bars. Repeats are never used as barlines in this piece.

 = play a very high / very low note - the exact pitch is up to the performer.

 = (for winds) blow air through your instrument to produce an air sound without any pitch. Each player should feel free to experiment with their technique and instrument to produce the air sound that works best and sounds most interesting to them - such as by changing the angle of the embouchure, flipping the mouthpiece, or other tricks.

 = (for trumpets, with harmon mute) use your hand to open and close the hole in the harmon mute with stem removed ('wah wah' effect). + = hand over hole, ○ = hole open.

 = (for harp) buzz effect, used in two different contexts: for a 'thunder' gliss, where you gliss. quickly across the low strings so that they collide and buzz together, and for a pedal buzz, where you pluck a string with the pedal in half position.

 = a harmonic. For **Harp** and **Piano**, this is notated at played pitch and sounds an octave higher. For **Strings**, this is notated at sounding pitch.

Piano Pedaling is left up to the performer. The pedal should be depressed for all inside-the-piano effects (plucking the strings, stopping the strings to create harmonics, etc.)

Ripple the Ocean of Eyes

Aidan Gold

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

CONDUCTOR:
Choose ANY musician (except percussion), and cue them to begin playing. After cueing the first instrument, remain still until rehearsal A.



MUSICIANS (all except TIMPANI & PERCUSSION):
Begin playing IF:
a) conductor points at you
OR
b) 3-4 seconds after anyone next to you (either to the side or directly in front or behind you) begins playing.
Play without regard to staying together. Once you arrive at the repeated figure, repeat it until the conductor signals rehearsal A.

Disclaimer: the instruments will enter in a different order depending on the seating of the orchestra and who the conductor chooses to start playing first. Each player has a slightly different part. The parts on this page do not necessarily reflect the order that the instruments will actually enter (i.e., the first instrument does not have to be a treble instrument). For a list of the specific music in each player's part, see the Reference Score (pg. 58).

CONDUCTOR: Wait until most of the musicians have made it to their repeated figure, and then cue rehearsal A (next page)

Freely, at your own tempo ♩ = 60-90

Musical staff 1 (Treble clef): *pp senza cresc. mf* *p mf* *pp* *p mp* *pp* *f* *mp cresc.* *ff*

Musical staff 2 (Treble clef): *p mf* *pp* *p mp* *pp* *f* *mp cresc.* *f*

Musical staff 3 (Treble clef): *pp* *p mp* *pp* *f* *pp cresc.* *mf*

Musical staff 4 (Treble clef): *p cresc.* *f*

Musical staff 5 (Treble clef): *mp cresc.* *f*

Musical staff 6 (Treble clef): *ff* *gliss.*

Musical staff 7 (Treble clef): Empty staff with a fermata.

Musical staff 8 (Treble clef): Empty staff with a fermata.

Musical staff 9 (Treble clef): Empty staff with a fermata.

Musical staff 10 (Treble clef): Empty staff with a fermata.

Musical staff 11 (Treble clef): *ff*

Musical staff 12 (Bass clef): *mf*

Musical staff 13 (Bass clef): *mp cresc.* *ff*

Musical staff 14 (Treble clef): *pp* *f* *mp cresc.* *ff*

Musical staff 15 (Bass clef): *p* *pp* *f* *pp* *mp cresc.* *ff*

Musical staff 16 (Treble clef): *p mf* *pp* *p mp* *pp* *f* *mp cresc.* *ff*

Freely, at your own tempo ♩ = 60-90

Musical staff 17 (Bass clef): *pp* *mf* *p* *mf* *pp* *p* *pp* *f* *p cresc.* *f*

A 15"

Fl. 1 *a* *p* *b* *ff* *flz.*

Fl. 2 *a* *p* *b* *ff*

Fl. 3 *a* *p* *b* *ff*

Ob. 1 *a* *p* *b* *ff* a loud, harsh multiphonic (any pitches)

Ob. 2 *a* *p* *b* *ff*

Ob. 3 *a* *p* *b* *ff*

Cl. 1 *a* *p* *b* *ff* a loud, harsh multiphonic (any pitches)

Cl. 2 *a* *p* *b* *ff*

Cl. 3 *a* *p* *b* *ff*

Bsn 1 *a* *p* *b* *ff*

Bsn 2 *a* *p* *b* *ff*

Bsn 3 *a* *p* *b* *ff*

Hn 1 *a* *p* *b* *ff* rip to as high as poss.

Hn 2 *a* *p* *b* *ff* rip to as high as poss.

Hn 3 *a* *p* *b* *ff*

Hn 4 *a* *p* *b* *ff* *flz.*

Tpt 1 *a* *pp* *b* *ff* *flz.*

Tpt 2 *a* *pp* *b* *ff*

Tpt 3 *a* *pp* *b* *ff*

Tba *a* *p* *b* *ff* *flz.*

Tempo: *Freely, at your own tempo* ♩ = 48-60

Temp. *f solo*

Perc. 1 *Freely, at your own tempo* ♩ = 40-50
Bass Drum *f solo; heavy*

Perc. 2 *Freely, at your own tempo* ♩ = 60-76
Large Field Drum *f solo*

Perc. 3 *Freely, at your own tempo* ♩ = 48-60
"Special" Cymbals *f solo* Tam-tam

Hp *a* *mf* *b* *ff* *gliss. across whole range; both hands*

Pno *a* *p* *b* *ff*

CONDUCTOR:
Move both hands fluidly across the orchestra. Players will switch to figure **b** while you are pointing at them, and return to figure **a** after you move away from them. The shape of the movement of your hands around the orchestra is up to you – the positions of figure **b** in the score are not indicative of this shape.

TIMPANI & PERCUSSION:
Repeat your figure freely at your own tempo (uncoordinated with other perc.) until the conductor cues rehearsal B.

MUSICIANS (all except TROMBONES, TIMPANI & PERCUSSION):
Repeat figure **a** WHEN: Conductor is not pointing at you.
Repeat figure **b** WHEN: Conductor is pointing in your general direction.
Return to figure **a** WHEN: Conductor is no longer pointing at you.

Vln I *a* *ord.* *p* *b* *ff* *sul pont.*

Vln II *a* *ord.* *p* *b* *ff* *sul pont.*

Vla *a* *p* *b* *ff* *harm. gliss. sul IV molto sul pont.*

Vc *a* *ord.* *p* *b* *ff* *col legno*

D.B. *a* *ord.* *p* *b* *ff*

CONDUCTOR: Conduct the meter with the right hand for Trombones and Percussion. With your left hand, **continue panning** around the rest of the orchestra as before.

B Conductor beats with RH ♩ = 69
(cont. at your own tempo)

Fl. 1.2.3 (cont. at your own tempo)

Ob. 1.2.3 (cont. at your own tempo)

Cl. 1.2.3 (cont. at your own tempo)

Bsn 1.2.3 (cont. at your own tempo)

Hn 1.2.3.4 (cont. at your own tempo)

Tpt 1.2.3 (cont. at your own tempo)

Tbn. 1 *pp* *fff soli* *flz.* *fff* *fff* *pp* *a 2*

Tbn. 2.3 *pp* *fff soli; blazing; brassy* *gliss.* *gliss.* *fff* *pp* *a 2*

Tba (cont. at your own tempo)

Timp. (cont. at your own tempo)

Perc. 1 Bass Drum *fff soli* *fff*

Perc. 2 Large Metal Can *fff soli* *fff*

Perc. 3 Cymbals *mf* *ff* Tam-tam *pp cresc.*

Hp (cont. at your own tempo)

Pno (cont. at your own tempo)

B Conductor beats with RH ♩ = 69
(cont. at your own tempo)

Vln I (cont. at your own tempo)

Vln II (cont. at your own tempo)

Vla (cont. at your own tempo)

Vc. (cont. at your own tempo)

D. B. (cont. at your own tempo)

Fl. 1, 2 *ord.* *ff* *dim.* *mf* *f* *p*

Fl. 3 *ord.* *ff* *f*

Ob. 1 *ff dim.* *mf* *tr*

Ob. 2 *ff dim.* *mf* *tr*

Ob. 3 *ff dim.* *mf* *f*

Cl. 1, 2 *a 2* *ff* *dim.* *mf* *tr*

Cl. 3 *ff* *f*

Hn. 1 *air, no pitch* *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *f solo*

Tpt. 2 *air, no pitch* *ff*

Tpt. 3 *ff*

Tbn. 1 *fff* *ff*

Tbn. 2, 3 *fff* *ff*

Tba *fff*

Timp. *wood mallets* *pp* *ff* *dim.* *p*

Perc. 2 *Snare Drum* *f*

Perc. 3 *Tam-tam*

Vln I *Conducted normally ♩ = 69* *f dim.* *gliss.* *pp*

Vln II *f dim.*

Vla

Vc. *seagull gliss. sul I (pitches approximate)* *f*

D. B.

11

Fl. 1 *p* *ff* *p* air, no pitch *p* *f*

Fl. 2 *p* *ff* *p* air, no pitch *p* *ff* *p*

Fl. 3 *p* *ff* *p* air, no pitch *p* *ff* *p*

Ob. 3 *p*

Cl. 1 *pp* solo *mf*

Cl. 3 *p*

Cbsn *fp* *pp*

Hn. 1 *p* solo *f* *pp* *f* air, no pitch *p* *f*

Hn. 2 *ff* *p* *ff* *p*

Hn. 3 *p* *ff* *p*

Hn. 4 *f* *p* *ff* *p*

Tpt. 1 air, no pitch *p* *ff* *p*

Tpt. 2 *p* *ff* *p*

Tpt. 3 harmon mute stem removed *f* solo *mf* solo

Tbn. 1 air, no pitch *mf* *mf* *p* *f* *p*

Tbn. 2 *mf* air, no pitch *p* *f* *p*

Tbn. 3 *p* *ff* *p* *p*

Tba

8^{ba} *pp*

Timp. muffled *pp* *dim.* *ppp*

Perc. 1 Bass Drum *p* Sandpaper Blocks *pp* *mf* *pp* *pp* <

Perc. 2 Snare Drum *p* *pp* *pp*

Perc. 3 Water Gong *pp* *gliss.* *mf*

Hp pedal buzz *ff*

Pno mute str. with finger inside piano. shift finger position constantly, bringing out varying harmonics. *8^{ba}* *p* *ff* *p* *f* *mf* *p*

Vln II *pp*

Vla seagull gliss. sul I (pitches approximate) *mf* *pp* seagull gliss. sul II *p*

Vc. seagull gliss. sul II *mp* *pp* seagull gliss. sul III *pp*

16

D 6"

Fl. 1
p

Fl. 2
mf → *p* → *pp*

Fl. 3
p

Cbsn
pp

Hn. 1
p

Hn. 2
p

Hn. 3
p

Hn. 4
p

Tpt. 1
mf → *p*

Tpt. 2
p

Tpt. 3
p solo → *pp*

Tmb. 1
mp → *p* → *pp*
pp → *cresc. / dim. freely*

Tmb. 2
p → *pp*
pp → *cresc. / dim. freely*

Tmb. 3
mf → *p* → *p*
pp → *cresc. / dim. freely*

Tba
pp → *cresc. / dim. freely*
 air, no pitch

Crot. on Timp.
 arco → move timp. ped. freely → *f*

Perc. 1
 Sandpaper Blocks
mf → *pp* → *pp* → *ppp* → *pp*
 Bass Drum
 move brush in slow circles around head - continuous quiet noise

Perc. 2
 Snare Drum
ppp
 Misc. Wind Chimes
pp distant and sporadic

Perc. 3
 Tam-tam and 2 Cymbals
p → *mf solo* → *p* → *pp*
 with superball
 Shake keychain in tuning pegs sporadically

Hp
p like wind chimes
 strum high strings freely and sporadically
 8^{va}

Pno
pp → *mf*
 strum low str.
p like wind chimes

Vln I
ppp → *ppp*

Vln II
ppp → *ppp*

Vla
ppp

Vc.
gliss.

D. B.
pp → *cresc. / dim. freely*
 wind noise (no pitch) -
 bow on tailpiece, bridge, or body of instrument
 experiment to find the best wind sound for your
 specific instrument

D 6"

CONDUCTOR:
 Choose **one** musician (any instrument except **Low Brass, Perc., Harp, Pno., and Low Strings**) and **point to them** to begin playing the written melody. Then remain mostly still as the musicians pass the melody between themselves.

FOREGROUND (Melodies 1-6)

1 Freely, at your own tempo ♩ = 60-90
p molto espr. *mp* *sf* *pp*
 Choose a musician to play melody 2 and point to them!

2 Freely, at your own tempo ♩ = 60-90
pp *mf* *pp*
 Choose a musician to play melody 3 and point to them!

3 Freely, at your own tempo ♩ = 60-90
p *mf* *mp* *f* *pp*
 Choose a musician to play melody 4 and point to them!

4 Freely, at your own tempo ♩ = 60-90
mp *ppp*
 Choose a musician to play melody 5 and point to them!

5 Freely, at your own tempo ♩ = 60-90
pp
 Choose a musician to play melody 6 and point to them!

6 Freely, at your own tempo ♩ = 60-90
ppp ~5"

MUSICIANS (all except LOW BRASS, PERC., HARP, PIANO, and LOW STRINGS):
IF the conductor points at you, **STAND UP** and then play melody 1. After finishing, choose one other musician (any except **low brass, perc., harp, pno., or low strings**) and **point to them**, and then sit down.
IF another musician points at you, **STAND UP** and play the **NEXT** melody (if they played melody 2, you play melody 3, etc.). Once you finish the melody, choose one other musician and **point to them**, then sit down.
 If you are chosen to play melody 6, sit down after playing without pointing to anyone else.
 If you are not pointed at, **don't play anything**. While others are playing a melody, **turn to watch them** in case they point at you next!

LOW BRASS, PERC. 1 and 2, HARP, PIANO, and LOW STRINGS:
 Continue playing your sounds / figures from the beginning of rehearsal D, fading out where notated.

BACKGROUND (while the other musicians are passing the melody between each other):

1 (continue your previous figure) **2** **3** **4** **5** **6** ~5"

Tmb. 1 (continue your previous figure)

Tmb. 2 (continue your previous figure)

Tmb. 3 (continue your previous figure)

Tba. (continue your previous figure)

Perc. 1 (continue your previous figure)

Perc. 2 (continue your previous figure)

Perc. 3 (continue your previous figure)
 Bell Plate
 play when the melody player stops playing and chooses another player.
 Try to hit the note at the moment that the player points their finger.
f *mf* *p* *ppp*

Harp (continue your previous figure)

Piano (continue your previous figure)

Vc. (continue your previous figure) **1** **2** **3** **4** **5** **6** ~5"

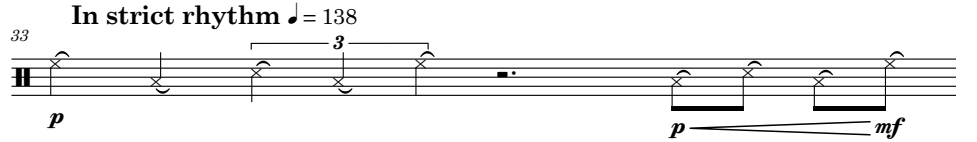
D.B. (continue your previous figure)

For a list of the specific music in each player's part, see the Reference Score (pg. 59-60).

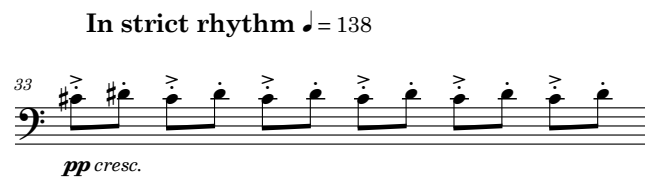
For a list of the specific music in each player's part, see the Reference Score (pg. 61).

E

CONDUCTOR:
 Like the beginning - choose **any** musician (except for **Flutes, Perc. 1 and 2, and Piano**), and cue them to begin playing.
 However, this time, cue with an upbeat at $\text{♩} = 138$ and **continue beating quarter notes at $\text{♩} = 138$** throughout this section - the musicians will synchronize with this tempo.



MUSICIANS (all except FLUTES, PERC. 1 and 2, and PIANO):
 Begin playing IF:
 a) conductor cues you
 OR
 b) 2-4 BEATS (quarter notes at $\text{♩} = 138$) after **anyone next to you** (either to the side or directly in front or behind you) **begins playing**.
 Play strictly in time at $\text{♩} = 138$, following the conductor's pulse. Once you arrive at the repeated figure, repeat it until the conductor cues rehearsal F.



FLUTES, PERC. 1 and 2, and PIANO:
 Enter right at rehearsal E, regardless of who the conductor cues first. Following the conductor's pulse, **play your part as notated at $\text{♩} = 138$** , fade away, and then **don't play** until the conductor cues rehearsal F.

E In strict rhythm $\text{♩} = 138$

Fl. 1, 2, 3
 a 3
 slap tongue
 ff
 p

Perc. 1
 Kick Drum
 Muffled
 mf
 ppp

Perc. 2
 Metal Spring
 triangle beater
 p
 ppp

Pno
 mute str. with finger.
 shift finger as before.
 8ba
 f
 p

CONDUCTOR: Wait until most of the musicians have made it to their repeated figure, and then **cue rehearsal F** (next page)

In strict rhythm ♩ = 138

33 *pp cresc.* *f*

mf

mf

f *p* *p* *mf* *5*

mf

f

f

mf

f

mf

f

In strict rhythm ♩ = 138

33 *pp cresc.* *f*

Fl. 1,2,3

Perc. 1

Perc. 2

Pno

Energetic, Dazzling (Conducted Normally) ♩ = 138

F

Fl. 1.2 *ff* *ffz* *ppp* *mf* *ppp*

Picc. *p* *ffz* *ppp* *mf* *ppp*

Ob. 1.2 *ff* *ffz*

Eng. Hn *ff* *ffz*

Cl. 1.2 *ff* *ffz*

Cl. 3 *ff* *ffz*

Bsn 1.2 *p* *cresc. poco a poco*

Bsn 3 *p* *cresc. poco a poco*

Hn 1.2 *p* *stopped* *cresc. poco a poco*

Hn 3.4 *p* *stopped* *cresc. poco a poco*

Tpt 1.2 *f* *ffz* *ppp* *p* *ppp*

Tpt 3 *f* *ffz* *ppp* *p* *ppp*

Tbn. 1 *f* *gliss.* *ffz* *straight mute* *p cresc. poco a poco* *straight mute*

Tbn. 2 *f* *gliss.* *ffz* *straight mute* *p cresc. poco a poco* *straight mute*

Tbn. 3 *f* *gliss.* *ffz* *straight mute* *p cresc. poco a poco*

Tba *f* *ffz* *p cresc. poco a poco*

Timp. *ffp* *ffz* *ffp*

Perc. 1 *p soli* *cresc. poco a poco* *add 1 extra sixteenth note each beat (choose 1 and play the same one each time)*

Perc. 2 *p soli* *cresc. poco a poco* *add 1 extra sixteenth note each beat (choose a different one than perc. 1 - play the same one each time)*

Perc. 3 *f* *p soli* *cresc. poco a poco*

Hp *bisbigliando* *f*

Pno *gliss with palms* *fff* *15^{ma}*

Energetic, Dazzling (Conducted Normally) ♩ = 138

F

Vln I *molto sul pont.* *gliss.* *f* *ffz* *ppp ghostly* *p* *ppp*

Vln II *molto sul pont.* *gliss.* *f* *ffz* *ppp ghostly* *p* *ppp*

Vla *molto sul pont.* *gliss.* *f* *ffz* *ord.* *mp cresc. poco a poco*

Vc *molto sul pont.* *gliss.* *f* *ffz* *ord.* *mp cresc. poco a poco*

D.B. *ff* *ffz* *molto sul pont.* *ppp*

40

Bsn 1.2

Bsn 3

Hn 1.2

Hn 3.4

Tpt 1.2

Tpt 3

Tbn 1.2

Tbn 3

Tba

Perc. 1

Perc. 2

Perc. 3

Hp

Pno

Vln I

Vln II

Vla

Vc.

D. B.

straight mute

mf cresc. poco a poco

straight mute

mf cresc. poco a poco

add a second sixteenth note to each beat

add 1 extra sixteenth note each beat
(choose the one neither percs. 1 or 2 are playing)

thunder gliss.
8va
f

8va
f cresc. poco a poco

ppp *mf* *ppp*

ppp *mf* *ppp*

gliss

mf *pp* *fff*

random fast harmonics sul IV

44

Fl. 1.2

Picc.

Ob. 1.2

Eng. Hn

Cl. 1.2

Cl. 3

Bsn 1.2

Bsn 3

Hn 1.2

Hn 3.4

Tpt 1.2

Tpt 3

Tbn. 1.2

Tbn. 3

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno

Vln I

Vln II

Vla

Vc.

D. B.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

like a thunderclap

fp

add a second sixteenth note to each beat

add a second sixteenth note to each beat

div. 2 ord.

f cresc.

f cresc.

like a thunderclap
molto sul pont.
ff

This page of the musical score, titled "Ripple the Ocean of Eyes" (page 17), features a variety of instruments. The woodwind section includes Flute 1 & 2 (Fl. 1.2), Piccolo (Picc.), Oboe 1 & 2 (Ob. 1.2), English Horn (Eng. Hn.), Clarinet 1 & 2 (Cl. 1.2, Cl. 3), Bassoon 1 & 2 (Bsn. 1.2, Bsn. 3), Horn 1 & 2 (Hn. 1.2, Hn. 3.4), Trumpet 1 & 2 (Tpt. 1.2, Tpt. 3), Trombone 1 & 2 (Tbn. 1.2, Tbn. 3), and Tuba (Tba). The brass section includes Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, and Tuba. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Kick Drum, and Tam-tam. The score is marked with dynamic levels such as *ff*, *ffp*, *pp*, and *f*, and includes performance instructions like "play all notes" and "ff driving".

G

CONDUCTOR:

Stop conducting a pulse. Give cues to various instruments (other than Perc. 1 and Strings). Whenever you cue them, they will play a short accented note. Perform a rhythmic improvisation for approx. 25 seconds with these cues, as if you were 'playing' the orchestra like a giant keyboard. Feel free to vary the speed and different combinations of instruments, and to use both hands simultaneously or independently.

For a list of the specific music in each player's part, see the Reference Score (pg. 62).

MUSICIANS (all except PERC. 1 and STRINGS):

Every time the conductor cues in your direction, play figure *c*.

PERC. 1 and STRINGS:

Repeat figures at ♩ = 138 throughout this page. Conductor is not pulsing - Perc. 1 keeps time and Strings listen to the pulse of the kick drum to stay together.

G

Maintain previous tempo ♩ = 138
keep time; conductor stops conducting beat

53
Perc. 1
Kick Drum
mf

G

Maintain previous tempo ♩ = 138
conductor stops conducting - listen to kick drum for beat

53
Vln I
mf

Vln II
mf

Vla
mf

Vc.
mf

D. B.
mf

58

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn

Cl. 1,2

Cl. 3

Bsn 1

Bsn 2

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1,2,3

Tbn. 1

Tbn. 2,3

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp

Pno

Vln I

Vln II

Vla

Vc.

D. B.

blow air, no pitch

p

ff

p

mf

pp

f

pp

ppp

Sandpaper Blocks

Large Field Drum

Tam-tam

mute str. with finger, as before

8va

p

ff

f

pp

mf

p

f

pp

dim.

This page of the musical score, titled "Ripple the Ocean of Eyes" (page 21), features a variety of instruments and dynamic markings. The woodwind section includes Flutes 1 and 2, Piccolo, Clarinet Bassoon, Horns 1-4, Trumpets 1-3, and Trombones 1-3. The brass section includes Trumpets 1-3, Trombones 1-3, and Tuba. The percussion section includes Percussion 1, Percussion 2 (Marimba), and Harp. The piano part includes Piano and Double Bass. The score is marked with dynamics such as *ff*, *p*, *mf*, *pp*, and *ppp*. It also includes performance instructions like "blow air, no pitch" and "gliss". The page number "62" is visible at the top left of the score.

I

CONDUCTOR: Stop conducting a pulse. This section works similarly to rehearsal G. Whenever your hands pass over any instrument (other than Perc., Harp, and Piano), they will begin a swell. **Perform an improvisation** for approx. 20 seconds by smoothly and fluidly **moving both hands across the orchestra.** Feel free to vary the speed and directions of your movement, and to use both hands simultaneously or independently.

The diagram shows 12 musical staves arranged in a 4x3 grid. Each staff represents a different instrument or section. Above each staff is a bracket indicating a 6-8 second duration. The dynamic markings are as follows:

- Staff 1 (Top Left): Treble clef, key signature of one sharp (F#). Markings: **d**, **p**, **p**, **p**.
- Staff 2 (Top Middle): Treble clef, key signature of one flat (Bb). Markings: **d**, **p**, **p**, **p**.
- Staff 3 (Top Right): Treble clef, key signature of one sharp (F#). Markings: **d**, **p**, **p**, **p**.
- Staff 4 (Middle Left): Bass clef, key signature of one sharp (F#). Markings: **d**, **pp**, **pp**, **pp**.
- Staff 5 (Middle Middle): Bass clef, key signature of one sharp (F#). Markings: **d**, **p**, **p**, **p**.
- Staff 6 (Middle Right): Bass clef, key signature of one sharp (F#). Markings: **d**, **pp**, **f**, **p**.
- Staff 7 (Bottom Left): Treble clef, key signature of one sharp (F#). Markings: **d**, **pp**, **pp**, **pp**.
- Staff 8 (Bottom Middle): Treble clef, key signature of one sharp (F#). Markings: **d**, **p**, **p**, **p**.
- Staff 9 (Bottom Right): Bass clef, key signature of one sharp (F#). Markings: **d**, **pp**, **f**, **p**.

For a list of the specific music in each player's part, see the Reference Score (pg. 63).

MUSICIANS (all except PERC., HARP, and PIANO):
Every time the conductor points their hands in your general direction, **play figure d.** Don't coordinate your entrances or swells with other musicians.

PERC. and HARP:
Repeat figures at ♩ = 138 throughout this page. Conductor is not pulsing - Perc. 2 keeps time and Perc. 1, 3 and Harp listen to the accents of the Marimba to stay together.

I

20"

conductor stops conducting - listen to marimba for pulse
High and Low Jingles
Maintain previous tempo ♩ = 138

Perc. 1

Perc. 2 (Mar.)

Perc. 3

Hp

The score shows four parts: Perc. 1, Perc. 2 (Mar.), Perc. 3, and Hp. Perc. 1 and Perc. 3 have a 20-second rest indicated by a thick black bar. Perc. 2 (Mar.) plays a rhythmic pattern. The Harp part has a few notes. Dynamic markings include **f**, **pp**, and **f**.

J

CONDUCTOR: This is the same as rehearsal I (the previous page), but the pitches/patterns have changed. **Improvise with fluid hand motions** across the orchestra as before for 30 seconds.

The image displays multiple musical staves for various instruments, including strings, woodwinds, brass, and percussion. Each staff is marked with a 3-5 second duration and a specific pitch (e) and dynamic marking (mf or f). The staves are arranged in a grid-like pattern, with some staves having additional markings like 'molto sul pont.' or 'sul tasto'.

For a list of the specific music in each player's part, see the Reference Score (pg. 63).

MUSICIANS (all except PERC., HARP and PIANO):
 Every time the conductor moves their hands in your general direction, **play figure e**. Don't coordinate your entrances or swells with other musicians.

PERC., HARP and PIANO:
 Repeat figures at ♩ = 138 throughout this page. Conductor is not pulsing - Perc. 2 keeps time and Perc. 1, 3, Harp and Piano listen to the accents of the marimba to stay together.

J

The image shows a musical score for Percussion 1, 2 (Mar.), 3, Harp, and Piano, starting at measure 68. The score includes a 30-second rehearsal mark and various dynamic markings (f, mp, mf, p, p < f, ff). The Percussion 1 part is titled 'High and Low Jingles'. The Percussion 2 part is titled 'Tambourine'. The Harp part has a note: 'mute str. at halfway point with finger inside piano to produce harmonic, sounds octave higher than written'. The Piano part has a dynamic marking of ff.

69 **K** Conducted Normally ♩ = 138

Fl. 1.2.3 *sf* *pp* flz.

Ob. 1 *ppp*

Ob. 2 *ppp*

Cl. 1.2 *sf*

Cl. 3 *sf*

Bsn 1.2 *sf*

Cbsn *pp* *f* *pp*

Tpt 1.2 *sf* harmon mute stem removed

Tpt 3 *sf* harmon mute stem removed

Perc. 1 2 Jingles *p*

Perc. 2 (Mar.) *mf*

Perc. 3 Tambourine *p*

Hp *ppp* *f* *pp*

69 **K** Conducted Normally ♩ = 138

Vln I *pp* unis. ord. II

Vln II *p* *sf* *pp* tutti ord. III

Vla

Vc. *pp* *mf* *pp* unis. ord. *tr*

D. B. *pp* *mf* *pp* unis. ord. *tr*

3 solo vlns. sul tastò senza vib. → molto vib.

74

Fl. 1, 2, 3 *f* *pp* *sf* *sf*

Ob. 1 *mf* *pp* *sf*

Ob. 2 *mf* *pp* *sf*

Eng. Hn *sf*

Cl. 1 *sf* *pp*

Cl. 2 *sf* *pp*

Cl. 3 *sf*

Bsn 1 *sf* *pp* *mf* *pp*

Bsn 2 *sf* *pp* *mf* *pp*

Cbsn *sf*

Hn 1, 2 *ppp* *mp* *ppp*

Hn 3, 4 *ppp* *mp* *ppp*

Perc. 1 2 Jingles

Perc. 2 Castanets *pp*

Perc. 3 Tambourine 2 Woodblocks *p*

Cel. *ppp* *f*

Vln I *f* *pp* *sf* *pp*

Vln II *f* *pp* *sf* *pp*

Vla *sf* *pp*

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

D. B. *sf* *pp* *mf* *pp*

div. 2

unis.

78

Fl. 1 *mf* *p* flz. **L**

Fl. 2 *mf*

Ob. 1 *mf*

Eng. Hn

Cl. 1 *mf* *sf* *mf*

Cl. 2 *mf* *sf*

Bsn 1.2 *sf* *mf*

Cbsn *sf*

Hn 1 *sf* blow air, no pitch *ff*

Hn 2 *sf* blow air, no pitch *ff*

Hn 3 *sf* blow air, no pitch *ff*

Hn 4 *sf* blow air, no pitch *ff*

Tpt 1.2.3 *sf* *ppp* *mf* *ppp*

Tmb. 1 blow air, no pitch *ff*

Tmb. 2 blow air, no pitch *ff*

Tmb. 3 blow air, no pitch *ff*

Tba. blow air, no pitch *ff*

Perc. 1 2 Jingles *pp*

Perc. 2 Castanets

Perc. 3 2 Woodblocks *mf* 2 Special Cymbals Scrape w/tri beater

Cel. *pp* *p*

Vln I *mf* *pp* *sf* *sf* *pp delicate* **L**

Vln II *mf* *pp* *sf* *sf*

Vla *mf* *pp* *sf* *sf*

Vc. *sf*

D. B. *sf*

82

Fl. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt 1

Tmb. 1

Tmb. 2

Tmb. 3

Tba.

Perc. 1

Perc. 2

Perc. 3

Cel.

Vln I

Vln II

Vla

Vc.

D. B.

p

p

p

p

p

p

p

p

p

p

2 Triangles

Metal Spring w/tri beater

Splash Cymbal

Large Metal Can

Tam-tam arco

p

p

ff

f

pp

ff solo

ff molto espr.

gliss.

molto sul pont.

pp

Freely, at your own tempo ♩ = 72-100
 unsynchronized with rest of the orch.
 senza sord.

(Note - eighth rest still in time
 with rest of orch. at ♩ = 138)

3 3 5

86

Picc. *p*

Cbsn *ppp*

Tpt 1

Tpt 3 *pp* straight mute *f*

Tba *ppp*

Perc. 1 Bass Drum *pp*

Perc. 3 *ff*

Pno *mf* 8^{ba} mute str.

Vln I *pp* pizz.

Vln II *pp* sul pont.

Vla *pp*

Vc.

D. B. random fast harmonics sul IV *f*

90

Fl. 1.2 *pp* **M** flz. **8**

Cbsn *mf* *ppp*

Tbn. 1 *pp* solo *gliss.*

Tba *mf* *ppp*

Perc. 1 *p* 2 Triangles

Perc. 2 *p* Metal Spring

Perc. 3 Tam-tam with mallet *p*

Pno *ff* *p*

Vln I *pp* **M** arco

Vln II *pp*

Vla *pp*

94

Picc. *p*

Hn 1
 Freely, at your own tempo ♩ = 72-100
 unsynchronized with the rest of the orchestra
 stopped
ff solo

Tpt 2
 senza sord.
ff solo

Tbn. 1
f

Perc. 1
 Splash Cymbal
ff
 Bass Drum muffled
pp

Perc. 2
 Large Metal Can
sf

Perc. 3
 Water Gong
ff *p*

Vln I
pp

Vln II
 pizz.

Vla
pp

Vc.
 harmonic gliss sul IV
gliss.

D. B.
f

98

Picc.

Cbsn.

Hn 1
 open
 fast random notes cascading downwards
p *fff*

Tpt 2
ff

Tpt 3
 straight mute
pp *f*

Perc. 1
 Bass Drum

Pno
 8ba
f

Vln I
pp

Vln II
 arco
pp

Vla

Vc.

D. B.

102

Eng. Hn

Bsn 1

Cbsn

Perc. 1

Perc. 2

Pno

Vln I

Vln II

Vla

Solo 1

Vc.

Solo 2

f

pp

Bass Drum

2 Triangles

p

Metal Spring

Alarm Bell

p

pp cresc.

f solo espr.

ff solo; espr.

pp cresc.

pp cresc.

pp

cresc.

pp

cresc.

cresc.

gliss.

ff molto espr.

gliss.

ff molto espr.

ff molto espr.

Solo (1 player)

Solo (1 player)

106

Ob. 1

Ob. 2

Eng. Hn

Cl. 1

Bsn 1

Perc. 1

Perc. 2

Vln I

Vln II

Vla

Solo 1

Vc.

Solo 2

ff

ff

ff

ff

ff

2 Triangles

mf

Alarm Bell

mf

gliss.

ff

gliss.

fff

gliss.

gliss.

gliss.

For a list of the specific music in each player's part, see the Reference Score (pg. 64).

N

CONDUCTOR:

Choose **ONE Trumpet OR Horn player** and cue them at rehearsal N. Then continue conducting the rest of the ensemble (all except **Horns and Trumpets**) in metered time at $\text{♩} = 138$. The Horns and Trumpets will join in at their own tempo much like the opening.



N

Freely, at your own tempo $\text{♩} = 80-108$
stopped



Freely, at your own tempo $\text{♩} = 80-108$



Freely, at your own tempo $\text{♩} = 80-108$



HORNS and TRUMPETS:

Begin playing IF:

a) conductor points at you

OR

b) 3-4 seconds after a **Trumpet or Horn player next to you begins playing**. Play without regard to staying together with each other or the rest of the orchestra. Once you arrive at the repeated figure, repeat it until the conductor signals rehearsal O.

ALL OTHER MUSICIANS:

Play as notated, following the conductor's pulse, ignoring the **Horns and Trumpets**.

N

Cl. 1

Cl. 2

Cl. 3

Perc. 1

Perc. 2

Splash Cymbal

Large Metal Can

with stick on bell

N

Vln I

Vln II

Vla

Solo 1

Vc.

Solo 2

Freely, at your own tempo ♩ = 80-108

108 *senza sord.*
ff solo *ff*

open stopped open stopped

ff

ff

Freely, at your own tempo ♩ = 80-108

108 stopped open stopped open

ff solo *ff*

111

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3

Perc. 1

Perc. 2

Perc. 3

Pno

Vln I

Vln II

Vc.

D. B.

Splash Cymbal

Snare Drum

Water Gong

mf *cresc. poco a poco* *mf* *cresc. poco a poco* *ff* *cresc. poco a poco* *ff* *cresc. poco a poco* *ff* *cresc. poco a poco* *p cresc.* *p cresc.*

Freely, at your own tempo ♩ = 80-108

108 stopped *ff* solo open stopped open *ff*



ff



open *ff* stopped *mf* open



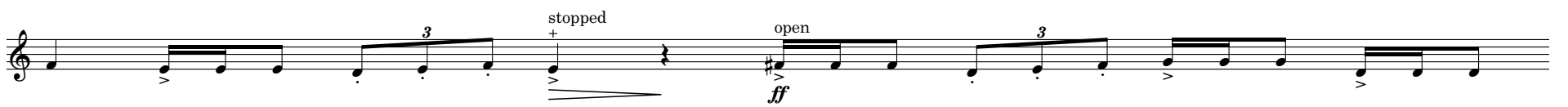
mf *fff* blazing, brassy



ff *mf*



stopped open *ff*



Freely, at your own tempo ♩ = 80-108

108 stopped *ff* solo open stopped open *ff*



114 Fl. 1 Fl. 2 Picc. Cl. 1 Cl. 2 Cl. 3

mf cresc. poco a poco



Perc. 1 Perc. 2

Splash Cymbal Large Field Drum *ff* solo



Pno Vln I Vln II Vc. D. B.



stopped
open
ff

mf *fff* blazing, brassy

fff brassy

fff blazing, brassy

stopped open
mf *fff* brassy

stopped open
ff

116

Fl. 1

Fl. 2

Picc.

Cl. 1

Cl. 2

Cl. 3

Perc. 2

Snare Drum

Large Field Drum

Pno

116

Vln I

1

2

Vln II

1

2

Vc.

D. B.

ff

ff

p

p

CONDUCTOR: Once you reach the open bar before rehearsal O, continue pulsing at ♩ = 138. Wait until all the Trumpets and Horns have made it to their repeated figure, and then cue rehearsal O (next page)

stopped open

mf *fff* brassy

119

119

119

119

119

open

mf *fff* brassy

Conductor continues pulsing ♩ = 138

118

Fl. 1, Fl. 2, Picc., Cl. 1, Cl. 2, Cl. 3

ff, *ff*, *ff*, *ff*

2 Triangles Fast random improv on 2 Triangles

Perc. 1

Large Field Drum Large Field Drum Snare Drum

Perc. 2

p *ff* *ff*

Conductor continues pulsing ♩ = 138

118

repeat in tempo

Vln I, Vln II

ff, *ff*

120 **O** Conducted normally ♩ = 138

Tbn. 1 flz. *p* *fff*

Tbn. 2 flz. *p* *fff*

Tbn. 3 flz. *p* *fff*

Tba flz. *p* *fff*

Perc. 1 dampen Kick Drum *ff*

Perc. 3 Water Gong *fff* SOLO *gliss*

120 **O** Conducted normally ♩ = 138

Vln I 1 *ff*

Vln I 2 *ff*

Vln II 1 *ff*

Vln II 2 *ff*

Vla 1 ord. *ff*

Vla 2 ord. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

P

CONDUCTOR:

Stop conducting time, and **point at either the Timpani or Piano**, cueing them to improvise a solo. Over the course of 20 seconds, **randomly alternate** between pointing at the **Timpani** and pointing at the **Piano** (you should always be pointing at **exactly one** of them for the entire duration of P). You should switch who you are pointing to at least 3 times, but the duration between switches and amount of times you switch beyond 3 is up to you. The Strings and Perc. 1 will stay in (unconducted) metered time at $\text{♩} = 138$.

wild and crazy improv solo using all 4 drums
fff solo

wild and crazy improv solo using only cluster chords
fff solo

TIMPANI and PIANO:
WHILE the conductor is pointing at you, **play a crazy improvised solo**. Stop playing immediately when the conductor stops pointing at you.

STRINGS and PERC. 1:
Repeat the given figures in time, listening to Perc. 1's kick drum for a steady pulse.

P

Maintain previous tempo $\text{♩} = 138$
keep time; conductor stops conducting beat
Kick Drum

Maintain previous tempo $\text{♩} = 138$
conductor stops conducting - listen to kick drum for beat

Perc. 1

Vln I

Vln II

Vla

Vc.

D. B.

Q Conducted normally ♩ = 138

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1.2, Cbsn., Hn. 1.2.3.4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1.2, Tbn. 3, Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Vln. I, Vln. II, Vla., Vc., D.B.

124

Q Conducted normally ♩ = 138

ff, **fff**, **sol**, **gliss.**, **rip to as high as poss.**, **a2**, **a4**, **f**, **relentless**, **p**, **f**, **Tam-tam**, **fff**, **pizz.**

This page of the musical score, titled "Ripple the Ocean of Eyes" and numbered 39, covers measures 128 through 131. The score is arranged for a large symphony orchestra and includes the following parts:

- Flutes (Fl. 1, 2):** Flute 1 plays a melodic line with a *fff* dynamic and a five-measure slur. Flute 2 plays a similar line in a lower register.
- Piccobello (Picc.):** Plays a triplet figure with a *fff* dynamic.
- Oboes (Ob. 1, 2, 3):** Oboe 1 has a melodic line with a *fff* dynamic. Oboes 2 and 3 play a rhythmic triplet pattern.
- Clarinets (Cl. 1, 2, 3):** Clarinet 1 has a melodic line with a *fff* dynamic. Clarinets 2 and 3 play a rhythmic triplet pattern.
- Bassoons (Bsn. 1, 2):** Bassoon 1 plays a melodic line with a *fff* dynamic. Bassoon 2 plays a rhythmic triplet pattern.
- Trumpets (Tpt. 1, 2, 3):** Trumpet 1 has a melodic line with a *ff* dynamic. Trumpets 2 and 3 play a rhythmic triplet pattern.
- Trombones (Tbn. 1, 2, 3):** Trombone 1 plays a melodic line with a *ff* dynamic. Trombones 2 and 3 play a rhythmic triplet pattern.
- Timpani (Timp.):** Remains silent.
- Drum Set (Perc. 1, 2, 3):** Percussion 1 plays a steady bass drum pattern. Percussion 2 plays snare drum rimshots with a *fff* dynamic. Percussion 3 plays a tam-tam with a *ff* dynamic.
- Violins (Vln. I, II):** Violin I and II play a complex rhythmic pattern with many slurs and accents.
- Violas (Vla. 1, 2):** Viola 1 and 2 play a complex rhythmic pattern with many slurs and accents.
- Violoncello (Vc.):** Remains silent.
- Double Bass (D.B.):** Plays a melodic line with a *fff* dynamic.

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. Dynamics range from *ff* to *fff*. The percussion section includes a steady bass drum, snare drum rimshots, and a tam-tam.

This musical score page, numbered 40, is titled "Ripple the Ocean of Eyes". It features a complex orchestration with multiple staves for woodwinds, brass, percussion, and strings. The score is divided into two systems, with the first system ending at measure 132. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1, 2, and 3, Clarinets 1, 2, and 3, Bassoon 1 and 2, and Contrabassoon. The brass section includes Trumpets 1, 2, and 3, Trombones 1 and 2, and Tuba. The percussion section includes Bass Drum, Alarm Bell, Snare Drum rimshots, and "Special" Cymbals. The string section includes Violins I and II, Violas, Violoncello, and Double Bass. The score contains various musical notations such as triplets, quintuplets, slurs, and dynamic markings like *ff* and *sff*. The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature has one flat.

(no pause before rehearsal R)

This page of the musical score, titled "Ripple the Ocean of Eyes" (page 41), contains the following parts and markings:

- Woodwinds:** Flute 1 & 2, Piccolo, Oboe 1, 2, & 3, Clarinet 1, 2, & 3, Bassoon 1 & 2, and Contrabassoon. Many parts feature triplets and dynamic markings such as *ff*, *pp cresc.*, and *fff*.
- Brass:** Horns 1.2 and 3.4, Trumpets 1.2 and 3, Trombones 1.2, 3, and 4, and Tuba. Horns and trumpets play sustained notes with dynamics like *fff* and *ffpp cresc.*. Trombones and tuba parts include *gliss.* markings.
- Percussion:** Bass Drum, Alarm Bell, Large Metal Can, and "Special" Cymbals. The Alarm Bell part is marked *ff solo*, and the Large Metal Can part is marked *mf cresc.*
- Strings:** Violin I & II, Viola, Violoncello (Vc.), and Double Bass (D.B.). Violins and violas play rapid sixteenth-note passages with dynamics like *f* and *fff*. The cello and double bass parts include *ord. arco* and *gliss.* markings.

For a list of the specific music in each player's part, see the Reference Score (pg. 65-66).

R

CONDUCTOR:
 (this works the same as rehearsal F) Choose **one** instrument (any instrument except **Cbsn., Low Brass, Perc., Harp, Piano, and Low Strings**) and **point to them** to begin playing the written melody. Then remain mostly still as the musicians pass the melody between themselves.

1 Freely, at your own tempo ♩ = 60-90
pp espr. < mf > p

Choose a musician to play melody 2 and point to them!

2 Freely, at your own tempo ♩ = 60-90
p *ppp*

Choose a musician to play melody 3 and point to them!

MUSICIANS (all except CBSN., LOW BRASS, PERC., HARP, PIANO., and LOW STRINGS):
IF the conductor points at you, **STAND UP** and then **play melody 1**. After finishing, choose one other musician (any except **Cbsn., Low Brass, Perc., Harp, Pno., or Low Strings**) and **point to them**, and then sit down.
IF another musician points at you, **STAND UP** and **play the NEXT melody** (if they played melody 2, you play melody 3, etc.). Once you finish the melody, choose one other musician and **point to them**, then sit down.
 If you are not pointed at, **don't play anything**. While others are playing a melody, **turn to watch them** in case they point at you next!

LOW BRASS, PERC. 1 and 2, HARP, PIANO, and LOW STRINGS:
 Continue playing your sounds / figures from the beginning of rehearsal R, fading out where notated.

R Suddenly deathly calm. **1**

6"

2

Cbsn. *pp*

Tmb. 1 *pp* *cresc./dim. freely*

Tmb. 2 *pp* *cresc./dim. freely*

Tmb. 3 *pp* *cresc./dim. freely*

Tba. *pp* *cresc./dim. freely*

Bass Drum
 swish head slowly with brush

Perc. 1 *pp*

Misc. Wind Chimes

Perc. 2 *pp distant and sporadic*

Bell Plate
 play when the melody player stops playing and chooses another player.
 Try to hit the note at the moment that the player points their finger.

Perc. 3 *p* *ppp*

Harp
 Shake keychain in tuning pegs sporadically
p like wind chimes
 strum high strings freely
8va

Piano
p like wind chimes

R Suddenly deathly calm. **1**

6"

2

Vc. *pp* *cresc./dim. freely*

wind noise (no pitch) -
 bow on tailpiece, bridge, or body of instrument; experiment to find the best wind sound for your specific instrument

D.B. *pp* *cresc./dim. freely*

CONDUCTOR:

After the performer playing melody 4 enters, cue the note marked * for the melody 4 player AND Contrabassoon, Perc. 3, and Piano.

At rehearsal S, cue the Marimba and conduct the 2 bars of rehearsal S normally.

Choose a musician to play melody 4 and point to them!

145 **3** $\text{♩} = 60-90$ *pp*

147 **4** $\text{♩} = 60-90$ * *p* *ppp* ~4 sec. **S** *Piu mosso (Conducted normally)* $\text{♩} = 152$

Cbsn **3** **4** * ~4 sec. **S** *Piu mosso (Conducted normally)* $\text{♩} = 152$

Perc. 2 (Mar.) Marimba if no 5-octave available, play 8va *p solo*

Perc. 3 Tam-tam * *p*

Pno pizz. strings (inside piano) * 8va_1 *f*

MELODY 4 PLAYER, CONTRABASSOON, PERC. 3, and PIANO:

The note marked with a * is cued by the conductor, and should be simultaneous between all four instruments.

At rehearsal S, the conductor will conduct normally. Melody 4 player – fade out as written and then sit down.

Disclaimer: the instruments will enter in a different order depending on the seating of the orchestra and who the conductor chooses to start playing. In this case, each player has a significantly different part. The parts on this page do not necessarily reflect the order that the instruments will actually enter. For a list of the specific music in each player's part, see the Reference Score (pg. 67).

T

CONDUCTOR:
Like rehearsal E, except you will give **three separate cues**, each one 5-10 beats apart from each other. For the first cue, choose **any instrument except for Perc. 2**, and cue them to begin playing with an upbeat at ♩ = 152 and **continue beating** quarter notes at ♩ = 152. For the other two cues, choose any instrument that is not already playing and cue them to begin playing with an upbeat at ♩ = 152.

CONDUCTOR CUE 2



In strict rhythm ♩ = 152

CONDUCTOR CUE 1



In strict rhythm ♩ = 152

T In strict rhythm ♩ = 152

In strict rhythm ♩ = 152

In strict rhythm ♩ = 152

ALL MUSICIANS (except PERC. 2):

Begin playing IF:

- a) conductor cues you
- OR

- b) 2-4 BEATS (quarter notes at ♩ = 152) after **anyone next to you** (either to the side or directly in front or behind you) **begins playing**.

Play strictly in time at ♩ = 152, following the conductor's pulse. Once you arrive at the repeated figure, repeat it until the conductor cues rehearsal U.

CONDUCTOR CUE 3



PERC. 2:

Continue playing at ♩ = 152, and repeat the repeated figure until the conductor cues rehearsal U.

T In strict rhythm ♩ = 152

CONDUCTOR: Wait until most of the musicians have made it to their repeated figure, and then **cue rehearsal U** (next page)

In strict rhythm ♩ = 152

151 *pp* *cresc. poco a poco*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

In strict rhythm ♩ = 152

151 *pp* *cresc. poco a poco*

In strict rhythm ♩ = 152

151 *ppp* *cresc. poco a poco*

cresc. poco a poco

In strict rhythm ♩ = 152

151 *pp* *cresc. poco a poco*

Perc. 2 (Mar.)

U Conducted normally ♩ = 152

152

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Fl. 1

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Fl. 2

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Picc.

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Ob. 1

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Ob. 2

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Ob. 3

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Cl. 1

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Cl. 2

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Cl. 3

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Bsn 1

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Bsn 2

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Cbssn

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Hn 1

mf freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Hn 2

mf freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Hn 3

mf freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Hn 4

mf freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Tpt 1

mf freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Tpt 2

mf freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Tpt 3

mf freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Tbn 1

mf freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Tbn 2

mf freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Tbn 3

mf freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Tba

mf freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Timp.

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Perc. 1

Sandpaper Blocks

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Perc. 2 (Mar.)

ff freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Perc. 3

"Special" Cymbals

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Hp

ff freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

Pno

f freely accel. to as fast as possible insert breath pauses as needed
cresc. poco a poco

8va

U Conducted normally ♩ = 152

152

f freely accel. to as fast as possible (not together) insert breath pauses as needed
cresc. poco a poco

Vln I

f freely accel. to as fast as possible (not together) insert breath pauses as needed
cresc. poco a poco

Vln II

f freely accel. to as fast as possible (not together) insert breath pauses as needed
cresc. poco a poco

Vla

f freely accel. to as fast as possible (not together) insert breath pauses as needed
cresc. poco a poco

Vc

f freely accel. to as fast as possible (not together) insert breath pauses as needed
cresc. poco a poco

D. B.

f freely accel. to as fast as possible (not together) insert breath pauses as needed
cresc. poco a poco

Conductor stops conducting beats 6"

159

Fl. 1

Fl. 2

Picc.

Ob. 1
freely accel. to as fast as possible insert breath pauses as needed

Ob. 2

Ob. 3

Cl. 1

Cl. 2
freely accel. to as fast as possible insert breath pauses as needed

Cl. 3
freely accel. to as fast as possible insert breath pauses as needed

Bsn 1
freely accel. to as fast as possible insert breath pauses as needed

Bsn 2
freely accel. to as fast as possible insert breath pauses as needed

Cbsn
insert breath pauses as needed

Hn 1

Hn 2
freely accel. to as fast as possible

Hn 3

Hn 4
freely accel. to as fast as possible

Tpt 1
freely accel. to as fast as possible insert breath pauses as needed

Tpt 2

Tpt 3
freely accel. to as fast as possible insert breath pauses as needed

Tbn. 1
freely accel. to as fast as possible insert breath pauses as needed flz.

Tbn. 2
freely accel. to as fast as possible insert breath pauses as needed flz.

Tbn. 3
freely accel. to as fast as possible insert breath pauses as needed flz.

Tba
insert breath pauses as needed

Hp

Pno
8

Conductor stops conducting beats 6"

159

Vln I
freely accel. to as fast as possible (not together)

Vln II
freely accel. to as fast as possible (not together)

Vla

Vc.
freely accel. to as fast as possible (not together)

D. B.

Broad, radiant (conducted normally) ♩ = 80

cont. repeating as fast as possible,
out of time, add breaths freely

160

V

Fl. 1 *ff*

Fl. 2 *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn 1 *ff*

Bsn 2 *ff*

Cbsn *ff*

Hn 1.2 *f*

Hn 3.4 *f*

Tpt 1 *f*

Tpt 2 *f*

Tpt 3 *f*

Tbn. 1.2.3 *f*

Tba *f*

Timp. *fff*

Perc. 1 *fff* Your Favorite Drum

Perc. 2 *fff* Your Favorite Drum

Perc. 3 *fff* Your Favorite Drum

Hp *fff* gliss. across whole range

Pao *fff*

Broad, radiant (conducted normally) ♩ = 80

cont. repeating as fast as possible,
out of time, not together

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

D.B. *ff*

CONDUCTOR: Move both hands smoothly and fluidly across the orchestra, covering **each player once** in around 10 seconds. Players will begin figure **f** when your hand moves over them. Once your hands have passed over everyone in the orchestra, wait until everyone has finished playing figure **f** and then cue the next bar. The shape of the movement of your hands around the orchestra is up to you – the positions of figure **f** in the score are not indicative of this shape.

MUSICIANS: continue repeating/sustaining your music from the previous bar until the conductor's hand points in your general direction, at which point **play figure f**. Sustain the pitch or figure at the end of figure **f** until the conductor signals the next bar. (only play figure **f** ONCE)

X Towering (conducted normally) ♩ = 60

163

Fl. 1.2 *ff*

Picc. *ff*

Ob. 1.2 *ff*

Ob. 3 *ff*

Cl. 1.2 *ff*

Cl. 3 *ff*

Bsn. 1.2 *fff* *f*

Cbsn. *fff* *f*

Hn. 1.2 *f* *fff* *f*

Hn. 3.4 *f* *fff* *f*

Tpt. 1.2.3 *f* *fff* *f*

Tbn. 1.2.3 *fff* *f*

Tba. *fff* *f*

Timp. *fff soli*

Perc. 1 Bass Drum *fff soli*

Perc. 2 Large Metal Can *fff soli*

Perc. 3 Tam-tam *pp cresc.* *ff*

Hp

Pno *8va* *8va*

X Towering (conducted normally) ♩ = 60

163

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

D. B. *ff*

CONDUCTOR: Same as rehearsal W - smoothly and fluidly move your hands across the orchestra, triggering figure *g*.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Piccolo (Picc.)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Oboe 3 (Ob. 3)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Clarinet 3 (Cl. 3)
- Bassoon 1 (Bsn. 1)
- Bassoon 2 (Bsn. 2)
- Contrabassoon (Cbsn.)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Horn 3 (Hn. 3)
- Horn 4 (Hn. 4)
- Trumpet 1 (Tpt. 1)
- Trumpet 2 (Tpt. 2)
- Trumpet 3 (Tpt. 3)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Trombone 3 (Tbn. 3)
- Tuba (Tbn.)
- Harp (Hp.)
- Piano (Pno.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)

Key performance markings include *g* (forte), *ff* (fortissimo), and *ppp* (pianissimo). Specific instructions include "freely" for the horns and "thunder gliss." for the harp. The score is marked with rehearsal letters 'Y' at measures 165 and 166.

MUSICIANS: Same as rehearsal W - play figure *g* ONCE when the conductor's hand points in your general direction.

Delicate (conducted normally) ♩ = 60

166 **Z**

Ob. 1.2 *ppp*

Ob. 3 *ppp*

Cl. 1.2 *ppp*

Cl. 3 *ppp*

Bsn. 1.2 *ppp*

Hn. 1.2 *ppp*

Hn. 3.4 *ppp*

Crot. on Timp. *ff* *move timp. ped. freely*

Perc. 1 *f* *ff*

Perc. 2 *ff* *p* *Castanets*

Perc. 3 *f* *2 Woodblocks*

Hp *p*

Cel. *p*

Vln I *ppp*

Vln II *ppp*

Vla *ppp*

Vc. *ppp*

D. B.

CONDUCTOR: Same as rehearsals W and Y - smoothly and fluidly move your hands across the orchestra, triggering figure *h*.

108 **AA**

Fl. 1 *h* *pp* *ff*

Fl. 2 *h* *pp* *ff*

Picc. *h* *pp* *ff*

Ob. 1 *h* *pp* *ff*

Ob. 2 *h* *pp* *ff*

Ob. 3 *h* *pp* *ff*

Cl. 1 *h* *pp* *ff*

Cl. 2 *h* *pp* *ff*

Cl. 3 *h* *pp* *ff*

Bsn 1 *h* *pp* *ff*

Bsn 2 *h* *pp* *ff*

Cbsn *h* *pp* *ff*

Hn 1 *h* *pp* *ff*

Hn 2 *h* *pp* *ff*

Hn 3 *h* *pp* *ff*

Hn 4 *h* *pp* *ff*

Tpt 1 *h* *pp* *f*

Tpt 2 *h* *pp* *f*

Tpt 3 *h* *pp* *f*

Tbn 1 *h* *pp* *f*

Tbn 2 *h* *pp* *f*

Tbn 3 *h* *pp* *f*

Tba *h* *pp* *f*

Harp *h* thunder gliss. *fff*

Cel. *h* *fff*

Vln I *h* *pp* *ff* *div. 2*

Vln II *h* *pp* *ff* *div. 2*

Vla *h* *ord.* *pp* *ff* *div. 2*

Vcl. *h* *ord.* *pp* *ff* *div. 2*

D.B. *h* *pp* *ff*

MUSICIANS: Same as rehearsals W and Y - play figure *h* ONCE when the conductor's hand points in your general direction.

BB Seething (conducted normally) ♩ = 60

169

Fl. 1.2 *f* *fff* *f*

Picc. *f* *fff* *f*

Ob. 1.2 3 *f* *fff* *f*

Cl. 1.2 3 *f* *fff* *f*

Bsn. 1.2 *f* *fff* *f*

Cbsn. *f*

Hn. 1.3 2.4 *f* *fff* *f*

Tpt. 1.2.3 *ff* *mf*

Tbn. 1.2.3 *mf*

Tba. *mf*

Timp. *fff solo*

Perc. 1 Bass Drum *fff solo*

Perc. 2 Alarm Bell *ff solo*

Perc. 3 Special Cymbals *p* *ff* *p* *ff* *p* *ff*
gliss. across whole range

Hp *fff* *gliss.*

Pno wild and crazy improv solo using only cluster chords *fff*

BB Seething (conducted normally) ♩ = 60

169

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *f*

D. B. *f*

CONDUCTOR: Same as rehearsals W, Y, and AA - fluidly move your hands across the orchestra, triggering figure *i*.

The page contains a musical score for a conductor and various instruments. The conductor's part at the top is marked with a 'CC' box and includes the instruction: 'fluidly move your hands across the orchestra, triggering figure *i*.' The instrument parts include:

- Flutes (Fl. 1, 2), Piccolo (Pic.), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bassoons (Bsn. 1, 2), Contrabassoon (Cbsn.):** Each part features a melodic line starting at measure 171 with a dynamic marking of *i* (piano) and a performance instruction of *fff* blazingly bright. The notes are beamed together in a rhythmic pattern.
- Horns (Hn. 1, 2, 3, 4):** Horns 1-3 have a melodic line with a dynamic marking of *i* and *fff* blazingly bright. Horn 4 has a melodic line starting later with a dynamic marking of *i* and *fff* blazingly bright. Some parts include 'rip' and 'gliss' markings.
- Trumpets (Tpt. 1, 2, 3):** Each part has a melodic line with a dynamic marking of *i* and *fff* blazingly bright.
- Trombones (Tbn. 1, 2, 3) and Tuba (Tba.):** Each part starts with a dynamic marking of *f* and has a melodic line with a dynamic marking of *i* and *fff* blazingly bright. Some parts include 'gliss' markings.
- Timpani (Timp.) and Percussion (Perc. 1):** Both parts have the instruction 'continue with wild and crazy improv' and a dynamic marking of *ff*.
- Piano (Pno.):** The piano part has a dynamic marking of *i* and *fff* blazingly bright. It includes a 'gliss' marking and a '8va' marking.
- Violins (Vln. I, II) and Viola (Vla.):** Each part has a dynamic marking of *i* and *fff* blazingly bright. The parts include 'many bows' and 'gliss' markings.
- Violoncello (Vc.) and Double Bass (D.B.):** Each part has a dynamic marking of *i* and *fff* blazingly bright. The parts include 'many bows' and 'gliss' markings.

There are two 'CC' boxes on the page, one at the top left and one at the bottom left.

MUSICIANS: Same as rehearsals W, Y, and AA - play figure *i* ONCE when the conductor's hand points in your direction.

EE Presto ♩ = 160

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Cbssn.
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2, 3
Tbn. 1, 2, 3
Tba.
Timp.
Perc. 1 (Bass Drum)
Perc. 2 (Alarm Bell)
Hp.
Pno.
EE Presto ♩ = 160
Vln. I, II
Vla.
Vc.
D. B.

This is the end of the piece. What follows is a Reference Score for the sections of the piece notated with indefinite instrumentation in the main score:
Measure 1 and rehearsals D, E, G, I, J, N, R, and T.
The Reference Score displays ONLY the music that each instrument has in their specific parts during these sections, and is not a reflection of how those parts should be performed together as an orchestra. For directions on how to perform these sections, consult the main score.

Reference Score

m. 1 REFERENCE - See pg. 4

Freely, at your own tempo $\text{♩} = 60-90$

D REFERENCE - see pg. 11

1 Freely, at your own tempo ♩ = 60-90

2 Freely, at your own tempo ♩ = 60-90

20 **6"**

Fl. 1 *p molto espr.* *mp* *sf* *pp*

Fl. 2 *p molto espr.* *mp* *sf* *pp*

Picc. *p molto espr.* *mp* *sf* *pp*

Ob. 1 *p molto espr.* *mp* *sf* *pp*

Ob. 2 *p molto espr.* *mp* *sf* *pp*

Eng. Hn *p molto espr.* *mp* *sf* *pp*

Cl. 1 *p molto espr.* *mp* *sf* *pp*

Cl. 2 *p molto espr.* *mp* *sf* *pp*

Cl. 3 *p molto espr.* *mp* *sf* *pp*

Bsn 1 *p molto espr.* *mp* *sf* *pp*

Bsn 2 *p molto espr.* *mp* *sf* *pp*

Cbsn *p molto espr.* *mp* *sf* *pp*

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Hn 1 *p molto espr.* *mp* *sf* *pp*

Hn 2 *p molto espr.* *mp* *sf* *pp*

Hn 3 *p molto espr.* *mp* *sf* *pp*

Hn 4 *p molto espr.* *mp* *sf* *pp*

Tpt 1 *p molto espr.* *mp* *sf* *pp*

Tpt 2 *ord.* *p molto espr.* *mp* *sf* *pp*

Tpt 3 *senza sord.* *p molto espr.* *mp* *sf* *pp*

D REFERENCE - see pg. 11

1 Freely, at your own tempo ♩ = 60-90

2 Freely, at your own tempo ♩ = 60-90

20 **6"**

Vln I *p molto espr.* *mp* *sf* *pp*

Vln II *p molto espr.* *mp* *sf* *pp*

Vla *p molto espr.* *mp* *sf* *pp*

3 Freely, at your own tempo $\text{♩} = 60-90$ 4 Freely, at your own tempo $\text{♩} = 60-90$ 5 $\text{♩} = 60-90$ 6 $\text{♩} = 60-90$ 5"

25

Fl. 1 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Fl. 2 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Picc. $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Ob. 1 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Ob. 2 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Eng. Hn $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Cl. 1 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Cl. 2 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Cl. 3 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Bsn 1 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Bsn 2 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Cbsn $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Hn 1 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Hn 2 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Hn 3 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Hn 4 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Tpt 1 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Tpt 2 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Tpt 3 $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

3 Freely, at your own tempo $\text{♩} = 60-90$ 4 Freely, at your own tempo $\text{♩} = 60-90$ 5 $\text{♩} = 60-90$ 6 $\text{♩} = 60-90$ 5"

25

Vln I $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Vln II $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

Vla $p \leftarrow mf \quad mp \leftarrow f \quad pp$ $mp \quad ppp$ $pp < >$ $ppp < >$

E REFERENCE - see pgs. 12-13 In strict rhythm ♩ = 138

Ob. 1 *pp cresc.* *f*

Ob. 2 *pp cresc.* *f*

Eng. Hn *pp cresc.* *f*

Cl. 1 *pp cresc.* *f*

Cl. 2 *pp cresc.* *f*

Cl. 3 *pp cresc.* *f*

Bsn 1 *pp cresc.* *mf*

Bsn 2 *pp cresc.* *mf*

Bsn 3 *pp cresc.* *mf*

Hn 1 *pp cresc.* *mf*

Hn 2 *pp cresc.* *mf*

Hn 3 *pp cresc.* *mf*

Hn 4 *pp cresc.* *mf*

Tpt 1 *pp cresc.* *mf*

Tpt 2 *pp cresc.* *mf*

Tpt 3 *pp cresc.* *mf*

Tbn. 1 *pp cresc.* *mf*

Tbn. 2 *pp cresc.* *mf*

Tbn. 3 *pp cresc.* *mf*

Tba *pp cresc.* *mf*

Timp. *ppp cresc.* *mf*

Perc. 3 *p* *p* *mf* *f* *p* *p* *mf* *5*

Hp *f cresc.* *fff*

E REFERENCE - see pgs. 12-13 In strict rhythm ♩ = 138

Vln I *pp cresc.* *f*

Vln II *pp cresc.* *f*

Vla *pp cresc.* *f*

Vc. *pp cresc.* *f*

D.B. *pp cresc.* *f*

53 *C*

Fl. 1 *sffz*

Fl. 2 *sffz*

Picc. *sffz*

Ob. 1 *sffz*

Ob. 2 *sffz*

Eng. Hn *sffz*

Cl. 1 *sffz*

Cl. 2 *sffz*

Cl. 3 *sffz*

Bsn 1 *sffz*

Bsn 2 *sffz*

Cbsn *sffz*

Hn 1 *sffz*

Hn 2 *sffz*

Hn 3 *sffz*

Hn 4 *sffz*

Tpt 1 *sffz* senza sord.

Tpt 2 *sffz* senza sord.

Tpt 3 *sffz* senza sord.

Tbn. 1 *sffz* senza sord.

Tbn. 2 *sffz* senza sord.

Tbn. 3 *sffz* senza sord.

Tba *sffz*

Timp. *sffz*

Perc. 2 Snare Drum
Large Metal Can *sffz*

Perc. 3 Clash Cymbals *sffz*

Hp *sffz*

Pno *sffz* *15^{ma}*

8^{va}

I REFERENCE - see pg. 22

J REFERENCE - see pg. 23

20"

30"

67

Fl. 1 *d* *p* *f*

Fl. 2 *p* *f*

Fl. 3 *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Eng. Hn *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Cl. 3 *p* *f*

Bsn 1 *p* *f*

Bsn 2 *p* *f*

Cbsn *p* *f*

Hn 1 *d* open *p* *e* *mf*

Hn 2 *p* open *mf*

Hn 3 *p* open *mf*

Hn 4 *p* open *mf*

Tpt 1 *pp* harmon mute stem removed *mf*

Tpt 2 *pp* harmon mute stem removed *mf*

Tpt 3 *pp* harmon mute stem removed *mf*

Tbn 1 *pp* *mf*

Tbn 2 *pp* *mf*

Tbn 3 *pp* *mf*

Tba *pp* *mf*

Crot. on Timp. *d* arco *f* *e* arco *f*

I REFERENCE - see pg. 22

J REFERENCE - see pg. 23

20"

30"

67

Vln I *d* div. 2 *p* *f*

Vln II *p* div. 2 *f*

Vla *p* div. 2 *f*

Vc. *p* div. 2 *f* molto sul pont.

D.B. *p* *f* molto sul pont.

N REFERENCE - see pgs. 31-35

(the rest of the orchestra continues in metered time at $\text{♩} = 138$)

108

Hn 1 *ff solo* stopped open stopped open stopped open

Hn 2 *ff solo* stopped open stopped open stopped open

Hn 3 *ff solo* stopped open stopped open stopped open

Hn 4 *ff solo* stopped open stopped open stopped open

Tpt 1 *ff solo* stopped open stopped open stopped open

Tpt 2 *ff solo* senza sord. stopped open stopped open stopped open

Tpt 3 *ff solo* senza sord. stopped open stopped open stopped open

Tempo: *Freely, at your own tempo* $\text{♩} = 80-108$

119

Hn 1 stopped open *mf* *fff brassy*

Hn 2 stopped open *mf* *fff brassy*

Hn 3 stopped open *mf* *fff brassy*

Hn 4 stopped open *mf* *fff brassy*

Tpt 1 *mf* *fff blazing, brassy*

Tpt 2 *mf* *fff blazing, brassy*

Tpt 3 *mf* *fff blazing, brassy*

Suddenly deathly calm.

1 Freely, at your own tempo ♩ = 60-90

2

Freely, at your own tempo ♩ = 60-90

140 6"

Musical score for woodwinds. The score is divided into two systems. The first system (labeled '1') covers measures 140 to 145, and the second system (labeled '2') covers measures 146 to 151. The instruments included are Flute 1, Flute 2, Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon 1, and Bassoon 2. The tempo is 'Freely, at your own tempo' with a metronome marking of ♩ = 60-90. The dynamic markings are *pp espr.*, *< mf >*, *p*, and *pp*. A 6-inch rehearsal mark is placed at the beginning of the first system. The second system features a 3-measure triplet in the later measures.

Freely, at your own tempo ♩ = 60-90

Freely, at your own tempo ♩ = 60-90

Musical score for brass instruments. The score is divided into two systems. The first system (labeled '1') covers measures 140 to 145, and the second system (labeled '2') covers measures 146 to 151. The instruments included are Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, and Trumpet 3. The tempo is 'Freely, at your own tempo' with a metronome marking of ♩ = 60-90. The dynamic markings are *pp espr.*, *< mf >*, *p*, and *pp*. A 6-inch rehearsal mark is placed at the beginning of the first system. The second system features a 3-measure triplet in the later measures.

R REFERENCE - see pgs. 42-43

1 Freely, at your own tempo ♩ = 60-90

2

Freely, at your own tempo ♩ = 60-90

140 6"

Musical score for strings. The score is divided into two systems. The first system (labeled '1') covers measures 140 to 145, and the second system (labeled '2') covers measures 146 to 151. The instruments included are Violin I, Violin II, and Viola. The tempo is 'Freely, at your own tempo' with a metronome marking of ♩ = 60-90. The dynamic markings are *pp espr.*, *< mf >*, *p*, and *pp*. A 6-inch rehearsal mark is placed at the beginning of the first system. The second system features a 3-measure triplet in the later measures.

145 $\text{♩} = 60-90$ **3** $\text{♩} = 60-90$ **4** $\text{♩} = 60-90$ * $\sim 4 \text{ sec.}$ **S** *Piu mosso (Conducted normally)* $\text{♩} = 152$

The score is divided into three systems. The first system includes Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Clarinets 1, 2, & 3, Bassoons 1 & 2, Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Violin I, Violin II, and Viola. The second system includes Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Violin I, Violin II, and Viola. The third system includes Violin I, Violin II, and Viola. The score features dynamic markings of *pp*, *p*, and *ppp*, and includes performance instructions such as *Piu mosso (Conducted normally)* and a 4-second duration. Rehearsal marks 3 and 4 are present, along with a section marked 'S'.

T REFERENCE - see pgs. 44-45

In strict rhythm ♩ = 152

151

Fl. 1 *pp* *cresc. poco a poco*

Fl. 2 *pp* *cresc. poco a poco*

Picc. *pp* *cresc. poco a poco*

Ob. 1 *pp* *cresc. poco a poco*

Ob. 2 *pp* *cresc. poco a poco*

Ob. 3 *pp* *cresc. poco a poco*

Cl. 1 *pp* *cresc. poco a poco*

Cl. 2 *pp* *cresc. poco a poco*

Cl. 3 *pp* *cresc. poco a poco*

Bsn. 1 *pp* *cresc. poco a poco*

Bsn. 2 *pp* *cresc. poco a poco*

Cbsn. *pp* *cresc. poco a poco*

151

Hn. 1 *pppp* *cresc. poco a poco*

Hn. 2 *pppp* *cresc. poco a poco*

Hn. 3 *pppp* *cresc. poco a poco*

Hn. 4 *pppp* *cresc. poco a poco*

Tpt. 1 *mf* *pp* *cresc. poco a poco*

Tpt. 2 *mf* *pp* *cresc. poco a poco*

Tpt. 3 *mf* *pp* *cresc. poco a poco*

Tbn. 1 *pppp* *cresc. poco a poco*

Tbn. 2 *pppp* *cresc. poco a poco*

Tbn. 3 *pppp* *cresc. poco a poco*

Tba. *pppp* *cresc. poco a poco*

151

Timp. *pppp* *cresc. poco a poco*

Perc. 1 Sandpaper Blocks *pp* *cresc. poco a poco*

Perc. 3 2 Woodblocks *pp* *cresc. poco a poco*

Hp *mf* *cresc. poco a poco*

Pno *8va* *p* *cresc. poco a poco*

In strict rhythm ♩ = 152

151

Vln I *pp* *cresc. poco a poco*

Vln II *pp* *cresc. poco a poco*

Vla *pp* *cresc. poco a poco*

Vc. *pp* *cresc. poco a poco*

D. B. *pp* *cresc. poco a poco*