

Transposed score

***Do We Have the Same
Heartbeat?***

for Chamber/Flex Orchestra

by Aidan Gold

Duration: 8 min.

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Instrumentation

Flute (doubling Piccolo)

Oboe

Clarinet in B \flat (doubling Bass Clarinet in B \flat)

Bassoon

Horn in F

Trumpet in C (with straight mute)

Trombone (with harmon mute)

Timpani (4 drums, plus the following objects to be placed on the Timpani):

5 Crotales: D \flat 4, E \flat 4, E4, F4, G \flat 4 (all sounding 15ma)

2 Percussion:

Percussion 1: Glockenspiel, 2 Triangles, 3 Woodblocks, Metal Spring, Frog Rasp, Opera Gong, Slapstick, Bass Drum, Tam-tam

Percussion 2: 2 Tin Cans, Ratchet, Snare Drum, Guiro, Suspended Cymbal, China Cymbal, Cymbal Pair, Thundersheet

Piano (strings accessible, label strings B \flat 0, B \flat 1, B \flat 3, B3, C4, D \flat 4 inside piano)

Harp

Violin I (min. 4)

Violin II (min. 4)

Viola (min. 2)

Cello (min. 2)

Bass (min. 1)

All string players need standard mutes. In addition, one violinist at the back of the Violin I section needs a *practice mute*.

In addition, all players need a **Metronome** (phone app recommended, such as "Pro Metronome - Tempo & Tuner") on their stand.

These are the minimum instrumental requirements. The piece may be played with a larger orchestra if desired. If multiple players of each wind instrument are used, one person should play the passages marked "solo", while all players can play all the other parts together.

Program Note

Are we in sync? Maybe we can check with a metronome.

Of course, even if our hearts were beating at the exact same speed, they could be offset. Are we really synchronized? Us humans seem to have this ability (sometimes) to play/work together – adjust ourselves to match each other, while the metronomes will happily march off at their own speed.

It's a fairly simple metaphor. We are the people, and the metronomes are the machines. Right? The metronome is steady, uncaring, precise; while we push and pull our speed, and add all that feEeeEling.

Or is it? We're still the ones that start the metronomes, stop them, and adjust them. If one metronome is a rigid rhythmic grid, 20 of them at different speeds dissolves that grid into a texture, where pulse disappears into slow, fluid oscillations – like breaths. Put metronomes together and they can do things we never could without them. Maybe they're more "human" than we give them credit for.

Of course, with people, working together is complicated. When one of us plays solo, we often feel like we have so much more freedom to be expressive, but as soon as we are part of a collective, we have to adapt and synchronize with them. Perhaps the metronome will be the mirror of our heartbeats today.

This is the story of the orchestra, the metronome, and what happens when one tries to be like the other. Will they get along?

Performance Information

In this piece, the **Metronomes** (phone app preferred, such as "Pro Metronome - Tempo & Tuner") on each player's stand are used primarily as additional soundmaking devices, so the volume should be turned high enough so that the audience can clearly hear, but the metronome sounds should not be too overpowering. Sometimes, during open meter sections, the players are asked to play in time with their own metronome. At other times, the metronome is simply a textural effect and should not be followed for timing purposes. This is specified in each section of the score.

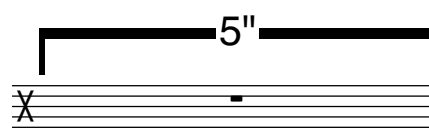
The metronome app used should have the following capabilities:

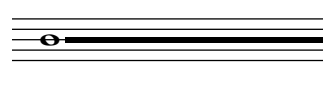
- Tempo range: 40-256 or greater (if it cannot naturally go that fast, some metronome apps have subdivision options that can be used to substitute for pulses above 200 bpm)
- The ability to both quickly and gradually switch between tempos, either by rotating a dial or entering a number.
- The ability to stop and restart the metronome with a quick action so that multiple musicians may synchronize metronomes by starting them at the same time.


This piece also features several interactive or improvisatory sections for the conductor. 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.

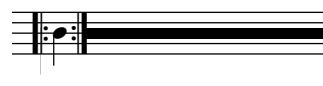
Notation


All Instruments

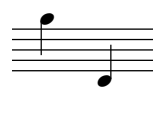
 = open meter. Duration is specified in seconds, which is approximate. The conductor decides the length of the bar, and cues the next bar. In open meter, whole rests indicate rests of indefinite duration.


 = used during open meter to specify holding a note (or a gesture) until the end of the solid line.


 a precise rhythmic endpoint for the lines is sometimes specified using these headless stems. These are just for rhythmic clarity - they do not imply rearticulation.


 = repeat the figure until the end of the solid line (note: these repeat signs are *not* barlines)

 = freely accel./rit. the given figure (if done as a section, does not need to be together)


 noteheads placed outside the staff without ledger lines indicate unspecified pitches or other objects/techniques (described in the score)

 x noteheads outside the staff indicate the metronomes used by the performers. The dashed continuation line indicates that the metronome sound should continue until the end of the line.


 = unspecified very high / very low pitch

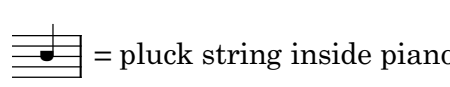
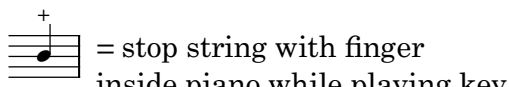


 = a cresc. or dim. with a very rapid, explosive peak

Winds

 = air sound. For flute, ● = cover mouthpiece, ○ = open mouthpiece.


Harp / Piano

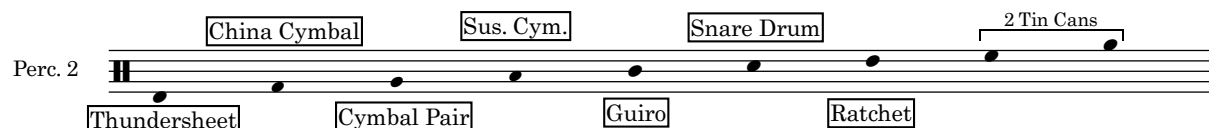
 = harmonic. For harp and piano, harmonics are notated at *played* pitch, and the sounding pitch is an octave higher. Piano harmonics are produced by playing the notated key while stopping the string at the halfway point with the other hand inside the piano.

 = pluck string inside piano  = stop string with finger inside piano while playing key  = cluster (exact pitches up to the performer)  = (for harp) buzzing sound

piano pedaling is up to the performer.

Percussion

Perc. 1  = scrape instrument

Perc. 2  I, II, III, IV = (for timpani) drums - I = highest, IV = lowest

Strings

I, II, III, IV = string specifications (I = highest, IV = lowest); SP = sul pont.; ST = sul tasto; MSP = molto sul pont.; MST = molto sul tasto

 = ricochet (unspecified number of bounces)

A Seething Ocean (♩ = 104)

Fl. *air* (press keys randomly) *Metr. keeps going* *p* *fff* **To Picc.** *ff*

Ob. *Metr. keeps going*

Bs. Cl. *Metr. keeps going*

Bsn. *Metr. keeps going*

Hn in F *air (reverse mouthpiece)* (press valves randomly) *Metr. keeps going* *p* *fff* *ord.* *ff*

Tpt in C *air (reverse mouthpiece)* (press valves randomly) *Metr. keeps going* *p* *fff* *ord.* *p* *sfz*

Tbn. *air (reverse mouthpiece)* *Metr. keeps going* *p* *fff*

Perc. 1 **Tam-tam** *scrape w/tri. beater* *ff*

Perc. 2 **China Cymbal** *p* *f* **Tin Cans** *f*

Pno *Metr. keeps going* *strum low str.* *8va.* *fff*

Hp *Metr. keeps going*

Vln I *ord.* *f molto espr.* *ff* *p* *ff*

Vln II *ord.* *f molto espr.* *ff*

Vla *ord.* *mf* *f molto espr.* *ff*

Vc. *ord.* *p* *mf* *f molto espr.* *f* *ff*

D. B. *MSP* *ord.* *f* *p* *cresc.* *ff*

Metr. keeps going

10

To Fl.

Picc. Metr. keeps going

Ob. Metr. keeps going

Bs. Cl. Metr. keeps going

Bsn. Metr. keeps going

Hn in F Metr. keeps going

Tpt in C Metr. keeps going *p sfz* *p sfz*

Tbn. Metr. keeps going

Timp. *p molto cresc.*

Perc. 2 Tin Cans

Pno Metr. keeps going

Hp Metr. keeps going

Vln I 1 Metr. keeps going *p* *ff*

Vln I 2 *ff luminous*

Vln II 1 *ff luminous*

Vln II 2 *ff luminous*

Vla 1 *ff luminous*

Vla 2 *ff luminous*

Vc. 1 *ff* 3

Vc. 2 *ff* 3

D. B. *ff* 3

Metr. keeps going

B Dissipating (♩ = 104)

13 stop metronome

FL. *air* *p* *ff* *p* *ff* *p* *f* *p* *rit.*

Ob. stop metronome *mf espr.* 3

Bs. Cl. stop metronome *growl* *p* *ff* *p*

Bsn. stop metronome *p* *ff* *p*

Hn in F stop metronome *air (reverse mouthpiece)* *p* *ff*

Tpt in C stop metronome *air (reverse mouthpiece)* *p* *ff*

Tbn. stop metronome *harmon mute* *pp* *f*

Timp. *sfz*

Perc. 1 *ff* [2 Tris. & Mtl. Spr.] Freely (doesn't need to be this exact figure) *Frog Rasp* *p* *f*

Perc. 2 *mf* [Cymbal Pair]

Pno stop metronome *pizz. inside piano* *ff*

Hp stop metronome

Solo stop metronome *Solo (1 player)* *f espr.* 3

Vln I stop metronome

gli altri stop metronome

Vln II stop metronome

Vla stop metronome

Vc. stop metronome

D. B. stop metronome *ord. → MSP → ord.* *p* *ff* *p*

15"

Ob. *X*

Cl. in B \flat *Solo* *p molto espr.* *3* *3* *3* *7*

Bsn *X*

Tpt in C *Solo* *p molto espr.* *3* *3* *3* *7*

Tbn. *X*

Glock. *ppp* *3* *3-7"*

Perc. 2 *ppp* *w/tri beater*

Pno *pp* *3* *3-7"*

Hp *pp* *randomly & sporatically play harmonics throughout this measure (choose freely from the set of pitches at the start)*

1 *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

2 *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

Vln I *ST*

3 *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

4 *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

1 *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

2 *ST* *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

Vln II *3* *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

4 *ST* *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

1 *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

2 *ST* *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

Vla *1* *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

2 *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

1 *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

2 *ST* *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

Vc. *1* *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

2 *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

D. B. *ST* *pppp* *add extremely subtle swells freely throughout bar, keep swells out of sync with other players*

28 **D** (♩ = 60)

Fl. *pp* *mf* *p* *air*

Ob.

Cl. in B♭ stop metronome

Bsn.

Tpt in C stop metronome

Tbn.

Perc. 1 **Frog Rasp** *p < f* **Metal Spring** scrape w/tri. beater *p < f* **Wood Blocks** *pp* **Triangles** *pp*

Perc. 2 **Tin Cans** *p* **China Cymbal** w/tri beater *ppp* **Sus. Cym.** w/tri beater *ppp*

Pno *pp* *8va*

Hp *pp* *gliss.* *gliss strings above tuning discs*

Vln I 1 *pp* *ST* *SP* *ST* *pppp*

Vln I 2 *p* *pppp*

Vln I 3 *pppp*

Vln I 4 *pppp*

Vln II 1 *p* *pppp*

Vln II 2 *pppp*

Vln II 3 *p* *pppp*

Vln II 4 *pppp*

Vla 1 Solo (1 player) Start Metronome (speed = exactly 72)

Vla 2 Solo (1 player) Start Metronome (speed = exactly 96)

Vc. 1 *p* *pppp*

Vc. 2 *pppp*

D. B. *p* *pppp*

Start Metronome (speed = exactly 128)

10"

33

Fl. *pp* *mf* *air* 2-4"

Solo
Play at ♩ = 128, in time with YOUR metronome (ignore the other metronomes)

Ob. *mf molto espr.* 3 3 3

Cl. in B♭

Bsn

Hn in F

Tpt in C

Tbn.

Timp.

Perc. 1 *ppp* Bass Drum 4-6"

sporatically strike Sus. Cym. & China Cym. throughout this bar
w/tri beater

Perc. 2 *ppp*

Pno *pp* 3 8va 3-5"

Hp *pp* 3-5"

Vln I *pp* *p* unis. I ricochet intersperse ricochet at random moments throughout bar (not together)

Vln II

Solo *mf molto espr.* 3 senza sord. Play at ♩ = 72, in time with YOUR metronome (ignore the other metronomes)

Vla

gli altri

Solo *mf molto espr.* 3 senza sord. Play at ♩ = 96, in time with YOUR metronome (ignore the other metronomes)

Vc.

gli altri

D. B. *ppp* ord. 4-6"

34 **E** Darkening (♩ = 60)

Fl.

Ob. stop metronome

Cl. in B♭

Bsn.

Hn in F

Tpt in C

Tbn.

Timp.

Perc. 1 Frog Rasp p < f Tam-tam p f Bass Drum p < f > p

Perc. 2 Tin Cans p Cymbal Pair ff

Pno pp

Vln I pp sf

Vln II

Solo stop metronome

Vla

gli altri

Solo stop metronome

Vc.

gli altri

D. B.

Everyone (except perc):
 PRE-SET metronome to a speed relative to *where*
you are sitting in the orchestra:

STAGE RIGHT: c. 60
CENTER: c. 120
STAGE LEFT: c. 180

Determine your specific speed by judging your
 position relative to those three points.
 For example, if you were sitting roughly halfway
 between **STAGE RIGHT** and **CENTER**,
 you would pre-set your metronome to *c. 90*.

37 20" (♩ = 60)

Fl.

Ob.

Cl. in B♭

Bsn.

Hn in F

Tpt in C

Tbn.

Conductor: throughout this bar, **freely improvise** by **moving both your hands across the orchestra**. The musicians will respond by starting and stopping their metronomes as your hands move across them.

Some possible gesture ideas (feel free to use these or come up with new ones!):
 Slowly pan both hands from left to right (or right to left), showcasing the changing speed of the metronomes across the orchestra.
 Rapidly and suddenly alternate between far left and far right sections of the orchestra, juxtaposing the very fast and slow metronomes.

Timp. repeat figure **A** throughout this bar. At random moments, roughly every 4-6 sec., intersperse figures **B** and **C**.

Perc. 1 repeat figure **A** throughout this bar. At random moments, roughly every 4-6 sec., intersperse figures **B** and **C**.

Perc. 2 repeat figure **A** throughout this bar. At random moments, roughly every 4-6 sec., intersperse figures **B** and **C**.

Pno.

Hp.

Vln I

Vln II

Vla.

Vc.

D. B.

ALL MUSICIANS (except perc.):

Throughout this bar, follow the conductor's free improv by:

Whenever the conductor's hands are pointing in your general direction: start metronome

Otherwise: stop metronome

Throughout this bar, **gradually synchronize all the metronomes in the orchestra.**

To do this, stop your metronome, set it to 208, and then listen to the Wood Block played by Perc. 1, and then restart your own metronome to synchronize its ticking with it. It may take several tries. Try to stagger your stops and restarts with other musicians so that the texture and convergence is continuous.

The texture should be balanced such that all the orchestra members can hear the Wood Block, but the audience should think the Wood Block is just another metronome. To them, it should sound as if all the metronomes are just magically coalescing together. By the end of the bar, all the metronomes should be (roughly) in sync.

F Coalescing 4" 10-20"

39 Start your Metronome (speed same as prev. bar) (♩ = 208)

Fl.

Start your Metronome (speed same as prev. bar) (♩ = 208)

Ob.

Start your Metronome (speed same as prev. bar) (♩ = 208)

Cl. in Bb

Start your Metronome (speed same as prev. bar) (♩ = 208)

Bsn

Start your Metronome (speed same as prev. bar) (♩ = 208)

Hn in F

Start your Metronome (speed same as prev. bar) (♩ = 208)

Tpt in C

Start your Metronome (speed same as prev. bar) (♩ = 208)

Tbn.

Start your Metronome (speed same as prev. bar) (♩ = 208)

Timp.

ff **Wood Block** Use a metronome to ensure you are playing at exactly ♩ = 208. Play loud enough so that the orchestra can use you as a reference point, but not so loud that the audience can tell you're not one of the metronomes.

Perc. 1 **Opera Gong** *ff* *mf*

Perc. 2 **Snare Drum rimshot** *ff*

Pno Start your Metronome (speed same as prev. bar) (♩ = 208)

Hp Start your Metronome (speed same as prev. bar) (♩ = 208)

Vln I Start your Metronome (speed same as prev. bar) (♩ = 208)

Vln II Start your Metronome (speed same as prev. bar) (♩ = 208)

Vla Start your Metronome (speed same as prev. bar) (♩ = 208)

Vc. Start your Metronome (speed same as prev. bar) (♩ = 208)

D. B. Start your Metronome (speed same as prev. bar) (♩ = 208)

G Convergence ♩ = 104

(Met. is at 208, so it takes on the value of ♩ in the new tempo)

41

Fl. *pp* stop metronome

Ob. *p*

Cl. in B♭

Bsn. *mf solo*

Hn in F stop metronome *p*

Tpt in C

Tbn.

Timp.

Perc. 2 Tin Cans *ppp*

Pno

Hp stop metronome *p*

Vln I senza sord. *p*

Vln II senza sord. *p*

Vla one by one, stop metronome senza sord. col legno

Vc. one by one, stop metronome

D. B. stop metronome senza sord. col legno *p*

47 H

Fl. *p playful* (triplets)

Ob.

Cl. in Bb *p playful*

Bsn stop metronome *pp*

Hn in F *ppp*

Tpt in C

Tbn.

Perc. 1 Frog Rasp *pp* *mp* Metal Spring *p < mf* Wood Block *pp*

Perc. 2

Pno stop metronome *ppp very delicate*

Hp *p playful*

Vln I *p playful* one by one, stop metronome

Vln II one by one, stop metr.

Vla *p* ord. *p playful*

Vc. senza sord. pizz. *p*

D. B. ord. *p* 3

53

Fl. *p*

Ob. *p* *sfz*

Cl. in Bb stop metronome *p*

Bsn *p*

Tpt in C stop metronome *p* straight mute *mp*

Tbn. stop metronome

Perc. 1

Perc. 2 Snare Drum rim *ppp*

Pno *p* *15^{ma}*

Hp *p*

Vln I col legno *p* ord. *pp* *3*

Vln II *p*

Vla SP *pp*

Vc. arco *3* *p*

D. B. pizz. *pp*

58 **I** To Picc. Picc.

Fl. *mf* 3

Ob. stop metronome *mf* 3 *p* *f* 3

Cl. in Bb

Bsn *p*

Hn in F *p* 3 *mf*

Tpt in C

Tbn. senza sord. *pp* *p* 3

Perc. 1 Spring & Tris. *mp* Wood Blocks *mp*

Perc. 2 China Cymbal *pp* *mp*

Pno *mp*

Hp *mf*

Vln I SP *p driving*

Vln II *mp* *mf*

Vla

Vc. *mp*

D. B.

63 J

Picc. *sfz* *mf*

Ob. *p* *mf* *ff* *ffp* *ff*

Cl. in Bb *f* *ff*

Bsn *f*

Hn in F *p* *mp* *ff* *ffp* *cresc.*

Tpt in C *mf* *f* *ff* *ffp*

Timp.

Perc. 1

Perc. 2

Pno

Vln I *ord.* *ff* *ffp* *cresc.*

Vln II *SP* *mf* *ord.* *ff*

Vla

Solo *ff*

Vc.

gli altri

D. B. *mf*

5"

67

Picc. *ff* *ffp* *f cresc.* (♩ = 104) phase (extremely subtle accel.) until in sync with low insts.

Ob. *ff* *ffp* *cresc.* *f cresc.* (♩ = 104) phase (extremely subtle accel.) until in sync with low insts.

Cl. in B♭ *ffp* *cresc.* *f cresc.* (♩ = 104) phase (extremely subtle accel.) until in sync with low insts.

Bsn. *f* *f cresc.* (♩ = 104)

Hn in F *f cresc.* (♩ = 104) phase (extremely subtle accel.) until in sync with low insts.

Tpt in C *cresc.* *f cresc.* (♩ = 104) phase (extremely subtle accel.) until in sync with low insts.

Tbn. *ff* *ffp* *f cresc.* (♩ = 104) phase (extremely subtle accel.) until in sync with low insts.

Timp. *f* *f cresc.* (♩ = 104)

Perc. 1 Bass Drum *f*

Perc. 2 Thundersheet *p cresc.*

Conductor: stop beating time in this bar. Begin with your hands stretched out away from you in either direction, and throughout this bar, **gradually bring them closer together** above your head, timing it so that your hands collide in a **clap** that cues **rehearsal K**. This gesture creates the association of *hands together = orchestra in rhythmic unison* *hands apart = orchestra rhythmically separated* which you will use to control the orchestra in the next few pages.

Pno

Vln I *f cresc.* (♩ = 104) phase (extremely subtle accel.) until in sync with low insts.

Vln II *ffp* *cresc.* *f cresc.* (♩ = 104) phase (extremely subtle accel.) until in sync with low insts.

Vla. *ord.* *ff* *ffp* *f* *f cresc.* (♩ = 104)

Vc. *f* *f cresc.* (♩ = 104)

D. B. *arco* *f* *f cresc.* (♩ = 104)

Conductor: during this bar, gradually spread your arms apart, getting further and further apart as the rhythm splits apart, until near the end of the bar where your arms are outstretched to your side. To move on to the next page (m. 71), quickly bring your hands back together and clap. This once again demonstrates the relationship:
hands together = orchestra in rhythmic unison
hands apart = orchestra rhythmically separated

K Moving In and Out of Focus

The score is divided into two main sections: a 5-second section and a 6-second section. The 5-second section is marked with a bracket and the number '5'' above it. The 6-second section is marked with a bracket and the number '6'' above it. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn), Horn in F (Hn in F), Trumpet in C (Tpt in C), Trombone (Tbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), Double Bass (D. B.), and Conductor (Conduct.).

Key performance instructions include:

- Dynamic:** *ff* (fortissimo) for most instruments, and *p cresc.* (piano crescendo) for Percussion 2.
- Tempo/Character:** *8va* (octave up) for the Piano part.
- Conductor:** *clap!* at the end of the 6-second section.
- Performance Notes:** "smoothly shift from steady eighths (when conductor's hands are together) to random irregular rhythms (as the conductor's hands spread apart)" is repeated for many instruments.
- Percussion:** Perc. 1 includes *Tam-tam* and *Thundersheet*. Perc. 2 includes *China Cymbal*.

Conductor: during this bar, improvise by moving your hands outwards and back in, altering the distance between them. When your hands are close together, the orchestra will synchronize (figure A), and when your hands are far apart they will play random rhythms (figure B). Note that the whole orchestra will shift at once here – you can't control individual sections (yet!). Feel free to vary the speed and size of your movements – both sudden jumps between A and B and gradual shifts. When you finish, clap your hands to signal rehearsal L (next page)

3"
(together with rest of orch.)

15"

A **B**

move back and forth between A and B, following conductor's hands

Conductor: during this bar, improvise by moving your hands outwards and back in, altering the distance between them. When your hands are close together, the orchestra will synchronize (figure A), and when your hands are far apart they will play random rhythms (figure B). Note that the whole orchestra will shift at once here – you can't control individual sections (yet!). Feel free to vary the speed and size of your movements – both sudden jumps between A and B and gradual shifts. When you finish, clap your hands to signal rehearsal L (next page)

Everyone (except Perc. & Harp):
 When the conductor's hands are close together: play figure A (in rhythmic unison with the whole orchestra)
 When the conductor's hands are far apart: play figure B (random rhythms, not together)
 Interpolate between the two when the conductor's hands are in the middle – the further apart they are, the more disjointed and erratic the rhythms you play should be.

Opera Gong
ff
China Cymbal
ff

8va 8va 8va

8ba 8ba 8ba

clap!

Conductor: during this bar, **improvise** by **moving both hands across the orchestra**. Whoever your hands are pointing towards will play **random rhythms (figure B)**, and everyone else will play **figure A**. Feel free to vary the speed and size of your movements – slowly panning between groups, or rapidly alternating (the positions of figure B in the score are just an example, not indicative of what your improv should look like). Once you are ready to go on, cue rehearsal M (next page) and conduct normally again.

L

3" (together with rest of orch.)

20"

74

Picc. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. in Bb *ff* *p* *ff*

Bsn. *ff* *p* *ff*

Hn in F *ff* *p* *ff*

Tpt in C *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Timp. *ff* *p* *ff*

Perc. 1

Perc. 2

Pno *ff* *p* *ff*

Vln I *ff* *p* *ff*

Vln II *ff* *p* *ff*

Vla. *ff* *p* *ff*

Vc. *ff* *p* *ff*

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

Conduct. clap!

Everyone (except Perc. & Harp):
 When the conductor's hands are **pointing in your direction**: play **figure B** (random rhythms)
 When the conductor's hands are **not pointing at you**: play **figure A** (in rhythmic unison with everyone not on figure B)

M Toybox ♩ = 104

76 To FL.

FL. FL.
air (explosive consonant)

Ob.
p *fff* *sfz* *ff*

Cl. in Bb
p *fff* *ff*

Bsn
p *fff* *ff*

Hn in F
p *fff* mouthpiece pop (with hand) *p* *p*

Tpt in C
p *fff* *ff*

Tbn.
p *fff* *ff*

Timp.
p *fff* *ff*

Perc. 1 W. BL. Metal Spring Triangle W. BL.
p *p* *p*

Perc. 2 Tin Cans Snare Drum rim
p *p*

Pno
harmonic (stop string inside piano w/finger – sounds 8va) *p* *p*

Hp
pitch bend (slide tuning key along string) *mf* *mf*

Solo
p *fff* *p* *p*

Vln I
p *fff* *arco* *ff*

gli altri
p *fff* Solo pizz. *p*

Solo
p *fff* *p*

Vln II
p *fff* *arco* *ff*

gli altri
p *fff* Solo 3 *p*

Solo
p *fff* *ff*

Vla
p *fff* *ff*

gli altri
p *fff* *ff*

Vc.
p *fff* *ff*

D. B.
p *fff* col legno *p* ord. *ff* col legno *p*

81 To Picc.

Fl. *sfz* *sfz*

Ob. *pp* *ff* *ff*

Cl. in B \flat *ff* *pp* *ff*

Bsn. *ff* *ff* *ff*

Hn in F *p* *p*

Tpt in C *ff* *ff* *ff*

Tbn. *ff* *ff* *ff*

Timp. *ff* *ff* *ff*

Perc. 1 Metal Spring Wood Blocks Tri.

Perc. 2 Tin Cans Snare Drum rim

Pno *p* *p*

Hp *mf* *mf* *mf* *mf*

Solo

Vln I *ff* *ff* *p* *ff*

gli altri

Solo *p* *p*

Vln II *ff* *ff* *ff*

gli altri

Solo Solo *pp*

Vla *ff* *ff* *ff*

gli altri

Vc. *ff* *ff* *ff*

D. B. *ord.* *col legno* *ord.* *col legno* *ord.* *ff*

N Fragmenting (♩ = 104)

note: the metronomes won't be together anymore after they speed up

4" $\text{♩} = 112$
 208-----speed up met.-----224

85

Picc. start metronome (speed = 208) 208-----speed up met.-----224

Ob. start metronome (speed = 208) 208-----speed up met.-----224

Cl. in Bb start metronome (speed = 208) 208-----speed up met.-----224

Bsn start metronome (speed = 208) 208-----speed up met.-----224

Hn in F start metronome (speed = 208) 208-----speed up met.-----224

Tpt in C start metronome (speed = 208) 208-----speed up met.-----224

Tbn. start metronome (speed = 208) 208-----speed up met.-----224

Timp. *p*-----*fff*

Perc. 1 Triangle *ff* 5 Bass Drum *fff* Metal Spring scrape w/tri. beater *ff*

Perc. 2 China Cymbal *pp*-----*ff* Ratchet (from indiv. clicks to full turn) *p*-----*ff* Ch. Cym. *p*

Pno start metronome (speed = 208) 208-----speed up met.-----224

Hp start metronome (speed = 208) 208-----speed up met.-----224

Vln I unis. arco start metronome (speed = 208) 208-----speed up met.-----224

Vln II unis. arco 5 start metronome (speed = 208) 208-----speed up met.-----224

Vla unis. start metronome (speed = 208) 208-----speed up met.-----224

Vc. start metronome (speed = 208) 208-----speed up met.-----224

D. B. start metronome (speed = 208) 208-----speed up met.-----224

(mets. won't be synchronized)

91 Picc. 3rd ♩ = 128

Picc. *ff* Metr. keeps going *fff*

Ob. *ff* Metr. keeps going *fff*

Cl. in Bb *ff* Metr. keeps going *fff*

Bsn *ff* Metr. keeps going *fff*

Hn in F *ff* ord. Metr. keeps going *fff*

Tpt in C *ff* Metr. keeps going *fff*

Tbn. *ff* Metr. keeps going *fff*

Timp. *ff*

Perc. 1 *ff* Tris. & Spring

Perc. 2 *ff* China Cymbal Ratchet Sus. Cym.

Pno *ff* Metr. keeps going *fff*

Hp *ff* Metr. keeps going

Vln I *ff* Metr. keeps going *fff*

Vln II *ff* Metr. keeps going *fff*

Vla *ff* Metr. keeps going *fff*

Vc. *ff* Metr. keeps going *fff*

D. B. *ff* Metr. keeps going *fff*

224-----speed up met.-----256

O ♩ = 148

95 3" speed up met. -----very fast

Picc. *fff*

Ob. *fff p cresc.*

Cl. in B♭ *fff*

Bsn. *fff mp cresc.*

Hn in F *fff*

Tpt in C *fff*

Tbn. *fff*

Timp. *fff*

Perc. 1 Tris. & Spring *ff* Opera Gong dampen *pp < ff*

Perc. 2 Ratchet *p ff*

Pno. *fff*

Hp. *fff*

Vln I *fff mp cresc.*

Vln II *fffp cresc.*

Vla. *fffp cresc.*

Vc. *fffp cresc.*

D. B. *fff*

rit. (♩ = c. 60)

99

Picc. Metr. keeps going *ff* *fff*

Ob. Metr. keeps going *fff*

Cl. in B♭ Metr. keeps going *mf cresc.* *fff*

Bsn. Metr. keeps going *fff*

Hn in F Metr. keeps going *mf cresc.* *fff*

Tpt in C Metr. keeps going *ff* *fff*

Tbn. Metr. keeps going *f cresc.* *fff*

Timp. *f cresc.* *fff*

Pno. Metr. keeps going *f cresc.* *fff*

Hp. Metr. keeps going

Vln I Metr. keeps going *fff*

Vln II Metr. keeps going *fff*

Vla. Metr. keeps going *fff*

Vc. Metr. keeps going *fff*

D. B. Metr. keeps going *mf cresc.* *fff*

Grinding to a Halt ♩ = 60

random, erratic rhythms 5" stop metr.

103

Picc. *ffff* random, erratic rhythms Metr. keeps going *senza dim.* stop metr.

Ob. *ffff* random, erratic rhythms Metr. keeps going *senza dim.* stop metr.

Cl. in B♭ *ffff* random, erratic rhythms Metr. keeps going *senza dim.* stop metr. [To Bs. Cl.]

Bsn *ffff* random, erratic rhythms Metr. keeps going *senza dim.* stop metr.

Hn in F *ffff* random, erratic rhythms Metr. keeps going *senza dim.* stop metr.

Tpt in C *ffff* random, erratic rhythms Metr. keeps going *senza dim.* stop metr.

Tbn. *ffff* random, erratic rhythms Metr. keeps going *senza dim.* stop metr.

Timp. *ffff* random, erratic rhythms *senza dim.* stop metr.

Perc. 1 *ffff* [Tam-tam] [Bass Drum] [Slapstick] *fff*

Perc. 2 *ffff* [Cymbal Pair] [Snare Drum] all rimshots *fff* 5 3 *sempre fff senza dim.* 3

Pno *ffff* random, erratic rhythms *8va* Metr. keeps going *senza dim.* stop metr. *8ba*

Hp *ffff* gliss. wildly over whole range Metr. keeps going *senza dim.* stop metr.

Vln I *ffff* random, erratic rhythms Metr. keeps going *senza dim.* drop out one by one, from front to back of section (last person stops their met.)

Vln II *ffff* random, erratic rhythms Metr. keeps going *senza dim.* drop out one by one, from front to back of section (last person stops their met.)

Vla *ffff* random, erratic rhythms Metr. keeps going *senza dim.* drop out one by one, from front to back of section

Vc. *ffff* random, erratic rhythms Metr. keeps going *senza dim.* drop out one by one, from front to back of section

D. B. *ffff* random, erratic rhythms Metr. keeps going *senza dim.* drop out one by one, from front to back of section

107 stop metr.

Ob.

Bsn

Perc. 1

Slapstick

sempre *fff* senza dim.

fff sempre

Perc. 2

Snare Drum

fff sempre

1

2

3

4

Vln I

div. a 4
ST
con sord.

pppp barely perceptible, like fog

ST
con sord.

pppp barely perceptible, like fog

ST
con sord.

pppp barely perceptible, like fog

ST
con sord.

pppp barely perceptible, like fog

1

2

3

4

Vln II

div. a 4
ST
con sord.

pppp barely perceptible, like fog

ST
con sord.

pppp barely perceptible, like fog

ST
con sord.

pppp barely perceptible, like fog

ST
con sord.

pppp barely perceptible, like fog

1

2

Vla

(last person stops their met.)

Metr. keeps going

pppp barely perceptible, like fog

ST
con sord.

pppp barely perceptible, like fog

1

2

Vc.

(last person stops their met.)

Metr. keeps going

pppp barely perceptible, like fog

ST
con sord.

pppp barely perceptible, like fog

1

2

D. B.

(last person stops their met.)

Metr. keeps going

pppp barely perceptible, like fog

ST
con sord.

pppp barely perceptible, like fog

Q Distant Glean through Fog (♩ = 60)

111

Crot. on Timp. *arco* freely move timp. ped. *p*

Perc. 1 *Tri. & Spr.* *Tam-tam* superbull *Tri.* *Tam-tam* superbull *Spr. & Tri.*
ppp *pp* *ppp* *pp* *ppp*

Perc. 2 *Sus. Cym.* *China Cymbal*
ppp extremely distant *ppp*

Pno harmonic (sounds 8va) *p*

Hp *pp*

Vln I
 1 "flicker" harmonic sporatically ST → SP → ST *p* *pppp*
 2 "flicker" harmonic sporatically ST → SP → ST *p* *pppp*
 3 "flicker" harmonic sporatically ST → SP → ST
 4 "flicker" harmonic sporatically ST → SP → ST

Vln II
 1 "flicker" harmonic sporatically ST → SP → ST *p* *pppp*
 2 "flicker" harmonic sporatically ST → SP → ST *p* *pppp*
 3 "flicker" harmonic sporatically ST → SP → ST
 4 "flicker" harmonic sporatically ST → SP → ST

Vla
 1
 2

Vc.
 1 "flicker" harmonic sporatically ST → SP → ST *p* *pppp*
 2 "flicker" harmonic sporatically ST → SP → ST *p* *pppp*

D. B.

R

119

Crot. on Timp. *p* *p* *mp* *p*

Perc. 1 [Tam-tam superbball] *pp* [Tri.] *ppp* [Tam-tam superbball] *p* [Glock.] *ppp* extremely distant

Perc. 2 [Thundersheet] *ppp* [Cyms. & Thund.] *ppp* [Sus. Cym.] *ppp*

Pno

Hp

Vln I

1

2

3 *p* *pppp*

4 "flicker" harmonic sporatically *p* *pppp* Solo, 1 player at the very back of the section practice mute *p* longingly

Vln II

1

2

3

4 *p* *pppp* "flicker" harmonic sporatically

Vla

1

2 "flicker" harmonic sporatically *p* *pppp* "flicker" harmonic sporatically

Vc.

1

2 *p* *pppp*

D. B.

p *pppp* *p* *pppp*

126

Crot. on Timp.

Glock.

Perc. 2

Perc. 2

Perc. 2

China Cymbal

Thundersheet

Pno

Hp

1

2

3

Solo

1

2

3

4

1

2

Vln I

Vln II

Vla

1

2

Vc.

D. B.

S

133 [Bs. Cl.]

Bs. Cl. *pppp*

Bsn *pppp*

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

Perc. 1 [Bass Drum Tam-tam] *ppp* *pppp*

Perc. 2 [Thundersheet] *ppp*

Pno pizz. inside piano *pp*
8va

Hp *pp*

Vln I 1 *ppp*

Vln I 2 *ppp*

Vln I 3 *ppp*

Solo *ppp*

Vln II 1 *ppp*

Vln II 2 *ppp*

Vln II 3 *ppp*

Vln II 4 *ppp*

Vla 1 *ppp*

Vla 2 *ppp*

Vc. 1 *ppp*

Vc. 2 *ppp*

D. B. *ppp*