



ROGER ZARE

HYDROSTATICS

for wind ensemble

Atlantic Coast Conference Band Directors Association
James E. Croft Grant for Young and Emerging
Wind Band Composers 2020 Award Recipient

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Instrumentation

Piccolo

2 Flutes

2 Oboes

2 Bassoons

Contrabassoon

3 Clarinets in Bb

Bass Clarinet in Bb

Contrabass Clarinet in Bb

2 Alto Saxophones in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

3 Trumpets in Bb

4 Horns in F

3 Trombones (3rd is Bass Trombone)

Euphonium

Tuba

Timpani

3 Percussion

1. Crotales, Xylophone, Vibraphone, Snare Drum
2. Marimba, Medium Chinese Cymbal, Large Suspended Cymbal, Bass Drum
3. Temple Blocks, Tam-tam, Whip, Bass Drum (share with 2)

Piano

Double Bass

Performance notes

- All glissandos should smoothly fill the entire duration of the rhythm of the note.
- Musicians should lean into all glissandos, exaggerating the dynamic swells, as they should always be a prominent part of the overall sound.
- Trumpet glissandos should be played either with lip or by adjusting the tuning slide, whichever creates a more satisfactory pitch bend and allows the performer to land on the target pitch forcefully.
- The boxed figures that begin in m. 165 should be repeated, legato, extremely quickly at first and should all gradually slow down until the performer has almost stopped by the end. This applies even if the dynamic begins quietly and crescendos – the tendency may be to speed up as it gets louder, but the dynamic and speed of repetition are independent of each other.
- While multiple players are playing the boxed gestures simultaneously, their rhythms should be independent of one another, especially as the rhythm slows towards the end. They should make a conscious attempt to avoid synchronizing in any rhythmic way with any other performers.
- At m. 203, the tempo changes, and a handful of instruments are continuing their aleatoric gesture. They should continue slowing down their rhythms independent of the tempo change. The duration of their aleatoric gesture and when to stop playing is, however, determined by the new tempo.

Duration: ca. 11'
Grade 6
Score is transposed

For more information, please visit www.rogerzare.com

Cover photograph: Gordon Dam, Southwest National Park, Tasmania
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Program notes

Hydrostatics refers to the branch of mechanics that is concerned with the hydrostatic properties of liquids – that is, the study of how liquids at rest react to changes in pressure. Water is so necessary for life as we know it, but also amazingly versatile with its many physical states and properties that occur within a relatively small temperature range that we experience in its entirety on earth on a regular basis. It seems to be extremely flexible when it is flowing, but as soon as it is contained and at rest, its incompressible nature transmits immense power when pressure is applied to it. Application of hydrostatics gives us hydraulic presses and lifts, as well as aqueducts, water turbines, and hydroelectric dams. Hydraulics channel the power of water to move extremely heavy objects with ease. Hydroelectric dams are some of the most impressive manmade structures on the planet, holding back giant volumes of water and creating artificial lakes in order to control the flow of water to create renewable energy.

The music opens with a violent explosion of tension between the instruments of the ensemble. Slow, straining glissandos in the brass bend one pitch into another to create thick and clashing harmonies. Eventually, this texture yields a quick and more rhythmically oriented music. Underpinned with a constant flow of repeated notes, aggressive gestures made of similarly dense harmonies as heard in the first section sporadically rise and fall, with pointed and uneasy percussive interjections. At a clearing in the texture, a solo horn states the piece's first melody, bringing together a series of gestural fragments from earlier in the music into a declamatory statement. As the pressure builds, a persistent high trumpet note emerges and is accompanied by a series of cataclysmic outbursts that represent the strength of water's immutability.

The central section of *Hydrostatics* is a slow rhapsodic section, featuring an extended solo for the clarinet amidst rapidly fluttering but unmoving textures that emerge from different instrument groups. The slow-moving brass glissandos return in this new environment to create imposing waves of sound. The music closes with a reprise of the quick rhythmic and temperamental texture and a final restatement of the persistent high trumpets and cataclysmic outbursts from the whole ensemble. While the ending may sound a bit triumphant, there is still much unresolved tension. Humanity has done much to harness the strength of water for its benefit, but in today's changing climate, we continue to see many examples of how water still controls us. Floods have become more frequent and devastating, hurricanes and thunderstorms more powerful. Water has the power to give us life as well as take it away.

Hydrostatics is the recipient of the Atlantic Coast Conference Band Directors Association James E. Croft Grant for Young and Emerging Wind Band Composers 2020 Award.

Hydrostatics

Transposed score

Roger Zare (b. 1985)

A

7 8 9 10 11 12

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F.

Tbn. 1.2.3.

Euph.

Tba.

Tim.

Perc. 1 S. D.

Perc. 2 B. D.

Perc. 3 T.-t.

Pno.

D. b.

B

13 14 15 16 17

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F.

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 S. D.

Perc. 2 B. D.

Perc. 3. T.-t.

Pno.

Db.

18

19

20

21

22

23

C

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

C

DEPI

Tpt. 1.2.3. *pp* *f* (3) *p* *f* (3) *p* *f* (3) *p* *ff*

Tpt. 1.2.3. *pp* *pp* *f* *p* *f* *p* *ff* *p*

Hn. in F *p* *f* *p* *f* *p* *f* *p* *ff*

3.4. *p* *f* *p* *f* *p* *f* *p* *ff*

Tbn. 1.2.3. *p* *ff* *p* *f* *p* *ff* *p* *ff* *p* *p*

Eup. *p* *ff* *p* *ff*

Tba. *p* *ff*

C

Musical score for orchestra and piano, page 10, measures 11-12. The score includes parts for Timpani, Percussion 1 (S.D.), Percussion 2 (B.D.), Percussion 3 (T.t.), Piano, and Double Bass (Db). The piano part features dynamic markings *ff*, *p*, *f*, and *ff*. The double bass part features dynamic markings *ff* and *Ped.*

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1
S. D.

Perc. 2
B. D.

Perc. 3
T.-t.

Pno.

Db.

31 32 33 34 35 36

<img alt="A page from a musical score showing six staves of music for various instruments. The instruments include Picc., Fl. 1.2., Ob. 1.2., Bsn. 1.2., Cbsn., Cl. 1.2.3., B. Cl., Cb. Cl., Alto Sax. 1.2., Ten. Sax., Bari. Sax., Tpt. 1.2.3., Hn. in F., Tbn. 1.2.3., Euph., Tba., Timp., Perc. 1 S. D., Perc. 2 B. D., Perc. 3. T.-t., Pno., and Db. The score is divided into six measures (31-36). Measure 31: Picc. (rest), Fl. 1.2. (rest), Ob. 1.2. (p, a2), Bsn. 1.2. (f 3, p), Cbsn. (rest). Measure 32: Fl. 1.2. (ff = p), Ob. 1.2. (a2, sfp), Bsn. 1.2. (ff = p), Cbsn. (rest). Measure 33: Cl. 1.2.3. (f 3, 3-p), B. Cl. (p 3), Cb. Cl. (rest), Alto Sax. 1.2. (ff), Ten. Sax. (ff), Bari. Sax. (p). Measure 34: Cl. 1.2.3. (p 5 ff = p), B. Cl. (p 3 ff 5 p), Cb. Cl. (rest), Alto Sax. 1.2. (p), Ten. Sax. (p 3 ff 5 p), Bari. Sax. (ff 3 p). Measure 35: Cl. 1.2.3. (p ff = p), B. Cl. (p ff), Cb. Cl. (rest), Alto Sax. 1.2. (ff), Ten. Sax. (ff), Bari. Sax. (p). Measure 36: Cl. 1.2.3. (ff = p), B. Cl. (ff), Cb. Cl. (rest), Alto Sax. 1.2. (ff), Ten. Sax. (ff), Bari. Sax. (p). Measures 32-36 feature a large diagonal watermark reading 'DEPUSSA'.</p>

Picc.
Fl. 1.2.
Ob. 1.2.
Bsn. 1.2.
Cbsn.
Cl. 1.2.3.
B. Cl.
Cb. Cl.
Alto Sax. 1.2.
Ten. Sax.
Bari. Sax.
Tpt. 1.2.3.
Hn. in F.
Tbn. 1.2.3.
Euph.
Tba.
Timp.
Perc. 1
S. D.
Perc. 2
B. D.
Perc. 3.
T.-t.
Pno.
Db.

37

38

39

40

<img alt="A page from a musical score showing staves for various instruments across four measures (37-40). The instruments include Picc., Fl. 1.2., Ob. 1.2., Bsn. 1.2., Cbsn., Cl. 1.2.3., B. Cl., Cb. Cl., Alto Sax. 1.2., Ten. Sax., Bari. Sax., Tpt. 1.2.3., Hn. in F., Tbn. 1.2.3., Euph., Tba., Timp., Perc. 1 S. D., Perc. 2 B. D., Perc. 3. T.-t., Pno., and Db. Measure 37: Picc. (p, ff), Fl. 1.2. (p, ff, 3), Ob. 1.2. (p, ff, 3), Bsn. 1.2. (p, ff), Cbsn. (p), Cl. 1.2.3. (p), B. Cl. (p), Cb. Cl. (p), Alto Sax. 1.2. (p), Ten. Sax. (p), Bari. Sax. (p), Tpt. 1.2.3. (p, ff, 2.3. a2), Hn. in F. (p), Tbn. 1.2.3. (p, ff, 2.3.), Euph. (p, ff), Tba. (p), Timp. (p), Perc. 1 S. D. (p), Perc. 2 B. D. (p), Perc. 3. T.-t. (p). Measure 38: Fl. 1.2. (p, ff, 5), Ob. 1.2. (p, ff, 3), Bsn. 1.2. (p, ff, 3), Cbsn. (p), Cl. 1.2.3. (p, ff, 6), B. Cl. (p, ff, 6), Cb. Cl. (p), Alto Sax. 1.2. (p, ff, 6), Ten. Sax. (p, ff, 6), Bari. Sax. (p, ff, 6), Tpt. 1.2.3. (p, ff, 2.3. a2), Hn. in F. (p, ff, a2), Tbn. 1.2.3. (p, ff, 2.3.), Euph. (p, ff, 1.), Tba. (p, ff, 1.), Timp. (p), Perc. 1 S. D. (p), Perc. 2 B. D. (p), Perc. 3. T.-t. (p). Measure 39: Ob. 1.2. (pp), Bsn. 1.2. (pp), Cbsn. (p), Cl. 1.2.3. (p, ff, 6), B. Cl. (p, ff, 6), Cb. Cl. (p), Alto Sax. 1.2. (p, ff, 6), Ten. Sax. (p, ff, 6), Bari. Sax. (p, ff, 6), Tpt. 1.2.3. (p, ff, 2.3. a2), Hn. in F. (p, ff, a2), Tbn. 1.2.3. (p, ff, 2.3.), Euph. (p, ff, 1.), Tba. (p, ff, 1.), Timp. (p), Perc. 1 S. D. (p), Perc. 2 B. D. (p), Perc. 3. T.-t. (p). Measure 40: Picc. (mf), Fl. 1.2. (mf), Ob. 1.2. (mf), Bsn. 1.2. (mf), Cbsn. (mf), Cl. 1.2.3. (mf), B. Cl. (mf), Cb. Cl. (mf), Alto Sax. 1.2. (mf), Ten. Sax. (mf), Bari. Sax. (mf), Tpt. 1.2.3. (mf), Hn. in F. (mf), Tbn. 1.2.3. (f), Euph. (gliss.), Tba. (gliss.), Timp. (p), Perc. 1 S. D. (p), Perc. 2 B. D. (p), Perc. 3. T.-t. (p). Measures 38-40 feature a large diagonal watermark reading 'DRAFT'.</p>

41

42

43

44

45

46

E Più mosso, Energico ♩ = 126

Picc. *f*

Fl. 1.2. *mf* → *f*

Ob. 1.2. *f*

Bsn. 1.2. *mf*

Cbsn.

Cl. 1.2.3. *ff* > *p*

B. Cl.

Cb. Cl.

Alto Sax. 1.2. *ff* > *p*

Ten. Sax. *ff* > *p*

Bari. Sax. *ff* → *p*

E Più mosso, Energico ♩ = 126

1.2. a2

Tpt. 1.2.3.

1.2. *ff* → *p*

Hn. in F *pp*

3.4. *pp*

Tbn. 1.2.3. *pp* → *p*

Euph. *pp*

Tba. *ff* → *p*

E Più mosso, Energico ♩ = 126

Tim. *p* → *fff* → *pp*

Vibraphone motor off, hard plastic mallets, clearly articulated

Perc. 1 S. D. *p* → *ff* → *mf*

Cymbals
Chinese cymbal

Perc. 2 Cym. *pp*

Perc. 3. T-t. *f*

large susp. cym. To B. D.
ffff scrape with two brass mallets
violently, l.v.

To T. Bl.

Pno. *ffff*

Db. *ffff* → *p* → *pp*

sul pont.

47

48

49

50

51

52

11

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

This section of the score covers measures 47 through 52. It features parts for Piccolo, Flute 1.2, Oboe 1.2, Bassoon 1.2, Cello/Bassoon, Clarinet 1.2.3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1.2, Tenor Saxophone, and Baritone Saxophone. The instrumentation includes woodwind instruments like piccolo, flute, oboe, bassoon, cello/bassoon, clarinet, bass clarinet, and contrabass clarinet, along with brass instruments like alto, tenor, and baritone saxophones. The dynamics range from *p* to *ff*, with specific markings like *pp*, *mp*, *mf*, and *f*. Measure 47 starts with a dynamic of *p* for the bassoon. Measures 48-50 show various woodwind entries with dynamics like *pp*, *mp*, *mf*, and *f*. Measure 51 features a dynamic of *ff* for the bassoon. Measure 52 concludes with a dynamic of *ff*.

F

Tpt. 1.2.3.

Hn. in F

Tbn. 1.2.3.

Euph.

Tba.

This section continues from measure 47. It includes parts for Trumpet 1.2.3, Horn in F 3.4., Trombone 1.2.3., Euphonium, and Tuba. The instrumentation consists of brass instruments like trumpet, horn, trombone, euphonium, and tuba. Dynamics include *p*, *pp*, *mf*, *f*, and *ff*. Measure 47 has a dynamic of *pp* for the trumpet. Measures 48-50 show various brass entries with dynamics like *pp*, *mf*, *f*, and *ff*. Measure 51 features a dynamic of *ff* for the trumpet. Measure 52 concludes with a dynamic of *ff*.

F

secco!

Timp.

This section shows the Timpani part for measure 52. The dynamic is *ff*, indicated by a large *ff* symbol. The instruction "secco!" is written above the staff.

Perc. 1 Vib.

Perc. 2 Cym.

Perc. 3 T-t.

Pno.

Db.

This section covers measures 47 through 52. It includes parts for Percussion 1 (Vibraphone), Percussion 2 (Cymbals), Percussion 3 (Triangle), Piano, and Double Bass. The instrumentation consists of various percussion instruments and a piano. Dynamics include *p*, *pp*, *mf*, *f*, *ff*, and *ff*. Measure 47 has a dynamic of *p* for the vibraphone. Measures 48-50 show various percussion entries with dynamics like *pp*, *mf*, *f*, and *ff*. Measure 51 features a dynamic of *ff* for the vibraphone. Measure 52 concludes with a dynamic of *ff*.

53

54

55

56

57

58

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F 1.2.

Tbn. 1.2.3. 3.4.

Euph.

Tba.

Tim.

Perc. 1 Vib.

Perc. 2 B. D.

Perc. 3 T. Bl.

Pno.

D. b.

64

65

66

67

68

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F 1.2.

Hn. in F 3.4.

Tbn. 1.2.3.

Euph.

Tba.

Tim.

Perc. 1 Vib.

Perc. 2 B. D.

Perc. 3 T. Bl.

Pno.

D. B.

69

70

71

72

15

I

73 74 75 76 77

Picc. ff

Fl. 1.2. ff

Ob. 1.2. ff

Bsn. 1.2. ff

Cbsn. ff

Cl. 1.2.3. ff

B. Cl.

Cb. Cl. ff

Alto Sax. 1.2. ff

Ten. Sax. ff

Bari. Sax. ff

Tpt. 1.2.3. harmon mute, stem in
pp
harmon mute, stem in
f
pp
harmon mute, stem in
f
pp
harmon mute, stem in
f
pp
1.2. pp
Hn. in F f
3.4. pp
1.2. ff
Tbn. 1.2.3. ff
Euph.
Tba.

I

Timp. -

Perc. 1 Vib. 4

Perc. 2 B. D.

Perc. 3 T. Bl. To T.-t. f

Pno. ff

Db. ff

78

79

80

81

82

83

84

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

This system contains ten staves of musical notation. The instruments include Piccolo, Flute 1.2, Oboe 1.2, Bassoon 1.2, Bassoon/Cello/Bassoon, Clarinet 1.2.3, Bass Clarinet, Alto Saxophone 1.2, Tenor Saxophone, and Bass Clarinet. The music consists primarily of eighth-note patterns. Measure 78 shows mostly rests. Measures 79-81 feature eighth-note patterns with dynamics like *p*, *f*, and *pp*. Measures 82-84 show more sustained notes and eighth-note patterns.

Tpt. 1.2.3.

Hn. in F 1.2.

Tbn. 1.2.3. 3.4. 1.2.

Euph.

Tba.

Tim.

Perc. 1 Vib.

Perc. 2 B. D.

Perc. 3 T. Bl.

This system contains seven staves of musical notation. Instruments include Trumpet 1.2.3, Horn in F 1.2, Trombone 1.2.3. 3.4. 1.2., Euphonium, Bass Trombone, Timpani, Percussion 1 (Vibraphone), Percussion 2 (Bass Drum), and Percussion 3 (Timpani). The music includes dynamic markings like *p*, *f*, and *pp*, and performance instructions such as "1. solo" and "To Crot.". The timpani staff includes a note with a "5" above it and a grace note with a "5" below it.

Pno.

D. B.

This system contains two staves of musical notation. The first staff is for Piano (Pno.) and the second is for Double Bass (D. B.). The double bass staff features eighth-note patterns with dynamics like *p*, *f*, and *pp*.

85

86

87

88

89

90

J

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F

Tbn. 1.2.3.

Euph.

Tba.

Timpani

Perc. 1 Vib.

Perc. 2 Mar.

Perc. 3 T. Bl.

Pno.

D. B.

J

J

J

91 92 93 94 95 96

Picc. Fl. 1.2. Ob. 1.2. Bsn. 1.2. Cbsn. Cl. 1.2.3. B. Cl. Cb. Cl. Alto Sax. 1.2. Ten. Sax. Bari. Sax.

Tpt. 1.2.3. 1.2. 3.4. Tbn. 1.2.3. Euph. Tba. Timp.

Hn. in F 1. solo 2. con sord. *p with warmth* 3.4. con sord. 1. con sord. straight mute 2.3. con sord. straight mute *p with warmth* *p with warmth*

Perc. 1 Vib. Perc. 2 Mar. Perc. 3 T. Bl. Pno. Db.

16 Tam-tam To T. Bl. f

This page contains ten staves of musical notation for an orchestra and piano. The instruments listed on the left are Picc., Fl. 1.2., Ob. 1.2., Bsn. 1.2., Cbsn., Cl. 1.2.3., B. Cl., Cb. Cl., Alto Sax. 1.2., Ten. Sax., Bari. Sax., Tpt. 1.2.3., Hn. in F, 3.4., Tbn. 1.2.3., Euph., Tba., Timp., Perc. 1 Vib., Perc. 2 Mar., T-t., Pno., and Db. The score consists of ten measures. Measures 1-3 show various woodwind entries with dynamics p, pp, and f. Measures 4-6 feature sustained notes and eighth-note patterns. Measures 7-9 continue with similar patterns and dynamics. Measure 10 concludes with a dynamic f and a piano part entry.

109 M 110 111 112 113 114

Picc. -

Fl. 1.2. -

Ob. 1.2. -

Bsn. 1.2. -

Cbsn. -

Cl. 1.2.3. -

B. Cl. -

Cb. Cl. -

Alto Sax. 1.2. -

Ten. Sax. -

Bari. Sax. -

Tpt. 1.2.3. -

Hn. in F 2. senza sord. 3.4. senza sord.

Tbn. 1.2.3. -

Euph. -

Tba. -

Tim. -

Perc. 1 Vib. -

Perc. 2 Mar. -

Perc. 3 T.-t. -

Pno. -

Db. -

120

121

122

123

Picc. -

Fl. 1.2. -

Ob. 1.2. -

Bsn. 1.2. -

Cbsn. -

Cl. 1.2.3. -

B. Cl. -

Cb. Cl. -

Alto Sax. 1.2. -

Ten. Sax. -

Bari. Sax. -

Tpt. 1.2.3. -

Hn. in F 1.2. -

Hn. in F 3.4. -

Tbn. 1.2.3. -

Euph. -

Tba. -

Tim. -

Perc. 1 Vib. -

Perc. 2 Mar. -

Perc. 3 Whip -

Pno. -

D. b. -

128

129

130

131

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F

Tbn. 1.2.3.

Euph.

Tba.

Tim.

Perc. 1
Vib.

Perc. 2
B. D.

Perc. 3
T. Bl.

Pno.

D. B.

136

137

138

139

140

Picc. *ff p sub.*

Fl. 1.2. *ff p sub.*

Ob. 1.2. *ff*

Bsn. 1.2. *p*

Cbsn. *ff*

Cl. 1.2.3. *ff p sub.*

B. Cl. *ff p sub.*

Cb. Cl. *ff*

Alto Sax. 1.2. *p*

Ten. Sax. *ff*

Bari. Sax. *p*

ff

1 straight mute

11 straight mute

Tpt. 1.2.3.

p
3. straight mute

pp

mf

p

pp

mf

1.2.

Hn. in F

3.4.

Tbn. 1.2.3.

Euph.

Tba.

11 straight mute

...
1

Musical score for Percussion 2 (B. D.), Percussion 3 (Whip), Piano, and Double Bass. The score consists of four staves. Percussion 2 and 3 play eighth-note patterns. The Piano staff shows a dynamic transition from *p* to *ff*, with a performance instruction for "white and black key glissandos". The Double Bass staff remains silent throughout.

149 150 151 152 R 153

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F 1.2.

Hn. in F 3.4.

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 S. D.

Perc. 2 Cym.

Perc. 3 T.-t.

Pno.

Db.

154

155

156

157

158
S Vast $\text{d} = 60$

159

160

161

162

molto rit.

Picc. -

Fl. 1.2. -

Ob. 1.2. -

Bsn. 1.2. -

Cbsn. -

Cl. 1.2.3. - speed of trill fluctuates randomly between very fast and very slow

B. Cl. -

Cb. Cl. -

Alto Sax. 1.2. - a2 speed of trill fluctuates randomly between very fast and very slow

Ten. Sax. -

Bari. Sax. -

molto rit.

S Vast $\text{d} = 60$

Tpt. 1.2.3. -

Hn. in F. -

3.4. -

Tbn. 1.2.3. -

Euph. -

Tba. -

molto rit.

S Vast $\text{d} = 60$

Tim. -

Perc. 1 S. D. -

Perc. 2 Cym. - soft stick

Perc. 3 T.-t. - choke

scrape with triangle beater

Pno. -

Db. -

163

164

165

166

167

168

169

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3. 1. solo

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F 1.2.

Tbn. 1.2.3. 3.4.

Euph.

Tba.

Timp.

Perc. 1 S. D.

Perc. 2 Cym.

Perc. 3 T.-t.

Pno.

Db.

T repeat figure, very rapidly at first, gradually slowing down independently to a standstill by the end of the duration of the gesture

T

Xylophone

U

Picc. *f* *pp*

Fl. 1.2. *f* *pp*

Ob. 1.2. *f* *pp*

Bsn. 1.2. *p*

Cbsn. *p*

Cl. 1.2.3. *f* *pp*

B. Cl. *p*

Cb. Cl. *p*

Alto Sax. 1.2. *pp*

Ten. Sax. *mf* *fff* *f*

Bari. Sax. *pp*

Tpt. 1.2.3. *f* *p*

Hn. in F *f* *p*

3.4. *f* *p*

Tbn. 1.2.3. *pp* *pp*

Euph. *pp*

Tba. *pp*

Tim. *f*

Perc. 1 Xyl. *f*

Perc. 2 Cym. *f* *scrape cymbal with triangle beater*

Perc. 3 T-t. *f*

Pno. *f* *f*

Db. *f*

DEPUISAN

U

177

178

179

180

181

182

183

V

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

1.2.

Hn. in F

3.4.

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1
Xyl.

Perc. 2
Cym.

Perc. 3
T.-t.

Pno.

Db.

184

185

186

187

188

189 35

Picc. -

Fl. 1.2. -

Ob. 1.2. -

Bsn. 1.2. -

Cbsn. -

Cl. 1.2.3. -

B. Cl. -

Cb. Cl. -

Alto Sax. 1.2. -

Ten. Sax. -

Bari. Sax. -

Tpt. 1.2.3. -

Hn. in F 1.2. -

Tbn. 1.2.3. 3.4. -

Euph. -

Tba. -

Tim. -

Perc. 1 Xyl. -

Perc. 2 Cym. -

Perc. 3 T.-t. -

Pno. -

Db. -

190

191

192

193

194

'95

196

197

W

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

W

Tpt. 1.2.3.

Hn. in F

Tbn. 1.2.3.

Euph.

Tba.

W

Timp.

Perc. 1 Xyl.

Perc. 2 Cym.

Perc. 3 T-t.

Pno.

Db.

198

199

200

201

202

X

Picc.

Fl. 1.2. jet whistle < ff

Ob. 1.2. ff pp

Bsn. 1.2. ff pp

Cbsn. f p

Cl. 1.2.3. pp ff pp

B. Cl. pp sfz ff pp

Cb. Cl.

Alto Sax. 1.2. ff pp ff pp

Ten. Sax. ff pp ff pp

Bari. Sax. ff pp ff pp

Tpt. 1.2.3. X ff p ff pp

Hn. in F 1.2. pp ff pp

Tbn. 1.2.3. 3.4. pp ff pp

Euph. f p ff pp

Tba.

X

Tim. To Vib. f

Perc. 1 Xyl. ff

Perc. 2 B. D.

Perc. 3 T.-t.

Pno. ff mf ff ff

D. B. 3 3 f p

203

Y Energico ♩ = 126
continue slowing your rhythm smooth
ignoring the overall tempo change

204

205

206

207

Z

208

Picc. Fl. 1.2. Ob. 1.2. Bsn. 1.2. Cbsn. C1. 1.2.3. B. Cl. Cb. Cl. Alto Sax. 1.2. Ten. Sax. Bari. Sax.

continue slowing your rhythm smoothly, ignoring the overall tempo change

Y Energico ♩ = 126

Tpt. 1.2.3. Hn. in F Tbn. 1.2.3. Euph. Tba.

1. 3.

Z

Tim. Perc. 1 Vib. Perc. 2 B. D. Perc. 3 T.-t. Pno. Db.

Y Energico ♩ = 126

Z

209 210 211 212 213

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

1.2.

Hn. in F

3.4.

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 Vib.

Perc. 2 B. D.

Perc. 3 T.-t.

Pno.

Db.

214

215

216

217

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 Vib.

Perc. 2 B. D.

Perc. 3 T.-t.

Pno.

D. b.

AA

f 5

f 3 5

p f p

p f p

f 5

f 5

p f p

f 5

f 5

pp p ff

pp p ff

pp ff pp

pp ff pp

ff pp

p 3 3 3 ff 3 3 3 p

p 3 3 3 ff 3 3 3 p

p 3 3 3 ff 3 3 3 p

To Cym.

ff

Whip

To T.-t.

(hit bass strings inside piano with palm)

Ped.

8va

218

219

220

221

222

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F 1.2.

3.4.

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 Vib.

Perc. 2 B. D.

Perc. 3 Whip

Pno.

D. b.

223

224

225

226

227

228

Picc.

F1. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

DEBUSA

Tpt. 1.2.3.

Hn. in F

3.4.

Tbn. 1.2.3.

Euph.

Tba.

BB

Timp.

Perc. 1 Vib.

Perc. 2 Cym.

Perc. 3 Whip

BB

Pno.

Db.

229 230 231 232 233 234

Picc. *f* *sffz* *p* *f*

Fl. 1.2. *f* *sffz* *p* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *pp*

Ob. 1.2. *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp*

Bsn. 1.2. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Cbsn. *f* *pp*

Cl. 1.2.3. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

B. Cl. *f* *pp* *f* *pp* *p* *f* *pp* *p* *f* *pp*

Cb. Cl. *f* *pp* *p* *f* *pp* *p* *f* *pp*

Alto Sax. 1.2. *f* *pp* *p* *f*

Ten. Sax. *f* *pp* *p* *f*

Bari. Sax. *f* *pp* *p* *f*

Tpt. 1.2.3. *f* *pp* *p* *f*

Hn. in F 1.2. *f* *pp* *p* *f*

Tbn. 1.2.3. *f* *pp* *ff* *5* *pp*

Euph. *f* *pp*

Tba. *f* *pp*

Tim. *ff* *5* *pp*

Perc. 1 Vib. 4 *ff* *5* *pp*

Perc. 2 Mar. 8

Perc. 3 T.-t. (hard stick) *f* *pp*

Pno. *f*

D. *ff* *5* *pp*

241

242

243

244

245

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 Crot.

Perc. 2 Mar.

Perc. 3 T-t.

Pno.

Db.

246

247

248

249

250

251

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 Crot.

Perc. 2 Mar.

Perc. 3 T.-t.

Pno.

Db.

47

252

Picc. **DD**

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

253

254

255

256

Tpt. 1.2.3.

Hn. in F 1.2.

3.4.

Tbn. 1.2.3.

Euph.

Tba.

DD

2. con sord.
straight mute

1. con sord.
straight mute

DD

Tim.

Perc. 1 Crot.

Cymbals brass/metal mallets

Perc. 2 Cym.

brass mallet

Perc. 3 T-t.

Pno.

Db.

257 258 259 260 261 262 263

Picc.

Fl. 1.2.

Ob. 1.2.

Bsn. 1.2.

Cbsn.

Cl. 1.2.3.

B. Cl.

Cb. Cl.

Alto Sax. 1.2.

Ten. Sax.

Bari. Sax.

Tpt. 1.2.3.

Hn. in F 1.2.

Hn. in F 3.4.

Tbn. 1.2.3.

Euph.

Tba.

Timp.

Perc. 1 Crot.

Perc. 2 Cym.

Perc. 3 T.-t.

Pno.

Db.

269

270

molto rit.

271

272

273

Picc. 3 3

Fl. 1.2. 3 3

Ob. 1.2. 3 3 3

Bsn. 1.2. 3 3

Cbsn. 3

Cl. 1.2.3. 3

B. Cl. 3

Cb. Cl. 3

Alto Sax. 1.2. 3 3 3

Ten. Sax. 3

Bari. Sax. 3

senza sord.

Tpt. 1.2.3. ff p mf ff fff

Hn. in F 1.2. ff p mf ff fff

Tbn. 1.2.3. 3.4. ff p mf ff fff

Euph. 3

Tba. 3

molto rit.

Tim. 3 p fff

To S. D.

Perc. 1 Crot. 3 p fff choke!

Perc. 2 Cym. soft mallet pp p f fff

Perc. 3 T-t. fff

Pno. 3 fff pizz. 3

D. 3 fff