

sear

for chamber orchestra

tina tallon
2016, rev. 2017

sear

approx. duration: 7.5'

INSTRUMENTATION:

Alto flute (+ piccolo)

Oboe (+ high pen cap*)

Clarinet in B♭ (+ med. pen cap*)

Bassoon (+ lower pen cap* & power drill***)

Horn in F (+ bowl of 8mm tiny bells**)

Trumpet in B♭

Trombone

Piano (+harmonica in D)

Electric Guitar (+harmonica in C)

Violin I

Violin II (+ styrofoam)

Viola (+ styrofoam)

Cello

Contrabass

2 Percussion

Percussion 1: Cymbals (high, med., low), Crotales (high octave)

Percussion 2: Bowl of 6mm tiny bells**, Bass Drum, Vibraphone

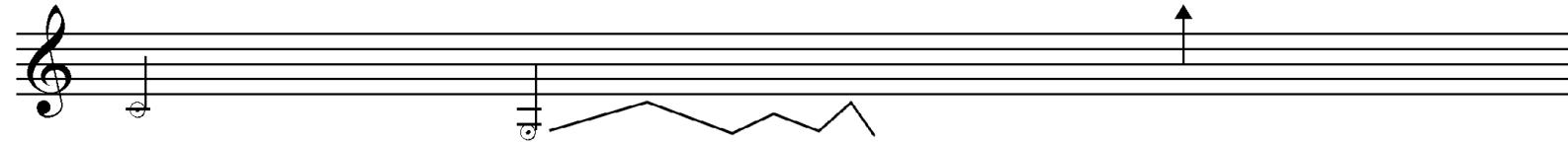
* Caps which give a very high-pitched variety of relatively centered tones are preferably to those with only a turbulent sound; for instance, blowing into them should sound similar to a whistle tone on a piccolo (though the partials will probably not be harmonic and they will be much more unstable). Pick three different pen caps with slightly varying pitches.

** I have had the most success with tiny jingle bells of 6mm and 8mm in diameter (high and low, respectively). Between 400-600 of these should be placed inside a relatively resonant ceramic bowl of about 12" in diameter, covered in thin foam (this minimizes the sound of the bells hitting the ceramic - we want to isolate the very high-pitched metallic sound of the bells jingling and hitting each other). In general, one should just continuously circulate their fingers in the bowl (unless specific rhythmic articulations are called for).

*** A drill with continuously variable speed (as opposed to one with fixed speed modes) works best.

NOTATION KEY

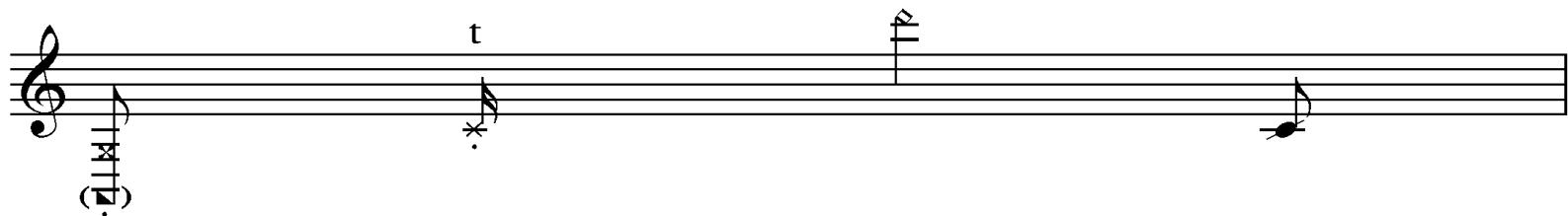
General woodwind/brass:



Blow air through instrument with as little pitch as possible; rather than identifiable pitches, different fingerings should lead to different colorations of noise.

Zig-zags indicate approximate contours of noise coloration, the generating technique and/or fingerings by which this is accomplished to be determined by the performer.

Triangle noteheads indicate to play the highest possible clear, centered pitch (with as minimal a noise component to the sound as possible) allowable by the instrument at the marked dynamic.



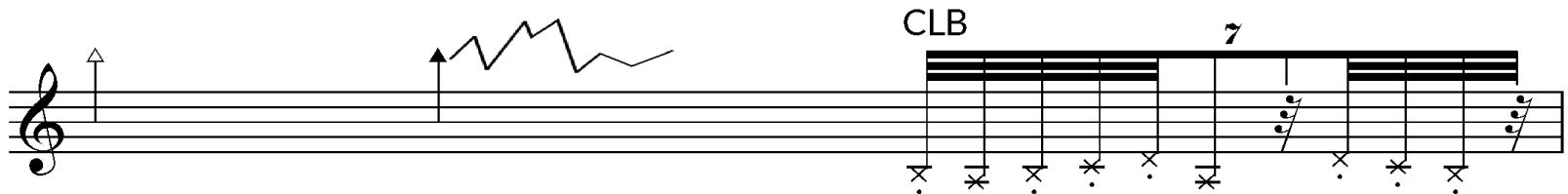
Tongue ram (approx. pitch notated below cross notehead in parentheses)

Tongue pizz with specific consonant

Whistle tone

Noise-laced pitched tone (halfway between pure colored noise and a pure pitched tone, this sound should have an identifiable pitch, but be breathy and turbulent)

Strings:

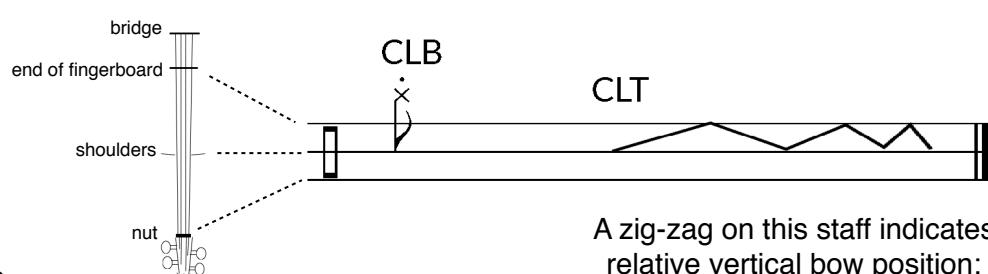


Triangle noteheads indicate to play the highest possible clear, centered pitch (with as minimal a noise component to the sound as possible) allowable by the instrument at the marked dynamic.

Zig-zags indicate approximate contours of pitch variance (some noise component may be allowed into the sound to accommodate pitch variance)

CLB indicated “col legno battuto,” while notated pitches on a staff should be taken as the approximate pitches of the sound.

A staff with three lines delineates relative position of the CLB bow strikes along the fingerboard (oriented with the end of the fingerboard corresponding to the top line, and the nut to the lowest line). The left hand should mute all strings as close as possible to where the bow is striking the strings to limit resonance (sound should be very dry).



A zig-zag on this staff indicates relative vertical bow position; movements should occur only along the axis of the fingerboard, as opposed to across it (the way an instrument would normally be bowed).

PROGRAM NOTE

In 2015, I ruptured my left eardrum in a rather unfortunate audio programming accident. This accident left me with permanent hearing damage, which, as a composer, computer musician, and professional audio engineer, was a rather traumatic experience. My career depends on my ears (or so I thought at the time), and the thought of having to give it up was heartbreaking. I spent the next year and a half wondering whether my hearing would improve at all, and trying to figure out what I was going to do with my life if it didn't. One of the other lingering effects was tinnitus - I was left with a permanent ringing in my ears that became my constant sonic companion. At first, it was maddening. Some nights it was so overwhelming that I couldn't sleep.

When I was given the opportunity to write a piece for the tour-de-force that is wild Up through the LA Philharmonic's National Composers Intensive, it was on an extremely accelerated timeline, which forced me to write what I knew - and sonically, there was nothing I knew better than my tinnitus. I began studying it in detail - how it changed, what alleviated it (spoiler alert: nothing), what exacerbated it, and ultimately, how it effected my life. I even used audio software to model what I was hearing each day and kept a digital sonic diary from which I could draw materials. This compositional process gave me a way of recontextualizing and reclaiming the sonic space between my ears, and allowed me to write a piece that finally let me reify the virtual sounds that had been tormenting me for the past few years.

Visual/choreographic components are also important to the piece; one of the side effects of losing my hearing was becoming more attuned to the way that physical cues influence the way that we process sonic stimuli, and so there are sections in the piece during which musicians perform physical gestures that result in unexpected sounds (or a complete lack thereof). The piece is also deeply inspired by my engagement with electronic music, and makes use of objects (such as bowls of tiny jingle bells, styrofoam, a power drill, and pen caps) that aren't usually used in traditional orchestral repertoire in order to achieve a timbral palette that is unavailable to a traditional orchestra.

-Tina Tallon

with caged intensity, $\text{♩} = 84$

5

allow harmonics to waver

Pen Cap (Med.) (allow partials to waver)

Pen Cap (High) (allow partials to waver)

Pen Cap (Lower) (allow partials to waver)

Bowl of Tiny Bells (Low)

Cymbals

(use large soft mallets on lowest strings)

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Electric Guitar

Piano

Percussion 2

Percussion 1

Horn in F

Trumpet in B♭

Trombone

Bassoon

Oboe

Clarinet in B♭

Piccolo

Picc.

Cl. *pp* → *f*

Ob. *ppp*

Bsn. *pp* → *f* (move cap back and forth in front of mouth in rhythm)

Hn. *ppp* → *f*

B♭ Tpt.

Tbn.

Perc. 1 *mf* → *sub pp*

Perc. 2 *mf* → *p* → *f* → *sub pp* → *f* → *sub p* → *fpp* → *fp* → *fp*

Pno. (8) → 3

E. Gtr.

Vln. 1 *ff* → *fff*

Vln. 2 *mf*

Vla.

Vc.

Cb.

10

Picc.

Cl.

Ob.

Bsn.

(move cap back and forth in front of mouth in rhythm)

Hn.

B♭ Tpt.

Tbn.

15

p mf

p pp

p mf

p pp

p mf

p pp

Crotales

pp

pp f sub p

f sub pp

pp f sub p

f sub pp

Perc. 1

Perc. 2

(to crotales)

pp

pp mf

f

p

Pno.

(8)

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

re-bow and let ring randomly; do not let there be silence, though

re-bow as needed

ppp

f sub pp

f

ppp

mp

A

more centered tone, but allow for microtonal fluctuations in pitch and volume

20

Picc.

Cl.

Ob.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

allow partials and volume to waver; breathe as needed

allow partials and volume to waver; breathe as needed

allow partials and volume to waver; breathe as needed

pp

pp

pp

pp

mp

f pp f sub p

f sub pp

3 pp < mf

pp

pp

pp

< mf

f

pp

* Ped.

re-bow as needed

SP

CLB

ORD

p3 < f

25

Picc.

Cl.

Ob.

Bsn.

Hn. *f sub pp*

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2 gather up handful of bells drop bells into bowl with approx. rhythmic density

Pno. (8)

E. Gtr.

Vln. 1

Vln. 2 *ppp* *f*

Vla. ORD → SP CLB *ppp* *mp*

Vc.

Cb.

30 (to alto flute)

This musical score page contains 15 staves of music, numbered 6 at the top left. The instruments are listed on the left side of each staff:

- Picc.
- Cl.
- Ob.
- Bsn.
- Hn.
- B♭ Tpt.
- Tbn.
- Perc. 1
- Perc. 2
- Pno.
- E. Gtr.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The music is divided into measures by vertical bar lines. Measure 1 consists of 4 measures of common time (4/4). Measure 2 begins with a measure of common time (4/4), followed by a measure of 5/4, then another measure of 4/4, and finally a measure of 5/4. Measures 3 through 6 follow a similar pattern: common time (4/4), 5/4, 4/4, 5/4. Measures 7 through 10 also follow this pattern: common time (4/4), 5/4, 4/4, 5/4. Measures 11 through 14 follow the same pattern: common time (4/4), 5/4, 4/4, 5/4. Measures 15 through 18 follow the same pattern: common time (4/4), 5/4, 4/4, 5/4. Measures 19 through 22 follow the same pattern: common time (4/4), 5/4, 4/4, 5/4. Measures 23 through 26 follow the same pattern: common time (4/4), 5/4, 4/4, 5/4. Measures 27 through 30 follow the same pattern: common time (4/4), 5/4, 4/4, 5/4. Measure 31 concludes with a measure of common time (4/4).

B ♩ = 60

Alto Flute 35

Picc. Cl. Ob. Bsn.

Horn in F B♭ Tpt. Tbn. Perc. 1 Perc. 2

Pno. E. Gtr. Vln. 1 Vln. 2 Vla. Vc. Cb.

Mechanically rub paper up and down strings (palm flat on paper)

CLB

pp

p 5 mp

p 3

p 7

p 3

p 7

mfp 7

CLB 7

ppp 3

40

A. Fl.

Cl.

Ob.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

continue with similar rhythmic density

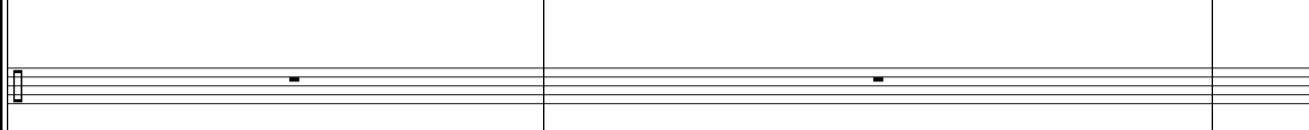
p

CLB

p

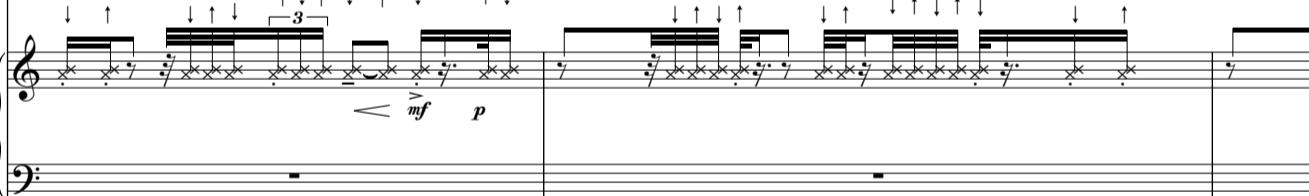
continue with similar rhythmic density

p

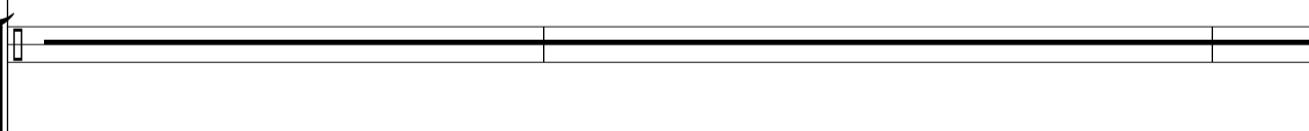
A. Fl. 
Cl. 
Ob. 
Bsn. 

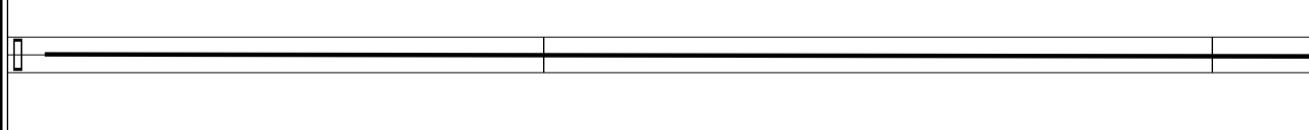
Hn. 
B♭ Tpt. 
Tbn. 

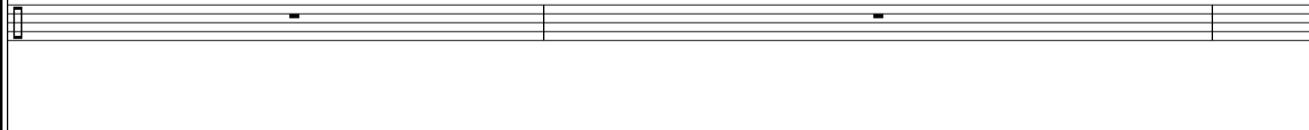
Perc. 1 
Perc. 2 

Pno. 

E. Gtr. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

A. Fl.

Cl.

Ob.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

45

pp

ppp *f*

Hit strings with ends of mallets
(All of these are clusters; pitches are approximate)

mp

f CLT

A. Fl.

Cl.

Ob. (remove reed)

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr.

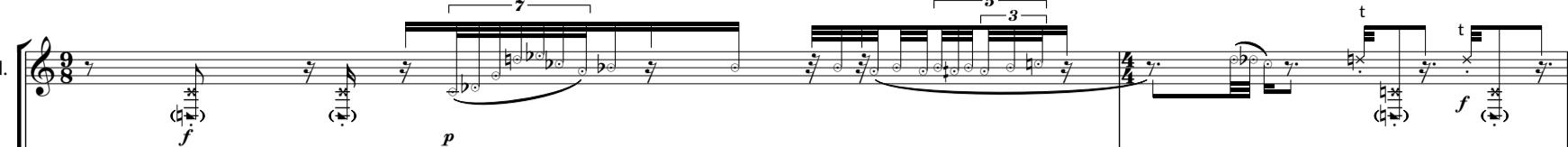
Vln. 1 CLB

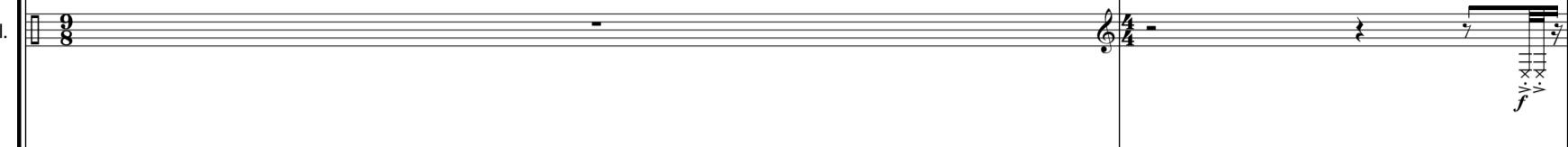
Vln. 2

Vla.

Vc.

Cb.

A. Fl. 

Cl. 

Ob. 

Bsn. 

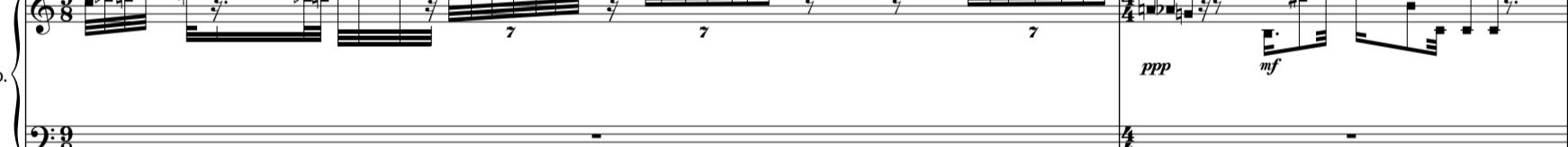
Hn. 

B♭ Tpt. 

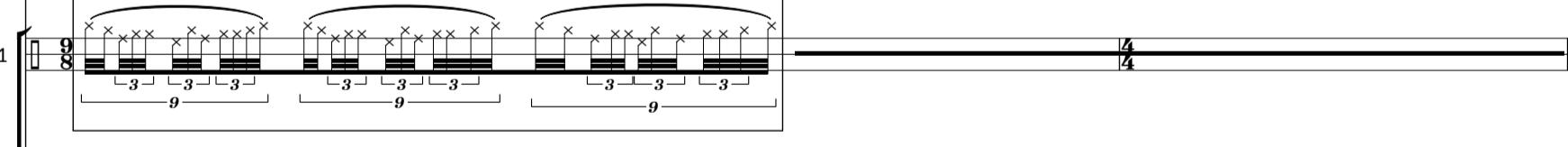
Tbn. 

Perc. 1 

Perc. 2 

Pno. 

E. Gtr. 

Vln. 1 

Vln. 2 

Vla. 

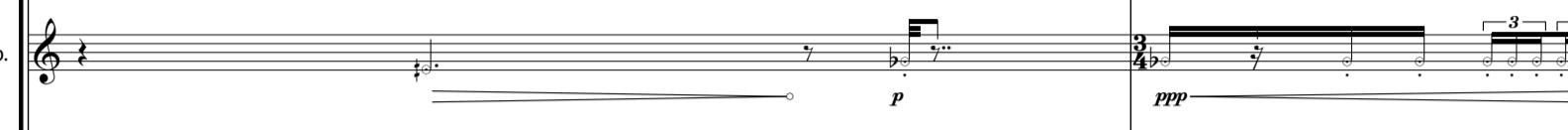
Vc. 

Cb. 

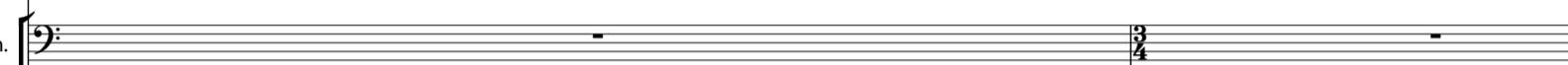
50

A. Fl. 

Cl. 

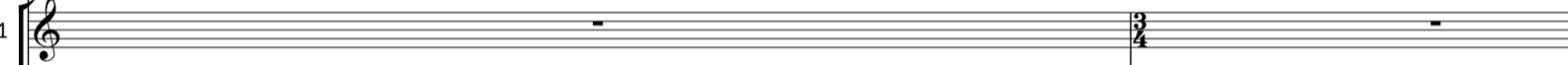
Ob. 

Bsn. 

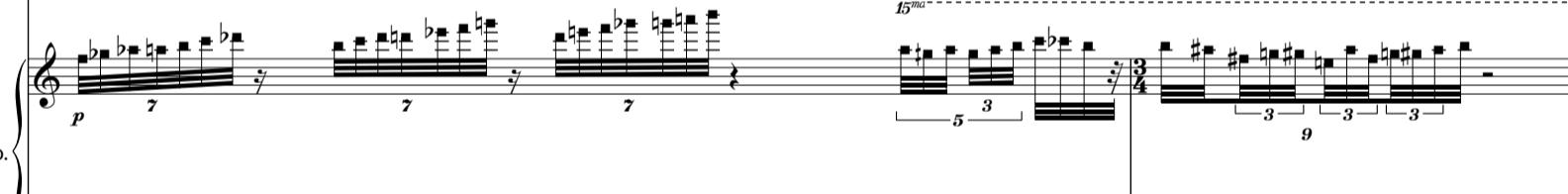
Hn. 

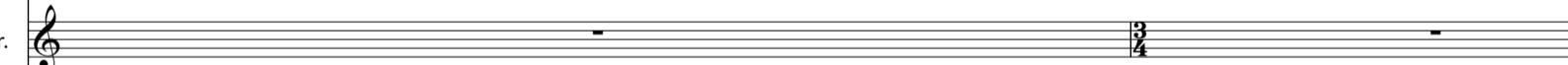
B♭ Tpt. 

Tbn. 

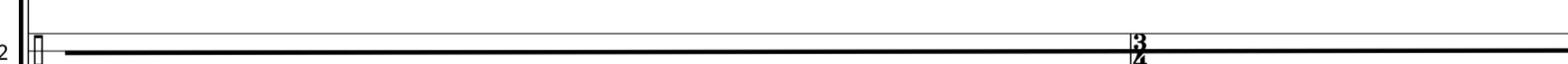
Perc. 1 

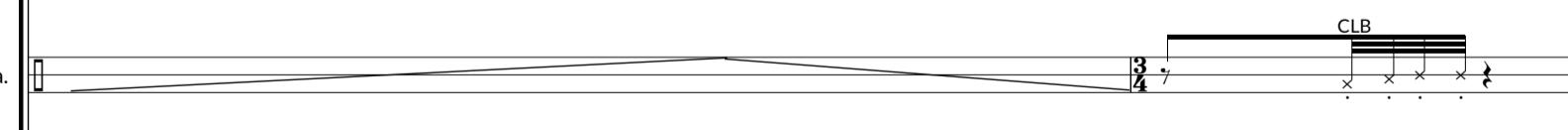
Perc. 2 

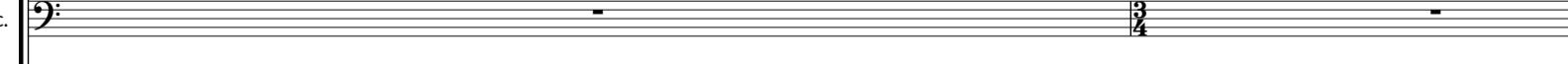
Pno. 

E. Gtr. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

A. Fl.

Cl.

Ob.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

(15) Pno.

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

continue with similar rhythmic density

pizz.

(palms)

mf

55

A. Fl.

Cl. *pp*

Ob.

Bsn. *mf*

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

(15) *pizz.*

Pno. *mf*

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This is a musical score page for orchestra and piano. The top section (measures 1-4) features woodwind entries (A. Flute, Clarinet, Oboe, Bassoon) with dynamic markings like *pp* and *mf*. The middle section (measures 5-8) shows percussive patterns from Percussion 1 and 2, and a piano part with a dynamic *f*. The bottom section (measures 9-12) includes strings (Violin 1, Violin 2, Viola, Cello) playing sustained notes. Measure 15 begins with a piano part featuring a rhythmic pattern of eighth-note pairs over a bass line, followed by sections for Double Bass, Cello, and Violoncello.

A. Fl.

Cl.

Ob.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cymbals

(ff)

pizz. keys

pizz. keys

pizz. keys

continue with similar rhythmic density

CLB

mp

A. Fl.

Cl. 3 f

Ob. ff

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1 (to crotales) mf

Perc. 2

(15) Pno. 6

E. Gtr.

Vln. 1 f

Vln. 2 f

Vla. f

Vc. (pizz. as fast as you can w/ multiple fingers) f

Cb. f

C ♩ = 68

60

A. Fl. (to piccolo) *ff* *tr* *pp*

Cl. (replace reed) *3* *3* *mf sub pp*

Ob. (replace reed)

Bsn. *pp*

Hn.

B♭ Tpt.

Tbn.

Crotales *ff* *pp*

Vibraphone (motors on) *ppp*

Pno. *ff* *3* *3* *3* *ped.* *ff* *3* *9* *3*

E. Gtr.

Vln. 1 *sub ppp* *f* *ppp* *ORD*

Vln. 2 *sub ppp* *f* *ppp* *pp* *SP* *ORD*

Vla. *ff*

Vc. *ff*

Cb.

65

Picc.

Cl.

Ob.

Bsn.

Hn. *mp*

B♭ Tpt.

Tbn. *mp*

Perc. 1

Perc. 2 (to bass drum) Bass Drum

Vibraphone

(45)

Pno. *ppp*

E. Gtr.

Vln. 1 (8) *f* *mp*

Vln. 2 (8) *ff* *fpp*

Vla.

Vc.

Cb. *pizz.* ♀

70

Picc.

Cl.

Ob.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Cymbals

Perc. 2

(15)

Pno.

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

70

p *mf*

mp *mf*

p

pp *f*

sub pp

f

p

pizz.

f

pizz.

f

pizz.
(sul A,
behind bridge)

f

arco

f

arco

f

arco

mf

f

f

Picc. *f sub 3 3 5 f z mp*

Cl.

Ob.

Bsn. *f z 3*

Hn.

B♭ Tpt. *ppp ff*

Tbn. *sub pp mf ppp ff*

Perc. 1 *to crotales ff z*

Crotales

Perc. 2

(15) Pno. *ff Rd. 3 3 3*

E. Gtr.

Vln. 1 *ord.*

Vln. 2 *(8)*

Vla.

Vc. *pizz. 3 ♩ arco ST → SP pizz. ♩ 5 ♩*
pp f

Cb. *arco f CLB z 3 3*

75

Picc. *ff*

Cl.

Ob.

Bsn. *sub p* *f*

Hn.

B_b Tpt. *mf*

Tbn. *mf*

Perc. 1

Perc. 2

Pno. (15) *5* *3* *5* *3* *

E. Gtr.

Vln. 1 *3* *3* *5* *f*

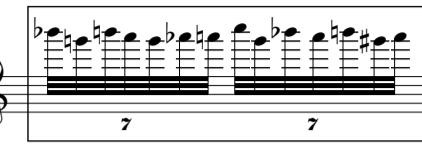
Vln. 2 (8) *mp* *f*

Vla. (use plectrum or pick on strings behind bridge; pitch is approx.) *mp* *f*

Vc. *arco SP*

Cb. *ord.* *ff* *SP*

D

Picc. 

Cl. *ff*

Ob.

Bsn.

Hn.

B♭ Tpt. 

Tbn. 

Perc. 1 

ff

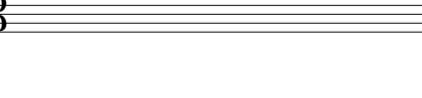
Perc. 2 

Pno. 

E. Gtr.

Vln. 1 

Vln. 2

Vla. 

Vc. 

Cb.

Musical score page 80, featuring the following instruments:

- Picc.
- Cl.
- Ob.
- Bsn.
- Hn.
- B♭ Tpt.
- Tbn.
- Perc. 1
- Perc. 2
- Pno.
- E. Gtr.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score includes dynamic markings such as *f*, *mf*, *p*, *mp*, *pp*, *sub*, *tr*, *ST*, *SP*, *ORD*, and performance instructions like "3". Measure 80 begins with a rhythmic pattern in the Picc. and Cl. staves, followed by a section where most instruments play eighth-note patterns. The Hn. and B♭ Tpt. staves feature eighth-note patterns with grace notes. The Percussion staves remain silent throughout. The Vln. 1 staff shows a melodic line with slurs and dynamic changes. The Vln. 2 staff follows a similar melodic line. The Vla., Vc., and Cb. staves are silent.

Picc.

Cl. =f $p < f$ $p < f$

Ob. p f p f $p < f$ $p < f$

Bsn.

Hn. 3

B♭ Tpt. =f $p < f$ $p < f$ mf ff

Tbn. f 3 3

Perc. 1

Perc. 2 [Bass Drum]

Pno. 3 3 5

E. Gtr. 3

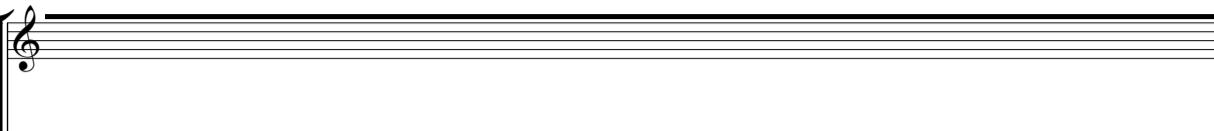
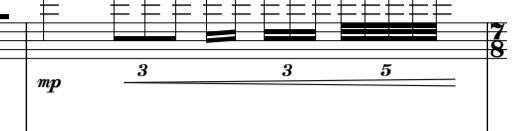
Vln. 1 (tr) pizz. f arco SP mf f mf

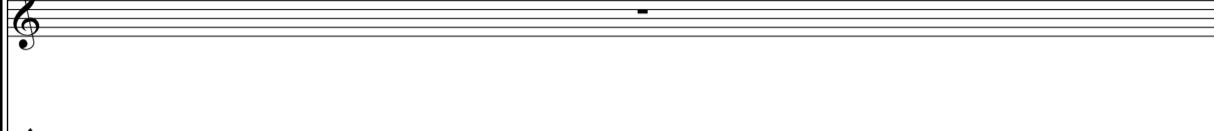
Vln. 2 SP mf f pizz. arco SP mf f mf

Vla. $\#$ $\#$ $\#$ $\#$ $\#$ $\#$ $\#$

Vc. f pizz. f

Cb.

Picc.  

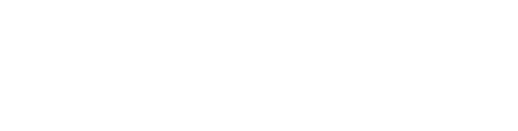
Cl.  

Ob.  

Bsn.  

Hn.  

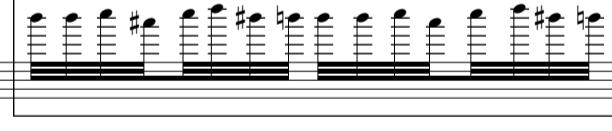
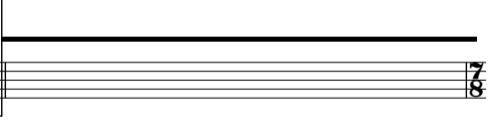
B♭ Tpt.  

Tbn.  

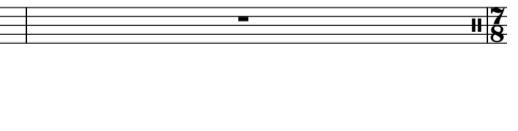
Perc. 1  

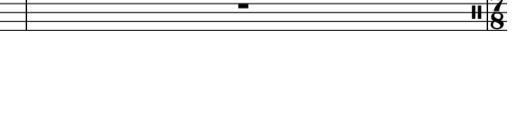
Perc. 2  

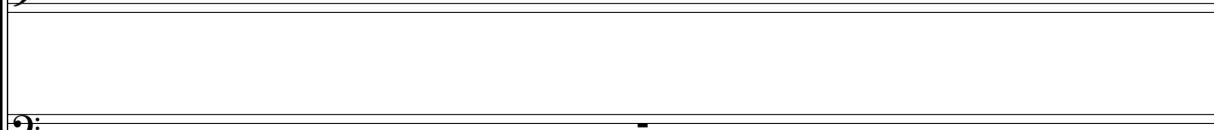
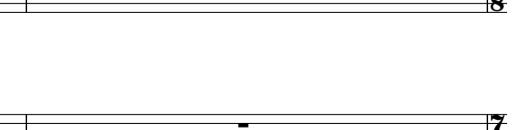
Pno.  

E. Gtr.  

Vln. 1  

Vln. 2  

Vla.  

Vc.  

Cb.  

85

Picc. *f*

Cl. *f*

Ob. *f*

Bsn. [Power Drill] *ff*

Hn. *mf*

Bb Tpt. *f* *ff*

Tbn. (prep mute) (loosely hold a metal pot lid (or something that is really raucous and jangly) to the bell) *ff*

Perc. 1 (to high cymbal)

Perc. 2 *mp* *f* *mp*

Pno. (approximate pitches) *ff*

E. Gtr. Begin fuzz + feedback, two overdrive pedals in series (Greer Hornet octave fuzz pedal, if you have it)

Vln. 1 *ff*

Vln. 2 Styrofoam *ff*

Vla. Styrofoam *arco*

Vc. ST arco → SP *mf*

Cb.

Picc.

Cl.

Ob.

Bsn.

Hn.

B♭ Tpt.

Tbn.

High Cymbal

Perc. 1

Perc. 2

sub
f

Pno.

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Begin lower octave doubling

3 3 5 5

3 3 5 5

arco
SP

SP

f

Musical score for orchestra and piano, page 90. The score includes parts for Picc., Cl., Ob., Bsn., Hn., B♭ Tpt., Tbn., Perc. 1, Perc. 2, Pno., E. Gtr., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score shows various musical staves with notes, rests, dynamics, and time signatures (5/4, 4/4).

hold approx. 10-15",
depending on resonance in venue (Hn & Perc. 2
should begin just before it dies away completely);
players should surreptitiously fasten bell bracelets
to the wrist(s) that move(s) the most when they play

Picc.

Cl.

Ob.

Bsn.

Hn. (to pen cap)

B♭ Tpt. (to tiny bells)

Tbn.

Crotales

Perc. 1 (ff)

Perc. 2 (p) (f) (to bowl of tiny bells)

Pno. (sharp) (sharp) *

E. Gtr. (let feedback/resonance trail off naturally; try to slowly reduce noise floor on amp if it's noticeable.) (fff)

Vln. 1 hold approx. 10-15",
depending on resonance in venue (Hn & Perc. 2
should begin just before it dies away completely);
players should surreptitiously fasten bell bracelets
to the wrist(s) that move(s) the most when they play

Vln. 2

Vla.

Vc.

Cb. (ff)

E ♩ = 60

Note to conductor: give massively exaggerated cues;
all attacks should be dramatic and as if to produce a *fff* sound (but
will produce no sound other than jingles)

95

Picc. Cl. Ob. Bsn.

Hn. B♭ Tpt. Tbn.

Perc. 1 Perc. 2

Pno.

E. Gtr.

Vln. 1 Vln. 2 Vla. Vc. Cb.

100

Bowl of Tiny Bells (Lower)

Bowl of Tiny Bells (High)

(use both forearms; smash anywhere)

pizz.

Picc. *t t t t*

Cl.

Ob.

Bsn.

Perc. 2 *oooo*

B♭ Tpt.

Tbn. *- - - -* *7* *3* *3*

Perc. 1

Perc. 2 *oooo*

Pno. *15mo* *5 3* *5 3* *3*

E. Gtr.

Vln. 1 *- - - -* *7* *- - - -* *7*

Vln. 2 *- - - -* *7* *- - - -* *7* *7*

Vla. *- - - -* *7* *7* *7*

Vc.

Cb. *x*

Picc.

Cl.

Ob.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This is a page from a musical score for orchestra. The page begins at measure 5. The Picc. (Piccolo) and Tbn. (Tuba) parts play sixteenth-note patterns. The Perc. 1 (Percussion 1) and Perc. 2 (Percussion 2) parts play sustained notes with 'oo' markings. The Piano (Pno.) part plays a series of eighth-note chords. The E. Gtr. (Electric Guitar) part is silent. The Vln. 1 (Violin 1) and Vln. 2 (Violin 2) parts play sustained notes with slurs. The Vla. (Viola) part also plays sustained notes with slurs. The Vc. (Cello) and Cb. (Double Bass) parts are silent. Measure 5 ends with a vertical bar line, and measure 6 begins with a vertical bar line.

105

Picc.

Cl.

Ob.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(to harmonica)

(to harmonica)

3

F (players produce sound normally again)

110

Picc.

Cl. (allow harmonics to waver)

Ob. [Pen Cap (High)]
allow partials and volume to waver; breathe as needed

Bsn. [Pen Cap (lower)]
allow partials and volume to waver; breathe as needed

Hn.

B♭ Tpt.

Tbn.

Perc. 1 (ppp)

Perc. 2 (fff)

Pno. [Harmonica (in D)]

E. Gtr. [Harmonica (in C)]

Vln. 1 (ppp)

Vln. 2

Vla.

Vc.

Cb.

115

Picc.

Cl.

Ob.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

ppp *f*

ppp <*mf*>

mf *p* *f* *pp* *f* *sub p* *pp* *fpp* *fp* *fp* *pp* <*mf*>

ppp *f* *ppp* *f*

ppp *f* *ppp*

ppp

re-bow as needed

pp

re-bow as needed

pp

120

Picc.

Cl.

Ob.

Bsn.

Hn. (become increasingly more erratic and violent with bells through end of piece)

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2 (f, sub pp, f, mf)

Pno. (f)

E. Gtr. (ppp, f, ppp, f)

Vln. 1

Vln. 2

Vla.

Vc. (arco, re-bow as needed; stagger with bass)

Cb. (re-bow as needed; stagger with cello)

125

Conductor: hold until resonance from crotales begins to die away, and then cue violinist. Resonance should almost finish by beginning of final measure.
 Tutti: stop abruptly; remain still until end of piece (with the exception of the trombonist and violinst)

Picc.

Cl.

Ob.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.