

st448.1.95



sumtone

:

michael edwards

HOTPO

for solo alto saxophone, ensemble, and computer

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sumtone
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instrumentation:

flute/piccolo
cor anglais
b-flat clarinet/b-flat bass clarinet
bassoon
french horn
computer (2-channel)
solo alto saxophone
two violins
viola
cello
double bass

duration:

c. 11 minutes

key to symbols

- round white with dot noteheads in the sax part indicate subtones (e.g. middle C at letter D)
- x noteheads indicate:
 - wind: slap tongue/pizzicato (choose the best type of slap effect for the given dynamic but always ensure the indicated pitch is audible; if the slap is pp, then it is more of a tongue click than a slap proper)
 - strings: *battuto*
- diamond noteheads in the flute indicate aeolian sounds
- a triangle pointing up indicates:
 - flute: whistle tones
 - horn: hand on mouthpiece slaps ("mouthpiece pop": undefined pitch)
- a vertical up/down arrow in the strings indicates longitudinal tremolo (along the string); this should be quite fast and vigorous, producing a lot of bow noise (e.g. cello bar 1)
- a half-moon indicates fingernail pizzicato (e.g. viola at letter G)
- accents on tied notes in the wind indicate a diaphragm accent (*smorzato*)

notes

- the whole ensemble is to be amplified; an 'electric' sound is the goal, not merely transparent amplification; the computer part should be mixed into the same front-of-house speakers that the instruments are projected from.
- *sing:gliss:up* in the sax part means sing/growl whilst playing a tone then glissando up on the sung note; *sing* by itself means just sing/growl whilst playing a tone but hold the sung note steady; in both cases the pitch of the sung note is *ad libitum* but the effect in every case should be a wild, raucous tone (think Archie Shepp).
- sax at letter G: the held pp multiphonics should not be spectrally static, rather they should change colour during the whole duration; they should also not be dissonant but very gentle instead, even 'covered' if necessary.
- when a string double stop tremolo is followed by a single note/stop, be sure to 'fade out' the double stop pitch furthest away the following single pitch.
- a wind slap tongue tied to a normal note---or any non-short slap---always implies that the slap attack is followed by a normal tone, without reattack.
- horn glissandi: an embouchure and/or hand gliss should be used as appropriate; it is not expected that in every case the gliss falls completely smoothly between the full range of the two indicated notes; what should be avoided though is the typical "harmonic gliss rip" that is a (fantastic, but here unwanted) special feature of the horn.

computer

Requirements: laptop running MaxMSP (version 7 or above; no licence required); high-quality stereo output sound card (no inputs necessary); MaxMSP patches and sound files (available upon request by sending an email to michael@sumtone.com).

Notes: The computer part indicates when a stereo sound file should be triggered. It is the performer's choice whether to use a standard MIDI keyboard attached to the computer or simply to trigger the sound files sequentially from the computer keyboard by pressing the space bar.

If using a MIDI keyboard, play the indicated pitches and change "sound banks" by pressing low C# (C#2) to ascend and low C to descend. Changing banks does not affect sounds already playing. It doesn't matter how long the notes are held for (note off is ignored). A 4-octave keyboard is required (C2-C6).

If using the computer keyboard, simply press the space bar every time you see a note. The software interface allows you to move around in the score in various ways for rehearsal purposes or should you become out of sequence.

In both cases, the triggered sound file may contain any or no pitches, may start immediately or not, and may be very short or very long, i.e. the indicated rhythms and pitches merely show when the trigger happens, not the triggered sound file's duration or pitch.

programme note

Hinting at something a little more coarse, the title HOTPO is in fact a completely innocent reference to the Collatz Conjecture. This mathematical proposition, also known by other names, refers to a succession of numbers called the hailstone sequence (or wondrous numbers), because their values usually ascend and descend like hailstones in a cloud.

Though the mathematical proof of the conjecture is complex, the proposition is very simple: Take any positive whole number; if it is even, divide it by two; if it is odd, multiply it by three and add one (hence the acronym Half Or Three Plus One: HOTPO); repeat the process with the result and you will find that no matter which number begins the process, you will always, given enough iterations, reach one.

The algorithm is easy to programme and experiment with plus it produces rather nice images when given different starting numbers and plotted over various iterations. I used the algorithm in this piece to generate section lengths and repeated structures from nine basic rhythm sequences, hence my sequence was 9 28 14 7 22 11 34 17 52 26 13 40 20 10 5 16 8 4 2 1. The piece alternates sections opposing mixed materials (odd section numbers) with obsessively repeated material (even). The numbers are also used for the generation of the sound files triggered during the performance.

Despite the rather abstract nature of the generative procedure, the results of the algorithms were developed intuitively and the piece as a whole arises out of and proceeds through a maelstrom of events fitting to the imagery of a hailstorm.

HOTPO

michael edwards 2018

2/4 wild ♩ = 144

2 3 4 5 6 7

piccolo

cor anglais in F

clarinet in B \flat

bassoon

french horn in F

Computer

Alto Saxophone

violin 1

violin 2

viola

cello

double bass

Bank 1 with sax sim.

E^b-2
 E^b-3
sing:gliss:up

E^b-2
 E^b-3
sing:gliss:up

sim.

pizz. 5 arco

pizz. 5 arco

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

HOTPO

This musical score page, titled "HOTPO", covers measures 24 through 31. It is arranged for a large ensemble including woodwinds, brass, strings, and percussion. The instruments and their parts are as follows:

- picc:** Piccolo, measures 24-31, featuring melodic lines with slurs and dynamic markings like *mp*.
- c.a. in F:** Clarinet in F, measures 24-31, mirroring the piccolo's melodic line.
- clar in Bb:** Clarinet in Bb, measures 24-31, playing a sustained melodic line.
- bsn:** Bassoon, measures 24-31, playing a rhythmic accompaniment with quintuplets and slurs.
- hn in F:** Horn in F, measures 24-31, playing a rhythmic accompaniment with quintuplets.
- Comp.:** Compsaxophone, measures 24-31, playing a rhythmic accompaniment with triplets.
- A. Sax.:** Alto Saxophone, measures 24-31, playing a rhythmic accompaniment with triplets.
- vln 1:** Violin 1, measures 24-31, playing a melodic line with glissando markings and double bar lines.
- vln 2:** Violin 2, measures 24-31, playing a melodic line with glissando markings and double bar lines.
- vla:** Viola, measures 24-31, playing a rhythmic accompaniment with quintuplets.
- vc:** Violoncello, measures 24-31, playing a rhythmic accompaniment with quintuplets.
- db:** Double Bass, measures 24-31, playing a rhythmic accompaniment with quintuplets.

The score includes various musical notations such as slurs, dynamic markings (*mp*), articulation marks (accents, slurs), and specific rhythmic figures like quintuplets and triplets. Measure numbers 24, 25, 26, 27, 28, 29, 30, and 31 are clearly marked above the staves.

HOTPO

2/4 B

40 41 42 43 44 45 46

picc
 (f) pp < mf f p < f

c.a. in F
 (f) pp < mf f p < f

clar in Bb
 (f) pp < mf f p < f

bsn
 (f)

hn in F
 gliss. +

Comp.
 3

A. Sax.
 (ff) mf < ff sing:gliss:up

vln 1
 pizz. arco pizz. arco pizz. arco
 (f) f p < f

vln 2
 pizz. arco pizz. arco pizz. arco
 (f) pp < mf f p < f

vla
 arco gliss. mf

vc
 arco gliss. mf

db
 arco gliss. mf

C

HOTPO

3
4

57 To Fl. 58 59 60 61 62 63

Fl.

c.a. in F

clar in Bb

bsn

C

3
4

hn in F

Comp.

A. Sax.

sing

C

3
4

vln 1

vln 2

vla

vc

db

gliss.

pizz.

arco

mf > pp

3

D suddenly delicate, slower ♩ = 126

Fl. **3/4** **2/4** **3/4** **2/4** **3/4** **2/4** **3/4** **2/4** **3/4** **2/4**

64 66 67 68 71 72

Fl. *pp*

c.a. in F

clar in B \flat *pp*

bsn

suddenly delicate, slower ♩ = 126

hn in F **3/4** **2/4** **3/4** **2/4** **3/4** **2/4** **3/4** **2/4** **3/4** **2/4**

Comp.

A. Sax. *pp* *(delicatissimo!)* *pp*

B-5+c3 B \flat +c3
E+c3 C-3+c3+8
E+c3
E \flat -3 E \flat -2
B \flat -2,6
B \flat -2,6
E \flat -3

7:6

3 3 3

suddenly delicate, slower ♩ = 126

vln 1 **3/4** **2/4** **3/4** **2/4** **3/4** **2/4** **3/4** **2/4** **3/4** **2/4**

vln 2

vla *pp* *mf* *p sub.* *pp*

senza vib. and sul pont. until E

vc *pp* *mf* *p sub.* *pp*

senza vib. and sul pont. until E

db

83 84 85 86 87 90 91

Fl.

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax.

vln 1

vln 2

vla

vc

db

3/8 2/4 3/8 2/4

3/8 2/4 3/8 2/4

3/8 2/4 3/8 2/4

arco p pizz. arco gliss.

arco p pizz. arco gliss.

pp *p* *pp* *p*

G *b* *3* *E^b-3* *E^b-2*

94 95 98 101 102 103 104 105

Fl.

c.a. in F

clar in Bb

bsn

hn in F

Comp. with sax sim.

A. Sax. *pp* *G+c1* *b \times* *b \times* *b \times* *b \times*

vln 1

vln 2

vla pizz. arco *gliss.* pizz. arco *gliss.* pizz.

vc pizz. arco *gliss.* pizz. arco *gliss.* pizz.

db

106 107 108 109 110 113

Fl.

c.a. in F

clar in Bb

bsn

hn in F

Comp. sim. sim.

A. Sax. $b\times$ $b\times$ $C-3+c3+8$ E^b-2 $B^b-2,6$ E^b-3 $G+c1$ $b\times$
(pp) *(pp)*

vln 1

vln 2

vla arco pizz. arco pizz. arco gliss.

vc arco gliss. pizz. arco pizz. arco arco gliss.
(pp)

db

3/8 2/4 5/8 2/4

HOTPO

116 117 118 119 122 123

Fl.

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax.

vln 1

vln 2

vla

vc

db

5/8 2/4 3/8 2/4

5/8 2/4 3/8 2/4

5/8 2/4 3/8 2/4

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

gliss. *gliss.* *gliss.* *gliss.*

E^b-3 *E^b-2* *B^b-2,6*

p > ppp

125 **2/4 accel.** 126 **5/8** 129 **2/4** 130 **3/8** 133 **3/8 2/4**

Fl.

c.a. in F

clar in Bb

bsn

To B. Cl.

2/4 accel. **5/8** **2/4** **3/8** **2/4** **3/8 2/4**

hn in F

Comp.

Bank 3

A. Sax.

mp pp *p > ppp* *mp pp*

E^b-2

3 *3* *3* *3*

2/4 accel. **5/8** **2/4** **3/8** **2/4** **3/8 2/4**

vln 1

vln 2

vla

vc

db

pizz. *arco* *pizz.* *arco* *pizz.*

pizz. *arco* *pizz.* *arco* *pizz.*

gliss. *gliss.*

2/4 E $\text{♩} = 136$ **stringendo**

135 136 137 138 139 140 141

Fl.

c.a. in F *solo*
pp cresc.

B. Cl.

bsn *pp cresc*

hn in F *pp cresc*

Comp.

A. Sax.
 E^b-2 E^b-3 B^b+C B^b+E^b
sing:gliss:up *sim. to F*
p cresc. *mf cresc.*

2/4 E $\text{♩} = 136$ **stringendo**
flautando moving to ord. with increasing dynamic

vln 1 *pp cresc*

vln 2 *pp cresc*

vla

vc

db *pp cresc*

152 **3/8** **2/4** **F** Tempo I 155 156 157 **3/8** **3/4** 7:6 **2/4**

Fl. *pp* < *mf* *pp* < *mf* *p* *p* < *f*

c.a. in F *pp* < *mf* *pp* < *mf* *p* *mf*

B. Cl. *pp* < *mf* *pp* < *mf* *p* *p* < *f*

bsn *p* < *mf* *f* *p* *f*

hn in F *p* < *mf* *f* *p* *f*

Comp. *p*

A. Sax. *E^b-2* *E^b-3* sing:gliss:up *B^b+E^b* *B^b-C* sing:gliss:up *E+c3* *B-5+c3* 7:6 *B^b+c3* *C-3+c3+8* *E^b-2* sing:gliss:up *mp* < *f* *p* < *ff*

vln 1 *p* < *mf* *p* *p* < *f*

vln 2 con sord. *p* < *mf* *p* < *f*

vla con sord. arco gliss. *p* < *mf* pizz. *f* *p* *f* arco gliss.

vc arco con sord. gliss. *p* < *mf* pizz. *f* *p* *f* arco gliss.

db con sord. arco gliss. *p* < *mf* pizz. *f* *p* *f* arco

161 162 163 164 165 166 167 170 171 174

Fl. *f* > *pp* *pp* *f*

c.a. in F *mf* > *pp* *pp* *f*

B. Cl. *f* > *pp* *pp* *f*

bsn *pp* *f*

hn in F *pp* *f*

Comp.

A. Sax. *pp* *f*

vln 1 *f* > *pp* *pp* *f* pizz.

vln 2 *f* > *pp* *pp* *f* pizz.

vla *pp* *pp* *f*

vc *pp* *pp* *f*

db *pp* *pp* *f*

3/8 2/4 3/8 2/4

B-5+c3
E+c3

gliss.

175 176 177 178

Fl.

c.a. in F

B. Cl.

bsn

hn in F

Comp.

A. Sax.

vln 1

vln 2

vla

vc

db

3/8 3/4 2/4 3/4 2/4 3/4

p *mf > pp* *f*

p *mf > pp* *f*

p *mf > pp* *f*

f *p* *mf* *pp* *mf*

f *p* *mf* *pp* *mf*

B-5+c3
E+c3 C-3+c3+8

B-5+c3 B^b+c3
E+c3 C-3+c3+8

mp *pp* *mf* *pp* *f*

arco *mp* *mf > pp* *f*

p *mf > pp* *f*

pizz. *arco* *mf* *pp* *f*

pizz. *arco* *mf* *pp* *f*

pizz. *arco* *mf* *pp* *f*

pizz. *arco* *mf* *pp* *f*

184 186 187 188 189 190 191 194 195

Fl. *pp* *mf*

c.a. in F *pp* *mf*

B. Cl. *pp* *mf*

bsn *pp* *mf*

hn in F *pp* *mf* *gliss*

Comp.

A. Sax. *pp* *mf* *ff*

vln 1 *pp* *mf* *pizz.*

vln 2 *pp* *mf* *pizz.*

vla *pp* *mf* *gliss.*

vc *pp* *mf* *gliss.*

db *pp* *mf*

Time signatures: 3/4, 2/4, 3/8, 2/4

Performance instructions: *pp*, *mf*, *ff*, *arco*, *pizz.*, *gliss.*

Measure markings: 7:6, 5, 3

Alto Saxophone fingering: E+c3, B-5+c3, B+b+c3, C-3+c3+8

196 197 198 201 203

Fl. *pp* *f* *mf > pp*

c.a. in F *pp* *f* *mf > pp*

B. Cl. *pp* *f* *mf > pp*

bsn *pp* *f*

hn in F *pp* *f*

Comp.

A. Sax. *pp* *ff*

vln 1 *pp* *f* *mf > pp*

vln 2 *pp* *f* *mf > pp*

vla *pp* *f*

vc *pp* *f*

db *pp* *f*

3/8 3/4 2/4 3/4

5 7:6 7:6 5 3

gliss. arco pizz. arco gliss.

B-5+c3 E+c3 B-5+c3 B+c3 C-3+c3+8

7:6 7:6 5 3

204 3/4 7:6 2/4 206 207 208 209 210 211 212 213

Fl. *f* *mf*

c.a. in F *f* *mf*

B. Cl. *f* *mf*

bsn *pp* *f*

hn in F *pp* *f*

Comp.

A. Sax. *pp* *ff* sing

vln 1 *f* *mf*

vln 2 *f* *mf*

vla *pp* *f* gliss.

vc *pp* *f* gliss.

db *pp* *f* gliss.

214 **3/8** **3/4** **2/4** **3/8** **3/4** slower ♩ = 126 **2/4**

Fl. *p* *pp* < *mf* *f* *p* *mf*

c.a. in F *p* *pp* < *mf* *f* *p* *mf*

B. Cl. *p* *f* *p* *mf*

bsn *p* *f* *p* *mf*

hn in F *p* *ff* *mf*

Comp.

A. Sax. *p* *mp* *p* < *mf* *ff* *p* < *mf*

vln 1 *p* *mf* *f* *p* *mf*

vln 2 *p* *mf* *f* *p* *mf*

vla *p* *mf* *f* *p* *mf*

vc *p* *mf* *f* *p* *mf*

db *p* *mf* *f* *p* *mf*

B^b+E^b
B^b-C
sing: gliss: up
B-5 *B^b+E^b*
C-5 *B^b-C*

pizz. *arco* *pizz.* *arco*

7:6 *5* *5* *5*

3 *3* *3*

Tempo I

Fl. *mf* *pp* *pp sempre* *gliss.*

c.a. in F *mp* *mf* *p* *pp*

B. Cl. *mp* *mf* *pp*

bsn *f sub.* *mp* *pp*

hn in F *f sub.* *mp* *pp*

Comp.

A. Sax. *f* *mp* *pp* *f* *pp*

vln 1 *mf* *pp* *pp sempre* *gliss.*

vln 2 *mf* *pp*

vla *f sub.* *p* *pp* *f* *pp* (pizz. ord.)

vc *f sub.* *p* *pp*

db *f sub.* *pp*

224 225 228 229 232 233

3/4 7:6 2/4 G solo 3/8 2/4 3/8

3/4 7:6 2/4 G 3/8 2/4 3/8

without vibrato unless otherwise directed
col legno and sul tasto (until H)

without vibrato unless otherwise directed

E^b-2 E^b-3 sing:gliss:up B-5+c3 E+c3 7:6 C-3+c3+8 B^b-2,6 E^b-3

234 3/8 2/4 236 237 gliss. 240 241 244 245 3/8 2/4 3/8 2/4

Fl.

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax. E^b-2 B^b-2,6

vln 1 arco (col lengo) gliss. arco

vln 2

vla col legno and sul tasto (until H) arco (col lengo) arco

vc

db

248 *gliss.* 249 **3/8** **2/4** 252 253 *gliss.* 256 257 **3/8** **2/4** 260 *gliss.*

Fl.

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax. E^b-2 $B^b-2,6$ *pp*

vln 1 **3/8** **2/4** *arco* **3/8** **2/4** *arco* **3/8** **2/4** *arco* **3/8** **2/4** *gliss.* *gliss.*

vln 2

vla *arco* *arco* *arco* *arco*

vc

db

This musical score page, titled "HOTPO", is page 28 of a larger work. It features a complex rhythmic structure with multiple time signatures: 2/4, 3/8, and 2/4. The score is arranged in a system of staves for various instruments:

- Fl.** (Flute): Contains melodic lines with slurs and glissando markings. Measure numbers 262, 263, 264, 267, 268, 271, and 274 are indicated above the staff.
- c.a. in F** (Corno in F): A staff with rests.
- clar in Bb** (Clarinete in Bb): A staff with rests.
- bsn** (Basson): A staff with rests.
- hn in F** (Fagotto in F): A staff with rests.
- Comp.** (Compositore): A staff with rests.
- A. Sax.** (Saxofono Alto): Features a melodic line with slurs and dynamic markings E^b-3 , E^b-2 , and $B^b-2,6$.
- vln 1** (Violino 1): Contains melodic lines with *arco* and *vib. molto* markings.
- vln 2** (Violino 2): A staff with rests.
- vla** (Viola): Contains melodic lines with *arco* and *gliss.* markings.
- vc** (Violoncello): A staff with rests.
- db** (Contrabbasso): A staff with rests.

The score is characterized by frequent changes in time signature and the use of complex rhythmic patterns, including triplets and slurs across multiple measures.

Fl. 275 278 281 284 287 288

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax. E^b-2 $B^b-2,6$ E^b-3 E^b-2
(pp) cresc. *mp*

vln 1 *gliss.* *vib. molto* *arco*

vln 2

vla *arco* *vib. molto* *arco* *gliss.*

vc

db

309 310 312 313

Fl. *pp* *mf* *p* *f* *p*

c.a. in F *pp* *mf* *p* *f* *p*

clar in Bb *pp* *mf* *p* *f* *p*

bsn *pp* *p* *f* *p*

hn in F *pp* *mf* *p* *f* *p*

Comp. **Bank 4**

A. Sax. *p* *mf* *p* *ff* *p*

vln 1 *pp* *mf* *mp* *f* *p*

vln 2 *pp* *mf* *mp* *f* *p*

vla

vc *pp* *f* *p*

db *pp* *f* *p*

Annotations: *senza sord.*, *pizz.*, *arco*, *gliss.*, *mf* *>* *pp*, *p* *<* *mf* *>*, *ff*, *p* *<* *mf* *>*

Chordal annotations: B-5+c3, E+c3, B^b+c3, C-3+c3+8, B-5+c3, C-3+c3+8, sing E+c3, B-5+c3, B^b+E^b, B^b-C, sing E+c3, B-5+c3, B^b-6

2/4 3/4 2/4 3/4

315 316 318 319

Fl. *f* *mp* *f*

c.a. in F *f* *mp* *f*

clar in Bb *f* *mp* *f*

bsn *f* *p* *f*

hn in F *f* *p* *f*

Comp.

A. Sax. *f* *p* *f* *fp* *f*

vln 1 *f* *p* *f*

vln 2 *f* *p* *f*

vla

vc *f* *p* *f* *pp*

db *f* *p* *f* *pp*

Chord symbols: C-5, B-5, B-5+c3, B^b-6, E+c3, B-5+c3, C-3+c3+8, B-5, C-5, B^b-6, B^b-5,6, B^b-C

Performance markings: arco, pizz., *f*, *mp*, *p*, *fp*, *pp*

321 **3/4** slower ♩ = 134 **2/4** **3/4** **2/4** 323 324 5 **3/4** **2/4** 327

Fl. *p* 7:6 5 7:6 5

c.a. in F *p* 7:6 5 7:6 5

clar in Bb *p* 7:6 5 7:6 5

bsn *p* 7:6 5 7:6 5

hn in F *p* *gliss.* **3/4** **2/4** **3/4** **2/4**

Comp.

A. Sax. *p* B-5+c3 B^b+c3 E+c3 C-3+c3+8 sing 5 sing E+c3,c5 3 3 E+c3 B-5+c3 7:6 B^b+c3 C-3+c3+8 E+c3,c5 3 B^b-C

vln 1 **3/4** slower ♩ = 134 *arco* *p* 7:6 **2/4** 5 *pizz.* **3/4** *arco* 7:6 **2/4** *pizz.* 5 *arco*

vln 2 *arco* *p* 7:6 5 *pizz.* 5 *arco* 7:6 *pizz.* 5 *arco*

vla

vc *p* *pizz.* (trem.ord.) *pizz.* *arco* *gliss.* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

db *p* *pizz.* (trem.ord.) *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *gliss.*

faster ♩ = 134 slower ♩ = 126

Tempo I slower ♩ = 126

Fl. 3/4 2/4 3/4

c.a. in F

clar in Bb

bsn

faster ♩ = 134 slower ♩ = 126

Tempo I slower ♩ = 126

hn in F

Comp.

A. Sax. B-5+c3
E+c3 C-3+c3+8
7:6

faster ♩ = 134 slower ♩ = 126

vln 1 3/4 2/4 3/4

vln 2

vla

vc

db

Detailed description of the musical score: The score is for a piece titled 'HOTPO'. It consists of 11 staves. The woodwind section includes Flute (Fl.), Clarinet in F (c.a. in F), Clarinet in Bb (clar in Bb), Bassoon (bsn), and Horn in F (hn in F). The brass section includes Trumpet in F (Comp.). The saxophone section includes Alto Saxophone (A. Sax.). The string section includes Violin 1 (vln 1), Violin 2 (vln 2), Viola (vla), Violoncello (vc), and Double Bass (db). The score is divided into two main sections. The first section starts at measure 328 and ends at measure 332. The second section starts at measure 333 and ends at measure 337. The tempo is marked 'Tempo I' and 'slower ♩ = 126'. The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics range from *mf* to *pp* and *f* to *p*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *gliss.* (glissando). The Alto Saxophone part includes specific fingering and breath mark instructions: 'E+c3, c5', 'sing: gliss: up', 'E+c3', 'B-5+c3', 'B-5, 6', and 'B-5+c3'. The string parts include various articulation marks and dynamics.

342 343 344 345

Fl. *p* *mf* > *pp* *p* *pp*

c.a. in F *p* *mf* > *pp* *p* *pp* solo but muffled, strangled

clar in Bb *p* *mf* > *pp* *p* *pp*

bsn *p* *pp*

hn in F *p* *pp*

Comp.

A. Sax. *p* *f* *p* *f* *pp* B^b-6 E+c3 B-5+c3 B-5+c3 C-3+c3+8 B^b+c3

vln 1 *p* *mf* > *pp* *p* *pp*

vln 2 *p* *mf* > *pp* *p* *pp*

vla *pp* senza sord.

vc *p* *pp* gliss. pizz. arco

db *p* *pp* pizz. arco gliss. arco

slower ♩ = 96

3/4 I 2/4 5/8 3/4

To picc

349

3/4 2/4 5/8 3/4 2/4 5/8 3/4 2/4

picc

c.a. in F

clar in Bb

bsn

3/4 2/4 5/8 3/4 2/4 5/8 3/4 2/4

hn in F

Comp.

A. Sax.

7:6 B-5+c3 B^b+c3 E+c3 C-3+c3+8 E+c3 B-5+c3 B^b+c3 C-3+c3+8 E+c3 c3+8 B-5+c3 C-3+

7:6 E+c3 B^b+c3 C-3+c3+8 E+c3 c3+8

3/4 2/4 5/8 3/4 2/4 5/8 3/4 2/4

vln 1

vln 2

vla

vc

db

pp *p* *gliss* *gliss* *gliss* *gliss*

3

356

picc

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax.

vln 1

vln 2

vla

vc

db

2/4 5/8 3/4 2/4 5/8 3/4 2/4 5/8

2/4 5/8 3/4 2/4 5/8 3/4 2/4 5/8

B^b+c3

B^b+c3 B^b+c3

E+c3 C-3+c3+8

7:6

E+c3

E+c3 B^b+c3

B-5+c3 C-3+c3+8

7:6

cresc. poco a poco

pizz. arco

gliss.

pizz. arco

gliss.

pizz. arco

gliss.

363

picc

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax.

vln 1

vln 2

vla

vc

db

5/8 3/4 2/4 5/8 3/4 2/4 5/8 3/4

5/8 3/4 2/4 5/8 3/4 2/4 5/8 3/4

pp

gliss

3

gliss

B-5+c3
E+c3 C-3+c3+8
7:6

B^b+c3

B-5+c3 B^b+c3
E+c3 C-3+c3+8
7:6

E+c3

pizz.

arco

gliss

pizz.

arco

gliss

pizz.

arco

gliss

pizz.

arco

gliss

370

picc

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax.

E+c3 B+c3
B-5+c3 C-3+c3+8

B-5+c3
E+c3
7:6

B+c3

B-5+c3 B+c3
E+c3 C-3+c3+8
7:6

vln 1

vln 2

vla

vc

db

377

2/4 5/8 3/4 2/4 5/8 3/4 2/4 5/8

picc

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax.

2/4 5/8 3/4 2/4 5/8 3/4 2/4 5/8

vln 1

vln 2

vla

vc

db

384

picc

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax.

vln 1

vln 2

vla

vc

db

5/8 3/4 2/4 3/8 3/4 2/4 5/8 3/4

mp

p

gliss.

ppp

pp

B-5+c3 B^b+c3
E+c3 7:6 C-3+c3+8

E+c3 B^b+c3
B-5+c3 C-3+c3+8

mf

gliss.

pizz.

391

3/4 2/4 3/8 3/4 2/4 5/8 3/4 2/4 5/8

picc

c.a. in F *pp* *mp* *(mp)* *pp*

clar in B \flat

bsn

3/4 2/4 3/8 3/4 2/4 5/8 3/4 2/4 5/8

hn in F

Comp.

B \flat +c3

B-5+c3
E+c3 C-3+c3+8
7:6

B-5+c3 B \flat +c3
E+c3 C-3+c3+8
7:6

E+c3

E+c3 B-5+c3 C-3+c3+8
7:6

mp dim. poco a poco *p* *pp*

3/4 2/4 3/8 3/4 2/4 5/8 3/4 2/4 5/8

vln 1

vln 2

vla
(senza gliss)
arco

vc
(senza gliss)
arco

db
(senza gliss)
arco

399

picc

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax.

vln 1

vln 2

vla

vc

db

mp

pp

p

ppp

p

B-5+c3
E+c3 C-3+c3+8
7:6

B-5+c3 B^b+c3
E+c3 7:6 C-3+c3+8
p

E+c3

pizz. arco

gliss.

(battuto followed seamlessly by tratto)

pizz. arco

gliss.

pizz. arco

gliss.

406

picc

c.a. in F

clar in B \flat

bsn

hn in F

Comp.

A. Sax.

vln 1

vln 2

vla

vc

db

3/4 2/4 5/8 3/4 2/4 5/8 3/4 2/4

3/4 2/4 5/8 3/4 2/4 5/8 3/4 2/4

p

pp *mp* *p*

pizz. *arco*

pizz. *arco*

pizz. *arco*

E+c3 B \flat +c3 C-3+c3+8 B-5+c3 E+c3 C-3+c3+8 B \flat +c3 B-5+c3 B \flat +c3 E+c3 C-3+c3+8

7:6 7:6

(hand on mouthpiece slaps)

438 **2/4** *mf* > *pp* *p* *p* < *f* *f* *p* *(p)* **3/4** **K** *Tempo I* *slower* ♩ = 96

picc

439 5 440 441 5 442

c.a. in F *mp* < *f* *(p)*

clar in B \flat *mf* *p* < *f* *f* *p* *(p)*

bsn *p* < *f* *p* *(p)*

hn in F *mp* < *f* *p* *slower* ♩ = 96 **3/4** **K** *Tempo I*

Comp.

A. Sax. *mf* < *ff* *mf* < *ff* *p* *p* *B \flat +E \flat* *B \flat -C* *B-5* *E+c3* *E+c3* *E+c3,c5* *C-5* *B \flat -5,6*

sing:gliss:up *gliss.* *gliss.* *gliss.*

vln 1 *arco* *pizz.* *arco* *pizz.* *arco* *slower* ♩ = 96 **3/4** **K** *Tempo I*

vln 2 *arco* *pizz.* *arco* *pizz.* *arco*

vla *arco* *gliss.* *gliss.* *gliss.* *p*

vc *arco* *p* < *f* *p* < *f* *p*

db *arco* *p* < *f* *p*

gliss. *gliss.* *gliss.*

444 445 446 447 448

picc

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax.

vln 1

vln 2

vla

vc

db

B^b-C E+c3,c5 E+c3 B^b-6 B-5 B^b-C B-5 B^b-5,6 B^b+E^b B^b-6 B^b-C E+c3,c5 B^b-C B^b-5,6 E+c3

B^b+E^b E+c3 E+c3 B^b-6 B-5 B^b+E^b C-5 B^b-5,6 B^b-C E+c3,c5 B^b-C B^b-5,6 E+c3

sim:> B^b+E^b B^b-5,6

449 450 452 453

5 **2/4**

picc *cresc.*

c.a. in F *cresc.*

clar in B \flat *cresc.*

bsn *cresc.*

hn in F *cresc.*

Comp.

A. Sax. *cresc.*

5 **2/4**

vln 1

vln 2

vla

vc

db

B \flat -6 E+c3 C \sharp -4 B-5 B \flat -6 C-5 B \flat +E \flat C-4 E+c3 B \flat -5,6 E+c3,c5 B \flat -5,6 C-4 E+c3,c5 5,6

454 **2/4** **3/4** **2/4** **3/4** 458 **2/4**

picc

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax.

vln 1

vln 2

vla

vc

db

mf *p* *mf* *p* *mf* *p* *mf* *p* *sfz* *mf* *p*

B^b-5,6 E+c3 E+c3,c5 B^b-6 B^b-5,6 C-5 B-5 B^b-6 B-5 trill B C-5 C-4 B^b+E^b E+c3 E+c3,c5 B^b-C B^b+E^b C[#]-4 E+c3 E+c3,c5 B^b-5,6 B^b-6

459 **2/4** 460 **3/4** 462 463

picc
c.a. in F
clar in B \flat
bsn
hn in F
Comp.
A. Sax.
vln 1
vln 2
vla
vc
db

cresc.
cresc.
cresc.
cresc.
cresc.

sfz *p* *sfz* *p* *cresc.* *sfz*

B \flat -6 B \flat -5,6 C \sharp -4 C-4 B \flat -6 B \flat -5,6 B \flat -C trill -C, E \flat C \sharp -4 C-4 B-5 trill c5 sing E+c3,c5 C-5 C \sharp -4 E+c3,c5 B \flat -6 B \flat -5,6 E+c3 C-4 E+c3,c5 B \flat -6 B \flat -5,6 E+c3 trill 5 B \flat -5,6 sing *trm*

464 465 466 467 468

picc

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax.

vln 1

vln 2

vla

vc

db

mf *p* *mf* *p* *mf* *p* *mf* *p*

trill -C,E^b

C-4 B-5 B^b+E^b B-5

C[#]-4 C-5 sing *trm* C-5 C[#]-4

B^b-C B^b+E^b B^b-5,6

C-4 E+c3,c5 B^b-6 E+c3,c5 B^b-5,6 trill C[#]

C[#]-4 sing E+c3 trill 5 E+c3 C-4 sing

sfz *sfz* *p* *sfz*

gliss.

2/4

3/4

469 471 472 473 474

picc
c.a. in F
clar in Bb
bsn

cresc.

2/4

3/4

hn in F

cresc.

Bank 5

Comp.

A. Sax.

trill B

B-5 C-5 B^b-C C-5 B-5 C[#]-4 E+c3 B-5 C[#]-4 E+c3 B-5 C[#]-4

C-5 B^b+E^b sing C-5 C-4 B^b-5,6 E+c3,c5 C-5 C-4 B^b-5,6 E+c3,c5 C-5 C-4

sfz *cresc.*

2/4

3/4

vln 1
vln 2
vla
vc
db

475 **3/4** **2/4** **3/4** 478 479

picc
c.a. in F
clar in Bb
bsn
hn in F
Comp.
A. Sax.
vln 1
vln 2
vla
vc
db

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

sfz *mf* *p*

E+c3 B^b-5,6 E+c3, c5 B^b-C B^b+E^b B^b-5,6 trill -C, E^b C[#]-4 C-4 E+c3 C[#]-4 E+c3 E^b-3,6 B-5 C-5 C[#]-4

trill C[#] C[#]-4 trill -C, E^b

B^b-5,6 B^b-6 C-4 E+c3, c5

add more and more 'sing' to L

480 481 482 483 484

picc *cresc.*

c.a. in F *cresc.*

clar in Bb *cresc.*

bsn *cresc.*

hn in F *cresc.*

Comp.

A. Sax. *cresc.* *sfz* *sfz*

vln 1 *ppp cresc.*

vln 2

vla *ppp cresc.*

vc *ppp cresc.*

db

E^b-3,6 C-5 E^b-3 B^b+E^b C[#]-4 B^b+E^b E^b-3,6 E^b-3 B^b-6 B^b-5,6 C-4 B^b-5,6 B^b-6 trill 6 E^b-3 sing *tr* B-5 C[#]-4 C-4 trill B B-5 sing

2 **L**
4

To Fl.

485 486 488 489 490

picc

c.a. in F

clar in Bb

bsn

f

f

p *f*

solo (with horn)

f (*f*)

p *f* *p* *f*

f

sempre tenuto

2 **L**
4

solo (with clarinet)

hn in F

Comp.

f

f

p *f* *p* *f*

sempre tenuto

A. Sax.

trill C#

E^b-3 C#-4

E^b-3,6 B^b+E^b sing

B^b-C B^b+E^b C#-4

B^b-C C-4

trill 6

E^b-3,6 sing:gliss:up

G[#]+c1 B^b+E^b trill -C,E^b

E^b-2 B^b-2,6

f *sfz* *sfz* *p* *f* *sfz* *ff*

2 **L**
4

poco sul pont e senza vibrato

vln 1

vln 2

vla

vc

db

mp *f*

mp *f*

mp *f*

p *f* *p* *f*

p *f* *p* *f*

sempre tenuto

sempre tenuto

sempre tenuto

491 494 495 497 498

Fl.

c.a. in F

clar in Bb

bsn

5/8 3/4 2/4 slower ♩ = 126 faster ♩ = 160

hn in F

Comp.

A. Sax.

5/8 3/4 2/4 slower ♩ = 126 faster ♩ = 160

vln 1

vln 2

vla

vc

db

only downbows until M

only downbows until M

only downbows until M

trill 6 E^b-3 E+c3 E+c3,c5 C-4 trill c5 E+c3 trill c5 E+c3,c5 E+c3 E+c3 trill c5 E+c3 E+c3 B^b-5,6

pizz. arco

pizz. arco

pizz. arco

533 534 535 536 537 540

Fl.

c.a. in F

clar in Bb

bsn

hn in F

Comp.

A. Sax.

vln 1

vln 2

vla

vc

db

trill c5
E+c3
E+c3,c5

trill 5
B^b-5,6

trill B
B^b-5+c3

trill 5
B^b-5,6

p *mf* *p senza cresc* *ff sub.* *p* *ff* *p* *ff* *p*

pizz. arco

pizz. arco

pizz. arco

gliss.

gliss.

gliss.

3/8 3/4 2/4 3/4

slower, mechanical ♩ = 92

Fl.

solo

M

To B. Cl.

Fl.

542

3/4

2/4

544

546

547

548

pp

c.a. in F

clar in Bb

bsn

hn in F

M

slower, mechanical ♩ = 92

Comp.

A. Sax.

E+c3
E+c3,c5
sing

B+c3
C-3+c3+8

E+c3,c5

E+c3

ff

7:6

p

5

5

5

5

vln 1

M

slower, mechanical ♩ = 92

pizz.

mf

vln 2

con sord.

p

pizz.

arco

pizz.

vla

pizz.

mf

arco normale

pp

vc

pizz.

mf

db

pizz.

pp

5

5

5

5

3
4 **N** faster ♩ = 126
To picc

549 550 551 552 553 554

Fl.

c.a. in F

B. Cl.

bsn

3
4 **N** faster ♩ = 126

hn in F

Comp.

A. Sax.

E+c3
E+c3,c5

5

E+c3

E+c3,c5

5

E^b-3,6

C-4 E^b-3

C[#]-4 C-5

pp

3
4 **N** faster ♩ = 126

vln 1

vln 2

vla

vc

db

arco pizz.

arco pizz.

pp

556 **2/4** **3/4** **2/4** **O** L'istesso tempo 561 562 563

picc

c.a. in F

B. Cl.

bsn

hn in F

Bank 6

Comp.

A. Sax.

E+c3,c5
E+c3 *C-3+c3+8*

7:6 *7:6* *3* *3*

p *pp* *pp* *mp* *p sempre*

C# 4 *trill C#* *trill B* *B-5*

vln 1

vln 2

vla

vc

db

arco *pizz.* *arco* *pizz.*

pp *p*

2/4 **3/4** **2/4** **O** L'istesso tempo

accel.....

564 565 566 567 568 569 570 571 572 573

picc

c.a. in F

B. Cl.

bsn

accel.....

hn in F

Comp.

A. Sax.

trill -C,E^b B^b+E^b

trill C[#] C-4

trill -C,E^b B^b+E^b

E^b-3

trill C[#] C-4

trill 6 E^b-3,6

C[#]-4

trill 6 E^b-3

trill G[#] G[#]+c1

accel.....

vln 1

vln 2

vla

vc

db

pizz.

arco

gliss.

Tempo I

P

574 575 577 578 579 581

picc *p*

c.a. in F

B. Cl. *pp* < *mp* *p*

bsn *pp* < *mp* *p*

hn in F *gliss.*

Comp.

A. Sax. trill 6 E^b-3 *tr m* E+c3,c5 B^b-C B^b+E^b E+c3 B^b-C G+c1 B^b-6 trill 6 G[#]+c1 B^b-5,6 E^b-3 E+c3 E+c3,c5

P

vln 1 arco *pp* < *mp* *p* pizz. *p*

vln 2 *pp* < *mp* *p* senza sord. pizz. *p*

vla *p* pizz. arco

vc pizz. arco

db *p* arco pizz. arco

3/4 **2/4**

583 **3/4** 7:6 585 **2/4** 587 **Q** 589

picc *mp cresc.*

c.a. in F *mp*

B. Cl. *mp*

bsn *mp*

hn in F *mf cresc.*

Comp.

A. Sax. *p* *mp cresc.* full of energy sing:gliss:up sing:gliss:up

vln 1 *mp cresc.* *gliss.*

vln 2 *mp cresc.* *gliss.* *gliss.*

vla *mf cresc.*

vc *mf cresc.*

db *mf cresc.*

E+c3 E+c3,c5 C-3+c3+8 B^b-5,6 G⁺+c1 B^b-6 G+c1 C-4 E^b-3

arco pizz. arco pizz. arco pizz. arco

IV arco

3/4 **2/4** **Q**

