

OCCUPIED SPACES

FOR TWO PIANOS AND PERCUSSION

BY LEAH REID

INSTRUMENTATION:

PERCUSSION I:

- TRIANGLE
- METAL WIND CHIMES
- SUSPENDED CYMBAL
- WOOD BLOCK
- BASS DRUM
- CROTALES (LOWER AND UPPER SET, RANGE: SOUNDING 2 8VES HIGHER)
- TUBULAR BELLS
- MARIMBA (4 1/3 OCTAVE)

PERCUSSION II:

- SUSPENDED CYMBAL
- COWBELL
- GONG
- TAM-TAM
- TIMPANI (25’')
- GLOCKENSPIEL (SOUNDING 2 8VES HIGHER)
- XYLOPHONE (SOUNDING 1 8VE HIGHER)
- VIBRAPHONE

PIANO I:

- GRAND PIANO
- TOY PIANO (RANGE: C4-C6)

PIANO II:

- GRAND PIANO
- CELESTA (SOUNDING 1 8VE HIGHER)

ADDITIONAL MATERIALS NEEDED:

PIANO I:

- 2 E-BOWS
- PERCUSSION MALLETS

PIANO II:

- 2 E-BOWS
- PERCUSSION MALLETS

GENERAL NOTES TO PERFORMERS:

ACCIDENTALS CARRY THROUGH THE BAR

ALL TRILLS SHOULD BE PLAYED A SEMI-TONE HIGHER

THERE ARE 4 TYPES OF BARLINES IN THE SCORE:

- THE SOLID BARLINES INDICATE THE CHANGE / NEW PRESENCE OF A ‘ROOM.’
- DASHED BARLINES INDICATE THAT THE ROOM CONTINUES THROUGH THE NEXT BAR
- DOUBLE BARLINES MARK SECTIONS
- (...AND THE FINAL BARLINE MARKS THE END OF THE PIECE...)

DYNAMICS ARE RELATIVE, NOT ABSOLUTE

NOTES TO PERCUSSIONISTS:

ALL PERCUSSION INSTRUMENTS SHOULD FREELY VIBRATE UNLESS THE SCORE INDICATES OTHERWISE (I.E. NO L.V. MARKINGS WILL APPEAR IN THE SCORE, BUT SHOULD BE ASSUMED)

NOTES TO PIANISTS:

IN THE LAST SECTION OF THE PIECE, THE PIANISTS WILL PLAY THE PIANO STRINGS WITH E-BOWS. PERFORMERS SHOULD USE ONE E-BOW PER HAND AND THE SWITCH SHOULD BE TURNED TO THE LEFT (EMPHASIZING LOWER HARMONICS). DEPENDING ON THE BEAMING OF THE PIANO, PITCHES MAY HAVE TO BE SUBSTITUTED. SOME PITCHES MAY BE POSSIBLE BY PLAYING THEM DOWN AN OCTAVE USING THE E-BOW SWITCHED TO THE RIGHT (EMPHASIZING UPPER PARTIALS). IF NECESSARY, OCTAVE SUBSTITUTIONS ARE ACCEPTABLE. THE FOLLOWING PITCHES SHOULD BE MARKED IN ADVANCE:

PIANO I

PIANO II

PIANISTS WILL ALSO STRIKE THE PIANO STRINGS WITH MALLETS WHERE INDICATED

NOTATION KEY:

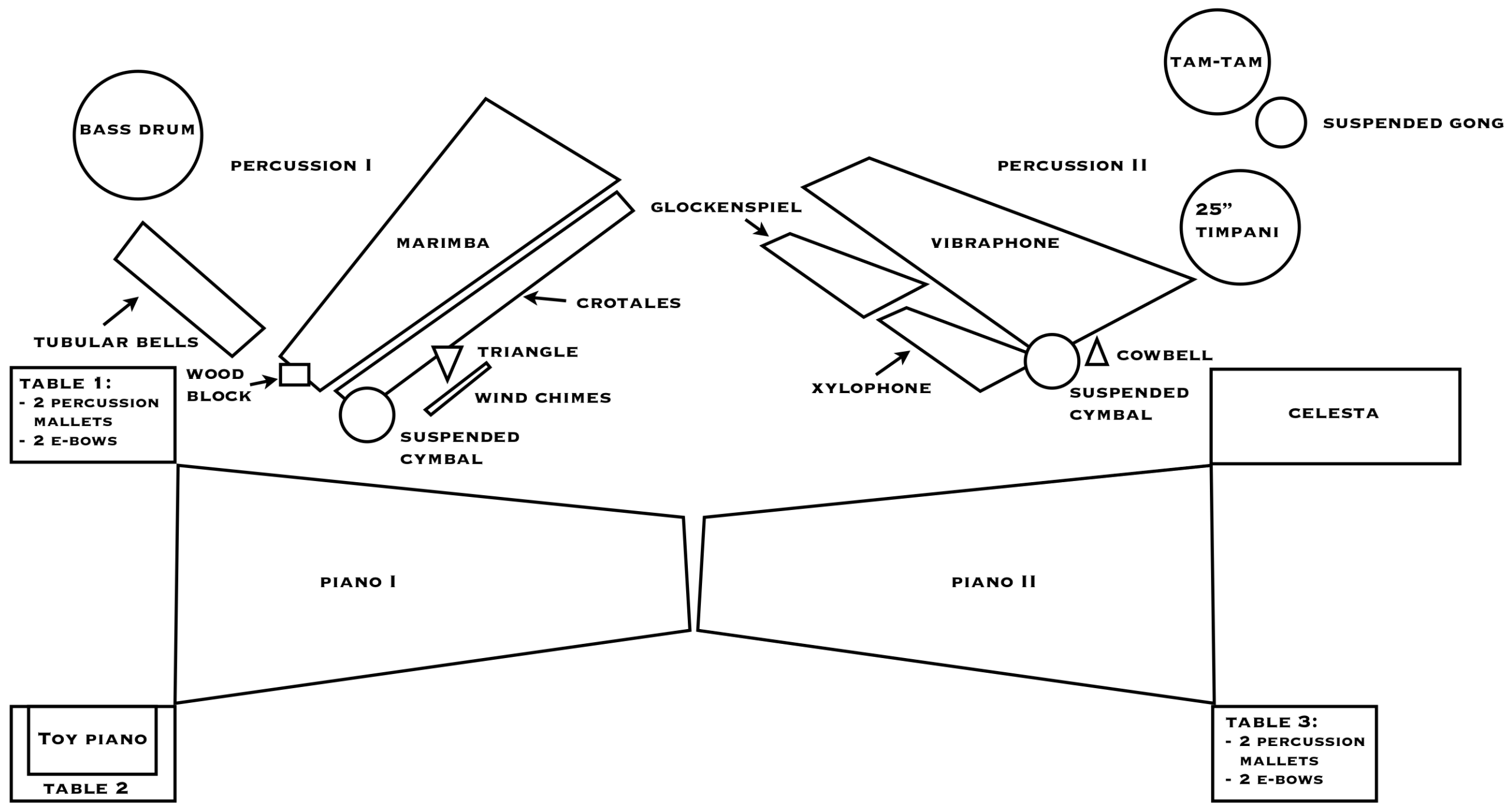
- slow —————> fast

- BEGIN WITH A SLOW, STEADY PULSE AND GRADUALLY INCREASE THE SPEED TO A TREMOLO
- fast —————> slow

- BEGIN WITH A TREMOLO AND GRADUALLY DECREASE THE SPEED TO A SLOW PULSE

ALL OTHER MARKINGS THAT ARE NOT SELF EXPLANATORY OR STANDARD ARE EXPLAINED IN THE SCORE

SUGGESTED PERFORMANCE DIAGRAM:



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BY LEAH REID

Occupied spaces is a piece that explores timbre through a series of eleven “rooms” or conceptual spaces. Some of these spaces have been modeled after physically existing rooms, others are either imagined (and do not follow the rules of physics), or occur inside one’s mind/head. There are three impulses in the piece: a zipper, a clap, and a balloon pop. These impulses form the material that is inserted into the various rooms. The sounds are filtered to various degrees, and over the course of the piece frequencies are added to the impulses, thereby creating an increasingly dense—and by analogy—noisy texture.

The piece begins with an introduction of the zipper in room 1 that hints at some of the characteristics of the rooms, followed by section 1 that introduces rooms 2-4 and the two basic strands of thematic material. Section 2 introduces rooms 5 and 6 and the strands begin to grow and overlap. Section 3 presents rooms 7 and 10 and the possibility of three simultaneous strings and two overlapping rooms. Section 4 introduces room 8 and strings begin to multiply and deteriorate the “structure” of all the rooms. The zipper attempts to overwhelm the material but it is repeatedly interrupted and cut off by room 8. Section 5 begins after a final failed attempt by the zipper and the first iteration of room 9. The balloon and clap theme begins section 6 and tentatively attempts to reset the rooms, however, they have deteriorated and reflections begin to multiply. The strands proliferate while the reflections increase in density until they have completely saturated all of the rooms. A final iteration of the clap, balloon, and zipper form the climax of the piece. Section 6 is marked by the second iteration of room 9, which takes the third climactic impulse (the zipper, which finally succeeds in overwhelming the material) and leads the listener into the final new room: number 11. This last room reminiscently employs a small bandwidth of frequencies from the previously heard impulses, creating a ghost-like resonance. The piece closes with a brief recap and final presentation of fragments of the original theme and a brief presentation of select rooms.

OCCUPIED SPACES

L. Reid 2012-2013

1 ♩ = 80 molto accel.

PERCUSSION I

Triangle

Wind Chimes

Cymbal

Wood Block

Bass Drum

Crotales

Tubular Bells

Marimba

PERCUSSION II

Cymbal

Cowbell

Gong

Tam-tam

Timpani

Glockenspiel

Xylophone

Vibraphone

PIANO I

Piano I

Toy Piano

PIANO II

Piano II

Celesta

*mm. 1 Phn. II: strike a steady high cluster

*mm. 2-5 - Phn. I & Phn. II: Improvise on piano strings following the indicated curve. Move from the lowest possible pitch to the highest possible pitch.

2 ♩ = 110

7

Mar.

pppp ppppp p pp ppp

mf pp

pppp p pp

Cym.
Cow.B.

mp p ppp pppp

Xyl.

p pp f mf mp

p f mf

Vib.

(on keyboard)

Pno. I

p

f

ppp

p

ppp pppp

T. Pno.

f p

(on keyboard)

Pno. II

mp f mp mp ppp mp p mf ff

mf pp

Ed.

22

Mar.

8va

loco

8va

loco

pppp p pp pp pp ppp pp (pp) ppp pppp pppppp

Cym.
Cow.B.

8va

Xyl.

p f mf mp pp

Pno. I

8va

fff pp pppp ppp

T. Pno.

p pp p p

Pno. II

8va

mf pp ppp ppp pp pp mf p ppp

8va

loco

pp ppp pp

8va

loco

pp

[illegible]

44

W.Ch. $\text{H } \frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Crot. $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Mar. $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Cym. $\text{H } \frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Cow.B. $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Glock. $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Xyl. $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Vib. $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Pno. I $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

T. Pno. $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Pno. II $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

pppp ppppp *pp ppp p^{6.5} pp mp p* *p* *pp ppp* *p*

p *pp* *mf mp f^{6.5} mf ff f* *mp* *mp* *f* *p* *pp* *ppp* *p* *pp* *p*

mp *ff* *f* *p* *mp* *f* *p* *pp* *ppp* *p* *pp* *p*

f *mp* *mf* *pppp* *f* *p* *mp* *f* *p* *pp* *ppp* *pppp* *mf* *pp* *p* *mp*

62

Tri. $\text{H } \frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

W.Ch. $\text{H } \frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

Cym. $\text{H } \frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

Crot. $\frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

Mar. $\frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

Cym. Cow.B. $\text{H } \frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

Glock. $\frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

Xyl. $\frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

Vib. $\frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

Pno. I $\frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

T. Pno. $\frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

Pno. II $\frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

Cel. $\frac{2}{4} - \frac{2}{8} - \frac{5}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{3}{4} - \frac{2}{4} - \frac{4}{4}$ $\frac{6}{4} - \frac{4}{4}$ $\frac{3}{8}$

4

A tempo

73

Tri. $\text{H } \frac{6}{4}$

W.Ch. $\text{H } \frac{6}{4}$ *mp*

Cym. $\text{H } \frac{6}{4}$

Crot. $\frac{6}{4}$ *mf* --- *mp* *pp* *ppp*

Mar. $\frac{6}{4}$ *pppp pppppp* *pp* *ppp* *8va* *loco* *mp pp* --- *mp* *sub p* *mp* --- *3*

Cym. $\text{H } \frac{6}{4}$

Cow.B. $\frac{6}{4}$ *p* *ppp* --- *p* *pp* *pppp*

Glock. $\frac{6}{4}$ *p* --- *mf* --- *pppp*

Xyl. $\frac{6}{4}$ *p* *pp* *mf* *mp* *8va*

Vib. $\frac{6}{4}$ *(mf)* *p* *pp* *ppp* *pppp*

Pno. I $\frac{6}{4}$ *(on keyboard)* *pp* *p* *pp* *ppp* *pppp* *f* *mp* *mf* --- *p* *(on keyboard)* *loco* *mp* *f* *p* *pp* *ppp* *mp*

T. Pno. $\frac{6}{4}$ *mf* *sub p* --- *mf*

Pno. II $\frac{6}{4}$ *p* *ppp* --- *p* *mf* *mp* *pp* --- *mp* *8va*

Cel. $\frac{6}{4}$ *mf* *pppp* *f* *mf* *mp* *mf* --- *p* *loco* *8va* *loco*

This page of the musical score is for a percussion ensemble. It includes parts for the following instruments:

- Tri.** (Triangle)
- W.Ch.** (Wood Chimes)
- Crot.** (Crotales)
- Mar.** (Maracas)
- Cym. Cow.B.** (Cymbals and Cowbell)
- Glock.** (Glockenspiel)
- Xyl.** (Xylophone)
- Vib.** (Vibraphone)
- Pno. I** (Piano I)
- T. Pno.** (Tenor Piano)
- Pno. II** (Piano II)
- Cel.** (Celeste)

The score is written in 4/4 time. It features various musical notations, including notes, rests, and dynamic markings such as *f* (forte), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), *pppp* (pianississimo), and *ff* (fortissimo). The score also includes articulation marks, slurs, and phrasing slurs. The page is numbered 80 in the top left corner.

87

Tri. H 2/4 8/8 5/4 2/8 4/4 3/16

Crot. 3/4 2/8 5/4 2/8 4/4 3/16

Mar. f ppppp pppppp pp ppp pppp ppppp loco ppp pp f pp ppp pppp

Cym. Cow.B. H 3/4 2/8 5/4 2/8 4/4 3/16

Glock. 3/4 2/8 5/4 2/8 4/4 3/16

Xyl. 3/4 2/8 5/4 2/8 4/4 3/16

Vib. 3/4 2/8 5/4 2/8 4/4 3/16

Pno. I mp p p ppp pp pppp p f p pppp f mp mf f mf ff mp

T. Pno. f loco p pp ppp f p ppp pp p pp pp pp pp pp pp

Pno. II pppp mp p pp ppp pppp pppp loco pppp

Cel. p pp pppp mp pppp

95

W.Ch. $\text{H } \frac{3}{16}$ $\frac{5}{16}$ $\frac{2}{4}$

Crot. $\frac{3}{16}$ $\frac{5}{16}$ $\frac{2}{4}$

Mar. $\frac{3}{16}$ $\frac{5}{16}$ $\frac{2}{4}$

Cym. Cow.B. $\text{H } \frac{3}{16}$ $\frac{5}{16}$ $\frac{2}{4}$

Xyl. $\frac{3}{16}$ $\frac{5}{16}$ $\frac{2}{4}$

Vib. $\frac{3}{16}$ $\frac{5}{16}$ $\frac{2}{4}$

Pno. I $\frac{3}{16}$ $\frac{5}{16}$ $\frac{2}{4}$

T. Pno. $\frac{3}{16}$ $\frac{5}{16}$ $\frac{2}{4}$

Pno. II $\frac{3}{16}$ $\frac{5}{16}$ $\frac{2}{4}$

Cel. $\frac{3}{16}$ $\frac{5}{16}$ $\frac{2}{4}$

ppp $\triangleleft$ *p* *pp* *mf* *ppp* *pppp* *ppppp* *pp* *ppp* *mp* *p* $\triangleleft$ *mf*

mp $\triangleleft$ *f* *mf* *mp* *p* *pp* *f* *mf*

mp *Red* *mf*

pppp *pp* *mp* *mf* *f* *mp* *f* *p* *pp* *ppp* *p* *f*

mp *Red*

f *mf* *mp* $\triangleleft$ *f*

ff *mp* *ppppp* *pppp* *p* *mf* *ppp* *pp* *p* *p* *pp* $\triangleleft$ *mp* *p* *mf* *pp* *ppp* *pppp* *p* *f*

mf *pp* *p* *(mf)* *mp* *p* $\triangleleft$ *mf*

Red *Red*

103

Cym. $\sharp$ $\frac{2}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Crot. $\frac{2}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Mar. *pppppp* *pppppp* *pppppp* *ppp* *ppppppp* *ppppppp* *ppp*

Cym. $\sharp$ $\frac{2}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Cow.B. $\frac{2}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Glock. *ppp* *pp* *pp* *pppp* *pppp* *ppppppp* *pppp* *pppp*

Xyl. *pp* *pp* *pppp* *pppp* *ppppppp* *ppppppp* *pppp* *pppp*

Vib. *pp* *mp* *mf* *mp* *p* *ppp* *pp* *pp*

Pno. I *pppp* *mp* *mf* *mp* *f* *pppp* *pppp*

T. Pno. *pp*

Pno. II *p* *pp* *ppp* *ppppp* *ppppp* *pppp* *pppp*

Cel. *mf* *ppp*

slow

115

W.Ch. $\text{H } \frac{2}{8}$

Crot. $\frac{2}{8}$

Mar. $\frac{2}{8}$

Cym. $\text{H } \frac{2}{8}$

Cow.B. $\frac{2}{8}$

Xyl. $\frac{2}{8}$

Vib. $\frac{2}{8}$

Pno. I $\frac{2}{8}$

T. Pno. $\frac{2}{8}$

Pno. II $\frac{2}{8}$

mf

f mf

ppp *pppp* *pp* *ppp* *mf* f

mp p mp p mp

ff ff

f fff

p fff *mp*

f fff

f fff *mf* *mp* *ppp*

mp *mf*

mf f

ff fff *mp* *p* fff *mp* *p*

123

W.Ch.

Crot.

Mar.

Glock.

Xyl.

Vib.

Pno. I

Pno. II

Cel.

Red.

128

Mar.

p pp sim. pppppp mp p ppp p pp ppp

mp p ppp p pp p pp ppppp

Xyl.

f mf sim. pp p pp mp p pppppp

Pno. I

p mp mf p pp ppp ppppp

p pp ppppp

Sost.

Pno. II

p mf p

5 ♩ = 110

slow → fast

135

Cym. H $\frac{2}{4}$ $\text{F}\sharp$ ppp f

Mar. C $\frac{2}{4}$ $\text{F}\sharp$ f p ff ppp mf mf mp mf pp

Cym. Cow.B. H $\frac{2}{4}$ $\text{F}\sharp$ ppp mf mp ppp pppp

Timp. C $\frac{2}{4}$ $\text{F}\sharp$ f p ff ff f pp ppp

Xyl. C $\frac{2}{4}$ $\text{F}\sharp$ ff ff

Pno. I C $\frac{2}{4}$ $\text{F}\sharp$ p f p ff fff f pp ff ppp

T. Pno. C $\frac{2}{4}$ $\text{F}\sharp$ f p

Pno. II C $\frac{2}{4}$ $\text{F}\sharp$ p f mp f ppp p ppp mf pp

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

12:8 12:8 3

$\text{from the highest to lowest possible pitch}$

144

W.Ch. $\text{H } \frac{5}{4}$ mp

Crot. $\frac{5}{4}$ $mf \rightarrow mp$

Mar. $\frac{5}{4}$ $ppppp$ $pppppp$ $pppp$ ppp pp ppp p pp

Xyl. $\frac{5}{4}$ pp ppp p pp mf mp f mf

Vib. $\frac{5}{4}$ mf

Pno. I $\frac{5}{4}$ p ff mp ff p pp ppp pp

Pno. II $\frac{5}{4}$ mp f p pp ppp mp mf p ff mp ff p pp

152

Tri. $\text{H} - \frac{5}{4}$

Mar. $\frac{5}{4}$

Xyl. $\frac{5}{4}$

Vib. $\frac{5}{4}$

Pno. I $\frac{5}{4}$

Pno. II $\frac{5}{4}$

Cel. $\frac{5}{4}$

mf *mp* *f* *p* *ppppp* *fp* *ppp* *f* *pppp* *mp* *mf* *p* *f* *mf* *p* *mp* *pp* *mp* *ppp* *f* *mf* *p*

loco *loco*

Re0 *Re0*

155

W.Ch. $\text{H } \frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Cym. $\text{H } \frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Crot. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Mar. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Timp. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Glock. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Xyl. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vib. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Pno. I $\frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Pno. II $\frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

slow $\xrightarrow{\hspace{2cm}}$ fast

pp f

ff p fff

ff p fff

pp mf f ff mp p pp f ff mp p

mp f mp p pp

mp f p mf ff mp p pp f ff p mf

p fff

p mf

mf f

mf f mp p pp

f ff p

[illegible]

180 → slow

B. D. $\text{H } \frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{10}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$

Mar. $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{10}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$

f *mf* *ppp* *mp* *pppp* *ppppp* *pp*

Cym. Cow.B. $\text{H } \frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{10}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$

p *pp* *pp* *ppp* *ppp* *pppp*

Glock. $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{10}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$

pp *ppp*

Xyl. $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{10}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$

p *pp* *pp* *ppp*

Vib. $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{10}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$

pp *ppppp*

Pno. I $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{10}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$

pp *p* *pppp* *ppppp*

T. Pno. $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{10}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$

mf *mp* *p*

Pno. II $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{10}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$

pp *pppp* *mp* *p* *ppp* *mp* *ppp* *pppp* *pp*

MOTOR OFF

191

Tri. $\text{H } \frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ mf mp p ppp

W.Ch. $\text{H } \frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Crot. $\frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 $pp > \text{ppp}$ $pp \text{ } ^3 \text{ } \text{pppp}$ pppppp ff

Mar. $\frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ p

Cym.
Cow.B. $\text{H } \frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $pppppp$ pp ppp

Glock. $\frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ ppp ppppp

Vib. $\frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ pp pppp

Pno. I $\frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ ppp p pppp pppppp ppp p f mp mf p mp f ff

Pno. II $\frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ mp f p pp ppp pppp p f p ff mp p ppp p pp

Cel. $\frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ f mf p

201

Tri.

W.Ch.

Cym.

Crot.

Tub. B.

Mar.

Glock.

Xyl.

Vib.

Pno. I

T. Pno.

Pno. II

Cel.

mp *mf* *mf*

mf

ppp

f *mf*

mp

pp

mp *p* *f* *p*

ppp *pppp*

ppp *pppp* *p* *f*

ppp *pppp*

f

pp *pppp*

p

ppp *pppp*

pp

ppp

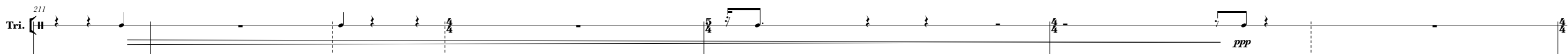
ppp *pp* *ppppp*

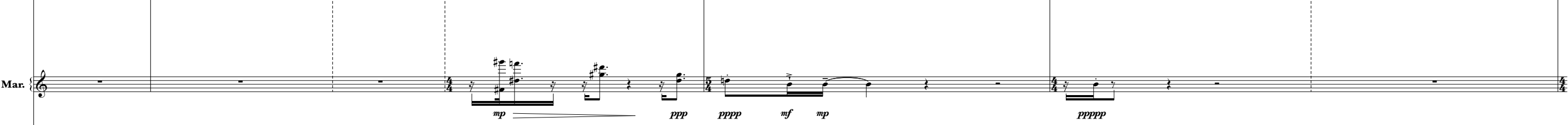
p *mf* *ff* *mp* *p* *pp*

ppp *pppp*

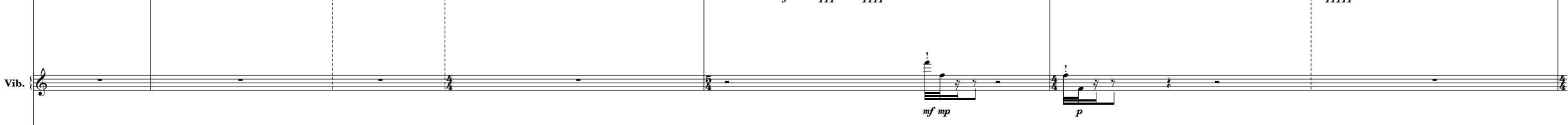
mf *mp* *p*

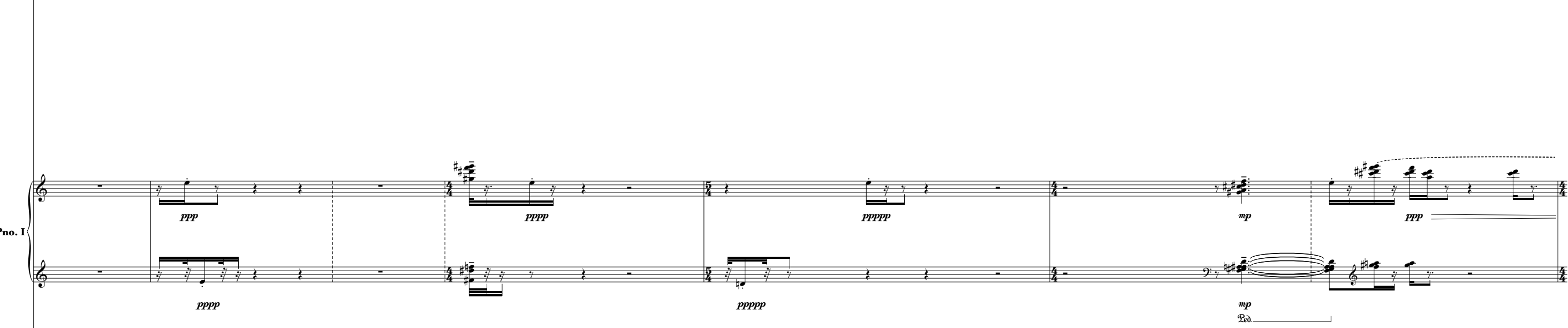
211

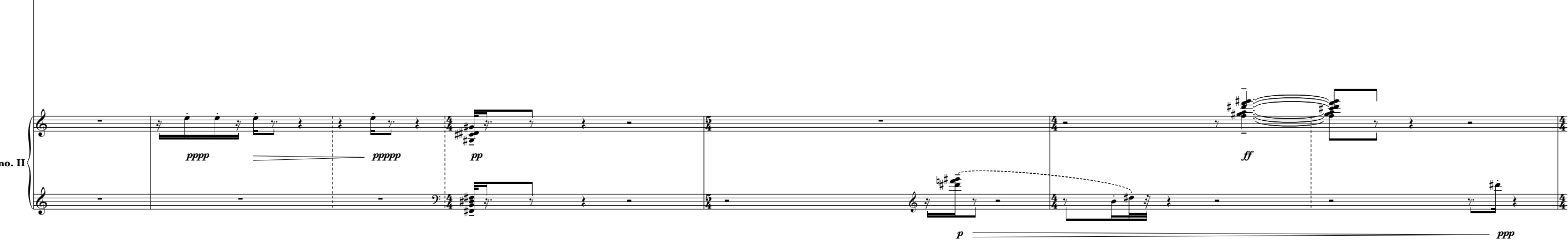
Tri. 

Mar. 

Xyl. 

Vib. 

Pno. I 

Pno. II 

[illegible]

223

Tri. *mf* *ppp*

Cym. *pppppp* *slow* *fast*

Crot. *mf*

Mar. *ff f p pp pppp p pp ppp ppp pppp*

Glock. *pp* *ppppp*

Xyl. *f mf f mf f mf*

Pno. I *f ff mf f mp ppp ppppp p mf pppppp*

Pno. II *ppp* *ff*

Cel. *ff mp pppp (mf) ppppp*

228

W.Ch. $\text{H } \frac{5}{8}$

Cym. $\text{H } \frac{5}{8}$ mf

Crot. $\text{H } \frac{5}{8}$ $\text{mf} > \text{mp}$

Mar. $\text{H } \frac{5}{8}$ ppp p mp pppp p pppp pp pppp ppppp f mf ppppp ff

Cym. Cow.B. $\text{H } \frac{5}{8}$ pp ppp $3:2$ ppppp ppppp

Glock. $\text{H } \frac{5}{8}$ pppp

Xyl. $\text{H } \frac{5}{8}$ p pp

Vib. $\text{H } \frac{5}{8}$ mf ff mf ff

Pno. I $\text{H } \frac{5}{8}$ p ff pppp mp f p pp ppp ff p mf pp ppp pp f ff

T. Pno. $\text{H } \frac{5}{8}$ mp ppp

Pno. II $\text{H } \frac{5}{8}$ p pp ppp pppp p ff pppp p pp ppp p pppp pp pppp mp f p pp ppp

234

Crot. *mf ff*

Mar. *ppp pppp ppp p mp ppp pppp ppppp pp mp mf*

Cym. Cow.B. *ppp ff pppp f*

Glock. *mf ff mf ff pp p*

Xyl. *mp f*

Vib. *ppp ppppp mf p mp p*

Pno. I *mp ppp pppp ppppp f mp mf ppp p mp*

T. Pno. *p mf f*

Pno. II *mf ff pp ppp ppp ff mp p ppp p pp mp ff mf*

Cel. *ff pp mf mp*

Reid

240

Tri. $\text{H } \frac{5}{4}$

W.Ch. $\text{H } \frac{5}{4}$

Crot. $\frac{5}{4}$

Tub. B. $\frac{5}{4}$

Mar. $\frac{5}{4}$

Gong T.-t. $\text{H } \frac{5}{4}$

Glock. $\frac{5}{4}$

Xyl. $\frac{5}{4}$

Vib. $\frac{5}{4}$

Pno. I $\frac{5}{4}$

Pno. II $\frac{5}{4}$

Cel. $\frac{5}{4}$

slow $\longrightarrow$ fast

mp

p

ppp

mf $\longrightarrow$ *mp*

mp $\longrightarrow$ *p*

f *pp* *ppp*

pppp

pppppp $\longrightarrow$ *mp*

pppp

ff *f* *pp* *ppp*

pppppp

ff *f* *pp* *ppp*

mf

pp *f* *pp* *ppp*

pp *pppp* *ff* *fff* $\longrightarrow$ *mf*

ppp *pp* *pppp* *ppp*

pp *p* *ppp* *pppp* *ppp* *mp* *f* *p* *pp* *ppp* *f* *pp* *ppp*

pppp

f *(loco)* *ppp*

ppp

245

Tub. B.

Mar.

Cym. Cow.B.

Timp.

Xyl.

Vib.

Pno. I

T. Pno.

Pno. II

f *fff* *ff*

pppp *ppp* *pppp*

pp *ppp*

ppp *f* *pppp* *ppppp*

ff *p* *fff* *p* *mp*

mp *p*

mf

ff *p* *fff*

fff *ff* *p*

mp *p*

mf *mp*

mp *ppp*

fff *p* *pp* *ppp*

p

mp *ppp* *pppp* *ppp*

ff *p* *fff* *ffff*

ppp *f* *ppp*

fff *p* *pp*

p

mp

ppp *pppp* *mf* *mp*

f *ff* *mf* *ppp*

ppp *pppp* *mf* *mp*

ff *ffff*

[illegible]

260

W.Ch. *mf*

B. D. *pp* *fff* *f*

Crot. *mf* *mp* *p* *ff* *fff* *ff* *f* *p* *mf* *pp*

Mar. *ppppp*

Gong T.-t. *ppp* *f*

Glock. *ff* *ppp*

Xyl. *ppppp*

Vib. *f* *fff*

Pno. I *pppp* *mp* *ff* *mf* *p* *ff* *submf* *ff* *fff* *f*

Pno. II *pp* *ff* *(mf)* *ff* *fff* *ff* *f* *pppppp* *ff* *submf* *ff* *fff*

264

W.Ch. *ff*

Crot. *fff* *pp* *pppp* *ppppp*

Tub. B.

Mar. *mp* *p* *mf* *fff* *pp* *ppp* *pp* *ppp* *pp* *mp* *pppp* *ppp* *pppp* *fff* *mp* *f*

Cym. Cow.B. *pp* *mp* *f* *fff*

Gong T.-t.

Glock. *ff* *pp* *mf* *ppp* *mp* *fff*

Xyl.

Vib. *fff*

Pno. I *ff* *fff* *ffff* *mf* *pp* *ppp* *ff* *fff* *pp* *ff* *ppp* *pppp* *ppp* *mf* *ff* *sub,pppp* *ppppp* *mf*

Pno. II *ff* *fff* *ffff* *mf* *mp* *p* *mp* *ppp* *mp* *mf* *pppp* *mf* *f* *ppp* *mp* *f* *mp* *mf* *ff*

270

Tri. $\text{H } \frac{1}{8}$ $\frac{5}{8}$ $\frac{4}{4}$ f mp

Tub. B. $\frac{1}{8}$ $\frac{5}{8}$ $\frac{4}{4}$

Mar. fff p fff $pppp$ $ppppp$ mf ff $sub ppp$ p fff p fff

Cym. $\text{H } \frac{1}{8}$ $\frac{5}{8}$ $\frac{4}{4}$

Cow. B. $\text{H } \frac{1}{8}$ $\frac{5}{8}$ $\frac{4}{4}$

Gong $\text{H } \frac{1}{8}$ $\frac{5}{8}$ $\frac{4}{4}$

T-t. $\frac{1}{8}$ $\frac{5}{8}$ $\frac{4}{4}$

Timp. fff p fff fff ppp fff p fff

Glock. $\frac{1}{8}$ $\frac{5}{8}$ $\frac{4}{4}$ $sub p$ mp ppp

Xyl. $\frac{1}{8}$ $\frac{5}{8}$ $\frac{4}{4}$ ppp f mp ff mp

Vib. $\frac{1}{8}$ $\frac{5}{8}$ $\frac{4}{4}$ f mp ff mp

Pno. I fff p fff f mf mp mf p mf mp ff mf p mp ppp $pppp$ mp fff p fff

Pno. II fff mp $pppp$ $ppppp$ ppp pp $pppp$ mf p mf f ppp ff $ffff$ $ffff$

Cel. f pp ff mp

278

Tri. $\text{H } \frac{2}{8}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

W.Ch. $\text{H } \frac{2}{8}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Cym. $\text{H } \frac{2}{8}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Crot. $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Tub. B. $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Mar. $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Gong
T.-t. $\text{H } \frac{2}{8}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Glock. $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Xyl. $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vib. $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Pno. I $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Pno. II $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

slow → fast

fp → *fff*

mf *ppp* *pppp* *f* *ppp* *f* *ff*

ff

mp *f*

f *mf* *mp*

pp *f*

p

mp *ppp* *mp*

ff *f* *mp* *mf* *p* *fff* *pp* *mf* *fff* *mp* *ff* *mp*

f *mp* *ppp* *ff* *f* *mp* *subp* *(pp)*

p *f* *pppp* *f* *pp* *ppp* *ppp* *f* *ff* *mp*

pp *mf*

285

Crot.

Mar.

Gong
T.-t.

Glock.

Pno. I

Pno. II

290

B. D. $\text{H } \frac{4}{4}$ p ff $\frac{6}{4}$ $\frac{10}{4}$

Gong T.-t. $\text{H } \frac{4}{4}$ p $\frac{6}{4}$ $\frac{10}{4}$

Timp. $\text{B } \frac{4}{4}$ p ff $\frac{6}{4}$ $\frac{10}{4}$

play inside the piano on strings with mallets

Pno. I $\text{G } \frac{4}{4}$ p $\frac{6}{4}$ $\frac{10}{4}$

play inside the piano on strings with mallets

Pno. II $\text{G } \frac{4}{4}$ p $\frac{6}{4}$ $\frac{10}{4}$

7

rit.

♩ = 100

(♩ = 100)

294

Cym.

10/4

mf

12/4

6/4

4/4

10/4

B. D.

10/4

mf

p

12/4

6/4

4/4

10/4

Tub. B.

10/4

mf

12/4

6/4

4/4

10/4

Mar.

10/4

mf

mp

f

mf

12/4

6/4

4/4

10/4

Gong

10/4

mf

12/4

6/4

4/4

10/4

T.-t.

10/4

mf

12/4

6/4

4/4

10/4

Xyl.

10/4

mf

mp

f

mf

12/4

6/4

4/4

10/4

Vib.

10/4

mf

pp

12/4

6/4

4/4

10/4

MOTOR ON

MOTOR OFF

bowed

Pno. I

10/4

mf

mp

p

12/4

6/4

4/4

10/4

Pno. II

10/4

mf

p

12/4

6/4

4/4

10/4

* mm. 294 - Pno. I & Pno. II: Still holding mallets - strike the keyboard with forearms for two beats - creating a giant, ferocious cluster, then set the mallets down

* mm. 296-300, 302-306 and 308-309- Pno. I & Pno. II: The rhythms indicate the amount of time the e-bow should be on the strings. The pitches should continue to ring once the e-bow has been lifted from the string. Take additional time if needed to make the notes sound - all rhythms for the e-bow should be treated loosely

(♩ = 100)

302

Crot. *ppp* *pppp*

Mar. *pppp* *mp*

Glock. *p* *< mf* *pppp*

Vib. *p* *pp* *pp* *pppp*

Pno. I

Pno. II *ppp* *ppp*

Cel. *mf* *mp* *p* *ppp*

310

W.Ch. $\text{H } \frac{10}{4}$ *pp*

Crot. $\frac{10}{4}$ *p > ppp* *pp > pppp*

Tub. B. $\frac{10}{4}$ *mp*

Mar. $\frac{10}{4}$ *pppp* *mf* *p* *p* *ppp* *pppp* *pp* *ppp*

Cym. $\text{H } \frac{10}{4}$

Cow.B. $\frac{10}{4}$ *pp* *ppp*

Xyl. $\frac{10}{4}$ *p* *f* *mp* *p* *pp* *ppp*

Vib. $\frac{10}{4}$ *p* *pp* *mp*

Pno. I *ord.* *pp* *mp* *ppp* *pppp* *ppppp* *ord.* *ppp* *p* *pppp* *ppppp* *pppppp* *pppp*

T. Pno. $\frac{10}{4}$ *mp*

Pno. II *ord.* *pp* *mp* *ppp* *pppp* *ppppp* *f* *pp* *mp* *pppp* *p* *p*

44