

Concerto for Florist and Orchestra

Mark Applebaum, 2009

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*For conductor Steven Schick, florist James DelPrince, and the La Jolla Symphony Orchestra.
This piece was made possible by a grant from the Fromm Music Foundation.*

Duration

- I. *Aphorism* c.1:50
- II. *Passacaglia* c.6:30
- III. *Inflorescence* c.8:30

The individual movements of the *Concerto for Florist and Orchestra* may be performed as autonomous concert works without soloist. In such cases, their respective movement titles should be substituted: *Aphorism*, *Passacaglia*, and/or *Inflorescence*. When played without soloist, *Inflorescence* is performed without its coda.

Stage Layout:

The players are encouraged to find a creative solution to the challenges of staging such a piece, one that is attractive, logistically sound, and takes into account the specifics of the performance site. By way of a default, the work was imagined with the soloist performing in front of the orchestra in three specific downstage areas, each associated with a given movement:

Movement I: the smallest area, located to the immediate left of the conductor.

Movement II: a somewhat larger area, located to the left of the conductor and occupying the remainder of the stage right width.

Movement III: the largest area, located to the right of the conductor and occupying the majority of the stage left width.

Accidental Policy

Accidentals apply only to the noteheads to which they immediately adhere. “Courtesy” natural signs are often supplied.


Legend


Quarter-tone sharp.


♭ Quarter-tone flat.


n. Niente, silent.


⊘ Muted; the sound immediately stops.

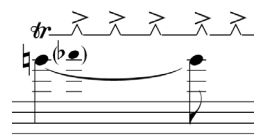
l.v.
 Let vibrate.

 Glissandi occur over the entire duration as given; the end pitch is heard as such. Stems are provided only to denote the passage of time and do not suggest points of rearticulation unless accompanied by an accent mark.


 Grace note figures appear with thinner beams and are to be played as fast as possible.

 Rapid, unmeasured tremolo; flutter tongue in winds and brass.

 Trills are made to the notes given in parentheses.


 "Limping" trill; instead of an even oscillation between the base note and trilled note, the duration of the base note is substantially longer than the trilled note; the pattern should be regular, however.


Winds & Brass:


Air
 Blow through the instrument or loosely against mouthpiece.

Hiss
 Vocal hissing.

Winds:

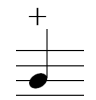
 Flute: tongue ram; sounding approximately one major seventh lower than the notated pitch.

P
 Flute: pizzicato articulation, a plosive "pah."

T
 Flute: pizzicato articulation, a plosive "tah."

 Clarinet: tongue slap.

Horns:

+
 Horn: stopped.

Trumpets:

Trumpets require straight mutes and harmon mutes (stem removed).



Rip; the note is approached by an ascending glissando. ††



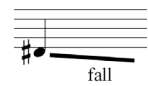
Doit; the note is followed by an ascending glissando. ††



Shake; raucous, wide lip trill; large interval and somewhat out of control.



Spill; the note is followed by a chromatic descent. ††



Fall; the note is followed by a descending glissando. ††



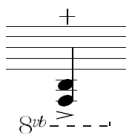
Lift; the note is approached by a chromatic ascent. ††

†† In these explanations the word chromatic suggests a scale of individual half steps; in contrast, glissando refers to a continuous pitch continuum (portamento), often employing half valves in the trumpet.

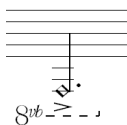
Trombones:

All trombones require straight mutes; Trombone 1 & 2 and Bass Trombone 1 require plungers.

Piano:



The keys are depressed while the corresponding string are hand-muted.



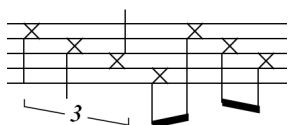
Harmonic: the key is depressed while the corresponding string is fingered lightly several inches away from the bridge, thereby producing an upper partial.

Movement III, measure 72: The highest two strings can be prepared with a heavy substance that leaves no residue (i.e. "blue tack") so that trilling on the keyboard produces a loud, percussive "thwacking" of indeterminate pitch.

Percussion:



Dead stroke.



Toms: played on the rims.

Strings:



Snap pizzicato.

s.p. Molto sul ponticello; bowed at the bridge to produce a glassy sound; this should be exaggerated.

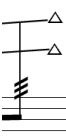
s.t. Molto sul tasto flautando; bowed at the fingerboard to produce an airy sound; this should be exaggerated.



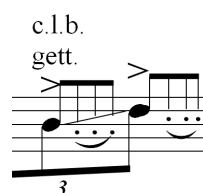
Overpressure; excessive, grinding bow pressure and slow bow speed causing noise and severe pitch distortion.



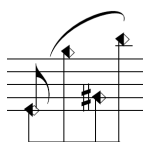
Arco gettato, the bow bounces off the string and rebounds to make successive attacks.



The highest pitch on the string, well above the fingerboard.



Col legno battuto: with the wood of the bow.



Half-harmonic: note is fingered lightly to produce noisy, semi-uncontrolled pitch.



Downward, quarter-tone glissando "fall-off."

Program Note:

I met James DelPrince, by chance, on an airplane in 1999. Four things happened during the ride, all in the span of about twenty seconds: I learned that he was a florist; I instantaneously had the idea of a concerto for florist; I asked him if he'd ever thought about being a performance florist; and he responded "Yes—I've always dreamed about being a performance florist!" The *Concerto for Florist and Ensemble* was premiered soon after, a piece for improvising musicians, with Jim simultaneously sculpting magnificent and idiosyncratic floral sculptures. The piece was revised for several subsequent performances, always with a new ensemble, a new improvisation score, and new durations. Likewise, Jim changed his approach to floristry each time, sometimes employing skewered green apples, barbed wire, or police crime scene tape, other times working with long-stemmed artichokes and a glue gun, inserting flowers and flashlights into salvaged car parts, or weaving fronds of juniper and tinsel. Jim is not your standard florist.

Steven Schick, conductor of the La Jolla Symphony Orchestra and a longtime friend, mentor, and collaborator, played percussion in the most recent adaptation of the *Concerto for Florist and Ensemble*, a 50-minute version scored for an octet of particular virtuoso musicians. Steve enthusiastically proposed a new piece for symphony orchestra, one that differs from its predecessors in a number of important ways. First, and most obvious, the *Concerto for Florist and Orchestra* has a generously expanded instrumentation, including six *very* active percussionists. Second, it is a three-movement work, whereas the earlier versions were all single-movement forms. Third, and most significant, the musicians perform a determinate, traditionally notated composition, whereas earlier concerti featured improvisers who were directed when to play, but not what to play.

Unlike the orchestral players, the soloist is free to improvise his part spontaneously. Alternatively, he may choose to prepare an approximate agenda, or to formulate an exact series of step-by-step actions in advance. The only requirement is that he undertake three projects on stage whose duration of execution matches those of the orchestra's musical endeavors. In this regard, the spirit is very much akin to the classic Merce Cunningham and John Cage collaborations in which music and dance *cohabit* rather than *coordinate*. My experiences composing for the Cunningham Company, first in 1993 and then in 2005, profoundly affected my aesthetic orientation. The music and dance—or in this case, the music and floristry—will have coincidental, chance moments of seeming congruity, and other times of seemingly coordinated antithesis, both of which suggest a kind of cognitive clarity. But for me, the abundant time in which the media relate at an uncomfortable, oblique angle is of greatest interest and excitement. It is the problem of their incongruous juxtaposition that I find most arresting.

An alternative performer of another medium may be substituted. When such a substitution is made, the title is revised accordingly. Some examples include: *Concerto for Juggler and Orchestra*, *Concerto for Plumber and Orchestra*, *Concerto for Contortionist and Orchestra*, *Concerto for Quilter and Orchestra*, *Concerto for Locksmith and Orchestra*, *Concerto for Chef and Orchestra*, *Concerto for Tax Attorney and Orchestra*, etc. A *Concerto for Composer and Orchestra* might involve a composer (but not the one of this piece) quietly working at a desk onstage.

The *Concerto for Florist and Orchestra* was composed for the La Jolla Symphony Orchestra and was made possible by a grant from the Fromm Music Foundation. It is dedicated to Steven Schick and James DelPrince, intrepid collaborators, conspirators, and experimentalists.

Mark Applebaum, November, 2009

Instrumentation

Soloist—a performance florist

An alternative performer of another medium may be substituted, provided that the medium does not produce much sound. When such a substitution is made, the title should be revised accordingly; for example, *Concerto for Juggler and Orchestra*, *Concerto for Plumber and Orchestra*, *Concerto for Contortionist and Orchestra*, *Concerto for Quilter and Orchestra*, *Concerto for Locksmith and Orchestra*, *Concerto for Chef and Orchestra*, *Concerto for Tax Attorney and Orchestra*, etc. A *Concerto for Composer and Orchestra* might involve a composer (but not the one of this piece) quietly working at a desk.

Piccolo
2 Flutes
Alto Flute
2 Oboes
English Horn
E \flat Clarinet
3 B \flat Clarinets
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns
2 Trumpets in C
Trumpet in B \flat
2 Trombones
2 Bass Trombones
Tuba

6 Percussion

Percussion 1: vibraphone (and bow), thai gongs (c4, d, e \flat , g \flat , a \flat , b \flat , c5), bass drum, 23" timpano, claves, triangle, low cowbell, suspended splash cymbal, metal can, police whistle, 2 click ballpoint pens, suspended aluminum foil, bamboo wind chimes.

Percussion 2: marimba (4-1/3 octave), bongos (lower pair), 26" timpano, 4 glass bottles, woodblock, castanets, triangle, 2 automobile brake drums, tambourine, sleigh bells, metal can, metal bowl, 2 click ballpoint pens, suspended aluminum foil, maraca, bamboo wind chimes.

Percussion 3: xylophone, 26" timpano, 2 glass bottles, tubular bells, thai gongs (c#4, e, f, g, a, b), slapstick, low cowbell, dark suspended cymbal, galvanized steel “wobble” sheet, metal can, metal bowl, 2 click ballpoint pens, suspended aluminum foil, large tam-tam, triangle, bamboo wind chimes.

Percussion 4: glockenspiel, 4 toms, 29" timpano, 2 glass bottles, triangle, suspended cymbal (with bow), heavy (Tibetan) finger cymbals, vibraslap, metal bowl, glass wind chimes, 2 click ballpoint pens, suspended aluminum foil.

Percussion 5: crotales (higher octave), snare drum, 4 toms, 23" timpano, 2 glass bottles, 2 shakers, triangle, bright suspended cymbal, metal can, police whistle, sandpaper blocks, 2 click ballpoint pens, suspended aluminum foil.

Percussion 6: bass drum, bongos (higher pair), 4 toms, 4 woodblocks, claves, castanets, suspended sizzle cymbal, PVC tube (with ping-pong paddle), bottle of compressed air, metal bowl, 2 click ballpoint pens, suspended aluminum foil, bell tree.

* Note: except for the ballpoint pens and suspended aluminum foil, instruments that are duplicated among the various percussionists—such as triangles, police whistles, and toms—should have different timbres and/or tunings.

Celesta
Piano
2 Harps

Violin I (12 \dagger)
Violin II (12 \dagger)
Viola (9 \dagger)
Cello (9 \dagger)
Contrabass (6 \dagger)

\dagger minimum string players

The Score is Transposed:

Glockenspiel and crotales sound two octaves higher than notated.

Piccolo, xylophone, and celesta sound one octave higher than notated.

E \flat clarinet sounds one minor third higher than notated.

B \flat clarinet and B \flat trumpet sound one major second lower than notated.

Alto flute sounds one perfect fourth lower than notated.

English horn and French horn sound one perfect fifth lower than notated.

Contrabassoon and contrabass sound one octave lower than notated.

Concerto for Florist and Orchestra

I. Aphorism

Mark Applebaum

♩ = 60

Woodwind Section: Piccolo, Flute 1 & 2, Alto Flute, Oboe 1 & 2, English Horn, Clarinet in B♭ 1 & 2, Clarinet in B♭ 3, Bass Clarinet, Bassoon 1 & 2, Contrabassoon.

Horn and Trumpet Section: Horn in F 1, 2, 3, 4; Trumpet in C 1, 2; Trumpet in B♭; Trombone 1 & 2; Bass Trombone 1, 2; Tuba.

Percussion Section: Percussion 1-6 (Glass Bottles, chopsticks), Bass Drum (drag friction mallet), Claves, Woodblock, Slapstick, Vibraplap, Compressed Air.

String and Other Sections: Celesta, Piano (Harmonic—lowest note played while corresponding string is touched), Harp 1, Harp 2, Violin I, Violin II, Viola, Violoncello, Contrabass.

Performance Instructions: *Air (p, p^{pp}, p^{ppp}), *tutti, *mf, *ff, *pp, *f, *pizz. ord., arco, sul pont., solo, tutti *I & II, ** Unison double-stop on two strings, div. a 3.

Annotations: Harmonic (stem removed), 3rd valve slide, Blow through instrument or loosely against mouthpiece.

Picc. 6

Fl. 1 & 2

A. Fl.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn. 1 & 2

C. Bn.

A

Air
ff

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

B. Tbn. 1

B. Tbn. 2

Tuba

A

Air
ff

con sord.
p

senza sord.
ff

senza sord.
p < ff

senza sord.
p

senza sord.
f

senza sord.
p < ff

senza sord.
f

senza sord.
f

senza sord.
f

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Cel.

Pno.

Hp. 1

Hp. 2

A

Marimba soft yarn
mp

Tubular Bells
pp

Two Shakers
mp

Castanets
f

Low Cowbell
deadstroke
ff

Low Cowbell
deadstroke
ff

Triangle
Lv.
f

Sandpaper Blocks
pp

High Bongo
ff

* Fast, vertical stroke of low wound string with fingernail or plectrum to produce a whispy, zipping sound. The string's pitch is not heard.

Vln. Solo 1

Vln. I

Vln. Solo 2

Vln. II

Vla.

Vic.

Cb.

A

arco staccatissimo
ff - mp

con sord.
arco ond.

gli altri pizz.

senza sord.)
arco

solo
con sord.)
arco

tutti
(senza sord.)
arco

gli altri
(senza sord.)

div. a 2
pizz.

div. a 2
(arco)

mp sempre

**1 & II

**1 & II

**1 & II

gli altri
**1 & II

** Wispy sound from fast reciprocation of bow hair (punta d'arco) parallel to string—like wiping several inches of string with the bow, back and forth very quickly. Double stop (I & II); glissando from low "stopped" position to high.

B

12

Picc. *ffz* (tutti) tongue ram *ffz* expressive *p* "Shakuhachi" attack expressive *sfz p*

Fl. 1 & 2 *mf* tongue ram *mf* *mf*

A. Fl. *mf*

Ob. 1 *mp* *mp* *p* *n. < p*

Ob. 2 *mp* *mp* *n. < p* *n. < p*

E. Hn. *mp* *mp* *Hiss mf*

B♭ Cl. 1 *mp* *mp* *Hiss mf* expressive *p* *f*

B♭ Cl. 2 *mp* *mp* *Hiss mf*

B♭ Cl. 3 *mp* *mp* *Hiss mf*

B. Cl. *mp* *mp* *Hiss mf*

Bsn. 1 & 2 *mf* *Hiss mf*

C. Bn. *mf* *Hiss mf*

B

12

Hn. 1 *Hiss mf*

Hn. 2 *Hiss mf*

Hn. 3 *Hiss mf*

Hn. 4 *Hiss mf*

C Tpt. 1 *mf* (half-valve dnt) *Hiss mf*

C Tpt. 2 *mf* *Hiss mf*

B♭ Tpt. *Hiss mf*

Tbn. 1 *plunger* *PPP < mf* (senza sord.) *PPP poco* *Hiss mf*

Tbn. 2 *plunger* *PPP < mf* (senza sord.) *PPP poco* *Hiss mf*

B. Tbn. 1 *plunger* *PPP < mf* (senza sord.) *PPP poco* *Hiss mf*

B. Tbn. 2 *plunger* *PPP < mf* (senza sord.) *PPP poco* *Hiss mf*

Tuba *f* *Hiss mf*

B

12

Perc. 1 *Vibraphone arco* *mp sfo.* **B** *ff* (as possible) Blow on hanging sheet of aluminum foil. *ff* (as possible)

Perc. 2 *Metal Bowl* *mf* *mf* *ff* (as possible) Blow on hanging sheet of aluminum foil. *ff* (as possible)

Perc. 3 *Metal Bowl* *mf* *mf* *ff* (as possible) Blow on hanging sheet of aluminum foil. *ff* (as possible)

Perc. 4 *Tibetan Finger Cymbals* *mf* *Glock.* *mf* *ff* (as possible) Blow on hanging sheet of aluminum foil. *ff* (as possible)

Perc. 5 *snare on* *mf ppp* *Snare Drum wire brush* *mf ppp* *ff* (as possible) Blow on hanging sheet of aluminum foil. *ff* (as possible)

Perc. 6 *Metal Bowl* *mf* *ff* (as possible) Blow on hanging sheet of aluminum foil. *ff* (as possible)

B

Cel. *mp*

Pno. *Strings are severely muted by fingers. sfz*

Hp. 1 *mp* *mp*

Hp. 2 *mp* *mp*

Vln. I *div. a 2* *senza sord.* *senza vib.* *pp < f pp < f* *ff* *col legno battuto secco* *sfz* *tutti* *col legno battuto gettato* *arco s.p.* *ppp* **B** *solo* *arco ord.* *p < f* *tutti* *pizz.* *sfz* *solo* *arco con sord.* *senza vib.* *sfz ppp* *sfz ppp*

Vln. II *div. a 2* *senza sord.* *senza vib.* *pp < f pp < f* *ff* *col legno battuto secco* *sfz* *tutti* *col legno battuto gettato* *arco s.p.* *ppp* *pizz.* *sfz*

Vla. *senza sord.* *mf* *arco s.p.* *ppp* *pizz.* *p* *sfz*

Vcl. *senza sord.* *mf* *arco s.p.* *ppp* *pizz.* *p* *div. a 2* *sfz*

Cb. *mf* *arco s.p.* *ppp* *pizz.* *p* *sfz*

C

Picc. *tr* *mf*

Fl. 1 & 2 (1.) *poco* *mf* *tr*

A. Fl. *mf* *tutti* *mp*

Ob. 1 *mp*

E. Hn. *mp*

B♭ Cl. 1 *p* *poco* *f* *n.* *mp*

B♭ Cl. 2 *f* *n.* *mp*

B♭ Cl. 3 *n.* *mp*

B. Cl. *mf* *ff* *n.* *mp*

Bsn. 1 & 2 *mf* *fff*

C. Bn. *mf* *fff*

C

Hn. 1 & 2 *mf* *fff* *1. cuivré* *mp* *1. tr* *p*

Hn. 3 & 4 *mf* *fff* *3. cuivré* *mp* *4. cuivré* *mp*

C Tpt. 1 & 2 *fff* *mp*

B♭ Tpt. *fff*

Tbn. 1 & 2 *fff* *mp*

B. Tbn. 1 & 2 *fff*

Tuba *fff*

C

Perc. 1 *mp* *Police Whistle secco* *mf* *Vibraphone soft yarn* *mp* *fff*

Perc. 2 *mp* *fast* *Sleigh Bells* *f* *Maraca (swirled)* *p*

Perc. 3 *mp* *fast* *Large Flexible Galvanized Steel "Wobble" Sheet* *f* *"wha-kah-wha"*

Perc. 4 *mp* *Glock.* *mp* *(Glass Windchimes) l.v.* *mp* *Crotale* *mp*

Perc. 5 *mp* *fast* *Police Whistle secco* *mf*

Perc. 6 *mp* *Large PVC Tube Slap tube embouchure with ping-pong paddle.* *fff* *Bass Drum* *f*

Cel. *f*

Pno. *mp* *ff* *mp*

Hp. 1 *fff*

Hp. 2 *fff*

C

Vln. I (solo) *fff-ppp* *arco tutti vib. ord. senza sord.* *mp* *f* *non div. sim.* *fff* *pizz.* *p* *arco ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.*

Vln. II *mp* *f* *non div. sim.* *fff* *pizz.* *p* *arco ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.*

Vla. *non div. sim.* *fff* *pizz.* *p* *arco ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.*

Vcl. *arco tutti* *non div. sim.* *fff* *pizz.* *p* *arco ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.*

Cb. *arco* *fff* *arco ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.* *sub. ord. → s.p.*

II. Passacaglia

$\text{♩} = 144$ ($\text{♩} = \text{♩}$ sempre)

Piccolo

Flutes 1 & 2

Alto Flute

Oboes 1 & 2

English Horn

Clarinet in E \flat

Clarinets in B \flat 1 & 2

Clarinet in B \flat 3

Bassoons 1 & 2

Contrabassoon

Horns in F 1 & 2 *mp*

Horns in F 3 & 4 *mp*

Trumpets in C 1 & 2

Trumpet in B \flat

Trombones 1 & 2

Bass Trombones 1 & 2

Tuba

Percussion 1 & 2

Percussion 3 & 4

Percussion 5 & 6

Celesta

Piano

Harp 1

Harp 2

Violin I

Violin II

Viola

Cello

Contrabass

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B \flat Cl. 1 & 2

B \flat Cl. 3

Bsn. 1 & 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

Perc. 1

Perc. 2

Pno.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

23 A

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B \flat Cl. 1 & 2

B \flat Cl. 3

Bsn. 1 & 2

Cbsn.

23 A

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

23 A

Perc. 1

Perc. 2

Pno.

Hp. 1

Hp. 2

23 A

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B \flat Cl. 1 & 2

B \flat Cl. 3

Bsn. 1 & 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Pno.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

41

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B \flat Cl. 1 & 2

B \flat Cl. 3

Bsn. 1 & 2

Cbsn.

41

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

41

Perc. 1

Perc. 2

Pno.

Hp. 1

Hp. 2

41

Vln. I

Vln. II

Vla.

Vcl.

Cb.

49 *1. staccato*

Fl. 1 & 2 *f*

A. Fl. *f* *staccato*

Ob. 1 & 2

E. Hn.

B \flat Cl. 1 & 2

B \flat Cl. 3

Bsn. 1 & 2

Cbsn.

49 B

Hn. 1 & 2 *mp*

Hn. 3 & 4 *mp*

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

49 B

Perc. 1 *mf* (Vib.)

Perc. 2 *(mf)* (Mar.)

Pno.

Hp. 1

Hp. 2

49 B

Vln. I *f* *arco détaché*

Vln. II *f* *arco détaché*

Vla. *mf* (pizz.)

Vcl. *mf* (pizz.)

Cb.

55

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B \flat Cl. 1 & 2

B \flat Cl. 3

Bsn. 1 & 2

Cbsn.

55

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

55

Perc. 1

Perc. 2

Pno.

Hp. 1

Hp. 2

55

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B \flat Cl. 1 & 2

B \flat Cl. 3

Bsn. 1 & 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Pno.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

65

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B \flat Cl. 1 & 2

B \flat Cl. 3

Bsn. 1 & 2

Cbsn.

2.

1.

tutti

stacc.

f

65

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

1.

3.

mf

ff

n.

pp

f

65

Perc. 1

Perc. 2

Pno.

Hp. 1

Hp. 2

65

Vln. I

Vln. II

Vla.

Vcl.

Cb.

arco détaché

f

f

74 *stacc.*

Fl. 1 & 2

A. Fl.

Ob. 1

E. Hn.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

74 C

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

74 C

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Perc. 3 (Tubular Bells) i.v.

Pno.

Hp. 1

Hp. 2

74 C

Vln. I

Vln. II

Vla.

Vcl.

Cb.

80

Fl. 1 & 2

A. Fl.

Ob. 1

E. Hn.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

80

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

80

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp. 1

Hp. 2

80

Vln. I

Vln. II

Vla.

Vcl.

Cb.

86

Fl. 1 & 2

A. Fl.

Ob. 1

E. Hn.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

86

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

86

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Pno.

Hp. 1

Hp. 2

86

Vln. I

Vln. II

Vla.

Vcl.

Cb.

D

94

Fl. 1 & 2

A. Fl.

Ob. 1

E. Hn.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

1. *stacc.*

f

1. *f*

tutti

f

94

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

n. *pp* *ff*

tutti (mp)

n. *tutti (mp)* *pp* *f*

n. *pp* *f*

1. *tutti* *f*

3. *f*

1. *mf*

1. *f*

1. *f*

94

Perc. 1

Perc. 2

Pno.

Hp. 1

Hp. 2

f

f

ff

94

Vln. I

Vln. II

Vla.

Vcl.

Cb.

f

ff

ff

pizz. *f*

non div. *pp*

FL. 1 & 2

A. FL.

Ob. 1

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

B♭ Trpt.

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Pno.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

stacc.

f

mf

pp

non div.

staccato mp

106

Fl. 1 & 2

A. Fl.

Ob. 1

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

106

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

B♭ Trpt.

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

106

Perc. 1

Perc. 2

Pno.

Hp. 1

Hp. 2

106

Vln. I

Vln. II

Vla.

Vcl.

Cb.

111

Fl. 1 & 2

A. Fl.

Ob. 1

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

111

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

B♭ Trpt.

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

111

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Perc. 5

Perc. 6

4 Woodblocks

Pno.

Hp. 1

Hp. 2

111

Vln. I

Vln. II

Vla.

Vcl.

Cb.

<f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

f *p < f* *p < f* *p < f* *p < f* *p < f* *p < f*

118

Fl. 1 & 2

A. Fl.

Ob. 1

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

118

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

B♭ Trpt.

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

tutti

tutti

staccato

staccato

118

Perc. 1

Perc. 2

Perc. 5

Perc. 6

Bright Suspended Cymbal
soft mallets

p *mf* (D)

1.v.

Pno.

Hp. 1

Hp. 2

118

Vln. I

Vln. II

Vla.

Vcl.

Cb.

f *p* *f* *mp* *f* *mp* *f* *mp* *f*

p *f* *mp* *f* *mp* *f* *mp* *f*

f

f pizz.

Piccolo
Fl. 1 & 2
A. Fl.
Ob. 1 & 2
E. Hn.
Eb Cl.
Bb Cl. 1 & 2
Bb Cl. 3
Bsn. 1 & 2
Cbsn.

stacc.
1.
2.
stacc.
legato
ff
f
f
tutti
ff
ff

Hn. 1 & 2
Hn. 3 & 4
C Trpt. 1 & 2
Bb Trpt.
Trbn. 1 & 2
B. Trbn. 1 & 2
Tuba

ff
ff
ff
tutti
ff
ff
f
ff
ff
ff

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

(Vib.)
ff
Xylophone
ff
Glockenspiel
ff
l.v. sim.
Crotales
ff
l.v. sim.
Bass Drum
Bongo (high)
Bongos (high & low)
ff
B.D. l.v.
f

Pno.
Hp. 1
Hp. 2

ff
ff
ff
ff

Vln. I
Vln. II
Vla.
Vcl.
Cb.

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

130

Piccolo

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

B♭ Trpt.

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Triangle 1.v. sim.

Glock. 1.v. sim.

Crot. 1.v. sim.

Bongos (high & low)

ff

ff

8va

8va

Piccolo

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

B♭ Trpt.

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

Perc. 1 (Vib.)

Perc. 2

Perc. 3 (Xyl.)

Perc. 4 (Glock.)

Perc. 5 (Crot.)

Perc. 6 (Bongos)

Pno.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ffz

ffz

ffz

ffz

ff

Tri. l.v.

Glock. l.v. sim.

Crot. l.v. sim.

B.D. l.v.

B.D. l.v.

S^{no} -

S^{no} -

S^{no} -

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

Gongs (C4, D Eb, G, A, B, C5)
(yarn)

Perc. 1 *mf* l.v. sim.

Perc. 2 *mf* Castanets

Perc. 3 *mf* Gongs (C4, E, F, G, A, B) (yarn) l.v. sim.

Perc. 4 *mf* (Glock.)

Perc. 5 *mf* (Crot.)

Perc. 6 *mf* Claves

Cel. *mf*

Pno. *mp*

Hp. 1

Vln. I *sfz* pizz. arco *sfz* *p* *sfz* pizz.

Vln. II *sfz* pizz. arco *sfz* *p* *sfz* pizz.

Vla. *sfz* pizz. (pizz.) *sfz*

Vcl. *sfz* pizz. (pizz.) *sfz*

Cb. *p*

156

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

156

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

156

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Cel.

Pno.

Hp. 1

156

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Fl. 1 & 2
Ob. 1 & 2
E♭ Cl.
B♭ Cl. 1 & 2
B♭ Cl. 3
Bsn. 1 & 2

1.
p

Hn. 1 & 2
Hn. 3 & 4
C Trpt. 1 & 2
Trbn. 1 & 2
B. Trbn. 1 & 2
Tuba

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

(Gongs)
Tri.
Gongs
l.v. sim.
4 Glass Bottles
mf
Tri.
Gongs
l.v. sim.
Tri.
Glock.
l.v. sim.
(Crot.)
Tri.
Crot.
l.v. sim.
4 Woodblocks
mf

Cel.

Pno.

Hp. 1

Solo Vln. I
Vln. I
Vln. II
Vla.
Vcl.
Cb.

arco
pp
poco cresc.
pizz.
ffz
arco
mf
pizz.
ffz
arco
mf
(pizz.)
mf
(pizz.)
mf
mf

170

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl. 1 & 2

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Cel.

Pno.

Hp. 1

Solo Vln. 1

Solo Vln. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

tutti

p

tutti tongue slap* *sfz*

tongue slap* *sfz*

*ossia: tacet

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

(Gongs)

p

Castanets

p

(Gongs)

p

(Glock.)

p

(Crot.)

p

Claves

p

Tri.

Tri.

Cel.

mp

Pno.

hand-muted "thunk"

sfz

Hp. 1

Solo Vln. I

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf

sfz

mf

tutti

sfz

tutti

sfz

sfz

(pizz.)

p

188

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B \flat Cl. 1 & 2

B \flat Cl. 3

Bsn. 1 & 2

Cbsn.

188

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

188

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Tri.

Gongs

Gongs

Glock.

Crot.

l.v. sim.

l.v. sim.

l.v. sim.

Cel.

Pno.

Hp. 1

188

Solo Vln. I

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

tongue slap

sfz

tongue slap

sfz

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

(Gongs)

Tri.

Gongs

l.v. sim.

4 Glass Bottles

mf

Tri.

Glock.

l.v. sim.

Tri.

Crot.

l.v. sim.

4 Woodblocks

mf

Cel.

Pno.

hand-muted "think"

sfz

Hp. 1

Solo Vln. I

Vln. I

Vln. II

Vla.

Solo Vcl.

Vcl.

Cb.

sfz

mf

sfz

sfz

sfz

arco

p

mp

H

204

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B \flat Cl. 1 & 2

B \flat Cl. 3

Bsn. 1 & 2

Cbsn.

H

204

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

H

204

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

(Gongs—softer mallet)

pp

(Gongs—softer mallet)

pp

Cel.

Pno.

Hp. 1

H

204

Solo Vln. I

Vln. I

Vln. II

Vla.

Solo Vcl.

Vcl.

Cb.

pp

poco

mp

p

pp

solo

Fl. 1 & 2
A. Fl.
Ob. 1 & 2
E. Hn.
B \flat Cl. 1 & 2
B \flat Cl. 3
Bsn. 1 & 2
Cbsn.

Hn. 1 & 2
Hn. 3 & 4
C Trpt. 1 & 2
Trbn. 1 & 2
B. Trbn. 1 & 2
Tuba

Perc. 1
Perc. 3
Pno.
Hp. 1

Solo Vln. I
Vln. I
Vln. II
Vla.
Solo Vcl.
Vcl.
Cb.

217

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B \flat Cl. 1 & 2

B \flat Cl. 3

Bsn. 1 & 2

Cbsn.

217

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

217

Perc. 1

Perc. 3

Pno.

Hp. 1

217

Solo Vln. 1

Vln. I

Vln. II

Vla.

Solo Vcl.

Vcl.

Cb.

Molto rallentando

(♩ = 72)

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

B♭ Cl. 1 & 2

B♭ Cl. 3

Bsn. 1 & 2

Cbsn.

Molto rallentando

(♩ = 72)

Hn. 1 & 2

Hn. 3 & 4

C Trpt. 1 & 2

Trbn. 1 & 2

B. Trbn. 1 & 2

Tuba

Molto rallentando

(♩ = 72)

Perc. 1 (Gongs)

Perc. 3 (Gongs)

Pno.

Hp. 1

Molto rallentando

(♩ = 72)

Solo Vln. I

Vln. I

Vln. II

Vla.

Solo Vcl.

Vcl.

Cb.

III. Inflorescence

♩ = 88

Piccolo

Flute 1 & 2

Alto Flute

Oboe 1 & 2

English Horn

Clarinet in E_b

Clarinet in B_b 1, 2, & 3

Bass Clarinet

Bassoon 1 & 2

Contrabassoon

♩ = 88

Horn in F 1, 2, 3, & 4

Trumpet in C 1 & 2

Trumpet in B_b

Trombone 1

Trombone 2

Bass Trombone 1

Bass Trombone 2

Tuba

♩ = 88

Vibraphone arco

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Percussion 6

Celesta

Piano

Harp 1

Harp 2

♩ = 88

senza vib.

Violin I div. a 4 (3 players min. per part)

Violin II div. a 4 (3 players min. per part)

Viola div. a 3 (3 players min. per part)

Violoncello div. a 3 (3 players min. per part)

Contrabass div. a 3 (2 players min. per part)

11

Perc. 1

Perc. 2

Perc. 3 (Gongs)

Perc. 4 (4 Toms)

Perc. 5 (4 Toms)

Perc. 6 (4 Toms)

Hp. 1

Hp. 2 *lv. sim.*
mp

Vln. I

Vln. II

Vla.

Vlc.

Cb.

This page of a musical score, numbered 40, features a double bar line at the top left. The percussion section (Perc. 1-6) is the primary focus, with Perc. 3 playing gongs and Perc. 4-6 playing four toms each. The toms parts are highly rhythmic, featuring numerous triplets and sixteenth-note patterns. The harp section (Hp. 1 and 2) is mostly silent, with Hp. 2 playing a few notes in the right hand, marked *lv. sim.* and *mp*. The string section (Vln. I, Vln. II, Vla., Vlc., Cb.) is also mostly silent, with some notes in the upper staves marked *p* and *III*. The score is written in a standard musical notation style with various clefs and dynamic markings.

22 A

Perc. 1 Gongs *pp* *l.v.sim.*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp. 1

Hp. 2

22 A

Vln. I

Vln. II

Vla.

Vlc.

Cb.

32 (Gongs)

Perc. 1

Perc. 2

Perc. 3 (Gongs)

Perc. 4 (4 Toms)

Perc. 5 (4 Toms)

Perc. 6 (4 Toms)

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

The score for measures 32-37 features a complex percussion section and string accompaniment. The percussion parts (Perc. 1-6) are primarily rhythmic, with Perc. 1 and 3 marked '(Gongs)' and Perc. 4, 5, and 6 marked '(4 Toms)'. Perc. 4, 5, and 6 play a driving eighth-note pattern with triplets and sixteenth-note runs. The string section (Vln. I, Vln. II, Vla., Vlc., Cb.) provides a harmonic and melodic foundation. Vln. I and Vln. II play sustained notes with some movement. Vla. and Cb. have specific fingering indications (IV and III) and dynamics (p). Vlc. starts with a dynamic of p. The overall texture is dense and rhythmic.

39

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

This page of a musical score contains measures 39 through 43. The percussion section (Perc. 1-6) features complex rhythmic patterns with triplets and sixteenth notes, ending with a dynamic shift from *p* to *fff*. The harp (Hp. 1 and 2) and string sections (Vln. I, Vln. II, Vla., Vlc., Cb.) play sustained notes with various fingerings (III, IV) and dynamics (*p*, *n.*, *p*). The strings are marked with *p* and *n.* (noises) in some instances.

B

Fl. 1
A. Fl.
B♭ Cl. 1 & 2
B♭ Cl. 3

Musical score for Flutes and Clarinets. Flute 1 and Alto Flute parts are marked with dynamics *pp*, *f*, and *p*. Clarinet parts 1, 2, and 3 are marked with *n.* and *f*. The score spans measures 47 to 50.

Hn. 1 & 2
Hn. 3 & 4

Musical score for Horns. Horns 1 & 2 and Horns 3 & 4 are marked with dynamics *p*, *mf*, and *p*. The score spans measures 47 to 50.

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

Musical score for Percussion. Percussion 1 includes Bass Drum (*mf*) and Gongs (*pp*). Percussion 2 includes Bongos (*p < sfz*) and Suspended Cymbal (*pp*). Percussions 4, 5, and 6 include 4 Toms with yarn mallets on skins (*sfz* and *p*). The score spans measures 47 to 50.

Hp. 1
Hp. 2

Musical score for Harps. Harp 1 and Harp 2 are marked with dynamics *mp*, *ff*, and *mp*. The score spans measures 47 to 50.

Vln. I
Vln. II
Vla.
Vlc.
Cb.

Musical score for Violins, Violas, Cellos, and Double Basses. All parts are marked with *mp*. The Violin I part includes a "transit to IV" instruction. The score spans measures 47 to 50.

57

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mp

transit to III

transit to IV

III *mp*

III *mp*

1

1

C

65

Fl. 1 & 2

A. Fl.

B♭ Cl. 1 & 2

B♭ Cl. 3

B. Cl.

Bsn. 1

C

65

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Bass Drum

Bongos

Suspended Cymbal

Gongs

l.v.

yarn mallet on skin, chopstick on rim

Trill on highest two notes with strings severely muted to produce "thwacking" of indeterminate pitch.

Pno.

Hp. 1

Hp. 2

C

65

Vln. I

Vln. II

Vla.

Vlc.

Cb.

transit to I

transit to III

73

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (4 Toms)

Perc. 5 (4 Toms)

Perc. 6 (4 Toms)

Pno.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

transit to I

n.

mf

n.

n.

This page of a musical score, numbered 48, contains staves for Percussion 1-6, Piano, Harp 1-2, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score begins at measure 83. The Percussion section includes parts for four Tom sets and Gong sets. The Piano part features a complex rhythmic pattern with a 15-measure repeat. The Harp parts have specific articulation markings. The string sections (Violins, Viola, Violoncello, and Contrabass) play sustained, melodic lines with dynamic markings such as *mf* and *n.* (noisy). The Viola part includes a "transit to II" instruction, and the Violoncello part includes a "transit to I" instruction. The Contrabass part starts with a first position marking "1".

D

Picc. Fl. 1 Fl. 2 A. Fl. Ob. 1 Ob. 2 E. Hn. E♭ Cl. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B. Cl. Bsn. 1 C. Bn.

Musical score for woodwinds and brass instruments, measures 92-95. The score includes parts for Piccolo, Flute 1 & 2, Alto Flute, Oboe 1 & 2, English Horn, E-flat Clarinet, B-flat Clarinet 1, 2, & 3, Bass Clarinet, Bassoon 1, and Contrabassoon. The music features a complex rhythmic pattern with many sixteenth notes and slurs. Dynamics range from *pp* to *ff*.

D

Hn. 1 & 2 Hn. 3 & 4 C Tpt. 1 C Tpt. 2 B♭ Tpt. Tbn. 1 B. Tbn. 1 Tuba

Musical score for horns, trumpets, and trombones, measures 92-95. The score includes parts for Horns 1 & 2, Horns 3 & 4, Cornet 1, Cornet 2, B-flat Trumpet, Tenor Trombone 1, Bass Trombone 1, and Tuba. The music features a complex rhythmic pattern with many sixteenth notes and slurs. Dynamics range from *ppp* to *f*. Performance instructions include "con sord." and "dot".

D

Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Cel. Pno. Hp. 1 Hp. 2

Musical score for percussion, celesta, piano, and harp, measures 92-95. The score includes parts for Percussion 1-6, Celesta, Piano, and Harp 1 & 2. The percussion parts feature complex rhythmic patterns with many sixteenth notes and slurs. Dynamics range from *ppp* to *f*. Performance instructions include "Bass Drum somewhat more articulate mallets", "Bongos", and "Suspended Cymbal".

D

Vln. I Vln. II Vla. Vcl. Cb.

Musical score for strings, measures 92-95. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features a complex rhythmic pattern with many sixteenth notes and slurs. Dynamics range from *pp* to *ff*.

98

Picc.

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1 & 2

C. Bn.

"Shakuhachi" Air attack *ffz*

n. <

tongue slap *ffz*

tongue slap *ffz*

tongue slap *ffz*

98

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

B♭ Tpt.

Tbn. 1

B. Tbn. 1

Tuba

mf

(con sord.) rip 1. *mf*

n. <

1. *f*

n. <

98

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Cel.

Hp. 1

Hp. 2

Woodblock (highest) *mf*

Claves *f*

Timpano - 23" *ppp* *p* *ppp*

Timpano - 26" *ppp* *p* *ppp*

Timpano - 26" *ppp* *p* *ppp*

Timpano - 29" *ppp* *p* *ppp*

Timpano - 23" *ppp* *p* *ppp*

98

Vln. I

Vln. II

Vla.

Vlc.

Cb. div. a 3

ff sim.

ff sim.

pizz *ffz*

arco *ff sim.*

very slow, very wide (quarter-tone) vibrato solo vib. *p* *ffz*

n. <

n. < *ppp*

n. < *ppp*

n. < *ppp*

n. < *ppp*

non div. sim.

non div. sim.

non div. sim.

non div. sim.

tutti *ff*

F

107

Picc.

Fl. 1 & 2

A. Fl.

Ob. 1 & 2

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1 & 2

C. Bn.

F

107

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

B♭ Tpt.

Tbn. 1

B. Tbn. 1

Tuba

F

107

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Cel.

Hp. 1

Hp. 2

⊕ F#-G

⊕ D-E

⊕ C-C#

⊕ A-B

⊕ E-F

F

107

Vln. I

Vln. II

Vla.

Vlc. non div.

Cb.

cresc.

H

G.P. ♩ = 144

124

Picc.

Fl. 1 & 2

A. Fl.

Ob. 1 & 2 *tutti*

E. Hn.

E♭ Cl.

B♭ Cl. 1 & 2 *tutti*

B♭ Cl. 3

B. Cl.

Bsn. 1 & 2

C. Bn.

cresc.

H

G.P. ♩ = 144

124

Hn. 1 & 2

Hn. 3 & 4

C Tpt. 1 & 2

B♭ Tpt.

Tbn. 1 & 2 *ff*

B. Tbn. 1 & 2 *ff*

Tuba *mf*

cresc.

H

G.P. ♩ = 144

124

Perc. 1 *mf* *poco* *f* [Vibraphone]

Perc. 2

Perc. 3

Perc. 4 *f* (Glock.) *lv.*

Perc. 5

Perc. 6

Cel. *f* *ff*

Pno.

Hp. 1 *ff* *sim.*

Hp. 2 *ff* *sim.*

cresc.

H

G.P. ♩ = 144

124

Vln. I *ppp* *div. a 2*

Vln. II *ppp*

Vla.

Vlc.

Cb. *gliss.*

133

Bsn. 1 & 2

C. Bn.

B. Tbn. 1

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Cel.

Pno.

Hp. 1

Hp. 2

Vln. I
div. a 2

Vln. II
div. a 2

Vla.
div. a 2

Vlc.
div. a 2

Cb.
div. a 2

Glass Bottles
light sticks

Woodblocks
hard yarn or
soft rubber

ppp

poco

pp

p sempre

pp

poco

p sempre

mp

mf

mp

f

mp

mp

mp

mf

snare on

142 **tutti**

Bsn. 1 & 2

C. Bn.

B. Tbn. 1 *senza sord. 1.*

Tuba

Perc. 1 *Bass Drum* *pp* *mp* *l.v.*

Perc. 2

Perc. 3 *Tam-Tam* *pp* *mp* *l.v.*

Perc. 4 *Suspended Cymbal* *pp*

Perc. 5 *Snare Drum* *ppp* *ff* *Crotales* *p* *f*

Perc. 6

Cel.

Pno. *ff* *l.v.* *f* *ff*

Hp. 1 *ff* *l.v.* *mp* *mf* *f* *ff*

Hp. 2 *ff* *l.v.* *mp* *mf* *f* *ff*

142 **tutti**

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vlc. *f* *ff*

Cb. *f* *ff*

f *ff*

I
149 12" - 16"*

4 Hns. *slow* → *fast*
sfz *f* *fp* *ff* *f* *mp* *p* *ff* *sfz* *ffz* *ff* *cuivré*

C Tpt. 1 & 2
con sord. shake *doit* *rip* *spill* *lift* *(lip)*
ff *f* *p* *ffp* *ffp* *ff* *sfz* *ffz* *mf* *fall* *ffz* *f*

B♭ Tpt.
con sord. shake *doit* *rip* *spill* *lift* *(lip)*
ff *f* *p* *ffp* *ffp* *ff* *sfz* *ffz* *mf* *fall* *ffz* *f*

4 Tbn.
con sord. *wide vib.*
ffmp *ff* *sfz* *ff* *f* *ffp* *ff* *f* *ffz* *ffz*

Tuba
slow → *fast*
ff *mp* *ff* *ffz* *p* *f* *ff* *ffz* *ffz*

Brass players start together on downbeat but proceed at their own individual paces thereafter, repeating passage until **J**.

* Note: Measure 149 is 12"-16" in duration. The duration of the given material is shorter and repeated continuously throughout m.149.

I
149 12" - 16"

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

I
149 12" - 16"

Vln. I

Vln. II

Vla.

Vlc.

Cb.

150 ♩ = 144

4 Hns.

C Tpt.
1 & 2

B \flat Tpt.

4 Tbn.

Tuba

150 ♩ = 144

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Bass Drum

Triangle

Tam-Tam

Suspended Cymbal

Snare Drum

l.v.

pp, *ff*, *mp*, *p*, *fff*

150 ♩ = 144

Vln. I

Vln. II

Vla.

Vlc.

Cb.

58 **J** 8" - 12"

156

Flutes: Articulation Pattern, Picc., Fl. 1 Fingering, Fl. 2 Fingering, A. Fl. Fingering

Oboes/E.H.: Articulation Pattern, Ob. 1 Fingering, Ob. 2 Fingering, E. Hn. Fingering

Clarinets: Articulation Pattern, E♭ Cl. Fingering, B♭ Cl. 1 Fingering, B♭ Cl. 2 Fingering, B♭ Cl. 3 Fingering, Bass Cl. Fingering

Bassoons: Articulation Pattern, Bsn. 1 Fingering, Bsn. 2 Fingering, C. Bn. Fingering

Flute 1, Picc., Flute 2, A. Flute, Oboe 1, Oboe 2, E.H., Cl. 1, E♭ Cl., Cl. 2, Bs. Cl., Cl. 3, Bsn. 1, C. Bsn., Bsn. 2

tongue ram, P, T, P, tongue ram vib. ord. wide ord.

ff, *mp*, *sfz*, *f*, *sfz*, *mp*, *f*, *ff*, *p*, *mp*, *mf*, *f*, *ff*, *sfz*, *mf*

mp, *ff*, *f*, *sfz*, *sfzp*, *sfzp*, *mp*, *ff*, *sfz*, *sfz*, *f*

sfz, *ff*, *sfzmp*, *f*, *p*, *mf*, *ff*, *sfz*, *f*, *mp*, *f*, *ff*, *f*, *fff*

f, *mp*, *fp*, *ff*, *sfz*, *f*, *ff*, *f*, *mf*, *ff*, *sfz*

Finger the given pitch pattern as fast as possible, continuously repeating the fingering until [K]. Although counterintuitive, the player need not think about the pitches, instead allowing the hands to independently repeat the fingering pattern. (The continuous sound of key clicks is desirable.) Simultaneously play the articulation pattern, blowing through the instrument at the given moments with low, middle, or high embouchure as indicated (e.g. adjusting reed placement, air speed), thereby producing pitches that correspond—unpredictably—to the underlying fingering or to other notes in the fingerings overtone series as a consequence of the dynamic and embouchure indication. Players commence on the downbeat, but at individual points in the pattern as given, and should proceed independently, looping back to the beginning of the articulation pattern, and repeating it until [K].

156 **J** 8" - 12"

Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Perc. 6

156 **J** 8" - 12"

Vln. I, Vln. II, Vla., Vlc., Cb.

157 ♩ = 144

Flutes:
 Articulation Pattern
 Picc. Fingering
 Fl. 1 Fingering
 Fl. 2 Fingering
 A. Fl. Fingering

Oboes/E.H.:
 Articulation Pattern
 Ob. 1 Fingering
 Ob. 2 Fingering
 E. Hn. Fingering

Clarinets:
 Articulation Pattern
 E♭ Cl. Fingering
 B♭ Cl. 1 Fingering
 B♭ Cl. 2 Fingering
 B♭ Cl. 3 Fingering
 Bass Cl. Fingering

Bassoons:
 Articulation Pattern
 Bsn. 1 Fingering
 Bsn. 2 Fingering
 C. Bn. Fingering

157 ♩ = 144

Perc. 1 Bass Drum *pp* *ff* *mp* l.v.

Perc. 2 Triangle *p* *ff*

Perc. 3 Tam-Tam *pp* *mp* *ff* l.v.

Perc. 4 Suspended Cymbal *pp* *ff* l.v.

Perc. 5 Snare Drum *ppp* *ff* snares off

Perc. 6 Bell Tree *pp* (accel.) *ff*

157 ♩ = 144

Vln. I

Vln. II

Vla.

Vlc.

Cb.

K
163 10" - 14"

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6 (4"-7")

Vln. I solo
Vln. I
gli altri *div. a 2
Vln. II solo
Vln. II
gli altri *div. a 2
Vla. *div. a 2
Vlc. *div. a 2
Cb. *div. a 2

(ff) *(rallentando)* *ppp*

163 10" - 14"

III 5 L.v. 3
IV f *sffz* *pmf* *ff* *sfz* *sfz* *mp* *s.p. arco* *ff*

III 5 L.v. 3
IV f *sffz* *pmf* *ff* *sfz* *sfz* *mp* *s.p. arco* *ff*

c.l.b. *s.p. ord.* *vib.* *wide* *pizz.* *arco IV* *s.p.* *ord.*
sfz *mp* *ff* *mp* *ff* *sfz* *pp* *ff*

tr *ord.* *pizz.* *arco* *s.p.* *ord.* *arco II*
mf *f* *ff* *ff* *mp* *ff* *sfz* *ff*

tr *ord.* *pizz.* *arco* *s.p.* *ord.* *arco II*
mf *f* *ff* *ff* *mp* *ff* *sfz* *ff*

pizz. *arco* *s.p.* *ord.* *c.l.b. gett.* *pizz.* *arco*
sfz *mf* *ff* *p* *sfz* *sfz* *mf* *ff* *f*

pizz. *arco* *s.p.* *fast* *slow* *c.l.b. gett.* *gett.*
f *l.v.* *sfz* *poco* *sfz* *poco* *ff* *p* *sfz* *ff*

IV *fast* *slow* *c.l.b. gett.* *gett.*
sfz *p* *sfz* *mf* *sfz* *ff* *p* *mf*

III 5 L.v. 3 II *gett.* *pizz.*
sfz *mf* *ff* *sfz* *sfz* *mp* *ff* *mp*

s.p. *arco* *s.p.* *ord.*
f *mp* *poco* *mf* *sfz* *p* *ff* *mp* *f*

pizz. *arco* *vib.* *wide* *s.p.* *c.l.b. gett.* *ord.*
mp *ff* *p* *ff* *sfz* *p* *ff* *sfz* *f* *sfz* *p* *f*

ord. *s.p.* *c.l.b. gett.* *pizz.* *arco* *s.p.*
f *fp* *ff* *p* *ff* *p* *mf* *sfz* *sfz* *p* *f*

Each player begins on the downbeat, proceeds as fast as possible but at an independent tempo, and repeats the passage continuously until fading out.
* String sections divisi a 2; each group later subdivides into thirds.

164 *Timpano* $\text{♩} = 60$ L $\text{♩} = 30$

Perc. 1 *ppp* *p* *ppp*

Perc. 2 *ppp* *p* *ppp*

Perc. 3 *ppp* *p* *ppp*

Perc. 4 *ppp* *p* *ppp*

Perc. 5 *ppp* *p* *ppp*

Perc. 6

Vln. I solo $\text{♩} = 60$ L $\text{♩} = 30$ *mp* *p* *pp*

Vln. I gli altri div. a 2 *mp* *p* *n.* *n.* *n.* *n.* one third of each group fades out on each beat **TACET TO END**

Vln. II solo *mp* *p* *pp*

Vln. II gli altri div. a 2 *mp* *p* *n.* *n.* *n.* *n.* one third of each group fades out on each beat **TACET TO END**

Vla. div. a 2 *mp* *n.* *n.* *n.* *n.* one third of each group fades out on each beat **TACET TO END**

Vcl. div. a 2 *mp* *n.* *n.* *n.* *n.* one third of each group fades out on each beat **TACET TO END**

Cb. div. a 2 *mp* *n.* *n.* *n.* *n.* one third of each group fades out on each beat **TACET TO END**

n. *n.* *n.* one third of each group fades out on each beat

Note: As the dynamic decreases, loud effects should be transformed accordingly (e.g. snap pizzicato to ordinary pizzicato) and various articulations may not “speak” fully—that is, they may become fuzzy, glitchy, or inchoate.

[N] Begins at a moment as agreed upon prior with florist. This could be determined as a number of repetitions of [M], a duration of [M] in seconds, or until the conductor observes a cue from the florist—preferably the completion of a particular act, not a head nod or signaled “instruction.” During [M], the florist occasionally looks at the conductor fleetingly, as if to suggest (albeit falsely) that he or she is following the conductor.

Floral solo continues →

[M] CODA Repeat for 15"-45"

[N] = 120

Conducted events that are synchronized with the florist. These are clearly directed/cued by the conductor.

Final cut-off event. Freeze momentarily before releasing tension.

Florist continues to [N]. By and by the conductor turns his or her torso to face the florist at [N].

Vln. I solo TACET TO END

Vln. II solo TACET TO END