



Tales off balance

for symphony orchestra

Øyvind Mæland

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Instrumentation

3 flutes (All 3 doubling both alto flute and piccolo)

2 oboes (It is recommended that the “upper joint stopped air technique” is performed on the upper joint of an additional oboe)

1 english horn (It is recommended that the “upper joint stopped air technique” is performed on the upper joint of an *oboe*)

3 clarinets in Bb (It is recommended that the “upper joint stopped air technique” is performed on the upper joint of an additional clarinet, f.ex. from a clarinet in A)

3 bassoons (3rd doubling contrabassoon)

4 horns in F

3 trumpets (1st playing a trumpet in C, while the 2nd and 3rd playing trumpets in Bb)

3 trombones

1 tuba in F

Timpani (29"/28" and 23")

3 percussionists:

1st: Chimes, cowbells (G5, A5), 2 cymbals (low + very high).

2nd: Xylophone, steel drum (range: G3-D6), crotales (E5), large tamtam, gran cassa, cymbal (medium high + a medium low cymbal as the upper cymbal on a hi-hat stand (whereas the lower has some felt (or similar) covering it).

3rd: Vibraphone (certain quartertone bars are required), glockenspiel (can be replaced by low 2 crotales (written G3+A3), if available), cowbells (G4, C#6), cymbals (low + very high)

Harp

Piano

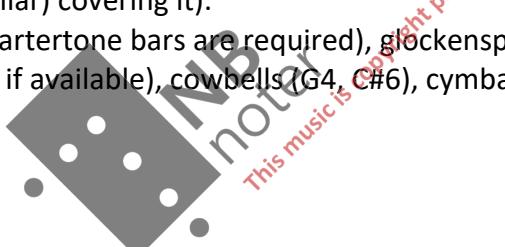
Violin I

Violin II

Viola

Cello

Contrabass



Placement on stage:

Preferably, the orchestra should be configured/organized in the following manner (or similar) :



Performance notes

General :

All accidentals last the full length of the bar.

Z = Tremolo. All tremoli are unmeasured.

l.v. = Let ring. Sometimes also a tie symbol (that is not connected to another note) is used.

⊕ = A dampening sign is used above a pause where all the instrument's resonance possible should be actively (and suddenly) removed. The preceding tone (or resonance) should be "cut off". There should be made no diminuendo before such a sign, but rather a subtle crescendo, unless otherwise specified. The dampening should in general be done silently.

→ = A horizontal arrow shows where a gradual change (f.ex. from sul pont. to ord.) starts.

Microtonal notation:

Apart from the standard notation for quartones, one may find sharps, flats and naturals with a down-arrow indicating that the pitch should be lowered by approx. a 1/6-tone (one third of a semitone).

With the exception of 1st violins and violas, the harmonics with down-arrow accidentals may refer to the 7th harmonic of a string (strings) or a fundamental/pedal tone (brass).

Some instruments also have scordatura tuning (see below).

Scordatura (IMPORTANT!) , and how to tune:

Some instruments also have scordatura tuning throughout the whole piece.

- **2nd flute:** The alto flute of the 2nd flutist must be tuned so that it sounds approx. a 1/6-tone lower than normally.
- **Harp:** The E4 (E above middle C), G4 and B4 strings should be tuned approx. a 1/6-tone lower than normally.
- **All 1st violins:** The G string should be lowered by approx. a 1/6-tone.
- **All violas:** The C string should be lowered by approx. a 1/6-tone.

It is recommended that all these instruments tune their sounding G4 (G above middle C) - harmonics found both on the violin G string and on the viola C string - to the 7th natural harmonic of the double bass A string, as this harmonic sounds approx. a 1/6-tone low G4.

Even in the parts, the 1/6-tone low microtones are written out. They all have down-arrows which one may choose to ignore, and then simply finger as normally, but they are kept in the above-mentioned parts as a reminder of the actual pitches.

The score is non-transposing.

Instrument-specific:

WOODWINDS :

Piccolo flute "Air noise/stop": Cover the embouchure hole completely. In order to "stop" the sound (see the dampening sign); let the fingers cover all the key holes in addition to the tenon hole. To get air noise, open only *one* of the holes. Both exhaling and inhaling works.

Oboes/eng. horn/clarinets: "Air noise/stop": Upper joint stopped air technique: It might be practical to use an additional instrument for this technique. Remove the reed (and lower joint), so that only the upper joint of the instrument is left. Cover all the upper joint holes (including the end of the joint). To get air noise, open only *one* of the holes. To stop the sound, cover all holes. Both exhaling and inhaling works.

Flutes/oboes/clarinets:

"Air noise scale": In the end of the work, the above-mentioned air noise technique should be used with different fingerings, resulting in different degrees of noise frequency (from low to high). The 2 last bars should, when playing together, sound like a "air noise scale" with 5 steps.

Clarinet dampening: The clarinets can make a very "clean-cut" dampening by suddenly pulling the instrument away from the mouth!

Timbral trill = A trill between two fingerings that result in different timbres on approximately the same pitch.

BRASS

Horns:

When alternating between "normal" and stopped horn, and the arrow indicates a gradual change, a glissando will occur, and the pitch notated at the end of the short glissandi are approximate pitches (simply the result of gradually stopping the horn, or removing the hand). However, when the glissando is notated as a *whole* tone (not a semitone), it may help to perform it on the Bb horn of the instrument.

Instructions as "In G" refer to harmonics found on that fundamental. Note that, in the individual horn parts, such instructions are transposed (a fifth up) as well.

"In X" simply means that a specific fundamental is no longer called for.

Trumpets/tuba:

In the piece, all these instruments will play with a valve crook/tuning slide of their instrument removed. When playing with embouchure through the shortened tube (diamond-shaped noteheads), both the timbre and pitch are very different from the "normal tube". The fingerings suggest how the pitches can be achieved, but they may be performed differently (or adjusted) in order to get a more exact pitch.

The intonation may in fact be performed slightly off, however never deviating more than a quartetone from the written pitch, and this is called "short tube tuning". But whenever "In tune!" is indicated, the intonation needs to be properly adjusted.

In most cases, the preceding (normal) note can be found on a fingering/position nearby, thus making the transition more effective, like a “switch”.

To dampen the sound suddenly, one may either cover the hole of the shortened tube, or simply use the tongue.

The tuba in F part is non-transposing.

A different tuba may only be chosen if all the “short tube” pitches required (and also the ordinario-sounding pitches) are available on the instrument (with the correct timbre differences).

HARP, PERCUSSION and PIANO

Harp:

Harmonics sound one octave higher than notated.

Piano:

In the upper range, from F#5 and up to the highest key (C8), the piano should be prepared with f.ex. a keyboard felt cover (with enough added weight) in order to get a very dry sound (non-resonant pitches).

When playing inside the piano, and the dampening sign is found, one must dampen the strings in use (with fingertips) in addition to releasing up the pedal.

Percussion:

Vibraphone: 6 of the standard bars are replaced by certain quartertone bars:

F#4 is replaced by quartertone sharp F4.

G#4 is replaced by quartertone sharp G4.

A4 is replaced by quartertone low A4.

F#5 is replaced by quartertone sharp F5.

G5 is replaced by quartertone low G5.

Bb5 is replaced by quartertone sharp A5.

Such bars can be rented by f.ex. Kjell Tore Innervik (Oslo) : kjell.tore@innervik.no

The xylophone should be prepared with a piece of fabric or similar between bars and resonators (only for the low notes), to get it extremely secco, but without loosing the low pitches. The higher pitches could be played with dead stroke, while the lower ones are played without dead stroke.

STRINGS

non vib. = In general, the music should be performed non vibrato

ord. = This works as a default: Standard playing technique (arco), and (generally) non vibrato.

c.l.t. = col legno tratto: To be played arco only with the wood of the bow. How much the c.l.t. sounds, varies a lot from bow to bow. If one carefully adds some a little rosin on the wood of the bow (f.ex with another bow), it will speak more.

c.l.t. $\frac{1}{2}$ = to be played with arco with both wood and the hair.

s.t. = sul tasto

s.p. = sul ponticello

m.s.p. = molto sul ponticello

\diamond = Actively dampening can be done by f.ex muffling (all!) the strings with the left hand/finger (f.ex. the 1st finger), or by a combination of muffling and lifting up the finger that pressed the fingerboard without leaving the string.

— stop] = suddenly stop bow on string.

Slow bow (noise) = On the border between pitch and noise: When playing sul tasto with "too" slow bow, there pitch becomes slightly suppressed.

Sul tasto scratch (slow bow) = Similar to the previous, but added overpressure should remove the pitch.

Scratch noises in general= By moving the bow diagonally on the string (with a mix of *across* and *along* the string), that scratch sound becomes more stable.

Click noise = Scratch with so much pressure that the bow is barely moving, and only short impulses are heard. Should be performed near the frog of the bow.

When a string staff splits into two staves, the section is divided in 2 equally large groups, unless otherwise specified (f.ex solo + tutti).

Violins:

A triangular-shaped notehead (above the staff) indicates a scratch executed as high as possible on the E string, near the frog.

Violas and cellos:

Sometimes the harmonic node situated on the tritone above the open string should be used in order to produce the 7th harmonic of its string. To make the harmonic sound clearer, it may help to also place a finger a minor third lower.

F.ex: The node G# on the cello D-string should produce the 7th harmonic (sounding like a several octaves higher C (approx a 1/6-tone low)). The harmonic speaks more if another finger simultaneously lightly touches the F below (on the same string).

Score in C

Tales off balance

Øyvind Mæland

written for Stavanger Symphony Orchestra

$\text{♩} = 88$ Dry/wet stream

Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
English horn
Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat 3
Bassoon 1
Bassoon 2
Bassoon 3
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet 1 in C
Trumpet 2 in B \flat
Trumpet 3 in B \flat
Trombone 1
Trombone 2
Trombone 3
Tuba (in F)
Timpani
Percussion 1
Percussion 2
Percussion 3
Harp
Piano
Violin I
Violin II
Viola
Cello
Contrabass

The alto flute must be tuned approx. a 1/6 tone low (see "performance notes")

With the 1st valve crook removed

With the 1st valve crook removed

With the 1st valve crook removed

With the 4th valve crook removed

Depending on choice of mallet, one may add dead strokes to the non ped. parts.

CHIMES (non ped.) ♩ STEEL DRUM Ped. (non ped.) poco a poco cresc. Ped. sim. Ped. 1x.

One may add dead strokes to the non ped. parts. (Certain quartertone vibraphone bars are required. See "performance notes")

VIB (non ped.) ♩ STEEL DRUM Ped. poco a poco cresc. Ped. poco a poco cresc. (non ped.) (A) Muffled (A/F)

The E4, G4 and B4 strings must be lowered by approx. a 1/6 tone (see "performance notes")

Muffled (I.v.) (I.v.) (A) Preparation of the higher range is required (see "performance notes")

(The G4 string should be muted also when playing "1x." Prepare the string if necessary.)

poco a poco cresc. (non ped.) (no accentuation) Ped. (non ped.)

The G string of all 1st violins must be lowered by approx. a 1/6-tone (see "performance notes")

The C string of all violas must be lowered by approx. a 1/6-tone (see "performance notes")

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A

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. h.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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6

(l.v.)

(r.)

Ped.

Muffled (A#)

(A)

Muffled (A#)

(r.)

pedal

6

6

6

6

6

6

6

6

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. h.

B- Cl. 1

B- Cl. 2

B- Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. h.
B. Cl. 1
B. Cl. 2
B. Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Tim.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

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16

IV

pp

mf

p

f

mf

f

mp

mf

f

21

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. h.
B-Cl. 1
B-Cl. 2
B-Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

21

Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

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Tales off balance

26

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. h.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

PLUTE in C
ALTO FL... (low)
FLUTE in C
Jet whistle
(Piccolo)

B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Timp.
Perc. 1
(l.v.)
Perc. 2
Perc. 3
Ped.

CYMB/Hi-hat stand
pp
ff

Hp.
(A) (AF)
(A) (AF)
(A) (AF)

Pno.
Ped.

Vln. I
sim. (let ring as much as possible)
Vln. II
sim. (let ring as much as possible)
Vla.
sim. (let ring as much as possible)
Vc.
sim. (let ring as much as possible)
Cb.
sim. (let ring as much as possible)

molto vib. →
ff

PLUTE in C
ALTO FL... (low)
FLUTE in C
Jet whistle
(Piccolo)

B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Timp.
Perc. 1
(l.v.)
Perc. 2
Perc. 3
Ped.

CYMB/Hi-hat stand
pp
ff

Hp.
(A) (AF)
(A) (AF)
(A) (AF)

Pno.
Ped.

Vln. I
sim. (let ring as much as possible)
Vln. II
sim. (let ring as much as possible)
Vla.
sim. (let ring as much as possible)
Vc.
sim. (let ring as much as possible)
Cb.
sim. (let ring as much as possible)

molto vib. →
ff

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Tales off balance

7

C

Conscientiously (almost)
keeping balance

3/4 ♩ = 58

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. h.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Tim. *3/4*

Perc. 1
Perc. 2 *STEEL DRUM*
Perc. 3 *GL. SPIEL*

Hp. *3/4*

Pno. *3/4*

Vln. I *3/4* (ord.) → *5/4* (sal tasto) *3/4* *ord.*
Vln. II *3/4* (non vib.) *5/4* *ff* *3/4* *ord.*
Vla. *3/4* *pp* *ff* *3/4* *III* (It is recommended to dampen C string whenever playing the harmonics)
Vc. *3/4* *unis.* *poco vib.* *molto vib.* *poco vib.* *3/4* *mp*
Cb. *3/4* *pp* *ff* *pp* *3/4*

ppp → *mp* → *ppp*

poco vib. → *molto vib.* → *poco vib.* → *non vib.* → *non vib.* → *mp*

molto vib. → *poco vib.* → *non vib.* → *pp* → *pp* → *mp*

ff → *pp* → *pp* → *pp* → *pp* → *mp*

unis. → *poco vib.* → *molto vib.* → *poco vib.* → *non vib.* → *mp*

ff → *pp* → *ff* → *pp* → *ff* → *mp*

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accel. ♩ = 88

Fl. 1 (Piccolo) p-f mp ppp
 Fl. 2 p
 Fl. 3 p
 Ob. 1 (Upper joint) p
 Ob. 2 p
 Eng. h. (Upper joint) f
 B-Cl. 1 (Upper joint) pp-f
 B-Cl. 2 (Upper joint) pp-f
 B-Cl. 3 (Upper joint) p
 Bsn. 1 pp
 Bsn. 2 f
 Bsn. 3 f

Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1 harmon mute p-f
 Tpt. 2 harmon mute p-f
 Tpt. 3 f
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1 mf
 Perc. 2 mp
 Perc. 3 mp f
 Hp. mp
 Pno.
 Vln. I p mf
 Vln. II mp f
 Vla. II mp f
 Vc. p mp f
 Cb. col legno tratto on miffled strings pp f

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Vln. I pizz. > III mf
 Vln. II III f
 Vla. II II f
 Vc. I pizz. f
 Cb. arco col legno tratto on miffled strings pp

dampen cowbell with hand (no pitch/resonance)
 CYMB/Hi-hat stand
 VIB. p
 stop
 stop
 mp

Tales off balance

E $\text{♩} = 58$

rit.

PICCOLO *Air noise/stop* mf mp pp mf **ALTO FL. (low)** mp

Fl. 1 mf mp pp mf

Fl. 2 mf mp pp mf

Fl. 3 mf mp pp mf

Ob. 1 mf mp pp mf

Ob. 2 mf mp pp mf

Eng. h. **UPPER JOINT** mf mp pp mf **(Normal clarinet in Bb*)**

B♭ Cl. 1 **UPPER JOINT** mf mp pp mf

B♭ Cl. 2 mf mp pp mf

B♭ Cl. 3 mf mp pp mf

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *Air noise (low)* mf

Tpt. 2 *Air noise (low)* mf

Tpt. 3 *Air noise (low)* mf

Tbn. 1 mf

Tbn. 2 mf

Tbn. 3 mf

Tuba mf

Timp.

Perc. 1 mf mp

Perc. 2 **STEEL DRUM** mp mf **GRAN CASSA** p

Perc. 3 p **VIB.** mf **COWB.** pp **dampen cowbell with hand (no pitch/resonance)** p

Hp. f mp mp p

Pno.

Vln. I **—stop!** pizz. f mp pp mp mp **IV** mp **IV** pp

Vln. II p mf mp f p mf mf ppp mp mf pp

Vla. mp mf p **IV** mf ppp mp mf

Vc. **ord** **solo** **IV** **III** **II** **tutti** **I** mf ff $\text{p} \text{—} \text{mf}$ pp mp ppp mp

Cb. p mf ff

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Tales off balance

65 ♩ = 88

(Piccolo)

PICCOLO

(Flute in C)

G ♩ = 58

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. h.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

UPPER JOINT

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Timp.

Perc. 1
Perc. 2
Perc. 3

Vib.

Hp.

Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

col legno tratto on muffled strings

col legno tratto on muffled strings

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IV:
(7th harmonic)
IV:
(7th harmonic)
III
III
II
I
stop!
stop!
stop!
stop!
stop!
stop!

gli altri
(It is recommended to dampen D string whenever playing this harmonic)

solo IV
gli altri
solo IV
div.
div.
II
p — mf

H = 88

FLUTE II C

(Piccolo)

CLARINET in Bb

con sord.
(In D) (In X) senza sord.

(In F) (In G)

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Perc. 1 damp cowbell with hand (no pitch/resonance) **CYMB.**

Perc. 2 CYMB/Hi-hat stand **STEEL DRUM**

Perc. 3 CYMB. **p pp mp**

HP **p**

Pno. Use the palm of the hand to roll an object (fx. a 5 cm long cylindrical piece of wood) along the lowest C and D string, while the other hand plays the trill on the keyboard. By placing the object at the node 2/7 (of the sounding string) one will hear the pitches written with diamond noteheads, and the glissando is made by rolling it towards the hammers.

Vln. I **p pp mp**

Vln. II **p**

Vla. **p**

Vc. **p mp** **II** **solo I** **tutti IV** **III** **p mp**

Vcl. **p mp** **unis. IV** **mf** **tutti IV** **p mp**

Cb. **p mp**

Tales off balance

I (out of proportion) $\text{♩} = 58$ accel. (Piccolo)

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Eng. h., Br. Cl. 1, Br. Cl. 2, Br. Cl. 3, Ben. 1, Bsn. 2, Bsn. 3

Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tuba

Timp., Perc. 1, Perc. 2, Perc. 3, COWB., STEEL DRUM., CYMB.

Hp., Pno.

Vln. I, Vln. II, Vla., Vc., Cb.

Air noise (low), ff

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87 ♩ = 88

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. h.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Tim. (copert)
Perc. 1
Perc. 2
Perc. 3

Hp.

Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

87

(Pedal with mallet damping) VIB hard soft hard soft sim. CROTALES p

units. f unis. IV IV Solo a 3 III f altri pizz. arco (= 7th harmonic) p f

Tales off balance

J

♩ = 132 Legato chord switch

poco a poco accel.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. h.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Tim. *mp* *mf* *f*

Perc. 1
Perc. 2 *p* *mp* *mf* *f*
Perc. 3

Hp. *f*

Pno.

Vln. I
Vln. II
Vla. *pizz.* *III* *pizz.* *arco* *pizz.*
Vc. *f*
Cb.

(Upper joint)
CLARINET in B♭
(Upper joint)
CLARINET in B♭
(Upper joint)
f

p *p* *(1)*
p *(1)* *f*
p *f*

con sord. *(23)* *p* *f*

stop *f* *pizz.*
stop *f* *pizz.*
stop *f* *pizz.*
stop *f* *pizz.*

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

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

Tales off balance

III ord.

Fl. 1 *p* — *mp* *f* *mf* *ord.* *(Air noise/stop)* *pp* — *mf* *ord.*

Fl. 2 *p* — *mf* *mp* *f* *mf* *p* — *mf* *p* — *mf* *ord.*

Fl. 3 *p* — *mf* *mp* *f* *mf* *p* — *mf* *p* — *mf* *p* — *mf*

Ob. 1 *p* — *mf* *mp* *f* *mf* *p* — *mf* *p* — *mf* *p* — *mf*

Ob. 2 *p* — *mf* *mp* *f* *mf* *p* — *mf* *p* — *mf* *p* — *mf*

Eng. h. *p* — *mf* *mp* *f* *mf* *p* — *mf* *p* — *mf* *p* — *mf*

Bi-Ct. 1 *p* — *mf* *mp* *f* *mf* *p* — *mf* *p* — *mf* *p* — *mf*

Bi-Cl. 2 *p* — *mf* *mp* *f* *mf* *p* — *mf* *p* — *mf* *p* — *mf*

Bi-Cl. 3 *p* — *mf* *mp* *f* *mf* *p* — *mf* *p* — *mf* *p* — *mf*

Bsn. 1 *p* — *mf* *mp* *f* *mf* *p* — *mf* *p* — *mf* *p* — *mf*

Bsn. 2 *p* — *mf* *mp* *f* *mf* *p* — *mf* *p* — *mf* *p* — *mf*

Bsn. 3 *p* — *mf* *mp* *f* *mf* *p* — *mf* *p* — *mf* *p* — *mf*

III

Hn. 1 *pp* — *f* *f* — *ff* *f* — *ff* *ff*

Hn. 2 *pp* — *f* *f* — *ff* *f* — *ff* *ff*

Hn. 3 *pp* — *f* *f* — *ff* *f* — *ff* *ff*

Hn. 4 *pp* — *f* *f* — *ff* *f* — *ff* *ff*

In tune!

Tpt. 1 *f* — *f* *f* — *f* *f* — *f*

Tpt. 2 *f* — *f* *f* — *f* *f* — *f*

Tpt. 3 *f* — *f* *f* — *f* *f* — *f*

Tbn. 1 —

Tbn. 2 —

Tbn. 3 —

In tune!

Tuba *f*

III

Tim.

Perc. 1 *pp* — *mf* *f* — *mf*

Perc. 2 *mf* — *p* *f* — *p* *mf* — *p* *f* — *pp* — *f*

Perc. 3 *pp* — *mf* — — (Go to the 2nd perc. player's steel drum)

III

Hp.

Pno.

III

Vln. I *p* — *mf* *f* — *mf* *f* — *mf* *f* — *mf* *non vib.* *ord.* *c.l.t.* *ord.*

Vln. II *p* — *mf* *f* — *mf* *f* — *mf* *f* — *mf* *IV* *molto vib.* *mf* — *mf* *ord.* *c.l.t.* *ord.*

Vla. *p* — *mf* *f* — *mf* *f* — *mf* *f* — *mf* *IV* *molto vib.* *mf* — *mf* *ord.* *c.l.t.* *ord.*

Vc. *p* — *mf* *f* — *mf* *f* — *mf* *f* — *mf* *p* — *mf* *mf* — *mf* *ord.* *c.l.t.* *ord.*

Cb. —

NB
noter
This music is copyright protected

L = 58 Growth obstinate
(Flute in C)

Fl. 1
(Alto flute)
Fl. 2
(Alto flute)
Fl. 3
Ob. 1
Ob. 2
(English horn)
Eng. h.
(Normal clarinet in Bb)
B-Cl. 1
(Normal clarinet in Bb)
B-Cl. 2
(Normal clarinet in Bb)
B-Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Tim. 1
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

120

soft

NB *noter*
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sul tasto "slow bow" (pitch) "norm. speed"
sul tasto "slow bow" (pitch) "norm. speed"
sul tasto "slow bow" (pitch) "norm. speed"
sul tasto "slow bow" (pitch) "norm. speed"

flautando

M

Fl. 1 *pp*
 Fl. 2 *pp* *mf* *pp* *mf* *pp*
 Fl. 3 *pp*
 Ob. 1
 Ob. 2
 Eng. h.
 B♭ Cl. 1 *pp*
 B♭ Cl. 2 *pp*
 B♭ Cl. 3
 Bsn. 1
 Bsn. 2
 Bsn. 3

Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba

Tim. *poco a poco cresc.*
 Perc. 1
 Perc. 2
 Perc. 3
(Return to 3rd player's setup)

Hp. *mf* *pp* *pp* *pp*
 Pno. *p*

Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*
Place the left hand/palm loosely across the middle area of the strings in order to muffle the sound. Avoid harmonics, and play molto flatando on the strings indicated.
 Cb. *p* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*
Place the left hand/palm loosely across the middle area of the strings in order to muffle the sound. Avoid harmonics, and play molto flatando on the strings indicated.

NB
noter
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N

PICCOLO

(Piccolo)

PICCOLO

(Flute in C)

(Alto flute)

(Normal oboe)

(Normal oboe)

Eng. h.

Br. Cl. 1

Br. Cl. 2

Br. Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Short tube tuning (1)
pp

Tpt. 2

Short tube tuning (12)
pp

Tpt. 3

Short tube tuning (1)
pp

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Short tube tuning (23)
pp

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Muffled (D)
mf PPP

Muffled (D)
mfp

Pno.

Vln. I

c.l.t. (subito) ord.
pp (subito) mp

Vln. II

c.l.t. (subito) ord.
pp (subito) mp

c.l.t. (subito) ord.
pp (subito) mp

c.l.t. (subito) ord.
pp (subito) mp

Vla.

c.l.t. (subito) ord.
pp (subito) mp

c.l.t. (subito) ord.
pp (subito) mp

c.l.t. (subito) ord.
pp (subito) mp

Vc.

c.l.t. (subito) ord.
pp (subito) mp

c.l.t. (subito) ord.
pp (subito) mp

Cb.

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FLUTE in C (Piccolo)
FLUTE in C (Piccolo)
ALTO FL. (Piccolo)
OBOE (Upper joint)
OBOE (Upper joint)
Eng. h. p
B. Cl. 1 mp
B. Cl. 2 p
B. Cl. 3 **CLARINET in Bb** p
Bsn. 1 p
Bsn. 2 p
Bsn. 3 p

Hn. 1 p
Hn. 2 p
Hn. 3 p
Hn. 4 p
Tpt. 1
Tpt. 2 mp
Tpt. 3
Tbn. 1 mp
Tbn. 2 pp
Tbn. 3 mp
Tuba

Tim.
Perc. 1 STEEL DRUM GRAN CASSA CHIMES STEEL DRUM GRAN CASSA
Perc. 2 p
Perc. 3 p VIR

Hp. 8th c.
Pno.

Vln. I 147 Solo 1 sul tasto scratch (muffle if necessary) "norm. speed" "slow bow" (noise) "norm. speed" "slow bow" (noise) "norm. speed" "slow bow" (noise) "norm. speed"
 Solo 2 "slow bow" (noise) "norm. speed"
 Solo 1 sul tasto scratch (muffle if necessary) "norm. speed" "slow bow" (noise) "norm. speed" "slow bow" (noise) "norm. speed" "slow bow" (noise) "norm. speed"
 Solo 2 "slow bow" (noise) "norm. speed"
Vln. II 147 Solo 1 "slow bow" (noise) "norm. speed"
 Solo 2 "slow bow" (noise) "norm. speed"
Vla. Solo 1 "slow bow" (noise) "norm. speed"
 Solo 2 "slow bow" (noise) "norm. speed"
Vc. flautando
Cb. ppp flautando

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P

[PICCOLO] *p* *mp* *p* *mp* *p* *mf* *p* *mp* *p'* *p* *mf* *p* *mf* *p* *mf*

Fl. 1 [PICCOLO] *p* *mp* *p* *mp* *p* *mf* *p* *mp* *p'* *p* *mf* *p* *mf* *p* *mf*

Fl. 2 [PICCOLO] *p* *mp* *p* *mp* *p* *mf* *p* *mp* *p'* *p* *mf* *p* *mf* *p* *mf*

Fl. 3 [UPPER JOINT] *p* *mp* *p* *mp* *p* *mf* *p* *mp* *p'* *p* *mf* *p* *mf* *p* *mf*

Ob. 1 [UPPER JOINT] *p* *mp* *p* *mp* *p* *mf* *p* *mp* *p'* *p* *mf* *p* *mf* *p* *mf* ("Normal oboe")

Ob. 2 *p* *mp* *p* *mp* *p* *mf* *p* *mp* *p'* *p* *mf* *p* *mf* *p* *mf* ("Normal oboe")

Eng. h. *mp*

B. Cl. 1

B. Cl. 2

B. Cl. 3

Bsn. 1 *mp* *p* *mf* *sim.* *p* *mp* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Bsn. 2 *mp* *p* *mf* *sim.* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Bsn. 3 *mp* *p* *mf* *sim.* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

I56 (In Bb) (In X) (In F) (In X) (In Bb) (In X) (In Bb) (In X) (In F) (In X) (In Bb) (In X)

Hn. 1 *p* *mp* *p* *mp* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Hn. 2 *p* *mp* *p* *mp* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Hn. 3 *p* *mp* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Hn. 4 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tpt. 1 *p* *mf* *p* *mf* *p* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tpt. 2 *p* *mf* *p* *mf* *p* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tpt. 3 *p* *mf* *p* *mf* *p* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tbn. 1 *p* *mf* *p* *mf* *p* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tbn. 2 *p* *mf* *p* *mf* *p* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tbn. 3 *p* *mf* *p* *mf* *p* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tuba *p* *mf* *p* *mf* *p* *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Temp. *p* *mf* *mf*

Perc. 1

Perc. 2

Perc. 3 *mf* *mf*

I56

Hp. *p* *p*

I56

Pno. *p* *p*

I56 *tutti pizz.* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vln. I *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vln. II *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vla. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cb. *p* *p*

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Tales off balance

Q

R

Fl. 1 (ord.) *p* (flz.) sim. *p* *mf* *p* *mf* *p* *mf*

Fl. 2 (ord.) *p* (flz.) sim. *p* *mf* *p* *mf* *p* *mf*

Fl. 3 (ord.) *p* (flz.) sim. *p* *mf* *p* *mf* *p* *mf*

Ob. 1 *p* *mf* (oboe) *f* *mf* *p* *f*

Ob. 2 *p* *mf* (oboe) *f* *mf* *p* *f*

Eng. h.

B♭ Cl. 1 *p* *mf* *p* *f*

B♭ Cl. 2 *p* *mf* *p* *f* *mf* *p*

B♭ Cl. 3 *p* *mf* *p* *f* *mf* *p*

Bsn. 1 *mp* (flz.) *mf* *p* *mf* *p* *mf* *p*

Bsn. 2 *mp* (flz.) *mf* *p* *mf* *p* *mf* *p*

Bsn. 3 *mp* (flz.) *mf* *p* *mf* *p* *mf* *p*

Hn. 1 (In X) *mp* (In B♭) *mf* (In X) *mp* (In X) *mf* (In B♭) *mf* (In X) *p* *f*

Hn. 2 (In X) *mp* (In F) *mf* (In X) *mp* (In F) *mf* (In X) *mf* (In B♭) *p* *f*

Hn. 3 (In X) *mp* (In B♭) *mf* (In X) *mp* (In F) *mf* (In X) *p* *f*

Hn. 4 (In X) *mf* (In F) *mf* (In X) *mf* (In X) *mf* (In F) *p* *f*

Tpt. 1 *mf* *mp* *mf* *p* *mf* *p* *mf* *p*

Tpt. 2 *mf* *mp* *mf* *p* *mf* *p* *mf* *p*

Tpt. 3 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tbn. 3 *p* *f*

Tuba *p* In time! *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Timpani *p*

Perc. 1 *mp* *j* *p* *j* *p* *j* *p* *j* *p* *j* *p* *j*

Perc. 2 *j* *p* *j* *p* *j* *p* *j* *p* *j* *p* *j*

Perc. 3 *mp* *p* *j* *p* *j* *p* *j* *p* *j* *p* *j*

Hp. *p*

Pro. *p*

Vln. I arco *poco sul pont.* *p* (poco sul p.) *p* *poco sul p.* *p* *poco sul p.* *p* *poco sul p.* *p* *poco sul p.* *p* *ord.*

Vln. II arco *poco sul pont.* *p* (poco sul p.) *p* *ord.*

Vla. arco *poco sul pont.* *p* (poco sul p.) *p* *ord.*

Vc. *p* *poco sul pont.* *p* *unit.* *poco sul pont.* *p*

Cb. *mf*

Tales off balance

25

S Frenetic -> Push breaks.
♩ = 116 (minimum)

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. h.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
(In X) ♩
(In X) ♩
Hn. 2
(In X) ♩
Hn. 3
(In X) ♩
Hn. 4
(In X) ♩
Tpt. 1
(1) ♩
Tpt. 2
(12) ♩
(13) ♩
Tpt. 3
(1) ♩
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
(23) ♩
(23) ♩

Tim.
Perc. 1
Perc. 2
Perc. 3
CHIMES
Ped. poco a poco cresc.
(non ped.)
Ped. sim.
VIB. hard
mp Ped. (non ped.)
Ped. sim.

KYL
secco

Pno.
Hp.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Flute in C
(flr.)

(con sord.)
(con sord.)

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Tales off balance

T

I81

Ft. 1
Fl. 2
Fl. 3
Ob. 1 (OBRE)
Ob. 2 (fz.)
Eng. h.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

I81

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1 (con sord.)
Tpt. 2 (con sord.)
Tpt. 3 (con sord.)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba (con sord.)
Temp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

I81

Vln. I solo
Vln. II
Vla.
Vc.
Cb.

I81

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= ca. 108

Fl. 1 (Flute in C)
Fl. 2 (Alto flute)
Fl. 3
Ob. 1 p pp
Ob. 2
Eng. h.
B-Cl. 1
B-Cl. 2
B-Cl. 3
Bsn. 1 ff
Bsn. 2
Bsn. 3 (Contrabassoon)

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1 Short tube tuning (1) mp
Tpt. 2 Short tube tuning (13) mp
Tpt. 3 Short tube tuning (12) mp
Tbn. 1
Tbn. 2
Tbn. 3
Tuba Short tube tuning (12) mp

Tim.
Perc. 1
Perc. 2
Perc. 3 ff

Hp.

Pno.

Vln. I
Vln. II
Vla.
Vc. arco II
Cb. mf

ALTO FL. (low) Jet whistle
FLUTE in C pp jet whistle
pp
pp

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Scratches
 (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)
 Scratch noise (the 1st finger lightly touches the same point of all strings)

Click noise
 Click noise
 Click noise

Extremely sparse "clicks". Then, gradually release bow pressure (+ increase bow speed). ord.
 Extremely sparse "clicks". Then, gradually release bow pressure (+ increase bow speed). ord.
 Extremely sparse "clicks". Then, gradually release bow pressure (+ increase bow speed). ord.
 Extremely sparse "clicks". Then, gradually release bow pressure (+ increase bow speed). ord.
 Extremely sparse "clicks". Then, gradually release bow pressure (+ increase bow speed). ord.
 Extremely sparse "clicks". Then, gradually release bow pressure (+ increase bow speed). ord.
 Extremely sparse "clicks". Then, gradually release bow pressure (+ increase bow speed). ord.
 Extremely sparse "clicks". Then, gradually release bow pressure (+ increase bow speed). ord.
 Extremely sparse "clicks". Then, gradually release bow pressure (+ increase bow speed). ord.
 Extremely sparse "clicks". Then, gradually release bow pressure (+ increase bow speed). ord.
 Extremely sparse "clicks". Then, gradually release bow pressure (+ increase bow speed). ord.
 Extremely sparse "clicks". Then, gradually release bow pressure (+ increase bow speed). ord.

TAM TAM scrape with metal beater
pp

28 = ca. 54 ($\lambda = 108$) Release: In one long breath

Tales off balance

194

FLUTE in C

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. h.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

194

Tim. 1

Perc. 1 tamtam beater

Perc. 2

Perc. 3

194

Hp.

Pno. poco a poco cresc.

(non ped.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

NB
noter
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This page contains musical notation for a full orchestra. The score includes parts for Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, English Horn, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Tuba, Timpani, Percussion 1 (tamtam beater), Percussion 2, Percussion 3, Harp, Piano (poco a poco cresc., non ped.), Violin 1, Violin 2, Viola, Cello, and Double Bass. The music is divided into measures by vertical bar lines. Measure 28 starts with a dynamic of ff and a instruction to play "In one long breath". Measures 194 and 194+ show various dynamics including ff , pp , and f . Measure 194+ includes dynamics for piano (poco a poco cresc., non ped.) and strings (div.). The score is in common time throughout.

Tales off balance

V

198 Timbal tr.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. h.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3 CONTRABASSOON

Hn. 1 (con sord.)

Hn. 2 (con sord.)

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

198 Tim. CHIMES

Perc. 1 con ped.

Perc. 2 f

Perc. 3 ff ped.

198 Hp. B(nat), C♯, D♯ / Eb, F, Ab

Pno. Sust. con ped.

Vln. I con sord.

Vln. II con sord.

Vla. con sord.

Vc. pizz. con sord. unis.

Cb. ff arco

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Tales off balance

W

203

Fl. 1 Timbral tr.

Fl. 2 Timbral tr.

Fl. 3 Timbral tr.

Ob. 1 *mp*

Ob. 2 *pp*

Eng. h. *pp*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. 3 *p*

Bsn. 1 *pp*

Bsn. 2 *pp*

Bsn. 3 *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

203

Tim.

Perc. 1

Perc. 2

Perc. 3 *mf* con ped.

203

Hp. *mp*
D. Gf

202

Pno. *mp* con ped.

(non ped.)

Ped.

203

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mf*

NP
noter
This music is copyright protected

X

207

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. h.

(Upper joint)

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

207

Timp.

Perc. 1

Perc. 2

Perc. 3

207

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

NB
Noter
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(S)

div. sal tasto

p

sal tasto

p

III II 1

ord. basso 1

III II 1

ord. basso 1

Tales off balance

rit.

Fl. 1 *pp* (FLUTE in C)

Fl. 2 *pp* (Alto flute)

Fl. 3 *pp* (Alto fl.)

Ob. 1

Ob. 2

Eng. h.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1 *pp*

Perc. 2

Perc. 3 *pp*

Hp.

Pno. *pp* con ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Y ♩ = 66 wheels spinning calmly, unevenly

Fl. 1
Fl. 2 [ALTO FL. (low)]
Fl. 3
Ob. 1
Ob. 2
Eng. h.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3 (Upper joint)
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

Vln. I
Vln. II (remove mute)
Vla.
Vc.
Cb.

215

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215

215 secco 15m24

IV/III
flautando IV/VII
pp
(remove mute)

div.
ppp

senza sord.
senza sord.

div.
ppp

...ingratiatingly

(off balance)

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. h.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

(Upper joint)
(Upper joint)

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

con sord.
con sord. (In E)
con sord.
con sord. (In C)
(remove mute)
(remove mute)
(remove mute)
(remove mute)

220

Temp.
Perc. 1
Perc. 2
Perc. 3

STEEL DRUM
CYMB/Hat stand
STEEL DRUM
VIB
mf

220

Hp.

220 (L5mo)-----

Pno.

220

Vln. I
Vln. II
Vla.
Vc.
Cb.

ond. III IV III
ond. III IV IV
c.l.1. x2
senza sord.
senza sord.
senza sord.
senza sord.

c.l.1. x2
c.l.1. x2
c.l.1. x2
unis. III
mf
mf
mf
mf

III IV III
III
ord. III IV III
ord. III IV
(non vib.)
ord. III IV
molto vib. → non vib.
p mf pp

→ molto vib. → non vib.
p mf pp

pp mp

NB *noter*
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Tales off balance

AA

Meltings

226

ALTO FL. *mf*

CLARINET in Bb *pp*

Hn. 1 *mp* *pp*

Hn. 2 *mp* *(In G)* *pp* *(In D)*

Hn. 3 *mp* *pp*

Hn. 4 *mp* *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Temp.

Perc. 1 *pp*

Perc. 2 *p*

Perc. 3 *pp*

Hp. *mp* *mf* *p* *mf* *p*

Pno.

Vln. I *p* *pizz.* *s.p.* *ord.* *IV* *III* *arco* *p* *tremolo rit.* *s.p.* *ord.* *III* *arco* *IV* *ord.* *III* *arco* *pp*

Vln. II *p* *pizz.* *s.p.* *ord.* *IV* *III* *arco* *p* *tremolo rit.* *s.p.* *ord.* *IV* *arco* *p* *pp*

Vla. *ppp* *mp* *ppp* *ppp* *mp* *arco* *pp* *p* *tremolo rit.* *p* *pp* *arco* *pp*

Vc. *pp* *p* *ppp* *ppp* *pp* *mp* *III* *ord.* *p* *pp* *pp* *pp*

Cb.

NB Noter
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232

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. h.
Br. Cl. 1
Br. Cl. 2
Br. Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

Tim. 1
Perc. 1
Perc. 2
Perc. 3

Hp.

Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

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(Upper joint)
(In D)
(In A)

Tales off balance

37

CC Voices,
before light-out.

238 = 58

Ft. 1 (Piccolo)

Ft. 2 (Piccolo)

Ft. 3 (Piccolo)

Ob. 1

Ob. 2

Eng. h.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

238

Timp.

Perc. 1

Perc. 2

Perc. 3

238

Hp.

Pno.

Vln. I

Solo 1 IV
p — *mp*

Solo 2
p — *mp*

Vln. II

Solo 1 IV
p — *mp* — *mf*

Solo 2
p — *mp*

Vla.

Solo 1 II
p — *mp*

Solo 2 I
p — *mp*

Solo 3 III
mp — *mf*

Vc.

Solo 1 II
p — *mp*

Solo 2 I
p — *mp*

(Solo 2 and 3)
p — *mp*

Solo 3 III
mp — *mf*

Cb.

Solo 1 III
p — *mp*

Solo 2 I
p — *mp*

Tales off balance

Air noise "scale"
(see performance notes)

PICCOLO Air noise "scale"
(see performance notes) *p*

PICCOLO Air noise "scale"
(see performance notes) *p*

PICCOLO Air noise "scale"
(see performance notes) *p*

UPPER JOHN Air noise "scale"
(see performance notes) *p*

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Fl. 1 Fl. 2 Fl. 3 Ob. 1 Ob. 2 Eng. h. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 Bsn. 1 Bsn. 2 Bsn. 3

Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 Tbn. 3 Tuba

Tim. Perc. 1 Perc. 2 Perc. 3 Hp. Pno.

Vln. I Vln. II Vla. Vc. Cb.

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245 246 247 248

Fl. 1 Fl. 2 Fl. 3 Ob. 1 Ob. 2 Eng. h. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 Bsn. 1 Bsn. 2 Bsn. 3

Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 Tbn. 3 Tuba

Tim. Perc. 1 Perc. 2 Perc. 3 Hp. Pno.

Vln. I Vln. II Vla. Vc. Cb.

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Eng. h. *mp*

Bb Cl. 1 *mp*

Bb Cl. 2 *mp*

Bb Cl. 3 *mp*

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Tim. *poco*

Perc. 1 *ppp* *poco* *poco a poco dim.*

Perc. 2 *p*

Perc. 3 *ppp* *poco* *poco a poco dim.*

Hp.

Pro.

Vln. I *poco a poco dim.* Solo 1 *IV* Solo 2 *I* Solo 3 *IV* Solo 4 *I* Solo 5 *IV*
Vln. II *poco a poco dim.* Solo 1 *IV* Solo 2 *I* Solo 3 *IV* Solo 4 *I* Solo 5 *IV*
Vla. *p* unis. *II* *poco a poco dim.* Solo 1 *IV* Solo 2 *I* Solo 3 *IV* Solo 4 *I* Solo 5 *IV*
Vc. *p* *poco a poco dim.* Solo 1 *IV* Solo 2 *I* Solo 3 *IV* Solo 4 *I* Solo 5 *IV*
Cb. *p* *poco a poco dim.* Solo 1 *IV* Solo 2 *I* Solo 3 *IV* Solo 4 *I* Solo 5 *IV*

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