

Patterns and Soundscapes: An Album in Five Movements for Alto Saxophone, Bass  
Clarinet, String Quartet, Solo Viola, Two Drum Sets, and Electronics

by

Brendan Grossman

A Thesis Presented in Partial Fulfillment  
of the Requirements for the Degree  
Master of Music

Approved April 2020 by the  
Graduate Supervisory Committee:

Jody Rockmaker, Co-Chair  
Christopher Norby, Co-Char  
Gabriel Bolaños

ARIZONA STATE UNIVERSITY

May 2020

## ABSTRACT

Patterns and Soundscapes explores the concept album format, popularized in the late 1960s and into modern times by artists such as the Who, Pink Floyd, and Frank Zappa. Specifically, I sought to adapt this format as a compositional process aimed towards the completion of a large-scale work that can be presented in album format and live performance. Further influenced by the concept album, I sought to create pieces consisting of similar musical techniques, motivic ideas, and harmonic language, so that each piece could be performed on its own or be combined as a multi-movement work.

I began writing this work in the spring of 2019, with “Colored Red Currents” for string quartet and “Conspiracy Wall” for two drum sets. After realizing that both pieces had a similar sound and style, I began to consider how they could function within an album format, and how they could also work together to form a large-scale musical work. I then decided that each subsequent piece, in addition to being composed of similar musical ideas, would be written in a manner that allowed for seamless transitions between the end of one and the beginning of another, and would also introduce the instrumentation making up the full ensemble in the last movement.

This work begins with the sparkling and rapid string quartet, “Colored Red Currents,” then moves to the energetic and groove based “Conspiracy Wall” for two drum sets, the meditative “Interlude” for solo viola and electronics, and the quick and mechanical “Beat Frequency” for alto saxophone, bass clarinet, and electronics. The work ends with “ALL IN,” where the full ensemble is finally formed, and all of the patterns and soundscapes come together to form a bombastic and wild finale.

## ACKNOWLEDGEMENTS

I would like to thank my parents, Patrick and Leanne Grossman, for everything that they have done for me, and for encouraging me to pursue my passion for music. All of the musicians who helped me during the initial stages of writing this piece, and the musicians who participated in each premiere, especially Kim Hankins, Julia Loughheed, and Jade Deatherage. I would also like to thank Danny Carrizosa, Daniel Johnson, Daniel Lawrence, Skylar Van Nimwegen, Jonathan Saillant, and the rest of my friends and family who provided so much support during this process. Finally, I would like to thank the composition faculty and my thesis committee – Dr. Jody Rockmaker, Dr. Christopher Norby, and Dr. Gabriel Bolaños – for all that they have done in helping me develop this thesis.

## TABLE OF CONTENTS

	Page
PREFACE.....	iv
SCORE	
1 MOVEMENT 1: COLORED RED CURRENTS .....	1
2 MOVEMENT 2: CONSPIRACY WALL .....	21
3 MOVEMENT 3: INTERLUDE .....	31
4 MOVEMENT 4: BEAT FREQUENCY .....	35
5 MOVEMENT 5: ALL IN.....	42

## PREFACE

### PROGRAM NOTES

#### Score in C

**Duration:** ca. 35 minutes

#### Instrumentation:

Alto Saxophone  
Bass Clarinet  
String Quartet  
Solo Viola  
Two Drum Sets  
Electronics

#### Movements:

1. Colored Red Currents (string quartet) – 7’
2. Conspiracy Wall (two drum sets) – 5’
3. Interlude (solo viola and electronics) – 8’
4. Beat Frequency (alto saxophone, bass clarinet, and electronics) – 3’
5. ALL IN (alto saxophone, bass clarinet, string quartet, and two drum sets) – 10’

**Composed:** 2019 – 2020; Tempe, AZ

**Premiered:** April 13, 2019: Mvt. I “Colored Red Currents” premiered by Julian Nguyen, Eva Dove, Dylan Feldpausch, and Sarah Han at the Phoenix Art Museum in Phoenix, AZ; November 18, 2019: Mvt. III “Interlude” premiered by Kimberly Hankins at Arizona State University in Tempe, AZ; February 24, 2020 Mvt. IV “Beat Frequency” premiered by Jade Deatherage and Julia Lougheed at Arizona State University in Tempe, AZ.

#### Performance Notes:

##### Colored Red Currents:

- Bowing within the first section should be varied by each performer in order to maintain the seamless and static nature of the sound. Slow Undulating Rhythms are swells in pitch that should be repeated in a similar manner as bowing in order to prevent a sense of constant rhythm from developing.

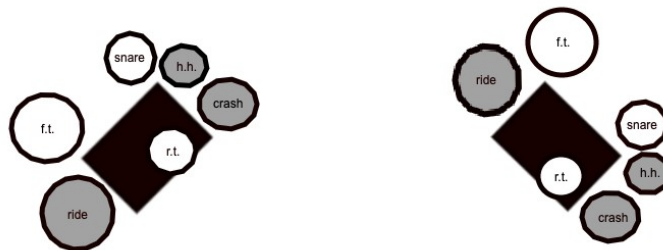
- Rehearsal letter A should be repeated eight times with Violin I, Violin II, and Cello playing the same rhythm as the Viola while performing a slow glissando upward from their starting pitch. After the eighth repetition Violin I, Violin II, and Cello are to sustain whichever note they land on at the end of their glissando and slowly fade to nothing, while the violist improvises rhythms similar to m.45 and accelerates to the new tempo quarter note = 150. This section should last approximately 30 seconds, and the Viola should slowly move from F# to D while transitioning from sporadic groups of notes into constant driving 16th notes. Once the violist has settled into the rhythm and tempo of the next section, they should cue the start of the next section.

### Conspiracy Wall:

- Drum notation key:



- Stage Setup:



Front Of Stage

- Both drummers should be positioned on stage in manner that allows them to maintain visual communication.
- During unison sections both drummers should blend into each other's sound so that the variations in dynamics, and how they interact between each drum part, are apparent.

- There is no specific tuning of drums required for performance, so long as both drum sets are in tune with each other.

### **Interlude:**

- A MIDI foot controller/pedal to be operated by the violist, and a MIDI mixer to be operated by an audio engineer, and the corresponding MAX patch are required for performance.
- Loops are recorded by pressing and holding down the button of the MIDI foot controller/pedal, and playback of the loop begins after the button is released. The horizontal bracket in the electronics staff represents the press and release of the foot controller/pedal by the violist. Each bracket has a number above it that represents the numerical order of each loop that is recorded throughout the piece. The violist should begin each note as written and press the foot controller/pedal to record a second or two after the start of each note. The violist should release the foot pedal a second or two before finishing each note to allow playback to begin without a gap in sound. Crescendi should be performed quickly in order to record each note at its full dynamic value.
- Microtonal differences between all natural and artificial harmonics should be allowed. (e.g., mm.45-47)
- The audio engineer should monitor the input level of the recording, amplification, and the master output within the MAX patch, and adjust as necessary to maintain a balanced mix. If there are errors in the recording and/or playback of loops that require the counter to be set back to a specific number, use the integer box on the left-hand side of the main counters to enter the appropriate number to return to. Crescendi, decrescendi, and numbers underneath the electronics staff beginning at rehearsal letter B represent each loop, and whether to lower or raise the volume on the mixer. Unless notated otherwise, the volume should either be completely lowered or raised to an appropriate level.
- After the loop for the final note is created and begins playback, the violist should leave the stage while the audio engineer raises the level of every loop. There is not a specific order to the crescendi of the loops during the last thirty seconds, but a balanced mix should be achieved before the time is up. After the last thirty seconds, and once all of the loop levels are up, the engineer can either choose to fade all of the loops out or press the master shut off button in the MAX patch for an abrupt ending

### **Beat Frequency:**

- The saxophonist and bass clarinetist should maintain a good blend of sound throughout the entirety of the piece, and they should match each other's articulation.

- A MIDI mixer to be operated by an audio engineer, and the corresponding MAX patch are required for performance.
- The audio engineer should monitor the level of both instruments' amplification, the electronic effects, and the master output within the MAX patch, and adjust as necessary to maintain a balanced mix.
- Each number, or group of numbers, within the electronics staff represents each effect and the corresponding fader number on the mixer. Crescendi and decrescendi should be performed on the mixer in time with the performers. The effects at rehearsal letters A and C should be abruptly raised to full volume at the very beginning of the section and abruptly lowered at the end of the section after the repeats. Effects at rehearsal letter E should also be abruptly raised and lowered in time with the performers as notated by the brackets.

### ALL IN:

- Drum notation key:

Drum Set

kick      floor tom      snare      rack tom      hi hat

- Articulation of accented notes should be sharp and short.
- 16<sup>th</sup> notes and triplets beginning at rehearsal letter A should blend to create flowing and seamless waves of sound. Be careful not to over articulate.
- String parts - ord...2...grit = an increasingly gritty sound. Not quite a scratch tone but dig deep into the string.
- String parts – ord...2...scratchando = gradually becoming a scratch tone. Notated rhythms should be maintained with the increased bow pressure.
- Slap tongue and growl in the saxophone and bass clarinet part are marked throughout the score. Slap tongue – X notehead, growl – triangle notehead.



MOVEMENT 1: COLORED RED CURRENTS

***Patterns and Soundscapes***

An Album in Five Movements for Alto Saxophone, Bass Clarinet,  
String Quartet, Solo Viola, Two Drum Sets, and Electronics

# Patterns and Soundscapes

## I. Colored Red Currents

**Slowly, shimmering,** ♩ = 68  
senza vibrato

Violin I  
from nothing *p*  
senza vibrato  
sul D  
bow freely

Violin II  
from nothing *p*  
senza vibrato  
sul G  
bow freely

Viola  
from nothing *p*  
senza vibrato  
sul D  
bow freely

Violoncello  
from nothing *p*

5

*sul A*

slowly transition

9

*p* *f* *p* *p* *f* *p* *p* *f* *p*

*p* *f* *p* *p* *f* *p* *p* *f* *p*

*p* *f* *p* *p* *f* *p* *p* *f* *p*

*p* *f* *p* *ord.* *sim.* *ord.* *sim.*

Slow Undulating Rhythms

*p* *f* *p*

15

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

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

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

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

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

Slow Undulating Rhythms

Slow Undulating Rhythms

Slow Undulating Rhythms

Slow Undulating Rhythms

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

21 *sul pont.*

*p*

*p*

*sul pont.*

*p*

*sul pont.*

*p*

27

*ord.*

*(p)* *f* *mf*

*ord.*

*(p)* *f* *mf*

*ord.*

*(p)* *f* *mf*

*(p)* *f* *mf*

33

*(mf)* *p*

*(mf)* *p*

*ord.*

*(mf)* *p*

*(mf)* *p*

39

*sul pont.*

This musical score block covers measures 39, 40, and 41. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The music features long, flowing lines with many slurs and ties. In measure 40, the text *sul pont.* is written above the third staff. The piece concludes in measure 41 with a double bar line.

42

*(p)*

This musical score block covers measures 42, 43, and 44. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The music features long, flowing lines with many slurs and ties. In measure 43, the dynamic marking *(p)* is written below the first staff. The piece concludes in measure 44 with a double bar line.

**A** Poco piu mosso ♩ = 80

ff gradual decresc. over 8 bars 8x

ff gradual decresc. over 8 bars 8x

f 8x

ff gradual decresc. over 8 bars 8x

Violin I

sustain pitch 30" p n

Violin II

sustain pitch 30" p n

accel. \* See Program Note 30"

Violoncello

sustain pitch 30" p n

**B** Driving ♩ = 150

Viola Cue

Viola Cue

Cue start of section  
*flautando*

*mf*

Viola Cue

51

*flautando*

*pp*

54

*flautando*

*pp* *ff*

*f* *pp*

57

pp

(mf)

60

f

pp

flautando

pp

ff

63

pp

mf

(mf)



66

Musical score for measures 66-68. The score is in G major and 2/4 time. It features a piano part with a continuous eighth-note accompaniment and a violin part with a melodic line. Dynamics include *f*, *pp*, and *mf*. A *Sul G* instruction is present in measure 67.

69

Musical score for measures 69-71. The piano part continues with eighth-note accompaniment. The violin part has a melodic line with dynamics *pp*, *f*, and *pp*. The piano part has dynamics *pp* and *ff*.

72

Musical score for measures 72-74. The piano part continues with eighth-note accompaniment. The violin part has a melodic line with dynamics *pp*, *f*, and *pp*. The piano part has dynamics *pp* and *ff*. A *Sul A* instruction is present in measure 72.

75

Musical score for measures 75-77. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The melody is mostly silent, with some notes appearing in the second and third measures. Dynamics include *pp* and *(mf)*.

78

Musical score for measures 78-80. The score continues with the same piano accompaniment. The melody becomes more active, with notes appearing in the first and second measures of each measure block. Dynamics include *f*, *mf*, and *ff*.

81

Musical score for measures 81-83. The score continues with the same piano accompaniment. The melody is active throughout. Dynamics include *pp* and *mf*.

84 C

*ff*  
*ff*  
*ff*  
*Sul C*  
*ff*

87

*ff*  
*ff*  
*ff*  
*ff*

90

*pp*  
*pp*  
*pp*  
*ff*  
*ff*  
*ff*

93

*pp*

*pp*

*pp*

*pp*

96

*ff*

*ff*

*ff*

*ff*

99

*mf*

*mf*

*mf*

*p* *ff* *p* *ff* *p*

*mf*

*p* *ff* *p*

*p* *ff* *mf sub.*

102

ff p ff p ff p

ff p ff p ff p

ff p ff p ff p

ff pp

105

ff p ff pp

p ff p ff pp

ff p ff pp

ff pp

**D**  
108

f

f

f

f

111

Musical score for measures 111-113. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 111 features a dense texture with sixteenth-note runs in all parts. Measure 112 shows a reduction in activity, with rests in the upper staves and continued rhythmic patterns in the lower staves. Measure 113 returns to a more active texture with sixteenth-note patterns in the upper staves.

114

Musical score for measures 114-116. Measure 114 continues the rhythmic patterns from the previous system. Measure 115 shows a significant change with rests in the upper staves and active patterns in the lower staves. Measure 116 features a return to a more active texture in the upper staves.

117

Musical score for measures 117-119. Measure 117 continues the rhythmic patterns. Measure 118 shows a change in the lower staves. Measure 119 features a change in the time signature to 3/4, indicated by a double bar line and the new signature.

120

Musical score for measures 120-122. The score is in 4/4 time and consists of four staves: two treble clefs and two bass clefs. The music features a complex rhythmic pattern with many sixteenth notes and rests. The first staff has a melodic line with accents, while the other three staves provide harmonic support with rhythmic accompaniment.

123

Musical score for measures 123-125. The score is in 4/4 time and consists of four staves. The music continues with a similar rhythmic complexity. The first staff has a melodic line with accents, and the other three staves provide harmonic support. There are some rests in the upper staves in measure 125.

126

Musical score for measures 126-128. The score is in 4/4 time and consists of four staves. The music continues with a similar rhythmic complexity. The first staff has a melodic line with accents, and the other three staves provide harmonic support. There are some rests in the upper staves in measure 128.

129

pp *ff*  
pp *ff*  
pp *ff*  
pp *ff*

132 **E**

*ff* *mf* (*mf*)  
sul tasto sul pont. sul tasto  
*fp* *mf*  
*fp* *mf*  
*fp*

135

*f*  
ord. sul tasto sul pont.  
ord. gliss. *f*  
ord. gliss. *f*  
*fp*



138

Musical score for measures 138-140. The score is written for a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time. The first system (measures 138-140) includes dynamic markings such as *mf*, *ff*, and *fp*, along with performance instructions like *sul tasto* and *ord.* (ordinario).

141

Musical score for measures 141-143. The score is written for a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time. The first system (measures 141-143) includes dynamic markings such as *mf* and performance instructions like *sul tasto*, *ord.* (ordinario), and *gliss.* (glissando).

144

Musical score for measures 144-146. The score is written for a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time. The first system (measures 144-146) includes dynamic markings such as *f* and *fp*, along with performance instructions like *sul tasto* and *sul pont.* (sul ponticello).

147

*f* *ord.* *pp* *f* *f* *f*

150

153

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

156

pp

159

pp sub.

162

Musical score for measures 162-164. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The first staff (top treble) contains a continuous eighth-note pattern. The second staff (middle treble) contains a continuous eighth-note pattern. The third staff (top bass) contains a continuous eighth-note pattern. The fourth staff (bottom bass) contains a continuous eighth-note pattern. The dynamic marking *mf* is present in the second measure of each staff.

165

Musical score for measures 165-166. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The first staff (top treble) contains a continuous eighth-note pattern. The second staff (middle treble) contains a continuous eighth-note pattern. The third staff (top bass) contains a continuous eighth-note pattern. The fourth staff (bottom bass) contains a continuous eighth-note pattern. The dynamic marking *ff* is present in the second measure of each staff. The time signature changes from 2/4 to 3/4 between measures 165 and 166.

MOVEMENT 2: CONSPIRACY WALL

II. Conspiracy Wall

Driving ♩ = 145

Drum Set

Drum Set

Dr.

Dr.

snare

*p* *f*

Dr.

Dr.

*p* *f* *p* *f*

Dr.

Dr.

*p* *f* *p* *f* 3x

Dr.

Dr.

*p* *f* *p* *f* 4x

11 5x

Dr. *p* *f*

Dr. *p* *f* *p*

---

13

Dr. *p* *f* *sub. p* *f*

Dr. *p* *f*

---

15

Dr. *p* *f* *sub. p* *f*

Dr. *p* *f* *sub. p* *f*

---

17 on snare rim 3x

Dr. *sub. p* *p*

Dr. *p*

---

19

Dr. *mf*

Dr. *mf*

---

21 3x 3 3 3 3 4x

Dr. *mf*

Dr. *mf*

23

Dr. 

25

rit. 

27 **A** ♩ = 130

Dr. 

29

Dr. 

31

Dr. 

33

Dr. 

35

Dr. *mf*

Dr.

37

Dr. *mf*

Dr.

39

Dr. *mf*

rack tom

kick *mf*

Dr.

41

Dr. *f*

Dr.

44

**B** hi hat

Dr. *sub. f*

Dr.



47

Dr. *f*

hi hat

*f*

50

Dr.

Dr.

53

Dr. *ff*

Dr. *ff*

56

Dr. *ff*

Dr. *ff*

**C**

59

Dr. *f*

Dr. *f*

62

Dr.

Dr.

*mf*

*mf*

65

Dr.

Dr.

*mp*

*mp*

68

Dr.

Dr.

*mp*

71

Dr.

Dr.

*mf*

G.P.

G.P.

75

Dr.

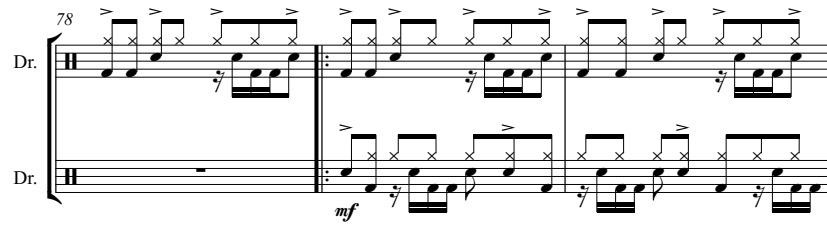
Dr.

*mf*

**D**

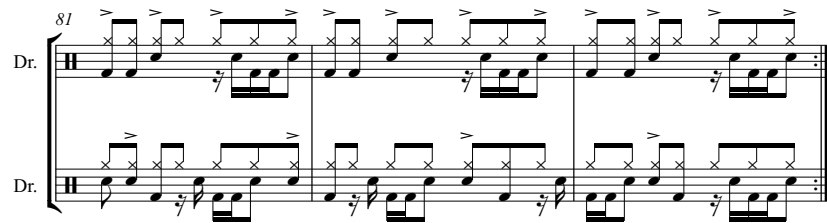
*f*

78

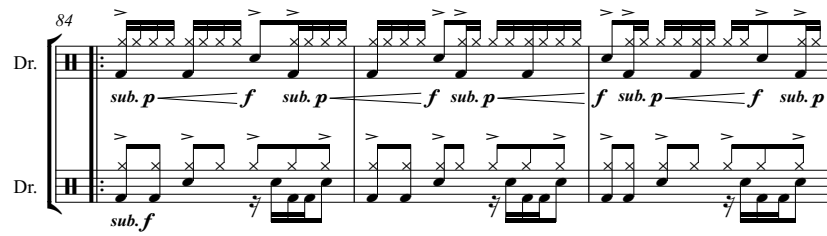
Dr. 

*mf*

81

Dr. 

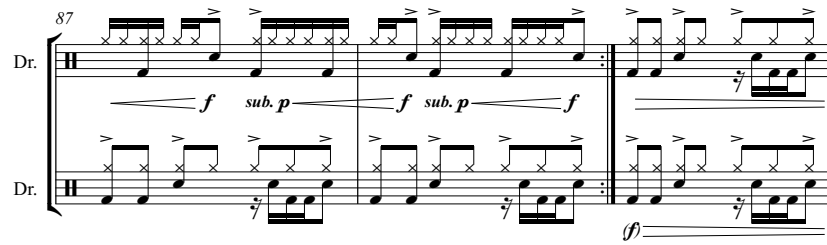
84

Dr. 

*sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p*

*sub. f*

87

Dr. 

*f* *sub. p* *f* *sub. p* *f*

*(f)*

90

Dr. *mp*

Dr. *mp* *f*

**E** ride

93

Dr.

Dr. *mp*

**E** ride

96

Dr.

Dr.

99

Dr. *on snare rim* 3 3 5x 3 3 6x 3 3 7x

Dr. *on snare rim* 3 3 3 3 3 3

**F**

**accel.**

102

Dr. *(mp)*

Dr. *(mp)*

105

Dr. *f*

Dr. *f*

**G** Driving ♩ = 145

crash

108

Dr. *ff*

Dr. *ff*

111

Dr. 4x 3x

Dr.

114

Dr. **H** choke crash

Dr. choke crash

117

Dr.

Dr.

120

Dr.

Dr.

123

Dr. let ring

Dr. let ring

MOVEMENT 3: INTERLUDE

III. Interlude

Intro: light, delicate

The musical score consists of four systems, each with a Viola part and an Electronics part. The Viola part is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Electronics part is represented by a horizontal line with vertical tick marks and dynamic markings.

- System 1:** Viola part starts at measure 1 with a tremolo. Dynamics are *n* (normal), *p* (piano), and *n*. Markings include "accelerate trem." and "decelerate trem.". A "record 3rd time" instruction is present. Electronics part has a bracketed box labeled "1".
- System 2:** Viola part starts at measure 3. Dynamics are *n*, *p*, and *n*. Markings include "accelerate trem." and "decelerate trem.". Electronics part has a bracketed box labeled "2".
- System 3:** Viola part starts at measure 6. Dynamics are *n*, *p*, and *n*. Markings include "accelerate trem." and "decelerate trem.". Electronics part has a bracketed box labeled "3".
- System 4:** Viola part starts at measure 9. Dynamics are *n*, *p*, and *n*. Markings include "accelerate trem." and "decelerate trem.". A "record 2nd time" instruction is present. Electronics part has a bracketed box labeled "4".

Additional markings include "6\"", "3\"", "3X", "2\"", "4\"", "3\"", "5\"", "6\"", "4\"", "A", "s.p.", "2X", and "10\"".

12 5" s.p. 6" 3"

Vla. *n* *mp*

Elec. 5

---

15 ord. 9" 6" 4" s.t.

Vla. *n* *mp* *n* *mp*

Elec. 6 7

---

18 3" 10" 10" s.t.

Vla. *n* *mp*

Elec. 8

---

21 **B** 6" 3" ord. 9" s.p. (s.p.)

Vla. *n* *mf* *n* *mf*

Elec. 9 10 8 7

---

24 4" 3" 5" ord.

Vla. *n* *f*

Elec. 11 6 5



27 *molto s.p.* 6" 6" 9"  
 Vla. *ord.*  
*n* *f* *n* *f*  
 Elec. [12] [13] [4] [3]

30 *s.p.* 3" 6" 5"  
 Vla. *n* *f*  
 Elec. [14] [2]

33 *ord.* 6" 3" 4"  
 Vla. *n* *f* *n* *f*  
 Elec. [15] [16] [1]

36 *s.t.* 2" 8" 3"  
 Vla. *n* *f*  
 Elec. [17] [9]

39 *s.p.* 6" 3" 7" *molto s.p.*  
 Vla. *n* *mf* *n* *mf*  
 Elec. [18] [19] [10] [6] [11]

42                    4"                    ord.                    6"                    5"

(-o-)

Vla.

Elec.

\*performance note

45                    s.p.                    6"                    3"                    s.p.                    4"

(o-)

(o-)

Vla.

Elec.

48                    2"                    6"                    3"

s.p.

(o)

Vla.

Elec.

51                    s.t.                    10"                    30" electronics

(o-)

Vla.

Elec.

# MOVEMENT 4: BEAT FREQUENCY

## IV. Beat Frequency

*1* Quick and even ♩ = 160

Alto Saxophone *mp*

Bass Clarinet in Bb *mp*

Electronics  $n \xrightarrow{\text{(fader - 1)}} f > n$

*5*

Alto Sax.  $n \xrightarrow{\text{(fader - 2)}} f$

B. Cl.

*9*

Alto Sax.  $> n \xrightarrow{\text{(fader - 1)}} f > n$

B. Cl. *(mp)*

12

Alto Sax. *(mp)* *mf*

B. Cl. *mf*

*n* (fader - 2) *f* > *n*

15

Alto Sax. *ff sub.*

B. Cl. *ff sub.* (faders - 1-2) *f*

**A**

18

Alto Sax.

B. Cl.

(fader - 5) *f*

21

Alto Sax. *f sub.*

B. Cl. *f sub.* *p*

**B**

(faders - 1-2) *n*

(fader - 5) *n*

24

Alto Sax. *p* *f*

B. Cl. *f*

*f* (faders - 1-2)

27

Alto Sax. *p* *f*

B. Cl. *p* *f*

*f* (faders - 3-4) - *f*

*n* (fader - 6)

**C**

30

Alto Sax.

B. Cl.

*f*

33

Alto Sax. *f*

B. Cl. *f*

36 **D**

Alto Sax. *p* *f*

B. Cl. *p* *f*

5/4

(faders - 1-2)  
*n* *f sub. n*  
 (fader - 6) *f* *n*

38

Alto Sax. *p*

B. Cl. *p* *f*

(faders - 1-2)  
*n*

40

Alto Sax. *f*

B. Cl. *p* *f*

*f sub. n* (faders - 1-2)  
*n*

42 **E**

Alto Sax. *ff sub.*

B. Cl. *ff sub.*

*f sub. n* *f* *sub. n sub. f* *sub. n*

(fader - 1) (fader - 3)

---

44

Alto Sax.

B. Cl.

*sub. f* *sub. n sub. f* *sub. n* *sub. f* *sub. n sub. f* *sub. n*

(fader - 2) (fader - 4) (fader - 1) (fader - 3)

---

46 **F**

Alto Sax.

B. Cl.

*ff* (faders - 3-4)

---

48

Alto Sax.

B. Cl.

*n n* (faders - 5-6)

50

Alto Sax. 

B. Cl. 


*f* *n* (faders - 1-2)


52

Alto Sax. 

B. Cl. 

54

Alto Sax. 

B. Cl. 

*ff*

56

Alto Sax. 

B. Cl. 



58

Alto Sax.

B. Cl.

60

Alto Sax.

B. Cl.

62

Alto Sax.

B. Cl.

MOVEMENT 5: ALL IN

V. ALL IN

Driving, sharp ♩ = 145

The musical score is arranged in a system with seven staves. The top two staves are for woodwinds: Alto Saxophone and Bass Clarinet in Bb. The next four staves are for strings: Violin I, Violin II, Viola, and Violoncello. The bottom two staves are for percussion, both labeled 'Drum Set', with 'snare' and 'kick' parts indicated. The score is in 3/4 time and consists of three measures. The first measure is in 3/4 time, the second in 2/4, and the third in 3/4. Dynamics include *ff* and *f*. The Alto Saxophone and Violin I parts start with *ff* in the first measure and *f* in the third. The Bass Clarinet, Violin II, Viola, and Violoncello parts start with *ff* in the second measure and *f* in the third. The Drum Set parts have *ff* in the first measure and *f* in the third. The snare parts have accents (>) over the notes.

5

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

f.t.

9

Alto Sax. *pp* < *fff* *f* 3

B. Cl. *pp* < *fff* *f* 3

Vln. I *pp* < *fff* *f* 3

Vln. II *pp* < *fff* *f* 3

Vla. *pp* < *fff* *f* 3

Vc. *pp* < *fff* *f* 3

Dr. 3

12

Alto Sax. *pp* < *ff*

B. Cl. *pp* < *ff*

Vln. I *pp* < *fff*

Vln. II *pp* < *ff*

Vla. *pp* < *ff*

Vc. *pp* < *ff*

Dr. *p*

16

Alto Sax. *f*

B. Cl. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Dr. *f* *mf* *f*

Dr. *f*

19

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

The image shows a musical score for measures 19, 20, and 21. The score is arranged in two systems. The first system includes Alto Sax., B. Cl., Vln. I, Vln. II, Vla., and Vc. The second system includes two Dr. parts. The Alto Sax. part has a melodic line with some rests. The B. Cl. part has a rhythmic accompaniment. The Vln. I and Vln. II parts have similar rhythmic patterns. The Vla. part has a more complex rhythmic pattern. The Vc. part has a bass line. The Dr. parts have a consistent rhythmic pattern.

22

Alto Sax. *pp* *fff*

B. Cl. *pp* *fff*

Vln. I *pp* *fff*

Vln. II *pp* *fff*

Vla. *pp* *fff*

Vc. *pp* *fff*

Dr. *pp* *fff*

Dr. *pp* *fff* *fp* hi hat



25 **A** **Flowing**

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

29

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

3

*pp*

*pp*

*pp*

*f*

*f*

*f*

*f*

33

Alto Sax. *f*

B. Cl. *f*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Dr. *pp* *f*

Dr. *pp* *f*

37

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

3

*pp*

3

*pp*

*pp*

*f*

*pp*

*f*

*f*

*f*

41

Alto Sax. *f*

B. Cl. *f*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Dr. *pp* *f*

Dr. *pp* *f*

45

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

49

Alto Sax. *f*

B. Cl. *f*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Dr. *pp* *f*

Dr. *pp* *f*

53

Alto Sax. 

B. Cl. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Dr. 

Dr. 



57

Alto Sax. *f*

B. Cl. *f*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Dr. *pp* *f*

Dr. *pp* *f*

61

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

3

*pp*

3

*pp*

*pp*

*f*

*f*

*f*

*f*

65

Alto Sax. *f*

B. Cl. *f*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Dr. *pp* *f*

Dr. *pp* *f*

69

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

3

pp

3

pp

pp

f

f

f

f

f

Dr.

Dr.

73 **B** Lightweight, shimmering

Alto Sax. *f*

B. Cl. *f*

Vln. I *mf* (dotted slurs show phrasing; all separate)

Vln. II *mf* (dotted slurs show phrasing; all separate)

Vla.

Vc.

Dr. *pp* *mf* *r.t.* *f.t.*

Dr. *pp* *ff*

77

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

81

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

85

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

*mf*

*mf*

*r.t.*

*mf*



89

Alto Sax. *mf cresc.*

B. Cl. *(mf) cresc.*

Vln. I *(mf) cresc.*

Vln. II *(mf) cresc.*

Vla. *mf cresc.*

Vc. *(mf) cresc.*

Dr. *(mf) cresc.*

Dr. *(mf) cresc.*

93

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

The image shows a page of a musical score for measures 93 through 96. The score is arranged in a system with seven staves. The instruments are: Alto Saxophone, Bass Clarinet, Violin I, Violin II, Viola, Violoncello, and two Drums. The time signature changes from 7/8 to 5/8, then to 3/4, and finally to 2/4. The key signature is one flat. The Alto Saxophone and Bass Clarinet parts feature melodic lines with accents and slurs. The Violin I and II parts play a rhythmic pattern of eighth notes with slurs. The Viola and Violoncello parts play a similar rhythmic pattern. The two Drum parts play a consistent rhythmic pattern of eighth notes.

**C Driving, sharp**

97

Alto Sax. *ff*

B. Cl. *ff* slap tongue

Vln. I *ff* at the frog

Vln. II *ff* pizz.

Vla. *ff*

Vc. *ff*

Dr. *ff*

Dr. *ff*

101

Alto Sax. *pp* *ff* *f*

B. Cl. *p < ff* *f*

Vln. I \*performance note ord. . . 2 . . . grit. at the frog *pp* *ff* *f*

Vln. II \*performance note ord. . . 2 . . . grit. pizz. *pp* *ff* *f*

Vla. *p < ff* *f*

Vc. *p < ff* *f*

Dr. *f*

Dr. *f*

105

Alto Sax. *pp* *ff*

B. Cl. *pp* *ff*

Vln. I ord. . . 2 . . . grit. *pp* *ff*

Vln. II arco ord. . . 2 . . . grit. *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

Dr. *sub. p* *f*

Dr. *p* *f*

109

Alto Sax. *f* *p < f*

B. Cl. *f* *p < f*

Vln. I at the frog *f* ord. . 2 . . grit. *p < f*

Vln. II pizz. *f* arco ord. . 2 . . grit. *p < f*

Vla. *f* *p < f*

Vc. *f* *p < f*

Dr. *f*

Dr. *f*

113

Alto Sax. *mf*

B. Cl.

Vln. I *at the frog* *mf*

Vln. II *pizz.* *mf*

Vla.

Vc.

Dr. *mf*

Dr.

Detailed description of the musical score: The score is for measures 113-116. It features seven staves. The Alto Saxophone part (top) has a melodic line with a flat and an accent in measures 113-115, and a rest in measure 116. The Bass Clarinet part has a similar melodic line with a flat and an accent. The Violin I part is marked 'at the frog' and has a melodic line with an accent. The Violin II part is marked 'pizz.' and has a melodic line with an accent. The Viola and Violoncello parts have a rhythmic accompaniment. The two Drum parts have a rhythmic accompaniment. The dynamics are marked 'mf' for the Alto Saxophone, Violin I, and Violin II parts.

117

The musical score consists of seven staves. The first staff is for Alto Saxophone, the second for Bass Clarinet, the third and fourth for Violin I and II, the fifth for Viola, the sixth for Violoncello, and the seventh and eighth for two different Drum parts. The score is divided into four measures, each with a unique time signature: 7/8, 7/8, 3/4, and 7/8. The first measure is marked with a fermata. Dynamic markings include *ff*, *mp*, *mf*, *f*, and *ff*. The Alto Saxophone part features a melodic line with a flat and an accent. The Bass Clarinet part has a similar melodic line with a sharp and an accent. The Violin and Viola parts play chords with accents. The Viola and Violoncello parts play a rhythmic pattern. The Drum parts play a rhythmic pattern with accents.

Alto Sax. *ff* *mp* *mf*

B. Cl. *ff* *mp*

Vln. I *ff* *mp* *mf*

Vln. II *ff* *mp* *mf*

Vla. *mf* *ff* *mp*

Vc. *mf* *ff* *mp*

Dr. *f* *ff* *mp* *mf*

Dr. *mf* *f* *ff* *mp*



121

Alto Sax. *ff* *pp* — *ff*

B. Cl. *mf* *ff* *pp* — *ff*

Vln. I *ff* *pp* — *ff* ord. . . 2 . . . grit.

Vln. II *ff* *pp* — *ff* arco ord. . . 2 . . . grit.

Vla. *mf* *ff* *pp* — *ff*

Vc. *mf* *ff* *pp* — *ff*

Dr. *ff* *pp* — *ff*

Dr. *mf* *ff* *pp* — *ff*

**D** (1-2)

125

Alto Sax. *sub. mf*

B. Cl. *pp* 3

Vln. I *sub. mf*

Vln. II *pp*

Vla. *pp* *f*

Vc. *mf*

Dr. *sub. mf*

Dr. *fp* *f*

129

Alto Sax. *f* *pp* *ff*

B. Cl. *f*

Vln. I *f* *pp* *ff*

Vln. II *f*

Vla. *pp*

Vc. *pp* *ff*

Dr. *f*

Dr. *pp*

132

Alto Sax. *f*

B. Cl. *pp*

Vln. I *f*

Vln. II *pp* *f*

Vla. *f*

Vc. *f*

Dr. *mp sub.* *f*

Dr. *f*

135

Alto Sax. *p* < *f*

B. Cl. *f*

Vln. I *p* < *f*

Vln. II *pp*

Vla. *pp*

Vc. *p* < *f*

Dr. *pp* *f*

138

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

*pp*

*f*

*f*

*pp*

141

Alto Sax. *sub. pp*

B. Cl. *pp* 3

Vln. I *sub. pp*

Vln. II *pp*

Vla. *pp* *f*

Vc. *sub. pp*

Dr. *sub. pp*

Dr. *f*

144 **E** (1-3)

Alto Sax. *ff* *f*

B. Cl. *ff* *f*

Vln. I *ff* *f*

Vln. II *f* *f*

Vla. *f*

Vc. *ff* *f*

Dr. *ff* *f*

(dotted slurs show phrasing; all separate)



147

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

The image shows a page of a musical score for measures 147, 148, and 149. The score is arranged in two systems. The first system includes parts for Alto Saxophone, Bass Clarinet, Violin I, Violin II, Viola, and Violoncello. The second system includes parts for two different Drum sets. The Alto Saxophone part has a melodic line with some rests. The Bass Clarinet part has a rhythmic accompaniment. The Violin I and II parts have melodic lines with slurs and accents. The Viola part has a rhythmic accompaniment with a forte dynamic marking. The Violoncello part has a rhythmic accompaniment. The Drum parts have a complex rhythmic pattern with accents.

150

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

The image shows a page of a musical score for measures 150, 151, and 152. The score is arranged in a system with seven staves. The instruments are: Alto Saxophone (top), Bass Clarinet, Violin I, Violin II, Viola, Violoncello, and Drums (bottom two staves). The Alto Saxophone part has a dynamic marking of *pp* at the start of measure 151, which transitions to *f* by the end of the measure. The Violin I and Violoncello parts also have a dynamic marking of *pp* at the start of measure 151, transitioning to *f* by the end of the measure. The Bass Clarinet, Violin II, Viola, and Drums parts have various rhythmic patterns throughout the measures. The drum part consists of two staves: the top staff shows a snare drum pattern with accents, and the bottom staff shows a bass drum pattern with accents.

153

Alto Sax. 

B. Cl. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Dr. 

Dr. 

156

Alto Sax. *p* < *f* *mp*

B. Cl. *mp* *p* < *f* *mp*

Vln. I *p* < *f* *mp*

Vln. II *f* *mp*

Vla. *pp*

Vc. *p* < *f* *mp*

Dr. *f* *mp*

Dr. *f* *mp*

159

Alto Sax. *(mp)* *f*

B. Cl. *(mp)* *f*

Vln. I *(mp)* *f*

Vln. II *(mp)* *f*

Vla. *ff* *mp* *f*

Vc. *(mp)* *f*

Dr. *(mp)* *f*

Dr. *(mp)* *f*

Detailed description: This page of a musical score, numbered 159, contains seven staves of music. The instruments are Alto Saxophone, Bass Clarinet, Violin I, Violin II, Viola, Violoncello, and two Drums. The music is in 4/4 time and features a dynamic range from mezzo-piano (mp) to fortissimo (ff). The Alto Sax and Bass Clarinet parts have melodic lines with accents and dynamic markings. The Violin I and II parts play chords and rhythmic patterns. The Viola part has a more complex rhythmic pattern with dynamic changes. The Violoncello part provides a steady bass line. The two Drum parts play a consistent rhythmic pattern with accents.

162

Alto Sax. *fp* *ff*

B. Cl. *fp* *ff*

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *fp* *ff*

Dr. *p* *ff*

Dr. *ff*

165 **F** (1-4)

Alto Sax. *f*

B. Cl. *f* *p < f*

Vln. I *f*

Vln. II *f* *pp*

Vla. *f* *p < f*

Vc. *f*

Dr. *f*

Dr. *f*

Detailed description of the musical score: The score is for measures 165-168, marked with rehearsal sign 'F' (1-4). The key signature has one sharp (F#) and the time signature is 4/4. The Alto Saxophone part starts with a fortissimo (f) dynamic, playing a melodic line with eighth notes. The B. Clarinet part also starts with f, then moves to p < f. Violin I and II both start with f. Violin II has a dynamic change to pp in measure 168. Viola and Violoncello parts have dynamics f and p < f. The two Drum parts both play a consistent rhythmic pattern with a fortissimo (f) dynamic throughout.

168

Alto Sax. *pp*

B. Cl.

Vln. I *pp*

Vln. II *ff* *f*

Vla.

Vc. *pp*

Dr.

Dr.



171

Alto Sax. *ff* *f* 3

B. Cl. *pp* *ff* *f*

Vln. I *ff* *f* 3

Vln. II *pp* *ff* *f*

Vla. *pp* *ff* *f*

Vc. *ff* *f*

Dr. 3

174

Alto Sax. *pp*  $\longrightarrow$  *ff*

B. Cl. *p*  $\leftarrow$  *f*

Vln. I *pp*  $\longrightarrow$  *ff*

Vln. II *p*  $\leftarrow$  *f*

Vla. *p*  $\leftarrow$  *f*

Vc. *pp*  $\longrightarrow$  *ff*

Dr. *p*  $\longrightarrow$  *f*

177

Alto Sax. *f*

B. Cl.

Vln. I *f*

Vln. II

Vla.

Vc. *f*

Dr.

Dr.

180

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

The image shows a page of a musical score for measures 180, 181, and 182. The score is arranged in a system with two systems of staves. The first system includes Alto Sax., B. Cl., Vln. I, Vln. II, Vla., and Vc. The second system includes two Dr. parts. The music is written in treble clef for the woodwinds and strings, and bass clef for the double bass. The key signature has one sharp (F#). The tempo and meter are not explicitly stated but appear to be 4/4. The Alto Sax. part has a melodic line with eighth and sixteenth notes. The B. Cl. part has a similar melodic line. The Vln. I and Vln. II parts have a rhythmic pattern of eighth notes. The Vla. part has a rhythmic pattern of eighth notes. The Vc. part has a rhythmic pattern of eighth notes. The Dr. parts have a rhythmic pattern of eighth notes.

183 G (2-3)

Alto Sax. *fp* *ff*

B. Cl. *ff* *pp* *mf*

Vln. I *fp* *ff*

Vln. II *ff* *pp* *mf*  
(dotted slurs show phrasing; all separate)

Vla. *ff* *pp*

Vc. *fp* *ff* *pp*

Dr. *fp* *ff* *pp*

Dr. *ff* *pp* *mf*

186

Alto Sax. *pp* *f*

B. Cl.

Vln. I *pp* *f* *gliss.*

Vln. II

Vla. *mf*

Vc. *f* *gliss.*

Dr. *f*

Dr.

Detailed description: This page of a musical score covers measures 186, 187, and 188. The score is arranged in a system with seven staves. The top staff is for Alto Saxophone, starting with a triplet of eighth notes marked *pp* in measure 186, followed by rests and then a fortissimo (*f*) section in measure 188. The Bass Clarinet (B. Cl.) staff shows a melodic line with slurs and accents throughout. The Violin I (Vln. I) staff features a tremolo pattern in measure 186, a glissando (*gliss.*) in measure 187, and a fortissimo (*f*) section in measure 188. The Violin II (Vln. II) staff has a melodic line with slurs and accents. The Viola (Vla.) staff plays a sustained chord with accents. The Violoncello (Vc.) staff has a tremolo pattern in measure 186, a glissando (*gliss.*) in measure 187, and a fortissimo (*f*) section in measure 188. The Drum (Dr.) part is split into two staves: the top staff shows a fortissimo (*f*) section in measure 187, and the bottom staff shows a rhythmic pattern with accents.

189

Alto Sax. *pp* 3

B. Cl.

Vln. I *pp* *gliss.*

Vln. II

Vla.

Vc. *p* *gliss.*

Dr. *pp* *f*

192

Alto Sax. *f* *pp* 3

B. Cl. *(mf)*

Vln. I *gliss.* *f* *pp* *gliss.*

Vln. II *(mf)*

Vla. *gliss.* *f* *pp* *gliss.*

Vc. *gliss.* *f* *pp* *gliss.*

Dr. *pp*

Dr. *(mf)*



195

Alto Sax. *f*

B. Cl. *f*

Vln. I *gliss.* *f*

Vln. II *f*

Vla. *pp*

Vc. *gliss.* *f* *p* *gliss.*

Dr. *f* *pp*

Dr. *f*

Detailed description: This page of a musical score covers measures 195, 196, and 197. The score is arranged in a system with seven staves. The instruments and their parts are: Alto Saxophone (top staff), Bass Clarinet (second staff), Violin I (third staff), Violin II (fourth staff), Viola (fifth staff), Violoncello (sixth staff), and Drums (seventh staff, split into two parts). The Alto Saxophone part consists of rests with a dynamic marking of *f*. The Bass Clarinet part features a melodic line with a dynamic marking of *f*. Violin I has a glissando marking (*gliss.*) and a dynamic marking of *f*. Violin II plays a rhythmic pattern with a dynamic marking of *f*. The Viola part has a dynamic marking of *pp*. The Violoncello part has glissando markings (*gliss.*) and dynamic markings of *f* and *p*. The Drum part is split into two staves; the top staff has a dynamic marking of *f* and *pp*, while the bottom staff has a dynamic marking of *f*.

198

Alto Sax. *pp* *f*

B. Cl. *mf*

Vln. I *pp* *f* *gliss.*

Vln. II *mf*

Vla. *ff* *pp*

Vc. *f* *gliss.*

Dr. *f*

Detailed description of the musical score for page 198, measures 198-200. The score is arranged in a system with seven staves. The top two staves are for woodwinds: Alto Saxophone and Bass Clarinet. The middle three staves are for strings: Violin I, Violin II, and Viola. The bottom two staves are for the Violoncello and Drums. The Alto Saxophone part begins with a triplet of eighth notes marked *pp*, followed by a dynamic shift to *f*. The Bass Clarinet part has a melodic line marked *mf*. Violin I has a tremolo marked *pp* that transitions to *f* with a *gliss.* instruction. Violin II has a melodic line marked *mf*. The Viola part has a melodic line marked *ff* that transitions to *pp*. The Violoncello part has a tremolo marked *f* that transitions to *gliss.*. The Drum part has a pattern marked *f*.

201

Alto Sax. *pp* 3

B. Cl. *ff* *pp* *ff*

Vln. I *pp* *gliss.*

Vln. II *ff* *fp*

Vla. *ff*

Vc. *pp* *gliss.*

Dr. *pp* *f*

Dr. *ff*

204 **H** (2-4)

Alto Sax. *f*

B. Cl. *f*

Vln. I *gliss.* *f*

Vln. II *ff* *f* at the frog

Vla. *f* pizz. arco pizz.

Vc. *f* *p* *gliss.*

Dr. *pp*

Dr. *mf*

207

Alto Sax. *pp* <sup>3</sup> *f*

B. Cl.

Vln. I *pp* *gliss.*

Vln. II *pp* *f* ord... 2... gri. at the frog

Vla.

Vc. *f* *gliss.* *pp* *gliss.*

Dr. *f*

Dr.

210

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

*pp* *ff*

*gliss.*

*f*

*pp* *ff*

*pp* *ff*

*gliss.*

*f*

*pp*

ord. . . 2 . . . grit.

at the frog

arco ord. . . 2 . . . grit.

pizz.

213

Alto Sax. *pp* <sup>3</sup>

B. Cl. *p* < *f*

Vln. I

Vln. II *ord. 2. grit.* *p* < *f* at the frog

Vla. *arco ord. 2. grit.* *pizz.* *p* < *f*

Vc.

Dr. *f*

Dr.

216

Alto Sax. *f*

B. Cl.

Vln. I *pp* *gliss.* *f*

Vln. II

Vla.

Vc. *p* *gliss.*

Dr.

Dr.



219

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

*gliss.*

*f*

*pp*

*pp*

222

Alto Sax. *pp* <sup>3</sup> *f*

B. Cl. *pp* *ff*

Vln. I approx. pitch, go crazy *mf* *ff*

Vln. II ord... 2... grit. *pp* *ff*

Vla. arco ord... 2... grit. *pp* *ff*

Vc. *gliss.* *f*

Dr. *f*

Dr. (*mf*) *ff*

225 **I** (3-4)

Alto Sax. *mf* slap tongue

B. Cl. *mf* slap tongue

Vln. I *mf* (dotted slurs show phrasing; all separate) X notehead, approx. pitch

Vln. II *mf* at the frog ord. 2 . grit. *pp*

Vla. *mf* pizz. arco pizz.

Vc. *mf* (dotted slurs show phrasing; all separate) X notehead, approx. pitch

Dr. *mf*

Dr. *mf*

228

Alto Sax. *growl*  
*p* < *f* *mf*

B. Cl.

Vln. I

Vln. II *at the frog*  
*ff* *mf*

Vla.

Vc.

Dr.

Dr.

231

Alto Sax. *growl*  
*p < f*

B. Cl. *growl*  
*p — f*

Vln. I *(mf)* — *f*

Vln. II *ord... 2... grit.* *at the frog*  
*p — f*

Vla. *arco ord... 2... grit.* *pizz.*  
*p — f*

Vc. *(mf)* — *f*

Dr. *(mf)* — *f*

Dr. *(mf)* — *f*

234

Alto Sax.

B. Cl. growl  
*p < f*

Vln. I

Vln. II ord. 2 . grit. *p < f* at the frog

Vla. arco ord. 2 . grit. *p < f* pizz.

Vc.

Dr.

Dr.

237

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

240

Alto Sax. *mp*

B. Cl. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Dr. *mp*

Dr. *mp*

The image shows a musical score for measures 240, 241, and 242. The score is arranged in a system with seven staves. The instruments are: Alto Saxophone (top staff), Bass Clarinet (second staff), Violin I (third staff), Violin II (fourth staff), Viola (fifth staff), Violoncello (sixth staff), and Drums (bottom two staves). The music is in 4/4 time. The Alto Saxophone part features a melodic line with accents and slurs. The Bass Clarinet part has a rhythmic accompaniment with slurs. The Violin I part has a melodic line with accents and slurs. The Violin II part has a rhythmic accompaniment with slurs. The Viola part has a rhythmic accompaniment with slurs. The Violoncello part has a melodic line with accents and slurs. The Drums part has a rhythmic accompaniment with slurs. The dynamic marking *mp* (mezzo-piano) is indicated for each instrument part. The page number 240 is written at the top left of the first staff.



243

Alto Sax. *(mp)*

B. Cl. growl *p* *f*

Vln. I

Vln. II ord. 2 . grit. *p* *f* at the frog

Vla. arco ord. 2 . grit. *p* *f* pizz.

Vc. *(mp)* *f*

Dr. *f*

Dr. *f*

246

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

*f*

*mp*

*f*

arco

pizz.

*f*

249

Alto Sax.

B. Cl. growl *p*

Vln. I

Vln. II ord... 2... grit. *p*

Vla. arco ord... 2... grit. *p*

Vc.

Dr.

Dr.

252

Alto Sax. *growl*  
*p < ff*

B. Cl. *ff*

Vln. I *ff*

Vln. II *ff* *at the frog*

Vla. *ff* *pizz.*

Vc. *ff*

Dr. *f* — *ff*

Dr. *ff*

255 **J** (1-2-3)

Alto Sax. *f*

B. Cl. *pp*

Vln. I *f*

Vln. II *f* ord.

Vla. *pp* *f*

Vc. *f*

Dr. *sub. f*

Dr. *pp*

258

Alto Sax. *pp* <

B. Cl. *f* *pp* 3

Vln. I *pp* <

Vln. II

Vla. *pp*

Vc. *pp* <

Dr. *f*

261

Alto Sax. *ff* *f* 3

B. Cl. *f*

Vln. I *ff* *f* 3

Vln. II

Vla. *f*

Vc. *ff* *f*

Dr. 3

Dr. *pp*

264

Alto Sax. *pp* *ff*

B. Cl. *pp* 3

Vln. I *pp* *ff*

Vln. II *pp* ord. . 2 . . grit.

Vla. *pp* *f*

Vc. *pp* *ff*

Dr. *f*



267

Alto Sax. *f*

B. Cl. *f*

Vln. I *f*

Vln. II *ff* *f* *pp* ord. . 2 . grit

Vla. *pp*

Vc. *f*

Dr. *pp* *f*

270

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

*pp*

*f*

*ff*

*f*

*f*

*pp*

273 K (1-2-4)  
slap tongue

Alto Sax. *fp* *ff* *f*

B. Cl. *f* slap tongue

Vln. I ord. . . . 2 . . . grit. at the frog *f*

Vln. II ord. . . . 2 . . . grit. \* Performance Note ord. . . . 2 . . . scratchando *pp*

Vla. pizz. *f*

Vc. *fp* *ff*

Dr. *mp* *ff* *f*

276

Alto Sax. *growl*  
*pp* *ff* *f*

B. Cl. *p < f*

Vln. I *ord. . . 2 . . . grit.* *pp* *ff* *at the frog*

Vln. II *ff*

Vla. *arco ord. 2 . . . grit.* *pizz.* *p < f*

\* Performance Note  
*ord. . . 2 . . . scratchando*

Vc. *pp* *ff*

Dr. *pp*

279

Alto Sax. *pp* growl

B. Cl. *pp* growl

Vln. I *pp* ord. . . 2 . . . grit.

Vln. II *pp* ord. . . 2 . . . scratchando *ff*

Vla. *pp* arco ord. . . 2 . . . grit.

Vc. *pp* ord. . . 2 . . . scratchando

Dr. *ff* *pp*

Dr. *pp*

282

Alto Sax. *ff* *f* growl *p < f*

B. Cl. *ff* *f* growl *p < f*

Vln. I at the frog *ff* *f* ord. 2 . grit. *p < f*

Vln. II ord. . . 2 . . scratch *pp*

Vla. pizz. *ff* arco ord. 2 . grit. *p < f*

Vc. ord. . . 2 . . scratch *ff* *pp*

Dr. *ff*

Dr.

285

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

at the frog

ord. . . . 2 . . . scratch

*ff*

*pp*

pizz.

*pp*

*ff*

288

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

*pp* *ff*

ord. . . . 2 . . . scratch



291

Alto Sax. *ff*

B. Cl. *ff*

Vln. I *ff* ord.

Vln. II *pp* *ff* ord. . . . 2 . . . scratch

Vla. *pp* arco ord. 2 . grit.

Vc. *pp* ord. . . . 2 . . . scratch

Dr. *ff* *pp*

Dr. *v*

294 L (1-3-4)

Alto Sax. *pp* *f*

B. Cl. *pp* *f*

Vln. I *pp* *f* at the frog  
(dotted slurs show phrasing; all separate)

Vln. II *f*

Vla. *ff* *f* pizz. arco ord. 2. grit. *p < f* pizz.

Vc. *ff* at the frog *f*

Dr. *ff* *f*

Dr. *f*

297

Alto Sax. *pp* *ff* *f*

B. Cl.

Vln. I ord. 2 . grit. at the frog *pp* *ff*

Vln. II

Vla.

Vc.

Dr.

Dr.

300

Alto Sax. *pp* *ff* *f*

B. Cl.

Vln. I *pp* *ff* *f*  
ord. . . 2 . . . grit. at the frog

Vln. II

Vla. *pp* *ff* *f*  
arco ord. . . 2 . . . grit.

Vc. *pp* *ff*  
ord. . . 2 . . . grit. at the frog

Dr.

Dr.

303

Alto Sax. *p* < *f*

B. Cl.

Vln. I ord. . 2 . grit. at the frog *p* < *f*

Vln. II

Vla. pizz. arco ord. . 2 . grit. pizz. *p* < *f*

Vc.

Dr.

Dr.

306

Alto Sax. 

B. Cl.  growl  
*p < f*

Vln. I 

Vln. II 

Vla. 

Vc.  ord. . 2 . . grit. *pp < ff* at the frog *f*

Dr. 

Dr. 

309

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

The image shows a page of a musical score for measures 309, 310, and 311. The score is arranged in a system with seven staves. The instruments are: Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and two different Drum (Dr.) parts. The Alto Saxophone part has a melodic line with accents. The Bass Clarinet part has a rhythmic pattern with a key signature change to two flats. The Violin I part has a melodic line with accents. The Violin II part has a rhythmic pattern with a dotted line. The Viola part has a melodic line with accents. The Violoncello part has a rhythmic pattern with a key signature change to two flats. The two Drum parts have different rhythmic patterns. The page number 309 is at the top left.

312

Alto Sax. *pp* *ff*

B. Cl. growl *pp* *ff*

Vln. I ord. . 2 . . grit. *pp* *ff*

Vln. II ord. . 2 . . grit. *pp* *ff*

Vla. arco ord. . 2 . . grit. *pp* *ff*

Vc. ord. . 2 . . grit. *pp* *ff*

Dr. *p* *f*

Dr. *p* *f*



**M** (2-3-4)

315

Alto Sax. *f* *pp*

B. Cl. *f*

Vln. I at the frog *f* ord. . 2 . . grit. *pp*

Vln. II ord. . . 2 . . scratch *pp*

Vla. ord. . . 2 . . scratch *pp* *ff*

Vc. ord. *f*

Dr. *pp*

Dr.

318

Alto Sax. *ff* *f*

B. Cl.

Vln. I *ff* at the frog

Vln. II *ff*

Vla. *pp* ord . . . 2 . . . scratch

Vc.

Dr. *ff*

Dr.

Detailed description of the musical score: The score is for measures 318, 319, and 320. The Alto Saxophone part starts with a fortissimo (ff) dynamic, playing a rhythmic pattern of eighth notes with rests. In measure 319, the dynamic changes to forte (f). The B. Clarinet part plays a steady eighth-note accompaniment. Violin I plays a rhythmic pattern of eighth notes, marked 'at the frog' and fortissimo (ff). Violin II plays a similar pattern, also marked ff. The Viola part is mostly silent, with a section in measure 320 marked 'ord . . . 2 . . . scratch' and pianissimo (pp). The Violoncello part plays a rhythmic pattern of eighth notes with dotted lines above the notes. The first Drum part (top) plays a pattern of eighth notes, marked ff. The second Drum part (bottom) plays a steady eighth-note accompaniment.

321

Alto Sax. *pp* *ff* *f*

B. Cl.

Vln. I ord. . 2 . . grit. *pp* *ff* *f*

Vln. II ord. . . . 2 . . . scratch *pp*

Vla. *ff*

Vc.

Dr. *pp* *ff*

Dr.

Detailed description of the musical score: The score is for measures 321, 322, and 323. The Alto Saxophone part starts with a *pp* dynamic, moves to *ff* in measure 322, and then to *f* in measure 323. The Bass Clarinet part has a steady eighth-note accompaniment. Violin I has a melodic line with dynamics *pp*, *ff*, and *f*, and includes the instruction 'ord. . 2 . . grit.'. Violin II is silent until measure 323, where it plays a 'scratch' pattern with a *pp* dynamic. The Viola part consists of a rhythmic pattern of eighth notes with a *ff* dynamic. The Violoncello part has a melodic line with accents. The first Drum part has a rhythmic pattern with dynamics *pp* and *ff*. The second Drum part has a steady eighth-note accompaniment.

324

Alto Sax. *p < f*

B. Cl. *sub. pp*

Vln. I *ord. . 2 . grit.* *p < f* at the frog

Vln. II *ff*

Vla. *ord. . . . 2 . . . scratch* *pp*

Vc. *\* Performance Note*  
*ord. . . . 2 . . . scratchando* *sub. pp* *ff* *f* *ord.*

Dr. *pp*

Dr.

327

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

ord . . . 2 . . . scratch

*ff*

*pp*

*ff*

*ff*

330

Alto Sax. 

B. Cl.  *sub. pp*

Vln. I 

Vln. II  *ff*

Vla.  *pp* *ff*  
ord . . . 2 . . . scratch

Vc.  *sub. pp*  
ord . . . 2 . . . scratch

Dr. 

Dr.  *p*

333 N (1-2-3-4)

Alto Sax. *f*

B. Cl. *ff* *f* *p < f* growl

Vln. I *f* scratch (bow overpressure)

Vln. II

Vla. *pp* ord . . . 2 . . . scratch

Vc. *ff* *f* *p < f* scratch (bow overpressure)

Dr. *f*

Dr. *ff* *f*

336

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

ord... 2... scratch

*pp* *ff* *f*

ord... 2... scratch

*pp* *ff*

ord... 2... scratch

*ff* *pp*



339

Alto Sax. *growl*  
*pp* — *ff* *f*

B. Cl. *growl*  
*pp* — *ff* *f*

Vln. I *ord. . . . 2 . . . scratch*  
*pp* — *ff* *f*

Vln. II *ord. . . . 2 . . . scratch*  
*pp*

Vla. *ord. . . . 2 . . . scratch*  
*ff*

Vc. *ord. . . 2 . . . scratch*  
*pp* — *ff* *f*

Dr. *ord. . . . 2 . . . scratch*

342

Alto Sax. *3*

B. Cl. growl  
*p < ff* *f*

Vln. I *p < ff* *f*

Vln. II *ff* *pp* ord . . . 2 . . . scratch

Vla. *pp* *ff* ord . . . 2 . . . scratch

Vc. *p < f*

Dr. *p* *f*

345 growl

Alto Sax. *pp* *ff* *f*

B. Cl.

Vln. I

Vln. II *ff*

Vla. ord. . . . 2 . . . scratch *pp*

Vc.

Dr. *p* *f* *p* *f*

Dr.

348

Alto Sax.

B. Cl.

Vln. I

Vln. II  
ord . . . 2 . . . scratch  
*pp* *ff*

Vla.  
ord . . . 2 . . . scratch  
*ff* *pp*

Vc.

Dr.

Dr.

351

Alto Sax. *growl*  
*pp* ————— *ff*

B. Cl. *growl*  
*pp* ————— *ff*

Vln. I *ord. . 2 . scratch*  
*pp* ————— *ff*

Vln. II *ord . . . 2 . . . scratch*  
*pp*

Vla. *ff*

Vc. *ord. . . . 2 . . . scratch*  
*pp* ————— *ff*

Dr. *sub. p* ————— *f*

Dr.

354

Alto Sax. *3*

B. Cl. growl *p < f*

Vln. I *p < f*

Vln. II *ff* ord ... 2 *pp*

Vla. ord ... 2 ... scratch *pp*

Vc. *p < f*

Dr. *p* *f*

Dr.

357

growl

Alto Sax. *pp* — *ff* *f*

B. Cl.

Vln. I

Vln. II scratch *ff*

Vla. *ff* ord . . . 2 . . . scratch *pp*

Vc.

Dr. *p* — *f* *p* — *f*

Dr.

360

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

ord . . . 2 . . . scratch

*pp*

*ff*



363

Alto Sax. *growl*  
*pp* ————— *ff*

B. Cl. *growl*  
*pp* ————— *ff*

Vln. I *ord. . . . 2 . . . scratch*  
*pp* ————— *ff* *f*

Vln. II *ord. . . 2*  
*ff* *pp*

Vla. *ord. . . . 2 . . . scratch*  
*pp*

Vc. *ord. . 2 . scratch*  
*pp* ————— *ff*

Dr. *sub. p* ————— *f*

Dr.

366

Alto Sax. *f*

B. Cl. *f*

Vln. I

Vln. II . . scratch *ff* ord. . . 2 *pp*

Vla. *ff* ord. . . 2 . . scratch *pp*

Vc. *f*

Dr. *p* *f*

Dr.

369

Alto Sax. *pp* growl

B. Cl.

Vln. I

Vln. II *ff* ... scratch ord... 2 *pp*

Vla. *ff* ord... 2... scratch *pp*

Vc. ord... 2... *pp*

Dr. *p* *f*

Dr.

372

Alto Sax. *ff* *f*

B. Cl.

Vln. I

Vln. II ... scratch *ff* ord. ... 2

Vla. *ff* ord. ... 2 ... scratch *pp*

Vc. scratch *ff* *f*

Dr. *p* *f* *p* 3

Dr.

375

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

growl

pp

ff

f

... scratch

ord. ... 2 ... scratch

pp

ord. ... 2 ... scratch

ff

pp

ff

f

p

f

378

Alto Sax. *growl*  
*pp* ————— *ff*

B. Cl.

Vln. I

Vln. II *ord. . . 2 . . scratch*  
*ff* ————— *pp* ————— *ff*

Vla. *ord. . . 2 . . scratch* *ord. . . 2*  
*pp* ————— *ff* ————— *pp*

Vc.

Dr.

Dr.

381

Alto Sax. *f*

B. Cl. growl *pp* *ff*

Vln. I

Vln. II ord. . . 2 . . scratch *pp* *ff*

Vla. . . scratch *ff* ord. . . 2 . . scratch *pp* *ff*

Vc.

Dr.

Dr.

385

Alto Sax.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Dr.

Dr.

ord. ... 2 ... scratch

*pp* ————— *ff*

ord. ... 2 ... scratch

*pp* ————— *ff*