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

by

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

Approved April 2020 by the
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Jody Rockmaker, Co-Chair
Christopher Norby, Co-Char
Gabriel Bolaños

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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 Lougheed, 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.

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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:**

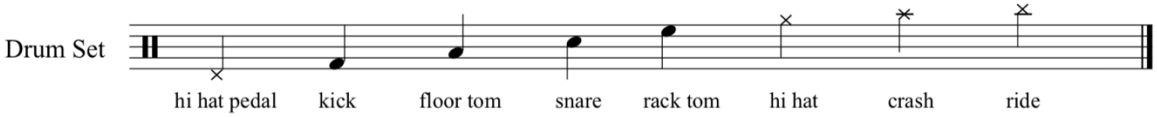
**Colored Red Currents:**

- 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.

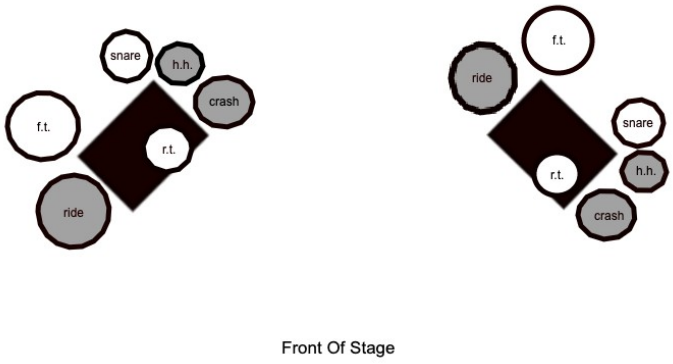
- Rehearsal letter A should be repeated eight times with Violin I, Violin II, and Cello playing the same rhythm as the Viola while performing a slow glissando upward from their starting pitch. After the eighth repetition Violin I, Violin II, and Cello are to sustain whichever note they land on at the 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:




- 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

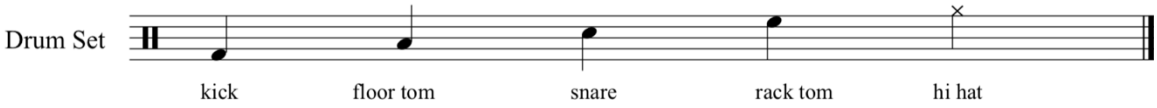
**Beat Frequency:**

- 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:




- Articulation of accented notes should be sharp and short.
- 16th 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.

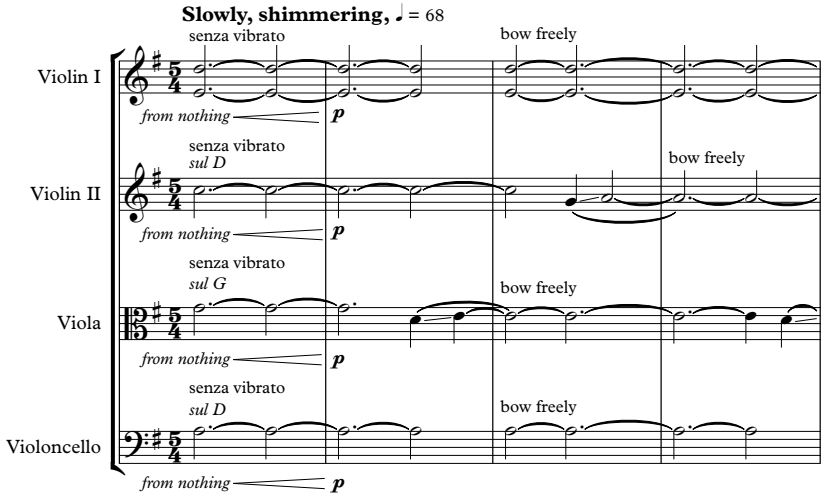
MOVEMENT 1: COLORED RED CURRENTS

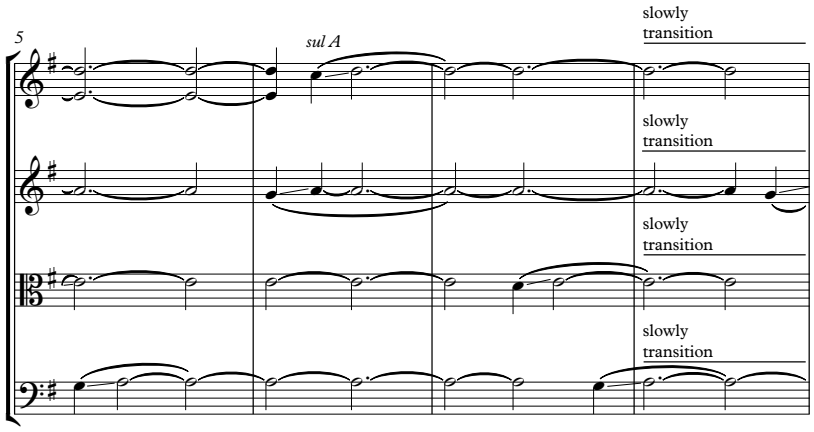
# *Patterns and Soundscapes*

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

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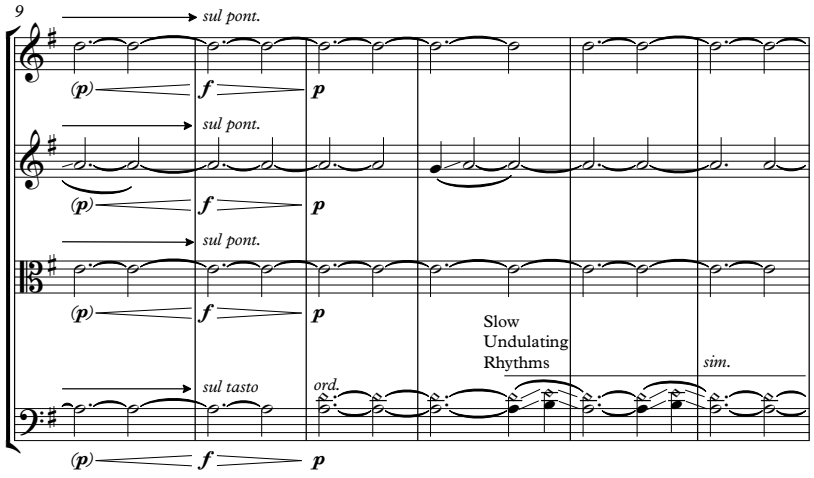
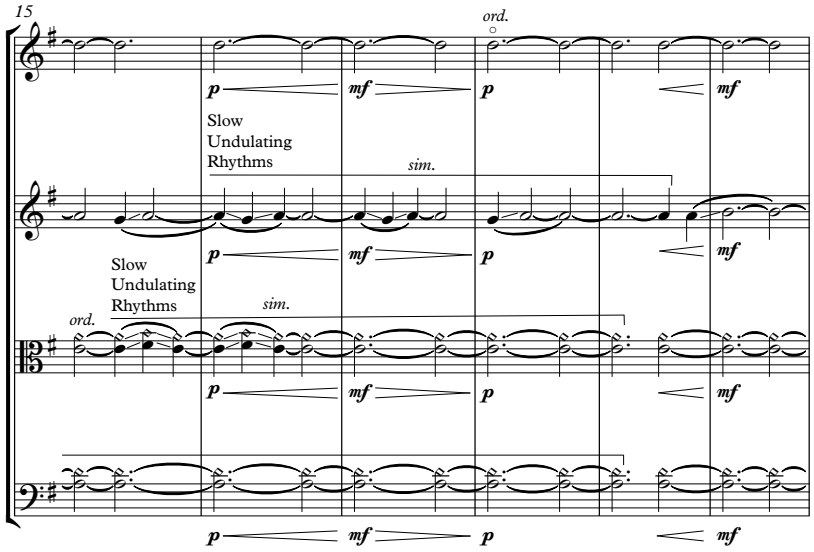
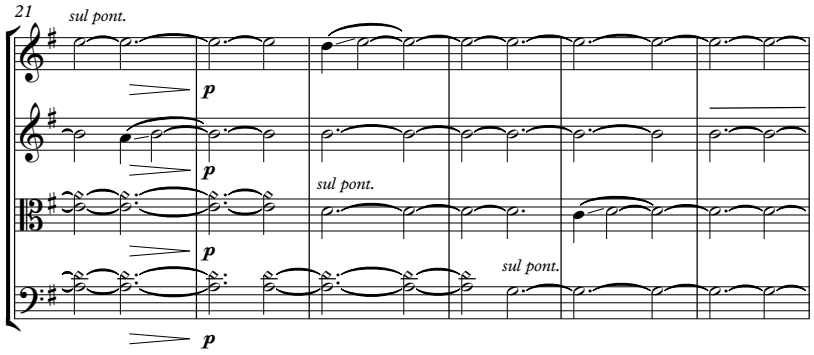
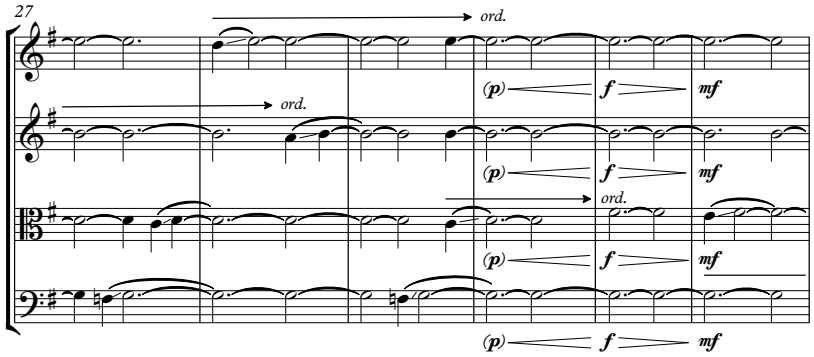
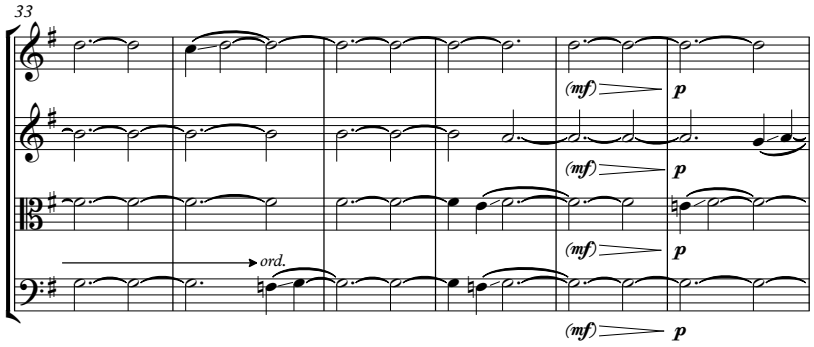
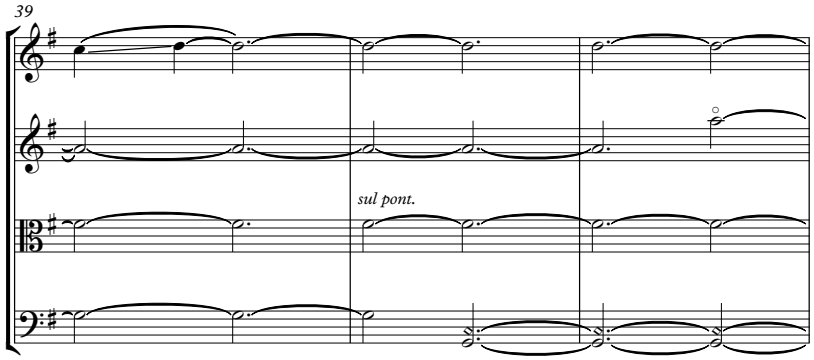

9
sul pont.
(p)
f
p
sul pont.
(p)
f
p
sul pont.
(p)
f
p
Slow
Undulating
Rhythms
sim.
sul tasto
ord.
(p)
f
p

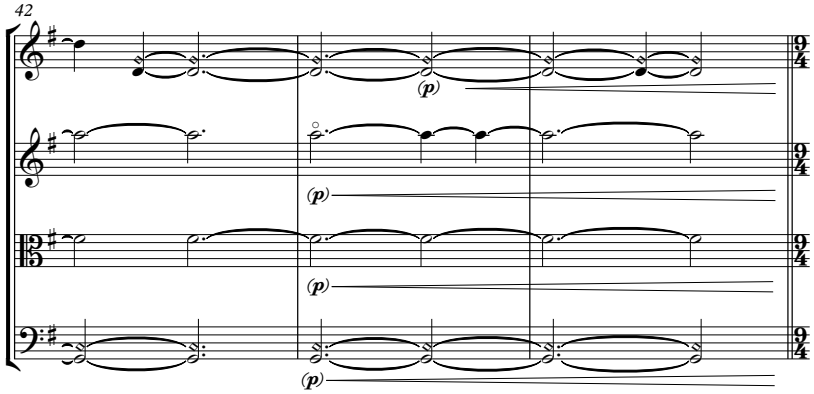

15
ord.
p
mf
p
mf
Slow
Undulating
Rhythms
sim.
p
mf
p
mf
Slow
Undulating
Rhythms
ord.
sim.
p
mf
p
mf
p
mf
p
mf

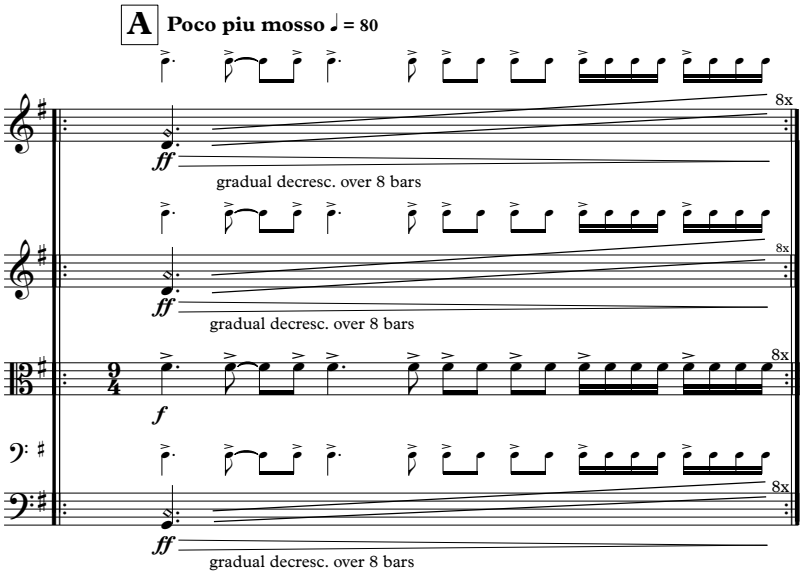

21
sul pont.
p
p
sul pont.
p
sul pont.
p

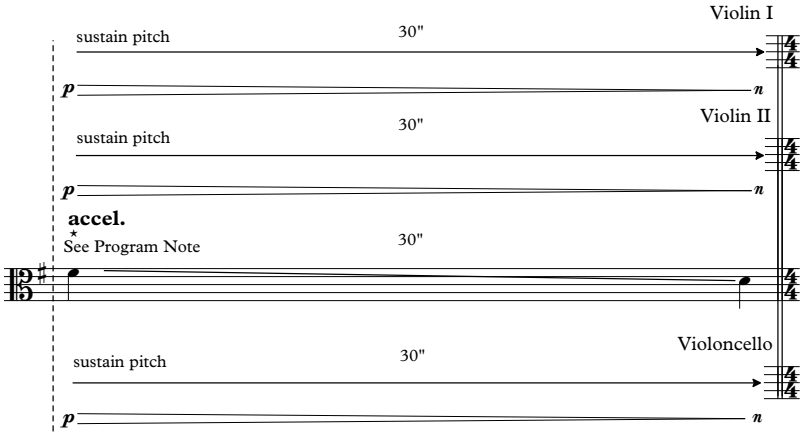

27
ord.
ord.
ord.
(p)
f
mf
(p)
f
mf
(p)
f
mf
(p)
f
mf

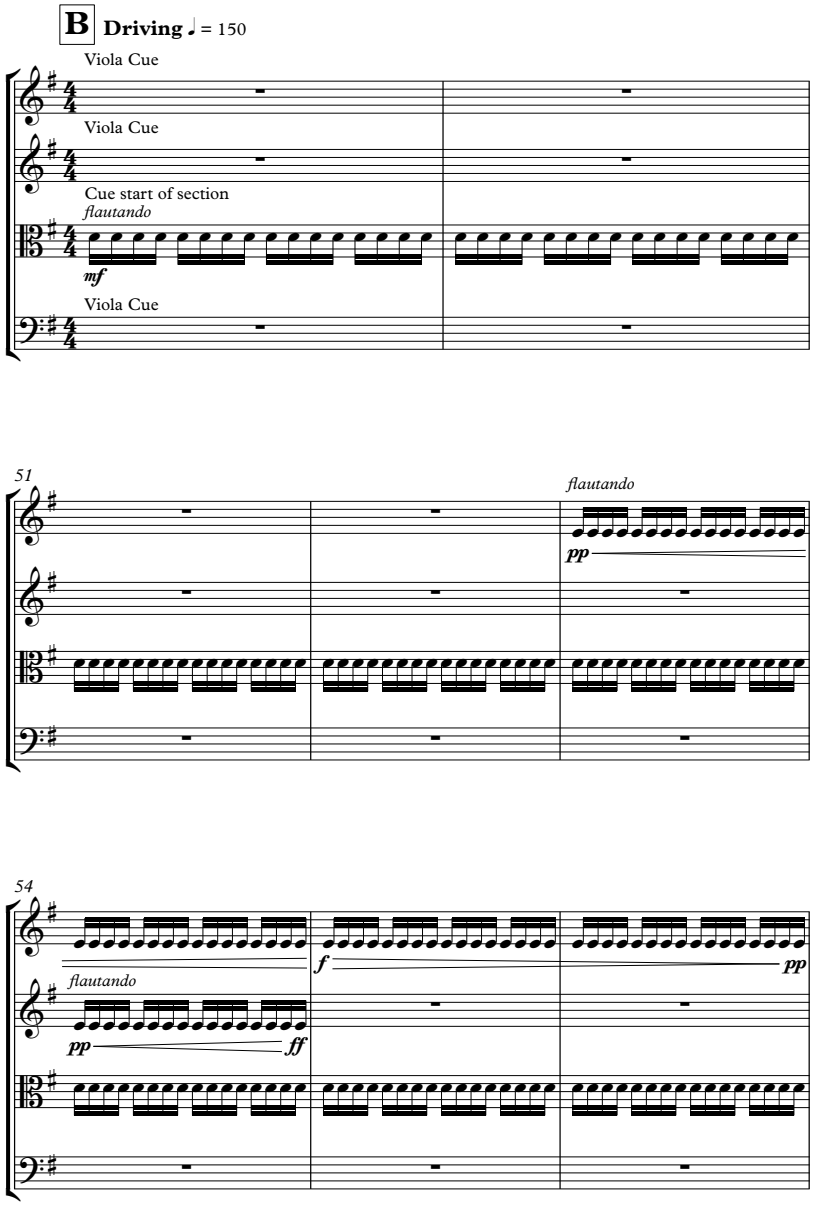

33
(mf)
p
(mf)
p
(mf)
p
ord.
(mf)
p

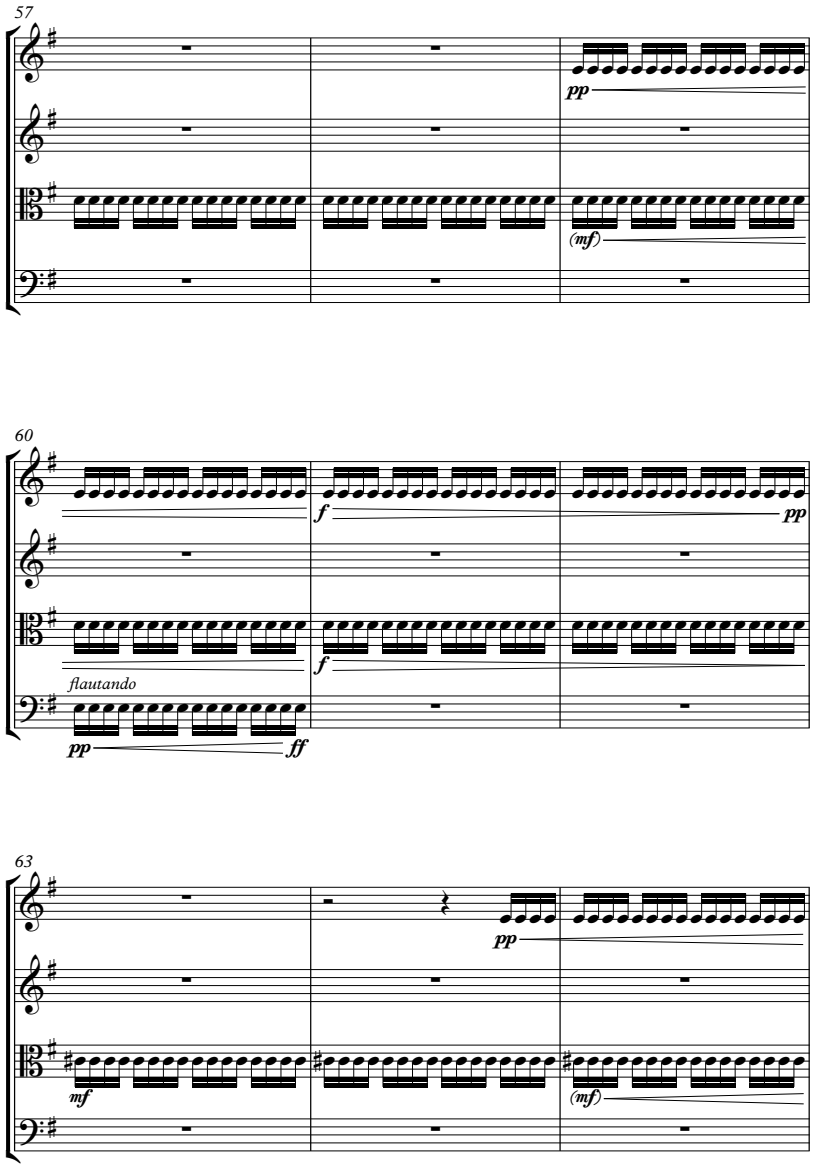

39
sul pont.

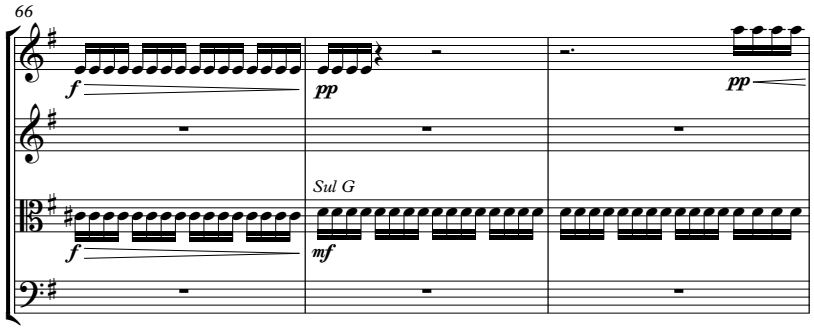

42
(p)
(p)
(p)
(p)
9/4
9/4
9/4
9/4

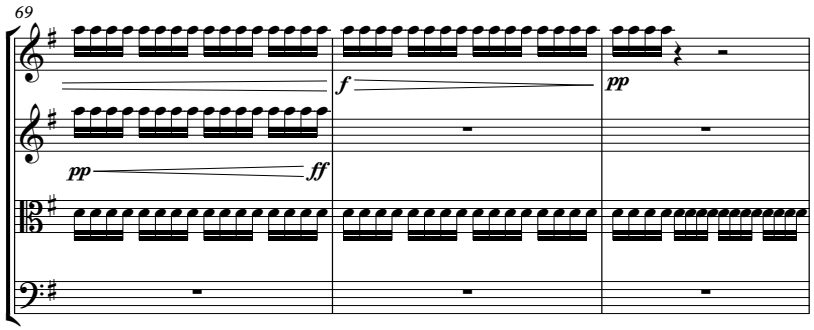

A
Poco piu mosso ♩ = 80
8x
ff
gradual decresc. over 8 bars
8x
ff
gradual decresc. over 8 bars
8x
f
8x
ff
gradual decresc. over 8 bars

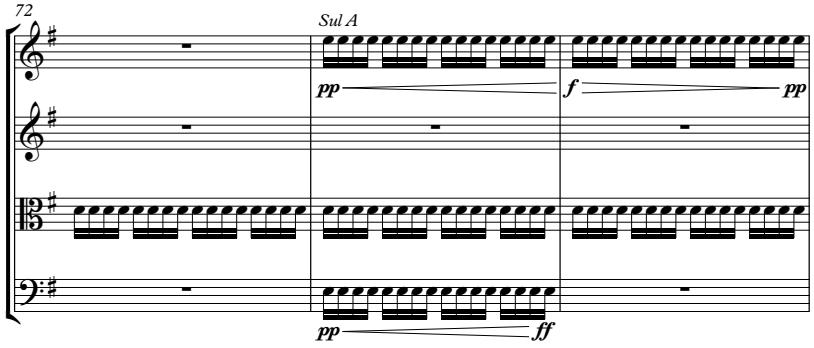

Violin I
sustain pitch
30"
p
n
Violin II
30"
sustain pitch
p
n
accel.
See Program Note
30"
Violoncello
sustain pitch
30"
p
n

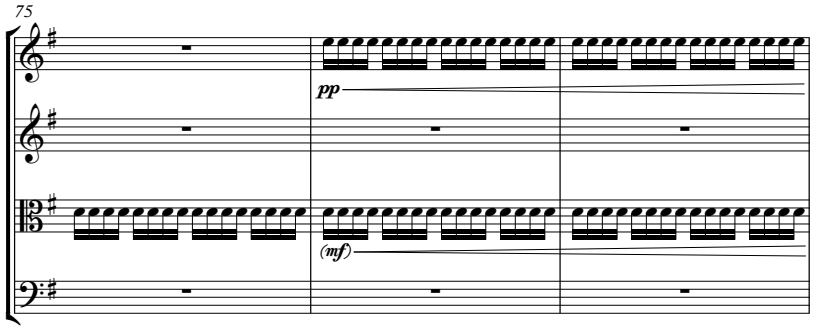

B
Driving ♩ = 150
Viola Cue
Viola Cue
Cue start of section
flautando
mf
Viola Cue
51
flautando
pp
54
flautando
pp
ff
f
pp

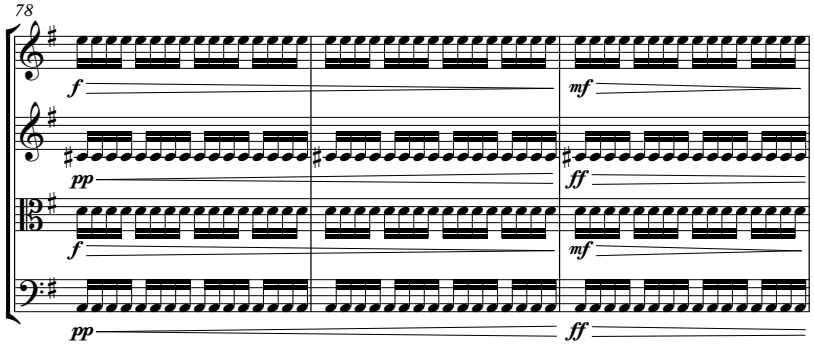

57
pp
(mf)
60
f
pp
f
flautando
pp
ff
63
pp
mf
(mf)

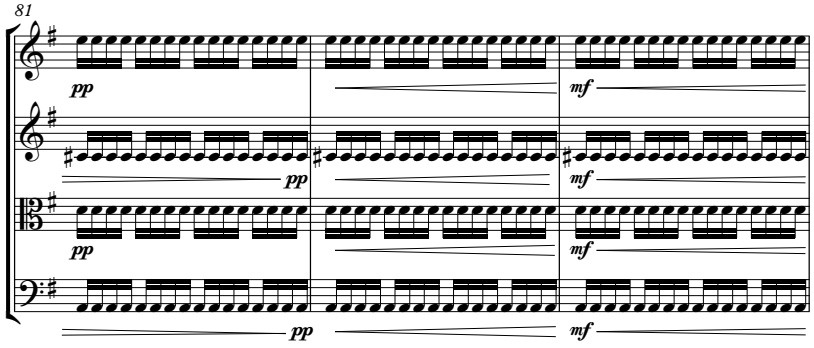

66
f
pp
pp
Sul G
f
mf

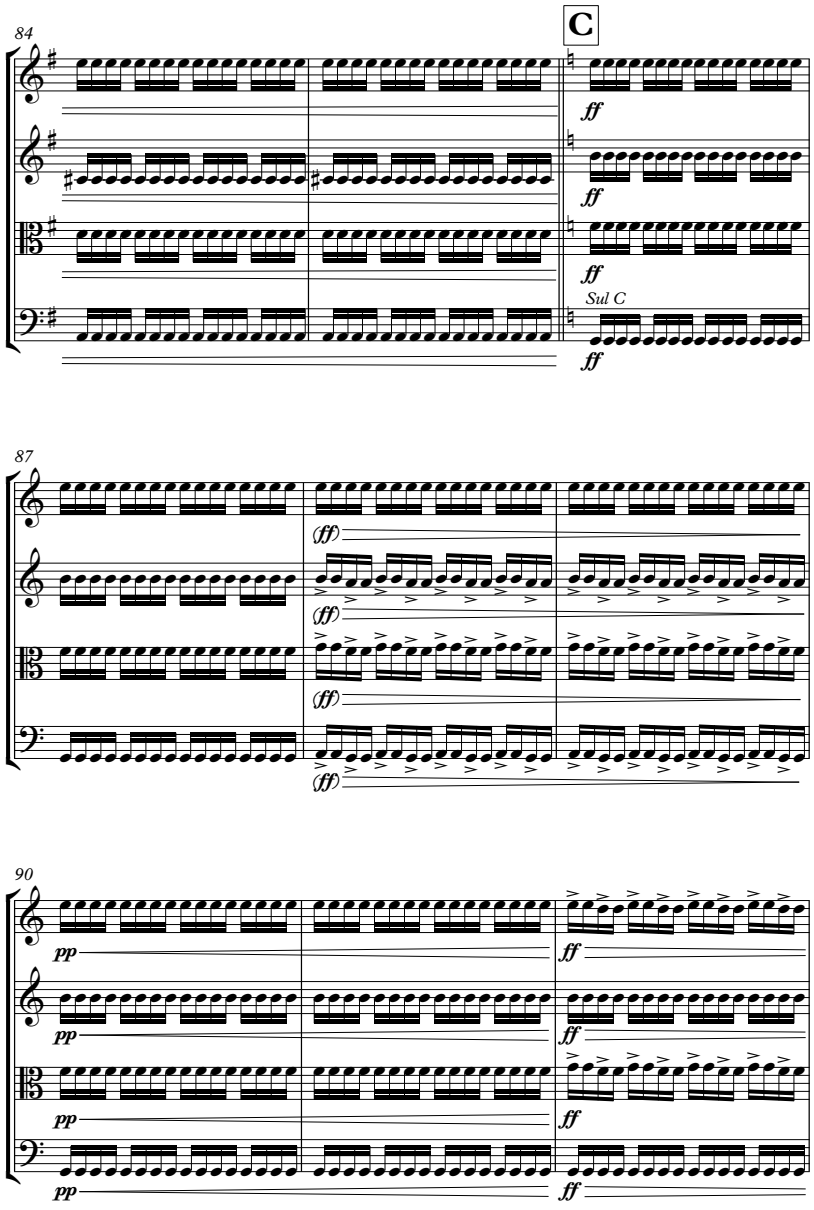

69
f
pp
pp
ff

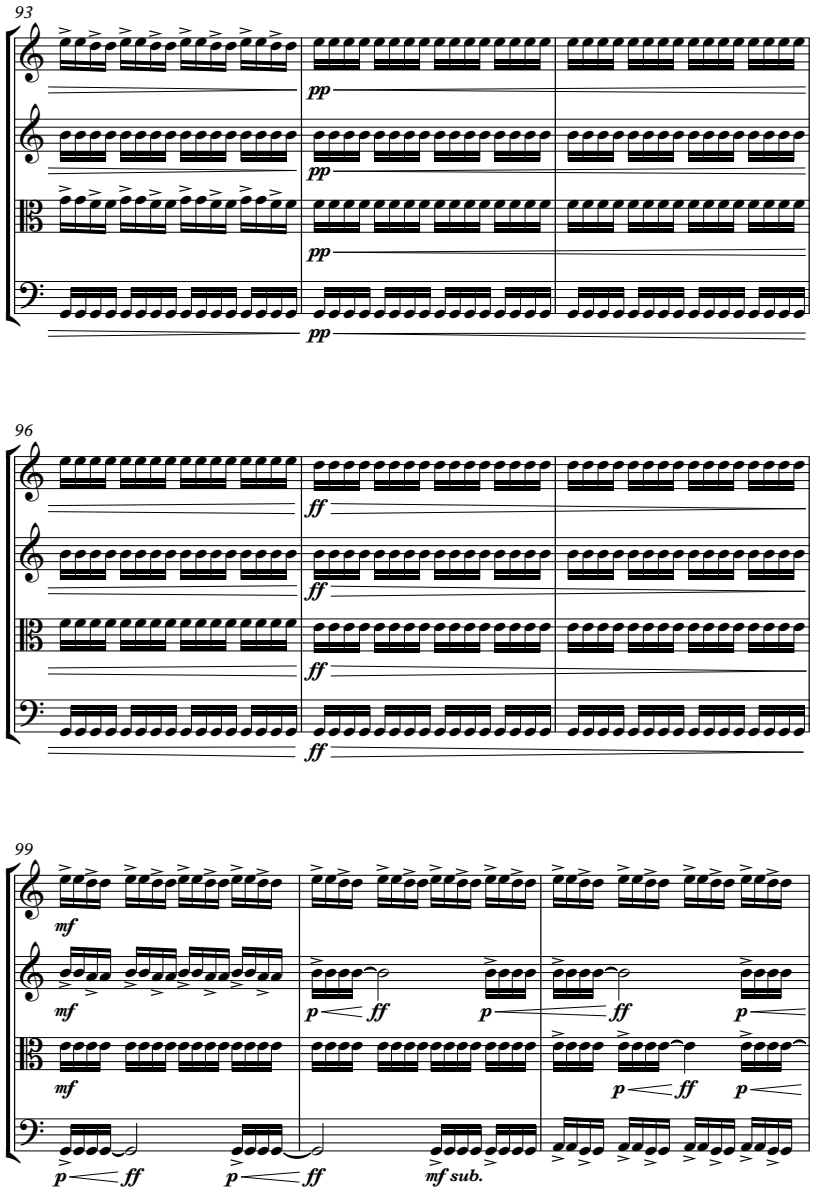

72
Sul A
pp
f
pp
pp
ff

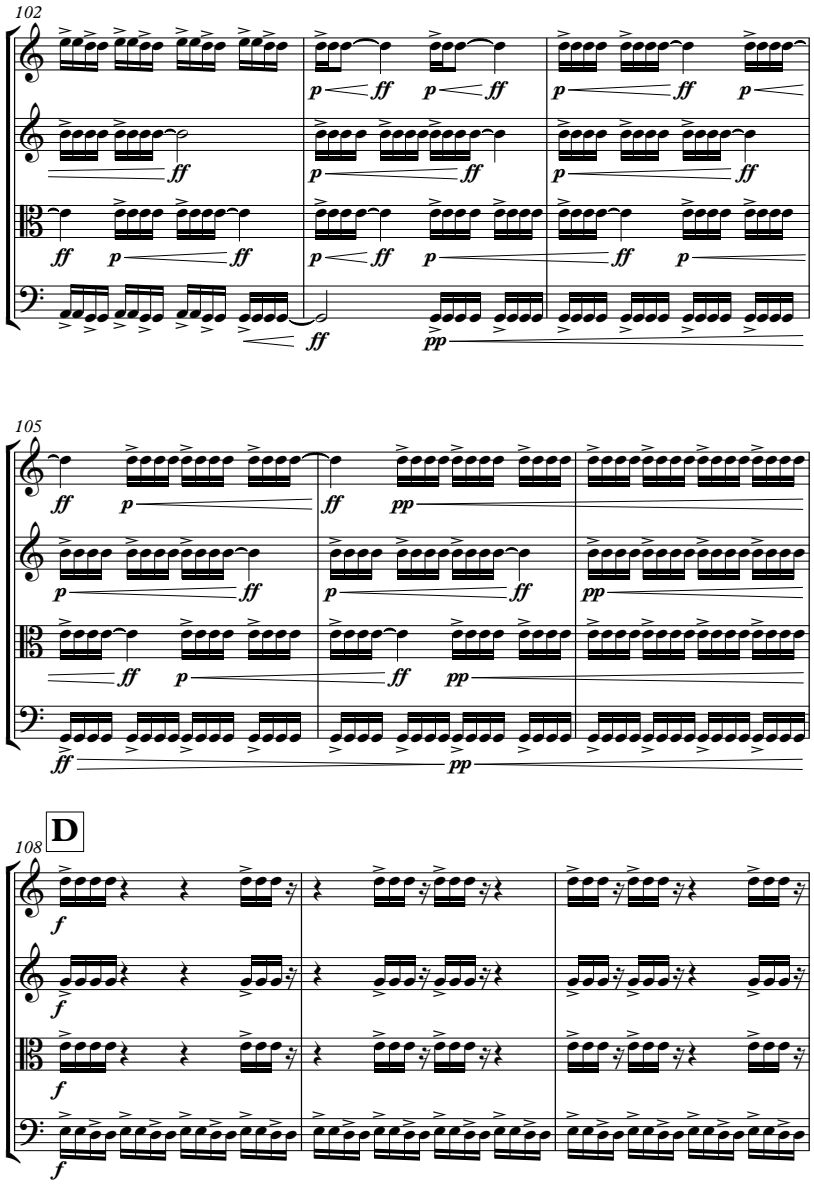

75
pp
(mf)

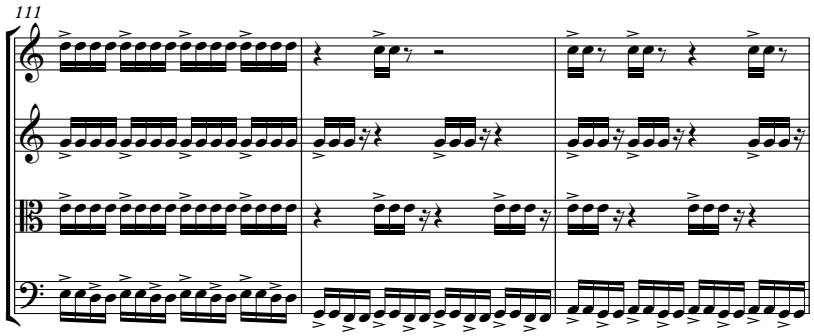

78
f
pp
mf
ff
f
mf
pp
ff


81
pp
mf
pp
mf
pp
mf
pp
mf


84
C
ff
ff
ff
Sul C
ff
87
(ff)
(ff)
(ff)
(ff)
90
pp
ff
pp
ff
pp
ff
pp
ff


93
pp
pp
pp
pp
96
ff
ff
ff
ff
99
mf
mf
mf
p
ff
p
ff
p
p
ff
p
p
ff
p
ff
mf sub.


102
105
108
D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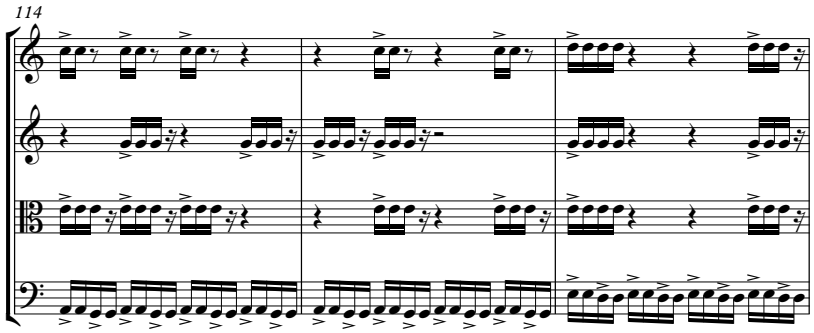
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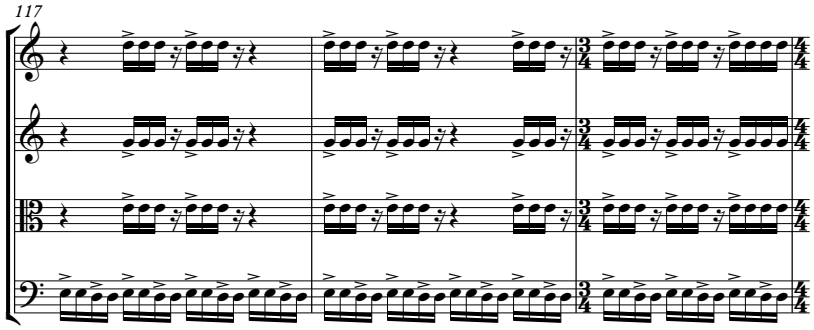
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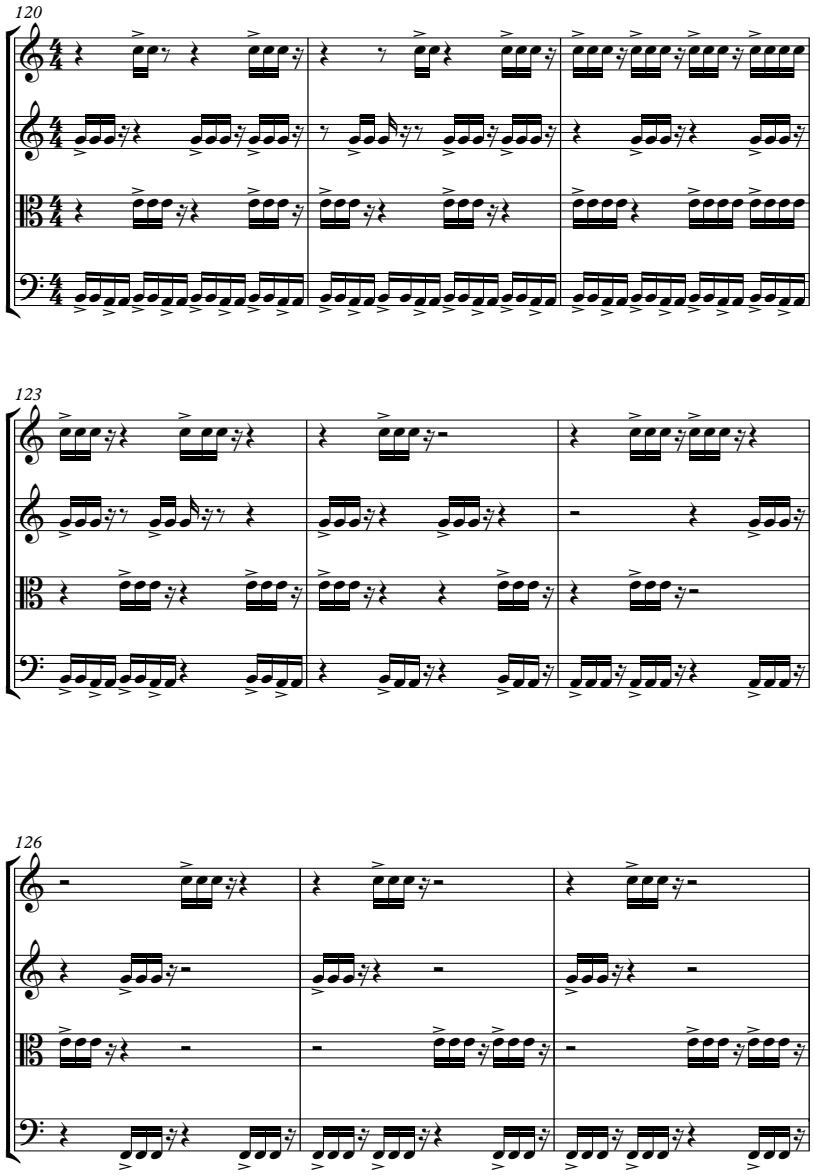
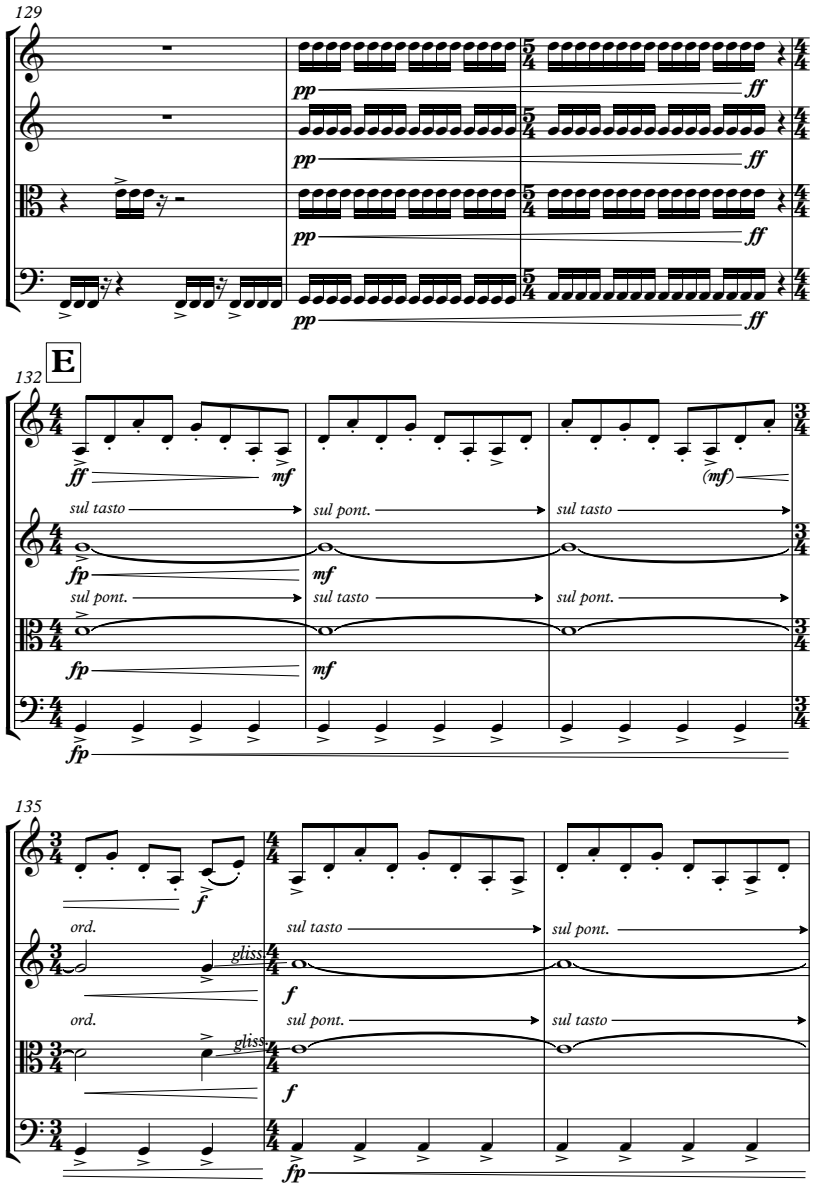
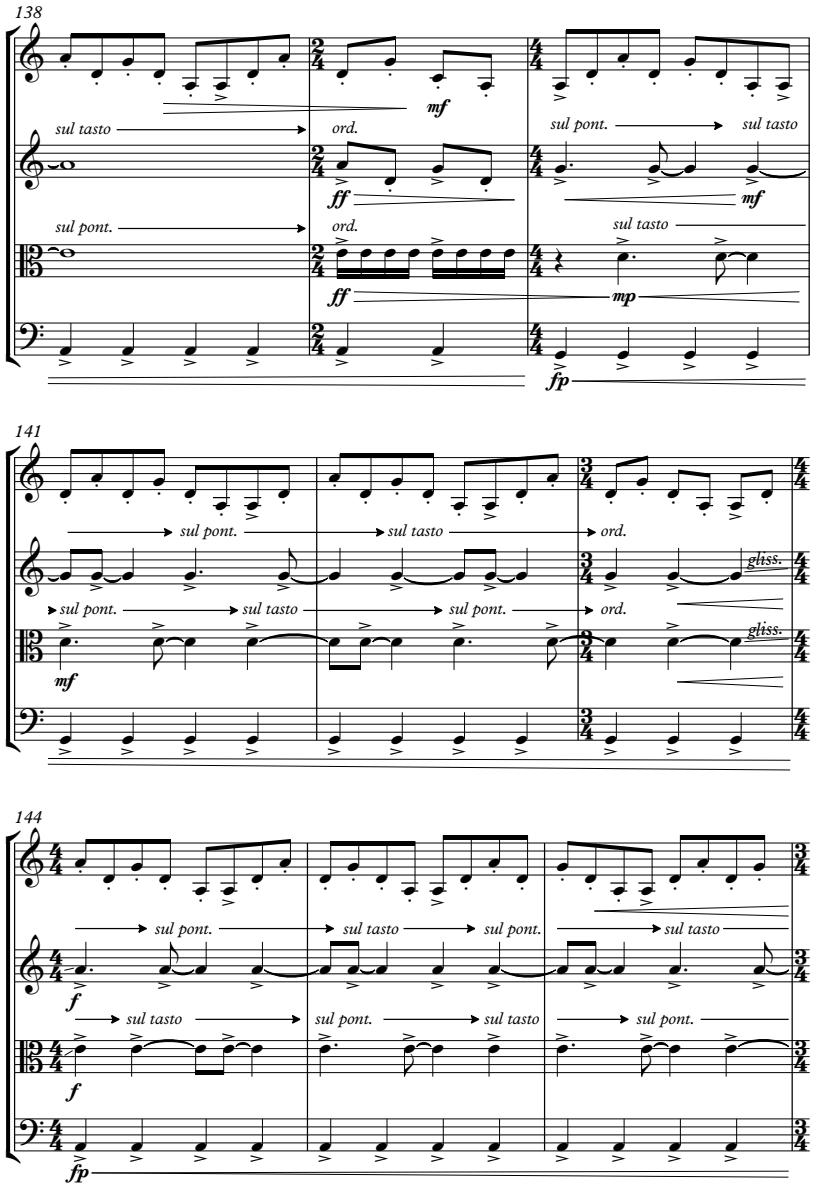
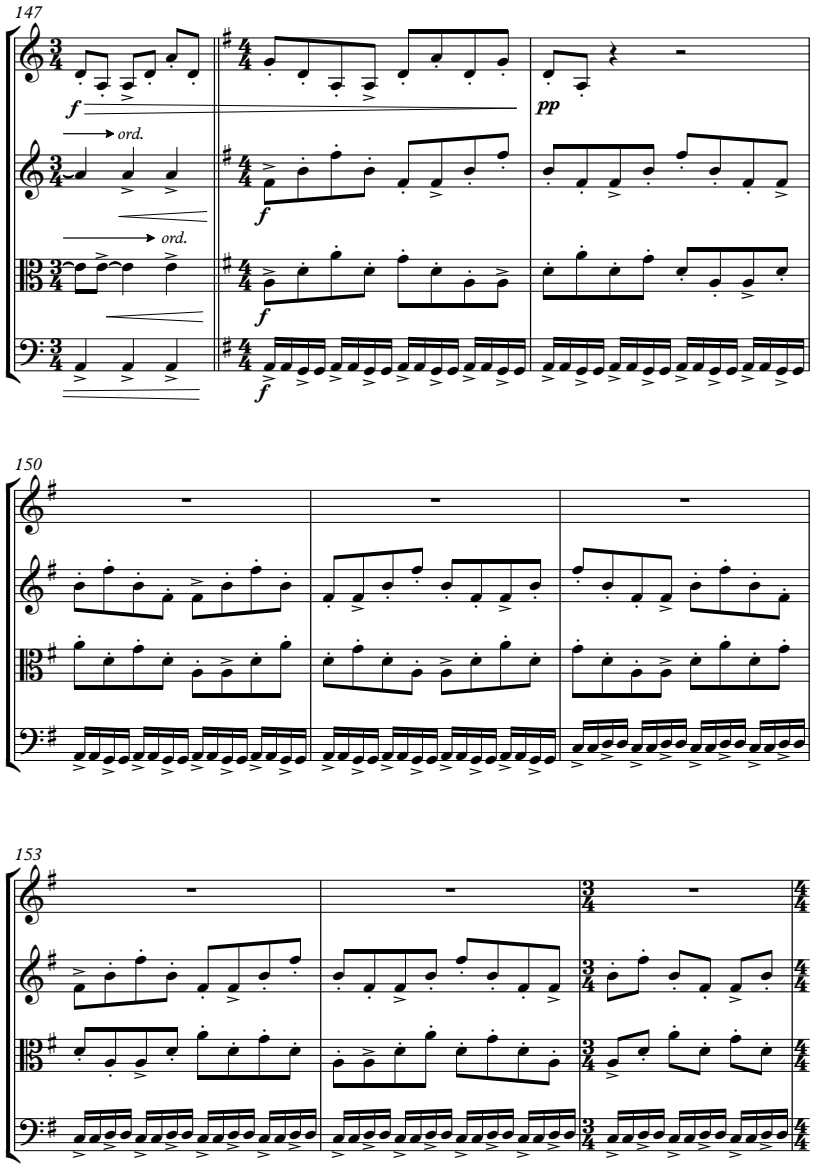
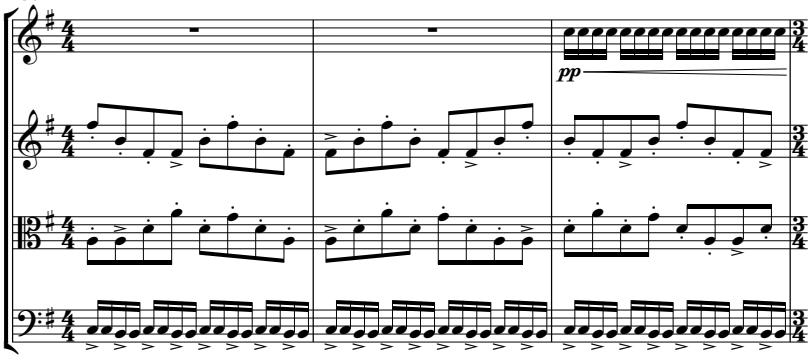

120
123
126


129
pp
ff
E
132
ff
mf
(mf)
sul tasto
sul pont.
fp
135
f
ord.
gliss.

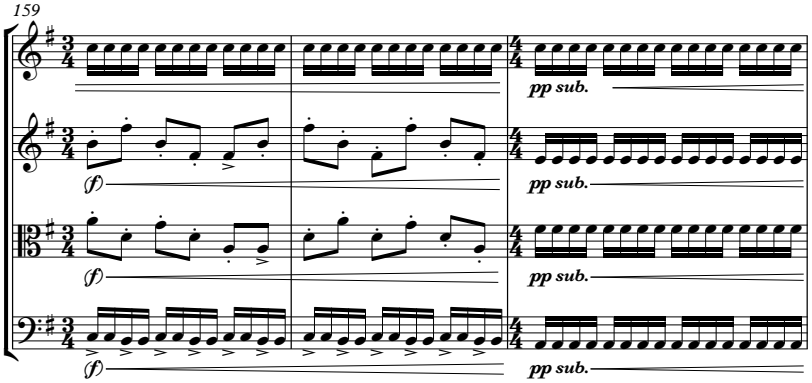

138
mf
sul tasto
ord.
sul pont.
ff
sul pont.
ord.
sul tasto
mf
ff
mp
fp
141
sul pont.
sul tasto
ord.
gliss.
sul pont.
sul tasto
sul pont.
ord.
gliss.
mf
144
sul pont.
sul tasto
sul pont.
sul tasto
f
sul tasto
sul pont.
sul tasto
sul pont.
f
fp

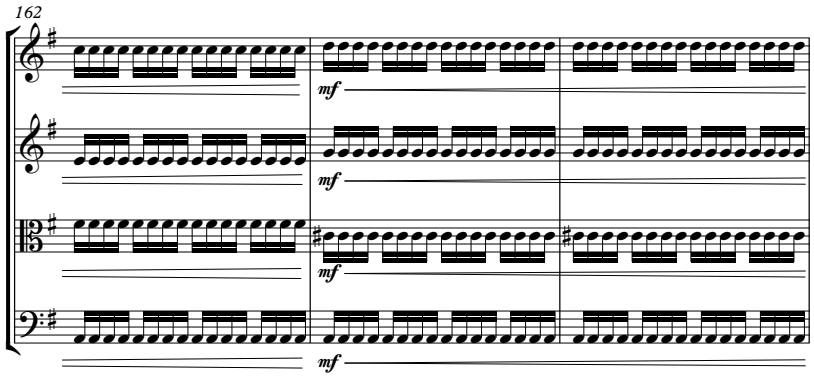

147
f
ord.
ord.
f
f
f
pp
150
153

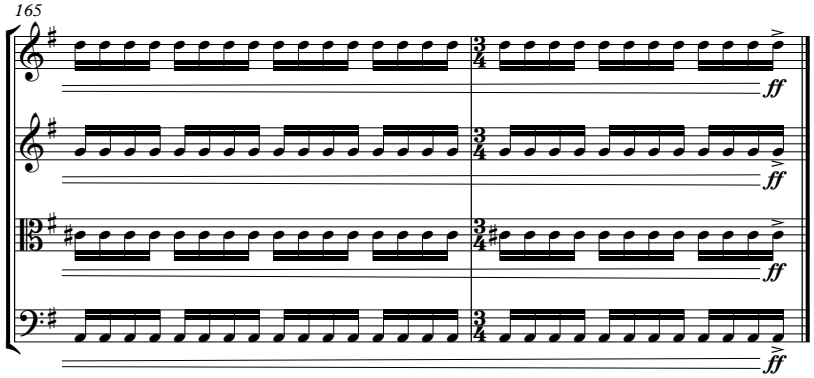
156



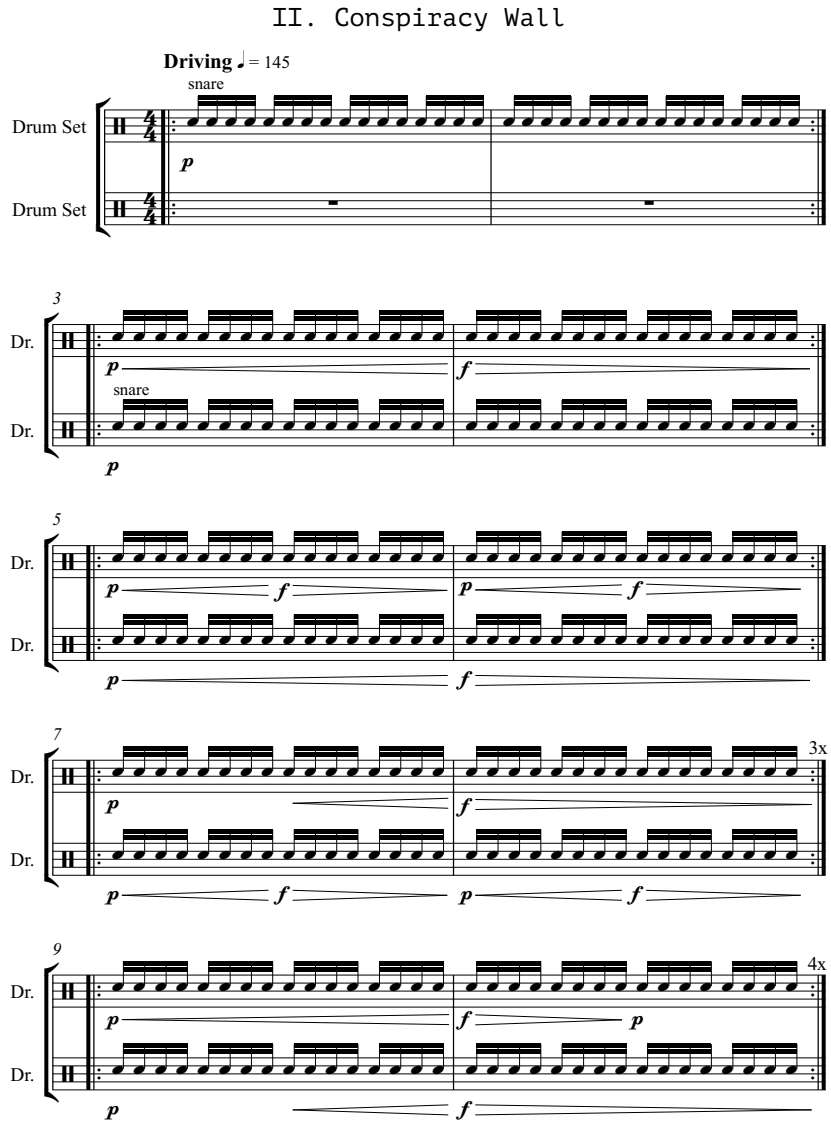

159

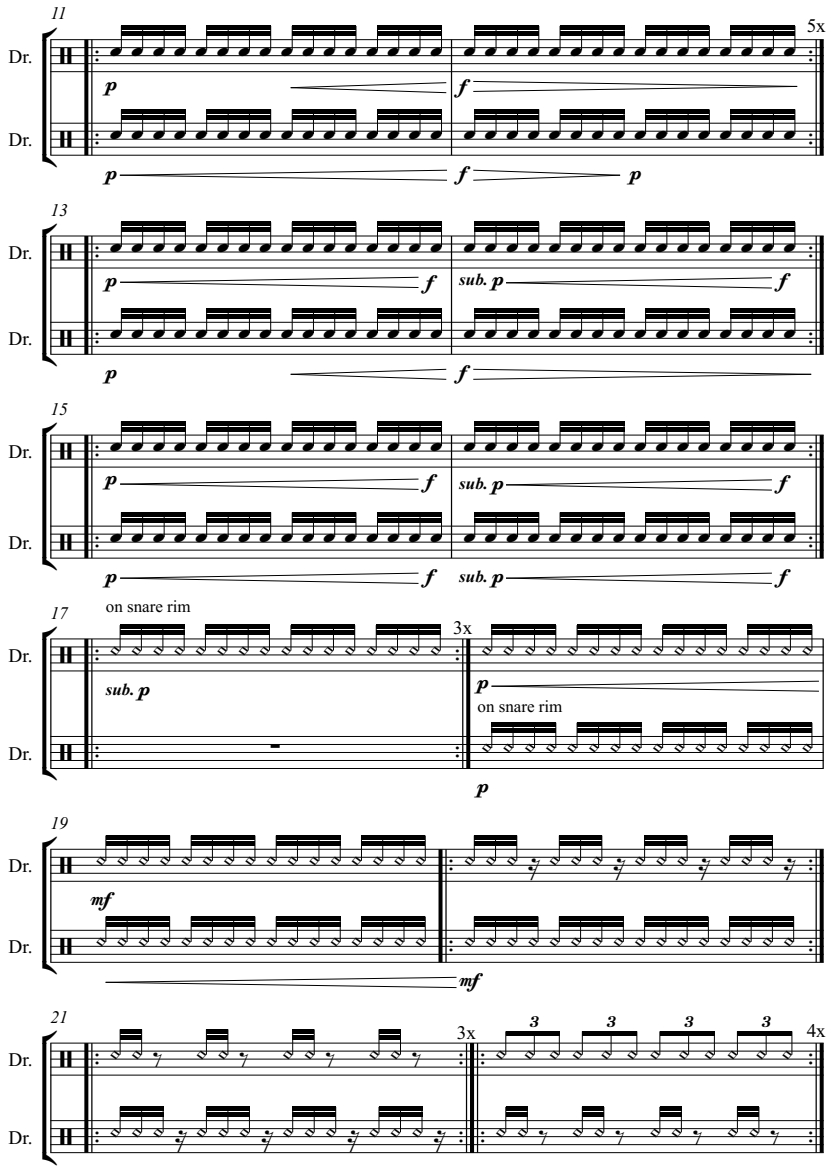


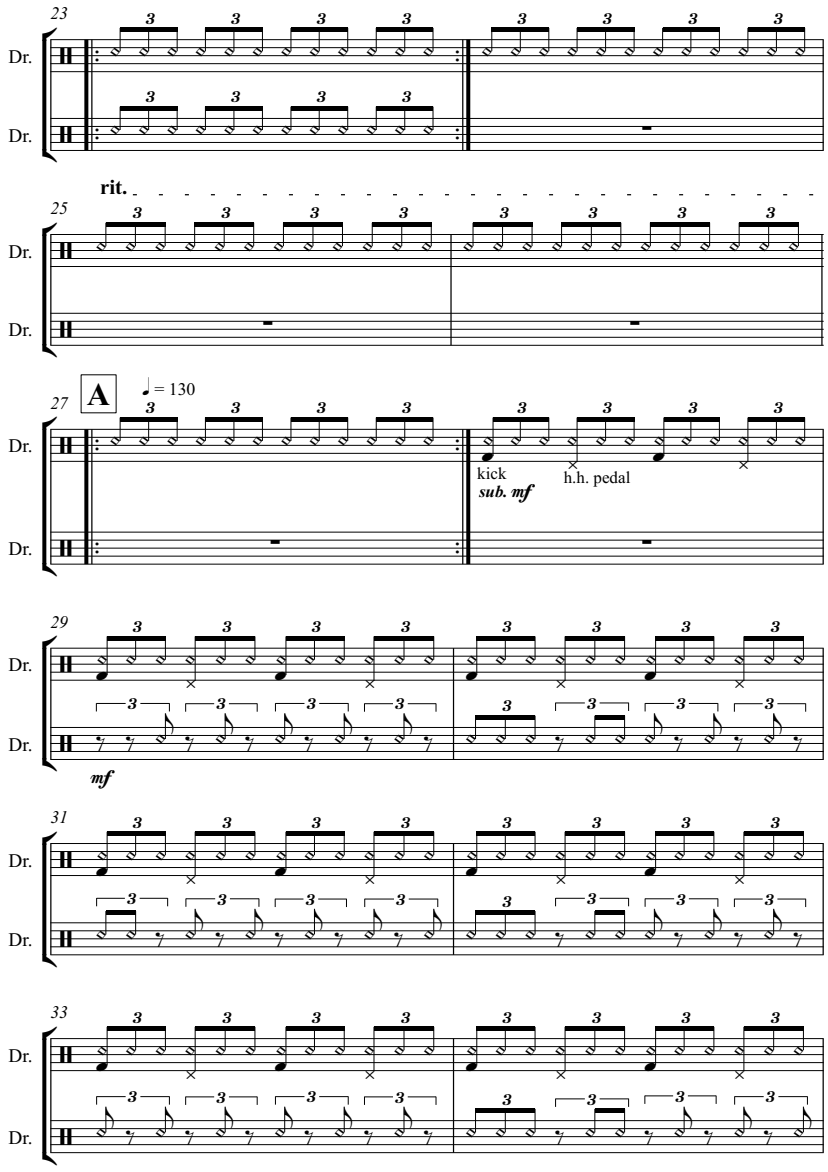

162
mf
mf
mf
mf

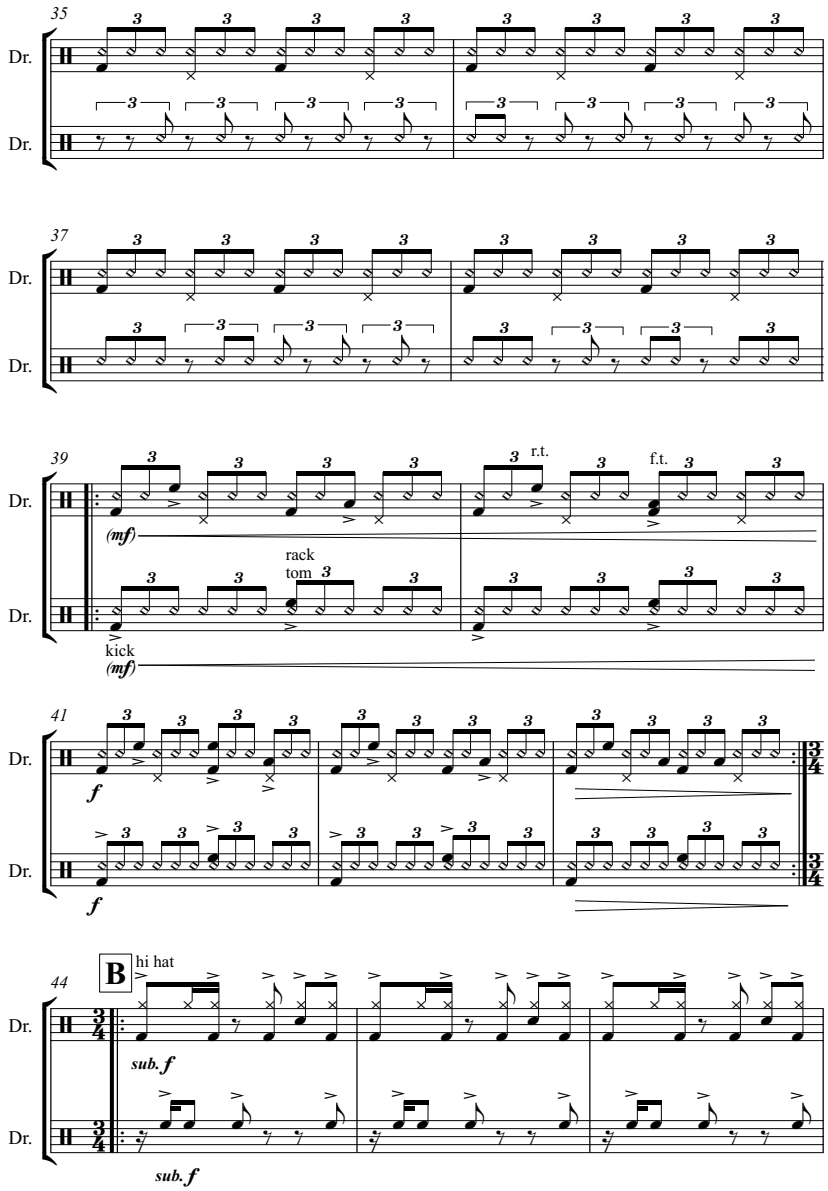

165
3/4
ff
ff
ff
ff

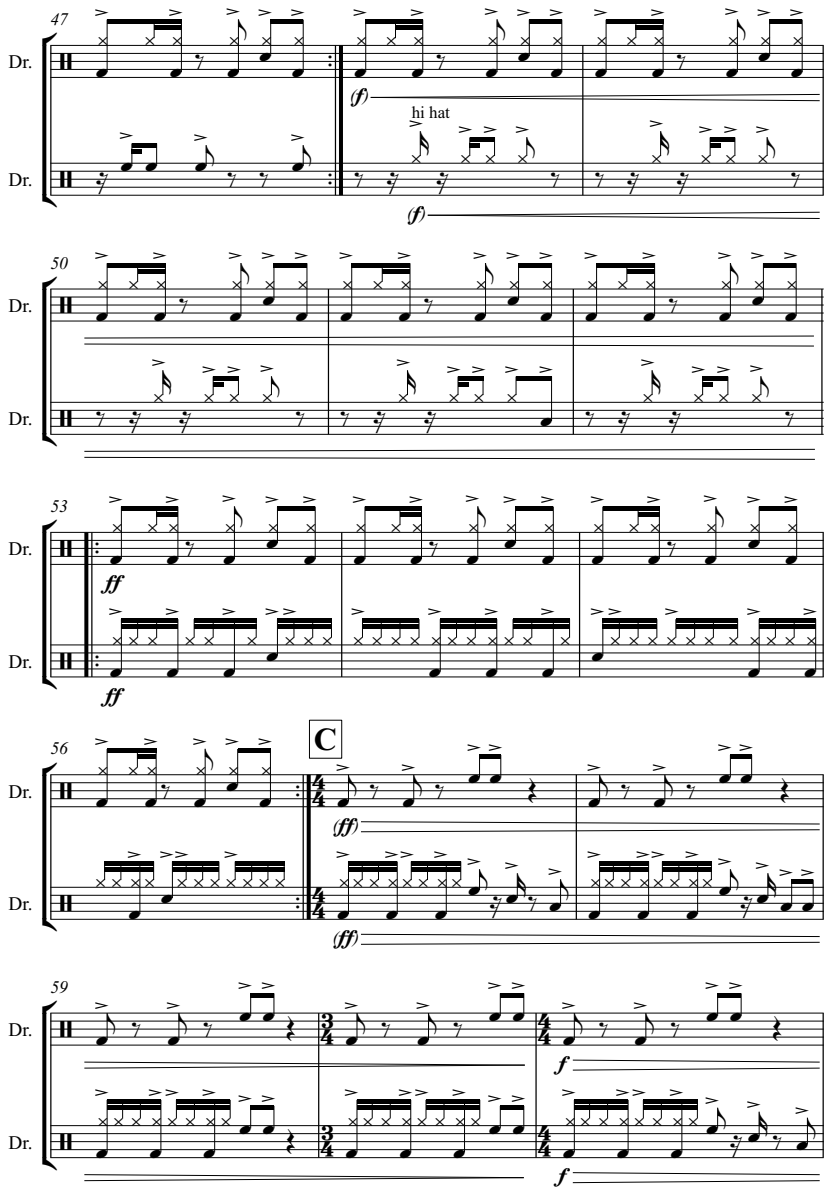
MOVEMENT 2: CONSPIRACY WALL

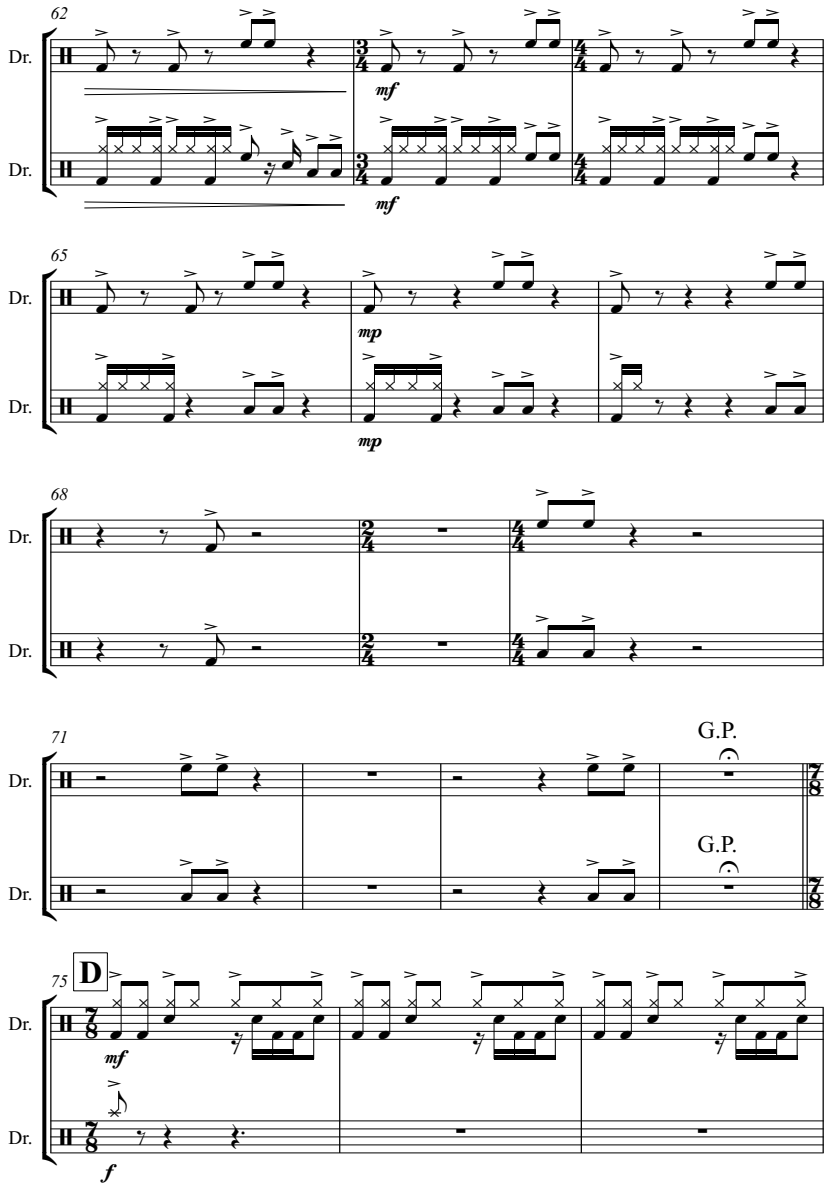


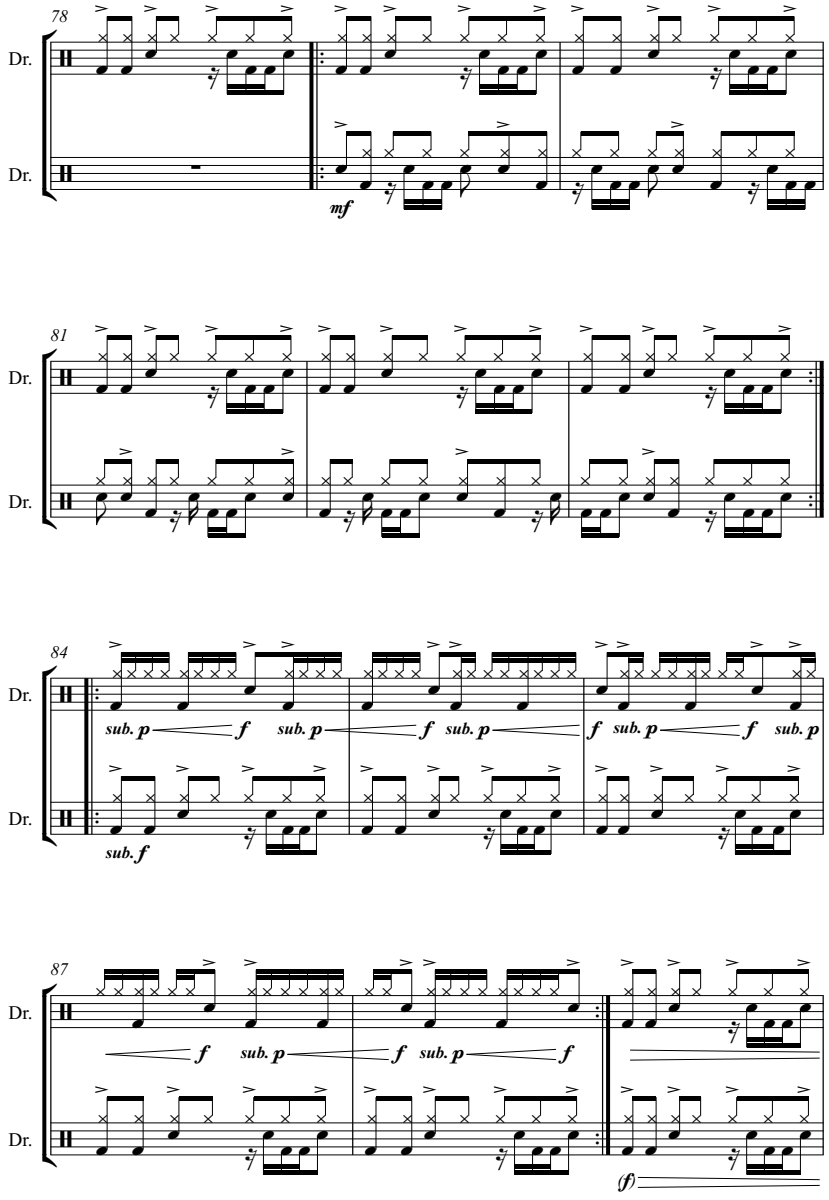

11
Dr.
Dr.
5x
p
f
p
f
p
13
Dr.
Dr.
p
f
sub. p
f
p
f
15
Dr.
Dr.
p
f
sub. p
f
p
f
sub. p
f
17
on snare rim
Dr.
Dr.
3x
sub. p
p
on snare rim
p
19
Dr.
Dr.
mf
mf
21
Dr.
Dr.
3x
3
3
3
3
4x

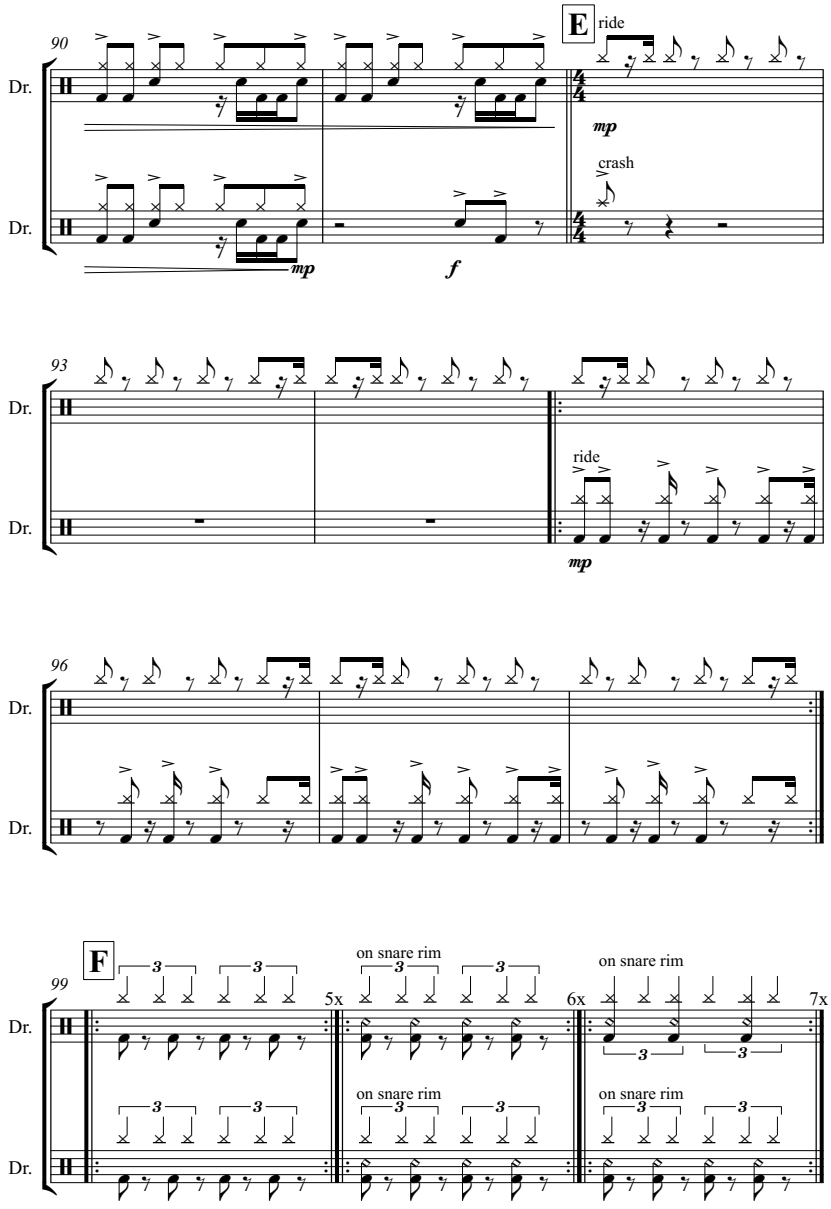

23
Dr.
Dr.
rit.
25
Dr.
Dr.
27
A
♩= 130
Dr.
kick
sub. mf
h.h. pedal
Dr.
29
Dr.
Dr.
mf
31
Dr.
Dr.
33
Dr.
Dr.

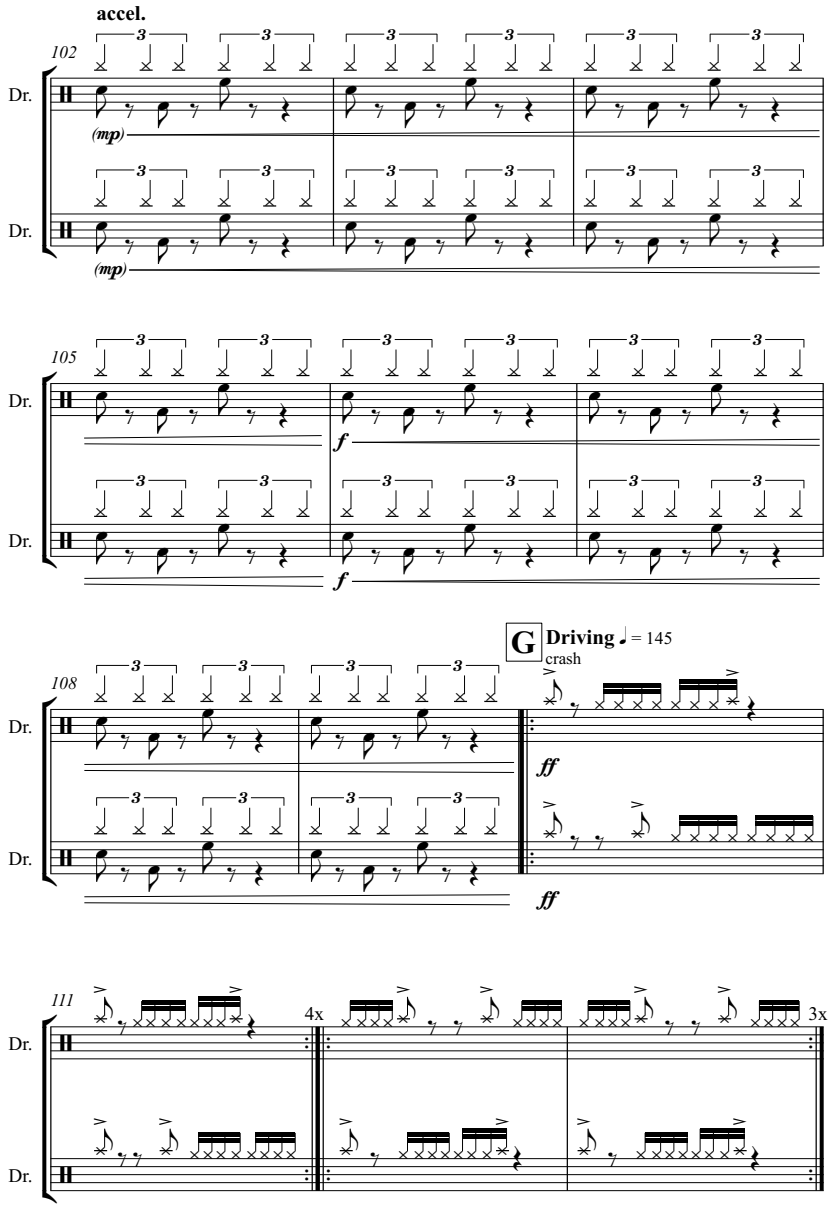

35
Dr.
Dr.
37
Dr.
Dr.
39
Dr.
(mf)
rack
tom
r.t.
f.t.
Dr.
kick
(mf)
41
Dr.
f
Dr.
f
B
hi hat
44
Dr.
sub. f
Dr.
sub. f

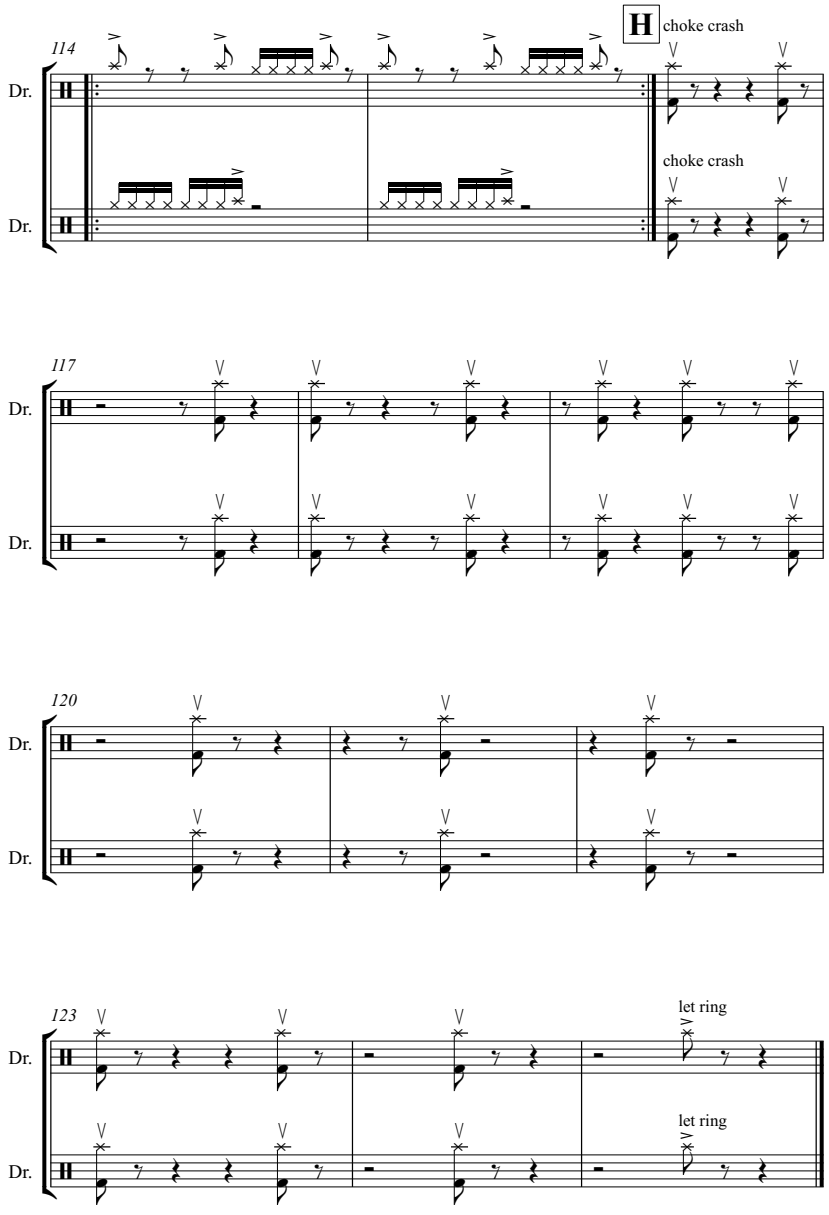

47
Dr.
Dr.
(f)
hi hat
(f)
50
Dr.
Dr.
53
Dr.
Dr.
ff
ff
56
C
Dr.
Dr.
(ff)
(ff)
59
Dr.
Dr.
f
f


62
Dr.
Dr.
mf
mf
65
Dr.
Dr.
mp
mp
68
Dr.
Dr.
71
Dr.
Dr.
G.P.
G.P.
75
D
Dr.
Dr.
mf
f

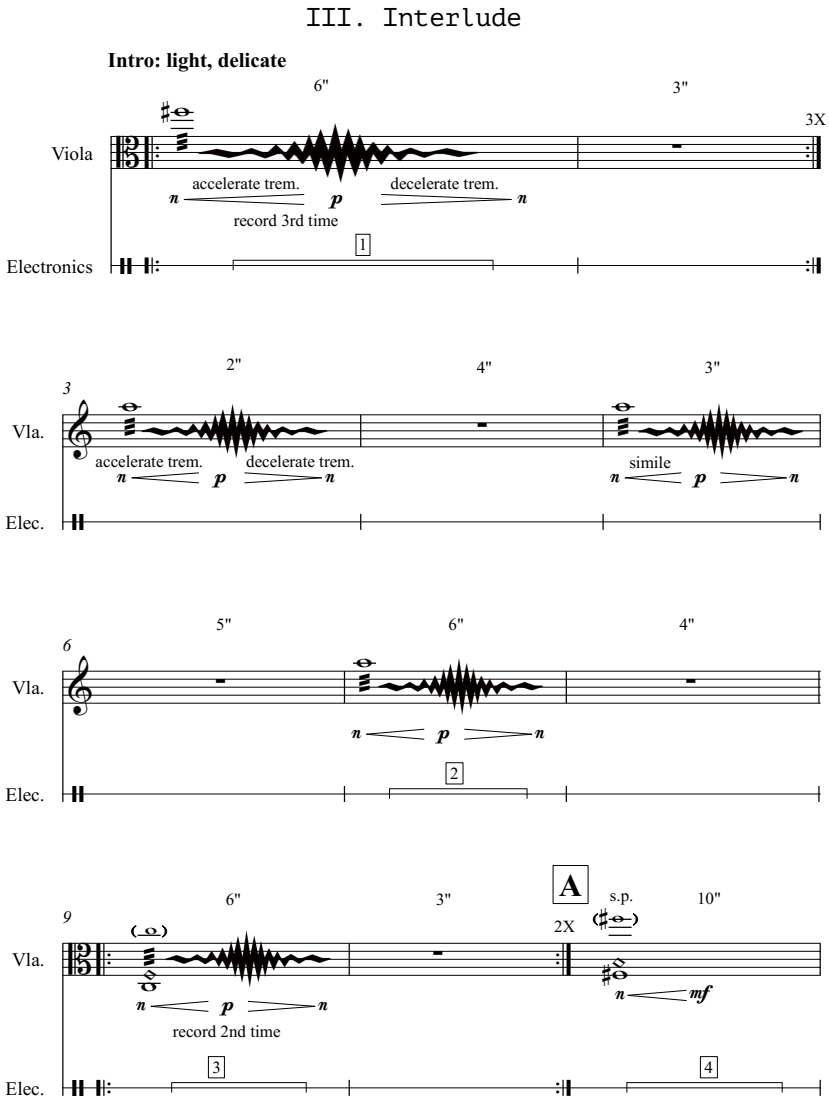

78
Dr.
Dr.
mf
81
Dr.
Dr.
84
Dr.
Dr.
sub. p
f
sub. f
87
Dr.
Dr.
f
sub. p
(f)

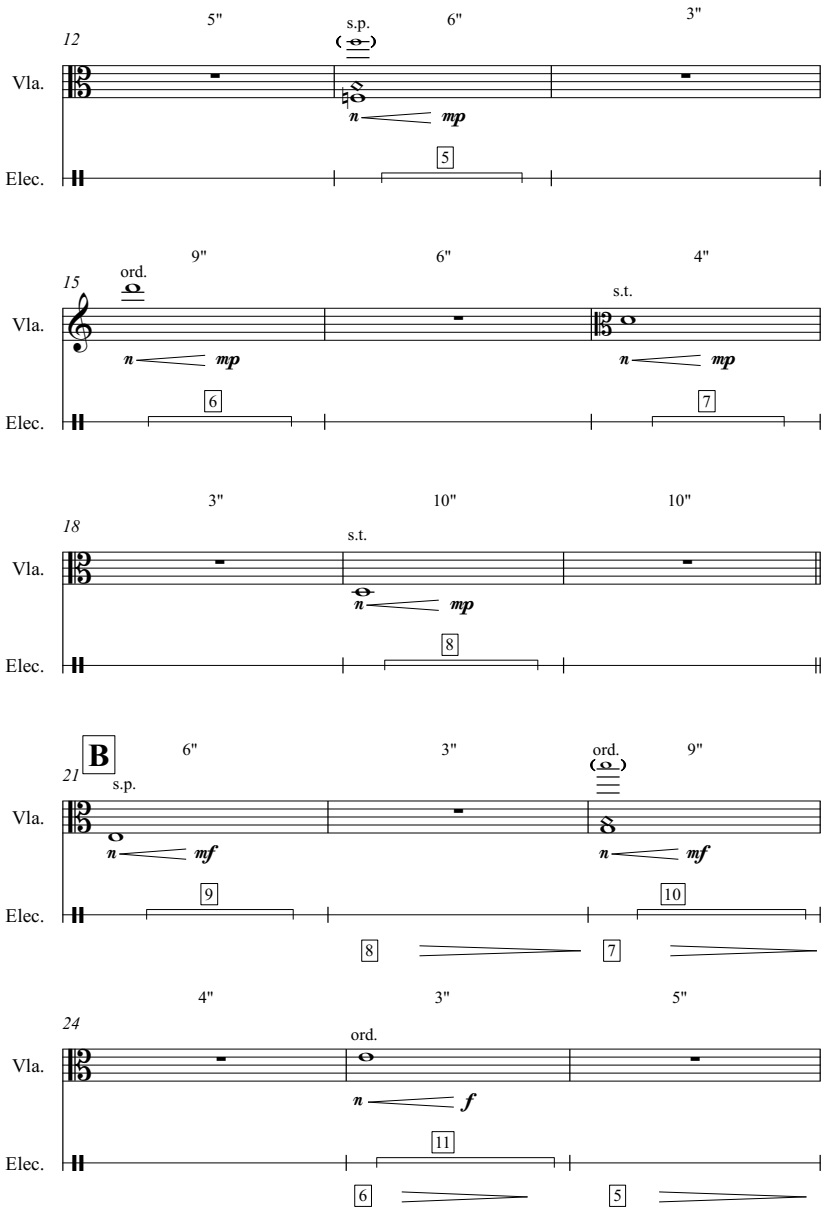

90
E
ride
Dr.
mp
crash
Dr.
mp
f
93
Dr.
ride
Dr.
mp
96
Dr.
Dr.
99
F
on snare rim
5x
6x
7x
Dr.
on snare rim
on snare rim
on snare rim
Dr.

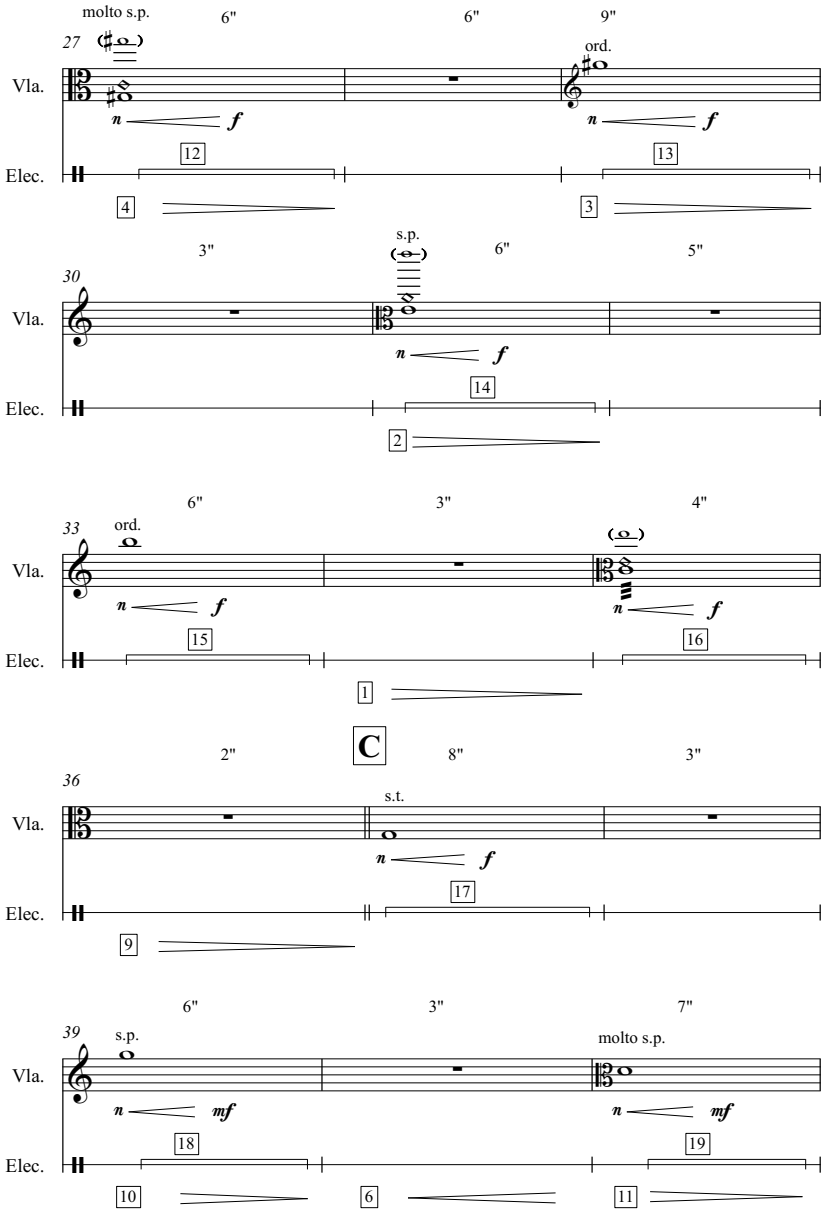

accel.
102
Dr.
(mp)
Dr.
(mp)
105
Dr.
f
Dr.
f
G
Driving ♩ = 145
crash
108
Dr.
ff
Dr.
ff
111
4x
3x
Dr.
Dr.

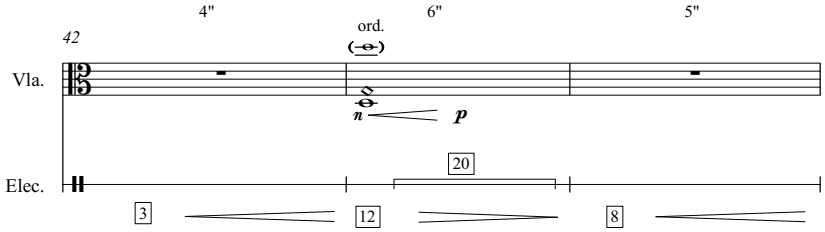

H
choke crash
114
Dr.
choke crash
Dr.
117
Dr.
Dr.
120
Dr.
Dr.
123
let ring
Dr.
let ring
Dr.

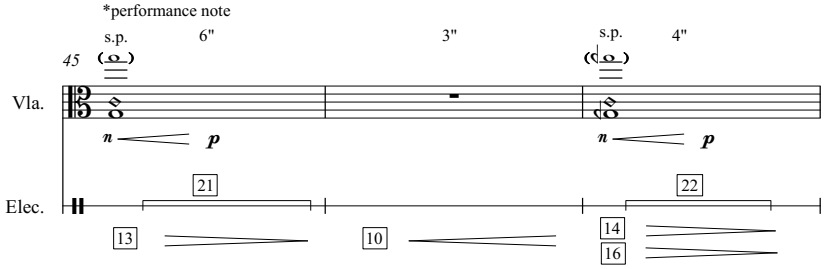
MOVEMENT 3: INTERLUDE

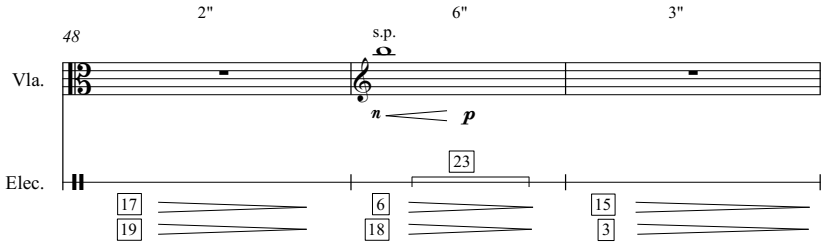


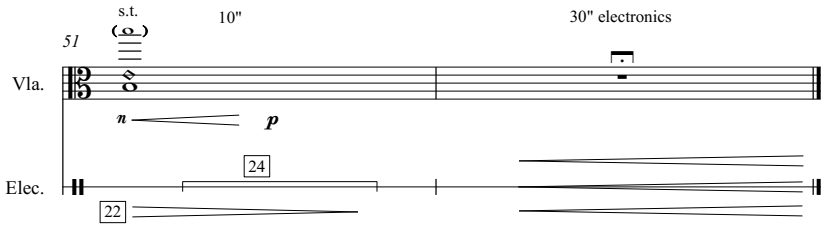

5"
s.p.
6"
3"
12
Vla.
n
mp
Elec.
5
9"
6"
4"
ord.
15
s.t.
6
7
3"
10"
10"
18
8
B
6"
3"
ord.
9"
21
9
10
4"
3"
5"
24
11


molto s.p.
6"
6"
9"
27
ord.
Vla.
n
f
Elec.
12
13
4
3
3"
s.p.
6"
5"
30
Vla.
n
f
Elec.
14
2
6"
3"
4"
33
ord.
Vla.
n
f
Elec.
15
16
1
2"
C
8"
3"
36
s.t.
Vla.
n
f
Elec.
17
9
6"
3"
7"
39
s.p.
molto s.p.
Vla.
n
mf
Elec.
18
19
10
6
11

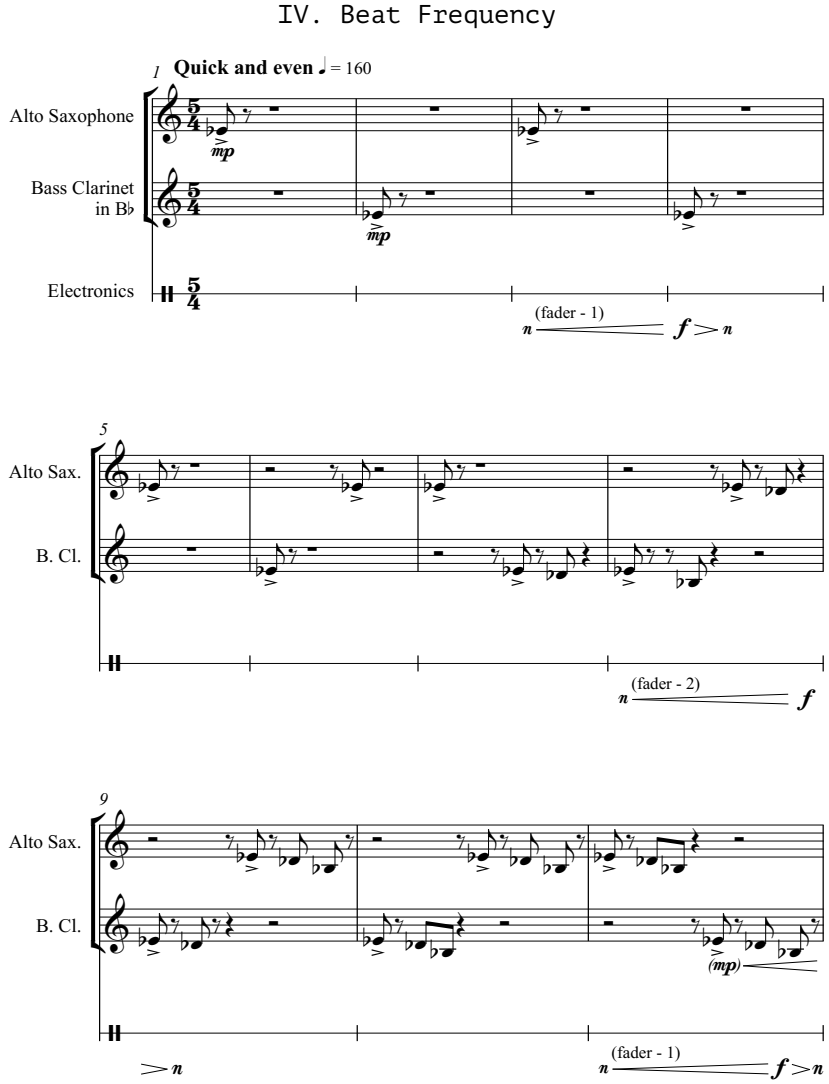

4"
6"
5"
ord.
42
Vla.
Elec.
n
p
20
3
12
8

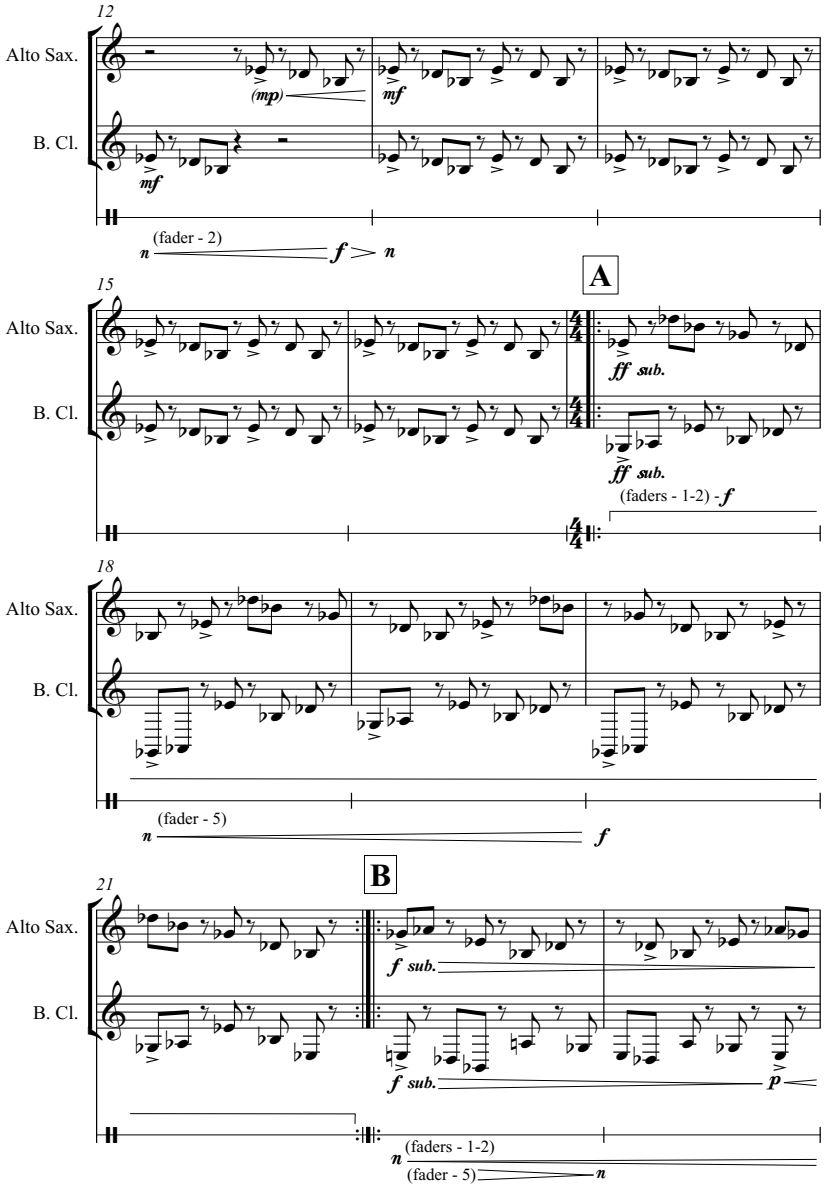

*performance note
s.p.
6"
3"
s.p.
4"
45
Vla.
Elec.
n
p
21
22
13
10
14
16

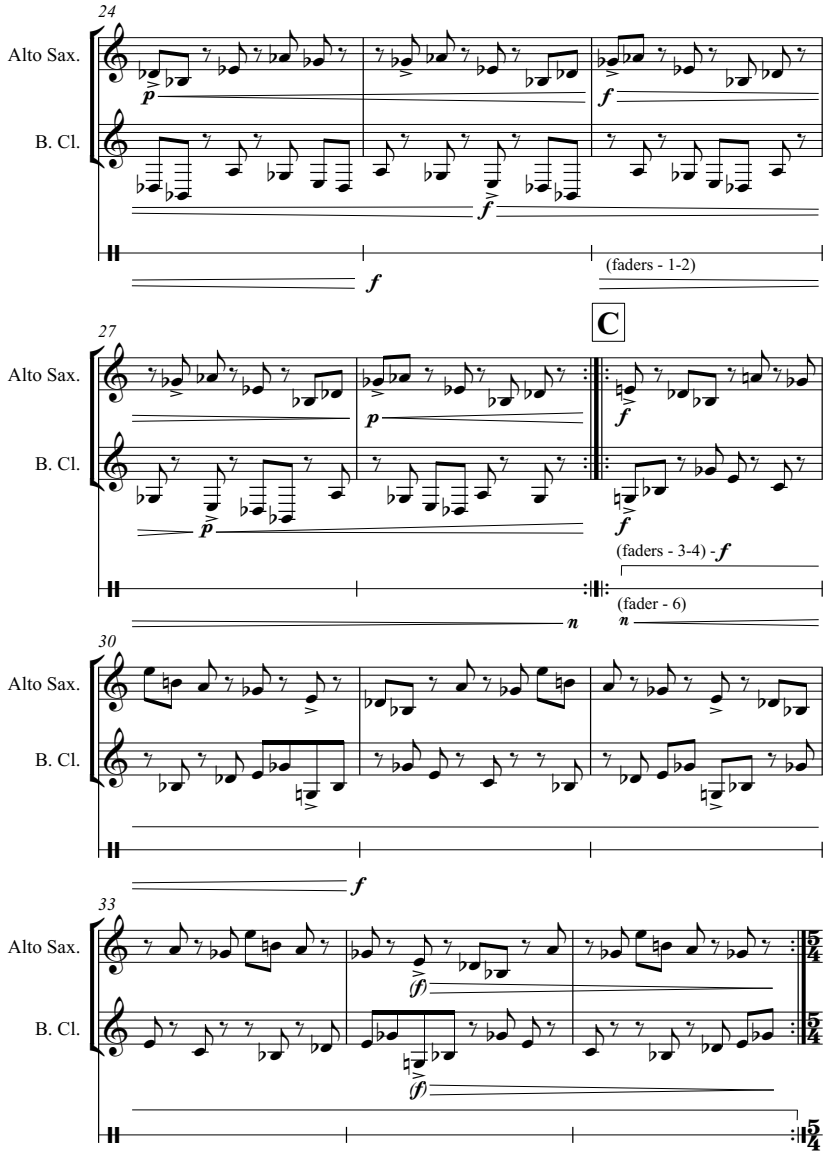

2"
6"
3"
48
s.p.
Vla.
Elec.
n
p
23
17
19
6
18
15
3

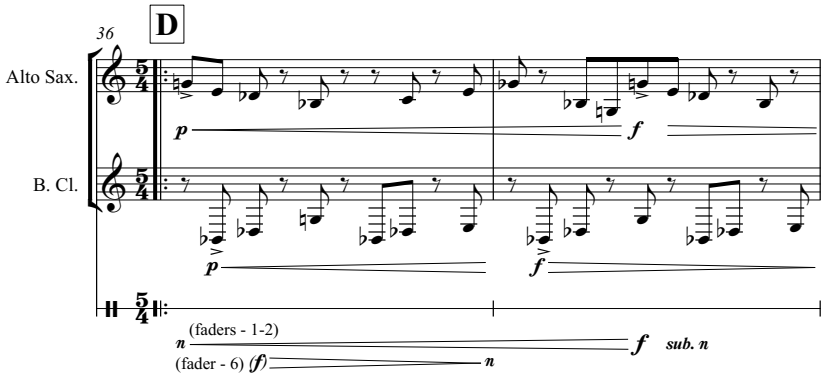

s.t.
10"
30" electronics
51
Vla.
Elec.
n
p
24
22

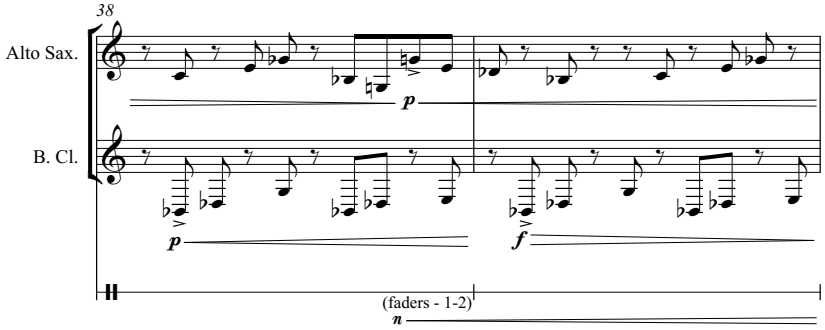
MOVEMENT 4: BEAT FREQUENCY

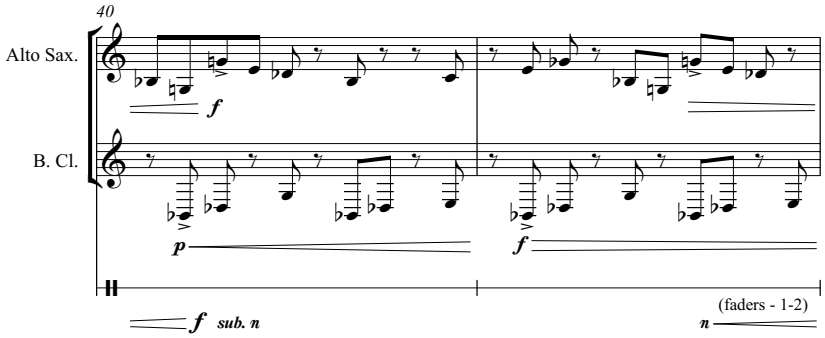


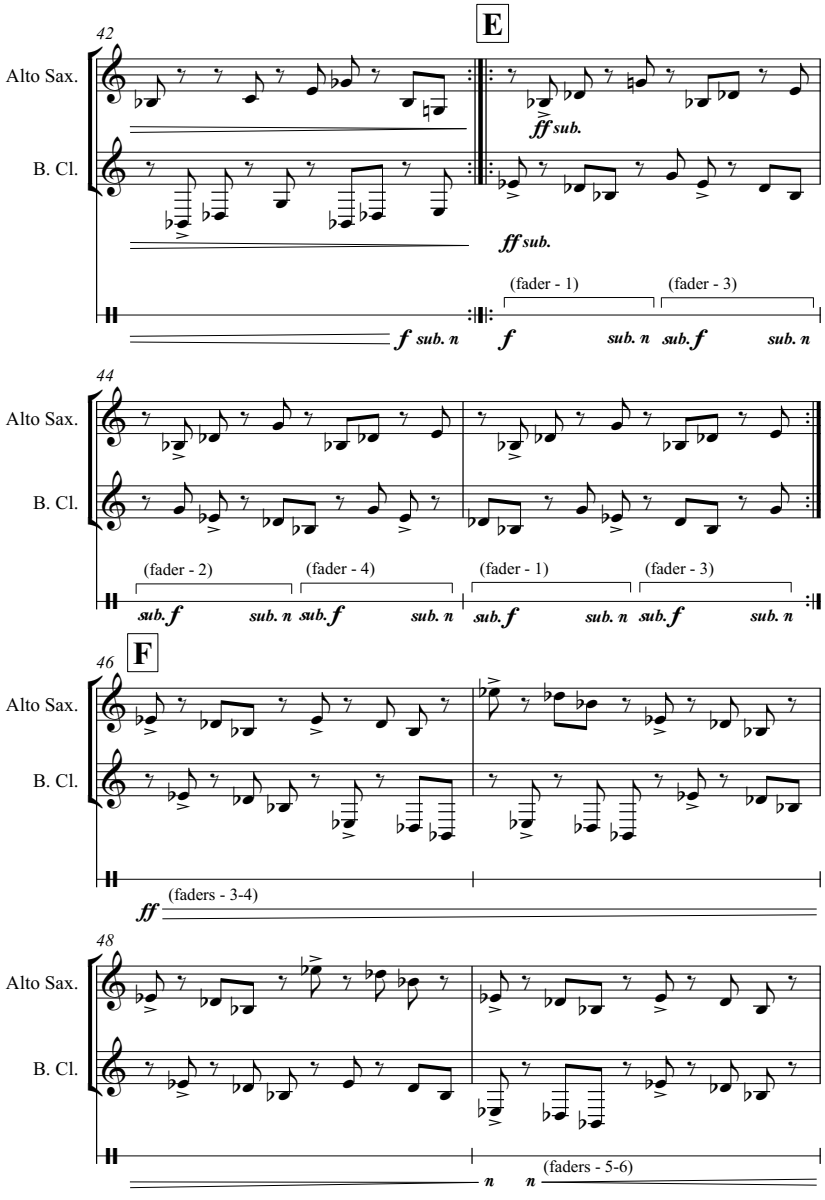

12
Alto Sax.
B. Cl.
(mp)
mf
mf
(fader - 2)
n
f
n
A
15
Alto Sax.
B. Cl.
ff sub.
ff sub.
(faders - 1-2) - f
18
Alto Sax.
B. Cl.
(fader - 5)
n
f
B
21
Alto Sax.
B. Cl.
f sub.
f sub.
p
n
(faders - 1-2)
(fader - 5)
n

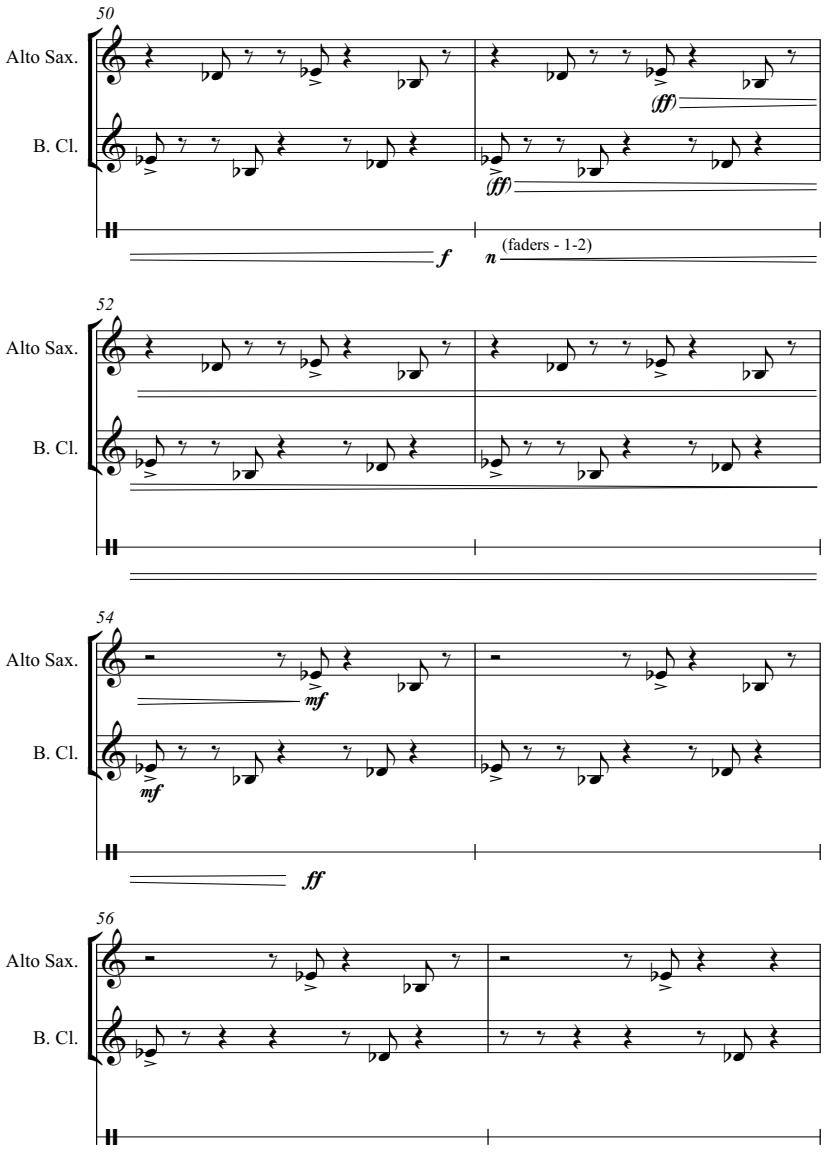

24
Alto Sax.
B. Cl.
(faders - 1-2)
C
27
(faders - 3-4)
(fader - 6)
30
33

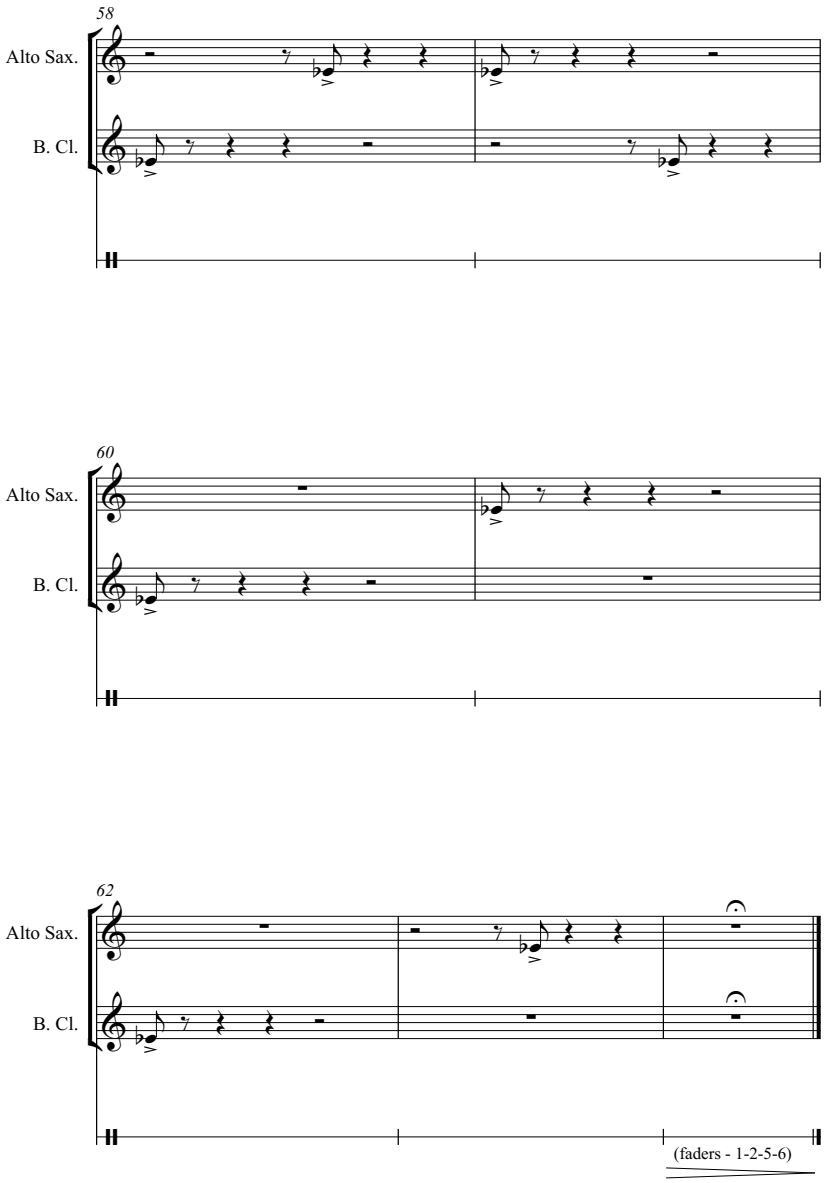

D
36
Alto Sax.
B. Cl.
p
f
(faders - 1-2)
(fader - 6) (f)
n
sub. n


38
Alto Sax.
B. Cl.
p
f
(faders - 1-2)
n

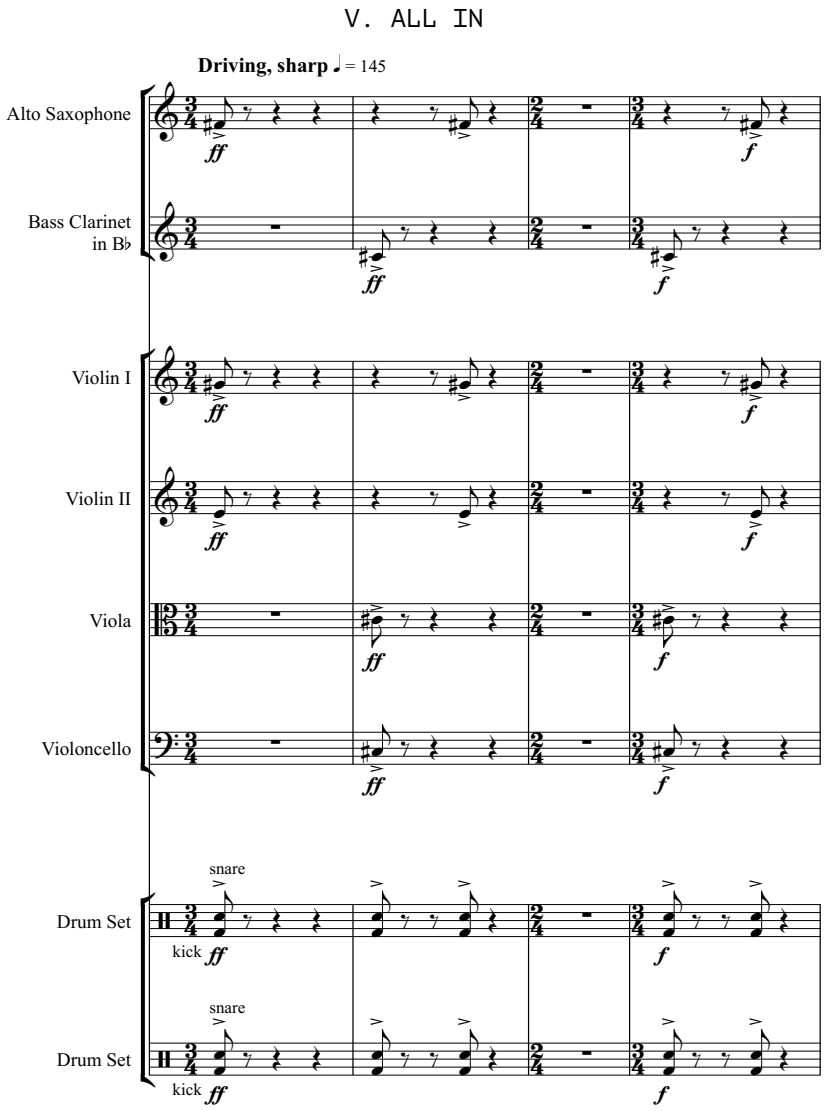

40
Alto Sax.
B. Cl.
f
p
sub. n
(faders - 1-2)
n

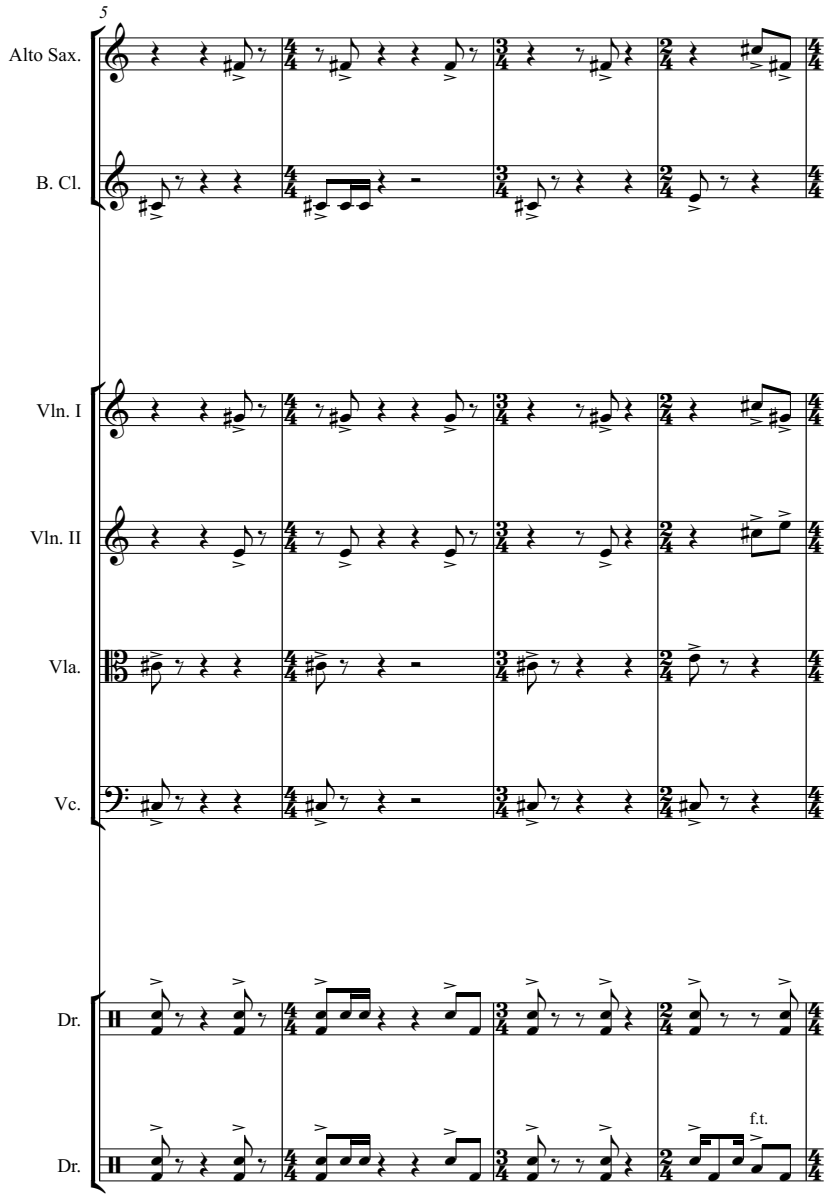

E
42
Alto Sax.
B. Cl.
ff sub.
ff sub.
(fader - 1)
(fader - 3)
f sub. n
f
sub. n
sub. f
sub. n
44
Alto Sax.
B. Cl.
(fader - 2)
(fader - 4)
(fader - 1)
(fader - 3)
sub. f
sub. n
sub. f
sub. n
sub. f
sub. n
sub. f
sub. n
F
46
Alto Sax.
B. Cl.
ff
(faders - 3-4)
48
Alto Sax.
B. Cl.
n
n
(faders - 5-6)

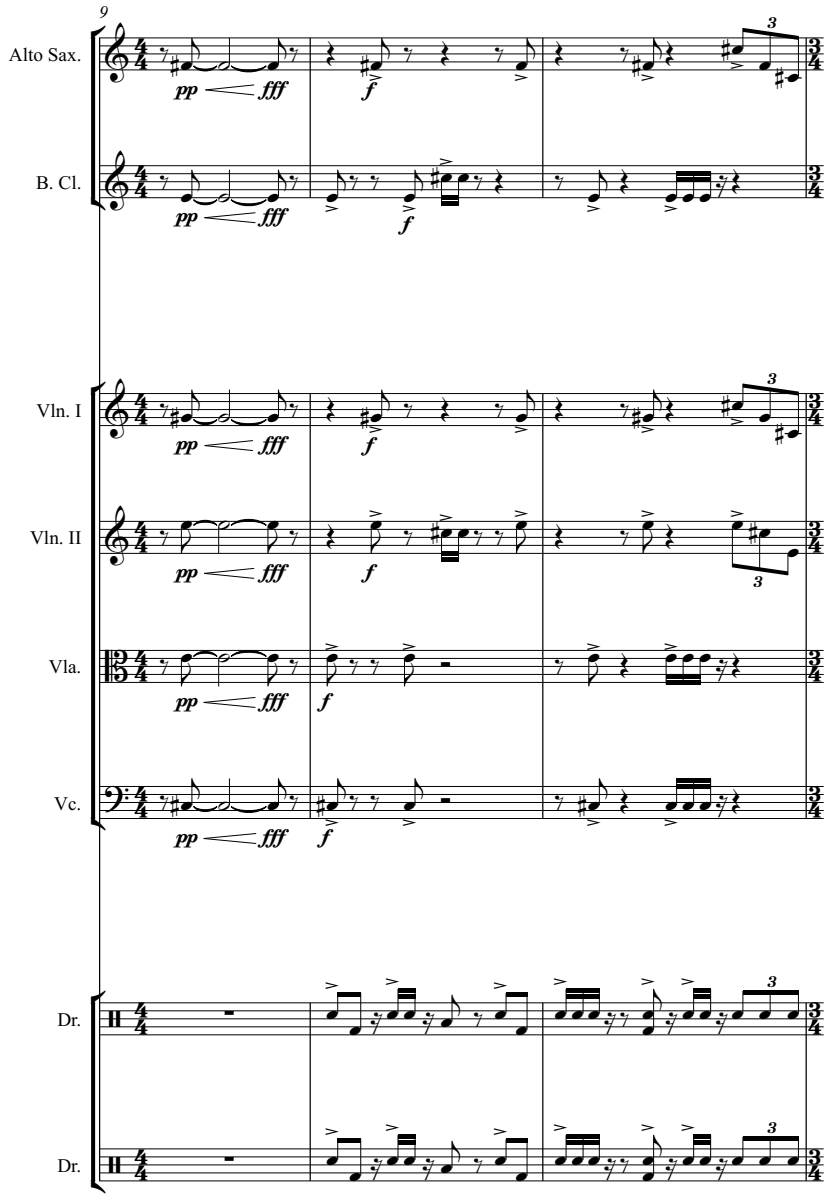

50
Alto Sax.
B. Cl.
(ff)
(ff)
f
n
(faders - 1-2)
52
Alto Sax.
B. Cl.
54
Alto Sax.
mf
B. Cl.
mf
ff
56
Alto Sax.
B. Cl.

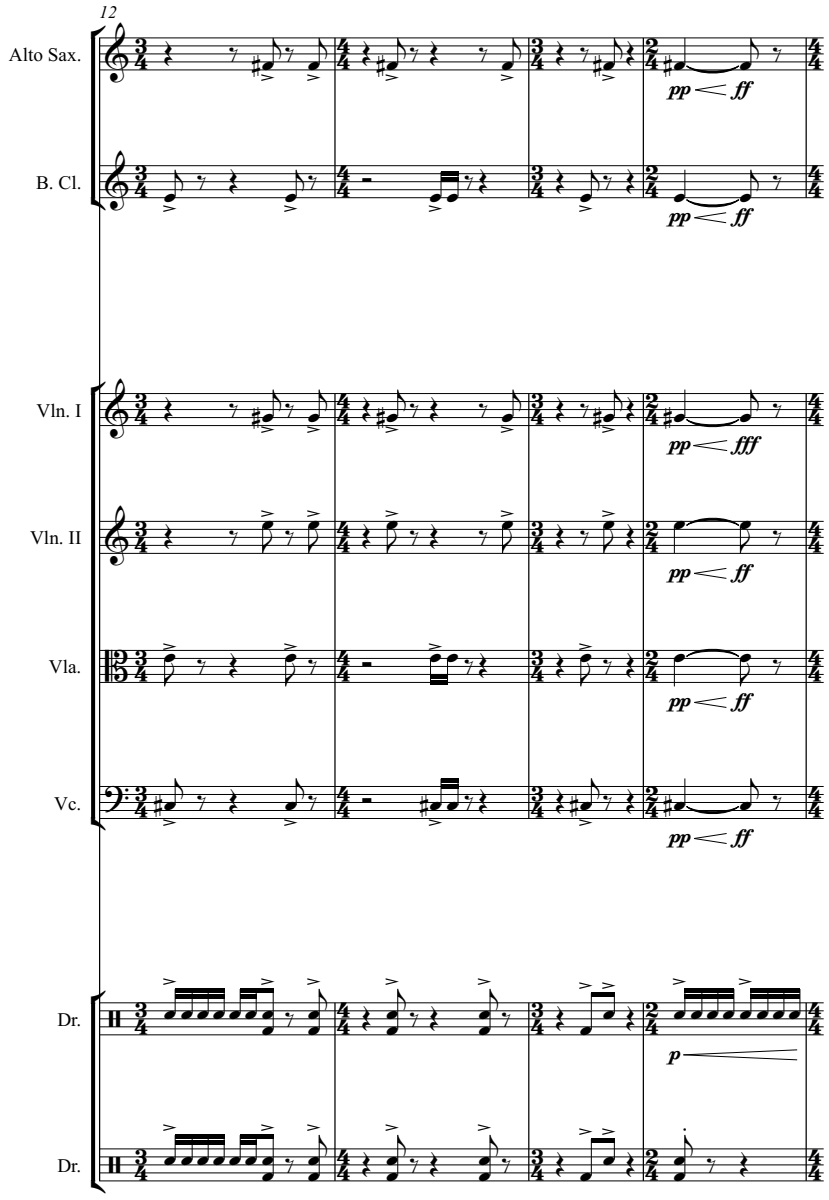

58
Alto Sax.
B. Cl.
60
Alto Sax.
B. Cl.
62
Alto Sax.
B. Cl.
(faders - 1-2-5-6)

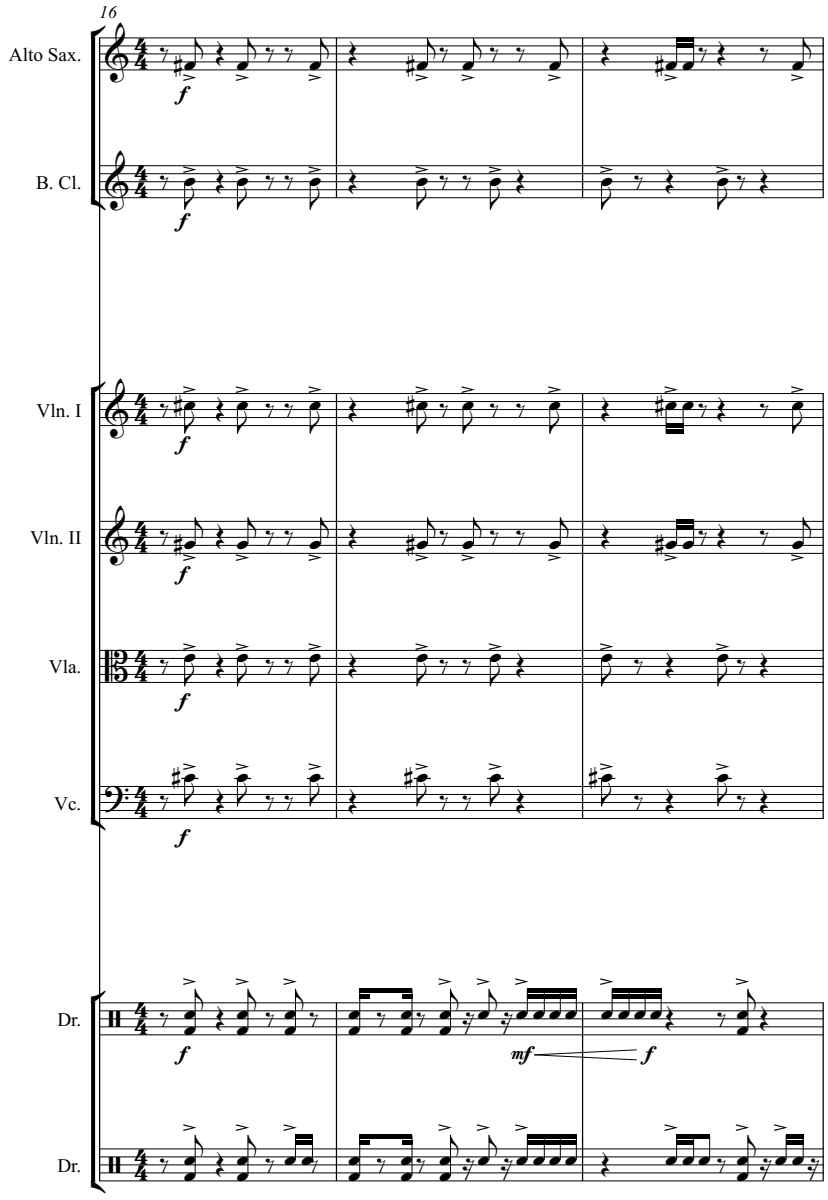
MOVEMENT 5: ALL IN

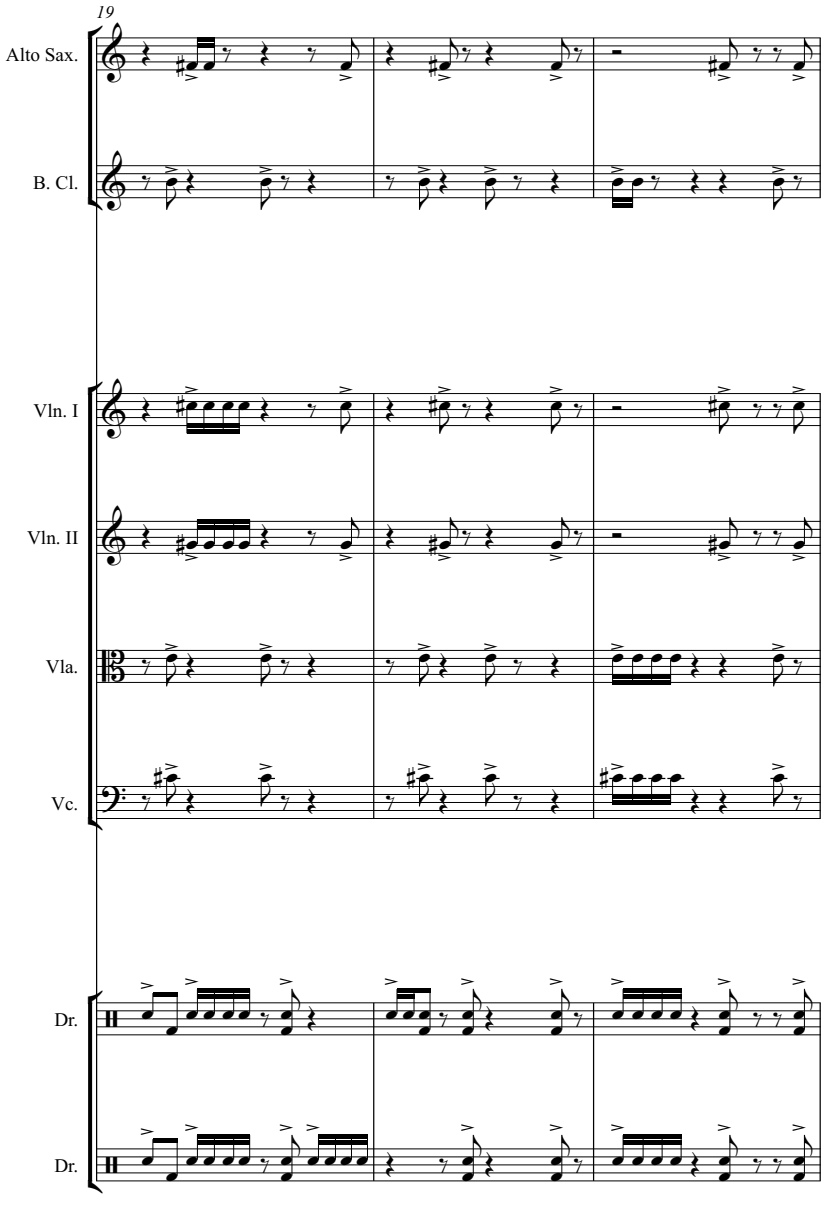


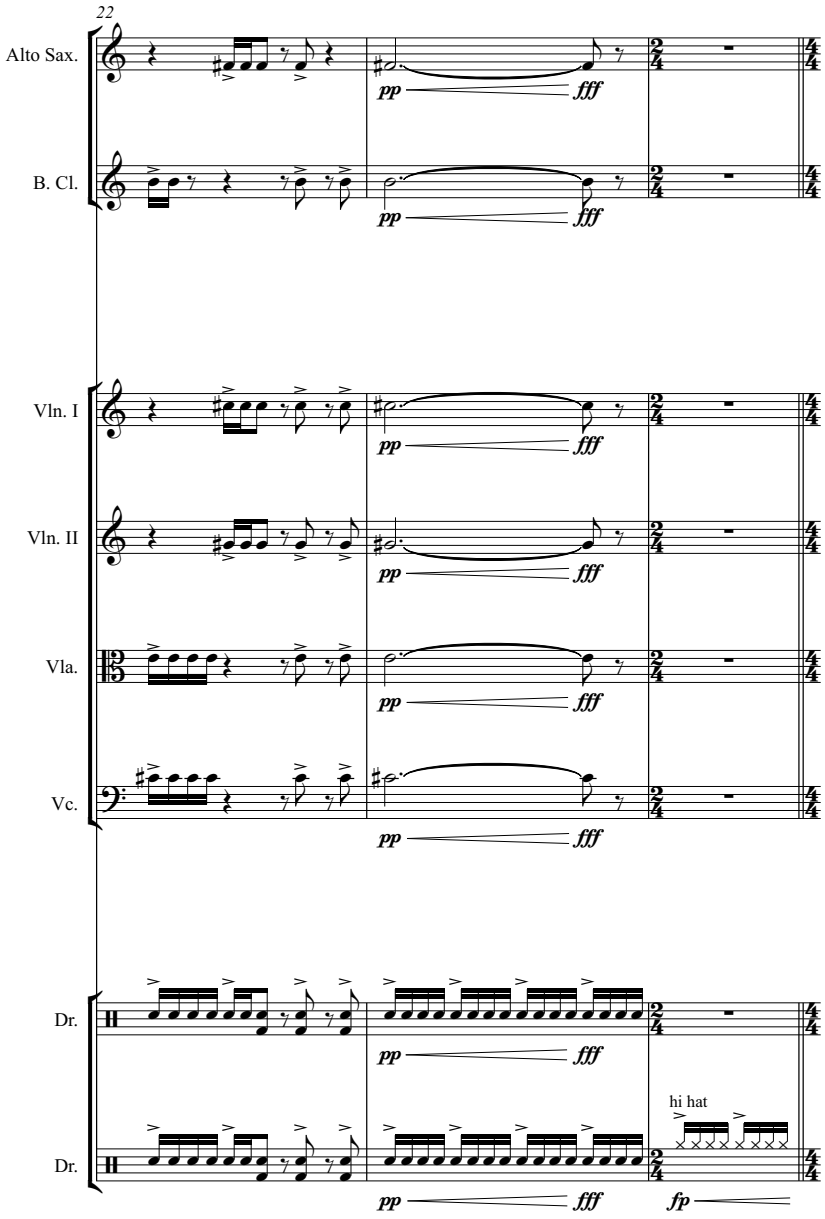

5
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f.t.

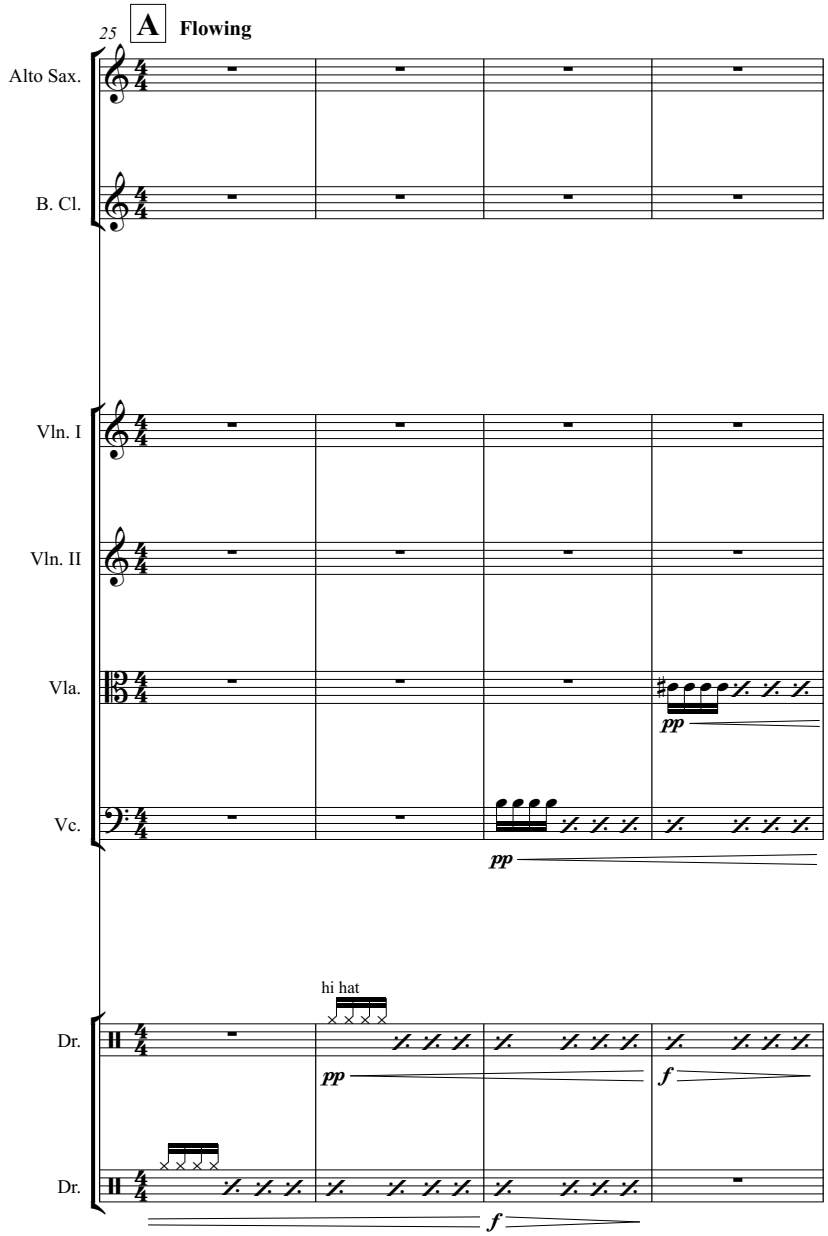

9
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
fff
f

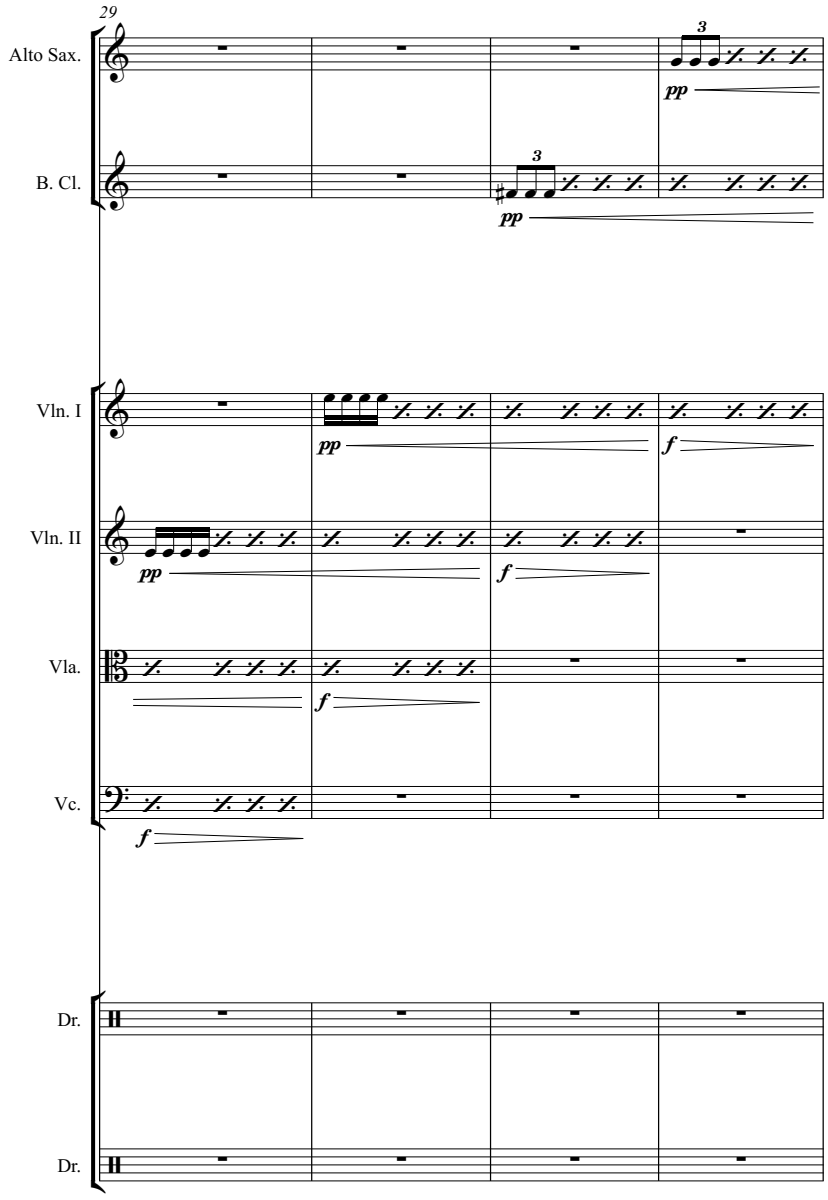

12
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
ff
fff
p

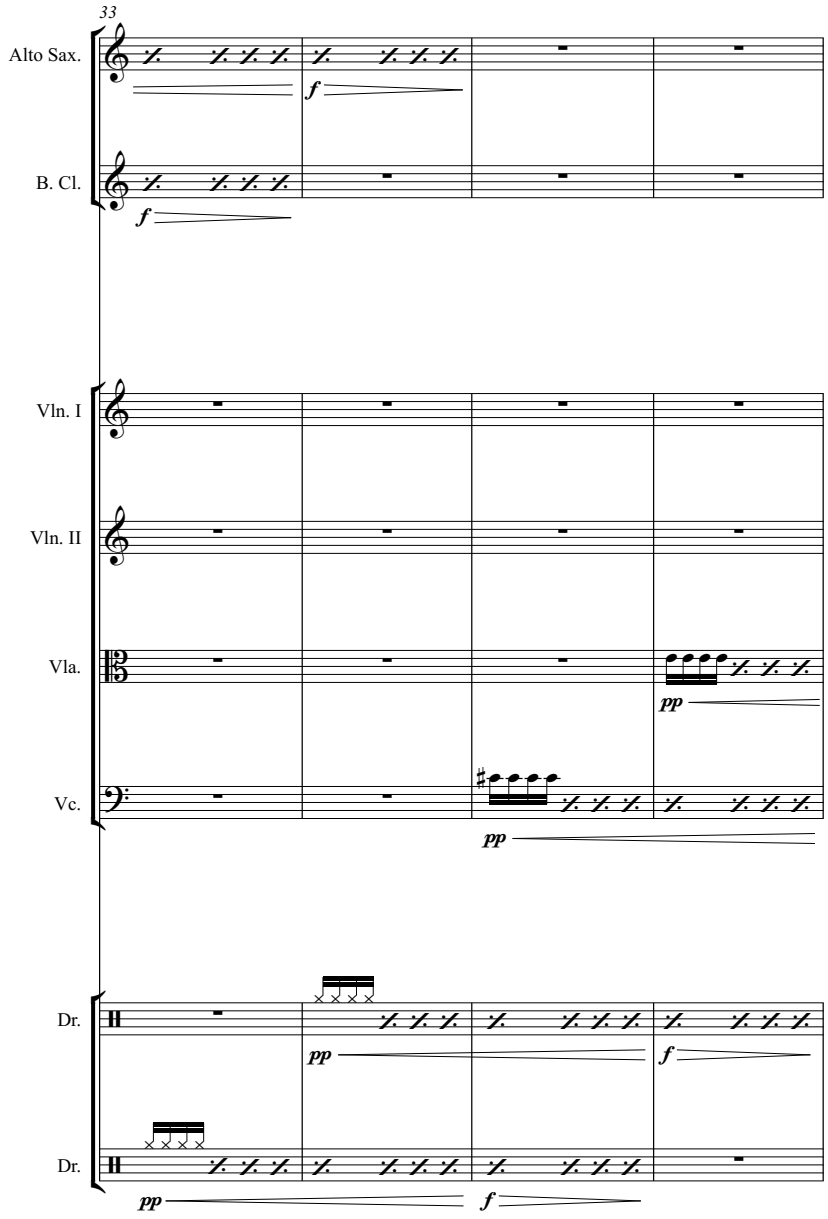

16
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f
mf
f

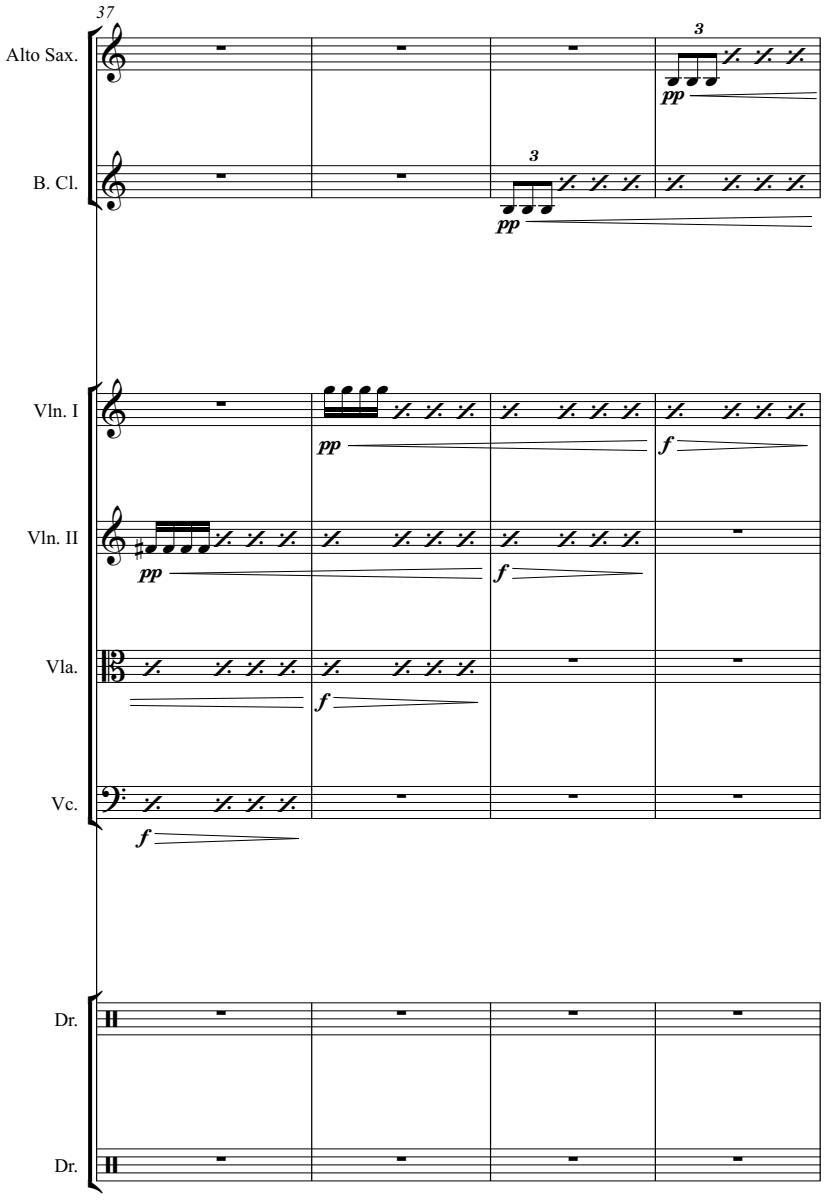

19
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.

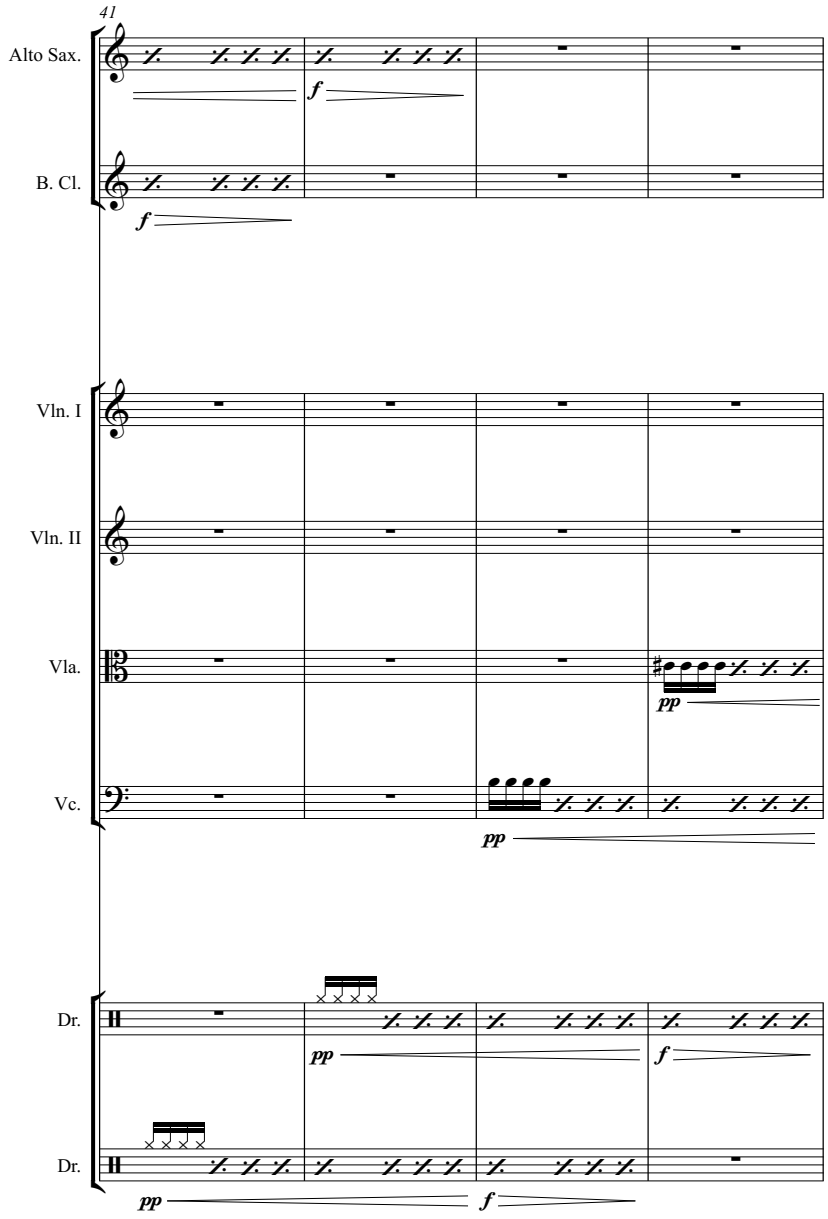

22
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
fff
hi hat
fp

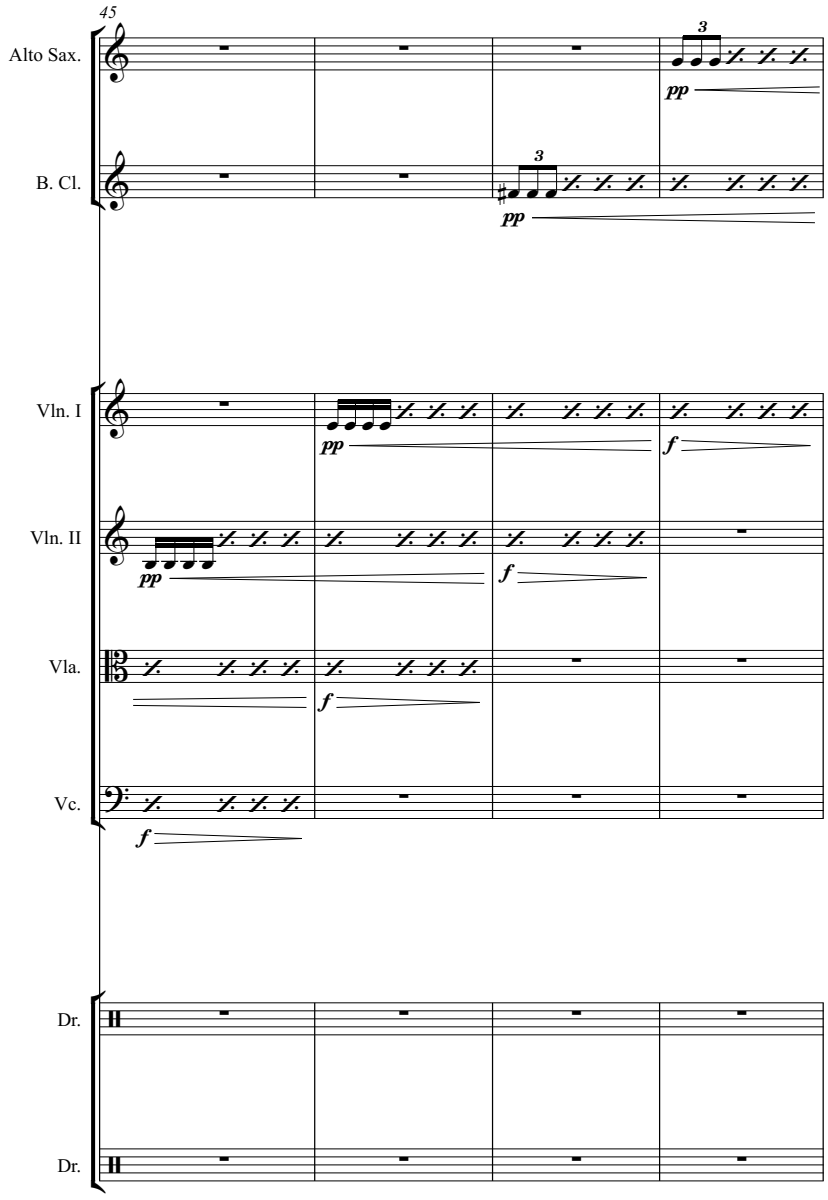

25
A
Flowing
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
pp
pp
hi hat
Dr.
pp
f
Dr.
f

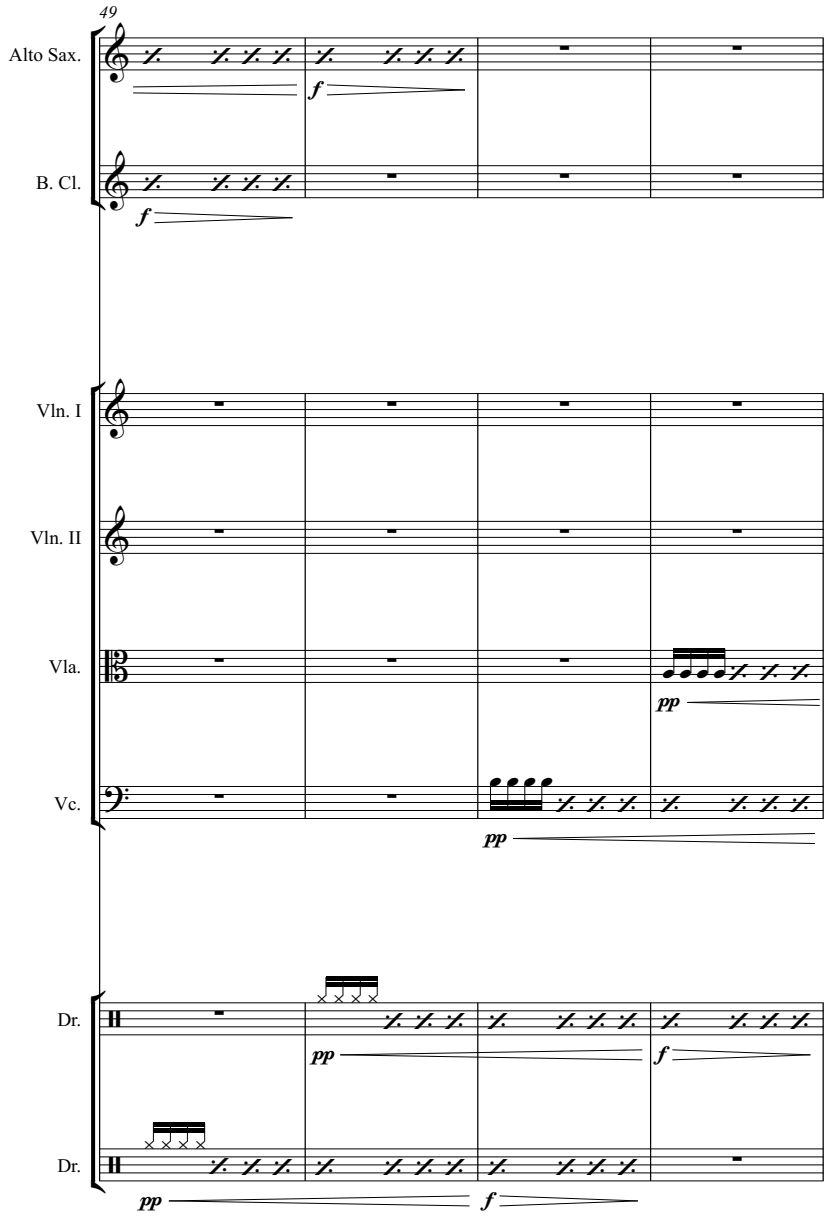

29
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
3
3
pp
pp
pp
f
pp
f
f
f

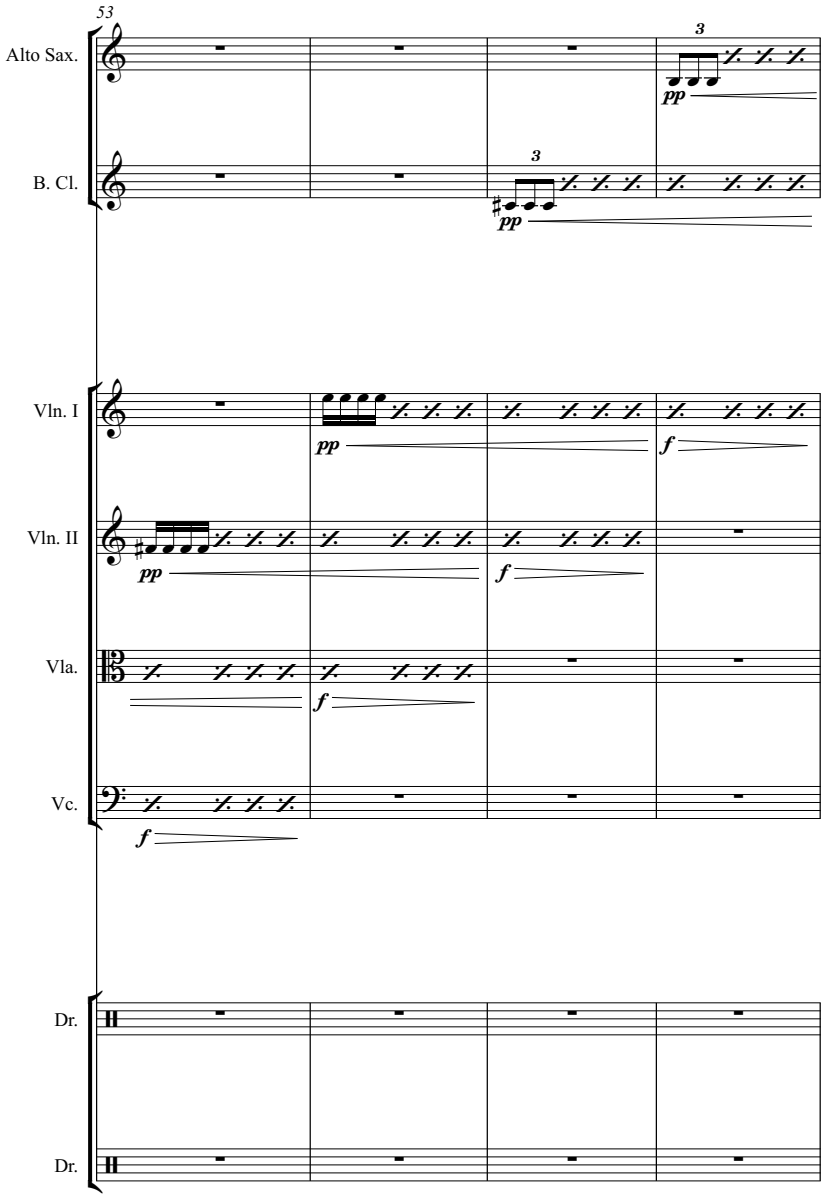

33
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f
f
pp
pp
pp
pp
f
f

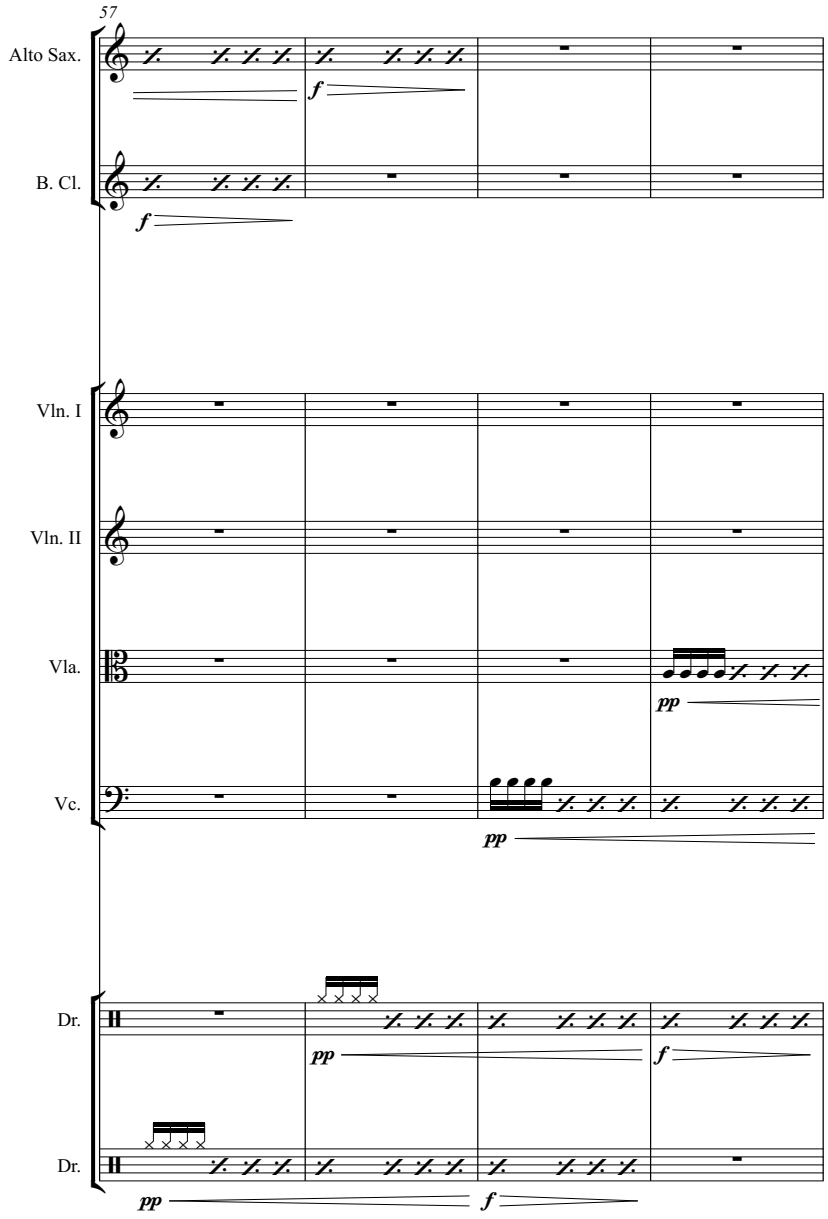

37
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
f
3

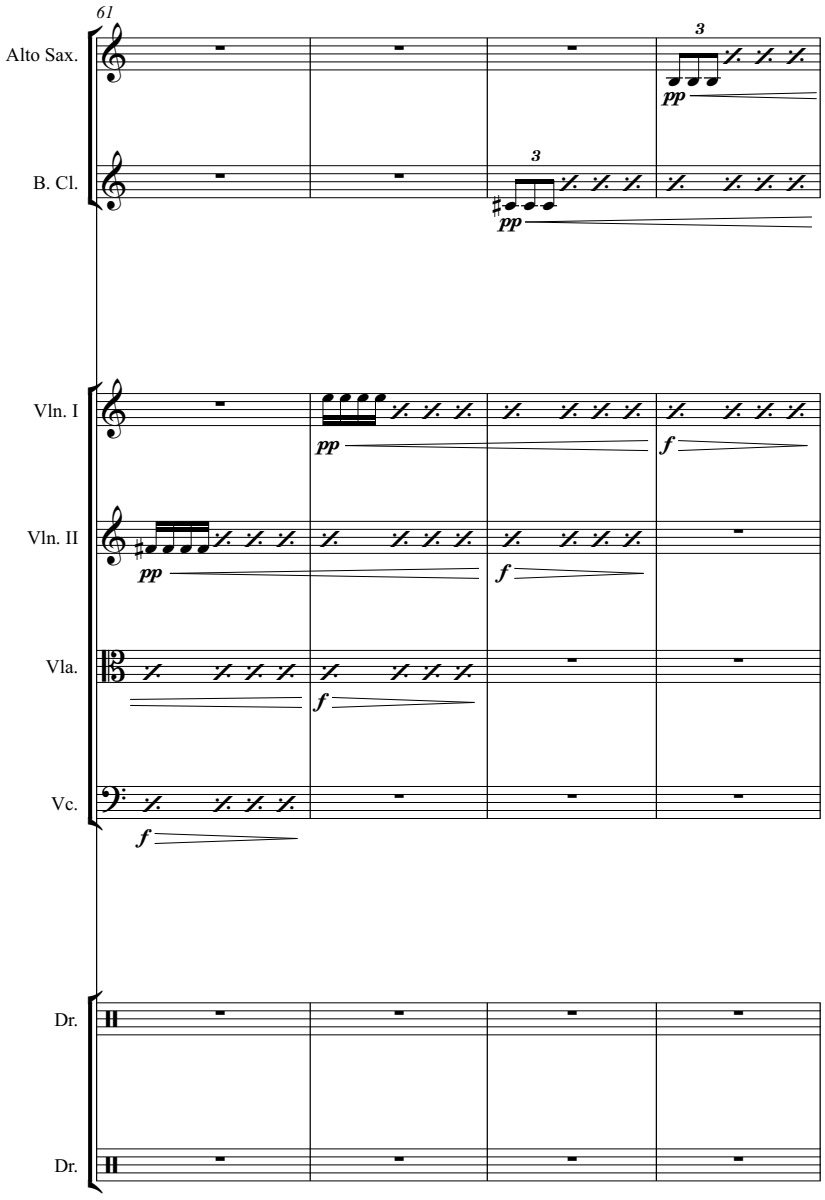

41
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f
f
pp
pp
pp
pp
f
f

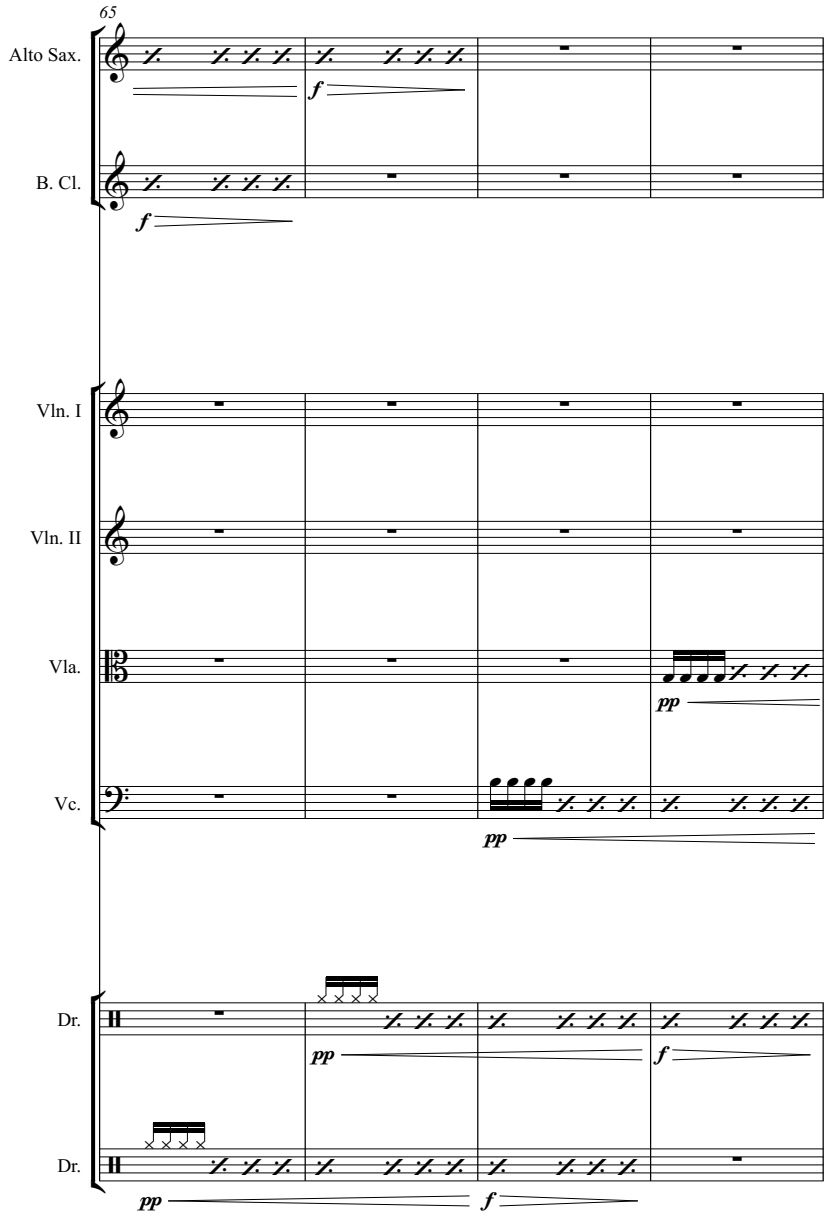

45
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
f

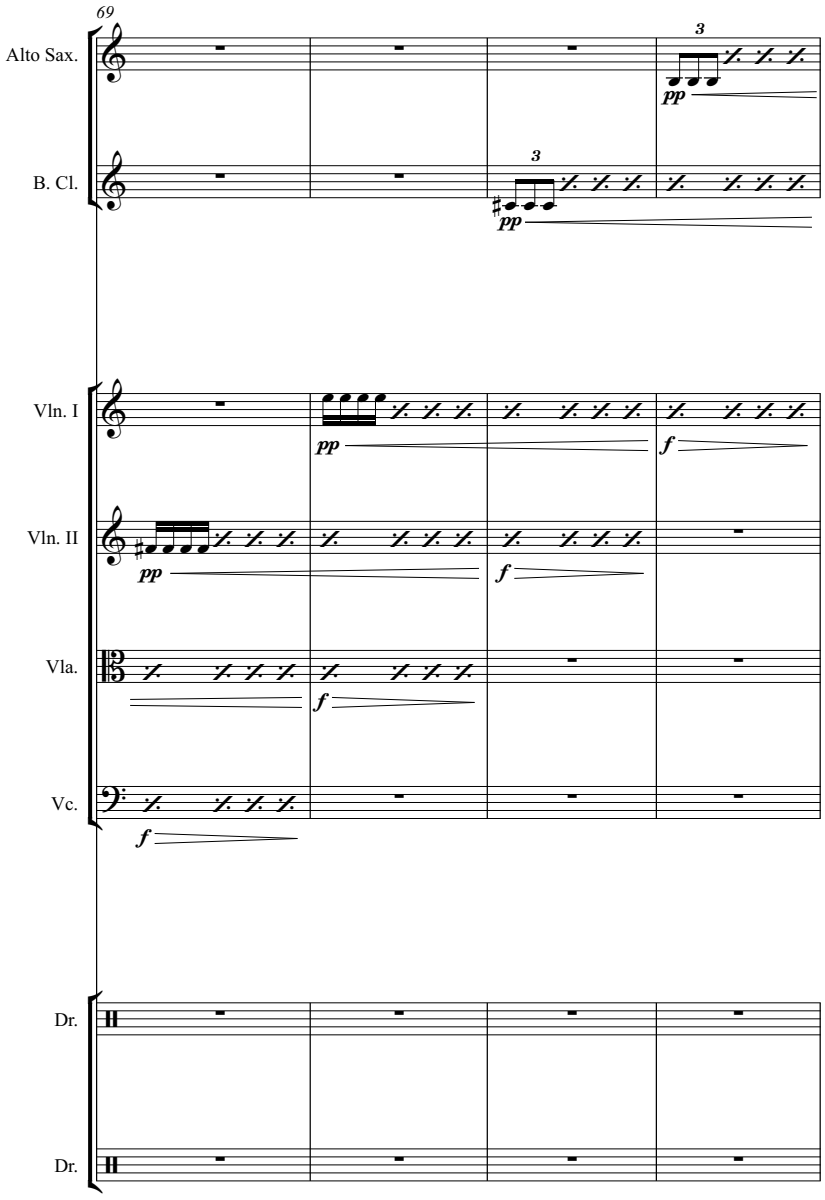

49
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f
f
pp
pp
pp
pp
f

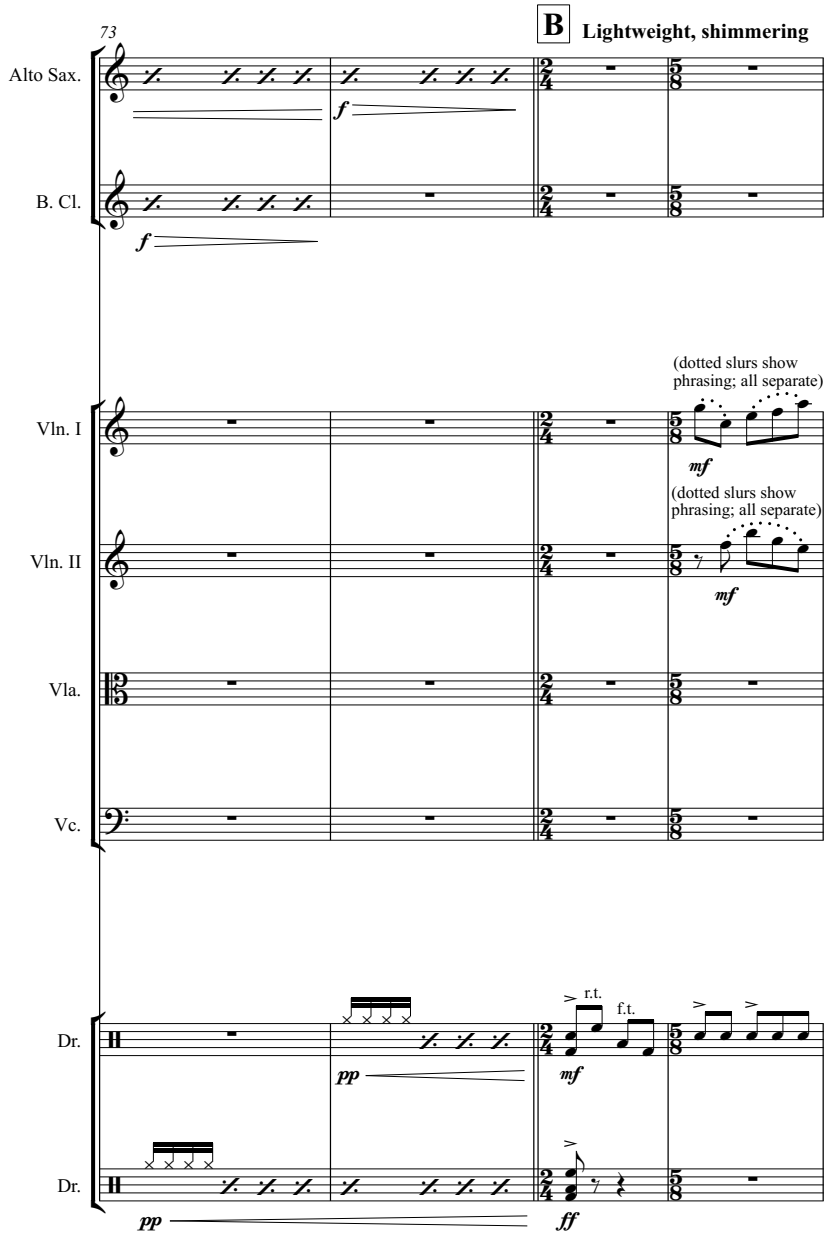

53
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
3
3
pp
pp
pp
f
pp
f
f
f

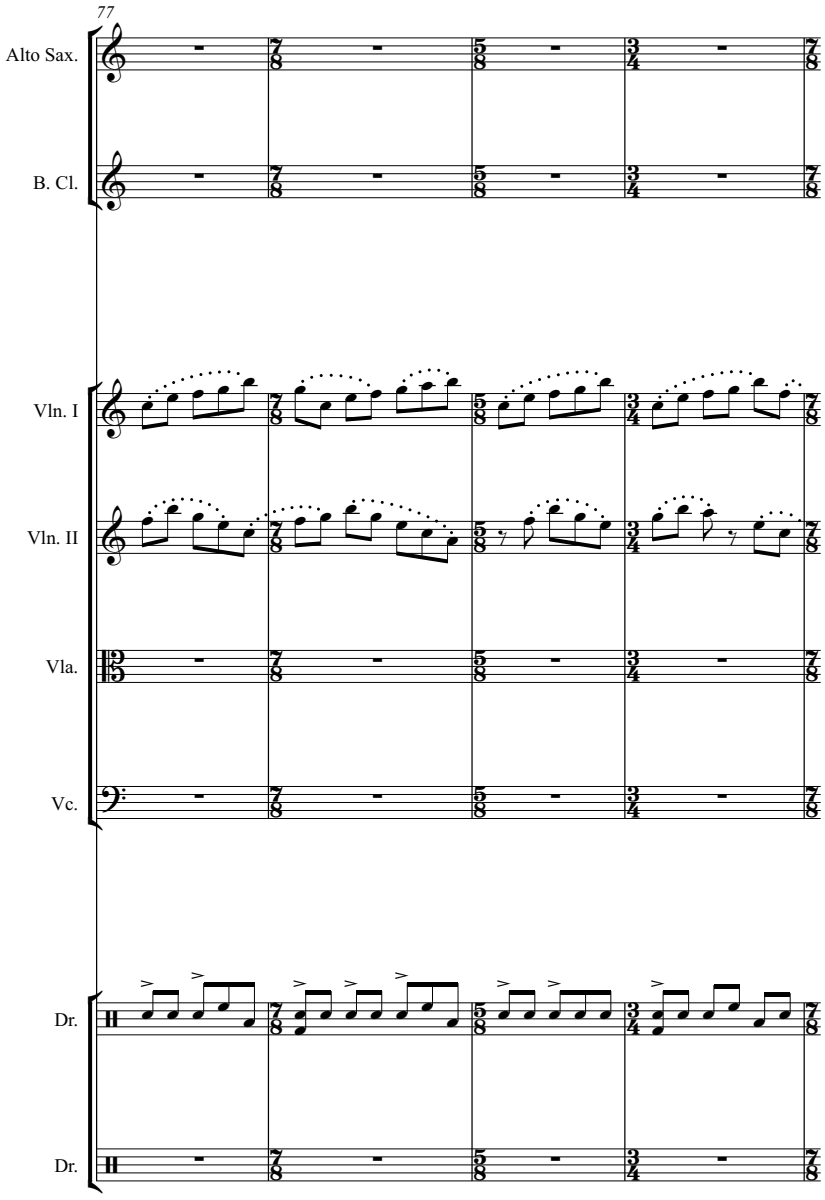

57
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f
f
pp
pp
pp
f
pp
f

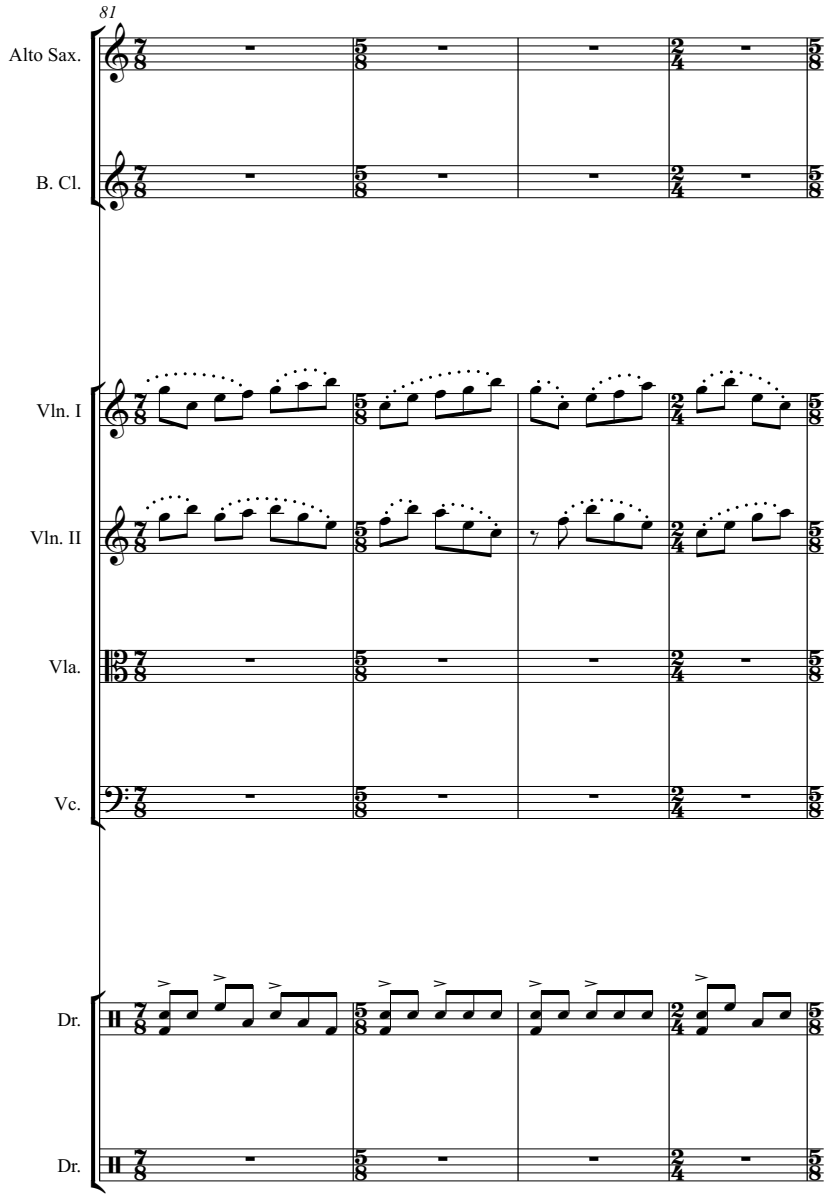

61
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
f

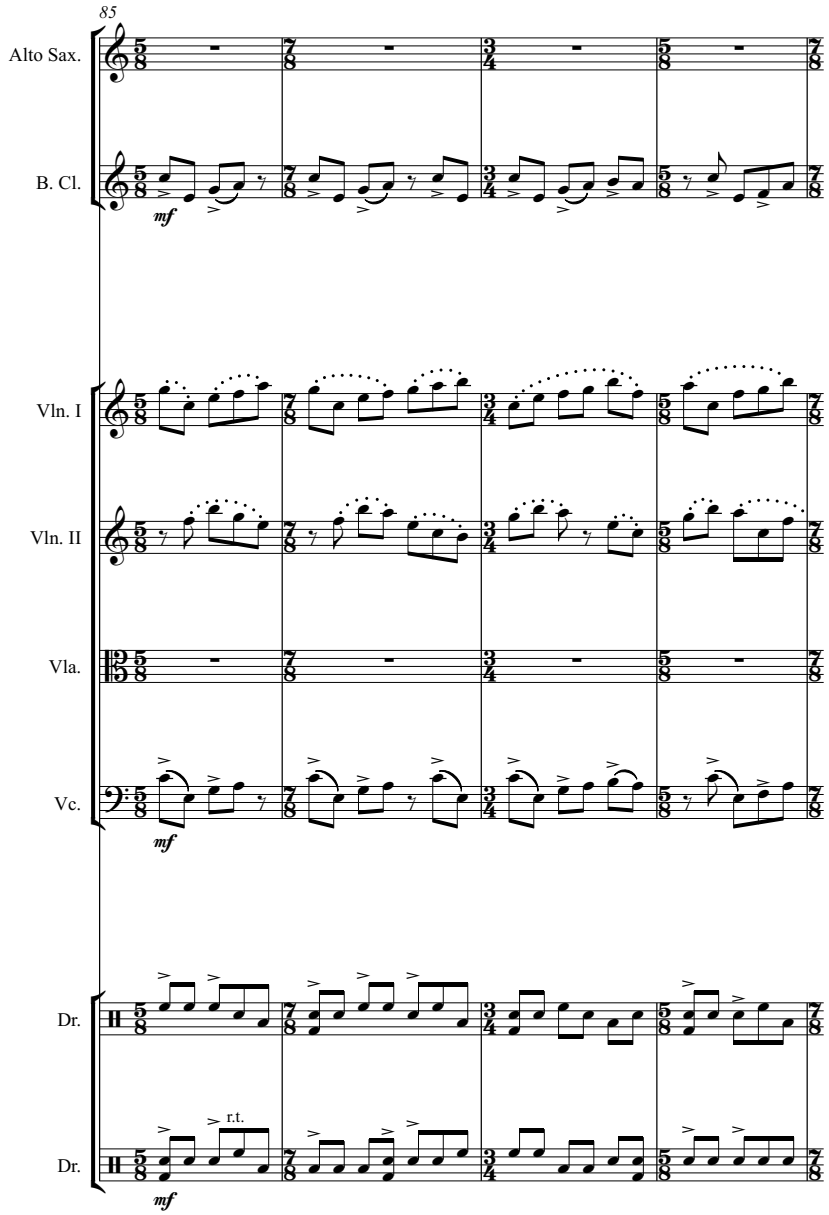

65
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f
f
pp
pp
pp
f
pp
f

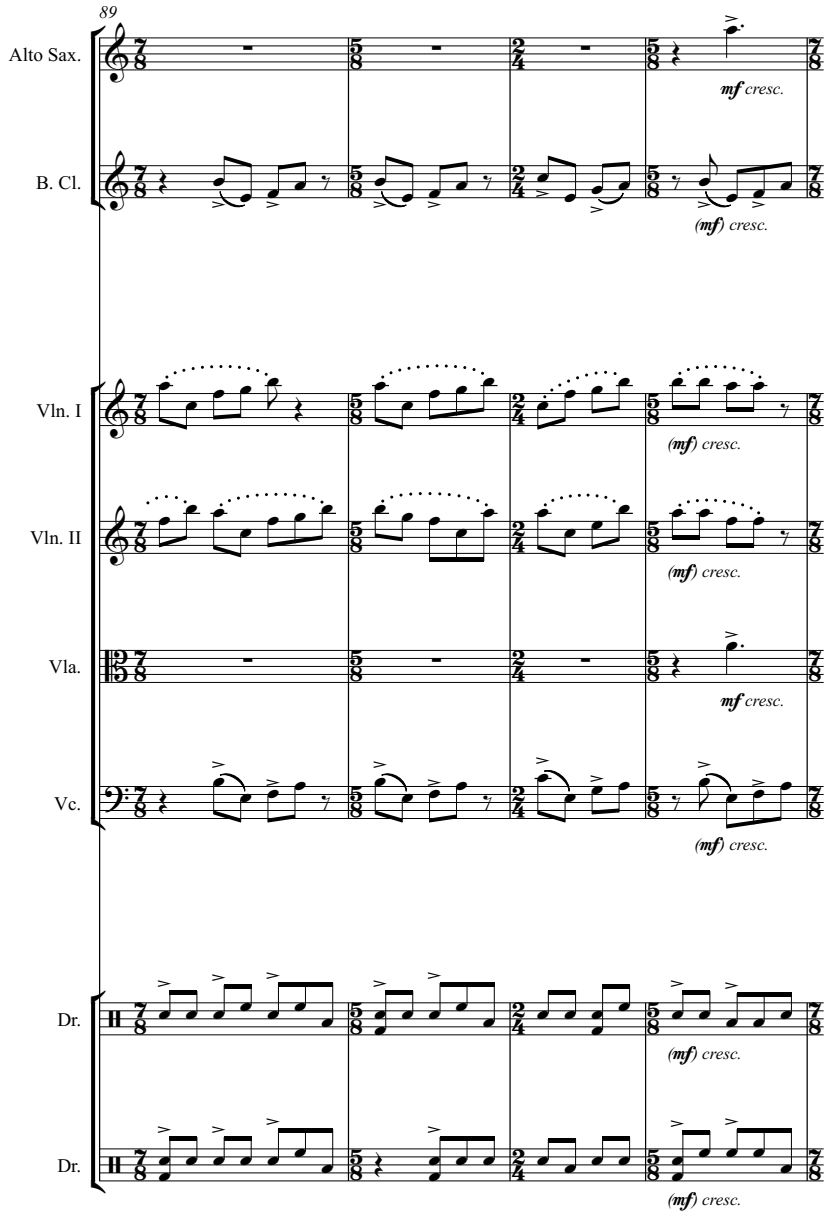

69
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
3
3
pp
pp
pp
f
pp
f
f
f

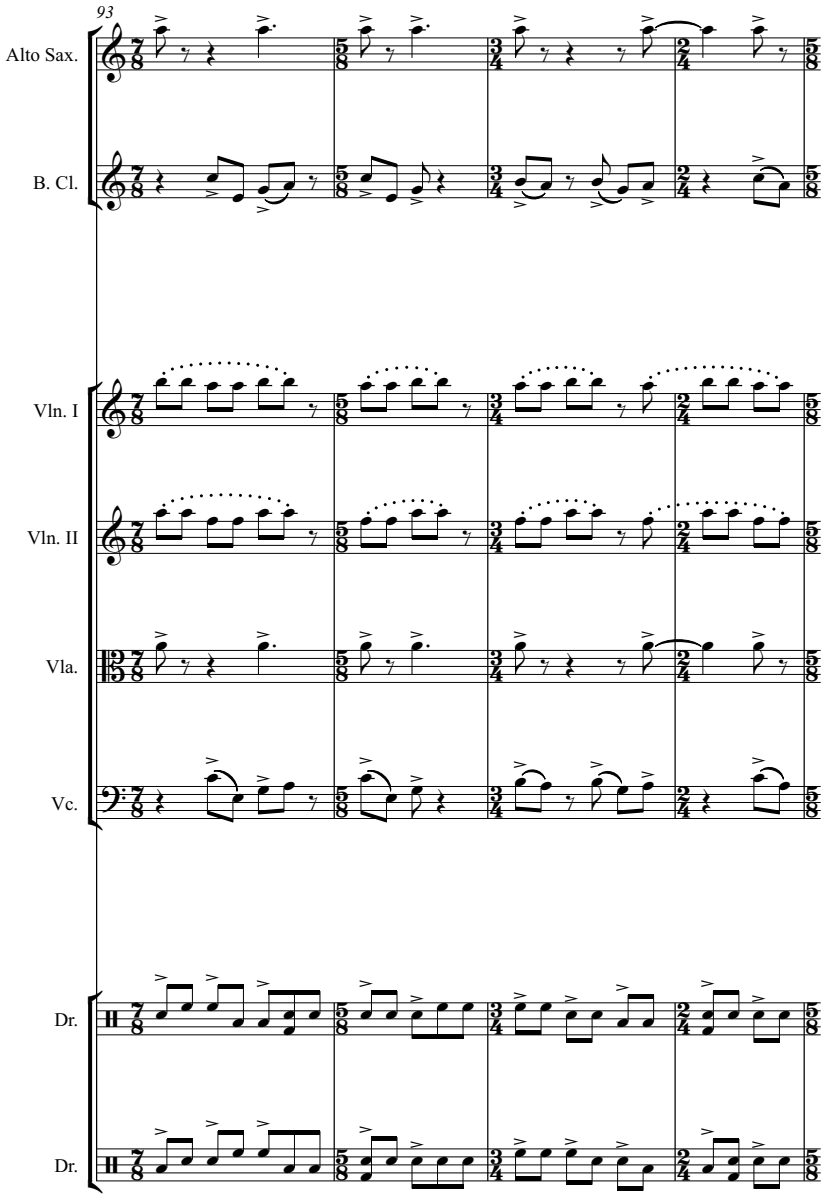

73
B
Lightweight, shimmering
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f
mf
pp
ff
(dotted slurs show phrasing; all separate)
r.t.
f.t.

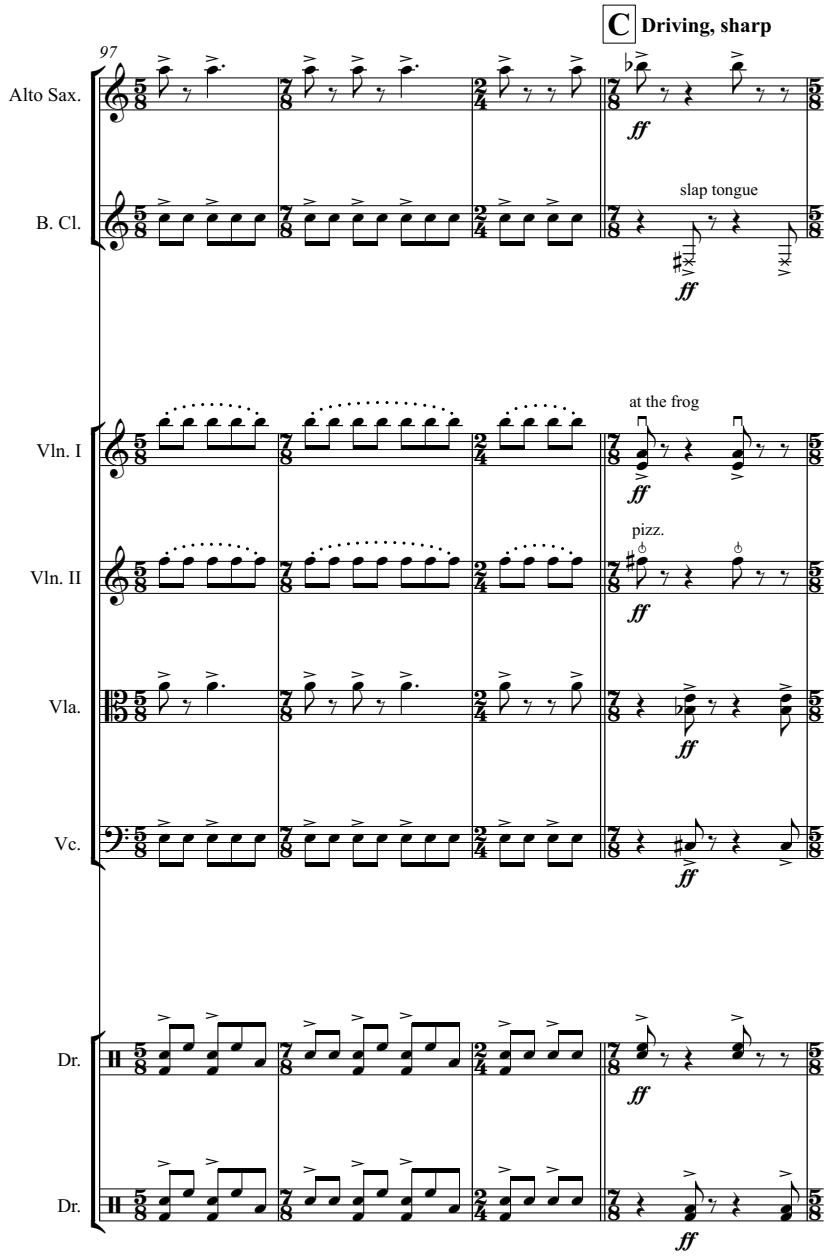

77
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.

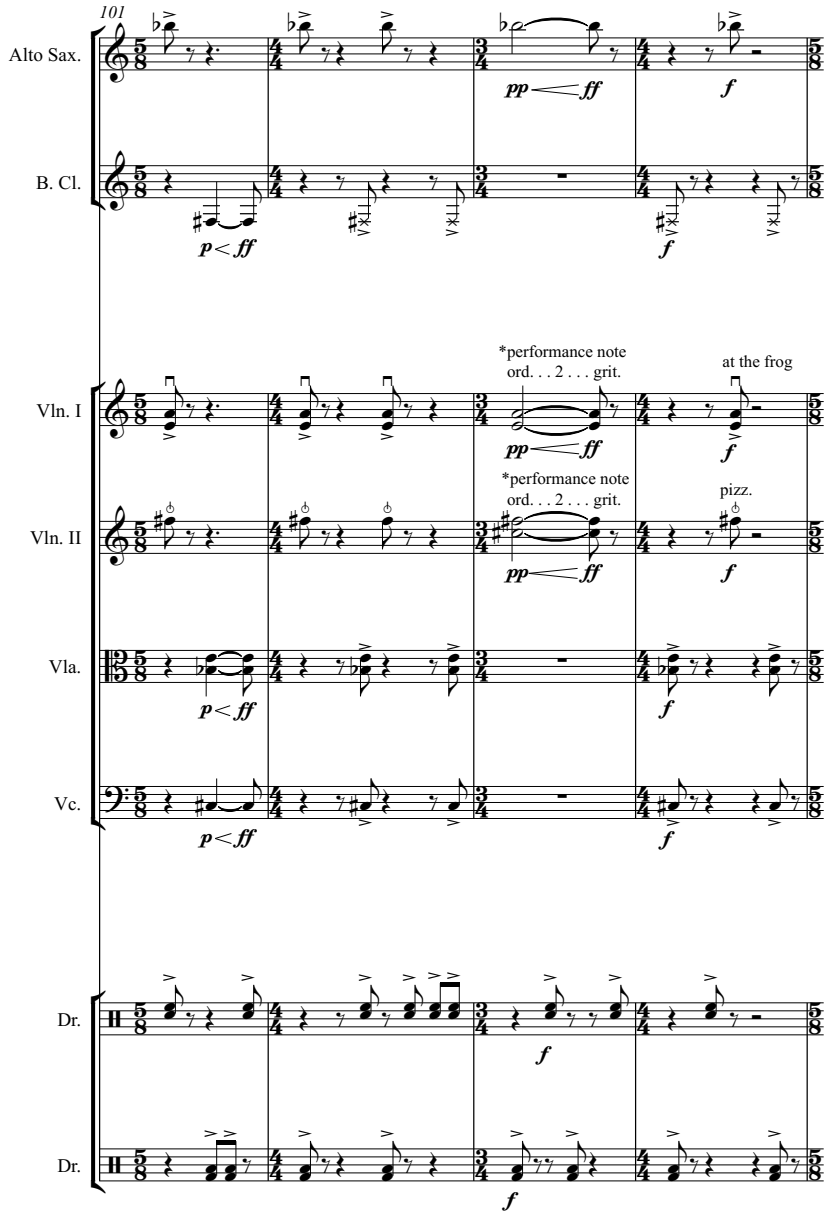

81
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.

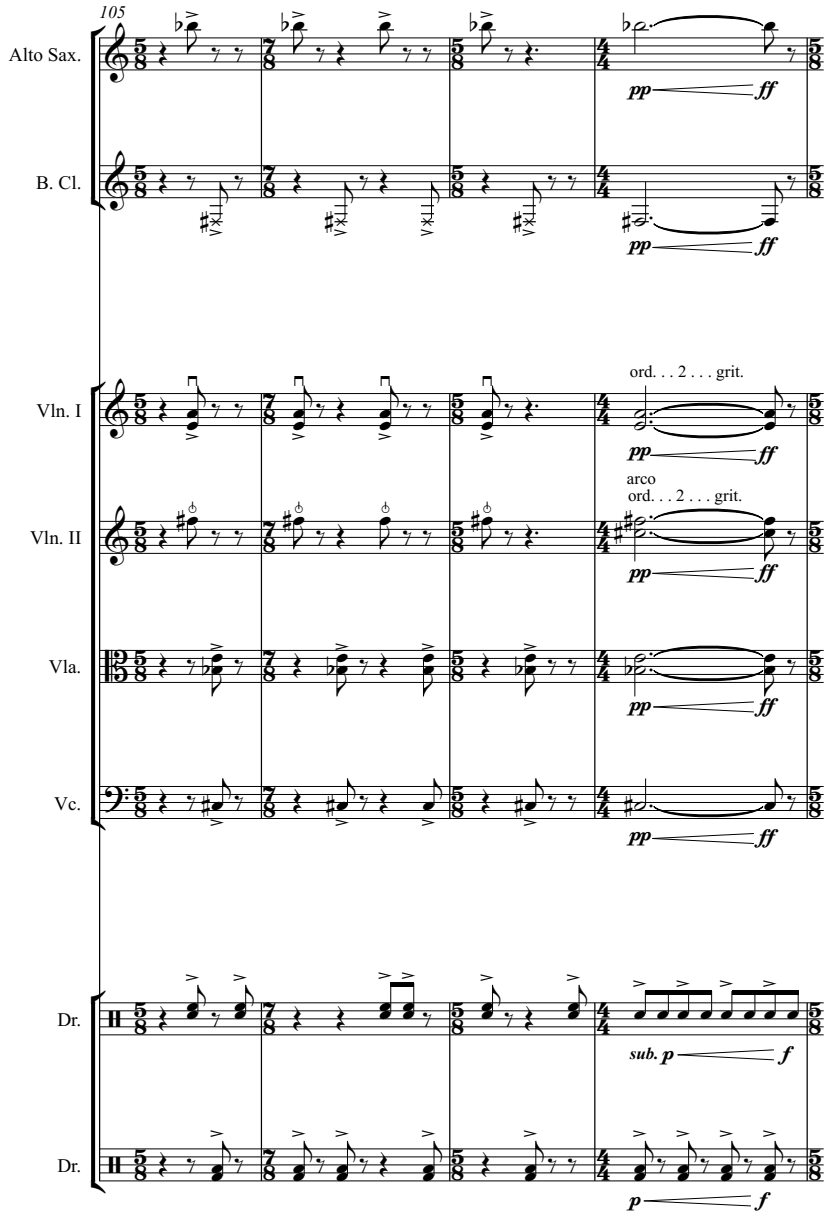

85
Alto Sax.
B. Cl.
mf
Vln. I
Vln. II
Vla.
Vc.
mf
Dr.
Dr.
r.t.
mf

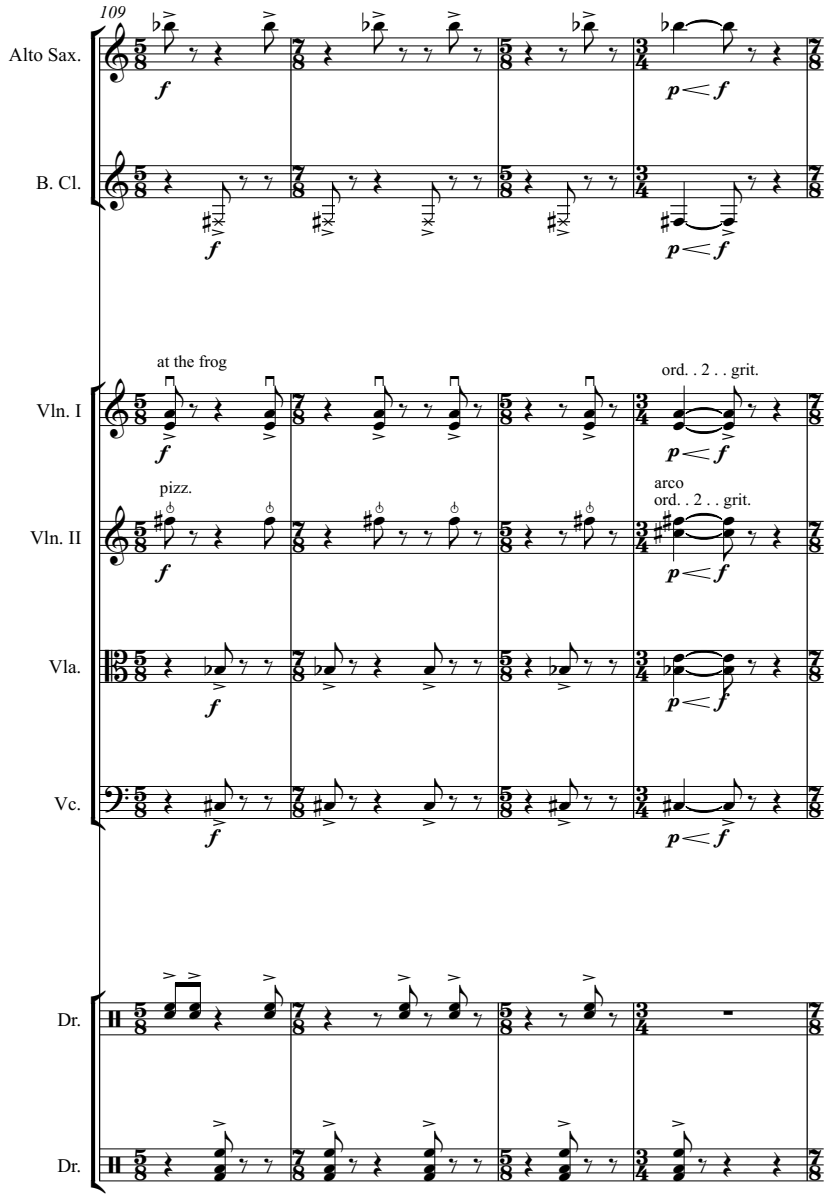

89
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
mf cresc.
(mf) cresc.

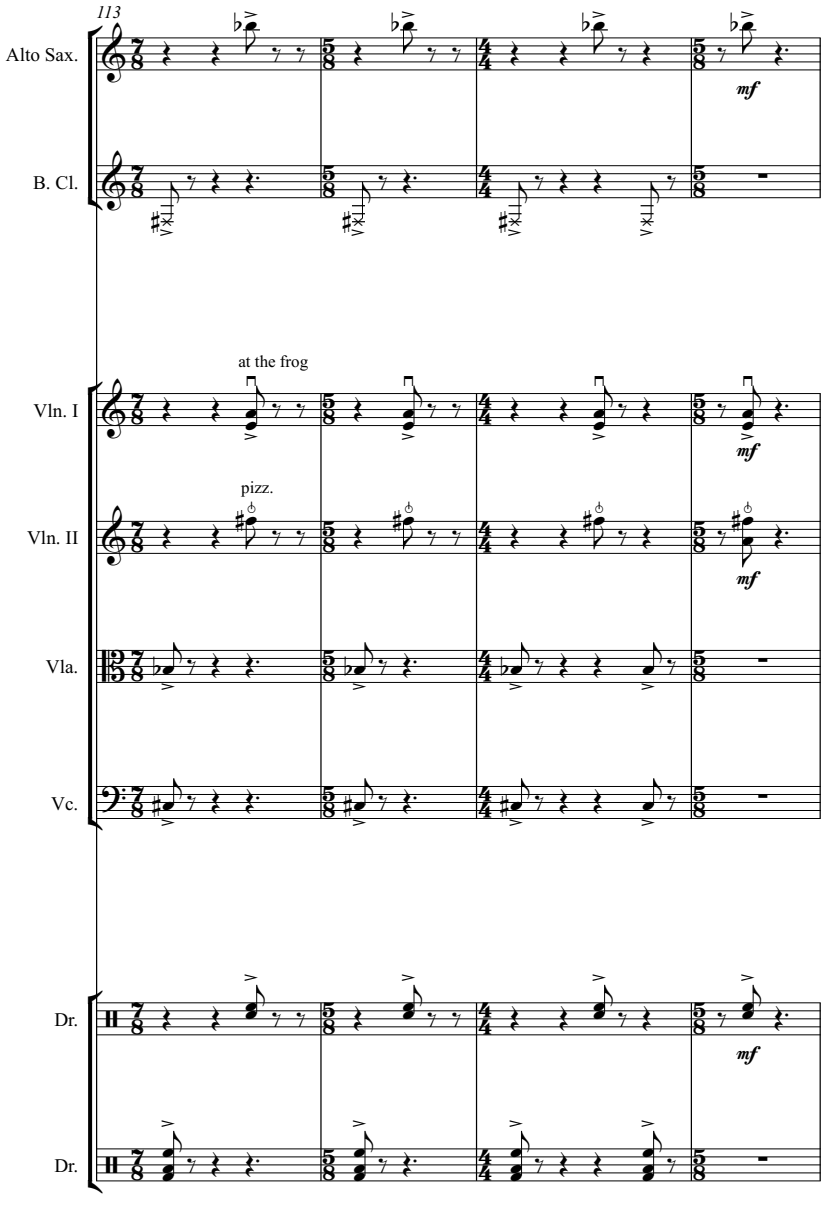

93
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.

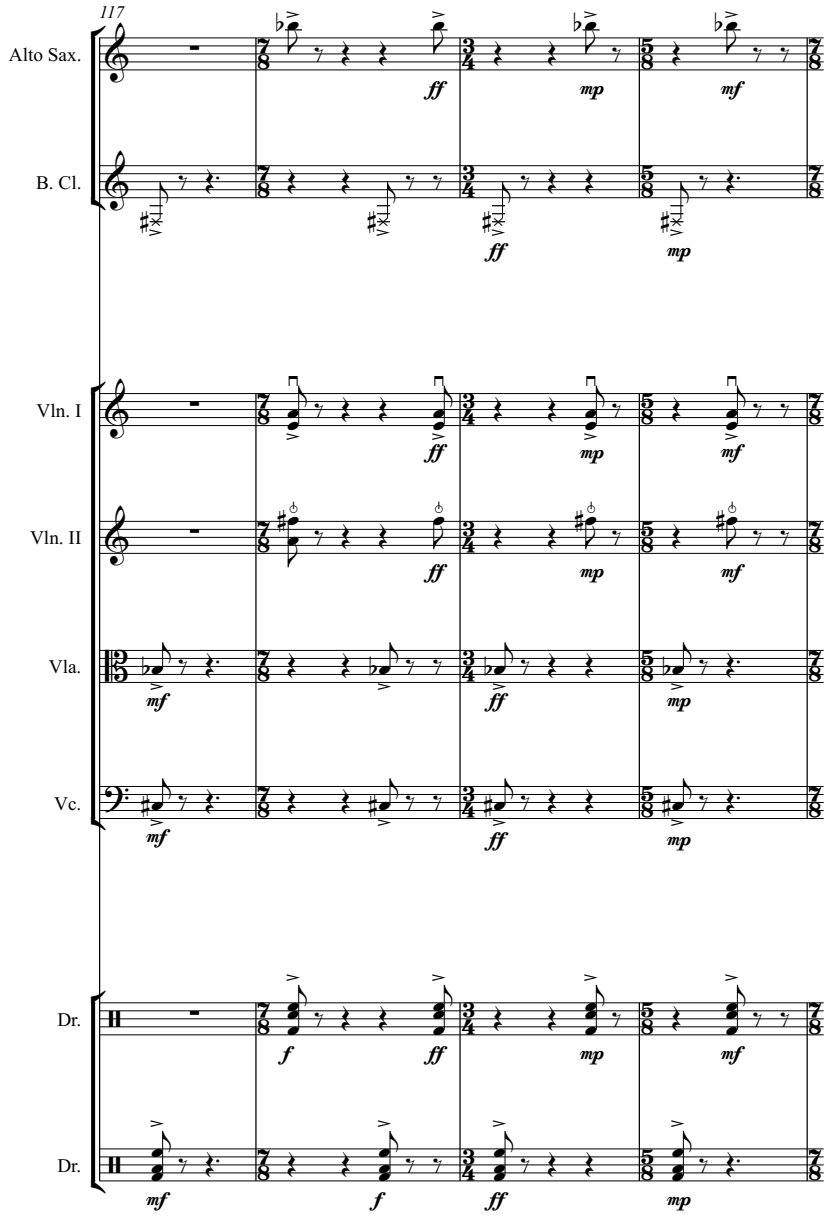

C Driving, sharp
97
Alto Sax.
B. Cl.
slap tongue
Vln. I
at the frog
Vln. II
pizz.
Vla.
Vc.
Dr.
Dr.
ff

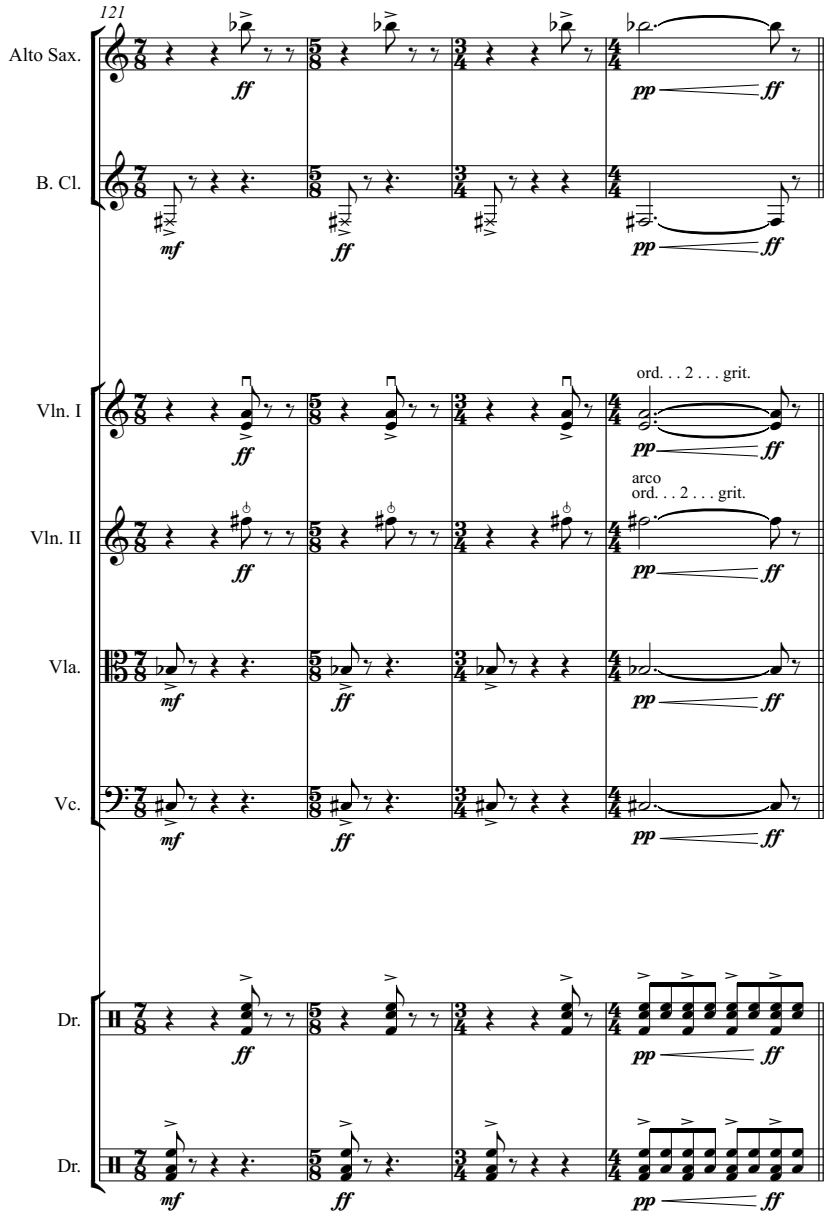

101
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
*performance note
ord. . . 2 . . . grit.
at the frog
pizz.
pp
ff
p
f

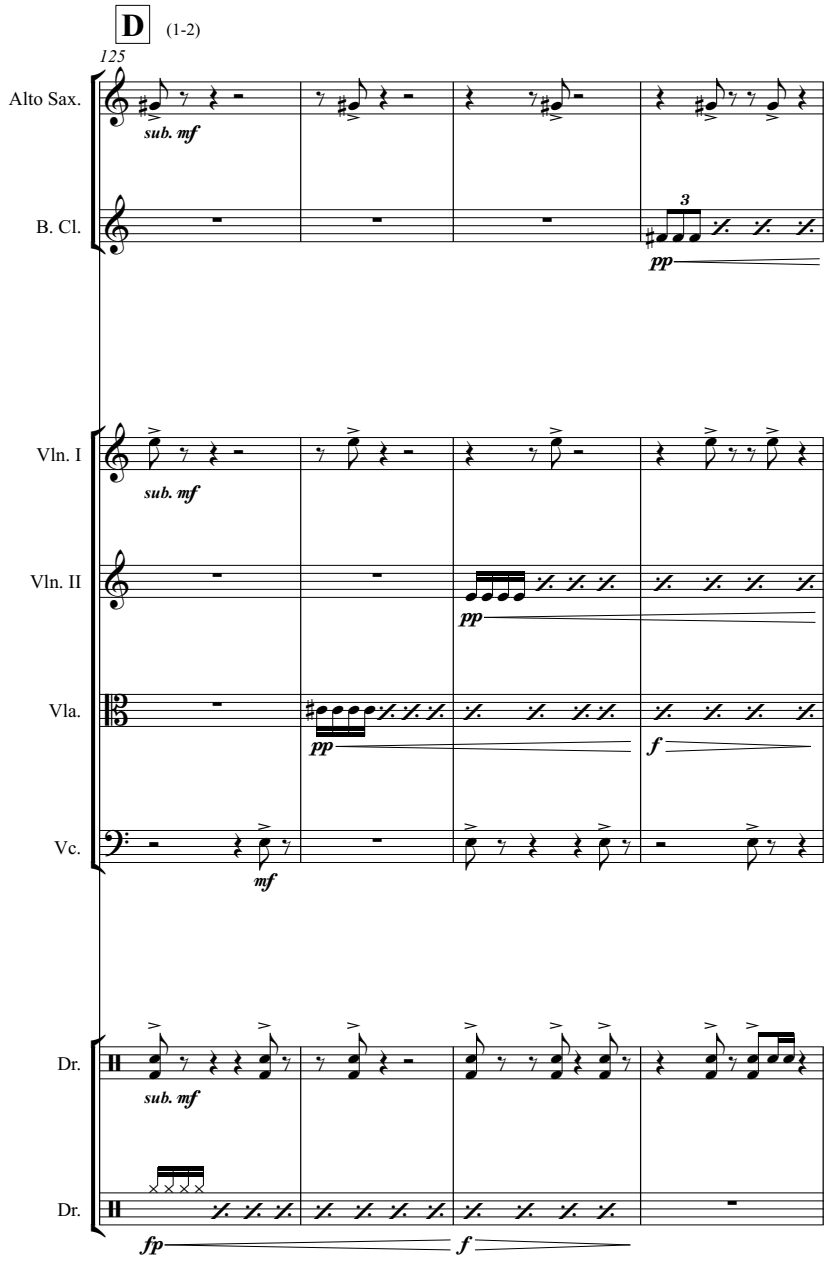

105
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
ff
ord. . . 2 . . . grit.
arco
ord. . . 2 . . . grit.
sub. p
f
p
f

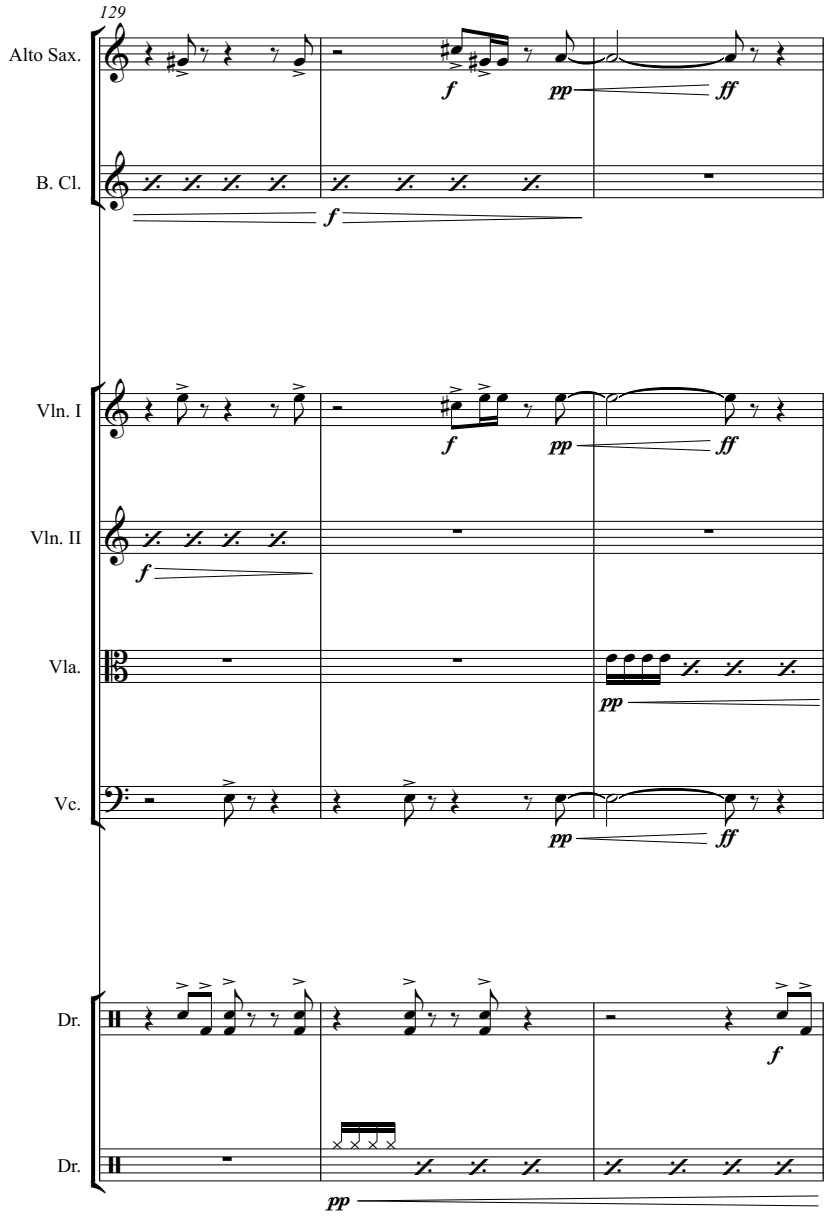

109
Alto Sax.
B. Cl.
Vln. I
at the frog
ord. . 2 . . grit.
Vln. II
pizz.
arco
ord. . 2 . . grit.
Vla.
Vc.
Dr.
Dr.

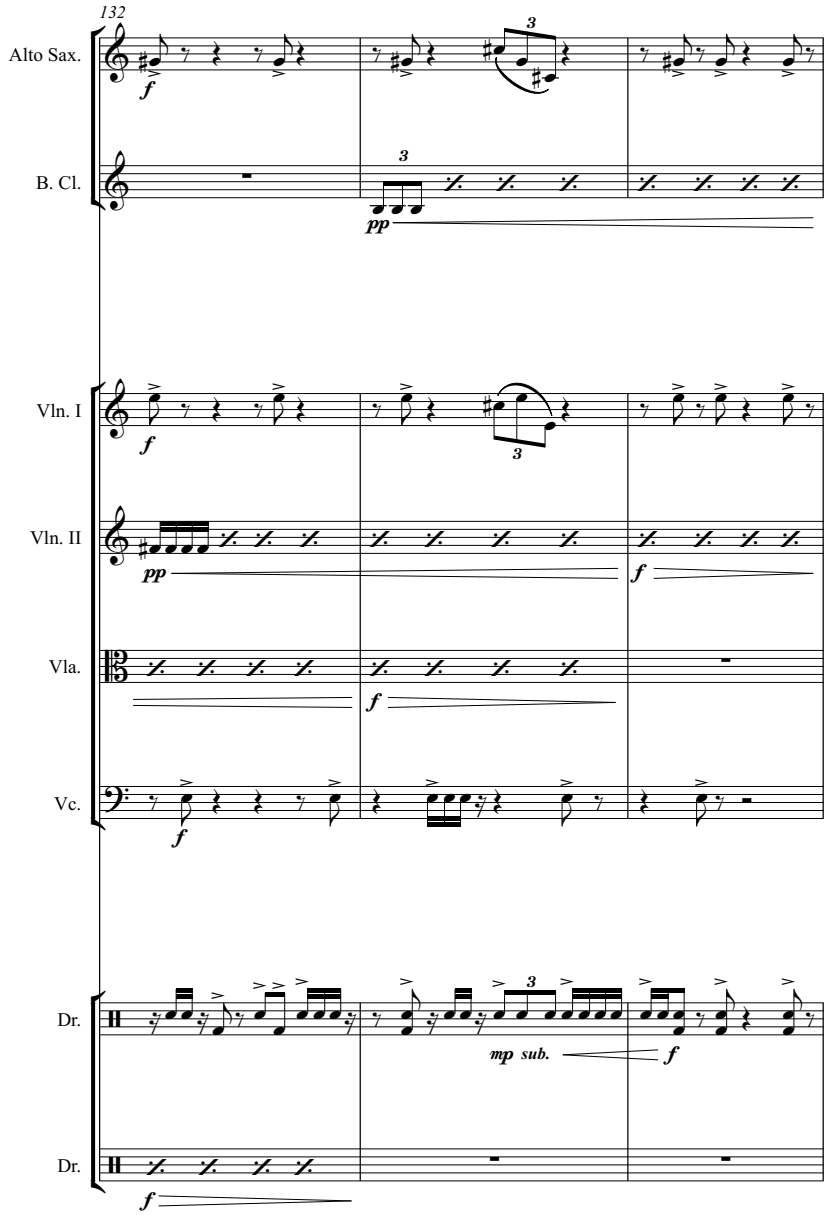

113
Alto Sax.
B. Cl.
at the frog
Vln. I
pizz.
Vln. II
Vla.
Vc.
Dr.
Dr.
mf

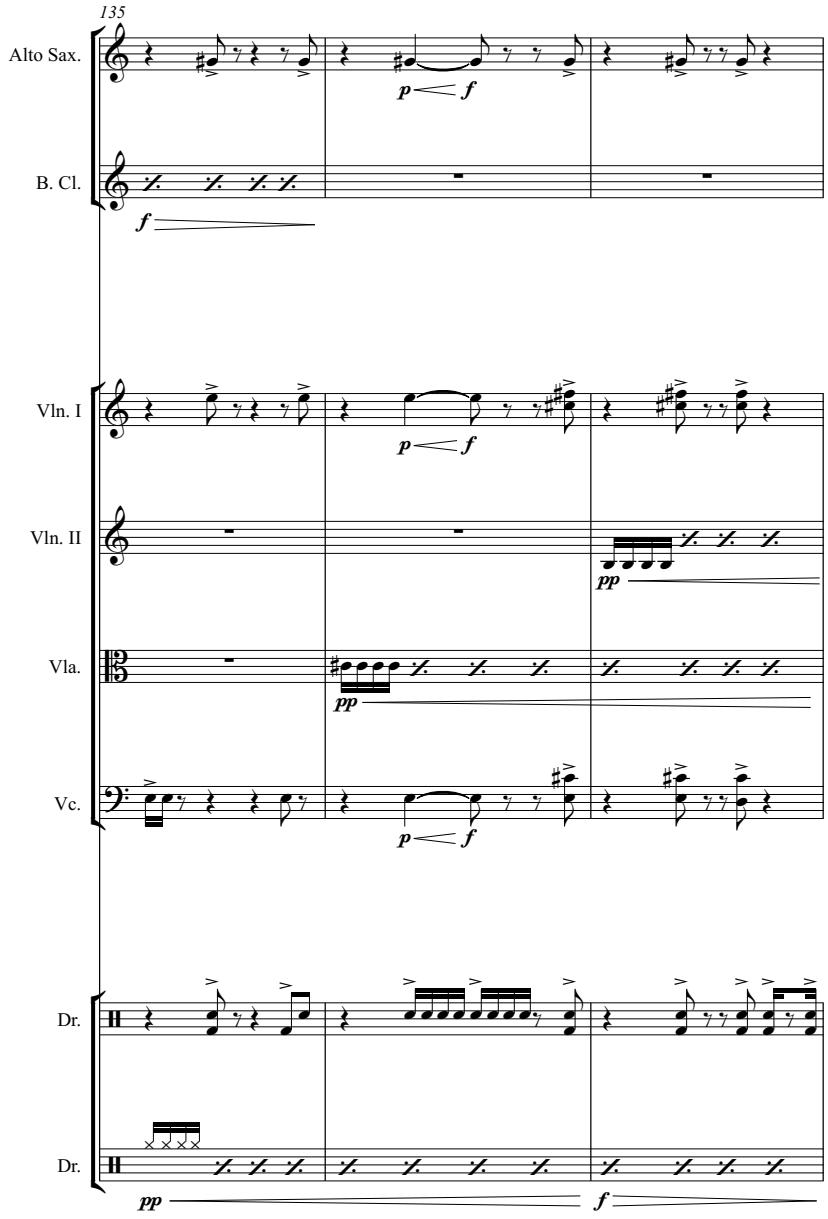

117
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.

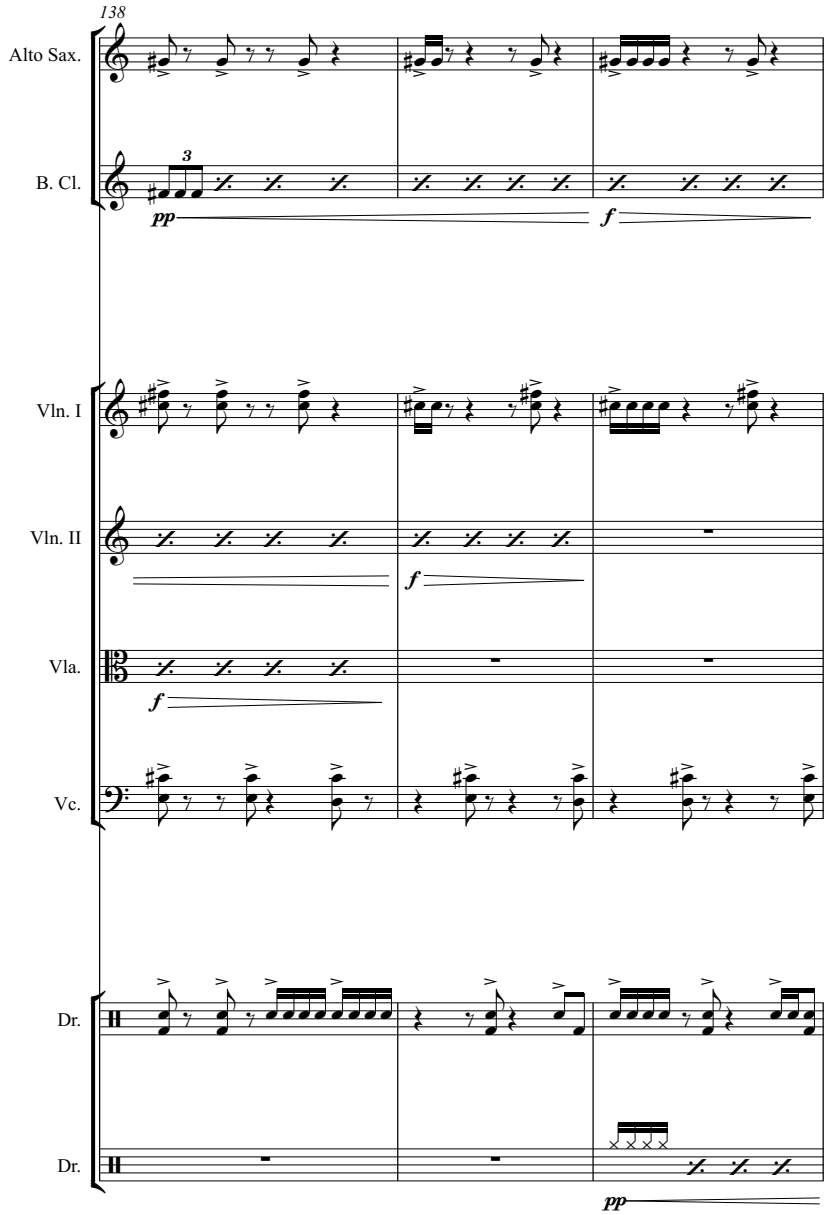

121
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
ord. . . 2 . . . grit.
arco
ord. . . 2 . . . grit.
ff
mf
pp

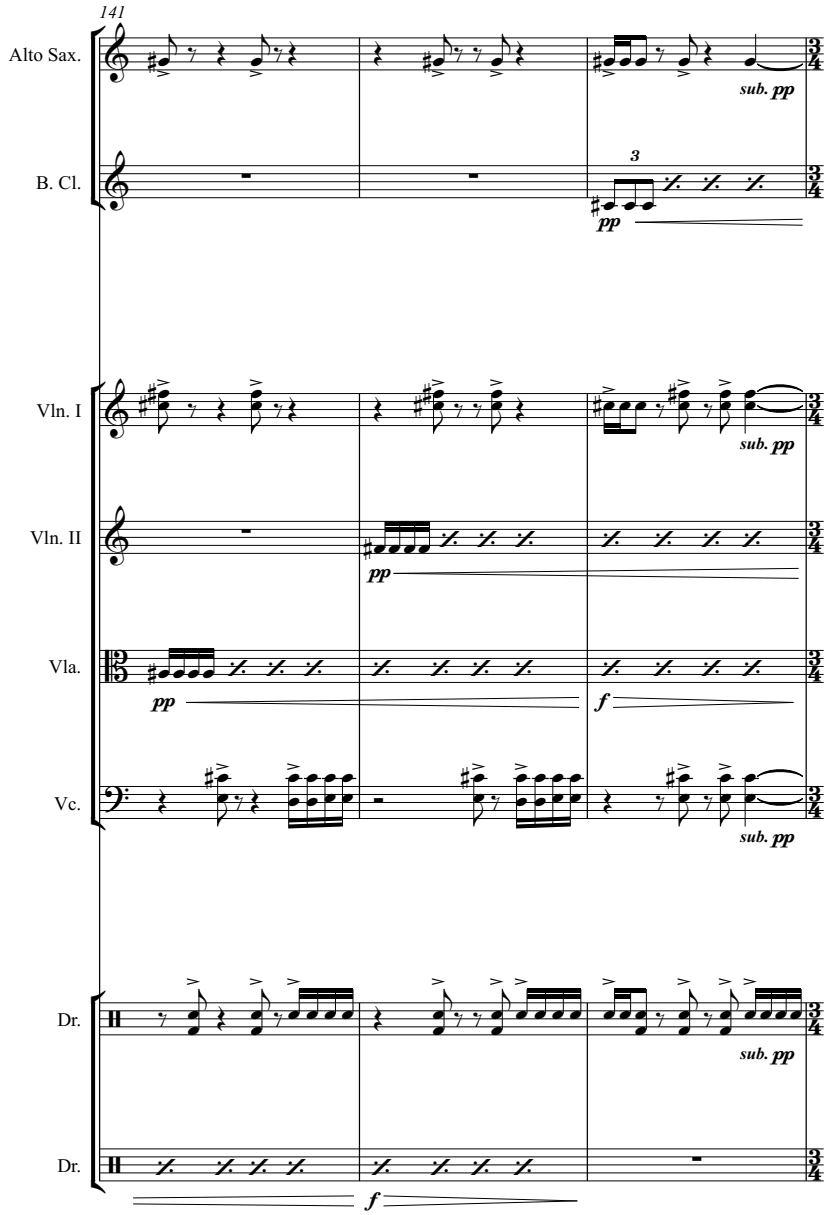

D
(1-2)
125
Alto Sax.
sub. mf
B. Cl.
3
pp
Vln. I
sub. mf
Vln. II
pp
Vla.
pp
f
Vc.
mf
Dr.
sub. mf
Dr.
fp
f

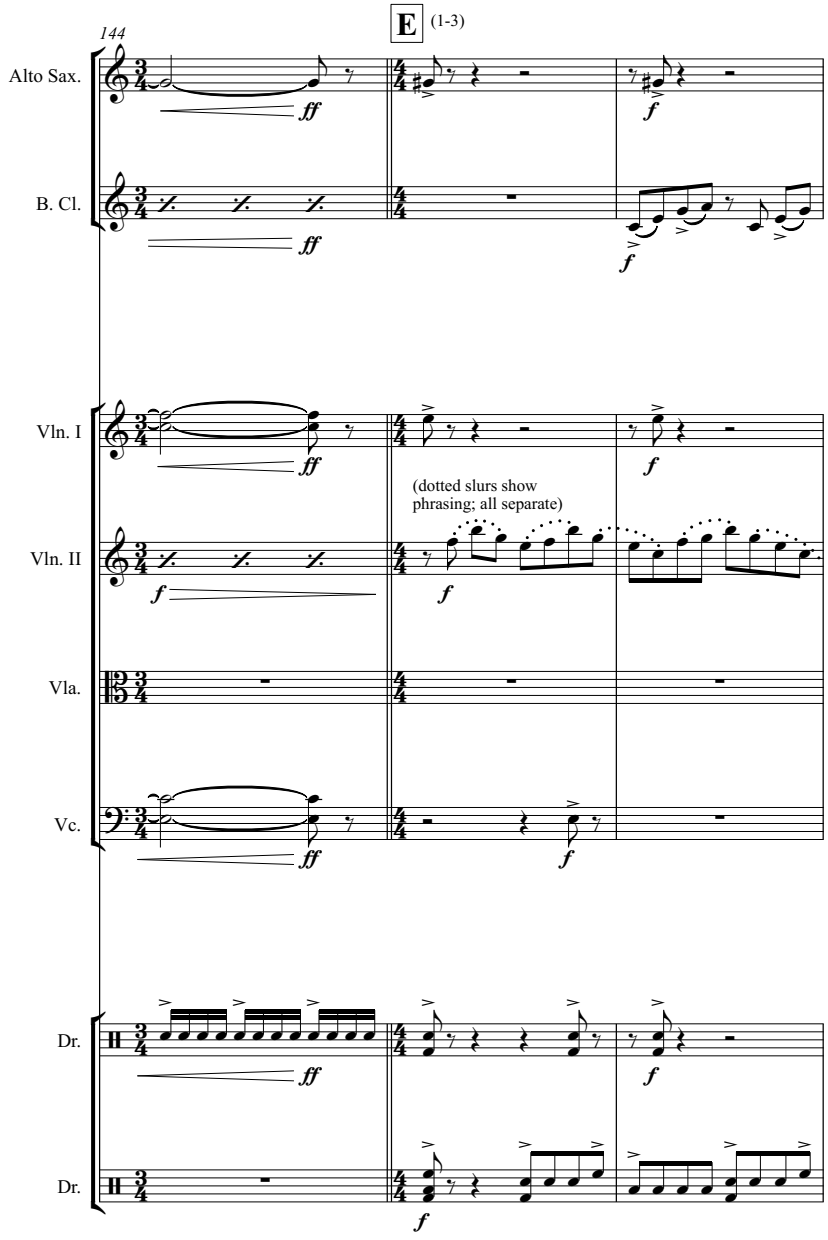

129
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f
pp
ff

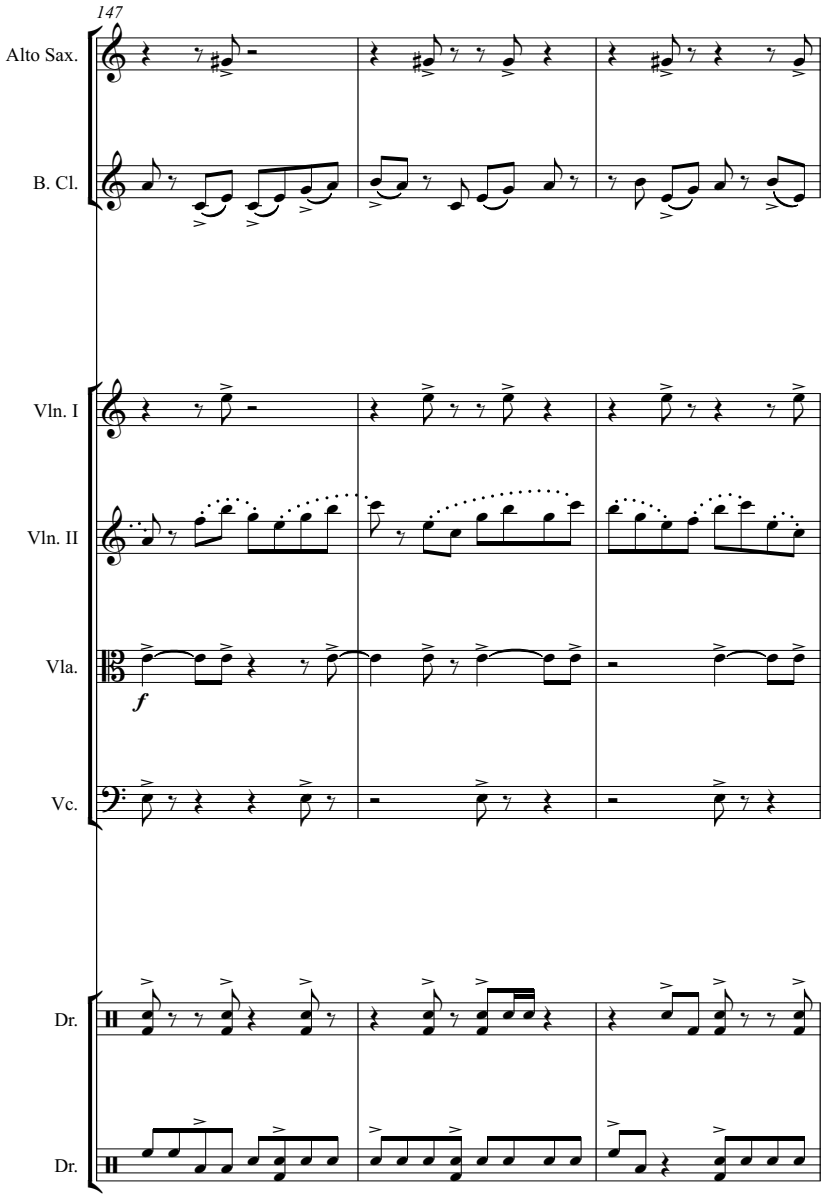

132
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f
pp
mp sub.
3

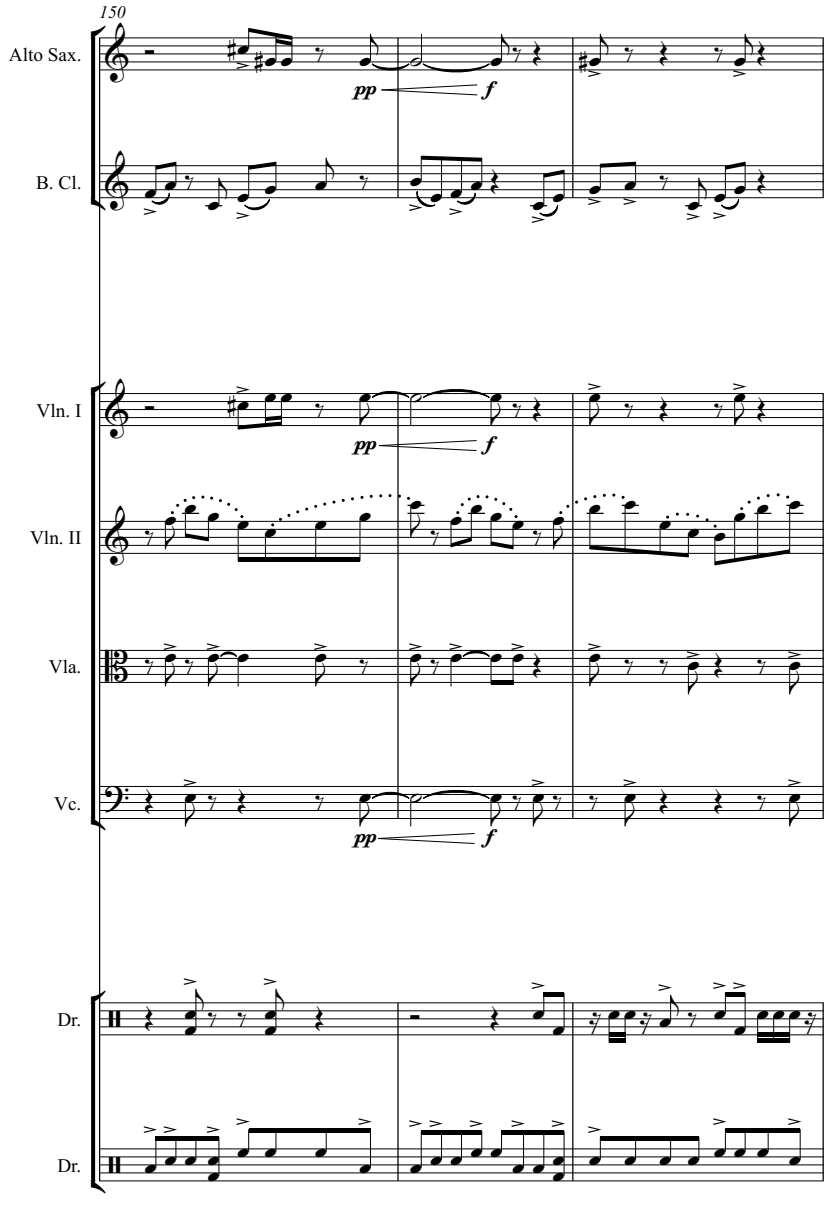

135
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
p
f
pp

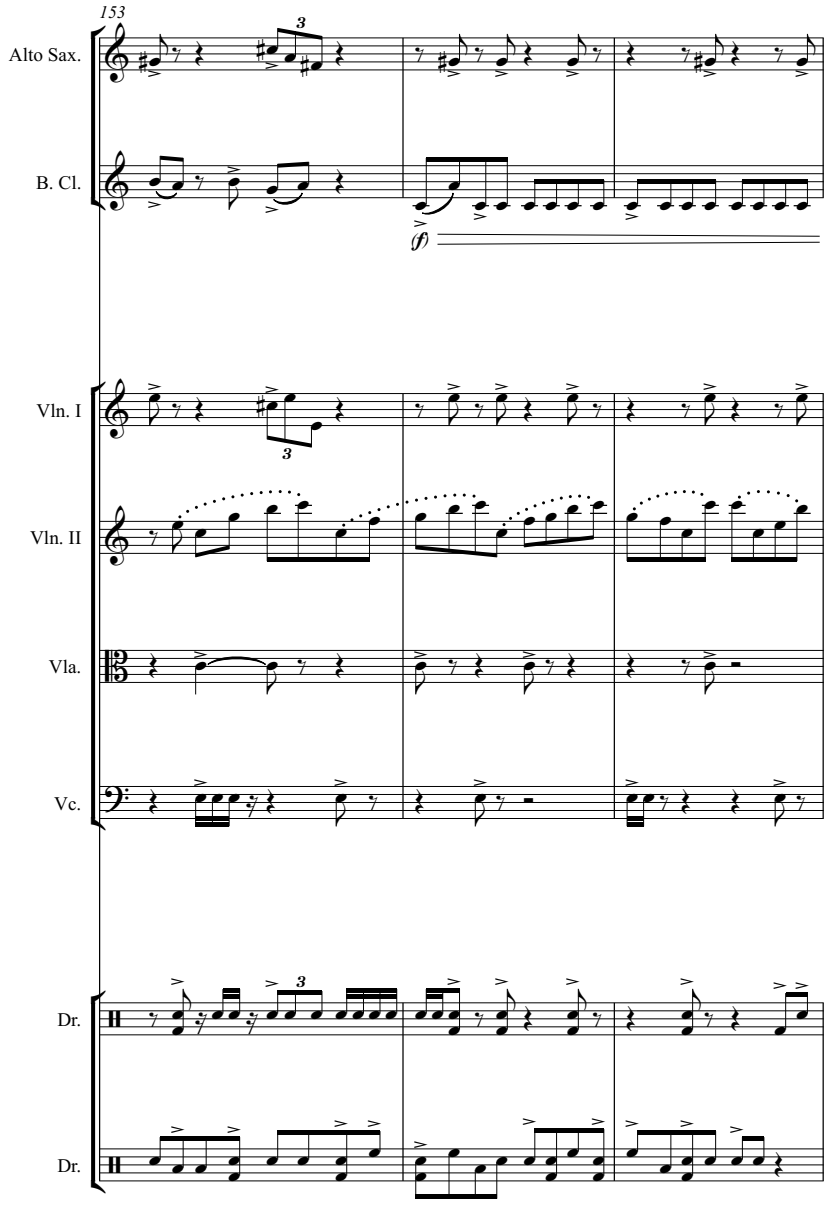

138
Alto Sax.
B. Cl.
3
pp
f
Vln. I
Vln. II
f
Vla.
f
Vc.
Dr.
Dr.
pp

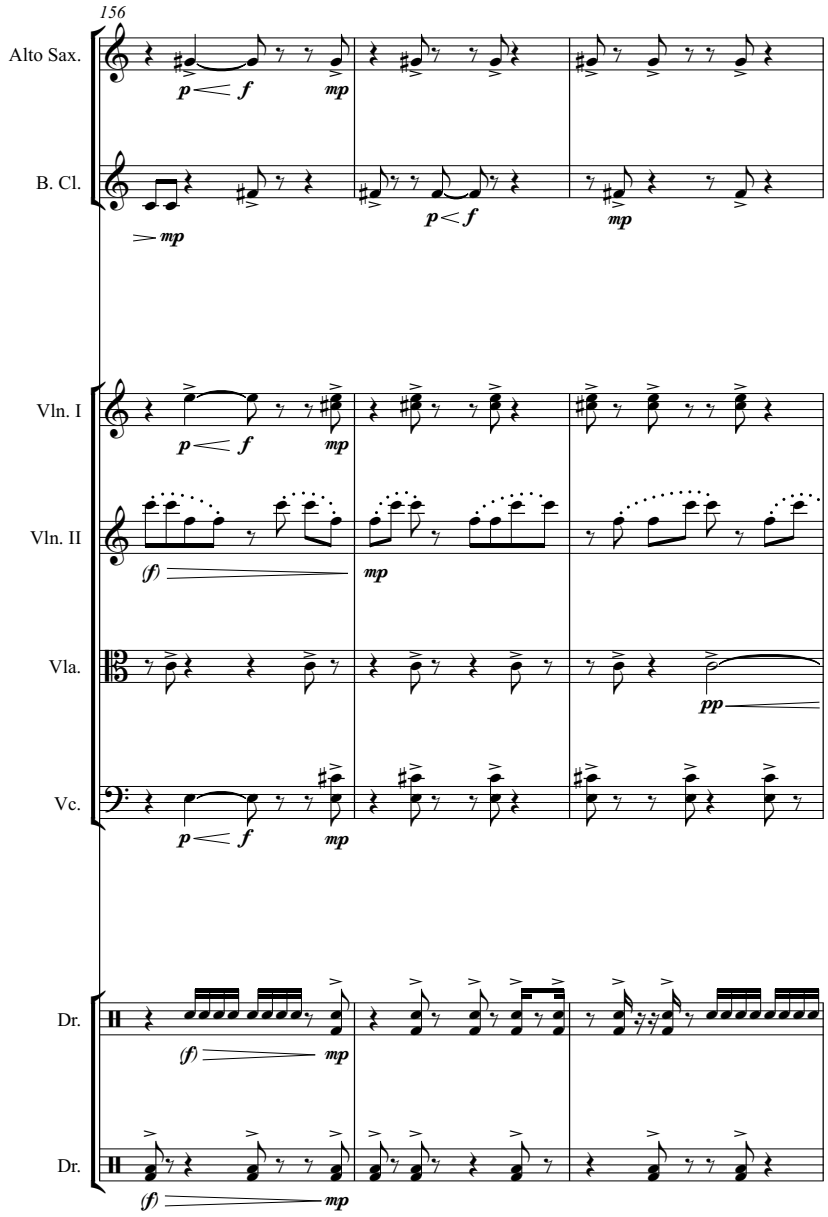

141
Alto Sax.
sub. pp
B. Cl.
3
pp
Vln. I
sub. pp
Vln. II
pp
Vla.
pp
f
Vc.
sub. pp
Dr.
sub. pp
Dr.
f

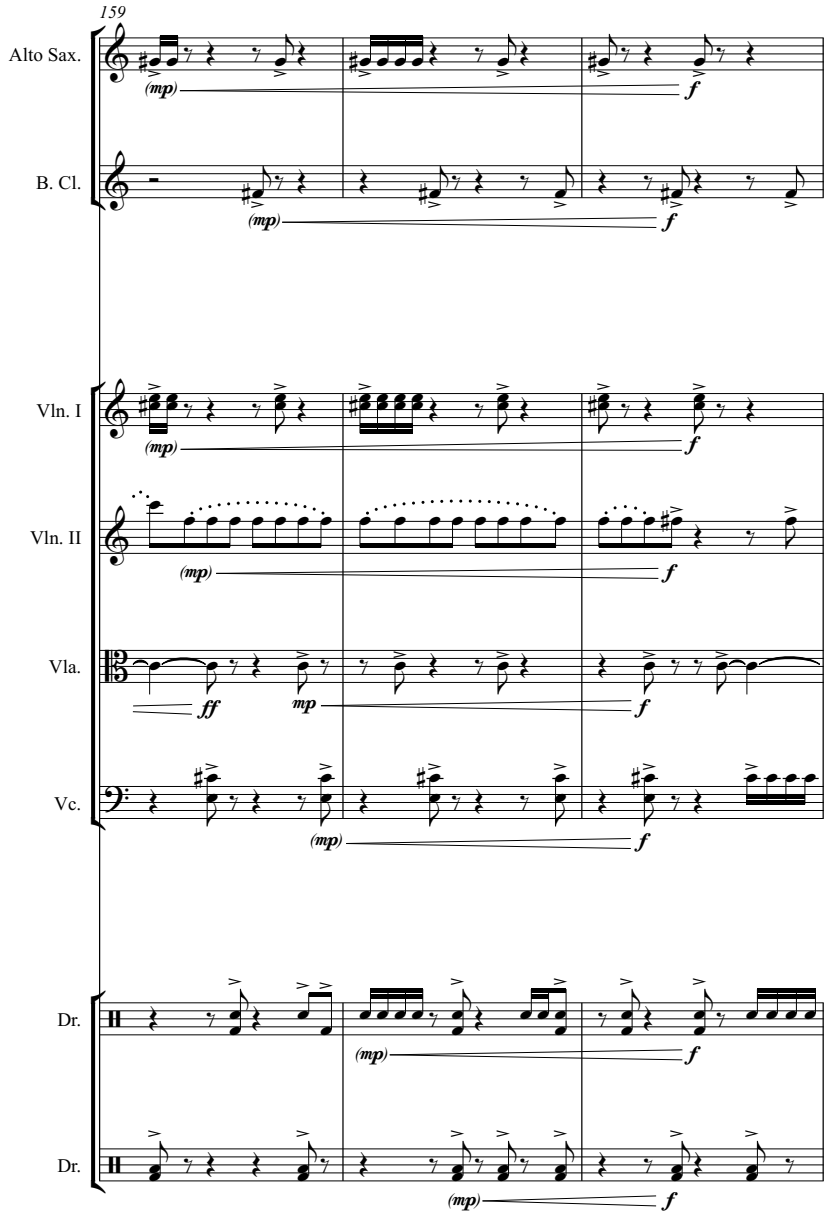

144
E (1-3)
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
(dotted slurs show
phrasing; all separate)

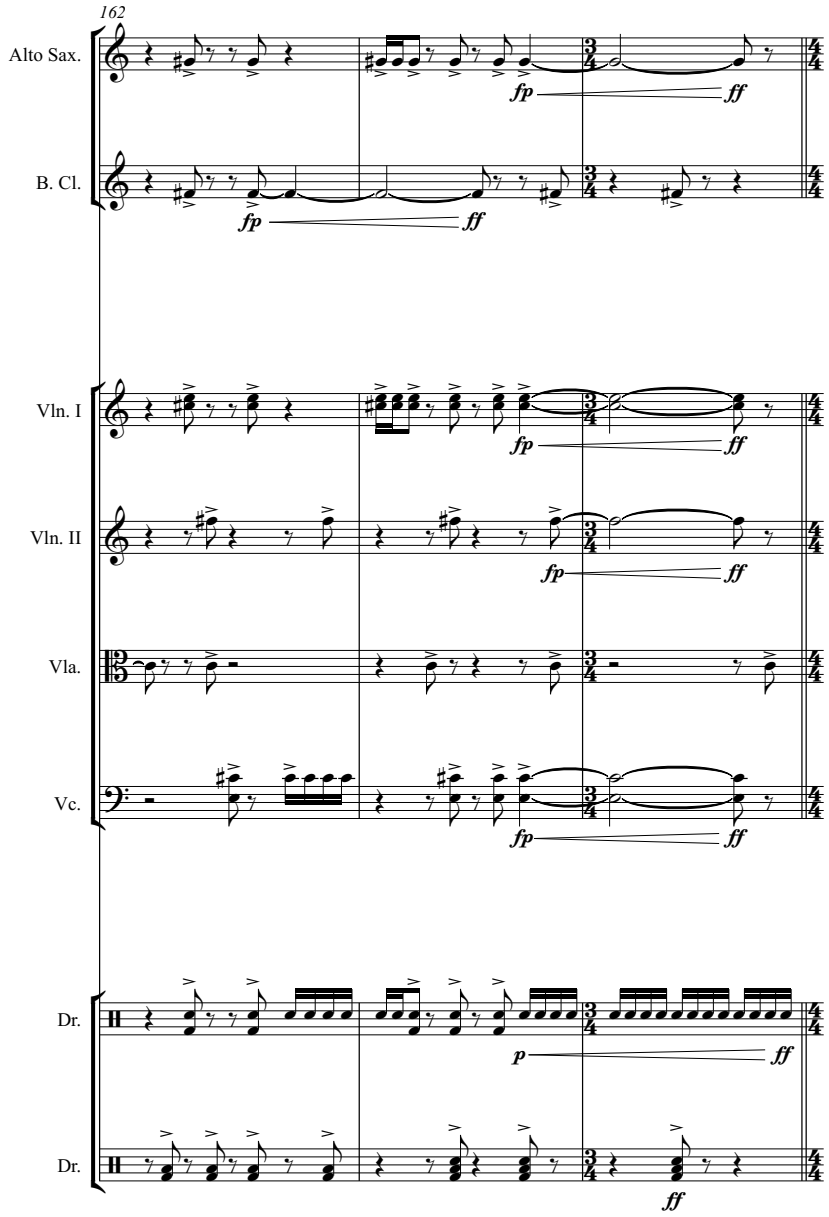

147
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
f
Vc.
Dr.
Dr.

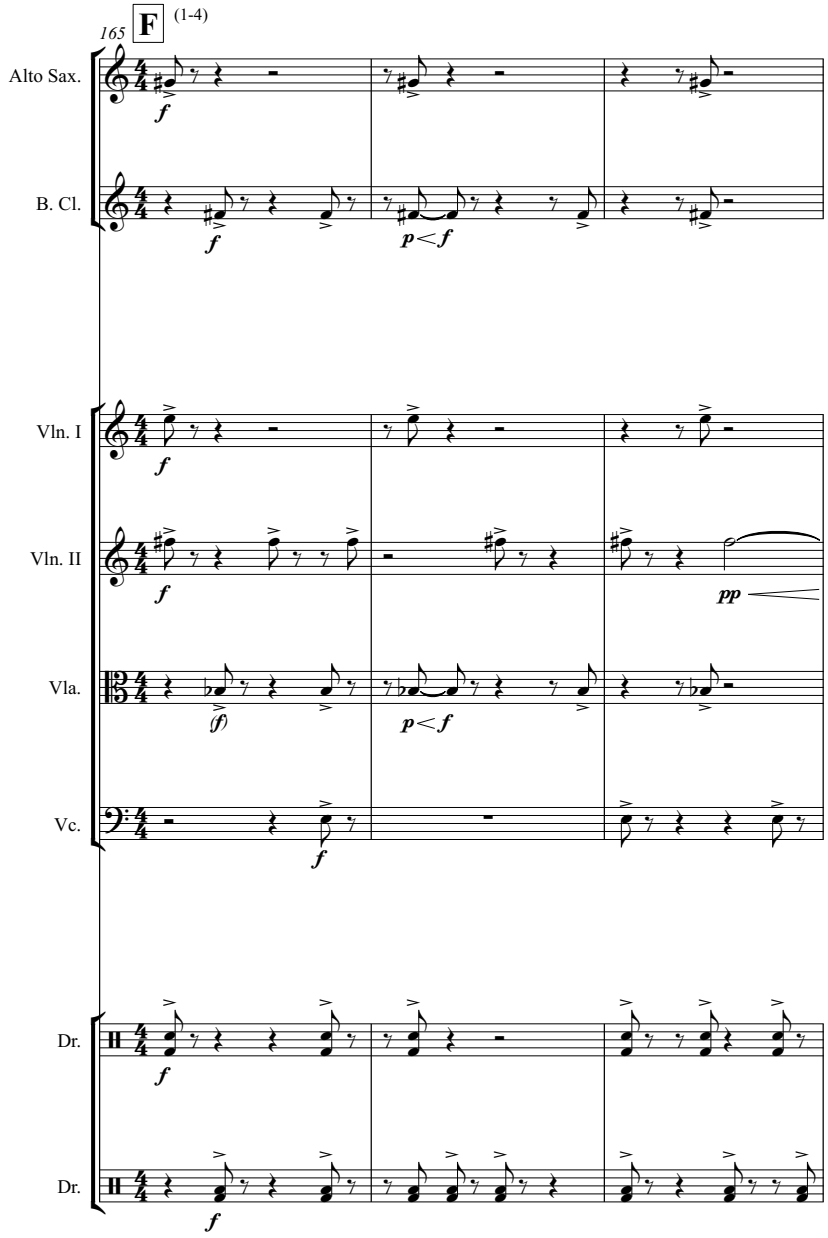

150
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
f
pp
f
pp
f

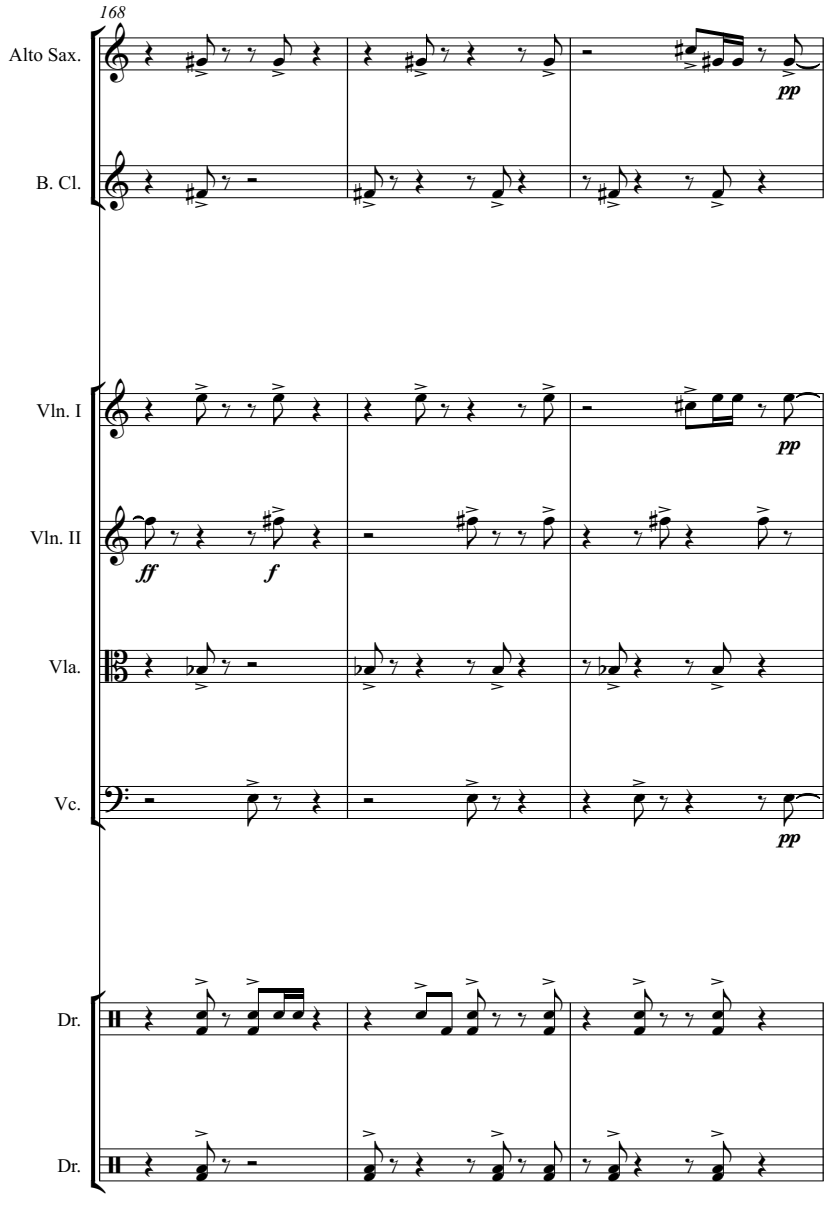

153
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.

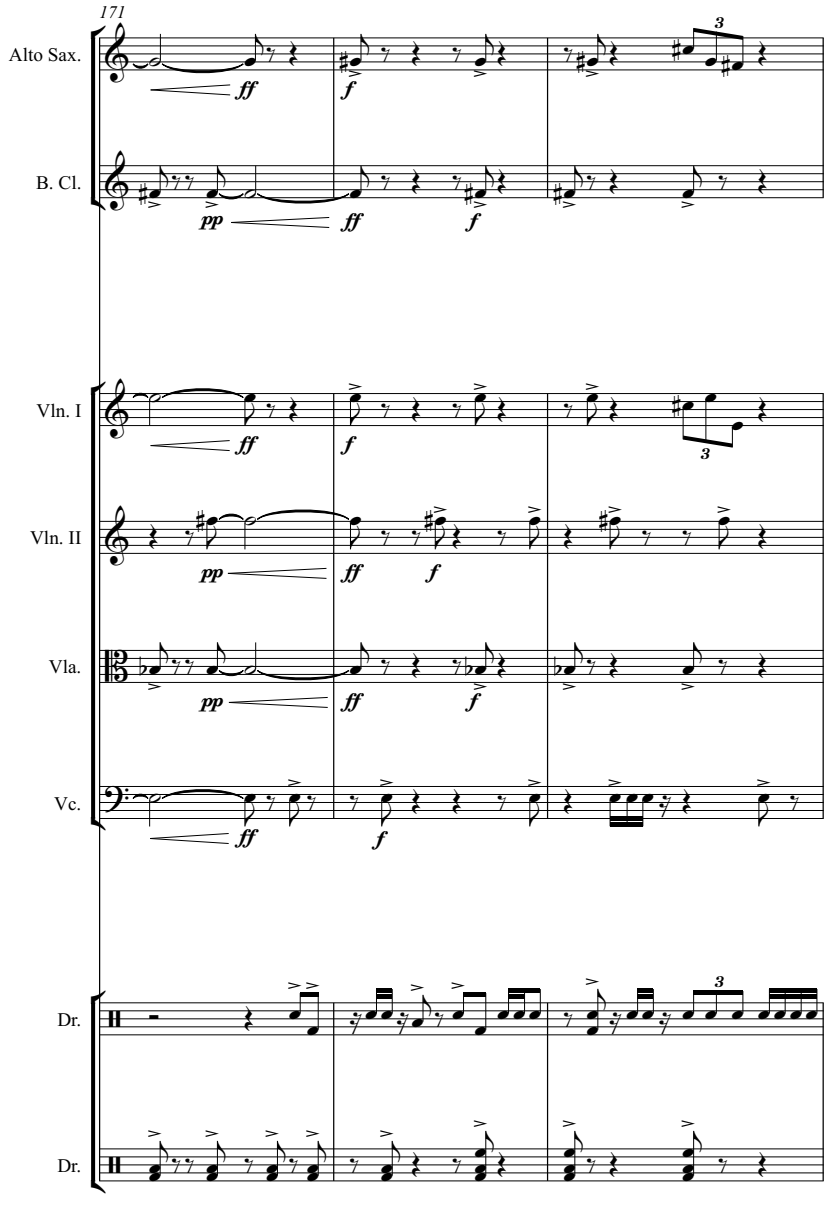

156
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.

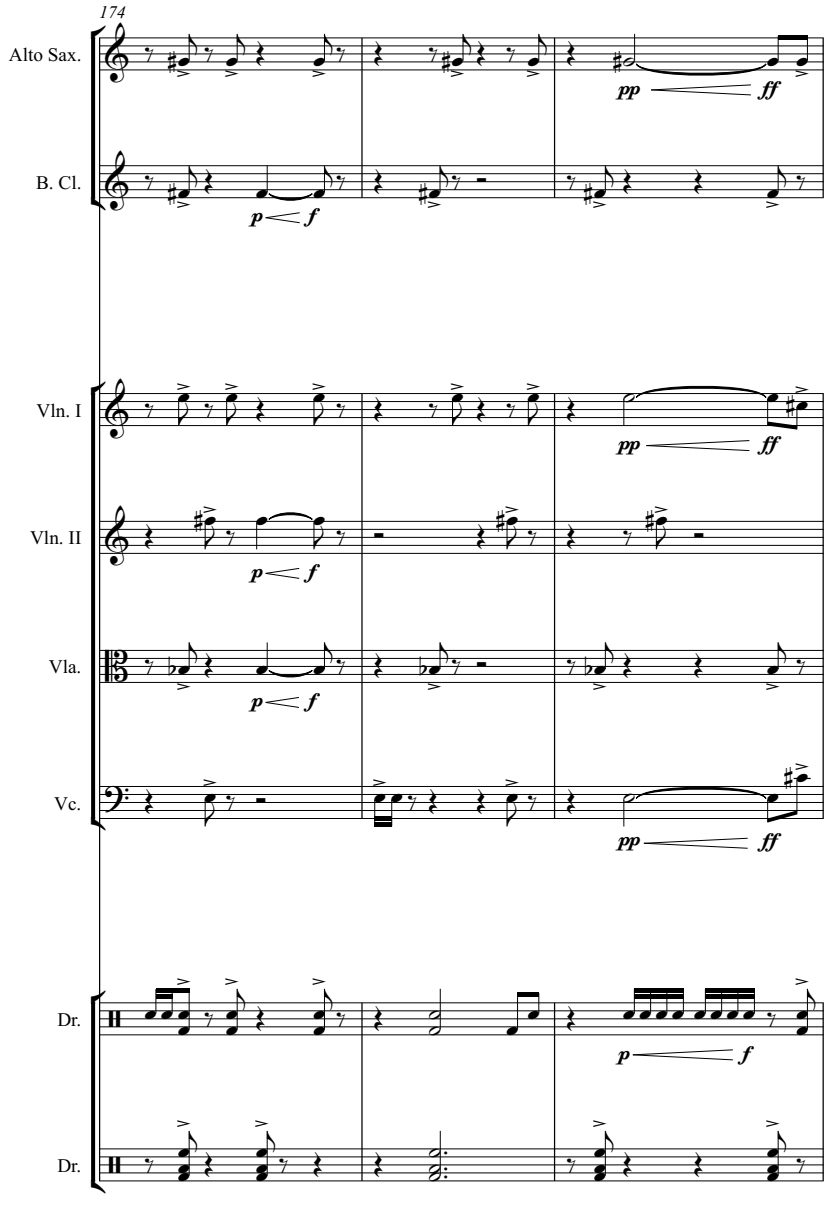

159
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
(mp)
f
ff
mp


162
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
fp
ff
p

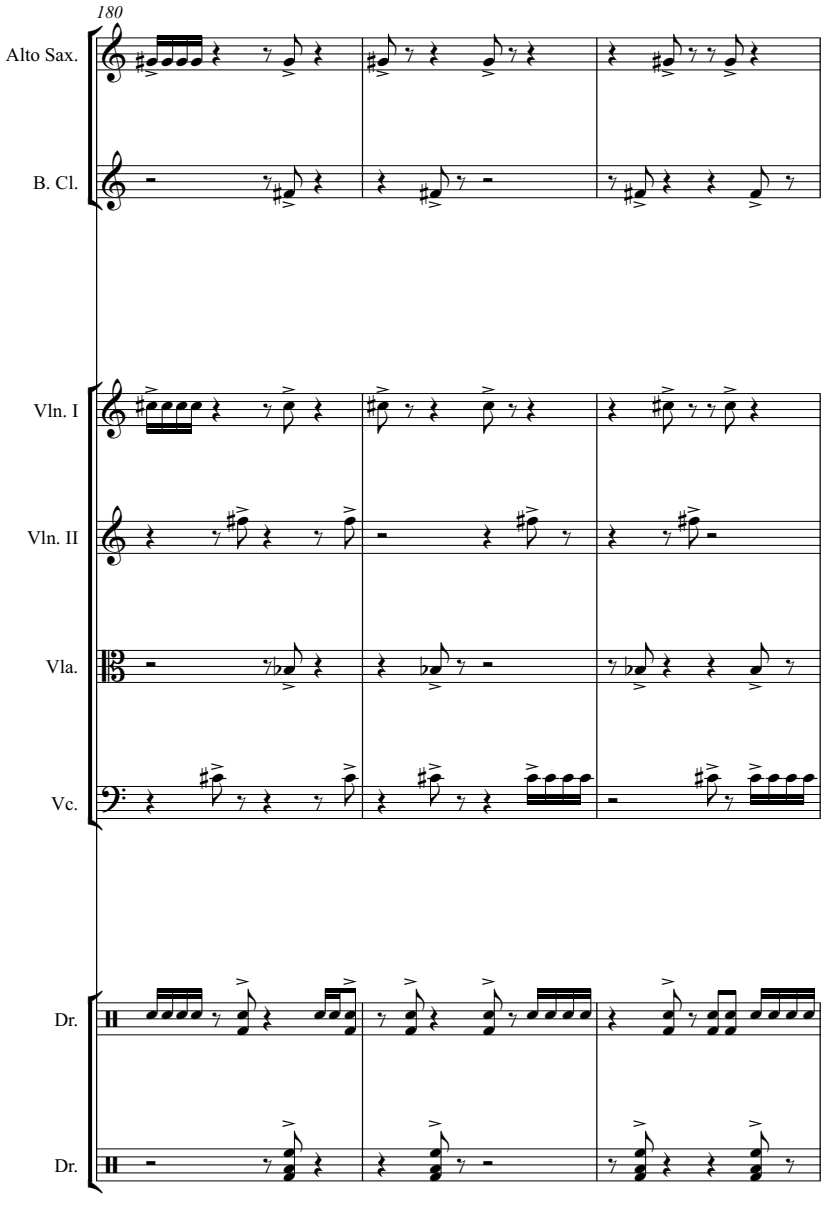

165
F
(1-4)
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f
p<f
pp
(f)

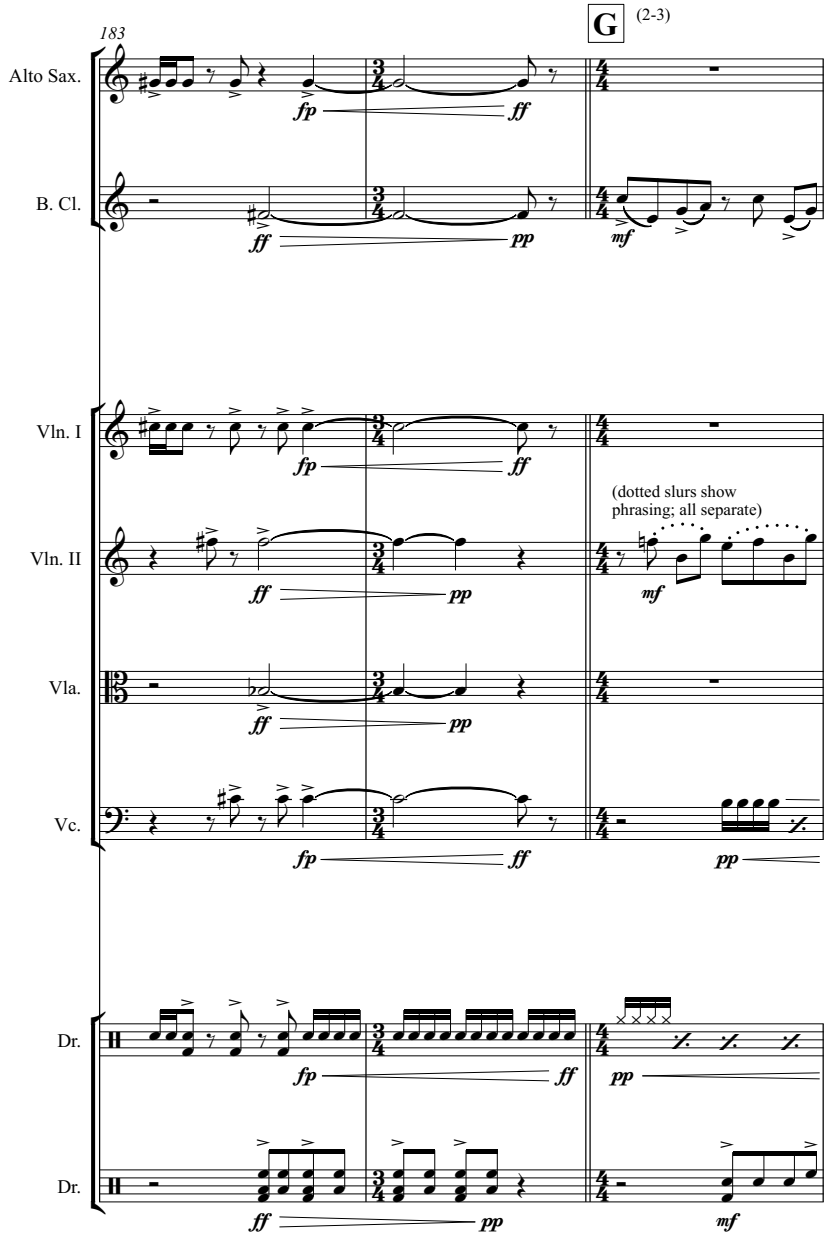

168
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
pp
ff
f
pp

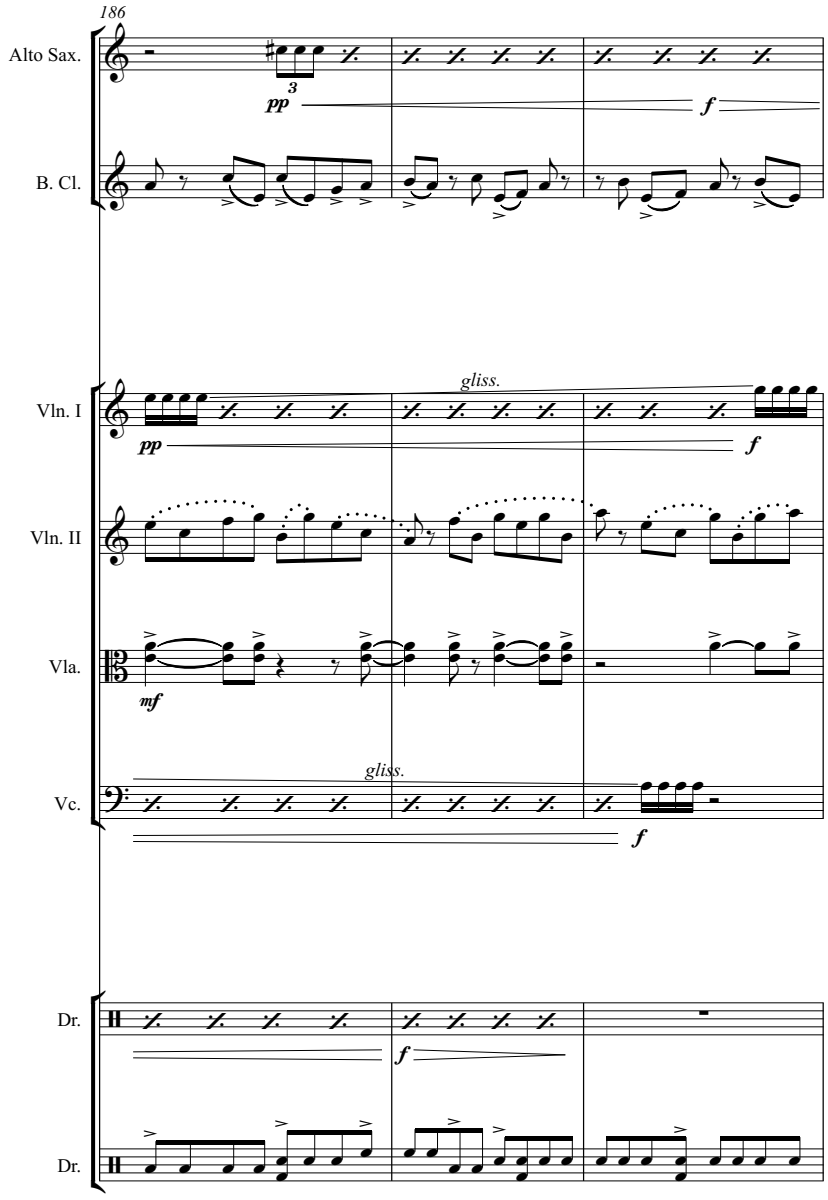

171
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
ff
f
pp
3

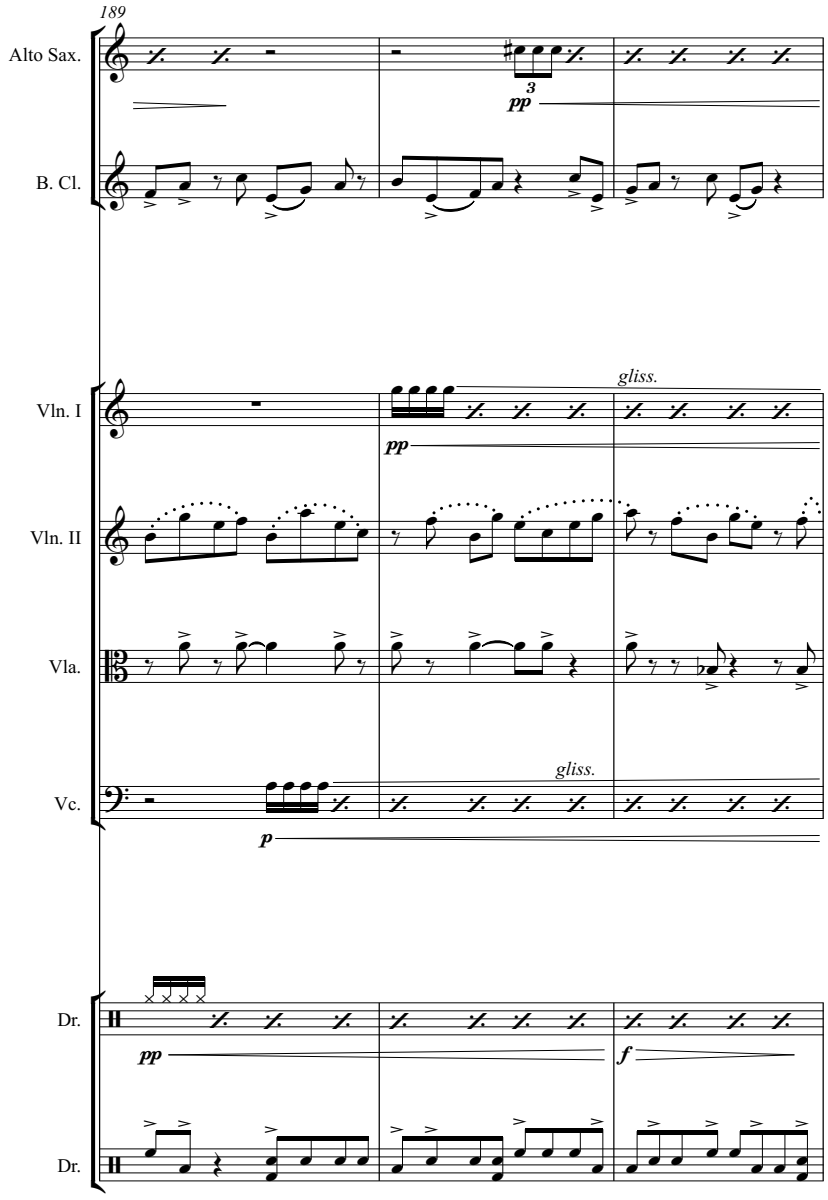

174
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
ff
p
f

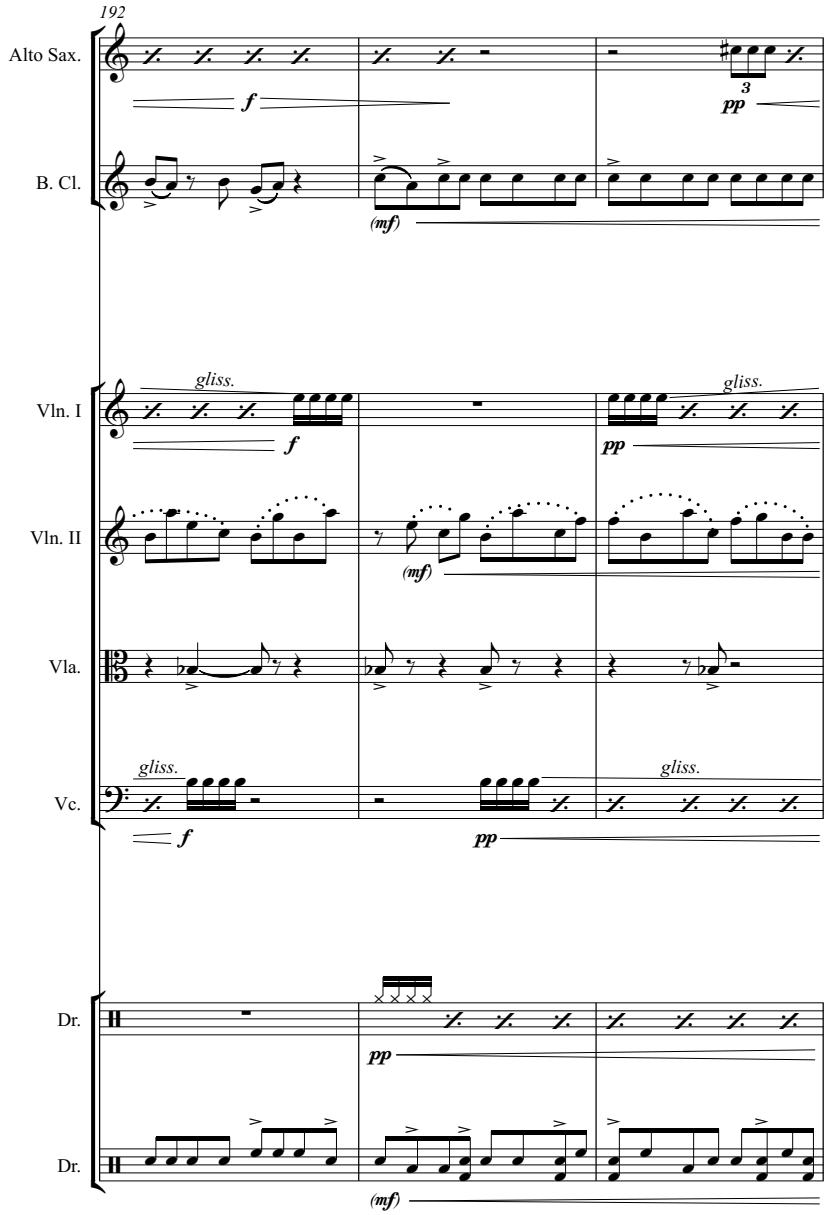
177
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f
f
f

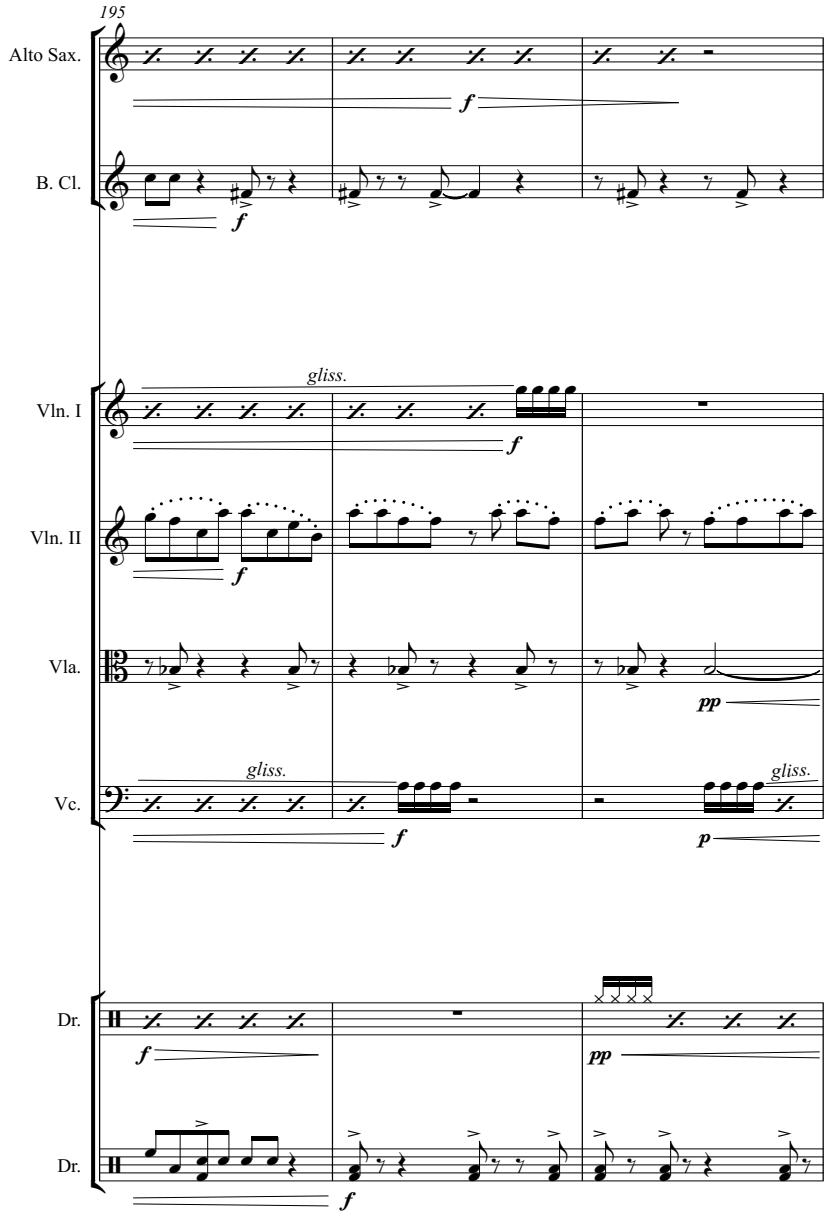

180
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.

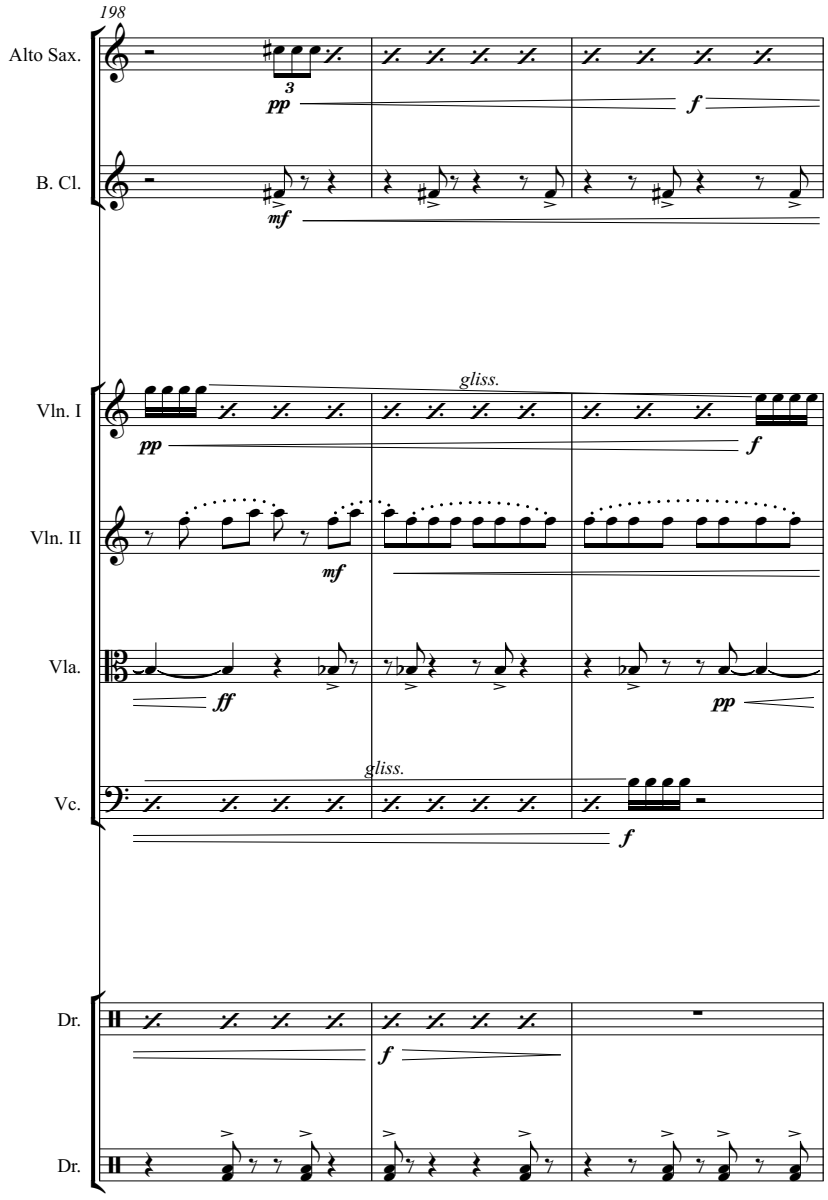

183
G
(2-3)
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
(dotted slurs show
phrasing; all separate)

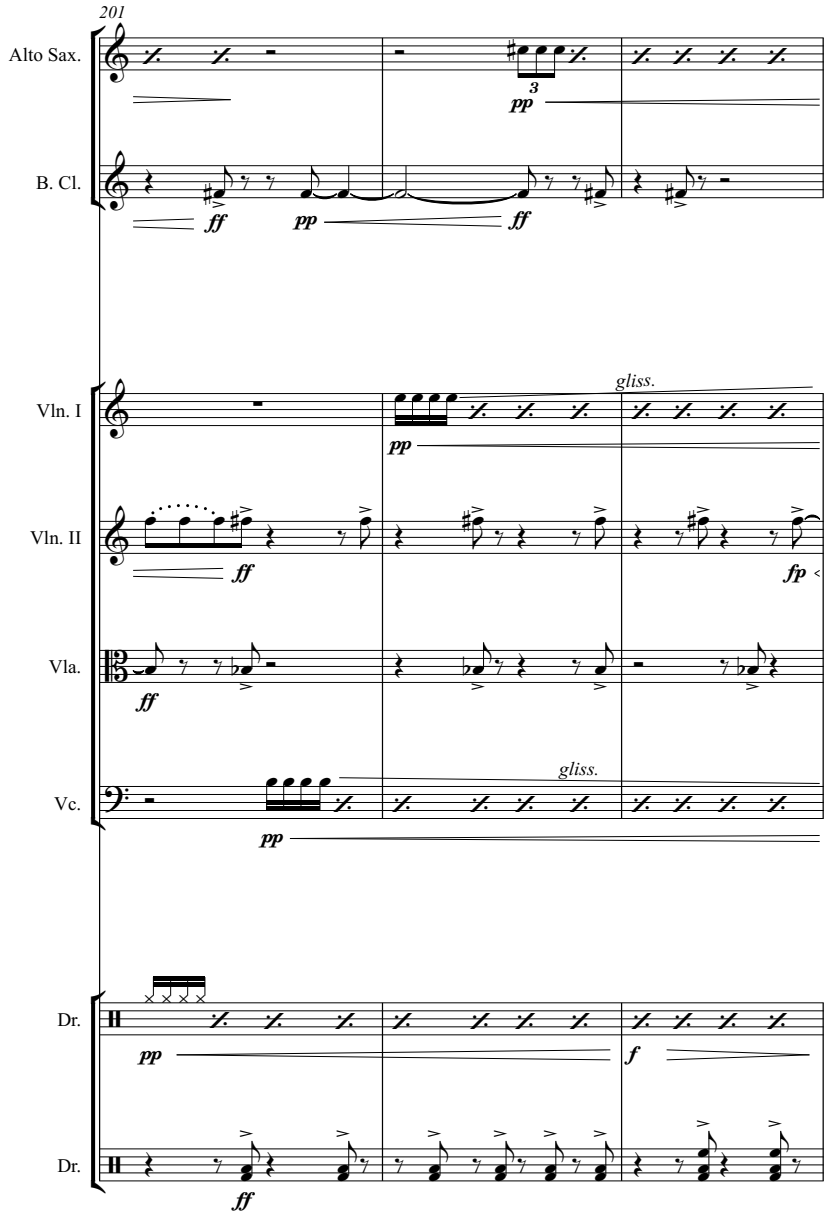

186
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
f
mf
gliss.

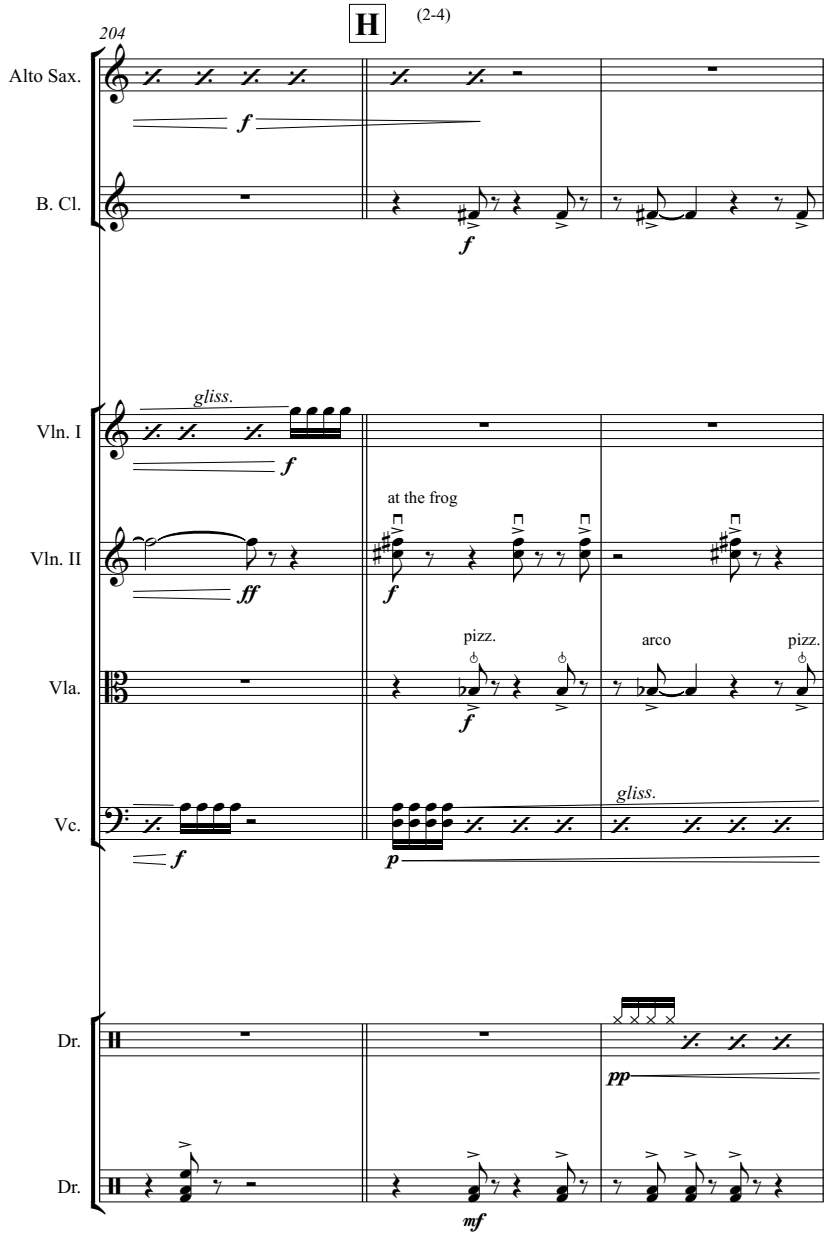

189
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
3
pp
gliss.
pp
gliss.
p
pp
f

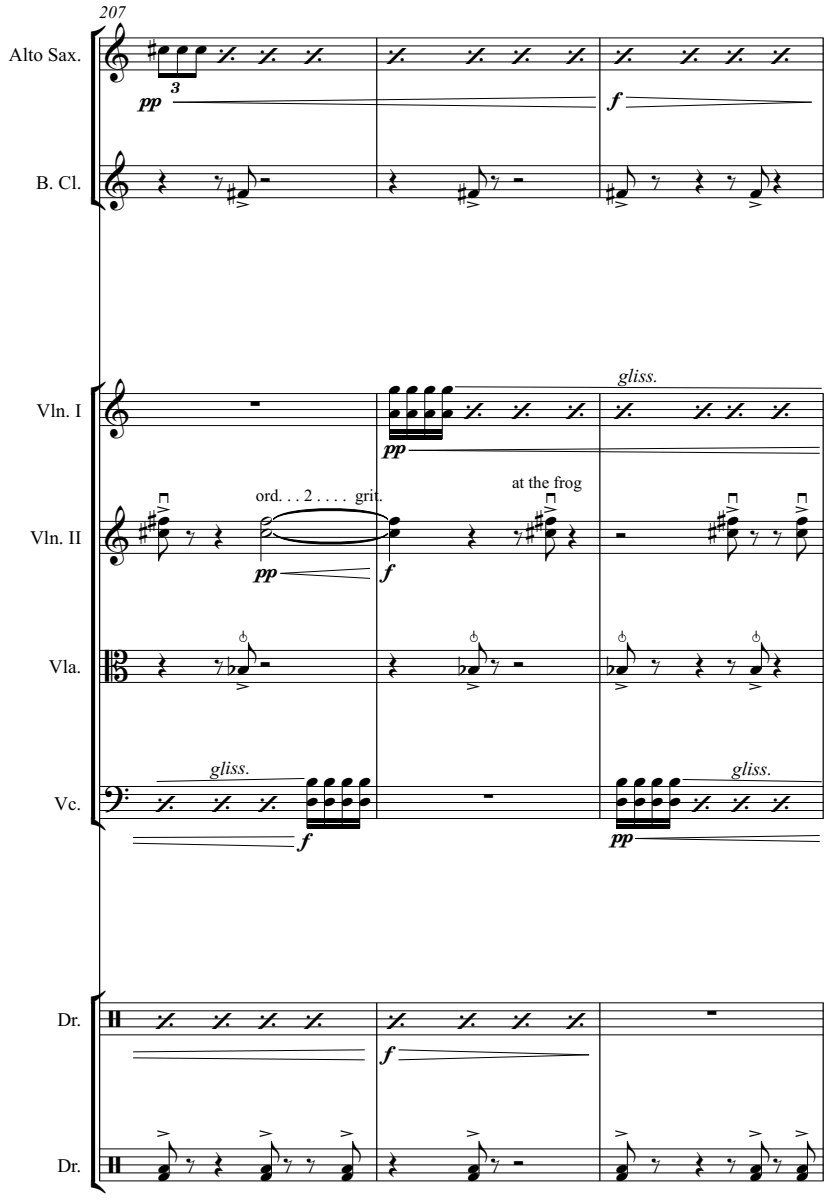

192
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
f
pp
(mf)
gliss.
3

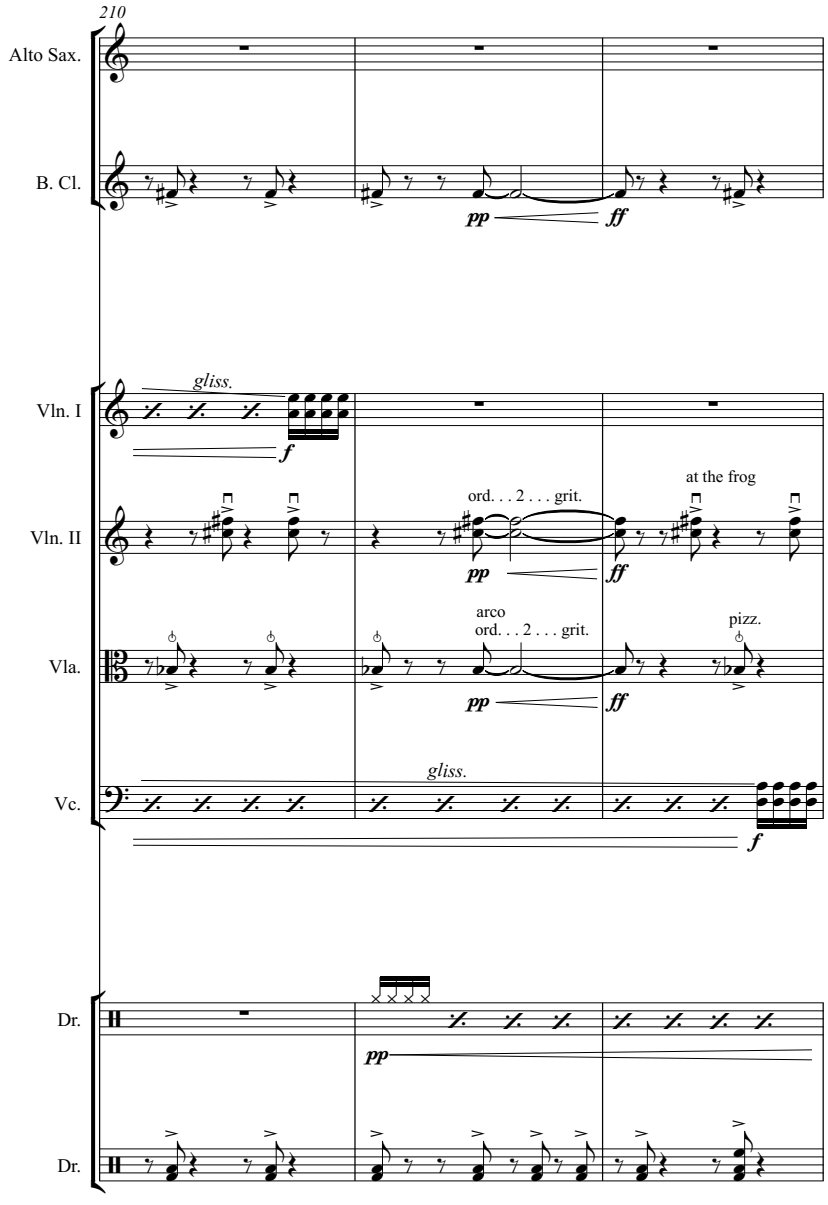

195
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
gliss.
gliss.
gliss.
f
f
f
f
f
pp
p
pp
f

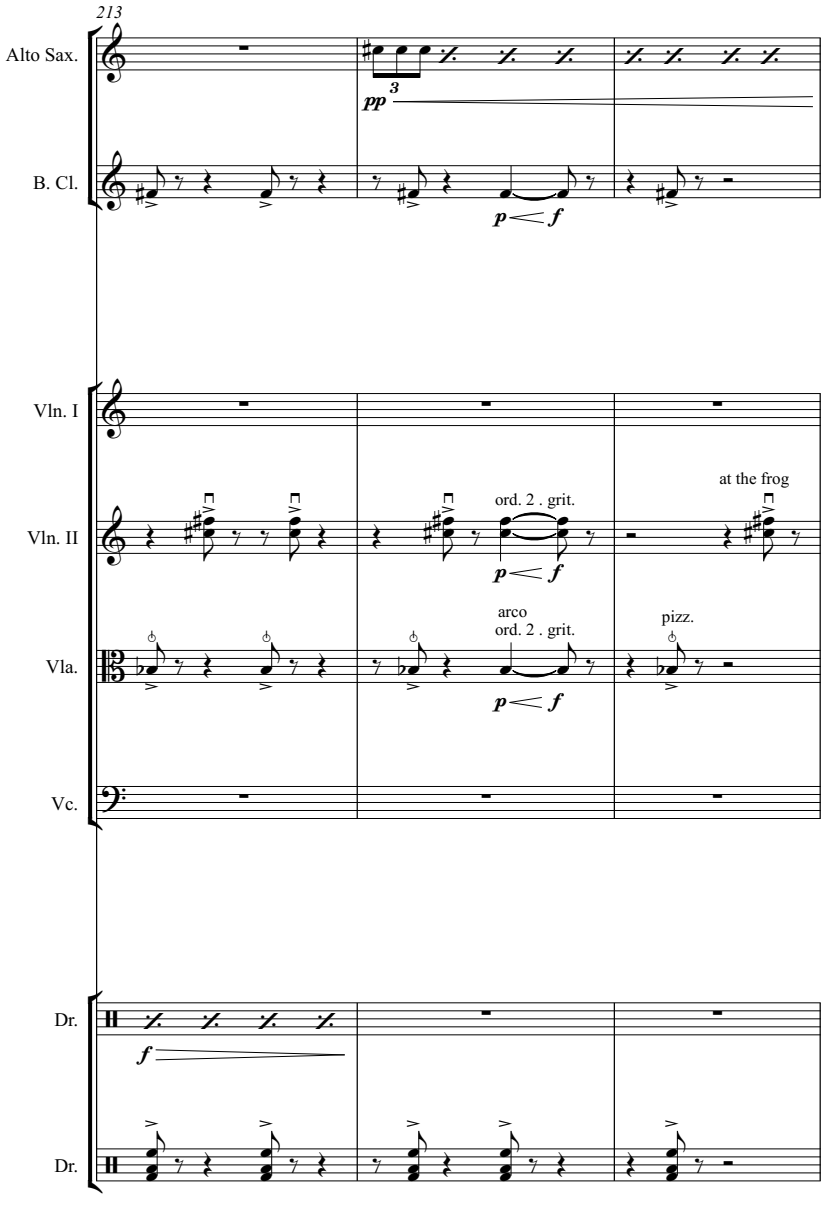

198
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
f
mf
gliss.
ff

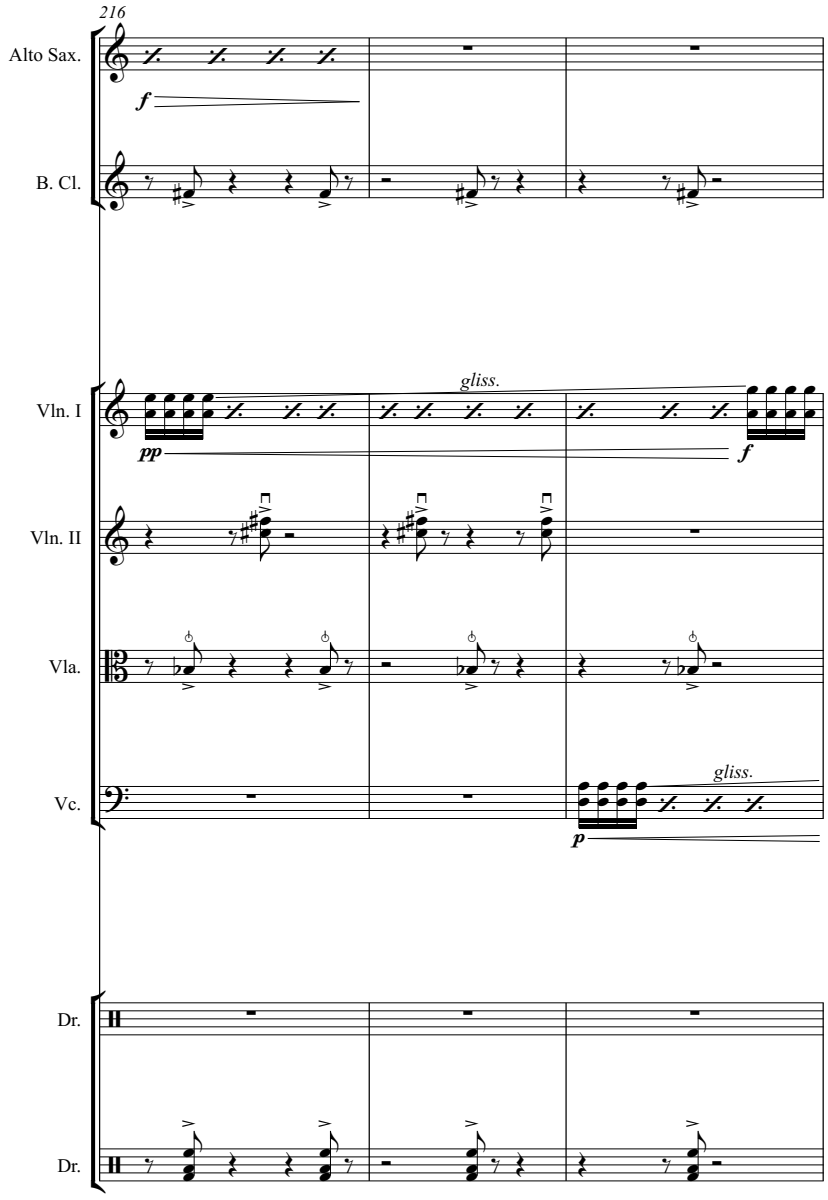

201
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
gliss.
gliss.
pp
ff
fp
f

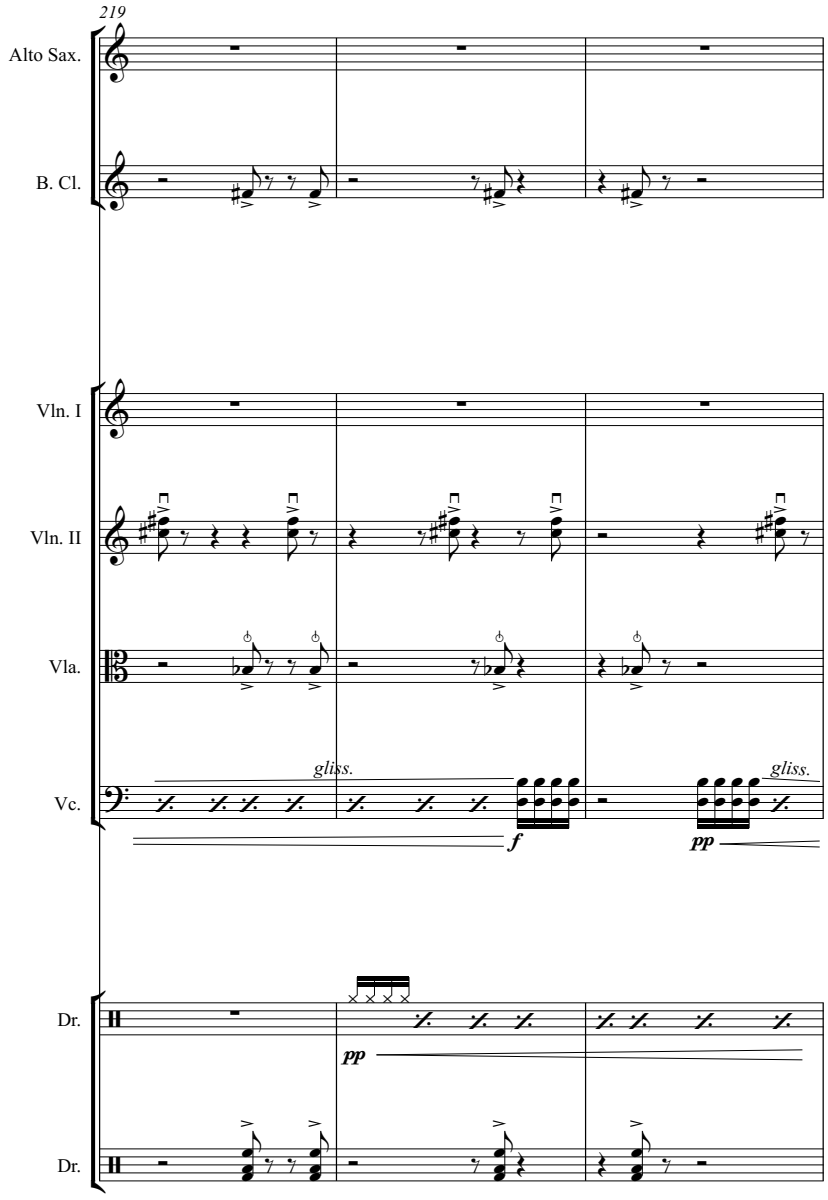

H
(2-4)
204
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
gliss.
at the frog
pizz.
arco
pizz.
gliss.
f
ff
p
pp
mf

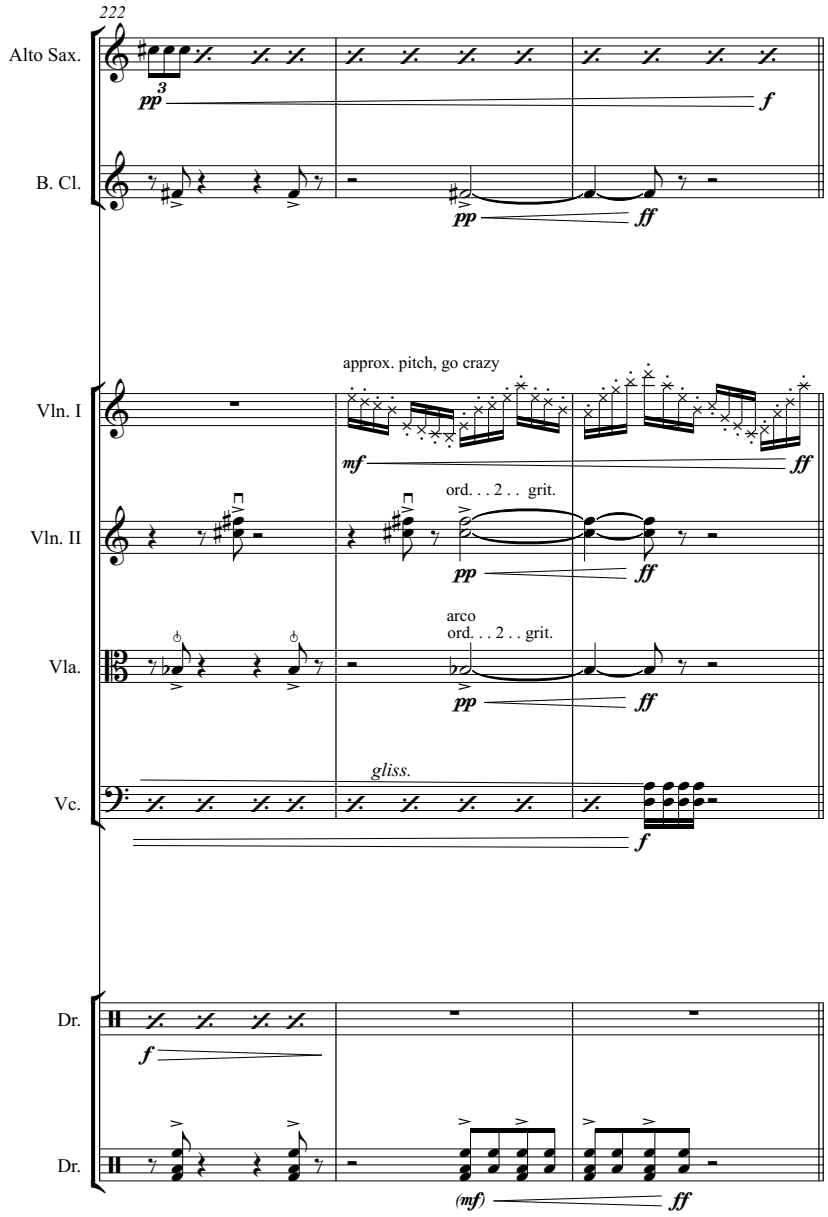

207
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
3
f
gliss.
ord. . . 2 . . . . grit.
at the frog

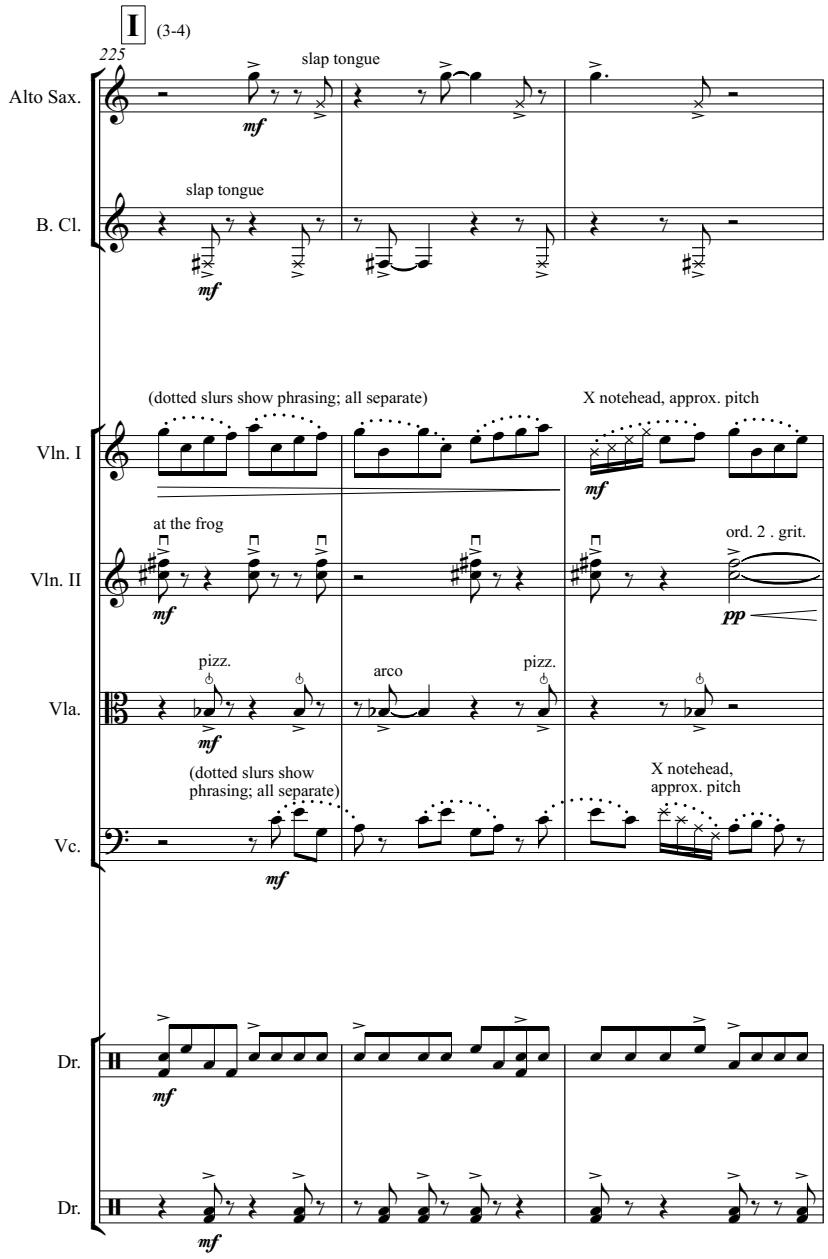

210
Alto Sax.
B. Cl.
pp
ff
gliss.
Vln. I
f
Vln. II
ord. . . 2 . . . grit.
at the frog
pp
ff
arco
ord. . . 2 . . . grit.
pizz.
Vla.
pp
ff
gliss.
Vc.
f
Dr.
pp
Dr.

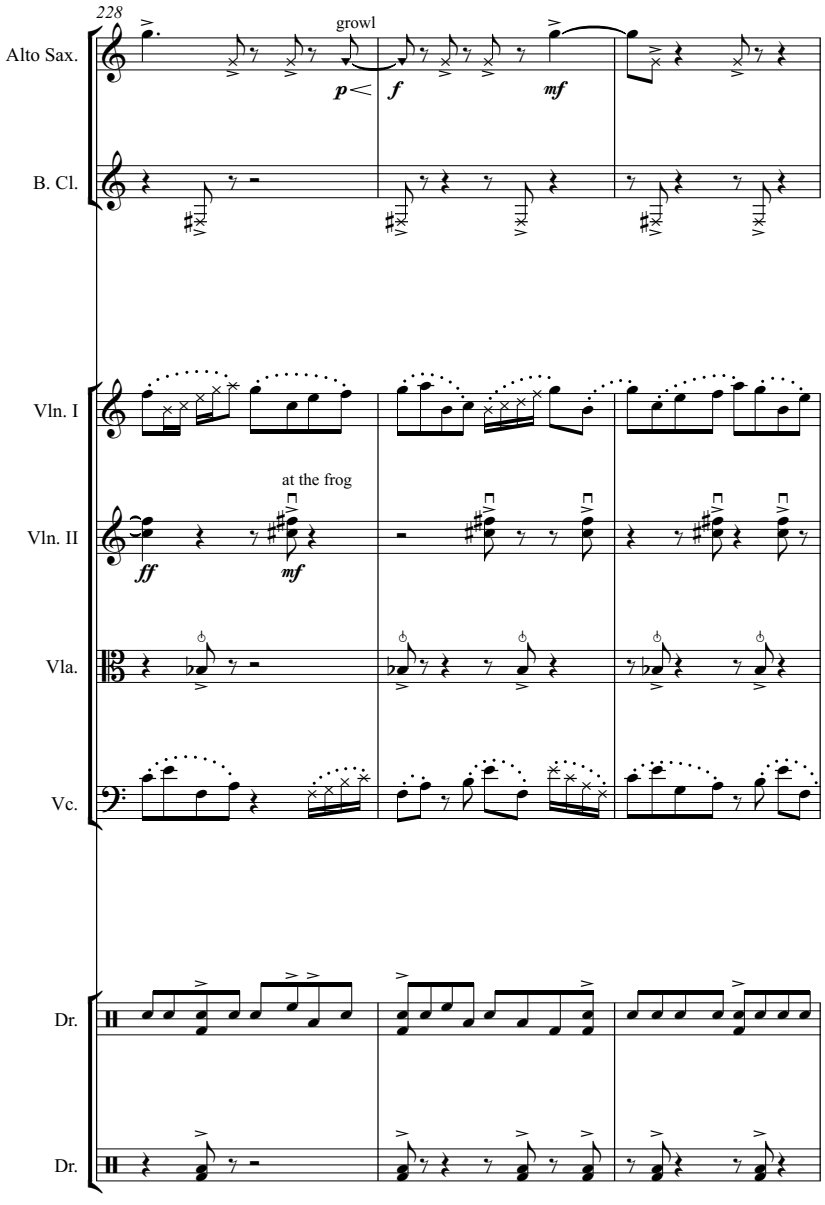

213
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
3
p < f
ord. 2 . grit.
at the frog
arco
ord. 2 . grit.
pizz.
f

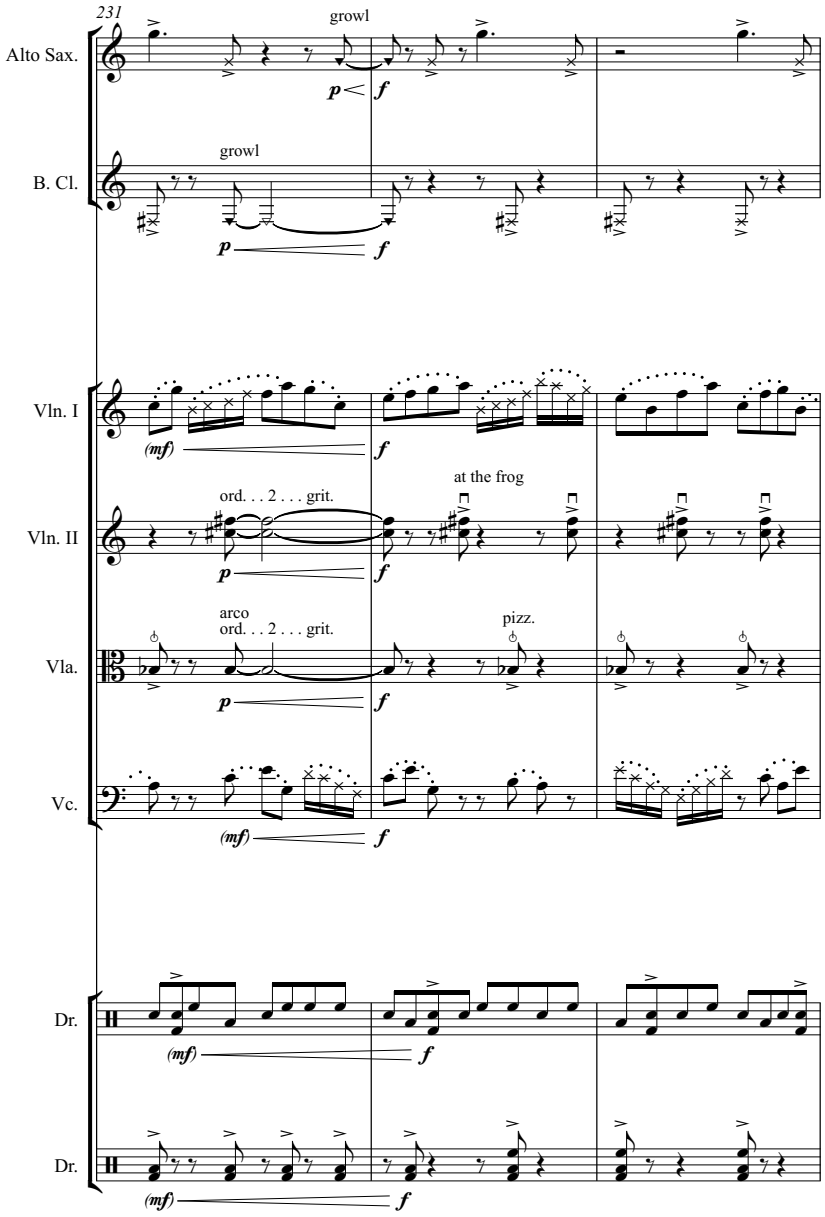

216
Alto Sax.
f
B. Cl.
Vln. I
gliss.
pp
f
Vln. II
Vla.
Vc.
gliss.
p
Dr.
Dr.

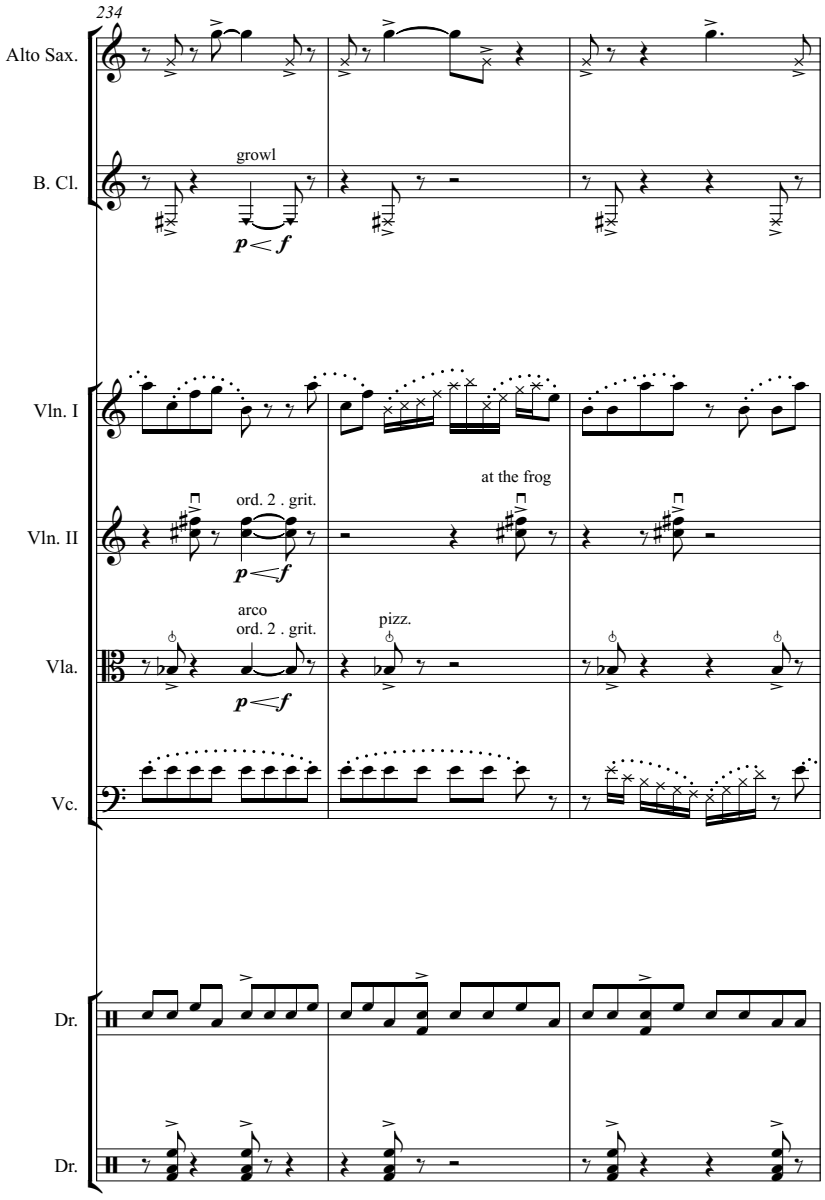

219
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
gliss.
gliss.
f
pp
Dr.
pp
Dr.

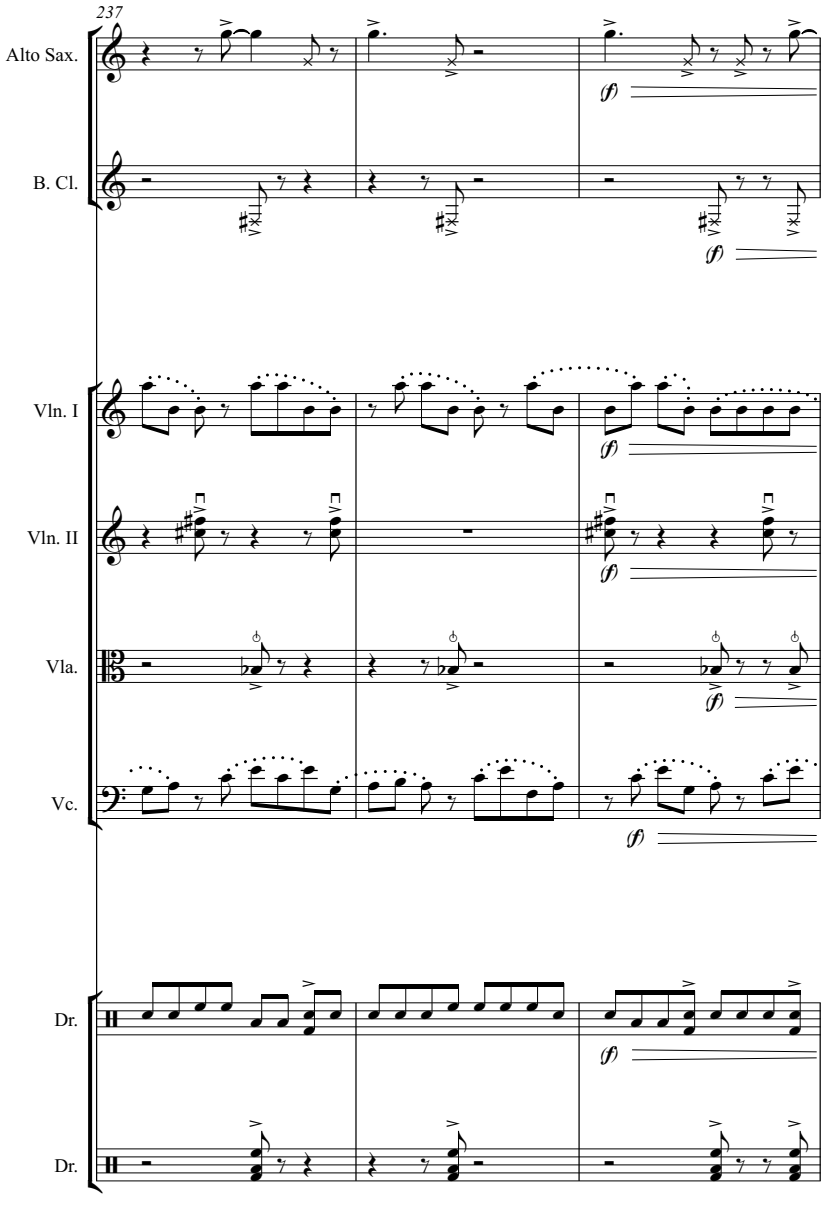

222
Alto Sax.
pp
f
B. Cl.
pp
ff
approx. pitch, go crazy
Vln. I
mf
ff
ord. . . 2 . . grit.
Vln. II
pp
ff
arco
ord. . . 2 . . grit.
Vla.
pp
ff
gliss.
Vc.
f
Dr.
f
Dr.
(mf)
ff

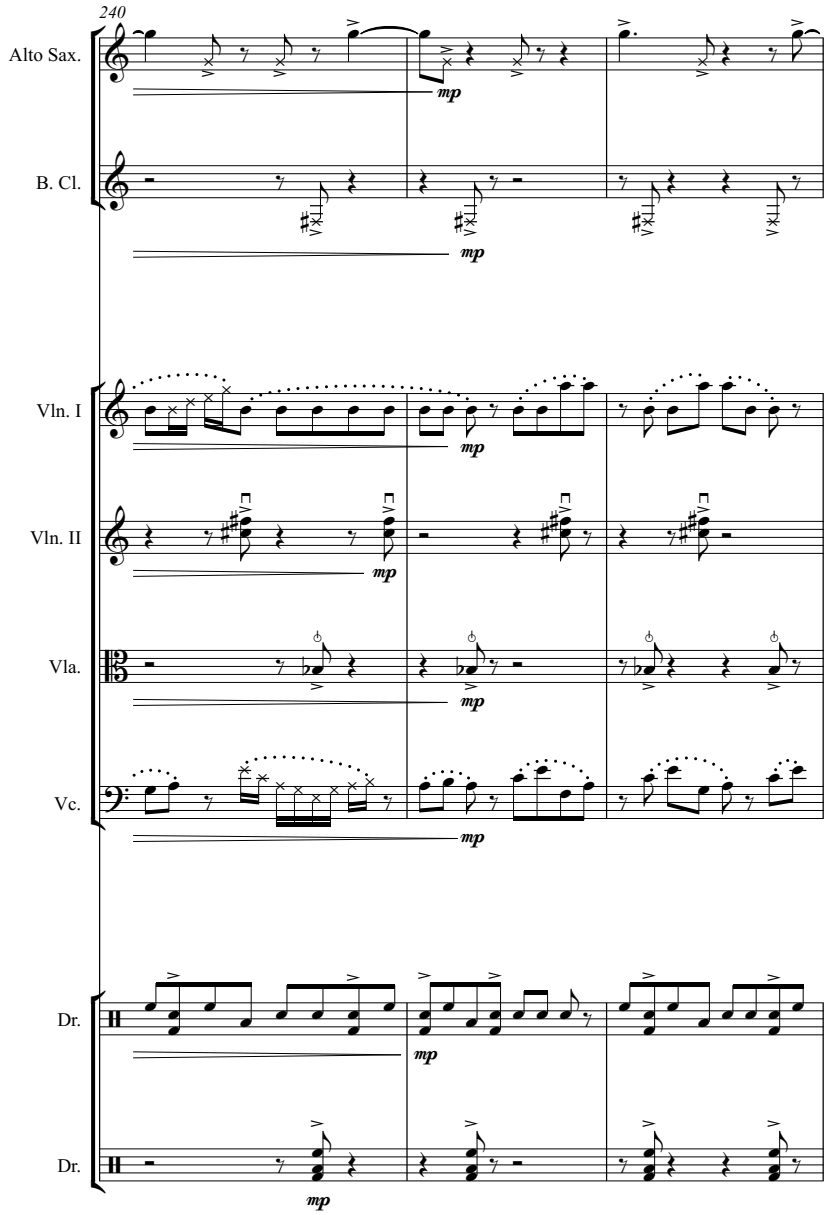

I
(3-4)
225
Alto Sax.
slap tongue
mf
B. Cl.
slap tongue
mf
(dotted slurs show phrasing; all separate)
X notehead, approx. pitch
Vln. I
mf
at the frog
ord. 2 . grit.
Vln. II
mf
pp
pizz.
arco
pizz.
Vla.
mf
(dotted slurs show
phrasing; all separate)
X notehead,
approx. pitch
Vc.
mf
Dr.
mf
Dr.
mf

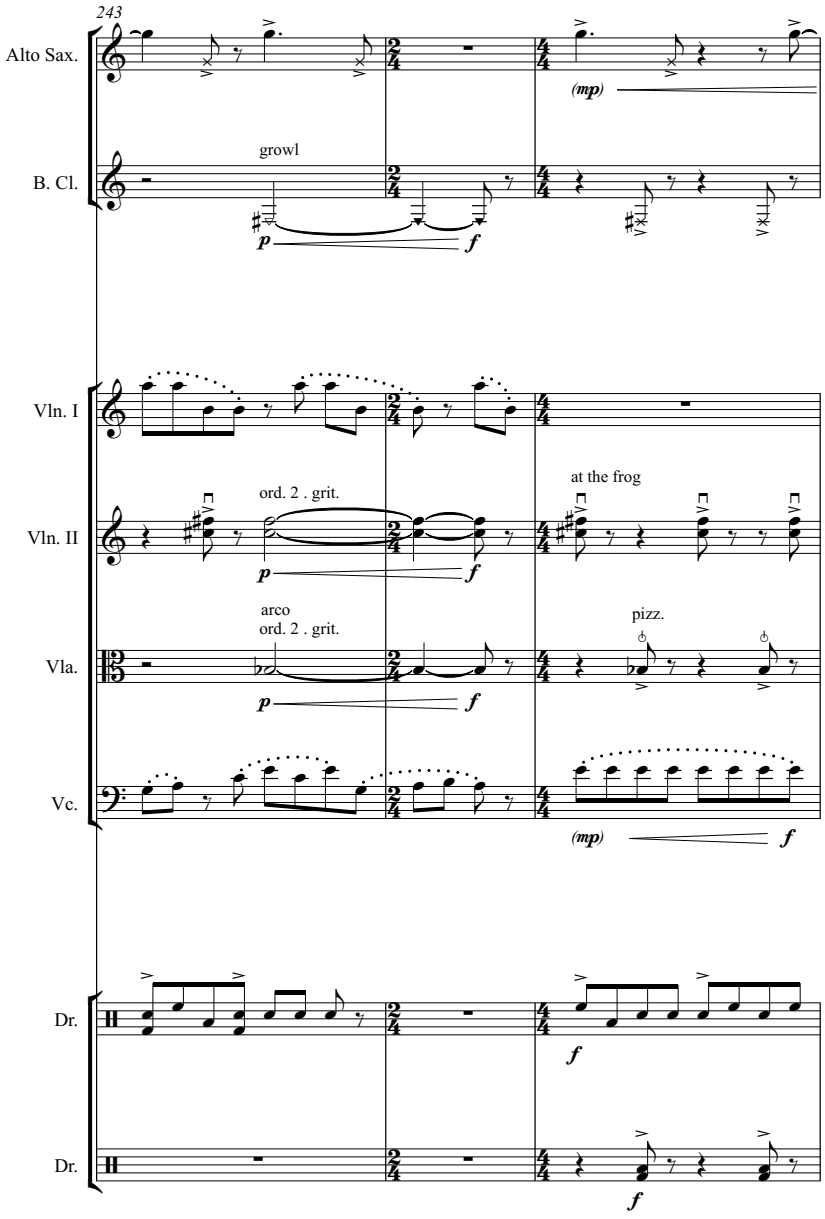

228
Alto Sax.
growl
p
f
mf
B. Cl.
Vln. I
at the frog
Vln. II
ff
mf
Vla.
Vc.
Dr.
Dr.

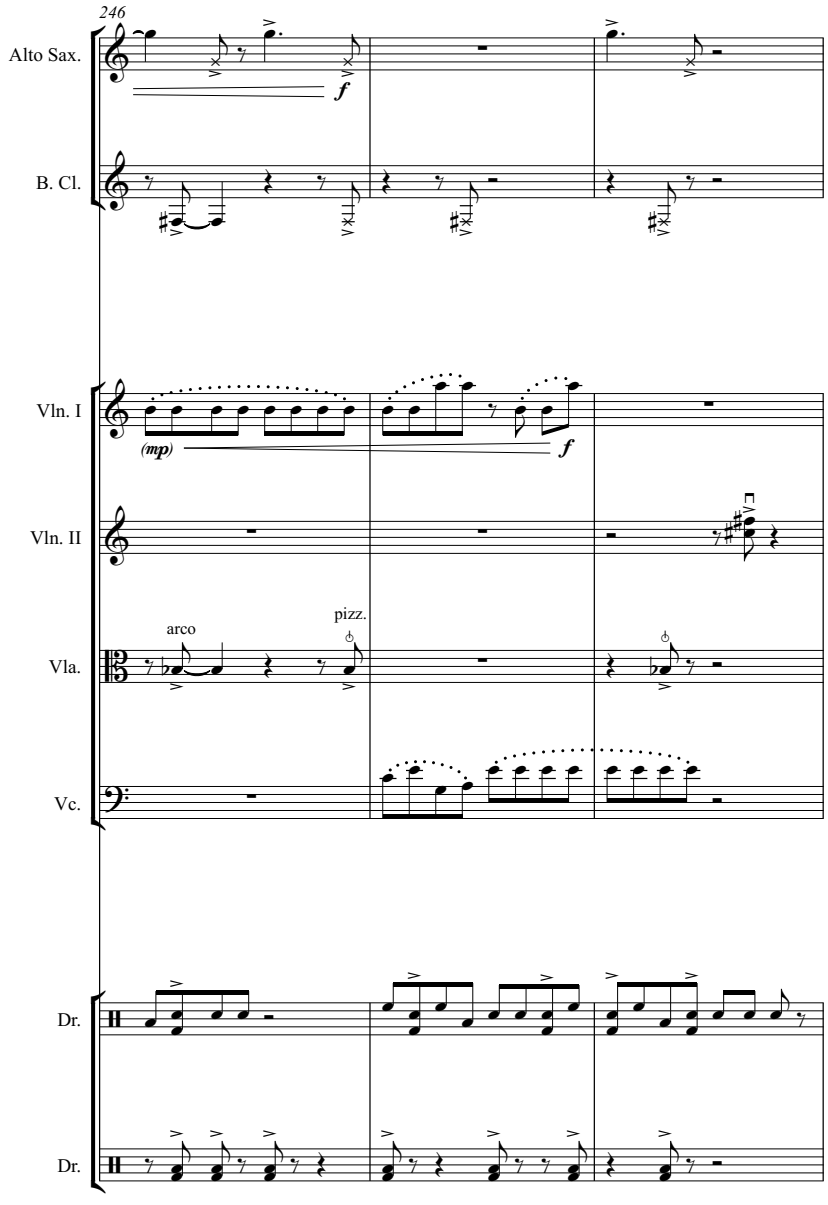

231
Alto Sax.
growl
p
f
B. Cl.
growl
p
f
Vln. I
(mf)
f
Vln. II
ord. . . 2 . . . grit.
at the frog
p
f
Vla.
arco
ord. . . 2 . . . grit.
pizz.
p
f
Vc.
(mf)
f
Dr.
(mf)
f
Dr.
(mf)
f

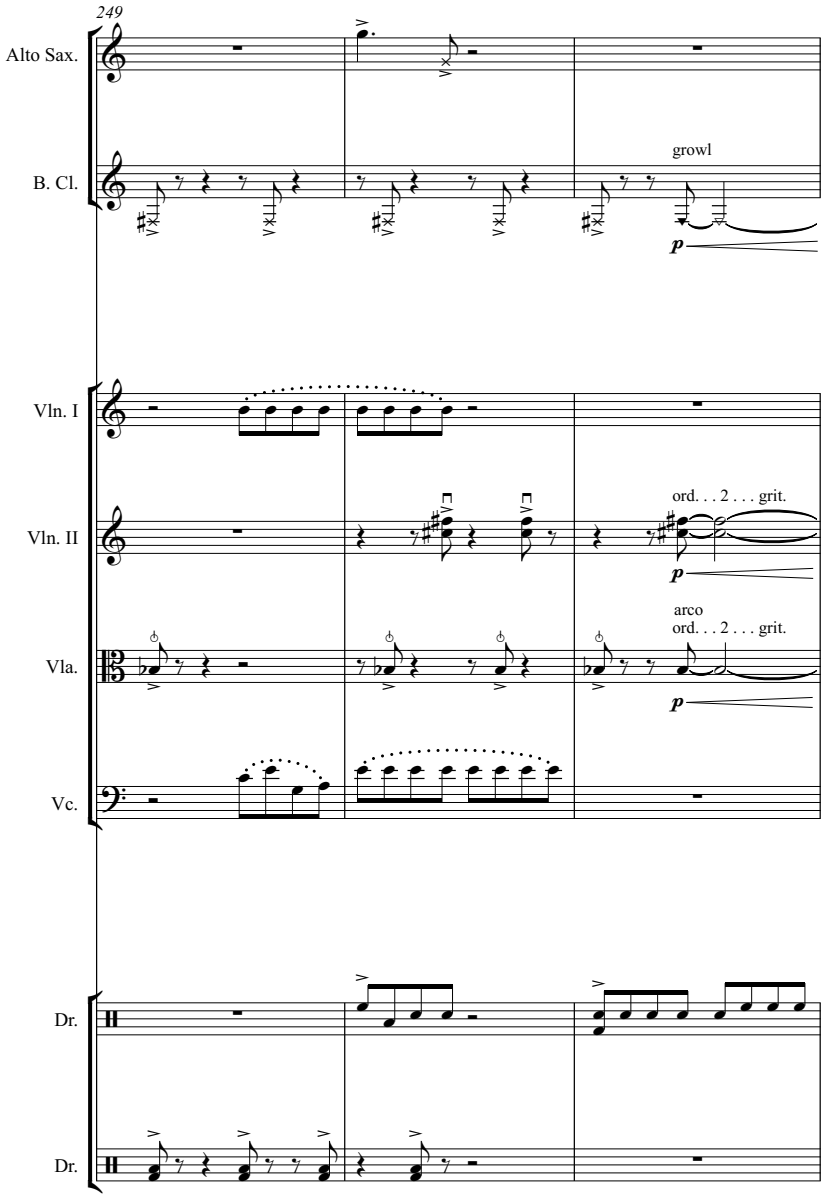

234
Alto Sax.
B. Cl.
growl
p < f
Vln. I
Vln. II
ord. 2 . grit.
at the frog
p < f
Vla.
arco
ord. 2 . grit.
pizz.
p < f
Vc.
Dr.
Dr.

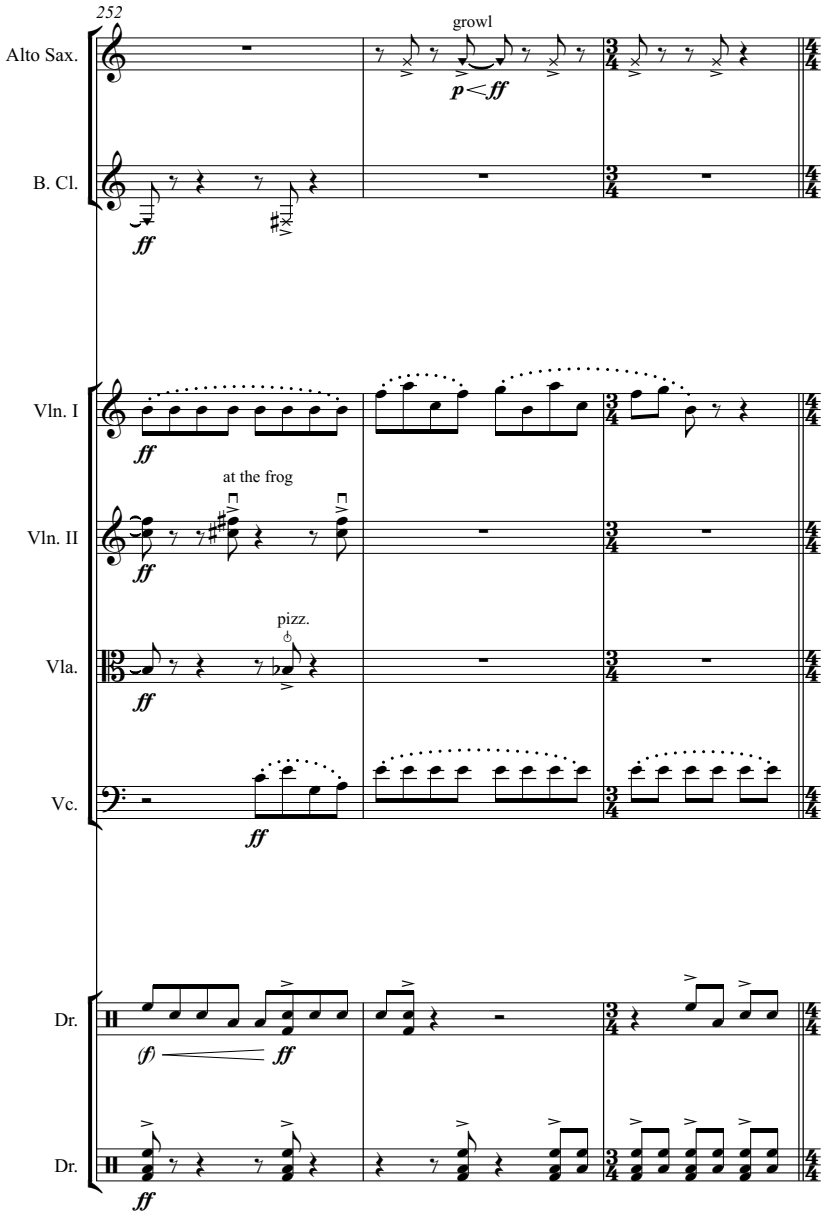

237
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.

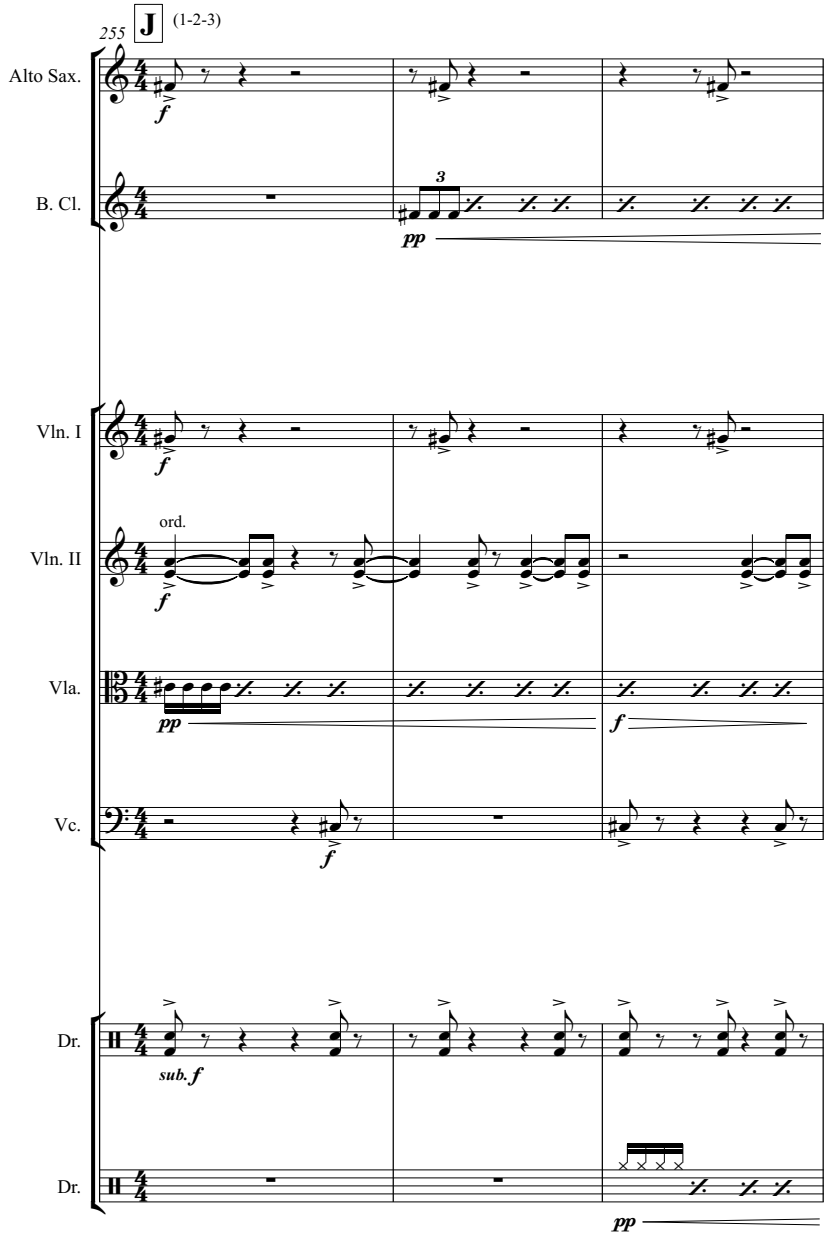

240
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
mp

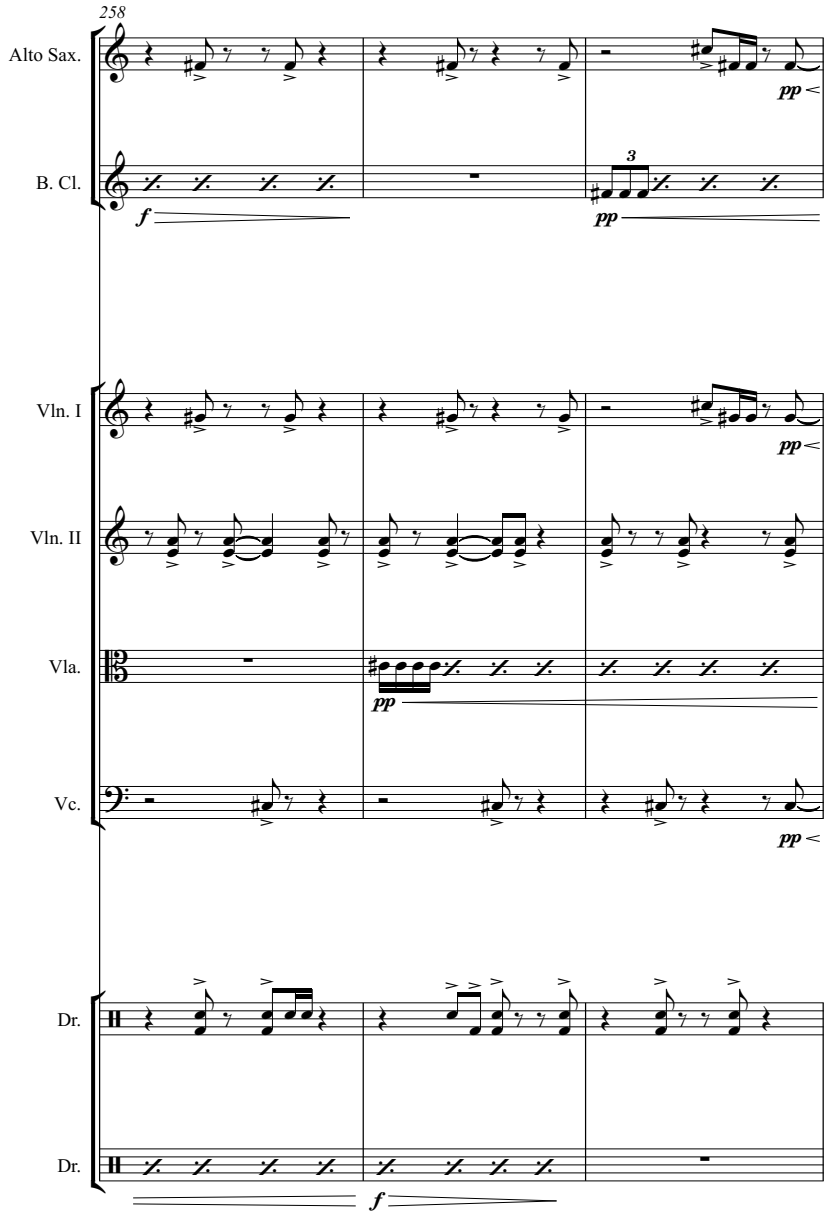

243
Alto Sax.
B. Cl.
growl
(mp)
Vln. I
Vln. II
ord. 2 . grit.
at the frog
Vla.
arco
ord. 2 . grit.
pizz.
Vc.
(mp)
Dr.
Dr.

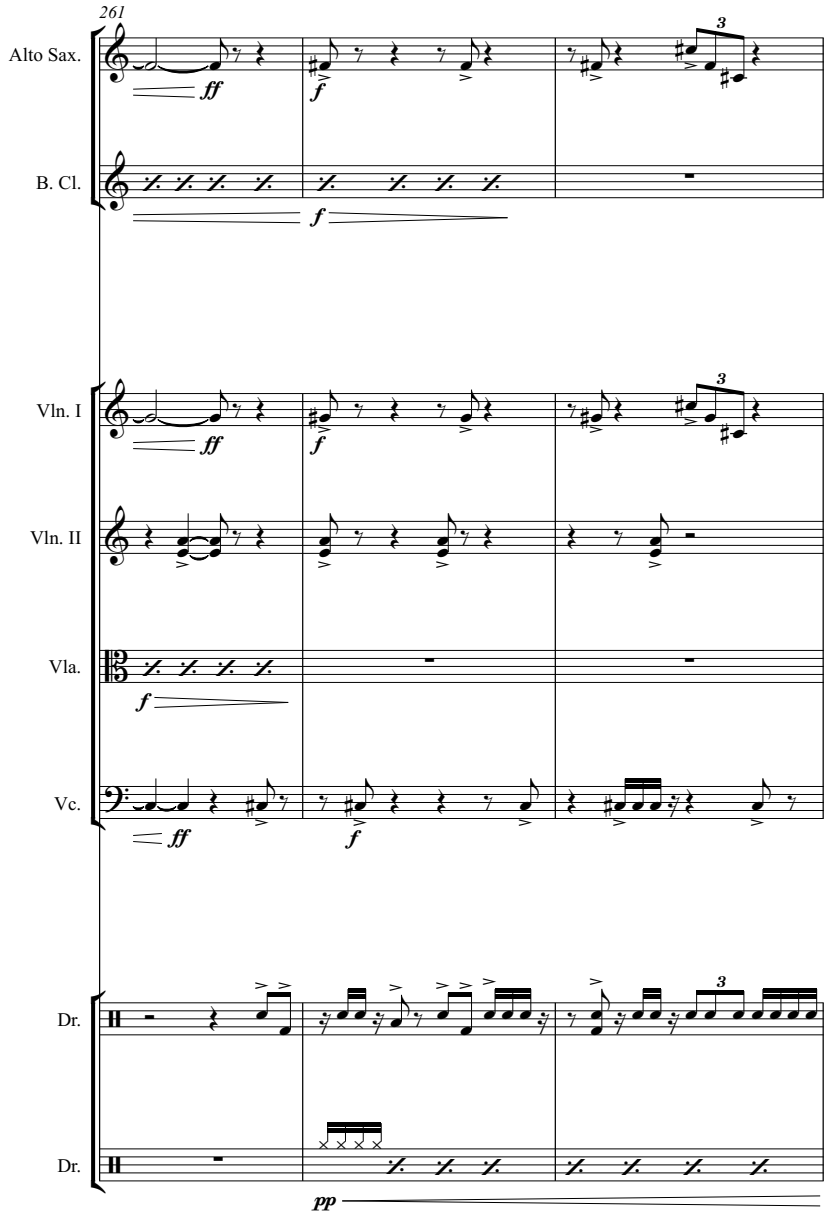

246
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
(mp)
f
arco
pizz.

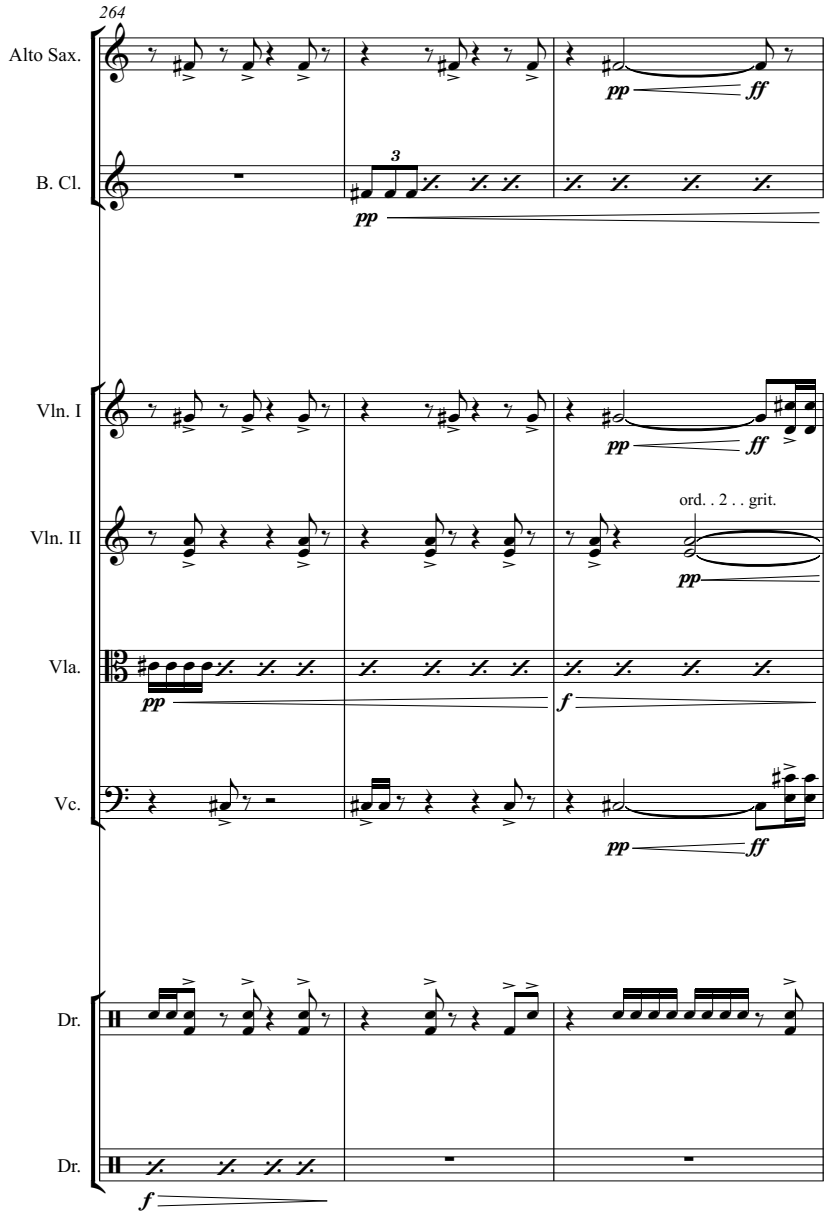

249
Alto Sax.
B. Cl.
growl
p
Vln. I
Vln. II
ord. . . 2 . . . grit.
p
arco
ord. . . 2 . . . grit.
Vla.
p
Vc.
Dr.
Dr.

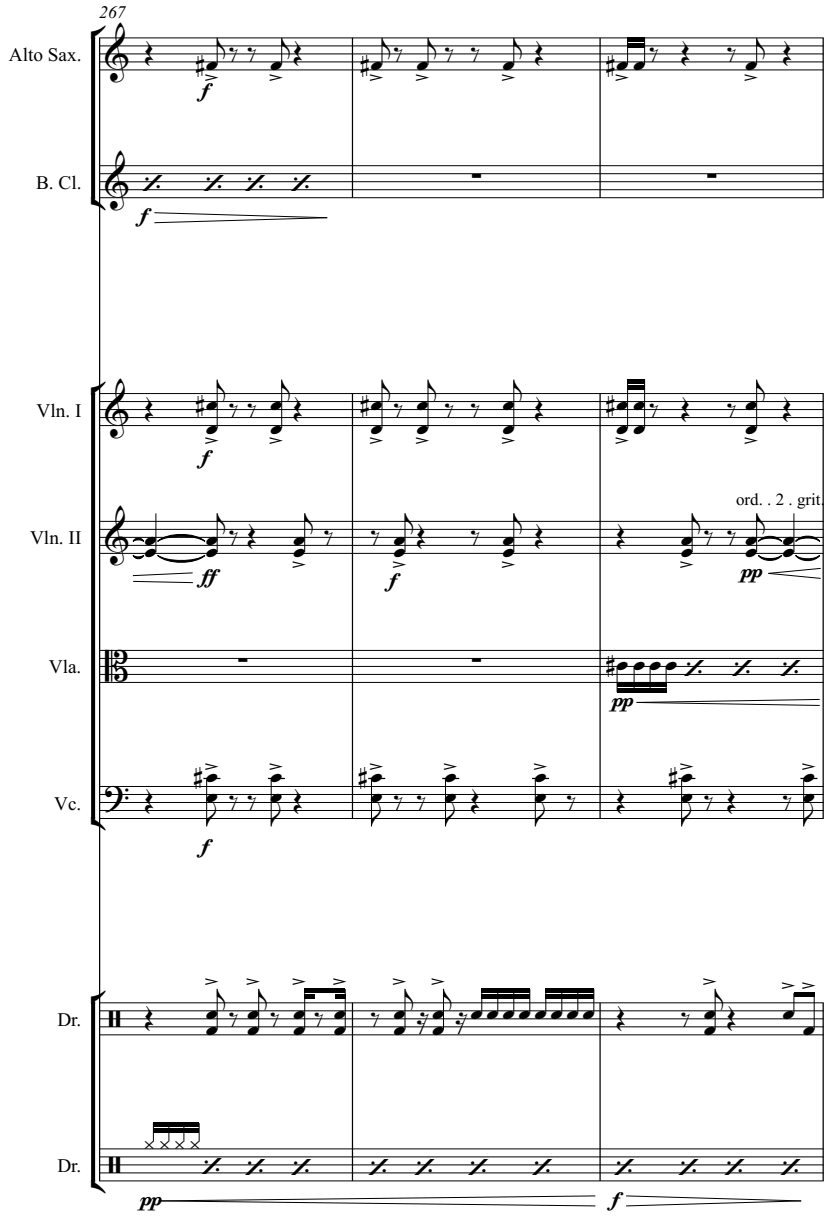

252
Alto Sax.
growl
p < ff
B. Cl.
ff
Vln. I
ff
at the frog
Vln. II
ff
pizz.
Vla.
ff
Vc.
ff
Dr.
(f)
ff
Dr.
ff

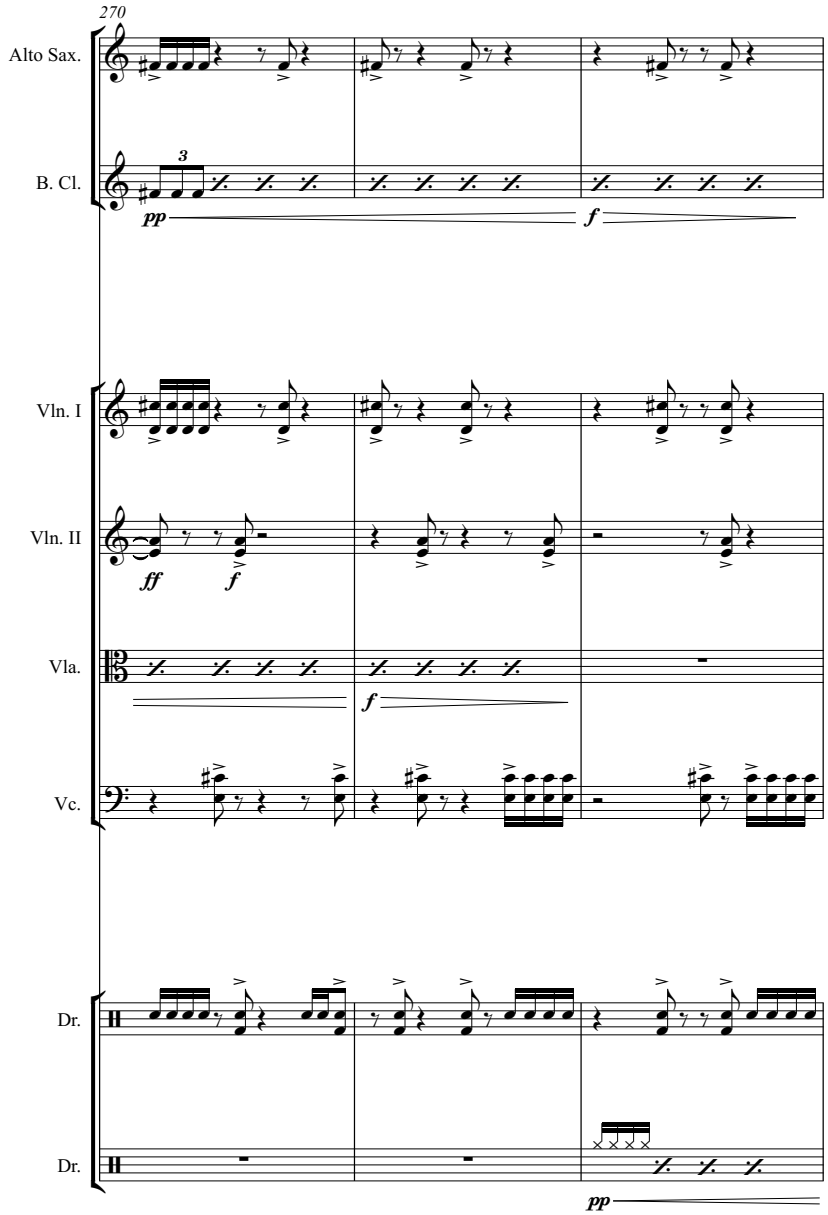

255
J
(1-2-3)
Alto Sax.
B. Cl.
Vln. I
Vln. II
ord.
Vla.
Vc.
Dr.
Dr.
f
pp
sub. f

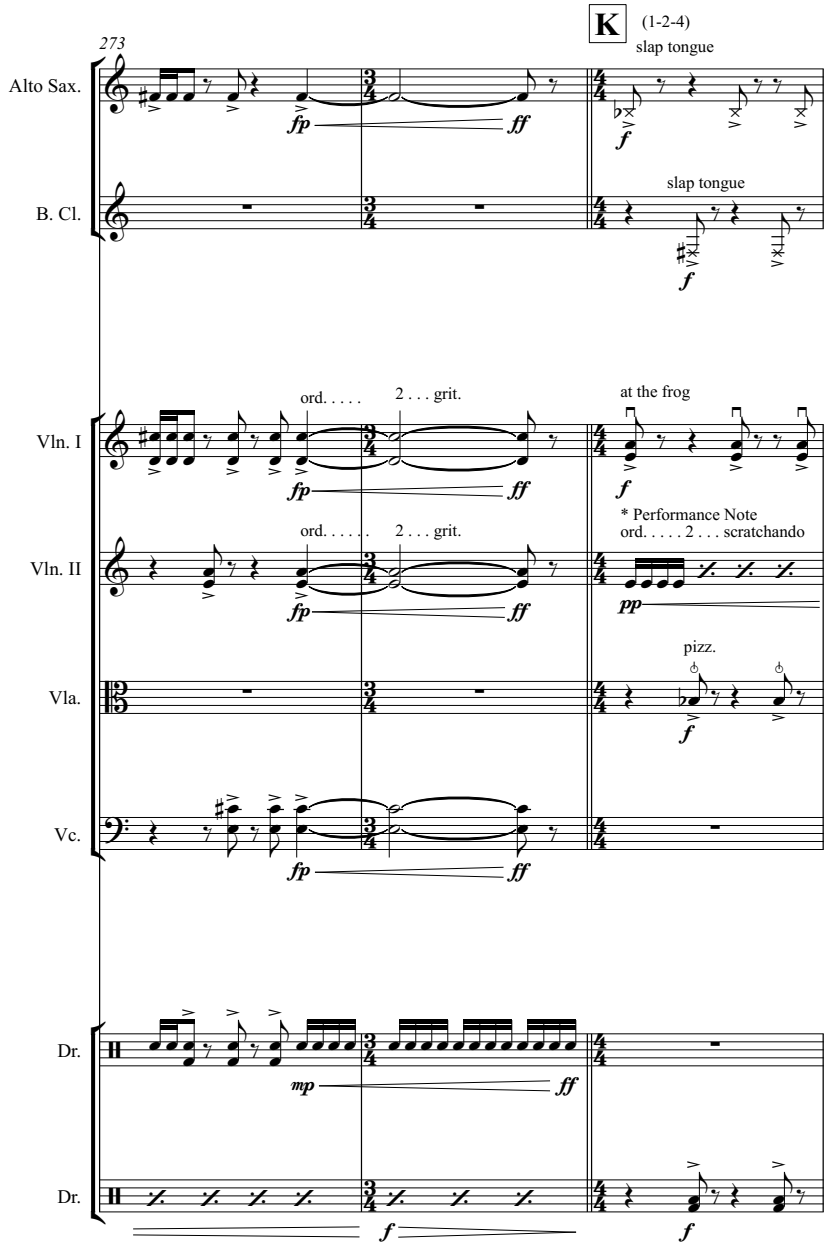

258
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
f
3

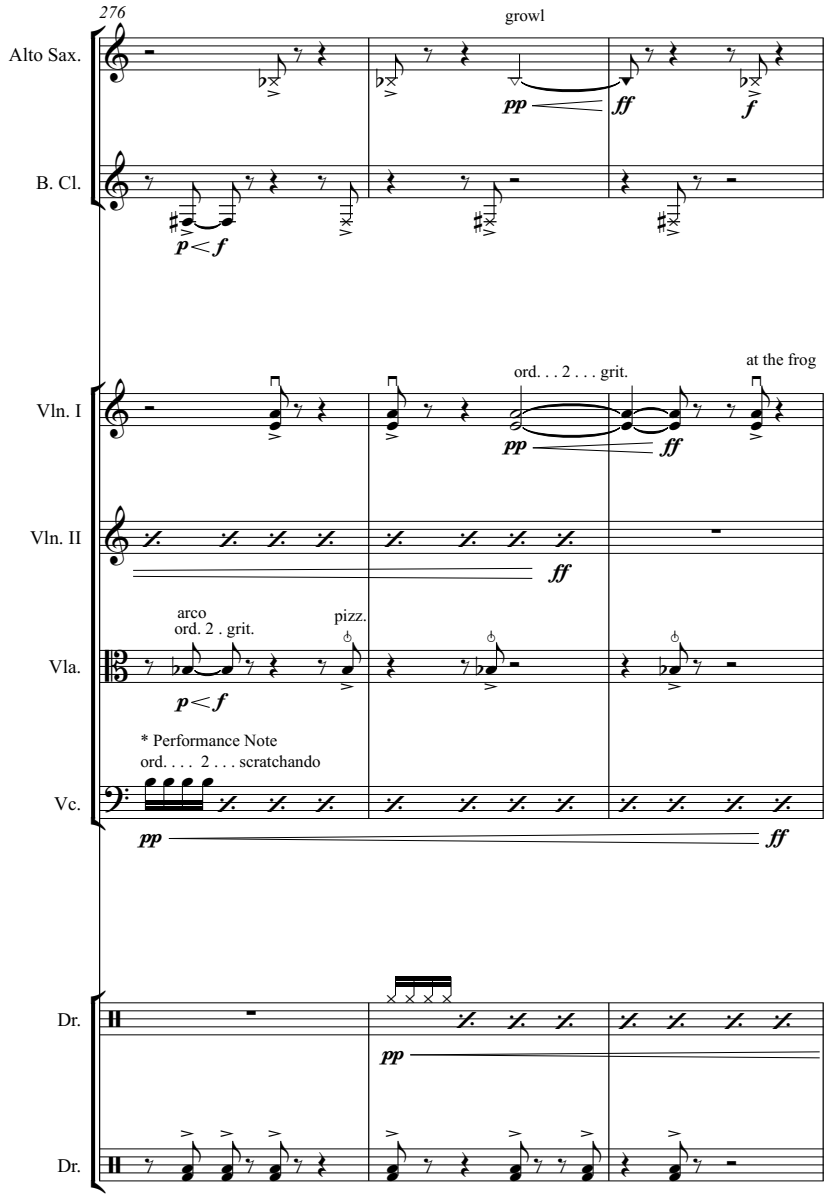

261
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
ff
f
pp
3

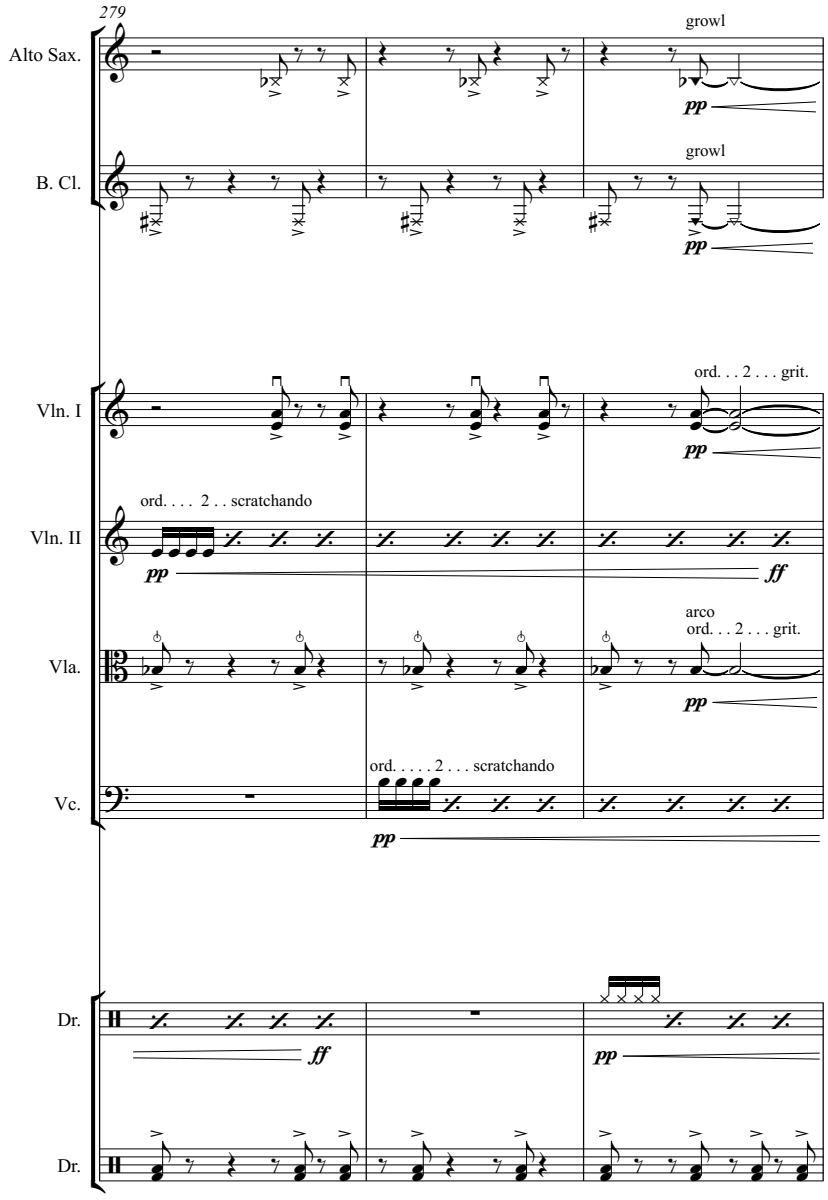

264
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
ff
3
ord. . 2 . . grit.
f

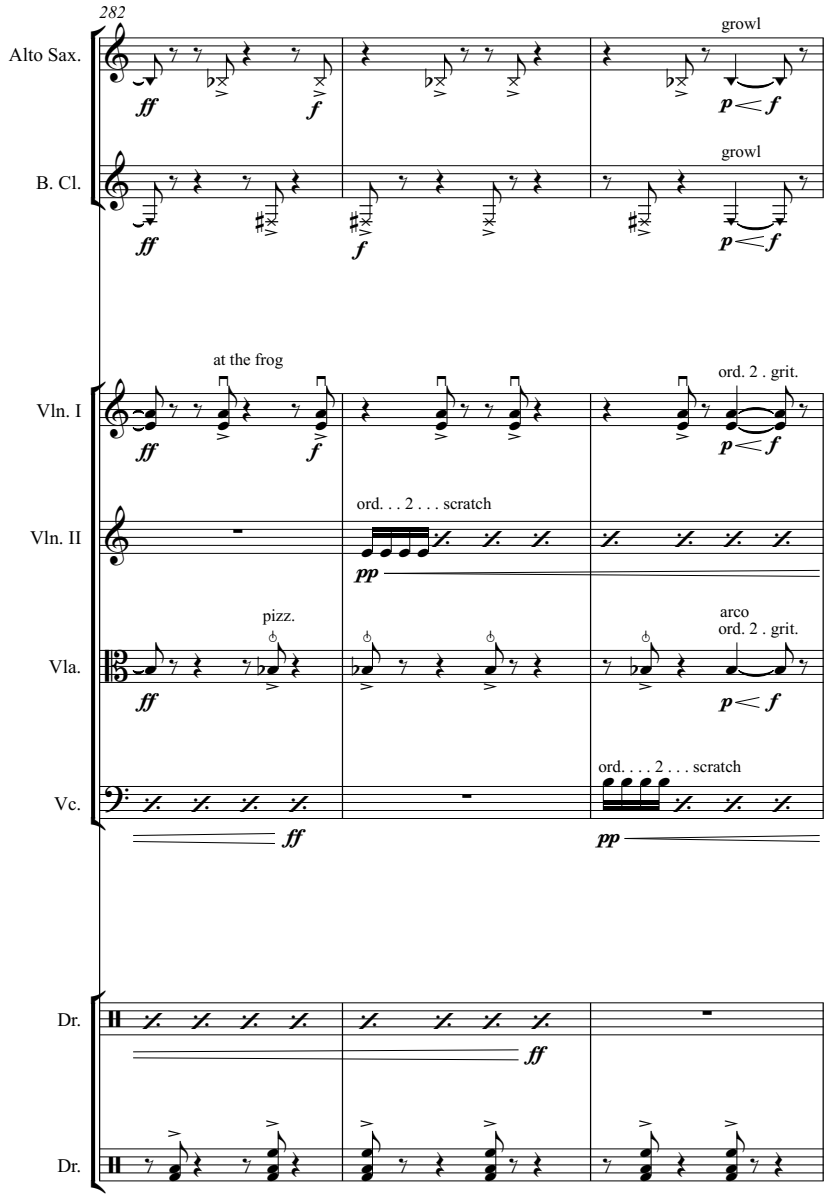

267
Alto Sax.
B. Cl.
Vln. I
Vln. II
ord. . 2 . grit
Vla.
Vc.
Dr.
Dr.

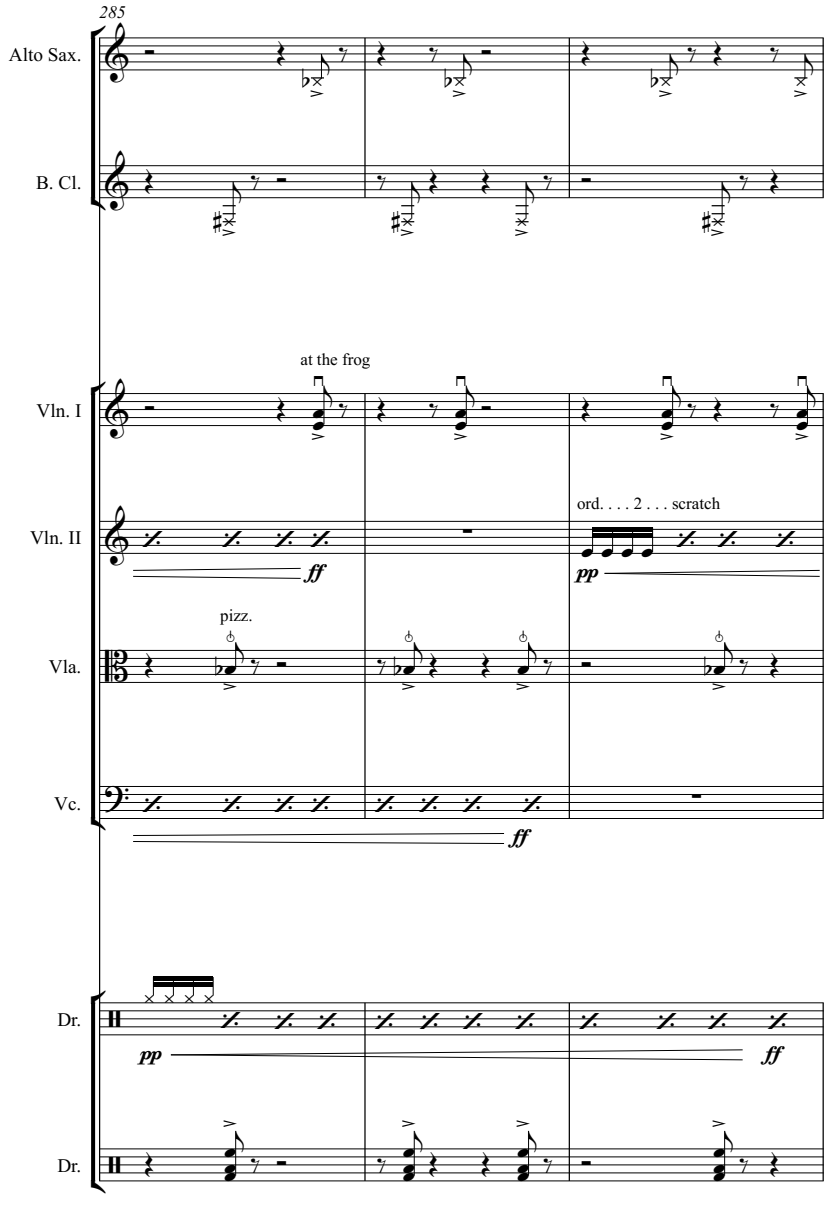

270
Alto Sax.
B. Cl.
3
pp
f
Vln. I
Vln. II
ff
f
Vla.
f
Vc.
Dr.
Dr.
pp

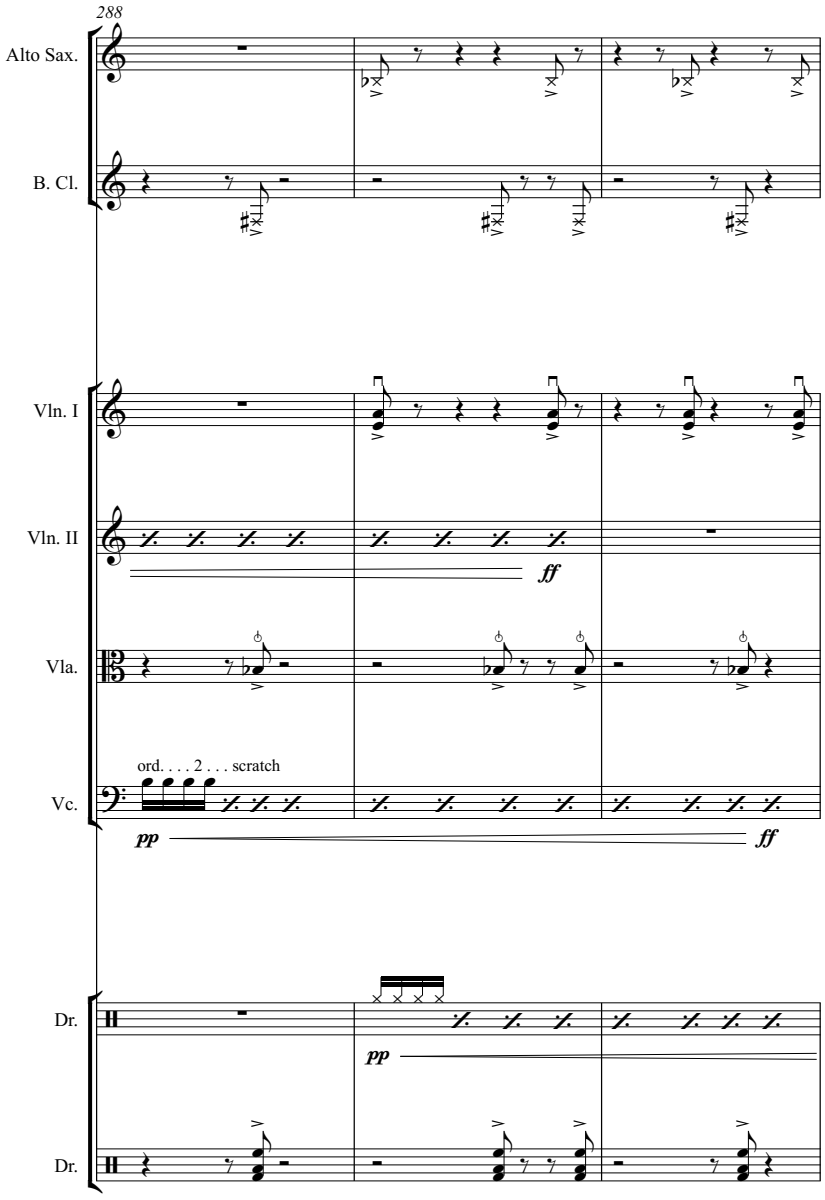

273
K
(1-2-4)
slap tongue
Alto Sax.
B. Cl.
slap tongue
Vln. I
ord. . . . .
2 . . . grit.
at the frog
* Performance Note
ord. . . . . 2 . . . scratchando
Vln. II
pizz.
Vla.
Vc.
Dr.
Dr.

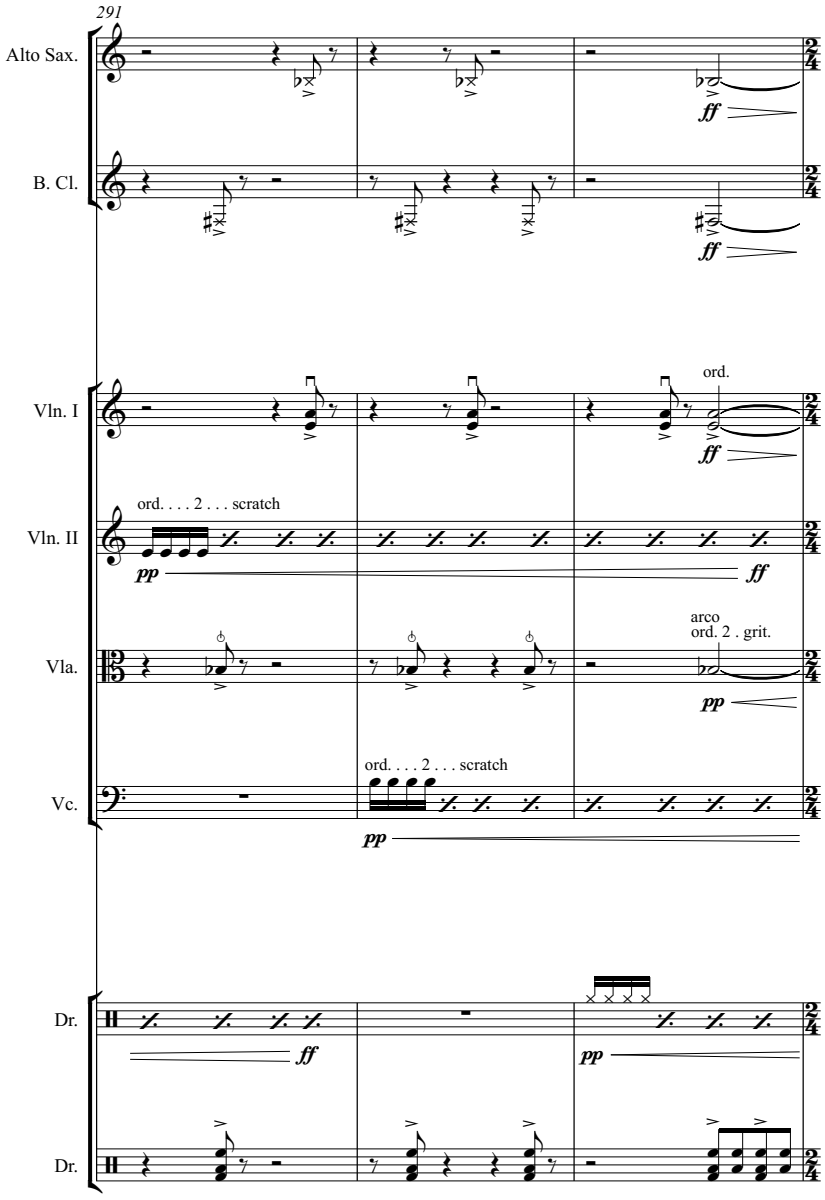

276
growl
Alto Sax.
B. Cl.
pp
ff
f
p < f
Vln. I
Vln. II
Vla.
Vc.
ord. . . 2 . . . grit.
at the frog
arco
ord. 2 . grit.
pizz.
* Performance Note
ord. . . . 2 . . . scratchando
Dr.
Dr.

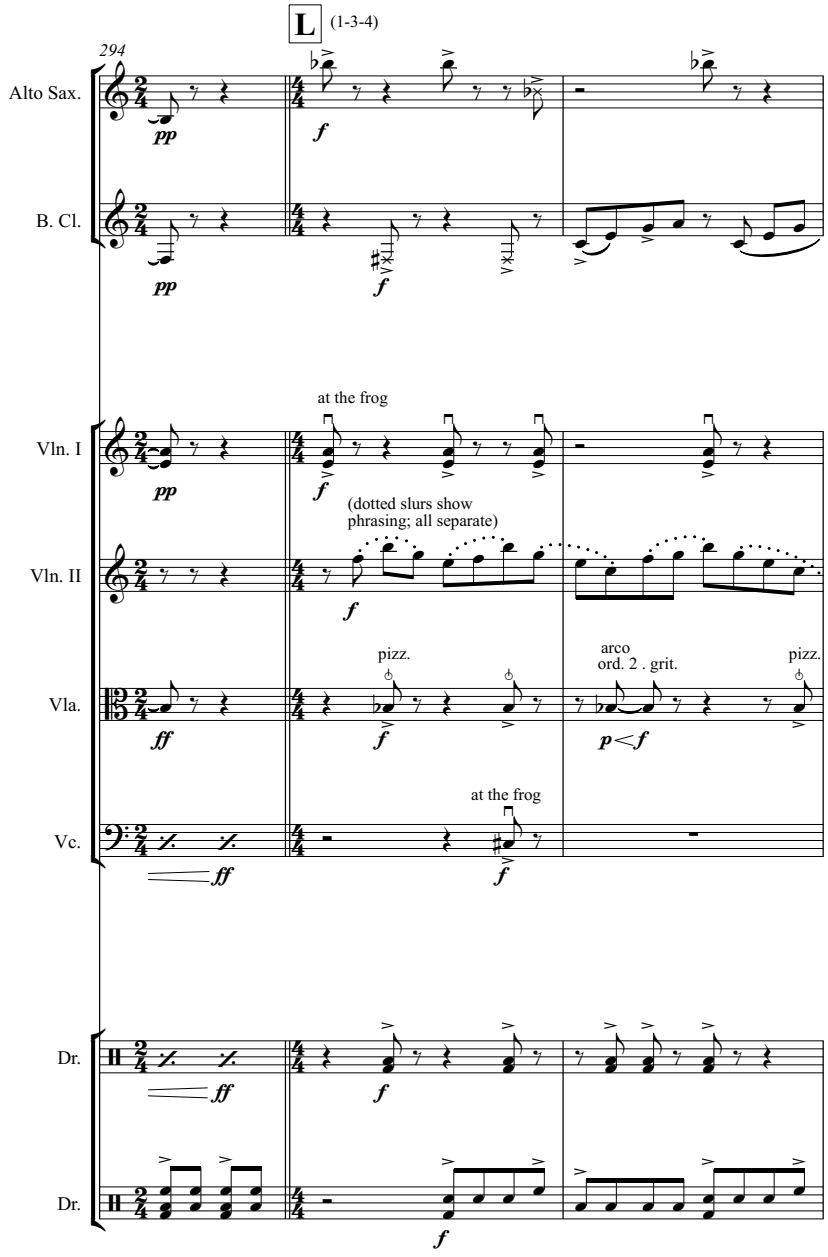

279
Alto Sax.
growl
pp
B. Cl.
growl
pp
Vln. I
ord. . . 2 . . . grit.
pp
Vln. II
ord. . . . 2 . . scratchando
pp
ff
Vla.
arco
ord. . . 2 . . . grit.
pp
Vc.
ord. . . . 2 . . . scratchando
pp
Dr.
ff
pp
Dr.

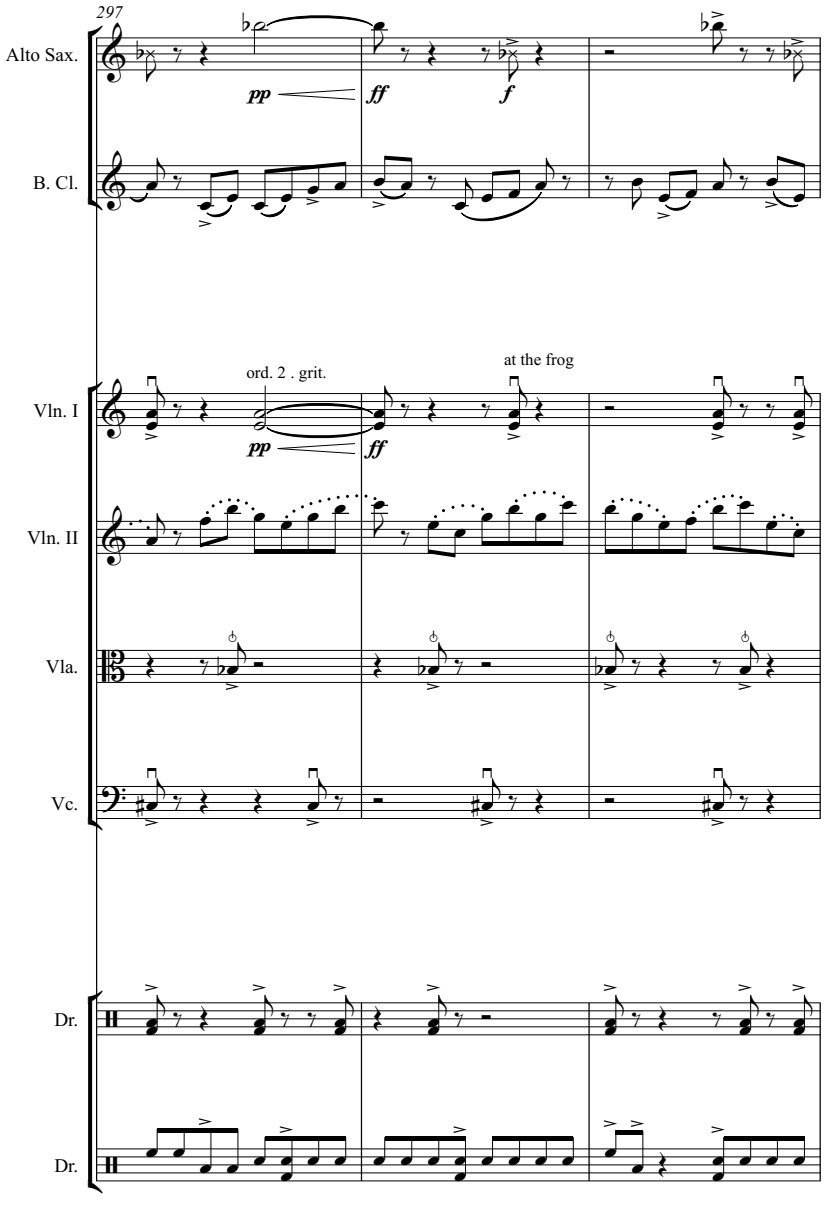

282
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
growl
growl
at the frog
ord. 2 . grit.
ord. . . 2 . . . scratch
pizz.
arco
ord. 2 . grit.
ord. . . . 2 . . . scratch
ff
f
p < f
pp

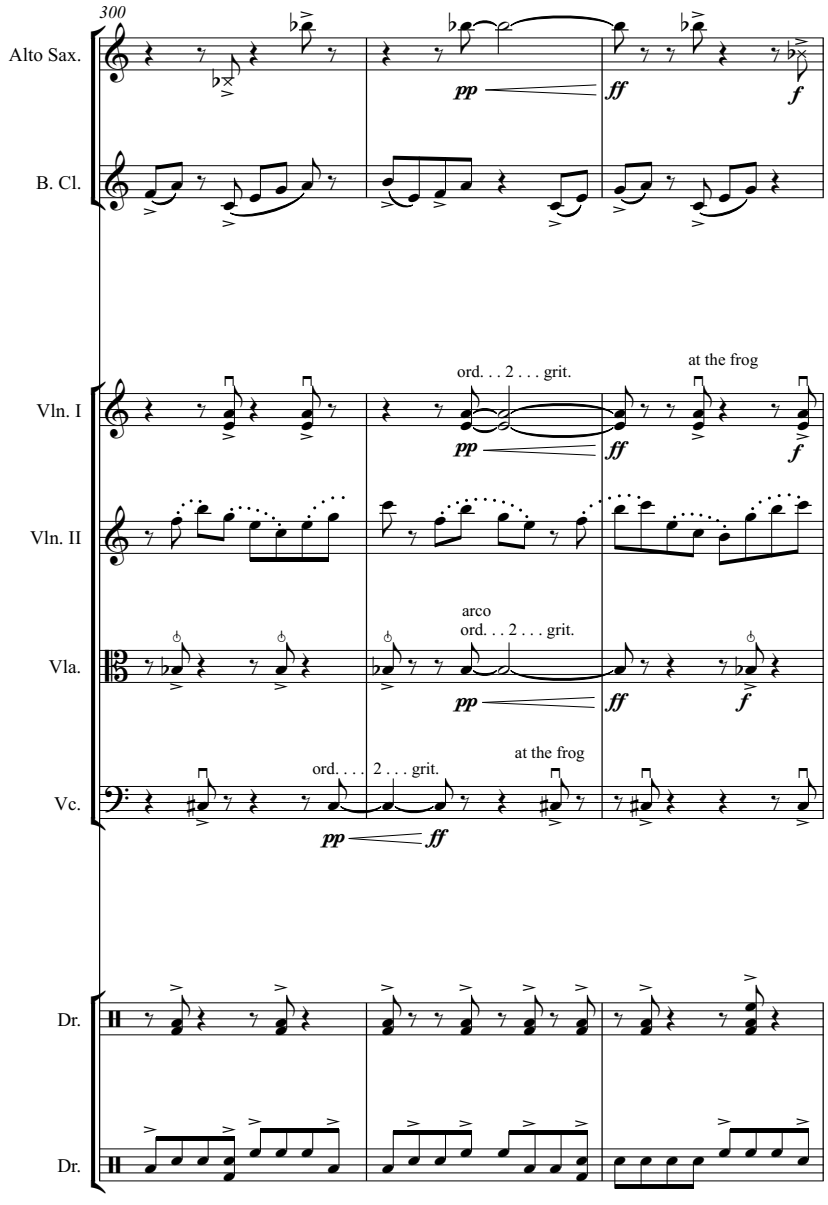

285
Alto Sax.
B. Cl.
at the frog
Vln. I
Vln. II
ord. . . . 2 . . . scratch
ff
pp
pizz.
Vla.
Vc.
ff
Dr.
pp
ff
Dr.

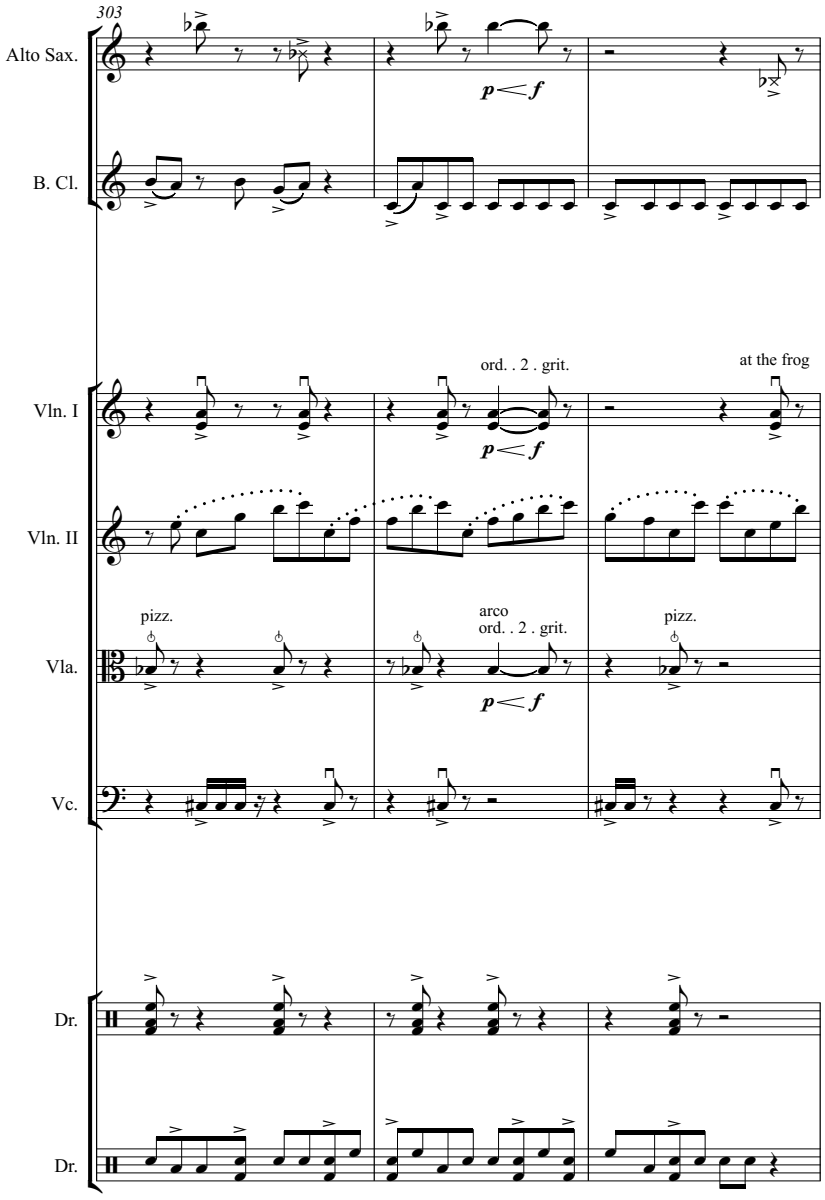

288
Alto Sax.
B. Cl.
Vln. I
Vln. II
ff
Vla.
ord. . . . 2 . . . scratch
Vc.
pp
ff
Dr.
pp
Dr.

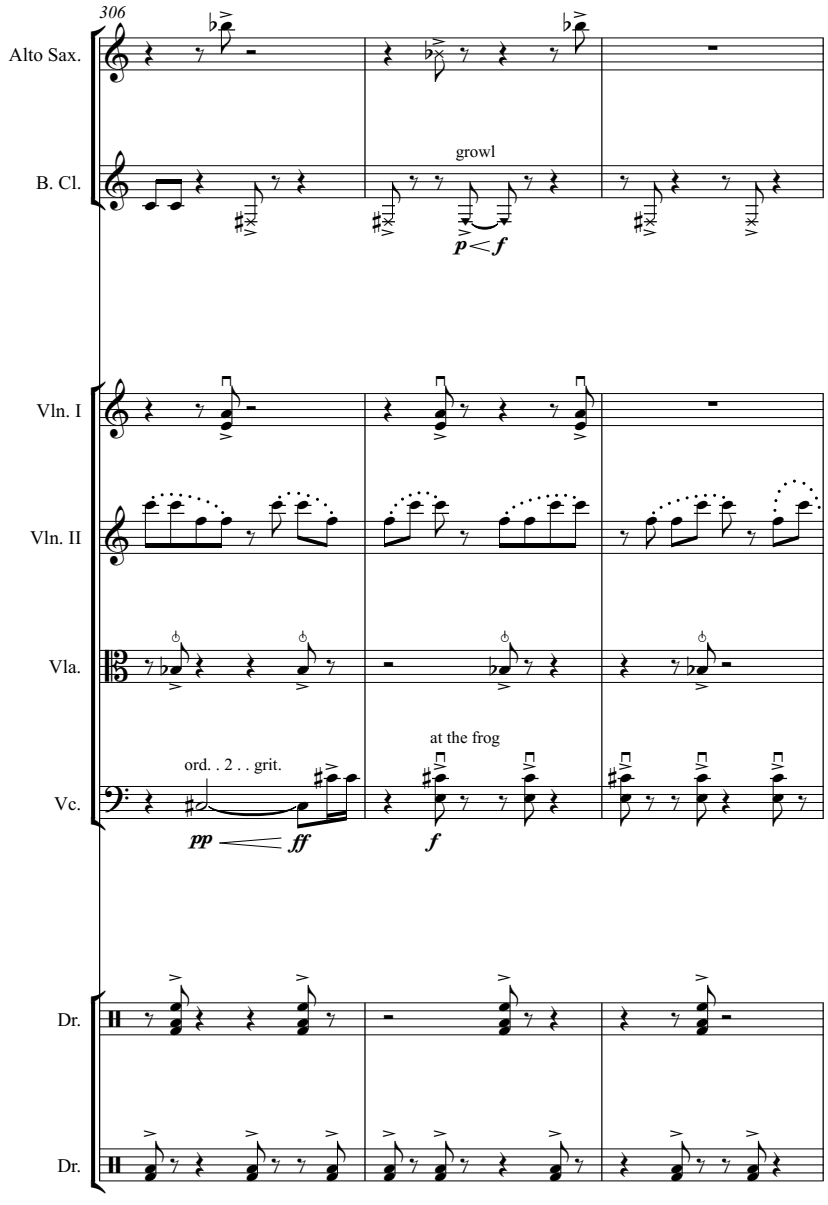

291
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
ff
ord.
ord. . . . 2 . . . scratch
pp
arco
ord. 2 . grit.

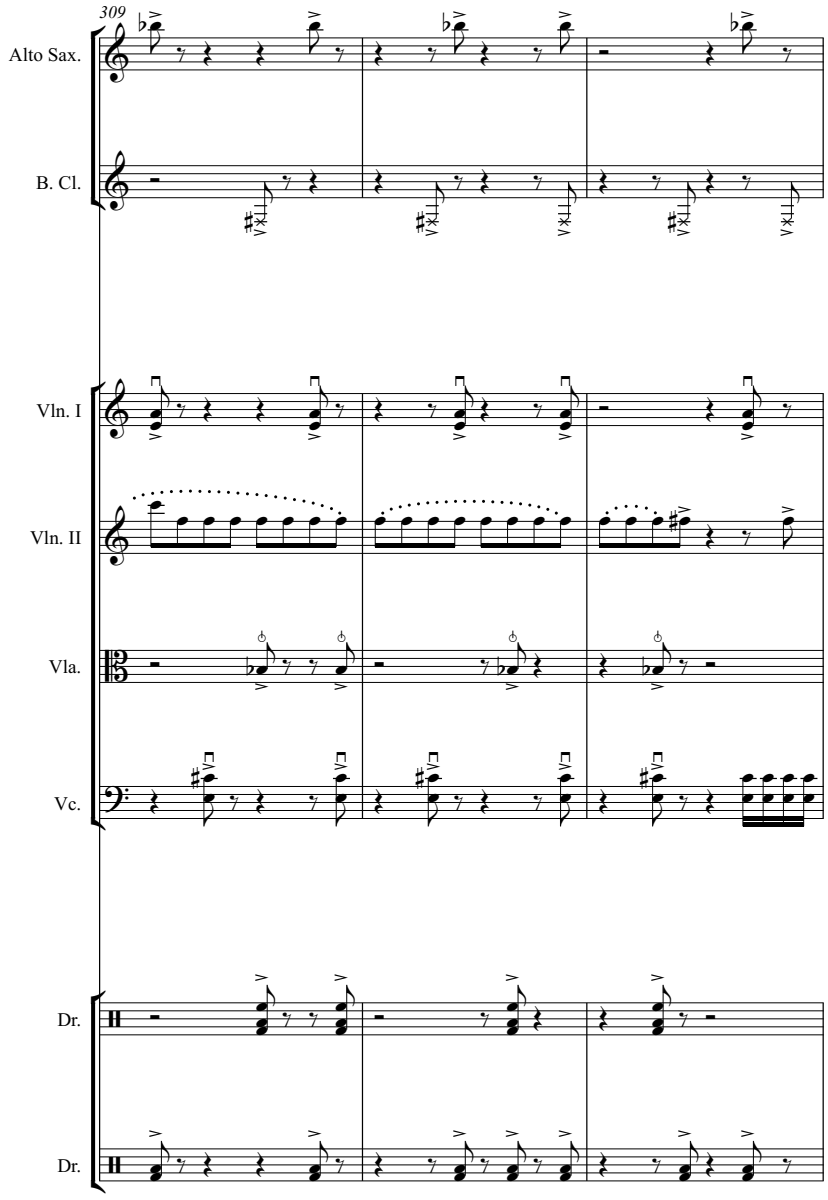

L
(1-3-4)
294
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
f
ff
p<f
at the frog
(dotted slurs show
phrasing; all separate)
pizz.
arco
ord. 2 . grit.

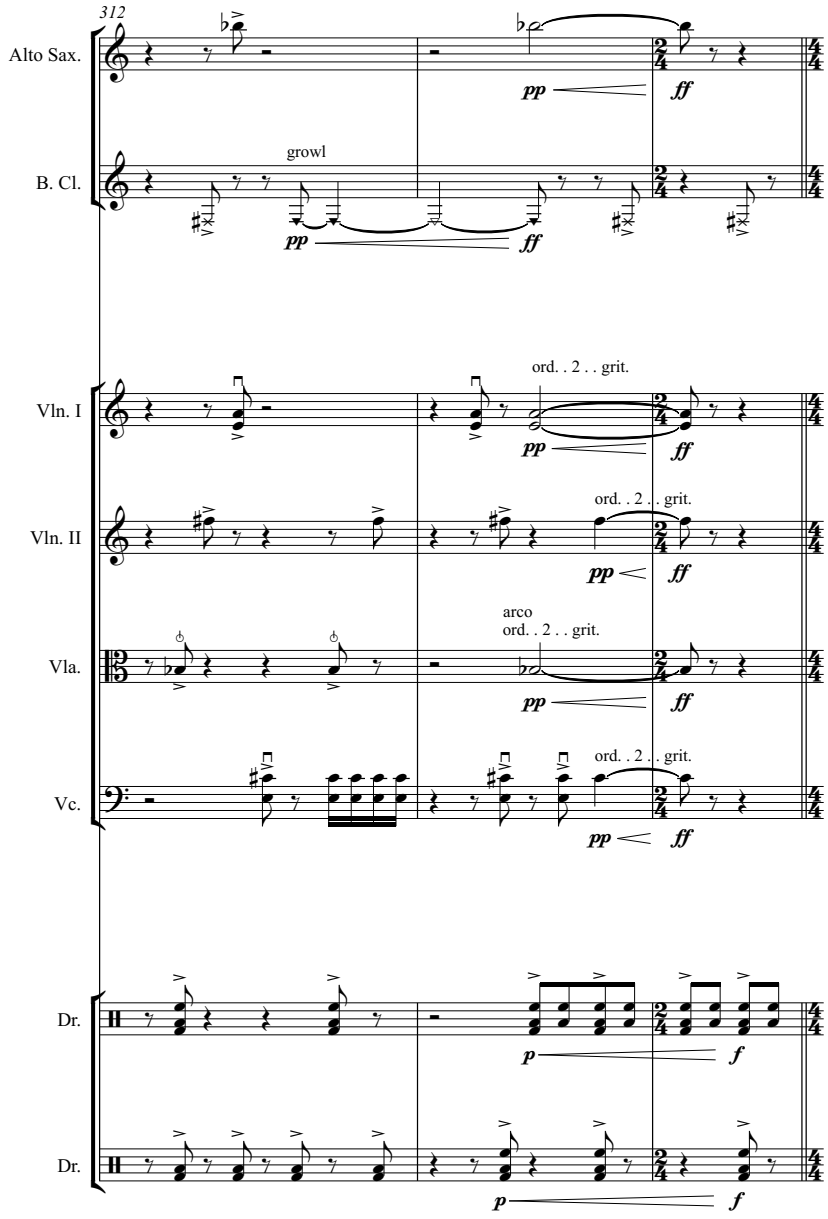

297
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
ff
f
ord. 2 . grit.
at the frog

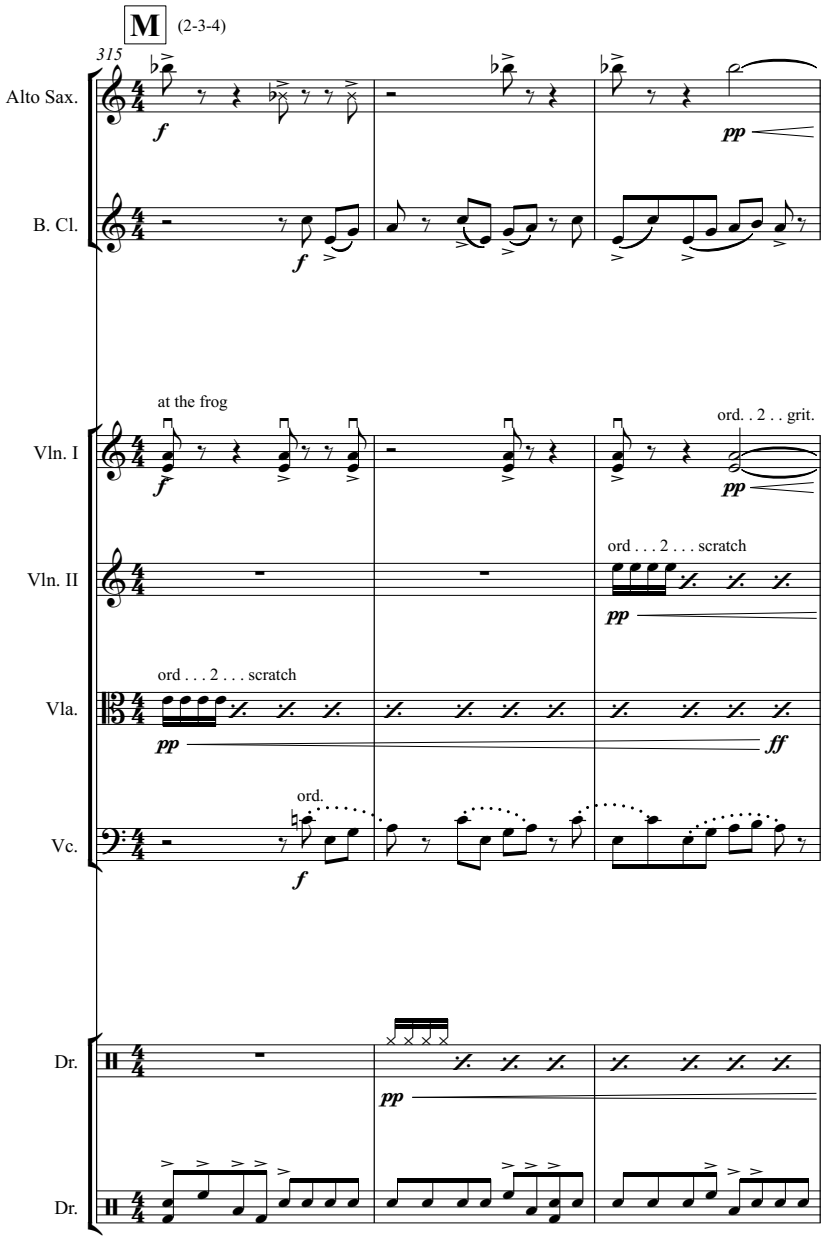

300
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
ff
f
ord. . . 2 . . . grit.
at the frog
arco
ord. . . 2 . . . grit.
ord. . . . 2 . . . grit.
at the frog

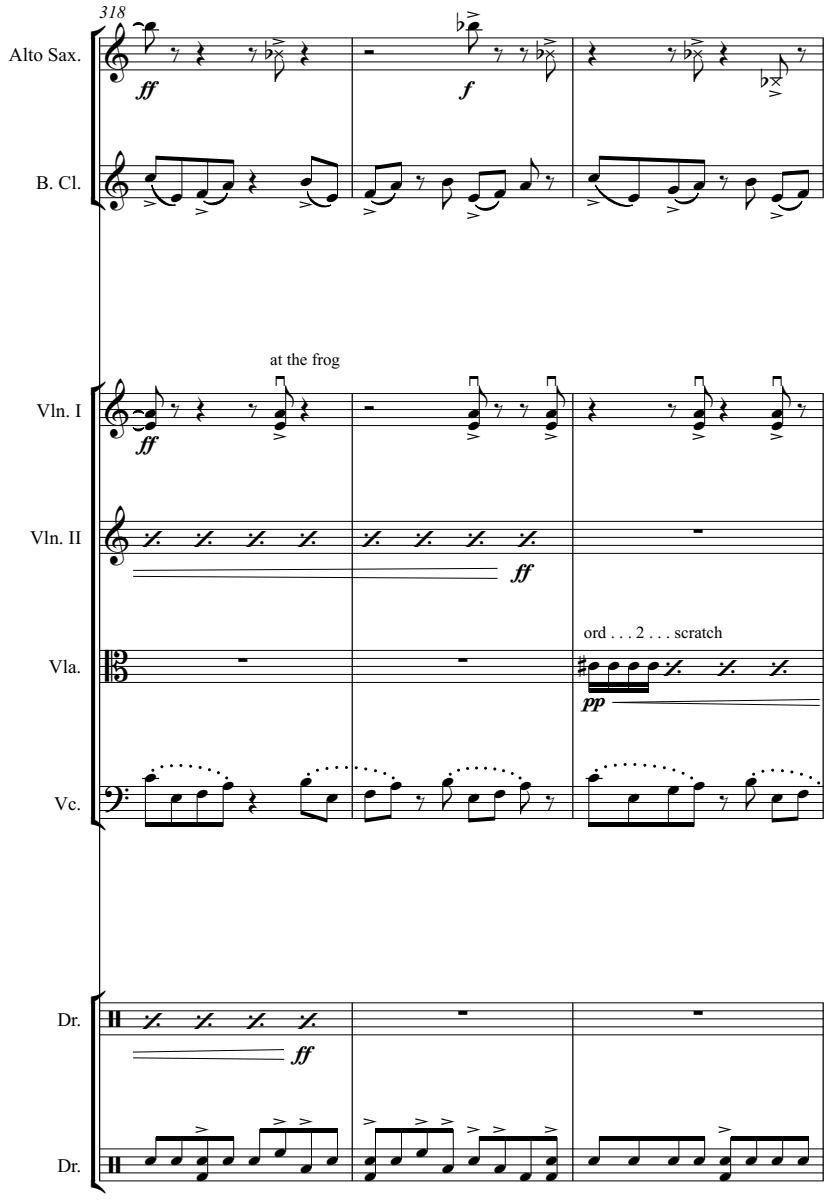

303
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
p < f
ord. . 2 . grit.
at the frog
pizz.
arco
ord. . 2 . grit.
pizz.

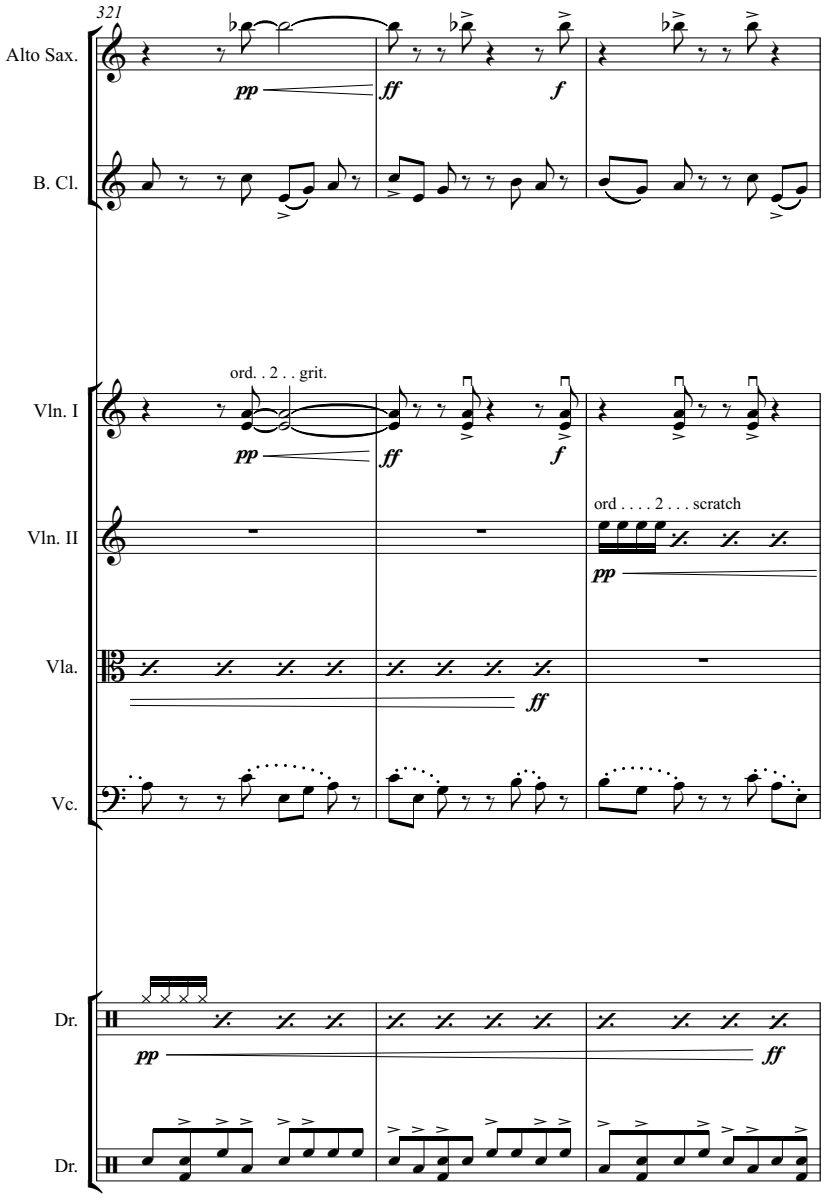

306
Alto Sax.
B. Cl.
growl
p < f
Vln. I
Vln. II
Vla.
Vc.
ord. . 2 . . grit.
pp
ff
at the frog
f
Dr.
Dr.

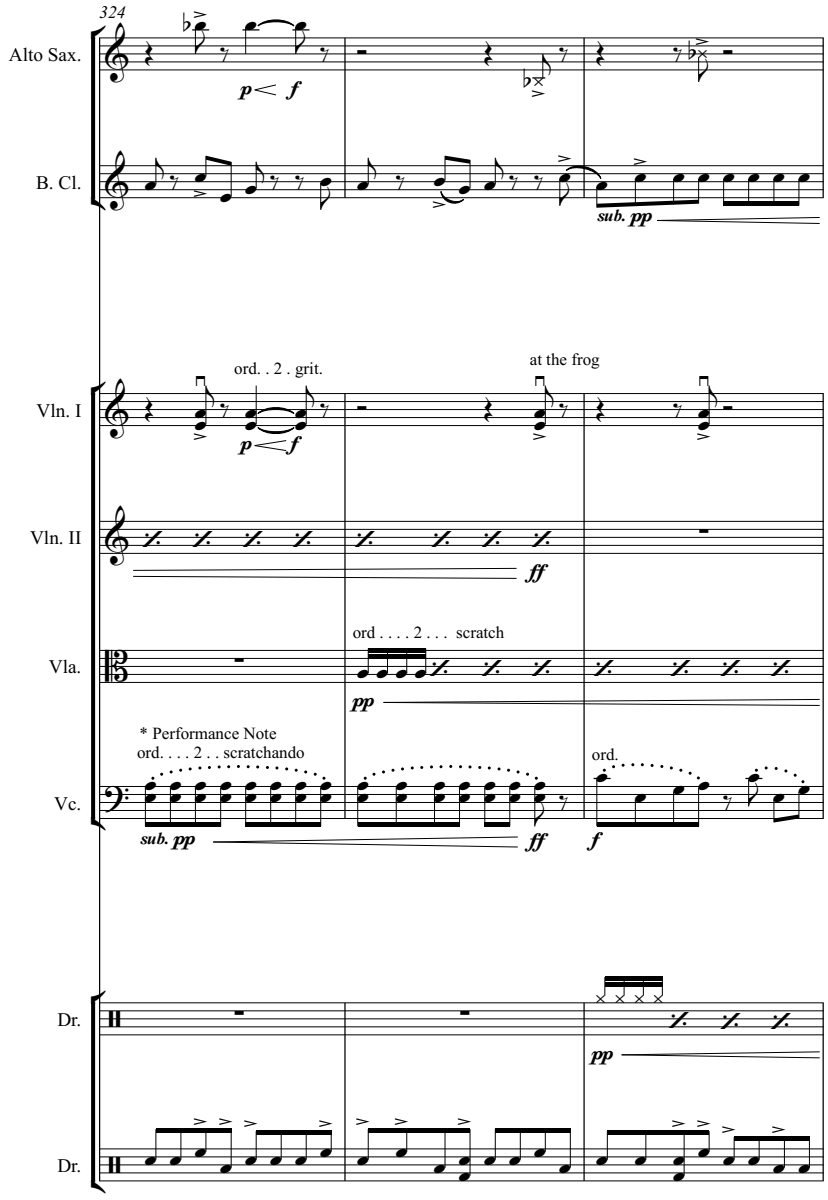

309
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.

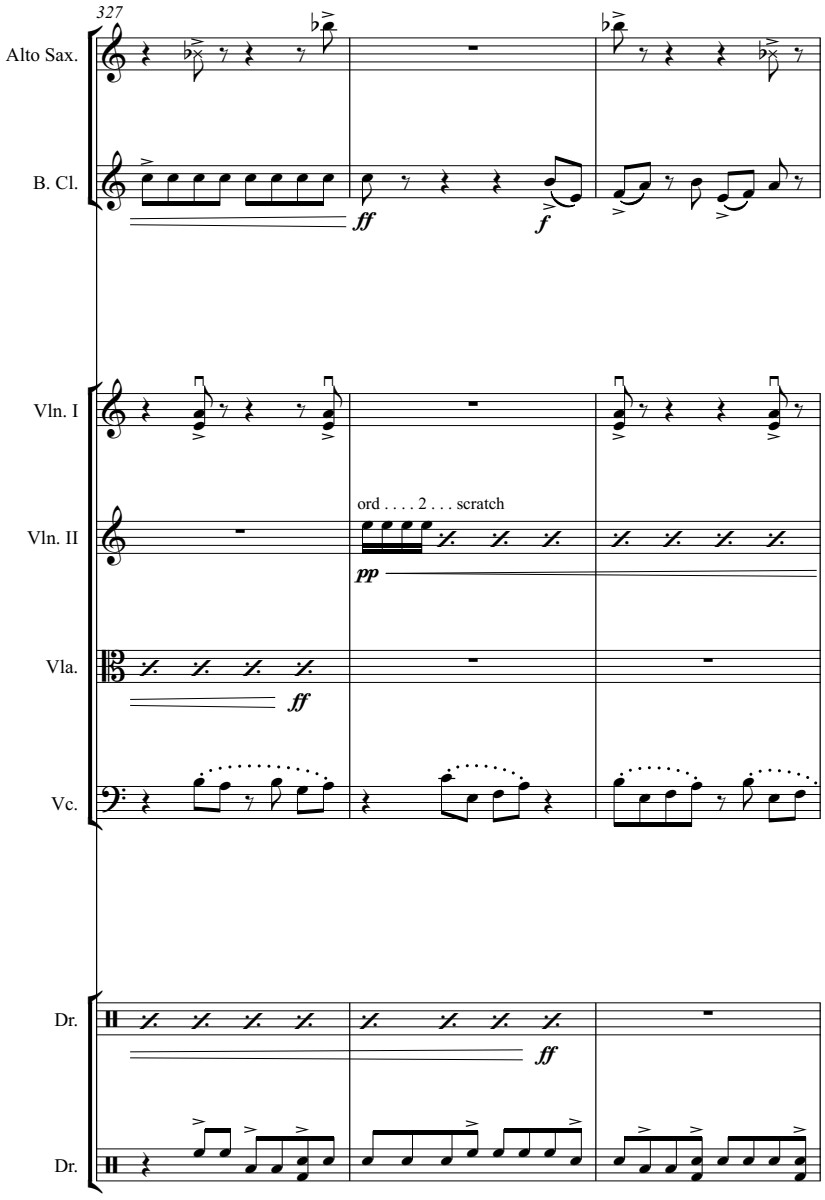

312
Alto Sax.
B. Cl.
growl
pp
ff
Vln. I
Vln. II
Vla.
Vc.
ord. . 2 . . grit.
arco
Dr.
p
f

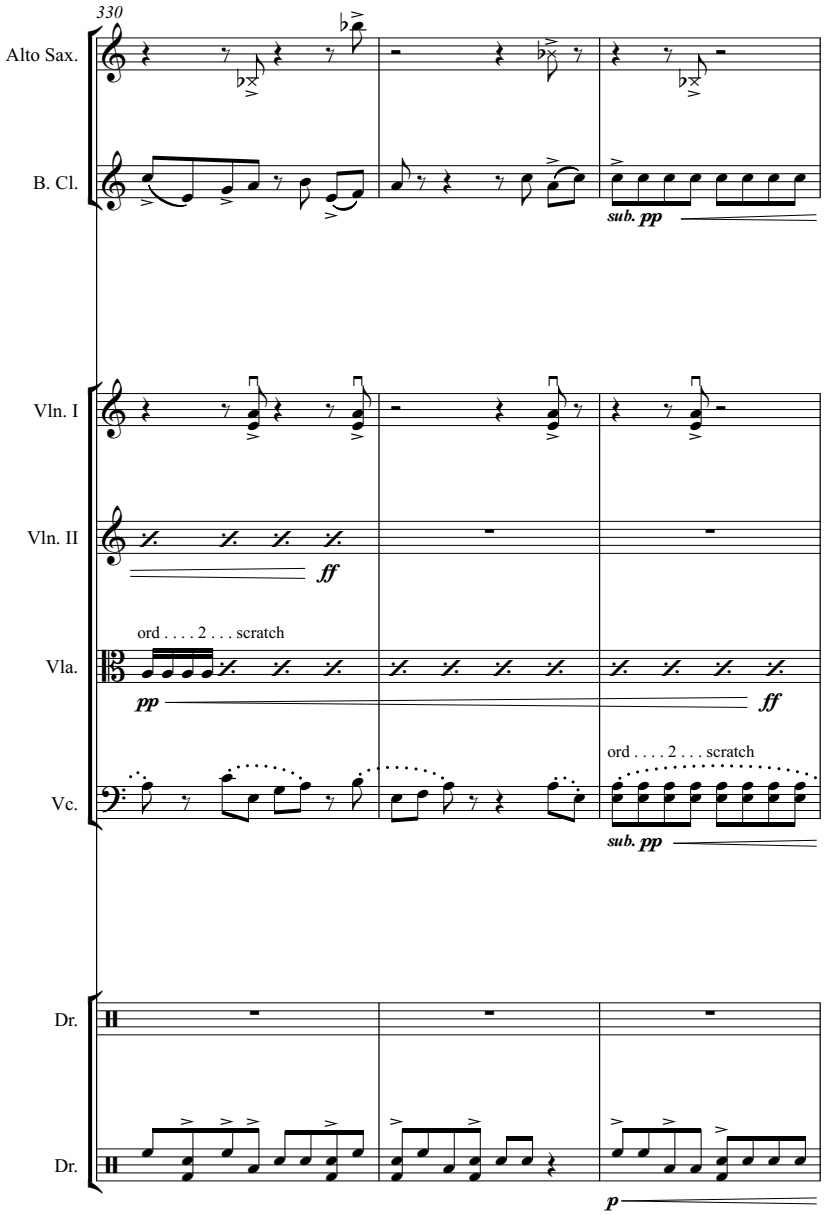

M
(2-3-4)
315
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
at the frog
ord. . 2 . . grit.
ord . . . 2 . . . scratch
ord . . . 2 . . . scratch
ord.
f
pp
ff

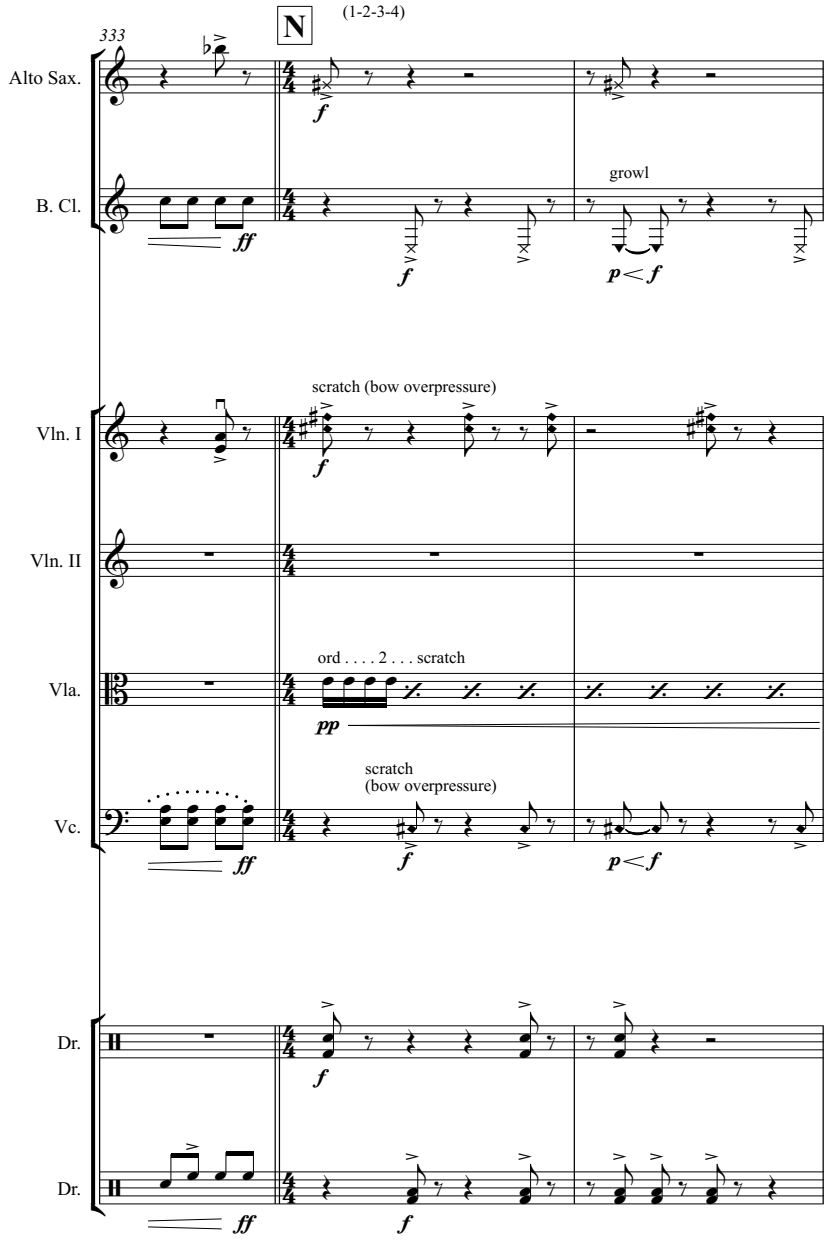

318
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
ff
f
at the frog
ff
ff
ord . . . 2 . . . scratch
pp
ff

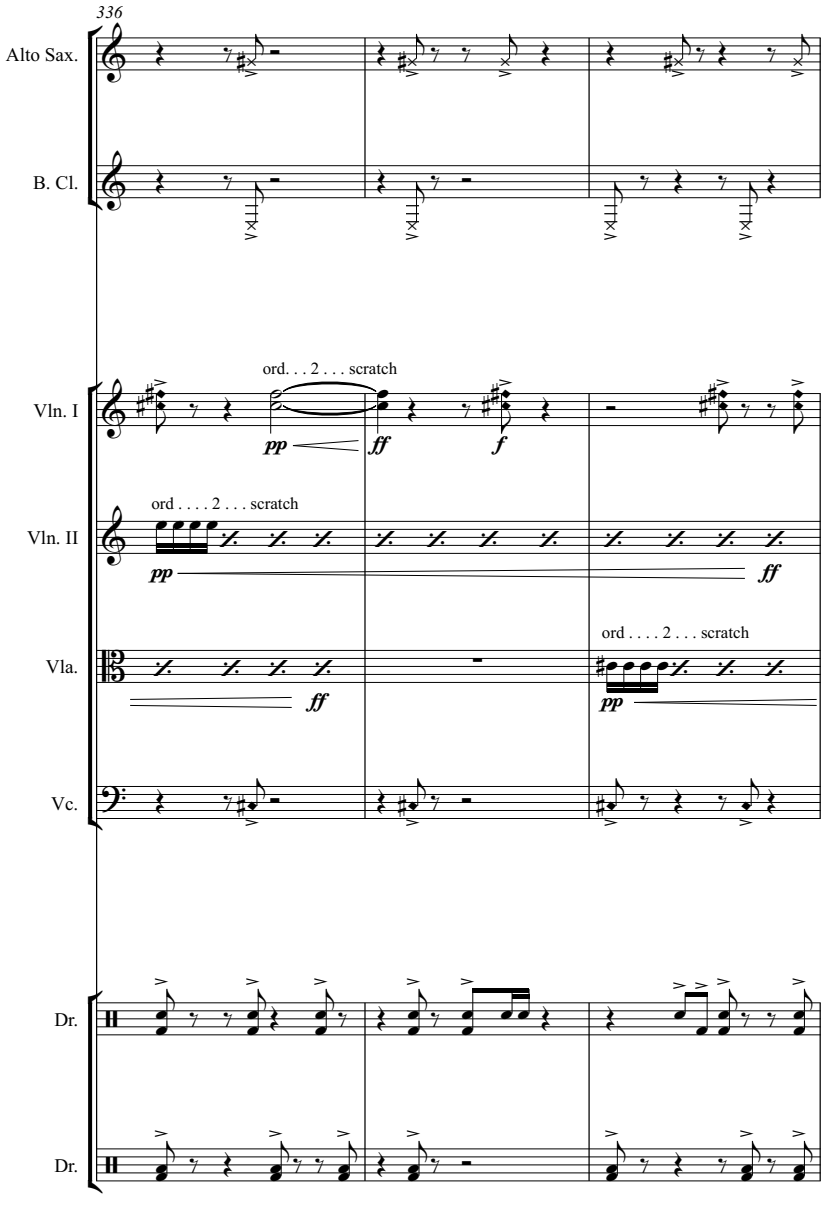

321
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
pp
ff
f
ord. . 2 . . grit.
ord . . . . 2 . . . scratch

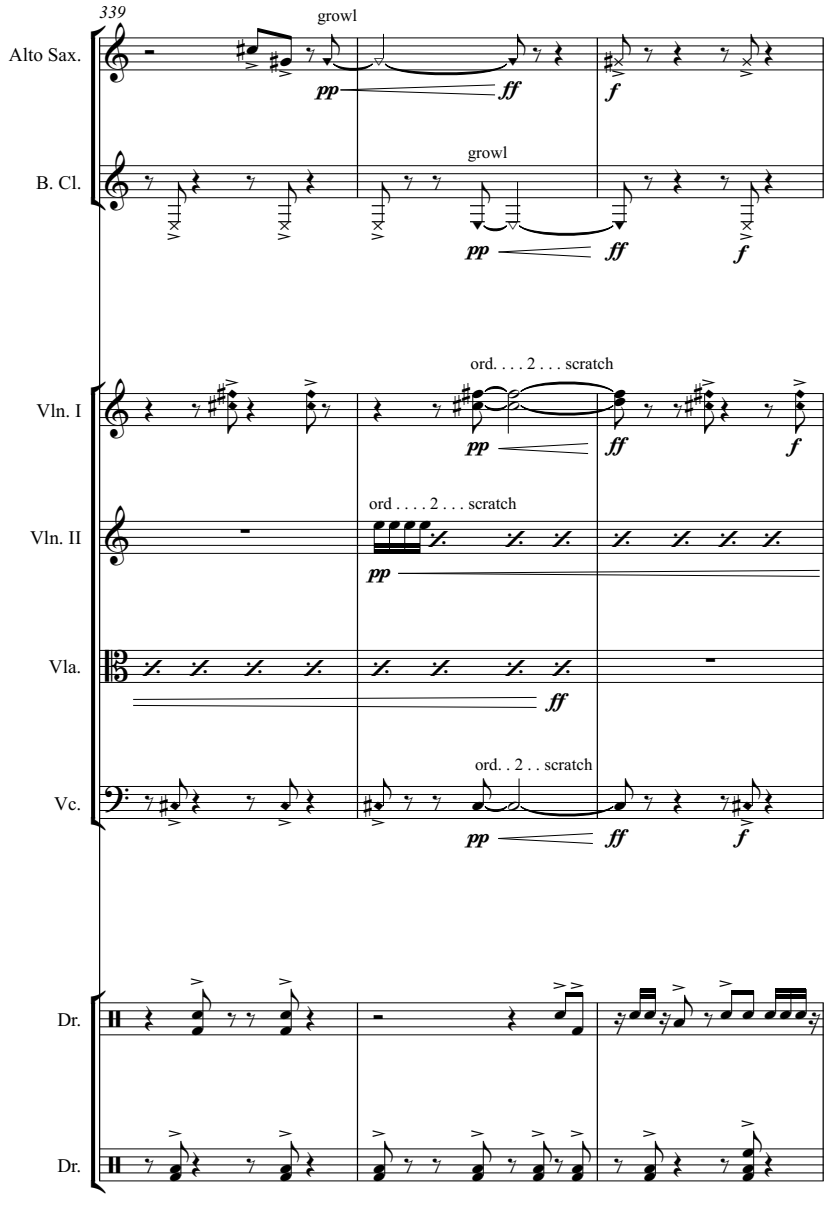

324
Alto Sax.
B. Cl.
p < f
sub. pp
ord. . 2 . grit.
at the frog
Vln. I
Vln. II
Vla.
Vc.
ff
ord . . . . 2 . . . scratch
pp
* Performance Note
ord. . . . 2 . . scratchando
sub. pp
ord.
f
Dr.
Dr.

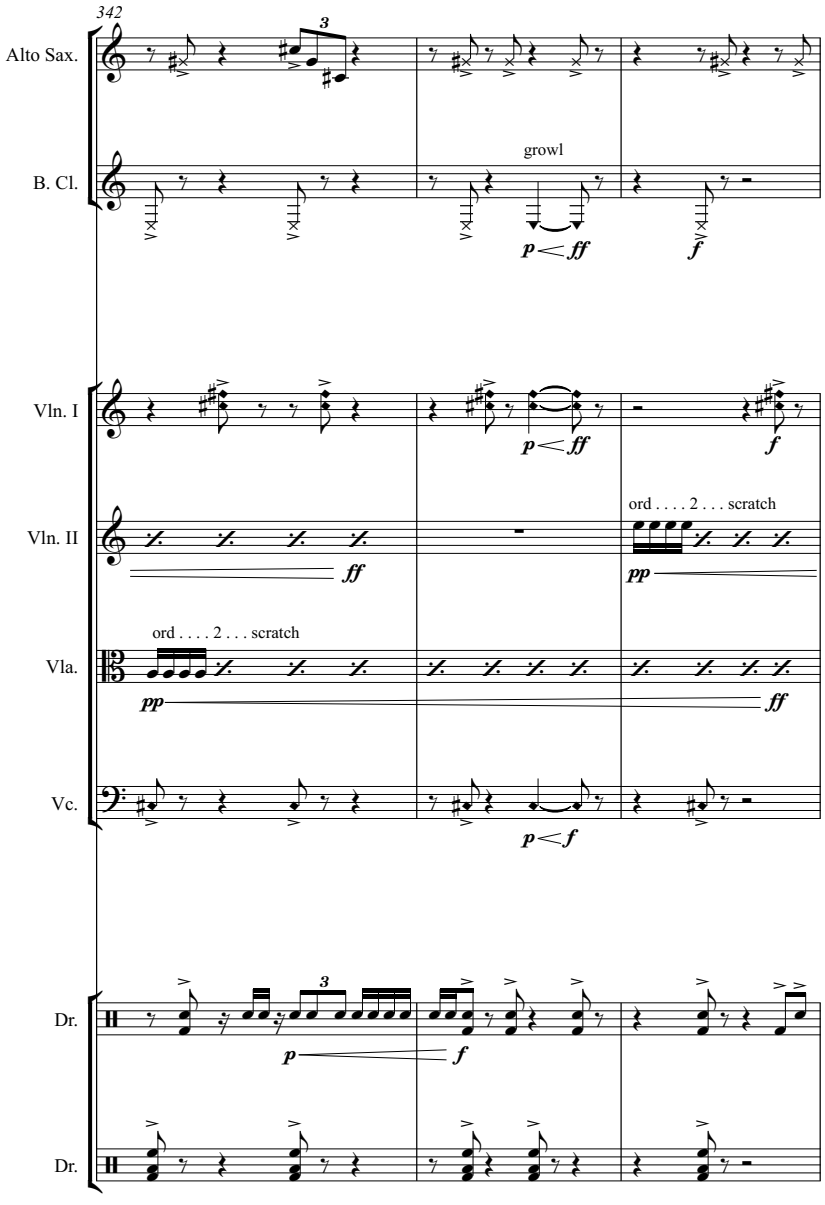

327
Alto Sax.
B. Cl.
ff
f
Vln. I
Vln. II
ord . . . . 2 . . . scratch
pp
Vla.
ff
Vc.
Dr.
ff
Dr.

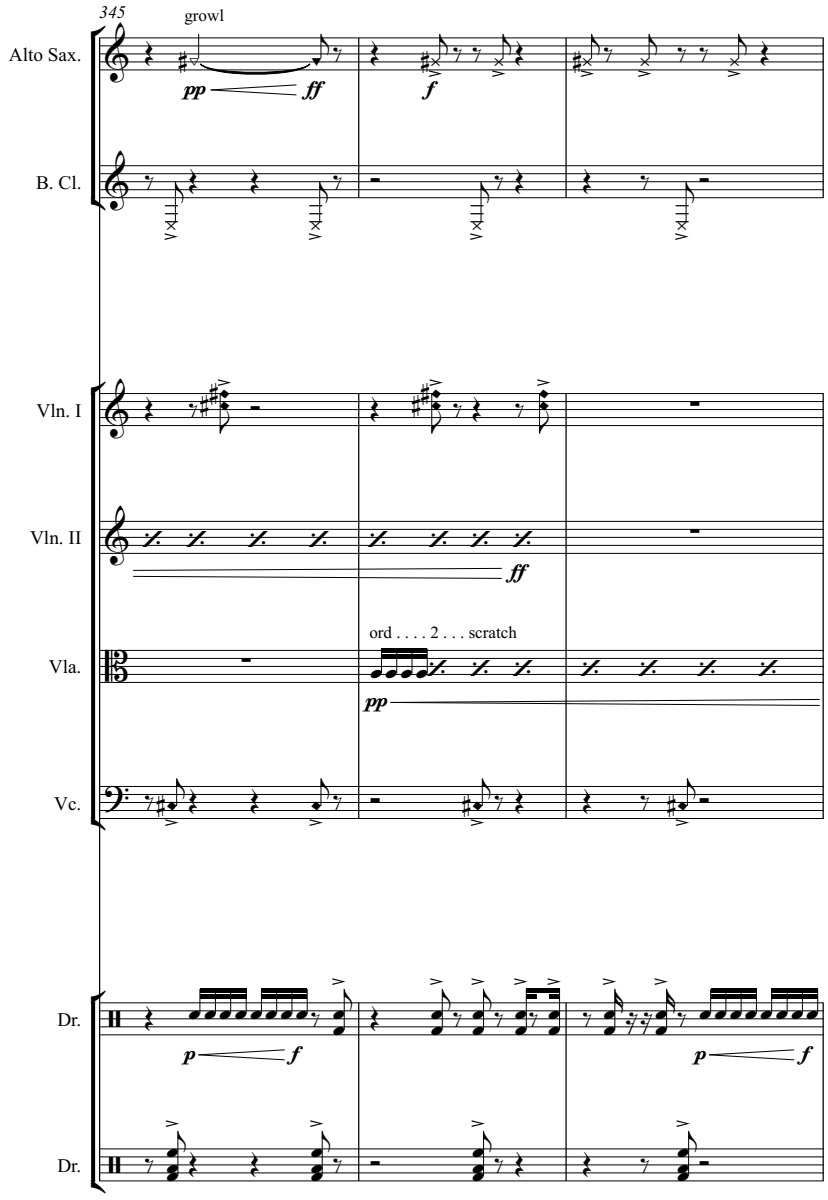

330
Alto Sax.
B. Cl.
sub. pp
Vln. I
Vln. II
ff
ord . . . . 2 . . . scratch
Vla.
pp
ff
ord . . . . 2 . . . scratch
Vc.
sub. pp
Dr.
Dr.
p

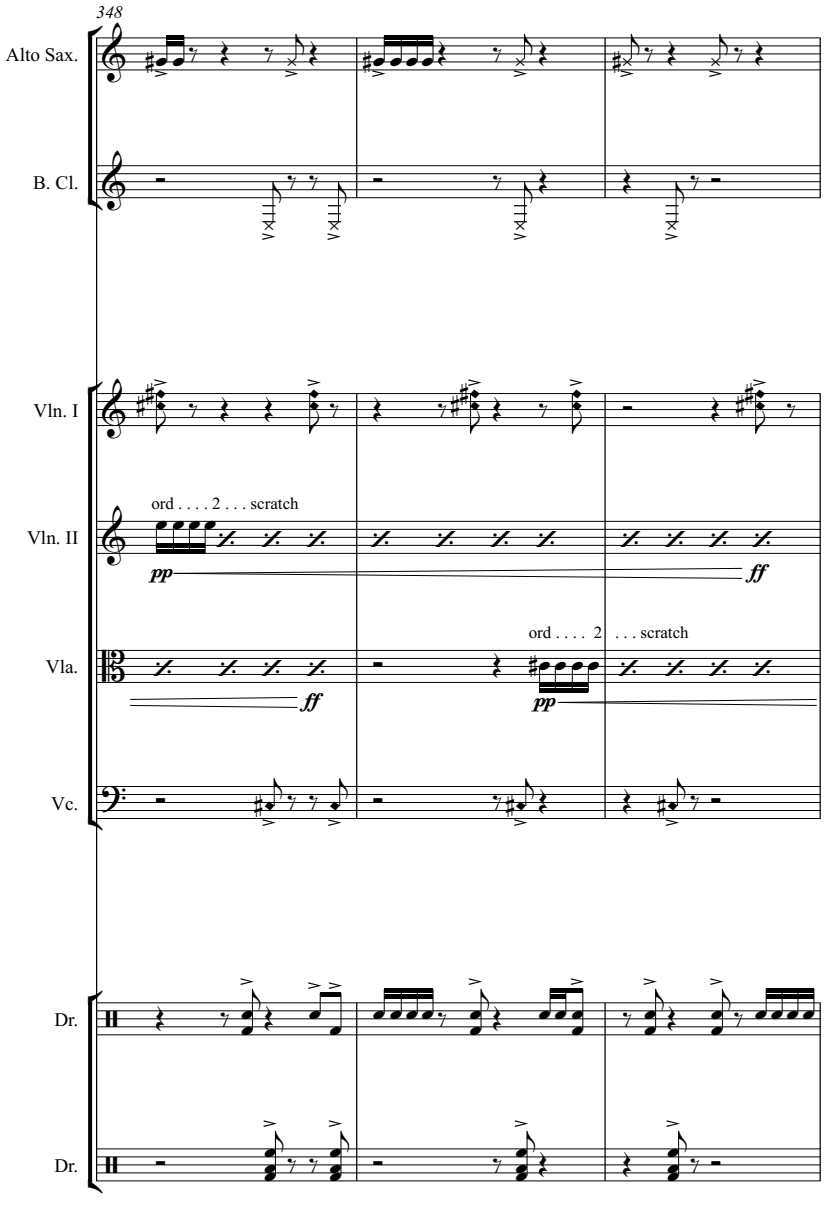

N
(1-2-3-4)
333
Alto Sax.
B. Cl.
growl
scratch (bow overpressure)
Vln. I
Vln. II
ord . . . . 2 . . . scratch
Vla.
scratch
(bow overpressure)
Vc.
Dr.
Dr.

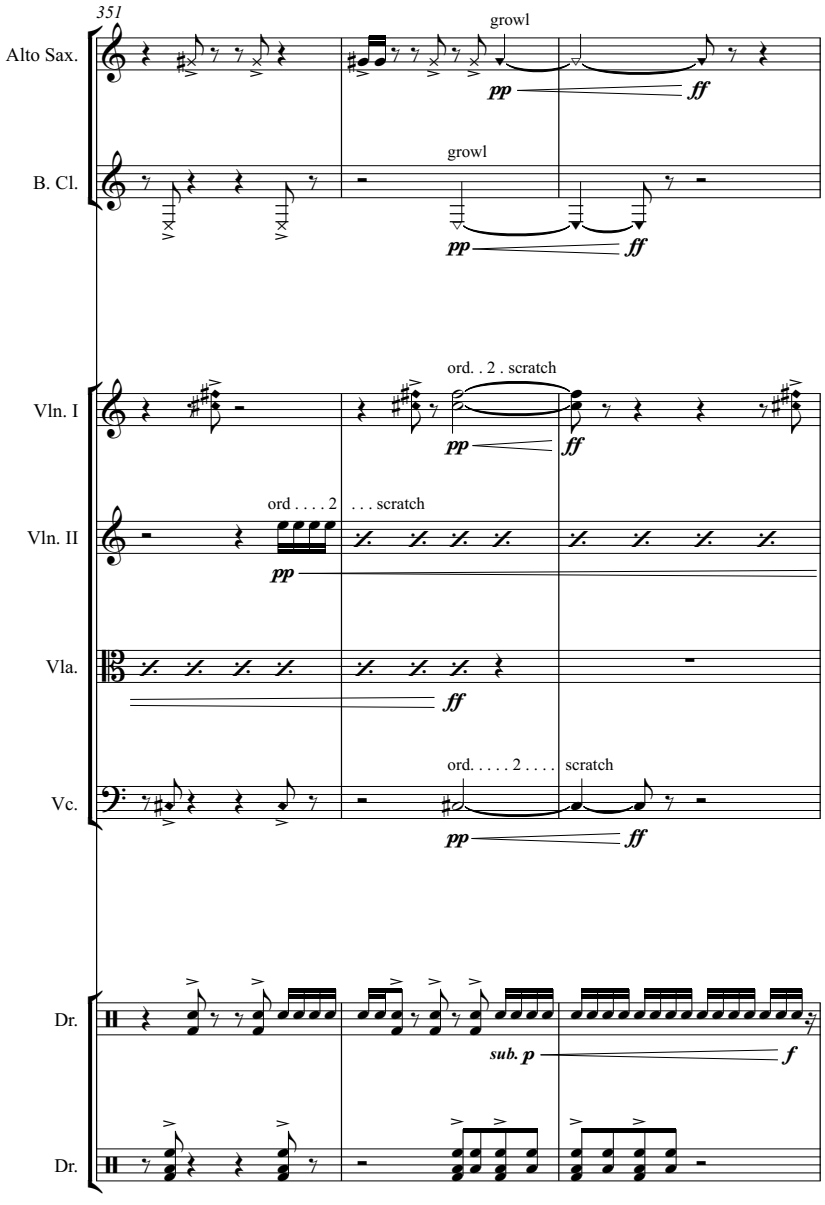

336
Alto Sax.
B. Cl.
Vln. I
ord. . . 2 . . . scratch
pp
ff
f
Vln. II
ord . . . . 2 . . . scratch
pp
ff
Vla.
ff
ord . . . . 2 . . . scratch
pp
Vc.
Dr.
Dr.

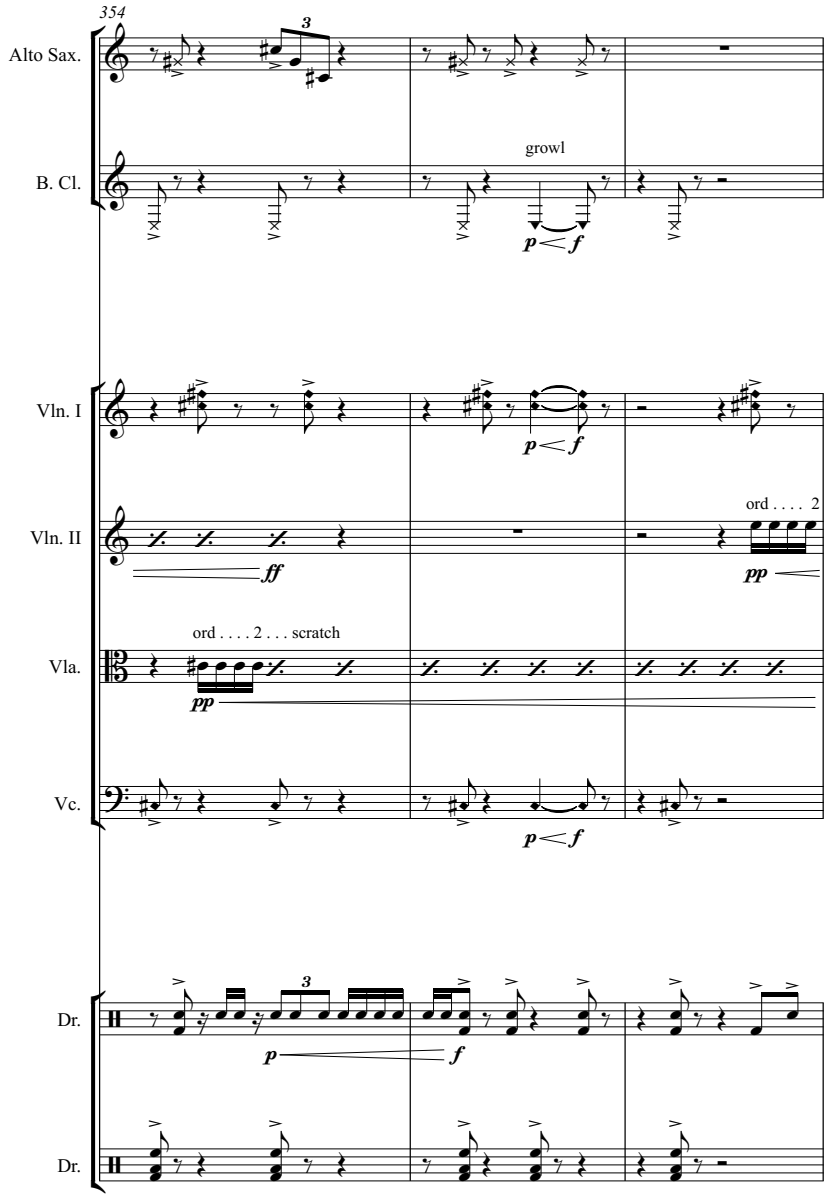

339
Alto Sax.
growl
pp
ff
f
B. Cl.
growl
pp
ff
f
Vln. I
ord. . . . 2 . . . scratch
pp
ff
f
Vln. II
ord . . . . 2 . . . scratch
pp
Vla.
ff
Vc.
ord. . 2 . . scratch
pp
ff
f
Dr.
Dr.

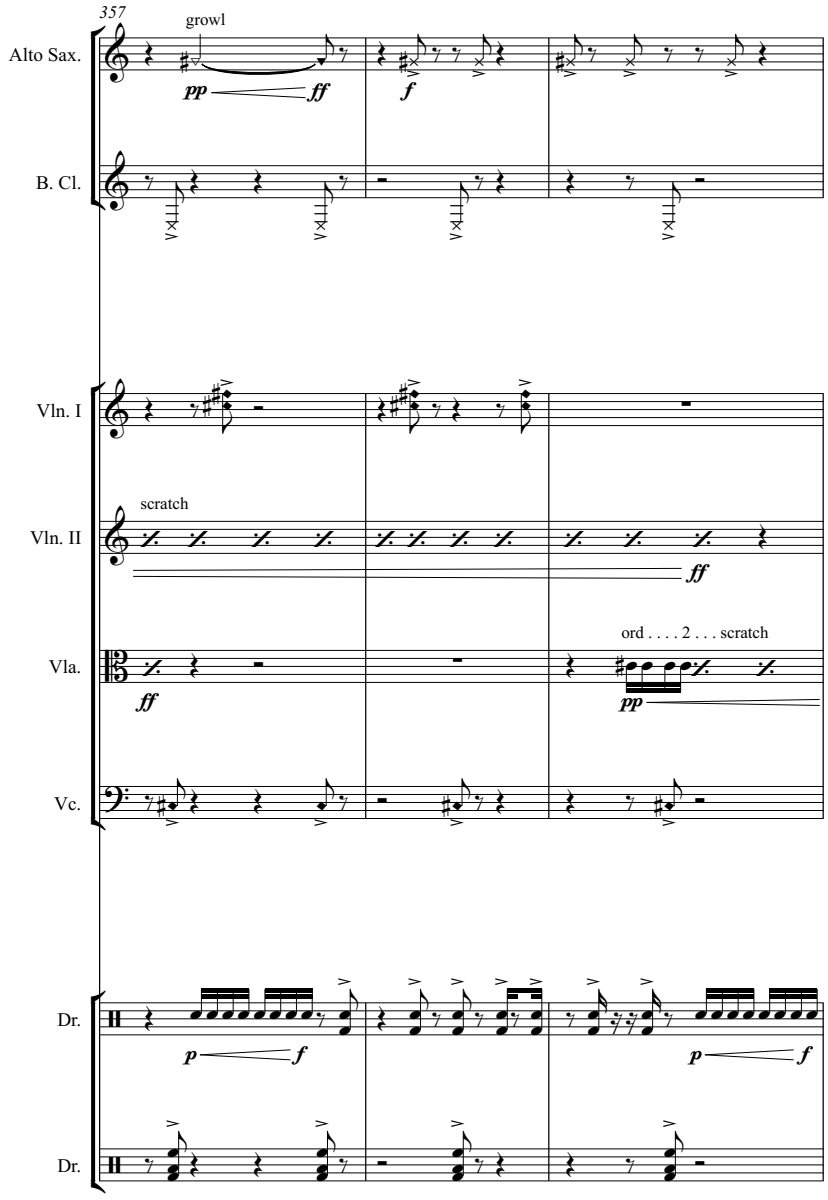

342
Alto Sax.
B. Cl.
growl
Vln. I
Vln. II
ord . . . . 2 . . . scratch
Vla.
ord . . . . 2 . . . scratch
Vc.
Dr.
Dr.

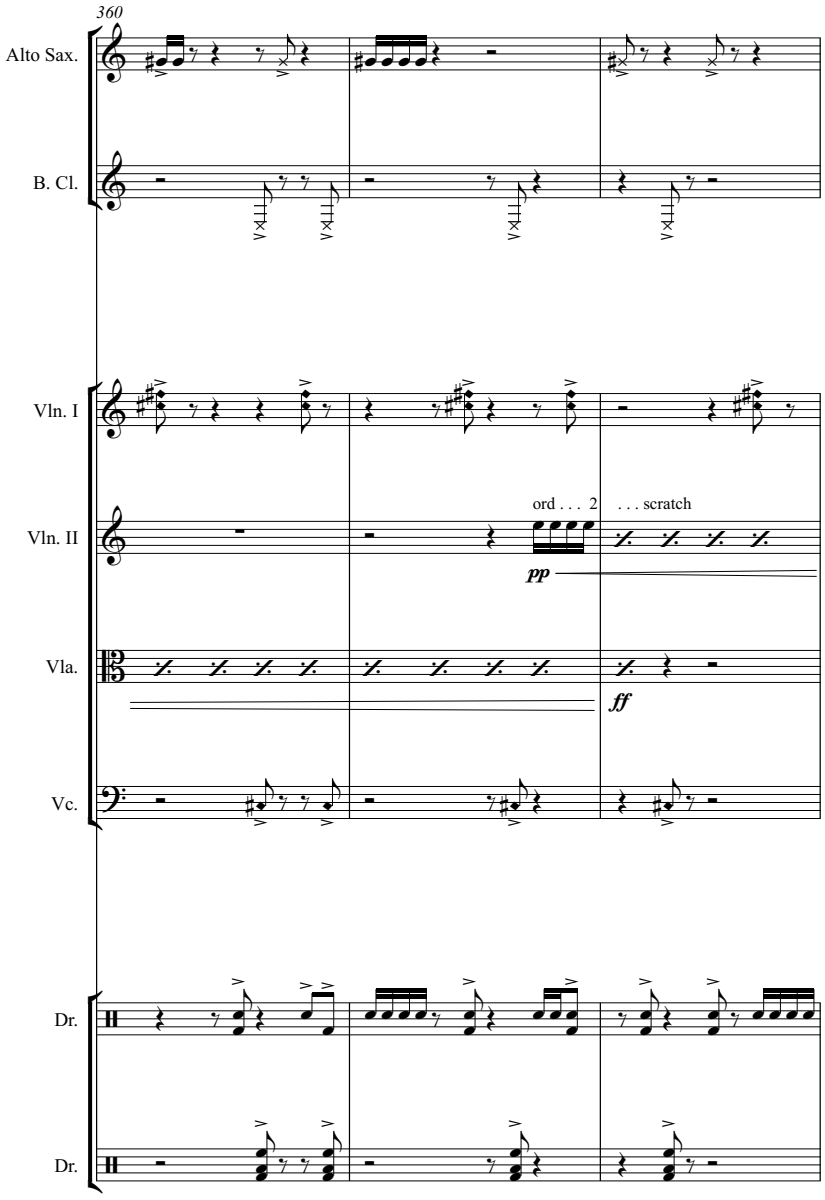

345
growl
Alto Sax.
pp
ff
f
B. Cl.
Vln. I
Vln. II
ff
ord . . . . 2 . . . scratch
Vla.
pp
Vc.
Dr.
p
f
p
f
Dr.

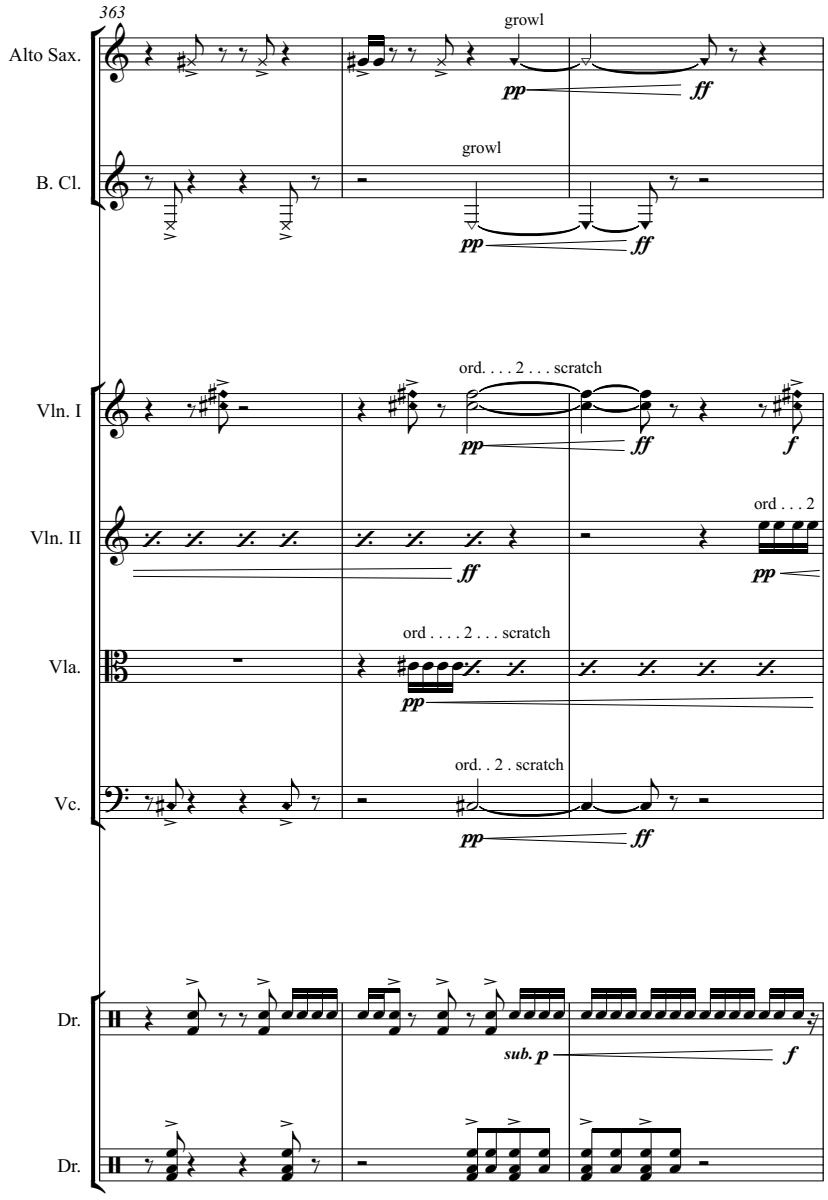

348
Alto Sax.
B. Cl.
Vln. I
Vln. II
ord . . . . 2 . . . scratch
pp
ff
Vla.
ff
ord . . . . 2 . . . scratch
pp
Vc.
Dr.
Dr.

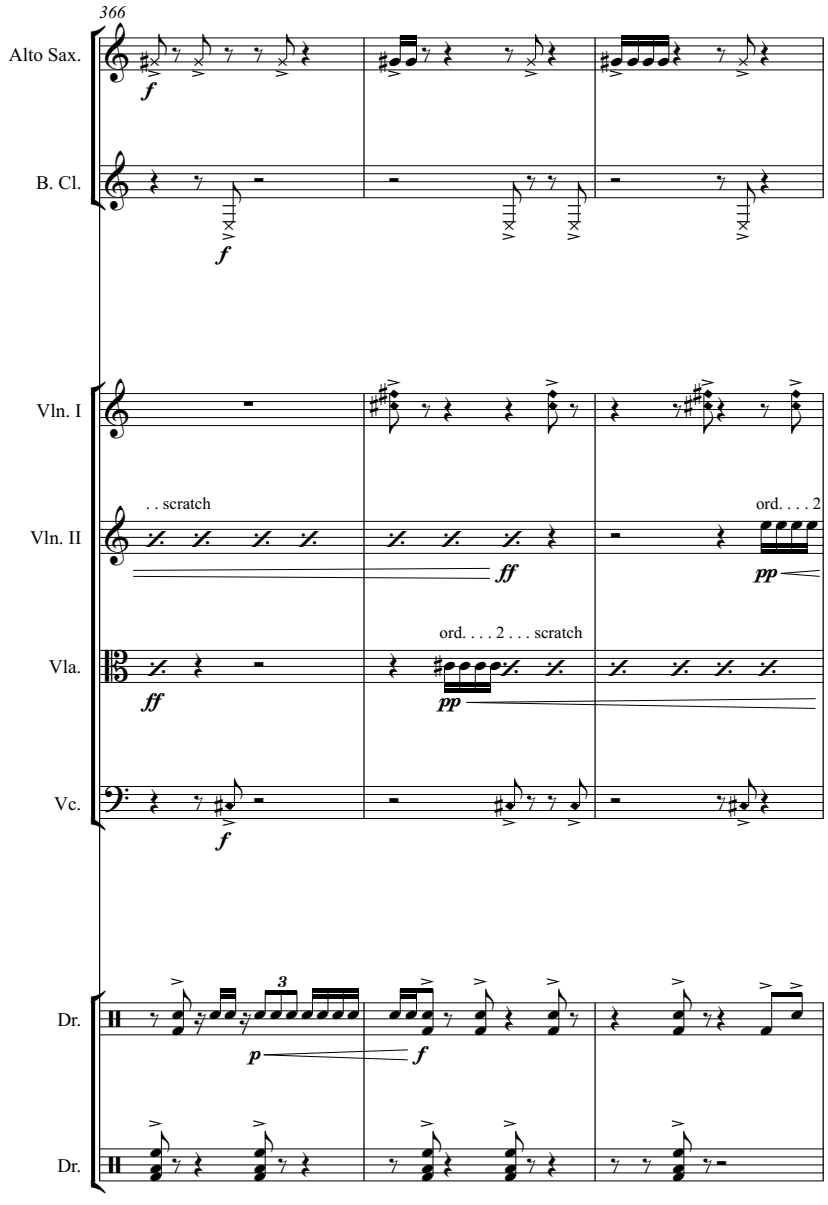

351
Alto Sax.
growl
pp
ff
B. Cl.
growl
pp
ff
Vln. I
ord. . 2 . scratch
pp
ff
Vln. II
ord . . . . 2
. . . scratch
pp
Vla.
ff
Vc.
ord. . . . . 2 . . . . scratch
pp
ff
Dr.
sub. p
f
Dr.

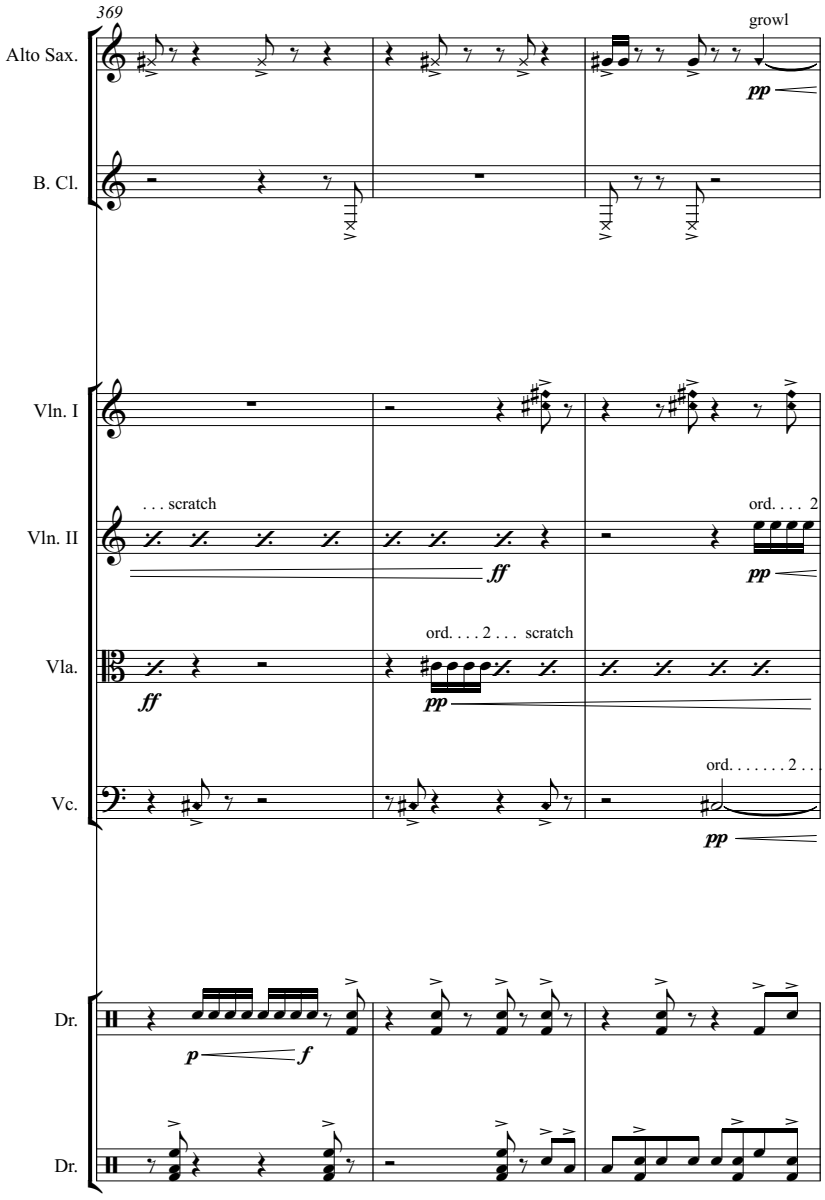

354
Alto Sax.
B. Cl.
growl
Vln. I
Vln. II
ord . . . . 2
Vla.
ord . . . . 2 . . . scratch
Vc.
Dr.
Dr.

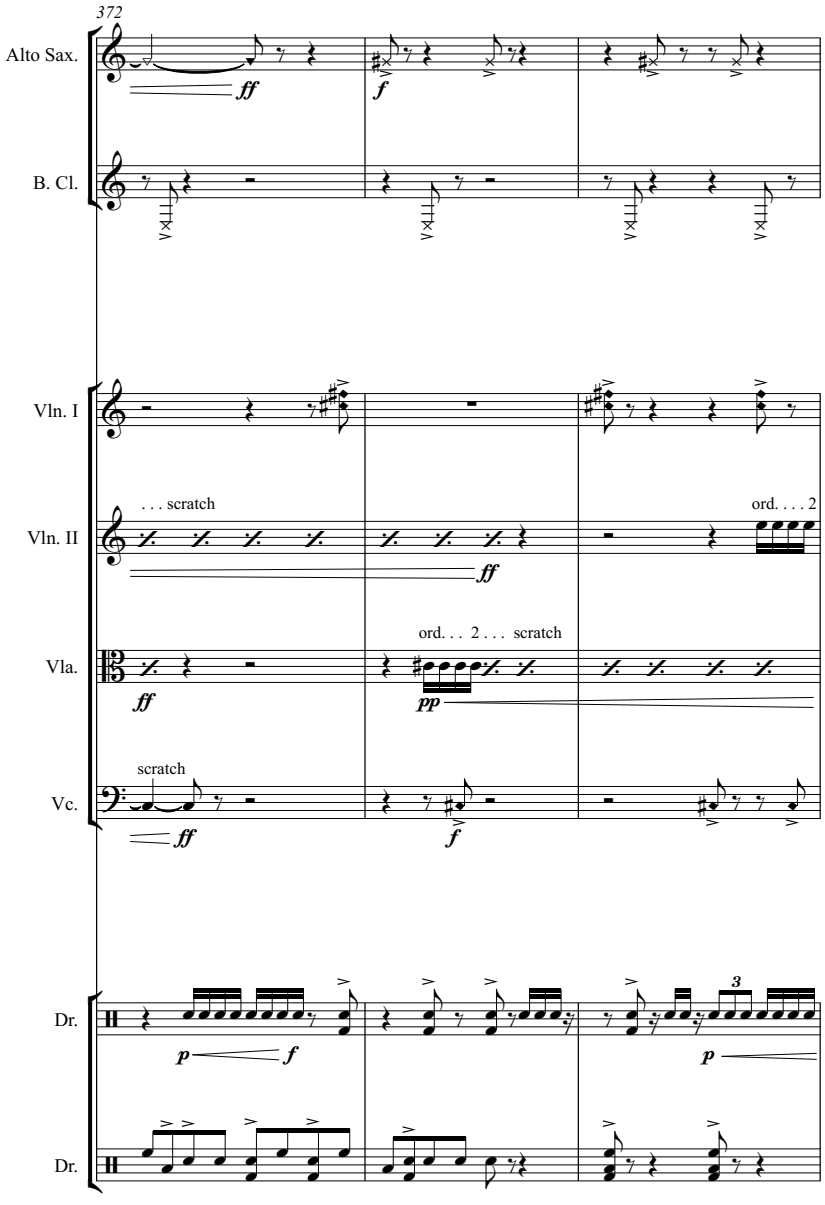

357
growl
Alto Sax.
pp
ff
f
B. Cl.
Vln. I
scratch
Vln. II
ff
ord . . . . 2 . . . scratch
Vla.
ff
pp
Vc.
Dr.
p
f
p
f
Dr.

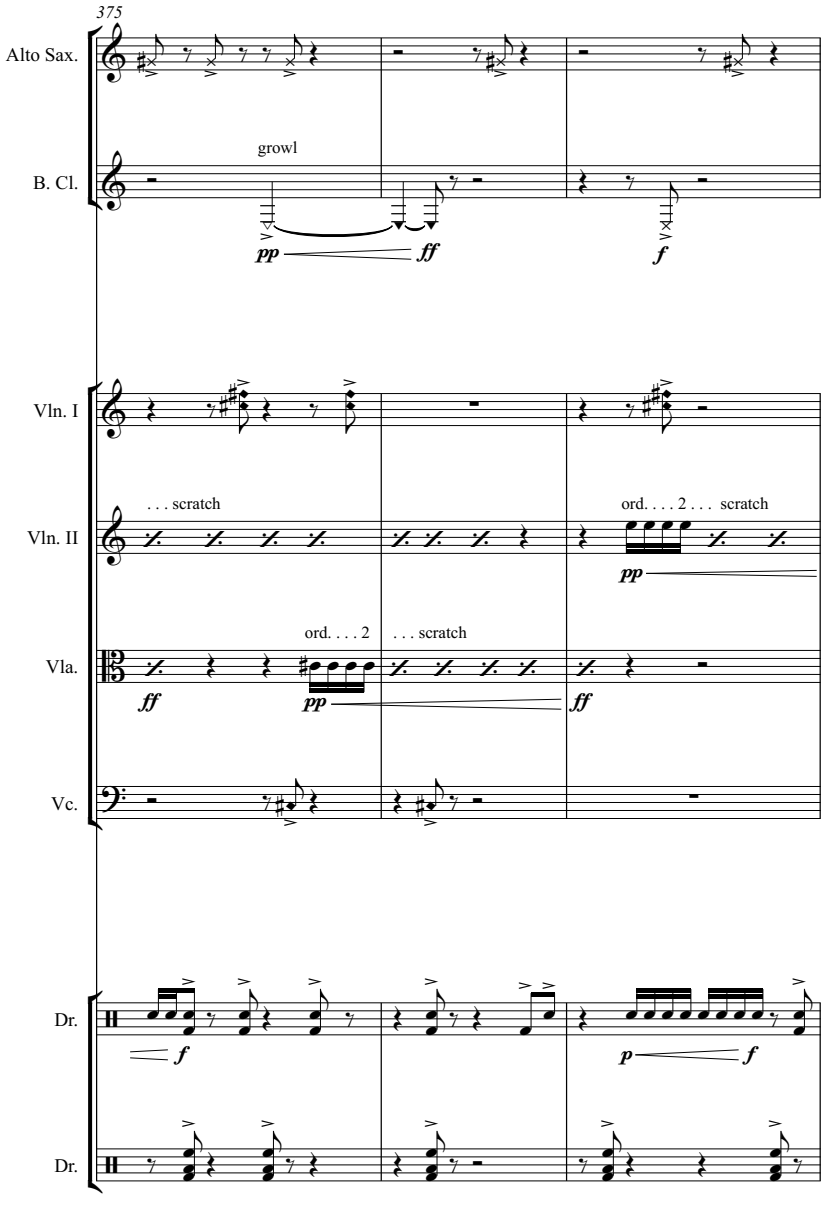

360
Alto Sax.
B. Cl.
Vln. I
Vln. II
ord . . . 2
. . . scratch
pp
Vla.
ff
Vc.
Dr.
Dr.

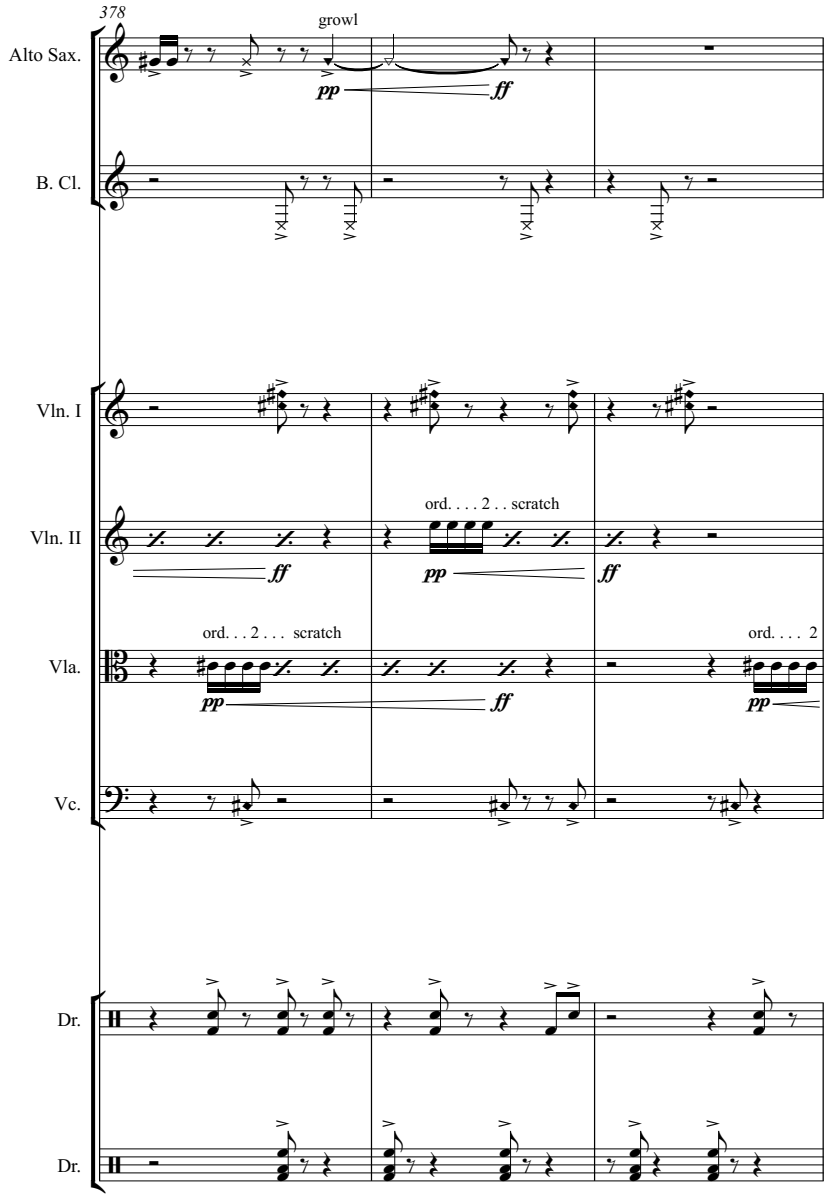

363
Alto Sax.
growl
pp
ff
B. Cl.
growl
pp
ff
Vln. I
ord. . . . 2 . . . scratch
pp
ff
f
Vln. II
ord . . . 2
ff
pp
Vla.
ord . . . . 2 . . . scratch
pp
Vc.
ord. . 2 . scratch
pp
ff
Dr.
sub. p
f
Dr.

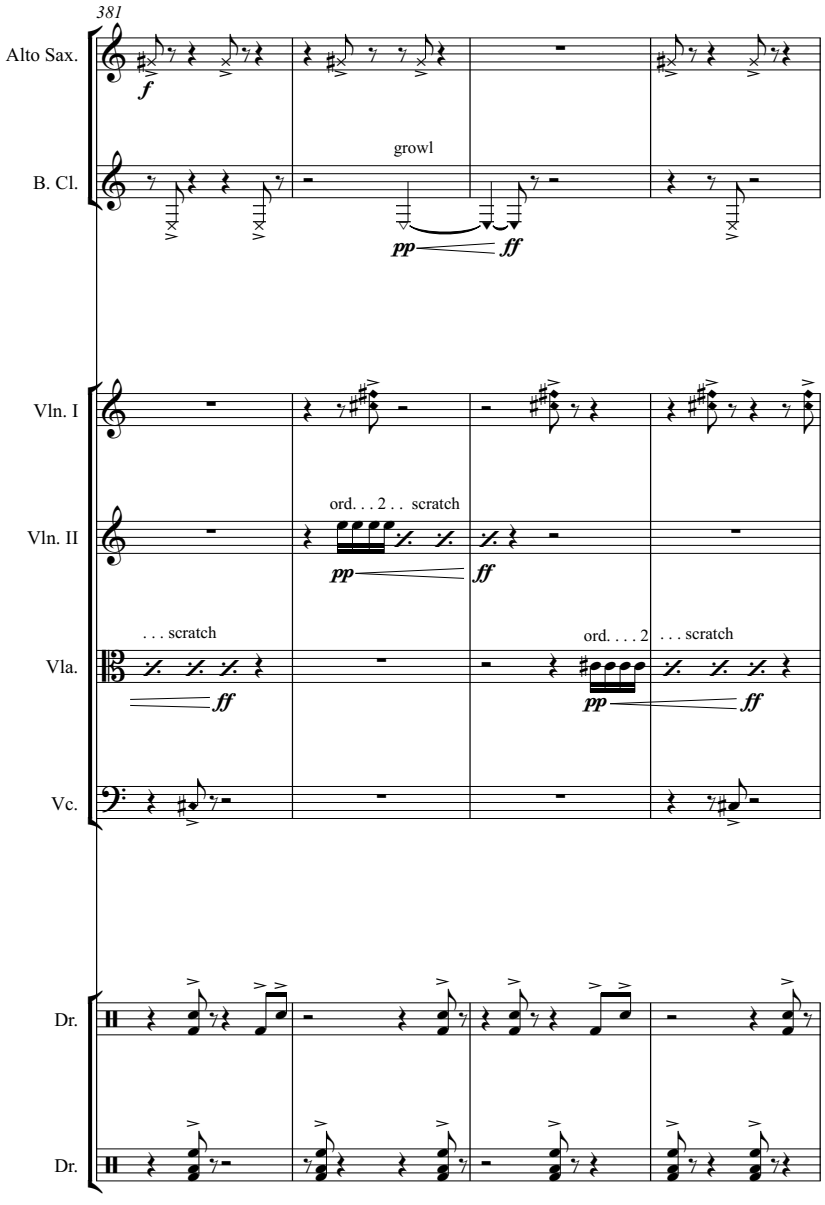

366
Alto Sax.
B. Cl.
Vln. I
Vln. II
. . scratch
ord. . . . 2
Vla.
ord. . . . 2 . . . scratch
Vc.
Dr.
Dr.

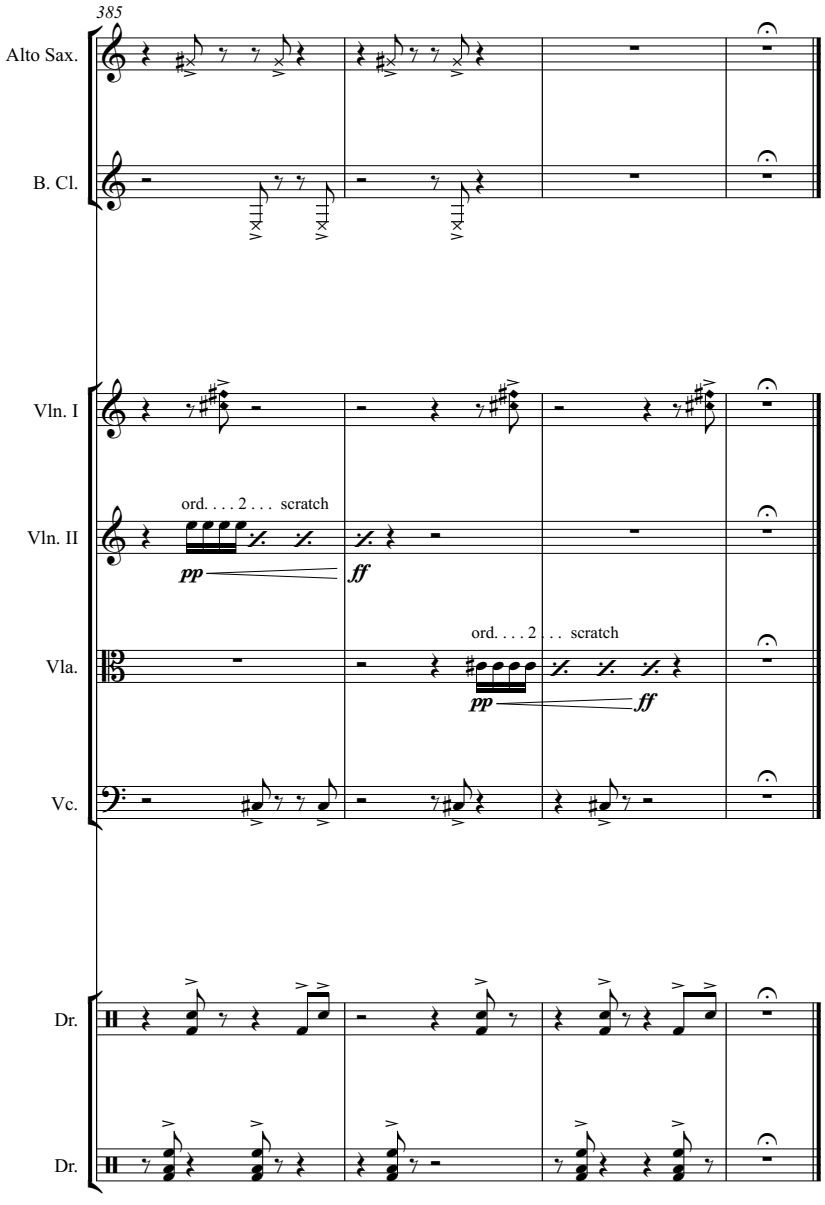

369
Alto Sax.
growl
pp
B. Cl.
Vln. I
Vln. II
. . . scratch
ff
ord. . . . 2
pp
Vla.
ff
ord. . . . 2 . . . scratch
pp
Vc.
ord. . . . . 2 . .
pp
Dr.
p
f
Dr.


372
Alto Sax.
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Dr.
Dr.
. . . scratch
ord. . . . 2
ord. . . 2 . . . scratch
scratch
ff
f
pp
p
3


375
Alto Sax.
B. Cl.
growl
pp
ff
f
Vln. I
Vln. II
. . . scratch
ord. . . . 2 . . . scratch
pp
Vla.
ord. . . . 2
. . . scratch
ff
pp
ff
Vc.
Dr.
f
p
f
Dr.


378
growl
Alto Sax.
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
. . . scratch
Vla.
ff
ord. . . . 2
. . . scratch
pp
ff
Vc.
Dr.
Dr.


385
Alto Sax.
B. Cl.
Vln. I
Vln. II
ord. . . . 2 . . . scratch
pp
ff
Vla.
ord. . . . 2 . . scratch
pp
ff
Vc.
Dr.
Dr.