

commissioned by the American Composers Orchestra, Steven Sloane, music director, Robert Beaser, artistic director, Dennis Russell Davies, conductor laureate for its Orchestra Underground series, and made possible in part with support of the National Endowment for the Arts.

Extrememente Agitato (SO9 TRIANGLE)

♩ = 80 (A)

Score for Piccolo, Oboe, Clarinet in Eb, Bass Clarinet, Bassoon, Contrabassoon, Horn in F, Trumpets in C, Trombone, Tuba, Timpani, Percussion 1, Percussion 2, Harp 1, Harp 2, Synthesizer, and Synchronization.

Extrememente Agitato (SO9 TRIANGLE)

♩ = 80 div. (A)

Score for Violin I, Violin II, Viola, Cello, and Double Bass.

\* accidentals hold through the bar and apply only to the octave in which they appear.

\*\* dynamics for each part are based on the dynamic range of each individual instrument, and do not reflect a level relative to the ensemble.

3

1 Picc. *f*

2 Picc. *f*

1 Ob. *f*

2 Ob.

E♭ Cl.

B. Cl. *ff*

Bn.

C. Bn.

1 Hn. *pp* *f* *pp* *f sub.*

2 Hn. *pp* *f* *pp* *f sub.*

1 C Tpt. *ff* *sfz* *sfz*

2 C Tpt. *ff* *sfz* *sfz*

1 Tbn. *pp* *f* *pp* *f sub.*

2 Tbn. *pp* *f* *pp* *f sub.*

Tuba *ff*

Timp.

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth.

Sync.

3

Vln. I

Vln. II

Vla. *f* *fff: pp sub.* *f* *molto* *pp* *f sub.*

Vc. *fff: pp sub.* *f*

D.B. *p* *molto* *fff* *p* *molto*

ord. → s.p. (extreme)

5

1 Picc. *f*

2 Picc.

1 Ob. *ff*

2 Ob.

Eb Cl. *ff*

B. Cl.

Bn.

C. Bn.

1 Hn. *f* *pp* *f*

2 Hn. *f* *pp* *f*

1 C Tpt. *sfz* *ff* *sfz* *sfz*

2 C Tpt.

1 Tbn. *f* *pp* *f*

2 Tbn. *f* *pp* *f*

Tuba

Timp.

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth.

Sync.

5

Vln. I

Vln. II

Vla. *sfz pp sub.* *sfz pp sub.*

Vc. *sfz pp sub.* *sfz pp sub.*

D.B. *< sfz* *p* *molto sfz* *p* *molto sfz*





11

Picc. 1, 2

Ob. 1, 2

E♭ Cl.

B. Cl.

Bn.

C. Bn.

Hrn. 1, 2

C Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp. 1 (C B# Eb)

Hp. 2 (C B# Eb)

Synth.

Sync.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*, *pp*, *ff*, *sfz*, *p*, *molto*, *sfz*, *cuivré*, *to harmon mute, stem in*, *(to plunger mute)*, *(SO6 Triangle) (inside corner trill with light brass beater)*, *pp sempre*, *\*small note heads indicate ad lib by following contour*, *ord.*

13 (SO6 Triangle) B

1 Picc. *f* sempre

2 Picc. *f* sempre

1 Ob. *f* sempre

2 Ob. *f* sempre

Eb Cl. *f* sempre

B. Cl. (normale) *p*

Bn. *f*

C. Bn. *f*

1 Hn. *mf*

2 Hn.

1 C Tpt. *ff* to harmon, stem in

2 C Tpt. *ff* con sordino harmon mute, stem-in

1 Tbn. *mf*

2 Tbn.

Tuba ord. *ffz* molto

Timp. *ffz* *ppp* subito

Perc. 1

Perc. 2 + (mute with hand)

Hp. 1 *mf*

Hp. 2 *mf*

Synth

Sync.

13 (SO6 Triangle) B

Vln. I *pp* *sempre*

Vln. II *pp* *sempre* *molto vib.\** (gradually move)

Vla. *f* *molto vib.\** (gradually move) *p* *pp* *subito f* *molto*

Vc. *f* *molto vib.\** (gradually move) *p* *pp* *subito f* *molto*

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

\*) means extreme, exaggerated vibrato (scordatura) at the frog

15

Picc. 1, 2

Ob. 1, 2

E♭ Cl., B. Cl.

Bn., C. Bn.

Hn. 1, 2

C Tpt. 1, 2

Tbn. 1, 2 (plunger mute)

Tuba

Timp.

Perc. 1, 2

Hp. 1, 2

Synth.

Sync.

15

Vln. I, Vln. II

Vla. (non vib., p, pp, f sub., molto vib., non vib., f)

Vc. (non vib., p, pp, f sub., molto vib., non vib., f)

D.B. (> pp, f, molto, f, molto)



17

17

1 Picc.

2 Picc.

1 Ob.

2 Ob.

Eb Cl.

B. Cl.

Bn.

C. Bn.

1 Hn.

2 Hn.

1 C Tpt.

2 C Tpt.

1 Tbn.

2 Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth

Sync.

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*f*

*ff*

*pp*

*molto*

non vib.

molto vib.

19

Picc. 1, 2

Ob. 1, 2

E♭ Cl. 1, 2

B. Cl. 1, 2

Bn. 1, 2

C. Bn. 1, 2

Hn. 1, 2

C Tpt. 1, 2

Tbn. 1, 2

Tuba 1, 2

Timp. 1, 2

Perc. 1, 2

Hp. 1, 2

Synth.

Sync.

19

Vln. I, II

Vla. 1, 2

Vc. 1, 2

D.B.

*f*, *p* sub., *ff*, *molto*, *p*, *molto vib.*, *non vib.*, *f*, *pp*

21

1 Picc.

2 Picc.

1 Ob.

2 Ob.

Eb Cl.

B. Cl.

Bn.

C. Bn.

1 Hn.

2 Hn.

1 C Tpt.

2 C Tpt.

1 Tbn.

2 Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth

Sync.

21

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*f*

*ff*

*p*

*molto*

*molto vib.*

*non vib.*

*f sub.*

*pp*

23

1 Picc.

2

1 Ob.

2

Eb Cl.

B. Cl.

Bn.

C. Bn.

1 Hn.

2

1 C Tpt.

2

1 Tbn.

2

Tuba

Timp.

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth

Sync.

23

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mp*

*f*

*ff*

*p*

*pp*

*molto vib.*

*pizz.*

to plunger mute

(HMS Triangle)

G, Bb

25 **C** Calming (HM8 Triangle)

1 Picc. *mf* *pp* *mf* *mf* *mf* *pp*

2 Picc. *mf* *pp* *mf* *mf* *mf* *pp*

1 Ob. *fp* *f* *fp* *f*

2 Ob. *ff*

Eb Cl. *ff*

B. Cl. *f* *oscuro, molto espressivo* *p* *f* *p* *f*

Bn. *f* *oscuro, molto espressivo* *p* *f* *p* *f*

C. Bn. *f* *oscuro, molto espressivo* *p* *f* *p* *f*

1 Hn. *Cuivré sim.* *sfz* *mp*

2 Hn. *Cuivré sim.* *sfz* *p* *sfz*

1 C Tpt. *ff* *(trumpets play out!)* *(plunger mute)* *ff* *(plunger mute)* *ff* *(plunger mute)* *ff* *(plunger mute)*

2 C Tpt. *ff* *(plunger mute)* *ff* *(plunger mute)* *ff* *(plunger mute)* *ff* *(plunger mute)*

1 Tbn. *sfz* *p* *sfz*

2 Tbn. *sfz* *Glissando* *(no re-attack and always very even)* *mp*

Tuba *oscuro, molto espressivo* *ff* *f* *f*

Timp. *sempre l.v.* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Perc. 1 *(mute with hand)*

Perc. 2

Hp. 1 *preciso* *f* *preciso* *f*

Hp. 2 *G, Bb* *preciso* *f*

Synth

Sync.

25 **C** Calming (HM8 Triangle)

Vln. I *pp* *div. ord.*

Vln. II *sempre non vibrato* *s.p.(extreme)* *(gradually move)* *ord.* *sul tasto, marcato* *ord.*

Vla. *p* *s.p.(extreme)* *ord.* *sul tasto, marcato* *s.p.(extreme)* *ord.* *sul tasto, marcato* *s.p.(extreme)* *ord.* *sul tasto, marcato* *s.p.(extreme)* *ord.*

Vc. *s.p.(extreme)* *ord.* *sul tasto, marcato* *s.p.(extreme)* *ord.* *sul tasto, marcato* *s.p.(extreme)* *ord.* *sul tasto, marcato* *s.p.(extreme)* *ord.*

D.B. *pizz. secco* *f* *secco* *sempre sul IV sim...* *mf*

29

1 Picc. *mf* *pp* *mf* *mf* *mf* *pp*

2 Picc. *mf* *mf* *mf*

1 Ob. *fp* *f* *fp*

2 Ob. *fp* *f*

Eb Cl. *fp*

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

Bn. *p* *f* *p* *f*

C. Bn. *p* *f* *p* *f*

1 Hn. *mp* *sfz* *mp* *sfz*

2 Hn. *mp* *sfz*

1 C Tpt. *mp* *sfz* *mp* *sfz*

2 C Tpt. *mp* *sfz* *mp* *sfz*

1 Tbn. *mp* *sfz* *mp* *sfz*

2 Tbn. *mp* *sfz* *mp* *sfz*

Tuba *f* *f*

Timp. *p* *ppp* *p* *ppp* *p* *p* *ppp* *ppp*

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth

Sync.

29

Vln. I *ord.* *ord.* *ord.* *ord.*

Vln. II *s.p. (extreme)* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.*

Vla. *sul tasto, marcato* *s.p. (extreme)* *ord.* *sul tasto, marcato* *s.p. (extreme)* *ord.* *sul tasto, marcato* *s.p. (extreme)* *ord.* *sul tasto, marcato* *s.p. (extreme)*

Vc. *sul tasto, marcato* *s.p. (extreme)* *ord.* *sul tasto, marcato* *s.p. (extreme)* *ord.* *sul tasto, marcato* *s.p. (extreme)* *ord.* *sul tasto, marcato* *s.p. (extreme)*

D.B.

**D** Intenso  
(HM6 Triangle)

33

Picc. 1 *mf* *pp* *mf* *sfz p* *sfz p*

Picc. 2 *mf* *pp* *mf* *sfz* *sfz*

Ob. 1 *f* *ff* *ff* *ff* *ff*  
solo molto aggressivo vib. ord.

Ob. 2 *fp* *f* *ff* *ff* *ff*  
solo molto aggressivo

Eb. Cl. *ff* *ff* *ff* *ff* *ff*

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

Bn. *p* *f* *p* *f* *f*

C. Bn. *p* *f* *p* *f* *f*

Hn. 1 *sfz* *mp* *sfz f* *sfz f* *sfz f*  
sempre cuivré

Hn. 2 *mp* *sfz f* *sfz f* *sfz f* *sfz f*  
sempre cuivré

C. Tpt. 1 *remove mute* *ff* *f* *ff* *ff* *ff*  
*(plunger mute)*

C. Tpt. 2 *ff* *ff* *ff* *ff* *ff*

Tbn. 1 *Glissando* *mp* *f* *sfz f* *sfz f*

Tbn. 2 *Glissando* *mp* *f* *sfz f* *sfz f*

Tuba *f* *f* *f* *f* *f*

Timp. *p* *ppp* *p* *ppp* *p* *ppp* *f* subito

Perc. 1 (HM6 Triangle) *ppp*

Perc. 2 *(mute with hand)*

Hp. 1 *G#* *ff* *sfz* *sfz* *sfz*  
*(optional: if a third percussionist or pianist is available, double the harp part on piano from m.36 to beat three of m. 43)*

Hp. 2 *G#* *ff* *sfz* *sfz* *sfz*

Synth

Sync.

**D** Intenso  
(HM6 Triangle)

33

Vln. I *unis.* *sol.* *molto espressivo, cantabile (very bluesy)* *ff*

Vln. II *normale* *sol.* *molto espressivo, cantabile (very bluesy)* *ff*

Vla. *s.p.(extreme)* *ord.* *sul tasto, marcato* *s.p. (extreme)* *ord.* *sul tasto, marcato* *sfz* *p* *pp* *molto* *pp*

Vc. *ord.* *sul tasto, marcato* *s.p. (extreme)* *ord.* *sul tasto, marcato* *sfz* *p* *pp* *molto* *pp*

D.B. *f* *ppp* *ppp*  
*(\*glissando begins just after the attack, smooth and even, not too quick)*

37

Picc. 1 *sfz p* *sfz p sfz* *p* *sfz p* *p sfz sfz p*

Picc. 2 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Ob. 1 *ben f*

Ob. 2 *ben f* *solo aggressivo vib. ord.*

E♭ Cl. *ben f*

B. Cl.

Bn.

C. Bn.

Hrn. 1 *sfz f* *sfz f* *sfz f*

Hrn. 2 *sfz f* *sfz f* *sfz f*

C. Tpt. 1 *mp* *sfz* *mp*

C. Tpt. 2 *ff*

Tbn. 1 *p*

Tbn. 2 *f* *sfz f* *p* *to cup mute*

Tuba

Timp.

Perc. 1

Perc. 2

Hp. 1 *sim...*

Hp. 2 *sim...*

Synth.

Sync.

37

Vln. I

Vln. II

Vla. *s.p. (extreme)* *sfz molto* *pp* *s.p. (extreme)* *sfz molto* *pp*

Vc. *s.p. (extreme)* *sfz molto* *pp* *s.p. (extreme)* *sfz molto* *pp*

D.B. *f* *Glissando* *ppp* *f*



40

Picc. 1 *p* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Picc. 2 *sfz* *sfz* *sfz*

Ob. 1 *sfz*

Ob. 2 *sfz* *sfz* *sfz*

E♭ Cl. *sfz* *sfz* *sfz*

B. Cl. *sfz* *sfz* *sfz*

Bn. *sfz* *sfz* *sfz*

C. Bn. *sfz* *sfz* *sfz*

Hn. 1 *sfz* *f* *sfz* *f* *sfz* *f*

Hn. 2 *sfz* *f* *sfz* *f* *sfz* *f*

C Tpt. 1 *sfz* *mp* *sfz*

C Tpt. 2 *ff* *ff*

Tbn. 1 *sfz* *f* *p*

Tuba *sfz* *f* *p*

Timp. *sfz* *f* *p*

Perc. 1 *sfz* *f* *p*

Perc. 2 *sfz* *f* *p*

Hp. 1 *sfz* *f* *p*

Hp. 2 *sfz* *f* *p*

Synth *sfz* *f* *p*

Sync. *sfz* *f* *p*

40

Vln. I *sfz* *f* *p*

Vln. II *sfz* *f* *p*

Vla. *sfz* *molto* *pp* *sfz* *molto* *pp*

Vc. *sfz* *molto* *pp* *sfz* *molto* *pp*

D.B. *f* *ppp* *f*

*sfz* *molto* *pp* *sfz* *molto* *pp*

*sfz* *molto* *pp* *sfz* *molto* *pp*

*f* *ppp* *f*

43

1 Picc. *p sfz p sfz p sfz p mf sfz ff*

2 Picc. *sfz sfz sfz sfz ff*

1 Ob. *sfz sfz sfz sfz ff*

2 Ob. *sfz sfz sfz sfz ff*

Eb Cl. *sfz sfz sfz sfz ff*

B. Cl. *mf*

Bn. *mf*

C. Bn. *mf*

1 Hn. *sfz f sfz f sfz f*

2 Hn. *sfz f sfz f sfz f*

1 C Tpt. *mp sfz mp*

2 C Tpt. *sfz mp*

1 Tbn. *f sfz f p*

2 Tbn. *cup mute f p*

Tuba *mf*

Timp. *(F#->G)*

Perc. 1

Perc. 2 *(SV7 Triangle) pp*

Harp 1 *glissando sempre (quasi-ad-lib) f C#B E.G.*

Harp 2 *glissando sempre (quasi-ad-lib) f*

Synth.

Sync.

43

Vln. I *p*

Vln. II *p*

Vla. *s.p. (extreme) pp sfz molto pp sfz molto pp*

Vc. *s.p. (extreme) pp sfz molto pp sfz molto pp*

D.B. *f glissando ppp mf*

**E** Flowing and Dramatic  
(SV7 Triangle)

46

1 Picc. *f*

2 Picc. *f*

1 Ob. *mp* *f* *mp* *mp*

2 Ob. *mp* *f* *mp* *mp*

E♭ Cl.

B. Cl.

Bn. *f* solo oscuro, molto espressivo *p*

C. Bn. *f* *p*

1 Hn. *ffz* *p* *ffz* *p* *Glissando*

2 Hn.

1 C Tpt. *f* (soli) oscuro, molto espressivo *poco*

2 C Tpt. *f* (soli) oscuro, molto espressivo *poco*

1 Tbn. *f* *cup* mute

2 Tbn. *f*

Tuba *p* *ff* *p* *fp*

Timp. *p* sempre *ffz* *pp* subito

Perc. 1

Perc. 2

Hp. 1 *f*

Hp. 2 C#B E.G. *f*

Synth

Sync.

**E** Flowing and Dramatic  
(SV7 Triangle)

46

Vln. I *f* *p* *ord.* *mf* s.p. (extreme) s.p. (extreme) *ord.*

Vln. II *pp* *ord.* *mf* *f* *p* s.p. (extreme) s.p. (extreme)

Vla. *f* *ord.* *mf* *f* s.p. (extreme) s.p. (extreme)

Vc. *f* *ord.* *p* *mf* *f* s.p. (extreme)

D.B. *ffz* *mp* *ord.* *ffz* *ord.*

48

Picc. 1 *mf*

Picc. 2 *mf*

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

E♭ Cl.

B. Cl. *sfz* *p* (overblow) *sfz* *p*

Bn. *sfz* *p*

C. Bn. *sfz* *p*

Hn. 1 *sfz* *p* *sfz* *p* *Glissando*

Hn. 2 *sfz* *p*

C Tpt. 1 *sfz* *p*

C Tpt. 2 *sfz* *p*

Tbn. 1 *sfz* *p*

Tbn. 2 *sfz* *p*

Tuba *ff* *p* *fp* *ff* *p*

Timp. *sfz* *pp* subito

Perc. 1

Perc. 2

Hp. 1 *f*

Hp. 2 *f*

Synth

Sync.

48 ord.

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

Vln. II *pp* *mf* *f* *p*

Vla. *pp* *p* *mf* *f*

Vc. *pp* *p* *mf* *f*

D.B. *mp* *sfz* *mp*

(Version 2 for full orchestra 2009)



52

Picc. 1 *mf*

Picc. 2 *mf*

Ob. 1 *mp* *f* *mp*

Ob. 2 *mp* *f* *mp*

E♭ Cl.

B. Cl.

Bn. *sfz* *p* *p* *sfz*

C. Bn.

Hn. 1 *p* *sfz*

Hn. 2 *sfz* *p*

C. Tpt. 1

C. Tpt. 2

Tbn. 1

Tbn. 2

Tuba *ff* *p* *fp* *ff*

Timp. *sfz* *pp subito*

Perc. 1

Perc. 2

Hp. 1 *f*

Hp. 2 *f*

Synth

Sync.

52

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

Vln. II *pp* *mf* *f* *p*

Vla. *mp* *mp* *mf* *f*

Vc. *mp* *mp* *mf* *f*

D.B. *mp* *sfz* *mp*

ord.

s.p. (extreme)

s.p. (extreme)

s.p. (extreme)

s.p. (extreme)

s.p. (extreme)

ord.

s.p. (extreme)

ord.

s.p. (extreme)

ord.

s.p. (extreme)

ord.

s.p. (extreme)

54

1 Picc. *mf*

2 *mf*

1 Ob. *f* *mp*

2 *f* *mp*

Eb Cl.

B. Cl. *p* *p* *sfz* *p*

Bn. *pp*

C. Bn.

1 Hn. *sfz* *p*

2

1 C Tpt. *pp* to cup mute

2 *pp* remove mute

1 Tbn. *pp*

2

Tuba *p* *fp* *ff* *p*

Timp. *sfz* *pp subito*

Perc. 1

Perc. 2

Hp. 1 *f* Bb

Hp. 2

Synth

Sync.

54

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

Vln. II *pp* *mf* *f* *p* s.p. (extreme) s.p. (extreme)

Vla. *pp* *mp* *mf* *f* s.p. (extreme) s.p. (extreme)

Vc. *pp* *mp* *mf* *f* s.p. (extreme) s.p. (extreme)

D.B. *sfz* *mp* s.p. (extreme)

Calming

56 *sempre non vibrato*

1 Picc. *f*

2 *sempre non vibrato*

1 Ob. *f*

2 *sempre non vibrato*

Eb Cl.

B. Cl.

Bn.

C. Bn.

1 Hn. *non vibrato*

2 *f*

1 C Tpt. *cup mute*  
*sempre non vibrato*

2 *f*

1 Tbn.

2 *f*

Tuba

Timp.

Perc. 1

Perc. 2

Hp. 1 *f*

Hp. 2 *Bb*

Synth

Sync.

Calming

56 *ord.*

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

Vln. II *ord.* *pp* *s.p. (extreme)* *f* *s.p. (extreme)* *p*

Vla. *ord.* *mp* *ord.* *p*

Vc. *sempre non vibrato*  
*sul I*  
*sul fasto, marcato*

D.B.

*(no re-attack and very even)*  
*non-espressivo*  
*glissando*



58

1 Picc. *fp*

2 Picc. *f*

1 Ob. *fp*

2 Ob.

E♭ Cl.

B. Cl.

Bn.

C. Bn.

1 Hn. *p*

2 Hn. *f*

1 C Tpt.

2 C Tpt.

1 Tbn.

2 Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Harp 1 *pp*

Harp 2 *p*

Synth

Sync. click = out

58

Vln. I *ord.* *p* sul tasto, marcato sempre non vibrato

Vln. II *ord.* *p* sul III

Vla. *ord.* sul tasto, marcato (no re-attack and very even) (non espressivo)

Vc. *ord.* sul III *p* *Glissando* (no re-attack and very even) (non espressivo)

D.B.

**61**

Picc. 1 *fp*

Picc. 2 *fp*

Ob. 1 *f*

Ob. 2 *f*

Hn. 1 *pp*

Hn. 2 *pp*

C Tpt. 1 *f*

Tbn. 2 *f* remove mute

Perc. 2

Hp. 1

Synth

**61**

Vln. I

Vln. II

Vla. *Gliss.*

Vc. *Gliss.*

**65**

*rit.*

Picc. 1 *fp*

Picc. 2

Ob. 1

Hn. 2 *p*

Hn. 2 *f*

C Tpt. 1 *f* remove mute

Perc. 1 (SV5 Triangle) *pp*

Perc. 2

Synth

**65**

*rit.*

Vln. I *Gliss.*

Vln. II *Gliss.*

Vla. *Glissando*

Vc. *Gliss.* *Glissando*

**F** Molto Agitato  
(SV5 TRIANGLE)

68

1 Picc. *ff*

2 Picc. *ff* sempre

1 Ob. *ff* vibrato ord.

2 Ob. vibrato ord.

Eb Cl. *ff* crude, like a fog-horn

B. Cl. *ff* crude, like a fog-horn

Bn. *ff* crude, like a fog-horn

C. Bn. *ff* crude, like a fog-horn

1 Hn. *f* Glissando

2 Hn. *f* Glissando

1 C Tpt. *ff* rigid (staccatos always very short)

2 C Tpt. *ff* rigid (staccatos always very short)

1 Tbn. *f* poco

2 Tbn. *f* poco

Tuba *ff* crude, like a fog-horn

Timp. *sfz* (L.v.!) (hand mute hard before striking) (L.v.!) *sfz*

Perc. 1

Perc. 2

Hp. 1 *ff* (poco ad lib.)

Hp. 2 *ff* (poco ad lib.)

Synth

Sync. (no clicktrack)

**F** Molto Agitato  
(SV5 TRIANGLE)

68

Vln. I *ff* div. ord. non decrescendo unis. dolce *mf* *pp* molto agitato div. non decrescendo

Vln. II *ff* div. ord. non decrescendo unis. dolce *mf* *pp* *ff* molto agitato div. non decrescendo

Vla. *ff* soli, molto espressivo, legato, burlesco ord.

Vc. *ff* soli, molto espressivo, legato, burlesco ord.

D.B. *ff* at the frog s.p.(extreme) *pp* ord. s.p.(extreme) *ff*

70

Picc. 1, 2

Ob. 1, 2

E♭ Cl. 1, 2

B. Cl. 1, 2

Bn. 1, 2

C. Bn. 1, 2

Hn. 1, 2

C Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth

Sync.

Vln. I dolce unis. *mf* *pp* *f* molto *pp*

Vln. II dolce unis. *mf* *pp* *f* molto *pp*

Vla.

Vc.

D.B. ord. *pp* s.p.(extreme) *fff*

*Glissando*

(l.v.!) *fff*

*molto agitato div.*

*molto agitato*

*molto*

*molto*



74

1 Picc.  
2 Picc.

1 Ob.  
2 Ob.

E♭ Cl.  
B. Cl.

Bn.  
C. Bn.

1 Hn.  
2 Hn.

1 C Tpt.  
2 C Tpt.

1 Tbn.  
2 Tbn.

Tuba

Timp. (l.v.!)  
*sfz*

Perc. 1  
Perc. 2

Hp. 1  
Hp. 2

Synth

Sync.

74

Vln. I  
Vln. II

Vla.  
Vc.

D.B.

*pp*  
*molto agitato div.*  
*f*  
*molto*  
*dolce unis.*  
*Glissando*  
*s.p.(extreme)*  
*ord.*  
*pp*

76

Picc. 1, 2

Ob. 1, 2

E♭ Cl.

B. Cl.

Bn.

C. Bn.

Hn. 1, 2

C Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp. (l.v.!) *sfz*

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth.

Sync. *click returns*

Vln. I *molto agitato div.*, *f*, *molto*, *ppp*, *dolce unis.*, *Glissando*

Vln. II *molto agitato div.*, *f*, *molto*, *ppp*, *dolce unis.*, *Glissando*

Vla.

Vc.

D.B. *s.p.(extreme)*, *ord.*, *ff*, *pp*

**G** Mecanico  
(SO9 TRIANGLE)  
all staccatos very short

78

1 Picc. *p*

2 *p*

1 Ob. *p* subito

2 *p* subito

Eb Cl. *p* subito

B. Cl. *p* subito

Bn. *p* subito

C. Bn. *p* subito

1 Hn. *p* with mute

2 *p* with mute

1 C Tpt. *p* subito

2 *p* subito

1 Tbn. *p* with mute

2 *p* with mute

Tuba *mp*

Timp. *p* sempre l.v.

Perc. 1

Perc. 2 (SO9 triangle) *pp*

Hp. 1 *mp* subito

Hp. 2 *mp*

Synth

Sync.

**G** Mecanico  
(SO9 TRIANGLE)  
(unis.) a punto d'arco  
sul tasto, marcato

78

Vln. I *p*

Vln. II *p* (unis.) pizz.

Vla. *p* pizz.

Vc. *p* subito sul tasto, marcato

D.B. *p* pizz. oscuro, molto espressivo

all staccatos very short



82

1 Picc.

2 Picc.

1 Ob.

2 Ob.

Eb Cl.

B. Cl.

Bn.

C. Bn.

1 Hn.

2 Hn.

1 C Tpt.

2 C Tpt.

1 Tbn.

2 Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth.

Sync.

82

Vln. I

Vln. II

Vla.

Vc.

D.B.

remove mute

*p*

remove mute



90

Picc. 1 *f fp* *f fp* *f fp* *f fp* *f fp* *f*

Picc. 2

Ob. 1 *fp* *f* *fp* *f* *fp* *f fp* *f fp* *f*

Ob. 2

E♭ Cl. *fp* *f* *fp* *f* *fp* *f* *fp* *f*

B. Cl.

Bn. *f* *p* *sfz* *f* *f* *p* *sfz*

C. Bn. *f* *f* *f* *f* *mp*

Hn. 1 *f* *fp* *f* *fp* *f fp* *fp* *fp* *f fp* *f fp* *f fp* *f fp*

Hn. 2 *f* *fp* *f* *fp* *f fp* *fp* *fp* *f fp* *f fp* *f fp* *f fp*

C Tpt. 1 *fp* *f* *fp* *f* *fp* *f* *fp* *f*

C Tpt. 2 *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Tbn. 1 *no mute* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Tbn. 2 *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Tuba *f* *p* *sfz* *f* *f* *p* *sfz*

Timp.

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth

Sync.

90

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

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

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

Vc. *f* *pp* *f*

D.B. *s.p. (extreme)* *ord.* *s.p. (extreme)* *ord.* *s.p. (extreme)* *ord.* *s.p. (extreme)* *ord.*  
*sfz* *molto* *sfz* *molto* *sfz* *molto* *sfz* *molto*





104

1 Picc.

2 Picc.

1 Ob.

2 Ob.

E♭ Cl.

B. Cl.

Bn.

C. Bn.

1 Hn.

2 Hn.

1 C Tpt.

2 C Tpt.

1 Tbn.

2 Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth.

Sync.

*fp*

*fp*

(to plunger mute)

(HM6 Triangle)

*pp*

C# F# G# A

C# F# G# A

104

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*f*

*p*

*f*

*p*

*f*

*f*

*p*

*p*

*f*

108 **J** Flowing (HM6 TRIANGLE)

1 Picc. *f*

2

1 Ob.

2

1 Eb Cl. *f* non vibrato (non decrescendo) *p*

B. Cl.

Bn. *f*

C. Bn. *fp* *p* *f* *fp*

1 Hn. *f* molto vib. — non vib. *f* *p* *f* *p* *f* *p*

2 (plunger mute + solo) *ffz* *f* *mp* *ffz* *f*

1 C Tpt. *ffz* *f* *mp* *ffz* *f*

2

1 Tbn. *f* molto vib. vib. ord. non vib. *p*

2 *f* molto vib.

Tuba

Timp. *pp* sempre

Perc. 1

Perc. 2

Hp. 1 *f*

Hp. 2 *f*

Synth

Sync.

108 **J** Flowing (HM6 TRIANGLE)

1 Vln. I *mf* unis. non vib. vib. ord. molto vib. non vib. molto vib. vib. ord. non vib.

2 Vln. II *mf* non vib. vib. ord. molto vib. non vib. molto vib. vib. ord. non vib.

Vla. *p* unis.

Vc. *mf* arco *p* unis. *mf* s.p. (extreme) *p* *mf* s.p. (extreme)

D.B. *mf* *pp* *mf*

**111**

1  
Picc.

2

1  
Ob.

2

Eb Cl.

B. Cl.

Bn.

C. Bn.

*fp* *p* *f* *fp*

1  
Hn.

2

1  
C Tpt.

2

1  
Tbn.

2

Tuba

Timp.

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth.

Sync.

**111**

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf* *mf* *mf* *pp*

ord. s.p. (extreme)





**K** Calming  
(SV7 TRIANGLE)

sempre non vibrato

**117**

Picc. 1 *f*

Picc. 2 *fp* sempre non vibrato

Ob. 1 *f* sempre non vibrato

Ob. 2 *f*

E♭ Cl. *f*

B. Cl. *fp*

Bn. *p* *f*

C. Bn. *fp*

Hn. 1 - non vib. *p*

Hn. 2 non vibrato *f*

C Tpt. 1 *f* cup mute sempre non vibrato

C Tpt. 2 *f*

Tbn. 1 - non vib. *mf*

Tbn. 2 *p*

Tuba *fp*

Timp. *p*

Perc. 1 +

Perc. 2 (SV7 Triangle) *pp*

Hp. 1 DC#B1EF#GA *mf*

Hp. 2 DC#B1EF#GA *mf*

Synth

Sync.

**K** Calming  
(SV7 TRIANGLE)

sempre non vibrato

**117**

Vln. I *mf* sul III sempre non vibrato (no re-attack and very even) (non espressivo)

Vln. II *mf* sul III sempre non vibrato (no re-attack and very even) (non espressivo)

Vla. *mf* sul III sempre non vibrato (no re-attack and very even) (non espressivo)

Vc. *mf* sul I sempre non vibrato (no re-attack and very even) (non espressivo)

D.B. *pp* ord. *mf* s.p. (extreme) *pp*

120

1 Picc. *fp*

2 *f* *fp* *fp*

1 Ob.

2

Eb Cl.

B. Cl. *f* *fp* *fp* *f* *fp*

Bn.

C. Bn. *fp* *fp* *f* *fp* *f* *fp*

1 Hn. *f*

2 *p*

1 C Tpt.

2

1 Tbn. *mf*

2

Tuba *f* *fp* *fp* *f* *fp*

Timp.

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth

Sync.

120

Vln. I *Glissando*

Vln. II *Glissando*

Vla. *Gliss*

Vc. *Glissando*

D.B. *ord.* *s.p. (extreme)* *ord.* *mf* *pp* *mf* *mf*

rit.-----

123

1 Pic. *fp*

2 *fp*

1 Ob.

2

Eb Cl.

B. Cl. *f* *fp* *fp*

Bn.

C. Bn. *fp* *fp* *fp*

1 Hn. *p*

2 *f*

1 C Tpt.

2

1 Tbn.

2

Tuba *f* *fp* *fp*

Timp.

Perc. 1

Perc. 2

Hp. 1 *mf*

Hp. 2 *mf*

Synth.

Sync. *click stops*

rit.-----

123

Vln. I *Glissando*

Vln. II *Glissando*

Vla. *Glissando*

Vc. *Glissando*

D.B. *s.p. (extreme)* *pp* *ord.* *mf* *s.p. (extreme)* *pp* *ord.* *mf* *ord.* *mf*

L a tempo...Luminescent (SV5 TRIANGLE)

126

vibrato ord.

Picc. 1 *sfz p* (poss.) *sfz p* (poss.) *sfz p* (poss.)

Picc. 2 *p* *sfz p* (poss.)

Ob. 1 vibrato ord. *sfz p* (poss.) *sfz p* (poss.) *sfz p* (poss.)

Ob. 2 *sfz p* (poss.) *sfz p* (poss.) *sfz p* (poss.)

E♭ Cl.

B. Cl.

Bn.

C. Bn. *fp* *sfz p*

Hn. 1 vibrato ord. *sfz p* (poss.)

Hn. 2 *p* *f* *sfz p* (poss.) vibrato ord. *sfz p* (poss.)

C Tpt. 1 remove mute *sfz p* (poss.) no mute *sfz p* (poss.)

C Tpt. 2 *sfz p* (poss.) *sfz p* (poss.)

Tbn. 1 vibrato ord. *sfz p* (poss.)

Tbn. 2 *sfz p* (poss.)

Tuba *fp* *sfz p*

Timp.

Perc. 1 (SV5 Triangle) *pp* *pp* sempre

Perc. 2

Hp. 1 *mf* C G#

Hp. 2 *mf* C G#

Synth.

Sync. no click to end

L a tempo...Luminescent (SV5 TRIANGLE)

126

Vln. I *sfz p*

Vln. II *sfz p*

Vla. *sfz p*

Vc. *sfz p*

D.B. *s.p. (extreme)* *pp* *ord.* *mf* *pizz.* *f*

130

130

1 Picc. *sfz p* (poss.)

2 *sfz p* (poss.)

1 Ob. *sfz p* (poss.)

2 *sfz p* (poss.)

E♭ Cl. *sfz p*

B. Cl. *sfz p*

B♭. *sfz p*

C. B♭. *sfz p*

1 Hn. *sfz p* (poss.)

2 *sfz p* (poss.)

1 C Tpt. *sfz p* (poss.)

2 *sfz p* (poss.)

1 Tbn. *sfz p* (poss.)

2 *sfz p* (poss.)

Tuba *sfz p*

Timp.

Perc. 1

Perc. 2

Hp. 1

Hp. 2

Synth.

Sync.

130

130

Vln. I *sfz p*

Vln. II *sfz p*

Vla. *sfz p*

Vc. *sfz p*

D.B. *f*

*sempre sul IV*

*f*

134

1 Picc. *sfz p* (poss.)

2 Picc. *sfz p* (poss.)

1 Ob. *sfz p* (poss.)

2 Ob. *sfz p* (poss.)

E♭ Cl.

B. Cl.

Bn.

C. Bn.

1 Hn. *pp*

2 Hn. *sfz p* (poss.)

1 C Tpt. *sfz p* (poss.)

2 C Tpt. *sfz p* (poss.)

1 Tbn. *pp*

2 Tbn. *sfz p* (poss.)

Tuba *sfz p*

Timp.

Perc. 1

Perc. 2

Hp. 1 *D#*

Hp. 2 *D#*

Synth.

Sync.

134

Vln. I *sfz p*

Vln. II *sfz p*

Vla. *sfz p*

Vc. *sfz p*

D.B. *f*





## Practice Instrumentation:

Piccolos 1 and 2

Oboes 1 and 2

Clarinet in Eb

Bass Clarinet

Bassoon

Contrabassoon

Horns 1 and 2

Trumpets 1 and 2

Trombones 1 and 2

Tuba

Timpani (see below)

Percussion 1 and 2 (see below)

Harp 1 and 2

Synthesizer (midi keyboard with computer)

Strings

### CONCERNING STRING NOTATION IN PRACTICE

Molto Vibrato means extreme vibrato (pitch waivers)

Sul Ponticello means extreme Sul Ponticello (very close to the bridge)

Glissandi never involve re-attack and should be very smooth and even throughout (non-expressive)

Timpani (four timpani) 32" 28" 25" 23"

PERCUSSION 1 (three triangles provided by the composer)  
(SO6 Triangle) (HM6 Triangle) (SV5 Triangle)

PERCUSSION 2 (three triangles provided by the composer)  
(SO9 Triangle) (HM8 Triangle) (SV7 Triangle)

### CONCERNING DYNAMICS IN PRACTICE

All dynamic transitions (hairpins) are executed such that the target dynamic is reached more quickly than normal. A crescendo should begin slowly and then rush to completion at the end, whereas a decrescendo should diminish in level rapidly with a longer slow trail off at the end.

### CONCERNING THE TRIANGLES IN PRACTICE

The instrumental parts were composed using resonant frequencies derived from six specific triangles owned by the composer.

In concert, these EXACT triangles are played by two percussionists. No substitute triangles can be allowed.

The music within each rehearsal letter corresponds and is governed by one of the six triangles.

The triangles are named and these names are etched onto the real instruments (SO9, SO6, HM8, HM6, SV7, SV5).

The conductor must insure that the percussionists play on the correct triangle for each rehearsal letter.

(If the specific triangles are not available for live performance, the composer can provide an augmented electronics version that includes the percussion parts in pre-recorded form).

### CONCERNING THE ELECTRONICS

The electronic part is constructed from sample recordings and analyses of the six specific triangles. The electronic part is played from a single 5-octave midi/usb keyboard connected to a computer that is running the special software provided (Max/MSP based). The software was designed at the Center for New Music and Audio Technologies in the Department of Music at the University of California, Berkeley. The software was implemented primarily by Matthew Wright following the composers specifications. Any performance of Practice must acknowledge the contribution of CNMAT and the work of Matthew Wright.

### CONCERNING THE MIDI-KEYBOARD PART

At the beginning of each rehearsal letter, the keyboardist plays a single key in the upper two octaves. This serves to start the electronics for that section and to program the lower three octaves specific to that portion of the piece. The remaining two octaves trigger events specific to the current rehearsal letter.

THE KEYBOARDIST CAN ONLY BEGIN REHEARSING ON THE DOWNBEAT OF A REHEARSAL LETTER.

### TO THE CONDUCTOR

The electronic part consists primarily of pre-programmed beat tracks which correspond to the given tempo for the piece. The overall tempo can be decided upon by the conductor, and the electronics will conform. Once the tempo is set, it must remain consistent for the entire work.

To aid the conductor in maintaining the tempo from beginning to end, a special audio track is provided that is played in the hall along with the other electronics.

The synchronizing audio track is notated in the score. The Sync channel is played into a small stage monitor speaker close to the conductor's ear.

The Sync is designed to work with the other electronics and thus can be played facing the orchestra, but should be no louder than the conductor needs.

When rehearsing with the electronics, the conductor must be aware that the keyboardist can only enter with the electronics on the downbeat that begins each rehearsal letter.

### CONCERNING THE ROAMING OF PERCUSSIONIST 1 AND 2

Percussionist 1 and 2 physically walk back and forth on either side of the orchestra while playing.

Percussion 1 should be placed hard stage left and Percussion 2 should be placed hard stage right.

The two players alternate playing at different rehearsal letters as indicated in the score.

As they play they walk from their station to the front of the stage and back.

The players should try to make one revolution for each rehearsal letter, but precision is not essential.

If the stage allows, the players can walk beyond the proscenium and move along the side aisles but should not descend too far into the audience.

When a new rehearsal letter arrives, a player begins to trill from their station in the orchestra.

The person who was trilling stops trilling and returns to his/her station to prepare for the next rehearsal letter.

### CONCERNING THE DOUBLE BASSES

Double Bass scordatura: tune low C (extension required) one half-step lower to B.

The entire piece is played on String IV. The written part sounds one-octave plus one half-step lower than the notated pitch.

# PRACTICE

for full orchestra and computer

(Version 2 -- 2009)

Edmund Campion