

Transmigration Patterns of Swallows, Starlings, and Locusts

(Ethereal Murmurations of Lesser Winged Creatures)

For 9 Musicians

Erich Barganier

2021

Commissioned with generous support from Justus and Elizabeth Schlichting

Instrumentation

Soprano Saxophone

Piano

Vibraphone

Drum set

Violin I

Violin II

Viola

Violoncello

Double Bass

Duration: 6 minutes

Performance Notes

The work should be performed with a conductor.

All performers should be amplified using ambient stage mics or close mics and diffused through the house sound system. The ensemble and venue can amplify the piece based on the spatial preferences of the venue.

A triangle-shaped fermata should be held for a shorter duration than a traditional fermata to create an *a tempo*, spontaneous feeling.

Dynamics with a dash in between indicate that the performer should play within the given range.

Straight lines between bowing positions indicate that the player should gradually change from the starting bow placement to the placement connected at the end of the line.

Arrows indicate changes in bow pressure.

The following abbreviations are used:

s.t. – *sul tasto* – bow close to the neck

ord. – *ordinario* – play in the standard position

s.p. – *sul ponticello* – bow close to the bridge

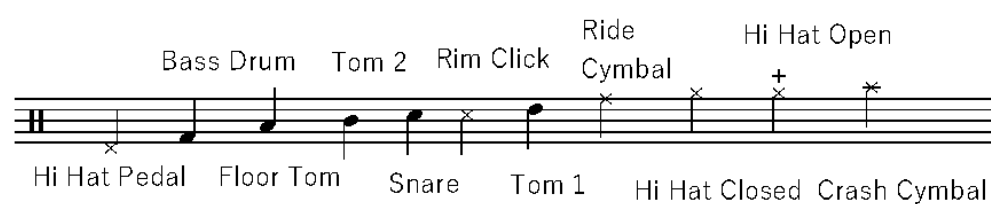
m.s.p. – *molto sul ponticello* – bow very close to the bridge

Circular bowing indicates a style of bowing that moves between *sul tasto* and *sul ponticello* in a controlled time.

Each performer can circular bow in what they interpret as a medium speed and should play asynchronously to speed of the other string players during these moments.

The vibraphone should not use its motor for the duration of the piece and should use an articulated sound throughout. When playing tremolos, aim to create a hazier sound that blends into the rest of the soundscape.

The drum set notation used represents the following portions of the instrument:



At the end of the work, the drummer should freely solo for 12 bars. The solo should be inspired by solos of Elvin Jones and Jimmy Cobb, but can lean into the preferred style of the drummer.

The drummer should use 5B wooden drumsticks or an equivalent. They should interpret and approach the drum line as they would in a rock or jazz piece to create a looser, lively interpretation.

Headless stems indicate that the performer should improvise using the written rhythms. Pitch classes are indicated above the staff during these moments. When interpreting these moments, never repeat a note more than twice in a row. When instructed to *accelerando* or *ritard*, the player may freely speed up or slow down their tempo, as long as they maintain the indicated rhythm.

Starting at mm. 158, the bass staff of the piano features atonal chords with square heads. The pianist does not need to play the indicated pitches, but should aim to play dissonant, atonal, heavy chords in the indicated rhythms. These should not be tonal clusters. They should resemble extremely noisy free jazz chords and act percussively, rather than harmonically to the rest of the composition.

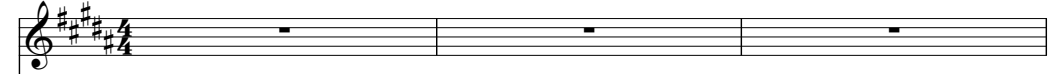
Starting at mm. 158, the ensemble should start falling apart, morphing into a cloud of sound that slowly turns atonal and ugly. Each performer should start falling out of time when indicated and follow the written instructions in their part. They should only truly come back together at mm. 170 to play the final note(s). After holding the final notes, all performers should quickly cut out in unison to create a tight finish.

Transmigration Patterns of Swallows, Starlings, and Locusts

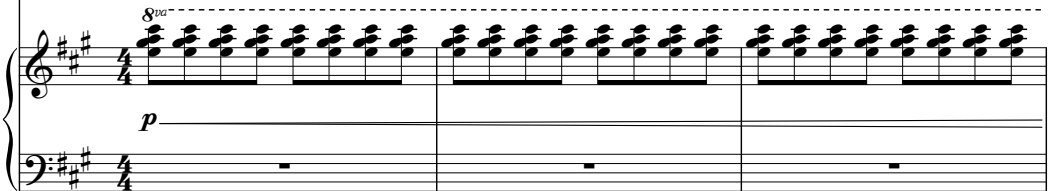
The Ethereal Murmurations of Lesser Winged Creatures

Delicately, With Forward Motion ♩ = 120

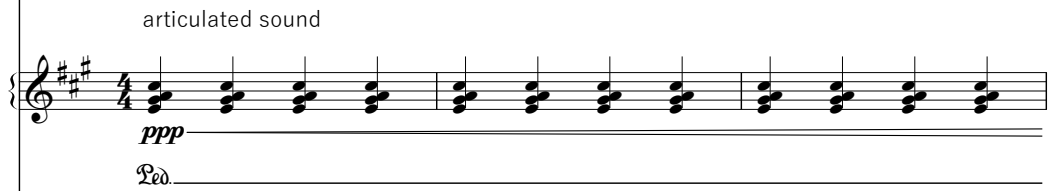
Soprano Saxophone



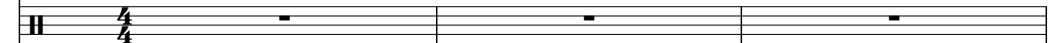
Piano



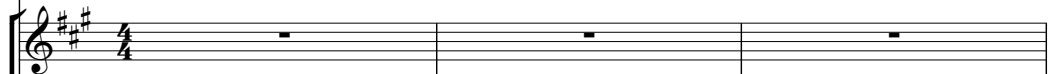
Vibraphone



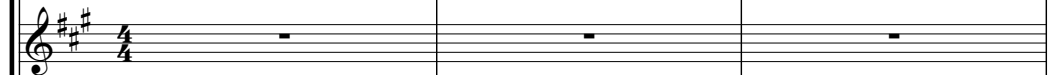
Drum Set



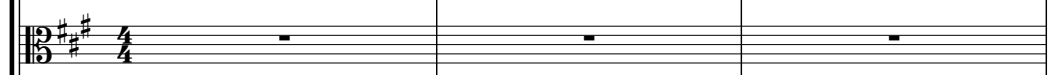
Violin I



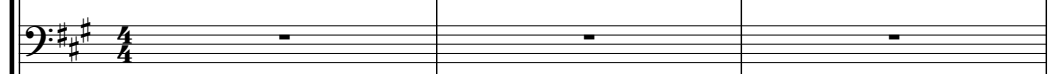
Violin II



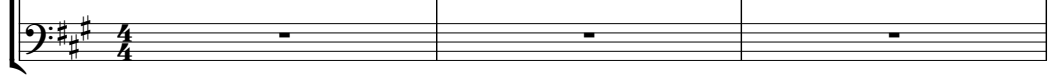
Viola



Violoncello



Double Bass



A Building Energy

Sop. Sax. 4

Pno. (8)

Vib.

Dr.

Vln. I s.p.

Vln. II s.p.

Vla. s.p.

Vc. s.p.

Db. s.p.

Detailed description of the musical score: The score is for a section titled 'A Building Energy', starting at measure 4. It features eight staves: Sopran Saxophone, Piano (treble and bass clefs), Vibraphone, Drums, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is three sharps (F#, C#, G#). The Soprano Saxophone part has notes starting at measure 4 with accents and dynamics *sfz* and *f*. The Piano part has a dense texture of chords in the right hand and bass notes in the left hand, with dynamics *sfz* and *f*. The Vibraphone part has a rhythmic pattern of eighth notes. The Drums part has a simple pattern of eighth notes. The string parts (Violins, Viola, Cello, Double Bass) are marked *s.p.* (sempre piano) and have notes starting at measure 4 with accents and dynamics *sfz* and *f*. A circled number (8) is written above the first measure of the Piano part.

8

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

p
Ped.

B Pounding and Throbbing

11

Sop. Sax. *f*

Pno. *sfz* *f* heavy *f* *8^{va}* *Red.*

Vib. *sfz* *f* heavy *f*

Dr. *

Vln. I *f*

Vln. II *ord.* *sfz* *f* *s.p.*

Vla. *ord.* *sfz* *f* *s.p.*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score, numbered 6, features a section titled 'B Pounding and Throbbing' starting at measure 11. The score is for a full orchestra and includes parts for Soprano Saxophone, Piano, Vibraphone, Drums, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The Soprano Saxophone part begins with a rest, followed by a melodic phrase starting in measure 11 marked with a forte (*f*) dynamic. The Piano part features a complex texture with a triplet of chords in measure 11 marked *sfz*, followed by a heavy, rhythmic accompaniment in measure 12 marked *f*. The Vibraphone part has a triplet of chords in measure 11 marked *sfz* and a heavy, rhythmic accompaniment in measure 12 marked *f*. The Drums part has a rest in measure 11 and a rhythmic pattern in measure 12 marked with an asterisk (*). The Violin I part has a rest in measure 11 and a rhythmic accompaniment in measure 12 marked *f*. The Violin II and Viola parts have rests in measure 11 and melodic phrases in measure 12 marked *ord.* and *sfz*, followed by a rhythmic accompaniment in measure 12 marked *f*. The Violoncello and Double Bass parts have rests in measure 11 and rhythmic accompaniments in measure 12 marked *f*. The score includes various dynamics such as *f*, *sfz*, and *s.p.* (sotto piano), and performance instructions like 'heavy' and 'ord.' (ordinario). There are also markings for *8^{va}* and *Red.* (ritardando) in the Piano part.

14

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains measures 14, 15, and 16. The instruments and their parts are as follows:

- Sop. Sax.:** Treble clef, key signature of three sharps (F#, C#, G#). Measures 14-16 consist of a sequence of dotted quarter notes: F#4, C#5, G#4, F#4, C#5, G#4, F#4, C#5, G#4.
- Pno.:** Bass clef, key signature of three sharps. Measure 14 features a dense block chord of F#4, C#5, G#4, F#4, C#5, G#4, F#4, C#5, G#4, F#4, C#5, G#4. Measure 15 features a similar block chord. Measure 16 features a block chord of F#4, C#5, G#4, F#4, C#5, G#4. A double bar line is present at the end of measure 16. A circled '8' with a dashed line underneath spans measures 14, 15, and 16.
- Vib.:** Treble clef, key signature of three sharps. Measures 14-16 consist of a sequence of eighth-note chords: F#4-G#4, C#5-G#4, F#4-G#4, C#5-G#4, F#4-G#4, C#5-G#4, F#4-G#4, C#5-G#4, F#4-G#4, C#5-G#4, F#4-G#4, C#5-G#4.
- Dr.:** Treble clef, key signature of three sharps. Measures 14-16 consist of a sequence of eighth-note chords: F#4-G#4, C#5-G#4, F#4-G#4, C#5-G#4, F#4-G#4, C#5-G#4, F#4-G#4, C#5-G#4, F#4-G#4, C#5-G#4, F#4-G#4, C#5-G#4.
- Vln. I:** Treble clef, key signature of three sharps. Measures 14-16 consist of a sequence of dotted quarter notes: F#4, C#5, G#4, F#4, C#5, G#4, F#4, C#5, G#4.
- Vln. II:** Treble clef, key signature of three sharps. Measures 14-16 consist of a sequence of dotted quarter notes: F#4, C#5, G#4, F#4, C#5, G#4, F#4, C#5, G#4.
- Vla.:** Bass clef, key signature of three sharps. Measures 14-16 consist of a sequence of dotted quarter notes: F#4, C#5, G#4, F#4, C#5, G#4, F#4, C#5, G#4.
- Vc.:** Bass clef, key signature of three sharps. Measures 14-16 consist of a sequence of dotted quarter notes: F#4, C#5, G#4, F#4, C#5, G#4, F#4, C#5, G#4.
- Db.:** Bass clef, key signature of three sharps. Measures 14-16 consist of a sequence of dotted quarter notes: F#4, C#5, G#4, F#4, C#5, G#4, F#4, C#5, G#4.

17

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I


Vln. II

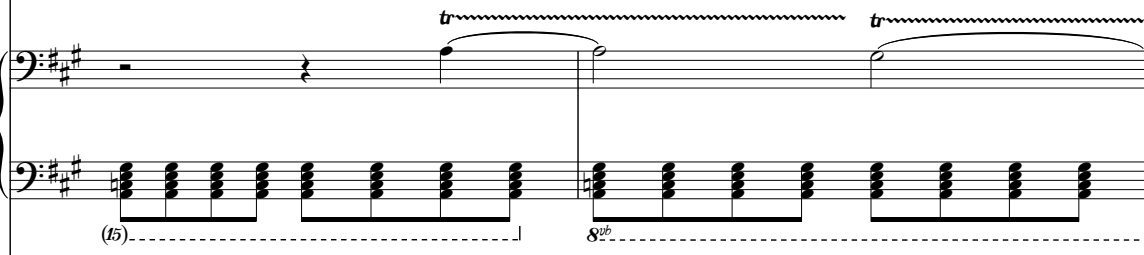
Vla.


Vc.

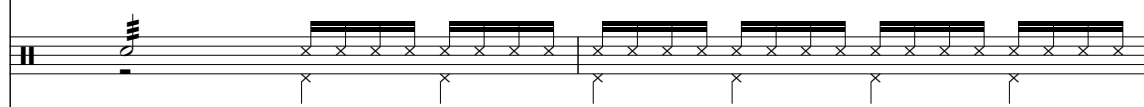
Db.


21 **C**


Sop. Sax. 


Pno. 

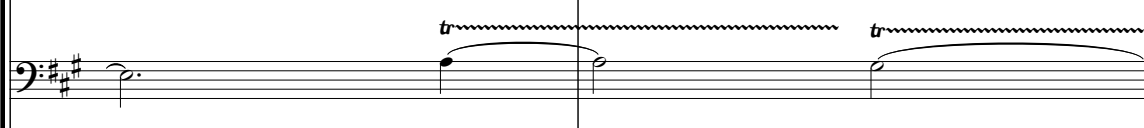
Vib. 

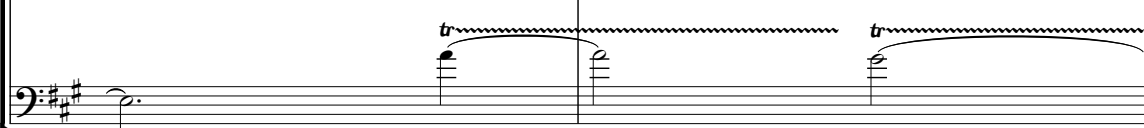
Dr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

23

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains measures 23 and 24 for an orchestral ensemble. The instruments and their parts are as follows:

- Sop. Sax.:** Melodic line in treble clef, key of D major, starting on G4. It features eighth-note patterns with slurs and a final accent.
- Pno.:** Two staves. The right hand has a melodic line with trills (tr) and slurs. The left hand has a rhythmic accompaniment of eighth-note chords, with a circled '8' below the first measure.
- Vib.:** Melodic line in treble clef, starting on G4, with eighth-note patterns and slurs.
- Dr.:** Drum part with a steady eighth-note pattern and cross-sticks.
- Vln. I:** Melodic line in treble clef, starting on G4, with a trill (tr) and a slur.
- Vln. II:** Melodic line in treble clef, starting on G4, with eighth-note patterns and slurs.
- Vla.:** Melodic line in bass clef, starting on G3, with eighth-note patterns and slurs.
- Vc.:** Melodic line in bass clef, starting on G2, with a trill (tr) and a slur.
- Db.:** Melodic line in bass clef, starting on G2, with a trill (tr) and a slur.

D

improvise freely on F# minor pentatonic scale with this rhythm
accel and ritard freely

25

Sop. Sax. *p*

Pno. *mf* *f*
(8)

Vib. ord., articulated *mf*

Dr. *p* *mf*

Vln. I *mf* *p*

Vln. II *mf* *f*
s.p.

Vla. *mf*
s.p.

Vc. *mf*

Db. *mf*

improvise freely on F# minor pentatonic scale with this rhythm
accel and ritard freely
s.t.

28

Sop. Sax. *mp*

Pno. *f*

Vib. *f*

Dr. *f*

Vln. I *mp*

Vln. II *p* *mp*

Vla. *f*

Vc. *f*

Db. *f*

improvise freely on F# minor pentatonic scale with this rhythm
accel and ritard freely
s.t.

31 start coming together **E** as written

Sop. Sax. *mp* *f*

Pno. *sfz* *f* 3 3

Vib. *f* 3 3

Dr.

Vln. I s.t. start coming together *mp* *f* as written, non vib. ord.

Vln. II start coming together s.t. *mp* *f* as written, non vib. ord.

Vla. non vib. ord. *f*

Vc. non vib. ord. *f*

Db. non vib. ord. *f*

34

Sop. Sax. *pp* *f* subito **F**

Pno.

Vib.

Dr.

Vln. I *pp* *f* 3 subito

Vln. II *pp* *f* 3 subito

Vla. *pp* *f* 3 subito

Vc. *pp* *f* 3 subito

Db. *pp* *f* 3 subito

37

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

G

40

Sop. Sax. *mp*

Pno. *sfz* *p*
8th Ped.

Vib. *p*
Ped.

Dr. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

43

Sop. Sax. *mf* *f* 3

Pno. *f*

Vib. *f*

Dr. *mf* *f*

Vln. I *mf* *f* 3

Vln. II *mf* *f* 3

Vla. *mf* *f* 3

Vc. *mf* *f* 3

Db. *mf* *f* 3

46

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 46-48 is arranged in a multi-staff format. The key signature is three sharps (F#, C#, G#) and the time signature changes from 4/4 to 3/4 and back to 4/4. The instruments and their parts are as follows:

- Sop. Sax.:** Features melodic lines with triplets in measures 46 and 48, and a triplet in measure 47. The notes are primarily quarter and eighth notes.
- Pno.:** The right hand plays a melodic line with triplets in measures 46 and 48. The left hand plays a bass line with triplets and an 8th note in measure 47. A dashed line indicates an 8th note in measure 46.
- Vib.:** Plays a rhythmic accompaniment of eighth notes in chords.
- Dr.:** Plays a rhythmic pattern of eighth notes with accents in measures 46 and 48.
- Vln. I:** Features melodic lines with triplets in measures 46 and 48.
- Vln. II:** Features melodic lines with triplets in measures 46 and 48.
- Vla.:** Features melodic lines with triplets in measures 46 and 48.
- Vc.:** Features melodic lines with triplets in measures 46 and 48.
- Db.:** Features melodic lines with triplets in measures 46 and 48.

49

Sop. Sax. *f* *mf* *mp*

Pno. *f* *mf* *mp*

Vib. *f* *mf*

Dr. *mf*

Vln. I *f* *mf* *mp*

Vln. II *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Db. *f* *mf* *mp*

52

Sop. Sax. *p* 3 *mp* 3

Pno. *p* 3 *mp* 3 (8) 3

Vib.

Dr. *p* *mp*

Vln. I *p* 3 *mp* 3 ord.

Vln. II *p* 3 *mp* 3 ord.

Vla. *p* 3 *mp* 3 ord.

Vc. *p* 3 *mp* 3 ord.

Db. *p* 3 *mp* 3 ord.

H

55

Sop. Sax. *mf*

Pno. *mf*

Vib. *mf*

Dr. *mf*

Vln. I *mf* s.p.

Vln. II *mf* s.p.

Vla. *mf* s.p.

Vc. *mf* s.p.

Db. *mf* s.p.

Detailed description of the musical score: The score is for a rehearsal mark 'H' on page 21, starting at measure 55. It is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The instrumentation includes Soprano Saxophone, Piano, Vibraphone, Drums, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Soprano Saxophone part begins with a triplet of eighth notes and continues with a melodic line. The Piano part features a complex accompaniment with triplets and an 8va octave marking. The Vibraphone part has a melodic line with triplets. The Drums part has a simple rhythmic pattern. The string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) all play a melodic line with triplets and are marked 's.p.' (sordano piano) and 'mf' (mezzo-forte). The Double Bass part has a sustained bass line with triplets.

59

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

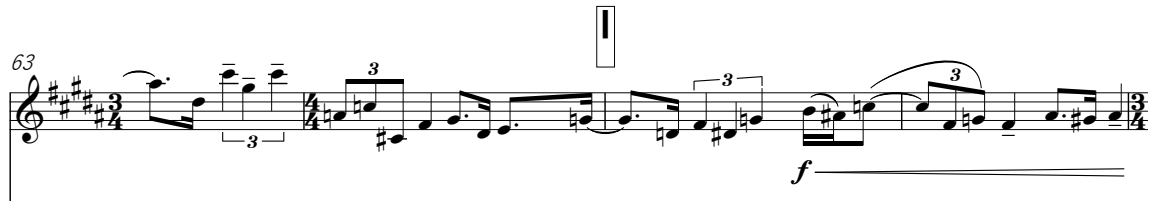
Vln. II

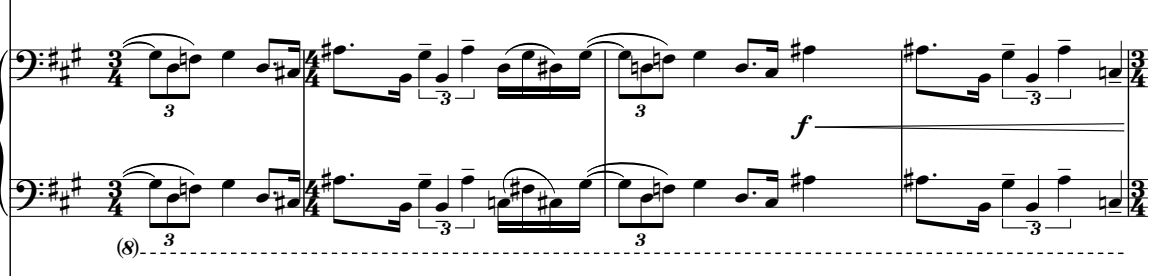
Vla.

Vc.

Db.

The musical score is arranged in a standard orchestral layout. It begins at measure 59. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/4 to 4/4 at measure 60 and back to 3/4 at measure 62. The instruments and their parts are: Soprano Saxophone (Sop. Sax.), Piano (Pno.), Vibraphone (Vib.), Drums (Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features dynamic markings of mezzo-forte (mf) and forte (f). Performance instructions include slurs, accents, and triplets. A specific instruction '(8) 3' is noted in the piano part. The notation includes various rhythmic values, rests, and articulation marks.

63 Sop. Sax. 

Pno. 

Vib. 

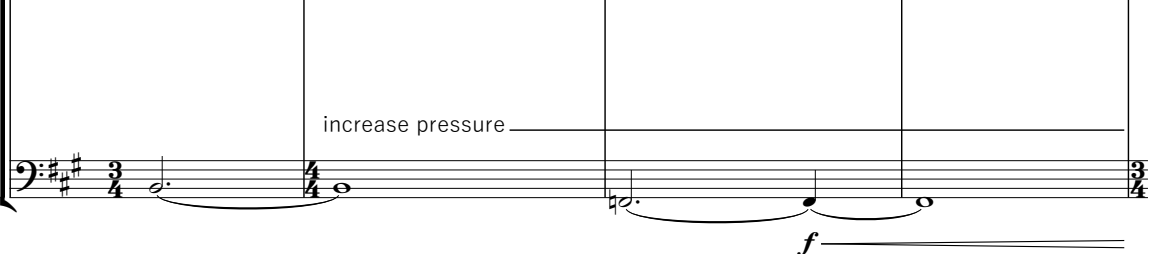
Dr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

67

Sop. Sax. *ff* *fff*

Pno. *ff* *fff*

Vib. *ff* *fff*

Dr. *ff* *fff*

Vln. I *ff* *fff* → harsh, scratchy

Vln. II *ff* *fff* → harsh, scratchy

Vla. *ff* *fff* → harsh, scratchy

Vc. *ff* *fff* → harsh, scratchy

Db. *ff* *fff* → harsh, scratchy

J atonal improv, loose feeling
follow contour, rhythm, style

71

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff *f* *mf* *ppp*

decreasing pressure → normal pressure

75

Sop. Sax. *f* *mf* *f* *mf* *5*

Pno. *f*

Vib. *f*

Dr. *f*

Vln. I *f* *p*

Vln. II *f*

Vla. *f*

Vc. *f* *p* *f*

Db. *f*

K articulated as written cont. improv, loose articulated as written cont. improv, loose

articulated

articulated

articulated

articulated

ord. articulated non. vib.

ord. articulated non. vib.

articulated ord. non. vib.

articulated ord. non. vib.

articulated

80

L articulated as written

Sop. Sax. *ff*

Pno. *ff*

Vib. *ff*

Dr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

M

83

Sop. Sax. *f* *sfz* *f* *sfz*

Pno. *f* *sfz* *f* *sfz*

Vib. *f* *sfz* *f* *sfz*

Dr. *f* *sfz* *f* *sfz*

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

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

Vla. *f* *sfz* *f* *sfz*

Vc. *f* *sfz* *f* *sfz*

Db. *f* *sfz* *f* *sfz*

87

Sop. Sax. *f* 3 3 3

Pno. *f* 3 3 3

Vib. *f* 3 3 3

Dr.

Vln. I

Vln. II

Vla.

Vc. *f* 3 3 3

Db. *f* 3

89

Sop. Sax. **N**

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mf* *f* *mf* *f* *mf* *f* *mf*

3 5 3 5 3 5 3 5 3 5

8^{va}

93

Sop. Sax. *f* *p* *ff*

Pno. *f* *sfz* *f*

Vib. *sfz* *f*

Dr. *sfz* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

98 **P**

Sop. Sax.
f 3 *mf f > p f* *mf* *f*

Pno.
f 3 *mf f > p f* *mf* *f*

Vib.
f 3 *mf f > p f* *mf* *f*

Dr.
f

Vln. I
f 3 *mf f > p f* *mf* *f*

Vln. II
f 3 *mf f > p f* *mf* *f*

Vla.
f 3 *mf f > p f* *mf* *f*

Vc.
f 3 *mf f > p f* *mf* *f*

Db.
f 3 *mf f > p f* *mf* *f*

Detailed description of the musical score: The score is for measures 98-101. It features a key signature of two sharps (F# and C#) and a time signature that changes from 5/4 to 4/4. The instruments are Sopran Saxophone, Piano, Vibraphone, Drums, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is characterized by rhythmic patterns, including triplets and slurs. Dynamic markings are prominent, with *f* (forte) and *mf* (mezzo-forte) being used frequently. Performance instructions include accents, slurs, and trills. A box labeled 'P' is placed above the first measure of the Sopran Saxophone part. The score is arranged in a standard orchestral layout with staves for each instrument.

102

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 102 consists of ten staves. The top staff is for Soprano Saxophone (Sop. Sax.), followed by Piano (Pno.) with grand staff notation, Vibraphone (Vib.), Drums (Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 6/4 time and features complex rhythmic patterns, including triplets and quintuplets. The key signature has two sharps (F# and C#). The score is divided into three measures, with a 6/4 time signature appearing at the start of the second and third measures. Various musical notations such as slurs, accents, and dynamic markings are present throughout the score.

106 **Q**

Sop. Sax. *mp sfz mf sfz f sffz*

Pno. *mp sfz mf sfz f sffz*

Vib. *mp sfz mf sfz f sffz*

Dr. *sfz sfz sffz*

Vln. I *mp sfz mf sfz f sffz*

Vln. II *mp sfz mf sfz f sffz*

Vla. *mp sfz mf sfz f sffz*

Vc. *mp sfz mf sfz f sffz*

Db. *mp sfz mf sfz f sffz*

109

Sop. Sax. *f* *ff*

Pno. *f* *ff*

Vib. *f* *ff*

Dr. *mf* *ff*

Vln. I ord. s.p. 3

Vln. II ord. s.p. 3

Vla. ord. s.p. 3

Vc. ord. s.p. 3

Db. *f* *ff*

111

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

3

3

3

3

3

3

3

3

3

3

113 **R**

Sop. Sax. *f*

Pno. *f*

Vib. *f*

Dr. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

116

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 116-118 is arranged in a standard orchestral layout. The Soprano Saxophone part features a melodic line with triplets and slurs. The Piano part consists of two staves with complex rhythmic patterns, including triplets and slurs, and fingerings of 5 and 3. The Vibraphone part mirrors the piano's rhythmic complexity with triplets and slurs. The Drums part provides a steady accompaniment with a pattern of eighth notes and rests. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts all feature melodic lines with triplets and slurs, providing harmonic support for the saxophone.

S atonal improv, follow contour and rhythm
accel and ritard freely

119

Sop. Sax. *mp - f*

Pno. *mf*

Vib. *mf*

Dr. *mf*

Vln. I *mp - f*

Vln. II *mp - f*

Vla. *mp - f*

Vc. *mp - f*

Db. *mf*

atonal improv, follow contour and rhythm
accel and ritard freely
ord.

atonal improv, follow contour and rhythm
accel and ritard freely
ord.

atonal improv, follow contour and rhythm
accel and ritard freely
ord.

atonal improv, follow contour and rhythm
accel and ritard freely
ord.

122 start coming together as written accent in unison

Sop. Sax. *f*

Pno. *f*

Vib. *f*

Dr. *mf* *f*

Vln. I start coming together as written accent in unison ord. increase pressure *f*

Vln. II start coming together as written accent in unison ord. increase pressure *f*

Vla. start coming together as written accent in unison *f*

Vc. start coming together as written accent in unison ord. increase pressure *f*

Db. *f* *sfz* *f* *sfz*

126

Sop. Sax. *fff* *overblown and harsh*

Pno. *fff*

Vib. *fff*

Dr.

Vln. I s.p. ————— m.s.p. *scratchy and gritty* *fff*

Vln. II s.p. ————— m.s.p. *scratchy and gritty* *fff*

Vla. -s.p. ————— m.s.p. *scratchy and gritty* *fff*

Vc. s.p. ————— m.s.p. *scratchy and gritty* *fff*

Db. *sfz* *fffz* *fffz* *fffz* *fffz* *fff*

T ord., non. vib

130

Sop. Sax. *pp* *n* non. vib.

Pno. *pp* *mp*

Vib. *pp* *mp*

Dr. *mp*

Vln. I s.p. ord. pressure, non. vib. *n*

Vln. II s.p. ord. pressure, non. vib. *n* *pp* ord. non. vib.

Vla. s.p. ord. pressure, non. vib. *n* *pp* ord. non. vib.

Vc. s.p. ord. pressure, non. vib. *n*

Db.

134 **U**

Sop. Sax. *mp*

Pno.

Vib.

Dr.

Vln. I

Vln. II *mp*

Vla. *mp*

Vc.

Db.

137

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 137-139 is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The instruments and their parts are as follows:

- Sop. Sax.:** Features a melodic line with triplets of eighth notes in measures 137 and 139, and a triplet of quarter notes in measure 138.
- Pno.:** The piano part is mostly silent, with some chords in the right hand and rests in the left hand.
- Vib.:** Plays a rhythmic accompaniment of eighth notes with a vibraphone effect.
- Dr.:** Features a steady drum pattern with eighth notes and a bass drum.
- Vln. I:** Enters in measure 138 with a triplet of eighth notes, marked *mp* and *s.p.*
- Vln. II:** Features a melodic line with triplets of eighth notes throughout the measures.
- Vla.:** Features a melodic line with triplets of eighth notes throughout the measures.
- Vc.:** Enters in measure 138 with a triplet of eighth notes, marked *mp* and *s.p.*
- Db.:** Enters in measure 138 with a triplet of eighth notes, marked *mp* and *s.p.* (arco).

140

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

3 3 3 p 3

3 3 3 p

3 3 3 pp Ed.

p

3 3 3 p 3

3 3 3 p s.p. 3

3 3 3 p s.p. 3

3 3 3 p 3

3 3 3 p

143

Sop. Sax.

Pno.

Vib.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

Detailed description of the musical score: The score is for measures 143, 144, and 145. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The Soprano Saxophone part features a melodic line with triplet eighth notes. The Piano part has a rhythmic accompaniment with triplets in both hands. The Vibraphone part provides a steady accompaniment of eighth notes, marked *mp*. The Drums part has a consistent pattern of eighth notes. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts all feature melodic lines with triplet eighth notes, mirroring the Saxophone part.

146 **V**

Sop. Sax. *mp*

improvise on C# minor pentatonic
follow rhythm, accel and ritard freely

Pno. *p* *p*

Vib. *p* *p*

Dr. *mp*

Vln. I s.p. *mp*

Vln. II s.p. *mp*

Vla. s.p. *mp*

Vc. *mp*

Db.

149

Sop. Sax. *mp* *mf*

Pno. *mp*

Vib. *mp*

Dr. *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mp* *n* *mf*

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

Vc. *mp* *mf*

Db. *s.p.* *mp* *mf*

152

Sop. Sax. *f*

Pno. *mf* (8)

Vib. *mf*

Dr. *f*

Vln. I *f*

Vln. II *f* ord. 3 3

Vla. *f*

Vc. *f* 3 3 3

Db. *f*

155 **W**

Sop. Sax. *f* *ff*

Pno. *f* *ff*
start coming together with ensemble together

Vib. *f* *ff*
start coming together with ensemble together

Dr. *f* *ff* *fff*

Vln. I *f* *ff* *fff*
increase pressure m.s.p. ord. normal pressure subito

Vln. II *f* *ff* *fff*

Vla. *f* *ff*

Vc. *f* *ff* S.P.

Db. *f* *ff*
increase pressure m.s.p.

158 **X** rit. ----- start falling out of time

Sop. Sax. *f*

Pno. stay in time with vibraphone *f* 3 3 3 3 3 3 3 3
 8th random atonal chords

Vib. stay in time with piano *f* 3 3 3 3 3 3 3 3

Dr. drum "freak out" solo 12 bars *mp - f*

Vln. I *f subito* start falling out of time 3 3 3 3 3 3 3 3

Vln. II *f subito* start falling out of time atonal improv, follow rhythm and contour circular bowing, medium speed *mp - f* 3 3 3 3 3 3 3 3

Vla. start falling out of time ord. *f* 3 3 3 3 3 3 3 3

Vc. - ord. start falling out of time *f* 3 3 3 3 3 3 3 3

ord., ord. pressure start falling out of time

Db. *f* 3 3 3 3 3 3 3 3

Hazy, Falling Apart ♩ = 90

Y

atonal improv follow rhythm and contour, at your own tempo

161

Sop. Sax. *mp - f*

Pno. (8)

Vib.

Drum Solo Continues

Vln. I completely at your own tempo

Vln. II freely accel. and ritard completely at your own tempo

Vla. atonal improv follow rhythm and contour at your own tempo circular bowing, medium speed *mp - f*

Vc. at your own tempo

Db. at your own tempo

The musical score is arranged in a system with seven staves. The top staff is for Soprano Saxophone, followed by Piano (Grand Staff), Vibraphone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into three measures. The first measure starts at rehearsal mark 161. The Piano part includes a circled number 8. The Viola part includes performance instructions: 'atonal improv follow rhythm and contour at your own tempo circular bowing, medium speed' and a dynamic marking of 'mp - f'. The Violin I part is marked 'completely at your own tempo'. The Violin II part is marked 'freely accel. and ritard completely at your own tempo'. The Double Bass part is marked 'at your own tempo'. The Vibraphone part has a 'Drum Solo Continues' line below it. The Saxophone part has a dynamic marking of 'mp - f'. All parts feature triplet rhythms.

rit.
freely accel. and ritard
while gradually slowing down

164

Sop. Sax.

Pno.

Vib.

Drum Solo Continues

atonal improv
follow rhythm and contour
circular bowing, medium speed

freely accel. and ritard
while gradually slowing down

Vln. I

Vln. II

freely accel. and ritard
while gradually slowing down

Vla.

atonal improv
follow rhythm and contour

Vc.

freely accel. and ritard
while gradually slowing down

Db.

♩ = 70
together

167

Sop. Sax. *f*

Pno. *ff*

Vib. *f* *ff*

Drum Solo Continues *p* *ff*

increase pressure to scratch

s.p. together

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. freely accel. and ritard while gradually slowing down *f*

increase pressure to scratch

s.p. together

Db. *f*

increase pressure to scratch

together s.p.