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Toward Innumerable Futures

A Dissertation Presented
by

Joseph Florindo Di Ponio
to

The Graduate School

in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Philosophy

in

Music

(Composition)

Stony Brook University

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Stony Brook University

The Graduate School

Joseph Florindo Di Ponio

We, the dissertation committee for the above candidate for the
Doctor of Philosophy degree, hereby recommend
acceptance of this dissertation.

**Daniel Weymouth – Dissertation Advisor
Associate Professor – Department of Music**

**Daria Semegen – Chairperson of Defense
Associate Professor – Department of Music**

**Peter Winkler
Professor – Department of Music**

**Robert Carl
Professor of Music – The Hartt School/ University of Hartford**

This dissertation is accepted by the Graduate School

**Lawrence Martin
Dean of the Graduate School**

Abstract of the Dissertation

Toward Innumerable Futures

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Toward Innumerable Futures was composed during a period of study centered around the aesthetics of time and process in the artworks and writings of Robert Smithson. Smithson's work is never simply about the art object as a fixed entity but as an object engaged in a potentially never-ending process. In short, much of Smithson's work seeks to temper the fixity of the object with the dynamism of the environment and the resultant ambiguity of meaning.

This piece can be viewed as an interruption of an ongoing and potentially never-ending process. The piece begins and ends with the sounds of melting ice created by freezing six contact microphones into a block of ice measuring 3 feet in all dimensions that is to be placed on stage and illuminated during the performance. These sounds may begin at any point prior to the arrival of the audience and end at any time after the audience leaves. The performance of the main "section", scored for Soprano, Mezzo Soprano and large mixed ensemble, effectively creates a 30–35 minute interruption of this process.

The notated "interruption" is created by a number of procedures including spectral, 12 tone technique, the manipulation of pitch sets, tone rows created by random number generators and vague allusions to tonal practice. Although the piece moves through spectra based on F#, G, Ab and E, the formal divisions are more dependent on rhythmic, textural and timbral variations than the pitch material. The rhythmic material falls into two broad categories in that it is either specifically notated or presented as linear and vertical events that are to take place within a given time period (for example, unmeasured events that should be completed in 5 seconds). Therefore, as in Smithson's work, time is treated as flexible and, to a certain extent ambiguous, construct within a fixed structure. Still, this fixed structure is part of a larger structure whose temporal limits cannot be known.

Toward Innumerable Futures

Instrumentation:

Soprano
Mezzo Soprano

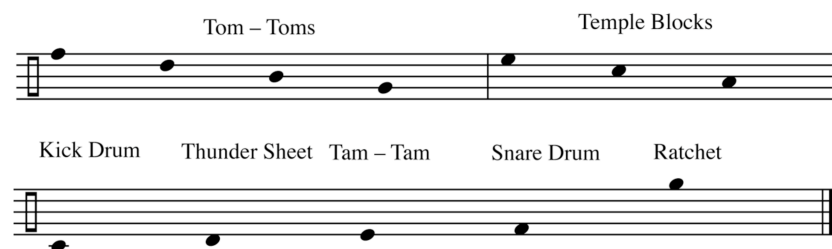
Flute/Piccolo/Alto Flute (1 player)
Oboe
Clarinet

Horn
Trombone

Piano
Harp

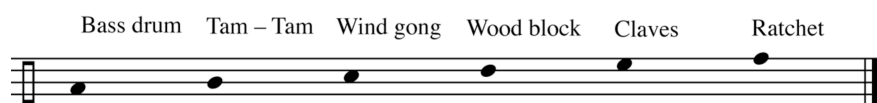
Percussion I:

Tom - Toms (4)
Temple Blocks (3)
Ratchet
Snare Drum
Tam – Tam
Kick Drum
Thunder Sheet
Vibraphone



Percussion II:

Ratchet
Claves
Wood Block
Wind Gong
Tam – Tam
Bass Drum
Crotales
Marimba
Xylophone



Violin I
Violin II
Viola
Cello
Contra Bass

Amplified melting ice






Performance Notes

This piece may begin at any point before the audience arrives and end at any point after they leave with the sounds of amplified melting ice. If the performance is to be unstaged, the ice should be placed in the center of the stage and illuminated with either a soft blue or soft red stage light. If the performance is to be staged, the ice should be placed in the center of the stage and the director should allow the singers to interact with it. The general specifications for the ice are as follows:

1. The dimensions of the ice should be approximately 3 feet X 3 feet X 3 feet. If it is not possible to find a service that can provide this size several smaller blocks may be combined. A drill bit suitable for soft materials (such as sheet rock or plaster) may be used so that reinforcements can be placed in the ice to keep the cube together. 1/8" dowel will work well.
2. Six contact microphones should be frozen in the ice at different levels in the XYZ planes.
3. It is preferable that the sound be disbursed around the hall through 6 loudspeakers. If this should prove to be impractical, a stereo set will suffice. Any number of speakers between 2 and 6 may be used.
4. The amplified sound of the ice should be processed with a ca. 2 second reverb. The reverb should be tailored to the acoustic characteristics of the hall. Smaller blocks of ice can be used for the purpose of testing.
5. In general, the amount of sound the ice produces accelerates as it is given more time to melt. If the ice will not have sufficient time to melt before the instruments begin performing, heat lamps, hot water or small, quiet radiant heaters may be used to facilitate melting.

General Instrumental Notes

- Pitches without stems are to be performed out of time for the duration of the measure.
- Eighth notes with slashed beams are to be performed as fast as possible.

	<p>Perform events that intersect with the dashed line when the conductor gives a down beat. Events in between down beats are to be performed proportionately.</p>
	<p>Smoothly change from one effect to the other for the duration of the line.</p>
	<p>Gliss, in the direction of the line, to the highest or lowest possible pitch for the duration of the note value</p>
	<p>Hold pitch for the duration indicated by the line.</p>
	<p>Fermata ad lib. (2 – 5 seconds)</p>
<p>bend pitch +/- 1/4 tone</p>	<p>– Slowly bend pitch by one quartertone with a varied rhythm for the duration of the note</p>


Notes for Specific Instrument


Singers:


- Use as little vibrato as possible. Straight tone is preferred throughout
- Text in blank measures is to be spoken within the number of beats indicated by the number in brackets. Text without a number in brackets should be spoken within the duration of the measure taking into account any rests
- [aeiou] – Constantly change vowel formant. Rhythm should be varied.

Strings:

- Double bass harmonics sound as written
- s.p = sul ponticello
- s.t. = sul tasto
- clt. = col legno tratto
- clb = col legno battuto

 Downbow with too much bow pressure (noise)

 Upbow with too much bow pressure (noise)

 Vary the width and intensity of the vibrato based on the width and intensity of the line. Straight line = senza vibrato

 Allow wood of the bow to bounce unmeasured on the string for the duration of the note

Percussion:

- Super Ball – Rub a superball fixed to a bamboo skewer on the drum head for the duration of the note
- The mixer for the ice may be controlled by either percussionist.

Minus Twelve – Robert Smithson

1. USELESSNESS
 - A. Zone of standard modules.
 - B. Monoliths without color.
 - C. An ever narrowing field of approximation known as the Method of Exhaustion.
 - D. The circumscribed cube.
2. ENTROPY
 - A. Equal units approaching divisibility.
 - B. Something inconsistent with common experience or having contradictory qualities.
 - C. Hollow, blocks in windowless room.
 - D. Militant laziness.
3. ABSENCE
 - A. Postulates of nominalism.
 - B. Idleness at the North Pole.
 - C. Exclusion of space.
 - D. Real things become mental vacancies.
4. INACCESSIBILITY
 - A. Gray walls and glass floors.
 - B. Domain of the Dinosaurs.
 - C. Toward an aesthetics of disappointment.
 - D. No doors.
5. EMPTINESS
 - A. A flying tomb disguised as an airplane.
 - B. Some plans for logical stupefactions.
 - C. The case of the "missing-link."
 - D. False theorems and grand mistakes.
6. INERTIA
 - A. Memory of a dismantled parallelepiped.
 - B. The humorous dimensions of time.
 - C. A refutation of the End of Endlessness.
 - D. Zeno's Second Paradox (infinite regression against movement).
7. FUTILITY
 - A. Dogma against value.
 - B. Collapses into five sec
 - C. To go from one extreme to another.
 - D. Put everything into doubt.
8. BLINDNESS
 - A. Two binocular holes that appear endlessly.
 - B. Invisible orbs
 - C. Abolished sight.
 - D. The splitting of the vanishing point.
9. STILLNESS
 - A. Sinking back into echoes.
 - B. Extinguished by reflections.
 - C. Obsolete ideas to be promulgated (teratologies and other marvels).
 - D. Cold storage.
10. EQUIVALENCE
 - A. Refusal to privilege one sign over another.
 - B. Different types of sameness.
 - C. Odd objections to uncertain symmetries in regular systems.
 - D. Any declaration of unity results in two things.
11. DISLOCATION
 - A. Deluging the deluge.
 - B. The Great Plug.
 - C. The Winter Solstice of 4000 B.C. (a temporal dementia).
 - D. Toward innumerable futures.
12. FORGETFULNESS
 - A. Aluminum cities on a lead planet.
 - B. The Museum of the Void.
 - C. A compact mass in a dim passageway (an anti-object).
 - D. A series of sightings down escarpments.

Used by permission of the Estate of Robert Smithson, Nancy Holt and the James Cohan Gallery.

Toward Innumerable Futures

Score in C

Joseph F. Di Ponio

ca. 15' - ∞ Repeat ad lib **ca. 2"** **ca. 1"** **ca. 3"** **ca. 2"**

Soprano

Mezzo Soprano

Flute

Oboe

Clarinet

Horn

Trombone

ca. 15' - ∞ Repeat ad lib **ca. 2"** **ca. 1"** **ca. 3"** **ca. 2"**

Piano

Harp

Percussion I

Percussion II

Ice: Mixer on

ppp Thunder Sheet tap with triangle beater sim.

ppp Bass Drum rub drum head w/fingernails sim.

ppp

ca. 15' - ∞ Repeat ad lib **ca. 2"** **ca. 1"** **ca. 3"** **ca. 2"**

Violin I

Violin II

Viola

Cello

Bass

ca. 4" ca. 3" ca. 2" ♩ = 60

Sop.

M. Sop.

Fl. *Breath sound. More air than tone* *ppp* *sim.* *ppp < pp > ppp* *ppp*

Ob.

Cl. *tongue click* *ppp*

Hrn.

Tbn.

Pf. *ppp* *scrape string with fingernail or plastic plectrum* *ppp* *sim.*

Hp.

Perc. I *strike drum head with hand flat* *Begin decreasing volume of mixer. Mixer should be out at measure 13.*

Perc. II *ppp*

Vln. I *n* *pp* *n* *n* *pp*

Vln. II *(behind the bridge)* *n* *pp*

Vla.

Vc.

Cb. *ppp*

11

Sop. —

M. Sop. —

Fl. —

Ob. *n* \leftarrow *pp* \rightarrow *n*

Cl. *n* \leftarrow *ppp* \rightarrow *n*

Hrn. practice mute *pppp* \rightarrow *n* *ppp* \rightarrow *n* senza sord

Tbn. practice mute *pppp* \rightarrow *n* *ppp* \rightarrow *n* senza sord

Pf. *ppp* stop string *pp* \rightarrow *pppp* (ord.)

Hp. *pppp*

Perc. I *pp* rub drum head w/fingernails Ice: Mixer off *ppp* Snare drum *pppp*

Perc. II *n* \leftarrow *pp* *ppp*

Vln. I *n* bend pitch +/- 1/4 tone *pp* \rightarrow *n*

Vln. II *n* ord. bend pitch +/- 1/4 tone *n* \leftarrow *ppp* \rightarrow *n*

Vla. *n* \leftarrow *pp* \rightarrow *n*

Vc. *n*

Cb. *ppp*

D C# B | Eb Fb Gb A#

16 *ppp* senza vibrato

Sop. Oh

M. Sop. *ppp* senza vibrato
mm → oh ah

Fl. *f* *n* *pp*

Ob. *f*

Cl. *ppp* *n* *p*

Hrn. *f* *sfpp*

Tbn. *f*

Pf. 16 *p*

Hp

Perc. I Tom toms *f* *ppp*

Perc. II *mp* *ppp*

Vln. I *f* *n* *pp* s.p.

Vln. II *n* *pp* s.p.

Vla. *n* *pp* s.p. gliss. 1/4 tone

Vc. *f* *n* *pp* s.p. gliss. 1/4 tone

Cb. *pp* *n* s.p.

21 **2 - 3"** ♩ = 60 **2 - 3"** ♩ = 60

Sop.

M. Sop. *n*
ah

Fl. *n*

Ob. *pp* *n*

Cl. *n* *p* *n*

Hrn. *sfpp*

Tbn.

Pf. *pp*

Hp. *pp* *pp*

D C# B | Eb Fb Gb A#

Perc. I

Perc. II

Vln. I **2 - 3"** ♩ = 60 *pp* *n* **2 - 3"** ♩ = 60

Vln. II *pp* *n*

Vla. *gliss. 1/4 tone* *pp* *n*

Vc. *gliss. 1/4 tone* *pp* *n*

Cb. *pp* *n*

29

Sop. *n* *p* *mf* *mf* *sfpp*
 "N" ha ha ha ha mm

M. Sop. *n* *n* *p* *f*

*[aeiou]
 (nasal. change formant constantly)

Fl. *f* *f*
 breathy sim.

Ob. *n* *mf* *n*

Cl. *n* *n* *p* *n*

Hrn. *n* *pp* *sfpp*

Tbn. *sfpp*
 plunger mute

Pf. 29

Hp

Perc. I Vibes *pp* *sc.*

Perc. II Timpano wire brushes *n*

Vln. I *n* *ppp* *n* *n*

Vln. II *n* *ppp* *n* *n*

Vla. *n* *pp*

Vc. *n* *pp*

Cb. *n* *pp*

* Constantly change vowel formant. Rhythm should be varied.

34

Sop. ah

M. Sop. *n* *pp* *p*
[aeiou]

Fl. *sfpp* *sfpp*

Ob.

Cl. *n* *mp* *n*

Hrn.

Tbn. *sfpp* *pp* *p*
bend pitch +/- 1/4 tone ord.

Pf. 34

Hp. bisbigliando *pp*

Perc. I *pp*

Perc. II *pp* *ppp* gliss.

Vln. I 34 *ppp* *pp* *n* *pp*

Vln. II *ppp* *pp* *n* *pp*

Vla. *ppp* *pp* *n* *pp*

Vc. *ppp* *pp* *mf* *n* (subito)

Cb. *ppp* *pp*

38

Sop. *mf* tu ti ta "N" *sfpp* *mf* *n* ah

M. Sop. *n* *pp*

Fl. *p* *n*

Ob.

Cl. *n* *f* *sfpp* *f* growl

Hrn. *n* *f* *n* *pp* *n*

Tbn. *sfpp* *sfpp* *sfpp* *sfpp* bend pitch slowly +/- 1/4 tone *sf pp*

Pf. 38 *sim.*

Hp *n*

Perc. I *ced. (ad lib.)*

Perc. II *p* *pp* *gliss.* *n* *n* *gliss.* *p*

Vln. I 38 *ord.* *sfppp* *s.p.* *ord.*

Vln. II *sul A* *ord.* *s.p.* *sfppp* *ord.*

Vla. *ord.* *s.p.* *ord.*

Vc. *pp* *ord.* *s.p.*

Cb. *ord.* *s.p.*

43

Sop.

M. Sop. *n*

Fl. *pp* *ff*

Ob. *pp* *ff*

Cl. *pp* *ff*

Hrn. *sfpp* *f* *pp* *p*

Tbn. *sfpp* *f* *ppp* *p* *pp*

Pf. *f*

Hp. *f* *pppp* *p* *p*

Perc. I *f* *p*

Perc. II

Vln. I *gliss.* *sfppp* *ord.* *s.p.* *ord.* *sfpp*

Vln. II *gliss.* *sfppp* *ord.* *s.p.* *ord.* *sfpp*

Vla. *sfppp* *ord.* *s.p.* *ord.* *sfpp*

Vc. *gliss.* *sfppp* *ord.* *s.p.* *ord.* *sfpp*

Cb. *sfppp* *ord.* *s.p.* *ord.* *sfpp*

* Gliss for full duration of the note

49

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

54 $\bullet = \bullet$ ($\bullet = 60$) $\bullet = \bullet$ ($\bullet = 90$)

Sop. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

M. Sop. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
pp *f* *pp* *f* *pp*

Ob. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
pp *f* *pp* *f* *pp*

Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
pp *f* *pp*

Hrn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Tbn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
sf pp

Pf. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
ppp

Hp $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
p *f* *p*

Perc. II $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 Claves *ppp*

Vln. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. II $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Cb. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
gliss. *sim.*

60 $\bullet = \bullet$. (♩ = 270)

mp (almost speech like)

Sop. un deux sev-en one

M. Sop.

Fl. *mp* \rightarrow *ppp* *n* \rightarrow *p* \rightarrow *n*

Ob. *mp* \rightarrow *ppp* *spp* \rightarrow *p* \rightarrow *n*

Cl. *mp* \rightarrow *ppp* *n* \rightarrow *pp* \rightarrow *n* *n* \rightarrow *f*

Hrn. *spp* *sf*

Tbn. *spp* *sf*

Pf. *pp* \rightarrow *mf* *p*

Hp. *f*

Perc. I

Perc. II *ppp* \rightarrow *mf* \rightarrow *ppp*

Vln. I *n* \rightarrow *pp* \rightarrow *mf* *sf*

Vln. II *n* \rightarrow *pp* \rightarrow *mf* *sf*

Vla. *n* \rightarrow *pp* \rightarrow *mf* *sf*

Vc. *spp* *sf*

Cb. *spp* *sf*

A# - A₁
B - B_b

65 *mp*

Sop. sev-en deux un

M. Sop.

Fl. *ff* Take piccolo Piccolo *ff* *mp* *ff*

Ob. *ff*

Cl. *ff* *mp* *ff*

Hrn. *ff* *mp*

Tbn. *ff*

Pf. *p*

Hp. *p* *ff*

Perc. I Tom toms Vibes *pp* *f* *mp* *ff*

Perc. II *ppp* *ff*

Vln. I *f* harmonic gliss sul G *f*

Vln. II *f* harmonic gliss sul G *f*

Vla. *f* harmonic gliss sul G *f*

Vc. ord. → noise *p* *f* *f*

Cb. ord. → s.p. *n* *f*

D C# Bb | E F# G# A

70

Sop. *n* *f* *ff* *sfpp*
 mm ha! do

M. Sop. *n* *f* *ff* *p*
 mm → ah la so fa mi re

Fl. *ppp* *n* *ff* *ppp* *ff* *ppp*

Ob. *ppp* *n* *mf* *fff*

Cl. *ppp* *n* *f* *ff* *ppp*

Hrn. *ff* *n* *f* *n*

Tbn. *sfzpp*

Pf. *pp* *f* *mp* *ff*
 * * * *

Hp

Perc. I

Perc. II

Vln. I *fff* *n* *f* *n* *ff*

Vln. II *fff* *n* *f* *n* *ff* *fffppp*

Vla. *fff* *pp* *f* *n*

Vc. *fff* *n* *ff* *s.p.*

Cb. *fff* *pizz.* *arco* *s.p.* *n* *ff*

74 *fff* *sf* *mp* *f*

Sop. ha! do re

M. Sop. *f* *p* *f* *p*
so fa mi re fa mi re do ti

Fl. *fff* *mp* *fff* *mp*

Ob. *pp*

Cl. *fff* *mf*

Hrn. *n* *ff*

Tbn. *ppp* *ppp* *ff*

Pf. *pp* *f* *pp*

Hp. *sf* *mp* *f*

Perc. I

Perc. II Timpano wire brushes *pp* *fff*

Vln. I *f* *n* *ff*

Vln. II *ff* *f* *n* *ff*

Vla. *f* *n* *ff*

Vc. *f* *n*

Cb. *f* *n*

3
♩ = ♩ (♩ = 135)

77 *n* *sfpp* *ppp*

Sop. *n* ti la

M. Sop. *n* *ff* *n* *ff* do so

Fl. *fff* *p* *fff* *ppp* *ff*

Ob. *ff* *p* *ff*

Cl. *p* *f* *n* *ppp* *ff*

Hrn. *n* *pp*

Tbn. *n* *pp*

Pf. *mf* *fff*

Hp. *b₂*

Perc. I

Perc. II *claves*

Vln. I *n* *ff* *p* *ppp*

Vln. II *n* *ord.* *noise* *ord.* *ff* *ppp*

Vla. *n* *ord.* *noise* *ff*

Vc. *clt.* *n* *ff*

Cb. *ff* *p*

81 *ff* *mf*
stage whisper
one two three four cinq six sept
mf
stage whisper
one two three four cinq six sept

Take flute

ppp *pp* *pp* *pp* *n* *ff*

ppp *pp* *pp* *pp* *ppp* *ff*

ppp *pp* *pp* *pp* *n* *ff*

ff

ff

81 *p*

p

low tom
pp

Timpano wire brushes
p *ff* *n*

81 *ord.* *noise* *ord.* *gliss.* *ppp* *f*

ord. *noise* *ord.* *gliss.* *ppp* *f*

(ord.) *ppp* *f*

ff *pizz.* *arco* *harmonic gliss sul G* (out of time) *pp*

pp *arco* *harmonic gliss sul G*

ff *pp*

87 *p* *p*

Sop. one two three four two three four

M. Sop. one two three four two three four

Fl. *pp* *mp* *n* *ppp* *mf*

Ob.

Cl. *n* *f*

Hrn. *spp* *n*

Tbn.

Pf. *ff* *p*

Hp. *ff* *f* *A₃ - A#* *Bb - B₁* *L-3*

(D C# B | E F# G# A#)

Perc. I *ff* *ff* *n* *pp*

Snare wire brushes

Perc. II *p* *n* *n*

Vln. I *s.p.* *n* *p* *n* *n* *p* *n*

Vln. II *s.p.* *n* *p* *n* *ord.* *pp* *n* *s.p.* *n* *p*

Vla. *s.p.* *n* *p* *n* *p* *n*

Vc.

Cb.

3
♩ = ♩ (♩ = ca. 100 [101.25])

94 *pp* *ff* *mf*

Sop. un deux trois quatre cinq six one two three

M. Sop. un deux trois quatre cinq six re

Fl. *> n n < fpp* *f* *n* *ff* *p*

Ob. *pp* *pp* *pp* *f* *pp* *ff* *p*

Cl. *pp* *pp* *pp* *f* *n* *ff* *p*

Hrn.

Tbn.

3
♩ = ♩ (♩ = ca. 100 [101.25])

94 *ppp* *f* *ppp* *ppp* *ff* *ppp* *ff*

Pf. *sc* *

Hp

Perc. I Temple blocks *n* *ppp* *ff* *ppp* Snare wire brushes *n* *p*

Perc. II *< p* *ppp*

3
♩ = ♩ (♩ = ca. 100 [101.25])

94 *< p* *n* *ppp* *ff* *pp* *ppp* *ff*

Vln. I *s.p.* *ord.* *5*

Vln. II *s.p.* *ord.* *5*

Vla. *s.p.* *ord.*

Vc.

Cb.

3
 ♩ = ♩ (♩ = ca. 68 [67.5])

100

f

Sop. one two three four

M. Sop. re

Fl.

Ob.

Cl.

Hrn.

Tbn. plunger mute
pp *ff*₃

100

Pf. ♩ = ♩ (♩ = ca. 68 [67.5])

Hp.

Perc. I Temple blocks
ppp *ff*₃

Perc. II *ff*₃

100

Vln. I ♩ = ♩ (♩ = ca. 68 [67.5])
ff *pp* *ff*

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

Vla. *pp* *ff* *pp* *ff*

Vc. *pp* *ff* *pp* *ff*

Cb.

102

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

104

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff \rightrightarrows *pp*

pp \rightrightarrows *f*

n \rightrightarrows *f* *n* \rightrightarrows *f*

pp \rightrightarrows *f*

sf \rightrightarrows *sf sf*

pp

106

Sop.

M. Sop.

Fl.

pp

ff

Ob.

Cl.

f

Hrn.

Tbn.

Pf.

106

sf

sf

sf

sf

sf

Hp

Perc. I

Tom toms

pp

Perc. II

pp

Vln. I

106

5

6

7

Vln. II

5

6

6

Vla.

6

5

Vc.

Cb.

108

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

pp

f

mf

ff

p

gliss.

ff

pp

f

Thunder Sheet

Kick Drum

* Flute performs the pitches in order fast as possible.
 Clarinet and oboe perform the pitches in any order, out
 of time but with a varied tempo. All instruments hold
 the last pitch in the series.
THE FERMATAS SHOULD NOT BE SYNCHRONIZED

117

Sop

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

117

117

117

pp

fff

ppp

fff

ppp

fff

ppp

pp

fff

ppp

fff

ppp

fff

ppp

128

Sop. *pp* Use - less - ness

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp *pp*

Perc. I

Perc. II wire brushes *n* *pp*

Vln. I *n* < *ppp* > *n*

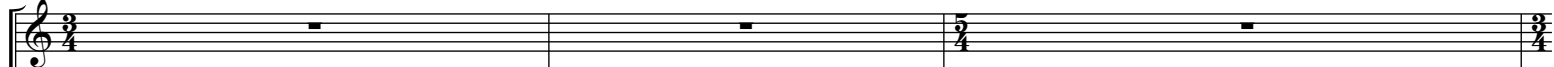
Vln. II *n* < *ppp* > *n*

Vla. *n* < *ppp* > *n* *ppp* > *n*


Vc. *n* < *ppp* > *n* *ppp* > *n*


Cb. *n* *pp*


132


Sop. 

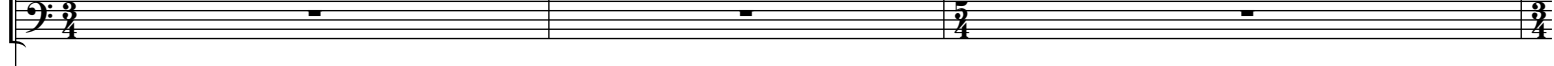
M. Sop. *Spoken* [2] A. Zone of standard modules [2] B. Monoliths without color [4] C. An ever narrowing field of approximation known as the method of exhaustion

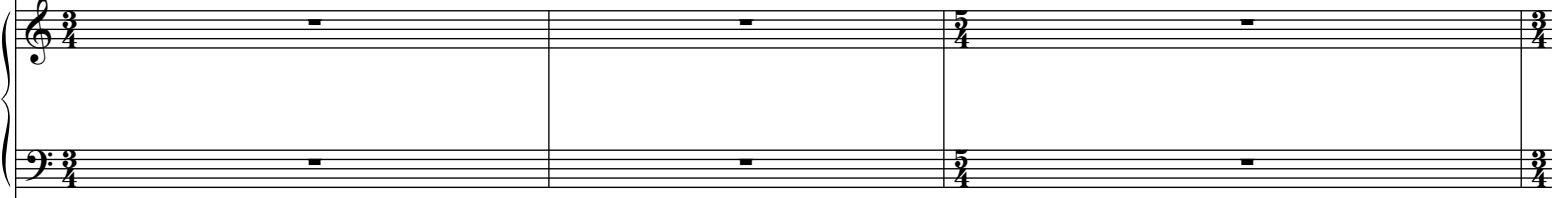
Fl. 

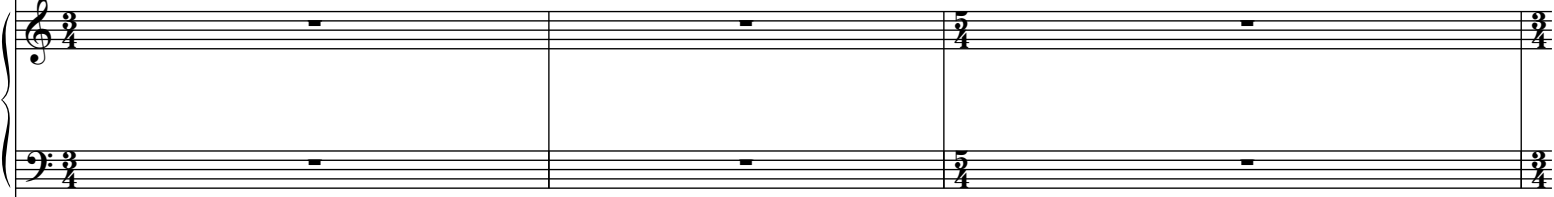
Ob. 

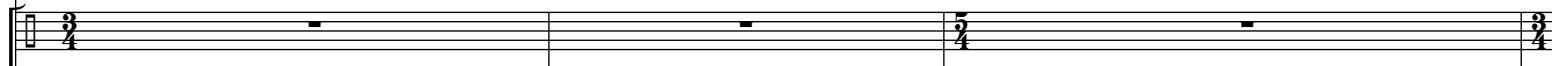
Cl. 

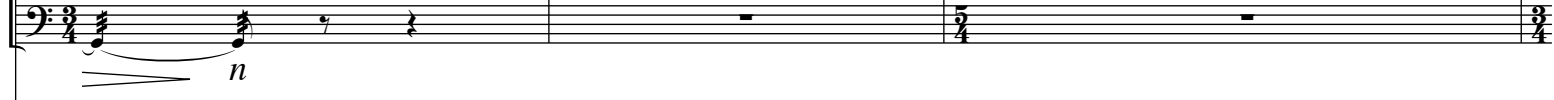
Hrn. 


Tbn. 


Pf. 

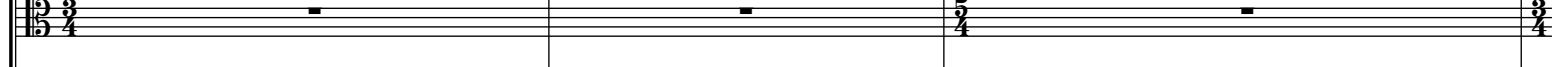
Hp. 


Perc. I 

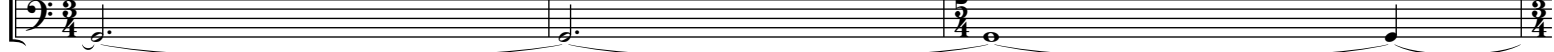
Perc. II 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

135 *pp*

Sop. En - tro - py

M. Sop. [2] D. The circumscribed cube [3] A. Equal units approaching divisibility

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp. *pp*

Perc. I

Perc. II *n* *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

138

Sop.

M. Sop. [5] B. Something inconsistent with common experience or having contradictory qualities [3] C. Hollow blocks in a windowless room [2] B. Militant laziness

Fl.

Ob.

Cl.

Hrn.

Tbn.

138

Pf.

Hp

Perc. I

Perc. II *n*

138

Vln. I

Vln. II

Vla.

Vc.

Cb.

141

Sop. ab - sence *n*

M. Sop. [2] A. Postulates of nominalism [3] B. Idelness at the North Pole

Fl.

Ob.

Cl. *n* *p*

Hrn.

Tbn.

Pf. *p* *ppp*
Lead Inside the piano with timpani mallets

Hp. *p*

Perc. I

Perc. II

Vln. I *n* *p* *n*

Vln. II *p* *n*

Vla.

Vc.

Cb.

144 *p* *n*

Sop. — Ex - clu - sion of space —

M. Sop. [4-6] Real things become mental vacancies

Fl.

Ob.

Cl. *n* *p*

Hrn.

Tbn.

Pf. 144 *p*

Hp. *p*

Perc. I

Perc. II *n*

Vln. I 144 *n* *p* *n* s.p. s.t.

Vln. II *n* *p* *n* s.t. s.p.

Vla. ord. *n* *p* *n* ord. s.p.

Vc. pizz. arco ord. *p* *n* *p* s.t.

Cb. *p* *p* *mp* *pp*

148

Sop. [1] Inaccessability

M. Sop. *pp*
 Gray walls _____ and glass floors _____

Fl. *sfpp* _____ *n*

Ob.

Cl. *n*

Hrn.

Tbn.

Pf.

Hp. *pp*

Perc. I

Perc. II *pp* _____ *n*

Vln. I _____ *pp*

Vln. II

Vla.

Vc. *sp.* _____ *ord.* _____
n _____ *n*

Cb. _____ *pp*

151

Sop. Domain of the dinosaurs $\frac{4}{4}$ 7 Toward an aesthetic of disappointment $\frac{5}{4}$

M. Sop. *pp*
no doors

Fl.

Ob.

Cl.

Hrn.

Tbn.

151

Pf.

Hp.

Perc. I

Perc. II Marimba
n p

151

Vln. I *p*

Vln. II

Vla.

Vc. *s.p.* *pizz.* *p* arco (ord.) *n*

Cb. *p* *pp*

154

Sop. *pp*
emp - - - - - ti - - - - -

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf. *mf*
pizz.

Hp *mf*

Perc. I

Perc. II *ppp*

Vln. I

Vln. II

Vla.

Vc. *s.p.*
p *mf*
pizz.

Cb. *sfpp* *(pp)*

157 *p* *mf*

Sop. ness B. for logical stupefication

M. Sop. [5] A. A flying tomb disguised as an airplane some plans

Fl. *n* *p* *n* *pp*

Ob. *ppp* *p* *ppp*

Cl. *n* *p*

Hrn.

Tbn. harmon mute *n* *p*

157

Pf. *mf* *sc*

Hp. *mf* D - D#

Perc. I Vibes *n* *mf* *n*

Perc. II Timpano super ball *p*

157

Vln. I *n* *mf* *n* *s.p.*

Vln. II *n* *mf* *n* *n* *s.p.*

Vla. *n* *f* *n* *s.p.*

Vc. arco *s.p.* *n* *p* *n*

Cb. *mf* *n* *ord.* *s.p.*

161

Sop. *ppp* *mf*
False

M. Sop. [3] The case of the [1] missing link
p 6
theor-ums and grand mis-takes

Fl. *n*

Ob. *pp* *ppp*

Cl. *>n* *n* *p* *n*

Hrn.

Tbn. *n* *p* senza sord

Pf. *pp*

Hp. *ppp* *p* *ppp*
G - G# D# - D_n

Perc. I *n* *p* *pp* *n*

Perc. II w/ cymbal inverted on drum head
ppp

Vln. I *n* *p* *n*

Vln. II *p* *n*

Vla. *s.p.* *n* *p* *n*

Vc. *s.p.* *n* *p* *n* *n* *p*

Cb.

165

Sop. *mf* in - ner - - - tia *mf*

M. Sop.

Fl. *pp* *mf* *p* *n* *pp* *mf* *n*

Ob. *pp* *mf* *p* *n* *pp* *mf* *n*

Cl. *pp* *mf* *p* *n* *pp* *mf* *n*

Hrn. *pp* *mf* *p* *n* *pp* *mf* *n*

Tbn. *n*

Pf. *pp* *f* *sf* *sf*

Hp. *mf* *f*
allow pitch to bend when pedal is changed (l.v.)

Perc. I *n* *p* *n*

Perc. II *p*

Vln. I *n* *mf* *n* (ord.)

Vln. II *n* *mf* *n* (ord.)

Vla. *n* *mf* *n* (ord.)

Vc. *n* *n* *n* *n* (ord.)

Cb. *n* *n*

170 *ff* *n* *p*

Sop. A. of

M. Sop. *p* 3 memor-y a *n* *p* 3 dis-mant-led par-al-lel-a-pied 5

Fl. *n* *pp* *p* *n*

Ob.

Cl. *n* *pp* *p* *n*

Hrn.

Tbn.

Pf.

Hp.

Perc. I

Perc. II

170 *f* *n* *pp* *pp* *f* *n* *pp* *f* *n* *pp*

Vln. I senza vibrato s.p. ord.

Vln. II senza vibrato s.p. ord.

Vla. senza vibrato s.p. ord.

Vc. senza vibrato s.p. ord.

Cb. *f* *n* *pp*

173

Sop *sfpp*

M. Sop. [2] B. The humorous dimensions of *p* *p*

Fl. *ppp* *p*

Ob.

Cl. *n* *p* *n*

Hrn.

Tbn.

Pf.

Hp.

Perc. I Vibes *f* *f*

Perc. II Chimes *f*

Vln. I *gliss.* (ord.) *gliss.* s.p.

Vln. II

Vla. *gliss.*

Vc. *gliss.* (ord.)

Cb.

Time

C. A ref - - - u - - - ta - -

176

Sop. *p* of the end of end - less - ness

M. Sop. tion of end

Fl. *ppp* *fp* *pp < f > pp*

Ob. *pp < f > pp*

Cl. *pp < f > pp*

Hrn. *pp < f > pp*

Tbn. *pp < f > pp*

Pf. 176

Hp *f* G - G#

Perc. I *mp*

Perc. II *mp*

Vln. I 176 *< f > pp*

Vln. II *gliss.* *< f > pp*

Vla. *< f > pp*

Vc. *s.p.* *< f > pp*

Cb.

179

Sop. sec - ond par - a - dox [2] Infinite [3] regression against movement

M. Sop. Ze - - - no's sec - ond [3] Infinite regression [2] against movement

Fl. *p*

Ob.

Cl. *sf* *n*

Hrn.

Tbn.

Pf. *fz*

Hp. *sf*

Perc. I

Perc. II

Vln. I ord. s.p.

Vln. II ord. s.t.

Vla. ord. s.p.

Vc. ord. s.t.

Cb.

182

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

n < mp > n

n < p > n

n < p > n

mf

p

A - A#

D# C Bb | E F# G# A#

f (l.v.)

wood block

f < ppp

ord.

f < pp

n < f > n

n < mp >

n < p > n

n < p > n

ord.

f < pp

n < f > n

n < mp >

n < p > n

n < p > n

ord.

f < pp

n < f > n

n < mp >

n < p > n

n < p > n

ord.

f < pp

n < f > n

n < mp >

n < p > n

n < p > n

44

187

Sop. *p*
dog - ma a - gainst val - ue

M. Sop. *p*
fu - til - i - ty [2] collapses into

Fl. *mp* *p* *n* *p* *n* *pp* < *p* > *ppp*

Ob. *mp* *ppp* *p* *ppp*

Cl. *n* *p* *p* *n*

Hrn. *ppp* *p* *ppp*

Tbn.

Pf. *p* *pp* *pp* *mp* *ppp*

Hp *mf*

Perc. I *p*

Perc. II

Vln. I *n* < *f* > *n* *n* *p* *n* *n* < *mf* > *n*

Vln. II *n* < *f* > *n* *n* *p* *n* *n* < *mf* > *n*

Vla. *n* < *f* > *n* *n* *p* *n* *n* < *mf* > *n*

Vc. *n* < *f* > *n* *n* *p* *n* *n* < *mf* > *n*

Cb.

191

Sop. *p* to go from one extreme *mf* spoken to another

M. Sop. *p* five sections put every thing in - - - - to doubt

Fl.

Ob.

Cl. *p* *n* *pp* *p*

Hrn. *fp* *pp*

Tbn.

Pf. *pp* *mf* *p* *sf*

Hp. *mf* *p* *p*
prés de la table bisbigliando
bisbigliando

Perc. I

Perc. II

Vln. I *mp* *n* *n* *p* *n*

Vln. II *mp* *n* *n* *p* *n*

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

Vc.

Cb.

196 *pp* *n* *pp* *p*

Sop. blind - - - ness two bin - oc - u - lar holes that a - pear - - end - less - ly

M. Sop.

Fl.

Ob. *sf*

Cl. *n* *sf*

Hrn. *sf*

Tbn.

Pf. *pp* *sf* *sf*

Hp

Perc. I

Perc. II

Vln. I *ppp* *p*

Vln. II *ppp* *p* *n*

Vla.

Vc.

Cb.

200

Sop. a - bol - ished sight

M. Sop. in - vis - i - ble orbs [3] The splitting of the vanishing point

Fl. *p* *mp*

Ob.

Cl. *mp*

Hrn.

Tbn.

Pf. *p*

Hp. *pp* C - C# C# - C (l.v.) (l.v.)

Perc. I

Perc. II Chimes

Vln. I *pp* *n*

Vln. II *pp* *n*

Vla. *pp* *n*

Vc.

Cb.

D# C B | E F# G Ab

203

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *pp* *pp*

ppp

B - Bb
(l.v.) *ppp*

Vibes *mf*

Marimba

n *p*

p

gliss. *b2*

n *p*

n *p*

206

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ppp *mp*

p

n

n

n

n

n

7 6 5

209

Sop. *p*
sink - ing back in - - - to ech - oes

M. Sop.
still - ness

Fl.

Ob.
ppp

Cl.

Hrn.

Tbn.
harmon mute
ppp ————— *mp* ————— *ppp*

209

Pf.
p 3 *Rea* 5 6 7 *Rea* *

Hp

Perc. I

Perc. II

209

Vln. I

Vln. II

Vla.

Vc.
p

Cb.

213 *p*

Sop. *p*
 ex - ting - uished by re - flec - tions

M. Sop. *p*
 ex - ting - uished by re - flec - tions

Fl. *n* *p*

Ob. *ppp*

Cl. *n* *f* *n* *p*

Hrn.

Tbn.

213

Pf. *loco*

* *leo* * *leo* * *leo*

Hp

Perc. I

Perc. II

213

Vln. I

Vln. II

Vla.

Vc.

Cb.

216

Sop. *p* ob - so - lete i -

M. Sop. *p* ob - so - lete i -

Fl. *ppp*

Ob. *ppp*

Cl. *n*

Hrn.

Tbn.

Pf. *ppp* *p*

Hp. *ppp* *p*

Perc. I

Perc. II *p*

Vln. I *ppp* *p* *ppp*

Vln. II *ppp* *p* *ppp*

Vla. *ppp* *f*

Vc. *ppp* *f*

Cb.

* *sc* 7 * *sc* 6 * *sc*

D# C Bb | E F# G Ab

219

Sop. de - as to be promulgated cold *mp*

M. Sop. de - as Teratologies and other marvels

Fl. *ppp* *mp* *ppp*

Ob. *mf* *mp*

Cl. *n* *mp* *p* *ppp*

Hrn.

Tbn.

Pf. *mf* *ppp*

Hp. *ppp*

Perc. I

Perc. II

Vln. I *n* *mp* (ord.)

Vln. II *n* *mp* (ord.)

Vla. arco *n* *mp*

Vc. arco *n*

Cb.

Detailed description of the musical score: The score is for measures 219-221. It features two vocal parts: Soprano (Sop.) and Mezzo-Soprano (M. Sop.). The Soprano part has lyrics: "de - as to be promulgated cold" with dynamics *mp* and *ppp*. The Mezzo-Soprano part has lyrics: "de - as Teratologies and other marvels". The orchestral accompaniment includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), Trombone (Tbn.), Piano (Pf.), Harp (Hp.), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part features complex rhythmic patterns with triplets and sextuplets, marked with *mf* and *ppp*. The harp part is marked *ppp*. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked with *n* (no bow) and *mp*, with some parts marked "arco" (with bow). The score includes various musical notations such as slurs, accents, and dynamic markings.

223 *ppp*

Sop. stor - age

M. Sop.

Fl. *sfpp* *ff*

Ob. *sfpp* *ff*

Cl. *sfpp* *ff*

Hrn. *sfpp* *ff*

Tbn.

Pf. *mp* *f*

Hp. *ppp*

Perc. I

Perc. II Crotales *mf*

Vln. I *gliss.* *sf* *p*

Vln. II *gliss.* *sf* *p*

Vla. *gliss.* *sf* *p*

Vc. *mp* *gliss.* *sf* *p*

Cb.

228

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp < *f* > *ppp* *ppp* < *f* > *ppp* *ppp* < *f* >

ppp < *f* > *ppp* *ppp* < *f* > *ppp*

ppp < *f* > *ppp* *ppp* < *f* > *ppp*

mp *ppp*

p

tr *gliss.* *ord.* *s.p.*

< *fp*

ord. *s.p.*

gliss.

s.p. *gliss.*

231

Sop

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

mp

ppp

pp

mp

pp

ppp

mp

ppp

pp

p

pp

molto legato

ord.

molto legato

ord.

molto legato

ord.

n

n

234 *n* *mf* *n*

Sop. e - - - qui - va - - - lance

M. Sop.

Fl. *p* *n*

Ob. *pp* *p* *pp*

Cl. *f* *mf* *p*

Hrn.

Tbn.

234

Pf. *f* *ppp*

Hp

Perc. I

Perc. II

234

Vln. I *n* *ppp* *mf*

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

Vla. *n*

Vc. *f*

Cb. *f*

237 *mp* *mf* *mf*

Sop. priv - e - lage one sign ov - er an oth - er

M. Sop. re - fu - sal to one sign ov - er an oth - er

Fl. *p* *mf* *mf* *mf*

Ob. *mf* *mf*

Cl. *p* *mf* 5 6 5

Hrn. *mf* *mp*

Tbn.

237 *p*

Pf. *Lea* * *Lea* * *Lea* 7 * *Lea* 7 * *Lea* 6 * *Lea* 6 5 * 5

Hp. *ppp* *mf*

Perc. I

Perc. II Crotales *mf*

237 *gliss.* *ppp* *f* *ppp*

Vln. I *ppp* *f* *ppp*

Vln. II *ppp* *f* *ppp*

Vla. *gliss.* *ppp* *ppp* *f* *ppp*

Vc.

Cb.

240 *sfpp* *p*

Sop. diff - - - er - - -

M. Sop.

Fl. *> ppp* *ppp < mf > ppp* *ppp < p > ppp*

Ob. *> ppp* *ppp < mf > ppp*

Cl. *> ppp* *ppp < mf > ppp*

Hrn. *> ppp* *ppp < mf > ppp*

Tbn.

Pf. *pp*

Hp. *ppp*

Perc. I

Perc. II

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *ppp* *p* (ord.) *ord.* *s.p.*

Cb. *mf* *p*

244

Sop. ent types of same - - -

M. Sop. *sfpp* \triangleleft *p* diff - er - - - ent types — of same - - -

Fl. *p*

Ob. *p*

Cl. *n* \triangleleft *p* ⁵ *n*

Hrn.

Tbn. *p*

Pf. 244

Hp

Perc. I

Perc. II Marimba *ppp* \triangleleft ³

Vln. I *n* \triangleleft *p* \triangleleft *n*

Vln. II *n* \triangleleft *p* \triangleleft *n*

Vla. *ppp* \triangleleft *p* \triangleleft *n*

Vc. $\underline{\underline{3}}$ \triangleleft *n*

Cb. *clb.* ⁵ *p* \triangleleft *sf* *clt.* \triangleleft *p* \triangleleft *n*

249 *f*

Sop. *f*
ness

M. Sop. *f*
ness

Fl. *ppp* *mp* *ppp*

Ob.

Cl. *ppp* *f*

Hrn.

Tbn. *ppp* *f*

Pf. 249 *sf* *sf* *sf* *sf* *p* *f*

Hp. *f*

Perc. I Vibes *f*

Perc. II *mp*

Vln. I 249 *f* *ppp* *p* *ppp* *mf* *ppp*

Vln. II *f* *ppp* *p* *ppp* *mf* *ppp*

Vla. *f* *ppp* *p* *ppp* *mf* *ppp*

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

Cb. *ppp* *pizz.* *arco*

254

Sop. *p* *mf* *p* *mf*
 un - - - cer - tain sym-me - tries in

M. Sop. *p* *mf* *p* *fp* *ppp* *mf*
 odd ob - jec - tions to in

Fl.

Ob. *ppp* *p* *ppp*

Cl.

Hrn. *f* *ppp*

Tbn.

Pf.

Hp.

Perc. I Temple blocks
 Bass Drum at the rim *p*
 sim.

Perc. II *p*

Vln. I *ppp* *mf* *pp* *senza vib.*

Vln. II *ppp* *p* *pp* *senza vib.*

Vla. *ppp* *p*

Vc. *mf* *mp* *p*

Cb. *mf* *mp* *p*

258

Sop. *sys - - - - - tems*

M. Sop. *reg - u - lar sys - - - - - tems*

Fl. *ppp p ppp*

Ob. *ppp p*

Cl. *ppp p*

Hrn.

Tbn.

Pf.

Hp.

Perc. I *ppp*

Perc. II *Wind gong*

Vln. I *p gliss.*

Vln. II *p gliss.*

Vla. *ppp p gliss.*

Vc. *V*

Cb. *n*

261 *n* \rightarrow *mf*

Sop. an - - - y - - - dec -

M. Sop.

Fl. *ppp* \rightarrow *p* \rightarrow *ppp* \rightarrow *f*

Ob. *ppp*

Cl. *ppp*

Hrn.

Tbn.

Pf. *mf*

Hp

Perc. I

Perc. II

Vln. I (ord.) \rightarrow s.p. (senza vib.)

Vln. II (ord.) \rightarrow s.p. (senza vib.)

Vla. (ord.) \rightarrow s.p.

Vc. *n*

Cb.

264

Sop. *pp*
 - - la - ra - tion of u - ni - ty re - sults in two things

M. Sop. *mf* *pp*
 re - sults in two things

Fl. *ppp* *f* *ppp*

Ob. *ppp*

Cl. *ppp*

Hrn.

Tbn.

Pf. *f*

Hp. E - Eb *f*

Perc. I

Perc. II

Vln. I

Vln. II

Vla. *gliss.*

Vc.

Cb.

268

Sop. —

M. Sop. —

Fl. *ppp* — *ff* — *ppp*

Ob. *f* — *ff* — *ppp*

Cl. *f ppp* — *ff* — *ppp*

Hrn. *ppp* — *ff* — *ppp*

Tbn. *ppp* — *ff* — *ppp*
 harmon mute

Pf. *f*

Hp

Perc. I —

Perc. II —

Vln. I *flautando*

Vln. II *flautando*

Vla. *flautando*

Vc. *n* — *f* — *p*

Cb. *f*
pizz.

273

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

273

Pf.

Any order, fast as possible.
Avoid patterns

ca. 5" ca. 3" ca. 4" ca. 2"

ca. 5" ca. 3" ca. 4" ca. 2"

Hp.

Perc. I

Perc. II

273

Vln. I

Vln. II

Vla.

Vc.

Cb.

ca. 5" ca. 3" ca. 4" ca. 2"

ord.

sf *pp*

n

n

gliss.

sc *

sc *

sc *

sc *

ca. 2" ca. 2" ca. 4" ca. 2" ca. 5"

279

Sop. dis

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

plunger mute

ca. 2" ca. 2" ca. 4" ca. 2" ca. 5"

279

Pf.

Hp.

Perc. I

Perc. II

ca. 2" ca. 2" ca. 4" ca. 2" ca. 5"

279

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

gliss.

sfpp

ff

pp

ord.

n

pp

arco

s.p.

ff

n

f

ca. 3" ca. 3" ca. 5" ca. 5"

284 *ff* *n*

Sop. lo - ca - tion

M. Sop.

Fl. *ff* *ff*

Ob. *ff* *ppp*

Cl. *n* *fff* (grotesque) *ppp*

Hrn. *ff* *ppp*

Tbn.

284 **ca. 3"** **ca. 3"** **ca. 5"** **ca. 5"**

Pf. *gliss.* l.v. D C B | Eb F# G Ab

Hp. *ff* *ff* *ff* *gliss.* l.v.

Perc. I

Perc. II

ca. 3" **ca. 3"** **ca. 5"** **ca. 5"**

284 *fff* *ord.* *ff* *ord.*

Vln. I *fff* *fp* *ff* *ord.*

Vln. II *fff* *fp* *ff* *ord.*

Vla. *fff* *fp* *ff* *mf*

Vc. *fff* *ord.*

Cb. *s.p.* *ord.* *ff* *ff*

ca. 7" ca. 9" ca. 2" ca. 9"

288

Sop. *mf* de - lu - ging the de-luge

M. Sop. *mf* de - lu - - - - ging the de-luge

Fl. *ff* *ppp* *ff* *

Ob. *ff* *

Cl. *f* > *n* *n* *mf* *n* *ff* *

Hrn. *ff* *

Tbn. *ff* *

ca. 7" ca. 9" ca. 2" ca. 9"

288

Pf. *sf* *sf* *ff* Fast as possible, repeat as necessary.

Any order

Hp. Db C B | Eb F# G Ab

Perc. I Snare drum *ff*

Perc. II Ratchet *ff*

ca. 7" ca. 9" ca. 2" ca. 9"

288 ^{ord.} _♭ *p* *n* *gliss.* *ff* **

Vln. I *p* *n* *ff* **

Vln. II *p* *n* *ff* **

Vla. *p* *ff*

Vc. *p*

Cb. *p* *ff*

* Perform fast as possible by listening and reacting to the other performers. Pitches may be performed in any order after the first time. Repeat as necessary

** Produce a noisy sound with very heavy bow pressure. Rapid up and down bows for the duration of the measure. Bow changes between players should not be synchronized. Rhythm should be varied.

292 **ca. 1"** **ca. 2"** $\bullet = 60$

Sop. The great plug *mf*
the win - ter sol - stice of four thou - sand

M. Sop. The great plug *mf*
the win - ter sol - stice of four thou - sand

Fl. *pp* \rightarrow *mf*

Ob.

Cl. *pp* \rightarrow *mf* \rightarrow *n*

Hrn.

Tbn. *pp* \rightarrow *fff* *gliss.*

Pf. 292 **ca. 1"** **ca. 2"** $\bullet = 60$
fff (l.v.)

Hp

Perc. I

Perc. II

Vln. I 292 **ca. 1"** **ca. 2"** $\bullet = 60$
fff *ord.* *n*

Vln. II *fff* *ppp* *ord.*

Vla. *fff* *n* *ord.*

Vc. *pp* \rightarrow *fff* *gliss.* *n*

Cb. *pp* \rightarrow *fff* *gliss.* *n*

296

Sop. B. C. a tem - por - al de - men - tia towards

M. Sop. B. C. a tem - por - al de - men - tia towards

Fl. *ppp* *pp*

Ob. *p* *mf* *ppp*

Cl. *p* *mf* *ppp* *pp*

Hrn.

Tbn.

Pf. *mf* *f*

Hp. *f* *Ab - A#* *D - Db* *F# - F#*
(l.v.) (l.v.) (l.v.)

Perc. I

Perc. II

Vln. I *n* *mf* *n*

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

Vla. *n* *mf* *n*

Vc. *n* *mf* *n*

Cb.

D C B | E F# G Ab

300 *fp* *p* *ppp*

Sop. in - numer - a - ble fu - tures

M. Sop.

Fl. *< f*

Ob.

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

Hrn. *p* *f*

Tbn.

Pf. 300 *p* *loco*

Hp

Perc. I Vibes *f*

Perc. II

Vln. I 300 *n* *p*

Vln. II *n* *p*

Vla.

Vc.

Cb.

306

Sop. _____

M. Sop. _____

Fl. *ppp* < *mf* > *ppp* *pp* < *f* > *ppp*

Ob. *ppp* < *mf* > *ppp* *pp* < *f* > *ppp*

Cl. _____
pp < *f* > *ppp*

Hrn. _____
pp < *f* > *ppp*

Tbn. _____

Pf. *Res.* *Res.* *Res.*
3

Hp. *sf* *sf*
D C B | Eb F# G Ab | b2.

Perc. I. _____

Perc. II. *Xylophone*
p *3*

Vln. I. _____

Vln. II. _____

Vla. _____

Vc. *pizz.*
ff

Cb. _____
sfpp

310

Sop

M. Sop. *mp*
for - - - get - - -

Fl.

Ob.

Cl. *n* *p* *n*

Hrn.

Tbn.

Pf. *f* *p*
* *Rea* * *Rea*

Hp. *sf* *sf* *sf* *mf*
Db CB | Eb FGA

Perc. I

Perc. II

Vln. I *n* *p* *mp* *ppp* *ppp* *ppp* *senza vib.*

Vln. II

Vla.

Vc.

Cb.

314 *mp* *mf*

Sop. ness — for — get —

M. Sop. ful

Fl. *p* *ppp* *ppp*

Ob.

Cl. *p* *n*

Hrn.

Tbn. *mf* *mf*

Pf. 314 *f*

Hp.

Perc. I *p* *f* *f*

Perc. II

Vln. I 314 *p*

Vln. II *ppp* *p* *senza vib.*

Vla.

Vc. *sfpp*

Cb. *sfpp* arco

317

Sop. ful - - - - - ness

M. Sop. ness

Fl. *mf* *f*

Ob.

Cl. *mf* *f*

Hrn.

Tbn.

Pf. *p* *ff*

Hp.

Perc. I

Perc. II Xylophone *p*

Vln. I *p* *f*

Vln. II *f*

Vla. *ppp* *f*

Vc.

Cb.

323

Sop. *mf*
a - lu - mi - num

M. Sop. *mf*
a - lu - mi - num

Fl. *f* *ppp*

Ob.

Cl. *p*

Hrn.

Tbn.

Pf. *8va* *loco*

Hp

Perc. I Tom toms *p*

Perc. II

Vln. I

Vln. II

Vla. *n*

Vc.

Cb.

326

Sop. cit-ies on a lead planet *f*

M. Sop. cit-ies on a lead planet *f*

Fl.

Ob. *mf* *p*

Cl. *mf* *pp* *p*

Hrn. *p*

Tbn.

Pf. 326 * *Lead* *

Hp.

Perc. I *f*

Perc. II Wind gong Tam-Tam *f*

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

Vln. II *p* *mf* pizz.

Vla. *f* pizz.

Vc. *f*

Cb.

329 $\bullet = 75$

Sop.

M. Sop. *mf* the mu - se - um

Fl. flutter tongue *mf* *f* *p*

Ob. *ppp*

Cl. *ppp* *ppp*

Hrn. cuivré *mf* *f*

Tbn. *mf* *f*

Pf. *ff* *p*

Hp.

Perc. I Vibes 6 *f* *ff*

Perc. II *ff*

Vln. I *f* *ff* subito *p* *mp*

Vln. II *p* *f* *ff* subito *p* *mp*

Vla. *f* *ff* subito *p* *mp* arco (ord.)

Vc. *f* *ff* pizz.

Cb. *p* *ff*

332

Sop. *mf*
a com - pact mass in a

M. Sop.
of the void in a

Fl. *ppp* *p* *f*

Ob. *p* *ppp*

Cl. *mp* *n*

Hrn. *mp*

Tbn. *mp*

Pf. *mp*

Hp. *p* *B - Bb*

Perc. I

Perc. II Xylophone *p*

Vln. I *f* *pizz.* *arco*

Vln. II *f* *pizz.* *arco*

Vla. *arco*

Vc. *sfp* *p* *arco*

Cb. *p*

D# C# Bb | E F# G A

334 *sfpp* *ff* *mf*

Sop compact in a dim *sfpp* *ff* *mf* pas - sage

M. Sop. in a dim pas - sage

Fl. *p* *f*

Ob. *p* *mp* *ppp*

Cl. *pp* *mp* *n*

Hrn. *p* *sfpp*

Tbn. *p*

Pf. 334 *f* *subito p*

Hp *f*

Perc. I Tom toms *f*

Perc. II *f* *ff*

Vln. I *f* *p* *fp*

Vln. II *f* *ff* *p* *fp*

Vla. *p* *f* *ff* *subito p*

Vc. *p* *gliss.* *ff* *subito p*

Cb. *mf* *clb.*

337 *f*

Sop. way

M. Sop. way

Fl. *pp* *ff*

Ob. *pp* *ff*

Cl. *pp* *ff*

Hrn. *pp* *ff*

Tbn. *pp* *ff*

Pf. *ff*

Hp

Perc. I Vibes *fff*

Perc. II Tam-Tam *ff*

Vln. I *f* *fff* *mf* *fff*

Vln. II *f* *fff* *mf* *fff*

Vla. *fff* *fff*

Vc. *fff* *fff*

Cb. *fff* *fff*

ff remain at fortissimo until measure 348!

340

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Any order. Push and pull the tempo

p

sf

gliss.

pp

ord.

7 6 6 3 3 3 3

6 5 5 3 3 3

5 3 3 3

p

p

p

p

340

6 7

sf *sf* *sf* *sf*

p

pp

340 *ord.*

ord. *ord.* *ord.* *ord.*

p *p* *p* *p*

p

351

Sop. 7 An 7 Anti - Object

M. Sop. *pp* *mp* *p*
a se

Fl. *pp* *p* *pp* *p* *pp*

Ob.

Cl. *p* *pp*

Hrn.

Tbn.

Pf.

Hp.

Perc. I bowed *p*

Perc. II *p*

Vln. I

Vln. II *p* *pp* *p* *pp*

Vla.

Vc.

Cb.

355

Sop. *p* *mp* *pp*
sight - - ings - - - es - - -

M. Sop. *mp* *p* *p* *mp* *ppp*
ries of - - down - - - es - - -

Fl. *p* *ppp* *pp*

Ob.

Cl. *ppp* *p* *pp* *mp* *ppp*

Hrn. *ppp* *p* *ppp*

Tbn. *ppp*

Pf. *sf* *sf*

Hp. *pp*

Perc. I bowed *pp* *pp* sim.

Perc. II *pp*

Vln. I 355 *gliss.* *gliss.* *p* *pp*

Vln. II *ppp* *p* *ppp* *p* *pp* *mp*

Vla.

Vc.

Cb.

360 *rit.* $\bullet = 60$

Sop. carp - - - ments oh

M. Sop. carp - - - ments ah [aeiou]

Fl. $\langle p \rangle \text{ppp}$ pp

Ob. pp p ppp

Cl. ppp $\langle p \rangle \text{pp}$ mp ppp

Hrn. ppp

Tbn. ppp

Pf. sf

Hp

Perc. I

Perc. II

Vln. I *rit.* 360 $\bullet = 60$

Vln. II ppp $p > ppp$ $\langle p \rangle \text{pp}$ $\langle mp \rangle$

Vla.

Vc.

Cb.

365

Sop.

M. Sop. *mp* \curvearrowright *ppp*

Fl. *ppp* \curvearrowleft *mp* \curvearrowright *ppp* Take alto flute

Ob. *fff*

Cl. *ppp* \curvearrowleft *p* \curvearrowright *ppp* *fff*

Hrn. *p* \curvearrowright *ppp* *ppp* *fff*

Tbn. *ppp* \curvearrowleft *fff*

Pf.

Hp.

Perc. I Tom toms *fff* *f*

Perc. II Tam-Tam *ppp* \curvearrowleft *fff* (l.v.)

Vln. I *ppp* sul D

Vln. II *ppp* sul D

Vla. *fff*

Vc. *fff*

Cb. *fff*

371

Sop. _____

M. Sop. _____

Fl. _____

Ob. _____

Cl. _____

Hrn. *stacatissimo* *sim.* _____

Tbn. *stacatissimo* *sim.* _____

Pf. *f* *fff* *p* _____

Hp. _____

Perc. I *fff* *mp* *p* *ff* *pp* *p* Temple blocks _____

Perc. II Bass Drum (damped) *f* *fff* *mp* at the rim *p* *f* *pp* _____

Vln. I *stacatissimo* *sim.* _____

Vln. II *stacatissimo* *sim.* _____

Vla. vibrato _____

Vc. vibrato _____

Cb. _____

Singers leave stage

373

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

ca. 10" ca. 10" ca. 5" ca. 10"

376

Sop

M. Sop.

Fl. Alto flute

Ob.

Cl.

Hrn.

Tbn.

ca. 10" ca. 10" ca. 5" ca. 10"

376

Pf.

Hp

Perc. I

Perc. II

ca. 10" ca. 10" ca. 5" ca. 10"

376

Vln. I *pp* senza vibrato

Vln. II *pp* senza vibrato (ord.)

Vla. *pp* senza vibrato

Vc. *pp* senza vibrato

Cb. *pp*

380

Sop. ca. 6" ca. 3" ca. 6" ca. 3" ca. 2"

M. Sop.

Fl. *ppp* < *mp* > *ppp*

Ob.

Cl. *n* < *p* > *n*

Hrn. *fp*

Tbn.

ca. 6" ca. 3" ca. 6" ca. 3" ca. 2"

380

Pf. *mp* *pizz.* *p*

Hp. *p* *ca.* *E_b - E₂* *F# - F_b*

Perc. I

Perc. II

ca. 6" ca. 3" ca. 6" ca. 3" ca. 2"

380

Vln. I *IV III IV III IV* *gliss 1/4 tone*

Vln. II *s.p.* *ord.* *gliss 1/4 tone*

Vla. *(ord.)* *s.p.*

Vc.

Cb.

385 **ca. 5"** **ca. 8"** **ca. 2"** ♩ = 60

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

389

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ppp

n

f

ppp

n

f

ppp

n

f

ppp

389

389

n

n

f

f

stacatissimo

sim.

n

394 ♩ = 46

Sop.

M. Sop.

Fl.

Ob.

Cl.

Hrn.

Tbn.

Pf.

Hp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp *f* *ppp* *n* *f* *ppp*

ppp *f* *ppp*

n *f* *n*

ppp *f* *ppp*

sfpp *ppp* *mp* *ff* *pp*

ppp *ff* *ppp*

f

p *f* *ppp*

pp *n* *n* *f* *ppp*

pp *n* *n* *f* *ppp*

pp *f* *ppp* *senza vibrato*

pp *f* *ppp*

f *n* *f* *n*

ppp *n* *f* *ppp*

harmon mute

senza sord *

stacatissimo sim.

* Multiphonic – sing pitch indicated by the diamond notehead

ca. 5" ca. 10" ca. 10"

400

Sop.

M. Sop.

Fl. **Flute leaves stage**

Ob. **Oboe leaves stage**

Cl.

Hrn. **Horn leaves stage**

Tbn. **Trombone leaves stage**

ca. 5" ca. 10" ca. 10"

400

Pf. *f* *p*
rub string with super ball

Hp. *mf* **Harp leaves stage**

Perc. I super ball
p w/ finger tip at rim *pp*

Perc. II

ca. 5" ca. 10" ca. 10"

400

Vln. I (ord.) → s.p. **Violin I leaves stage**

Vln. II **Violin II leaves stage**

Vla. **Viola leaves stage**

Vc. *n* *pp* *n* *f* *n*

Cb. *n* *f* *n* *ppp*

**Conductor leaves stage
ca. 25"**

House manager turns down
stage lights and raises house lights

15 - 35"

ca. 15' - ∞

403

Sop.

M. Sop.

Fl.

Ob.

Cl. **Clarinet leaves stage**

Hrn.

Tbn.

ca. 5" ca. 25" 15 - 35" ca. 15' - ∞

403

Pf. **Piano leaves stage**

Hp.

Perc. I

Tempo blocks Tom toms 5 times Tam-Tam tap with triangle beater

Ice: Turn up volume on mixer Bass Drum (dim. to niente on last time) Percussion leaves stage Ice:

ca. 5" ca. 25" 15 - 35" ca. 15' - ∞

403

Vln. I

Vln. II

Vla.

Vc.

Cb. **Bass leaves stage**

(ord.) → s.p. poco a poco al niente