Stony Brook University

OFFICIAL COPY

The official electronic file of this thesis or dissertation is maintained by the University Libraries on behalf of The Graduate School at Stony Brook University.

© All Rights Reserved by Author.

Hollow Night

A Dissertation Presented

by

Jason Michael Gerraughty

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

Doctor of Philosophy

in

Music

(Composition)

Stony Brook University

December 2014

Copyright by
Jason Michael Gerraughty
2014

Stony Brook University

The Graduate School

Jason Michael Gerraughty

We, the dissertation committee for the above candidate for the

Doctor of Philosophy degree, hereby recommend

acceptance of this dissertation.

Perry Goldstein – Dissertation Advisor
Professor; Music, Composition, & Theory

Margaret Schedel – Chairperson of Defense
Assistant Professor; Composition & Computer Music

Sheila Silver
Professor; Composition, Theory, & Instrumentation

Laura Kaminsky
Professor of Composition, Purchase College/School of the Arts/State University of New York

This dissertation is accepted by the Graduate School

Charles Taber
Dean of the Graduate School

Abstract of the Dissertation

Hollow Night

by

Jason Michael Gerraughty

Doctor of Philosophy

in

Music

(Composition)

Stony Brook University

2014

Hollow Night is a piece for orchestra, whose music evokes the composer's bouts with insomnia and anxiety attacks. The piece heavily borrows from traditions of blues music, and is heavily influenced by the musical memories of the composer's youth, performing in local town bands. *Hollow Night* begins with faint whispers emerging from stillness, and slowly builds its way into a sustained frenzy, full of abrupt changes and propelled forward by relentless rhythmic motion.

The harmonic construction of *Hollow Night* involves the combining of multiple instances of a four-pitch set, recognizable as the first four pitches of a blues scale. These sets overlap and combine to form larger collections of pitches, which form the harmonic language of the piece.

The defense will address the form, harmonic language, and techniques used in the composition of *Hollow Night*, a demonstration of musical influences and how they relate back to the piece, and how this piece relates to the rest of the composer's body of works.

Excerpts from the Stony Brook University Orchestra reading of the piece will be presented. The piece, in total, is about twelve minutes long.

Dedication Page

To my wife, Sara.

To my parents.

To Sheila.

To Meg.

To David Bailey, who got me started.

Table of Contents

Hollow Night……1

Performance Notes

Hollow Night was imagined over the course of years, when anxiety attacks kept me awake late into the night. During these spells, the stillness of my surroundings became a negative space that framed the churning emotions within me, drowned out now and then by my heart beating. The piece begins with faint whispers emerging from stillness, and slowly builds its way into a sustained frenzy, an obsessive non-form that abruptly changes, propelled forward only by intense rhythmic forces.

The musical language of *Hollow Night* draws heavily from the music of John Lee Hooker, Lightning Hopkins, and others. By truncating and stacking different blues scales together, the large-scale sonorities of the piece take on the same plaintive, "crying out" sensation of blues music. The repetition of small riffs, particularly Hooker's, is pushed to an extreme in this piece, reflecting the obsessive "going over" of material.

Performance Instructions

Rolls and tremolos that have been written out are to be played strictly in time, as opposed to rolls and tremolos written in shorthand, which are to be more loosely interpreted.

Stickings have been put into the percussion parts to delineate single- versus double-stroke rolls. These distinctions should be adhered to as closely as possible.

Triangular noteheads indicate to play a pitch slightly higher or lower than normal (an upward point meaning higher, and a downward point meaning lower). The method in which this is attained is left up to the performer. The intention is for these notes to be expressive manipulations of both timbre and pitch, similar to "blue notes" in jazz music. Exactness and consistency in the execution of these pitches is not necessarily desired nor encouraged.

Trills are purely gestural in this piece. The choice of half-step versus whole-step trill is up to the performer, based on ease and appropriateness. The only exception to this rule is the horns: all trills should be whole-step lip trills.

Hollow Night

Score in C

J. M. Gerraughty

Distant, Murmuring

♩ = 60

Piccolo

Flute 1 & 2

Oboe 1 & 2

English Horn

B♭ Clarinet 1 & 2

Bass Clarinet

Bassoon 1 & 2

Contrabassoon

F Horn 1, 2, 3, & 4

C Trumpet 1, 2, & 3
(3 begins offstage)

Trombone 1 & 2

Bass Trombone

Tuba

Timpani

Percussion 1

vib. (motor on), hard mallets

mp

Percussion 2

Percussion 3

bongos (low), snare sticks

R L R L R L R L

p *f* *p*

(strictly metered!)

Harp

pp

mp *pp*

Distant, Murmuring

♩ = 60

Violin I

mute in

ppp

(div.)

Violin I

mute in

ppp

Violin II

(no mute)

sul pont.

mp

(div.)

Violin II

mute in

mp

Viola

(no mute)

sul pont.

p

shimmering

p

mp

p

(div.)

Viola

mute in

pp

smooth, unaccented

sub.

mp

pp

Cello

(no mute)

sul pont.

p

shimmering

p

mp

p

(div.)

Cello

mute in

pp

smooth, unaccented

sub.

mp

pp

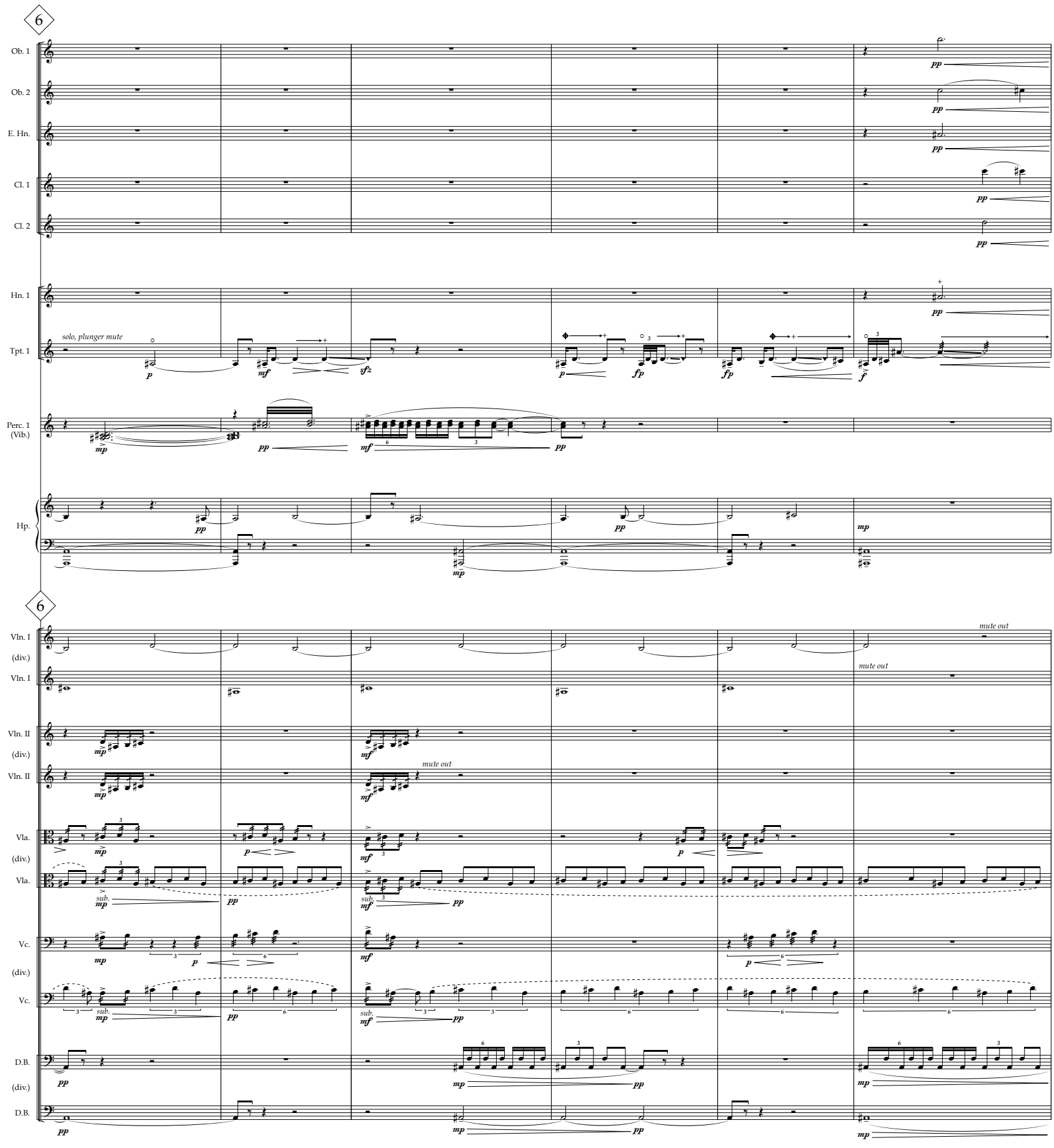
Double Bass

(div.)

Double Bass

mp

mp


6
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
Hn. 1
Tpt. 1
solo, plunger mute
Perc. 1 (Vib.)
Hp.
6
Vln. I (div.)
Vln. I
Vln. II (div.)
Vln. II
mute out
Vla. (div.)
Vla.
Vc. (div.)
Vc.
D.B. (div.)
D.B.

12

Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Timp.
Perc. 1 (Glk.)
Perc. 3 (Bgo. Dr.)
Hp.

12

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
(div.)
Vc.
D.B.
(div.)
D.B.

15

allarg.

A *Crying Out*

♩ = 48

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)
Hp.

(smear)
mocking
snarl
ch. cym., (metal mallet) l.v.

15

allarg.

A *Crying Out*

♩ = 48

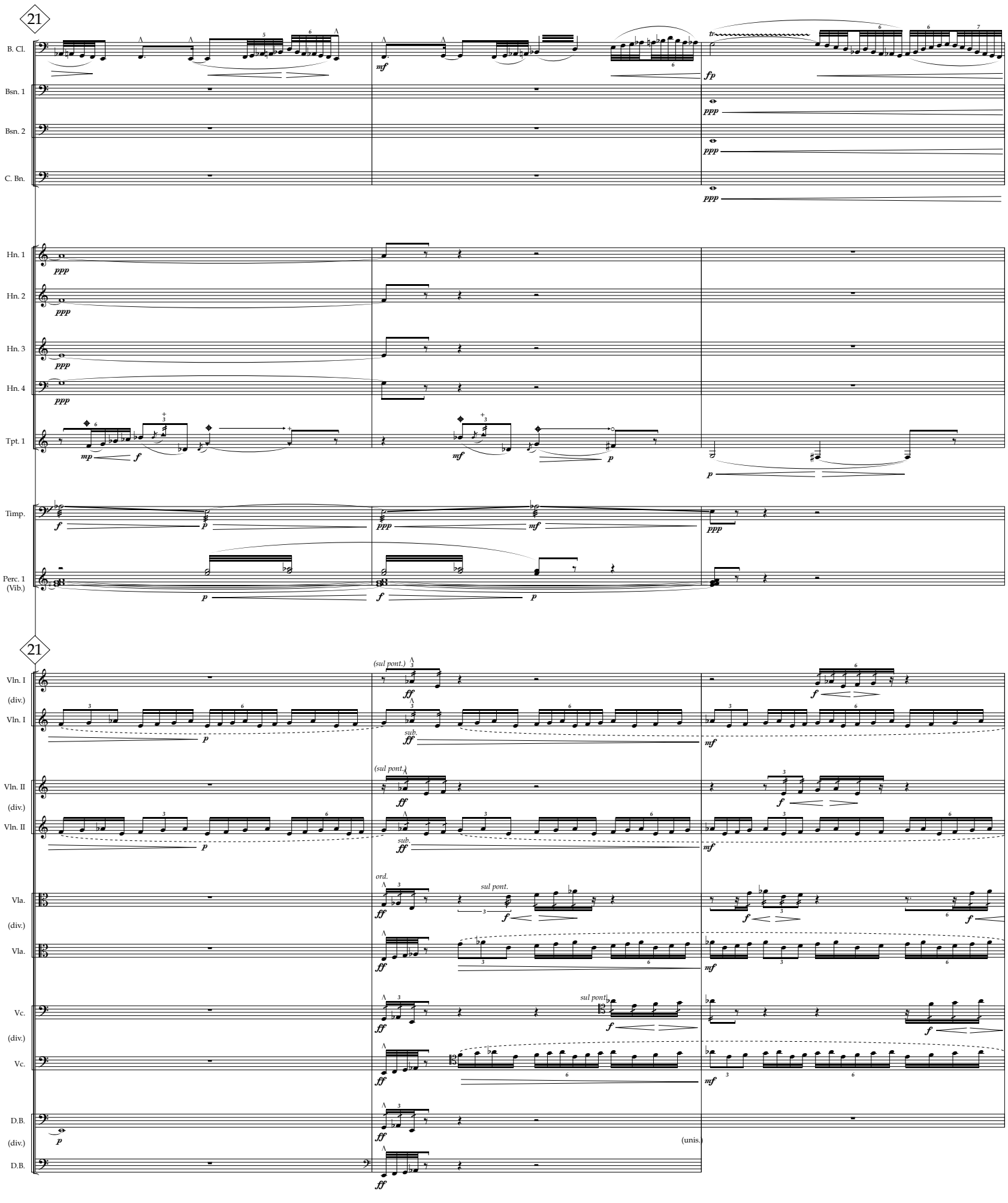
Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
(div.)
Vc.
D.B.

aggressive
sub.
pont.

18

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tbn. 1
Tbn. 2
Timp.
Perc. 1 (Vib.)
Perc. 3 (Bgo. Dr.)
Hp.
18
Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
(div.)
Vc.
D.B.

frustrated, energetic
(very noticeable!)
vib., hard mallets
sul pont.
aggressive
snarling


21
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Timp.
Perc. 1 (Vib.)
21
Vln. I (div.)
Vln. I
Vln. II (div.)
Vln. II
Vla. (div.)
Vla.
Vc. (div.)
Vc.
D.B. (div.)
D.B.
(sul pont.)
sub.
ord.
sul pont.
(unis.)

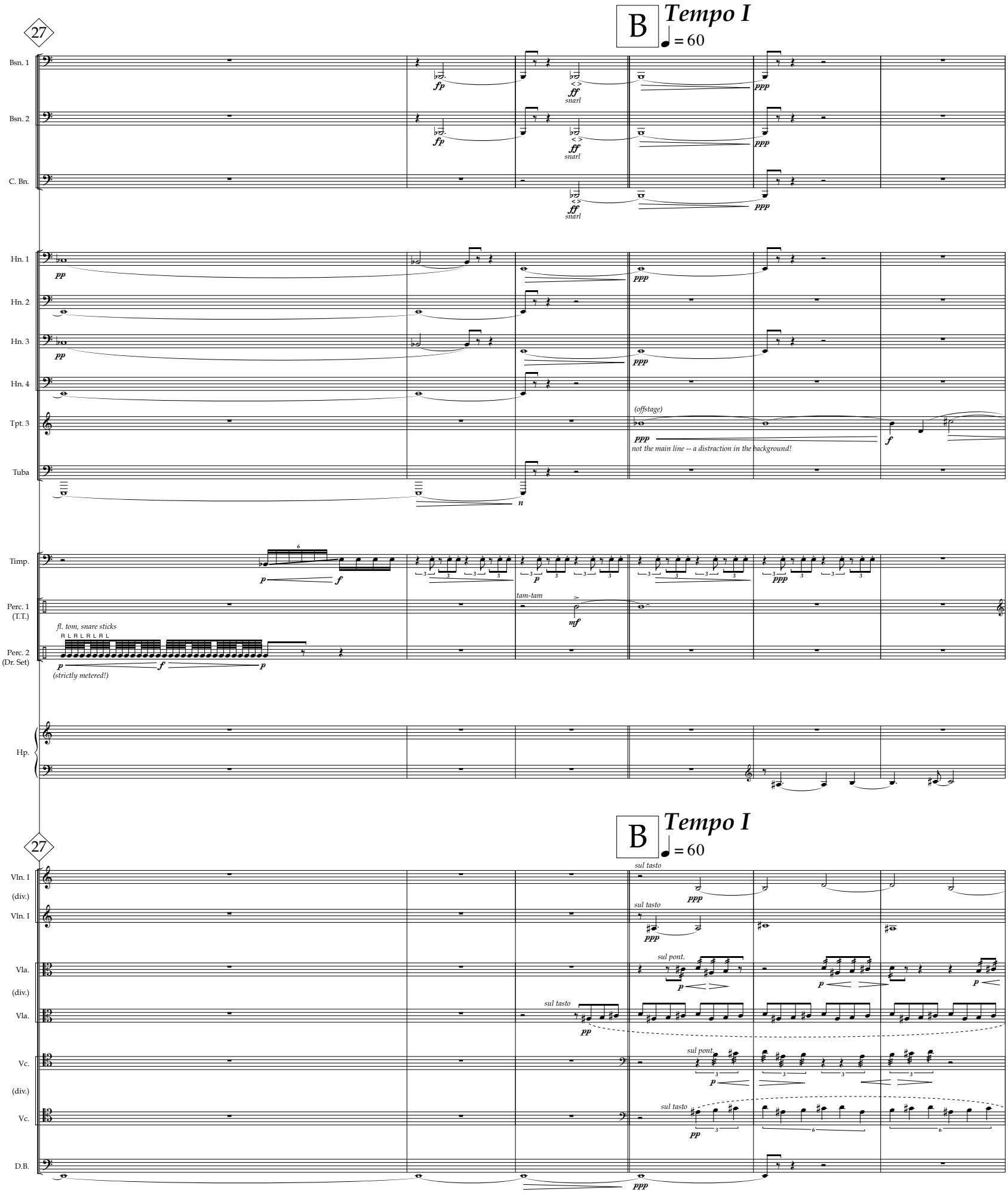
24

B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 2
Hn. 4
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 3 (Sn. Dr.)
Hp.

24

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
(div.)
Vc.
D.B.

bongos (low), snare sticks
R L R L R L R L
(strictly metered!)


27
B
Tempo I
♩ = 60
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 3
Tuba
Timp.
Perc. 1 (T.T.)
Perc. 2 (Dr. Set)
Hp.
Vln. I (div.)
Vln. I
Vla.
(div.)
Vla.
Vc.
(div.)
Vc.
D.B.
fp
ff
snarl
ppp
pp
(offstage)
not the main line -- a distraction in the background!
f
n
p
tam-tam
mf
fl. tom, snare sticks
R L R L R L R L
(strictly metered!)
sul tasto
sul pont.

33

E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Hn. 1
Tpt. 1
Tpt. 3
Perc. 1 (Vib.)
Perc. 3 (Bgo. Dr.)
Hp.

33

Vln. I (div.)
Vln. I
Vln. II (div.)
Vln. II
Vla. (div.)
Vla.
Vc. (div.)
Vc.
D.B. (div.)
D.B.

38

C *Jarring, Suddenly*

accel. ♩ = 80 ♩ = 100

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Vib.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)
Hp.

brassy
str. mute
mute out
take seat onstage...
p rambling
hard mallets
cr. cym.
b. dr., hard mallet

38

C *Jarring, Suddenly*

accel. ♩ = 80 ♩ = 100

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
(div.)
Vc.
D.B.
(div.)
D.B.

ord.
sub.
(unis.)

45 ♩ = 120

Picc.
Fl. 1
Ob. 1
Cl. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
take plunger
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
vib.(motor on), hard mallets
Perc. 1 (Vib.)
off-kilter
hi hat
Perc. 2 (Dr. Set)
Perc. 3 (B. Dr.)
(buzz roll)
Hp.
(echo the vibraphone!)

45 ♩ = 120

solo
mindless chatter
Vln. Solo
Vln. II
Vla.
Vc.
D.B.

51

accel.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Vib.)
Perc. 2 (Dr. Set)
Hp.
Vln. Solo
Vln. II (div.)
Vln. II
Vla. (div.)
Vla.
D.B.

ff pp pp < ff

(onstage)

solo

f sluggish, lazily

mf p

p tenderly

ppp

pizz.

f

D

57 ♩ = 180 ♩. = ♩ = 60 accel.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Vib.)
Perc. 2 (Dr. Set)
Perc. 3 (B. Dr.)

plunger out
cr. cym.
kick bass

D

57 ♩ = 180 ♩. = ♩ = 60

tutti
accel.

Vln. Solo
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
(div.)
Vc.
D.B.

arco

66 ♩ = 90

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 2 (Dr. Set)
Perc. 3 (B. Dr.)
high tom
Hp.

66 ♩ = 90

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
(div.)
Vc.
D.B.
pizz.

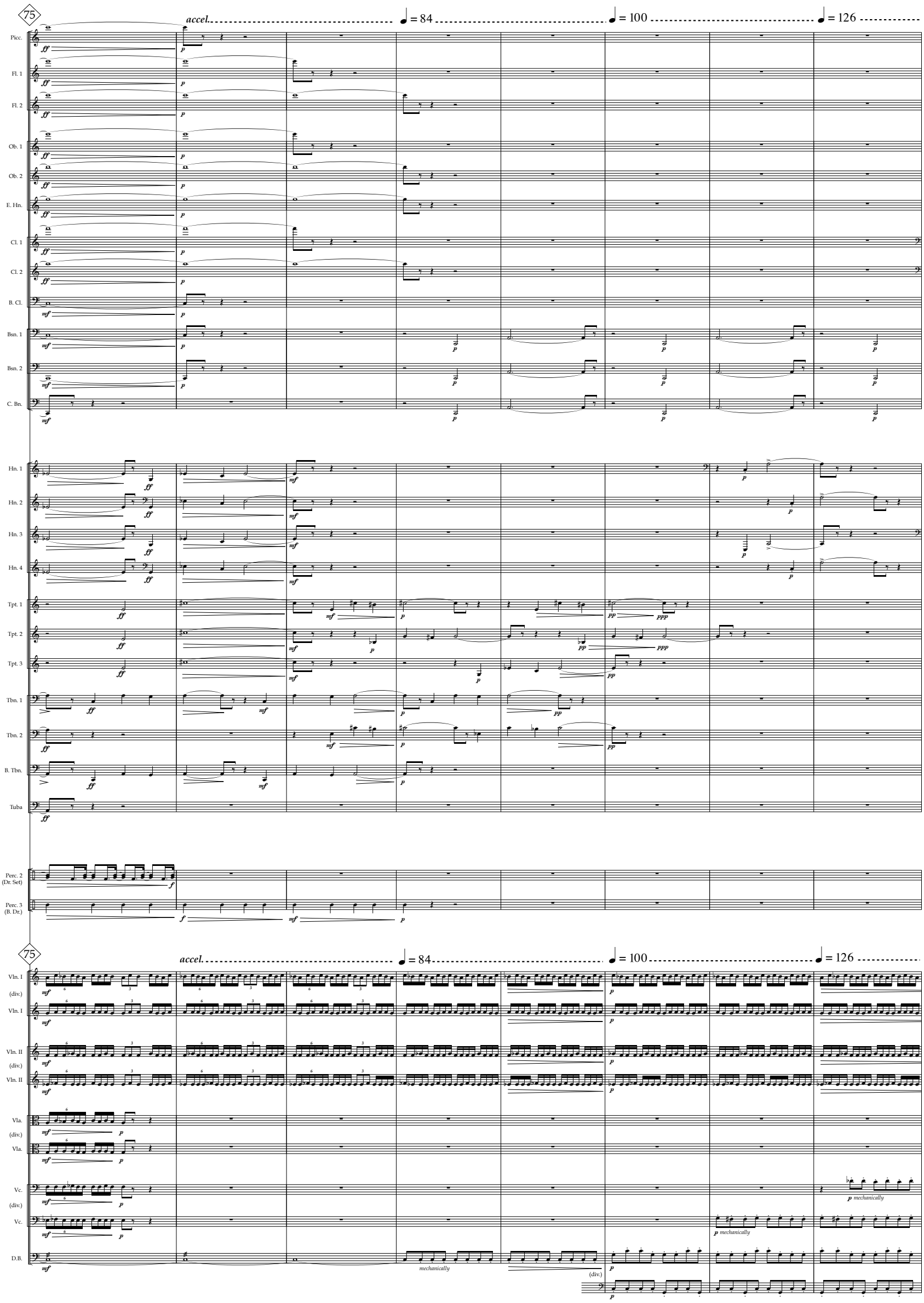
70

♩. = ♩ = 60

E

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
Perc. 3 (B. Dr.)
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

solo
mechanically
pizz.
arco
(div.)
sub.


75
accel.
♩ = 84
♩ = 100
♩ = 126
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Perc. 2 (Dr. Set)
Perc. 3 (B. Dr.)
Vln. I
(div.)
Vln. II
Vla.
Vc.
D.B.
mechanically
(div.)

83 ♩ = 144 ♩ = 168

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Perc. 2 (Dr. Set)

83 ♩ = 144 ♩ = 168

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
(div.)
Vc.
D.B.
(div.)
D.B.

mechanically
(unis.)

91

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 2 (Dr. Set)
Perc. 3 (Sn. Dr.)
Hp.

sn. dr., snare sticks

soft mallets

(buzz roll)

91

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
(div.)
Vc.
D.B.

(unis.)
(unis.)

F *Strident, Triumphantly*

♩ = ♩

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Perc. 1 (Glk.)
Perc. 2 (Dr. Set)
Perc. 3 (Sn. Dr.)
Hp.

fff strictly metered, mechanically!

F *Strident, Triumphantly*

♩ = ♩

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vc.

103

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Glk.)
Perc. 2 (Dr. Set)
Perc. 3 (Sn. Dr.)
Hp.
103
Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
(div.)
Vc.
D.B.

fff *strictly metered, mechanically!*
mid. tom, hard mallets
snare sticks
(rim shot)
t.t., hard mallet
p
fffff *furiously, strictly metered*
(unis.)

109

(♩ = 84) *accel.* ♩ = 126 ♩ = 168

Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Toms)
Perc. 2 (Dr. Set)
Perc. 3 (T.T.)

possibile

high tom

two mallets

109

(♩ = 84) *accel.* ♩ = 126 ♩ = 168

Vln. I
Vln. II
Vla.
Vla. (div.)
Vc.
Vc. (div.)
D.B.

(unmetered)

G **Anxious, Quickly**

♩ = ♩ =168

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Toms)
Perc. 2 (Dr. Set)
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

pp like a ringing in the ears
(no dim.!)
(stagger breathe)
ffff
f
mute in
(muted)
fp
plunger mute
harmon mute in (stem in)
(simile)
pp
G **Anxious, Quickly**
♩ = ♩ =168
p driving forward
pizz.
ff

126

Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Perc. 2 (Dr. Set)
Hp.

126

Vln. I
(div.)
Vln. I
Vln. II
Vla.
Vc.
D.B.

mute out
(muted)
(simile)
pizz.
arco
(div.)

132 *rit.* ♩ = 112 — ***A Tempo*** ♩ = 168

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Perc. 1 (Glk.)
Perc. 2 (Dr. Set)
Hp.
Vln. I (div.)
Vln. I
Vln. II
Vla.
Vc. (div.)
Vc.

(no breath!) *sub.* *brassy* *glk., metal mallets*

139 *rit.* ♩ = 112 ♩ = ♩. = 112 (♩ = 168)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Vib.)
Perc. 2 (Dr. Set)
Hp.
Vln. I (div.)
Vln. I
Vln. II
Vla.
Vc. (div.)
Vc.

vib., metal mallets
(muted)
(unis.)
pizz.
arco
flowing

H

Picc.
Fl. 1
Fl. 2
Ob. 1
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Perc. 1 (Vib.)
Hp.

H

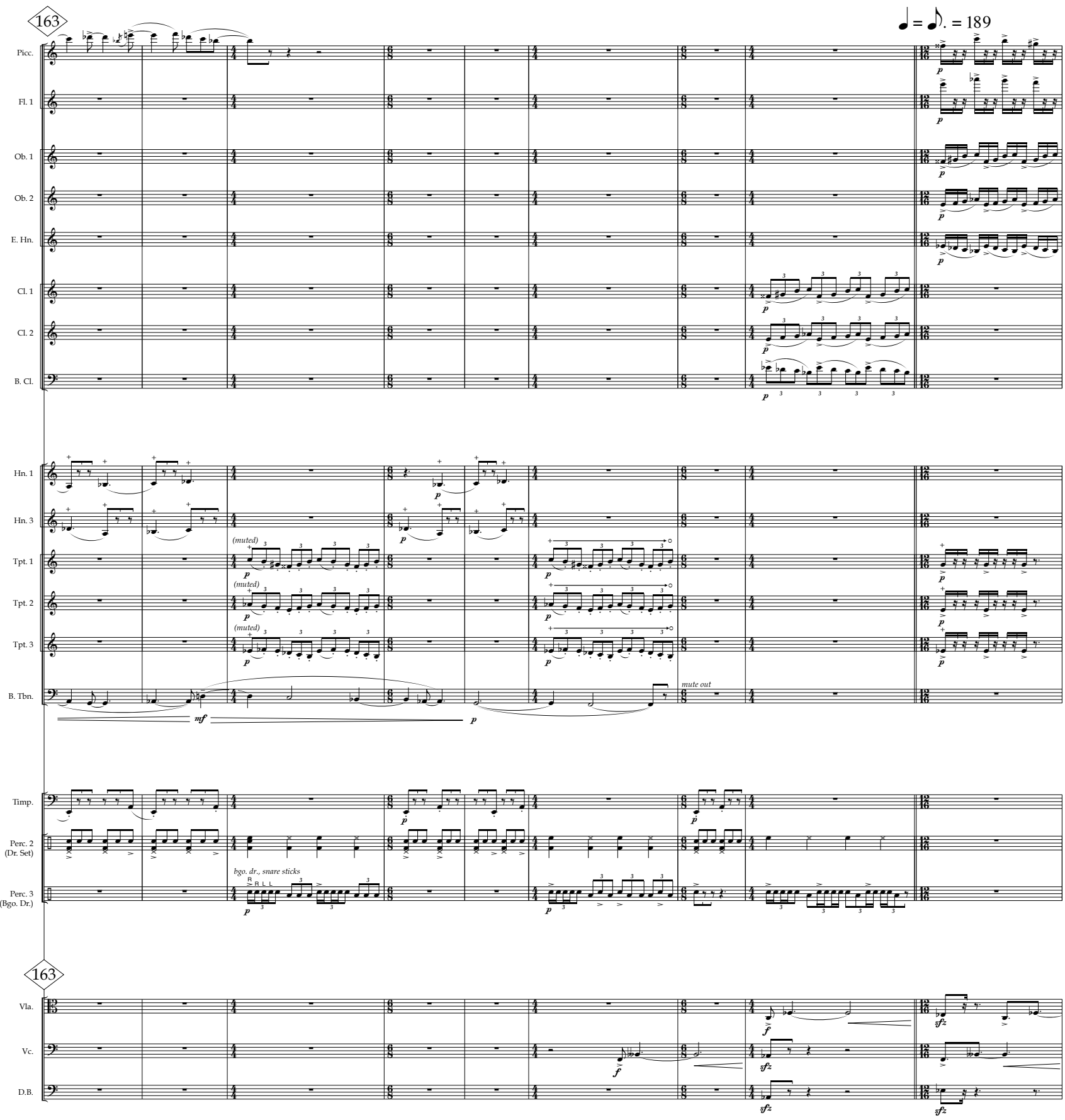
Vln. I
Vln. II
Vla.
Vc.
D.B.
(pizz.)

154

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Perc. 2 (Dr. Set)
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

3
♩ = ♩. = 126

mute out
hard mallets
very muffled!
arco


163
♩ = ♩. = 189
Picc.
Fl. 1
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Hn. 1
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
B. Tbn.
(muted)
mute out
Timp.
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)
bgo. dr., snare sticks
163
Vla.
Vc.
D.B.

172

(♩ = ca. 142)

accel.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 2 (Dr. Set)

mute out

hard mallets

172

(♩ = ca. 142)

accel.

Vln. I
Vln. II
Vla.
Vc.
D.B.

179 J = 168

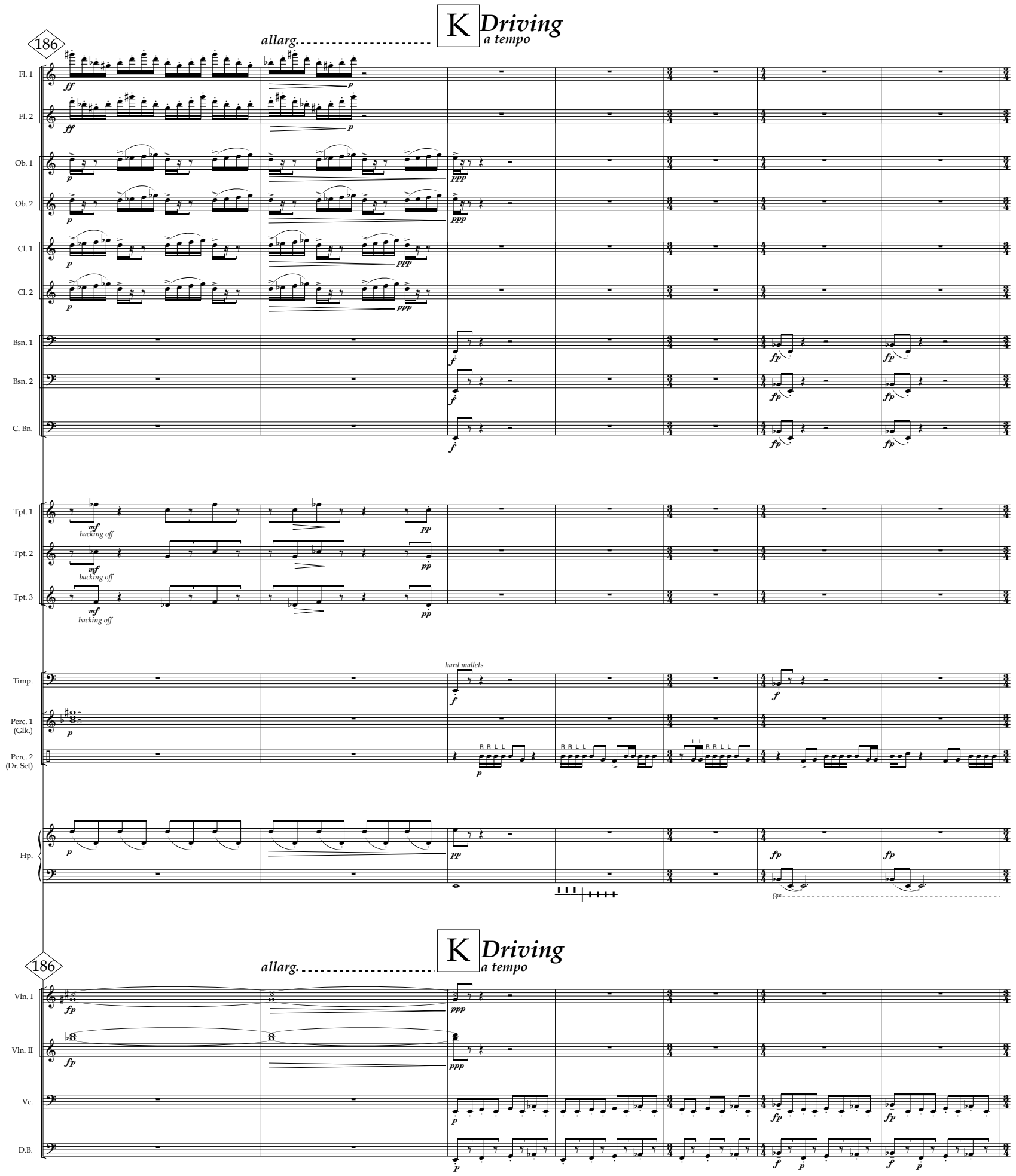
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Glk).
Perc. 2 (Dr. Set)
Perc. 3 (Cr. Cym.)
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

(still as aggressive!)

glk., metal mallets

sus. cym., soft mallets

179 J = 168


186
allarg.
K Driving
a tempo
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Tpt. 1
Tpt. 2
Tpt. 3
mf backing off
Timp.
hard mallets
Perc. 1 (Glk.)
Perc. 2 (Dr. Set)
Hp.
8va
186
allarg.
K Driving
a tempo
Vln. I
Vln. II
Vc.
D.B.

193

L

Ob. 2
E. Hn.
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Perc. 1 (Vib.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)
Hp.
Vln. I
Vln. II
Vc.
D.B.

(half-stopped)
vib., metal mallets
bgo., snare sticks (butts)
gritty, at the frog

199

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Vib.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)
Hp.

199

Vln. I
Vln. II
Vla.
Vc.

glk., metal mallets
gritty, at the frog
(simile)

207

M

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Glk.)
Perc. 2 (Dr. Set)
Perc. 3 (T.T.)
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

wildly!

t.t., two hard mallets

(choke)

(div.)

214

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
Perc. 3 (I.T.)
Hp.
Vln. I (div.)
Vln. I
Vln. II (div.)
Vln. II
Vla.
Vc.
D.B.

str. mute in
cr. cym.
bgo., hard mallets
solo
sub.

223

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)

223

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
Vc.
D.B.

234

N

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)
Vln. I
Vln. II
Vla.
Vc.
D.B.

f sibilant!
bleating, throaty
(muted)
(choke)
sub.
(simile)
gruff

245

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)

(muted) mute out

245

Vln. I
Vln. II
Vla.
Vc.
D.B.

256

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tuba
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)

fff

(use top pitches if bottom ones aren't available)

256

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
D.B.

263

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tuba
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)

ff
fff
sus. cym., soft mallets
p

263

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
D.B.

O *Suddenly Weightless*

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
Hp.

mocking!

brassy

(choke)

shimmering

O *Suddenly Weightless*

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II

shimmering

277

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.

mocking!

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3

Perc. 1 (Vib.)
Perc. 2 (Dr. Set)

vib., hard mallets

Hp.

277

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
Vc.
D.B.

(unis.)
(unis.)
pizz.

284

P

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Perc. 1 (Vib.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)
Hp.

P

284

Vln. I
Vln. II
Vla.
Vc.
D.B.

291

Q

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Vib.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)
Hp.
Vln. I (div.)
Vln. I
Vln. II (div.)
Vln. II
Vla.
Vc.
D.B.

(unis.)

declamatory

298

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)

298

Vln. I
Vln. II
Vla.
Vc.
D.B.

304

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)

mf

mf

304

Vln. I
Vln. II
Vla.
Vc.
D.B.

R

309

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

sus. cym., med. mallets

desperately

med. tom, snare sticks

(div.)

R

309

316

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
Perc. 3 (Toms)

316

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
(div.)
Vc.
D.B.

S

325

♩ = ♩. = 168

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
Perc. 3 (T.T.)
Hp.

med. mallet

vib. (motor on), metal mallets

t. t., hard mallet

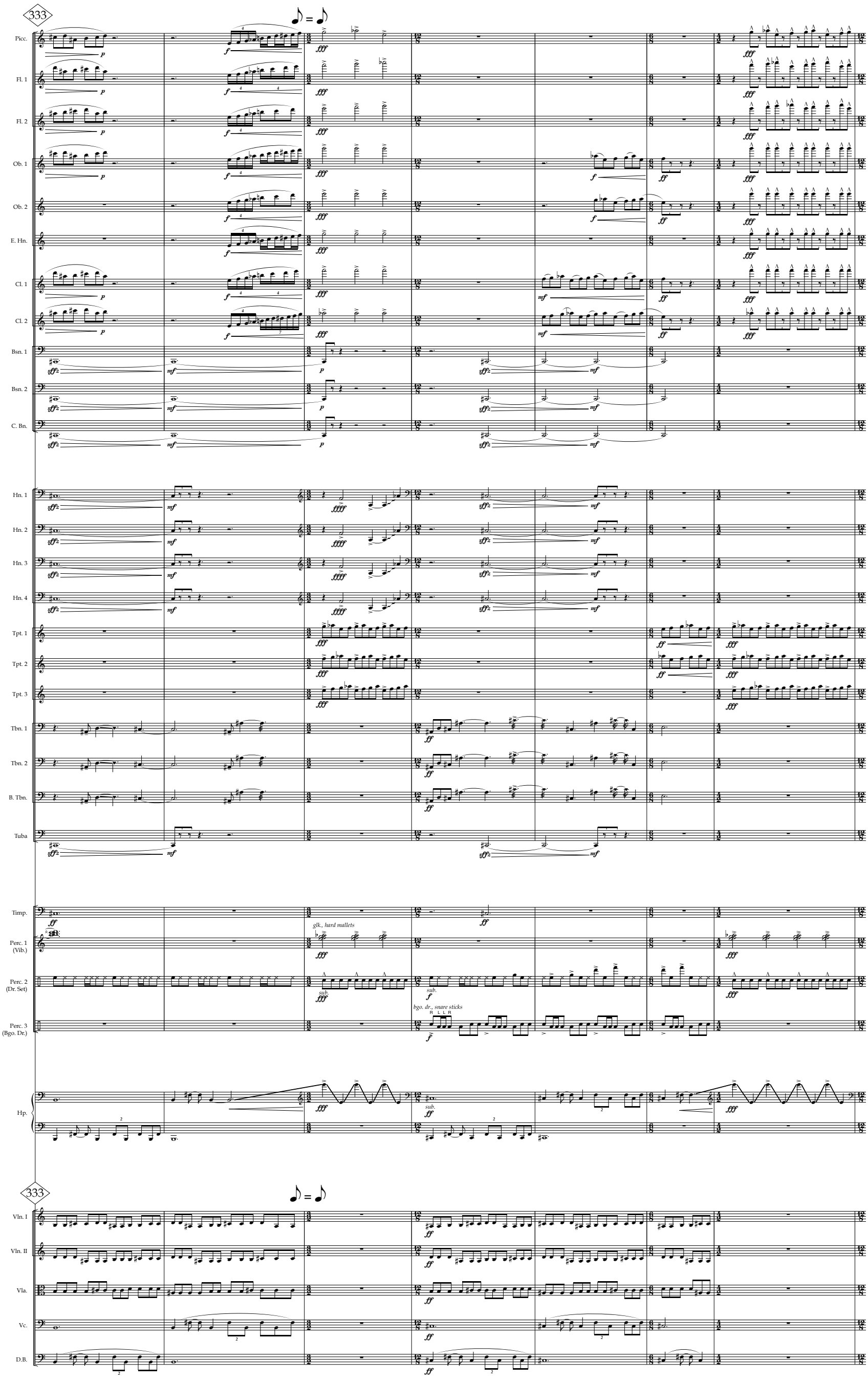
S

325

♩ = ♩. = 168

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
D.B.

(unis.)


333
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Vib.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)
glk., hard mallets
bgo. dr., snare sticks
Hp.
333
Vln. I
Vln. II
Vla.
Vc.
D.B.

340

(𝅗𝅥 = 126) *accel.*

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Glk.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)
Hp.

340

(𝅗𝅥 = 126) *accel.*

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
(div.)
Vla.
Vc.
D.B.

T

346

♩ = ♩. =168

accel.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
Perc. 3 (Bgo. Dr.)
Hp.
Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
Vc.
(div.)
Vc.
D.B.

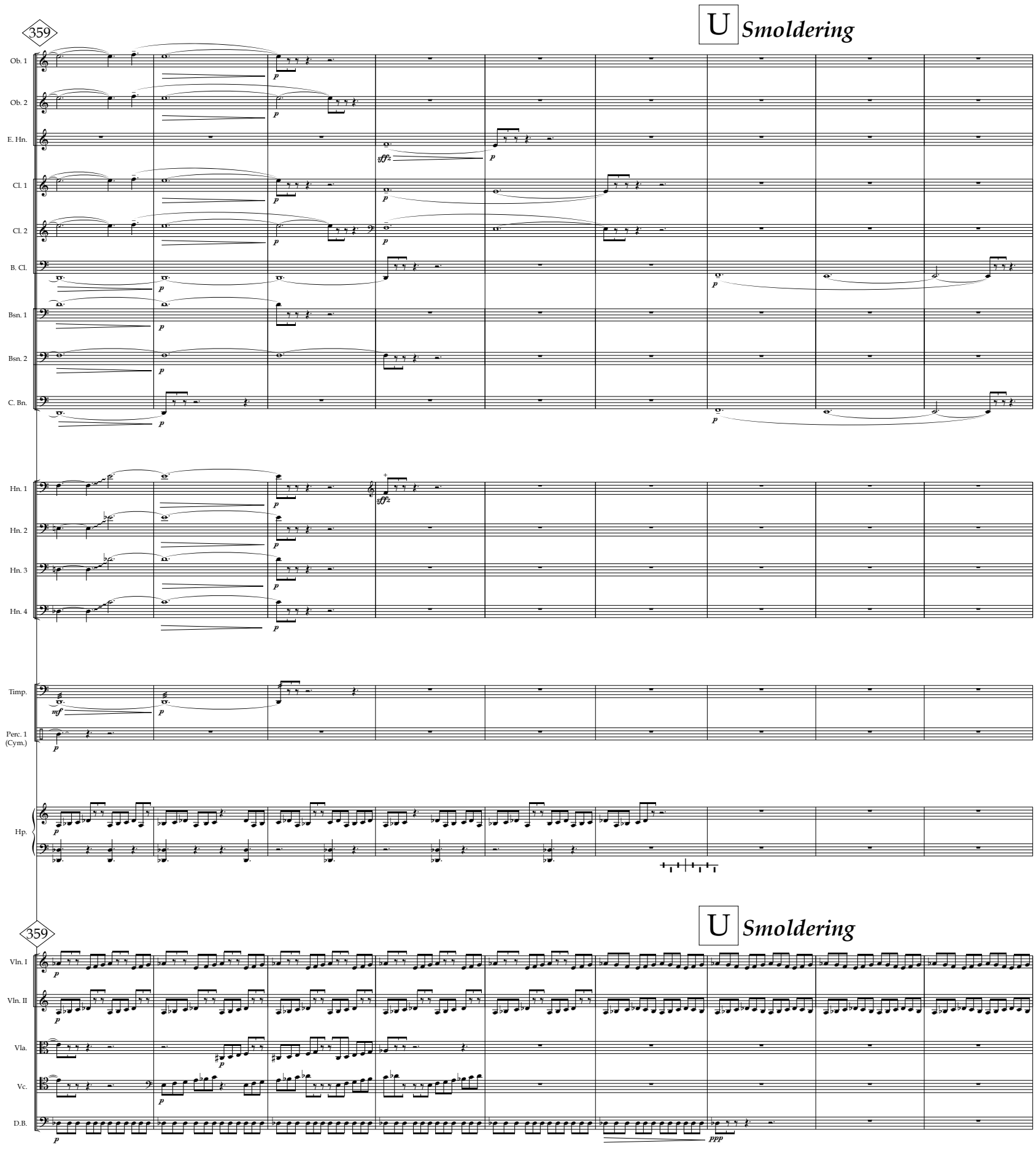
sus. cym., hard mallets
sus. cym.
glk.
(unis.)
(div.)
sub.

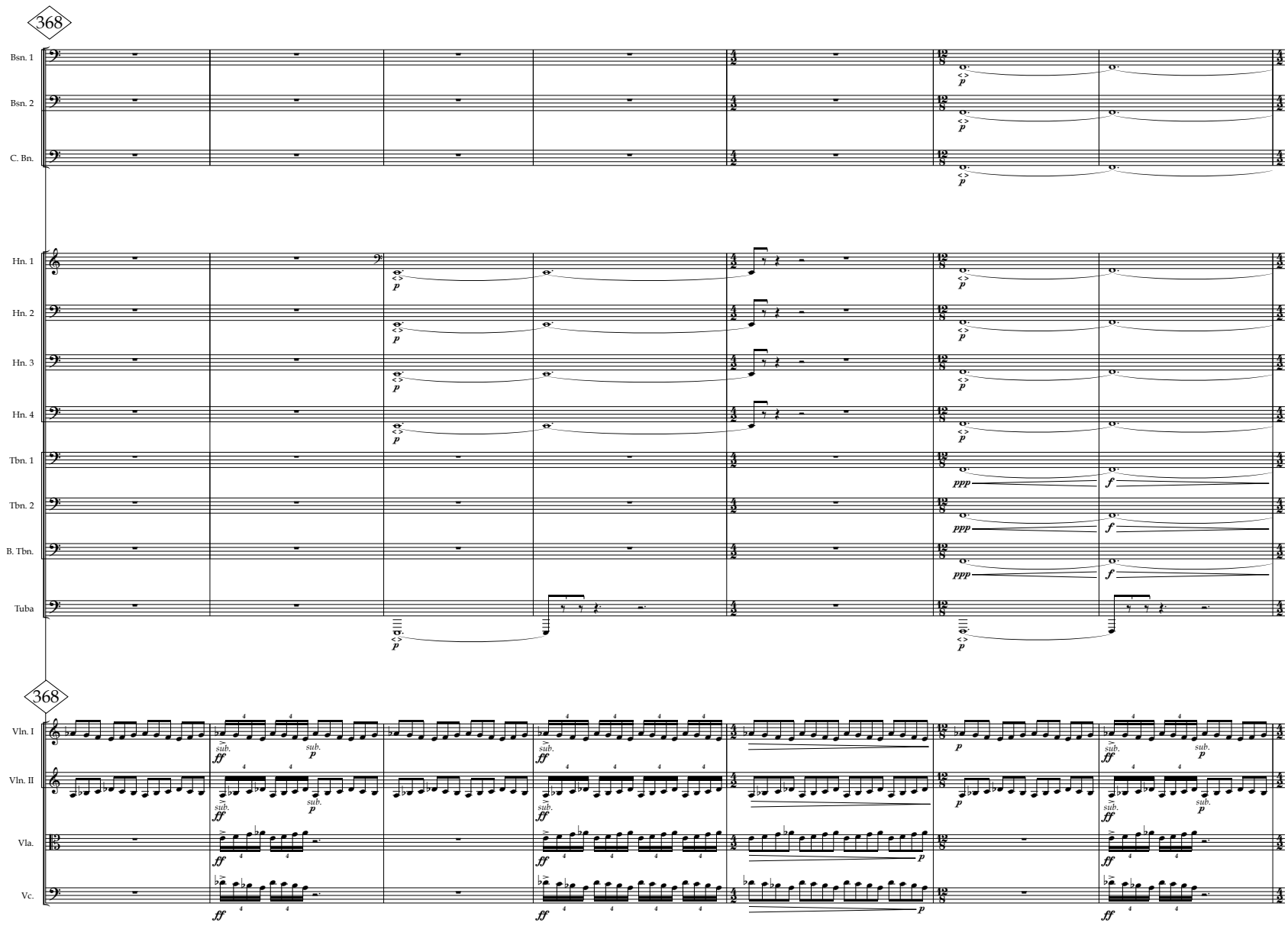
354 ♩ = ♩. =168

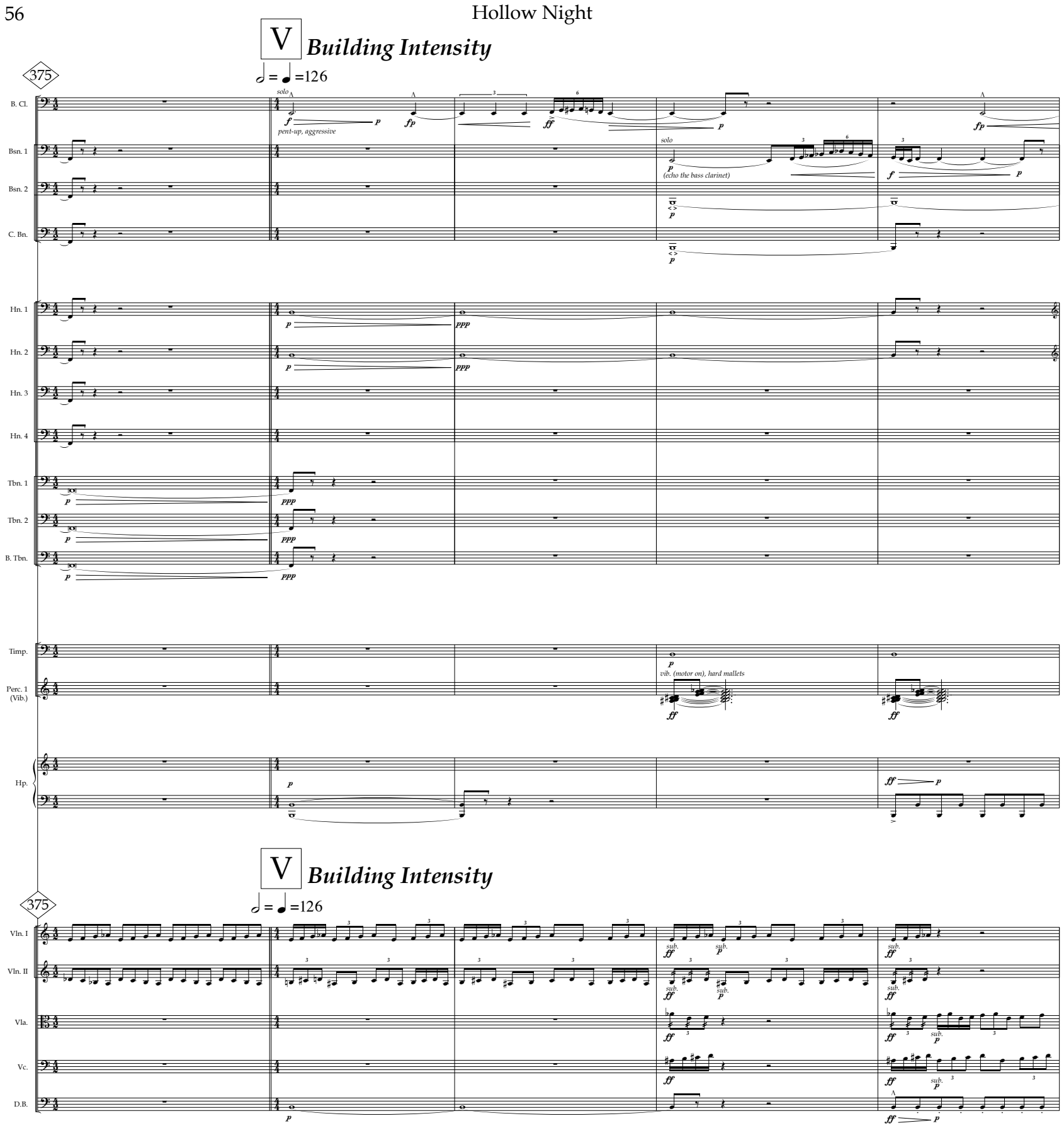
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
soft mallets
Hp.

354 ♩ = ♩. =168

Vln. I
Vln. II
Vla.
Vc.
D.B.


359
U Smoldering
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Perc. 1 (Cym.)
Hp.
359
U Smoldering
Vln. I
Vln. II
Vla.
Vc.
D.B.


368
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
368
Vln. I
Vln. II
Vla.
Vc.


V
Building Intensity
375
♩ = ♩ =126
solo
pent-up, aggressive
solo
(echo the bass clarinet)
vib. (motor on), hard mallets
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Perc. 1 (Vib.)
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

380

accel.

E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Vib.)
Perc. 2 (Dr. Set)
Hp.

mechanically, marking time

mechanically, marking time

380

accel.

Vln. I
Vln. II
Vla.
Vc.
D.B.

385 ♩ = 168

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Cym.)
sus. cym., med. mallets
Perc. 2 (Dr. Set)
Perc. 3 (B. Dr.)
Hp.
385 ♩ = 168
Vln. I
Vln. II
Vla.
Vc.
D.B.

391

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
(sneak breath)
hard mallets
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
Perc. 3 (B. Dr.)
Hp.
391
Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
Vc.
D.B.

399

allarg. ♩ = 120 ♩ = 60

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1 (Cym.)
Perc. 2 (Dr. Set)
Perc. 3 (B. Dr.)
Hp.

399

allarg. ♩ = 120 ♩ = 60

Vln. I
(div.)
Vln. I
Vln. II
(div.)
Vln. II
Vla.
Vc.
D.B.