

DEARIE: A Mindful Experience of Contemporary Sound
or
An Auditory Experience of Alice in Wonderland Syndrome

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ABSTRACT

Iakovos Maimaris: “*Dearie*: A Mindful Experience of Contemporary Sound or An Auditory Experience of Alice in Wonderland Syndrome”

This dissertation explores the compositional process of the music piece *Dearie* for Chamber Orchestra. The study’s fundamental research questions were 1) how can contemporary sound be multi-layered, creating a complex structure that can support the projection of vast dynamic, rhythmic, texture, etc, spectrums of orchestral sound and 2) how can sound be a contemporary medium to communicate a syndrome such as AIWS.

Methodologically, the study employed a separate analysis of each step of the compositional process from laying out the contextual background and presenting the material-tool tanks to a thorough musical analysis of the piece. The analysis suggests the importance of the layering of musical material and the use of personal narrative in the construction of a three-dimensional sound and in influencing the sensory stimulation of the listener respectively.

In conclusion, this dissertation highlights a mindful approach to both the composing and the listening process.

To all my mentors.
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TABLE OF CONTENTS

LIST OF FIGURES AND TABLES.....	vii
CHAPTER 1.....	1
1.1. Introduction.....	1
1.2. Contextual Background.....	2
1.2.a. Mathematical Structures in Music.....	2
1.2.b. Multi-layered Material Projection.....	3
1.2.c. Personal Narrative.....	3
CHAPTER 2.....	4
2.1. Material-Tool Tanks.....	4
2.1.a. Instrumentation – Chamber Orchestra.....	4
2.1.a.i. Woodwinds.....	4
2.1.a.ii. Brass.....	4
2.1.a.iii. Percussion.....	5
2.1.a.iv. Strings.....	5
2.1.b. Sound Material – Phenomena in Alice in Wonderland Syndrome.....	6
2.1.b.i. Both Immensely Big and Microscopically Small – Range Phenomenon.....	6
2.1.b.ii. Both Incomprehensibly Fast and Barely Moving at All – Rhythm Phenomenon...	8
2.1.b.iii. Both Violently Loud and Deadly Quiet – Dynamic Phenomenon.....	10
2.1.b.iv. Both Close and Distant – Articulation Phenomenon.....	10
2.1.b.v. Both Aggressive and Gentle, Rough and Smooth, etc. – Texture Phenomenon....	11
2.1.c. Form – Fibonacci Series.....	14
2.2. Analysis of the Composition.....	15
2.2.a. Introduction and Coda.....	17
2.2.b. In-Between.....	20
2.2.b.i. Bars 17-26.....	20
2.2.b.ii. Bars 26-32.....	20
2.2.b.iii. Bars 32-40.....	20
2.2.b.iv. Bars 40-45.....	20

2.2.b.v. Bars 45-50.....	21
2.2.b.vi. Bars 50-53.....	21
2.2.b.vii. Bars 53-55.....	21
2.2.b.viii. Bars 55-59.....	21
2.2.b.ix. Bars 59-65.....	21
2.2.b.x. Bars 65-69.....	22
2.2.b.xi. Bars 69-73.....	22
2.2.b.xii. Bars 73-74.....	22
2.2.b.xiii. Bars 74-81.....	22
2.2.b.xiv. Bars 81-103.....	23
2.2.b.xiv.1. Bars 81-96:.....	23
2.2.b.xiv.2. Bar 97:.....	30
2.2.b.xiv.3. Bars 98-103:.....	30
2.2.b.xv. Bars 103-111.....	33
2.2.b.xvi. Bars 112-114.....	33
2.2.b.xvii. Bars 114-118.....	33
2.2.b.xviii. Bar 119.....	33
2.2.b.xix. Bar 120.....	33
2.2.b.xx. Bar 121-128.....	33
2.2.b.xxi. Bars 128-130.....	34
2.2.b.xxii. Bars 130-132.....	34
2.2.b.xxiii. Bars 132-140.....	34
2.2.b.xxiv. Bars 141-143.....	34
2.2.b.xxv. Bars 144-147.....	34
CHAPTER 3.....	36
3.1. Discussion.....	36
3.2. Conclusion.....	37
BIBLIOGRAPHY.....	38

LIST OF FIGURES AND TABLES

Figure 2.1.a.iii.: Percussion Setup.....	5
Figure 2.1.b.i.: Bar 68 from Full Score (Concert Pitch) - Range Phenomenon.....	7
Figure 2.1.b.ii.: Bars 26-29 from Full Score (Concert Pitch) - Rhythm Phenomenon.....	9
Figure 2.1.b.iii.: Bars 65-67 from Full Score (Concert Pitch) - Dynamic Phenomenon.....	10
Figure 2.1.b.iv.: Bars 144-145 from Full Score (Concert Pitch) - Articulation Phenomenon.....	11
Figure 2.1.b.v.: Bars 128-130 from Full Score (Concert Pitch) - Texture Phenomenon.....	13
Figure 2.1.c.: Phenomena Form.....	15
Figure 2.2.a.: Bars 11-16 and Bars 154-158 from Full Score (Concert Pitch).....	18
Figure 2.2.b.xiv.1.: Bars 80-97 from Full Score (Concert Pitch).....	24
Figure 2.2.b.xiv.3.: Bars 98-103 from Full Score (Concert Pitch).....	31
 Table 2.2.: Segments' Table.....	 16

CHAPTER 1

1.1. Introduction

This dissertation explores the compositional process and artistic research behind my recent work, *Dearie*, for Chamber Orchestra. In technical terms, the piece aims to investigate the multi-layering in contemporary sound through a detailed structure based on arithmetical series. This methodical approach allows for intricate and evolving textures, creating a rich sonic tapestry that wishes to challenge but also engage the listener.

In artistic terms, *Dearie* draws inspiration from Alice in Wonderland Syndrome (AIWS), a neurological condition from which the author-composer suffers. AIWS is characterised by distorted perceptions of size, shape, and spatial relationships, much like the fantastical experiences described in Lewis Carroll's *Alice's Adventures in Wonderland*¹. This composition seeks to musically encapsulate the experience of going through episodes of AIWS, providing an auditory representation of its unique and often disorienting effects.

This research aims to provide an in-depth analysis of *Dearie*, examining both the technical and conceptual aspects of its composition. The dissertation's fundamental research questions are: How can contemporary sound be multi-layered, creating a complex structure that can support the projection of vast dynamic, rhythmic, texture, etc, spectrums of orchestral sound? How can sound be a contemporary medium to communicate a syndrome such as AIWS? By investigating these questions, I intend to suggest how contemporary Music can lead to a mindful experience of sound and communicate complex experiences such as the one of AIWS.

The dissertation is structured as follows: The literature review will provide a short description of the author-composer's influences regarding the compositional approach as well as an overview of recent research on Alice in Wonderland Syndrome and, lastly, highlight the use of personal experience as a narrative tool. The methodology section will outline the compositional process, detailing the tools and techniques employed to capture musically the AIWS experience. A comprehensive analysis of the composition will follow, highlighting key elements such as structure,

¹ Blom, Jan Dirk. "Alice in Wonderland Syndrome." *Neurology Clinical Practice* 6, no. 3 (June 2016): 259–70. <https://doi.org/10.1212/cpj.0000000000000251>.

harmony, melody, and rhythm. In the discussion section, I will interpret the findings of the analysis, comparing them to existing works and considering their implications for the field of music composition. The conclusion will summarise the key points and reflect on the significance of the research.

By combining mathematical precision with personal artistic expression, *Dearie* aims to offer a unique perspective on the intersection of technical innovation and autobiographical narrative in music. This dissertation documents the creative journey behind the piece and contributes to the broader discourse on contemporary compositional practices.

1.2. Contextual Background

Dearie sits at the intersection of several significant trends in contemporary music: the use of mathematical structures, the multi-layered material projection and the infusion of personal narrative.

1.2.a. Mathematical Structures in Music

“Mathematics is the sister as well as the servant of the arts.”

Marston Morse

The relationship between composition and mathematics is long-standing². Composers throughout the ages have used mathematical concepts to shape their creative processes. Iannis Xenakis explored the use of stochastic processes and set theory in his compositions, as discussed in *Formalized Music: Thought and Mathematics in Composition* (1992)³. Xenakis' work demonstrates the potential of mathematical structures to generate complex and innovative musical forms, offering composers a new toolkit for musical exploration. As discussed by Athanase Papadopoulos, Oliver Messiaen “stated explicitly that what makes the charm of a musical piece is the mathematical structures that stand behind it” and he “had his own words to define mathematical objects and to explain what he wanted to do with them”; Messiaen used mathematical concepts derived from arithmetical symmetry and groups, both in teaching and composing⁴. Besides, the relationship between mathematics and music dates back to Pythagoras⁵.

² Albin, Giovanni. “The Music of Reason, the Reason for Music: Mathematics at the Service of Composition Practice and Aesthetics.” *Revista Arta* 28, no. 2 (2019): 54–59.

³ Xenakis, Iannis. *Formalized Music: Thought and Mathematics in Composition*. Pendragon Press, 1992.

⁴ Papadopoulos, Athanase. “Mathematics and Group Theory in Music.” arXiv:1407.5757, 2014.
<https://doi.org/10.48550/arXiv.1407.5757>.

⁵ Fauvel, John, Raymond Flood, and Robin J. Wilson. *Music and Mathematics: From Pythagoras to Fractals*. Oxford University Press, USA, 2006.

“There is geometry in the humming of the strings, there is music in the spacing of the spheres.”

Pythagoras

In *Dearie*, the most crucial link between mathematics and music is the use of the Fibonacci series (see 2.1. for more).

1.2.b. Multi-layered Material Projection

The concept of multi-layered material projection in music refers to the composition of complex sonic textures through the simultaneous presentation of multiple musical elements. There have been several definitions for various compositional approaches that combine different layers of music elements distinguished by melody, harmony, rhythm, meter, tempo, timbre, texture, etc.: *counterpoint*, *polytonality*, *polyphony*, *polystratalism* (the latter is the most recent one⁶). In the discussion of *Dearie*'s compositional approach, a single definition will not be used; each step in the compositional process will be discussed separately, providing a detailed description of each layer.

1.2.c. Personal Narrative

The infusion of personal narrative into music composition is a powerful means of creating works that resonate deeply with both the composer and the audience. In 2005, Jonathan Pieslak suggested that “plurality may be what defines the current state of classical composition: the field cannot be characterised by a single composer or style who represents a compositional 'mainstream', and therein lies 'who we are' for composers”⁷. Although this observation dates back nearly two decades, it holds significant relevance for the author-composer, as it affirms the importance of cultivating an individual voice within the diverse landscape of contemporary classical music. This concept provides the author-composer with both the right and the impetus to explore and establish his unique artistic identity; while it is necessary to innovate and build on existing knowledge and not simply reproduce established techniques, the author's compositional journey is consistently guided by deep introspection and reliance on personal inspiration, both technically and artistically. Yet without ever suggesting the ambitious notion of *parthenogenesis*.

“Hailed by some and reviled by others, postmodern music and postmodern listening are exciting—yet sobering—statements of who and what we are.”

Jonathan D. Kramer

(*Postmodern Music, Postmodern Listening*, 2011)

⁶ Carlozzi, Nicholas James. *Polystratalism: Compositional Layering Techniques and Perception of Polytonal and Other Multi-Strata Music*. Los Angeles: University of California, 2022.

⁷ Pieslak, Jonathan R. “The Challenges of Plurality within Contemporary Composition.” *The Musical Times* 146, no. 1890 (April 1, 2005): 45. <https://doi.org/10.2307/30044068>.

CHAPTER 2

2.1. Material-Tool Tanks

Composing *Dearie* required drawing from different material or tool *tanks*. Similarly, the research approach described below goes through these tanks one by one, providing evidence in order to achieve a comprehensive understanding not only of the composition process but also its underlying concepts. The order of presentation corresponds to the chronological order of deciding upon each one.

2.1.a. Instrumentation – Chamber Orchestra

The Instrumentation of the piece was the first thing decided: 40 Musicians and a Conductor, resulting in a Chamber Orchestra. The Musicians in detail:

2.1.a.i. Woodwinds

2 Flutes [2nd also with Piccolo], 1 Oboe, 1 Cor Anglais, 1 Clarinet in B-flat, 1 Bass Clarinet in B-flat, 1 Bassoon, 1 Contrabassoon.

2.1.a.ii. Brass

2 Horns, 2 Trumpets [2nd also with Piccolo Trumpet (high B-flat)], 1 Tenor Trombone, 1 Bass Trombone, 1 Tuba.

2.1.a.iii. Percussion

1. Percussion 1 (at the left):

- a. Bass Drum
- b. Crotales (two octaves)
- c. Wind Gong (52")
- d. Snare Drum

2. Percussion 2 (at the right):

- a. Bell Plate
- b. Claves
- c. Congas
- d. Cymbals:
 - i. Unlathed Cymbal
 - ii. Ride Cymbal
 - iii. Flat Bell Cymbal
 - iv. Frame Drum
- e. Tam-Tam (52")
- f. Whip

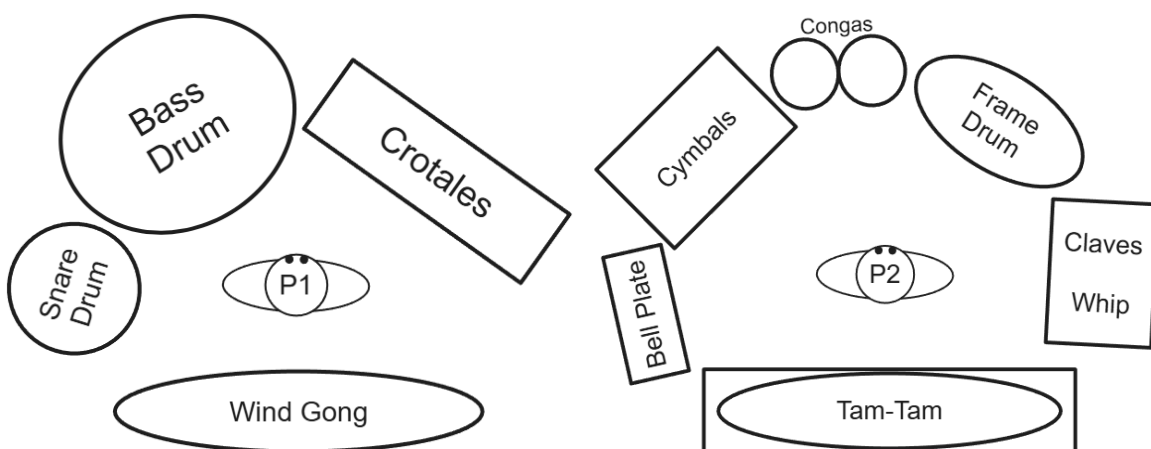


Figure 2.1.a.iii.: Percussion Setup

Percussion 1 (at the left), Percussion 2 (at the right)

2.1.a.iv. Strings

6 Violins I, 6 Violins II, 5 Violas, 4 Violoncellos, 2 Double basses (both 5-string basses).

This instrumentation was decided in order to provide a wide range of dynamics, rhythmic capabilities and textures.

2.1.b. Sound Material – Phenomena in Alice in Wonderland Syndrome

The next step was to explore the available sound material, determined by the instrumentation, which could musically interpret the *phenomena* experienced during an AIWS episode. Here is a personal statement by the author about how it feels like when experiencing such an episode:

“Everything feels at once *both immensely big and microscopically small, violently loud and deadly quiet, incomprehensibly fast and barely moving at all, close and distant, aggressive and gentle, rough and smooth, etc.* It is accompanied by a feeling of dread and imprisonment, a feeling of someone or something being angry with me, and a constant silent scream. Thoughts and inner images *repeat themselves in loops*, as if you are not in control of your own mind. [...] It comes and goes in waves.”

The following classification is based on these “descriptions” of the various phenomena, and their “mapping” to the various quality factors of sound is often subjective. Important here is to stress the usefulness of *mapping*, regardless of its subjectivity or objectivity, as a *tool* for musical composition.

2.1.b.i. Both Immensely Big and Microscopically Small – Range Phenomenon

Both the range and harmonic factors would characterise the *Range Phenomenon*. Before dealing with the range factor, the harmonic material should be determined, which was then divided into two cases:

1. For *Maximum* number of pitches: $A^{\natural}, B^{\flat}, B^{\natural}, C^{\sharp}, D^{\natural}, E^{\flat}, F^{\natural}, F^{\sharp}, G^{\natural}$.
2. For *Minimum* number of pitches: $C^{\natural}$.

These pitches would work as *pitch centres* — the listener perceives each pitch as a stable point or point of focus. It helps if a *pitch centre* is considered a *gravitational centre*. In this manner examined, the harmonic material would consist of *stars*, *planets* and *satellites*; whereas *stars* have the greatest gravitational pull, next are *planets*, and then *satellites*:

- a. *Stars*: $C^{\natural}$.
- b. *Planets*: $B^{\flat}, D^{\natural}, F^{\sharp}$.
- c. *Satellites*: $A^{\natural}$ and $B^{\natural}$ — of $B^{\flat}$ —, $C^{\sharp}$ and $E^{\flat}$ — for $D^{\natural}$ — and $F^{\natural}$ and $G^{\natural}$ — for $F^{\sharp}$.

For the range factor, three cases were decided (see [Figure 2.1.b.i.](#)):

1. *Stocky*: At the low end of the available range* *or* where the harmonic series are less dense (Fundamental (1st Harmonic) - 7th Harmonic).
2. *Natural*: At the middle part of the available range* *or* where the harmonic series are as dense as a major/minor scale (8th Harmonic - 16th Harmonic).
3. *Lanky*: At the high end of the available range* *or* where the harmonic series is more dense (higher than 17th Harmonic).

* Available range: meaning each instrument’s available range and *not* the entire orchestra’s available range.

Figure 2.1.b.i.: Bar 68 from Full Score (Concert Pitch) - Range Phenomenon

Piccolo and Flute sound *Lanky* (Dark Blue) and use more pitches than Bass Clarinet, Bassoon, and Contrabassoon, which sound *Stocky* (Light Blue) and use only the pitch of C $\sharp$.

The *harmonic* and *range* factors would always work — and examined — together to simulate the effect of *Both Immensely Big and Microscopically Small*. For clarity and ease of communication, the reference will be only in *range* terms:

1. In *Lanky* the harmonic material is at its *Maximum*; *planets* and *satellites* work as separate *pitch centres*.
2. In *Natural* the harmonic material works with a focus on *planets*.
3. In *Stocky* the harmonic material is at its *Minimum*; *stars* only work as *pitch centres*.

For example, when the range is *Lanky*, there are both *planets* — B $\flat$ — and *satellites* — A $\sharp$ and B $\sharp$ — working as *pitch centres*; hence the *Maximum* number of pitches. This also means the use of high-pitched notes that are harmonically less dense. In this sense, a high number of pitches (=a “dense”

harmonic material — *Immensely Big*) would be placed at the high end of the available range (=a “thin” sound⁸ — *Microscopically Small*).

2.1.b.ii. Both Incomprehensibly Fast and Barely Moving at All – Rhythm Phenomenon

The rhythmic factor among different sound layers would characterise the *Rhythm Phenomenon*. It would be divided into three cases (see **Figure 2.1.b.ii.**):

1. *Fast**: With a fast pulse.
2. “*Steady*”: With a pulse that appears to be steady, but in close examination, there are small shiftings.
3. *Slow**: With a slow pulse.

⁸ Dolscheid, Sarah, Shakila Shayan, Asifa Majid, and Daniel Casasanto. “The Thickness of Musical Pitch.” *Psychological Science* 24, no. 5 (March 28, 2013): 613–21. <https://doi.org/10.1177/0956797612457374>.

* The terms *fast* and *slow* are used in a relative sense. There is no absolute fast or slow; each instance is characterised as fast or slow relative to the previous or next one.

The image displays a musical score for woodwind instruments across two systems of staves (bars 26-29). The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The score is written in concert pitch. Red highlights indicate a 'Fast pulse' layer, while yellow highlights indicate a 'Slow pulse' layer. Various musical notations are present, including dynamics (pp, sfz, p, ppp), articulations (normal, pizz., s.t., flap, nor.), and fingerings (6, 5, 3, 2, 1). The woodwinds provide two layers of sound: a) in Fast pulse (Red) and b) in Slow pulse (Yellow).

Figure 2.1.b.ii.: Bars 26-29 from Full Score (Concert Pitch) - Rhythm Phenomenon
 Woodwinds in this passage provide two layers of sound: a) in *Fast pulse* (Red) and b) in *Slow pulse* (Yellow).

The *rhythmic* factor would differentiate among the several layers to simulate the effect of *Both Incomprehensibly Fast and Barely Moving at All*. For example, when a layer sounds in *Fast pulse* — *Incomprehensibly Fast* —, another layer would sound in *Slow pulse* — *Barely Moving at All*.

2.1.b.iii. Both Violently Loud and Deadly Quiet – Dynamic Phenomenon

Similar to how the rhythmic factor among different sound layers would characterise the *Rhythm Phenomenon*, the dynamics factor among different sound layers would characterise the *Dynamic Phenomenon*. It would differentiate among the several layers to simulate the effect of *Both Violently Loud and Deadly Quiet*. For example, when a layer sounds in *Fortissimo — Violently Loud —*, another layer would sound in *Pianissimo — Deadly Quiet* (see [Figure 2.1.b.iii.](#)).

The musical score for 'The Great Wall' by Tan Dun is presented for a full orchestra. The score includes parts for Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 2/4 time and features a variety of dynamic markings and articulations. Key features include:

- Percussion 1:** Uses an aluminium mallets (ff) and a bone (pp, mf, sf).
- Percussion 2:** Features a series of notes with dynamic markings (ff, f, sf, f, ff, f, sf).
- Violins:** Violin I and II have dynamic markings (ff, f, sf, ff, f, ff, mf) and articulations (m.ST, m.SP, pizz.).
- Viola:** Features dynamic markings (mf, sf) and articulations (m.ST, m.SP, pizz.).
- Violoncello:** Features dynamic markings (mf, sf) and articulations (m.ST, m.SP, pizz.).
- Contrabass:** Features dynamic markings (mf, sf) and articulations (m.ST, m.SP, pizz.).

The score is characterized by its complex rhythmic patterns and dynamic contrasts, reflecting the 'The Great Wall' style of Tan Dun's music.

Figure 2.1.b.iii.: Bars 65-67 from Full Score (Concert Pitch) - Dynamic Phenomenon

In this passage, Strings, Percussion and Tuba provide two layers of sound: a) in *Fortissimo* (Dark Green) and b) in *Pianissimo* (Light Green).

2.1.b.iv. Both Close and Distant – Articulation Phenomenon

The articulation factor among different sound layers would characterise the *Articulation Phenomenon*. It would be divided into three cases (see [Figure 2.1.b.iv](#)):

1. *Hints*: Short notes separated by rests in between.
2. *Tenuti*: Long notes separated by rests in between.
3. *Small Gestures*: Music gestures of continuous music flow*.

* For clarity and effective communication, *continuous music flow* does not include rests. Rests between small gestures are generally employed to provide sound articulation with some exceptions (see [Analysis of the Composition](#) for more).

The image shows a musical score for six instruments: Horn (Hn.), Piccolo Trumpet (Picc. Tpt.), Cornet (C Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The score covers bars 144 and 145. Various musical notations are present, including dynamic markings such as *sf* (sforzando), *mp* (mezzo-piano), *mf* (mezzo-forte), *fp* (fortissimo), and *p* (piano). Articulation phenomena are highlighted with colored backgrounds: dark purple for *Tenuti*, light purple for *Small Gestures*, and magenta for *Hints*. Specific annotations include 'Take off Wah-Wah mute' for the Picc. Tpt. and 'DOF.' (Down-bow/Fingering) for the Tbn. and B. Tbn. staves.

Figure 2.1.b.iv.: Bars 144-145 from Full Score (Concert Pitch) - Articulation Phenomenon

In this passage, Brass instruments provide three layers of sound: a) consisted of *Tenuti* (Dark purple), b) consisted of *Small Gestures* (Light Purple), and c) consisted of *Hints* (Magenta).

The *articulation* factor differentiates among the several layers to simulate the effect of *Both Close and Distant*. For example, when a layer is articulated in *Hints* — *Distant* —, another layer would be articulated in *Small Gestures* — *Close*.

2.1.b.v. Both Aggressive and Gentle, Rough and Smooth, etc. – Texture Phenomenon

The *Texture Phenomenon* would be more complex in the sense that it would be characterised by *whether* and *how* the other Phenomena would be combined through the several sound layers (see [Figure 2.1.b.v.](#)):

1. *Whether*: The number of different Phenomena represented through the sound layers.
2. *How*: The density or sparsity of each sound layer

128 **2/4** **4/4**

Picc. *fff* *ff*

Fl. *mp* *mf* *sfz* *mf* *mp* *ff*

Ob. *sfz* *mf* *p* *mp* *p* *mf* *sfz* *mp* *sim.*

C. A. *mf* *p* *mf* *mp* *p* *mf* *sfz* *mp* *sim.*

Cl. *fff* *mp* *sim.*

B. Cl. *mf* *pp* *mf* *ff*

Bsn. *mf* *mf* *pp* *sfz* *mf* *ff*

Cbsn. *p* *ff*

128 **2/4** **4/4**

Picc. *fff* *ff*

Fl. *mp* *mf* *sfz* *mf* *mp* *ff*

Ob. *sfz* *mf* *p* *mp* *p* *mf* *sfz* *mp* *sim.*

C. A. *mf* *p* *mf* *mp* *p* *mf* *sfz* *mp* *sim.*

Cl. *fff* *mp* *sim.*

B. Cl. *mf* *pp* *mf* *ff*

Bsn. *mf* *mf* *pp* *sfz* *mf* *ff*

Cbsn. *p* *ff*

The image displays two musical score excerpts for bars 128-130, illustrating different layering phenomena. The top excerpt shows the Range Phenomenon with green layers. The bottom excerpt shows the Rhythm Phenomenon with red layers. The middle excerpt shows the Dynamic Phenomenon with purple layers. The bottom-most excerpt shows the Articulation Phenomenon with blue layers. The score includes parts for Piccolo, Flute, Oboe, Clarinet in A, Clarinet in B-flat, Bassoon, and Contrabassoon. The time signature is 2/4, and the key signature is one flat. The excerpts are marked with dynamics such as *fff*, *mp*, *mf*, *p*, *pp*, *sfz*, and *ff*. The excerpts are also marked with articulation symbols such as *sim.*, *sfz*, and *pp*.

Figure 2.1.b.v.: Bars 128-130 from Full Score (Concert Pitch) - Texture Phenomenon

This passage proves that sound can be described through more than one *layering*. Each picture shows the different phenomena that can be layered through a single music passage: a) Range Phenomenon (Blue Layers), b) Rhythm Phenomenon (Red Layers), c) Dynamic Phenomenon (Green Layers), d) Articulation Phenomenon (Purple Layers)

Because there is more than one effect simulated here, *Both Aggressive and Gentle, Rough and Smooth, etc.*, not a single factor works to simulate them, but rather the combination of the different quality factors of sound. For example, while a music passage can be layered into different range areas, *Lanky, Stocky, or Natural*, at the same time, there is a second layering articulated by *Hints* and *Tenuti* or *Small Gestures*. Accordingly, each of the passages shown in Figures 2.1.b.i. through 2.a.b.iv. can be *layered* based on different phenomena.

2.1.c. Form – Fibonacci Series

What was clear from the beginning was the entire duration to be limited to 15 minutes. How these 15 minutes would be formed was influenced by the experience of AIWS as well as the Fibonacci Series:

“[...] *It comes and goes in waves.*”

Towards supporting a circular form — *comes and goes* — the sections of *Introduction** and *Coda* would be similar. The Introduction would be characterised by a homophonic sound which would then be transformed into a *polystratalist* sound before returning in Coda to homophony. What happens *In-Between* would be formed into several smaller segments whose duration would be in numbers from the Fibonacci series: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, ...

The segmentation would have three layers: a) Range Phenomenon Segmentation, b) Articulation Phenomenon Segmentation, and c) Rhythm Phenomenon Segmentation. Each phenomenon's segmentation would then be divided into three more layers: a) Fore-ground, b) Middle-ground, and c) Back-ground (see [Figure 2.1.c.](#)).

* *Down the Rabbit hole* in Score.

This figure shows how each phenomenon (Range Phenomenon=Blue Letters-Red Layer, Articulation Phenomenon=Magenta Letters-Yellow Layer, Rhythm Phenomenon=Red Letters-Blue Layer) is segmented into segments whose duration is influenced by the Fibonacci Series. The segmentation *above* the graph (34, 21, 34, 13, 21, 13,...) shows whenever a segment starts and ends regardless of the phenomenon (Range Phenomenon=Blue Lines, Articulation Phenomenon=Magenta Lines, Rhythm Phenomenon=Red Lines).

2.2. Analysis of the Composition

This section provides an in-depth analysis of Dearie; through its compositional elements and techniques used to produce this piece. The analysis examines the structural, harmonic, and thematic aspects of the piece, highlighting how these elements interact towards creating a work that captures the author's initial objectives: a) a multi-layered sound, and b) an auditory experience of AIWS. By

dissecting the use of mathematical structures, multi-layered material projection, and personal narrative, this analysis aims to uncover the underlying principles that drive the composition and offer insights into Dearie's creative process. The analysis will examine the piece according to the three sections explained in 2.1.c. and will be divided based on Table 2.2.

Table 2.2.: Segments' Table

Section - Duration	Bar Starting	Bar Ending
Introduction (135s)	1	17
34s	17	26
21s	26	32
34s	32	40
13s	40	45
21s	45	50
13s	50	53
8s	53	55
8s	55	59
26s	59	65
13s	65	69
16s	69	73
5s	73	74
29s	74	81
81(60)s	81	96
$\emptyset$ – FREEZE (16s)	97	97
81(21)s	98	103
34s	103	111
8s	112	114
13s	114	118
8s	119	119
5s	120	120
29s	121	128
5s	128	130
8s	130	132
34s	132	140
8s	141	143
13s	144	147

Section - Duration	Bar Starting	Bar Ending
CODA (137s)	147	163

2.2.a. Introduction and Coda

The sections Introduction and Coda because of their similarity are examined in parallel. Introduction — *Down the Rabbit hole* in Score — lasts approximately 135s, which during performance can extend up to 144s. Similarly, Coda which lasts approximately 137s, also can extend up to 144s during performance. These two sections act as an opening and closing act, during which the instruments are first introduced and then leave, always one by one. While also trying not to stand out, but rather blend into each other's sound quality. These sections are characterized by their unison, which is their aim, presenting a unified orchestral sound that is at the same time distinguished from the individual sounds that make it up:

1. Air Sound by Woodwinds and Brass
2. Hand Rubbing Sound by Percussions
3. Wood Sound by Strings

As seen in **Figure 2.2.a.**, in terms of *poly-stratality*, the piece as of now does not contain multiple layers, but rather only a single layer. The orchestral sound here appears to be homophonous — *Texture Phenomenon* — which is achieved by the long tenuti — *Articulation Phenomenon* — of similar dynamic levels — *Dynamic Phenomenon* — as well as similar sound textures (pitchless *white sound*) across the orchestra.

[illegible]

* *air*: use both *Exhaling* and *Inhaling* if needed. For brass only instruments there is no pitch notation.

154

Fl.
(pppp)

Ob.
(pppp)

C. A.

Cl.

B. Cl.
(pppp)

Bsn.
(pppp)

Cbsn.
(pppp)

Hn.

C. Tpt.
(pppp)

Tbn.
(pppp)

B. Tbn.
(pppp)

Tba.
(pppp)

Perc. 1

Perc. 2
(pppp)

Vln. I
(pppp)

Vln. II

Vla.
(pppp)

Vcl.
(pppp)

Cb.
(pppp)

Figure 2.2.a.: Bars 11-16 and Bars 154-158 from Full Score (Concert Pitch)

Parts of Introduction and Coda, in Bars 11-16 and Bars 154-158 respectively, can be seen.

2.2.b. In-Between

The analysis of the next segments will be based firstly on the division between Fore-ground, Middle-ground and Back-ground, as well as on the Phenomenon layering (see [Figure 2.1.c.](#)). For clarity and ease of communication, the phenomena will be addressed through their various situations (*Fast*, *Stocky*, *Hints*, etc.).

2.2.b.i. Bars 17-26

In this segment which follows the Introduction, a Middle-ground is created by the *Small Gestures* of *Fast* slap tongues and finger tapping in **pp** by woodwinds, brass and strings. Because of the sound texture pitch is not clear. In addition, in the Fore-ground arises the Contrabass with some *Bartok* hints along with Contrabassoon and Tuba, all in **sffz** and their lowest possible $C^{\sharp}$ respectively (bars 23 and 26). In the Back-ground there is still the homophonic white sound in **pppp** from the Introduction.

2.2.b.ii. Bars 26-32

In this segment, the homophonic white sound in the Back-ground slowly makes a decrescendo *al niente* (=to silence) — lastly in Violas. The Middle-ground of *Fast Hints* expands in the entire orchestra before finally shrinking at bar 30; it continues only in Bass Clarinet and Tuba, both with *Fast Stocky Small Gestures* in **p**. At the same time, the Fore-ground also expands; the Flute, Oboe, Trumpet and others join the Contrabasses, Contrabassoon and Tuba in **sffz** and their lowest possible $C^{\sharp}$ respectively. Back-ground and Middle-ground then step aside to give more space for a *Lanky* orchestral chord — Piccolo, Flute, Oboe, Cor Anglais, Piccolo Trumpet, Trumpet, Crotales, Violins I, Violins II, Violoncelli — to make its appearance in **sffz** *Marcati* in the Fore-ground in bar 30. This chord will engage in a “*Steady*” pulse that will continue through the next segments.

2.2.b.iii. Bars 32-40

In this segment, the *Lanky* orchestral chord continues in **sffz** *Marcati* its “*Steady*” pulse — it appears again in bars 33, 34, 36, 37, 38 and 39 — while in the Middle-ground, Bass Clarinet and Tuba are joined firstly by the Contrabassoon and later by the Contrabasses to also continue their *Fast Stocky Small Gestures*, which then become *Tenuti*, always in **p**. In the Back-ground, a *Slow* pulse of *Stocky Hints* in **pp** appears in the rest of the orchestra.

2.2.b.iv. Bars 40-45

In the Fore-ground, the *Lanky* orchestral chord continues in **sffz** short — quaver — *Tenuti* in a *Slower* pulse in this segment as well — bars 41 and 44. In the Middle-ground, the “*Steady*” emphatic occurrence of *Stocky Tenuti* in **mf** and **f** firstly only by the Cor Anglais, Horns and

Violoncelli — bars 42-43 — and later also by the Clarinet, Trombones and Violas — bars 44-45 — has forced the *Fast Stocky Tenuti* by the Bass Clarinet, Contrabassoon, Tuba and Contrabasses into the Back-ground in *p*.

2.2.b.v. Bars 45-50

In this segment, in the Fore-ground, the *Short and Slow, Lanky Tenuti* orchestral chord gives its place to *Long and Fast, Lanky Tenuti* in *ff* across the majority of the orchestra — Piccolo, Flute, Oboe, Piccolo Trumpet, Trumpet, Trombones, Crotales, Violins I, Violins II. While in the Middle-ground, “*Steady*” *Stocky Small Gestures* continue in dynamics from *mp* to *f* — bars 45-46, 46-47. At the same time, in the Back-ground, the previously *Fast, Stocky Tenuti*, now appear in a *Slower* pulse in *p* — bars 45, 47, 50 — joined by Tam-Tam.

2.2.b.vi. Bars 50-53

In this segment, Fore-ground and Back-ground swap places. The previously in the Fore-ground, *Lanky Tenuti* in *ff*, are *Slowing-Down* their pulse — after bar 50 they re-appear in bar 53 — and making a decrescendo to *mp*; they are now in the Back-ground. At the same time, the previously in the Back-ground, *Stocky Tenuti, Speed-Up* their pulse — bars 50 and forward — and make a crescendo from *al niente* to *f*; they are now in the Fore-ground. In the Middle-ground, the “*Steady*” pulse of *Stocky Small Gestures* in *mp* to *mf* continues now in the orchestra’s majority — Oboe, Cor Anglais, Clarinet, Horns, Trombones, Violoncelli.

2.2.b.vii. Bars 53-55

In this segment, the only differentiation from the previous happens in the Middle-ground; the pulse is both *Slowing-Down* — see Cor Anglais, Trumpet and Violas — and *Speeding-Up* — see Oboe, Horns, Trombones and Violins I — creating two sub-parts.

2.2.b.viii. Bars 55-59

In this segment, instruments Cor Anglais, Bass Clarinet, Trumpet, Percussions, and Violas meet creating a single *Common-ground*; each in their *Natural* range area blends together to make a *Small Gesture* of *Tenuti* in the *Lower* range of the dynamic spectrum that feels like a short refreshing *breath* — thus the *Coronas*.

2.2.b.ix. Bars 59-65

After the short *different* segment, the orchestra is divided again into Fore, Middle, and Back grounds. Although starting together in *fff Tenuti, Lanky* — Piccolo, Flute, Piccolo Trumpet Violins I and II — and *Stocky* — Bassoon, Contrabassoon, Tuba and Contrabass — in the end, *Lanky* prevails in the Fore-ground and *Stocky* moves into the Back-ground in — bars 62-64. In the Middle-ground,

the rest of the instruments each in their *Natural* range area make *Small Gestures* of sometimes *Slow* — bars 60, 63 — and sometimes *Fast* — bars 61-62, 63-65 — pulses in *mp* and *mf*.

2.2.b.x. Bars 65-69

In this segment, Back-ground stays the same while in the Fore-ground what before appeared in *Fast Lanky*, *Tenuti* in *fff* now appears in *Small Gestures* in *ff*. At the same time, in the Middle-ground, the *Short Gestures* are shrunk into single pizzicati *Hints* scattered across the orchestra — bar 67.

2.2.b.xi. Bars 69-73

In this segment, the scattered across the orchestra, previously in Middle-ground, individual *Hints* join forces to *appear* occasionally — “*Steady*” pulse — as an orchestral chord of *Natural Pizzicati* in *mp* — each time consisting of different instruments — aiming to move into the Fore-ground — bars 69, 70, 71 and 73. Meanwhile, the *Lanky Small Gestures* in *ff*, previously in the Fore-ground, limit — “*Steady*” — their appearances — bars 69 and 71. On the contrary, in the Back-ground, the *Stocky Tenuti* in *pp*, have *Increased* — “*Steady*” — their appearances — bars 70-71 and 73.

2.2.b.xii. Bars 73-74

In this shorter segment (5s), the “*Steady*” *Natural Hints* move to the higher end of the range spectrum — *Lanky* — by the Piccolo and Percussions. The rest of the orchestra was divided in two. On the one hand, the “*Steady*” *Lanky Small Gesture* move to the *Natural* areas of the instruments’ range — Oboe, Horns, Trumpet, Tuba, Violins I, Violas and Contrabasses — in *mf* and *f*. On the other hand, the previously “*Steady*”, *Stocky Tenuti* move also to the *Natural* areas of the instruments’ range — Flute, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Piccolo Trumpet, Trombones, Violins II and Violoncelli — although in *pp*.

2.2.b.xiii. Bars 74-81

Throughout this segment, the orchestra’s majority — Piccolo, Oboe, Cor Anglais, Contrabassoon, Horns, Trumpet, Trombones, Tuba, Violins I and II, Violas, Violoncelli and Contrabasses — work both in the Back-ground and Fore-ground; when in Back-ground, in *Fast Natural Tenuti* in *pp* and when in Fore-ground, in “*Steady*” *Natural Small Gestures* in *mp* and *f*. In the Middle-ground, Piccolo, Piccolo Trumpet and Percussions, make *Slow* pulsed appearances in *Lanky Hints* — bars 74, 76, 78 and 80. The rest of the orchestra — Flute, Clarinet, Bass Clarinet, Bassoon — works only in the Background in *Fast Natural Tenuti* in *pp*.

2.2.b.xiv. Bars 81-103

This segment will be discussed in three sub-segments:

2.2.b.xiv.1. Bars 81-96:

This sub-segment is heavily characterised by a battle between Back-ground and Fore-ground. In the Back-ground, *Fast Tenuti* slowly spread across the orchestra. They start *Natural* and gradually transit in the *Lanky* area, while gradually making a crescendo that leads from *pp* to *mf*. In the Fore-ground, *Natural Small Gestures* are “*Steadily*” making their appearance across the orchestra in a wide dynamic spectrum, from *mp* to *fff*. Although the Fore-ground consists of several instruments — bar 84: Cor Anglais, Clarinet, Horns, Trumpets, Trombones, Violins I and II and Contrabasses — at the beginning of this sub-segment, in the end, it is represented by a single Trumpet — bar 96. Meanwhile, in the Middle-ground, *Stocky Hints* of orchestral chords make their *Slow*-pulsed appearances in *sffz* — bars 81, 83, 85, 87, 89, 91, 92, 93, 94, and 96. See [Figure 2.2.b.xiv.1](#).

80

Picc. *f*

Fl. *p*

Ob. *(p)* *p*

C. A. *p*

Cl. *(p)* *mf* *f* *mp* *f* *mp* *f*

B. Cl. *p*

Bsn. *pp*

Cbsn. *p* *sfz*

Hn. *mp* *ff* *mf* *f* *mp* *f* *mp* *f*

Picc. Tpt. *f* *p*

C Tpt. *mp* *ff*

Tbn. *(f)* *mf* *f* *mp* *mp* *f*

B. Tbn. *(f)* *p*

Tba. *p* *sfz*

Perc. 1 *f* Bass Drum *sfz*

Perc. 2 *f*

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

Vln. II *(m.SP)* *f* *p*

Vla. *(P)* *mp* *f* *mp* *f*

Vc. *(m.SP)* *f* *mp* *f*

Cb. *m.SP* *ord.* *mf* *sfz* *mf* *f*

ST → ord.

m.SP on G

m.ST

SP

m.SP

m.ST

SP

ord.

mf

sfz

mf

f

83

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Picc. Trpt.

C Trpt.

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

f

ff

sfz

ord.

m.ST on G

m.SP on G

m.ST on C

SP

m.SP

3

6

5

7

6

86

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Picc. Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Crotales

Whip

bow

ced.

ppp

mp

ff

f

mf

sffz

m.SP

m.ST

This page contains the musical notation for measures 89 through 91 of a symphony. The instrumentation includes woodwinds (Piccolo, Flute, Oboe, Clarinets A and B, Bassoon, Contrabassoon, Horns), brasses (Pictorial Trumpet, Trumpet C, Trombones, Baritone/Trombone, Tuba), percussion (Percussion 1 and 2), and strings (Violins I and II, Viola, Violoncello, and Double Bass). The score is characterized by intricate rhythmic figures, often involving triplets and sixteenth-note runs. Dynamic markings such as *mp*, *f*, *ff*, and *ppp* are used throughout. Articulation is indicated by numerous accents and slurs. Notable performance instructions include "m.SP at tollone" for the double bass in measure 90. The page number "89" is located in the top left corner.

[illegible]

The musical score is for bars 80-97, marked with a 4/2 time signature. The instruments listed on the left are: Picc., Fl., Ob., C. A., Cl., B. Cl., Bsn., Cbsn., Hn., C. Tpt., Tbn., B. Tbn., Tba., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various dynamic markings such as *mf*, *mp*, *pp*, *fff*, *ppp*, and *f*. A vertical blue line at the end of the score indicates a 16-second duration. The score is divided into three highlighted sections: Back-ground (Yellow), Middle-ground (Pink), and Fore-ground (Green). The Back-ground section includes the Picc., Fl., Ob., C. A., Cl., B. Cl., Bsn., Cbsn., Hn., C. Tpt., Tbn., B. Tbn., Tba., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The Middle-ground section includes the B. Cl., Bsn., Cbsn., Hn., C. Tpt., Tbn., B. Tbn., Tba., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The Fore-ground section includes the C. Tpt., Tbn., B. Tbn., Tba., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score is marked with 'FREEZE' at the end of each section.

Figure 2.2.b.xiv.1.: Bars 80-97 from Full Score (Concert Pitch)

Highlighted: Back-ground in Yellow, Middle-ground in Pink and Fore-ground in Green.

2.2.b.xiv.2. Bar 97:

This sub-segment, named *FREEZE* in Table 2.2., is “located” at the *Golden Ratio* — Φ — of the *In-Between* section. In this sub-segment, all musicians and conductor *freeze* — stay still — for at least 16 seconds. See Figure 2.2.b.xiv.1.

2.2.b.xiv.3. Bars 98-103:

The last of these sub-segments starts where the first of them ended. The orchestra’s majority is in, what 2.2.b.xiv.1. *called*, Back-ground, in *Fast Lanky Tenuti* now in *mf*. Cor Anglais, Clarinet, Horns, Trumpets, Trombone, Violins I and II work in, what 2.2.b.xiv.1. *Called*, Fore-ground; in “Steady” *Natural Small Gestures*, now in *mf* and *ff*. In the Middle-ground, *Stocky Hints* of orchestral chords continue to make their *Slow-pulsed* appearances in *sffz* — bars 99, 100, 102. See Figure 2.2.b.xiv.3.

98 **4**
4

Picc. *pp* *mf* *mf*

Fl. *mp* *mf* 3

Ob. *mf* 3

C. A. *mp* *mf* 6 *f* *f* *mf* *f* 6

Cl. *p* *mf* 5 *f* *mf* *f* *p* *mf* *sf* *mf* *f*

B. Cl. *sfz* flap (without reed)

Bsn. *sfz* flap (without reed)

Cbsn. *sfz*

Hn. *mf* *f* *ff* 3

C. Tpt. (solo) *pp* *mf* *mp* *f* *mp* *f* *mp* *ff* 5 6

Tbn. *sfz*

B. Tbn. *sfz*

Tba. *sfz*

Perc. 1 *mf* *ppp* *mf* 3

Perc. 2 *sfz*

Vln. I *pp* *mf* *ppp* *mf* m.ST m.SP

Vln. II *ppp* *mf* *ppp* *mf* m.ST m.SP

Vla. *mp* *ppp* *mf* *ppp* *mf* m.ST m.SP

Vc. *pp* *ppp* *mf* *ppp* *mf* m.ST m.SP

Cb. *sfz*

The image displays a page from a musical score, specifically bars 98-103. The page is numbered 32 in the top right corner. A large blue vertical line, labeled 'H' at the top, runs through the score, likely indicating a rehearsal mark. The score is written for various instruments, including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Piccolo Trumpet (Picc. Tpt.), Cornet in F (C. Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *mf*, *mp*, *f*, *ff*, *ppp*, and *sfz*. There are also performance instructions like 'put on reed' and 'flap'. The score is highlighted with yellow, pink, and green backgrounds to indicate different layers of the music. The yellow background covers the Piccolo, Flute, Oboe, and Violoncello parts. The pink background covers the Bassoon, Contrabassoon, Horn, Piccolo Trumpet, Cornet in F, Trombone, Bass Trombone, and Tuba parts. The green background covers the Clarinet in A, Clarinet, Bass Clarinet, and Violin I and II parts. The Percussion parts are highlighted in yellow. The Violoncello part is highlighted in yellow. The Contrabass part is highlighted in yellow.

Figure 2.2.b.xiv.3.: Bars 98-103 from Full Score (Concert Pitch)

Highlighted: Back-ground in Yellow, Middle-ground in Pink and Fore-ground in Green.

2.2.b.xv. Bars 103-111

In this segment, the *Hints* of orchestral chords, previously *Stocky* and *Slow* paced in Middle-ground, move into the Fore-ground in the *Natural* range instruments' areas in a "Steady" pulse and in ***sffz*** — bars 104-110. Meanwhile, there are *Slow Stocky Tenuti* in ***mf***, in the Middle-ground. In the Back-ground, there are *Fast Lanky Small Gestures* in ***pp***.

2.2.b.xvi. Bars 112-114

In this segment, there is a single *Natural Hint* in ***sffz*** of an orchestral chord by the entire orchestra except for Violoncelli — bar 112. In bars 113-114, *Slow Stocky Tenuti* and "Steady" *Lanky Small Gestures*, both in ***ppp***, make their appearances. *Tenuti* by Contrabassoon, Tam-Tam and Contrabass and *Small Gestures* by Piccolo, Piccolo Trumpet, Violins II and Violas.

2.2.b.xvii. Bars 114-118

In this segment, while Middle-ground and Back-ground do not differentiate from the previous segment, in the Fore-ground, there are scattered across the entire orchestra *Fast Natural Hints* in ***sfz***, lead by the "Steady" *Hints* of Percussion 1, which creates a fourth layer momentarily. This segment ends with a long rest in bar 114 to prepare for the next segments; hence the *corona*.

2.2.b.xviii. Bar 119

In this bar-segment, the entire orchestra works homophonic-ally in *Tenuti* in ***mf*** to introduce a new *star*: *G#*, by playing every possible *G#* note across the orchestra's range, sounding at the same time *Stocky*, *Natural* and *Lanky*.

2.2.b.xix. Bar 120

Similarly to bar-segment 119, in bar-segment 120 the entire orchestra works homophonic-ally in *Tenuti* in ***mf*** to return to the previously used *planet*: *F#*, with *satellites*: *F#* and *G#*; similarly to bar 119, bar 120 although homophonic, sounds at the same time *Stocky*, *Natural* and *Lanky*.

2.2.b.xx. Bar 121-128

In this segment, "Steady" *Stocky Tenuti* in ***fff*** emphatically appear in the Fore-ground by Contrabassoon, Tuba, Percussions and Contrabasses. In the Middle-ground, *Fast Natural Small Gestures* are scattered across the orchestra in the softer dynamic range of ***pp*** to ***mf***, while in the Back-ground very soft — ***pp*** — *Lanky Hints* "Steadily" appear by several instruments — Piccolo, Flute, Oboe, Cor Anglais, Bassoon, Piccolo Trumpet, Violins I and II. In bar 126, makes its

re-appearance the fourth layer discussed in 2.2.b.xvii., by the Horns with “*Steady*” *Natural Hints* in *mp*.

2.2.b.xxi. Bars 128-130

In this segment, in the Fore-ground, the “*Steady*” *Tenuti* in *fff* move to the higher end — *Lanky* — of the orchestra’s range, by Piccolo, Flute, Clarinet, Piccolo Trumpet, Violins I and II. On the contrary, in the Back-ground, the “*Steady*” *Hits* in *p* move to the lower end — *Stocky* — of the orchestra’s range, by Contrabassoon, Tuba, Percussion and Contrabasses. Middle-ground does not differentiate from the previous segment. The fourth layer of “*Steady*” *Natural Hints* in *mp* continues in Horns joined by the Trumpet in bar 129.

2.2.b.xxii. Bars 130-132

This segment will be examined in only two layers: Fore-ground and Back-ground. In the Fore-ground in *ff*, there are *Small Gestures* both *Lanky* — Piccolo, Flute, Piccolo Trumpet, Trombones, Violins I and II and Violoncelli — and *Stocky* — Bass Clarinet, Bassoon, Contrabassoon, Tuba, Violas and Contrabasses. What was called in 2.2.b.xxi. a *fourth* layer continues, now in the Back-ground, in “*Steady*” *Natural Hints* in *mp* by the rest of the orchestra except Percussions.

2.2.b.xxiii. Bars 132-140

In this segment, in the Back-ground continue the “*Steady*” *Natural Hints* in *mp* by Oboe, Cor Anglais, Clarinet, Horns, Trumpet, gradually making a decrescendo to *ppp*. In the Fore-ground, “*Steady*” *Stocky Small Gestures* in *f* appear by Trombones, Tuba and Contrabasses — momentarily joined by Bass Clarinet and Contrabassoon in bars 137-138 — while in the Middle-ground appear in *mf*, scattered across the rest of the orchestra *Fast Lanky Hints*.

2.2.b.xxiv. Bars 141-143

In the penultimate segment of *In-Between*, between the two rest-bars 141 and 143, in bar 142, there is a presentation of *stars* — two previous: $C^{\natural}$ and $G^{\sharp}$, and one new: $E^{\natural}$. They appear across the entire orchestra’s range — *Stocky*, *Natural* and *Lanky* — in the Fore, Middle and Back-ground. In the Fore-ground, in *Slow Hints* in *fffz*. In the Middle-ground, in *Fast Small Gestures* in *mf*. In the Back-ground, in “*Steady*” *Tenuti* in *p*.

2.2.b.xxv. Bars 144-147

In the last segment of *In-Between*, before heading to the homophonic *Coda* (see 2.2.a.), the orchestra is divided into *strata* for the last time. The differences between this and the previous segment lie in the *Range* and *Rhythm Phenomena*. Regarding the first, there is a harmonic transition from *stars* to *planets*: $C^{\natural}$, $E^{\natural}$ and $G^{\sharp}$, appear as the *pitch centres* at the beginning of the segment in bar 144, and by

the end of the segment in bar 147, the *pitch centres* shifted to $B \flat$, $D^{\sharp}$ and $F^{\sharp}$. Regarding the *Rhythm Phenomenon*, the *Stocky Hints* in the Fore-ground *Slow* down, as the *Lanky Small Gestures* in the Middle-ground did as well, while the *Natural Tenuti* in the Back-ground *Speed-Up*.

Although there is a clear indication of duration for each segment, the analysis shows that the different segments are not strictly separated, but rather there is a fluid transition from one to the other; a technique directly inspired by the AIWS experience (see 2.1.b.).

CHAPTER 3

3.1. Discussion

Dearie serves as an exploration of contemporary music techniques through the lens of personal narrative and mathematical structures. Though having a clear theoretical framework — material-tool tanks — its practical application within the composing of the piece has its implications. This discussion will delve into these implications drawing connections between the fundamental research questions laid in 1.1. and the *trends* in contemporary composition that were used for this piece (see 1.2.).

One of the key features of *Dearie* is its use of arithmetical series to structure its form. This mathematical underpinning provides a foundation for the piece's complex structure. A clear "predetermined" form can offer the composer the comfort of compositional freedom. Although *limiting* either the entire piece's duration or its segments' duration, this supplies a macrostructure that the composer can worry less about through the step-by-step composition of the piece. What might suggest a *threat* at the beginning — by risking the piece's entirety for fragmentation — presents itself as the solution in structuring long and complex music structures.

Another significant *trend* used in *Dearie* is the multi-layered material projection, referred to as "polystratalism". This approach involves the simultaneous presentation of multiple musical elements in different layering, each with its musical significance towards composing a *three-dimensional* piece. Layering the different musical factors, or *Phenomena* as discussed in 2.1.b., provided a clear method of composing, which meant not only a challenge but an opportunity at the same time. A challenge because at all times the composer should think about an organically evolved musical layering both *vertically* and *horizontally*. An opportunity because this gives the composer more control over his material.

In addition, this multi-layering mirrors the AIWS experience's plurality, which leads to the third and maybe most important feature of *Dearie*: personal narrative. This exemplifies the always *contemporary* trend of individualism and self-expression in art. The incorporation of personal experience into the composition, although not new, is perhaps what gives it its uniqueness; in this case, the author's experience with Alice in Wonderland Syndrome. The syndrome's distortions in

perception and sense of time and place, are translated by the composer into musical factors. This translation, as discussed in 2.1.b., does not aim to give a musical description of these distortions and sensations, but rather to provide *only* the composer — and *only* during the compositional process — with the tools for easier handling of the musical material.

Not only the aforementioned translation but every other technical and structural aspect of *Dearie* suggests a *compositional* aspect and not how a listener should examine his auditory experience of the piece. What would be perceived by the listener should be studied independently of these aspects, as the compositional process differs from the listening one. Sometimes, if not always, even for the composer himself.

3.2. Conclusion

Reflecting upon the first objective of this dissertation which was asking how can contemporary sound be multi-layered, creating a complex structure that can support the projection of vast dynamic, rhythmic, texture, etc, spectrums of orchestral sound, has proved that such a layering of the material and tools can provide the composer with both advantages and disadvantages. By supplying a clear layout of the piece but also complicating the step-by-step compositional process.

Regarding the second objective, namely how can sound be a contemporary medium to communicate a syndrome such as AIWS, what can be suggested is that such a syndrome's experience — and by extension any other personal experience — *can* be communicated through contemporary sound; as long as *communication* does not mean the syndrome's exact experience, which is relative to each one, but rather the successful sensory stimulation of the listener, which is only *based* on the composer's experience.

In conclusion, *Dearie* stands as a testament to the potential of contemporary music to explore and express complex human experiences through compositional techniques. By integrating mathematical structures, multi-layered material projection, and personal narrative, the composition achieves a unique balance of technical precision and emotional resonance. The analysis and discussion of *Dearie* highlight how contemporary composers can draw on a diverse array of influences and methodologies to create works that are both intellectually demanding and deeply personal. As such, *Dearie* serves as both a reflection of the composer's experiences and a broader statement on the possibilities of contemporary music.

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Iakovos Maimaris

Dearie

for Chamber Orchestra

Instrumentation

2 Flutes [2nd also with Piccolo]

1 Oboe

1 Cor Anglais

1 Clarinet in B-flat

1 Bass Clarinet in B-flat

1 Bassoon

1 Contrabassoon

2 Horns

2 Trumpets [2nd also with Piccolo Trumpet (high B-flat)]

1 Tenor Trombone

1 Bass Trombone

1 Tuba

2 Percussions – see detailed instrumentation below –

6 Violins I

6 Violins II

5 Violas

4 Violoncellos

2 Double basses (both are 5-String basses)

Percussion 1 (at the Left):

Bass Drum

Crotales (two octaves)

Wind Gong (52")

Snare Drum

Percussion 2 (at the Right):

Bell Plate

Claves

Congas

Cymbals:

Unlathed Cymbal

Ride Cymbal

Flat Bell Cymbal

Frame Drum

Tam-Tam (52")

Whip

Performance Notes

For All:

Rest Symbols:

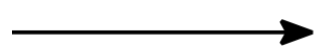
 : Long Fermata (e.g. bar 16).

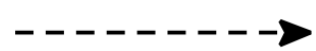
 : Regular Fermata (e.g. bar 24).

 : Short Fermata (e.g. bar 118).

 : Breath (e.g. bar 119).

Transition Symbols:

 : Gradual Transition, gradually transit from one technique to another (e.g. for Horn: bar 77, for Strings: bar 66).

 : Gradually getting faster/slower (e.g. bar 56).

Abbreviations:

Sim. : Simile

Nor. : Normale

Bar 97:

- A special mention goes to bar 97. In this bar *FREEZE* is indicated to the entire ensemble for a duration of 16 seconds – at least. The players *and* conductor are expected to make no body movements, rather stay still (=freeze).

General:

- In every time signature change: .
- Play with *Normal Vibrato* unless indicated otherwise.
- Accidentals apply to the whole measure.

Woodwinds:

Special Notations:

air : Air tone, blow through the instrument using both *Exhaling* and *Inhaling* if needed (e.g. bar 2).

X : *Slap Tongue (s.t.)* or *Pizzicato (pizz.)* or *Flap*, the *Resulted Dynamic* is notated (e.g. bar 17).

* For Oboe and Cor Anglais:

- Oboe (with the reed [without the reed a quarter tone higher]):



The Techniques of Oboe Playing
by Peter Veale, Claus-Steffen Mahnkopf, Wolfgang Motz and Thomas Hummel (page 140)
[Staff below: *fingered pitches*, Staff above: *transposed pitches*]

- Cor Anglais:
 - Without the reed:



The Techniques of Oboe Playing
by Peter Veale, Claus-Steffen Mahnkopf, Wolfgang Motz and Thomas Hummel (page 142)
[Staff below: *fingered pitches*, Staff above: *transposed pitches*]

- With the reed:



The Techniques of Oboe Playing
by Peter Veale, Claus-Steffen Mahnkopf, Wolfgang Motz and Thomas Hummel (page 143)
[Staff below: *fingered pitches*, Staff above: *transposed pitches*]

Brass:

Special Notations:

- air* : *Air tone*, blow through the instrument using both *Exhaling* and *Inhaling* if needed. There is no pitch notation (e.g. bar 1).
-  : *Slap Tongue* (s.t.), the *Resulted Dynamic* is notated. Use either lips or teeth, to achieve the needed dynamic. Pitch is not important here (e.g. bar 17).

Mutes:

- + / O** : *Hand Technique* (stopped/open), for Horn (e.g. bar 41 stopped/bar 42 open).
- Wah-Wah Mute* : *Wah-Wah Mute*, for Trumpet and Piccolo Trumpet (e.g. bar 41).

Percussion:

Mallets (or Other) Used:

Alluminium Mallets : Used for Crotales.

Bow : Used for Crotales.

Fingers Brush : Brush with fingers, used for Frame Drum.



: Hand, used for Congas.



: Snare Stick, used for Snare Drum.



: Soft Bass Drum Stick, used for Bass Drum and Tam-Tam.



: Soft Timpani Stick, used for Wind Gong.



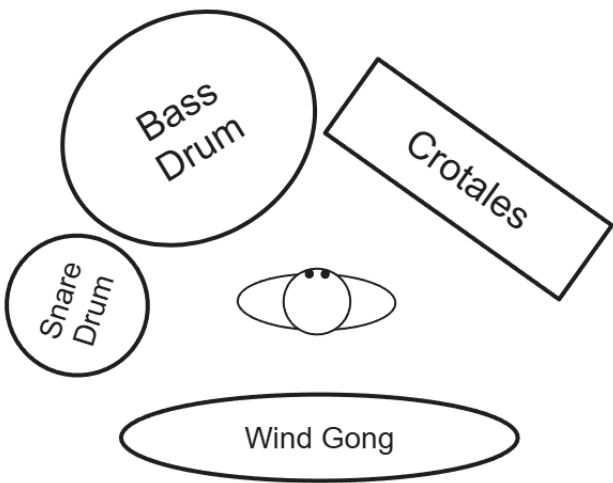
: Soft Xylophone Stick, used for Cymbals, Bell Plate and Tam-Tam.



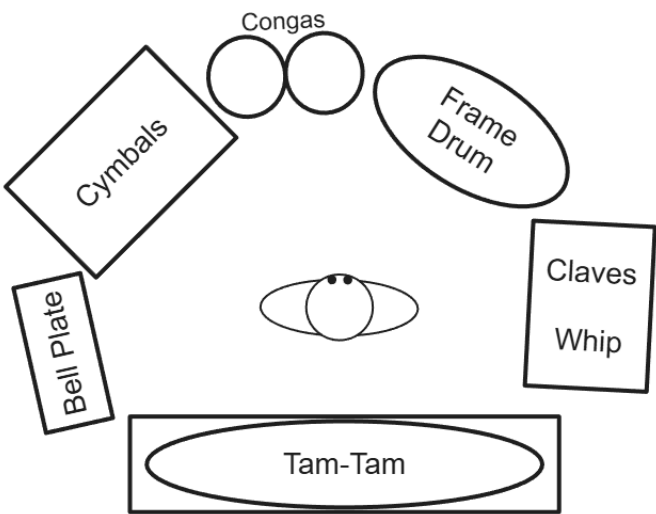
: Wood Xylophone Stick, used for Crotales.

Suggested Setup:

Percussion 1:



Percussion 2:



Strings:

Special Staves:

<i>Body</i>	<i>B</i>	: 3-line stave, each line represents a wooden part of the instrument (1 st : Body (B) , 2 nd : Bridge (Br) , 3 rd : Tailpiece (T)).
<i>Bridge</i>	<i>Br</i>	
<i>Tailpiece</i>	<i>T</i>	

Bow placement:

- *Horizontal:*
 - *ord.* : ordinario
 - *SP* : sul ponticello
 - *ST* : sul tasto
 - *m.SP* : molto sul ponticello
 - *m.ST* : molto sul tasto
- *Vertical:*
 - *a punta d’ arco* : at the tip of the bow
 - *al tallone* : at the frog of the bow
 - *nor.* : normal position

Special Notations:



: a) *Finger Tapping (f.t.)*, when on 3-line stave, randomly hitting on any of the strings (use morethan one) with the tips of the finger, extremely light sound (e.g. bar 18).

b) *Damped Note*, when on conventional stave, mute the strings with left hand while playing (e.g. bar 23).



: *Palm Tap (p.t.)*, tap with the palm of the hand (e.g. bar 26).

General:

- Each playing technique applies until indicated otherwise.

Commentary

Alice in wonderland syndrome (AIWS), according to doctors, describes a set of symptoms with perceptual distortions affecting vision, hearing, and time perception. Various cases illustrate visual anomalies, auditory abnormalities, and tachysensia, emphasizing the multisensory nature of AIWS¹.

The composer himself has experienced similar symptoms especially during his childhood and early adulthood.

"I have been having this "fast-feeling" since a very small age, 5-6. The last years though, it's happening very often (at least once in 10 days). Also, there have been some incidents of feeling the objects around me or even myself to be extremely larger or smaller than real.

The most interesting thing I found myself trying is to watch and hear a clock ticking while having the "fast-feeling".

Dearie is a "letter" to the dearest 7-year-old of all.

¹ Manwar, Suchita, Bhagyesh Sapkale, Truptesh Patil, Anjali Vagga, and Anjali A. Vagga Sr. "A Twist in Perception: A Case of an Eight-Year-Old Female With Alice in Wonderland Syndrome." *Cureus* 16, no. 5 (2024).

* Concert Pitch
 ** *air*: use both *Exhaling* and *Inhaling* if needed. For brass only instruments there is no pitch notation.
 *** *3-line system in Strings*: Each line represents a *wooden* part of the instrument (***Body, Bridge, Tailpiece***).

5 a2
air*

Fl. *pppp*

Ob.

C. A.

Cl.

B. Cl. air*
pppp

Bsn. without the reed air*
pppp

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn. air*
pppp

Tba. air*
pppp

Perc. 1

Perc. 2

Vln. I **
Body
Bridge
Tailpiece
pppp

Vln. II **
Body
Bridge
Tailpiece

Vla. **
Body
Bridge
Tailpiece
pppp

Vcl. *B*
Br
T
pppp

Cb.

* air: use both *Exhaling* and *Inhaling* if needed. For brass only instruments there is no pitch notation.
 ** 3-line system in Strings: Each line represents a *wooden* part of the instrument (**Body, Bridge, Tailpiece**).

[illegible]

* *air*: use both *Exhaling* and *Inhaling* if needed. For brass only instruments there is no pitch notation.

** 3-line system in Strings: Each line represents a *wooden* part of the instrument (**Body, Bridge, Tailpiece**).

4/4

A

18

17

18

Fl. *pp* *pppp* pizz. 6 air

Ob.

C. A. *pp* *pppp* slap tongue* 3 air

Cl. *pp* *pppp* slap tongue* 3 air

B. Cl. *pp* *pppp* slap tongue* 5 7 air

Bsn.

Cbsn.

Hn. *pp* *pppp* slap tongue* 3 6 air

C Tpt. *pp* *pppp* slap tongue* 3 air

Tbn. *pp* slap tongue* 3

B. Tbn.

Tba. *sffz* slap tongue*

Perc. 1

Perc. 2 *pp* *pppp* Claves Frame Drum Fingers Brush Rubbing 3

Vln. I *pp* *pppp* finger tapping** 3 5 arco

Vln. II *pp* *pppp* finger tapping** 3 arco

Vla. *pp* *pppp* finger tapping** 5 arco

Vcl.

Cb.

* slap tongue (s.t.): The Resulted Dynamic is notated.
 ** finger tapping (f.t.): on Strings, randomly hit with your fingers

5

8

4

4

20

Fl.

pp

pizz.

sfz

pppp

air

Ob.

slap tongue*

5

3

put on the reed

pp

air

pppp

C. A.

s.t.

3

air

pp

pppp

Cl.

s.t.

6

7

air

pp

pppp

B. Cl.

Bsn.

flap** (without reed)

3

air

pp

pppp

Cbsn.

flap** (without reed)

3

put on the reed

sfffz

Hn.

s.t.

5

3

air

pp

pppp

C Tpt.

3

s.t.

6

air

pp

pppp

Tbn.

air

pppp

s.t.

5

pp

B. Tbn.

5

slap tongue*

5

air

pp

pppp

s.t.

3

pp

Tba.

air

pppp

Perc. 1

Perc. 2

Claves

Frame Drum

Fingers Brush

Rubbing

ppp

pppp

Vln. I

B

Br

T

f.t.

arco

f.t.

pp

3

pppp

pp

5

Vln. II

B

Br

T

f.t.

pp

5

arco

pppp

Vla.

B

Br

T

Vcl.

B

Br

T

finger tapping***

arco

pp

6

pppp

Cb.

B

Br

T

finger tapping***

arco

pp

3

pppp

* slap tongue (s.t.): The Resulted Dynamic is notated.
 ** flap: The Resulted Dynamic is notated.
 *** finger tapping (f.t.): on Strings, randomly hit with your fingers

* *palm tap* (p.t.): on Strings, tap with the palm of your hand

26

Fl. *(pp)* *sfz* *pp* *pizz.* *normal* *3* *7*

Ob. *(pp)* *sfz* *pp* *sfz* *normal* *5* *s.t.* *5* *3*

C. A. *(pp)* *sfz* *pp* *6* *put on the reed*

Cl. *(pp)* *sfz* *pp* *normal* *s.t.* *5*

B. Cl. *sfz* *pp* *sfz* *pp* *3* *7* *3* *5*

Bsn. *(pp)* *5* *5* *sfz* *pp* *6* *6* *5*

Cbsn. *3* *flap* *nor.* *flap* *5* *sfz* *pp* *3* *6* *3*

Hn. *(pp)* *5* *normal* *s.t.* *5* *5* *5* *6* *3*

Piccolo Trumpet

C Tpt. *sfz* *sfz* *pp* *sfz* *pp* *normal* *s.t.* *6* *6* *5* *7*

Tbn. *(pp)* *sfz* *pp* *5* *6* *5* *6* *6* *6*

B. Tbn. *(pp)* *sfz* *pp* *6* *5* *6* *5* *normal* *sfz* *pp* *5* *6* *5*

Tba. *sffz*

Perc. 1 *pppp*

Perc. 2 *pppp*

Vln. I *f.t.* *p.t.* *f.t.* *pp* *sfz* *pp* *6*

Vln. II *palm tap** *f.t.* *p.t.* *on A* *6* *sfz* *sfz* *pp* *5* *5* *sffz*

Vla. *palm tap** *f.t.* *pp* *5* *5* *6* *3* *5*

Vcl. *palm tap** *f.t.* *p.t.* *pp* *6* *3* *3* *sffz* *f.t.* *p.t.* *f.t.* *pp* *3* *3*

Cb. *c.l.b.* *3* *sfz*

* palm tap (p.t.): on Strings, tap with the palm of your hand

28

Fl. *(pp)* *5* *6* *3* *nor.* *3* *pp*

Ob. *(pp)* *6* *5* *6* *nor.* *pp*

C. A. *nor.* *sffz*

Cl. *(pp)* *6* *3* *5* *nor.* *pp*

B. Cl. *6* *5* *5* *6* *3* *p*

Bsn. *(pp)* *5* *5* *6* *pppp*

Cbsn. *p* *pp* *nor.* *3*

Hn. *(pp)* *6* *5* *6* *6* *5* *nor.* *pp*

Picc. Tpt. *sffz*

C Tpt. *(pp)* *7* *6* *5* *6* *nor.* *pp*

Tbn. *(pp)* *6* *5* *6* *pp*

B. Tbn. *(pp)* *5* *5* *6* *nor.* *pp* *5*

Tba. *ppp* *6*

Perc. 1 Crotales* *5*

Perc. 2

Vln. I *f.t.* *(pp)* *6* *5* *on A* *pizz.* *sffz*

Vln. II *on A* *pizz.* *sffz*

Vla. *B* *Br* *T* *(pp)* *6* *7* *5* *p.t.* *f.t.* *pp* *6* *3* *5*

Vcl. *B* *Br* *T* *(pp)* *5* *5* *6* *p.t.* *f.t.* *pp* *6* *3* *7* *ppp*

Cb. *B* *Br* *T* *m.SP* *arco* *5* *pp*

* Written Pitch

2
4

2+3
8

4
4

30

Picc. *ffz* solo

Fl. *ffz* *pp* 3

Ob. *ffz*

C. A. *ffz* 5 *pp*

Cl.

B. Cl. 3 5 normal 6 *pp* 3 5 *p*

Bsn. put on the reed normal *pp*

Cbsn. 3 6 *pp* *p*

Hn. 3 *pp*

Picc. Tpt. *ffz*

C Tpt. *ffz* 3 *pp*

Tbn. normal 5 *pp*

B. Tbn.

Tba. 7 5 *p* 7 5 3

Perc. 1 aluminium mallets *ffz*

Perc. 2 Whip

Vln. I m.ST arco al tallone *ffz*

Vln. II m.ST arco al tallone *ffz*

Vla. *B Br T* 5 6 p.t. f.t. pizz. *pppp* *pp* *pppp* 3 *pp*

Vcl. *B Br T* p.t. *ffz* 5 *ppp* *pppp* pizz. 3 *pp*

Cb.

33 **4/4** **B**

Picc. *sffz* *3* *sfz*

Fl. *sffz* *3* *sfz*

Ob. *sffz* *3* *sfz*

C. A. *sffz* *3* *pp* *3* *pp*

Cl. *sfz*

B. Cl. *(p)* *3* *6* *5* *3* *pp* *p < mp* *p* *3* *pp* *5* *pp*

Bsn. *pp* *3*

Cbsn. *(p)* *5* *6* *5* *pp* *p* *pp* *3* *p*

Hn. *5* *pp*

Picc. Tpt. *sffz* *3* *sfz*

C Tpt. *sfz*

Tbn. *3* *pp*

B. Tbn. *3* *pp*

Tba. *(p)* *6* *5* *3* *pp* *p* *3* *6* *pp*

Perc. 1 aluminium mallets *sffz* *3*

Perc. 2 *sffz* *3*

Vln. I m.ST al tallone *sffz* *3* *sfz*

Vln. II m.ST al tallone *sffz* *3* *sfz*

Vla. *3* *pizz.* *pp* *5* *pp*

Vc. *3* *pizz.* *pp*

Cb. *3* *pizz.* *pp*

11

[illegible]

39

Picc. *fffz*

Fl. *pp*

Ob. *pp*

C. A. *mp* *mf*

Cl. *pp* *ff*

B. Cl. *mp* *p* *p* *p* *p* *mp* *mp* *mp* *mf* *mf*

Bsn. *pp*

Cbsn. *p* *p* *p* *mp* *mp* *mp* *mf* *p* *mp* *mf* *mf*

Hn. *mf*

Picc. Tpt. *fffz* Wah-Wah mute *ff*

C Tpt. *pp* *ff* Wah-Wah mute

Tbn.

B. Tbn.

Tba. *p* *pp* *mf* *mp* *p* *mp* *p* *mf* *mf* *mf*

Perc. 1 *fffz* *ff* bow

Perc. 2 *pp*

Vln. I *pp* m.SP al tallone tutti m.ST al tallone divisi *fffz* *ff*

Vln. II *fffz* *ff* m.ST al tallone divisi

Vla. *ff* m.ST al tallone

Vc. *pp* (m.SP) *mf* *mp* *mp* *pp* *mf* *p* *mf* *mf* m.SP a punta on C

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

[illegible]

49

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Picc. Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

ff

f

mp

sfz

p

f

mp

mf

sfz

f

mp

mf

p

mf

f

mf

mp

f

mf

pp

fff

f

mp

fff

fff

f

mp

fff

m.ST

fff

(m.SP) measured ricochet

ord.

SP

m.SP

f

ord.

p

mf

f

mp < mf

f

m.SP

f

52

Picc. *mf*

Fl. *f* *mp* *mf* *sfz*

Ob. *mf* *f* *mp* *f* *mf* *sfz* *mf*

C. A. *f* *mf* *f*

Cl. *sfz* *mp* *mf* *f* *f* *mp*

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

Bsn. *f* *f* *f* *f*

Cbsn. *f* *f* *f* *f*

Hn. *f* *f* *mp* *f* *sfz* *sfz* *mf*

Picc. Tpt. *mf*

C Tpt. *mp* *mf* *sfz* *mp* *f* *mf*

Tbn. *f* *sfz* *sfz* *f* *mp* *mf* *f* *mp* *mp* *f*

B. Tbn. *f* *sfz* *sfz* *f* *mp* *mf* *f* *mp* *mp* *f*

Tba. *mf* *f* *f* *f*

Perc. 1 *mp*

Perc. 2 *f*

Vln. I *mp* *m.ST* *f* *m.SP measured ricochet*

Vln. II *mp* *ord.* *m.SP*

Vla. *mf* *f* *5* *6* *mf* *f*

Vc. *f* *f* *f*

Cb. *(f)* *mf* *f* *f*

[illegible]

59 **4/4** **E**

Picc. *f* *fff* *ff* *ff* *ff*

Fl. *f* *fff* *ff* *ff* *fff*

Ob. *mp* *f* *sfz* *sfz* *p*

C. A. *ff*

Cl.

B. Cl. *ff* *mp* *mf*

Bsn. *f* *fff* *mp* *sfz* *p* *mp* *mf* *mp*

Cbsn. *f* *fff*

Hn.

Picc. Tpt. *f* *fff* *ff* *ff*

C Tpt. *ff* *mp*

Tbn. *f* *sfz* *sfz* *sfz*

B. Tbn. *f* *sfz* *sfz* *sfz*

Tba. *f* *fff*

Perc. 1 no tremolando

Perc. 2 no tremolando

Crotales bow *ff*

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

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

Vla. *ff* *p* *mf* *f* *mp* *p*

Vc. *mp* *a punta* *nor.*

Cb. *f* *fff*

62

Picc. *(ff)* *ff* *fff* *fff* *ff*

Fl. *(fff)* *fff* *ff*

Ob. *f p mp* *f*

C. A. *mp* *sfz* *mf* *mf* *sfz* *f*

Cl. *sfz sfz sfz* *f* *mp* *mf* *sfz sfz*

B. Cl. *pp*

Bsn. *pp*

Cbsn. *pp*

Hn. *mp* *sfz* *mf* *mf* *f* *mf* *sfz*

Picc. Tpt. *(ff)* *ff* *fff* *fff* *ff*

C Tpt. *f* *sfz* *mf* *mp* *sfz* *mf* *mf* *f* *mp*

Tbn. *mp* *mf* *p* *mf* *mf*

B. Tbn. *pp*

Tba. *pp*

Perc. 1 *(ff)* *ff* *fff* *ff*

Perc. 2 Tam-tam

Vln. I *(m.ST)* *ff* *fff* *ff*

Vln. II *(ff)* *ff* *fff* *fff* *ff*

Vla. *mf* *sfz* *mf* *sfz*

Vc. *ord.* *on D* *3* *5* *mp* *f* *mf*

Cb. *(m.SP)* *pp*

65

Picc. *(ff)* *f* *ff* *f* *f* *ff* *3* *f* *ff* *mf* *ff* *f* *mf*

Fl. *(ff)* *ff* *ff* *6* *f* *sfz* *f* *mf*

Ob. *mp* *f* *sfz* *mf* *sfz*

C. A. *mf* *f* *3* *sfz*

Cl. *mf* *mf* *3* *f* *sfz* *mf*

B. Cl. *pp*

Bsn. *pp*

Cbsn. *3* *pp*

Hn. *sfz* *f* *mf*

Picc. Tpt. *5* *ff* *ff* *3* *sfz* *sfz* *6* *f* *ff* *f* *ff* *6* *f* *sfz* *mf*

C Tpt. *5* *f* *sfz* *f* *sfz* *3* *f* *3* *ff* *ff* *mf*

Tbn. *3* *f* *mf* *mp* *f* *sfz* *mf*

B. Tbn. *(pp)* *pp*

Tba. *pp* *mf* *mf*

Perc. 1 *(ff)* *aluminium mallets* *ff* *6* *f* *5* *sfz* *f* *6* *3* *ff* *sffz* *f* *3* *f* *bow* *f* *sfz*

Perc. 2 *pp*

Vln. I *(m.ST)* *ff* *(m.ST)* *ord.* *m.SP* *5* *f* *ff* *sffz* *ff* *7* *f* *f* *ff* *6* *mf*

Vln. II *5* *ff* *f* *ff* *sffz* *ff* *f* *f* *ff* *pizz.* *6* *mf*

Vla. *mf* *sfz* *ff* *5* *f* *5* *ff* *sffz* *f* *3* *mf*

Vc. *sfz* *(m.SP)* *pp*

Cb. *(m.SP)* *pp*

68 **3**
4

Picc. *f* *ff* *sfz* *f* *mf* *mp*

Fl. *ff*

Ob. *mp*

C. A. *mp*

Cl.

B. Cl. *mp*

Bsn. *pp* *mp*

Cbsn.

Hn. *mp*

Picc. Tpt. *mf* *ff* *mf* *mp*

C Tpt. *mp*

Tbn. *mp*

B. Tbn. *pp* *mp*

Tba. *mp*

Perc. 1 *f* *f* *ff* *sfz*

Perc. 2 Cymbals Ride *mp* *mp*

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

Vln. II *mp* *mp* on D *mp*

Vla. *mp* ord. on G *mp*

Vc. *mp*

Cb. *pp* (m.SP)

F

4
4

71

Picc. *f* *mf* *mp* *mf* *mf*

Fl. *mp* *pp*

Ob. *mp* *f* *f* *f* *sfz*

C. A. *mp* *pp*

Cl. *mp* *pp*

B. Cl. *mp* *pp* 6

Bsn. *mp* *pp* 3

Cbsn. *pp*

Hn. *mp* *mp* *f* *mp*

Picc. Tpt. *mp* *mf* 6 *ff* *f* *f* *mp* *f* *pp*

C Tpt. *mp* *mf* *f*

Tbn. *mp* *pp*

B. Tbn. *pp*

Tba. *pp* *mf* 6 *f* *sfz* *ff*

Perc. 1 *f* *f* *mf*

Perc. 2 *mp* *mp* Cymbals Flat Bell *mf*

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

Vln. II *mp* *mp* *mf* *pp*

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

Vc. *mp* *pp*

Cb. *pp* *mp* *f*

divisi arco ord. tutti m.SP tutti on G m.SP tutti on G m.SP tutti on G m.SP tutti on G

ord. SP 5

74 **G**

Picc. *mf* *pp* *pp*

Fl. *pp* *pp* *pp*

Ob. *mf* *ff* *f*

C. A. *pp* *pp* *mp* *f* *mp* *mf* *f*

Cl. *pp* *pp*

B. Cl.

Bsn. *pp*

Cbsn. *ff* *pp* *f* *mf*

Hn. *ff* *pp* *pp*

Picc. Tpt. *(pp)* *mf*

C Tpt. *sfz* *f* *ff* *f* *f* *ff* *mf* *pp*

Tbn. *pp* *f* *f*

B. Tbn. *pp* *f* *f*

Tba. *(ff)* *ff* *sfz* *sfz* *ffz* *pp* *3*

Perc. 1 *mf* *mf*

Perc. 2 *mf* *mf*

Vln. I *mf* *ff* *pp* *pp* *ord.* *m.SP*

Vln. II *ord.* *m.SP* *pp* *ord.* *SP* *ord.* *5* *ord.* *SP*

Vla. *m.SP* *ord.* *SP* *m.SP* *pp* *m.SP on C* *mf* *ord.* *f* *mp* *6* *6* *p*

Vc. *m.SP* *ord.* *m.ST* *ord.* *m.ST*

Cb. *3* *m.SP* *ord.* *m.ST* *pp* *m.SP* *pp*

77

Picc. *pp* *mf* *f* *mf* *mp* *f*

Fl. *pp*

Ob. *pp* *p*

C. A. *pp*

Cl. *pp* *p*

B. Cl. *pp*

Bsn. *pp*

Cbsn. *mp* *f* *p*

Hn. *(pp)* *pp* *f* *mp* *mp*

Picc. Tpt. *pp* *mf* *p*

C Tpt. *(pp)* *pp* *f* *mp*

Tbn. *mp* *f* *sfz* *sfz* *f*

B. Tbn. *mp* *f* *sfz* *sfz* *f*

Tba. *p*

Perc. 1 *mf*

Perc. 2 *mf* *p*

Bell Plate ☐ Cymbal Flat Bell ☐

Vln. I *pp* *p*

Vln. II *ff* *f* *mf* *f*

Vla. *ff* *pp* *p*

Vc. *p* *mp* *f*

Cb. *p* *f* *mf*

m.SP → m.ST

m.SP

6 *ff* → m.SP

(m.SP)

5 *p* → m.ST

m.ST

ord.

m.SP on E

3

5

ord.

m.SP

3

5

3

5

80

Picc. *f*

Fl. *p*

Ob. *(p)* *p*

C. A. *p*

Cl. *(p)* *mf* *f* *mp* *f* *mp* *f*

B. Cl. *p*

Bsn. *pp*

Cbsn. *p* *sfz*

Hn. *mp* *ff* *mf* *f* *mp* *f* *mp* *f*

Picc. Tpt. *f* *p*

C Tpt. *mp* *ff*

Tbn. *(f)* *mf* *f* *mp* *mp* *f*

B. Tbn. *(f)* *p*

Tba. *p* *sfz*

Perc. 1 *f* Bass Drum *sfz*

Perc. 2 *f*

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

Vln. II *(m.SP)* *(f)* *p*

Vla. *(p)* *mp* *f* *mp* *f*

Vc. *(m.SP)* *(f)* *p*

Cb. *m.SP* *ord.* *mf* *sfz* *mf* *f*

[illegible]

86

Picc. *mp* *mp*

Fl. *mp* 3

Ob. *mp* 3 *mp*

C. A. *ff* *f* *ff* *ff* *f*

Cl. *f* *ff* *mf* *ff* *ff* *ff* *mf* *fff*

B. Cl. *mf* *ff* *mf* *ff* 3 3 7

Bsn. *f* *ff* *mf* *ff* *sfffz* *f* *fff* *ff*

Cbsn. *sfffz* *ff* 6 *f*

Hn. *mf* *ff* *mf* *ff* 3 *f* *fff* 6 *ff*

Picc. Tpt. 3 *mp* *mp*

C Tpt. *f* *ff* *mf* *mf* *ff* 3 *ff* 6 *f*

Tbn. *f* *ff* *mf* *ff* 6 6

B. Tbn. *f* *ff* *mf* *ff* 6 *sfffz*

Tba. *sfffz* 3 3 *ff* *f*

Perc. 1 Crotales bow *mp*

Perc. 2 Whip *sfffz*

Vln. I *ppp* m.ST *mp* *ppp* 3 *mp*

Vln. II *ppp* m.ST *mp* *ppp* *mp* 6

Vla. *mp* *ppp* m.ST *ppp* 3 *mp*

Vc. *sfffz* *ff* 6 *mf* *fff*

Cb. *sfffz*

89

Picc. *mp*

Fl. *mp*

Ob. *mp*

C. A. *f* *ff*

Cl. *fff* *pp* *mf* *fff*

B. Cl.

Bsn. *(ff)* *fff*

Cbsn. *fff* *f* *ff* *sffz* *fff*

Hn. *(ff)* *fff*

Picc. Tpt. *mp*

C Tpt. *f* *ff* *mf* *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *f* *ff* *sffz* *fff*

Perc. 1 *mp*

Perc. 2

Vln. I *mp* *ppp* *mp*

Vln. II *mp* *ppp* *mp*

Vla. *mp* *ppp*

Vc. *fff* *pp* *fff* *fff*

Cb. *sffz* *fff*

m.ST

m.SP

m.SP al tallone

92

Picc. *mp* *mp*

Fl. *mp* *mf*

Ob. *mp* *mp*

C. A. *mp* *mp*

Cl.

B. Cl.

Bsn. *f* *ff* *sfz* *ff* remove reed *sffz*

Cbsn. *sfz* *sffz* remove reed

Hn. *f* *ff* *f*

C Tpt. *f* *ff* *f*

Tbn.

B. Tbn. *sffz*

Tba. *sfz* *sffz*

Perc. 1

Perc. 2 Congas *sfz* Tam-tam *sffz*

Vln. I (m.SP) *mp* m.ST *mp* m.SP m.ST

Vln. II m.ST *mp* *ppp* *mp*

Vla. *mp* m.ST m.SP *mp* *ppp* *mp* 3

Vc. m.ST *mp* *ppp* *mf*

Cb. m.SP al tallone *sfz* m.SP al tallone *sffz*

[illegible]

Hn. *mf* *mf*
 C Tpt. solo *f* *ff* *mp* *p* *f* *ff* *pp*
 Tbn. *sffz*
 B. Tbn. *sffz*
 Tba. *sffz*
 FREEZE 16 sec.

Perc. 1

Perc. 2

mf *ppp* *mf*

Congas

sfffz

FREEZE

FREEZE

16 sec

Violins I and II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features complex rhythmic patterns with slurs, ties, and dynamic markings. The Violins I and II parts have a 'FREEZE' section. The Viola, Violoncello, and Contrabass parts have a 'FREEZE' section. The Contrabass part has a 'FREEZE' section. The score is marked with 'mf', 'ppp', 'pp', 'mp', and 'sfffz'.

98 **4/4**

Picc. *pp* *mf* *mf*

Fl. *mp* *mf* 3

Ob. *mf* 3 3 *mf*

C. A. *mp* *mf* 6 *f* *f* *mf* *f*

Cl. *p* 3 *mf* 5 *f* *mf* 6 *f* *p* *mf* *sfz* *mf* *f*

B. Cl. s.t. *fffz* flap (without reed)

Bsn. s.t. *fffz* flap (without reed) flap *sfz*

Cbsn. s.t. *fffz* flap (without reed) *sfz*

Hn. 3 *mf* *f* *ff* 3

C Tpt. (solo) s.t. *pp* 5 *mf* 6 *mp* *f* s.t. 6 *mp* *f* *mp* *ff* nor.

Tbn. s.t. *fffz*

B. Tbn. s.t. *fffz* s.t. *sfz*

Tba. s.t. *fffz* s.t. *sfz*

Perc. 1 *mf* *ppp* *mf* 3

Perc. 2 *fffz* *sfz*

Vln. I m.ST *pp* *mf* *ppp* *mf* m.SP

Vln. II m.ST *ppp* 3 *mf* *ppp* m.ST

Vla. SP *mp* *ppp* *mf* m.SP m.ST m.SP

Vc. SP *pp* *ppp* *mf* 3 *ppp* *mf* 3 *ppp* m.ST

Cb. *fffz* *sfz*

101

Picc. *mf* *mp*

Fl. *mf* *mp*

Ob. *mp*

C. A. *f* *ff* *f*

Cl. *f* *ff* *f*

B. Cl.

Bsn. put on reed

Cbsn. flap *sffz* put on reed

Hn. *f* *mp*

Picc. Tpt. *f* *ff* *f* *f*

C Tpt. s.t. 5 nor. 6 3 *f* *ff* *mf* *mf* *ff* *fff* *f*

Tbn. nor. 6 *f* *ff* *sfz* *sfz* *sfz* *f*

B. Tbn. s.t. *sffz*

Tba. s.t. *sffz*

Perc. 1 *ppp* *mf* *ppp* *mp*

Perc. 2 *sffz*

Vln. I m.ST *ff* *mf* *f*

Vln. II m.SP on D m.ST *ff* *mf* *ff* *f*

Vla. m.ST m.SP m.ST *ppp* *mp* *ppp* 3

Vc. (m.ST) m.ST m.SP m.ST *ppp* *mp*

Cb. *sffz*

ST a punta détaché *pp* 6 *pp* *mf*

104

Picc. *p* *6* *mp* *mf* *mp* *mp* *p* *mp* *pp* *mp* *p*

Fl. *(mp)* *sfz*

Ob. *mf* *mp* *p* *6* *3* *mp* *sfz*

C. A. *sffz*

Cl. *sffz*

B. Cl. *sffz*

Bsn. *nor.* *sfz* *sffz* *sfz*

Cbsn. *nor.* *mf* *3*

Hn. *sffz* *sfz*

Picc. Tpt. *sffz* *sfz*

C Tpt. *sfz*

Tbn. *sfz* *sffz* *sfz*

B. Tbn. *nor.* *mf*

Tba. *6* *nor.* *3* *mf*

Perc. 1 *(mp)*

Perc. 2 *sfz* *sffz* *sfz*

Vln. I *pizz.* *sfz* *sffz* *3* *p* *p* *mp*

Vln. II *pizz.* *sfz* *sffz* *(pizz.)* *sfz*

Vla. *ST* *5* *5* *mp* *pp* *pizz.* *sfz* *sffz* *(pizz.)* *sfz*

Vc. *sfz* *sffz* *sfz*

Cb. *m.SP* *mf* *3*

ST arco a punta on A detaché

107

Picc. *pp* *p* *mp* *pp* *mp* *p*

Fl. *sffz*

Ob. *sffz*

C. A. *mp* *p* *p* *pp*

Cl. *pp*

B. Cl. *sffz*

Bsn. *pp* *ff* *sffz*

Cbsn. *ff* *sffz*

Hn. *ff*

Picc. Tpt. *pp* *pp* *mp*

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff* *sffz*

Perc. 1

Perc. 2 *ff*

Vln. I *pp* *mp* *sffz*

Vln. II *sffz*

Vla. (pizz.) *ff*

Vc. *m.SP al tallone*

Cb. *ff* *sffz*

ST a punta
on A
detaché

m.SP
al tallone

m.SP
arco al tallone
on D

109

Picc. *pp* *pp* *p* *pp* *pp* *mp > pp*

Fl. *pp* *pp* *p* *pp* *pp* *mp > pp*

Ob. *sfz* *fff*

C. A. *sfz* *fff*

Cl. *sfz* *fff*

B. Cl.

Bsn. *mf*

Cbsn. *mf*

Hn.

Picc. Tpt. *pp* *pp* *p* *p*

C Tpt. *sfz* *fff*

Tbn. *sfz* *fff*

B. Tbn. *mf*

Tba. *mf*

Perc. 1 *pp* *pp*

Perc. 2 *fff* *fff*

Vln. I *sfz* *fff*

Vln. II *sfz* *pp* *fff*

Vla. *pp* *fff*

Vc. *fff*

Cb. *mf*

wood xylophone mallets

m.SP al tallone

ST a punta détaché

divisi

111

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Picc. Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ST a punta detaché

ST tutti a punta detaché

ST a punta detaché

ST tutti a punta detaché

ppp

pp

mf

sffz

tr

3

5

6

4

[illegible]

40

125

Picc. *mp* *mf* *sfz sfz p* *mp* *f* *p*

Fl. *mp sfz sfz* *normal vibrato*

Ob. *sfz sfz pp* *mf sfz pp* *pp*

C. A. *mp* *pp*

Cl. *pp* *mp < mf* *mp* *mp* *mf* *pp*

B. Cl. *pp* *mp* *normal vibrato*

Bsn. *pp* *mp* *sfz mp* *mf*

Cbsn. *fff* *fff* *fff* *fff*

Hn. *mp* *mf* *mf* *f mp* *mp* *5* *sim.* *5* *5*

Picc. Tpt. *mf mf* *mp*

C Tpt. *mf* *nor.* *mp* *p* *5* *normal vibrato* *p* *5* *p* *5* *p* *5*

Tbn. *mp* *6* *3* *mp* *mp*

B. Tbn. *mp* *6* *mp* *mp*

Tba. *3* *fff* *fff* *fff* *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Vln. I *ST* *pp* *ST*

Vln. II *ST* *pp* *ST*

Vla. *pp* *m.SP* *6* *ord.* *SP al tallone détaché* *mp* *mp* *f*

Vc. *pp* *ST* *SP on C normal vibrato* *mp* *sfz mp* *sfz mp*

Cb. *fff*

128

2
4

4
4

Picc. *fff* *ff*

Fl. *mp* *mf* *sfz* *mf* *mp* *ff*

Ob. *sfz* *mf* *p* *mp* *p* *mf* *sfz* *mp* *sim.*

C. A. *mf* *p* *mf* *mp* *sim.*

Cl. *fff* *mp* *sim.*

B. Cl. *mf* *pp* *mf* *ff*

Bsn. *mf* *mf* *pp* *sfz* *mf* *ff*

Cbsn. *p* *ff*

Hn. *mp* *sim.* *5* *5* *5* *5* *5* *mp* *sim.*

Picc. Tpt. *fff* *ff*

C Tpt. *mp* *sim.* *6* *3* *6* *3* *6* *3*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. 1 *p*

Perc. 2 *p* *m.ST*

Vln. I *fff* *ff*

Vln. II *fff* *ff*

Vla. *mf* *p* *mf* *ff*

Vc. *mf* *3* *3* *3* *ff*

Cb. *pizz.* *p* *ff*

a punta detaché

m.SP al tallone detaché

m.SP arco

131

K

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Picc. Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Snare Drum with snares

m.ST

pizz.

134

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

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

Ob. *sim.* *ppp* *sim.* *sim.*

C. A. *sim.* *ppp* *sim.*

Cl. *sim.* *ppp* *sim.*

B. Cl. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bsn. *mf* *mf* *mf*

Cbsn. *mf* *mf* *mf* *mf* *mf*

Hn. *ppp* *sim.* *ppp* *sim.*

Picc. Tpt. *mf* *mf* *mf* *mf* *mf* *mf*

C Tpt. *ppp* *sim.* *sim.* *sim.* *sim.*

Tbn. *f* *sfz* *f* *5*

B. Tbn. *f* *sfz* *f* *ff*

Tba. *f*

Perc. 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Perc. 2 Congas *sfz* *sfz* *pizz.*

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

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

Vla. *mf* *mf* *mf* *mf*

Vc. *m.ST* *mf* *mf* *mf* *mf* *mf*

Cb. *m.ST* *m.SP* *mf* *ff* *f* *mf* *pizz.*

[illegible]

143

3
8

4
4

Picc. *mp* *mf* *mf* *mp* *mp*

Fl. *pizz.* *sffz* *mp* *mf* *mp* *p* *mp* *sffz*

Ob. *s.t.* *sffz* *mp* *mf* *sffz* *mf* *p* *sffz*

C. A. *s.t.* *sffz* *mp* *mf* *mp* *mf* *p* *pp* *mp* *sffz*

Cl. *s.t.* *sffz* *mp* *mf* *p* *mp* *p* *sffz*

B. Cl. *s.t.* *sffz* *mp* *p* *mp* *p* *mp* *p* *sffz*

Bsn. *flap* *sffz* *p* *mp* *mf* *mp* *sffz*

Cbsn. *flap* *sffz* *mp* *p* *6* *6* *mp* *sffz*

Hn. *s.t.* *sffz* *mp* *sffz*

Picc. Tpt. *Take off Wah-Wah mute* *mp* *mf* *mp* *fp* *mp* *sffz*

C Tpt. *Take off Wah-Wah mute* *s.t.* *sffz* *mp* *mf* *mf* *3* *3* *mp* *sffz*

Tbn. *s.t.* *sffz* *mp* *mf* *p* *sffz*

B. Tbn. *s.t.* *sffz* *mp* *mf* *p* *sffz*

Tba. *s.t.* *sffz* *mp* *mf* *mp* *mp* *sffz*

Perc. 1 *mf* *6* *p* *f* *6.* *mp* *3* *mp* *mf* *sfz*

Perc. 2 *sffz* *ord.* *ord.* *m.SP* *sffz*

Vln. I *tutti* *sffz* *p* *ord. on D* *a punta détaché* *3* *3* *p* *ord.* *on D* *a punta détaché* *3* *pp* *6* *sfz*

Vln. II *sffz* *mf* *3* *mp* *3* *p* *mp* *a punta détaché* *3* *pp* *6* *sfz*

Vla. *sffz* *mf* *ord.* *3* *mp* *6* *mf* *a punta détaché* *pp* *sfz*

Vc. *sffz* *mf* *ord.* *pp* *sfz*

Cb. *sffz* *m.ST* *pp* *sfz*

4 Coda

4
2

146

Picc. *(mp)* *p* 6 7 *mp* 3

Fl. *p* *mp* *pppp* a2 air

Ob. *mf* 6 6 *mp* Take off reed *pppp* air

C. A. *p* *pppp* air

Cl. *mp* 3 *p* *pppp* air

B. Cl. *pp* *pppp* air

Bsn. *mf* 5 6 *p* *mp* *pppp* air

Cbsn. Take off reed *pppp* air

Hn. *mp* *pppp* air

C Tpt. *mp* *mp* *pppp* air

Tbn. *mp* *pppp* air

B. Tbn. *mp* 3 *pppp* air

Tba. *mp* *pppp* air

Perc. 1 R.H.: Bow L.H.: Bow *mp* 3 Bass Drum Rubbing *pppp*

Perc. 2 Frame Drum Rubbing *pppp* *pppp*

Vln. I *p* 3 3 *pppp* Body Bridge Tailpiece

Vln. II *mp* a punta detaché *pp* *pppp* Body Bridge Tailpiece

Vla. *mp* *pppp* Body Bridge Tailpiece

Vc. *mp* *pppp* Body Bridge Tailpiece

Cb. *pp* *p* *pppp* Body Bridge Tailpiece

149

Fl. *(pppp)*

Ob. *(pppp)*

C. A. *(pppp)*

Cl. *(pppp)*

B. Cl. *(pppp)*

Bsn. *(pppp)*

Cbsn. *(pppp)*

Hn. *(pppp)*

C Tpt. *(pppp)*

Tbn. *(pppp)*

B. Tbn. *(pppp)*

Tba. *(pppp)*

Perc. 1 *(pppp)*

Perc. 2 *(pppp)*

Vln. I *(pppp)*

Vln. II *(pppp)*

Vla. *(pppp)*

Vcl. *(pppp)*

Cb. *(pppp)*

154

Fl. *(pppp)*

Ob. *(pppp)*

C. A.

Cl.

B. Cl. *(pppp)*

Bsn. *(pppp)*

Cbsn. *(pppp)*

Hn.

C Tpt. *(pppp)*

Tbn. *(pppp)*

B. Tbn. *(pppp)*

Tba. *(pppp)*

Perc. 1

Perc. 2 *(pppp)*

Vln. I *(pppp)*

Vln. II *(pppp)*

Vla. *(pppp)*

Vcl. *(pppp)*

Cb. *(pppp)*

The musical score for measures 154-158 features a variety of instruments. The woodwinds (Flute, Oboe, Bass Clarinet, Bassoon, Contrabassoon) and brass (C Trumpet, Trombone, Baritone Trombone, Tuba) sections have prominent parts with long, sustained notes and dynamic markings of *(pppp)*. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) provide a harmonic foundation with sustained notes and some melodic movement. Percussion 1 and 2 have specific rhythmic patterns. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

159

Fl.

Ob.

(*pppp*)

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

(*pppp*)

Hn.

C Tpt.

Tbn.

(*pppp*)

B. Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

B
Br
T
(*pppp*)

Vln. II

B
Br
T

Vla.

B
Br
T

Vcl.

B
Br
T

Cb.

B
Br
T
(*pppp*)

7