

M 400 BRO [g f]

earle brown

cross sections and color fields
for orchestra (1972-75)



score

ue 16 503
universal edition

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Instrumentation

3 Flutes
Alto Flute
Oboe
Cor Anglais
2 Clarinets in B^b (written at pitch)
Bass Clarinet
Soprano Saxophone
2 Bassoons
Contra Bassoon (sounding an octave lower)

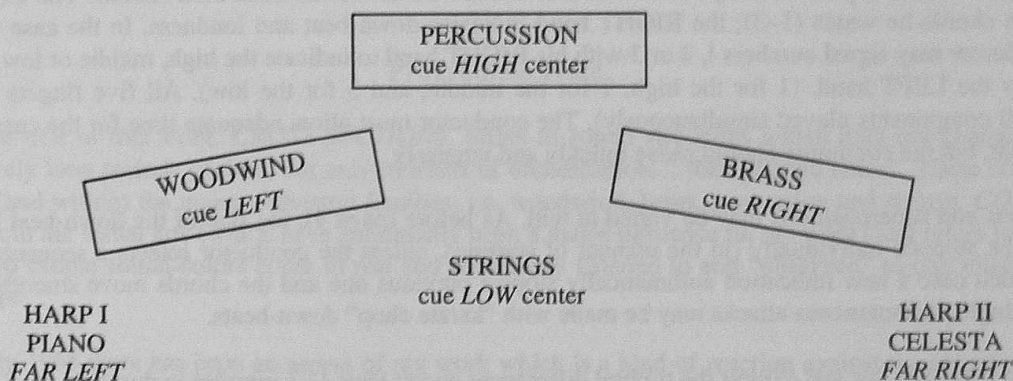
4 Horns
3 Trumpets in C
3 Trombones
2 Tubas

Percussion (6 players):
timpani, glockenspiel, xylophone, vibraphone, marimba, tubular chimes

2 Harps
Celesta
Piano

Violin 1 (16)
Violin 2 (14)
Viola (10)
Violoncello (8)
Double Bass (6) (sounding an octave lower)

Seating Plan



The seating and clarity of cueing as indicated, is **ABSOLUTELY ESSENTIAL** to maximum fluidity and control in open-form sections at F, L and P.

Duration: 17–20 minutes

Directions for Performance

There are basically four different kinds of notational control in this work:

- 1) areas of sound transformation indicated in minutes and seconds,
- 2) strictly controlled areas in metric notation (as in most music),
- 3) more loosely controlled sections of figurative material by "signs" and in "proportional" notation which will result in slightly different juxtapositions and sequences in each performance,
- 4) fully "open-form" areas where the inner time and color sense of the conductor has more "free-play".

Page 4: the last measure of $\frac{3}{4}$ leads directly to box 3 of an open-form section. The five boxes in this section may be conducted in any order; and dynamics, durations and superpositions may be varied at will, though the general dynamic shape of the entire section (total duration: 20–30") will be *pp* < *ff* >. The fingers of the left hand indicate the chosen box. The size of the right hand down-beat (initiating the sound) indicates loudness. If sustained, the individual sound will be terminated using the same procedure. A stiff "karate chop" down-beat (hand and fingers vertical, edge of hand toward the orchestra section) can be used for a single, instantaneous "punctuation" attack; either over a sustained sound, or during silence.

In all open-form areas, all of the hand signals (down-beat for sustained sound, "karate chop" for very short attack with no sustained sound, cut-offs to specific sections (one hand) or entire orchestra (two hands), changes of loudness, etc.), and their accurate sectional placement, must be extremely clear and well rehearsed for the benefit of the conductor as well as the musicians.

The open-form section must end with box 4 (*pp*) which is held in preparation for the string chord at B. The open-form section returns for 10–15" (page 5), this time ending with box 5 (very loud and therefore masking the quiet violin and double bass entry at the end of the page).

Page 7, letter D: 1 sign, 2 signs, etc., permit a degree of flexibility. The meter is only "suggestive". The attacks are conducted "out of tempo". Each attack is numbered in both score and parts. (This also applies to the second system of page 8, and elsewhere.)

The last chord of page 7 is held for 8–10".

Page 9: this is the first fully open-form page and is laid out as the orchestra appears to the conductor. It is "formed" by the conductor giving cues accurately and clearly IN THE DIRECTION OF INDIVIDUAL SECTIONS: The LEFT hand indicates which of the three chords he wants (1–3); the RIGHT hand indicates down-beat and loudness. In the case of really sufficient rehearsal, the conductor may signal numbers 1, 2 or 3 with his RIGHT hand to indicate the high, middle or low components of the chord indicated by the LEFT hand, (1 for the high, 2 for the middle, and 3 for the low). All five fingers is a signal for the complete chord (all components played simultaneously). The conductor must allow adequate time for the cues to be seen before giving the downbeat, but the continuity should move quickly and intensely.

Dynamics, durations and superpositions may be varied at will. As before (page 4), the size of the down-beat indicates loudness. Each sound must be stopped individually (in the manner of starting), unless the conductor selects a sequence of chords within one section, in which case a new indication automatically stops a previous one and the chords move smoothly from one to the other. As before, single, instantaneous attacks may be made with "karate chop" down-beats.

This section should be rather fast and exploit the timbral differences and at least 1–2 minutes in duration.

Page 11: the last chord is held for 5 seconds.

Pages 12 and 13, letter H: both open-form pages: the ten events may be conducted in any sequence. Move quickly from event to event making linking sequences and overlappings of events. The two pages are instrumentally independent of one another; they can be conducted alternately and/or independently, or superimposed (it is possible to conduct page 12 with the left hand and page 13 with the right hand). Event 5 on page 12 is a "loop" and continues until stopped by the conductor, even while other events are introduced. However, although there is no conflict between event 5 on page 12 and the events on page 13, events 1, 3 and 4 on page 12 conflict with event 5. So, if the conductor were to start event 5, page 12 and then add event 1, page 12, the Harp I and the Marimba would leave event 5, perform event 1 as scored, and then return to event 5 at the conclusion of their responsibilities in event 1. The problem of combining 5 with 3 or 4 requires a similar solution (only one of the instruments would leave and return).

All the events must be performed at least once. Dynamics and tempo are chosen by the conductor. The figurations should be generally fast, brilliant and virtuosic.

Page 14, letter J: the conductor must give direct cues to each instrument or group, notably the five string sections in bars 2 and 3.

Page 15; woodwind, brass and strings should hold their last chords. Each section, beginning with the strings, will be stopped individually by the conductor. These last chords, like ALL the conducted fermata, should be long, calm and resonant.

Page 17: the soloistic character of the harp writing should be emphasised.

Page 18: the section comprising chords 1, 2 and 3 is open-form, and should be gentle and prolonged with much variety of timbre. 4, 5 and 6 is a given sequence, a dramatic frequency "collapse" (a kind of quasi glissando) ending with a mid-register, 3-note cluster.

Page 20, letter M: this section, comprising five events, is open-form. Events 1, 2 and 3 are "loops" for percussion, and may be combined in any way, with widely-varying tempi and dynamics. Events 4 and 5 may be inserted or added (in which case the other events must be very quiet). They can be played individually (in $\frac{4}{4}$) or together, or both (with changed tempi and dynamics). 4 and 5 may be played more than once but not more than twice each.

In event 5, "tight" indicates that the "cup" of the mute should be very close to the bell of the trumpet or trombone. The smaller bore of C-trumpets may necessitate the use of harmon mutes with the stems completely out. The sound must be mellow, not strident.

Page 21, letter N: this section is open-form: any sequence may be chosen, and the events may be freely combined, as on page 4. The entire section is basically slow and quiet; the attacks of the sustained sounds will be masked by the percussion attacks, emerging eventually when the percussion sounds fade.

Page 22, letter O: fourteen percussion chords, very calmly, irregularly spaced. Durations and dynamics (basically quiet) are chosen by the conductor. The sequence may be played more than once with a different rhythm and dynamics, (indicate 1 with the LEFT hand when beginning the sequence again).

Page 23, letter P: this section is open-form, and is similar to the section on page 5. There are three frequency components (high, middle and low) but only one chord. The music should be lively and active with high contrasts of dynamics, timbre and rhythm and then move slowly towards an enormous climax (woodwind, brass and strings being kept in balance). This should be held for a time and then abruptly terminated. The usual signal for EVERYONE to stop is a normal CUT-OFF gesture with both hands.

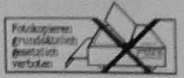
Programme Note

The first part of the title of this work, *CROSS SECTIONS*, refers to sound structures which may not change as to their pitch content over relatively long periods of time, but only in terms of orchestration... their "sound color". These color changes occur frequently a-cross (and within) the major orchestral families; i.e. woodwind, brass, percussion and strings. *COLOR FIELDS* is a phrase borrowed from the visual arts (which have continually been a major influence on my work) and refers to areas in the work in which one or two simple sound-colors come to rest and are quietly listened to and "observed" as one might observe various details in a landscape.

Since approximately 1966 there has been an aspect of my work which is a kind of reaction against the sometimes violent and/or very busy kind of activity in much contemporary music; my own included. In this work (which can move very rapidly at times) I would like to have sounds, "just sit there" sometimes, so that I can observe the various intricate inner structures and relationships at my own tempo, and you at yours.

There are different kinds of conductorial controls in the work: areas of transformation indicated in minutes and seconds; strictly controlled areas in metric notation (as in most music); more loosely controlled sections of figurative material in "proportional" notation which will result in slightly different juxtapositions and sequences in each performance; fully "open-form" areas where the inner time and color sense of the conductor has more "free play". There is no improvisation in the work (as we commonly think of it); all of the material and the basic form and structure of the piece are composed by me; but, as in my work since 1952, I am strongly committed to including a kind of "renewal factor" so that the work can come to life, transform and express itself somewhat differently in each performance, yet continue to be its very distinct "self".

Earle Brown
11 December, 1975



cross sections and color fields

for orchestra (1972-75)

earle brown
(* 1926)

1 L.H. 2 R.H.

Flutes 1, 2

Alto Flute

Oboe

Eng. Hn.

Sop. Sax.

Clarinets 1, 2

Base Cl.

Bassoon

C. Ban.

Breath comfortably when necessary and re-enter with as little attack as possible

15" 5" 20-30"

L.H. pp ——— mp

1 L.H. \nearrow ——— mp \searrow ——— pp } etc.
 2 R.H. \searrow ——— pp \nearrow ——— mp

final quiet tutti: mp (all winds held by L.H.)

* Hold one finger of L.H. and two fingers of R.H. visible to orchestra throughout this system.

1 and 2, arhythmically, SLOWLY, never louder than mp , alternate the two timbres, as above.

¹⁾ Contra-bassoon, common to both chords, must maintain flexible "average" balance.

Fl.
A. Fl.
Ob.
E. Hn.
S. Sax.
Cl.
B. Cl.
Ban. 1
Ban. 2
C. Ban.

cut off at string chord

A

43

10-15"

Conductor: slight changes of speed & loudness (no more than *mp*).

10"

L.H.

1) glk. help / 6 soft mallets

Vbph.

2) xyl. help / 6 med. mallets

Mba.

Hp 1.

Hp 2.

Csta.

Pf.

Re-attack arhythmically

Re-attack arhythmically

Trp.
Tritn.
Tuba 1
Tuba 2

ppp

lv.

lv.

lv.

lv.

lv.

lv.

R.H.

5"

3"

ppp

mf

ppp

Vn. 1
Vn. 2
Via.
Vcl.
Cb.

senza sord.

W/WIND

1

2

OPEN FORM

1,2,3,4,5, in any order or juxtaposition, changing dynamics & durations, (macro-dynamics basically *pp* *mf* *f*)
 Normal hand downbeat for sustaining, - edge of hand for single, (\downarrow) attack.
 Approx. 20"-30" Rapid alternations of the 5 timbres.

3

4 *J*-96

cue
BRASS

3

cue
BRASS

4

LAST SOUND OF OPEN FORM SECTION, to Strings

5

B

5"

sul pont.

FL. 1
2
3

A. Fl.

1

Cl. 1
2

B. Cl.

C. Ban.

W. W.

Ob.

E. Hr.

S. Sax.

Ban.

2

OPEN FORM

BRASS

Tpt.

Trbn. 1
2

Tuba

3

Rapidly Repeat open-form materials, QUIETLY (*mp - sf*), over string tremolo. (10" - 15") Ending with **5** (percuss.) *fff* l. v.

BRASS

Hr.

Trbn. 3

4

Vnph.

Mba.

Hp. 1

Hp. 2

Cste.

Pf.

5

STRINGS ENTER BEFORE FINAL PERCUSSION *fff* DIES.

5"

HOLD FOR 10" MINIMUM AFTER PERC. CHORD FADES

Vn.1 1-4, 5-8, 9-12, 13-16

Vn.2 1-3, 4-6, 7-8

Vla. 1-3, 4-6, 7-8, 9-10

Vcl. 1-2, 3-4, 5-8

1-3

C

mp

f

Hr. 1
3
4

Trp. 1
2
3

Trbn. 1
2
3

Tuba 1
2

Fl. 1
2

A. Fl. 1
2

Ob. 1
2

E. Hr. 1
2

B. Sax. 1
2

Cl. 1
2

B. Cl. 1
2

Bsn. 1
2

C. Bsn. 1
2

2" 1" 2" 2" 4" 5" ca.

mp

f

Glk. 1 v

Xyl. 1 v

Vbph. 1 v

Mbs. 1 v

Chimes 1 v

Timp. 1 v

Hp. 1 1 v

Hp. 2 1 v

Cets. 1 v

Pl. 1 v

AS FAST AS POSSIBLE
CLEANLY

ppp strings alone
2"

5" ca.

Vn. 1 1 4
5 8
9 12
13 16

Vn. 2 1 3
4 6

Vla. 7 8
9 10

Vcl. 1 2
3 4

Ch. 5 6
7 8

ppp

CUT OFF

D FLEXIBLE SPACING BETWEEN SIGNS
but rather quickly.

The musical score is arranged in a standard orchestral layout. At the top, woodwinds include Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Flute 3 (A. Fl.). Below them are Oboe (Ob.), English Horn (E. Hn.), Bassoon (B. Sax.), Clarinet (Cl.), and Bass Clarinet (B. Cl.). The brass section includes Horns (Hn.), Trumpets (Trbn.), and Trombones (Ten. and C. Ten.). The strings section at the bottom includes Violins 1 and 2 (Vn. 1 and Vn. 2), and Violas (Vla.).

Key annotations and markings include:

- Signs:** Numbered arrows (1, 2, 3, 4) indicating specific points in the music. A note above the woodwinds reads "2 signs" with an arrow pointing to a second sign. A note above the strings reads "4 signs (quickly)" with an arrow pointing to a fourth sign.
- Tempo/Speed:** A tempo marking of 190 is shown with a quarter note symbol. A performance instruction "8-10" is written above a section of the woodwinds.
- Dynamic Markings:** Various dynamics are used, including *mp* (mezzo-piano), *p* (piano), and *f* (forte).
- Rehearsal Marks:** Numbers 1, 2, 3, and 4 are placed at the beginning of various staves to indicate rehearsal points.
- Time Signatures:** The score features complex time signatures, including 3/16 and 3/4, which change throughout the piece.

4 $\text{♩} = 84$
E Legato

3
4

2 3
4 $\text{♩} = 84$ 4

non aord.

==

3 signs (quickly) 4s 1s
 (FLEXIBLE SPACING)

3
4 $\text{♩} = 84$

non aord.

F OPEN FORM (Approx. 1'-2')

"KARATE chop" with R.H. vertical means very short (♩)
 NORMAL downbeat means L.V.
 until sound dies (percuss.) or
 HOLD until cut-off by conductor.
 ALL SECTIONS.

CUE
HIGH center

L.H. 1 2 3

L.H. (1) 2 3

CUE FAR LEFT

Hp. 1
T
A C E
C D E F G A B♭
Y

Hp. 2
C D E F G A B
A C E (C F) T

(2) 1 L.H.

CUE FAR RIGHT

L.H. 1 2 3

R.H. 2

CUE LEFT

Fl. 1 2 3

A. Fl.

Ob.

E. Hn.

S. Sax.

Cl. 1

Cl. 2
B. Cl.

Bsn. 1 2 3

C. Bsn.

L.H. 1 2 3

R.H. 2

CUE RIGHT

Hr.

Trp.

Trbn.

Tuba

CUE
LOW center

L.H. 1 2 3

R.H. 2

Vn. 1
1-4
5-8
9-12
13-16

Vn. 2
1-3
4-6
7-9
10-12

Vla.
1-3
4-6
7-8
9-10

Vcl.
1-2
3-4

Cb.
1-2
3-4
5-6

¹ improvise any patterns on these pitches arhythmically until stopped by conductor.

² (Mch. Mch. Low) if desired and very well rehearsed.

G EACH CHORD STOPS ON NEXT SIGN

The score is organized into six measures, each marked with a vertical dashed line and a number from 1 to 6. The instruments and their parts are as follows:

- Flutes (Fl.):** Fl. 1 and Fl. 2. Fl. 1 has a part starting at measure 1. Fl. 2 has a part starting at measure 2.
- Alto Flute (A. Fl.):** Part starting at measure 2.
- Oboe (Ob.):** Part starting at measure 2.
- English Horn (E. Hr.):** Part starting at measure 2.
- Woodwinds:** S. Sax., Cl. 1 & 2, Hrn. 1, 2, & 3, and Trbn. 1 & 2.
- Strings:** Violins (Vla. 1-3, 4-6, 7-8, 9-10) and Violas (Vcl. 1-4, 5-8).
- Percussion:** Xyl. (soft mallet), Mbn. (soft mallet), Gln. (wood mallet), and Timp. (wood mallet).
- Other:** Cels. and Pi. (Piano).

Measure 1 starts with a piano (*p*) dynamic. Measure 2 introduces a mezzo-forte (*mf*) dynamic. Measure 3 features a fortissimo (*ff*) dynamic. Measure 4 returns to fortissimo (*ff*). Measure 5 is marked with a piano (*p*) dynamic. Measure 6 concludes with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 3
A. Fl.
Ob.
E. Hn.
S. Sax.
Cl. 1
Cl. 2
Ban. 1
Ban. 2

Fl.
B. Cl.
C. Ban.

Hn.
Trp. (cup mute)
Trbn.
Tuba 1
Tuba 2

7 8 9 10 11 12

2" 4" 2" 1" 4" 6"

mp p f p pp ff pp sf p

Vn. 1 (1-4, 5-8, 9-12, 13-16)
Vn. 2 (1-3, 4-6, 7-9, 10-12)
Vla. (1-3, 4-6, 7-8, 9-10)
Vcl. (1-2, 3-4, 5-6, 7-8)
Cb. (1-2, 3-4, 5-6)

pizz. trem
arco

con sord.

H OPEN FORM¹ (ANY ORDER)

Basically fast and virtuosic

LEFT HAND



FLEXIBLE SPACING BETWEEN SIGNS

5 signs 3s

Fl. 1
A. Fl.
Mba.
Hr. 1

C D E F G A B

2s 1s

Fl.
A. Fl.
Hr.
Cym.
Cb.

5s 3s

Bar.
C. Bar.
Cup mute Trp.
Hr. 1
con aerd. Vcl.

C D E F G A B

3s 1s

Bar.
Tuba.
Mba.
Cb.

1s

Glk.
Mba.
Hr. 1

C D E F G A B

¹AN EVENT MAY BE PLAYED MORE THAN ONCE. (VARY TEMPO OR NOT).

H OPEN FORM' (ANY ORDER)

Basically fast and virtuosic

RIGHT HAND



FLEXIBLE SPACING BETWEEN SIGNS

3s 2s

1 1 2

Ob.

Hp 2
C|D|E|F|G|A|B|

Cb.

4s 2s

2 2

S. Sax.

Cl. 1

B.Cl.

Tuba 2

Xyl.

Via. 2

3s 2s

2 3 2

Ob.

E. Hn.

Hp 2
C|D|E|F|G|A|B|

Vn. 1
1-4
5-8
9-12
13-16

Via.

3s 3s

1 1

Ob.

E. Hn.

straight mute
Trbn. 1
2
3

Vbph.

Vn. 2
1-3
4-6
7-9
10-12

2s 5s

1 2 3 4

Cl.

Trbn. 1

Pl.

Via. 2

to pent. (trem.)

J

CONDUCTOR: - GIVE EACH ENTRANCE AND CUT-OFF

1 bar - 4"

Fl 1
Cl. 1
B. Cl.
Bar. 1

Fl 1: *p*, *mf*
Cl. 1: *p*
B. Cl.: *p*
Bar. 1: *p*

Ob.
E. Hn.

Ob.: *mp*, *p*
E. Hn.: *mp*, *p*

Stop individually just before breath runs out.

Hn. 1
Trp. 1
Trb. 1
Tuba. 1

Hn. 1: *mp*, *pp*
Trp. 1: *mp*, *pp*
Trb. 1: *mp*, *pp*
Tuba. 1: *mp*, *pp*

[String ensemble]

Vn. 1
Vn. 2
Vla.
Vcl.
Cb.

Vn. 1: *pp*, *pp*
Vn. 2: *pp*
Vla.: *pp*
Vcl.: *pp*
Cb.: *pp*

con sord.

1-4
1-3
1-3
1-2
1-2
1-4

1-12 pizz.
1-10 pizz.
1-8 pizz.

ca. 10"

Fl 1 2 3
A. Fl
Ob.
E. Hn.
S. Sax.
Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bsn.

ca. 8"

Hn.
Trp. 1 2
Trbn. 1 2 3
Tuba 1 2

ca. 6"

Vn. 1
Vn. 2
Via.
Vcl.
Cb.

K (5 signs)

1 2 3 4

Fl. 1 2 3 4

A. Fl. 1 2 3 4

Ob. 1 2 3 4

E. Hn. 1 2 3 4

S. Sax. 1 2 3 4

Cl. 1 2 3 4

B. Cl. 1 2 3 4

Ban. 1 2 3 4

C. Ban. 1 2 3 4

2

4

1 2 3 4

Hn. 1 2 3 4

Trp. 1 2 3 4

Trbn. 1 2 3 4

Tuba. 1 2 3 4

3

5 cut off

4/16 $\text{♩} = 170$

4/16 $\text{♩} = 170$

4/16 $\text{♩} = 170$

1

4" 1" 4" 6" 3" 6" 2"

after res. G. P. G. P.

Brass 5 cut off

4/16 $\text{♩} = 170$

4/16 $\text{♩} = 170$

1 8

Vn. 1 9 16

1 6

Vn. 2 7 9 10 12

1 3

Vla. 4 6 7 8 9 10

1 2

Vcl. 3 4 5 6 7 8

C. 1 2 3 4

arco

pizz.

f-p

p

Approximately 20"-30"

Harps follow starts and stops and speed and dynamics from conductor.
This continuity first time; play any sequence of figures between dotted lines after first time through.

Musical score for two harps, Harp 1 and Harp 2. Harp 1 is labeled 'CUE FAR LEFT' and Harp 2 is labeled 'CUE FAR RIGHT'. Both harps have a sequence of notes with dotted lines indicating a first-time sequence and a subsequent sequence to be played after the first time through. The notes are primarily eighth and sixteenth notes.

Musical score for string instruments: Vn. 1, Vn. 2, Vla., Vcl., and Cb. Each instrument has a staff with a few notes and rests. Vn. 1 and Vn. 2 have measures 1-4 and 5-8. Vla. has measures 1-3 and 4-6. Vcl. has measures 1-2 and 3-4. Cb. has measures 1-2, 3-4, and 5-8. There are arrows and a 'CUT OFF' label on the right side of the string staves.

OPEN FORM (W.W., BRASS, STRINGS ONLY)

CUE LEFT

Musical score for CUE LEFT section, measures 1-3. Instruments include Flute (Fl.), Alto Flute (A.Fl.), Oboe (Ob.), English Horn (E.Hn.), Saxophone (S.Sax.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Bassoon (Ban.), and Contrabassoon (C.Ban.).

Legato, connected but rapidly.

Musical score for CUE LEFT section, measures 4-6. Continuation of the woodwind parts from the CUE LEFT section.

CUE RIGHT

Musical score for CUE RIGHT section, measures 1-3. Instruments include Horn (Hn.), Trumpet (Trp.), Trombone (Trbn.), and Tuba (Tuba).

Musical score for CUE RIGHT section, measures 4-6. Continuation of the brass parts from the CUE RIGHT section.

"KARATE chop" with R.H. vertical means very short (♩)
 NORMAL downbeat means L.V. until sound dies (percuss.) or HOLD until cut-off by conductor.
 ALL SECTIONS.

CUE LOW CENTER

Musical score for CUE LOW CENTER section, measures 1-3. Instruments include Violin 1 (Vn.1), Violin 2 (Vn.2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Musical score for CUE LOW CENTER section, measures 4-6. Continuation of the string parts from the CUE LOW CENTER section.

(6)
p *mf* *p* *pp*

Fl. 1, 2, 3
A. Fl.
Ob.
E. Hn.
S. Sax.
Cl. 1, 2
B. Cl.
Bsn. 1, 2

6" 8" 7" 8-10"

(6)
p *mf* *p* *pp*

Hn. 1, 2, 3, 4
Trp. 1, 2, 3
Trbn. 1, 2, 3
Tuba. 1, 2

Raise and lower volume of each section individually to SLIGHTLY bring out woodwind brass and string timbre over the mass effect.

(6)
p *mf* *p* *pp*

Vn. 1 1-8, 9-16
Vn. 2 1-6, 7-12
Via. 1-6, 7-10
Vcl. 1-4, 5-8
Cb. 1-6

M OPEN FORM

ANY SEQUENCE AND/OR SUPERIMPOSITION ^U

(notation proportional (non synchronized) in Events 1, 2 and 3.)

1

Glk
Xyl
Vbph
Mba

2

Hp.1
Hp.2

CE#E#FG#AB
CD#E#FG#AB

3

Cela
Pi

4

♩ = 84 Legato

Fl
A Fl
Cl

5

♩ = 72 Legato

Trp.
Trbn.

(light) cup mute
cup mute

^U 1, 2 and 3 are "LOOPS" (repeating ∞) - 4 and 5 are "figures" (ANY REASONABLE number of times each - varying tempi and loudness.)

N OPEN FORM

(MUSICIANS STOP CHORD AT
NEXT SIGN FROM CONDUCTOR)*

[NORMAL DOWNBEAT - SUSTAINING
FLAT EDGE OF HAND - VERY SHORT ATTACK ($\hat{\text{p}}$)]

General L.H. signals to
entire orchestra for
each event.

1
2
3
4

Fl.

Glk.

Vbph.

Timp.

Hp 1
C D E F G A B

Vn.1
1-4
5-8
9-12
13-16

1
2
3
4

Hn.

Trp.
Harmon

Glk.

Vbph.

Timp.

Hp 2
C D E F G A B

1
2
3

Trbn.

Glk.

Vbph.

Timp.

Hp.1

Cb. 1 2
3 4
5 6

A. Fl.

E. Hn.

S. Sax.

Cl. 1
2

Ban. 1
2

C. Ban.

Glk.

Vbph.

Timp.

Hp.2

Vn.2
1 3
4-6
7-9
10-12

Ob.

B. Cl.

Tuba.

Glk.

Vbph.

Timp.

Hp.1

Hp.2

Via.
1-3
4-6
7 8
9 10

Vcl.
1 2
3 4
5 6
7 8

* As a possible variation, it is possible to indicate a fermata to the sustaining instruments after each chord attack and add the other chords, one by one, resulting in the accumulation of the full orchestral complement of winds, brass and strings.



SLOWLY - IRREGULARLY *

(NON - PERIODIC SPACING)

14 signs

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14

The musical score is arranged in a grand staff format with seven systems of staves. From top to bottom, the instruments are: Glockenspiel (Glk.), Vibraphone (Vbph.), Mallet Bass (Mba.), Horn 1 (Hp.1), Horn 2 (Hp.2), Cymbals (Cets.), and Piano (Pl.).

The score is titled "14 signs" and is marked "SLOWLY - IRREGULARLY * (NON - PERIODIC SPACING)". The notation consists of 14 distinct rhythmic patterns, each indicated by a downward-pointing arrow above a number from 1 to 14. The patterns are distributed across the instruments as follows:

- Glk.:** Signs 1 and 2.
- Vbph.:** Signs 7, 8, 9, and 10.
- Mba.:** Signs 7, 8, 9, and 13.
- Hp.1:** Signs 1, 6, 11, and 14. Chordal markings include (C|B|), (G+), and (F|).
- Hp.2:** Signs 3, 4, 5, 6, 11, and 14. Chordal markings include (C|), (C|F|), and (F|).
- Cets.:** Signs 4, 5, 6, 11, and 14.
- Pl.:** Signs 3, 4, 5, 6, 11, and 14.

* May be played through more than once.
2nd. time through, vary rhythm, dynamics and tempo.

CUE
HIGH center

CUE FAR LEFT

Hp 1

Hp 2

Csta

PI

CUE FAR RIGHT

CUE FAR RIGHT

CUE FAR LEFT

LEGATO AND STACCATO
VARIATIONS; QUIETLY AND
INTENSELY;
VARYING DYNAMICS
AND DURATIONS

CUE LEFT

Fl.

A. Fl.

Ob.

E. Hn.

S. Sax.

Cl. 1

B. Cl.

Bsn. 1

C. Bsn.

CUE RIGHT

Hr.

Trp.

Trbn.

Tuba

BUILD LONG TUTTI, HOLD

FOR END

pp ————— ffff

or

ffff ————— ppp

CUE
LOW center

Vn. 1 1-8
9-16

Vn. 2 1-6
7-12

Vla. 1-3
4-6
7-10

Vcl. 1-2
3-4

5-8
7-8

Cb. 1-3
4-6