

# CONCERTO FOR BASS TROMBONE AND PERCUSSION

Lamont

DOWNS

perusal  
score

For performance materials (score and parts) please contact

Ensemble Publications

P.O. Box 32 • Ithaca, NY 14851-0032  
[enspub@outlook.com](mailto:enspub@outlook.com) • [www.enspub.com](http://www.enspub.com)



# About the work

The *Concerto for Bass Trombone and Percussion* was composed as part of the composer's graduate studies at the Eastman School of Music in Rochester, New York, and completed on February 18, 1974. The work is scored for solo bass trombone, two pianos and percussion (four players). A conductor is required. The work may also be performed on a tenor trombone with F trigger, provided that the performer can devise usable slide positions for the second movement arpeggios.

## Instrumentation

Bass Trombone	Very Large Tam-Tam
2 Pianos	Splash Cymbal (5"-7")
Celeste	Sizzle Cymbal
Bell Plate	Medium Suspended Cymbal
Ratchet	Large Heavy Suspended Cymbal
4 Timpani	Crash Cymbals
2 Timbales	Marimba
2 Snare Drums (small and medium)	Xylophone
Field Drum	Vibraphone
4 Tom-Toms (4 different sizes)	Glockenspiel
Bass Drum	Chimes
2 Wood blocks	Crotale in C
Concert ("machine") Castenets	Whip
Double-Paddle-Mounted Castanets (when specified)	Triangle
3 Temple Blocks	

## Conductor's notes

The *Concerto* is to be performed on a bass trombone with F and preferably E trigger. The performer will also need straight, bucket and whisper mutes (a combination of bucket and straight mute may be employed if no whisper mute is available). Slide positions are given when necessary; the letter V indicates use of the thumb trigger, with VV indicating thumb trigger plus E trigger. Glissandi should be even and occupy the full rhythmic value of the note preceding the connecting line and only that note; tied notes preceding the glissando note do not add to the rhythmic value of the glissando.

Note that at letter D of the last movement the trombonist should alternate slide positions on any repeated notes within a slur. This should be done as smoothly as possible, allowing any glissando effect to become audible only when specifically indicated. This also applies to the opening cadenza and any other appropriate passages.

The first piano must be a grand, in order to permit manipulation of the strings (second and fourth movements), and the pianist will need a large, soft heavy bass drum beater, a pair of medium (rawhide or soft rubber) mallets, a pair of soft (yarn-wrapped) marimba mallets, a guitar pick, and an unsharpened pencil wrapped with metal foil. The second piano may be grand or upright (with lid open), and the performer is also expected to perform on celeste, ratchet, and bell plate (steel plate with two drilled holes to permit being suspended with string, struck with a metal hammer, and fairly high-pitched). It is preferred that the bell plate be approximately pitched on B, but this is not essential.

In the second movement unmetered bars must be played exactly in tempo. These bars are very precisely notated as to rhythmic values desired. Performers are not intended to be exactly synchronized in these sections, but if tempos are not observed the overall sequence of events may be seriously disrupted. Each player is provided, where necessary, with a "cue" line. The conductor is to give only downbeats for the unmetered bars (indicated by rehearsal letters) after which the performers proceed on their own receiving cues from one another (indicated by the arrows). Staves connected by dotted lines are to be synchronized by the performers involved, but not conducted. It is the responsibility of the conductor, however, to see that the overall time relationships are preserved. Metered bars in this movement are to be conducted as inconspicuously as possible.

Between the second and third movements it will be necessary for the third percussionist to take the Medium Suspended Cymbal and the Sizzle Cymbal from the second and fourth percussionists, respectively. Also, if only one triangle is available, after the third movement it must be transferred from the second to the first percussionist. These changes must be made as silently and inobtrusively as possible.

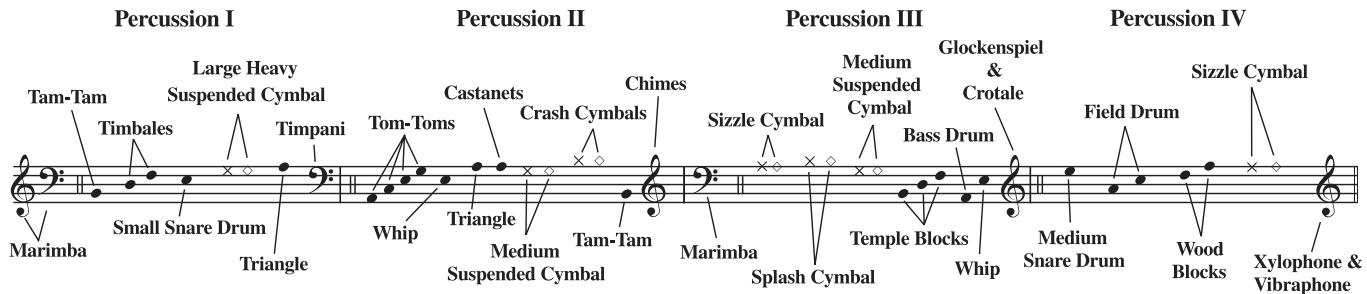
The third movement is intended as a sort of game, to break the tension of the second movement. The conductor, after starting the movement, is to give only cues where indicated (by the numbers in boxes), in exact time with the soloist, as well as providing a general cue for the Coda. The beat must remain steady throughout, and it is perfectly permissible for the foot tapping by all players to be quite audible (try to avoid an imitation of a street parade, however).

The last movement combines the ensemble techniques of the first and second movements in many places. The conductor should listen closely to the timpanist at rehearsal letter A so as to give the downbeat for the *Allegro molto* exactly in rhythm. Note too that the tom-tom beat at letter H should remain unbroken until the bar after letter I; thus the downbeat at I must be carefully placed so as not to disturb the steady pulse. In this movement, whenever single players have unmetered sections against metered bars in the rest of the ensemble (for example the soloist at letter S, Perc. IV at five bars before letter T, etc.), they should be given a clear cue when they are to rejoin the ensemble.

Take care to bring out the accents at rehearsal letter Q and following; the aural effect should be one of consecutive bars of 3/8, 2/4, 1/4, 3/4, etc.

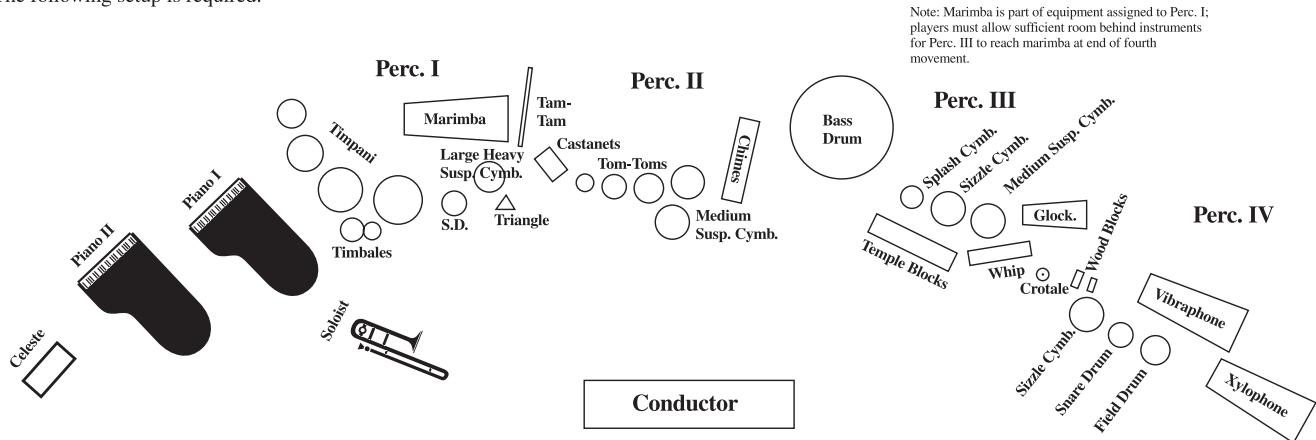
# Notes on the percussion

The percussion instruments are notated and distributed as follows:



Splash Cymbal is used by Perc. III all 4 movements; Sizzle Cymbal is used by Perc. IV in movements I & II and by Perc. III in movements II & IV; Medium Suspended Cymbal is used by Perc. II in movements I & II and by Perc. III in movements II & IV. Triangle is used by Perc. II in movement III and by Perc. I in movement IV, unless two are available. Tam-Tam is used by Perc. I & II. Whip is used by Perc. II & III.

The following setup is required:



The following symbols are employed for mallets and beaters:

- Soft Yarn Mallets
- Medium Leather or Hard Rubber Mallets
- Hard Wood (Xyl.) or Plastic (Glock.) Mallets
- Soft Timpani Mallets
- Medium Timpani Mallets
- Hard Timpani Mallets

- Snare Drum Sticks
- Chime Beaters
- Brass Bell Mallets
- Heavy Tam-Tam Beater
- Bass Drum Beater

NOTE: When hard mallets are called for on vibraphone or marimba, this should be interpreted to mean the hardest mallets that may be *safely* used without damaging the instrument.

## Full Score

*to all the madmen*

# Concerto for Bass Trombone and Percussion

Lamont Downs (1974)

**Solo Bass Trombone**

Cadenza ( $\text{♩} = 120$ )

attacca

## I. Prologue

Allegro molto ( $\downarrow = 156$ )

**Solo Bass Trombone**

**Piano I**

**Piano II (Celeste, Bell Plate, Ratchet)**

**Percussion**

**Solo Bass Trombone:** The part starts with a dynamic of **fff**, followed by **ff**. It features sixteenth-note patterns and grace notes. Measure 6 includes a dynamic of **ff**.

**Piano I:** The piano part consists of two staves. The top staff is labeled **(Piano)**. Measures 6 and 7 show eighth-note chords.

**Piano II (Celeste, Bell Plate, Ratchet):** The piano part consists of two staves. The top staff is labeled **(Piano)**. Measures 6 and 7 show eighth-note chords.

**Chimes:** Four measures of sustained notes.

**Tom-Toms:** Four measures of sustained notes.

**Glockenspiel:** Measures 6 and 7 show eighth-note chords.

**Vibraphone:** Measures 6 and 7 show eighth-note chords. Dynamic: **ff** (motor off).

**Suspended Cymbal:** Dynamic: **ff**. Performance instruction: **on the dome**.

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**A**

5

Bassoon: *f*, *ff*, *f*

Trombones: *fff*, *fff*, *fff*

Drums: *ff*, *ff*, *ff*

Percussion: Susp. Cymb., T.T., Glock., B.D., Woodblocks, Snare Drum

(Susp. Cymb.) *p* (T.T.) *ff* *p* (Glock.) *p* (sempre *p*) (sempre *p*) B.D.

Woodblocks: *mf*

Snare Drum: *ff* *f* *sfp*

**B**

Score for section B:

- Bassoon:** Dynamics include  $ff$ ,  $f$ ,  $fp$ ,  $f$ ,  $ff$ ,  $ffz$ , and  $8^{\text{va}}$ . Articulations include  $\wedge$  and  $(>)$ .
- Trombones:** Dynamics include  $ff$  and  $ffz$ . Articulations include  $\wedge$  and  $8^{\text{vb}}$ .
- Timpani:** Dynamics include  $mf$ ,  $fp$ , and  $mf$ .
- Suspended Cymbal (T.T.):** Dynamics include  $ff$  *sudden* and  $ff$  *sudden*.
- Chimes:** Dynamics include  $mf$  and  $sfz$ .
- Glockenspiel:** Dynamics include  $fff$  and  $sfz$ .
- W.B. (Wood Block):** Dynamics include  $mf$ .
- Field Drum (snares off):** Dynamics include  $p$ ,  $mfp$ ,  $f$ , and  $ff$ .
- S.D. (Snare Drum):** Dynamics include  $fff$  and  $sfz$ .

(8<sup>va</sup>).....

(8<sup>va</sup>).....

**(Timp.)** *poco mf* **T.T.** *p* **Timbales** *f*

**Temple Blocks** *f* **Bass Drum** *f* **Castanets** *f* **T.T.** *mf*

**W.B.** *f* **(T.B.)** *sfz* **F.D.** *f* **(F.D. & S.D.) snares on** *p* *f*

**C** *straight mute* *mp* *mf*

**ff** *sfz*

**ff** *sfz*

**Tim.** *(=)* *(=)* *(=)* *(=)* *sim.*

**(T.T.)** *pp sempre* **Susp. Cymb. L.v.**

**ff** **Splash Cymbal** *ff* **B.D.** *L.v.*

**ff** *ff*

(Timp.)

The score consists of four staves. The top staff is for Timpani, showing a continuous eighth-note pattern. The second staff is blank. The third staff is also blank. The fourth staff is for Xylophone, featuring a melodic line with dynamic markings *f*, *ff*, and *V*. The Xylophone staff includes performance instructions: 'R gliss.' and 'L' above the notes, and 'V' below the notes. The fifth staff is for Whip, indicated by a stick icon, with dynamic *f* and *ff*.

D

This section contains five staves. The first staff is for Bassoon, starting at *ppp* and transitioning to *mf* with dynamics *glis - san - do*. The second staff is for Trombone, marked *ff* and *staccato sempre*. The third staff is for Trombone, marked *f* and *cresc.*. The fourth staff is for Trombone, marked *cresc.*. The fifth staff is for Trombone, marked *cresc. ♩*.

(Timp.)

T.T.

Susp. Cymb.

*pp possible*

(Xyl.)

This section contains four staves. The first staff is for Timpani. The second staff is for Triangle, with a note indicating *pp possible*. The third staff is for Suspended Cymbal. The fourth staff is for Xylophone, featuring a melodic line with dynamic *sf*.

\*Trill E trigger; if none, fluttertongue

dim.

*p*

*p*

(Timp.)

*f*

**Timbales**

L R R L L R R

*pp* *cresc.* *poco* *a*

T.T.

*mp* *cresc.* *poco* *a*

8

*(Pedal holds through)*

*(Timb.)*

*(T.T.)*

*(T.B.)*

*(Xyl.)*

*Timp.* 8

Susp. Cymb. 8

B.D. secundo 8

gliss. 8

attacca

## II. Aria

$\text{♩} = 120$ , sempre

**Glock.** NOTE: + = damp bar with finger while striking

**Vib.** motor off, tubes closed

**p (without ped.)**

**(p)**

**(no cresc.)**

**3**

**A**

bucket mute

**p** molto legato e sostenuto

**pp** **p** **mp** **pp**

**Chimes**

(no ped.) **p**

**(Vib.)**

**pp**

**gently**

**5**

**pp**

**ppp**

**Susp. Cymb.**  
+ = damp instrument with hand while striking

**Tam-Tam 3**

(Chimes)

(Vib.)

(Vibraphone)

on the strings

Musical score for orchestra and piano. The score includes multiple staves for woodwind instruments (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone), percussion (Cymbals, Tam-Tam, Vibraphone, Glockenspiel), and piano. Dynamic markings include *p*, *pp*, *fff*, and *f*. Performance instructions like "3" and "+" are also present.

*molto espressivo*

*p pp*    *< pp mp >*    *ppp*    *p cresc.*

(Glock.)    *+ +*    *mp f*    *Tubes ½ open 3*    *f Lv.*

(Vib.)    *5 pppp*    *3 pppp*    *pp p mp f*    *Lv.*

**B**

*mf = f*    *ppp possible*    *straight mute*    *pp mp p*

(Susp. Cymb.)    *Lv.*

(Chimes)    *pp p*    *not fast (no ped.)*    *very slow*

Glock.    *mf*    *p*    *(♩ = 120) Lv. semper*

(Vib.)    *mf*    *f*    *più f*    *r.h. pp*

**(Glock.)**  
**(Vib.)**  
*l.h. open tubes gradually*

C *mute out*      D      E *incalzando*

*ff' (on the strings)*      *f*      *lv.*

*lv.*      *lv.*      *lv.*

**(Tam-Tam)**  
*lv. sempre*

**(Chimes)**  
*mp*      *mp*      *p* *cresc.* *poco*  
*lv.*      *lv.*      *lv.*  
*f*      *mf*      *z*  
*lv.*      *lv.*      *lv.*

**(Glock.)**  
*p*      *lv.*      *lv.*  
*mf*      *lv.*      *lv.*  
*f*      *mf*      *lv.*

**(Vib.)**  
*fp*      *ff'*      *mf*  
*lv. tubes open*      *lv.*      *lv.*

*molto sost. e espressivo*

**F**

Brass (2 staves): Playing eighth-note patterns.

Keyboard: *f*, dynamic markings above staff.

Keyboard (2 staves): *f*, dynamic markings below staff.

(Tam-Tam): *a poco*, dynamic markings below staff.

(Chimes): *cresc.*, dynamic markings below staff.

(Glock.): *mf*, dynamic markings below staff.

(Vib.): *mf*, dynamic markings below staff.

Dynamic markings: *8vb*, *8va*, *8vb*.

*straight mute*

**G**

Brass (2 staves): Playing eighth-note patterns.

Keyboard: *p*, dynamic markings above staff.

Keyboard: *pp*, dynamic markings above staff.

Keyboard: *ppp*, dynamic markings above staff.

Keyboard: *ppp*, dynamic markings above staff.

Keyboard: *guitar pick on strings*, *pp*, dynamic markings above staff.

Keyboard: *mf*, dynamic markings above staff.

Keyboard: *depress keys without sounding*, dynamic markings above staff.

Keyboard: *(hold through)*, dynamic markings above staff.

Keyboard: *l.v.*, dynamic markings above staff.

(Tam-Tam): *p*, dynamic markings above staff.

(Chimes): *p*, dynamic markings above staff.

(Glock.): *p*, dynamic markings above staff.

(Vib.): *ff*, dynamic markings below staff.

(Vib.): *(finger-damp)*, dynamic markings below staff.

Keyboard: *pp*, dynamic markings below staff.

Keyboard: *mf*, dynamic markings below staff.

Keyboard: *lv.*, dynamic markings below staff.

Keyboard: *motor on slow (l.v. semper)*, dynamic markings below staff.

Keyboard: *mp*, dynamic markings below staff.

Keyboard: *mf*, dynamic markings below staff.

*mute out*

*ppp possible*

*fingernail*

*finger*

*mp*

*p*

*pp*

*Chimes*

*Glock.*

*Vib.*

*(Tam-Tam)*

*(Vib.) motor on fast*

*f*

*lv.*

*Sizzle Cymbal*

*lv.*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*I*

*flutter*

*pp*

*fff*

*Bell Plate*

*f*

*S.D.*

*begin roll closed; open up with cresc.*

*with violence* ( $\text{♪} = 120$ , *sempre*)

*pp*

*f*

*fp*

*3*

*fp*

*(Chimes)*

*Glock.*

*Vib.*

*T.T.*

*ff*

*fff*

*fff*

9  
 {  
 {  
 {  
 {  
 (S.D.)  
 fp < fp < f<sup>3</sup>      fp ——— fp ——— fp  
 (T.T.)  
 fp < f      3      3  
 B.D.  
 ppp semper

9  
 {  
 {  
 {  
 {  
 (S.D.)  
 (as fast as possible)  
 R R L L R R L L sim.  
 f  
 (T.T.)  
 Lv.  
 sfp  
 (B.D.)  
 ( )

(S.D.) R L R L sim.

(S.D.) (closed roll)  $\text{♩} = 120$

(B.D.)  $p$

(T.T.)  $p$

*cresc. poco a poco*

F.D. snares off

(S.D.)

(T.T.)

(B.D.)

(F.D.)

*with violence*

$\text{J} = 120$

*sempre ff*

J

(Susp. ....) ♩ = 156  
 Cymb.) (S.D.)

(T.T.) ♩ = 156  
*Remain at this tempo until Perc. IV has caught up,  
then continue accelerando together*

(B.D.)

(Sizzle  
Cymb.) a poco continue accelerando until caught up  
with Perc. I & II, then continue together  
 (S.D.)

**N**  
Bucket mute — play into Piano I to rehearsal letter U

Ratchet

Timb. *rim shot (S.D.)* Susp. Cymb. *mf* *l.v.*

f *ff* Tam-Tam *mp* *l.v.*

Castanets (paddle-mounted) *(Susp.) Cymb.* *l.v.*

(T.B.) rit. *poco a poco* *p* *(= 60)* *smorzando*

W.B. *ff* *pp* (Sizzle Cymbal) *l.v.*

3

3

**Timp.** 6

*L.v.*

(T.B.)

7 7 7 pp

O P

**Mar.** (do not roll)

*p molto espressivo*

*p*

**Q**

**R**

(Mar.) *L.v.*

*pp*

**S** ( $\text{♩} = 60$ )

*sempre pp*

*più pp*

*ppp possible*

*(tongue note without sounding tone)*

*(hold  $\text{♩}$  to  $\Theta$ )*

(Mar.) *b.p.*

**Chimes**

**Glock.**

**Vib.** motor on fast gradually

*pp* *(hold  $\text{♩}$  to  $\Theta$ )*

*mp*

*mp* *(hold  $\text{♩}$  to  $\Theta$ )*

**(Chimes)**  
**(Glock.)**  
**(Vib.)**  
*decrease motor speed between notes until at & motor is off*

Celeste *p*  
 (hold & to &)

**T** *whisper mute*  
 Bassoon *ppp*  
 Maracas *ppp*

**(Celeste)**  
**Mar.** *sempre pp*  
**(Chimes)**  
**(Glock.)**  
**(Vib.)**

*p*  
*ppp*

U

X

CUE

*p non cresc.*

CUE

(Celeste) *pp*

(Mar.)

(Chimes)

(Vib.) *(at this point, motor is off)*

*pp*

*sim.*

CUE

*p*

*not too fast*

*sim.*

*niente*

*p*

*mf*

(Mar.)

(Vib.)

*Qd. holds to end of movement*

**V**

vv5      vvi      vv3, v4      v1      v3      4      3      2      1

**W** 9

(gliss.)

*p*      *più p*      *p*

*8va*      *l.v.*

*ff*      *l.v.*

**Bell Plate**      *l.v.*

*ff*

**(Mar.)**

*sempre pp!*

**Chimes**      *l.v.*

**Glock.**

*mp*      *f*      *ff*

**(Vib.)**

*turn motor on slow; gradually speed up as sound decays*

*l.v.*

### III. Scherzo

*(J. = 120 or faster)*

**A**  
straight mute

*p*

*foot tap (continue to end of movement)*

*When cued by conductor, select one event from page provided (conductor see page 51 and following), play, and wait for next cue*

*(any instrument)*

*p*

*Continue this rhythm to Coda; each bar may be played on any instrument at any dynamic desired; do not change instruments or dynamics within a bar.*

*foot tap (continue to end of movement)*

*When cued by conductor, select one event from page provided (conductor see page 52 and following), play, and wait for next cue*

*foot tap (continue to end of movement)*

*foot tap (continue to end of movement)*

**3**      **1**      **1**

*foot tap (continue to end of movement)*

6

*p*

*p*

*p*

V2

V3

1

3

B

*cresc. poco a poco*

*f*

*molto*

2

3

5-8

*sforzando*

*p*

*mute out*

1

2

3

1

1

*mp*

2

P2

4

3

2

D

*pp*

*p* — *mf*

(non dim.)

*f*

*mf*

2

2

2

*f*

*mf*

4

*f*

P1

2

**E**

**F**

**P1**

**P2**

**G**

Tbn. only molto rit.

*f cresc. sempre*

(no rit.)

**2**

**3**

**4**

**A tempo**

**ff < ffff**

**4**

**H**

**5-8**

**mf**

**1**

**P1**

**P2**

**2**

**3**

2

**1**

**p**

**3**

**1**

**I**

**ff**

**A**

**1**

**pp**

**3-5**

**J**

*straight mute*

**p**

**2**

**3**

2

2-4 CODA (on cue)

3

## IV. Finale

**3½** *mute out* ♩ = 120 (as long as possible)

*p semper* non dim.

*(p)*

*v2* *v5*

Tune timpani to C, C, C, F

T.T. ♩ = 60

*pp muffled\**

non cresc.

(sempre *p*)

not too fast

(T.T.)

\*Place small square of cloth on head; play on head, not cloth

Musical score page 10, measures 11-12. The score consists of five staves. The top staff (Bassoon) starts at  $\text{♪} = 72$  with a non ritardando instruction. It features sixteenth-note patterns with grace marks. The second staff (Double Bass) has a dynamic of  $pppp$ . The third staff (Double Bass) has a dynamic of  $pp$ . The fourth staff (Double Bass) contains rests and eighth-note patterns. The fifth staff (Double Bass) is labeled "(T.T.)" and shows a sustained note. The key signature changes from one sharp to two sharps.

Allegro molto ( $\text{♩} = 156$ )  
*marcatissimo*  
**B**

(Timp.)  
 $\text{♩} = 156$  play circled note heads dead center

f      sfz  
**Glock.**  
**Xyl.**

**C**

ff  
 ff

(Glock.)  
 (Xyl.)

ff *sempre*

(Susp. Cymb.) 
  
 (Glock.) 
  
 (Xyl.) 
  
 Susp. & Sizzle Cymb. 
  
 Glock. 
  
 W.B.

(Susp. Cymb.) 
  
 (T.T.) 
  
 (Glock.) 
  
 (W.B.)

D

V1 V2 V5 V2 V5 V2 sim.

*mp legatissimo*

(Susp. Cymb.)

(T.T.)

Tam-Tam near rim center

B.D.

F.D. & S.D.

*l.v.*

*pp*

*pp*

*pp*

*l.v.*

*ppp* — *p* — *ppp*

T.T.

*pp*

Sizzle Cymb. *l.v.*

*p*

(F.D. & S.D.)

*pp*

Susp. Cymb. *l.v.*

*pp*

*l.v.*





**1.**

(8va) *mp dim.*

(2 + 2 + 3) *marcatissimo*

**2.**

*f*

*mp sempre cresc.*

**Timp.**

*pp cresc. molto*

(Chimes)

*mp dim.*

(Glock.)

*mp dim.*

(Vib.)

*mp dim.*

**F**

*straight mute*

*f legatissimo*

*f*

(8va) *f dim.*

(8va) *f dim.*

(Celeste)

*mf dim.*

**Mar.**

(Chimes)

(Glock.)

(Vib.)

*ppp*

Xyl.

(Swo) *aggressively*  
*ff*  
 (Swo)  
*ppp*  
 (Celeste)  
*ppp*  
 (Mar.)  
*ppp*  
 (Chimes)  
*ppp*  
**Splash, Sizzle & Susp. Cymb.** (*l.v. semper*)  
 (Xyl.) *p*

**G** Tbn. only rit. poco a poco  
 v5 v1 v5  
*dim.*  
 (non rit.)  
 (non rit.)  
**Susp. Cymb.** (*l.v. semper*) (non rit.) Timb.  
*p dim.* Tam-Tam *ppp* *p dim.*  
 T.T. *p dim. poco a poco* T.B. *p dim.*  
 (Splash, Sizzle & Susp. Cymb.) 5 5 5 5 5 5  
*dim.* (Xyl.) S.D. 3 3 3 3 3 3  
*pp* F.D. (*snares off*) *p*

H

**3**

A tempo ( $\text{♩} = 156$ )

**3** Meno allegro

**4** *pp*

**3**

**3**

**3**

**3**

(Celeste)

**3**

**3**

**3**

(T.T.) ( $\text{♩} = 156$ ;  $\text{♩} = 44$ )

X *pp* *sempre*

**Glock.**

**Vib.** motor on fast

\*NOTE: Straight mute may be omitted from here to rehearsal letter J

I Allegretto ( $\text{♩} = 88$ )

$\overbrace{\hspace{10em}}$

$\text{pp}$

accel. poco a poco

(prev.  $\text{♩} = 44$ )  
(T.T.)

$\text{sempre pp}$

B.D.

$\text{pp}$

Mar.

$mf$

J

**Top Staff:** Bass clef, 8/8 time. Dynamics: *pp*, *cresc.*, *poco a poco*. Articulation: *staccatissimo*.

**Second Staff:** Treble clef, 8/8 time. Dynamics: *pp*, *cresc.*, *poco a poco*. Articulation: *staccatissimo*.

**Third Staff:** Bass clef, 8/8 time. Dynamics: *Piano*, *pp*, *cresc.*, *poco a poco*. Articulation: *staccatissimo*.

**Fourth Staff:** Bass clef, 8/8 time. Dynamics: *mf*, *f*. Articulation: *(Mar.)*, *(B.D.)*.

**Fifth Staff:** Bass clef, 8/8 time. Dynamics: *T.T.*, *p*, *pp*, *mp*. Articulation: *S.D.*, *F.D. (snare on)*, *cresc.*, *poco a poco*.

K

rit.

(Susp. Cymb.)

(T.T.)

*ff*  
(Glock.)

*mf*

B.D.

Mar.

Whip

Xyl.

(F.D.) (S.D.)

*sf*   *sf*   *sf*

*f*   *ff*

*sf*   *sf*

*ff*

*mf*

*p*

*ff*

*sf*   *sf*

*ff*

*mf*

*mp*

L Allegretto ( $\text{♩} = 88$ )

*bucket mute*

*p sonore*

(Mar.)

*p*      *sim.*      *pp legatissimo*

*pp*      *Sus. Cymb. on the edge*

*B.D. ppp*

*Vib. motor off*

*pp (no &dd)*

*ppp*

*Tam-Tam*

*(Mar.)*

*pp*      *l.v.*      *(pp)*

*( )*

M accel. poco a poco

Musical score page 1 featuring multiple staves. The top staff shows a bassoon part with dynamic markings *pp*, *Sfp*, *mp*, and *v*. The second staff shows a bassoon part with dynamic *pp* and *Sfp*. The third staff shows a bassoon part with dynamic *pp* and *Sfp*. The fourth staff is labeled (Mar.) and shows a marimba part with dynamic *pp*. The fifth staff is labeled (T.T.) and shows a timpani part with dynamic *ppp*. The sixth staff is labeled (B.D.) and shows a bass drum part with dynamic *pp*. The seventh staff is labeled (Vib.) and shows a vibraphone part with dynamic *mp*. The eighth staff shows a xylophone part with dynamic *mp*. The ninth staff shows a glockenspiel part with dynamic *mp*. The tenth staff shows a marimba part with dynamic *f*.

Musical score page 2 featuring multiple staves. The top staff shows a bassoon part with dynamic *v*. The second staff shows a bassoon part with dynamic *v*. The third staff shows a bassoon part with dynamic *v*. The fourth staff shows a bassoon part with dynamic *v*. The fifth staff is labeled (T.T.) and shows a timpani part with dynamic *v*. The sixth staff is labeled (Glock.) and shows a glockenspiel part with dynamic *v*. The seventh staff is labeled (Xyl.) and shows a xylophone part with dynamic *v*. The eighth staff shows a marimba part with dynamic *f*.

\*use caution—excessively hard mallets will damage the instrument

*mute out*      *pesante*

*staccatissimo*      *mf*

*mf pesante*      *loco*

(Mar.)

(T.T.)      *cresc. poco a poco*

(Glock.)

(Xyl.)

\*NOTE: Marimba play all glissandi up to c4 if available

\*\*NOTE: Tom-toms play notes with stems pointing up with wood end of stick; play notes with stems pointing down with soft end of stick

Musical score for orchestra and percussion, featuring multiple staves. The top staff shows woodwind entries with slurs and dynamic markings like *sf* and *più pesante*. The middle staff shows bassoon entries. The bottom staff shows entries from Marimba (Mar.), Timpani (T.T.), Glockenspiel (Glock.), and Xylophone (Xyl.). Various dynamics such as *sf*, *ff*, and *p* are used throughout the score.

\*top notes 8<sup>va</sup> ad lib.

**N**

molto rit.      Allegro molto ( $\text{♩} = 156$ )

Susp. Cymb.      Timb.

(T.T.)      (T.T.)      Splash Cymb.      Sizzle Cymb.

(Glock.) *intense*      (Xyl.)      F.D. S.D.      rim shots

*ff*      *mf* *ff*      *f* *ff*      *ff*      *f*

*sffz*      *ff*      *ff*      *ff*      *f*

*ff*      *ff*      *ff*      *ff*      *ff*

**O**

Susp. Cymb. (*F* is timb., *C* is timp.)      Chimes

B.D.      Glock. *mf* (*Ad. semper*)      Lv.

Vib. motor off      *mf* (*Ad. semper*)

*ff*      *ff*      *ff*      *ff*      *ff*

*f* *mf* *cresc.* *più f*  
*più f* *più f* *ff*  
*più f* *più f* *ff*  
*L.v.* *L.v.*

**(Timp. & Timb.)** **(Susp. Cymb.)** **(Timb.)**  
 $\text{(-)} \text{ (-)} \text{ (-)}$   $\text{L.v.} \text{(-)} \text{ (-)}$   $\text{(-)} \text{ (-)}$  **(Timb.)**  
**T.T.**  $f \text{ } pp$   $f \text{ } pp$  **Cast.**  $f \text{ } pp$  **(Timb.)**  
 $\text{(\ddot{\text{A}}\text{d. sempre)} \text{ } p \text{ --- } f \text{ (})$   $p \text{ --- } f$   $f$   $f$   $f$   $f$   
**B.D.**  $f$   $mf$   $mf$   
**(Vib.)** **motor on slow**  $f$  **fast**  $f$

*più f* *ff* *più ff*  
*8va* *8va* *sempre stacattissimo possibile*  
*più ff*  
*sempre stacattissimo possibile*  
*più ff*  
*sempre stacattissimo possibile*  
*più ff*

**(Timb.)** **(Susp. Cymb.)** **Mar.** **Crash Cymbals** *L.v.*  
 $f$   $f$   $f$   $f$   $ff$   
**B.D.**  $fff$   
**S.D.**  $ff$  **Xyl.**  $ff$

(2 + 3) (3 + 2 + 2)

(81a) -

(Mar.)

(Crash Cymb.)

*f* (B.D.)

*f* (Xyl.)

Q

*fff*

(82a) -

(Mar.)

Glock. *l.v. sempre*

*ff* (Xyl.)

R

(88).....

**to Celeste**

(Mar.)

**Chimes\***

**Glock.**

**Xyl.**

\*NOTE: Play chimes on bars with wooden ends of chime beaters, below tops of bars

**Celeste** *fff possible*

(Mar.)

**Chimes**

**Glock.**

**Xyl.**

**Vib.** motor off

**ff**

*Trombone only*  
rit. poco a poco

S

*sempre ff e staccatissimo  
possible*

(non rit.)

Λ

Tam-Tam (non rit.)

Susp. Cymb. (ff)

Λ

Λ

Λ

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Λ

(♩ = 180)

(ff) piú f piú f fff possible

(Celeste) to Piano

(Tam-Tam)

(Chimes) (mf) (f) (Rd. sempre)

(T.T.) (Glock.)

(Splash, Sizzle & Susp. Cymb.)

(Vib.)

(S.D.) (♩ = 120) X sempre ff sp

T Grave ( $\text{♩} = 56$ )

**(Piano II)**

**(Tam-Tam)**

**(T.T.)**

**(Glock.)**

**(Splash, Sizzle & Susp. Cymb.)**

**(S.D.)**

molto rit.

molto rit.

molto rit.

fff possible

ffff L.v.

ff pesante

Chimes modo ordinario

fff

dim. poco a poco

dim. poco a poco

dim. poco a poco

ffff sempre

L.v.

ffff sempre

ffff sempre

$\text{♩} = 120$

(♩ = 120) *staccatissimo*

*fff* ————— *ff* (*ff*)

(*f*) *sempre dim.*

*sim.*

(*f*) *sempre dim.*

*sim.*

(Timp.)

(Chimes)

(mf) *sempre dim.*

(*f*) *sempre dim.*

*sim.*

(S.D.) (♩ = 56)

*fff*      *fff*

V1 V3 V4 V6 V4 *sim.*

**U**

*f* *ff f* *pp* *f sf - p f pp non cresc. f ff*

(*mp*) *sempre dim.*

*to Celeste*

(Timp.)

(Chimes)

*p* *sempre dim.*

*mp* *sempre dim.*

**Vib. motor off**

*mp dim. poco a poco*

*f > pp*  
*ff*  
*f*  
*p* *sempre dim.*  
*ff = p* *f*  
*(p) sempre dim.*  
*Celeste* *p* *sempre dim.*  
*(Timp.)*  
*(Chimes)* *più p* *sempre dim.*  
*Mar.* *p*  
*(Vib.)* *p dim. poco a poco*  
*sim.* *(p) sempre dim.*

*V*  
*f = p* *f*  
*mp* *= pp* *mp*  
*più p sempre dim.*  
*più p sempre dim.*  
*(Celeste)*  
*più p sempre dim.*  
*più p sempre dim.*  
*(Timp.)*  
*pp sempre dim.* *(J = 120)* *(T.T.)* *ppp*  
*(Mar.)* *mf* *= pp* *mf*  
*pp sempre dim.*  
*(Vib.)* *Xyl.* *mf* *mp* *pp*  
*pp sempre dim.* *ppp* *pppp*

## W

Musical score for section W:

- Bassoon:** Playing eighth-note chords in 3/4 time.
- Celeste:** Playing eighth-note chords in 3/4 time.
- Timpani:** Playing eighth-note chords in 3/4 time with dynamic *p* and instruction "free bounce with single S.D. stick".
- Vibraphone:** Playing eighth-note chords in 3/4 time with dynamic *p*, instruction "motor on medium", and velocity markers 1, 3, and 5.

Other markings include "silently place pencil across strings" and "(Timp.)".

## X

Musical score for section X:

- Bassoon:** Playing eighth-note chords in 3/4 time.
- Celeste:** Playing eighth-note chords in 3/4 time.
- Timpani:** Playing eighth-note chords in 3/4 time.
- Tam-Tam:** Playing eighth-note chords in 3/4 time with dynamic *pp* and instruction "damp from center outwards".
- Other Instruments:** Playing eighth-note chords in 3/4 time with dynamics *mf*, *whisper mute freely*, and *gradually lift &d;*.

Other markings include "(pencil will vibrate freely on strings after keys are struck)" and "(& holds through)".

\*place small square of cloth on head; play on head, not cloth

February 18, 1974

# APPENDIX

Below are the events from which players make choices, when cued in the third movement. Players may also create their own events, if desired.

## Piano I

## Piano II

## Percussion II

5  T.T.  
 Tam-Tam  
 (from Perc. I)  
 (any dynamic)

Cast.  
 cresc. or dim. if desired  
 repeat ad lib.

1  T.T.  
 p cresc.  
 ff

1 or 6  Whip  
 ff

 T.T.  
 ff dim.  
 pp

## Percussion III

2  Splash, Sizzle & Susp. Cymb.  
 (l.v.)  
 mp cresc.  
 ff

6  B.D.  
 sf

2  Splash, Sizzle & Susp. Cymb.  
 (l.v.)  
 any dynamics

1  Splash, Sizzle & Susp. Cymb.  
 l.v.  
 pp sffz

 Glock.  
 any dynamics  
 repeat optional

 T.B.  
 any dynamics

Splash, Sizzle &  
 Susp. Cymb.  
 (l.v.) l.v.

## Percussion IV

1  S.D. & F.D. (snare on)  
 rim shot  
 p ff

 S.D. (snare on)  
 repeat ad lib.

2  W.B.  
 ff or mp

 Xyl.  
 ff

 S.D. (snare on)  
 any dynamics

repeat ad lib.

dim.