

Chords of Dust



vibrato

1. "D.P." -> x ----- Damper pedal; when notated after the beat, the intention is for the pianist to catch the resonance after the attack.
 2. PERC. II & III should use one hard and one soft mallet for tremolos; grace notes before a rest should never be struck in the same place twice & tremolo figure should be played throughout; dynamics figures are left to the player's discretion - but never greater than **mp**.

ACCELERANDO -----> TO ----->

FL. I *fp* *deciso*

FL. II *fp* *deciso*

PICC.

OBOE

E. H. *fp* *deciso*

CL. I *fp* *deciso*

CL. II *fp* *deciso*

B. CL. *fp* *deciso*

BSN. I *fp* *deciso*

BSN. II *fp* *deciso*

HN. II (wood mute) *pp*

TPT. I (mute off)

TPT. II (mute off)

TPT. III (mute off)

B. TBN. (remove plunger)

VLS. 1 I *pp* *modo ordo*

VLS. 1 II *pp* *modo ordo*

VLS. 1 III *pp* *modo ordo*

VLS. 1 IV

VLS. 2 I *pp* *modo ordo*

VLS. 2 II *pp* *modo ordo*

VLS. 2 III

VLS. 2 IV

VLAS. I *pp*

VLAS. II *pp*

CLIS. (Tutti)

C. BS. II *pp* (Tutti)

This page of a musical score covers measures 120 to 122. It features a woodwind section and a string section. The woodwind instruments include Flute I and II, Piccolo, Oboe, English Horn, Clarinet I and II, Bass Clarinet, Bassoon I and II, and Horn II. The string section includes Violins I (I, II, III, IV), Violins II (I, II, III, IV), Viola I and II, Cello, and Double Bass. The score is written in a common time signature. The woodwinds play a melodic line with various dynamics, including *fp* (fortissimo piano) and *deciso* (decisive). The strings provide a harmonic accompaniment, with dynamics ranging from *pp* (pianissimo) to *p* (piano). The Horn II part is marked "(mute off)".

FL. I
FL. II
PICC.
OBOE
E. H.
CL. I
CL. II
B. CL.
BSN. I
BSN. II
HORN III
TBN. I
TBN. II
B. TBN.
TUBA
PERC. IV
PIANO
D.F. -> mf
VLS. I
VLS. 2
VIAS
VCLS
C.BS.

MARCATO CON ABBANDONO

FL. I
FL. II

OBOE

CL. I

BSN. I
BSN. II

TBN. I
TBN. II

B. TBN.
TUBA

Perc.

I

II

III

IV

VLS. 1

VLS. 2

VCLS

C. BSN.

ritardando

decresc. ----->

pp

[SUS. CYM.]

mf

[TOM - TOMS]

[TOM - TOMS]

MARCATO CON ABBANDONO

ritardando

decresc. ----->

pp

FL. I

FL. II

CL. I

BSN. I

C. BSN.

TBN. I
TBN. II

B. TBN.
TUBA

TIMP.

PIANO

VLS.

VCLS

con abbandono

mf

con abbandono

mf

legato

legato

obscuro

obscuro

(trondo)

pp

pp

p

f

pp

FL. I
FL. II
PICC. (FL. III)
OBOE
CL. I
C. BSN.
TBN. I
TBN. II
TUBA
PERC. IV
PIANO
CLAS.
C. BS.

106-132

TIMP.
PIANO
VLNS. I

FL. I
FL. II
OBOE
E. H.
CL. I
CL. II
BSN. I
BSN. II
HNS. I
HNS. II
PERC. I
VLNS. I
VLNS. 2
VLAS.
CLAS.
C. BS.

FL. I

FL. II

OBOE

E. H.

CL. I

CL. II

B. CL.

BSN. I

BSN. II

C. BSN.

INS.

TPT. I

TPT. II

TPT. III

TBN. I

TBN. II

B. TBN.

TUBA

Perc.

I

II

III

IV

TIMP.

PIANO

VLNS. 1

VLNS. 2

VLAS.

VCLS.

C. BS.

mf

marcato

f

INTRUSIVE

(flam)

(sim.)

[B. DRUM]

cresc. poco a poco

FIERAMENTE CON FOREA!!

cresc. molto

The score is arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses) are at the top. The brass section (Horns, Trumpets, Trombones, Tubas) is in the middle. The Percussion and Piano are at the bottom. The score is written in 4/4 time and features a variety of rhythmic patterns and dynamic markings. The woodwinds and strings play a rhythmic accompaniment, while the brass section has more melodic and harmonic parts. The piano part provides harmonic support with chords and arpeggios.

1. those basses not equipped with a C extension play octave above.

FL. I
FL. II
OBOE
E. H.
CL. I
CL. II
B. CL.
BSN. I
BSN. II
C. BSN. [MARCATISSIMO] (100.) **fff**

HNS. III
HNS. II
TPT. I
TPT. II
TPT. III
TBN. I
TBN. II
B. TBN.
TUBA **fff**

PERC. II
PERC. III
PERC. IV
TIMP. **fff**

PIANO **fff**

VLS. 1
VLS. 2
VLAS.
VCLS.
C. BS.

CON FORZA!!! **fff**

decrease **f**

♩ = 92-96 [♩ = 50-53] animato, delicato

PERC. I **mf** (medium mallets) decrease [VIBES] → **mp**

PERC. II **mf** "AFTERSTICKS" **mf** NO PEDAL!! (soft mallets) **mp**

PERC. III **mf** [B. DRUM] **mf** **mp**

PERC. IV **mf** **mp**

PERC. V (VVA) **mf** **mp**

VLS. 1 decrease **pp**

Musical score for Percussion and Strings section. The score includes parts for Percussion (PERC.) and Strings (VLNS. 1, VLNS. 2, VLAS, VCLS). The Percussion part features a snare drum (II) and a timpani (TIMP) with various dynamics including *pp*, *p*, and *ppp*. The strings section includes Violins I and II, Viola, and Cello, with dynamics ranging from *pp* to *p*. The score includes performance instructions such as "delicately", "suspended (w/ mute)", and "pizz".

Musical score for Woodwinds and Percussion section. The score includes parts for Flute I and II (FL. I, FL. II), Piccolo (PICC.), Oboe (OBOE), English Horn (E. H.), Clarinet I and II (CL. I, CL. II), Percussion (PERC.), and Timpani (TIMP). The woodwinds play melodic lines with dynamics like *mf* and *molto legato*. The percussion part includes snare drum (II) and timpani (TIMP) with dynamics like *pp* and *mf*. The strings section (VLNS. 1, VLNS. 2, VLAS, VCLS) provides harmonic support with dynamics like *pp* and *p*.

1. glock. should use triangle beaters in mallets (PERC. IV)

The score includes the following parts:

- FL. I, II, III
- CL. I, II
- B. CL.
- BSN. I, II
- PERC. I, II
- PIANO (marcato)
- VLNS. 2 I, II
- VLA. I, II
- VCLS. I, II

Key performance instructions include:

- ARCO *non div.*
- Dynamic gestures: $pp \leftarrow mf \rightarrow pp'$ and $pp \leftarrow f'$
- Tempo marking: *marcato*
- Rehearsal mark 1 with dynamic gestures: $pp \leftarrow mf \rightarrow pp'$ and $pp \leftarrow f'$
- Rehearsal mark 2 with dynamic gesture: pp

1. All strings tremolos use the dynamic gestures $pp \leftarrow mf \rightarrow pp'$ and $pp \leftarrow f'$ individually and at your own discretion
2. All string players should bow tremolos from sul ponticello to sul tasto and back to sul ponticello repeatedly, individually and at your own discretion.

FL. I
FL. II
FL. III
OBOE
E. H.
CL. I
CL. II
B. CL.
BSN. I
BSN. II
C. BSN.
HNS. I
HNS. II
TPT. I
TPT. II
TPT. III
TBN. I
TBN. II
B. TBN.
TUBA
PERC.
I
II
III
IV
PIANO
VLNS. 1
I
II
III
VLNS. 2
I
II
VIAS
I
II
VCLS
I
II
C.BS.

ff *ff* *p* *ff* *p* (sim.)

(mute off) *ff* *ff* (sim.)

(mute off) *ff* *ff* (sim.)

(mute off) *ff* *ff* (sim.)

ff *ff* (sim.)

[TAM - TAM (MED.)]
[TAM - TAM (LARGE)] *cresc. slancio* *poco a poco*

ARCO *omissio* *ff*

ff *ff* *p* *ff* *p* (sim.)

1. C.BS. use full, sweeping V & P bow strokes individually and at your own discretion

FL. I
FL. II
FL. III
OBOE
E. H.
CL. I
CL. II
B. CL.
BSN. I
BSN. II
C. BSN.
HNS. I
HNS. II
TPT. I
TPT. II
TPT. III
TBN. I
TBN. II
B. TBN.
TUBA
PERC. I
PERC. II
PERC. III
PERC. IV
TIMP.
PIANO
VLNS. 1 I
VLNS. 1 II
VLNS. 1 III
VLNS. 2 I
VLNS. 2 II
VLAS. I
VLAS. II
VCLS. I
VCLS. II
C. BS.

ff *p* *ff* *p* (sim) *ff*

1. VLNS. 1 begin using full, sweeping V & ▮ bow strokes individually and at you own



FL. I
FL. II

OBOE

E. H.

CL. I
CL. II

B. CL.

BSN. I
BSN. II

C. BSN.

HNS. I
HNS. II

TPT. I
TPT. II

TPT. III

TBN. I
TBN. II

TUBA

PERC. I
II
III
IV

TIMP.

PIANO

VLNS. I
VLNS. II

VCL.

CBS.

*REALLY EXPLODE !!!

[MARBACA] *ritardando*

pp MISTERIOSO

[BELL TREE] *mp*

[TAM - TAM (mult.)] *ppp*

[B. DRUM] *fff*

pp tremolo on strings

1. Those basses not equipped with a C extension play octave above.
2. FLS. I & II should be equipped with a B foot; *surely hazardous*.
3. Piano tremolo should be played on strings with the palms of both hands.



FL. I

FL. II

E. H.

B. CL.

PERC. I
II
III
IV

TIMP.

PIANO

CBS.

pp SOLO

mp

n *pp* *n* *pp*

[VIBRAPHONE] *ppp* gliss *1x* (w/ pedal)

[GLOCK] *pp* *1x* (w/ triangle beaters)

ppp

(SOLO) *pp* *1x*

1. C.B. solo consists of the 8th, 9th, 10th & 11th harmonics on the G - string

177

FL. I

FL. II

E. H.

B. CL.

I

II

III

IV

TIMP.

PIANO

C. BS.

pp

n

gliss.

1x

2x

3x

(sim.)

181

FL. I

FL. II

E. H.

B. CL.

I

II

III

IV

TIMP.

PIANO

C. BS.

ppp

n

pp

gliss.

1x

2x

3x

SVA

c. 10 sec. disappear into nothingness...

(repeat & fade out)

ppp