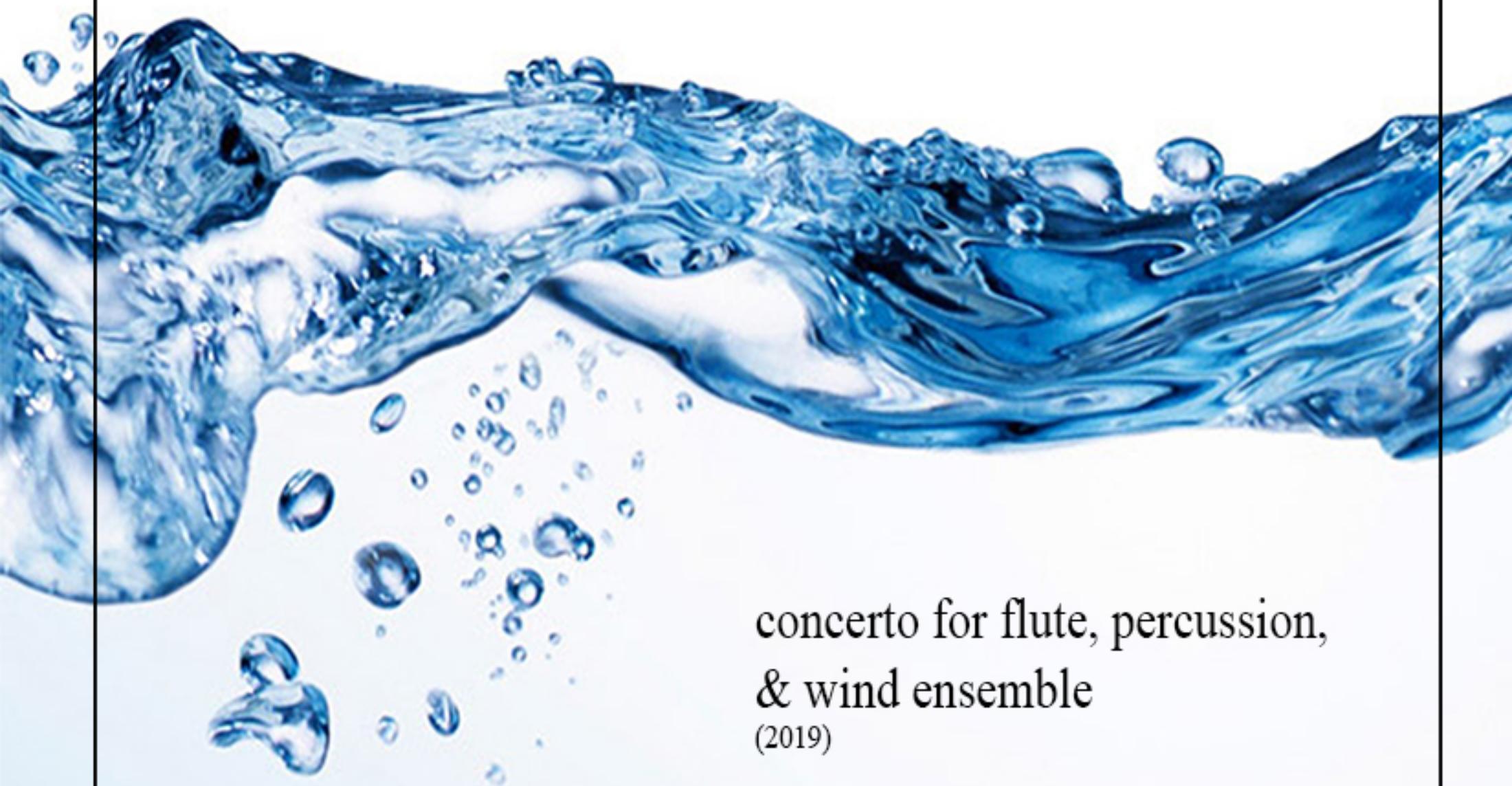


DAVID DZUBAY

FLOW



concerto for flute, percussion,
& wind ensemble
(2019)

PRO NOVA MUSIC

FLOW

concerto for flute, percussion & wind ensemble
(2022)

- I. Drips & Drops
- II. Floating City of Lake Texcoco –
- III. Aqueduct Run

Duration: 18 minutes

Program Note:

Composed for and dedicated to my good friend and long-time professional colleague, flautist Alejandro Escuer, FLOW is a concerto for flute, percussion and wind ensemble. One can imagine many things “flowing”: air, creating the flute’s sound; water traveling from here to there around this whole planet – giving us all life and a shared elemental experience; people, moving to and fro; and of course, music, especially music passing ideas back and forth among musicians or taking one or more motives on a journey across a piece of music lasting some twenty minutes, as in FLOW. Each of these examples of flow also involve transformation, in a process that might be circular, or perhaps never-ending.

While composing this concerto, I thought much about the flow of water, and even specifically, about the flow and history of water in Mexico City, which of course was built upon a lake and continues to have challenges with water. Supplying fresh water to the population is not easy, and while extracting twice the amount of water as that replenishing the underground aquifers, the city continues to sink, such that the zócalo is now below the level of Lake Texcoco, which was the lowest point in the Valley of México.

The first movement is called “Drips & Drops.” Over the course of about six minutes the music gradually transforms from the opening single short note played by the flute into short motives and then longer lines and gestures; many of these descend in the way of water following gravity, not unlike the Aztec’s aqueducts. The slow central movement contemplates the shifting ground beneath the city afloat on the aquifers below lake Texcoco. Blocks of sound shift in relation to each other throughout, and the climax presents a large imposing structure arising and then sinking. The closing movement imagines water traveling the paths of the old aqueducts but is also inspired by the bustling activity and flow of people around the city.

For any theorists in the audience: some key melodic shapes are drawn from letters in Alejandro Escuer’s name: AAEADD for his first name (L for the pitch A, or “La” in solfege; R for pitch D, or “Re”; I skipped over j and o). Escuer translates as EBCCED.

Premiere of the original version for orchestra:

November 9 & 10, 2019

Alejandro Escuer, solo flute; Iván Del Prado, conductor

Orquesta Filarmónica de la Ciudad de México

This performance has been released on CD and is available on Spotify, Apple Music, etc.

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INSTRUMENTATION

Piccolo
Flute 1, 2
Oboe 1, 2
 $B\flat$ Clarinet 1, 2, 3
 $B\flat$ Bass Clarinet
Bassoon (& Rainstick)
Contrabassoon

$B\flat$ Trumpet 1, 2, 3
F Horn 1, 2, 3, 4 (4: & Rainstick)
Trombone 1, 2 (2: & Rainstick)
Euphonium
Tuba

Timpani (& Rainstick)
4 Percussion

1: Marimba (4 1/3 octave), Splash Cymbal
2: Xylophone, Glass (or Shell) Wind Chimes, Rainstick, Shaker
3: Vibraphone, Tam-tams (3), Metal Wind Chimes, Temple Blocks (5),
4: Bass Drum, Crotales (both octaves), Sizzle Cymbal, Vibraslap, Bamboo Wind Chimes

Harp (& Rainstick)
Piano (& Rainstick)

Solo Flute
Solo percussion (bongos and congas)

NOTES

The score is transposed.

Cadenzas: In mvt. 1 there is a "duo cadenza" for the soloists and mvt. 2 begins with a flute cadenza. Both of these cadenzas may be improvised, as they were in the premiere performances, but written versions are provided. If improvised, the soloists might use the written examples as a jumping off point. There is also a bit of guided improvisation for flute at the conclusion of mvt. 2.

Solo percussion is tacet in mvt. 2, though the composer doesn't object if the player wishes to join in, complementing what the flute soloist plays especially during the intro and concluding phrase. As well, the percussionist may use hands and mallets as they see fit.

The duration of 18 minutes includes approximately 2-3 minutes for the two cadenzas combined.

Dedicated to Alejandro Escuer

FLOW | concerto for flute, percussion & wind ensemble (2022)

David Dzubay
(b. 1964)

I. Drips & Drops

6 = 66

Piccolo

Flute 1 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2 3

Bass Clarinet

Bassoon

Contrabassoon

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Solo Flute

Solo Bongos Congas

B♭ Trumpet 1

B♭ Trumpet 2 3

F Horn 1 3

F Horn 2 4

Trombone 1 2

Euphonium Tuba

Timpani

Pc. 1: Marimba

Pc. 2: Xylophone

Pc. 3: Vibraphone

Pc. 4: Vibraphone

Harp

Piano

one player

ppp *p*

mf

pp *mf*

tongue ram

pizz.

p *f*

mp *pp*

mf *pp*

To Sz. Cym.

mf

mp

mf

pp *mp* *pp*

11

Picc

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Cl 3

Bn

A.Sx 1

A.Sx 2

T.Sax

B.Sax

13

9

6

19

S.Fl

Tpt 1

Tpt 2

Hn 1

Hn 2

Tbn 1

Tbn 2

Euph

Tuba

Timpani

Mar.

Xyl.

Vib.

Sz. Cym.
sticks

To B. Dr.

Hp

Pn

21

26

9

8

6

8

43

38

Picc

F1 1
F1 2

Ob 1
Ob 2

Cl 1

Cl 2

Cl 3

B.Cl

Bn

C.Bn

A.Sx 1

A.Sx 2

T.Sax

B.Sax

43

Tpt 1

Tpt 2

Tpt 3

Hn 1
3

Tbn 1
2

Mar

secco

p

open secco

p

open secco

p

secco

p

open

p

mf

f

p

Musical score for Xylophone (Xyl.) on a single staff. The score consists of two measures. Measure 11 starts with a rest, followed by a sixteenth-note pattern: B, A, G, F, E, D, C, B. The dynamic is *mf*. Measure 12 starts with a rest, followed by a sixteenth-note pattern: E, D, C, B, A, G, F, E. The dynamic is *f*.

Hp

mf *mp*

mf *f*

A musical score for piano, consisting of two staves. The top staff is labeled "Pn". It starts with a rest, followed by a dynamic marking of "mf", then "mp". The bottom staff continues the pattern with a rest, then "mf", then "f". Both staves feature eighth-note patterns with grace notes and slurs.

48

51

Picc

Fl 1
Fl 2

Ob 1
Ob 2

Cl 1
mp

Cl 2
p

Cl 3
mp

B.Cl
mf
p

Bn
mp
p

C.Bn

A.Sx 1
mp
p

A.Sx 2

T.Sax
mp
p

B.Sax
mp
p

S.Fl

mp *mf* *p* *mp* *mf* *p f*

Bgos
Cgas
mp *mf*

Hn 1
3

Euph
mp

Timp
pp

Mar
mp
p

W Bl 1
W Bl 2
W Bl 3
mp

T. Blks.

Hp

Pn

67

62

Picc *p* *mp*

Fl 1 *p* *mp* *p pp* *p* *pp* *p* *mp* *p* *mf-p*

Ob 1 *p* *mp*

Cl 1 *mp* *p pp* *p* *pp* *p* *mp* *p* *mf-p*

Cl 2 *mp* *p pp* *p* *pp* *p* *mp* *p* *mf-p*

Cl 3 *mp* *p pp* *p* *pp* *p* *mp* *p* *mf-p*

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

Bn *p* *mp*

C.Bn *p* *mp* *p* *mp* *p* *mf-p*

A.Sx 1 *p* *mp*

A.Sx 2 *p* *mp*

T.Sax *p* *mp*

B.Sax *p* *mp*

67

S.Fl *p* *mp* *p* *mf* *p* *mf* *mp* *f*

Bgos *mf* *p* *mp* *mf* *p* *mf* *p* *f*

Tpt 1 st. mute *p* *p* *mp* *p* *mp*

Tpt 2 st. mute *p* *mp* *p* *mp*

Tpt 3 st. mute *p* *mp* *p* *mp*

Hn 1 *a 2* *mp* *p* *mp* *p* *mp*

Hn 2 *a 2* *mp* *p* *mp* *p* *mp*

Tbn 1 *mp* *p* *mp*

Euph *mp* *p* *mp* *mf-p*

Timpani

Mar. *mp*

W.B. 1 *mp*

71

Picc

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Cl 3

B.Cl

Bn

C.Bn

A.Sx 1

A.Sx 2

T.Sax

B.Sax

S.Fl

Bgos Cgas

Tpt 1

Tpt 2

Tpt 3

Hn 1 3

Hn 2 4

Tbn 1 2

Euph Tuba

Timpani

W.Bsl.1

73

38

78 $\frac{3}{8}$ (in 3) **6** (in 2)

88 G.P.

Picc
Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Cl 3
B.Cl
Bn
C.Bn
A.Sx 1
T.Sax
B.Sax

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

78 $\frac{3}{8}$ (in 3) **6** (in 2)

88 G.P.

S.Fl
Bgos
Cgas
Tpt 1
Tpt 2
Hn 1
Hn 2
Tbn 1
Euph
Tuba
Timpani
Mar.
Xyl.
Xyl.
W.Wt 1
B. Dr.
Hpt
Pn

ff *pp*
f
sticks
f *open* *mf*
ff *open*
ff *f*
ff *f*

B. Dr. solo-----
mp *mf* *p* *f* *mf*

91

92

Picc

Fl 1
2

Ob 1
2

Cl 1
2

B.Cl

Bn

C.Bn

A.Sx 1
2

T.Sax

B.Sax

S.Fl

Bgos
Cgas

Tpt 1

Tpt 2
3

Hn 1
3

Hn 2
4

Tbn 1
2

Euph
Tuba

Timp

Mar.

B. Dr.

Pn

Musical score page 98-100. The score includes parts for Picc, Fl 1, Fl 2, Cl 1, Cl 2, B.Cl, Bn, C.Bn, A.Sx, T.Sax, B.Sax, S.Fl, Bgoss, Tpt, Hn 1, Hn 2, Tbn, Euph, Tuba, Mar., B. Dr., and Pn. Measure 98 starts with a rest. Measures 99-100 show various instruments playing eighth-note patterns. Measure 101 begins with a dynamic *f*. Measure 102 continues with eighth-note patterns. Measure 103 begins with a dynamic *p*. Measure 104 continues with eighth-note patterns. Measure 105 begins with a dynamic *p*. Measure 106 continues with eighth-note patterns. Measure 107 begins with a dynamic *p*. Measure 108 continues with eighth-note patterns. Measure 109 begins with a dynamic *p*. Measure 110 continues with eighth-note patterns.

104

Picc

Fl 1
2

Ob 1
2

Cl 1
2
3

B.Cl

Bn

C.Bn

A.Sx 1
2

T.Sax

B.Sax

S.Fl

Bgos
Cgas

Tpt 1
2

Hn 1
2
3

Hn 2
3

Tbn 1
2

Euph
Tuba

Timp

Mar.

Xyl.

W. Bl.
B. Bl.

B. Dr.

Hp

Pn

111

9

16

9

8

111

$\text{♩} \rightarrow \text{♩} = 120$

135 **poco rit** **6** **8** **137**

Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
B.Cl
Bn
A.Sx 1
A.Sx 2
T.Sax
B.Sax

mp *mp* *mp* *pp* *mp*

9
8
6
8

$\text{♩} \rightarrow \text{♩} = 120$

poco rit **6** **8** **137**

S.Fl
Bgos
Cgas
Tpt 1
Tpt 2
Tbn 1
Tbn 2
B.Bsl

mf *p*
mf *p*

9
8
6
8

st. mute *mp*
st. mute *mp*
st. mute *mp*
st. mute *mp*

6 147

Ob 1
Cl 1
Cl 2
B.Cl
Bn
C.Bn
A.Sx 1
A.Sx 2
T.Sax
B.Sax

9 156

S.Fl
Tpt 1
Tpt 2
Euph
W.Bb 3/5

168

175

98

58

Picc

Fl 1 2

ob 1 2

Cl 1

Cl 2 3

B.Cl

Bn

C.Bn

A.Sx 1

A.Sx 2

T.Sax

B.Sax

175

98

58

S.Fl

Bgoss
Cgas

Tpt 1

Tpt 2

Tpt 3

Hn 1 3

Hn 2 4

Tbn 1 2

Eup

Tuba

Timp

Mar.

W.B. 3 5

B. Dr.

Hp

Pn

5 8 6 8

Picc -

Fl 1 2 -

Ob 1 2 - *p* *f*

Cl 1 - *p* *f*

Cl 2 3 - *p* *f*

B.Cl - *p* *f*

Bn - *p* *f*

C.Bn -

A.Sx 1 - *p* *f*

A.Sx 2 - *p* *f*

T.Sax - *p* *f*

B.Sax - *p* *f*

poco accel. 9 8 *d. = 126*

5 8 6 8

S.Fl - *f* *ff*

Bgas Cgas - *mf* *p* *f* *f* *mf*

Tpt 1 - *p* *f*

Tpt 2 - *p* *f*

Tpt 3 - *p* *f*

Hn 1 - *mf* *p* *f*

Hn 2 4 - *mf* *p* *f*

Hn 3 - *mf* *p* *f*

Tbn 1 2 - *mf* *p* *f*

Euph - *mf* *p* *f*

Tuba - *mf* *f*

Timp - *mf* *f*

Mar. - *p* *f* *mf*

Xyl. - *f*

W.Bsl 1 2 - *mf* *p* *f*

Hp - *f* *mf* *secco*

Pn - *f* *mf* *secco*

poco accel. 9 8 *d. = 126* 190

197

192 6
8

9 8

6 8 = 116

9 8

6 8

Picc

Fl 1

Ob 1

Ob 2

Cl 1

Cl 2

Cl 3

B.Cl

Bn

C.Bn

A.Sx 1

A.Sx 2

T.Sax

B.Sax

S.Fl

Bgos Cgas

Tpt 1

Tpt 2

Tuba

Timpani

Mar.

Xyl.

W.Bcl 2

Sz. Cym.

Hp

Pn

200

accel.

204

= 120

poco accel.

Picc
Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
Cl 3
B.Cl
Bn
C.Bn
A.Sx 1
A.Sx 2
T.Sax
B.Sax

This section shows the woodwind and brass sections playing eighth-note patterns. The woodwinds include Picc, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1-3, Bassoon, Bassoon/C. Bass, Alto Saxophone 1 & 2, Tenor Saxophone, and Bass Saxophone. The brass section includes Trombones 1 & 2, Trombone 3, Horns 1-4, Euphonium, Tuba, Marimba, Xylophone, Bass Drum, and Percussion. Dynamic markings include *f*, *ff*, *mf*, and *p*.

204

accel.

= 120

poco accel.

S.Fl
Bgos
Cgas
Tpt 1
Tpt 2
Tpt 3
Hn 1
Hn 2
Tbn 1
Euph
Tuba
Mar.
Xyl.
To B. Dr.
B. Dr.
Hp
Pn

This section continues with the brass and woodwind sections playing eighth-note patterns. The brass section includes Trombones 1 & 2, Trombone 3, Horns 1-4, Euphonium, Tuba, and Marimba. The woodwind section includes Soprano Flute, Bassoon/C. Bass, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trombones 1 & 2, Trombone 3, Horns 1-4, Euphonium, Tuba, and Marimba. Dynamic markings include *ff*, *f*, *mf*, and *p*.

209

210

217

210

217

221

229

Ob 1
Ob 2

Ci 1
Cl 1
Cl 2
B.Cl
Bn
C.Bn
A.Sx 1
A.Sx 2
T.Sax
B.Sax

S.Fl
Bgos
Cgas

Hn 1
Hn 2
Tbn 1
Euph
Tuba

Timp

Mar.

Shaker

B. Dr.

Hp

Pn

241

237

ob 1
2

Cl 1
2

Cl 2
3

B.Cl

Bn

C.Bn

A.Sx
2

T.Sax

B.Sax

S.Fl

jet whistle

Bgos
Cgas

241

Hn 1
3

Hn 2
4

Tbn 1
2

Euph

Tuba

Timp

Mar.

Shaker

B. Dr.

Hp

Pn

250

Picc
Fl 1
Fl 2
Ob 1
Cl 1
Cl 2
Cl 3
B.Clar
Bn
C.Bn
A.Sax 1
T.Sax
B.Sax

S.Fl
Bgos Cgas
Tpt 1
Tpt 2
Hn 1
Hn 2
Tbn 1
Euph
Tuba
Timpani
Mar.
Shaker
B. Dr.
Hpf
Pn

254

262

Ob 1
Ob 2

Cl 1
Cl 2
Cl 3

B.Cl.

Bn

C.Bn

A.Sx 1
A.Sx 2

T.Sax

B.Sax

266

S.Fl.

Bglos
Cgas

Tpt 1
Tpt 2
Hn 1
Hn 2
Tbn 1
Euph
Tuba

Timp

Mar.

Shaker

B. Dr.

Hp

Pn

278

F1 1
F1 2

B.Cl.

Bn

C.Bn

S.Fl.

Mar.

Hp

II. Floating City of Texcoco

***d* = 54 rubato, freely [flute cadenza]**

...possibly even completely improvised, but then still ending on held A4 leading to m.284 (cue conductor to begin). floating, swaying, undulating...bend pitches, ad some ornamental grace-notes and/or noises (gasps?, clicks?, etc.) Optional: the solo percussionist may improvise along with solo flute during the introduction and from m. 372-end., possibly using instruments other than just bongos/congas.

(Accidentals carry through as usual, but some are shown anyway for clarity.)

283

poco accel.

$$d = 60$$

[283]

284

$$3 \quad \sigma = 48$$

stagger breath

288

Rainstick - slowest possible trickle of seeds...

Rhythmic: lowest possible trill or sustain

Bn-RS 1

A.Sx 1-2

T.Sax

B.Sax

pp

pp dolce lontano

stagger breath

1.

2.

3.

pp dolce lontano

stagger breath

pp dolce lontano

stagger breath

pp dolce lontano

stagger breath

3 284

288

overblow to higher partials

$\equiv mf$

A musical staff with five horizontal lines. On the first line, there is a solid black oval note head. Above it, on the same vertical position, is a smaller open circle note head with a vertical stem extending upwards. The instruction "mm" is written below the staff to the left of the note.

Rainstick - slowest possible trickle of seeds...

Musical score excerpt showing two staves. The top staff is labeled "Rain." and features a sustained note across six measures. The dynamic marking "pp" is placed above the note, and a crescendo line leads to a dynamic marking "f". The bottom staff is labeled "Vib." and shows a vibraphone part with sustained notes and dynamic markings "bowed" and "p". The score includes a tempo marking "Adagio" and a dynamic marking "ff".

Transmission slower than possible

Rainstick - slowest possible trickle of seeds...

293

Picc

Fl 1 2

Ob 1 2

Cl 1

Cl 2

Cl 3

Bn-RS 1

A.Sx 1 2

T.Sax

B.Sax

298

cresc. poco a poco

cresc.

poco accel.

298

timbral trill

overblow to higher partials

S.Fl

Tpt 1

Tpt 2

Tpt 3

Hn 1

Hn 2

Hn 3

Hn.4-RS 2

Tbn 1

Tbn.2-RS 3

Timp.-RS 4

Mar.

Rain.

Vib.

Crot.

Hp-RS 5

Pno-RS 6

$\text{d} = 60$ Poco più mosso

304

306

Picc
Fl 1
Fl 2
Ob 1
Ob 2
Cl 1
Cl 2
B.Cl
To Bn
Bn
C.Bn
A.Sx 1
A.Sx 2
T.Sax
B.Sax

$\text{d} = 60$ Poco più mosso
overblow to higher partials + sing
tr. b.
S.Fl
very rough, breathy
 $p - fff$
Tpt 1
Tpt 2
Hn 1
Hn 2
To Hn
Hn 4
Tbn 1
To Tbn
Tbn 2
Euph
Tuba

open
Tuba
To Timp
Timp
 f

Mar.
G.WC
To G.WC
G.WC
 f

Vib.
(Xe)
mallets
To B.WC
B.WC
To Hp
Hp
 f

To Pn
Pn

310

Picc

Fl 1
2

Ob 1
2

Cl 1

Cl 2
3

B.Cl

Bn

C.Bn

A.Sx 1
2

T.Sax

B.Sax

S.Fl

313

Tpt 1

Tpt 2
3

Hn 1
3

Hn 2

Hn 4

Tbn 1
2

Euph

Tuba

Timp

Mar.

G.WC

B.WC

Hp

Pn

316

Picc f ppp

Fl 1 f ppp

ob 1 f ppp

Cl 1 f ppp

Cl 2 f ppp

B.Cl

Bn ppp mf-p ppp

C.Bn

A.Sx 1 f ppp

T.Sax f ppp

B.Sax ppp

S.Fl f 10 10 10 10 p

318

Tpt 1 ppp mf-p ppp

Tpt 2 ppp mf-p ppp

Hn 1 ppp

Hn 2 a2 ppp

Tbn 1 ppp mf-p ppp

Euph

Tuba

Timp n

Mar n

G.WC

B.WC

To Sz. Cym.

Sz. Cym.

Hp

Pn

2
322

320

Picc *fp* *fp* *fp* *fp* *fp* *fp*

Fl 1 *fp* *fp* *fp* *fp* *fp* *fp*

Ob 1 *fp* *fp* *fp* *fp* *fp* *fp*

Cl 1 *fp* *fp* *fp* *fp* *fp* *ffp*

Cl 2 *fp* *fp* *fp* *fp* *fp* *ffp*

Cl 3 *fp* *fp* *fp* *fp* *fp* *ffp*

B.Clt *mf p* *fp* *fp* *ffp*

Bn *mf p* *mf p* *fp* *ffp* *n*

C.Bn *mf p* *fp* *ffp* *tr b*

A.Sx 1 *mf p* *mf p* *mf p* *fp*

T.Sax *mf p* *mf p* *mf p* *fp*

B.Sax *mf p* *mf p* *fp* *ffp* *n*

S.Fl *mf* *f* *ff*

Tpt 1 *mf p* *mf p* *mf p* *fp*

Tpt 2 *mf p* *mf p* *mf p* *fp*

Hn 1 *mf p* *mf p* *fp*

Hn 2 *mf p* *mf p* *fp*

Tbn 1 *mf p* *mf p* *fp*

Euph *mf p* *mf p* *fp*

Tuba *mf p* *fp*

Timp *fp* *f*

Mar. *ff*

G.WC *f*

Vib. *pp*

Sz. Cym. *p* *f*

To Xyl.

Hp *ff*

To B.WC

Pn *f*

324

Picc Fl 1 Fl 2 Ob 1/2 Cl 1 Cl 2 Cl 3 B.Cl Bn C.Bn A.Sx 1 A.Sx 2 T.Sax B.Sax

328

S.Fl Tpt 1 Tpt 2/3 Hn 1/3 Hn 2/4 Tbn 1/2 Euph Tuba Mar. Xyl. Vib. B.WC Pn

328

Measure 1: S.Fl (mp), Tpt 1 (f), Tpt 2/3 (pp), Hn 1/3 (p), Hn 2/4 (pp), Tbn 1/2 (p), Euph (f), Tuba (p), Mar. (f), Xyl. (3), Vib. (f), B.WC (f), Pn (mp). Measure 2: S.Fl (ff), Tpt 1 (3), Tpt 2/3 (3), Hn 1/3 (f), Hn 2/4 (3), Tbn 1/2 (p), Euph (f), Tuba (p), Mar. (pp), Xyl. (3), Vib. (3), B.WC (3), Pn (ff). Measure 3: S.Fl (ff), Tpt 1 (10), Tpt 2/3 (10), Hn 1/3 (ff), Hn 2/4 (pp), Tbn 1/2 (pp), Euph (pp), Tuba (p), Mar. (pp), Xyl. (9), Vib. (9), B.WC (12), Pn (ff). Measure 4: S.Fl (ff), Tpt 1 (12), Tpt 2/3 (12), Hn 1/3 (ff), Hn 2/4 (pp), Tbn 1/2 (pp), Euph (pp), Tuba (p), Mar. (pp), Xyl. (12), Vib. (12), B.WC (12), Pn (ff).

To G.WC G.WC To Xyl.

346

S.Fl.

poco allarg.

5

2

2

Tpt 1

Tpt 2

Hn 1

Hn 2

Tbn 1

Eup

Tuba

Musical score for orchestra and piano, measures 11-12. The score includes parts for Timpani, Maracas, Tambourines, Bass Drum, Horn, and Piano. The piano part features complex rhythmic patterns with grace notes and dynamic markings like ff and fff.

2 tenuto **3** **360** $\text{d} = 72$ Più mosso

Picc
Fl 1 2
ob 1 2
Cl 1
Cl 2 3
B.Cl
Bn
C.Bn
A.Sx 1 2
T.Sax
B.Sax

2 tenuto **3** **360** $\text{d} = 72$ Più mosso

S.Fl
Tpt 1
Tpt 2 3
Hn 1 3
Hn 2 4
Tbn 1 2
Euph
Tuba
Timp
Mar.
Xyl.
Tams
B. Dr.
Hp
Pn

Picc
 Fl 1 2
 Ob 1 2
 Cl 1
 Cl 2 3
 B.Cl.
 Bn
 C.Bn
 A.Sx 1 2
 T.Sax
 B.Sax
 S.Fl
 Tpt 1
 Tpt 2 3
 Hn 1 3
 Hn 2 4
 Tbn 1 2
 Euph
 Tuba
 Timp
 Mar.
 Xyl.
 Vib.
 B. Dr.
 Hp
 Pn

364 $\text{d} = 108$
 rit. $\text{G.P. } \frac{5}{2}$ 370 $\text{d} = 60$
 $\text{d} = 108$
 rit. $\text{G.P. } \frac{5}{2}$ 370 $\text{d} = 60$
 Improvise: gasping for air...gradually drowning...sinking...otherworldly sounds...

pp/mf/ppp/mp

ritardando a tempo

attacca ,

372 a²

Fl 1 2
Ob 1 2
Cl 1
Cl 2
Cl 3
B.Cl.
Bn
C.Bn
A.Sx 1
A.Sx 2
T.Sax
B.Sax

378 ritardando a tempo attacca ,

S.Fl
Tpt 1
Tpt 2
Tpt 3
Hn 1
Hn 2 4
Hn 3
Tbn 1 2
Euph
Tuba
Timp
Mar.
Tams
B. Dr.
Hp
Pn

III. Aqueduct Run

382

402

5 **4** **406**

Picc

F1 2

Ob 1 2

Cl 1

Cl 2

Cl 3

B.Cl

Bn

C.Bn

A.Sx 1 2

T.Sax

B.Sax

S.Fl

Bgos Cgas

5 **4** **406**

Tpt 1

Tpt 2

Hn 1 3

Hn 2 4

Tbn 1 2

Euph

Tuba

Mar.

Xyl.

Tams

Sz. Cym. sticks

sz. Cym.

Hp

Pn

Picc
 Fl 1
 Ob 1
 Cl 1
 Cl 2
 Cl 3
 B.Cl
 Bn
 C.Bn
 A.Sx 1
 T.Sax
 B.Sax
 S.Fl
 Bgos
 Cgas
 sticks
 mf
 Tpt 1
 Tpt 2
 open
 Hn 1
 Hn 2
 Hn 3
 Tbn 1
 Euph
 Tuba
 Mar.
 ff
 Xyl.
 p
 ff
 Tams
 Sz. Cym.
 pp
 Hp
 ff
 Pn
 ff

414

414

429

424

Fl 1
Ob 1
Ob 2
Cl 1
Cl 2
B.Cl
Bn
C.Bn
A.Sx 1
A.Sx 2
T.Sax
B.Sax

encountering some clogs in the aqueduct...

S.Fl
Cgas
Tpt 1
Tpt 2
Tpt 3
Hn 1
Hn 2
Tbn 1
Euph

Timp

Mar.

B. Dr.

Hp

Pn

429

sing: *p* *f* *p* *f* *fp* *f*

cresc. poco a poco

cresc. poco a poco

p

429

439

433

Picc

F1 1
F1 2 *mp*

Ob 1
Ob 2 *mp*

Cl 1
Cl 2 *mp*

B.Clt
Bn *mp*

C.Bn

A.Sx 1
A.Sx 2 *mp*

T.Sax *mp*

B.Sax *mf*

(fingering in part)

439 f

S.Flt *f* *ff* *fp* *ff* *p* *ffff* sticks *mf* *ff* *ff*

Bgoss Cgas *mp* *mf* *p* *ff* *f*

Tpt 1 *mp*

Tpt 2 *mp*

Tpt 3

Hn 1
Hn 3 *mp*

Hn 2 *mp*

Tbn 1
Tbn 2 *mp*

Euph

Tuba *p*

Timp *mf*

Mar. *mf*

B. Dr. *mf*

439

Hp

Pn

451

Picc
Fl 1
Ob 1
Cl 1
Cl 2
B.Cl
Bn
C.Bn
A.Sx 1
T.Sax
B.Sax

453

S.Fl
Bgos
Cgas
Tpt 1
Tpt 2
Hn 1
Hn 2
Tbn 1
Euph
Tuba
Timpani
Mar.
B. Dr.

Hp
Pn

462

461

Picc *mf* — *ff*

F1 2 *mf* — *ff*

ob 1 *mf* — *ff*

ob 2 *mf* — *ff*

Cl 1 *mf* — *ff*

Cl 2 *mf* — *ff*

Cl 3 *mf* — *ff*

B.Cl *mf* — *ff*

Bn *mf* — *ff*

C.Bn *mf* — *ff*

A.Sx 1 2 *mf* — *ff*

T.Sax *mf* — *ff*

B.Sax *mf* — *ff*

S.Fl *ff*

Bgos Cgas

Tpt 1 *ff*

Tpt 2 3 *ff*

Hn 1 3 *ff*

Hn 2 4 *a 2* *ff*

Tbn 1 2 *ff*

Euph *ff*

Tuba *ff*

Timp *ff*

Mar. *ff*

Xyl.

B. Dr. *f* To Sz. Cym. mallets *p* *f* mallets *p* *f*

Hp

Pn *ff*

4
470

467

Picc

F1 2

Ob 1

Ob 2

C1 1

C1 2

C1 3

B.Cl

Bn

C.Bn

A.Sx 1 2

T.Sax

B.Sax

S.Fl

Bgos

Cgas

Tpt 1

Tpt 2

Tpt 3

Hn 1 3

Hn 2 4

Tbn 1

Tbn 2

Euph

Tuba

Timp

Mar.

Xyl.

B. Dr.

Pn

475

Picc

F1 1
F1 2

ob 1

ob 2

Cl 1

Cl 2

Cl 3

B.Cl

Bn

C.Bn

A.Sx 1
a 2

T.Sax

B.Sax

S.Fl

Bgos
Cgas

Tpt 1

Tpt 2
a 2
Tpt 3

Hn 1
a 2
Hn 2
a 2
Tbn 1
a 2
Tbn 2

Euph

Tuba

Timp

B. Dr.

Pn

485

2 490 $\text{d} = 84$ poco piu mosso

Picc

Fl₁ 2

ob₁ 2

Cl 1

Cl 2

Cl 3

B.Cl

Bn

C.Bn

A.Sx 1

A.Sx 2

T.Sax

B.Sax

S.Fl

Bgos
Cgas

Tpt 1

Tpt 2 3

Hn 1 3

Hn 2 4

Tbn 1 2

Euph

Tuba

Timp

Mar.

Xyl.

Vib.

B. Dr.

Hp

Pn

a 2

ppp *mf* *ppp*

ppp *mf* *ppp*

mp *pp*

mp *pp*

mp *pp* *quasi pizz.*

p

quasi pizz.

p

ppp *mf* *ppp* *mp*

ppp *mf* *ppp* *mp*

ppp *mf* *ppp*

ppp *mf* *ppp*

n

hands *pp* *mf* *pp* *mf*

st. mute *ppp* *mf*

quasi pizz.

p

ppp *mf*

To Shaker

mf

Vib.

To Sz. Cym.

Sz. Cym. *mf*

ppp *mf* *ppp* *mf*

mf

f

mf

mf

mf

495

Picc

F1 1 2

Ob 1 2

Cl 1 2 3

B.Cl

Bn

C.Bn

A.Sx 1 2

T.Sax

B.Sax

S.Fl

Bgos Cgas

Tpt 1 2 3

Hn 1 2 3 4

Tbn 1 2

Euph

Tuba

Mar.

Vib.

Sz. Cym.

Hp

Pn

504

4 509 ♩ = 160 Tempo I

506

Fl 1

Fl 2

Ob 1 2

Cl 1 2

B.Cl.

Bn

C.Bn

A.Sx 1 2

T.Sax

B.Sax

4 509 ♩ = 160 Tempo I

S.Fl.

Bgos. Cgas.

Tpt 1 2

Hn 1 2

Euph

Mar.

Shaker

Vib.

Sz. Cym.

Hp

Pn

519

514

Picc f
Fl 1 2 f
Ob 1 2 pp f
Cl 1 p mf
Cl 2 p mf f
Cl 3 p mf f
B.Cl p mf
Bn p mf
C.Bn
A.Sx 1 mf
A.Sx 2 pp f
T.Sax
B.Sax

519

S.Fl pp sticks ff p ff
Bgos Cgas pp f ff f
Tpt 1 mf pp f
Tpt 2 3 mf pp f
Hn 1 3 p mf
Hn 2 4 mf
Tbn 1 2 open mf pp f
Eup
Tuba mf pp f
Timp
Mar. mf pp
Xyl. Xylo. mf
Vib. mf pp
Sz. Cym. To Crot. mf
Hp
Pn pp

