



Free time,  
Cue 1st violin, then unconducted

Conducted

2 Fl. 1  
 Fl. 2  
 Fl. 3  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 Pno. 1  
 Pno. 2  
 Gtr.  
 Vln. 1  
 Vln. 2  
 Vln. 3  
 Vln. 4  
 Vln. 5  
 Vln. 6  
 Vln. 7  
 Vln. 8  
 Vla. 1  
 Vla. 2  
 Cb.

*mp* (when you need to breathe move on, repeat the second motive if needed)

(when you need to breathe move on, repeat the second motive if needed)

(when you need to breathe move on, repeat the second motive if needed)

(when you need to breathe move on, repeat the second motive if needed)

(when you need to breathe move on, repeat the second motive if needed)

(when you need to breathe move on, repeat the second motive if needed)

(when the sound has mostly decayed move on, repeat the second and third chords if needed)

(when the sound has mostly decayed move on, repeat the second chord if needed)

(when the sound has mostly decayed move on, repeat the second chord if needed)

On the conductor's cue, play this melody, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 4 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 5 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 6 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 7 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 8 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Conducted

**A** ♩ = 132, upbeat with heavy flow  
and a touch of wildness 3

Free time,  
Cue 1st violin, then unconducted

**A** = 132, upbeat with heavy flow  
and a touch of wildness 3

Fl. 1

= mp (when you need to breathe move on, repeat the second motive if needed)

Fl. 2

= mp (when you need to breathe move on, repeat the second motive if needed)

Fl. 3

= mp (when you need to breathe move on, repeat the second motive if needed)

Cl. 1

= mp (when you need to breathe move on, repeat the second motive if needed)

Cl. 2

= mp (when you need to breathe move on, repeat the second motive if needed)

Cl. 3

= mp (when you need to breathe move on, repeat the second motive if needed)

Pno. 1

(when the sound has mostly decayed move on, repeat the second and third chords if needed)

Pno. 2

(when the sound has mostly decayed move on, repeat the second chord if needed)

Gtr.

(when the sound has mostly decayed move on, repeat the second chord if needed)

On the conductor's cue, play this melody, quasi-metronomically but without trying to line up with anybody else.

**A** = 132, upbeat with heavy flow  
and a touch of wildness

Vln. 1

As soon as you hear violin 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 2

As soon as you hear violin 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 3

As soon as you hear violin 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 4

As soon as you hear violin 4 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 5

As soon as you hear violin 5 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 6

As soon as you hear violin 6 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 7

As soon as you hear violin 7 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 8

As soon as you hear violin 8 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vla. 1

As soon as you hear viola 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vla. 2

As soon as you hear viola 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Cb.

Musical score for orchestra and piano, page 4, measures 10-18. The score includes parts for Flute 1, Flute 2, Flute 3, Clarinet 1, Clarinet 2, Clarinet 3, Piano 1, Piano 2, Grtr., Violin 1, Violin 2, Violin 3, Violin 4, Violin 5, Violin 6, Violin 7, Violin 8, Viola 1, Viola 2, and Cello/Bass. The music features dynamic markings such as **ff**, **f**, **pp**, **tr.**, **solo**, **tutti**, and **arco**. Measure 10 starts with a rest followed by eighth-note patterns. Measures 11-12 show woodwind entries with sixteenth-note figures. Measures 13-14 feature piano entries with complex sixteenth-note patterns. Measures 15-16 show violin entries with sixteenth-note figures. Measures 17-18 conclude with viola and cello/bass entries.

B

Play each section twice

19 Play each section twice

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Play something sort of like this; it does NOT need to be exactly what is notated but should be fast, wild, bold, soloistic, improvisatory, atonal, and noisy, and should be exactly the same when it is repeated.

*solo* *ff* *tr* *sfp* *fff* *f*

Pno. 1

Pno. 2

Gtr.

Chords listed below the guitar staff:

- C<sup>#</sup>7
- D<sup>#</sup>maj7
- C<sup>#</sup>7
- Am7
- F<sup>#</sup>7
- Bm7
- F<sup>#</sup>7
- C<sup>#</sup>7
- D<sup>#</sup>maj7
- C<sup>#</sup>7
- Am7
- F<sup>#</sup>7
- Bm7
- F<sup>#</sup>7
- E7
- F<sup>#</sup>maj7
- E7
- Cm7
- A7
- Dm7
- A7
- E7
- F<sup>#</sup>maj7
- E7
- Cm7
- A7
- Dm7
- A7

Play something sort of like this; it does NOT need to be exactly what is notated but should be fast, wild, bold, soloistic, improvisatory, atonal, and noisy, and should be exactly the same when it is repeated.

B

Musical score for orchestra and piano. The score consists of ten staves. From top to bottom: Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vln. 5, Vln. 6, Vln. 7, Vln. 8, Vla. 1, Vla. 2, Cb. The piano part is at the bottom, indicated by a bass clef and a treble clef. The strings (Vln. 1 through Vla. 2) play a rhythmic pattern of eighth and sixteenth notes. Vln. 1 has a dynamic marking of ***ff*** (fortissimo) with three slurs, followed by the instruction "over-pressure, noisy tone". The piano part consists of sustained notes throughout the page.

Play something sort of like this; it does NOT need to be exactly what is notated but should be fast, wild, bold, soloistic, improvisatory, atonal, and noisy, and should be exactly the same when it is repeated.

6 solo

Fl. 1 jet whistle  
ff tongue pizz.

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Play something sort of like this; it does NOT need to be exactly what is notated but should be fast, wild, bold, soloistic, improvisatory, atonal, and noisy, and should be exactly the same when it is repeated.

Pno. 1

1st time only

Pno. 2

1st time only

Gtr.

Vln. 1 pizz. 1st time only

Vln. 2 pizz. 1st time only

Vln. 3 pizz. 1st time only

Vln. 4 pizz. 1st time only

Vln. 5

Vln. 6 pizz. 1st time only

Vln. 7 pizz. 1st time only

Vln. 8 pizz. 1st time only

Vla. 1 pizz. 1st time only

Vla. 2 pizz. 1st time only

Cb. pizz. 1st time only

random chromatic clusters of pitches in these registers

*ff*

*pp*

*p*

*pizz.*

*ff* over-pressure, noisy tone

*solo* *3*

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Pno. 1

Pno. 2

Gtr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Cb.

28

*pp*

Play something sort of like this; it does NOT need to be exactly what is notated but should be fast, wild, bold, soloistic, improvisatory, atonal, and noisy, and should be exactly the same when it is repeated.

*solo*

*ff*

random chromatic clusters of pitches in these registers

Play something sort of like this; it does NOT need to be exactly what is notated but should be fast, wild, bold, soloistic, improvisatory, atonal, and noisy, perhaps with distortion and tremolos. It should be exactly the same when it is repeated.

*solo*

*ff*

(pizz.)

(pizz.)

C

33

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Pno. 1

Pno. 2

Gtr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Cb.

This page contains musical staves for various instruments. The top section includes Flute 1, Flute 2, Flute 3, Clarinet 1, Clarinet 2, Clarinet 3, and two pianos. The middle section includes a guitar and eight violin parts (Vln. 1 through Vln. 8). The bottom section includes two viola parts (Vla. 1 and Vla. 2) and a cello (Cb.). The score features dynamic markings such as ff, f, pp, and ppp, along with performance instructions like 'tr.', 'arco', 'tutti', and 'solo'. Measure numbers 33 are present at the top left of each staff.



Free time,  
Cue 1st clarinet, then unconducted

10

As soon as you hear clarinet 1 start this melody, begin playing it,  
quasi-metronomically but without trying to line up with anybody else.

Conducted

47

Fl. 1 2nd *f* As soon as you hear clarinet 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Fl. 2 5th *f* As soon as you hear clarinet 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Fl. 3 8th *f* On the conductor's cue, play this melody, quasi-metronomically but without trying to line up with anybody else.

Cl. 1 1st *f* As soon as you hear violin 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Cl. 2 4th *f* As soon as you hear violin 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Cl. 3 7th *f* As soon as you hear flute 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Pno. 1 Pno. 2 Gtr.

Vln. 1 3rd *f* As soon as you hear flute 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 2 6th *f* As soon as you hear flute 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 3 9th *f*

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Cb.

#### Conducted

49

Fl. 1

As soon as you hear clarinet 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Fl. 2

As soon as you hear clarinet 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Fl. 3

On the conductor's cue, play this melody, quasi-metronomically but without trying to line up with anybody else.

Cl. 1

As soon as you hear violin 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Cl. 2

As soon as you hear violin 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Cl. 3

Pno. 1

Pno. 2

Gtr.

As soon as you hear flute 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 1

As soon as you hear flute 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 2

As soon as you hear flute 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Cb.

Free time,  
Cue 1st clarinet, then unconducted

12

As soon as you hear clarinet 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

## Conducted

As soon as you hear clarinet 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Fl. 2

As soon as you hear clarinet 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Fl. 3

On the conductor's cue, play this melody, quasi-metronomically but without trying to line up with anybody else.

Cl. 1

As soon as you hear violin 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Cl. 2

As soon as you hear violin 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Cl. 3

Pno. 1

Pno. 2

Gtr.

As soon as you hear flute 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 1

As soon as you hear flute 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 2

As soon as you hear flute 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Cb.