Library Music No. 3:
Adlibs & Alibis

ensemble & playback

for Studio Musikfabrik

score

Simon Bahr
2026

Preface

Instruments

Flute | Oboe | Clarinet in Bb | Bassoon | Trumpet in C | Horn in F | Trombone | Keyboard | Percussion | Violin 1 | Violin 2 | Viola | Cello | Double Bass

The piece is conducted.

The score is not in C.

Dynamic markings are relative. (= Players should adjust so that the same dynamic marking results in a similar loudness for each instrument.)

Accidentals (including microtonal) apply for the rest of the respective bar and for the same octave position only.

Grace notes should be played before the beat.

Staccatissimo notes should always be as short as possible, regardless of the note value.

Microtones & Glissandi

Microtone accidentals modify the pitch by about a sixth tone in the direction of the arrow. However, they should first and foremost detune the written pitch in a clearly audible way and do not have to be exact.



continuous glissando



chromatic glissando



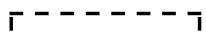
gliss. down/up out of note ad lib.



chromatic glissando ad lib.

Adlibs & Repeats

If a sequence of notes is marked with a dashed horizontal bracket above, any note in that sequence may be replaced by a rest.



Usually, such a bracket comes with an instruction. If no instruction is given, the choice of notes to play is completely up to the player. If an instruction is given, the player should follow this instruction in ways consistent with their own musical intuition. (= Don't overthink!)

At the beginning of section B, the tempo marking 'free tempo' indicates, that every player should play the written material at their own tempo. Each of the two repeated bars are looped until the conductor indicates to move on. (↻)

p < ***ff*** *(throughout all cycles)* Play a crescendo from p to ff over the course of all repeats.

f ⇔ ***ff*** Move ad lib. between f and ff.

solo ad lib.	Improvise or prepare material. Play in the foreground.
ad lib.	Improvise or prepare material. Do not necessarily play in the foreground.
... ad lib.	Shape the mentioned musical parameters freely.
1st	Only play this in the first repeat.
choose 1 each cycle	Choose one note of the written chord in each cycle. (The same note can be chosen in multiple cycles.)
vary...	Deviate from the written material in subtle ways, preserving its essence.

Woodwinds



flutter tongue flz.



pizzicato (flute) / tongue slap (clarinet) / flap (bassoon)



air sound with slight pitch (flute & clarinet)



growl, should be more expressive than flutter tongue (clarinet)

Brass

Trumpet uses harmon mute and plunger (always indicated), horn mutes using hand, trombone uses plunger.
In muted passages: + = mute on / ○ = mute off / ⊕ = half muted / +⟶○ = take mute off gradually, etc.



flutter tongue flz.



tongue slap



airy sound with audible pitch



glissando ad lib. using slide, starting and ending with notated pitch (trombone)

Strings



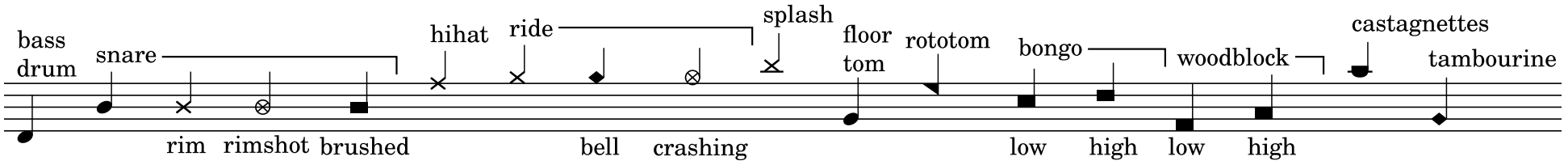
On double bass, pizzicati should usually be played without bow in hand, resting thumb on lowest string (= “jazz pizzicato”).
A 5-string double bass is recommended, but not required.

Percussion

The percussion setup consists of a vibraphone and:

- bass drum (orchestral)
- snare drum
- hihat
- ride cymbal
- splash cymbal
- floor tom
- very high rototom
- low & high bongo
- low & high woodblock
- castagnettes
- tambourine

The bass drum is always played with a soft mallet. Castagnettes are played with hand. All other unpitched percussion instruments are played with drumsticks, unless indicated otherwise.



‘mute’ Mute all ringing cymbals.
‘brush’ Use a drum brush (“jazz brush”).
‘hard brush’ Use actual brushes, producing an irregular crackling sound (think: vinyl noise).

Keyboard

The keyboard sound consist of two layers: An organ sound (“Hammond”) and a sampler. Both are active at all times. The organ is active across the full range of the keyboard. The additional samples are on some keys only. An sfz-file is provided for mapping the samples to the keyboard. For more information on the sfz-format, go to https://sfzformat.com.

Playback & Amplification

The playback is provided as a 5th order ambisonics wav-file (using SN3D encoding). A clicktrack is provided in a separate wav-file, which is played back to the conductor via headphones. Playback and clicktrack should start synchronously at the beginning of the b-section, ‘interrupting’ the ensemble.

The required equipment includes:

- (close) microphones for flute, oboe, clarinet, bassoon, trumpet, horn, trombone, violins, viola & cello
- microphones for percussion (min. bass drum, overheads for setup, overheads for vibraphone)
- direct microphone for double bass, ideally using an amplifier on stage
- midi-keyboard (88 keys), including stand and piano stool
- laptop with player for sfz-samplerfiles & decoder for 5th order ambisonics playback
- PA (multichannel) and mixing board
- music stands for nine musicians
- monitoring for nine musicians (as needed, especially keyboard and percussion)
- corresponding audio and midi-cables

All acoustic instruments are amplified. Keyboard sends midi to computer/sfz-player. Computer/sfz-player sends audio (stereo) to mixing board/PA. Computer also sends decoded ambisonics playback to mixing board/PA.

If you need any technical assistance or want to obtain the playback, clicktrack & sfz-file, please don’t hesitate to reach out.

Library Music No. 3: Adlibs & Alibis is based on music by Tony Kinsey, John Scott, Derrick Llewelyn Mason & others.

Simon Bahr, 2026
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♩ = 50

Flute

Oboe

Clarinet in B♭

Bassoon

p *ppp* *pp*

p *ppp* *pp*

pp

♩ = 50

Trumpet in C

Horn in F

Trombone

pp

♩ = 50

Keyboard

brush on snare,
drumstick on cymbal

mute mute

Percussion

p *pp* *p* *ppp* *p* *ppp*

♩ = 50

Violin 1

Violin 2

Viola

Cello

pizz.

Double Bass

p *pp* *p* *p* *pp*

6

Fl.
Ob.
Cl.
Bsn.
Tp.
Hn.
Tbn.
Keyb.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mute (hand)
open
mute

11

Fl.

Ob.

Cl.

Bsn.

Tp.

mute (harmon)

Hn.

mute (hand)

open

Tbn.

Keyb.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

16

A2 **accel.**

Fl.

Ob.

Cl.

Bsn.

accel.

A2

(mute)

Tp.

Hn.

Tbn.

accel.

A2

Keyb.

Perc.

A2 **accel.**

pizz.

Vln. 1

pizz.

Vln. 2

pizz.

Vla.

pizz.

Vc.

Db.

21

♩ = 60

Fl.

Ob.

Cl.

(pp)

Bsn.

(pp)

♩ = 60

(mute)

Tp.

(p)

p

Hn.

pp

Tbn.

♩ = 60

Keyb.

(pp)

8

Perc.

(pp) < p pp

< p pp

< p pp

< p pp

♩ = 60

Vln. 1

(pp) < p

pp < p

Vln. 2

Vla.

Vc.

Db.

(p)

25

Fl.

Ob.

Cl.

Bsn.

(flz.)

(mute)

open

Tp.

Hn.

(flz.)

Tbn.

Keyb.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

29

A3

Fl.

Ob.

Cl.

Bsn.

A3

Tp. (p)

Hn. (p)

Tbn. p

A3

Keyb. (p)

soft mallet on bassdrum,
drumsticks on other instruments

Perc. p

A3

Vln. 1 pp mp pp mp

Vln. 2 pp mp pp mp

Vla. pp mp pp mp

Vc. pp mp pp mp

Db. p

33

Fl.
Ob.
Cl.
Bsn.
Tp.
Hn.
Tbn.
Keyb.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

legato (l. h.)

36

(flz.)

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

39

Fl.
Ob.
Cl.
Bsn.
Tp.
Hn.
Tbn.
Keyb.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

42

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

45

Fl.

Ob.

Cl.

Bsn.

Tp.

mute (plunger)

open

Hn.

mute (hand)

open

Tbn.

Keyb.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

48

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

51

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

54

Fl. pp ppp

Ob. pp ppp

Cl. pp ppp

Bsn. pp

Tp.

Hn. pp ppp

Tbn. pp

Keyb. (p) 8

Perc. (p) pp

Vln. 1 (pp)

Vln. 2 (pp)

Vla. (pp)

Vc. (pp)

Db. (p)

57

Fl.

Ob.

Cl.

Bsn.

mute (Harmon)

Tp.

Hn.

Tbn.

Keyb.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

60

Fl.

Ob.

Cl.

Bsn.

Tp.

(mute)

Hn.

Tbn.

Keyb.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

64

A4

Fl.

Ob.

Cl.

Bsn.

5

A4

Tp.

open

Hn.

Tbn.

A4

Keyb.

brush on snare, drumstick on cymbal

Perc.

Vibraphone

A4

arco

Vln. 1

arco

Vln. 2

arco

Vla.

arco

Vc.

Db.

69

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Percussion
brush on snare, drumstick on cymbal

Vibraphone

D. Kit

Vln. 1

Vln. 2

Vla.

Vc.

Db.

74

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Perc.

Percussion
soft mallet on bassdrum,
drumsticks on other instruments

Vln. 1

Vln. 2

Vla.

Vc.

Db.

77

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

80

Fl.
Ob.
Cl.
Bsn.
Tp.
Hn.
Tbn.
Keyb.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

♩ = 60

♩ = 90

arco

84

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

♩ = 60

accel.

pizz.

pp

87

(accel.)

Fl.

Ob.

Cl.

Bsn.

(accel.)

Tp.

Hn.

Tbn.

(accel.)

Keyb.

Perc.

(accel.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl.
Ob.
Cl.
Bsn.
Tp.
Hn.
Tbn.
Keyb.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

90

♩ = 80

A5

f

ff

mp

mute

drumsticks

mf

fposs.

95

Fl.

(f)

Ob.

Cl.

Bsn.

Tp.

(mp)

Hn.

(mp)

Tbn.

(mp)

f 3

Keyb.

(mp)

Perc.

(mf)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(f)

99

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

103

Fl.
Ob.
Cl.
Bsn.
Tp.
Hn.
Tbn.
Keyb.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

arco

107

B **Playback starts**

28”

32”

(♩ = 80)

Click

free tempo (28”)
fast

free tempo (32”)
sim., pitch descends ad lib.

B

Fl.

mf < *ff* *(throughout all cycles)*

ff > *(throughout all cycles)*

Ob.

mf < *ff* *(throughout all cycles)*

ff > *(throughout all cycles)*

ad lib.

Cl.

mf < *ff* *(throughout all cycles)*
high pitches ad lib.

ff > *(throughout all cycles)*
sim.

Bsn.

p < *ff* *(throughout all cycles)*

ff > *(throughout all cycles)*

free tempo (28”)
mute (Harmon)

free tempo (32”)

B

solo ad lib.
hectic, on the run

solo ad lib.

Tp.

p < *ff* *(throughout all cycles)*

ff > *(throughout all cycles)*

ad lib.

Hn.

p < *ff* *(throughout all cycles)*

ff > *(throughout all cycles)*

ad lib.

Tbn.

p < *ff* *(throughout all cycles)*

ff > *(thoughout all cycles)*

free tempo (28”)
staccatissimo rhythm ad lib.

free tempo (32”)
sim.

B

Keyb.

p < *ff* *(throughout all cycles)*

ff > *(thoughout all cycles)*

ad lib.
soft mallet on bassdrum

ad lib.

Perc.

p < *ff* *(throughout all cycles)*

ff > *(thoughout all cycles)*

free tempo (28”)
high pitches ad lib., bow pressure ad lib.

free tempo (32”)
sim.

B

Vln. 1

p < *ff* *(throughout all cycles)*
high pitches ad lib., bow pressure ad lib.

ff > *(throughout all cycles)*
sim.

Vln. 2

p < *ff* *(throughout all cycles)*
gliss. ad lib., bow pressure ad lib., tie over all cycles

ff > *(throughout all cycles)*
sim.

Vla.

p < *ff* *(throughout all cycles)*
gliss. ad lib., bow pressure ad lib., tie over all cycles

ff > *(throughout all cycles)*
sim.

Vc.

p < *ff* *(throughout all cycles)*
gliss. ad lib., bow pressure ad lib., tie over all cycles

ff > *(throughout all cycles)*
sim.

Db.
arco

p < *ff* *(throughout all cycles)*

ff > *(throughout all cycles)*

110

B2 ♩ = 80

Click

B2 ♩ = 80

Fl.

(pizz.) (pitched air)

Ob.

Cl.

(pitched air)

(slap tongue)

(flz.)

Bsn.

(flap)

B2 ♩ = 80

Tp.

open
(slap tongue)

half-valve

Hn.

(slap tongue*)

mute
(hand)

*slaps written higher than sounding

Tbn.

mute (plunger)

(slap tongue)

B2 ♩ = 80

Keyb.

Perc.

scrape snare with hard bursches ad lib.

B2 ♩ = 80

Vln. 1

col legno (battuto)

Vln. 2

col legno (battuto)

Vla.

col legno (battuto)

Vc.

col legno (battuto)

Db.

pizz.

114

12" (♩ = 60)

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

half-valve

half-valve

Hn.

open

Tbn.

open

Keyb.

Perc.

Vln. 1

(col legno)

Vln. 2

(col legno)

Vla.

(col legno)

Vc.

(col legno)

Db.

8

119 **B3** ♩ = 60

Click

B3 ♩ = 60

Fl.

Ob.

Cl.

Bsn.

B3 ♩ = 60

Tp.

Hn.

Tbn.

B3 ♩ = 60

Keyb.

Perc.

scrape snare with hard bursches ad lib.

B3 ♩ = 60

Vln. 1

Vln. 2

Vla.

Vc.

Db.

123

Click

3x ♩ = 40 4x 16”

Fl.

♩ = 40
1st then: soft air sounds ad lib.
3x 4x sim.
p ppp (throughout all cycles)

Ob.

1st then: soft air sounds ad lib., without reed
sim.
p ppp (throughout all cycles)

Cl.

1st then: soft air sounds ad lib.
sim.
p ppp (throughout all cycles)

Bsn.

pitches ad lib. pitches ad lib.
p ⇔ ppp p p ⇔ ppp p (throughout all cycles)

♩ = 40
swelling trills ad lib. (vary pitches and durations)
detune ad lib.

Tp.

3x (mute) 4x open
p ⇔ ppp p ⇔ ppp p ppp (throughout all cycles)

Hn.

detune ad lib.
pp p pp p open ppp (throughout all cycles)

Tbn.

(mute) detune ad lib. open
pp p pp p ppp (throughout all cycles)

♩ = 40
choose 1 each cycle

Keyb.

3x 4x
p ⇔ ppp mp (throughout all cycles)

Perc.

continue sim., tie over repeat continue sim., tie over repeat
p ⇔ ppp (throughout all cycles)

♩ = 40
white-ish noise with bow on bridge ad lib.

Vln. 1

3x 4x sim.
ppp (throughout all cycles)

Vln. 2

white-ish noise with bow on bridge ad lib. sim.
ppp (throughout all cycles)

Vla.

col legno ad lib. col legno ad lib. col legno
pp p ⇔ ppp pp p ⇔ ppp pp (throughout all cycles)

Vc.

col legno ad lib. col legno ad lib. col legno
pp p ⇔ ppp pp p ⇔ ppp pp (throughout all cycles)

Db.

vary pattern ad lib. vary pattern & transpose up in octaves ad lib.
p ⇔ ppp (play low D on 5-string bass or low G on 4-string bass) (throughout all cycles)

127

Click

C ♩ = 50

accel.

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

(airy)

Keyb.

Vibraphone

Vib.

Vln. 1

Vln. 2

flautando

Vla.

Vc.

Db.

132

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

♩ = 55

accel.

(p)

p

pp

(pp)

ppp

(flz.)

3

Percussion
played with hand

flautando

137

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

= 60

~10”

(♩ = 65)

4+2/4

mp

pp

p

ppp

(airy)

3

Vibraphone

Percussion

(hand)

flautando

142

C2 ♩ = 65

Click

C2 ♩ = 65

Fl.

Ob.

Cl.

Bsn.

C2 ♩ = 65

Tp.

Hn.

Tbn.

C2 ♩ = 65

Keyb.

D. Kit

C2 ♩ = 65

Vln. 1

Vln. 2

Vla.

Vc.

Db.

145

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

D. Kit

Vln. 1

Vln. 2

Vla.

Vc.

Db.

148

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

D. Kit

mute

Vln. 1

Vln. 2

Vla.

Vc.

Db.

152

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

D. Kit

Vln. 1

Vln. 2

Vla.

Vc.

Db.

154

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

D. Kit

Vln. 1

Vln. 2

Vla.

Vc.

Db.

156

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

D. Kit

Vln. 1

Vln. 2

Vla.

Vc.

Db.

158

20”

(♩ = 65)

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

D. Kit

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

160

C3 ♩ = 65

Click

C3 ♩ = 65

Fl.

Ob.

Cl.

Bsn.

C3 ♩ = 65

Tp.

Hn.

Tbn.

C3 ♩ = 65

Keyb.

D. Kit

C3 ♩ = 65

Vln. 1

Vln. 2

p

mp

Vla.

p

mp

Vc.

Db.

164

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

open

mf

f

Hn.

open

mf

f

Tbn.

open

mf

f

Keyb.

Vib.

Vibraphone
legato

mp

f

Vln. 1

mp

mf

Vln. 2

(mp)

f

Vla.

(mp)

f

Vc.

mp

f

Db.

(pizz.)

mf

f

167 **D** **accel.**

Click

D **accel.**

Fl.

Ob.

Cl.

Bsn.

D **accel.**

Tp.

Hn.

Tbn.

D **accel.**

Keyb.

Vib.

(legato)

D **accel.**

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

170

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

173

(accel.)

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

176

(accel.)

Click

(accel.)

Fl.

Ob.

Cl.

Bsn.

(accel.)

Tp.

Hn.

Tbn.

(accel.)

Keyb.

Vib.

(accel.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

179

(accel.)

Click

(accel.)

Fl.

Ob.

Cl.

Bsn.

(accel.)

Tp.

Hn.

Tbn.

(accel.)

Keyb.

Vib.

(accel.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

182

Click

(accel.)

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

185

D2 (accel.) (♩ = 77)

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

legato (l. h.)

legato

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

189

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

192 (accel.)

Click

(accel.)

Fl. p f mp f

Ob. mf

Cl. mf

Bsn. mf

(accel.)

Tp. (mp) f mp f

Hn. (mp) f mp

Tbn. f 3 mp f mp

(accel.)

Keyb. (mp) mf

Vib. f

(accel.)

Vln. 1 p pizz. f pizz.

Vln. 2 p pizz. f pizz.

Vla. p pizz. f arco

Vc. pizz. f arco

Db. (f)

195

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(accel.)

mp f mf (mf) (f) pizz. arco 3

198

(accel.)

Click

(accel.)

Fl.

Ob.

Cl.

Bsn.

(accel.)

Tp.

Hn.

Tbn.

(accel.)

Keyb.

Vib.

(accel.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

pizz.

200 (accel.)

Click

(accel.)

Fl.

Ob.

Cl.

Bsn.

(accel.)

Tp.

Hn.

Tbn.

(accel.)

Keyb.

Vib.

(accel.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

203 **D3** ♩ = 90 accel.

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

207

(accel.)

Click

(accel.)

Fl.

p f p

mp ff mp

p f

Ob.

(mf)

Cl.

(mf) 3

Bsn.

3

(mf)

(accel.)

Tp.

f

3

Hn.

f

Tbn.

f

(accel.)

legato

Keyb.

mf

f

Vib.

mf

f

(accel.)

Vln. 1

3

p f

mp

f

Vln. 2

3

p f

mp

f

Vla.

p

mp

f

Vc.

pp

Db.

(f)

210 **(accel.)**

Click

(accel.)

Fl.

Ob.

Cl.

Bsn.

(accel.)

Tp.

Hn.

Tbn.

(accel.)

Keyb.

Vib.

(accel.)

high pitches ad lib., bow pressure ad lib.

Vln. 1

high pitches ad lib., bow pressure ad lib.

Vln. 2

Vla.

Vc.

Db.

213

(accel.)

Click

(accel.)

Fl.

(f)

Ob.

(f)

Cl.

(f)

Bsn.

(f)

(accel.)

Tp.

(f)

Hn.

(f)

Tbn.

(f)

fast wide glissandos ad lib.

p

(accel.)

Keyb.

(f)

legato

Vib.

(f)

(accel.)

Vln. 1

f

Vln. 2

f

Vla.

f

gliss., bow pressure & bow changes ad lib.

arco

Vc.

mf

Db.

(f)

216

(accel.)

Click

(accel.)

Fl.

Ob.

Cl.

Bsn.

(accel.)

Tp.

Hn.

Tbn.

(accel.)

Keyb.

Vib.

(accel.)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

solo ad lib.

staccatissimo rhythm ad lib.

219

Click

(accel.)

D4 (♩ = 110)

Fl.

Ob.

Cl.

high pitches ad lib.

Bsn.

Tp.

solo ad lib.

Hn.

Tbn.

Keyb.

Vib.

gliss., bow pressure & bow changes ad lib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

222

Click

(accel.)

Fl.

(f)

high pitches ad lib.

ff

Ob.

Cl.

Bsn.

Tp.

(ff)

mp f

mf

Hn.

Tbn.

fast & wide glissandos ad lib.

Keyb.

8

Vib.

3

Vln. 1

Vln. 2

Vla.

Vc.

gliss. ad lib., bow pressure ad lib.

Db.

225

Click

♩ = 114 accel. ♩ = 122 (throughout all cycles) — 4x

♩ = 123 accel. ♩ = 130 (throughout all cycles) — 6x

Fl.

alternate at own pace between trills and solistic phrases ad lib.

f ⇔ ff — ff f ff

Ob.

alternate at own pace between trills and high pitches ad lib.

f ⇔ ff — ff f ff

Cl.

alternate at own pace between trills and solistic phrases ad lib.

f ⇔ ff — ff f ff

Bsn.

(high pitches ad lib.)

f ⇔ ff — ff f ff

Tp.

ff mf — ad lib. — f ⇔ ff — ff f ff

Hn.

ff mf — ad lib. — f ⇔ ff — 8 ff f ff

Tbn.

ff — ff f ff

Keyb.

staccatissimo rhythm ad lib.

f ⇔ ff — 8 — ff f ff

Vib.

f ⇔ ff 3 3 3 3 3 3 3 3

Vln. 1

ff — mf ff — ff mf ff

Vln. 2

ff — mf ff — ff mf ff

Vla.

ff — mf ff — ff mf ff

Vc.

ff — mf ff — f mf ff

Db.

ff — ff f ff

228

Click

Fl.

Ob.

Cl.

Bsn.

Tp.

Hn.

Tbn.

Keyb.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

♩ = 130

♩ = 130 accel. ♩ = 150

(throughout all cycles)

5x

♩ = 80

f

mp

p

8

arco

pizz.

(pizz.)