

FULL SCORE

PHOSPHENES I: ISOLATION

for chamber orchestra

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2012

Written specifically with the University of Texas New Music Ensemble in mind, I completed this work during my first semester in the doctoral program at UT as part of a larger trilogy. The word “phosphenes” is used to describe the phenomenon characterized by the experience of seeing light without light actually entering the eye. Phosphenes can be directly induced by mechanical, electrical, or magnetic stimulation of the retina or visual cortex as well as by random firing of cells in the visual system. The most common of these are pressure induced – the spots you see caused by rubbing your closed eyes. There are, however, a variety of reported phosphene-like instances that are brought on by extreme isolation, meditation, being confined to darkness in complete solitude for an extended period of time with no visual stimulation (often known as the prisoner’s cinema), or by use of psychedelic drugs.

The three works in this series are each given a subtitle related to the potential of seeing hallucinations of light while also seeking to employ some sort of programmatic element linked to one’s emotional experience in each of these cases. “Phosphenes I: Isolation” is written for chamber orchestra and focuses on imagery connected with extreme isolation (whether intentional or not). The work deals with everything from boredom to frustration and anger... peace and discomfort... joy and disturbing self-consciousness. The orchestration attempts to create a world where bits of light start to penetrate the fabric and textures heard until these “light” motives take over and propel the piece into a frenzied ending as if reaching the height of being in isolation with no determined resolution (and likely being driven mad).

The following works are “Phosphenes II: Meditations” for winds, percussion, and celesta; and “Phosphenes III: The Prisoner’s Cinema” for large orchestra. The three works are very closely connected with the idea that they could be performed in one sitting – with the large orchestra on stage the entire time and only using the forces called upon in the first two works. The end of each work is meant to continue immediately into the following work in order to create one, long, continuous piece. This idea is also taken one step further by writing the end of the final entry in the series just as the opening of the first piece so that the work could potentially be heard as one enormous, never ending loop.

DURATION: 16 minutes

INSTRUMENTATION:

Piccolo, doubling Alto Flute
Oboe, doubling English Horn
Bb Clarinet, doubling EEb Contra Alto Clarinet
Contrabassoon

Horn in F
Trumpet in C
Bass Trombone

Piano

Harp

Percussion I (* indicates shared instruments)
[Slapstick, Snare Drum*, Xylophone*, Tambourine*, Small Triangle, Bongos, Cowbel, Suspended Cymbal (or China Cymbal), Bamboo Wind Chimes, Low Tom-tom]

Percussion II
[Snare Drum*, Glockenspiel, Crotales (highest C available), Large Concert Bass Drum, Large Triangle, Hi-hat, Tamoubrine*, Large Suspended Cymbal, Large Tam-tam, Crash Cymbals, Xylophone*]

Violin I
Violin II
Viola
Cello
Double Bass

PHOSPHENES I: ISOLATION

for chamber orchestra

Ben Stonaker

Unnervingly, strict $\text{♩} = 72$

The score is divided into two systems. The first system includes:

- Piccolo (and Alto Flute in G):** Features a melodic line with dynamics *ff*, *sffz*, *ff*, *mf*, and *ff*. Includes a "breath accent" marking.
- Oboe (and English Horn)**
- Clarinet in B \flat (and EE \flat Contra alto Clarinet)**
- Contrabassoon**
- Horn in F**
- Trumpet in C**
- Bass Trombone**
- Percussion:** Includes Slapstick (*sffz*), Snare drum rim shot (*sffz*), Xylophone (*ff*), Snare Drum (*ff*), Tambourine (*ff*), Glockenspiel (*ff*), Crotales and Glk. (*ff*), and Xyl. (*pp* to *ff*).
- Harp**
- Piano:** Features a melodic line with dynamics *ff*, *p*, and *ff*. Includes a "15^{ma}" marking.

The second system includes:

- Violin I:** Features a melodic line with dynamics *pp* and *f*. Includes markings for "1/4 higher" and "15^{ma}".
- Violin II:** Features a melodic line with dynamics *pp* and *f*. Includes a marking for "1/4 lower".
- Viola**
- Cello**
- Double Bass**

The score is marked with measure numbers 1 through 7 at the bottom.

Phosphenes I: Isolation

8

Picc. *sim.* *ff* breath accent

Ob. *ff* breath accent

B♭ Cl. *ff*

C. Bn. *ff* breath accent

Hn.

C Tpt.

B. Tbn. *ff* breath accent

Xyl. *ff* *Small Triangle* *l.v. sempre* *ff*

B.D. *mf* *Bass Drum* *muffled, stick end of mallet*

Hp. *ff*

Pno. *fff* *15^{ma}* *8^{va}* *mf*

8

I *ff* *sul pont.* *p*

Vln. II *ff* *sul pont.* *p*

Vla. *sul pont.* *p*

Vc. *fff* *sempre* *sul pont.* *p*

D.B. *fff* *sempre*

9 10 11 12 13

20

Picc. *mf espr.* to Alto Flute

Ob. English Horn *mf* *ff*

B♭ Cl. *pp* *mf* *ff* *fff*

C. Bn. *pp* *p* *mf*

Hn. *pp* *f* *pp* *mp* *ff* *fff*

C Tpt. *pp* *p* *f*

B. Tbn. *pp* *p* *mf* straight mute *ff*

Xyl. *p* *mf* *f* *ff* Tri. *mp* choke *f*

B.D. *f* *p* *f* *p* Glk. soft plastic/med. rubber mallets *p*

Hp. *p* F♯, A♭

Pno. *15^{ma}* *p*

Vln. I *ff* *mf* *ff*

Vln. II *ff* *mf* *ff*

Vla. *ff* *mf* *ff* pizz. *ff*

Vc. *ff* *ff* pizz. *ff*

D.B. *pp* *p* *mf* *ff*

20 21 22 23 24 25

26 Very slowly ♩ = 54

Picc. *slow pitch bend as far as possible*

E. Hn. *slow pitch bend as far as possible*

B^b Cl. *mp* *slow pitch bend as far as possible* *pp*

C. Bn.

Hn.

C Tpt.

B. Tbn. *ppp* *cresc. poco a poco*

Xyl. *f* *B.D. soft mallets*

Glk. *f* *lv. sempre* *ppp sempre (no cresc.)*

Hp. *f*

Pno. *f molto stacc.* *mf*

8vb

26 Very slowly ♩ = 54

I *pp* *f* *ppp*

Vln. II *pp* *f* *ppp*

Vla. *pp* *f* *ppp*

Vc. *arco* *pp* *arco* *no accents* *ff* *no accents* *poco a poco* *3*

D.B. *pp* *ff* *poco a poco* *3*

31

Alto Flute
no vibr.

with vibr.

no vibr.

mf *p* *mf espr.* *f*

f espr. *3* *mp* *mf*

with vibr. *p* *no vibr.*

mf *mp* *3* *p < mf* *3* *p*

mf *mp* *p < mf* *3* *p*

Tri. *mp* *niente*

Hp. *lv.*

Pno.

31

poco a poco → *sul pont.* *ord.* → *s.p.* *ord.* → *s.p.*

pp *f* *pp < f* *pp* *mf*

molto vibr. *mp* *no vibr. sul tasto* *pp* *ord.* → *s.p.* *pp* *mf*

→ *sul pont.* *(s.p.)* *ord.* *0*

p *niente* *mf* *p*

→ *sul pont.* *(s.p.)* *ord.*

3 *p* *niente* *mf* *f* *3* *p*

30 32 33 34 35

Phosphenes I: Isolation

36 39

A. Fl. *pp* *ff* *p* *pp* *ff* *p*

E. Hn. *pp* *ff*

B♭ Cl. *pp* *ff* *pp*

C. Bn. *p*

Hn.

C Tpt.

B. Tbn. *p*

Xyl. *p* with plastic mallets dampen

Glk. *p* dampen

Hp. *mp* *pp* *mf* dampen

Pno. *p*

39

I Vln. *pp* *ff* *pp* *ff* *p*

II Vln. *pp* *ff*

Vla. *pp* *ff* *p*

Vc. *poco* *pp* *ff*

D.B. *pp* *ff* *p*

ord. 3- *pp* *ff*

ord. *pp* *ff*

sul G (rebow as needed) *pp* *ff*

sul D *pp* *ff*

36 37 38 40

41

A. Fl.

E. Hn.

B♭ Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Xyl.

Glk.

Hp.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

7

3

3

ppp as quietly as possible, almost inaudible

pp *f*

open

pp *f*

Tri.

mp

f *pp*

mf (sounds an octave higher) *A♭*

mf *p* *mf*

(loco)

mf *p* *mf*

pp *f*

41 42 43 44 45

46 Tempo I ♩ = 72

A. Fl. *ff* *ff* *sim.*

E. Hrn. *ff* *ff* *sim.*

B♭ Cl. *ff* *ff* *sim.*

C. Bn. *ff* *ff* *sim.*

Hrn. *ff open* *ff* *sim.*

C Tpt. *ff* *ff* *sim.*

B. Tbn. *ff* *ff* *sim.*

Xyl. *ff* 3 3 3 3

Glk. *ff* 3 *l.v.* 5 *l.v.*

Hp. *ff* *l.v.* *l.v.*

Pno. *ff* 3 *loco* 5 3

46 Tempo I ♩ = 72

I *ff*

Vln. II *ff*

Vla. *ff* *ff* *sim.*

Vc. *fff* *sempre*

D.B. *fff* *sempre*

Phosphenes I: Isolation

The musical score is arranged in a standard orchestral layout. The woodwind section includes A. Fl., E. Hn., B♭ Cl., C. Bn., Hn., C Tpt., and B. Tbn. The string section includes Vln. I, Vln. II, Vla., Vc., and D.B. The piano part is labeled 'Pno.' and includes a guitar-like texture. The score begins at measure 49 and ends at measure 54. The key signature has one flat (Bb), and the time signature is 4/4. The woodwinds and strings play a rhythmic pattern of eighth notes, often with breath accents or 'no vibr. sul tasto, punta d'arco' markings. The piano part features a complex rhythmic pattern with triplets and dynamic markings ranging from *mf* to *f*. The strings play a steady eighth-note accompaniment, with dynamics increasing from *p* to *f* towards the end of the piece.

49

A. Fl.

E. Hn.

B♭ Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Xyl.

Glk.

Hp.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

breath accents
(as if wide vibrato at the speed of the 8ths)

mp *mf* *p*

breath accents
(as if wide vibrato at the speed of the 8ths)

mp *mf* *p*

breath accents
(as if wide vibrato at the speed of the 8ths)

p *mf* *p*

with wide, fast vibrato

p

with wide, fast vibrato

p

with wide, fast vibrato

p

mf

f

mp

mf

no vibr.
sul tasto, punta d'arco

p

mf

f

no vibr.
sul tasto, punta d'arco

p

mf

f

no vibr.
sul tasto, punta d'arco

p

mf

f

no vibr.
sul tasto, punta d'arco

p

mf

f

no vibr.
sul tasto, punta d'arco

p

mf

f

f aggressively

ord.

ord.

ord.

ord.

p

p

p

p

p

p

49 50 51 52 53 54

56 Very slowly ♩ = 54

55

A. Fl. *f* *mp*

E. Hn. *f* *mp*

B♭ Cl. *f* *mp*

C. Bn. *f* (no accent) *f* *pp*

Hn. *f* *p* *mf* *f* *ff* *mf espr.*

C Tpt. *f* *p* *mf* *f* *ff*

B. Tbn. *f* *p* *mf* *f* *ff*

Tri. *Tri.* *mf* *l.v. sempre*

Tri. *Large Triangle* *mf* *l.v. sempre*

Hp. *f* *p* *f* *mf*

Pno. *sffz* stopped/muted +

Red. muted cluster - mute lowest strings with palm

56 Very slowly ♩ = 54

I *f* *mp* *sul tasto*

II *f* *mp* *sul pont.*

Vla. *f* *ord.* *mp*

Vc. *f* *ord.* *mp*

D.B. *ord.* (no accent) *ord.* *mp*

55 *f* *pp* 57 58 59

60

A. Fl. *ff* *mp*

E. Hn. *ff* *p*

B \flat Cl. *ff* *p*

C. Bn. *ff*

Hn. *f*

C Tpt. *straight mute* *f*

B. Tbn. *straight mute* *f*

Tri. *f*

Tri. *f* *Bongo (high)* *f* *S.D.* *B.D.* *with snare sticks* *mf* *sfz* *l.v.*

Hp. *f*

Pno. *mf* *sfz* *ff* *l.v.*

I Vln. *fast, wide vibr.* *ord.* *ff* *fff* *al tallone* *s.p.* *5*

II Vln. *ord.* *ff* *fff* *al tallone* *s.p.* *5*

Vla. *fast, wide vibr.* *ord.* *ff* *fff* *al tallone* *s.p.* *5*

Vc. *ff* *fff* *al tallone* *s.p.* *5*

D.B. *pizz.* *snap pizz.* *arco* *fff* *al tallone* *s.p.* *5*

60 61 62

66 Tempo I ♩ = 72

63

to Piccolo

Piccolo

A. Fl.

E. Hn.

to Oboe

B♭ Cl.

slowly add vibr.

timbre trill (B key)

C. Bn.

pp

cresc. poco a poco

ff

ff molto stacc.

Hn.

f

C Tpt.

f

B. Tbn.

f

Bgo.

f

pp

rim shot

S.D.

sffz

dampen as quickly as possible

as dense as possible

Hp.

mf

ff

p

E♯

Pno.

ff

f

8^{va}-1

8^{ub}

66 Tempo I ♩ = 72

pizz.

arco

I

Vln.

f

ppp

ff

II

f

ppp

ff

Vla.

f

Vc.

ff molto stacc. (off the string)

D.B.

ff molto stacc. (off the string)

63

64

65

Phosphenes I: Isolation

quick breath (if needed)
no vibr.

Picc. *ff* *mp* no vibr.

Ob. *pp* no vibr.

B \flat Cl. *p*

C. Bn.

Hn. flutter tongue *p* *sfz* rip

C Tpt. open flutter tongue *p* *sfz*

B. Tbn. open flutter tongue (VI) *p* *sfz*

Bgo. *f* *sfz*

S.Cym. *p* *f* *p* *f* *sim.*
bow markings are "inverted" - hold the bow at the frog (upside down) and pull up *ad lib.* dynamics and bow pressure to emphasize different overtones

Hp. *ff*

Pno. *sfz* *loco* *Red.* *8va*

I Vln. (release before the downbeat) *ppp* *ppp* *ppp* *ppp*
sul tasto, flautando
no vibr.

II Vln. (release before the downbeat) *ffp* *ffp* *ff*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

71

Picc. *f* *possibile* *p* *f*

Ob. *ppp* *f* *ff*

B♭ Cl. *ff > ppp* *ff > ppp* *timbre trill (C# key)*

C. Bn.

Hn. *f*

C Tpt. *harmon mute stem removed* *f molto stacc.* *ff*

B. Tbn.

S.Cym. *Suspended Cymbal with bow (must be smaller than perc. 2 (or use a china cymbal))* *p < f* *sim.* *ad lib. dynamics and bow pressure to emphasize different overtones* *f l.v.* *(as much sound as possible)*

S.Cym. *f l.v.* *(as much sound as possible)*

Hp. *ff* *l.v. sempre*

Pno. *ff* *Red.*

I Vln. *ord.* *ppp* *p* *ppp*

II Vln. *ord.* *ppp* *p* *ppp*

Vla. *f*

Vc. *f* *p < ff > ppp*

D.B. *f*

71 72 73 74 75 76 77 78

79 sing lower pitch (as written)

Picc. *mf*

Ob. *mf* (or softer) *ff* *pp* *mf*

B♭ Cl. *mf* (or softer) *ff* *pp* *mf*

C. Bn. *ff*

Hn. *fp*

C Tpt. (match horn) *fp*

B. Tbn. *fp*

Xyl. *mf* *ff* switch to hard plastic mallets

Glk. *ff*

Hp. *pp* as dense as possible as much as possible

Pno. *mf*

I Vln. *ppp* *mf* *col legno batt.*

II Vln. *ppp* *mf* *col legno batt.*

Vla. *ppp* *mf* *col legno batt.*

Vc. *mf* *col legno batt.*

D.B. *mf* *col legno batt.*

79 80 81 82

84 Moderately ♩ = 108 (♩ → ♩.)

83

Picc. *ff*

Ob. *ff*

B♭ Cl. *f*

C. Bn. *p*

Hn. *f* *ff*

C Tpt. *f*

B. Tbn. *f* *ff*

Xyl. *f*

Glk. (Glk.) soft plastic mallets *ff*

Hp. *ff*
D^b C[♯] A[♯]

Pno. *ff*

84 Moderately ♩ = 108 (♩ → ♩.)

83

I *f* *pizz.* *p*

Vln. II *f* *pizz.* *p*

Vla. *ff* *ord.* *pizz.*

Vc. *f* *f* *p*

D.B. *f* *f* *p*

86

Picc. *p* *f* *ff*

Ob. *p* *f* *ff*

B♭ Cl. *p* *f* *sub. p* *ff*

C. Bn. *p* *f*

Hn. *p* *f*

C Tpt. *p* *f*

B. Tbn. *p* *f* *sub. p*

Xyl. *p*

Glk. *f*

Hp. *f* *p*

Pno. *f* *p*

I Vln. *arco mp* *f* *p*

II Vln. *arco mp* *f* *p*

Vla. *mp* *f* *p*

Vc. *p* *arco*

D.B. *arco* *f* *sub. p*

86 87 88 89 90

Phosphenes I: Isolation

91

Picc. *p* *f* *ff* *fff*

Ob. *p* *f* *ff* *fff*
to English Horn

B♭ Cl. *p* *f* *ff* *fff*
to Contra Alto Clarinet

C. Bn. *p* *f* *ff* *fff*

Hn. *p* *f* *ff* *fff*
brassy

C Tpt. *p* *f* *ff* *fff*
brassy

B. Tbn. *p* *f* *ff* *fff*
brassy

Xyl. *mf* *f* *ff* *fff*
Cowbell S.D. \ Tamb. Bongos
Glk./Cro. with brass mallets

B.D. *p* *f* *ff* *fff*

Hp. *mf* *f* *ff* *fff*
E♭ l.v.

Pno. *mf* *f* *ff* *fff*
Reo.

I *p* *f* *ff* *fff* *molto s.p.* 6

Vln. II *p* *f* *ff* *fff* *molto s.p.* 5

Vla. *p* *f* *ff* *fff* *molto s.p.*

Vc. *p* *f* *ff* *fff* *molto s.p.*

D.B. *p* *f* *ff* *fff* snap pizz. *pp*

91 92 93 94

96

Picc. *fff* *ff*

Ob.

B♭ Cl.

C. Bn. *fff*

Hn. *fff* *pp* *ff* *molto stacc.*

C Tpt. *fff* *pp* *ff* *molto stacc.*

B. Tbn. *fff* *pp* *ff* *molto stacc.*

Drums *on rim*

Hi-hat *mf*

Hp.

Pno.

I *5* *5* *6* *5* *5* *6* *5* *ff* *pizz.*

Vln. II *6* *5* *5* *6* *5* *5* *6* *5* *ff* *pizz.*

Vla. *6* *6* *6* *6* *6* *6* *6* *ff* *pizz.*

Vc. *3* *ff* *pizz.*

D.B. *snap pizz.* *ff* *pizz.*

96 *fff* 97 98 *ff*

102

to Alto Flute

Picc.

Ob.

B \flat Cl.

C. Bn.

English Horn *f*

Contra Alto Clarinet *f*

Hn. *pp*

C Tpt. *pp*

B. Tbn. *pp*

Drums *pp*

Hi-hat *pp*

Hp. *f* B \flat G \flat D \sharp F \sharp *p l.v. sempre*

Pno. *f*

I *pp sub.*

Vln. II *pp sub.*

Vla. *pp sub.*

Vc. *pp sub.*

D.B. *pp sub.*

99 100 101 102

103

Picc.

E. Hn.

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Tamb.

Hi-hat

Hp.

Pno.

I Vln.

II Vln.

Vla.

Vc.

D.B.

(thumb roll preferred)

Tambourine

p

103 104 105 106 107

108

Picc.

E. Hn.

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Tamb.

Hi-hat

Hp.

Pno.

Detailed description: This block contains the musical score for measures 108 through 111. The instruments listed are Piccolo, English Horn, Clarinet in A, Clarinet in Bb, Horn, Trumpet in C, Trombone, Tambourine, Hi-hat, Harp, and Piano. The score is written in a key signature of one flat (Bb) and a common time signature. The woodwinds and strings have active parts, while the brass and percussion are mostly silent. The harp part includes dynamic markings like *pp* and *loco*, and an 8va marking. The piano part is silent.

108

I

Vln.

II

Vla.

Vc.

D.B.

Detailed description: This block contains the musical score for measures 109 through 111, focusing on the string section. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one flat (Bb) and a common time signature. All instruments have active parts, primarily consisting of eighth and sixteenth note patterns. The double bass part is a simple bass line.

113

112

Picc.

E. Hrn.

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Tamb.

Hi-hat

Hp.

Pno.

I Vln.

II Vln.

Vla.

Vc.

D.B.

straight mute

mf

straight mute

mf

straight mute

mf

(no roll)

mp

p

mp

p

mf

p

ppp

113

115

Picc.

E. Hn.

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Tamb.

S.D.

Hp.

Pno.

I Vln.

II Vln.

Vla.

Vc.

D.B.

115 116 117 118

120

119

Picc.

E. Hn.

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Tamb.

S.D.

Hp.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

Alto Flute

mf

6

(sounds an octave higher)

mf

6

7

mf

6

7

120

120

119

121

122

123

A. Fl.

E. Hn.

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Tamb.

S.D.

Hp.

Pno.

I Vln.

II Vln.

Vla.

Vc.

D.B.

pp

mf (match alto flute)

123 124 125 126 127 128

132

A. Fl. *mf*

E. Hn. *p* *mf*

C. Alt. Cl. *mf*

C. Bn. *p* *mf*

Hn.

C Tpt.

B. Tbn.

Tamb.

S.D.

Hp.

Pno.

132

I Vln. *mf*

II Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

A. Fl. *mf*

E. Hn. *mf*

C. Alt. Cl. *mf*

C. Bn. *mf*

Hn. *mf*

C Tpt. *mf*

B. Tbn. *mf*

Tamb.

S.D. *mp* *f* *mf*

Hp. *mf* *G^b*

Pno. *mf*

I Vln. *mf*

II Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

134 135 136 137

140

138

A. Fl. *f* *ff* to Piccolo

E. Hrn. *f* *ff*

C. Alt. Cl. *f* *ff*

C. Bn. *f* *ff*

Hn. *f* *ff*

C Tpt. *f* *ff*

B. Tbn. *f* *ff*

Xyl. *mf* *ff*

S.D. *fp* *f* *fp* *f* *ff*

Hp. *loco* *ff* F#

Pno.

140

I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff* 3 3

D.B. *f* *ff*

138 139 141

142

Picc. *Piccolo*

E. Hn.

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Xyl.

T-tam
B.D.

Hp.

Pno.

I
Vln.

II

Vla.

Vc.

D.B.

ff *ff* *sim.*

ff *ff* *sim.*

ff *ff* *sim.*

ff *ff* *sim.*

ff *ff* *sim.*

ff *ff* *sim.*

pp *f*

sfz (bass drum only) *sim.*

pp *f*

sfz (bass drum only) *sim.*

142 143 144 145

149 Tempo I ♩ = 72

146

Picc. *to Alto Flute*

E. Hn. *to Oboe*

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Xyl.

T-tam
B.D.

Hp.

Pno. *fff* *l.v.*

I

Vln. II

Vla.

Vc.

D.B.

mp F \sharp B \flat C \sharp G \sharp

8va

fff

l.v.

p *sul tasto with mute arco*

146 147 148 149 150 151 152 153

154

Picc.

E. Hn.

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Xyl.

T-tam
B.D.

Hp.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

sul tasto arco
ppp < *mf*

sul tasto with mute arco
p

sul tasto with mute arco
p

p #.

p #.

154 155 156 157 158 159 160 161 162

166

Alto flute
blow air directly into tone hole
flutter

Picc. *mp* *ppp* *mp* *ppp* *sim.*

E. Hn. *p* *f*

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Bamboo wind chimes
sustain sound for one beat, then let ring

B.W.C. *mf* *sim.*

T-tam

B.D.

Hp. *mf* *p* *l.v.*

pedal gliss.*
create as much buzz as possible by
holding the pedal between positions

G# F# E# A#

Pno.

166

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

Vln. II *pp* *ppp* *mp > ppp* *mp > ppp*

Vla. *p* *ppp* *mp > ppp* *mp > ppp* *mp > ppp* *mp > ppp*

Vc. *ppp* *mp > ppp* *mp > ppp* *mp > ppp* *mp > ppp*

D.B. *ppp* *mp > ppp* *mp > ppp* *mp > ppp* *mp > ppp* *mp > ppp*

163 164 165 167 168

* = Pedal gliss. in this case is to be manipulated in such a way that the resulting buzz is exaggerated. The performer should hold the pedal between positions as the durations indicate and always let ring. Each gliss. has been written from # to ♭, but if the performer is more comfortable holding the pedal steady between positions in the opposite direction (from ♭ to ♯ or ♯ to ♭) the part may be adjusted to make it easier.

* = "Normal bowing" indicates to only end *col legno*, while *sul pont.* and *ric.* effects continue

177

Musical score for measures 175-180, top section. Instruments include A. Fl., Ob., C. Alt. Cl., C. Bn., Hn., C Tpt., B. Tbn., B.W.C., T-tam B.D., and Hp. The Flute part has dynamics *p*, *ppp*, *p*, *ppp*. The Oboe part has dynamics *ppp*. The Harp part has a sustained chord of E#.

177

Musical score for measures 175-180, bottom section. Instruments include Vln. I, Vln. II, Vla., Vc., and D.B. The Violin I part has dynamics *ppp*, *mf espr.* and includes an *arco* section. The Violin II part has dynamics *mp*, *ppp*. The Viola, Violoncello, and Double Bass parts all have dynamics *mp*, *ppp*.

181 185

A. Fl. *ppp* *p* *ppp* *p* *ppp* to Piccolo

Ob.

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

B.W.C.

Glk. *p* *Glk.* *p*

Hp. *E#* *E#* *8va* *8va* *8va*

Pno. *mf* *p*

I *mp* *p* 185

Vln. II *p* *f* no vibr.

Vla. *p* *f* no vibr.

Vc. *p* *f* no vibr.

D.B. *p* *f* no vibr.

181 182 183 184 186 187

188

A. Fl.

Ob.

English Horn

B. Clarinet

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Xyl. (hard plastic mallets)

Glk./Cro.

Hi-hat

Hp.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

mp *mf* *ff*

pp *pp* *pp*

p *mf* *f*

pp *mp* *p* *ppp*

pp *mp* *p* *ppp*

188 189 190 191 192 193

194

A. Fl.

E. Hn. *to Oboe*

B♭ Cl.

C. Bn.

Hn.

C Tpt. *straight mute*

B. Tbn.

Xyl.

Hi-hat

Hp.

Pno.

I Vln. *molto sul pont.*

II Vln. *molto sul pont.*

Vla. *without mute molto sul pont.*

Vc. *(s.p.)*

D.B. *(s.p.)*

194 195 196

197

A. Fl.

E. Hn.

B♭ Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Xyl.

Hi-hat

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

198

199

200 Twice as fast ♩ = 144 (♩ = ♩.)

A. Fl. Piccolo
 E. Hn.
 B♭ Cl. *f*
 C. Bn.
 Hn.
 C Tpt. *f*
 B. Tbn. *f* straight mute
 Xyl. *f* ^(8va) loco
 Hi-hat *ff* Tambourine *mf*
 Hp. *ff* *l.v. sempre*
 Pno. *ff* ^(8va) loco *loco*

200 Twice as fast ♩ = 144 (♩ = ♩.)

I *f*
 Vln. *f* *ff* pizz.
 II *f* *ff* pizz.
 Vla. *f* *ff* pizz.
 Vc. *f* *ff* pizz.
 D.B. *f* *ff* pizz.

209 Picc. *mf*
E. Hn. *mf*
B♭ Cl. *p*
C. Bn.
Hn. *mf*
C Tpt. *p*
B. Tbn.
Xyl. *ff* *mf*
Tamb. *p* *ff* *mf*
Hp.
Pno.
I *ff* *mf*²
II *ff* *mf*²
Vla. *ff* *mf*²
Vc.
D.B. *ff*

209 210 211 212 213 214 215 216 217

218

Picc.

Ob.

B♭ Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Xyl.

Tamb.

Hp.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

to Contra Cl.

f

ff

open

p

f

f

quickly to glk.

ff

2 l.v.

f

arco

f (off the string)

pizz.

f

ff

218 219 220 221 222 223 224 225 226

227

Picc. *p* no vibr.

Ob. *p* no vibr.

B♭ Cl.

C. Bn.

Hn.

C Tpt. *p* no vibr.

B. Tbn.

Xyl.

Glk. *mp* *l.v.* (duration shown only to make rhythm easier to follow)

Hp. *mp* *l.v.*

Pno. *ff*

227

I *p* arco no vibr.

Vln. II *p* arco no vibr.

Vla.

Vc.

D.B. *ff* (off the string)

250

247

Picc. *ff*

Ob. *ff*

C. Alt. Cl. *pp* *cresc. poco a poco* *f*

C. Bn. *pp* *cresc. poco a poco* *f*

Hn. *p* *mf*

C Tpt. *p* *mf*

B. Tbn.

Bgo. *mf*

Glk. ²

Hp. *mf* *f* *mf*

Pno. *loco* *pp* *cresc. poco a poco* *f*

250

I *ff* (off the string)

II *ff* (off the string)

Vla. *arco (off the string)* *p* *mf*

Vc. *arco (off the string)* *p* *mf*

D.B. *pp* *cresc. poco a poco* *f*

247 248 249 251 252 253 254 255

Phosphenes I: Isolation

256

Picc.

Ob.

C. Alt. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Bgo.

Tamb.

Hp.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

256 257 258 259 260 261 262 263 264

play low D if possible

ff

f

mf

pp

open

ff mf ff mf ff mf ff mf ff mf

f

f

8va-

f (loco)

p

ff l.v.

ff

f

f

f

mf

mf

ff

270

265

Picc. *mp* *mf* *ff*

Ob. *mp* *mf* *ff*

C. Alt. Cl. *ff*

C. Bn. *ff*

Hr. *p* *mp* *mf* *ff*

C Tpt. *p* *mp* *mf* *ff*

B. Tbn. *ff*

Bgo. *pp* *f* *p* *mf* *fp* *ff*

Xyl. *f* *ff*

Hp. *f* *G:* *A:* *ff* *mf*

Pno. *f* *ff*

270

I *f* *pizz.* *2* *2* *2* *2* *2* *2*

Vln. II *f* *pizz.* *2* *2* *2* *2* *2* *2*

Vla. *p* *f* *pizz.* *2* *2* *2* *2* *2* *2*

Vc. *p* *f* *pizz.* *2* *2* *2* *2* *2* *2*

D.B. *ff*

265 266 267 268 269 270 271 272 273

274

Picc. *mp* *mf* *ff* *p* *f*

Ob. *mp* *mf* *ff* *p* *f*

C. Alt. Cl. *p* *mf* *ff* *p* *f*

C. Bn. *p* *mf* *ff* *p* *f*

Hrn. *mp* *mf* *ff* *p* *f*

C Tpt. *mp* *mf* *ff* *p* *f*

B. Tbn. *p* *mf* *ff* *p* *f*

Bgo. *p* *mf* *fp* *ff* *p* *f* *fp*

Xyl.

Hp. *D_b* *E_b* *E_b*

Pno.

I *2* *2* *2* *2* *2* *2* *2* *2*

Vln. II *2* *2* *2* *2* *2* *2* *2* *2*

Vla. *2* *2* *2* *2* *2* *2* *2* *2*

Vc. *2* *2* *2* *2* *2* *2* *2* *2*

D.B.

283

282

Picc. *ff* *p* *f* *pp* *f* *p*

Ob. *ff* *p* *f* *pp* *f* *p*

C. Alt. Cl. *ff* *p* *f* *pp* *f* *ff* to B \flat Clarinet

C. Bn. *ff* *mf* *f*

Hn. *ff* *p* *f* *pp* *f* *ff*

C Tpt. *ff* *pp* *f* *ff*

B. Tbn. *ff* *mf* *f*

(do not play louder than contrabassoon)

Bgo. *ff*

Xyl.

Hp.

Pno.

283

I

Vln. II

Vla.

Vc.

D.B.

299

294

Picc. *fp*

Ob. *mp dolce* *fp*

C. Alt. Cl.

C. Bn. *mp* *f* *f* *ff*

Hn. *mp dolce* *fp*

C Tpt. *mp dolce* *fp*

B. Tbn. *mp* *f*

Bgo. Susp. Cym. choke immediately *p* *f*

B.D. Tamb. B.D. muffled dampen as much as possible *sfz* *ppp* *mp* *f*

Hp. *ff* *B:* *mf*

Pno. *mf*

299

molto sul pont. (heavy bow pressure, almost scratch tone)

I *arco* *ff*

Vln. II

Vla.

Vc. *arco*

D.B. *p* *f*

294 295 296 297 298 300 301 302 303 304 305

306

313

Picc. *pp*

Ob. *pp*

C. Alt. Cl. *pp*

C. Bn. *mp*

Hn. *mp* *ff*

C Tpt. *mp* *ff*

B. Tbn. *mp* *ff* *mp*

S.D. *mf* *sfz*

B.D. (have slap stick ready) *sfz* *sfz* Slap stick

Hp. *mf* *ff* D:

Pno. *sfz* *pp* *mp* *8vb*

I *non s.p., scratch tone* *pp* *ord.*

Vln. *arco* *ff* *pp* *ord.*

II *ff* *pp* *ord.*

Vla. *arco* *ff* *pp* *ord.*

Vc. *arco* *ff* *pp* *ord.*

D.B. *ff* *ord.* *mp*

ff *very heavy bow pressure, scratch tone*

306 307 308 309 310 311 312 314 315 316

322

317

Picc. *ff*

Ob. *ff*

B \flat Cl. *ff*

C. Bn. *ff* *mp*

Hn. *fp* *ppp*

C Tpt. *fp* *ppp*

B. Tbn. *ff* *mp*

S.D.

B.D. *mp*

Hp. *sfz* *ff* *E \flat* *mf*

Pno. *ff* *mp* *8 \flat*

I *ff* *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *ff* *mp*

317 318 319 320 321 322 323 324 325 326

stopped +

harmon mute (stem removed)

stick end (dampen with free hand)

327

Picc.

Ob.

B \flat Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Low Tom
(dampen head to minimize ringing)

T-tom

B.D.

Hp.

Pno.

I

Vln.

II

Vla.

Vc.

D.B.

mp

p

f

mp

mp

327 328 329 330 331 332 333 334

335

Picc. *mf*

Ob. *mp*

B \flat Cl.

C. Bn.

Hn. *p* *f*

C Tpt.

B. Tbn.

T-tom

B.D.

Hp.

Pno. (8^{vb})

I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

335 336 337 338 339 340 341 342

343

Picc. *mf* *f* *f* *ff*

Ob. *mp* *f* *f* *ff*

B♭ Cl. *mf* *f* *ff*

C. Bn. *mf* *f*

Hn. *p* *f*

C Tpt. *p* *f*

B. Tbn. *mf* *f*

T-tom *mf* *f* *ff*

B.D. *mf* *f*

Hp.

Pno. *mf* *f*

I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *mf* *f* *ff*

D.B. *mf* *f*

343 344 345 346 347 348 349 350

Phosphenes I: Isolation

351

Picc. *fff*

Ob. *fff*

B♭ Cl. *fff*

C. Bn. *fff*

Hn. *fff*

C Tpt. *fff*

B. Tbn. *fff*

T-tom *fff* quick to Xyl. Xyl. *fff*

B.D. *fff* Quick to Cr. Cym. Crash Cymbals *sffz* quickly to Glock.

Hp. *fff* *8va* E \flat D \flat G \sharp F \sharp

Pno. *fff* *8va* *loco*

I Vln. *fff*

II Vln. *fff*

Vla. *fff*

Vc. *fff*

D.B. *fff*

352 353 354 355 356 357 358 359 360 361 *fff* *ppp*

364

Picc. *ff* *pp*

Ob. *ff* *pp*

B♭ Cl. *ff* *pp*

C. Bn. *ff* *pp*

Hn. *ff* *pp*

C Tpt. *ff* *pp*

B. Tbn. *ff* *pp*

Xyl. *ff* *pp*

Glk. *ff* *pp*

Hp. *mf* *ff* *pp* *p cresc. poco a poco*

Pno. *ff* *pp* *p cresc. poco a poco*

364

I *ff* *pp* *pp*

Vln. II *ff* *pp* *pp*

Vla. *ff* *pp* *pp*

Vc. *ff* *pp* *pp*

D.B. *ff* *pp* *pp*

363 *ff* 365 366 *pp* 367 368 369 370 371 372

373

Picc.

Ob.

B♭ Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

Bongos

Bgo.

Glk.

Hp.

Pno.

I Vln.

II Vln.

Vla.

Vc.

D.B.

f growl or flutter *fff* *molto*

f growl or flutter *fff* *molto*

f growl or flutter *fff* *molto*

f flutter *fff* *molto*

f flutter *fff* *molto*

f flutter *fff* *molto*

f Slapstick *fffz* *fffz*

fff roll as dense as possible *8va* *fff* *l.v.* *C* *F#* *fff*

f *loco* *fff* *15ma* *fff* *loco* *Red.*

f *fff* *fff* *fff* *fff* *fff*

373 374 *f* 375 376 *fff* 377 378 379