

Kaleidoscopic Negatives

for Piano and Orchestra

I

Allegro molto, ma misterioso (♩ = c.152, always beat 4)

The score is divided into several systems. The first system includes woodwinds and brass. The second system includes horns and percussion. The third system includes harp and piano solo. The fourth system includes strings. The score is marked with various dynamics and performance instructions.

* - (All Strings bc.4-10) - Stopping the strings as close to the bridge as possible, bow directly onto the top of the bridge to create a hissing sound.
 ** - (Fls. b.6-7) - Partially covering the airhole, articulate to create the phonetically written effect.
 *** - (Pno, b.13) - The arrow denotes the note that should be rhythmically placed, grace-notes come either before or after the arrow.

A

* - (Hp. b.15) - Damping the strings, forcefully gliss up the notated strings.
 ** - (Vc. Cb. b.15) - Bow directly onto the top half-inch of the tailpiece, exerting extreme pressure, to create a perforated, rattling sound.
 *** - (Fls. b.23) - Cover the airhole completely with mouth, and blow forcefully into the tube, as if to clean it, resulting in an airy harmonic gliss.
 **** - (Perc. 2, b.23) - Rhythmically and forcefully drag brush over skin of drum.
 ***** - (Vlms & Vla. b.24) - Scrape tone: Playing arco at the frog, and exerting extreme pressure pull the bow toward the player (ie. along the string) resulting in a rattling sound.

24 **B**

Picc.

Fl. 1 *ff*
chiff

Fl. 2 *mf* "jet whistle" *ff*
chiff *mf* *ff* *ff*
p *ff*
th *p*

2 Obs.

C. A.

3 Cls.

Bsn. 1 *f*

Bsn. 2 *pp* *ff*

Cbsn.

Hns. 1 & 3 *p* *fff* *pp*

Hns. 2 & 4 *p* *fff* *pp*

Tpt. 1 *mf*
ch* ch ch ch

Tpt. 2 *p* *f*

Tpt. 3 *mf* *p* *mf*
ch* ch ch ch

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. (wiggle valves)
p *ff* *ppp* *p* *mf* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Timp. *<f* *mf*

F.R. Recl. (1) *p* *ff* *ff* *f* *ff*

S.D. (2) *f* *pp* *ff* *mp* *mf* *pp* *p* *ff* *ff*

Cym. T-t. (3) *ff* *pp* *f* *pp* *ff* *pp*

Harp *ff* strike strings w/ palm of hand *ff* pedal buzz secco pos.** *mf* *f* w/ plectrum*** damp *ff* pedal buzz secco pos.

Piano SOLO *sc* *ff* *mf* *ff* *fff* *f* *ff* *subito!* *mf* *ff* *f* *ff* *ff*

Vln. I (bridge) *mf* *dim.* *ppp* II, III scrape *ff* *pp* *ff*

Vln. II (bridge) *mf* *dim.* *ppp* III, IV scrape *ff* *pp* *ff*

Vla. III, IV scrape *ff* *ff* III, IV scrape *f* *ff*

Vc. IV pizz. *ff*

Cb. *ff* *ff* *ff*

* - (Tpts 1 & 3, b.25) - Blow tonelessly, but forcefully into instrument to make the phonetically written sound.
 ** - (Hp., b.27) - All pedal buzzes should be a short and abrupt as possible, so the pedal should be prepared in the buzzing position before the note is played.
 *** - (Hp., b.28) - The plectrum should be dragged up the dampened wire string to create an upward, whistling sound, similar to the Flute 'jet whistle'.

30

Picc. -

Fl. 1 *ff* chff "jet-whistle" *mf* *ff* *ff* ch ch ch chff *ff*

Fl. 2 *mf* *ff* "jet-whistle" *mf* *ff*

2 Obs. *mf* *ppp* *ff* *pp*

C. A. *mf* *ppp* *ff* *pp*

3 Cls. *mf* *ppp* *ff* *pp* 3. Muta in B.Cl.

Bsn. 1 *f* *ff* *ff*

Bsn. 2 *ff*

Cbsn. -

Hns. 1 & 3 *fff* *pp* *ff*

Hns. 2 & 4 *fff* *pp* *ff*

Tpt. 1 *mf* *f* *ff* *mf* *pp* ch ch ch ch ch ch ch ch ch ch *sim.*

Tpt. 2 *ff* *f* *mf* *mp* ch ch ch ch ch *sim.*

Tpt. 3 *f* *ff* *ff* *f* ch ch ch ch ch ch ch ch

Tbn. 1 -

Tbn. 2 -

2 Tbns. -

B. Tbn. *pp* *f* *ppp* *fff* wiggle valves (semiquavers)

Tba. *fff* *pp* *fff*

Timp. *pp* *ff*

F.R. Reht. (1) *fff poss.* *fff*

S.D. (2) *pp* *pp* *ff* *ff* *mp* *pp* *ff* *ppp* *ff*

Cym. T-t. (3) Muta in Lion's Roar *fff poss.* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Hp. *ff* pedal buzz. *mf* *f* w/plectrum damp *ff* w/plectrum damp *ff* pedal buzz.

Pno. SOLO *fff* *f* *ff* *f* *mf* *f* *fff* *mf* *ff* *mf* *f* *mf* *ff* *fff* *mp* *f* *fff* *subito!*

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

Vln. II *pp* *ff* *p* *ff* *pp* *scrape* *scrape* *ff*

Vla. (tailpiece) *ppp* *ff* *pp* *mf* *IV pizz.* *arco*

Vc. *ppp* *ff* *fff* *arco*

Cb. *ppp* *ff* *fff* *fff*

37 **C**

Picc.

2 Fls. *1. ff*
chff *mp*
chff

2 Obs.

C. A.

2 Cls.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns. 1 & 3
p *ff*
pp *ff*

Hns. 2 & 4
p *ff*

Tpt. 1
as before
mf

Tpt. 2
as before
mf

Tpt. 3
as before
mf

2 Tbns.

B. Tbn.
pp *mp*

Tba.
(trem.) *p* *ppp*
(semiquavers) *mp* *mf*

Timp.
pp gliss. *mf*
(approximate pitch)

F.R. Reht. (1)
Muta in B.D. *mf* Muta in Xylophone

S.D. (2)
mf *pp* *p* *mp* *mp*

L.R. (3)
ff *ppp* *ff* *ppp* *ff* *ppp* *ff*

Hp.
ff (as before) *ff* pedal buzz. *ff* (as before)
A₅, G₄, D₄, E₃, B₂, F₂

Pno. SOLO
strum strings with pad of RH thumb
mp (loco) *ppp* cresc.
ff (approximate pitches) gradually release 1/2 Ped. *ppp*

Vln. I
mf (semiquavers)

Vln. II
mf (semiquavers)

Vla.

Vc.
div. in 4 *pppp* *ppp*

Cb.
div. in 2 *pppp* *ppp*

* - (Pno. b.38) - Pause should be held until the partials from the piano strings are clearly audible.

45 *Lo stesso tempo* ($\text{♩} = 152$)

Picc. -

2 Fls. -

2 Obs. -

C. A. -

2 Cls. *ppp* *mf* *ppp* *mf* *ppp* *Muta in Cl. 3*

B. Cl. *ppp* *mf* *ppp* *mf* *ppp*

2 Bsns. -

Cbsn. -

Lo stesso tempo ($\text{♩} = 152$)

Hns. 1 & 3 *div.* *ppp* *mf* *ppp* *mf* *ppp*

Hns. 2 & 4 *div.* *ppp* *mf* *ppp* *mf* *ppp*

Tpt. 1 *con sord. (straight)*

Tpt. 2 *con sord. (straight)* *ff*

Tpt. 3 *con sord. (straight)* *ff*

2 Tbns. -

B. Tbn. -

Tba. -

Lo stesso tempo ($\text{♩} = 152$)

Timp. -

Xyl. (1) -

S.D. (2) *Muta in Marimba* *ff*

L.R. (3) *Muta in Bass Drum.*

Hp. -

Lo stesso tempo ($\text{♩} = 152$)

Pno. SOLO *ff* *ff secco* *fff martellato*

Vln. I *ff* *mp* *ppp*

Vln. II *ff* *mp* *ppp*

Vla. *ff* *mp* *ppp* *sul pont.* *ppp* *mf* *ppp* *mf* *ppp*

Vc. *ff* *mp* *ppp*

Cb. *ff* *mp* *ppp* *unis.*

51 **D**

Picc. *ppp* *pizz.* *p* *ff* Flz. *ppp* *pizz.* *p* *ff*

2 Fls.

2 Obs.

C. A.

3 Cls.

2 Bsns.

Cbsn. *ppp* *ff*

Hns. 1 & 3 *ff*

Hns. 2 & 4 *ff*

3 Tpts. (con sord.) *f* via sord.

2 Tbns. (senza sord.) *pp* *ff*

B. Tbn. (senza sord.) *pp* *ff*

Tba.

Timp. ord. *ff*

Xyl. (1) *f* *ff*

Mar. (2) *f*

B.D. (3) *ff* *ff* *ff* *fff*

Hp.

Pno. SOLO *sub. mp* *ff* *subito!*

Vln. I *ppp cresc.* *ff* *ppp* *ff* *ppp*

Vln. II *ppp* *ff* *mf* *ff* *ppp* *ff* *IV, III*

Vla. *ppp* *ff* *ppp* *ff* *ppp* *ff* *div. in 3*

Vc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *pp*

Cb. *ppp* *ff* *ppp* *ff* *ppp* *ff* *div. pizz.*

on the tailpiece *ff*

on the tailpiece *ff*

57

Picc. *mf* *ff* *mf* *ff* *pp*

Fl. 1 *mf* *ff* *ppp* (= Obs) *ff* *p* *ff* *pp*

Fl. 2 *ppp* (= Obs) *ff* *p* *ff*

2 Obs. 1. *ppp* (= Cls) *ff*

C. A. *ppp* (= Cls) *ff*

3 Cls. 1. *pp* *ff* a3. *ppp* (= Fls) *ff* Cl.3 Muta in B.Cl. 1. *pp*

2 Bsns. 1. *ppp* (= Cls) *ff*

Cbsn. *pp* *ff*

Hns. 1 & 3 a2 *ff* (= Tpts) *f*

Hns. 2 & 4 a2 *ff* (= Tpts) *f*

Tpt. 1 (senza sord.) *ff* (= Hns) *p* *f* *p* *f*

Tpt. 2 (senza sord.) *ff* (= Hns) *p* *f* *p* *f*

Tpt. 3 (senza sord.) *ff* (= Hns) *p* *f* *p* *f*

Tbn. 1 IV pos. *ppp* *f* *ppp* *ff*

Tbn. 2 III pos. *ppp* *f* *ppp* *ff*

B. Tbn. V pos. *ppp* *f* *ppp* *ff*

Tba. *ppp* *f* *ppp* *ff*

Timp.

Xyl. (1) *ff*

Mar. (2) *ff*

B.D. (3) Muta in Vibraphone (hard sticks)

Hp. A1, F1, E1, D1, C1, B1

Pno. SOLO *sub. mf* *ff* *mf*

Vln. I *ff* sul pont. *pp* *ff* II *pp*

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

Vla. *pp* *ff* III *pp*

Vc. *ff* div. in 2 *pp* *ff*

Cb. *mf* arco *ff* *ff*