

The Five Beginnings

(orchestra C)

"to Father Nature"

♩ = 120

♩ = 60

Piccolo flute 1

2 Flutes 1

2 Flutes 2

1 Oboe 1

1 Piccolo clarinet
1 in Es

2 clarinets
1 in Bes

2 clarinets
2 in Bes

2 clarinets
3 in Bes

1 Bass clarinet
in Bes

1 Bassoon 1

1 Soprano
saxophone in Bes

1 Alto saxophone
in Es

1 Tenor saxophone
1 in Bes

1 Baritone
saxophone 1 in Es

1 Horn 1 in F

1 Horn 2 in F

1 Horn 3 in F

1 Trumpet 1
in Bes

1 Trumpet 2
in Bes

1 Trumpet 3
in Bes

1 Tenor
trombone 1

1 Tenor
trombone 2

1 Bass
trombone

1 Euphonium

1 Tuba

Timpani

Chimes

Percussion

1 Gamelan gangsa
kantil 10 keys

1 Gamelan gangsa
pamadé 10 keys

1 Gamelan gangsa
jublag 5 keys

1 Gamelan gangsa
jegog 5 keys

Concordance with
orchestras A and B

orch. A: susp. cymbal/
timpani in tempo ♩ = 144

descending line in orch. A (♩ = 48)
and orch. B (♩ = 60)

Poem "Renovation"
by E. Thumboo

= bar number 0
(bar 1 = last bar of page 3)

Musical score for multiple instruments, including strings, woodwinds, and brass. The score is divided into measures, with some measures containing rests and others containing notes. The instruments are listed on the left side of the page.

Ephnm.

Tb.

if possible

Call 1

Cncrdnc.

Conductor C stops leading

Orch. B starts its call 1 with the solo xiao = 70"

Poem

(5 beginnings
orch. C)
page 2

I want to feel pure the wind

(5 b
orch
page

♩ = 60 independently from orchestras A and B

Letter A ♩ to be played as ♩. 7

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Sx sp.

Sx alt.

Kntl.

Pmd.

Call 2

Orch. A starts
its strophe 1
= 33"

Orch. A starts
its call 2 = 57"

suspended cymbal
(= bar 52 of orch. A)

Orch. A starts its strophe 2

Conductor C starts conducting

I want to see brown the hawk

Unrelenting beautiful death-dealing

*Glazed by dark narrating shadows
Among casuarinas tempered by sea-salt.*

Break open the unsuspecting sky.

1

Strophe 2

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Trpt. 2

Trpt. 3

Kntl.

Pmd.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 2

Trpt. 3

Ephnm.

Kntl.

Pmd.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Kntl.

Pmd.

without mute

3

3

5

5

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Hm. 1

Hm. 2

Hm. 3.

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Kntl.

Pmd.

Cncrdnc.

without mute

without mute

6

6

bars 1 to 17 = 73 "

x

Solo
I want to hear forked the tongue/ play from memory, standing and
addressing your colleague of orchestra A

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Sx sp.

Sx alt.

Sx trn.

I want to hear forked the tongue/ play from memory, standing
and addressing your colleague of orchestra A
Solo

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Kntl.

Pmd.

Call 3

I want to hear forked the tongue

Poem

Picc. *mp* *p* sit

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. *mp* pavillon en l'air *sf* | hear to

Cl. picc. *mp* *sf* | hear to

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

Cl. 3 *mp* *p*

Bss. cl. *mp*

Bss. *mp*

I want to hear forked the tongue/ play from memory, standing
and addressing your colleague of orchestra A

Sx sp. stand Solo *mp* *sf* *p*

Sx alt. *mp* *p*

Sx tnr. *mp*

Sx brt. *mp*

Hrn. 1 *mp*

Hrn. 2 *mp*

Hrn. 3 *mp*

Trpt. 1 *mp*

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

to hear forked tongue

non dim.

normal

pp non cresc.

pp non cresc.

pp non cresc.

pp

pp

sit

Orch. A and B start their strophe 3

Cncrdnc.

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Trbn. 1

Trbn. 2

Trbn. 3

(5 beginnings
orch. C)
page 11

Faster ♩ = 90 exactly

preceding triplet ♪ = new ♪

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss.
cl.

Trpt. 1

Trpt. 2

Trpt. 3

Ephnm.

Tb.

Kntl.

Pmd.

Jblg.

Jgg.

top 8va and l.v. until bar 54

top 8va and l.v. until bar 54

top 8va and l.v. until bar 54

top 8va and l.v. until bar 54

bars 18 to 36 = 69 "

Strophe 3

*From an uncoiling body tracking
Lusty crickets in the loam.*

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Sx sp.

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Kntl.

Pmd.

Jblg.

Jgg.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss.

Sx sp.

Kntl.

Pmd.

Jblg.

Jgg.

Cncrdnc.

Orch. B ends its strophe 3

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Kntl.

Pmd.

Jblg.

Jgg.

Orch. A begins its bar 147

Cncrdnc.

preceding triplet ♩ = new ♩

stand

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Tmpn.

Kntl.

Pmd.

Jblg.

Jgg.

bars 37 to 53 = 49 "

Faster $\text{♩} = 120$ I want to touch blue the haze/ play from memory, standing
and addressing your colleague of orchestra A

Solo

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Sx sp.

Sx alt.

Sx trn.

Hm. 1

Hm. 2

Hm. 3

Trpt. 1

Trpt. 2

Trpt. 3

Kntl.

Pmd.

Jblg.

Jgg.

Solo I want to touch blue the haze/ play from memory, standing
and addressing your colleague of orchestra A

Call 4

I want to touch blue the haze

Picc.

Fl. 1

Fl. 2

Ob.

I want to touch blue the haze/ play from memory, standing
and addressing your colleague of orchestra A

Cl. picc. stand Solo

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Hrn. 1

Trpt. 1

Trpt. 2

Trbn. 1

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

I want to touch blue the haze/ play from memory, standing
and addressing your colleague of orchestra A

Solo

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hm. 1

Hm. 2

Hm. 3

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Ephnm.

Tb.

5 beginnings
orch. C)
page 21

Picc. ^A ^f ^{sit}

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hm. 1

Hm. 2

Hm. 3

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Ephnm.

Tb.

70 71 72 73

Picc. Fl. 1 Ob. Cl. picc. Cl. 1 Cl. 2 Cl. 3 Bss. cl. Bss. Sx sp. Sx alt. Sx tnr. Sx brt. Hrn. 1 Hrn. 2 Hrn. 3 Trpt. 2 Trpt. 3 Trbn. 1 Trbn. 2 Trbn. 3

pavillon en l'air

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

(5 beginnings
orch. C)
page 25

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Sx sp.

Sx alt.

Sx tnr.

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Ephnm.

Tb.

Tmpn.

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

bars 54 to 93 = 70 "

Letter C

watch conductor B
for cut off

play with conductor B at tempo ♩ = 132

Orchestral score for Letter C, measures 94-97. The score includes parts for Picc., Fl. 1, Fl. 2, Ob., Cl. picc., Cl. 1, Cl. 2, Cl. 3, Bss. cl., Bss., Sx sp., Sx alt., Sx tnr., Sx brt., Hrn. 1, Hrn. 2, Hrn. 3, Trpt. 1, Trpt. 2, Trpt. 3, Trbn. 1, Trbn. 2, Trbn. 3, Ephnm., Tb., Chms., and Percsn. (2 cymbals). The music is in 2/4 time and features a series of chords and melodic lines across the measures.

Conductor B cuts off chord of orch.
A and C. Conductor B stops
conducting for 5 bars.

Conductor's part (Cncrdnc.) for measures 94-97. The conductor's part includes a series of notes and rests, with a final chord marked "e, a tutti chord *ff*".

Letter D

play again with conductor C still at $\text{♩} = 120$

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx trn.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Ephnm.

Tb.

Chms.

Kntl.

Pmd.

Jblg.

Jgg.

6 top 8va and l.v. until bar 115

6 top 8va and l.v. until bar 115

6 l.v. until bar 115

6 l.v. until bar 115

Strophe 4

Orch. A starts its strophe 4 at $\text{♩} = 88$ (letter D)

Orchestra B starts its strophe 4 at $\text{♩} = 132$ (letter D)

Conductor C starts leading at $\text{♩} = 120$

Dimming Karimon, over-reach Unknotted slopes to possible mysteries.

Fl. 1
Fl. 2
Ob.
Cl. picc.
Cl. 1
Cl. 2
Cl. 3
Bss. cl.
Bss.
Sx sp.

Kntl.
Pmd.
Jblg.
Jgg.

5

Picc. *sit*
 Fl. 1
 Fl. 2
 Ob.
 Cl. picc.
 Cl. 1
 Cl. 2
 Cl. 3
 Sx sp.
 Kntl.
 Pmd.
 Jblg.
 Jgg.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Kntl.

Pmd.

Jblg.

Jgg.

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss.

Kntl.

Pmd.

Jblg.

Jgg.

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Sx sp.

Sx alt.

Trpt. 1

This musical score page contains measures 118 through 121. The woodwind section includes Piccolo, Flute 1 and 2, Oboe, Clarinet in C (Piccolo, 1, 2, 3), and Trumpet 1. The string section includes Soprano and Alto Saxophones, and a full string ensemble (Violins I, Violins II, Violas, Cellos, and Double Basses). The score is written in 3/4 time. Measures 118 and 119 show sustained notes for the woodwinds and strings. Measure 120 features a dynamic change to *p* (piano) for the Piccolo and Flute 2. Measure 121 continues the sustained notes. The bottom of the page shows empty staves for measures 122 through 125.

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Trpt. 1

Trpt. 2

Trbn. 1

Cncrdnc.

Orch. B ends its strophe 4

(5 beginnings
orch. C)
page 34

preceding ♩ = new triplet ♩

Picc. *crescendo molto*

Fl. 1 *crescendo molto*

Fl. 2 *crescendo molto*

Ob. *crescendo molto*

Cl. picc. *crescendo molto*

Cl. 1 *crescendo molto*

Cl. 2 *crescendo molto*

Cl. 3 *crescendo molto*

Bss. cl. *crescendo molto*

Bss. *crescendo molto*

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 2

Trpt. 3

Trbn. 1

Trbn.

Ephnm.

bars 99 to 129 = 62 "

Cncrdnc.

♩ = 90 Slower

I want to taste sharp the petai/ play from memory, standing
and addressing your colleague of orchestra A

stand

Solo

Score for orchestra A, measures 130-133. The score includes parts for Picc., Fl. 1, Fl. 2, Ob., Cl. picc., Cl. 1, Cl. 2, Cl. 3, Bss. cl., Bss., Sx sp., Sx alt., Sx trn., Sx brt., Hrn. 1, Hrn. 2, Hrn. 3, Trpt. 1, Trpt. 2, Trpt. 3, Ephnm., and Tb. The music is in 4/4 time and features various dynamics (f, p, mf) and articulations (accents, slurs). The Piccolo part has a solo line starting in measure 132. The woodwinds and strings provide harmonic support with various rhythmic patterns and dynamics.

Call 5

I want to taste sharp the petai

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

*I want to taste sharp the petai/ play from memory, standing
and addressing your colleague of orchestra A*

Trpt. 1

Trbn. 1

Trbn. 2

Trbn. 3

stand

Solo *sf p*

Picc.

Fl. 1

Fl. 2

Ob.

*I want to taste sharp the petai/ play from memory, standing
and addressing your colleague of orchestra A*

Cl. picc. stand Solo

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trpt. 2

Trpt. 3

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

I want to taste sharp the petai/ play from memory, standing
and addressing your colleague of orchestra A

stand

Solo

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Trbn. 4

Trbn. 5

Trbn. 6

Trbn. 7

Trbn. 8

Trbn. 9

Trbn. 10

Trbn. 11

Trbn. 12

Trbn. 13

Trbn. 14

Trbn. 15

Trbn. 16

Trbn. 17

Trbn. 18

Trbn. 19

Trbn. 20

Trbn. 21

Trbn. 22

Trbn. 23

Trbn. 24

Trbn. 25

Trbn. 26

Trbn. 27

Trbn. 28

Trbn. 29

Trbn. 30

Trbn. 31

Trbn. 32

Trbn. 33

Trbn. 34

Trbn. 35

Trbn. 36

Trbn. 37

Trbn. 38

Trbn. 39

Trbn. 40

Trbn. 41

Trbn. 42

Trbn. 43

Trbn. 44

Trbn. 45

Trbn. 46

Trbn. 47

Trbn. 48

Trbn. 49

Trbn. 50

Trbn. 51

Trbn. 52

Trbn. 53

Trbn. 54

Trbn. 55

Trbn. 56

Trbn. 57

Trbn. 58

Trbn. 59

Trbn. 60

Trbn. 61

Trbn. 62

Trbn. 63

Trbn. 64

Trbn. 65

Trbn. 66

Trbn. 67

Trbn. 68

Trbn. 69

Trbn. 70

Trbn. 71

Trbn. 72

Trbn. 73

Trbn. 74

Trbn. 75

Trbn. 76

Trbn. 77

Trbn. 78

Trbn. 79

Trbn. 80

Trbn. 81

Trbn. 82

Trbn. 83

Trbn. 84

Trbn. 85

Trbn. 86

Trbn. 87

Trbn. 88

Trbn. 89

Trbn. 90

Trbn. 91

Trbn. 92

Trbn. 93

Trbn. 94

Trbn. 95

Trbn. 96

Trbn. 97

Trbn. 98

Trbn. 99

Trbn. 100

Trbn. 101

Trbn. 102

Trbn. 103

Trbn. 104

Trbn. 105

Trbn. 106

Trbn. 107

Trbn. 108

Trbn. 109

Trbn. 110

Trbn. 111

Trbn. 112

Trbn. 113

Trbn. 114

Trbn. 115

Trbn. 116

Trbn. 117

Trbn. 118

Trbn. 119

Trbn. 120

Trbn. 121

Trbn. 122

Trbn. 123

Trbn. 124

Trbn. 125

Trbn. 126

Trbn. 127

Trbn. 128

Trbn. 129

Trbn. 130

Trbn. 131

Trbn. 132

Trbn. 133

Trbn. 134

Trbn. 135

Trbn. 136

Trbn. 137

Trbn. 138

Trbn. 139

Trbn. 140

Trbn. 141

Trbn. 142

Trbn. 143

Trbn. 144

Trbn. 145

Trbn. 146

Trbn. 147

Trbn. 148

Trbn. 149

Trbn. 150

Trbn. 151

Trbn. 152

Trbn. 153

Trbn. 154

Trbn. 155

Trbn. 156

Trbn. 157

Trbn. 158

Trbn. 159

Trbn. 160

Trbn. 161

Trbn. 162

Trbn. 163

Trbn. 164

Trbn. 165

Trbn. 166

Trbn. 167

Trbn. 168

Trbn. 169

Trbn. 170

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Trbn. 172

Trbn. 173

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Trbn. 197

Trbn. 198

Trbn. 199

Trbn. 200

Trbn. 201

Trbn. 202

Trbn. 203

Trbn. 204

Trbn. 205

Trbn. 206

Trbn. 207

Trbn. 208

Trbn. 209

Trbn. 210

Trbn. 211

Trbn. 212

Trbn. 213

Trbn. 214

Trbn. 215

Trbn. 216

Trbn. 217

Trbn. 218

Trbn. 219

Trbn. 220

Trbn. 221

Trbn. 222

Trbn. 223

Trbn. 224

Trbn. 225

Trbn. 226

Trbn. 227

Trbn. 228

Trbn. 229

Trbn. 230

Trbn. 231

Trbn. 232

Trbn. 233

Trbn. 234

Trbn. 235

Trbn. 236

Trbn. 237

Trbn. 238

Trbn. 239

Trbn. 240

Trbn. 241

Trbn. 242

Trbn. 243

Trbn. 244

Trbn. 245

Trbn. 246

Trbn. 247

Trbn. 248

Trbn. 249

Trbn. 250

Trbn. 251

Trbn. 252

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Trbn. 256

Trbn. 257

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Trbn. 259

Trbn. 260

Trbn. 261

Trbn. 262

Trbn. 263

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Trbn. 265

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Trbn. 269

Trbn. 270

Trbn. 271

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Trbn. 274

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Trbn. 294

Trbn. 295

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Trbn. 297

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Trbn. 299

Trbn. 300

Trbn. 301

Trbn. 302

Trbn. 303

Trbn. 304

Trbn. 305

Trbn. 306

Trbn. 307

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Trbn. 309

Trbn. 310

Trbn. 311

Trbn. 312

Trbn. 313

Trbn. 314

Trbn. 315

Trbn. 316

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Trbn. 318

Trbn. 319

Trbn. 320

Trbn. 321

Trbn. 322

Trbn. 323

Trbn. 324

Trbn. 325

Trbn. 326

Trbn. 327

Trbn. 328

Trbn. 329

Trbn. 330

Trbn. 331

Trbn. 332

Trbn. 333

Trbn. 334

Trbn. 335

Trbn. 336

Trbn. 337

Trbn. 338

Trbn. 339

Trbn. 340

Trbn. 341

Trbn. 342

Trbn. 343</

I want to taste sharp the petai

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Sx sp.

Sx alt.

Sx tnr.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

stand

(5 beginnings
orch. C)
page 40

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

I want to taste sharp the petai/ play from memory, standing
and addressing your colleague of orchestra A

Solo

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trbn. 1

Trbn. 2

Ephnm.

Tb.

Picc.

Fl. 1

Fl. 2

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trbn. 2

Trbn. 3

Solo I want to taste sharp the petai

stand Solo I want to taste sharp the petai

sf p

f

(5 beginnings
orch. C)
page 42

Picc. *sit*

Fl. 1

Fl. 2

Ob. *stand* *Solo* *I want to taste sharp the petai*

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp. *Solo* *I want to taste sharp the petai*

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trpt. 2

Trpt. 3

I want to taste sharp the petai/ play from memory, standing and addressing your colleague of orchestra A

Trbn. 1 *stand* *Solo*

Trbn. 2

Trbn. 3

[Empty staves for Trombones 4-6, Euphonium, and Tuba]

accelerando until end of bar 171

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

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♩ = 90 leggiero

Except gamelan plyers, all play again with conductor C still at $\text{♩} = 90$

Music Score for Percussion and Brass

Tempo: $\text{♩} = 90$ *leggiero* **conductor C still at $\text{♩} = 90$**

Instrumentation: Picc., Fl. 1, Fl. 2, Ob., Cl. picc., Cl. 1, Cl. 2, Cl. 3, Bss. cl., Bss., Sx sp., Sx alt., Sx tnr., Sx brt., Hrn. 1, Hrn. 2, Hrn. 3, Trpt. 1, Trpt. 2, Trpt. 3, Trbn. 1, Trbn. 2, Trbn. 3, Ephnm., Tb., Chms., Percssn., Kntl., Pmd., Jblg., Jgg.

Key Features:

- Rehearsal Mark 176:** *con sordino* (for Trpt. 1, 2, 3 and Trbn. 1, 2, 3). *I want to taste sharp the petai* (for Trpt. 3 and Trbn. 3).
- Rehearsal Mark 177:** *sempre marcato* (for Trbn. 3).
- Rehearsal Mark 178:** *susp. cymb.* (for Percssn.).
- Rehearsal Mark 179:** *two 8vas and l.v. until bar 197/ play with conductor B* (for Kntl., Pmd., Jblg., and Jgg.).

Score Structure: The score is divided into measures, with bar lines indicating the end of each measure. The tempo is marked as $\text{♩} = 90$ *leggiero*. The conductor is noted as "conductor C still at $\text{♩} = 90$ ".

bars 130 to 170 = 96 "

= Bar 256 of orchestra A

Strophe 5

Cncrdnc.

Conductor B concludes fermatas of all 3 orchestras

= Bar 94 of orchestra B

Poem
(5 beginnings
orch. C)
page 46

Straight from the curling pod To hold the village in my mouth.

170

171 172

173

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Sx trn.

Trbn. 3

Tb.

Kntl.

Pmd.

Jblg.

Jgg.

sempre marcato

2

2

2

2

2

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc. *sit*

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Sx tnr.

Sx brt.

sempre marcato

Trbn. 2

Trbn. 3

Tb.

Kntl.

Pmd.

Jblg.

Jgg.

3

3

3

3

3

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Sx trn.

Sx brt.

Trbn. 2

Trbn. 3

Tb.

Kntl.

Pmd.

Jblg.

Jgg.

2

2

2

2

2

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Sx trn.

Sx brt.

Trbn. 1

Trbn. 3

Tb.

Kntl.

Pmd.

Jblg.

Jgg.

sempre marcato

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Cl. picc.
 Cl. 1
 Cl. 2
 Cl. 3
 Bss. cl.
 Bss.
 Sx sp.
 Sx alt.
 Sx tnr.
 Sx brt.
 Trpt. 1
 Trpt. 2
 Trpt. 3
 Trbn. 1
 Trbn. 2
 Ephnm.
 Tb.
 Kntl.
 Pmd.
 Jblg.
 Jgg.

marcato
 sempre marcato
 marcato

5
 5
 5
 5

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trpt. 2

Trpt. 3

Chms.

Kntl.

Pmd.

Jblg.

Jgg.

bars 172 to 197 = 66 "

(5 beginnings
orch. C)
page 52

Letter F

♩ = 90

Picc.

Fl. 1

Fl. 2

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss.

Sx sp.

Sx alt.

Sx trn.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Ephnm.

Tb.

Prccsn.

Kntl.

Pmd.

Jblg.

Jgg.

Cncrdnc.

Orch. A: low e in tuba

Conductor C starts right after the tam stroke of orch. B

Orch. B: ten ♩s of fast (♩)

= 132) upwards ♩

scales arriving on a tam sound

Letter G

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Ephnm.

Tb.

Prcssn.

Kntl.

Pmd.

Jblg.

Jgg.

susp. cymb.

l.v.

stop at the stroke of the tam of orch. B

stop at the stroke of the tam of orch. B

Orch. A: 20 Js

bars 199 to 202 = approx. 10"

of stretto

susp. cymbal

Orch. B: ten Js of fast (J = 138) upwards J

scales arriving on a tam sound

isorhythmic end of tutti of orch. A (= bar 304 orch. A)

Letter H

♩ = 90

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx trn.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Ephnm.

Tb.

Kntl.

Pmd.

Jblg.

Jgg.

with wood of bilahan sempre 1 in lowest 8va and l.v.

with wood of bilahan sempre 2 in lowest 8va and l.v.

with wood of bilahan sempre 3 and l.v.

with wood of bilahan, lv., sempre 5 and 6

Cncrdnc.

Orch. B: ten ♩s of fast (♩ = 144) upwards ♩ scales arriving on a tam sound

Letter I

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Ephnm.

Tb.

Prccsn.

Kntl.

Pmd.

Jblg.

Jgg.

susp. cymb.

l.v.

bars 206 to 211 = 15 "

Cncrdnc.

Orch. B: ten 1/8s of fast (♩ = 156)

upwards ♪

scales arriving on a tam sound

Poem
(5 beginnings
orch. C)
page 56

♩ = 90

Picc. *legato*

Fl. 1 *legato*

Fl. 2 *legato*

Ob.

Cl. picc. *legato*

Cl. 1 *legato*

Cl. 2 *legato*

Cl. 3 *legato*

Bss. cl. *legato*

Bss. *legato*

Sx sp. *legato*

Sx alt. *legato*

Hrn. 1 *f* 5 bar crescendo

Hrn. 2 *f* 5 bar crescendo

Hrn. 3 *f* 4 bar crescendo

Trbn. 1 *f* 3 bar crescendo

Trbn. 2 *f* 2 bar crescendo

Ephnm. *f* 3 bar crescendo

Tb. *f*

Tmpn. *hard mallets*

Chms. *f* *l.v.*

Wdblk. *wood block*

(wood block of orchestra C is pitched lower than wood block of orch. A)

Kntl. *(damp in between every note)* *f* | want these

Pmd. *(damp in between every note)* *f* | want these

Jblg. *(damp in between every note)* *f* | want these

Jgg. *(damp in between every note)* *f* | want these

Coda

Cncrdnc.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Cl. picc.
 Cl. 1
 Cl. 2
 Cl. 3
 Bss. cl.
 Bss.
 Sx sp.
 Sx alt.
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Trpt. 1
 Trpt. 2
 Trpt. 3
 Trbn. 1
 Trbn. 2
 Trbn. 3
 Ephnm.
 Tb.
 Tmpn.
 Chms.
 Wdblck.
 Kntl.
 Pmd.
 Jblg.
 Jgg.

five beginnings.
 five beginnings.
 five beginnings.
 five beginnings.
 five beginnings.

3 bar diminuendo
 2 bar diminuendo
 2 bar diminuendo

I.V.

Picc.

Fl. 1

Fl. 2

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx trn.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trbn. 1

Ephnm.

Tb.

Tmpn.

Chms.

3 bar diminuendo

5 bar crescendo

3 bar diminuendo

5 bar crescendo

I.v.

Fl. 1
 Fl. 2
 Ob.
 Cl. picc.
 Cl. 1
 Cl. 2
 Cl. 3
 Bss. cl.
 Bss.
 Sx sp.
 Sx alt.
 Sx tnr.
 Sx brt.
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Trpt. 1
 Trpt. 3
 Trbn. 1
 Trbn. 2
 Ephnm.
 Tb.
 Tmpn.
 Wdbck.
 Kntl.
 Pmd.
 Jblg.
 Jgg.

4 bar crescendo
 3 bar crescendo
 3 bar crescendo
 2 bar crescendo

I want these five beginnings.
 I want these five beginnings.
 I want these five beginnings.
 I want these five beginnings.
 I want these five beginnings.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx trn.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1

Trpt. 2

Trpt. 3

Trbn. 1

Trbn. 2

Trbn. 3

Ephnm.

Tb.

Tmpn.

Chms.

l.v.

3 bar diminuendo

3 bar diminuendo

3 bar diminuendo

2 bar diminuendo

2 bar diminuendo

2 bar diminuendo

Fl. 1

Fl. 2

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx trn.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Tb.

Tmpr.

Chms.

l.v.

Letter K

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Ephnm.

Tb.

Tmpr.

Wdblck.

Kntl.

Pmd.

Jblg.

Jgg.

five beginnings.

five beginnings.

five beginnings.

five beginnings.

five beginnings.

five beginnings.

follow conductor B and play with orch. B

follow conductor B and play with orch. B

follow conductor B and play with orch. B

follow conductor B and play with orch. B

follow conductor B and play with orch. B

bars 212 to 246 = 70 "

the chords of orch. A precede the echoing chords of orch. C

π 20

the unisoni pitch a from orchestra B fall in between chords of orch. A and C

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx alt.

Sx tnr.

Sx brt.

Hrn. 1

Hrn. 2

Hrn. 3

Trbn. 1

Trbn. 2

Trbn. 3

Ephnm.

Kntl.

Pmd.

Jblg.

Jgg.

Cncrdnc.

Poem

plunger mute

plunger mute

plunger mute

I.v. and tacet al fine (thank you!)

I.v. and tacet al fine (thank you!)

I.v. and tacet al fine (thank you!)

I.v. and tacet al fine (thank you!)

• π 19,21

• π 18,22

want

these

Picc.

Fl. 1

Fl. 2

Ob.

Cl. picc.

Cl. 1

Cl. 2

Cl. 3

Bss. cl.

Bss.

Sx sp.

Sx alt.

Sx tnr.

Hrn. 1

Hrn. 2

Hrn. 3

Trpt. 1
plunger mute

Trpt. 2
plunger mute

Trpt. 3
plunger mute

Trbn. 1

Trbn. 2

Trbn. 3

[Empty staves]

Cncrdnc.

Poem

(5 beginnings
orch. C)
page 67

five

beginnings.

254

255

256

257

Letter M

♩ = 156

[illegible]

bars 247 to 260 = 28 "

three orchestras
absolutely isorhythmic

total duration =
10 min. 44"
excluding fermatas