Flute

Oboe

Bb Clarinet

Bassoon

Horn in F

◊

Percussion:

3 Cymbal (S, M, L)

+ Large sizzle cymbal

4 Graduated Gongs or Tams (non-pitched)

2 Timpani

◊

Celeste

◊

Strings
MELODY WITH GESTURE

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FLUTE

OBÉE

CLARINET in B♭

BASSOON

HORN in F

TIMPANI

PERCUSSION

CELESTE

VIOLIN I

VIOLIN II

VIOLA

CELLO

CONTRABASS

**NOTE:** Repeat patterns in box (or box in box) are to be played as quickly as possible and then quickly ritardando (or not sync with other soundtracks.)

**NOTE:** Repeat pattern in box; accel. to as fast as possible and then quickly ritardando. Do not sync with other woodwinds.
MELODY WITH GESTURE

\[ \frac{5}{4} \]  \( \dot{\,} \) = ca. 104 - 108

\[ \frac{5}{4} \]  \( \dot{\,} \) = ca. 104 - 108

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\[ \frac{5}{4} \]  \( \dot{\,} \) = ca. 104 - 108

\[ \frac{5}{4} \]  \( \dot{\,} \) = ca. 104 - 108

normal  \( \dot{\,} \) start in normal position and gradually move to pont.

normal  \( \dot{\,} \) start in normal position and gradually move to pont.

normal  \( \dot{\,} \) start in normal position and gradually move to pont.

normal  \( \dot{\,} \) start in normal position and gradually move to pont.
MELODY WITH GESTURE

Fl.
Ob.
B. Cl.
Bsn.
Hn.
Timp.
Perc.
cel
Vln. I
Vln. II
Vla.
Vc.
Cb.

rit. to tempo

medium gong (or tam)

flautando (sul ponticello)
harmonic gliss., trem.

let naturally decay

rit. to tempo

rit. to tempo

rit. to tempo

rit. to tempo

rit. to tempo

rit. to tempo

rit. to tempo

rit. to tempo

rit. to tempo

rit. to tempo
MELODY WITH GESTURE

$\frac{10}{8} \quad \text{\textdollar} = \text{ca. 88 - 92}$

- Fl.
- Ob.
- Bb Cl.
- Bsn.
- Hn.
- Timp.
- Perc.
- cel
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.
MELODY WITH GESTURE
MELODY WITH GESTURE
MELODY WITH GESTURE

repeat pattern in box; acc. to as fast as possible and then quickly rit.
do not sync with other woodwinds.

slowly remove the hand out of the bell creating a gliss.

repeat note

do not sync with other woodwinds.

repeat pattern in box; acc. to as fast as possible and then quickly rit.

repeat pattern in box; acc. to as fast as possible and then quickly rit.

repeat pattern in box; acc. to as fast as possible and then quickly rit.
MELODY WITH GESTURE

\[ \frac{25}{25} \text{ rit. to tempo} \]

\[ \text{accel. to tempo} \]

\[ \downarrow = \text{ca. 104 - 108} \]
MELODY WITH GESTURE

\[ \text{\( \frac{3}{4} \) = ca. 88 - 92} \]

**Fl.**

**Ob.**

**Bb Cl.**

**Bsn.**

\[ \text{\( \frac{3}{4} \) = ca. 88 - 92} \]

**Hn.**

\[ \text{\( \frac{3}{4} \) = ca. 88 - 92} \]

**Timp.**

\[ \text{\( \frac{3}{4} \) = ca. 88 - 92} \]

**Perc.**

\[ \text{\( \frac{3}{4} \) = ca. 88 - 92} \]

**cel**

\[ \text{\( \frac{3}{4} \) = ca. 88 - 92} \]

**Vln. I**

\[ \text{\( \frac{3}{4} \) = ca. 88 - 92} \]

**Vln. II**

\[ \text{\( \frac{3}{4} \) = ca. 88 - 92} \]

**Vla.**

\[ \text{\( \frac{3}{4} \) = ca. 88 - 92} \]

**Vc.**

\[ \text{\( \frac{3}{4} \) = ca. 88 - 92} \]

**Cb.**

\[ \text{\( \frac{3}{4} \) = ca. 88 - 92} \]

3 Cymbals (S, M, L)

Very large cymbal with sizzler (or sizzle symbol)

 senza sord.

flautando (sul ponticello)
MELODY WITH GESTURE

Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn.  
Timp.  
Perc.  
cel  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.
MELODY WITH GESTURE

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

Repeat pattern in box; accel to as fast as possible and then quickly rit.

Same note trill; start slowly and accel. quickly.

Repeat pattern in box; accel to as fast as possible and then quickly rit.

Repeat pattern in box; accel to as fast as possible and then quickly rit.

Repeat pattern in box; accel to as fast as possible and then quickly rit.

Repeat pattern in box; accel to as fast as possible and then quickly rit.
MELODY WITH GESTURE

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel. to tempo

accel. to tempo

accel. to tempo

accel. to tempo

accel. to tempo

accel. to tempo

accel. to tempo

1. Repeat pattern in box; accel to as fast as possible and then quickly rit.

2. 3 non-pitched Gong (or Tam-Tam)
(S, M, L)

3. Large Tam-Tam

4. con. sord.

5. gliss. trem.

6. mf

7. mf

8. mf

9. mf

10. mf

11. mf

12. mf

13. mf

14. mf

MELODY WITH GESTURE
MELODY WITH GESTURE

\[
\begin{align*}
\text{Fl.} & \quad \dot{\text{B}} = \text{ca. } 104 - 108 \\
\text{Ob.} & \\
\text{B♭ Cl.} & \\
\text{Bsn.} & \\
\text{Hn.} & \quad \dot{\text{B}} = \text{ca. } 104 - 108 \\
\text{Timp.} & \quad \dot{\text{B}} = \text{ca. } 104 - 108 \\
\text{Perc.} & \\
\text{cel} & \quad \dot{\text{B}} = \text{ca. } 104 - 108 \\
\text{Vln. I} & \\
\text{Vln. II} & \\
\text{Vla.} & \\
\text{Vc.} & \\
\text{Cb.} &
\end{align*}
\]
MELODY WITH GESTURE

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\begin{align*}
\text{Fl.} & : \\
\text{Ob.} & : \\
\text{Bb Cl.} & : \\
\text{Bsn.} & :
\end{align*}

\begin{align*}
\text{Hn.} & : \\
\text{Timp.} & : \\
\text{Perc.} & : \\
\text{cel} & :
\end{align*}

\begin{align*}
\text{Vln. I} & : \\
\text{Vln. II} & : \\
\text{Vla.} & : \\
\text{Vc.} & : \\
\text{Cb.} & :
\end{align*}

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{Fl.}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{Ob.}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{Bb Cl.}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{Bsn.}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{Hn.}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{Timp.}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{Perc.}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{cel}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{Vln. I}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{Vln. II}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{Vla.}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{Vc.}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]

\text{Cb.}:

\[ \text{rit. to tempo} \quad \frac{\text{\textbackslash n}}{} = \text{ca. 88 - 92} \]
MELODY WITH GESTURE
MELODY WITH GESTURE
MELODY WITH GESTURE
MELODY WITH GESTURE

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.
MELODY WITH GESTURE
MELODY WITH GESTURE
MELODY WITH GESTURE
3 non-pitched Gongs (or Tam-Tams)
(S, M, L)

Large Tam-Tam
MELODY WITH GESTURE
throw the bow onto the strings - let the bow naturally fall into the sustained pitch (duration isn't as important as the effect)

jeté

gliss. trem.
MELODY WITH GESTURE
MELODY WITH GESTURE

Fl.

Ob.

B-Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

Show the bow onto the strings - let the bow naturally fall into the sustained pitch (duration isn't as important as the effect). (do not rit.)
MELODY WITH GESTURE
MELODY WITH GESTURE
MELODY WITH GESTURE

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.
36 MELODY WITH GESTURE
MELODY WITH GESTURE
MELODY WITH GESTURE
MELODY WITH GESTURE

\[ \text{Fl.} \]
\[ \text{Ob.} \]
\[ \text{B. Cl.} \]
\[ \text{Bsn.} \]

\[ \text{Hn.} \]

\[ \text{Timp.} \]

\[ \text{Perc.} \]

\[ \text{cel} \]

\[ \text{Vln. I} \]

\[ \text{Vln. II} \]

\[ \text{Vla.} \]

\[ \text{Vc.} \]

\[ \text{Cb.} \]

\[ \text{\( \text{\&} \) = ca. 132 (\text{\&} = ca. 66) \text{ accel. to tempo} \} \]
MELODY WITH GESTURE

\[ \text{♩} = \text{ca. 88 - 92} \]

\[ \text{♩} = \text{ca. 88 - 92} \]

\[ \text{♩} = \text{ca. 88 - 92} \]

\[ \text{l.v.} \]

\[ \text{tiny large cymbal} \]

\[ \text{♩} = \text{ca. 88 - 92} \]

\[ \text{♩} = \text{ca. 88 - 92} \]

\[ \text{♩} = \text{ca. 88 - 92} \]

\[ \text{♩} = \text{ca. 88 - 92} \]

\[ \text{l.v.} \]

\[ \text{♩} = \text{ca. 88 - 92} \]
MELODY WITH GESTURE
MELODY WITH GESTURE

Start slowly, accel quickly; gradually transition shift to same note trill.

Solo. expressive
MELODY WITH GESTURE

Cymbal Glissando (overtone oscillation). Place a large cymbal with its nipple-side down and touching the surface of a large timp. (29”-28”). Play a tremolo on the cymbal with a yarn mallet while constantly depressing and releasing the timpani’s pedal.