

Look to Third

(2011)

Paul Schuette

for alto flute, bass clarinet, percussion, piano, viola, cello
and live electronics

Instrumentation

Alto Flute

Bass Clarinet

Percussion

vibraphone

large suspended cymbal

crotale (C4)

medium gong

bass drum

flexatone

Piano

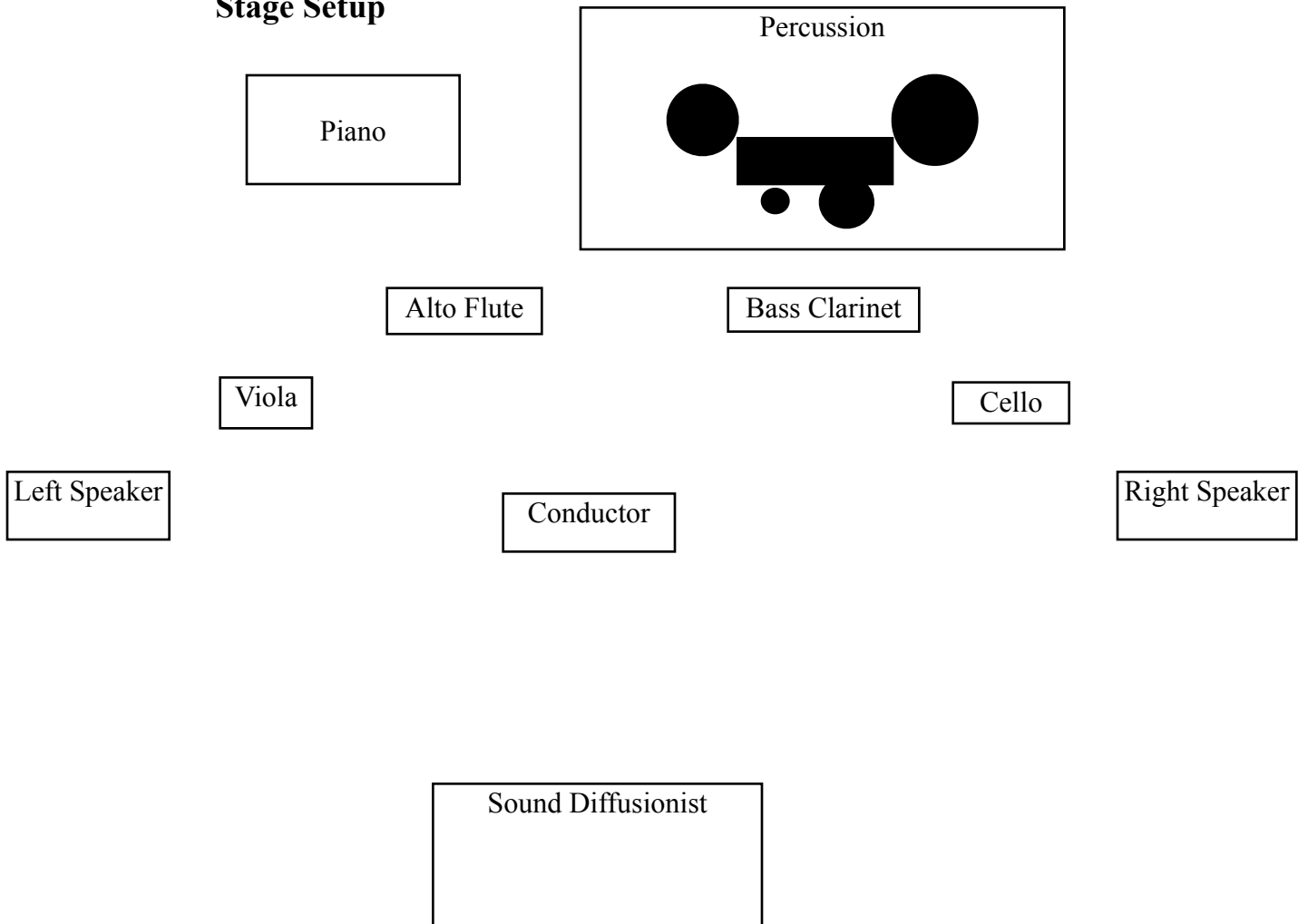
Viola

Cello

Duration: approx. 18' (mvt I - 5'; mvt II - 5'; mvt III - 8')

Performance Notes

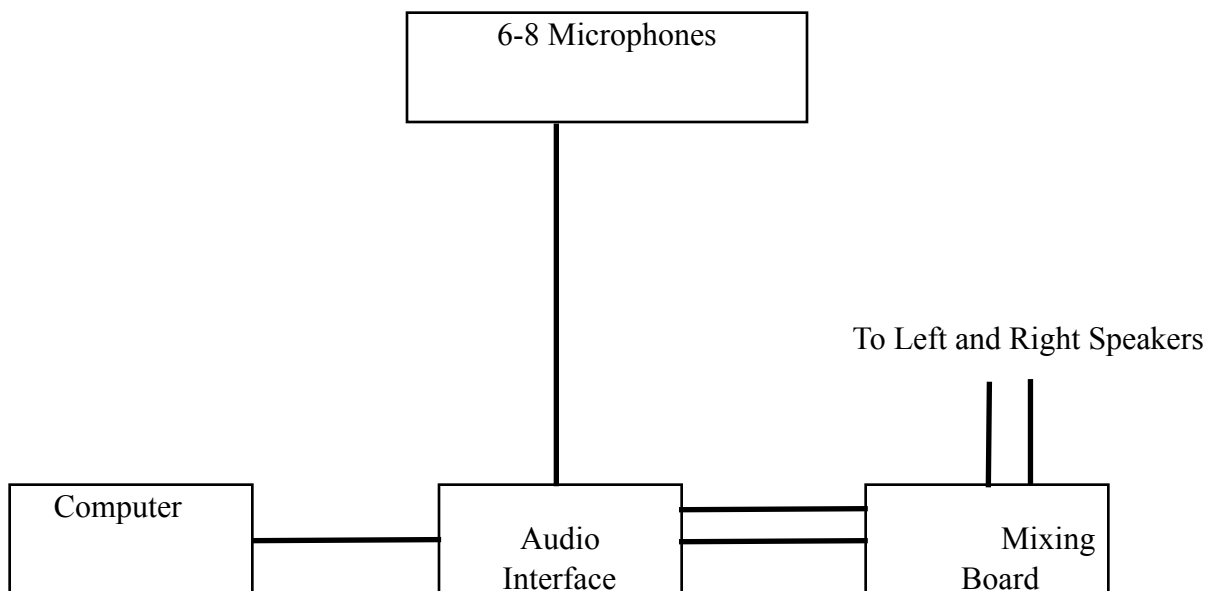
Stage Setup



Electronics

- All instruments need to be close miked (with uniform microphones, ideally). If possible, use two microphones on the piano and two microphones on the percussion.
- A computer equipped with Max/MSP is required to run the audio programs. Contact the composer via his website, (paulschuette.com), for the patches.
- An audio interface which can facilitate 6-8 XLR inputs and 2 separate output channels is required

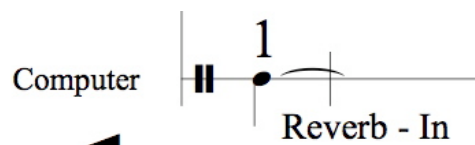
Signal Routing Diagram



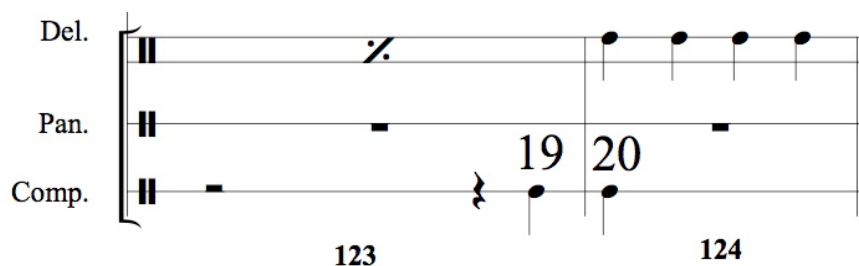
Notation of Electronics

Computer Staff

Quarter notes on this staff instruct the sound diffusionist/computer operator to advance the Max program to the next cue. The type of effect triggered is listed below the staff and the number above the note will appear on the computer monitor indicating a successful strike.



In places where a tempo needs to be set for rhythmic panning or delay effects, the diffusionist sets the tempo by mouse clicking twice. Both of these strikes are notated in the score, as in the following example. The conductor should prepare, in this instance, the “attack” of the computer operator on beat 4.



Delay/Panning Staves

These staves show the composite rhythm of these rhythmically oriented effects. Curved graphic notation on the panning staff, as found in the second and third movement, indicates smooth and random fluctuations to the panning: the conductor need not worry about aligning with the effects in these instances. Where specific (hard) panning rhythms are written, rhythmically strict time is important. Sections employing delay effects do not require the same exactness.

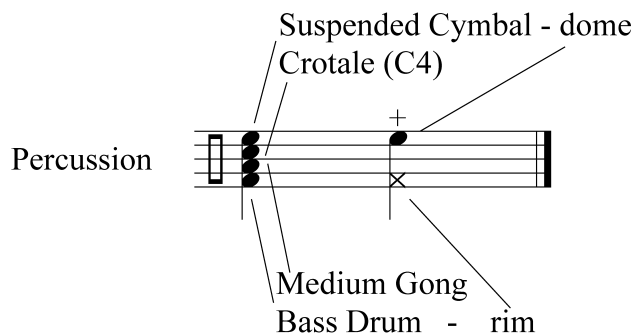
Fermatas - for “electronic holds”

Fermatas are often found at the end of phrases where the electronics will cause the sound to continue. The conductor should move on just before all electronic sounds die away completely - attempting to smoothly “dovetail” sections.

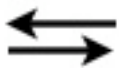
Instrumental Notation

Flute Notation

o.b. = over blow n.a. = normal air fl. t. = flutter tongue



Percussion Notation



Strings

This symbol indicates “North” and “South” bowing. If normal bowing is considered East/West with a perpendicular orientation of bow to string, North/South bowing calls for the bow to move parallel with the string in a sideways motion.

Program Note

“Democracy is lovely, but baseball is more mature.” - Richard Greenberg

In my never ending search for formal models which paradoxically display properties of randomness and asymmetry yet completeness and structure, I turned to baseball. The skeleton of this piece (although it wouldn't be apparent unless I told you) is derived from a scorecard I kept of a Cubs/Cardinals game. The title references what one commentator refers to as “a move which has worked once in the last twenty years” - the *Look to Third*, throw to first. In homage to the many paradoxes that lie latent within the game of baseball (for example, it's a pastoral game with urban roots) there is a second possible, more literal, reading of the title. This is music which is inspired by the features of sculpture, the art form which dwells in the third dimension and utilizes space, volume and perspective. Baseball is often described as poetry in motion, and any true fan of the game can speak to this point for hours as they describe the beauty and intricacies of watching an infield in motion as a ball is perfectly bunted down the line or the excitement of judging whether a throw from the outfield will beat out a runner at the plate. These motions through space become the narrative, the story of each game. Every baseball game has 9 innings, 27 outs per team, yet each game, each story is different and unique. It is these aspects of the game that this piece tries to capture, for each movement, with the aid of electronics, presents essentially the same structural narrative but in a unique way, from a unique physical perspective. Imaging how the same musical materials would react and resonate as they move through different physical spaces guided the creation of this piece, and is the way in which the piece “looks to third” for inspiration - I'm still working on the throw to first.

alternatively the following poem may be used

Baseball is about space time
and the fact that the two are one.
It's about paradoxes.
It's about realizing that everything
is possible at every moment.
Believing.
Becoming.
And at Its best
this is also everything
that is true of music.
But in the end It's usually just true
of life.
Art.
But it's baseball that lets us notice It
from an exact moment.
Spontaneous.
True.
Presence.

Look to Third

TRANSPOSSED SCORE

Paul Schuette

6"

Alto Flute *senza vib.* *ppp* *fff* *p* *ppp* o.b. n.a. o.b.

Bass Clarinet *molto vib.* *ppp* *fff* *ppp*

Percussion

Vibraphone *hard mallet* *fff* *8va* *3*

Piano *motor off throughout* *fff* *8va* *8vb*

Viola *ord.* *s.p.* *ord.* *ppp* *fff* *ppp* *molto vib.*

Cello *s.p.* *ord.* *s.p.* *pp* *fff* *ppp* *senza vib.*

Foot Pedal *1* *Reverb - In* 1 2 3

A. Fl. *pp* *mf* *subito pp* *pp* *8"* o.b.

B. Cl. *pp* *mf*

Perc.

Vib. *soft mallet* *p* *pp* *Ped.*

Pno. *p*

Vla. *ord.* *s.p.* *ord.* *pp* *mf* *pp*

Vlc. *pp* *mf*

F. Ped. 4 5

[A] aggressively ♩ = 120

A. Fl. *mf*

B. Cl. *f*

Perc.

Vib. *mf*

Pno. *f*

Vla. *mf*

Vlc. *f* pizz.

F. Ped. 2 Reverb - Out

6 7 8 9 10 11

A. Fl.

B. Cl.

Perc.

Vib.

Pno. *8va*

Vla.

Vlc.

F. Ped.

12 13 14 15

3

B

6"

♩ = 120

A. Fl. *n* < *p* *f*

B. Cl. *n* < *p* *f*

Perc. drum sticks

Vib. soft mallets *f*

Pno. *ppp*

Vla. *f*

Vlc.

F. Ped.

16 17 18 19 20

A. Fl. *f*

B. Cl. *mf* *mp* *p*

Perc. *p* *pp*

Pno.

Vla. *pp*

Vlc.

F. Ped. 3

21 22 23 24

Reverb - In

A. Fl. *pp*

B. Cl. *pp* *mf* *p*

Perc.

Vib.

Pno. *pp* *mf* *p*

Vla. *p*

Vlc. *pp* *mf*

F. Ped.

25 26 27

A. Fl. *ff*

B. Cl. *f* *ff*

Perc.

Vib. *ff*

Pno. *f* *ff*

Vla. *f* *ff*

Vlc. *ff*

F. Ped.

28 29 30 31 32

Reverb - Out

(♩=♩) [C]

A. Fl. *f* 2 2 2 2 2 2 2 2 2 2 2 2

B. Cl.

Perc.

Vib. *f* *leg* ----- *leg* ----- *leg* -----

Pno. *p* ----- *f* *leg* -----

Vla.

Vlc. *f*

F. Ped.

33 34 35 36 37

accelerando -----

A. Fl. *ff*

B. Cl. *ff* 2 2 2 2 2 2 2 2 2 2 2 2

Perc. *pp* ----- *f* cymbal - medium mallets

Vib.

Pno. *ff*

Vla.

Vlc. *ff* 2 2 2 2 2 2 2 2 2 2 2 2

F. Ped.

38 39 40 41

a tempo

(♩=♩.)

A. Fl. *fff*

B. Cl. *fff*

Perc. *fff* Gong
Bass Drum - Beaters

Vib. *f*

Pno. *fff*

Vla. *fff*

Vlc. *fff*

Comp. *fff*

42 43 44 45 46

A. Fl. *mf*

B. Cl. *mf*

Perc. Bass Drum - Beater *f*

Vib.

Pno. *mf*

Vla. *mf* *mp*

Vlc. *mf* *mp*

Comp.

47 48 49 50

A. Fl. *mp* *ppp*

B. Cl. *mf* *p*

Perc. *mf* soft mallets

Vib. *mf* *ppp*

Pno. *mp*

Vla. *mf* *mp* *ppp*

Vlc. *mf* *p*

F. Ped. 5 55 Reverb - In

51 52 53 54



D expressively

16"

A. Fl. *mp* *f* *mp* *f* *mp* *f*

B. Cl. *pp* *f* repeat ad lib.

Perc. *p* cymbal arco

Pno.

Vla. *mp* col legno *f* battuto repeat ad lib.

Vlc. *mp* col legno (battuto) *f* repeat ad lib.

F. Ped.

4/4

♩ = 120

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

F. Ped.

57 58 59

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

F. Ped.

60 61 62 63

A. Fl. *ff*

B. Cl. *mf* *ff* *mf*

Perc.

Vib.

Pno. *ff*
8va
15ma
mf *ff* *mf* *ff* *mf*

Vla.

Vlc.

F. Ped. 6

64 65 66 67 68 69 70

Reverb - Out
(on selected instruments)

A. Fl. *pp*

B. Cl. *ff* *sfz* *mf* *p* *mf*

Perc. *ppp* * *crotale - arco* *mp*

Vib.

Pno. *ff* *mf* *sfz* *mf* *p* *mf*

Vla.

Vlc.

F. Ped. 2/4 3/8 4/4 2/4 3/8 4/4 2/4 3/8 4/4

71 72 73 74 75 76 77

* - only these instruments are heard with reverb

A. Fl. *mf*

B. Cl. *ff* *mf* *pp*

Perc. *arco* *p*

Vib.

Pno. *ff* *mf* *pp*

Vla. *mf* *pp* *pp* *mf*

Vlc.

F. Ped.

78 79 80 81 82 83 84

A. Fl. *pp*

B. Cl. *ff* *p* *mf* *pp* *mf*

Perc. *ppp* *f*

Vib.

Pno. *ff* *p* *mf* *pp* *mf*

Vla. *pp* *ff*

Vlc. *pp*

F. Ped. *7* Reverb - Out

85 86 87 88 89

11 **F** *a tempo*

A. Fl. *mf* *

B. Cl. *ff* *mf* *ff* *mf*

Perc.

Vib. *mp* *

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

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

Vlc. *ff* *mf* *ff* *mf*

F. Ped. 8

- Note to conductor: 90 Reverb - In 91
 provide downbeats only for bar of 17/8 (*- on selected instruments)

A. Fl. *ppp* *accel.*

B. Cl. *ff* *mf* *ff* *mf*

Perc.

Vib. *ppp* (15^{ma})

Pno. *ppp*

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

Vlc. *ff* *mf* *ff* *mf*

F. Ped. 9 Reverb - Out

♩ = 96
a tempo

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

F. Ped.

95 96 97 98



9"

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

F. Ped.

99 100 101

n \rightarrow *p* >

n \rightarrow *p* >

gong - scrap w/ metal beater

pp \rightarrow *p*

pp \rightarrow *p*

- scrap string with fingernail

pp \rightarrow *p*

II

8" 6"

Alto Flute

Bass Clarinet

Percussion

Vibraphone

Piano

Viola

Cello

Panning

Foot Pedal

1 2

14"

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

Pan.

F. Ped.

3

ppp *mp* *pp* *mf*

ppp *mp* *pp* *mf*

mp *f*

mp *f*

arco flexatone - rebow as needed

6" 8"

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

Pan.

F. Ped.

mf *ff* *f* *fff*

4 5

A ♩ = 60 strict time

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

Pan.

F. Ped.

mf *mp*

6 6 7 8 9

A. Fl. *p* *pp*

B. Cl.

Perc.

Vib.

Pno. *p* *pp*

Vla.

Vlc.

Pan.

F. Ped.

10 11 12 13

A. Fl.

B. Cl. *mp*

Perc.

Vib.

Pno.

Vla. *mp*

Vlc. *mp*

Pan.

F. Ped. 7

14 15 16 17

B

16

4" 6" 4"

A. Fl.

B. Cl.

Perc. arco crotale

Vib.

Pno.

Vla. ord. sul pont. ord. sul pont. ord. s.p.

Vlc. ord. sul pont. ord. sul pont. ord. s.p.

Pan. *mf* *ff* *f* *fff*

F. Ped. 8

18 19 20

10"

A. Fl.

B. Cl.

Perc.

Vib. arco *mf*

Pno.

Vla. ord. (ord.) molto sul pont. *f* *mp* *ff*

Vlc. ord. (ord.) molto sul pont. *f* *mp* *ff*

Pan. *f* *mp* *ff*

F. Ped. 9

C ♩ = 60

A. Fl.

B. Cl.

Perc. *bass drum* *beater* *ff*

Vib. *mp* *ff*

Pno. *mp* *ff*

Vla. *f*

Vlc. *f*

Pan. *Vibs.* *Pno. Strgs.*

F. Ped.

10 22 23 24

A. Fl. *ff*

B. Cl. *ff*

Perc.

Vib. *mp* *ff* *p* *ff* *ppp*

Pno. *mp* *ff* *p* *ff* *pp* *ff* *ppp*

Vla.

Vlc.

Pan.

F. Ped.

11 12 13 14 25 26 27 28

A. Fl. *mf* *f*

B. Cl. *mf* *f* choke

Perc. cymbal *f*

Vib. med. mallets *f*

Pno.

Vla. *f*

Vlc. *f*

Pan. Winds *f*

F. Ped. Pno. others *simile* Strgs. *f*

29 30 15 31 32

A. Fl. *ff* *p*

B. Cl. *ff* *p*

Perc. *f* *pp* *ff*

Vib.

Pno.

Vla. *f*

Vlc. *f*

Pan. *f*

F. Ped. *f*

33 16 34

8" 6"

A. Fl.

B. Cl.

Perc. gong soft mallet move from rim towards center
p *mf* *p* *mf*

Vib.

Pno.

Vla. *mp* *f* *mf* *ff* *jeté*

Vlc. *mp* *f* *mf* *ff* *jeté*

Pan.

F. Ped. 17

35 36

14"

A. Fl.

B. Cl.

Perc. bass drum soft mallets
p *mf* *f*

Vib.

Pno.

Vla. *mp* *fff* *jeté*
 x = strike all strings on the other side of the bridge

Vlc. *mp* *fff* *jeté*

Pan.

F. Ped.

37

D

A. Fl. *sfp* --- *f*

B. Cl. *sfp*

Perc. *mf* *crotale - hard mallets*

Vib. *f*

Pno. *f*

Vla. *ord.* *p*

Vlc. *ord.* *p*

Pan. *Strgs. only* *p* *f*

F. Ped. 18 *All others*

38 39

A. Fl. *sfp* --- *f* *sfp* --- *f*

B. Cl. *f* *sfp* *f* *sfp*

Perc. *f* *sfp* *f* *sfp*

Vib. *f*

Pno. *f*

Vla. *f*

Vlc. *f*

Pan. *p* *pattern repeats* --- --- ---

F. Ped.

40 41

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

Pan.

F. Ped.

42

43

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

Pan.

F. Ped.

44

45

46

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

Pan.

F. Ped.

47

48

49

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vlc.

Pan.

F. Ped.

15^{ma}

8^{vb}

accel.

ALL

19

III

serene ♩ = 120

Alto Flute
Bass Clarinet
Percussion
Vibraphone
Piano
Viola
Cello
Delay
Panning
Computer

n *mf* *n* *mp* *n* *p* *n* *pp*

n *mf* *n* *mp* *n* *p* *n* *pp*

mf *mp* *p* *pp*

mf *mp* *p* *pp*

n *mf* *n* *mp* *n* *p* *n* *pp*

Chorus In 1 2 3 4 5 6 7 8 9

A. Fl.
B. Cl.
Perc.
Vib.
Pno.
Vla.
Vc.
Del.
Pan.
Comp.

pp *mp* *pp*

mp *pp* *mp*

soft mallets

mp *pp* *f* *mp* *pp*

f *pp*

10 11 12 13 14 15 16 17 18 19

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Comp.

20 21 22 23 24 25 26 27 28

mf *ppp* *mp* *ppp* *pppp*

8va *8vb*

3

A

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Comp.

29 30 31 32 33

f *f* *mf*

f *f* *mf*

hard mallets

f *f*

f *f*

8 9

2 3 4 5

8va *8vb*

accel.

A. Fl. *pp*

B. Cl. *pp*

Perc.

Vib. *med. mallets*
mf *p* *pp*

Pno.

Vla. *mf* *pp*

Vc. *mf* *pp*

Del. /

Pan.

Comp. 6

34 35 36 37 38 39



B lively ♩ = 120

A. Fl. *mf*

B. Cl. *mf*

Perc.

Vib. *mf*

Pno. *f*

Vla. *mf*

Vc. *mf*

Del. *mf* ALL, but Pno.

Pan. 7

Comp.

40 41 42 43 44 45

A. Fl. *f*

B. Cl. *f*

Perc.

Vib. *f*

Pno.

Vla. *f*

Vc. *f*

Del.

Pan.

Comp.

46 47 48 49 50 51



accel.-----

A. Fl.

B. Cl. *ff*

Perc.

Vib. *fff*

Pno. *ff*

Vla. *fff*

Vc. *fff*

Del. *fff*

Pan.

Comp.

52 53 54 55

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Comp.

56 57 58 59 60

fff

fff

fff

C ♩ = 76

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Comp.

61 62 63 64 65 66 67 68

mp *pp* *p* *ppp*

pp *ppp*

pp *ppp*

9

Chorus In

Musical score for measures 69-72. The score includes parts for A. Fl., B. Cl., Perc., Vib., Pno., Vla., Vc., Del., Pan., and Comp. The music features dynamic markings of *pp*, *mp*, and *f*. There are triplet markings (3) and crescendo hairpins. The percussion parts (Pan. and Comp.) are marked with a slash and a vertical line, indicating they are not to be played. Measure numbers 69, 70, 71, and 72 are indicated at the bottom.

Musical score for measures 73-76. The score includes parts for A. Fl., B. Cl., Perc., Vib., Pno., Vla., Vc., Del., Pan., and Comp. The music features dynamic markings of *p*, *mp*, and *f*. There are triplet markings (3) and a *8va* marking. The percussion parts (Pan. and Comp.) are marked with a slash and a vertical line, indicating they are not to be played. Measure numbers 73, 74, 75, and 76 are indicated at the bottom.

D

♩ = 120

A. Fl. *p* *f* *mp* *f*

B. Cl. *ff* *p* *f* *mp* *f*

Perc.

Vib.

Pno. *f* *p* *8va*

Vla. *pizz.* *arco* *p* *f* *mp* *f*

Vc. *pizz.* *arco* *p* *f* *mp* *f*

Del. *ff* *p* *f* *mp* *f*

Pan.

Comp. 11 12

77 78 79 80



♩ = 76

A. Fl. *p* *f*

B. Cl. *p* *f*

Perc.

Vib. *p* *f* *p* *p*

Pno. *f* *p* *f* *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Del. *p* *f*

Pan.

Comp. 13

81 82 83 84

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Comp.

85 86 87 88 89

f *p* *f* *p* *mf* *f* *p* *f* *p*

gong tri. beater on rim

8va

14

Chorus IN
Reverb IN

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Comp.

90 91 92 93

ff *mf* *ff* *p* *ff* *ff*

med. mallets - center

3

E

slow, tranquil ♩ = 52

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Comp.

soft mallets

p

f

ff

senza vib.
con sord.

p

senza vib.
con sord.

p

15 16

94 95 96 97 98 99 100



F

♩ = 120

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Comp.

f *mp* *f* *mp* *f* *p*

p *f*

Senza sord.

B. Clar. only (no chorus)

17 18

101 102 103 104 105 106 107

A. Fl. *f*

B. Cl.

Perc. *hard mallets*

Vib. *f*

Pno. *p f p f p f p simile*

Vla. *f*

Vc.

Del. *Delay + Reverb - FADE IN*

Pan.

Comp.

108 109 110 111 112

A. Fl. *sfp*

B. Cl.

Perc.

Vib.

Pno.

Vla. *Senza sord.* *sul pont.* *mp*

Vc.

Del. */*

Pan.

Comp.

113 114 115 116 117

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Comp.

118 119 120 121 122



G

A. Fl.

B. Cl.

Perc.

Vib.

Pno.

Vla.

Vc.

Del.

Pan.

Comp.

123 124 125 126 127 128

Pno. + Vibes only

Winds + Strgs only

Chorus - Winds + Strgs only

A. Fl.

B. Cl. *p* *f* *mp* *f* *mp*³

Perc.

Vib. *f* *p* *f* *p* *f* *p* *f*
(8va)

Pno. *p* *f* *p* *f* *p* *f*

Vla.

Vc. *p* *f* *mp* *f* *mp*³

Del. / / / / /

Pan. / / / / /

Comp.

129 130 131 132 133 134



A. Fl.

B. Cl. *f* *pp*

Perc.

Vib. *p* *mf*
(8va)

Pno. *p* *mf*

Vla.

Vc. *f* *pp*

Del. / / / / /

Pan. / / / / /

Comp.

135 136 137 138 139 140

A. Fl. *p* *mf* *p* *mf*

B. Cl.

Perc.

Vib. *f* *p* *pp*

Pno. *f* *p* *pp*

Vla. *p* *mf* *p* *mf*

Vc.

Del. (Pno. + Vibes only)

Pan. 21 22

Comp. 141 142 Reverb - IN 143 144 145 146 147



A. Fl. ♩ = 120 *p* *p* *mf*

B. Cl.

Perc. bass drum

Vib. *f* *pp*

Pno. *f* *pp*

Vla. *p* *p* *mf*

Vc.

Del. (Pno. + Vibes only)

Pan. 23 24

Comp. 148 149 150 151 152 153

$\text{♩} = 120$ I

A. Fl. *p*

B. Cl.

Perc.

Vib. *ff* *p*

Pno. *ff* *p*

Vla. *p*

Vc.

Del. ALL

Pan. 25 26

Comp. 154 155 156 157

Reverb - OUT

A. Fl. *f*

B. Cl. *f* *p*

Perc.

Vib. *f* 3 5 3

Pno. *f* 3 8^{va} 8^{va} 8^{vb} 3

Vla. *f*

Vc. *f* *p*

Del. *f* *p*

Pan.

Comp. 158 159 160 161 162 163

A. Fl. *p* *f* *mp* *f* *mp*

B. Cl. *f* *mp* *f* *mp*

Perc.

Vib. *p*

Pno. *8va* *8vb*

Vla. *p* *f* *mp* *f* *mp*

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

Del. *%*

Pan.

Comp.

164 165 166 167 168



A. Fl. *ff* *p < ff* *ff*

B. Cl. *ff* *p < ff*

Perc. cymbal *p* *f* choke *p* choke *f* choke *ff* bass drum

Vib. *ff*

Pno. *8vb* *8va*

Vla. *ff* *p < ff*

Vc. *ff* *p < ff*

Del. *%*

Pan.

Comp. 27 28

169 170 171 172 173

Pedal stops all effects

Chorus In

A. Fl. *p*

B. Cl. *ff* 3

Perc.

Vib. *p*

Pno. *ff* 3 *p*

Vla. *ff* 3 *p*

Vc. *ff* 3

Del.

Pan.

Comp.

174 175 176

A. Fl.

B. Cl. *sf* *ff* *fff*

Perc.

Vib. *fff*

Pno. *fff*

Vla. *fff*

Vc. *sf* *ff* *fff*

Del.

Pan. Delay IN

Comp. 29 30

177 178