

Substratum

Jeff Snyder

$\text{♩} = 60$ Murky, Blurry

Flute *mp*

Oboe *mp*

Clarinet in B \flat *mp*

Bassoon *mp*

Horn in F *mp* *p*

Trumpet in C *p*

Trombone *p*

Marimba *pp*

Vibraphone *p* *p* *pp*

Piano *p* touch strings inside the piano to produce a harmonic (notated pitch is the pressed key) *mp*

Harp *mp*

Pedal Steel Guitar *mp*

$\text{♩} = 60$ Murky, Blurry

Violin 1 *mp*

Violin 2 *mp*

Viola *mp*

Violoncello *mp* non vib.

Contrabass *mp* non vib.

9

Hn. *mp*
 C Tpt. *mp*
 Mar.
 Vib.
 Pno.
 Hp. (sounding pitch) *b²*
 P.S.G. *b²*
 Vla.
 Vc.
 Cb.

16

bass flute

Fl. *p* *mp* *p*

Ob. *mp*⁶

Cl. *p* *mp* *p*

Bsn. *p* *mp* *p*

Hn. *mp*

C Tpt. *mp*⁶ *mp*

Tbn. *mp*

Pno. *p*

Hp. *p*

P.S.G.

Vln. 1 *3*

Vln. 2 *3*

Vla. *3*

Vc.

Cb.

22

A

Fl.

Cl.

Hn.

Tbn.

Pno.

Hp.

P.S.G.

Vln. 1

Vln. 2

Vla.

Vc.

pp

p

mp

(mute strings)

29

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mar.

Vib.

Pno.

Hp.

P.S.G.

p

p

p

p

con sord.

pp

p

pp

p

p

||

36

Vib.

Pno.

Hp.

P.S.G.

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

rattan

pp

mp

p

mp

mp

mp

mp

mp

mp

p

mp

p

B ♩ = 86 Brighter, Kaleidoscopic

Musical score for measures 44-47. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Maracas (Mar.), and Vibraphone (Vib.). The Flute and Oboe parts feature sixteenth-note patterns with triplets and sixteenth-note groups. The Bassoon, Horn, and Trombone parts have sustained notes. The Maracas part includes 'tam-tam' and 'susp cymbal' markings. The Vibraphone part has a complex rhythmic pattern with triplets. The dynamic marking *mf* is present throughout.

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Musical score for measures 48-51. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Maracas (Mar.), Vibraphone (Vib.), and Piano (Pno.). The Flute and Oboe parts are mostly silent. The Clarinet, Bassoon, and Horn parts have sustained notes. The Trumpet and Trombone parts have complex rhythmic patterns with triplets and sixteenth-note groups. The Maracas part has a rhythmic pattern. The Vibraphone and Piano parts have complex rhythmic patterns with triplets. The dynamic marking *f* is present throughout. Annotations include "con sord. (possibly harmon without stem?)" for the Trumpet and Trombone parts.

52

C

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Tbn.

Mar. (low note if available)

Vib.

Pno. (S)

Vla.

Vc.

mf

mf

mf

mf

p

p

p

f

f

57 D Powerful

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf* senza sord.

Tbn. *mf* senza sord.

Mar. *mp*

Vib. *mp*

Pno. *mp*

Vln. 1 *f* D Powerful

Vln. 2 *f*

Vla. *ff*

Vc. *ff*

Cb.

61 E Searching

Fl. *ff mf ff*

Ob. *ff mf ff*

Cl. *ff mf ff*

Bsn. *ff mf ff*

Hn. *ff mf ff*

C Tpt. *ff mf ff*

Tbn. *ff mf ff*

Mar. *fff mf ff*

Vib. *fff mf ff*

Pno. *fff mf ff*

P.S.G. *p*

Vln. 1 *fff mf ff*

Vln. 2 *fff mf ff*

Vla. *fff mf ff*

Vc. *fff mf ff*

Cb. *fff mf ff*

||

70

Fl. *mf* *picc.*

Ob. *mf*

Pno. *p*

Hp. *p*

P.S.G. *mf*

Vln. 1 *mf* *pizz.*

Vln. 2 *mf* *pizz.*

79

Fl.

Ob.

Hn.

Tbn.

Mar.

Vib.

Hp.

P.S.G.

Vln. 1

Vln. 2

||

87

(picc.)

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Mar.

Vib.

Pno.

Hp.

P.S.G.

mf

p

mp

pp

95 **F** Coalescing

Fl.

Ob.

Pno.

Hp.

P.S.G.

100

Ob.

Cl.

Vib.

Pno.

Hp.

P.S.G.

Vln. 1

Vln. 2

Vla.

Vc.

104 **G** Frenetic

Ob.

Cl.

C Tpt.

Mar.

Vib.

P.S.G.

Vln. 1

Vln. 2

Vla.

Vc.

tam tam

bass drum

107

Ob.

Cl.

C Tpt.

Mar. *toms*
p \longleftarrow *mf*

Vib. *snare (snares off)*
p \longleftarrow *mf*

Vln. 1

Vln. 2

Vla.

Vc.

==

109

Ob.

Cl.

C Tpt.

Mar. *toms* *tam-tam (with triangle beater)* *cymbals* *tam-tam (with triangle beater)*
p \longleftarrow *mf* *p* \longleftarrow *mf* *p* \longleftarrow *mf* *p* \longleftarrow *mf*

Vib. *bass drum* *crash*
p \longleftarrow *mf* *p* \longleftarrow *mf*

Vln. 1

Vln. 2

Vla.

Vc.

111

Ob.

Cl.

C Tpt.

Mar. *toms* *toms* *cymbals* *tam-tam (with triangle beater)* *toms*
p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vib. *bass drum* *crash* *snare (snares off)*
p *mf* *p* *mf* *p* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

113 **H** Argumentative

Fl. *ff*

Ob. *ff*

Cl. *ff*

C Tpt.

Mar. *p* *mf* *p* *mf* *p* *mf* *p*

toms cymbals tam-tam (with triangle beater) tam tam (standard beater on center)

Vib. *p* *mf* *p* *mf* *p* *mf*

bass drum crash bass drum bass drum (stick on frame)

Pno. credit card scrape inside piano

Hp. *f* plectrum glissando behind the strings

pedal buzz

P.S.G. *f*

fiddle automaton gone wrong **H** Argumentative

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

pizz.

116

Fl. *f* 6

Ob. *f* 3

Cl. *f*

Mar.

Vib.

Pno.

Hp.

P.S.G.

Vln. 1 6 6 6 3 3

Vln. 2

Vla. 3

Vc.

Cb.

Detailed description: This page of a musical score covers measures 116 to 119. The score is arranged in a standard orchestral format with 13 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Maracas (Mar.), Vibraphone (Vib.), Piano (Pno.), Harp (Hp.), Percussion (P.S.G.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 116 is marked with a box containing the number '116'. The Flute part begins with a forte (*f*) dynamic and a sixteenth-note triplet. The Oboe and Clarinet parts also feature forte dynamics and triplet figures. The Maracas part consists of a steady rhythmic pattern. The Vibraphone part has a few notes with accents. The Piano and Harp parts play sustained chords with long slurs. The Percussion part has a complex rhythmic pattern with various accents. The Violin 1 part features sixteenth-note triplets and sixteenth-note runs. The Violin 2 part has a melodic line with slurs. The Viola part has a few notes with slurs. The Violoncello part has a melodic line with slurs. The Contrabass part has a few notes with slurs.

120

Fl.

Ob.

Cl.

Hn.

Tbn.

Mar.

Vib.

Pno.

Hp.

P.S.G.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 120 through 123. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, strings, and piano/harp. The woodwind section (Flute, Oboe, Clarinet) and Horn section (Horn, Trombone) have active parts, with dynamic markings like *f* and *mf*. The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass) features complex rhythmic patterns, including sixteenth-note runs and triplets. The piano part (Piano and Harp) consists of sustained chords. The Percussion section includes a Gong (P.S.G.) and Vibraphone (Vib.). The score is written in a key with one flat and a 4/4 time signature.

124

Fl.
Ob.
Cl.
Hn.
Tbn.
Mar.
Vib.
Pno.
Hp.
P.S.G.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

127

Fl.

Cl.

Hn.

C Tpt.

Tbn.

Mar.

Vib.

Pno.

Hp.

P.S.G.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 127, 128, and 129. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, keyboard, and strings. The woodwinds (Flute, Clarinet, Horn) and brass (Trumpet, Trombone) parts feature melodic lines with dynamic markings like *f* and *mf*. The strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) play a complex rhythmic and melodic accompaniment, with the Violin 1 part including triplets and sextuplets. The piano and harp parts provide harmonic support with sustained chords and arpeggiated figures. The percussion section includes maracas and a snare drum. The overall texture is dense and characteristic of a late 20th-century orchestral work.

130

Fl.

Cl.

Hn.

C Tpt.

Tbn.

Mar.

Vib.

Pno.

Hp.

P.S.G.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

133

Fl.

Cl.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

P.S.G.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score covers measures 133, 134, and 135. The score is arranged in a standard orchestral format with staves for woodwinds, strings, and percussion. The woodwind section (Flute, Clarinet, Horn, Trumpet, Trombone) is mostly silent, with some activity in measures 134 and 135. The piano part features a complex texture with sustained chords and arpeggiated figures. The harp part provides a melodic line with sustained notes. The percussion part has a rhythmic pattern of eighth notes. The string section is highly active, with Violin 1 playing a complex, fast-moving line with many sixteenth notes and triplets, while Violin 2, Viola, and Cello provide harmonic support with sustained notes and some rhythmic patterns.

141

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Mar.
Vib.
Pno.
Hp.
P.S.G.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

148 J Dissolving

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *p*

C Tpt. *mp*

Tbn. *mp* *p*

Mar. *p* not synchronized with other players, on your own time

Vib. *p* not synchronized with other players, on your own time

Pno. *mp* *p*

Hp. *p* not synchronized with other players, on your own time
(C#, D#, F#, G#, Bb)

P.S.G. *p* *mp*

Vln. 1 J Dissolving *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Fl.

Cl.

Hn.

C Tpt.

Tbn.

Mar. (if available)

Vib.

Pno.

Hp. (C, D, F#, G, Bb)

P.S.G.

Vln. 1

Vln. 2

Vla.

Vc.



small handheld fan
 (hold against the string for a
 sustained sound, and explore harmonics)

Hp. *mp*

P.S.G.

Vln. 1

Vln. 2

Vla.

Vc.

166

Pno. *mp*

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

==

171

Pno.

Hp.

P.S.G. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

==

177

Hp. *mp*

P.S.G. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

182 **K** Receding

Fl.

Ob.

Cl.

Bsn.

Hp.

P.S.G.

pizz. fan pizz. fan *p*

Vln. 2

Vla.

Vc.

K Receding

188

Fl.

Ob.

Cl.

Bsn.

P.S.G.

Vc.

Cb.

p

195

Fl.

Ob.

Cl.

Bsn.

Hp.

P.S.G.

Vln. 2

Vla.

Vc.

Cb.

fan *p*