

Waltz-like

Nothing

♩ = 140

sempre senza vib.

The score is arranged in systems. The first system includes Flute I, Flute II, Flute III, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The second system includes Percussion I and Percussion II. The third system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *pp*, *p*, *mf*, *mp*, and *sf*. Performance instructions include 'sempre senza vib.', 'sn/on', 'cross-stick LH', 'BD soft beater', 'SD RH', 'SD LH', 'brushes swish RH (add LH ad. lib.)', 'jeté col legno', and 'jeté tasto'. The string parts feature 'pizz.' and 'l.v.' markings.

Nothing

2

10

20

The musical score is arranged in a standard orchestral format. The woodwind section includes three Flutes (Fl. I, II, III), three Saxophones (S. Sax., A. Sax., T. Sax.), and one Bass Saxophone (B. Sax.). The percussion section consists of two parts: Perc. I, which plays a melodic line with various dynamics and articulations, and Perc. II, which provides a rhythmic accompaniment. The string section includes Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is marked with rehearsal points at measures 10 and 20. Percussion I features dynamics from *pp sub.* to *ff*, with specific instructions for 'rim buzz' and 'sub.' (substituted). Percussion II starts with a *sf* dynamic and includes a triplet at the end. The string section shows a complex melodic line in the cello and double bass, with a specific instruction for the cello to slowly release a harmonic and then increase bow pressure to reach the next harmonic an octave up.

10

20

* Slowly release harmonic, then increase bow pressure to reach the next harmonic (octave up) of the string.

30

26

Fl. I

Fl. II

Fl. III

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

mf

f

sf pp

f > p

f > p

mf

sf

pp

mf

mp

mp

sf

mf

f

ff

hand mute

brush tap

rim shot near edge

3

3

3

3

30

Nothing

4

40

Slower

♩ = 120

50

Fl. I

Fl. II

Fl. III

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. I

Perc. II

cross-stick

mf

pp

ppp

pp

f

mf

pp

mp

40

Slower

♩ = 120

50

Vln. I

Vln. II

Vla.

Vc.

Cb.

55 **60** *solo* **Even slower** ♩ = 55

Fl. I *fff*

Fl. II *mf*

Fl. III

S. Sax. *pp* key clicks *f* *mf*

A. Sax. *pp* key clicks *mf* *mf*

T. Sax. *pp* key clicks *mf* *mf*

B. Sax. *pp* key clicks *f* *mf*

Perc. I *p pp mp pp mf mp pp*

Perc. II *p mp mf f* **Even slower** ♩ = 55 *mp* cross-stick

Vln. I

Vln. II

Vla.

Vc.

Cb.

60 **Even slower** ♩ = 55

Nothing

random chromatic runs, as fast as possible
adjust embouchure so that all
pitches are 1/4 tone sharp

Slower still
♩ = 50

73

Fl. I *pp* *ppp*

Fl. II *pp* *ppp*

Fl. III *pp* *ppp*

S. Sax. *mf* *ff* aggressive tone

A. Sax. *pp* *mf sub.* *ff* aggressive tone

T. Sax. *mf* *ff* aggressive tone

B. Sax. *mf* *ff* aggressive tone

Perc. I *to cym.*

Perc. II

Slower still
♩ = 50

Vln. I *pp* *f sub.* ord.

Vln. II *pp* *f sub.* ord.

Vla. *pp* *f sub.* ord.


Vc. *pp* *f sub.* ord.

Cb. *f sub.* ord.

Nothing

80

rit.

runs slow down to approx. 

Rhythmic

 = 40

increase airiness

Fl. I

Fl. II

Fl. III

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. I

Perc. II

80

rit.

Rhythmic

 = 40

Vln. I

Vln. II

Vla.

Vc.

Cb.

Nothing

decrease airiness

85

Fl. I

Fl. II

Fl. III

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

key clicks

brush swish

to BD

jeté col legno battuti

ord.

f *mf* *mp* *f* *mf* *f*

Nothing

90

Expressive and aggressive

88 *molto rit.* $\text{♩} = 60$ $\text{♩} = 120 / \text{♩} = 60$

Fl. I *mp* *ff*

Fl. II *mp* *ff*

Fl. III *mp* *ff*

S. Sax. *mp* *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Perc. I *ff* cym. bowed

Perc. II *ff* BD - soft beaters l.v.

90

Expressive and aggressive

molto rit. *pont.* $\text{♩} = 60$ $\text{♩} = 120 / \text{♩} = 60$

Vln. I *mf* *f* *mp* *fff* ord.

Vln. II *mf* *f* *mp* *pp* *fff* ord. senza vib.

Vla. *mf* *f* *mp* *pp* *fff* ord. senza vib.

Vc. *mf* *f* *mp* *pp* *fff*

Cb. *mf* *f* *mp* *pp* *fff*

(add vib.)

Nothing

100

(8)

98

Fl. I

Fl. II

Fl. III

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

100

The image shows a page of a musical score for the piece 'Nothing'. The page is numbered '12' in the top left corner. The title 'Nothing' is centered at the top. A rehearsal mark '100' is enclosed in a box in the top right. The score is divided into two systems. The first system starts at measure 98 and ends at measure 100. It includes staves for Flute I, Flute II, Flute III, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Percussion I, and Percussion II. The second system starts at measure 100 and continues to the end of the page. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Flute III part features a complex rhythmic pattern with many slurs and accents, ending with a fortissimo (*ff*) dynamic marking. The Saxophone parts have various articulations and slurs. The Percussion parts are marked with 'III' and have long horizontal lines indicating sustained sounds. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes, with triplets indicated by a '3' over the notes.

Nothing

107

The musical score is arranged in a system with ten staves. The top three staves are for Flutes I, II, and III. The next three are for Saxophones: Soprano, Alto, and Tenor. Below these are two Percussion staves. The bottom four staves are for Violins I and II, Viola, and Violoncello. The Bassoon staff is at the bottom and is mostly silent. The score is in 2/4 time. Measure 107 starts with a *mf* dynamic. Flute I has a melodic line with a slur and a *mf* dynamic. Flute II and III have similar melodic lines. The Saxophone section has a complex texture with dynamics ranging from *f* to *pp*. The Violin I part features a *pizz.* (pizzicato) section with triplets and a *mf* dynamic. The Viola and Violoncello parts also feature *pizz.* sections with triplets and a *mf* dynamic. The Percussion staves are mostly silent.

Fl. I *mf*

Fl. II *mf*

Fl. III *mf*

S. Sax. *f pp*

A. Sax.

T. Sax. *f pp*

B. Sax. *f pp*

Perc. I

Perc. II

Vln. I *mf* *pizz.*

Vln. II

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

Cb.

110

Musical score for woodwinds and percussion. The score is in 2/4 time and features a key signature of one sharp (F#). The instruments are Flute I, Flute II, Flute III, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Percussion I, and Percussion II. The score is divided into measures 110, 111, 112, 113, and 114. Dynamics include *mf*, *mp*, *f*, and *pp*. Percussion I includes a nut shell rattle in measure 112.

110

Musical score for strings. The score is in 2/4 time and features a key signature of one sharp (F#). The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into measures 110, 111, 112, 113, and 114. Dynamics include *mf* and *pp*. Performance instructions include *arco* and *pizz.* (pizzicato). Triplet markings are present in measures 111 and 112.

Nothing

120

116

Fl. I *mf* *mf*

Fl. II *mf*

Fl. III *mf*

S. Sax. *ff p* *p*

A. Sax. *ff p ff*

T. Sax. *ff p*

B. Sax. *ff p*

Perc. I *mf*

Perc. II *mf*

Vln. I *mf* arco pizz. *f > pp* *pp* arco pont

Vln. II *mf* arco pizz. *f > pp* *pp* arco pont

Vla. *mf* *pp* arco pont

Vc. *mf* pizz. *pp*

Cb. *ppp* *ppp* *tasto III*

120

Nothing

121

Fl. I
Fl. II
Fl. III
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Perc. I
Perc. II
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
pp
pp
p
p
pp
p
pizz
pp

Nothing
Waltz-like
♩ = 140

127

Fl. I
Fl. II
Fl. III
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Perc. I
Perc. II
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
mf
p
key clicks
key clicks
p
key clicks
p
p
aluminum foil w/ brushes
mf
mf
ppp
tasto
pp
ppp
tasto
pp
tasto
pp
pizz
mf
ppp
arco
tasto
ppp
ord.
p

Slower, suspenseful

♩ = 50

136

Fl. I

Fl. II

Fl. III

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Perc. I

Perc. II

140

Slower, suspenseful

♩ = 50

tasto

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

140

Nothing

141 *Slower* $\text{♩} = 45$ *to picc.* *solo* *to flute*

Fl. I *f* *f* *pp*

Fl. II *f* *p* inhale *f*

Fl. III *f* *f* *p* inhale *f*

S. Sax. *mf* *mf* *p* inhale *f*

A. Sax. *mf* *mf* *p* inhale *f*

T. Sax. inhale *f*

B. Sax. inhale *f*

Perc. I inhale *f*

Perc. II inhale *f*

Slower $\text{♩} = 45$ *col legno battuto*

Vln. I *mf* *p* inhale *f*

Vln. II *mf* *p* inhale *f*

Vla. *p* *mf* *mf* *col legno battuto* inhale *f*

Vc. *p* *mf* *p* inhale *f*

Cb. *p* *mf* *p* inhale *f*

over-pressure: croak

Nothing

153

Fl. I
pp *pp* *p* *pp*

Fl. II
pp

Fl. III
ppp *pp*

S. Sax.
pp *pp*

A. Sax.
pp *pp*

T. Sax.
pp

B. Sax.
pp

Perc. I
ppp

Perc. II
ppp

Vln. I
ppp *p*

Vln. II
ppp *p*

Vla.
ppp *p*

Vc.
p *ppp* *p*

Cb.
p

Tempo: *molto rit.* $\text{♩} = 50$ *a tempo* $\text{♩} = 50$