

Rituals I

for 19 musicians

Ruben Sverre Gjertsen 2000

Rituals I

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2000 (Revised 2003)

Bassflute (Piccolo)

English Horn

Bass Clarinet in Bb

Bassoon (Contrabassoon)

Horn in F

Trumpet in Bb (with harmon mute)

Tenor Trombone (with harmon mute)

Bass Trombone (with harmon mute)

Percussion I:

3 Crotales (g2,a2,bb2)

2 Triangles (medio, grande)

2 Cymbals (medio, grande)

Bass Drum (secco, cloth placed by the edge of the drum, and always played with skin end of woodsticks)

Percussion II:

5 metal tubes (large tubes / metal objects with homogenous sound, halfdamped (neither dry nor bell sound))

3 tam-tams (piccolo , medio, grande)

4 Violins

2 Violas

2 Cellos

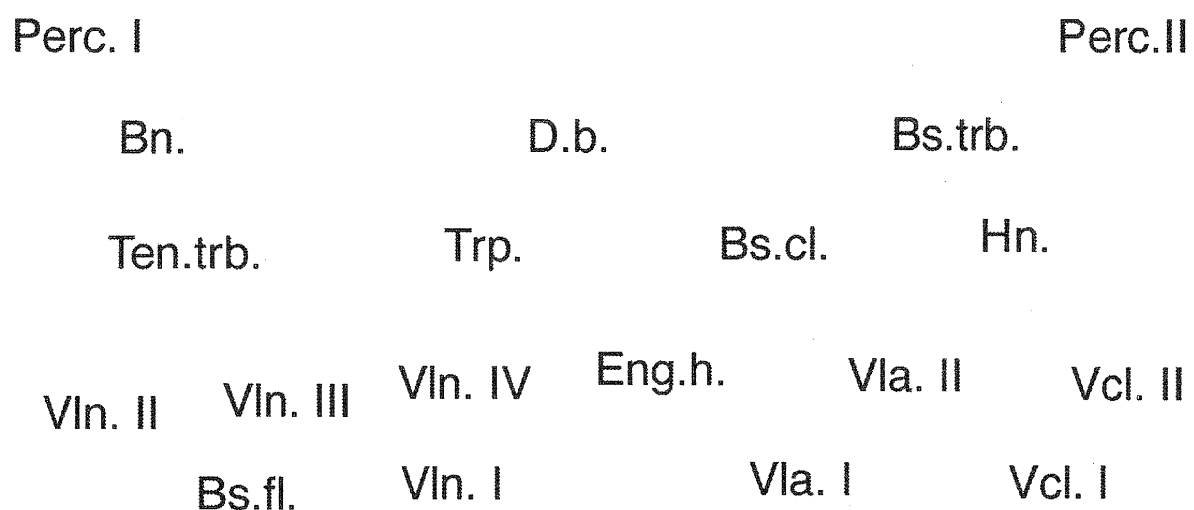
Double Bass

All instruments are notated in C. Piccolo transposes one octave higher, crotale transposes two octaves higher, whilst contrabassoon and double bass both transpose one octave lower.

Duration: 5'30"



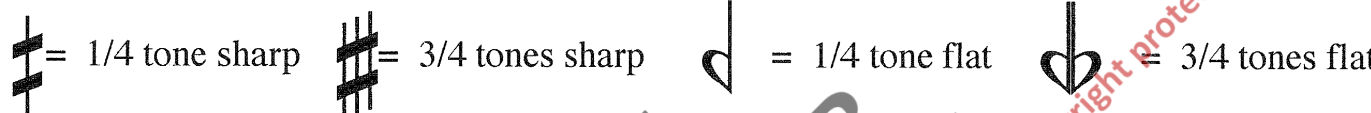
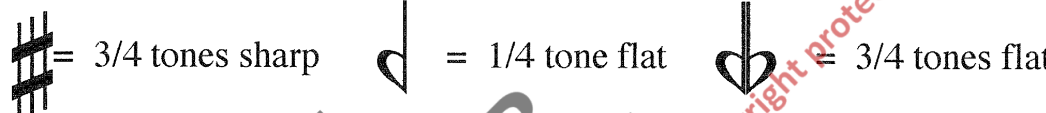

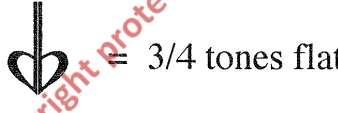
Preferred seating:

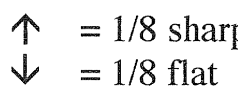
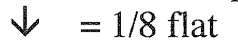


When Rituals I and Rituals II are played together, the smaller ensemble of Rituals II is sitting within this layout.

Notation and techniques:

Microtones

 = 1/4 tone sharp  = 3/4 tones sharp  = 1/4 tone flat  = 3/4 tones flat

 = 1/8 sharp
 = 1/8 flat

Accidentals apply to repeated notes.

Vibrato

The general standard is no vibrato for all instruments. N. V. (non vibrato) is only written after a vibrato indication, or as a reminder. When used, exaggerated forms of vibrato (to slow, to fast) are more normal than traditional vibratos.

Some approximate suggestions for vibrato speeds:

Oscil lento = 0,5 - 1 vibratocycles per second , range about one quartertone.

Vibrato lento = similar, slightly faster.

Poco vibr. = almost a normal vibrato.

Vibrato estremo = as fast as possible , range between a major second and a third.

Vibrato grottesco / Vibrato grande = range between a third and a fifth (for strings) around the given center pitch, very rapidly.

Vibrato irregolare = irregular speed and range.

Glissandi

Articulation signs mean attacks, otherwise all notes are tied.

for strings:

ST = sul tasto

SP = sul ponticello (this is the normal, clear, metallic sul pont.)

ASP = alto sul ponticello (means as close to the bridge as possible (almost at the bridge) , the result should be a distinct, clear, bright whistling sound , the fundamental should not be heard)

AST = alto sul tasto, at the middle of the sounding string (where possible) This can in some cases cause only a quiet noise.

slow bow = reduce the bow speed to lose the fundamental pitch. When this is used for harmonics , the result could be only the soft noise of the bowing (making a way of fading the sound out).

multiphonics : touch the given position and play towards sul ponticello, adjust bow speed (slower) and pressure (slightly, just to split the pitch), to make a stable multiphonic sound. They should have a soft sound , and never sound like the high-pressure bowing.

crini (hair)+legno = 1/2 crini , 1/2 legno



= extremely slow, high-pressure bowing , never tones or distorted tones (except where a transition is wanted), a dry , percussive-like “white” noise. Soft dynamics do never mean less pressure , just even slower speed , with resulting pops of noise.

horizontal (ordinary direction bowing- used if nothing else is indicated)

vertical (along the strings) This does also depend on sp/st-indications. The intention is purely a noisesound and it must not sound like the multiphonics .

Most string indications are for one note or phrase only and should after a longer rest always be followed by arco ordinario.



for winds:

M.ph. =multiphonics (The written multiphonics are suggestions. If they don't work, try to find similar ones. The described timbres are more important than including all pitches.)

flute (noteheads):

- =1/2 breath, 1/2 tone
- ◇ = breath sound only
- ◇^ = jet whistle
- △ = lip pizzicato (violent attack without sustained breath)
- ▼ = slap tongue

english horn:

- ◇ = breath sound only (remove reed)

for bass clarinet (noteheads):

- =1/2 breath, 1/2 tone
- ◇ = breath sound only (unpitched)
- ▼ = slap tongue (no tones)

☞ = **son fendus** : « harsh » or multiphonic tone on a low note (done by forcing the tone and relaxing the lips).

This is written as 4 different regions, where *region I* means one octave or more from the fundamental, *region II* means 2-3 octaves up, *region III* means 3-4 octaves up and *region IV* means 4-5 octaves up. The exact pitch is ad lib. within these limits.

bassoon:

- ◇ = breath sound only (unpitched)

multiple keyvibrato - means keyvibrato using as many different fingerings as possible.

for brass:

mute:

o=open

⊕=half open

+ =closed

mute-movements:

o///+ = very rapidly

o//+ =rapidly

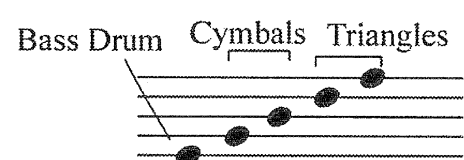
o/+ =intermediate

oz+ =irregular

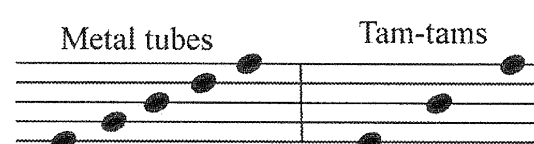


for percussion:

Perc. 1



Perc. 2





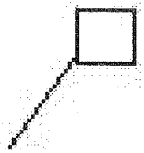
= crotali sticks



= triangle sticks



= soft mallets



= soft, large bass drum or tam-tam mallet.

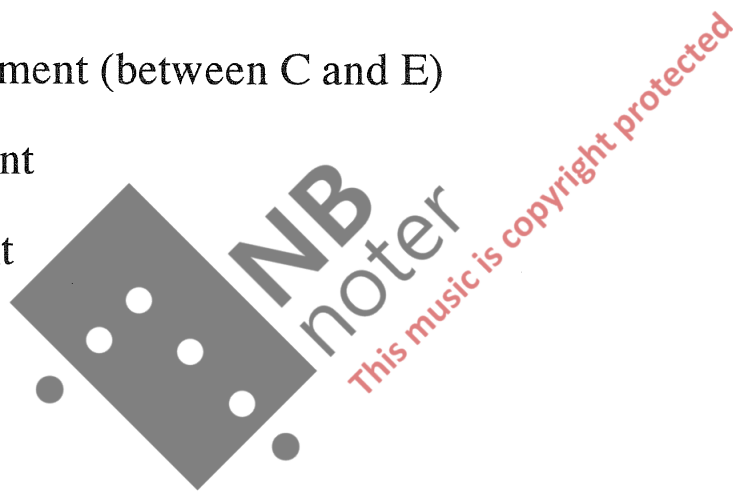
Positions on cymbals, bass drum, gong and tam-tams are given in squares in the score:

C=at the centre of the instrument

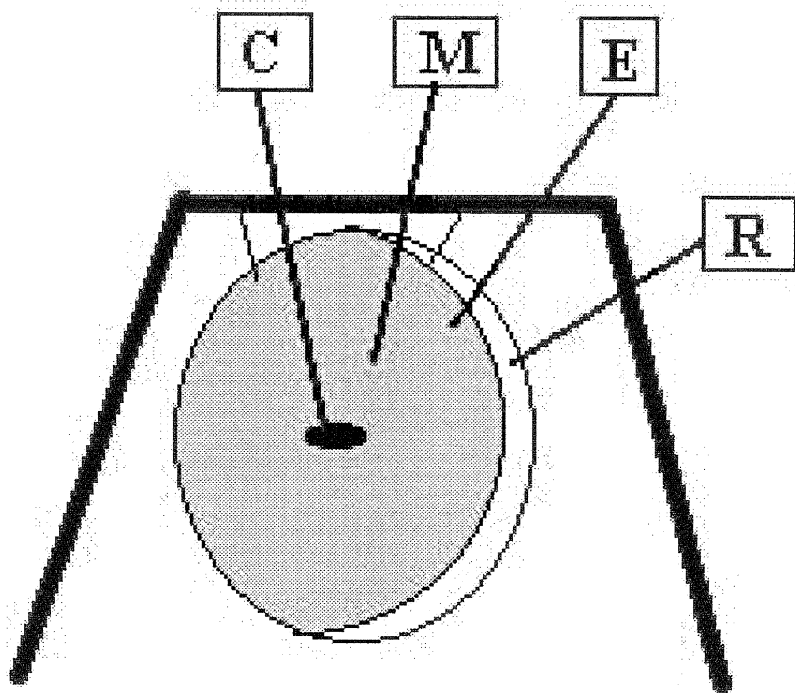
M=at the middle of the instrument (between C and E)

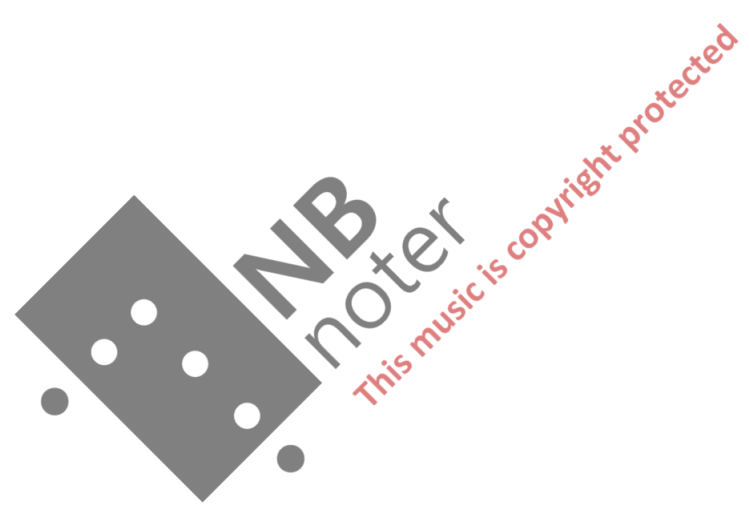
E=at the edge of the instrument

R=at the rim of the instrument



On the tam-tam:





Rituals I

Ruben Sverre Gjertsen 2000, revised 2003

The score is divided into four systems, each corresponding to a different time signature: 5/4, 4/4, 7/8, and 3/4. The instruments are listed on the left: Flauto Basso, Corno inglese, Clarinetto Basso, Fagotto, Corno in Fa, Tromba in Sib, Trombone Tenore, Trombone Basso, Percussione 1, Percussione 2, Violino I, Violino II, Violino III, Violino IV, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabbasso. The percussion part includes Tam-tams and M. The string parts include various markings such as SP, ST, NV, ORD. oscil. lento, and ASP. The woodwind and brass parts include dynamic markings like mp, p, and ff. The score is marked with a tempo of 52 and includes a large watermark 'NB noter' and 'This music is copyright protected'.

Fl. Basso *p* *pp* *mf* *mf* static

C. Ing. *p* *pp* *mf* *mf* *mp* *ff* *p*

Cl. Basso *pp* *mf* *mf* static

Fg. *mf* *mf* static

Cor. *mf* static

Trba. *mf* *p* *mp*

Trb. Tenore *mf* *p* *f* *p* *f*

Trb. Basso *f* *mf* *f* *mp* *mf* *mp*

Perc. 1 Bass Drum, always skin end of woodsticks *f* *mf**

Perc. 2 Tam-tams *f* *distinto* *fff**

Vln. I *p* *smfzpp*

Vln. II *p* *p*

Vln. III *pp* *mfz* *fff* *p*

Vln. IV *pp* *mfz* *fff* *mfzp*

Vla. I *p* *pp* *mfz* *fff* *mfzp*

Vla. II *p* *p*

Vlc. I *fff*

Vlc. II *fff*

Cb. *p* *fff* *ossia: 8va* *p*

Annotations: cold, dolce, suave, grottesco, Harmonic glissando, TO HARMON, written speed or rapido poss., static, fluente, sfz, sfz*, ORD.

Fl. Basso *dolce* *p* *Lip. pizz.* *sfz p* *sffz pp* *mfz p*

C. Ing. *p* *Vibr. lento irregolare* *NV gliss. lento* *p* *mfpp*

Cl. Basso *dolce* *p* *mf* *p* *mfpp* *slow wide vibrato*

Fg. *p* *multiple keyvibrato*

3
4

Cor.

Trba.

Trb. Tenore *rapido poss.* *f* *p* *f* *p* *etc.*

Trb. Basso *HARMON rapido poss.* *sfz p* *mf* *etc.*

3
4

Perc. 1 *Cymb.* *gradually damp* *p* *f* *p* ***

Perc. 2 *Tam-tams* *p* *sfz mp* *secco*

3
4

Vln. I *mfzp* *f* *p* *sffz*

Vln. II *f* *p* *sffz*

Vln. III *f* *p* *sffz*

Vln. IV *f* *p* *sffz*

Vla. I

Vla. II *IV* *mfzp* *f* *p* *sffz*

Vcl. I *ORD.* *p* *f* *p* *sffz*

Vcl. II *arco* *p* *importante* *mfz* *p* *sffz*

Cb. *POCO SP partial 11 II* *8^{va}* *mp* *f*

3
4



Fl. Basso

3/4 4/4 3/4

mf *f* *ffp* *mp* *p* *ffzpp* *ffz* *ffz* *p* *mf* *p* *ffz* *f* *p* *f*

C. Ing.

mf *mf* *mf* *mp* *fluyente* *pp* *p* *mp* *mf* *mf* *f* *p* *mf* *p* *fmp* *f*

Cl. Basso

mf *mfpp* *mfpppp* *mp* *pp* *mf* *f* *p* *f* *mf* *f* *p* *mf* *p* *mf* *p* *mf*

Fg.

Cor.

3/4 4/4 3/4

Trba.

Trb. Tenore

Trb. Basso

Perc. 1

3/4 4/4 3/4

Perc. 2

Vln. I

3/4 4/4 3/4

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

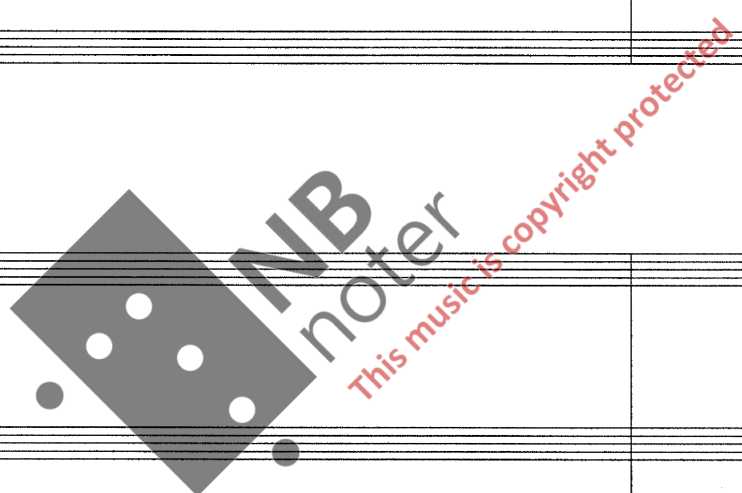
Vcl. I

Vcl. II

Cb.

III partial 10 IV partial 7 III partial 11 III II I partial 11 partial 6

mf *p* *ff* *mf* *ff* *pp* *ff* brillante



Fl. Basso

C. Ing.

Cl. Basso

Fg.

Cor.

Trb.

Trb. Tenore

Trb. Basso

Perc. 1

Perc. 2

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vcl. I

Vcl. II

Cb.

Vibrato lento estremo

NV

multiple keyvibrato

rapido poss. etc.

rapido poss.

OPEN

rapido poss.

Metal

pesante NV

POCO SP

ST

pesante NV

ST

pesante NV

ST

SP

pesante NV

Vibr. lento

NV

pesante NV

ST

SP

pesante NV

ST

pesante NV

ST

POCO SP

SP

pesante NV

ST

SP

pesante NV

ST

SP

Fl. Basso *mf* static *mf* *p*

C. Ing. *p* *mf* static *mf* *p*

Cl. Basso *mf* static

Fg. *pp* *p* M.ph. Muta in Contrafagotto

Cor. *mf* static

Trba. *mf* *ff*

Trb. Tenore *mp* *ff*

Trb. Basso *f* *p*

Perc. 1 *sfz* Bass Drum *pp* *ff*

Perc. 2 Tam-tams *pp* *pp*

Vln. I *sfz* *ppp* II SP ASP

Vln. II *sfz* *mf* *f* *p* *ff* II I *ppp*

Vln. III *sfz* *mf* *p* *ppp* I SP

Vln. IV II ORD. *sfz* *ff* *pp* I ASP SP

Vla. I ORD. *sfz* *mp* *mf* *f* SP *ppp*

Vla. II ORD. *mf* *p* *mf* *p* *fz* I SP ASP

Vcl. I ORD. *sfz* *mf* *pp* III *pp* *pp*

Vcl. II *sfz* SP partial 10 *pp* *pp*

Cb. *sfz* SP ASP *p*

Fl. Basso
C. Ing.
Cl. Basso
C. Fg.
Cor.
Trba.
Trb. Tenore
Trb. Basso
Perc. 1
Perc. 2
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vcl. I
Vcl. II
Cb.

4/4 2/4 4/4
4/4 2/4 4/4
4/4 2/4 4/4

mp *f* *p*
mp
p *mf* *p*
f *fff*
mp *p* *mp* *p*
Metal *p* *mf* *p* *pp*
Metal *poco f*
SP *mfz* *distinto* *mp* *p* *fffz* sub. *ppp* *pp* *ppp*
SP *mfz* *distinto* *mp* *p* *fffz* sub. *ppp* *pp*
SP *mfz* *distinto* *mp* *p* *fffz* sub. *ppp* *pp*
ST *mp* *p* *distinto* *fffz* sub. *ppp* *pp*
AST *p* *mp* *p* *fffz* sub. *pp* *ppp* *mf* *p*
AST *p* *mp* *p* *fffz* sub. *pp* *ppp* *mf* *p*
ORD. ASP *mp* *p* *fffz* sub. *ppp* *pp*
ORD. *fffz*
ORD. *fffz*
ST *ppp* *pp* *ppp*
SP *ppp* *pp*

Fl. Basso $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

C. Ing.

Cl. Basso Vibr. *lento* *mp* *son fendus [region III]* *sfz* *mp* *sf*

C. Fg. *Contrafagotto* *subito tacet* *mf* *p* *mf*

Cor. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Trba.

Trb. Tenore *mf* *distinto* *mfz* *<mf>* *f* *mf* *sfz*

Trb. Basso *mf* *distinto*

Perc. 1 Bass Drum $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ Cymb. *E* *C* *C* *E* *mf*

Perc. 2 Metal *mp* *f* *p* *mf* *p* *f* *mp* *f*

Vln. I $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ POCO SP *distinto* *mf* *sub.* *sfz* *ORD.* *mf* *p* *ff* *distinto*

Vln. II ST POCO SP gradually increase finger pressure ORD. *mf* *sub.* *p* *ff* *distinto*

Vln. III POCO SP gradually increase finger pressure ORD. *mf* *sub.* *p* *ff* *distinto*

Vln. IV SP ORD. *mf* *sub.* *p* *mf* *p* *ff* *distinto*

Vla. I ORD. ST SP *mf* *sub.* *p* *sfz* *crini+legno batt.* *SP* *f* *secco* *sfz* *crini+legno batt.* *SP*

Vla. II ST NV Vibr. *lento* ORD. NV SP SP *mf* *sub.* *p* *f* *distinto* *ff* *sfz* *f* *secco* *sfz*

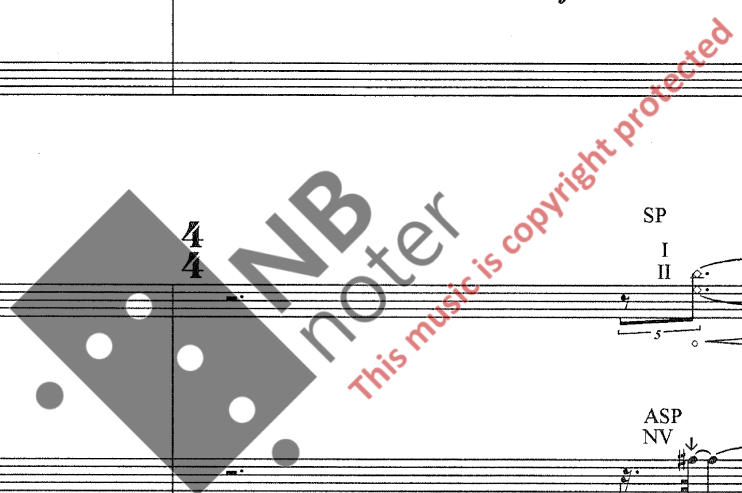
Vcl. I SP SP SP *legno battuto esplosivo* *gett.* *ppp* *mf* *sub.* *p* *sfz* *fff* *fff* *p* *fff* *p*

Vcl. II ORD. SP ORD. SP ORD. *legno battuto esplosivo* *gett.* *mf* *sub.* *p* *sfz* *fff* *fff* *p*

Cb. SP SP ST *SP* *ST* *ppp* *f* *ff* *p* *sfz* *fff*

Fl. Basso
 C. Ing.
 Cl. Basso
 C. Fg.
 Cor.
 Trba.
 Trb. Tenore
 Trb. Basso
 Perc. 1
 Perc. 2
 Vln. I
 Vln. II
 Vln. III
 Vln. IV
 Vla. I
 Vla. II
 Vcl. I
 Vcl. II
 Cb.

3/4 4/4 3/4 4/4
 Lip. pizz. sfz > p > sfz
 written speed or rapido poss.
 M.ph.
 ppp p pp mf
 subito tacet
 Bass Drum <mf>
 SP I II crini+legno batt.
 ASP NV
 ST NV subito tacet AST NV
 SP subito tacet crini+legno batt.
 oscill. lento AST
 gett. sim. ff secco
 oscill. lento AST
 gett. sim. irregolare lunga
 f ff p
 crini+legno batt. mf <f> p mf
 SP ORD. ASP SP ORD. AST
 f mp sf



4/4 5/4 3/8 4/4

Fl. Basso *mf > p* Muta in Piccolo

C. Ing. *mp*

Cl. Basso *mf > p* *ppp* *pp* *p* Muta in Fagotto

C. Fg. *sfz > f* *mf < f* *p* subito tacet

Cor. 4/4 5/4 3/8 4/4

Trba.

Trb. Tenore

Trb. Basso *sfz > mf* *f > p* *mf*

Perc. 1 Bass Drum *<mf>*

Perc. 2

Vln. I *SP* *f* *mf* *secco* *mp* *mf* SLOW BOW *SP* *ppp sub.*

Vln. II *SP* *oscil. lento* *f* *ppp sub.* NORMALE *SP*

Vln. III *oscil. lento* *ASP* *ST* *subito tacet* *ppp sub.* NORMALE *SP*

Vln. IV *gett. irregolare* *mf < f* *p* *f* *sfz* *ppp sub.* SLOW BOW *SP* *ASP*

Vla. I *SP* *ST* *subito tacet* *ppp sub.* NORMALE *SP*

Vla. II *gett.* *mf* *secco* *mp* *ppp sub.* SLOW BOW *SP*

Vcl. I *ASP* *SP* *subito tacet* *ppp sub.* NORMALE *SP*

Vcl. II *crini-legno* *gett.* *gett. lunga* *sfz > mf* *ppp sub.* SLOW BOW *SP*

Cb. *SP* *ASP* *ORD.* *SP* *subito tacet* *f*

Meditativo

41 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Pic.

C. Ing.

Cl. Basso

Fg.

Cor.

Trba.

Trb. Tenore

Trb. Basso

Perc. 1

Perc. 2

Cymb. $\frac{5}{4}$ $\frac{3}{4}$ Tri. $\frac{4}{4}$

p p delicato

Tam-tams (triangle sticks) p delicato

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vcl. I

Vcl. II

Cb.

ASP NORMALE SLOW BOW ST

ASP SLOW BOW ST SP

ASP SLOW BOW SP NORMALE ST

ASP SLOW BOW SP

ASP SLOW BOW SP

ORD. NORMALE SLOW BOW ASP

ST

ORD. ST ASP SLOW BOW SP

NORMALE SLOW BOW ASP

ST SP

SLOW BOW NORMALE SP

ST

ORD. NORMALE SP

ST

Pic. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{2}{4}$
 C. Ing.
 Cl. Basso
 Fg.
 Cor. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{2}{4}$
 Trba.
 Trb. Tenore
 Trb. Basso
 Perc. 1 Cymb. (triangle sticks) $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{2}{4}$
 Perc. 2 $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{2}{4}$
 Vln. I $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{2}{4}$
 Vln. II $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{2}{4}$
 Vln. III $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{2}{4}$
 Vln. IV $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{2}{4}$
 Vla. I
 Vla. II $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{2}{4}$
 Vcl. I
 Vcl. II
 Cb. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{2}{4}$

Perc. 1: $\frac{4}{4}$ M C E, $\frac{6}{4}$ E E, $\frac{7}{4}$ arco, $\frac{2}{4}$ $\circ < mp$
 Vln. I-IV: $\frac{4}{4}$ pp , $\frac{6}{4}$ $mfzp$, $\frac{7}{4}$ pp , $\frac{2}{4}$ pp , SP , $sub.$
 Vla. II: $\frac{7}{4}$ vertical ST, POCO SP, mf
 Cb.: $\frac{6}{4}$ ST III, mf

Pic. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 C. Ing.
 Cl. Basso
 Fg.
 Cor. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Trba.
 Trb. Tenore
 Trb. Basso
 Perc. 1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. 2
 Vln. I $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vln. II
 Vln. III
 Vln. IV
 Vla. I II
 Vcl. I III
 Vcl. II
 Cb.

Perc. 1: Cymb. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ (E) (C) (M)
 Perc. 2: Tam-tams arco, strike (E) (M) scrape, strike (M) (E) (C) $\frac{3}{4}$
 Vln. I-IV: $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vla. I: II, distinto $p < mf > p$
 Vla. II: II, distinto $mf > p < mp$
 Vcl. I: III, POCO SP partial 11, distinto $sfz p mp p < f$
 Vcl. II: vertical, AST, SP, mf

Pic. ⁵⁶ $\frac{3}{4}$ $\frac{5}{4}$ Piccolo $\frac{4}{4}$ *pppp*
 C. Ing.
 Cl. Basso
 Fg.
 Cor. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
 Trba.
 Trb. Tenore
 Trb. Basso *pp* poss. (but stable) $\frac{4}{4}$ Cymb. $\frac{4}{4}$ *pp* pesante
 Perc. 1 $\frac{3}{4}$ Tri. Cymb. Tri. *pp* $\frac{5}{4}$ $\frac{4}{4}$ Cymb. $\frac{4}{4}$ *pp* pesante
 Perc. 2 *ppp* pesante
 Vln. I $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ ORD. *pppp* *pp*
 Vln. II *pppp* *pp* *pppp*
 Vln. III *pppp* *pp*
 Vln. IV *pppp* *pp*
 Vla. I *distinto* I *mf* < *sffz* > *pp*
 Vla. II *distinto* I *f* *p* *pp*
 Vlc. I *vertical* ST III *mf* SP
 Vlc. II
 Cb. II AST *mf*

3
4

2
4

3
4

2
4

3
4

2
4

3
4

2
4

Pic.

C. Ing.

Cl. Basso

Fg.

Cor.

Trba.

Trb. Tenore

Trb. Basso

Perc. 1

Perc. 2

Vln. I

Vln. II

Vln. III
I behind the bridge, ASP
ppp

Vln. IV
II behind the bridge, ASP
ppp

Vla. I
SLOW BOW
I M.ph.
p

Vla. II
SLOW BOW
II M.ph.
p

Vcl. I

Vcl. II

Cb.
III
mp

SP vertical AST

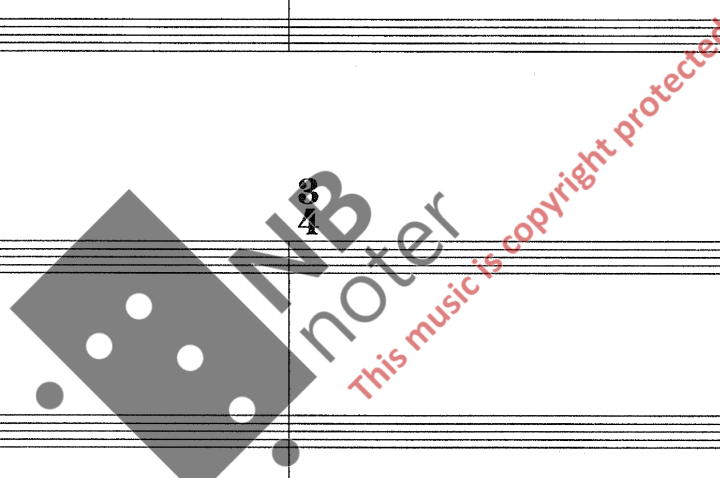
ppppp

ppppp

p

p

mp



62

4/4

5/4

Pic. *ppppp*

C. Ing. remove reed *p*

Cl. Basso breath only *p*

Fg. with attacks *mf*

Cor. breath only *p*

Trba.

Trb. Tenore

Trb. Basso

Perc. 1 62 4/4 5/4 Tri. *pp*

Perc. 2 Tam-tams [E] scrape [R] *pp* *p* *mf*

Vln. I *distinto* *psfz* *p* 4/4 5/4 *distinto* *fff* *mf* *p*

Vln. II *distinto* *sfz* *p* *ff* *distinto* *mp*

Vln. III SP *mf*

Vln. IV ASP non gett. *mf* *pp*

Vla. I M.ph. I (o) *p*

Vla. II M.ph. II (o) *p*

Vcl. I ST → SP vertical *mf* *>* *<*

Vcl. II AST → POCO ST vertical I *f*

Cb. vertical IV AST → SP *mf* *>* *p*

NB noter
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66 (o) **6/4** **5/4** Muta in Fl. Basso **4/4**

Pic. *ppppp* > *ppppp*

C. Ing.

Cl. Basso

Fg.

6/4 **5/4** **4/4**

Cor.

Trba.

Trb. Tenore

Trb. Basso

6/4 **5/4** **4/4**

Perc. 1 Cymb. E *pp* suave

Perc. 2 Tam-tams strike M *mf* brillante

6/4 **5/4** **4/4**

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vln. IV *pp*

Vla. I gliss. (ASP) sempre multiphonic sounds I M.ph. *p*

Vla. II gliss. (ASP) sempre multiphonic sounds II M.ph. *p*

Vlc. I AST I *mf*

Vlc. II

Cb. SP → ASP *p*

Fl. Basso

Vibr. lento irregolare

C. Ing.

Vibr. lento irregolare

Cl. Basso

Vibrato lento estremo

Fg.

Vibrato lento estremo

Cor.

Vibr. lento

Trba.

Trb. Tenore

Trb. Basso

TO HARMON

Perc. 1

Perc. 2

Tam-tams
scrape/

mp

*
damped with hand

Vln. I

I distinto

ff

pp < fp

p < mf

pp

mf

Vln. II

distinto

sfz

fff-pp

< mf

Vln. III

distinto

p f

p < mf

p < mf

Vln. IV

ORD.

mf

p

distinto

f

mp

f

p

mp

Vla. I

M.ph.

pp

pppp

ORD.

p

mf

p

SP

SLOW BOW

pppp

Vla. II

M.ph.

pp

pppp

ORD.

mf

pp

SP

SLOW BOW

ST

pppp

Vcl. I

POCO SP

pp

mf

p

SLOW BOW

SP

pppp

p

pppp

Vcl. II

ASP

pp

SLOW BOW

SP

pppp

Cb.

NV

ST

pp

Vibr. lento

SLOW BOW

SP

pppp

Fl. Basso mf ff mf p mf p p pp rall.

C. Ing. mf f p mf p p pp rall.

Cl. Basso ff p p pp rall.

Fg. p pp rall.

Cor. NV Flatt. f pp mf pp mp rall.

Trba. written speed or rapido poss. sfz p pp mf pp mp damp all!

Trb. Tenore p sfz p mf mp damp all!

Trb. Basso HARMON. + Flatt. + ORD. pp p damp all!

Perc. 1 Bass Drum f p mfpp damp all!

Perc. 2 Metal mf Tam-tams strike sfz p mp p mf secco damp all!

Vln. I SP NV ff p ff mfzpp p pp SLOW BOW rall.

Vln. II Poco vibr. f p mf fff NV mfzpp SLOW BOW

Vln. III Poco vibr. fff NV mfzpp SLOW BOW

Vln. IV SP NV ff p sfz p fff mf NV ORD. mfzpp SLOW BOW

Vla. I SP NV mf ff p fff mfzpp SLOW BOW

Vla. II SP NV ff p f p fff mfzpp SLOW BOW

Vcl. I legno battuto esplosivo ff sfz mfzpp SLOW BOW

Vcl. II legno battuto esplosivo arco ff p fff p fff mfzpp SLOW BOW

Cb. fff sfz mfzpp SLOW BOW