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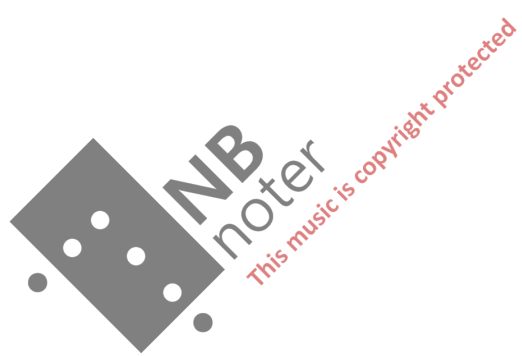
ReMbLiN

g

, ; : . : ; ,

for 14 musicians

ruben sverre gjertsen



tReMbLiNg

for 14 musicians

Alto Flute
English Horn
Bass Clarinet in Bb

Horn in F (sounds always 5th down in the part)
Trumpet in Bb (with harmon mute and straight mute)
Bass Trombone (with harmon mute and plunger)

Percussion:

Temple block (medium)
Cymbal (medium)
1 Thai gong (Ab) , 2 tam-tams (D, C)
Metal thunder sheet (large)
Lions roar

Harp (without tuning mechanism on the two lowest strings)

Mezzo Soprano (amplified, sitting in the ensemble by the alto flute)

Violin I
Violin II
Viola
Cello
Contrabass

All instruments are written in C in the score , parts are transposed.

Duration: 8'30"

D-re-A-mi-N-gl-Y

leaves
(sEe)
locked

in

gOLd
after-
gLOW

are

t
ReMbLiN
g

,;:;:;,

e.e.cummings 73 poems (1958-62)

Composed 2002-2005.

Commissioned by Trondheim Sinfonietta
with support from the Norwegian Culture
Council.



Notation and techniques

Microtones

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

A separate arrow above an accidental, or above a note means very small microtones.

↑ = slightly sharp (ca. 1/12 tone)

↓ = slightly flat

Accidentals apply to repeated notes.

Multiphonics M.ph.=multiphonics The written multiphonics are suggestions. If they don't work, try to find similar ones.

Vibrato

The general standard is non vibrato (NV). Vibrato is used as an ornamentation, preferably in exaggerated forms (too slow, too fast).

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 around the given center pitch, very rapidly.

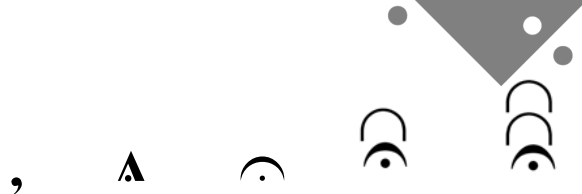
Vibrato irregolare = irregular speed and range.

Glissando Paranthesis means start gliss. immediately. **Reattack by articulation signs, otherwise tie all notes.**

Double trill For woodwinds; this is a trill with a very rapid alternation of different fingerings.



Fermatas



shortest ←-----→ longest

suggested durations (ad lib.)

breath short 2''-5'' 5''-7'' 7''-11''

for voice:

Modes of toneproduction

- = normal voice
- ⊗ = whisper
- × = spoken, relative pitches.
- = "head tone"
- ♯ = indrawn air

Subharmonics



= split voice. Stable or unstable as an irregular noise or distortion. Sounds, when stable, about an octave lower than the sung pitch.

Amplitude vibrato

amp. vibr. = natural oscillation (almost like laugh, and similar to vibrato used in performance of Monteverdi). Written below staves.

amp. vibr. estremo = exaggerated amplitude vibrato making the sound unstable and, when possible, giving a rapid trill between head tone and normal sound.

Vowels

- ɑ = father
- ɔ = hot (rounded "a")
- e = telephone
- i = feed
- u = (Ger.) du
- ʊ = between "u" and "y"
- y = (Ger.) füllen
- ɛ̃ = (Fr.) fin
- ʌ = cut
- * o = boring

Consonants

- d = desk
- f = fet
- g = go
- ɣ = between "g" and "l" at the back of the throat (full throat click when time, otherwise closer to "g")
- h = hair
- k = cat
- l = (Ger.) lied
- m = mother
- n = name
- ʀ = rabbit
- r = rolled "r" of Spanish, Italian, Russian
- t = aunt
- ' = ejective, exaggerated consonant (p' t' k' s')

For phonetic transitions, emphasize and listen to overtones rather than language sounds, like a throat singer, finding a progression of transition sounds giving a clear rise or fall of overtones.

Amplification

The voice is amplified. Keep close to the microphone only by soft sounds.



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.

XSP = extreme sul ponticello

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



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

horizontal (ordinary direction bowing)

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.

The directions may be combined, and dynamics can give the balance between them. For instance h.f + v.pp These signs apply to the whole note, or until a normal bowing sign is given.



= medium-pressure bowing; a softer, still distorted very sound. One should hear a distorted pitch.

Most string indications are for one note or phrase only and should after a longer rest always be followed by arco ordinario (usually, reminders are given).

for harp



= rattle sound (deep string vibrating against neighbour string)



=triangle sticks

All pedal glissandi should be as gradual as possible. The pitches are start- or endpoints, and the focus should be on the area in the middle with halfpedal noise. The notation often gives attackpoints in arpeggio sounds. There is no need to damp, or calculate separate durations of notes within a figure, unless specified, as large chords and continuous resonance is wanted.

for winds (notehead shapes)

flute

◇ = breath sound only (white noise, articulate clearly when forte)

+ (above the staff) = key clicks

♠ = lip pizzicato (violent attack without sustained breath)

▼ = slap tongue (notehead, always with closed embouchure)

◇^ = means jet whistle (always with closed embouchure)

⊗ = means that the sound of the instrument is a result of voice phonemes

*q = "k" at back of the mouth

' = ejective, exaggerated consonant (p' t' k' s')

bass clarinet

◇ = breath sound only (white noise, articulate clearly when forte)

▼ = slap tongue (notehead)

+ (above the staff) = key clicks

Key clicks, accents and slap tongue can be combined with ordinary tones in the score.

♠ = **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.

for brass

◇ = breath sound only (white noise , articulate clearly when

forte)

▼ = slap tongue (notehead)

+ (above the staff) = key clicks

Key clicks, accents and slap tongue can be combined with ordinary tones in the score.

Where no transition-arrows are given, changes are always subito.

mute-movements

o///+ = very rapidly

o//+ =rapidly

o/+ =intermediate

oz+ =irregular

for horn

This can also be written for horn, as movements between stop and open.

Pitches will have to be adjusted for the initial hand-position (if nothing else is specified) , and the horn player can allow the pitch to change as a result of this movement , as a glissando or vibrato. However, most pitchchanges are written out.

Quartertones / microtones can be played as halfstops or / and with specific fingerings.

for percussion

Notation:

Metal thunder sheet

Temple block

Lions roar

Cymb (medio)

Thai gong

Tam-tams (pitch may also be undefined)

For percussion instruments where glissandi are possible (scratched gongs and lions roar), glissandi for that particular instruments are given (with no specified pitch) as directions up or down, and they only affect that instrument even though glissandos cross other lines. With lions roar, always pull slowly with high pressure to get a deep sound. Soft dynamics do never mean less pressure, just even slower speed , with resulting pops of noise.

Positions on percussion instruments are given in squares in the score (indications like *strike*, *scrape*, *shake*, *bend* or *rub* are given):

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

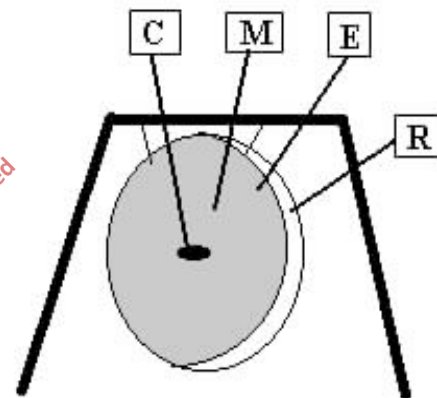
R=at the rim of the instrument

O=Improvised circular movements between C and E

Notation: R E M C O

The timbres should be continuously varied and each note should have its own colour.

On the tam-tam:



To be played with:

□ = large bass drum or tam-tam mallet (should give a soft but distinct sound)

○ =soft sticks

● = medium hard sticks

● = metal sticks (crotali sticks or similar)

☞ =wire brushes

/ =triangle sticks

I ♩ = 52

tReMbLiNg

ruben sverre gjertsen 2002-2005

3/4 5/4

Alto Flute

English Horn

Bass Clarinet

Horn in F

Trumpet in Bb

Bass Trombone

PLUNGER

3/4 5/4

Thai gong Metal thunder sheet

only resonance, no audible beats ! subito tacet

Harp

D C Bb / E F G Ab

3/4 5/4

Mezzo Soprano

senza espressione, N.V.

Violin I

SP NV I II I ORD

Violin II

ST II III etc. accel. leggiero

gett. arco

Viola

NV AST gett. arco ord. SP

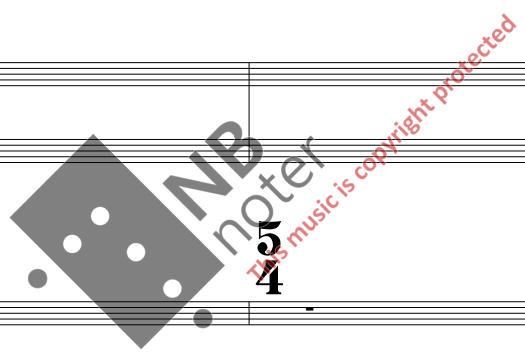
Violoncello

crini+legno gett. esplosivo arco pizz. riten. al non tremolo

Contrabass

NV SP ASP

legatissimo



3 **3/4** NV **2/4** subito tacet

A. Fl.

E. Hn.

B. Cl.

3 **3/4** **2/4** subito tacet

Hn.

B. Tpt.

B. Tbn.

3 Thai gong Metal thunder sheet **3/4** Thai gong Tam-tams **2/4**

Perc.

3 **3/4** **2/4** subito tacet

Hp.

près de la table **3/4** **2/4** subito tacet

keep halfpedal noise

8va - - - - -

ff p < mp / p

distinto secco rapido poss.

Ab -> A

A -----> A

3 **3/4** **2/4** subito tacet

M-Sopr.

m n

pppp

d' r' i

mf p < mf

3 **3/4** **2/4**

Vln. I

ASP

result random harmonics

Vln. II

Vla.

Vc.

Cb.

6

2/4 **4/4** **3/4** **5/4**

A. Fl.

E. Ha.

B. Cl.

2/4 **4/4** **3/4** **5/4**

Ha.

B. Tpt.

B. Tbn.

2/4 **4/4** **3/4** **5/4**

Perc.

Cymb. E

pp

Hp.

$\text{Bb} \rightarrow \text{B}\flat$ $\text{A}\flat \rightarrow \text{A}$ $\text{F} \rightarrow \text{F}\flat$ $\text{G} \rightarrow \text{G}\flat$ $\text{D C B}\flat / \text{E F}\flat \text{G}\flat \text{A}$

2/4 **4/4** **3/4** **5/4**

M-Sopr.

Meditativo a pp $pppp$

vibr. rapido m ppp

NV i p mf

p p

2/4 **4/4** **3/4** **5/4**

Vln. I

subito tacet

p f

Vln. II

subito tacet

II SP p

POCO SP NV pp mp

Vla.

subito tacet

ST NV mp p

Vc.

II mp p

Cb.

NB
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5/4 4/4 1/4

A. Fl. *Ad lib. Murmurando*
pp sfz p pp ff > mp pp

E. Ha. *mp*

B. Cl. *gliss. lento*
p

5/4 4/4 1/4

Ha.

B. Tpt.

B. Tbn. *PLUNGER*
flutt. + + +
mfz > pp

5/4 Metal thunder sheet strike
 Perc. *pppp* *subito tacet*
pp

Hp.

5/4 4/4 1/4

M-Sopr. *gliss. (approximate pitches) grace notes rapido pos.*
f > p pppp
p *glio* *mp*
ff

5/4 4/4 1/4

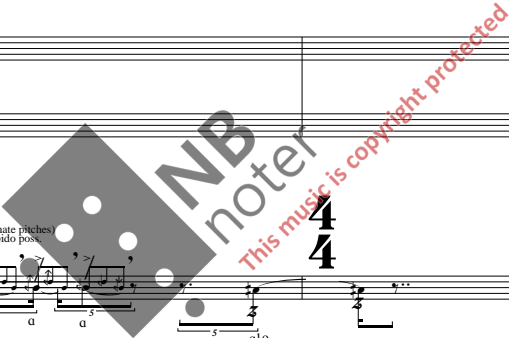
Vln. I *pp brillante*
ST I
p *mp* *pp* *p*

Vln. II *ASP* *SP* *ASP*
pp *mf* *gett.*
f *POCO SP vibrato grottesco*
WWW II RITEN. AL NON TREMOLO
mf > pp

Vla. *SP* *ST*
pp *p* *mp* *ppp* *mp* *pp* *mf*
subito vibrato estremo
AST *gett.*

Vc. *III (♩) sounding b1 nat.* *NV II*
mfz *ppp* *p* *ff*
crini+legno *gett.*

Cb. *ST* *ORD*
pp *mp* *p* *subito tacet*
sfz



1/4 4/4 7/4

A. Fl. lip pizz. TRANS. AL oscil. lento

E. Ha. oscil. lento

B. Cl. oscil. lento

1/4 4/4 7/4

Ha. p

B. Tpt.

B. Tbn. PLUNGER

1/4 4/4 7/4

Perc.

Hp.

1/4 4/4 7/4

M-Sopr.

1/4 4/4 7/4

Vln. I NV

Vln. II I NV

Vla. AST oscil. lento SP ORD NV

Vc. SP NV ORD

Cb. ST abrupt

pp sfz sfz p p pp ppp ppp ppp mpz

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13 **7/4** **3/4** **5/4**

A. Fl. *f*

E. Hn. *p*

B. Cl. *pp*

Ha. **7/4** **3/4** **5/4**

B. Tpt.

B. Tbn.

Perc. **7/4** **3/4** **5/4**

Hp.

M-Sopr. *f* sub.

Vln. I **7/4** **3/4** **5/4**
 SLOW BOW, ST, NATURALE, SLOW BOW SP, subito silenzio

Vln. II **7/4** **3/4** **5/4**
 SP, SLOW BOW, NATURALE, ST subito silenzio

Vla. **7/4** **3/4** **5/4**
 SP, ST, SLOW BOW, NATURALE, ASP, SLOW BOW, ST subito silenzio

Vc. **7/4** **3/4** **5/4**
 ST, ASP, ST, POCO SP, AST, SP, subito silenzio

Cb.

mp, *p*, *pp*, *pppp*

5

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II

♩ = 40

5
4

3
4

A. Fl.
E. Hn.
B. Cl.

5
4

3
4

Ha.
B. Tpt.
B. Tbn.

5
4

3
4

Perc.

Hp.

5
4

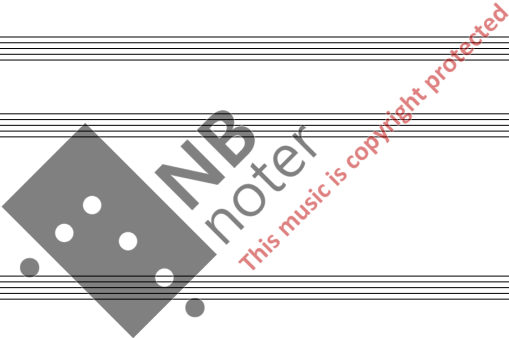
3
4

M-Sopr.

5
4

3
4

Vln. I
Vln. II
Vla.
Vc.
Cb.



III

♩ = 40

3/4 2/4 4/4

A. Fl. *NV*
p *<mf>* *p* *mf*

E. Hn. *pesante*
mf *>mp* *p*

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

Hn. *f* *grottesco* *f* *p* *flutt.* *norm.* *flutt.*

B. Tpt. *HARMON* *p* *f* *p* *sfz* *p* *sfz*

B. Tbn. *PLUNGER* *p* *<mf>* *p* *0+* *0+*

Perc. 16 3/4 2/4 4/4

Hp. 16

M-Sopr. *p* 0 5 *è* *i* *y*

Vln. I 16 3/4 2/4 4/4 *p* *mf* *p*

Vln. II 16 3/4 2/4 4/4 *mp* *p* *mf* *>pp* *sfz* *f* *>mp*

Vla. *ST* *f*

Vc. *AST* *SP* *TRANS.* *p* *smf* *pp*

Cb. 8

3
4

151

A. Fl. *vibrato grottesco*

E. Ha. *mp* *p* *pp* *mp* *p*

B. Cl. *oscil. lento* *p* *mp*

3
4

151

Ha. *norm. θ* *p* *mf* *pesante* *oscil. lento* *p* *pp* *pp* *NV*

B. Tpt. *pp* *p* *pp* *mf* *p* *mf* *p* *mf* *mf*

B. Tbn. *flutt.* *mfz* *p* *norm. vibr. lento* *p* *pp* *mp* *flutt.* *norm.* *sfz* *p* *TO HARMON*

3
4

151

Perc. *Lions roar* *ff* *static*

Hp. *suono reale* *p* *f secco* *A-->Ab*

D C B \flat / E Fb Gb A

3
4

151

M-Sopr.

3
4

151

Vln. I *p* *pp* *f* *p* *mf* *p* *SP*

Vln. II *ff* *pp* *subito: θ* *mp* *f* *p* *SP*

Vla. *p* *mp* *pp* *NV* *mp* *sfz*

Vc. *III partial 11* *pp* *f* *p* *SP*

Cb. *IV* *III* *pp*

21 **5/4** **2/4**

A. Fl.

E. Hn.

B. Cl.

Ha.

B. Tpt.

B. Tbn.

21 **5/4** **2/4**

Perc. subito tacet Temple block *mp*

Hp. *p* *ff* *ff* *p* (take more time if necessary)

21 **5/4** **2/4**

M-Sopr. *sfz* *pppp*

21 **5/4** **2/4**

Vln. I. *mf* *pp* *gett.*

Vln. II. *sfz* *p* *mf* *pp* *gett. lunga*

Vla. *f* *pp* *SP*

Vc. *mf* *crini+legno battuto*

Cb. *sfz*

2/4 **5/4** **2/4**
 A. Fl.
 E. Hn.
 B. Cl.
2/4 **5/4** **2/4**
 Ha.
 B. Tpt.
 B. Tbn.
2/4 **5/4** **2/4**
 Perc. *mp* Metal thunder sheet shake (ossia: strike with fist)
 Hp. *mf* cluster with large metal tube (or triangle stick) $Ab \rightarrow A$ $Gb \rightarrow G\#$ $D C B\flat / E F\flat G\# A$ let strings vibrate against stick
 M-Sopr.
2/4 **5/4** **2/4**
 Vln. I TREMOLO RITEN. ----- ACCEL. AL **2/4**
 Vln. II TREMOLO RITEN. ----- TREMOLO *p mf*
 Vla. *p smfz*
 Vc.
 Cb.

25 **2/4** **3/4** **5/4** **3/4**

A. Fl. TRANS. AL *pppp* *pp* subito tacet

E. Hn.

B. Cl. *pp* oscil. lento

Hn. **2/4** **3/4** **5/4** **3/4**

B. Tpt. HARMON *ff* subito *mf* *mp* *<f*

B. Tbn.

Perc. **2/4** **3/4** **5/4** **3/4**

Hp.

M-Sopr. **2/4** **3/4** **5/4** **3/4** *f* *pp* *<mf>* *p* gliss. lento amp. vibr. *p* poss.

Vln. I **2/4** **3/4** **5/4** **3/4** *pp* oscil. lento ST AST ST *p*

Vln. II *pp* NV II *p*

Vla. *pp* NV *p*

Vc. NV IV partial 11 *p*

Cb.

3/4 **4/4** **4/4** **4/4**

A. Fl. *TRANS.* *sfzp < sfzp* *sfz* *pp* *mf* *slow embouchure vibr.+ double trill + outbursts of harmonics*

E. Hn. *etc. rapido* *bisbigliando* *legatissimo* *pp* *p* *pp* *subito tacet*

B. Cl. *mp* *mp*

Hn. *HARMON* *pp* *mf* *pp* *vibr. lento* *ff* *pp*

B. Tpt. *HARMON* *pp* *mf* *pp*

B. Tbn. *HARMON* *sf > f* *pp*

Perc. **3/4** **4/4** *Thai gong scrape / R* *Tam-tam strike* *mf* *p > pp*

Hp. *près de la table* *gliss. lento* *mp* *p* *G# ----- G*

M-Sopr. **3/4** **4/4** *y* *i* *u* *i* *mf* *f* *pp* *mf* *ff* *subito tacet*

Vln. I **3/4** **4/4** *ASP* *subito tacet* *mf* *ff* *f* *II*

Vln. II *subito tacet* *mf* *pp* *f* *mf* *f* *IV* *ST* *SP* *mf > p*

Vla. *AST* *subito tacet* *SP* *mf* *pp* *mf*

Vc. *mf* *ff*

Cb. *mf* *ff*

30

A. Fl. *gliss.* *p* *fff* *mf* *p* *f* *mf* *rapido poss.* *lip pizz.* *brillante* *leggiero*

E. Hn.

B. Cl.

Ha.

B. Tpt.

B. Tbn.

Perc.

Hp.

B♭ → Bb F → Fb G → Gb A → Ab D C Bb / E F Gb Ab

M-Sopr. *gliss. lento* *f* *mp* *unstable sound (breathe if necessary)*

Vln. I *pp* *p* *mf*

Vln. II *pp* *mp* *p* *mf* *gett.* *TREMOLO IRREGOLARE NERVOSO*

Vla. *< p >* *sfz* *rapido poss.* *M.ph.* *II* *p* *f*

Vc. *f* *II* *III*

Cb. *III* *IV* *partial 12* *partial 11* *ff* *f*

3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

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4/4 3/4

A. Fl.

E. Hn.

B. Cl.

4/4 3/4

Ha.

B. Tpt.

B. Tbn.

4/4 3/4

Perc. Metal thunder sheet shake
p < *mf* *p* *

Hp.

4/4 3/4

M-Sopr.

4/4 3/4

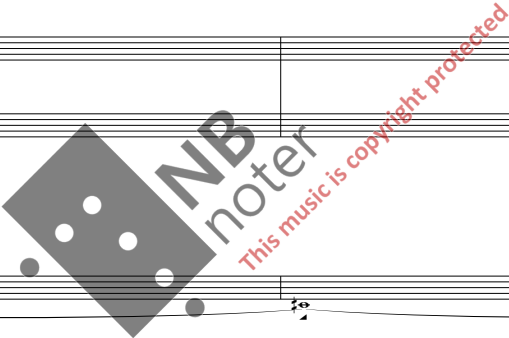
Vln. I gradually decrease fingerpressure
pp *pp* *mf* *mf* *p*

Vln. II gradually increase fingerpressure
p *pp* *p* *mf* *p* *mf* *mp* *pp*

Vla. M.ph. gradually increase fingerpressure norm.
pp *mf* *mp* *p*

Vc. NV gliss. (pitches are vibrato range)
pp *p*

Cb. NV gliss. (pitches are vibrato range)
pp *p*



3/4 5/4

M.ph. 1 3 4
3 4 subito tacet

ppp poss. p

E. Hn. p dolce

B. Cl. M.ph. subito tacet

pp mp

3/4 5/4

flutt. norm. + 0

ff mf

HARMON

pp

3/4 5/4

Perc.

3/4 5/4

Hp.

3/4 5/4

M-Sopr. unstable pitch (just above break in voice) mf amp. vibr. < mf pp p > pp < mf

I gl m r k

3/4 5/4

Vln. I gett. SP gett. esplosivo

mf f f f > p mp ff > ff > ff

Vln. II gett. pp

Vla. gett. lunga SP

sfz mf sfz ff pp

Vc. M.ph. col legno battuto gett. ff sfz ff

NV ST gliss. lento ASP

ppp

36 **2/4** **3/4**

A. Fl. *ff*

E. Hn. *mp*

B. Cl. *mp*

2/4 **3/4**

Ha. *mp*

B. Tpt. *mf* *pp* HARMON *f ff mp*

B. Tbn. HARMON *pp < f > pp*

Perc. *take:*
 Tam-tam strike Thai gong
 E M C M C E strike
p p > mf p

Hp. *p* *mp* *pp* *ppp*
 près de la table quasi campane, meccanico

M-Sopr. *f* *pp* *pp* *ff*
 ACCEL. AL

2/4 **3/4**

Vln. I *ffz* *fff* *pp*
 gett. crini+legno

Vln. II *f* *pp* *ff* *f* *mf*
 gett. crini+legno gett. IV

Vla. *mf-* *mf*
 ST col legno gett.

Vc. *pppp* *pp* *pppp* *pp* *pppp*
 slide positions AST subito tacet ST

Cb. *ff- sub.*

3/4 4/4 3/4

A. Fl. *mp < mf > p sfz* *mp* *mf*

E. Ha. *mf* *mp > p* *mf* *p*

B. Cl. *f > p* *mp* *mf* *mp* *pppp*

3/4 4/4 3/4

Ha. *p* *mp* *mf > p* *sub.*

B. Tpt. *rapido* *mf* *mf* *mp* *p f* *f* *p* *ff* *p sub.*

B. Tbn. HARMON *pp < p > pppp* HARMON *f > p*

3/4 4/4 3/4

Perc. *Lions roar* *f*

Hp. *D --> Db* *C --> Cb* *F --> Fb* *Gb --> G* *Ab --> A*

3/4 4/4 3/4

M-Sopr.

3/4 4/4 3/4

Vln. I *p f* *ff* *mp* *p < f > p mf* *subito tacet* *II* *III* *AST* *sfz*

Vln. II *ACCEL. AL. TREMOLO* *mf > p* *p < mf* *pp* *smfp < mf*

Vla. *p* *mp* *sfz* *mf >* *f* *mp* *mf* *sfz* *p* *mf* *subito tacet*

Vc. *slide positions* *gradually decrease fingerpressure* *increase* *subito tacet*

Cb. *mp* *SP* *subito tacet* *ff*

3/4 4/4 2/4 5/4 subito silenzio 12/4

A. Fl. *sfz* *p* *sfz* *mp*

E. Hn.

B. Cl. *mf* *oscil. lento flutt. norm.* *vibrato poco accel.* *ff* *mp* sub.

Hn. 3/4 4/4 2/4 5/4 12/4 *f* alternate fingerings to keep pitch

B. Tpt. HARMON *ff* *mf* flutt. flutt.

B. Tbn. flutt. norm. vibr. *pp* *mf* *pp* vibrato grottesco *ff* *pp* TO PLUNGER subito tacet

Perc. 3/4 4/4 2/4 5/4 12/4 Lions roar *f* subito tacet *f*

Hp. Db Cb Bb / E Fb G# A

M-Sopr. 3/4 4/4 2/4 5/4 12/4 NV *mp* *p* *mf* *amp. vibr.* *f* *sim.* *mp* *f* *p* *quasi niente (unstable)*

Vln. I 3/4 4/4 2/4 5/4 12/4 *sfz* *ff* *SP* *I* *II* *gradually decrease fingerpressure* *SLOW BOW*

Vln. II *ppp*

Vla. *meccanico (short notes)* *II* *f* *SP* *ASP* *sim.* *POCO ST* *sim.* *f*

Vc. *II* *III* *pp*

Cb. *ASP* *IV* *partial 11* *ff* *pp* subito tacet

IV

12/4 max. ♩ = 40

4/4

7/4

4/4

A. Fl.

E. Ha.

B. Cl.

12/4

4/4

7/4

4/4

Ha.

B. Tpt.

B. Tbn.

12/4

4/4

7/4

4/4

Perc.

Hp.

12/4

4/4

7/4

4/4

M-Sopr.

leggiero molto

p
amp. vibr.
www

12/4

4/4

7/4

4/4

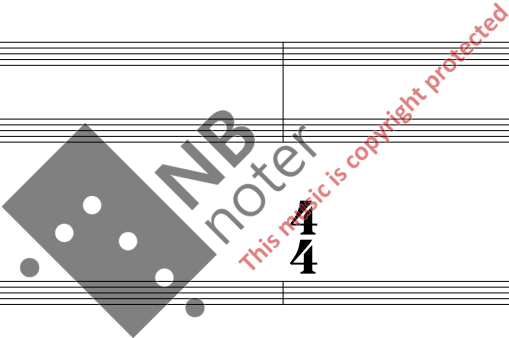
Vln. I

Vln. II

Vla.

Vc.

Cb.



V

4/4

♩ = 40

5/4

A. Fl.

E. Hn.

B. Cl.

4/4

5/4

Ha.

B. Tpt.

B. Tbn.

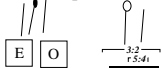
4/4

Metal thunder sheet

Thai gong scrape

Tam-tam strike

bend (ossia: strike with fist)



5/4

Perc.

p < *mf* > *p*

pp *smf* >

pp *p*

Hp.

4/4

5/4

M-Sopr.

www

4/4

5/4

Vln. I

pp

sub.

pp >

p

Vln. II

pp

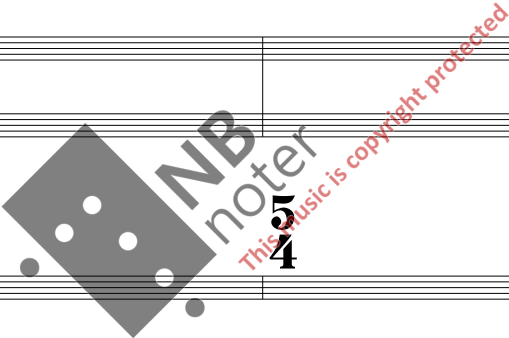
pp

Vla.

pp

Vc.

Cb.



3
4

5
8

quasi meccanico

4
4

A. Fl. 52

E. Hn.

B. Cl. *p* *mf* *mf* *vibrato estremo*

3
4

5
8

4
4

Hn. 52 *p*

B. Tpt. *p* HARMON + o

B. Tbn. *mf* *pp* *mf* PLUNGER Flutt. norm.

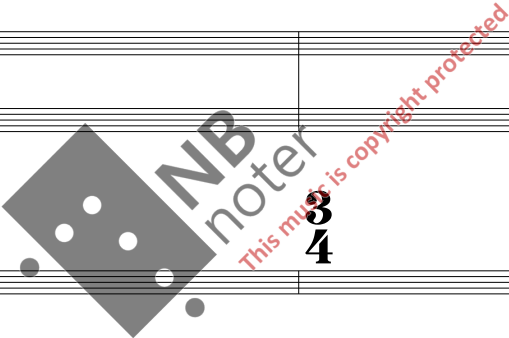
3
4

5
8

4
4

Perc. 52

Hp. 52 written rhythm or rapido poss. suono reale *f* *p*



3
4

5
8

4
4

M. Sopr. 52

RITEN. AL. 3/4 NON TREMOLO SP

3
4

5
8

4
4

Vln. I 52 *p* *pp* *p*

RITEN. AL. NON TREMOLO SP

Vln. II *p* *pp* *p*

M.ph. (.)

Vla. *p* *pp* *p* *pp*

ORD

Vc. *pp* *p* *pp*

Cb.

56

4/4 **3/4** **3/8**

A. Fl. *ppp* *pp* oscil. lentissimo (1/4 tone)

E. Hn. *mp* *sub.* gliss. lento subito tacet

B. Cl. *p* *p* subito tacet subito tacet *mf p (f) ppp*

4/4 **3/4** **3/8**

Ha. TO STRAIGHT MUTE STRAIGHT MUTE TO HARMON

B. Tpt. TO HARMON HARMON TO OPEN *ff* *p mf f*

B. Tbn. TO HARMON HARMON TO OPEN *p f mf*

4/4 **3/4** **3/8**

Perc.

Hp. *p* *sfz* *sfz* *p* *mp* *mf* *pp* *f* *ff* *ff*
 près de la table pos. ord. E → Eb
 esplosivo let strings vibrate against stick Db → D D Cb Bb / Eb Fb G# A

4/4 **3/4** **3/8**

M-Sopr. *pp* *mf* *f* u y dh' k'

4/4 **3/4** **3/8**

Vln. I *pp* *sub.* SP oscil. lento (1/4 tone) *mf* *f* *gett.*

Vln. II *pp* *sub.* NV ST *mf* *f* *gett.*

Vla. *mf* *sfz* *sfz* AST

Vc. *mf* *sfz* crini+legno battuto

Cb. *f* *ff*

3/8 **7/4**

A. Fl. *son fendus* (o.) or multiphonic *p* *mf* *pp*

E. Ha. *son fendus region I/II* (o.) *p* *mf* *pp*

B. Cl. *NV* *p* *mp*

3/8 **7/4**

Ha. *flutt.* *norm.* *cuivré* *mf* *f* *sfz* *sfz > pp* *ff* *mp* *fffz* *mf*

B. Tpt. *HARMON* *p* *mf* *pp < sfz > pp*

B. Tbn. *OPEN* *f* *mp* *f* *mf*

3/8 **7/4**

Perc. *Lions roar* very high friction (sounding like a trombone) *ff* *ff* *ff* *ff* *subito tacet*

Hp. *près de la table* *p* *distinto* *D --> Db* *Eb --> E* *Fb --> F* *G# --> G* *Db --> D*

3/8 **7/4**

M-Sopr. *fff*

3/8 **7/4**

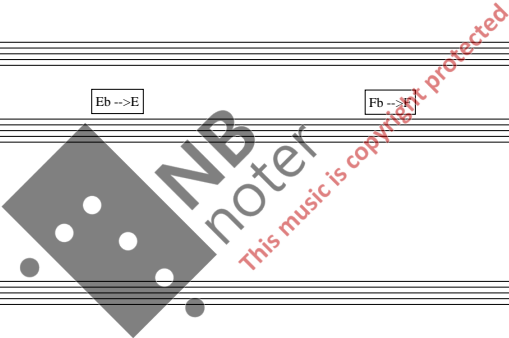
Vln. I *POCO SP* *SP* *p* *ff* *f*

Vln. II *pizz.* *arco* *III* *IV* *p* *ff* *f* *ff*

Vla. *pizz.* *arco* *AST* *oscil. lento (1/4 tone)* *SP* *p* *(mf)* *f* *ff*

Vc. *f* *sfz* *ASP* *SP* *IV partial 11* *AST* *NV* *subito tacet* *p* *mp*

Cb. *ff* *f* *ff* *SP* *SP* *oscil. lento (1/4 tone)* *subito tacet* *ASP* *subito tacet* *sim.* *fff*



4
4

3
4

2 4
2 3 4 5
M.ph.

A. Fl. *ppp* *pp*

E. Ha. *ff* *mf* *gliss.*

B. Cl. *ff* *mf* *pp* *mf sub.* *pp* *M.ph.*

4
4

3
4

Ha. *f* *flutt. cuivre* *ff* *ppp* *pppp* *ppp*

B. Tpt. *pp* *mf* *ppp* *flutt.* *mp* *smf* *pp*

B. Tbn. *ff* *vibrato estremo* *p* *mf* *p*

4
4

3
4

Perc. *mf* *mp* *ff* *ff* *p* *ff* *mp* *ff* *subito tacet*

Hp. *D Cb Bb / E F G A*

4
4

3
4

M-Sopr.

4
4

3
4

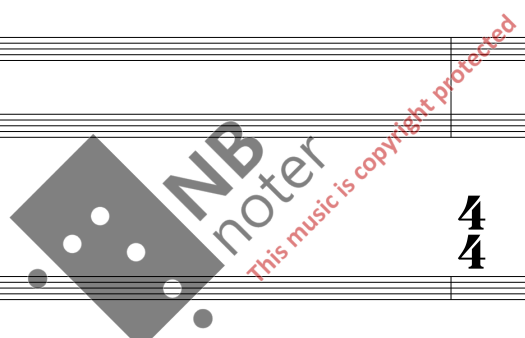
Vln. I *pp* *ff* *pp* *ppp* *fff* *legno battuto* *irregolare sempre rapido (no rests)* *ff* *ff* *pp* *fff*

Vln. II *pp* *ff* *pp* *ppp* *fff* *legno battuto* *irregolare sempre rapido (no rests)* *ff* *ff* *pp* *fff*

Vla. *pp* *ff* *pp* *fff* *legno battuto* *irregolare sempre rapido (no rests)* *ff* *ff* *pp* *fff*

Vc. *pp* *ff* *pp* *fff* *legno battuto* *irregolare sempre rapido (no rests)* *ff* *ff* *pp* *fff*

Cb. *pp* *ff* *pp* *fff* *legno battuto* *irregolare sempre rapido (no rests)* *ff* *ff* *pp* *fff*



2 3 4
2 3 4 5#

A. Fl. dolce *pp* delicato

E. Ha.

B. Cl. *ppp*

Ha. flutt. norm. *mf* < > *f* → *p*

B. Tpt.

B. Tbn. vibrato rapido sub. TO PLUNGER *f* → *mf*

Perc.

Hp.

M. Sopr. *p* vibr. *mp*

Vln. I. SLOW BOW NORM. SP. AST oscil. lentissimo *pp* *mf* *mp* *p* *fff*

Vln. II. increase fingerpressure ASP crini + legno battuto M.ph. *pp* *ff* *mf*

Vla. decrease fingerpressure ASP ST NV gliss. oscil. lentissimo SP *pp* *p* *mp* *fff*

Vc. ASP partial 12 gliss. gliss. lentissimo irregolare ASP (quasi multiphonics) ASP *pp* *fff*

Cb.

65 **9** **2** **7**
8 **4** **8**

A. Fl. *sfz* *mp* *p* *kt p'* *p > ff* *mf*

E. Ha.

B. Cl.

65 **9** **2** **7**
8 **4** **8**

Ha.

B. Tpt.

B. Tbn.

65 **9** **2** **7**
8 **4** **8**

Perc.

65

Hp.

65 **9** **2** **7**
8 **4** **8**

M. Sopr. *mp* *p* *mf* *amp. vibr.* *mp* NOISE

65 **9** **2** **7**
8 **4** **8**

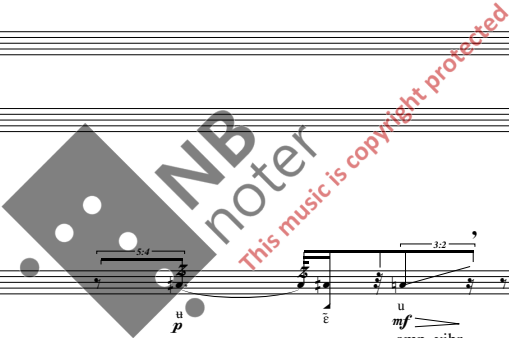
Vln. I *gett.* *f* *mf* *sfz* *ppp static* *gett. piccolo rapido* *pp* *mf*

Vln. II *gett.* *ff* *pizz.* *mp* *arco* *ppp* *distinto*

Vla. *legno gett. damped string* *mp* *distinto* *ORD* *ASP* *pp* *mf*

Vc. *M.ph.* *ppp* *p* *p* *subito tacet*

Cb.



5/4 3/4

A. Fl.

E. Ha.

B. Cl. *M.ph.*
ppp lontano *p*

5/4 3/4

Ha. *flutt. + z0*
mf

B. Tpt. HARMON

B. Tbn. PLUNGER *flutt.* *smfz* *smfz p* *norm.* *f* *mp* *mf* *subito tacet*

5/4 3/4

Perc. *strike* *C* *E/O* *M* *M/O* *scrape* *M* *C/O* *E/O* *virtuoso irregolare*
p-pp *pp* *<mf>* *p* *mf* *f* *p*

5/4 3/4

Hp. *keep halfpedal noise* *R* *keep halfpedal noise* *nervoso esplosivo* *written rhytm or rapido poss.* *pos.ord.* *mp* *ff* *près de la table*
E *A* *A* *A* *p* *mp* *mf*

5/4 3/4

M. Sopr. *NOISE* *n* *mp*

5/4 3/4

Vln. I *elettrico* *II* *mp* *pp*

Vln. II *elettrico* *II* *mp* *pp*

Vla. *I NV* *II* *SP* *AST* *fff - static* *5:4*

Vc.

Cb.

77 **3 4**

A. Fl. *oscil. lentissimo* *mp* *mp* *esposivo* *p* *f* *pp* *mf* *Slow embouchure vibr. + double trill + outbursts of harmonics*

E. Ha. *rapido* *mp* *p* *ff* *p* *oscil. lento* *sffz* *mp* *pp* *son fendus* or multiphonic *p* *mf*

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

Ha. *dolce* *mp* *p* *ffz* *cuivré* *pp* *rapido poss.* etc.

B. Tpt. *mf* *p* *f* *pp* *pp* *mf* *pp* *mf*

B. Tbn. *HARMON* *flutt.* *norm.* *flutt.* *harm. gliss.* *pos. [IV]* *ppp* *nervoso* *mf* *ffp* *scrape* *strike* *scrape* *[M][E][C][M][E][O]* *take:*

Perc. *Tam-tam* *M* *Metal thunder sheet shake* *pp* *smfz* *sffz* *Thai gong Tam-tams* *scrape* *strike* *scrape* *[M][E][C][M][E][O]* *take:*

Hp. *rapido* *mf* *p* *sffz* *Cb -> C* *D -> Db* *C -> Cb*

M-Sopr. **3 4**

Vln. I *rapido poss.* *RITEN. AL NON TREMOLO* *tremolo irregolare* *p* *mf* *pp* *sffz* *pp* *ff* *sub.* *I V* *II* *p* *suono leggero*

Vln. II *ff* *ff* *mf* *sffz* *p* *gett.* *ASP* *AST* *mp* *p* *f* *f*

Vla. *ASP* *ST* *ACCEL. AL TREMOLO* *II* *accel. al tremolo* *ST* *POCO ST* *ASP* *f* *nervoso* *ff* *mf*

Vc. *slide positions* *decrease fingerpressure* *f* *sub.* *ST* *SP* *slide positions* *random harmonics* *crini+legno battuto* *I M.ph.* *pp* *f* *mf* *pp* *mp*

Cb. *SP* *ff* *vibrato estremo* *sffz* *smfz*

wait for strings to finish

subito silenzio

79 **3/4** **4/4**

A. Fl. *mf* *sfz* subito tacet

E. Ha. *mp* *f* *p* *mf* *pp*

B. Cl. *p* *mp* *f* *pp* *f* *mf* subito tacet

Ha. *pp* *f* *mf* *p* *ff* subito tacet

B. Tpt. *pp* subito tacet

B. Tbn. *p* *f* *ff* *p* *mf* *mfz*

Perc. **3/4** **4/4**

Hp. **3/4** **4/4**

Bb -> Bb F -> Fb Gb -> Gb

Db Cb Bb / Eb Fb G A

M. Sopr. **3/4** **4/4** *sim.* *mp*

Vln. I-II, Vla: longer duration if necessary (in fermata) **3/4** **4/4** Strings: *violente al delicato* SP II I

Vln. I *f* *p* *mp* *f* *p* *pp* *ff* *fff* *pp*

Vln. II *mp* *pp* *f* *p* *pp* *mf* *ff* *fff* *pp* *decrease fingerpressure*

Vla. *mp* *pp* *sfz* *sfz* *pp* *pp* *fff* *pp* *ORD*

Vc. *mp* *fff* *pp* *POCO SP*

Cb. *fff* *pp* *ORD*

VI

3/4

A. Fl. *oscil. lento*
pp *mp sub.* *mf p pp mf > p pp*

E. Ha. *pp*

B. Cl. *oscil. lento (1/4 tone)*
pp

3/4

Ha. *oscil. lento (1/4 tone)*
pp

B. Tpt.

B. Tbn.

3/4

Perc. *pp*
 Metal thunder sheet
 Thai gong
 Tam-tams
 M C E C
mp < pp mp mf
 scrape strike

Hp. *gliss. with metal stick*
mf *mfz* *tr. accel.* *pp* *mf*
 cluster with stick
 let strings vibrate against stick
mfz *sfz*
 Fb > F# -----> Fb
 G > G# -----> G#
 keep halfpedal noise
smfz

3/4

M-Sopr. *gliss. lento*
p
 N
 O
mp transparent
 7.4
 7.4
 NOISE
 7.4
 gliss. lento
 n
mp static

3/4

Vln. I *pp*
pp > mf *pp* *p* *f >*

Vln. II *pp*
 RITEN. AL NON TREMOLO
p *smfz* *sfz* *mp*

Vla. *mp*
 3:2
mp *< p >*

Vc.

Cb.

3/4 4/4 2/4

A. Fl. *esplosivo subito tacet*

E. Ha. *bisbigliando etc. subito tacet*

B. Cl.

Hr.

B. Tpt.

B. Tbn.

Perc. Thai gong / Tam-tams (scrape, strike) Temple block

Hp. *près de la table*

M. Sopr. *vibr. accel. (1/4 tone)*

Vln. I *AST SP increase fingerpressure irregolare*

Vln. II *ST IV AST POCO SP ST SP vibrato grande irregolare ORD accel. al*

Vla. *ST ASP ST gliss. lento AST*

Vc. *I SP crini + legno battuto IV SP ASP gliss. moderato*

Cb. *pizz. vibr.*

3/4 4/4 2/4

2/4 4/4 M.ph. 1 3 4
3 4 NV

A. Fl. *ffz* *mf* *p f mf p* *mf static* *pp* *mp* *pp*

E. Ha. *p* *gliss.* *pp*

B. Cl. *mf f mp pp pf ff static* *vibrato grottesco* *mp* *pp*

Ha. *f static* *flut.* *norm.* *pp* *p* *pp*

B. Tpt. STRAIGHT MUTE *mp* *vibrato estremo*

B. Tbn. HARMON *pp* *ff* *pp*

Perc. Temple block Thai gong Tam-tams *pp*

Hp. pos. ord. *f* *mp* *p* *mf* *subito tacet* *ma l.v.*

M-Sopr. *f* *mp* *p* *mf*

Vln. I *mp* *ORD NV* *static* *SP* *as many of the written notes as possible* *rapido poss.* *ORD* *vibr. lento (1/4 tone)* *pp* *pp* *pp* *mf* *p* *pp*

Vln. II *III IV* *9* *3:2* *5:4* *9 9* *fffz* *fffz* *I* *3:2* *fffz* *6:4* *mp* *ST* *ORD* *pp* *pp* *mp*

Vla. *II III* *3:2* *fffz* *fffz* *I* *oscil. lento (1/4 tone)* *5:4* *mf* *f*

Vc. *8mf* *fffz* *M.ph.* *pp* *oscil. lento (1/4 tone)* *increase fingerpressure* *5:4*

Cb. *fffz* *fffz* *arco* *ASP* *XSP* *fffz*

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88

A. Fl.

E. Hn.

B. Cl.

88

Hn.

B. Tpt.

B. Tbn.

88

Perc.

88

Hp.

88

M-Sopr.

NOISE

n a e i

mp - static

7:4

5:4

88

Vln. I

AST

POCO SP

III

subito tacet

mf > *p* < *pp* < *p*

mf > *pp*

pp < *mf*

cold

mf sub.

88

Vln. II

ST

AST

II

irregolare

gliss.

subito tacet

pp > *ppp* < *pp* < *p*

pp *mf* < *p*

mf sub.

88

Vla.

III

AST

ST

II

increase fingerpressure

gliss. with constant distance between fingers

II

subito tacet

pp > *ppp* < *p*

pp < *p*

mf sub.

88

Vc.

III

SP

ASP

SP

II

SP

XSP

ASP

SP

M.ph.

subito tacet

pppp < *p*

p < *mf*

mf < *pp* < *p* < *mf*

88

Cb.

AST

pp

91 *p* *ff* *mp* > *ppp* < *pp* subito tacet

A. Fl.

E. Ha.

B. Cl.

Hn.

B. Tpt.

B. Tbn.

Perc.

Hp.

M. Sopr. *i* *u* *o* *a* subito silenzio

91 *<mf>* *ff* *ff* > *mp* subito tacet

Vln. I

Vln. II *p* *mp* > *sfz*

Vla.

Vc.

Cb.

