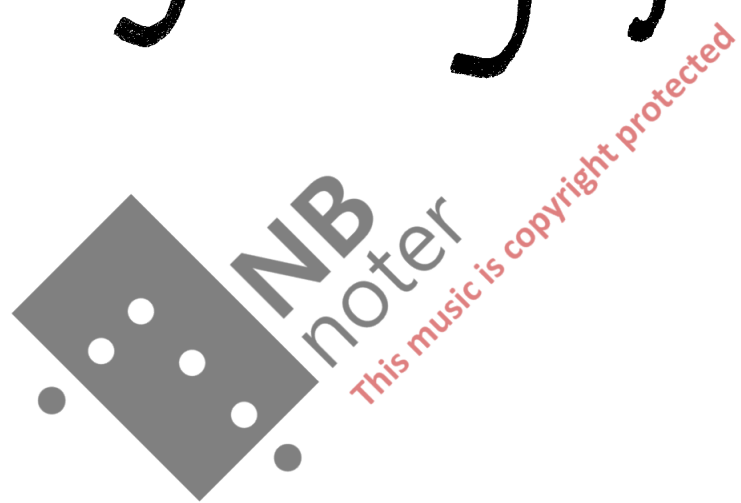


normal
sonosofisms



per Magnus
Lindborg

normal sonosofisms

INSTRUMENTS

fl / pfl	flute + piccolo (<i>see note</i>)
ob	oboe
cl1	soprano clarinet in Eb + soprano clarinet in Bb
cl2 / bcl2	soprano clarinet in Bb + bass clarinet in Bb
fg	bassoon
tp / tpD	trumpet in C + trumpet in D + mutes {Harmon, WaWa, Straight}
cor	horn in F/Bb + sordino
trb	tenor/bass trombone + mutes {Harmon, WaWa, Straight}
cond	[conductor's staff], (<i>see note</i>)
perc	percussion (<i>see note</i>)
pf / sy	grand piano + synthesizer + CYMBAL + TRIANGLE (<i>see note</i>)
vln1	violin
vln2	violin
vla	viola
vlc	violincello
cb	double bass with low C + TRIANGLE (<i>see note</i>)

was written for the NOUVEL ENSEMBLE MODERNE and first performed in Montréal, Canada at the FORUM concert on November 30th, 1996. Conductor was LORRAINE VAILLANTCOURT.

The present revised version was first performed by the ENSEMBLE ERNST in Oslo in June 1998. Conductor was THOMAS RIMUL.

Duration of *normal sonosofisms* is approximately 16 minutes.

The music is heartily dedicated to miss TORUN TORBO.

FLUTE

The flute part is intended for a C soprano flute with open holes. If played on an instrument with B-foot extension, some multiphonics may need alternate fingerings.

FLUTE NOTATION

Flz	T	flatterzunge, frullato
		tongue-ram
		key-click

CONDUCTOR

As well as meter, tempo, section and interpretational suggestions, the conductor's staff also contains information of compositional character, noted under the staffline. Greek letters may be read as indicating material:

α	MELODIES, chutes
β	RHYTHMS, dances
γ	CHORDS, nuances

and roman letters the formal segments:

CHUTE	1st EXPOSITION	{a - A - b - B - C}
DANSE	2nd EXPOSITION	{A - a - B}
NUANCE	3rd EXPOSITION	{a - A - b - B - C}
MÉLANGE	CADENCES & TUTTIS	{A - B - C - b - a - b - a}
	RECAPITULATION	{A - B}
CONDENSE	FINALE	{C extended}
AVALE		{C reversed}
NERMAL		{a freely}

Nermal, the cousin of Garfield the Cat, is a kitten of abnormal, almost sickening, cuteness. Being far too well aware of her (or is it a he?) own outward appearance, Nermal won't work for the things she wants. She knows there are always unfortunate people around, falling helplessly in love with her and degenerating into spineless admirers, providing her the goods. The composer himself having met a few humans acting very much like this cat, he felt the need to write a piece having Nermal characteristics.

One shouldn't think any badly of Nermal's behaviour, though. Maybe there is some nermality within every one of us, at least at times. Just don't let it go chronic.

PERCUSSION

BEATERS

- /

1 METAL BEATER also used for 'scrape tremolo'. See also notes for pf/sy and cb.
Altogether 3 METAL BEATERS are requested.
- ↑ [↓rev]

4 (or more) HARD STICKS
- [↓rev]

2 (or more) SOFT STICKS, see also note for pf/sy.
Altogether (at least) 3 SOFT STICKS are requested.
- ✱

1 VERY SOFT STICK
- ⌘

1 METALHAMMER
- ⌘

2 WOODENHAMMERS
- bow

1 CELLOBOW

METAL INSTRUMENTS

- CROT

6 CROTALES
played with ↑ and bow.


- VIBRA

VIBRAPHONE with adjustable vibrato motor and an arrangement to keep pedal depressed.
played with ↑, ○ and bow.
- GONG(S)

7 [THAI] GONGS suspended to ring freely
played with ↑ and ○ and [↓rev].


- mGONGS

6 [THAI] MUFFLED GONGS lying on cloth on a table so as to produce a sonorous sound with a decay time of approximately 1.5 seconds, corresponding to that of TOMS.
played with ↑.

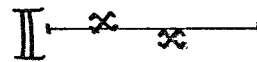

- CAMP

1 CAMPANE TUBULARE (TUBULAR BELL)
played with ⌘.



CYM 2 CYMBALS sizes 16"-20" and 28"-32". See also note for pf/sy.
Altogether 3 CYMBALS are requested.

played with  and  rev.



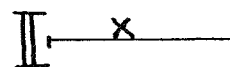
TAM 1 TAM-TAM size 40"-50"

played with /, ,  and .



TRIANGLE 1 (or more) TRIANGLE(s) in high pitch register. See also notes for pf/sy and cb.
Altogether (at least) 3 TRIANGLES are requested.

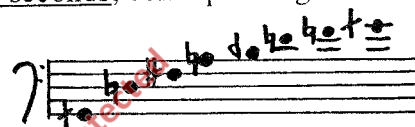
played with /.





SKIN INSTRUMENTS

TOM(S) 8 TUNED TOMS which may need to be slightly muffled in order to get a decay time of approximately 1.5 seconds, corresponding to that of MUFFLED GONGS.

played with  and .



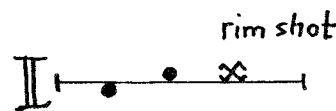
TIMP 2 TIMPANI sizes 25" and 32"

played with  and .




CONGA(S) 2 CONGAS

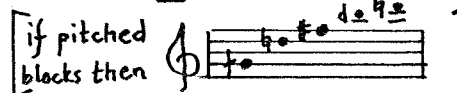
played with HANDS.





WOODEN INSTRUMENTS

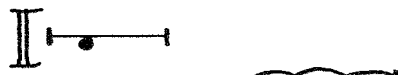
BLOCKS 5 TEMPLE BLOCKS

played with .



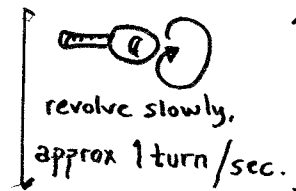
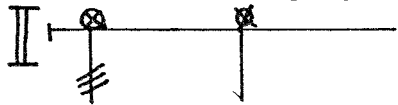
LOG 1 WOODEN LOG

played with  and .



MARACAS 2 MARACAS in low pitch register

played by SHAKING and SLOW TURN



PIANO / SYNTH

Optional synthesizer is YAMAHA SY-99, to which there is a floppy disk containing the appropriate voices. Contact the Norwegian Music Information Centre or the composer for further information.

If another synth is used, it must have the following:

- 1) 8-note polyphony
- 2) keyboard range of 6 octaves
- 3) quarter-tone (chromatic) tuning possibilities
- 4) 6 voices:

- sy CLAR as resembling as possible to the SOPRANO CLARINETS of the ensemble - keyboard tuned in quarter-tones.
- sy BSCLAR as resembling as possible to the BASS CLARINET of the ensemble - keyboard tuned in quarter-tones.
- syCHOR soft, warm choir sound with [Λ] formant - keyboard tuned in quarter-tones.
- sy CLARet same sound as above - keyboard tuned to equal temperament
- syCHORet same sound as above - keyboard tuned to equal temperament
- syHIGH airy flute with crisp attack - keyboard tuned in quarter-tones

5) Adjustment in the part must be made in order to make playable certain long runs when the keyboard is tuned in quarter-tones.

Mix console and loudspeaker(s) are to be placed close to the player.

PERCUSSION INSTRUMENTS

- CYM 1 SUSPENDED CYMBAL with 'SIZZLERS' size 22"-28"
played with ♯ and ♭ rev.
- TRIANGLE 1 SUSPENDED TRIANGLE in high pitch register played with /.

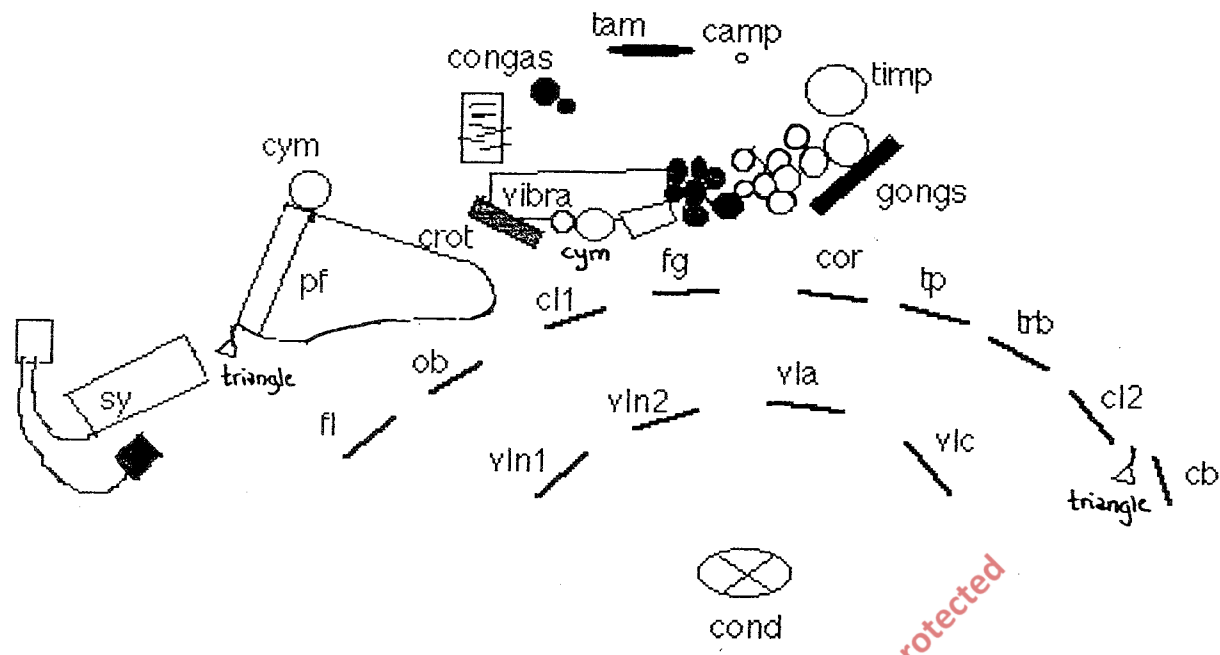
DOUBLE BASS

PERCUSSION INSTRUMENT

- TRIANGLE 1 SUSPENDED TRIANGLE in high pitch register played with /.

normal sonofisms

SETUP



Due to certain spatial movement of sound, the relative positioning of the instrumentalists must not be altered.

NOTATION

Score is notated α sounding pitch.

Accidentals are valid for the whole measure in the notated octave only.

The instrumental parts contain several quarter-tones:

† quarter-tone higher than \flat

‡ quarter-tone lower than \flat

If there are occasional notes feasible only with an awkward fingering, and the speed of fingering change makes pure intonation insecure, pitch adjustment should always 'move upwards', i.e.

† becomes \sharp and ‡ becomes \flat .

ANALYTIC NOTE ON THE HARMONY OF NERMAL SONOSOFISMS

The reason for employing quarter-tone notation is to make possible a purer intonation. In any chord, partials {7 11 13 and multiples} are always to be intonated with a quarter-tone.

In this piece, there are 12 different interval structures, or *characters* (numbers refer to partials):

{7 8 10 12 15 18 22} {7 9 11 13 16 20 24} {8 9 11 14 17 20 24} {8 10 12 14 18 22 26}
 {9 10 13 16 19 24 28} {9 11 13 16 20 24 28} {10 12 14 18 22 26 30} {10 12 15 18 22 28 32}
 {11 13 16 20 24 28 36} {11 14 17 20 26 32 38} {12 14 18 22 26 32 40} {13 16 19 24 28 36 40}

which, if placed on the 12 tones of the tempered octave, give the *basic chords*:

A graphic representation of the *relative proximity* is presented on the next page. The number of common partials between structures is represented by the thickness of the adjoining line.

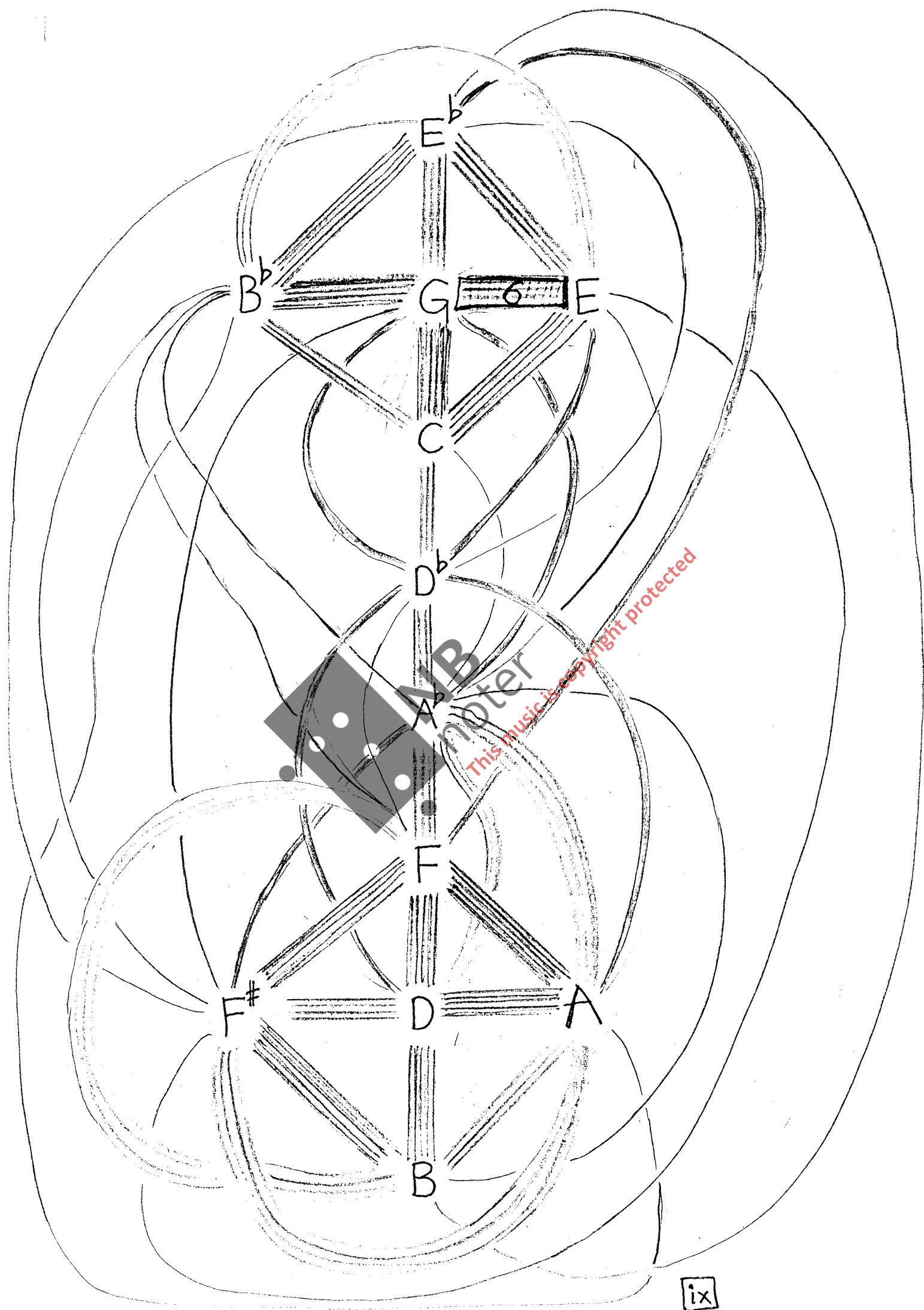
The *basic chords* are in α sections often played as diatonic runs; they are the 'chutes'.

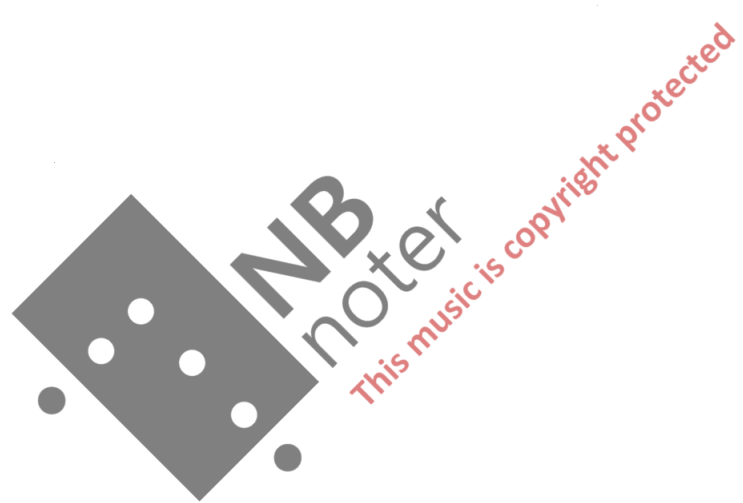
The β sections, though primarily about rhythm (or 'dances') present some particularities of the *absolute proximity* between chords which make modulation possible.

The *characters* also occur transposed, but only in γ sections, in which a β section *character* 'nuances' a *basic chord* from the α section. This is possible since the α , β and γ sections have congruent duration schemes, i.e. (durations) $a=b=c$ and $A=B=C$.

If non-prime partials of the 12 interval structures are octave-transposed down to their lowest respective partial, reducing a structure to a *quasi-harmonic spectre*, there are to be found six different, since

$F^\sharp = B^\flat$, $E^\flat = B^\flat$, and $D^\sharp = A^\flat = F^\sharp = G^\flat = C^\sharp$, leaving D^\flat , E^\sharp and A^\flat as solitaires.





fl

ob

B^b sopr cl1

B^b sopr cl2

fg

c⁺ tp

cor

trb

♩ = 95

intenso

cond II

5	3	3	4
8	4	8	4

ad. CHUTE

perc

pf/sy

vln1

vln2

vla

vlc

cb

fl
ob
B^bcl1
B^bcl2
fg

tp
cor
trb

⑥

cond II

perc

Pf/sy

vln1
vln2
vla
vlc
cb

fl
ob
B^bcl1
B^bcl2
fg

tp
cor
trb

cond II

⑩

pochissimo ritenuto

3	2	15
8	4	16

perc

↑ CROTALE

Pf, sy

vln1
vln2
vla
vlc
cb

fl *flz*
 ob
 B^bcl1
 B^bcl2
 fg
f *pp* *pp (poss)*

C. tp
 cor
 trb
sfz

15 **A** *vivace molto*

cond II
 4/4

3/4
 αA

perc
 CROTALE
 II
pp CYMBAL
p

Pf sy CLAR.
 Pf sy
f

vlr1
 vlr2
 vla
 vlc
 cb
8^{va}
8^{va}
loco
loco
f *p*

fl
ob
B^bcl1
B^bcl2
fg

marcato possibile
semplice
f
p

tp
cor
trb

f
pp

19

cond II

perc

TIMP
mf

Pf, sy

vln1
vln2
vla
vlc
cb

détaché
pizz
f
p

fl

ob

B^bcl1

B^bcl2

fg

marcato [in piano]

marcato (in piano)

gibillante

mf

f

ff

P

marcato [in piano]

mf

f

C tp

cor

trb

pp

pp

sfz

(23)

cond II

4

4

B

3

4

perc

pp CYM

pp

mf

lasciar vibrare

sy

mp

5/d

5

5

5

vln1

vln2

vla

vlc

cb

[vibrato]

glissando uguale possibile

glissando uguale poss.

f

p

arco

glissando uguale possibile

f

fl
ob
B^bcl1
B^bcl2
fg

f tenuto
mf
pp
f
f
pp
f
f
pp
f

tp
cor
trb

(26)
cond II

5
4
3
4
4
4

perc

sy

pp
f

vln1
vln2
vla
vlc
cb

mf
f

fl *mf*

ob *mf*

B^bcl1 *f*

B^bcl2 *f*

fg *mf*

C-trp *p*

cor *mf*

trb *mf*

cond II $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{8}{8}$

perc *f secco* *ff(pedal)*

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

vln1 *p*

vln2 *p*

vla *(mf)*

vlc *(mf)*

cb *fp*

fl

ob

B^b cl1

B^b cl2

fg

tp

cor

trb

cond II

34

perc

VIBRA

CROTALE (8⁺)

bow (8⁺) (4)

[pedal off]

sy

vln1

vln2

vla

vlc

cb

[archi molto vibrato]

[solo]

fl *ff* *mf* *ff* *simile* *9*

ob *molto*

B^b cl1

B^b cl2

fg *ff*

C tp

cor

trb

molto

(37) stretto

cond II **3** **11** **5**
4 **16** **8**

cb

perc *ff poss* *l.v.* [ad lib: vibrato]

VIBRA [motor] [off]

Pf/sy *ff*

vlr1

vlr2

vla

vlc

cb

fl

ob

B^b cl1

B^b cl2

fg

C. tp

cor

trb

(42) **D** subito mezzo voce

cond II

3/4

αB

perc

VIBRA

poco forte

P → until (53)

Pf/Sy

vl n1

vl n2

vla

vlc

cb

fl
ob
B^bcl1
B^bcl2
fg

tp
cor
trb

46

cond II

perc

pf/sy

vlr1
vlr2
vla
vlc
cb

fl
ob
B^bcl1
B^bcl2
fg

C. tp
cor
trb

cond II

50

4/4 3/4

perc

CONGA

pf/sy

vl n1
vl n2
vla
vlc
cb

[pp tutti archi]

[sf cb
cresc]

fl *leggiere*

ob

cl1

cl2

fg

tp

cor

trb

p *sfz* *p* *sfz* *p* *sfz* *p*

54

cond II

perc II

pf

sfz *p* *sfz* *p* *sfz* *p*

vln1 *leggiere*

vln2

vla

vlc

cb

p *sfz* *p* *sfz* *p* *sfz* *p*

fl *passione*
 ob
 cl1
 cl2
 fg

p *f* *mf* *espressivo*

C tp
 cor
 trb

preferably OPEN, or else [HARMON]
 HARMON
 con sordino
 HARMON
mp

58

cond II

3
8

F
4
4

perc

pp TIMP
 pp

Pf/sy

[use sy pedal] *pf* [trem. due mani] *ff*
 syCLAR [in background] *mf* *3/8* *p*

vln1 *passione*
 vln2
 vla *passione*
 vlc
 cb

p *f* *f* *f sempre* *mf*
ff [cb only]

fl
ob
cl1
cl2
fg

#HARMON
C. tp
sord cor
HARMON
trb

mp simile p

(62)

cond II

3	4	6	7
4	4	8	8

(6) (8)

NB noter
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perc
TIMP

sy

vln1
vln2
vla
vlc
cb

[tutti archi diminuendo]

fl

ob

B^bcl1

cl2

fg

tp

cor

trb

G
♩ = 84 calando

cond II

3/4

4/4

6/4

5/4

αC

perc

pf/sy

vl n1

vl n2

vla

vlc

cb

molto p

fl 3/16 ffz

ob mp f mf p

B^bcl1 $[mp]$ f ff *sonore*

B^bcl2 $[mp]$ f ff *sonore*

fg f ff *sonore*

C. tp p

cor

trb

70

cond II $\frac{2}{4}$ $\frac{4}{4}$

perc II

pf/sy ff *trem due mani*

vln1 $[languido]$

vln2 *trem* d

vla d

vlc d $b2$

cb d

(mf) ff *sonore*

fl
ob
B^bcl1
B^bcl2
fg

molto diminuendo
pp ————— *(mf)* ————— *ff* *sonore*

[fl, ob, cl1, cl2: *molto leggero*]

sempre p

C. tp
cor
trb

open
senza sord.
open

pp ————— *(mf)* ————— *ff* *sonore*

cond II

calore 6 breve

4

perc

TIMP

mf

pf/sy

mf

[con pedale.]

pf

due mani; trem. rit. al

malto *ff*

vlr1
vlr2
vla
vlc
cb
subp

(f) ————— *ff* *sonore*

fl *f* *fp* *f* *fp*

ob *f* *fp* *f* *fp*

B^b cl1

B^b cl2

fg *f* *fp* *f* *fp*

C. tp

cor

trb *f* *fp*

H
 78 ♩ = 95 frenetico

cond II

1	4	6	2
4	4	4	4

ba · DANSE

perc

IX VIBRA *secco* *f*

pf *f* *fp* [catch resonance with pedal]

vln1 *pizz* *f* [damp]

vln2 *pizz* *f* [damp]

vla [arco] *f* *fp* *f* *clb* *fp*

vlc *f* *clb*

cb *f* *clb*

fl *fp*

ob *simile*

B^bcl1 *f*

B^bcl2 *simile*

fg *f* *fp* *simile*

C. tp

cor

trb

f *fp*

82

cond II

6/4 2/4 6/4 3/4



perc VIBRA

fp [catch resonance]

pf

f *fp* *f*

vl n1 *f* [damp]

vl n2 *f* [non arp]

vla *f* *simile*

vlc [clb]

cb [clb]

fl
ob
B^bcl1
B^bcl2
fg

C. tp
cor
trb

cond II

86

4
4

I
7
4

perc
VIBRA

II

fp

simile

[tenuto]

fp

f

vlr1
vlr2
vla
vlc
cb

[c1b]

[c1b]

fl
ob
B^b cl1
B^b cl2
fg

base clarinet in B^b

C. tp
cor
trb

ffp (f) f ffP (ff)

90

cond II

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

perc
VIBRA

ffp f

Pf

ffp f ffp ff ff tenuto

vlr1
vlr2
vla
vlc
cb

[clb]
[clb]

fl

ob

cl1

cl2 → bcl [clarinetto basso]

fg

[ff tenuto]

tr

ff 5

p 5

f

sfz

C. tp

cor

trb

ff

[ff tenuto]

95

cond II

2/4

5/4

3/4

Bb

perc

VIBRA

2 large MARACAS

mf

p

[ff tenuto]

turn slowly, continuously

Pf

tenuto

[subito risonanza]

M → until (101)

vlr1

vlr2

vla

vlc

cb

arco

l.v.

[ff tenuto]

arco

ff

arco

ff

arco

ff

Flz *f* *vibrato* *f sporcho*

ob *f* *f sporcho*

B^bcl1

B^bcl2 *pp simile*

fg *pp* *pp simile*

C. tp *open* *pp* *simile*

cor

trb *open*

(99)

J [venti (sò flauto): winds (except flute): very short, almost toneless staccati]
 molto intenso sempre, poco a poco cresc
 (al (125))

cond II

pp

perc *mf* *p* *mf* *f* *mp* *pp* *turn slowly* *continue*

shake

ppoco f

[M]

vlr1

vlr2

vla

vlc

cb

vibrato largo

fl

ob

B^bcl1

B^bcl2

fg

C. tp

cor

trb

104

cond II

MARACA

perc

Pf/Sy

CYMBAL [near centre]

vlr1

vlr2

vla

vlc

cb

vbpp

sffz

pp

fl

ob

B^b cl1

B^b cl2

fg

C. tp

cor

trb

109

cond II

perc

MARACA as before

pp

CYM

menof

sempre p

benf

vl n1

vl n2

vla

vlc

cb

pp

(molto)

fl *sfz*

ob

B^bcl1

B^bcl2

fg

f

C-tp

cor

trb

pp

f

pp

f

114 **K**

cond II

MARACA

perc

[non dim.]

CYM

(p)

vlr1

vlr2

vla

vlc

cb

f *pp* *f* *pp* simile

fl *vibrato molto* *stacc*

ob

B^bcl1

B^bcl2

fg

C. tp

cor

trb

119

cond II

perc

CYM

near rim damp centre

mf p

near rim damp

mf

damp

mf

vlr1

vlr2

vla

vlc

cb

[V]

[V]

[V]

[SUL D]

[tutti archi]

fl *tr* *(e)* *f* *p*

ob

B^bcl1

B^bcl2

fg

sfz *sfz*

C. tp

cor

trb

sfz *sfz*

cond II

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

perc

2 large MARACAS

f *shake*

CYM

damp *damp slowly, with strings*

f *[nontropo]* *f*

vln1

vln2

vla

vlc

cb

sfz *sfz* *molto dim.* *pp*

pp poss

fl tr tr T T T T T

f f mp *niente* $mf p$ $mf p$ $mf p$

(129) $\text{♩} = 63$ $\text{♩} = 76$

cond II $\frac{2}{4}$

perc (MARACAS) f *molto p*

pf TRIANGLE p

vln1 p

cb TRIANGLE p

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fl *pp* *f* *f* *espressivo* *fp* *molto vibrato "breathy"*

ob

B^bcl1 *pp* *mf* *molto f*

B^bcl2 *mp* *molto f*

fg *mp* *molto f*

C. tp

cor *sfz, non troppo* *p*

trb

M
(141)

cond II **2** **3** **2** **9** **5**
4 **4** **4** **8** **8**

γA·NUANCE

TRACCA

perc *pp* *LOG* *rev CYM* *f > pp* *p* *[near centre]*

CROTALE

TRIANGLE *p damp* *mf*

Pf/sy

vlr1 *mf* *pp* *mf* *mp* *molto f*

vlr2

vla *mf* *pp* *mf* *mp* *molto f*

vlc *pp* *mf* *mp* *molto f*

TRIANGLE *mf* *p damp* *pp* *mf* *mp* *molto f*

cb *mf* *p damp* *pp* *mf* *mp* *molto f*

normal sonosofisms
pm Lindborg 1996

fl *pp* 7 3 *calmo* *f* *pp* *mf tenuto*

ob *p* *pp* *f* *pp* *f* *tr*

B^bcl1 *f* *pp* *f* *tr*

B^bcl2 *poco f* *f* *pp* *f* *tr*

fg *pp* *f* *pp* *f*

molto vibrato

C. tp *calmo* *p* *pp* *f* *pp* *f* *open*

cor

trb *p* *f*

(146)

cond II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{12}{8}$

perc *CYM* *scrape rim* *f* *LOG* *[1] CYM* *GONG* *[near centre]*

Pf *pf* *f* *[not too stopped]* *f* *f sanore*

vln1 *v* *pp* *f* *[trem. a punta]*

vln2

vla *p*

vlc *[archi] f ma non troppo*

cb *pp* *f*

fl
ob
B^bcl1
B^bcl2
fg

C. tp
cor
trb
cond II

perc
GONG

pf/sy
vln1
vln2
vla
vlc
cb

fl *[ord]* *f* *pp* *mf* *pp* *semplice* *3*

ob *pp* *mf tenuto* *f* *pp* *mf* *p* *5* *6*

B^bcl1 *f* *pp* *mf* *p* *5* *6*

B^bcl2 *f* *pp* *pp poss, con tenerezza*

fg *pp* *mf tenuto* *p*

C. tp *pp* *mf tenuto*

cor *p*

trb *pp* *mf tenuto*

(153) *calando molto*

cond II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *rb*

Laq II *f* *p* *5* *5* *pp* *non troppo*

perc *[echo]* *rev* *pp* *non troppo*

gong *f* *f non troppo*

Pf/Sy *f* *f [non troppo]*

vln1 *fpp* *mp* *trunni* *vln1 & vln2: gva* *5*

vln2 *fpp* *mp* *trunni* *5*

vla *p*

vlc *fpp*

cb *pizz* *f*

fl *f* *f* *pass* *vibrato* *non vibr.* *p* *f*

ob

B^bcl1 *f*

B^bcl2 *f*

fg *f* *mp*

C-tp *mp*

cor *pp* *mp*

trb *open* *pp*

(159)

0

$\frac{1}{4} \Rightarrow \frac{1}{2} = 47.5$

cond II *8* *3* *4*

perc *TEMPLEBLOCKS* *f* *GONG* *mp* *pp* [*quasi echo*]

Pf/sy *[pf]* *ff* *p* *Ped* *SYNCHOR* *p*

vln1 *[arco] trem* *[sulA]*

vln2 *[arco] trem*

vla *[arco]* *p* *pp* *mp*

vlc *pizz* *f*

cb *pizz* *f*

fl (f poss) p d̄ d̄ sfz sfz f Flz trem

ob

B^bcl1

B^bcl2

fg mf pp [echo] mf pp pp pass f (p) f (p)

C tp

cor mf pp [echo] mf pp pp pass sfz sfz sfz

trb [sempre pp] pp pass [cuvre] pp

cond II 4/4 3/4 P 5/8 3/4

perc GONG mp pp mf PPP [metal beater] mf 'scrape tremolo' f

SYCHOR P mp mp Pf

vlr1 pizz f

vlr2 pizz f

vla trem to ppp [pizz] f

vlc [pizz] f

cb [pizz] f

fl *pp* *f poss* *[vibrato]*

ob

B^bcl1 *fpp* *3/2* *3* *3* *3* *3/2 sfz* *mp*

B^bcl2 *fpp* *3* *3* *3* *3/2 sfz*

fg *pp* *mf* *pp* *[legni]* *fpp* *mf* *3* *3* *3* *3/2 sfz*

C. tp *open* *mp*

cor

trb *fpp* *mf* *3* *3* *3* *3/2 sfz*

(169)

Q
♩ = 42 calmo

cond II

5	7	3	2
8	8	4	4

YC

perc

VIBRA

GONG

f *[stacc]* *f* *[echo]*

pf/sy

mf *f* *3/2* *3* *3* *3/2* *ff*

vln1 *[pizz]* *arco* *sulc*

vln2 *[pizz]* *arco* *sulc*

vla *arco* *sulc*

vlc *arco* *sulc*

cb *[pizz]* *mf* *f* *3/2* *3* *3* *3/2* *ff* *p*

fl *mf* *pp poss. leggerissimo* *poco rinf.*

ob

B^bcl1 *mp* *pp*

B^bcl2

fg *mp* *pp*

C. tp

cor *mp*

trb *mp* *pp*

(174)

calmissimo

cond II *4* [col flauto] *2*

4 *4*

perc *mp* *p*

baw *CROT* *[d]* *GONG*

Pf *sy*

vln1 *p*

vln2

vla

vlc

cb *p* *pp*

[tutti archi]

fl *mf* *mf* *pp* *pp*

ob *mf* *mf* *pp*

B^bcl1 *p*

B^bbc12 *p* *pp pass* *B^b sopr c12*

fg *p* *pp pass*

C. tp *open* *p* *pp* *trumpet in D*

cor *p*

trb *pp*

178

cond II

3
4

NB
noter
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perc *mp* *pp* *[as 'tenuto' as possible]*

GONG

bow VIBRA

pf/sy *pp* *[pp pass]*

sy CHORet

vln1

vln2

vla *pp pass*

vlc *pp pass*

cb *pp pass*

R solo Flz

fl 183 (pp) 5 11

mf pp 3 Flz

tr (doh) f non troppo f

perc P [keyclicks only] P 3 PP

TEMPLE BLOCKS

fl 6 3 5 6 7 T 5

P f 3 mf P f

perc 4 4 5 PP

GONGS [suspended] mp P

S Flz

fl 3 7 5 6 7

P suspended CYMBAL

perc P paco TOMs

molto

fl 3 5 12 5 6 3

ff 6 mf

perc f

fl 4 P

perc P molto p

pp f non troppo P

fl *con passione* [vibr]

D. tp *pp* *p*

(BLOCKS) perc *pp*

TRIANGLE *pp*

bow VIBRA *pp* [tenuto] *poss*

198 T $\frac{3}{4}$ = 63 sereno

cond II

vln1 *p* *sim.*

vln2 *p* *sim.*

vla *sim.*

vlc *p*

TRIANGLE *pf/sy* *pp*

fl *molto vibrato* [non vibr.] *tr*

D. tp *pp*

sempre pp poss.

TRIANGLE

perc

203 [pf/sy] II (TRIANGLE) *pp* *sempre pp poss*

vln1

vln2 [tasto]

vla [tasto]

vlc *simile*

TRIANGLE [cb] II / TRIANGLE

* vln1, vla, vlc: in T section [harmonics] always a quick, *f* / *ritando*, upbow, same length of bowing no matter note value. Edwards U, gradually richer [more *tasto*] sound.

fl *languido* *f* *molto dim* *piccolo* *molto vibrato* *5* *pecof*

ob

B^b cl1

^b sopr cl2 [B^b sopr. clar.] *f* *p* *echo?*

fg

D. tp *WAWA* *pp* *peco* *mp* *con sordino* *f*

cor

trb

cond II

U

11 16

3 4

[C]

♩ ⇒ ♩ = 84

perc II

GONG

TIMP

f *non troppo* *damp* *molto calore*

TRIANGLE II

[Pf] [sy]

sempre pp

SYNCHOR

mf

vlr1 [tasto] *archi: ord*

vlr2

vla

vlc [tasto]

TRIANGLE [cb] II *sempre pp* *p* *pp tenuto*

picc *pp* *f non troppo* *p* *fp* *pp*

ob

B^bcl1

B^bcl2

fg *mf* *pp*

D. tp *mf*

sordino cor

WAWA trb

(212)

cond II $\frac{5}{4}$ $\frac{3}{4}$

gong

pp Timp

TRIANGLE II

syCHOR *mp*

vln1

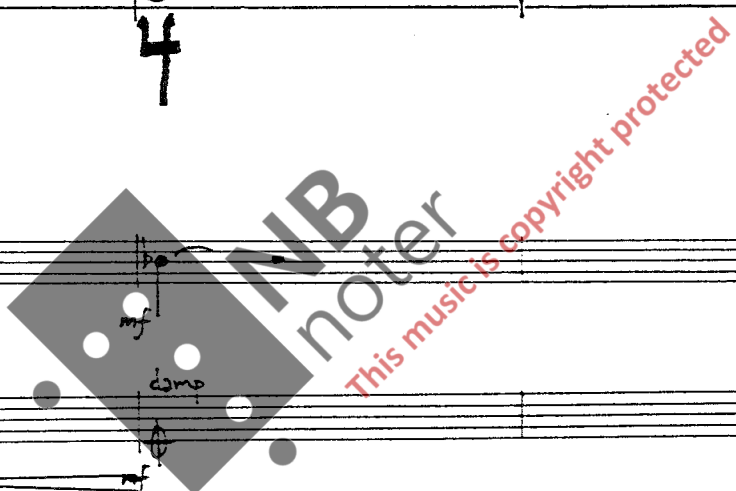
vln2

vla

vlc

cb

pocof *pp*



picc *[vibr]* *f* *pp poss* *f* *fp* *f*

ob

B^bcl1

B^bcl2

fg *mp ppp*

D. tp *mp*

sordina car

WAWA trb *mp*

(216)

cond II

[rev] CYM [centre]

[rev] VIBRA *[VIBRA]* *pp* *pp* *f*

[rev] GONG

TOMS *p* *[Toms]* *fpp* *f*

TIMP *damp* *poco mp* *p*

TRIANGLE *f secco*

syCHOR *p*

BLOCKS *f*

vln1 *[v]* *[π]*

vln2

vla

vlc

cb *f*

picc
ob
cl1
cl2
fg

tp
cor
trb

(221) **V**
accelerando

cond II

BLOCKS II
TOMS
TIMP
Pf/Sy

vlr1
vlr2
vla
vlc
cb

picc *[multiphonic approx. pitches]*

ob *(p)*

B^bcl1 *f* *pass*

B^bcl2 *f* *p*

fg *fpp* *sfz*

D. tp *f* *pp* *Fizz* *sfz* *p*

cor *aperto* *p*

trb *open* *p*

(225)
[accel] → **♩ = 95 energico**

cond II

5	3
4	4

b_b

VIBRA *ff* *CYM* *[CYM]*

TOMS *ff*

9 10 10 10 10 10 10 10 10

Pf *sy*

TRIANGLE *[quasi echo piccolo]* *p*

vln1 *8⁺* *5*

vln2

vla

vlc

cb

fl

ob

B^bcl1

B^bcl2

fg

f poss

f

f poss

f

mf

ff

tr

6

3

6

D. tp

cor

trb

(p)

mf

trumpet in C

(228)

ritenuto

X

$\text{♩} = 76$

cond II

2/4

3/8

2/4

pa

CYM II

perc

TOMS

(TRIANGLE)

pf

sy

[f]

[damp large TIMP fast]

ff

ff

MGONGS [muffled]

10

10

10

9

9

9

vln1

vln2

vla

vlc

cb

v

f

picc *f poco sostenuto*

233

sempre ff

m GONGS
TOMS

CYM II
GONG

picc *f*

[Flz]---

238

f sonore

m GONGS
TOMS
TIMP

GONGS

f sonore

picc *f*

[Flz]---

243

f sonore

m GONGS
TOMS
TIMP

GONGS

CYM II

picc *sfz*

ob

E♭ sopr. cl1

B♭ cl2

fg *mf pp* *f*

f non troppo

C. tp *mf* *p* *f*

sordino cor

HARMON trb

(246) *mp*

Y

3 [conducted]

4

αβγδ

CYM II

perc [lasciar vibrare GONGS]

pf

f

vlr1 *f*

vlr2 *f*

vla *pizz*

vlc *pizz*

cb *pizz* *f*

[v]

[vla+cb+vlc (pff)]

picc *pp poss* *sfz* *Soprano flute*

bsopr cl1 *pp* *f*

B^b cl2 *pp* *f*

(251) **Z**
♩ = 76

cond II $\frac{2}{4}$ $\frac{3}{4}$
αβγδ

perc II *BLOCKS* *mp* *TOMS* *TIMP* *p*



E^b cl1 *p* *mf* *f*

B^b cl2 *p* *mf* *f*

malto

(256)

cond II $\frac{2}{4}$

BLOCKS *GONG* *mf* *VIBRA* [*motor medium speed*] *f*

m GONGS *mf* *TIMP* *mf* *f*

pacof

fl *fl grande*

ob

E^b cl1

B^b cl2

fg

p *pp poss* *molto*

mf *mp* *pp* *molto*

[*poss*]

tp

cor

trb

(260)

$\text{♩} = 95$

cond II

3/4 2/4 15/16

perc

BLOCKS II

VIBRA

TRGONGS

TOMS

TIMP

ff *[secco]* *[damp TIMP]*

Pf/Sy

ff *p* *pp* *[L.vibrato]*

vlr1

vlr2

vla

vlc

cb

TRIANGLE

pp *pp* *ff* *L.v.*

fl
ob
Eb cl1
Bb cl2
fg

C. tp
cor
trb

AA vivace frenetico

265

cond II

4/4

αβγA

perc
CROT

CONGAS

VIBRA [motor off]

pf

vln1
vln2
vla
vlc
cb

[overblow ad lib irreg.]

fl

ob

E^bcl1

B^bbcl2

fg

trst

mf

lirico

vibrato

f [quasiecta]

[bcl]

mf

lirico

vibrato

mf

C. tp

cor

trb

open

mf

open

mf

trst

pp

sfz

(268)

cond II

perc

VIBRA

mf secco

f

GONGAS

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Pf

f

ff

loca

p

vln1

vln2

vla

vlc

cb

arco

v

mf

pp

molto

[pont.]

[catch resonance]

[Bartok-pizz]

[rebound]

clb

mf

ff tenuto

sfz

sfz

pp

sfz

mf

[rebound]

fl *mp* *semplice* *[non vibrato]* *mf* *ff* *f* *giubilante*

ob *p* *pp* *f* *ff*

E^bcl1 *p* *pp* *f* *ff*

B^bcl2 *p* *pp* *f* *ff*

fg *p* *pp* *f* *ff*

Ctp *p* *open* *f* *ff*

cor *p* *pp* *f* *molto dim*

trb *sfz* *f* *molto dim*

(271)

B^b

cond II

perc *i log* *[i] ii VIBRA* *p secco* *f non troppo*

pf *f non troppo* *[P]*

vlr1 *arco* *f* *molto ff*

vlr2 *arco* *f* *molto ff*

vla *pp* *[clb]* *mp*

vlc *pp* *[clb]* *ord.* *f* *molto ff*

cb *p* *[clb]* *ord.* *sfz* *f* *molto*

fl
ob
E^bcl1
B^bcl2
fg

C. tp
cor
trb

(274)

cond II

perc

CONGAS

TRIANGLE

pp CYM

molto

[damp]

pf

[V]

loca

[coated resonance]

vlr1
vlr2
vla
vlc
cb

sffz

sffz

pp

sffz

p

molto

fl *fpp* *f* *trst* *mf* *semplice*

ob *fpp* *f* *trst* *mf* *semplice*

E^bcl1 *fpp* *f* *trst* *mf* *semplice*

B^bcl2 *fpp* *f* *trst* *mf* *semplice*

fg *fpp* *f* *trst* *mf* *semplice*

Ctp *f* *trst* *mf* *semplice*

cor *f* *trst* *mf* *semplice*

trb *fpp* *f* *trst* *mf* *semplice*

(277)

Ca

cond II

perc *[non vibrato CYM]* *[if possible with hands]* *CONGAS* *VIBRA*

Pf *f* *mf* *due mani* *loco* *f* *sonore* *[catch resonance]*

vlr1 *f* *mf* *ff* *[Bartok-pizz]*

vlr2 *f* *mf* *ff* *[Bartok-pizz]*

vla *f* *mf* *ff* *[Bartok-pizz]*

vlc *f* *mf* *ff* *[Bartok-pizz]*

cb *f* *mf* *ff* *[Bartok-pizz]*

fl
ob
E^bcl1
B^bcl2
fg

C. tp
cor
trb

280

cond II

perc
VIBRA

pf

vl n1
vl n2
vla
vlc
cb

* vl n1 & vl n2: can also do ff poss tremolo in 3rd octave, e.g. 'loco'.

fl
ob
E^bcl1
B^bcl2
fg

ff *sonore*
f
mf *tenuto*
loco

[bcl+fg: sempre simile stacc]

C tp
cor
trb

f p
ff *sonore*
mf
trumpet in D

283

DD

cond II

αβγB

perc

CAMP
ff *sonore*

pf

[P]
f
sempre simile staccato
[senza pedale]

vlr1
vlr2
vla
vlc
cb

f
arco
pont
sfz
[archi, so cb: f sempre]
[stop bow on crust]

normal sonosofisms
pm Lindborg 1956

1 loco

fl

ob

E^bcl1

B^bcl2

fg

D-tp

cor

trb

f pp [echo] f pp f

(287)

cond II

perc

GONG

CAMP

f pp [echo] p mp f pp p mp f

pf

1 loco

vln1

vln2

vla

vlc

cb

[crush on 'sfz'] [very short]

[sfz] [sfz] [sfz] [sfz] [sfz] [sfz] [sfz] [sfz]

fl *f* *trst*

ob *ff*

E^bcl1 *pp* *ff* *B^bsoprcl1*

B^bcl2 *pp* *ff* *poco meno*

fg *pp* *ff* *poco meno*

D. tp *open* *mf* *uguale* *[tp gliss possibile]*

cor *pp* *molto* *sfz* *P [resonance]*

trb *open* *pp* *molto* *sfz* *P [resonance]*

292

E

cond II

perc *pp* *p* *mp* *mf* *[instead of T]* *ff* *brutale* *[damp all instruments except CAMPANE]*

pf *poco meno*

vln1 *ff* *loco. flautando*

vln2 *ff*

vla *ff*

vlc *ff*

cb *sfz* *sfz* *sfz ff*

fl
ob
cl1
bcl2
fg
D. tp
cor
trb

[ad lib 8] P
molto p

297

cond II

perc II

pf

vln1
vln2
vla
vlc
cb

[flaut] [ord] [v] [vibrate]
pp p f

fl *tr* *(#)* *p* *f* *pp poss* *f* *5*

ob *f* *p* *f* *pp poss* *f* *5*

B^bsoprcl1

B^bbcl2 *ff* *p* *f* *p*

fg *ff* *p* *f* *p*

D. tp *f* *p* *f* *pp poss* *f* *5*

cor

trb *f* *f* *f*

301

FF brillante

cond II

perc *pp* TIMP

pf

vln1 *8⁺* *[V]* *f* *p* *f* *pp* *f* *5*

vln2

vla *f* *p* *f* *pp* *f* *5*

vlc *pp* *mf* *mf*

cb *pizz* *f* *f* *mf* *mf*

(pp) *f*

fl (8^f)
ob
B^bcl1
B^bcl2
fg

meno^f loco [trillo non rapidissimo]

D. tp cor trb

[ossia] meno^f tp in C

f f mf

305

cond II

4/4

perc TIMP

f (p)

Pf

vl n1 vl n2 vla vlc cb

[8^f] meno^f loco [trillo non rapidissimo] [pizz] tr

f (mp)

fl *p* *tr* *5*

ob

B^bcl1 *p* *f* *sonore*

B^bcl2 *p* *>*

fg

tp

cor

trb

5 ⁽³⁰⁹⁾ \Rightarrow $\text{♩} = 118.75$ **Gg** poco à poco al furioso

cond II $\frac{3}{4}$

CONDENSE

perc *VIBRA* *p secco*

pf *p* *simile staccato* *crescendo al (323)*

vln1 *p* *V*

vln2 *tr* [continue same speed, like a 'slow trill'] *pp* *V*

vla *tr* *pp* *V*

vlc *pp*

cb *[pizz]* *p* *pp*

fl (p) piccolo

ob

B^bcl1

bcl2

fg

C-tp trumpet in C HARMON

cor coperto sfz [cuvire]

trb (p) f

313

accelerando

4/4 3/4

perc vibra

pf [cresc.]

[stacc.] crescendo al 313

vln1 f sonore [non vibrato]

vln2 [non vibrato]

vla f sonore [non vibrato]

vlc

cb

piccolo

pp

mf

f sonore

mf

picc

ob

B^bcl1

B^bcl2

fg

[HARMON]

[HARMON]

sfz

sfz

open

C. tp

cor

trb

317

[accel]

cond II

5

2

4

perc

VIBRA

pf

[cresc]

[cresc]

8

p

=== (f)

vln1

vln2

vla

vlc

cb

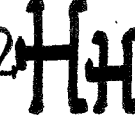
f sonore

pfl *f* *Flz* *f* *sonore*
 ob
 B^bcl1
 B^bcl2
 fg

p *sempre staccato* *legni: crescendo al 339*

C. tp *[tp: gliss si possibile!]*
 cor *aperto* *f* *sonore*
 trb *f* *sonore*

WAWA +

322 *[accel]* = 132 
 cond II $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{11}{16}$

perc *TRIANGLE*
 vibra *GONG*
 pf *[8^a]* *mf* *f* *f* *non troppo*
 → CYM *[played with left hand]*

[cresc.] *f*

vln1
 vln2
 vla
 vlc
 cb *pizz* *p* *p*

archi: crescendo al 339

Flz —————

pfl *pp* *f* *sonore*

ob

B^bcl1

B^bcl2

fg

[cresc.]
approx. $\frac{4}{6}$

(f) sempre cresc.

wā-wā

Ctp *f* *sonore*

cor

trb *f* *sonore*

327

cond II

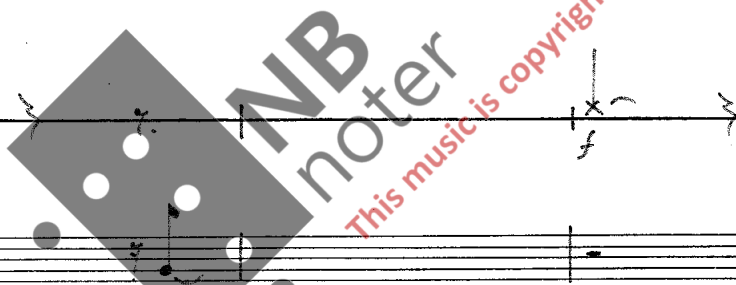
3	11	5	11	5
4	16	8	16	8

↑ TRIANGLE II

perc

↑ GONGS

f *non troppo* *f*



[16⁺]

Pf

↑ CYM

pp *crescendo al* 339

[V]

vln1

vln2

vla

vlc

cb

[cresc.]

(f) sempre cresc.

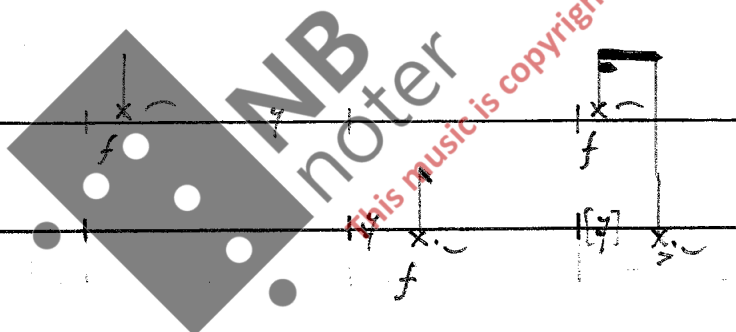
pfl 8
 ob
 B \flat cl1 $\text{E}\flat$ sopr cl 1
 B \flat cl2
 fg
 [cresc]

WAWA
 C. tp
 cor
 trb
 approx
 fsonore
 [gliss si possibile]
 ff tenuta

332

cond II $\frac{7}{16}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{16}$

TRIANGLE II
 TAM II
 f [centre] mf



pf
 CYM
 vl n1
 vl n2
 vla
 vlc
 cb
 [cresc]

pfl *ff sempre* [e.g. sounding 16th 8va] *tr* [si possibile] *ff poss*

ob
cl1
cl2
fg

tp
cor
trb

cond II **II**
♩ = 88 *cattivo*
2/4 (4/8)
4/4
3/4

AVALE

↑ TRIANGLE
perc
↑ CROT *ff*

TAM 'scrape tremolo' [if more practical, use hammer head]

sy *sy HIGHT*
ff [balance w. piccolo] [lasciar vibrare CYM]

vln1 [alto possibile]
vln2
vla *p* *cresc.*
vlc
cb / TRIANGLE *f*

[8^a] sempre ottava si possibile!

[8^a] flz [throat-R]

pfl
ob
E^bcl1
cl2
fg

C. tp
cor
trb

ff poss

p

345

cond II

2 3 2
4 4 4

TAM II
perc

cresc. possibile

ff

ff

HIGH sy

TRIANGLE

ff

p

ff

[archi: glissando lento, uguale possibile]

vln1
vln2
vla
vlc

ord. 7 8^a

ff

molto cresc

ff

TRIANGLE [cb] II

ff

p

ff

ff

pfl *loco*
 ob *f tenuto*
 E♭cl1 *(mf)* *f tenuto*
 B♭cl2 *f tenuto*
 fg *ff pp* *sfz*

Ctp
 cor *cop.* *sfz* *ff tenuto*
 trb *f* *p* *sfz [cuivre]*

JJ
 ♩ = 76, grave

(350)
 cond II $\frac{3}{4}$ $\frac{7}{8}$ $\frac{11}{8}$ $\frac{3}{4}$

perc II *ff TOMS*

pf *pf*
 TRIANGLE *ff* *p* *ff* *p*
 [catch resonance]

vln1 *loco*
 vln2 *loco*
 vla
 vlc
 TRIANGLE [cb] *(p)* *ff* *pp* *molto energico* *ff*
f *p* *sfz*

fl grande

fl ff tenuto
 ob ff tenuto sempre
 E^bcl1 ff tenuto
 B^bcl2
 fg ff

C. tp ff tenuto sempre
 cor aperto
 trb ff

354

cond II $\frac{4}{4}$ $\frac{5}{8}$ $\frac{11}{8}$ *rallentando*

Tom
 perc f ff f
 TAMP
 [ossia TOM]

sy CLAR f tenuto sempre
 sy

vln1 f
 vln2
 vla f
 vlc f
 cb pizz arco pizz arco f

fl *mf*

ob *mf*

E^bcl1 *mf*

B^bcl2 *f* *giocoso* *p*

fg *f*

C. tp *f*

cor *f*

trb *f*

KK

cond II **15** **8** **2** **4**

a. = 76 flirtando

a. a. a. NORMAL

perc *f*

TIMP *f*

Sy CLAR *[use synth sustain pedal]*

pf *8va* *due mani*

vlr1 *pp*

vlr2 *pp*

vla *pp*

vlc *pp*

cb *pizz* *arco* *f*

fl *giocoso* *f* *trun* *trun* *f* *non troppo*

ob *f* *molto dim* *f* *f*

E^bcl1 *[sempre p]*

B^bbcl2 *p simile*

fg *p*

tp

cor

trb

360

cond II

3
4

perc

pf/sy

vlr1 *p*

vlr2 *p*

vla *p*

vlc *su A*

cb

fl *mf*

ob *mf*

E^bcl1 *mf*

B^bcl2

fg

C. tp

cor

trb

365

♩ ⇒ ♩ = 152

cond II

4
4

LL

3

8

perc

CONGAS *mf*

pf/sy

syCLAR *mf*

vln1 [non arm]

vln2 [non arm]

vla [non arm]

vlc *f*

cb

fl
ob
E^bcl1
B^bcl2
fg

C. tp
cor
trb

cond II

3
4

7
4

CONGAS
perc

sy BSCLAR

sy

vlr1
vlr2
vla
vlc
cb

fl
ob
E^bcl1
B^bcl2
fg

tp
cor
trb

(373)

cond II

perc
m GONGS

pf
vln1
vln2
vla
vlc
cb

