

Futurasjon

Futuration

for symfoniorkester og elektronikk
for symphony orchestra and electronics

Knut Vaage

2015

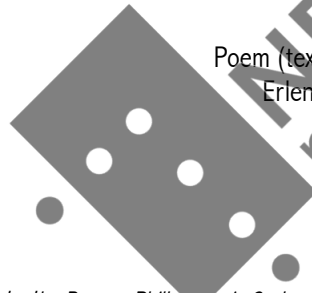
version 08.09.2016

Sound design, live processing and program development:
Thorolf Thuestad

Mix:
Håkon Holmås

Cue direction:
Lars-Thomas Holm

Poem (text fragment), voice:
Erlend O. Nødtvedt



Dedicated to the Bergen Philharmonic Orchestra (BFO) with their chief conductor Edward Gardner

To be premiered by BFO conducted by Ed Gardner on the 3rd of December 2015 in Grieghallen, Bergen

*A special thanks to Oddmund Økland for planning this experimental work, merging the symphony orchestra with advanced electronics
Thanks to the musicians and the administration in BFO for making the project possible through discussion and workshop developing the electronics
Thanks to assistant conductor Lars-Thomas Holm for conducting the workshop and supporting the preparation of this project.*

ORCHESTRATION:

1 Piccolo
2 Flutes (2de also Bass Flute.)
2 Oboes
1 English Horn
2 Clarinets in Bb
1 Bass Clarinet
2 Bassoons
1 Contrabassoon

4 Horns in F

3 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba

1 Timpani player*
4 Percussion players

1 Piano (also Celesta)
1 Harp

Strings
(14, 12, 10, 8, 6**)

Perc 1: Gong, Hi-hat, 5 Clay Pots (diff. size), Vibraphone, Japanese Rin (medium small), Alarm, Log Drum (high), Udu-drum, Tom-tom (medium), Frame drum (small)

Perc 2: Wind Machine, 2 small tiles (flat thin stones to be rubbed together), Marimba, Tam-tam (big), Tabla, Crotales (e^{b2}, f², g^{#2}, a², b²), Japanese Rin (medium big), Tom-tom (high)

Perc 3: 2 stones (small for keeping in hands, strokes together), Xylophone, Japanese Rin (big), Musical Saw, Triangle, Tom-tom (deep), Bongos, Frame drum (big)

Perc 4: Orchestral Bass Drum, Roto-tom, Log Drum, Wind Chimes (wood), Japanese Rin (small), Flexatone, Darabuka

*Extra to be placed on top of Timpani: Woodblock - deep, Cymbal - suspended
Close mic on lowest Timp.

**Minimum 2 Double Basses with low C



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ABOUT THE SCORE:

The score is transposed. Accidentals apply through the whole bar within the same octave.
Trills are chromatic, and tremolos are unmeasured if not marked.

Text fragments from HARMONIENS BESKRIVELSE 1765-2015 by Erlend O. Nødvedt
For more info about the text process, have a look in the electronic score

DURATION:



c. 23 min.

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Score, electronic score and parts at National Library of Norway, P.Box 2674 Solli, N-0203 OSLO, musikk@nb.no

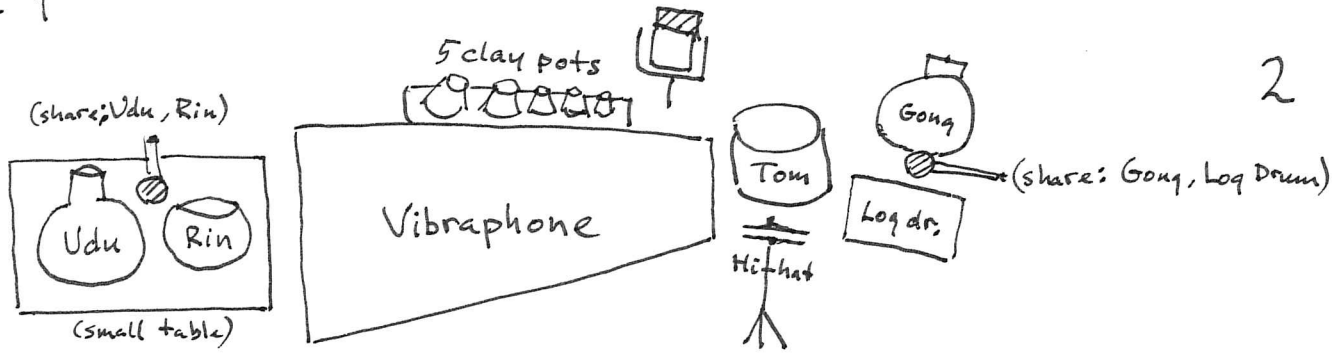
More info: www.knutvaage.com

PERCUSSION - MICROPHONES

(Total 15 mics w. Timp included)

SUM UP:
 CLOSE MIC
 OVERHEAD

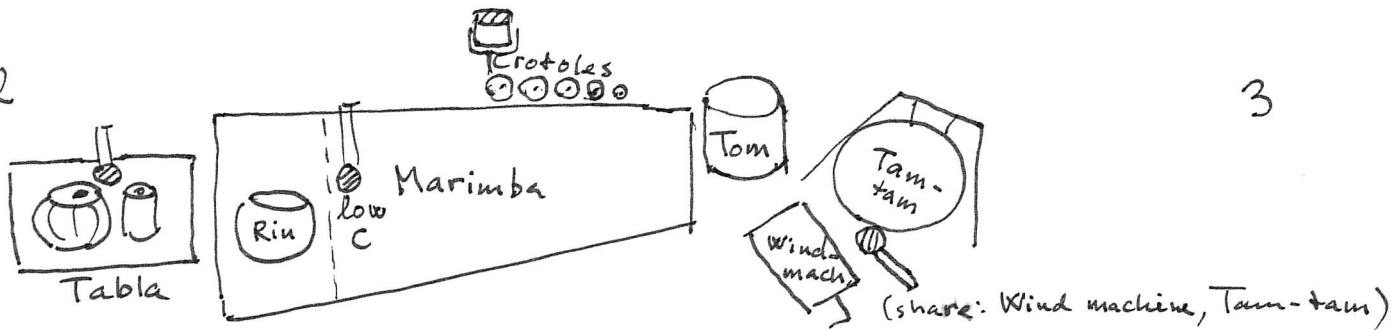
Perc. 1



2 1

Hold in hand (close to mic): Alarm, Frame Drum

Perc. 2

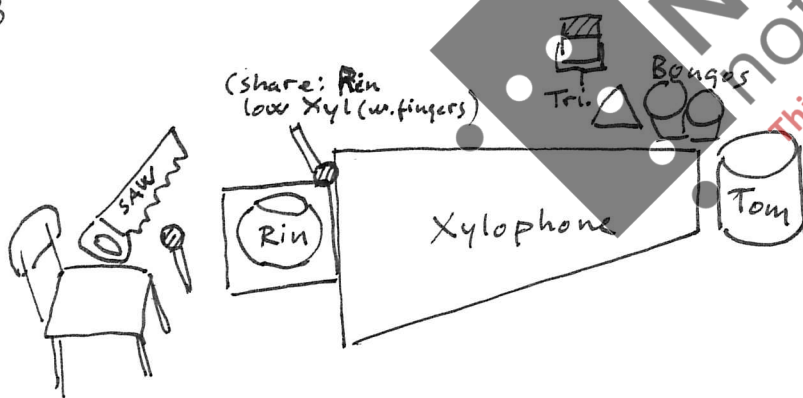


3 1

Protect lowest part of Mar.
 Place Rin, share close mic
 (between Rin and low C, Mar.)

Hold in hand: 2 small tiles

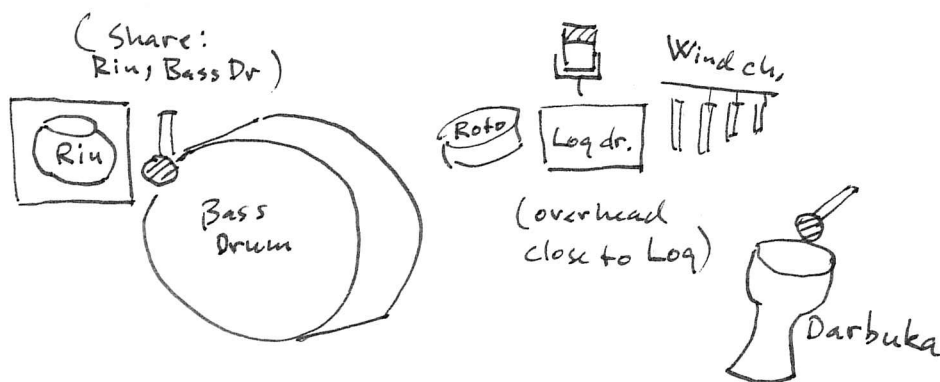
Perc. 3



2 1

Hold in hand: 2 stones, Frame Drum

Perc. 4



2 1

(bar 265/66 short time to change from G.C. to Darbuka - place them close enough to reach)

Hold in hand: Flexatone

Timpani

1 1

Place one close mic on lowest Timp. (put Wood Bl. and Cymb. on that one)
 One overhead covering the whole Timp setup

INP	MIC/DI	HVA	STATV	LK	ANSVAR	INP	MIC/DI	HVA	STATV	LK	ANSVAR
1	KM140	Flute 1	lavt	A-boks	Jørgen	49	DPA 4061	Brasi 1	clip	E-boks	Erik
2	KM140	Flute 2/bassfløyte	lavt	A-boks	Jørgen	50	DPA 4061	Brasi 2	clip	E-boks	Erik
3	KM140	Piccob	lavt	A-boks	Jørgen	51	DPA 4061	Brasi 3	clip	E-boks	Erik
4	KM140	Oboe 1	lavt	A-boks	Jørgen	52	DPA 4061	Brasi 4	clip	E-boks	Erik
5	KM140	Oboe 2	lavt	A-boks	Jørgen	53	DPA 4099	Cello 1	clip	E-boks	Erik
6	KM140	English horn	lavt	A-boks	Jørgen	54	DPA 4099	Cello 2	clip	E-boks	Erik
7	KM140	Clarinet 1 Bb	lavt	A-boks	Jørgen	55	DPA 4099	Cello 3	clip	E-boks	Erik
8	KM140	Clarinet 2 Bb	lavt	A-boks	Jørgen	56	DPA 4099	Cello 4	clip	E-boks	Erik
9	KM140	Bass clarinet	lavt	A-boks	Jørgen	57	DPA 4099	Kontrabas 1	clip	E-boks	Erik
10	KM140	Bassoon 1	lavt	A-boks	Jørgen	58	DPA 4099	Kontrabas 2	clip	E-boks	Erik
11	KM140	Bassoon 2	lavt	A-boks	Jørgen	59	DPA 4099	Kontrabas 3	clip	E-boks	Erik
12	KM140	Contrabassoon	lavt	A-boks	Jørgen	60	DPA 4099	Kontrabas 4	clip	E-boks	Erik
13	SM 58	Horn 1	lavt	A-boks	Jørgen	61	DPA 4099	Kontrabas 5	clip	E-boks	Erik
14	SM 58	Horn 2	lavt	A-boks	Jørgen	62	DPA 4011	PERC 3/ SAW	Lavt	E-boks	Jan Henrik
15	SM 58	Horn 3	lavt	A-boks	Jørgen	63	KM184	PERC 4/ Daboka	Lavt	E-boks	Jan Henrik
16	SM 58	Horn 4	lavt	A-boks	Jørgen	64	KM184	PERC 4/ Daboka	Lavt	E-boks	Jan Henrik
17	SM 58	Trumpet 1	lavt	B-boks	Jørgen	65	4061	Perc 4/ OH Log drum	Høyt	F-boks	Jan Henrik
18	SM 58	Trumpet 2	lavt	B-boks	Jørgen	66	KM184	Perc 4/ BD/Grand cast	Høyt	F-boks	Jan Henrik
19	SM 58	Trumpet 3	lavt	B-boks	Jørgen	67	KM184	Perc 4/ Rim 2	Høyt	F-boks	Jan Henrik
20	SM 58	Trombone 1	lavt	B-boks	Jørgen	68	Schoeps card	Timpani LOW	Høyt	F-boks	Jan Henrik
21	SM 58	Trombone 2	lavt	B-boks	Jørgen	69	DPA 4061	Harp mygg	Høyt	F-boks	Jan Henrik
22	km 184	Bass Trombone	lavt	B-boks	Jørgen	70	km 184	Harp mic	Lavt	F-boks	Jørgen
23	km 184	Tuba	lavt	B-boks	Jørgen	71	Local line 1	Thor 1	Lavt	F-boks	Jørgen
24	km 184	Celesta	Høyt	A-boks	Jørgen	72	Local line 2	Thor 2	Lavt	F-boks	Håkon
25	km 184	Clap/bass	Clip/bass	C-boks	Jørgen	73	Local line 3	Thor 3	Lavt	F-boks	Håkon
26	DPA 2011c	PERC 1/ Gong/log drum	Høyt	C-boks	Jan Henrik	74	Local line 4	Thor 4	Lavt	F-boks	Håkon
27	DPA 2011c	PERC 1/ Vibration OH	Høyt	C-boks	Jan Henrik	75	Local line 5	Thor 5	Lavt	F-boks	Håkon
28	DPA 2011c	PERC 3/ UDU og RIN	Høyt	C-boks	Jan Henrik	76	Local line 6	Thor 6	Lavt	F-boks	Håkon
29	DPA 2011c	PERC 2/ TAM TAM	Lavt	C-boks	Jan Henrik	77	Local line 7	Thor 7	Lavt	F-boks	Håkon
30	DPA 4018c	PERC 2/ Wind maschine	Lavt	C-boks	Jan Henrik	78	Local line 8	Thor 8	Lavt	F-boks	Håkon
31	DPA 2011c	PERC 2/ OH Crotales	Høyt	C-boks	Jan Henrik	79	SM58knapp	TTS	Lavt	Local 1	Håkon
32	DPA 2011c	PERC 2/ Marimba low	Høyt	C-boks	Jan Henrik	80	W/L	Talermic	Høyt	DL431 B48	Håkon
33	DPA 4018c	PERC 2/ Tabla	Høyt	C-boks	Jan Henrik	81					
34	DPA 2011c	Perc 3/ OH Bongos	Høyt	C-boks	Jan Henrik	82					
35	DPA 4061	Perc 3/ Xylofon LO og RIN	Lavt	C-boks	Jan Henrik	83					
36	DPA 4061	SOLO Flolin 1	clip	C-boks	Erik	84					
37	DPA 4061	SOLO Flolin 2	clip	C-boks	Erik	85					
38	DPA 4061	SOLO Brasi	clip	C-boks	Erik	86					
39	DPA 4099	SOLO Cello	clip	C-boks	Erik	87					
40	DPA 4099	SOLO Kontrabas	clip	C-boks	Erik	88					
41	DPA 4061	1. flolin 1	clip	C-boks	Erik						
42	DPA 4061	1. flolin 2	clip	C-boks	Erik						
43	DPA 4061	1. flolin 3	clip	C-boks	Erik						
44	DPA 4061	1. flolin 4	clip	C-boks	Erik						
45	DPA 4061	1. flolin 1	clip	C-boks	Erik						
46	DPA 4061	2. flolin 1	clip	C-boks	Erik						
47	DPA 4061	2. flolin 2	clip	C-boks	Erik						
48	DPA 4061	2. flolin 3	clip	C-boks	Erik						
49	DPA 4061	2. flolin 4	clip	C-boks	Erik						
50											
51	AUX NR	AUX HVA	PATCH	HVA							
1				1							
2				2							
3				3							
4				4							
5				5							
6				6							
7				7							
8				8							
9				9							
10				10							
11											
12											
13											
14											
15	MON Dvr	DL252 output 9									
16	Thor 1	Local 1									
17	Thor 2	Local 2									
18	Thor 3	Local 3									
19	Thor 4	Local 4									
20	Thor 5	Local 5									
21	Thor 6	Local 6									
22	Thor 7	Local 7									
23	Thor 8	Local 8									
24	Thor 9	DL152 output 23									
25	Thor 10	DL152 output 24									
26	Side L	DL252 output 3									
27	Side R	DL252 output 4									
28	Rear L	DL252 output 5									
29	Rear R	DL252 output 6									
30	Center	DL252 output 7									
31	Center	DL252 output 8									
32	Sub	DL152 output 1									
33	MASTER	DL152 output 2									



"blow air" are all with undefined pitch, but relatively low—high from notation on staff

Futurasjon

Knut Vaage

Part I

Pre-sounds

Senza misura

Misurata (♩ = c. 80)

Senza misura

Score for Part I, Pre-sounds section. Instruments include Piccolo, Flute 1, Flute 2 (Bass flute), Oboe 1, Oboe 2, English Horn, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in C 1, Trumpet in C 2, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Gong, Wind Machine, Stones, Gran Cassa, Piano (Celesta), and Amplification. The score is divided into sections: Senza misura (2), Misurata (♩ = c. 80), and Senza misura (2). It includes various performance instructions such as "mf blow air", "ppp", "sfz", "whisper in instrument", "close mic", and "pitch ad lib.". A large watermark "NB Proter" is visible across the score.

Score for Part I, Strings section. Instruments include Violin I, Violin II, Viola, Cello, and Contrabass. The score is divided into sections: Senza misura (2), Misurata (♩ = c. 80), and Senza misura (2). It includes various performance instructions such as "pitch ad lib.", "1. solo crush", "gli altri TACET", "sul pont.", "arco bow on body", and "whispering sound (as loud as possible)".

* premiere performance uses a historical gong

A Tempo I (♩ = c. 80)
Ad lib. fluctuation on highest whistle tones

(close to mic) whistle tone

3 4

Picc. *p*

Fl. 1 (close to mic) whistle tone

Bs. Fl. *mf* keys only (opt.: ad lib. low to high pitch) (close to mic) *mf* blow air shi shi shi (ord. mic) *mf* blow air shi shi shi (close to mic) T.R. (close to mic) solo (small bend) (w. granulation) *sfz* play loud (sounding less)

Ob. 1

Ob. 2

E. Hn.

Bs. Cl. 1 (close to mic) keys only (opt.: ad lib. low to high pitch) *mf* blow air sa - si

Bs. Cl. 2 (close to mic) keys only (opt.: ad lib. low to high pitch) *mf* whisper in instrument ph dh th

B. Cl. (close to mic) keys only (opt.: ad lib. low to high pitch) *mf* ord. (small bend)

Bsn. 1 (close to mic) *mf* *pp non cresc.* (mf) blow air sho sho sho

Bsn. 2

C. Bn. keys only (opt.: ad lib. low to high pitch) *mf* (close to mic) blow air fah fah fah fah

Hn. 1 (mf) bh gh

Tbn. 1

Tbn. 2 *pp* shoh

B. Tbn.

Tuba *ppp*

Timp.

H. hat *ppp* *p*

W. m.

Stones (start on upbeat)

G. C. w. fingers make small gliss. by pressing skin down, then release on attack. *p*

Hp. *p sempre*

Pno. *ppp non cresc.* sidewise trem. w- fingertips on medium high strings

Amp. Enlarge whistle tones Enlarge strings, less amp Vlc solo than other strings PA W.w. close mics Bs. Fl./G. C./Hp enlarge PA W.w./Brass blow air STAGE AMP

Electr. 1) all Strings/Pno. "cave" rev, PA 2) W.w. SURROUND echo 3) enlarge all Strings except Solo Cello 1) muddy granulation Bs. Cl./Bs. Fl. (optional: gradually add granulation) 2) poet's text fragment continue

A Tempo I (♩ = c. 80)

3 4

Vln. I tutti bow on body (whispering sound (as loud as possible)) (gli altri, TACET) 1. solo ricochet (approx. 1/4 low) *p*

Vln. II tutti bow on body (whispering sound (as loud as possible))

Vla. tutti bow on body (whispering sound (as loud as possible)) 1. solo crush, low pitch ad lib. *p poss.* (1. solo) ricochet (approx. 1/4 low) (gli altri, TACET) *p*

Vc. solo 1. solo ord. *pp sotto voce, non cresc.* gli altri (whispering sound) bow tail piece

Vc. tutti grumbling sound (as loud as possible) (bow tail piece)

Cb. grumbling sound (as loud as possible)

Senza misura

B Tempo I (♩ = c. 80)

13 Picc.

Fl. 1 shi

Bs. Fl. sotto voce

Ob. 1 (mf) sa - si

Ob. 2 (mf) sa

E. Hn. (mf) si - si

Bs. Cl. 1 (mf) sa - si

Bs. Cl. 2 leh

B. Cl. sotto voce

Bsn. 1 sho

Bsn. 2 p

C. Bn. fah

Hn. 1 (close mic) p blow air (no voice) (change pitch w. mouth) foh - i

Hn. 2

Hn. 3 sa

Hn. 4 sa

C Tpt. 1 (mf) si

C Tpt. 2 (mf) sa

Tbn. 1 sfz shoh flz (air)

Tbn. 2 p

B. Tbn. mp

Tuba flz (air) p

H. hat 5 clay pots chop sticks ppp p

W.m. mp pp non cresc.

Stones come sopra

G. C. w. fingers ppp

Hp. ppp slow scratch on windings of bass strings (longwise)

Pno. ord. ppp slow scratch on windings of bass strings (longwise)

13 Amp. (blow air) close mic, 3 Stones/Hn.1 SURROUND Flts T.R. close mic.

Electr. 1) Bs.Fl./Bs.Cl./G.C./Hp/Pno "cave" reverb PA 2) stop text

Senza misura

B Tempo I (♩ = c. 80)

Vln. I (1. solo) crush p

Vln. II (1. solo) crush p

Vla. (1. solo) crush p

Vc. 1. solo crush p

Cb. non div. pizz. ppp div., arco

Senza misura

C Poco più mosso (♩ = c. 88)

18 Picc. *mf* blow air

Fl. 1 T.R. *mf* blow air

Bs. Fl. T.R. *mf* blow air

Ob. 1 *mf* blow air

Ob. 2 *mf* blow air

E. Hn. *mf* blow air

Bs. Cl. 1 *mf* blow air

Bs. Cl. 2 *mf* blow air

Bsn. 1 *mf* blow air

Bsn. 2 *mf* blow air

C. Bn. *mf* blow air

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

C Tpt. 1 (blow air) *sfz*

C Tpt. 2 (blow air) *sfz*

C Tpt. 3 (blow air) *sfz*

Tbn. 1 (blow air) *sfz*

Tuba (blow air) *sfz*

Timp. (on lowest Timp) w/ fingers *pp*

Pots. *f*

Hi-hat *mfz* (x = foot only)

Wire brushes *mfz*

Wind Machine *mfz*

Wire brush sideways trem. *mfz*

Hp. *ord.*

Pno. *ord.*

18 Amp. (blow air) close mic, 3) Stones SURROUND W.w: NO AMP

Electr. 1) Brass SURROUND delay (optional w. perc) 2) Strings, muddy granulation/freq. shifter PA

Senza misura

C Poco più mosso (♩ = c. 88)

Vln. I 1. solo secco (crush) *mp*

Vln. II *mp* tutti, (crush)

Vla. *pp* tutti, (crush) low pitched, soft as possible

Vc. *pp*

Cb. *pp* tutti, crush

non div.

Senza misura

24

Picc. (ord. Amp)

Fl. 1 (ord. Amp) (close to mic) whistle tone

Bs. Fl. (ord. Amp) *p ppp*

Ob. 1 (ord. Amp)

Ob. 2 (ord. Amp)

E. Hn. (ord. Amp)

B. Cl. 1 (ord. Amp) *f secco* ord. slap tongue ord. slap tongue (ord. Amp)

B. Cl. 2 (ord. Amp)

B. Cl. (ord. Amp)

Bsn. 1 (ord. Amp) *f secco*

Bsn. 2 (ord. Amp)

C. Bn. (ord. Amp)

Hn. 1 *sfz*

Hn. 2 *sfz*

Hn. 3 *sfz*

Hn. 4 *sfz*

C Tpt. 1 *sfz*

C Tpt. 2 *sfz*

C Tpt. 3 *sfz*

Tbn. 1 *sfz*

Tbn. 2 (blow air) *sfz*

B. Tbn. (blow air) *sfz*

Tuba *sfz*

Timp. (on lowest Timp.) wire brush sidewise trem. *mfz* (on lowest Timp.) w. fingers (gliss lowest to highest pitch) *pp non cresc.* (gliss highest to lowest pitch)

H.hat *mfz*

W.m. *mfz*

Stones come sopra

G. C. *mfz*

Hp. *p* 1.v. stroke w. flat hand on lowest bass strings *p*

Pno. *p*

24

Amp. Enlarge Vln II, Vla, Vlc except solo Vlc PA close mic 3) Stones SURROUND

Electr. 1) Strings/Pno/Hp, "cave" rev, PA 2) enlarge Vln II/Vla/Vlc, except Solo-Vlc

Senza misura

Vln. I (1. solo) arco ord. *pp sotto voce, non cresc.*

Vln. I 2 gli altri (crush, low cluster) *p* pizz. bow on body

Vln. II *pp* bow on body whispering sound (as loud as possible) bow on body

Vla. *pp* bow on body whispering sound (as loud as possible) (1. solo) arco ord. change strings ad lib.

Vc. tutti, (crush) low pitched, soft as possible *pp* gli altri bow on body *pp sotto voce*

Vc. 2 tutti, (crush) low pitched, soft as possible *pp* whispering sound (as loud as possible) pizz.

Cb. non div. *pp*

Part 2
The Deep I

Misurata (♩ = c. 80)

30 Picc. solo (gradual electronic treatment) bend bend slowly

FL. 1

Bs. Fl. (close to mic) I.R. sim. sfz

Ob. 1 sfz

Ob. 2

E. Hn.

Bs. Cl. 1

Bs. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 con sord. ord. mp sharp

Hn. 2 con sord. ord. 4:3 mp sharp

Hn. 3 con sord. ord. 4:3 mp sharp

Hn. 4 con sord. ord. 4:3 mp sharp

Tuba mp sharp

Timp. (less close mic) (soft mallet) l.v. sempre

Gong ppp (less close mic) ord. (pitched down) mf l.v.

Mrb. Marimba bow (w. D.B. bow) close mic on C p (play louder) come sopra

Perc. 3

G. C.

Hp. p

Pno. pp ord. l.v. all

30 Amp. W.w ord AMP (Picc solo Rev.) soft amp on Pizz Hns Bse/T/Mar/Hp/Timp/Pno + low eq Enlarge 2) Marimba low C (close mic) less AMP on close mic, Timp. and 1) Gong

Electr. 1) Gong: pitch down -12 steps SURROUND poly ecco fade (c. 20 sec.) 2) Picc solo: reverb (emphasis bends) gradually add more radical treatment

Misurata (♩ = c. 80)

Vln. I

Vln. II pizz. l.v. sempre p

Vla. pizz. p

Vc. solo pizz. p

Vc. 2 (tutti) pizz. p

Cb. (pizz.) p

D

38 Picc. *mf* *p* *f* *p* *f* *p* *f* keep/bend ad lib. ord. *p*

Fl. 1

Bs. Fl. ord. *p* (blend w. W.W. dynamic)

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *mp* electronics: echo senza sord. *pp*

Hn. 2 *mp* senza sord. *pp*

Hn. 3 *mp* senza sord. *pp*

Hn. 4 *mp* senza sord. *pp*

C Tpt. 1 3 soli ord. (granulated delay) *mp* *mf*

C Tpt. 2 3 soli ord. (granulated delay) *mp* *mf*

C Tpt. 3 3 soli ord. (granulated delay) *mp* *mf*

Tbn. 1 ord. *pp*

Tbn. 2 ord. *pp*

B. Tbn. ord. *pp*

Tuba ord. *pp*

Timp. *pp*

Vib. *mp* 1.v. sempre

Mrb. *mf* *mf*

Perc. 3

G. C.

Hp. *pp* sempre *mp*

Pno. *pp* sempre *p*

38 Amp.

Electr. 1) Hms SURROUND slow echo (3-5 repeats, 2-3 sec on each) 1) Trpts granulated delay PA
2) Tu/Tbns/Hns gradually add treatment (e.g muddy gran/ring mod)

D

Vln. I tutti pizz. *p* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Senza misura

The Deep 2

Misurata (♩ = c. 60)

Senza misura

Misurata

44 Picc. (TACET) rapidly ad lib. (granulated echo, pitched down) rapidly ad lib. (granulated echo, pitched down) solo p mf p mf

Fl. 1 rapidly ad lib. (granulated echo, pitched down)

Bs. Fl. rapidly ad lib. (granulated echo, pitched down)

Ob. 1 rapidly ad lib. (granulated echo, pitched down)

Ob. 2 rapidly ad lib. (granulated echo, pitched down)

E. Hn. rapidly ad lib. (granulated echo, pitched down)

B♭ Cl. 1 rapidly ad lib. (granulated echo, pitched down) bend generate vibration between clts

B♭ Cl. 2 rapidly ad lib. (granulated echo, pitched down) p ppp p ppp

B. Cl. rapidly ad lib. (granulated echo, pitched down) p ppp p ppp

Bsn. 1 rapidly ad lib. (granulated echo, pitched down)

Bsn. 2 rapidly ad lib. (granulated echo, pitched down)

C. Bn. rapidly ad lib. (granulated echo, pitched down)

Hn. 1 mp

Hn. 2 mp

Hn. 3 mf

Hn. 4 mf

C Tpt. 1 mf mf

C Tpt. 2 mf mf

C Tpt. 3 mf mf

Tbn. 1 mf

Tbn. 2 mf

B. Tbn. mf

Tuba mf

Timp. mp mf dolce ppp non cresc. (close mic) (w. fingers)

Vib. (lib.)

Crt. Crotales p (close mic)

Jap. Rin. (close mic) Japanese rin, deep bow mp

G. C. (w. fingertips) ppp non cresc.

Hp. f mf

Pno. mf (ad lib.)

44 Amp. Perc 1-3: Vib/Crot./Rin Hall reverb. Timp/Vlc/D.B + low c.g. Enlarge Bs.FIHp Enlarge Rin, low freq

Electr. 1) W w SURROUND delay 1) enlarge Pno harmonics, hall rev. 1) Bs.FI. gradually add treatment
2) W w delay granulated pitch grad. down -24 steps, fade (c. 15 sec.) 2) Vln 1 solo SURROUND delay.



Senza misura Misurata (♩ = c. 60) Senza misura Misurata

Vln. I 1. solo arco (♩ = c. 60) c. 10 sec. p marc. gli altri, TACET varyate rest, but keep space (non cresc.)

Vln. II arco ppp dolciss., non cresc.

Vla. arco ppp dolciss., non cresc.

Vc. 1 arco ppp dolciss., non cresc.

Vc. 2 arco ppp dolciss., non cresc.

Cb. arco ppp dolciss., non cresc.

Cb. 2 arco (players w. low C only) ppp dolciss., non cresc.

44 Amp. Perc 1-3: Vib/Crot./Rin Hall reverb. Timp/Vlc/D.B + low c.g. Enlarge Bs.FIHp Enlarge Rin, low freq

Electr. 1) W w SURROUND delay 1) enlarge Pno harmonics, hall rev. 1) Bs.FI. gradually add treatment
2) W w delay granulated pitch grad. down -24 steps, fade (c. 15 sec.) 2) Vln 1 solo SURROUND delay.

Senza misura **E** Misurata

$\text{♩} = c. 80$

5/ Picc.

Fl. 1

Bs. Fl. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1 *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* bend *mf*

B♭ Cl. 2 *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* no bend (create vibration w Cl 1) *mf*

B. Cl.

Bsn. 1 *p secco*

Bsn. 2 *p secco*

C. Bn. *p secco* *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

Timp.

Vib.

Crt. electronics: *p* echo TACET

Jap. Rin. *mp*

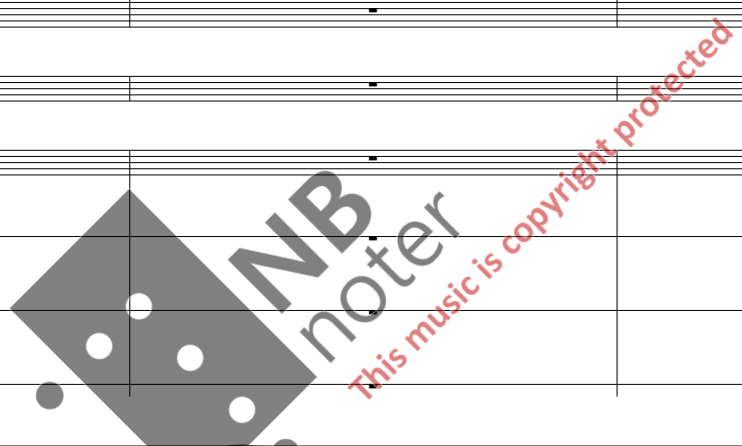
G. C.

Hp. *p* loco *mp*

Pno. optional TACET *p secco* *mf*

5/ Amp. (Timp/Vlc/D.B ord e.g.)

Electr. 1) Crotales SURROUND delay, fade (c. 20 sec.) Less amp Engl. Hn. 1) stop Pno. effect



Senza misura **E** Misurata

$\text{♩} = c. 80$

(I, solo)

(III) *arco*

(gli altri, TACET)

Vln. I *pppp* *arco* *p secco*

Vln. 1.2 *pppp* *arco* *p secco*

Vln. II *pppp* *arco* *p secco*

Vln. II.2 *pppp* *arco* *p secco*

Vla. *pppp* *p secco*

Vla. 2 *pppp* *p secco*

Vc. *pppp* *p secco*

Vc. 2 *pppp* *p secco*

Cb. *div. a 2* *pppp* *p secco* *mf*

Cb. 2 *div. a 2* *pppp* *p secco* *mf*

56 Picc. *mf*

Fl. 1 *mf*

Bs. Fl. *pp* gradually overblow into multiphonics ad lib.

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. *mf*

B♭ Cl. 1 *pp* gradually overblow into multiphonics ad lib.

B♭ Cl. 2 *pp* gradually overblow into multiphonics ad lib.

B. Cl. *pp* gradually overblow into multiphonics ad lib.

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

C. Ba. *mp* *mf*

Hn. 1 *ppp* *mf*

Hn. 2 *ppp* *mf*

Hn. 3 *ppp* *mf*

Hn. 4 *ppp* *mf*

C Tpt. 1 *mf* (col E. Hn./Bsns.)

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1 *ppp* *mf*

Tbn. 2 *ppp* *mf*

B. Tbn. *ppp* *mf*

Tuba *ppp* *mf*

Timp. *p* 5de Timp, not the lowest mallets *mp*

Vib.

T.T. Tam-tam rapid scratch triangle beater (close mic)

Xyl. Xylophone *mp*

G. C. (soft mallets) *pppp* *mf*

Hp. *mf* rapid gliss crosswise on lowest octave of strings w. thumbnail *f*

Pno. *mf* rapid gliss crosswise on lowest octave of strings w. thumbnail *f*

56 Amp. Timp: overhead (no close mic lowest Timp.)

Electr. 1) Bs.Fl./Cls gradually more intensive granulator/ringmodulator PA - 1) Vins granulated delay, grad. pitch down (c. 10 sec) 1) Tam/Hp/Pno: SURROUND delay, fade (c. 15 sec) emphasis top freq (freq. shifter)

Vln. I *mp* *mf*

Vln. I 2 *mp* *mf*

Vln. II *mp* *mf*

Vln. II 2 *mp* *mf*

Vla. *mp* *mf*

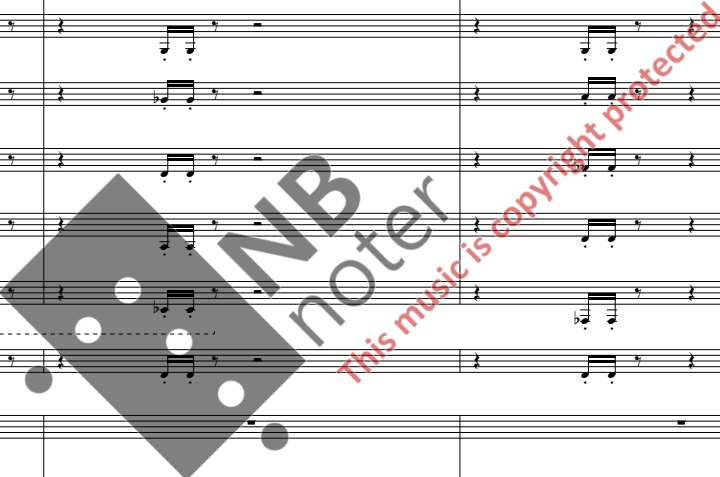
Vla. 2 *mp* *mf*

Vc. *mp* *mf*

Vc. 2 *mp* *mf*

Cb. *mp* *mf*

Cb. 2 *mp* *mf*



F Senza misura Misurata (♩ = c. 80)

61 Picc. electronics: echo

Fl. 1 (close to mic) T.R. T.R. T.R. T.R.

Bs. Fl. CHANGE TO FLUTE

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C. Bn.

Hn. 1 solo p bend mf (solo continue 4. horn) pp 1/2 valve gliss.

Hn. 2 lowest pp 1/2 valve gliss.

Hn. 3 lowest pp 1/2 valve gliss.

Hn. 4 solo, grad. with electr. bend p mf f

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1/2 valve gliss. pp

Timp. mf close mic w. fingertips (on lowest Tuba) pp slow gliss.

Vib.

T.T.

Xyl. electronics: echo TACET

G. C. w. fingertips pppp mp

Pno.

61 Amp. Enlarge Fl. 1 - Close mic. on lowest Timp.

Electr. 1) Hn 1: grad. add granulation (carefully) 1) Picc/syl. last pattern into SURROUND delay (fade surround delay) 2) Hn 4: grad. add granulation

F Senza misura Misurata (♩ = c. 80)

Vln. I 1. solo ppp gli altri 2. solo

Vln. II 1. solo ppp gli altri 2. solo

Vla. 1. solo ppp gli altri 2. solo

Vcl. 1. solo ppp gli altri 2. solo

Cb. 1. solo ppp gli altri, TACET 2. solo

Cb. 2. solo ppp

68 $\text{♩} = c. 80$ $\text{♩} = c. 80$ **G** $\text{♩} = c. 80$

Picc. $\text{♩} = c. 80$

Fl. 1 $\text{♩} = c. 80$

Fl. 2 $\text{♩} = c. 80$

Ob. 1 $\text{♩} = c. 80$

Ob. 2 $\text{♩} = c. 80$

E. Hn. $\text{♩} = c. 80$

B. Cl. 1 $\text{♩} = c. 80$ *ord.* *mp*

B. Cl. 2 $\text{♩} = c. 80$ *mp*

B. Cl. $\text{♩} = c. 80$ *mp*

Bsn. 1 $\text{♩} = c. 80$ *mp*

Bsn. 2 $\text{♩} = c. 80$ *mp*

C. Bn. $\text{♩} = c. 80$ *mp*

Hn. 1 $\text{♩} = c. 80$ *pp* $\text{♩} = c. 80$ *mf*

Hn. 2 $\text{♩} = c. 80$ *pp* $\text{♩} = c. 80$ *mf*

Hn. 3 $\text{♩} = c. 80$ *pp* $\text{♩} = c. 80$ *mf*

Hn. 4 $\text{♩} = c. 80$ *pp* $\text{♩} = c. 80$ *mf* *1/2 v. gliss.* $\text{♩} = c. 80$ *f*

C Tpt. 1 $\text{♩} = c. 80$

C Tpt. 2 $\text{♩} = c. 80$

C Tpt. 3 $\text{♩} = c. 80$

Tbn. 1 $\text{♩} = c. 80$ *pp* $\text{♩} = c. 80$ *mf*

Tbn. 2 $\text{♩} = c. 80$ *pp* $\text{♩} = c. 80$ *mf*

B. Tbn. $\text{♩} = c. 80$ *pp* $\text{♩} = c. 80$ *mf*

Tuba $\text{♩} = c. 80$ *pp* $\text{♩} = c. 80$ *mf*

Timp. $\text{♩} = c. 80$

Vib. $\text{♩} = c. 80$

T.T. $\text{♩} = c. 80$ *p* *lv.* $\text{♩} = c. 80$ *p* *lv.*

Xyl. $\text{♩} = c. 80$

G. C. $\text{♩} = c. 80$

Pno. $\text{♩} = c. 80$

68 *Enlarge 2) Tam-tam*

Amp. $\text{♩} = c. 80$

Electr. $\text{♩} = c. 80$ 1) Tu/Tbns/Hns: grad add ringmod/granulation

Vln. I $\text{♩} = c. 80$

Vln. II $\text{♩} = c. 80$

Vla. $\text{♩} = c. 80$

Vc. $\text{♩} = c. 80$ *tutti* *mp*

Cb. $\text{♩} = c. 80$ *mp*

74 Picc. *mfz* ord.

Fl. 1 *mfz* Flute

Fl. 2 *mfz*

Ob. 1 *mfz*

Ob. 2 *mfz*

E. Hn. *mfz* slap tongue

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tuba *mf*

Vib. *mf* (vib.) senza *zoc.*

T.T. rubber mallet (less close mic) (muted) *mfz secco*

Xyl. (tacet B♭ if out of range)

G. C.

Hp. *p* (*poco marc.*) *lv. (sim.)*

Pno. *mf* ord. *mfz* 8va *mfz* 8va *mfz* *mfz secco*

74 Amp. NB! less mic 2) Tam-tam (Bass Clar./Timp no output while pitched) Hp enlarge low Dd

Electr. (Tu/Tbns/Hns: ringmod/gran.) 1) Vlns granulated delay, grad. pitch down (c. 10 sec) 2) Picc/xyl. last pattern into SURROUND delay (c. 15 sec.) 1) Bass Clar. pitched down 12 steps

Vln. I *mf* tutti III desk 1 player A *ppp sempre* (gli altri, TACET) desk 1 player B

Vln. II *mf* tutti *ppp sempre*

Vla. *mf*

Vc. *mf*

Cb. (gli altri, TACET) *ppp sempre* 1st solo

Cb. 2 *mf* 2 players w. low C player A *ppp sempre* player B

Vaage - Futuration

80 Picc.

Fl. 1

Fl. 2

B♭ Cl. 1 solo (into surround) *ppp* *pp* *mf* *secco* *ppp* *pp* *mf*

B♭ Cl. 2

B. Cl.

Bsn. 1 *mf secco* *pppp* *mp* *n*

Bsn. 2 *mf secco*

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 solo (pitched down) *p* *mf espr. poco* *p*

Tbn. 1 *mf secco*

Tbn. 2 *mf secco*

B. Tbn.

Tuba *mf secco*

Timp. (pitched down) (close mic) w. fingertips *n* *mp* *n*

Vib.

T.T. (close mic) ord. mallet

Perc. 3

G. C. ad lib. friction finger roll close mic *mf* come sopra *mf*

Hp.

Pno.

80 Amp. (no direct Timp. while pitched) Enlarge Tam-tam until letter J

Electr. 1) Clar. 1 into SURROUND delay 2) Timp. pitch down - 12 steps (Bs. Cl pitched)

Vln. I desk 1 continue desk 2, A *ppp sempre* desk 2, B

Vln. 1.2 desk 1 player B desk 1 continue

Vln. II II desk 2, A *ppp sempre* desk 1 continue desk 2, B desk 2 continue

Vln. II.2 III desk 1 player A desk 1 player B desk 1 continue

Vla. *ppp sempre* (gli altri, TACET) III desk 2, A desk 2 continue

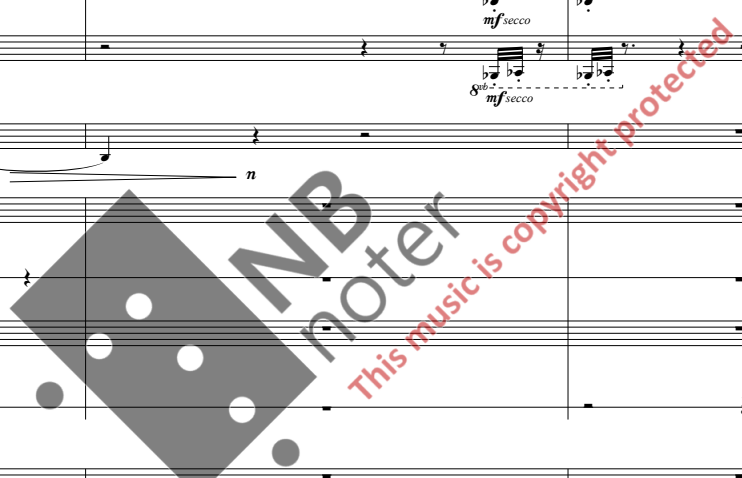
Vla. 2 desk 2, B desk 1 continue

Vc. I desk 1 player A *ppp sempre* (gli altri, TACET) III desk 2, A desk 2, B desk 2 continue

Vc. 2 desk 2 continue

Cb. 1 3rd solo *ppp* 4th solo 3rd/4th solo continue

Cb. 2 2de solo 1st/2de solo continue



H

85

Picc.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.

T.T.

Perc. 3

G. C.

Hp.

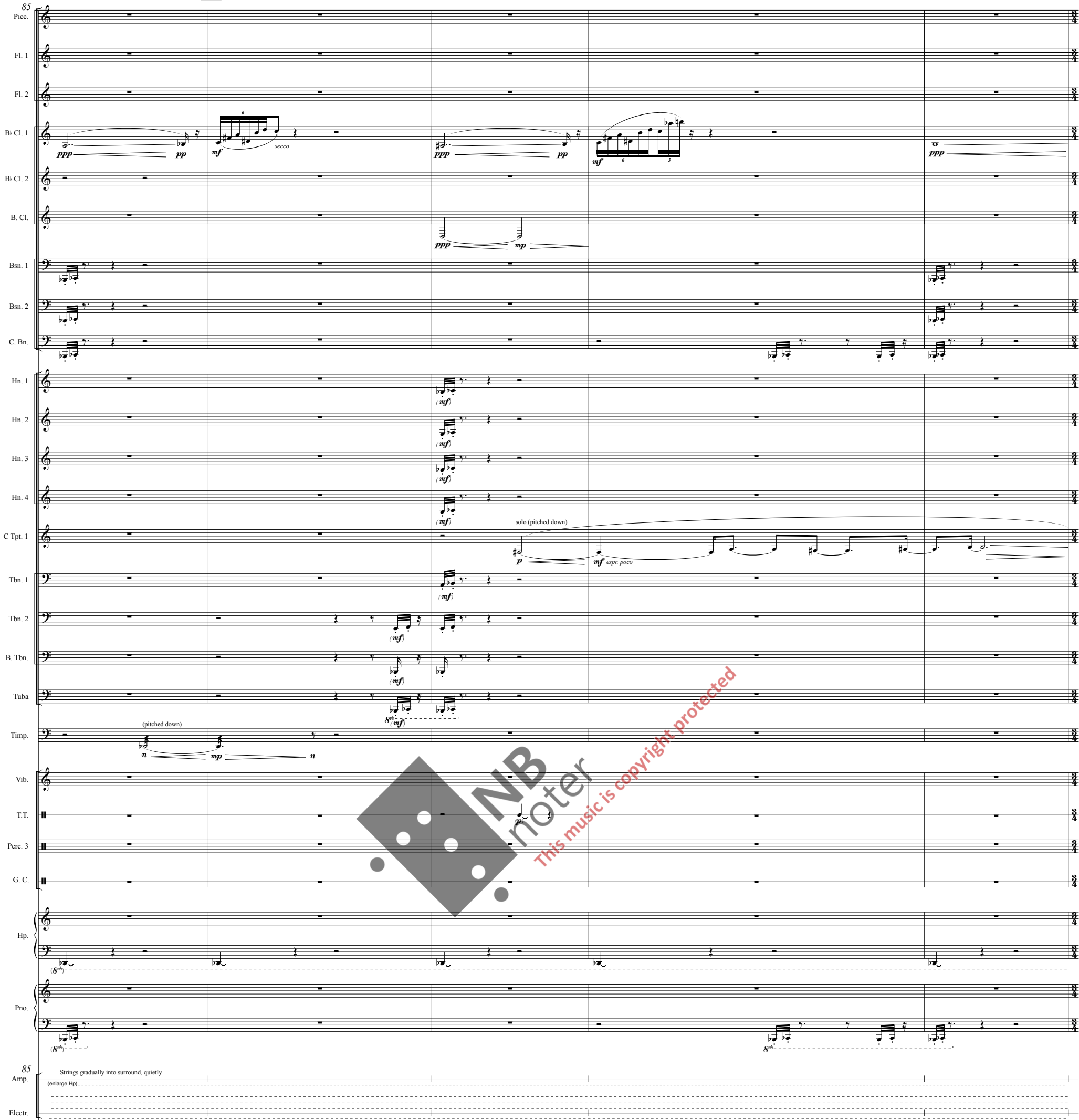
Pno.

85

Amp.

Electr.

Strings gradually into surround, quietly
(enlarge Hp.)



H

Vln. I

Vln. II

Vln. II 2

Vla.

Vla. 2

Vc.

Vc. 2

Cb.

Cb. 2

85

Amp.

Electr.

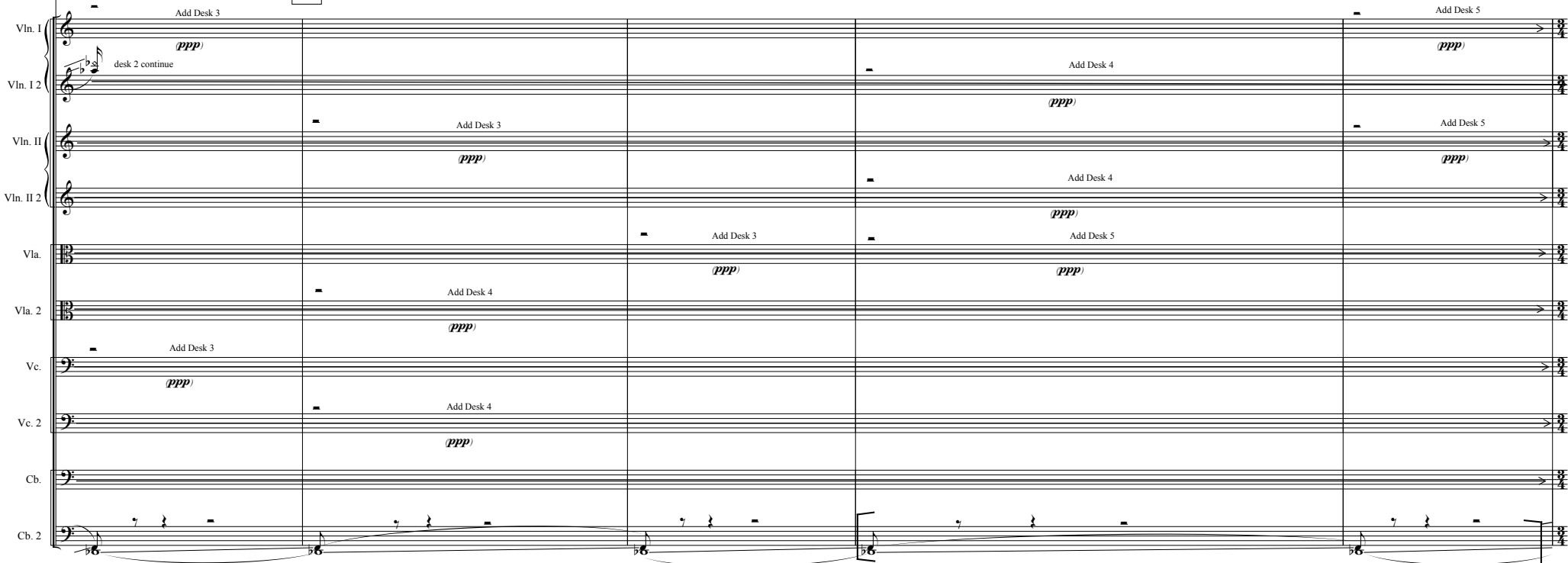
Strings gradually into surround, quietly
(enlarge Hp.)

Add Desk 3

Add Desk 4

Add Desk 5

desk 2 continue



90 Picc. Fl. 1 Fl. 2 B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2 C. Bn. Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 Tbn. 1 Tbn. 2 B. Tbn. Tuba Timp. Vib. T.T. Perc. 3 G. C. Hp. Pno. Amp. Electr.

90 Vln. I Vln. II Vla. Vc. Cb. 2

(pitched down) *n* *mp*

mf *mf* *ppp* *ppp* *ppp* *ppp*

p *mf espr. poco* *p* *mf* *mf* *mf* *mf*

come sopra *mf*

CHANGE TO CELESTA

(enlarge Hp.) (Tipt ord. output) 2) Tipt 1 ord pitch

(Bs. Cl. pitch down continue) 1) strings into SURROUND echo 2) stms. like string glass, add voices gradually, quietly (quote from "Khairos") 1) C.Bsn. sample/playback impro SURROUND

Add Desk 7 Desk 1 TACET

Add Desk 6 Desk 2 TACET

Add Desk 6 Desk 1 TACET

2 players continue (all Bass players continue)

I

94

FL. 1 (close to mic) *pp*

FL. 2

B♭ Cl. 1 *ppp* *p* *n* *ppp* *pp* *mf*

B♭ Cl. 2

B. Cl. (pitched down) *pppp* *p* *n*

Bsn. 1

Bsn. 2

C. Bn. *f*

Hn. 1 *ppp* *f* *pp*

Hn. 2 *ppp* *f* *pp*

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba solo *mf* (pitched down) *n* *mp*

Timp.

Vib.

T.T.

Perc. 3

G. C. come sopra

Hp.

Pno.

94

Amp. Strings (and strings echo) crossfade slowly with sinus SURROUND (enlarge Hp)

Electr. (sinus) (strings surround echo continue) 1) fade C.Bsn. sample playback (c. 15 sec)

Vln. I Desk 3 TACET Desk 5 TACET

Vln. I 2 Desk 4 TACET Desk 6 TACET

Vln. II Desk 3 TACET Desk 5 TACET

Vln. II 2 Desk 2 TACET Desk 4 TACET

Vla. Desk 1 TACET Desk 3 TACET

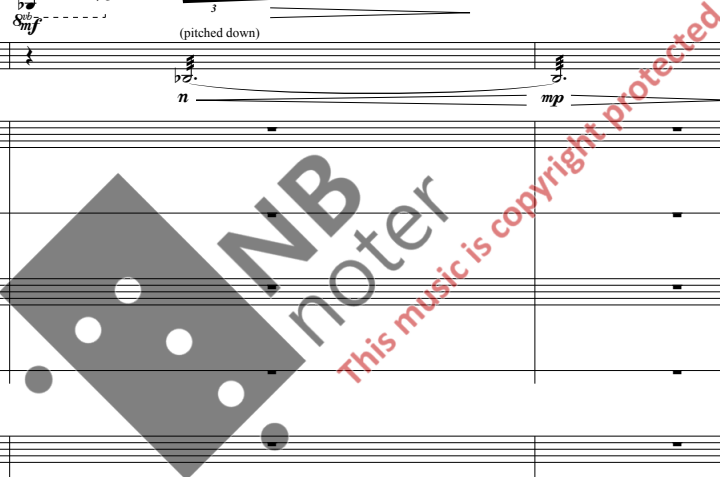
Vla. 2 Desk 2 TACET Desk 4 TACET

Vc. Desk 1 TACET Desk 3 TACET

Vc. 2 Desk 2 TACET

Cb.

Cb. 2



Curves 1
Senza misura

Poco più mosso (♩ = c. 84)

98 Picc.

Fl. 1 (close to mic) T.R.

Fl. 2 T.R.

Ob. 1

Ob. 2

E. Hn.

Bs. Cl. 1 *pp*

Bs. Cl. 2 (pitched down) bend up ad lib.

B. Cl. *pp*

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 con sord. *ppp*

Hn. 2 con sord. *ppp*

Hn. 3 con sord. *ppp*

Hn. 4 con sord. *ppp*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1/2 valve gliss.

Timp. (pitched down) w/ fingertips *pp* gliss.

Vib. (vib.) *mp*

T.T.

Saw Musical saw (close mic) solo *mp* low pitch, ca e¹ (g from Vln II/Ob1) gliss.

G. C. *mf*

Hp. *mp*

Pno. Celesta *mp* con 3♯

98 Amp. (crossfade) Flts, close mic (onlarge Hp) (Bass Clar/Timp no output while pitched) 3) Saw solo, reverb (Timp ord output)

Electr. (simus) (strings surround echo continue) 1) Clar. 1 fade surround 15 sec. 1) Saw reverb 1) Timp, ord pitch (Bass Clar. pitched down 12 steps) 1) Bs. Cl. ord pitch

Senza misura

Vln. I Desk 7 TACET

Vln. 1.2

Vln. II Desk 6 TACET

Vln. II.2

Vla. Desk 5 TACET

Vla. 2

Vc. Desk 4 TACET

Vc. 2

Cb. TACET (gli altri, TACET)

Cb. 2 TACET players w. low C only *p*

Poco più mosso (♩ = c. 84)

J ♩-♩. (♩. = c. 168)

102 Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.
(Vib.)

T.T.

Saw

G. C.

Hp.

Cel.

102 Amp.

Electr.

(crossfade).....sinus only

(sinus).....1) Strings echo faded

Cup

ppp

(close mic)

pp

(unis Tpt 1/Ob 1)

J ♩-♩. (♩. = c. 168)

Vln. I

Vln. I 2

Vln. II

Vln. II 2

Vla.

Vc.

Cb.

div. con sord.

pp

con sord.

pp

via sord.

via sord.

via sord.

via sord.

pp

p

pp

p

107

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Tabla

Saw

R. Tm.

Hp.

107

Amp.

Electr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss. poss.

mp

gliss. poss.

mp

ppp

pp (normal pitch) ord.

p *n*

pp *p* *n*

senza sord. 1/2 v. gliss.

p

mp

senza sord. 1/2 v. gliss.

p

mp

senza sord. 1/2 v. gliss.

p

senza sord. 1/2 v. gliss.

p

Straight

mp secco

Straight

mp secco (open)

p *pp* poco

Cup

Cup

mp

(1/2 v. gliss.)

p

mallet

2de Timp, not the lowest (no roll) (overhead only, no close mic)

mp

(close mic) **Tabla** (one stroke only)

mp

(overhead mic) **Roto-tom** w. fingers (one stroke only)

mp

mp

Blend pizz. w Perc/Brass/W. w gliss
Timp: overhead only (no close mic)

(sinus)

senza sord., pizz. gliss.

mp

senza sord., pizz. gliss.

mp

pizz. gliss.

mf

pizz. gliss.

mf

pizz. gliss.

mf

pizz. gliss.

mf

K

112

Picc. *mfz*

Fl. 1 *mfz* *mp*

Fl. 2 *(mp)*

Ob. 1 *p* *mf* *p*

Ob. 2 *p*

E. Hn.

B. Cl. 1 *p*

B. Cl. 2

B. Cl.

Bsn. 1 *p dolce*

Bsn. 2

C. Bn. *p dolce*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p*

Hn. 4 *p*

C. Tpt. 1 *(cup)* *ppp* *open* *1/2 valve gliss.* *p* *f*

C. Tpt. 2 *ppp* *open* *1/2 valve gliss.* *p*

C. Tpt. 3 *ppp* *open* *1/2 valve gliss.* *p* CHANGE TO CORNET IN Bb

Tbn. 1 *(cup)* *mf*

Tbn. 2 *(cup)*

B. Tbn. *(cup)*

Tuba *p*

Timp.

Perc. 1

Tabla

Saw

R. Tm.

Hp.

112

Amp.

Electr. *(sinus)*

K

Vln. I

Vln. II

Vla. *arco* *pp* *arco* *pp* *n*

Vc. *pp*

Cb. *pp* *arco* *pp*

Senza misura

L

118 Picc.

Fl. 1 (close to mic) (gliss. poss.)

Fl. 2 (close to mic) *p* T.R.

Ob. 1

Ob. 2

E. Hn.

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1 *pp* *n*

Bsn. 2

C. Bn. *p* poss.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Tuba *p* *pp*

Timp. (close mic) (w. fingers) *ppp* non cresc. hold close to mic

Alarm Alarm *ppp* non cresc. (very slow turns) *mp* (spin down, no turns)

Perc. 2

Saw

Perc. 4

Hp. *pp* (whispering gliss.) (pitches ad lib.)

mute all except low Db

118 Amp. close mic, Hp Enlarge Flts Timp boost low freq PA/SUB Strings SURROUND

Electr. (sinus) 1) SAMPLE Poet's voice, Fragment II PA (treated into sound landscape) 1) Poet's fragment SURROUND delay, gradually blurred, fade (c. 25. sec)

Senza misura

L

Vln. I

Vln. II

Vla. *ppp* non cresc. *n*

Vc. *ppp* non cresc. *n*

Cb. *ppp* non cresc. *n*

div. div. 2 (w. low C only)

M Misurata (♩ = c. 84)

126

Picc.

Fl. 1 (ord. mic)

Fl. 2 (ord. mic)

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1 (no trill) bend ad lib.

B♭ Cl. 2 (no trill) bend ad lib.

B. Cl. (multiphonics ad lib. ord. (no trill) bend ad lib.)

Hn. 1 (con sord.)

Hn. 2

Hn. 3 (con sord.)

Hn. 4

C Tpt. 1 (cup)

B. Tbn. (open)

Tuba (1/2 valve gliss.)

Timp. (close mic on lowest Timp.) w. fingers slow gliss. Put Wood block on Timp.

Alarm (spin down, no turns)

Perc. 2

Saw (pitch from Trpt/Hp) solo

Perc. 4

Hp. (loco) (on cue) (ignore cue) gliss. by lifting ped.

Cel.

126

Amp. (Hp + low EQ) (Clns/Strings SURROUND) Enlarge Vln 2 PA (bow w. wood)

Electr. (sinus) Enlarge Vib/Hp SURROUND Saw solo PA reverb sinus fades

M Misurata (♩ = c. 84)

Vln. I

Vln. I.2

Vln. II

Vln. II.2

Vla. (lay down bow)

Vc. (lay down bow)

Cb. (players w. low c only) (tutti) (lay down bow)

135

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Bb Cnt.

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

Perc. 2

Saw

Perc. 4

Hp.

Cel.

135

Amp.

Electr.

Vln. I

Vln. I 2

Vln. II

Vln. II 2

Vla.

Vc.

Cb.

add Vln 1

Tbn blend w. Saw

Enlarge D.B (wood) SURROUND

Cup

p

col legno arco

pppp sempre

div., col legno arco

pppp sempre

1. solo trill w. fingers on body of instr.

2. soli (add 1 player)

pppp sempre

N

149

Picc. *(mp)*

Fl. 1 *(mp)*

Fl. 2 *(mp)*

Ob. 1 *slap tongue* *mp*

Ob. 2 *slap tongue* *mp*

E. Hn. *slap tongue* *mp*

B♭ Cl. 1 *slap tongue* *(mp)*

B♭ Cl. 2

B. Cl.

Bsn. 1 *solo* *pp* *f* *fp* *f* *fp* *f* *fp* *f* *fp*

Bsn. 2 *p* *f* *fp* *f* *fp* *f* *fp* *f* *fp*

C. Bn. *p* *f* *fp* *f* *fp* *f* *fp* *f* *fp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Bb Cnt.

W. bl., deep (close mic) *trill w. fingers* *mp*

Log drum, high (close mic) *w. fingers* *mp*

Marimba (close mic) *w. fingers* *mp*

Xylophone (close mic (shared w. Rim) *w. fingers* *mp*

Log drum, deep (close overhead mic) *w. fingers* *mp*

Hp. *trill w. fingers on soundboard* *mp*

Cel.

149

Amp. Enlarge Perc SURROUND W.w: LESS AMP PA

Electr. Enlarge Strings/Perc/Hp SURROUND. 1) Bsns: gradually add ringmodulator/granulation

N

Vln. I *trill w. fingers on body of instr.* *mp* *pp* *stroke on body (w. flat fingers)* *trill* *stroke* *come sopra* *pp* *mp* *pp* *mp* *pp*

Vln. II *trill w. fingers on body of instr.* *mp* *pp* *stroke on body (w. flat fingers)* *trill* *stroke* *come sopra* *pp* *mp* *pp* *mp* *pp*

Vla. *trill w. fingers on body of instr.* *mp* *pp* *stroke on body (w. flat fingers)* *trill* *stroke* *come sopra* *pp* *mp* *pp* *mp* *pp*

Vc. *stroke on body (w. flat fingers)* *mp* *pp* *trill* *stroke* *come sopra* *pp* *mp* *pp* *mp* *pp* *slap* *body*

Cb. *stroke on body (w. flat fingers)* *mp* *pp* *trill* *stroke* *come sopra* *pp* *mp* *pp* *mp* *pp* *slap* *body*

**) strokes to hit the fingerboard*

O

158

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B. Cl. 1
ord. slap ord. slap ord. slap ord.

B. Cl. 2

B. Cl.

Bsn. 1
mf *f* *fp* *f*

Bsn. 2
mf *f* *fp* *f*

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Timp.

L. Dr.

Mrb.

Xyl.

L. Dr.

Hp.

Cel.

1) Bsns: add freq. shifter from low - grad into high
2) Strings: poly echo (surround)

158

Amp.

Electr.

Vln. I
pp *mp* * slap body L.v. (finger trill on body)

Vln. II
pp *mp* * slap body L.v. (finger trill on body)

Vla.
pp *mp* * slap body L.v. (finger trill on body)
* strokes to hit the fingerboard

Vc.
pp *mp* *pp* *mp* *pp* come sopra

Cb.
pp *mp* *pp* *mp* *pp* come sopra

165

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bs. Cl. 1

Bs. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Bb Cnt.

Timp.

L. Dr.

Mrb.

Xyl.

L. Dr.

Hp.

Cel.

165

Amp.

Electr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf multiphonics ad lib (on fundamental G) solo

p

mf multiphonics ad lib (on fundamental E) solo

p

(w. bl. on timp.) mallets

ppp

mf

mallets (blend w. xyl.)

f

mallets (blend w. mar.)

f

ppp

mf

ppp

mf

ppp

mf

ppp

Perc 1-4: LESS AMP, PA
O.H. no (or less) close mics

(enlarge Str/Pro/Hp).....

(ringmod/gran).....

1) Strings echo fades (ca 15 sec.)

pick up bow

mp

n

pick up bow

mp

n

pick up bow

mp

n

pick up bow

mp

ppp

mp

pick up bow

mp

ppp

mp

pick up bow

mp

ppp

mp

P

170

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Bb Cnt.

Timp.

L. Dr.

Mrb.

Xyl.

L. Dr.

Hp.

Cel.

170

Amp.

Electr.

(ringmod/gran)

1) freq. shifter high (Bsns)

P

Vln. I

Vln. II

Vla.

Vc.

Cb.

col legno batt.

mp

non div., col legno batt.

mp

col legno batt.

mp

col legno batt.

mp

Q

175 Picc. *flz* *mf* *sfz* *ppp* *mp* *ppp* *mf*

Fl. 1 *flz* *mf* *sfz* *ppp* *mp* *ppp* *mf*

Fl. 2 *flz* *mf* *sfz* *ppp* *mp* *ppp* *mf*

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1 *slap tongue* *ord.* *slap tongue* *ppp* *mp* *ppp* *mf*

B♭ Cl. 2 *ppp* *mp* *ppp* *mf*

B. Cl. *ppp* *mp* *ppp* *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

C. Bn. *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Bb Cnt.

Timp.

L. Dr.

Mrb.

Xyl.

W. Ch. *Wind chimes, wood* *surround echo* *mf* *lv.* *surround echo* *lv.*

Hp.

Cel.

175 Amp. *(enlarge col legno)*

Electr. 1) Wind chimes SURROUND echo fades (ca 20 sec.)

Q

Vln. I

Vln. II

Vla.

Vc. *mp*

Cb. *mp*

Cb. 2 *mp*

R

181

Picc. *ppp* *flz* *p*

Fl. 1 *ppp* *flz* *p*

Fl. 2 *ppp* *flz* *p* if Wooden flute: CHANGE TO ORD. FLUTE

Ob. 1 *ppp* (non cresc.) (no trill) *p*

Ob. 2 *ppp* (non cresc.) (no trill) *p*

E. Hn. *ppp* (non cresc.) (no trill) *p*

Bs. Cl. 1 *ppp* *flz* (non flz.) *p*

Bs. Cl. 2 *ppp* *flz* (non flz.) *p*

B. Cl. *ppp* *flz* (non flz.) *p*

Bsn. 1 *ppp* (non cresc.) (no trill) *p*

Bsn. 2 *ppp* (non cresc.) (no trill) *p*

C. Bn. *ppp* (non cresc.) (no trill) *p*

Hn. 1 -

Hn. 2 -

Hn. 3 -

Hn. 4 -

C Tpt. 1 -

C Tpt. 2 -

L. Dr. *p*

Mrb. *p* w. fingers *ppp sempre*

Xyl. *p* w. fingers *ppp sempre*

Perc. 4 -

Hp. -

Cel. -

181

Amp. (enlarge col legno) Mar/Xyl enlarge finger trem, hall reverb PA

Electr. 1) Strings: SURROUND delay

R

Vln. I *p* IV sul pont. sul tasto molto ord. col legno arco, trem. *ppp sempre*

Vln. 1.2 *p* IV sul pont. sul tasto molto ord. col legno arco, trem. *ppp sempre*

Vln. II *p* IV sul pont. sul tasto molto ord. col legno arco, trem. *ppp sempre*

Vln. II.2 *p* IV sul pont. sul tasto molto ord. col legno arco, trem. *ppp sempre*

Vla. *p* sul pont. sul tasto molto ord. col legno arco, trem. *ppp sempre*

Vc. *p* sul pont. sul tasto molto ord. col legno arco, trem. *ppp sempre*

Vc. 2 *p* sul pont. sul tasto molto ord. col legno arco, trem. *ppp sempre*

Cb. *p* sul pont. sul tasto molto ord. col legno arco, trem. *ppp sempre*

Strings: trem. w. extremely small span of bow

Senza misura

whistle tone (close to mic)

187 Picc. *p*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Bb Cnt.

Timp.

L. Dr.

Mrb.

Xyl.

L. Dr.

Hp.

Cel.

187 Amp.

Electr.

W.w/Perc ord AMP
Enlarge Log drums/Timp, hall reverb

Enlarge strings
(finger trills on body)

Enlarge Solo strings/Clar.
Hp/Cel/Perc: hall reverb PA

trill
(w. bl. on lowest Timp.) w. fingertips

ppp

w. fingertips

ppp

Log drum, deep w. fingers

ppp

Triangle

pp

Senza misura

Vln. I

Vln. 12

Vln. II 2

Vla.

Vc.

Cb.

2 finger trill on body

3 1. solo

4 col legno, jeté ad lib. ord. sul tasto

pppp

finger trill on body

gli altri ord.

(pppp sempre)

finger trill on body

ord.

(pppp sempre)

finger trill on body

ord.

(pppp sempre)

finger trill on body

ord.

(pppp sempre)

finger trill on body

ord.

(pppp sempre)

pppp

(pppp sempre)

*) Bouncing bow col legno from sul tasto to ord will make a secondary descending melody

Più lento (♩ = c. 60)

195 Picc. (close to mic) *mf* (surround delay)

Fl. 1 *mp* (surround delay)

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1 solo *pp* (solo) gliss/bend *pp*

B♭ Cl. 2 *pp*

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

C Tpt. 1

C Tpt. 2

Timp. (remove W.B.I, put Cymbal, bell down on skin)

Vib. **Vibraphone** (make overtone by placing finger at the middle of the bar) *mp*

Crt. **Crotales** *mp*

Rin, big *mp* **Rin, big** (close mic) bow

Rin, sml. *mp* **Rin, small** (close mic) bow

Hp. *pp* *mp*

Cel. *p* *mp*

195 Amp. (enlarge Str/Clar/Pro/Hp) (reverb Pro/Hp/Cel)

Electr. 1) Strings/Picc/Fl 1: SURROUND delay. Microtonal pitch change. (Solo Strings not included)

Più lento (♩ = c. 60)

Vln I solo *mp* ord. → sul tasto

Vln I tutti *pppp*

Vln II solo *mp* *) col legno, jeté ad lib. 1. solo ord. → sul tasto

Vln II tutti *pppp*

Vla. solo *mp* *) col legno, jeté ad lib. 1. solo ord. → sul tasto

Vla. tutti *pppp*

Vc. solo *mp* *) col legno, jeté ad lib. 1. solo ord. → sul tasto → sul pont.

Vc. tutti *pppp*

Cb. solo *mp* *) col legno, jeté ad lib. 1. solo ord. → sul tasto → sul pont.

Cb. tutti *pppp*

S

202 Picc. (electronic echo)

Fl. 1 if Wooden flute: CHANGE TO ORD. FLUTE (electronic echo)

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1 (solo) pp

B♭ Cl. 2 pp

B. Cl. ppp

Bsn. 1

Bsn. 2

C. Bn.

C Tpt. 1

C Tpt. 2

Tuba

Vib. (♩o. sempre) mp

Crt. mp

Rin, big mp

Rin, sml. mp

Hp. 8va

Cel. 8va

202 Amp. (enlarge Stri/Clar/Pro/Hp) (reverb Pro/Hp/Cel)

Electr.

S

Vln I solo (ord.) pp jeté

Vln I tutti (pppp)

Vln II solo (ord.) pp jeté

Vln II tutti (pppp)

Vla. solo (ord.) pp jeté

Vla. tutti (pppp)

Vc. solo (ord.) pp jeté

Vc. tutti (pppp)

Cb. solo (ord.) pp jeté

Cb. tutti (pppp)

Metal transformations

Colla parte (Vib.)

209 Picc. Fl. 1 Fl. 2 B♭ Cl. 1 B♭ Cl. 2 Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 B. Tbn. Tuba Timp. Vib. Cr. Rin. big Rin. sml. Hp. Cel.

209 Amp. Electr.

(enlarge Stri/Clar/Pro/Hp) (reverb Picc/Hp/Cel) Perc/Celesta hall reverb. Enlarge String quintet

1) Solo String quintet: enlarged SURROUND delay (10 sec.)

Colla parte (Vib.)

Vln I solo Vln I tutti Vln II solo Vln II tutti Vla. solo Vla. tutti Vc. solo Vc. tutti Cb. solo Cb. tutti

A tempo (♩ = c. 60)

T

colla parte

216 Picc.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

B♭ Cnt.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.

Crt.

Rin, big

Rin, sml.

Hp.

Cel.

216 Amp.

Electr.

(Perc/Cel rev.)

Enlarge tutti Strings

1) Strings: enlarged SURROUND delay

A tempo (♩ = c. 60)

T

colla parte

Vln. I

Vln. II

Vla.

Vc.

Cb.

I (open string)

tutti (no sync.)

pp (poco ad lib. approx. 16 notes)

repeat individually

desk 7 TACET

desk 6 TACET

desk 6 TACET

desk 5 TACET

desk 4 TACET

*) strings: fade out desk by desk, front to back

*) Tutti strings like solo strings in bars 212-13

a tempo (♩ = c. 60)

U

223 Picc.

Fl. 1

Fl. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Bb Cnt.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Vib.

Crt.

Rin, big

Rin, sml.

Hp.

Cel.

223 Amp.

Electr.

musical notation with dynamics (ppp, mp, p), articulation (bend, 1/2 v., ord.), and performance instructions (senza sord., open, Rin, med. small, tam-tam, pedal buzz, keep pedal between two pitches, L.v., (X)do. sempre).

a tempo (♩ = c. 60)

U

Vln. I

Vln. II

Vln. II 2

Vla.

Vc. 1

Vc. 2

Cb.

musical notation with dynamics (mp, p), articulation (div., sul pont., ord.), and performance instructions (desk 5 TACET, desk 4 TACET, desk 3 TACET, desk 2 TACET, desk 1 TACET, (grad. to trem./sul pont.), pp).

1) Tam-tam/Strings/HP: enforce metallic sound (freq shifter/ring mod) PA- (Tam-tam Tacet, Strings/HP continue)

233
 Picc.
 Fl. 1
 Fl. 2
 B. Cl. 1
 B. Cl. 2
 B. Cl.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Bb Cnt.
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba
 Timp.
 Rin. m. sml.
 Rin. m. big
 Rin. big
 Rin. sml.
 Hp.
 Cel.
 Amp.
 Electr.

233
 Vln. I
 Vln. II
 Vla.
 Vcl. 1
 Vcl. 2
 Cb.

Curves 2
Senza misura
colla parte (saw) ②

Più mosso (♩ = c. 80)

Misurata (♩ = c. 80)

239 Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. Ha. B♭ Cl. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2 C. Bn. Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 Bb Cnt. Tbn. 1 Tbn. 2 B. Tbn. Tuba Timp. Vib. Crt. Saw Rin. sml. Hp. Cel. Amp. Electr.

239 Amp. Electr.

no input reverb
1) Timp/Cymb: freq. shift high-----low
(live pitching Cymb)

1) Perc: no pitch change
2) (Str./Hp effect off)

1) Picc/E.Hp/Hp/Pno SURROUND delay (c. 10 sec)

3) Saw solo, reverb

*) sul pont. molto, non trem.
(secco stop on string)

musical score with various instruments and performance instructions.

Più mosso (♩ = c. 80)

Senza misura
colla parte (saw) ②

Misurata (♩ = c. 80)

Vln. I Vln. I 2 Vln. II Vln. II 2 Vla. 1 Vla. 2 Vc. 1 Vc. 2 Cb.

musical score for strings with performance instructions.

V

246 Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bs. Cl. 1

Bs. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Alarm

Tabla

Saw

Flx.

Hp.

Pno.

246 Amp.

Electr.

1) W.w/Hns/Saw: pitch up 2 steps

1) W.w/Hns/Saw: pitch up 3 steps

1) W.w/Hns/Saw: no pitch change

1) W.w/Hns/Saw: pitch up 2 steps (no change Oboes)

mp *sf* *f non troppo* *mf* *mp*

alternating fingering (change on each note)

mp rhythmically articulated

wind sound ad lib.

sf *secco*

mf *sf*

f *mf* *mp*

flz bend

come sopra

mp rhythmically articulated

wind sounds ad lib.

mf *mp*

f *mf* *mp*

flz bend

flz bend

flz bend

flz bend

bend

bend

Trpt in C (open) bend

f *mf* *f*

mf *mf* *f*

mf *f* *f*

old. *f non troppo* (blend w. W.w.)

mf

[Alarm] turn slowly (deep, soft sound) hold close to mic

small gliss up/down

Tabla (close mic) *f* *sf*

mf *mf* *mf* *mf*

Flexatone hold close to mic

n *f* *n*

gliss.

mp *f* *mp*

gliss. across strings w. fingernails *mp* *f* *mp*

gliss. (come sopra) *mp*

V

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

frog (sul pont)

ord. *p* *ff* *p*

ord. *p* *ff* *p*

ord. *p* *ff* *p*

ord. *p* *ff* *p*

ord. *p* *ff* *p*

ord. *p* *ff* *p*

(gliss.)

(gliss.)

(gliss.)

(gliss.)

252 Picc. *f non troppo*

Fl. 1 *f* flz

Fl. 2 *f* flz

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

B. Cl. 1

B. Cl. 2

B. Cl.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *f* 1/2 v.

C Tpt. 2 *f* 1/2 v.

C Tpt. 3 *f* 1/2 v.

Tbn. 1 *mf* flz

Tbn. 2 *mf* flz

B. Tbn. *mf* flz

Tuba *f* flz bend

Timp. (on lowest Timp.) *f non troppo* (blend w. W.w.) (opt. highest poss. if Bb is outside range)

Alarm gradually speed up turning (gliss. up cresc.)

Tabla *sfz*

Saw

Flx. *f* *n* *mp* *f*

Hp. *f* *mp* *f*

Pno. *f* *mp* *f*

252 Amp. Tbn: no output while pitched

Electr. 1) Tbn: pitch up 2 steps 1) W.w./Saw: pitch up 3 steps (no change Oboes) 1) Tbn: pitch up 3 steps 1) no pitch change

Vln. I *ff* *p* *ff* *p* *ff* *p sempre*

Vln. II *ff* *p* *ff* *p* *ff* *p sempre*

Vla. *p* *ff* *p* *ff* (no trem.) *p*

Vc. *p* *ff* *p* *ff* (no trem.) *p*

Cb. *p* *ff* *p* *ff* (no trem.) *p*

W

258 Picc. *mp* *f non troppo*

Fl. 1 *mp* *f non troppo*

Fl. 2 *mp* *f non troppo* CHANGE TO BASS FLUTE

Ob. 1 *f*

Ob. 2

E. Hn.

B. Cl. 1

B. Cl. 2

B. Cl.

Hn. 1 *mf* *p*

Hn. 2 *mfz* *mfz* *mfz*

Hn. 3 *p*

Hn. 4 *mfz* *mfz* *mfz*

C Tpt. 1 (1/2 v. gliss.) *mfz* *mfz* *mfz*

C Tpt. 2 (1/2 v. gliss.)

C Tpt. 3 (1/2 v. gliss.)

Tbn. 1 *p* *p*

Tbn. 2 *p*

B. Tbn.

Tuba (1/2 v. gliss.)

Timp. (C, or highest)

Udu solo (close mic) *f*

Tabla *sfz* *mfz* *mfz* *mfz* *mfz*

R. Tm. Roto-tom w. fingers *mf*

Darab. Darabuka (close mic) *sfz* *mp*

Hp.

Pno.

258 Amp. ord AMP. Trpts/Tbns/Strings

Electr. Enlarge Udu Enlarge strings, pizz gliss.

W

Vln. I *p sempre* *pp* *mfz* *mfz* *mfz* *pizz. gliss.*

Vln. II *p sempre* *mfz* *mfz* *mfz* *mfz* *mfz*

Vla. *ff* *p* *pp* *pp* *IV*

Vc. *ff* *p* *pp* *pp* *IV*

Cb. *ff* *p* *pp* *pp* *IV*

263 Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B. Cl. 1

B. Cl. 2

B. Cl.

Hn. 1
ppp → *mp*

Hn. 2

Hn. 3
pp

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.
p

Tuba
pp

Timp.
pp

Udu

Tabla
mfz

R. Tm.
mp

Darab.
mfz

Hp.

Pno.

263 Amp.

Electr.

Vln. I
mfz

Vln. II
mfz

Vla.
mfz pizz. gliss.

Vc.
ppp

Cb.
ppp

G.C. friction finger roll close mic

G.C enlarge PA

Skin transformation
Senza misura

3-5"(sim.) ② ③ ④ ⑤ ① 2-3"(sim.) ② ③

Picc. (pitched down) pitch poco ad lib. (ord. pitch)

Fl. 1 (pitched down) T.R. (ord. pitch) T.R.

Bs. Fl. (close to mic) T.R. (ord. pitch) T.R.

Ob. 1 (pitched down) pitch poco ad lib. (ord. pitch)

Ob. 2 (pitched down) sotto voce ppp p ppp (ord. pitch)

E. Hn. (pitched down) pitch poco ad lib. (ord. pitch)

B♭ Cl. 1 (pitched down) sotto voce ppp p ppp (ord. pitch)

B♭ Cl. 2 (pitched down) sotto voce ppp p ppp (ord. pitch)

B. Cl. (pitched down) sotto voce ppp p ppp (ord. pitch)

Bsn. 1 (pitched down) sotto voce ppp p ppp (ord. pitch)

Bsn. 2 (pitched down) sotto voce ppp p ppp (ord. pitch)

C. Bn. (pitched down) sotto voce ppp p ppp (ord. pitch)

Hn. 1 (pitched down) sotto voce ppp p ppp (ord. pitch)

Hn. 3 (pitched down) sotto voce ppp p ppp (ord. pitch)

B. Tbn. (pitched down) sotto voce ppp p ppp (ord. pitch)

Tuba (pitched down) lowest or low C (8th) w. fingers gliss (slowly) on lowest timp. (close mic) ppp p ppp (overhead only) slow gliss. on smallest Timp. p ppp

Timp. (pitched down) w. fingers gliss (slowly) on lowest timp. (close mic) ppp p ppp (overhead only) slow gliss. on smallest Timp. p ppp

F.D. (pitched down) hold close to mic ppp p ppp (trill w. R.H. fingers from edge to centre and back to edge change pitch by pressing L.H. finger on skin)

Tabla (pitched down) trill w. R.H. fingers from edge to centre and back to edge change pitch by pressing L.H. finger on skin (tabla) ppp p ppp (rub skin, from edge to centre to edge)

F.D. (pitched down) hold close to mic ppp p ppp (trill w. R.H. fingers from edge to centre and back to edge change pitch by pressing L.H. finger on skin)

G. C. (pitched down) trill w. R.H. fingers from edge to centre and back to edge change pitch by pressing L.H. finger on skin ppp p ppp (rub skin, from edge to centre to edge)

Hp. (pitched down) stroke w. flat hand on lowest bass strings ppp p ppp (trem. w. flat fingers med. low strings p.d.l.t. p)

Pno. (pitched down) (trem. w. flat fingers (martellato) on lowest strings) ppp p ppp (trem. by rubbing strings (crosswise) p) (low pitches, ad lib) (come sopra med. pitches p)

267 Amp. add enlarge pitched Perc 1-3/F1 1/Bs.FI/Cts. PA (mute direct sound while pitched) Timp: overhead only (not played on lowest Timp) 1) Hp/Pno/Strings enlarge SURROUND delay - 1) add Tu/Tbn 1/Hn 1/Trp 1 enlarge wind sounds SURROUND delay

Electr. 1) Pitch down 3 steps Perc 1-3/F1 1/Bs.FI/Cts. PA 2) fade pitch change c. 10 sec.

Senza misura 3-5"(sim.) ② ③ ④ ⑤ ① trem. w. flat fingers on strings 2-3"(sim.) ② ③

Vln. I lay down bow (pitched down) trem. w. flat fingers on strings ppp p ppp (trem. by rubbing strings w. flat hand longwise, sul tasto molto)

Vln. II lay down bow (pitched down) trem. w. flat fingers on strings ppp p ppp (trem. by rubbing strings w. flat hand longwise, sul tasto molto)

Vla. lay down bow (pitched down) trem. w. flat fingers on strings ppp p ppp (trem. by rubbing strings w. flat hand longwise, sul tasto molto)

Vc. lay down bow (pitched down) trem. w. flat fingers on strings ppp p ppp (trem. by rubbing strings w. flat hand longwise, sul tasto molto)

Cb. lay down bow (pitched down) trem. w. flat fingers on strings ppp p ppp (trem. by rubbing strings w. flat hand longwise, sul tasto molto)

X Misurata (♩ = c. 132)

275 Picc. 4 5

Fl. 1

Bs. Fl. T.R. CHANGE TO FLUTE

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

C Tpt. 1 blow air (pitch change by mouth resonance) p

C Tpt. 2

C Tpt. 3

Tbn. 1 Cup mf

Tbn. 2 Cup mf

B. Tbn. Cup mf

Tuba

Timp. (on lowest Timp.) (close mic) w. hand (one stroke only) mp (w. fingers) (stroke w. hand) mf (overhead only) (w. fingers) ppp

F.D. rub skin, from edge to centre to edge p ppp

Tabla p ppp

F.D. (w. fingers) ppp (stroke w. hand) mf

G. C. (w. fingers) ppp (stroke w. hand) mf Darabuka (to make gliss.) (close mic) mf

Hp. ped. gliss. optional TACET come sopra med. pitches p mf

Pno. come sopra med. high pitches p

275 Amp. gradually into normal AMP D.B normal AMP PA Lowest Timp, close mic: careful w attack Vlc normal AMP PA Vln normal AMP PA Timp O.H. (not on lowest)

Electr. 1) NO input surround delay 2) SAMPLE D.B 1) SAMPLE Vlc 1) SAMPLE Vln

X Misurata (♩ = c. 132)

4 5

Vln. I trem. by rubbing strings w. flat hand longwise, sul tasto molto ppp p ppp

Vln. II ppp p

Vla. pizz. gliss. mf pizz. gliss. mf pizz., ord. mp

Vc. ppp p ppp ppp, ord. mp

Cb. ppp

282

The musical score consists of multiple staves for different instruments and sections. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, B♭ Clarinets (1 and 2), Bassoons (1 and 2), and Contrabassoon. The brass section includes Horns (1-4), Trumpets (2 and 3), Trombones (1-2), Baritone Trombone, and Tuba. The percussion section includes Timpani, Field Drum (F.D.), Tabla, another Field Drum (F.D.), and Dar. The strings section includes Harp, Piano, Violins (I and II), Viola, Violoncello, and Contrabass. The electronic section includes Amp. and Electr. with specific playback instructions.

Key musical notations and dynamics include: *mf*, *ppp*, *mp*, *pizz., ord.*, *pizz. gliss.*, and *stroke w. hand*.

Electronic section instructions:

- Vlns normal AMP PA
- 1) PLAYBACK DB PA
- 2) add PLAYBACK Vlc PA
- 1) add PLAYBACK Vla PA
- 1) SAMPLE Vlns

Y

288

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

F.D.

Tabla

F.D.

Dar.

Hp.

Pno.

288

Amp.

Electr.

Enlarge Tabla

1) add PLAYBACK Vlns PA

1) gradually obscure sample/grad. into SURROUND

(playback samp).

Y

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. gliss.

pick up bow

294 Picc. *air flz* *pp* *mf* *pp*

Fl. 1

Fl. 2

Ob. 1 *air flz (small distance to mouth piece)* *pp* *mf* *pp*

Ob. 2 *air flz (small distance to mouth piece)* *pp* *mf* *pp*

E. Hn. *air flz (small distance to mouth piece)* *pp* *mf* *pp*

B♭-Cl. 1

B♭-Cl. 2

B. Cl.

Bsn. 1 *air flz (small distance to mouth piece)* *pp* *mf* *pp*

Bsn. 2 *air flz (small distance to mouth piece)* *pp* *mf* *pp*

C. Bn. *air flz (small distance to mouth piece)* *pp* *mf* *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *pp* *mf* *pp*

C Tpt. 2 *pp* *mf* *pp*

C Tpt. 3 *pp* *mf* *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

F.D.

Tabla

Bongos *Bongos* *ff* *slap*

Dar. *ff*

Hp. *trem. w. flat fingers on low strings* *pp*

Pno. *trem. crosswise on strings* *pp* *low strings ad lib*

294 Amp. *(playback sampl.)*

Electr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

NB noter
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Part 4
Loudness 1 (Strings)

300 Picc. *mf* *pp* non flz

Fl. 1

Fl. 2 CHANGE TO BASS FLUTE

Ob. 1 *mf* *pp* non flz take off mouth piece

Ob. 2 *mf* *pp* non flz take off mouth piece

E. Hn. *mf* *pp* non flz take off mouth piece

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1 *mf* *pp* non flz take off mouth piece

Bsn. 2 *mf* *pp* non flz take off mouth piece

C. Bn. *mf* *pp* non flz take off mouth piece

C Tpt. 1 *mf* *pp* non flz

C Tpt. 2 *mf* *pp* non flz

C Tpt. 3 *mf* *pp* non flz

Tbn. 1 *mf* *pp* non flz

Tbn. 2 *mf* *pp* non flz

B. Tbn. *mf* *pp* non flz

Gong (close mic) *f*

Tabla

Bongos

Dar. slap

Hp. *mf* l.v. al n.

Pno. *mf* l.v. al n.

300 Amp. NO AMP Strings (effects only)

Electr. (playback sampl)..... sampl fades
1) Vln I: Sample - - - - - sampl fades
2) tutti Strings: granulation, ad lib effects
1) Add playback Vln I sample, soft - gradually louder

Vln. I *arco* *ff* *pp* (gliss.)

Vln. I.2 *arco* *ff* *pp* (gliss.)

Vln. II *arco* *f* *pp* (gliss.)

Vln. II.2 *arco* *f* *pp* (gliss.)

Vla. *arco* *ff* *pp* (gliss.)

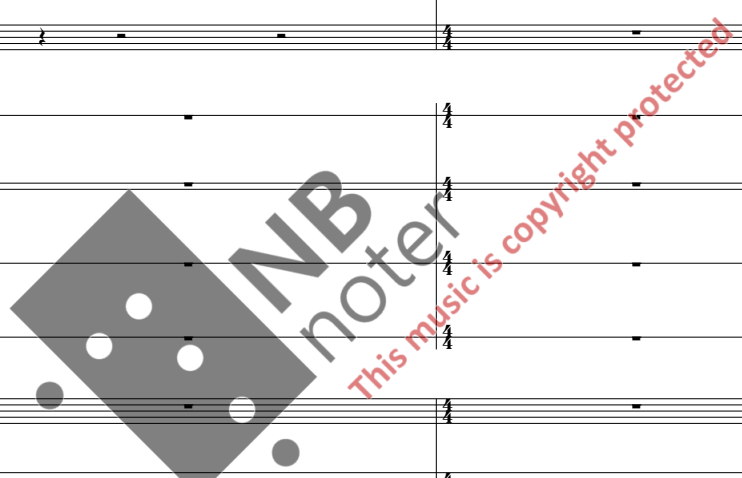
Vla. 2 *arco* *f* *pp* (gliss.)

Vc. *arco* *ff* *pp* (gliss.)

Vc. 2 *arco* *f* *pp* (gliss.)

Cb. *arco* *ff* *pp* (gliss.)

Cb. 2 *arco* *f* *pp* (gliss.)



304 Amp.

Electr. 1) pitch change on sampling, build effects into peak in bar 313

Vln. I *fff*

Vln. 1.2 *fff*

Vln. II

Vln. II.2

Vla. *fff* *pp* *fff* *pp* *f* *pp*

Vla. 2 *f*

Vc. *fff* *pp* *fff* *pp* *f*

Vc. 2 *f*

Cb. *fff* *pp* *fff* *pp* *fff*

Cb. 2 *fff*

309

Ob. 1 *mf* (indefinite pitch) on mouth piece *ff* put on mouth piece

Ob. 2 *mf* (indefinite pitch) on mouth piece *ff* put on mouth piece

E. Hn. *mf* (indefinite pitch) on mouth piece *ff* put on mouth piece

Bsn. 1 *mf* (indefinite pitch) "the craw" on mouth piece *ff* put on mouth piece

Bsn. 2 *mf* (indefinite pitch) "the craw" on mouth piece *ff* put on mouth piece

C. Bn. *mf* (indefinite pitch) "the craw" on mouth piece *ff* put on mouth piece

309 Amp.

Electr. Enlarge Ob/E. Hn/Bsns

1) Ob/E. Hn/Bsns on mouthpiece, overdrive, SURROUND echo (fade ca 20 sec.)
2) peak treated String/sampler etc feed echo

1) reverberation of treated string structures poly-echo etc

309

Vln. I *fff*

Vln. 1.2 *fff*

Vln. II *fff*

Vln. II.2 *fff*

Vla. *fff*

Vla. 2 *fff*

Vc. *fff*

Vc. 2 *fff*

Cb. *fff*

Reverberation 1

Senza misura *lunga* Più lento ($\text{♩} = \text{c. } 60$)

A1

Musical score for Percussion, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Bass Clarinet 1, Bass Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Trumpet 1, Trumpet 2, Timpani, Vibraphone, Crotales, Gong/Cymbal (G.C.), Harp (Hp.), and Piano (Pno.).

- Picc.: *lunga*
- Fl. 1: *lunga*
- Fl. 2: *lunga*
- Ob. 1: *lunga*
- Ob. 2: *lunga*
- E. Hn.: *lunga*
- B. Cl. 1: *lunga*
- B. Cl. 2: *lunga*
- B. Cl.: *lunga*
- Bsn. 1: *lunga*
- Bsn. 2: *lunga*
- C. Bn.: *lunga*
- C Tpt. 1: *lunga*
- C Tpt. 2: *lunga*
- Timp.: *lunga*
- Vib.: *lunga* (Vibraphone)
- Crt.: *lunga* (Crotales)
- Trgl.: *lunga*
- G.C.: *lunga* (G.C. friction finger roll, close mic)
- Hp.: *lunga*
- Pno.: *lunga*

Performance notes:

- B. Cl. 1: *solo*, n → *pp* → n
- Vib.: *bow*, n → *mp* (con Xéa)
- Crt.: n → *mp*
- G.C.: *friction finger roll*, *close mic*, *mp*

314 Amp. ord AMP Strings Enlarge String quintet Enlarge Clar 1 G.C enlarge PA

Electr. 1) fade echo/reverberation (c. 25 sek) 2) solo Strings SURROUND delay

1) Strings SURROUND delay. Microtonal pitch change (solo strings not included)
1) rev. soft, gradually BACK SPEAKERS only, fade

A1

Musical score for Violin 1 solo, Violin 1 tutti, Violin 2 solo, Violin 2 tutti, Viola solo, Viola tutti, Violoncello solo, Violoncello tutti, Contrabasso solo, and Contrabasso tutti.

- Vln I solo: *lunga*, *1. solo jeté ad lib. ord. → sul tasto*, *mp*
- Vln I tutti: *lunga*, *PPP*
- Vln II solo: *lunga*, *1. solo jeté ad lib. ord. → sul tasto*, *mp*
- Vln II tutti: *lunga*, *PPP*
- Vla. solo: *lunga*, *1. solo jeté ad lib. ord. → sul tasto*, *mp*
- Vla. tutti: *lunga*, *PPP*
- Vc. solo: *lunga*, *1. solo jeté ad lib. sul tasto → sul pont.*, *mp*
- Vc. tutti: *lunga*, *PPP*
- Cb. solo: *lunga*, *1. solo jeté ad lib. sul tasto → sul pont.*, *mp*
- Cb. tutti: *lunga*, *PPP*

Loudness 2 (Woodwinds)
(♩ = c. 80)

321 **accel.**

FL 1

Bs. Fl. *solo (close to mic) Bass Flute* *play loud (sounding less)* *bend (poco)* **CHANGE TO FLUTE**

Ob. 1 *ord.* *ff*

Ob. 2 *ord.* *ff*

E. Hn. *ff*

Bs. Cl. 1 *pp* *pp* *ff*

Bs. Cl. 2 *ppp* *ff*

B. Cl. *pp* *ppp* *gradually into multiphonics (overblow)* *ff*

Bsn. 1 *ord.* *ppp* *ff* *p* *ff* *p* *ff* *p*

Bsn. 2 *ord.* *ppp* *ff* *p* *ff* *p* *ff* *p*

C. Bn. *ord.* *ppp* *ff* *p* *ff* *p* *ff* *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Timp.

Vib.

Crt. *mp* *mp*

Trgl.

G. C. *mf* *come sopra*

321

Amp. *Enlarge Bs.Fl* *LESS AMP W.w (keep Bs.Cl)* *(less amp W.w, except Bs.Cl)* *Enlarge Vlc 1. solo*

Electr. *1) Bs.Fl. (muddy granulation)-* *1) Bs.Cl grad. add ringmodulator/granulation* *1) gradually add ringmodulator/granulation on W.w (optional only Bsns)* *2) SAMPLE Bsns trill.*

accel. (♩ = c. 80)

Vln I solo

Vln I tutti

Vln II solo *ord.* *sul tasto* *mp*

Vln II tutti

Vla. solo *ord.* *sul tasto* *mp*

Vla. tutti

Vc. solo *sul tasto* *sul pont.* *mp* *1. solo, impro on open C change trem. speed, sul t...sul p. add crush etc. (continuously varied)* *sim.*

Vc. tutti

Cb. *tutti* *pp sempre*

329 Picc.

FL. 1 *ff*

FL. 2 *ff* Flute

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1 *ff mp ff mp ff mp ff*

Bsn. 2 *ff mp ff mp ff mp ff*

C. Bn. *ff mp ff mp ff mp ff*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Perc. 1

Perc. 2

Trgl.

G. C.

Hp.

Pno.

329 Amp. LESS AMP B♭ Cl.

Electr. 1) PLAYBACK Bsns PA

Vln. I

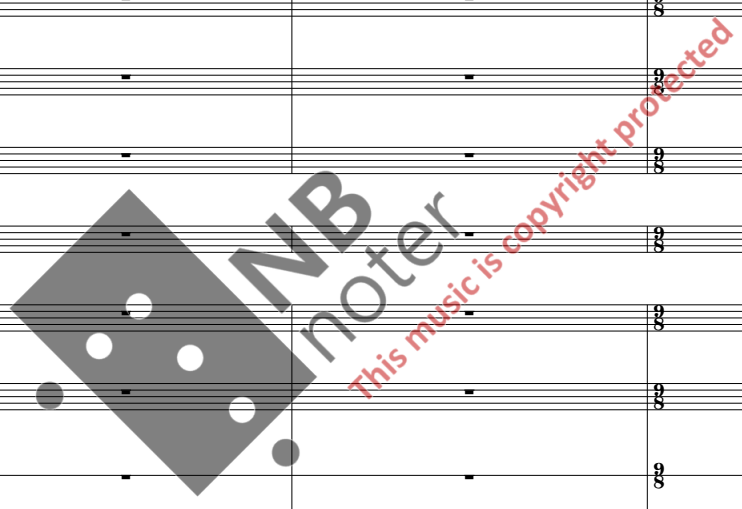
Vln. II

Vla.

Vc. solo *slow trem., ord. rapid trem., sul pont. molto*

Vc. tutti *gli altri slow trem., ord. rapid trem., sul pont. molto*

Cb. *(pp sempre) (non cresc.)*



Reverberation 2

Senza misura

Misurata (♩. = c. 80)

335 Picc. *ff* *lunga* ② ③ *mf* blow air *mf* blow air *mf* blow air

Fl. 1 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Fl. 2 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Ob. 1 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Ob. 2 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

E. Hn. *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

B♭ Cl. 1 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

B♭ Cl. 2 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

B. Cl. *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Bsn. 1 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Bsn. 2 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

C. Bn. *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Hn. 1 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Hn. 3 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

C Tpt. 1 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Tbn. 1 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Tbn. 2 *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

B. Tbn. *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Tuba *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Gong *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

W.m. *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Stones *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

G. C. *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Hp. *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Pno. *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

335 Amp. *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

Electr. *ff* *lunga* *flz* *ppp non cresc.* *mf* blow air *mf* blow air

1) W.w and sampl into reverb poly ecco
2) cut sampling (Bsns) PA
3) Gong/Hp/Pno SURROUND poly-echo (fade c. 20 sec)
Optional Freq. shifter

ord AMP on W.w
Blow air, STAGE AMP

1) fade granulated echo, pitch down → FADE into BACK SPEAKERS only

Senza misura

Misurata (♩. = c. 80)

Vln. II *lunga* ② ③ *ppp* sul pont.

Vln. II 2 *lunga* *ppp* sul pont.

Vla. *lunga* *ppp* sul pont.

Vla. 2 *lunga* *ppp* sul pont.

Vc. *lunga* *ppp* sul pont.

Cb. *lunga* *ppp* sul pont.

Cb. 2 *lunga* *ppp* sul pont.

gli altri, TACET
div. *)
(sul pont.)

mp *) players w. low C only

Senza misura

Loudness 3 (tutti)

Misurata (♩ = c. 112)

341 Picc. whistle tone (close to mic) *p*

Fl. 1 blow air *pp* (non cresc.) (close to mic)

Fl. 2 T.R. *f* *poss.*

Ob. 1 ord. *mf*

Ob. 2 ord. *mf*

E. Hn. ord. *mf*

Bs. Cl. 1 slap tongue *mf*

Bs. Cl. 2 (pitched down) *mf*

B. Cl. (pitched down) *ppp* *p* *n* *ppp* *mp*

Bsn. 1 ord. *mf*

Bsn. 2 ord. *mf*

C. Bn. ord. *mf*

Hn. 1 ord. *mf*

Hn. 2 ord. *ppp* *p* *mf*

Hn. 3 ord. *mf*

Hn. 4 ord. *mf*

Tbn. 1 *sfz* shoh *pp* ord. *mf* *p* *mf* *p*

Tbn. 2 ord. *pp* ord. *mf* *p* *mf* *p*

B. Tbn. ord. *pp* ord. *mf* *p* *mf* *p*

Tuba ord. *ppp* *p* *mf* *mf*

Timp. ord. *pp* (close mic turned OFF) *mf* *p* *mf* *p*

Perc. 2 *pp* non cresc.

W.m. 2 small stones (keep close to mic.)

Stones strokes together, like the beginning *mf* friction finger roll ad lib. close mic come sopra *mf*

G. C. ord. *p* *mf* *mf*

Hp. ord. 1v. *mf*

Pno. *p* stroke w. flat hand on lowest bass strings (loco) *mf* *ppp* *mf*

341 Amp. Enlarge Stones (perc 3) SURROUND (Bass Clar./Timp no output while pitched) LESS AMP Tutti, (Timp close mic OFF) (keep up close mic on 4) G.C.)

Electr. 1) tutti orchestra "cave" reverb PA 1) Bass Clar. pitched down 12 steps 1) Tbn.: grad add ringmod/granulation.

Senza misura

Misurata (♩ = c. 112)

Vln. I 1. solo ord. *pp* sotto voce, non cresc. gli altri, TACET tutti (div.) ord. *pp* ord. *pp*

Vln. II (ppp sempre) *p* *n* ord. *pp* ord. *pp*

Vln. II.2 (ppp sempre) *p* *n* ord. *pp* ord. *pp*

Vla. (ppp sempre) *p* *n* ord. *pp* ord. *pp*

Vla. 2 (ppp sempre) *p* *n* ord. *pp* ord. *pp*

Vc. (ppp sempre) *p* *n* ord. *pp* ord. *pp*

Cb. (sul pont.) *p* *n* ord. *pp* ord. *pp*

Cb. 2 (ppp sempre) *p* *n* ord. *pp* ord. *pp*

348 Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn. *mf*

Bs. Cl. 1 *pp* (ord.)

Bs. Cl. 2 *pp* (ord.)

B. Cl. *mf* (ord. pitch) *pp*

Bsn. 1 *p* *mf* *p*

Bsn. 2 *p* *mf* *p*

C. Bn. *p* *mf* *p*

Hn. 1 *p* *mf* *p* *pp* *mf*

Hn. 2 *p* *mf* *p* *pp* *mf*

Hn. 3 *p* *mf* *p* *pp* *mf*

Hn. 4 *p* *mf* *p* *pp* *mf*

C. Tpt. 1 *p* *mf* *p* *n*

C. Tpt. 2 *p* *mf* *p* *n*

C. Tpt. 3 *p* *mf* *p* *n*

Tbn. 1 *mf* *p* (w. ringmodulator)

Tbn. 2 *mf* *p* (w. ringmodulator)

B. Tbn. *mf* *p* (w. ringmodulator)

Tuba *mf*

Timp. *f non troppo*

Tom-t. (med.) *ppp* sticks *mp* *n*

Tom-t. (high) *ppp* sticks *mp* *n*

Tom-t. (deep) *ppp* sticks *mp* *n*

G. C. *mf* come sopra

Hp. *mf*

Pno. *ppp* *mf*

348 Amp. (Bs. Cl. normal output)

Electr. 1) ord pitch Bs. Cl. (Tbns: ringmod/gran.)

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *ppp* div.

Vc. 1 *mf* *ppp*

Vc. 2 *mf* *ppp*

Cb. *mf* *ppp*

B1

354 Pic. (mf) f p

Fl. 1 (mf) f p

Fl. 2 (mf) f mp

Ob. 1 (mf) f mp

Ob. 2 (mf) f mp

E. Hn. (mf) f mp

B♭ Cl. 1 slap tongue (mf) f mp

B♭ Cl. 2 (mf) f mp

B. Cl. (mf) f mp

Bsn. 1 (mf) f p

Bsn. 2 (mf) f p

C. Bn. (mf) f p

Hn. 1 f

Hn. 2 f

Hn. 3 f

Hn. 4 f

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 mf

Tbn. 2 mf

B. Tbn. mf

Tuba mf

Timp. pp f non troppo

Tom-t. (med.)

Tom-t. (high)

Tom-t. (deep)

G. C. (ord. AMP) sticks ppp p mf n

Hp.

Pno. (loco) ppp mf pp gliss. white keys p loco

354 Amp. LESS AMP 4) G.C

Electr. (Tbns: ringmod/gran)

B1

Vln. I div. ppp f pp

Vln. II div. ppp f pp

Vla. f pp

Vc. f pp

Vc. 2 f pp

Cb. f pp

C1

360 Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

Hn. 1 *f non troppo*

Hn. 2 *f non troppo*

Hn. 3 *f non troppo* 1/2 valve gliss.

Hn. 4 *f non troppo* 1/2 valve gliss.

C Tpt. 1 *f non troppo*

C Tpt. 2 *f non troppo*

C Tpt. 3 *f non troppo*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *pp* *f non troppo*

Tom-t. (med.)

Tom-t. (high) *ppp*

Tom-t. (deep) *fp*

G. C. *ppp* *f non troppo*

Hp. *f*

Pno. *f* *senza sord.*

360 Amp.

Electr. (Tbns: ringmodigran)

C1

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* (Vc 1 tacet)

Vc. 2 *f* non div. (Vc 2 tacet)

Cb. *f*

tutti II

tutti II

tutti II

tutti II

D1

366 Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 (slightly modified from bar 357)

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Tom-t. (med.)

Tom-t. (high)

Tom-t. (deep)

G. C.

Hp.

Pno.

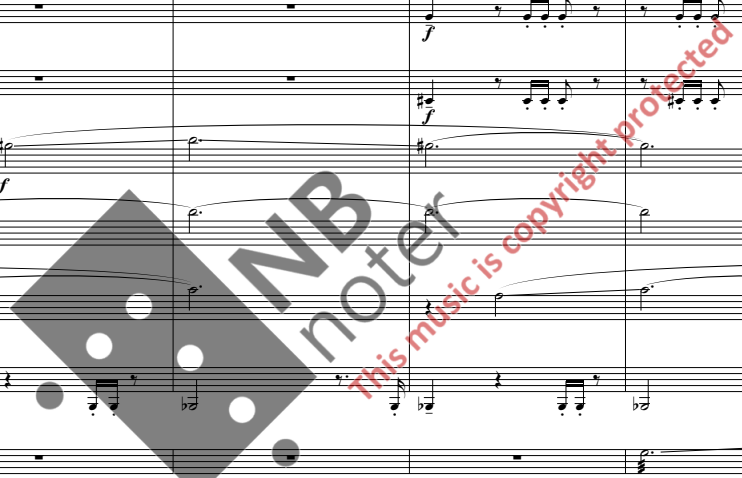
366 Amp.

Electr.

1) Multi-sample tutti

1) Playback sample, start very soft gradually chaotic by pitch change and cresc.

(Tbns: ringmodigran)



D1

Vln. I

Vln. II

Vla.

Vc.

Vc. 2

Cb. 2

non div.

II

I

Part 5
Reverberation 3

Senza misura

whistle tone
(close to mic)

(♩ = c. 60)

2

374 Pic. *f* *ff* TACET electronic echo *p* whistle tone # (close to mic)

Fl. 1 *pp* TACET electronic echo *p* whistle tone # (close to mic)

Fl. 2 *pp* *f* *ff* TACET electronic echo *p* whistle tone # (close to mic)

Ob. 1 *pp* *f* *ff* TACET electronic echo

Ob. 2 *pp* *f* *ff* TACET electronic echo

E. Hn. *pp* *f* *ff* TACET electronic echo

B♭ Cl. 1 *pp* *f* *ff* TACET electronic echo

B♭ Cl. 2 *pp* *f* *ff* TACET electronic echo

B. Cl. *ff* TACET electronic echo

Bsn. 1 *ff* TACET electronic echo

Bsn. 2 *ff* TACET electronic echo

C. Bn. *ff* TACET electronic echo

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C. Tpt. 1 *ff*

C. Tpt. 2 *ff*

C. Tpt. 3 *ff* CHANGE TO CORNET IN B♭

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff* l.v. al niente (close mic) *pp sempre*

Tom-t. (med.) *pppp* *f* *ff* *pp* *pp*

Tom-t. (high) *pp* *ff* *pp* *pp*

Tom-t. (deep) *pp* *ff* *pp* *pp*

G. C. *mf* *ff* *p* *n*

Hp. *ff* l.v. al n. *p*

Pno. *ff* l.v. al n. resulting in spectrum of E improvise overtones: touch strings w. fingers on different spots to get variation in sounding harmonics very slow repeated, press key (lowest E)

374 Amp. ord AMP, Hp/Pno hall reverb enlarge whistle tones STAGE AMPS

Electr. 1) feed echo high W w SURROUND echo, fade (c. 15 sec) 2) cut sample playback 3) Hall Rev. on Perc 1-4 1) Enlarge Hp/Pno overtones 2) DB: E spectrum enlarger

(Tbns: ringmodigran)

Vln. I *ff* (♩ = c. 60) 2

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Vc. 2 *ff*

Cb. *ff* *pp sempre*

E1 Misurata (♩ = c. 60) poco ad lib.

383 Picc. whistle tone

Fl. 1 ord. mp p whistle tone (close to mic)

Fl. 2 ord. mp p

Ob. 1

Ob. 2

B♭ Cl. 1 mp (mp)

B♭ Cl. 2 mp (mp)

B. Cl. mp

Hn. 1 ppp

Hn. 2 ppp

Hn. 3 ppp

Hn. 4 ppp

C Tpt. 1 solo Harmon mp bend ppp p

B♭ Cnt. Cornet in B♭ pp

Tbn. 1

Tbn. 2 Harmon n

B. Tbn.

Tuba

Timp. ppp sempre

Rin, m. sml. Rin, med. small bow mp

Rin, m. big Rin, med. big bow mp

Rin, big Rin, big bow mp

Rin, sml. Rin, small bow mp

Hp. p

Pno. resulting in spectrum of G very slow repeated, press key (lowest G)

383 Amp. add Perc into hall reverb

Electr. 1) Vl: G spectrum enforcer SURROUND delay --- 2) Tbn 2/Bs.Tbn: G spectrum enforcer PA

E1 Misurata (♩ = c. 60) poco ad lib.

383 Vln. I ppp

Vln. II ppp

Vla. ppp

Vc. ppp

Vc. 2 ppp

Cb. ppp sul p. improvise, slow change between random natural harmonics (start individually on different notes)

III improvise, slow change between random natural harmonics (start individually on different notes)

III improvise, slow change between random natural harmonics (start individually on different notes)

III improvise, slow change between random natural harmonics (start individually on different notes)

391

FL 1

FL 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

B♭ Cnt.

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.

Rin. m. big

Rin. big

Rin. sml.

Hp.

Pno.

391

Amp.

Electr.

CHANGE TO BASS FLUTE

solo bend

p *mf* *p* *mf* *(mf)* *p* *mf* *pp*

pp *n* *pp* *pp*

p non cresc. *p* *f* *p* *p* *f* *p* *n*

pp sempre

Vibraphone

bow

mp *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp*

1) add D.B/Vla G spectrum

1) Vlns : D spectrum enforcer SURROUND delay

1) Solo strings : G (D on Vlns) spectrum enforcer SURROUND delay

F1

Vln. I

Vln. I.2

Vln. II

Vln. II.2

Vla.

Vla. 2

Vc.

Vc. 2

Cb.

Cb. 2

improvise, slow change between random natural harmonics

p (start individually on different notes)

1. solo III come sopra

gli altri, TACET

1. solo III come sopra

gli altri, TACET

1. solo III come sopra

gli altri, TACET

1. solo III come sopra

gli altri, TACET

1. solo III come sopra

gli altri, TACET

1. solo III come sopra

gli altri, TACET

1. solo III come sopra

gli altri, TACET

G1

398 Picc. (optional slightly flat, 7th partial in fundamental Bb)

FL 1

Bs. Fl. Bass Flute (close to mic) solo play loud (sounding less)

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1 solo n pp

B♭ Cl. 2 dim. al n.

B. Cl. p

Bsn. 1

C. Bn.

Tbn. 1 Harmon p f p p

Tbn. 2 n p

B. Tbn.

Tuba

Timp. put suspended cymb. on lowest timp. n

Vib.

Crt. Crotales bow mp

Rin. big mp

Rin. sml. mp

Hp. pp

Pno. ppp repeat slowly ad lib, change overtones

398 Amp. Enlarge Bass Flute PA

Electr. 1) Granulation Bs Fl (delicat) 2) Tbn 1/2- Bb spectrum enforcer PA

G1

Vln. I (solo) tutti

Vln. I 2 gli altri pppp

Vln. II (solo) tutti (div.) sul pont. molto pppp pp

Vln. II 2 gli altri, div. pppp sul pont. molto pp

Vla. (solo) tutti (div.) sul pont. molto pppp pp

Vla. 2 gli altri pppp sul pont. molto pp

Vc. (solo) tutti (div.) sul pont. molto pppp pp

Vc. 2 gli altri pppp sul pont. molto pp

Cb. (solo)

Cb. 2 gli altri tutti pppp

Senza misura

H1 (3+3)

404 Picc. (w.L.)
 Fl. 1 (optional slightly flat, 7th partial in fundamental Bb)
 Bs. Fl.
 B. Cl. 1
 B. Cl. (pitched down)
 Bsn. 1 *p dolce*
 Bsn. 2
 C. Bn. *p dolce*
 Hn. 1 blow air ad lib. *ppp* *p*
 Hn. 2 blow air ad lib. *ppp* *p*
 Tbn. 1 *f* *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*
 Tbn. 2 *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*
 B. Tbn. blow air ad lib. *ppp* *p*
 Tuba blow air ad lib. *ppp* *p*
 Timp. Cymbal (on lowest Timp.) (close mic) mallets *p*
 Vib. slow echo *mp* Gong bow l.v. *mf*
 Crt. *mp*
 Rin, big *mp*
 G. C. G.C. finger friction roll ad lib. close mic *mf*
 Hp. rapid scratch longwise on winding of bass string(s) *mfz*
 Pno. rapid scratch longwise on winding of bass string(s) *mfz*
 404 Amp. (Perc/Pno/Hp hall rev.) Timp/G.C enlarge PA. (Bass Clar/Timp no output while pitched) hall reverb on all- wind sounds (Hn/Tbn/Tu) STAGE AMPS
 Electr. 1) pitch down Bs.Cl -12 steps 1) Fade Tbn spectrum enforcer into STAGE AMP
 1) Vibr slow echo SURROUND fade (4x à 5 sec.) 1) Gong/Hp/Pno SURROUND echo Optional: freq. shifter

H1 (3+3)

Vln. I
 Vln. II *pppp* *pp* *pppp* *pp*
 Vln. II 2 *pppp* *pp* *pppp* *pp*
 Vla. *pppp* *pp* *pppp* *pp*
 Vla. 2 *pppp* *pp* *pppp* *pp*
 Vc. *pppp* *pp* *pppp* *pp*
 Cb. (non trem.)
 Cb. 2 players w. low C *n*