Erstarrung

for ensemble

Evan Gardner

2008

for Ensemble Intercontemporain

Instrumentation

1 flute, piccolo
1 flute, alto flute
1 oboe
1 oboe, english horn
1 clarinet in Bb, Eb
1 clarinet in Bb, Bass Clarinet
1 bass clarinet, contrabass clarinet, Bb clarinet
1 bassoon
1 bassoon, contrabassoon

2 horn
1 piccolo trumpet (Bb)
1 trumpet in C
2 trombone
1 tuba, euphonium

percussion 1

timpani C,F+cymbal, crotales, pitched gong, marimba,tam, med Tam, bongos (set of 4 tuned from low to high), pitched gong, sus china, maracas, spring drum

percussion 2

bell plate (lowest C), waterphone, bass drum, snare, sus cymbal, 2 triangles, ocean drum, tubular bell (suspended above a bucket of water with bungee cord for gliss effect), tambourine, lion's roar, slapstick, steel drum, crotales, water tam (small tam dipped in a large bucket of water)

percussion 3

tubular bells, vibraphone, thunder sheet, tam, large tam, xylophone, crotales, flexitone, toms, bongos, ocean drum, sizzle cymbal, steel drum, ratchet, vibraslap

harp

piano, guitar pick, a wooden wedge, brush of split bamboo or wood, tightly wound

3 violins
2 viola
2 violoncello
double bass (5 string preferred)

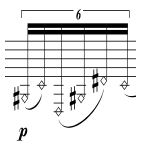
(vln 3, vla 2, vlc 2 prepare strings with paper-clips)

Score in C.

Performance Notes

For all instruments

Dynamic markings with quotation marks indicate the intensity of the performance action and not the resulting absolute volume of the action.



Accidentals are valid for notes they directly precede or for notes directly repeated.

Niente

Quarter tone sharp

Three Quarter tones sharp

Quarter tone flat

Three quarter tones flat

Slightly sharpened. Roughly a 1/6 tone degree.

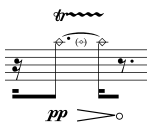
Slightly flattened. Roughly a 1/6 tone degree.

<u>Unless specified, all notes are to be performed non vibrato.</u>

n.v. non vibrato
v.n. vibrato normale
v.m. vibrato molto

Indicates a unmeasured tremelo for strings and a flutter tongue for wind and brass.

Mute, dampen. A sudden stopping of sound as if cut short electronically. For string instructions, silently dampen all other strings such that they are prevented from vibrating.

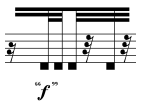


Notes in parentheses with a trill sign above indicates the note that is to be trilled. When a trill to the same note is indicated, use an alternate fingering.

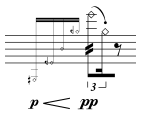
Downbow, breath out

Upbow, breath in.

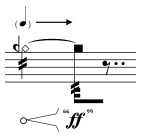
Winds



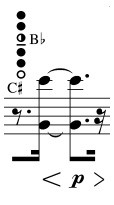
Square note heads are to be performed tonelessly. The performer fingers the specified note but only blows air, not pitch. The is to remove their mouthpieces when performing this action. The bassoon is to blow into either B or C key.



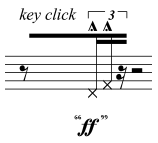
Diamond note heads are to be performed as a mixture of both pitch and breath noise. The resulting tone quality should be light and airy. (Fl.& Cl.)



Transitions between performance techniques are indicated by an arrow.

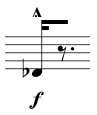


Mutliphonic passages are notated with suggested fingerings and the desired pitches. If the given fingering does not work, the player is encouraged to explore alternatives that will preserve the notated pitches as faithfully as possible.

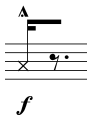


Key Click

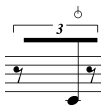
Percussive sound resulting from fingering keys on the instrument without blowing. In some cases, light blowing might be helpful to reinforce the sound.



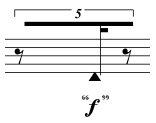
Indicates a slap tongue



Indicates a slap tongue with as little pitch as possible.

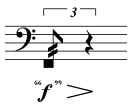


Tongue ram. (Fl.)



Indicates a percusive effect in witch the hand slaps the mouthpiece of the instrument with the palm of the performers hand. The resulting sound is a light popping, percussive effect. The reed should be removed.

Brass



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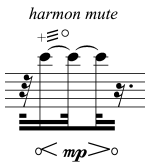
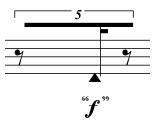
Harmon tremelo



Indicates a quick tremelo effect with the hand rapidly covering and opening the exit of a harmon mute.



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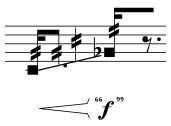


To be performed on the trombone. Indicates the lowest possible vibration/flutter to achieve a low and rumbling glissando.

Indicates a split note effect. Largely unpitched.

Percussion

Much of the percussion writing attempts to convey as clear a musical meaning without indulging in unneccessary complexity of notation. When creating rich, multiphonic sounding resonances on a tam with a stick or a superball, there is a great deal of possibilities available to a performer to modulate and alter the sound in terms of dyanmics, spectral richness, and general pitch. To acheive this result with the precision of a violin or clarinet, would appear to be very unlikey. I have therefor endeavored to indicate the a simple, yet detailed idea of the sound evolution I would like to acheive when using these techniques. I encourage the performer to focus more on the intention of the sound and the realizing the general idea more than worrying about precision in performance, which as stated earlier, is something that might not always be possible.

The following graphic indications represent various tools and mallets and ways of attacking the instrument.

Soft mallets

Hard mallets

Sticks

Super Ball: small, medium and large sizes are used.


Jazz brush

Soft, large mallet; represents idiomatic mallets used for Tam, Tubular Bells.

Hard, large mallet; see above


Fluted/ribbed stick


Bow


Hand, fingers

The location of contact between a given beater and the percussive instrument (tam, cymbal, b.drum) is indicated with the following notation.

C Center

M Middle

E Edge

R Rim

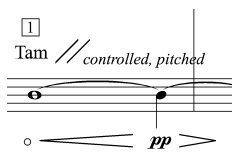
The degree of sonic complexity found in scraping a tam with a stick, or using pressure with a superball, or bowing a cymbal is indicated in four degrees of complexity.

1 Single tone,

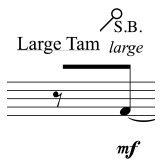
2 More tones, richer higher partials

3 More noise, richer sound

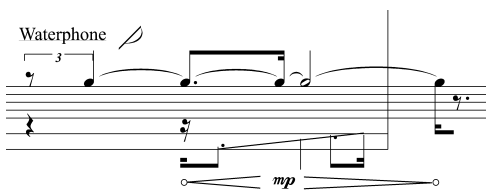
4 Extremely noisy and complex tone



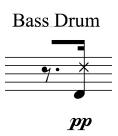
Controlled, pitched stick friction is achieved by carefully agitating the Tam along the surface of the instrument with a stick. The technique can be executed at both quite and loud volumes.



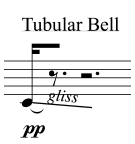
The superball is also capable of creating low pitched, moaning pitched effects when great pressure is applied to the surface of the instrument. This technique is most often employed with Tams and the bass drum. Notation indicates a general pitch contour.



The waterphone requires a special notation. This instrument is capable of a wide range of different pitches and registers, yet specific pitches are indeed quite difficult to reproduce. Within the normal five staff line, I have indicated the general contour of the pitched line to be performed. On the line below I have indicated the water modulation amount. It is to be noted that the resulting pitch can vary greatly depending where the bow meets the brass rod. The closer to the base of the instrument, the higher the partials.



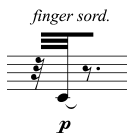
Dead stroke



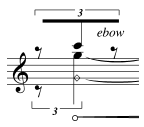
Mount a middle C tubular bell with bungee cord such that it hangs and can be easily pulled down into a bucket to achieve a water glissando effect.

Piano

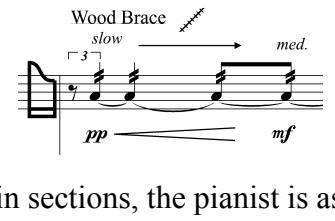
The following tools are to be used: dulcimer beaters, fluted stick, steel drum beaters, guitar pick, and ebow.



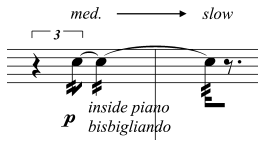
One hand attacks the keys of the piano while the other hand used the finger to mute the string close to the bridge. The effect is similar to that of a palm muting on a guitar and should strive to maintain a clear sense of pitch, yet a muted quality of sound.



The ebow is an electromagnetic too for guitarists that creates sympathetic vibrations in electric guitars allowing the instrument to sustain indefinitely. If placed properly on piano strings this tool can also create a perfect sine wave of indefinite sustain within the piano. It is important to note that the sine wave can become quite powerful and the pedal should be used to keep the vibrations from becoming overbearing.



In certain sections, the pianist is asked to use a fluted/ribbed stick to play on the inside of the piano. These actions are notated using the piano clef shown here. This clef is used to specify percussive actions that take place inside the pianos on the various strings, or braces.



This affect is achieved using a guitar pick on the inside of the piano on the other side of the string bridge where the strings are fastened to the instrument. This is the opposite side of the tuning pegs.

Strings

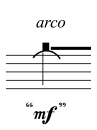

Bridge clef
Replace the traditional clef and depicts the shape of the instrument's fingerboard-strings-bridge. Wherever is occurs, it indicates the approximate position on the instrument where the action is to be performed rather than specific pitches.


Body clef
Represents the shape of the instrument and signifies action to be performed on the instrument.

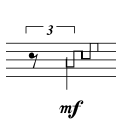

String clef
Indicates actions to be performed behind the bridge on the strings. Each of the four spaces between the line represents a string.


Tail clef
Indicates actions to be performed on the tailpiece of the instrument.

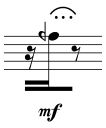

Peg clef
Indicates actions to be performed on the tuning pegs of the instrument.



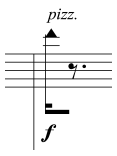
A toneless, airy sound created by bowing directly on the bridge while covering the strings. The bow pressure and the speed of the bow must be sensitively balanced to obtain a direct and audible result.



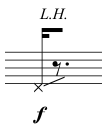
Played with pressed bow. The result should be a dry rattling sound, strongly "perforated." A whining, smudged, or otherwise distorted tone should be avoided at all costs. The bow can be held with the fist.



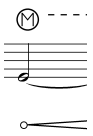
Jeté technique, or bouncing the bow on the strings.



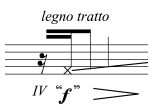
Highest note, when pizzicato, sounds like a wood block



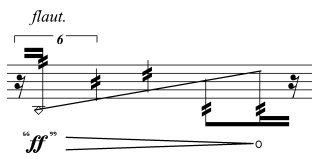
Hammer pizz. Indicates left hand "slapping" string to achieve sound. The right hand does not perform this action.



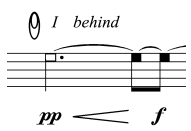
The multiphonic sign indicates the player should bow the string such that two or more clear tones result. This can be achieved by exploring the angles of the bow meeting the string, bow pressure, and location. (Cb.)



This kind of legno technique is to be performed on a muted string, such that the resulting sound is veiled and woody. The fingers should stop the strings as if playing a harmonic but all the reall harmonics should be muted with secondary fingers. Stopped pitched should be heard as a weak shading of the brightness of a bowed sound. Applies to both the battuto and tratto variations.



Indicates a pronouncedly veiled, non vibrato intonation with a predominant bowing sound. The fingers should stop the strings as if playing a harmonic but all real harmonics should be muted with secondary fingers. Stopped pitches should be heard as a weak shading of the brightness of a bowing sound. Execute at a high stop on a low string. This is notated with a diamond and flaut. written above the staff.



Violin 3, Viola 2, and Violoncello 2 are asked to prepare their instruments with paperclips in the beginning of the piece. This technique is perfectly safe for the instrument provided paperclip with a plastic coating are used. This prevents any damage inflicted by stracthing the string from metal to metal contact.

Paper clips on strings provide a very unique metalic, multiphonic sound, and by bowing in front of the paper clip and behind it, one can acheive a wide variety of results.

Bowing in front of the paper clip

Produces a multiphonic sounding like pitched noise with the ability to increase the noise content by means of bow pressure and location

Bowing in fron of the paper clip (Partial)

Bowing behind the paper clip

Produces a more noise oriented sound with bery little pitch content. Bow pressure and speed change the quality of this sound as does the fingered pitch location, though no actual pitch results.

Erstarrung

for Ensemble Intercontemporain

Evan Gardner
2008

Flute 1
Flute 2
Oboe 1
English Horn
Bb Clarinet 1
Bb Clarinet 2
Contrabass Clarinet
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Piccolo Trumpet
C Trumpet
Trombone 1
Trombone 2
Tuba
Percussion 1
Percussion 2
Percussion 3
Harp
Piano
Violin 1
Violin 2
Violin 3
Viola 1
Viola 2
Violoncello 1
Violoncello 2
Contrabass

Pitched Gong

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

gliss
start trill slowly and accelerando
senza sord.
cup mute
harmon mute
straight mute
Marimba
Waterphone
Thundersheet
shake
Vibraphone
Sus. Cymb.
Tam
controlled, pitched
S.B.
Sm.
s.t.
s.p.
v.m.
norm.
v.n.
a.s.p.
IV behind
I behind

14 15 16 17 18 19 20

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

practice mute
rit. trill
multiple bow stroke crescendo
B. Drum
S.B.
Sm.
noisy
wound part of string
bow scrape on body (grinding sound)
in front, partials

21 22 23 24 25 26

♩= 80

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

gliss
senza sord.
harmon mute
harmonic trill
s.p.
s.t.
a.s.p.
x.s.p.
pizz.
behind
in front
flaut. fast bowing
legno bat.
legno tratto
Crotales
l.v.
B. Drum Side
med. slow very slow
Tam
Tubular Bells
norm. v.n.

27 28 29 30

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

jet whistle
senza sord.
gliss
Bongos
Snare
Large Tam
legno bat.
norm. s.p.
gett.
arco
x.s.p.
III behind
II behind
IV behind

31 32 33 34 35

3/4 6/4 5/4

♩ = 54

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

gliss
sord.
cup mute
s.p.
s.t.
Crotales
Sus. Cymb
Xylophone
slow
very slow
D C# Bb / Eb Fb Gb A
près de la table
modulate low buzzing with between position pedaling
fast
slow
wedge on tuning pegs
double tongue rit.
in front, partials
in front, noisy
norm.
L.H. pizz.
a.s.p.

36 37 38 39 40

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

♩= 46 ♩= 54

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl. — toneless — "mf"
Bsn. 1
Bsn. 2
Hn. 1 — pp — pp
Hn. 2 — pp — pp
Picc. Tpt.
C Tpt.
Tbn. 1 — pp — gliss gliss p — gliss gliss p
Tbn. 2 — pp — pp
Tba. — sord. — pp — 8vb
Perc. 1 — Crotales — f
Perc. 2 — Waterphone — mf — Bell Plate E — pp
Perc. 3 — Thunder Sheet — S.B. Bend — mf — Tam R — p
Hp. — mf
Pno. — slow — f
Vln. 1 — s.p. — f f p — norm. s.p. gliss a.s.p. — f p mf mp sfz — mf sfz
Vln. 2 — gliss sfz — x.s.p. s.p. — mf p f — v.m. norm. ppp
Vln. 3 — mf
Vla. 1 — s.t. s.p. a.s.p. — mf f
Vla. 2 — in front IV gliss f
Vc. 1 — s.p. IV gliss Harmonic gliss — sfz f — s.t. III II mp
Vc. 2 — behind gliss mf — II
Cb. — a.s.p. f — s.p. a.s.p. s.t. gliss mf — s.p. a.s.p. s.t. V high particials — sub. sfz p gliss ff mf

41 42 43

6/4 | 3/4 ♩= 80 | 4/4 | 5/4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

senza sord.
Bongos
Snare Drum
S.B.
Sm.
Crotales
v.m.
slow bow
norm.
partial jump
s.p.
very rich partials
pizz
arco
a.s.p.
legno bat.
in front

44 45 46 47

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Eb Clarinet
Crotales
Waterphone
Flexitone
bisbigliando
D C# Bb / E Fb G# A
legno bat.
arco
s.p.
in front, noisy
noisy

48 49 50 51

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eb Cl.
Bb Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Picolo
v.n.
Bongos
Tam
Toms
Timp.
B. Drum
Bb Trumpet
hand in bell gliss.
senza sord.
drag wedge along string
a.s.p. III+IV
norm. v.m.
s.p. x.s.p. s.t.
in front, partials
A
E

52 53 54 55 56

Picc.
Fl. 2
Ob. 1
Ob. 2
Eb Cl.
Bb Cl. 2
Cb. Cl.
Bsn. 1
Contrabassoon
Cbn.
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Bongos
Perc. 1
Perc. 2
Perc. 3
Snare
Crotales
Ocean Drum
controlled, grainy sound
Hp.
D C# B / E F# G# A#
Pno.
silently prepare resonance ped.
Sost.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

57 58 59 60 61 62 63 64

Picc.
Fl. 2 — jet whistle
Ob. 1
Eng. Hn. — English Horn
Eb Cl.
Bb Cl. 2
Cb. Cl.
Bsn. 1
Cbn.
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1 — harmon mute, gliss
Tbn. 2 — harmon mute
Tba.
Perc. 1 — Timp; Sus. China; Marimba; Ocean Drum — controlled, granular sound
Perc. 2 — B. Drum
Perc. 3 — Toms; Tam
Hp.
Pno.
Vln. 1 — v.m. nat., s.p., pizz., wound part of string
Vln. 2 — v.m. nat., s.p., pizz., wound part of string
Vln. 3 — v.m. nat., s.p., pizz., wound part of string
Vla. 1 — gett., s.p., wound part of string
Vla. 2 — in front, partials; s.p.; wound part of string
Vc. 1 — in front, partials; wound part of string; s.t.
Vc. 2 — in front, partials; wound part of string
Cb. — arco, s.p.; wound part of string

65 66 67 68 69 70 71 72 73

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Cbn.
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

harmon mute
med.
Crotales
Tubular Bell
Vibraphone
v.n.
n.v.

74 75 76 77 78 79 80 81

= 54 = 74

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Cbn.
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Alto Flute
key click
senza sord.
cup mute
legno bat.
Crotales
Cymb. on Timp. Head
Waterphone
B. Drum
Steel Drum
Tam
S.B.
slide hands along strings
fast
s.p.
norm.
gliss
legno tratto
x.s.t.
s.t.
a.s.p.
very slow
a.s.t.

82 83 84 85 86 87 88 89

Fl. 1
A. Fl.
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Cbn.
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

senza sord.
straight mute
pedal tone
Marimba
med.
slow
fast
B. Drum Side
faster
slower
B. Drum
bisbigliando
mute point in string w/ rich partials and move towards the tuning screws
legno tratto
s.p.

90 91 92 93 94 95 96 97

Fl. 1
A. Fl.
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Cbn.
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

= 54

jet whistle
toneless
toneless
practice mute
practice mute
senza sord.
senza sord.
tongue ram
Maracas
turn gently
light, grainy sound,
suono mobile
B. Drum
Snare
Sizzle Cymb.
B. Drum Side
slow
med.
slow
Tam
S.B.
Med.
Timp. Side
B. Drum
S.B.
Lar.
Tam
S.B.
Lar.
a.s.t.
s.p.
gliss
legno tratto
legno tratto III

98 99 100 101 102 103

Fl. 1
A. Fl.
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Cbn.
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

jet whistle
Bassoon
Spring Drum
Tam
S.B. Sm.
S.B. Med.
s.p.
x.s.p.
tr
gliss

104 105 106 107 108 109

Fl. 1
A. Fl.
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Piccolo
Flute
Bongos
B. Drum
Toms
Timpani
Tam
sord.
straight mute
key click
rattle effect
cluster
bisbigliando
harmonic trill
legno bat.
arco
pizz.
s.p.
x.s.p.
v.m. norm.

110 111 112 113 114 115

Picc.
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Cb. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

= 80

English Horn
Bb Clarinet
Snare
Toms
Tam
Cb
Sost.
x.s.p.
s.p.
arco
n.v.
norm.
gliss
legno bat.

116 117 118 119 120 121 122 123

Picc.
Fl. 2
Ob. 1
Eng. Hn.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Bass Clarinet
Contrabassoon
senza sord.
sord.
cup mute
straight mute
Med. Tam
Crotales
B. Drum
Bell Plate
Tam
Tubular Bells
n.v.
s.p.
v.m.
norm.

124 125 126 127 128 129

♩ = 54 — 7/8 — ♩ = 80 — 2/4 — 3/4 — 2/4

Picc.
Fl. 2 — Flute — Alto Flute
Ob. 1 — Oboe
Eng. Hn.
Bb Cl. 1
Bb Cl. 2
B. Cl.
Bsn. 1
Cbn. — Bassoon

Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.

Perc. 1 — Timp. — Med. Tam — Sus.China
Perc. 2 — Bell Plate — B. Drum — Waterphone
Perc. 3 — Tam — Thunder Sheet

Hp.

Pno.

Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Fl. 1
A. Fl.
Ob. 1
English Horn
Eng. Hn.
Bb Cl. 1
Bb Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp
Timp. Side
Perc. 1
Tambourine
Perc. 2
Toms
Perc. 3
Ratchet
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

138 139 140 141

Fl. 1
A. Fl.
Ob. 1
Eng. Hn.
Eb Clarinet
Bb Cl. 1
Bb Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
harmon mute
C Tpt.
Tbn. 1
Tbn. 2
Tba.
senza sord.
Perc. 1
Lion's Roar
Crotales
Perc. 2
Waterphone
Slapstick
Perc. 3
Thunder Sheet
Vibes
Tam
Hp.
Db C B / Eb Fb G# A#
Pno.
suono mobile
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
wound part of string
Vc. 2
Cb.

142 143 144 145 146 147

Fl. 1
A. Fl.
Ob. 1
Eng. Hn.
Eb Cl.
Bb Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Oboe
Steel Drum
Vibraslap
Marimba
Sus. China
Waterphone
Crotales
D# C# Bb / Eb Fb G# A

148 149 150 151 152 153 154 155 156

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eb Cl.
Bb Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

Flute
jet whistle
key click
senza sord.
Timp.
B. Drum
Tam
friction
Snare
Crotales
Water Tam
Tom Side
let stick rattle and dampen strings
Sost.
wound part of string
s.p.
legno bat.
arco
arco s.t.
arco norm.
pizz.

157 158 159 160 161 162 163 164 165 166

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eb Cl.
Bb Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

167 168 169 170 171 172 173 174 175 176

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eb Cl.
Bb Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

smorz.
overblown
pp pos
ppp
pp
pp pos
pp
ppp
circular bisbigliando
smorz.
pp pos
Crotales
p
Waterphone
ppp
Crotales
p
pp
s.p.
a.s.p.
a.s.l.
x.s.t.
a.s.t.
ppp
legno tratto
s.p.
crini
p
s.t.
III
II
gliss
mp
suono mobile
pp pos
a.s.t.
pp pos

177 178 179 180 181 182 183 184 185 186

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eb Cl.
Bb Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

key click
B. Drum
Toms
stick between strings
gliss
D C# Bb / E Fb G# A
près de la table
tongue ram
legno bat.
s.p.
s.t.
a.s.p.

187 188 189 190 191 192 193

Fl. 1 — whistle tone, improvise — ppp — mf
Fl. 2
Ob. 1 — mf
Ob. 2
Eb Cl. — Bb Clarinet — mp
Bb Cl. 2
B. Cl. — ppp
Bsn. 1
Bsn. 2

Hn. 1 — mf
Hn. 2 — mf
Picc. Tpt. — mf
C Tpt. — mf
Tbn. 1
Tbn. 2
Tba. — mp

Perc. 1 — Waterphone — p
Perc. 2 — Waterphone — p — B. Drum Side — slow — fast
Perc. 3
Hp.

Pno. — 15ma — 15mb — ppp

Vln. 1 — legno tratto — mf — s.p. — pp — legno tratto — fff
Vln. 2 — s.p. — pp — legno tratto — fff
Vln. 3 — s.p. — pp
Vla. 1 — legno tratto — mf — s.p. — pp — legno tratto — fff
Vla. 2 — s.p. — pp — legno tratto — fff
Vc. 1 — arco — f — s.p. — pp — legno tratto — fff
Vc. 2 — s.p. II — pp — legno tratto — fff
Cb. — arco — s.p. II — pp — legno tratto — fff

194 195 196 197 198 199

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

6/4 3/4 4/4 7/8 3/4

ppp
mp
pp
very slow
med.
slow
Water Tam
mp
arco
s.p.
a.s.t.
v.n.
v.m.
"mf"

200 201 202 203 204 205 206 207 208

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Picc. Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. 1
Vln. 2
Vln. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

ppp mf
pp
Water Tam.
p
Tam
S.B.
a.s.t.
legno tratto
1/2 lengo crini
crini s.t.