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Contemporary Music Score Collection

Title

Find a quiet place and gulp thick air

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Author

Jimenez, Alfred

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find a quiet place and gulp thick air

by
Alfred Jimenez 2019

Find a quiet place and gulp thick air

for
large ensemble

Instrumentation

Flute (Piccolo, head joint of C flute and Bass flute)

Bass Clarinet in Bb

Baritone Saxophone

Trombone

Percussion

Piano

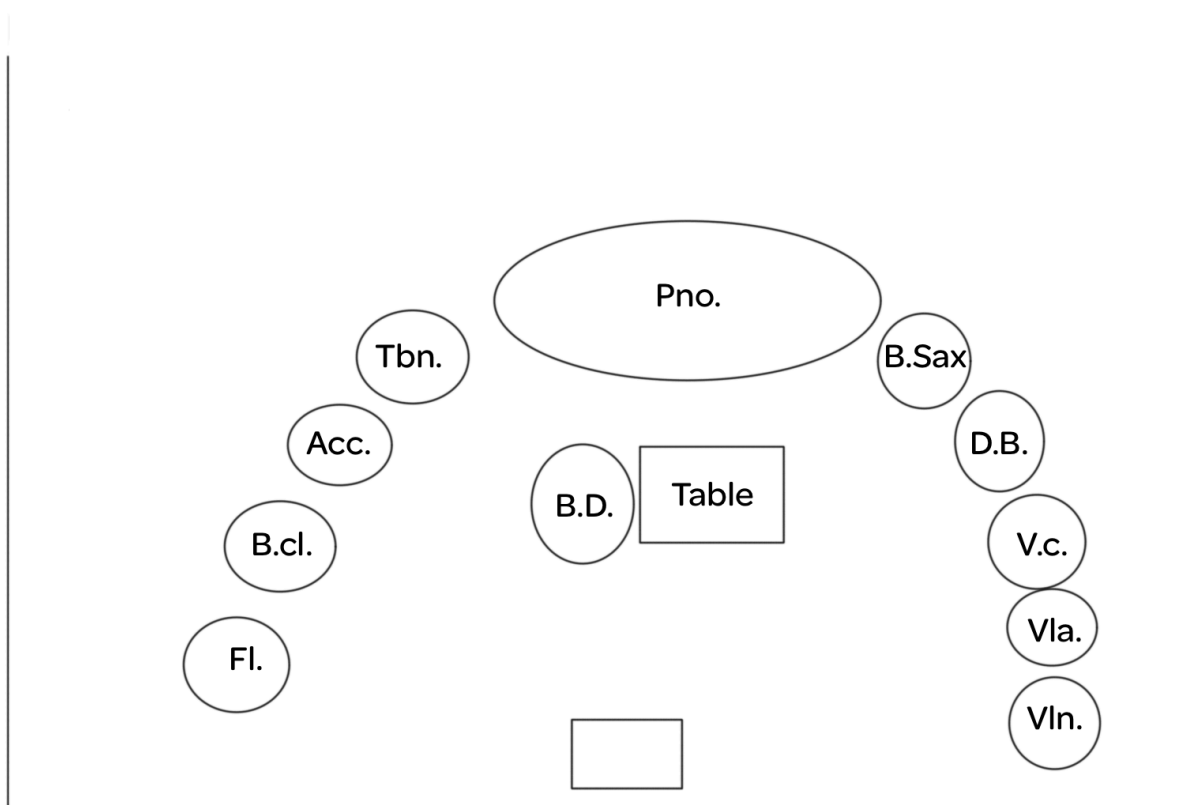
Accordion

Violin

Viola

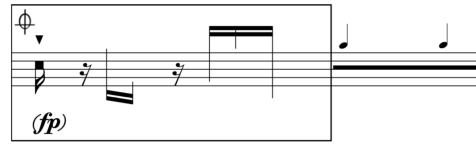
Violoncello

Double bass

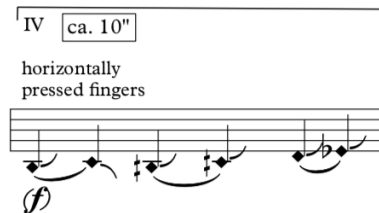


General remarks

Boxes - All boxes in this piece is played in an individual timing. Continuation of boxes with a line that indicates the time of the continuation suggests that the player should continue the box in a similar matter, though not an identical repetition of the box.



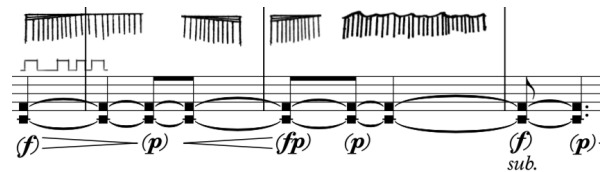
Bracket above - Indicates that the material within the bracket is to be played once during the time that the bracket shows.



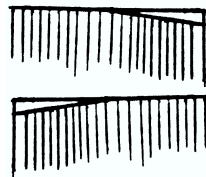
Time indications in seconds - These time indications are suggested moments and should be adapted to the environment and space where this piece is performed. The acoustics, size of the hall, distance to the audience and energy of the moment is some of the parameters that are to be taken into account when executing these time indication boxes.

ca. 6"

Rhythm indications - These indications are rhythmical guidelines to how other techniques is to be played. The indicated rhythm is valid for as long as notes are tied or a gesture continues without a pause. These rhythms are not related to the overall tempo and are more indication of increasing, decreasing or unsteady energy by repetition.



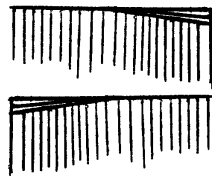
Stable rhythm to a slight accelerando/ ritardando.
Continuing in the transformed rhythm.



Slight accelerando/ ritardando.
Continuing in the transformed rhythm.



Stable rhythm to a significant accelerando/ ritardando.
Continuing in the transformed rhythm.



Significant accelerando/ ritardando.
Continuing in the transformed rhythm.

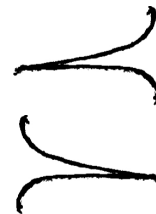


Unstable/Stable rhythm repetition in a medium rate.

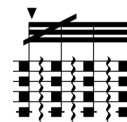


Sudden cresc. or dim. - A noncontinuous crescendo that suddenly grows in the last part of the execution. 75% of the increase of energy and dynamic is performed in the very last part of the cresc.

A noncontinuous diminuendo that quickly decreases in the first part of the execution. 75% of the decreasing of energy and dynamic is performed in the very first part of the dim.



As fast as possible - A dash through the beam indicates that the notes during the same beam is to be played as fast as possible.



Stop sub. or Start sub. - Stop or start playing without any visual or audible preparation of starting or stopping.

Still - No physical movements or any sign of coming physical movements from the conductor or the players.

Dynamic indications - When dynamics are put in brackets "(ff)" it indicates force and effort more than dynamic outcome. The wished for dynamic outcome is usually written directly after the effort indication. The effort indication is in this piece more important than the dynamic outcome however one should not deviate too much from the dynamic indication. When no actual dynamic indication is written the player should only take effort into consideration.



Graphical lines are representations of the technique being performed. Mainly represents the coming and going of the sounding result of a technique but also representing for example air leaks.



Open strained mouth - Open mouth with a very strained inhaled air or exhaled air. All is done without the instrument.

Mouth is to be open as wide as possible.

A very strained technique that results in a low dynamic grainy sound of air. When combined with filled square air is to be pressed through strained vocal cords. When only mouth no sound is to be produced.

Voice - Whenever the performer is asked to perform vocal actions it is always in a random pitch. Occasionally the actions is illustrated by a "high note" indicating a high pitch or a "low note" indicating that a low pitch is to be performed.

Flute

Flz. - flutter tongue.

r.h. - right hand.

Without flute - the sound is to be created without the flute.

On mouthpiece (m.p.) - play on the mouthpiece only.

On flute - play on the flute, attach the mouthpiece again.

T. embouchure - play on the mouthpiece with trumpet embouchure.

w. distance (w. dist.) - play on the flute with a distance to the mouth. Usually combined with air sound. "Resonate" (res.) is written when some pitch is desired.

m.t.s. - mouth too strained. Tensing the mouth too much and creating a too small air outlet so that it strains the airflow so that is almost non existing. It is necessary to apply high air pressure.



Beam note heads - text indicates if it is a voice action, waving action or open and close action on the tube with the hand.



Square note heads - Indicates strains of different kinds: mouth too strain, covered tube with hand in order to create vacuum or high air pressure.



Empty dotted note heads - Combined with letters like "t", "p", "k" and is performed into the mouthpiece without any air.



Slashed note heads - Is used when airy tone with pitch is desired.

Different angle of attack on the mouthpiece.

From under the mouthpiece - turning the mouthpiece from you to turning the mouthpiece



From beneath - approximate position



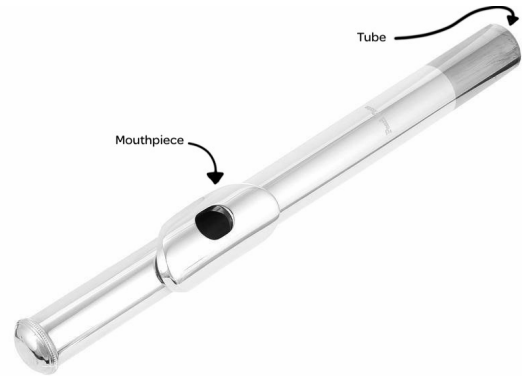
Regular angle - written "ord. angle" in score



Slightly turned toward you - approximate position

Air leaks - leaking air always combined with a graphic line and m.t.s. or completely closed tube on mouthpiece.

When playing on the mouthpiece the terms mouthpiece (m.p.) and tube is used.



Arrow down note heads - Inhals and gasps. Always an inhaling action.



Rounded square note heads - Slap tongue



Crossed note heads - The more slender cross indicates air sound and the thicker cross indicates key clicks. Key clicks is always written out. The air sound is often combined with consonants like "s" - "f" - "h" - "t". Air sounds are also performed with different angles on the mouthpiece which is always indicated by the angle notation.



Tube opening - On m.p. make the hand into an extended tube - opening and closing the hand to control the pitch.

Use your palm when rapid changes between open and close occurs.



Increasing turn - approximate position



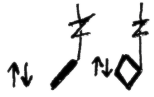
Almost into the mouthpiece - approximate position



Straight into the mouthpiece - through the flute



Over turned - after the mouthpiece



Wave the mouthpiece in front

of your mouth up and down while blowing a steady airstream. The m.p. should resonate a bit when the mouthpiece is passing right in front of the mouth. Change rhythm by changing the waving, pitch by opening and closing the open tube with hand and dynamic with the air stream. This can also be notated as crossed notes with the written text "waving" when the waving is completely connected with the air.

Bass Clarinet & Baritone Saxophone

Flz. - flutter tongue.

m.p. - mouth piece.

Retching sound - subtract you stomach violently.

Like you are about to throw up.

T. embouchure (T. emb.) - play with trumpet embouchure. Used without mouthpiece.

w. distance (w. dist.) - play with a distance to the mouth piece. Usually combined with air sound.

m.t.s. - mouth too strained. Tensing the mouth too much and creating a too small air outlet so that it strains the airflow so that is almost non existing. It is necessary to apply high air pressure.

Air leaks - leaking air always combined with a graphic line and m.t.s. or completely closed tube on mouthpiece.

"Inhale back of mouth" - Inhale without the Cl. Open mouth and inhale with a slow and "dark" air.

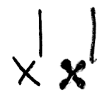
Ex. Bar 86

Vocal fry - A low pitched rasping sound produced with the voice.

Upper joint technique (Ex. bar 19) - Cover the tube with one hand and all the keys with the other so that the tube is air tight. Notes written represents which key is to be lifted.



Beam note heads - text indicates if it is a voice action, waving action or open and close action on the tube with the hand.



Crossed note heads - The more slender cross indicates air sound and the thicker cross indicates key clicks. Key clicks is always written out. The air sound is often combined with consonants like "s" - "f" - "h" - "t". Air sounds are also performed with different angles on the mouthpiece which is always indicated by the angle notation.



Square note heads - Indicates strains of different kinds: mouth too strain, covered tube with hand in order to create vacuum or high air pressure.



Arrow down note heads - Inhals and gasps. Always an inhaled action.



Slashed note heads - Is used when airy tone with some pitch is desired.



Rounded square note heads - Slap tongue



Empty dotted note heads - Combined with letters like "t", "p", "k" and is performed into the instrument without any air.



Arrow up note heads - Is used to illustrate high notes, squeaks or teeth on reed. The teeth on reed is used to describe more violent passages. While squeaks is more strained and introverted passages.

Trombone

Accessories



1 Vogelpfeiferl (Vogelstimmen)

1 Hose approximately 32mm in diameter attached to a cone in one end.

1 slide whistle



Quasi m.t.s. inhaled. Inhaled air is forced through sealed lips building up high pressure.

m.t.s. - mouth too strained. Tensing the mouth too much and creating a too small air outlet so that it strains the airflow. It is necessary to apply high air pressure. Used on the instrument and often combined with slide whistle or inhaling.



Crossed note heads - Most commonly used with air sound. Occasionally also combined with whisper, when the whisper is rhythmically fixed. Although use more air than you usually would do when whispering. The air sound is often combined with consonants like "s" - "f" - "h" - "t".



Arrow up note heads - Is used to illustrate high notes in the extreme register. The sounding result should be very strained



Action performed through the hose



Arrow down note heads - Always an inhaled action combined with voice, the opened strained mouth etc. Follow text instructions in the score.



Rounded square note heads - Mostly used to indicate that a tongue slap is to be performed.



Square note heads - Indicates strains of different kinds: Pressed voice, pressed air, etc. Follow text instructions in the score. Also used with slide whistle.



Empty dotted note heads - Combined with letters like "t", "p", "k" and is performed into the instrument without any air.

"Inhale back of mouth" - Inhale without the CI. Open mouth and inhale with a slow and "dark"



Slide Whistle - two slide whistles is used in the last movement. The mouthpiece is referred to as m.p. and the resonance hole as res. hole.



Indicates if either the resonance hole or the mouthpiece is to be covered.
Open - half open - covered

When m.t.s. is performed in the slide whistle mouthpiece the slide whistle is tilted so that it is almost vertical beneath the mouth. Escaping air is resonated into the mouthpiece.



Open mouth as wide as possible with a large amount of force. The square beneath indicates that air is to be either pressed out with strained vocal cords or inhaled with strained vocal cords. The air is to be felt in the throat.

This is combined with vowels like "I", "A" or "O". The resulting sound is a very strained, static, dark and deep air sound.

Percussion

Instruments

Table - not a steady table

Orchestral (Big) Bass Drum

Slide whistle

Cloth

Super Ball



Slide Whistle - two slide whistles is used in the last movement. The mouthpiece is referred to as m.p. and the resonance hole as res. hole.



Indicates if either the resonance hole or the mouthpiece is to be covered.
Open - half open - covered

When m.t.s. is performed in the slide whistle mouthpiece the slide whistle is tilted so that it is almost vertical beneath the mouth. Escaping air is resonated into the mouthpiece.



Crossed note heads - Most commonly used with air sound. The air sound is often combined with consonants like "s"- "f"- "h"- "t". On the slide whistle this indicates



Rounded square note heads - Mostly used to indicate rubbing motions. Also combined with jagged rubbing



Beam note heads - indicates different actions. See instructions in score at every point.



Square note heads - Indicates strains of different kinds and real physical pressure. Pressed voice, press - release on B.D. etc. Follow text instructions in the score. Also used with slide whistle to illustrate the "mouth too strained" technique.

m.t.s. - mouth too strained. Tensing the mouth too much and creating a too small air outlet so that it strains the airflow. It is necessary to apply high air pressure. Used on the slide whistle.



Pressure sign - Indicates that exaggerated physical pressure is to be put on the note being played.

Face into B.D. - This technique is combined with the "f" mouth sound. It occurs in bar 113 and forward. The player is to make the air sound as close to the bass





Press - release - press release directly on the skin of the bass drum with hands or with cymbal when indicated.


Jagged rubbing - This technique is only used directly on the skin. With high pressure on the skin the hand is to be moved sideways while keeping the pressure so


Sloppy hands - This technique is only used directly on the skin. With relaxed hand the player is to use the weight of the hand and let the hand fall on to the skin to create a somewhat disorganized rumble. Add effort in stronger dynamics. There are multiple strikes on every note since the different areas of your hand lands on the skin


Piano


 **Square note heads** - Is either indicating a cluster when built into a cluster like structure or a physical pressing action, sometimes directly on the strings.

 **Rounded square note heads** - most commonly indicates that the performer is to snap the key upward from beneath

 **Slashed note heads** - Notes are damped from inside the piano either using the hand or an object.

 **Empty note heads** - Mostly combined with empty keys. Also occurs as a way to notate approximate pitch.

 **Triangle accent** - Indicates that the attack of the action under the triangle is to be played in a physical striking manner. A tapping action with a triangle accent means that the note is to be struck from above with force.

 **Pressure sign** - Indicates that exaggerated physical pressure is to be put on the note being played.

Empty keys - Is played by tapping the fingers as you would play the keys on the music rack or by closing the fall board and play on-top of it.



Open mouth as wide as possible with a large amount of force. The square beneath indicates that air is to be either pressed out with strained vocal cords or inhaled with strained vocal cords. The air is to be felt in the throat.

This is combined with vowels like "I", "A" or "O". The resulting sound is a very strained, static, dark and deep air sound.



Beam note heads - is often combined with pedaling. The pedal has, besides sustaining sound a percussive effect in this piece. An exaggerated pressing down of the pedal is notated with a large beam and a dynamic indication. There is also a pedal snap. This is done by having the pedal pressed down and with pressure still applied to the pedal letting the foot slide off it so that the pedal is snapped back up. Pressing pedal is seen as an "opening" sound or "unlocking" sound while the snap is seen as a closing sound.

Strings

Explanations

w. Bow - with bow

m.s.t. & m.s.p. - molto sul tast & molto sul pont

Only press - only pressure down into the strings.


Square note heads - Is either indicating a cluster when built into a cluster like structure or a press action directly on the strings.


b.l.h. - Behind the left hand. Play behind the left hand.

Bow by hand - Placement of the bow is by the left hand almost or actually touching it.


v. bow & h. bow - Vertical and horizontal bow. Vertical bow is often combined with an arrow down (play towards the bridge) or arrow down (towards the hand). If nothing indicated towards the bridge is preferred.


b.b. - Behind the bridge


 **Square note heads** - Is indicating a pressed down action into the strings without any movement vertically or horizontally with the bow or pen. The technique is with bow, pen and the hands. Some exaggerated pressure down into the string is necessary.


 **Rounded square note heads** - Rubbing actions directly on the strings.


 **Slashed note heads** - Indicates that the note being played is dampened.

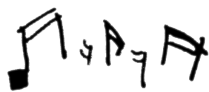
 **Crossed note heads** - Indicates that the playing actions is performed behind the bridge. Usually combined with a small drawing of the bridge and the written text b.b.

 **Beam note heads** - Indicates an action. Always with a written instruction. Lift - comes after the pressed down bow technique. The bow is to be lifted upwards from a high pressure to create an "opening sound" and sensation of releasing


 - Acceleration tremolo between two notes. Always between two different strings in this particular piece.


 - Uneven note change between two notes. Always between two different strings in this particular piece.


 - Play on the tailpiece. When a circle is written above the player is to increase the pressure to make the tailpiece resonate.



Press release technique - Always with the written instruction and square notes. This indicates that the player is to press down and release strings with the right hand while damping shown position with the left hand. Sound is created when releasing the string.

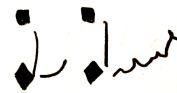
 **Triangle accent** - Indicates that the attack of the notes under the triangle is to be played in a physical striking matter. A tapping action with a triangle accent means that the note is to be struck from above with force. Likewise indifferent

 **Pressure sign** - Indicates that exaggerated physical pressure is to be put on the note being played.

 **Circular motion** - a rubbing circular motion directly on the strings with bow or pen.



Press - release w. Bow or pen - The bow or pen is to be pressed down into the strings and released. The object should keep the contact with the strings throughout the whole action. Usually combined with rhythmic indications above.



Horizontally pressed notes - Indicates that the player is to firmly press down the strings into the finger board while pulling the strings horizontally. This is suppose to create a jagged sound of the strings tensing.



Dampening position - Shows an approximate position of where to damp. The circle represents the fingerboard. From low damping to high damping where the fingerboard ends.

General remarks to strings

A lot of the playing techniques requires some force and pressure by using the wood of the bow. It is therefore suggested that the player uses a less valuable bow to be able to more freely perform the needed playing techniques.

Some techniques create very subtle sounds and may it at first seem that there is not much sound created at all. The players are throughout the piece aim for sound creation in every action and technique they perform. The piece is very dependent on that the players execute all the instructed playing techniques with confidence and to take even the smallest sounding result into consideration as an important sound. Even if the sound may be no more than a vibration felt in the hand.

Find a quiet place and gulp thick air

Alfred Jimenez 2019

ca. ♩=68

Bass Flute: "t" → air w. distance, no dist., "t" w.L. fast shifting of partials, stop sub.
fpp, *pp*, *fp*

Bass Clarinet in B \flat : airy tone flz., 70/30 air & tone, air, flz., ord.
pp, *f*, *ppp*, *fp*

Baritone Saxophone: slap, *p*, *(ff)*

Trombone: slap, *p*

Percussion: Vertical by mouth, m.t.s. flick the airflow, "t", loud white noise, stop sub.
sfz, *(ff)p*, *ff*

Piano: Empty keys, *p*, *f*, press down pedal sharply, *(ff)*

Accordion: only air, *p*, *(ff)*

Violin: cl. tratt. only press., *(ff)*, *p < fp*, cl. tratt., stop sub.

Viola: cl. tratt. only press., *(ff)*, *p*, *fp sub.*, cl. tratt., stop sub.

Violoncello: On tailpiece. resonacne coming and disappearing sempre high pressure., *p*, *f*, *p*, *mf*, *p*, *(fff)*, *(f)pp*

Contrabass: On tailpiece. resonacne coming and disappearing sempre high pressure., *p*, *f*, *p*, *mf*, *p*, *(fff)*, *(f)pp*

"Press - release pizz"
Press - release strings and tap sloppy and clumsy. Occasionally acc. and rit. ad lib.

"Press - release pizz"
Press - release strings and tap sloppy and clumsy. Occasionally acc. and rit. ad lib.

B. Fl. *p* "t" "p" "t" "k" *p* "t" "k"

B. Cl. *p* "t" "p" "t" "k" "t" "k"

Bari. Sax. stop sub. *p* *ff* hold breath *f* *f* w.o. instr.

Tbn. *p* inhale through slide whistle

Perc. on bass drum w. hands *p*

Pno. stop sub. snap keys *p*

Accord. stop sub. only air *p* only key clicks *p*

Vln. *(sffz)* press - rel. *A* *O* *(ff) sub.* *(fp)* *(press - rel.)*

Vla. *(sffz)* press - rel. *pp < fp* flaut. cl. tratt. *(press - rel.)* *(fp)*

Vc. continue as before *(sffz)* *(fpp)* stop sub. *fp* flaut. cl. tratt. *(press - rel.)* *p*

Cb. stop sub. strike tailpiece w. bow hair *pp*

9

B. Fl. *p* "p" "t" "k" "t" "p" "k" Air "h" *p*

B. Cl. "p" "t" "t" "k" "p" "p" *p* *f* *mf*

Bari. Sax. tongue covering reed opening occasionally leaking some air in *pp* *p* *f* *mf*

Tbn. tongue covering m.p. inner hole occasionally leaking some air through trb. *pp* *p* *f* *mf*

Perc. *p*

Pno.

Accord. keys *sfz* *p* *f*

Vln. *p* press - rel. *sfz*

Vla. *p* press - rel. *sfz*

Vc. *p* press - rel. *sfz*

Cb. *p* *sfz*

Like a quiet seizure. Air and gasps from different angles rotating the flute. Avoid regular notes. Intense and fast ad lib. Gasps not through flute.

B. Fl. *ff* *pp sfz* 3 *sfz* continue ad lib. *pp* *ff* repeat box not dynam. ca. 3"

B. Cl. ca. 3"

Bari. Sax. ca. 3"

Tbn. ca. 3" m.t.s. *p*

Perc. *f sub.* ca. 3"

Pno. ca. 3"

Accord. ca. 3"

Vln. w. cavity stick on joined edge *pp* ca. 3"

Vla. ca. 3"

Vc. w. cavity stick on joined edge *p* *f* ca. 3" stop sub. to Bow

Cb. w. cavity stick on joined edge *pp* *p* *f* ca. 3" stop sub. to Bow

13

B. Fl. *fpp* [ca. 7" m.t.s.] stop sub. "h"

B. Cl. *fpp* [ca. 7" teeth on reed + tongue covering reed opening leaking some air and soft but stained squeaks into the clarinet.] stop sub.

Bari. Sax. *pp* [ca. 7" Occasionally high key clicks] stop sub. remove m.p.

Tbn. *f* *ff* [ca. 7"]

Perc. *fff* *p* [ca. 7" Slam hands into table. Press down into the table. Slightly shaking because of the force you put in.]

Pno. *fpp* [ca. 7" Press down metal object into the tuning pins. move around a bit] ped. trem. left and right secco. *p* *f*

Accord. *pp* *f sub.* *p* *ff* [ca. 7" drag fingers along the keys] air

Vln. *ff* [ca. 6" 7] *pp* *ff*

Vla. *ff* [ca. 7" only press. tremble a little.] *pp* *ff*

Vc. *f* *ff* [ca. 4" ca. 2" trem. on tailpiece] pizz tailpiece *ff*

Cb. *f* *ffp* *f* [ca. 4" ca. 2" on tailpiece]

15

B. Fl. *ca. 3"* Descending soft voice and repeated down going fingering
 stop sub. "h" slap "h" → "f"
pp *p* *f* *p* *ff* sempre
 without flute

B. Cl. *ca. 3"* m.t.s. occasional squeaks remove the upper joint
ppp

Bari. Sax. *ca. 3"*

Tbn. *ca. 3"*
A - *O*
(ff sub.)

Perc. *ca. 4"* inhale through slide whistle
p

Pno. press down left pedal sharply
f

Accord. *ca. 3"*
mf *pp*

Vln. *ca. 3"* stop sub. flaut. uneven note change. accel. and rit. ad lib. horiz. press. + bowed cl. tratt
pp *f* *fp*

Vla. *ca. 3"* stop sub. flaut. uneven note change. accel. and rit. ad lib. horiz. press. + bowed cl. tratt
pp *f* *fp*

Vc. *ca. 3"* flaut. uneven note change. accel. and rit. ad lib. hit strings pizz damp.
pp *f* *f* *mf*

Cb. *ca. 3"* stop sub. flaut. hit strings pizz damp.
pp *f* *mf*

Inhale w.o. flute. 90% air, some voice
in a slowly downgoing pitch.

B. Fl. *mp* *pp sub.*

B. Cl. *(ff)p*

Cover all holes and blow to create pressure. The written notes is keys pressed to let air escape through this hole. Sempre high air pressure.

Bari. Sax. *p*

Vocal fry with voice through upper joint.
Random low note

A O A O A

Tbn. *p*

air only

ha ha ha⁵ ha ha

Perc.

Pno. *pp* *f* *pp* *f*

empty keys

Vln. *f*

release horiz. press.
to a snapp damp

Vla. *f*

release horiz. press.
to a snapp damp

Vc. *f poss.* *p*

Press - rel. pizz.
but add sloppy pizz
and nail scratches

Cb. *f poss.* *p*

Press - rel. pizz.
but add sloppy pizz
and nail scratches

w. some distance
shake mouthpiece
w.t. & air fast shifting partials

23

Fl. Tpt. emb. air tone/air m.t.s. stop sub. *ff* *mf* *f* *p* (*f*)*p* (*f* poss.)

B. Cl. w. voice - chromatic trills *tr* *tr* 5 high key clicks *p* 7 7 7 *sub. ff*

Bari. Sax. squeak w. voice - growl high key clicks key clicks stop sub. *ff* *p* *sub. ff* *f* *pp sub.*

Tbn. straight mute flz. and trem. m.t.s. - high press. rel. open stop sub. *fp* *f* (*f*)*pp* (*ff*)*pp*

Perc. violently detach slide whistle from your mouth press on table *ff*

Pno. press lowest string hard w. fingers let it snap. (pizz) but molto secco. *ff* *8^{va}* *ff*

Accord. only air *p* stop sub.

Vln. m. vibr. + - 1/2 tone *ff* *sub. p* *ff* on tailpiece *fp*

Vla.. only press. on tailpiece *ff* (*ff*) *mf* 5 3 5 (*f*) *fp*

Vc. + poco flaut. only press. only press. b.l.h. by hand *ff* (*ff*) *mf* 3 3 5 (*f*)

Db. m.s.p. cl. tratt. only press. *ff* *mf* 7 3 *p* (*f*) *p*

slower shifting partials
only w.t.

26

Fl. *p* stop sub. *P* *f* (*f poss.*)

B. Cl. *pp* t k p p t continue ad lib. stop sub. *pp*

Bari. Sax. keys + air slap *p* *f* *p*

Tbn. *p* *mf*

Perc. *A* *(ff)* *(fff)*

Pno.

Accord. *p* air

Vln.

Vla. uneven change cl. tratt. only press. (cl. tratt) *ppp* *p* *f*

Vc. uneven change cl. tratt. only press. (cl. tratt) *ppp* *p* *f*

Db.

Fl.

B. Cl.

Bari. Sax.

Tbn.

Perc.

Pno.

Accord.

Vln.

Vla.

Vc.

Db.

t 6 keys t 5 slap

p keys 5 keys 6 slap

f sub.

f sub.

t 5

p sub.

empty keys p

press down pedal sharply

pp

f p

key clicks

sub. ff

cl. batt. & l.h. pizz. ad lib. all damped but intense

sub. ff

only press. cl. tratt. m.s.t.

p sub.

ff

only press. cl. tratt. m.s.t.

p sub.

ff

p sub.

b.b. dampend cl. tratt.

stop sub.

sub. ff

with cavity stick

3

with cavity stick

3

Notated inhaling, breathe out regularly in pauses dont make an effort to hit the flute with the breath out. If it happens it happens.

hit the flute with the out air

34

Fl. *p sfz p mf f p* waving: $\updownarrow \frac{1}{2}$ (weaving) *3 3 f*

B. Cl. keys air *p mf p f*

Bari. Sax. m.t.s. "t" air *p mf p f*

Tbn. Slide whistle suck air through the res.hole. air cover mouthpiece and blow hard until the slide has gone fully out. still *p ff (f)*

Perc. stop sub. still on B.D. *(fp) sub. (fff)mf p*

Pno. release into a snap.

Accord. stop sub. still *(fp) sub. (fff)mf*

Vln. only press. w. bow. molto flaut. circular bowing b.l.h. cl. tratt only press. *(ff) pp f (mf) (p) f*

Vla.. stop sub. still *(fp) sub. (fff)mf*

Vc. only press. w. bow. molto flaut. circular bowing b.l.h. cl. tratt only press. press - release *(ff) pp f (mf) (p) f*

Db. stop sub. still *(fp) sub. (fff)mf*

37

Fl.

B. Cl.

Bari. Sax.

Tbn.

Perc.

Pno.

Accord.

Vln.

Vla.

Vc.

Db.

Air with distance into mouth piece:

"f" "f" "f" *mf* low air: "ho" "ho"

fingering w. key clicks:

key clicks

"t" "p" "t" "k" *p sub.* *sfz* *p* Through res.

jagged press. *ffp* *pp* scratch skin w. nails close to rim.

only press. *ff* *fp*

only press. *ff* *fp*

only press. *ff* *fp*

only press. *ff* *fp*

Bow the bridge *f*

air. w. distance
cover with r.h. open and close

39

Fl. *pp sempre*

B. Cl. high air w. distance "s" stop sub. *f*

Bari. Sax. + air high air w. distance "s" stop sub. *f*

Tbn. stop sub. *f* Through res.

Perc. *p* Through res.

Pno. Press down metal object into the tuning pins. move around a bit stop sub. *fp* empty keys snap

pedal: *f*

Accord. air trem. treble switch *sfz fp ff* keys *p*

Vln. damp m. vibr. *fp* pizz tailpiece *f* blow into f hole flick the air *fp*

Vla. only press. cl. tratt. *ff* pizz tailpiece *f* blow into f hole flick the air *fp*

Vc. only press. cl. tratt. *ff* pizz tailpiece *f*

Db. only press. cl. tratt. *ff* pizz tailpiece *f*

44

Fl. *fp* *p* *ca.8"* "p" "k" "p" "k" "t"

B. Cl. *ff* *ca.8"* m.t.s. *ffppp*

Bari. Sax. high key clicks *fp* *ff* *ca.8"* m.t.s. *ffppp*

Tbn. m.t.s. flick the aitflow cover resonance hole *ffpp* *ca.8"* (put the Vogelpeiferl in mouth)

Perc. m.t.s. flick the aitflow cover resonance hole *ffpp* *ffpp* *ff* *ca.8"* press on table tremble a bit molto sub. lift the table and stomp it down. violently

Pno. *ff* *ca.8"* try lifting grand piano violently *ffpp*

Accord. treble switch *ff* *ff* *ca.8"* half open air hole ad lib. with pressure in the bellow

Vln. *ca.8"* only press. tremble a bit w. cavity stick *ffpp*

Vla.. *ca.8"* only press. tremble a bit. *ffpp*

Vc. only press. ord bow. stop sub. on tailpiece cl. tratt. *ff* *p* *ca.8"* only press. *ffpp*

Db. *ca.8"* on tailpiece high press. rarely resonating *ffpp*

52 m.t.s.

Picc. *f**p* *f* *sub. (p)* *f* *pp*

B. Cl. m.t.s. inhaled *f**p* m.t.s. *f**p*

Bari. Sax. high keys ad lib. *pp*

Tbn. m.t.s. inhaled *f**p* rel. *f*

Perc.

Pno.

Accord. key clicks ad lib. *pp*

Vln. bow. by finger *p*

Vla.. on bridge (cavity stick) *p* *pp sub.*

Vc. on bridge (cavity stick) *p* *pp sub.*

Db. *mp*

55

Picc. *ff* *p sub.* To B. Fl.

B. Cl. *f* *f sub.* *pp sub.* air. 7 7 air + key clicks 6 6 keys. 6 6

Bari. Sax. *pp* *f sub.* *pp sub.* air 5 5 + key clicks 5 5 5

Tbn. straight mute slaps *pp* inhaled tone *f mf* *fff f* stop sub.

Perc. trumpet emb. into res. hole *ffp* damp. *f* stop sub.

Pno. *pp* 7 7

Accord.

Vln. b.l.h. *p*

Vla.. b.l.h. *p*

Vc. on bridge b.b. *sffz*

Db. w. bow *ffp* b.l.h. *mf* on bridge b.b. over bridge *sffz* *f* *p*

57 Bass Flute

Picc. *p* *fp* (*f*)*pp* "t" m.t.s. w. distance

B. Cl. growl *pp* *fp* (*f*)*pp* squeak mts

Bari. Sax. take of m.p. w.o. mouthpiece flz. air *pp* (*ff*)*p* m.t.s. inhaled airy tone rel. - remove mouth from mouthpiece violently

Tbn. *mf* (*ff*) *ff*

Perc. press. - rel. on B.D. "t" m.t.s. flick the airflow *sfz* (*ff*)*p*

Pno. damp *fp* *pp* *f* inhaled voice *A* (*ff*)*f*

A tempo ca. ♩=68

Accord. high pitch m. vibr *fp*

accel.

Vln. damp jeté *fp* *ff* *p*

Vla. silent fingering IV *fp* *ff* ▼ On tailpiece. resonacne coming and disappearing. sempre high pressure.

Vc. empty fingering IV *fp* *ff* ▼ On tailpiece. resonacne coming and disappearing. sempre high pressure.

Db. cl. tratt. *mf* (*ff*)

60 Tpt. emb. m.t.s. w. occasional Tpt. emb. to flute m.p.

B. Fl. *f* *fp* *ff*

B. Cl. *sfz* *fp* *f* ah voice

Bari. Sax. inhaled voice *ff* *f* m.p. back on

Tbn.

Perc. *f* *fp* *ff* *A* *f*
 Suck air through the slide whistle occasionally half open the res. hole.

Pno.

Accord. inhaled voice high pitch m. vibr *ff* *sub.* *ff*

Vln. inhaled voice *ff* *A* *ff* only press. tremble a bit because of the press.

Vla. inhaled voice *ff* *A* *ff* only press. tremble a bit because of the press.

Vc. *ff* *ff* only press. tremble a bit because of the press.

Db. *ff* *ff* only press. tremble a bit because of the press.

Flute mouthpiece
wave flute mouthpiece
in front of your mouth:



64

Fl. *ffp* *f* *pp* *fpp* *ppp quasi niente* as fast as poss.

B. Cl.

Bari. Sax.

Tbn.

Perc. shake throat w. hand *ff* stop sub. press on table. tremble. *fff* stop sub.

Pno. snap keys *f* left pedal *f* snap

Accord. stop sub. *pp*

Vln.

Vla.

Vc. pizz the tail piece *mf*

Db. pizz tail piece *mf*

69

Fl. *brethe audibly. keep waving the m.p.* "h" "h" "h" "h" *ca. 15"*
waving *pp sub.*

B. Cl. *brethe audibly.* "h" "h" "h" "h" *ca. 15"*
ppp

Bari. Sax. *brethe audibly.* "h" "h" "h" "h" *ca. 15"*
ppp

Tbn. *brethe audibly.* "h" "h" "h" "h" *ca. 15"*
ppp

Perc. *brethe audibly.* "h" "h" "h" "h" *ca. 15"*
ppp

Pno. *brethe audibly.* "h" "h" "h" "h" *ca. 15"*
ppp

Accord. *brethe audibly.* "h" "h" "h" "h" *ca. 15"*
ppp

Vln. *brethe audibly.* "h" "h" "h" "h" *ca. 15"*
ppp

Vla.. *brethe audibly.* "h" "h" "h" "h" *ca. 15"*
ppp

Vc. *brethe audibly.* "h" "h" "h" "h" *ca. 15"*
ppp

Db. *brethe audibly.* "h" "h" "h" "h" *ca. 15"*
ppp

Fl. *pp* *ffp sub.* *ffp* (Waveing) *ff sub.* "ho"

B. Cl. key clicks *f* tongue covering reed opening occasionally leaking some air in *fpp* *p* key *fp* *ffp* squeak

Bari. Sax. key clicks *f* tongue covering reed opening occasionally leaking some air in *fpp* inhale through instr. *ffp sub.* growl *(ff)* *ffp* slap *ff*

Tbn. *ff sub.* molto sub. *w. voice* *Mm* *fp* *f*

Perc. Slam hands into B.D. and aggressively drag out cloth between the hands and keep twisting it. *w. voice mmh* *mf* pressed voice *hmm* *(ff)*

Pno. damp *f*

Accord. air *ff* keys *f* *p sub.* stop sub.

Vln. horizontal press. *III* *IV* let snap *f* *fp* *fp* over bridge

Vla. horizontal press. *III* *IV* w. cavity stick *b.l.h.* *fp* *fp* *fp* over bridge

Vc. horizontal press. *III* *II* bow the tail piece very high press & slow bow. *f* *ff* pizz the tail piece *f* *ff* bow like before pizz the tail piece *f*

Db. w. bow. very high press & slow bow. *ff* pizz tail piece *f* *ff* bow like before pizz the tail piece *f* 3

covered m.p. shaking violently to create leaks. sub. remove flute from mouth violently while keep the air going. m.t.s. shake (as before)

Fl. *fp* *ff* *f* *ff* *f* *fp*

B. Cl. *mf* *fp* *f*

Bari. Sax. *fp*

Tbn. *fp* *ff*

Perc. *f* *ff*

Pno. *f*

Accord. *pp* *mmh* *f*

Vln. *ff*

Vla. *ff* *pp* *ff* *fpp*

Vc. *fp* *pp* *ff* *f* *ff*

Db. *fp* *pp*

whisper actively. repeat as fast as poss. into B.D. + scratch w. nails
"find a quiet place" *fp*

air w. distance
Remove mouthpiece.
air.
Ho *fp* Oh *f*
pressed inhaled through. instr.

A O
A O

drag table press. tremble. stop sub.

damp pedal lift

8th

treble switch & air

bass switch

only press. tremble a little

only press. tremble.

only press. tremble a little

only press. tremble a bit

flaut cl. tratt.

flaut cl. tratt.

80

Fl. w. distance slowly open hand. *p* Wave the mouthpiece in front of your face as fast as poss: *ff*

B. Cl. (w.o. mouthpiece) ho ho m.t.s. *fpp* *(ff)p*

Bari. Sax. m.t.s. *fpp* *(ff)p*

Tbn.

Perc. Slam hands into B.D. & drag out cloth between the hands sloppy hands B.D. and press. tremble a little. *ff* *(ff)p* *f* *(ff)*

Pno. metal object on pins *f* pedal press and snap as fast as poss. *ff*

voice mmh *mf* stomp *ff*

Vln. on bridge *p* cl. tratt. flaut. damp *(fp)* blow into f hole *fp* *f*

Vla. cl. tratt. flaut. damp *(fp)* blow into f hole *fp* *f*

Vc. over the bridge v. bow b.b. slow bow. h. bow. press down on string w.l.h. as high press (w.l.h) as poss. *pp* *fpp* *(p)* *(ff)*

Db. on tailpiece res. white noise damp flaut. + cl. tratt. *p* *(fp)* *(fff)*

Detailed description of the musical score: The score is for page 26, starting at measure 80. It includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Bari. Sax., Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Voice, Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part starts with a dynamic of *p* and includes the instruction 'w. distance slowly open hand.' followed by a dynamic shift to *ff* with the instruction 'Wave the mouthpiece in front of your face as fast as poss:'. The Bass Clarinet and Bari. Sax. parts have dynamics *fpp* and *(ff)p*, with 'ho ho' markings and 'm.t.s.' (mouthpiece tapping) instructions. The Percussion part features 'Slam hands into B.D. & drag out cloth between the hands' and 'sloppy hands B.D. and press. tremble a little.' with dynamics *ff*, *(ff)p*, *f*, and *(ff)*. The Piano part includes 'metal object on pins' and 'pedal press and snap as fast as poss.' with dynamics *f* and *ff*. The Voice part has 'mmh' and 'stomp' with dynamics *mf* and *ff*. The Violin and Viola parts have 'on bridge' and 'blow into f hole' instructions with dynamics *p*, *(fp)*, *fp*, and *f*. The Violoncello part includes 'over the bridge', 'v. bow', 'b.b. slow bow. h. bow.', 'press down on string w.l.h.', and 'as high press (w.l.h) as poss.' with dynamics *pp*, *fpp*, *(p)*, and *(ff)*. The Double Bass part has 'on tailpiece res. white noise', 'damp flaut.', and '+ cl. tratt.' with dynamics *p*, *(fp)*, and *(fff)*.

Brethe audibly.
Keep waving the m.p.

85

Fl. *mf* *f* *p* *f* *p* *f*

B. Cl. *p* whistle random pitch *f* *ff*

Bari. Sax. *mf* *f* *ff* sub.

Tbn. *p* *sfz* *mf* "k" "t" "p" "t" continue ad lib. *f* Ho *ff* sub.

Perc. *p* through res. hole approx. timing slam hands into B.D. (secco) press. w. superball *ff* *f* *f*

Pno. whistle random pitch *mf* pedal snap *f*

Accord. *pp* poco vibr. air *p* *f*

Vln. stop sub. *f* press. - rel. pizz. continue ad lib. b.l.h. m. flaut. (damp) *pp* 6

Vla. stop sub. *f* press. - rel. pizz. continue ad lib. b.l.h. m. flaut. (damp) *pp* tr tr tr tr

Vc. stop sub. *f* pizz. b.b. & ord. press. - rel. pizz. continue ad lib. stop sub. w. cavity stick only press. tremble. *f*

Db. stop sub. *f* press. - rel. pizz. continue ad lib. stop sub. only press. *f*

88

Fl. *p sub.* **5** *(waving)* **(ff) f** **5** stop sub. ca. 8" still

B. Cl. air + voice *p* stop sub. ca. 8" still

Bari. Sax. *p* inhale through instr. stop sub. ca. 8" still

Tbn. *p* stop sub. ca. 8" still

Perc. scratch w fingers *p* jagged rub. *f* w. superball *ff* drag table *f* stomp w. table *ff* stop sub. ca. 8" still

Pno. rub the flesh of the finger along lowest string. high press. *f* snap damp *f* drag metal object on pins *f* ca. 8" still

Accord. air trem. *fp* rub bellow *ff* damp *fp* fast air *(ff) f poss.* stop sub. still ca. 8"

Vln. stop sub. only press. ad lib acc. & rit. *(ff) f (ff)* stop sub. ca. 8" still

Vla. stop sub. only press. ad lib acc. & rit. *(ff) f (ff)* stop sub. ca. 8" still

Vc. *fp* *f* only press. tremble *fp* cl. tratt. flaut. *fp* only press. tremble *fp* stop sub. ca. 8" still

Db. *f* only press. tremble *ff* cl. tratt. flaut. *fp* only press. tremble *fp* stop sub. still ca. 8"

f *ff* *fp* *fp* *fp* *fp* *fp*

sub. inhale through: tube To B. Fl.

Fl. *Mp.* *p* *ff* *(mf)pp* m.t.s. air leaks

B. Cl. retching T. emb m.t.s. quasi t. emb. whistle into cl. changing keys ad lib. air m.t.s. rel. - inhaled air

Bari. Sax. retching inhale through instr. A stop sub.

Tbn. air ha ha ha ha *fp* stop sub. m.t.s. rel. *ff*

Perc. very light air. slide all the way in "whsilte tones" *p*

Pno.

Accord.

Vln. m.s.p. unstable flaut. damp. 80/20 White noise/ pitch *ppp*

Vla.. m.s.p. unstable flaut. damp. 80/20 White noise/ pitch IV *fppp*

Vc. cl. tratt. flaut only press. *fp* *f*

Db. only press. (cl. tratt.) *f* *(mf)* *f* *(mf)* *fp* *f*

95

B. Fl. *ff* *air* 3 3

B. Cl. *p* *mf* *p* whistle into cl. changing keys 6 7

Bari. Sax.

Tbn. *ff* stop sub.

Perc. *mf* stop sub.

Pno. *ff*

Accord.

Vln. stop sub.

Vla. stop sub.

Vc. cl. tratt. flaut *fp* *fp* *ff*

Db. ord bow. only press. *mf* cl. tratt. *fp* *pp* *(mf)*

99

m.t.s. air leaks occasionally shake flute to create air leaks. Inhale through the flute "th"

flz. air

B. Fl. *fp* *ff* *pp*

B. Cl. h *pp* exhaled *ff* f *pp* whistle into instr. w. changing key clicks. continue ad lib.

Bari. Sax. *pp* *ff* *mmh* *p* very light air. "whsilt tones" trembling slide follow line approx. slide always close to full in.

Tbn. rel. stop sub. *mmh* *p* inhale through instr. *f* *pp* very light air. "whsilt tones" trembling slide follow line approx. always close to full in.

Perc. *p* *mmh* *pp*

Pno. rel. stop sub. *p* *mmh* pedal *mf*

Accord. keys stop sub. *mf* *f*

Vln. almost on bridge cl. tratt. flaut II & I *ff* *pp*

Vla. cl. tratt. flaut only press. tremble *p* *ff*

Vc. only press. tremble on bridge w. cavity stick *fp* *f* *pp*

Db. cl. tratt. flaut *fp* *pp*

105

B. Fl. "th" *ff* flz. air + change keys ad lib. *p* stop sub. as before - faster key changes ad lib (*ff sub.*)

B. Cl. flz. air + change keys ad lib. *p* stop sub. as before - faster key changes ad lib (*ff sub.*) *p sub.* *p*

Bari. Sax.

Tbn. res. → inhale through instr. (*ff*) *mf*

Perc. Press down into table tremble. (*f*) *p* jagged rub w. palms (*ff*) *mf* press as before on table tremble. (*f*) *p* jagged rub (*sffz*) (*f*)

Pno.

Accord.

Vln.

Vla.

Vc. almost on bridge horizontally pressed fingers III & II (*mf*) *pp* w. cavity stick snap (*f*) *f* *p* only press. (*f*) *p* (cavity stick) *p*

Db.

B. Fl. 110 stop sub. To Fl. mouthpiece ca. 10" *ffp* *ff* *p* *f*

B. Cl. stop sub. ca. 10" *fp* *ff* put mouthpiece back on

Bari. Sax. ca. 10"

Tbn. ca. 10" *ff*

Perc. ca. 10" m.t.s. flick the air inhale m.t.s. flick the air *fp* *f* *ff* *fp* *p*

Pno. ca. 10" *ff*

Accord. ca. 10" poco vibr. *ppp*

Vln. ca. 10" cl.tratt. w. bow *pppp* horizontal press IV & III *f* *ff* *ff*

Vla. ca. 10" cl.tratt. *pppp* horizontal press IV & III *f* *ff* *ff*

Vc. ca. 10" cl.tratt. w. bow *pppp* horizontal press II & I ord bow. IV, III & II cl tratt. *f* *ffp* *ff* *(mf)* *f* *(p)* *f* *(ff)*

Db. ca. 10" cl.tratt. w. bow *pppp* horizontal press II & I *f* *ff*

Flute mouthpiece High voice and Air "hee" waving: *p* *f*

On mouthpiece only:
 put finger into the other end of the mouthpiece. Move around violently, completely close hole at times. Teeth on reed.

114

Fl. *p* *ff* w.t. approx pitch. *p* *f* airy tone *ff* hand only close open:

B. Cl. loose emb. airy sound and rare buzzy tone *p* stop sub. air *p* air - occasional poco airy tone ad lib. *p*

Bari. Sax. key clicks and air *p* *sfz*

Tbn.

Perc. m.t.s. flick the air (res. hole) air flow: *f* suck air through res. hole. open and close m.p. as fast as poss. higher pitch faster air lower sound slower air. *p* stop sub. continue open and close m.p. *f*

Pno.

Accord.

Vln. practice mute - high energy but soft dynamic. cl. tratt. *ff* *p* *ffp* *ff* stop sub. senza sord. in - exhale

Vla. b.l.h. IV *f* *tr* *tr* *tr* *tr* *tr* *tr* cl. tratt. IV *pp* w. voice *mmh* *mf*

Vc. *A* w. cavity stick only press. *p* flaut. circular bowing w. cavity stick. *fp* flaut. circular bowing w. cavity stick. b.b. - ord. *p*

Db. b.l.h. IV *p* *f sub.* cl. tratt. IV *pp* *mmh* *mf*

117

Fl. *(mf)* *(ff)* *f* *p* *f* *p* *f* *p*

B. Cl. loose emb. airy sound and buzzy tones *fp* stop sub. m.t.s. *f*

Bari. Sax. *f* sub. add voice. *f* *(ff)p* *ffp* squeak air. *tr* "ho" *fp*

Tbn. stop sub. flz. + air *pp* *f* *pp* *f* res. a bit m.t.s.

Perc. *(tr)* violent air and shake slide whistle stop sub. *ff*

Pno. stop sub. *ff*

Accord. stop sub. *ff*

Vln. stop sub. *ff*

Vla.. stop sub. *ff*

Vc. b.l.h. --- free "bow" changes *fpp* *p* *f*

Db.

120

Fl. + voice "A" stop sub. *ff* A waving: *ff* A *ff* A *ff* A *ff* *f* *fp* breathe audibly through the m.p. Not in tempo.

B. Cl. m.t.s. *ffpp* sub. move *ff* mumble into clar. *mf* We will continue to exist also in the upcoming hour

Bari. Sax. m.t.s. *ffpp* sub. move mumble into instr. *mf* "to exist also, to exist" *ff* rel. mumble into instr. *f* "to exist also in the upcoming hour" *mf*

Tbn. apply this tech. when notes *ff* sub. move *ff* A *ff* + voice *f* *ff*

Perc. apply this tech. when notes *ff* sub. slam hands on table and press violently *ff* *fff* *p*

Pno. pedal snap *ff* A *ff* pedal snap *f*

Accord. cluster half open air hole ad lib. with pressure in the bellow *f* *ffp*

Vln. sub. move *ff* press - rel. *fp* pressed inhaled voice *f*

Vla. sub. move *ff* press - rel. *fp* pressed inhaled voice *f*

Vc. b.b. play on the joined side *fp* press - rel. *pp* pressed inhaled voice *f* w. voice only *mf* *mmh*

Db. w. cavity stick play on the joined side b.b. *fp* mumble to yourself "We will continue to" *mf* *mmh* w. voice only, low pitch *mf* *mmh*

125

Fl.

B. Cl.

Bari. Sax.

Tbn.

Perc.

Pno.

Accord.

Vln.

Vla.

Vc.

Db.

repeat box
m.t.s.
f pp

rel.
f
p
ff
p

squeak
air

through instr.
f
ff
rel.

stop sub.
f!!

press metal object into pins
occasionally tremble occasionally.

pedal: /----->

b.l.h.
w. hair
ff *pp*
cl. tratt.
only white noise

w. voice only, low pitch
mmh
mf
b.l.h.
w. hair
ff *pp*
cl. tratt.
only white noise

b.l.h.
w. hair
ff *pp*
cl. tratt.
white noise

b.l.h.
w. hair
ff *pp*
cl. tratt.
only white noise

128

Fl. *stop sub.*

B. Cl. *m.t.s. occasional squeak*
remove mouthpiece
fp pp

Bari. Sax.

Tbn.

Perc. *ff!*

Pno.

Accord.

Vln. *ord. b.l.h. aim for pitch*
ffp

Vla. *ord. b.l.h. aim for pitch*
ffp

Vc. *ord. b.l.h. aim for pitch*
ffp
Tune down C string approx. 8vb

Db. *ord. b.l.h. aim for pitch*
ffp
Tune down E string approx. 8vb

131 to B. flute

Fl. *p sempre*

B. Cl. *pp sempre*

Bari. Sax. *pp sempre*

Tbn. *pp sempre*

Perc. *f!!*
 lift head up
 add soft but strained voice occasionally
(ff) press hands hard down into table. tremble a little.

Pno. *(ff)* *pp*

Accord. *p*

Vln. *(fp)*

Vla.. *(fp)*

Vc. *pp*

Db. *pp*

6" Descending soft high voice and repeated descending fingering

4" *p sempre*

6" Vocal fry with voice through cl. Low rasping sound w. repeated random descending fingering.

4" *pp sempre*

6" Vocal fry with voice through cl. Low rasping sound w. repeated random descending fingering.

4" *pp sempre*

6" strained decending whistle tones into slide whistle coming and going.

4" *pp sempre*

6" drag marble or claves along pins - unregularly sounding

4" *pp*

6" rub bellow. let finger drag slowly over it - unregularly sounding

4" *p*

6" cl. tratt on tailpiece.

4" *(fp)*

6" cl. tratt on tailpiece.

4" *(fp)*

m.s.t.

6" slow decending gliss

4" *pp*

(not actual pitch)
 6" slow gliss

4" *pp*


134

Fl. *p sempre*

B. Cl. *pp sempre*

Bari. Sax. *pp sempre*

Tbn. *pp sempre*

Perc.  stop sub.
press on table

Pno. *pp*

Accord. *p*

Vln.

Vla..

Vc. *pp*

Db. *pp*