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Plegaria Muda II

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Camilo Mendez

Plegaria Muda

II

For eight instruments

2017

Plegaria Muda II
For eight instruments

Approximate duration 9 minutes

Instrumentation

Flute in C

Oboe

Clarinet in B♭

Percussion

Piano

Violin

Cello

Double Bass

General

Plegaria Muda II consists of 3 main sections (labelled **A**, **B** and **C**) and 2 Interrupters (labelled **1** and **2**). Sections **A**, **B** and **C** can be performed in any order with the interrupters (**1** and **2**) interspersed between them. However, few restrictions apply:

1- The piece must **ALWAYS** start and finish with one of the main sections.
2- The interrupters must **ALWAYS** be placed in between main sections
3- The work must be performed as a single movement.

Accidentals hold good for the duration of a bar. They apply only to the pitches at which they are written: each additional octaves require further accidentals

Microtones



From left to right: three-quarter tone flat, quarter tone flat, quarter tone sharp, three-quarter tone sharp.

Pitch inflection/natural tuning



These accidentals are used to indicate microtones of less than a quarter-tone (slightly higher or lower)

Transitions

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DASHED LINE: this type of line indicates a gradual transition from one manner of playing to another (i.e. key clicks to teeth on reed or sul ponticello to sul tasto).

Dynamics

f *poss.*

Dynamics marks *poss.* indicate the effort necessary to produce the sound and not necessary the loudness of the sound. It means as loud as is physically possible.

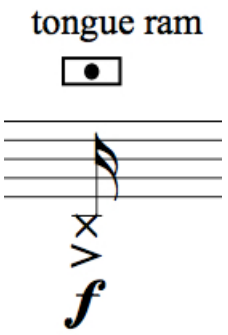
Multiphonics

All fingerings are given, but they can be amended by the flutist, oboist and clarinettist, if the result works better in the context of the section. Flute fingerings were take from **Technique for Contemporary Flute Music** by Hiroshi Koizumi. Oboe fingerings were taken from **The Techniques of Oboe Playing** by Peter Veale and Claus-Steffen Mahnkopf. Clarinet fingerings were take from Heather Roche's blog **...on close dyad multiphonics for Bb clarinet** (https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/).

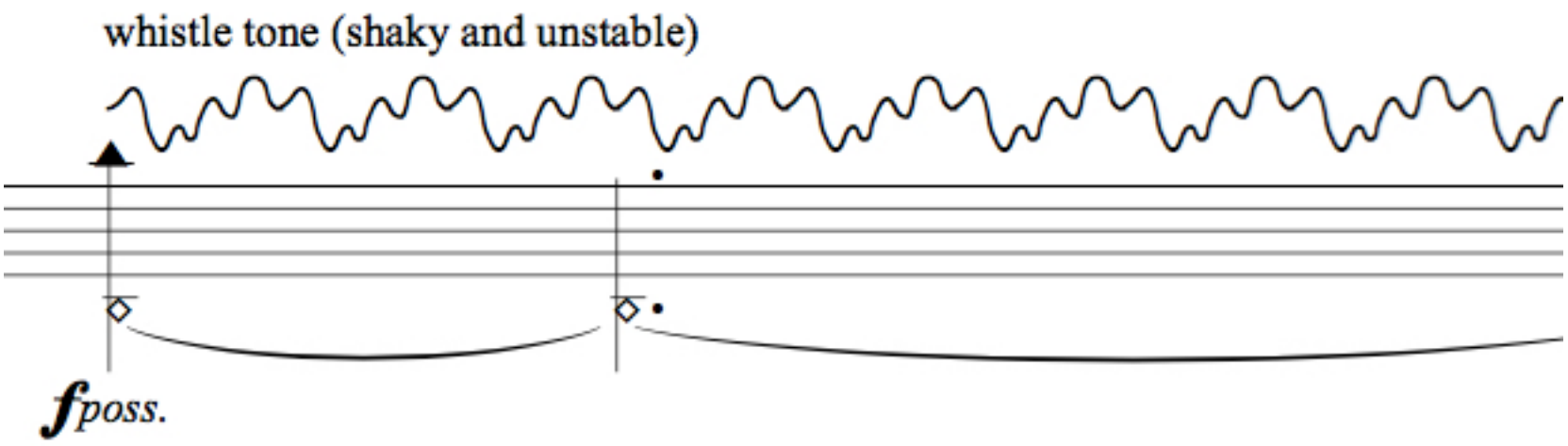
Harmonics

Violin, Cello and Double bass harmonics are written in two staves; in the top stave fingered positions (transposed to the octave in the Double Bass). In the bottom and smaller stave, the resultant pitches 'suoni reali'.

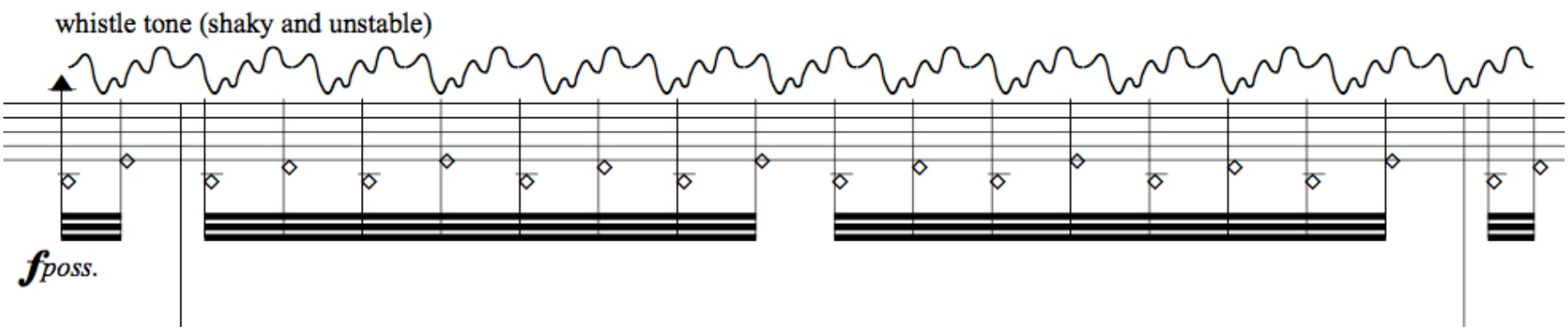
Flute



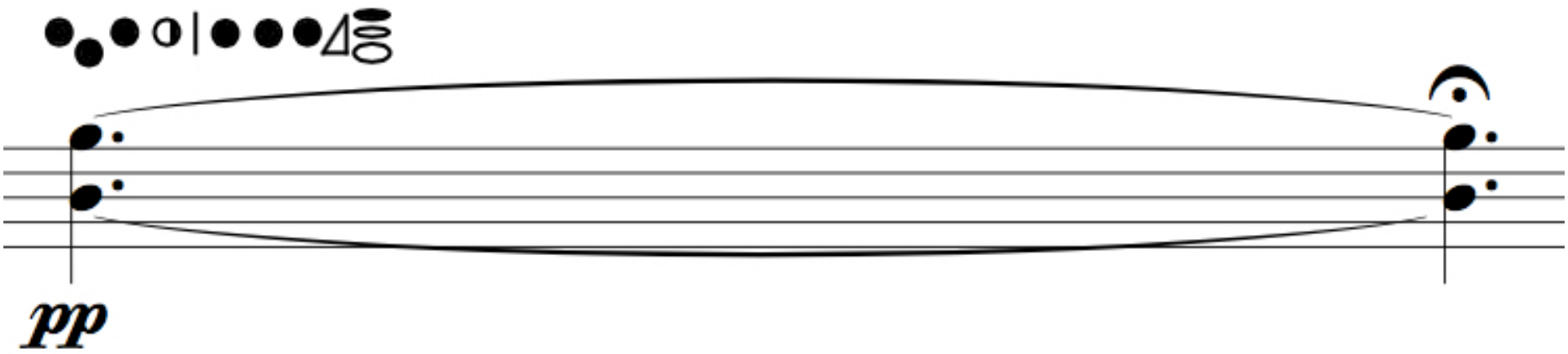
Tongue Ram is a forceful, explosive effect that extends the normal range of the flute downward by a major seventh (the resulting sound is a seventh lower than the original fingered position-diamond shaped note head- upon which is based).
The embouchure must be completely covered in order to produce this sound.



Whistle tones are lightly fluctuating tones in the very high register based on the harmonic series. The harmonics spectrum will vary in accordance with the fingered fundamental (diamond-shaped note head). ALWAYS shaky and unstable. To produce it turn flute slightly outward and blow across embouchure hole with almost no lip tension.

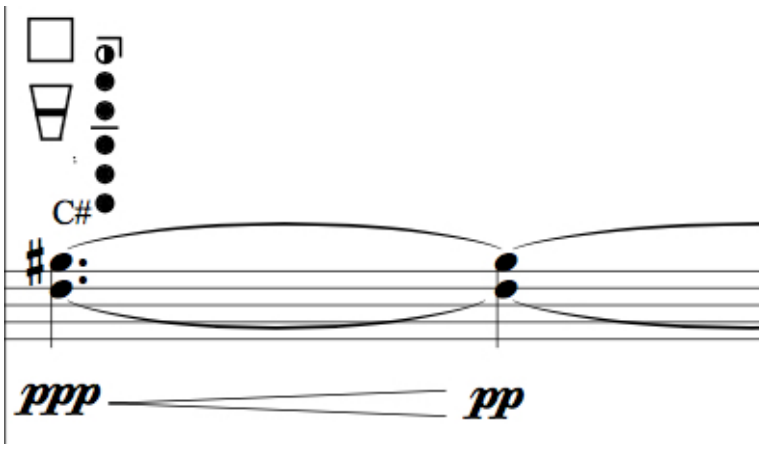


same as before, but change fundamentals while playing the effect. The resulting effect is even more shaky and unstable whistle tones.

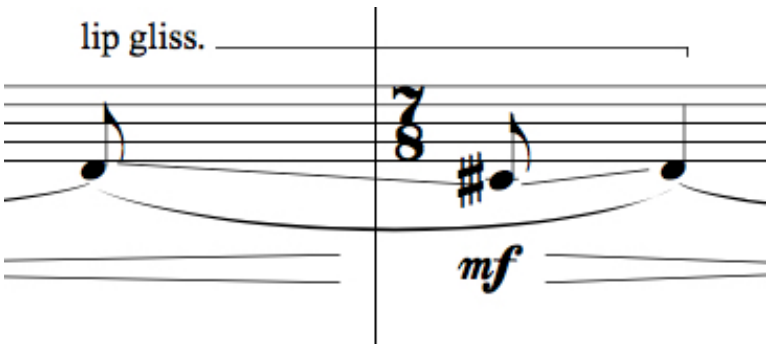


These type of **multiphonics** are only possible in flutes with open-holes keys. In this case depress the rim and cover half of the hole. For alternative multiphonics (for flutes without open holes) please contact me at camendezmusic@gmail.com.

Oboe

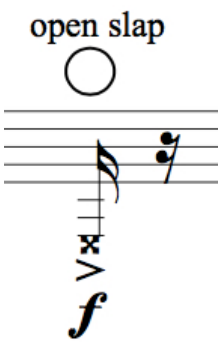


Double Harmonics need time to speak. The embouchure must be change in order to 'underblow'. Fingerings are indicated (for trill as well). Blank square (next to fingerings) indicates very weak air pressure. Reed position is also indicated (symbol under Blank square). Always normal reed position.

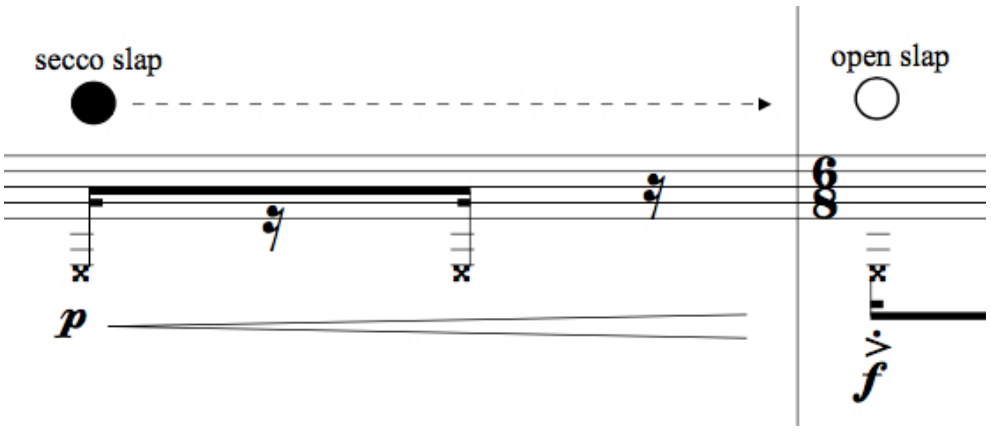


Stable glissando produced upwards or downwards (directions is ALWAYS clearly indicated) with the embouchure (standard fingerings)

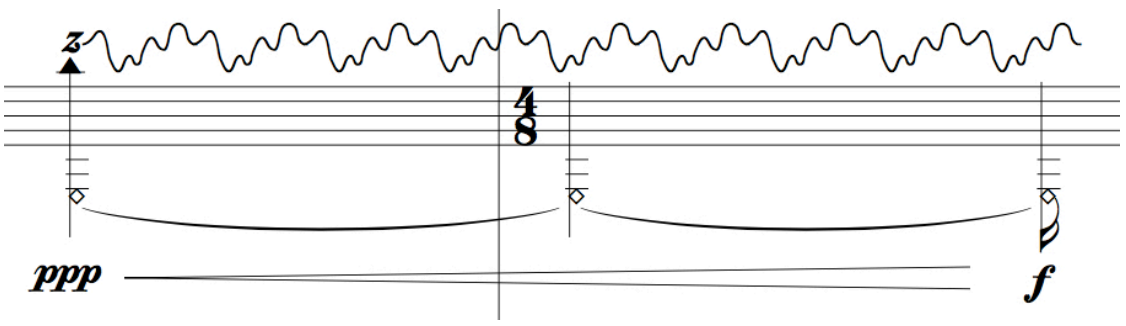
Clarinet in B♭



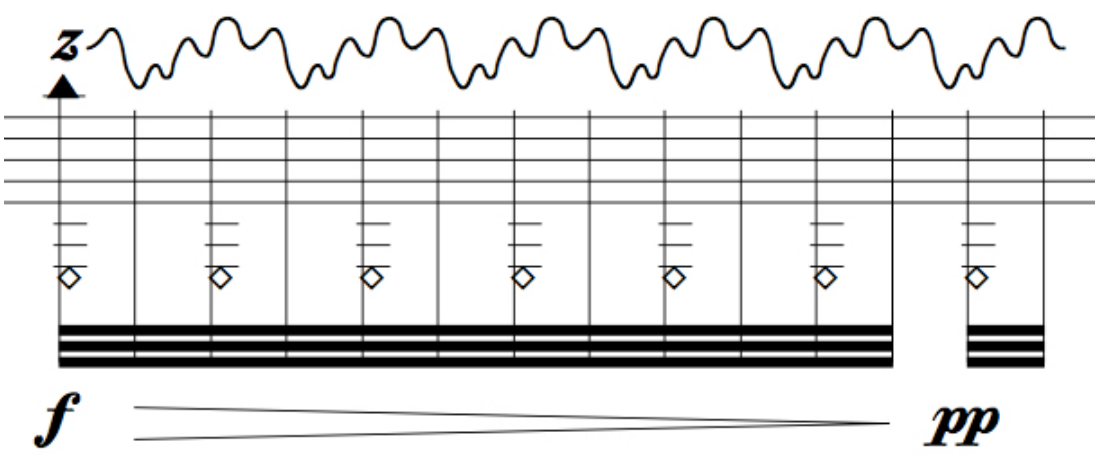
Open slap: The slap tongue sounds emanates from a vacuum created between the reed and the mouthpiece. Open mouth after producing the sound. The result is a forceful and percussive sound; the pitch is only a shadow.



gradual transition between **secco slap** and **open slap**. Secco slap is produce the same way but it is very dry and pitch almost disappear completely.



Teeth on Reed: Place lower teeth on reed. The resulting effect is a thin and very high-pitched fluctuating whistling sound. Pitch is largely unpredictable, but changes when teeth move back and forth on the reed. The changes in dynamics are achieved by adjusting the 'bite' pressure. Diamond-shaped note head indicates fingered pitch.



same as before, but in this case the fundamental pitch (or fingered pitch) must be changed ad libitum. The effect should be an articulated thin and very high-pitched whistle sound. Somehow it is the combination of **key clicks** while placing **Teeth on reed**.

Percussion

The percussion set up consists entirely of objects/materials found in any household, therefore the percussionist has the option/liberty of finding his/her own alternatives. The following list is only a guide.

List of objects/Materials

Metal Sheet and 2 Small Bowls (hand held) one for each hand.



Large Metal Bowl (always upside down)



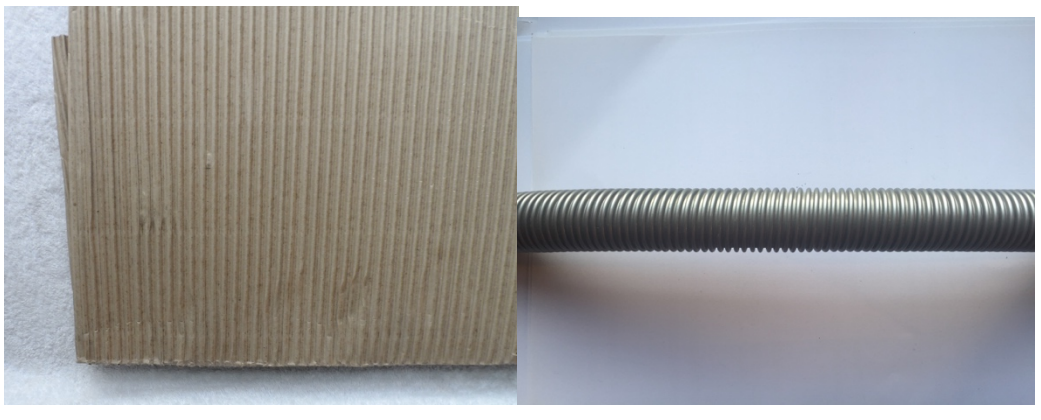
2 Ceramic Mug (one upside down, the other normal position)



2 piece of Polystyrene (one ‘mounted’ on a cymbal stand, the other flat on table)



Corrugated cardboard (or corrugated plastic pipe)



Ceramic Pot (upside down) and Ceramic Lid or Base



Plastic Card



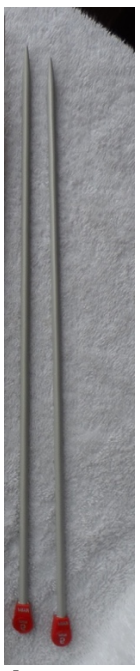
Electric Tooth Brush (with no head!) or Frother



Portable Fan without blades (hand held) with batteries!

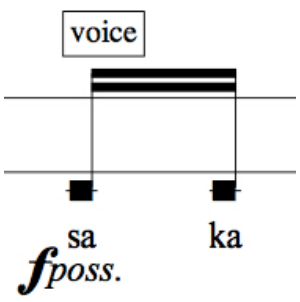


Knitting needles

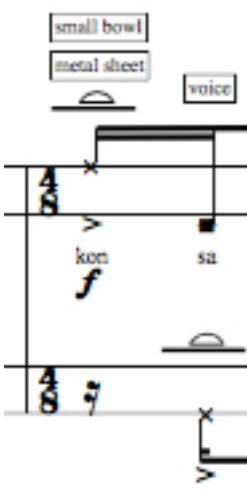


A roll of Aluminium foil (45 cm or longer)
A double bass bow
A Piece of paper or a smaller piece of polystyrene.

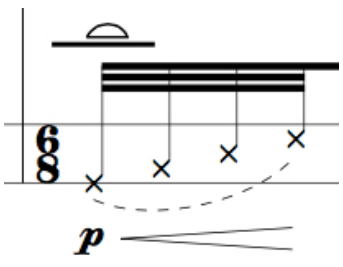
Techniques



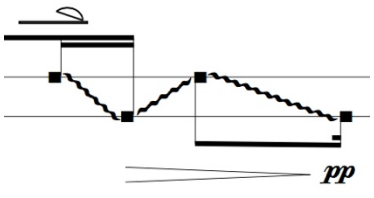
Vocalizations: the percussionist must pronounce the syllables that are placed under certain techniques (top stave) or on its own. Always as loud as possible, but trying to blend the vocal texture with the instrumental texture.



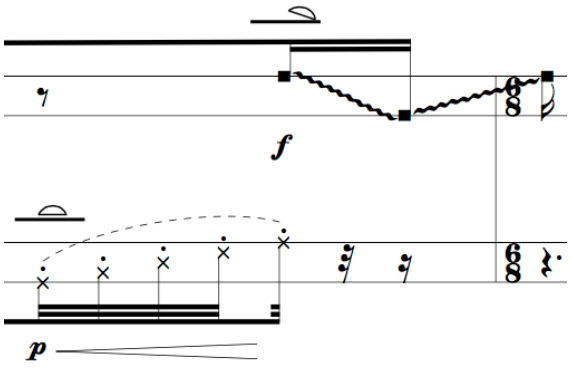
Hit metal sheet with small bowls, as represent in the diagram above. The lines symbolize the place where the metal sheet must be stroke with small metal bowls.



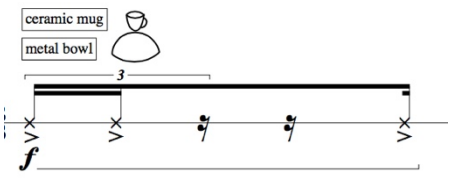
Hit metal sheet with small bowl, but in this case move from one position to another. The lines symbolize the place where the metal sheet must be stroke with small metal bowls, in this case the change of position.



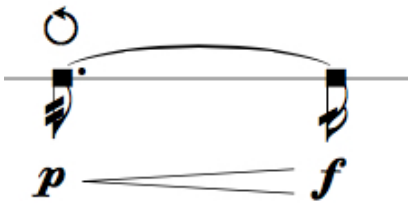
Slide small bowls against surface of metal sheet, as represent in the diagram above. The lines symbolize the place where small bowls make contact with metal sheet and the change of position. The result is a very high-pitch squeak noise.



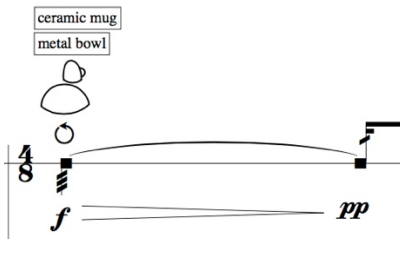
Combination of the techniques explained before. Different techniques are executed on different hands.



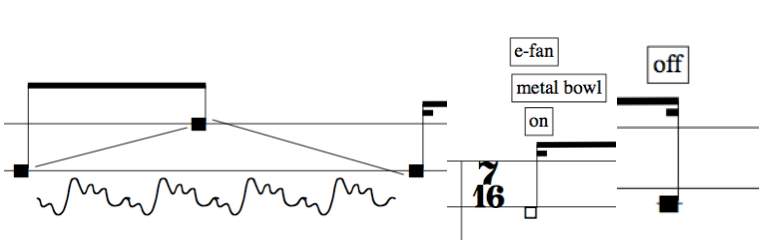
Hit large metal bowl with ceramic mug (normal position), as represent in the diagram above.



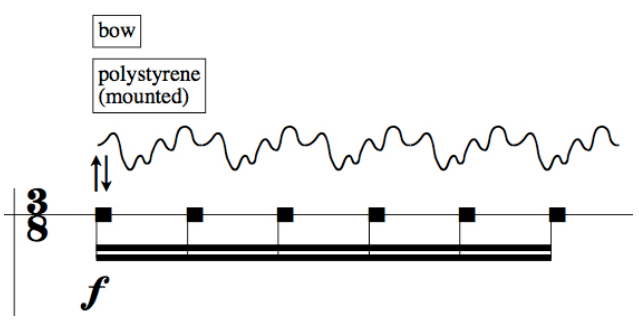
Rub large metal bowl with ceramic mug (normal position). Circular movements, always as even and continuous as possible.



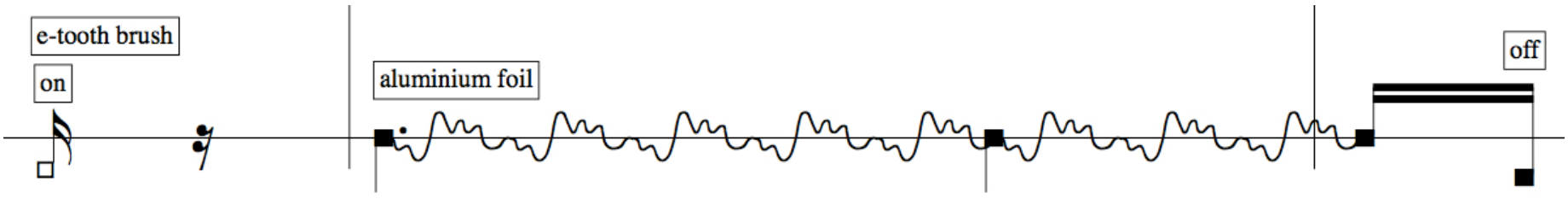
Rub large metal bowl with ceramic mug (upside down), as represent in the diagram above. Circular movements, always as even and continuous as possible.



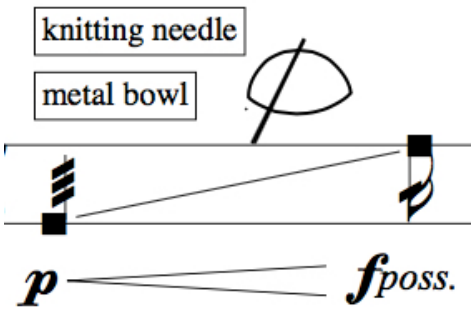
Rub spinning needle of e-fan against large metal bowl. The lines represent the different areas of bowl. The (on an off) actions are clearly indicated.



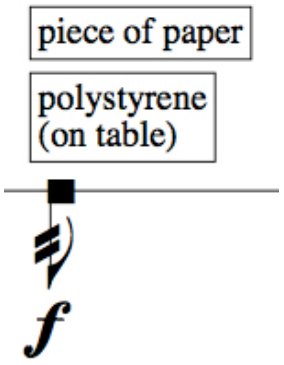
Rub 'mounted piece' of polystyrene with bow. Always from tip to frog or vice versa. The result must be a high-pitched and noisy squeaky sound.



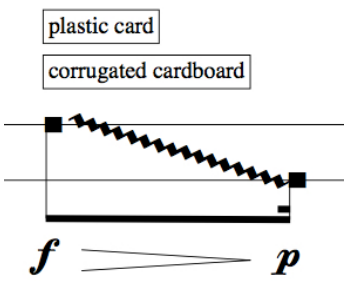
Touch aluminium foil with electric tooth brush, apply some pressure on foil to try to produce as most noise as is physically possible. The (on and off) actions are clearly indicated.



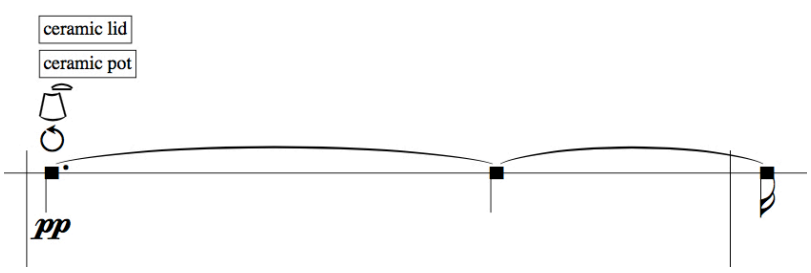
Rub large metal bowl with knitting needle, as represent in the diagram above. The lines represent the change of position of knitting needle from tip to frog and vice versa. Always as loud as is physically possible.



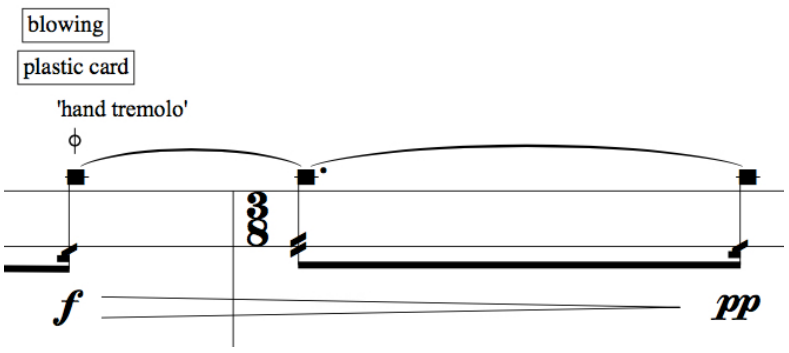
Rub piece of paper against polystyrene.



Scrape corrugated cardboard with plastic card. The lines represent the change of position (or place of contact) of plastic card. In this case the movements are from left to right or vice versa. Always as even and continuous as possible.



Rub ceramic lid against ceramic pot (upside down). Circular movements as even and continuous as possible.

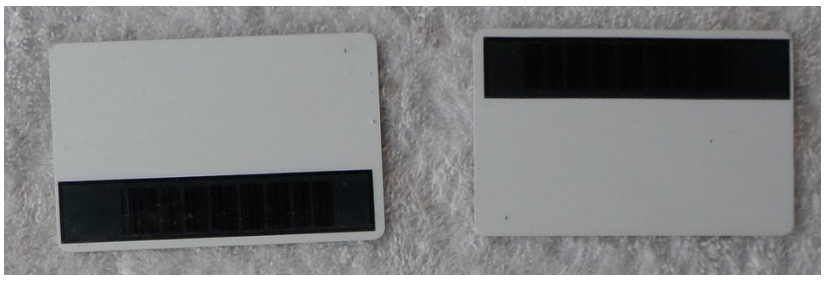


Blow air on side of plastic card and cut the stream of air by moving hand from left to right and vice versa (‘hand tremolo’) as fast as possible.

Piano

Pianist will need additional objects.

2 Plastic cards



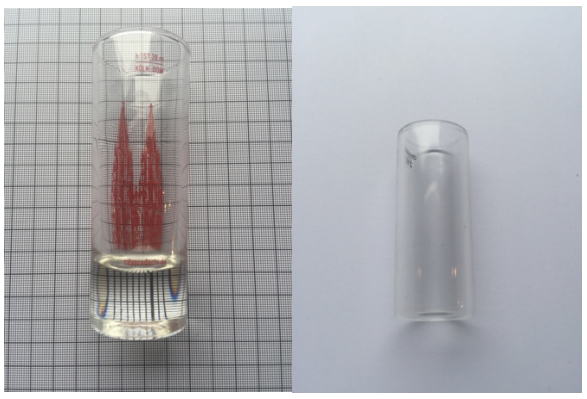
A CD case (Jewel)



A Ceramic mug (upside down) and a small plastic brush.



A shot glass or a guitar slide



A plastic squeegee (small 5 to 8 cm)

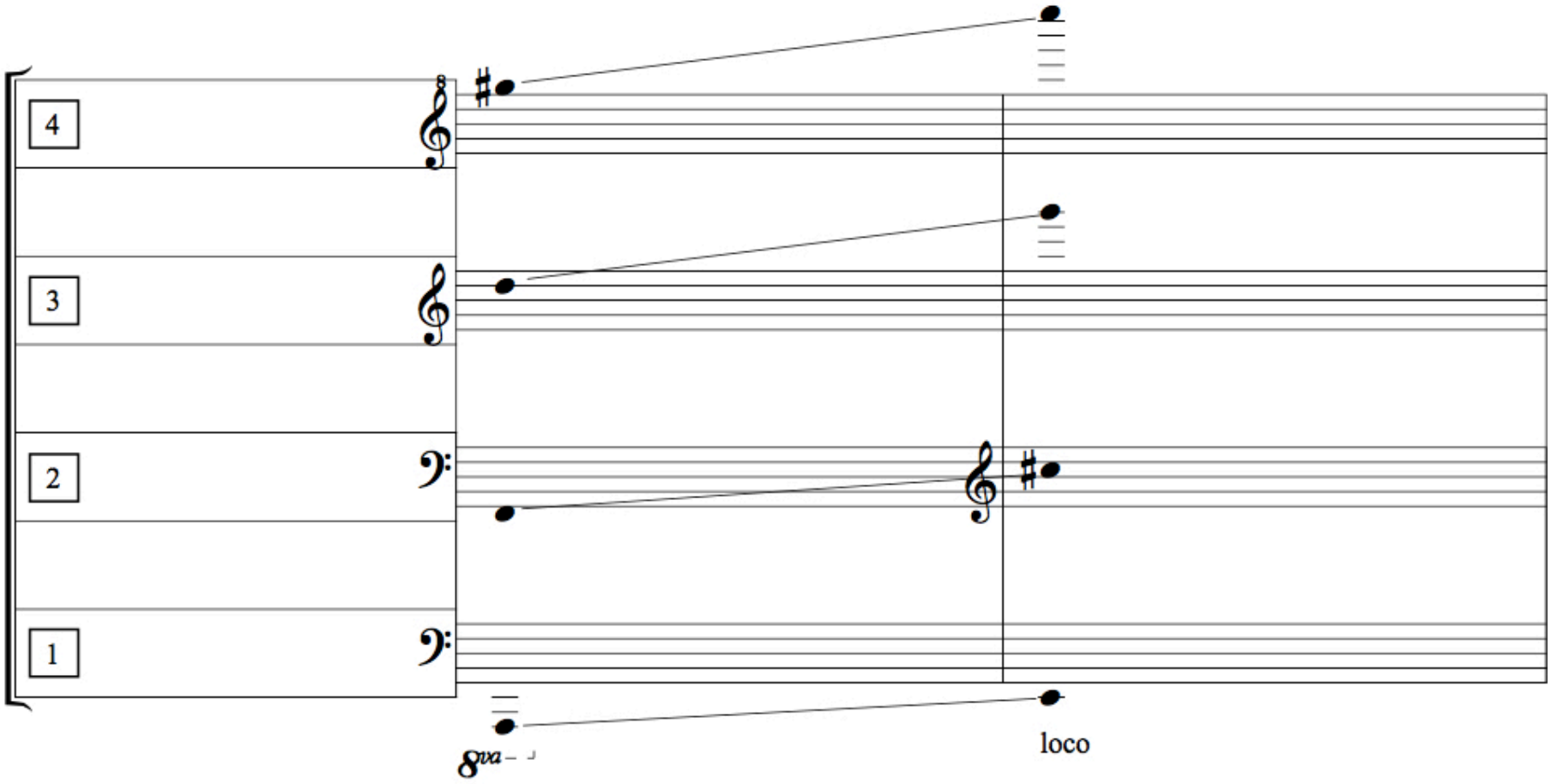


A Superball mallet or stick.



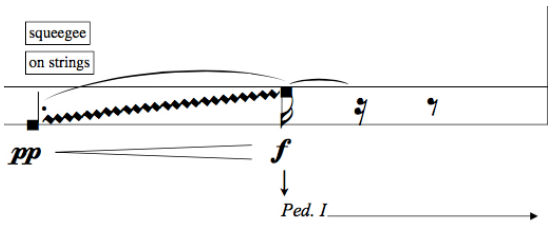
Techniques

The piano part is written using the following un-conventional clefs. These clefs symbolize the area in the piano where the action takes place. The lines represent the different position or movements necessary to produce the sounds. This diagram shows, more and less, the pitches that correspond to each area of the piano. Each pianist must find his/her own solutions, since different models of pianos will require different solutions.

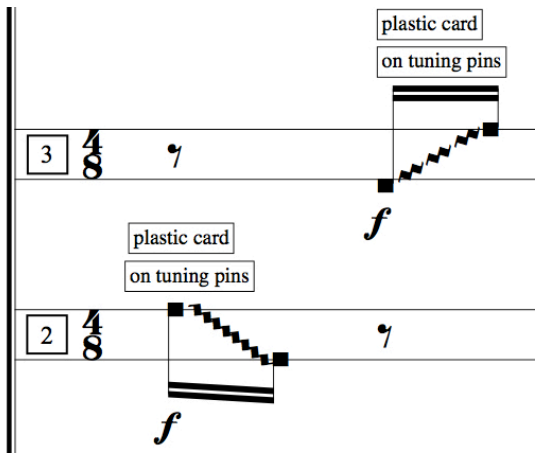




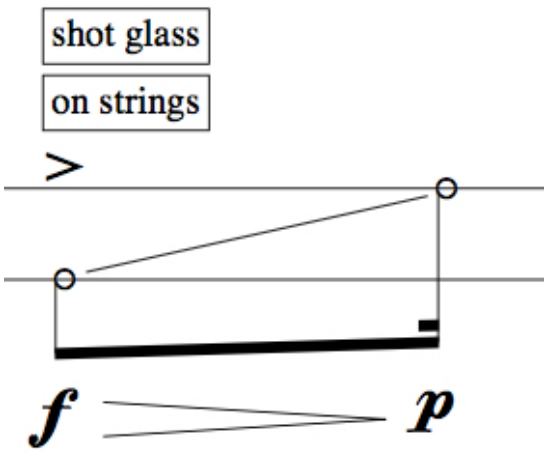
Techniques



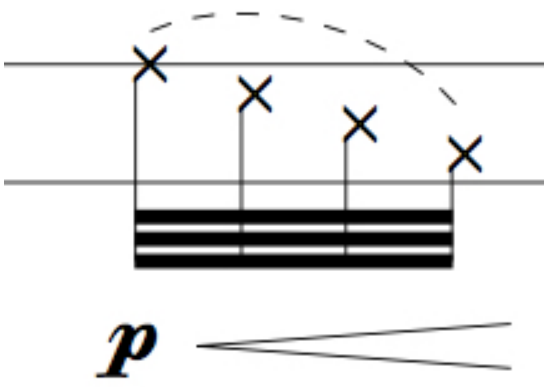
With **squeegee** scrape lower strings (register 1). Bottom line represents the area closer to hammers. Top line represents the middle of the strings. ALWAYS as even and continuous as possible.



With **plastic card** scrape (or rub) tuning pins within indicated registers. Bottom line represents the right-hand side (higher pitches) of each register. Top line represents left-hand side (lower pitches) of each register, therefore the actions has to be executed by moving plastic card from right to left or vice versa within indicated registers. ALWAYS as even, loud and continuous as possible.



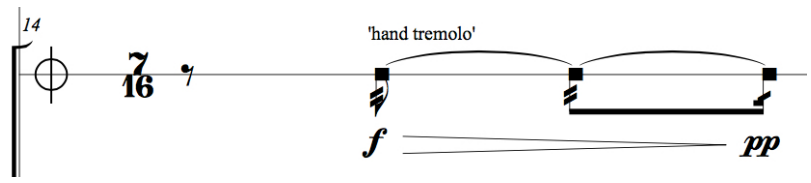
With **shot glass/slide** hit and rub strings within indicated area (ALWAYS register 2). In some cases, the hitting actions is represented using a cross-shaped note head (X) and the sliding action using a blank circle (o). Bottom line represents the area closer to hammers. Top line represents the middle of the strings. ALWAYS as even and continuous as possible.



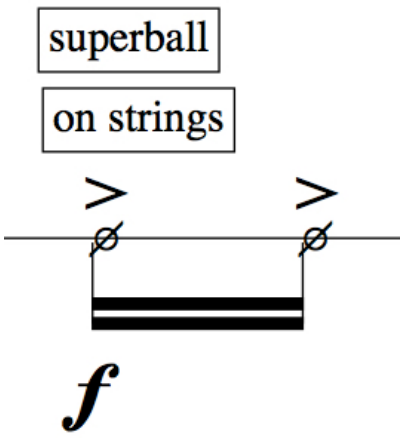
With **shot glass/slide** hit strings within indicated area (ALWAYS register 2). Bottom line represents the area closer to hammers. Top line represents the middle of the strings. This action is always combined with sliding actions. ALWAYS as even and continuous as possible.



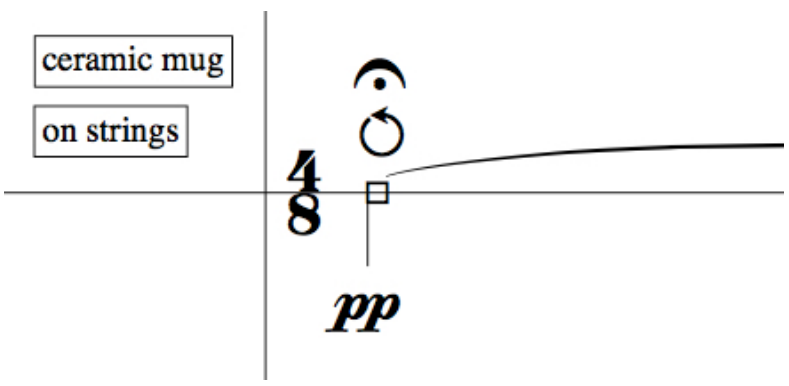
This action is executed by blowing on the side of **plastic card** and it is always notated using the top stave (register 4), but using an additional clef that symbolizes the mouth and the plastic card. The sound must be produced by 'spitting' a forceful stream of air on the longest side of plastic card. The resulting sound is a short noisy percussive sound, similar to the sound produced by hitting a snare drum. ALWAYS as loud as possible



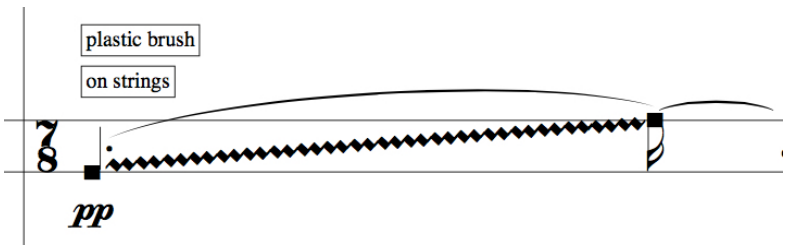
This action is executed by blowing on the side of **plastic card** and it is always notated using the top stave (register 4), but using an additional clef that symbolizes the mouth and the plastic card. The sound must be produced by forcefully blowing air on the longest side of plastic card and cutting the air stream with plastic card ('hand tremolo') moving hand from left to right and vice versa. The resulting sound is like a 'air guiro' effect. ALWAYS as loud as possible.



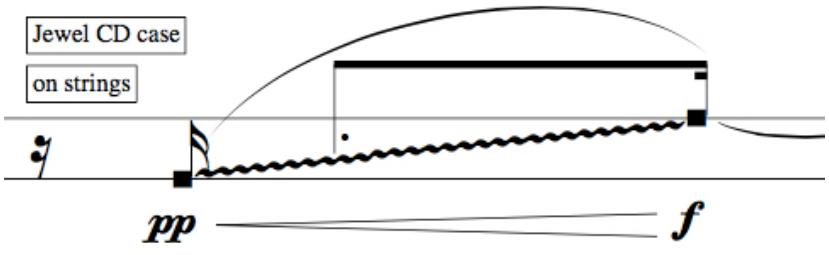
With **superball mallet/stick** hit lowest strings (anywhere from hammers to middle of strings) within indicated register. ALWAYS as loud as possible.



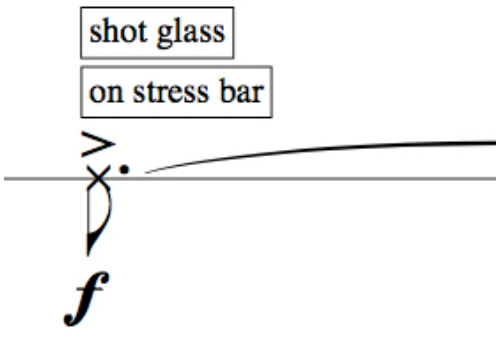
With **ceramic mug** (upside down) rub strings within indicated register. Always very slow circular movements and evenly as possible. The result must be a noisy and squeaky texture. This action is always combined with the sound produced using the small plastic brush.



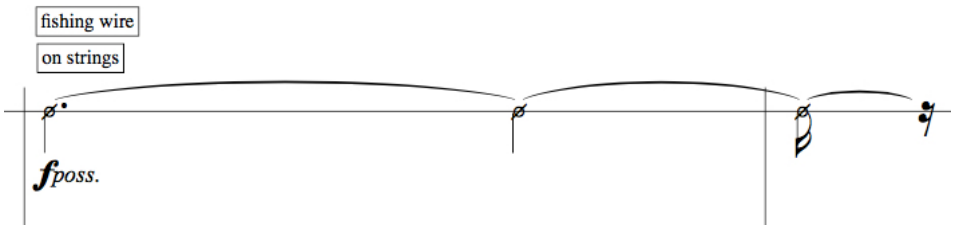
With a small plastic brush scrape other end of strings (opposite side of tuning pins) within indicated area (ALWAYS register 3). Bottom line represents lowest pitches or left hand side area. Top line presents highest pitches or right hand side area. This action is always combined with the technique explained before.



With a jewel or thin **plastic CD case** rub the strings within indicated area (ALWAYS register 2) along the length of strings. Bottom line represents the area near hammers and the top line represents the middle of the strings. The resultant sound is a rich noisy squalling sound.



With **shot glass/slide** hit stress bar within indicated area. ALWAYS allow it to resonate. A wooden mallet can be use instead of the shot glass/slide.

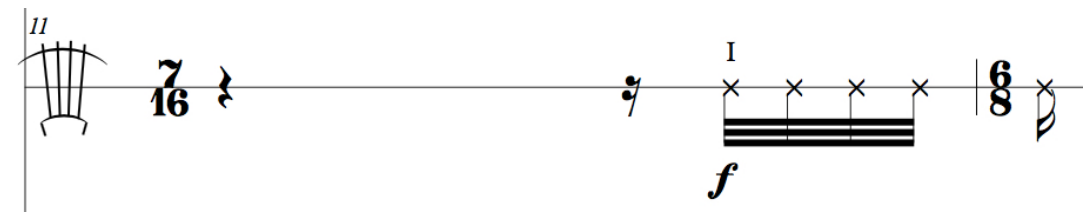


Choose 2 adjacent pitches (half step away!) and wrapped a piece of fishing wire (nylon) around them. Hold either end of fishing wire with both hand and rub strings within indicated area (ALWAYS register 4). It is necessary to use rosin to increase friction and therefore produce the sound. If possible the fishing wire/nylon should be thick. The resultant sound must be a high-pitched rubbing sound. ALWAYS as even and loud as possible.

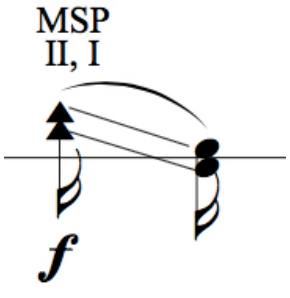
Strings

List of abbreviations:
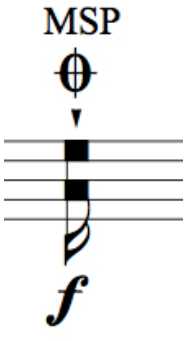
Ordinario	Ord
Sul Tasto	ST
Alto Sul Tasto	AST
Sul Ponticello	SP
Molto Sul Ponticello	MSP
Pizzicato	Pizz



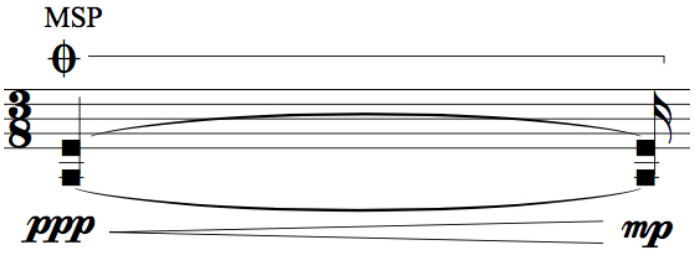
This action is notated using the **behind the bridge clef**. Pizz behind bridge, very dry and short. The string(s) is/are clearly indicated.
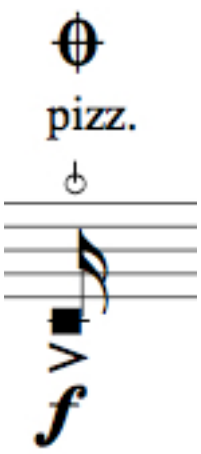


Glissando from highest pitches. The string(s) is/are clearly indicated.



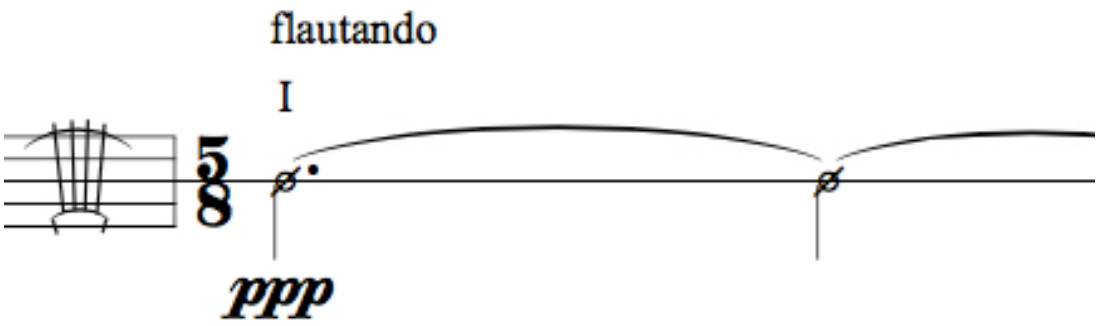
Short and forceful attack. Mute strings with palm of left hand. The ('open') strings are clearly indicated using square-shaped note heads. The result is a very short, noisy and distorted attack.



White noise. Mute strings with palm of left hand. The ('open') strings are clearly indicated using square-shaped note heads. The result must be noise.



secco snap. Mute strings with palm of left hand and snap (Bartok Pizz.) indicated string (square-shaped note head).



With very light bow pressure bow **behind bridge**. The result must be a fragile sound rich in overtones. The string is clearly indicated.



Right-hand side bridge clef. Bow on the right-hand side of bridge (ONLY cello and double bass). The result is 'pitch-less' noise.

Score
Transposed

A

Camilo Mendez
Kingston upon Thames 2017

Flutist 1

(♪ = 48)

ppp p ppp ppp

Oboist 2

(♪ = 48)

C#

ppp pp ppp ppp pp

Clarinettist 3

(♪ = 48)

G#

ppp p ppp ppp p ppp

Percussionist 1

(♪ = 48)

Pianist 2

(♪ = 48)

squeegee
on strings

pp f

Ped. I

pp f

Violinist 4

(♪ = 48)

(arco) SP
II, I

pp

Cellist 5

(♪ = 48)

(arco) SP
II, I

pp

Bassist 6

(♪ = 48)

(arco)
MSP
II

ppp

I

© Camilo Mendez 2017

A

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc 5

Db. 6

MSP
II

I

15ma

Fl. 1

subito ♪ = 76

tongue ram

f poss.

mp

mf

Ob. 2

subito ♪ = 76

lip gliss.

lip gliss.

mp *mf* *mp* *mf*

Cl. 3

subito ♪ = 76

open slap

teeth on reed

open slap

f *f* *pp* *f*

Perc. 1

subito ♪ = 76

small bowl

metal bowl

voice

te ke

f *p* *f* *pp* *p* *f*

Pno. 2

subito ♪ = 76

plastic card on tuning pins

shot glass on strings

plastic card on tuning pins

shot glass on strings

f *f* *p* *p* *f* *f* *p* *f* *f* *p*

senza Ped. I

Vln. 4

subito ♪ = 76

pizz. I

ppp *f*

Vlc 5

subito ♪ = 76

MSP II, I

ppp *f*

Db. 6

subito ♪ = 76

pizz.

p *f* *pp*

A

Fl. 1

Ob. 2

Cl. 3

open slap

teeth on reed

Perc. 1

voice

su ta

Pno. 2

blowing

plastic card

Vln. 4

arco

MSP

II, I

Vlc 5

MSP

II, I

pizz.

I

Db. 6

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc 5

Db. 6

14

tongue ram

C#

open slap

do

ta

'hand tremolo'

'hand tremolo'

Ped. I

MSP
II, I

I

arco
AST
II, I

MSP

A

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc 5

Db. 6

17

C#

open slap

ceramic mug

metal bowl

ke

ta

'hand tremolo'

plastic card

on tuning pins

superball

on strings

(senza Ped. I)

AST

II, I

MSP

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc 5

Db. 6

20

mf

pp

C#

G#

arco

MSP
II, I

A

Fl. 1

whistle tone (shaky and unstable)

fposs.

C# Eb

pp

Ob. 2

open slap

f

open slap

f

teeth on reed

pp

Cl. 3

Perc. 1

e-fan

metal bowl

on

f

Pno. 2

'hand tremolo'

f *p*

f

f

f

Vln. 4

pizz.
IV

f

Vlc 5

pizz.
IV

f *pp*

Db. 6

pizz.

f

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc 5

Db. 6

'hand tremolo'

'hand tremolo'

arco SP
II, I

A

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc 5

Db. 6

rall.

30

mf

pp

C#

G#

4

3

2

1

Jewel CD case

on strings

Ped. 1

arco

15ma

ppp

p

arco SP

II, I

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc 5

Db. 6

♪ = 60

33

whistle tone (shaky and unstable)

f poss.

C# — Eb

pp

teeth on reed

f

bow

polystyrene (mounted)

f

e-tooth brush

on

f

pp

f

ppp

p

A

Fl. 1

whistle tone (shaky and unstable)

f poss.

Ob. 2

pp

Cl. 3

pp

Perc. 1

aluminium foil

off

Pno. 2

plastic brush

on strings

pp

ceramic mug

on strings

pp

Vln. 4

MSP

II, I

ppp

mf

Vlc 5

MSP

II, I

ppp

mf

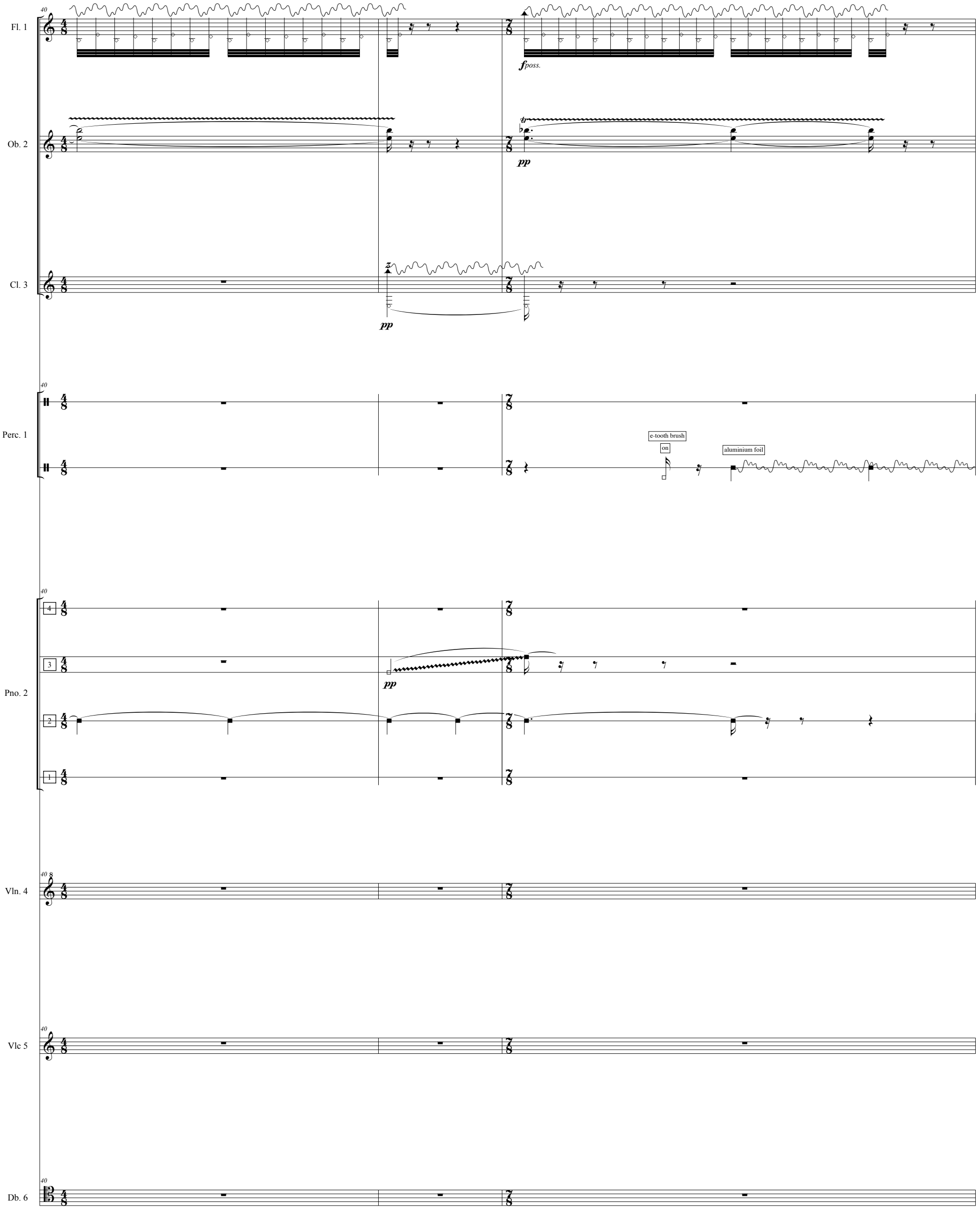
Db. 6

MSP

II, I

ppp

mf


40
Fl. 1
Ob. 2
Cl. 3
Perc. 1
Pno. 2
Vln. 4
Vlc 5
Db. 6
fposs.
pp
pp
e-tooth brush
on
aluminium foil

A

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc 5

Db. 6

43

pp

Eb

G#

off

4

3

2

1

8

MSP
II, I

ppp

p

Score
Transposed

Interrupter 2

Camilo Mendez
Kingston upon Thames 2017

Flutist 1

(subito)
(♪ = 88)
tongue ram
f

Oboist 2

(subito)
(♪ = 88)
Eb
ppp

Clarinettist 3

(subito)
(♪ = 88)
teeth on reed
ppp

Percussionist 1

(subito)
(♪ = 88)
plastic card
corrugated cardboard
f
knitting needle
metal bowl
fposs.
plastic card
corrugated cardboard
f

Pianist 2

(subito)
(♪ = 88)
fishing wire
on strings
fposs.
(senza Ped. I)

Violinist 4

(subito)
(♪ = 88)

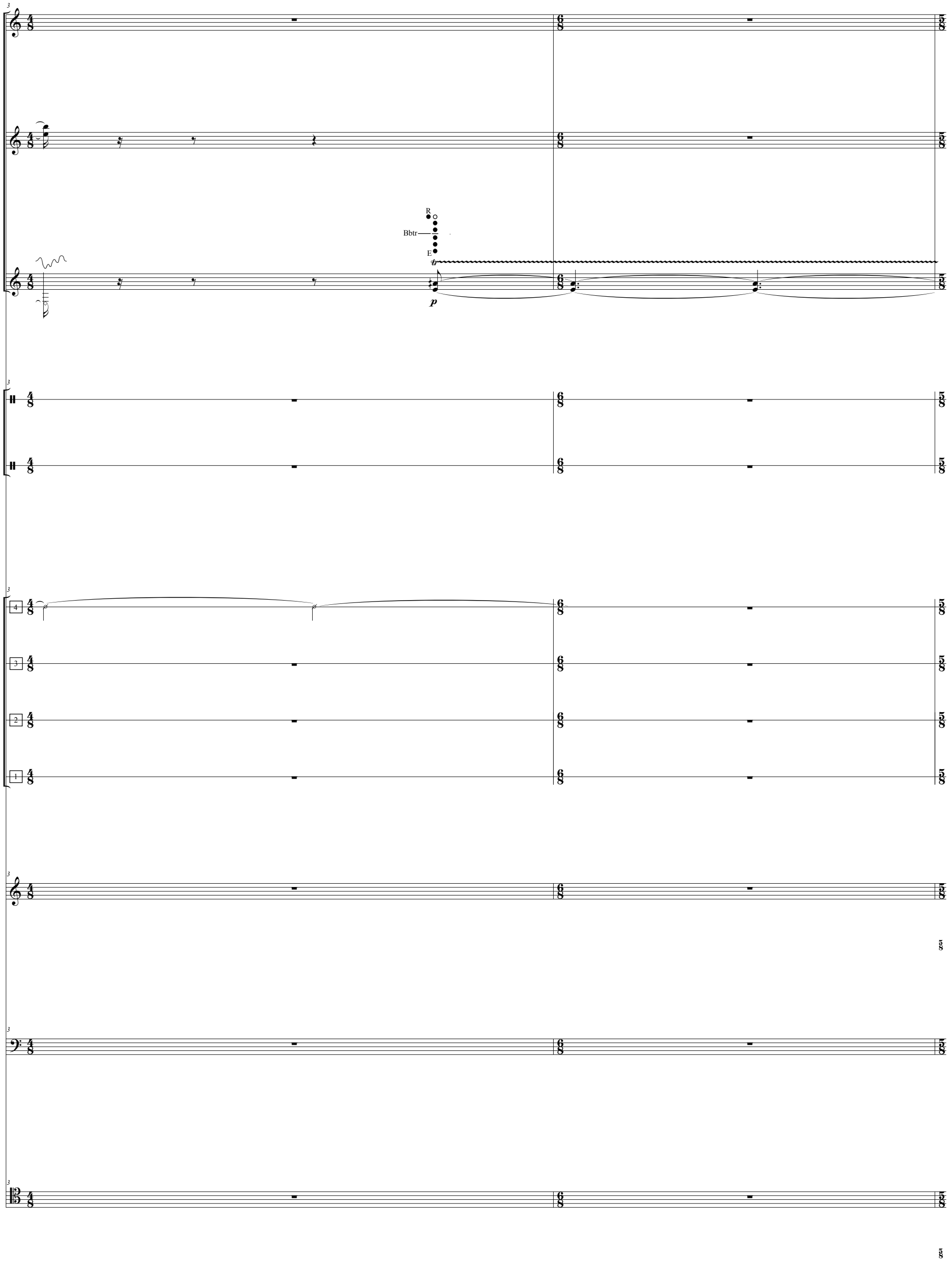
Cellist 5

(subito)
(♪ = 88)

Bassist 6

(subito)
(♪ = 88)
(arco)
MSP
II, I
mf
pp

© Camilo Mendez 2017


Perc. 1
Pno. 2
Vln. 4
Vlc. 5
Db. 6
R
Bbtr
E
tr
p

5

whistle tone (shaky and unstable)

fposs.

C#

ppp

Perc. 1

ceramic mug
metal bowl

p

Pno. 2

4
3
2
1

shot glass
on strings

pp *f* *p*

shot glass
on stress bar

Ped. 1

Vln. 4

SP
II, I

mp *ppp*

15ma

Vlc. 5

flautando
AST
IV, III

ppp

Db. 6

SP
II, I

mp *ppp*

teeth on reed

ppp

Perc. 1

fposs.

piece of paper

polystyrene (on table)

e-fan on

metal bowl

small bowl

metal sheet

Pno. 2

blowing

plastic card

'hand tremolo'

f *p*

plastic card on tuning pins

f

plastic card on tuning pins

f

(senza Ped. I)

Vln. 4

MSP II, I

ppp

15ma

Vlc. 5

MSP II, I

ppp

Db. 6

MSP II, I

ppp

whistle tone (shaky and unstable)

fposs.

lip gliss.

ppp *p* *ppp*

ppp *p* *ppp*

Perc. 1

off

f

Pno. 2

Jewel CD case
on strings

pp *f*

Ped. I

Vln. 4

MSP
II, I

ppp

Vlc. 5

MSP
II, I

ppp

Db. 6

MSP
II, I

ppp

B

Camilo Mendez
Kingston upon Thames 2017

Flutist 1

(subito) ♪ = 72

pp

Oboist 2

(subito) ♪ = 72

pp

Clarinettist 3

(subito) ♪ = 72

R

F

pp

Percussionist 1

(subito) ♪ = 72

knitting needle
metal bowl

p fposs.

small bowl
metal sheet

p fposs.

Pianist 2

(subito) ♪ = 72

4
3
2
1

slide
on strings

f pp

(senza Ped. I)

superball
on strings

f

Ped. I

Violinist 4

(subito) ♪ = 72

(arco)
SP

f pp

SP
II, I

pp p pp

Cellist 5

(subito) ♪ = 72

(arco)
SP

p f

SP
IV, III

pp p

Bassist 6

(subito) ♪ = 72

SP
II, I

p pp p pp

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B

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc. 5

Db. 6

lip gliss.

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc. 5

Db. 6

tongue ram

lip gliss.

secco slap

open slap

small bowl

metal sheet

voice

kon

sa

sa

ka

shot glass

on strings

plastic card

on tuning pins

(senza Ped. I)

B

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc. 5

Db. 6

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc. 5

Db. 6

B

Fl. 1

Ob. 2

Cl. 3

C#

ppp

pp

ppp

Perc. 1

voice

ku

si

ka

f

f

f

small bowl

metal sheet

plastic card

corrugated cardboard

fposs.

Pno. 2

Jewel CD case

on strings

pp

f

(Ped. I)

Vln. 4

Vlc. 5

MSP

II, I

mp

ppp

Db. 6

SP

II, I

mp

ppp

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc. 5

Db. 6

19

ppp

p

pp

lip gliss.

piece of paper

polystyrene (on table)

voice

(rolling rr...)

rr

f

blowing

plastic card

'hand tremolo'

(senza Ped. I)

MSP

MSP II, I

gettato ord. II, I

ppp

B

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc. 5

Db. 6

22

subito ♪ = 54

whistle tone (shaky and unstable)

fposs.

C#

pp

teeth on reed

f

bow

polystyrene (mounted)

f

MSP
IV, III

f

MSP
II, I

f

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc. 5

Db. 6

25

fposs.

pp

tr

f

z

4 3 2 1

plastic brush
on strings

ceramic pot
on strings

Ped. I

MSP
IV, III

B

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 2

Vln. 4

Vlc. 5

Db. 6

Score
Transposed

Interrupter 1

Camilo Mendez
Kingston upon Thames 2017

Flutist 1

(subito)
(♪ = 60)

tr

mp f mp

Oboist 2

(subito)
(♪ = 60)

Clarinettist 3

(subito)
(♪ = 60)

Percussionist 1

(subito)
(♪ = 60)

Pianist

(subito)
(♪ = 60)

fishing wire
on strings

fposs.

Violinist 4

(subito)
(♪ = 60)

MSP
II, I

ppp

15ma

Cellist 5

(subito)
(♪ = 60)

MSP
IV, III

ppp

Bassist 6

(subito)
(♪ = 60)

SP
II, I

ppp

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Fl. 1

Cl. 3

Perc. 1

ceramic lid

ceramic pot

pp

e-tooth brush

on

aluminium foil

Pno.

Vln 4

Vlc. 5

Db. 6

Fl. 1

accel.

tr

p pp

accel.

lip gliss.

pp p ppp

Cl. 3

accel.

teeth on reed

p

Perc. 1

accel.

off

Pno.

accel.

Vln 4

accel.

flautando

AST

II, I

p

Vlc. 5

gettato

SP

IV, III

f pp

accel.

Db. 6

pizz.

f pp

accel.

Fl. 1

Cl. 3

Perc. 1

Pno.

Vln 4

Vlc. 5

Db. 6

10

p pp mp pp p pp

R Bbtr E tr

squeegee on strings

pp f Ped. I

mf

Fl. 1

♪ = 76
13
mf
pp
tr

Eb
tr

Cl. 3

♪ = 76
open slap
f
f

Perc. 1

♪ = 76
13
knitting needle
metal bowl
fposs.
plastic card
corrugated cardboard
f
plastic card
corrugated cardboard
f
f
blowing
plastic card
'hand tremolo'
ϕ
f
pp

Pno.

♪ = 76
13
4
3
2
1
pp
f

Vln 4

♪ = 76
13

Vlc. 5

♪ = 76
13
gettato
SP
IV, III
f
pp

Db. 6

♪ = 76
arco
SP
II, I
13
pp
mf

C

Camilo Mendez
Kingston upon Thames2017

Flautist 1

(♪ = 96)

tongue ram

f

p

Oboist 2

(♪ = 96)

Eb

pp *ppp* *pp* *ppp* *pp*

Clarinettist 3

(♪ = 96)

open
slap

f

R

E

ppp *p* *ppp* *p*

Percussionist 1

(♪ = 96)

ceramic mug
metal bowl

3

f

small bowl
metal sheet

f *p* *f* *p*

Pianist 3

(♪ = 96)

4 3 2 1

shot glass
on stress bar

f

plastic card
on tuning pins

p *f*

(senza Ped. I)

Ped. I

Violinist 4

(♪ = 96)

flautando
AST
IV, III

mf *ppp*

Cellist 5

(♪ = 96)

gettato
SP
IV, III

f *pp*

Bassist 6

(♪ = 96)

pizz.

f

arco
SP
II, I

pp *mf*

© Camilo Mendez 2017

C

Fl. 1

mp

whistle tone (shaky and unstable)

fposs.

Ob. 2

lip gliss.

ppp

p

ppp

Cl. 3

ppp

ppp

p

Perc. 1

piece of paper

polystyrene (on table)

f

plastic card

corrugated cardboard

f

p

Pno. 3

blowing

plastic card

'hand tremolo'

fposs.

pp

superball

on strings

f

Vln. 4

SP

III, II

pp

mp

ppp

Vlc. 5

SP

IV, III

pp

mp

ppp

ord.

ppp

Db. 6

SP

IV, III

pp

mp

ppp

Fl. 1

Ob. 2

Cl. 3

ppp

open slap

f

teeth on reed

pp

f

Perc. 1

bow

polystyrene (mounted)

f

pp

f

small bowl

metal sheet

f

Pno. 3

Vln. 4

ord.

mp

ppp

MSP II, I

f

Vlc. 5

mp

MSP II, I

f

Db. 6

SP IV, III

pp

mf

MSP II, I

f

C

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 3

Vln. 4

Vlc. 5

Db. 6

10

whistle tone (shaky and unstable)

f poss.

R

Bbtr

F

ppp

p

ppp

4

3

2

1

Jewel CD case

on strings

pp

mf

pp

Ped. I

SP
III, II

SP
IV, III

pp

ppp

mp

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 3

Vln. 4

Vlc. 5

Db. 6

13

Eb

R

Bbtr

F

ceramic lid

ceramic pot

shot glass

on stress bar

SP

IV, III

pizz.

arco

flautando

I

ppp pp ppp pp ppp pp

mp

p

f fposs.

mf

rall.

C

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 3

Vln. 4

Vlc. 5

Db. 6

16

tr

pp p pp

ppp p ppp

ppp p ppp

lip gliss.

♪ = 76

ceramic mug

metal bowl

fposs. p

mp

4 3 2 1

superball

on strings

pp mf pp

f

flautando
ST
IV, III

flautando
ST
II, I

flautando
ST
IV, III

ppp p ppp

p ppp p

ppp p ppp

Fl. 1

subito ♪ = 112

19

p

tongue ram

f

p

Ob. 2

subito ♪ = 112

lip gliss.

pp

mp

pp

Cl. 3

subito ♪ = 112

open slap

f

teeth on reed

pp

f

Perc. 1

subito ♪ = 112

19

ceramic mug
metal bowl

fsempre

voice

ta su

voice

te ka

voice

si ka

small bowl
metal sheet

fsempre

Pno. 3

subito ♪ = 112

19

plastic card
on tuning pins

fsempre

plastic card
on tuning pins

superball
on strings

fsempre

senza Ped. I

Vln. 4

subito ♪ = 112

19

pizz.

f

arco

gettato
II, I

f

pp

Vlc. 5

subito ♪ = 112

19

gettato
IV, III

p

f

pp

pizz.

f

Db. 6

subito ♪ = 112

19

pizz.

p

f

pp

C

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 3

Vln. 4

Vlc. 5

Db. 6

Fl. 1

Ob. 2

Cl. 3

Perc. 1

Pno. 3

Vln. 4

Vlc. 5

Db. 6

25

f

tr

ppp

teeth on reed

z

pizz.

arco

SP

IV

III

pp

p

gettato

SP

II, I

ppp

C

Fl. 1

whistle tone (shaky and unstable)

fposs.

Ob. 2

lip gliss.

ppp *p* *ppp*

Cl. 3

ppp *p* *ppp*

Perc. 1

Pno. 3

Vln. 4

p *pp* *p* *pp*

Vlc. 5

pp *p* *pp* *p* *pp*

Db. 6

p *pp* *p* *pp*

Fl. 1

Ob. 2

Eb

ppp *pp* *ppp* *pp*

Cl. 3

teeth on reed

ppp *pp* *ppp* *pp*

Perc. 1

Pno. 3

Vln. 4

p *pp*

Vlc. 5

p *pp*

Db. 6

p *pp* *p* *pp*