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en mi caminar en el desierto

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en mi caminar en el desierto

for chamber orchestra

(2015)



Luis Fernando Amaya

en mi caminar en el desierto (2015)
for chamber orchestra

En mi caminar en el desierto
levantaré la mirada hacia el horizonte
mi mano llega hasta el cielo
las maravillosas tortugas llegan hacia mí

- Poema Seri
(de la Canción de la Tortuga)

/

*In my walk through the desert
I will raise my gaze to the horizon
my hand reaches the sky
the wonderful turtles come towards me*

- *Seri Poem**
(from *Turtle Song*)

The dedication of this work reads “a las tierras sin agua” (to the waterless lands).

However, it is also respectfully dedicated to the Seri culture.

* Translation mine.

Instrumentation

Mezzo-Soprano and English Horn off-stage soloists. If possible, in a place with high reverberation (i.e. backstage hallways).

Flute / Bass Flute / Piccolo (amplified)

Clarinet in Bb (amplified)

Bass Clarinet in Bb (amplified)

Baritone Saxophone (amplified)

French Horn (straight mute required)

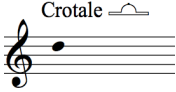
Trumpet in Bb (straight mute required)

Tenor Trombone (straight mute required)

Tuba (straight mute required)

Percussionist 1 (P1):

Crotale (written pitch: D5)



Ride Cymbal

Crash Cymbal placed on the head of a Low Timpano (Kettle Drum) (32" to 29") – to be shared with P2

China Cymbal placed on the head of a High Timpano (Kettle Drum) (23" to 20")

Marimba (5 octaves) – to be shared with P2

(Hard marimba mallets and a double bass bow will be needed)

Percussionist 2 (P2):

Vibraphone (with motor)

Marimba (5 octaves) – to be shared with P1

Bass Drum

Crash Cymbal placed on the head of a Low Timpano / Kettle Drum (32" to 29") – to be shared with P1

(Medium marimba mallets, hard vibraphone mallets, soft bass drum sticks and a double bass bow will be needed)

Harp (amplified) with a quarter-tone scordatura:

Scordatura:
C♯, B♯



Grand Piano (amplified) with a small piece of rubber eraser between the strings of the following notes*:



Piano Amplification Controller: This performer's task is to high and low the volume of the amplification of the piano according to the three-line staff in the score. The lowest line means no amplification and the highest line means maximum amplification.

Violins I & II (amplified)

Viola (amplified)

Violoncello (amplified)

Double Bass (amplified)

* In the strings of the high keys, the piece of rubber eraser will be placed only between two of the three strings.

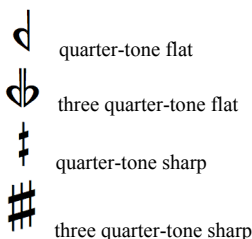
Performance Notes

General

Two different types of notation are used in the following score: **Measured** and **Proportional**. When **measured**, a $\left(\frac{5}{4}\right)$ will be indicated above the staff at the beginning of the bar. When **proportional**, the indication "senza misura" will be given. It is very important that when performing the proportional passages, the performers think of durations rather than in rhythms. In these cases, rhythmic precision is to be avoided, as opposed to the measured passages where precision is absolutely essential. Since this piece requires both measured and proportional playing at the same time in different instruments of the ensemble, a chronometric mark is given.

For the duration of the notes in **proportional** notation, a line (————) indicates its duration. The note shall last up to the end of the line.

Important note: Accidentals apply for each bar. Every technical indication is cancelled when another indication regarding the same parameter appears or when "ord." is marked.



Irregularity: This symbol will appear every time *ad libitum* unevenness is needed on a given parameter, such as: vibrato (speed and width), color trill (*bisbigliando*), tremolo, tremolando, the irregular repetition of a pattern or given melodic fragments, percussion roll, etc.

The grade of irregularity is free to the performer's choice. However, the performer is expected to play it consciously and in a musical manner, aware of what the other performers of the ensemble are playing. This is necessary for the textures to work as complex unified structures and to avoid undesired chaos.

Very slow

Slow

Medium

Fast

Speed levels: Four levels of speed are given for different purposes.

For **woodwinds, brass and strings:** Speed of vibrato

For **woodwinds:** Speed of *bisbigliandi* (color trill)

For **strings:** Bowing speed (in both normal and circular bowing)

senza vib.

poco vib.

vib.

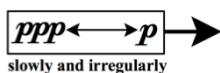
molto vib.

multis. vib.

Vibrato: Five levels of vibrato are used. In addition to these, the speed of the vibrato may be indicated (i.e. "molto vibrato (very slow)"). When not indicated, the speed of the vibrato should be performed as the performer usually plays it.



Transition between techniques (i.e. sul tasto (ST) to sul ponticello (SP), air to sound, no pressure to full pressure on the fingerboard, from one speed to another, etc.). For the Mezzo-soprano, this indicates a slow transition between the vowels.



slowly and irregularly

Dynamic oscillation: Oscillate between given dynamics in the indicated manner.



abrupt and irregular

9'40" 7"

Picc.
Cl.
Cl. B.
Bari. Sax.

p → *f*
abrupt and irregular

Repeat given note in staccato rapidly and irregularly, oscillating between *piano* and *forte* in an “abrupt and irregular” manner. The texture should last seven seconds. Applies for **woodwinds, brass, and strings**.

+1/4
-1/4

very slowly and continuous

Quarter tone oscillation with embouchure or fingering. Applies for **woodwinds, brass (trombone), and strings**.

ord. → flz.

continuous and irregular

Transition between *ordinario* and *flatterzunge* in a continuous and irregular manner.

short pitch bend

Short pitch bend, approximately a quarter-tone. Applies for **woodwinds, strings and mezzo-soprano**.

irregular rhythm/
permute given notes freely

pp → *mp*
slowly and irregularly

Permute given notes freely in irregular rhythmic patterns while oscillating between given dynamics for as long as the arrow outside the box indicates. Applies for **percussion, piano and harp**.

senza misura

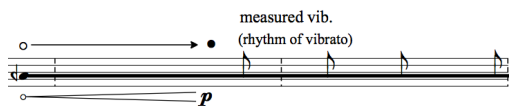
permute given melodic fragments freely & irregularly. Add accents irregularly.

p → *f*
abrupt and irregular

Permute given melodic fragments freely and irregularly while oscillating given dynamics. Add accents in an irregular manner. Applies for **woodwinds, percussion, piano, harp, and strings**.

Woodwinds

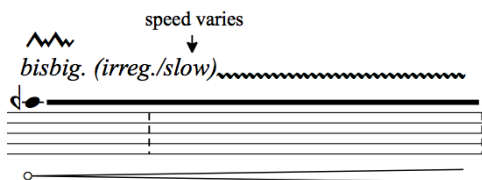
- Air (fingering indicated pitch)
- ◐ Pitch with air or “airy pitch”
- Normal sound



----- **Measured vibrato:** If “vibrato” is a small and regular fluctuation of the pitch, a measured vibrato indicates single, isolated fluctuation where the stems are (“rhythm of vibrato”). The result is a short microtonal fluctuation of the pitch on each stem.



----- **Flatterzunge / Flutter tongue / Frullato**



----- **Irregular bisbigliando (color trill):** A speed indication will also be given.

Strings

ord. --- “ordinario” or normal bowing

ST ----- sul tasto

MST --- molto sul tasto

SP ----- sul ponticello

MSP – molto sul ponticello



Left hand: Light pressure on the string (harmonic pressure)



Left hand: Half pressure on the string (between harmonic and normal pressure)



Left hand: Normal pressure on the string (normal sound)

ST

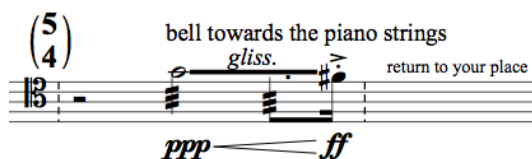
↓
SP

----- **Abrupt, aggressive change** between given techniques.



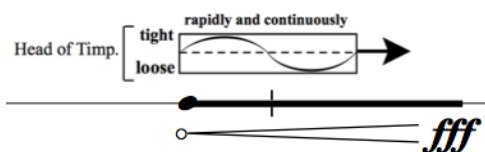
----- **Circular bowing:** This symbol will be accompanied by a speed indication.

Brass



----- **Bell towards the piano strings:** An extra stand next to the piano strings will be needed. **Trombone** (pages 3, 14, & 27), **Trumpet** (pages 14 & 27) and **Horn** (page 27).

Percussion



----- **Tighten and lose the head of the timpano** in a rapid and continuous manner after having bowed the cymbal on top of it.
types of notation.

En mi caminar en el desierto
levantaré la mirada hacia el horizonte
mi mano llega hasta el cielo
las maravillosas tortugas llegan hacia mí - Poema Seri

In my walk through the desert
I will raise my gaze to the horizon
my hand reaches the sky
the wonderful turtles come towards me - Seri Poem

a las tierras sin agua

En mi caminar en el desierto

Score in C
(Bass Flute &
Double Bass:
8ve lower).

Senza misura (When measured: $\frac{5}{4}$ ♩ = 60)

Luis Fernando Amaya

0" (5") senza vib. (air) (airy sound) (25")

Bass Flute (amplified) *pp*

Clarinet in B $\flat$ (amplified) senza vib. (air) (airy sound) *ppp*

Bass Clarinet in B $\flat$ (amplified) senza vib. (air) (airy sound) *ppp*

Baritone Saxophone (amplified) senza vib. (air) (airy sound) *ppp*

Scordatura: C $\flat$, B $\flat$

Harp (amplified)

Piano (amplified)

Piano Amplification

English Horn

Violin I (amplified) MST/flautando/senza vib. slow bow IV *ppp*

Violin II (amplified) MST/flautando/senza vib. slow bow *ppp* gliss.

Viola (amplified) MST/flautando/senza vib. slow bow IV *ppp* gliss.

Violoncello (amplified) MST/flautando/senza vib. slow bow III *ppp*

Double Bass (amplified) MST/flautando/senza vib. slow bow *ppp* gliss.

25"

(50")

6

B. Fl. *ppp* *pp* poco vib.

Cl. *ppp* *pp* poco vib.

Cl. B. *ppp* *pp* poco vib.

Bari. Sax. *ppp* *pp* poco vib.

P1 Crotale low D *ppp* Bowed *fff* muta in Ride Cymbal l.v. Motor: fast → slow

P2 Vibraphone *fff* Bowed l.v.

Vln. I *gliss.* *gliss.* *pp* ST/poco vib. (slow bow)

Vln. II *gliss.* *gliss.* *pp* ST/poco vib. (slow bow)

Vla. *gliss.* *pp* ST/poco vib. (slow bow)

Vc. *gliss.* *gliss.* *pp* ST/poco vib. (slow bow)

Db. *gliss.* *pp* ST/poco vib. (slow bow)

50"

(1'15")

B. Fl. *poco vib.* *vib. (irreg.)* *measured vib. (rhythm of vibrato)* *p*

Cl. *p possibile* *f possibile* *measured vib. (rhythm of vibrato)* *p*

Cl. B. *poco vib.* *vib. (irreg.)* (short pitch bend) *p*

Bari. Sax. *poco vib.* *vib. (irreg.)* *measured vib. (rhythm of vibrato)* *p*

Tbn. walk towards the piano bell towards the piano strings ord. *gliss.* flz. return to your place *ppp* *ff*

P1 Ride Cymbal Bowed l.v. *ff*

P2 Muta in Marimba

Pno. silently press black keys with forearms (no amplification)

Pno. Amp.

Vln. I *ord./vibr. (irreg.) (slow bow)* *gliss.* *p*

Vln. II *ord./vibr. (irreg.) (slow bow)* *gliss.* *p*

Vla. *ord./vibr. (irreg.) (slow bow)* *gliss.* *p* *ST* *SP* *slow circular bowing* *+ molto vib. (irreg.)* *gliss.* *sfp*

Vc. *ord./vibr. (irreg.) (slow bow)* *gliss.* *p* *ST* *SP* *gliss.* *sfp*

Db. *ord./vibr. (irreg.) (slow bow)* *gliss.* *p* *ST* *SP* *gliss.* *sfp*

1'15"

(1'40")

16

B. Fl. (•) $\left(\frac{5}{4} \right)$ vib. (irreg.) (short pitch bend) *senza misura* $mf > p < mf$

Cl. $\left(\frac{5}{4} \right)$ vib. (irreg.) (short pitch bend) *senza misura* $mf > p < mf$

Cl. B. measured vib. (rhythm of vibrato) (•) $\left(\frac{5}{4} \right)$ vib. (irreg.) (short pitch bend) *senza misura* $mf > p < mf$

Bari. Sax. $\left(\frac{5}{4} \right)$ vib. (irreg.) (short pitch bend) *senza misura* $mf > p$

Tpt. $\left(\frac{5}{4} \right)$ straight mute *pppp* $\rightarrow$ *fff*

Tbn. $\left(\frac{5}{4} \right)$ straight mute *pppp* $\rightarrow$ *fff* *gliss.*

Tba. $\left(\frac{5}{4} \right)$ straight mute *pppp* $\rightarrow$ *fff* *gliss.*

Crotale D 

P1 $\left(\frac{5}{4} \right)$ Bowed *ff*

Marimba 

P2 $\left(\frac{5}{4} \right)$ *fp*

Hp. A #, B b, C b Près de la table $\left(\frac{5}{4} \right)$ *p*

Pno. press keys silently *ff*

Pno. Amp.

Vln. I $\left(\frac{5}{4} \right)$ SP *senza misura* sfp $\rightarrow$ $mf > p$ *gliss.*

Vln. II $\left(\frac{5}{4} \right)$ SP *senza misura* sfp $\rightarrow$ $mf > p$ *gliss.*

Vla. $\left(\frac{5}{4} \right)$ ord. *senza misura* $mf > p$ *gliss.*

Vc. $\left(\frac{5}{4} \right)$ ord. *senza misura* $mf > p$ *gliss.*

Db. $\left(\frac{5}{4} \right)$ SP *senza misura* $mf > p$ *gliss.*

(2'05")

140

B. Fl.

Cl.

Cl. B.

Bari. Sax.

Tbn.

P1

P2

Hp.

Pno.

Pno. Amp.

Vln. I

Vln. II

Vla.

Vc.

Db.

senza misura

irregular roll

irregular rhythm

irregular tremolando

irregular rhythm/ permute given notes freely

1'

(Press Pedal right after releasing the last key)

MSP III

2'05"

(2'30")

26

B. Fl. *pp* $\leftrightarrow$ *mp* slowly and irregularly *sf* *pp* $\leftrightarrow$ *mp* slowly and irregularly

Cl. *bisbig. (irreg./medium)* *pp* $\leftrightarrow$ *mp* slowly and irregularly

Cl. B. *pp* $\leftrightarrow$ *mp* slowly and irregularly

Bari. Sax. *accell. bisbig. (irreg./fast)* *senza misura* *rall. bisbig.* *f* *p*

Tba. *senza vib. (straight mute)* *senza misura* *p* *echo* (5/4)

P2 *irregular rhythm/permute given notes freely/fast* *simile* (simile) *8va*

Hp. *simile* *D $\sharp$, B $\flat$ (simile)*

Pno. *2'* *mp* *f* *simile* *p*

Pno. Amp.

Vln. I *MSP II* *fast* *MSP* *sf*

Vln. II *MSP II* *slow* *molto vib. (slow)* *sf* *pp* $\leftrightarrow$ *mp* slowly and irregularly

Vla. *MSP I* *slow* *molto vib. (slow)* *sf* *pp* $\leftrightarrow$ *mp* slowly and irregularly

Vc. *MSP* *medium* *sf*

Db. *slow* *molto vib. (slow)* (5/4) *SP* *senza misura* *slow* *molto vib. (medium)* *p* *f* *p* *pp* $\leftrightarrow$ *mp* slowly and irregularly

2'30" (5/4) (2'55")

B. Fl. *bisbig. (irreg./slow)* *p < mf > p*

Cl. *acell. bisb. (5/4)* *bisbig. (irreg./medium)* *p < mf > p*

Cl. B. *acell. bisb. (5/4)* *bisbig. (irreg./fast)* *p < mf > p*

Bari. Sax. *bisbig. (irreg./slow)* *pp < mp* slowly and irregularly *p < mf > p*

Hn. *senza vib.* *p echo*

Tbn. *p echo*

Tba. *moltis. vib. (irreg./slow)*

P2 *8va*

Hp. *A#*

Pno. *pp* *p*

Pno. Amp.

Vln. I *medium* *moltis. vib. (medium)* *ST/senza vib.* *p < mf > p*

Vln. II *ST* *MSP* *senza misura* *SP/slow bow* *ST/senza vib./ord. bow* *p < mf > p*

Vla. *fast* *slow* *medium* *ST/senza vib.* *p < mf > p*

Vc. *moltis. vib. (slow)* *ST* *MSP* *senza misura* *ST/senza vib.* *p < mf > p*

Db. *moltis. vib. (fast)* *fast* *ST/senza vib.* *p < mf > p*

2'55"

(3'20")

36

B. Fl. *(flz.)* *moltis. vib. (irreg.)* *senza misura* *measured vib.* *bisbig. (irreg./fast)*

Cl. *p < f > p* *(flz.)* *moltis. vib. (irreg.)* *senza misura* *measured vib.* *bisbig. (irreg./slow)* *accel. bisbig.* *bisbig. (irreg./fast)* *ff*

Cl. B. *p < f > p* *(flz.)* *moltis. vib. (irreg.)* *senza misura* *measured vib.* *bisbig. (irreg./medium)* *ff*

Bari. Sax. *p < f > p* *(flz.)* *moltis. vib. (irreg.)* *senza misura* *measured vib.* *bisbig. (irreg./slow)* *accel. bisbig.* *bisbig. (irreg./fast)* *ff*

Hn. *senza vib.* *f* *pp sub.* *f*

Tpt. *(5/4)* *f* *pp sub.* *senza vib.* *f*

Tbn. *(5/4)* *f* *pp sub.* *senza vib.* *f*

Tba. *f* *pp sub.* *senza vib.* *f*

P1 Crash Cymbal on Low Timpano  *accel.* *muta in Bass Drum*

P2 *accel.* *ff*

Hp. *accel.* *ff*

Pno. *(5/4)* *f* *8va* *irregular rhythm/permute given notes freely* *ff*

Pno. Amp.

Mezzo S. *senza misura* *p* *Off-stage. If possible, in a place with a lot of reverb and out of the audience's sight.* *(a)*

Vln. I *moltis. vib. (medium)* *medium* *fast* *ord.* *ST* *gliss.* *MSP* *senza misura* *ST* *(irreg. trem.)* *MSP*

Vln. II *pp < mp* *slowly and irregularly* *moltis. vib. (medium)* *medium* *fast* *ord.* *ST* *gliss.* *MSP* *senza misura* *ST* *(irreg. trem.)* *MSP*

Vla. *pp < mp* *slowly and irregularly* *moltis. vib. (medium)* *medium* *fast* *ord.* *ST* *gliss.* *MSP* *senza misura* *ST* *(irreg. trem.)* *MSP*

Vc. *senza misura* *MSP* *ord. (5/4)* *ST* *gliss.* *MSP* *senza misura* *ST* *(irreg. trem.)* *MSP*

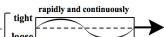
Db. *senza misura* *MSP* *(5/4) ord.* *ST* *gliss.* *MSP* *senza misura* *ST* *(irreg. trem.)* *MSP* *IV III (open)* *ffp*

f p sub. < f > p mf ff sub. p sub.

(8)

3'20"

(3'45")

Head of Temp. 

41 l.v. *fff*

P1

Pno.

Pno. Amp.

Mezzo S. *f comodo* *gliss.* *senza vib.* *f comodo* (I) (a) (I) (a) (a)

Db. *very slow* *gliss.* *sul IV* *very slowly and continuous* $+1/4$ $-1/4$

pp $\longleftrightarrow$ *mp* *slowly and irregularly*



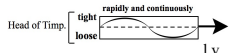
3'45"

(4'10")

46 Flute

Fl.

Cl.

P1 *fff* *Head of Temp.*  l.v.

Hp. *C#*, *Eb*, *G#*, *A#*, *Bb* *p*

Pno. *Silent white keys cluster on indicated register* *Press pedal aggressively* *8^{va}* *V*

Pno. Amp.

Mezzo S. *f comodo* *gliss.* (e) (I) *gliss.* *gliss.* *gliss.*

Vla. *MST/flautando/senza vib.* *slow bow* *IV* *pp* $\longrightarrow$ *p*

Db.

4'10"

(4'35")

51

Fl.

Cl.

Cl. B.

Bari. Sax.

Hp.

Pno.

Pno. Amp.

Mezzo S.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

pp

pp

pp

mf

p

mp

mf

mp

mf

f

f comodo

gliss.

(a) → (l) → (a)

(l) → (a) (ta)

MST/flautando/senza vib.
slow bow

(ca. 1/6 low) III

p

MST/flautando/senza vib.
slow bow

IV

pp → *p*

gliss.

gliss.

ST → SP

pp → *p*

(5'00")

11

(5'25")

12

5'25"

66

Fl.

senza vib.

sfpp

pp

Cl.

senza vib.

sfpp

pp

Cl. B.

senza vib.

sfpp

Bari. Sax.

senza vib.

sfpp

pp

Hn.

moltis. vib. (irreg./fast)

ff

Tpt.

moltis. vib. (irreg./fast)

ff

Tbn.

moltis. vib. (irreg./fast)

ff

Tba.

moltis. vib. (irreg./fast)

ff

P1

Head of Time

tight
loose

ragally and continuously

L.v.

muta in Crotale D

Crotale D

L.v.

fff

P2

L.v.

muta in Vib.

senza misura

Vibraphone

L.v.

muta in Mar.

fff

Hp.

G# A b

G b

mp

f

Pno.

Pno. Amp.

p

f comodo

gliss.

gliss.

(a)

(l)

(a)

f comodo

Mezzo S.

senza misura

senza vib.

p

f comodo

(short pitch bend)

E.H.

p

f comodo

f comodo

Vln. I

SP/moltis. vib. (very slow)

sfpp

vib.

very slow

ppp → *p*

slowly and irregularly

Vln. II

senza vib.

very slow

moltis. vib. (very slow)

sfpp

ppp → *p*

slowly and irregularly

ST/senza vib.

very slow

SP

ST

SP/senza vib.

Vla.

sfpp

ppp → *p*

slowly and irregularly

mp

p

Vc.

senza vib.

very slow

moltis. vib. (very slow)

sfpp

ppp → *p*

slowly and irregularly

IV MSP/moltis. vib. (irreg./very slow)

very slow

Db.

sfpp

ppp → *p*

slowly and irregularly

muta in China Cymbal on High Timpano

(6'15")

14

6'15"

(6'40")

76

Fl.

Cl.

Cl. B.

Bari. Sax.

Tba.

Hp.

Pno.

Pno. Amp.

Mezzo S.

E.H.

Vln. I

Vln. II

Vla.

Vc.

Db.

very slowly and continuous

$\frac{+1/4}{-1/4}$

$pp \rightarrow mf$

abrupt and irregular

sfp

$pp \rightarrow mf$

abrupt and irregular

very slowly and continuous

$\frac{+1/4}{-1/4}$

$molto vib. (very slow)$

$ppp \rightarrow p$

slowly and irregularly

f

sfp

$pp \rightarrow mf$

abrupt and irregular

very slowly and continuous

$\frac{+1/4}{-1/4}$

f

p

$pp \rightarrow mf$

abrupt and irregular

very slowly and continuous

$\frac{+1/4}{-1/4}$

(slap tongue)

mf

$ppp \rightarrow p$

slowly and irregularly

sfp

$pp \rightarrow mf$

abrupt and irregular

$\frac{+1/4}{-1/4}$

$\frac{5}{4}$

sfz

A#

(5/4)

(irreg. trem.)

p

gliss.

(c)

(a)

p

$f comodo$

(.)

embouchure bend

$f comodo$

medium

$\frac{+1/4}{-1/4}$

fp

$pp \rightarrow mf$

abrupt and irregular

continuous

SP $\rightarrow$ ord.

at your own pace

ST

ST (ST)

$\frac{+1/4}{-1/4}$

$ppp \rightarrow p$

slowly and irregularly

p

fp

$pp \rightarrow mf$

abrupt and irregular

very slow

ST

ST/senza vib.

ST

ST

SP

$ppp \rightarrow p$

slowly and irregularly

f

$pp \rightarrow mf$

abrupt and irregular

f

ST

ST

SP

very slow

ST

ST

SP

fp

fp

$pp \rightarrow mf$

abrupt and irregular

f

pp

fp

ST

SP

MSP

slow

p

$f p sub.$

6'40"

(7'05")

81

Fl. *senza vib.* *measured vib.* *mf p sub.* *pp* *mf* *abrupt and irregular* *measured vib.* *sf* *pp* *mf* *abrupt and irregular*

Cl. *senza vib.* *measured vib.* *ppp* *p* *slowly and irregularly* *sf* *pp* *mf* *abrupt and irregular* *(slap tongue)*

Cl. B. *(slap tongue)* *sf* *f* *p* *pp* *mf* *abrupt and irregular* *measured vib.*

Bari. Sax. *f* *f* *p* *pp* *mf* *abrupt and irregular* *sf* *Very slowly and continuous* *+14* *-14*

Hn. *(5/4)* *sfz* *sfz*

Tpt. *(5/4)* *sfz*

Tbn. *(5/4)* *gliss.* *ff*

Tba. *(5/4)* *sfz* *sfz*

Marimba *(5/4)* *sfz* *sfz* *senza misura*

P2 *(5/4)* *sfz* *sfz* *senza misura* *ppp* *p* *slowly and irregularly*

Hp. *ppp* *p* *slowly and irregularly* *senza misura* *ppp* *p* *slowly and irregularly*

Pno. *(5/4)* *ppp* *p* *slowly and irregularly* *senza misura* *ppp* *p* *slowly and irregularly* *8^{ve}* *8^{va}*

Pno. Amp.

Mezzo S. *pp* *f comodo* *gliss.* *(a)* *(l)* *(l)* *(o)* *(l)*

E.H. *pp* *f comodo* *bend.*

Vln. I *ST* *SP* *continuous* *ST* *SP* *ST* *SP* *pp* *mf* *abrupt and irregular* *fast* *moltis. vib. (slow)* *MSP* *pp* *f*

Vln. II *ST* *SP* *continuous* *ST* *SP* *ST* *SP* *pp* *mf* *abrupt and irregular* *fast* *moltis. vib. (slow)* *MSP* *pp* *f*

Vla. *MSP* *pp* *f* *sfz* *pp* *mf* *abrupt and irregular* *slow* *moltis. vib. (medium)* *SP* *pp* *f*

Vc. *MST* *III* *IV* *SP* *pp* *f* *sfz* *pp* *mf* *abrupt and irregular* *fast* *moltis. vib. (fast)* *ST* *SP* *SP* *pp* *f* *MSP IV* *III* *(open)*

Db. *f* *p* *pp* *mf* *abrupt and irregular* *< f* *fp* *fp*

(7'30")

17

7'30" (7'55")

Fl. *sfp* *sf* *sf f* *Piccolo*

Cl. *sfp* *sf* *p* *sf* *p sub.* *sf* *ord.* *moltis. vib. (medium)*

Cl. B. *f* *p* *sf* *pp* *mf* *sf*

Bari. Sax. *sfp* *pp* *mf* *f* *sf* *p* *f*

Hn. *ord.* *flz.* *moltis. vib. (medium)* *place mute in bell*

Tpt. *ppp* *p* *ord.* *flz.* *moltis. vib. (slow)*

Tbn. *ppp* *p* *ord.* *flz.* *moltis. vib. (medium)*

Tba. *ppp* *p* *ord.* *flz.* *moltis. vib. (slow)*

P1 *China Cymbal on High Timpano* *Head of Time* *rapidly and continuously* *tight* *loose* *fff* *L.v.* *muta in Mar.*

Hp.

Pno.

Mezzo S. *f comodo* (l) (a)

E.H. *f comodo* *f comodo*

Vln. I *f* *sf* *L.v.*

Vln. II *pp* *mf* *sf* *MST* *L.v.*

Vla. *pp* *mf* *sf*

Vc. *MSP* *moltis. vib. (medium)* *medium* *pp* *fp* *ord.* *ST* *pp* *mf* *sf* *MSP* *L.v.*

Db. *sfp* *p* *f* *ord.* *ST* *pp* *mf* *sf*

(8'20")

19

101

Picc.
senza misura
p → *f*
abrupt and irregular

Cl.
moltis. vib. (fast)
ff
permute given melodic fragments freely & irregularly. Add accents irregularly.

Cl. B.
moltis. vib. (fast)
ff
senza misura
p → *f*
abrupt and irregular

Bari. Sax.
moltis. vib. (fast)
ff

Hn.
3

Tpt.
3

Tbn.
3

Tba.
3

P2
3

G♭, A♭, D♯
sempre l.v.

Hrp.
3

Pno.
(5/4) → *f*
3

Mezzo S.
E.H.

Vln. I
MSP → ord. → ST
irregularly

Vln. II
ST
MSP

Vla.
moltis. vib. (fast)
sf → *f*
abrupt and irregular
V simile
ST MSP

Vc.
ST MSP
+16 very slowly and continuous -16
MSP

Db.
ST MSP
arco/pizz.
sf → *f*
abrupt and irregular

permute given melodic fragments freely & irregularly. Alternate between arco and pizzicato ad libitum.

(9'00")

(21)

(9'20")

22

(9'40")

23

9'40"

7"

13"

(10'00")

117

Picc. *p* *f* abrupt and irregular

Cl. *p* *f* abrupt and irregular

Cl. B. *p* *f* abrupt and irregular

Bari. Sax. *p* *f* abrupt and irregular

Hn. *p* *f* abrupt and irregular

Tpt. *p* *f* abrupt and irregular

Tbn. *p* *f* abrupt and irregular

Tba. *p* *f* abrupt and irregular

P1 muta in Crotale (D)

P2 muta in Bass Drum

Hp.

Pno.

Pno. Amp.

Vln. I SP *p* *f* abrupt and irregular

Vln. II SP *p* *f* abrupt and irregular

Vla. SP *p* *f* abrupt and irregular

Vc. SP *p* *f* abrupt and irregular

Db. SP *p* *f* abrupt and irregular

10'00"

9"

11"

(10'20")

119

Picc. *f*

Cl. *ff*

Cl. B. *ff*

Bari. Sax. *ff*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

P1 Crotale High D  l.v. muta in China Cymbal on High Timpano 

P2 Bass Drum  *fff tutta forza* l.v. muta in Crash Cymbal on Low Timpano 

Hp.

Pno. *ff*  *8va* 

Pno. Amp.

Mezzo S. *p* *f comodo* *gliss.* (a) (l) (a)

E.H. *p* *f comodo*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

10'20" 12" 8" (10'40")

Picc. *f*

Cl. *ff*

Cl. B. *ff*

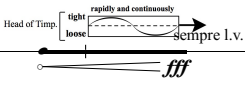
Bari. Sax. *ff*

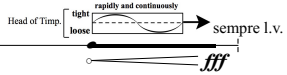
Hn. *f* walk towards the piano

Tpt. *f* walk towards the piano

Tbn. *f* walk towards the piano

Tba. *f*

P1 China Cymbal on High Timpano  +  Head of Timp.  *fff* *sempre l.v.*

P2 Crash Cymbal on Low Timpano  +  Head of Timp.  *fff* *sempre l.v.*

Hp. *ppp* *p* *morendo*
slowly and irregularly

Pno. *ff*

Pno. Amp.

Mezzo S. *pp* *f comodo*
(a) (e)

E.H. *pp* *f comodo*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

10'40"

(11'05")

5"

Cl. *p possibile* *f possibile* bell towards the piano strings

Hn. bell towards the piano strings *f*

Tpt. bell towards the piano strings *f*

Tbn. bell towards the piano strings *f*

Tba. *f*

P1 simile *fff*

P2 simile *fff*

Hp. (*morendo*)

Pno.

Pno. Amp.

Mezzo S. *f comodo* (c) (a) (l) *gliss.* *f comodo*

E.H. *f comodo* *f comodo*



11'05"

11'30"

128

P1 *fff*

P2 *fff*

Pno.

Pno. Amp.

Mezzo S. *gliss.* (o) (l) (e)

E.H.