UCLA
Contemporary Music Score Collection

Title
Air, Earth, Water, Fire

Permalink
https://escholarship.org/uc/item/7n5259wb

Author
Halay, Alannah

Publication Date
2020

eScholarship.org Powered by the California Digital Library
University of California

Air, Earth, Water, Fire

for orchestra

score in C

Alannah Marie Halay

2015

Instrumentation

Flute I-IV
Oboe I &II
Clarinet I & II
Bassoon I & II
French horn I & II
Trumpet I & II
Percussionist (x1)
Violin I & II
Viola
Violoncello
Double bass

Trumpets I & II: 1x straight mute and 1x wah-wah mute (each).

Percussionist: tam-tam, bass drum, tenor drum, marimba, 25” timpani (initially tuned to F3), suspended cymbal (to place on timp.).

The percussionist requires 1x brush mallet, 1x triangle stick, 1x superball mallet, 2x wooden drumstick, 2x bass drum mallet, 2x hard-headed beater, 2x medium-headed beater, 2 timpani mallet, 1x double bass bow.

Performance layout: standard orchestral layout

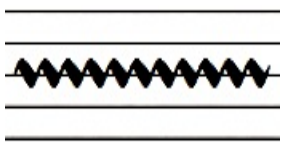
Performance Notes

General

Quarter sharp

Ord. This cancels out any previous non-normative performance technique.

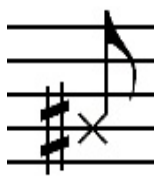
ppp/fff All dynamics are relative. Regarding generally quiet gestures (key clicks, audible breathing sounds, string glissandi with harmonic finger pressure, etc.): dynamics are to be executed as much as is possible. It is understood that, in these cases, the resultant dynamic might not be exactly as notated.



Wavy lines denote unstable sound and an approximation of the timbre requested.

When requested to blow down instrument *audibly* so as to produce an air sound with no definite pitch, dynamics must be followed as closely as possible. Performers are permitted to inhale whenever is necessary, staggering their breathing as required (for example, see woodwind and brass parts, bar 1).

In cases where precise execution of intricate durations and articulation with 'saltando' attacks is requested, it is desired that the performer must attempt to follow the notation as accurately as possible yet allow the 'saltando' technique to reveal hidden unpredictable rhythms, articulation and, in some cases, pitch (for example, see 'cello part, bars 33-35).



Cross-headed notes denoting specific pitch

Brass: unless otherwise stated in the score, cross-headed notes denote mouthpiece pops: the performer must attack the mouthpiece with the palm of the hand whilst fingering the relevant pitches (it is understood that the pitches produced may not be exact).

Strings: further information appears in the score.

Horizontal arrows denote a gradual change from one performance direction to another.

Wind

Lip pizzicato This is a pizzicato-percussive sound on the piccolo produced by first pressing the lips tightly together and then explosively ripping them apart by a strong jet of air.

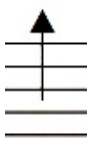
Slap tongue This is a percussive sound produced by repositioning the tongue against the teeth or reed and aiming for a hard release.

Smack tone This is a percussive sound produced by smacking the lips against the mouthpiece or reed.

Basically, lip pizzicato, slap tongue, and smack tone are the same percussive sonority produced on different instruments (and so with varied technique).

Strings

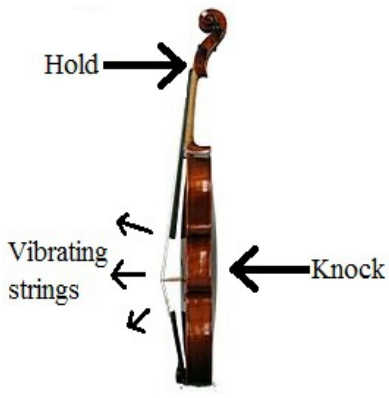
Left-hand pizzicato directions are suggestions only. They do not have to be used if a more convenient method is possible.



Upwards pointing arrow as note: execute the highest note possible on the specified string

Knock on back of string instrument body

Aim for a bell-like effect: allow the strings to vibrate in sympathy and reverberate throughout the instrument's body. Hold near the pegs/scroll securely with fingers but lose enough to allow the instrument to pivot: the strings must be allowed to reverberate throughout the body when knocking on the instrument's back (see the diagram on the right).



Air, Earth, Water, Fire explores four timbral domains that are each likened to the four states of matter as theorised by the ancient Greeks. ‘Air’ is represented by audible breath, brush strokes, and scraping. ‘Earth’ is represented by percussive rumbling characterised by a combination of tapping, knocking, key clicks, and pizzicati. ‘Water’ is represented by definite pitch, tremolandi, and glissandi. ‘Fire’ is characterised by instrumental techniques that result in unstable (or ‘volatile’) audible sounds such as harmonic glissandi, bowed percussion, and pitches that lie outside an instrument’s tessitura. Generally, these four timbral ‘states’ are separated into four consecutive sections; however, they do overlap at times before fully interacting in the final section.

Alannah Marie Halay
(Feel free to email any queries: **mc09amh@leeds.ac.uk** and/or **A.M.Halay@leeds.ac.uk**)

Air, Earth, Water, Fire

for orchestra

score in C

Alannah Marie Halay
2015

'Air'

♩ = 100

Flute I: audible air sound (stagger breathing with fl.s & cl.s) — *f* (poss.) — audible air sound with flutter tongue (stagger breathing with fl.s)

Flute II: audible air sound (stagger breathing with fl.s & cl.s) — *f* (poss.) — audible air sound with flutter tongue (stagger breathing with fl.s)

Flute III: audible air sound (stagger breathing with fl.s & cl.s) — *f* (poss.) — audible air sound with flutter tongue (stagger breathing with fl.s)

Flute IV: audible air sound (stagger breathing with fl.s & cl.s) — *f* (poss.) — audible air sound with flutter tongue (stagger breathing with fl.s)

Oboe I: *f* (poss.) — *f* (poss.)

Oboe II

Clarinet in B♭ I: audible air sound (stagger breathing with fl.s & cl.s) — *f* (poss.)

Clarinet in B♭ II: audible air sound (stagger breathing with fl.s & cl.s) — *f* (poss.)

Bassoon I

Bassoon II

Horn in F I: audible air sound (stagger breathing with hn.s & tpt.s) — audible air sound with flutter tongue (stagger breathing with hn.s & tpt.s) — audible air sound (stagger breathing with hn.s & tpt.s) — *f* (poss.) — *f* (poss.)

Horn in F II: audible air (stagger breathing with hn.s & tpt.s) — audible air with flutter tongue (stagger breathing with hn.s & tpt.s) — audible air (stagger breathing with hn.s & tpt.s) — *f* (poss.) — *f* (poss.)

Trumpet in B♭ I: audible air (stagger breathing with hn.s & tpt.s) — audible air with flutter tongue (stagger breathing with hn.s & tpt.s) — audible air (stagger breathing with hn.s & tpt.s) — *f* (poss.) — *f* (poss.)

Trumpet in B♭ II: audible air (stagger breathing with hn.s & tpt.s) — audible air with flutter tongue (stagger breathing with hn.s & tpt.s) — audible air (stagger breathing with hn.s & tpt.s) — *f* (poss.) — *f* (poss.)

Percussion: Tam-tam — brush — dampen tam-tam with hand, scrape with brush in circular motion to notated durations — *p* — 'un-dampen' (release hand) — *f* (poss.) — l.v.

Violin I: bow body — *f* (poss.) — (bow body still)

Violin II: bow body — *f* (poss.) — (bow body still)

Viola: bow body — *f* (poss.) — bow tailpiece, aim for pitch. Stagger bowing as required — *f* (poss.)

Violoncello: bow body — *f* (poss.) — bow tailpiece, aim for pitch. Stagger bowing as required — *f* (poss.) — (bow body still)

Double Bass: bow body — *f* (poss.)

10

Fl. I

audible air sound with flutter tongue
flz.
(stagger breathing with fl.s)
f (poss.)

Fl. II

audible air sound with flutter tongue
flz.
(stagger breathing with fl.s)
f (poss.)

Fl. III

audible air sound with flutter tongue
flz.
(stagger breathing with fl.s)
f (poss.)

Fl. IV

audible air sound with flutter tongue
flz.
(stagger breathing with fl.s)
f (poss.)

Cl. I

audible air sound
(stagger breathing)
f (poss.)
sim.
f (poss.)

Cl. II

audible air sound
(stagger breathing)
f (poss.)
sim.
f (poss.)

Hn. I

(mouthpiece pop)
fff (poss.)

Hn. II

(mouthpiece pop)
fff (poss.)

Tpt. I

(mouthpiece pop)
fff (poss.)

Tpt. II

(mouthpiece pop)
fff (poss.)

Perc.

sim.
p

Vln. I

bow tailpiece,
aim for pitch.
Stagger bowing
as required
f (poss.)

Vln. II

bow tailpiece,
aim for pitch.
Stagger bowing
as required
f (poss.)

Vla.

(bow body)
attack strings
with palm of hand
l.v.
fff (poss.)

Vc.

(bow body)
attack strings
with palm of hand
l.v.
fff (poss.)
l.v.

Db.

19

Fl. I — audible air sound; ord. (no flutter tongue); (stagger breathing); *f* (poss.)

Fl. II — audible air sound; ord. (no flutter tongue); (stagger breathing); *f* (poss.)

Fl. III — audible air sound; ord. (no flutter tongue); (stagger breathing); *f* (poss.)

Fl. IV — audible air sound; ord. (no flutter tongue); (stagger breathing); *f* (poss.)

Ob. I — audible air sound; (stagger breathing); *f* (poss.)

Ob. II — audible air sound; (stagger breathing); *f* (poss.)

Cl. I

Cl. II

Bsn. I — audible air sound; (stagger breathing); *f* (poss.)

Bsn. II — audible air sound; (stagger breathing); *f* (poss.)

Hn. I — audible air sound; (stagger breathing); *f* (poss.)

Hn. II — audible air; (stagger breathing); *f* (poss.)

Tpt. I — audible air; (stagger breathing); *f* (poss.)

Tpt. II — audible air; (stagger breathing); *f* (poss.)

Perc. — 'un-dampen' (release hand); *f* (poss.); l.v.; take triangle stick; triangle stick; *scrape*; l.v.; *fff* (poss.)

Vln. I — bow body; *f* (poss.)

Vln. II — bow body; *f* (poss.)

Vla. — Col legno tratto (open strings); (*fff*) (poss.)

Vc. — l.v.; (*fff*) (poss.); Col legno tratto (open strings); *fff* (poss.); (*fff*) (poss.)

Db. — **sul A & E**; col legno saltando; expect the pitch to get higher as you move towards the bridge; sul tasto (right by the scroll) → sul pont.; *p* — *fff* (poss.)

A 'Earth'

26

Fl. I
haphazard key clicks
fff (poss.)
ppp

Fl. II
haphazard key clicks
fff (poss.)
ppp

Fl. III
haphazard key clicks
fff (poss.)
ppp

Fl. IV
haphazard key clicks
fff (poss.)
ppp

Ob. I
haphazard key clicks
fff (poss.)
ppp

Ob. II
haphazard key clicks
fff (poss.)
ppp

Cl. I
haphazard key clicks
fff (poss.)
ppp

Cl. II
haphazard key clicks
fff (poss.)
ppp

Bsn. I
haphazard key clicks
fff (poss.)
ppp

Bsn. II
haphazard key clicks
fff (poss.)
ppp

Hn. I
(mouthpiece pop)
fff (poss.)

Hn. II
(mouthpiece pop)
fff (poss.)

Tpt. I
(mouthpiece pop)
fff (poss.)

Tpt. II
(mouthpiece pop)
fff (poss.)

Perc.
(triangle stick)
scrape
l.v.
fff (poss.)
ord. (tap with triangle stick)
f
(l.v.)

Vln. I
haphazardly rattle fingers on violin body; aim for a dampened rumbling sound.
fff (poss.)
p
sfff (poss.)
p
attack strings with palm of hand
(l.v.)
fff (poss.)
fff (poss.)
ppp

Vln. II
haphazardly rattle fingers on violin body; aim for a dampened rumbling sound.
fff (poss.)
p
attack strings with palm of hand
(l.v.)
fff (poss.)
haphazardly rattle fingers on violin body; aim for a dampened rumbling sound.
fff (poss.)
ppp

Vla.
(*fff*) (poss.)
attack strings with palm of hand
(l.v.)
fff (poss.)
haphazardly rattle fingers on viola body; aim for a dampened rumbling sound.
ppp

Vc.
(*fff*) (poss.)
attack strings with palm of hand
(l.v.)
fff (poss.)
haphazardly rattle fingers on 'cello body; aim for a dampened rumbling sound.
fff (poss.)
ppp

Db.
attack strings with palm of hand
(l.v.)
fff (poss.)
(*fff*) (poss.)
(l.v.)

31

Fl. I — *fff* (poss.) — (ord.) *p*

Fl. II — *fff* (poss.) — (ord.) *p*

Fl. III — *fff* (poss.) — *p*

Fl. IV — *fff* (poss.) — *p*

Ob. I — *fff* (poss.) — *p* — *fff* (poss.)

Ob. II — *fff* (poss.) — *p* — *fff* (poss.)

Cl. I — *fff* (poss.) — *p*

Cl. II — *fff* (poss.) — *p*

Bsn. I — *fff* (poss.) — *p* — *fff* (poss.)

Bsn. II — *fff* (poss.) — *p* — *fff* (poss.)

Hn. I

Hn. II

Tpt. I

Tpt. II

Perc. — (triangle stick) *scrape* — l.v. — *fff* (poss.) — (triangle stick) *scrape* — l.v. — *mf* — (triangle stick) *scrape* — l.v. — *f*

Vln. I — *fff* (poss.) — *p* — *fff* (poss.)

Vln. II — *fff* (poss.) — *p* — *fff* (poss.)

Vla. — *fff* (poss.) — *p* — *fff* (poss.)

Vc. — *fff* (poss.) — *p* — **sul G & C** col legno saltando; expect the pitch to get higher as you move towards the bridge — sul tasto (right by the scroll) → sul pont. → sul tasto (right by the scroll) — *p* — *fff* (poss.) — *p*

Db. — *fff* (poss.) — *p* — *fff* (poss.) — haphazardly rattle fingers on D.B. body; aim for a dampened rumbling sound. — Sul D & G: arco, stagger bowing — *p* — *f*

35

Fl. I

(p) mf ppp ppp mf ppp

Fl. II

mf ppp ppp mf ppp

Fl. III

lip pizzicato

mp

Fl. IV

lip pizzicato

mp

Bsn. I

smack tone (smack tone)

f (f)

Bsn. II

smack tone (smack tone)

f (f)

Hn. I

Hn. II

Tpt. I

Tpt. II

Perc.

(triangle stick) scrape l.v.

fff (poss.)

to bass drum, take superball mallet

Bass Drum superball mallet

rub superball mallet on skin of bass drum

p f

sim.

Vln. I

free rhythm, *confident and forceful*

pizz.

fff p f

(fff)

knock on back of violin body; allow the sound to reverberate throughout the violin body

l.v.

f (poss.)

Vln. II

free rhythm, *confident and forceful*

pizz.

fff p f

(fff)

knock on back of violin body; allow the sound to reverberate throughout the violin body

l.v.

f (poss.)

Vla.

knock on back of viola body; allow the sound to reverberate throughout the viola body

l.v.

f (poss.)

free rhythm, *confident and forceful*

pizz.

(fff)

p

Vc.

sul pont.

fff (poss.)

pizz.

fff

(fff)

(pizz.)

gliss.

f

(fff)

Db.

p fp

pizz.

fff

(fff)

(fff)

42

Fl. I — lip pizzicato — *f*

Fl. II — lip pizzicato — *f*

Fl. III — lip pizzicato — *f*

Fl. IV — lip pizzicato — *f*

Cl. I — slap tongue — *mp*

Cl. II — slap tongue — *mp*

Bsn. I — (smack tone) — (*f*) — (*f*) *mf* *f*

Bsn. II — (smack tone) — (*f*) — (*f*) *mf* *f*

Hn. I

Hn. II

Tpt. I

Tpt. II

Perc. — to Tenor drum; take wooden drumsticks — Tenor drum — wooden drumsticks — *p* *mp* *mf* < *f* *mp* *f* *fff* — rim-shot — to bass drum, take bass drum mallets

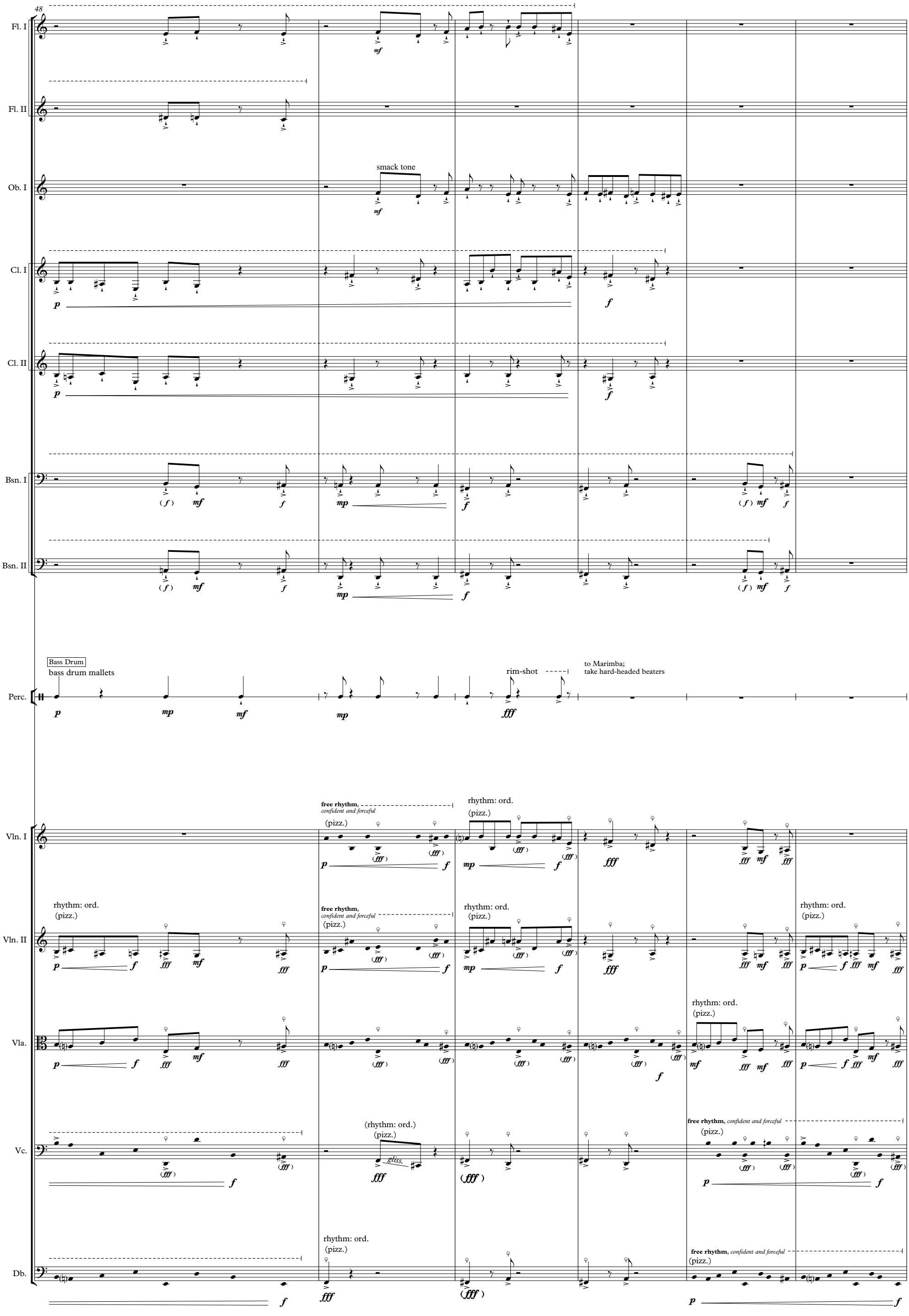
Vln. I — l.v. l.v. — **free rhythm**, *confident and forceful* — pizz. — *p* (*fff*) (*fff*) *f* — rhythm: ord. (pizz.) — *mp* (*fff*) *f* (*fff*) *fff* — *fff* *mf* *fff*

Vln. II — l.v. l.v. — **free rhythm**, *confident and forceful* — pizz. — *p* (*fff*) (*fff*) *f* — rhythm: ord. (pizz.) — *mp* (*fff*) *f* (*fff*) *fff* — *fff* *mf* *fff*

Vla. — (*fff*) (*fff*) (*fff*) (*fff*) (*fff*) (*fff*) (*fff*) *f* — rhythm: ord. (pizz.) — *mf* *fff* *mf* *fff*

Vc. — **free rhythm**, *confident and forceful* — pizz. — *p* (*fff*) (*fff*) (*fff*) *f* — (rhythm: ord.) (pizz.) — *gliss.* *fff* — (*fff*) — **free rhythm**, *confident and forceful* (pizz.) — (*fff*) (*fff*) *p*

Db. — **free rhythm**, *confident and forceful* — (*fff*) *p* *f* *fff* — rhythm: ord. (pizz.) — (*fff*) — **free rhythm**, *confident and forceful* (pizz.) — *p*


48
Fl. I
Fl. II
Ob. I
smack tone
Cl. I
Cl. II
Bsn. I
Bsn. II
Perc.
Bass Drum
bass drum mallets
rim-shot
to Marimba;
take hard-headed beaters
Vln. I
free rhythm,
confident and forceful
(pizz.)
rhythm: ord.
Vln. II
Vla.
Vc.
(rhythm: ord.)
gliss.
Db.

54

Ob. I — smack tone — f

Ob. II — smack tone — f

Cl. I — ord. — mf — slap tongue — ord. — slap tongue — ord. — ppp

Cl. II — ord. — ppp

Bsn. I — (smack tone) — f — (f) — (f) — ord. — ppp

Bsn. II — (smack tone) — f — (f) — (f) — (f) — ord. — ppp

Hn. I — ppp — mf — ppp — ppp — mf — ppp

Hn. II — ppp — mf — ppp — ppp — mf — ppp

Tpt. I — ppp — mf — ppp — ppp — mf — ppp

Tpt. II — ppp — mf — ppp — ppp — mf — ppp

Marimba

Perc. — hard-headed beaters — mf — fff — mf — fff — (fff) — take medium-headed beaters — medium-headed beaters — p — mp — mf

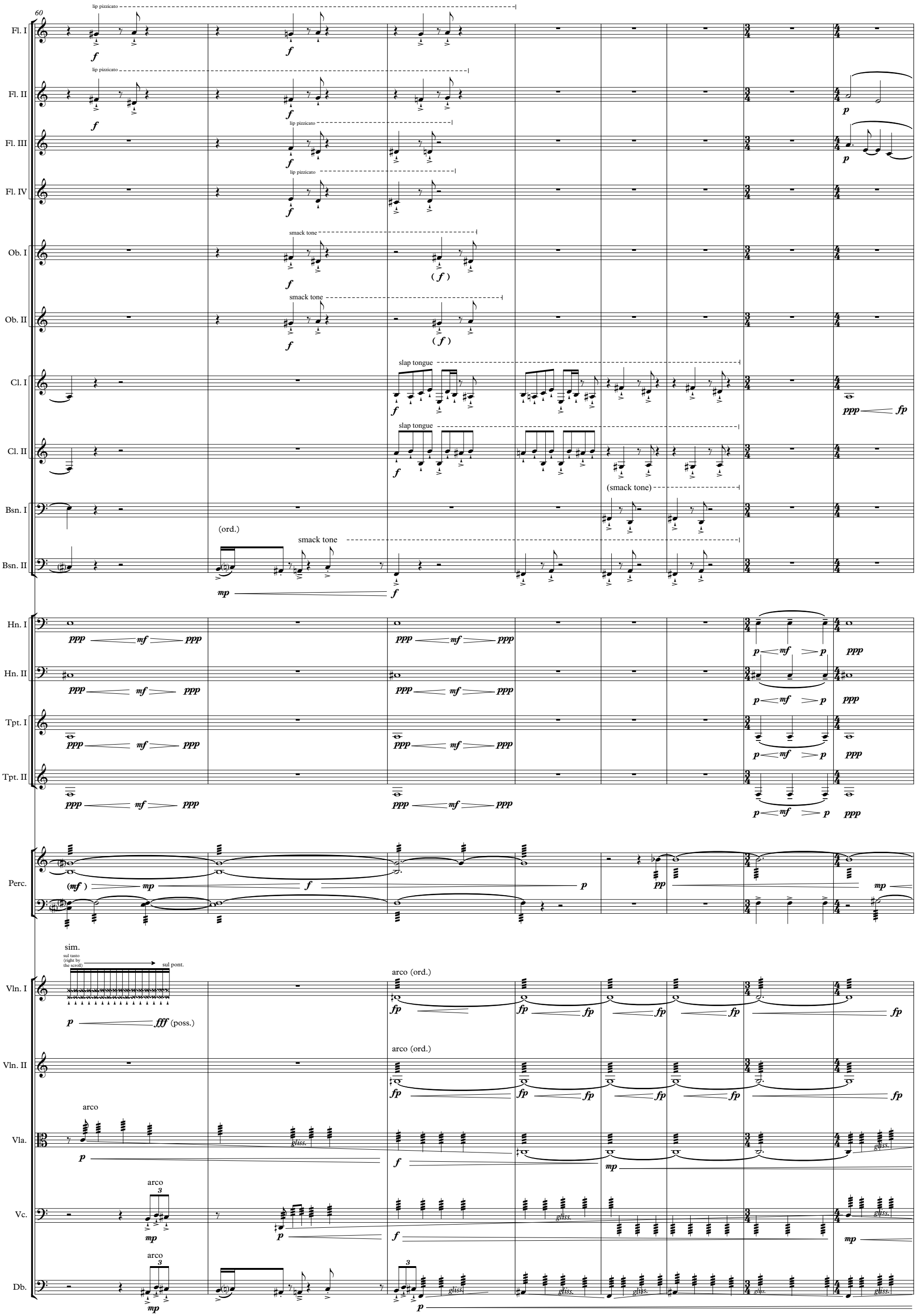
Vln. I — sul A & D — col legno saltando; expect the pitch to get higher as you move towards the bridge — sul tasto (right by the scroll) — sul pont. — sul tasto (right by the scroll) — sul pont. — p — fff (poss.) — p — fff (poss.) — sul A & D — col legno saltando; expect the pitch to get higher as you move towards the bridge — sul tasto (right by the scroll) — sul pont. — p — fff (poss.)

Vln. II — sul D & G — col legno saltando; expect the pitch to get higher as you move towards the bridge — sul tasto (right by the scroll) — sul pont. — sul tasto (right by the scroll) — sul pont. — p — fff (poss.) — p — fff (poss.) — sul D & G — col legno saltando; expect the pitch to get higher as you move towards the bridge — sul tasto (right by the scroll) — sul pont. — p — fff (poss.)

Vla. — (fff) — fff — gliss.

Vc. — rhythm: ord. (pizz.) — fff — gliss. — (fff) — (fff) — (fff) — gliss.

Db. — rhythm: ord. (pizz.) — fff — (fff) — (fff) — (pizz.) — ff — gliss. — fff — gliss.


B 'Water'
60
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
lip pizzicato
smack tone
slap tongue
(smack tone)
(ord.)
sim.
sul tasto (right by the scroll)
sul pont.
arco (ord.)
arco
gliss.

68

Fl. I

Fl. II

Fl. III

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

(ord.)

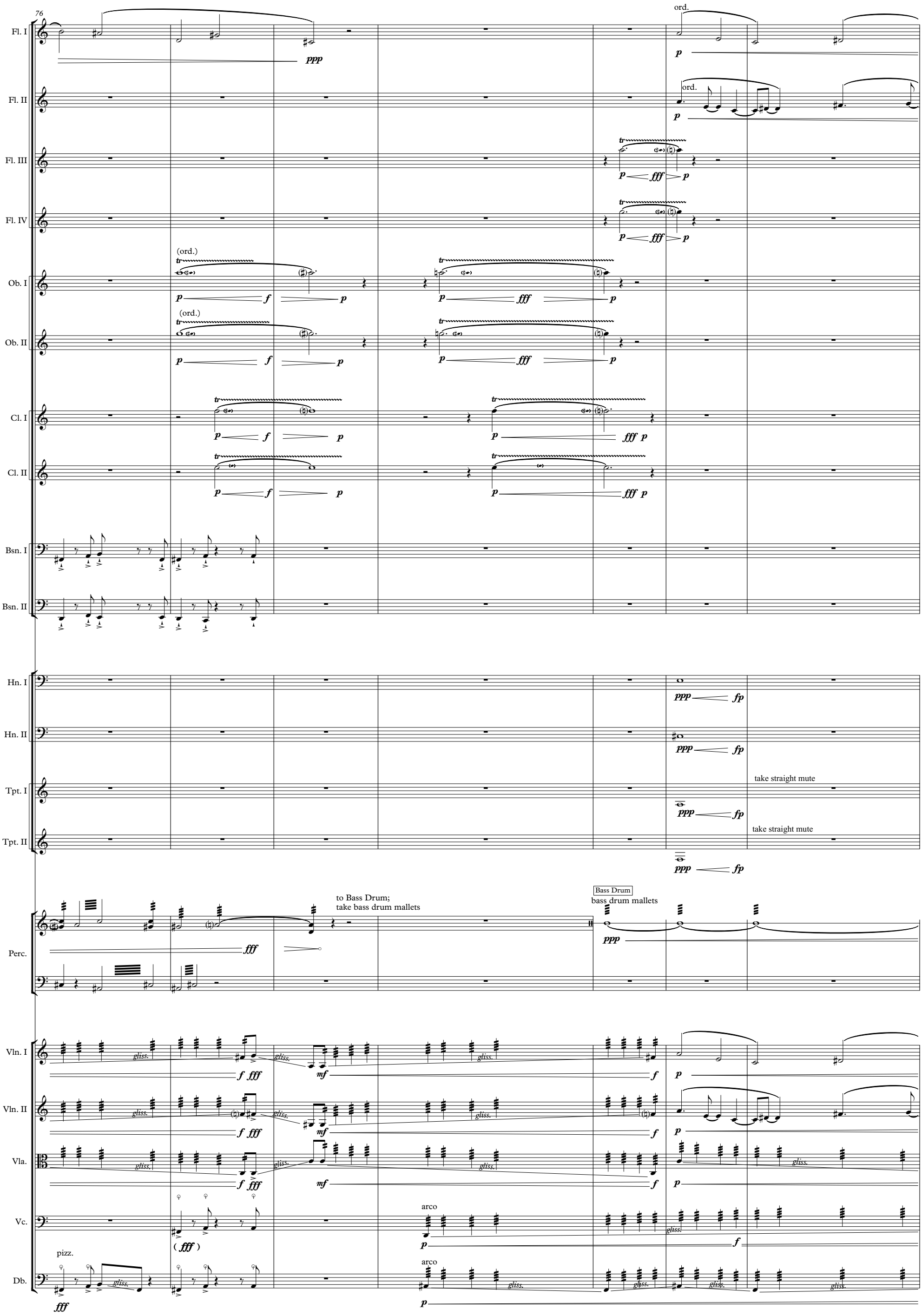
smack tone

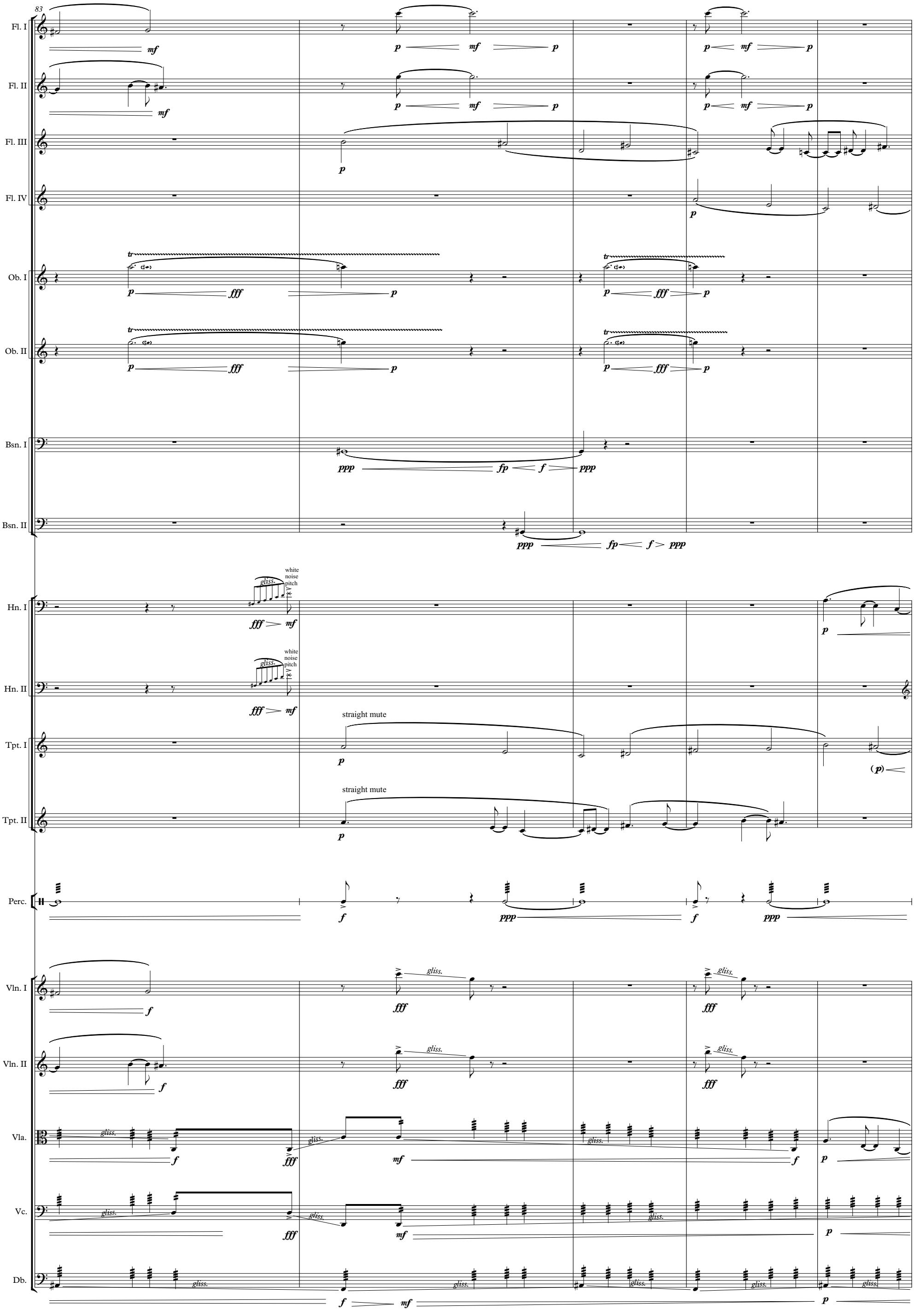
arco

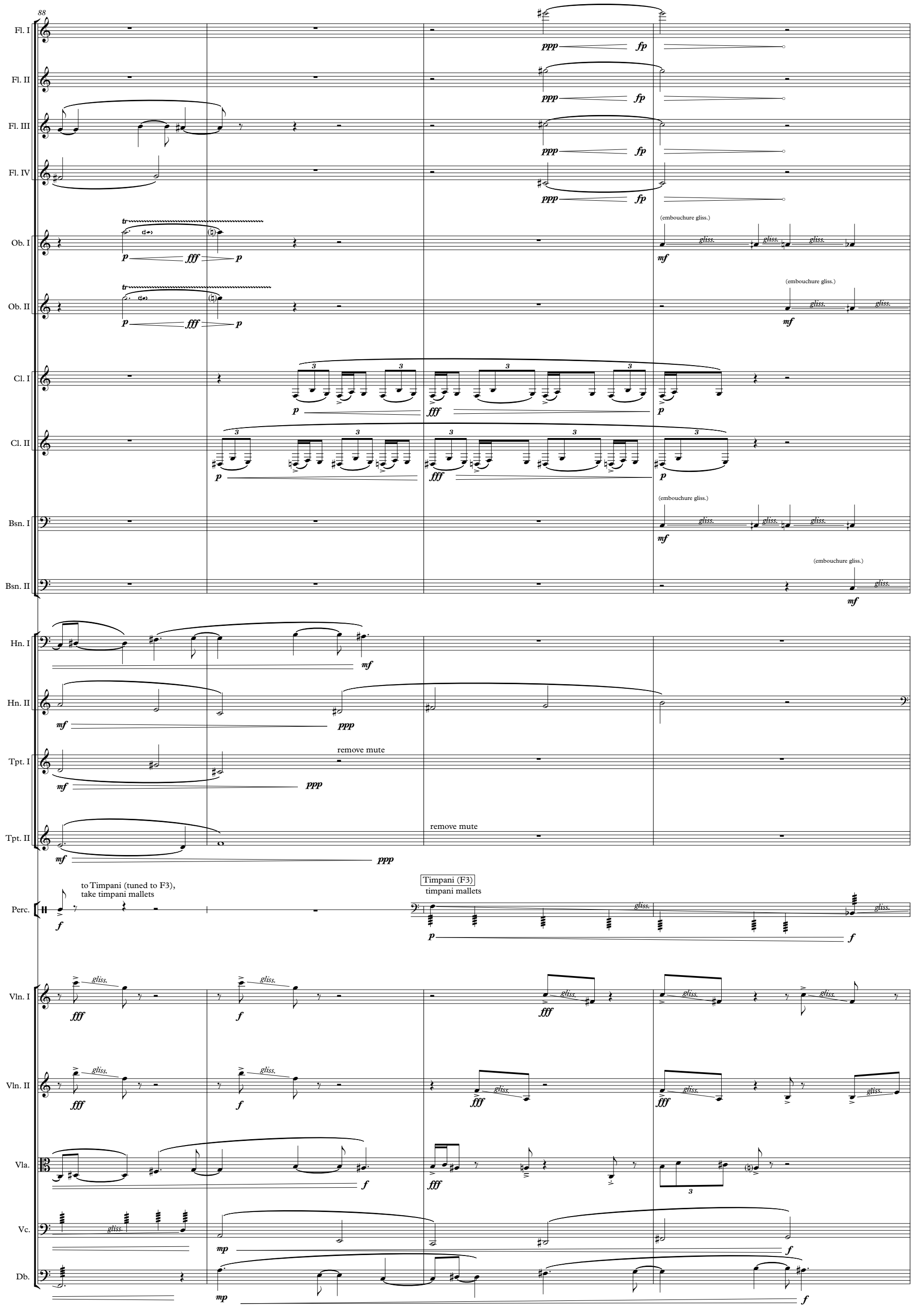
pizz.

sul G & D

gliss.


76
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
ord.
(ord.)
take straight mute
to Bass Drum;
take bass drum mallets
Bass Drum
bass drum mallets
arco
pizz.
gliss.

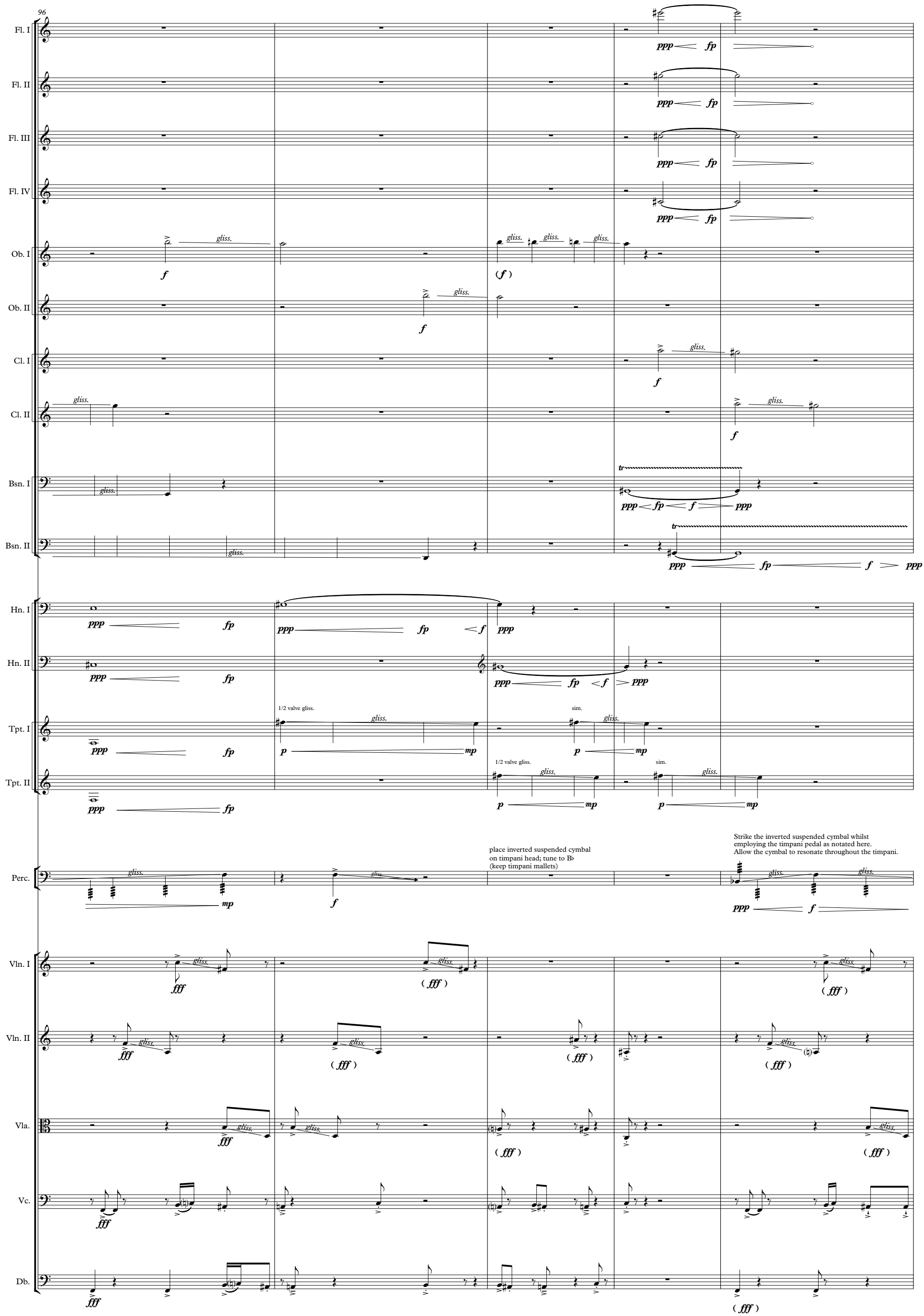

83
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
gliss.
white noise pitch
straight mute

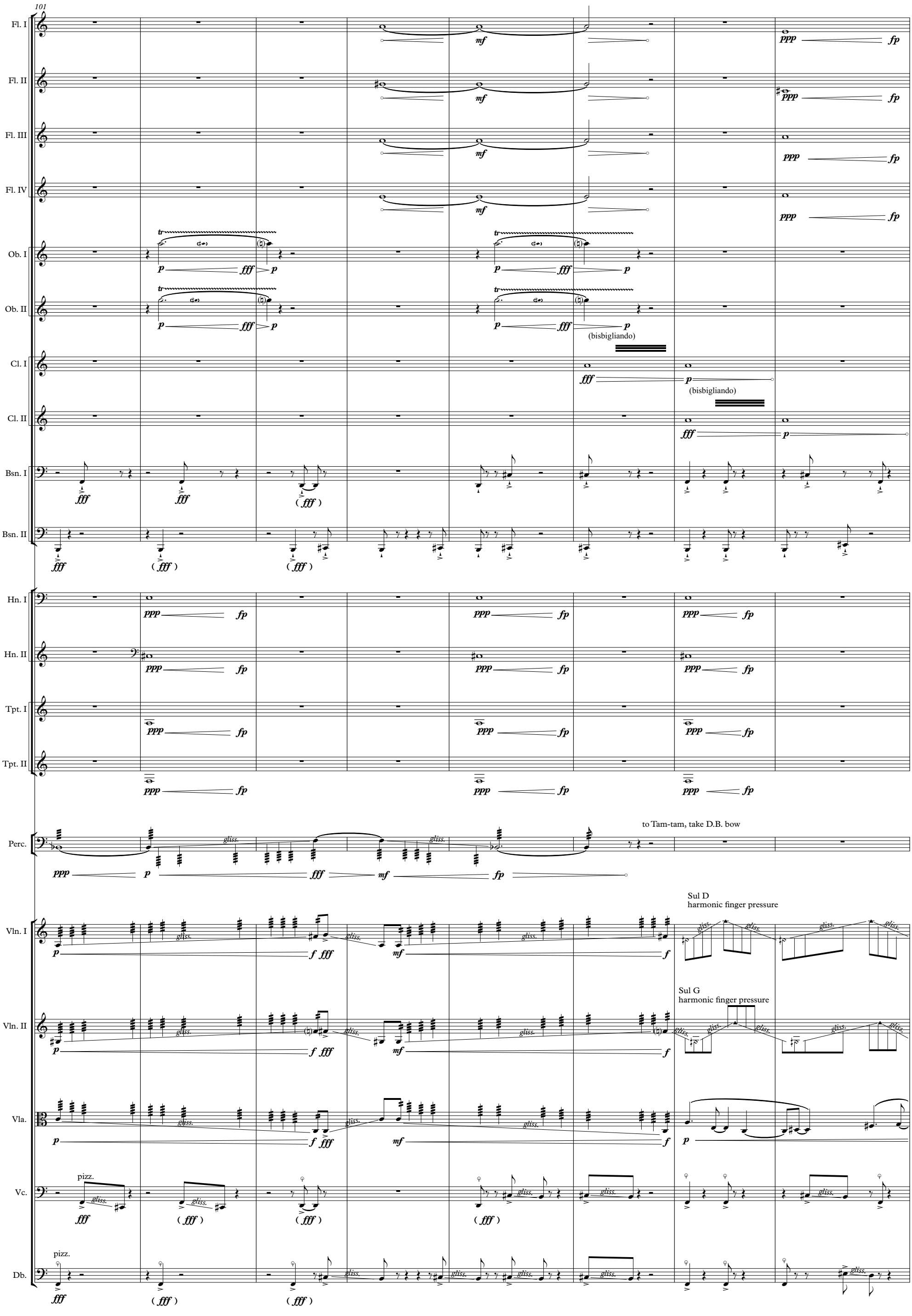

88
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
(embouchure gliss.)
remove mute
to Timpani (tuned to F3),
take timpani mallets
Timpani (F3)
timpani mallets

92

Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.

tr
p fff p
ppp fp
gliss.
f
(finger/key gliss.)
3
mp
(senza sord.)


96
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
gliss.
1/2 valve gliss.
sim.
place inverted suspended cymbal on timpani head; tune to B♭ (keep timpani mallets)
Strike the inverted suspended cymbal whilst employing the timpani pedal as notated here. Allow the cymbal to resonate throughout the timpani.


101
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
(bisbigliando)
Cl. I
(bisbigliando)
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Perc.
to Tam-tam, take D.B. bow
Vln. I
Sul D
harmonic finger pressure
Vln. II
Sul G
harmonic finger pressure
Vla.
Vc.
pizz.
Db.
pizz.

C 'Fire'

109

Fl. I — ppp — fp — fff (poss.)

Fl. II — ppp — fp — fff (poss.)

Fl. III — ppp — fp — fff (poss.)

Fl. IV — ppp — fp — fff (poss.)

Ob. I — tr — p — fff — p

Ob. II — tr — p — fff — p

(bisbigliando)

Cl. I — (fff) — fff — p — (bisbigliando)

Cl. II — (fff) — fff — p

Bsn. I — (fff) — ppp (poss.) — fff

Bsn. II — (fff) — ppp (poss.) — fff

Hn. I — fp — fp

Hn. II — fp — fp

Tpt. I — fp — fp — tr — take wah-wah mute — mf

Tpt. II — fp — fp — tr — mf

Tam-tam

D.B. bow (bowed; stagger bowing as required)

Perc. — f (poss.)

Vln. I — gliss. — (f) — mf — p

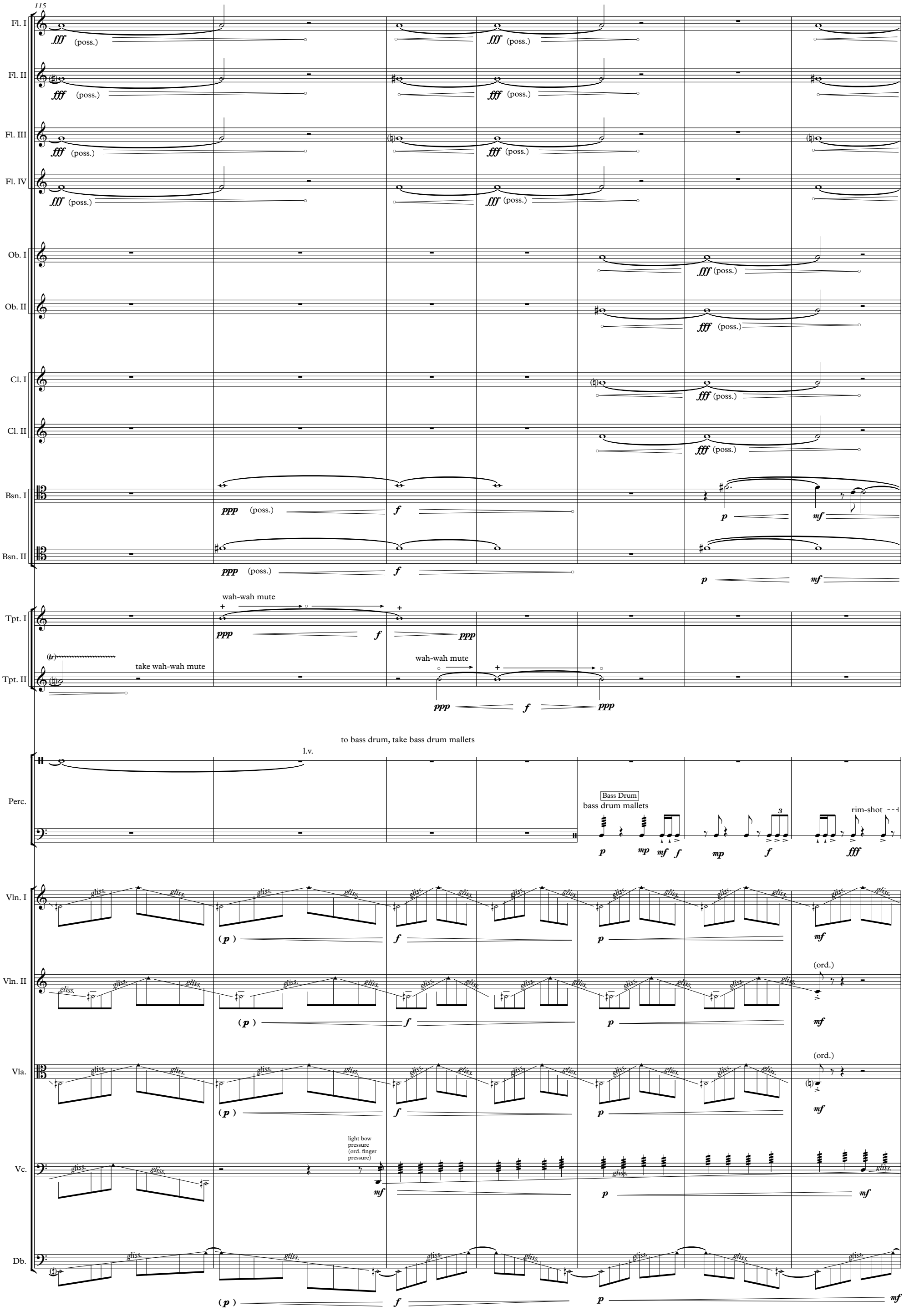
Vln. II — gliss. — (f) — mf — p

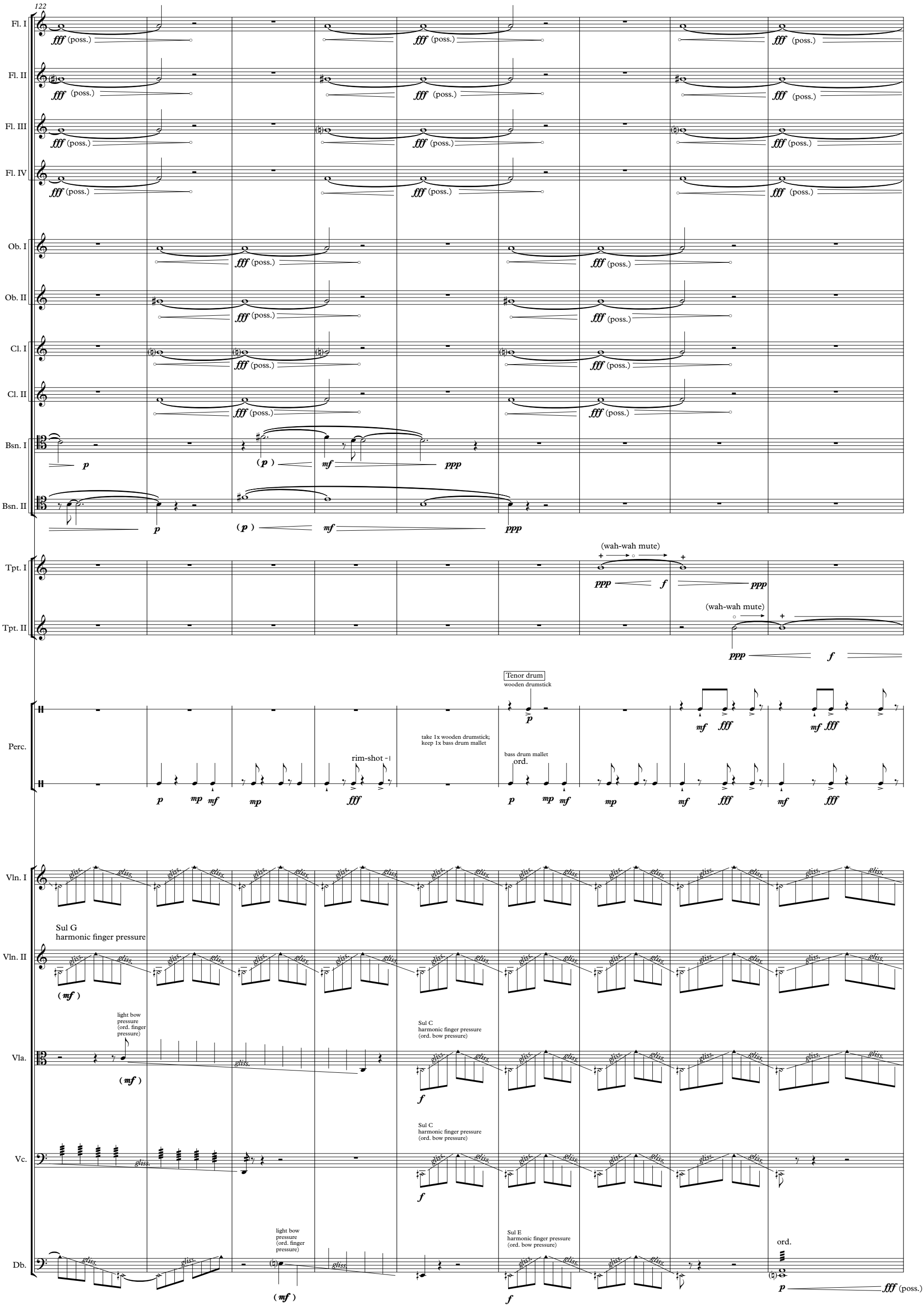
Sul C
harmonic finger pressure

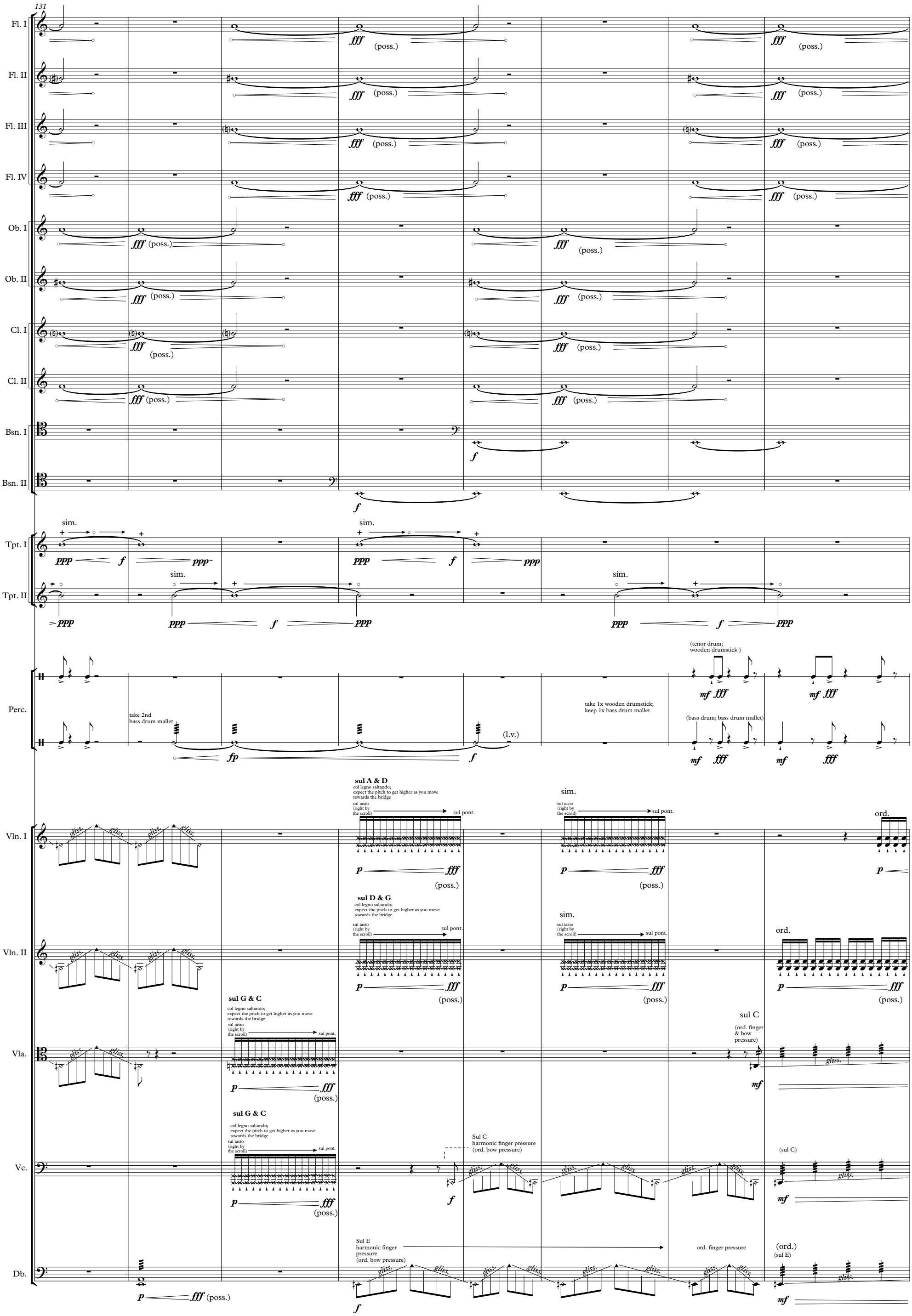
Vla. — f — gliss. — (f) — mf — p

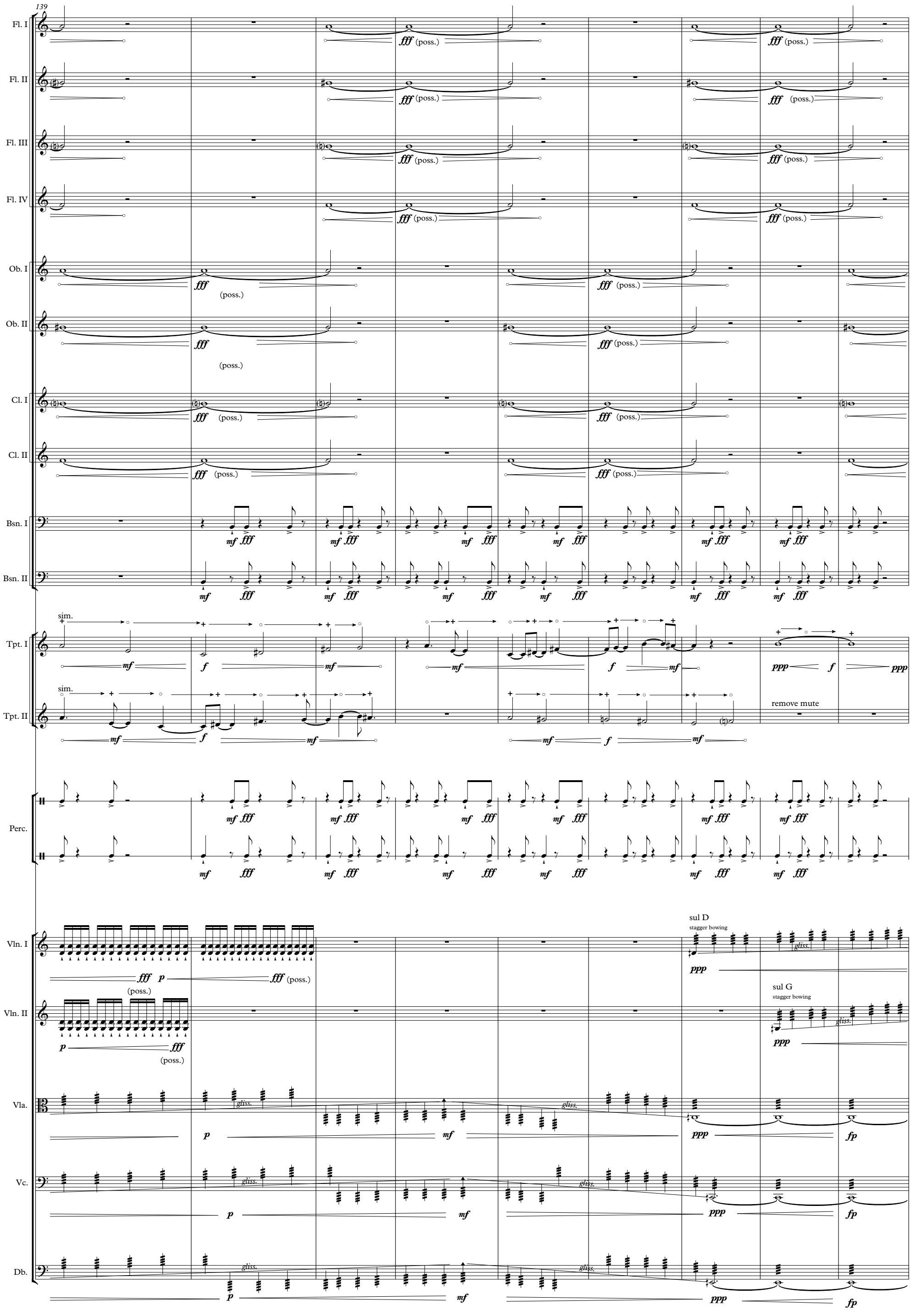
Vc. — (pizz.) — (fff) — arco, light bow pressure — mf — mp — p — Sul C harmonic finger pressure (ord. bow pressure) — mf — p

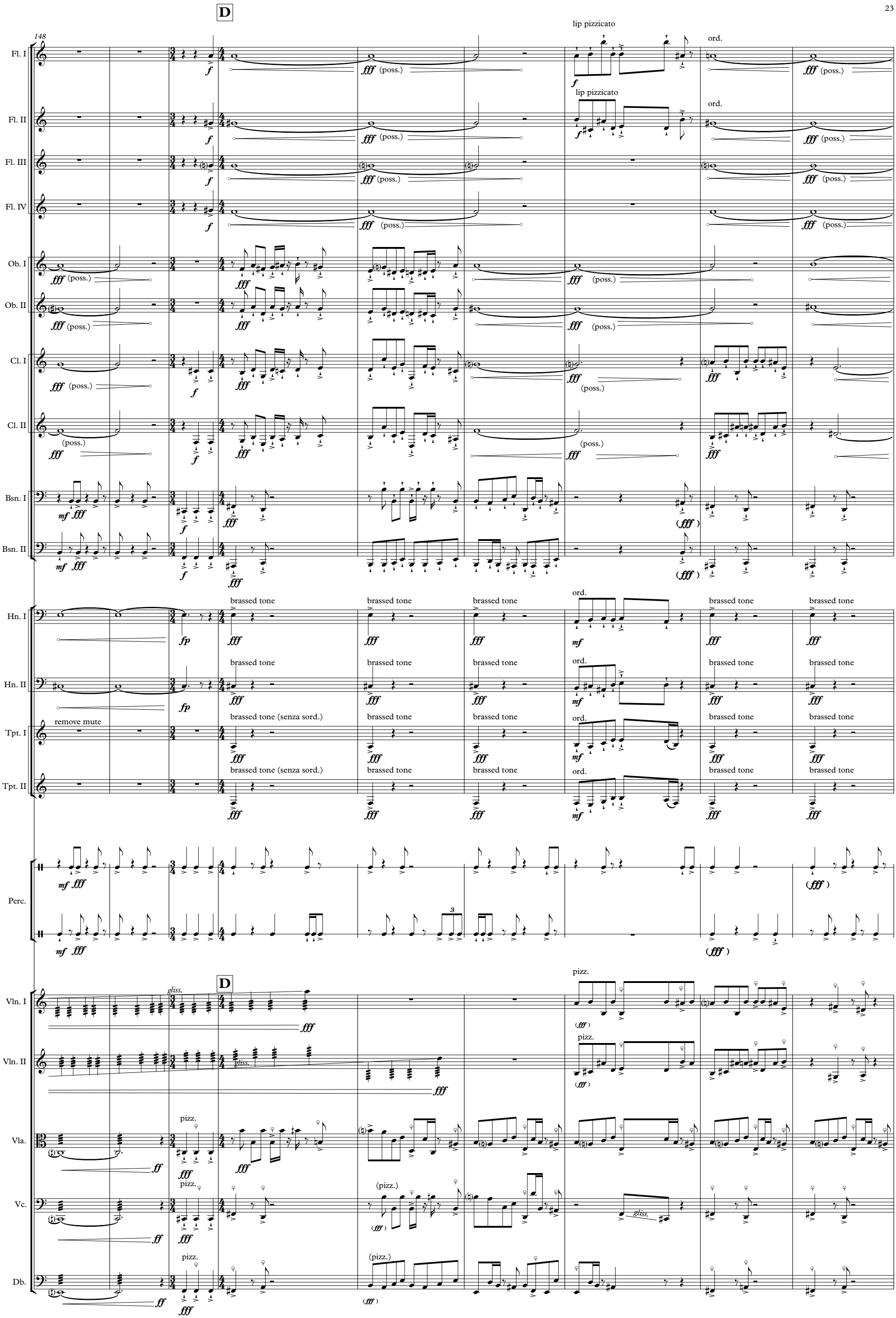
Db. — (pizz.) — (fff) — arco, light bow pressure — mf — mp — p — Sul E harmonic finger pressure (ord. bow pressure) — mf — p

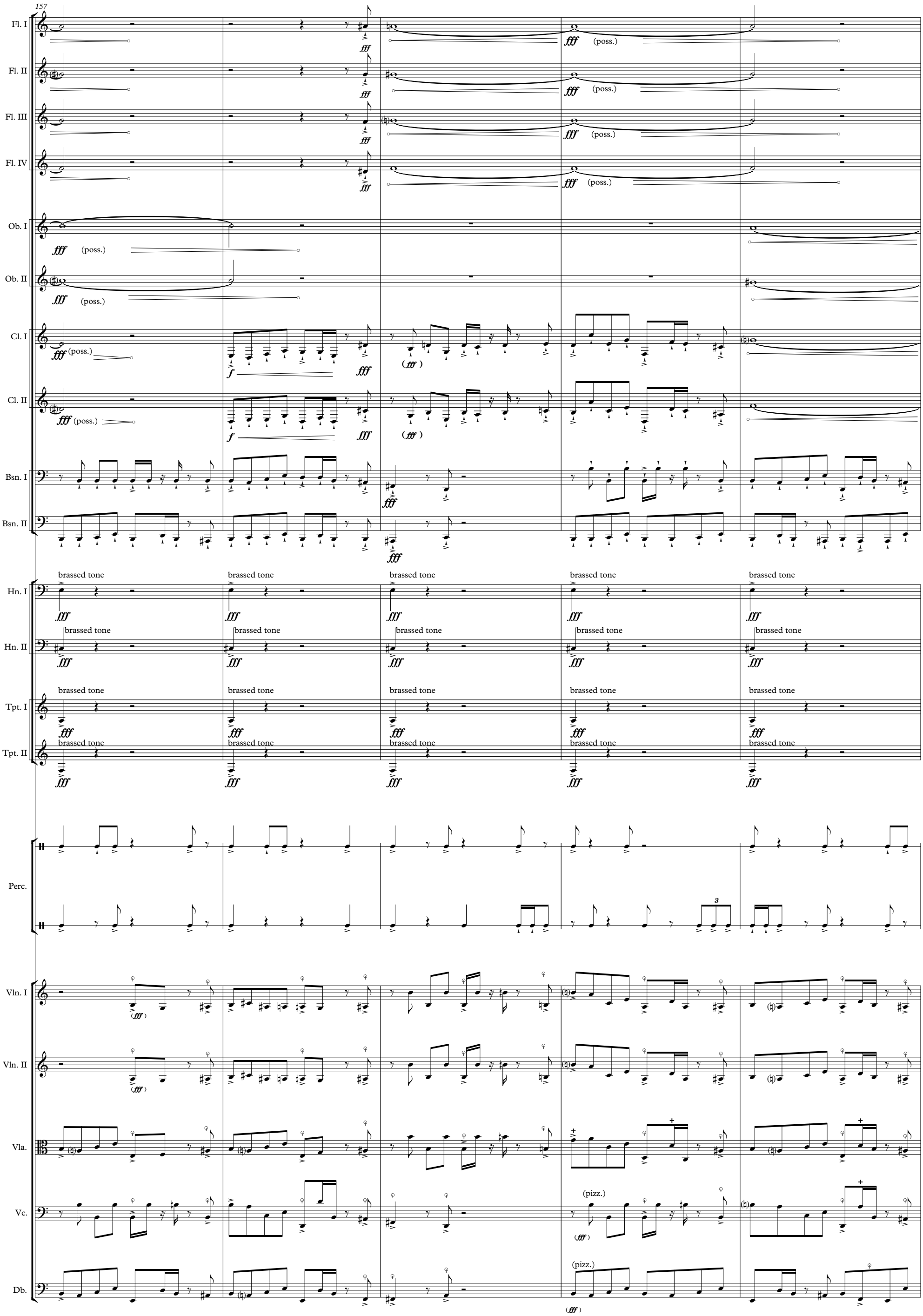

115
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
fff (poss.)
ppp (poss.)
f
p
mf
wah-wah mute
take wah-wah mute
ppp
to bass drum, take bass drum mallets
l.v.
Bass Drum
bass drum mallets
rim-shot
mp
ffff
gliss.
(p)
(ord.)
light bow pressure (ord. finger pressure)

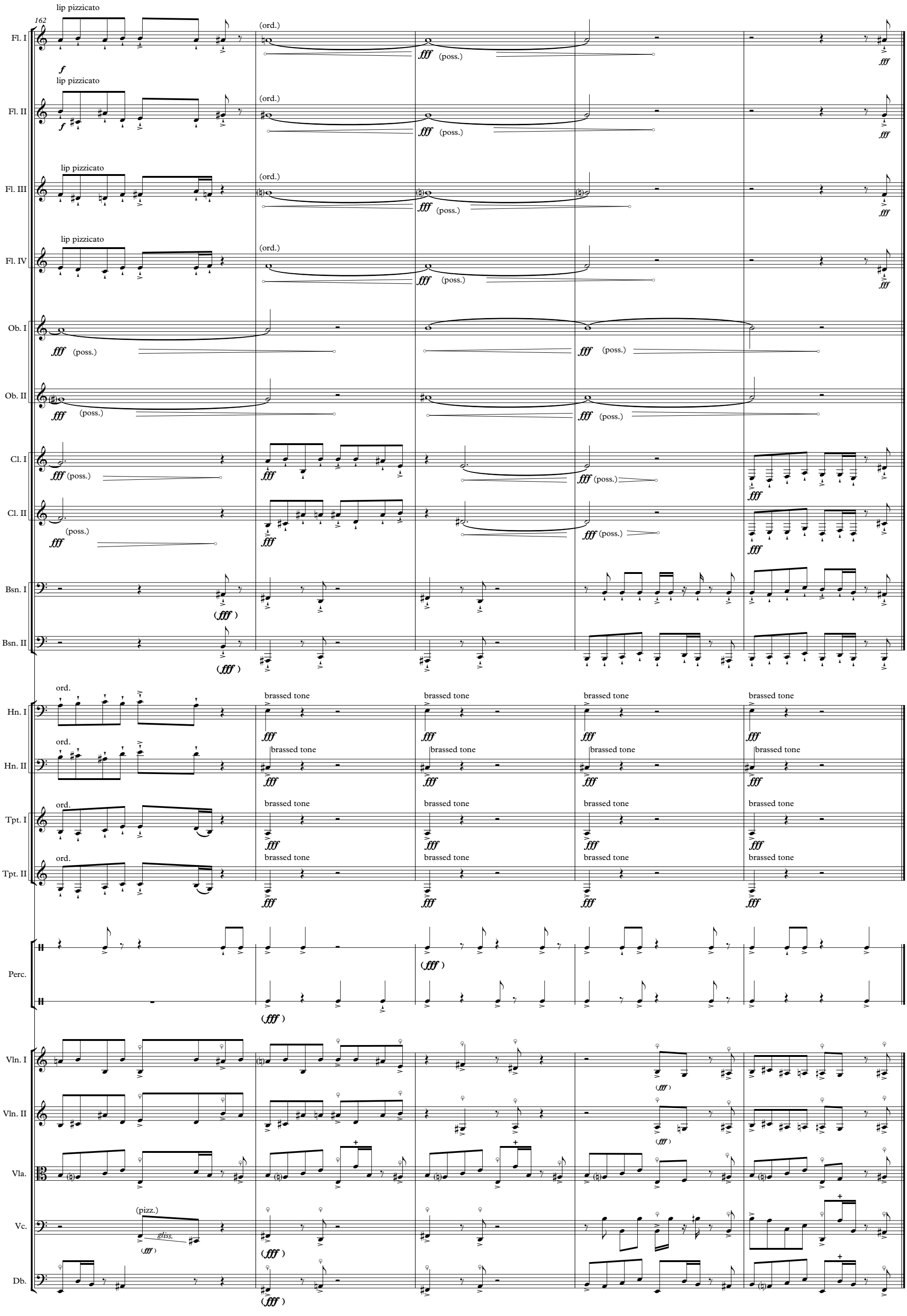

122
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
fff (poss.)
(wah-wah mute)
Tenor drum
wooden drumstick
take 1x wooden drumstick;
keep 1x bass drum mallet
bass drum mallet
rim-shot
ord.
Sul G
harmonic finger pressure
light bow
pressure
(ord. finger
pressure)
Sul C
harmonic finger pressure
(ord. bow pressure)
Sul E
harmonic finger pressure
(ord. bow pressure)
gliss.


131
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
fff (poss.)
f
sim.
ppp
take 2nd bass drum mallet
fp
(l.v.)
(tenor drum; wooden drumstick)
take 1x wooden drumstick; keep 1x bass drum mallet
(bass drum; bass drum mallet)
mf
gliss.
sul A & D
col legno saltando; expect the pitch to get higher as you move towards the bridge
sul tasto (right by the scroll)
sul pont.
p
sul D & G
sul G & C
sul C
(ord. finger & bow pressure)
ord.
Sul C harmonic finger pressure (ord. bow pressure)
(sul C)
Sul E harmonic finger pressure (ord. bow pressure)
ord. finger pressure
(ord.)
(sul E)


139
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
fff (poss.)
sim.
remove mute
sul D
stagger bowing
sul G
stagger bowing
gliss.


D
148
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
lip pizzicato
ord.
(poss.)
brassed tone
brassed tone (senza sord.)
remove mute
pizz.
(pizz.)
gliss.


157
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
fff (poss.)
brassed tone
(pizz.)


162
Fl. I
Fl. II
Fl. III
Fl. IV
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.
lip pizzicato
(ord.)
(poss.)
ord.
brassed tone
(pizz.)
gliss.

© 2015 Alannah Marie Halay