

Mobiles

By

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in

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Committee in charge:

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Abstract

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The mobiles by the sculptor Alexander Calder are built from delicate separate pieces connected together firmly, but in a way to ensure they can move from slightest breeze of air. Hanging in the air, they turn slowly and silently revealing new shapes as they move. At the same time their shadow is changing almost organically creating endless variations on the surrounding surfaces.

The chamber ensemble piece *Mobiles* draws from the idea of endless variation and change of view point. At times the piece seems to be hanging delicately in the air, at times it grows firm roots into the ground. The first movement *Timbre*, with its gently fluctuating textures of colour change abruptly into a section of expressive instrumental solos titled *Movement*. The music is dense with attacks and sound. Gradually changing by omitting the sound tones, the texture morphs into delicate rattling noises and whispers. In the third movement *Whisperings* the different sections of the ensemble appear to be in a dialogue with each other. For this movement, and with the aid of computer assisted orchestration, I used the sound of a recorded human voice as a timbral model for the ensemble arrangements. From these fragments I gradually built a dense but delicate asymmetrical texture.

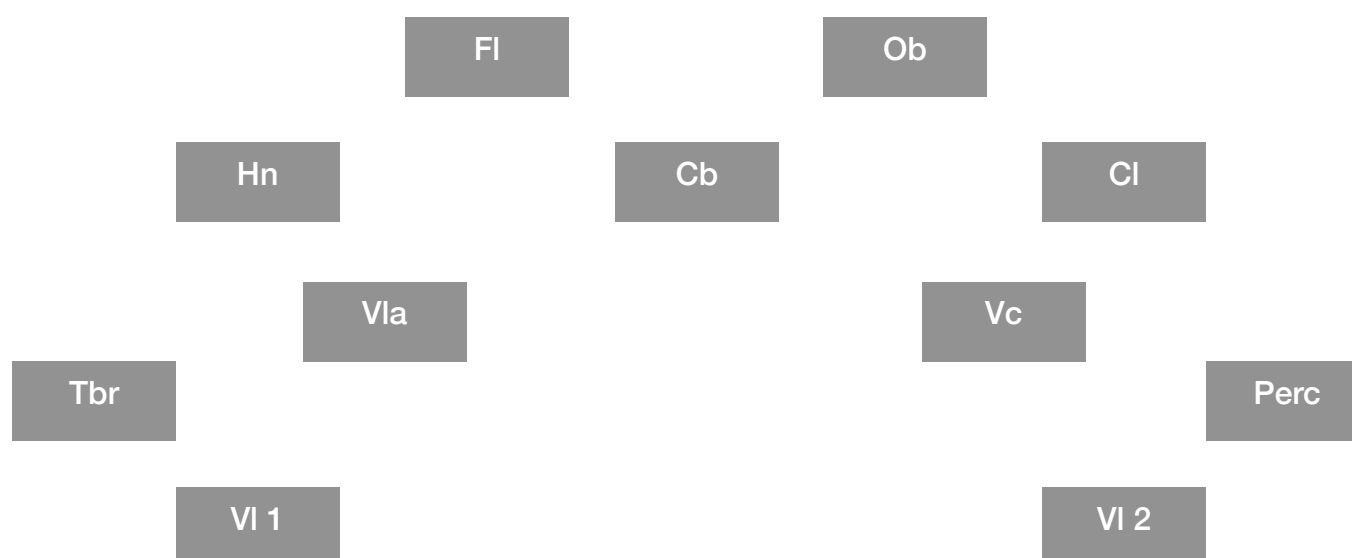
In the heart of the piece, the fourth movement *Calm*, the music stays still almost as if floating in the air. Two crystal singing bowls tuned slightly differently form a mesmerising fluctuating surface on which the other instrumental sounds float. Slowly turning and forming different shapes in the air the piece returns to its original shape. *Timbre* comes back with its gentle textures of colour with slight change of view point from the beginning. The piece ends with round and soothing multiphonics by the bass clarinet.

Score is transposing.

List of instruments

Flute
Oboe
Clarinet in Bb / Bass Clarinet in Bb
Horn in F
Tenor Trombone
Percussion
2 Violins
Viola
Cello
Double Bass

Positioning of the musicians



Explanation of signs

♯ 1/4 up

♭ 1/4 down

action dynamics

"pp" – "ff"

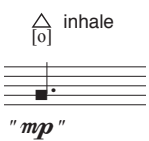
The action dynamics are marked with quotation marks. They do not indicate the loudness of the sound, but rather the 'loudness' of the movement or action: the amount of energy put into the action.

glissando

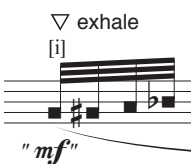
all glissandi are **in legato**, if not otherwise indicated.



inhale/exhale



inhale: triangle pointing upwards



exhale: triangle pointing downwards

Strings

c.l.b

col legno battuto

bow wood

bow any wooden part of the instrument

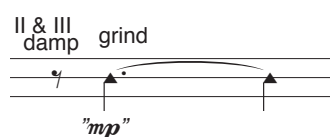
slam

marked with triangular note head. Slam left hand fingers forcefully against the fingerboard at a given pitch.

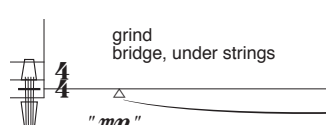


grind

a motion that resembles opening a wine bottle
place bow firmly on the indicated strings, damp the strings with the left hand. With the movement of the right hand wrist, grind the strings in a slow continuous movement as if opening a wine bottle with the cork screw. The bow moves in an oblique direction. If thinking of the body of the instrument as the face of a clock, the bow would be the hand of the clock.

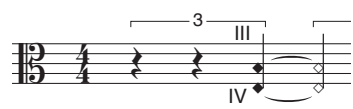


Resulting sound is popping, grinding sound that also resembles a very slow vocal fry.

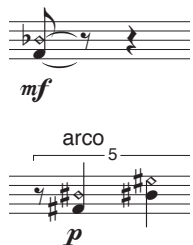


grind bridge under the strings. Place bow **under the strings**, bow hair in contact with the bridge. Press wooden part of the bow to the hair and add movement of the wrist. Resulting sound should be subtle popping and creaking sound.

harmonics



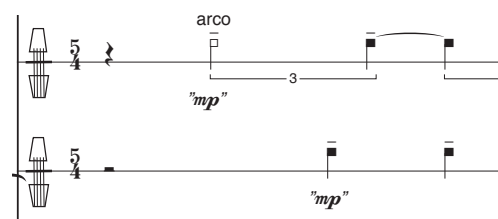
Natural harmonics are marked with **diamond notehead** and string number for placing the fingers. In this example, two harmonics are played: one on IV string, one on III string.



artificial harmonics are marked as usual and they sound two octaves above the lower note.

tabulatura clef

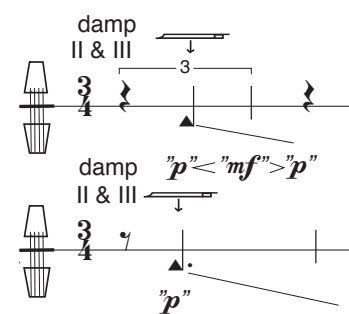
tabulatura clef shows the tailpiece (up), bridge (in the middle) and fingerboard (in the bottom)



bow tailpiece. Place bow in normal playing position on the tailpiece, add enough pressure to create a voice like, low humming sound.

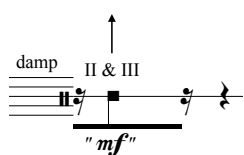


play the **yarn part of the string** behind the bridge. Add pressure as needed to create a round, a bit harsh high sound. Try to avoid heavily over pressured screeching sound. Strings are shown with 4 additional staff lines. In this example, play strings II and then III.



con pressione, bow on the given strings parallel to the bridge, drag in the given direction. In this example, place bow on II & III strings, damp strings with left hand and drag bow towards your left hand. This sounds like vocal fry / growl with a slow upwards glissando.

oblique motion



single windshield wiper -motion along the strings. Move bow vertically towards your left hand, movement mostly on finger board. Bow stays on strings indicated. Add some horizontal movement as well as movement of the wrist to get better sound.

oblique tremolo




windshield wiper -motion along the strings, movement mostly on top of the finger board. Bow stays on strings indicated. Add some horizontal movement as well as movement of the wrist to get better sound.

Woodwinds

○ only air
 ● half air, half pitch

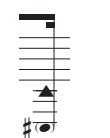
□ open mouthpiece → ord.

◻ closed mouthpiece

 keyclick with burst of air

 keyclick

 slap tongue

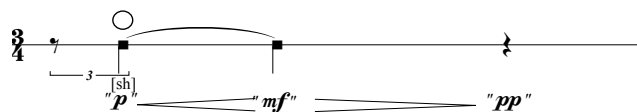
 tongue ram with sounding pitch in parenthesis

air and syllables blow air through instrument. Change the shape of the mouth and the placement of the tongue f.ex. [i] → [o]. Result is hissing sound or white noise. Different syllables will result in different kinds of timbre within the hissing sound.

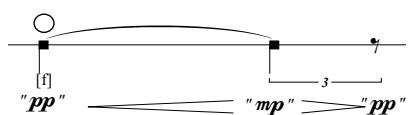
multiphonics in general, the timbre and transition between air and pitch is more important than a solid chord. All transitions between single pitch and chord are gradual where the in-between state is the most important.

Brass

air only with [sh] wrap lips around mouthpiece, form the letters [sh] and blow



air only with [f] form letter "f" with teeth and bottom lip then blow



H.P. hand pop. Use the flat of palm of the right hand and tap the normally inserted mouthpiece. Direct the bell away from body for greatest projection. Be careful not to tap too hard.

T.T. timbral trill. Use two or more fingerings on the same pitch to produce timbral variation to the sound

only air blow air through the instrument.

H.V. half valved

air and syllables blow air through instrument. Change the shape of the mouth and the placement of the tongue f.ex. [i] → [o]. Result is hissing sound or white noise. Different syllables will result in different kinds of timbre within the hissing sound.
If it helps, form syllables with [s]: [si] → [so] etc.

interrupted airflow blow air through the instrument and interrupt the airflow with tongue. Result sounds like a series of hand pops.

Percussion

Instrument list:

Vibraphone

Bongos

Crotales

2 Crystal bowls in G4. They are tuned differently: 1) in A4 ≈ 440Hz, 2) A4 ≈ 432Hz

Snare drum

Maraca

Bamboo wind chimes

1 Piatto sospeso, size medium/large

regular mallets for all and a bow

Duration ca. 16 minutes

Acknowledgements

Having the opportunity to do my graduate studies at UC Berkeley and CNMAT, with the wonderful support by the Department of Music meant a new beginning for me. During my studies, I was able to build a stronger and more resilient artistic personality on my existing musical foundation. I would like to thank especially Edmund Campion, my dissertation chair, for his unfailing support, expertise and advice in technical as well as artistic questions along the way. I would like to thank Franck Bedrossian for his kind support and mentorship throughout my career at UC Berkeley and beyond, and Carmine Cella for technical as well as artistic support especially in the electro acoustic domain. To Cindy Cox I'm most in debt for the great mentorship and support in acoustical writing especially in relationship with text. Ken Ueno showed me how creation can be a state of flow. Through his generosity and great musicianship David Milnes has given my music wings that will carry me further on my artistic path. I would like to thank CNMAT and its staff for all technical support over the years. The studies at BCNM have been fruitful and given me a completely new perspective into DIY maker culture and aesthetics.

My most important mentor and composition teacher was Paavo Heininen, with whom I built my composition technique during the bachelor and master studies in Helsinki. After many years of training, our relationship changed and he became my mentor. I'm humbled and grateful that he saw the potential in me and had the patience to walk a long road together to build me into a composer. I would also like to thank all of the music teachers who have taught me about musicianship and composing over the years. Extensive violin studies led me to understand musicianship and the side of the performer in a deep level. Most important teachers in this area were Kolbjørn Holthe and Lajos Garam. I would also like to thank Wei Cheng for a brief and intensive introduction into conducting — a path that I would like to investigate further.

Becoming an artist is an ongoing process that has been overseen by many great composers and teachers. I would like to thank Kaija Saariaho and Marco Stroppa for their kind support and mentorship over the years. I have been fortunate enough to meet up briefly and learn from composers such as Unsuk Chin, Chaya Czernowin, Rand Steiger, Jukka Tiensuu, Magnus Lindberg and Mika Pelo who all have had interesting and eye-opening points of views into composing and life.

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8

Fl. *ord.* *pp* *mp* *pp* *mf* *p*

Ob. *p* *mf*

B♭ Cl.

Hn. *H.P.* *mp*

T. Tbn. *pp* *mp* *pp* *mp* *pp*

Perc. *silicone mallet rub*
Crystal bowl 2 (lower) *pp* *I.v.* *mp*

Vln. I *pp* *mp* *pp* *damp II & III* *↑ ricochet* *mf*

Vln. II *pp* *mp*

Vla. *damp II & III* *↑ ricochet* *mp* *mf*

Vc. *bow wood* *p* *mf* *p*

D.B. *simile* *pp* *bow wood* *p* *mf* *p*

11 *accel al*

Fl. *mf* *ord.* *pp* *p* *pp*

Ob. *p* *mf*

B♭ Cl. *p* *mf* *p* *mf*

Hn. *p* *mf*

T. Tbn. *pp* *mp* *pp* *mp*

Perc. *Vibraphone motor off* *pp* *mp* *Snare drum snares off* *wipe, w/ stick or shaft* *p* *mf* *p* *mf* *p*

Vln. I *arco* *mp* *pp*

Vln. II *arco* *mp* *pp*

Vla. *arco* *mp* *bow wood* *mf* *p*

Vc. *pp* *pp*

D.B. *mf* *p* *p* *mp*

♩ = 84

13

Fl. *p* *mf* *pp* ord. sounding pitch
 D and D# trill-keys depressed

Ob. *p* *mf* *pp*

B♭ Cl. *p* *mf* *pp*

Hn. *pp* *mp*

T. Tbn. *pp* *mp* interrupt airflow w/ tongue

Perc. *mf* *p* *mf* *p* *mf* *p*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *mf* *p* damp II & III ↑ *mp* *pp*

Vc. *p* *mf* *p* *pp*

D.B. *p* *pp*

15

Fl. *p* *pp* ord. con vibr.

Ob. *ppp*

B♭ Cl. *p* *mf* *pp*

Hn. *p* *mf* slightly outside mouthp.

T. Tbn. *pp* *mp*

Perc. Crot. *pp* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. S.P. *mp*

Vc. *mp*

D.B. *p* *mf* *p*

17 *simile*

Fl. *p* *pp*

Ob. *pp* *mp* *pp* *mp* *pp* *mp*

B♭ Cl. *mp* *pp*

Hn. *pp*

T. Tbn. *ppp* *p* *ppp*

Perc. *pp* *mp* *pp*

Vln. I *pp* *mf* *p* *pp*

Vln. II *pp* *p* *mf* *p*

Vla. *pp* *p* *mf* *p*

Vc. *pp* *p* *mf* *p*

D.B. *mf* *p* *mf* *p*

Annotations: *st. mute*, *ord.*, *harmon mute w/ stem*, *Vibraphone*, *motor on, medium speed*, *bow wood*, *c.l.b. II III arco*, *fast bow, tip*, *c.l.b. II*, *sounding pitch*

20

Fl. *ppp* *p* *ppp*

Ob. *pp* *mp* *pp*

B♭ Cl. *p*

Hn. *ppp* *pp*

T. Tbn. *pp* *mp* *pp*

Perc. *mp* *ppp*

Vln. I *mp* *pp* *mp* *pp*

Vln. II *pp* *mp* *pp* *mp* *pp*

Vla. *p* *mf* *p*

Vc. *mp* *pp* *mp* *pp* *p* *mf* *p*

D.B. *pp* *mp* *pp* *mf* *p*

Annotations: *rub silicone mallet*, *Crystal bowl 2 (lower)*, *bow wood*, *ord.*, *bow wood*, *S.P.*

rall al

23

Fl. *mp* *pp*

Ob. *pp* *mp* *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

Hn. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

T. Tbn. *pp*

Perc. *p* Crystal bowl I, higher *ppp* rub

Vln. I *pp* *mp* *pp* "p" "mf" "p" bow wood

Vln. II *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* bow wood

Vla. *mp* *pp* *mp* *pp* *mp* *pp*

Vc. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

D.B. *mp* *pp* *mp* *pp* "p" "mf" "p" "mf" "p" "mf"

26 ♩ = 56

Fl. *pp* *mp* *pp*

Ob. *p* *mf* *p*

B♭ Cl. *p*

Hn. *pp*

T. Tbn. *p* [o] [i]

Sing. *pp* *p* *mf*

Perc. *p* lv. Crot. *pp*

Vln. I *mp* *pp* *mp* *pp* ord. *mp* *pp* *mp* *pp*

Vln. II *mf* *p* ord. II *pp* *mp* *pp* *mp* *pp*

Vla. ord. IV *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc. *p* *mf* *p*

D.B. *p* *pp* *mp* *pp*

29

Fl. *p* *mf*

Ob.

B♭ Cl. *mf* *pp* *mp* *pp* *p* *mf* *p*
slightly outside mouthp.

Hn. *p* *mf* *p*
[o]

T. Tbn. *p* *pp* *mp* *pp* *mp* *pp* *mf* *pp*
interrupt airflow w/ tongue
) density increases with the dynamics
h[o] interrupt airflow w/ tongue

Perc. *mp*

Vln. I

Vln. II *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *mf* *p*
bow wood
grind
damp III & IV ↓

D.B. *mp* *pp* *mp*

32

Fl. *pp* *mp* *p*
ord.

Ob. *pp*
ord. ↓
)
Single fingering: from single pitch to multiphonic and back.
Legato, transition as smoothly as possible.

B♭ Cl. *mf* *p*
[i] [o]

Hn. remove mute

T. Tbn. *mp* *pp* *pp* *mp* *pp* *pp*

Perc. Maraca spin *pp* *mp* *pp* spin *pp* *mp* *pp*

Vln. I *mp* *pp* *mp*

Vln. II *mp*

Vla. *mp* *p* *mf* *p*
IV
damp II & III
grind
mp

Vc. *mf* *p* *p* *mf* *p* *pp*
IV
damp II & III
grind
p *mf* *p*

D.B. *mp* *p* *mf* *p* *pp*
damp II & III
grind
p *mf* *p*

35

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

Ob. *mf* *p* *mf* *pp*

B♭ Cl. *p* *mf* *p*

Hn. *pp* *mp* *pp* *mf* *p* *pp* *mp* *pp*

T. Tbn. *mp* *pp* *mp* *p*

Perc. *mp* *pp* *pp* *mp* *pp* *mp* *pp*

Vln. I *pp* *mp* *pp* *pp*

Vln. II *pp* *mp* *pp* *mp* *pp* *pp*

Vla. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pp*

Vc. *mp* *pp* *pp* *mp* *pp* *pp* *pp* *pp*

D.B. *mp* *pp* *pp* *mp* *pp* *p* *mf* *p*

flz. *f* *f* *f* *f* *f* *f* *f* *f* *h[o]*

H.P. *mp* *pp*

Crot. *pp* *mp*

Maraca *pp* *mp* *pp*

simile

S.P.

ord. II

III

I S.P.

♩ = 70

38

Fl. *mf* *pp*

Ob. *p* *mf* *pp* *mp* *pp*

B♭ Cl. *pp* *ord.* *mp* *pp*

Hn. *pp* *mp* *pp* *mp*

T. Tbn. *pp* *mp* *pp* *pp*

Sing. *p* *mf* *p*

Perc. *pp* *mp* *pp* *mp* *pp*

Vln. I *mp* *pp* *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp* *mp* *pp* *pp* *mp*

Vc. *mp* *pp* *pp* *pp* *pp* *p* *mf* *p*

D.B. *p* *p* *mf* *p*

Vibr. *pp*

Crot. *pp* *mp*

Maraca *pp*

grind bridge, under strings

$\text{♩} = \text{♩}^5 = 56$

41

Fl. [a] "p" "mf" "p" [a] "p" "mf" "p" [o] "p" "pp" [i] "mp" "pp"

Ob.

B♭ Cl. [i] [i] [o] "p" "mf" "p"

Hn. *pp*

T. Tbn. [o] slightly outside mouth. [i] "pp" "mp" "pp"

Perc. *mp* *pp* spin *pp* *mp* *pp* Vibr. *pp*

Vln. I bow wood "p" "mf" "p" "p" "mf" "p" "pp" "mp" "pp"

Vln. II bow wood "p" "mf" "p" "p" "mf" "p" *pp*

Vla. "pp" "mp" III *mp* *pp* *mp*

Vc. "p" "mf" "p" *pp* *mp* *pp*

D.B.

$\text{♩} = \text{♩}^5 = 70$

45

Fl. ord. 3 2 3 4 3 4 3 4 *pp* *p*

Ob. *pp* *mf* *p* *pp*

B♭ Cl. [o] [i] "p" "mf" f

Hn. "pp" "mp" "pp" "pp"

T. Tbn. [o] "pp" "mp"

Perc. Crot. Maraca spin *pp* *mp* *pp* *mp* *pp*

Vln. I *pp* *mp* *pp*

Vln. II damp II & III ↑ *mp* *pp* *p* *mp*

Vla. damp II & III ↑ "mp" c.l.b. ricochet ↑

Vc. *pp* *mp*

D.B. grind bridge, under strings "p" III *pp* *mp*

Single fingering: from single pitch to multiphonic and back.
Legato, transition as smoothly as possible.
More focus on timbre than the pitches.

rall al

48

Fl. *pp* *p* *mf* *mp* "p" "mf"

Ob. *ppp*

B♭ Cl. ord. *ppp* "p" "mf"

Hn. *mp* h[o] "p" "mf" i

T. Tbn. [i] "pp" "mp" "p" interrupt airflow w/ tongue

Perc. Crot. *pp* *mp* *pp* *mp* Maraca spin

Vln. I *mp* *pp* *mp* *p* *pp*

Vln. II damp II & III *pp* "mp" c.l.b. ricochet

Vla. arco *pp* *mp* *p* "mp" damp II & III c.l.b. ricochet arco

Vc. *pp* *pp* *mf* "p" damp II & III "mf"

D.B. *pp* "mf" "p" bow wood

♩ = 56

accel al

51

Fl. ≈ 4-5" *pp* *mp* *pp* *mp* *pp*

Ob. ≈ 4-5" *pp*

B♭ Cl. ord. *pp* *ppp*

Hn. ≈ 4-5"

T. Tbn. "mf" "p" harmon mute w/ stem

Perc. motor on, medium speed Vibraphone *pp* *mp* Crystal bowl 1, higher rub silicone mallet *ppp*

Vln. I bow wood "p" "mf" "p" S.P. *pp* *mp* *pp* *mp* *pp* *mp* ord.

Vln. II "p" "mf" "p" c.l.b. ricochet S.P. *pp* *mp* *pp* *mp* *pp* *mp* ord.

Vla. c.l.b. ricochet ≈ 4-5" S.P. *pp* *mp* *pp* *mp* *pp* ord.

Vc. c.l.b. ricochet ≈ 4-5" S.P. *pp* *mp* *pp* ord.

D.B. "mf" "p" S.P. sounding pitch *pp* *mp* *pp* *mp* ord.

61

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

Ob. *mf* *mf*

B♭ Cl. *p* *mf* *p* *p* *mf* *pp* *mf* *pp*

Hn. *p* *mf* H.P. *mp*

T. Tbn. remove mute interrupt airflow w/ tongue *p* *mf* *p* *mp*

Perc. *pp* *mp* *pp* *mp*

Vln. I *p* *ppp* *p* *ppp* *p* *ppp* bow wood *p*

Vln. II *ppp* *p* *ppp* *p* *ppp* grind *mp*

Vla. *p* *ppp* *p* *ppp* bow wood *p* *mf* *p*

Vc. *mf* *p* grind *mp*

D.B. *mf* *p* *mf* *p* bow wood *mf* *p*

64

Fl. *p* *mf* *p*

Ob. *p* *mf* *mp* *mf*

B♭ Cl. *p* *mf* *mp*

Hn. *p* *pp* H.V. *mp* *f*

T. Tbn. *pp* *pp* *p* *mf*

Perc. *pp* *mp* l.v. *pp* *mp*

Vln. I *mf* *p* *mf* *p* ≈ 5-7"

Vln. II *mf* *p* ≈ 5-7"

Vla. *mf* *p* *mf* *p* ≈ 5-7"

Vc. bow wood *p* *mf* *p* ≈ 5-7"

D.B. *mf* *p* ≈ 5-7"

Crystal bowl solo:
- both bowls in different tunings,
the G4 should fluctuate (create beatings)

68

Fl. *p* *mf* *mp* *p* *mf* *mp*

Ob. *p* *mf* *p*

B♭ Cl. *p* *mf*

Hn. H.V. *p* *mf* *mp* *pp* *p*

T. Tbn. slightly outside mouth. *p* *mf* *pp* *p*

Perc. *p* *mf* *p*

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *p* *mf* *p* *pp* *mp* *pp*

Vc. *pp* *mp* *pp* *pp* *mp* *pp*

D.B. *pp* *mp* *pp* *mp* *pp*

ord.

H.V.

wipe, w/ stick or shaft

black keys

white keys

**) Aim for a compound sound that has beatings. The played and sung pitch should create roughness to the sound.*

71

Fl. *mp* *mf*

Ob. *mf*

B♭ Cl. *mp* *mf*

Hn. *pp* *mp* *pp*

T. Tbn. *pp* *mp* *pp*

Sing. *mf* *p*

Perc. *p* *mf* *p*

Vln. I *mp* *pp* *mp* *pp*

Vln. II *p* *mf* *p*

Vla. *mf* *p* *mp*

Vc. *mp* *pp* *p* *mf* *p*

D.B. *mp* *pp* *p* *mf* *p*

inhalé

exhalé

accel al

dampen singing bowls

wipe, w/ stick or shaft

black keys

white keys

grind

bow wood

♩ = 84

74

Fl. *ord.* *pp* *p*

Ob. *mp* *p*

B♭ Cl. *ord.* *pp*

Hn. *ord.* *pp*

T. Tbn. *f* *p* *mf* *mp*

Perc. *wipe, w/ stick or shaft* *p* *mf* *p* *Vibraphone* *motor on, medium speed* *pp*

Vln. I *S.P.* *pp* *mp* *pp* *pp* *mp* *pp* *mp*

Vln. II *S.P.* *pp* *mp* *pp* *pp* *mp* *pp* *mp*

Vla. *S.P.* *pp* *mp* *pp* *pp* *mp* *pp*

Vc. *pp* *mp* *pp* *pp*

D.B. *pp* *mp* *pp* *bow wood* *p* *mf* *p* *S.P. III* *pp* *mp*

77

Fl. *p* *mf* *mp* *ord.* *pp*

Ob. *mf* *mp* *p* *mp*

B♭ Cl.

Hn.

T. Tbn. *ord.* *ppp* *pp*

Sing. *pp* *mp* *pp*

Perc. *mp* *pp*

Vln. I *pp*

Vln. II *mf* *p*

Vla. *mp* *pp* *pp* *mp* *pp*

Vc. *mp* *pp* *mp* *pp* *pp* *mp* *pp*

D.B. *pp* *mp* *pp* *ord. III* *pp* *mp*

79

Fl. *mp* *p* *pp* *mp* *pp* *p*

Ob. *mf* *p* *mf*

B♭ Cl. *p* *mf* *p* *mf*

Hn. *pp* ord. H.V. *pp*

T. Tbn. *p* *mf* *p*

Perc. *mp* *pp* *mp*

Vln. I *p* *mf* *p* bow wood *p* *mf* *p*

Vln. II *p* *mf* *p* bow wood *mf* *p* *mf* *p*

Vla. *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc. *mp* *pp* *mp* *pp* *mp* *pp*

D.B. *pp* *mp* *pp* bow wood *p* *mf*

rall al ♩ = 56

81

Fl. D trill-key depressed *pp* *mp* *pp* *p* D trill-key depressed *pp* *p*

Ob. ord. *pp*

B♭ Cl. ord. *pp* 18 9 6 *p*

Hn. *p* *pp*

T. Tbn. harmon mute w/ stem ord. + *pp* sing [a] *pp*

Perc. Crystal bowl 1, higher *ppp* *ppp* Crystal bowl 2, (lower) *ppp* *p*

Vln. I *mf* *p* ord. II *pp* *mp* *pp* *mp*

Vln. II *mf* *p* S.P. *pp* ord. *mp* *pp* *mp* *pp*

Vla. *pp* *p* *mf* *p* *mf* *p*

Vc. *pp* *mp* *pp* *p* *mf* *p* *mf* *p*

D.B. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

accel al

84

Fl. *pp* *p*

Ob. *mp* *pp*

B♭ Cl. *pp* "p" "mf" "p" "mf"

Hn. ord. *pp*

T. Tbn. "p" "mf" "p" interrupt airflow w/ tongue

Sing. *mp* *pp*

Perc. *p* Vibraphone motor on fast speed *pp*

Vln. I *pp* *mp* *pp* *mp* *pp* *mp*

Vln. II *mp* *pp* S.P. *mp* *pp* *mp* *pp*

Vla. grind "p" "mf" "p" *pp* *mp*

Vc. grind "p" "mf" "p" *pp* *mp* *pp*

D.B. *pp* *pp* *mp* *pp*

♩ = 84

86

Fl.

Ob.

B♭ Cl. [o] [i] muta in clarinetto "mp" "f" "mp"

Hn. remove mute *pp* *f* *f* *f* *f* "p" "mf" "p"

T. Tbn. "mf" "p" lip wrap [o] [o] [o] "mp" "p"

Perc. Bongos w *mp* *pp* *mp* *pp* *mf* *p* *pp*

Vln. I *pp* *mp* *pp* III *ppp* IV

Vln. II bow wood "p" "mf" "p" "pp"

Vla. bow wood "p" "mf" "p"

Vc. *mp* *pp* *mp* *pp* *mp* *pp*

D.B. *mp* *pp* *mp* *pp* *mp* *pp*

Movement

♩ = 126

89

ord.

Fl. *ff*

Ob. *ff*

B♭ Cl. *pp* *mp*

Hn. *pp* *mp* *p*

T. Tbn. *pp* *mp* *p* *pp*

Perc. *mp* *pp* *p* *mf* *p*

Vln. I bow wood *pp* *mp* *pp*

Vln. II *mp* *pp*

Vla. *pp* *mp* *pp* *p* *mf* *p* *pp* *mp* *pp*

Vc. bow wood *pp* *mp* *pp* *p* *mf* *p* *pp* *mp*

D.B. *f* *mf* *ff* *f* *mf* *ff*

92

Fl. *p*

Ob. *p*

B♭ Cl. ord. *p*

Hn. ord. *sfz* *pp*

T. Tbn. ord. *sfz* *pp*

Perc. *pp* *mp* *p*

Vln. I ord. *sfz* *p* *f*

Vln. II ord. *sfz* *p* *f*

Vla. *mf* *p* *mf* *p* *p* *f*

Vc. *mf* *p* *mf* *p* *p* *mp* *f*

D.B. *sfz* *mf* *mf* *ff* *pp* *mp* *pp*

101

Fl. *mf* *f* *p*

Ob. *p* *mf*

B♭ Cl. *p*

Hn. *sfz pp mp p sfz pp mf*

T. Tbn. *sfz pp mp p sfz pp mf*

Perc. *p*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *mp* *f* *mp*

D.B. *pp mp pp* "pp" "mp" > "pp"

105

Fl. *p* "p" "mf" "p"

Ob. *f* *p* "p" "mf"

B♭ Cl. *p* "p" "mf" "p"

Hn. *sfz pp mp > p sfz pp mf* H.P. "mp"

T. Tbn. *sfz pp mp > p sfz pp mf p mf* harmon mute w/ stem

Perc. *p* Bongos "mf" "p"

Vln. I *f* *ff mf ff mp ff*

Vln. II *f* "p" "mf" "p"

Vla. *f* *ff mf ff mp ff*

Vc. *f* *pp mp pp* bow wood "p" "mf" "p" "p" "mf" "p"

D.B. *pp mp pp* bow wood "pp" "mp" "pp" "p" "mf" "p"

109

Fl. *p* *mf* *p* *mf pp* *ord.*

Ob. *p* *p* *mf* *p* *mf pp* *ord.*

B♭ Cl. *p* *mp* *mf pp* *ord.*

Hn. *p* *mf* *p* *mf pp* *ord.*

T. Tbn. *p* *mf* *p* *mf*

Perc. *mf* *p* *mf* *p* *mp* *Vibr.*

Vln. I *ff mp* *ff mp* *ff*

Vln. II *mf* *p* *mf* *p* *sfz* *sfz*

Vla. *ff mp* *ff mp* *ff*

Vc. *mf* *p* *mf* *ff*

D.B. *p* *mf* *p* *mp*

112

Fl. *mp* *mf pp* *p*

Ob. *mp* *mf pp* *p*

B♭ Cl. *mp* *mf pp* *mf* *f* *p*

Hn. *mp* *pp* *mf* *sfz pp* *mp > pp*

T. Tbn. *pp* *pp* *sfz pp* *mp > pp*

Perc. *mp* *f* *p*

Vln. I *sfz p* *f*

Vln. II *mf* *f* *mf* *f* *ff* *sfz p* *f*

Vla. *pp* *sfz p* *f*

Vc. *mp* *f* *mf* *p* *mf* *f*

D.B. *pp* *p* *mf* *p* *mf* *p* *mp*

116

Fl. *p*

Ob. *mp* *f* *p*

B♭ Cl. *p*

Hn. *mf* *ord.* *sfz* *pp* *mp* *pp* *sfz* *pp* *mf* *sing* *mp*

T. Tbn. *sfz* *pp* *mp* *pp* *sfz* *pp* *f*

Perc. *p*

Vln. I *mf* *f* *slam* *mf*

Vln. II *mf* *f* *slam* *mf* *mp*

Vla. *mf* *f* *mp* *slam* *mf* *c.l.b. IV* *mp*

Vc. *mf* *f* *sfz* *pp* *mf* *p*

D.B. *mp* *mp*

120

Fl. *pp*

Ob. *mf*

B♭ Cl. *mp* *f* *mf*

Hn. *f* *mp* *p*

T. Tbn. *mf* *ff* *mf*

Perc. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *arco* *mf*

Vc. *mf* *ff* *f* *mf*

D.B. *mf* *ff* *mf*

*) continuous glissando; articulate pitches on the way; written pitches are only a suggestion

123

Fl.

Ob.

B♭ Cl. *muta in clarinetto basso*

Hn. *H.V.*

T. Tbn. *(continuous gliss.)*

Sing.

Perc. *Bongos*

Vln. I *bow wood*

Vln. II *bow wood*

Vla.

Vc. *III IV*

D.B. *III IV*

126

Fl.

Ob.

B♭ Cl. *Bass Clarinet*

Hn.

T. Tbn.

Perc. *Bongos* *tap w/ fingertips*

Vln. I

Vln. II

Vla.

Vc. *bow wood* *c.l.b.*

D.B. *bow wood*

Gathering

129 [o] → [i]

Fl. *mf*

Ob.

B♭ Cl. *mp* multiphonic gliss. *ff* as loud/distorted, and expressive as you can *ff*

Hn. *f* *mf*

T. Tbn. *f* *mf* *p* *mf*

Perc. *mf* *p* *mf* *p*

Vln. I *mf* *p* (single movement) *mf*

Vln. II *mf* *mp*

Vla. *p* *mp*

Vc. *mp* *p* *mf* *p* *mf* *p*

D.B. *p* *mp* *p*

damp I & II

damp II & III

132

Fl.

Ob.

B♭ Cl. (as loud as possible)

Hn. *f* *mf*

T. Tbn. *mp* *f* *mf*

Perc. *pp* Croc.

Vln. I damp IV *mp* *mf* damp II & III *mp*

Vln. II *mf* *mp* *mf* damp II & III *mp* bow wood *mf*

Vla. *mp* *mf* *mp* *mf*

Vc. *mp* damp II & III

D.B. *mp* c.l.b. *mp*

134

ord.

Fl. *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

B♭ Cl. *p* *mf*

Hn. *f* *p*

T. Tbn. *f* *p*
slightly outside mouthp.

Perc. *mp*

Vln. I *f* *mf* *ff*

Vln. II *p* *mf* *p*

Vla. *mp* *mf* grind *p* *mf* *p*

Vc. *mp* grind bridge, under strings

D.B. *mp*

136

Fl. *p*

Ob. *mf*

B♭ Cl. *mf*

Hn. *mf* *p* *mf* *pp* *mf* *p*

T. Tbn. *mf* *p* *mp* *pp* *mf* *p*

Perc. *pp* *mp*

Vln. I *mp* *mf*

Vln. II *f* *mf*

Vla. *mp*

Vc. *mp* c.l.b. damp IV II & III *mp* c.l.b. *mp*

D.B. *p* *mf*

139

Fl. *mf* *mp* *mf* *p* ord. *mf* *pp*

Ob. *mp* *mf* ord. *mf* *pp*

B♭ Cl. *mp* *pp* *mf* *p* *mf* *mp* ord. *mf* *pp*

Hn. H.P. *mp* ord. *mf* *pp*

T. Tbn. *p* lip wrap *mf* *p* remove mute

Perc. Bongos tap w/ fingertips *mp* Vibr. *mp*

Vln. I

Vln. II *sfz* *sfz*

Vla.

Vc. *mf* *ff*

D.B. *p* *mp* bow wood

142

Fl. *mp* *mf* *pp* *p*

Ob. *mp* *mf* *pp* *mp*

B♭ Cl. *mp* *mf* *pp* *p* *mp*

Hn. *mp* *pp* *mp* *p*

T. Tbn. *pp* *mp* *p*

Perc. *mp* *f*

Vln. I *mp* *mp*

Vln. II S.P. *mf* *f* ord. *mf* *f* *ff* *mf* *mp*

Vla. *pp* *mp*

Vc. *mp* *f* *mf* *ff* *mp* *mf* *mp*

D.B. *pp* *p* *mf* *p* *mp* bow wood c.l.b. *mp*

145

Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

Hn. *pp* *f* *f* *f* *f* *f* *p*
slightly outside mouthp.
[o] - - - [o]

T. Tbn. *p*

Perc. *pp* *mp* Bongos fingertips/hands *p*

Vln. I *mf*

Vln. II *mf* *p*

Vla. *mf* *mp* *mf*

Vc. *mp* *mp* *mp*

D.B. *mp*

148

Fl. *mf* *mp* *mp* *mf* *mp* *mf*

Ob. *mf* *mf* *mf*

B♭ Cl. *p* *mf* *p* *mf*

Hn. *p* *mf* *p* *p* *mf* *mf*

T. Tbn. *mf* *p*

Perc. *mp* *pp* *mp* *pp* *p* *mp* *mf* *p*

Vln. I *pp* *mp* *pp* *ff* *mf*

Vln. II *pp* *mp* *pp* *p*

Vla. *mp* *arco* *ff* *mf*

Vc. *mp* *pp* *mp* *pp* *p* bow wood

D.B. *p*

151

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

Ob. *p* *mf* *p*

B♭ Cl. *p* *mf* *p*

Hn. *mp* *p* *mf* *p*

T. Tbn. *p* *mf* *p*

Perc. *p* *mf* *p* *mf* *p*

Vln. I *ff* *mp* *ff* *mp* *ff* *mp*

Vln. II *mf* *p* *bow wood* *p* *mf* *p*

Vla. *ff* *mp* *ff* *mp* *ff* *mp*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *bow wood*

D.B. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*

5 = 6 = 105

154

Fl. *p* *mf* *p* *mp* *pp*

Ob. *p* *p* *remove reed*

B♭ Cl. *p* *p*

Hn. *p* *p* *mf* *p* *p* *mf* *p*

T. Tbn. *mf* *mp* *mf* *p*

Perc. *p* *mp* *mp*

Vln. I *sfz* *p* *mf* *p* *mp* *pp* *mp* *bow wood*

Vln. II *pp* *mp* *pp* *sfz* *p* *mf* *p* *mf* *bow wood*

Vla. *p* *sfz* *p* *mf* *p* *mf* *p*

Vc. *p* *mf* *p* *p* *mf* *p* *mf* *p* *pp* *bow wood*

D.B. *mf* *p* *mf* *p* *mf* *p*

158

Fl. *p* *mf* *p*

Ob. *mf* *p* *mf* *mp* *p*

B♭ Cl. *p* *mf* *p* *mf* *p* *mp* *mp*

Hn. *mp* *p* *h[o]* *p* *mf* *p*

T. Tbn. *mp* *p* *mp* *p*

Perc. Bongos *mp* tap w/ fingertips *mp* Bamboo chimes tap w/ fingertips, use both hands

Vln. I *mf* *p* *mf* *p*

Vln. II *p* *mf* *p* *mp*

Vla. *p* *mp* *p* *mf* *p*

Vc. *mp* *pp* *mf* *mp* *pp* *mp* *pp*

D.B. *mp* *mf* *p* *mf* *p*

Whisperings

♩ = 84

161

Fl. *mf* *p* *mf* *mp* *mp* *p* *mf* *mp*

Ob. *mf* *mp* *mf* *p* *mf*

B♭ Cl. *mf* *mp* *mf* *p* *mf* *p* *mp*

Hn. *p* *mf* *p* *h[o]* *p* *mf* *p*

T. Tbn. *pp* *mp* *pp* *mp* *pp* *mp*

Perc. Bongos *mp* tap w/ fingertips *p* *mf* *p* *mp*

Vln. I *mf* *mf*

Vln. II *mf*

Vla. *mf* *f* *mf* *mf* *mp*

Vc. *f* *mf* *mp*

D.B. *p*

164

Fl. *mp* *p* *mf* *p* *mf* *p*

Ob. *p* *mp* *mf* *mp* *mp*

B♭ Cl. *mp* *mp* *mf*

Hn. *pp* *mp* *pp* ord. slap *mp*

T. Tbn. *pp* H.P. *p* *pp* *mp* *) lip wrap *) [o]

Perc. *p* *mp* *p* *mp*

Vln. I

Vln. II *mp* c.l.b. *mf*

Vla. *mf* c.l.b. *mf*

Vc. IV *p* *mf* *mp* *mf* arco *mp* *mf* c.l.b.

D.B. *mf*

167

Fl. *mf* *mp* *mf* *mp*

Ob. *mf* *mp* *mf*

B♭ Cl. *mp* *mf* *mp* *p* *mf* *p*

Hn. [a] interrupt airflow w/ tongue *mp* slap *mp* h[a] h[i] h[o] *mf* *p*

T. Tbn. [o] *pp* *pp* *mp* [i] flz. *p* *mf* [o] *mp* *) slightly outside mouthp. *p*

Perc. *p* Snare drum snares on let stick bounce on shaft of the other

Vln. I *mp* grind *mp* *mf* c.l.b. *mp*

Vln. II *mp* *mp* *mf* *mp*

Vla. *mp* c.l.b. IV *mp* *mf* *mp* *mp* c.l.b. *mp* *mf*

Vc. *mp* c.l.b. II *mf* *mp* *mf* *mp* c.l.b. III *mp*

D.B. *mp* *mf*

170

Fl. *mf* *mp* *mp* *p* *mp*

Ob. *mp* *mf*

B♭ Cl. *p* *mf* *pp*

Hn. *p* *mf* *mp* *mf* H.P.

T. Tbn. *mf* *p* *mf* *mp* *p*

Perc. *p* *mf* *p* *mp* *ricochet* ... let stick bounce on shaft of the other

Vln. I

Vln. II

Vla. *mp* *mp* *p*

Vc. *mp* *mf* *mp*

D.B. *mp* *p*

173

Fl. *mp* *p* *mf* *p* *mf*

Ob. *p* *mf* *p*

B♭ Cl. *mp* *pp*

Hn. H.P. *mp* *pp* *mp* *pp*

T. Tbn. *p* *mf* *p* *p* *) slightly outside mouthp.*

Perc. *pp* *mp* *pp* *mp* Bongos

Vln. I *mp* *mf* *p*

Vln. II *mf* *p*

Vla. *mp* *mp* *mf* *p*

Vc. *mp* *p* *mp*

D.B. *mp* *mf*

176

Fl. *mp* *mf*

Ob. *mf*

B♭ Cl. *pp* *mp* *pp*

Hn. H.P. *mp*

T. Tbn. *mf* *p* *mp* *pp* *mp* *pp*

Perc. *pp* *mp* *pp* *p* *mp*

Vln. I bow wood *p* *mf* *p* *mf*

Vln. II *pp* *mp* *pp* *mf*

Vla. *mf* *mp* I c.l.b.

Vc. *pp* *mp* *pp* *mf* *mp* III c.l.b.

D.B. *p* III *p*

179

Fl. *mp* *mf* *p* *mp* *pp*

Ob. *mf*

B♭ Cl. *p* *mf*

Hn. *mf*

T. Tbn. lip wrap *pp*

Perc. *p* *mp*

Vln. I *mf* *mp* c.l.b. III *mp*

Vln. II *mf* *mp* c.l.b. II

Vla. *mf* *mp* *mf* *mp* c.l.b. I *pp* *mp* *pp*

Vc. *mp* c.l.b. IV *p* *mf* *p*

D.B. *p* grind II *p*

182

Fl. [i] - [i] → [o] "pp" "mp" "pp" mp

Ob. "mf"

B♭ Cl. x [o] → [i] "mf" "p" "mf" p "mf"

Hn. H.P. "mp" [o] [o] → [i] "pp" "mp" "pp"

T. Tbn. open [i] → [o] slap "pp" "p" "pp" p

Perc. Snare drum snares on mp 3 let stick bounce on shaft of the other p w "pp" "p" "pp" ricochet... "mp"

Vln. I "mf"

Vln. II "mf"

Vla. "p" "pp" "mp" "pp"

Vc. "p" "pp" "mp" "pp"

D.B. "mf"

185

Fl. s[a] s[a] s[a] [a] [i] [a] Δ [a] "mp" "mf" mp "mp" "pp"

Ob. x 6 "mf" x x

B♭ Cl. p "mf" x x p "mf"

Hn. H.P. "mp" 3 3 3 3

T. Tbn.

Perc. Bongos mp w 3 p pp mp pp

Vln. I

Vln. II IV mp 3

Vla. III IV pp mp pp bow wood

Vc. "p" "mf" "p"

D.B. "mf"

188

Fl. [i] [a] "p" "mp" "mf" mp

Ob. "mf" mp

B♭ Cl. [i] [i] [o] "p" "mf" "p" x "p"

Hn. sh "mp" "p" H.P.

T. Tbn. sh [i] [o] "mf" "p" "mf" "p" lip wrap [o] [o] "mp" "p"

Perc. Bamboo chimes "p" tap w/ fingertips, use both hands Bongos w "p" mp

Vln. I "mf"

Vln. II "mf"

Vla. "mp" "mf"

Vc. "mp" arco IV III c.l.b. "p" "mf" mp "mf"

D.B. III "mf"

191

Fl. [a] "mp" "mf" mp sh "mf"

Ob. "mf" x

B♭ Cl. "mf" x

Hn.

T. Tbn. "mf" "p" open flz. "p" h[a] "mf"

Perc. w "pp" mp "pp" w "pp" mp

Vln. I "p" "mf" "p"

Vln. II "p" "mf" "p" bow wood

Vla. c.l.b. IV "mp" "mp" c.l.b.

Vc. "mp" grind "p"

D.B. bow wood "p" "mf" "p"

Calm

♩ = 56

194

Musical score for measures 194-200. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Trombone (T. Tbn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 3/4 time and features various dynamics such as *pp*, *mp*, *p*, and *mf*. Performance instructions include "no reed" for the Oboe, "add slight whistle" for the Trombone, and "grind" for the Double Bass. The score also includes articulation marks like accents and slurs, and dynamic hairpins.

198

Musical score for measures 198-204. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Trombone (T. Tbn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 3/4 time and features various dynamics such as *pp*, *mp*, *p*, and *mf*. Performance instructions include "interrupt airflow w/ tongue" for the Trombone, "Bongos fingertips/hands w" for the Percussion, and "grind bridge, under strings" for the Double Bass. The score also includes articulation marks like accents and slurs, and dynamic hairpins.

202

Fl. *p* *mf* *p*

Ob. *p* *mf* *p* *mf* *mp*

B♭ Cl. *mp* *pp* *mp*

Hn. *pp* *mp* *p* *mp*

T. Tbn. *pp* *mf* *p*

Perc. *pp* *mp* *pp* *p* *pp* *mp*

Vln. I *p* *mf* *p* *f*

Vln. II *p* *mf* *p* *mf*

Vla. *mf* *p* *p*

Vc. *p* *mf* *p* *mp* (lift bow)

D.B. *p* *pp* *mp* *pp* (grind bridge, under strings)

206

Fl. *ppp* *pp* *ppp* (ord.)

Ob. *pp* *pp* *pp* (Ch)

B♭ Cl. *pp*

Hn. *pp*

T. Tbn. *mf* (sh)

Perc. *pp* *p* (Bamboo chimes tap w/ fingertips, use both hands)

Vln. I *pp* *mp* *pp* *mp* *pp*

Vln. II *p* *mp* *pp* *pp* *pp* *mp*

Vla. *mp* *p*

Vc. *pp* *mp* *pp*

D.B. *mp* *pp* *mf* *p*

210

Fl. *pp*

Ob. *p* *mf* *p*

B♭ Cl. *mp* *pp*

Hn. *mf* *p* *mf* *p*

T. Tbn. *pp* *p*

Perc. *ppp* *p* *ppp*

Vln. I *mp* *pp* *p* *mf* *p* *ppp*

Vln. II *pp* *mp* *pp* *p* *mf* *p* *ppp*

Vla. *p*

Vc. *mp*

D.B. *pp* *mp* *pp*

Crystal bowl 1, higher *ppp* rub

Crystal bowl 2 (lower) *ppp* rub

bow wood *p* *mf* *p*

grind *mp*

lip wrap [a] *p* *mf* *p*

harmon mute w/ stem *pp* *p* simile

III

IV

214

Fl.

Ob. attach reed

B♭ Cl. ord. *pp*

Hn.

T. Tbn.

Perc. *p* *ppp* *mp*

Vln. I *p* *ppp* *p* *ppp*

Vln. II *p* *ppp* *p* *ppp*

Vla. *ppp* *p* *ppp*

Vc. *ppp*

D.B. *ppp* *p* *ppp* (sounding pitch) *pp*

III

IV

218

Fl. *ppp* *T.T.*

Ob.

B♭ Cl. *p* *trill w/ key 14* *pp* *mp* *pp* *p* *ppp*

Hn. *ord. H.V.* *ppp* *p* *ppp* *p* *ppp*

T. Tbn. *pp*

Sing. *pp* *mp* *p*

Perc. *Crystal bowl 1, higher* *rub* *ppp*

Vln. I *I* *ppp*

Vln. II *II* *ppp*

Vla. *IV* *ppp*

Vc.

D.B.

222

Fl.

Ob. *ord. T.T.* *ppp* *p* *ppp*

B♭ Cl.

Hn.

T. Tbn. *pp* *p* *simile*

Perc. *mp* *pp* *ppp* *mp*
Crystal bowl 2 (lower) *rub*

Vln. I *IV* *ppp* *p* *ppp*

Vln. II *IV* *ppp* *p* *ppp*

Vla. *III* *ppp* *p* *ppp*

Vc. *III* *ppp* *p* *ppp*

D.B. *I* *ppp*

225

Fl. *pp* *mp*

Ob. *p* *mf* *p* *mf* *p* *mf*

B♭ Cl. *mp* *pp*

Hn. *mf* *mf* *p* *mf* *p*

T. Tbn. remove mute

Perc. *p* Piatti (sospeso) *pp* *mp*

Vln. I (lift bow) *mf* *pp*

Vln. II *p* *ppp* *p* *mf* *p*

Vla. grind *mf* *p*

Vc. *mp*

D.B. *p* *ppp* *p* *ppp* *p* *ppp*

228

Fl. *pp*

Ob. *p*

B♭ Cl. *mp* *pp*

Hn. *mf* *p* *p* *mf* *p* *) interrupt airflow w/ tongue *p* *mp* *pp*

T. Tbn. *pp*

Sing. *p*

Perc. *pp* *p* *pp* *p*

Vln. I bow wood *p* *mf* *p*

Vln. II bow wood *p* *mf* *p*

Vla. *p*

Vc. grind bridge, under strings *p* grind

D.B. *pp* *mp* *pp*

231

Fl. *pp* *mp* *pp*
C# C B

Ob.

B♭ Cl. *pp* *mp* *pp*
13 ord.

Hn. *pp* *p*
ord. H.V.

T. Tbn.

Sing. *mp* *p*

Perc. *ppp*
Crystal bowl 2 (lower) rub

Vln. I *pp*
ord.

Vln. II *pp*
ord. II

Vla. *pp*
light bow S.P.

Vc. *pp*

D.B. *pp*
IV

234

Fl.

Ob. *pp* *mp* *pp*
Bb

B♭ Cl.

Hn. *pp*

T. Tbn.

Perc. *ppp* *p* *ppp* *mp* *ppp*
Crystal bowl 1, higher

Vln. I *pp* *mp* *pp*
IV

Vln. II *pp* *mp* *pp*
IV

Vla. *pp* *mp* *pp*
III

Vc.

D.B.

5 $\text{♩} = \text{Timbre}$ $\text{♩} = 70$

248

Fl. p mf mp

Ob. p mf ord. con vibr. ppp

B \flat Cl.

Hn. p mf slightly outside mouthp.

T. Tbn. pp mp

Perc. pp mp Crotonal pp
i.v. singing bowls

Vln. I pp

Vln. II pp

Vla. mp pp damp II & III S.P.

Vc. p mf p pp

D.B. pp p

250

Fl. ord. p mp pp

Ob.

B \flat Cl. p mf

Hn. mf p mf p

T. Tbn. p mf p mf p *) add slight whistle

Perc. mp Vibraphone motor on, medium speed pp

Vln. I mp pp

Vln. II mp pp

Vla. mp pp

Vc. mp pp

D.B. mf p mf p mf p mf

$\text{♩} = \text{♩}^5 = 56$

260

Fl. *mp* *pp*

Ob. *pp* *mp* *pp* *mp* *pp*

B♭ Cl. *pp*

Hn. *pp* *pp*

T. Tbn. *pp* *mp* *pp*

Sing. *pp* *mp* *pp*

Perc. Crystal bowl I, higher *pppp* rub *p* l.v.

Vln. I *mf* *mf* *p* *mf* *p*

Vln. II *mp* *mf* *mp* bow wood *p* *mf* *p* *pp* *mp* *pp*

Vla. *mp* *mp* *mf* *pp* *mp* *pp*

Vc. *mp* *mf* *mp* *mp* *pp* *mp* *pp*

D.B. *mf*

263

Fl.

Ob.

B♭ Cl. *p* *mf* *p* *ppp* *pp*

Hn. *ppp*

T. Tbn. *p* *mf* *p* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Perc. motor off *pp* *mp* *pp*

Vln. I *mf* *p* *mf* *pp* *mp* *pp*

Vln. II *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp*

Vla. *mp* *pp* *pp* *mp* *pp* *pp*

Vc. bow wood *mp* *pp* *p* *mf* *p* *p* *mf* *p*

D.B. bow wood *p* *mf* *p* *pp*

267

Fl. *p* *mp* *pp*

Ob. *pp* *mp* *pp*

B♭ Cl. *pp* *mp*

Hn. *pp* *mp* *p*

T. Tbn. *mp* *pp* *pp* *mp*

Perc. Bongos wipe fingertips/hands *p* *p* *simile* *pp* *p* Crot.

Vln. I *mp* *pp* *mp* *pp* II & III damp c.i.b. ricochet arco

Vln. II *mp* *pp* *mp* *pp* II & III damp c.i.b. ricochet arco

Vla. *p* *mf* *p* *mf* *p* bow wood

Vc. *pp* *mp* *pp* *mp* damp II & III

D.B. *p* *mf* *p* bow wood

accel al

271

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

B♭ Cl. *p* *mf*

Hn. *mp* *p* *pp* *mp* *p*

T. Tbn. *pp* *mp* *pp* *mp*

Perc. motor on, medium speed *pp* *mp* *ppp* Crystal bowl 1, higher rub silicone mallet

Vln. I *mp* *pp* *mp* *pp* *mp* *pp* *mp* c.i.b. ricochet arco S.P. ord.

Vln. II *mp* *pp* *mp* *pp* *mp* *pp* *mp* c.i.b. ricochet arco S.P. ord.

Vla. *mf* *p* *pp* *mp* *pp* *mp* *pp* S.P. ord.

Vc. *mp* *pp* *pp* *mp* *pp* S.P. sounding pitch ord.

D.B. *mf* *p* *pp* *mp* *pp* *mp* S.P. sounding pitch ord.

♩ = 84

274

Fl. *mp* *mf* *mp*

Ob. *mf* *mf*

B♭ Cl. *pp* *ppp*

Hn. *ppp* *p* *ppp* *pp* *mp* *pp*

T. Tbn. *ppp* *p* *pp* *pp*

Perc. *p* rub *ppp*
Crystal bowl 2 (lower)

Vln. I *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *mp* *pp*

Vln. II *pp* *mp* *pp* *pp* *mp* *pp* *pp* *pp* *mp* *pp*

Vla. *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Vc. *pp* *mp* *pp* *mp* *pp* *pp* *p* *mf* *p* *pp* *mp*

D.B. *pp* *mp* *pp* *p* *mf* *p* *mf* *p*

rall al

278

Fl. *mp* *mf* *mp* *pp*

Ob. *p* *mf* *p* *mf*

B♭ Cl. *p* *mf* *p* *mf*

Hn. *pp* *mp* *pp* *mp* *pp*

T. Tbn. *pp* *mp* *pp*

Sing. *mp* *pp*

Perc. *p*

Vln. I *mp* *pp* *mp* *pp* *p* *ppp*

Vln. II *mp* *pp* *mp* *pp* *p* *ppp* *mp* *pp*

Vla. *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc. *pp* *mp* *pp* *pp* *p* *mf* *p*

D.B. *mf* *p* *mf* *p*

281 $\text{♩} = 56$

Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

Hn. *f* *pp* *mp* *p*

T. Tbn. *pp* *mp*

Perc. *pp* *p* *pp*
Crot. I.v. singing bowls ord. 5

Vln. I *mp* *pp* *mp* *pp* *mp* *pp*

Vln. II *mp* *pp* *mp* *pp* *mp* *pp*

Vla. *pp* *mp* *pp* *mp* *pp* *pp*
bow wood *p* *mf*

Vc. *mf* *p* *p* *mf* *p* *mp*
grind

D.B. *mf* *p* *mf* *p* *mf* *p*

284

Fl.

Ob.

B♭ Cl. ord. 18 16 14
as soft as possible bisbigliando, LH 4th finger

Hn. ord. st. mute ord. *ppp*

T. Tbn. ord. *pp*

Sing. sing [a] *p* *mp* *pp*

Perc. *pp* *p*

Vln. I bow wood *p* *mf* *p* *mf* *p* *mf* *p*

Vln. II grind *mp*

Vla. *p* *mf* *p* *mf* *p* *mf* *p*

Vc. bow wood *p* *mf* *p* *pp*

D.B. bow wood grind bridge, under strings *mp*

Fl.

Ob.

B \flat Cl.

Hn.

T. Tbn.

Perc. motor on, slow Vibr. *pp* *p*

Vln. I *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vln. II *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla. "*mf*" "*p*" "*mf*" "*p*"

Vc. *mp* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp*

D.B.

Paris, 13th February, 2022