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Title

Kammerkonzert No. 2

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kammerkonzert no.2

for 12 instruments

Jug K. Marković

written for Ensemble Intercontemporain
and ManiFeste-2018/19 Academy, Ircam

Instrumentation

Flute

Oboe

Clarinet in B-flat

Bass Clarinet

Bassoon

Vibraphone

Piano

2 Violins

Viola

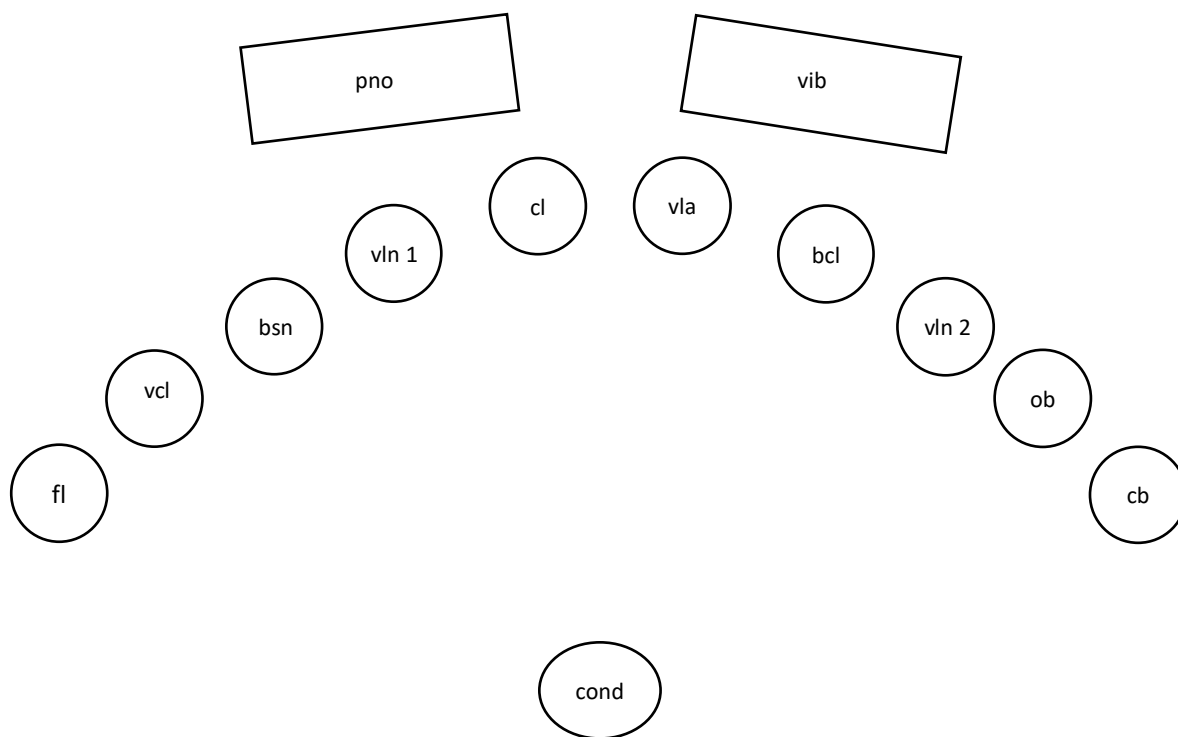
Violoncello

Contrabass (5 strings)

duration: 12'

Score is in C

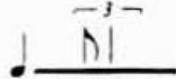
disposition of the instruments




symbols and notation

General:


 - Prolonged sound

 - Prolonged sound – without re-attacking. Small stems without noteheads are only for counting and orientation within a bar. Sound result is the same as if was written with two notes connected with a *ligatura* (slur).

♯ - quarter tone sharp




 - *al niente*




♭ - quarter tone flat

 - *dal niente*



- three quarter tones sharp

 - highest possible note



   - slightly lower

   - slightly higher

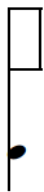
mordent

 = 

inverted mordent

 = 

Clarinets:



Loud free spectral multiphonic, sounding approximately within the indicated range. To be produced with normal fingering of the written fundamental. Choose more aggressive and honky sounds. Avoid consonant sonorities. The fundamental note should also be heard as much as possible (depending on the context).



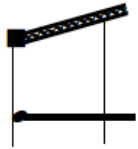
- overblow



Gradual overblowing where spectral multiphonic is getting richer in sound content and volume (and vice versa)

G

- growl very aggressively while playing resulting in a very strong and harsh distortion of the sound



Loud, free spectral multiphonic sweeps upwards, on given fundamental (normal fingering).
e.g. – overblown multiphonic glissandos



- Start a tone with a soft breath attack, make a **very strong crescendo** and finally stop the tone with a very abrupt release by the tongue.
E.g. opposite of producing a tone by the conventional method.

p.b. / l.b. - pitch bend / lip bend

Bassoon:

BT – Berio tremolo; a tremolo between two notes in extremely different registers (one very low and the other high). In such cases the result should be the overtone spectrum of the lower note.

RN – rolling note; obtained by a stronger lip pressure on the reed. The stronger the pressure, the more the note rolls.



Gradual overblowing where spectral multiphonic is slowly getting richer in sound and volume (and vice versa)

Vibraphone:



Pitch bend - rest the hard mallet on a nodal point of a bar before striking the bar with a “normal” mallet. After striking a tone press the hard mallet into the bar and drag.



Harmonics - touch with a fingertip, or a mallet head, on the center of the bar (equidistant between the nodal points of the bar). Then, strike the bar directly on a nodal point.

Additional accessories required:

1. **Bow** - for bowing the instrument / also marked with *arco*

2. **Nylon / Fishing line that is heavily rosined.** The percussionist will be asked to bow the series of strings at the back of the piano (inside) with a nylon line.

Piano:

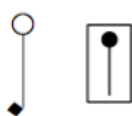
Accessories required:

1. **Superball** (rubber ball) attached to a stick. The pianist should have 2 superball sticks ready. One with a whole/round ball and one with half ball / half sphere /ball cut in half.

2. **Nylon / Fishing lines which are heavily rosined.** The pianist will be asked to bow one or series of strings at the back of the piano (inside) with a nylon line. The nylon should be heavily rosined in advance.

3. **Plectrum or a metal coin**

4. **Very soft mallet** – for giving impuls to the lowest strings inside the piano



Rub the indicated string inside the piano with a superball (rubber ball) that is attached to a stick.



Swiftly/fastly scrape the indicated string with a plectrum or a metal coin.



Bow the indicated string/s with a nylon/fishing line. The nylon should be heavily rosined.



attack the indicated strings with a very soft mallet



Lightly touch the indicated string inside the piano thus producing a harmonic when pressing the key. In this case touch the string on the spot for producing the 4th partial of the low C string.



- signifies that the adjacent two notes (an interval of a second) should be played with thumb



- signifies that the two keys written as an enharmonic third interval but sounding as a second (two adjacent notes) should be played with a thumb.

Strings:

Positions of the bow:

SP – sul ponticello (next to the bridge)

MSP – molto sul ponticello (very high on the bridge)

ST – sul tasto (next to the fingerboard)

AST – alto sul tasto (high on the fingerboard)

O – ordinario (normale)

(MSP) (AST) (O)... – in brackets – reminder what has been so far

- gradual bow displacement from one position to another.

MSP → ○ Applies to any combination of the positions of a bow



- sub ponticello – play **below the bridge** on the indicated string.

Pressures of the bow:



- normal bow pressure



- medium overpressure



- hard overpressure (but with pitches present to some small extent).

This is NOT a complete toneless scratch. There should be some sonority present in the prevailing noise.




- gradual progression from normal to hard bow pressure (and vice versa)





- another symbol for exaggerated pressure of the bow (overpressure) with the indicated bow stroke


gip – gradually increase the pressure of the bow

grp – gradually release the pressure of the bow

 - graphic representation of a prolonged sound with very exaggerated bow pressure

 - graphic representation of a double stop with very exaggerated bow pressure

 - graphic representation of a gradual release of the pressure of the bow.

 place the finger of the left hand just behind the bow / e.g. between the bow and the bridge. At the same time play with a medium overpressure of the bow. The result should be a **multiphonic** with both overtones and open string sounding.

Kammerkonzert no.2

(for 12 instruments)

written for Ensemble Intercontemporain
and ManiFeste-2018 Academy, Ircam

Jug K. Marković

(b.1987)

Risoluto ♩ = 60

The score is for a chamber concert for 12 instruments. It is written in 2/4 time and begins with a key signature of one sharp (F#). The tempo is marked 'Risoluto' with a quarter note equal to 60 beats per minute. The woodwind section includes Flute, Oboe, Clarinet in Bb, Bass Clarinet in Bb, and Bassoon. The Vibraphone part is marked 'Motor ON (medium speed)' and 'con forza' with a dynamic of 'fff'. The Piano part is also marked 'con forza' and 'fff', with instructions for 'col Ped. sempre' and '8va'. The string section consists of Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score shows the first four measures of the piece, with a key signature change to one flat (Bb) at the beginning of the fifth measure.

2

Winds: take breath imperceptibly if necessary before crescendo reaches mezzo-forte dynamics

10

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

grp

MSP

sul A

sffz sul D

3

mf

mf

3

15

Fl. *fff*

Ob. *fff*

Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

Vib. *fff* col Ped. sempre

Pno. *fff* col Ped.

Vln. 1

Vln. 2

Vla.

Vc. *fff*

Cb. *fff*

MSP

MSP

Detailed description: This page of a musical score covers measures 15 and 16. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) plays a sustained *fff* (fortississimo) line. The Vibraphone (Vib.) and Piano (Pno.) have melodic lines with triplets and quintuplets, marked *fff* and *col Ped.* (sustained pedal). The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) plays a sustained *fff* line, with the Violoncello and Contrabass parts marked with *MSP* (Musical Staff Position) arrows. The score is in 3/4 time and features a key signature of one sharp (F#).

4

18

Fl. *pp*

Ob. *p*

Cl.

B. Cl.

Bsn.

Vib. *sffz*

Pno. *sffz*

Vln. 1 *fff* MSP

Vln. 2 *fff* MSP

Vla. *fff* MSP

Vc. *fff* MSP

Cb. *fff* MSP

6

26

Fl. *fff*

Ob. *fff*

Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

Vib. *fff* *col Ped. sempre*

Pno. *fff* *col Ped.*

Vln. 1 *mf* *sffz*

Vln. 2 *mp* *fff*

Vla. *mp* *fff*

Vc. *mf* *fff*

Cb. *sffz* *mp* *fff*

gradually overblow and create a rich spectral multiphonic *overblow* with present fundamental pitch

O MSP → O

□ grp → □

29

Fl. *slow. vib.* *p*

Ob. *slow. vib.* *p*

Cl. *p.b.* *p*

B. Cl.

Bsn. *p*

Vib.

Pno. *sffz*

Vln. 1 *fff* *sffz*

Vln. 2 *fff* *sffz* *sffz*

Vla. *fff* *sffz* *sffz*

Vc. *fff* *sffz*

Cb. *fff* *sffz*

MSP grp

39

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Om2

Om1

Clm1

Clm2

Clm3

Bm1

Bm2

MSP sempre

ff sempre

p

f

fff

gliss.

(O)

Detailed description: This page of a musical score covers measures 39 to 42. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.), each with specific fingering diagrams and articulation marks. The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Viola and Cello parts begin with a piano (*p*) dynamic. The Violin 1 and 2 parts feature a 'MSP sempre' instruction and various dynamic markings including *f* and *f*>. The Contrabass part has a *fff* dynamic marking. Percussion (Vib.) and Piano (Pno.) parts are present but contain no notes. The score includes numerous musical notations such as slurs, accents, and dynamic hairpins.

10

Flz.

43

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

mp

f

mf

pp

p

fff

Motor OFF

col ped. sempre

unmeasured and very fast repetitions sempre

mano destra

mano sinistra

ad lib. multiphonic trill

Om3

Om2

CIm4

CIm2

Bm1

BT

Bm3

gliss.

MSP sempre

gliss.

47

Fl.

Ob.

Cl. spectral multiphonic sweeps

B. Cl. spectral multiphonic sweeps

Bsn. *mp*

Vib. *ff* *pp* *f*

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

Vln. 1 (MSP) *gliss.* *sffz* *mf* *gfp*

Vln. 2

Vla. (MSP) *mf* *sffz* *mf* *sffz* *mf* *sffz* *gfp*

Vc. *mf* *mf* *mf*

Cb.

51

Fl. *mp*

Ob. *mp*

Cl. *molto possibile*

B. Cl. *molto possibile*

Bsn. *fff* *p* *M* *RN* *p*

Vib. *arco* *ff* *(arco)* *f*

Pno. *play the repetitions fastly but very gently* *simile* *8^{va}* *sffz* *p* *sub.*

Vln. 1 *sffz* *molto possibile* *fff* *stp*

Vln. 2 *fff* *p* *(O)* *MST*

Vla. *mf* *molto possibile* *fff* *MSP*

Vc. *gliss.* *fff* *sffz* *gliss.* *gliss.* *gliss.* *3* *sffz* *sul C* *mp* *(O)* *sul G* *MSP*

Cb. *gliss.* *fff* *3* *sffz* *sul A* *gliss.* *gliss.* *gliss.* *poco* *sffz* *(O)*

55

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Vibrato molto
(slow and strong vib.)

pp

pp

mp

sempre mp

mp

pp

p

mf

p

f

mf

mp

mf

col ped. sempre

close the discs

mp sempre

AST

MSP

AST

MSP

AST

O

MSP

AST

sfz

mp

sfz

mp

mf

sfz

mp

MSP

O

MSP

AST

MSP

AST

MSP

mp

sfz

mf

sfz

mp

sfz

mp

13

59

Fl. *Fm1* *p* *mp* *pp* *p* *mp* *pp* *p* *Fm2* *Fm3*

Ob. *mp* *pp*

Cl. *mp* *pp*

B. Cl. *pp* *p.b.* *molto* *molto*

Bsn. *pp* *mf* *pp* *mf* *pp* *mf* *p*

Vib. mallets *mp* *arco* *mf* *(arco sempre)* *mp* *mf*

Pno. *f* *p* *mf*

Vln. 1 *MSP* *p* *p*

Vln. 2 *MSP* *p* *p*

Vla. *O* *p* *molto* *p* *molto*

Vc. *mf* *mp* *sfz* *mp* *mf* *harmonic gliss.*

Cb. *3* *MSP* *AST* *O* *gip*

take breath when necessary during *p* dynamics

Use the round superball to rub along the low string which is adjacent to the iron frame inside the piano. While rubbing the string, rub also along the frame producing an additional sound. It does not have to be the precisely note "A" as written as the position of the frame might differ from piano to piano.

14

63

Fl. *mf* *p* if possible to *pp* *mf*

Ob.

Cl. *mf*

B. Cl. take breath when necessary during *p* dynamics

Bsn. *sfz* *p* *sfz* *mp* *sfz* *p* *sfz* *p* *fff*

Vib. mallets *f* *sfz*

Pno. *p* *mf* *ordinario* *mf* repetitions fastly and softly *p*

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc. *mp* *sfz* *sfz* *mp* *sfz* *mp*

Cb. *mf* *mp* *mf* *mp* *sfz* *mp* *sfz* *sfz* *p*

8^{vb}

17

75

Fl. *Fm4* *pp* *mp* *pp* *pp* *p* *p* *Fm6* *Fm7*

Ob. *Om6* *pp* *mp* *pp* *mp* *pp*

Cl. *Clm7* *mp* *pp* *pp* *mp* *p* *p* *Clm8*

B. Cl.

Bsn.

Vib. *p* *Motor OFF* *p*

Pno. *ppp* *sfumato* *p* *3* *3* *simile*

8th

Softly give the impuls to the string with a mallet (like playing the percussion instrument)
The exact **rythm** is not supposed to be heard, but only a very muffled low frequency cloud of sound.

col Ped sempre
(do not change or lift the pedal until bar 96)

Vln. 1

Vln. 2

Vla. *sub. pont.*
below the bridge, on the wrapping *3* *3* *with noise sempre*

Vc. *sub. pont.*
below the bridge, on the wrapping *mf* *p* *mf* *p* *mp* *mp* *with noise sempre*

Cb. *mf* *p* *mp* *p* *mp* *mp*

18 Pochiss. Più mosso
♩. = 45 (♩ = 68/♩ = 136)

79

Fl. *Fm8* *Fm4*
mp *pp* *mp* *pp* *p* *pp* *p* *gentile e cantabile sempre*

Ob. *Om8* *Om6*
pp *mp* *p* *pp* *p* *gentile e cantabile sempre*

Cl. *Cm6*
mp *pp* *mp* *p* *pp* *p*

B. Cl.

Bsn.

Vib. *(arco)* *col ped.* *pp* *mf* *l.v.*

Pno. *l.v.*

Vln. 1 *sub. pont. flautando* *gently play on the indicated string behind the bridge*
p *pp*

Vln. 2 *sub. pont. flautando* *gently play on the indicated string behind the bridge*
p *pp*

Vla. *gradually displace the bow from the wrapping of the string to the part without wrapping e.g. from noise to a very high definite pitch (stay sub. pont sempre) flautando*
p *pp*

Vc. *gradually displace the bow from the wrapping of the string to the part without wrapping e.g. from noise to a very high definite pitch (stay sub. pont sempre) flautando* *gentile sempre*
p *pp*

Cb. *gradually move the bow across the bridge to sub. pont. simultaneously release the pressure until you reach high and fragile definite pitch) flautando* *gentile sempre*
p *pp*

83

Fl.

Ob.

Cl.
*gentile
e cantabile sempre*

B. Cl.
p

Bsn.
p sempre

Vib.
hard mallets
col ped. sempre
mf

Pno.
sounding result
f
indicated string
col ped. sempre
approx. $\approx 11th$ Partial
 $\approx 13th$
 $\approx 6th$

Vln. 1
molto gentile sempre

Vln. 2
molto gentile sempre

Vla.
molto gentile sempre

Vc.
molto gentile sempre

Cb.
molto gentile sempre
gently change the string behind the bridge (*sul A*)
sempre flautando e gentile

87 16 10 12

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

mf

~7th

~5th

~6th

~7th

gently change the string behind the bridge (*sul G*)

sempre flautando e gentile

sul D

sul G

Detailed description: This page of a musical score covers measures 87 to 120. It features a woodwind section with Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The strings include Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part is also present. The score is in 10/8 time and consists of four systems of four measures each. The woodwinds play melodic lines with various articulations and dynamics. The strings play a rhythmic accompaniment, with specific instructions for bowing techniques like *sul D* and *sul G*. The piano part features chords with specific voicings indicated by circled numbers.

91

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

f

p

mf

p

fff

f

ff

sub. pont sul E

sempre flautando e gentile sub. pont sul A

sub. pont sul A

sub. pont sul D

sul A

sempre flautando e gentile

sul C

p

fff

sul A

p

fff

~3rd

~4th

~4th

ff

Detailed description: This page of a musical score contains measures 91 through 95. The score is arranged in a system with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 91-93 are in 16/8 time, measure 94 is in 7/8 time, and measure 95 is in 4/4 time. The woodwinds (Fl., Ob., Cl.) play melodic lines with various articulations and dynamics. The B. Cl. and Bsn. have more complex rhythmic patterns, including tremolos and slurs. The Pno. provides harmonic support with chords and a *ff* dynamic. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) play sustained notes, often with *sub. pont* (sul ponticello) and *sul* (sul tasto) markings, and dynamics ranging from *p* to *fff*. The Vib. is present but has no notes in these measures.

22

99

Fl. *p* *non cresc.*

Ob. *p* *non cresc.*

Cl. *fff* *slap* *p* *non cresc.* *p.b.*

B. Cl. *slap* *fff* *p*

Bsn. *pp* *ff* *pp* *ff* *pp* *mf* *pp* *mp*

Vib. *fff* *col ped. sempre*

Pno. *fff* *col ped. sempre*

Vln. 1 *sfpp* *mp* *MSP*

Vln. 2 *sfpp* *mp* *MSP*

Vla. *fffz* *sfpp* *mp* *start a slow gliss*

Vc. *fffz* *sfpp* *mp* *start a very slow gliss*

Cb. *sfpp* *mp* *start a very slow gliss*

23

103

Fl. *pp* *mp* *p*

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

Cl. *pp* *fff* *p* *p*

B. Cl. *pp* *fff* *p*

Bsn. *p* *fff* *pp* *ff* *pp* *mf* *p*

Vib. *fff* pitch bend each note with another mallet
col ped. sempre

Pno. *fffz* col ped. sempre

Vln. 1 *ff = ffff* *sfpp* (MSP)

Vln. 2 *ff = ffff* *sfpp* (MSP)

Vla. *ff = ffff* *sfpp* (MSP)

Vc. *ff = ffff* *fffz sfpp* (MSP)

Cb. *ff = ffff* *sfpp* (MSP)

start a very slow gliss

107

Fl. *mp* *f* *p*

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

Cl. *mf* *f* *p* *pp*

B. Cl. *mp* *f* *p*

Bsn. *f* *pp*

Vib. Motor ON, no.5 (fast) very soft mallets
ppp *p*
presto The sound should be very muffled always, *sfumato*
col Ped sempre

Pno. *ffff*
hold the pedal until the sound completely fades out

Vln. 1 *ff* *ffff* *mp*

Vln. 2 *ff* *ffff* *mp*

Vla. *ff* *ffff*

Vc. *ff* *ffff*

Cb. *ff* *ffff* *pp* *ff* *pp*

110

Fl. *mp* *mp* *pp*

Ob. *pp*

Cl. *mp*

B. Cl. *pp*

Bsn. *pp* *mp*

Vib. *simile, quasi improvvisando*
(repeat the model;
with slight variations)

Pno.

Vln. 1 *mf* *mp* *p* *mf* *mp*
MSP AST MSP

Vln. 2 MSP O AST MSP

Vla. *mp* *mf* *mp* *mf* *p* *f*
MSP AST MSP

Vc. *mp* MSP

Cb. *mp*

114

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

Ob. *mp* *pp* *mp*

Cl. *mp* *p. b.*

B. Cl. *mp* *pp* *mp*

Bsn. *mp*

Vib. *sempre sfumato, p e col ped.* *simile*

Pno.

Vln. 1 *f* *mp* *f* *mp* *mf* *p* *mf*

Vln. 2 *f* *mp* *p*

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

Vc. *f* *mp* *mf* *sempre sul D*

Cb. *f* *sempre sul A*

MSP

AST

118

Fl. *f* *ff* 3

Ob. *f* *ff* 3

Cl. *p* *mf* *p.b.* *f* *ff* 3

B. Cl. *f* *ff* *mp*

Bsn. *pp* *mf* *ff* *mp* *fff*

Vib. In the same manner, slowly and *ad lib.* transpose the model upwards. *ff* *l.v. sempre* normal (harder) mallets

Pno. *pp* *f* *l.v. sempre* *col Ped. sempre* *8^{ub}* *8^{ub}* *fff* *8^{ub}*

Vln. 1 *f* *fff* 3 *con forza sempre*

Vln. 2 *mf* *f* *fff* 3 *con forza sempre*

Vla. *mf* *f* *fff* 3 *con forza sempre*

Vc. *MSP* *f* *fff* 3 *con forza sempre*

Cb. *MSP* *f* *fff* 3 *con forza sempre*

ff *fff*

Continuously hit the lowest two strings with a soft mallet. The attacks should not be heard. The effect should be like a subwoofer continuous background

126

Fl. *p p f p* *3 p* *f pp*

Ob. *mp* *p ff* *p mp f* *3*

Cl. *p* *p f* *3*

B. Cl. *p ff*

Bsn. *p ff*

Piano strings Mostly fundamentals should sound *emphasize the overtones*

Perc. *f* *try to emphasize ad lib. overtones*

Pno. *f* *overtones*

Hold the pedal the entire time

Tutti archi: Every new attack should be played *sfz* and aggressively

Vln. 1 *ff sempre* *3 sfz* *5*

Vln. 2 *ff sempre* *3 sfz* *3*

Vla. *ff sempre* *gliss. sul G sempre* *sfz* *sul G, simile come prima* *3*

Vc. *ff sempre* *gliss. sul G* *sfz* *gliss. sul D* *sul D*

Cb. *ff sempre* *3* *3* *3* *sul E sfz*

(SP) MSP AST MSP SP

Pianist and Percussionist: Bow the series of indicated strings inside the piano, with a heavily rosined nylon/fishing line. Try to maintain a continuous sound. Change the bowing direction as imperceptibly as possible.

bisb. slow — accel. — fast

130

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

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

Cl. *p* *p* *ff* *pp* *p* *mf*

B. Cl. *p* *ff* *p* *ff*

Bsn. *p* *p* *ff* *p*

Perc.

Pno.

During next 3 bars change the pressure, bowing angle, part of the string etc. in order to get rich, complex and morfing sonorities.

Vln. 1

Vln. 2

Vla. *sul D* *MSP* *sul G* *5* *SP* *MSP* *sul A*

Vc. *3* *O* *MSP* *3* *O* *MSP* *5* *SP* *sul D* *O*

Cb. *AST* *MSP* *3* *O* *MSP* *sul E* *MSP* *gliss. sul E* *3*

sul E *sul A*

29

Fl. *ff* *p* *mf* *f* *ff* *fff*

Ob. *f* *ff* *pp* *ff* *pp* *fff* *p*

Cl. *f* *ff* *p* *f* *fff* *fff*

B. Cl. *p* *fff* *p*

Bsn. *ff* *p* *fff*

Perc. V 3 V 3 V 5 V V

Perc: During next 5 bars change the bowing direction as indicated. Also change the pressure, bowing angle, part of the string etc. in order to get rich, complex and always evolving sonorities.

Pno. *mp* *fff*

Change to A string

Vln. 1 *mp* *fff*

Vln. 2 MSP O SP V V

Vla. MSP O AST MSP

Vc. *sul A* MSP SP O MSP SP O

Cb. *sul A* *sul E* MSP O MSP O MSP O MSP AST *sul D* *mp*

138

Fl. *pp* *f* *f*

Ob. *bisb. slow* *accel.* *fast* *rit.* *slow*
p *f* *pp* *f*

Cl. *pp* *f* take breath when necessary, imperceptibly

B. Cl. *mf* *p* *f* *p*

Bsn. *pp* *mp* *p* *f*

Perc. Go back to the vibraphone

Pno. *p* l.v. (hold the pedal)

Vln. 1 *ff sempre*

Vln. 2 *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

Cb. *ff* *ff sempre* *sul A* *sul G* (sul D)

31

32

143

Fl. *f*

Ob. *f*

Cl.

B. Cl. *p* < *f* > *p* *p* < *f* *ff* sempre

Bsn. *p* < *f* *ff* sempre

Vib. Motor ON (medium speed) *ffff* *p* sempre col ped.

Pno. *pp* *ffff* l.v. sempre col ped.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

149

Fl. *ff* *cresc. il più possibile* *ff*

Ob. *f* *ff* *p - cresc. molto possibile - fff*

Cl. *ff* *mf* *ff - cresc. il più possibile*

B. Cl. *f* *fff* *cresc. il più possibile - ffff*

Bsn. *fff* *cresc. il più possibile - ffff*

Vib. *fff*
tremolo as fast as possible always *sempre tutta forza*

Pno. *fff*
tremolo as fast as possible always *sempre tutta forza*

Vln. 1 *vib.* *vib. molto ampio* *cresc. il più possibile* *fff*

Vln. 2 *vib.* *vib. molto ampio* *cresc. il più possibile* *fff*

Vla. *vib.* *vib. molto ampio* *cresc. il più possibile*

Vc. *vib.* *vib. molto ampio* *cresc. il più possibile*

Cb. *cresc. il più possibile* *p*

154

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

hold the pedal the entire time

hold the pedal the entire time

non. vib.

non. vib.

mp

mf

ff

mp

mf

ff

p

mf

ff

MSP

Ad. lib change the direction of the bow. Avoid regular rythms.

Ad. lib change the direction of the bow. Avoid regular rythms.

1sul C

fff

160

Fl. *ff* *pp* *p*

Ob. *ff* *p*

Cl. *p* *ff* *pp*

B. Cl. *ff* *ff*

Bsn. *ff* *fff* BT *p*

Vib. *sempre tutta forza*
the pedal should be pressed the entire time

Pno. *8^{va}*

Vln. 1 *fff* *mf* *pp*

Vln. 2 *fff* *mf* *pp*

Vla. *fff* *mf* *pp*

Vc. *fff sempre* MSP V

Cb. *fff sempre* MSP V

35

165

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl.

B. Cl. *Presto improvisando. Play fastly and freely.*
Ovrhlw. tr 1 tr 2 *p* *f*

Bsn. *ff*

Vib. *presto ff* **Vib: Quasi ad lib. Play fastly and freely. Col ped. sempre.**
It is not necessary to play rythmically precise and even,
Minor ad hoc modification can be made in order to make playing easier.

Pno. *ffffz* *l.v.*
8vb

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp*

Vla.

Vc. **Multiphonic:**
by putting the left hand finger between the bow and the bridge
con forza e fortissimo sempre

Cb. **Multiphonic:**
by putting the left hand finger between the bow and the bridge
con forza e fortissimo sempre

167

Fl. non. vib. *pp* *f* *slow and heavy vibrato*

Ob. non. vib. *pp* *f* *slow and heavy lip vibrato*

Cl. *ff*

B. Cl. *improv. simile pp* *p* *Ovrblw. tr 1 tr 2*

Bsn. *BT p* *f* *fff*

Vib.

Pno. *fff* *8^{va}*

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 167 to 170. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vibraphone (Vib.) and Piano (Pno.) are also present. The score features various dynamics such as *pp*, *f*, *ff*, *p*, *mf*, and *fff*. Performance instructions include 'non. vib.', 'slow and heavy vibrato', 'slow and heavy lip vibrato', 'improv. simile', 'BT', and '8^{va}'. The Flute and Oboe parts have a key signature of one sharp (F#). The Bassoon part includes a 'BT' (Bass Trombone) marking. The Piano part has a 'fff' dynamic and an '8^{va}' marking. The Violin parts have 'mf' and 'pp' dynamics. The Viola, Violoncello, and Contrabass parts are mostly silent with rests.

169

Fl. *pp*

Ob. *pp*

Cl. *pp*

B. Cl. *ff* *improv. simile pp*

Bsn. *p* *p* *p* *ff*

Vib.

Pno.

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vla.

Vc.

Cb.

Ovrblw.
Bstr
Botr

p

171

Fl.

Ob.

Cl. *improvisando simile* **ff** *pp*

B. Cl. *Ovrblw.* *tr 1* *tr 2* *p* *improvisando simile* **ff** *G*

Bsn. *p* *p*

Vib. *repeat the "model" from the beginning* *l.v.*

Pno. **fff**

Vln. 1 *sub. pont.* **ff**

Vln. 2 *sub. pont.* **ff**

Vla. *sub. pont.* **ff**

Vc.

Cb.

8th

sub. pont.

173 *slow and heavy vibrato*

Fl. *pp*

Ob. *slow and heavy lip vibrato* *pp*

Cl. *Ovrblw.* *B^{tr}* *B^{tr}* *p* *fff* *improvisando simile*

B. Cl. *mp* *p*

Bsn. *fff* *mp*

Vib. *Motor no.5*
Close the discs
Hold the pedal until the sounds completely fades

Pno. Hold the pedal until the sounds completely fades

Violins and Viola: change the bow direction ad lib. with medium speed, in order to maintain the uninterrupted, aggressive and forceful noise sound

Vln. 1 *sempre con forza ed aggressivo*

Vln. 2 *sempre con forza ed aggressivo*

Vla. *sempre con forza ed aggressivo*

Vc. *sub. pont.* *3* *mp* slowly displace the bow towards the wrapping of the string

Cb. *sub. pont.* *3* *mp* slowly displace the bow towards the wrapping of the string

39

178

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Vib.

f *pitch bend* *l.v.* hold the ped. *p* *pitch bend*

Pno.

slide freely from first to second pair of strings (by sliding slowly over b string)

f *f* hold the ped. until the end

Vln. 1

Vln. 2

Vla.

slowly bow the tailpiece *p* *f*

Vc.

col legno *mf*

Cb.

MSP 3 *p* *mf* *ppp*

40

182

Fl. *mostly air*
pp — *mf*

Ob.

Cl.

B. Cl.

Bsn.

Vib.
mp *hold the ped. until the sound completely fades*

Pno.
"f"
Slowly and with high pressure rub any flat wooden surface of the piano with a superball. Superball should be a round whole one (not the cut in half). The result should be a whale like sound. Choose the surface the gives the most sonorous result.

Vln. 1
O → MSP → O
ppp — *mp* — *ppp*

Vln. 2
O → MSP → O
ppp — *mp* — *ppp*

Vla.
sub. pont. flautando
mp

Vc.
slowly bow the tailpiece (aim at low frequencies)
p — *"f"*

Cb.
slowly bow the tailpiece (aim at low frequencies)
p — *"f"*