

# **HOME CITY ● DREAM CITY**

for orchestra and field recordings

Lo Ting-cheung

2014

*First Performance:*

Hong Kong Sinfonietta

Ken Lam, conductor

November 21, 2014

Hong Kong City Hall Concert Hall, Hong Kong

# Instrumentation

2 Flutes

2 Oboes

1 Clarinet in Bb

1 Bass Clarinet in Bb

2 Bassoons

4 Horns in F

2 Trumpets in Bb

2 Trombones

1 Bass Trombone

1 Tuba

3 Percussion

Timpani: 2 Timpani, Large Tam-tam (soft beater, bow), Whip, Wood Block

Percussion 1: Bass Drum, Snare Drum, Crotales



Percussion 2: Large Suspended Cymbal (soft mallets), A pair of Stones, Vibraphone, Thunder Sheet, Low Tom

12 Violins I

10 Violins II

8 Violas

7 Cellos

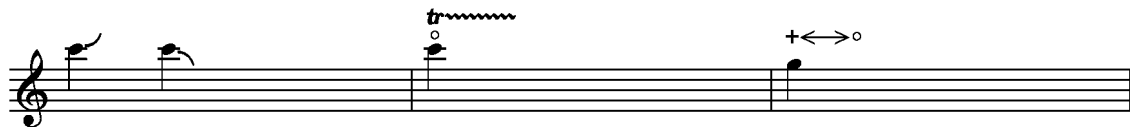
4 Double Basses

## Performance Notes

### For all instruments:

- This is a score in C. The crotales sound one octave higher; the double bass sound one octave lower.
- Accidentals apply to all the notes within the same bar. Natural signs are used when there is a need to avoid confusion.
- All metronomic indications are approximate and may vary slightly, depending on the acoustical properties of the hall.
- A note with an open-ended slur should be allowed to vibrate until it ceases naturally.
- At *reh.P*, each player performs the notes very freely and individually (NO need to synchronize with one another). The rhythmic values only denote the approximate proportion of the notes within the bar, but NOT the actual duration. The overall performance should be as irregular as possible.

### For winds:



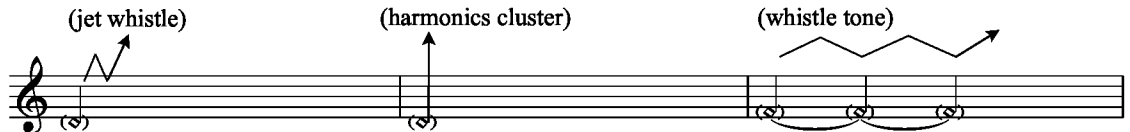
Approximate pitch with small glissando (up and down)

Harmonics timbral trill: trill on the same harmonic note obtained by the use of different fingerings

Fast open-closed tremolo obtained by moving the wa-wa mute in and out

### For trumpets and trombones:

### For flute:



Jet whistle: cover the entire mouthpiece with the lips; blow a violent glissando of harmonics on the fundamental as if warming the instrument.

Harmonics cluster: overblow the fundamental; multiple pitches produced by the burst of air. [The clusters do not require special multiphonics fingerings, but rely only on overblown fingerings of the fundamental.]

Whistle tone: with very loose lips, open throat and an extremely slow airstream (nearly without blowing); buzzing free sounds on the fundamental, according to its harmonics series.

Flzg. = *Flatterzunge* (flutter-tongue)

### For strings:



As high as possible

Touch the string lightly (indefinite pitch); move the left hand (up and down) along the string. Series of harmonics resulted.

Play on the bridge to produce breathy noise (toneless)

s.p. = sul ponticello; m.s.p. = molto sul ponticello

s.t. = sul tasto; m.s.t. = molto sul tasto

## Programme Note

The idea of creating this work germinated in my mind while I was studying in the UK. There were times when I would miss home and the place I came from - a highly mobile, briskly-building city with a robust spirit. One notable character of the city is that widely different styles and outlooks are frequently found on display in close proximity to each other.

The composition comprises two components: an orchestral part and a pre-recorded soundtrack. Its construction is essentially episodal, analogous to the mosaic character of Hong Kong's urban development. The field recordings consist of some of the most familiar ambient sounds known to those who have lived in this city for a while. The two will interweave to give a musical reconstruction of what I remembered of the city that I call home. It may not be our dream city. But it is the city that would creep into our dreams with all its forms and sounds.

(The recording part of this work is incorporated with 1) "*Tolo Highway*" by *Fuk-kuen Wong*, 2) "*Sound of Construction*" by *Sunny Chan* and 3) "*Island*" by *Mike Cooper*, used under CC BY-NC-SA 3.0 HK. The original sources can be found on [www.thelibrarybysoundpocket.org.hk](http://www.thelibrarybysoundpocket.org.hk).)

commissioned by Hong Kong Sinfonietta  
**HOME CITY • DREAM CITY**  
for orchestra and field recordings

Daniel LO Ting-cheung  
2014

**Vivace**

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in B $\flat$   
Bass Clarinet in B $\flat$   
Bassoon 1  
Bassoon 2  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba  
Timpani  
Percussion 1  
Percussion 2  
Harp  
Piano  
Violin I (1-6)  
Violin I (7-12)  
Violin II (1-5)  
Violin II (6-10)  
Viola (1-4)  
Viola (5-8)  
Violoncello (1-4)  
Violoncello (5-7)  
Double Bass (1-4)  
Tape

Musical score for orchestral instruments. The score is arranged in a multi-staff format with the following parts:

- Fl. 1, Fl. 2
- Ob. 1, Ob. 2
- Cl., B. Cl.
- Bsn. 1, Bsn. 2
- Hn. 1, Hn. 3
- Tpt. 1, Tpt. 2
- Timp.
- Perc. 1, Perc. 2
- Vln. I(1-6), Vln. I(7-12)
- Vln. II(1-5), Vln. II(6-10)
- Vla.(1-4), Vla.(5-8)
- Vc.(1-4), Vc.(5-7)
- Tape

Dynamic markings include *ff*, *p*, and *s.p.* with hairpins. A section divider (marked with a stylized 'G') appears in measures 7, 8, and 9. A box labeled "Play Track 1" points to the Perc. 1 staff in measure 9, and another box labeled "Track 1 starts approximately at this point" points to the Tape staff in measure 9.

13

Senza tempo ca. 8" **6/8** Vivace **ca. 4"** Senza tempo **9/8** Vivace **3/4**

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Timp. Senza tempo **6/8** Vivace Senza tempo **9/8** Vivace **3/4** *ff*

Perc. 2 *ppp* *ppp*

Vln. I(1-6) Senza tempo **6/8** Vivace div. *ff* Senza tempo **9/8** Vivace tutti *ff* **3/4**

Vln. I(7-12) *ff* *ff*

Vln. II(1-5) *ff* *ff*

Vln. II(6-10) *ff* *ff*

Vla.(1-4) *ff* *ff*

Vla.(5-8) *ff* *ff*

Vc.(1-4) *ff* *ff*

Vc.(5-7) *ff* *ff*

Db.(1-4) *ff* *ff*

(Track 1 continues)

Tape



**A** Lento, tranquillo  $\text{♩} = 50$

18 Perc. 1 B.D. (muted) *pp*

3/4 5/4 4/4

Perc. 2

**A**  
(Track 1 continues)

Tape



**B**

25 Hn. 1 2/4 3/4 4/4 (palm on mouthpiece) *sfz*

Hn. 3 *sfz*

Timp. *sfz* W.B.

Perc. 1 S.D. *p*

Perc. 2

**B**

Vln. I(1-6) *f* *pp*

Vln. I(7-12) *f*

Vln. II(1-5) *pp* *pp*

Vln. II(6-10) *pp* *pp*

Vla.(1-4) *f* *pp*

Vla.(5-8) *pp* *pp*

Vc.(1-4) *f* *pp*

Vc.(5-7) *pp* *pp*

Db.(1-4) *pp* *pp*

(Track 1 continues)

Tape

30

3/4 4/4 6/4<sup>C</sup> (jet whistle)

Fl. 1

Fl. 2

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Perc. 1

Perc. 2

Vln. I(1-6)

Vln. I(7-12)

Vln. II(1-5)

Vln. II(6-10)

Vla.(5-8)

Vc.(1-4)

Vc.(5-7)

Db.(1-4)

Tape

B.D.(muted) *pp*

S.D. *p*

(alter the sound with hands; sempre Stones) *mp*

pizz. solo *sfz*

solo *pp*

pizz. solo *sfz*

arco tutti *p*

arco *p*

tutti *p*

pizz. *sf*

pizz. *sf*

sul G (touch the string lightly; indefinite pitches) arco m.s.p.

(Track 1 continues)

T-t. (brushes) *pp*

Timp. *p*

(same pitch, different fingerings); sempre

4/4 6/4 4/4

Fl. 1 *ff* (harmonics cluster)

Fl. 2 *ff*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Timp. *mp* *p*

Perc. 2 Crot. *mf* B.D. (muted) *pp*

Perc. 2 Vib. *mf* Cym. (soft mallets) *ppp*

Hp. *mf*

Pno. *f*

Vln. I(1-6) arco tutti *p* *f*

Vln. I(7-12) arco tutti *p* *f*

Vln. II(1-5) *f*

Vln. II(6-10) *f*

Vla.(1-4) m.s.p. (exaggerated bow pressure) *sf* ord. *f*

Vla.(5-8) *f*

Vc.(1-4) tutti *f* div. *f*

Vc.(5-7) tutti *f* div. *f*

Db.(1-4) *f* sul G m.s.p. *f* *p*

(Track 1 continues)

Tape

38 **4/4** **D** **3/4** **5/4**

B. Tbn. *sfz*

Tba. *sf*

Timp. **4/4** **D** *W.B.* *sfz* **3/4** **5/4**

Perc. 1 *p* B.D. (muted)

Perc. 2

Vln. I(1-6) **4/4** **D** *f* *p* **3/4** *f* **5/4**

Vln. I(7-12) *p* *pp* *f*

Vln. II(1-5) *p* *pp* *f*

Vln. II(6-10) *p* *pp* *f*

Vla.(1-4) *p* *pp* *f*

Vla.(5-8) *p* *pp* *f*

Vc.(1-4) *p* *pp* *f*

Vc.(5-7) *p* *pp* *f*

Tape (Track 1 continues)



45

**4/4** **3/4**

Tbn. 1 *sfz*

Tbn. 2 *sfz*

Timp. *p*

Perc. 1 *sfz* *p*

Vln. I(1-6) *p* *f* *f* *f*

Vln. I(7-12) *p*

Vln. II(1-5) *p* *p* *p*

Vln. II(6-10) *p* *p* *p*

Vla.(1-4) *ord* *p* *p* *p*

Vla.(5-8) *ord* *p* *p* *p*

Vc.(1-4) *div.* *p* *tutti* *p*

Vc.(5-7) *div.* *p* *tutti* *p*

(Track 1 continues)

Tape



49

**4/4** **5/4**

Perc. T-L (brushes) *pp*

Perc. 1 B.D. (muted) *mp*

Vln. I(1-6) *p* *p* *p* *p*

Vln. II(1-5) *mp* *p* *p* *p*

Vln. II(6-10) *mp* *p* *p* *p*

Vla.(1-4) *mp* *p* *p* *p*

Vla.(5-8) *mp* *p* *p* *p*

Vc.(1-4) *mp* *p* *p* *p*

Vc.(5-7) *p* *p* *p* *p*

(Track 1 continues)

Tape

5/4 **F** 3/4 6/4

Fl. 1 *f*

Fl. 2 *f*

Hn. 1 *p*

Hn. 3 *p*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn.

Tba. *sfz*

5/4 **F** 3/4 6/4

Timp. *p* T-t. (brushes) *pp*

Perc. 1 *mf* B.D. (muted) *mp* S.D. *sf*

Perc. 2 *mf*

Hp. *mf* *p* *pp*

Pno. *f*

5/4 **F** 3/4 6/4

Vln. I(1-6) *f* *p* *sfz* *pizz solo* *8va*

Vln. I(7-12) *f* *p*

Vln. II(1-5) *f* *p*

Vln. II(6-10) *f* *p*

Vla.(1-4) *m.s.p.* *sf* *p*

Vla.(5-8) *m.s.p.* *ord.* *sf* *p*

Vc.(1-4) *f* *p* *div.* *tutti*

Vc.(5-7) *ff* *p* *div.* *tutti*

Db.(1-4) *m.s.p.* *sf* *p* *div.* *tutti*

(Track 1 continues)

Tape

58

**6/4** **3/4** **4/4** **3/4**

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Perc. 2

Vln. I(1-6)

Vln. I(7-12)

Vln. II(1-5)

Vln. II(6-10)

Vla.(1-4)

Vla.(5-8)

Vc.(1-4)

Vc.(5-7)

Tape

B.D. (not muted)

S.D.

Stones

arco tutti

pizz. solo

div.

(Track 1 continues)



63

5/4 <sup>G</sup> 4/4

Fl. 1 *sfz* *sfz* *p* *p*

Fl. 2 *sfz* *sfz* *p* *p*

Hn. 1 *sfz*

Hn. 2 *sfz*

Hn. 3 *sfz*

Hn. 4 *sfz*

Tpt. 1 *p* *sfz* *f*

Tpt. 2 *p* *sfz* *f*

Tbn. 1 *p* *sfz* *f*

Tbn. 2 *sfz* *f*

B. Tbn. *sfz*

Tba. *sfz*

Timp. *p* *p*

Perc. 1 *p*

Perc. 2 *mp*

Hp. *p*

Vln. I(1-6) *f* *pp* *p* *f* *mf*

Vln. I(7-12) *pp* *p* *f* *p* *pp*

Vln. II(1-5) *p* *f* *pp*

Vln. II(6-10) *p* *f* *pp*

Vla.(1-4) *pp* *m.s.p.* *f*

Vla.(5-8) *p* *f* *pp*

Vc.(1-4) *p* *f* *pp*

Vc.(5-7) *p* *f* *pp*

Db.(1-4) *sf* *pizz.* *arco sul G* *m.s.p.* *f*

(Track 1 continues)

Tape

67 **4/4** **1 Vivace 6/8** **4/4**  $\text{♩} = 50$  **6/8**

Fl. 1 *p* *f* *ff*

Fl. 2 *p* *f* *ff*

Ob. 1 *p* *f* *f*

Ob. 2 *p* *f* *f*

Cl. *f*

B. Cl. *f*

Bsn. 1 *p* *f* *f*

Bsn. 2 *p* *f* *f*

Hn. 1 *f* *sfz*

Hn. 2 *sfz* *sfz*

Hn. 3 *f* *sfz*

Hn. 4 *sfz* *sfz*

Tpt. 1 *sfz* *sfz*

Tpt. 2 *sfz* *sfz*

Tbn. 1 *sfz* *sfz*

Tbn. 2 *sfz* *sfz*

B. Tbn. *sfz* *sfz*

Tba. *sfz* *sfz*

Timp. **4/4** **1 Vivace 6/8** **4/4**  $\text{♩} = 50$  **6/8**  
T-1. (beater) *mp* *mp*

Perc. 1 *mp*

Perc. 2 Cym. (soft mallets) *sfp*

Vln. I(1-6) **4/4** **1 Vivace 6/8** **4/4**  $\text{♩} = 50$  **6/8**  
*f* *p* *ff* (exaggerated bow pressure) *sfz*

Vln. I(7-12) *pp* *ff* *sfz*

Vln. II(1-5) *ff* *sfz*

Vln. II(6-10) *ff* *sfz*

Vla.(1-4) *ff* *sfz*

Vla.(5-8) *ff* *sfz*

Vc.(1-4) *ff* *sfz*

Vc.(5-7) *ff* *sfz*

Db.(1-4) *f*

(Track 1 continues)

Tape

72 **6/8** Vivace

**2/4**  $\text{♩} = 50$

**3/4**

**4/4** **H**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

**6/8** Vivace

**2/4**  $\text{♩} = 50$

**3/4**

**4/4** **H**

Timp.

Perc. 1

Perc. 2

Vln. I (1-6)

Vln. I (7-12)

Vln. II (1-5)

Vln. II (6-10)

Vla. (1-4)

Vla. (5-8)

Vc. (1-4)

Vc. (5-7)

Db. (1-4)

(Track 1 continues)

Tape

78

Fl. 1

Fl. 2

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I(1-6)

Vln. I(7-12)

Vln. II(1-5)

Vln. II(6-10)

Db.(1-4)

Tape

Senza tempo

2/4 Restless  $\text{♩} = 80$

*p*

*sfz*

(mouthpiece only; alter the sound with hand)

*sfz*

*p*

*p*

*p*

Senza tempo

2/4 <sup>W.B.</sup> Restless  $\text{♩} = 80$

*sfz*

*p*

Play Track 2

S.D.

Stone

*p*

*p*

Senza tempo

Hold the note until Track 1 completely fades out

2/4 Restless  $\text{♩} = 80$

*pp*

div. s.p.

*p*

div. s.p.

*p*

s.p.

*p*

s.p.

*p*

pizz.

*mp*

(Track 1 continues)

Track 2 starts approximately at this point

83

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Vln. I(1-6)

Vln. I(7-12)

Vln. II(1-5)

Vln. II(6-10)

Vla.(1-4)

Vla.(5-8)

Vc.(1-4)

Vc.(5-7)

Db.(1-4)

Tape

(Track 2 continues)

*mf*

*sfz*

*f*

*p*

*mp*

*pizz.*

(mouthpiece only; alter the sound with hand)

3

4

3

4

3

4

89 **3/4** **2<sup>J</sup>/4**

Fl. 1 *sfz*

Fl. 2 *sfz*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 2 *sfz p*

Hn. 4 *sfz p*

Tpt. 1 *f sfz p*

Tpt. 2 *f sfz p*

Tbn. 1 *f sfz p*

Tbn. 2 *f sfz p*

B. Tbn. *f sfz p*

Timp. **3/4** **2<sup>J</sup>/4** *sfz p*

Perc. 1 *p*

Perc. 2 *p*

Vln. I(1-6) *p*

Vln. I(7-12) *p*

Vln. II(1-5) *p*

Vln. II(6-10) *p*

Vla.(1-4) *sfz* arco s.p. 3

Vla.(5-8) *sfz* arco div. s.p. *p*

Vc.(1-4) *sfz* arco div. s.p. *p*

Vc.(5-7) *sfz*

Db.(1-4) *sfz* pizz. *mp* arco *pp*

(Track 2 continues)

Tape

96 (reed only; alter the sound with hand)

Ob. 1 *p*

Ob. 2 *p*

Cl. (key rattle) *pp*

B. Cl. *pp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2

Hn. 3

Hn. 4 *p*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *pp*  
8<sup>va</sup>

Timp.

Perc. 1

Perc. 2

Vln. I(1-6)

Vln. I(7-12)

Vln. II(1-5)

Vln. II(6-10)

Vla.(1-4)

Vla.(5-8)

Vc.(1-4)

Vc.(5-7) *sfz*

Db.(1-4)

Tape (Track 2 continues)

100

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

(6)

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Vln. I (1-6) *ff*

Vln. I (7-12) *ff*

Vln. II (1-5) *ff*

Vln. II (6-10) *ff*

Vla. (1-4) *ff*

Vla. (5-8) *ff*

Vc. (1-4) *ff*

Vc. (5-7) *sfz*

Db. (1-4) *ff*

Tape

(Track 2 continues)



Musical score for measures 104-108. The score includes parts for Flute 1 and 2, Clarinet in C, Bass Clarinet, Timpani, Percussion 1 and 2, Violins (1-4 and 5-7), Double Basses (1-4), and Tape. The key signature is G major (one sharp) and the time signature is 6/8. Measure numbers 104, 107, 110, 113, and 116 are indicated above the staves. Dynamics include *ff*, *sfz*, *f*, and *p*. Performance instructions include "tutti (exaggerated bow pressure)", "arco", "Whip", "B.D. (muted)", "Low Tom", "(key rattle)", and "(whistle tone)".



Musical score for measures 111-115. The score includes parts for Oboe 1 and 2, Clarinet in C, Bass Clarinet, Bassoon 1 and 2, Timpani, Percussion 1 and 2, Violins (1-4 and 5-8), Double Basses (1-4), and Tape. The key signature is G major (one sharp) and the time signature is 6/8. Measure numbers 111, 114, 117, 120, and 123 are indicated above the staves. Dynamics include *ff* and *sfz*. Performance instructions include "(knock on the body of the instrument)".

116

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 (teeth on reed) *sfz*

Cl. *p*

B. Cl. *p*

Hn. 1 ("brassy"; overblown quality) *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *p* (mouthpiece only)

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Timp. *sfz* *sfz* *ff*

Perc. 1 *sfz* *ff* *ff* Thundersheet

Perc. 2 *sfz* *ff* *ff*

Hp. *p*

Pno. *p*

Vln. I(1-6) *sfz* *pp* arco

Vln. I(7-12) *sfz*

Vln. II(1-5) *sfz* *p* pizz.

Vln. II(6-10) *sfz* *p* pizz.

Vla.(1-4) *sfz* *p* pizz.

Vla.(5-8) *sfz* *p* pizz.

Vc.(1-4) *sfz* *mp*

Vc.(5-7) *sfz* *mp*

Db.(1-4) *pp*

Tape (Track 2 continues)

121

Fl. 1

Fl. 2

Ob. 1

Cl.

B. Cl.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I(1-6)

Vln. II(1-5)

Vln. II(6-10)

Vla. (1-4)

Vla. (5-8)

Vc. (1-4)

Vc. (5-7)

Db. (1-4)

Tape

(Track 2 continues)

ff

sfz

f

mp

p

arco

mf

ff

sfz

3/4

6/8

7/8

5/4

6/8

5/4

127

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I(1-6)

Vln. I(7-12)

Vln. II(1-5)

Vln. II(6-10)

Vla.(1-4)

Vla.(5-8)

Vc.(1-4)

Vc.(5-7)

Db.(1-4)

Tape

(Track 2 continues)

133

FL. 1 *p*

FL. 2 *p*

Ob. 1 *f*

Ob. 2 *f*

Cl. *p*

B. Cl. *p*

Bsn. 1 *f*

Bsn. 2 *f*

Timp. *mf* *pp*

Perc. 1 *mf* *mp*

Perc. 2 *mf* *pp* Cym. (soft mallets)

Vla.(1-4) *sfz* *f* *mf*

Vla.(5-8) *sfz* *f* *mf*

Vc.(1-4) *sfz* *f* *mf*

Vc.(5-7) *sfz* *f* *mf*

Db.(1-4) *mf*

Tape (Track 2 continues)

Detailed description: This page of a musical score covers measures 133 to 136. It features staves for Flute 1 and 2 (starting with a piano *p* dynamic), Oboe 1 and 2 (starting with a forte *f* dynamic), Clarinet (piano *p*), Bass Clarinet (piano *p*), Bassoon 1 and 2 (forte *f*), Timpani (starting with *mf* and ending with *pp*), Percussion 1 and 2 (Perc. 1 starts with *mf* and *mp*; Perc. 2 starts with *mf* and includes Cym. (soft mallets) with *pp*), Violins 1-4 and 5-8 (starting with *sfz* and moving to *f* and *mf*), Violas 1-4 and 5-7 (starting with *sfz* and moving to *f* and *mf*), and Double Basses 1-4 (starting with *mf*). The score includes various musical notations such as slurs, accents, and dynamic markings.

138

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Vln. I (1-6)

Vc. (1-4)

Vc. (5-7)

Db. (1-4)

Tape

(Track 2 continues)

(palm on mouthpiece)

(mouthpiece only)

*pp* *p* *mp*

139 140 141 142

143

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Hn. 1 *mf* *f*

Hn. 2 *mp* *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mp* *mf* *f*

Tpt. 1 *p* *mp*

Tpt. 2 *mp* *mf* *mf* *f*

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

B. Tbn. *p* *mp*

Timp. *p* *mp* *mp* *mf* *mf* *f*

Perc. 1 *p* *mp* *mp* *mf*

Perc. 2 *mp* *mp* *mf* *f*

Vln. I(1-6) *mp* *mp* *mf* *mf* *f*

Vln. I(7-12) *p* *mp* *mp* *mf* *mf* *f*

Vln. II(1-5) *mf* *f*

Vln. II(6-10) *mf* *f*

Vla. I(1-4) *mp* *mf* *mp* *mf* *f* *mf*

Vla. I(5-8) *mp* *mf* *mp* *mf* *f* *mf*

Vc. (1-4) *mp* *mf* *mp* *mf* *f* *mf*

Vc. (5-7) *mp* *mf* *mp* *mf* *f* *mf*

Db. (1-4) *p* *mp* *mp* *mf* *f*

Tape (Track 2 continues)

Reh.P: Each player performs the notes very freely and individually without the need to synchronize with one another. The rhythmic values only denote the approximate proportion of the notes within the bar, NOT the actual duration. The overall performance should be as irregular as possible.

146  $\frac{4}{4}$  P Flz.  $\text{♩} = \text{♩}$

Fl. 1 *ff*

Fl. 2 (Flzg.) *ff*

Ob. 1 (Flzg.) *ff*

Ob. 2 (Flzg.) *ff*

Cl. (Flzg.) *ff*

B. Cl. (Flzg.) *ff*

Bsn. 1 (Flzg.) *ff*

Bsn. 2 (Flzg.) *ff*

Timp.  $\frac{4}{4}$  P  $\text{♩} = \text{♩}$

Perc. 1 *sf*

Perc. 2 Low Tom *ff*

Hp. *ff*

Pno. *ff*

Vln. I(1-6) *ff*

Vln. I(7-12) *ff*

Vln. II(1-5) *ff*

Vln. II(6-10) *ff*

Vla.(1-4) *ff*

Vla.(5-8) *ff*

Vc.(1-4) *ff*

Vc.(5-7) *ff*

Db.(1-4) *ff*

Tape (Track 2 continues)



150

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
B. Cl.  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
Vln. I(1-6)  
Vln. I(7-12)  
Vln. II(1-5)  
Vln. II(6-10)  
Vla.(1-4)  
Vla.(5-8)  
Vc.(1-4)  
Vc.(5-7)  
Db.(1-4)  
Tape

(Track 2 continues)

153

Fl. 1 *p subito*

Fl. 2 *p subito*

Ob. 1 *p subito*

Ob. 2 *p subito*

Cl. *p subito*

B. Cl. *p subito*

Bsn. 1 *p subito*

Bsn. 2 *p subito*

Hn. 1 *p subito*

Hn. 2 *p subito*

Hn. 3 *p subito*

Hn. 4 *p subito*

Tpt. 1 *p subito*

Tpt. 2 *p subito*

Tbn. 1 *p subito*

Tbn. 2 *p subito*

B. Tbn. *p subito*

Tba. *p subito*

Timp. *p subito*

Perc. 1 *p subito*

Perc. 2 *p subito*

Vln. I(1-6) arco *p subito*

Vln. I(7-12) arco *p subito*

Vln. II(1-5) arco *p subito*

Vln. II(6-10) arco *p subito*

Vla.(1-4) arco *p subito*

Vla.(5-8) arco *p subito*

Vc.(1-4) arco *p subito*

Vc.(5-7) arco *p subito*

Db.(1-4) arco *p subito*

Tape

(Track 2 continues)

155

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Hn. 4 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *mp* *mf*

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf*

Vln. I(1-6) *mp* *mf*

Vln. I(7-12) *mp* *mf*

Vln. II(1-5) *mp* *mf*

Vln. II(6-10) *mp* *mf*

Vla.(1-4) *mp* *mf*

Vla.(5-8) *mp* *mf*

Vc.(1-4) *mp* *mf*

Vc.(5-7) *mp* *mf*

Db.(1-4) *mp* *mf*

Tape

(Track 2 continues)

Timp, Perc. 1 & Perc. 2 play in tempo from bar 160 onwards.

24

158

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I(1-6)

Vln. I(7-12)

Vln. II(1-5)

Vln. II(6-10)

Vla.(1-4)

Vla.(5-8)

Vc.(1-4)

Vc.(5-7)

Db.(1-4)

(Track 2 continues)

Tape

24

24

24

163

2/4 3/4 2/4 3/4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

2/4 3/4 2/4 3/4

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

2/4 3/4 2/4 3/4

Vln. I(1-6)

Vln. I(7-12)

Vln. II(1-5)

Vln. II(6-10)

Vla.(1-4)

Vla.(5-8)

Vc.(1-4)

Vc.(5-7)

Db.(1-4)

Tape

(Track 2 continues)

167

**2/4** **3/4** **2/4**

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. *fff*

B. Cl. *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1 *ff*

Hn. 2 *fff*

Hn. 3 *ff*

Hn. 4 *fff*

Tpt. 1 *ff*

Tpt. 2 *fff*

Tbn. 1 *ff*

Tbn. 2 *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *f*

Perc. 1 *ff*

Perc. 2 *ff*

Hp. *ff*

Pno. *ff*

**2/4** **3/4** **2/4**

Vln. I(1-6) *ff*

Vln. I(7-12) *ff*

Vln. II(1-5) *fff*

Vln. II(6-10) *fff*

Vla.(1-4) *ff*

Vla.(5-8) *ff*

Vc.(1-4) *fff*

Vc.(5-7) *fff*

Db.(1-4) *fff*

Tape *ff*

(Track 2 continues)

Musical score for measures 172-175. The score includes parts for woodwinds, brass, percussion, strings, and piano. It features dynamic markings like *ff* and *f*, and time signature changes from 3/4 to 2/4 and back to 3/4.

Measures 172-175 are marked with a **3/4** time signature. Measures 173-174 are marked with a **2/4** time signature. Measure 175 is marked with a **3/4** time signature.

Instrument parts shown include:

- Fl. 1, Fl. 2
- Ob. 1, Ob. 2
- Cl., B. Cl.
- Bsn. 1, Bsn. 2
- Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Tpt. 1, Tpt. 2
- Tbn. 1, Tbn. 2, B. Tbn., Tba.
- Timp., Perc. 1, Perc. 2
- Hp., Pno.
- Vln. I(1-6), Vln. I(7-12), Vln. II(1-5), Vln. II(6-10)
- Vla.(1-4), Vla.(5-8)
- Vc.(1-4), Vc.(5-7)
- Db.(1-4)
- Tape

177

**3/4** **2/4** **3/4** **2/4**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
B. Cl.  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

**3/4** **2/4** **3/4** **2/4**

Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pno.

**3/4** **2/4** **3/4** **2/4**

Vln. I(1-6)  
Vln. I(7-12)  
Vln. II(1-5)  
Vln. II(6-10)  
Vla.(1-4)  
Vla.(5-8)  
Vc.(1-4)  
Vc.(5-7)  
Db.(1-4)  
Tape

(Track 2 continues)



182

**3/4** **R** **2/4** **3/4**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

**3/4** **R** **2/4** **3/4**

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

**3/4** **R** **2/4** **3/4**

Vln. I(1-6)

Vln. I(7-12)

Vln. II(1-5)

Vln. II(6-10)

Vla.(1-4)

Vla.(5-8)

Vc.(1-4)

Vc.(5-7)

Db.(1-4)

Tape

(Track 2 continues)

187

**3/4** **2/4** **3/4**

Fl. 1 *f* *mf* *mf*

Fl. 2 *f* *mf* *mf*

Ob. 1 *f* *f* *mf* *mf* *mf*

Ob. 2 *f* *f* *mf* *mf* *mf*

Cl. *f* *f* *mf* *mf* *mf*

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

Bsn. 1 *f* *f* *mf* *mf* *mf*

Bsn. 2 *f* *f* *mf* *mf* *mf*

Hn. 1 *f* *f* *mf* *mf* *mf*

Hn. 2 *f* *f* *mf* *mf* *mf*

Hn. 3 *f* *f* *mf* *mf* *mf*

Hn. 4 *f* *f* *mf* *mf* *mf*

Tpt. 1 *f* *f* *mf* *mf* *mf*

Tpt. 2 *f* *f* *mf* *mf* *mf*

Tbn. 1 *f* *f* *mf* *mf* *mf*

Tbn. 2 *f* *f* *mf* *mf* *mf*

B. Tbn. *f* *f* *mf* *mf* *mf*

Tba. *f* *f* *mf* *mf* *mf*

**3/4** **2/4** **3/4**

Timp. *mp* *p*

Perc. 1 *mf* *mf*

Perc. 2 *mf*

Hp. *f* *mf*

Pno. *f* *mf* *mp*

**3/4** **2/4** **3/4**

Vln. I(1-6) *f* *mf* *mf*

Vln. I(7-12) *f* *mf* *mf*

Vln. II(1-5) *f* *f* *mf* *mf* *mf*

Vln. II(6-10) *f* *f* *mf* *mf* *mf*

Vla.(1-4) *f* *mf* *mf* *mf*

Vla.(5-8) *f* *mf* *mf* *mf*

Vc.(1-4) *f* *f* *mf* *mf*

Vc.(5-7) *f* *f* *mf* *mf*

Db.(1-4) *f* *f* *mf* *mf* *mf*

Tape

(Track 2 continues)

192

4/4 3/4 S

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl., B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Tba., Perc. 1, Perc. 2, Hp., Pno., Vln. I(1-6), Vln. I(7-12), Vln. II(1-5), Vln. II(6-10), Vla.(1-4), Vla.(5-8), Vc.(1-4), Vc.(5-7), Db.(1-4), Tape

(Track 2 continues)

T

197

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
B. Cl.  
Bsn. 1  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
B. Tbn.  
Tbn.

T

Perc. 1  
Perc. 2  
Hp.  
Pno.

T

Vln. I(1-6)  
Vln. I(7-12)  
Vln. II(1-5)  
Vln. II(6-10)  
Vla.(1-4)  
Vla.(5-8)  
Vc.(1-4)  
Vc.(5-7)  
Db.(1-4)

Tape (Track 2 continues)

202 **U** Calm

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tbn. 1 *pp*

Tba. *pp*

Perc. 2 *pp*

Hp. *pp*

Pno. *pp*

Vln. I(1-6) *pp*

Vln. I(7-12) *pp*

Vln. II(1-5) *pp*

Vln. II(6-10) *pp*

Vla.(1-4) *pp*

Vla.(5-8) *pp*

Vc.(1-4) *pp*

Vc.(5-7) *pp*

Db.(1-4) *pp*

Tape (Track 2 continues)

Detailed description: This page of a musical score covers measures 202 to 205. It features a variety of instruments including woodwinds (flutes, oboe, clarinet, bass clarinet, bassoon, horns), brass (trumpets, trombones, tuba), percussion (Perc. 2), harp, piano, and strings (violins, violas, violas, cellos, double basses). The score is marked with a 'U' in a box and the tempo 'Calm'. Dynamics are consistently marked as *pp* (pianissimo). The woodwinds and strings play melodic lines with some triplets and slurs. The piano and harp provide harmonic support. The percussion part consists of a few muffled drum sounds. The string section is divided into several groups, each with its own part. The overall texture is delicate and atmospheric.

207

Fl. 1 *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. 1

Hn. 1 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Perc. 2

Hp. *pp*

Pno. *pp*

Vln. I(1-6) *pp*

Vln. I(7-12) *pp*

Vln. II(1-5) *pp*

Vla.(1-4) *pp*

Vc.(1-4) *pp*

Db.(1-4) *pp*

Tape (Track 2 continues)

212

Fl. 1 *pp*

Ob. 1 *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Perc. 2 *pp*

Hp. *pp*

Pno. *pp*

Vln. I(1-6) *pp*

Vln. I(7-12) *pp*

Vln. II(1-5) *pp*

Vla.(1-4) *pp*

Vc.(1-4) *pp*

Db.(1-4) *pp*

Tape (Track 2 continues)

col legno

arco

*pp* sempre

217

Fl. 1

Ob. 1

B. Cl.

Bsn. 1

Perc. 2

Hp.

Vln. I(1-6)

Vln. I(7-12)

Vln. II(1-5)

Vla.(1-4)

Vc.(1-4)

Db.(1-4)

Tape

*pp*

*pp sempre*

*col legno*

*pp*

*pp sempre*

(Track 2 continues)

222

Fl. 1

Ob. 1

Bsn. 1

Perc. 2

Hp.

Vln. I(1-6)

Vln. I(7-12)

Vln. II(1-5)

Vla.(1-4)

Vc.(1-4)

Db.(1-4)

Tape

**W**

*pp sempre*

(Track 2 continues)

229

Db.(1-4)

Tape

**X**

(Track 2 continues)

236

Db.(1-4)

Tape

(Track 2 continues)

Hold the note for 10 more seconds after Track 2 finishes

242 **4/4** Very gently  $\downarrow$  ca.48

(breathy) ca.10-12" ca.8-10" ca.6-8"

(breathy) ca.10-12" ca.6-8"

ca.6-8" ca.8-10" ca.6-8"

ca.8-10" (breathy) ca.6-8"

(breathy)  $mp$  (breathy)  $mp$

con sord.  $pp$   $p$

con sord.  $pp$

**4/4** Very gently  $\downarrow$  ca.48

T-t. (bow) ca.6-8"  $pp$

ca.3-4"  $p$  ca.6-8"  $pp$   $mp$

ca.3-4"  $p$  ca.6-8"  $pp$   $mp$

$p$   $mp$   $pp$   $mp$

$pp$   $mp$   $pp$

**4/4** Very gently  $\downarrow$  ca.48 (Each player performs individually.)

arco s.t. m.s.t. (non vib.) ca.6-8" ca.6-8"  $mp$

arco s.t. m.s.t. (non vib.)  $mp$

arco s.t. m.s.t. (non vib.)  $mp$

arco s.t. m.s.t. (non vib.)  $mp$

arco s.t. ord. ca.3-4" ca.6-8"  $pp$  slow and calm gliss., very gently  $mp$

arco s.t. ord.  $pp$  slow and calm gliss., very gently  $mp$

s.t. ord.  $pp$  slow and calm gliss., very gently  $mp$

s.t. ord.  $pp$  slow and calm gliss., very gently  $mp$

arco s.t. m.s.t. (non vib.)  $mp$

arco s.t. m.s.t. (non vib.)  $mp$

s.t.  $mp$   $mp$

s.t. m.s.t. (non vib.)  $mp$

arco s.t. arco m.s.t. (non vib.) pizz. ord.  $p$

arco s.t. ord.  $pp$  slow and calm gliss., very gently ca.6-8"  $p$

s.t. arco m.s.t. (non vib.) pizz. ord.  $p$

s.t. p.o.  $pp$  slow and calm gliss., very gently  $mp$

arco m.s.t. (non vib.) ca.8-10" pizz. ord.  $mp$

arco m.s.t. (non vib.) pizz. ord.  $mp$



248

Fl. 1

Fl. 2

Ob. 1  
ca. 6-8"

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I(1-3)

Vln. II(4-6)

Vln. I(7-9)

Vln. II(10-12)

Vln. II(1-3)

Vln. II(4-5)

Vln. II(6-8)

Vln. II(9-10)

Vla.(1-2)

Vla.(3-4)

Vla.(5-6)

Vla.(7-8)

Vc.(1-2)

Vc.(3-4)

Vc.(5-6)

Vc.(7)

Db.(1-2)

Db.(3-4)

Cue 1

253

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I(1-3)

Vln. I(4-6)

Vln. I(7-9)

Vln. I(10-12)

Vln. II(1-3)

Vln. II(4-5)

Vln. II(6-8)

Vln. II(9-10)

Vla.(1-2)

Vla.(3-4)

Vla.(5-6)

Vla.(7-8)

Vc.(1-2)

Vc.(3-4)

Vc.(5-6)

Vc.(7)

Db.(1-2)

Db.(3-4)

mf

*sfp*

*mp*

*pp*

*mf*

senza sord.

5

3

3

3

5

3

*sfp*

*mf*

*sfp*

*mf*

*sfp*

*mf*

*sfp*

*mf*

*sfp*

*pp*

*mf*

*pp*

*f*

B.D. (not muted)

*pp*

Cue 2      Cue 3      Cue 4      Cue 5      Cue 6

258

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
B. Cl.  
Bsn. 1  
Bsn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Vln. I(1-3)  
Vln. I(4-6)  
Vln. I(7-9)  
Vln. I(10-12)  
Vln. II(1-3)  
Vln. II(4-5)  
Vln. II(6-8)  
Vln. II(9-10)  
Vla.(1-2)  
Vla.(3-4)  
Vla.(5-6)  
Vla.(7-8)  
Vc.(1-2)  
Vc.(3-4)  
Vc.(5-6)  
Vc.(7)  
Db.(1-2)  
Db.(3-4)

mp  
mf  
sfp  
pp  
sf

con sord.  
sfp

(beater)  
pp  
mf

Vln. I(1) solo  
s.p.  
p.o.  
s.p.  
p.o.  
s.p.  
p.o.  
s.p.  
p.o.  
s.p.  
pp

Vln. I(4) solo  
p.o.  
s.p.  
p.o.  
s.p.  
p.o.  
s.p.  
pp

ord.  
c.l.b.  
sf

ord.  
c.l.b.  
sf

ord.  
arco  
c.l.b.  
sf

ord.  
c.l.b.  
sf

ord.  
c.l.b.  
sf

ord.  
c.l.b.  
arco  
sf

ord.  
c.l.b.  
sf

ord.  
c.l.b.  
sf

This musical score page includes the following sections and annotations:

- Flutes (Fl. 1, Fl. 2):** Resting throughout.
- Oboes (Ob. 1, Ob. 2):** Resting throughout.
- Clarinet (Cl.):** Resting.
- Bass Clarinet (B. Cl.):** Resting.
- Timpani (Timp.):** Resting.
- Percussion (Perc. 1, Perc. 2):** Perc. 1 has a melodic line starting at measure 264 with a *p sempre* dynamic. Perc. 2 has a similar line. A note above Perc. 1 says "Crot.: improvise based on the rhythmic patterns" and above Perc. 2 says "Vib.: improvise on pitches A4, B4, C4, E4, F4 & G4 based on the rhythmic patterns; the notes can be played in any octave".
- Harp (Hp.):** Resting.
- Piano (Pno.):** Resting.
- Violins (Vln. I(1-3), Vln. II(4-6), Vln. I(7-9), Vln. II(10-12), Vln. III(1-3), Vln. II(4-5), Vln. II(6-8), Vln. II(9-10)):** Play a glissando starting at measure 264, marked *mp* and *pp*, with the instruction "pp slow and calm gliss., very gently".
- Violas (Vla. (1-2), Vla. (3-4), Vla. (5-6), Vla. (7-8)):** Resting.
- Cellos (Vc. (1-2), Vc. (3-4), Vc. (5-6), Vc. (7)):** Play arco chords, marked *sfpp*. Vc. (1-2) and Vc. (3-4) are marked *pp slow and calm gliss., very gently*. Vc. (5-6) and Vc. (7) are marked *pp*.
- Double Basses (Db. (1-2), Db. (3-4)):** Resting.
- Tape:** A box at the bottom indicates "Track 3 starts approximately at this point".

268

Fl. 1

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

T-t. ca. 6-8"

Temp. (beater) *pp sempre* (bow)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I(1-3)

Vln. I(4-6)

Vln. I(7-9)

Vln. I(10-12)

Vln. II(1-3)

Vln. II(4-5)

Vln. II(6-8)

Vln. II(9-10)

Vla.(1-2) *s.t.* *s.p.*

Vla.(3-4) *s.t.* *s.p.*

Vla.(5-6) *s.t.* *s.p.*

Vla.(7-8) *s.t.* *s.p.*

Vc.(1-2) *ca. 8"*

Vc.(3-4)

Vc.(5-6) *ca. 6-8"*

Vc.(7) *ca. 6-8"*

Db.(1-2) *ca. 3-4"* *ca. 8-10"* *ca. 8-10"*

Db.(3-4) *ca. 6-8" (ON the bridge; toneless)* *ca. 6-8"*

Tape (Track 3 continues)

271

Fl. 1 (breathy) *ca. 8-10"* (breathy) *ca. 8-10"* *p* *ca. 8-10"*

Fl. 2 *ca. 8-10"* *p* *ca. 8-10"*

Ob. 1 *ca. 8-10"*

Ob. 2 *ca. 8-10"*

Cl. *ca. 10-12"* *pp* *ca. 8-10"* *ca. 10-12"* *p*

B. Cl. *ca. 10-12"* *p* *ca. 8-10"*

Bsn. 1

Bsn. 2

Hn. 1 (bird whistle) *ca. 10-12"* *ca. 8-10"* *mp*

Hn. 2 (bird whistle) *ca. 10-12"* *ca. 8-10"* *mp*

Hn. 3 (bird whistle) *ca. 10-12"* *ca. 8-10"* *mp*

Hn. 4 (bird whistle) *ca. 8-10"* *ca. 10-12"* *ca. 8-10"* *mp*

Tpt. 1 (bird whistle) *ca. 8-10"* *ca. 8-10"* *mp*

Tpt. 2 (bird whistle) *ca. 8-10"* *ca. 8-10"* *mp*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I(1-3)

Vln. I(4-6)

Vln. I(7-9)

Vln. I(10-12)

Vln. II(1-3)

Vln. II(4-5)

Vln. II(6-8)

Vln. II(9-10)

Vla.(1-2) *pp* *s.t.* *ord.* *pp* *ca. 3-4"* *pp slow and calm gliss., very gently*

Vla.(3-4) *pp* *s.t.* *ord.* *pp* *ca. 3-4"* *pp slow and calm gliss., very gently*

Vla.(5-6) *mp* *pp* *ord.* *pp* *ca. 3-4"* *pp slow and calm gliss., very gently*

Vla.(7-8) *mp* *pp* *ord.* *pp* *ca. 3-4"* *pp slow and calm gliss., very gently*

Vc.(1-2)

Vc.(3-4)

Vc.(5-6)

Vc.(7)

Db.(1-2)

Db.(3-4)

Tape (Track 3 continues)

**Z** Senza tempo

ca.40"

Cue (2)

ca.10"

Cue (3)

ca.10"

Cue (4)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1  
ca.8-10"

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

**Z** Senza tempo

Temp.

Perc. 1

Perc. 2

Hp.

Pno.

**Z** Senza tempo

Vln. I(1-3)

Vln. I(4-6)

Vln. I(7-9)

Vln. I(10-12)

Vln. II(1-3)

Vln. II(4-5)

Vln. II(6-8)

Vln. II(9-10)

Vla.(1-2)  
ca.3-4"  
*pp slow and calm gliss., very gently*

Vla.(3-4)  
*pp slow and calm gliss., very gently*

Vla.(5-6)  
ca.8"

Vla.(7-8)  
ca.8"

Vc.(1-2)

Vc.(3-4)

Vc.(5-6)

Vc.(7)

Db.(1-2)

Db.(3-4)

(Track 3 continues)

Track 3 fades out