

峽哀

LAMENTS OF THE GORGES

For chamber orchestra

© Stef Conner 2009

三峡一线天，三峡万绳泉。 Triple Gorge one thread of heaven over ten thousand cascading thongs of water...

Stef Conner

峡哀

LAMENTS OF THE GORGES (2009)

For chamber orchestra:

flute/alto flute; oboe; clarinet; contrabassoon;

percussion 1: bass drum/sizzle cymbal/glockenspiel/anvil (or metal bar)/bells (suspended)/drum (non-western; unspecified)/whip;

percussion 2: tam-tam/wind chimes/whip/temple blocks/suspended cymbal/water gong/sleigh bells/congas/triangle/crotales/vibraphone/tubular bells;

harp; 6 violin 1; 4 violin 2; 4 viola; 2 violoncello; 2 contrabass.

Premiered by The University of York Chamber Orchestra (conducted by Dr. John Stringer), in the Sir Jack Lyons Concert Hall, January 2009.

Duration c. 11 minutes

Performance Notes

The score is notated at concert pitch.

Explanations of non-standard notations are given as they occur in the score. The following general principles are observed:

Senza Misura

Senza Misura passages in this piece use approximate spacial notation and are not strictly proportional. Conductor cues are given, within which performers judge the duration of their material individually (approximate timings are sometimes indicated). Accidentals apply only to the notes they precede. When individuals play un-metered material, barlines are shown if it is necessary to continue to follow the conductor (in order to resume metered material at a particular point); barlines are hidden when it is possible for the player to ignore the conductor for a significant period of time.



Dashed arrows indicate gradual change from one state to another. Thus, if an arrow appears between two notes, performers should arrive at the new state by the second note, having transitioned gradually.



'Extender': thick lines are spacial representations of note length, or duration for which a motive or technique (e.g. a graphic notation) is to be repeated. In measured passages, duration is indicated by the number of bars the extender covers, unless it is extended by a duration of less than a bar, in which case note values are shown above the staff. In *senza misura* passages, durations are spacial and approximate.

Woodwind notes:

Crossed note-heads are frequently notated on five-line staves in the woodwind parts. Performers must be aware that this notation is an indication of fingering only - no pitch should sound at all.

Transposing woodwind instruments are notated at concert pitch, but when the above tablature notation is used (and no pitch is sounded) exact fingerings are notated, rather than transpositions.

The following IPA symbols are used in the score:

IPA Symbol Example of RP Usage

Vowels and semi-vowels

- [a] 'â' as in the French 'pâtes'
- [ɑ] 'a' as in 'father'
- [o] Not really used in RP English. 'o' as in 'bode' in American English.
- [ə] 'a' as in 'comma'
- [i] 'ee' as in 'see'
- [ɛ] 'e' as in 'bed'
- [e] 'é' as in the French *santé*
- [ɔ] 'oor' as in 'door'
- [u] 'oo' as in 'soon'

Consonants

- [w] 'w' as in 'weather'
- [t] 't' as in 'bet'
- [d] 'd' as in 'do'
- [p] 'p' as in 'person'
- [tʃ] 'ch' as in 'chair'
- [k] 'k' as in 'kill'
- [s] 's' as in 'see'
- [ʃ] 'sh' as in 'share'
- [ç] like 's' but with tongue further retracted
- [ʃ̥] like 'f' but with tongue further retracted
- [x] 'ch' as in the Scottish 'Loch'
- [m] 'm' as in 'man'
- [n] 'n' as in 'no'
- [ŋ] 'ng' as in 'king'
- [l] 'l' as in 'left'
- [j] 'y' as in 'yes'
- [ɸ] Not really used in English; like an 'f' but with lips pursed and teeth not touching lips.

LAMENTS OF THE GORGES

STEF CONNER

Senza Misura

I c. 3-4" II c. 3-4" III c. 3"

FLUTE
Unpitched breath sounds. Breathe ad lib.
Cover whole mouth piece and pronounce given phonemes.
Notated pitches with crossed noteheads indicate desired fingering.
[φ] - - - - [u] - - - - [ɔ]==[u]==[φ]
mp *f* (E fingering + G# key)

FLUTE
Unpitched breath sounds. Breathe ad lib.
Cover whole mouth piece and pronounce given phonemes.
Notated pitches with crossed noteheads indicate desired fingering.
[φ] - - - - [u] - - - - [i]==[u]==[φ]
mp *f* (E fingering + G# key)

OBOE
Breath sounds - ingressive/egressive ad lib., with reed removed.
Notated pitches with crossed noteheads indicate desired fingering.
mf Add occasional 'tups' by tonguing ad lib.
Vary timbre by slowly changing fingering.

CLARINET IN B♭
Breath sounds (breathe ad lib.) with occasional crackle made by spit against the reed.
Vary timbre by slowly changing fingering.
mf

CONTRABASSOON
Breath sounds with reed removed.
Add occasional 'tups' by attacking the bocal with your tongue.
Breathe ad lib. and vary timbre by slowly changing fingering.
f

HORN IN F
Breath sounds, ingressive/egressive ad lib.
Pronounce given phonemes (all de-voiced) into mouthpiece.
HN. *p*

TRUMPET IN B♭
Breath sounds, ingressive/egressive ad lib.
Pronounce given phonemes (all de-voiced) into mouthpiece.
Do not completely cover; allow some leakage.
TPT. *p*

TROMBONE
Breath sounds, ingressive/egressive ad lib.
Pronounce given phonemes (all de-voiced) into mouthpiece.
Do not completely cover; allow some leakage.
TBN. *p*

PERCUSSION 1
SIZZLE CYMBAL
Scrape the surface of the instrument with circular movements.
pp *p*

PERCUSSION 2
BASS DRUM
Scrape the surface of the instrument with circular movements.
pp *p*

TAM-TAM
pppp

IV c.1-2" V c.3-4" VI c.2" VII c.1-2" VIII c.2-3"

FL. 14
ff \rightarrow *f* *ff* [s] [c] [i] *fff* \rightarrow *f* *pp* \rightarrow *p* breath only note with breathy tone breath only

FL. 2
ff [i] [s] *fff* [c] [i] *f* *fff* [i] [a]

OB.
 + 2nd Bve key *f* *fff*

CL.
 Breath sounds with occasional 'tups' made by tonguing ad lib. *f* *fff*

CBSN.
fff

HN.
 Remove F tuning slide *f* Replace F tuning slide [a] *ff*

TPT.
f [i] [a] *ff*

TBN.
f [i] [a] *ff*

PERC. 1
f *pp* *f*

PERC. 2
pp

CROTALLES
ppp

VC. 1
 SOLO
 VC. 1 *ppp*

VC. 2
 SOLO
 molto sul pont.
 VC. 2 *ppp* \leftarrow *p* \rightarrow

Legend:
 → = egressive airstream
 ← = ingressive airstream
 + = tongue advanced
 - = tongue retracted

A J = 60

FL. (mouth piece covered) [ci] [o] mf ff [a] mf (no fingers down) Unpitched upward gliss made by lifting fingers in quick succession (2nd octave E fingering with added D₅ trill key) f fff f ff f

OB. f + 2nd 8ve key ff + 2nd 8ve key (+8) (+8) ff mf

CL. breath only note with breathy tone breath only Unpitched upward gliss made by lifting fingers in quick succession mf ff mf

CB.S.N. f ff mf mf

Unpitched upward gliss made by lifting fingers in quick succession (lift all fingers)

* → = egressive airstream; ← = ingressive airstream

HN. (B.) [cia] mp ff [a] ff p f [a] mf

TPT. [cia] mp ff [a] ff p f [a] mf

TBN. [cia] mp ff [a] ff p f [a] mf

PERC.1 GLOCKENSPIEL ppp mp p mf pp mp sim.

PERC.2 WIND CHIMES p ppp (To Vibraphone) pp sim.

HP. p sim. mp

A J = 60

FINGER CYMBALS

Listen for contrabass 1's finger cymbal strokes and imagine them as events that trigger your own. Respond with variable numbers of rhythmically irregular, dynamically unstable, echo-like hits that in turn act as triggers for the f.c. player in the viola section. Respond musically to the rhythmic character and dynamic level of the contrabass f.c. hits. Allow short dialogues to develop between yourself and the f.c. player in the violas.

Listen for violin 1(v)'s finger cymbal strokes and imagine them as events that trigger your own. Respond with variable numbers of rhythmically irregular, dynamically unstable, echo-like hits that are influenced by the rhythmic character and dynamic level of the contrabass and violin 1 (v) f.c. hits. Allow short dialogues to develop between yourself and violin 1 (v).

VLN. (V) [b] [e] [b] ppp mp ppp mf ppp mp pp

VLN. (III) [b] [e] [b] ppp mp pp

VC. 1 molto sul pont. norm. molto sul pont. norm. [b] [e] [b] ppp mp pp

VC. 2 ppp mp pp [b] [e] [b] ppp mp pp

CB. 1 FINGER CYMBALS ppp p sim. ppp mf

rit. a tempo (♩ = 60)

B

Unpitched downward gliss made by adding fingers in quick succession

Unpitched downward gliss made by adding fingers in quick succession

tongue ram (T.R.)

Unpitched downward gliss made by adding fingers in quick succession

Tongue stop

Unpitched gliss with hand in bell

Unpitched gliss with hand in bell

B

rit. a tempo (♩ = 60)

molto sul pont.

sul tasto

molto sul pont.

sul tasto

frantic, jerky ad lib. hits with varying dynamics. etc.

Continue as previously

molto sul pont.

sul tasto

frantic, jerky ad lib. hits with varying dynamics. etc.

Continue as previously

molto sul pont.

molto sul pont.

pizz.

35 Vary timbre by changing fingering

Vary timbre by changing fingering

FL. 1 [a] [i] [a] [i] [ku] [ci] [a] [a] mf ff [x] [u] [e] sp [po] [x] [u] - [e] sp

FL. 2 [i] [ci] [a] [ku] [ci] [a] [a] - [i] ff [x] [u] [e] sp [po] ff [x] [u] - [e] sp

OB. ff (+8) ff [k] f [k] ff sp

CL. f ff [k] ff sp

CBSN. fff [k] p fff

HN. [ai] [cia] [i] [ku] [cia] [ku] [jou] [u] [e] ff f p mf p

TPT. [ai] [ku] [cia] [ku] [jou] [u] [e] f p mf p

TBN. [ai] [ku] [c] [ia] [jou] [x] [u] [e] ff p mp

PERC. 1 p mf mf f p mp f mf (damp) sfz ppp

PERC. 2 WHIP f VIBRAPHONE p mp f sim. ff f mp mf

HP. mf f mp f ff f mp ppp

SOLO

VLN. 1 (I) pp mp p mf pp ppp

VLN. 1 (II) mp ppp p pp ppp

VLN. 1 (V) mf

VLN. 2 (I) p mf p mf mp ppp

PERC. mf

VC. 1 mp p mf mp mf pp

VC. 2 mp pp pp

CB. 1 (FINGER CYMBALS) p mf mp mf mp f p

CB. 2 f mf

42 unison slap tongue (S.T.) S.T. tongue ram (T.R.) S.T. T.R.

FL. *ff* *fff* *ff* *f* *ff* *f* *ff* *sp ff*

OB. *ff* *ff* *sp* *ff* *f* *sp* *ff* *f* *ff*

CL. *ff* *ff* *sp* *ff* *f* *sp* *ff* *f* *ff* *sp*

HN. *ff* *fff* *ff* *f* *ff* *mf* *ff*

TPT. *ff* *f* *ff* *ff* *mf* *ff* *ff*

TBN. *ff* *fff* *ff* *ff* *mf* *ff* *ff*

PERC. 1 *mf* *mp* *p* *mp* *pp* *f*

PERC. 2 TEMPLE BLOCKS *f* *ff* *ff* *f*

HP. *f* *f* *mf* *ff*

VLN. I (I) *mp* *p* *f* *mf* *f* *p* *mp* *f*

VLN. I (II) *mf* *p* *mf* *f* *p* *mp* *f*

VLN. I desk 2 *mf* *mf*

VLN. I (V) Continue as before

VLN. 2 half all *pp* *p* *f* *mp* *f* *molto sul pont.* *norm.* *mf* *mf* *pizz.* *mp*

PERC. Continue as before

VLA. desk 1 *p* *f* *p* *molto sul pont.* *norm.* *p* *pizz.* *mp*

VCL. unis. *mf* *sf* *mf* *molto sul pont.* *norm.* *p* *mp*

CB. 1 *p* *f* *mp* *p*

CB. 2 *f* *mp* *mp*

tremolo rit./rall. ad lib.

sul tasto

Continue as before

molto sul pont.

norm.

+ via. (iv) norm.

pizz.

Sul D

51

FL. *mf* *mp*

FL. *ff* *sp* *ff* *sp* *f* *[a]*

O.B. *ff* *sp* *sp* *Replace reed*

CL. *ff* *sp* *[i]* *tr* *ff* *sp* *f* *Replace reed*

CBSN. *ff* *ff*

HN. *ff* *[s]* - *[a]* *[z]* - *[a]* *[c]* - *[ia]*

TPT. *pp* *[z]* - *[a]* *[c]* - *[ia]*

TBN. *ff* *[s]* - *[a]* *[z]* - *[a]* *[c]* - *[ia]*

PERC. 1 *f < fff* *mp* *ff < fff* *mp < mf*

PERC. 2 *ff* *fff* *TUBULAR BELLS* *f* *CROTALES (damp)* *ff* *mf* *f* *CROTALES (jeté)*

HP. *ff* *(damp)* *f*

VLN. 1 *desks 1 & 2* *sp* *f* *div.* *mf* *unis.* *p* *+ desk 3* *sfz* *mp* *div.* *3* *sul tasto* *p*

VLN. 2 *arco* *mf* *sp* *f* *div.* *mf* *sfz* *mp* *mp*

VLA. *(all)* *arco* *mf* *sp* *f* *div.* *mf* *sfz* *mp*

VC. *arco* *mf* *p* *mf* *sfz* *sfz* *mp*

52

56

FL. 1
[φ] fff [e]-[o] fff [ts] [u] [e] [i] f ff fff

FL. 2
[φ] fff [e]-[o] fff [ts] [u] [e] [i] mf fff f ff mp

OB.
ff fff

CL.
ff fff mp fff f

CBSN.
ff fff

HN.
f [e] f ff

TPT.
f [e] [lai] ff f ff

TBN.
f [e] [lai] f mf ff

PERC. 1
f ppp mf ppp f mp p

PERC. 2
WHIP f TAM-TAM pp f pp mp

HP.
f

VLN. 1
mf mp ff fff fff

VLN. 2
mf mp fff fff p f fff

VLA.
mf fff fff p f fff

VC.
mf fff fff fff

CB.
arco f div. unis. (arco) pizz.

€

63

FL. *ff* *mf* *f* *pp*

OB. *f* *f*

CL. *ff* *mf* *mf*

CBSN. *ff* *mf* *f* *f*

HN. *ff* *p* *pp* *f*

TPT. *ff* *mp* *pp* *f*

TBN. *ff* *mp* *pp* *f*

PER.C. 1 GLOCKENSPIEL *f* *p* *f* *ff*

PER.C. 2 TUBULAR BELLS *ff* *pp* *pp* *mf*

HP. *ff* *ff* *mp*

VLN. 1 *fff* *mf* *ff* *pp* *mf* *ff*

VLN. 2 *fff* *mf* *ff* *mp* *mf* *ff*

VLA. *fff* *f* *ff* *mp* *f*

VC. *ff* *fff* *f* *ff* *mp* *f* *mp* *f*

CB. *fff* *f* *ff* *mp* *f* *mp* *f*

harmonic glissandi ad lib. sul A etc. *accel.*

div. unis. *div.* *unis.*

ord.

€

F

The score is organized into systems for various instruments:

- Woodwinds:** Flute 1 & 2 (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (CBSN.), Horn (HN.), Trumpet (TPT.), Trombone (TBN.).
- Percussion:** Percussion 1 (PERC. 1) with Drum and Bass Drum, Percussion 2 (PERC. 2).
- String Section:** Violin 1 (VLN. 1), Violin 2 (VLN. 2), Viola (VLA.), Violoncello (VC.), Contrabass (C.B.).
- Other:** Harp (HP.).

Key performance instructions include:

- Violin 1:** "descending harmonic glissandi ad lib., sul E" and "etc." with a wavy line indicating the glissandi.
- Violin 2:** "sp" (sforzando) marking for a rapid sixteenth-note passage.
- Violoncello:** "etc." with a wavy line for a tremolo effect.
- Violoncello:** "unis." (unison) marking.
- Violoncello:** "div." (divisi) marking for divided parts.
- Violoncello:** "etc." with a wavy line for a tremolo effect.

Dynamics range from *ppp* (pianississimo) to *sfz* (sforzando), with various crescendo and decrescendo hairpins.

molto rit..

76

FL. *ff p* *mf* *fff* *f*

FL. *f* *mf* *fff*

OB. *ff pp* *ff* *mf*

CL. *mf* *mp* *ff* *mf*

CBSN. *sfz* *mp* *f*

HN. *ff p* *f* *ff* *fff*

TPT. *mf* *fff*

TBN. *mf* *mp* *ff*

PERC. 1 *ff* WHIP *f*

PERC. 2 *pp* *f* *mf* *p* *f*

HP. *ff* *fff* *fff* *fff* Tremolo on low string cluster with palm of hand.

VLN. 1 (I) *mp* *f* *fff*

VLN. 1 (II) *mf* *f* *fff*

VLN. 1 (2nd desk (non div.)) *mf* *fff*

VLN. 1 (3rd desk (non div.)) *mf* *fff*

VLN. 2 (I) *f* *mp* *fff*

VLN. 2 (II) *f* *mp* *fff*

VLN. 2 (2nd desk (non div.)) *mp* *fff*

VLA. *pp* *sfz* *ff* *pp* *fff p* *pp* *fff* *mp* *fff*

VC. *pp* *sfz* *f* *pp* *sfz* *mp* *fff*

CB. *pp* *sfz* *p* *sfz* *mp* *fff*

* Apply progressively more bow pressure until producing harsh scratch tone with approximate pitch.

♩ = 45

H Senza Misura (Conductor follows A. Fl.)

c.15-20"



Increase diaphragm pressure to create accelerating accents, which become increasingly loud until pressure causes harmonics to sound.

Microtonal ornaments made by adjusting mouthpiece angle.

80 ALTO FLUTE

FL. *p* *mp* *sim.* *mp* (turn in completely) *p* *mf* *fl.*

CL. embouchure bend *p* 3

CBSN. *mp* *f*

HN. *mp* (breathe ad lib.)

TBN. *mp* w/ plunger mute *pp* ord. (breathe ad lib.) *mp*

PERC. I *pppp*

CYM. (damp) *p*

VIBRAPHONE (motor on) arco

♩ = 45

H Senza Misura

VLN. 1 (I) *spp*

VLN. 1 (II) *p* *mp*

VLN. 2(I) *spp*

89

A. FL. *ppp* *f*

FL. *pp* *f* turn mouthpiece in

CL. *mf* High pitched squeaks made with teeth on the reed.

CBSN.

HN.

TPT. (breathe ad lib.) [ho] *mp*

TBN. *mp* *f*

PER.C. 1

PER.C. 2 WATER GONG Dynamics ad lib: *ppp* - *p* Continue to raise/lower gong ad lib. Respond to the flute solo.

VLN. 1 (I) *pp* Sul G

VC. 1 *pp* *mp*

VC. 2 *ppp*

I c.2-3" II c.3-5" III c.4-5"

IV c.3-4" V c.3" VI c.3-4" VII c.4-5" J = 50

100

A. FL. *mf* *f* *mf* *ff* *p* *f* *mp*

FL. *mf* *mp* *f*

CL. *p* *pp* (breathe ad lib.) *pp*

CBSN.

HN.

TPT.

TBN. *mp* *f* *pp*

PERC. 1 *pppp* *p*

PERC. 2 SLEIGH BELLS

VLN. I

VLN. I (II) *mp* *pp*

VC. I *mp* *pp* *mp* *f* *sul tasto*

VC. 2 *mp* *mp* *mf* *sul tasto*

J = 50

create tremolo effect with rapid bursts of diaphragm pressure

III

A. FL. *tk* *f* *ff*

FL.

CL. *p*

CBSN. *f*

HN. *mf*

TPT.

TBN. *p < ff >* *f < >*

PERC. 1 *ff* *ppp* *ff* *ppp*

PERC. 2 CONGAS *ff* *f* *p* *3* *p* *5* *3* *ff* *mp* *f* *pp*

HP. *f*

VLN. I SOLO *ff* *mf*

VLA. *p* half all

VC. 1 *p* *p*

VC. 2 *p* *ff* *p*

CB. *f* *p*

FLUTE

K

117

FL. I

FL. II

CL.

CB.SN.

VLN. I

VLN. I(II)

VLN. I(III)

VLN. I(IV)

VLN. I(V)

VLN. I(VI)

VLN. 2(I)

VLN. 2(II)

VLN. 2(III)

VLN. 2(IV)

VLA. (I)

VLA. (II)

VLA. (III)

VLA. (IV)

VC.

CB. 1

CB. 2

tr

mp p

mf < f > mp mf p f

ppp 3 mp p mp

pp p pp < mf pp mp ppp

pp tr 5 tr 3

tr 3

pp p p mp

flautando

pppp mf ppp

ppp p

mp mp p

flautando

ppp 5 p ppp

ppp p

flautando

ppp < mf > p < mf > 5 pp 3 p

flautando

pppp 5 mf p ppp < mp

flautando

pppp 5 mp mf pp 5 5

flautando

tr 3

pppp mf mp 3 mp p

mp fff

ppp > pp fff

p fff

ppp < > mp fff

mp fff

ppp < p > ff 7 < mf p f p > pp

pp < > pp mp

ppp < pp 3 < p ppp

tr

ppp mp pp 3 < p ppp 7 ff 7

div. unis. stagger bowing

pppp 3 f p

ppp < p > pp

ppp 3 tr

This page of the musical score, page 16, contains the following sections and parts:

- Woodwinds:** Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (CBSN.).
- Percussion:** Percussion 1 (PER.C. 1), Percussion 2 (PER.C. 2), Anvil, Sleigh Bells, and Congas.
- Strings:** Violin I (VLN. I), Violin I (II) (VLN. I(II)), Violin I (III) (VLN. I(III)), Violin I (IV) (VLN. I(IV)), Violin I (V) (VLN. I(V)), Violin I (VI) (VLN. I(VI)), Violin II (I) (VLN. 2(I)), Violin II (II) (VLN. 2(II)), Violin II (III) (VLN. 2(III)), Violin II (IV) (VLN. 2(IV)), Viola (VLA. (I)), Viola (II) (VLA. (II)), Viola (III) (VLA. (III)), Viola (IV) (VLA. (IV)).
- Other:** Harp (HP.), Cello (VC.), and Double Bass (CB.).

The score includes various musical notations such as dynamics (e.g., *mp*, *pp*, *f*, *fff*), articulations (e.g., *sfz*, *acc.*), and performance instructions (e.g., "Free, irregular tremolo on given note, occasionally incorporating bracketed notes.").

126

FL. *f* [s] [l] *sfz* [ts]

FL. *p* 5:4 *f* [s] [l] *sfz* [ts]

OB.

CBSN. *pp* *f*

HN. (F harmonic series) *mp* *f* *f* *sp*

TBN. w/ plunger mute *mp* *f* *mf* *sp* *mp* *f* *ppp* *f*

PERC. 1 SUSPENDED CYMBAL *p* *mp* ANVIL *ff* SUSPENDED CYMBAL (with chain) *mf*

PERC. 2 WHIP (jeté) *ff* SLEIGH BELLS WHIP *f* VIBRAPHONE *fff*

HP. *mf* *fff* 8^{va}

VLN. 1 *mp* *mf* *p* *f* *sfz*

VLN. 1(I) *mp* *mf* *p* *sfz*

VLN. 1(II) *mp* *mf* *p* *sfz*

VLN. 1(III) *mp* *mf* *p* *sfz*

VLN. 1(IV) *f* *mf* *sfz*

VLN. 1(V) *sfz*

VLN. 1(VI) *mp* *sfz*

VLN. 2(I) *mp* *p* *f* *p* *sfz*

VLN. 2(II) *mp* *p* *sfz*

VLN. 2(III) *mf* *sp* *sfz*

VLN. 2(IV) *p* *sfz*

VLA. (I) *pizz.* *fff*

VLA. (II) *mp* *sp* *fff*

VLA. (III) *pp* *fff*

VLA. (IV) *ppp* *f* *fff*

VC. *fff* *ppp* *f* *fff* *arco*

CB. *f* *fff* *fff*



SOLO

132 unis.

FL. *f* [s]-[l] *ff* [s] [u]

CBSN. *mp* *f*

HN. *fff* *mf* *ff* *pp* *ff* *mf* *fff*

TPT. *pp* *mf* *mf* *f* *mp* *fff* *ff* *mf*

TBN. *fff* *mf* *sp* *ff* *mf* *fff*

PER.C. 1 *f* *ppp* *with chain* *mf* *ff* *ppp*

PER.C. 2 *f* *f* *sim.* *f*

VLN. I *p* *p* *mf* *f*

VLN. I (II) *p* *p* *mf* *p*

VLN. I (III) *p* *p* *mf*

VLN. I (IV) *p* *ppp* *mf*

VLN. I (V) *p*

VLN. I (VI) *p* *mp* *mf* *ppp*

VLN. 2 (I) *p* *ppp* *mf* *ppp*

VLN. 2 (II) *p* *p* *mf* *fff* *mp*

VLN. 2 (III) *p* *f*

VLN. 2 (IV) *p* *f* *mp*

VLA. (I) *arco* *mf* *ff* *mp*

VLA. (II) *arco* *p* *mf* *ff* *mp* *f*

VLA. (III) *mf* *mp*

VLA. (IV) *mf*

VC. *mf* *sfz* *f* *mp*

CB. *mf* *sfz* *f*

138

FL. *ppp* *p* *sfz* fl.

FL. *ppp* *p*

OB. *ppp* *p*

CL. *ppp* *mp*

CBSN. *ppp* *p*

TPT. *sp* *ff* *pp* *ff* *mf* *mp* *f* *ff* *f*

(alternate fingering)

VLN. I *mp* *f* *mf* *ff* *mf* *f*

VLN. I(III) *ppp*

VLN. I(IV) *ppp*

VLN. I(V) *mp* *f* *p*

VLN. I(VI) *ff* *p*

VLN. 2(I) *f* *mf* *fff* *f* *sfz* *sfz*

jeté

Tremolo slows, then accelerates again.

VLN. 2(III) *mp* *f* *p*

VLN. 2(IV) *f* *p*

VLN. (I) *f* *p*

VLN. (II) *p*

VLN. (III) *f* *p*

VC. *f* *p*

CB. *p*

Repeat ad lib. (x 4 - 10)
(Aggregate increase in dynamics over all repetitions - not repeating swells)

142

FL. *p* *ff*

FL. *ff*

OB. *ff*

CL. *ff*

CBSN. *mf* *ff*

TPT. *mp* *ff* *fff*

Improvise with given notes (in order, but possibly with occasional variation at player's discretion).
Vary phrasing, timbre, dynamics and rhythm ad lib., but overall impression must convey dramatically increasing intensity.

PERC. 1

BASS DRUM *pp* *mp* *f*

(first time only)

PERC. 2

SIZZLE CYMBAL arco *mp* *f* *p* *ff*

(first time only)

Repeat ad lib. (x 4 - 10)
(Aggregate increase in dynamics over all repetitions - not repeating swells)

VLN. I *fff*

Improvise with given notes (in order, but possibly with occasional variation at player's discretion).
Vary phrasing, timbre, dynamics and rhythm ad lib., but overall impression must convey dramatically increasing intensity.

VLN. I(III) *ff*

VLN. I(IV) *ff*

VLN. IV) *ff*

VLN. 2(I) *ff*

Play given notes in order, as fast as possible and building in intensity.

VLN. 2(II) *sfz* *mf* *ff*

Tremolo slows and accelerates ad lib.

VLN. 2(III) *ff*

VLN. 2(IV) *sfz* *mf* *ff*

Tremolo slows and accelerates ad lib.

VLA. (I) *ff*

VLA. (II) *ff*

VLA. (III) *ff*

VC. *ff*

CB. *ff*

147

FL. *mp*

FL. *pp* *ff* *mf*

CL. *ppp* *f* *mf*

CBSN. *f* *fff* *mf*

PERC. 1 BELLS *f* DRUM ANVIL *ff* *ff*

PERC. 2 SLEIGH BELLS *f* *ff* *p* *f* *mf* *ff* *mf* *ff* *p* *ff* *fff*

HP.

VLN. I *pp* *f* *mf*

VLN. I (II) *pppp*

VLN. I (III) *pppp* *f* *mf* *pp*

VLN. I (IV) *pp* *mp*

VLN. I (V) *pppp* *pp*

VLN. I (VI) *mf*

VLN. 2 (I) *mp*

VLN. 2 (II) *mp* *pppp*

VLN. 2 (III) *mp* *ff* *mf*

VLN. 2 (IV) *ff*

VLA. (I)

VLA. (II) *sp* *ff*

VLA. *fff* *mf* *ff* *mp*

VC. *ff* *mf* *fff*

CB. *mf*

Play 3/4 against the conductor's 4/4; begin with the same crotchet pulse, then allow your tempo to drift.

154

Play 3/8 against the conductor's 4/4; begin with the same quaver pulse, then stop following the conductor and gradually get faster.

FL. *ff* 3 3

Improvise on given pitches with a triplet feel, in free tempo.

FL. *mf*

OB. *f* *fff* fl. fl.

CL.

Stop following the conductor; allow your tempo to drift.

CBSN. *f*

DRUM

PER.C. 1

ANVIL *fff* *ppp* *fff* *ppp*

PER.C. 2 *mf* *ff* *p* *f* *fff* *f* *p* *ff*

VLN. 1 *f* *mp*

Repeat given note sequence in free rhythm (beginning at roughly semiquaver speed); vary phrasing ad lib. and gradually accelerate.

VLN. I(II) *mp* *f*

Repeat given note sequence in free rhythm (beginning at roughly the same speed as previous quintuplet); vary phrasing ad lib. and gradually accelerate.

VLN. I(III) *ff* *mf* 3 5

Beginning with the same semiquaver pulse, stop following the conductor and repeat the given 7/16 pattern with increasing speed and intensity.

VLN. I(IV) *ff*

Improvise jerky and erratic gestures using given material. Gradually become louder and faster.

VLN. I(V) *ff* 3 5 *f*

Improvise jerky and erratic gestures using given material, inserting grace note sporadically. Gradually become louder and faster.

VLN. I(VI) *ff* 5 *f*

Repeat given note sequence in free rhythm (beginning at roughly the same speed as previous quintuplet); vary phrasing ad lib. and gradually accelerate.

VLN. 2(I) *fff* *f*

Stop following conductor and repeat ad lib., gradually getting faster.

VLN. 2(II) *ff* 3 5 5

Stop following conductor and repeat ad lib., gradually getting faster.

VLN. 2(III) *ff* *mf* 5 5 5

Stop following conductor and repeat ad lib., gradually getting faster.

VLN. 2(IV) *mf* 3 3 3 3

Stop following the conductor; allow your tempo to drift and do not coordinate.

VLA. (I) *fff* *f*

Stop following the conductor; allow your tempo to drift.

VLA. (II) *mf*

Stop following the conductor; allow your tempo to drift.

VC. *mf*

CB. *fff* *mf*

P Senza Misura

c.2-3"

c.3-4"

c.3"

c1-2"

J = 50

FL. I *fff*

FL. II *fff* *much slower*

O.B. (breathe ad lib.) *fff* *Remove reed* *ff* *fff* *fff* *ff* *fff* *ff* *Replace reed*

CL. *fff* *ff* *fff* *fff* *fff*

CBSN. *fff* *fff* *ppp*

HN. *ff* *fff* *f* *f* *fff* *sp*

TPT. *ff* *fff* *f* *f* *fff* *sp*

TBN. *ff* *fff* *f* *f* *fff* *sp*

PERC. 1 *f* *p* *f* *mp* *p* *pp* *mf*

PERC. 2 *mf* *fff* *WHIP* *mf*

P Senza Misura

VLN. I *f* *fff* *ppp*

VLN. I (II) *fff*

VLN. I (III) *fff*

VLN. I (IV) *fff*

VLN. I (V) *fff* *f*

VLN. I (VI) *fff* *molto rall.* *ppp*

VLN. 2 (I) *fff* *ppp*

VLN. 2 (II) *fff* *molto rall.* *ppp*

VLN. 2 (III) *fff* *ppp*

VLN. 2 (IV) *fff* *pp*

VLA. (I) *fff* *ppp* *mp*

VLA. (II) *fff* *ppp* *mp*

VLA. *fff* *molto rall.* *ppp* *mp*

VC. *fff* *molto rall.* *ppp* *mp*

CB. *fff* *ppp* *mp*

HN. *ff* *fff* *f* *f* *fff* *sp*

TPT. *ff* *fff* *f* *f* *fff* *sp*

TBN. *ff* *fff* *f* *f* *fff* *sp*

SIZZLE CYMBAL *mp*

BASS DRUM *pp* *mf*

Senza Misura

c.3-4"

FL. I: *fff* 3, *mf*, *f*, *p*

FL. II: *fff*, *mf*, *p*

OB.: *fff*, *mf*, *f*, Remove reed

CL.: *fff*, *mp*, *f*, unpitched breath sound

CBSN.: *fff*, *mf*

HN.: *fff*, *mf*

TPT.: *fff*, *mp*, *f*

TBN.: *fff*, *mp*

B. D.: *ff*

TRJANGLE: *ff*, (>) ad lib.

T.-T.: *fff*, *pp*

VLN. I: *fff*, *mp*, *p*

VLN. I(I): *fff*, *mf*, *ppp*, *p*

VLN. I(II): *fff*, *mf*

VLN. I(IV): *fff*, *mf*

VLN. I(V): *fff*, *mp*

VLN. I(VI): *fff*, *f*

VLN. 2(I): *fff*

VLN. 2(II): *fff*, *mf*

VLN. 2(III): *fff*, *mf*

VLN. 2(IV): *fff*, *mf*, *p*

VLA. (I): *fff*, *mf*

VLA. (II): *fff*, *mf*, *p*

VLA. (III): *fff*, *mf*, FINGER CYMBALS *mf*

VLA. (IV): *fff*, *mf*

VC.: *fff*, *mf*

CB. 1: *fff*, *fff*, *mf*, *f*, FINGER CYMBALS Fast, erratic hits with sporadic accents

CB. 2: *fff*, *fff*, *mf*, *mp*

175

FL. [s] [a] *ff* *sp* [c][a] [t] [e] *fff* *sp* [s] - [i] [a] *f* [a][i] [ku] *fff* [j]o - [u] *fff* [x]u][e] *sp* [φ] *f*

FL. [c][a] [t] [e] *fff* *sp* [s] - [i] [a] *f* [a][i] [ku] *fff* [j]o - [u] *fff* [x]u][e] *sp* [φ] *f*

O.B. (+8) *fff* [t] (+8) *fff* *f* (+8) [t] (+8) *fff* *sp*

CL. *fff* *sp* *fff* *f* (w/ calf) [k] *fff* *sp*

CBSN. Remove reed *f* *mp*

HN. [t]i][e] - [n] *mp* [su]-[e] - [i] *ff* [ku] *ff* [φ] *mp*

TPT. [s] [a] *fff* [t]i][e] - [n] *fff* [su][e] - [i] *fff* [jou] *ff* [φ] *mp*

TBN. [s] [a] *fff* [t]i][e] - [n] *fff* [su][e] - [i] *fff* [xu][e] *ff* [φ] *mp*

PERC. I WHIP *mp* GLOCKENSPIEL *mp* BASS DRUM *f* *p*

VIB. VIBRAPHONE *ff* *f* *mf* *mp*

HP. *fff* *f*

R ♩ = 50

Senza Misura

VLN. I

VLN. I (II)

VLN. I (V) FINGER CYMBALS Respond to Contrabass/vla. (iii) finger cymbal strokes with echo-like patterns, as previously.

VLN. 2 (I) *sfz* *mf* sul pont.

VLN. 2 (II) *p*

VLN. 2 (III) *sfz* *sfz*

VLN. 2 (IV) *sfz* *pp*

VLA. (I) *p*

VLA. (II) *pp*

VLA. (III) Respond to Contrabass finger cymbal strokes with echo-like patterns, as previously. become more and more sparse

VLA. (IV) *p* *pp*

VC. 1 *p* *sfz* *pp* *mp* *ppp*

VC. 2 *p* *sfz* *pp* *f* *mf*

CB. 1 *f* *mf* *mp* *p* ad lib. - becoming more sparse

CB. 2 *f*