Andreas Tsiartas

Thrus

['θrus]

for orchestra

Full score

2020/21

Instrumentation

2 Flutes (1st doubling piccolo/ 2nd doubling alto flute)
2 Oboes
*2 Clarinets in B^{b} (*2nd doubling bass clarinet in B^{b})
2 Bassoons (2nd doubling contrabassoon - with extensions G^{1} and A^{1})
4 Horns in F
3 Trumpets in B^{b} (1st doubling picc. trumpet in B^{b}/ 2nd doubling in D)
2 Trombones (2nd doubling bass trombone)
*Percussion (2)**
Harp
Piano (with additional items)
Strings (8, 8, 6, 5, 4)- Double basses 3 and 4 with five strings.

NB: Throughout the work, strings are divided in stands, unless otherwise indicated. Celli are divided as 2+2+1.

* *Batt. 1*: bass drum, tam-tam, marimba (A^{2}-C^{7}), chain, 1 woodblock (small block), suspended cymbal (16"+).
Batt. 2: vibraphone, xylophone, glockenspiel, crotales (C^{7}-C^{8}), 1 suspended cymbal 16"+, chimes (G^{4}-C^{5} chromatic).

-See further on for additional items/ specifications required-

Full score in C

Thrus *for orchestra* (2020-21)

Thrus (Gr: Θροῦς), is one of those literary words in Greek, made up of consonants and vowels which sonically depict the meaning of the actual word: in this case, the 'rustling of leaves'. It could also be translated as a soft, yet unremitting noise, a kind of whisper or murmur. The word can be traced back in older Greek literary sources and interpreted as 'the remnants of a reverberation' - a kind of a sonic debris. In other sources, we find references to an even more ancient word, the verb throō (θροώ) which is used to connotate an uproar, or just a loud voice.

-Andreas Tsiartas, June 2021/
Revised June 2022

Duration: ca. 11 minutes
www.andreastsiartas.net

Additional specifications/ items required:

For the contrabassoon:

● 2 extensions G^1 and A^1 for the contrabassoon (tube-shaped, b. 177 and 284).

For the piano:

● 1 metal chain (small size), a small piece of rope (to tie it firmly on the one side of the chain) and a piece of cloth upon which the metal chain will be placed, when not used.
● 1 wooden block (see immediately below, guidelines).
● Loose bow hair (3 sets: G#6, B^b5, F#4) firmly bound on both edges.
● 1 regular superball.

Piano preparation guidelines:

● On all occasions, please press and pre-hold the sustain pedal in order to perform in the interior of the piano and to avoid any damage to the dampers' sensitive felts.
● **Bow hair**: prepare the 3 sets in advance. To insert and remove the hair, you may use any palpable object of less than 5 mm width. You may attach pins to the sides of the hair (the hair must be firmly bound on both sides) to make it easier. **For performing the passage**, ideally the string should be bowed in a 90-degree angle (as held by both hands). Make sure the sets have not much hair in order to be easily inserted, but also in order to produce a more resonant, vibrant, airy sound. The use of rosin might be required in order to facilitate sound production. **Please, do not use fishing net,** as this will create a different sound!
● **Chain:** Use a small sized chain, firmly bound on the piano on one side. Use a cloth to place the chain upon, when requested to remove the chain in order to avoid any noise.
● **Block**: performers usually use a heavy item to generate the percussive sound required, wrapped up in felt or cashmere lining underneath to firmly dampen the strings. Dimensions (indicatively- as it varies in piano construction for the range required): 8cm width x max. 24 cm length (height flexible). In any case, the resulting sound should be **very percussive**, dry and should mingle well with the timbre of the other instruments at the specific passages requested.

For the harp:

● Loose bow hair (2 sets: G2, B2) firmly bound on both edges.

Harp preparation guidelines:

● Prepare the 2 sets in advance. To insert and remove the hair, you may use any palpable object of less than 5 mm width. You may attach pins to the sides of the hair (since the hair must be firmly bound on both sides) to make it easier. **For performing the passage**, ideally the string should be bowed in a 90-degree angle (as held by both hands). Make sure the sets have not much hair to be easily inserted, but also in order to produce a more resonant, vibrant, airy sound. The use of rosin might be required in order to facilitate sound production. **Please, do not use fishing net,** as this will create a different sound!

For percussion:

● **Coin**: with which to rub the surface around the rim of the bass drum.

● **Bows:** 2+2 double bass bows () for each *batteria*. At least one bow for each batteria should be <u>very</u> well rosined to sustain the passage at "**M**".

● **Chain:** with an adjacent hard surface, upon which to strike the chain.

● **Mallets:**

Batteria 1

 2 hard (xylophone) mallets

 1 bass drum mallet

 4 softest marimba mallets

 1 superball (SB) mallet (regular)

<u>Batteria 2:</u>

 1 cluster mallet for the vibraphone (covering its entire range)

 2 hard (xylophone) mallets

 2 drum sticks

 2 rawhide mallets (for chimes)

Percussion guidelines:

● For the bowed cymbals solo at letter **M:** For batteria 2, ideally on a large Wuhan cymbal - if not available, use the 16"+ suspended cymbal. Choose one that can create the effect of a rich/ homogenous/ voluminous yet smooth and dense multiphonic sound, which can be sustained long and give the impression of the after-resonance of the orchestra's texture at **M** <u>(to be performed, as if a 'cadenza').</u>

● Bowed pitches (harmonics)-Batt.1/ b. 59 and b. 115: Please mark and prepare (e.g., with stickers) the positions on the tam-tam, in advance.

For violins I, II and violas (for each player):

● 1 metallic practice mute (*sordina da studio*), which will create the desired timbre for the passages required.

General notes:

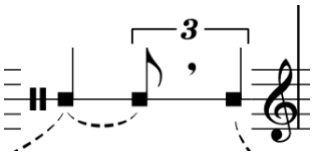
● All extended techniques/ notational symbols used in the work are given their detailed explanation further on, unless indicated in the score.
● Rests: the smallest rest in the piece is the single caesura ’ (like a breathing rest).
● Accidentals apply for a single bar.
● Trills throughout the piece **as fast as possible.**
● Dynamics: for letters **D, G, K,** bring dynamics to the forefront to enliven the static spectral chords.
● Two kinds of slurs: regular and dashed slurs. The dashed slurs imply binding the indicated phrases musically but also as ‘Bartók slurs’, when for example in trill-passages.

Desired orchestral layout on stage:

The work has been composed with the following orchestral layout in mind (from left to right): Violins I, II, Violas, Celli and Double basses.
Behind Violins I/II (from left to right): Harp and Piano, Woodwinds, Horns.
Behind Woodwinds and Horns (from left to right): Trumpets, Trombones.
Behind Trumpets and Trombones: Percussion 1 and 2 (in antiphonal position across stage).

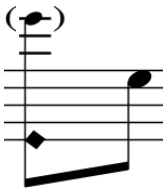
General notation glossary:

Treble clef with an ‘octave-higher’ marking:
octave higher than written.



Where applicable, some instruments may alternate between two kinds of staves:
one for the regular five-line stave and the other one a single line for non-pitched passages (air or noise textures).

Note stem used for non-metric tremolo (i.e. of short duration).



Smaller size note-heads (usually in brackets) indicate the desired pitch to be heard, or the resulting pitch
(either from harmonics, or other techniques).
<u>For clarinets only this is reversed</u>: the resulting sound as diamond-shaped note-heads.

Note-head pointing upwards:
indicating highest pitch (range).

Feathered figures indicate a relative number of pulsating beats and are not to be taken literally. The culmination of feathered figures combined, usually lies in the centre and it matches with a respective dynamic marking. This kind of pulsation should be performed vividly and in a fast speed, independently from the passage’s tempo.

Acute *sforzando* and *subito* piano (quasi *pp*) with gradual crescendo up to the next acute sforzando/ piano, etc. (NB: *sfz* accentuations, always in relation to the respective context of the dynamics).

(senza) → SP → MSP → XSP

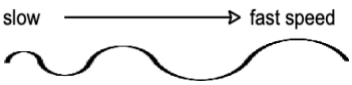
From *ordinario* (*senza pont.*) to *poco ponticello* (SP), towards medium *pont.* (MSP), to extreme ponticello (XSP).

MFL → XFL (XST)

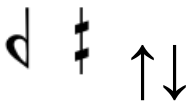
From medium *flautando* / *sul tasto* (MFL), to extreme *flautando* / sul tasto (XFL).

senza vibr. → Vibr → XVibr

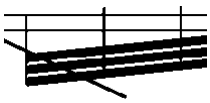
From *senza vibrato* (*ord.)* to some *vibrato* (Vibr), towards *extreme vibrato* (XVibr).



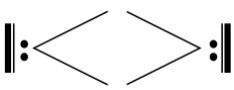
Intensifying vibrato wave: Speed **and** amplitude given in respective passages.



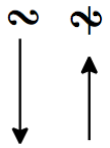
Microtonal accidentals used in the piece: quarter flat/ sharp, 1/8 higher and lower.



Figures crossed diagonally with a line: to be performed rapidly, despite tempo indications for the specific passage.



'Micro-dynamics': minimal *cresc./ decresc*. fluctuations upon the given starting and finishing dynamics. For strings, with the bow/ For winds and brass with breathing. It should create an overall tapestry of micro-fluctuations. Individual speed of these fluctuations is given for each instrument involved.



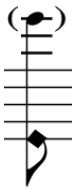
'Slur-like' symbols above arrows, indicate the beginning and ending of a non-metrical passage. The crossed sign cancels the previous one, returning thus, to time signature as indicated. **Note**: The non-metrical quality refers to the textures in the passages (e.g., individual tempo acceleration of the figures), and as such, the overall pace and time signatures **<u>should be taken in mind.</u>**

Instrument-specific glossary:

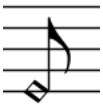
Woodwinds (general remarks first and then individual)

From pure air sound to full pitch (i.e. ord.):
There are four stages (marked in the score as ①/ ②/ ③/ ④): a white circle is pure air (①), black circle is reg. pitch (④). Two intermediate stages, one with more air and some pitch (②), applied for delicate whistle tones (WT), as well as with passages with a minimum of pitch (explained further below as **aeolian sound A**) and the other one, with more pitch and some air (③), which is used for the **aeolian sound B** used in the piece.

Aeolian Sound A:
Applied within marking number ②;
Note-head used to indicate a minimum amount of pitch within air,
yet NOT quite a whistle tone, nor an aeolian tone, rather something in-between.

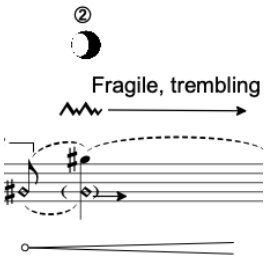


Aeolian Sound B:
Applied within marking number ③;
Air with some pitch, more audible than the one above.
Soft and delicate – created with a slightly curved direction of the air in the embouchure, resulting in sounding two octaves higher (quasi harmonics).



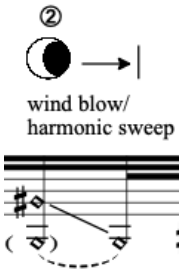
Note head used for passages containing textures of harmonics.

Piccolo

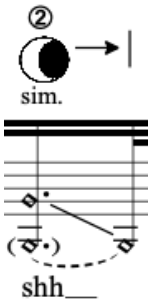


Fragile and trembling, containing small parts of neighbouring pitches (hence the curved zigzag line).

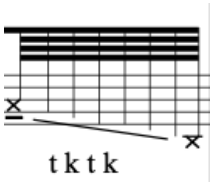
C flute and Alto Flute (shared examples)



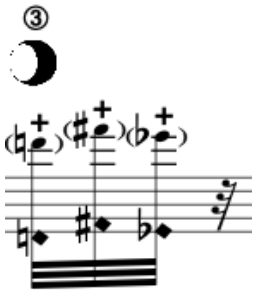
A very fast harmonic sweep though the indicated pitch range;
The effect is more important than the pitches sounding in-between (like a wind blow).



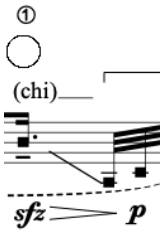
A very fast harmonic sweep though the indicated pitch range,
this time on the sound ***sh.*** The effect is more important than the pitches sounding in-between (like a wind blow).



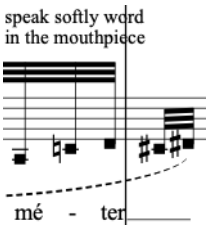
Percussive and palatal t/k fast descending scale (closed embouchure).



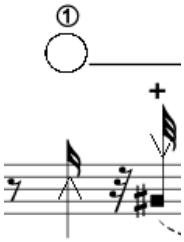
Aeolian Sound B:
Applied within marking number ③; Air with some audible pitch. Soft and delicate – created with a slightly curved direction of the air in the embouchure, resulting in sounding two octaves higher (quasi harmonics); In this case with added key-click sounds.



Bright towards a dark palatal approximant ‘chi’ air sound transition (closed embouchure).



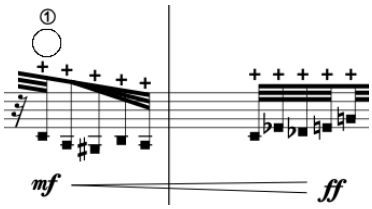
In addition to performing the passage,
speak softly the words in the mouthpiece (in-between spoken and whispered, clear but introverted, **not** evocative).



Inhale/ exhale in the mouthpiece:
arrow indications upwards and downwards respectively.

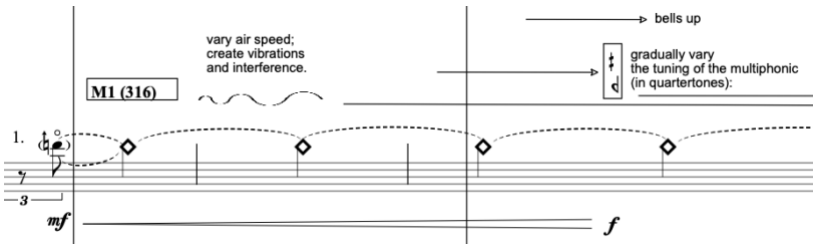
Pure -t- palatal sound (without air).

Alto Flute only:



(+) Key-click sound with some air (on these fingerings).

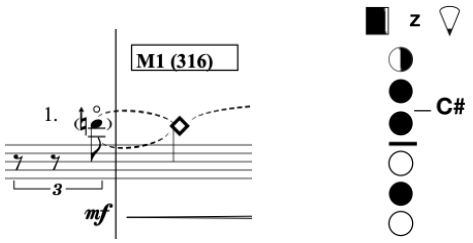
Oboe:



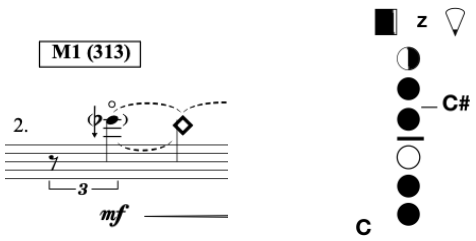
Given the multiphonic fingering, gradually vary air speed and create (naturally occurring) vibrations. Further on, gradually vary the tuning of the multiphonic in quartertones (again through air). While climaxing towards *f,* lift the bell of the instrument up so that the sound travels more distinctly amid the orchestra setting. Both oboes perform this sound idea in different timings (given in score). This should create intense interference, which is the main scope of this sound idea. Ideally (and if possible) start with the given pitch before gradually fingering the complete multiphonic (given here with a small circle above - a D6/ eighth of a tone higher, at the beginning).

Multiphonics for the oboe:

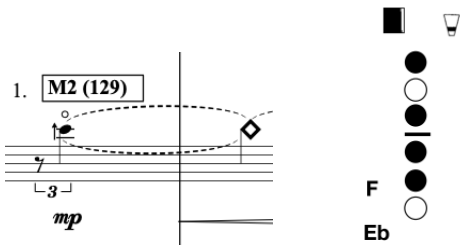
(1)



(2)



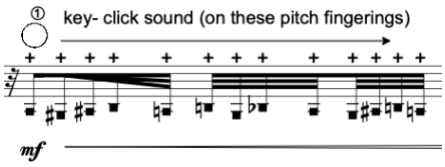
(3)



NB: The fingerings (and numbers of multiphonics) shown here are credited to Veale, Mahnkopf, *The Techniques of Oboe Playing*, Baerenreiter, 2002. Many thanks to the oboist Christos Tsogias-Razakof for his valuable practical help on these.

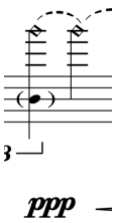
Clarinets (B^{b}, Bass Clarinet B^{b}):

For both clarinets

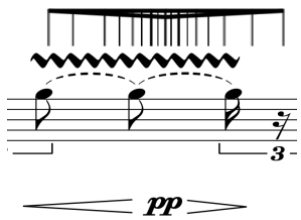


(+) Key-click sound with some air (on these fingerings).

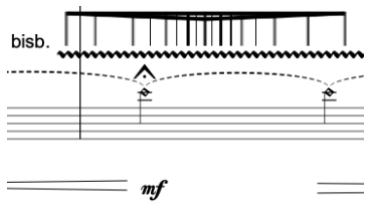
Clarinet in B^{b}



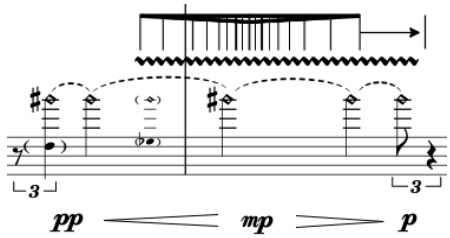
Harmonic: top pitch is the desired sounding one (fundamental **not** audible)



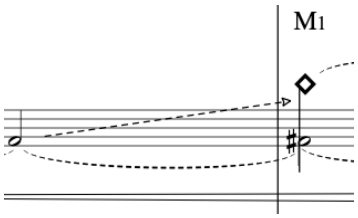
Timbral trill (bisb.).



Bisb. on the given harmonic.



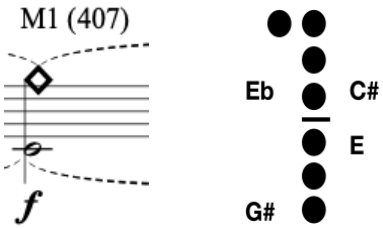
Harmonic bisb.:
Bisb. with 2 different harmonics,
resulting in the same pitch in pulsation - as indicated.



Starting from *dal niente* upon the given fundamental of the multiphonic, build up the desired multiphonic gradually (multiphonic in details further down as M_1).

Multiphonics for the B^b clarinet:

(1)

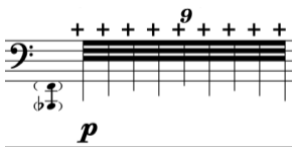


On a German system clarinet, the fingering is shown here (credits: G. Krassnitzer, *Multiphonics für Klarinette mit deutschem System*, Germany: Ebenos, 2003, No. 407). If your clarinet is on a French system, then create a multiphonic based on the fundamental shown here, C4 (sounding) within *f* dynamic, that has a rich high partials sound. Try one that blends well with the rest of the instruments.

(2).

On a German system clarinet, the fingering is shown here (credits: G. Krassnitzer, No. 710).
If your clarinet is on a French system, then create a multiphonic based on the fundamental shown here, F#4 (sounding) within *ff* dynamic, that has a rich high partials sound. Try one that blends well with the rest of the instruments.

Bassoon



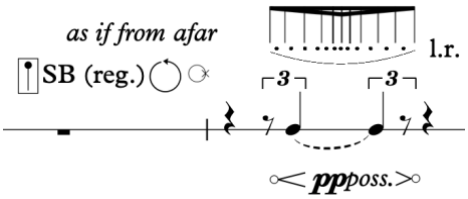
(+) Key-click sound only (on given fingering range).
Dynamics apply for key-click force.

Percussion (general notation):

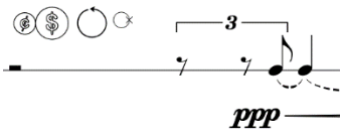
Indication to perform in the centre / at the rim, respectively.

Indication for circular motion.

Bass Drum



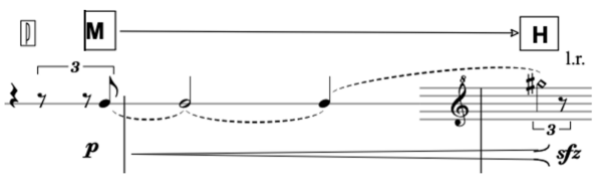
Roll circularly the superball (SB) mallet around the rim, in a slow/ medium pace and varied pressure (eventually it will jump up irregularly, as if *ricochet*. Use two SB's (left and right hand), if preferable.



Rub the surface around the rim with a coin,
in a slow/ medium pace.

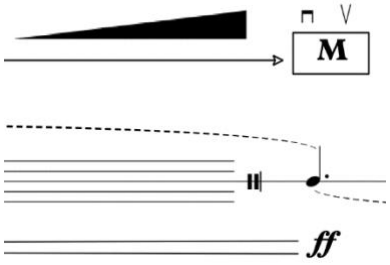
Tam-tam/ Cymbals

Indications of the desired texture attributes when bowing:
a dense multiphonic texture (M);
extracting and sustaining a high partial (H).



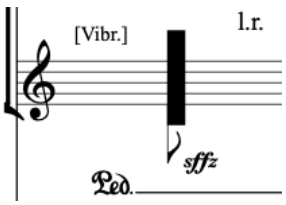
Find/ prepare and 'mark' a spot on the Tam-tam (and on cymbal bat.2/ b. 110) where a high $G^{\#}$ and later on a high $B^{\flat}$ partial resound, when bowed. **Important:** Use a double bass bow/

Cymbals only

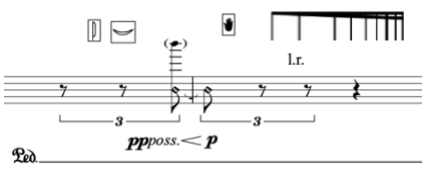


Start by bowing the cymbal as accustomed vertically.
Then gradually vary bow change/ velocity/ position/ pressure ad lib. General tendency: create volume - a rich multiphonic sonority. Later on in the passage, when reaching max./dense volume, abruptly slower bow velocity, while sustaining the volume. This abrupt change should assimilate to a distorted strumming on an electric guitar. Then crescendo/ vary bow pressure/speed anew until further indicated.

Vibraphone

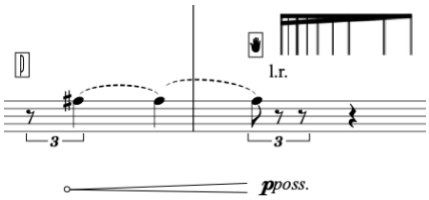


Cluster mallet upon the entire range of the vibraphone.



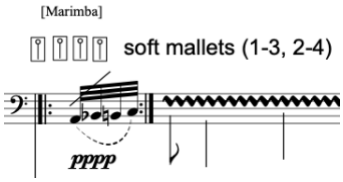
Harmonic on vibraphone:
using your fingernail, press the middle of the specific pitch/key, while bowing with the other hand. This will produce a sounding partial two octaves higher (some harmonics are too fragile, but it is desired so). **Pulsation:** either as a natural interference with the other instruments, OR artificially with the palm (see below as in crotales), OR, use the motor for as long as the pedal to create the vibration as imperceptibly as possible.

Crotales



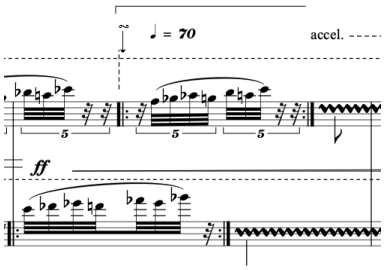
Bow the indicated pitches and then, when lifting the bow attempt creating a vibration on the sound, with the palm of your hand (as intense, as possible).

Marimba

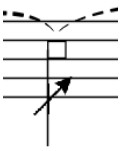


Perform this passage with 4 soft marimba mallets (2 x 2),
in the lowest range, as given. The sound should be dark and haunting. You may also use bass drum mallets (it makes the sound even darker and more resonant). Repeat the figure within the repetition bars for as long as indicated.

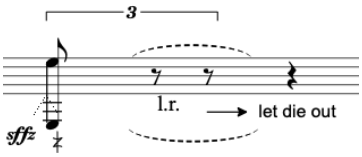
Harp:



Repeat the figure within the repetition bars
for as long as suggested by the horizontal curve
(within the time and tempo given).

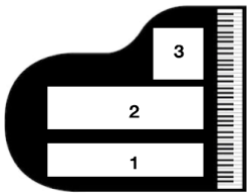


Bowed string
(See guidelines above)
Velocity of bowing: slow and steady,
not accelerating, nor reducing speed
by means of the dynamic markings.



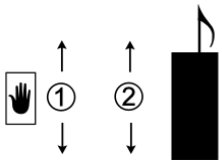
'Thunder effect':
strumming the lowest octave that causes
the wire strings to strike each other.

Piano:



The interior of the piano is to be divided roughly
in three major range parts,
indicated where applicable, as ①, ②, ③,
from lowest to highest range.

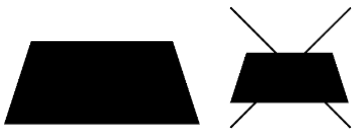
Cluster marking: Range indicated.



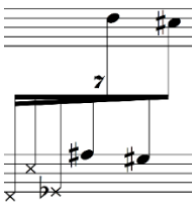
Slap the interior strings of the piano with the hand palm
on the range area indicated:
Numbers correspond to the division of the piano area as
mentioned above, lowest range (①) to the middle range (②).
Arrows indicate the higher and lower part of these ranges,
e.g. ①↑, the higher parts of the low bass range etc.
(ranges approximate depending on the piano model).

Indications of whether performing, inside the interior
of the instrument, or at the keyboard.

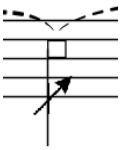
Gradually lifting up the right pedal
allowing the sound and its
overtones to die out gradually.



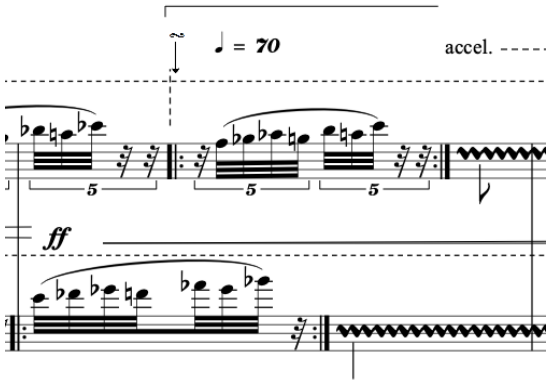
Place a block (see ‘preparation guides’ above)
to dampen the strings, creating the dry/ percussive sound required.
The crossed sign: remove the block.



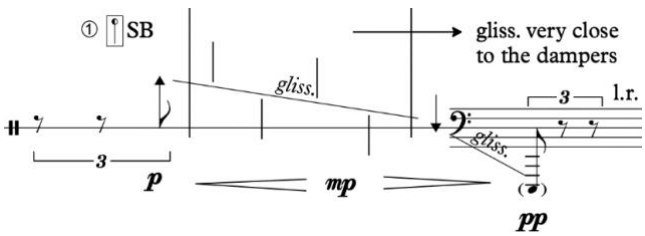
X - shaped note-heads are within the dampened range and will sound **very** dry/percussive, as opposed to the other regular keys/ notes.
Placing the solid block (as above) will dampen the range from approximately F3 to C5. Passages/ figures such as these, are pianistically conceived as open-palm reach fingering.



Bowed string
(See guidelines above)
Velocity of bowing: slow and steady, not accelerating, nor reducing speed by means of the dynamic markings.



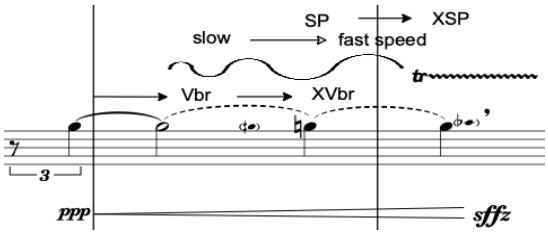
Repeat the figure within the repetition bars
for as long as suggested by the horizontal curve
(within the time and tempo given).



Gliss. across the iron frame of the lowest range (indicated in score as range ①), with the superball (SB) mallet, ending up into the lower strings; then gliss. on the strings until reaching indicated pitch. It should create a counter effect to the glockenspiel sound at these passages and it should be performed as if within a single gesture.

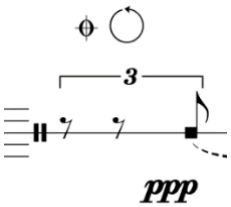
Respectively: place chain across
<u>the lowest bass octave</u> of the
piano strings/ let chain rattle until
it dies out (or according to the
pedalling of the passage)/ remove
chain.

Strings (general remarks):



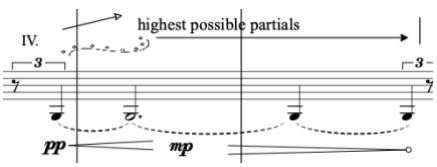
The string parts are structured with the following layers of notation (from bottom -above the stave- to top): articulation indications; vibrato indications (with speed indications - often leading to trills); bow pressure indications (see below); *ponticello* and / or *sul tasto* indications; tempo indications (not shown here).

Bow pressure (increase/ sustain max. pressure/ decrease).



Circular bowing:
VIOLINS ONLY: Dampen (sufficiently) the strings with left hand: high position.
Bow circularly and softly, with a slow to medium pace on all 4 strings.
For *sfz*: bow near the left-hand fingers/ on the higher part of the bow.
NB: Dynamics in this passage suggest noise intensity and **NOT** velocity of bowing.

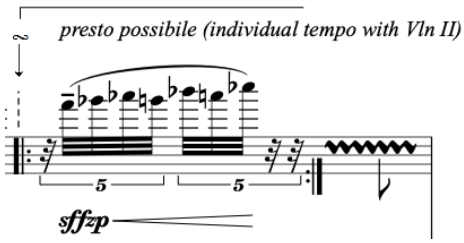
CELLI ONLY: position the left palm towards/ close to the bridge, dampening all the strings (sufficiently). Bow (as much circularly as possible) within this space between palm and bridge: this produces a better sound for the desired effect, on cello. Slow to medium pace!



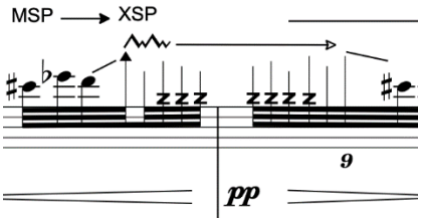
A harmonic gliss. on the open string indicated (gliss. on the first harmonics until you reach higher partials, and then gliss. within the highest possible partials, in a free order upwards and downwards - slow/ medium pace).

Violins/ Violas

Practise mute on/off

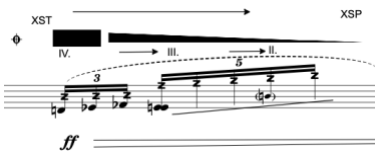


Repeat the figure within the repetition bars for as long as suggested by the curve (within the time and tempo given).



From the last regular note-head given (e.g. D^6), start a rapid gliss. towards the highest range of the instrument (unless range specifically indicated). Within this highest range perform small, non-metric, yet rapid glissandi (with the left hand, NOT the bow). Use two fingers (left hand) to achieve glissando "tremolando", when in the high position. Use the bow only for the non-metric tremolo (z).

Violoncelli/ Double basses



'Scratching sound': starting on the pitch indicated, gradually apply pressure to more than two strings with left palm, while applying **extreme** pressure on the bow in rapid non-metric tremoli; glissando until the end, upon the indicated dynamics; Pitch (in brackets) during the gliss., is an indication of position.

Full Score

THRUS

(2020/21)

for orchestra

Andreas Tsiartas

A ♩ = 70 (♪ = 140)

Piccolo
Flute 2. (doubling Alto Flute)
Oboe
Clarinet (B♭)
* Cl. 1 ossia: harmonic, if too high
Bassoon
Horn (F) I./II.
Horn (F) III./IV.
Trumpet (B♭) (doubl. picc. Tpt. B♭/ and D Tpt.)
Trumpet (B♭)
Trombone
softest marimba mallets/ from the centre towards the edge
b.drum mallets
Percussion 1
[Bass Drum]
Percussion 2
[Vibr.]
l.r.
[Crotales-keep close to Vibr.]
sim.
Harp
* if the RH action is not allowed on the specific piano, perform only LH action.
Piano
let the fallboard, fall
L. H.: interior

A ♩ = 70 (♪ = 140)

8 Violins I
8 Violins II
6 Violas
5 Violoncelli
4 Double Bass

Vln
Vla
Vc.
Db
Stand 1 (1-2)
Stand 2 (3-4)
Stand 3 (5-6)
Stand 4 (7-8)
detaché a punta d' arco
unis.
divisi
div.
div. a 2
XSP

10

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tpt.
Tbn.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.
Vln. I/S1
Vln. I/S1
Vln. I/S2
Vln. I/S2
Vln. I/S3
Vln. I/S3
Vln. I/S4
Vln. II/S1
Vln. II/S1
Vln. II/S2
Vln. II/S2
Vln. II/S3
Vln. II/S4
Vln. II/S4
Vla. /S1
Vla. /S2
Vla. /S2
Vla. /S3
Vla. /S3
Vc. /S1
Vc. /S2
Vc. /S2
Vc. 5
Db /S1

l.r.

sim.

div. a 2

MSP
XSP

19

Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I/S1
Vln. I/S1
Vln. I
Vln. I/S2
Vln. I/S2
Vln. I/S3
Vln. I/S3
Vln. I/S4
Vln. II/S1
Vln. II/S1
Vln. II
Vln. II/S2
Vln. II/S2
Vln. II/S3
Vln. II/S4
Vln. II/S4
Vla. /S1
Vla. /S2
Vla.
Vla. /S2
Vla. /S3
Vla. /S3
Vc. /S1
Vc.
Vc. /S2
Vc. /S2
Vc. 5
Db.
Db /S1

change to Alto Flute

l.r.

XSP MSP

detaché
a punta d' arco

25

Hn.
Tpt.
Tbn.
Vln. I/S1
Vln. I/S1
Vln. I
Vln. I/S2
Vln. I/S2
Vln. I/S3
Vln. I/S3
Vln. II/S1
Vln. II/S1
Vln. II
Vln. II/S2
Vln. II/S2
Vln. II/S4
Vln. II/S4
Vla. /S2
Vla.
Vla. /S2
Vla. /S3
Vla. /S3
Vc.
Vc. 5
Db.
Db /S1

31

Ob.

Cl.

Perc. 2

l.r.

Vln. I/S1

Vln. I/S1

Vln. I

Vln. I/S2

Vln. I/S2

Vln. I/S3

Vln. I/S3

Vln. I/S4

Vln. II/S1

Vln. II/S1

Vln. II

Vln. II/S2

Vln. II/S2

Vln. II/S3

Vln. II/S4

Vln. II/S4

Vla. /S1

Vla. /S2

Vla.

Vla. /S2

Vla. /S3

Vla. /S3

Vc.

Vc. 5

Db.

Db /S1

Tpt.
Perc. 1
Pno.
Vln. I
Vln. II
Vla.
Vc.

42

Pno.

Vln. II/S1

Vln. II/S1

Vln. II

Vln. II/S2

Vln. II/S2

Vln. II/S4

Vln. II/S4

Vla. /S2

Vla.

Vla. /S2

Vla. /S3

Vc. /S1

Vc./S1

Vc.

Vc. /S2

Vc. /S2

Db.

Db /S1

Db. /S1

Db. /S2

detaché

a punta d' arco poss.

48

Perc. 1

sim.

pppposss

Vln. II/S1

SP XSP SP

ppp sfmp ppp

Vln. II/S1

Vln. II

Vln. II/S2

XSP

ppp pppp

Vln. II/S2

Vln. II/S3

Vln. II/S4

MSP XSP MSP

pp ppp pp

Vln. II/S4

Vc. /S1

sf=p pp sf=mp p sf=mf mp sf=f

ORD.

Vc. S1

sf=p pp sf=mp p sf=mf mp sf=f mf

ORD.

Vc.

Vc. /S2

XSP MSP XSP MSP XSP MSP XSP

IV.

pp ppp pp ppp pp ppp pp

MSP XSP MSP XSP

ppp pp ppp mp

Vc. /S2

MSP XSP MSP

IV.

=pp ppp pp

XSP

ppp pp ppp

Vc. 5

Db.

Db /S1

XSP MSP XSP MSP XSP MSP

III.

p mp p mp p mp p mp p

XSP MSP XSP XSP MSP XSP

II.

p pp p pp p pp

XSP

IV.

pp

Db /S1

III. MSP XSP MSP XSP MSP

pp p pp p pp

MSP XSP MSP

II. IV.

pp p pp

Db /S2

3.

I. SP XSP MSP XSP MSP

III.

p pp p mp p mp

XSP MSP XSP MSP XSP

IV. V.

mp p mp p mp

MSP

p

Db /S2

MSP XSP MSP

V.

pp p pp

poco rall.

Picc.

Fragile, trembling

Perc. 1

[Tam-tam]

sim.

Vln. I

Vln. I/S4

ORD.

Vla.

Vla. /S1

Vc.

Vc. /S2

XSP

ORD.

Vc. /S2

Vc. 5

Db.

Db. /S1

XST

XSP → MSP

Db. /S1

Db. /S2

Db. /S2

10

B ♩ = 60

Picc.
Ob.
Cl.
Tpt.
Perc.
Perc. 2
Pno.
Vln. I/S1
Vln. I/S3
Vln. I/S4
Vln. II/S3
Vln. II/S4
Vla. /S3
Vc. /S1

Change To Fl.
senza vibr.
harmonic bisb.
sim.
con sord.
bisb.
l.r.
[Vibr.]
interior
keyboard
unis.
MSP
XSP
*= with finger, NOT bow.
NB - harmonic only:
resulting sound octave higher

68

accel.

Fl.

Fl.

Change to Alto Flute

key-click sound
with some air

Cl.

B. Cl.

key- click sound with some air

Bsn.

key- click sound (on this fingering range)/
no air/ pitch

Hn.

Tpt.

bisb.

con sord.

Tbn.

con sord.

Perc. 2

[Crotales]

l.r.

[Xylophone]

at the tip of the mallets/ on the edge of the key

Pno.

senza Ped. ma leggierissimo possibile

accel.

Vln. I

Vln. I/S1

Vln. I/S2

div.

unis.

Vln. I/S3

Vln. I/S4

NB - harmonic only:
resulting sound octave higher

Vln. II

Vln. II/S1

div.

Vln. II/S3

Vln. II/S4

Vla.

Vla. /S3

sim.

Vc.

Vc. /S1

Vc. /S2

unis.

*= with finger, NOT bow.

Vc. 5

pizz.

Db.

Db. /S1

pizz.

Db. /S2

C ♩ = 70

73

Fl.
A. Fl.
Cl.
B. Cl.
Bsn.
Perc. 1
Perc. 2
Vln. I/S1
Vln. I/S2
Vln. I/S3
Vln. I/S4
Vln. II/S1
Vln. II/S2
Vln. II/S4
Vla. /S1
Vla. /S2
Vla. /S3
Vc. /S1
Vc. /S2
Vc. 5
Db /S1

wind blow/ harmonic sweep
sim.
shh
key- click sound with some air
Change to Clarinet in B♭
a 2
[B. Drum]
with coin
normal
at the tip of the mallets/ on the edge of the key
at the tip of the mallets / on the edge of the key
XSP
MSP
col legno battuto (CLB)
arco ord.
1.

Fl.

wind blow/ harmonic sweep

speak the word softly in the mouthpiece

mé- ter

t k t k

je - a

A. Fl.

speak the word softly in the mouthpiece

(shh)

mé - ter

t k t k

sim.

je - a

(chi)

Cl.

Perc. 1

ORD.

Vln. I

Vln. I/S2

(CLB)

ORD.

sim.

Vln. I/S4

arco ord.

(CLB)

ORD.

Vln. II

Vln. II/S2

(CLB)

ORD.

Vln. II/S4

arco ord.

sim.

(CLB)

ORD.

Vla.

Vla. /S1

ORD.

Vla. /S3

ORD.

Vc.

Vc. /S1

ORD.

Vc. /S2

(CLB)

ORD.

Vc. 5.

Db. /S1

XSP

♩ = 90 Più mosso

Fl.
A. Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Hn.
Tpt.
Perc. 2
Pno.

Vln. I
Vln. I/S2
Vln. I/S3
Vln. I/S3
Vln. I/S4
Vln. II
Vln. II/S3
Vln. II/S4
Vla./S1
Vla. /S2
Vla.
Vla. /S2
Vla. /S3
Vc. /S1
Vc.
Vc. /S2
Vc. 5.
Db. /S1
Db.
Db. /S2
Db. /S2

phy - sin
chló - e
change to piccolo
change to flute
ORD.
vary air speed; create vibrations and interference.
bell up
M1
Piccolo Trumpet in B♭
con sord. ('straight')
[Vibr.]
interior
unis.
XFL
div.

D ♩ = 𝅗𝅥 = *70* ♩ = 𝅗𝅥 = *90* **L'istesso mosso come sopra**

93

Picc.
Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Hn.
Picc. Tpt.
Tbn.
Perc. 1
Perc. 2
Pno.

gradually vary the tuning of the multiphonic (in quartertones):
ORD.
2. Tpt. Bb
senza sord.
1. T. Tbn.
senza sord.
senza vibr.
[B. D.]
l.r.

Vln. I — Vln. I/S2, Vln. I/S3, Vln. I/S3, Vln. I/S4
Vln. II — Vln. II/S3, Vln. II/S4
Vla. — Vla./S1, Vla. /S2, Vla. /S2, Vla. /S3
Vc. — Vc. /S1, Vc. /S2, Vc. 5
Db. — Db. S1, Db. /S2, Db. /S2

rall.

102

Picc.
Fl.
Cl.
Cl.
Bsn.
Hn.
Picc. Tpt.
Tbn.
Perc. 2
Pno.
Vln. I
Vln. I/S2
Vln. I/S3
Vln. I/S3
Vln. I/S4
Vln. II
Vln. II/S2
Vln. II/S3
Vln. II/S4
Vla.
Vla./S1
Vla. /S2
Vla. /S2
Vla. /S3
Vc.
Vc. /S1
Vc. /S2
Vc. 5
Db.
Db. S1
Db. /S2
Db. /S2

ORD.
unis.
[cymb.]
MSP
ORD.
SP
XSP

♩ = 70

rall.

110

semplice-pesante

Picc.

Cl.

ORD.

Tbn.

Perc. 1

Perc. 2

M

H

Attain, hold and sustain this B flat, ideally, for as long as indicated.

[T.-t.]

Hp.

bisb.

Pno.

l.r.

Vln. I/S1

Vln. I

Vln. I/S2

Vln. I/S3

Vln. I/S3

Vln. I/S4

Vln. II/S1

Vln. II

Vln. II/S2

Vln. II/S3

Vln. II/S4

Vla.

Vla./S1

Vla. /S3

Vc. /S1

Vc.

Vc. /S2

Vc. 5

Db. S1

Db. /S2

Db.

Db. /S2

XSP

MSP

ORD.

*= with finger, NOT bow.

♩ = 60

E ♩ = ♪ = 60 accel.

Picc.

Cl.

Hn.

Perc. 1

Perc. 2

Hp.

Vln. I/S1

Vln. I

Vln. I/S2

Vln. I/S3

Vln. II/S1

Vln. II

Vln. II/S2

Vla./S1

Vc. /S1

Vc.

Vc. /S2

Db.

Db. /S2

Db. /S2

a 2

1.r.

[marimba]

[xylophone-sounding pitch]

MSP

XSP

ORD.

I.

*= with finger, NOT bow.

♪ = 100

accel.

122

Picc.

Cl.

Bsn.

Hn.

Hn.

Hn.

♪ = 100

accel.

Vln. II/S1

Vln. II

Vln. II/S2

Vla.

Vla. /S2

Vc. /S1

Vc.

Vc. /S2

Db. S1

Db.

Db. /S2

♪. = 140

131

6/8 5/8

Picc.
Fl.
Ob.
Ob.
Cl.
Hn.
Hn.
Hn.
Picc. Tpt.
Tpt.
Tbn.
Perc. 1
Perc. 2

(ossia: small valve gliss.)

senza sord.

bisb.

a 2

♪. = 140

6/8 5/8

Vln. II/S1
Vln. II
Vln. II/S2+S3
Vla./S1
Vla.
Vla. /S2+S3
Vc. /S1
Vc.
Vc. /S2
Db.
Db. S1

sim.

one bow

Stand 1

Stand 2

(♪ = 140)

F ♩ = 70 (♪ = 140)

Picc.
Fl.
Ob.
Ob.
Cl.
Bsn.
Hn.
Hn.
Picc. Tpt.
Tpt.
Tbn.
Perc. 1
Perc. 2

(♪ = 140)

F ♩ = 70 (♪ = 140)

Vln. I — Vln. I/S1-S3 — Stand 1-3
Vln. II — Vln. II/S1
Vln. II/S2+S3
Vla. — Vla./S1
Vla. /S2+S3
Vc. — Vc. /S2
Db. — Db. S1

Std. 1-3 unis

143

Picc.
Fl.
Ob.
Cl.
Cl.
Bsn.
Hn.
Picc. Tpt.
Tpt.
Perc. 1
Perc. 2
Pno.
Vln. I/S1-S3
Vln. I
Vln. I/S4
Vln. II/S1-S3
Vln. II
Vln. II/S4
Vla.
Vla. /S3
Vc. /S2
Vc.
Vc. 5
Db. S1
Db. /S1
Db.
Db. /S2
Db. /S2

a 2
detaché
ORD.
div.
l.v.
Ped.

150

Picc.

Fl.

Ob.

M2

Cl.

Cl.

Hn.

Hn.

Perc. 1

Perc. 2

[Glockenspiel]

allow overlapping of fingers

♩ = 70

accel.

presto possibile

Hp.

allow overlapping of fingers-perform these quasi staccato

Pno.

presto possibile (individual tempo with Vln II)

Vln. I/S1-S3

Vln. I

Vln. I/S4

presto possibile (individual tempo with Vln I)

Vln. II/S1-S3

Vln. II

Vln. II/S4

Vla.

Vla. /S3

Vc. /S2

Vc.

Vc. 5

Db. S1

Db. /S1

Db.

Db. /S2

Db. /S2

G ♩ = 90 Più mosso ♩ = ♩ = 90

156

Fl.

Ob.

Ob.

Cl.

Cl.

Hn.

Hn.

Picc. Tpt.

Perc. 2

Hp.

Pno.

Vln. I/S1+S2

Vln. I/S3

Vln. I/S4

Vln. II/S1-S3

Vln. II/S4

Vla. /S3

Vc. /S2

Vc. 5

Db. S1

Db. /S1

Db. /S2

Db. /S2

Vln. I

Vln. II

Vla.

Vc.

Db.

vary air speed; create vibrations and interference.

bell up

gradually vary the multiphonic's tuning (in quartertones):

(bell up)

Create vibration: interact with oboes and create naturally occuring interferences.

sim.

con sord.

ca. 7"

ca. 4"

l.r.

ORD.

portato

Install the chain (as quietly as possible)

Stand 3 unis.

rall. . . . . H ♩ = 70 ♩ = ♩ = 70

164

Fl.
Ob.
Ob.
Cl.
Cl.
Bsn.
Hn.
Hn.
Hn.
Picc. Tpt.
Tpt.
Tbn.
Perc. 1
Perc. 2

(bell up)
sim (gradually vary the multiphonic's tuning - in quartertones):
ORD.
sim. (gradually vary the multiphonic's tuning - in quartertones):
sim.
(bell up)
rather medium speed
2. change to Cbsn.
1. Lontano mute
rather slow speed
con sord. (lontano sord.)
Trumpet in D
con sord. ('harmon' sord.- extend the stem)
l. r. Tbn.
[vibr.]
l.r.

rall. . . . . H ♩ = 70 ♩ = ♩ = 70

Vln. I/S1
Vln. I — Vln. I/S2
Vln. I/S3
Vln. I/S4
Vln. II/S1
Vln. II — Vln. II/S2
Vln. II/S3
Vln. II/S4
Vla./S1
Vla. — Vla. /S2
Vla. /S3
Vc. /S1
Vc./ S1
Vc. — Vc. /S2
Vc. /S2
Vc. 5
Db. S1
Db. /S1
Db. — Db. /S2
Db. /S2

stand 1 unis.
stand 2 unis.
stand 3 unis.
stand 4 unis.
rather fast speed
rather medium speed
rather slow speed
div.

rall. . . . . I ♩ = 60 Ad Sanctum

173

Picc.
Fl.
Cl.
Bsn.
Hn.
Hn.
Hn.
Tbn.
Hp.

l.r.
pp
mp
p
2. Contrabassoon
ca. 25 Hz-Use extension
ppposs.
espress.
Change to Bassoon 2.
ORD.
ppp
1. T. Tbn.
2. B. Tbn.
pedal note
rather slow speed
ppposs.
ppp
ppp l.r.

rall. . . . . I ♩ = 60 Ad Sanctum
senza vibr.

Vln. I/S1
Vln. I/S2
Vln. I/S3
Vln. I/S4
Vln. II/S1
Vln. II/S2
Vln. II/S3
Vln. II/S4
Vla./S1
Vla. /S2
Vla. /S3
Vc. /S1
Vc./ S1
Vc. /S2
Vc. /S2
Vc. 5
Db. S1
Db. /S2
Db. /S2

Vln. I
Vln. II
Vla.
Vc.
Db.

IV/4.
IV/8.
div.
stand 1 div.
1. solo
rather fast speed
gliss.

Picc.

Fl.

Tbn.

1. T. Tbn

Perc. 2

[crotales]

Vln. I/S1

slow → fast speed

SP → XSP

Vbr → XVbr

s. vibr.

Vln. I/S1

highest possible partials

stand 1 unis.

s. vibr.

Vln. I

Vln. I/S2

stand 2 unis.

Vln. I/S3

stand 3 unis.

Vln. I/S4

stand 4 div.

detaché
a punta d' arco

MSP → XSP

Vln. II/S1

stand 1 div.

Vln. II

Vln. II/S2

Vln. II/S3

Vln. II/S4

Vla.

Vla./S1

Vla. /S2

Vla. /S3

senza vibr.

Vc.

Vc. /S1

Vc./ S1

picc: ideally bb.191-204 octave higher - if oct. higher, then dynamics a bit less than indicated here.

Picc.
Fl.
Ob.
Cl.
Hn.
Hn.
Tbn.
Hp.
Vln. I/S1
Vln. I
Vln. I/S2
Vln. I/S3
Vln. I/S4
Vln. I/S4
Vln. II/S1
Vln. II
Vln. II/S2
Vln. II/S2
Vln. II/S3
Vln. II/S4
Vln. II/S4
Vla./S1
Vla.
Vla. /S2
Vla. /S3
Vc. /S1
Vc.
Vc./ S1
Vc. 5

molto sost.

Picc.

Fl.

Ob.

Cl.

Hn.

Hn.

Hn.

Piccolo Trumpet in B♭

Tpt.

2. D Tpt

Tpt.

3. Bb

Tbn.

pedal note

B. Tbn.

Hp.

Vln. I/S1

Vln. I

Vln. I/S2

Vln. I/S3

Vln. I/S4

Vln. I/S4

Vln. II/S1

Vln. II

Vln. II/S2

Vln. II/S2

Vln. II/S3

Vln. II/S4

Vln. II/S4

Vla./S1

Vla.

Vla. /S2

Vla. /S3

Vc. /S1

Vc.

Vc. /S2

Vc. 5

Db. S1

Db.

Db. /S2

a 2

stand 2 unis.

stand 3 unis.

stand 4 unis.

stand 1 and 2 unis.

stand 1 unis.

J ♩ = 70 A tempo

rall.

2/4

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Hp.
Pno.

rip gliss.

To Tpt.

1.

2.

pedal note

softest marimba mallet

[B. Dr.-L.H. Chain-R.H.]

[B. Dr. only]

[Tubular bells]

l.r.

[Glockenspiel]

Prepare bow hair

let die out

let chain sound die out

Interior

J ♩ = 70 A tempo

rall.

2/4

Vln. I — Vln. I/S1, Vln. I/S2, Vln. I/S3, Vln. I/S4

Vln. II — Vln. II/S1+S2, Vln. II/S3, Vln. II/S4

Vla. — Vla./S1, Vla. /S2, Vla. /S3

Vc. — Vc. /S1, Vc. /S2, Vc. 5

Db. — Db. S1

stand 1 and 2 unis.

stand 1 and 2 div.

♩ = 60

201

Picc.

Fl.

bisb.

Ob.

ORD.

Cl.

Bsn.

solo 2.

Hn.

Hn.

Tpt.

Trumpet in B♭

Tpt.

2.

1.

Tbn.

To Tenor Tbn.

B. Tbn.

Tenor Trombone

Perc. 1

Perc. 2

l.r.

sim.

Hp.

Pno.

SB

gliss.

gliss. very close to the dampers

8va

♩ = 60

Vln. I/S1

Vln. I

Vln. I/S2

Vln. I/S3

Vln. I/S4

MSP

XSP

Vln. II/S1+S2

Vln. II

Vln. II/S3

Vln. II/S4

Vla./S1

Vla. /S2

Vla.

Vla. /S3

Vc. /S1

Vc.

Vc. /S2

Vc. 5

stand 1 unis.

Db. S1

Db.

Db. /S2

stand 1 and 2 unis.

K ♩ =30 (♩ = 60)

209

Hn.

Hn.

Tpt.

Trumpet in B♭

[Marimba]

soft mallets (1-3, 2-4)

Perc. 1

Perc. 2

l.r.

Hp.

Pf.

sim.

gliss.

K ♩ =30 (♩ = 60)

Vln. I/S1

Vln. I

Vln. I/S2

Vln. I/S3

Vln. I/S4

E

MSP

XSP

Vln. II/S1

Vln. II

Vln. II/S2

Vln. II/S3

Vln. II/S4

Vla./S1

Vla.

Vla. /S2

div.

Vla. /S3

Vc. /S1

Vc.

Vc. /S2

Vc. 5

Db.

Db. S1

accel. L ♩ =35 (♩ = 70)

33

Picc.
Fl.
Ob.
Cl.
Cl.
Hn.
Perc. 1
Perc. 2
Pno.
Vln. I Vln. I/S2
Vln. I/S2
Vln. II Vln. II/S2
Vln. II/S2
Vln. II/S3
Vln. II/S3
Vla. /S2
Vla. Vla. /S2
Vc. Vc. /S2

bisb.
M1
3/4 stopped ('echo-horn')
[Crotales]
l.r.
div.
stand 2 div.
stand 3 div.
XFL
XSP

♩ = ♩ = 90 **Più mosso**

Accentuate dynamic fluctuations

226

Picc.

Fl.

Ob.

Ob.

Cl.

Cl.

Hn.

Perc. 2

Pno.

♩ = ♩ = 90 **Più mosso**

Accentuate dynamic fluctuations

Vln. I — Vln. I/S2

Vln. I/S2

Vln. II — Vln. II/S2

Vln. II/S2

Vln. II/S3

Vln. II/S3

Vla. /S2

Vla. — Vla. /S2

rall.

228

Picc.

Change to Piccolo

Fl.

Cl.

Hn.

ORD.

Perc. 2

l.r.

Hp.

humming or soft vocalise/
(ajust octave register appropriately)

Bowing:
as continuous, homogenous
and as steady as possible.

Pno.

l.r.

rall.

Vln. I

Vln. I/S2

XSP

XFL

Vln. I/S2

Vln. II

Vln. II/S2

Vln. II/S2

Vln. II/S3

Vln. II/S3

Vla.

Vla. /S2

236

M ♩ = ♪ = 60

accel.

Picc.

Fl.

l.r.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 2

l.r.

[Wuhan cymbal or regular large cymbal - see guidelines in cover pages]

pp poss. p

Hp.

f p ff

l.r.

Pno.

while removing,
min. rattling of the chain
desired.

M ♩ = ♪ = 60

accel.

Vln. I

Vln. I/S1

tutti Violini I unis.

senza vibr.

slow

Vibr

sf-pp

Vln. II/S1

senza vibr.

tutti Violini II unis.

Vln. II

Vln. II/S2

ppp

Vla.

Vla./S1

solo 1.

senza vibr.

slow

vibr.

fast speed

Xvibr.

SP

XSP

tr

tutti Violi unis.

ppp

mf

sffz

Vc.

Vc. /S1

tutti violoncelli unis.

senza vibr.

sf-pp

245

♪ = 100

accel.

♪ = 140

Picc.

Fl.

Ob.

senza vibr.

pp

sf=p

Cl.

senza vibr.

pp

mf

Bsn.

sf=p

Hn.

Tpt.

Tbn.

[Cymbal]

Double bass bow (well rosined)

M

H

As before, attain a high H partial and sustain.

mp

Perc. 1

Perc. 2

Hp.

Pno.

As soon as you remove the chain:
Insert right pedal to capture the resonances from the other instruments

♪ = 100

accel.

♪ = 140

Vln. I

fast speed

XVbr

slow

fast speed

Vibr

XVbr

XSP

MSP

slow

fast speed

Vibr

XVbr

(sim. bowing)

sf=pp

sf=p

Vln. II

slow

fast speed

Vibr

XVbr

(sim. bowing)

MSP

XSP

sf=pp

sf=p

Vla.

senza vibr.

slow

fast speed

Vibr

(sim. bowing)

XVbr

MSP

XSP

sf=pp

sf=p

Vc.

(sim. bowing)

slow

fast speed

Vibr

XVbr

MSP

XSP

sf=pp

sf=p

poco rall. ♪ = 120 accel.

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tbn.
Perc.1.
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.

con sord.
senza sord.
a 2
a 2 (1+2)
a 2 (2+3)
a 2 (1+3)
a 3
con sord. (1+2)
Vary bow change/ velocity/ position/ pressure accordingly.
General tendency: create volume, rich/dense M sonority)/
Antiphonical dialogue with perc. 2- cadenza á 2.
Double bass bow (well rosined)
MSP
XSP
tutti contrabassi unis.

258

♪ = 140

N ♩ = 70 (♪ = 140) - Libero, quasi una cadenza

Picc.

Change to C flute

TACET

Fl.

Change to Alto Flute

Ob.

TACET

Cl.

TACET

Cl.

cl. 2 change to Bass Clarinet

Bsn.

TACET

Hn.

senza sord.

TACET

Hn.

senza sord.

Tpt.

shake - 'lip trill'

TACET

Tbn.

senza sord.

TACET

Perc. 1

When reaching max./dense volume, abruptly slower bow velocity, while sustaining the volume. This abrupt change, should sound like a distorted strumming on an electric guitar. Cresc./ varied bow pressure/speed anew until further. Antiphonical dialogue with perc. 1- cadenza á 2.

Perc. 2

(vary bow change/ velocity/ position/ pressure accordingly: general tendency, create volume, rich/dense M sonority)/

M

When reaching max./dense volume, abruptly slower bow velocity/ reduce bow change, while sustaining the volume. This abrupt change, should sound similar to an abrubt distorted strumming on an electric guitar. Cresc./ varied bow pressure/speed anew until further. Antiphonical dialogue with perc. 1- cadenza á 2.

Pno.

♪ = 140

N ♩ = 70 (♪ = 140) - Libero, quasi una cadenza

Vln. I

XSP

Theatrical gesture: place sordina but do not lower the instruments; make it seem that your next entrance is continuous from here.

TACET

Vln. II

Theatrical gesture: place sordina but do not lower the instruments; make it seem that your next entrance is continuous from here.

TACET

Vla.

XSP XSP SP

Theatrical gesture: Do not lower the instruments; make it seem that your next entrance is continuous from here.

TACET

Vc.

XST intense-'scratching' sound XSP

ORD.

TACET

Db.

XST intense-'scratching' sound XSP

ORD.

TACET

O

266

Picc.

Perc. 1

[Woodblock-single, highest possible 'pitch']

l.r.

fffff

Perc. 2

l.r.

[Xylophone]

fffff

Pno.

O

Vln. I

Vln. I/S1+S2

stands 1 and 2 unis.

XSP

sim.

ppp pp ppp

Vln. I/S3+S4

stands 3 and 4 unis.

XSP

ppp pp ppp

Vln. II

Vln. II/S1+S2

stands 1 and 2 unis.

XSP

sim.

ppp pp ppp

Vln. II/S3+S4

stands 3 and 4 unis.

XSP

ppp pp ppp

276

A. Fl.

key-click sound with some air

mf ff mp

Cl.

key-click sound with some air

mf ff mp sfz

B. Cl.

key-click sound with some air

mf ff mp sfz

Bsn.

for both bassoons:
'helicopter breathing'/ water tonguing:
no pitch, only a pulse but with power.

1.

mf

Vln. I

Vln. I/S1+S2

p pp

Vln. I/S3+S4

sim.

pp p pp

Vln. II

Vln. II/S1+S2

ppp p pp

Vln. II/S3+S4

pp p pp mp

P

283

A. Fl.

Change to C Flute

Cl.

B. Cl.

cl. 2 change to Bb clarinet

Bsn.

2. Contra-Bsn. (extension on A)

Perc. 2

Hp.

Quasi bisb.
Prés de la table

sim.

Pno.

R.H: keyboard

L.H. - interior: press down with thumb on all 3 strings of the indicated pitch, so that it results in a percussive stroke. Gradually lift LH, as indicated by the arrow, and perform R.H. ord.

senza Ped.

P

Vln. I/S1+S2

Vln. I

Vln. I/S3+S4

only stand 1 unis.

only stand 3 unis.

Vln. II/S1+S2

Vln. II

Vln. II/S3+S4

Vla./S1

Vla.

Vla. /S2

Vla. /S3

Vc. /S1

Vc.

Vc. /S2

Vc. 5

(XSP)

col legno battuto (CLB)

XSP

sim.

290

rall. . . . . ♩ = 60 rall. . . . . .

Perc.1.

Perc. 2

Hp.

Pno.

L.H. - interior:
Lift up L.H./
normal pitch sound.

rall. . . . . ♩ = 60 rall. . . . . .

col legno battuto (CLB)

Vln. I/S3

Vln. II/S1

295

♩ = 40 rall. . . . . ♪ = 60 rall. . . . . ♪ = 60

Perc.1.

Perc. 2

Hp.

Pno.

York, UK.
6 May, 2021
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