

Un Magnetar...

Magnetische Episoden

for solo clarinet and ensemble

David Moliner

General Premises

"*Un Magnetar...* is based on a spatial journey. In this, a object called *Magnetar* is the main source of the work, (clarinet solo).

Different strates come ahead which transformate the *Magnetar's* content, (formal and expressive), as well as the rest of players physical activity, until the full players achieve the full metamorphosis.

Due to the huge timbrical richness as well as it's versatility, this work is entirely devoted to the clarinet, the most powerful shadow instrument..."

"This work is fully conceived towards the *Klangkörper concept* that **Jörg Widmann** possesses in his rich musical thinking.

Despite the fact that there are few indications of the corporal activity written in the score, Widmann's richness is such excellent, that implicitly one should think of Jörg when playing this piece in order to achieve a fresh narrativity lace and a powerful-expressive physicality"

The work is naturally dedicated to **Jörg Widmann**; mentor and friend =)

I also would like to thank **Nuria Albella**, whose help has been also essential =)

This work was comissioned by: **CNDM-Spain**

The world premiere was performed on: **Auditorio 400 Museo Reina Sofía Madrid** on the **18/04/2022** with:

Plural Ensemble

Fabián Panisello, (conductor)

David Moliner, (percussion)

Jörg Widmann, (solo clarinet)

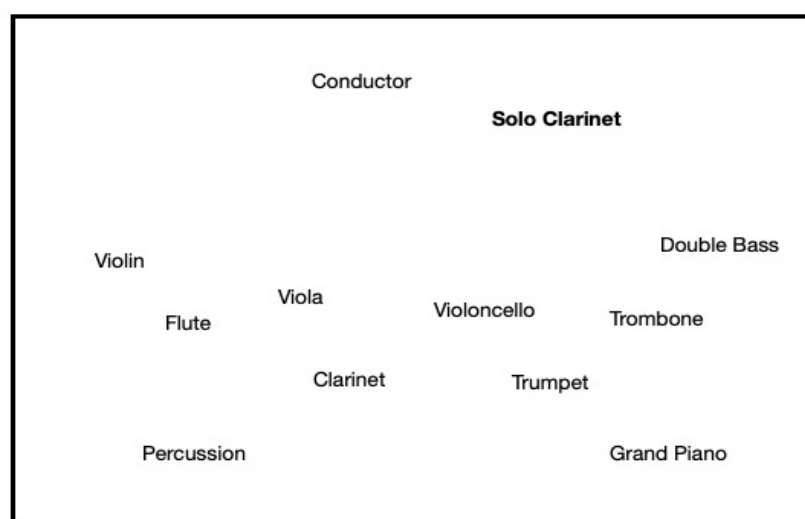
Musicians

Solo Clarinet, (in A)

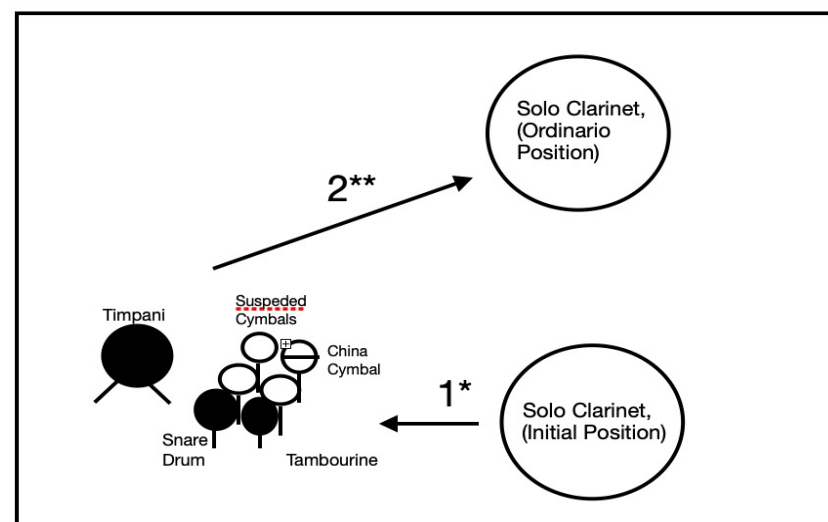
- 1 Flute, (*Piccolo Flute, Alto Flute, Plunger Flute, Small Volatile Air Whistle**)
- 1 Clarinet in A, (*Bass Clarinet, Small Volatile Air Whistle**)
- 1 Trumpet in C, (*Wah-Wah, Harmon, Plunger, Straight, Small Volatile Air Whistle**)
- 1 Trombone, (*Bass Trombone, Wah-Wah, Harmon, Plunger, Straight, Small Volatile Air Whistle**)
- Grand Piano, (*Plectrum, Albal Paper, Rubber Percussion Stick, E-Bow, Small Volatile Air Whistle**)
- 1 Percussion, (*Low Timpani 32" Xylophone, Tambourine, Snare Drum, 3 Suspended cymbal, China Cymbal, Waterphone, Waterbucker, Springcoil, Tibetan Bowl, (B), Glockenspiel, Small Volatile Air Whistle**)
- 1 Violin, (*Metal Sourdine, Ebony, Small Volatile Air Whistle**)
- 1 Viola, (*Metal Sourdine, Artino, Ebony, Tonwolf, Small Volatile Air Whistle**)
- 1 Violoncello, (*Metal Sourdine, Artino, Ebony, Tonwolf, Small Volatile Air Whistle**)
- 1 Doublebass, (V strings) (*Metal Sourdine, Ebony, Small Volatile Air Whistle**)

* *All the small volatile whistles should be small, crystalline and able to play soft dynamics*

Stage Disposition



Percussion / Clarinet Disposition



1* *The solo clarinetist should be seated in the starting position. At the indicated moment he will move to the percussion set to play over these percussion instruments*
Percussionist should let clarinetist one percussion brush over a music stand

2* *Subsequently playing on the percussion instruments, the clarinetist will progressively move towards his ordinary position, where the main piece will take place*

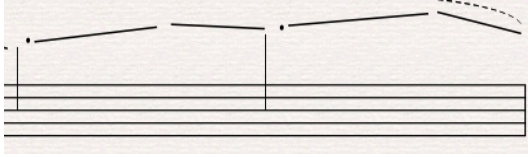
It's very important to memorize this graphic to integrate all the movements through the piece

General Remarks

Altered pitches, (sharps and flats), affect the whole measure, (even when they're not written)

All the players, (except percussion), dive into stage with their small volatile air whistles. Their main instruments are previously fixed on the stage

The score is written in transposition keys: (clarinet in A, Alto Flute in G, Bass Clarinet in B flat)



All this free lines correspond to free *glissandos*, (also when indicated microtonal ones), which could be played in freely intonation following the arrow gestures



This head note correspond to free pitch in high *altissimo* register

CONDUCTOR: 1st SIGN

CONDUCTOR: 2nd SIGN

On **page 11**, this indication means that the conductor should mark with his hand **1** so that the players gradually fade out their small volatile whistles and **2** so that the solo clarinetist begins to play the trill

Depending on the hall acoustics, all dynamics could be slightly increased

Microtonality



+1/8 tone



+1/2 tone
+ 1/8 tone



-3/4 quarter tone



-1/8 tone



+1/2 tone
- 1/8 tone



+3/4 quarter tone



+1/4 tone



-1/2 tone
- 1/8 tone



+1/4 tone
- 1/8 tone



-1/4 tone



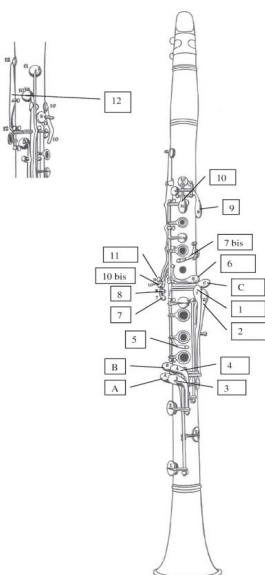
-1/2 tone
- 1/8 tone

Clarinet Solo

This work is composed for both german and french system. When appears *ossia*, the down voice is only valid for german system and viceversa






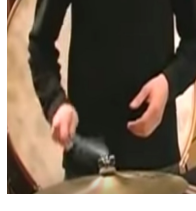

To achieve an appropriate coreography, clarinetist should play by heart all the first part of the piece (**0: Magnetar's emergence**), as well as from measure **249 until the end**, (leaving the stage in a very calm mood in such as ritual).

Key Chart Nomenclature



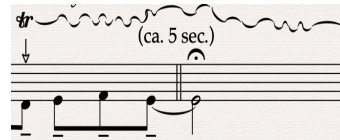


Clarinet Solo Remarks

0: Magnetar's emergence

- A)  **SPATIAL SOUND:** clarinet fixed on the calf: shiny-metallic-harmonic-untuned sound. Don't let the air escape through the bell
- B)  **RESONANCE 1:** clarinet bell placed over the timpani center, (fixed and never moving it). **Play in standing up position**
- B1)  **RESONANCE 2:** clarinet bell placed over the timpani center, (fixed and never moving it, while moving the pedal up and down freely **with the foot**). **Play in standing up position**
- C)  **RESONANCE 3:** clarinet bell placed over the snare drum center, (fixed and never moving it). **Play in standing up position.** *If snare drum doesn't vibrate with the written down note, then try one of the other pitches above written, (in almost all snare drums one of these notes should vibrate)*
- D)  **RESONANCE 4:** clarinet bell placed over the tambourine center, (fixed and never moving it). **Tambourine should be placed over a music stand, (play it in standing up position).** *If snare drum doesn't vibrate with the written down note, then try one of the other pitches above written, (in almost all tambourines one of these notes should vibrate)*
- E)  **RESONANCE 5:** percussion brush over suspended cymbal. Rub slightly percussion brush, (very subtly), over suspended cymbal
- E1)  **RESONANCE 6:** clarinet bell placed over the tambourine center, (fixed and never moving it). **Tambourine should be placed over a music stand, (play it in standing up position).** *If snare drum doesn't vibrate with the written down note, then try one of the other pitches above written, (in almost all tambourines one of these notes should vibrate)*

1: Penetration in the "unknown"

-  **Measures 3,5 etc...** all the *sub. sfz* written above the score, affect only this note, and not the following notes
-  **Measures 15, 54...** all the microtonal *glissandos* are approximated in tuning and should be played using lip embouchure intonation
-  **Measures 16, 22...** **Water Effect:** playing with different right index side keys in such as bubbling effect. See the above remarks in order to obtain different corporal characters.

3: in the "ultraspace"

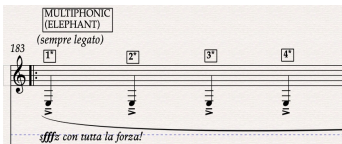


Measures 104, 105... "shaking vibrato". Vibrate moving the clarinet itself with your hands, (in finger position)

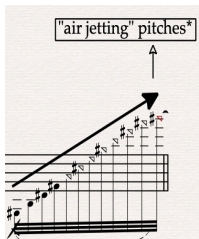
5: the sibylline attack



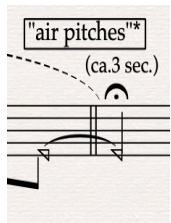
Measures 149... fingering upper notes but without left thumb. The resulting pitches are the below written. The sound result is very shadowy and such mysterious



Measures 182, 183... "Elephant Multiphonics". Playing with the embouchure 4 different positions with the low E fingering. Aggressive, rude and very tensed sound-pitches



Measure 220 "Air jetting pitches". Open lips progressively maximum as possible; then throw air through instrument, "50%" and outside it, "50%" in such as **sh**] (international phonetic alphabet)



Measures 227, 228... "Air pitches". Throw "50%" air through clarinet, "50%" air outside it, (but without jetting, just directly)

Wind General Remarks

Trombone *glissandos*: all trombone *glissando* positions are specified in the score



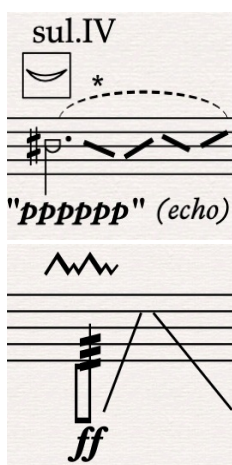
Measures 54... **Water Effect**: playing with the right index side key in such as bubbling effect. Oscillate the key movements with freedom depending on the solo clarinet corporality



TRUMPET, TROMBONE: Measures 150, 152. **Horse rattling effect**: *ad libitum* pitches. Irregular pitch movements. All 16n notes one different pitch.

String General Remarks

"*tastissimo*" = maximum sul tasto as possible *m.s.t.* = molto sul tasto *s.t.* = sul tasto *normal position* = ordinario
s.p. = sul ponticello *m.s.p.* = molto sul ponticello *tonlos*/ "*pontissimo*" = without tone, colour white noises, (over the bridge)



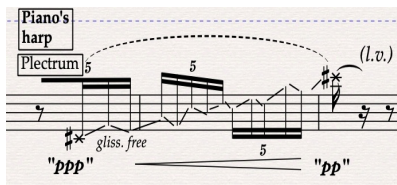
VIOLA, VIOLONCELLO: Measures 47-49: Echo Effect:

Rub nail over the string in up and down free hand movements. The keynote is very slightly perceived

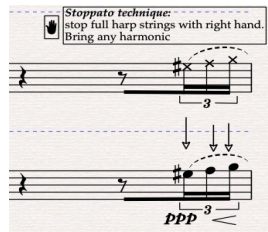
Measures 150, 152 Under the bridge, overpressure: (near the fine tuners, almost no pitch)

Gran Piano General Remarks

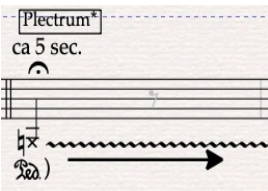
(Plectrum, Albal Paper, Rubber Percussion Stick, E-Bow, Small Volatile Air Whistle)



Measures 18-20 Free plectrum *glissando* over the written piano harp strings



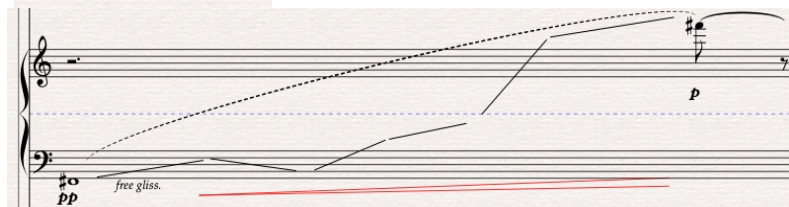
Measures 26-27... Stoppato technique: stop full written harp strings with right hand, (palm). Bring any harmonic, (only *martellato* sound)



Measures 59-69 Rub regularly plectrum into piano's harp strings. Very subtly and delicate



Measures 115-118... Piano hand *glissando* into the approximate written range. Do it with hand, (it is more important the *gliss.* palm effect than the upper/ down notes itself)

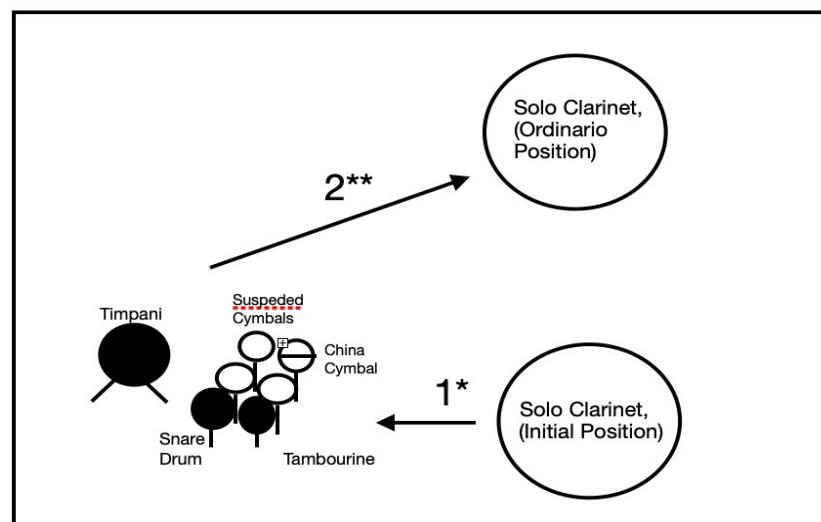


Measures 177... Free *glissandos*, (irregular-follow the arrow gestures), into the piano keyboard, (into the sharp keys with F# top and down pitch)

Percussion Set

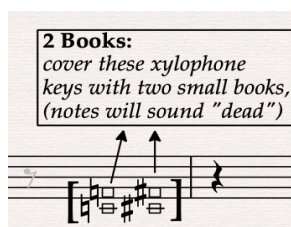
(Low Timpani 32" Xylophone, Tambourine, Snare Drum, 3 Suspended cymbal, China Cymbal*, Waterphone, Waterbucker, Springcoil, Tibetan Bowl, (B), Glockenspiel, Small Volatile Air Whistle)

* China Cymbal must be prepared with a metal chain hanged over it in order to vibrate imitating the sound of a subtle cicada



The percussionist must prepare the set of the following instruments as follows as indicated in the graph. This is of vital importance so that the solo clarinetist can learn the movements he must perform in that set

Xylophone Mute Preparation



Percussionist must prepare **ONLY** the low xylophone register using two tiny books in order to mute these keys, (as written into the graphic range)

Encargo del Centro Nacional de Difusión Musical (CNDM)

Un Magnetar

Magnetische Episoden

to Jörg Widmann

0: Magnetar's emergence

CLARINETIST goes into stage alone, (with his clarinet).
Very slowly and quietly

SITTED

clarinet bell ALWAYS covered with the right leg**
Without any face expression!

$\text{♩} = 60$ *contemplativo*

ma sempre flessibile e poco rubateando

repeat this pattern rythm during ad libitum tempo

A Clarinet (written in A)

(ca. 10 sec.)

A) (ca. 5 sec.) A1) (press 10 key) (sim.) (sim.)

poco f

sempre pp

ad libitum while adding freely keys 2,3

$\text{♩} = 60$

(ca. 5 sec.) (ca. 10 sec.) (ca. 10 sec.)

(,) A2) (press 2 key) (sim.) (sim.) A3) (6 key) (,) A4) (press 4 key) (sim.) (sim.) (sim.)

free improvisation adding freely A,B 2,3,4 keys

A5)

(ca. 20 sec.)

PLAY BY HEART

$\text{♩} = 60$ *ma sempre flessibile come un rituale*

SUBITO TANDING UP

UP move to timpani, (SILENTLY)

$\text{♩} = 120$, (l'istesso tempo)

(ca. 10 sec.)

(,) a bit vibr. with finger

sub. ppp pp ppp sfz in p > pp sfz > pp

OVER TIMPANI SURFACE

fix clarinet over the timpani center
free pattern rythms in tempo ad libitum

(ca. 10 sec.)

pp pp B)

sfz > pp sfz > pp sfz > pp sfz > pp

TIMPANI (very distensed)

timpani rressonance

* don't let the air escape through the bell. Bell full closed and play with keys

** CLARINETIST sits into initial position. Then progressively covers the clarinet with his leg

contemplating timpani while going to play with it (ca.5 sec.)

TIMPANI ordinario PLAYING POSITION

STANDING UP GOING TO SNARE DRUM, TAMBOURINE AND SUSPENDED CYMBALS, (always silently) (ca.5 sec.)

poco vibr. B1)

pp *poco f* *pp* *f* *pp* *(pp)*

Timpani gliss. (with foot) *f* *(f)* *(f)* *(f)* gliss.

SNARE DRUM II

SNARE DRUM POSITION, (standing up while moving clarinet bell over snare drum surface) FREE RHYTHM, (tempo ad lib.) (ca.10 sec.)

TAMBOURINE POSITION, (standing up while moving clarinet bell over tambourine surface) FREE RHYTHM, (tempo ad lib.) (ca.10 sec.)

with right hand take a percussion brush

C) D)

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

SNARE DRUM TAMBOURINE

Snare Drum *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

SUSPENDED CYMBALS POSITION rub brush into china cymbal

rub china cymbal with percussion brush (sibylline and regularly)

CHINA CYMBAL

E) (ca 5 sec.) (ca 2 sec.) , E1 (ca.2 sec.) (ca.2 sec.) (ca.2 sec.)

Cl. *f* *f* *f*

Suspended Cymbals *p* (I) (II) (III)

leave brush

♩ = ancora l'istesso tempo 60, sempre rub...

CYMBAL 4

♩ = sub.presto as possible (senza misura)

Cl. *f* *sub.pp* *p* *sub.pp* *f* *sub.pp* *ff*

Suspended Cymbals (IV)

* one of these small head notes should be played in case snare drum or tambourine does not vibrate when playing the down written headnote. I checked that one of these upper two will vibrate in almost all snare drums and tambourines.

** china gong plus IV suspended cymbals. From 1st to 4th, from lowest to highest. Highest one needs to have a metal chain, (tiny), over it's surface. Clarinetist should play above the suspended cymbals. Then these cymbals will vibrate for sympathy.

(ca.20 sec.)
move to ordinario stage position, slowly, like a ritual

Cl.

9: move to ordinario stage position, (Flute is ready on the stage)* GO SLOWLY AND QUIETLY LIKE A RITUAL...

Small volatile air whistle (written in C)

(ca.20 sec.)

Al.F.

BACKSTAGE position

pppp

Small volatile air whistle (written in C)

(ca.20 sec.)

10: move to ordinario stage position, (Clarinet is ready on the stage)* GO SLOWLY AND QUIETLY LIKE A RITUAL...

Cl.

BACKSTAGE position

pppp

Small volatile air whistle

(ca.20 sec.)

3: move to ordinario stage position, (Trumpet is ready on the stage)* GO SLOWLY AND QUIETLY LIKE A RITUAL...

Tpt. C

BACKSTAGE position

pppp

Small volatile air whistle

(ca.10 sec.)

4: move to ordinario stage position, (Trombone is ready on the stage)* GO SLOWLY AND QUIETLY LIKE A RITUAL...

Tbn.

BACKSTAGE position

pppp

Tibetan Bowl

(ca.20 sec.)

1: move to ordinario stage position* GO SLOWLY AND QUIETLY LIKE A RITUAL

Perc.

BACKSTAGE position

pppp

Small volatile air whistle

(ca.20 sec.)

2: move to ordinario stage position* GO SLOWLY AND QUIETLY LIKE A RITUAL...

Vln.

BACKSTAGE position

pppp

Small volatile air whistle

(ca.20 sec.)

5: move to ordinario stage position, (Violin is ready on the stage)* GO SLOWLY AND QUIETLY LIKE A RITUAL...

Vla.

BACKSTAGE position

pppp

Small volatile air whistle

(ca.20 sec.)

6: move to ordinario stage position, (Viola is ready on the stage)* GO SLOWLY AND QUIETLY LIKE A RITUAL...

Vc.

BACKSTAGE position

pppp

Small volatile air whistle

(ca.20 sec.)

7: move to ordinario stage position* GO SLOWLY AND QUIETLY LIKE A RITUAL...

Db.

BACKSTAGE position

pppp

Small volatile air whistle

(ca.20 sec.)

8: move to ordinario stage position* GO SLOWLY AND QUIETLY LIKE A RITUAL...

* 1,2,3,4,5,6,7,8 are the order of going out into stage entrances, lined up together

CONDUCTOR: 1st SIGN

CONDUCTOR: 2nd SIGN

POS. 1, (ORDINARIO SOLOIST STAGE POSITION) (10 sec.)
 Cl. do not fully open the F hole (5 sec.) (senza pausa)

ORDINARIO STAGE POSITION (7 sec.) (3 sec.) (5 sec.)
 A.I.F. Small volatile air whistle (written in C)

ORDINARIO STAGE POSITION (7 sec.) (3 sec.) (5 sec.)
 Cl. Small volatile air whistle (written in C)

ORDINARIO STAGE POSITION (8 sec.) (2 sec.) (5 sec.)
 Tpt. C Small volatile air whistle

ORDINARIO STAGE POSITION (9 sec.) (1 sec.) (5 sec.)
 Tbn. Small volatile air whistle

ORDINARIO STAGE POSITION (10 sec.) -----> take Spring Drum (5 sec.)
 Perc. Tibetan Bowl

ORDINARIO STAGE POSITION (10 sec.) (5 sec.)
 Small volatile air whistle

ORDINARIO STAGE POSITION (8 sec.) (2 sec.) (5 sec.)
 Vln. Small volatile air whistle

ORDINARIO STAGE POSITION (7 sec.) (3 sec.) (5 sec.)
 Vla. Small volatile air whistle

ORDINARIO STAGE POSITION (6 sec.) (4 sec.) (5 sec.)
 Vc. Small volatile air whistle

ORDINARIO STAGE POSITION (9 sec.) (1 sec.) (5 sec.)
 Db. Small volatile air whistle

echo tone (5 sec.)

sub. *sfz* *sfz* *poco cal.* ----- *a tempo* sub. *sfz* sub. *sfz*

Cl. 1

5 > *ppp* 3 *sfz* 5 *ppp* 5 *pp* (pp) *pp*

Cl. 2

3 *p*

Tpt. C Wah-Wah sourdine

H 1 + o 5 + + o 7

f *ppp*

Tbn. Wah-Wah sourdine

H 2 + + o + o 7

5 *mf* 3 *ppp*

Grand Piano

N

ppp 3 5 5

U.C. (una corda ped.) -----

Vla. Metal Sourdine

(bartok) *sfz* *secc.* -----> now take the bow

Vc. Metal Sourdine

(bartok) *sfz* *secc.* -----> now take the bow

Db. Metal Sourdine

(bartok) *sfz* *secc.* -----> now take the bow

Cl. *p* *espressivo* *sub.ppp* *sub.sfz* *sub.sfz* 15

Al.F. *in rilievo shadowly* *p* *ppp* *pp*

Cl. *ppp* *pp*

Grand Piano *p* *right hand: take plectrum*

Vln. Metal Sourdine (III) pizz. *ppp*

Vla. Metal Sourdine (IV) pizz. *ppp*

Vc. Metal Sourdine *molto sul tasto* *arco* *tr* *ppp*

Db. Metal Sourdine *molto sul tasto* *arco* *tr* *ppp*

* trino should be played as fast as possible

WATER EFFECT:
with top right index
finger side key

poco rit. $\text{♩} = 84$

Cl. 14 *sub. sfz* *sub. sfz* *sub. sfz* *gliss.* *shadowly tr* (ca. 5 sec.)

(shaking) 5 (shaking) 5 (shaking) 5 *f* *sub. pp* *f* *sub. pp* 3 *poco f*

Al.F. *ppp* *pp* *f* (ca. 5 sec.)

Cl. *ppp* (ca. 5 sec.)

Tpt. C Wah-Wah sourdine (should sound clearly uncoordinated from clarinet and strings) *slap* *sffz* (grotesco) *sffz* *sffz* *sffz* (ca. 5 sec.)

Tbn. Wah-Wah sourdine (should sound clearly uncoordinated from clarinet and strings) *slap* *sffz* (grotesco) *sffz* *sffz* *sffz* (ca. 5 sec.)

Perc. Waterphone Waterphone *poco f* (ca. 5 sec.)

Waterphone rub bow into strings to xylophone, (take 2 medium soft mallets)

Grand Piano *sffz* (grotesco) *sffz* *sffz* *sffz* *poco ped.* (ca. 5 sec.)

Vln. Metal Sourdine (secc.) *ff* *ff* (ca. 5 sec.)

Vla. Metal Sourdine (secc.) *ff* *ff* (ca. 5 sec.)

Vc. Metal Sourdine *f* *pp* (ca. 5 sec.)

Db. Metal Sourdine *f* *pp* (ca. 5 sec.)

♩ = sub.90 tempo primo

WATER EFFECT:
with top right index
finger side key

18

Cl. *sub.sfz*
pppp *sub.p* *pp* *p* *pp* *ff* *sub.p*

Al.F. *pp* *f* *take C flute* (ca. 5 sec.)

Cl. *pp* *f* *p* *pp* (ca. 5 sec.)

Tpt. C *f* *remove Wah-Wah sourdine* (ca. 5 sec.)

Tbn. *f* *p* *pp* *remove Wah-Wah sourdine* (ca. 5 sec.)

Perc. *pp* *pp* (ca. 5 sec.)

Grand Piano *pppp* *gliss. free* *pp* *(l.v.)* (ca. 5 sec.)

Vln. *arco* *col.legno* *pp* *p* (ca. 5 sec.)

Vla. *arco* *col.legno* *pp* *p* *bartok* *sffz* (ca. 5 sec.)

Vc. *col.legno* *pp* *p* *bartok* *sffz* (ca. 5 sec.)

Db. *col.legno* *pp* *p* *(>)* *(>)* *(>)* *(>)* *bartok* *sffz* (ca. 5 sec.)

2 Books:
cover these xylophone
keys with two small books,
(notes will sound "dead")

Xylophone

Piano's harp
Plectrum

23

Cl.

with top right index finger side key
mysteriously

pp sffz sffz sffz sub.ppp poco f

Cl.

WATER EFFECT:
with top right index finger side key

ppp N 5 3

Tpt. C

without sourdine

sffz

Tbn.

without sourdine

sffz

Xil.

(ord.)

pp 5 ff ppp 3

play with hands

Grand Piano

Stoppato technique:
stop full harp strings with right hand.
Bring any harmonic

f f ppp 3

poco ped. poco ped.

Vln. Metal Sourdine

molto sul pont. non col.

pp < f sffz f > ppp

Vla. Metal Sourdine

pizz.**

sul pont. H 2

sffz f > ppp

Vc. Metal Sourdine

arco H 3

force overtone by bowing in molto sul pont.

pp 5 sffz f > ppp

Db. Metal Sourdine

IV pizz. gliss.*

arco H 4

sffz f > ppp

pp with left hand with right hand, (ordinario)

* nail glissando: play a quick glissando, (just after playing pizzicato), with the right hand fingernail

♩ = 64 con brío!

Cl. *Flz. = (flutterzunge)*

pp *sfz* *rit.* *pp* *sub.pp* *ff* *aggressivo*

Musical score for Clarinet (Cl.). The staff shows a melodic line starting at measure 27. It features a triplet of eighth notes, followed by a sixteenth-note triplet, and then a sixteenth-note sextuplet. Dynamics range from *pp* to *ff*. Performance instructions include *sfz*, *rit.*, and *aggressivo*. A box labeled *Flz. = (flutterzunge)* is present.

Fl. *Flute*

sfz *pp* *sfz*

Musical score for Flute (Fl.). The staff shows a melodic line with a triplet of eighth notes and a sixteenth-note sextuplet. Dynamics include *sfz* and *pp*. A box labeled *Flute* is present.

Cl. *Flutterzunge*

poco f *sfz* *pp* *sub.sfz*

Musical score for Clarinet (Cl.). The staff shows a melodic line with a triplet of eighth notes and a sixteenth-note sextuplet. Dynamics include *poco f*, *sfz*, *pp*, and *sub.sfz*. A box labeled *Flutterzunge* is present.

Tpt. C *pp, (eco)*

sub.sfz *Flutterzunge*

Musical score for Trumpet C (Tpt. C). The staff shows a melodic line with a sixteenth-note sextuplet. Dynamics include *pp, (eco)* and *sub.sfz*. A box labeled *Flutterzunge* is present.

Tbn. *sfz*

sub.sfz *3* *sfz*

Musical score for Trombone (Tbn.). The staff shows a melodic line with a triplet of eighth notes and a sixteenth-note sextuplet. Dynamics include *sfz*, *sub.sfz*, and *sfz*.

Xil. *pp* *(ord. mallets)*

sfz *pp* *sub.sfz* *6*

Musical score for Xylophone (Xil.). The staff shows a melodic line with a triplet of eighth notes and a sixteenth-note sextuplet. Dynamics include *pp*, *sfz*, *pp*, and *sub.sfz*. A box labeled *(ord. mallets)* is present.

Grand Piano

pp *sub.sfz* *6*

Musical score for Grand Piano. The staff shows a melodic line with a triplet of eighth notes and a sixteenth-note sextuplet. Dynamics include *pp* and *sub.sfz*.

Vln. *col.* *pp* *p* *sub.sfz* *6*

sub.sfz *6*

Musical score for Violin (Vln.). The staff shows a melodic line with a triplet of eighth notes and a sixteenth-note sextuplet. Dynamics include *pp*, *p*, and *sub.sfz*. A box labeled *col.* is present.

Vla. *pizz.* *poco f* *arco m.s.t. (trem.)* *sfz* *pp* *sub.sfz* *6*

Musical score for Viola (Vla.). The staff shows a melodic line with a triplet of eighth notes and a sixteenth-note sextuplet. Dynamics include *poco f*, *sfz*, and *pp*. Performance instructions include *pizz.* and *arco m.s.t. (trem.)*.

Vc. *pizz.* *poco f* *s.p. arco (trem.)* *sfz* *pp* *sub.sfz* *6*

Musical score for Violoncello (Vc.). The staff shows a melodic line with a triplet of eighth notes and a sixteenth-note sextuplet. Dynamics include *poco f*, *sfz*, and *pp*. Performance instructions include *pizz.* and *s.p. arco (trem.)*.

Db. *pizz.* *poco f* *arco m.s.p. (trem.)* *sfz* *pp* *sub.sfz* *6*

Musical score for Double Bass (Db.). The staff shows a melodic line with a triplet of eighth notes and a sixteenth-note sextuplet. Dynamics include *poco f*, *sfz*, and *pp*. Performance instructions include *pizz.* and *arco m.s.p. (trem.)*.

30 *accel.*

Cl. *sffz*

Fl. *sffz* 6 *sffz* 6 *sffz* 6

Cl. *sffz* 6 *sffz* 6 *sffz* 6

Tpt. C *sffz* 6 *sffz* 6 *sffz* 6

Tbn. *sffz* 3 *sffz* 3 *sffz* 3

Xil. *sffz* 6 *sffz* 6 *sffz* 6 *sffz* 6 *sffz* 6

Grand Piano *sffz* 6 *sffz* 6 *sffz* 6 *sffz* 6 *sffz* 6

Vln. *sffz* 6 *sffz* 6 *sffz* 6 *sffz* 6 *sffz* 6

Vla. *sffz* 6 *sffz* 6 *sffz* 6 *sffz* 6

Vc. *sffz* 6 *sffz* 6 *sffz* 6 *sffz* 6

Db. *sffz* 6 *sffz* 6 *sffz* 6 *sffz* 6

♩ = 90 poco stringendo

trill alternately with 2nd and 3rd finger with one key

meno mosso, giusto

giocoso

(,) tr poco f tr f tr f tr

33

Cl. *sub.p*

Fl. *sffz* 6 *sffz*

Cl. *sfz in sub.p* *sfz in sub.p* *sfz in sub.p*

Tpt. C *Flz. gliss.* 3 *sffz*

Tbn. *gliss.* *sffz* *sfz in sub.p* *sfz in sub.p* *sfz in sub.p*

Xil. *gliss.* 3 3 *sffz*

Grand Piano *gliss.* *sffz* *sffz* *sfz in sub.p* (secc.)

Vln. *tr. gliss.* *sffz*

Metal Sourdine Vla. *gliss.* 3 *sffz* *pizz.* *sfz in sub.p* *sfz in sub.p* *sfz in sub.p*

Metal Sourdine Vc. *gliss.* 3 3 *sffz* *pizz.* *sfz in sub.p* *sfz in sub.p* *sfz in sub.p*

Metal Sourdine Db. 6 3 3 *sffz* *pizz.* *sfz in sub.p* *sfz in sub.p* *sfz in sub.p*

* right hand string-nail glissando: with right hand move up and down IV string while with left hand maintain C# position

36 *f* *tr* *f* (ordinario, vistosamente) *ff* *mf* *mf*

trill alternately with 2nd and 3rd finger with one key

Cl. *ff* *mf* *mf*

Fl. *(p)* *ff*

Cl. *sfz in sub.p* *(p)* *ff* *sfz in sub.p*

Tpt. C *p* *ff*

Tbn. *Flz.* *sfz in sub.p* *(p)* *gliss.* *ff*

Xil. *p* *ff*

Grand Piano *(secc.)* *sfz in sub.p* *sub.p* *ff*

Vln. *sub.p* *ff*

Metal Sourdine

Vla. *arco (trem.) 2* *sfz in sub.p* *(p) arco (trem.)* *ff* *pizz.* *sfz in sub.p*

Metal Sourdine

Vc. *sfz in sub.p* *(p) 2* *ff* *pizz.* *sfz in sub.p*

Metal Sourdine

Db. *arco (trem.)* *(p) 2* *ff* *pizz.* *sfz in sub.p*

Metal Sourdine

Red. *8va*

trill alternately
with 2nd and 3rd
finger with one
key

Cl. 40 *mf* *tr* *tr* *tr* *picaresco* *p* *sub. pppp* *giocososo* *poco p*

Fl. *p* *pp*

Cl. *sfz in sub.p* *sfz in sub.p* *sfz in sub.p* *sfz in sub.p* *sfz in sub.p*

Tpt. C *p* *pp*

Xil. *p* *pp*

Grand Piano *sfz in sub.p* *sfz in sub.p* *sfz in sub.p* *(aggressivo)* *sub. sffffz*

Vln. *p* *pp* *(aggressivo)* *♩ (bartok)*

Vla. *sfz in sub.p* *sfz in sub.p* *sfz in sub.p* *sfz in sub.p* *sfz in sub.p* *sub. sffffz* *(aggressivo)* *♩ (bartok)*

Vc. *sfz in sub.p* *sfz in sub.p* *sfz in sub.p* *sfz in sub.p* *sfz in sub.p* *sub. sffffz* *(aggressivo)* *♩ (bartok)*

Db. *sfz in sub.p* *sfz in sub.p* *sfz in sub.p* *sfz in sub.p* *sfz in sub.p* *sub. sffffz*

molto allargando

free gliss. but not very open register

with 2nd side key from the top

Flatterzunge

Cl. *mp* *sub.ppp* *sfz* *sub.ppp* *p*

tr *sfz* *sfz* (vibr.)

Fl. take Plunger Flute

Cl. with top right index finger side key *tr* *pppp*

Tbn. remove Wah-Wah (silently) put Plunger sourdine, (silently) *f*

Grand Piano *press silently* *pp* *pppp* *9* *11*

Vln. Metal Sourdine *f* *sub.ppp* *p*

Vla. Artino Sourdine *f* leave metal sourdine (silently) put Artino sourdine (silently)

Vc. Artino Sourdine *f* leave metal sourdine (silently) put Artino sourdine (silently)

Db. Artino Sourdine *f* *s.p.* force harm. by bowing in m.s.p. leave metal sourdine (silently) put Artino sourdine (silently)

* take the snare drum and put the snare drum bourdones facing the metal plate so that the snare will vibrate by symphatic resonance

$\text{♩} = 54-52$

2: heavenly shadows

sempre contemplativo e senza misura

Cl. *free high poss. pitch*

55 *"pppp"* *ca 5 sec.* *"pp"* *gliss.*

Cl. *ca 5 sec.* *ca 5 sec.*

Tbn. *ca 5 sec.*

ca 5 sec.

Grand Piano

ca 5 sec. *ca 5 sec.*

Red. → alla fine dalla ris.

Vln. *ca 5 sec.*

Vla. *ca 5 sec.*

Vc. *ca 5 sec.*

Db. *ca 5 sec.*

senza misura ♩ = (120)

Cl. 58 *p* ca 5 sec.

Fl. **Plunger Flute** ca 5 sec. *pp-pppp* repeat this pattern freely in space during ad libitum tempo

Cl. ca 5 sec.

Grand Piano *ca 5 sec. alla fine dalla ris.*

Piano's harp **Plectrum*** *ca 5 sec.*

sempre pp



senza misura ♩ = (120)

Cl. 61 *sfz* *pp* ca 5 sec. *gliss.* *sub.s fz*

repeat this pattern freely in space during ad libitum tempo

Waterphone *rub superball under waterphone's surface* ca 5 sec. *pp* *pppp* *repeat this pattern freely in space during ad libitum tempo*

Grand Piano *ca 5 sec.*

Artino Sourdine *ca 5 sec.* *nail gliss.* *repeat this pattern freely in space during ad libitum tempo*

p > pp

* rub plectrum into string, up and down regularly, (very delicate)

** always without a fix upper note harmonic. Make overtones audible.

senza misura

♩ = (60) *cantabile e rubateando*

65 ca 5 sec. *poco f* *pp* *poco vibr.* *p* *pp* *gliss.* *sfz* *(pp)*

Tpt. C *N* *pp* *p* *(rub with superball)* 

Perc. Waterphone *pp*

Piano's keyboard *pp*

Grand Piano *pp*

Piano's harp

Vln. *punta arco* ca 5 sec. *poco f* *5* *pp* *repeat this pattern freely in space during ad libitum tempo* *remove Artino sourdine*

Vla. *m.s.p.* ca 5 sec. *poco f* *5* *pp* *repeat this pattern freely in space during ad libitum tempo* *pizz. (harm.)* *f (sonoro)*

Vc. *m.s.p.* ca 5 sec. *poco f* *5* *pp* *repeat this pattern freely in space during ad libitum tempo* *pizz. (harm.)* *f (sonoro)*

Db. *m.s.p.* ca 5 sec. *poco f* *5* *pp* *repeat this pattern freely in space during ad libitum tempo* *pizz. (harm.)* *f (sonoro)*

68 *gliss.* *mp* *sub.pp* *ff* *senza misura* ca 5 sec. *sub.pp* *p* *(quasi trino)* *(senza pausa)*

Tbn. *N* *gliss.* *pp* *ff* ca 5 sec. *ca 5 sec.* *move to Timpani*

Perc. Waterphone *pp* *ff* *(secc.)* ca 5 sec. *ca 5 sec.*

Grand Piano *ff* ca 5 sec. *ca 5 sec.*

Db. *trem. (m.s.p.)* *pp* *ff* ca 5 sec.

* This technique gives an intermittent tone, some people describe the sound that this makes as a sighing sound. The idea being to move the bow in a circular motion across the string, as shown in the diagram below. This means that as the bow passes in a vertical motion to the string then a clear tone is produced, when the bow is on a horizontal motion to the string then a scratchy 'non' tone is produced.

♩ = (60) *poco stringendo*

accel. ♩ = 132

71

Cl. *mf*

Fl. *pp* *whisper tones* *Flz.* *Flute* *mp*

Cl. *Flz.* *sub.ppp* *soft sticks* *(IV)* *mp*

Timp. *sub.ppp* *mp*

(*ossia*) *sub.ppp* *mp*

Grand Piano *sub.ppp* *mp* *(l.v.)*

Vln. *without sourdine* *gliss.* *pp* *p* *pp* *sub.sffz* *vigoroso* *sul IV (gliss. harm.)*

Vla. *arco* *circular bowing** *pp* *sub.ppp (m.s.p.)* *pp*

Artino Sourdine *f "sub.p"* *pp*

Vc. *arco* *circular bowing** *f "sub.p"* *pp* *sub.ppp* *pp*

Artino Sourdine *f "sub.p"* *pp*

Db. *arco* *circular bowing** *f "sub.p"* *pp* *sub.ppp* *(m.s.p.) (sul I)*

ossia French System *pícaro* *sub.sffz* *ff*

pícaro *sub.sffz* *ff*

* This technique gives an intermittent tone, sighing sound. Move the bow in a circular motion across the string

♩ = 84-82

rit.

♩ = 72

WATER EFFECT:
with top right index
finger side key

81

Cl. *poco cresc.* *pp* *p* *ppp*

Fl. *mp* *pp*

Cl. *Flz.* *N 1* *pp* *p* *5*

Tpt. C *mp*

Cup Sourdine

Grand Piano *pp* *ppp* *pp* *ppp*

arp. down note on the beat *dolcissimo*

Red. *alla fino dalla ris.*

Vla. *leave Artino Sourdine, (silently) + put Ebony sourdine*

Vc. *mp* *ppp* *leave Artino Sourdine, (silently) + put Ebony sourdine*

Db. *Without Sourdine* *pp* *p* *put Ebony sourdine, (silently)*

rit. ♩ = 60 **calmo...**

84 *trill progressively less regular* *con aspettativa* *tr* (ord.) *tr* (ord.)

Cl. *pp* *ppppp* *sfz in p* *pp* *sfz in p* *pp*

tutti contemplativo

G.P. (ca.20 sec.) *clarinetist eyes subito opened*

89 *tr* (ord.) *pp* *p* *pp* *pp* *pp* *pp*

Timp. **Tibetan Bowl** *pp*

Clarinetist progressively begins to feel relaxed, closing his eyes while looking to the percussionist

* the clarinetist begins to walk around some players, staring all of them as if he were analyzing them with a fixed gaze and without blinking.

** clarinetist gives this entrance to percussion, (not the conductor).

3: in the "ultraspace"

♩ = 60 *calmo...*

interrogativo

poco accel. ♩ = 66

(*appoggiatura just before the beat*)

poco accel. ♩ = 72

93

Cl. *sfz in p* *pp* < *p* *sub.sfz* *sub.pp* < *p* < *mp*

Fl. *sub.pp* < *p* < *mp* *with top right index finger side key*

Cl. *solo* *pp* *p*

Tpt. C *Plunger sourdine* *solo* *pp* *pp* *pp* < *p* < *mp*

Tbn. *Plunger sourdine* *pp* 5 < *mp*

Perc. *leave quickly and silently the tibetan bowl and take two hard xylophone mallets* *(hard mallets)* *Xylophone* *pp* < *mp*

Grand Piano *pp* < *mp*

Vln. *Ebony sourdine* *pp* < *mp* > *p* *Ebony sourdine*

Vla. *Ebony sourdine* *pp* 5 < *p* < *mp* *Ebony sourdine*

Vc. *Ebony sourdine* *pp* < *p* < *mp* *Ebony sourdine*

Db. *Ebony sourdine* *pp* < *mp*

sempre rub

molto string.
on the beat

98

schierzando 6

Flz. 5

5 6

sub.sfz sfz sfz sfz

pp p pp mp sub.p gliss. pp p

Alto Flute

-gliss. *pp*

Flz. 5

p pp

Flz.

Cl.

pp

Tpt. C

Plunger
sourdine

+ gliss. *pp*

Flz.

Tbn.

Plunger
sourdine

p pp

Flz. gliss.

Xil.

(hard mallets)

p pp

Grand Piano

p pp

Vln.

Ebony
sourdine

s.p. (trem. molto bat.)

ppp gliss.

5

pizz.

m.s.p. gliss.

Vla.

Ebony
sourdine

pp

s.p. arco

p

Vc.

Ebony
sourdine

(arco)

p pp

IV

s.t.

Db.

Ebony
sourdine

pizz.

pp

m.s.t. arco

p

♩ = *sub. 60*

stabile

poco allarg.

stabile

allargando

"shaking vibrato"

102 ↑

Cl. *(reg.)* *progress. slow* *f* *sub. mp* *pp* *sfz sub. pp* *f (ben sonoro)*

Alto Flute *f* *f*

Cl. *p* *pp*

Tpt. C *f*

Plunger sourdine

Tbn. *f*

Plunger sourdine

take Bass Trombone + Plunger Sourdine

Bass Trombone + Plunger *p* *f (sonoro)*

Xil. *f* *pp* *sfz*

take Waterphone with bow

Grand Piano *p* *f (sonoro)*

arp. down note on the beat

Vln. *f* *p* *gliss.* *f (sonoro)*

Ebony sourdine

Vla. *f* *pp* *gliss.* *f (sonoro)*

Ebony sourdine

Vc. *f* *pp* *gliss.* *f (sonoro)*

Ebony sourdine

remove Ebony sourdine

Db. *f*

Ebony sourdine

sul IV *(sempre vibr.)* *m.s.p.*

(sempre vibr.) *m.s.p.* *(sempre vibr.)* *m.s.p.*

(♩ = ♩) ♩ = sub. 108 sempre rub.

107

Cl. *sub.pppp* *ppp* *pppp* *pp* (sempre sim. chrom.) (sempre sim. chrom.)

Alto Flute *take Flute*

Tpt. C *take Plunger Sourdine*

Tbn. bass Plunger sourdine 1p. gliss. *ppp* 3p. *pppp* 6p. *pp*

Perc. Waterphone, (with cello's bow) *pppp*

Grand Piano

Vln. Ebony sourdine *m.s.p.* *H* gliss. *pppp* *pp*

Vla. Ebony sourdine *free microtonal gliss. (over the written pitch)* *ppp* *pppp* *pp*

Vc. *free microtonal gliss. (over the written pitch)* *ppp* *pppp* *pp*

Db. without sourdine *free progress. gliss.* *sub.pppp* *ppp* *pppp* *pp*

115


Cl. *tr* *sub. pp* *p* *pp* *mp* *p* *mf* *p*

Fl. *microtonal gliss.* *sub. ppp* *pp* *ppp* *p* *mf* *p*

Cl. *microtonal gliss.* *sub. ppp* *pp* *ppp* *p* *mf* *p*

Tpt. C *gliss.* *+* *o* *+* *o* *+* *o*

Tbn. bass *gliss.* *2p. (transp.)* *pp* *ppp* *p* *7p. (transp.)* *gliss.* *3p. (transp.)* *mf* *p*

PIANO HARP 

Grand Piano *gliss.* *sub. ppp* *pp* *ppp* *p* *mf* *p*

Vln. *free microtonal gliss. (over the written pitch)* *(trem.) m.s.p.* *sub. ppp* *pp* *ppp* *p* *mf* *p*

Ebony sourdine

Vla. *free microtonal gliss. (over the written pitch)* *(trem.) m.s.p.* *sub. ppp* *pp* *ppp* *p* *mf* *p*

Ebony sourdine

Vc. *free microtonal gliss. (over the written pitch)* *(trem.) m.s.p.* *sub. ppp* *pp* *ppp* *p* *mf* *p*

Ebony sourdine

Db. *free progress. gliss.* *(Δ)* *(Δ)* *sub. pppp*

4: The Magnetar's hiss

♩ = 120 ♩ = 60

l'istesso tempo, ma sempre poco rub.

125 *e avventuroso*

Cl. *tr* *(espress.)* 5 5 5 7

Fl. *sub.pppp* *To Fltn.* *p* *pp* *p* *pp* *p* *sub.ppp* *pp* -----> *take Piccolo*

Cl. *fff*

Tpt. C *Plunger sourdine* *fff* -----> *remove Plunger sourdine + put Straight sourdine*

Tbn. bass *Plunger sourdine* *fff* -----> *remove Plunger sourdine + put Straight sourdine*

Xil. *Glockenspiel* *(espress.)* *fff* *sub.ppp* 3 5 5 *pppp*

Grand Piano *fff* *

Vln. *Ebony sourdine* *fff* -----> *remove Ebony Sourdine*

Vla. *Ebony sourdine* *fff* -----> *remove Ebony Sourdine*

Vc. *Ebony sourdine* *fff* -----> *remove Ebony Sourdine*

Db. *fff*

128

Cl. *sub. sfz* *pp* *p* *pp* *p* *f* *mf*

Picc. **Piccolo** (*espress.*) *p* *f* *mf*

Cl. (*espress.*) *p* *f* *mf*

Tpt. C **Straight** (*espress.*) *p* *f* *mf*

Tbn. bass **Straight** (*espress.*) *p* *f* *mf*

Glock. *soft mallets* *pp* *p* *pp*

Grand Piano *pp* *f* *mf* *ped. halb pedal*

Vln. **N** *without sourdine* *pos. ord.* *pp* *mf* *p* *f* *mf*

Vla. *without sourdine* *pos. ord.* *p* *f* *mf*

Vc. *without sourdine* *pos. ord.* *p* *f* *mf*

Db. *without sourdine* *pos. ord.* *p* *f* *mf*

133

Cl. *p* *f* *mp* *sub.ppp* *p* *pp* *sub.sfz*

Picc. *pp* *p* *pp*

Cl. *p* *f* *mp* *pp*

Tpt. C
Straight
sourdine *p* *f* *mp*

Tbn. bass
Straight
sourdine *pp* *p* *pp*

Glock. *p* *f* *mp*

Grand Piano *pp* *p*

Vln. (espress.) *N1* *pp* *f* *p* *pp*

Vla. (espress.) *N2* *f* *p* *pp*

Vc. (espress.) *N3* *f* *pp*

Db. (trem.) *f* *p*

136

Cl. *mp* *p* *mf* *p* *mf* *p*

Picc. *p* *mf* *p*

Cl. *mp* *p* *mf* *p*

Tpt. C
Straight
sourdine *p* *mf* *p* *p* *mf* *p*

Tbn. bass
Straight
sourdine *p* *mf* *p* *p* *mf* *p*

Glock. *p* *mf* *p*

Vln. *pp* *p* *mf* *sub.p* *mp* *p*

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

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

Db. *p* *mf* *p* *mf* *p* *mp*

sub.sfz

H 2

H 1

m.s.p. (*trem. molto bat.*)

accel. $\text{♩} = 132$ rit. $\text{♩} = 120$ ⁴⁷

139

Cl. *f* > *p* *mf*

Picc. *p* < *f* > *p* *mp*

Cl. *p* < *f* > *p* *mp* > *pp* *p*³

Tpt. C
Straight
sourdine *p* < *f* > *p* *mp* > *pp*

Tbn. bass
Straight
sourdine *f* > *p*

Glock. *p* < *f* > *p* *mp*

Grand Piano
(top note on the down beat) (l.v.)

Vln. *pp* ³

Vla. *p* < *f* > *p* *mp* > *pp* < *p* > *pp*

Vc. *p* < *f* > *p* *mp* > *pp* < *p* > *pp*

Db. *p* < *f* > *p*

normal pos.

sempre rub.

Musical score for measures 144-146, featuring woodwinds, brass, percussion, and strings. The score includes the following parts:

- Cl. (Soprano):** Measures 144-146. Dynamics: *mp*, *p*, *f*, *p*, *f*. Includes a slur over measures 144-145 and a triplet in measure 146.
- Picc.:** Measures 144-146. Dynamics: *p*, *f*, *p*, *p*. Includes a slur over measures 144-145 and a *Flz.* marking in measure 146.
- Cl. (Alto):** Measures 144-146. Dynamics: *pp*, *p*, *f*, *p*, *p*. Includes a slur over measures 144-145 and a *Flz.* marking in measure 146.
- Tpt. C (Straight sourdine):** Measures 144-146. Dynamics: *p*, *f*, *p*, *p*. Includes a slur over measures 144-145 and a *Flz.* marking in measure 146.
- Tbn. bass (Straight sourdine):** Measures 144-146. Dynamics: *p*, *f*, *p*, *mf*, *p*. Includes a slur over measures 144-145 and a *Flz.* marking in measure 146.
- Glock.:** Measures 144-146. Dynamics: *pp*, *p*, *pp*, *f*, *p*. Includes a slur over measures 144-145 and a dashed arrow pointing to "to snare drum" in measure 146.
- Grand Piano:** Measures 144-146. Dynamics: *p*, *pp*, *f*, *p*, *mf*, *p*. Includes a slur over measures 144-145 and a dashed line under the staff.
- Vln.:** Measures 144-146. Dynamics: *p*, *f*, *p*, *p*. Includes a slur over measures 144-145 and a *trem.* marking in measure 146.
- Vla.:** Measures 144-146. Dynamics: *p*, *pp*, *f*, *p*, *mf*, *p*. Includes a slur over measures 144-145 and a *trem.* marking in measure 146.
- Vc.:** Measures 144-146. Dynamics: *p*, *pp*, *f*, *p*, *mf*, *p*. Includes a slur over measures 144-145 and a *trem.* marking in measure 146.
- Db.:** Measures 144-146. Dynamics: *p*, *pp*, *f*, *p*, *mf*, *p*. Includes a slur over measures 144-145 and a *trem.* marking in measure 146.

tutti vigoroso!

rit.

♩ = 104

Cl. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *ff* *3 aggressivo!*

Picc. *ff con brio!*

Cl. *ff con brio!*

Tpt. C
Straight
sourdine *ff con brio!*

Tbn. bass
Straight
sourdine *ff con brio!*

Grand Piano *sfz sfz 5 sfz sfz 5 sfz sfz sfz sfz sfz sfz sffz sffz sffz con brio!*

Vln. *ff con brio!*

Vla. *ff con brio!*

Vc. *ff con brio!*

Db. *ff con brio!*

resulting pitches

5: the sibylline attack

volante

fingering without left thumb

*distante**

149

Cl.

real sound

Picc.

Cl.

Tpt. C
Straight
sourdine

Tbn. bass
Straight
sourdine

Glock.

Grand Piano

Vln.

Vla.

Vc.

Db.

The score is for a 2/4 time piece. It features multiple staves for woodwinds, brass, percussion, and strings. The Clarinet (Cl.) part is the most prominent, starting at measure 149 with a *sffz* dynamic and a *distante** marking. The Piccolo (Picc.) part has a 'change to Flute' instruction. The Trumpet (Tpt. C) and Trombone (Tbn. bass) parts play a 'Horse rattling**' motif with *sffz* dynamics. The Glockenspiel (Glock.) part has a *ff* dynamic. The Grand Piano part includes a 'PIANO HARP' section with 'Albal papel****' and 'free gliss.' markings. The string parts (Vln., Vla., Vc., Db.) all play a 'Under the bridge*** (overpressure)' effect with *ff* dynamics.

* in relation also with corporal physical gesture, (turn the body progressively away)

** ad libitum pitches. Irregular pitch movements. All 16n notes one different pitch.

*** near the fine tuners, almost no pitch, with overpressure

**** rub albal paper freely over piano's harp strings

156

Cl. *p* *f* *5 sub. pp* *p* *espress.*

Fl. *ff* *p* *free microtonal gliss.*

Cl. *ff* *p* *f* *p* *gliss.* *pp*

Tpt. C *pp* *p* *p* *gliss.* *without sourdine*

Tbn. bass *sfz* *p* *take tenor Trombone, (without sourdine)*

Perc. *ff* *p* *to Glockenspiel*

Grand Piano *sfz* *Red* *Over Spreaded Bar* *leave quickly stick*

Vln. *bartok pizz.*

Vla. *sfz* *bartok pizz.* *arco pos. ord.* *sub. pp*

Vc. *sfz* *arco pos. ord.* *p* *f* *sub. pp*

Db. *sfz* *arco pos. ord.* *p* *f* *sub. pp* *p*

$\text{♩} = 96$ *sub.sfz* **rit.**
(ancora molto espress.)

158

Cl. *pp* *sub.pp* *mf* *pp*

Fl. *mf* *pp*

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

Tpt. C *pp* *mf* *pp*

Tbn. *pp*

Glock. *pp* *mf*

Grand Piano *pppp*

Vln. *pp*

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

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

Db. *pp* *mf* *pp*

♩ = 84

160

rit. *gliss.*
(fast to slow)

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

Fl. *mp* *p* *pp*

Cl. *mp* *p* *gliss.* *mp* *pp*

Tpt. C *mp* *p* *gliss.* *mp* *pp*

Tbn. *mp* *pp* *p* *p* *gliss.* *5p.* *pp* *1p.* *p*

Glock. *mp* *pp* *p* *pp* *to Xylophone*

Grand Piano *p* *pp* *sub*

Vln. *mp*

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

Vc. *pp* *p* *pp* *gliss.*

Db. *pp* *p* *pp* *gliss.*

♩ = 72 *alla burletta!*

turn down this pitch
by lowering down mouthpiece,
(not by fingering)

162

Cl. *poco f* *poco cresc.* *sub. p* *pp*

Fl. *pp*

Cl. *pp* *p*

Tpt. C *p* *pp*

Tbn. *gliss.* *p* *3p.* *poco f* *p*

Xil. *pp*

Grand Piano *(in rilievo)* *(stop res.)* *gliss.* *p* *poco f* *Grand Piano*

Vln. *pp* *gliss. harm.*

Vla. *pp* *gliss.*

Vc. *p* *poco f*

Db. *sul IV* *pp*

ped. *half ped.*

turn down this pitch
by lowering down mouthpiece,
(not by fingering)

163

Cl. *pp* *p* *sfz in p* *pp* 12

Fl. *p* *H* *p*

Cl. *pp*

Tpt. C *p* *pp* *in rilievo*

Tbn. *pp*

Xil. *f* *pp* *p* *pp* *p*

Grand Piano *f*

Vln. *p* *pp*

Vla. *p* *pppp* *gliss.*

Vc. *pppp* *gliss.* *5* *pp* *pppp* *gliss.*

Db. *p* *sub. pppp* *gliss.* *5* *pp* *pppp* *gliss.*

poco acc.

164

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

Fl. *pp* *p*

Cl. *p* *f*

Tpt. C without sourdine *p*

Tbn. without sourdine Flz. H 1 *p*

Xil. *pp* *ppp* *p*

Grand Piano *pp* *p* H 2 gliss.

Vln. *p* *p*

Vla. *pp* *pp* *ppp* *p*

Vc. *pp* *pp* *ppp* *p*

Db. *pp* *ppp* *m.s.t.* *microtonal gliss.*

♩ = 76 *sempre rub.*

165

Cl. *poco f* *p* *mp*

Fl. *poco f* *p* *mp*

Cl. *poco f* *p* Flz.

Tpt. C *poco f* *p* Flz.

Tbn. *poco f* *p*

Xil. *poco f* *pp* gliss.

Grand Piano *poco cresc.* *pp*

Vln. *poco f* *pp* microtonal gliss.

Vla. *poco f* *pp* microtonal gliss.

Vc. *poco f* *pp* microtonal gliss. (free) microtonal gliss.

Db. *poco f* *pp* microtonal gliss.

poco rit.

166

Cl. *f* *mp* *f*

Fl. *p* *sub.f* *p*

Cl. *mf*

Tpt. C *mp* *gliss.*

Tbn. *mp*

Xil. *mp* *gliss.*

Grand Piano *mp* *pp* (l.v.)

Vln. *mp* *p* *pp*

Vla. *mp* *p* *microtonal gliss.*

Vc. *mp* *p* *microtonal gliss.*

Db. *mp* *p* *microtonal gliss.*

$\text{♩} = 72$
turn down this pitch
by lowering down mouthpiece,
(not by fingering)

poco rit.

167

Cl. *pp*

Cl. *pp*

Tpt. C *pp* put Cup sourdine

Tbn. *pp*

Xil. *pp* quickly to Tambourine, (with mallet) **Tambourine** *p* *comico* (sempre secco)

Grand Piano *Stoppato* 7 7 7 6 5 (burlesco) *p* pochissimo ped.

Vln. *pp*

Vla. *pp* *p* 7 *pp*

Vc. *pp* *p* 7 *pp* microtonal gliss.

Db. *pp* 7 *p* *pp* microtonal gliss.

♩ = 66 ma ancora rub.

169

Cl.

Cl.

Tamb.

Grand Piano

Vla.

Vc.

Db.

real sound

sub.p

pp

sub. sfz, (burla)

3

pppp

3

pppp

sub.p

pppp

sub.p

to Glockenspiel

"tastissimo"
trem. molto bat.
pp
(espress.)

↑ *

170

Cl.

real sound

Cl.

Tpt. C

Glock.

Grand Piano

Vln.

Vla.

Vc.

Db.

f

f

f

f

p

p

p

p

p

pp

ppp

pp

ppp

Cup Sourdine

Glockenspiel

PIANO HARP

gliss.

Red.

(sempre sul III)

(trem.)

gliss.

(free gliss.)

col.legno gliss.

6

rit. ♩ = 58 accel.

171

Cl.

real sound

Fl.

Cl.

Tpt. C

Cup Sordine

Glock.

Grand Piano

Vln.

Vla.

Vc.

Db.

The musical score for measures 171-175 includes the following parts and markings:

- Cl. (Clarinet):** Starts with a forte (*f*) dynamic. A sixteenth-note figure is repeated, with a sixteenth-note tremolo indicated by a '6' above the notes.
- Fl. (Flute):** Features a half note (H) and a flute-like (Flz.) section. Dynamics range from piano (*p*) to fortissimo (*ff*), with a triplet of eighth notes.
- Cl. (Clarinet):** Features a piano (*p*) dynamic and a sixteenth-note tremolo indicated by a '6' above the notes, ending with fortissimo (*ff*).
- Tpt. C (Trumpet):** Includes a cup sordine effect. Dynamics range from fortissimo (*f*) to piano (*p*), with glissando (*gliss.*) markings.
- Glock. (Glockenspiel):** Features a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic.
- Grand Piano:** Features a left-hand (l.v.) part with a piano (*p*) dynamic.
- Vln. (Violin):** Features a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic.
- Vla. (Viola):** Features a piano-piano (*pp*) dynamic and a mezzo-piano (*mp*) dynamic, with glissando (*gliss.*) markings.
- Vc. (Cello):** Features a mezzo-piano (*mp*) dynamic, with glissando (*gliss.*) markings.
- Db. (Double Bass):** Features a piano-piano (*pp*) dynamic.

♩ = 72 rit. . . . ♩ = 66 accel. . . .

172

Cl.

real sound

Fl.

Cl.

Tpt. C

Cup Sourdine

Tbn.

Xil.

-> to xylophone

Grand Piano

PIANO HARP

Vln.

Vla.

Vc.

Db.

173 - $\text{♩} = 72$

Cl. *pp* *f* *sibilino*

real sound

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

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

Tpt. C
Cup Sordine *pp* *poco f*

Tbn. *gliss.* *f* *p*

Xil. *p* *pp* *to Glockenspiel*

Grand Piano *poco f* *pp* *Red.*

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

accel.

$\text{♩} = 84$

175

Cl.

Cl. staff with dynamics: *pp*, *sub.sfz*, *sfz*, *sfz*, *mf*, *pp*. Includes a dashed line indicating an acceleration.

real sound

real sound staff with dynamic: *p*.

Fl.

Fl. staff with dynamics: *p*, *pp*. Includes a slur with the number 6.

Cl.

Cl. staff with dynamics: *pp*, *p*. Includes a slur with the number 7.

Tpt. C

Cup
Sourdine

Tpt. C staff with dynamics: *p*, *ppp*.

Glock.

Glock. staff with dynamics: *p*, *ppp*. Includes a slur with the number 6 and a dashed arrow pointing to the right with the text: *move to timpani + take two soft timpani sticks*.

Grand Piano

Grand Piano staff with dynamic: *pp*. Includes a slur with the number 7 and the instruction: *poco ped.*

Vla.

Vla. staff with dynamics: *p*, *sfz in mf*.

Vc.

Vc. staff with dynamics: *p*, *mf*, *sfz in mf*.

Db.

Db. staff with dynamics: *pp*, *p*, *mf*. Includes a slur with the number 6 and the letter *H*.

accel.

$\text{♩} = 92$
sfz

178 *sub.sfz* *sfz* *sfz* *mf* *p*

Cl.

Tpt. C
Cup
Sourdine = *pp* *sfz*

Grand Piano

Vla. *pp*

Vc. *pp* *mf* *pp* sul IV

Db. *pp* *mf* *pp*

179 *sfz* *f* *p*

Cl.

Fl. *pp* *poco f*

Cl. *pp* *mp*

Tpt. C quickly remove sourdine

Timpani *pp* free gliss.

Vla. *p* *mp* *poco f* H1 *gliss.*

Vc. *p* *mp* *poco f* H2 *gliss.*

Db. *p* *mp* *poco f* H3 *gliss.*

sub. sfz 180

sfz accel.

sfz

sfz

f

p

Fl. > pp

sfz

sfz

sfz

Cl. (dobra solo clarinet)

sfz

sfz

sfz

Tpt. C without sordine

mp

mf

mp

Tbn. H 1

mp

mf

Timp. f

Grand Piano

p gliss.

red.

Vln. sul pont. sul II free gliss.

mp

mf

Vla. H 2 normal position sempre ben marcato

mp (sonoro)

H 3 normal position sempre ben marcato

Vc. mp (sonoro)

H 4 normal position sempre ben marcato

Db. mp (sonoro)

$\text{♩} = 98$

molto accel.

$\text{♩} = 112$

71

181 *sfz*

Cl. *sfz* *sfz* *sffz* *sffz* *sffz* *sffz*

Fl. *sfz* *sfz* *p* *sfz* *sfz* *sffz* Flz. free gliss.

Cl. *sfz* *p* *sfz* *sffz* Flz. free gliss.

Tpt. C *H 5* *f* *sfz* *sfz* *sffz* Flz. free gliss.

Tbn. *> mp* *sfz* *sffz* Flz. free gliss. gliss. (free)

Timp. *f* gliss.

Grand Piano *f* *ff* gliss.

Vln. *mp* *f* *sffz* *sffz* *sffz* III →

Vla. *f* *sub. p* *sfz* III →

Vc. *f* *sub. p* *sfz* *sffz* III →

Db. *f* *ff* gliss. V →

molto rit.

185

Cl. ^{5.} 1* 2* 3* 4* 1* (as poss.)

Fl. ^{8va} *sffz* *sffz* *sffz* (as poss.) take Alto Flute

Cl. *sffz* *sffz* *sffz* (as poss.) remove barrel

Tpt. C *sffz* (as poss.) put Wah-Wah sourdine

Tbn. *sffz* (as poss.) put mouthpiece in reverse position

Timp. *sffz* (as poss.) to China Cymbal, take a triangle stick

Grand Piano *sffz* 7 *sffz* 6 *sffz* 6 *sffz* 6 (as poss.)

Vln. *sffz* (as poss.) put Ebow sourdine, (silently)

Vla. *sffz* *sffz* *f* put Artino sourdine

Vc. *sffz* *sffz*

Db. *sffz* *sffz* *sffz*

come prima

♩ = 66 *ma ancora instabile...*

contemplativo

WATER EFFECT:
with top right index
finger side key

Cl. 188

tr

sub. pp

p

pppp

poco f

(ca 2-5 sec.)

Fl.

poco f

p

(ca 2-5 sec.)

Tpt. C

Wah-Wah
sourdine

poco f

p

(ca 2-5 sec.)

Perc.
China
Cymbal

rub triangle
stick over
cymbal*

(ca 2-5 sec.)

Grand Piano

(ca 2-5 sec.)**

poco f

pppp

(l.v.)

Vc.

come prima

pppp

(ca 2-5 sec.)

Db.

put Metal sourdine

(ca 2-5 sec.)

pppp

* rub triangle stick over china cymbal's surface. bring many harmonics as possible

** repeat freely and progresively in fading out dynamics

rit. ♩ = 60

turn down this pitch by embouchure tuning

♩ = 60 (l'istesso tempo)

esitando

WATER EFFECT: with top right index finger side key

WATER EFFECT: with top right index finger side key

Cl. 192 *tr* *sub. pp* *p* *mp* *poco f* *sub. sfz* *contemplativo* *tr* *pppp* *poco f* *p*

-----> take small volatile air whistle

Fl.

mouthpiece in reverse position

Tbn. *1** *2** *3** *4** *sub. mf* *pp*

-----> go to the water bucket

Perc. China Cymbal

sub. mf *pppp*

Grand Piano

arp. down note on the beat (l.v.) *sub. mf* (l.v.)

Ebony Sourd. flautando

Vln. Ebony Sourd.

3 *pp*

* Play high-pitched free notes that sound airy, (4 different free positions for high-pitched air sounds)

** oscillate freely the trill pulsations

6: into the evanescence

(ancora contemplativo)

accel. ♩ = 66 rit. ♩ = 60

turn down pitch by embouchure

Cl. (ca 4-6 sec.)

195

pp *ppp* *pp* *ppp* *poco f*

sub.sfz *tr* *tr*

5 3 3

Small volatile air whistle

gliss. (ca 4-6 sec.)

(non vibr.)

sub.mp

p

rub it with hand palm

Water Bucker

(ca 4-6 sec.)

poco f

(regular free hand rubbing movements)

(non arp.) (l.v.)

(ca 4-6 sec.)

poco f

(ca 4-6 sec.)

(ca 4-6 sec.)

ppp

Artino Sourd.

flautando

(ca 4-6 sec.)

pp

ppp

pizz.

put Tonwolf sourdine (ca 4-6 sec.)

ppp

pp

Metal Sourd.

(sempre molto vibr.)*

(ca 4-6 sec.)

Db.

Metal Sourd.

sempre *pp*

* move freely the left hand finger also in order to change microtonally and slightly the intonation

♩ = 60 ancora esitando

198

Cl. *gliss.* 5 5 *gliss.* 5

p *pp* *poco f* *pp* *p* *pp*

Vol. Whist. -----> take Flute

Tbn. Wah-Wah Sourdine *gliss.* 5 *poco f* 3p. *ppp* 7p.

Perc. Water Bucker *p* 5 *poco f* Water Bucker

Grand Piano *H* 7 6 5 *ppp* U.C. (una corda) *poco f* *ppp*

Vln. (harm.) *poco f* *p* *p* Ebony Sourd.

Vla. Artino Sourd. *ppp*<

Db. Metal Sourd.

Cl. *200*

accel. $\text{♩} = 82$ rit. $\text{♩} = 76$ (don't gliss. until the end)

ppp *p* *pp* *poco cresc.*

5 5 3 5 3 gliss. 5 gliss.

Fl. *Flute N 2*

ppp *pp*

5 3

Cl. *without barrel**

chrom. gliss. N 2

poco mp

Tpt. C *Harmon Sourd. N 1*

pp *ppp*

5 gliss.

Perc. Water Bucker

pppp

Grand Piano

poco mp

sed. ----

down note on the beat

Vln. *Ebony Sourd.*

*tonlos, "pontissimo" (without tone)*** *sul III N 1*

pp < poco cresc

Vla. *Artino Sourd.*

pp *ppp* *pp* *ppp*

Vc. *Tonwolf Sourd.*

Tonwolf Sourdine (trem.) arco

gliss.

ppp < pp

*blowing air into the upper tube, playing such as "air chromatic glissando" in the written range. Resulting pitches are approximated as written. Embouchure in such as flute position

** very light pressure, quiet, white noise, (with different pitch colours)

rit. (quasi portamento)

♩ = 64

accel. ♩ = 76

Cl. 203

p gliss. gliss. *ppp* *poco f* gliss. *mp*

Fl.

poco f *mp*

Cl.

ppp take Bass Clarinet

Tbn. Wah-Wah Sourdine

pp *p* *ppp* N3 gliss.

remove Wah-Wah Sourdine Put Harmon Sourdine

Perc. Water Bucker

Waterphone *poco f*

Grand Piano

p *ppp* PIANO HARP* gliss.

Vln. Ebony Sourdine

gliss. *ppp*

Vla. Artino Sourdine

sul IV N *sfz* *sub. p* free microtonal gliss.

Vc. Tonwolf Sourdine

sul IV *sfz* *sub. p* free microtonal gliss.

Db. Metal Sourdine

(molto vibr.) *sfz* *sub. p*

* hand glissando in piano's harp. Free middle-register pitches.

sub.sfz

accel.

♩ = 82

rit.

♩ = 76

accel.

Cl. 207

Cl. 207

> p *pp* *poco cresc. sub.ppp* *< p* *pp* *< p* *pp* *< p* *pp*

gliss. *gliss.* *gliss.*

3 5 3

Fl.

Fl.

gliss. *pp*

-----> take Piccolo Flute

Bass Cl.

Bass Cl.

gliss. *pp* *ppp* *pp*

Bass Clarinet

Tpt. C

Tpt. C

Harmon Sourd.

pp

3

Perc.

Perc.

Waterphone

Suspended Cymbals (with bow)

ppp *pp* *pp* *pp*

3 3 3

Grand Piano

Grand Piano

(non arp.) *ff (espress.)* *pp*

f (espress.) *pp* *pp*

ped. poco ped.

3 5

Vln.

Vln.

Ebony Sourd.

pp *ppp* *ppp*

gliss. *gliss.*

m.s.p.

3

Vla.

Vla.

Artino Sourd.

pp *ff sub.ppp* *ppp*

gliss. *gliss.*

tonlos, "pontissimo" (without tone)*

Vc.

Vc.

Tonwolf Sourdine

pp *ff sub.ppp* *pp* *ppp*

gliss. *gliss.*

tonlos, "pontissimo" (without tone)*

Db.

Db.

Metal Sourd.

pp *ff sub.ppp*

gliss.

tonlos, "pontissimo" (without tone)*

* very light pressure, quiet, white noise, (with different pitch colours)

♩ = 82 rit. . . . ♩ = 72 rit. . . . ♩ = 66 accel. . . . ♩ = 72 rit. . . .

Cl. 211 -

Cl. 211 - Musical notation for Clarinet (Cl.) in treble clef, key of D major. It features a melodic line with various dynamics including *p*, *gliss.*, *pp*, *p*, and *pp*. There are also articulations like *(.) (espress.)* and *gliss.*. Fingerings for 5, 3, and 5 are indicated. A dashed line above the staff indicates a slur or breath mark.

Bass Cl.

Bass Cl. Musical notation for Bass Clarinet in treble clef, key of D major. It consists of sustained notes with dynamics *ppp* and *pp*.

Tpt. C
Harmon Sourd.

Tpt. C Musical notation for Trumpet C in treble clef, key of D major. It features sustained notes with dynamics *gliss.*, *ppp*, and *pp*.

Tbn.
Harmon Sourd.

Tbn. Musical notation for Trombone in bass clef, key of D major. It includes a section labeled "Harmon Sourdine" and notes with dynamics *pp* and *ppp*.

Perc.
Suspended Cymbals

Perc. Musical notation for Percussion (Suspended Cymbals) in treble clef. It shows rhythmic patterns with dynamics *pp* and *ppp*.

Grand Piano

Grand Piano Musical notation for Grand Piano in treble and bass clefs, key of D major. It features complex rhythmic patterns and dynamics *pp*.

Vln.
Ebony Sourd.

Vln. Musical notation for Violin in treble clef, key of D major. It includes notes with dynamics *ppp*, *pp*, and *ppp*, along with *m.s.p.* and *gliss.* markings.

Vla.
Artino Sourd.

Vla. Musical notation for Viola in bass clef, key of D major. It consists of sustained notes with dynamics *pp* and *ppp*.

Vc.
Tonwolf Sourdine

Vc. Musical notation for Violoncello in bass clef, key of D major. It consists of sustained notes with dynamics *pp* and *ppp*.

Db.
Metal Sourd.

Db. Musical notation for Double Bass in bass clef, key of D major. It consists of sustained notes with dynamics *ppp* and *pp*.

♩ = 66

poco a poco rit.
e sempre lusigando

Cl. 215 *gliss.* *gliss.* *sub.sfz* *gliss.* *sub.sfz* *gliss.* *sub.sfz*

ppp *mp* *sub.p* *mp* *sub.p* *mp*

Picc. *gliss.*

ppp *p* *pp* *p*

Bass Cl. *ppp* *pp* *p* *pp* *p*

Tpt. C Harmon Sourd. *pp* *ppp*

Tbn. Harmon Sourd. *ppp* *6p.* *gliss.* *1p.*

Perc. Suspended Cymbals *ppp* (l.v.) to Springcoil + take 2 hard xylophone mallets

Grand Piano *ppp* (l.v.) prepare E-bow

Vln. Ebony Sourd. *ppp*

Vla. Artino Sourd. *pp* *ppp* *pp* *ppp* *pp* *sub.ppp*

Vc. Tonwolf Sourdine *pp* *ppp* *pp* *sub.ppp*

Db. Metal Sourd. *ppp* *pp* *sub.ppp*

219 *gliss.*

sub.p *mp* *sub.p* *f sub.ppp* *ff* (scorrevole)

rit. $\text{♩} = 48$ $\text{♩} = 30$ "air jetting" pitches*

(rhythmic proportion)

Picc. *pp* *p* *mp* *gliss.*

Bass Cl. *pp* *p* *mp* *gliss.* change to A clarinet

Tpt. C Harmon Sourd. *p* *mp* *gliss.*

Tbn. Harmon Sourd. *p* *mp* *gliss.* change Harmon sourdine + put Cup sourdine

Grand Piano

Vln. Ebony Sourd. *p* *mp*

Vla. Artino Sourd. *p* *mp*

Vc. Tonwolf Sourdine *p* *mp*

Db. Metal Sourd. *p* *mp*

* open lips progressively maximum as possible; then throw air through instrument, "50%" and outside it, "50%" in such as **sh**] (international phonetic alphabet)

7: Arietta, (disolution)

♩ = 60

*comodamente calmo...
sempre soave, dolce e cantabile*

poco accel. . . .

221 (ca.10 sec.)

Cl. *pppp*

Perc. **Springcoil** (ca.10 sec.) *repeat this pattern freely in space during ad libitum tempo* *sub.mp* *pppp*

Grand Piano (ca.10 sec.) *repeat this pattern freely in space during ad libitum tempo* *sub.mp* *pppp*

(ca.5 sec.) (ca.5 sec.) *press Ebow* **E-bow** *(pppp)*



♩ = 60 *l'istesso tempo
ma ora oscillante...*

225

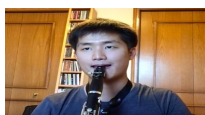
Cl. *p* *pp* *p* *pp* (echo tone) *ppp* "air pitches"* (ca.3 sec.) (ca.3-2 sec.)

Picc. *ppp* *p* *pp* *gliss.* (ca.6-5 sec.) *take small volatile air whistle*

Tpt. C *ppp* *p* *pp* *gliss.* (ca.6-5 sec.)

Perc. **Springcoil** (l.v.) (ca.6-5 sec.) *take a triangle stick and a timpani soft stick*

Grand Piano *(ca.6-5 sec.)* **E-bow**



* Throw "50%" air through clarinet, "50%" air outside it, (but without jetting, just directly)

poco accel. . . . ♩ = 66 rit. . . . ♩ = 60

230

Cl. *p* *pp* *p* *pp* *poco cresc.* *pp*

Tbn. Cup Sourdine *pp* *p* *pp* *gliss.*

Grand Piano E-bow

Vla. Artino Sourd. *pp* *p* *pp* *gliss.*



♩ = 60 accel. . . . ♩ = 66 accel. . . . ♩ = 72 rit. . . .

235 (ca.5 sec.) (ca.5 sec.) *sfz in p*

Cl. (echo tone) *sub. pp* *p (dolce)* *pp*

Cl. A clarinet *pp* *p* *pp* *gliss.*

Grand Piano E-bow (ca.5 sec.)

Vc. Tonwolf Sourdine *pp* *p* *pp* *ppp* *gliss.*

sfz sfz sfz sfz rit. rit. largamente e a piacere

♩ = 66 *♩ = 60* *♩ = 48*

240 -

Cl. *(pp)* *(pp)* *(pp)* *(pp)* *ppp* *poco cresc.* *pp* *p* *pp* *p* *pp*

Vol. Whistle *(pitches are approximated)* *Small volatile Whistle* *gliss.* *ppp* *pp* *pppp*

Grand Piano *E-bow* *stop elbow* *ped. alla fino*

Vln. *Ebony Sourd.* *(sul III)* *tonlos* *gliss.* *ppp* *pp* *ppp* *poco cresc.* *ppp*

Db. *Metal Sourd.* *gliss.* *ppp* *poco cresc.* *ppp*

WITHOUT THE CONDUCTOR

poco cal. *♩ = sub. 42 ancora meno mosso* *poco rit.*

245 Cl. *p* *pp* *p* *pp* *pp* *ppp* *pp* *sub. ppp* *pp* *sub. pppp* *ppp* *sempre ppp*

Perc. *Springcoil* *(l.v.)* *pp* *p* *sub. ppp* *pp* *sub. pppp* *ppp*

♩ = 54-52 *poco a poco perdendosi e ad lib.*

248 Cl. *poco f* *poco f* *poco f* *poco f* *(sempre sim.)*

Cl. *(ppp)* *(ppp)* *(ppp)* *(ppp)* *(ppp)* *(sempre sim.)*

OUTSTAGE *(ca. 10 sec.)* *longa (ca 20 sec.)*

252 Cl. *(ca. 10 sec.)* *longa (ca 20 sec.)*

* Clarinetist in a very calm mood gives all those entrances to percussionist, (without the conductor). Then progressively goes out stage in such a ritual