

BALÁZS HORVÁTH

BORROWED IDEAS

for trumpet solo and orchestra

2006

SCORE



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The main inspiration for *BORROWED IDEAS* was the 1961 concert of Miles Davis in Carnegie Hall. The above mentioned concert and Davis' trumpet-playing had a strong affect on the sound world of this piece. Some short excerpts of the solos of Miles Davis can be heard clearly in *BORROWED IDEAS* but most of the materials are broken into tiny segments and are unrecognisable. The some musical phenomenons of his musical sound (e.g. timbre, articulation, sudden dynamic and rhythmic changes) are also very important in the solo part of my piece. The solos part must be played as if improvised throughout the whole piece. (There is real improvisation in the piece at one point.)

The musical material of the orchestra behind the soloist is built on a repeated chord sequence, also borrowed from jazz but it is again unrecognisable, because it is either expanded in time or cut into splinters. The orchestra is like the double-bass and the piano of a jazz combo. The percussion instruments as being the rhythm section of the ensemble plays also splinters of pop-music groove-elements fragmenting the texture even more.

The piece is dedicated to Bence Horváth, the soloist of the first performance, who also gave important help in writing the solo part of the piece.

Horváth Balázs

First performance:

The final concert of the Új Magyar Zene Fórum, 2009 (New Hungarian Music Forum, 2009).
Palace of Arts, Béla Bartók National Concert Hall, 12 January, 2009.

Bence Horváth – trumpet, Hungarian Telekom Symphony Orchestra, conducted by András Keller

Balázs Horváth received 2nd prize for this piece at the above mentioned competition.

Orchestra

2 Flauti (anche Flauto piccolo)	2 Fl. (anche Fl. picc.)
Oboe	Ob.
2 Clarinetti in Sib	2 Cl.
Clarinetto basso in Sib	Cl. b.
Sassofono soprano in Sib e alto in Mib	Sax. Sop. e Alto
Sassofono tenore in Sib	Sax. Ten.
2 Fagotti	2 Fg.
2 Corni in Fa	2 Cor.
2 Trombe in Do	2 Tr.
2 Tromboni (2. Trombone basso)	2 Trb. (2. Trb. basso)
Percussioni (3 oppure 5 esecutori)	Perc. (3 oppure 5 esec.)
Arpa	Hf.
<u>Tromba sola in Do*</u>	<u>Tr. sola</u>
6 Violini (12 esecutori)	6 Vl.
3 Viole (6 esecutori)	3 Vla.
3 Violoncelli (6 esecutori)	3 Vlc.
2 Contrabbassi (4 esecutori) with local amplification**	2 Cb.

* The staff Tromba sola da suonare contains frases that can be played with the help of the tuning ring with playing a pitch that differs from the sounding one.

** For the local amplification of the double-basses one needs two microphones (one two each pair of players) and the speaker must be close to the players. The aim of the amplification is to have a bit louder sound of them and also to make them similar to the sound of a jazz bass. The amplification must be on between measure 166-301. (Before and after this section they can play without amplification except if they are not loud enough.)

The score is written in C (concert pitch)

Duration: ca. 18 min.

Different mutes needed for the trumpets and the trombones:

Cor. 1-2. normal mute (sord.)

Tr. 1. cup, straight, wawa, harmon (wawa without tube)

Tr. 2. straight, wawa, harmon (wawa without tube)

Trb. 1-2. straight, wawa, harmon (wawa without tube)

Tr. sola wawa, harmon (wawa without tube)

The dynamic markings of the brass players (including the soloist) show the dynamic level of the resulting sound. Therefore when the mutes are used they must play with one-two level higher energy so that the given dynamic balance could be heard.

The trumpet soloist must start playing sit and stand up or sit down again following the score. Therefore he/she needs a chair and a music stand in the orchestra too. When sitting, he/she must behave as a member of the orchestra.

The trumpet player must turn while playing. The arrows in ellipse show the direction from the point of view of the soloist. (The up-arrow means facing the audience, the left-arrow means turning to the basses, the right-arrow means facing the high instruments, the down-arrow means back to the audience.) These directions are mainly important for the audience to see the relation and communication between the soloist and the three percussionists.

The tuning ring: is written when slow irregular pitch-bends are needed. The glissandi (slides) have two kind of signs (see later). At certain cases the number of the valve is shown in brackets for special changes or for glissando with the tuning ring.

Percussion instruments

Perc. 1. (left)

2 Knives (one should be kept in one hand, the other to be scratched and beaten on it. The moving knife should touch the fixed one with the flat of knife when „with flat” is written and with the edge of the knife when “with edge” is written. The moved knife should always touch the flat of the fixed knife.), Tam-tam (medium sized), Guiro, Chinese Cymbal (with the edge torn up therefore the sound will be harder and the resonance much shorter than a that of the suspended cymbal), Suspended Cymbal, Sizzle Cymbal, Marimba (with 5 octaves), Xylophone (with 4 octaves), 2 Nipple Gongs (f-sharp, b-flat).

Notation:

Musical notation for Perc. 1. (left) showing two staves. The first staff contains notes for Knives (with flat and with edge), T-t. (medium), Guiro, and Chin. Cymb. The second staff contains notes for Susp. Cymb., Sizzle, Mar., Xyl., and Gong.

Perc. 2. (center)

Drum-set [3 Toms (there should be about a minor third between them), Pedal Bass-Drum, Tamburo piccolo (Snare Drum with snares on), Hi-hat, Sizzle Cymbal], Nylon bag (normally used for shopping – it must be noisy and big enough to create or place to a wooden board or plate and beaten.), Metal bucket+metal objects (the metal objects, e.g. tuning keys, screws, etc.) must be thrown or dropped into the metal bucket at a certain point of the piece), 2 Knives (one should be kept in one hand, the other to be scratched and beaten on it. The moving knife should touch the fixed one with the flat of knife as the “with flat” sign shows. The moved knife should always touch the flat of the fixed knife.).

Notation:

Musical notation for Perc. 2. (center) showing two staves. The first staff contains notes for Drum-set (3 Tom, Hi-hat, T-picc., Ped B-Dr.), Sizzle, Nylon bag, Glass, and Knives (with flat). The second staff contains notes for stamp close, beat closed, and beat open.

Perc. 3. (right)

Gran Cassa (Bass Drum), Tam-tam (large), Suspended Cymbal, Tamburo basco (Tambourine –kept in one hand and at certain points place on one of the Timpani and beaten), Ratchet (possibly fixed), Styropor, Vibraphone (3 octaves), 2 Crotales (f², a-sharp²), 2 Timpani.

Notation:

Musical notation for Perc. 3. (right) showing two staves. The first staff contains notes for G. C. (in the center of the skin, at the very edge of the skin), T-t. (large), Susp. Cymb., Tamb. basco, Ratchet, and Styropor. The second staff contains notes for Vibr., Crot., 2 Timp. (lower (with extreme low pitches), higher (with extreme high pitches), higher (with extreme low pitches), higher (with extreme high pitches)), and Timp. frame.

Sticks needed:

broom, brush, arco (with bow), hard mallet, soft mallet, soft beater, soft timp. beater, sponge beater, very hard mallet, very soft mallet, wooden headed mallet, wooden stick





With hand or other objects: with fingertips, with knife, with nail, with palm of hand.

Explanation of special signs




For all

All the glissandi must be played within the duration the line shows. The time that passes meanwhile is shown in the measure. Those quarters, dotted quarters, eights or dotted eights are representing a note to be played only if there is no slur. If a slur is written they are only suggesting the time.

Woodwinds




-  _____ ½ breath + ½ pitch; breath only (no pitch)
-  _____ tongue-pizz. (flute)
-  _____ slow and quite wide glissando
-  _____ any multiphonic that contains the given pitch (sax. alt, sax. ten.)

Brass

-  _____ the mouthpiece must be slightly removed from the lips that some of the air run away beside the lips; blow air into the instrument without pitch (no lip resonance)
- ; ● ; ○ _____ closed; half closed; open (wawa and harmon sord.)
- + ; ○ _____ gestopf; ord. – open ordinarily (horn)
-  _____ tones smaller than semitone (quarter-tone, third-tone, sixth-tone) – the difference is not exactly specified but rather shows a deviation from the twelve-tone system
-  _____ slow and quite wide glissando


Percussions

The dynamics of the staccato Vibraphone chords are always written one level higher than the others. This is a dynamic range that the player should play so that the sound result will be a bit softer than that in the orchestral texture. It must clearly be heard all the time.






-  _____ scratch, scrape the surface of the instrument (continuous motion)
-  _____ the tenuto sign for the percussion instruments always means short scrape (no beat), the notes with staccato articulation or without tenuto means that the instrument must be beaten ordinarily
-  _____ stopped beat








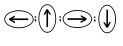

Harp

The dynamics of the harp are always written one or two level higher than the others. This is a dynamic range that the player should play so that the sound result will be a bit softer than that in the orchestral texture. It must be clearly heard all the time.








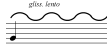
-  _____ scratch the string quickly (the arrow shows the direction).
Use fingernail, plectrum or a sheet of paper – see the score for details

Trumpet solo

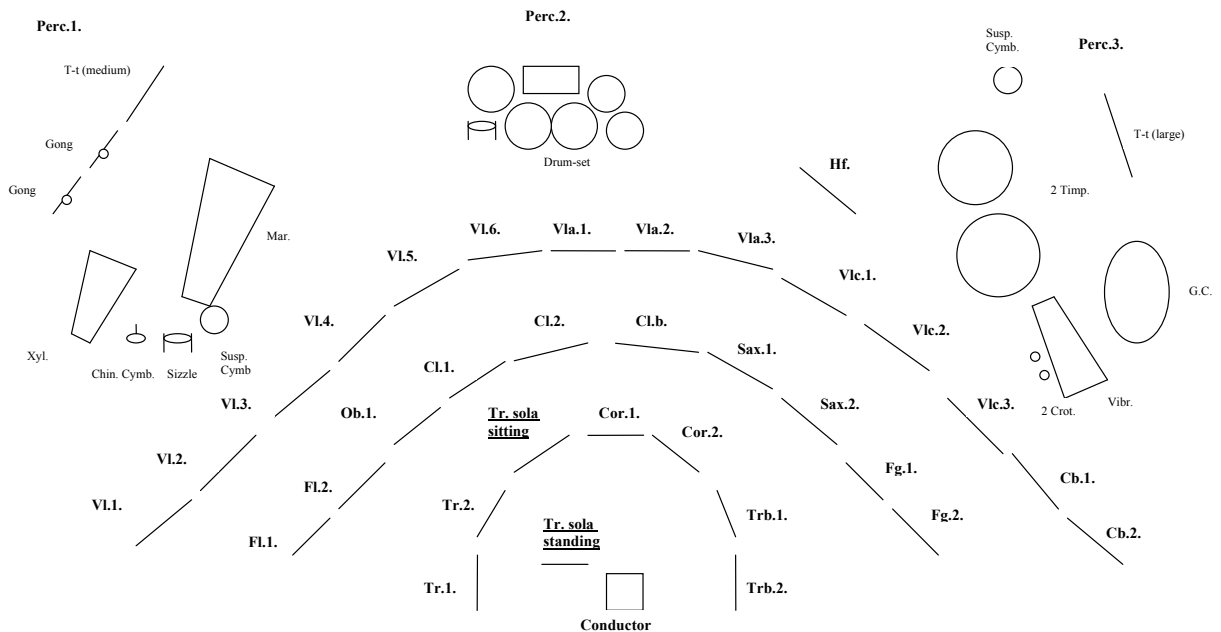
-  _____ slow and quite wide glissando
-  _____ very low note, very high note (the lowest or highest possible)
-  _____ the mouthpiece must be slightly removed from the lips that some of the air run away beside the lips; blow air into the instrument without pitch (no lip resonance)
-  _____ glissando with the tuning ring
-  _____ tones smaller than semitone (quarter-tone, third-tone, sixth-tone) – the difference is not exactly specified but rather shows a deviation from the twelve-tone system

-  glissando with the mouth or with the help of valve
-  blow the water out of the instrument (follow the specified dynamics)
-  pop onto the mouthpiece with the palm of the hand (press the vents of the given pitch)
-  stop the sound with the tongue
-  "bzz" with the lips – do not blow into the instrument!
-  remove mute (senza sord.)
-  closed; half closed; open (wawa and harmon sord.)
-  directions of the of the performer (left-arrow: turning to the basses; up-arrow: turning to the audience; right-arrow: turning to the high instruments; down-arrow: turning to the center of the orchestra.)
-  turn to the given direction during the time the slashed line shows

Strings

-  nail-pizz.
-  pressured bow; ordinarily (end of pressured bow)
-  beat the string with finger as Morse signals
-  beat the string with the palm of the hand
-  on the bridge
play directly on the bridge to create a white-noise-like sound
-  behind the bridge on the given string
-  very low note, very high note (the lowest or highest possible)
-  *gliss. lento*
slow (ca. quarter-tone or semitone amplitude) glissando, kind of a slowed down and expanded vibrato
- $\frac{1}{2}$ arm. play half pressed fingers (press more than at harmonics)

The setup of the orchestra:



Score is written in C

to Bence Horváth

BORROWED IDEAS

Balázs HORVÁTH
(*1976)

20-30 sec.

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: practising exercises, noise of fingerkeys, blow air into the instrument, open and move the score on the music stand loudly, etc.

f

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: practising exercises, noise of fingerkeys, blow air into the instrument, open and move the score on the music stand loudly, etc.

f

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
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f

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: practising exercises, noise of fingerkeys, blow air into the instrument, open and move the score on the music stand loudly, etc.

f

Sax. 1. Sop.
Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: practising exercises, noise of fingerkeys, blow air into the instrument, open and move the score on the music stand loudly, etc.

f

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: practising exercises, noise of fingerkeys, blow air into the instrument, open and move the score on the music stand loudly, etc.

f

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: practising exercises, noise of fingerkeys, blow air into the instrument, open and move the score on the music stand loudly, etc.

f

1. **con sord. cup**
Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: practising exercises, metallic sounds (e.g. beat the body of the instrument), blow the water out of the instrument, blow air into the instrument, open and move the score on the music stand loudly, etc.

f

2. **con sord. straight**
Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: practising exercises, metallic sounds (e.g. beat the body of the instrument), blow the water out of the instrument, blow air into the instrument, open and move the score on the music stand loudly, etc.

1-2. **con sord.**

f

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: practising exercises, metallic sounds (e.g. beat the body of the instrument), blow the water out of the instrument, blow air into the instrument, open and move the score on the music stand loudly, etc.

1. **senza sord.**

f

2. **con sord. harmon**

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: move the beaters, sticks and small instruments to their place, open and move the score on the music stand loudly, etc.

f

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: move the beaters, sticks and small instruments to their place, open and move the score on the music stand loudly, etc.

f

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: move the beaters, sticks and small instruments to their place, open and move the score on the music stand loudly, etc.

f

D \sharp C \flat B \flat
E \flat F \sharp G \flat A \flat
Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: drum on the body of the instrument, check the tuning of the strings, open and move the score on the music stand loudly, etc.

f

senza sord. Sit down with the members of the orchestra as if being one of them.
Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level). Use materials from: practising exercises, metallic sounds (e.g. beat the body of the instrument), blow the water out of the instrument, blow air into the instrument, open and move the score on the music stand loudly, etc.

f

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: noises of the bow and the instrument, open and move the score on the music stand loudly, etc.

f

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: noises of the bow and the instrument, open and move the score on the music stand loudly, etc.

f

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: noises of the bow and the instrument, open and move the score on the music stand loudly, etc.

f

Start making noise from the audience-noise and fade out (less and less materials with softer and softer dynamic level).
Use materials from: noises of the bow and the instrument, open and move the score on the music stand loudly, etc.

f

|

The conductor comes in and starts conducting the following bar immediately.

in 4

in 2

in 2

in 2

$\text{♩} = 45$

whistle tones
on the overtones of F#

Fl. 1.
Fl. 2.
Ob.
2 Cl.
Cl. b.
Sax. 1.
Sax. 2.
2 Fg.
2 Tr.
2 Cor.
2 Trb.
Perc. 1. Xyl with the wooden end of the mallet.
Perc. 2. Hi-hat wooden stick.
Perc. 3. Timp wooden stick on the frame.
Hr. scratch the string up and down slowly, softly with a plectrum.
Tr. sola
VI. 1.
VI. 2.
VI. 3.
VI. 4.
VI. 5.
VI. 6.
Vla. 1.
Vla. 2.
Vla. 3.
Vlc. 3.
Cb. 1-2.

8 $\text{♩} = 60$

Fl. 1. *ord.* *ppp* *pp* *pp*

Fl. 2. *ppp* *pp* *pp*

Ob.

Cl. 1. *pp* *pp*

Cl. 2. *ppp* *pp* *pp*

Cl. b.

Sax. 1. *pp* *pp*

Sax. 2. *ppp* *pp* *pp* *pp*

Fig. 1.

Fig. 2. *pp* *pp*

Perc. 1. *Mar* *acca hot rod / loose hot rod*
"black keys" "white keys" *p*

Perc. 2.

Perc. 3. *Crot.* *con arco* *lv.* *Vibr.* *con arco* *motor OFF* *lv.* *Susp. Cymb.* *con arco* *lv.* *Crot.* *con arco* *lv.* *T-t. (large)* *with lnge* *pp*

Hr.

Tr. sola

8

VI. 1. *ppp* *p* *ppp*

VI. 2. *ppp* *p* *ppp*

VI. 3. *ppp* *p* *ppp*

VI. 4. *ppp* *p* *ppp*

VI. 5. *sul tasto* *ppp* *p* *ppp*

VI. 6. *sul tasto* *ppp* *p* *ppp*

Vla. 1.

Vla. 2.

Vla. 3.

Vcl. 3.

Cb. 1. *sul pont.* *mp* *pp* *mp*

Cb. 2. *sul tasto* *pp*

18

Fl. 1. *p*

Fl. 2. *p*

Ob. *pp*

Cl. 1. *pp*

Cl. 2. *pp*

Cl. b. *p*

Sax. 1. *p*

Sax. 2. *p*

2 Fg. *pp*

Tr. 1. *con sord. cup* *pp* *pp* *p* *cresc. poco a poco*

Tr. 2. *con sord. straight* *p* *cresc. poco a poco*

Cor. 1. *con sord.* *pp* *pp*

Cor. 2. *con sord.* *p* *cresc. poco a poco*

2 Trb. *con sord. harmon* *pp* *p* *cresc. poco a poco*

Perc. 1. *Gong* *soft timp. beater* *lv.* *Susp. Cymb.* *soft timp. beater* *lv.* *Sizzle* *soft timp. beater* *lv.* *Sizzle* *Susp. Cymb.* *Chin. Cymb.* *wooden stick* *at* *p* *mp*

Perc. 2. *Hi-hat* *T-picc.* *Ped B-Dr.* *wooden stick* *p* *mp*

Perc. 3. *G. C.* *with nail* *pp* *with palm of hand* *with nail* *pp* *poco cresc.* *sim.* *mp*

18

Tr. sola

Vl. 1-6.

Vla. 1.

Vla. 2.

Vla. 3.

Vlc. 1. *on the bridge* *pp* *pp*

Vlc. 2. *pp* *pp*

Vlc. 3.

Cb. 1. *sul pont.* *pp* *sul III sul tasto* *pp* *sul IV sul tasto* *pp*

Cb. 2. *pp*

Sax. 1. Sop. muta in Sax. 1. Alto

♩ = 90

28

Tr. 1.

Tr. 2.

Cor. 1. *senza sord.*
p *cresc.*

Cor. 2.

Trb. 1. *senza sord.*
p *cresc.*

Trb. 2. *(con sord. harmon)*
p *cresc.*

Perc. 1. *mf* *et* *poco cresc.* *lx.*

Perc. 2. *poco cresc.* *lx.*

Perc. 3. STOP STOP *mf* *poco cresc.*
place the Tamb. basco on the skin of the GC. [T-basco] wooden stick

Tr. sola *senza sord.* *Sitting* *p* *mp* *Start to stand up slowly and move to the music stand*



36

Tr. 1. *dim.*

Tr. 2. *dim.*

Cor. 1. *dim.*

Cor. 2. *dim.*

Trb. 1. *dim.*

Trb. 2. *dim.*

Perc. 1. *f* *et* *mf* *et*

Perc. 2. *f* *mf* *et*

Perc. 3. *f*

Tr. sola *con sord. wawa* *mf* *Standing* *mp* *f* *gliss. gliss.* *liber. with the lips* *mp* *ord.* *con sord. wawa* *p* *mf*

[Conductor: in the solo section (measure 50-135) always give time for the soloist and follow him/her with the rests and the tempo!]

44

G. P. G. P.

Tr. 1. (p)

Tr. 2. (p)

Cor. 1. (p)

Cor. 2. (p)

Trb. 1. (p)

Trb. 2. (p)

Perc. 1. mp p p

Perc. 2. p

Perc. 3. mp p ord.

Tr. sola 44 mp pp p mf <ff mp

remove Tamb. basco from 1 imp. and hold it in one hand

53

G. P. G. P.

Perc. 1. et mp

Perc. 2. pp p

Perc. 3.

Tr. sola 53 mf f f

blow the water out of the instrument

gloss. gloss.

61

Perc. 1. p

Perc. 2. brush p

Perc. 3. p

Tr. sola 61 fp f mf f mp p

con sord. wawa

tuning ring

66 *hot rod (or brush)*

Perc. 1. *pp*

Perc. 2. *brush pp*

Perc. 3. *G. C. brush pp*

Tr. sola *p* *mf* *f*

70 *lv.* *ét* *lv.* *ét* *lv.* *ét*

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

Perc. 2. *wooden stick p*

Perc. 3. *T-basco wooden stick p*

Tr. sola *gliss.* *mp* *mf* *f* *f* *ff* *f* *ff* *f* *ff*

blow the water out of the instrument

con sord. wawa

77 *lv.* *G. P.*

Perc. 1. *ff*

Perc. 2. *ff*

Perc. 3. *ff*

Tr. sola *ord.* *con sord. wawa* *ff* *mf* *f* *p*

84 *lv.* *lv.* *lv.* *lv.* *ét*

Perc. 1. *pp*

Perc. 2. *pp*

Perc. 3. *pp* *wooden stick higher on the frame* *p* *G. C.*

Tr. sola *ord.* *“bzz”* *pp* *pp* *f* *only with valve (no sound blown)* *blow the water out of the instrument*

90 *Gong soft mallet STOP* *Chin. Cymb. hard mallet* *G. P.*

Perc. 1. *p* *ff*

Perc. 2. *med. hard beater edge center mp*

Perc. 3. *pp*

Tr. sola *shake the trumpet to get the water out of the instrument* *pop onto the mouthpiece with the palm of the hand* *ord.* *p*

100

Mar. hard mallet STOP

Sizzle
Susp. Cymb.
Chin. Cymb.

G. P. wooden stick

Vibr. wooden headed mallet STOP

G. C. very soft beater

T-basco wooden stick

Vibr. soft mallet on two different resonator tubes

G. C. wooden stick

Tr. sola da suon.

100 con sord. wawa

mf p mf p mp f

ord. sim.

1 0 1 0 1 2 1
3 3 3 3 3

tuning ring

Perc. 1, 2, 3: IMPROVISATION with the elements used earlier (no metric synchronisation with the trumpet or the other percussions)

107

G. P.

Perc. 1.

Perc. 2.

Perc. 3.

From measure 107 the trumpet soloist can improvise instead of playing the written materials. Try to play when there is music in the original score to avoid too much sound in the noise of the percussions!

107

Tr. sola

f mp p gliss. gliss. f mf p f

ord. sim.

con sord. wawa

114

Perc. 1.

Perc. 2.

Perc. 3.

114

Tr. sola

mf f p 3 f p 3 f p f

con sord. wawa

con sord. wawa

con sord. wawa

Tempo flessibile, ma presto

max. 20 sec.

max. 10 sec.

120

Perc. 1.

Perc. 2.

Perc. 3.

Keep going with IMPROVISATION.

Keep going with IMPROVISATION.

Keep going with IMPROVISATION.

Fade away (less and less materials with softer and softer dynamic level and play more rarely).

Fade away (less and less materials with softer and softer dynamic level and play more rarely).

Fade away (less and less materials with softer and softer dynamic level and play more rarely).

Tr. sola da suon.

120

con sord. wawa

mp p

IMPROVISATION with new and the earlier used elements.

Use mostly fragments of the earlier ideas.

The character should be fast, sparkling, with lots of contrasting solutions.

Use noises (e.g. air blowing in, shaking the water out, "bzzz"-ing with lips, rolling of the lips, metallic noises, etc.)

and musical gestures (e.g. gliss., scales, stacc., legato, etc.) as well.

The materials should be divided into three groups (just like in the previous section):

	1	2	3
dynamics	<i>p</i>	<i>mf</i>	<i>ff</i>
mutes	○	●	∅
timbre	ord.	frull.	φ
turning	←	↑	→
character	legato	staccato	longer tenuto sounds

There is no connections between the columns.

Start playing even shorter fragments of the gestures. Play more and more rests between the elements. Connect smoothly to the following measure.

In this bar you can start playing the music of measure 123 as if being part of the improvisation.

(♩ = 90)

Tr. sola

123

ff

loose the lips

ord.

con sord. wawa

mf

f

p

mf

ord.

mp

f

p

(this bar can be started earlier - see the explanation at bar 122)

Tr. sola

129

con sord. wawa

ord.

mp

p

ord.

frull.

ord.

mp

(♩ = 60)

136

2 Trb.

Perc. 1.

T-4. (medium) very soft beater

p

Perc. 2.

Perc. 3.

G. C. wooden stick

pp

Hf.

Tr. sola

136

Start to sit down slowly

mf

p

VI. 1-6.

Vla. 1-3.

Vlc. 1.

beat with finger

"quasi morse" without synchronisation

p

morse sim.

gliss.

Vlc. 2.

beat with finger

"quasi morse" without synchronisation

p

gliss.

Vlc. 3.

beat with finger

"quasi morse" without synchronisation

p

morse sim.

gliss.

Cb. 1.

sul pont.

mf

sul tasto

p

Cb. 2.

sul pont.

sul IV

mf

pp

sul tasto

mp

p

146

2 Trb. *con sord. harmon* ϕ

Perc. 1. *Susp. Cymb.* *soft beater* *ét*

Perc. 2.

Perc. 3. *Timp.* *wooden headed mallet* *lower* *[T-1. (large)]* *hard tmp. stick* *mp* *mp* *l.v.* *Timp.* *soft tmp. beater* *lower* *the pitch should be as low as loose the skin can be* *p* *f* *p*

Hf. *scrath the string down quickly with a plectrum* *prés de la table* *l.v.* *<mf*

Tr. sola *da suon.* *146* *Sitting* *frull.* *mp* *blow the water out of the instrument* *p* *<* *tuning ring:* *pppp* *ord.* *con sord. harmon* *ord.* *pppp*

VI. 1. *ord.* *p* *gliss.* *ppp*

VI. 2. *ord.* *p* *gliss.* *ppp*

VI. 3. *ord.* *p* *gliss.* *ppp*

VI. 4. *ord.* *p* *gliss.* *ppp*

VI. 5. *ord.* *p* *gliss.* *ppp*

VI. 6. *ord.* *p* *gliss.* *ppp*

Vla. 1-3.

Vcl. 1. *sul IV arco* *mp* *gliss.*

Vcl. 2. *sul IV arco* *mp* *gliss.*

Vcl. 3. *pizz.* *arco* *gliss. lento* *p*

Cb. 1. *ord.* *mp* *gliss.* *1/2 armonici sul III* *sul pont.* *p* *gliss.* *mp* *pp*

Cb. 2. *ord.* *mp* *gliss.* *1/2 armonici sul III* *sul pont.* *p* *gliss.* *mp* *pp* *pp*

157

Perc. 1. *STOP* *[T-1. (medium)]* *brush* *pp* *p* *pp*

Perc. 2. *[T-picc.]* *brush* *pp*

Perc. 3. *[G. C.]* *brush* *pp* *p* *pp* *pp*

Tr. sola *da suon.* *157* *tongue-STOP* *tongue-STOP* *blow the water out of the instrument* *pp* *pp*

♩ = 80

166

2 Fl. *p*

2 Cl. *p*

Sax. 1. *p*

Sax. 2. *p*

2 Fg. *p*

2 Tr. *con sord. harmon*
pp *mp* *pp*

2 Cor. *senza sord.*
pp *mp* *pp*

2 Trb. *(con sord. harmon)*
pp *mp* *pp*

Perc. 1. *Knives with edge*
p

Perc. 2. *3 Tom very soft mallet Lv.*
p

Perc. 3. *Vibr. very hard mallet motor OFF*
p

Hf. *mf*

166 *Start to stand up slowly* *Standing* *shake the trumpet to get the water out of the instrument*

Tr. sola *f*

Vla. 1-6. *molto sul tasto* *1/2 armonici* *ppp*

Vla. 1. *molto sul tasto* *1/2 armonici* *ppp* *sul IV* *pp*

Vla. 2-3. *molto sul tasto* *1/2 armonici* *ppp* *pp*

Vlc. 1. *molto sul tasto* *1/2 armonici* *ppp* *sul III* *pp*

Vlc. 2-3. *molto sul tasto* *1/2 armonici* *ppp* *pp*

Cb. 1. *put the bow down!* *pizz.* *sempre gliss.* *p* *pizz.* *vibr.* *pp* *vibr.* *pp* *sempre gliss.* *p*

Cb. 2. *p* *pp* *p*

175

Fl. 1. *pp* *sub.* *mp* *p*

Fl. 2. *pp* *sub.* *mp* *p*

Ob. *p* *mf*

Cl. 1. *pp* *sub.* *mp* *p*

Cl. 2. *pp* *sub.* *mp* *p*

Cl. b. *p* *mf*

Sax. 1. *pp < mp* *pp* *p* *mf*

Sax. 2. *p* *mf*

2 Fg. *p*

Trb. 1. *pp* *ppp* *pppp* *mf*

Trb. 2. *ppp sempre plus.* *pppp* *mf*

Perc. 1. *Mar.* *very soft mallet* *Knives* *with flat* *mf* *p*

Perc. 2. *La.* *T-picc.* *brush* *Sizzle* *with fingertips* *T-picc.* *brush* *p*

Perc. 3. *G.C.* *with nail* *G.C.* *Vibr.* *hard mallet* *G.C.* *sponge beater* *mf* *ppp* *from the middle to the edge*

Hr. *G1 A1* *C1 B1* *E1 H1 G1 A1* *C1 B1* *E1 G1 A1* *mf* *mf*

175

Tr. sola *con ord. harmon* *ord.* *fnall.* *mf* *p < f* *mf* *p* *f*

VI. 1-2. *sul II* *ord.* *1/2 arm.* *ppp* *ord.* *sul point.* *nat. arco.* *ppp* *ord.* *mf*

VI. 3-4. *sul II* *ord.* *1/2 arm.* *ppp* *ord.* *sul point.* *nat. arco.* *ppp* *ord.* *mf*

VI. 5-6. *ppp* *ord.* *sul point.* *nat. arco.* *ppp* *ord.* *mf*

Vla. 1. *ord. vibr.* *nat.* *ord.* *vibr.* *pp* *ppp* *ord.* *sul point.* *nat. arco.* *ppp* *ord.* *mf*

Vla. 2-3. *ord. vibr.* *nat.* *ord.* *vibr.* *pp* *ppp* *ord.* *sul point.* *nat. arco.* *ppp* *ord.* *mf*

Vcl. 1. *ord. vibr.* *nat.* *ord.* *vibr.* *pp* *ppp* *ord.* *sul point.* *nat. arco.* *ppp* *ord.* *mf*

Vcl. 2. *ord. vibr.* *nat.* *ord.* *vibr.* *pp* *ppp* *ord.* *sul point.* *nat. arco.* *ppp* *ord.* *mf*

Vcl. 3. *ppp* *ord.* *sul point.* *nat. arco.* *ppp* *ord.* *mf*

Cb. 1. *sul III* *mf* *mf* *mf*

Cb. 2. *sul III* *arco.* *mf* *pizz.* *vibr.* *mf* *mf* *mf*

184

2 Fl. 1. *mf* *mf* *mp* *f p*

Ob. *mp* *f p*

2 Cl. 1. *mf* *mp* *p* *f p*

Cl. b. *mp* *f p*

Sax. 1. *mp* *p* *f p*

Sax. 2. *mf* *p* *f p*

2 E.g. *mp* *p* *f p* *p*

2 Tr. *con sord.* *mf* *f p* *con sord.* *1. 2. harmon.*

2 Cor. *con sord.* *p* *mf* *f p*

Trb. 1. *ppp* *ppp* *mf* *ppp* *ppp*

Trb. 2. *ppp* *ppp* *mf* *ppp* *ppp*

Perc. 1. *Sizzle with soft mallet* *mp* *Knives with flat* *with edge* *T-t. (medium)* *Sizzle*

Perc. 2. *3 Tom* *STOP STOP* *Hi-hat* *T-picc.* *brush* *p* *mf*

Perc. 3. *STOP* *Vibr.* *hard mallet* *3 Tom* *soft mallet* *mf* *p* *mf*

Hf. *G^b* *mf* *f* *mf* *C4 B3 A3*

Tr. sola *frull.* *mp* *pp*

Tr. sola *frull.* *mp* *pp*

VI. 1. *vibr.* *pizz.* *arco* *p* *mf* *pp* *mp* *pizz.* *arco* *pp* *mp* *pp*

VI. 2.3. *vibr.* *pizz.* *arco* *p* *mf* *pp* *mp* *pizz.* *arco* *pp* *mp* *pp*

VI. 4.6. *vibr.* *pizz.* *arco* *p* *mf* *pp* *mp* *pizz.* *arco* *pp* *mp* *pp*

Vla. 1.2. *1.2. vibr.* *sul pont.* *sul IV* *ord.* *sul tasto* *sul pont.*

Vla. 3. *sul pont.* *sul IV* *ord.* *sul tasto* *sul pont.*

Vic. 1.3. *ord.* *1.3.* *sul pont.* *ord.* *sul tasto* *1.2. ord.*

Cb. 1. *vibr.* *sul II* *sul II* *sul III* *vibr.* *mf* *mf*

Cb. 2. *sul III* *arco* *sul tasto* *pizz.* *mf* *mf*

194

2 Fl. *mf* *p* *mf* *p* *mf* *p*

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

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

Cl. b. *sf* *p* *mf* *p* *mf* *p*

Sax. 1. *mf* *p* *pp* *mf* *p* *mf* *p*

Sax. 2. *mp* *mf* *p* *mf* *p* *mf* *p*

2 Fg. *mf* *p* *p* *mf* *p* *mf* *p*

2 Tr. *p* *mf* *p* *p* *mf* *p*

2 Cor. *p* *mf* *p* *mf* *p*

2 Tbn. *mf* *p* *p* *mf* *p*

Perc. 1. *sf* *ppp* *p* *pp* *p*

Perc. 2. *p* *pp* *p* *pp* *p*

Perc. 3. *ppp* *mf* *p* *pp* *p*

Hr. *mf* *f* *mf* *mf* *mf*

Tr. sola *mp* *pp* *pp* *pp* *mp* *mp* *f*

VI. 1-2 *p* *ppp* *mp*

VI. 3 *p* *ppp* *mp*

VI. 4 *p* *ppp* *mp*

VI. 5-6 *ppp* *mf* *ppp* *ppp* *mp*

Vla. 1-2 *ppp* *mp* *ppp* *mp*

Vla. 3 *ppp* *mp* *ppp* *mp*

Vk. 1. *pizz.* *arco* *ppp* *ppp* *mp*

Vk. 2. *pizz.* *arco* *ppp* *ppp* *mp*

Vk. 3. *pizz.* *arco* *ppp* *ppp* *mp* *molto 1/2 am sul tasto*

Cb. 1. *mf* *pp* *mf* *mf*

Cb. 2. *mf* *pp* *mf* *mf*

Annotations: *longue pize*, *slap sf*, *con sord. wawa*, *con sord. harmon 2*, *con sord. harmon*, *Mar soft mallet et STOP sf*, *Knives with flat ppp*, *Timp. hihat soft beater ppp*, *Sizzle soft mallet p*, *in the center of the skin*, *press and release valve slowly*, *beat with the palm of the hand*, *beat with the palm of the hand*, *sul pont. poco vibr.*, *arco*, *sul IV*, *sul II vibr.*

Fl. 1. *pp* *gliss.* *p* *mp*

Fl. 2. *pp* *gliss.* *p* *mp*

Ob. *pp*

2 Cl. *pp* *gliss.* *p*

Cl. b. *pp*

Sax. 1. *pp*

Sax. 2. *pp* *gliss.* *p*

2 Fg. *pp* *p*

Tr. 1. *con sord. cup* *mf* *mf* (tiny bit high G)

Tr. 2. *con sord. straight* *mf* *mf*

Cor. 1. *pp* *gliss.*

2 Trb. *pp* *gliss.* *p* *ppp*

Perc. 1. *with flat* *with edge* *pp* *Mar.* *very soft mallet* *mf* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 2. *pp* *Hi-hat* *T-pic.* *Ped B-Dr.* *brush* *p* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 3. *Vibr.* *hard mallet* *motor OFF* *mf* *mf* *mf* *mf*

Hr. *f* *C# A# E* *D# B# F#* *C# B# A#* *C# G# A#* *G# G#* *E# G#*

Tr. sola. *make noise in the corners with the stem* *push stem in* *214* *(con sord. wawa)* *gliss.* *gliss.* *turn to the orchestral trumpet players!* *<f>pp* *<f>* *>pp* *<mp* *mf*

VI. 1. *sul II* *mp* *gliss.* *ord.* *p*

VI. 2. *sul II* *mp* *gliss.* *ord.* *p*

VI. 3-4. *mp* *sul pont.* *p*

VI. 5-6. *mp* *sul pont.* *p*

Vla. 1. *sul pont.* *ppp* *sul pont.* *ppp* *sul pont.* *p*

Vla. 2-3. *mp* *sul pont.* *ppp* *sul pont.* *p*

Vlc. 1. *mp* *mp* *sul pont.* *p* *ord.* *p*

Vlc. 2-3. *mp* *mp* *sul pont.* *p* *ord.* *p*

Cb. 1. *mf* *mp* *cresc. poco a poco*

Cb. 2. *mf* *mp* *cresc. poco a poco*

poco più mosso a tempo

231

2 Fl. *mf* *mp* *pp*

Ob. *p*

2 Cl. *mp* *pp*

Cl. b. *p*

Sax. 1. *mf* *mp* *pp*

Sax. 2. *mf* *mp* *pp*

Tr. 1. *mf* *mp* *pp*

2 Trb. *mf* *mp* *pp*

Perc. 1. *hard mallet* *p* *Sizzle with knife* *mp* *Knives with edge* STOP STOP STOP STOP

Perc. 2. *di* *p*

Perc. 3. *Timp. lower* *soft beater* *motor ON* *Vibr.* *hard mallet* *p*

Hr. *B₂* *A₂* *C₃* *A₃* *E₃* *C₄* *A₄* *E₄* *C₅*

Tr. sola *p* *mf* *dim.* *mp* *pp*

VI. 1-2. *p* *mf* *p* *ord.* *pizz.* *pp*

VI. 3. *p* *mf* *p* *ord.* *pizz.* *pp* *spicc.*

VI. 4-6. *p* *mf* *p* *sul pont.* *vibr.* *pp* *ord.* *spicc.* *pp*

Vla. 1-3. *pp* *sul pont.* *vibr.* *pp* *ord.* *pp* *1.* *2-3.* *1.* *2-3.*

Vcl. 1. *sul tasto* *1/2 arm.* *pp* *sul tasto* *1/2 arm.* *ppp* *ord.* *nat.* *spicc.* *pp*

Vcl. 2. *sul tasto* *1/2 arm.* *pp* *sul tasto* *1/2 arm.* *ppp* *ord.* *nat.* *spicc.* *pp*

Vcl. 3. *sul tasto* *1/2 arm.* *pp* *sul tasto* *1/2 arm.* *ppp* *ord.* *nat.* *spicc.* *pp*

Cb. 1. *vibr.* *mf* *dim.* *p* *ord.* *pp*

Cb. 2. *vibr.* *mf* *dim.* *p* *ord.* *pp*

241

Cl. b. ϕ bisbigl. *pp* ϕ *mf*

Sax. 2. ϕ frull. *ppp* ϕ *p*

Trb. 1. *ppp* *ppp* *pp* *mp*

Trb. 2. *ppp* *ppp* *pp* *mp*

Perc. 1. Mar. very soft mallet *p* *mp* *ppp*

Perc. 2. Hi-hat wooden stick *p* *ét*

Perc. 3. G.C. hard mallet *pp* *p*

Hf. $B^{\#} E^{\flat}$ $E^{\flat} G^{\#}$ $B^{\#} G^{\#} A^{\flat}$ $F^{\#} A^{\#}$ B^{\flat}

Tr. sola 241 *p* *<mf* *mf* *f*

VI. 1-3. arco vibr. *p* 1-2. vibr. *p*

VI. 4-6. 4-5. vibr. *p* 6. vibr. *p*

Vla. 1-3. sul tasto *mp* 1. *pp* 2-3. *pp* sul tasto *pp* *pp*

Vlc. 1-2. sul tasto *pp* sul tasto 1/2 arm. *mp* *f*

Vlc. 3. sul tasto *pp* sul tasto 1/2 arm. *pp* *mp* *f* vibr.

Cb. 1. sul III vibr. *f* vibr.

Cb. 2. sul III vibr. *f* vibr.

249

2 Fl. *frull.* *f* *p* *mp* *tangente pizz.*

Ob. *buohgl.* *f* *p* *pp*

2 Cl. *frull.* *f* *p* *p* *1. slip*

Cl. B. *frull.* *f* *p*

Sax. 1. *frull.* *f* *p*

Sax. 2. *frull.* *f* *p* *pp*

Fig. 1. *vibr.* *f* *p* *pp*

Fig. 2. *vibr.* *f* *p* *pp*

Tr. 1. *com. ord. harm.* *f* *p*

Tr. 2. *com. ord. harm.* *f* *p*

Cor. 1. *gestupf.* *f* *p*

Cor. 2. *gestupf.* *f* *p*

Tib. 1. *f* *p*

Tib. 2. *f* *p*

Perc. 1. *Castan.* *wunderstick (handle of mallet)* *f* *p*

Perc. 2. *[T. pizz.]* *f* *p* *oo*

Perc. 3. *[Ratchet]* *rit.* *f* *mp* *[Vibr.]* *hard mallet*

Hr. *f* *Ab* *oct. mf* *A1* *E3* *B-A1*

249

Tu. solo *frull.* *f* *quasi frull.* *dim.* *mp*

Vi. 1. *ricochet* *f* *p* *molto sul pont.* *pp* *molto sul pont.* *pp*

Vi. 2. *ricochet* *f* *p* *molto sul pont.* *pp* *molto sul pont.* *pp*

Vi. 3. *ricochet* *f* *p* *molto vibr. sul pont.* *pp* *molto vibr. sul pont.* *pp*

Vi. 4. *ricochet* *f* *p* *molto vibr. sul pont.* *pp* *molto vibr. sul pont.* *pp*

Vi. 5. *ricochet* *f* *p* *molto vibr. sul pont.* *pp* *molto vibr. sul pont.* *pp*

Vi. 6. *ricochet* *f* *p* *molto vibr. sul pont.* *pp* *molto vibr. sul pont.* *pp*

Vla. 1. *ord.* *ricochet* *f* *p* *molto sul pont.* *pp* *vibr.* *pp* *gliss. arco* *pp*

Vla. 2. *ord.* *ricochet* *f* *p* *molto sul pont.* *pp* *vibr.* *pp* *gliss. arco* *pp*

Vla. 3. *ord.* *ricochet* *f* *p* *molto sul pont.* *pp* *vibr.* *pp* *gliss. arco* *pp*

Vcl. 1. *ord.* *ricochet* *f* *p* *sul pont.* *pp* *sul pont.* *pp*

Vcl. 2. *ord.* *ricochet* *f* *p* *sul pont.* *pp* *sul pont.* *pp*

Vcl. 3. *behind the bridge* *ord. sul IV* *ricochet* *f* *p* *sul pont.* *pp* *sul pont.* *pp*

Cb. 1. *pizz.* *mp* *cresc. poco a poco* *f*

Cb. 2. *pizz.* *mp* *cresc. poco a poco* *f*

256

2 Fl. *mp* *ord. a2*

Ob. *p* *mf*

2 Cl. *ord.* *p*

Cl. b. *p* *mf*

Sax. 1. *p* *mf sub. p* *mf* *mf > p*

Sax. 2. *mf sub. p* *mf* *mf > p*

2 Fg. *p* *mf > p*

2 Tr. *mp* *p* *mf* *mf > p*

2 Cor. *p* *mf sub. p* *mf* *mf > p*

2 Tbn. *pp* *mp* *p* *pp*

Perc. 1. *Sizzle* with fingertips *mf*

Perc. 2. *Hi-hat* wooden stick *mf* *ll* *ll*

Perc. 3. *Tymp.* lower *ppp* *p* *p* *mf* *Vibr.* soft mallet "black keys" *mf > p*

Hf. *mp* D# E# A# *mf* C#

Tr. sola *mp* *mf* *p < mf* *mf* *mf* *p* *f*

VI. 1. *sul pont.* *p* *ord.* *sul tasto* *mf* *mp*

VI. 2. *sul pont.* *p* *ord.* *sul tasto* *mf* *mp*

VI. 3. *sul pont.* *p* *ord.* *sul tasto* *mf* *mp*

VI. 4. *sul pont.* *p* *ord.* *sul tasto* *mf* *mp*

VI. 5. *sul pont.* *p* *ord.* *sul tasto* *mf* *mp*

VI. 6. *sul pont.* *p* *ord.* *sul tasto* *mf* *mp*

Vla. 1. *sul pont.* *p* *ord.* *sul tasto* *mf* *mp*

Vla. 2. *sul pont.* *p* *ord.* *sul tasto* *mf* *mp*

Vla. 3. *sul pont.* *p* *ord.* *sul tasto* *mf* *mp*

Vlc. 1-3. *sul pont.* *p* *ord.* *sul tasto* *mf* *3. pizz. ord.*

Cb. 1. *mp >* *mp* *mf* *mf*

Cb. 2. *mp >* *mp* *mf* *mf*

264

Fl. 1. *p* < *mf* < *mp* *p* < *mf* < *p*

Fl. 2. *mp* *p* < *mf* < *p*

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

2 Cl. 1. *p* < *mf* < *mp* *pp* < *f* < *pp* *pp* < *p*

Cl. b. *mp* *mf* < *vibr.* *mf*

Sax. 1. *p* < *mf* < *mp*

Sax. 2. *mp* *pp* < *mf* < *pp* *pp* < *p*

2 Fg. *p* < *mf* < *mp* *p* < *mf* < *pp*

2 Tr. *mp* *mf*

2 Cor. *p* < *mf* < *mp*

Trb. 1. *mp* *vibr. accel.* *mf* *mf* *pp* < *p*

Trb. 2. *mp* *mf* *mf* *pp* < *p*

Perc. 1. *Mar.* soft beater "black keys" *Sizzle* soft beater *et*

Perc. 2. wooden stick *brush* *brush* wooden stick *brush* *G.C.* *brush* *with palm of hand STOP* *2-3 Tom* *wooden stick* *Ped B-Dr.*

Perc. 3. *p* *mf* *molto*

Hr. *mp* *f* *f* *mf* *f*

Tr. sola *264* *fr.* *mp* < *mf* *p* < *mf*

VI. 1. *ord.* *senza vibr.* *p* < *mf* < *p* *pp* < *mf* < *pp*

VI. 2. *ord.* *senza vibr.* *p* < *mf* < *p* *pp* < *mf* < *pp*

VI. 3. *ord.* *senza vibr.* *p* < *mf* < *p* *pp* < *mf* < *pp*

VI. 4-6. *ord.* *senza vibr.* *p* < *mf* < *p* *pp* < *mf* < *pp*

Vla. 1-3. *ord.* *senza vibr.* *arco* *pp* < *mf* < *pp*

Vcl. 1. *pizz.* *arco* *senza vibr.* *beat with the palm of the hand* *pizz. vibr.*

Vcl. 2. *pizz.* *arco* *senza vibr.* *beat with the palm of the hand* *pizz. vibr.*

Vcl. 3. *pizz.* *arco* *senza vibr.* *beat with the palm of the hand* *pizz. vibr.* *sul tasto arco: 1/2*

Cb. 1. *vibr.* *f* *mf* *vibr. molto* *f* *mf* *take the bow!* *vibr.* *mp* < *p* < *mp*

Cb. 2. *vibr.* *f* *mf* *vibr. molto* *f* *mf* *take the bow!* *vibr.* *mp* < *p* < *mp*

273

2 Fl. *vibr.* *pp* *mf* *p* *ord.* *mp* *ord.*

Ob. *ord.* *mp* *ord.*

Cl. 1. *p* *mf* *f* *Cl. 1. retune to original (push in the instrument)* *mp* *ord.*

Cl. 2. *vibr.* *pp* *ord.* *mp* *mp* *mp*

Cl. b. *mp* *mp*

Sax. 1. *Sax. 1. Sop.* *mf > p*

Sax. 2. *mp*

2 Fg. *mp*

Tr. 1. *con sord. cup* *p* *mf* *p* *mf > p*

Tr. 2. *con sord. straight* *mf* *mf > p*

Cor. 1. *p* *mf > p*

Cor. 2. *p* *mf > p*

Tbn. 1. *p* *mf > p*

Tbn. 2. *p* *mf > p*

Perc. 1. *et* *Susp. Cymb.* *soft beater* *mp*

Perc. 2. *[Hi-hat]* *wooden stick* *mp* *pp*

Perc. 3. *Vibr.* *hard mallet* *hard mallet* *mf*

Tx. sola
da non.

Tr. sola *p* *mf* *mf* *vibr. molto* *f* *mp* *sub. mf* *f* *p*

Vi. 1. *pppp* *f* *sulla corda*

Vi. 2-3. *pppp* *f* *sulla corda*

Vi. 4-6. *pppp* *f* *sulla corda*

Vla. 1-3. *pizz.* *p* *arco* *pppp* *f* *sulla corda*

Vcl. 1. *sul tasto* *arco 1/2 arm.* *pppp* *ord.* *nat.* *sulla corda*

Vcl. 2. *sul tasto* *arco 1/2 arm.* *pppp* *sulla corda*

Vcl. 3. *arco* *ord.* *pppp* *sulla corda*

Cb. 1. *vibr.* *arco* *sul III* *mp* *pppp* *mit the bow down.*

Cb. 2. *arco* *sul III* *mp* *pppp* *mit the bow down.*

280

Fl. 1. *p*
 Fl. 2. *mf mp p*
 Ob. *mf mp mf mp p*
 Cl. 1. *p*
 Cl. 2. *p*
 Cl. b. *pp*
 Sax. 1. *f*
 Sax. 2. *mf mp mf mp p*
 Fig. 1. *mf mp*
 Fig. 2. *pp*
 Tr. 1. *senza sord.*
 Tr. 2. *senza sord.*
 Cor. 1. *pp*
 Cor. 2. *pp*
 Tbn. 1. *senza sord.*
 Tbn. 2. *senza sord.*
 Perc. 1. *[Cym.] sponge beater*
 Perc. 2. *[Sizals] brush*
 Perc. 3. *motor CFL wooden headed mallet*
 Hr. *pp*
 Tr. sola *280*
 Vl. 1-2. *molto sul pont.*
 Vl. 3-4. *molto sul pont.*
 Vl. 5-6. *molto sul pont.*
 Vla. 1. *molto sul tasto 1/2 arm.*
 Vla. 2. *molto sul tasto 1/2 arm.*
 Vla. 3. *molto sul tasto 1/2 arm.*
 Vcl. 1. *mf sul pont.*
 Vcl. 2. *mf sul pont.*
 Vcl. 3. *mf sul pont.*
 Cb. 1. *pizz. vibr. molto*
 Cb. 2. *pizz. vibr. molto*

poco più mosso

286

2 Fl. *frull.* *ff* *p* ϕ

Ob. *ff* *p*

2 Cl. *frull.* *ff* *p*

Cl. b. *ff* *pp* ϕ *pp*

Sax. 1. *ord.* *ff* *pp*

Sax. 2. *ord.* *ff* *pp*

Fig. 1. *ff* *pp*

Fig. 2. *ff* *pp*

2 Tr. *ord.* *ff* *mf* *f* *mp*

2 Cor. *ord.* *ff* *pp*

2 Trb. *ord.* *ff* *pp*

Perc. 1. *f* *et*

Perc. 2. *ff*

Perc. 3. *ff* *mp* *f* *p* *mf* *p* *pp* *[Temp.]* *higher* *edge*

Tr. sola *ord.* *f* *f* *f* *vibr.* *f* *vibr.*

VI. 1. *ff* *sul pont.* *pp* *molto sul pont.* *pp* *molto sul pont.*

VI. 2. *ff* *sul pont.* *pp* *molto sul pont.* *pp* *molto sul pont.*

VI. 3. *ff* *sul pont.* *pp* *molto sul pont.* *pp* *molto sul pont.*

VI. 4. *ff* *sul pont.* *pp* *molto sul pont.* *pp* *molto sul pont.*

VI. 5. *ff* *sul pont.* *pp* *molto sul pont.* *pp* *molto sul pont.*

VI. 6. *ff* *sul pont.* *pp* *molto sul pont.* *pp* *molto sul pont.*

Vla. 1. *ff* *sul pont.* *pp* *molto sul pont.* *pp* *molto sul pont.*

Vla. 2. *ff* *sul pont.* *pp* *molto sul pont.* *pp* *molto sul pont.*

Vla. 3. *ff* *sul pont.* *pp* *molto sul pont.* *pp* *molto sul pont.*

Vlc. 1-2. *ff* *pp* *molto sul pont.* *pp* *molto sul pont.* *cresc.*

Vlc. 3. *ff* *pp* *molto sul pont.* *pp* *molto sul pont.* *cresc.*

Cb. 1-2. *vibr. molto* *ff* *mf*

poco rit.-----**Tempo I.**

2 Fl. 295 *p* *ppp* *p < mf* *mf > p*

2 Fg. *p* *p < mf* *mf* replace the reed

2 Tr. *f* *f* con sord. cup 1. ord. con sord. straight 2. ord.

Cor. 2.

Trb. 2. *mp*

Perc. 1. *mp*

Perc. 2. *p* T-picc. brush

Perc. 3.

Hf. *mp* *ord.* *lv.* Db Cb Bb GBA4 *lv.*

Tr. sola 295 *frull.* tuning ring:

VI. 1-3. *p* *pizz.* *p* *pizz.* *arco* *ppp* *arco* *mp*

VI. 4. *p* *pizz.* *p* *pizz.* *arco* *ppp* *arco* *mp*

VI. 5. *p* *pizz.* *p* *pizz.* *arco* *ppp* *arco* *mp*

VI. 6. *p* *pizz.* *p* *pizz.* *arco* *ppp* *arco* *mp*

Vla. 1. *mp* *mp* 2. non div. *p* *pizz.* *p* *pizz.* *arco* *ppp* *arco* *mp*

Vla. 2-3. *mp* *mp* 2. non div. *p* *pizz.* *p* *pizz.* *arco* *ppp* *arco* *mp*

Vcl. 1. *mp* *mp* 2. non div. *p* *pizz.* *p* *pizz.* *arco* *ppp* *arco* *mp*

Vcl. 2-3. *mp* *mp* 2. non div. *p* *pizz.* *p* *pizz.* *arco* *ppp* *arco* *mp*

Cb. 1. *mp* *p*

307

Fl. 1. *p*

Fl. 2. *p*

Ob. *f*

2 Cl. *p* *without reed*

Cl. b. *f* *p*

Sax. 1. *ff* *mp*

Sax. 2. *ff* *mp*

2 Fg. *f* *p* *mp*

2 Tr. *f* *ord.*

Cor. 1. *f* *ord.*

Cor. 2. *f* *ord.*

Trb. 1. *f* *ord.*

Trb. 2. *f* *ord.*

Perc. 1. *Sizzle* *soft mallet* *ppp* *lv.*

Perc. 2. *Metal bucket+metal objects* *throw metal objects (e.g. tuning keys, metal screws, etc.) into the metal bucket* *f*

Perc. 3. *G.C.* *wooden stick* *f*

Hf. *f* *GR DR A4* *beat the deck with two hands* *f* *p* *mf*

Tr. sola *da suon.* *mp* *normal position* *poco frull.*

VI. 1-2. *sul pont.* *pppp* *pp*

VI. 3-4. *sul pont.* *pppp* *pp*

VI. 5-6. *sul pont.* *pppp* *pp*

Vla. 1-2. *sul pont.* *pppp* *arco* *pp*

Vla. 3. *sul pont.* *pppp* *ord. pizz.* *mp*

Vcl. 1-2. *pizz.* *ord.* *p* *cresc. poco a poco* *mp*

Cb. 1. *"Bartók pizz."* *f* *pizz.* *ord.* *p* *mp*

Cb. 2. *"Bartók pizz."* *f* *pizz.* *ord.* *p* *mp*

♩ = 100

311

Fl. 1. *mf* *p* *mf* *mp*

Fl. 2. *mf* *p* *mf* *mp*

Ob. *mp*

Cl. 1. *p*

Cl. 2. *mp* *p* *mf* *p*

Cl. b. *ord.* *mp* *p* *mf* *p*

Sax. 1. *mp* *mf*

Sax. 2. *mp* *mf*

2 Fg. *a2* *mp* *mf*

2 Tr. *con sord. straight* *1.* *p* *mf*

2 Cor. *mp* *mf*

2 Trb. *con sord. straight* *p* *p*

Hf. *ord.* *p* *D^b B^b A^b* *mf*

Tr. sola *f* *mf* *start to remove the mute* *frull.* *f*

VI. 1-2. *pp* *sul tasto* *pizz.-ord.* *mf*

VI. 3-4. *4. ord.* *mf* *3. arco sul tasto* *pp*

VI. 5-6. *pizz. ord.* *mf*

Vla. 1-2. *ord.* *pizz.* *mf* *cresc.*

Vla. 3. *mf* *cresc.*

Vcl. 1-2. *mf*

Cb. 1-2. *mf* *sul tasto* *arco* *1/2 arm.* *mp* *gliss.*

316

Fl. 2. muta in Fl. picc. 2.

2 Fl.

Ob.

2 Cl.

Cl. b.

Sax. 1.

Sax. 2.

Fig. 1.

Fig. 2.

Tr. 1.

Tr. 2.

Cor. 1.

Cor. 2.

2 Trb.

Perc. 1. *Xyl* wooden headed mallet

Perc. 2. *T. picc.* brush

Perc. 3. *Vibr* wooden headed mallet

Hf.

Ab *cresc. poco a poco* D \flat C \flat A \flat C \flat E \flat G \flat G \flat

316

Tr. sola

VI. 1-2.

VI. 3-4.

VI. 5-6.

Vla. 1-3.

Vcl. 1-2.

Vcl. 3.

Cb. 1-2.

sul tasto arco 1/2 arm.

sul pont. arco

pizz.

frull.

molto *sul tasto* arco 1/2 arm.

molto *sul pont.* arco

sul pont. nat.

molto *sul pont.*

321

Fl. 1. *ord.* *f*

Fl. 2. *Fl. picc. 2.* *ord.* *f*

Ob. *f*

Cl. 1. *f*

Cl. 2. *mf*

Cl. b. *mf* *without reed*

Sax. 1. *ord.* *f*

Sax. 2. *remove the reed (only the reed, mouthpiece remains!)* *mf* *ord.* *f*

Fig. 1. *f*

Fig. 2. *f*

Tr. 1. *senza sord.* *mf*

Tr. 2. *mf*

Cor. 1. *mf*

Cor. 2. *mf*

Tbn. 1. *mf*

Tbn. 2. *senza sord.* *mf*

Perc. 1. *mp*

Perc. 2. *mf*

Perc. 3. *mf* *[Timp.] m. high brush* *sempre più.*

Hr. *F: Bb* *B: G#* *E:* *G:* *C#:* *B:*

321

Tr. sola *frull.* *mf* *ff* *ff* *shake the trumpet to get the water out of the instrument* *shake the trumpet to get the water out of the instrument*

VI. 1-2 *1. pizz.* *2. pizz.* *ord.* *f* *molto sul tasto* *1/2 arm.* *molto sul tasto* *1/2 arm.* *ord.* *f* *3-4. pizz.* *ord.* *f* *5-6. pizz.* *ord.* *f*

VI. 3-4. *ord.* *f* *molto sul tasto* *1/2 arm.* *ord.* *f* *3-4. pizz.* *ord.* *f* *5-6. pizz.* *ord.* *f*

VI. 5-6. *ord.* *f* *molto sul tasto* *1/2 arm.* *ord.* *f* *3-4. pizz.* *ord.* *f* *5-6. pizz.* *ord.* *f*

Vla. 1-3. *ord.* *f* *pizz.* *ord.* *f* *arco* *1-3. pizz. ord.* *f* *1-2.*

Vic. 1. *ord.* *f* *molto sul tasto* *1/2 arm.* *ord.* *f* *3-4. pizz.* *ord.* *f* *5-6. pizz.* *ord.* *f*

Vic. 2. *ord.* *f* *molto sul tasto* *1/2 arm.* *ord.* *f* *3-4. pizz.* *ord.* *f* *5-6. pizz.* *ord.* *f*

Vic. 3. *ord.* *f* *molto sul tasto* *1/2 arm.* *ord.* *f* *3-4. pizz.* *ord.* *f* *5-6. pizz.* *ord.* *f*

Ch. 1. *ord.* *f* *molto sul tasto* *1/2 arm.* *ord.* *f* *3-4. pizz.* *ord.* *f* *5-6. pizz.* *ord.* *f*

Ch. 2. *ord.* *f* *molto sul tasto* *1/2 arm.* *ord.* *f* *3-4. pizz.* *ord.* *f* *5-6. pizz.* *ord.* *f*

332

2 Fl. *ff*

Ob. *ff*

Cl. 1. *ff*

Cl. 2. *ff*

Cl. B. *ff*

Sax. 1. *ff*

Sax. 2. *ff*

Fg. 1. *ff*

Fg. 2. *ff*

Tr. 1. *ff*

Tr. 2. *ff*

Cor. 1. *ff*

Cor. 2. *ff*

Tbn. 1. *ff*

Tbn. 2. *ff*

Perc. 1. *ff*

Perc. 2. *f*

Perc. 3. *f*

Hr. *ff*

Tr. solo
al. mod.

332

"Tut" lower the lip

Slide the tongue to get the air out of the instrument several times before and then

VI. 1.2. *ff*

VI. 3.4. *ff*

VI. 5.6. *ff*

Vla. 1. *ff*

Vla. 2. *ff*

Vla. 3. *ff*

Vcl. 1. *ff*

Vcl. 2. *ff*

Vcl. 3. *ff*

Cb. 1. *ff*

Cb. 2. *ff*