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110

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**110**

*Full Score*



# 110

*For Mixed Choir and Seven instruments*

*(2015-2016)*

*Composed for vocal ensemble Les Métaboles and Ensemble Multilatérale  
for Prix Saint-Christophe du Jeune Compositeur 2016*

# INSTRUMENTATION

## Mixed Choir:

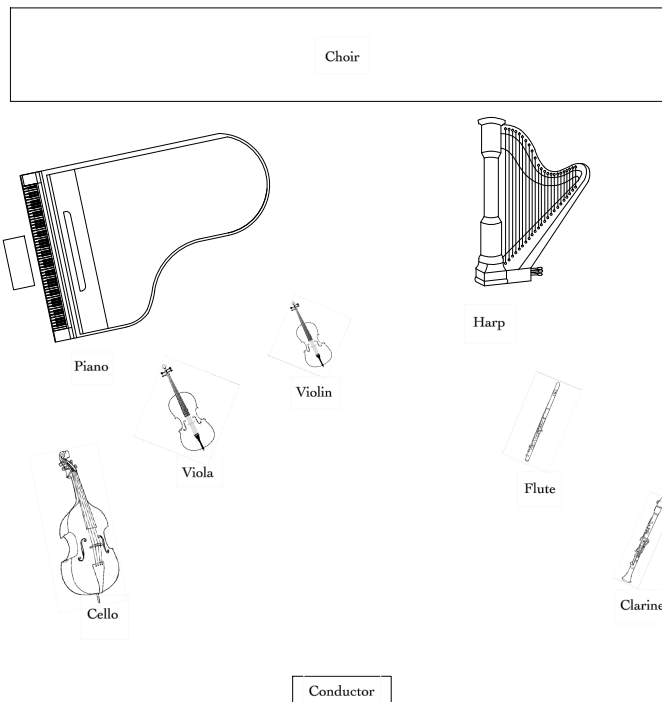
4 Sopranos, 4 Altos, 4 Tenors and 4 Basses.  
(Place 4 stools or chairs in front of sopranos)

## Ensemble:

Flute	also Bass Flute.
Clarinet in B $\flat$	also Bass Clarinet.
Harp	also 1 Superball.
Piano	also 2 River Stones, 1 Wha-Wha Tube, 1 Superball, 1 Hard Mallet, 1 Medium Mallet and 1 Violin Bow.
Violin	
Viola	
Cello	

Score notated in C

## Layout



## TEXT

### *Psalm 110*

*Dixit Dominus Domino meo: «Sede a dextris meis,  
donec ponam inimicos tuos scabellum pedum tuorum».*

*Virgam virtutis tuæ emittet Dominus ex Sion:  
dominare in medium inimicorum tuorum.  
Tecum principium in die virtutis tuæ  
In splendoribus sanctorum  
Ex utero ante luciferum genui te.*

*Juravit Dominus et non pœnitebit eum:  
«Tu es sacerdos in æternum secundum ordinem Melchisedech».  
Dominus a dextris tuis  
Confregit in die iræ suæ reges.  
Judicabit in nationibus: implebit ruinas,  
conquassabit capita in terra multuorum.*

*De torrente in via bibet;  
propterea exaltabit caput.*

# PERFORMANCE NOTES


## Microtones


- ♯ = a quarter-tone sharp
- ♭ = a quarter-tone flat
- ♯ = three-quarter tones sharp
- ♭ = three-quarter tones flat


Eight-tone intervals are also employed. An upward (or downward) arrow on an accidental indicates that the pitch is up to an eight-tone sharper (or flatter). Eight-tones should not be considered as a mathematical division of the octave, rather as a non-tempered space in between of quarter-tones.


## Mordents and trills


All mordents are to the semitone above (or below in the case of an inverted mordent) unless the secondary pitch is indicated by a small notehead in brackets. On all trills the secondary pitch is indicated by a small notehead in brackets.


 Colour trill: alternate between different timbres of the same pitch.

 Trill on the same pitch with neutral keys.

 Harmonics trills on strings are always executed lifting the fingers.

 Dal niente, al niente. In certain occasions this is meant as a “relative indication” to attack and end as close as possible to “al niente”.

 Different types of vibrato are specified in the score.

 Increase or decrease vibrato.


*n.v.* Non vibrato


## Choir

As a general indication, never sing vibrato unless where indicated.

[m] [n] [r] **Singing consonants:** whenever a consonant is put inside a square parenthesis hold the note on that consonant. (i.e. Do[m]inus = Dommmmmminus; tuo[r]um = tuorrrrrrrrum).

Quasi trombone/ quasi trumpet: lip position as in playing brasses, imitating the sound.

 **Whistle while singing:** the lower notes indicates the note to be sung, while the high square notehead indicates whistling. Don't focus on the pitch of the whistle, but rather make it emerge as an harmonic overtone.  
In this situation vibrato indications apply only to the whistle, while the normal voice sound is non vibrato.

 **Click consonant:** palatal click sound made with a flat tongue. The dynamic of the click should be very marked. After the click continue normally with the following consonant.

*Glissando* In general long glissando to the semitone should be very slow and continuous thus creating beats with other voices.

## Flute and Clarinet



Breath sound with pitch scarcely identifiable.



Mixture of normal and breathy sound.



Key-click noise.



Slap-tongue with pitch. Always staccato.



A "pesante", exaggerated tongue attack at the beginning of a note, thereafter continuing normally.



Jet Whistle.



Lip pizzicato: violent tongue action with or without following sustained sound.



Tongue Ram: percussive thrusting of tongue into breath aperture. The upper note indicates the fingering, while the resulting pitch will be a major seventh below.



Sing inside the instrument.



Beats: different speed of beats can be obtained in the context of singing inside the instrument.



Fingering for a bright and for a dark timbre.

*flutzg. (T) flutzg. (F)* Tongue flutter and throat flutter.

## Harp

Tuning in F natural scale: C<sub>4</sub> - D<sub>4</sub> - E<sub>4</sub> - F<sub>4</sub> - G<sub>4</sub> - A<sub>4</sub> - B<sub>4</sub>

Alterations in cents: (0) (+6) (-12) (0) (+4) (+2) (-49)



Continue playing the indicated notes as fast as possible.



"à la table".



Pluck with fingernails.



Play at the lower end of the strings, letting the finger slide immediately and vigorously to the body of the instrument.



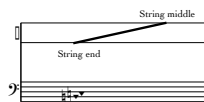
Dampen strings.



Scrape vertically the string, upwards and downwards according to the direction of the arrow. A diagonal arrow indicates the duration and thus the speed of the scrape, while a vertical arrow indicates a fast "jet sound" scrape.



## Piano



Rub between strings indicated in lower staff. The line on higher staff indicates the direction to follow (string end is near the performer, while string middle is towards the middle of piano).



Play the indicated note in the stringboard.



**Wha-Wha Tube in E:** pitch is close to  $E\sharp$  [E5(+42) with A at 440Hz].

Detailed indications on how to play Wha-Wha Tube are given in the score. Below is a general remark on notation:



Hit tube in central position and hold the hole closed.



Hit tube in central position and then trill between open and closed hole position.



Hit tube right in the cut in order to produce high harmonics.



**River stones:** approximately from 10 to 15 cm of diameter.

## Superball

It is recommended to abrade the surface of superball to make it have friction also on steel strings.

## Strings

**SP** Sul ponte.

**ASP** Alto sul ponte.

**ST** Sul tasto.

**AST** Alto sul tasto.

**ORD** Ordinary position of the bow.



Percussive sound on the body of cello: choose the best areas to obtain three different kinds of sound.



A

FL. 

B. Cl. 

Hp. 

Pno. 

Sopr. 1 *sempre in evidenza, ma non troppo*

Sopr. 2, 3, 4 *erotic, poco a poco a p*

Alt. 1 *sempre in evidenza, ma non troppo*

Alt. 2, 3, 4 *erotic, poco a poco a p*

Ten. 1-4 *in primo piano*

Bas. 1-2 *sottovoce*

Bas. 3-4 *sottovoce*

Vln. 

Vla. 

Vc. 

**Annotations:**

- Medium mallet
- Wha-Wha Tube
- Hi wha-wha tube near the high edge on central position in order to avoid high partials. After the stroke make a circular movement on the air with the tube following the indicated rhythm.
- vertical bowing 1
- Col legno battuto
- vertical bowing 1
- arco lentamente

FL. *f* [Transition] *mf* *pp* *mf*

B. Cl. *f* [Muta in Clarinet] *mf*

Hp. T L.V. *f* *mf* *f*

Pno. *mp* *llegro* *p* *mf* *pp* *mf* [Transition]

Sopr. 1 *mf* *pp* *mf* *pp* *mf*  
do [n] do nec

Sopr. 2 *mf* *pp* *mf* *pp* *mf*  
do [n] do nec

Sopr. 3 *f*  
s di-xi t Do-min Do-mi-nu [s]

Sopr. 4 *f*  
Do-mi-no Do-mi-nu s di-xi t Do-min Do-mi-nu [s]

Alt. 1 *pp* *mf* *pp* *mf*  
do [n] do nec

Alt. 2 *mf* *pp* *mf* *pp* *mf*  
do [n] do nec

Alt. 3 *f*  
Do-mi-nu s

Alt. 4 *f*  
Do-mi-nu Do-mi-no Do-mi-nu s di-xi t Do-min

Ten. 1-2 *f* *non troppo*  
xit Do-mi-nus Do-mi-no me o

Ten. 3-4 *f* *non troppo*  
xit Do-mi-nus Do-mi-no me o

Ten. 1-2 *p* *mf*  
falsetto po na [m]

Ten. 3-4 *p* *mf*  
falsetto po na [m]

Vln. *fz subito p* ORD

Vla. SP ORD SP *f* ORD *sfz* ASP

Vc. ORD SP *mp* [Transition]

B

FL. *mp* *pp sfz* *p* *mp* *p* *f* *p* *f* *p*

CL. *mp* *pp sfz* *p* *mp* *p* *f* *pp* *f* *p*

Hip. *ppp* *mf* *p* *mp* *mf* *f*

② - - - - - ① - - - - - ③

④ - - - - - ⑤ - - - - - ⑥

Pno. *mp* *mf* *mf* *p* *mp* *ppp* *mf* *f*

LH P.M. - - - - -

Pod. - - - - - X

7/4 6/4 5/4 7/4

Sopr. 1 *pp* *sfz* *mp* *sfz* *p*

po - na ..... [m]

Sopr. 2, 3, 4 *pp* *sfz* *p*

i - i ai ai mi mi cos ..... [o] .....

mi ..... cos ..... *p*

ni ..... cos ..... [o] .....

i ..... cos .....

Alt. 1-4 *pp* *sfz* *p* *sfz* *p*

po[n] - a[m] ..... *p* *sfz* *p*

po - nam ni ..... cos ..... [o] .....

po - nam mi ..... cos ..... *p*

po - nam ni ..... cos ..... [o] .....

po - nam i ..... cos .....

Ten. 1-4 *pp* *sfz* *p*

po - na ..... [m] *p*

ordinario do - nec po - nam

[m] do - nec po - nam

ordinario do - nec po - nam

[m] do nam

ordinario do nam

[m] do nam

7/4 6/4 5/4 7/4

Vln. *p* *f* *p* *f* *p* *f* *mp*

ASP *p* *f* *p* *f* *mp* *AST*

Vla. *f* *p* *f* *mp*

Vc. *sfz* *mp* *p* *sfz*

SP *mp* *f* *p* *f* *mp*

Ricochet sulla punta *f* *mp*

rit. poi sostenuto marcato *f* *mp*

un poco vibrato *mp*

capross. vibrato *mp*

a.c. *mp*

FL.  $\text{mp} \rightarrow \text{ff}$

CL.  $< f$   $\text{mp}$   $\text{mf}$   $\text{mp}$   $p$   $\text{mp}$

Hip.  $\text{sfz}$   $\text{mp}$   $\text{sfz}$   $\text{mp}$

Pno.  $f$   $\text{mp}$   $\text{mp}$

Superball  $\text{lentissimo e leggero}$   $\text{accelerando...}$  L.V. String end

String middle  $\text{ppp}$   $\text{mp}$

Rub superball between the indicated strings. Depending on the type of piano, whenever a couple of string doesn't allow rubbing play one octave up or down.

$\frac{7}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{2}{4}$   $\frac{7}{8}$   $\frac{5}{4}$

$\text{Sopr. 1, 2}$   $\text{Sopr. 1-4}$   $\text{in secondo piano}$   $p$

1 do - nec po - nam do - nec po - nam i - ni - mi - cos tu

2 i [n] do - nec po - nam do - nec po - nam i - ni - mi - cos tu

3  $\text{Sopr. 3, 4}$   $\text{sfz}$  i nec po - nam do - nec po - nam i - ni - mi - cos tu - os

4 i [n] nec po - nam do - nec po - nam i - ni - mi - cos tu - os

$\text{Alt. 1, 2}$   $\text{in secondo piano}$   $p$

1 i po - nam do - nec po - nam i - ni - mi - cos tu - os

2 i [n] po - nam do - nec po - nam i - ni - mi - cos tu - os

3  $\text{Alt. 3, 4}$   $\text{sfz}$  i nam do - nec po - nam i - ni - mi - cos tu - o os

4 i [n] nam do - nec po - nam i - ni - mi - cos tu - o os

$\text{Ten. 1-4}$   $f$   $\text{in primo piano ordinario}$   $\text{mp}$

1-2  $\text{mp non troppo fabetto}$  do - nec po - nam i - ni - mi - cos tu - os i - ni - mi - cos

3-4  $\text{fabetto ordinario}$  do - nec po - nam i - ni - mi - cos tu - os do - nec - po - nam

$\frac{7}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{2}{4}$   $\frac{7}{8}$   $\frac{5}{4}$

Vln.  $\text{ORD}$   $\text{Con l'arco battuto}$   $\text{SP}$

Vla.  $\text{ASP}$   $\text{vibrato ampio}$   $\text{SP}$   $\text{ASP}$   $\text{pizz.}$   $\text{arro SP}$

Vc.  $\text{sfz}$   $p$   $\text{subito}$   $\text{mf}$   $f$   $\text{mp}$   $\text{mf}$   $\text{mp}$   $p$   $\text{mf}$   $p$   $\text{mp}$   $\text{subito}$

$\text{vibrato sarangi}$   $\text{glissandi espress.}$   $\text{a.n.}$   $\text{vibrato sarangi}$   $\text{a.n.}$   $\text{jéti}$

♩ = 60 Grave

C

FL. *Muta in Bass Flute*

Vox. *Vocal glissando*

CL. *Muta in Bass Clarinet*

Hp. *L.V. string buzz*, *pedal buzz*

Pno. *Stringboard*, *Superball*, *Wha-Wha Tube*

Rapid trill obtained by sliding the thumb laterally left and right in order to cover and uncover the hole

5/4

♩ = 60 Grave

Slam stools on the floor.

Sopr. 1-4

Alt. 1-2, 3-4

Ten. 1-2, 3-4

Bas. 1-4

Stamp feet on the floor.

5/4

♩ = 60 Grave

Vln. *Col legno battuto percussivo, marcato*, *scratch pesante*, *Circular bowing, serratissimo arco*

Vla. *Col legno battuto percussivo, marcato*, *scratch pesante*, *arco sulla punta, tremolo serratissimo*

Vc. *Bow Overpressure*, *legitissimo . . . . . accelerando poco a poco . . . . .*, *tremolo*, *egregio, sempre pesante*, *percussivo, marcato*, *tremolo*, *Con Tarco battuto*, *ASP - ORI*

Finger pressure continuous transition from  $\bullet$  to  $\circ$





D ♩ = 76

B. Fl. *mp* *mf* *flut. (T)* *mf* *Muta in Flute*

B. Cl. *vellutato* *mf* *sfz p subito* *mf* *Muta in Clarinet* *legatissimo* *p* *mf*

Hp. *percussivo, marcato* *f* *ff* *Press firmly*

Pno. *Shake tube* *Stringboard* *Superball* *L.V.* *mf* *ff* *Ped.* *Stones* *ff* *ff* *mp* *Ped.*

5/4 ♩ = 76

7/8

3/8

3/4

6/4

Sopr. 1-2 *Sopr. 1-4* *mf* *ffz* *Do[m]*

3-4 *Do[m]*

Alt. 1-2 *Alt. 1, 2* *mp* *ffz* *cei - lum!* *te* *et*

3-4 *Alt. 3, 4* *mp* *ffz* *cei - lum!* *mi* *ter*

Ten. 1-2 *Ten. 1, 2* *mp* *ffz* *vare vibrato, accelerando* *cei - lum!* *ex*

3-4 *Ten. 3, 4* *mp* *ffz* *vare vibrato, accelerando* *cei - lum!* *Si - o - i - o - i* *[o]* *ion*

Bas. 2 *n.s.* *rum pe - dum pe - du[m]*

3 *n.s.* *pe - dum pe - du[m]*

4 *n.s.* *dum pe - du[m]*

5/4 ♩ = 76

7/8

3/8

3/4

6/4

Vln. *AST* *molto lentamente* *ASP* *mp* *f*

Vla. *AST* *molto lentamente* *ASP* *mp* *f*

Vc. *AST* *molto lentamente* *ASP* *mf* *mp* *f*

*pizz.* *ff* *pizz.* *ff* *pizz.* *ff*

*SP pizz.* *f* *Circular bowing* *leggerissimo* *p* *SP vibrato ampio e lento* *ORD* *mf*

FL. *f* *mf* *f* *sfz p subito* *ff* *f* *f* *sfz p subito* *f*

CL. *f* *mf* *f* *sfz p subito* *ff* *f* *f* *sfz p* *mf* *ff*

Hp. *ff* *p* *ff* *p* *mf*

Pno. *f* *mp* *mp* *sfz p* *ff* *f* *mp*

Sopr. 1, 2 *p* *mf* *sfz p* *ffz* *mp*

Sopr. 3, 4 *p* *sfz p* *mf* *sfz p* *ffz* *mp*

Alt. 1, 2 *p* *ffz* *mp*

Alt. 3, 4 *p* *ffz* *mp*

Ten. 1-4 Quasi trumpet *p* *ffz* *mp*

Bas. 1, 2 Quasi trombone *mp* *p*

Bas. 3, 4 Quasi trombone *sfz* *p* *mp*

Vln. *f p* *f* *p mp* *f mp f* *ff mp mf* *mp* *f* *sfz p subito* *f*

Vla. *f p* *f* *p ff* *ff* *mp* *mf* *mp* *f* *sfz p subito* *f*

Vcl. *ff* *f* *ff* *ff* *mp* *mf* *mp* *f* *ff mf f mf f*

6/4 4/4 7/4 5/4 4/4

*marcato* *sfz* *p* *subito* *ff* *f* *f* *sfz p* *mf* *ff* *f* *mp*

*flutzp. (T)* *Lip pizz.* *flutzp. (T)* *flutzp. (B)*

*marcato* *ff* *p* *ff* *p* *mf*

*Press slightly* *Increase press* *Etouffée*

*Con l'arco battuto* *arco* *arco sulla punta, tremolo serratissimo* *ORD* *ASP* *Con l'arco battuto, rimbalsando*

*Percussive hit of the foreboard with left hand fingers.*

**Fl.** Tongue ram  
*possibile*  
*sfz p* *mp*

**Cl.**  
*sfz p* *mp*

**Hp.**  
*ffmp* *ffmp* *ffmp*  
 Press firmly

**Pno.**  
*staccatissimo*  
*ff*

4/4 3/4 3/4 5/4 2/4 5/4 3/4

**Lip pizz.**  
*ff*

**Kobyljansko**  
*pp* *p*

**ppp** *p*

**E**  $\text{♩} = 76$  *a tempo*  
 Lip pizz.  
*p*

**Sopr.**  
 1 *sfz* *mf*  
 re [r] [r]  
 2 [r] [r]  
 3 re [r] [r]  
 4 [r] [r]

**Alt.**  
 1 *sfz* *mf*  
 re [r] [r]  
 2 [r] [r]  
 3 re [r] [r]  
 4 [r] [r]

**Ten.**  
 1 *sfz* *mf*  
 [r] [r]  
 2 [r] [r]  
 3 [r] [r]  
 4 [r] [r]

**Bas.**  
 1  
 2  
 3  
 4

**Sopr. 1-4** *mf* *ff*  
 m - a - m m - a - m m - a - m m - a - m

**Alt. 1-4** *mf* *ff*  
 lu - lu - lu - lu lu - lu - lu - lu - lu - lu - lu - lu - lu - lu - lu - lu - lu - lu - lu - lu - lu - lu

**Ten. 1-4** *mf* *ff*  
 Quasi trumpet

**Bas. 1-4**  
 Quasi trombone

*p*  
 I - i - [n]  
 I - i - [n]  
 I - i - [n]  
 I - i - [n]

*p*  
 falsetto  
 I - i - [n]  
 falsetto  
 I - i - [n]  
 falsetto  
 I - i - [n]  
 falsetto  
 I - i - [n]

**Vin.** *Con l'arco battuto* *ASP* *ORD* *sfz* *mf*  
*ff* *f*

**Vla.** *Con l'arco battuto* *ASP* *ORD* *sfz* *mf*  
*ff* *f*

**Vc.** *Con l'arco battuto* *ASP* *ORD* *sfz* *mf*  
*ff* *f*

*Col legno battuto*

*arco sulla punta, tremolo serratissimo*  
*SP*  
*p* *mf*  
 (same finger on two strings)  
*arco SP*  
*mf*  
*arco SP*  
*mf*

79  $\text{♩} = 60$   $\text{♩} = 76$

Fl.  $p$   $f$   $mp$

Cl.  $mp$   $p$   $mf$

Hrp.  $mp$   $p$   $mp$  *cresc. poco a poco . . . . .*

Pno. *Stringboard* *Superball* *Wha-Wha Tube* *Hit who-who tube right on the cut side producing high partials*  $f$   $vibrato$   $f$   $ff$

Sopr. 1-4  $p$  *cresc. poco a poco (fino a . . . f)*  $mp$   
*vibrato* *vibrato lento* *n.s.* *sple[n]* *do[r]*  
 i[n] i[n] i[n] i[n] i[n] sple[n] do[r]

Alt. 1-4  $f$  *in primo piano*  
 Te - cu[m] pri - in - i[n] - ci - pium i - in

Ten. 1-4  $f$  *in primo piano*  
 Te - cu[m] pri - in - i[n] - ci - pium i - in

Bas. 1-4  $p$  *cresc. poco a poco (fino a . . . f)*  $mp$   
*vibrato ampio* *falsetto* *n.s.* *vibrato* *ordinario* *ordinario*  
 i[n] i[n] sple[n] do[r] i[n] sple[n] i[n] sple[n]

Vln.  $f$   $sfz$   $mp$   $p$   $mf$   $p$   
 arco sulla punta, tremolo serratissimo ASP ST ASP SP  
 ORD SP ORD SP

Vla.  $f$   $mp$   $p$   $mf$   $p$

Vc.  $mp$   $sfz$   $mf$   $mp$   $p$   $sfz$   $mf$

$\text{♩} = 60$   $\text{♩} = 76$

2/4 4/4



Allegro ♩ = 112  
a tempo

F

FL. *f* *pp* *subito* *f* *sfz* *f* *mf* *f* *sfz* *mf*

CL. *flut. op. (B)* *pp* *subito* *f* *sfz* *f* *mf* *f*

Hp. *f* *sfz* *mp* *mf* *sfz* *mp* *mf* *f*

Pno. *f* *mf* *mf* *f*

Press firmly

3/4 4/4 4/4 Allegro ♩ = 112 a tempo 7/4 4/4

Sopr. 1 rum! in splen - do - ri - bus Do - mi - nus mi - nus  
2 rum! in splen - do - ri - bus Do - mi - nus mi - nus  
3 rum! in splen - do - ri - bus Do  
4 rum! in splen - do - ri - bus Do

Alt. 1 e! in splen - do - ri - bus Do mi - nus  
2 e! in splen - do - ri - bus Do mi - nus  
3 e! in splen - do - ri - bus Do mi - nus  
4 e! in splen - do - ri - bus Do mi - nus

Ten. 1 an te lu - ci - fe - rum i - u -  
2 an te lu - ci - fe - rum i - u -  
3 an te lu - ci - fe - rum i - u -  
4 an te lu - ci - fe - rum i - u -

Bas. 1 rum an te lu - ci - fe - rum i - u -  
2 rum an te lu - ci - fe - rum i - u -  
3 rum an te lu - ci - fe - rum i - u -  
4 rum an te lu - ci - fe - rum i - u -

(falsetto) ordinario

3/4 4/4 4/4 Allegro ♩ = 112 a tempo 7/4 4/4

Via. *Con l'arco battuto* *sf* *pp* *sfz* *mf* *mp* *sf*

Via. *Col legno battuto* *sf* *pp* *sfz* *mf* *mp* *sf*

Ve. *Con l'arco battuto* *sf* *pp* *sfz* *mf* *mp* *mf* *f* *mp* *mf* *f*

SP arco ORD *sfz* *mf* *mp* *sf* *AST*









Fl. *f* *mp* *mp* *p* *mf*

Cl. *f* *p* *mf*

Vx. *f* *mp* *mf*

Hp. *ff* *ff* *mp* *mf*

W-W Tbl. *mp* *ff* *f*

Sopr. *5/4* *7/8* *5/4* *3/4*

Alt.

Ten.

Bas.

Vln. *mf* *f* *ff* *mp* *mf* *f*

Vla. *sf* *mf* *f* *ff* *mp* *mf* *f*

Vc. *ff* *LH* *RH* *mp* *mf* *f*

Annotations: *arco spazzolato*, *jeté costante*, *jeté léger*, *jeté ricochet constant*, *ORD arco sulla punta, tremolo serratissimo*, *string buzz*, *Hard mallet*, *arco*, *L.V.*, *While rubbing string move towards the soundboard*, *Rub string*, *Con l'arco battuto*.

FL. *f* *mp* *mf* *f* *ff* *flutz. (T) - - -*

Vx. *f* *mp* *mf* *f* *ff*

Cl. *f* *mf* *f* *ff* *flutz. (B) - - -* *wave vibrato, ampio*

Vx. *f* *mp* *mf* *f* *ff*

Hp. *ff* *nails* *Press firmly*

W.W. Tb. *Hard mallet* *f* *ff* *L.V.*

Sopr. 1 *f* *ff* *vibrato ampio*

Alt. *[a]... [e]... [a]... [e]... [a]... [e]... [a]... [e]...*

Ten. *«Tu es sacerdos in æternum secundum ordinem Melchisedech»*

Bas. *[e]... [a]... [e]...*

Vln. *ff* *pp* *ORD arco sempre leggerissimo*

Vla. *pp* *SP arco sempre leggerissimo*

Vc. *pp* *pesante* *rit*

Time signatures: 3/4, 4/4, 3/4, 5/4

Cl. *sfz mp* *mp* *f* *mf*

Vx. *mp* *f* *mf*

Sopr. 1 *[a]... [e]... i* *Whistle* *[e]... [e]... [a]... [e]... [e]... [e]...*

Alt. 1 *Whistle*

Vln. *SP* *ORD* *AST* *ORD* *ST* *SP*

Vla. *ASP* *ORD* *AST* *ST* *SP*

Time signatures: 5/4, 6/4, 5/4, 7/4, 4/4





Fl. *pp* *p* *p* *p* *pp* *p* *pp* [Transition]

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

Hp. *mp* Superball on sound board *p* *mf* *p* Superball on the indicated strings *p* *mf*

Pno. *ppp* *mf* *p* *mf* *mp* *mf*

Sopr. 1 *pp* [m] [n] [m] [n] m n [m] [n] [m] [n] —

Sopr. 2 [n] [n] n [m] [n] [m] [n] —

Sopr. 3 di - e [n] [m] [n] [m] n [m] [n] [m] —

Sopr. 4 di - e [m] [m] [n] [m] [n] [m] —

Alc. 1 *mf* *p* i - rae su - æ re - ges ju - di - ca - bit ju - di De - to rre en - te

Alc. 2 i - rae su - æ re - ges ju - di - ca - bit ju - di De - to rre en - te

Alc. 3 i - rae su - æ re - ges ju - di - ca - bit ju - di De - to rre en - te

Alc. 4 i - rae su - æ re - ges ju - di - ca - bit ju - di De - to rre en - te

Ten. 1 Whistle solo, without voice *p* *pp* *p*

Ten. 2 Whistle solo, without voice *mp* *p* *pp* *p*

Ten. 3 Whistle solo, without voice *pp* *p*

Ten. 4 Whistle solo, without voice *pp* *p*

Bas. 1 *vibrato* *mp* *p* *p* *mp* *p* *mp*

Bas. 2 *vibrato ampio e lento* *mp* *p* *p* *mp* *p* *mp*

Bas. 3 *n.v.* [m] Solo voice, without whistle [n]

Bas. 4 [m] Solo voice, without whistle [n]

Vln. *p* ORD *AST* ORD *ST* *mp* *p* *mp* *ASP*

Vla. *p* ORD *AST* ORD *ST* *mp* *p* *mp* *ASP*

Vc. *ppp* *mp* *ppp* *mp* *p* *mp*

165

Fl.

Cl.

Hp. *lento* *p* L.V.

Pno. *ped.* *p* *mf*

165 [Sopr. 1-4] *sempre pp*

Sopr. 1-4

Alt. 1-4 *mf* *mp* *p*

Ten. 1-4 *pp* *an poco vibrato* *rit.*

Bas. 1-2 *mp* *vibrato ampio e lento* *p* *rit.* *mf*

Vln. 165

Vla. *pp*

Vc. *AST* *pp*

After hitting the tubs, slowly make a large circle in the air with the arm, from low to high.