the silence that reigns...

for large ensemble

by

Heather Frasch

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Music

and the Designated Emphasis

in

New Media

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Franck Bedrossian, Chair

Professor David Wessel

Professor Edmund Campion

Fall 2011

Abstract

“the silence that reigns...” for large ensemble

by

Heather Frasch

Doctor of Philosophy in Music and Designated Emphasis in New Media

University of California, Berkeley

Professor Franck Bedrossian, Chair

A large chamber ensemble is scattered around the stage into five distinctive groups. This idiosyncratic positioning provides the foundation for novel sonic structures, placing the listener inside them at various angles and perspectives. These structures are built from different materials: metal, glass, ceramic and unusual amalgamations. They are large and luminous, deep with intricate patterns along their walls. Their architecture is too fragile and volatile to exist in a physical world; their angles and proportions too askew. These singular spaces can only be held together in a sonic realm.

Throughout the piece, the chamber ensemble shifts its focus to different aspects of complex sounds. For example, when a chopstick is scraped against the tamtam, one hears the resonant metallic vibrations, but also the quiet and gritty scraping of wood against metal. The ensemble zooms in to emphasize the resonance one moment, while articulating the scrape later on.

The large scale and slow tempo give room for the listener to wander inside the sound, to hear its intricate details. It allows unpredictable and fragile sounds to breathe, and their volatile and erratic quality lends richness and depth to the sound. Yet, throughout the piece, there is a constant extracting of energy inside the seemingly stagnant worlds; zooming in, once again, to extract micro-movements. Nothing is ever still, there is always change and motion, even in the quietest and most seemingly silent space.

“ the silence that reigns....”
for large ensemble

2 Flutes
Clarinet
Horn
Trombone
Tuba
2 Violins
2 Violas
2 Cellos
3 Double Basses
3 Percussionists
Piano (Inside Piano & Objects)

Groups & Spacing:
Percussionist 1 & 2
Group 1: Flute (C Flute & Bass Flute), inside Piano, and Double Bass 1
Group 2: Flute (C Flute & Piccolo), Clarinet (Bb Contrabass & Bb), Tuba, Cello, Double Bass 2
Group 3: Horn, Violins 1 & 2, Viola. 1, Cello 2, Double Bass 3
Group 4: Viola 2, Bass Trombone, and Percussionist 3

Group 4
(placed high in back)

Group 2

Group 1 Group 3

Perc. 1 Perc. 2

General:

A sense of stillness should permeate throughout the piece.

Score in C with the exception of piccolo and double basses, which should sound an octave higher and lower than written. Harmonics are at sounding pitch.

Microtones
Quarter tones:

Inexact microtones: Slightly higher than a quarter tone. They are usually employed to obtain acoustical beatings in strings.

Pacing: {Between 11-15 pulses} Inexact amount of pulses. Remain in tempo to keep rhythmic unity between phrases.

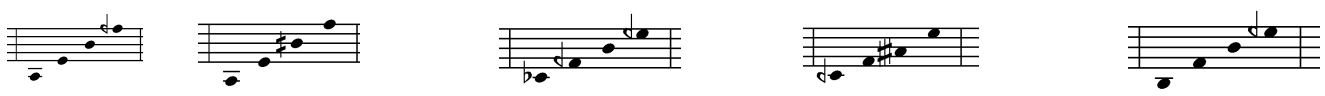
Crinkle Noteheads: Crinkle the indicated object with a high amount of sensitivity. If no other symbol is employed, it should be as still as possible, using only a very immobile amount of activity.

Increase the amount of “crinkle” activity; ranging from a bit of activity ---> to very active

“mf” = Intense activity even if the sounding result is impossible to get loud

Strings
Scordatura: Cellos and Basses. Parts are Transposed.

Cello 1 Cello 2 Bass 1 Bass 2 Bass 3

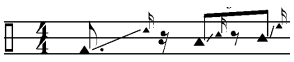


Sul IV on Bass 1 and 2: need to play those given low notes by detuning when/if necessary.

s.t.: sul tasto is **always extreme sul tasto**; the timbral change should be exaggerated by not changing the bow speed to compensate; a change in the quality of the sound is desired.
s.p. = always **extremely s.p.;** a change in the quality of the sound is desired
ord. = return to normal playing position; normale= return to normal bow position after c.l. or 1/2 c.l. marking
B.B. = behind the bridge

half harmonic pressure: finger pressure in between harmonic and regular. The sound should be erratic and volatile.

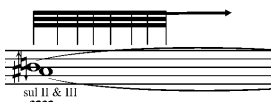
Shift slowly between harmonic pressure and half harmonic pressure. The transition should be smooth, but the quality in the sound should be unstable.



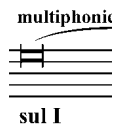
String Body clef: Top line is extreme sul tasto. Middle line in ordinary position. Bottom line is extreme sul pont. As close to the bridge as possible without being on it. Below the bottom line is on the bridge, indicated with O.B.

Bow Snaps: Indicated with crinkle notehead + body clef. Mute strings with left hand. Hold bow in position that's indicated on the clef, or on the back of the body. With heavy pressure, slowly rock the bow in a tight figure eight pattern over all four strings. How active and how aggressive will be determined by the dynamics and slashes.

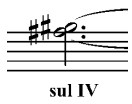
White Noise Notehead: The player should employ as many techniques as possible to keep the sound "unpitched", and as breathy and wispy as possible. The strings should be muted, possibly with several fingers, extremely light bowing, and sul tasto when no other position is indicated.



Acoustical Beatings: Obtained by one open string and shifting the pitch of the 2nd string to slightly above or below the pitch of the open string. The graphics indicate how fast the beats should be. In this example, the beats should be fast, approximately 8 per second (or as fast as possible)



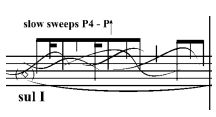
Multiphonic Technique 1: Find a place on the given string, slightly above or below a harmonic node to produce a "multiphonic" tone. The sound should be volatile and dirty but rich in a variety of pitches.



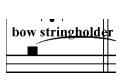
Multiphonic Technique 2: Both of these pitches are to be played on the same string. Finger pressure needs to be adjusted so that both pitches are heard equally. The performer should to practice to find the balance in finger pressure by placing both fingers in the desired position, then slowly raising the pressure of one, and then the other. Both tones should be heard at equal amplitude.

Ricochet: Mute all four strings, then rapidly cross the bow back and forth across all four strings. It should be light and energetical.

Drum body with hands with enough force for the body of the bass to vibrate and harmonies to emerge.



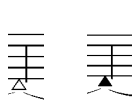
Harmonic Sweeps on the string indicated. The partials are random within the notated range. Follow indicated rhythms, unless the word "freely" is given.



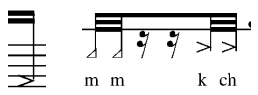
Bow Stringholder: down by the bridge, but not on the tailpiece. It should make a fragile and hallow groan-like sound.

Winds

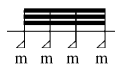
Each player needs to be equipped with a piece of cellophane, styrofoam, and parchment paper. The brass should also find a small brush that would make a nice crinkle sound against their instrument.



breath/air sounds: no pitch



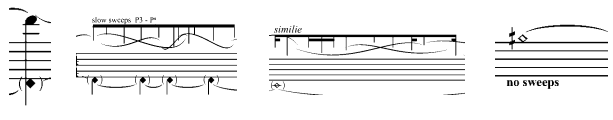
dry attacks /tonguing sounds without breath:
Use the consonant underneath to change the attack when there is one written.



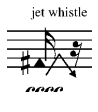
If there is an "m" the attack should have more of a munching-type sound, like quiet lip smacks.

Growl Vocal Clef: The growl sound is always used with flutter and usually only with air. The sound should be low unless a clef is written. Then there should be a vocal shift low growl to high, as indicated on the clef.

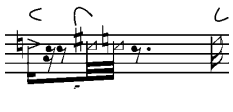
Flutes:



Whistle Tones: 1. Finger low note (ex, a D) and then play the given partial. 2.Random sweeps in a slow but imprecise rhythm between the indicated partials. 3. Partials free but rhythms precise 4. Finger the note to obtain the given whistle tone.



Jet Whistle: Over blow directly inside the flute



embouchure change positions: 1. normal, 2. into the embouchure without completely closing it 3., upwards position, 5. upside down U is completely covered and performed inside

Clarinet Multiphonic: Over blown pitches and fingerings are at the discretion of the performer. However, fundamental note and dynamics must be respected. The multiphonic can be unstable and swept through, however it must convey a sense of calm.

Brass:
Hand Pops: or mouthpiece pop, which creates a popping sound by slapping the top of the mouthpiece with the palm of the performer's hand.

Reversed Slap: inhale air rapidly to produce a pop sound

Jaw vibrato: should be controlled by slowly moving the jaw in order to obtain fluctuations in a long tone.

Singing while playing: Performer should singing as close to the notated pitch as possible in order to create erratic acoustical beatings

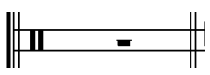
Percussion Instrument Lists:

All players need the following objects to crinkle: cellophane (thin and noisy), parchment paper, aluminum foil, styrofoam
***All of these objects should be chosen for having a rich crinkle timbre ***

Player 1:
tamtam
bass drum
temple block
crotales: La#
beaters: chopstick, thin wire rod, brillo pad (metallic), scrubbrush (with hard bristles), small glass jar (about the size of a jam jar), metal object (small metal box or bowl), knife, superball, wire brush, heavy and soft mallet

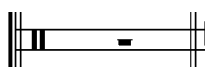
Everything written above the top staff is to be played on the tam tam. Everything written in the middle is for the Bass Drum. The lower line and area are for other objects, which will be indicated in the score.

Player 2:
large gong
timpani
wooden block
crotales La
beaters: a thin wooden chopstick, thin wire rod, metallic brillo pad, scrubbrush with hard bristles, small glass jar (about the size of a jam jar), small metal box or bowl, knife, wire brush



The top space is for the gong. The middle area is for the timpani, and the remaining lines and spaces are for various objects which will be indicated in the score.

Player 3:
Small Gong
Crotales Sol#
2 ceramic tiles
2 pieces of styrofoam
2 large stones
Cow Bell



The top space is for the small gong. The other spaces indicate which is needed.

Note: For all percussionists: Much of this piece requires very slow scrapes against various objects. An exploration of the rich potential and difference in the material being scraped, and how it is being scraped is required of the performer. They should always listen carefully and intensely. Most of the sounds are erratic and volatile and this quality should be emphasized.

Metal object against tam tam or gong: has the potential to create a rich distorted sound, as well as high intense partials. These partials are desired, but need not be sustained. It is written to leave room for their erratic quality. These sounds are all obtained through flautando pressure, especially when it is requested to perform near the rim of the instrument.

Superball on Gong and tamtam or drum: Strokes should always be long and slow. Breath between phrases to keep with the slow pacing of the piece, and to allow for the resonance to fill the space. This sensitivity to motion should paid attention to in the sections written freely.

Prepared Piano & Objects:

The piano part is used as a resonant sound board throughout the entire piece. This part could be performed by another percussionist. It should be performed by someone who is comfortable playing inside the piano. The lid should remain off for the entire piece.

Objects Needed:

For Inside the piano:

brillo pad
1 Heavy Coin
1 Ceramic Tile
1 Glass jar (size of jam jar)
Superball

Objects to be played (but not inside the piano)

Small metal lid
Small metal pot
knife
2 pieces of styrofoam
Objects to crinkle (* see percussionist instructions above)

Techniques:

Brillo Pad on Lower Strings: Pedal should remain up, no resonance. Move pad in a small circular motion, very stagnant. It should draw out the crinkling sound of metal against metal.

Glass Jar: Depress pedal and slowly rotate the jar in a steady circular motion, either on lower string end, or middle string end, as indicated. Pressure should be as continuous as possible. High glass-like partials should emerge.

Superball on Lower Strings: always keep the pedal down. Use any of the lower strings and slowly draw the superball stick across one. The motion should be slow and continuous, with a fairly heavy pressure. A whale-like cry/ groan will emerge. Always listen to what is going on around and respond to that environment. The idea is to keep things calm and peaceful. This way of listening/reacting is most important in sections written as “freely.”

Coin Scrape on Lower Strings: a quick motion on any very low string which creates a gesture of intense but controlled rupture. Do not depress the pedal.

Ceramic Tile: slowly turn the tile on the lower strings in a circular motion. Keep the pressure very light and delicate, and motion very slow. Keep the sound as much like “white- noise” as possible. High partials are allowed to emerge.

*Note that at measure 139 it is asked for two tiles to be rubbed together. This should not be done over the strings of the piano. A white noise between the two tiles should emerge.

Styrofoam: to clarify, when styrofoam is written with an x notehead it should be crunched in the hands, but when indicated with a normal one, then two pieces should be rubbed against each other in a slow circular fashion. It is best to use two different types of styrofoam for each notehead. The latter should sound like static white noise, no crispness.

Metal lids and pots: scrape the indicated materials together. Scrapes should be slow and long, never abrasive, and most importantly material should never be struck.

Score in C

"the silence that reigns ....."

With a Sense of Stillness

c. 11-15 pulses ♩ = 35

m.m. 35

Percussion 1 — cellophane — pppp — + paper — only cellophane

Percussion 2 — cellophane — pppp — paper

Flute — Flute in C — W.T. — pp — slow sweeps P3 - P1 — (no sweeps) — ppp

Group 1

Inside Piano — L.H. — cellophane — pppp — brillo pad on lower stings — pppp

Contrabass 1 — bow snaps — pppp

Flute 2 — Flute in C — W.T. — (sweep) — pp — flz. — ppp

Bb Contrabass Clarinet — Still — 8vb — pp

Tuba — cellophane — Delicately — pppp — Still — 8vb — pppp

Group 2

Cello 1 — bow snaps — pppp

Contrabass 2 — bow snaps — pppp — *detune up a quarter tone & leave there — 3 — ord. — 5 — pppp

Horn in F — cellophane — pppp — Crisp & fragile — 3 — 5 — t k m m p ch — ppp

Violin 1 — bow snaps — pppp

Violin 2 — bow snaps — pppp

Group 3

Viola 1 — bow snaps — pppp

Cello 2 — bow snaps — pppp

Contrabass 3 — bow snaps — pppp

Viola 2 — Very Still — s.t. — pppp

Group 4

Bass Trombone — Still — ppp — brillo pad — ppp — Crisp & fragile — 5 — t k p ch k m m

Percussion 3 — cellophane — pppp — ppp

A

c. 6 p

c. 5-7 pulses

Motionless

c. 4 p

c. 5 p

c. 4 p

Perc. 1

Perc. 2

Fl.

Gp. 1

In.Pno.

Cb. 1

Fl. 2

Contra B.Cln.

Tuba

Gp.2

Vlc. 1

Cb. 2

Hn.

Vln. 1

Vln. 2

Gp.3

Vla. 1

Vlc. 2

Cb. 3

Vla. 2

Gp.4

B. Tbn.

Perc. 3

paper

styrofoam

cellophane

Back

bow snaps

soft mallet

still & distant

gently crinkle brush on bell

still delicate but with more motion

Delicately

s.t.

c. 3 p

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

paper
ppp
cellophane
delicate but with more motion
pppp
styrofoam
still delicate but with more motion
ppp
key clicks: delicate trmolo
still & steady
ppp
pp
s.t.
still & steady
ord.
sul I
pppp
ppp
still delicate but with more motion
remain delicate despite added motion
remain delicate despite added motion
remain delicate despite added motion
remain delicate despite added motion
remain delicate despite added motion
ord.
ppp
still delicate but with more motion
still delicate but with more motion

B

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

Calmly
wire mallet
pppp
brillo pad
wire mallet
brillo pad
brillo pad
rim
chopstick
pp
pppp
Calmly
pp
aluminum foil
aluminum foil
ppp
+ fast irreg. jaw vib.
8vb
pppp
aluminum foil
ppp
Calmly
gently crinkle brush on bell
bow snaps
pppp
s.t.
sul II
pppp
1/2 c.l.t.
across sul IV & III
(make sure stings are muted; bow movment needs to be vertical)
"mf"
Calmly
Still
brillo pad
inside
ppp

accel.

♩ = 42

Still

wire mallet

Perc. 1

rim

ppp

Perc. 2

3

3

Still

chopstick

inside

pp

18

Fl.

ppp

3

Gp. 1

paper

In.Pno.

cellophane

Cb. 1

O.B.

pp

Fl. 2

5

3

W.T.

8va

p

Contra B.Cln.

8vb

ppp

Tuba

Gp.2

(8vb)

(half valve)

ppp

Vlc. 1

Cb. 2

Hn.

Vln. 1

pppp

3

ppp

Vln. 2

Gp.3

3

3

ppp

Vla. 1

3

3

pppp

Vlc. 2

3

3

3

aluminum foil

Cb. 3

ppp

pppp

bow snaps

Vla. 2

Gp.4

B. Tbn.

5

3

rim

Perc. 3

C

c. 3-5 p.

c. 4-6 p.

♩ = 46

Perc. 1

Perc. 2

chopstick

rim

soft mallet

bowed crotales

W.T.

Fl.

Gp. 1

In.Pno.

bow snaps

Wood

Cb. 1

Fl. 2

Contra B.Cln.

Tuba

Gp.2

Vlc. 1

Cb. 2

Hn.

Vln. 1

Vln. 2

Gp.3

Vla. 1

Vlc. 2

Cb. 3

still & steady

s.p.

O.B.

Vla. 2

Gp.4

B. Tbn.

metal rod

rim

Delicately

Perc. 3

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

25

bowed crotales

pppppp

pppp

freely

erratic speeding up & slowing down

(8va)

W.T. sweeps

* use indicated rhythms but random partials

"mf"

W.T. sweeps

freely

erratically speed up & slow down

similie

"mf" * use indicated rhythms but random partials

p

pp

pp

c. 7-11 p

c. 6-10 p

As still as Possible

c. 3 p

D

Perc. 1

Perc. 2

pppp

pppp

(continue in same way)

Fl.

8va

no sweeps

Gp. 1

In.Pno.

Cb. 1

(continue in same way)

Fl. 2

8va

no sweeps

sweep with indicated rhythms; free partial

mf

Contra B.Cln.

ch m m p k

pppp

p ppp

Tuba

Gp.2

m m m p k m

ppp

Vlc. 1

O.B.

pppp

Cb. 2

Hn.

Vln. 1

Vln. 2

Gp.3

Vla. 1

Vlc. 2

Cb. 3

1/2 c.l.t.

Vla. 2

ppppp

Gp.4

B. Tbn.

Perc. 3

cellophane

ppp

c. 3-5 p.

♩ = 42

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

rim
chopstick
pppp
cellophane
paper
pppp
8va
(8va)
p
pppp
Crisp & fragile
m m m m m t k
pppp
fast ricochet
pppp
extreme flautando
s.t.
pppp
s.t.
ppppp
8va ord.
sul II
ppppp
S.B.
p
ord.
normale
ppppp
flz. + growl
ppp
paper
pp

c. 3-5 p.

Still

♩ = 54

move inside

Perc. 1

Perc. 2

Delicately Animated

Fl.

ppp

pppp

Gp. 1

In.Pno.

brillo pad on lower stings

pp

Cb. 1

c.l.t.

ppp

Fl. 2

Contra B.Cln.

Tuba

Gp.2

Vlc. 1

Cb. 2

Hn.

Vln. 1

slow sweeps

P4 - P1

pppp

follow given rhythms, but free harmonics;
keep moving don't articulate the harmonics

Vln. 2

Gp.3

Vla. 1

Vlc. 2

Cb. 3

Vla. 2

Gp.4

B. Tbn.

Perc. 3

rit. ♩ = 42

E

Perc. 1 — gently dampen — undampen
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

brillo pad
rim
chopstick
cellophane
W.T. sweeps
freely
W.T.
8va
richochet
slow sweeps
P4 - P1
ord.
sul I
sul II
S.B.
m m m
m m
t
s.t.
ord.
bow snaps
flz.
slow harmonic sweeps
P1 - P4
s.p.
Fragile Fluctuations
erratic irreg. mvt.
cellophane & paper
bowed crotales

c. 3 p
c. 1 p
c. 2 p
c. 4 p
c. 5 p
F
♩ = 56
♩ = 42
Silence
cellophane
paper
Bass Flute
brillo pad
1/2 c.l.t.
S.B.
ord.
flz.
no sweeps (P4)
s.p.
slow sweeps P4 - P4
s.t.
c.l.
Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

♩ = 56

very still

c. 8-11 p.

Perc. 1

Perc. 2

cellophane

paper

cellophane

styrofoam

Fl.

flz.

Gp. 1

In.Pno.

Cb. 1

ord.

Fl. 2

Contra B.Cln.

Tuba

Gp.2

Vlc. 1

ord.

Cb. 2

ord.

Hn.

Crisp & fragile

(make sure stings are muted; bow movment needs to be vertical)

Vln. 1

bow snaps

very still

Vln. 2

Gp.3

Vla. 1

1/2 c.l.t.

O.B.

Vlc. 2

Cb. 3

Vla. 2

Gp.4

B. Tbn.

Perc. 3

c. 4-6 p. G ♩= 42
m.m. 42

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

51

ppp
Bass Flute
still & steady
pp
cellophane
ppppp
similie
pppp
paper
S.B.
pp
5
still & steady
ppp
3
still & steady
pppp
< pp
bow snaps
pppp
Crisp & fragile
7:2
3
5
pp
pppp
aluminum foil
erratic
p
pppp
aluminum foil
+ paper
ppppp

c. 6-9 p

H

♩ = 35

Motionless

Calmly

glass jar

near the rim

pp

Flute in C

Calmly

pppp

p

2 ceramic tiles:
rub together

pppp

s.t.
still & steady

sul II
ppp

mute string with hand;
move bow verically

pp

s.p. *etc.*

ord.

pp

still & steady

sul II
ppp

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

c. 5-7 pulses

c. 4-6 p.

Perc. 1

Perc. 2

Calmly

chopstick

rim

knife

Fl.

Gp. 1

In.Pno.

O.B.

Cb. 1

Fl. 2

Contra B.Cln.

Tuba

Gp.2

Vlc. 1

Cb. 2

Hn.

c.l.t.

Vln. 1

across sul IV & III

1/2 c.l.t.

Vln. 2

Gp.3

Vla. 1

Vlc. 2

Cb. 3

Vla. 2

Gp.4

B. Tbn.

mute with 1 hand,brush with the other

hands

Perc. 3

move inside

accel. ♩ = 54

Perc. 1
Perc. 2
67
pp
hands
gradually add hands &
stop chopstick

Fl.
67

Gp. 1
In.Pno.
67
ppp
2 pieces of styrofoam:
rub gently together

Cb. 1
67
O.B.

Fl. 2

Contra B.Cln.
67
steady & distant
pppp

Tuba
Gp.2
67

Vlc. 1
67
c.l.t.
s.t.
pppp
O.B.

Cb. 2
O.B.
p

Hn.
67

Vln. 1
67

Vln. 2
Gp.3

Vla. 1
1/2 c.l.t.
s.t.

Vlc. 2
O.B.
p
pppp
O.B.

Cb. 3
S.B.
p

Vla. 2
Gp.4
67

B. Tbn.
67

Perc. 3

rit. ♩= 42

Cedez

c. 4 p

move inside

Motionless

Perc. 1

Perc. 2

Fl.

Gp. 1

In.Pno.

Cb. 1

Fl. 2

Contra B.Cln.

Tuba

Gp.2

Vlc. 1

Cb. 2

Hn.

Vln. 1

Vln. 2

Gp.3

Vla. 1

Vlc. 2

Cb. 3

Vla. 2

Gp.4

B. Tbn.

Perc. 3

ppp

pp

pppp

ord.

Still

O.B.

S.B.

rim

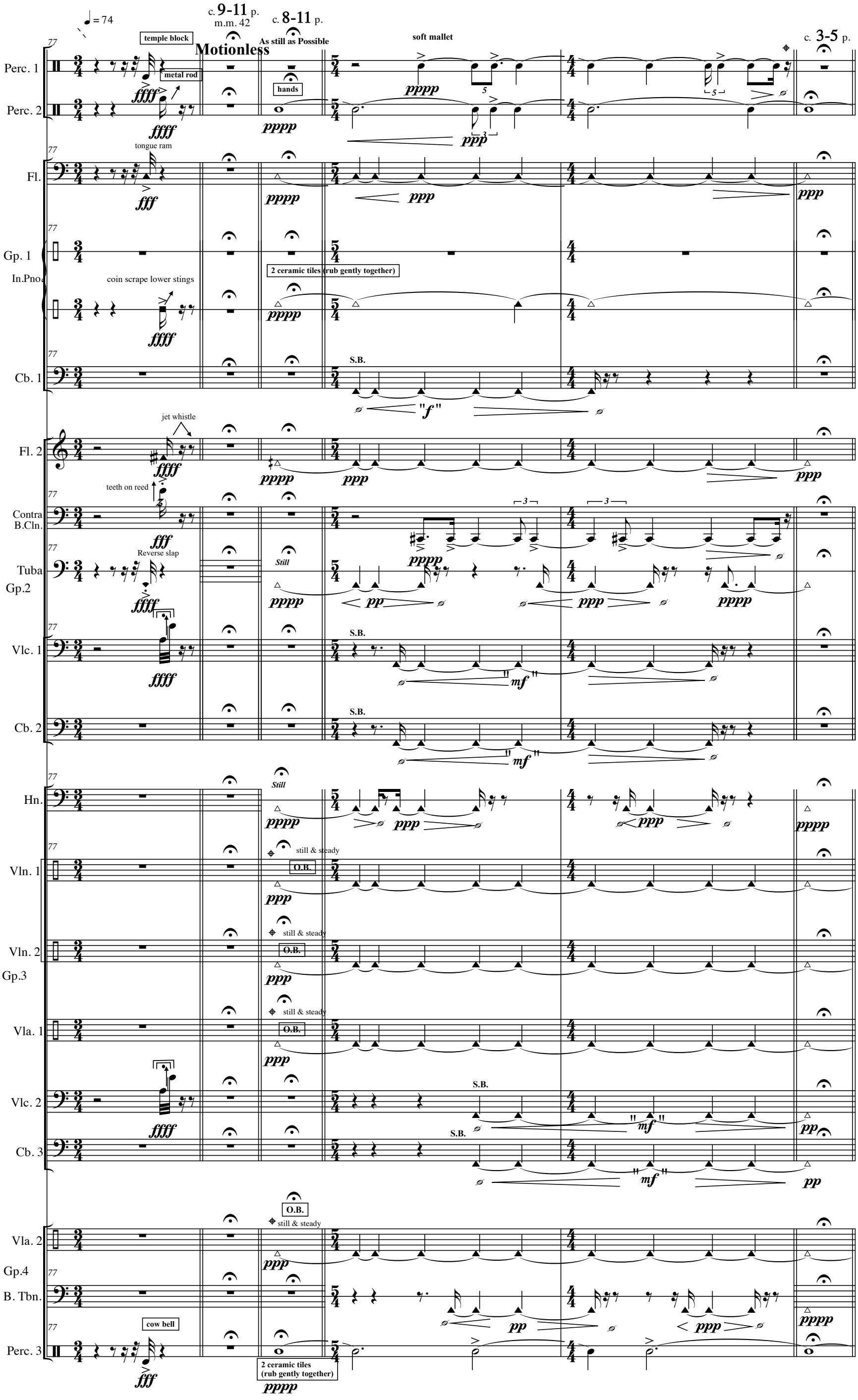
p

I

♩ = 54

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

Quietly Aggressive
styrofoam
cellophane
accel.
crunch
S.B.
O.B.
Back
bow snaps
Delicately incisive
Delicately
inside
wire mallet


♩ = 74
c. 9-11 p.
m.m. 42
c. 8-11 p.
c. 3-5 p.
Motionless
As still as Possible
temple block
metal rod
soft mallet
hands
Perc. 1
Perc. 2
tongue ram
Fl.
Gp. 1
In.Pno.
coin scrape lower stings
2 ceramic tiles (rub gently together)
Cb. 1
S.B.
jet whistle
Fl. 2
teeth on reed
Contra B.Cln.
Reverse slap
Tuba
Still
Gp.2
Vlc. 1
Cb. 2
Hn.
still & steady
O.B.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
cow bell
Perc. 3
2 ceramic tiles
(rub gently together)

c. 4-5 p.

J

hands

Perc. 1

Perc. 2

+ scrubbrush

ppp

Fl.

flz. + growl

p

create an agitation in the rumble;
like something under the surface on the brink of exploding

"mf"

pp

Gp. 1

In.Pno.

Cb. 1

Fl. 2

Contra B.Cln.

finger lowest note

Tuba

Gp.2

Only Air (no growl)

+ growl

Vlc. 1

Cb. 2

Hn.

Vln. 1

Vln. 2

Gp.3

Vla. 1

Vlc. 2

Cb. 3

Vla. 2

Gp.4

B. Tbn.

Perc. 3

c. 7-9 p

*Dotted line= Imprecise entrances

Perc. 1

Perc. 2

Fl.

pp

Gp. 1

In.Pno.

superball

long slow strokes; sparse spacing

Ceramic Tile:
on low strings

Cb. 1

Fl. 2

pp

"mf"

ppp

Contra B.Cln.

"mf"

pp

"mf"

ppp

Tuba

Only Air (no growl)

+ growl

Gp.2

p

pppp

ppp

p<----->ppp

Vlc. 1

Cb. 2

Hn.

pppp

ppp

Vln. 1

p

Vln. 2

Gp.3

p

Vla. 1

p

Vlc. 2

Cb. 3

Vla. 2

p

Gp.4

slow irreg. oscillations

B. Tbn.

pp

pppp

p<----->ppp

Perc. 3

stone

knife

ppp

c. 4-6 p.

K

Perc. 1

Perc. 2

Fl.

slow irreg. oscillations

p<----->ppp

Gp. 1

In.Pno.

superball

(ord.)

acoustical beatings

Cb. 1

sul II & III

pppp

erratic speeding up & slowing down

pp

Fl. 2

slow irreg. oscillations

p<----->ppp

Contra B.Cln.

Tuba

steady

p<----->ppp

Gp.2

Only Air (no growl)

ppp

pppp

Vlc. 1

s.p.

similie

Cb. 2

sul II & III

pppp

pp

pppp

steady

slow irreg. oscillations

Hn.

p<----->ppp

ppp

pppp

Vln. 1

Vln. 2

Gp.3

Vla. 1

ord.

s.t.

acoustical beatings sul II & III

Vlc. 2

ord.

acoustical beatings

s.p.

pp

Cb. 3

sul II & III

ppp

Vla. 2

Gp.4

steady

B. Tbn.

ppp

pppp

Perc. 3

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

96

superball
p
s.p.
erratic speeding up & slowing down
ord.
pppp
pp
1/2 c.l.t.
acoustical beatings
sul II & III
s.t.
drum body
ppp

c. 9-11 p.

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

freely & very sparsely
slow strokes inside durations
p<----->pppp
fluctuating dynamics for this technique
Flute in C
Calmly
pppp
slow strokes inside durations
similie
s.p.
pppp
pppp
erratic speeding up & slowing down
ord.
< p
p
ord.
pppp poco poco pppp
ppp
pp<----->ppppp
pppp
s.p. <---> s.t.
similie
s.p.
s.t.
erratic speeding up & slowing down
pppp
< pp
ppp poco poco poco
8va
s.p.
O.B.
ppp
p
ppp

c. 9-11 p.

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

100

similie
s.t.
s.p. <---> s.t.
pp<----->ppppp
erratic speeding up & slowing down
drum body
ppp
pp
ppppp

L

♩ = 35

102

Perc. 1

Perc. 2

similie

bow styrofoam (placed on timpani)

don't bow too strongly, produce only a white hissing noise

similie

ppp

steady & distant

Fl.

ppp

Gp. 1

In.Pno.

drum body

Cb. 1

pp pppp p pppp ppp ppppp pp

Fl. 2

steady & distant

Bb Clarinet

Contra B.Cln.

irreg. jaw vib --> very slow shifts

ppp

Tuba

Gp.2

ppp

s.t.

s.p.

Vlc. 1

s.p.

s.t.

Cb. 2

ppppp

p

Calmly

Hn.

pp

Vln. 1

Vln. 2

Gp.3

Vla. 1

1/2 c.l.t.

ord.

s.p.

Vlc. 2

ppppp

pp

s.t.

slow sweeps: P6 - P4

Cb. 3

ppppp

ppppp poco ppppp poco poco pp ppppp

ppp

(II)

(I)

1/2 c.l.t.

s.t.

Vla. 2

ppp

Gp.4

Calmly

B. Tbn.

pp

Perc. 3

M

c. 5 p

c. 6-9 p

Perc. 1

Perc. 2

Fl.

Gp. 1

In.Pno.

P6

ord.

s.p.

slow sweeps
P6 - P1

ppp

(III)
(IV)

pp

slow sweeps
P6 - P1

Cb. 1

Fl. 2

Contra
B.Cln.

Tuba

Gp.2

s.t.

erratic speeding up & slowing down

s.p. <----> s.t.

etc.

Vlc. 1

pppp

s.p.

P6

s.t.

slow sweeps
P6 - P1

multiphonic

mf

sul I

Cb. 2

ppp

(III)
(IV)

Hn.

steady & dirty
bow stringholder

Vln. 1

"mf"

bow stringholder

steady & dirty

Vln. 2

Gp.3

"mf"

bow stringholder

steady & dirty

Vla. 1

erratic speeding up & slowing down

etc.

s.p. <----> s.t.

freely

"mf"

Vlc. 2

ord.

8va

P6 (no sweep)

slow sweeps: P6 - P1

Cb. 3

pppp

s.t. <----> s.p.

Vla. 2

Gp.4

B. Tbn.

Perc. 3

c. 7-11 p
c. 5 p
c. 3 p
c. 5 p
c. 4 p
c. 4-6 p.
N
♩= 46

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

110

s.t.
s.p.
only sweeps
ord.
s.p.
p
ppp
ord.
multiphonic
sul II
mf
1/2 c.l.t.
pppp
pp
(ord.)
s.p.
ppp
p

rit.

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

119

s.t. (ord.) pppp
ppp
s.p. ord. s.t.
pppp pp
ord. s.p. s.t.
ppp
ord. s.p. s.t.
pp
normale ord. s.t. s.p.
ppp

O

♩= 37

c. 5-7 p.

c. 6-9 p

Perc. 1

Perc. 2

Fl.

Gp. 1

In.Pno.

lower string range

glass jar/ m.r.

Cb. 1

Fl. 2

Contra B.Cln.

Tuba

Gp.2

ord.

very slowly shift pressure-
(harmonic & half-harmonic)

1/2 c.l.t.

Vlc. 1

pppp

Cb. 2

Hn.

s.t.

1/2 c.l.t.

ord.

s.p.

Vln. 1

pppp

Vln. 2

Gp.3

normale

Vla. 1

Vlc. 2

Cb. 3

change to half-harmonic pressure

Vla. 2

Gp.4

B. Tbn.

Perc. 3

c. 7-9 p

c. 11 p

Perc. 1

Perc. 2

hands | inside

pp

hands | rim

pp

slowly move outside

very slowly move to the rim

Fl.

Gp. 1

In.Pno.

Cb. 1

S.B.

ppp

Fl. 2

Contra B.Cln.

multiphonic

pppp

Tuba

Still

Gp.2

pppp

Vlc. 1

s.p.

ord.

Cb. 2

S.B.

ppp

Hn.

Still

very slowly shift bow position

s.t. <----> s.p.

s.p.

pppp

normale

ord.

Vln. 1

very slowly shift bow position

s.t. <----> s.p.

s.t.

s.p.

Vln. 2

Gp.3

no change hold harmonic

back to change

Vla. 1

no change hold harmonic

s.p.

(* 2nd Multiphonic Technique= see performance instr.)

ord.

Vlc. 2

S.B.

sul IV

p

Cb. 3

ppp

Vla. 2

(no change hold harmonic)

Gp.4

Still

B. Tbn.

pppp

metal rod

move inside

Perc. 3

rim

hands

pp

c. 7-9 p

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

136

metal bowl
rim
gradually add in hands & remove bowl
only hands
pppp
2 ceramic tiles
(rub gently together)
O.B.
gradually add more & more air
pp
8va
ord.
s.p.
1/2 c.l.t.
1/2 c.l.t.
ord.
s.t.
s.t.
pppp
pppp
slowly rub 2 stones
against each other
pppp

c. 6-9 p

P

Perc. 1

Perc. 2

(*don't dampen; just stop movement)

(*don't dampen; just stop movement)

hands

pppp

pppp

bow styrofoam
(placed on timpani)

ppppp

Calmly:Motion in the stillness

Fl.

Flute in C

pppp

Gp. 1

In.Pno.

mute string with hand;
move bow verically

Cb. 1

Calmly:Motion in the stillness

Fl. 2

pp

ppp

Contra B.Cln.

Tuba

Gp.2

Vlc. 1

O.B.

Cb. 2

Hn.

(8va)

ppp

Vln. 1

Vln. 2

Gp.3

Vla. 1

Vlc. 2

O.B.

Cb. 3

Vla. 2

Gp.4

B. Tbn.

ppp

Perc. 3

c. 6-9 p

Perc. 1
+ scrubbrush
Perc. 2
Fl.
pp
pppp
ppp
pppp
pp
Gp. 1
In.Pno.
pp
Cb. 1
O.B.
pp
Fl. 2
pp
pp
Contra B.Cln.
steady
pp
Tuba
Gp.2
ppp
p
pppp
e o u
Vlc. 1
Cb. 2
O.B.
pp
Hn.
slow vocal shifts
o u e
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
O.B.
Cb. 3
pp
Vla. 2
Gp.4
B. Tbn.
u e o
Perc. 3
2 ceramic tiles
(rub gently together)
pppp

♩ = 52

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

150

1/2 c.l.t.
c.l.t.
normale
o
e
u

fp *pp* *fp* *pppp* *fp* *p* *fp* *ppp*

c. 5 p

c. 6 p

Q

Motionless

Perc. 1

Perc. 2

temple block

wood block

hard mallet

Fl.

t. r.

Gp. 1

In.Pno.

Cb. 1

sul IV

bartok pizz.

Fl. 2

jet whistle

Contra B.Cln.

slap

Tuba

Gp.2

hand pop (mouthpiece)

Vlc. 1

nail pizz.

B.B.

Cb. 2

bartok pizz.

Hn.

Vln. 1

s.t.

O.B.

Vln. 2

Gp.3

Vla. 1

Vlc. 2

Cb. 3

Vla. 2

Gp.4

B. Tbn.

Perc. 3

cow bell

c. 6-9 p

c. 12-16 p.

c. 11-15 p.

♩ = 35

156 **Motionless**

Perc. 1 — knife — still & steady — metal bowl

Perc. 2 — hands — glass jar — still & steady

pp *p* *ppp*

Fl. — 156

Gp. 1 — 156 — ceramic tile — small metal lid w/knife — (slow scrapes with accents but don't strike)

In.Pno. — small metal lid w/knife

ppppp *ppp* *p* *ppppp*

Cb. 1 — 156

Fl. 2

Contra B.Cln. — 156

Tuba — 156

Gp.2

Vlc. 1 — 156

Cb. 2

Hn. — 156

Vln. 1 — 156

Vln. 2

Gp.3

Vla. 1

Vlc. 2

Cb. 3

Vla. 2

Gp.4

B. Tbn. — 156

Perc. 3 — 156 — knife — stone

p

5 3

c. 9-11 p. c. 11-13 p. ♩= 52 rit. ♩= 35 c. 10 p c. 9-11 p. c. 11-15 p.

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

161

ppp
pp
small metal pot w/knife
5
p
pppp
glass jar
mp
middle string range
knife
two stones
pp
ppp
p
rim
knife
ppp

c. 9 p
c. 10 p
♩ = 89
c. 9-11"
R
Motionless
knife
knife inside
rim
wood block
t. pizz.
(*don't dampen)
nail pizz. sul IV
Piccolo
ContraBass cln.
Break Tone
Reverse slap
ord. s.p.
nail pizz.
s.p.
metal rod
tongue ram
pizz.
in --> out

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

c. 5-7"
c. 8-13"
c. 13"
Barely Moving
Motionless
chopstick
rim
cellophane
rim hit
hands
inside
(metallic sound)
(+ key click)
Crisp & fragile
brillo pad on middle strings
scrubbrush on lower strings
Back
Wood
bow snaps
styrofoam
paper
pizz.
B.B.
rit.
metal rod
center <--> middle
flz.
Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

S ♩ = 52

c. 4 p

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

hands
rim
inside
rim
hands
inside
rim
metal rod
inside
pppp
pp
mp
pppp
flz.
8vb
ppp
vertical movement with bow
S.B.
fast ricochet
s.t.
cellophane
bow snaps
(decel. trem.)

c. 4 p

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

188

rim
metal rod
rim
hands
inside
bow snaps
paper
Delicately incisive

fp
pppp
p
ppp
pppp
pp
tk p t k
p m m k ch
t t t k t k t t p ch t k t

c. 2 p

♩ = 42

poco accel.

Perc. 1

Perc. 2

metal rod

rim

pp

plastic bottle

(*erratically fluctuate between given dynamic range)

p pppp

Fl.

pp t k t k p t t k ch p t t

"mf" p ppp

Gp. 1

In.Pno.

Cb. 1

Crisp & fragile

Fl. 2

p "mf" ppp p pppp "mp" pppp p pppp "mf" ppp

Contra B.Cln.

flz.

ppp

Tuba

Gp.2

steady

8vb

ppp

Vlc. 1

Cb. 2

Hn.

1/2 c.l.t.

s.t.

ord.

s.p.

Vln. 1

ppp

Vln. 2

ord.

ppp

Gp.3

Vla. 1

Vlc. 2

Cb. 3

Vla. 2

Gp.4

B. Tbn.

Perc. 3

bowed celeste

pppp

knife

a tempo

194

Perc. 1

Perc. 2

cellophane

+ paper

pppp

pp<----->*ppppp* (*erratically fluctuate between given dynamic range)

pppp

Fl.

5 7 3

t t k t k ch p

pp *p* *ppp*

Gp. 1

In.Pno.

Cb. 1

Fl. 2

kk t k t t m m m p t t t k ch t

pp *ppp* *p* *ppp* *ppp*

Contra B.Cln.

Tuba

Gp.2

t t t k ch t t t k

pp *pppp* *pp* *pp* *p* *pppp*

Vlc. 1

Cb. 2

Hn.

t t p tk ch t t k

ppp *p* *pppp* *p* *pp* *ppp* *p* *pp*

s.t.

Vln. 1

Vln. 2

Gp.3

ppp

Vla. 1

Vlc. 2

Cb. 3

1/2 c.l.t.

Vla. 2

Gp.4

B. Tbn.

Perc. 3

pppp

ppp t k

pppp$_3$ *p*

t t k t t t t

knife rim

undampen

ppp

196

Perc. 1

Perc. 2

196

Fl.

ppp

"mf"

m m m m

p

t k

7♪:2♪

5

t m m

ppp

m

pp

196

Gp. 1

In.Pno.

196

Cb. 1

Fl. 2

3

"mf"

ppp

3

ppp

3

7♪:2♪

p

5

ppp

5

t t t

t t t

m m m

m

t t t t

m

196

Contra B.Cln.

3

5

196

Tuba

Gp.2

8vb

pppp

pp

m m m m

t

p

5

ch

m m m m m

pppp

7

t t

pp

p

bow snaps

Back

196

Vlc. 1

ppp

bow snaps

Cb. 2

ppp

196

Hn.

Still

pppp

3

m m m

p

s.p.

196

Vln. 1

8va

normale

pppp

Vln. 2

Gp.3

Vla. 1

bow snaps

Back

Vlc. 2

ppp

bow snaps

Cb. 3

ppp

Vla. 2

Gp.4

196

Still

B. Tbn.

196

pppp

Perc. 3

T

198

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

cellophane
aluminum foil
paper
styrofoam
bow snaps
Wood
O.B.
cellophane & paper

gradually slow down to stillness
(no air)
(add air but no pitch)
irreg. dec.
t k
richochet
Calmly
1/2 c.l.t.
c.l.t.
s.t.
8va
(8va)

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

201

slow strokes inside durations
superball
p
slow strokes inside durations
superball
p
3
O.B.
ppp
superball
p
ord.
Slowly detune sul IV
pp
3
pp
3
irreg. jaw vib---> very slow shifts
8vb
pppp
+ voice
8vb
pp
p
s.p.
acoustical beatings
ppp
5
t
p
m
pp
5
p
5
m
O.B.
t
ppp
3
t t t
5
m m m
p
ppp
m
pp
m
p
t
ppp
bowed styrofoam
pppp

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno.
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

203

W.T.

p

slow strokes inside durations

s.p.

O.B.

p

multiphonic

ppp

8vb

to create fast acoustic beatings
but fluctuate erratically

jaw vib.

erratic slowing up and down of j.v.

pp

S.B.

p

s.t.

Slowly detune sul IV

s.p.

ppp

p

7

5

5

3

t

8va

1/2 c.l.t.

pppp

s.t.

normale

pppp

1/2 c.l.t.

pppp

acoustical beatings

s.p.
1/2 c.l.t.

ppp

S.B.

p

s.t.

pppp

pp

3

5

Perc. 1
Perc. 2
Fl.
Gp. 1
In.Pno
Cb. 1
Fl. 2
Contra B.Cln.
Tuba
Gp.2
Vlc. 1
Cb. 2
Hn.
Vln. 1
Vln. 2
Gp.3
Vla. 1
Vlc. 2
Cb. 3
Vla. 2
Gp.4
B. Tbn.
Perc. 3

207

W.T. slowc alm sweeps P3 - P

s.p.

ord.

ppp

p

gradual transition to all breath

add a bit of pitch

ppppp

mp

3

(8va)

s.t.

pppp

5

Long
Rel. Long
Perc. 1
Perc. 2
stop moving but L.V.
stop moving but L.V.
210
Fl.
only air
Very Still
210
Gp. 1
In.Pno.
stop moving but L.V.
210
Cb. 1
s.p.
Slow Descent to low as possible note
stop moving (hold note)
mp
only air
Very Still
Fl. 2
210
Contra B.Cln.
only air
Very Still
210
8vb
gradually shift to air
Tuba
Gp.2
Very Still
p
210
Vlc. 1
Very Still
s.t.
s.p.
Cb. 2
Slow Descent to low as possible note
stop moving (hold note)
210
Hn.
Very Still
(8va)
210
Vln. 1
Very Still
pp
Vln. 2
Gp.3
Very Still
pp
Vla. 1
pp
Very Still
Vlc. 2
s.t.
s.p.
Cb. 3
Slow Descent to low as possible note
stop moving (hold note)
mp
Very Still
Vla. 2
pp
Gp.4
210
B. Tbn.
Very Still
210
Perc. 3