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Title

Sigil III: Nibiru

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Sigil III: Nibiru

for sinfonietta and electronics

Sigil III: Nibiru

Music and electronics by Monte Taylor

Approximate Duration 12:00

Instrumentation

- C Flute dbl. Piccolo (amplified)
- Oboe
- Bb Clarinet
- Bass Clarinet
- Bassoon

- F Horn
- C Trumpet
- Trombone

- Percussion I: Vibraphone, Tubular Bells, Crotales, Large Tam-Tam (shared), Bass Drum (shared), Tambourine (shared)
- Percussion II: Snare Drum, Triangle, Tam-Tam (shared), Bass Drum (shared), Tambourine (shared)

- Piano

- Violin I (amplified)
- Violin II (amplified)
- Viola (amplified)
- Cello (amplified)
- Double Bass (amplified)

- Electronics

Technical Requirements

- 6 instrument microphones
- 1 audio interface (minimum 6-in/2-out)
- 1 computer running Supercollider 3.9.3 or later
- 2 speakers, stereo playback
- technical assistant to trigger electronics

Optional:

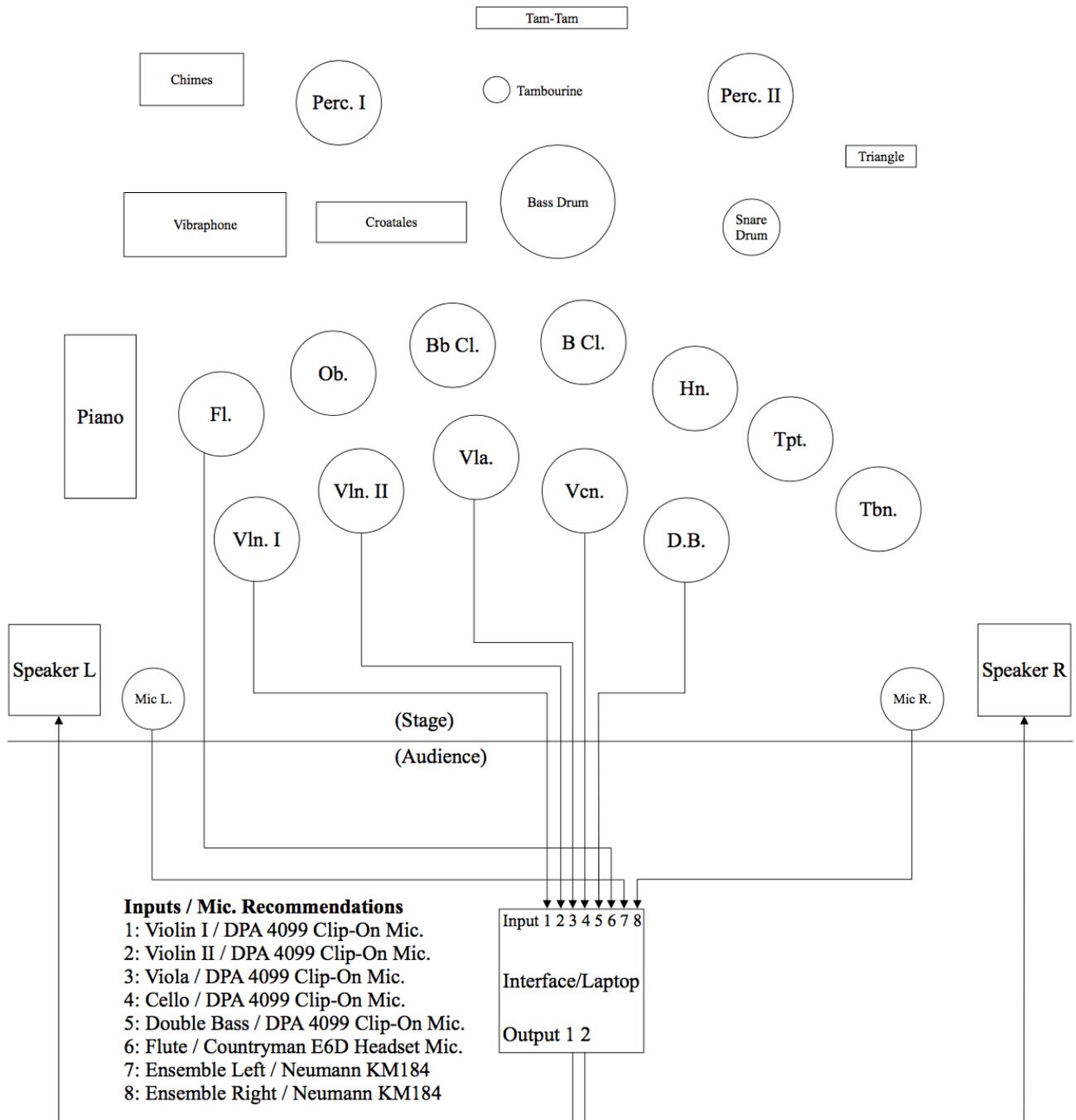
- 2 ensemble microphones

Electronics

The electronic component of *Sigil III: Nibiru* consists of a Supercollider patch with 58 triggered cues, as well as amplification for flute and strings, as well as two optional microphones to amplify the entire ensemble. Cues may be triggered with the spacebar by a technical assistant following the ensemble with the score. Amplification for flute and strings should be loud enough to allow extended playing techniques that would otherwise be quiet (e.g. circular bowing, flute harmonics) to be heard over the rest of the ensemble. Amplification for the whole ensemble may be used to help the ensemble blend with the amplified instruments and electronic instruments.

For access to the Supercollider patch for *Sigil III: Nibiru*, please contact Monte Taylor at montehtaylor@gmail.com.

Suggested Stage Setup



Program Notes

Sigil III: Nibiru portrays a chimaeric interpretation of two versions of the Nibiru myth, scored for ensemble and live-generated electronics. In Babylonian mythology, Nibiru is the star of the patron god Marduk, and the threshold between the heavens and the earth. In modern conspiracy theory, Nibiru is a rogue planet on a crash course with the earth, the existence of which believed to be concealed by scientists and politicians to prevent mass hysteria. While the myths differ in that one is associated with divinity and the other with destruction, they both ultimately symbolize the crossing point between life and the afterlife. The narrative of the rogue planet conspiracy and scenes from the *Enûma Eliš* (the Babylonian myth of creation) are juxtaposed, highlighting the duality of the concept of Nibiru and presenting an image that embodies the psychic energy of both interpretations.

The ensemble is accompanied by algorithmically generated synthesizers and sound samples. Spectral analyses of NASA's sound recordings of outer space were used to derive pitch material. Sidebands were then calculated based on that pitch material, and further organized based on their perceived harmonicity. Sound samples include sounds of human breath, recitations of the *Enûma Eliš* and several of the NASA recordings.

Sigil III: Nibiru is the beginning of the third cycle in a series of pieces inspired by the practice of sigil making in chaos magic. In chaos magic, sigils are symbols created by the magician to manifest a will or desire. This is usually accomplished by writing down one's will as a single sentence or phrase, deconstructing it into its individual glyphs, and then rearranging them into a symbol that holds meaning only to the magician.

Performance Notes

Box Notation: Figures in boxes should be repeated continuously until arrow ends. Figures should be played in tempo to the best of ones ability, unless the box is accompanied by a written instruction to play out of tempo. Dynamics outside boxes indicate that figures should follow the dynamic changes indicated as they repeat. Dynamics inside boxes indicate that the dynamic patterns should be treated as part of the melodic pattern in the box.

Quarter Tones: Notes should be played one quarter tone sharp or flat from the accidental indicated according to the direction indicated by the arrow.

General

The General section shows a musical staff with a treble clef. It features a box notation example where a melodic figure is repeated. Dynamics are indicated as *mf*, *ppp*, and *mf*. A 7:4 time signature is shown above a section of the notation. To the right, quarter tones are shown with accidentals and arrows indicating the direction of the quarter-tone shift.

Glissandi: All notated glissandi should occur over the duration of the note which they follow.

Harmonics (Flute): Indicates that a continuous stream of random harmonics should be played over the fundamental note in parentheses

Flute Sing and Play: Indicates playing the notated pitch whilst also singing the same pitch or an octave equivalent.

Bite Reed: Indicates biting the reed in a sporadic, unpredictable rhythm whilst blowing air through the instrument, creating indeterminate high pitched squeaks.

Winds

The Winds section shows a musical staff with a treble clef. It includes a wavy line representing harmonics with the instruction "(play a continuous stream of random harmonics above the given fundamental)". A dashed line with the text "sing and play" is shown above a note. A "bite reed" symbol is shown above a note with the instruction "(bite reed in sporadic, unpredictable rhythm)".

Air Sounds: Indicates blowing air through the instrument without pitch to create breathy, airy sound.

Air Sounds: Indicates blowing air through the instrument without pitch to create breathy, airy sound.

Harmon Mute, Stem-In: Indicates the position of the hand either covering (+) or not covering (o) the end of the stem. An arrow between the symbols indicates a transition between the two states occurring over the duration indicated.

Brass

The Brass section shows a musical staff with a treble clef. It includes a note with a square symbol above it representing "Air Sounds". A note with a "+" symbol above it represents "Harmon Mute, Stem-In". An arrow between a "+" and an "o" symbol indicates a transition between the two states.

Non-Pitched Percussion Key

Bass Drum Large Tam-Tam Snare Drum (snares on) Triangle

Superball Mallet Rub: Indicates rubbing a superball mallet along the drumhead of the bass drum in order to create an abrasive, rubbing sound.

Percussion

The Percussion section shows a musical staff with a double bar line. It includes notes for Bass Drum, Large Tam-Tam, Snare Drum (snares on), and Triangle. A "Superball Mallet Rub" symbol is shown above a note.

Tambourine on Bass Drum: When indicated, the tambourine is to be placed on the drumhead of the bass drum. The tambourine should not be struck with a mallet, but rather allowed to vibrate when the bass drum is struck.

Molto Sul Ponticello, Molto Sul Tasto: Indicates an exaggerated sul ponticello and sul tasto respectively, with m.s.p. indicating a bow placement almost or partially on the bridge, while m.s.t. indicates a bow placement much further over the fingerboard than traditional sul tasto.

Circular Bowing: Indicates one cycle of a circular bow motion wherein the bow placement shifts from sul tasto, to sul ponticello, and back to sul tasto, occurring over the duration indicated by the bracket accompanying the symbol.

Strings

The Strings section shows a musical staff with a treble clef. It includes notes with "ord.", "m.s.p.", and "m.s.t." above them. A "Circular Bowing" symbol is shown above a note with a bracket indicating the duration.

Pizzicato with Pick: When indicated, pizzicato should be performed by using a pick or plectrum to strum the strings in order to play the passage with the appropriate dynamic at the appropriate speed. In this instance, it may be necessary for the violins and viola to hold the instrument in a manor similar to a mandolin or banjo in order to accomplish this technique.

Electronic Cues: Indicates when the next electronic cue should be triggered, along with an accompanying cue number to insure that the proper cue is being played.

Electronics

The Electronics section shows a musical staff with a double bar line and a note with a box containing the number "1" above it, representing an electronic cue.

A

9

Fl.

B \flat Cl.

B. Cl.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

D.B.

E.

fff

mf

ff

fff

n

let ring

large tam-tam

let ring

p

fff

s.t.

ppp

f

s.p.

5:4

4

pitch

3

3

12

Fl. *ppp* *to piccolo*

B♭ Cl. *ppp* *fff* *asynchronous rit. to approx. (♩ = ♩)*

B. Cl. *ppp* *f* *ppp* *f*

Hn. *p* *mf < ff* *mp*

Perc. II *pp* *let ring*

Vc. *pp* *f* *5:4* *s.t.* *s.p.*

D.B. *pp* *f* *5:4* *s.t.* *s.p.*

E. 5 6

B

16

B♭ Cl. *ppp* *fff* *asynchronous rit. to approx. (♩ = ♩)*

B. Cl. *ppp* *f* *ppp*

Bsn. *ppp* *f*

Hn. *mf* *p* *mf < f* *p*

C Tpt. *mf* *asynchronous rit. to approx. (♩ = ♩)*

Perc. II *p* *let ring*

Vla. *pp* *f* *5:4* *s.t.* *s.p.*

Vc. *pp* *f* *5:4* *s.p.* *s.t.*

D.B. *pp* *f* *5:4* *s.p.* *s.t.*

E. 7

20

Ob. *fff* asynchronous rit. to approx. (♩ = ♩)

B♭ Cl. *ppp* *fff* asynchronous rit. to approx. (♩ = ♩)

B. Cl. *f* *pp* *f*

Bsn. *pp* *f*

Hn. *mf* *mp* *mf* *f*

C Tpt. *ppp* *mf* asynchronous rit. to approx. (♩ = ♩)

Perc. II let ring *p*

Vln. II *pp* *f* 5:4 s.p.

Vla. *pp* *f* 5:4 s.p.

Vc. *pp* *f* 5:4 s.p.

D.B. *pp* *f* 5:4 s.p.

E. $\frac{3}{4}$ $\frac{4}{4}$ 8

Ob. *ppp*

B \flat Cl. *ppp*

B. Cl. *pp* *f*

Bsn. *pp* *f* *p*

Hn. *mf* *f* *mf*

C Tpt. *ppp*

Vln. II *pp* s.t.

Vla. *pp* s.t.

Vc. *pp* s.t.

D.B. *pp* s.t.

26 to piccolo

D

Fl. asynchronous rit. to approx. (♩ = ♩) *fff*

Ob. asynchronous rit. to approx. (♩ = ♩) *fff*

B♭ Cl. asynchronous rit. to approx. (♩ = ♩) *fff*

B. Cl. *p* *ff* *p* *ff*

Bsn. *ff* *p* *ff*

Hn. *ff* *mf* *ff*

C Tpt. asynchronous rit. to approx. (♩ = ♩) *mf*

Tbn. harmon mute stem-in *pp* *mf*

Perc. II let ring *mp*

Vln. I *pp* *f* *pp* s.p. → s.t.

Vln. II *f* *pp* s.p. → s.t.

Vla. *f* *pp* s.p. → s.t.

Vc. *f* *pp* s.p. → s.t.

D.B. *f* *pp* s.p. → s.t.

E. 9

36

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Vln. I

Vln. II

Vla.

Vc.

D.B.

E.

p

mf

5:4

3

3

3

12

40

Fl. *ppp* *fff* *ppp* asynchronous rit. to approx. (♩ = ♩)

Ob. *ppp* *fff* *ppp* asynchronous rit. to approx. (♩ = ♩)

B♭ Cl. *ppp* *fff* *ppp* asynchronous rit. to approx. (♩ = ♩)

B. Cl. *ff* *p*

Bsn. *p* *ff* *p*

Hn. *ff* *mf*

C Tpt. *ppp* *mf* *ppp* asynchronous rit. to approx. (♩ = ♩)

Tbn. *mp* *f* *mp*

Perc. I

Perc. II let ring *mf*

Vln. I *p* s.t. → s.p.

Vln. II *p* s.t. → s.p.

Vla. *p* s.t. → s.p.

Vc. *p* s.t. → s.p.

D.B. *p*

E. 13

48

Fl. *ff* *pp* *ff* *mp* asynchronous accel. to approx. (♩ = ♩)

Ob. *ff* *pp* *ff* *mp* *ff* asynchronous accel. to approx. (♩ = ♩)

B♭ Cl. *ff* *pp* *ff* *mp* *ff* *mp*

B. Cl. *ff* *p* *ff* *p* *ff* *p* *ff*

Bsn. *ff* *pp* *ff* *p* *ff* *p*

Hn. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

C Tpt. *mf* *ppp* *mf* *ppp* *mf* *ppp*

Tbn. *mf* *ppp* *mf* *ppp* *mf* *ppp* asynchronous accel. to approx. (♩ = ♩)

Perc. I *mf*

Perc. II *mf*

Vln. I *ff* *p* *ff* *mf* asynchronous accel. to approx. (♩ = ♩)

Vln. II *ff* *p* *ff* *mf* *ff* *mf*

Vla. *ff* *p* *ff* *mf* *ff* *mf*

Vc. *ff* *p* *ff* *mf* *ff* *mf*

D.B. *ff* *p* *ff* *mf* *ff* *mf*

E. 15

50

Fl.

Ob.

B \flat Cl. *asynchronous accel. to approx. (♩ = ♩)*

B. Cl. *p* *ff* *p* *ff* *p* *ff* *p*

Bsn. *ff* *p* *ff* *p* *ff* *p* *ff*

Hn. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

C Tpt. *mf* *ppp* *mf* *asynchronous accel. to approx. (♩ = ♩)*

Tbn.

Perc. I

Perc. II

Pno. *8^{va} - 10:8* *10:8* *10:8* *10:8* *10:8*
8^{va}
mp
Ped.

Vln. I

Vln. II *asynchronous accel. to approx. (♩ = ♩)*

Vla. *ff* *mf* *asynchronous accel. to approx. (♩ = ♩)*

Vc. *ff* *mf* *ff* *mf* *asynchronous accel. to approx. (♩ = ♩)*

D.B. *ff* *mf* *ff* *mf* *asynchronous accel. to approx. (♩ = ♩)*

Fl. *ff* *mf* *fff* to flute

Ob. *ff* *mf* *fff*

Bb Cl. *ff* *mf* *fff*

B. Cl. *ff* *p* *fff*

Bsn. *p* *ff* *p* *fff*

Hn. *ff* *mf* *ff* *mf* *fff*

C Tpt. *ff* *mf* *fff*

Tbn. *mf* *fff*

Perc. I let ring *fff*

Perc. II let ring *fff*

Pno. *ff*

Vln. I *ord.* *ff* *fff*

Vln. II *ord.* *ff* *fff*

Vla. *ord.* *ff* *fff*

Vc. *ord.* *ff* *fff*

D.B. *ord.* *ff* *fff* *pizz.* *f*

E. *ff* *fff*

52 10 9:8 14:8 10:8 9:8 3 3 14:8 9:8 9:8 9:8 8va 8va

14:8 14:8 10 9:8 9:8 9:8 9:8

16

54

Fl. *n*

Perc. I *ff*
vibraphone
Ped.

Perc. II *ff*
triangle

Pno. *9:8*

Vla. *ff* *mp* *ff*

Vc. *ff*

D.B.

56

Fl. *f* *n* *n*

Ob. *n*

B♭ Cl. *n* *f*

B. Cl. *n*

Hn. *n* *f*

Perc. I

Perc. II

Pno. *9:8*

Vla. *m.s.p.* *mp*

Vc. *m.s.p.* *mp* *ff*

D.B.

This page of a musical score, numbered 18 and starting at measure 58, features a 4/4 time signature. The orchestration includes the following instruments and their parts:

- Flute (Fl.):** Measures 58-60 with dynamics *f* and *n*.
- Oboe (Ob.):** Measures 58-60 with dynamics *f*, *n*, and *f*.
- Bass Clarinet (Bb Cl.):** Measures 58-60 with dynamics *n* and *f*.
- Bassoon (B. Cl.):** Measures 58-60 with dynamics *f* and *n*.
- Bassoon (Bsn.):** Measures 58-60 with dynamics *n*, *f*, and *n*.
- Horn (Hn.):** Measures 58-60 with dynamics *n* and *f*.
- Trumpet (C Tpt.):** Measures 58-60 with dynamics *n*, *f*, *n*, and *n*.
- Trombone (Tbn.):** Measures 58-60 with dynamics *n* and *f*.
- Percussion I (Perc. I):** Measures 58-60 with dynamics *n* and *f*.
- Percussion II (Perc. II):** Measures 58-60 with dynamics *n* and *f*.
- Piano (Pno.):** Measures 58-60 with a complex rhythmic pattern of sixteenth notes, marked with *9:8* triplets and accents.
- Viola (Vla.):** Measures 58-60 with dynamics *ff* and *mp ff*.
- Violoncello (Vc.):** Measures 58-60 with dynamics *mp* and *ff*.
- Double Bass (D.B.):** Measures 58-60 with a steady eighth-note accompaniment.

61

Fl. *n* *f* *n*

Ob. *n* *n*

B. Cl. *n* *f*

B. Cl. *f* *n* *n*

Bsn. *n* *f* *n*

Hn. *n* *n* *f*

C Tpt. *f* *n*

Tbn. *n* *n* *f*

Perc. I

Perc. II

Pno. *9:8*

Vla. *mp* *ff* *mp* *ff* *mp*

Vc. *mp* *ff* *mp*

D.B.

Fl. *f* *n*

Ob. *f* *n*

B♭ Cl. *n* *f*

B. Cl. *f* *n*

Bsn. *n* *f* *n*

Hn. *n* *n*

C Tpt. *n* *f*

Tbn. *n* *n*

Perc. I

Perc. II

Pno. 9:8

Vla. *ff* *mp* *ff*

Vc. *ff*

D.B.

65

Fl. *n* *f* *n* *n*

Ob. *f* *n* *n*

B. Cl. *n* *n* *f*

B. Cl. *n* *f* *n*

Bsn. *n* *f*

Hn. *f* *n* *n*

C Tpt. *n* *f* *n*

Tbn. *f* *n* *n*

Perc. I

Perc. II

Pno. 9:8

Vla. *mp* *ff* *mp* *ff* *mp*

Vc. *mp* *ff* *mp* *ff* *mp*

D.B.

This musical score page features the following instruments and parts:

- Fl. (Flute):** Treble clef, 3/4 time. Starts with a half note, dynamic *f*, then *n* (piano) for the remainder of the measure.
- Ob. (Oboe):** Treble clef, 3/4 time. Starts with a half note, dynamic *f*, then *n* (piano) for the remainder of the measure.
- B. Cl. (Bass Clarinet):** Treble clef, 3/4 time. Starts with a half note, dynamic *n* (piano), then *f* (forte) for the remainder of the measure.
- B. Cl. (Bass Clarinet):** Treble clef, 3/4 time. Starts with a half note, dynamic *n* (piano), then *f* (forte) for the remainder of the measure.
- Bsn. (Bassoon):** Bass clef, 3/4 time. Starts with a half note, dynamic *n* (piano), then *f* (forte) for the remainder of the measure.
- Hn. (Horn):** Treble clef, 3/4 time. Starts with a half note, dynamic *f* (forte), then *n* (piano) for the remainder of the measure.
- C Tpt. (C Trumpet):** Treble clef, 3/4 time. Starts with a half note, dynamic *n* (piano), then *f* (forte) for the remainder of the measure.
- Tbn. (Trombone):** Bass clef, 3/4 time. Starts with a half note, dynamic *f* (forte), then *n* (piano) for the remainder of the measure.
- Perc. I (Percussion I):** Treble clef, 3/4 time. Features chords with dynamic markings.
- Perc. II (Percussion II):** Bass clef, 3/4 time. Features a single note with dynamic markings.
- Pno. (Piano):** Grand staff, 3/4 time. Features a complex rhythmic pattern with a 9:8 ratio indicated above the notes.
- Vla. (Viola):** Alto clef, 3/4 time. Features a half note with dynamic markings.
- Vc. (Violoncello):** Alto clef, 3/4 time. Starts with a half note, dynamic *ff* (fortissimo), then *p* (piano) for the remainder of the measure.
- D.B. (Double Bass):** Bass clef, 3/4 time. Features a rhythmic pattern with dynamic markings.

Fl. *n* *f* *n* *f* *n* *f* *n* *f* *n*

Ob. *n* *f* *n* *f* *n*

B♭ Cl. *n* *f* *n* *f* *n* *f*

B. Cl. *n* *f* *n* *f* *n* *f*

Bsn. *n* *n* *f* *n* *f* *n*

Hn. *n* *f* *n* *f* *n* *f* *n*

C Tpt. *f* *n* *n* *f* *n* *f*

Tbn. *f* *n* *f* *n* *f*

Perc. I

Perc. II

Pno. 9:8

Vla. *ppp*

Vc. *ppp*

D.B.

71

Fl. *f* *n* *mf* *ff* *pp*

Ob. *f* *n* *f* *n*

B^b Cl. *n* *f* *n*

B. Cl. *n* *f* *n* *mf* *ff* *pp*

Bsn. *f* *n* *f* *n*

Hn. *f* *n*

C Tpt. *n* *f* *n*

Tbn. *n* *f* *n*

Perc. I *fff* *pp* *f*

Perc. II *fff*

Pno. *fff* *mf* *ff* *pp*

Vla. *mf* *ff* *pp*

Vc. *mf* *ff* *pp*

D.B. *fff*

E. 17

73

Fl. *mf* *ff* *pp* *mf* *ff*

B. Cl. *mf* *ff* *pp* *mf* *ff*

Perc. I *pp* *f* *pp* *f*

Perc. II large tam-tam *mp*

Pno. *mf* *ff* *pp* *mf* *ff*

Vla. *mf* *ff* *pp* *mf* *ff*

Vc. *mf* *ff* *pp* *mf* *ff*

E. 18 19

L *sing and play*

Fl. *pp ppp mf n pp mf n n*

B. Cl. *pp*

Perc. I *let ring* **crotales** *let ring p*

Perc. II *let ring* **bass drum w/tambourine placed on drumhead** *mp ppp*

Pno. *pp*

Vln. I *mp n mp* **m.s.t.** *3 3 3*

Vln. II *mp n* **m.s.t.** *3 3 3*

Vla. *pp ppp mf n pp mf n n*

Vc. *pp*

E. **20** **21** **22**

M

Fl. *mp p mf mp f mf mp mf* *3 3 5:4 3 3 3*

Perc. I *mf* *3 3 3 3 3 3*

Perc. II *mf > pp ppp < mf pp ppp < mf pp < mf pp* *3 3 3 3 3 3*

Vln. I *n mp n* *3 3 3 3 3 3*

Vln. II *mp n mp n mp* *3 3 3 3 3 3 3 3 3 3 3 3 3 3*

Vla. *mf p mf mp f mf mp* *3 3 5:4 5:4 3 3 3 3 6:4*

E. **23** **24** **25**

91

Fl. *mf* *ff* *mp*

Perc. I *f*

Perc. II *f* *ppp*

Vln. I *ppp* *mf* *pp* *mf* *p* *ff* *s.t.*

Vln. II *n* *ppp* *mf* *pp* *mf* *p*

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

E. 26

97

Fl. *ff*

Ob. *mf* *11:8*

B♭ Cl. *mf* *ff*

B. Cl. *mf* *ff* *mf*

Perc. I *ff*

Perc. II

Pno. *mf* *ff* *mf*

Vln. I

Vln. II *ff* *s.p.*

Vla. *ff* *5:4*

E. 27

This musical score page, numbered 28, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Clarinet (B. Cl.), and Bassoon (Bsn.), each with a long, sustained note in the first system and a melodic line in the second. The brass section consists of Percussion I (Perc. I) and Percussion II (Perc. II), both playing rhythmic patterns. The piano (Pno.) part is written in grand staff notation, showing complex harmonic textures. The string section includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.), with the violins playing sustained chords and the viola playing a rhythmic accompaniment. The score is divided into two systems by a vertical bar line, with dynamic markings such as *ff* and *mf* indicating volume changes. The time signature is 3/4.

0

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

E.

ff *mf* *ff* *mf* *ff*

ff *mf* *mf*

mp

mf *ff* *mf* *ff* *mf*

mp

mp

28

R

Hn. *f* *ff* straight mute *f*

C Tpt. *f*

Tbn. *f* *ff* *f* *ff* *f*

Perc. II *f*

S

Ob. *mf* *ff*

B♭ Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f* *ff*

C Tpt. *ff*

Tbn. *mf* *ff* *mp* *f*

Perc. I *f*

Perc. II *f*

snare drum / snares on

bass drum no tambourine

127

Ob. *mf* *ff*

B♭ Cl. *ff*

B. Cl. *mf* *f* *mp f* *mp f* *mp f*

Bsn. *ff*

Hn. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

C Tpt. *p* *f* *mf*

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

Perc. I

Perc. II

136

Fl. *ppp* *ff* *ppp* *ff*

Ob. *ppp* *ff* *ppp* *ff*

B. Cl. *ppp* *ff* *ppp* *ff*

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

Bsn. *f* *p* *f* *p* *f* *p* *f*

Perc. I

Perc. II *Ped.*

Pno. *8va* *Ped.*

Vln. I *f* *mp* *f* *mp*

Vln. II *f* *mp* *f* *mp*

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

Vc. *f* *mp* *f* *mp*

D.B.

E. 33 34

Fl. *ppp* *ff* *mp* *ff* *ff* *mp* *f*

Ob. *ppp* *ff* *mp* *ff* *ff* *mp* *f*

B. Cl. *ppp* *ff* *mp* *ff* *ff* *mp* *f*

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

Bsn. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Perc. I

Perc. II

Pno. ^(8va)

Vln. I *f* *mp* *f* *mp*

Vln. II *f* *mp* *f* *mp*

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

Vc. *f* *mp* *f* *mp*

D.B.

E. 35

146

Fl. *mp* *ff* *p*

Ob. *mp* *ff* *p*

B. Cl. *mp* *ff* *p*

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

Bsn. *p f* *p f* *p f* *p f* *p f* *p* *f* *p f* *p*

Perc. I

Perc. II

Pno. ^(8va)

Vln. I *f* *mp* *f* *mp* *f*

Vln. II *f* *mp* *f* *mp* *f*

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

Vc. *f* *mp* *f* *mp* *f*

D.B.

E. 36

U

Fl. *ff* *mp* 5:4 asynchronous accel. to fastest possible tempo

Ob. *ff* *mp* 5:4 asynchronous accel. to fastest possible tempo

B♭ Cl. *ff* *mp* 5:4 asynchronous accel. to fastest possible tempo

B. Cl. *mp* asynchronous accel. to fastest possible tempo

Bsn. *mp* asynchronous accel. to fastest possible tempo

Hn. *ppp*

C Tpt. *ppp*

Tbn. *ppp*

Perc. I *mp* asynchronous accel. to fastest possible tempo *ff* *mf* large tam-tam bass drum

Perc. II *mp* asynchronous accel. to fastest possible tempo

Pno. *mp* asynchronous accel. to fastest possible tempo

Vln. I *mp* asynchronous accel. to fastest possible tempo

Vln. II *mp* asynchronous accel. to fastest possible tempo

Vla. *mp* asynchronous accel. to fastest possible tempo

Vc. *mp* asynchronous accel. to fastest possible tempo

D.B. *mp* asynchronous accel. to fastest possible tempo

E. 37 38

V

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. I *mf* let ring

Perc. II *mf* let ring

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

E. 39 40

W ♩ = 96

X

Vln. I *mp* *p* *mp* *p* *mp* *p* *pp* *mf*

Vla. *pp*

Vc. *mp* *mf* *p*

E. 41 42 43 44

Vln. I *mp* *mf* *mp*

Vln. II *ppp*

Vla. *mf* *pp*

Vc. *mf* *pp*

E. 45 46

Y

s.p.

Vln. I *ff* s.p.

Vln. II *p* *ff* s.p.

Vla. *ff*

Vc. *mf* *p*

D.B. *p* *ff* s.p.

E. 47 48

Z

201

Fl. *ff*

Hn. *ff*

C Tpt. *ff* no mute

Tbn. *ff* no mute

Perc. I *ff* large tam-tam

Perc. II *p* *ff* large tam-tam

Vln. I ord.

Vln. II

Vla. → s.p.

Vc. *ff* s.p.

D.B.

E. 49 50 51

206

Fl.

Ob.

B. Cl.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

D.B.

E.

ff

mf

ord.

ord.

52

53

BB

*sustain for as long as possible in one breath

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

*sustain for as long as possible in one breath

*sustain for as long as possible in one breath

*sustain for as long as possible in one breath

*sustain for as long as possible in one breath

*sustain for as long as possible in one breath

*sustain for as long as possible in one breath

*sustain for as long as possible in one breath

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

D.B.

E.

let ring

let ring

fff

fff

fff

fff

fff

55



Fl. *mp*

B♭ Cl. *mp* <> *flexible tempo, ad lib. soft dynamic swells*

B. Cl. *mp* <> *flexible tempo, ad lib. soft dynamic swells*

Perc. I *mp*

Perc. II *mp* chimes

Pno. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

E. 56 57 58