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Ancient Echoes

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2020

Ancient Echoes

for banjo solo and small ensemble

Daniel Fitzpatrick

(2020)

Daniel Fitzpatrick (b. 1995)
***Ancient Echoes* (2020)**
for banjo solo and small ensemble
Duration ca. 9 minutes

Program Notes

Ancient Echoes (2020) is a work for banjo solo and Pierrot ensemble featuring the synthesis of numerous musical styles. Folk music and instruments from the Middle East and Africa, in addition to contemporary classical music, inspired many aspects of the composition. The banjo part is far from typical due to the use of three-voice counterpoint, nonstandard tuning, and a lack of common banjo rolls (arpeggio-based plucking patterns). Generally the tuning of the banjo is a G major chord with the notes D-G-B-D-G in ascending order. However, I have created a new tuning to better fit the tonality of the composition with the notes C-Gb-Bb-D-G. The use of natural harmonics is one aspect that is significantly impacted by this alternate tuning since the strummed harmonics are no longer a familiar major chord but rather a more exotic augmented chord with a tritone below the root. Despite the dissonance, the chord blends well due to the pure timbre of the natural harmonics and possesses a striking quality. Similarly, I made use of two specific natural harmonics in the piano part (the fifth partials of C-1 and Ab-1) to create the sound of an ominous death knell (the ringing of a church bell to announce someone's death). Beyond the natural harmonics, several new techniques have been employed across the ensemble to create an otherworldly atmosphere. For example, the use of eerie breath noises in the flute part adds to the mystical environment of the piece. Additionally, the cello part features a myriad of sonic effects, including numerous percussive hits on different areas of the instrument. The use of chops (a fiddle technique) throughout the part is possibly the most atypical because chops are normally regular and accompanimental. In *Ancient Echoes* the chops are quite rhythmically diverse and provide an intriguing and savage texture.

Composer's Bio

Daniel Fitzpatrick (b. 1995) is a composer with an exceedingly diverse musical background. Having played banjo since the age of seven, bluegrass and folk music have considerable significance in his life as a composer and performer. He has been featured as a banjo soloist and composer in various concerts and recitals at the University of Missouri, Southeast Missouri University, and East Central College. He has also had the honor to be featured in a collaborative recital with artist Najjar Abdul-Mussawwir's *Reconstructed* exhibition at Southeast Missouri State University. During this event Daniel premiered his piece *Premonition* (2017) and performed traditional bluegrass music as well as works by Béla Fleck and Tony Trischka. As a banjo player and

composer, Daniel is always working on writing and arranging music to reinvent the instrument. For example, his piece *Perplexion* (2019) fuses the styles of bluegrass, rag, jazz, and contemporary classical music. Additionally, Daniel has arranged and performed Sergei Rachmaninoff's *Prelude in C# minor* Op. 3, No. 2 on the banjo, considerably expanding what audiences think of an often type-casted instrument. In addition to being a banjo player, Daniel also plays piano, guitar, and mandolin. Currently he is the pianist of the New Music Ensemble at the University of Missouri, where he is studying for his master's in music composition under Dr. Stefan Freund. His past composition professors include Dr. Robert Fruehwald and Dr. Joseph Tyldesley. Daniel's interests in writing music are seemingly limitless as he has explored many different folk traditions in his compositions along with the genres of dubstep, glitch, pop, and modern classical music. Rather than being defined by one particular genre of music, Daniel's compositions are characterized by the seamless integration of many musical influences.

Instrumentation

Banjo Solo

Flute

B-flat clarinet/Bass Clarinet

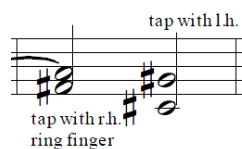
Violin

Cello

Percussion 1&2 (Piano, Tam-tam, and Eggbeater)

Performance Notes

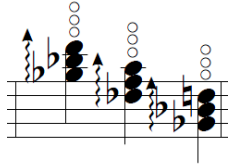
Banjo:



m. 30: These notes are sounded by a percussive **tap** on the strings against the fingerboard of the instrument. The resulting timbre should not be harsh, so it requires a delicate yet solid touch.

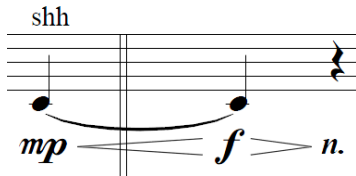


mm. 39-40 et al: The solid line in these measures is an indication for the left hand to **slide** between notes on the fingerboard. Each note is plucked following the slide.

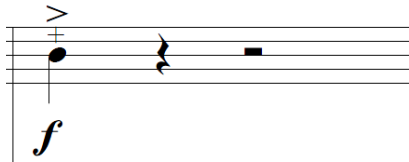


m. 145 et al: Small **circles** indicate the use of **natural harmonics**, which are always notated as the resulting pitch. Additionally, the use of the arrow indicates a quick roll of the chord in the corresponding direction.

Flute:

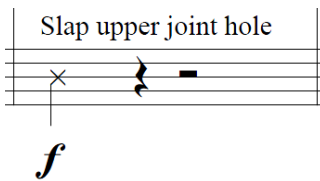


mm. 33-34 et al: The “**shh**” articulation indicates a “shh” sound, created by placing the mouth over the embouchure hole with an envelope corresponding to the given dynamic markings. The resulting sound should be airy with a hint of pitch.



m. 37 et al: The **plus sign** articulation indicates use of the **slap tongue** technique. The sound should be aggressive and possess a clear fundamental pitch.

Bass Clarinet:



m. 11 et al: The **x-shaped** notehead notation indicates **slapping** the upper joint hole with the palm of the hand.

Cello:



m. 9: The **col legno ricochet** effect shown to the left should sound many different overtones as the bouncing bow travels from the bridge closer to the

fingerboard. The character needs to be aggressive and biting. A heavy crochet needle may be substituted for the bow if the cellist is not comfortable using a bow for this.

Rapidly tap fingerboard with both hands using barred fingers

Take bow

fp

Both hands rapidly and savagely **tap** the fingerboard in fixed hand positions (preferably one low and one high). The initial accent is to show that the first sound of this action should be clearly louder and more violent than the continuation of the gesture. The faster

the cellist can tap, the better the technique can be executed. Furthermore, the use of percussion clef will always indicate use of a technique that is percussive in nature or devoid of pitch.

on bridge

n. *p*

The **rectangle-shaped notehead** indicates bowing on the bridge. The sound should have no pitch if possible and should resemble white noise.

l.h. slap back

r.h. knuckles hit side

l.h. slap back

r.h. slap front near f hole

m. 20 et al: The **x-shaped noteheads** along with their corresponding percussive hit instructions are somewhat comparable to the sound of a small drum kit. The “l.h. slap back” instruction should have a kick drum-esque sound to it. The slap should be aimed close to the center of the back and use the bottom part of the palm. The “r.h.

knuckles hit side” instruction is the analogue of a snare drum in this situation and should sound like a knock. Lastly, the “r.h. slap front near *f* hole” indication is kind of like a tom drum with less bass sound as slapping the back of the cello produces.

Seagull

mf *p*

The **diamond-shaped notehead** indicates lightly touching the string without pressing down to the fingerboard to sound natural or false harmonics. In the example

shown to the left, the notation shows a false harmonic ascending glissando, which keeps the hand shape consistent to achieve a seagull-like effect.

Chop

m. 81 et al: The “**chop**” technique is always indicated by an **x-shaped notehead** on the low C of the bass clef. The action involves abrupt vertical movement of the bow on the string to achieve a short, grating burst of sound. Normally, a cellist would use their left hand to mute the strings on the fingerboard, but in order to keep the left hand free to

perform percussive hits the muting should be enacted by the bow resting on the string after each “chop.” In some sections the “chop” technique is employed in rhythmic bursts in which the cellist would need to alternate vertical movements to achieve the needed speed. It is paramount that the chops in mm. 286-291 are as violent, grating, and loud as humanly possible.

Ricochet
Col legno (♩+♩.)

f

m. 116: This **ricochet technique** adds an ascending glissando that occurs throughout the execution of the technique in m. 116.

Percussion 1 & 2:

Instrument list: piano, tam-tam, and rotary eggbeater (hand-operated)

Piano:

ff

m. 1 et al: Fifth-partial harmonics generated by playing the standard notehead pitches on the keyboard while **lightly touching** the string one fifth of its length to sound the pitches indicated by the **diamond-shaped noteheads**.

Scrape String

mf

m. 9 et al: The symbol to the left of the instruction “**scrape string**” is a **fingernail** and indicates that the percussionist quickly scrapes the piano string corresponding to the notated pitch resulting in a gentle ringing sound (pedal should be held down every time this instruction is given). After the first measure, this indication is only notated with the symbol.

Gliss. over black keys with mallet head without sounding any pitches

p *mf* *pp*

mm. 11-12 et al: This notation indicates that the percussionist **slides** a mallet (specifically a marimba mallet) over the **black keys** as shown. **No pitches** should be sounded, only the percussive sound resulting from the action should be heard.

Gliss. over white keys with mallet shaft without sounding any pitches

mp

8^{va}

m. 16 et al: This technique is executed similarly to the previous example. The difference is that the percussionist is to **slide the shaft** of the mallet (instead of the head) over the **white keys**. The sound should be reminiscent of a guiro.

String

mf Beam

Slide mallet shaft as fast as possible along string

f

m. 20 et al: The “**string → beam**” instruction appears many times in the piece. It always corresponds to the x-shaped notehead on the lowest A of the piano. To achieve the desired sound, the percussionist must quickly slide the shaft of a marimba mallet on the lowest A string, slamming it into a metal beam. The length of string on which the sliding takes place is relatively short (around six inches) and the pedal is always down while this technique is taking place. The resulting sound should have good presence and sound, conjuring a science-fiction effect.

Gliss. mallet shaft over highest strings section near the pegs slapping into metal beam at the end.

15^{ma}

mf

f

mm. 22-23 et al: The percussionist takes the **shaft** of a mallet inside a piano and uses it to **sweep across** the indicated strings (in the highest section of the piano, pitch range may differ among pianos), **slamming** it into the metal beam to the right of the highest string (as indicated by an **x-shaped notehead** one note above the highest pitch on the piano).

Slide mallet shaft quickly along string

Slide mallet head across string

mf

f

mm. 40 and 180: The percussionist slides the marimba mallet shaft along the specified string inside the piano, producing a high, grating sound on beat one. On beat three, the percussionist rapidly slides the mallet head of the same mallet along the specified string, producing a less grating version of the earlier effect.

mm. 48-49 and 188-89: The percussionists **coordinate** with each other while performing glissandos, using the **shaft end** of their mallets in the specified pitch ranges inside the piano.

m. 63 et al: The percussionist plays the indicated pitches on the piano **keys** while **lightly touching** the resonating string, starting near the **dampers** and sliding closer to the **pegs** inside the piano.

m. 65 and m. 207: The percussionist **scrapes** the indicated piano string with a marimba mallet **shaft** in a quick, **back-and-forth** action.

mm. 83-84 et al: The **x-shaped noteheads** along with the small, medium or large **beam** instructions, indicate for the percussionist to **knock** on a metal beam of the specified relative size inside the piano. Vertical

placement of the notehead within the staff corresponds to which beam to knock.

5/4 + = mute string with thumb near peg
f

m. 88 et al: The **plus sign** indicates for the percussionist to play the specified note on the piano **keys** while **muting** the resonating string with the **thumb** near the **peg**. The note with this marking will always be the lowest A on a standard piano and at dynamic level *forte* or louder.

Piano String
126 3/4 Beam
f senza ped.

mm. 126-131: The percussionist **rapidly flicks** the strings inside the piano with **banjo picks** on the index and middle fingers near the pegs. Gradually the percussionist flicks higher notes until running into the first beam, blocking the ascent to the right. There should be **no pedal**.

Knock on piano lid
f

m. 246: The percussionist **knocks** on the piano **lid** with the fist. The pedal should be depressed during this action.

f
Leo.

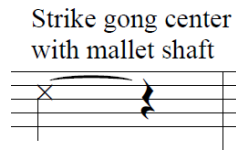
Tam-tam:

Tam-Tam
Quickly swipe stick end of marimba mallet around rim
f

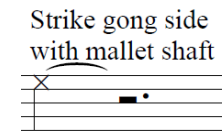
m. 66 et al: The percussionist **quickly swipes** the **shaft** of a marimba mallet around the rim of the tam-tam. The sound should be bright, resonant, and full of presence.

Slowly swipe mallet shaft around rim
mp

m. 68 et al: The percussionist **slowly swipes** the **shaft** of a marimba mallet around the rim of the tam-tam. The sound should be bright, eerie, and faint.

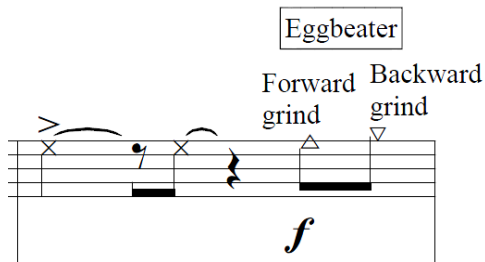


m. 82 et al: The percussionist **strikes** the **center** of the tam-tam with the **shaft** of a marimba mallet. The sound should possess a perceptible amount of the fundamental pitch of the instrument.

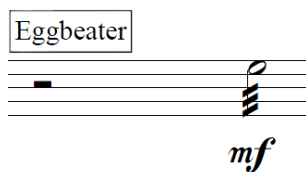


m. 83 et al: The percussionist **strikes** the **side** of the tam-tam with the **shaft** of a marimba mallet. The sound should be reminiscent of a resonating hi-hat.

Rotary Eggbeater:



m. 83 et al: The **triangle-shaped notehead** pointing **upwards** corresponds with **grinding** the eggbeater **forwards**. The **triangle-shaped notehead** pointing **downwards** corresponds with **grinding** the eggbeater **backwards**. These actions should be rhythmic and short.



m. 118 et al: The **tremolo** marking indicates for the percussionist to continually **grind** the eggbeater for the duration of the specified note value. This action should produce a **whirring** sound.

Please notify the composer of any performances

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Ancient Echoes

Daniel Fitzpatrick

$\text{♩} = 70$

Banjo

Flute

Bass Clarinet

Violin

Cello

Percussion 1

Percussion 2

Remove mouthpiece

Piano

Piano $\text{X} \text{X} \text{X}$ (hold pedal until asterisk in m.52)

mp *mf* *f*

ff

A

9

Bjo.

Fl.

B. Cl.

Vln.

Vc.

Perc. 1

Perc. 2

Slap upper joint hole

f

Col legno
Ricochet
Sul pont.

Sul tasto

Bow down

Rapidly tap fingerboard with both hands using barred fingers

Take bow on bridge

f *fp* *n.* *p*

Gliss. over black keys with mallet head without sounding any pitches

mf *p* *mf* *pp* *mf*

f

B

15

Bjo. *f* *mf*

Fl.

B. Cl.

Vln.

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

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

Perc. 2 15 *f*

on bridge

Slap back of cello with l.h. palm

Bow down

l.h. slap back

r.h. knuckles hit side

l.h. slap back

r.h. slap front near f hole

Gliss. over white keys with mallet shaft without sounding any pitches

8^{va}

Gliss. over black keys with mallet head without sounding any pitches

String

Beam

Slide mallet shaft as fast as possible along string

21

Bjo. *f* *mf* *f*

Fl.

B. Cl.

Vln.

Vc. *mf* *p*

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

Perc. 2 21 *f*

l.h. slap back

Take bow

Seagull

Gliss. mallet shaft over highest strings section near the pegs slapping into metal beam at the end.

15^{ma}

String

Beam

Gliss. mallet shaft over highest strings section near the pegs slapping into metal beam at the end.

15^{ma} r.h.

C

rit.

26

Bjo. *mf* *mp* *mf* *p* *mf*

Fl.

B♭ Cl.

Vln.

Vc.

Perc. 1 *mf* *mp*

Perc. 2 *mp*

l.h.

26

Gliss. over black keys with mallet head

D

33

Bjo. $\text{♩} = 90$ $\text{♩} = 140$ *p* *f* *mp*

Fl. *mp* *f* *n.* *mf* *f*

B♭ Cl.

Vln. *p* *f*

Vc. *arco* *f* *String* *Beam*

Perc. 1 *f*

Perc. 2 *f*

shh

Slap Tongue

n. *mf*

pizz.

38

Bjo. *f* *mf* *f* *mp* *f*

Fl. *mf* *f* *f*

B♭ Cl. *n.* *mf* *n.* *mf*

Vln. *f* *mf* *pp* *p* *f*

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

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

Perc. 2 *f* *f* *f* *f* *f*

String

Beam

15^{ma}

Gliss. mallet shaft over highest strings section near the pegs slapping into metal beam at the end.

Slide mallet shaft quickly along string

Slide mallet head across string

String

Beam

43

Bjo. *mf* *f*

Fl. *f*

B♭ Cl. *n.* *mf* *n.* *mf*

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

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

Perc. 1 *f* *mf*

Perc. 2 *f* *f* *f* *f* *f*

String

Beam

E

47

Bjo. *ff f mf p*

Fl. *f n. shh fp mf*

B♭ Cl. *n. mf n. mf*

Vln. *p f p fff mf p*

Vc. *f pizz.*

Perc. 1 *f*

Perc. 2 *f mf f mf*

String
47
Beam

Gliss. mallet shaft over highest string section near the pegs *15^{ma}*

Gliss. mallet shaft over 2nd highest string section near the pegs *8^{ma}*

Middle string section near pegs

lightly touch string near dampers (overtone kaleidoscope)

F

51

Bjo. *mp mf ff mf*

Fl. *shh p mp f n. mf n. mf*

B♭ Cl.

Vln. *ff mf p f mp pp sfz arco pizz. p f*

Vc. *f mp sfz mp f*

Perc. 1 *mf f*

Perc. 2 *f*

String
51
near pegs
Beam

Gliss. mallet shaft over middle string section near the pegs *15^{ma}*

56

rit. *a tempo* **G**

Bjo. *ff* *mf* *mp* *mf* *ff*

Fl. *shh* *n.* *mf* *n.* *f* *mf* *n.* *mf* *n.* *f* *shh*

B♭ Cl.

Vln. *mp* *f*

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

Perc. 1

Perc. 2 56 *8* *5/4* *4/4*

60

Bjo. *mf* *ff* *f*

Fl. *mf* *shh* *n.* *mf* *n.* *shh* *n.* *mf* *n.* *shh* *n.* *mf* *n.*

B♭ Cl.

Vln. *arco* *pizz.* *p* *f* *6/4* *f* *4/4*

Vc. *pizz.* *arco* *f* *mf*

Perc. 1 *mf* *f* *String* *60* *Beam* *8* *lightly touch string near dampers* *near pegs* *Quickly slide mallet head along string* *

Perc. 2 *f* *6/4* *mf* *f* *4/4*

64 *mf* *f* *mf* *mp* *mf* *f* *rit.*

Bjo. *mf* *f* *mf* *mp* *mf* *f*

Fl. *shh* *shh* *f* *n.* *mf* *n.* *f* *f*

B♭ Cl. *< f >* *n.* *f* *n.* *mf* *n.* *f* *f*

Vln. *arco* *f* *pizz.* *mf* *pizz.* *f* *arco*

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

Perc. 1 *mf* *f*

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

String
↓
Beam

Slide mallet shaft back and forth on string as line indicates

Tam-Tam
Quickly swipe mallet shaft around rim

String
↓
Beam

♯ (hold until m.117)

68 **H** *a tempo*

Bjo. *mp* *mf* *mf* *mf*

Fl. *shh* *shh* *shh* *p* *f* *mf*

B♭ Cl. *< mf >* *mp* *n.* *mf* *p* *f* *mf*

Vln. *pizz.* *mp* *mf* *mp* *mf* *mp*

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

Perc. 1 *mp*

Perc. 2 *mp*

Slowly swipe mallet shaft around rim

75

Bjo. *f*

Fl. *shh* *p* \leftarrow *f* *mf* *shh* *p* \leftarrow *f*

B♭ Cl.

Vln. *mf* *f* *mf*

Vc.

Perc. 1

Perc. 2 75

rit. *vib.* **I** *a tempo*

79

Bjo. *mp* \leftarrow *p* *mp* *mf* *mf* *mf*

Fl. *shh* *p* \leftarrow *mf* *shh* *n.* \leftarrow *mf* *shh* *p* \leftarrow *f* *mf*

B♭ Cl.

Vln. *mp* *mf* *mp* \leftarrow *mf*

Vc. Chop *mf* l.h. knuckles hit side l.h. slap front near f hole Chop *f* l.h. slap back Chop *f*

Perc. 1 Quickly swipe mallet shaft around rim *mf* Strike gong center with mallet shaft Strike gong side with mallet shaft *f* Forward grind Backward grind

Perc. 2 79 Knock medium-sized beam inside piano with fist *f* Medium Beam Small Beam *f* *mf* Large Beam Medium Beam *f* *mf* *f*

Eggbeater

rit.

a tempo

rit.-----

85

Bjo. *f*

Fl. *shh* *p* *f* *mf* *p*

B♭ Cl.

Vln. *mp* *mf* *mp*

Vc. *Lh. slap front near f hole* *mf* *f* *mf* *p* *Seagull*

Perc. 1 *Tam-Tam* *f* *Slowly swipe mallet shaft around rim* *Quickly swipe mallet shaft around rim* *f* *mp* *mf* *f*

Perc. 2 *85* *Medium Beam* *Large Beam* *mf* *mp* *p* *5* *+= mute string with thumb near peg* *f*

J *a tempo*

90

Bjo. *mf* *mp* *mp* *mf* *mf* *mf* *mf*

Fl. *shh* *p* *mf* *shh* *n. < mf* *shh* *p* *f* *mf*

B. Cl. *mf* *arco*

Vln. *arco* *p* *mf* *p*

Vc. *arco* *p* *mp* *p*

Perc. 1 *Slowly swipe mallet shaft around rim* *mf*

Perc. 2 *90* *mf*

97

Bjo. *f*

Fl. *shh* *p < f* *mf* *shh* *p < f*

B. Cl.

Vln. *mf* *p* *f* *mf*

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

Perc. 1

Perc. 2 97

rit. **K** *a tempo*

102 *vib.*

Bjo. *mp* *p* *mp* *mf* *mf* *mf*

Fl. *shh* *p < mf* *shh* *n. < mf* *shh* *p < f* *mf*

B. Cl.

Vln. *mp* *pp* *mf* *mf* *mf* *mf*

Vc. *f* *mf* *mp* *f* *Chop* *l.h. knuckles hit side* *l.h. slap front near f hole* *Chop* *l.h. slap back* *Chop*

Perc. 1 *mf* *f* *Eggbeater*

Perc. 2 102 *f* *f* *mf* *f* *mf* *f*

Quickly swipe mallet shaft around rim

Strike gong center with mallet shaft

Strike gong side with mallet shaft

Knock medium-sized beam inside piano with fist

Medium Beam Small Beam Large Beam Medium Beam

rit.

a tempo

108

Bjo. *f*

Fl. *shh* *p < f* *shh* *p* *f* *mf* *p*

B♭ Cl.

Vln. *mp* *mf* *pp* *f*

Vc.

Perc. 1 *f* *f mp mf* *f*

Tam-Tam *f*

Slowly swipe mallet shaft around rim

Quickly swipe mallet shaft around rim

Perc. 2 *mf mp p* *f* *mp*

108 Medium Large Beam Beam

113

Bjo. *f*

Fl. *shh* *mf < fp < mf* *f* *shh* *p < mf* *p < mf p < mp* *f* *mf* *p*

B♭ Cl.

Vln. *mf*

Vc.

Perc. 1 *mf*

Slowly swipe mallet shaft around rim

Ricochet Col legno (♩+♩.) *f*

on bridge *mf*

Strike gong center with mallet shaft

Perc. 2 *f*

113

118

Bjo. $(\bullet + \bullet + \bullet.)$

Fl. shh $mf < mp < mf f$ $p < mf$ $p < mf p < mp$

B♭ Cl.

Vln. f

Vc. Chop $mf f mf < f mf < f mf < f mf$

Perc. 1

Perc. 2 118 Eggbeater $mf f mf f$

Strike gong side with mallet shaft

122

Bjo. $(\bullet + \bullet + \bullet.)$

Fl. shh $mp < f$ $mp < f$

B♭ Cl.

Vln. mf

Vc.

Perc. 1

Perc. 2 122 $mf f$

Quickly swipe mallet shaft around rim

166

Bjo. *mf* *f* *mf* *f* *mf* *f*

Fl. *pp* < *f* *pp* < *f*

B♭ Cl.

Vln.

Vc. arco *f*

Perc. 1 Quickly swipe mallet shaft around rim Strike gong center with mallet shaft *f* *mf* *mp* *p*

Perc. 2 166 *mf* *mf* *f* *f*

172 **P** ♩ = 140

Bjo. *f* *mp* *f*

Fl. *pp* < *f* shh *f* > *n.* Slap Tongue *mf* *f* *mf*

B♭ Cl. *n.* *mf*

Vln. pizz. *p* *f*

Vc. arco *f* String Beam *f* String Beam *f*

Perc. 1 *f* *f*

Perc. 2 172 *f*

179

Bjo. *mf* *f* *mp* *f*

Fl. *f* *f*

B♭ Cl. *n.* *mf* *n.* *mf* *n.*

Vln. *f* *mf* *pp* *p* *f* *p* *f*

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

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

Perc. 2 *f*

Gliss. mallet shaft over highest strings section near the pegs slapping into metal beam at the end. *15^{ma}*

String
Beam

Slide mallet shaft quickly along string
Slide mallet head across string

String
Beam

184

Bjo. *mf* *n.* *mf* *f*

Fl. *f* *f*

B♭ Cl. *mf* *n.* *mf* *n.*

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

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

Perc. 1 *f* *mf*

Perc. 2 *f*

String
Beam

String
Beam

String
Beam

String
Beam

188

Bjo. *ff f* **Q** *mf*

Fl. *n. f* *fp mf* *shh*

B♭ Cl. *mf n. f*

Vln. *f p* *ff mf p*

Vc. *f* *f* *f* *pizz.*

Perc. 1 *f* **Tam-Tam** *ff* **Piano**

String
188
Beam

Gliss. mallet shaft over highest string section near the pegs *15^{ma}* L.V.

Gliss. mallet shaft over 2nd highest string section near the pegs *8^{ma}* L.V.

Middle string section near pegs L.V.

lightly touch string near dampers (overtone kaleidoscope)

mf f *mf*

193

Bjo. *p mp mf* *ff mf*

Fl. *shh p mp f* *shh n. mf n. mf*

B♭ Cl.

Vln. *ff mf p* *f mp pp sfz* *arco pizz. p f*

Vc. *f mp sfz* *mp f*

Perc. 1 *mf f* *String Beam*

Perc. 2 *f* *193* *near pegs* ** Ped.* *f*

Gliss. mallet shaft over middle string section near the pegs *15^{ma}*

198

rit. *a tempo* **R**

Bjo. *ff* *mf* *mp* *mf* *ff*

Fl. *shh* *n. < mf > n.* *f* *mf* *n.* *f* *shh* *n. < mf > n.*

B♭ Cl.

Vln. *mp* *f*

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

Perc. 1

Perc. 2 198 *5/4* *4/4*

202

Bjo. *mf* *ff* *f*

Fl. *mf* *shh* *n. < mf > n.* *shh* *n. < mf > n.* *n. < mf > n.* *f* *shh*

B♭ Cl.

Vln. *arco* *pizz.* *f* *6/4* *f* *4/4*

Vc. *pizz.* *arco* *f* *mf*

Perc. 1 *mf* *f* *String* *202* *Beam* *lightly touch string near dampers* *near pegs* *Quickly slide mallet head along string* *

Perc. 2 *f* *6/4* *mf* *f* *4/4*

206

Bjo. *mf* *f* *mf* *mp* *mf* *f*

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

B♭ Cl.

Vln. *f* *mf* *f*

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

Perc. 1

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

String

Beam

mf

Slide mallet shaft back and forth on string as line indicates

Tam-Tam

Quickly swipe mallet shaft around rim

String

Beam

f

206 (hold until m.117)

S *molto rubato*

209 *rit.* *mp* *f* *mf*

Bjo.

Fl. *f*

B♭ Cl.

Vln.

Vc. *f*

Perc. 1

Perc. 2

209

214

Bjo.

f *mp* *p* *mf*

219

Bjo.

f *mf* *p* *f* *mf*

224

Bjo.

f *mf* *mp*

230

Bjo.

f

235

Bjo.

p

Fl.

235

Vc.

shh

pp < *mp* *p* < *mf* *p* < *f*

Bow down

a tempo

239

Bjo. *f* *mp*

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

B♭ Cl. *n.* *mf*

Vln. *pizz.* *mf*
Rapidly tap fingerboard with both hands using barred fingers

Vc. *fp* *mf* *f*
Take bow Chop lh. slap back r.h. slap front near f hole

Perc. 1 Piano Medium Beam *f* *f* *f* *f*

Perc. 2 239 *ff* *ff* *

243

Bjo. *mf* *f* *mf* *f*

Fl. *f* *shh* *p < f*

B♭ Cl. *n.* *n.* *mf* *n.*

Vln. *mf* *f* *mf* *f*

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

Perc. 1 Tam-Tam *mf* *f*
Strike gong center with mallet shaft Strike gong side with mallet shaft

Perc. 2 243 *f* *ff*
Knock on piano lid

senza ped.

U

247

Bjo. *mf* *f* *mf* *f*

Fl. *mf* *p* *f* shh

B♭ Cl. *n.* *f* *n.*

Vln. *f*

Vc. arco *f* Chop *mf* *mp* *f*

Perc. 1 Eggbeater *f* *mf* *f* *mf*

Perc. 2 247 *f* *senza ped.*

Tam-Tam Quickly swipe mallet shaft around rim Strike gong center with mallet shaft

251

Bjo. *mf* *f*

Fl. *mf* *p < f* shh

B♭ Cl.

Vln. *mf* *p* *mf* *f* arco *pizz.*

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

Perc. 1 Strike gong side with mallet shaft *f* Strike gong center with mallet shaft *mf* Strike gong side with mallet shaft *f* Slowly swipe mallet shaft around rim *mf*

Perc. 2 251 *f*

255

Bjo. *ff* *f*

Fl.

B♭ Cl.

Vln. *mf* *arco*

Vc. *f* *f* *mf* *f* *mf* *f*

Perc. 1 Eggbeater *mf* Tam-Tam Quickly swipe mallet shaft around rim *f* Strike gong center with mallet shaft *mf* Strike gong side with mallet shaft

Perc. 2 255 8

258

Bjo. *ff* *p* *mf*

Fl.

B♭ Cl.

Vln. *f* *p* *mf*

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

Perc. 1 *f*

Perc. 2 258 8

V

265

Bjo. *f* 3 3 3 3

Fl. *p* \rightarrow *f*

B \flat Cl.

Vln. *mf* *p* \rightarrow *f* *mf* \rightarrow *mp*

Vc. *f*

Perc. 1
 Slowly swipe mallet shaft around rim *f*
 Strike gong center with mallet shaft *mf*
 Quickly swipe mallet shaft around rim *f*

Perc. 2
 265 *mf* *f* *f* *f* *f* *f*
senza ped.

269

Bjo. *ff* 3 6 6

Fl.

B \flat Cl.

Vln. *f* *f*

Vc. *ff*

Perc. 1

Perc. 2
 269 *ff*

W

273

Bjo. *mf* *mp*

Vc.

Perc. 1 *mp*

Slowly swipe mallet shaft around rim

Perc. 2 *p* *loco*

280

Bjo. *mf* *mp*

Vc.

Perc. 1

Perc. 2

285

Bjo. *mf* *f*

Vc. *fff*

Perc. 1 *fff* *senza ped.*

Perc. 2 *ff* *loco* (catch resonance with pedal)

Piano