David S. Lefkowitz

Abstracts 2

for

Pierrot Ensemble

with optional percussion

Floating Point Music

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(2019)

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Abstracts 2, written for the ensemble TM+, Laurent Cuniot musical director, was inspired by manhole covers in the streets of Russian cities, some abstractly, some more directly pictorially. "Honeycomb" could be thought of as my response to Rimsky-Korsakov's *Flight of the Bumblebee*, but is actually more focused on pitch symmetry (resulting in the use of quarter-tones in certain sections) and rhythmic/metric symmetry. "Labyrinthe" reminded me of the labyrinthe of Chartres Cathedral, and its timeless spirituality. "Tetrominoes" reminded me of the old video game *Tetris*, with the way its pieces fit together, along with the Eastern European melodies. "Neural Net" made me think of a network of multiple linear connections. "Telephone-Rays" brought to mind the image of a telephone's ringing reverberating into outer space. "Turbine" made me think of the noises and rhythms associated with industrial fans. "Arc Lights/Gothic Arches" is a pair of similar designs, although my responses were quite different: "Arc Lights" brought to mind World War II air-raid sirens, while "Gothic Arches" made me think first of the soaring arches of Notre Dame Cathedral and other French cathedrals, but then of the idea of melodic lines soaring into heaven and falling into the depths.

Abstracts 2 is about 29' total duration, with the individual movements approximately as shown:

i. Honeycomb (5'15")
ii. Labyrinthe (2'30")
iii. Tetrominoes (5'35")
iv. Neural Net (2'50")
v. Telephone-Rays (3'10")
vi. Turbine (3'00") (*attacca*)
vii. Arc Lights/Gothic Arches (6'45")

David S. Lefkowitz
Los Angeles, CA
4 January, 2019

Instrumentation:
Flute, doubling Piccolo & Alto Flute* (*C-flute may be substituted for Alto flute, if necessary)
Clarinet in B♭, doubling Clarinet in E♭ & B♭ Bass Clarinet (with low C extension)
Violin
'Cello
Piano (amplification may be considered for movement vi)
Optional Percussion:
Graduated Rulers (see comments, below), Tambourine, Maracas (2 pairs), Rainstick, Bull Roarer
Suspended Cymbals (4), Sizzle Cymbal
Marimba, Vibraphone (with low D extension, if possible), Crotales

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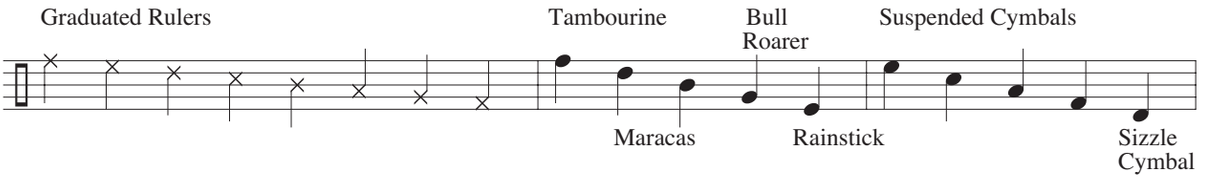
The use of the instruments across the seven movements is as follows:

	i	ii	iii	iv	v	vi	vii
Flute	x	x		x or		x*	x
Alto Flute				x**			x**
Piccolo	x						x
Bb Clarinet	x		x		x	x	x
Eb Clarinet							x
Bass Clarinet	x		x		x		
Violin	x		x		x	x	x
'Cello	x	x	x		x	x	x
Piano	x	x				x	x
Percussion:							
Rulers	x					x	(x)
Tambourine	x						
Maracas	x					x	
Bull Roarer						x	
Rainstick	x						
Sus. Cymbals	x						
Sizzle Cymbal						x	
Marimba			x				
Crotales					x		x
Vibraphone					x		

* (optional — may be omitted)
** (C-flute may substitute for alto, if necessary)

Notes on the Percussion:

Across all of the movements, the non-pitched percussion is notated as follows:



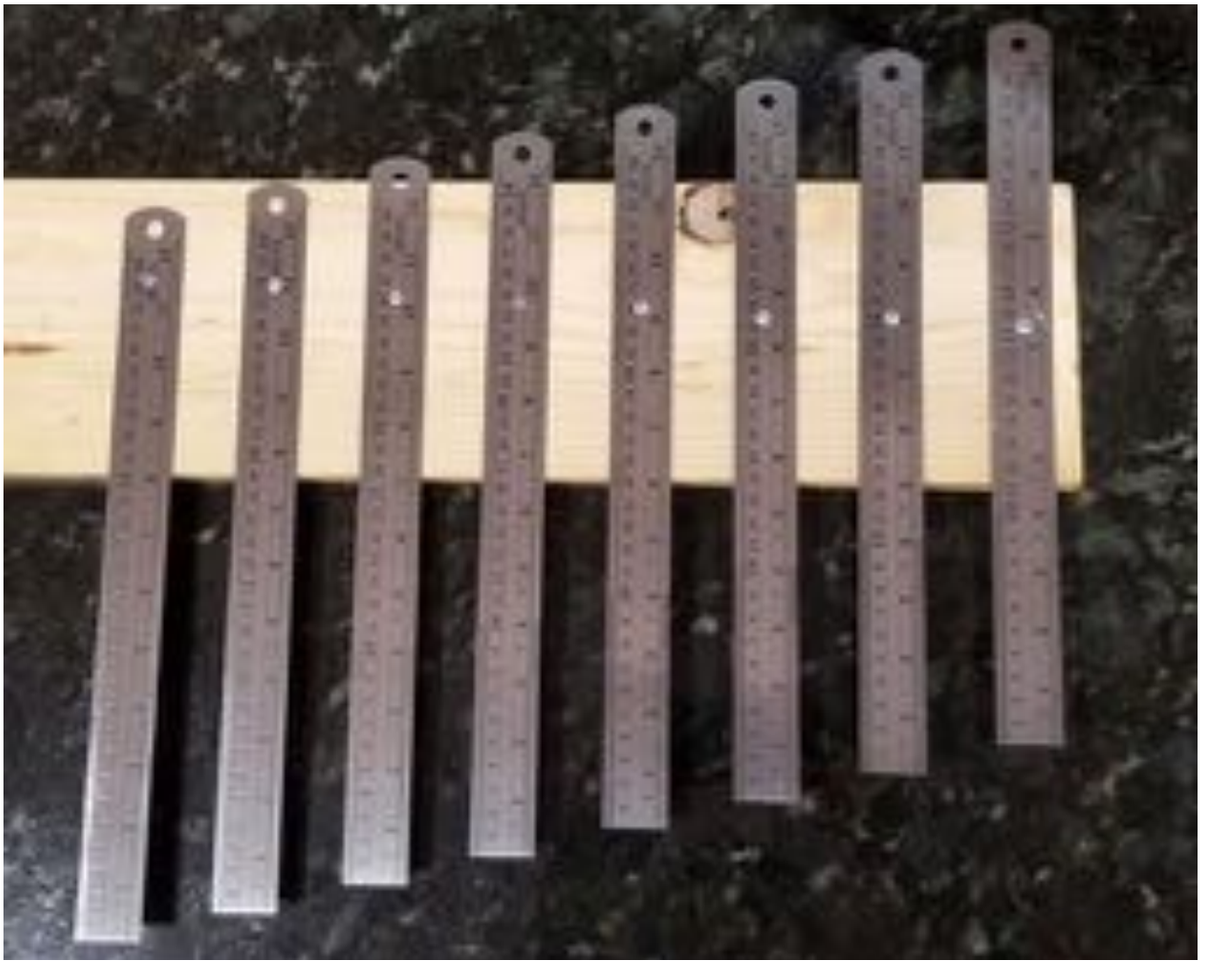
One pair of maracas should have a fine fill, and one pair should have a coarse fill.

"Graduated Rulers" should be constructed out of metal rulers attached to a wooden board (see photo, next page), so that each produces a buzzy sound, graduated from low to high—but not pitched (wooden or plastic rulers produce more of a pitched and less of a buzzy sound). Like a lamellophone (such as mbira or kalimba), it is played by plucking the ends of the rulers (pressing the ends of the rulers until the finger slides off). The board should be clamped to a trap table, with the rulers hanging over the edge.

Notes for the performers

Quarter-tones. Throughout, 𝄲 and 𝄳 are used to indicate quarter-tone sharp and quarter-tone flat, respectively.

(continued next page)



i. Honeycomb:

In mm.1-48, $\frac{4}{4}$ is solely a meter of convenience. The flute (and piano from m.40) is in $\frac{3}{8}$, the violin (and cello from m.41) is in $\frac{5}{8}$, and the cello (doubled by piano) is in $\frac{3}{4}$. These lines should be played as if notated in those meters, but not so much as to distort the sound or rhythm.

iii. Tetrominoes:

The x-shaped noteheads in the "klezmer" section between Rehearsals E and G should essentially be silent—either because the breath is stopped (for the clarinet) or because the bow is stopped and the fourth finger is placed onto the string to stop its vibration.

v. Telephone-Rays:

In this movement, the intonation of harmonics is less important than that the audience feel that the harmonics are reverberations of the principal tones. For this reason, the intonation of the harmonic series notes are only approximately notated, and the clarinet should focus on using the same or nearly the same fingerings to produce notes a perfect twelfth or two octaves and a major third (etc.) above the lower tones, even if they are not precisely in tune.

vi. Turbine:

Clarinet (and similar Flute techniques):

Reedless blowing. With mouthpiece in but without any reed on mouthpiece, place lip-cushioned teeth half-way down the opening for the reed, so that there are openings in the

mouthpiece both within and outside of the mouth. Blow out (with all fingers down and holes closed).

Key clicks. Choose randomly between the left and right pinky keys, to produce the sounds of the mechanism. Flute key clicks may involve any of the keys.

Slap top of barrel. With mouthpiece (or headjoint) out, slap top of barrel with palm of right hand, while left hand finger-glisses up to G (hold bell of clarinet between knees). Notated pitches and rhythms are only approximate. The bell (or end of the flute) should be held between the knees.

Violin/Cello:

4-finger circular bowing. Very lightly rest all four fingers on G string. Use light-pressure circular bowing (along the string as well as across it) to create white noise.

Lightly touch A♭ spot. Bouncing spiccato bowing. Lightly touch a semitone above the open string, as if playing a natural harmonic, Use bouncing spiccato bowing. Sound produced will be dominated by the open G, but not clearly so.

Piano:

Palm glissando. Lightly place hand flat on strings, palm down. Glissando entire hand up across the strings while keeping hand flat. If the bars in the piano prevent producing sufficient volume over the duration marked, the glissando may be extended up to another higher note, as a flat-fingered finger-tip glissando.

Release sostenuto pedal. While holding the damper (R) pedal, press sostenuto (M) pedal; then release R pedal. Then very slowly release M pedal, so that individual dampers hit the strings at different times. NOTE: if releasing the sostenuto pedal results in all or most of the dampers falling simultaneously, then do not employ this technique; instead, substitute more of the "fingertip on-string playing."

Fingertip on-string playing. "Play" on the strings with fingertips—as if the strings were the keyboard of the piano—in a quasi-random pattern, slowly moving upward.

Run fingers along string. Run fingers along length of string as far as possible, starting farther from the keyboard and moving toward the dampers, accelerating at the end.

On-the-string glissando. Standard in-the-piano glissando. Left-hand glissando between dampers and first crossbeam, right-hand between first two crossbeams (notated pitches are just approximate).

Slap strings. Lightly slap the strings shown with fingers of hand (alternating left and right hands), near the pins.

Silently depress; grab with sostenuto pedal. Silently depress notes with left hand and with right hand and forearm (try to get as many of the notes from C1 up as possible, but NOT any of the three lowest notes on the piano). Grab with sostenuto pedal.

Scrape fingernails. Scrape fingernails of index and middle fingers along lowest two strings, by pulling entire arm away from piano. While doing that and keeping the fingernails in contact with the strings, "walk" the individual fingers backward, so that the sound alternates somewhat between the two strings. Numbers in parentheses indicate which finger should be advancing more along the strings. In m.31 the rhythm of the alternating fingers is a dotted eighth (until the last beat); in m.33 the rhythm is even eighths.

vii. Arc Lights/Gothic Arches:

In the opening and closing sections (mm.1-32 and 115-end) the chromatic scales notated with small noteheads are intended solely to demonstrate the pacing of the glissandi, and should not be played as scales. This applies to the clarinet "lip" (throat) glissandi, as well.

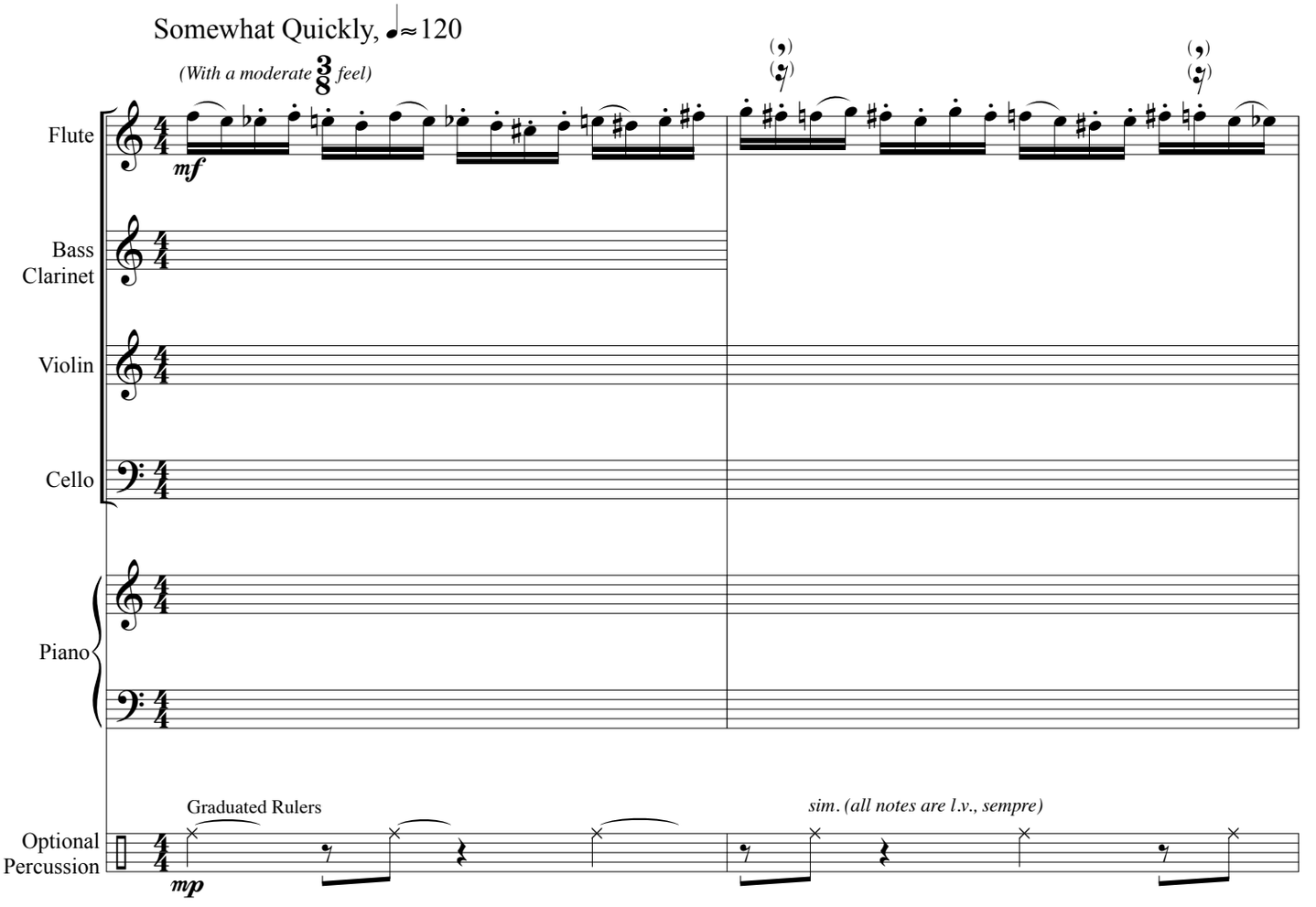
For TM+, Laurence Cuniot, Artistic Director

Transposed Score

David S. Lefkowitz
(2019)

Abstracts 2

i. Honeycomb



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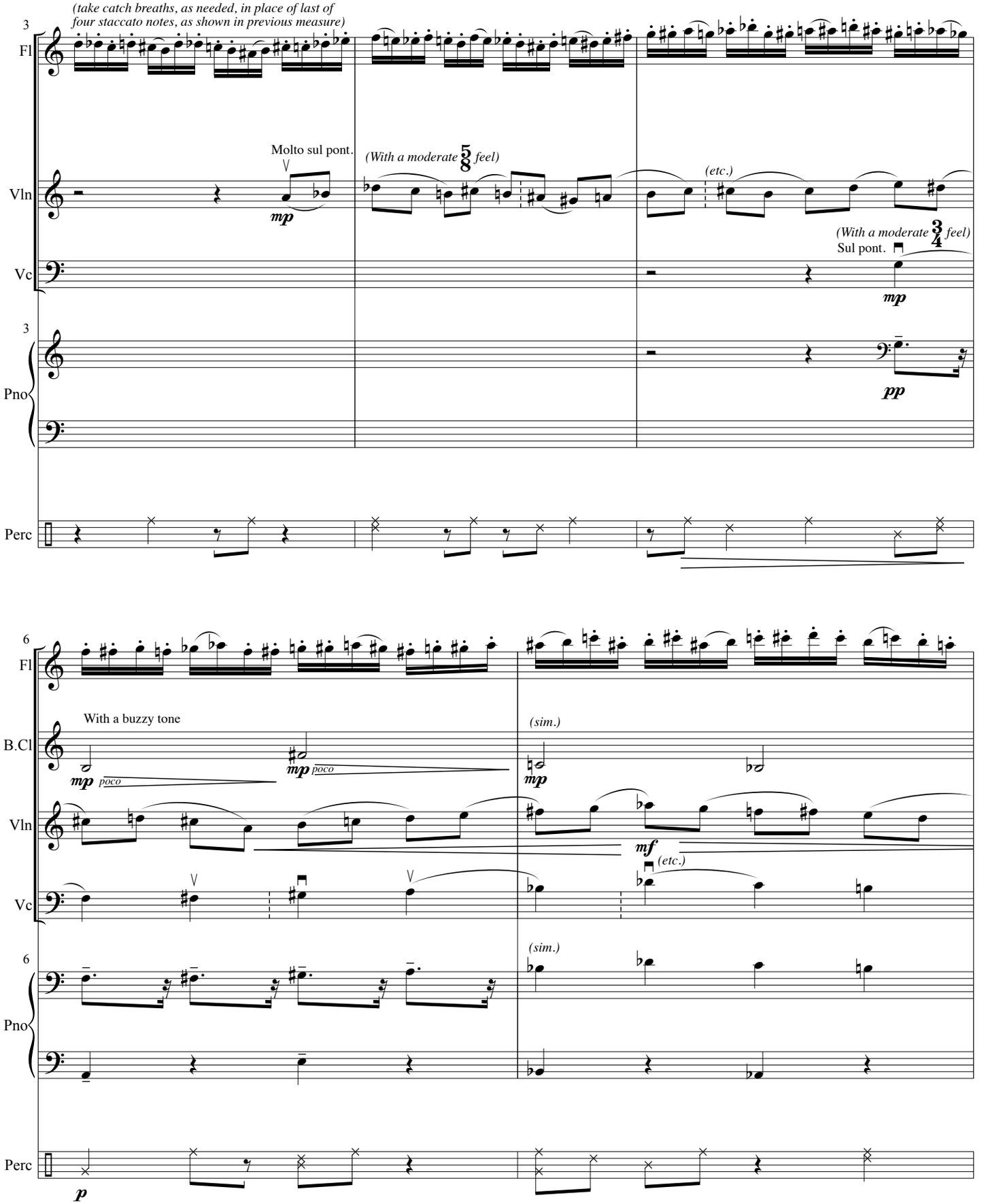
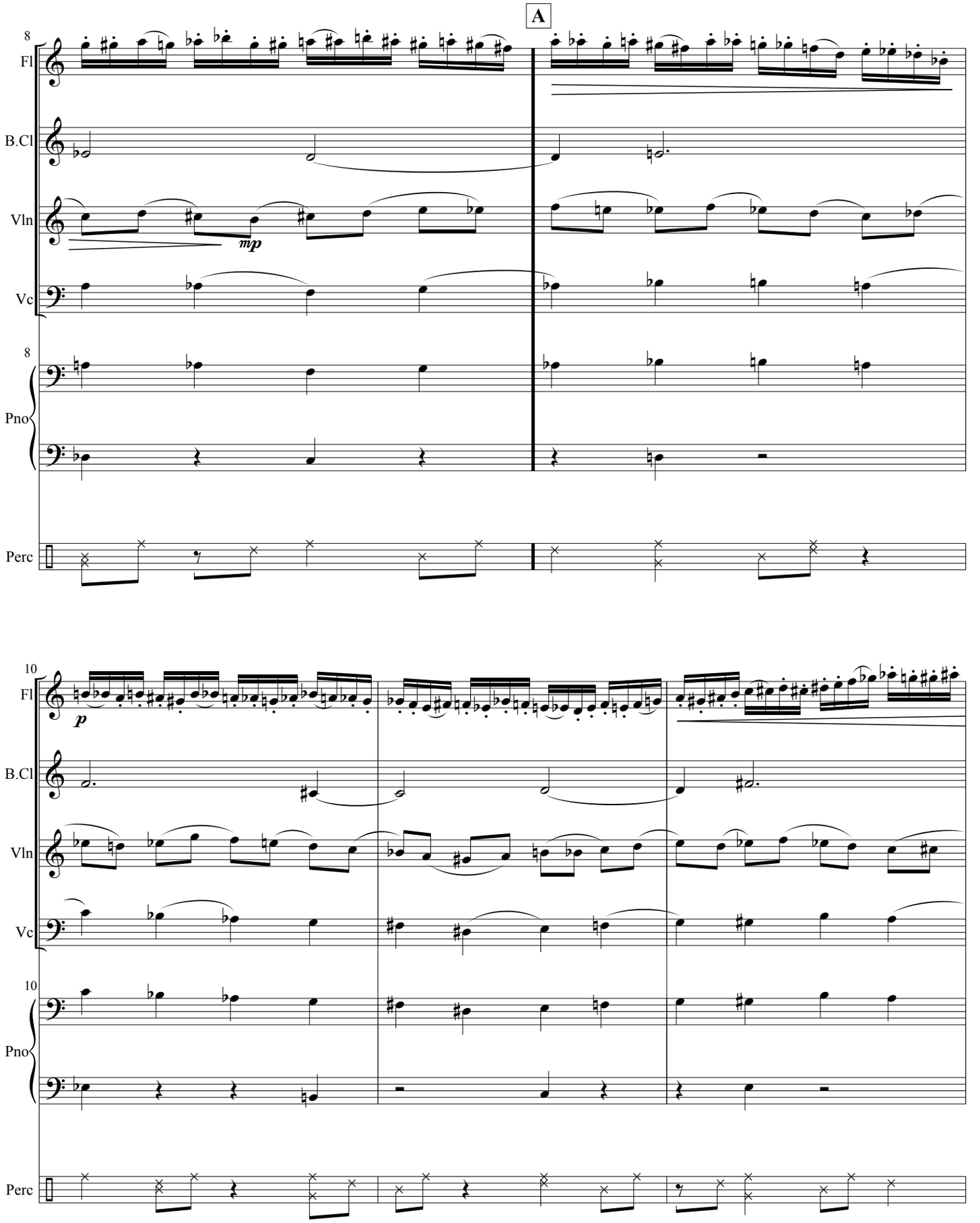
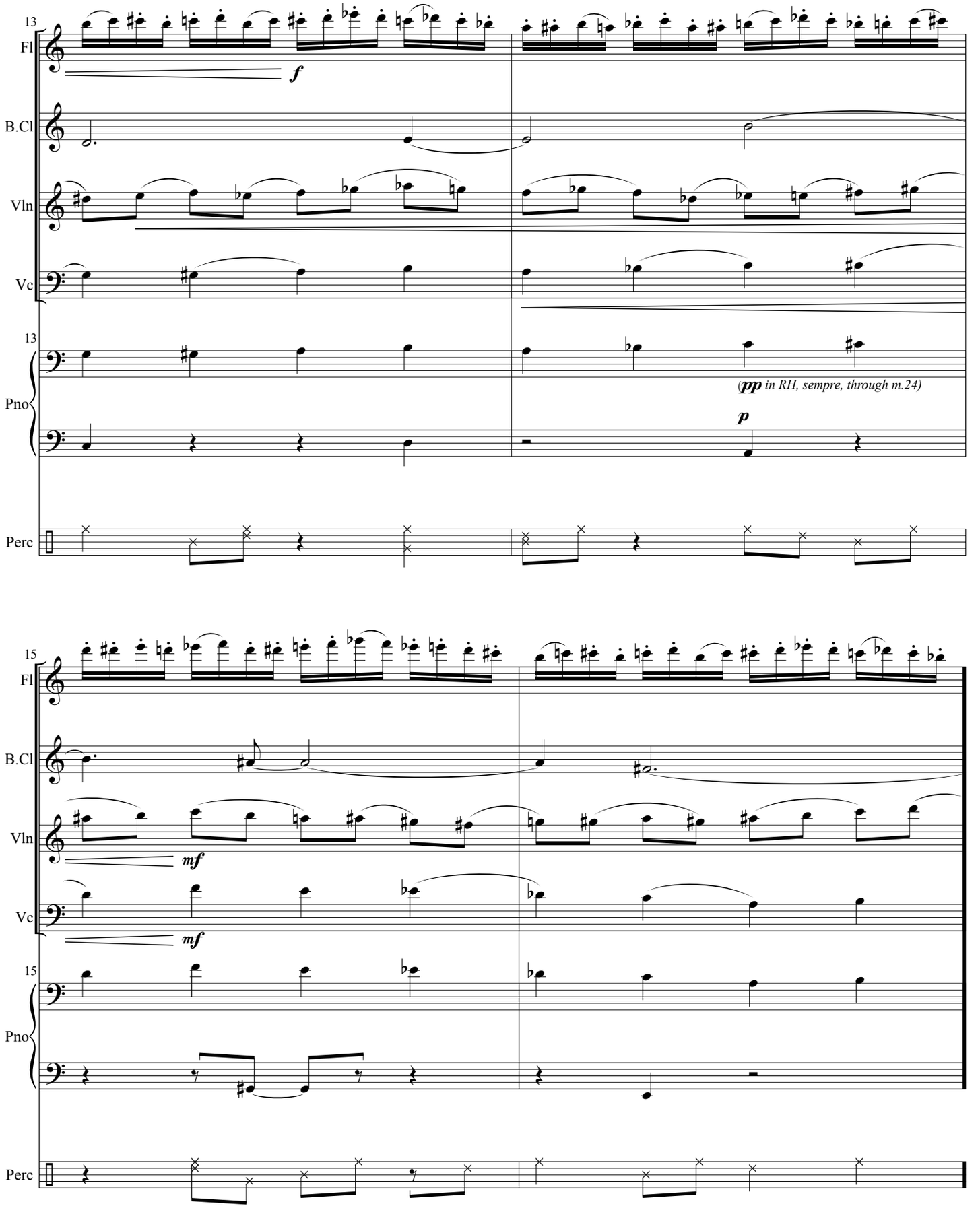
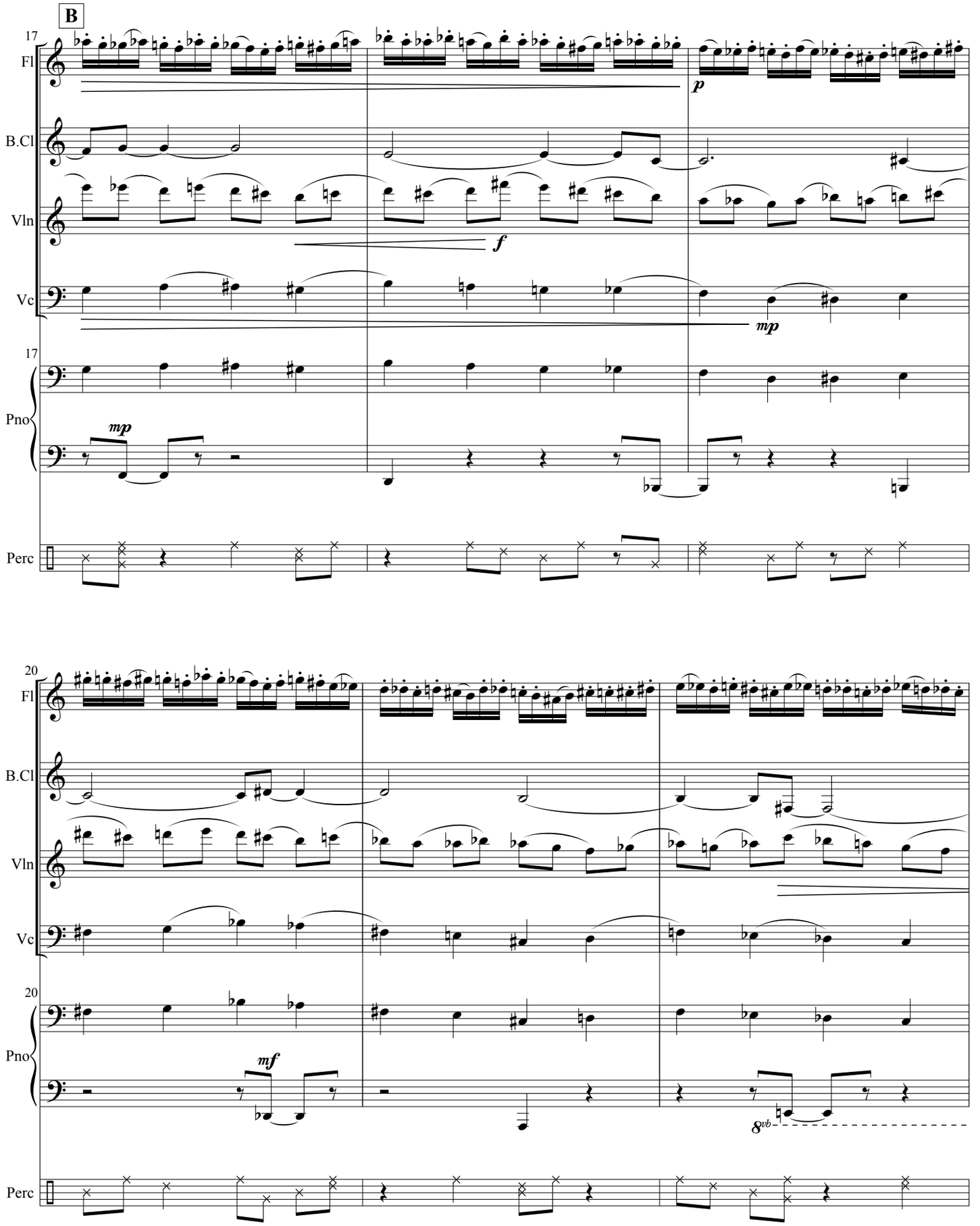
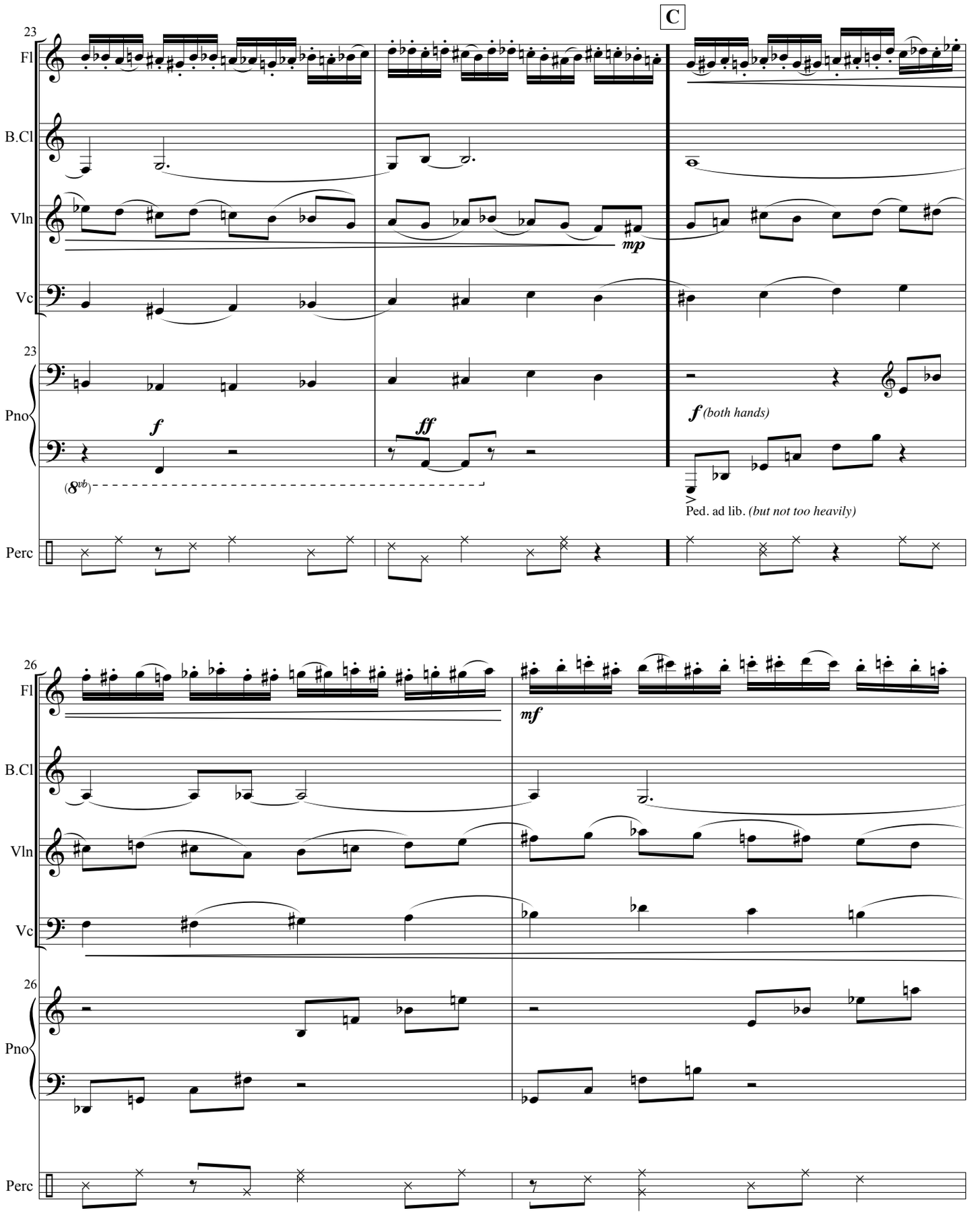
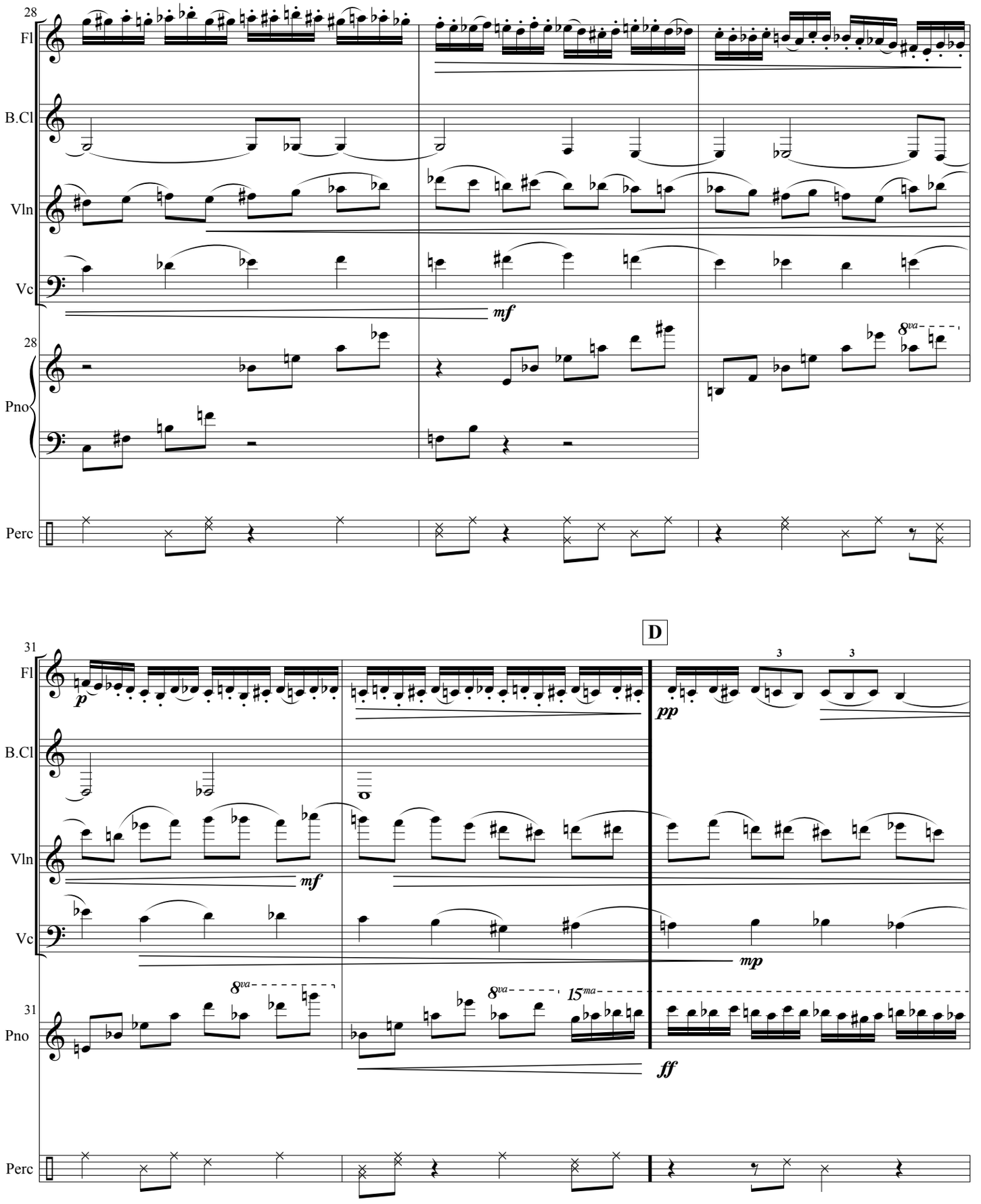

(take catch breaths, as needed, in place of last of four staccato notes, as shown in previous measure)
3
Fl
Molto sul pont.
mp
(With a moderate 5/8 feel)
(etc.)
Vln
(With a moderate 3/4 feel)
Sul pont.
Vc
mp
3
Pno
pp
Perc
6
Fl
With a buzzy tone
mp poco
mp poco
(sim.)
mp
B.Cl
Vln
mf
(etc.)
Vc
6
(sim.)
Pno
Perc
p

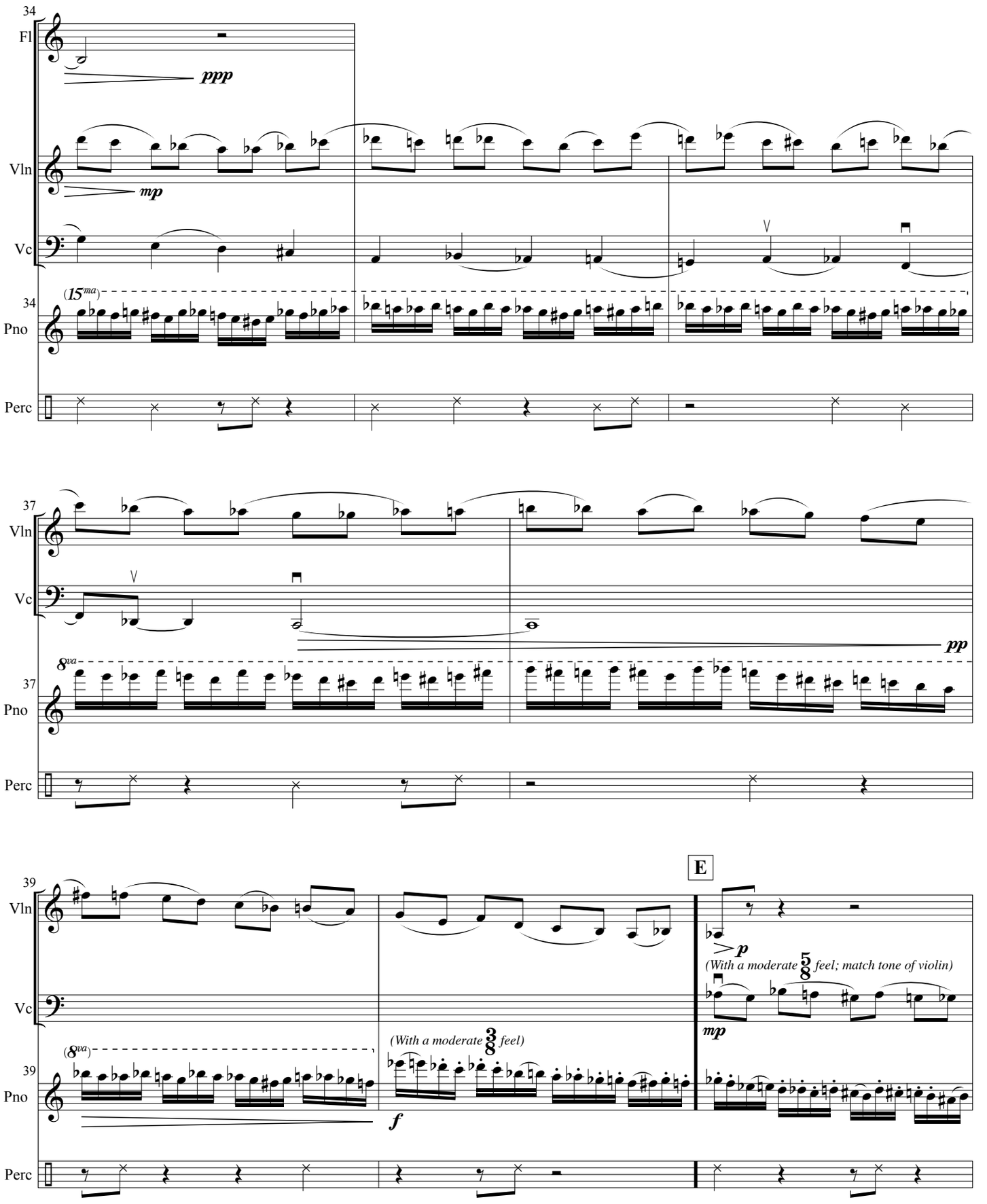

A
8
Fl
B.Cl
Vln
mp
Vc
8
Pno
Perc
10
Fl
p
B.Cl
Vln
Vc
10
Pno
Perc

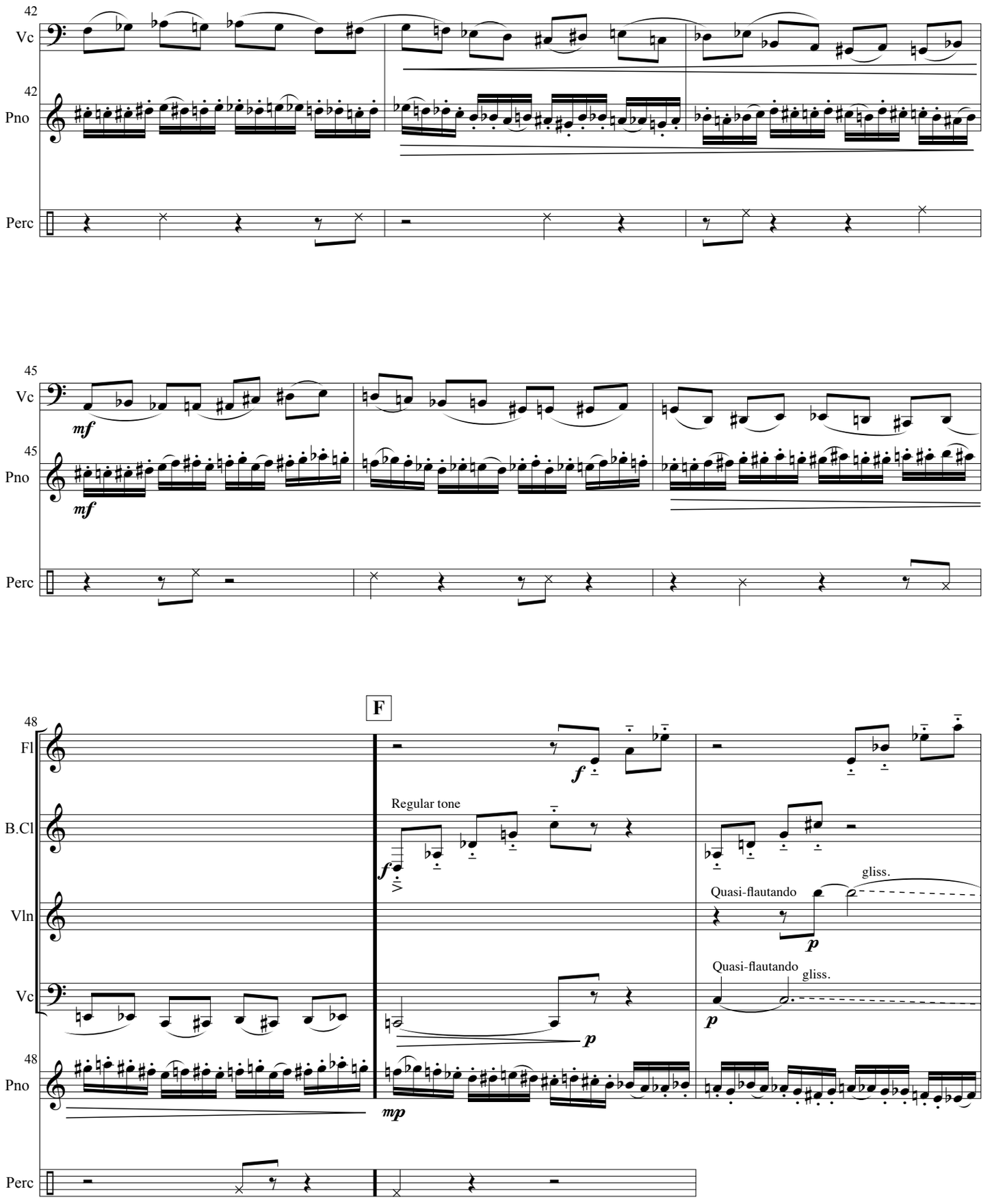

13
Fl
f
B.Cl
Vln
Vc
13
Pno
(pp in RH, sempre, through m.24)
p
Perc
15
Fl
B.Cl
Vln
mf
Vc
mf
15
Pno
Perc

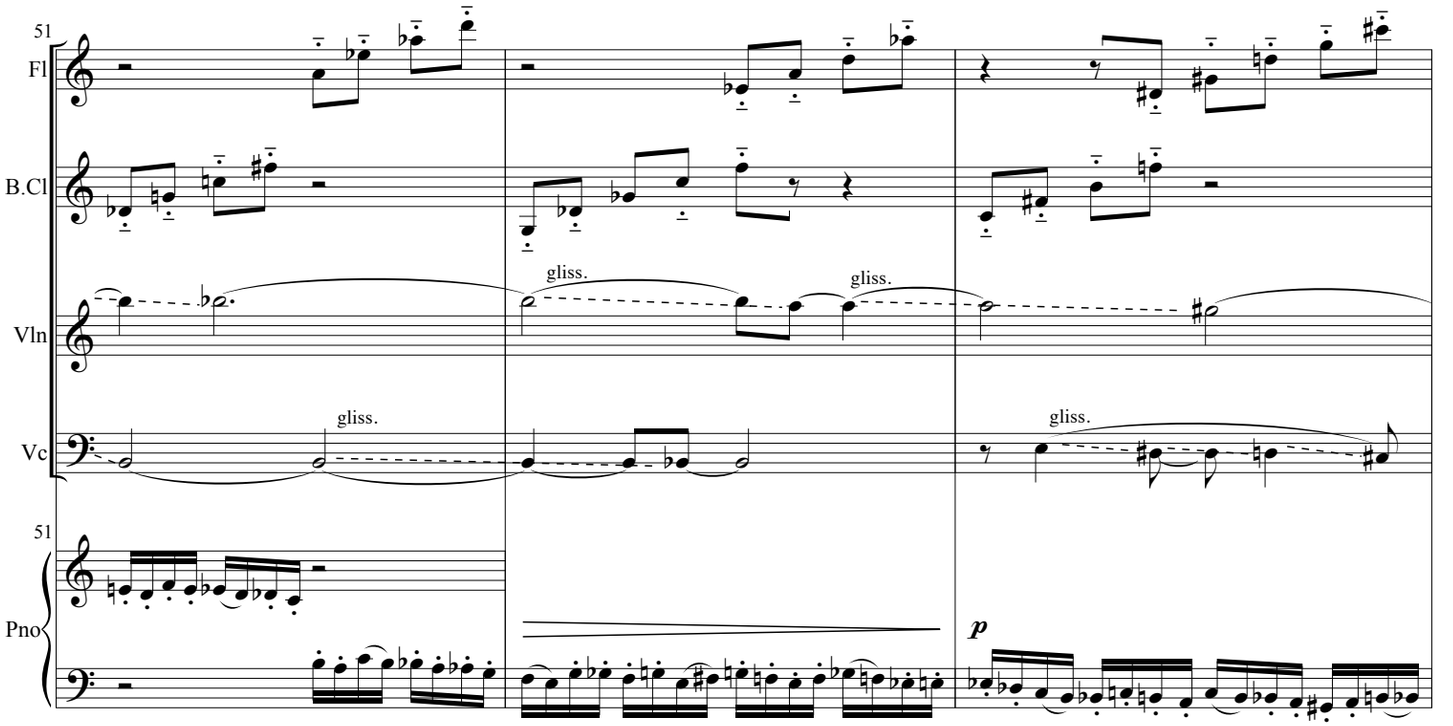

B
17
Fl
B.Cl
Vln
Vc
17
Pno
Perc
p
f
mp
mp
20
Fl
B.Cl
Vln
Vc
20
Pno
Perc
mf
8vb

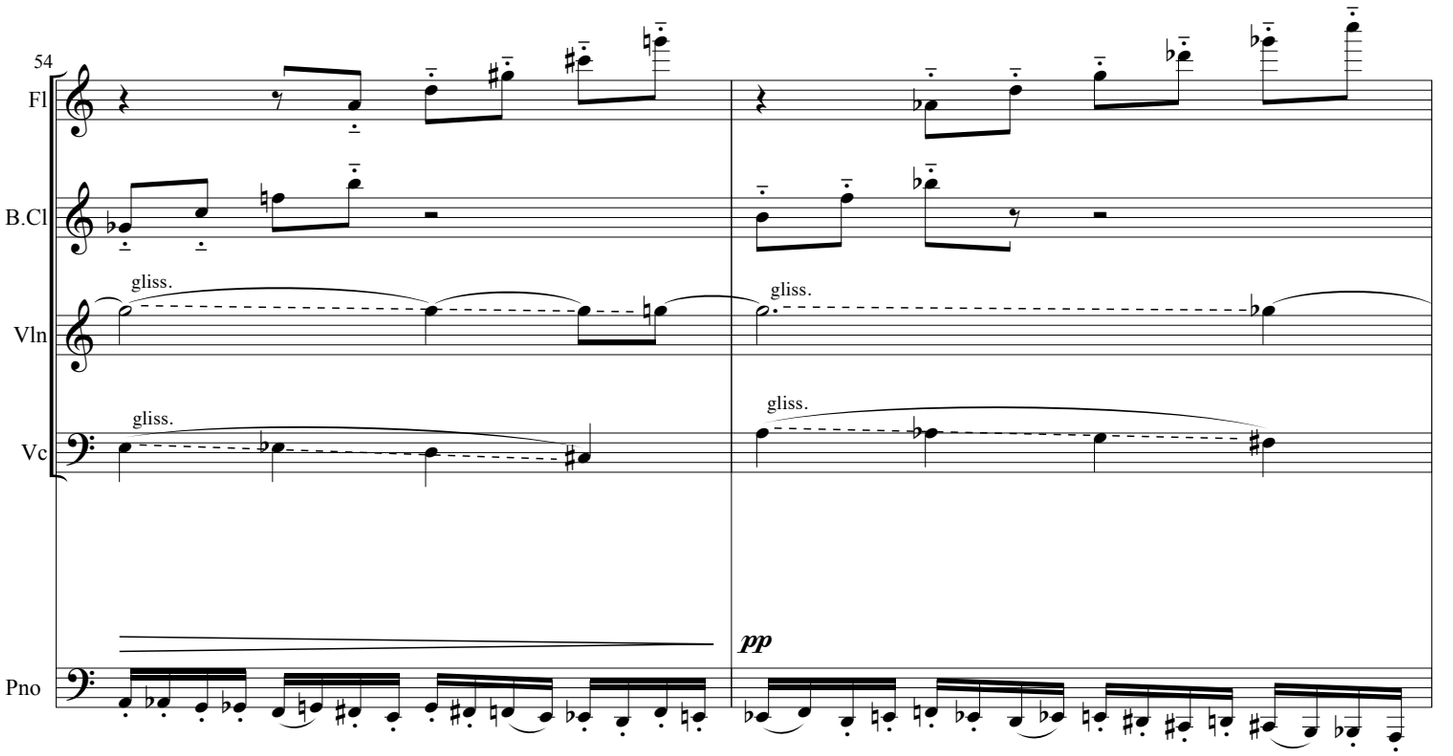

C
23
Fl
B.Cl
Vln
Vc
23
Pno
Perc
mp
f
ff
(8vb)
f (both hands)
Ped. ad lib. (but not too heavily)
26
Fl
B.Cl
Vln
Vc
26
Pno
Perc
mf

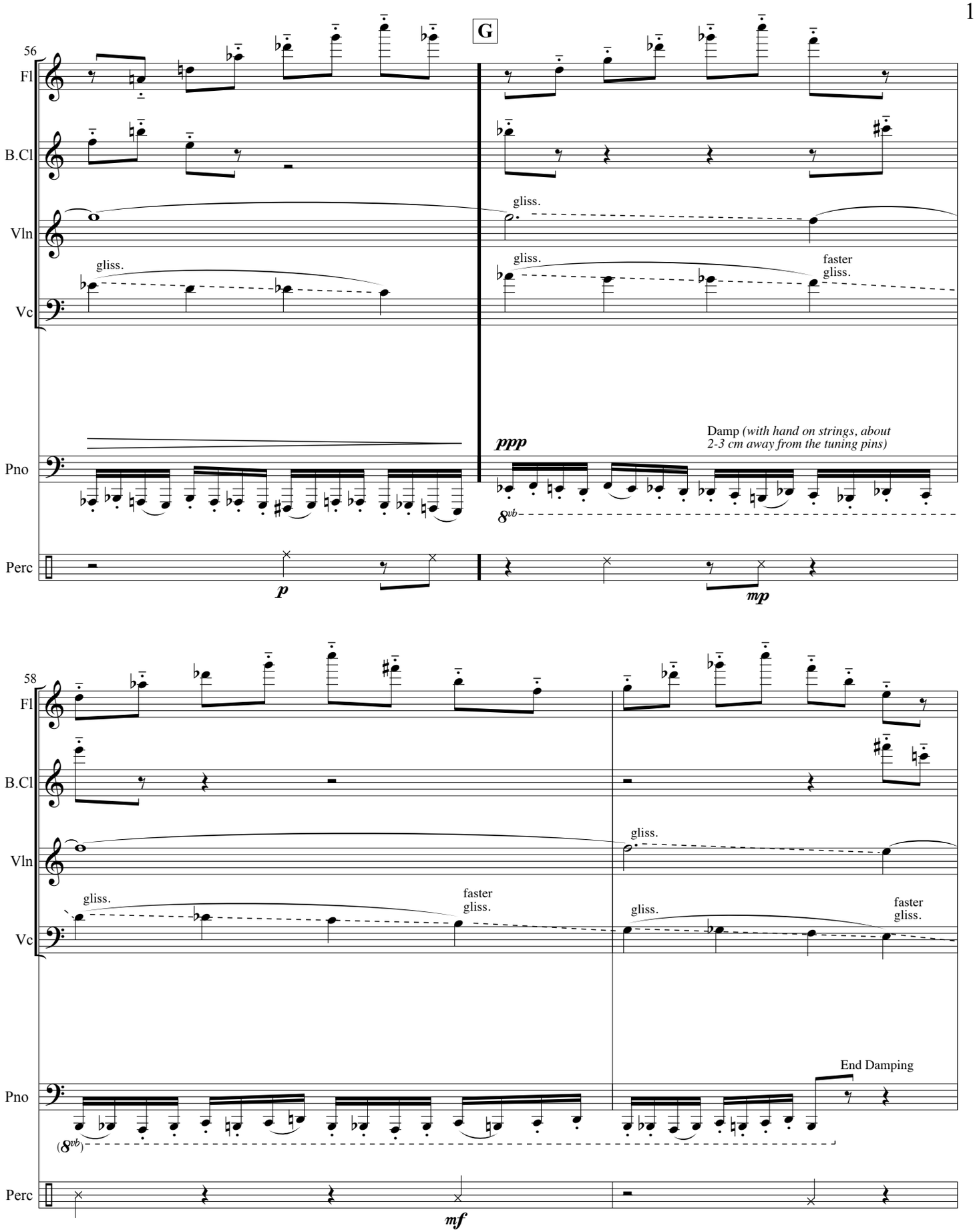

28
Fl
B.Cl
Vln
Vc
mf
28
Pno
8va
Perc
D
31
Fl
p
pp
3
3
B.Cl
Vln
mf
Vc
mp
8va
8va
15ma
31
Pno
ff
Perc

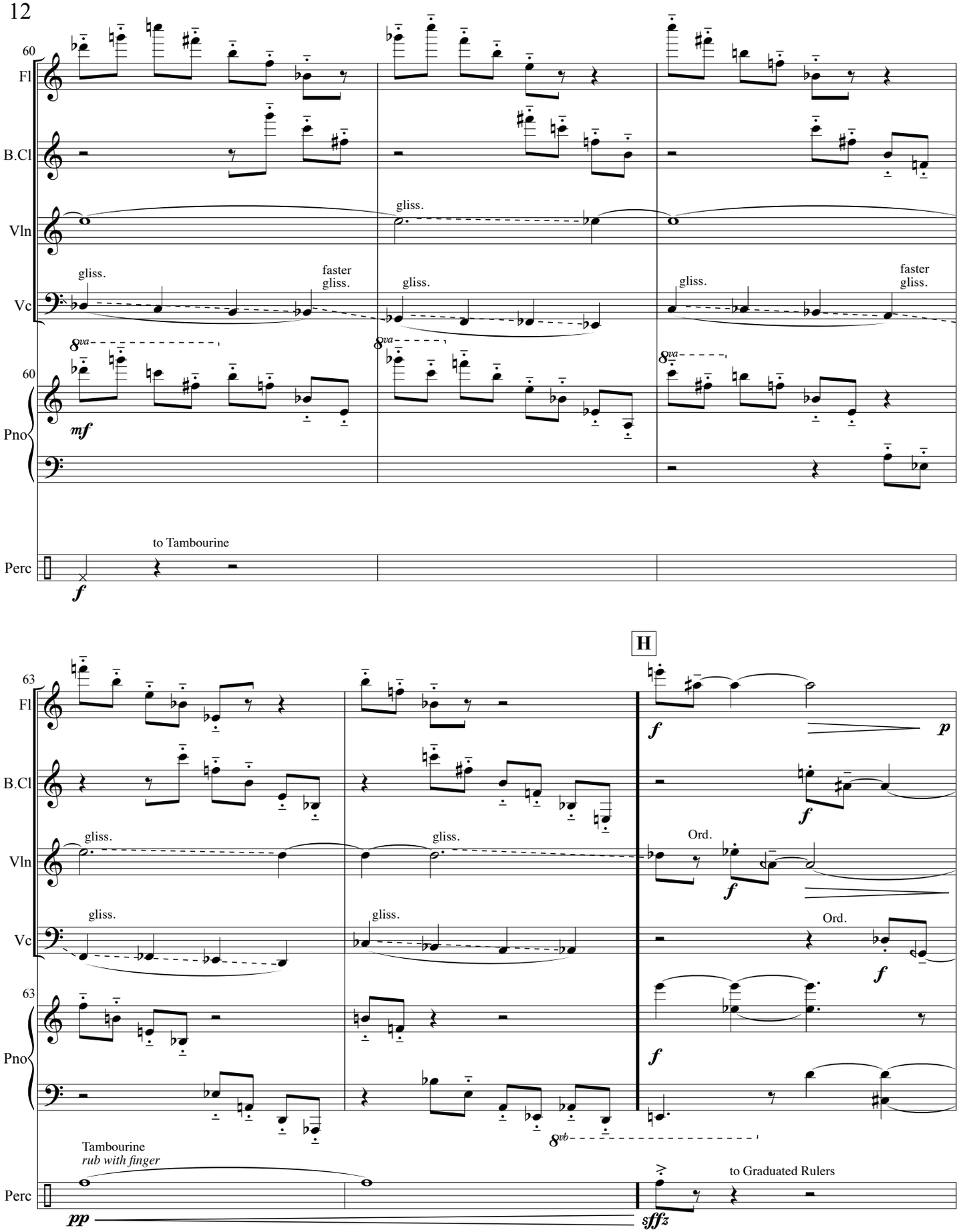

34
Fl
ppp
Vln
mp
Vc
(15ma)
34
Pno
Perc
37
Vln
Vc
pp
8va
37
Pno
Perc
39
Vln
E
p
(With a moderate 5/8 feel; match tone of violin)
Vc
mp
(8va)
(With a moderate 3/8 feel)
39
Pno
f
Perc

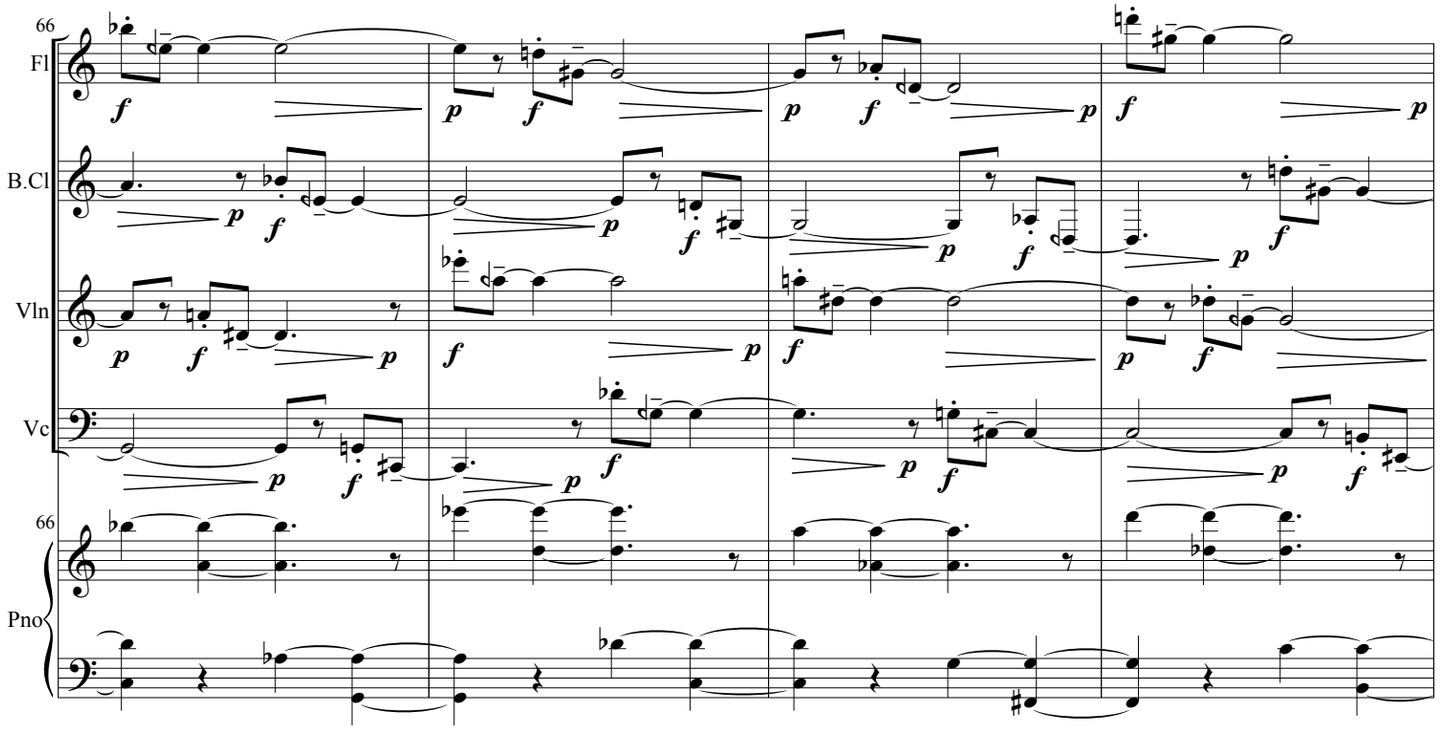

42
Vc
42
Pno
Perc
45
Vc
mf
45
Pno
mf
Perc
F
48
Fl
f
B.Cl
Regular tone
f
Vln
Quasi-flautando
gliss.
p
Vc
Quasi-flautando
gliss.
p
p
48
Pno
mp
Perc

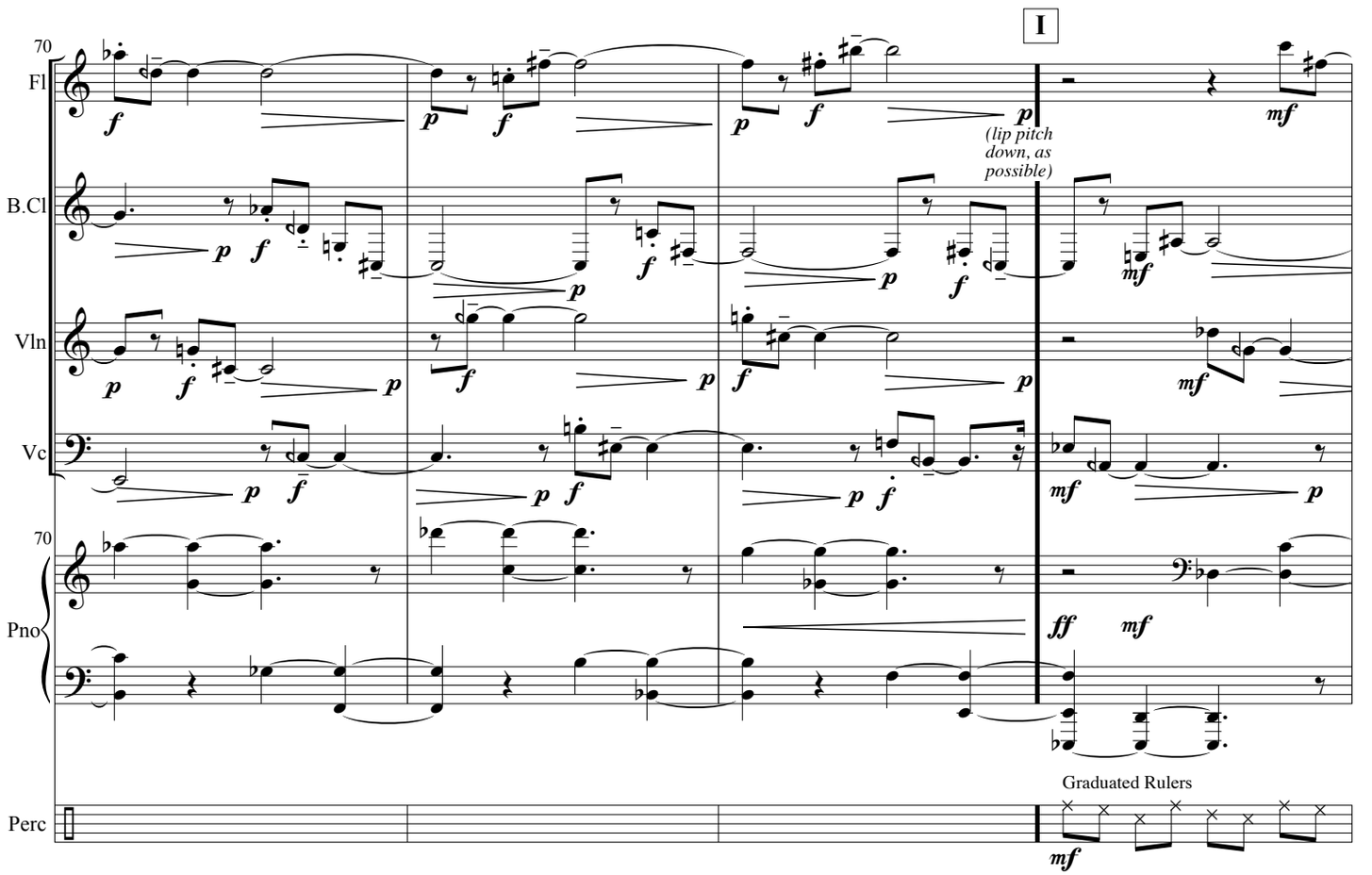

51
Fl
B.Cl
Vln
Vc
51
Pno
gliss.
gliss.
gliss.
gliss.
p

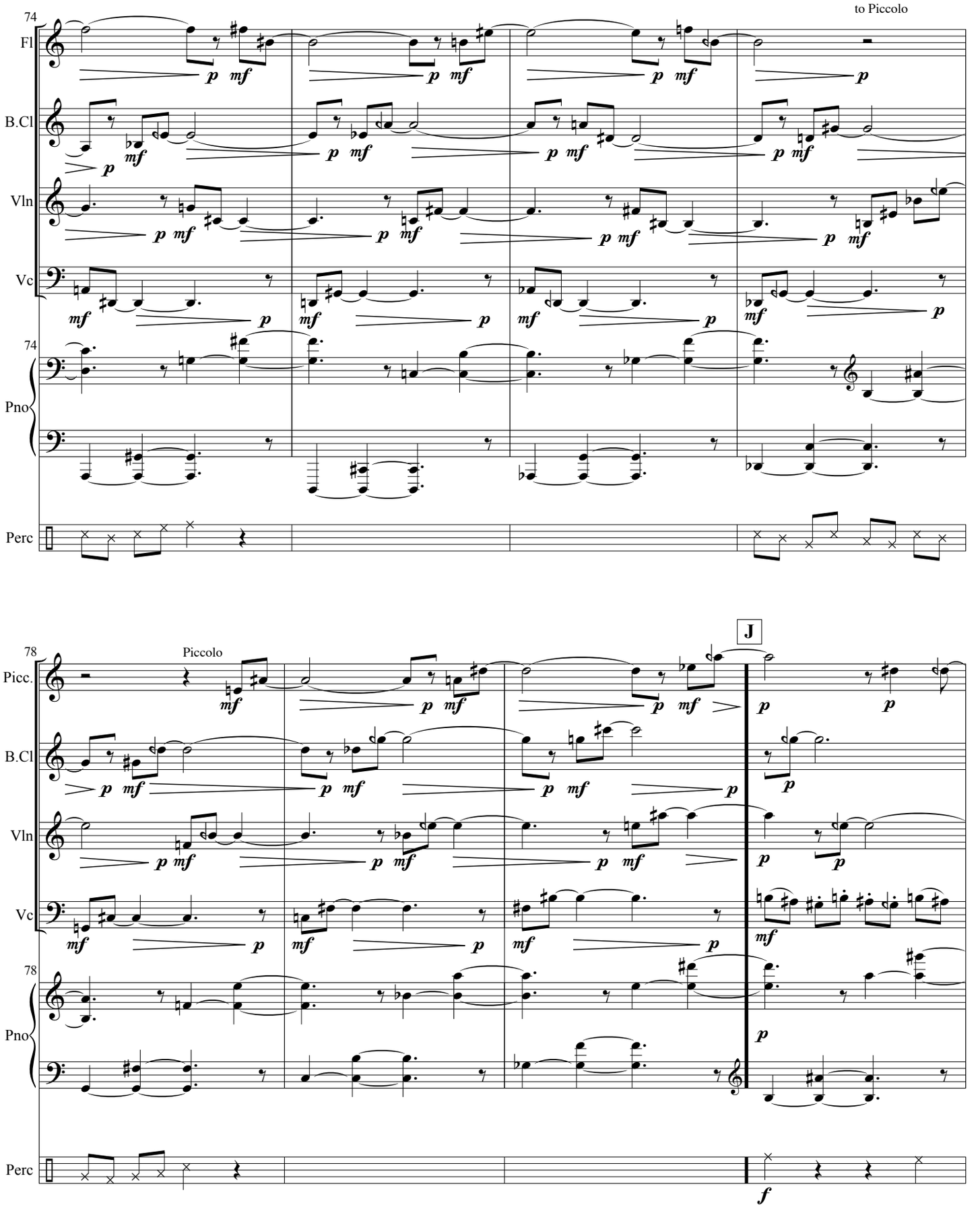

54
Fl
B.Cl
Vln
Vc
Pno
gliss.
gliss.
gliss.
gliss.
pp

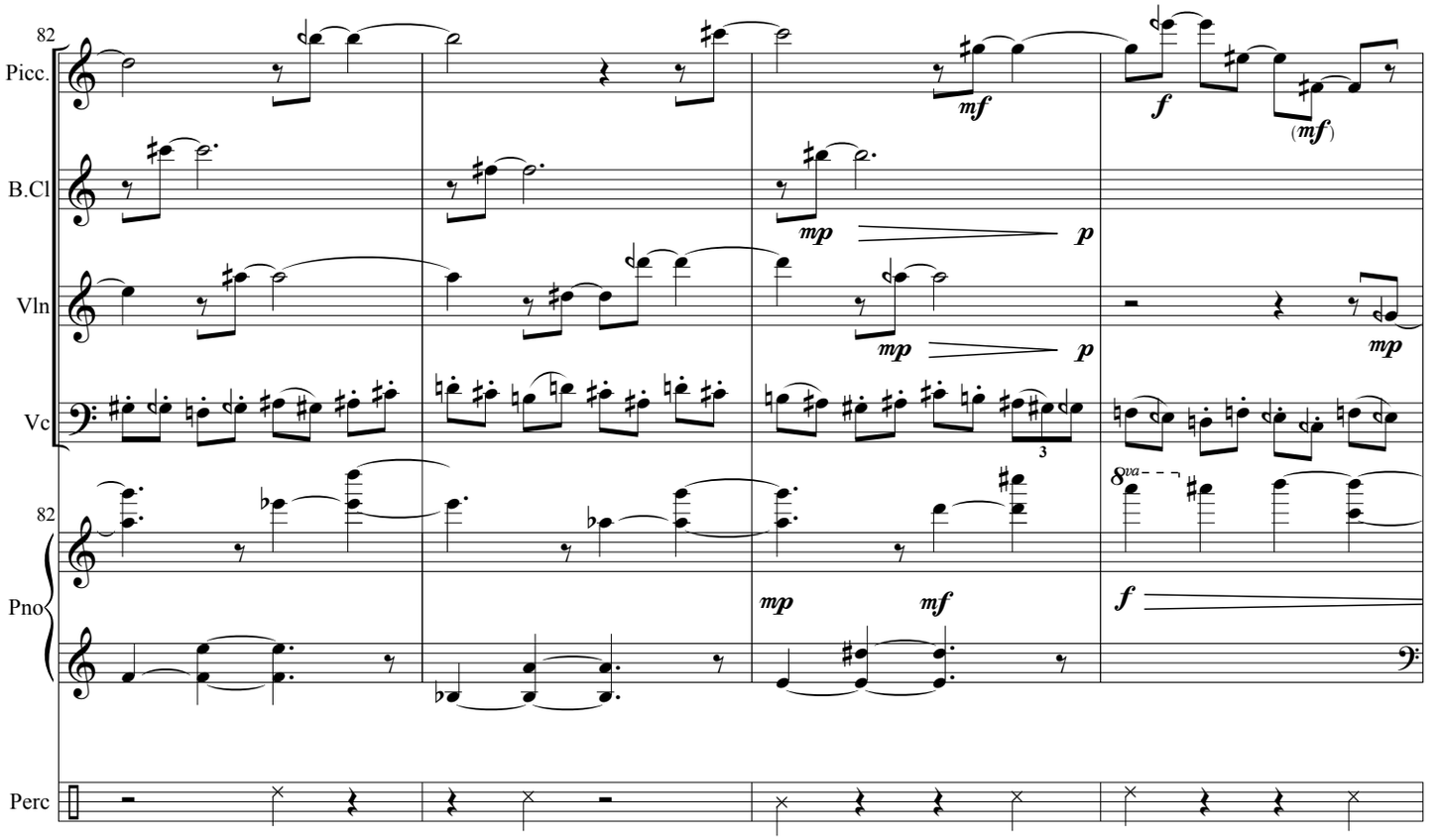

G
56
Fl
B.Cl
Vln
Vc
Pno
Perc
gliss.
gliss.
faster
gliss.
ppp
Damp (with hand on strings, about
2-3 cm away from the tuning pins)
8vb
p
mp
58
Fl
B.Cl
Vln
Vc
Pno
Perc
gliss.
faster
gliss.
gliss.
faster
gliss.
End Damping
(8vb)
mf

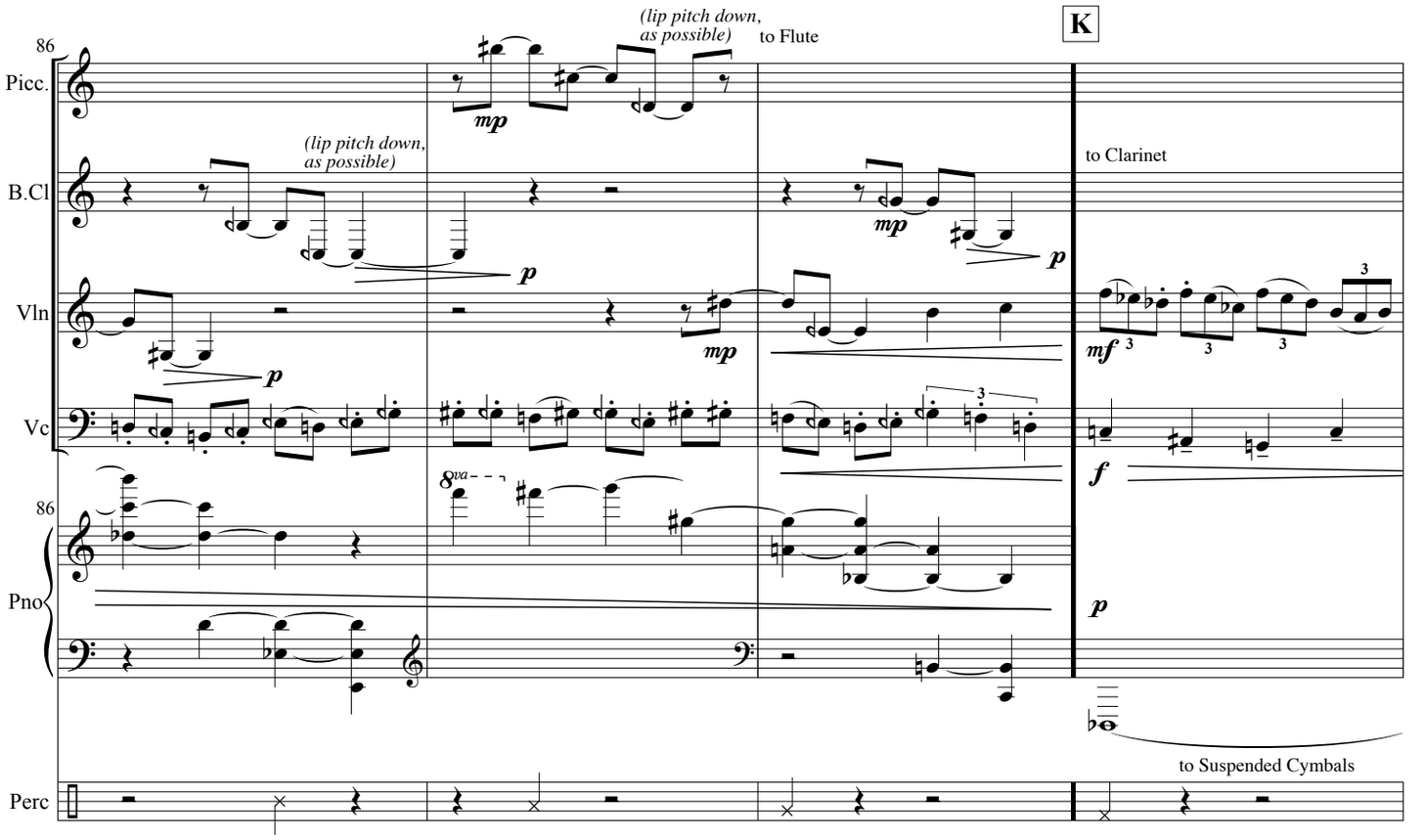

60
Fl
B.Cl
Vln
Vc
Pno
Perc
gliss.
faster
gliss.
8va
mf
to Tambourine
f
H
63
p
Ord.
8vb
Tambourine
rub with finger
pp
to Graduated Rulers
sfffz

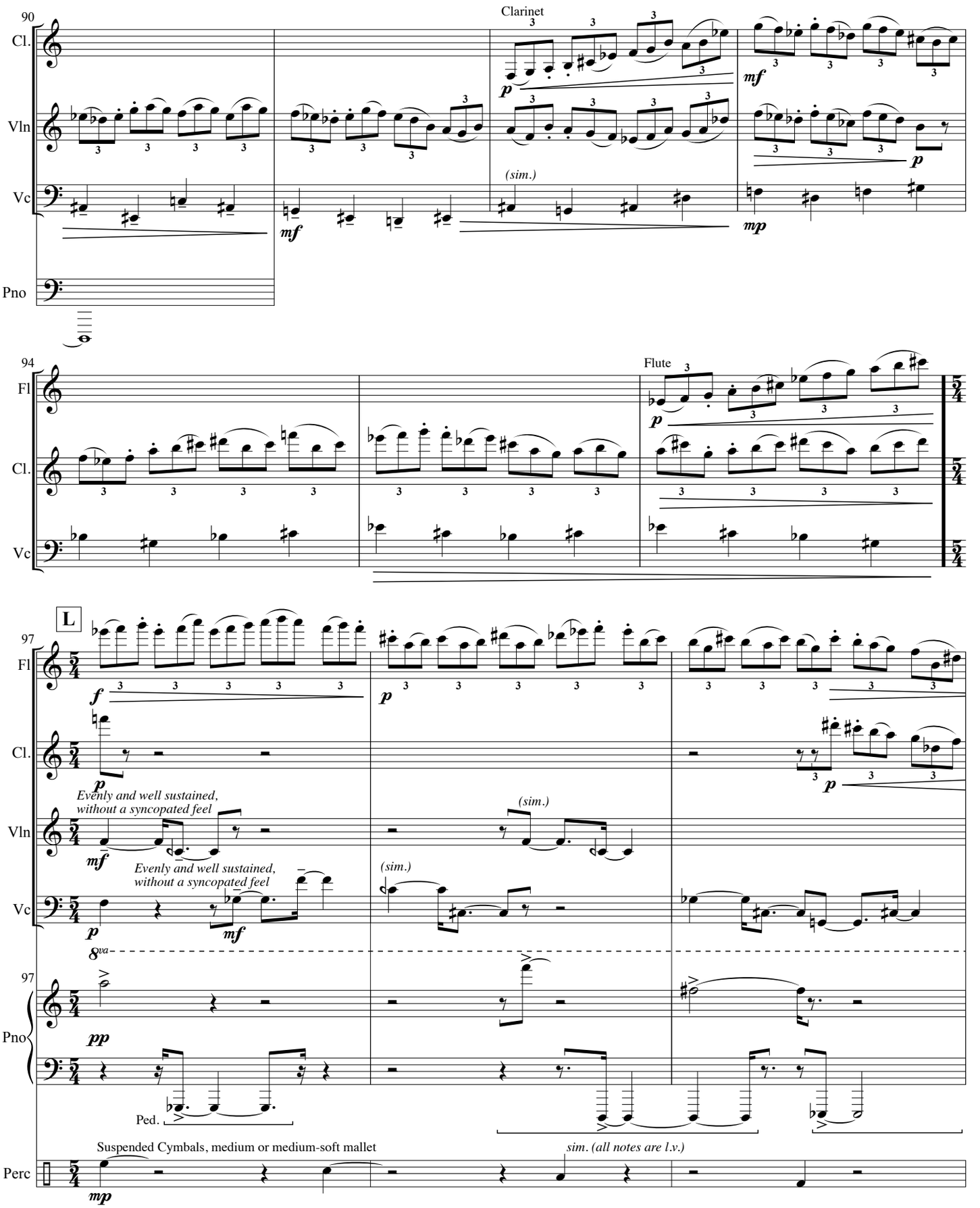

66
Fl
B.Cl
Vln
Vc
66
Pno

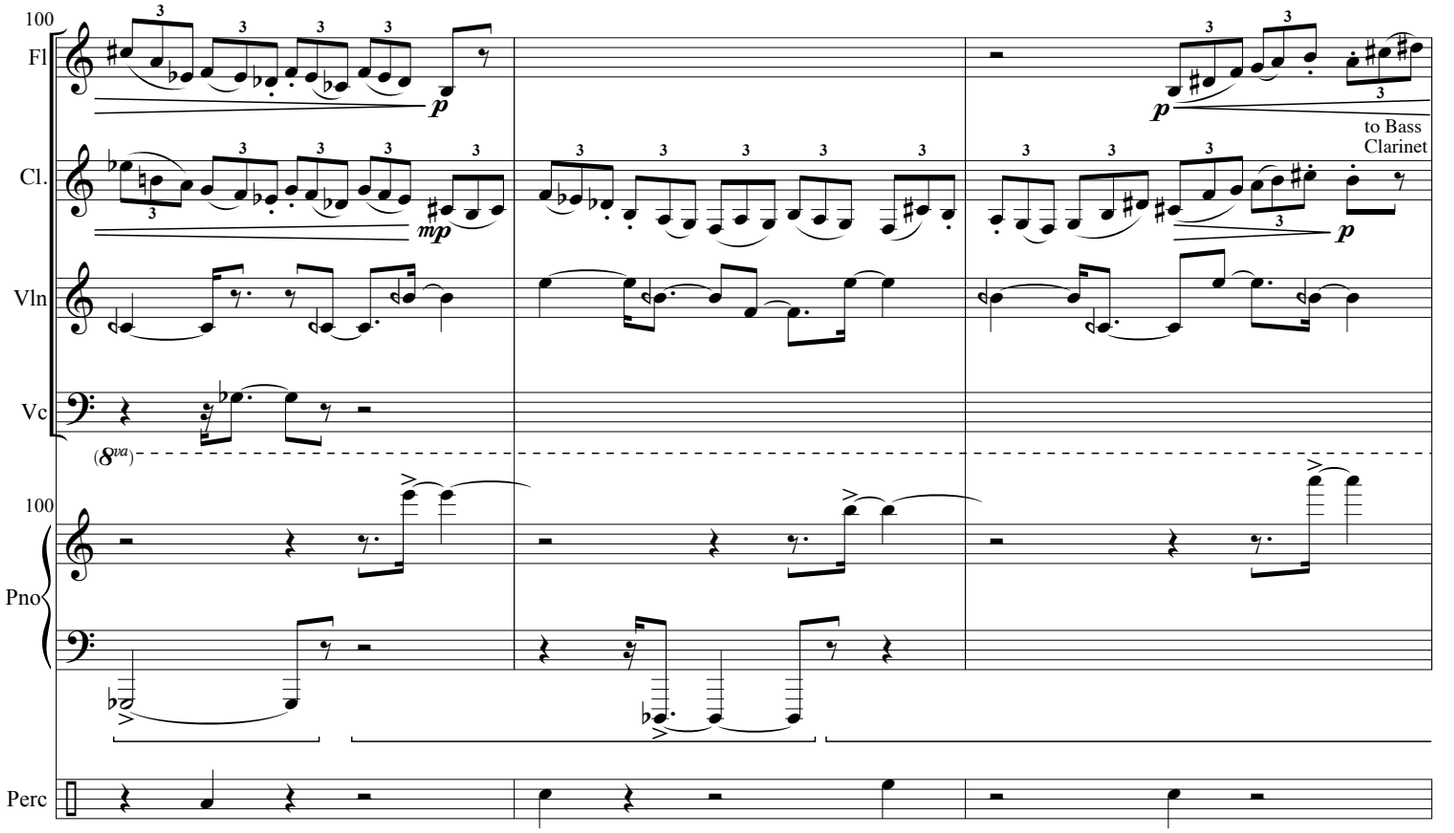

I
70
Fl
(lip pitch down, as possible)
B.Cl
Vln
Vc
70
Pno
Graduated Rulers
Perc

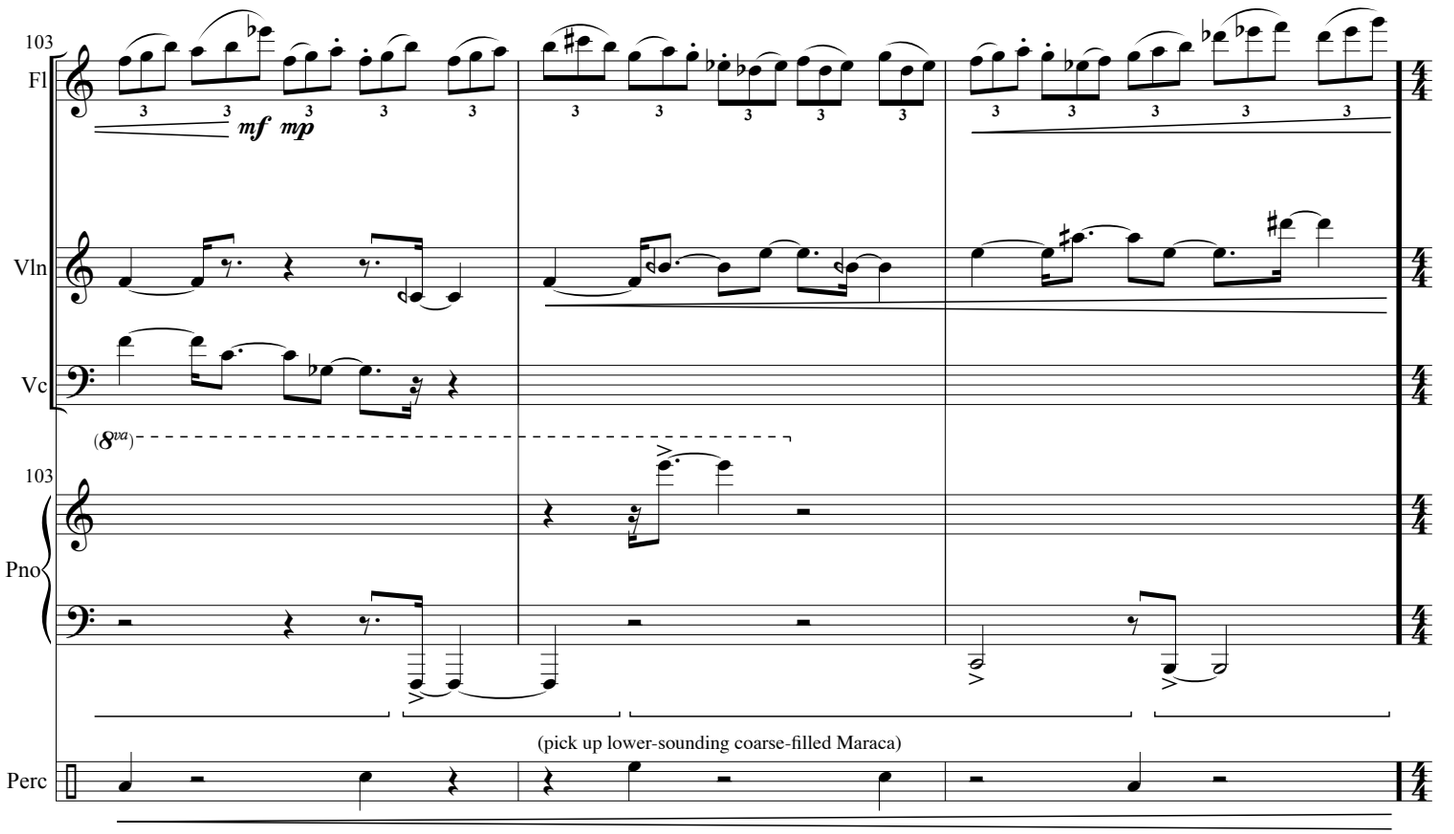

74
to Piccolo
Fl
B.Cl
Vln
Vc
74
Pno
Perc
78
Piccolo
J
Picc.
B.Cl
Vln
Vc
78
Pno
Perc

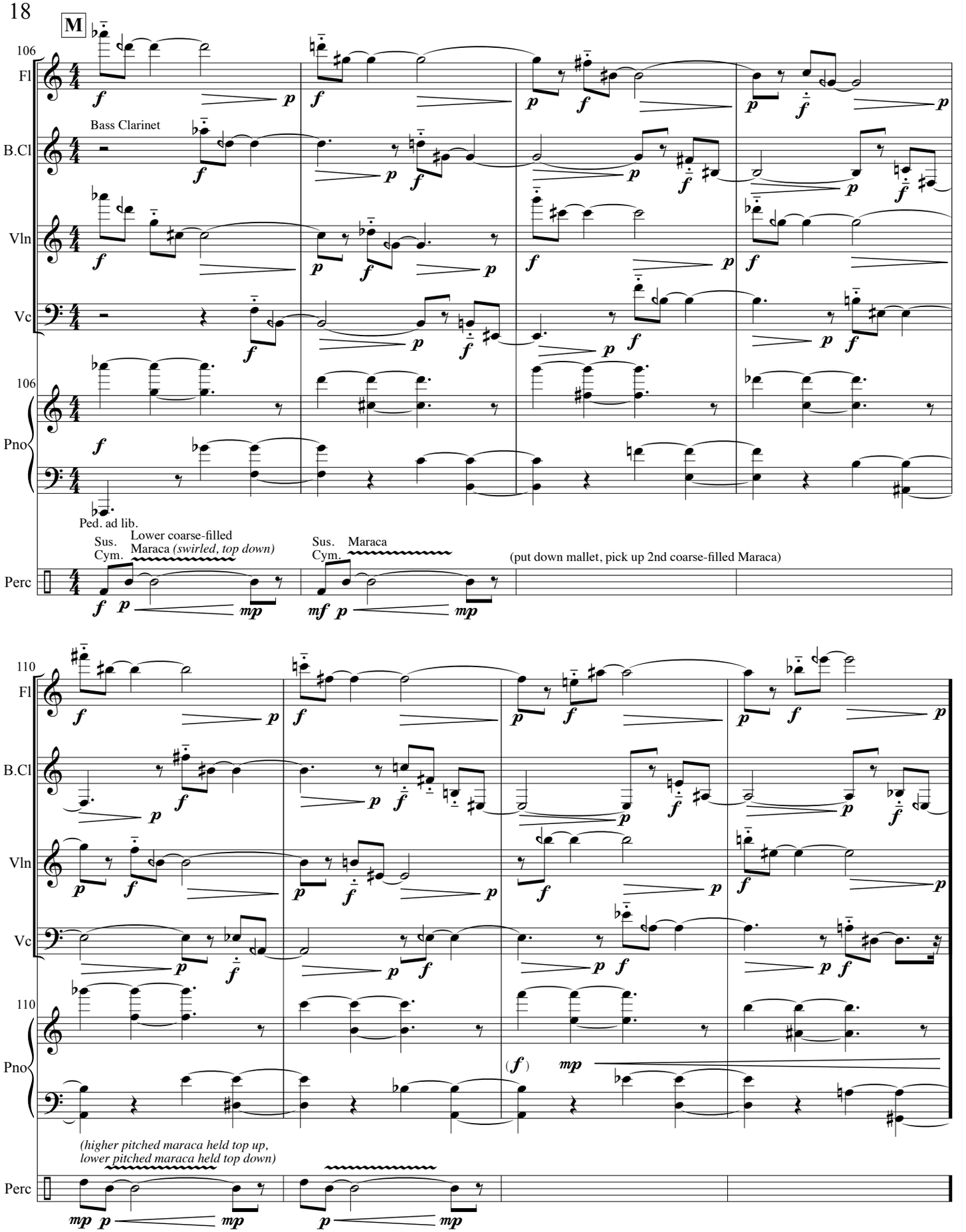

82
Picc.
B.Cl
Vln
Vc
82
Pno
Perc
mf
f
(mf)
mp
p
mp
p
mp
3
8va
mp
mf
f

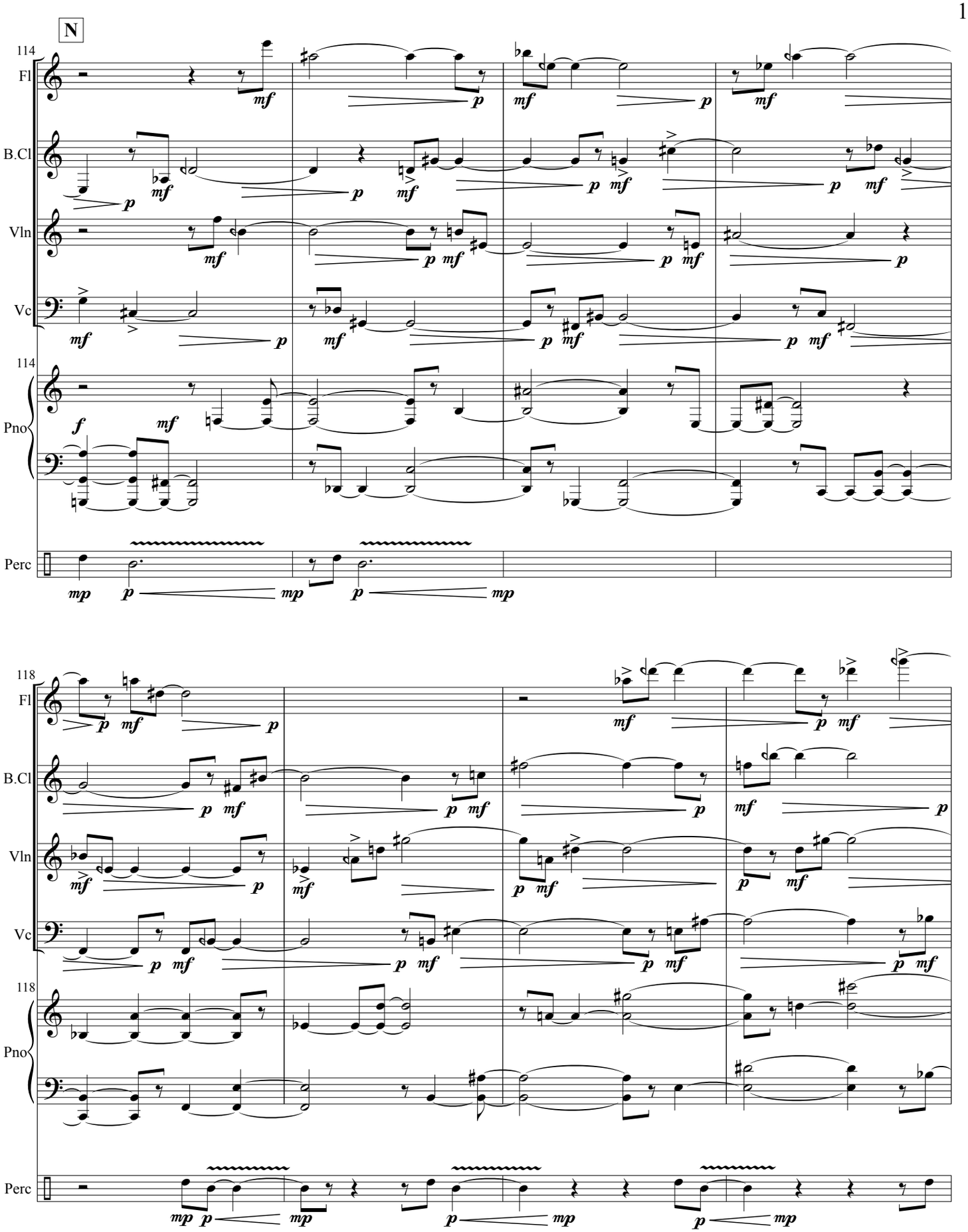

86
Picc.
B.Cl
Vln
Vc
86
Pno
Perc
(lip pitch down, as possible)
(lip pitch down, as possible)
to Flute
K
to Clarinet
mp
p
mp
p
mp
p
8va
mf
3
f
p
to Suspended Cymbals

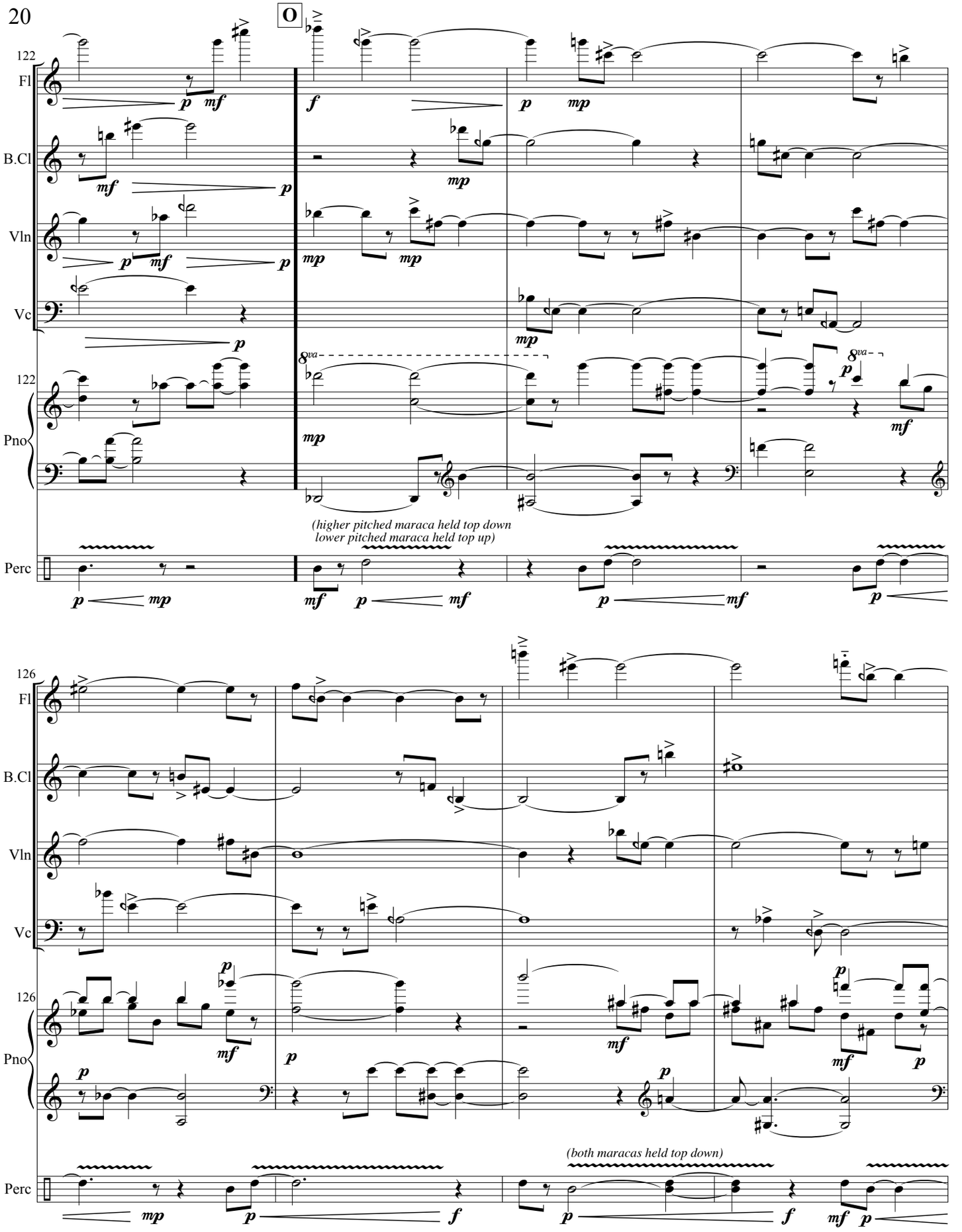

90
Cl.
Vln
Vc
Pno
Clarinet
(sim.)
94
Fl
Cl.
Vc
Flute
L
97
Fl
Cl.
Vln
Vc
Pno
Evenly and well sustained, without a syncopated feel
Evenly and well sustained, without a syncopated feel
(sim.)
(sim.)
Ped.
Perc
Suspended Cymbals, medium or medium-soft mallet
sim. (all notes are l.v.)

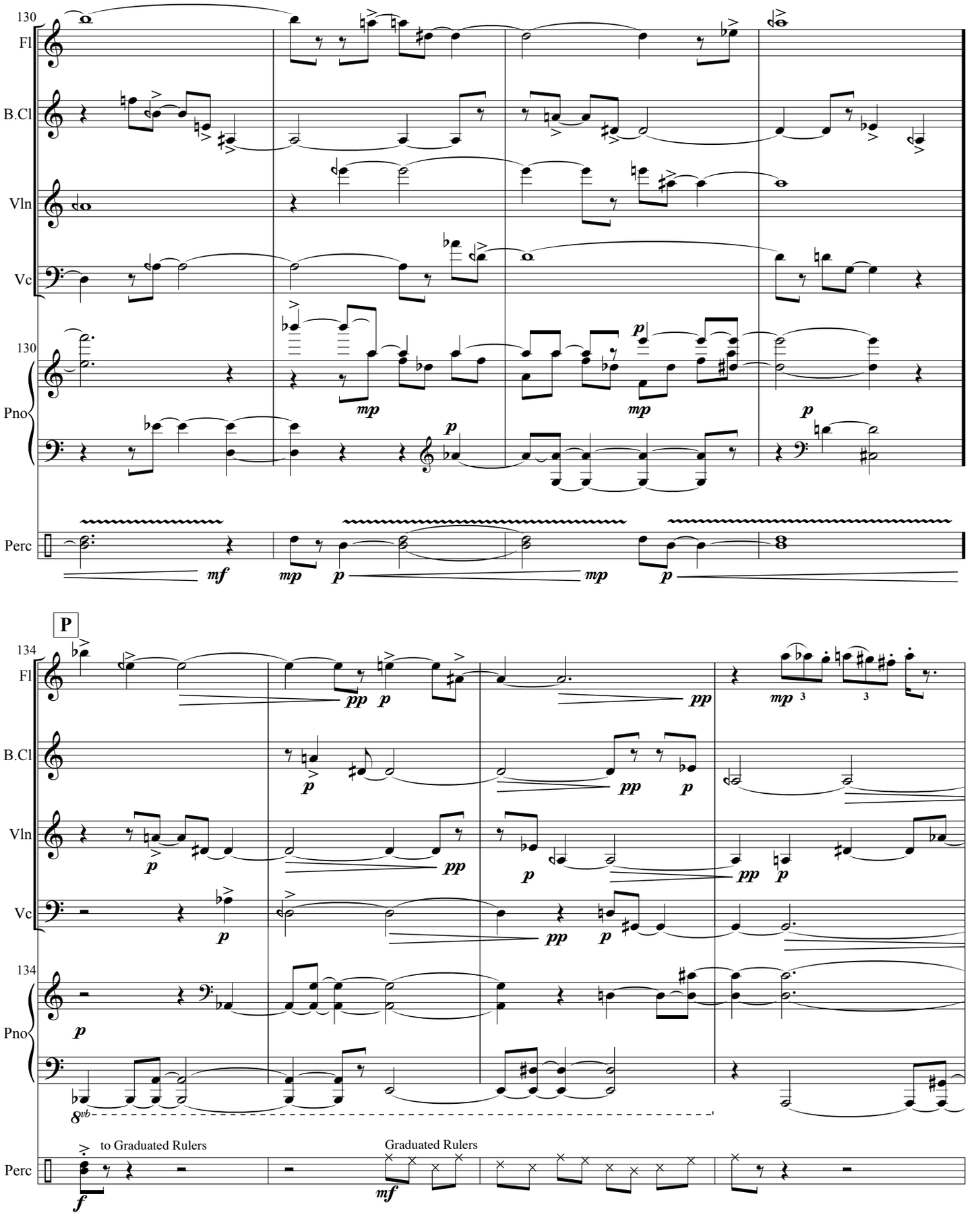

100
Fl
Cl.
Vln
Vc
(8va)
100
Pno
Perc
to Bass Clarinet

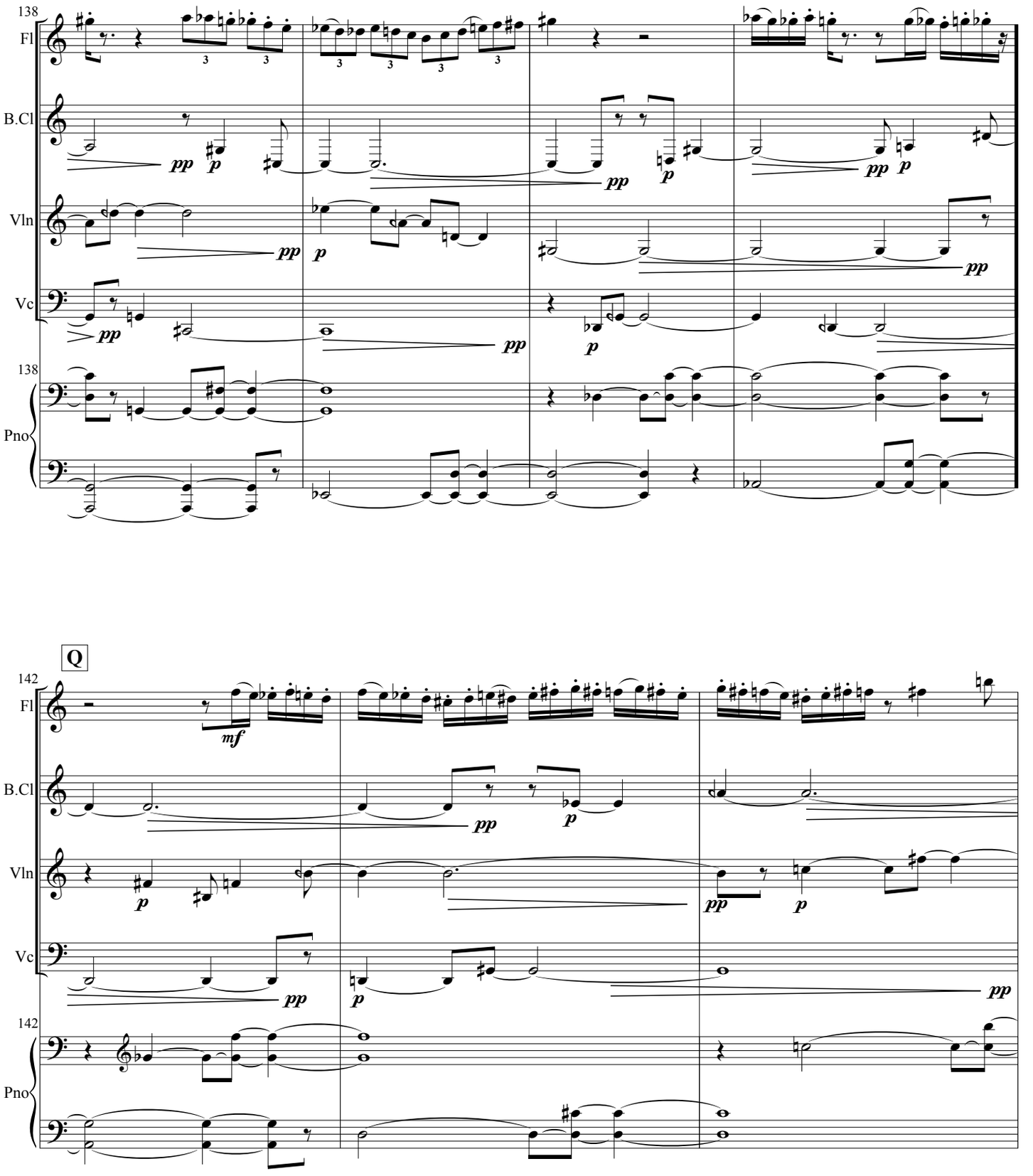

103
Fl
Vln
Vc
(8va)
103
Pno
Perc
(pick up lower-sounding coarse-filled Maraca)

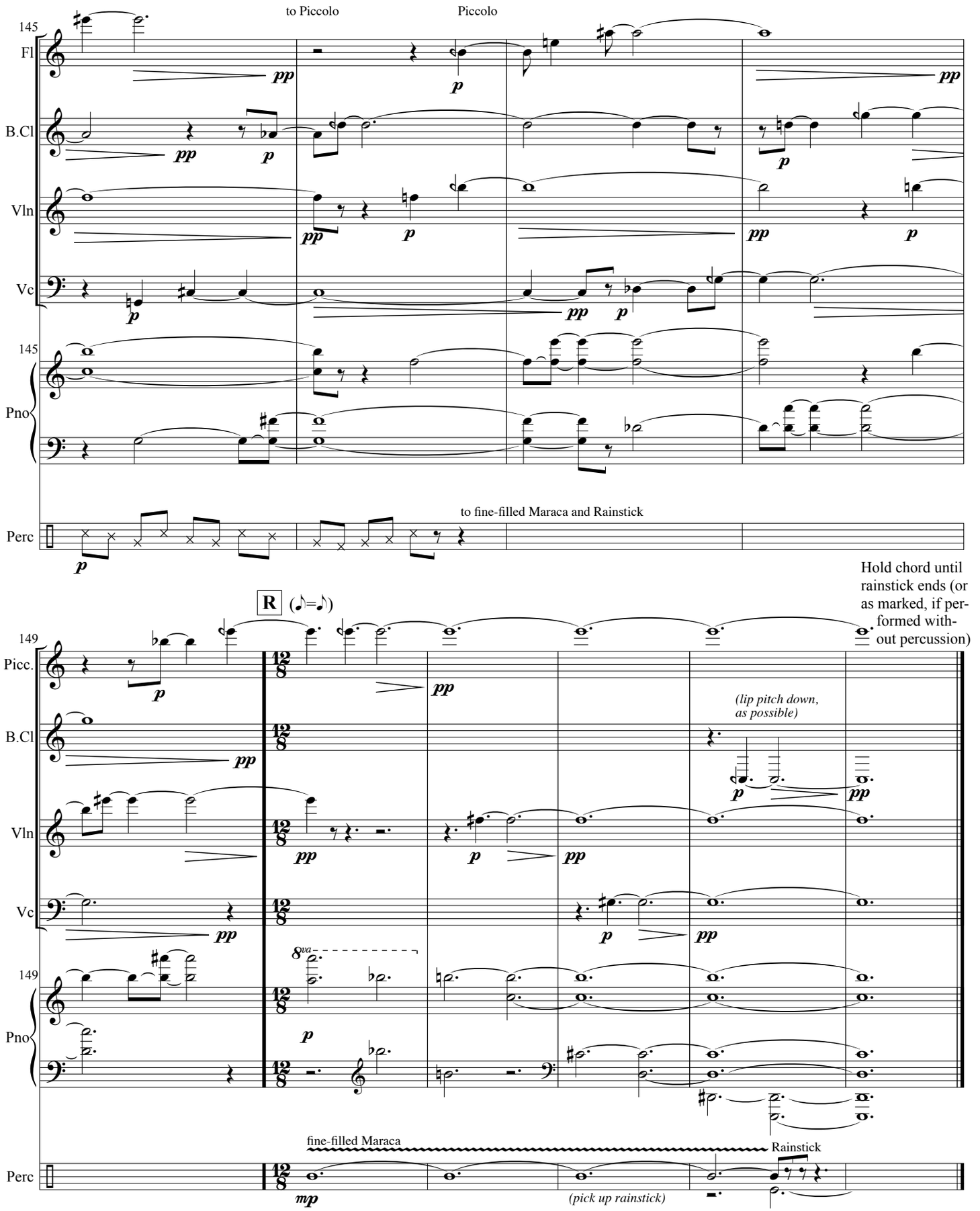

M
106
Fl
Bass Clarinet
B.Cl
Vln
Vc
106
Pno
Ped. ad lib.
Sus. Cym.
Lower coarse-filled Maraca (swirled, top down)
Sus. Cym.
Maraca
(put down mallet, pick up 2nd coarse-filled Maraca)
Perc
110
Fl
B.Cl
Vln
Vc
110
Pno
(higher pitched maraca held top up, lower pitched maraca held top down)
Perc


N
114
Fl
B.Cl
Vln
Vc
114
Pno
Perc
118
Fl
B.Cl
Vln
Vc
118
Pno
Perc


O
122
Fl
B.Cl
Vln
Vc
122
Pno
8va
(higher pitched maraca held top down
lower pitched maraca held top up)
Perc
126
Fl
B.Cl
Vln
Vc
126
Pno
(both maracas held top down)
Perc


130
Fl
B.Cl
Vln
Vc
130
Pno
Perc
mf
mp
p
mp
p
mp
p
P
134
Fl
B.Cl
Vln
Vc
134
Pno
Perc
pp
p
pp
p
pp
p
pp
p
pp
p
mp
3
3
8vb
to Graduated Rulers
Graduated Rulers
f
mf

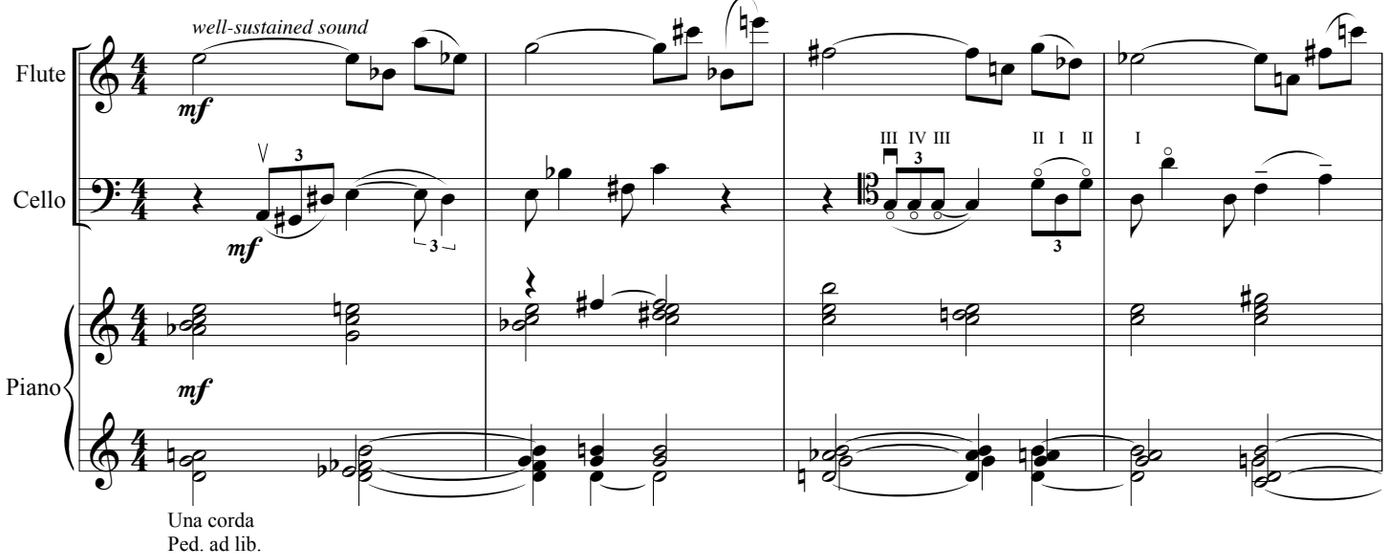

138
Fl
B.Cl
Vln
Vc
138
Pno
Q
142
Fl
B.Cl
Vln
Vc
142
Pno

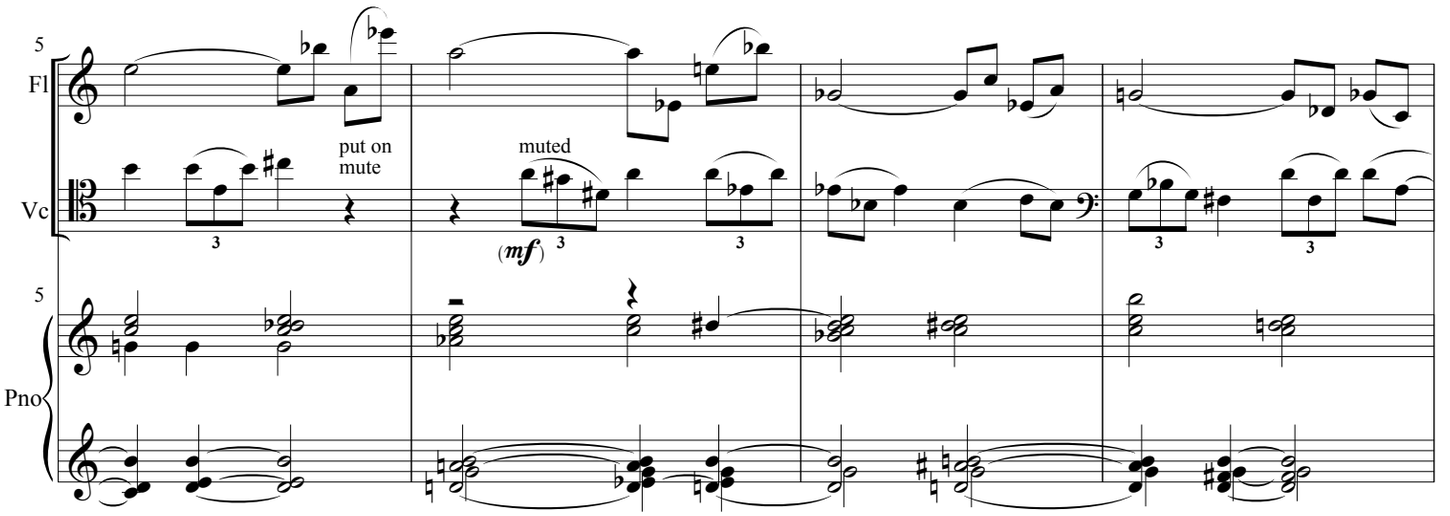

145
Fl
B.Cl
Vln
Vc
145
Pno
Perc
to Piccolo
Piccolo
to fine-filled Maraca and Rainstick
R (♪=♪)
Hold chord until rainstick ends (or as marked, if performed without percussion)
149
Picc.
B.Cl
Vln
Vc
149
Pno
Perc
(lip pitch down, as possible)
8va
fine-filled Maraca
Rainstick
(pick up rainstick)

ii. Labyrinthe

(Concentric Circles with Zig-Zags)

Slowly, Mysteriously—Meditatively and Contemplatively, ♩≈52





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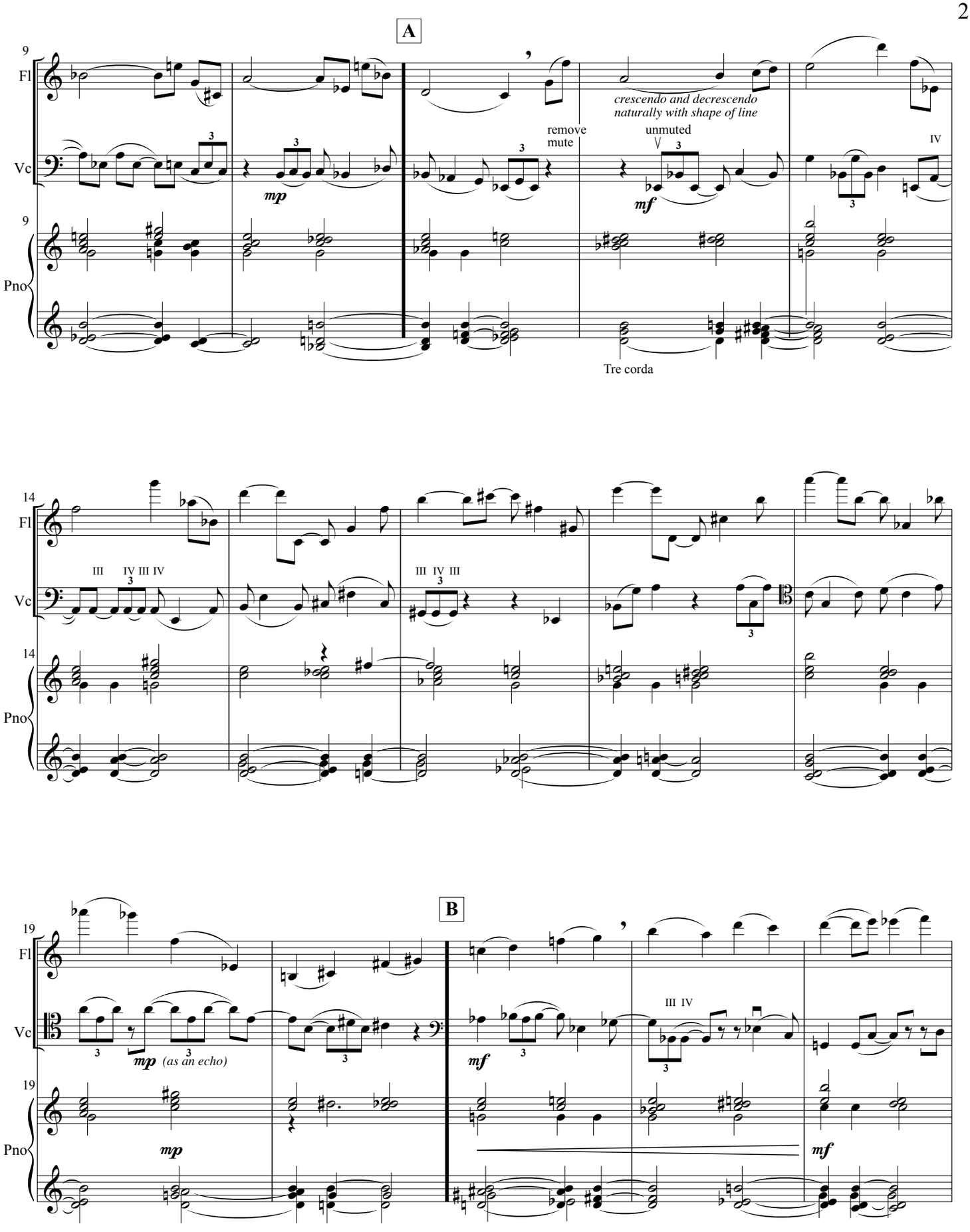
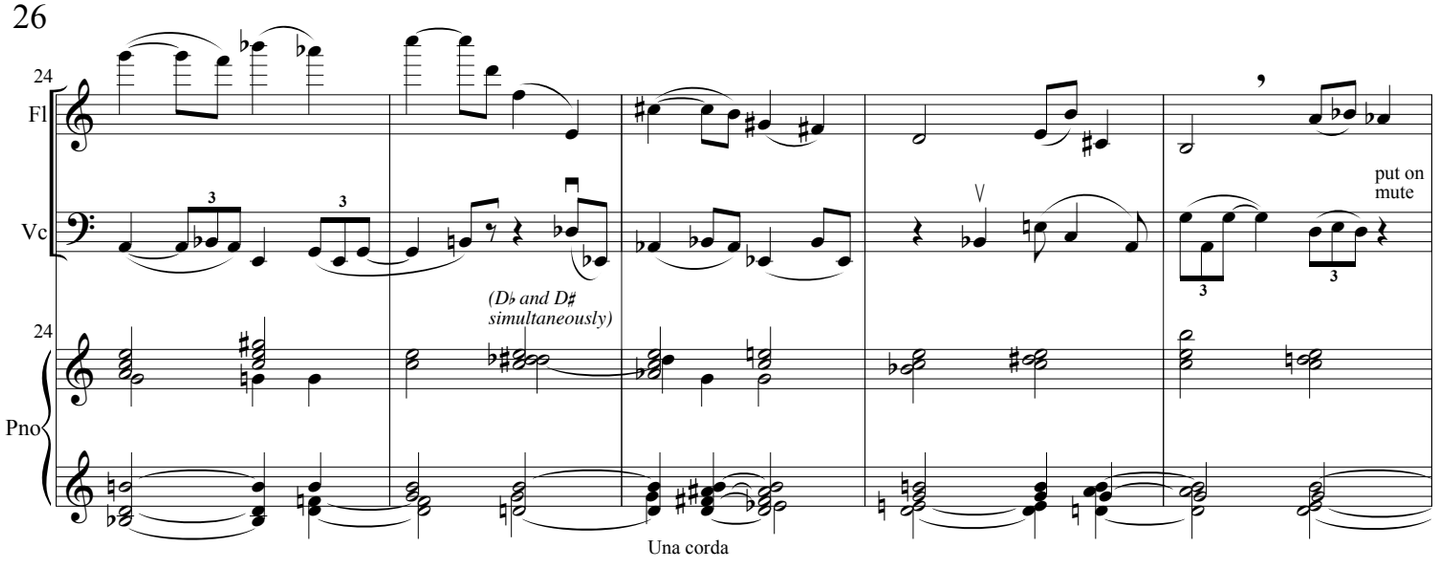
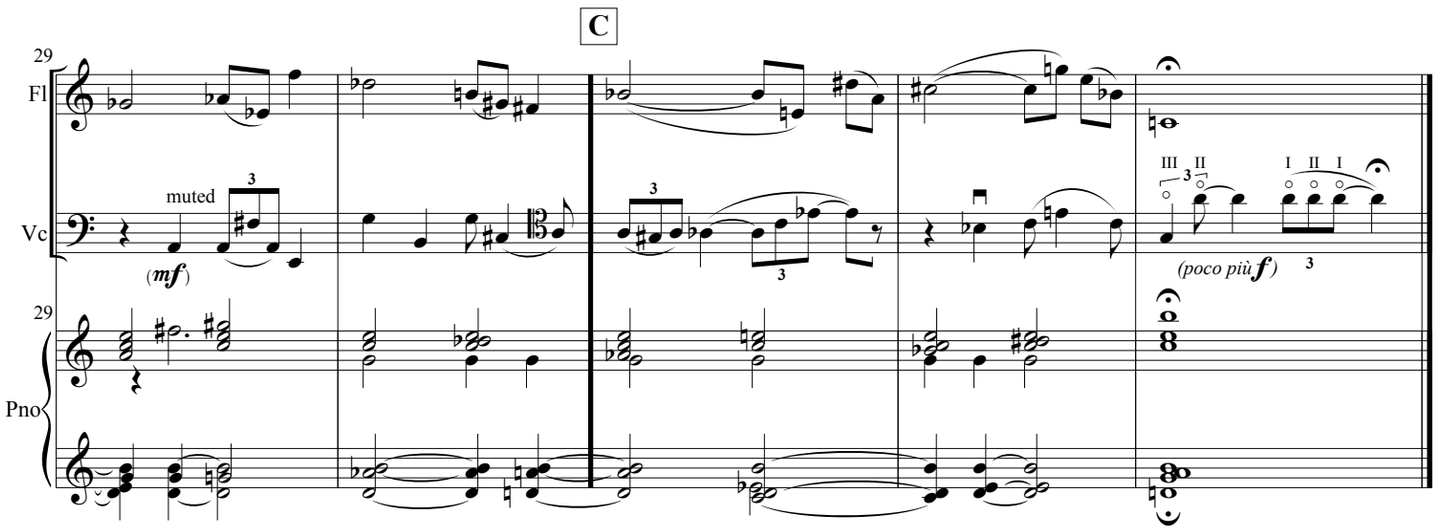

A
9
Fl
Vc
Pno
mp
remove mute
unmuted
mf
crescendo and decrescendo naturally with shape of line
IV
Tre corda
14
III
IV III IV
III IV III
19
B
mp
(as an echo)
mf
III IV


24
Fl
Vc
24
Pno
(D♭ and D♯ simultaneously)
put on mute
Una corda


C
29
Fl
Vc
29
Pno
muted
(mf)
III II
I II I
(poco più f)

iii. Tetrominoes

Allegro Moderato (♩≈84)

Clarinet in B♭

Violin

'Cello

Medium-Hard Mallets

Marimba

Cl.

Vln.

Vc.

Mar

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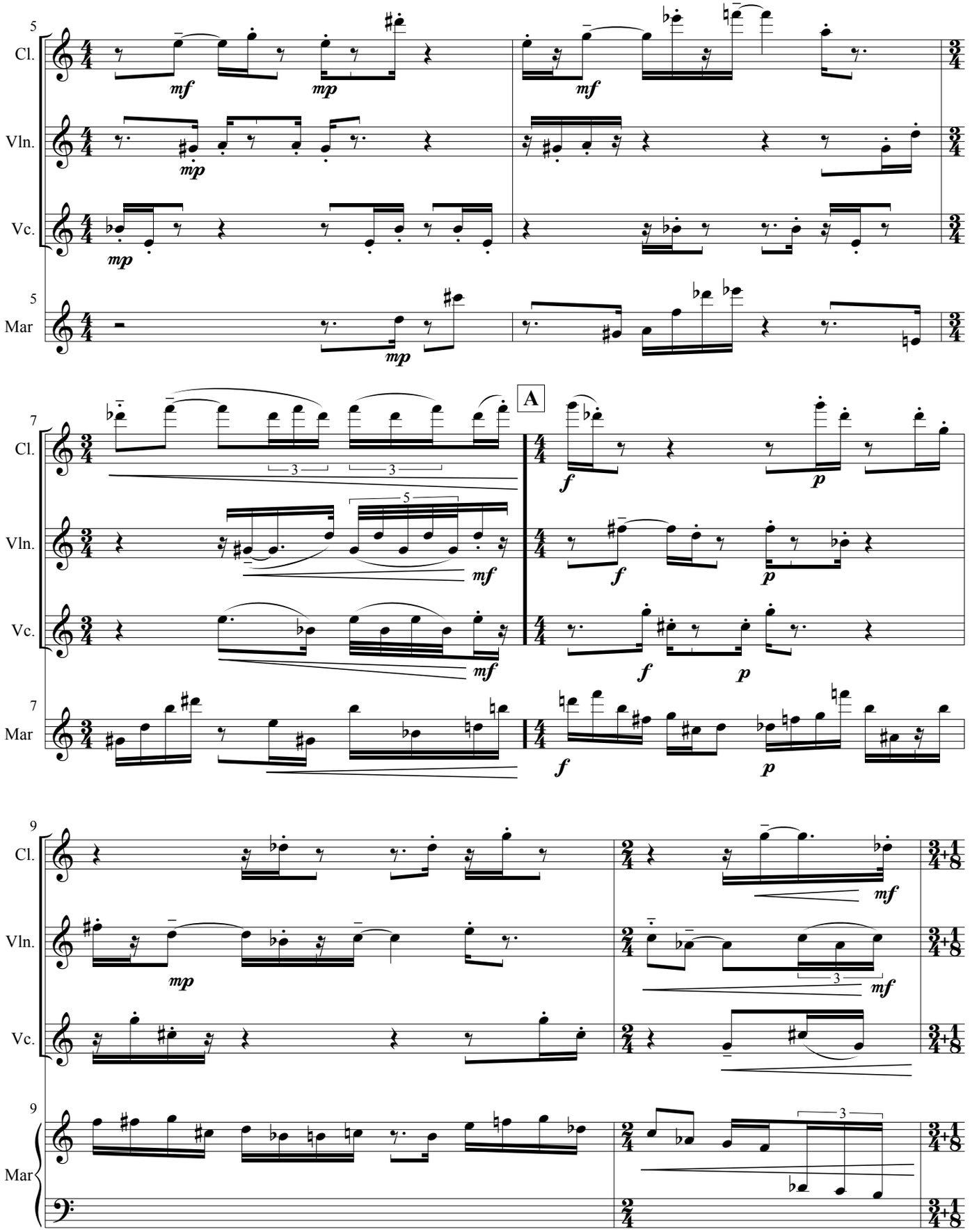
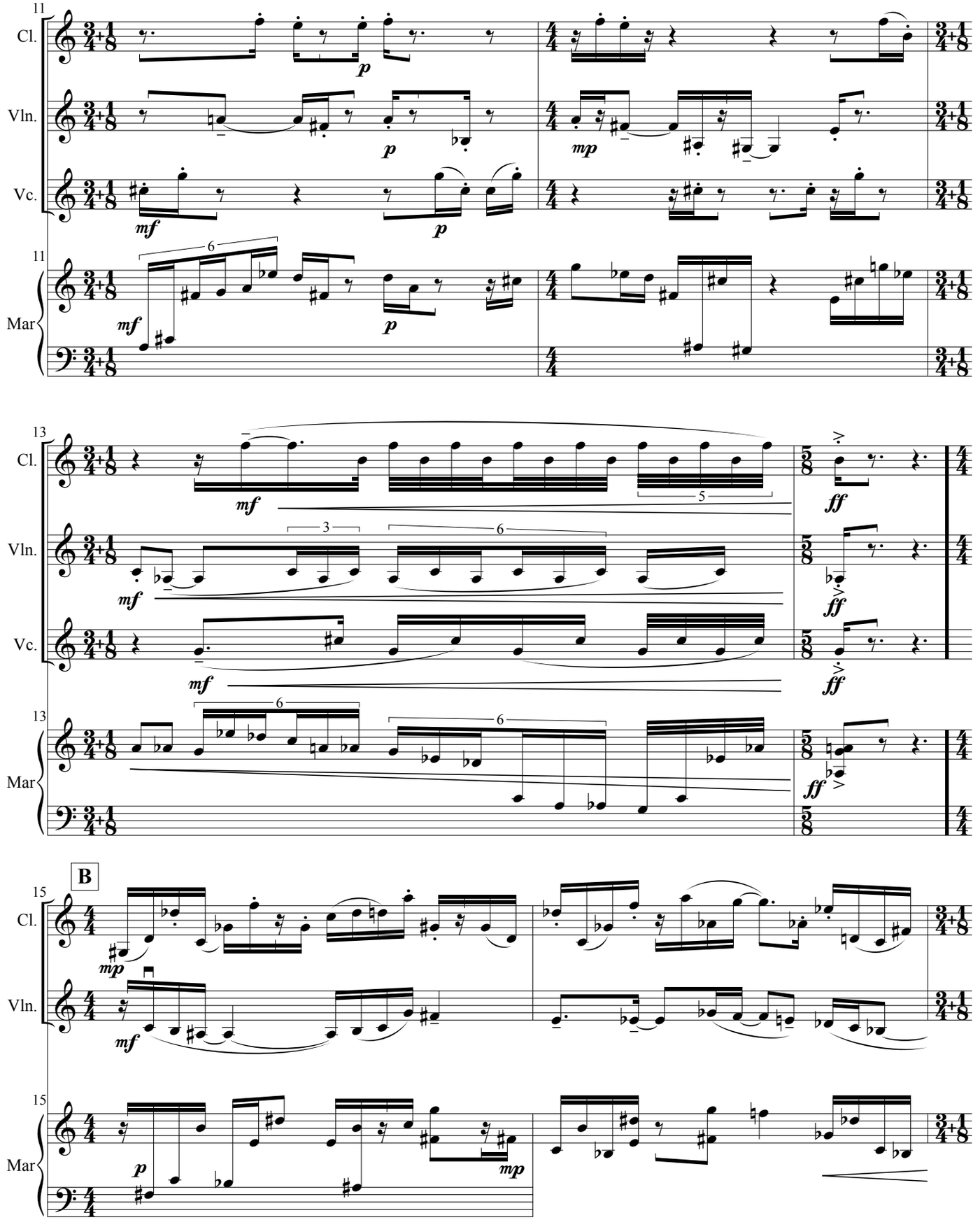
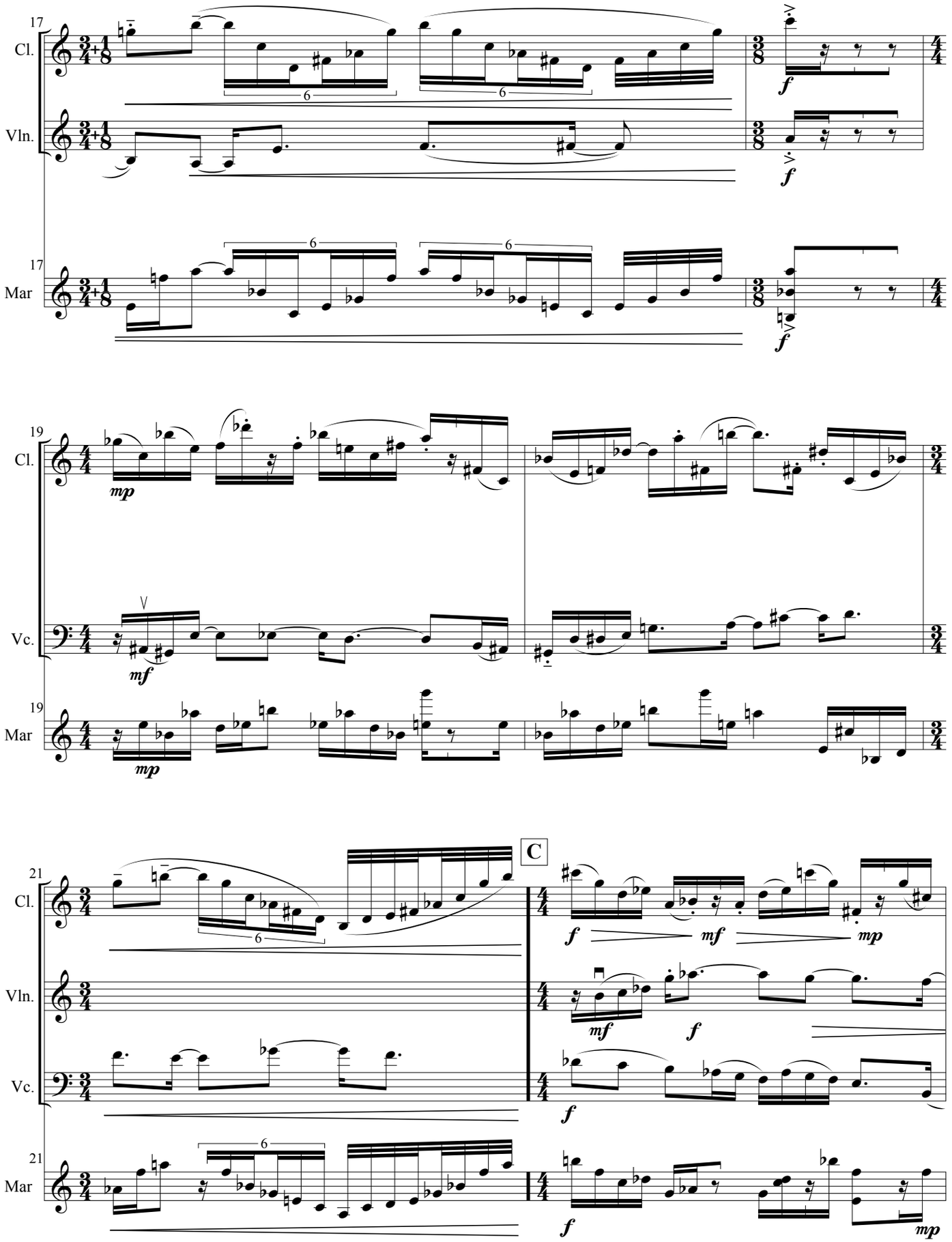
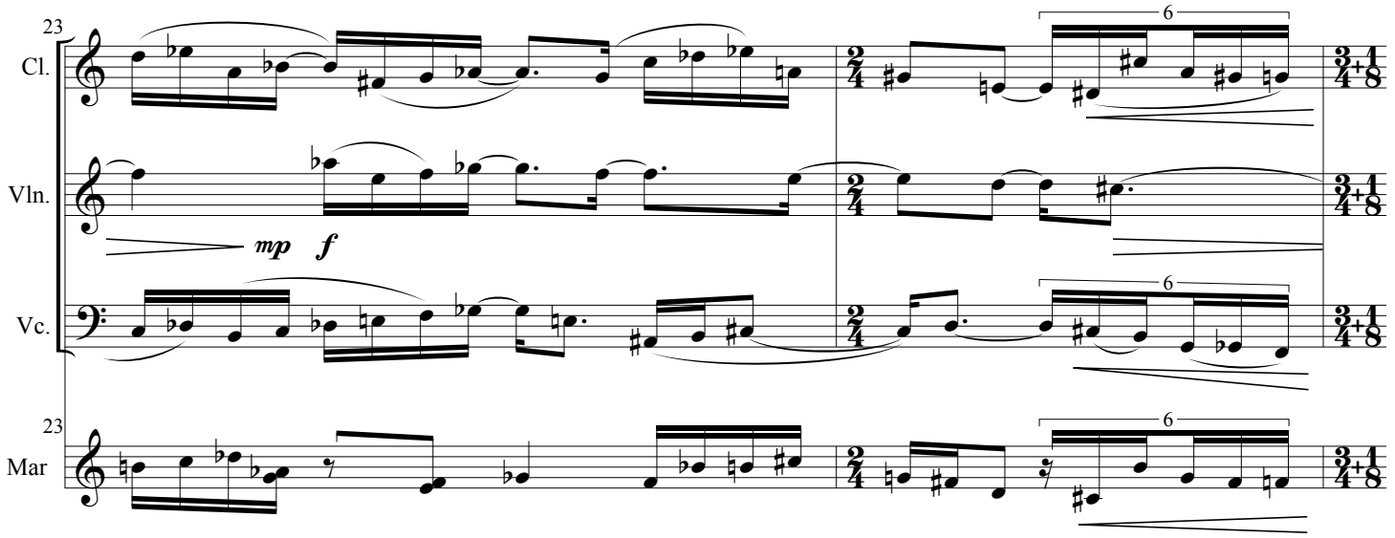
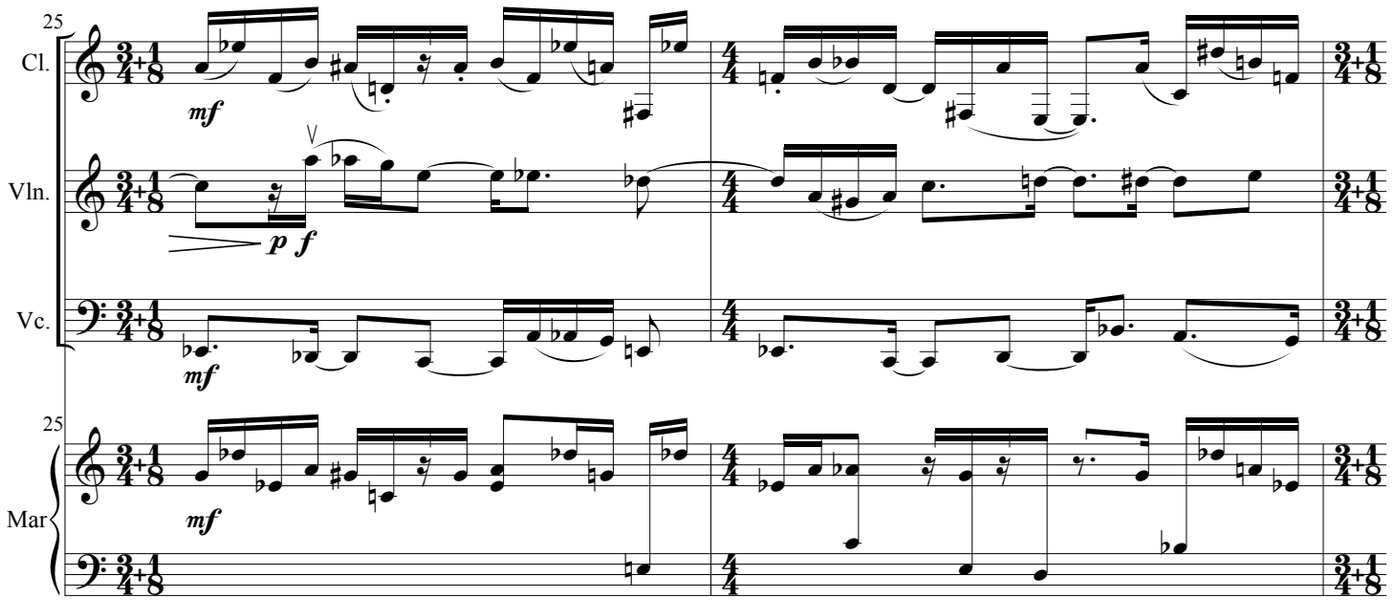
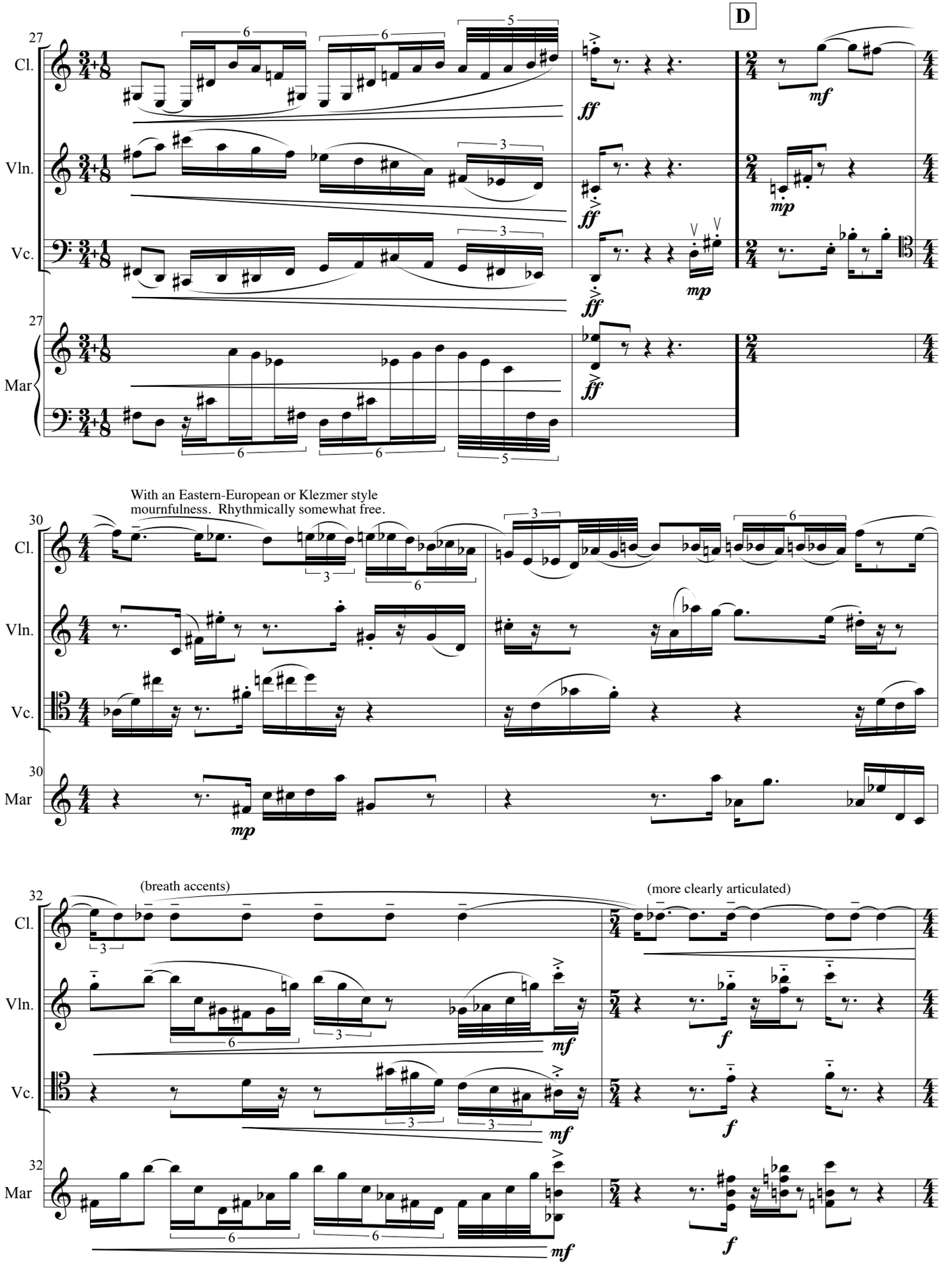

5
Cl.
Vln.
Vc.
5
Mar
mf
mp
mf
mp
7
Cl.
Vln.
Vc.
7
Mar
A
3
3
5
mf
mf
f
p
f
f
p
f
p
9
Cl.
Vln.
Vc.
9
Mar
mp
mf
3
mf
3

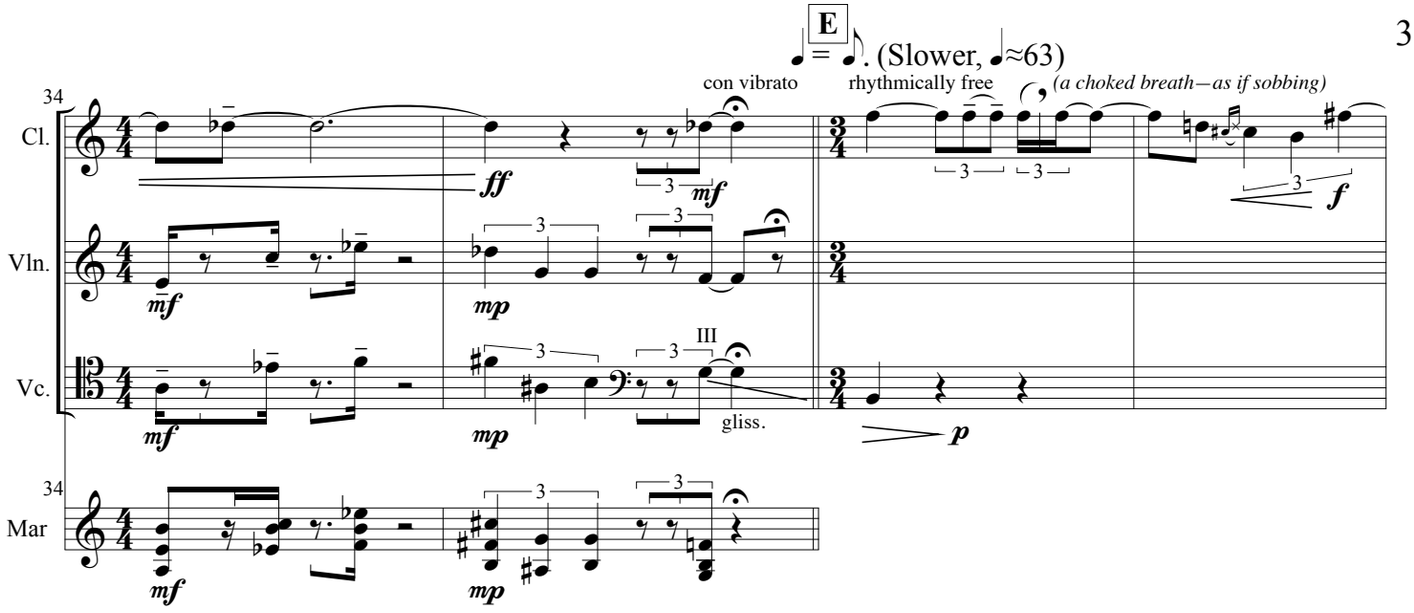

11
Cl.
Vln.
Vc.
Mar
mf
p
mp
6
13
3
5
ff
B
15

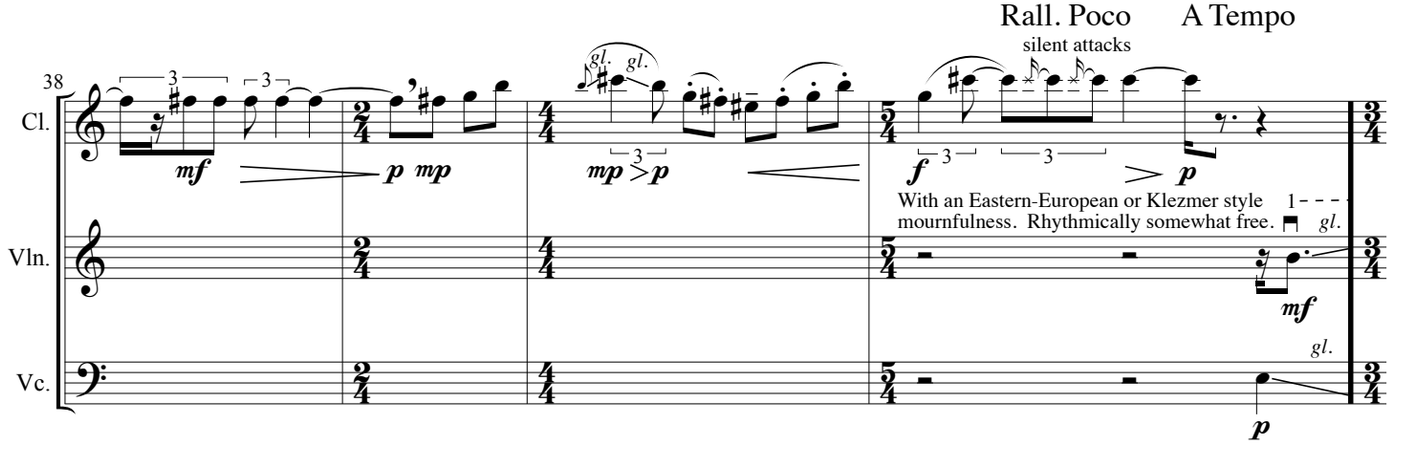

17
Cl.
Vln.
17
Mar
6
6
6
6
f
f
f
19
Cl.
Vc.
19
Mar
mp
mf
mp
21
Cl.
Vln.
Vc.
21
Mar
C
6
6
f
mf
mp
mf
f
f
f
mp

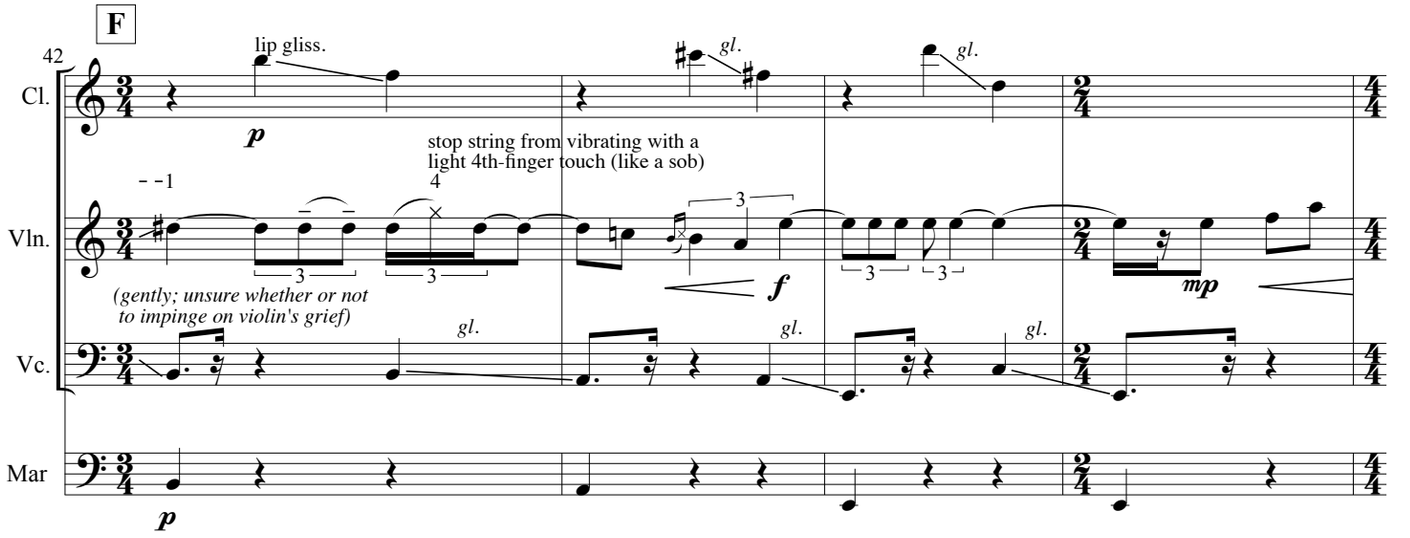

23
Cl.
Vln.
Vc.
23
Mar
mp
f
6
6
6

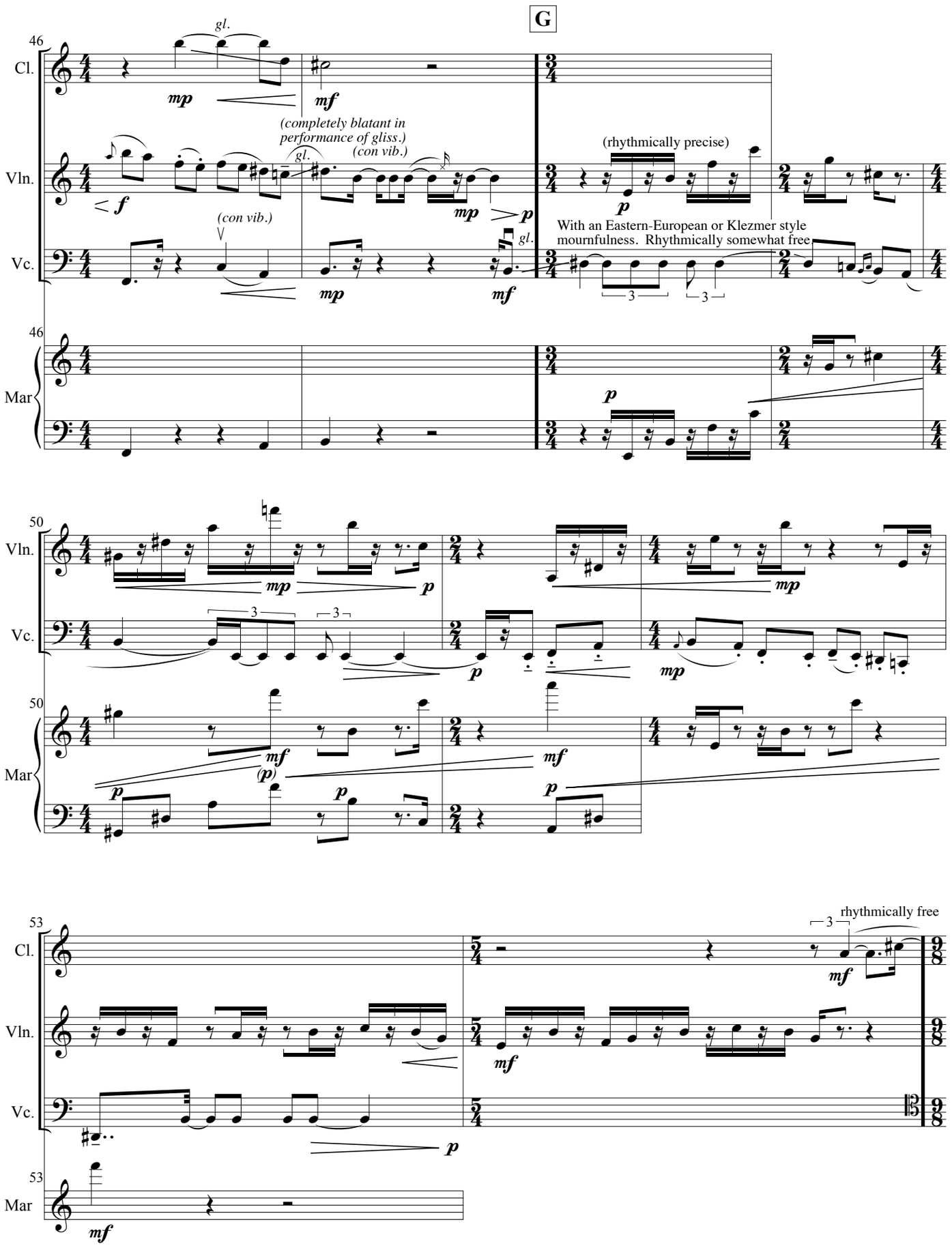

25
Cl.
Vln.
Vc.
25
Mar
mf
p
f
mf
mf

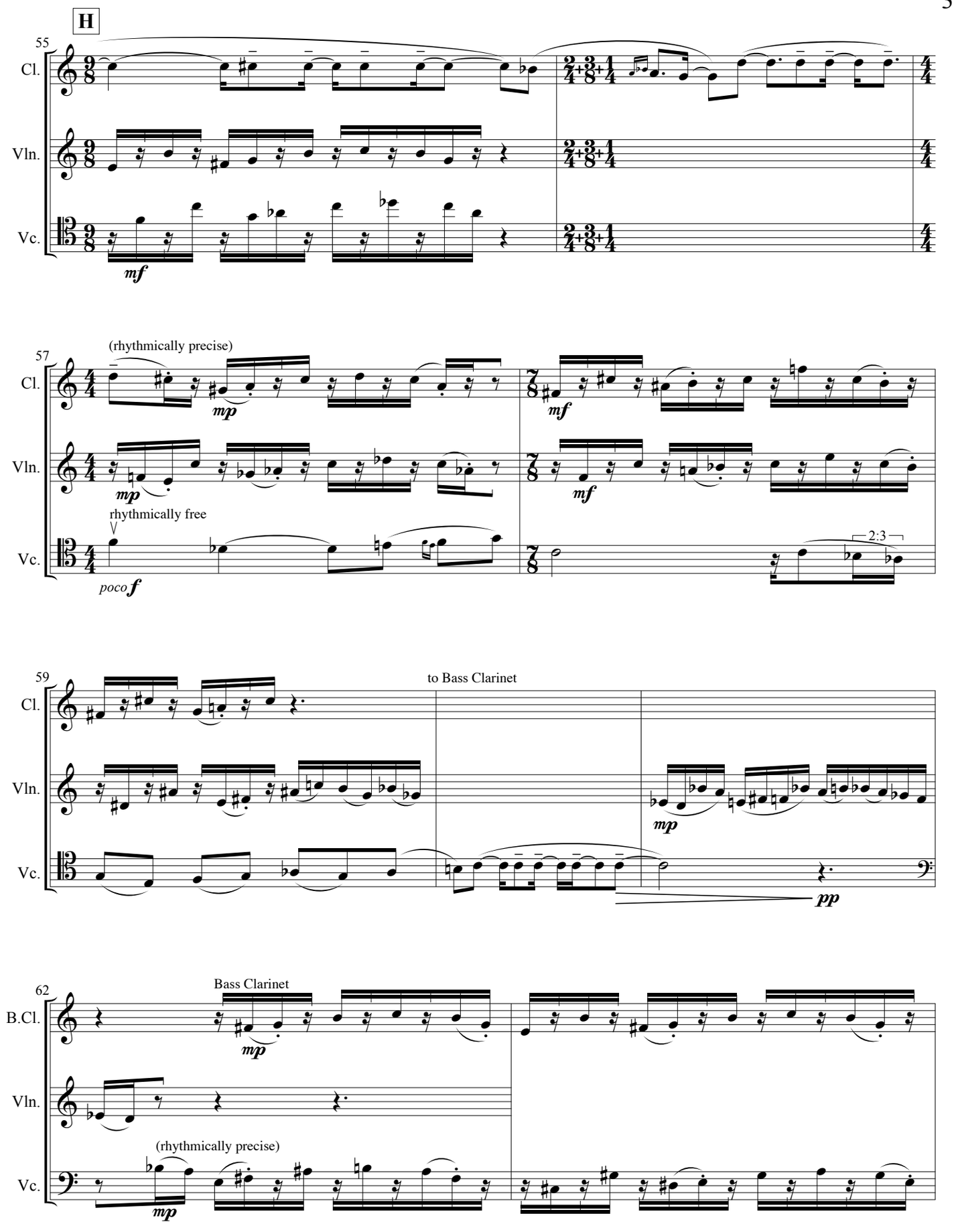

27
Cl.
Vln.
Vc.
Mar
D
ff
mf
mp
With an Eastern-European or Klezmer style
mournfulness. Rhythmically somewhat free.
30
(breath accents)
(more clearly articulated)
32
f

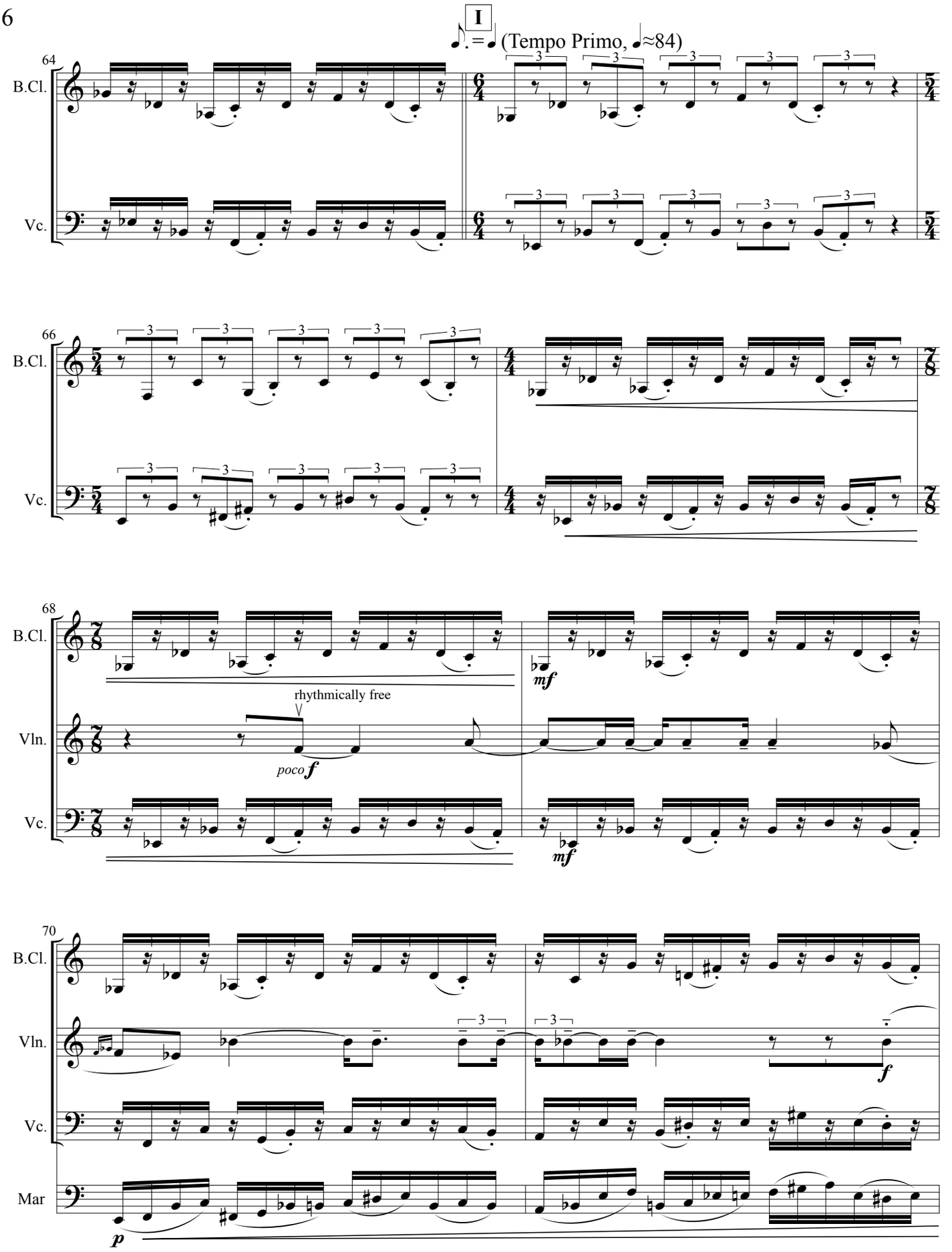

E
♩ = ♪. (Slower, ♩≈63)
34
Cl.
Vln.
Vc.
Mar
con vibrato
rhythmically free
(a choked breath—as if sobbing)
III
gliss.

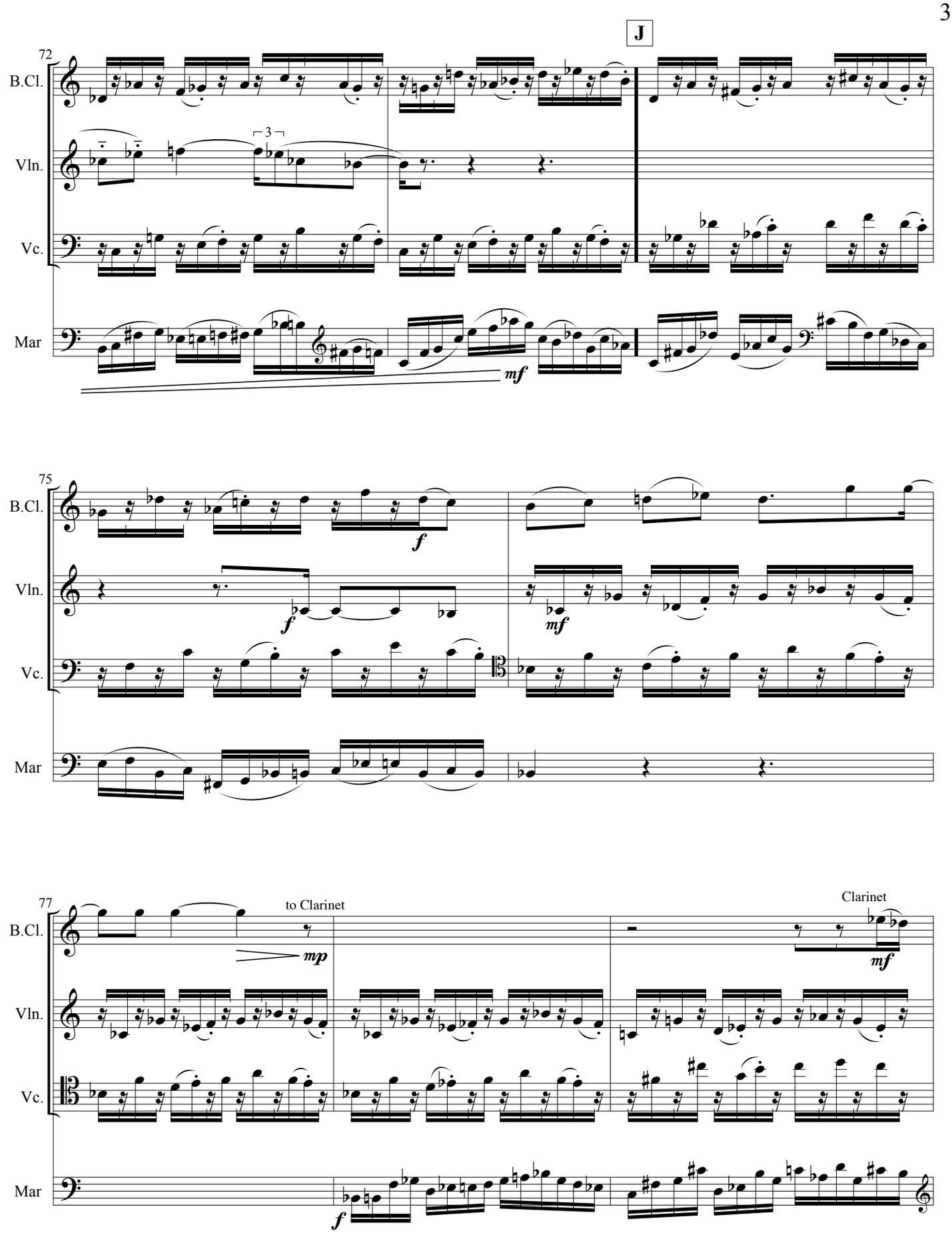

Rall. Poco
A Tempo
silent attacks
38
Cl.
Vln.
Vc.
With an Eastern-European or Klezmer style
mournfulness. Rhythmically somewhat free.
gl.

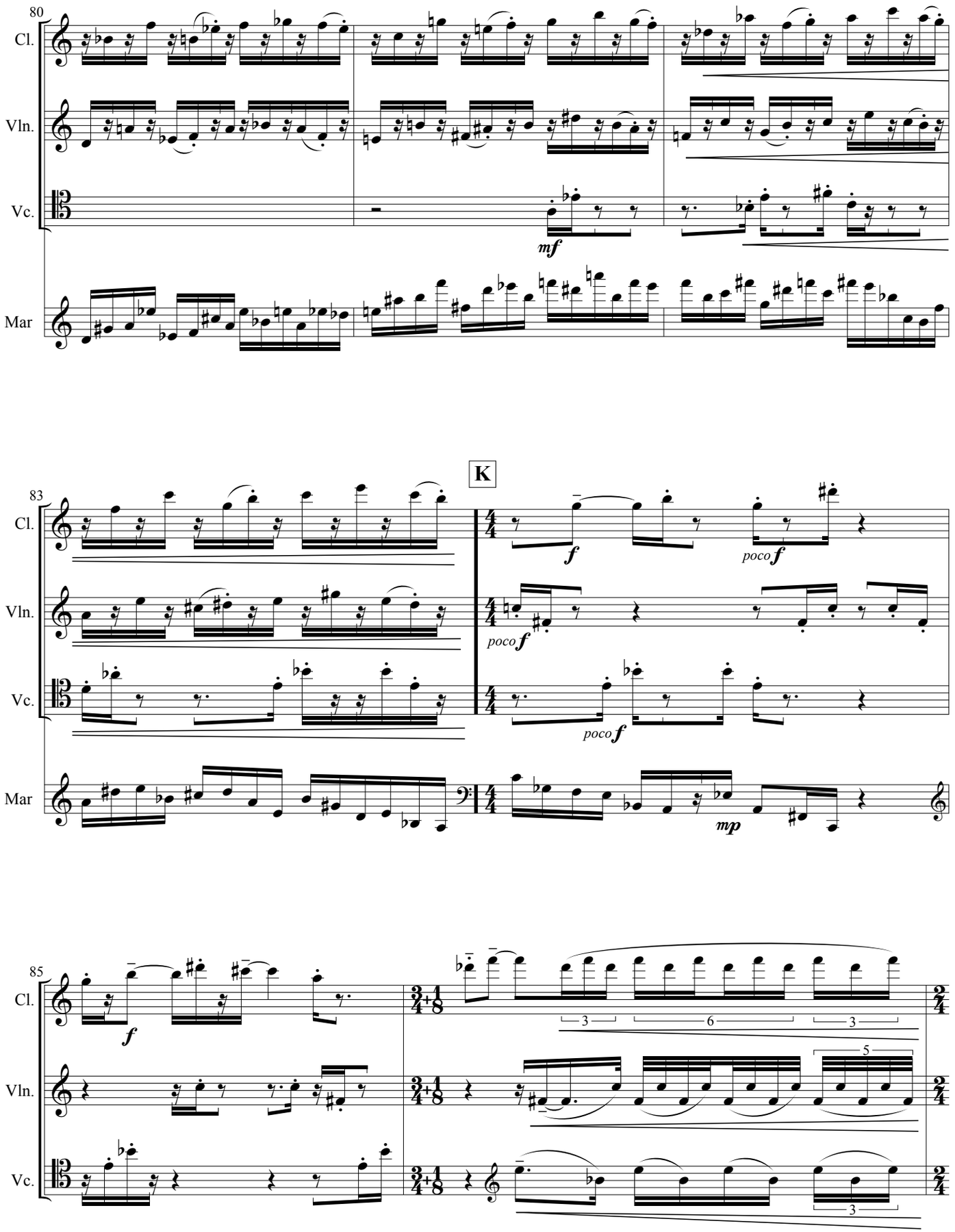

F
42
Cl.
Vln.
Vc.
Mar
lip gliss.
stop string from vibrating with a
light 4th-finger touch (like a sob)
(gently; unsure whether or not
to impinge on violin's grief)
gl.

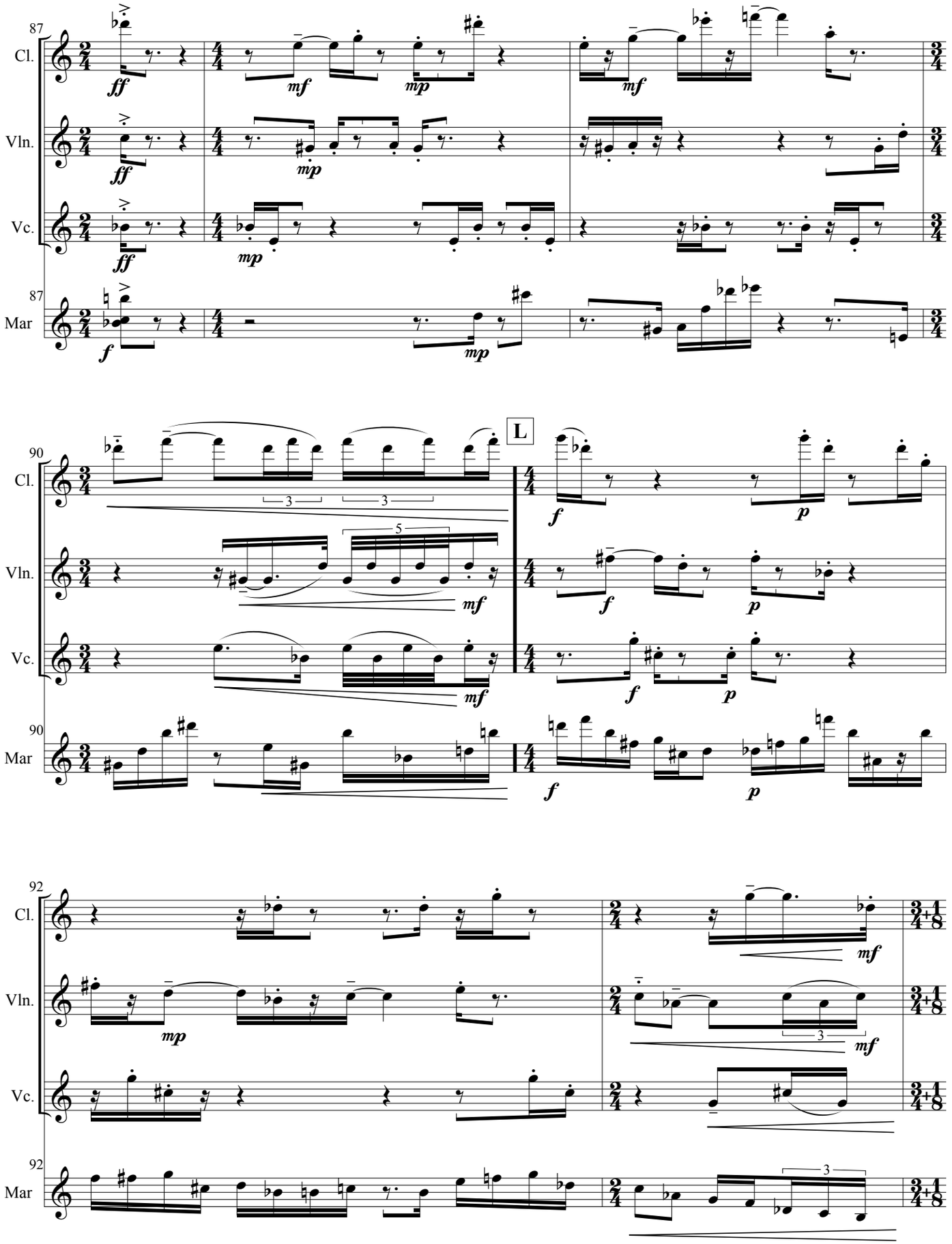

G
46
Cl.
Vln.
Vc.
Mar
gl.
mp
mf
(completely blatant in performance of gliss.)
(con vib.)
(rhythmically precise)
With an Eastern-European or Klezmer style mournfulness. Rhythmically somewhat free
50
53
rhythmically free

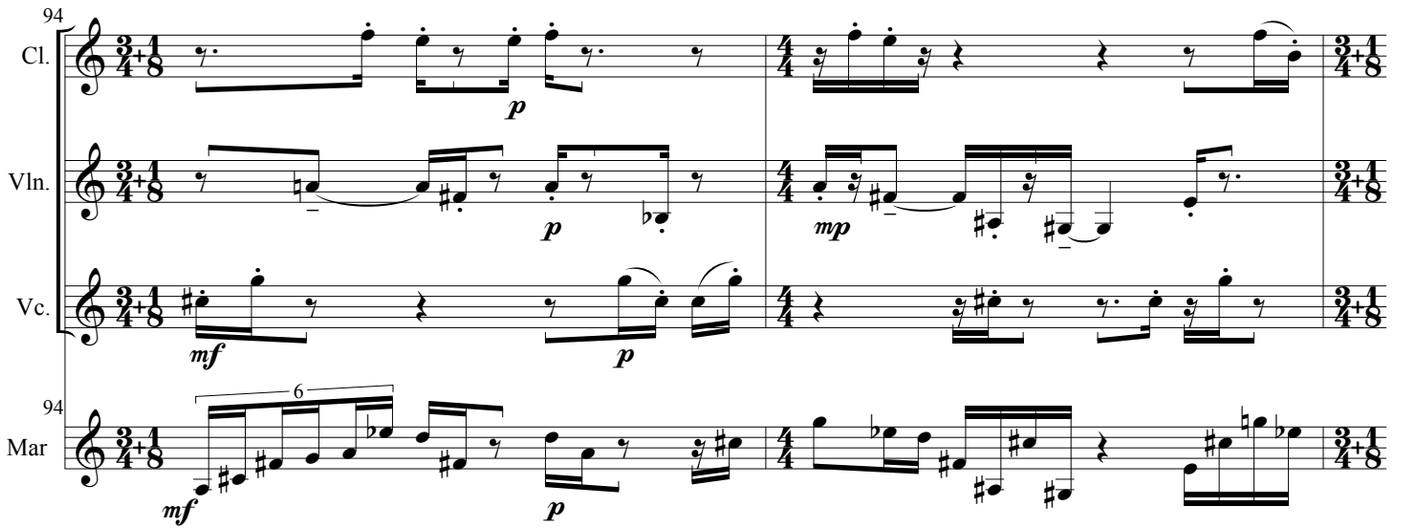

H
55
Cl.
Vln.
Vc.
mf
(rhythmically precise)
57
mp
mf
rhythmically free
poco f
2:3
59
to Bass Clarinet
pp
62
B.Cl.
Bass Clarinet
(rhythmically precise)

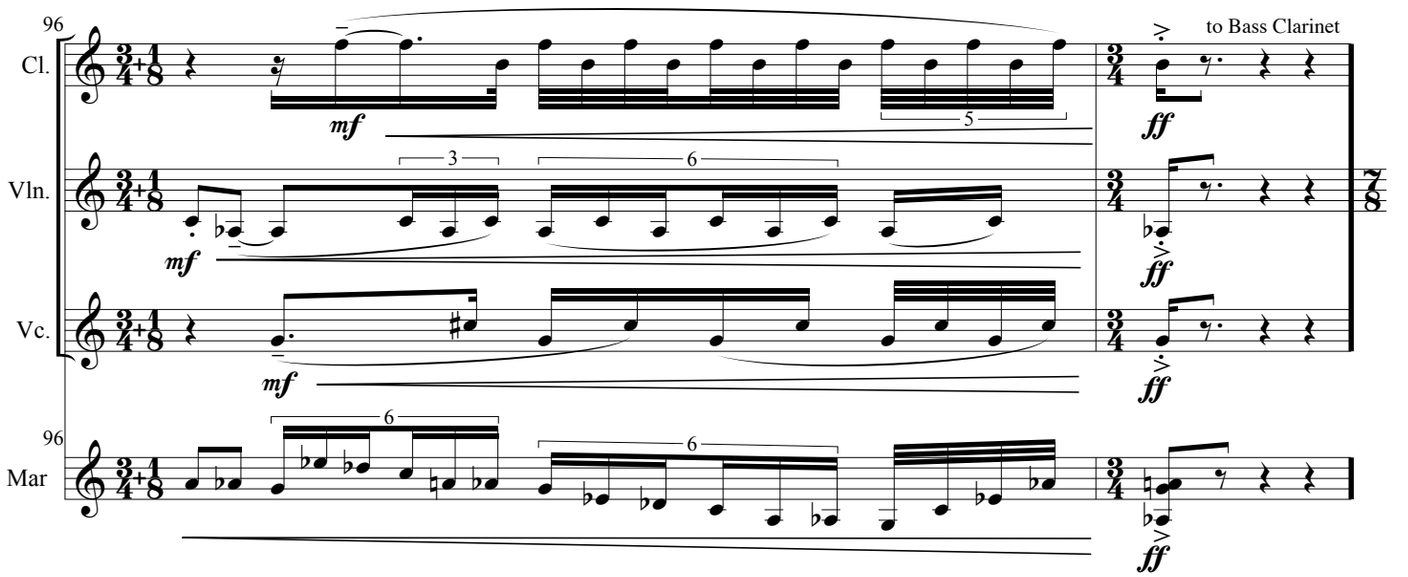

I
(Tempo Primo, ≈84)
64
B.Cl.
Vc.
66
B.Cl.
Vc.
68
B.Cl.
rhythmically free
poco f
mf
Vln.
Vc.
mf
70
B.Cl.
Vln.
f
Vc.
Mar
p

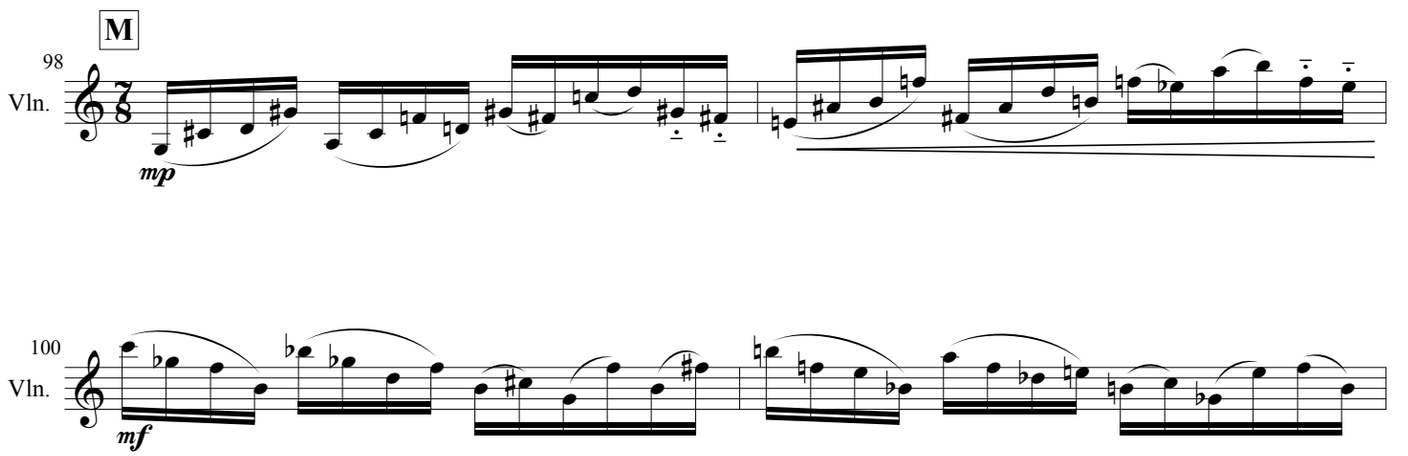

J
72
B.Cl.
Vln.
Vc.
Mar
3
mf
75
f
mf
77
to Clarinet
mp
Clarinet
mf
f

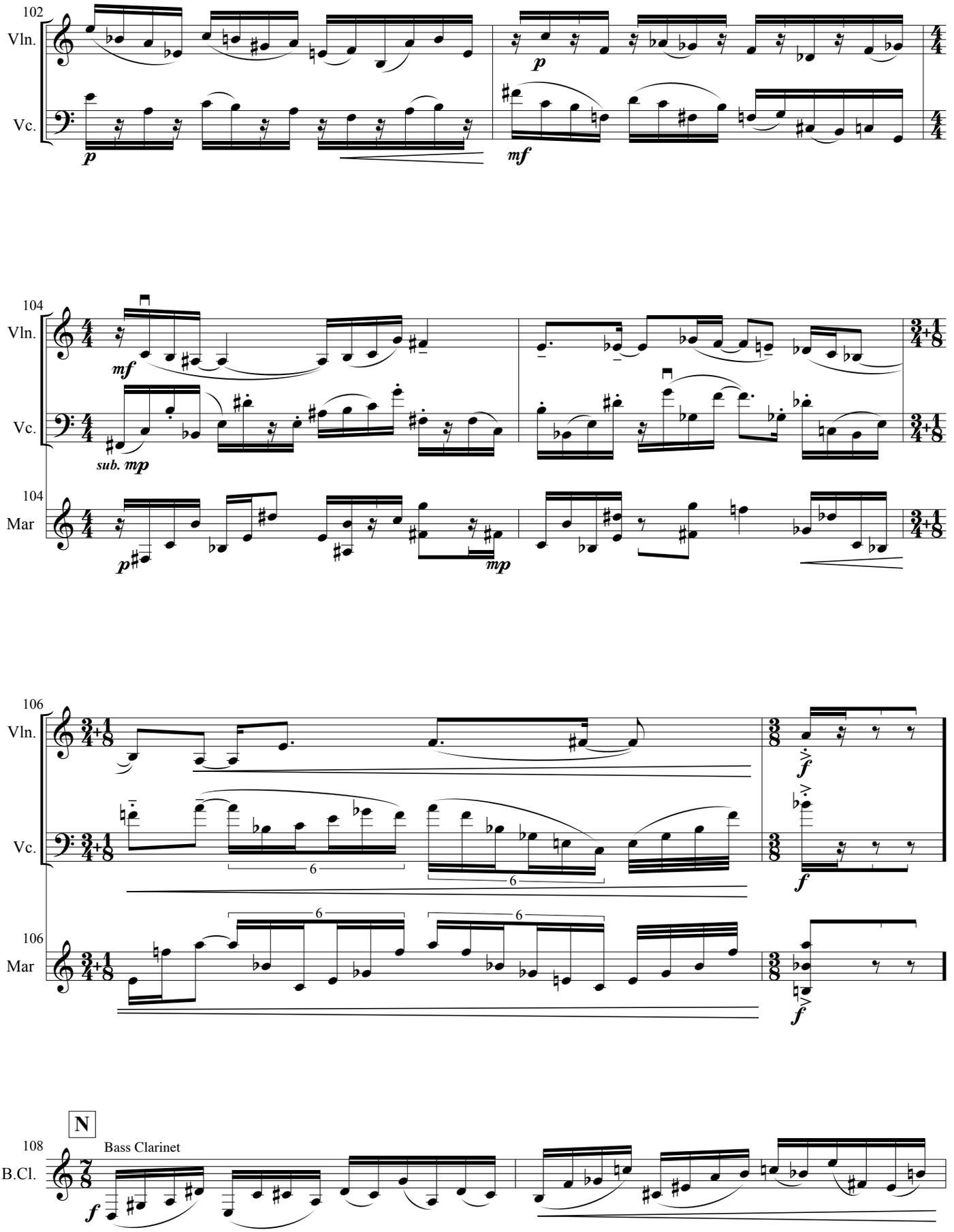

80
Cl.
Vln.
Vc.
Mar
mf
83
K
f
poco f
mp
85
3
6
3
5
3

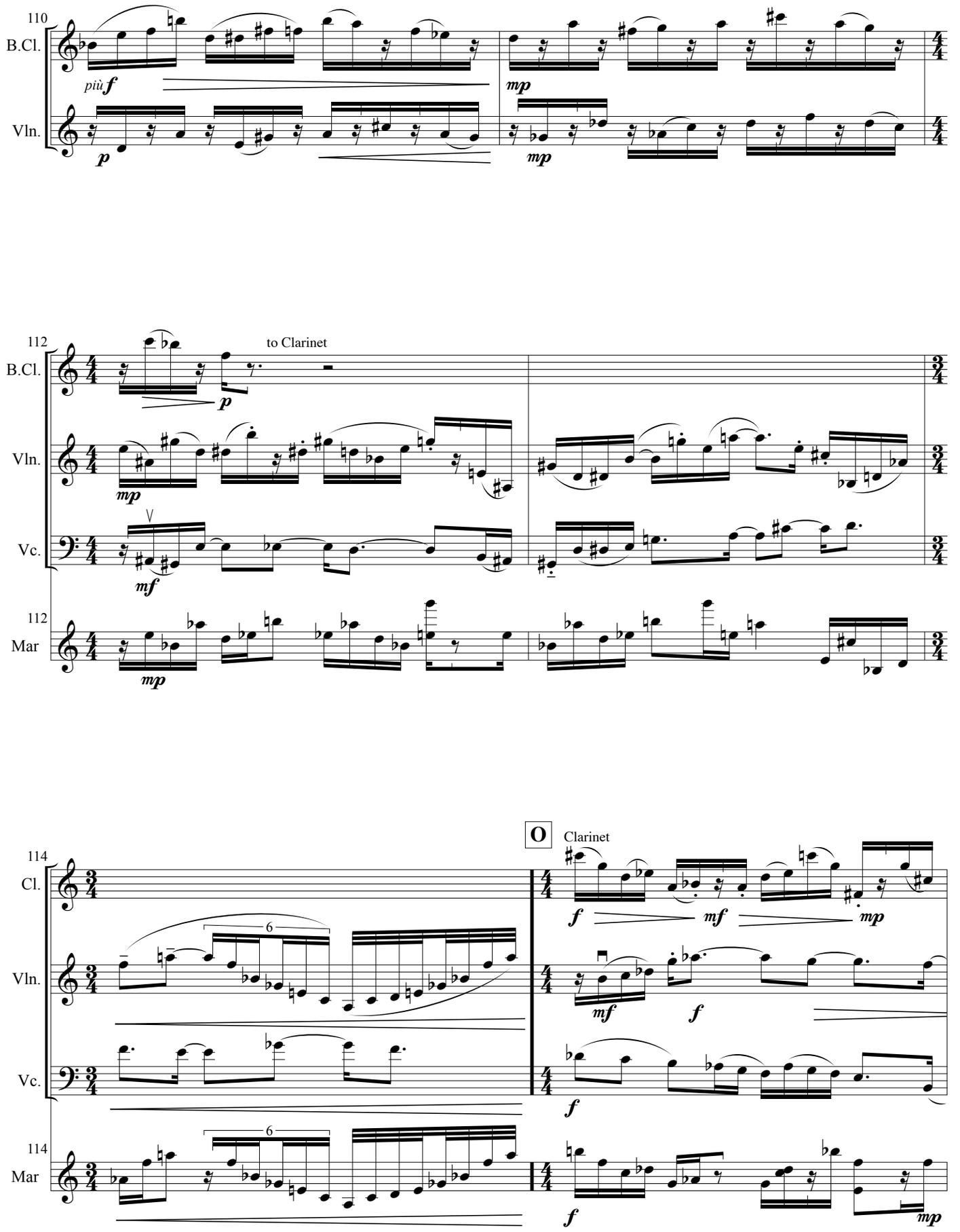

87
Cl.
Vln.
Vc.
87
Mar
90
Cl.
Vln.
Vc.
90
Mar
L
92
Cl.
Vln.
Vc.
92
Mar

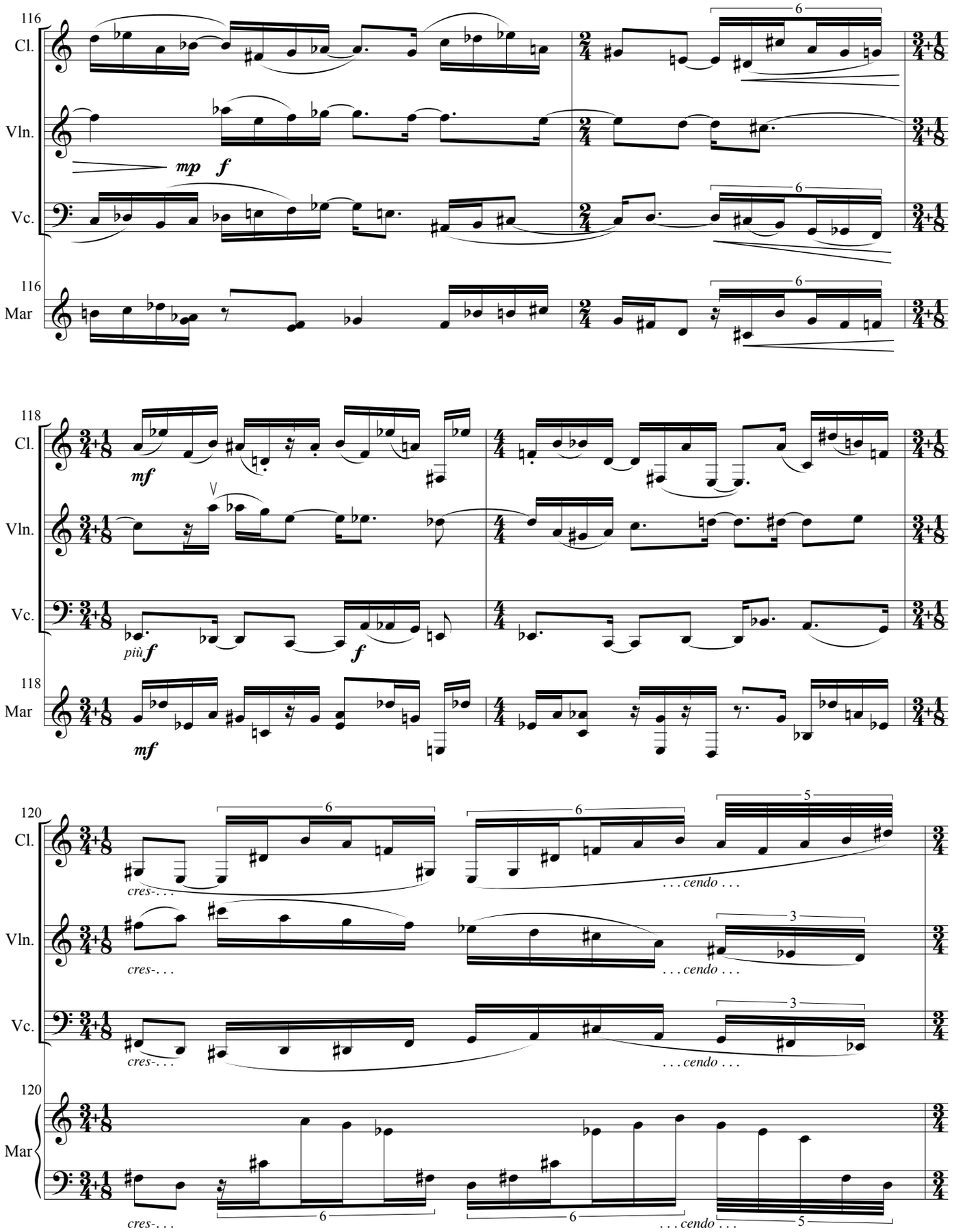

94
Cl.
Vln.
Vc.
94
Mar
p
mp
mf
p
mf
p
6

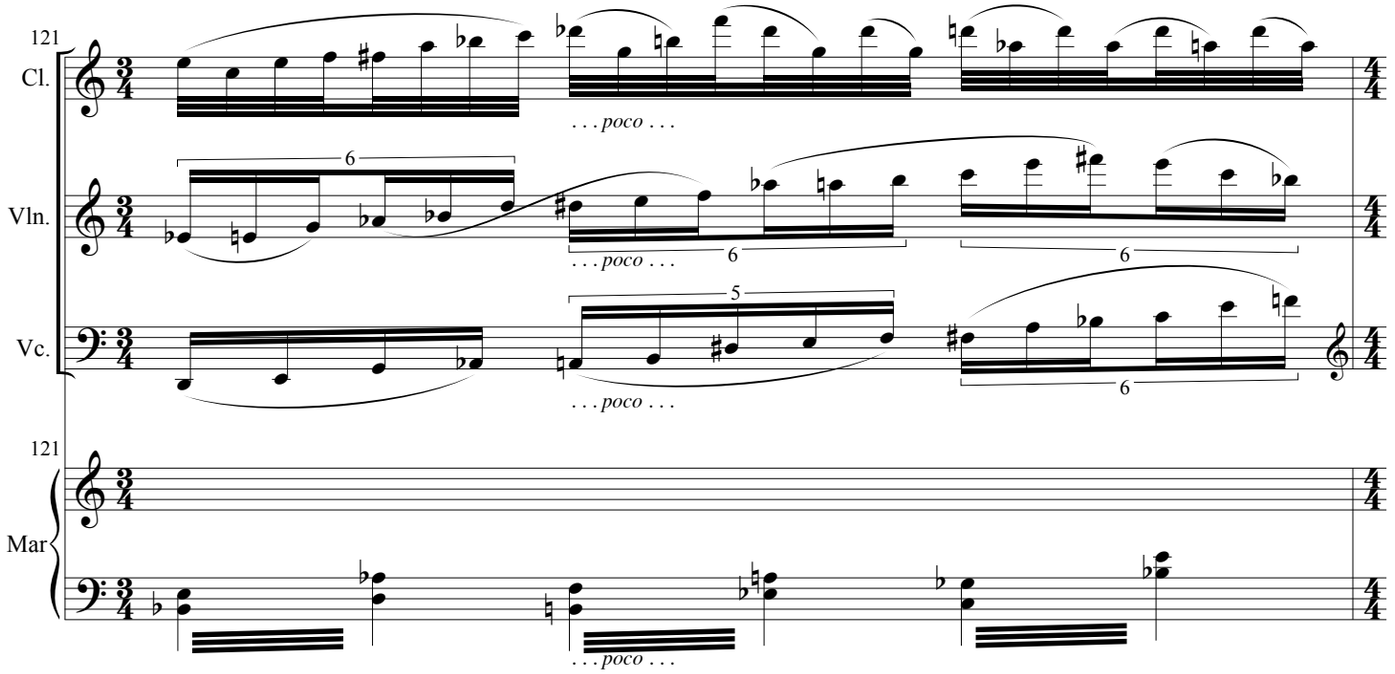

96
Cl.
Vln.
Vc.
96
Mar
to Bass Clarinet
mf
mf
mf
mf
ff
ff
ff
ff
3
6
5
6
6

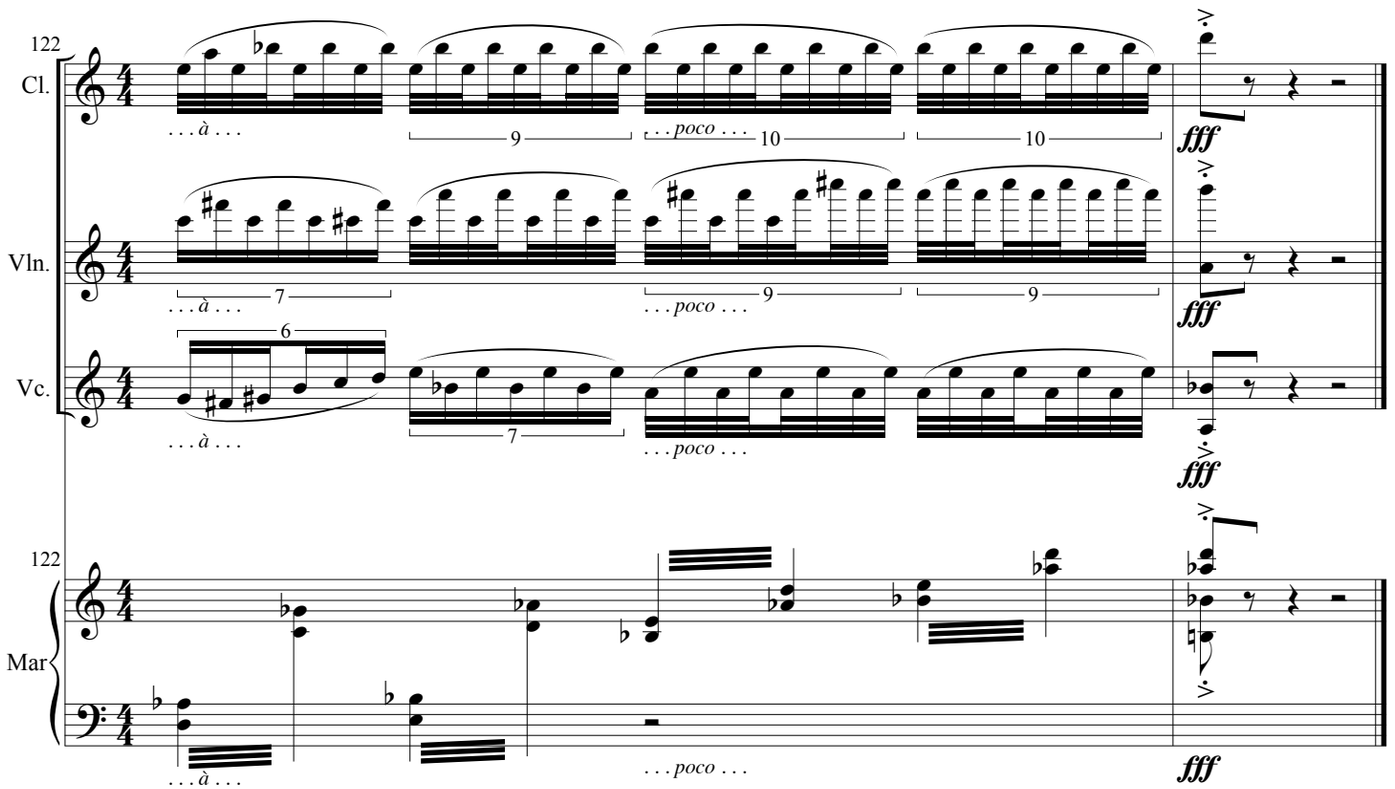

M
98
Vln.
mp
100
Vln.
mf


102
Vln.
Vc.
p
mf
104
Vln.
Vc.
Mar
mf
sub. mp
p
mp
106
Vln.
Vc.
Mar
6
6
6
6
f
f
f
N
108
B.Cl.
Bass Clarinet
f


110
B.Cl.
più f
p
mp
Vln.
mp
112
B.Cl.
to Clarinet
p
Vln.
mp
Vc.
mf
112
Mar
mp
O
Clarinet
114
Cl.
f
mf
mp
6
Vln.
mf
f
Vc.
f
114
Mar
6
f
mp


116
Cl.
Vln.
Vc.
116
Mar
mp
f
6
118
Cl.
Vln.
Vc.
118
Mar
mf
più f
f
120
Cl.
Vln.
Vc.
120
Mar
cres-. . .
. . . cendo . . .
3
5


121
Cl.
Vln.
Vc.
Mar
. . . poco . . .


122
Cl.
Vln.
Vc.
Mar
. . . à . . .
. . . poco . . .
fff

iv. Neural Net
(flute solo)*

(* preferably alto flute if speed and high notes are possible; otherwise c-flute. Either version should play pitches *as notated*.)

Andante Moderato; quickly flowing, but allowing enough time for the grace notes (♩≈60-65)

(all grace notes before the beat)*

Flute

A Introspective, slower (♩≈48-52)

Pushing forward just a bit

B Tempo Primo (♩≈60-65)

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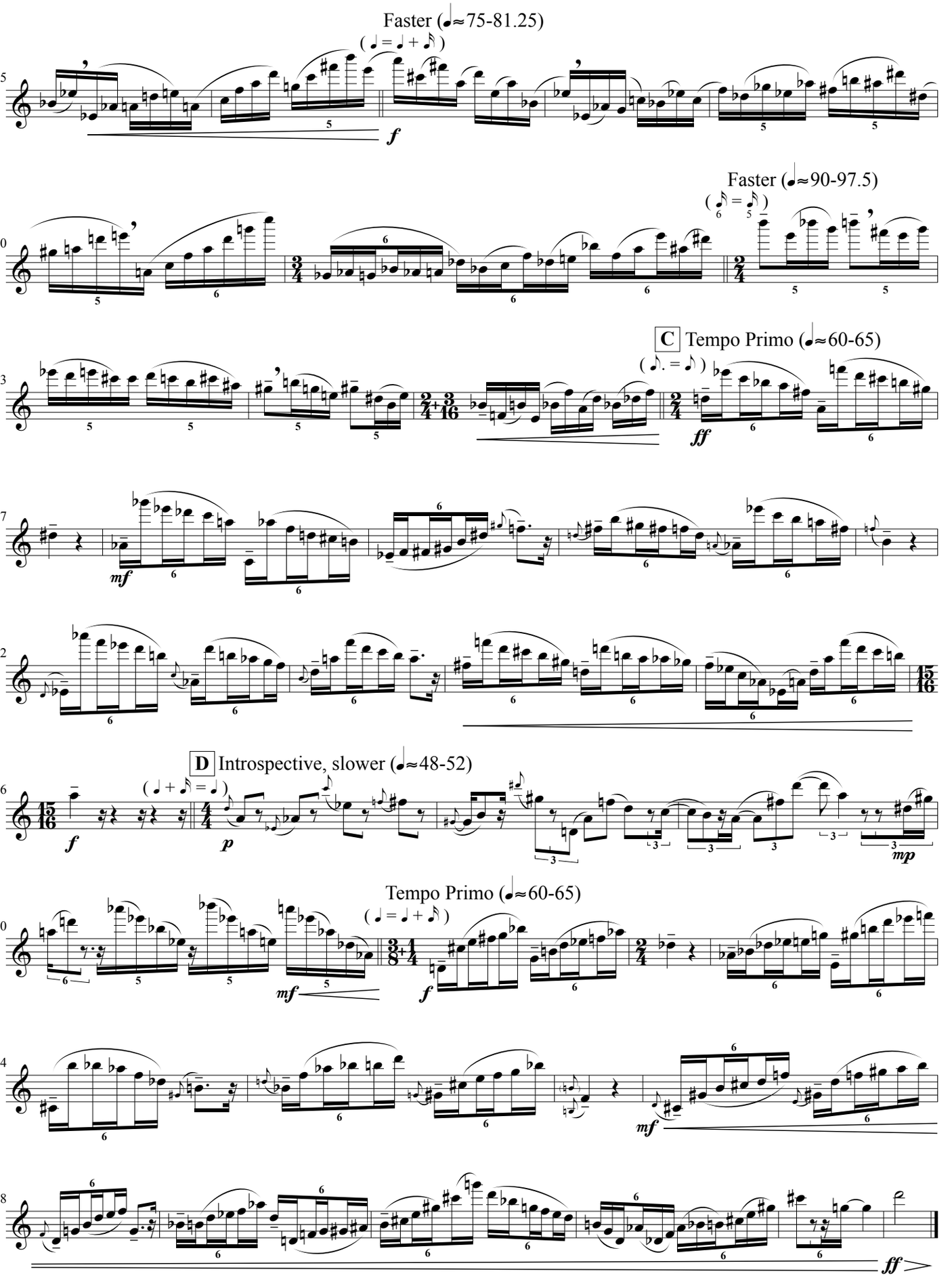
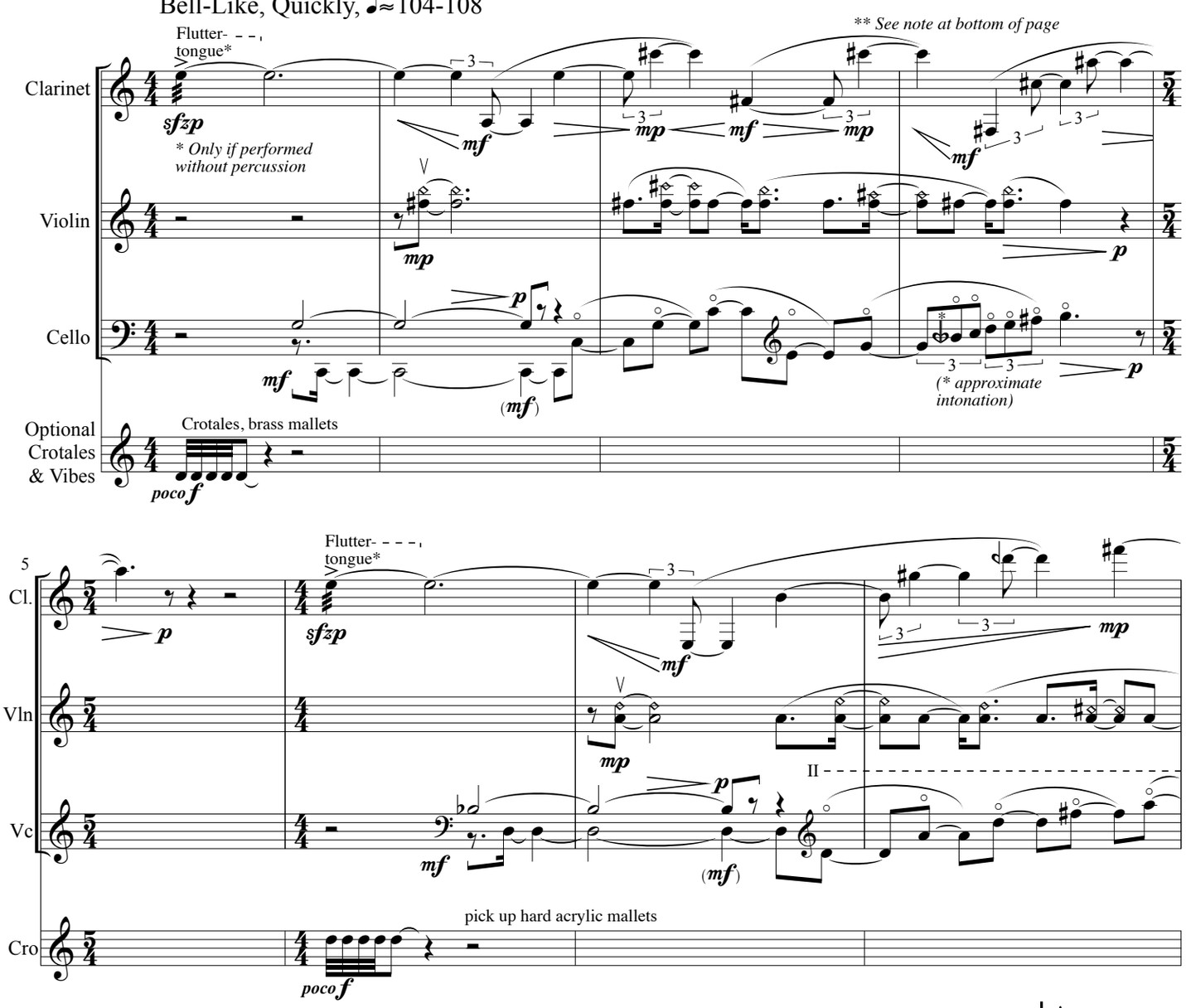
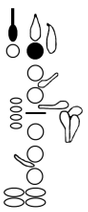

Faster (♩≈75-81.25)
(♩ = ♩ + 𝅘𝅥𝅯)
f
Faster (♩≈90-97.5)
(𝅘𝅥𝅯 = 𝅘𝅥𝅯)
C Tempo Primo (♩≈60-65)
(♩. = ♩)
ff
mf
D Introspective, slower (♩≈48-52)
(♩ + 𝅘𝅥𝅯 = ♩)
p
mp
Tempo Primo (♩≈60-65)
(♩ = ♩ + 𝅘𝅥𝅯)
mf
f
ff

v. Telephone-Rays

Bell-Like, Quickly, ♩≈104-108



** Fingering for high C♯ in mm.3, 37, 39, and 40:



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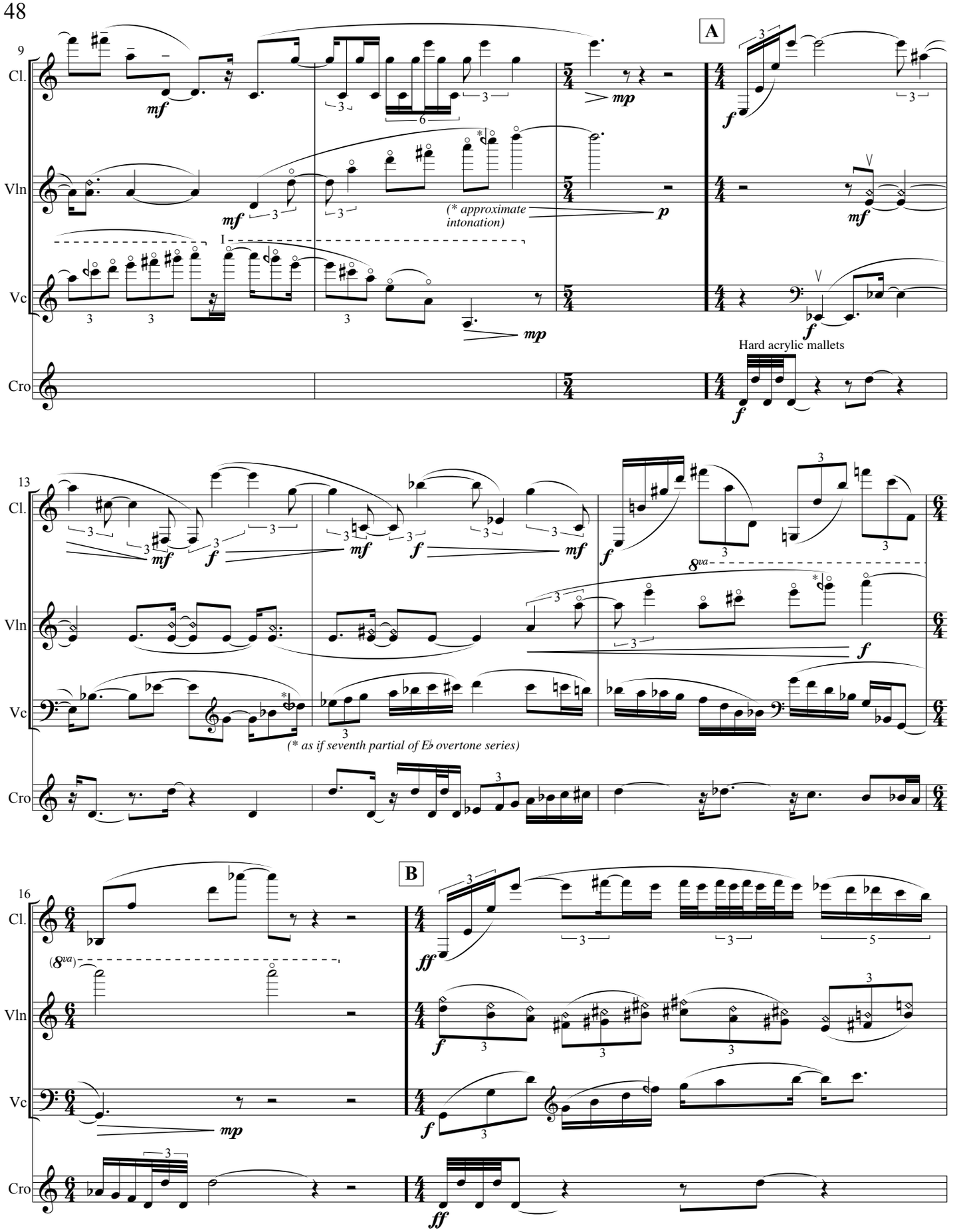
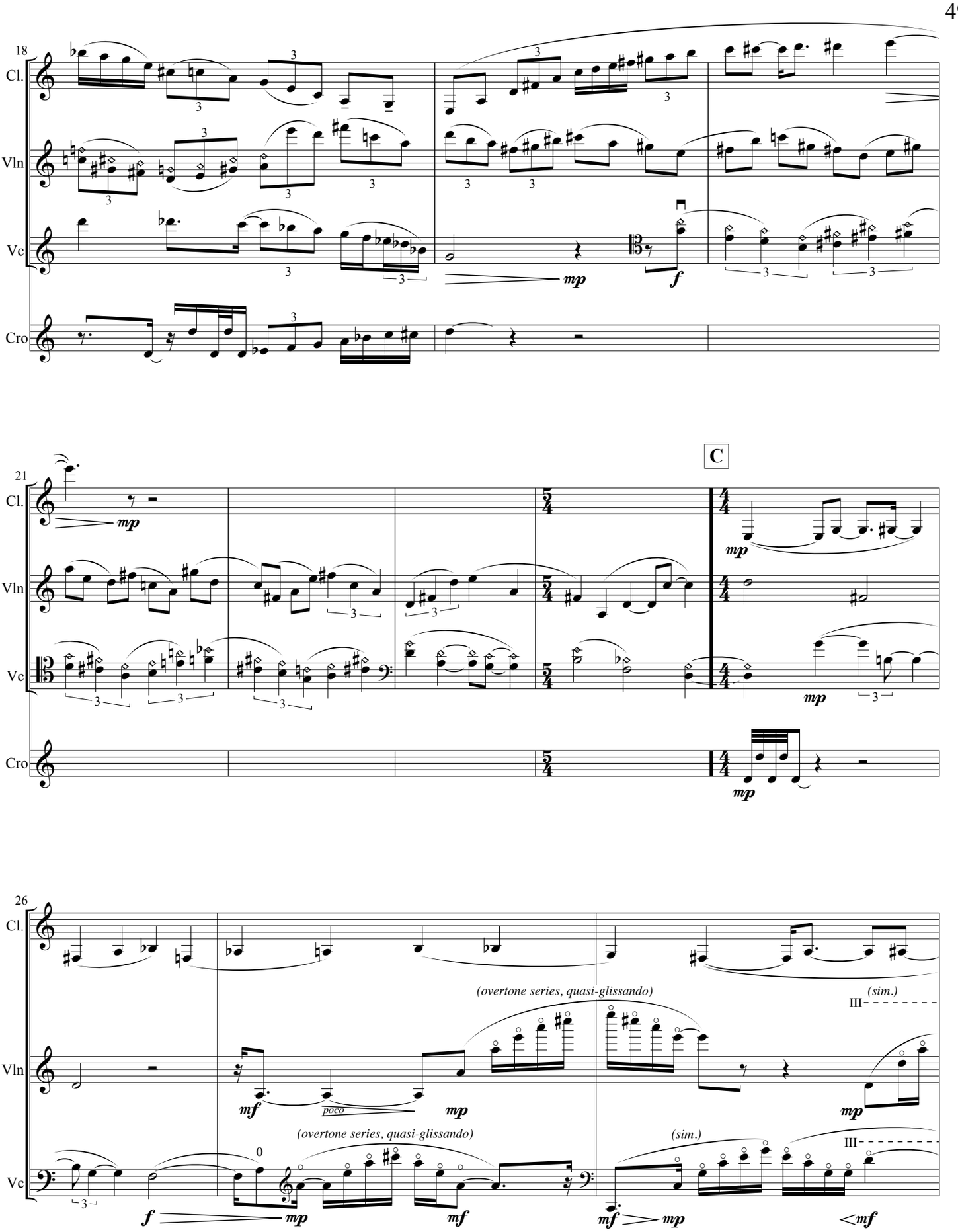
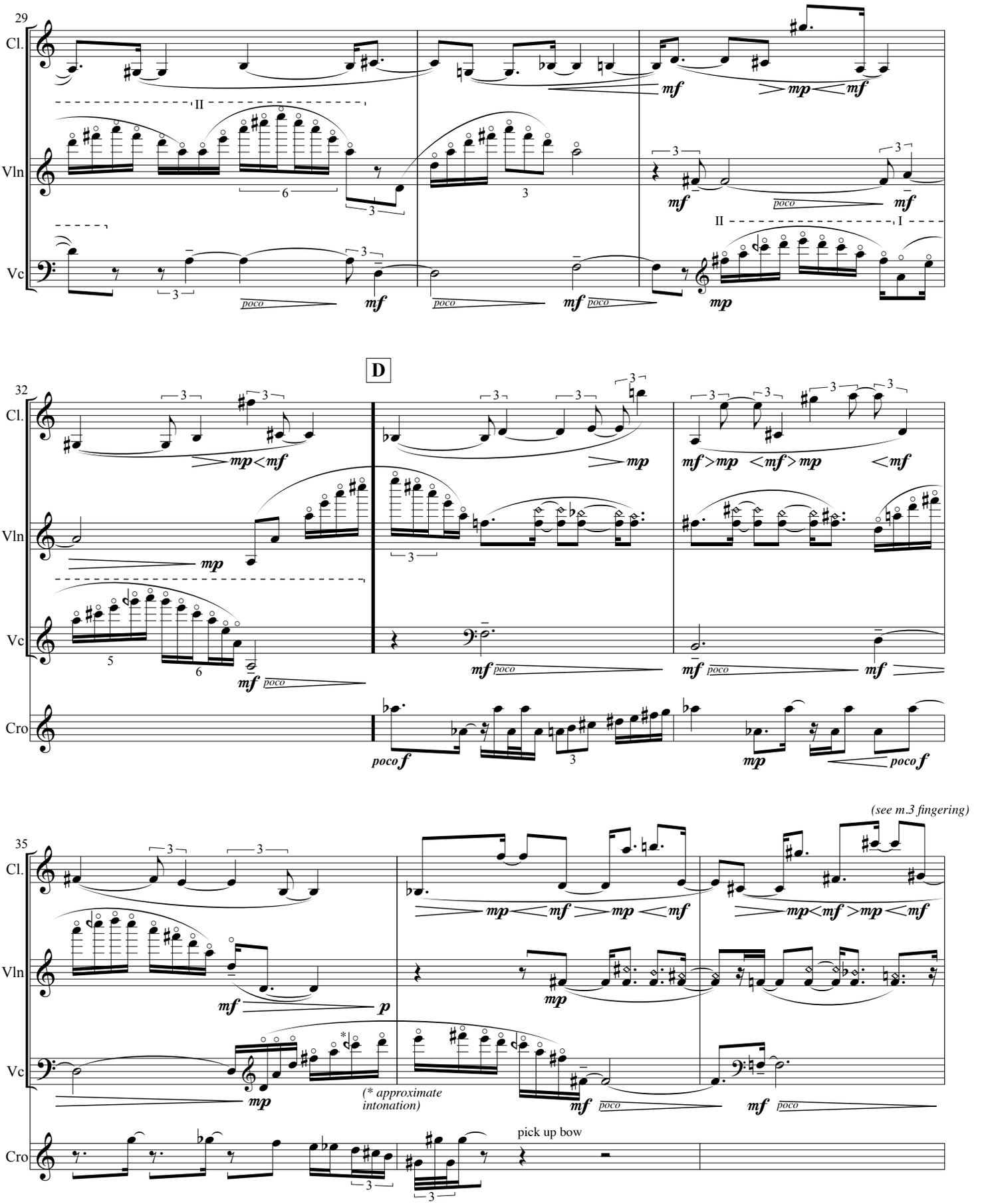
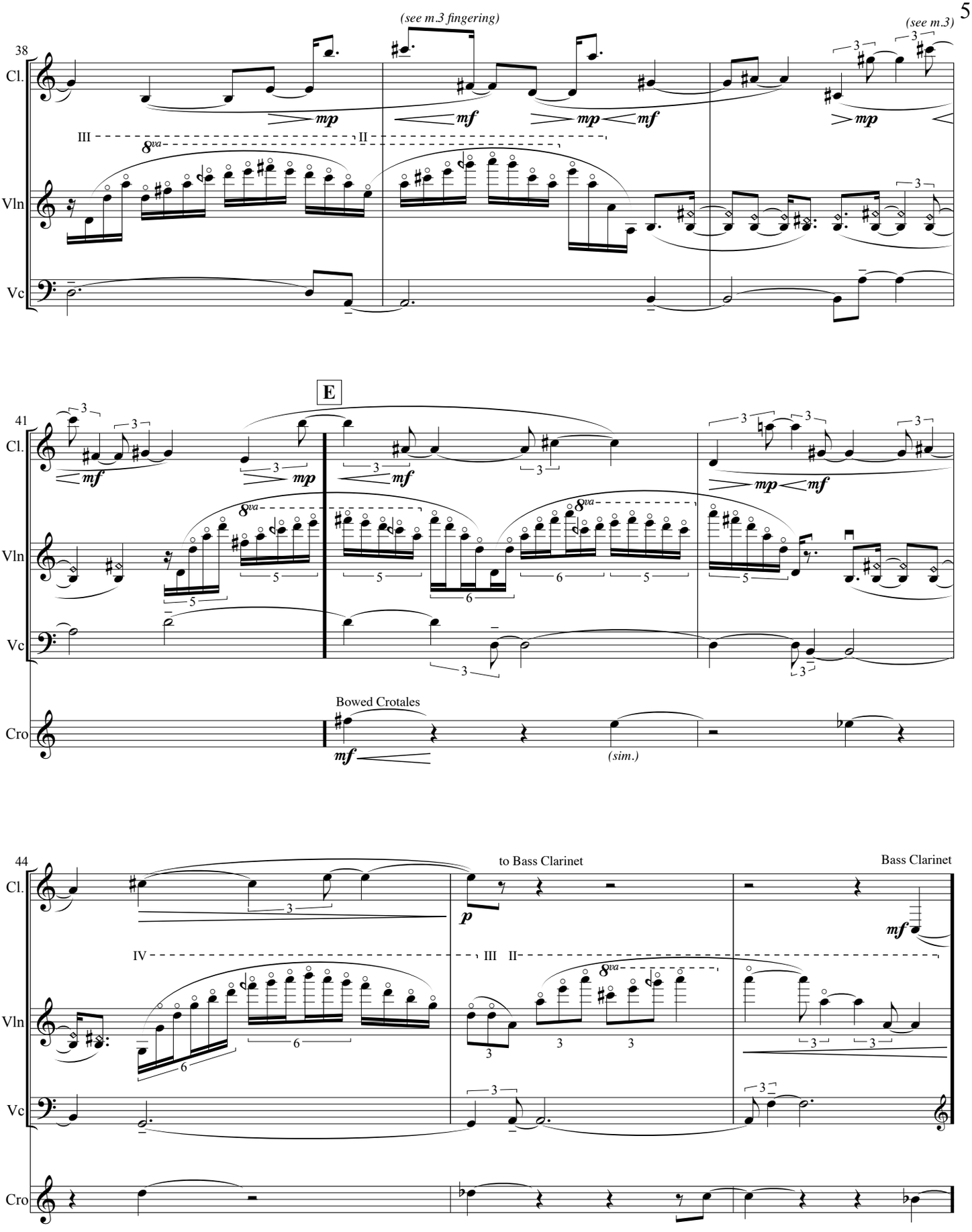
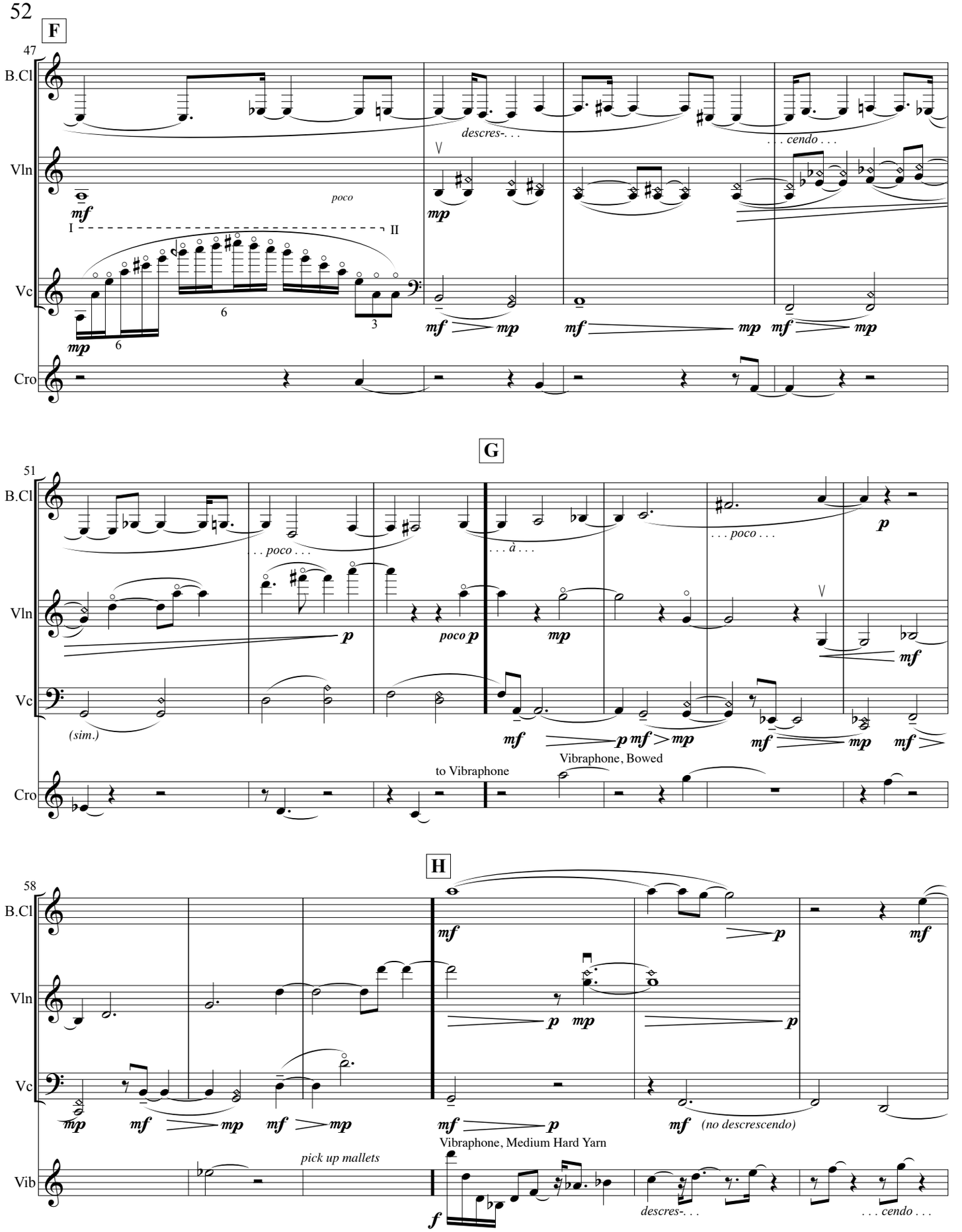
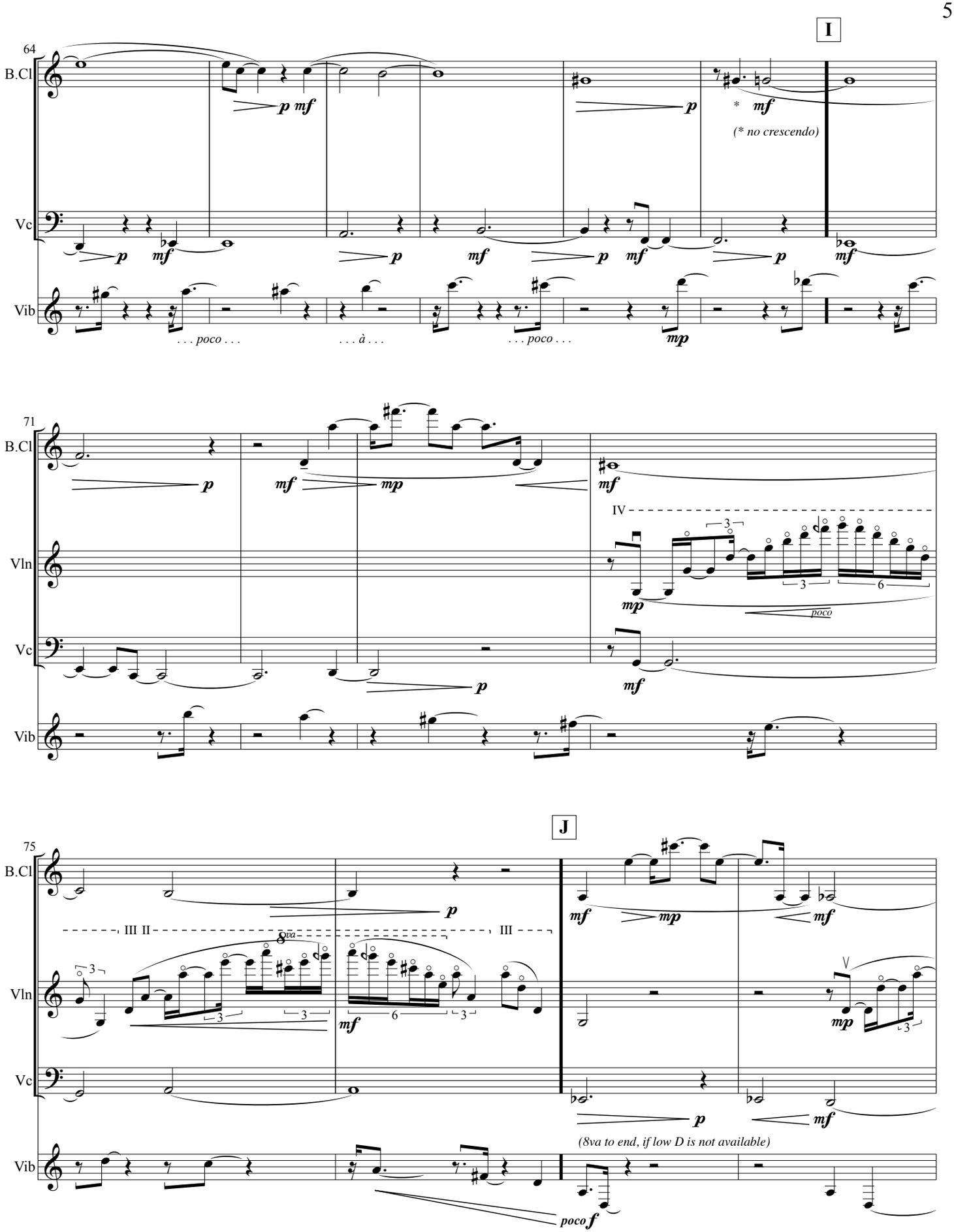

9
Cl.
Vln
Vc
Cro
A
mf
mp
f
p
(* approximate intonation)
I
Hard acrylic mallets
13
8va
(* as if seventh partial of E♭ overtone series)
16
(8va)
B
ff

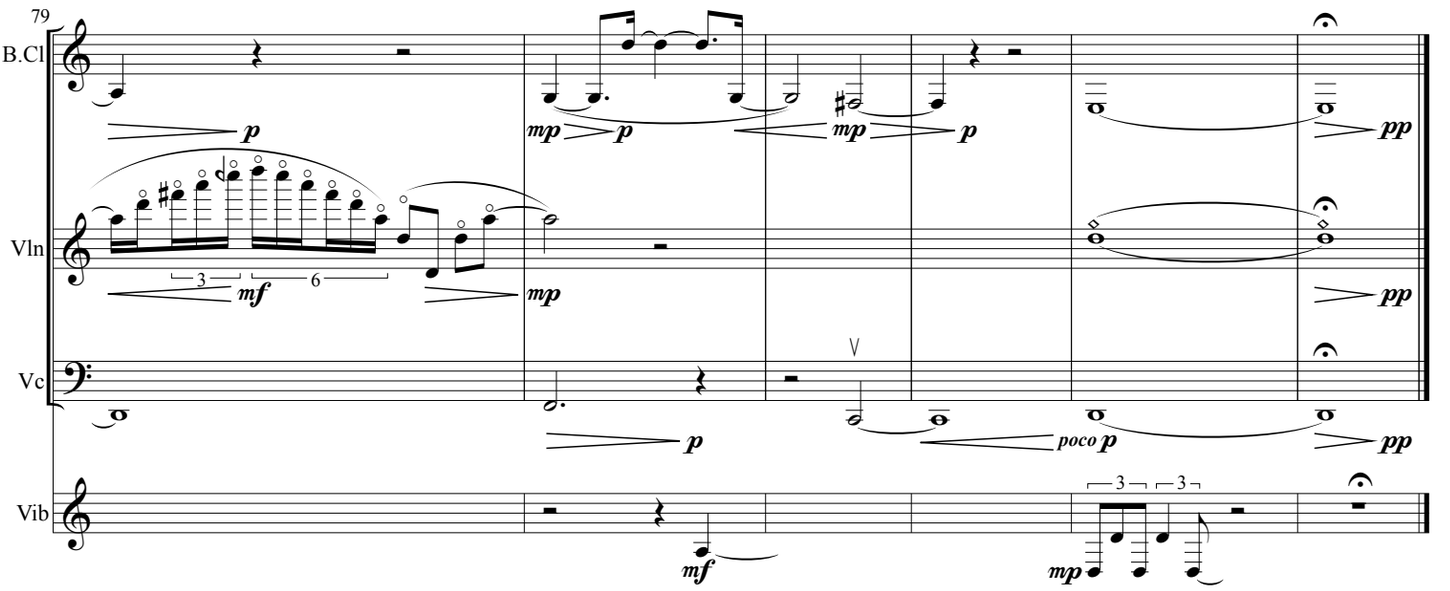

18
Cl.
Vln
Vc
Cro
mp
f
C
21
mp
mp
mp
mp
26
(overtone series, quasi-glissando)
(sim.)
III
mf
poco
mp
mp
(overtone series, quasi-glissando)
(sim.)
III
0
f
mp
mf
mf
mp
<mf


29
Cl.
Vln
Vc
32
D
Cro
35
(see m.3 fingering)
(* approximate intonation)
pick up bow


(see m.3 fingering)
(see m.3)
38
Cl.
Vln
Vc
III
II
8va
mp
mf
E
41
Bowed Crotales
(sim.)
Cro
44
to Bass Clarinet
Bass Clarinet
IV
p


F
47
B.Cl
Vln
Vc
Cro
poco
descres-. . .
. . . cendo . . .
I
II
6
3
G
51
. . . poco . . .
. . . à . . .
(sim.)
to Vibraphone
Vibraphone, Bowed
H
58
pick up mallets
Vibraphone, Medium Hard Yarn
(no descrescendo)
Vib


I
64
B.Cl
Vc
Vib
p mf
* mf
(* no crescendo)
. . . poco . . .
. . . à . . .
. . . poco . . .
mp
71
Vln
IV
poco
III II
III
8va
J
75
(8va to end, if low D is not available)
poco f


79
B.Cl
Vln
Vc
Vib
p
mp
p
mp
p
pp
3
mf
6
mp
pp
V
p
poco p
pp
3
3
mf
mp

vi. Turbine

Slowly, without great rhythmic precision (♩≈48)

(Flute part may be omitted)

Flute

Jet whistle

Clarinet in B♭

Clarinet in B♭, with no reed on mouthpiece

Reedless blowing

Violin

4-finger circular bowing

Cello

4-finger circular bowing

Piano

(NB: the piano may be amplified for this movement only)

Percussion

Sizzle Cymbal, with soft mallets

Fine-filled Maracas (hold two maracas upside down in one hand and swirl around; hold two mallets in the other hand, positioned on either side of cymbal)

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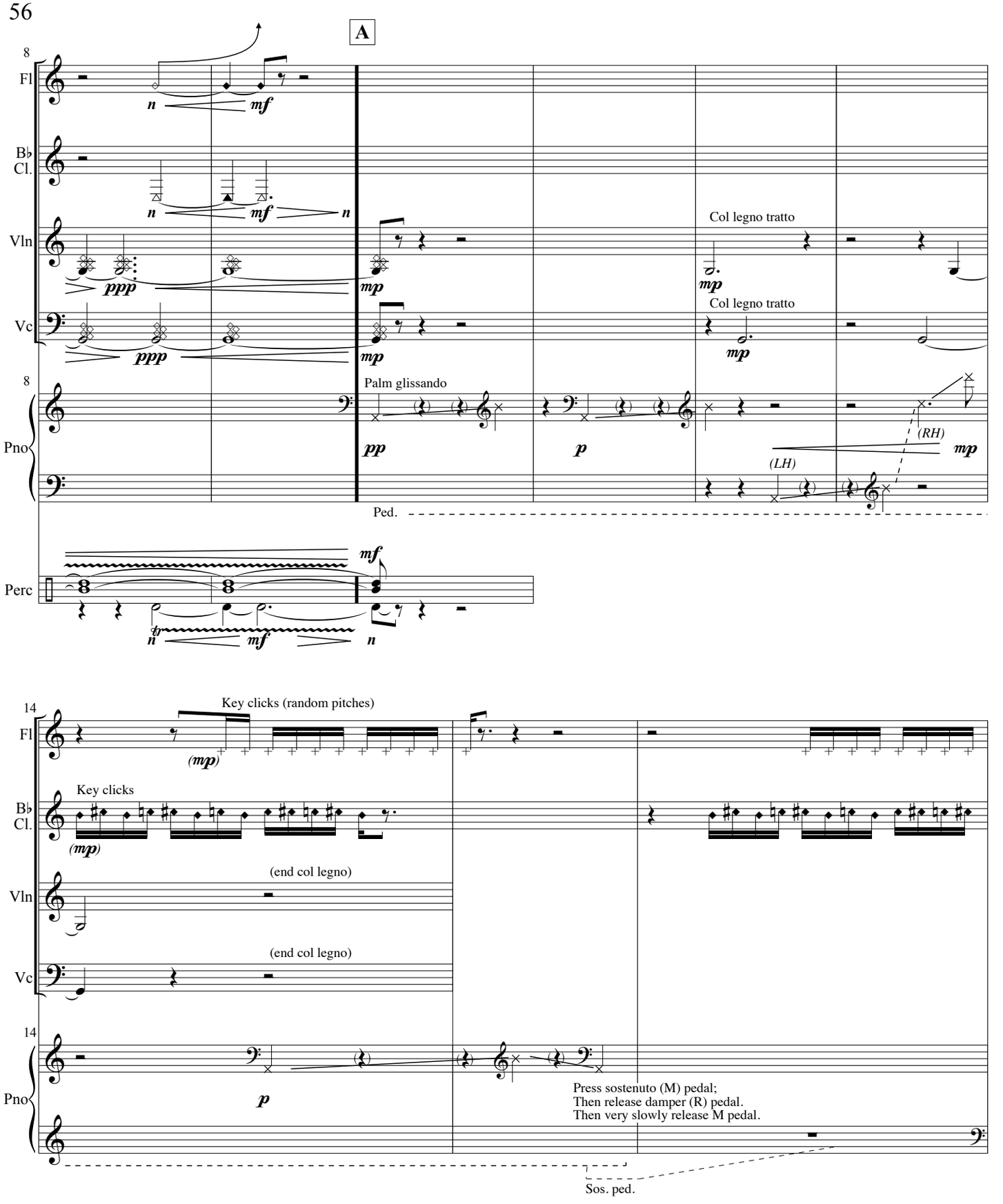
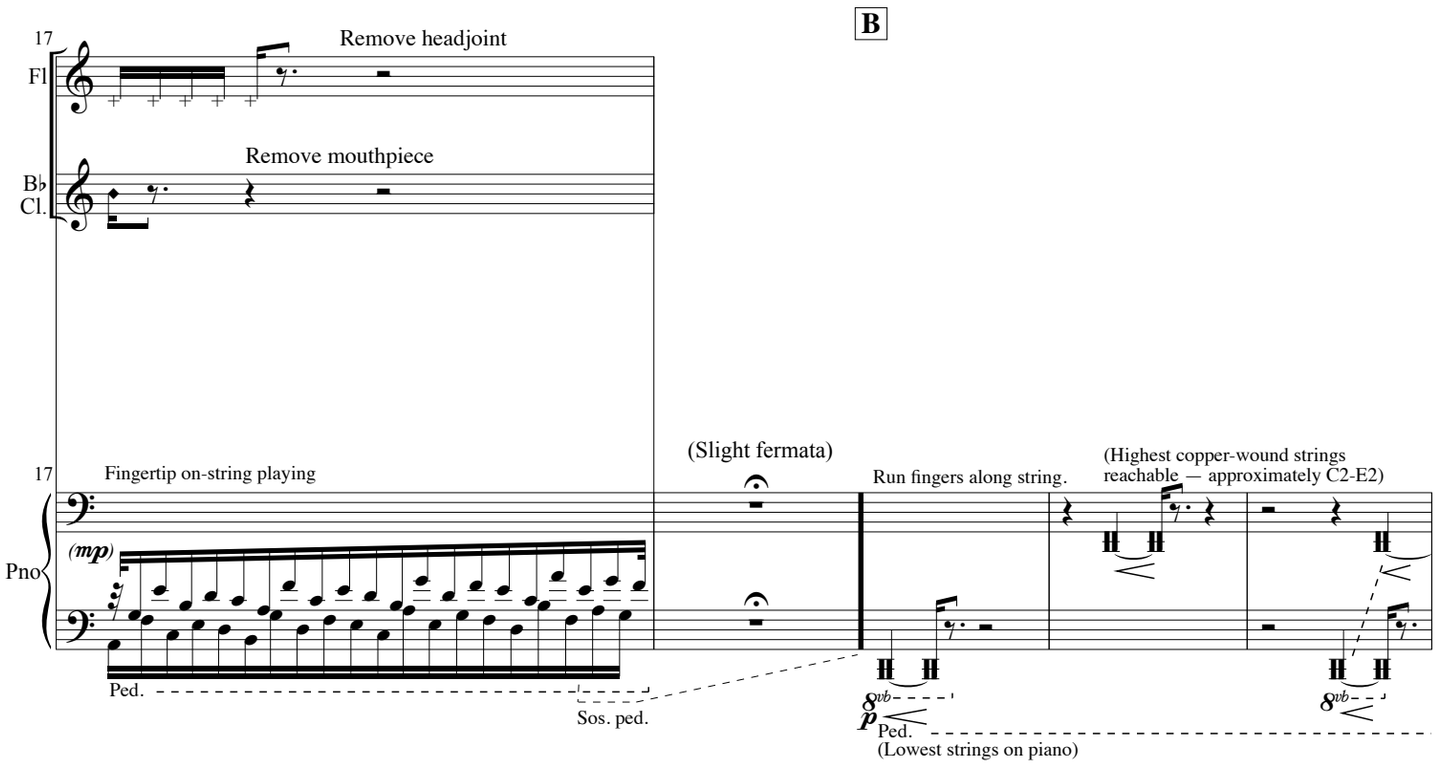
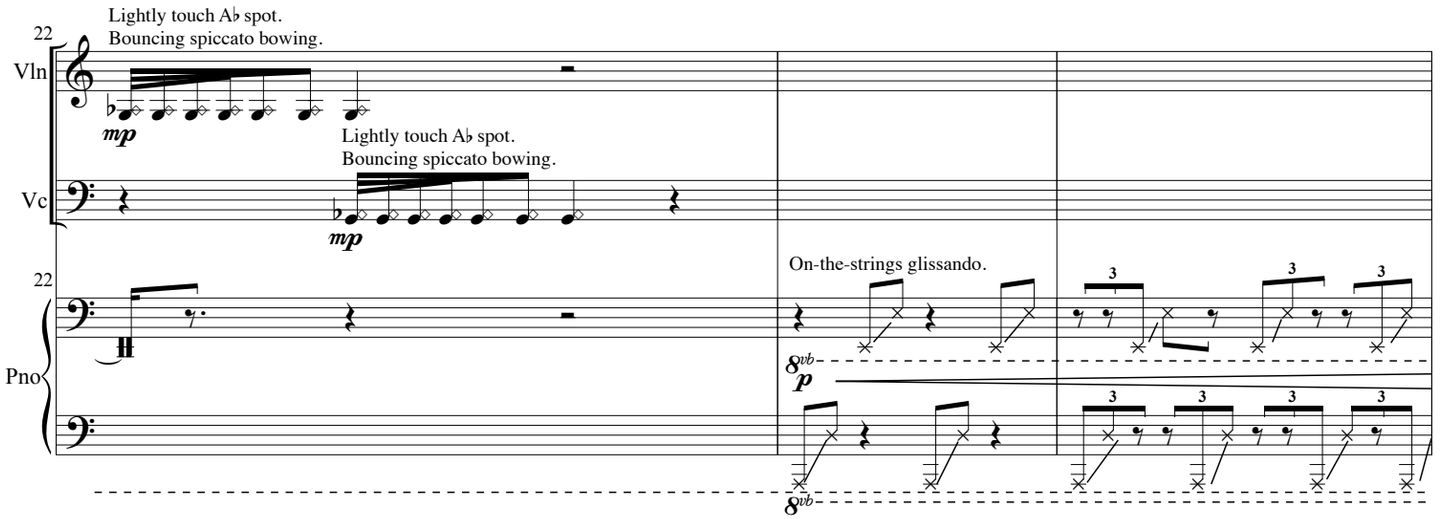
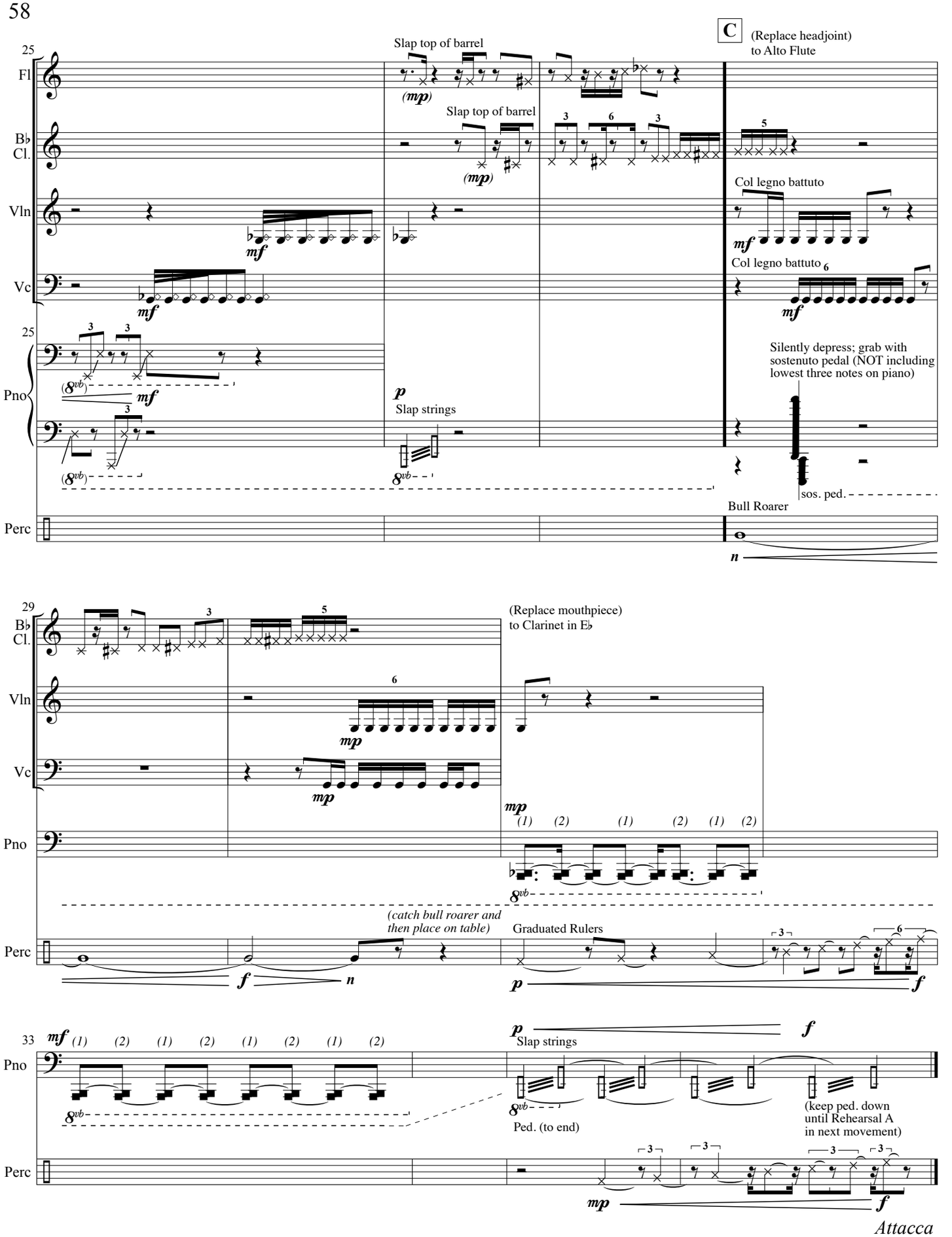

A
8
Fl
n
mf
B♭ Cl.
n
mf
n
Vln
ppp
mp
Col legno tratto
mp
Vc
ppp
mp
Col legno tratto
mp
8
Pno
Palm glissando
pp
p
(RH)
mp
(LH)
Ped.
Perc
mf
n
mf
n
14
Fl
Key clicks (random pitches)
(mp)
B♭ Cl.
Key clicks
(mp)
Vln
(end col legno)
Vc
(end col legno)
14
Pno
p
Press sostenuto (M) pedal;
Then release damper (R) pedal.
Then very slowly release M pedal.
Sos. ped.


B
17
Fl
Remove headjoint
Remove mouthpiece
B♭
Cl.
17
Pno
Fingertip on-string playing
(mp)
Ped.
Sos. ped.
(Slight fermata)
Run fingers along string.
(Highest copper-wound strings
reachable — approximately C2-E2)
8vb
p
Ped.
(Lowest strings on piano)


22
Vln
Lightly touch A♭ spot.
Bouncing spiccato bowing.
mp
Vc
Lightly touch A♭ spot.
Bouncing spiccato bowing.
mp
22
Pno
On-the-strings glissando.
8vb
p
3
8vb


C
(Replace headjoint)
to Alto Flute
25
Fl
Slap top of barrel
(mp)
B♭ Cl.
Slap top of barrel
(mp)
Vln
mf
Col legno battuto
mf
Vc
mf
Col legno battuto
mf
25
Pno
(8vb)
mf
p
Slap strings
8vb
Silently depress; grab with
sostenuto pedal (NOT including
lowest three notes on piano)
sos. ped.
Perc
Bull Roarer
n
29
B♭ Cl.
(Replace mouthpiece)
to Clarinet in E♭
Vln
mp
Vc
mp
mp
(1) (2) (1) (2) (1) (2)
Pno
8vb
(catch bull roarer and
then place on table)
Graduated Rulers
Perc
f
n
p
f
33
mf
(1) (2) (1) (2) (1) (2) (1) (2)
Pno
8vb
p
f
Slap strings
8vb
Ped. (to end)
(keep ped. down
until Rehearsal A
in next movement)
Perc
mp
f
Attacca

vii. Arc Lights/ Gothic Arches

Quickly; Stridently, like an Air-Raid Siren (♩≈120)

Flute — Alto Flute

E♭ & B♭ Clarinet — Clarinet in E♭ (strident)

Violin

Cello

Piano

Crotales — Highest Graduated Ruler to Crotales

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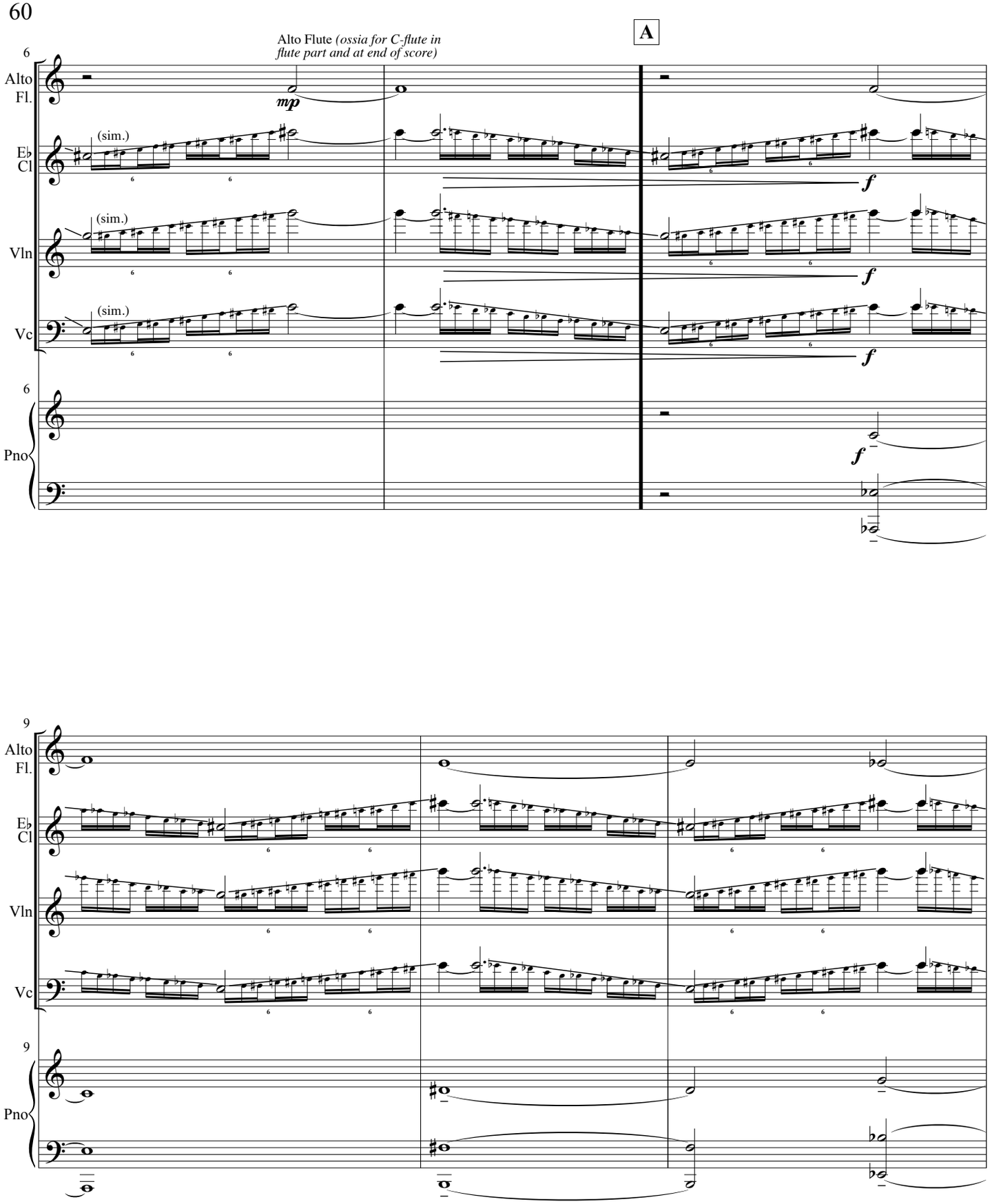
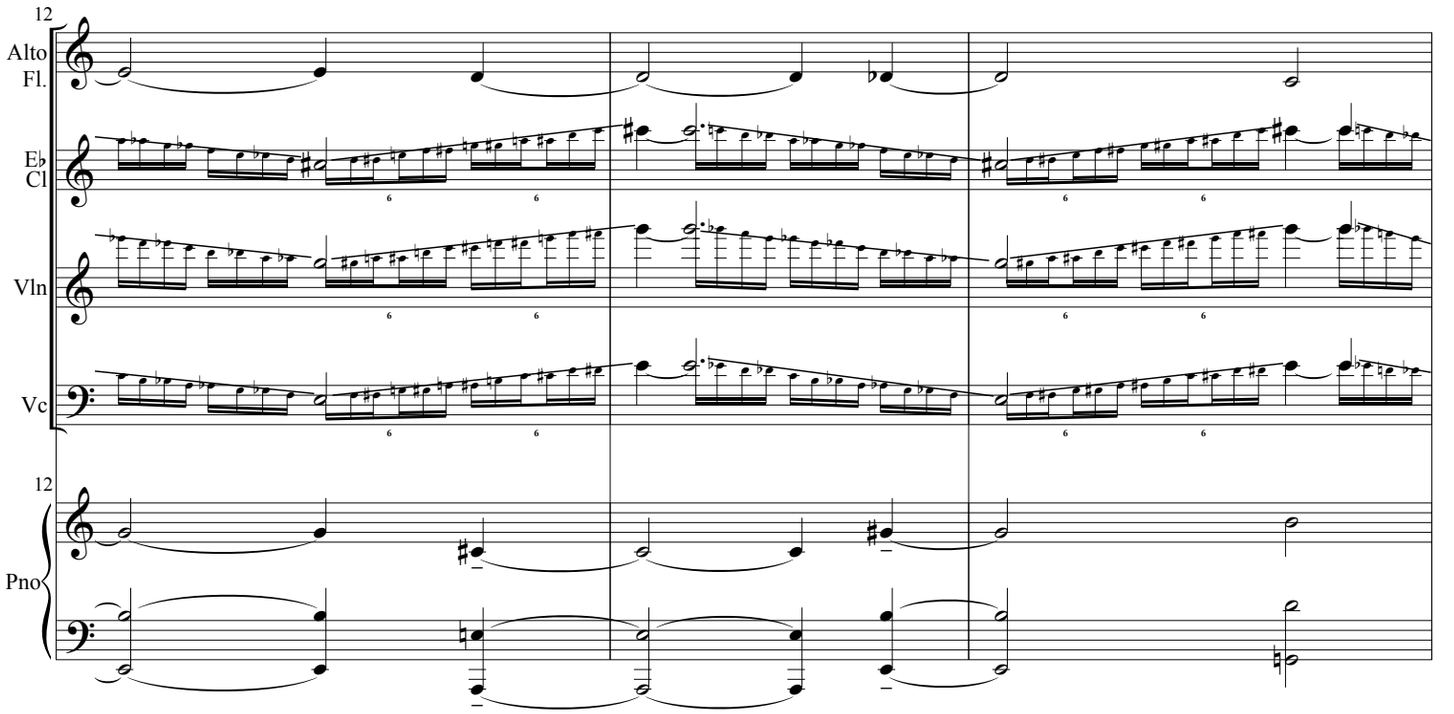
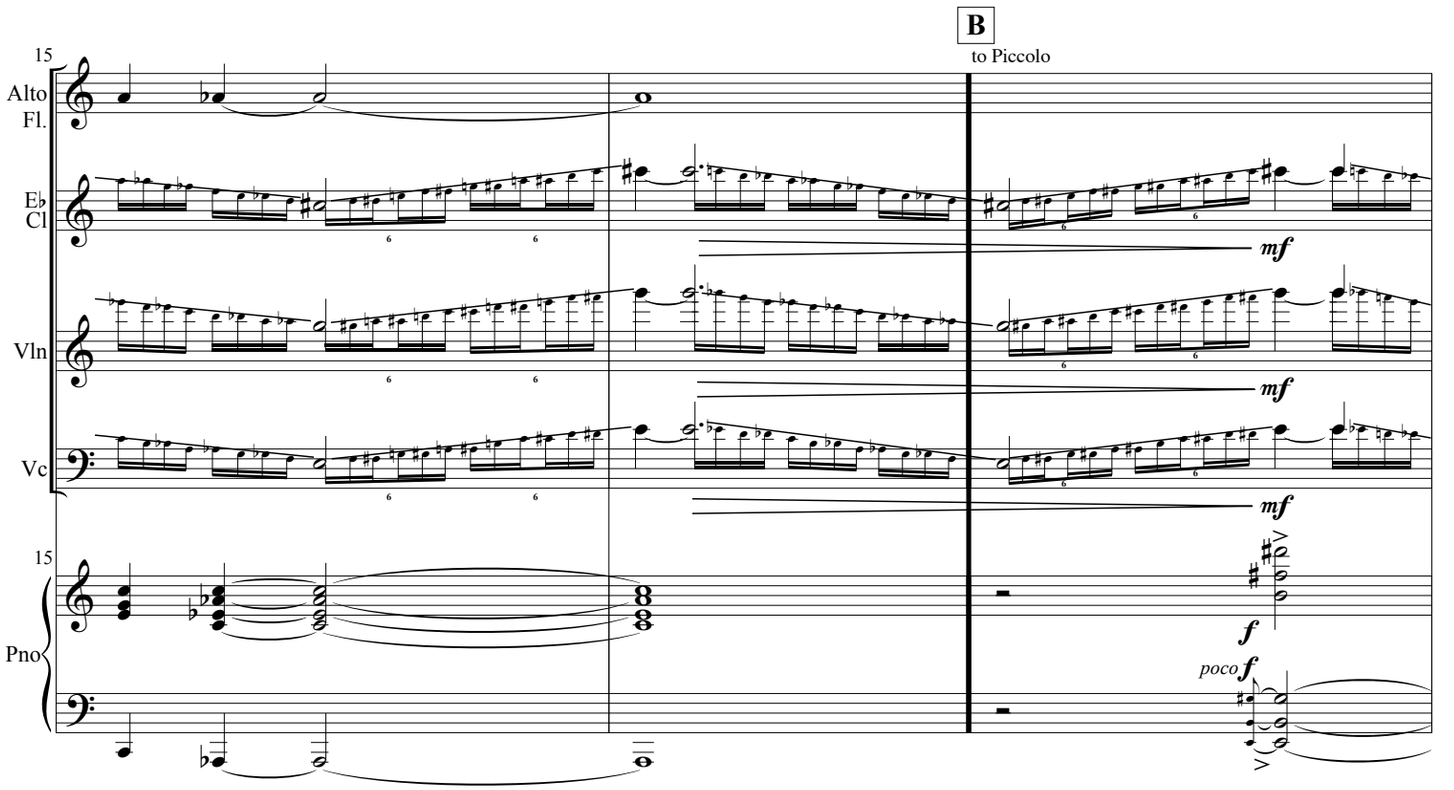
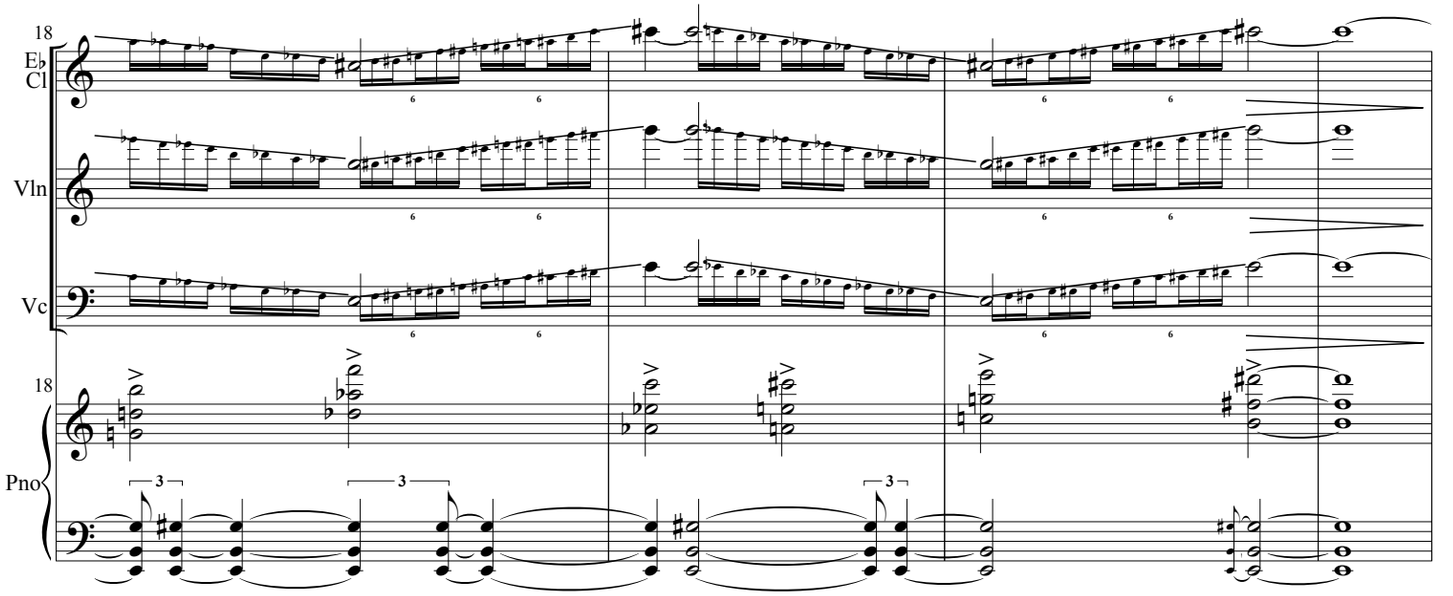
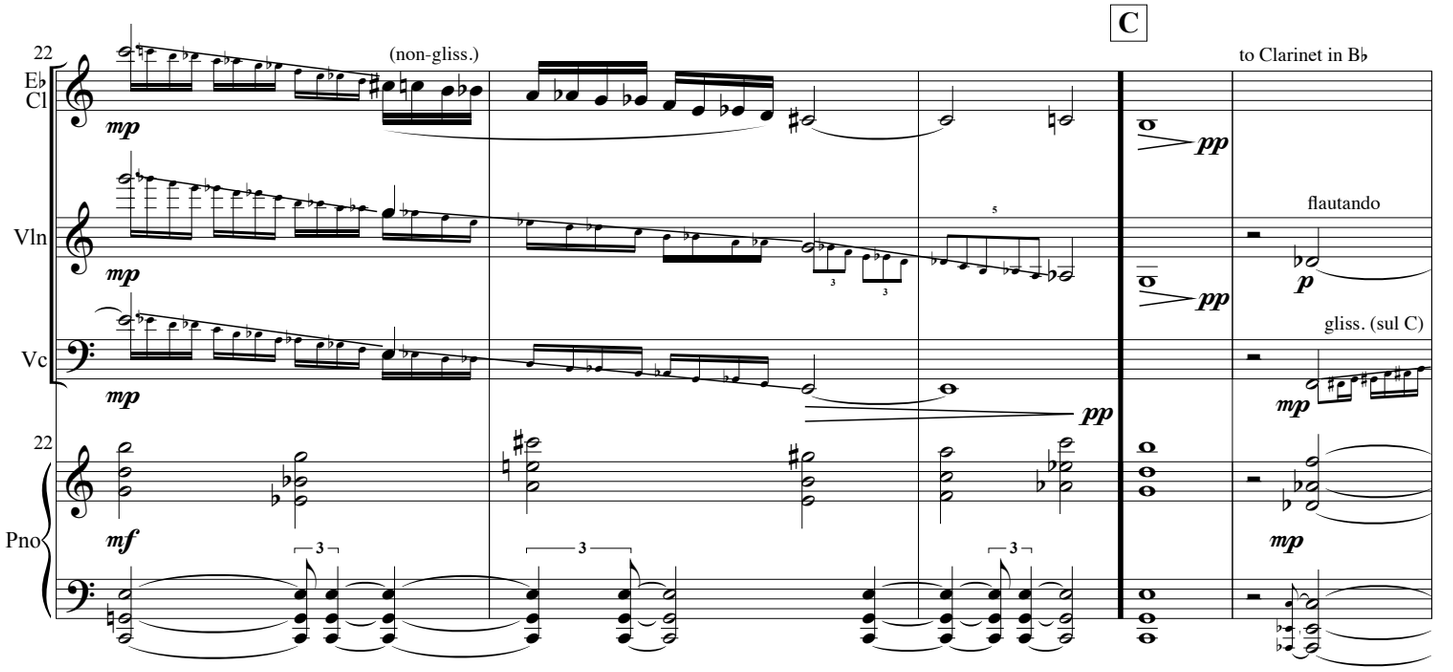
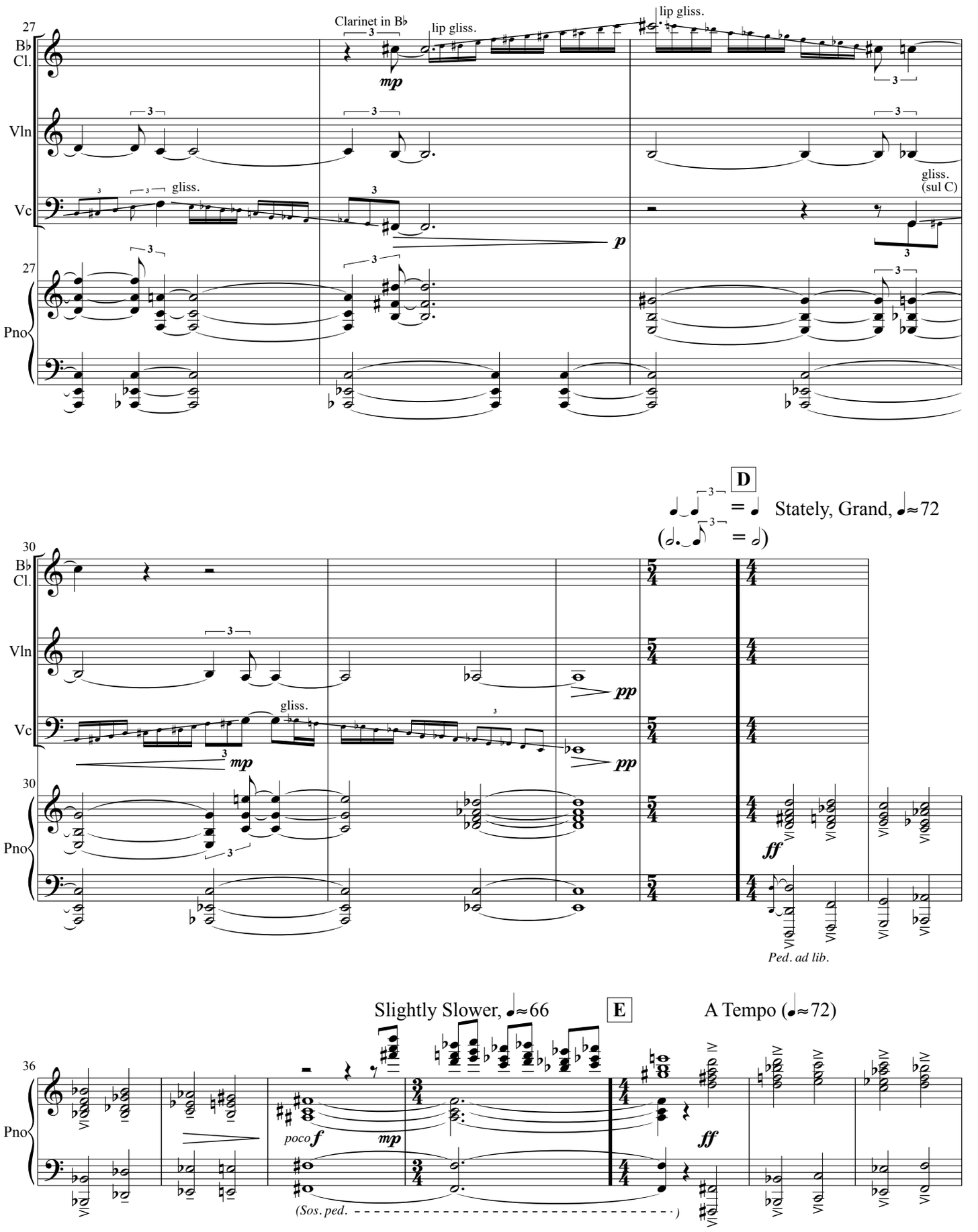

A
Alto Flute (ossia for C-flute in flute part and at end of score)
6
Alto Fl.
E♭ Cl
Vln
Vc
Pno
(sim.)
mp
f
9

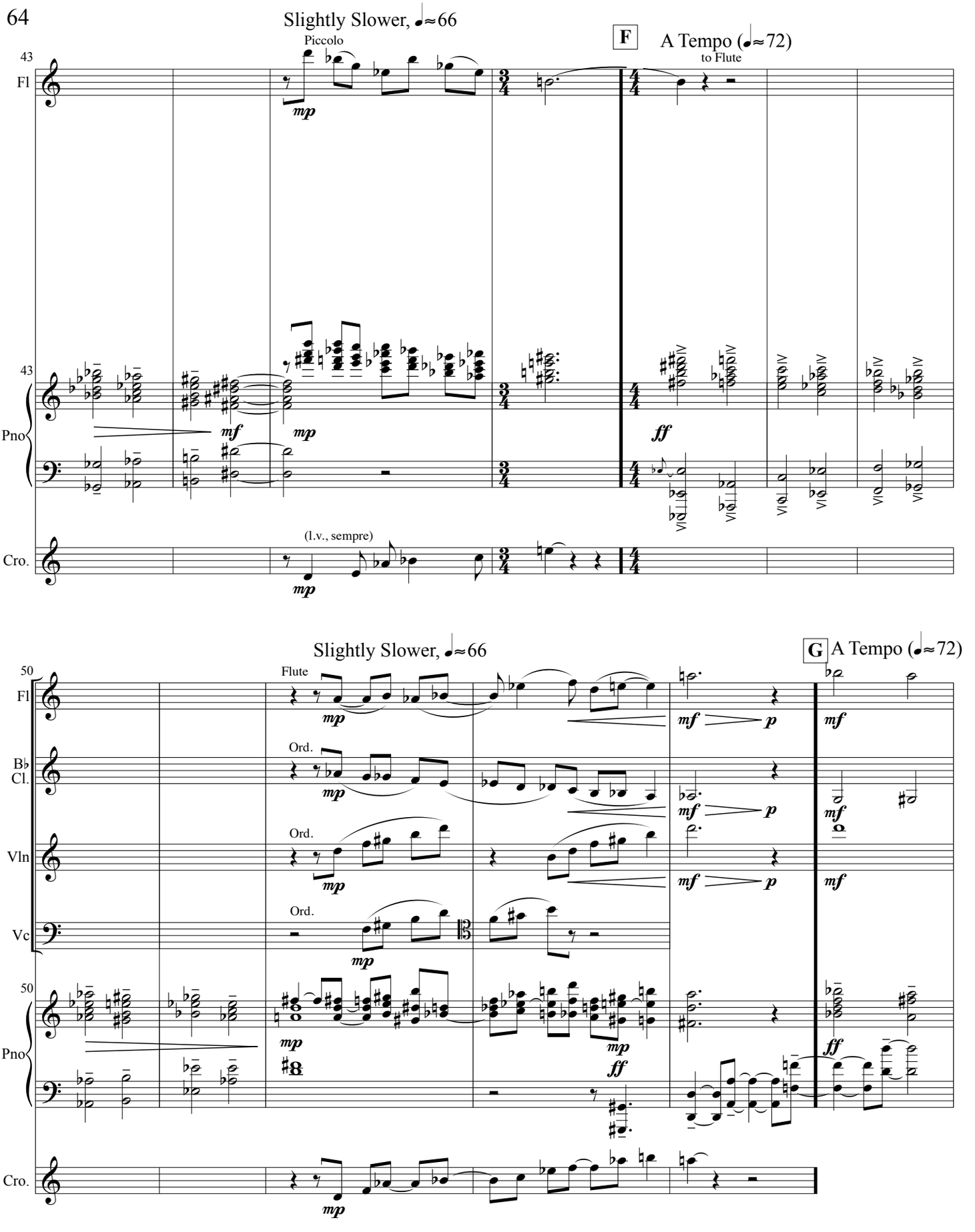

12
Alto Fl.
Eb Cl
Vln
Vc
12
Pno

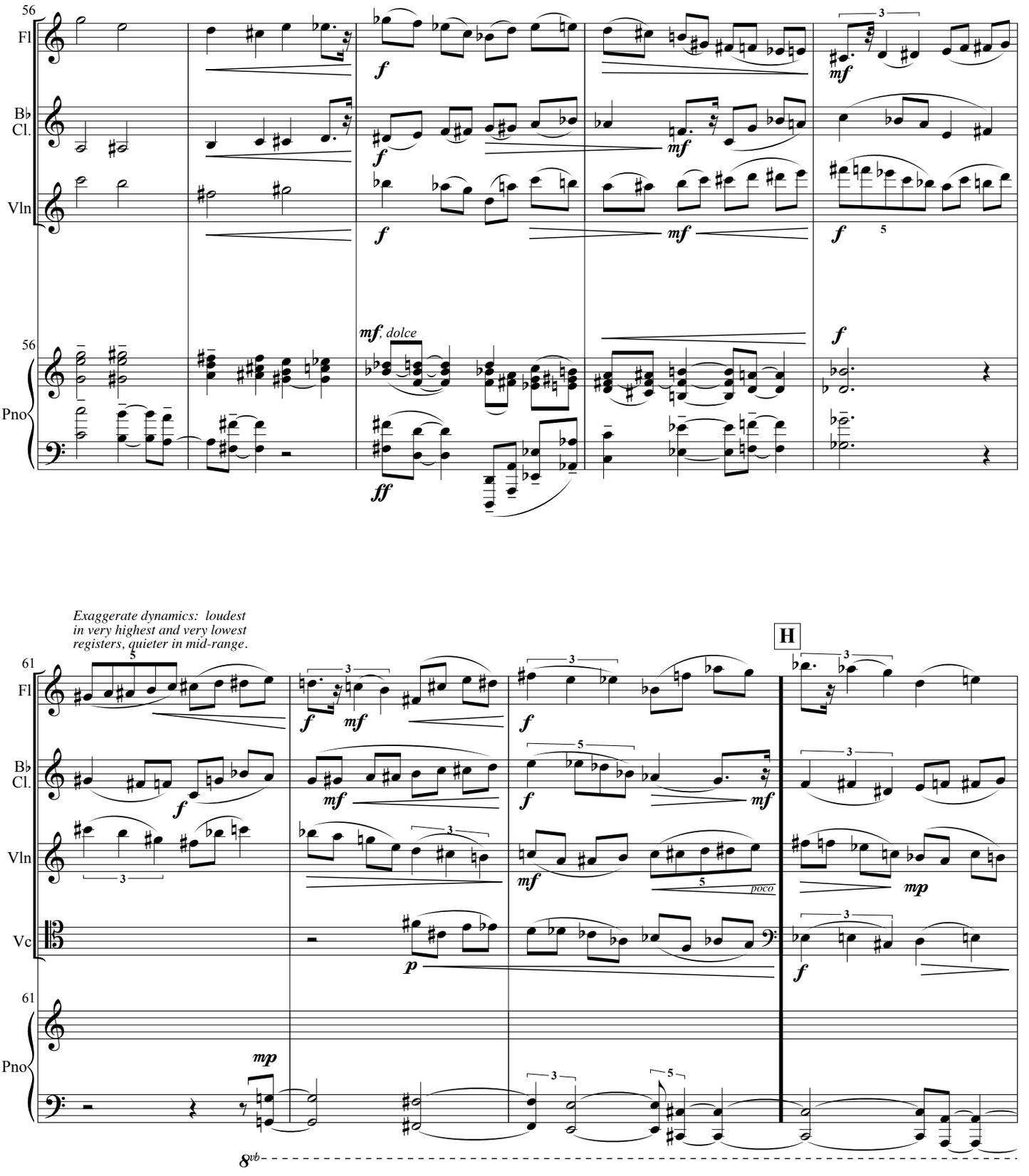

B
to Piccolo
15
Alto Fl.
Eb Cl
mf
Vln
mf
Vc
mf
15
Pno
f
poco f

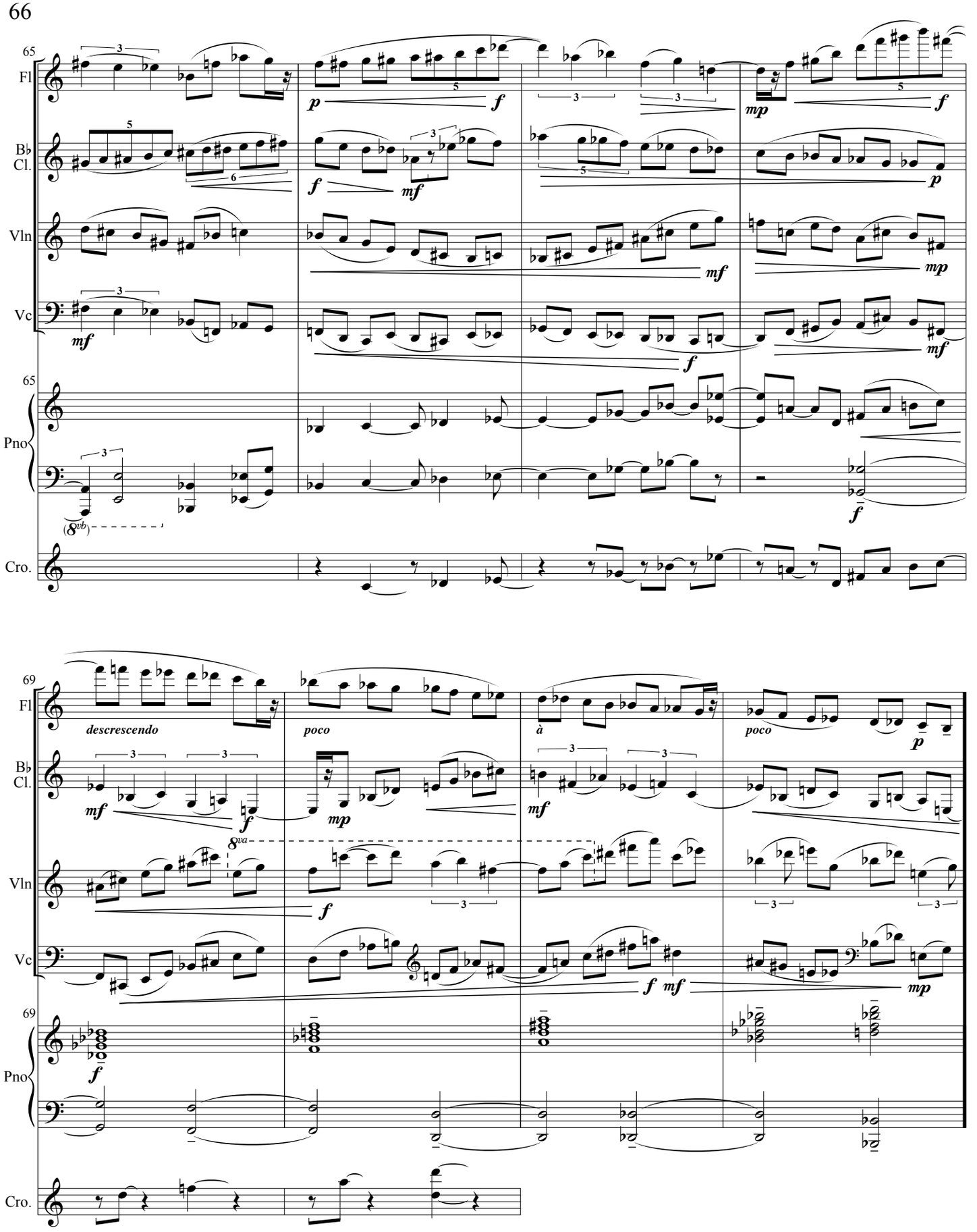

18
E♭ Cl
Vln
Vc
18
Pno

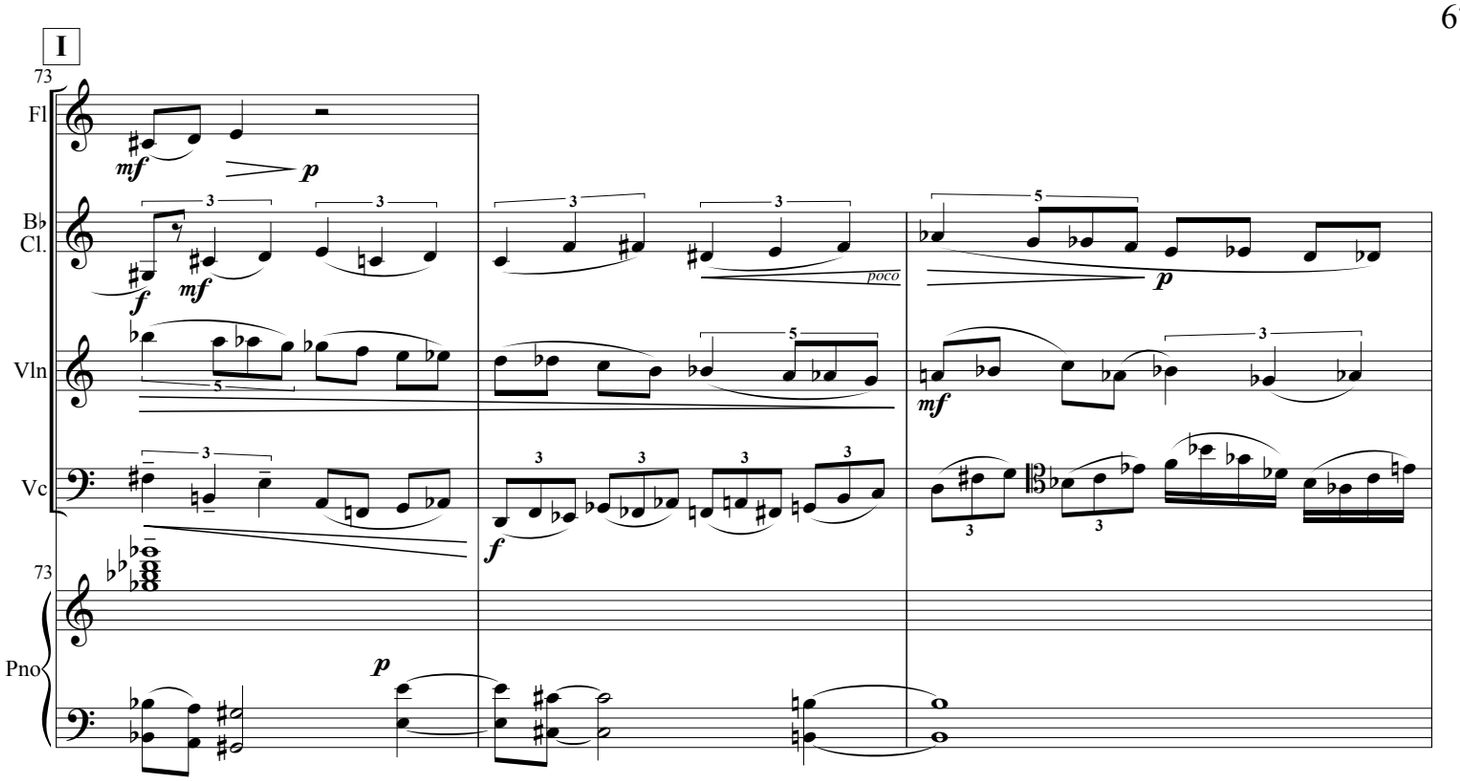

22
E♭ Cl
(non-gliss.)
mp
C
to Clarinet in B♭
pp
flautando
p
Vln
mp
pp
Vc
mp
gliss. (sul C)
pp
mp
22
Pno
mf
mp

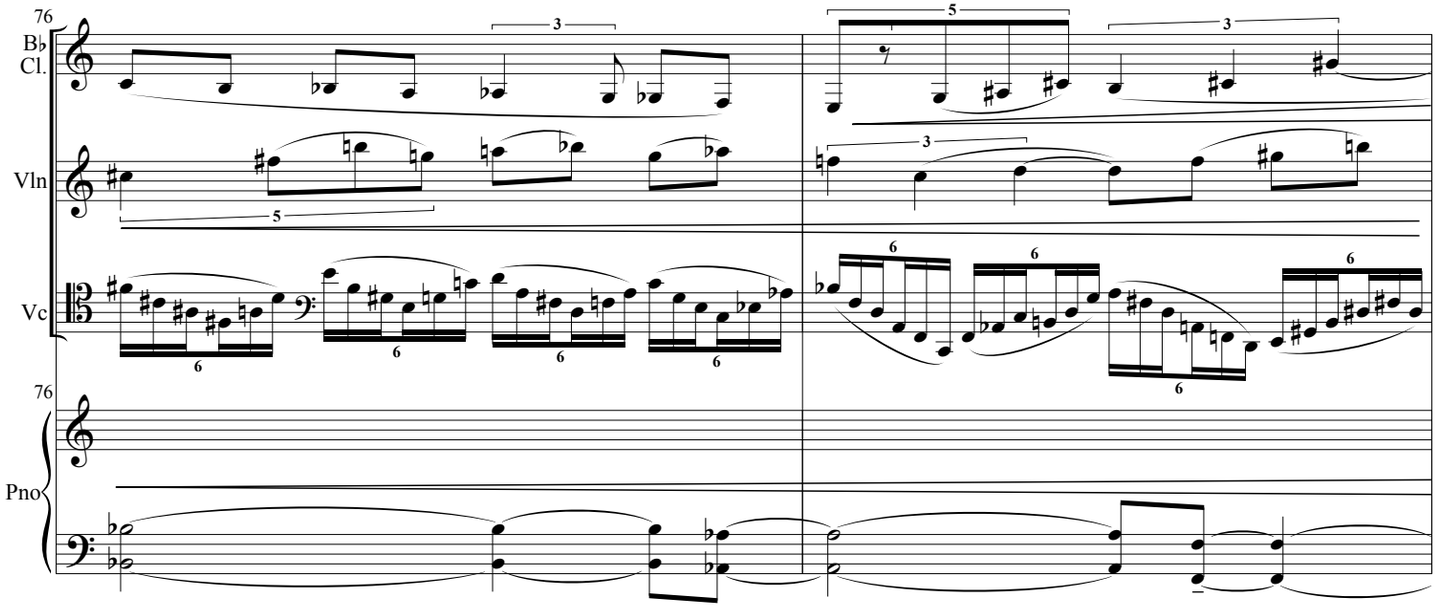

27
B♭ Cl.
Vln
Vc
Pno
Clarinet in B♭
lip gliss.
lip gliss.
gliss.
gliss. (sul C)
mp
p
D
Stately, Grand, ♩≈72
30
pp
mp
ff
Ped. ad lib.
Slightly Slower, ♩≈66
E
A Tempo (♩≈72)
36
poco f
mp
ff
(Sos. ped.)

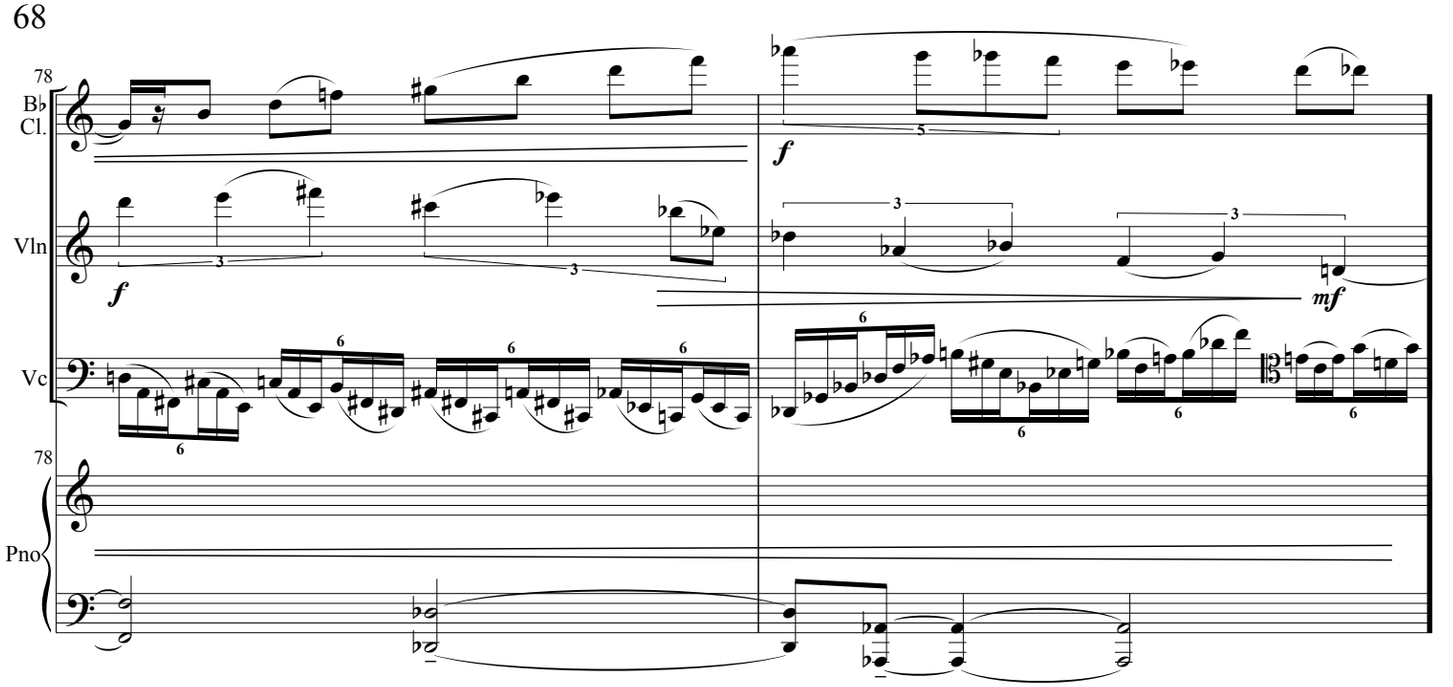

Slightly Slower, ♩≈66
Piccolo
F
A Tempo (♩≈72)
to Flute
43
Fl
Pno
Cro.
(l.v., sempre)
Slightly Slower, ♩≈66
G
A Tempo (♩≈72)
50
Flute
Ord.
B♭ Cl.
Vln
Vc

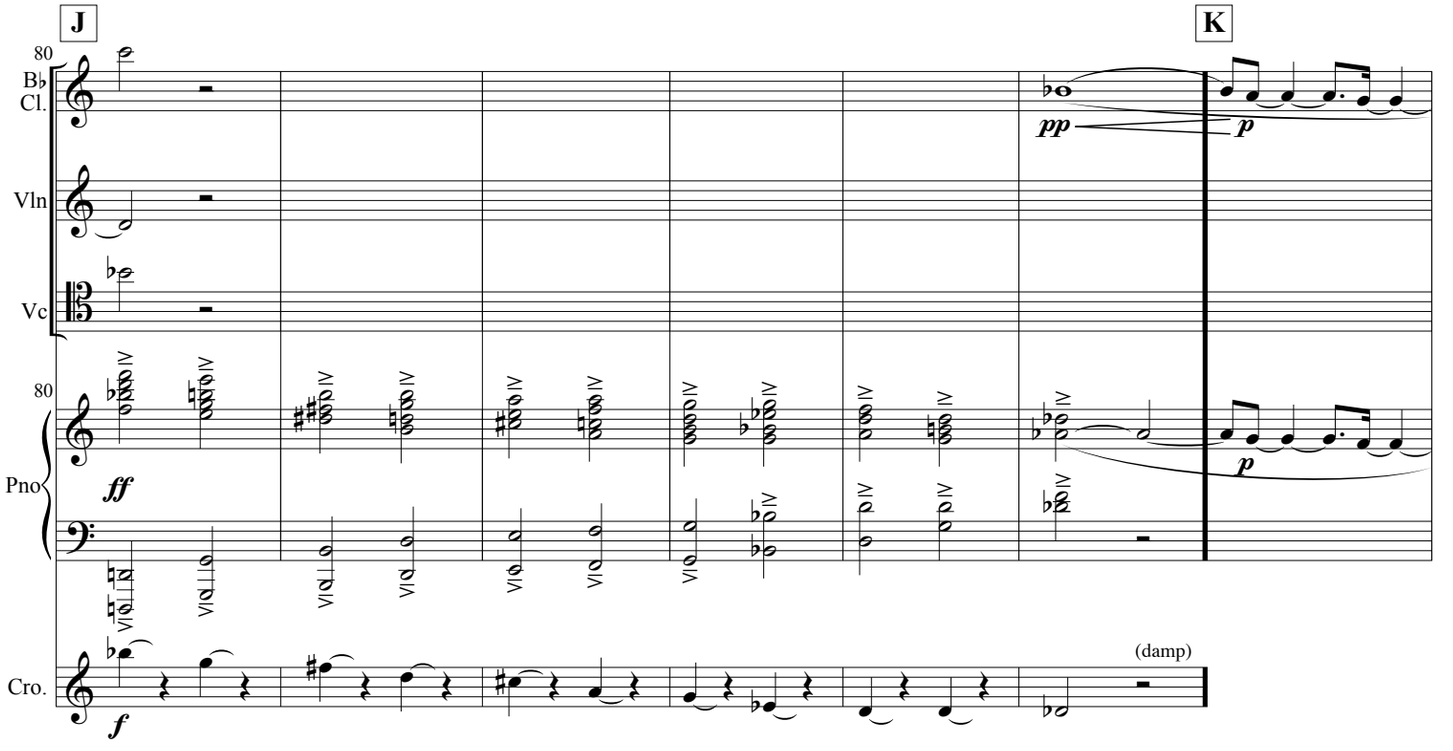

56
Fl
B♭ Cl.
Vln
56
Pno
mf, dolce
ff
Exaggerate dynamics: loudest in very highest and very lowest registers, quieter in mid-range.
H
61
Fl
B♭ Cl.
Vln
Vc
61
Pno
poco
8vb

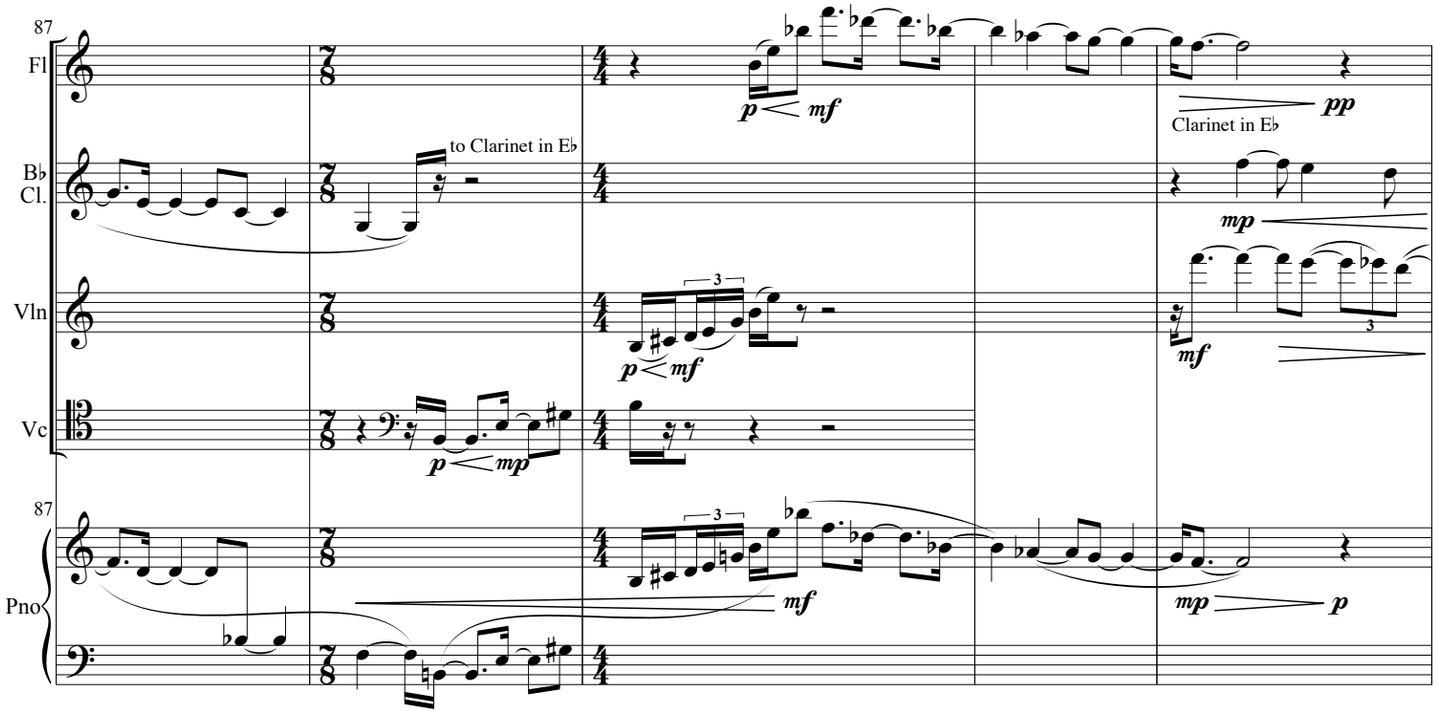

65
Fl
B♭ Cl.
Vln
Vc
65
Pno
Cro.
(8vb)
69
Fl
B♭ Cl.
Vln
Vc
69
Pno
Cro.
descrescendo
poco
à
poco
8va

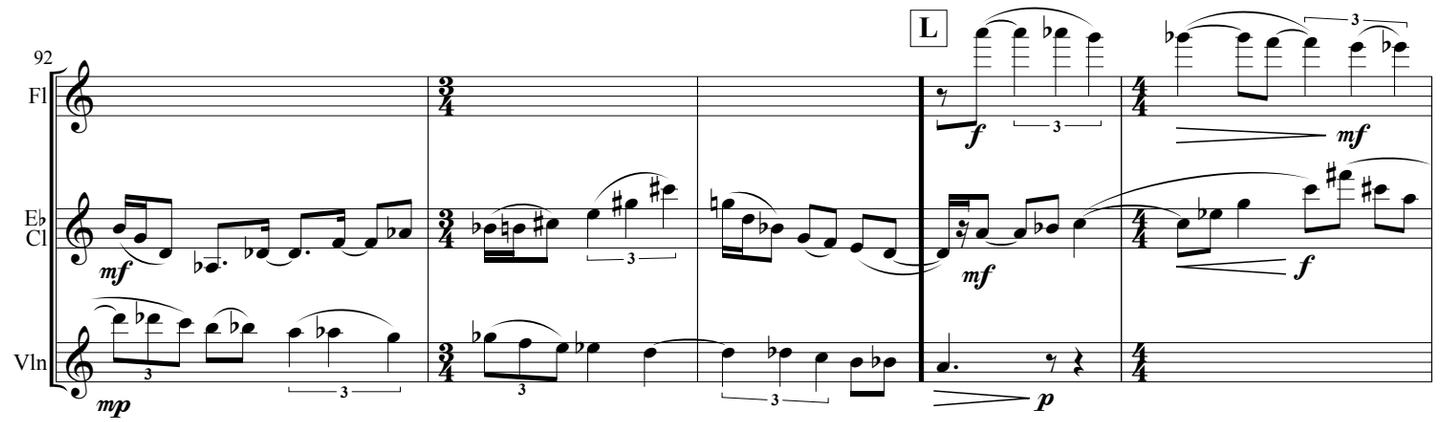

I
73
Fl
B♭ Cl.
Vln
Vc
Pno
mf
p
f
poco

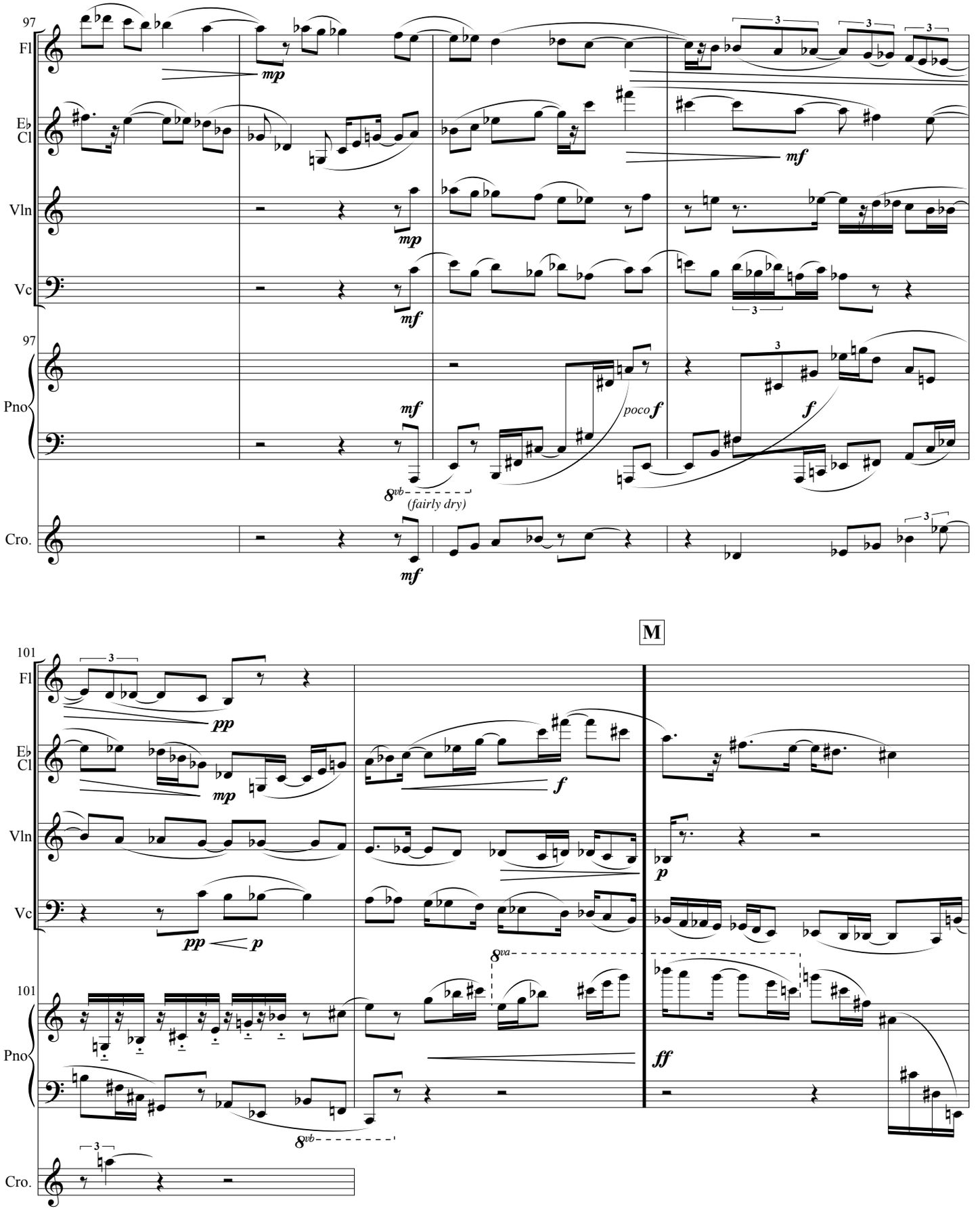

76
B♭ Cl.
Vln
Vc
Pno

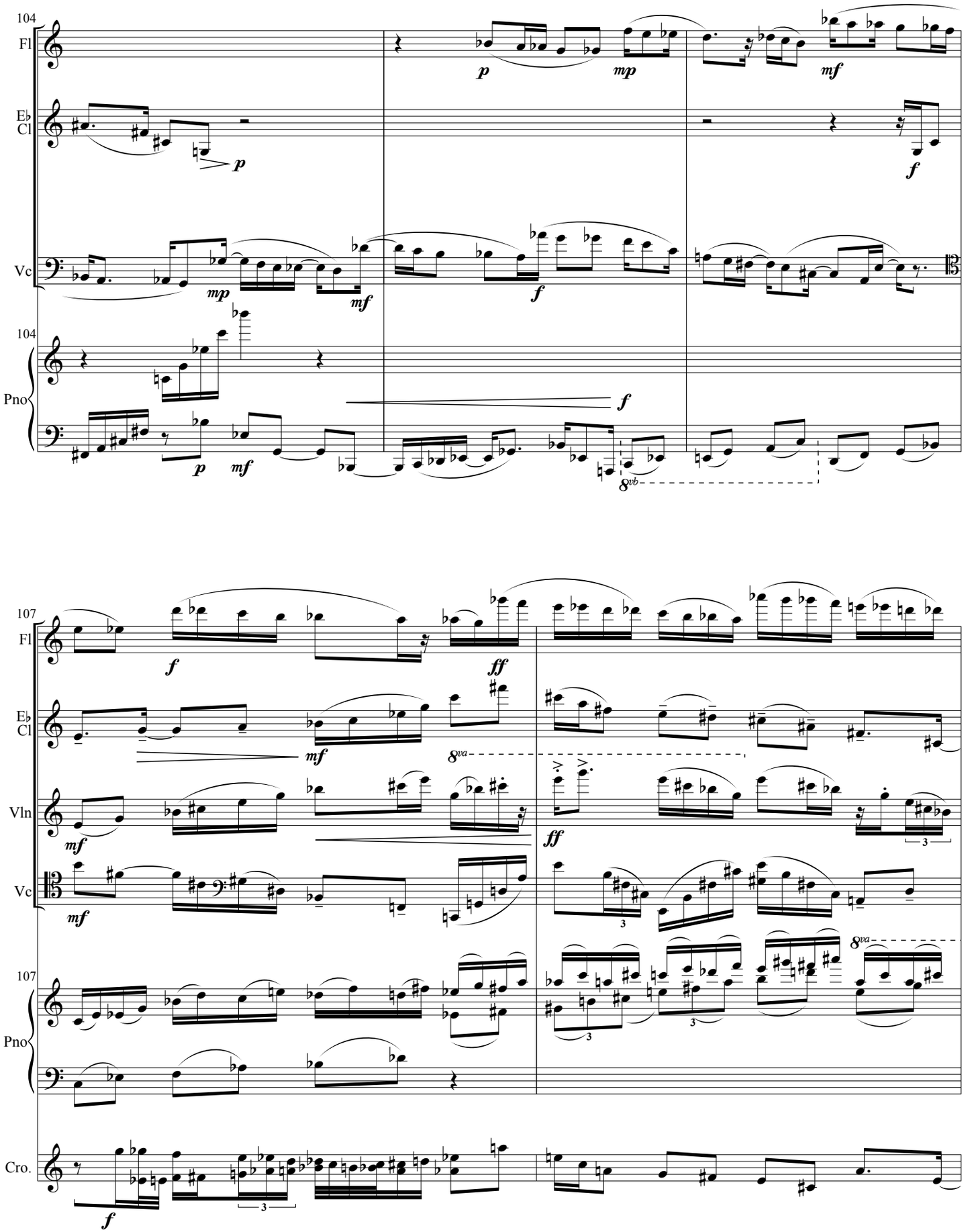

78
B♭ Cl.
Vln
Vc
78
Pno
f
mf

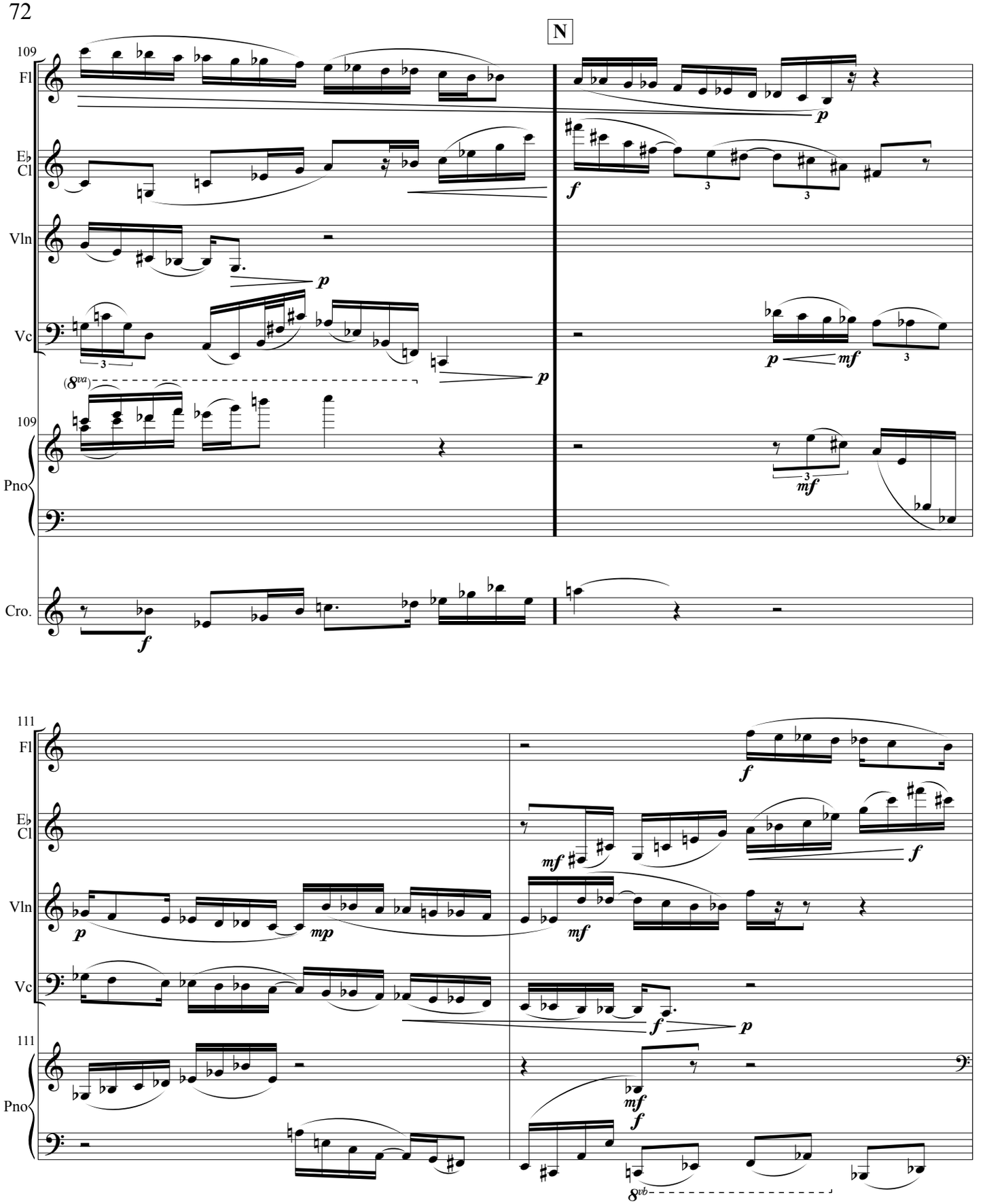

J
K
80
B♭ Cl.
Vln
Vc
80
Pno
Cro.
pp
p
ff
f
(damp)

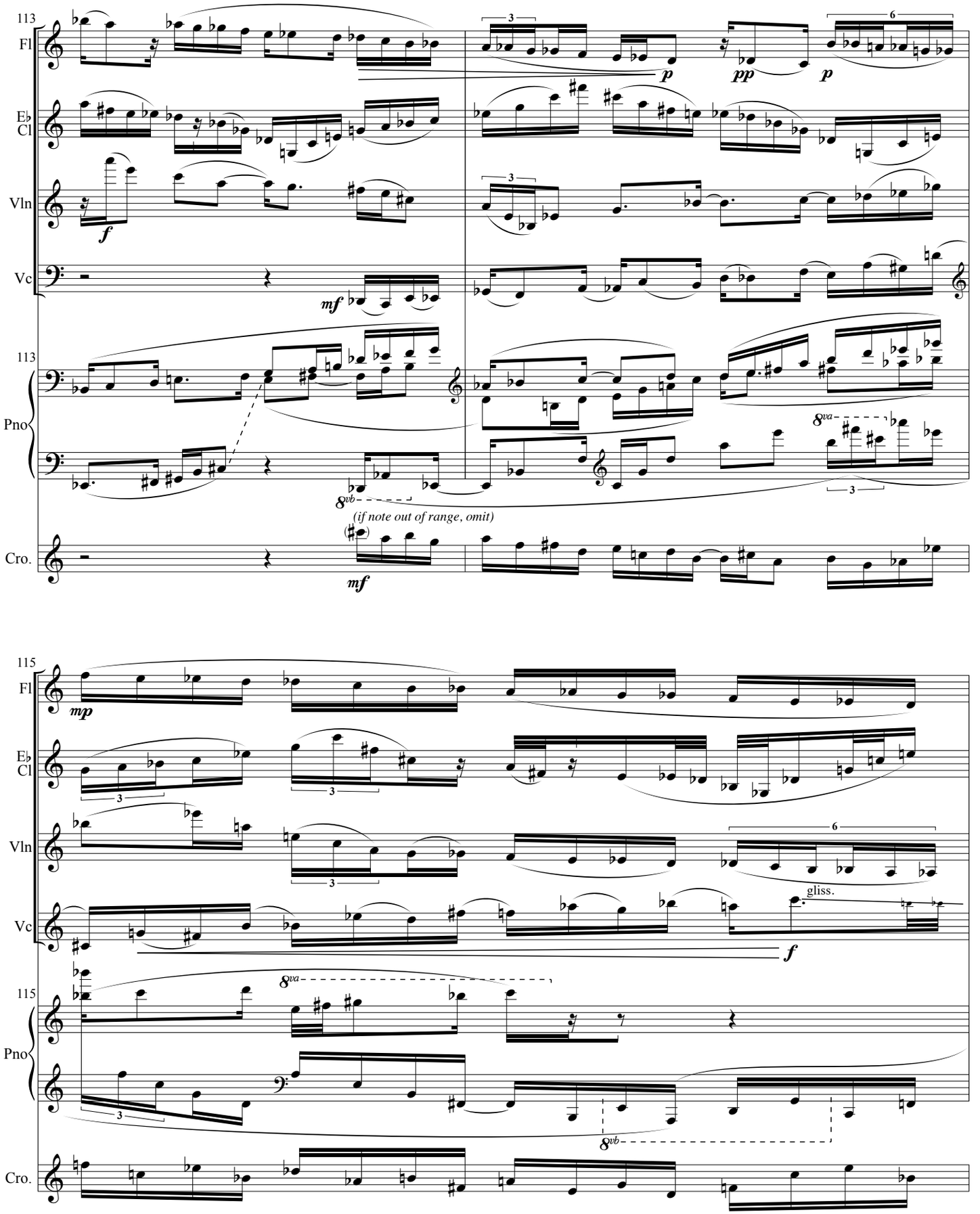

87
Fl
B♭ Cl.
Vln
Vc
87
Pno
to Clarinet in E♭
Clarinet in E♭
p
mf
mp
pp

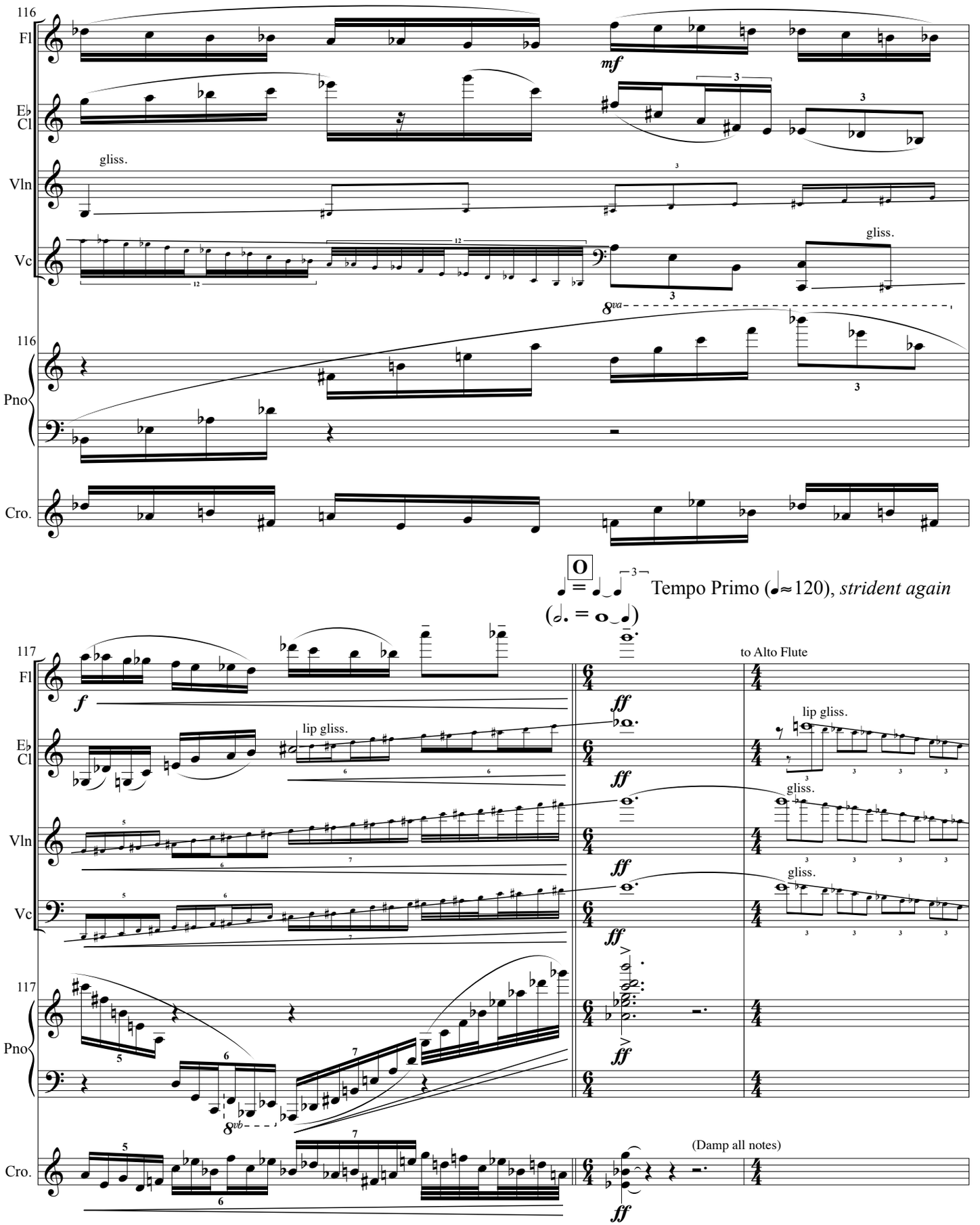

92
Fl
E♭ Cl
Vln
L
mf
mp
f
p

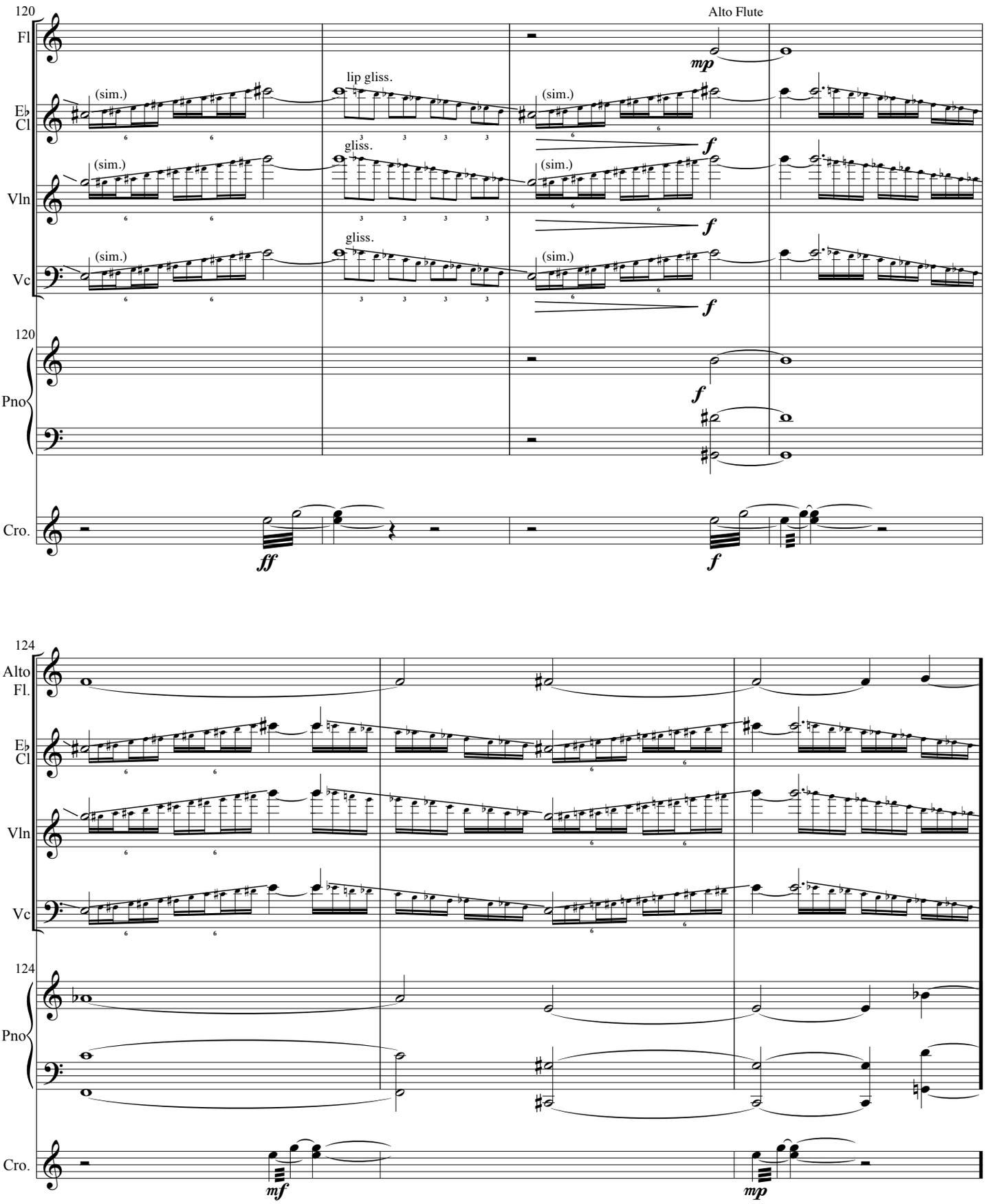

97
Fl
E♭ Cl
Vln
Vc
97
Pno
Cro.
mp
mf
poco f
f
8vb
(fairly dry)
M
101
pp
p
8va
ff

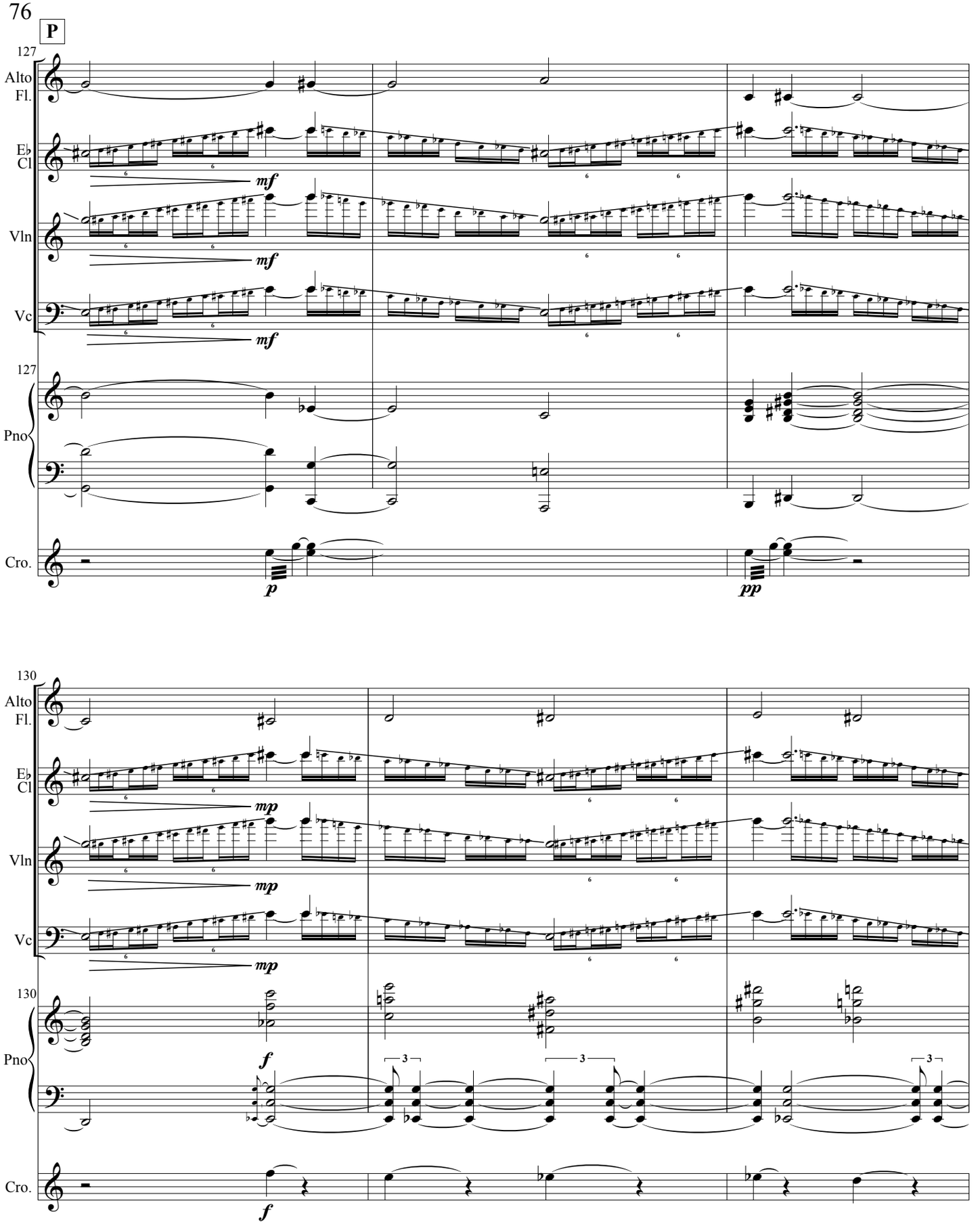

104
Fl
Eb Cl
Vc
104
Pno
p
mp
mf
f
8vb
107
Fl
Eb Cl
Vln
Vc
107
Pno
Cro.
ff
8va
3

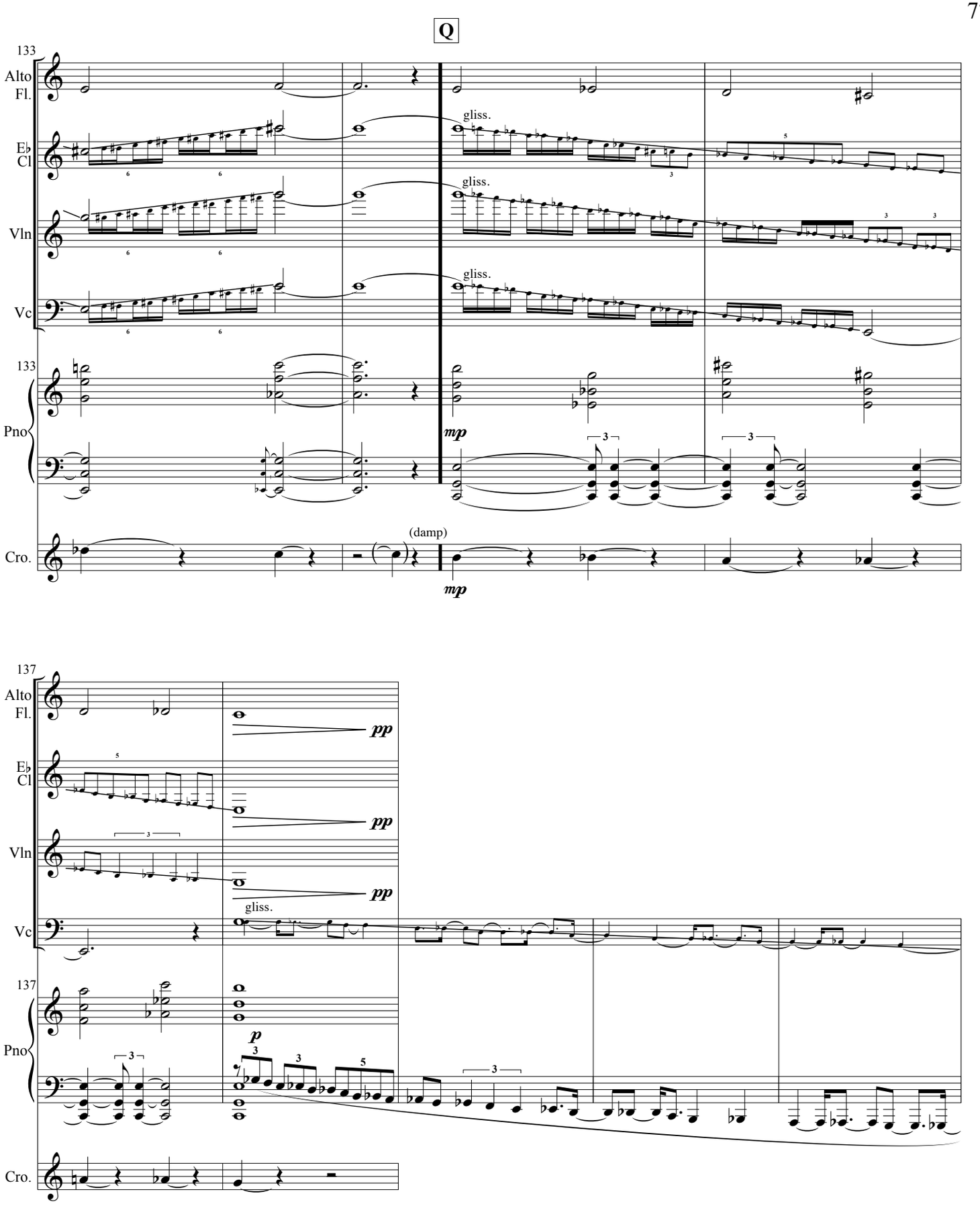

N
109
Fl
E♭ Cl
Vln
Vc
(8va)
109
Pno
Cro.
111
Fl
E♭ Cl
Vln
Vc
111
Pno
8vb

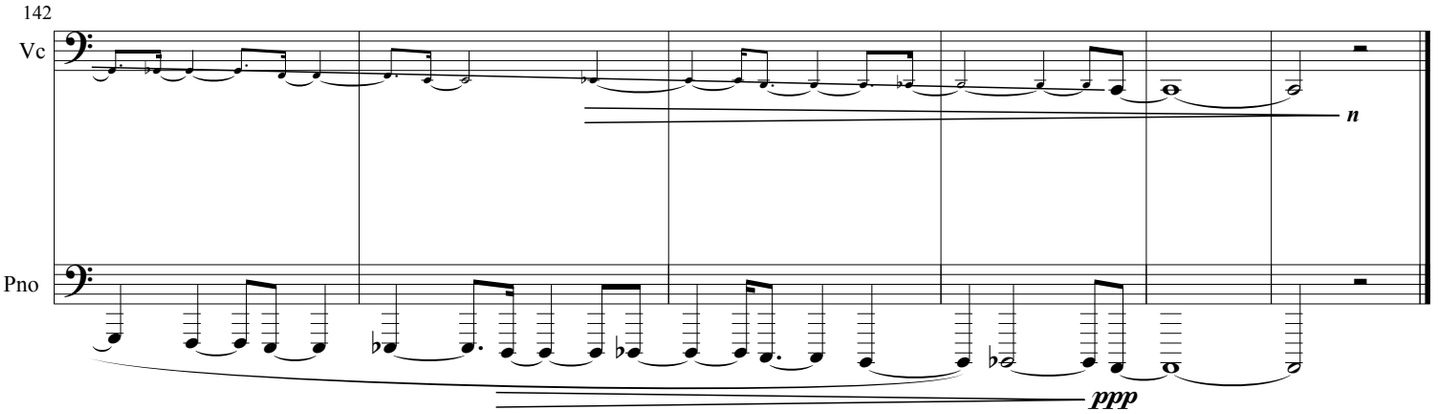

113
Fl
E♭ Cl
Vln
Vc
113
Pno
Cro.
p
pp
p
f
mf
8va
8vb
(if note out of range, omit)
mf
115
Fl
E♭ Cl
Vln
Vc
115
Pno
Cro.
mp
gliss.
f
8va
8vb


116
Fl
Eb Cl
Vln
Vc
Pno
Cro.
gliss.
mf
8va
O
Tempo Primo (♩≈120), *strident again*
(𝅗𝅥. = 𝅝 𝅗𝅥)
117
f
ff
lip gliss.
to Alto Flute
8vb
(Damp all notes)


120
Fl
Alto Flute
mp
E♭ Cl
(sim.)
lip gliss.
f
Vln
gliss.
Vc
Pno
ff
Cro.
124
Alto Fl.
mf
mp


P
127
Alto Fl.
E♭ Cl
Vln
Vc
Pno
Cro.
mf
mf
mf
p
pp
130
mp
mp
mp
f
f
3
3
3


Q
133
Alto Fl.
E♭ Cl
Vln
Vc
Pno
Cro.
gliss.
gliss.
gliss.
mp
(damp)
mp
137
pp
pp
pp
gliss.
p


142
Vc
Pno
n
ppp