

## SOFAR

### The soloist, the piece

This piece is composed for orchestra and improvising soloist. In the score there is hence naturally next to nothing describing what the soloist is doing; Eivind Lønning will mostly react to different parts of the piece, and different parts of the orchestra. Nevertheless, there is some parts where initiative from the musicians of the orchestra is called for: Part D and part F. I will work with the musicians in advance with these parts, eliminating any uncertainty; percussion, oboes, trombones, and horns.

The soloist will not follow the meter or rhythms of the orchestra, but rather use tempi and rhythm as motifs.

Starting at ca. M335 the soloist will begin to play through a specially made sampler, an *addcorder*, distributing extremely soft sounds around the audience through 8 speakers. In the last part of the piece only the soloist will play.

### General remarks

Accidentals lasts one measure.

Quartertunes are notated ‡ and †

"ind. tempo" = *individual tempo*. Start and end of the motifs follow meter/conductor, but rhythms are not synchronized with other performers.

"f.a.p." = *fast as possible*

"synch." = *synchronized*. Follow rhythms and meter as normal.

### Woodwinds and brass

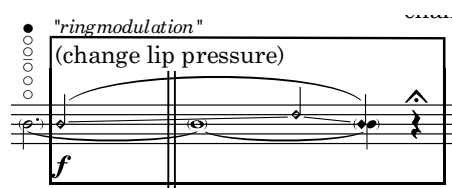
"blow on instrument w/distance" = (w/o mouthpiece). Heads need to be a bit tilted for the air stream to hit the edge of instruments tube/entrance. This results in a very high pitched, very soft and unstable spectrum.

All bisbigliandi are to be interpreted as something in between unison/timbre trill, trill a quartertone lower. Make sure the trill note sounds heterogenic to the start note.

### Flutes

"s" og "ch" = meaning airsounds with a distance to the mouthpiece, shaping these syllables. "S" as normal s, and "ch" as in German "machen".

### Oboes



M193/194-199: This is to be interpreted *senza misura*; Freely, or rather, by response to the surroundings create 3-4 different gestures based on these instructions (thanks & credits to Marie Tetzlaff ). Listen to an exemple here: <https://tinyurl.com/SOFARinstructions>

## Brass

"blow on instrument w/distance" = (w/o mouthpiece). Heads need to be a bit tilted for the air stream to hit the edge of instruments tube/entrence. This results in a very high pitched, very soft and unstable spectrum.

B25-31 you need a pencil or the like to gently hit the instruments bell.

All mutes are suggestions. Please be as pragmatic as possible, finding what suits the situation and the overall dynamics best - considering the intended timbre of the score. If in doubt, please contact me (info at the end of text)

## Horns

"hand-in-bell bend" = produce slow 1/2-step descending glissandi using hand stopping.

Horn 1 must be a double stopped horn to be able to produce quartertones properly. Only horn 1 has quartertones.

## Trombones

M143-144 = More than focusing on the microtone intervall, try to produce as clear beatings (interference) as possible.

## Timpani

M190-211 = Place thin metal chains, keys and other light metal objects on skin of the smallest drum (ie. F-C), and crotales following the pitches in the score (B♭ G

B♭) whatch an exemple of what this may sound/look like here:

<https://tinyurl.com/SOFARinstructions>

## Percussion

Instruments used are:

### Perc I

- Suspended Triangle w/bow
- 2 Snare Drums, turned upside down and supplied with Crotales later in the piece. Played with metal sponge or the like, Crotales are played with bow.

Some examples: <https://tinyurl.com/SOFARinstructions>

- Feedback, using microphone, small guitar amplifier (Fender Champion or the like), and small containers (glass, cups etc). For extra control there will be a volume pedal connected between the microphone and the amplifier. The "bisbigliando" effect is produced with hands atop the containers, waving with 1-2 fingers. This will be further explained by the composer.

Everything is provided by, and instructed by the composer.

- Medium size Woodblock. Should be covered with molton or similar fabric, creating a closed, filtered sound. Alternatively it may be possible to use yarn wounded mallet.

- Sizzle Cymbal, suspended.

## Perc II

- Suspended Triangles w/bow

- 2 Snare Drums, turned upside down and supplied with Crotales later in the piece. Played with metal sponge or the like, Crotales are played with bow.

Some examples: <https://tinyurl.com/SOFARinstructions>

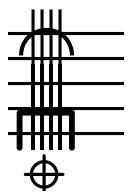
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- Bass Drum. Heavy muted skins (Sciarrino-like), totally dry sound.

- Vibraphone. Do not use normal mallets, but rather somewhat softer ones, filtering the very top spectrum of the sound. Lock the pedal all the way through, no damping.

## **Strings**



"tap w/tension screw" and "col legno battuto" uses this clef.

Always mute strings (no resonance). When tapping or hitting, a very short highpitched sound occurs.

Scale: Low notation, treble clef f', tapp/hit at fretboards end. High notation, treble clef e'', hit almost at bridge. The latter will result in a percussive pitchless sound, while the rest of the ambitus results in clear - but not specific - pitches.

When hitting (batt.), avoid hitting too hard; avoid making the bow hit the fretboard.

"on 8va node" = Place bow exactly at the ratio 2:1 / octave of the string. This will result in a mellow, strangled, almost-out-of-phase sound. This is not the same as "molto sul tasto". This is a difficult technique, as it demands absolute precision to achieve the wanted effect. Listen to some examples here:

<https://tinyurl.com/SOFARinstructions>

All notation of harmonics beyond the 5th partial (P:6th, P:7th etc) are only suggestions; make your own judgments as to which node you prefer to produce these harmonics.

"left-hand tapping" = Without using the bow, tap onto the fretboard making the notated pitches sound as clear as possible. This technique will result in dynamically very soft, and hopefully, imprecise pitches and timbres.

## Cello

"e.d.h.g." = Equidistant harmonic glissando. The result of this technique is chirpy, kind of scooping/diving harmonics - related to the much used "seagull sound". This is not the same sound, as it is both played a bit differently, is performed a lot faster, and sounds very different. To achieve this the performer holds the thumb and the pinky as a double harmonic on the same string, with the distance of ca 1,5 of the breadth of the palm. This distance between the two fingers must remain equal throughout all glissandi, and not to be adjusted during the glissandi, which intuitively is natural to do. It should sound something like this: <https://tinyurl.com/SOFARinstructions>

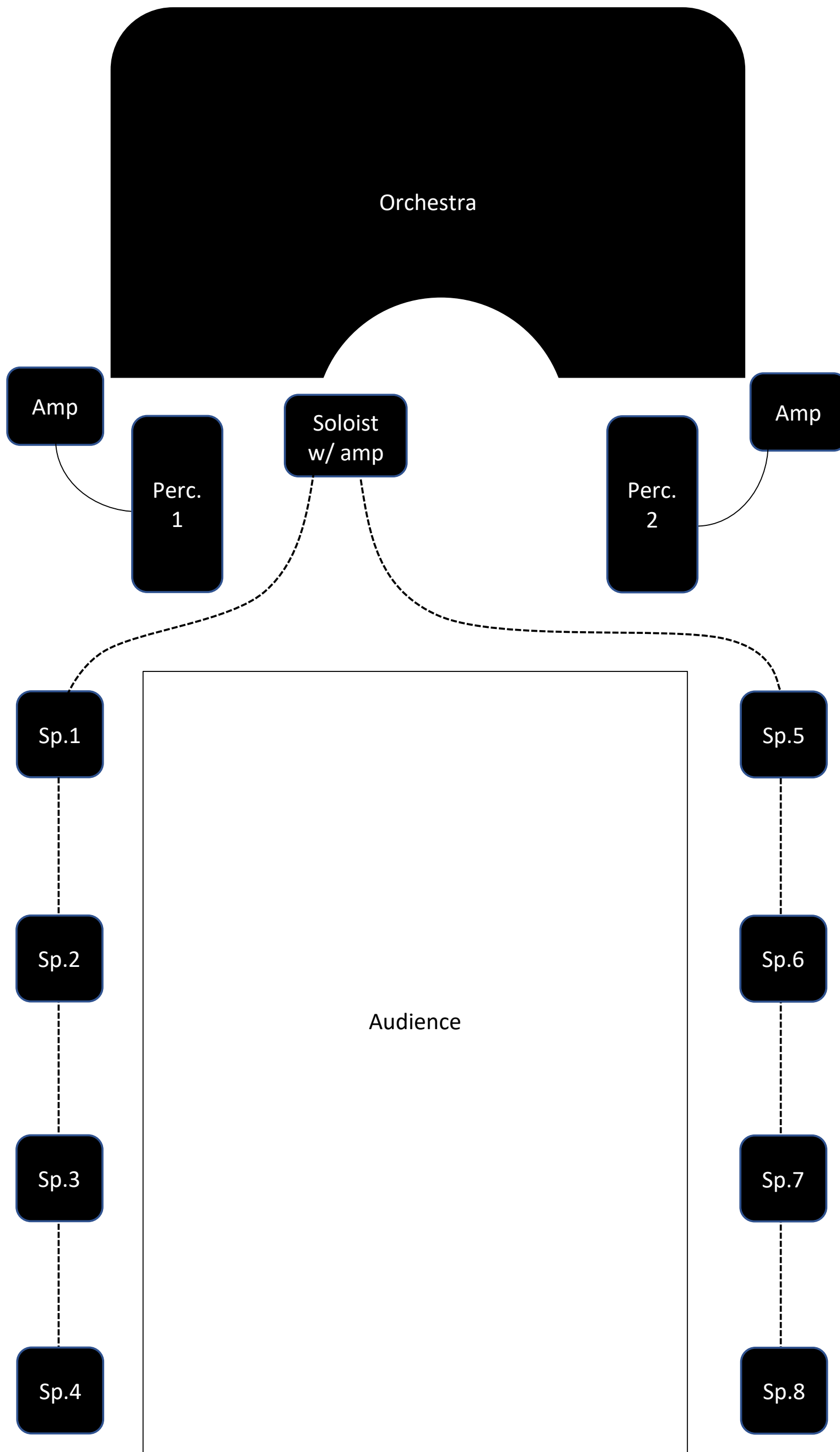
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Thanks to all the performers helping assisting me finding techniques and notation. Special thanks to Eivind Lønning, Bjørnar Habbestad (nyMusikk), Mads Kjeldgaard (Notam), and Eirik Blekesaune (NTNU).

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## Det norske komponistfond

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# SOFAR

for improvising soloist & orchestra

Jan Martin Smørdal

Composed for  
Eivind Lønning & KORK

No meter **4**  
6" 8" ♩ = 130

mouthpiece off

Oboe 1.2

Clarinet 1.2

Bassoon 1.2

Horn 1.3.2.4

Trumpet 1.2.3

Trombone 1.2

Bass Trombone

Tuba

Timpani

Suspended Triangle arco To Sn. Dr.

Small Triangle *f* *poss.*

Suspended Triangles arco

Tiny Triangle Small/Medium Triangle Large Triangle *f* *poss.*

Harp *mp*

Eivind

tap w/tension screw

III ind. tempo f.a.p.

ind. tempo molto accel.

*f* *poss.* (= niente / ppp) ----- *f* *poss.* (=p)

Violin I

tap w/tension screw

III ind. tempo f.a.p.

ind. tempo poco accel.

*f* *poss.* (= niente / ppp) ----- *f* *poss.* (=p)

Violin II

tap w/tension screw

II ind. tempo f.a.p.

ind. tempo poco rit.

*f* *poss.* (= niente / ppp) ----- *f* *poss.* (=p)

Viola

tap w/tension screw

I *f* *poss.* (=p)

Violoncello

tap w/tension screw

I *f* *poss.* (=p)

Double Bass



25

Fl. 1  
Picc.  
Ob. 1,2  
1  
Cl. 1  
2  
1  
Bsn 2

blow with some distance to instr.  
add key-click each attack

"s" "ch" "s" "s" "ch" "ch" "ch"

*f*

blow with some distance to instr.  
add key-click each attack

"s" "s" "s" "ch" "ch" "ch"

*f*

*a 2*  
blow with some distance to instr.  
add key-click each attack

*f*

blow with some distance to instr.  
add key-click each attack

*f*

pouring sound  
tongue ram

*sim.*

blow with some distance to instr.  
add key-click each attack

*f*

pouring sound  
tongue ram

*sim.*

blow with some distance to instr.  
add key-click each attack

*f*

blow with some distance to instr.  
add key-click each attack

*f*

Hr/Trp 2,3  
Tpt 1,2,3  
Tbn 1,2  
Tba  
Sol.

blow with some distance to instr.  
hit bell  
w/pencil  
*mp* (not too loud)

*f*

*mp*

blow with some distance to instr.  
hit bell  
w/pencil  
*mp* (not too loud)

*f*

*mp*

blow with some distance to instr.  
hit bell  
w/pencil  
*mp* (not too loud)

*f*

*mp*

blow with some distance to instr.  
hit bell  
w/pencil  
*mp* (not too loud)

*f*

*mp*

Vln I  
Vln II  
Vla  
Vcl  
D. B.

III+IV  
*mf*

III+IV  
*mf*

II+III  
col legno battuto  
*mf*

I  
*mf*

very slowly  
making pitches higher





48 still w/distance

Fl. 1 still w/distance *mf* w/distance (tng.r.) *sf* *mf*

Picc. still w/distance *mf* w/distance (tng.r.) *sf* *mf*

1 still w/distance *mf* w/distance (tng.r.) *sf* *mf*

2 still w/distance *mf* w/distance (tng.r.) *sf* *mf*

1 still w/distance *mf* w/distance (tng.r.) *sf* *mf* mouthpiece on

2 still w/distance *mf* w/distance (tng.r.) *sf* *mf* mouthpiece on

1 still w/distance *mf* w/distance (tng.r.) *sf* *mf* as before w/distance

2 still w/distance *mf* w/distance (tng.r.) *sf* *mf* as before w/distance

Hn 1 mouthpiece on

Hn 2 mouthpiece on

Hn 3 mouthpiece on

Hn 4 mouthpiece on

Tpt 1 mouthpiece on

Tpt 2 mouthpiece on

Tpt 3 mouthpiece on

Tbn 1 blow w/distance to instr., shake head in rhythm *f* mouthpiece on harmon mute stem out *pp*

Tbn 2 blow w/distance to instr., shake head in rhythm *f* mouthpiece on harmon mute stem out *pp*

B.Tbn. blow w/distance to instr., shake head in rhythm *f* mouthpiece on

Tba. blow w/distance to instr., shake head in rhythm *f* mouthpiece on

Sol. m.ph. lange bølger m.ph. 1 (2) →

Vln I pizz.(at frtb.'s end) *f* *8<sup>va</sup>*

Vln II pizz.(at frtb.'s end) *f* *8<sup>va</sup>*

Vla pizz.(at frtb.'s end) *f* *8<sup>va</sup>*

Vc. III molto sul pont. e.d.h.g. *f*

Vc. 1 III molto sul pont. e.d.h.g. *f*

Vc. 2 III molto sul pont. e.d.h.g. *f*

D.B. *f*

2/4

No meter

4/4

B

A Tempo (♩ = 130)

57 8"

A. Fl. *senza vib.* *mp*

To A. Fl.

Fl. 2 *senza vib.* *mp*

To Fl.

1 *senza vib.* *mp*

mouthpiece on

Ob. 2 *senza vib.* *mp*

mouthpiece on

1 *senza vib.* *mp*

Cl. 1 *pp* (balance with trb.) *mp*

2 *pp* (balance with trb.) *mp*

Bsn 1

To Cbsn

Cbsn

1 *p*

3 *p*

Hn 2 *p*

4 *p*

1 *mp*

harmon mute stem in

Tpt 2 *p*

harmon mute stem out

1 *p*

lasts one full breath

Tbn. 2 *p*

lasts one full breath

Timp. *mp* (like resonance from harp) *p* *mp* (sim) *p* *mp*

(never dampen)

Sn. Dr. 1 *snare off* *w/ metal sponge: stroke+slide* *pressure & dynamics:* *S.D.1* *S.D.2*

Sn. Dr. 2 *snare off* *w/ metal sponge: stroke+slide* *pressure & dynamics:* *S.D.1* *S.D.2* *sim.*

Hp *f* *8va*

Sol. *8va*

Vln I *IV* *c. l. batt. 5* *col legno tratto* *f* *mf* *c. l. batt. 5* *c. l. tr.*

(relative dynamics)

Vln II *(IV)* *c. l. batt. 5* *col legno tratto* *f* *mf* *c. l. batt. 5* *c. l. tr.*

(relative dynamics)

Vla *(III)* *c. l. batt. 5* *col legno tratto* *f* *mf* *c. l. batt. 5* *c. l. tr.*

(relative dynamics)

1 *pp* *unis. col legno tratto* *mf* *(c. l. tr.)* *mf*

Vc. 2 *pp* *pizz.* *unis. col legno tratto* *mf* *(c. l. tr.)* *mf*

D. B. *pp* *pizz. "bass drum"* *mf* *sim.*

66

A. Fl. *mp*

Fl. 2 *mp*

1 Ob. *mp*

2 Ob. *mp*

1 Cl. *mp*

2 Cl. *mp*

1 Hn. *p*

3 Hn. *p*

2 Hn. *p*

4 Hn. *p*

1 Tpt. *mp*

2 Tpt. *p*

1 Tbn. *p*

2 Tbn. *p*

Timp. *p* *mp* *p* *mp* *p* *mp* *p*

Sn. Dr. 1 *sim.*

Sn. Dr. 2

Hp. *8ba*

Sol. *f poss.* *ad lib.*

Vln I *c. l. batt.* *mf* *c. l. tr.* *mp* *(c. l. tr.)* *f mp pp*

Vln II *c. l. batt.* *mf* *c. l. tr.* *mp* *(c. l. tr.)* *f mp pp*

Vla. *c. l. batt.* *mf* *c. l. tr.* *mp* *(c. l. tr.)* *f mp pp*

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

D. B.

possible gesture:  
 x = woodblock  
 . = mouthclick  
*f poss.* *ad lib.*

77

A. Fl. *mp*

Fl. 2 *mp*

1 *mp*

Ob. 2 *mp*

1 *mp*

Cl. 2 *mp*

1 *p*

3 *p*

2 *p*

4 *p*

1 *mp*

2 *p*

1 *p*

2 *p*

Timp. *mp* *p* *gliss.*

Sn. Dr. 1 *mp*

Sn. Dr. 2 *mp*

Hp *8va*

Sol.

Vln I *c. l. batt.* *mp* 5

Vln II *c. l. batt.* *mp* 5

Vla *c. l. batt.* *mp* 5

D. B. *P: 7th pizz.* *P: 6th* *P: 6th*

3/4 4/4

3/4 4/4

88

A. Fl. *mp*

Fl. 2 *mp*

1 Ob. *mp*

2 Ob. *mp*

1 Cl. *mp*

2 Cl. *mp*

1 Hrn. *p*

3 Hrn. *p*

2 Hrn. *p*

4 Hrn. *p*

1 Tpt. *mp* *change to plunger mute*

2 Tpt. *p*

1 Tbn. *p*

2 Tbn. *p*

Timp. *mp* *p* *no accent* *gliss.* *mp* *p* *sim.* *p* *gliss.* *mp* *p*

Sn. Dr. 1 *To Fdb.*

Sn. Dr. 2

Hp. *ff* *8va* *ff* *8va* *ff* *8va*

Sol.

1 Vln I *p* *c.l. tr.*

2 Vln I *p* *c.l. tr.*

1 Vln II *p* *c.l. tr.*

2 Vln II *p* *c.l. tr.*

Vla. *p* *c.l. tr.*

Vc. *p* *c.l. tr.*

D. B. *P: 7th* *P: 7th*

# 3/4 4/4 C

102

A. Fl. *mp*

Fl. 2 *mp*

1 *mp* senza vib.

Ob. 2 *mp* senza vib.

1 *mp*

Cl. 2 *mp*

Bsn 1 *mp* *p* *mf* *p* senza vib.

Tpt 1 *mp* plunger mute

B. Tbn. *mp* choose mute of preference for soft dynamics

8<sup>va</sup> *p*

Timp. *p* Prepare smallest Timp. w/metal chains, keys etc.

Hp *mp* *mf* *mp* *mf* *mp* *ord.* *8<sup>va</sup>*

Sol.

Vln I 1 *mf*\* (clear, but not forced) left-hand tapping (no bow/pizz.) ind. rhythm/tempo but follow meter unis. rep. freely *sim.*

Vln I 2 *mf*\* (clear, but not forced) left-hand tapping (no bow/pizz.) ind. rhythm/tempo but follow meter unis. rep. freely *sim.*

Vln II 1 *mf*\* (clear, but not forced) left-hand tapping (no bow/pizz.) ind. rhythm/tempo but follow meter unis. rep. freely *sim.*

Vln II 2 *mf*\* (clear, but not forced) left-hand tapping (no bow/pizz.) ind. rhythm/tempo but follow meter unis. rep. freely *sim.*

Vla *mf*\* (clear, but not forced) left-hand tapping (no bow/pizz.) ind. rhythm/tempo but follow meter unis. rep. freely *sim.*

Vc. *mf*\* (clear, but not forced) left-hand tapping (no bow/pizz.)





# D

## Feedback & Trp. slowly

134

x3

>30" >30" >15"

A. Fl. 1 *p* (balance w/feedback) *p* (sim.)

Fl. 2 *p* (balance w/feedback) *p* (level with feedback)

Ob. 1 *p* (balance w/feedback) *p* (sim.)

Ob. 2 *p* (balance w/feedback) *p* (sim.)

Cl. 1 *p* (balance w/feedback) *p* (sim.)

Cl. 2 *p* (balance w/feedback) *p* (sim.)

1 *mp* (very soft) *freely hand-in-bell bend* *strongly vary rest duration*

3 *mp* (very soft) *imitate/follow Hrn 1 using: hand-in-bell bend* *rest duration is strongly varied*

Hn 2 *mp* (very soft) *imitate/follow Hrn 3 using: hand-in-bell bend* *rest duration is strongly varied*

4 *mp* (very soft) *imitate/follow Hrn 2 using: hand-in-bell bend* *rest duration is strongly varied*

Tpt 1 *p* (balance w/feedback) *p*

1 *p* (very soft) *w/Trb. 2* *2x by will* *w/Trb. 2* *1x*

Tbn. 2 *p* (very soft) *w/Trb. 1* *2x by will* *w/Trb. 1* *1x*

Create feedback w/mic onto small containers, use fingers to create bisb. no meter / rhythm, precede Perc. 2 → ad lib.

Fdb. (2nd & 3rd X) *cont.* *bisbigliando* *p* *bisb. change by will* *p* *bisb.* *p <> p <> p <>* *use all containers, ad lib. long bisb.* *♩ = ca 130* *To S.Dr.*

Fdb. (2nd & 3rd X) *cont.* *bisbigliando* *p* *bisb. change by will* *p* *bisb.* *p <> p <> p <>* *use all containers, ad lib. long bisb.* *♩ = ca 130* *To B.Dr.*

no meter, follow Perc. 1 → ad lib.

Sol. **R: Feedback Piccolo Trp** *1.X only*

Vln I *1.X only*

Vln II *1.X only*

145

Score for measures 145-152, featuring various instruments and dynamic markings.

**Woodwinds:** A. Fl., Fl. 2, Ob. 1 & 2, Cl. 1 & 2, Bsn 1, Cbsn. Dynamics range from *mf* to *mp*.

**Brass:** Hn 1 & 3, Tpt 1 & 3, Tbn 1 & 2, B. Tbn, Tba. Includes instructions like "harmon mute stem in/out" and "tongue ram". Dynamics range from *mp* to *sf*.

**Drums:** Sn. Dr. 1 & 2, B. Dr. Includes instruction "both skins fully muted".

**String Ensemble:** Hp, Sol., Vln I & II, Vla, Vc., D. B. Includes instructions like "pizz.", "arco", and "arco sul pont.". Dynamics range from *f* to *mp*.

**Dynamic Markings:** *mf*, *p*, *f*, *mp*, *sf*.

**Performance Instructions:** "harmon mute stem in/out", "tongue ram", "both skins fully muted", "arco", "pizz.", "arco sul pont.", "To Sn. Dr.", "ord.", "mp", "mf", "f", "p", "sf".

A. Fl. *mf* *p* *mf*  
 Fl. 2 *mf* *p* *mf*  
 1 *mf* *p* *mf*  
 Ob. 2 *mf* *p* *mf*  
 1 *mf* *p* *mf*  
 Cl. 2 *mf* *p* *mf*  
 Bsn 1 *mf* *mp* *f* *mf* flutter-t. *mp* *p* ord. flutter-t. *mf* *mp* *p*  
 Cbsn *pp* *mp* *f* *mp* *f* *mf*  
 Hn 3 *mp* *f* flutter-t. *mf* *mp* *p* ord. flutter-t. *mf* *mp* *p*  
 1 *mf* *p* *mf*  
 Tpt 3 flutter-t. *mp* *p* ord. flutter-t. *mf* *mp* *p*  
 1 flutter-t. *mp* *p* ord. flutter-t. *mf* *mp* *p*  
 2 flutter-t. *mp* *p* ord. flutter-t. *mf* *mp* *p*  
 B. Tbn. 1 flutter-t. *mp* *p* ord. flutter-t. *mf* *mp* *p*  
 2 flutter-t. *mp* *p* ord. flutter-t. *mf* *mp* *p*  
 B. Tbn. 1 flutter-t. *mp* *p* ord. flutter-t. *mf* *mp* *p*  
 2 flutter-t. *mp* *p* ord. flutter-t. *mf* *mp* *p*  
 Tba. *pp* *mp* *f* *mp* *f* tongue ram *f*  
 Sn. Dr. 1 *pp*  
 Sn. Dr. 2 *pp* To B. Dr.  
 B. Dr. *p* *mp* *f* To S. Dr.  
 Hp  
 Sol.  
 Vln I *f* *mf*  
 Vln II *mp* *f* *f* *mf*  
 Vla *f* *mf*  
 Vc. *mp* *f* *mf*  
 D. B. 7th P. *poco* *pizz.* *mf* *sf* *mf*

166

A. Fl. *mf* *p* *p* *mf*

Fl. 2 *mf* *p* *p* *mf*

Ob. 1 *mf* *p* *p* *mf*

Ob. 2 *mf* *p* *p* *mf*

Cl. 1 *mf* *p* *p* *mf*

Cl. 2 *mf* *p* *p* *mf*

Bsn 1 *ord. flutter-t.* *mf mp p mf p pp* *p* *mp* *pp*

Cbsn *p* *mp* *pp*

Hn 3 *ord. flutter-t.* *mf mp p mf p pp* *p* *f*

Tpt 2 *mf* *p* *p* *mf* *harmon mute stem out* *p* *f*

Tbn 1 *ord. flutter-t.* *mf mp p mf p pp mf* *p* *f*

Tbn 2 *ord. flutter-t.* *mf mp p mf p pp mf* *p* *f*

B. Tbn *ord. flutter-t.* *mf mp p mf p pp* *mp* *pp*

Tba *ord. flutter-t.* *mf mp p mf p pp* *mp* *pp*

Sn. Dr. 1 *mf* *p*

Sn. Dr. 2 *mf* *p* *To Susp. Tr.*

Hp *p*

Sol.

Vln I *mp* *f*

Vln II *mp* *f*

Vla *mp* *f*

Vc. *mp* *f*

D. B. 1 *mp* *arco sul pont.* *mp* *7th P.* *poco*

D. B. 2 *mp* *(II)* *mp* *pp*



186

To Fl.

> 10"

Score for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1, and Contrabassoon. The woodwinds play a melodic line with dynamic markings of *ff* and *f*. The Bassoon and Contrabassoon parts are marked *p* and *ppp*. Annotations include "pull out reed as far as poss." and "ringmodulation (change lip pressure)" for the Oboe and Flute parts, with a note to "repeat 2-3x freely, change lip pressure each attack".

Score for Horn 3, Trumpet 2 & 3, Trombone 1 & 2, and Tuba. The brass instruments play sustained notes with dynamic markings of *ff* and *p*. Annotations include "hold as long as poss. ind. ending" for the Trumpet, Trombone, and Tuba parts.

Score for Timpani and Crotales. The Timpani part includes instructions: "Ind. of meter/tempo ad lib.", "2 Crotales on smallest Timp. tuned to highest pitch. Place metal chains on membrane, play with bow.", "arco", "cont. with energy", and "*f* poss.". The Crotales parts also include "Ind. of meter/tempo ad lib. between pitches", "arco", "S.D. 1", and "cont. with energy".

Score for Harp, Soli, Violin I & II, Viola, and Cello/Double Bass. The Harp part is marked *p*. The Soli part includes "R + I: Perc. I & II & Timp.". The strings play a sustained line with dynamic markings of *p* and *ppp*. Annotations include "arco sul tasto" for the Violin and Viola parts.







# 9 12

217

1 Fl. *mf* *p*

2 Fl. *mf* *p*

1 Ob. *mf* *p*

2 Ob. *p* *mf* *p*

1 Cl. *p* *mf*

2 Cl. *p*

1 Bsn. *p*

2 Bsn. *p*

Hn 1 *p*

Tpt 1 *p*

1 Tbn. *mf* *p*

2 Tbn. bucket mute *p* *mf* *p*

Tba. mute *p* *mf* *p*

Sol.

1 Vin I *p* *mp*

2 Vin I *p* *mp*

3 Vin I *p* *mp*

4 Vin I *p* *mp*

1 Vin II *p* *mp*

2 Vin II *p* *mp*

3 Vin II *p* *mp*

4 Vin II *p* *mp*

Vc. Solo *mf* *p*

→ *estrem. sul pont.*

sul pont.

224

1  
Fl. 1  
2  
Ob. 1  
2  
Cl. 1  
2  
Bsn 1  
2  
Hn 1  
Tpt 1  
Tbn 1  
2  
Tba  
Sol.  
Picc. Trp. R: Celli  
Unison triller - fokuser på H natura

(sul pont.) → molto sul tasto → estrem. sul pont.  
*p* → *f* → *p*

1  
2  
3  
4  
Vln I  
1  
2  
Vln II  
3  
4  
Vc. Solo  
Solo  
*p* → *p*

III  
e.d.h.g.  
molto sul pont.  
*sf* → *ff*

III  
e.d.h.g.  
molto sul pont.  
*sf* → *ff*





Ob. 1  
Eng. Hn  
Cl. 1  
B. Cl.  
Bsn 1  
Cbsn

*p* *ppp*

*ord.* *p* *ppp*

*p* *ppp*

*p* *ppp*

*p* *ppp*

*p* *ppp*

1  
3  
Hn  
2  
4

flutter-t. *p* *ppp* *ord.*

*ord.* *p* *ppp*

*ord.* *p* *ppp*

*ord.* *p* *ppp*

*p* *ppp*

*p* *ppp*

1  
Tpt 2  
3

senza sord. *p* *ppp* To Picc. Tpt

senza sord. *p* *ppp*

senza sord. *p* *ppp*

senza sord. flutter-t. *p* *ppp* *ord.*

*p* *ppp*

*p* *ppp*

*p* *ppp*

1  
Tbn.  
2  
B. Tbn.  
Tba

*p* *ppp* flutter-t. *ord.*

*p* *ppp* flutter-t. *ord.*

*p* *ppp* flutter-t. *ord.*

*p* *ppp*

*p* *ppp*

*p* *ppp*

Vib.  
Hp

*mp* *f*

*f* *mp* *f* *mf* *f* *mf* *mp*

Sol.  
1  
2  
Vln I  
3  
4

*p* *ppp*

*p* *ppp*

senza vib. *p* *ppp*

*p* *ppp*

1  
2  
Vla  
Vc.  
1  
2

*ppp* *p* *ppp* *p* *ppp* *p* *ppp*

*ppp* *p* *ppp* *p* *ppp* *p* *ppp*

*p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

*p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

1  
2  
D. B.

unis. pizz. *p* *ppp* *p* *ppp* *p* *ppp* *pizz.* *mf*

1 arco *p* *ppp* *p* *ppp* *p* *ppp*

2 arco *p* *ppp* *p* *ppp* *p* *ppp*

Picc. Tpt  
harmon mute stem in

bisb.

8va  
*p* *ppp*



1 Fl. *mp* (soft but audible) *bisbigliando*

2 Ob. 1 *mp* (soft but audible) *bisbigliando*

Eng. Hn *ppp*

Cl. 1 *ppp*

B. Cl. *p* *ppp*

Bsn 1 *ppp*

Chbn *p* *ppp*

Hn 1 *ppp*

Hn 2 *ppp*

Hn 3 *ppp*

Hn 4 *ppp*

Picc. Tpt *ppp*

Tpt 1 *ppp*

Tpt 2 *ppp*

Tpt 3 *ppp*

Tbn 1 *p* *ppp*

Tbn 2 *p* *ppp*

B. Tbn. *p* *ppp*

Tba *p* *ppp*

Vib. *f*

Hp *f* *mf* *ff* *mp* *p*

Sol. *ad lib.* & R: flutes

1 Vln I *ppp* *molto sul tasto* *mp* *pp* *molto sul pont.* *molto sul tasto*

2 Vln I *ppp* *molto sul tasto* *mp* *pp* *molto sul pont.* *molto sul tasto*

3 Vln I *ppp* *molto sul tasto* *mp* *pp* *molto sul pont.* *molto sul tasto*

4 Vln I *ppp* *molto sul tasto* *mp* *pp* *molto sul pont.* *molto sul tasto*

1 Vln II *ppp* *molto sul tasto* *mp* *pp* *molto sul pont.* *molto sul tasto*

2 Vln II *ppp* *molto sul tasto* *mp* *pp* *molto sul pont.* *molto sul tasto*

3 Vln II *ppp* *molto sul tasto* *mp* *pp* *molto sul pont.* *molto sul tasto*

4 Vln II *ppp* *molto sul tasto* *mp* *pp* *molto sul pont.* *molto sul tasto*

1 Vla *p* *ppp* *slow vibrato*

2 Vla *p* *ppp* *slow vibrato*

1 Vc. *p* *ppp* *slow vibrato*

2 Vc. *p* *ppp* *slow vibrato*

1 D. B. *ppp* *molto sul tasto* *pizz.* *mp*

2 D. B. *mf* *p* *ppp* *arco*



1 Fl. *mp (sim.)*

2 Ob. 1 *p* *ppp* *mp (sim.)*

Eng. Hn *p* *ppp*

Cl. 1 *p* *ppp*

B. Cl. *ppp*

Bsn 1 *p* *ppp*

Cbsn *ppp*

1 Hn *p* *ppp*

2 Hn *ppp*

3 Hn *ppp*

4 Hn *ppp*

1 Tpt *p* *ppp* *4* *ppp* *4* *ppp* *4* *ppp* *To Picc. Tpt*

2 Tpt *p* *ppp* *5* *ppp* *5* *ppp* *5* *ppp* *Picc. Tpt harmon mute stem in*

3 Tpt *p* *ppp* *senza sord.* *bisb.*

1 Tbn. *p* *ppp*

2 Tbn. *p* *ppp*

B. Tbn. *p* *ppp*

Tba *p* *ppp*

W. Bl. *ppp* *8va*

Vib. *mp* *f*

Hp *mp* *mf* *f* *mf* *f* *mp*

Sol.

1 Vln I 2 *p* *ppp* *ppp* *ppp*

2 Vln I 2 *p* *ppp* *ppp* *ppp*

3 Vln I 2 *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

1 Vla *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

2 Vla *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

1 Vc. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

2 Vc. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

1 D. B. *p* *ppp* *p* *ppp* *mf* *uniss. pizz.*

2 D. B. *p* *ppp* *p* *ppp* *mf* *uniss. pizz.*

W. Bl. *mp* *Cover W.Bl. with thin piece of cloth, or yarn covered med. hard mallet*







289

senza vib.  
ord.

*mf* but soft acc.

senza vib.  
ord.

*mf* but soft acc.

*p*

*ppp*

*ppp*

*p*

*ppp*

*p*

*ppp*

*ppp*

*ppp*

*p*

*mp*

*p*

*ppp*

*mp*

*f*

*mf*

*ppp*

*p* pizz.

*ppp*

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6/8 5/8 4/4 = 126

5/4

4/4

6/4

3/4

4/4

1 Fl. < mp bisb. ord. 3 pp

2 Fl. mp bisb. ord. 3 pp

Ob. 1 mp ppp mp

Eng. Hn. p ppp mp

Cl. 1 p ppp mp

B. Cl. tr ppp mp

Bsn 1 p ppp mp

Cbsn p ppp mp

1 Hn. ppp mp pp

2 Hn. ppp mp pp

3 Hn. ppp mp pp

1 Tpt 2 mellow p ppp harmon mute stem out w/hand p

2 Tpt 2 p mellow 3 ppp harmon mute stem out w/hand p

1 Tbn. mp pp

2 Tbn. mp pp

B. Tbn. mp pp

Tba. mp pp

1 Timp. mp pp

2 Timp. mp pp

Crot. on S.D. mf

Vib. mf (still w/ped.) p mf (still ped.) mp pp p

Hp. mf p f 8va mf p

Sol. R: Flutes stot / puls

1 Vln I mp ord. molto sul pont. pp punta d'arco unis. pp punta d'arco unis.

2 Vln I mp ord. molto sul pont. pp molto sul pont. pp

1 Vln II mp ord. molto sul pont. pp ord. mp

2 Vln II mp ord. molto sul pont. pp IV ord. mp

1 Vla. sul tasto tr p ppp molto sul pont. pp

2 Vla. sul tasto tr p ppp molto sul pont. pp

1 Vc. sul tasto p ppp molto sul pont. pp

2 Vc. sul tasto p ppp

1 D.B. 2 arco pp mp pp mp

2 D.B. 2 pizz. (pizz.) 3 pp arco pp

3 D.B. 2 mp pp





No meter  
Soloist &  
8 loudspeakers > 8x

335 *1st x only* >20" > 8x

Crot. on S.D. *f*

Crot. on S.D. *f*

B. Dr. (still both skins muted) *p* 2-3" 10"

no mouthpiece, blow onto trp from a short distance, soft and very highpitched

Sol. *pp* Addc. Pedal

Vln I *mp* / *p* III / IV 4" 10"

Vln II *mp* / *p* III / IV 4" 10"

Vla. *mp* / *p* III / IV 4" 10"

Vc. *mp* / *p* II / III 4" 10"

1

D. B. 2

3

ind. tempo f.a.p.  
tap w/tension screw

after Vln. I  
ind. tempo f.a.p.  
tap w/tension screw

after Vln. II  
ind. tempo f.a.p.  
tap w/tension screw

after Vla.  
ind. tempo f.a.p.  
tap w/tension screw

337 **x3** Tacet soloist only > 1'

Cl. 1

B. Dr. rep.

Sol.

1

D. B. 2

3