

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.

Quartertones 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

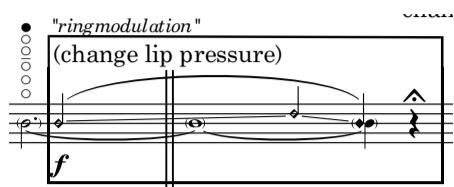
"blow on instrument w/distance" = (w/o mouthpiece). Heads need to be a bit tilted for the air stream to hit the edge of instruments tube/entrance. This results in a very high pitched, very soft and unstable spectrum.

All bisbigliandi are to be interpreted as something in between unison/timbre tril, trill a quartetone 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 exemples: <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 volum 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 exemples: <https://tinyurl.com/SOFARinstructions>

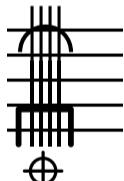
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Everything is provided by, and instructed by the composer.

- 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 excactly 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 exemples 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

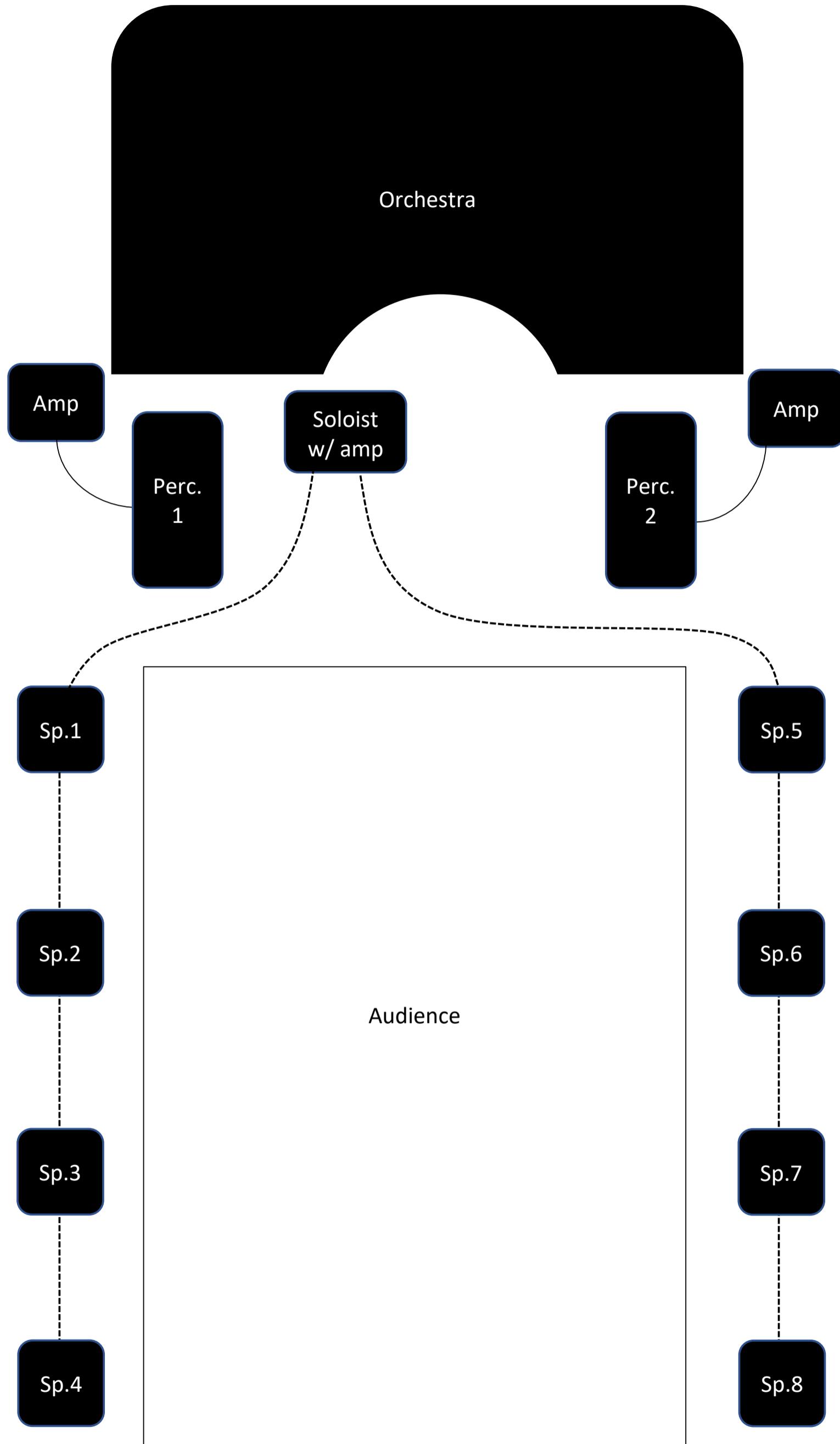
"e.d.h.g." = Equidistant harmonic glissando. The result of this technique is chirpy, kind of scooping/diving harmonics - related to the much used "seagull sound". This is not the same sound, as it is both played a bit differently, is performed a lot faster, and sounds very different. To achieve this 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>

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).

This composition was made possible with support from

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" — 4 ♩ = 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 *p*

Suspended Triangle *arco* To Sn. Dr. *f poss.*

Small Triangle

Tiny Triangle

Small/Medium Triangle

Large Triangle *f poss.*

Harp *mp* *8ba*

Eivind

Violin I *tap w/tension screw* III *ind. tempo f.a.p.* *f poss. (= niente / ppp)* *f poss. (=p)* *ind. tempo molto accel.*

Violin II *tap w/tension screw* III *ind. tempo f.a.p.* *f poss. (= niente / ppp)* *f poss. (=p)* *ind. tempo poco accel.*

Viola *tap w/tension screw* II *ind. tempo f.a.p.* *f poss. (= niente / ppp)* *f poss. (=p)* *ind. tempo poco rit.*

Violoncello *tap w/tension screw* I *f poss. (=p)* *ind. tempo molto rit.* *3* *3* *3* *3*

Double Bass *tap w/tension screw* I *f poss. (=p)*

8

Sol.

Vln I: (ind. tempo f.a.p.) ("f poss.") synchr. IV col legno battuto mf I+II bounce (legno) tap w/tension screw (ind. tempo grad. accel.)

Vln II: (ind. tempo f.a.p.) ("f poss.") synchr. IV col legno battuto mf I+II bounce (legno) tap w/tension screw (ind. tempo poco rit.)

Vla: (ind. tempo f.a.p.) ("f poss.") synchr. I+II bounce col legno battuto sf tap w/tension screw ("f poss.")

Vc.: (ind. tempo f.a.p.) ("f poss.")

D.B.

==

A

17 blow with some distance to instr. x3 x6

Fl. 1: blow with some distance to instr. "s" f

Picc.: blow with some distance to instr. "s" f

Sol.: ad lib. perc. + short sounds

Vln I: II+III col legno battuto mf

Vln II: II+III col legno battuto mf

Vla: harm. node w/ no or rndm. pitch 8va f

Vc.: IV col legno battuto mf

D.B.: (I) col legno battuto mf

pizz. (at frtb.'s end) 12ma f col legno battuto mf

25

Fl. 1 "s" blow with some distance to instr.
add key-click each attack *f*

Picc. "s" blow with some distance to instr.
add key-click each attack *f*

a2
Ob. 1.2 "s" blow with some distance to instr.
add key-click each attack *f*

1 "s" blow with some distance to instr.
add key-click each attack *f*

Cl. "s" blow with some distance to instr.
add key-click each attack *f*

2 "s" blow with some distance to instr.
add key-click each attack *f*

Bsn. "s" blow with some distance to instr.
add key-click each attack *f*

Hfln 23.4 blow with some distance to instr.
hit bell w/pencil *mp (not too loud)* *f*

Tpt. 2.3 blow with some distance to instr.
hit bell w/pencil *mp (not too loud)* *f*

The. 11.2 blow with some distance to instr.
hit bell w/pencil *mp (not too loud)* *f*

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

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

Sol.

Vln I III+IV *mf*

Vln II III+IV *mf*

Vla II+III col legno battuto *mf*

Vc. I *mf*

D. B. very slowly making pitches higher

pouring sound tongue ram

Fl. 1 (tng.r.) f as before blow w/distance to instr., shake head in rhythm
f poss.

Picc. (tng.r.) f as before blow w/distance to instr., shake head in rhythm
f poss.

Ob. (tng.r.) f as before blow w/distance to instr., shake head in rhythm
f poss.

Cl. (tng.r.) f as before blow w/distance to instr., shake head in rhythm
f poss.

Bsn. (tng.r.) f as before blow w/distance to instr., shake head in rhythm
f poss.

Hn. (tng.r.) f as before blow w/distance to instr., shake head in rhythm
f poss.

Tpt. 2 (tng.r.) f as before blow w/distance to instr., shake head in rhythm
f poss.

Sol. (ind. tempo grad. accel.)

Vln I IV (ind. tempo grad. accel.) IV (l.a.p.) as before (pitchless) 8va (ind. tempo grad. accel.)

Vln II (ind. tempo grad. accel.) IV (l.a.p.) as before (pitchless) 8va (ind. tempo grad. accel.)

Vla (ind. tempo grad. accel.) IV (l.a.p.) as before (pitchless) 8va (ind. tempo grad. accel.)

Vc. (ind. tempo grad. accel.) IV (l.a.p.) as before (pitchless) 8va (ind. tempo grad. accel.)

D. B. (ind. tempo grad. accel.) IV (l.a.p.) as before (pitchless) 8va (ind. tempo grad. accel.)

poco rit.

48 still w/distance

Fl. 1 still w/distance "s" mf

Picc. still w/distance "s" mf

Ob. 1 still w/distance "s" mf

Ob. 2 mf still w/distance

C. 1 still w/distance "s" mf

C. 2 still w/distance "s" mf

Bsn. 1 still w/distance "s" mf

Bsn. 2 mf mouthpiece on

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

Tbn. 2 f blow w/distance to instr., shake head in rhythm mouthpiece on

B. Tbn. 1 f blow w/distance to instr., shake head in rhythm mouthpiece on

Tba. 1 f mouthpiece on

Sol. m.ph. lange bolger m.ph. 1 (2) →

Vln I pizz.(at frtb.'s end) f.p. 8va

Vln II (8) (f) pizz.(at frtb.'s end) 8va

Vla III molto sul pont. e.d.h.g. f

Vc. 1 III molto sul pont. e.d.h.g. f.p. 1 8va

Vc. 2 f.p. 2 8va

D. B. sf

2

4

No meter

B A Tempo ($\text{♩} = 130$)

57 8"

A. Fl. senza vib.

To A. Fl.

To Fl.

Fl. 2 senza vib.

mouthpiece on

Ob. senza vib.

mouthpiece on

Cl. pp (balance with trb.)

pp (balance with trb.)

mouthpiece on

Bsn 1 To Cbsn mouthpiece on

Cbsn

Hn 1

3

Hn 2

4

harmon mute stem in

Tpt 1

harmon mute stem out

Tbn. 1 lasts one full breath

Tbn. 2 lasts one full breath

Tim. mp (like resonance from harp) (never dampen)

Sn. Dr. snares off w/ metal sponge: stroke+slide

Sn. Dr. 1 pressure & dynamics:

Sn. Dr. 2 pressure & dynamics:

Sn. Dr. 1 S.D.1 S.D.2 sim.

Hp f 8ba

Sol.

Vln I (8) c. l. batt. 5 (relative dynamics) f col legno tratto c. l. batt. 5 c. l. tr.

Vln II (8) c. l. batt. 5 (relative dynamics) f col legno tratto c. l. batt. 5 c. l. tr.

Vla (8) c. l. batt. 5 (relative dynamics) f col legno tratto c. l. batt. 5 c. l. tr.

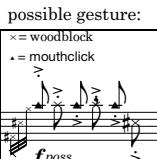
Vc. pizz. trem. w/index + middle fing. 1 pp mf unis. col legno tratto mf

Vc. 2 pizz. pp mf

D. B. (mf) sim. mf

66

A. Fl. Fl. 2 Ob. Cl. Hn. Tpt. Tbn. Timp. Sn. Dr. 1 Sn. Dr. 2 Hp. Sol.

possible gesture:
 × = woodblock
 ♦ = mouthclick

 ad lib.

Vln I Vln II Vla Vc. D. B.

c. l. batt. c. l. tr. (c. l. tr.)

mf *mp* *f mp* — *pp*

mf *mp* *f mp* — *pp*

mf *mp* *f mp* — *pp*

mf

pizz.

mf

77

A. Fl.

Fl. 2

Ob.

Cl.

Hn

Tpt

Tbn.

Tim.

Sn. Dr. 1

Sn. Dr. 2

Hp

Sol.

Vln I

Vln II

Vla

D. B.

c. l. batt.

c. l. batt.

c. l. batt.

P: 7th
pizz.

P: 6th

P: 6th

3 4

3 4

9

88

A. Fl.

Fl. 2

Ob.

Cl.

Hn.

Tpt.

Tbn.

Tim.

Sn. Dr. 1

Sn. Dr. 2

Hp.

Sol.

Vln I

Vln II

Vla.

Vc.

D. B.

change to plunger mute

no accent

sim.

To Fdb.

ff

ff

ff

8va

8ba

8ba

1 c. l. tr.

2 c. l. tr.

1 c. l. tr.

2 c. l. tr.

c. l. tr.

c. l. tr.

P: 7th

P: 7th

102

A. Fl.

Fl. 2

1 Ob.

2 Ob.

1 Cl.

2 Cl.

Bsn 1

Tpt 1 plunger mute

B. Tbn.

choose mute of preference for soft dynamics

8ba - - - J p

Tim. Prepare smallest Timp. w/metal chains, keys etc.

8ba - - - J

Hp

8ba - - - J

8ba - - - J p.d.l.t.

8ba - - - J ord.

Sol.

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

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

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

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

rep. freely rep. freely sim.

114

A. Fl.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt 1

B. Tbn.

Hp.

Sol.

Vln I

Vln II

Vla

Vc.

126

A. Fl.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt 1

B. Tbn.

Hp.

Sol.

Vln I

Vln II

Vla

D**4**

134 **x3**

Feedback & Trp.
slowly
—>30"—————>30"—————>15"

A. Fl.
Fl. 2
1
Ob.
2
1
Cl.
2

p (balance w/feedback) *p (sim.)*
p (balance w/feedback) *p (level with feedback)* *p (sim.)*
p (balance w/feedback) *p (sim.)*
p (balance w/feedback) *p (sim.)*
p (balance w/feedback) *p (sim.)*

1
Hn
2
3
4
Tpt 1
1
Tbn.
2

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

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

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

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

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

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

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

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

Create feedback w/mic onto small containers, use fingers to create bisb. no meter, follow Perc. 1 → ad lib.

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

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

Vln I *I.X only*

Vln II

4

E A Tempo ($\text{♩} = 130$)

13

145

A. Fl. *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. *mf*

Bsn 1 *mf* *p* *f* *mf*

Cbsn *p* *f* *p* *f* *mp*

Hn *mp*

Tpt 2 *mf* *p* *f* *mf*

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

B. Tbn. *mf* *p* *f* *mf*

Tba *p* *f* *p* *f* *sf* tongue ram *ord.* *mp*

To Sn. Dr. Sn. Dr. as before

Sn. Dr. 1 *mp*

Sn. Dr. 2 *mp*

B. Dr. both skins fully muted B. Dr. *mp*

To S. Dr. *mp*

Hp *f*

Sol.

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

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

Vla *pizz.* *f* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *mf*

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

D. B. *p* *f* *p* *f* *arco* *sul pont.* *mp*

156

A. Fl. Fl. 2 1 Ob. 2 Ob. Cl. 1 Cl. 2 Bsn 1 Chsn Hn 3 Tpt 1 Tpt 3 Tbn 1 Tbn 2 B. Tbn. Tba Sn. Dr. 1 Sn. Dr. 2 B. Dr. Hp Sol. Vln I Vln II Vla Vc. D. B.

poco pizz. 7th P. mf

166

A. Fl. *mf*

Fl. 2 *mf*

1 Ob. *mf*

2 Ob. *mf*

1 Cl. *mf*

2 Cl. *mf*

Bsn 1 *mf* *mp* *p* *mf* *p* *pp* *p*

Cbsn *p* *mp* *pp*

Hn 3 *mf* *mp* *p* *mf* *p* *pp* *p* *f*

Tpt 2 *mf* *ord. fluttert.* *ord. fluttert.* *ord.* *p* *f*

1 Tpt 2 *mf* *ord. fluttert.* *ord. fluttert.* *ord.* *p* *mf*

3 Tpt 2 *mf* *mp* *p* *mf* *p* *pp* *mf* *p* *f*

Tbn. *mf* *mp* *p* *mf* *p* *pp* *mf* *p* *f*

2 Tbn. *mf* *mp* *p* *mf* *p* *pp* *mf* *p* *f*

B. Tbn. *mf* *mp* *p* *mf* *p* *pp* *mp* *pp*

Tba *p* *mf* *ord.* *pp*

Sn. Dr. 1 *mf*

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*

1 D. B. *mp* *1 arco sul pont.* *poco*

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

177

A. Fl.

Fl. 2

Ob.

Cbsn

Hn 3

Tpt 2

Tbn.

B. Thn.

Tba

S. Tri.

To Susp. Tr.

Susp. Tr. arco

f poss.

T. Tri.

S. Tri.

Large Tri.

f poss.

f.a.p. to Crot. on S.D.

f.a.p. to Crot. on S.D.

Hp

Sol.

Vln I

Vln II

Vla

Vc

D. B.

unis. pizz.

mf

F

No meter

17
4

186

A. Fl. To Fl. > 10"

Fl. 2

Ob.

Cl.

Bsn 1

Cbsn

Hn 3

Tpt 2

Tbn.

Tba

Ind. of meter/tempo
ad lib.

2 Crotales on smallest Timp. tuned to highest pitch.
Place metal chains on membrane, play with bow.

arco

Tim.

Ind. of meter/tempo
ad lib. between pitches

arco

S.D. 1

cont. with energy

f poss.

Crot. on S.D.

Ind. of meter/tempo
ad lib. between pitches

arco

S.D. 1

cont. with energy

f poss.

Hp

distorted bottom, high pitched top

R + I: Perc. I & II & Timp.

Sol.

Vln I

Vln II

Vla

Vc.

D. B.

p

ppp

ppp

ppp

ppp

196

Fl. 1 reed back to normal

Ob. 2 reed back to normal

Cl. 1 *mf* *mp* *ff* *mp*

Cl. 2 *mf* *mp* *ff* *mp* *mf*

Bsn. 1 *mf* *mp* *ff* *mp*

Bsn. 2 *mf* *mp* *ff* *mp*

Hn. 1 *mf* *mp* *ff* *mp*

Hn. 2 *mf* *mp* *ff* *mp*

Hn. 3 *mf* *mp* *ff* *mp*

Hn. 4 *mf* *mp* *ff* *mp*

Tbn. 1 senza sord. *mf* *mp* *ff* *mp*

Tbn. 2 senza sord. *mf* *mp* *ff* *mp*

Tim. grad. less strokes

Crot. on S.D. S.D.2 S.D.1

Crot. on S.D. S.D.2 S.D.1 grad. less strokes

Sol. När akkordinssatser: sentrér en A (nat.)

Vln I molto sul pont. ord. *mf* *p* molto sul tasto

Vln II molto sul pont. ord. *mf* *p* molto sul tasto

Vla molto sul pont. ord. *mf* *p* molto sul tasto

Vc. molto sul pont. ord. *mf* *p* molto sul tasto

D. B. molto sul pont. ord. *mf* *p* molto sul tasto

Fl.

Ob. 1

Cl.

Bsn.

Hn 1

Tpt. 1

Tbn. 1

Tim.

Crot. on S.D.

Sol.

Vln I

Vln II

Vc. Solo

ord.

p

ord.

p

ord.

p

mf

p

mf

p

mf

p

harmon mute stem out

p

bucket mute

p

change G+B \flat for B \natural

To W. Bl.

(m.s.t.)

ord.

molto sul pont.

mp

2

pp

mf

(m.s.t.)

ord.

molto sul pont.

mp

2

pp

mf

(m.s.t.)

ord.

molto sul pont.

mp

2

pp

mf

(m.s.t.)

ord.

molto sul pont.

mp

2

pp

mf

1 (m.s.t.)

ord.

molto sul pont.

mp

2

pp

mf

2 (m.s.t.)

ord.

molto sul pont.

mp

2

pp

mf

3 (m.s.t.)

ord.

molto sul pont.

mp

2

pp

mf

4 (m.s.t.)

ord.

molto sul pont.

mp

2

pp

mf

1 (m.s.t.)

ord.

molto sul pont.

mp

2

pp

mf

2 (m.s.t.)

ord.

molto sul pont.

mp

2

pp

mf

3 (m.s.t.)

ord.

molto sul pont.

mp

2

pp

mf

4 (m.s.t.)

ord.

molto sul pont.

mp

2

pp

mf

Solo ord.

p

9
8 12
8

217

This musical score page contains two systems of music, labeled 9 and 12.

Measure 9 (Top System):

- Flute (Fl.)**: Two staves, dynamic mf at first, p at second.
- Oboe (Ob.)**: Two staves, dynamic mf at first, p at second.
- Clarinet (Cl.)**: Two staves, dynamic p at first, mf at second.
- Bassoon (Bsn)**: Two staves, dynamic p at first, p at second.
- Horn (Hn 1)**: One staff, dynamic p .
- Trombone (Tpt 1)**: One staff, dynamic p .
- Tuba (Tba)**: Two staves, dynamic p , marked "bucket mute" at first, "mute" at second.
- Solo Violin (Sol.)**: One staff, no notes.

Measure 12 (Bottom System):

- Solo Violin (Sol.)**: One staff, dynamic p .
- Violin I (Vln I)**: Four staves, dynamic p at first, $sul pont.$ at second, mp at third, p at fourth.
- Violin II (Vln II)**: Four staves, dynamic p at first, $sul pont.$ at second, mp at third, p at fourth.
- Cello Solo (Vc. Solo)**: One staff, dynamic mf , p at end.

Performance instructions include "estrem. sul pont." and "sul pont." markings above the violin staves.

224

Fl.

Ob.

Cl.

Bsn

Hn 1

Tpt 1

Tbn.

Tba

Sol.

Picc. Trp. R: Celli
Unison triller - fokuser på H natura

(sul pont.) → molto sul tasto → estrem. sul pont.

Vln I

Vln II

Vc. Solo

III
e.d.h.g.
molto sul pont.
sf

III
e.d.h.g.
molto sul pont.
sf

1

2

G $\text{d} = 42$

9 8 6 7 8

9 8

22

230

Ob. 1 To Eng. Hn

Eng. Hn

Cl. 1 B. Cl.

B. Cl. p ppp p

Bsn 1 Cbsn

Cbsn p ppp p

Hn 1 3 2 4 1 2 3 4 1 2 3 4 1 2 3 4

Tbn. 1 2 B. Tbn. Tba

Vib. Vib. quite soft mallets,
= less higher overtones

Hp let ring as
long as poss. 8ba mf

Tacet Sol. unis.

Vln I 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Vln II 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Vla 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Vc. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

D. B. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

9 8 6 8 7 8 6 8 5 6 8

Ob. 1

Eng. Hn

Cl. 1

B. Cl.

Bsn 1

Cbsn

flutter-t. ord.

Hn ord. p ppp

Tpt 1 2 3 4 5 6 7 8 9 10

To Picc. Tpt

Picc. Tpt harmon mute stem in

harmon mute stem in

bish.

Tpt 2 3 4 5 6 7 8 9 10

senza sord. p ppp

Tbn. 1 2 3 4 5 6 7 8 9 10

senza sord. p ppp

senza sord. flutter-t. ord. #2 p ppp

Tba

Vib. mp f

Hp f mp mf f mf mp

Sol.

Vln 1 2 3 4

Vla 1 2

Vc. 1 2

D. B. 1 2

unis. pizz. p 1 arco

2 arco ppp

6
8

254

3
87
8
bisbigliando3
86
89
86
8

Fl.

Ob. 1

Eng. Hn

Cl. 1

B. Cl.

Bsn 1

Chsn

Hn

Picc. Tpt

Tpt

Tbn.

B. Tbn.

Tba

Vib.

Hp

Sol.

Vln I

Vln II

Vla

Vc.

D. B.

mp (soft but audible)

bisbigliando

mp (soft but audible)

bisb.

ppp

p

ppp

p

ppp

p

ppp

ppp

ord.

flutter-t.

To Tpt

p

ppp

ppp

ppp

bucket mute flutter-t.

bucket mute flutter-t.

flutter-t.

p

ppp

p

f

ff

mf

ad lib.

& R: flutes

IV molto sul tasto

IV molto sul tasto

molto sul pont.

slow vibrato

slow vibrato

slow vibrato

molto sul tasto

pizz.

pizz.

arco

p

ppp

mp

p

ppp

mfp

p

ppp

mp

molto sul tasto

pizz.

arco

p

ppp

mp

p

Fl. 1 bisbigliando

Ob. 1 p bisbigliando

Eng. Hn p

Cl. 1 p ppp

B. Cl. bisbigliando p ppp

Bsn. 1 p ppp

Cbsn. p ppp

Hn. 1 ppp ord. flutter-t. p ord.

Hn. 2 ord. p ppp ord. b² p ord.

Hn. 3 ppp ord. p ppp

Hn. 4 ppp ord. p ppp

Tbn. 1 ord. ppp flutter-t. p ppp

Tbn. 2 mute off p ppp

B. Tbn. p ppp flutter-t. p ppp

Tba. p ppp

Hp p ppp f

Sol. unis. on 8va node

Vln I 1 ppp p ppp

Vln I 2 p unis. on 8va node ppp

Vln I 3 p unis. on 8va node ppp

Vln I 4 p unis. on 8va node ppp

Vln II 1 ppp p unis. on 8va node ppp

Vln II 2 p unis. on 8va node ppp

Vln II 3 p unis. on 8va node ppp

Vln II 4 p unis. on 8va node ppp

Vla 1 unis. senza vib. molto sul pont. p 1 sul pont. ppp

Vla 2 unis. senza vib. molto sul pont. p 2 sul pont. ppp

Vc. 1 p unis. senza vib. molto sul pont. p ppp

Vc. 2 p unis. pizz. p ppp

D. B. 1 mp unis. pizz. 1 arco ppp

D. B. 2 mp unis. pizz. 2 molto sul tasto ppp

Fl. 1 *mp (sim.)*

Fl. 2

Ob. 1 *p ppp*

Eng. Hn *p ppp*

Cl. 1

B. Cl. *ppp*

Bsn 1 *p ppp*

Cbsn *ppp*

Hn 1

Hn 3 *p ppp*

Hn 2 *ppp*

Hn 4 *ppp*

Tpt senza sord.

To Picc. Tpt

Picc. Tpt harmon mute stem in

Tpt 2 senza sord. *p 4 ppp 5 5*

Tbn. 1

Tbn. 2

B. Tbn.

Tba

p *ppp*

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

Vib. *mp f*

Hp *mp mf f mf f mp*

Sol.

Vln I 1

Vln I 2 *p* senza vib.

Vln I 3

Vla 1 *ppp*

Vla 2 *ppp*

Vc. 1 *ppp*

Vc. 2 *ppp*

D. B. 1 *1 arco p ppp p ppp*

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

281

38

78

38

68

27

281

flutter-t.

Fl. 1 *mp*
Fl. 2 *mp*
Ob. 1 *ppp*
Eng. Hn *bisb.* *ppp*
Cl. 1 *p* *ppp*
B. Cl. *p* *ppp*
Bsn 1 *p*
Cbsn *ppp*
p *ppp* *p*
Hn 1 *fluttert.* *p*
Hn 3 *ppp*
Hn 2 *p* *p*
Picc. Tpt *ppp*
Tpt 2 *ppp*
Tpt 3 *ppp*
Tbn. 1 *p* *ppp*
Tbn. 2 *p* *ppp* *p* *ppp*
B. Tbn. *p* *p* *ppp* *p* *ppp*
Tba *p* *ppp*
(s) *p* *ppp*
W. Bl. *v/v a*
Vib. *f*
Hpf *f* *mf* *ff* *mp* *p*
Sol. *molto sul tasto*
Vln I 1 *p* *IV* *molto sul tasto* *moltos.t.* *molto sul pont.*
Vln I 2 *p* *IV* *molto sul tasto* *(m.s.t.)* *molto sul pont.*
Vln I 3 *p* *IV* *molto sul tasto* *(m.s.t.)* *molto sul pont.*
Vln I 4 *p* *IV* *molto sul tasto* *(m.s.t.)* *molto sul pont.*
Vln II 1 *p* *1* *molto sul tasto* *(m.s.t.)* *molto sul pont.*
Vln II 2 *p* *molto sul tasto* *(m.s.t.)* *molto sul pont.*
Vln II 3 *p* *molto sul tasto* *(m.s.t.)* *molto sul pont.*
Vln II 4 *p* *molto sul tasto* *(m.s.t.)* *molto sul pont.*
Vla 1 *p* *slow vibrato* *ppp*
Vla 2 *p* *slow vibrato* *ppp*
Vcl 1 *p* *slow vibrato* *ppp*
Vcl 2 *p* *slow vibrato* *ppp*
D. B. 1 *molto sul tasto* *pizz.* *ppp*
D. B. 2 *pizz.* *arco* *mf* *p* *ppp*

9
8

H

6
89
87
8

289

Fl. 1 senza vib.
ord.

Fl. 2 bisbigliando *mf* but soft acc.

Ob. 1 bisbigliando *ppp* *ppp*

Eng. Hn *p* bisbigliando *ppp* *ppp*

Cl. 1 *p* *ppp* *p* *ppp*

B. Cl. *p* bisbigliando *ppp* *p* *ppp*

Bsn 1 *p* *ppp*

Cbsn *p* *mp* *ord.* *p*

Hn 2 *ppp* *p* *ppp*

Hn 4 *ppp* *plunger mute* *p* *p* *ppp*

Picc. Tpt *p* *mp* *p* *p* *p*

Tba as before (Crotales) *arcò* *mp* *ppp*

Tim. To Sz. Cym. *sz. cym.*
soft mallets *mp*

Crot. on S.D. *mf*

Vib. *mp*

Hp *f* *mf* *ord.* Response: Hrn + Cl.

Sol. *pizz.* *ord.*

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

Vln I 2 *ppp* *mf* *ord.*

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

Vln I 4 *ppp* *mf* *ord.*

Vln I 5 *ppp* *p* *ppp*

Vln II 1 *ppp* *mf* *ord.*

Vln II 3 *ppp* *p* *ppp*

Vla 1 unis. senza vib. *p* *ppp*

Vla 2 unis. senza vib. *p* *ppp*

Vc. 1 *p* *ppp*

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

D. B. 1 *pizz.* *1 arco* *p* *p*

D. B. 2 *pizz.* *2* *p* *p*

D. B. 3 *pizz.* *3* *p* *ppp*

294

78

bis.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn

Cl. 1

B. Cl.

Bsn 1

Cbsn

Hn 1

Hn 3

Hn 2

Hn 4

To Tpt

Tpt 1

plunger mute

mute off

p

ppp

Tpt plunger mute

mute off

p

ppp

ord.

Tbn. 1

Tbn. 2

B. Tbn.

B. Tbn.

Tba

sim.

p

ppp

p

ppp

Timp.

To Crot. on S.D.

Sz. Cym.

Vib.

mf

mp

mf

mp

mf

mp

sf

mp

1

2

arco

ppp

1

2

arco

ppp

1

2

arco

ppp

unis.

1

2

ppp

p

ppp

1

2

ppp

p

ppp

Vln I 1

Vln I 2

Vln II 1

Vln II 2

Vln II 3

Vla 1

Vla 2

Vc. 1

Vc. 2

D. B. 1

D. B. 2

D. B. 3

78

bis.

7

8

68

88

68

295

6 8 4 ♩ = 126 **5 4**

bisb. ord. bisb. ord. bisb. ord. bisb. pp

Fl. mp 3 bisb. ord. ppp

Ob. 1 mp

Eng. Hn. #o p ppp

Cl. 1 tr. mp pp

B. Cl. ppp

Bsn. 1 p ppp

Cbsn. ppp

Hn. 1 3 mp pp

Tpt. 2 3 mp pp

mellow p

Tpt. 2 3 mp pp

harmon mute stem out w/hand

Tbn. 1 p 3 3 3 3

harmon mute stem out w/hand

Tbn. 2 3 mp pp

B. Tbn. 3 mp pp

Tba. mp pp mp

Tim. mf

Crot. on S.D. mf

Vib. mf mp p 8va

f (still w/ped.)

mf (still ped.)

mf pp p

Hp. (b) f (b)

(b) p

R. Flutes støt / puls

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

Vln I 2 ord. pp unis. pp

Vln II 1 ord. pp IV ord.

sul tasto → molto sul pont. pp

Vla. 1 p sul tasto → molto sul pont. pp

Vla. 2 p sul tasto → molto sul pont. pp

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

Vc. 2 ppp

D. B. 1 II ord. pp

D. B. 2 3 arco pp mp pp

III pizz. 3 pp

pizz. 3 pp

arc. pp mp pp

pp pizz. 3 pp

arc. pp pp

pizz. 3 pp

mp pp

pizz. 3 mp pp

arc. pp pp

pizz. 3 pp

arc. pp pp

mp pp

pizz. 3 pp

arc. pp pp

mp pp

4

3

4

3

4
3
84

4

5

2

4

31
98

314

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

Hn 1 Hn 3 Hn 2 Hn 4 Tpt 2 Tpt 3

Tbn. 1 Tbn. 2 B. Tbn. Tba

Tim. Vib.

Hp

Sol.

Vln I 1 Vln I 2 Vln II 1 Vln II 2

Vla 1 Vla 2

Vc. 1 Vc. 2

D. B. 1 D. B. 2 D. B. 3

pp *pp* *flutter.t.* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mp* *pp*

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mp* *pp*

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mp* *pp*

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *p (very soft)* *pp*

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mp* *pp*

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mp* *pp*

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mp* *pp*

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mp* *pp*

plunger mute *(pl.mute)* *mute off*

mp *pp* *mp* *pp* *mp* *pp* *mf* *pp*

mp *pp* *mp* *pp* *mp* *pp* *f* *p* *p* *mp*

mp *pp* *mf* *sf* *p* *mf*

mf

molto sul pont. *senza vib.* *crush to ord.*

trem. "rit." *molto sul tasto* *crush to ord.*

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

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

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

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

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

pp *mp* *pp* *mp* *pp* *pp* *mf* *pp*

9
8 $\text{d} = 42$

328

6
8

7
8

6 I
8

4
8

Fl. 1
Fl. 2
Ob. 1
Eng. Hn
Cl. 1
B. Cl.
Bsn 1
Cbsn
Hn 1
Hn 2
Hn 3
Hn 4
Tbn. 1
Tbn. 2
B. Tbn.
Tba
Crot. on S.D.
Crot. on S.D.
Vib.
Hp
ad lib. avfrasering
Sol.
Vln I 1
Vln I 2
Vln II 1
Vln II 2
molto sul pont.
Vla 1
Vla 2
molto sul pont.
Vc. 1
Vc. 2
D. B. 1
D. B. 2

<img alt="A page from a musical score showing measures 328 through 330. The score is for a full orchestra. Measure 328 starts with a dynamic of 9/8 at d=42. Measures 329 and 330 show various instruments performing flutter-tonguing and sustained notes with dynamic markings like p, ppp, and mp. Measure 330 includes instructions for crotchet on snare drum and arco, followed by f.a.p. to crotchet on snare drum. The score continues with measures 331-333, featuring unison entries on the 8va node for strings and woodwind entries for vibraphone and harp. Measures 334-336 show woodwind entries and sustained notes. Measures 337-339 feature woodwind entries and sustained notes. Measures 340-342 show woodwind entries and sustained notes. Measures 343-345 show woodwind entries and sustained notes. Measures 346-348 show woodwind entries and sustained notes. Measures 349-351 show woodwind entries and sustained notes. Measures 352-354 show woodwind entries and sustained notes. Measures 355-357 show woodwind entries and sustained notes. Measures 358-360 show woodwind entries and sustained notes. Measures 361-363 show woodwind entries and sustained notes. Measures 364-366 show woodwind entries and sustained notes. Measures 367-369 show woodwind entries and sustained notes. Measures 370-372 show woodwind entries and sustained notes. Measures 373-375 show woodwind entries and sustained notes. Measures 376-378 show woodwind entries and sustained notes. Measures 379-381 show woodwind entries and sustained notes. Measures 382-384 show woodwind entries and sustained notes. Measures 385-387 show woodwind entries and sustained notes. Measures 388-390 show woodwind entries and sustained notes. Measures 391-393 show woodwind entries and sustained notes. Measures 394-396 show woodwind entries and sustained notes. Measures 397-399 show woodwind entries and sustained notes. Measures 400-402 show woodwind entries and sustained notes. Measures 403-405 show woodwind entries and sustained notes. Measures 406-408 show woodwind entries and sustained notes. Measures 409-411 show woodwind entries and sustained notes. Measures 412-414 show woodwind entries and sustained notes. Measures 415-417 show woodwind entries and sustained notes. Measures 418-420 show woodwind entries and sustained notes. Measures 421-423 show woodwind entries and sustained notes. Measures 424-426 show woodwind entries and sustained notes. Measures 427-429 show woodwind entries and sustained notes. Measures 430-432 show woodwind entries and sustained notes. Measures 433-435 show woodwind entries and sustained notes. Measures 436-438 show woodwind entries and sustained notes. Measures 439-441 show woodwind entries and sustained notes. Measures 442-444 show woodwind entries and sustained notes. Measures 445-447 show woodwind entries and sustained notes. Measures 448-450 show woodwind entries and sustained notes. Measures 451-453 show woodwind entries and sustained notes. Measures 454-456 show woodwind entries and sustained notes. Measures 457-459 show woodwind entries and sustained notes. Measures 460-462 show woodwind entries and sustained notes. Measures 463-465 show woodwind entries and sustained notes. Measures 466-468 show woodwind entries and sustained notes. Measures 469-471 show woodwind entries and sustained notes. Measures 472-474 show woodwind entries and sustained notes. Measures 475-477 show woodwind entries and sustained notes. Measures 478-480 show woodwind entries and sustained notes. Measures 481-483 show woodwind entries and sustained notes. Measures 484-486 show woodwind entries and sustained notes. Measures 487-489 show woodwind entries and sustained notes. Measures 490-492 show woodwind entries and sustained notes. Measures 493-495 show woodwind entries and sustained notes. Measures 496-498 show woodwind entries and sustained notes. Measures 499-501 show woodwind entries and sustained notes. Measures 502-504 show woodwind entries and sustained notes. Measures 505-507 show woodwind entries and sustained notes. Measures 508-510 show woodwind entries and sustained notes. Measures 511-513 show woodwind entries and sustained notes. Measures 514-516 show woodwind entries and sustained notes. Measures 517-519 show woodwind entries and sustained notes. Measures 520-522 show woodwind entries and sustained notes. Measures 523-525 show woodwind entries and sustained notes. Measures 526-528 show woodwind entries and sustained notes. Measures 529-531 show woodwind entries and sustained notes. Measures 532-534 show woodwind entries and sustained notes. Measures 535-537 show woodwind entries and sustained notes. Measures 538-540 show woodwind entries and sustained notes. Measures 541-543 show woodwind entries and sustained notes. Measures 544-546 show woodwind entries and sustained notes. Measures 547-549 show woodwind entries and sustained notes. Measures 550-552 show woodwind entries and sustained notes. Measures 553-555 show woodwind entries and sustained notes. Measures 556-558 show woodwind entries and sustained notes. Measures 559-561 show woodwind entries and sustained notes. Measures 562-564 show woodwind entries and sustained notes. Measures 565-567 show woodwind entries and sustained notes. Measures 568-570 show woodwind entries and sustained notes. Measures 571-573 show woodwind entries and sustained notes. Measures 574-576 show woodwind entries and sustained notes. Measures 577-579 show woodwind entries and sustained notes. Measures 580-582 show woodwind entries and sustained notes. Measures 583-585 show woodwind entries and sustained notes. Measures 586-588 show woodwind entries and sustained notes. Measures 589-591 show woodwind entries and sustained notes. Measures 592-594 show woodwind entries and sustained notes. Measures 595-597 show woodwind entries and sustained notes. Measures 598-600 show woodwind entries and sustained notes. Measures 601-603 show woodwind entries and sustained notes. Measures 604-606 show woodwind entries and sustained notes. Measures 607-609 show woodwind entries and sustained notes. Measures 610-612 show woodwind entries and sustained notes. Measures 613-615 show woodwind entries and sustained notes. Measures 616-618 show woodwind entries and sustained notes. Measures 619-621 show woodwind entries and sustained notes. Measures 622-624 show woodwind entries and sustained notes. Measures 625-627 show woodwind entries and sustained notes. Measures 628-630 show woodwind entries and sustained notes. Measures 631-633 show woodwind entries and sustained notes. Measures 634-636 show woodwind entries and sustained notes. Measures 637-639 show woodwind entries and sustained notes. Measures 640-642 show woodwind entries and sustained notes. Measures 643-645 show woodwind entries and sustained notes. Measures 646-648 show woodwind entries and sustained notes. Measures 649-651 show woodwind entries and sustained notes. Measures 652-654 show woodwind entries and sustained notes. Measures 655-657 show woodwind entries and sustained notes. Measures 658-660 show woodwind entries and sustained notes. Measures 661-663 show woodwind entries and sustained notes. Measures 664-666 show woodwind entries and sustained notes. Measures 667-669 show woodwind entries and sustained notes. Measures 670-672 show woodwind entries and sustained notes. Measures 673-675 show woodwind entries and sustained notes. Measures 676-678 show woodwind entries and sustained notes. Measures 679-681 show woodwind entries and sustained notes. Measures 682-684 show woodwind entries and sustained notes. Measures 685-687 show woodwind entries and sustained notes. Measures 688-690 show woodwind entries and sustained notes. Measures 691-693 show woodwind entries and sustained notes. Measures 694-696 show woodwind entries and sustained notes. Measures 697-699 show woodwind entries and sustained notes. Measures 700-702 show woodwind entries and sustained notes. Measures 703-705 show woodwind entries and sustained notes. Measures 706-708 show woodwind entries and sustained notes. Measures 709-711 show woodwind entries and sustained notes. Measures 712-714 show woodwind entries and sustained notes. Measures 715-717 show woodwind entries and sustained notes. Measures 718-720 show woodwind entries and sustained notes. Measures 721-723 show woodwind entries and sustained notes. Measures 724-726 show woodwind entries and sustained notes. Measures 727-729 show woodwind entries and sustained notes. Measures 730-732 show woodwind entries and sustained notes. Measures 733-735 show woodwind entries and sustained notes. Measures 736-738 show woodwind entries and sustained notes. Measures 739-741 show woodwind entries and sustained notes. Measures 742-744 show woodwind entries and sustained notes. Measures 745-747 show woodwind entries and sustained notes. Measures 748-750 show woodwind entries and sustained notes. Measures 751-753 show woodwind entries and sustained notes. Measures 754-756 show woodwind entries and sustained notes. Measures 757-759 show woodwind entries and sustained notes. Measures 760-762 show woodwind entries and sustained notes. Measures 763-765 show woodwind entries and sustained notes. Measures 766-768 show woodwind entries and sustained notes. Measures 769-771 show woodwind entries and sustained notes. Measures 772-774 show woodwind entries and sustained notes. Measures 775-777 show woodwind entries and sustained notes. Measures 778-780 show woodwind entries and sustained notes. Measures 781-783 show woodwind entries and sustained notes. Measures 784-786 show woodwind entries and sustained notes. 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No meter
Soloist &
8 loudspeakers

33

>8x

335 1st x only

Crot. on S.D. >20" ?? "

Crot. on S.D. f

B. Dr. (still both skins muted)

B. Dr. (no mouthpiece,
blow onto trp from a short distance,
soft and very highpitched)

Sol. pp Addc. Pedal

Vln I III / IV ind. tempo f.a.p.
tap w/tension screw 4" 10"

Vln II unis. after Vln. I III / IV ind. tempo f.a.p.
tap w/tension screw 10"

Vla unis. after Vln. II III / IV ind. tempo f.a.p.
tap w/tension screw 4" 10"

Vc. unis. after Vla. II / III ind. tempo f.a.p.
tap w/tension screw 4" 10"

D. B. 1
D. B. 2
D. B. 3

2-5x

337 Tacet
soloist only

x3

> 1'

Cl. 1

B. Dr. rep.

Sol.

D. B. 1
D. B. 2
D. B. 3

337