33 843

Matti Heininen

towards the extraordinary adventures of Baron Munchausen

for orchestra

2019

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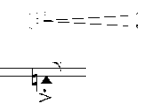

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commissioned by the Finnish Broadcasting Company
for the Finnish Radio Symphony Orchestra

Instrumentation:

1 piccolo
1 flute
1 alto flute in G

3 oboes

2 clarinets in B flat
1 bass clarinet in B flat

2 bassoons
1 contrabassoon

4 horns in F ***)**
3 trumpets in C
3 trombones [1 and 2 tenor, 3 bass]
1 contrabass tuba

harp ****)**
grand piano [with sostenuto (middle) pedal!] *****)**

3 percussion [1 (timpani) + 2]

14 violins I ******)**
12 violins II
10 violas
8 cellos
6 double basses [all five-stringed] *******)**

strumenti dell' orchestra:

ottavino [flauto piccolo]
flauto grande
flauto contralto in sol

3 oboi

2 clarinetti in sib
clarinetto basso in si♭

2 fagotti
contrafagotto

4 corni in fa
3 trombe in do
3 tromboni [1 e 2 tenori, 3 basso]
tuba contrabbassa

arpa
gran pianoforte

3 percussione [1 (timpani) + 2]

14 violini I
12 violini II
10 viole
8 violoncelli
6 contrabbassi [tutt' i contrabbassi suonano strumenti à cinque corde]

*) … a fifth lower also in the bass clef
… a triangle beater (or a metal stick of similar size)
… rubber hammer, a plastic card, a jazz-brush and a small crotale that will be placed inside the piano
… players is not be available, the work can be performed with minimum strings of
… ith more strings than suggested (preferably with more). In each case, the number of players
… vln I 9-14) will be changed accordingly
… sses sounding an octave lower

… nts.

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Percussion/Percussione:

Perc. 1 (Timpani +)

timpani
guiro (medio)
2 styrofoam discs
maracas
2 stones ***)**

Perc. 2

triangle/triangolo (small/piccolo) ******)**
suspended cymbal / piatto sospeso (large/largo)
vibraphone/vibrafono (with motor) *****)**
cow bell / campanaccio [F#4,American]
tambourine / tamburello
[with drumhead/-skin and steel jingles]
campanelli / glockenspiel
[G5–C8, American]
drinking glass ****)**
crotales / crotali
[highest octave: C7-C8, American]
tam-tam (medium/medio)
2 bell plates/2 campane di lastra
[D#2 and E2, American]
2 styrofoam discs
sandpaper blocks
2 stones ***)**

Perc. 3

3 bongos / 3 bongo (small, medium, large) /
(piccolo, medio, largo)
tam-tam (large / largo molto) [the largest available]
tubular bells / campane (tubolari)
[C4–F5, American]
crotales / crotali
[highest octave: C7-C8, American]
cow bell / campanaccio / [A4, American]
suspended cymbal / piatto sospeso (small/picc.)
snare drum (largo)
drinking glass ****)**
triangle/triangolo (medium/medio)
2 bell plates / 2 campane di lastra
[Ab2/G#2 and D2, American]
water-gong (piccolo)
2 styrofoam discs
sandpaper blocks
2 stones ***)**

Equipment
in addition to ordinary mallets and drumsticks the players should have the following:

superball mallet (a mallet with a rubber ball as its head)
2 bass drum mallets (drumsticks)

superball mallet (a mallet with a rubber ball as its head)
metal stick
double bass bow
clothes/cleaning brush
sizzle chains
aluminium rod

superball mallet (a mallet with a rubber ball as its head)
metal stick
double bass bow
clothes/cleaning brush
sizzle chains

All skin instruments preferably with natural skins so that the brushing actions can be shaped and made as clearly as possible.
Players 2 and 3 should have enough space on a resonating surface (such as a wooden table or desk) to execute actions with the stones, sandpaper blocks and glasses.

***)** two larg den) resonating surface (e.g. a table or a desk)

****)** haped glass. If available, the preferred model is the ”Kartio” drinking glass by Iittala [design by
ly the pitch Bb.

*****)** pressed down, and sometimes other instruments are played while the vibraphone is still
e pedal depressed for extended periods of time, for example by placing a heavy weight
sition where it stays depressed.

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Notes on Performance and Notation

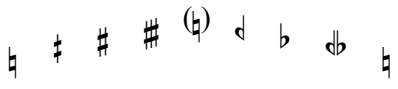
General:

tempi — Tempi are to be understood as ideal values and may thus in parctice be treated flexibly. Tempi relationships, however, are more absolute. A modification of a tempo implies a corresponding change of all others.

double barlines — Double barlines do not generally stand for any pause or break in the music. Where a pause between two bars is called for, a dot and/or fermata is used to indicate it.

↓ — only the beginning of a bar conducted

quarter-tones



All quarter-tones are to be understood as tempered intervals.

♮↓ ♮↑ etc. = Non-tempered secondary accidentals, slightly modifying the indicated pitch in the direction of the appended arrow.

All accidentals (including micro-tones) apply for the duration of a whole bar.

"*f*" — dynamics in quotation marks describe the intensity of the performance manner, not the acoustical result.

l.v. — lassare vibrare / let vibrate

ord. — ordinario: return to standard playing (e.g. bow position)

○ — circular (or quasi circular) motion/bowing

Strings:

flaut. — (flautando): without any vibrato and with very little bow pressure

ponte — (sul ponticello): at the bridge

estrem. vic. al ponte. — (estremamente vicino al ponte): very close to the bridge (practically on the bridge). The desired acoustical result should be a mixture of pitch and noise sounds.

tasto — (sul tasto): at the fingerboard

capotasto — at the nut

◇-notehead — …er pressure

… ”harmonic” l.h. finger pressure

…g directly on the bridge (for ex. on the right side of the bridge)

… wood of the bow

…ng both the hair and the wood of the bow

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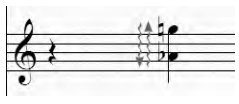
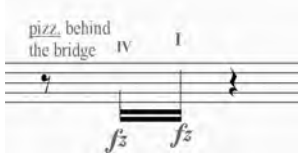


arpeggio between the given notes



behind the bridge on the given string

Winds and brass:

frull. — frullato / flutter-tongue

[U], [O] [t], [k] etc. — speak the vocals/consonants into the instrument. All vocals and consonants articulated in English. The given vocals serve as colourings of toneless or almost toneless air noise / breath sounds. The given consonants are reinforcing toneless or almost toneless attacks.

◆ -notehead — flutes and clarinets: con molto soffio = breathy and diffuse sound

oboes and bassoons: ”weak” / timbre fingerings (see below)

◇-notehead — toneless blowing (only air noise without clear pitch content)

air noise sounds are notated either with clef (𝄞 or similar) and a given fingering, or without clef ([𝄞] or similar). In the latter case the coloration of the air noise (”dark”, ”clear”) is relative (according to the placement of the notes in the staff).

Sometimes a transition from pitched to toneless sounds (or sim.) is notated above the staff:

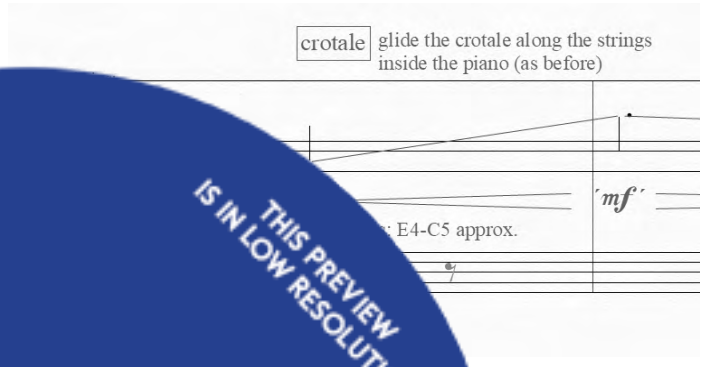
without tone	little tone	full tone	
○	◑	●	[above the staff]

①, ② etc. — oboes and bassoons: ”weak” / timbre fingerings. The larger the number, the more distant, soft and noisy should the fingering be. Sometimes exact fingerings are given (as suggestions).

Oboe: — the oboe fingerings are taken from (and can be found in) the following book: *The Techniques of Oboe Playing* by Peter Veale and Claus-Steffen Mahnkopf (Bärenreiter: Kassel, Germany 1994). The notation/order numbers for the fingerings in the score are those used in the book cited above.

Piano:

“locatimi” — a separate staff (“locatimi”) schematically reproduces the interiors of the instrument between the dampers and hitchpins. It does not indicate any certain pitches to be performed, but the position on the indicated strings where an action is to be performed:



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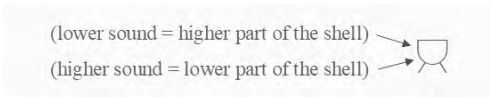
strings indicated by the lower staff (see pic) and glide it along the strings in the timi” staff. The aim is to produce a hollow noise-like sound without any nics some shrieking overtones will be heard every now and ded.

ent of the crotale along the indicated strings. A lateral movement across the strings is “strings” staff. Where these two directions of movement appear together a smooth is aimed at.

e white keys with a plastic card (credit card or similar.). No pitch, only a disjointed noise keys

+	dampen the string (inside the piano)
	rubber hammer. Strike rubber hammer against interior metal frame

Perc:

□ , □ , ■ (noteheads)	rubbing, brushing or sweeping
drinking glass	it is recommended to use a relatively large, cone shaped glass. If available, the preferred model is the ”Kartio” drinking glass by Iittala [design by Kaj Franck] with 40cl of volume, producing approximately the pitch Bb.
tap on glass (with metal)	tap the drinking glass, sitting on a resonating surface, with a small/light metal object (a spoon, a triangle beater or similar) ideally producing the pitch Bb.
sizzle chains	sizzle chains (metal) are dropped on the surface/skin of a bongo, or inside/on the glass. This action can be executed slowly, “pearl by pearl” [“pianissimo”]. Alternatively, the chain(s) can be thrown forcefully at the object [“fortissimo”].
shell attacks (timpani)	shell attacks are executed with drumsticks. The higher sounds are played in the lower part, and the lower ones in the higher part of the copper surface of the shell. 
	hard (vibraphone-) mallet(s)
	soft (vibraphone-) mallet(s)
	hard tam-tam / bass drum beater(s)
	large and soft tam-tam / bass drum beater(s)
	double bass bow
	jazz-brush
	with ha

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Full Score

commissioned by the Finnish Broadcasting Company for the Finnish Radio Symphony Orchestra

towards the extraordinary adventures of Baron Munchausen

for orchestra

Matti Heininen [2019]

molto intenso ♩ = 56 / ♪ = 112 — ♩ = 42 / ♪ = 84 sub. — ♪ = 112 sub. — ♪ = 84 sub.

flauto piccolo
flauto grande
flauto contralto in sol
oboe 1
oboi 2,3
2 clarinetti in si♭
clarinetto basso in si♭
2 fagotti
contrafagotto
corni in Fa 1,2
corni in Fa 3,4
tromba in Do 1
trombe in Do 2,3
2 tromboni
trombone basso
tuba contrabbassa
arpa
pianoforte
(timpani) 1
2
percussione
3
violini I 1-2 3-4 5-6 7-8 9-14
contrabbassi 1-2 3-6

*) the mouthpiece is entirely covered with the lips, producing a sound a major seventh (plus a fourth for the alto flute transposition) lower
**) toneless, breathe into the instrument. cov… ed in English.
***) **the right hand** is moving a triangle beater along… al glissando); **the left hand** is plucking the string in between the triangle beater and the neck (i.e. in the upper part of the string). The pitches are totally random.
****) prepare the three highest keys of the grand piano toneless (for ex. with "Blu Tack") [only prepare, don't play]
*****) prepare (press down silenty) the indicated strings in the lowest octave of the piano with sost.Ped. [only prepare, don't play]

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6

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
1-2
3-4
vln. I 5-6
7-8
9-14
vln. II
1-2
3-4
vla.
1-2
cb.
3-6

2/8 **3/8** **5/8** (3+2) **3/16** **4/8**

= 112 sub. = 84 sub.

leggiero
con molto soffio
soft tenuto (without tongue)
(as before)
sempre
sim.
(poco)
only air (without tone)
bisbigliando
weak fingerings(as before)
poss.
only air
[O]
(soft tenuto)
frull.
quasi bisbigliando
(molto eolico)
a 2
(molto soffio)
ord.
1°
2°
(a 2)
poco frull. ad libitum
"dark"
"clear"
sim.
(senza sord.)
(da lontano)
(con sord.)
via sord.
(l.v.)
preciso
(Sost. Ped.)
dampen firmly inside the piano
**)
arco
motor off
motor on med.
cow bell / campanaccio
vibrafono
campane / tubular bells
(very soft vibraphone mallets)
or:
(vibrafono)
tam-tam (largo molto)
(superball mallet)
uniti
1/2 col legno tratto
flaut. tasto
col legno b.
1° solo (con sord.)
molto flaut.
poco rubato
possible resulting pitch [don't play]
estremamente vicino al ponte
molto tasto
1° via sord.
2° solo
poco gliss.

*) halfway between normal and "harmonic [illegible] avoided
**) gently glide along the indicated strings inside the p[illegible] of any other soft brush)

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A

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3

4/8 — 3/8 — 5(2+3)/16 — 3/8

pppp — con molto soffio — ord. (non frull.) — (ord.) — (molto soffio) — only air (without tone) — con molto soffio — (only air) — mp–ppp — p sub. — ppp — ff

sim. — ppp poss. — ord. — pp — ff

only air — [t] [k] [t] [k] — mf — p — ppp — mp — sf — p — ff

1° con molto soffio — 2° — sf — p — staccato ma ben diffuso — a 2 — breathe where necessary

con molto soffio (almost without tone) — poco frullato ad libitum — ppp

3:2 — p — pp

"clear" — only air (without tone) — "clear" — a 2 — mf — pp — p

3° only air (without tone) — "dark" — mfz — p — ppp sub. — 4° — ff

only air (without tone) — 1° "clear" — 2° — (a 2) — only air (senza sord.) — "dark" — "clear" — ord. — poco frull. ad libitum — f

bisbigliando — 5:4 — pp — l.v.

prepare (press down silenty) — sost. Ped.

styrofoam discs (2) — rub two discs against each other. aim towards a steady and even, continuous sound increase speed of rubbing to produce a crescendo — accel. — pp — mp — ff

cow bell / campanaccio — p — mp

vibrafono — arco — pp

arco — tam-tam (largo molto) — **) — f — l.v.

A

1° solo molto flaut. tasto — ord. (crini) — poco rubato (independently) — pp sempre

(1°) — 2° solo ord. (crini) — sfz — mf — fz–pp — mfz

flaut. tasto — ppp — pp — mpz — ord. — uniti — arm. sul IV — 5°, 6° arm. sul IV — arm. III/7 — arm. sul I — mf

III/8. — IV/10. — IV/7. — p — pppp

tasto — mf — ponte

estremamente vicino al ponte — 5°, 6° — poco gliss. — ppp

*) halfway between normal and "harmonic" finger[illegible] not to be avoided
**) bow the backside edge of the tam-tam

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17

♪ = 112 — 3/8 — ♪ = 84 — 4/8 — 3/16 — 5(3+2)/8 — 7/16

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3

ord. — con molto soffio — (sub.) — (only air) — a 2 — 2°,3°: reed on — horns 3° and 4°: mouthpiece in normal position — 3°: con sord. "harmon" — only air (without tone!) — "clear" — "dark" — frull. — l.v. — sim. — timpani (largo) — shell attacks (drum sticks) — (higher sound = lower part of the shell) — (lower sound = higher part of the shell) — motor on med. — (increase the speed of the motor) — fast — campanelli / glockenspiel — (hard mallets) — cow bell / campanaccio — crotali — arco — (sost. Ped.) — cluster — (mouthpiece ord.)

♪ = 112 — ♪ = 84

1-2 / 3-4 — vln. I 5-6 / 7-8 — 9-14 — vln. II 1-2 / 3-4 — vc. 1-2 — cb. 1-2 / 3-6

1°, 2° (non div.) — non div. — 3°, 4° — pizz. — capotasto (at the nut) — sim. — l.v. — 10°-14° — 1°, 2° (non div.) — uniti — (III/8) — estremamente tasto estremamente flaut. — pizz. behind the bridge — 5°: con sord. — 9°: con sord. — 9° solo — (con sord.) molto flaut. estremamente vicino al ponte — 9°, 10° — 11°, 12° — 1°, 2° — 3°, 4° — 5°, 6° — 7°, 8° — 9°-10° — ord. — arm. sul IV — arm. sul I — arm. 5./III — arm. sul V — arm. 5./I — sempre

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22

♪ = 112 sub.

7(3+4)
16

B

4/8

3/16

4/8

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3

con molto soffio
poco rubato
preciso
(reed on)
(a 2)
ord.
(high intonation)
(con sord.)
"clear"
only air
frull.
only air (without tone)
dampen firmly inside the piano
(shell attacks)
(L.H.) vibrafono motor on slow
arco
R.H.
*) hit on the right side of the vibraphone (on the metal structures)
motor on, slow → fast
bongo (piccolo) hit on the side (on the body)
(very hard mallet or a drum stick)
E 13.
F# 7.
C 11.
l.v.
(sost. Ped.)

♪ = 112 sub.
7(3+4)
16
B
4/8
3/16
4/8

1-2
3-4
vln. I 5-6
7-8
9-14
1-2
3-4
vln. II
cb.
3-6

tasto
uniti
ord.
pizz.
(senza sord.)
divisi a 2

*) hit on the right side of the vibraphone (on the

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27

♪ = 96 sub. ♪ = 112 sub.

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3

styrofoam discs (2) (as before)
vibrafono
bongo (largo)
con sordina
secco
motor off
motor on med.
(increase the speed of the motor)
fast
arco
loco
l.v.
ord.
(sost. Ped.)

1-2
3-4
vln. I 5-6
7-8
9-14
1-2
3
vln
7-8
1-2
cb.
3-6

estremamente vicino al ponte
poco ponte
(tasto)
div

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34

♪ = 96 — 4/8 — ♪ = 112 sub. — 3/8 — 2/8

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
2º con sordina
cor. 3,4
4º con sordina
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3

guiro (medio)
piatto sospeso
snare drum (largo)
vibrafono (motor on fast)

♪ = 96 — 4/8 — ♪ = 112 sub. — 3/8 — 2/8

1-2
3-4
vln. I 5-6
7-8
9-14
1-2
3-4
vln.
vc.
5
7-8
1-2
cb.
3-6

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40

rit. al ♪ = 84 — ♪ = 112 sub.

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3

timpani
campanelli / glockenspiel
tam-tam (largo molto)
(edge)
snare drum
piatto sospeso (piccolo)
on the bell (drum stick)
(dampen firmly)
(dampen firmly with the other hand)

2° via sord.
4° via sord.
via sord.

vln. I 1-2 / 3-4 / 5-6 / 7-8 / 9-14
vln. II 1-2 / 3-4 / 5-6 / 7-8
vla. 1-2 / 3-4 / 5-6 / 7-8
vc. 1-2 / 3-4 / 5-6 / 7-8
cb. 1-2 / 3-6

estr. vic. al ponte
ord.
uniti
"dirty unisono" [don't correct intonation]
poco gliss.

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47 (2+3) | C | 3/8 | 4/8 | 3/8 | 5/8 (2+3) | 3/8 | ♪ = 84 sub.

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3

only air (without tone) [t] [k]
soft tenuto (without tongue) (as before)
con molto soffio
only air frull. ord.
only air (without tone)
(multiphonic)
(a 2) slap tongue
flap
remove the reed
(with little tone) only air (without tone)
only air (without tone) ord. frull.
ord.
only air (without tone!)
senza sord. ord.
1° ord. (B♭7.)
2° ord.
(bend)
"dark"
3° via sord.
via sord.
pungente
l.v.
timpani (largo)
(shell attacks)
vibrafono
on the right side of the vibraphone (as before)
(vibrafono) ord. motor on fast
(decrease the speed of the motor) fast
sandpaper blocks

(2+3) | C | 3/8 | 4/8 | 3/8 | 5/8 (2+3) | 3/8 | ♪ = 84 sub.

1-2 3-4 vln. I 5-6 7-8 9-14 uniti 1-2 3- vln vc 5 7-8 1-2 cb. 3-6

"dirty unison [don't c
approximate pitches tasto
ord. molto flaut.
molto flaut. estremamente vicino al ponte
molto flaut. approximate pitches tasto
arco molto flaut. tasto
arco poco ponte molto ponte

*) downbow directly on/over the bridge. damp ing sound
**) the given multiphonic is only a suggestion. choose any y within the given dynamics

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53

♩ = 56 / ♪ = 112 sub.

4/8

3/4

fl. picc.

fl. gr.

fl. c.

ob. 1

ob. 2,3

2 cl.

clar. basso

2 fg.

cfg.

cor. 1,2

cor. 3,4

tr. 1

tr. 2,3

2 trb t.

trb. b.

tuba cb.

arpa

pfte.

(timp.) 1

2

perc.

3

vln. I 1-2 3-4 5-6 7-8 9-14

vln. II 1-2 3-4 5-6 7-8

vla. 1-2 3-4 5-6 7-8

vc. 1-2 3-4 5-6 7-8

cb. 1-2 3-6

molto soffio → only air

underblow

multiphonic

con molto soffio

ord.

(only air)

(molto soffio)

ord. → molto soffio

(independently SOLO)

soft staccato

without reed

only air 1-2cm

"dark"

ord. pos.

soft staccato (as in bs. 53-55)

(only air without tone)

(poco)

(senza sord.)

a 2

only air

"clear"

(l.v.)

crotale (on the strings)

strings: E4-C5 approx.

sim.

guiro (medio)

rit.

styrofoam discs (2)

rub the two discs against each other. aim towards a steady and even, continuous sound

drinking glass

tap on glass (with metal)

slow

arco

crotali

15

col legno tratto

flaut.

estremamente vicino al ponte

uniti

div

con sord. [legno]

(uniti)

direttamente sul ponte

arco toneless (tonless bowing directly on the right side of the bridge)

arco toneless

sul corpo

toneless bowing on the upper bout, on the right side of the wooden body of the instrument

imperceptible bow changes

*) without the reed, blowing directly into the instrument, with the lips forming the embouchure. Vary the opening of the bocal to produce louder dynamics

**) sharp and penetrating air-noise attacks. blow

***) the given multiphonic is only a suggestion. choose any multiphonic that speaks easily within the given dynamics

****) glide the crotale up extremely slowly along the indicated strings inside the piano (aim to produce a "shrieking" sound)

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60

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
vln. I 1-2
3-4
5-6
7-8
9-14
vln. II 1-2
3-4
5-6
7-8
vla. 1-2
3-4
5-6
7-8
vc. 1-2
3-4
5-6
7-8
cb. 1-2
3-6

extremely high, irregular "whistle tones" (as before)
(poco)
ord.
con molto soffio (pitch barely audible)
pppp pass.
(with little tone)
only air (without tone)
a 2
only air
"dark"
finger-tap (tap the mouthpiece gently with a finger)
(tap the mouthpiece gently with a finger)
(con sord. "harmon" without stem)
tongue-rams
(a 2) "clear"
finger-tap (tap the mouthpiece gently with fingers)
l.v.
plastic card "guero" *****)
claviature
strike rubber hammer against interior metal frame
styrofoam discs (as before)
tam-tam (largo molto)
large and soft beaters
tam-tam (medio)
large brush
sweep across the tam-tam with a large cleaning/clothes brush
timpani (largo)
(superball mallet) ****)
(da lontano)
ord. (crini)
bow directly on the mute
imperceptible bow ch
beatings (ca. 5hz)
unisono
non div
ord.
tasto
5° solo
direttamente sul ponte (tonless bowing directly on the right side of the bridge)
arco toneless

*) bow on the tailpiece. try to produce a dar
**) aiming to produce (with the right type of large and d with many overtones without the individual attacks becoming audible
***) mouthpiece completely covered, slap being produced by insterting the tongue rapidly into the air stream
****) sweep across the large timpani in a circular motion with a superball mallet. aim to produce a soft and low, humming sound. avoid distortion
*****) glide over the front surface of the white keys with a plastic card (credic card or similar). no pitch, only a disjointed noise made by the gaps between the keys

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68

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
1-2
3-4
vln. I 5-6
7-8
9-14
vln. II
vla.
vc.
cb.
3-6

soft tenuto (without tongue)
(as before)
reed on
finger-tap
(2º) (tongue-rams)
claviature
secco
maracas
secco very controlled and sharp attack with no residue
drinking glass
tap on glass (with metal)
vibrafono
large brush
L.H.: large brush
R.H. superball mallet
timpani (largo)
(drum sticks)
quasi circular motion
(l.v. sempre)
molto flaut.
col legno tratto
snap pizz.
arco
uniti
div
divisi
(molto ponte)
ord. (crini)
arm III/5.
arm. sul V
ord. (con sord.)
ord. (non frull.)
frull.
frullato
a 2
(uniti)
(reed on)

**) place the tip of a drum stick against the … produce a smooth, noisy sound resonated by the drum
**) decrease bow pressure to execute a transition from … noise
***) strike the mouthpiece with the flat of the hand
****) sweep the surface of the tam-tam with a superball mallet. aim to produce a squeaking sound

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76

♪ = 112 sub. (3+2) | 3/8 | ♪ = 84 sub. | 5/8 | 4/8

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
1-2
3-4
vln. I 5-6
7-8
9-14
1-2
3-4
vln.
5-6
7-8
vc.
1-2
cb.
3-6

ord. ff z
ord. ff pp sub.
ord. ff
soft tenuto (without tongue) (as before) 7:6 p
mp z
mp
mp pp
key clicks
fpp
3°: remove the reed
ff pp
key clicks (ad lib) 9:10 ff
a 2
ff pp
(without reed)
3° slap tongue 4:5 fz sff
a 2 slap tongue sfffz
4:3
pp
slap tongue sfffz
slap tongue sfffz
key clicks (ad lib) 9:10 ff
a 2 flap f 4:5
a 2 only air 4:3 "dark" mf
a 2 only air 4:3 "dark" mf
only air (without tone) ff
3° only air (without tone) ff
5:4 3 f
5:4 4:3 f
only air (without tone) ord. 4:3 poco frull. ad libitum
a 2 "dark" ff
only air (without tone) "clear" ff
only air (without tone) "clear" ff
ord. fz
prepare (press down silenty)
sost. Ped.
sim.
(l.v.) p ff
*) tam-tam large and soft beaters pppp (da lontano)
l.v.
drinking glass tap on glass (with metal) 4:5 mpz p
R.H.
L.H. (sizzle chains)
**) drinking glass sizzle chains ad libitum mf pp
**) drinking glass sizzle chains ad libitum pp pp
(ppp)
molto ponte
uniti
molto flaut. col legno tratto 1° 2° pp
molto flaut. col legno tratto 5° 6° pp
con sord. [legno]
ppp
balzato alla punta poco gliss. (ppp)
(ppp)

*) aiming to produce (with the right type of large … many overtones without the individual attacks becoming audible
**) let the sizzle chain(s) drop slowly on/inside the glass. Aim to … sound produced by the single "pearls" of the chain dropping on the glass.

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D

♪ = 96 sub.

4/8 | 3/8 | 4/8 | 3/16 | ♩ = 64 / ♪ = 128 — 5(2+3)/8

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.

a 2 key clicks (ad lib.) ff´
3 3 4:3
3º slap (without clear pitch) fz
only air (without tone) pp ff´
ord. sff
staccatissimo ffz
(without reed) only air f
slaps

cor. 1,2
cor. 3,4

ord. "dark" → "clear" → poco frull. ad libitum pp p pp

tr. 1
tr. 2,3

pp ff´ 3º

2 trb t.
trb. b.
tuba cb.

only air (without tone) a 2 "clear" ff´ mf´ fz´
ord. "dark" → "clear" → poco frull. ad libitum pp p pp

arpa

pfte.

(l.v.) pppp fz (Sost. Ped.)
plastic card (as before) "guero" mf´ f´
ord. staccatissimo (l.v.) ffz (Sost. Ped.) "guero" f´

(timp.) 1
2
perc.
3

(increase the speed of rubbing to produce a crescendo) ff´
vibrafono motor off arco (l.v.) ff (Sost. Ped.)
motor on med. (decrease the speed of the motor) motor on slow
tam-tam large and soft beaters (as before) pppp (da lontano)
R.H. drinking glass sizzle chains (as before) ad libitum
L.H. ff´ (take chains to both hands)
drinking glass sizzle chains (as before) ad libitum ff´ ff´

♪ = 96 sub.

4/8 | 3/8 | 4/8 | 3/16 | ♩ = 64 / ♪ = 128 — 5(2+3)/8

1-2
3-4
vln. I 5-6
7-8
9-14
1-2
3-4
vln.
5
7-8
vc.
1-2
cb.
3-6

ord. (crini) bow directly on the mute f´
uniti (con sord.)
imperceptible bow changes
9º solo ppp
1º, 2º
3º, 4º pppp pp ppp
5º, 6º
(7º, 8º) (ppp)

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90

♪ = 96 sub. ♩ = 64 / ♪ = 128 sub.

3/16 5/8 3/4 5/8

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
1-2
3-4
vln. I 5-6
7-8
9-14
1-2
3-4
vln.
vc.
5
7-8
1-2
cb.
3-6

**)
pp >
pp ff
3°
mf
fz
a 2 only air
f
key clicks (ad lib.)
only air (without tone)
(with little tone)
ppp
(ord.) ord. "dark" "clear" poco frull. ad libitum
pp p pp
2°: con sord. (harmon) without stem
2° tongue-rams (as before)
5:4
alla tavola
l.v.
mp
ord. L.H. R.H.
"guero"
(accel.)
mfz fz (l.v.)
R.H.: hit on the wood with knuckles
(Sost. Ped.)
R.H. vibrafono
motor on (fast)
drinking glass
sizzle chains L.H.
ad libitum (as before)
tam-tam (as before)
pppp (da lontano)
bongo (3)
sizzle chains (as before)
ad libitum
let all four chains drop on bongos
campane / tubular bells
(very soft vibraphone mallets) (as before)
gliss.
9° solo
6:5

*) take two chains to both hands and try t… …ed rhythm.
**) glissando of overtones (up and down) on the ru… …covered with the lips

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100

♩ = 48 / ♪ = 96

5/8 3/4 4/8 3/16 4/8 3/4 5/8 3/4

fl. picc.

fl. gr.

fl. c.

ob. 1

ob. 2,3

2 cl.

clar. basso

2 fg.

cfg.

cor. 1,2

cor. 3,4

tr. 1

tr. 2,3

2 trb t.

trb. b.

tuba cb.

arpa

pfte.

(timp.) 1

2

perc.

3

1-2
3-4

vln. I 5-6
7-8

9-14

1-2
3-6

vc.

cb.

1-2

3-6

poco rubato (independently) (weak fingerings)

(SOLO)

p pp sub. f

3°

only air (without tone)

mf

(as before)

pp

(a 2) only air (without tone)

mf

ord.

(independently)

(sost. Ped.) pp f fffz

(l.v.)

vibrafono motor off

arco

(l.v.)

ff

(vibrafono) motor on (fast)

(vibrafono) motor off

timpani (largo)

(superball mallet) (as before)

p

tam-tam (as before)

pppp

pppp (da lontano)

ord.

arco

ppp

***) uniti

θ / L.H. I-IV

(tonless bowing directly on the left side of the bridge) direttamente sul ponte (slow bow)

increase bow pressure

decrease bow pressure

right side of the bridge

molto flaut.

p

fff

imperceptible bow changes

pppp (appena udibile)

sord. (5"-10")

(con sord.)

5" solo

uniti

*)

arco toneless

**)

mf

ppp

pppp

*) bow on the tailpiece. try to produ...

**) decrease bow pressure to execute a tra...

***) dampen all the strings with left hand. begin wi... of the bridge. in the next bars increase (and then decrease) bow pressure, whilst at the same time gliding the bow on/over the bridge, to the right side of the bridge

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E

♩ = 64 / ♪ = 128 — ♩ = 48 / ♪ = 96

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3

ord. — con molto soffio — only air
ppp
soft tenuto (without tongue) (as before)
p
1º ord. — con molto soffio — only air
ppp
a 2 only air
fz_mp p
horns 3º and 4º: mouthpiece reversed
(con sord. "harmon")
ppp
ord. — poco frull. ad libitum
"clear" → "dark"
pp p
(sost. Ped.)
(pppp)
(l.v.)
arco crotali
pp
l.v.
L.H.: R.H.:

(con sord.)
vln. I 5-6 7-8
con sordina
9-14
vc.
cb.
1-2
3-6
flaut. tasto uniti (con sord.)
arpeggio (non arpeggio)
arpeggio lento → più rapido → lento
1º, 2º
3º, 4º
5º, 6º
7º, 8º
III/8.
IV/10.
1º solo balzato alla punta
poco gliss.
(poco) poco gliss.
(appena udibile)

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116

(a tempo)
(♩ = 48 / ♪ = 96)

3/8 — 5/8 — 4/4

♩ = 72 / ♪ = 144

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
vln. I 1-2
3-4
5-6
7-8
9-14
vln. II
vla.
vc.
cb.

extremely high, irregular "whistle tones" (as before)
(poco)
ppp
ppp sempre
2º (reed on)
quasi bisbigliando (molto eolico)
1º
only air (without tone)
(with little tone)
remove the reed
ord. "dark" → "clear" → poco frull. ad libitum
3º only air
bisbigliando
*) stones (2)
piatto sospeso
slide over the cymbal with a jazz-brush
tam-tam
bongo (largo)
sizzle chains (as before) ad libitum
arco
crotali
l.v.
drinking glass
let the whole lenght of the chain (or several chains) drop on the bongo, as slowly as possible
1º, 2º tasto
9º, 10º tasto
estr. vic. al ponte → ord.
uniti
1º solo
balzato alla punta
poco gliss.
tasto (con sord.)

*) x = strike two large, smooth stones together

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125

♪ = 96 sub. | F | ♩ = 72 / ♪ = 144 sub.

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3

glissando of overtones (as before)
only air
a 2 only air (without tone)
(without reed) only air
only air (without tone)
only air "clear"
ord. poco frull. ad libitum
"dark" "clear"
"table" delicato
"dark"
locatimi: crotale (as before)
ad libitum strings: G2-D3 approx.
senza Ped.
timpani (largo) (superball mallet) (as before)
dark, humming distorted dark, humming
cow bell / campanaccio
"arco" aluminium rod
(quasi niente)
campane / tubular bells
(as before) gliss. l.v.
stones (2)
(only air) "dark"
claviature:

direttamente sul ponte arco toneless
(tonless bowing directly on the right side of the bridge)
tasto
estremamente vicino al ponte
col legno tratto
(...9º solo...)
arco toneless
arco toneless on the tailpiece (as before)
flaut.

*) bow on the tailpiece. try to produce a dark, humming

**) x = strike two large, smooth stones together
***) "bow" the cow bell with a hollow aluminium rod in a continuous, quasi circular motion. aim to produce a smooth, continuous sound. pitch barely audible.

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133

ritardando al ♩ = 60 / ♪ = 120

3/16 5/8 4/8 3/16

♪ = 96 sub.

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
claviature: pfte.
(timp.) 1
2
perc.
3
vln. I 1-2 3-4 5-6 7-8 9-14
vln. II 1-2 3-4 5-6 7-8
vla 1-2 3-4 5-6 7-8
vc. 1-2 3-4 5-6 7-8
cb. 1-2 3-6

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140

♩ = 60 / ♪ = 120

VUOTA

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
vln. I 1-2
3-4
5-6
7-8
9-14
vln. II
vla
vc.
cb.

*) glissando with valve 3. Keep valves 1 and 2 h

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149

♩ = 72 / ♪ = 144 — accel. — al — (♩ = 90 / ♪ = 180)

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
claviature:
(timp.) 1
2
perc.
3
vln. I 5-6
7-8
9-14
1-2
3-4
vln.
vc.
5
7-8
1-2
cb.
3-6

*) transition into the indicated multiphonic, within the same fingering

**) make a large circular movement with the tip of the beater on the edge of the tam-tam to produce a high, randomly shrieking sound.

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fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
vln. I 1-2
3-4
5-6
7-8
9-14
vla 1-3
vla 7-8
vc 1-2
cb. 1-2
3-6

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162

fl. picc.
fl. gr.
fl. c.
ob. 1
3º: reed on
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
reed on
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
vibrafono
bongo (3)
(jazz-brushes)
1-2
3-4
vln. I 5-6
7-8
9-14
vln.
vc.
cb.
3-6

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167

♪ = 120 — 4/8 — VUOTA [silenzio!] — H — ♪ = 144 — 3/16 — 4/8

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.

cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.

(timp.) 1
2
perc.
3

vln. I 5-6
7-8
9-14
1-2
3-4
vln.
vc.
cb.
1-2
3-6

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173

♪ = 96 ♪ = 144 ♪ = 120 sub.

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
1-2
3-4
vln. I 5-6
7-8
9-14
vln.
vc.
cb.
3-6

triangolo
vibrafono
piatto sospeso
stones
preciso
sandpaper blocks
(reed on)
(weak fingering)
soft tenuto (without tongue) (as before) □
only air 1-2cm "clear" **)
strike the mouthpiece with the flat of the hand (as before)
1/2 valved (as in b. 146)
1º via sord.
sim.
(motor on fast)
(l.v.)
(Sost. Ped.)
locatimi
stringere
ord.
arco
col legno tratto
pizz.
capotasto
molto flaut.
estremamente vicino al ponte
tasto
pizz. behind the bridge
alt possibile
uniti
5º solo
9º solo

**) sharp and penetrating air-noise attacks. blow from t… louder dynamics

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181

♩ = 48 / ♪ = 96 — accel. — al (♩ = 60 / ♪ = 120)

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
locatimi:
pfte.
strings:
(timp.) 1
2
perc.
3
1-2
3-4
vln. I 5-6
7-8
9-14
1-2
3-4
vln. II 5-6
7-8
vla. 1-2
3-4
vc. 5-6
7-8
cb. 1-2
3-6

breathe where necessary
ord.
transition into (and out of) the indicated multiphonic, within the same fingering
(reed on)
(senza sord.)
ad libitum
sim.
(con sord.)
(2° con sord. 3° senza sord.)
circular motion ad libitum
(poco improvisando)
crotale (as before)
lowest possible strings
execute a forceful movement across (and along) the strings
[etc. ad lib.]
tam-tam
scrape the superball mallet slowly across the tam-tam
(l.v. sempre)
(strike with superball mallet)
bell plates
(edge)
(center)
l.v.
or:
large brush
extremely slow circular (brushing) motion
imperceptible bow changes
(l.v.)

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*) produce the upper partials of the given fundamen… more than one partial at the same time (as split-tones, or by singing one voice etc.). Fluctuation in overtones is not to be avoided.

187

accel.

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
1-2
3-4
vln. I 5-6
7-8
9-14
vln.
vc.
cb.

con molto soffio
ord.
sim.
2º,3º: remove the reed
overblow
only air (without tone)
(with little tone)
only air
a 2
(ad libitum)
low intonation (natural 3rd of C♮)
1º via sord.
timpani
tam-tam
tip
(as before)
piatto sospeso
l.v.
(l.v.)
9º, 10º
11º, 12º

**) gradual transition towards an undifferentiated "spl…

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194

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
1-2
3-4
vln. I 5-6
7-8
9-14
vln. II
vla
vc.
cb.

al
sub.
poco rit.
al
sub.
VUOTA

= 144
= 60 / = 120
= 120
(= 56 / = 112)

only air
(as before)
1-2cm "clear"
con molto soffio
(appena udibile)
bisbigliando
weak fingerings
(without reed)
2°,3°: reed on
(a 2)
quasi bisbigliando
(molto eolico)
2° solo
1° only air
a 2 only air
(1°, [2°] senza sord.)
(uniti)
arco
col legno tratto
ord.
gliss.
frull.
"clear"
"dark"
*) (cuivré)
as before (for ex. b.1)
struck or stroke a low string with a small stick
"sons de tamtam"
(l.v.)
circular motion ad libitum
(poco improvisando)
lowest possible strings
execute a forceful movement across (and along) the strings
stop the crotale dead on the strings (at the point of maximum pressure)
claviature
prepare (press down silenty)
sost. Ped.
stones preciso
poco rubato
bell plates
(center)
(edge)
tam-tam
slide over the tam-tam with a jazz-brush
bongo (3)
(jazz-brushes)
timpani (largo)
(as before)
dark, humming
distorted
accel.
(dampen the tam-tam with body, as quickly and firmly as poss.)
drinking glass
secco
tap on glass (with metal)
estremamente tasto
estremamente flaut.
estremamente vicino al ponte
molto flaut.
9° solo
pizz.
capotasto
(at the nut)
molto vibr.
stop the bow dead on the string
overpressure

*) end the crescendo in a tongue-ram attack (
**) sharp and penetrating air-noise attacks. blow from
louder dynamics

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I

(♪ = 120)

fl. picc. — con molto soffio, molto vibr. — ppp pp — lip-pizz. fz — con molto soffio mp — staccato, ma ben diffuso ffz — ord. ff — VUOTA

fl. gr. — ord. p — con molto soffio mp — ord. ff

fl. c. — ord. p — (multiphonic) mf — ord. ff

ob. 1 — (multiphonic) ppp poss. mf

ob. 2,3 — (reed on) ppp poss. mf

2 cl. — a 2 slap tongue sffz — mf — quasi bisbigliando (molto colico) 1° pp 2° (molto colico) pp — a 2 ff

clar. basso — slap tongue sffz — ord. mf — ff

2 fg. — a 2 flap fz' — a 2 ord. ppp poss. mf

cfg. — ord. fz fz

cor. 1,2 — a 2 ord. pp < ff — ff

cor. 3,4 — a 2 ord. pp < ff — ff

tr. 1 — ord. pp < ff

tr. 2,3 — 3° ff' — 2° (con sord.) mp

2 trb t. — a 2 only air "clear" p < ff' — ord. ff

trb. b. — only air "clear" ff' — ord. ffz — ord. ff

tuba cb. — only air (without tone) "clear" p < ff' — ord. ffz — ff

arpa — fz (l.v.) — as before (for ex. b.1) ff — claviature: ff — fz mp sub. ff — ff (l.v.) cluster

pfte. — dampen firmly inside the piano fz fz (l.v.) (Sost. Ped.) — (sost. Ped.)

(timp.) 1 — timpani (largo) shell attacks (drum sticks) sffz fz — ffz mfz — ffz p mfz

2 perc. 3 — vibrafono motor on med. fast f l.v. — *) hit on the right side of the vibraphone (on the metal structures) (as before) ffz ffz — bell plates (edge) (center) 5:4 l.v. pp mp — bell plates (edge) (center) l.v. pp mp — pp f l.v.

campane / tubular bells (hard/wooden mallet) f l.v. — 15 crotali fz

(♪ = 120)

I

1-2 3-4 — ord. (crini) 1°, 2° 3°, 4° sffz ffz — pizz. capotasto ff — pizz. behind the bridge 5°, 6° — uniti non div. ff — snap pizz. sffz

vln. I 5-6 7-8 — pizz. sffz — uniti ord. pizz. ord. 9-14 — uniti snap pizz. sffz

1-2 3- — uniti non div. ff — snap pizz. sffz

vln — snap pizz. sffz

vc — uniti snap pizz. sffz

5 7-8 — uniti snap pizz. sffz

1-2 — uniti snap pizz. sffz

cb. 3-6 — uniti snap pizz. sffz

*) hit on the right side of the vibraphone (on t

**) choose any multiphonic that speaks easily within the given dynamics. search for a dissonant/distorted sound

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fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
1-2
3-4
vln. I 5-6
7-8
9-14
1-2
3
vln.
1-2
cb.
3-6

timpani

tamburello

tam-tam

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*) quasi whistle tones, without the reed. Imitate the sound by singing in the mouthpiece accordingly and open mouth a little to let the air flow. Create an interference btw. lips, bocal and airflow. Adjust lip and air pressure.
**) quasi whistle tones, without the reed. Imitate the sound by singing in the mouthpiece accordingly and open mouth a little to let the air flow. Adjust lip and air pressure.
***) rub the skin on the sideline of the tambourine in circular motion, making the jingles rattle (aim to produce a slowly trembling, continuous sound)

218

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
vln. I 5-6
7-8
9-14
1-2
3-4
vln.
7
1-2
cb.
3-6

horns 3º and 4º: mouthpiece reversed

2º solo (con sord. "harmon" without stem)

styrofoam discs (2) (as before)

tam-tam (as before) (superball mallet)

water gong

timpani (largo) (as before) (superball mallet)

*) execute a soft tremolo on the gong with one ... and then lay the vibrating gong into a water container

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226

♪ = 120 sub.

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
1-2
3-4
vln. I 5-6
7-8
9-14
vln.
vc.
cb.

"dark"
"table"
delicato
2° con sord. (harmon) without stem
3° senza sord
(as before)
tongue-rams *)
only air
only air (without tone)
con molto soffio
ord.
tasto
(quasi gliss.)
(with little tone)
sim.
(a 2)
without reed
distorted
dark, humming
distorted (poco)
(strike w. the superball mallet)
center
edge
bell plates
prepare (press down silenty)
cluster
vibrafono
motor on (fast)
arco
uniti
con sord. [legno] al fine
pizz. behind the bridge
estremamente vicino al ponte
secco
sost. Ped.
l.v.

*) mouthpiece completely covered, slap being produced by the air stream

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235

5/16 | K 3/8 | 4/8 | 5/8 | 3/16 | 2/8 VUOTA | 3/8

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
1-2
3-4
vln. I 5-6
7-8
9-14
1-2
3-4
vln.
5-6
7-8
vc.
1-2
cb.
3-6

"dark" (mouthpiece completely covered) 'ff' mp f' p
mf p soft tenuto (without tongue)(as before)
SOLO mp p
pp
ppp poss. mf
a 2 only air mp
5:4
a 2 slap tongue sffz
slap tongue sffz
a 2 flap (without reed) fz'
(a 2) only air "dark" mp
"clear" "dark" pp sub.
"dark" "clear" pp
"dark" p
only air [t] [k] ff
a 2 only air [t] [k] ff
"clear" ppp mp pp sub.
ord. 2° 1° a 2 ("dark")
1°, 2°: con sord.
"dark" mp pp sub.
only air frull. ord. (non frull.) "dark" ppp mp ppp
only air (without tone) "dark" pppp f'
"dark" p ord. f
"sons de tamtam" (as before) (l.v.) ff
mpz (dampen) p pp ppp
(Sost. Ped.)
timpani (largo) (shell attacks) sff
fast (decrease the speed of the motor) (l.v.) (medium) drinking glass tap on glass (with metal) (vibraphone) slow
motor off (l.v.)
vibrafono on the right side of the vibraphone (as before) ffz fffz
motor on (medium speed) (decrease the speed of the motor) slow
water gong ppp (l.v.)
sim. ppp

con sord. [legno] al fine
bow directly on the mute p
imperceptible bow changes
direttamente sul ponte (tonless bowing directly on the right side of the bridge) ppp 'ff' p
arco
ponte molto flaut. p ppp
direttamente sul ponte 'mf'
mente vicino al ponte 4:3
bow directly on the mute

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246

fl. picc.
fl. gr.
fl. c.
ob. 1
ob. 2,3
2 cl.
clar. basso
2 fg.
cfg.
cor. 1,2
cor. 3,4
tr. 1
tr. 2,3
2 trb t.
trb. b.
tuba cb.
arpa
pfte.
(timp.) 1
2
perc.
3
vln. I 5-6
7-8
9-14
1-2
3-4
vln.
1-2
cb.
3-6

gliss. of overtones
(as before)
con molto soffio
ord. embouchure
(appena udibile)
key clicks (double or triple)
only air
staccatissimo
a 2
ord.
"dark"
poco frull.
ad libitum
"clear"
finger-tap
press down one of the ventils silently
niente!
(con sord.)
low intonation (bend)
(without tone!)
"table"
delicato
(rubber hammer) (as before)
l.v.
locatimi:
crotale (as before)
stop the crotale dead on the strings
strings: E4-C5 approx.
senza ped.
(timpani largo)
"heartbeat" *)
styrofoam discs (2) (as before)
tam-tam
(hard vibraphone mallet)
vibrafono
motor on (fast)
R.H.
L.H.
drinking glass
tap on glass
on the right side of the vibraphone
motor off (vibrafono)
secco
sim.
arco toneless
left side of the bridge
direttamente sul ponte
(slow bow)
increase bow pressure
decrease bow pressure
right side of the bridge
molto flaut.
bow directly on the mute
(ord.)
uniti
div
pizz.
tasto
al tall.
(overpressure)
(on the mute)
estr. vic.
al ponte
molto tasto
molto flaut.
3°, 4°
ppppp

*) hit a bass drum mallet, placed on
**) turn off the the motor and lift up the pe
***) dampen all the strings with left hand. begin with
of the bridge. in the next bars increase (and then decrease) bow pressure, whilst at the same time gliding the bow on/over the bridge, to the right side of the bridge
****) produce a percussive sound (with no pitch) by releasing/ lifting up the ventil as quickly/sharpy as possible

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