

Niilo Tarnanen

# Schwebe

for 16 musicians

2013 / 2015

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Music Finland

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Helsinki, 2016

**Music Finland**

Niilo Tarnanen  
2013 / 2015

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for 16 musicians  
2015 autumn version

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## PERFORMANCE NOTES

Niilo Tarnanen (b.1987, Espoo, Finland)

*Schwebe* for 16 musicians

Duration 8'

Composed May to November 2013, revised in April and October 2015

Premiered by Avanti! Chamber Orchestra and József Hárs, conductor, December 2nd, 2013 in Camerata Hall, Helsinki Music Centre, Klang contemporary music concert series

"*in der Schwebe*"

- German idiom: undecided, pending, in suspense, up in the air.

### Instrumentation

Flute, also Bass Flute (latter written one octave higher than concert pitch)

Oboe, also Cor Anglais

Clarinet, also Bass Clarinet (part in Bb, but full score in C concert pitch)

Bassoon, also Contrabassoon (latter written one octave higher than concert pitch)

Horn (part in F, but full score in C concert pitch)

Trumpet (part in Bb, but full score in C concert pitch)

Bass Trombone

Tuba

1st percussionist

- Suspended ride cymbal

- Tam tam (big)

- Sandpaper blocks, castanets, ping pong ball, maracas and cabasa

- Vibraphone

- Gran Cassa

2nd percussionist

- Sandpaper blocks

- Crotales

- Two ride cymbals of different size

- Snare drum

- 4 tom toms (small, medium, large and floor tom; latter as near to gran cassa sound as possible)

- 1 timpano

Grand Piano

Strings 1-1-1-1-1

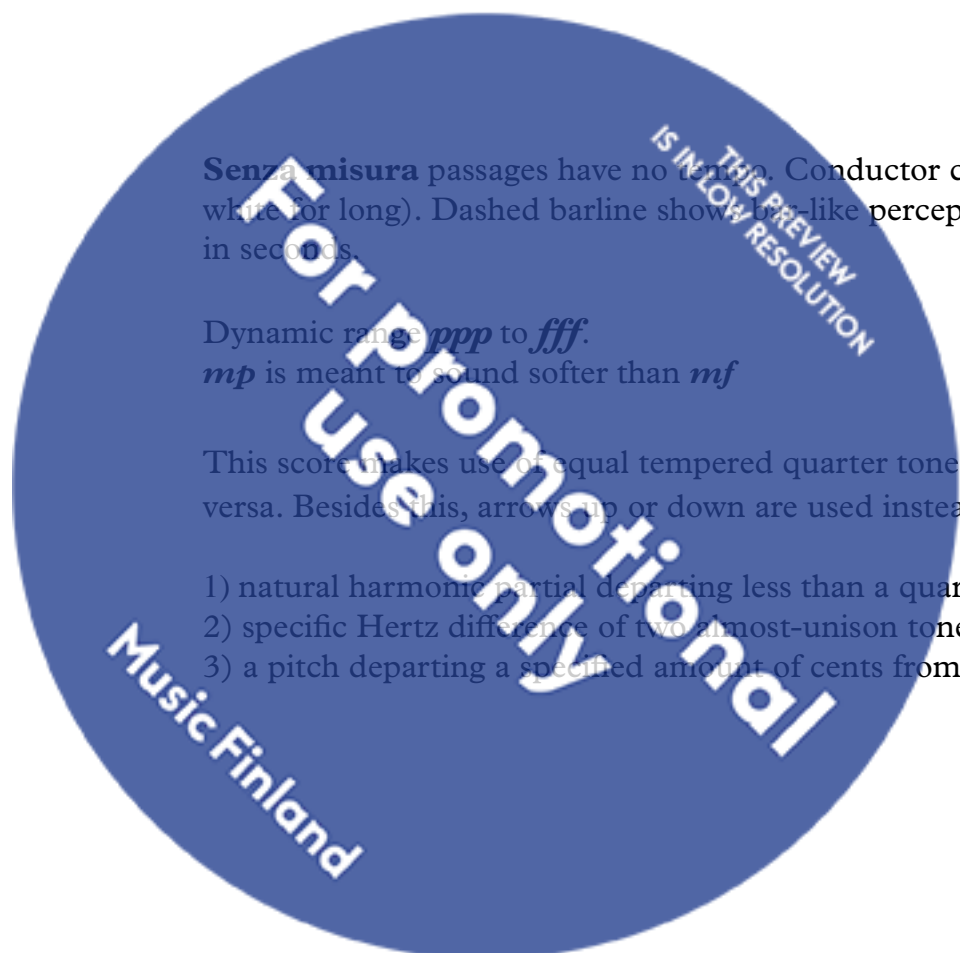
**Senza misura** passages have no tempo. Conductor cues are marked with downward arrows (black for short, white for long). Dashed barline shows bar-like perceptual units, whose approximate minimum duration is given in seconds.

Dynamic range *ppp* to *fff*.

*mp* is meant to sound softer than *mf*

This score makes use of equal tempered quarter tone notation, both flat and sharp.  $\frac{1}{4}$  sharp equals  $\frac{3}{4}$  flat and vice versa. Besides this, arrows up or down are used instead or on side of quarter tone accidentals in three cases:

- 1) natural harmonic partial departing less than a quarter-tone from equal twelve-tone temperament,
- 2) specific Hertz difference of two almost-unison tones, counted by beating,
- 3) a pitch departing a specified amount of cents from equal twelve-tone temperament.



General technical notions and extended techniques used constantly or with several instruments are listed here. Techniques used only occasionally are explained thoroughly only where they appear.

### Wind instruments

- Air (tone): no pitch, only air noise.
  - a) If long and sustained, written with rectangular noteheads.
  - b) If short and percussive, written with crossed noteheads. In the latter case, plosives are sometimes given as “lyrics” to point out the wanted result.
- Half air / almost pitch (Fl, Cl): lot of air noise, pitch vaguely audible. Slashed notehead.
- Slap tongue (Fl, Cl): percussive, fleshy attack with tongue.
- Glissandi, if not specified, may be played with either embouchure or fingering (for Bass Trombone, of course with slide)
- Finger alternating tremolo: find two timbrally distinct fingerings for the same pitch; alternate rapidly. Intonation may vary.
- Broken tone (Cl): overdriven tone with audible inharmonic partials. Pitch indicates fingering and fundamental. (Cl)
- Dirty overblow (Fl, Ob, Bsn): use the fingering of the lower pitch written; the result should be ambiguous mixture of both written pitches and other, preferably inharmonic partials.
- Percussive closure of valves (Tuba): press valves (as written) rapidly; don't blow.

### Percussion

- The beater, drumstick, mallet or so is specified in words in the beginning of each passage; if not specified, the choice is left for the player.
- Rubbing, scratching or scraping movement is notated by long diagonal noteheads.

### Piano

- Sustain pedal is to be used only when indicated.
- Plectrum: scratch the string with a stiff plectrum. Direction of the movement should be along, not across the string.
- Knock the metal frame of the sound box: Find a resonant point on the metal frame of the sound box; knock.
- Hammer: hit the strings specified with a small rubber hammer; the result should be percussive but harmonically rich.
- Flageolet: damp the written string gently with finger before and while playing keyboard; if not specified, the point of touch should be nearest multioctave partial behind the dampers.

### Strings

- Playing technique is specified by words in the beginning of each passage.
- Special clefs are used to indicate the part of the instrument to be played, if other than strings between bridge and fingerboard.
- “knirschend”: Place the bow on the wooden part of the instrument, specified by clef and notehead. Press so that both the wood and the hair of the bow contact to the wood of the instrument. Do a rotating rubbing movement according to the rhythm.
- Vibrato should be applied only moderately if at all, unless it is asked for.
- When playing a string muted with left hand, the written pitch indicates the string, not the position of left hand on it.

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## SCORE IN C

Niilo Tarnanen 11/2013  
revised 4,10/2015

**Constantly**  
♩ = 60

Flute: air tone → almost pitch, *p*, air, *p*, suck from/blow to keyhole in out, *ffp*

Oboe: air tone → almost pitch, *p*, suck from/blow to keyhole in out, *ffp*

Bass Clarinet: air tone → almost pitch, *p*, suck from/blow to keyhole in out, *ffp*

Bassoon: air tone → almost pitch, *p*, suck from/blow to keyhole in out, *ffp*

Horn: air tone, *p*, *mf*, *ffp*

Trumpet: air tone, *mf*, *ffp*

Bass Trombone: air tone, *p*, *mf*, *ffp*

Tuba: air tone, *mf*, *ffp*

Suspended cymbal: bow, *p*, brush, *mp*

Tam-tam: brush, *ppp*

Miscellaneous (sand paper blocks, castanets, ping pong ball, maracas, cabasa)

Vibraphone

Gran Cassa

Sandpaper blocks: sandpaper blocks, clear switch of direction, *p*, *f*

Crotales (in Bb, A)

Percussion set (Tom toms, snare drum, two ride cymbals)

Timpano (in A->E)

Piano: plectrum scrape, *p*, knock the metal frame of the sound box, *mp*

Violin I: rib of the body with bow; near to the upper corner, *f*

Violin II: rib of the body with bow; near to the upper corner, *f*

Viola: col legno battuto, *mp*, *p*, rib of the body with bow; near to the upper corner, *f*

Violoncello: bow tail piece relatively distorted, *mp*, *mf*, rib of the body with bow; near to the upper corner, *f*

Contrabass: col legno tratto, *mp*, rib of the body with bow; near to the upper corner, *f*

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12

slap tongue (only attack)

Fl.

B. Cl.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

cello

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17

Fl.

air and percussive tongue

*p*

*mp* t-k-t-k

B. Cl.

*mf* k-t

*p*

*mp* t-k-t-k

Hn.

air

*p* t

*p*

*mp*

Tpt.

senza sord.  
air

*p* t-k

*p*

*mp*

Tba.

percussive down-pressing  
of valves

*f*

Perc. 1

cymbal  
rub with brush

*mp*

gran cassa  
rub with brush

*mp*

Perc. 2

sandpaper blocks

*p*

*mf**p*

*p* *mf**p*

Pno.

knock metal frame  
with fingertip

*mf*

flageolet

*mf*

knock metal frame  
with fingertip

*mp*

Vln. I

col legno battuto  
behind the bridge

*f*

*mp*

*p*

*mp*

*p*

Vln. II

col legno battuto  
behind the bridge

*mp*

*pp*

*p*

Vla.

upper bout near  
the fingerboard

*f*

col legno battuto  
behind the bridge

*mp*

*p*

Vc.

col legno battuto  
behind the bridge

*pp*

*pp*

*pp*

*p*

col legno battuto  
behind the bridge

*pp*

*pp*

*p*

*Suddenly petrified*

**B**

*senza misura*  
c. 6"

c. 4"

c. 2"

22

Fl.

air → half-air

*p*

*fp*

Ob.

*fp*

B. Cl.

air → half-air

*p*

*fp*

Bsn.

*fp*

Hn.

[1] (11th harmonic of Eb)

*fp*

*f*

Tpt.

*f*

B. Tbn.

*f*

Tba.

*f*

Perc. 1: Vibr.

vibraphone

motor on

*f*

*Red.*

motor off

Perc. 2: Crot.

crotales

*f*

if any decay left, mute with hand

Pno.

*f* flageolet (fingers on strings near dampers)

*8<sup>va</sup>*

*Red.*

*Suddenly petrified*

**B**

*senza misura*  
c. 6"

c. 4"

c. 2"

Vln. I

*col.*

Vln. II

*fp*

Vla.

*f*

as if involuntarily exposed to attention  
knirschend  
backside of sound box

*mp*

*PPP*

Vc.

pizz.

*f*

*pizz.*

*f*

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[illegible]

29 **accel.** **rit.** **accel.**

**Fl.** Bass Flute *pp* *mf* *pp* *mf* *pp* *mf*

**Ob.** *mp* *mf* *f* To C. A.

**B. Cl.** *p* *f* t

**Bsn.** *pp* *mf* *pp*

**Hn.** (7th harmonic of F) *f* *pp* *mp* *pp*

**Tpt.** *mf* *f*

**B. Tbn.** *f*

**Tba.** *mp* *f*

**Perc. 1** sandpaper block (make out rythm with rapid switch of direction) *pp* *fp* maracas roll *p*

**Perc. 2** snare rub with brush *ppp* *mp* *pp*

**Pno.** with rubber hammer *mf* secco! *f* knock the metal frame of the sound box *p*

**Vln. I** *mp* *f* *p* *mf* *mf*

**Vln. II** *mp* *f* *mf* *mf*

**Vla.** *mp* *mf* *p*

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

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

**Double Bass** *mf* *f* *p*

33 **C** *Constantly again*  
♩ = 70

B. Fl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

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Finlandia

36

B. Fl. *pp* < *mf* *pp* < *mf* air and tongue *p* t-k t-k t-k t-k t-k t-k slap attack with pitch *f*

Ob. Cor Anglais

B. Cl. *mf* *pp* < *mf* air and tongue *p* t-k t-k t-k t-k t-k t-k slap attack with pitch *f*

Hn. *pp* < *mf* tap the mouthpiece *p* air and flutter tongue; a bit aggressively *mp* *f*

Tpt. *mf* *pp* < *mf* tap the mouthpiece *p* air and flutter tongue; a bit aggressively *mp* *f* *p*

B. Tbn. tap the mouthpiece *p* air and flutter tongue; a bit aggressively *mp* *f*

Tba. air and flutter tongue; a bit aggressively *mp* *f*

Perc. 1 maracas roll *p* < *mp* *p* < *mf* castanet *pp* castanet *f* *mp*

Perc. 2 tap tom toms with fingers *ppp* *mp*

Pno. *p* *p* R.H. knock the metal frame of the sound box with fingers *pp* *p* L.H. ord., seccol *8<sup>va</sup>*

Vln. I clb *p* *mp* *mf* *f*

Vln. II clb *p* clb strings muted with l.h. *mp*

Vla. knirschend middle bout *mf* clb strings muted with l.h. *mp*

Vc. *p* *mf* *mp*

knirschend upper corner *mf* *mp*

[illegible]



44

B. Fl.

*p* < *fp* *p* < *fp* *p* < *fp* *p* < *ff*

C. A.

*p* *fp* *fp*

B. Cl.

*mf* *mf* *mf* *mf* *fp* *fp* *fp* *fp* *ord.* *p* < *f* *p* < *f*

Cbsn.

*mf* *mf* *f* *sempre* *p* < *fp*

Hn.

*p* *fp* *p*

Tpt.

*p* *fp* *fp* *fp* *fp*

B. Tbn.

*f* *sempre* *gliss.*

Tba.

*p* *p*

Perc. 1

*gran cassa*  
circularly with brush  
*p* *mp* *f*

Perc. 2

large tom with drumstick  
*p* *mp* *mf*

Perc. 2: Timp.

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

Pno.

*f* *p* *hammer*  
*ppp* *p* *mf*

Vln. I

*ff* *ff* *f* *mp* *p*

Vln. II

*fp* *fp* *p* *mp*

Vla.

*fp* *fp* *fp* *fp* *fp*

Vc.

*fp* *fp* *fp* *fp* *gliss.*  
*f* *sempre* *f* *sempre*

Indications...

rit.

♩=40

accel.

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48  $\text{♩} = 70$

B. Fl. *gliss.* *mp* *ff* *mp* *ff* *mp* *ff* *ff* *mf* *ff* *mf* *ff*

C. A. *mf* *mf* *p* *f*

B. Cl. *p* *pp* *mf* *pp* *mp* *pp* *mf* *p* *f*

Cbsn. *p* *p* *p*

Hn. *mf* *p* *mp* *pp* *p* *pp*

Tpt. muted *p* *mp* *p* open *pp*

B. Tbn. muted *p* *mp* *pp* *gliss.* *p* *mp* *gliss.*

Tba. *mp* *p* *mp* *p*

Perc. 1 tam tam soft beaters *ppp*

Perc. 2 small cymbal with brush *f* *mf* *mp* *p* *pp* *ppp* medium cymbal with brush

Pno. *pp* *mp*

Vln. I *mf* *f* *f* *mf* *pp* *mf* *fpp* *f*

Vln. II *f* *f* *f* *gliss.* *f*

Vla. *mp* *ff* *pp* *f*

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

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

51

**E**

B. Fl.

C. A.

B. Cl.

Cbsn.

Hn.

Tpt.

B. Tbn.

Tba.

L.V.

Perc. 1

Perc. 1

Perc. 2

Perc. 2: Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

...of a...

*pp*

*fp* *mp*

*p* *ff*

*pp* *mf* *p* *mp* *f* *ff* *pp*

*p* *mp*

*fpp*

muted

*fp*

open

muted

*f*

*mp*

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

Gran cassa  
rub with brush  
quick circular movement

draw with superball mallet

secco!

*mp* *f*

mute with hand

floor tom

*f*

mute with stick

*ff*

plectrum

*p* *ff*

**E**

sul tasto  
add bow pressure,  
pitch still audible

...of a... 3 keep the bow on  
the string

*p* *ff*

sul tasto  
add bow pressure,  
pitch still audible

3 keep the bow on  
the string

single very short  
motions, no pitch

*mp* *ff* *mf*

sul tasto  
add bow pressure,  
pitch still audible

3

keep the bow on  
the string, single very  
short motions,  
no pitch

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

sul tasto  
add bow pressure,  
pitch still audible

gliss.

*mf* *mp* *ff*

clb subito!

sul tasto  
add bow pressure,  
pitch still audible

gliss.

*mp* *ff*

clb subito!

*mf* *mp* *ff*

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54

dirty overblow:  
at least 2 first  
partials audible

ord.

...crack  
To Fl.

B. Fl.

ppp

mf

ff

C. A.

pp

p

ff

B. Cl.

ppp

p

mf

ff

broken tone

To Cl.

Cbsn.

p

ff

To Bsn.

Hn.

ppp

p

p

ff

Tpt.

muted

pp

p

ff

as high as possible

open

air and tongue;  
bright to dark

B. Tbn.

muted

pp

3

mp

ff

open

air and tongue;  
bright to dark

Tba.

pp

mp

ff

as high as possible

Perc. 1

tam tam  
scratch with drum stick near edge

p

ff

beater

L. V.

Perc. 1

G.C. beater

fff

fff

p

Perc. 2

rub floor tom with drum stick  
slow, accelerating circular movement  
stop movement for rests but don't raise stick off but keep still

p

ff

with drum stick

fff

or as fast as possible

fff

3

p

Perc. 2: Timp.

fff

Pno.

fff

3

15<sup>mb</sup>  
(affects both staves)

2<sup>ed</sup>

single very short  
motions, no pitch

mf

5

reduce bow pressure  
just as much is needed  
for making the pitch  
audible, not more

...crack

clb

Vln. I

mf

3

reduce bow pressure  
just as much is needed  
for making the pitch  
audible, not more

ff

L.H.  
pizz.

fff

Vln. II

mf

3

reduce bow pressure  
just as much is needed  
for making the pitch  
audible, not more

ff

L.H.  
pizz.

fff

Vla.

mf

3

reduce bow pressure  
just as much is needed  
for making the pitch  
audible, not more

ff

clb

Vc.

mf

3

reduce bow pressure  
just as much is needed  
for making the pitch  
audible, not more

ff

clb

single very short  
motions, no pitch

mf

3

reduce bow pressure  
just as much is needed  
for making the pitch  
audible, not more

ff

L.H.  
pizz.

fff

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**Intermezzo: Beautiful torches of bubbles****rubato**

♩ = 48

**F**

58 Flute *dolce* *air* *ord.* *soft tonguing!* *mp* *flageolet on f* *air* *ord.* *air* *ord.* *mp*

C. A. *soft tonguing!* *dolce* *mp*

Cl. *dolce* *air* *ord.* *mp* *embouchure gliss.* *gliss.* *mp*

Bsn. *soft tonguing!* *dolce* *mp*

Hn. *dolce* *p*

Tpt. *dolce* *mp*

B. Tbn. *dolce* *mp*

Tba. *dolce* *mp*

Perc. 1: Vibr. *dolce* *mp* *pp* *mp* *pp*

Perc. 2: cymbal with brush L.V. *pp* rub circularly *pp* hit (normally) *pp*

Perc. 2: Timp. *with snare drum stick* *p*

Pno. *dolce* *flageolet; touch in front of the dampers* *mp* *ord.* *pp* *flageolet; touch in front of the dampers* *mp* *pp*

**Intermezzo: Beautiful torches of bubbles****rubato**

♩ = 48

**F**

Vln. I *dolce* *pizz. with wide vibrato* *mp* *pizz. with wide vibrato* *mp* *arco near to the neck* *p* *mf*

Vln. II *dolce* *pizz. with wide vibrato* *mp* *pizz. with wide vibrato* *mp* *arco near to the neck* *p* *mf*

Vla. *dolce* *pizz. with wide vibrato* *mp* *pizz. with wide vibrato* *mp* *tailpiece; as resonant sound as possible* *f*

Vc. *dolce* *tailpiece; as resonant sound as possible* *arco* *p < f* *tailpiece; as resonant sound as possible* *arco* *p < f*

Vcllo. *dolce* *tailpiece; as resonant sound as possible* *arco* *p* *tailpiece; as resonant sound as possible* *arco* *p* *f*



senza misura  
c. 15" or more  
give time to the beating

glide intonation undulating slowly below and above horn,  
try to avoid beatings quicker than 10Hz

65

Bsn. beating rhythm appr: etc.

Hn. beating rhythm appr: etc.

Perc. 1: Vibr. motor off

Perc. 2 L.V.

Vla. get ready with the ping pong ball!

Mechanically

as long as the ping pong balls take time  
ball I (viola player)

66

Perc. 1 ball II (1st percussionist)  
drop a ping pong ball vertically towards the floor from height of appr. 1,5 m  
"mf" simile

Perc. 2 first percussionist drops a ping pong ball  
medium tom tom synchronized with the ping pong ball;  
when accelerating becomes impossible or the ball stops, continue with the acquired pace  
"mf" simile ...

Pno. first percussionist drops a ping pong ball  
knock the metal frame of the sound box synchronized with the ping pong ball;  
when accelerating becomes impossible or the ball stops, continue with the acquired pace  
"mf" simile ...

Mechanically

as long as the ping pong balls take time  
ball I (viola player)

viola player drops a ping pong ball  
col legno battuto behind the bridge synchronized with the ping pong ball;  
when accelerating becomes impossible or the ball stops, continue with the acquired pace

ball II (1st percussionist)

Vln. I "mf" simile ...

Vln. II "mf" simile ...

Vla. drop a ping pong ball vertically towards the floor from height of appr. 1,5 m  
when the ball has stopped, join the other strings in clb bb  
"mf" simile ...

Vc. viola player drops a ping pong ball  
col legno battuto behind the bridge synchronized with the ping pong ball;  
when accelerating becomes impossible or the ball stops, continue with the acquired pace  
"mf" simile ...

viola player drops a ping pong ball  
col legno battuto behind the bridge synchronized with the ping pong ball;  
when accelerating becomes impossible or the ball stops, continue with the acquired pace  
"mf" simile ...



**during this bar, gradually  
synchronize with conductor**

**synchronized (perc, str, pno);**  
**senza misura (woodwinds according to their own ping pong balls)**  
 drop a ping pong ball vertically towards the floor from height of appr. 1,5 m;  
 play staccato synchronized with your own ball; when not able to accelerate, stop.

**AFTER BASSOON**, drop a ping pong ball vertically towards the floor from height of appr. 1,5 m; play staccato synchronized with your own ball; when not able to accelerate, stop.

**AFTER FLUTE**, drop a ping pong ball vertically towards the floor from height of appr. 1,5 m; play staccato synchronized with your own ball; when not able to accelerate, stop.

sandpaper block  
rhythmically back and forth

small tom tom

during this bar, gradually  
synchronize with conductor

**synchronized (perc, str, pno);**  
**senza misura (woodwinds according to their own ping pong balls)**

col legno tratto





[illegible][illegible]

77

Hn. *h - t h - t h - t h - t h - t* tap the mouthpiece with palm *mp*

Tpt. *t h - t h - t h - t h - t* tap the mouthpiece with palm *mp*

B. Tbn. *h - t h - t h - t h - t* tap the mouthpiece with palm *mp*

Tba. *h - t h - t h - t h - t* tap the mouthpiece with palm *mp*

Perc. 1 *snare med tom* *mp* castanets

Perc. 2 *p* *p* *pp* small tom tom

Pno. *(8)*

Vln. I *clb*

Vln. II *mp*

Vla. *pizz. f* *pizz. f*

Vc. *pizz.*

Cb. *pizz.*

==

81

Hn. *ord.*

Tpt. *ord.*

B. Tbn. *ord.*

Tba. *ord.*

Perc. 1 *pp* *pp*

Perc. 2 *pp* *pp*

Pno. *ord.* *p*

Vln. I *clb* *pp*

Vln. II *clb* *pp*

Vla. *clb* *pp*

Vc. *clb* *pp*

Cb. *clb* *pp*



84

Fl.

ord.

*f*

*p*

Cl.

slap tongue

*f*

ord.

*f*

*p*

Hn.

air and tongue without pitch

*pp* t - k - t t - k

*f* t t - k - t t - k - t t - k - t t - k

Tpt.

ord.

*f*

B. Tbn.

ord.

*f*

Tba.

air and tongue without pitch

*pp* t - k - t t - k - t t - k - t k - t - k t - k - t

*f* k - t - k t - k - t

Perc. 1

Perc. 2

different sizes of toms (except floor tom)

*p* *mp*

Pno.

flageolet

*mp* *mp*

Vln. I

Vln. II

Vla.

Vc.

clb

*p*

clb

*p*

[illegible]

92

Fl. as sharp tongue as possible  
*mf* *f*

Ob. as sharp tongue as possible  
*p* *mf* *f*

Cl. as sharp tongue as possible  
*p* *mf* *f*

Bsn. as sharp tongue as possible  
*mf* *f*

Hn. as sharp tongue as possible  
*mf* *f*

Tpt. as sharp tongue as possible  
*mf* *mf*

B. Tbn. as sharp tongue as possible  
*mf* *f*

Tba. as sharp tongue as possible  
*mf* *f*

Perc. 1 *pp*

Perc. 1: Vibr. motor off

Perc. 2 *p* *f* floor tom *ff*

Perc. 2: Timp. *p*

Pno. hammer on strings  
*f* 8<sup>vb</sup>

Vln. I *pp* *f* *ff*

Vln. II *pp* *f* *ff*

Vla. arco *f* *ff*

Vc. *p* *f* *ff*

*p* *f* *ff*

*Suddenly petrified*

95 **I**

embouchure glissando  
as high up as possible

*mf*

embouchure glissando  
as high up as possible

*mf*

rapid gliding around *f*

*fp*

embouchure glissando  
as high up as possible

*mf*

Perc. 1

Perc. 1: Vibr.

*f*

Perc. 2

Perc. 2: Timp.

*f*

Pno.

*Suddenly petrified*

**I**

wide vibrato  
pizz.

wide vibrato  
pizz.

so wide vibrato, that it becomes small glissandi,  
continue as long as the string vibrates

*f* pizz.

so wide vibrato, that it becomes small glissandi,  
continue as long as the string vibrates

*f* pizz.

so wide vibrato, that it becomes small glissandi,  
continue as long as the string vibrates

*f* pizz.

*Mechanically again*

$\text{♩} = 130$

"dirty overblow": imperfect half-hole fingering

*f*

"dirty overblow": imperfect half-hole fingering

*f*

as sharp tongue as possible

*f*

tap the mouthpiece

*f*

tap the mouthpiece

*f*

as sharp tongue as possible

*f*

cabasa (ossia: sand paper blocks)

*mp*

medium tom with drum stick

*mf*

hammer on strings

*f* 8<sup>th</sup>

*Mechanically again*

$\text{♩} = 130$

arco  
clb

*f*

arco  
clb

*f*

arco  
clb

*f*

arco  
clb

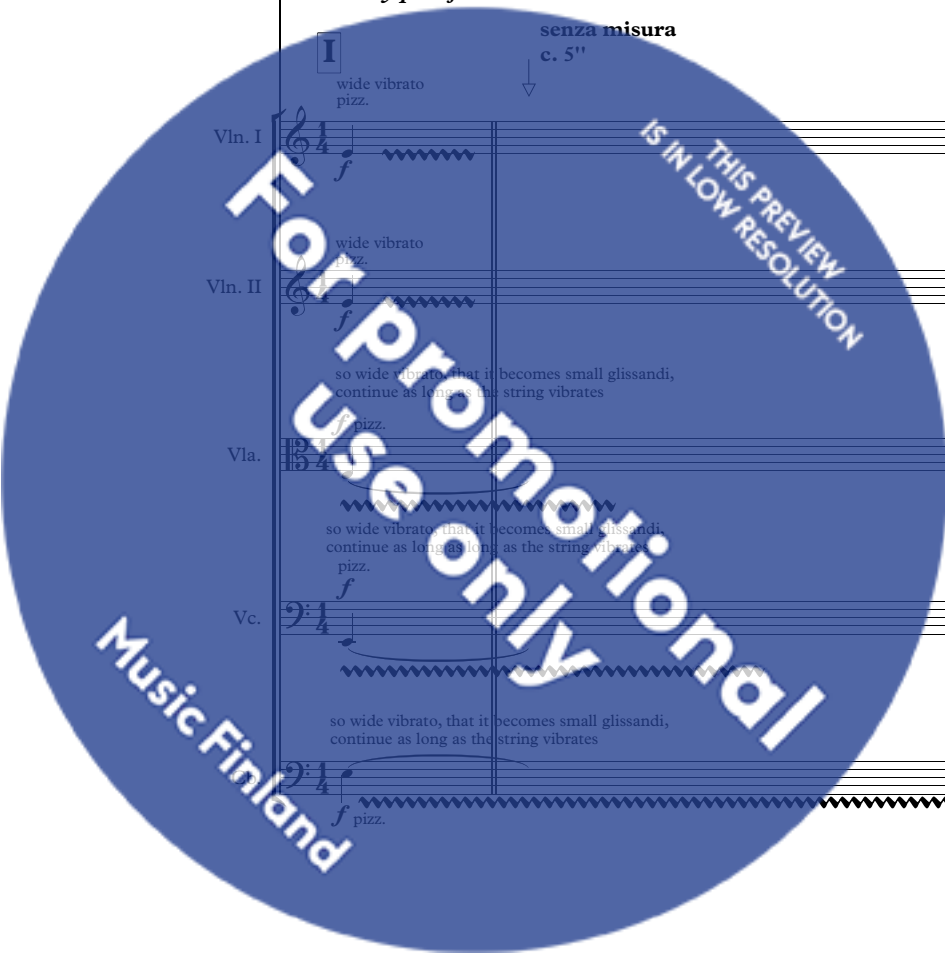
*f*

arco  
clb

*f*

senza misura  
c. 5"

senza misura  
c. 5"



98

Fl.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

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102

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 1: Vibr.

Perc. 2: Crot.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vcl.

"dirty overblow": imperfect register switch

broken tone

as sharp tongue as possible

air and tongue

as sharp tongue as possible

cabasa (ossia: sand paper blocks)

motor on

medium tom

ride cymbal

Bartók-pizz.

arco ord.

8.

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*Irregular becomes the new regular*  
*senza misura*  
c. 7"

106 J

Fl. *f* 3 *tr* c. 2" *mf* *tr* *pp* *mf*

Ob. *f* 3 *tr* *pp* *mf*

Cl. *f* 3 *tr* *mf*

Bsn. *f* 3 *tr* *pp* *mf*

Hn. *fp*

Tpt. muted *fpp*

B. Tbn. muted *fpp* a slow gliss. trill

Tba. *fp*

Perc. 1 *mf* scratch tam tam with tip of snare drum stick

Perc. 1: Vibr. *f*

Perc. 2: Crot.

Perc. 2 *mf* scratch cymbal with tip of snare drum stick

Pno. *mp* *f* 5 ord.

*Irregular becomes the new regular*  
*senza misura*  
c. 7"

J

Vln. I *f* *arco; con sord.* *f*

Vln. II *f* *arco; con sord.* *f*

Vla. *f* *arco; con sord.* *f*

Vc. *fp* *arco; con sord.* *f*

*arco; con sord. (ossia: flageolet sul a)* *p* *f*

c. 2" *mf* *f*

*arco; con sord.* *f*

*arco; con sord.* *f*

*arco; con sord.* *f*

*arco; con sord.* *f*

*arco; con sord.* *f*

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IS IN LOW RESOLUTION

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109

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1: Vibr.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

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114

Fl. *gliss.*

Ob.

Cl.

Bsn. *pp*

Hn. (open) *pp*

Perc. 1: Vibr. *pp*

Vln. I *p* *sempre glissando* 3

Vln. II *p* *sempre glissando* *p*

Vla. *p* 8 *p*

Vc. *p* *sempre glissando* *p* 3

Cb. *p* *sempre glissando* 3

To Cbsn.

Reinstensifying towards...

**K** ♩ = 40 accel. . . . . ♩ = 70

118

Fl. *f* *tr* *pp* 3

Ob. *fp* 7 *pp* 3

Cl. *fp* 7 *pp* 3

Hn. *f* *open*

Tpt. *f*

Perc. 1: Vibr. *f*

Perc. 2: Crot. *f*

Pno. *f* *secco* 3

Vln. I *pizz.* *f* *arco sul tasto* *p*

Vln. II *pizz.* *f* *arco sul tasto* *p*

Vla. *gliss.* *p* *estr. sul pont.* 3 *sul tasto* 3

Vc. *gliss.* *p* *estr. sul pont.* 3 *sul tasto* 3 *fp*

**senza misura**  
c. 25''  
take breath ad. lib. but desynchronized with tuba  
maintain the intonation strictly in unison with tuba; contrabass glides 1Hz higher

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Cbsn. 12: take breath ad. lib. but desynchronized with contrabassoon, maintain the intonation strictly in unison with contrabassoon, contrabass glides 1Hz higher

Tba. 12: senza misura c. 25'' on the top of the bridge, only unpitched noise

Vln. I 12: *ppp* on the top of the bridge, only unpitched noise (8)

Vln. II 12: *ppp* glide 1 Hz above tuba and contrabassoon, when found, keep it beating rhythm: etc.

Finale 12: (4)

Vln. II

*ppp*

glide 1 Hz above tuba and  
contrabassoon, when found, keep it

beating rhythm:

...and a new rise

**L** ♩ = c. 60 (tempo of the beating)

Bass Flute

Fl.

Ob.

Cl.

Bass Clarinet

Cbsn.

Hn.

Tpt.

B. Tbn.

Tba.

Perc. 1

Perc. 2: Timp.

Pno.

senza sord.  
find the same  
pitch with contrabass

mp

pp

G. C. with beater

ppp

tr

ppp

ppp

2<sup>nd</sup>

...and a new rise

**L** ♩ = c. 60 (tempo of the beating)

ord.

ord.

Vln. I

Vln. II

Vla.

Vc.

(t)

(t)

(t)

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131

B. Fl. *ff*

Ob. don't tune the d with horn  
*p mp mf f ff*

B. Cl. *mf ff* slap tongue

Cbsn. *mf ff*

Hn. F2  
*p mp mf f ff* *f* air and tongue without pitch  
[t h - t h - t h - t]

Tpt. *mf f ff*

B. Tbn. *mf f ff* air and tongue without pitch  
[t h - t h - t h - t]

Tba. *mf ff*

Perc. 1 tam tam with drum stick  
*ppp* L.V.

Perc. 1 G. C. *p ff*

Perc. 2 floor tom  
*ppp*

Perc. 2: Timp. *p mf ff*

Pno. *p mp mf f* *secco* 8<sup>va</sup> 1 8<sup>va</sup> 1

Vln. I *mp p mf ff* *pizz.* clb *pizz.*

Vln. II *ppp p mf ff* *pizz. secco* *pizz.*

Vla. *f ff sempre* *ff* clb *pizz.*

Vc. *mp ff* *ff* *pizz. secco* *pizz. secco*

hand-muted col legno battuto released secco

large cymbal drum stick *secco f*

small cymbal snare *f mp* medium c. *secco ff*

floor tom *ff*