

James Gardner

some other plots for Babel

for ensemble

(1999-2000)

Instrumentation

Flute (piccolo, alto flute)

E♭ Clarinet (A clarinet, bass clarinet)

Bass clarinet

Horn

Bass trombone

Percussion: (1 player)

Friction Drum /lion's roar as large and loud as possible

Vibraphone (motor off throughout, and played with mallets and bow)

Low -pitched tom-tom (or small bass drum)

Bass drum (very resonant)

Percussion cluster comprising three metal instruments, three wood and four small drums. The specific instruments should be chosen by the player, but should be small enough to allow them to be arranged in a tight cluster. While each class of instrument should encompass clearly audible differences between the highest and lowest instruments, and allow the production of the full range of notated dynamics, timbral homogeneity within each class is by no means necessary.

Piccolo snare drum ("off stage")

Violin 1

Violin 2

Cello

Double Bass

Performance Notes

Tempo

The tempo indications are to be understood as indicating ideal tempi, but may be modified to suit the acoustics of the performing space. Tempo relationships between metrically related sections are, however, to be strictly maintained. This is particularly important in the second part of the piece.

Rhythmic interpretation

Unless otherwise indicated, or implied by the verbal ‘character’ instructions, the piece is to be played without rubato and every effort should be made to realise the rhythms as accurately as possible. Within this general directive, however, some priorities may be stated: The often simple rhythmic relationships within a long individualistic ‘irrational’ group (e.g. clarinet Part 1 m.63) should be played as accurately as possible even at the expense of a slightly inaccurate ‘sub-tempo’. Longer melodic lines consisting of various multiples of a constant sub-pulse (e.g. cello Part 1 mm 66-8) should be played as such, and not thought of as a series of jerky syncopations from the main (crotchet) pulse. All rhythmic unisons should be as tight and accurate as possible.

Microtones: ♯ = a quarter-tone sharp ### = three quarter-tones sharp ♭ = a quarter-tone flat ♭♭ = three quarter-tones flat

Upward and downward arrows attached to accidentals indicate inflections of approximately an eighth-tone sharp or flat according to direction.

Glissandi, unless otherwise indicated, start immediately, and are even and continuous. Unless otherwise specified, neither “departure” nor “destination” pitch is to be accented.

Grace notes are to be played as fast as possible, and are always slurred into the main note unless otherwise specified.

Where a grace note group is tied to a parenthetical main note (e.g. Part 1 bass clarinet m.102, A clarinet m. 104) played the group as fast as possible and return immediately to the main note.

All *trills* and *mordents*, to be executed as rapidly as possible, are to the adjacent semitone unless otherwise specified.

Where two (or more) parenthetical trill notes are shown, (e.g. violin 2, Part 1 m.37) they should be played in alternation, separated by a return to the main note, e.g. ABACAB etc. where A is the main pitch.

Horizontal arrows between modes of playing indicate smooth transitions from one state to another.

Winds and Horn: Unless otherwise indicated, and as far as practically possible, all microtones are to be produced by fingerings.

* = timbral trill. Where possible a fingering should be chosen which provides the greatest timbral contrast, even at the expense of slight pitch deviation.

Numbers in circles denote timbrally distinct fingerings on a given pitch. ① is the normal fingering and the higher numbers denote increasing degrees of timbral distortion. Wherever possible, fingerings should be chosen to *maximise* these timbral differences, even at the expense of pitch accuracy .

✖ = slap tongue (a very hard staccatissimo may be substituted)

◆ = slightly diffuse and breathy tone

◇ = very breathy tone with faintly audible pitch content

Horn: In rapid passages, fingerings using uncorrected seventh, eleventh or thirteenth partials should be used where “quarter tones” are notated, while a combination of these fingerings with right hand “shading” should be employed to produce equal-tempered quarter tones in slower material.

Percussion:

Friction Drum /lion's roar as large and loud as possible

Vibraphone (motor off throughout, and played with mallets and bow)

Low -pitched tom-tom (or small bass drum)

Bass drum (very resonant)

Percussion cluster comprising three metal instruments, three wood and four small drums. The specific instruments should be chosen by the player, but should be small enough to allow them to be arranged in a tight cluster. While each class of instrument should encompass clearly audible differences between the highest and lowest instruments, and allow the production of the full range of notated dynamics, timbral homogeneity within each class is by no means necessary.

Piccolo snare drum ("off stage")

Strings:

Unless otherwise specified, a conventional shallow vibrato is assumed on sustained pitches.

c.l.b. = col legno battuto

c.l.t. = col legno tratto (no hair)

1/2 c.l.t. = 1/2 col legno tratto (turn bow so that hair and wood touch string)

a return to normal bowing is indicated by *norm.*

m_{sp} = molto sul ponticello (i.e. as close to the bridge as possible)

s_p = sul ponticello

p_{sp} = poco sul ponticello (but audibly distinct from nat.)

nat. = normal bowing position

p_{st} = poco sul tasto (but audibly distinct from nat.)

s_t = sul tasto

m_{st} = molto sul tasto (i.e. as close to the middle of the sounding string length as possible)

* = trill to smallest possible interval above main note

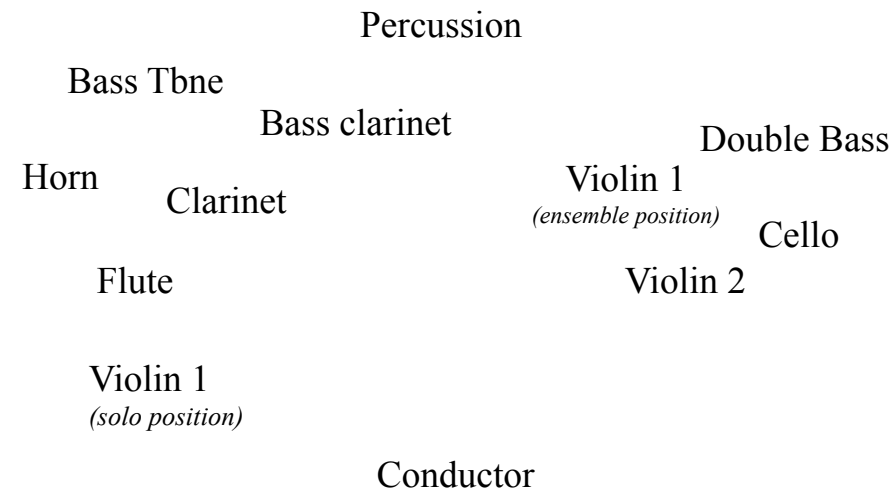
The score is notated at sounding pitch.

Duration c. 16' 30"

some other plots for Babel was commissioned by Mark Menzies with funds provided by Creative New Zealand.

It was first performed by him and the ensemble 175 East conducted by Hamish McKeich on August 6, 2000 at Hopetoun Alpha, Auckland, New Zealand.

Suggested stage layout



some other plots for Babel

Alto Flute $\text{♩} = 68-72$ *senza vib.*
pp *f* *mp* *ppp*

E♭ Clarinet
n *mf* *pp* *n* *f* *ppp* *mf*

Bass Clarinet
n *mf* *p* *ff* *sfz* *pp* *mf*

Horn
ppp *poss.* *mf*

Bass Trombone
ppp *poss.* *f* *mf* *ff*

Percussion
Friction Drum *n* *ff* *poss.*
Vibes *arco* *seo.*

Violin 1
n *f* *n* *ppp* *3* *nat.* *f* *11:8*

Violin 2
con sord. sul G *pizz.* *arco* *con sord. senza vib.* *p* *f* *p* *ppp*

Cello
n *f* *p* *fff*

Double Bass
mf *arco* *mp* *ff* *f* *fff*

4

AFI. *f* *poss.* *p* *f* *n* *n* *f* *poss.* *n* *pp*

E♭ Cl. *n* *ppp* *f* *p* *pp* *mp* *p* *mf* *n*

B. Cl. *n* *sfz* *ppp* *f* *ppp* *mf* *pp* *p* *n* *pp* *f* 7:6

Hn. *p* *f* *ppp* *mf* *p* *mf*

B. Tbn. *pp* *f* *pp* *f* *ppp* *mf*

Perc. *< f* *lv.* *pp* *Xco.* *mp* *lv.* *medium/hard mallets*

Vln. 1 *ppp* *sub.* *pp* *ff* *remove mute* *pp* *mst flautando* *senza sord.*

Vln. 2 *p* *mp* *p* *ff* *p* *fff* *remove mute* *pp* *mst flautando* *senza sord.*

Ve. *pp* *f* *sub.* *p* *f* *fff* *pp* *f* *p*

Cb. *mf* *fff* *f* *fff* *p* *mfz*

nat. *pst* *nat.* *vib. ord.* *senza sord.* *mst flautando* *remove mute* *senza sord.* *mst flautando* *pst* *nat.* *psp*

7

AFI *f* *p* *sfz* *pp* *f* *poss.* *p* *f* *poss.* *p*

E♭ Cl. *p* *sfz* *p* *f* *sub* *pp* *mf* *n* *n* *mf*

B Cl. *p* *mf* *pp* *mf* *p* *ppp* *mf* *p*

Hn. *p* *mf* *p* *mf* *n*

B Tbn. *pp* *mf* *pp* *f* *mf*

Perc. *mp* *9:8* *9:8* *L.v.* *Xeo* *low tom* *ppp*

Vln. 1 *mf* *pp* *mf* *n*

Vln. 2 *mf* *nat.* *n* *sub* *f* *p* *mf* *p* *mf* *pp* *mf* *pp* *mf* *ff* *sub* *p* *molto!*

Vc. *mf* *nat.* *vib. ord.* *psp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *nat.* *psp* *sp* *nat.* *psp* *(nat.)*

Cb. *ff* *mf* *ff* *p* *molto!*

10

AFI. *f poss.* *sub p* *f poss.* *sub p* *f poss.* *f*

E♭ Cl. *n* *sub pp* *fff* *n* *f* *ppp*

BCl. *fff* *mf* *f* *n* *pp* *fff*

Hn. *fffz* *p* *f* *n* *ppp poss.* *f* *sub p* (match alto flute)

B Tbn. *fff* *mf* *ff* *ppp poss.* *f* *pp*

Perc. *mf* *mf* *p*

Vln. 1 *con sord.* *n* *sffz* *ppp* *f* *p* *ff* *ppp* *sfz*

Vln. 2 *fff* *sffz* *ppp* *f* *p* *f* *sub pp* *f*

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

Cb. *<fff* *mp* *ff* *pizz.* *f poss.* *mf*

13

AFI *f poss.* *sffz* *mf* *sffz* *mf* *f poss.* *mf*

E♭ Cl. *ff* *ppp* *mp* *p* *mf*

B Cl. *sffz* *p* *mf* *pp* *mp* *ppp* *mf* *pp* *mf*

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

B Tbone *mf* *pp* *mp* *f*

Perc. *poco ped.* *mf* *pp* *mp* *pp* *mp* *pp* *mf*

Vln. 1 *p* *mf* *p* *sffz* *mf* *p* *mf* *p*

Vln. 2 *psp* *st* *savage nat.* *(sul G)* *sffzpp* *ff* *p* *sffzpp* *ff* *p* *sffzpp* *ff* *p* *ff*

Vc. *p* *mf* *f* *p* *mp* *mf* *pp* *mp* *mf* *pp*

Cb. *arco* *sffz* *mf* *ff*

mst *(st)*

pp *st* *savage nat.* *(sul G)* *ppp* *ff* *p* *sffzpp* *ff* *p* *sffzpp* *ff* *p* *ff*

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

arco *sffz* *mf* *ff*

poco ped. *mf* *pp* *mp* *pp* *mp* *pp* *mf*

psp *st* *savage nat.* *(sul G)* *sffzpp* *ff* *p* *sffzpp* *ff* *p* *sffzpp* *ff* *p* *ff*

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

arco *sffz* *mf* *ff*

mst *(st)*

A

15

AF. *f* *poss.* *mp* *f* *f* *poss.* *mf* *f* *poss.* *mp* *f* *poss.* *p* *f* *poss.*

E_b Cl. *p* *mp* *pp* *sfzp* *mf* *f* *sfzp* *mf* *p* *mf* *p* *pp*

BCl. *pp* *sfzpp* *mf* *f* *ff* *ppp* *sfz* *mfz* *f* *mf* *p* *fffz* *p* *mf*

Hn. *mf* *p* *ff* *p* *ff* *pp*

B Tbn. *mf* *p* *mf* *pp* *f* *p* *mf* *sfz* *p*

Perc. *mf* *p* *mf* *p*

Vln. 1 *n* *f* *pp* *f*

Vln. 2 *pp* *mf* *fffz* *mf* *pp* *f* *sub. fff* *p* *mf*

Ve. *p* *fffz* *p* *f* *mf* *f* *f* *p* *f* *sfzp* *sfzp*

Cb. *ff* *p* *sfzp* *fff* *ff* *f* *pizz.* *arco* *sfzp* *ff*

17

AFI *mp* *f poss.* *mp* *mf < ff > mp* *mf < ff > mf > p* *f poss.*

E♭ Cl. *ff* *ppp* *ff* *pp* *f* *sffz* *pp* *f* *sub* *p* *f* *sub. f* *p* *mf*

B Cl. *pp* *f* *pp* *ff* *mf* *p* *f* *p* *mf* *p* *f* *sub* *p* *f* *p* *mf* *pp* *f*

Hn. *ff* *f* *mp* *p* *mf* *pp* *mf* *p* *mf*

B Tbn. *f* *p* *mfz p* *mf* *pp* *p* *p* *mf*

Perc. *mf* *p* *f*

Vln. 1 *vib. ord.* *ppp* *sub* *p* *fff* *pp* *f* *pp* *(nat.)*

Vln. 2 *pp* *p* *fff* *pp* *f* *pp*

Vc. *f* *sffz* *sffz* *p* *fff* *ff* *mf* *p* *sffz > mf* *sffz* *p* *f* *p* *ff*

Cb. *p* *ff* *n* *ff* *mf* *sffzpp* *ff* *sffz*

(gliss. trill note only, D drone throughout)

remove mute

senza sord. *mst*

(nat.)

(nat.)

11:9

11:8

11:6

B

20

AFI. *n* *f* *mp* *f* *mp* *f* *n*

E♭ Cl. *pp* *mp* *ppp* *pp* *f* *p* *mf* *pp* *sfz* *pp* *mp*

B Cl. *pp* *sfzpp* *f* *sub. pp* *f* *mp* *ff* *mf* *pp*

Hn. *sub. pp* *f* *pp* *mf* *mp* *ff* *ppp*

B Tbn. *sub. pp* *f* *ppp* *mf* *p* *f* *pp* *mp* *pp* *poss.* *mf*

Perc. *f* *arco* *nat. mechanical* *4:3* *4:3* *7:6* *13:12* *medium/hard mallets* *mf*

Vln. 1 *mf*

Vln. 2 *ff* *msp* *p* *nat.* *st* *msp* *pp* *mf*

Ve. *psp sul G* *p* *sul C* *f* *sul G* *p* *st* *mf* *ff* *p* *mf* *f* *p* *sp* *(nat.)*

Cb. *pizz.* *sul G* *mf* *arco* *msp* *p* *nat.* *pp* *sfzpp* *f* *nat. (gliss. trill note only)* *pp* *sfzpp* *mf*

23

AFI. *n* *f* *poss.* *p* *pp* *f* *ff*

E♭ Cl. *ppp* *f* *mp* *pppp*

BCl. *mf* *p* *pp* *mf* *pp* *f* *ppp* *ff* *pp* *mf*

Hn. *mf* *p* *pp* *poco in rilievo* *mp* (match alto flute) *mf* *n*

B Tbone *p* *mp* *pp* *mf* *p* *pp* *mf* *p* *mf* *sub.* *f* *mp* *pp*

Perc. *Scal.*

Vln. 1 13:12

Vln. 2 *n* *msp* *nat.* *p* *mf* *p* *f* *pp ff* *sffzpp* *sffzp* *sffz* *p* *7:6*

Vc. *mf* *f* *p* *f* *p* *mf* *sffzpp* *sffzpp* *f* *sub.* *p*

Cb. *p* *f* *sffzp* *f* *p* *pp* *sffzpp* *mf* *sffzp* *ppp* *mfzp*

26

AFI. *p* *pp* *f* *poss.* *ppp* *mf*

E♭ Cl. *f* lip gliss. *n*

B Cl. *p* *f* *p* *mf* *p* *mp* *pp* *ff* *p* lip gliss. *n*

Hn. *p* *f* *p* *n* *f* *ppp* *mf* *pp* *p* cantabile

B Tbn. *mf* *ppp* *poss.* *mp* *p* *mf* *ppp* *f*

Perc. *p* *sc.* *pp* *mf*

Vln. 1 *p* *mf* *p* *mf* *p* *p* *mf*

Vln. 2 *f* *pp* *mp* *p* *spp* *mf* *n* *alla punta* *sp* *psp* *nat.*

Ve. *f* *p* *f* *sub* *p* *mf* *p* *f* *sub* *p* *mf*

Cb. *mf* *pp* *sub* *fff* *mf* *pp* *mf* *pp* *fff* *sul A*

29

AFI. *f poss.* *p* *f* *p* *f* *sub* *p*

E♭ Cl. *mf* *fff* *mp* *f poss.* *pp*

B Cl. *p* *sfz* *f* *p* *pp*

Hr. *mf* *p* *pp*

B Tbn. *mf* *ff* *pp* *f* *p* *mf* *pp*

Perc. *hardest mallets* *medium/hard mallets*
p *f* *mf* *p* *ff*

Vln. 1 *p* *mf* *p* *p* *mf* *p* *pp*

Vln. 2 *msp* *psp* *nat.*
p *f* *pp* *fff* *mf* *p* *mf* *p* *pp*

Vc. *pp* *quasi cadenza*
pp *ff* *p* *f* *ff*

Cb. *f* *fff* *(sul G) pizz.* *sul E arco* *pp* *f* *n* *f* *pizz.*

Detailed description of the musical score: This page contains measures 29 through 32 of a musical score. The score is written for a full orchestra and includes parts for Flute I (AFI.), E-flat Clarinet (E♭ Cl.), Bass Clarinet (B Cl.), Horn (Hr.), Bass Trombone (B Tbn.), Percussion (Perc.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features a variety of dynamic markings such as fortissimo (fff), piano (p), mezzo-forte (mf), and pianissimo (pp). There are also performance instructions like 'quasi cadenza' and 'pizz.' (pizzicato). The score includes complex rhythmic patterns with triplets, quintuplets, and septuplets, as well as slurs and accents. A 'rall.' (ritardando) marking is present at the top right. The page is numbered '11' and has a rehearsal mark 'C' at the top.

$\bullet = c.56$ winds and horn as evenly balanced as possible

The musical score consists of ten staves, each representing a different instrument or section. The parts are as follows:

- AF. Fl.:** Starts with a forte *f* dynamic, marked *poss.*, and moves through *p*, *f*, *p*, *f*, *mf*, *p*, *f*, and *mf*. It features triplets and a *tr* (trill) marking.
- Eb. Cl.:** Dynamics range from *mf* to *f*, with a *pp* section. Includes a *5:3* interval marking.
- B. Cl.:** Dynamics range from *mf* to *pp*. Includes a *5:3* interval marking.
- Hn.:** Dynamics range from *mf* to *f*. Includes a *5* interval marking.
- B. Tbn.:** Dynamics range from *mf* to *pp*. Includes a *5* interval marking.
- Perc.:** Dynamics range from *pp* to *mp*. Includes *leo.* (leo) and *nat.* (natural) markings.
- Vln. 1:** Dynamics range from *mf* to *ff*. Includes *0* (fingerings), *pst* (pizzicato), *florid - "rococo" legatissimo sempre*, and *D drone continues...* with a *10:8* interval marking.
- Vln. 2:** Dynamics range from *mf* to *ppp*. Includes *pst*, *florid - "rococo" legatissimo sempre*, and *5:4* interval markings.
- Vc.:** Dynamics range from *ffff* to *p*. Includes *pst*, *nat.*, and *sub* (suboctave) markings.
- Cb.:** Dynamics range from *mp* to *sfzpp*. Includes *sul A*, *arco*, and *pizz.* markings.

35

AFI. *mp* *f* *p* *f poss.* *mf* *f poss.* *f* *p* *ff*

E♭ Cl. *p* *f* *p* *mp* *p* *mf* (match alto flute) *f* *p* *pp* *f*

B Cl. *f* *p* *f* *sub p* *ppp* *mf* *f* *p* *pp* *f*

Hn. *f* *p* *f* *p* *mf* *pp*

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

Perc. *pp* *mp* *p* *mf* *p*

Vln. 1 *ppp* *mf* *pp* *sfz pp* *sfz* *pp* *mf* *pp* *sfz* *p* *mf* *sfz* *p* *ff* *p*

Vln. 2 *pp* *f* *p* *mf* *p* *mf* *sfz pp*

Vc. *fff* *p* *ff* *p* *f* *pp* *mp* *f* *p* *ff* *mp*

Cb. *ff* *mf* *ff* *p* *sfz p* *f*

poco ped.

st *(nat.)*

sp *(sul G)* *mf* *sfz pp*

sp *(sul D)* *msp* *(nat.)*

sp *msp* *(nat.)*

sim. *5.4*

(bow pressure accents)

37

AFI. *p* *f* *poss.* *sfz* *p* *f* *poss.* *pp* *mf*

E♭ Cl. *p* *mf* *pp* *f* *n* *p* *mf* *p* *f* *p* *mf* *f*

BCl. *pp* *f* *pp* *sfz* *pp* *f* *pp* *mp*

Hn. *mf* *n* *pp* *mf*

B Tbone *mf* *p* *mf* *pp*

Perc. *mp* *p* *mf* *p* *mp*

Vln. 1 *nat.* *sfz* *p* *mf* *sfz* *p* *mfz* *p* *sffz* *ppp* *ff*

Vln. 2 *ff* *sub* *pp* *gliss. trill notes only* *f* *p* *n*

Vc. *f* *mf* *sffz* *p* *ff* *sub* *p* *f* *p* *sffz* *mf*

Cb. *p* *mf* *sub* *sffz* *mf* *pp* *sffz* *p* *f* *pp*

This page contains the musical score for measures 39, 40, and 41. The instruments are arranged as follows:

- AFI:** Flute I, starting with a *ff* dynamic, featuring triplets and a 5-measure phrase with *mf*, *ff*, *mf*, and *f poss.* dynamics. Includes articulation marks and a 5-measure phrase with 4:3 and 5:4 ratios.
- E♭ Cl:** E-flat Clarinet, starting with *pp*, moving through *mf*, *p*, *pp*, *mp*, *sub*, *ff*, *sub*, *p*, *ppp*, *p*, *mf*, and *n*.
- B Cl:** Bass Clarinet, starting with *mf*, *sub*, *pp*, *ff*, and *ppp*.
- Hn:** Horn, starting with *pp*, moving through *mf*, *mf*, *p*, *pp*, and *mf*. Includes a *tr* (trill) with a wavy line.
- B Tbn:** Bass Trombone, starting with *ppp*, moving through *mf*, *ppp*, *mp*, *pp*, and *mf*.
- Perc:** Percussion, starting with *pp*, moving through *f*, *mf*, *pp*, *sed.* (sordano), and *mp*.
- Vln. 1:** Violin I, starting with *mf*, moving through *pp*, *sfz*, *p*, *ff*, *sfz*, *p*, *mf*, *fff*, *sub*, *p*, *mf*, and *fff*.
- Vln. 2:** Violin II, starting with *fff*, moving through *ppp*, *mf*, and *pp*. Includes *sul G & D mst* and *sul D* markings.
- Vc:** Viola, starting with *ppp*, moving through *p*, *mf*, *pp*, *ff*, *sfz*, *ppp*, *mf*, *ppp*, *p*, and *mf*. Includes *tr*, *psp*, *nat.*, *poco vib.*, and *pp* markings.
- Cb:** Contrabass, starting with *mf*, moving through *p*, *f*, *mf*, *pizz.*, *mst*, *p*, *arco*, and *nat.*

D

♩ = c.66

tr

42

AFI. *ff* *mf* *ff* *mp* *f poss.* *p*

E♭ Cl. *pp* *f ppp* *mfzp* *mf* *pp* *f ppp* *mfzp*

B Cl. *ff* *pp* *p* *n* *n* *mf* *ppp*

Hn. *pp* *mp* *pp* *ppp* *f* *mp (match alto flute)*

B Tbn. *ppp poss.* *p*

Perc. *mp* *p* *pp* *p* *poco ped. ad lib.* *pp* *mp*

Vln. 1 *senza vib.* *pp* *pp* *vib. ord. sul D*

Vln. 2 *sul G & D* *f* *sub pp* *senza vib. nat.* *vib. ord. sul A*

Vc. *sfzppp* *mp* *pp* *senza vib.* *psp* *nat.* *mf sub pp* *pp*

Cb. *sfz* *pp* *ff* *pp* *sfzpp* *f* *pp* *f* *pp*

45

AFI *ff* *p* *ff* *p* *f* *mp* *ff* *mf* *p* *f* *mf* *p* *f*

E♭ Cl. *ppp* *mp* *n* *n* *pp* *f*

B Cl. *mp* *n* *n* *ppp* *p* *ppp*

Hn. *pp* *mp* *n* take mute

B Tbn. *ppp* *p* *n* *ppp* poss.

Perc. *L.v.* wooden timp. stick *p* soft mallets

Vln. 1 *ppp* *mp* *n* *nat.* *ppp*

Vln. 2 *ppp* *mp* *n* *con sord.* *nat.* *ppp*

Vc. *vib. ord.* *pp* *mp* *sub. ff* *nat.* *pizz.* *arco con sord.* *sul A* *ppp*

Cb. *mf* *mp* *fff* *ppp* *p* *ppp* *pp* *n*

49

AFI. *mf p f mp pp mf p ppp mp*

E♭ Cl. *pp p ppp < sfz p ppp sfpp p ppp*

BCl. *p mp p ff n p pp*

Hn. *con sord. pp cresc. poco a poco mf*

B Tbone *p ppp mfzpp n*

Perc. *mf p*

Vln. 1 *pp mp ppp sfzp ppp sfzp ppp*

Vln. 2 *p mf p ff n p ppp*

Vc. *mp ppp p ppp p ppp*

Cb. *mp f p f pp*

5 5 3 5 5 3 5 5 3 5 5 3

10:9 3 1 2 3 1 2 3 3

vib. 3 5 3

con sord. pp cresc. poco a poco mf

mf p

nat. psp vib. ord. nat. psp nat. psp nat.

sul G nat. pst 3 vib. ord. senza vib. mst poco vib. pst vib. ord. nat.

poco vib. 5 5 3 5 5 3 5 5 3 5 5 3

cantabile nat. msp nat. sp nat.

52

AFI *p* *ppp* *mp* *p* *ppp* *mp* take piccolo

E♭ Cl. *mp* *ppp* *p* *pp* *sfz* *sfpp* *mfz* *p* *ppp*

B Cl. *mp* *ppp* *p* *ppp*

Hn. *pp* remove mute

B Tbone *ppp* *mp* *n* *ppp poss.* *p* *n* take harmon mute (stem in)

Perc. *3* *3*

Vln. 1 *mp* *ppp* *vib. ord.* *senza vib.*

Vln. 2 *mp* *ppp* *p* *ppp* *n* *mst*

Vc. *mp* *ppp* *p* *n* *mst*

Cb. *mf* *pp* *f* *ppp* *p* *ppp* *sp*

56

accel.

♩ = c.84

AFI.

gradually slacken embouchure as far as possible

E♭ Cl. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *ppp* *pp* *n*

gradually slacken embouchure as far as possible

BCl. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *ppp* *pp* *n*

Hn.

B Tbn

Perc. arco *p*

Vln. 1 *(nat.)* *mst* *sul G senza vib.* *vib. ord.* *senza vib. (mst)* *msp* *(nat.)*

Vln. 2 *senza sord. mst* *n* *ppp* *pp* *ppp* *pp* *p*

Vc. *senza sord. mst senza vib.* *n* *poco vib.* *senza vib.* *msp* *(nat.)*

Cb. *psp* *nat.* *p* *pp* *ppp* *pp* *p*