MITYA

Concerto for Clarinet

for solo B♭ clarinet, chamber orchestra and electronics

Taylor Brook

2010

Score in C

Instrumentation

flute (+ piccolo)
oboe
B♭ clarinet
tenor saxophone
baritone saxophone
Bassoon

horn
trumpet in C (cup, straight and harmon mutes)
trombone (cup, straight and harmon mutes)
tuba

solo B♭ clarinet

2 percussion:
I - 3 sizzle cymbals
I - 3 suspended cymbals
I - vibraphone
I - almglocken (A3, D4, E4, A4 and B4)
I - crotale (G6 only)
I - lion's roar
I - bass drum
I - pitched gongs (D3 and A3)
II - almglocken (B3, C#4, F#4 and G#4)
II - 3 sizzle cymbals
II - pitched gongs (E3, A3 and D4)
II - 3 timpani (32", 29" and 26")
II - wine glass (D5)
II - tubular bells

harp

2 violins
viola
cello
contrabass

MIDI keyboard (77 or more keys)
electronics (see performance instructions for details)

Concert Notes

Mitya, a clarinet concerto by Taylor Brook, was composed in partial fulfilment of the Master's of Music degree at McGill University, under the supervision of Brian Cherney and Sean Ferguson. Mitya is dedicated to the clarinetist Mark Bradley.

The title of this clarinet concerto is a reference to Kitty and Levin's son in Leo Tolstoy's Anna Karenina. In the final chapters of the novel, Tolstoy describes the process of conception, pregnancy, birth and infancy from the perspective of the father. Simply put, the emotional state of the father, Levin, moves from confusion and fear to understanding and acceptance.

In addition to informing the composition on a purely abstract level, I also used passages of the novel to develop the large-scale form and structure of the work. By avoiding word painting and the desire to make the story evident through the music alone, I have abstracted the dramatic contour from its original contents. I am interested in the derivation of musical form and structure from strong physical and emotional experiences such as the conception and birth of a child in the hope that these nearly universal and life-altering experiences may speak to an innate human emotionality. Perhaps, also, the act of artistic creation can be understood as a life-giving activity in which one's creation will go on to have a life of its own.

Mitya has three movements, performed without breaks. Each movement is defined by a different tonal centre and approach to harmony. The first movement focuses on the note A5 as a point of reference, played by the clarinet throughout the movement. As this A holds, harmonies fade in and out around it, giving the held note several different harmonic functions. The second movement is a passacaglia, which modulates up a just major third with every cycle of the passacaglia theme. Because of the unusual modulations, the tonality of the second movement slides further and further away from equal temperament as the theme repeats. The final movement features a clear D pitch centre throughout, with many different harmonies changing in reference to the D using a quasi-functional harmonic system.

Partition en “do”

Instrumentation

flûte (piccolo)
hautbois
clarinette en B♭
tenor saxophone
baritone saxophone

basson (contrebasson)

double cor
trompette en C (cup mute, straight mute et harmon mute)
trombone (cup mute, straight mute et harmon mute)
tuba

clarinette en B♭ solo

2 percussion:
I - 3 sizzle cymbals
I - 3 cymbals sospendu
I - vibraphone
I - almglocken (A3, D4, E4, A4 et B4)
I - crotale (G6 seulement)
I - lion’s roar
I - grosse caisse
I - pitched gongs (D3 et A3)
II - almglocken (B3, C#4, F#4 et G#4)
II - 3 sizzle cymbals
II - pitched gongs (E3, A3 et D4)
II - 3 timpani (32”, 29” et 26”)
II - verre à vin (D5)
II - carillons

harpe

2 violons
alto
violoncelle
contrebasse

clavier MIDI (77 clés au moins)
electroniques (voyez les instructions d’interprétation pour details)

Notes de programme

Ce concerto pour clarinette, *Mitya*, a été écrit pour ma Maîtrise en Musique à l’Université McGill, sous la direciton du compositeur Brian Cherney. *Mitya* est dédiée au clarinetiste Mark Bradley.

Le titre, *Mitya*, vient du nom du fils de Kitty et Levin dans le roman de Leo Tolstoy, *Anna Karenina*. L’inspiration principale est le processus de naissance, c’est-à-dire de le conception jusqu’à la jeune enfance. Mais ce processus est vu à partir de la perspective du père, Levin, tel que décrit par Tolstoy dans les derniers chapîtres de son roman. Les expériences de Levin concernant la naissance de son fils, Mitya, débutent avec la peur et la confusion, et se terminent par la compréhension et l’acceptation.

En plus de servir de source d’inspiration émotive pour la pièce, le concept de naissance a également été utilisé pour en créer la structure. Mon intention n’était pas de faire une pièce où l’histoire est évidente, mais plutôt d’extraire d’expériences émotionnelles très fortes, telle la naissance d’un enfant, des structures et des formes musicales. Après tout, l’acte de création artistique ne peut-il pas être vu aussi comme la naissance d’un enfant?...

En ce qui concerne la construction de la musique, Mitya est en trois mouvements ininterrompus. Chaque mouvement est défini par une tonalité et un système harmonique différent. Le premier mouvement a comme note centrale un La, joué par la clarinette pendant tout le mouvement. Les harmonies aparraissent et disparraisent autour de ce La, y conférant ainsi plusieurs functions harmoniques. Le deuxième mouvement est une passacaille dont le thème est modulé d’une tierce majeure juste avec chaque itération. Ces modulations font que la musique s’éloigne progressivement du tempérament égale. Le troisième et dernier mouvement se concentre sur un Ré grave avec, au dessus, plusieurs variations harmoniques.

notation and performance instructions

microtonality and just intonation

Although there are many microtones in this work, much of the harmony is quite consonant. The microtones are used to approximate just intervals, therefor small adjustments should be made by ear to play these intervals perfectly in tune. I advise to listen for the root of the chord (when present) in order to understand your particular role in the harmony.

The following acccidental nomenclature is also used to approximate exact pitches:

𝅀 - ♯ approximately 1/4 tone flat or sharp

↓ - ↑ approximately 1/6 tone flat or sharp

𝄬 - 𝄭 - 𝄳 - 𝄲 - 𝄰 - 𝄯 approximately 1/12 tone flat or sharp

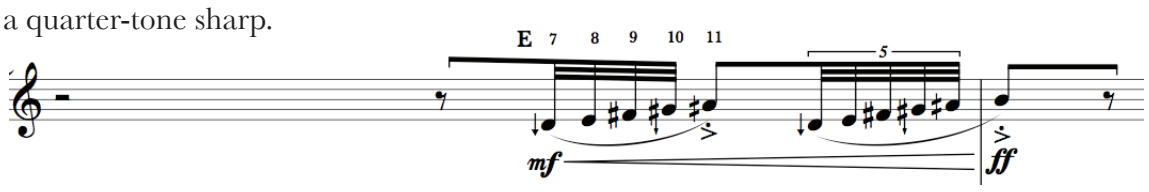
The accidentals showing the twelfth-tone (one sixth of a semitone) alterations should be thought of as extremely small inflections of the pitch. This minute alteration in pitch equals the difference between the just major third (the fourth harmonic, accessible on any string or brass instrument) and the equal temperament major third. Wind players need not use alternate fingerings for these pitches, instead they should inflect the pitch slightly as performers must do in tonal music performance practice when tuning the third of a chord. In other words, it is best to treat the notes with these accidentals as if they required a slight inflection for the sake of good tuning.

The sixth-tone (one third of a semitone) alteration equals the difference between the seventh harmonic and the equal temperament minor seventh. In other words, the seventh harmonic is a sixth-tone flat of the equal temperament minor seventh. This difference may be demonstrated by sounding the seventh harmonic on the fourth string of the cello; the pitch of this harmonic will be a sixth-tone flat of an equal temperament B-flat.

The quarter-tone alteration should be precisely halfway between the equal tempered pitches. The quarter-tone alteration can be heard at the 11th partial of the harmonic series, which is exactly halfway between the perfect fourth and the tritone.

The most important thing to keep in mind is that the goal of these microtones is often to realize acoustically consonant harmonies; if the performer can recognize their role in the harmony, this will ensure optimal tuning of the microtones.

This excerpt from the score indicates for the horn player use the partials of an E. As shown in the excerpt below, these partials are written as a number above the notes. The seventh partial is a sixth-tone flat, the tenth a twelfth-tone flat and the eleventh a quarter-tone sharp.



notation

dotted line - Signifies a gradual change from the marking at the beginning of the dotted line to what is marked at the end. The dotted line is used both for tempo changes as well as playing techniques. For example, if you find in your part an “ord” marked with a dotted line leading to “alto sul tasto” then it should be executed as a gradual movement of the bow from the ordinary playing position to the alto sul tasto position for the duration between the beginning of the dotted line and the end.

Glissandi must be performed for the entire duration of the note.

ø - niente - (A dynamic approaching silence.)

⌀ - dampen symbol

fast as possible - (Play given notes as rapidly as possible.)

quasi gliss - (The passage marked doesn’t require rythmic accuracy, but should be more gestural.)

notation et instructions d'interprétation

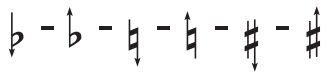
intonation juste et les microtones

Bien qu'il y ait beaucoup de microtons dans cette œuvre, une grande partie de l'harmonie est tout à fait consonante. Les microtons sont employés pour appoximer les intervalles naturels. Pour cette raison, de petites modifications devraient être faites à l'oreille pour se rapprocher le plus possible des intervalles naturels. Je vous conseille d'écouter la fondamentale de l'accord (lorsque présente) et de comparer votre note afin de comprendre son rôle dans le cadre d'une harmonie naturelle.

Les symboles suivant sont untiliser pour approximer les hauteurs:

aux environs d'un 1/4 ton bas ou haut

 aux environs d'un 1/6 ton bas ou haut

 aux environs d'un 1/12 ton bas ou haut

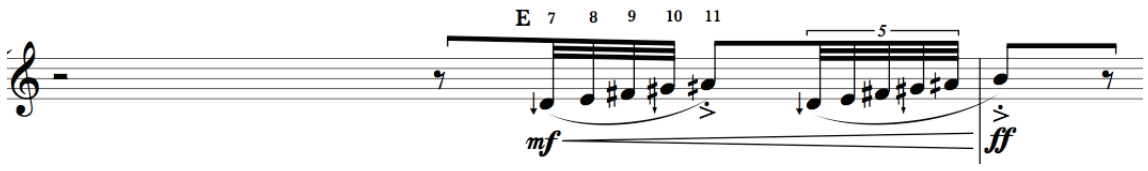
Les symboles qui signifient les modifications par un douzième de ton (un sixième d'un demi-ton) peuvent être traités comme une inflexion extrêmement miniscule. Cette alteration miniscule est égale à la différence entre la tièrce majeure juste et la tièrce majeure en tempérament égal. Les jouers des vents n'ont pas besoin d'utiliser une doigté inhabituel pour ces notes; ils peuvent infléchir les notes légèrement, comme on le fera naturellement en jouant la tièrce d'un accord dans la musique tonale. Autrement dit, il est préférable de traiter les notes avec ces signes accidentels comme si elles étaient des notes «réguliers» qui n'exigeaient qu'une petite infléxion pour être bien accordées.

L'alteration d'un sixième de ton égale la différence entre le septième partiel et le septième mineur en tempérament égal. Autrements dit, le septième partiel est un sixième de ton plus bas que la septième mineur en tempérament égal. La différence peut être démontrer en jouant le septième partiel sur la quatrième corde du violoncelle; l'hauteur qui en résulte est un sixième de ton plus bas que le Si bémol sur un instrument tempéré.

L'alteration d'un quart de ton doit être exactement mi-chemin entre les demi-tons de tempérament égal. Le quart de ton peut-être entendu à la onzième partial, qui est exactement mi-chemin entre le quatrième et le triton.

C'est important de savoir que la fonction des mictrotons est souvent de réaliser des accords consonant, donc si le joueur peux identifier leur rôle dans l'accord, l'accordage plus ou moins exact en résultera.

Cet extrait de la partition indique que le joueur du cor dois utiliser les partiels d'un Mi, démontrés par les chiffres au dessus des notes. Le septième partiel est un sixième de ton plus bas que le Ré tempéré, le dixième partiel un douxième de ton plus bas que le Sol dièse tempéré, et l'onzième partiel un quart de ton plus haut que le La bécarre.



notation

pointillé - Le pointillé indique une modification progressive entre l'indication initiate et l'indication ciblée. Le pointillé est utilisé pour les changement de tempo ainsi que pour les techniques d'exécutions. Par exemple, si vous trouvez dans votre partition l'indication "ord" avec un pointillé à l'indication "alto sul tasto", vous devez graduellement déplacer l'archet de la position "ord" à la position "alto sul tasto" pendant la durée entière du pointillé.

Les glissandi doivent être exécutés pour la durée entière de la note.

ø - niente - (Une nuance qui s'approche du silence.)

 - étouffer

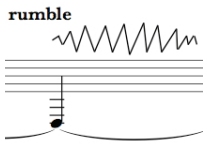
fast as possible - (Notes joués le plus vite possible.)

quasi gliss - (Le passage indiqué n'exige pas l'exactitude rhythmique, mais devrait être plus gestuel.)

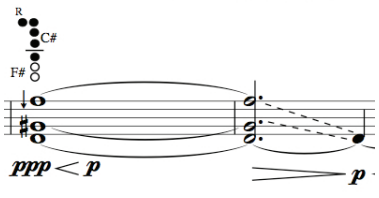
B♭ clarinet soloist

Λ - tounge accent

≻- breath accent

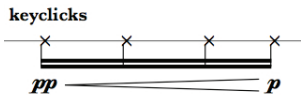


rumble - (create an intense tremolo-type sound by either oscillating the back of the tounge rapidly or shaking the clarinet)

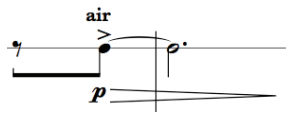


gradually remove upper partials - (this is written above some multiphonics, indicating that the multiphonic should gradually shift into the fundamental as a regular note)

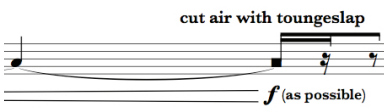
winds



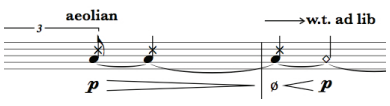
keyclick - (press keys down forcfully without blowing through the instrument to make a percussion noise.)



air - (Blow through the instrument to make an air noise.)



cut air with tongueslap - square notehead - (suddenly stop the flow of air into the instrument with the tounge in a forcefull manner, not only suddenly stoping the note, but also making a percussive noise with the tounge.)

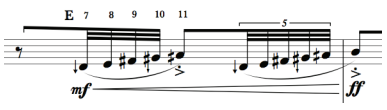


aeolian - aeolian tone - (pitched air, for the flute only.)
w.t ad lib. - whistle tones ad lib - (produce any whistle tones over the given fundamental, written as a diamond notehead. For the flute only.)

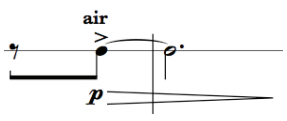
Λ - tounge accent

≻- breath accent

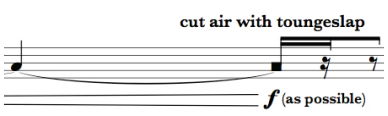
brass



The horn is asked to play certain partials in their uncorrected tuning, this is notated by the fundemental note name and partial number written above the notated pitch.



air - (Blow through the instrument to make an air noise.)



cut air with tongueslap - square notehead - (suddenly stop the flow of air into the instrument with the tounge in a forcefull manner. This technique will not only stop the note, but also produces a percussive noise.)

hand bend - (Horn only - Bend the pitch by gradually inserting or removing your fist from the bell of the horn.)

Λ - tounge accent

≻- breath accent

strings

Natural harmonics are notated as a small circle above the sounding pitch. Harmonics written on pizzicato notes should be played more forcefully than normal pizzicatto notes in order to bring out the bell-like timbre.

ord. - ordinario

s.t. - sul tasto - (Bow over the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow 5-7 centimetres up the fingerboard.)

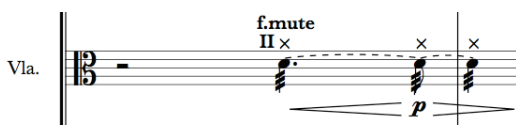
s.p. - sul ponticello - (Bow close to the bridge.)

a.s.p. - alto sul ponticello - (Bow so that part of the hair is on the bridge and part is on the string, thereby producing a quiet but harsh sound. This technique will often silence the fundamental pitch of the string.)

c.v. - con vibrato

s.v. - senza vibrato

full bows throughout - (play using the entirety of the bow, resulting on variable bow speed dependant on the bow markings.)



f.mute - fingered mute - (Mute the open string(s) with your left hand while bowing normally so that only pitchless noise is produced.An “X” is written above each notehead to signify this technique.)

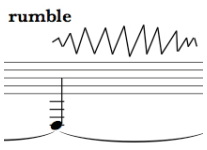
percussion

Never dampen any of the instruments unless the dampen symbol is notated.

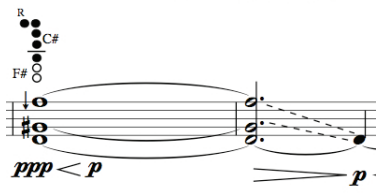
soliste B♭ clarinette

Λ - accent de la langue

≻- accent du souffle

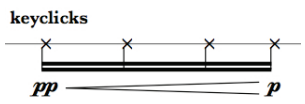


rumble - (produisez un type de son tremolo intense par un movement vite avec l'arrière de la langue ou par secouant la clarinette.)

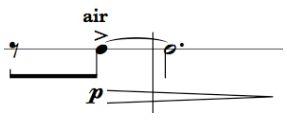


gradually remove upper partials - (cette phrase, qui apparait au dessus de quelque multiphoniques, indique que le multiphonique doit se transformé (ou se «résoudre») peu à peu à la hauteur fondementale.)

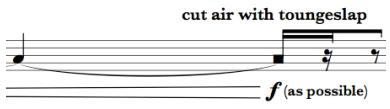
vents



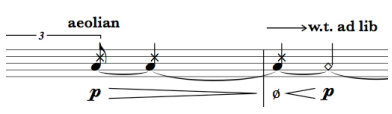
keyclick - (Appuyez les Clés avec puissance sans soufle pour produire un bruit percussif.)



air - (Soufflez dans l'instrument pour produire un bruit de souffle uniquement.)



cut air with toungeslap - note carrée - (interrompre le passage du souffle dans l'instrument d'un coup sec en utilisant la langue avec puissance. Cette téchnique ne fait qu'arrêter le son, mais produit aussi un bruit percussif.)

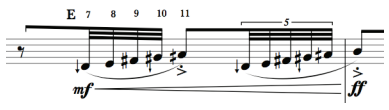


aeolian - aeolian tone - (souffle avec ton, pour la flôte seulement)
w.t ad lib. - whistle tones ad lib - (produisez les "whistle tones" avec le fondementale donné, ecrit comme une note en losange. Pour le flôte seulement)

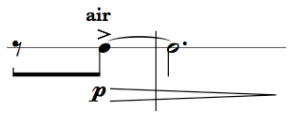
Λ - accent de la langue

≻- accent du souffle

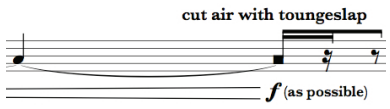
cuivres



Le cor doit jouer certains partiels naturellement faux, indiqué par la fondamentale avec le nombre du partiel desiré au-dessus la note.



air - (Soufflez dans l'instrument pour produire un bruit de souffle.)



cut air with toungeslap - note carrée - (interrompre le passage du souffle dans l'instrument d'un coup sec en utilisant la langue avec puissance. Cette téchnique ne fait qu'arrêter le son, mais produit aussi un bruit percussif.)

hand bend - (Cor seulement - modifier la justesse en insérant ou en retirant votre main de la cloche du cor.)

Λ - accent de la langue

≻- accent du souffle

cordes

Les harmoniques naturelles sont notées avec un petit cercle au-dessus de la note. Les harmoniques pour pizzicato devraient être jouées avec plus de force que des notes normales de pizzicatto afin de reproduire un timbre de cloche.

ord. - ordinario

s.t. - sul tasto - (Jouer sur la touche.)

a.s.t. - alto sul tasto - (Jouer le plus haut possible sur la touche, très près des doigts de la main gauche.)

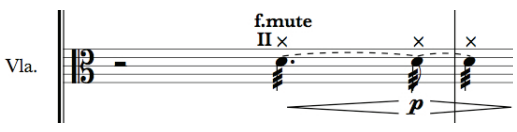
s.p. - sul ponticello - (Jouer près du chevalet.)

a.s.p. - alto sul ponticello - (Jouer preque sur le chevalet. Souvent, cette technique oblitérera la fondamentale de la corde.)

c.v. - con vibrato

s.v. - senza vibrato

full bows throughout - (Jouez avec l'arc entier, et qu'il fasse rapidité de l'arc variable qui dépend sur les indications de l'arc.)

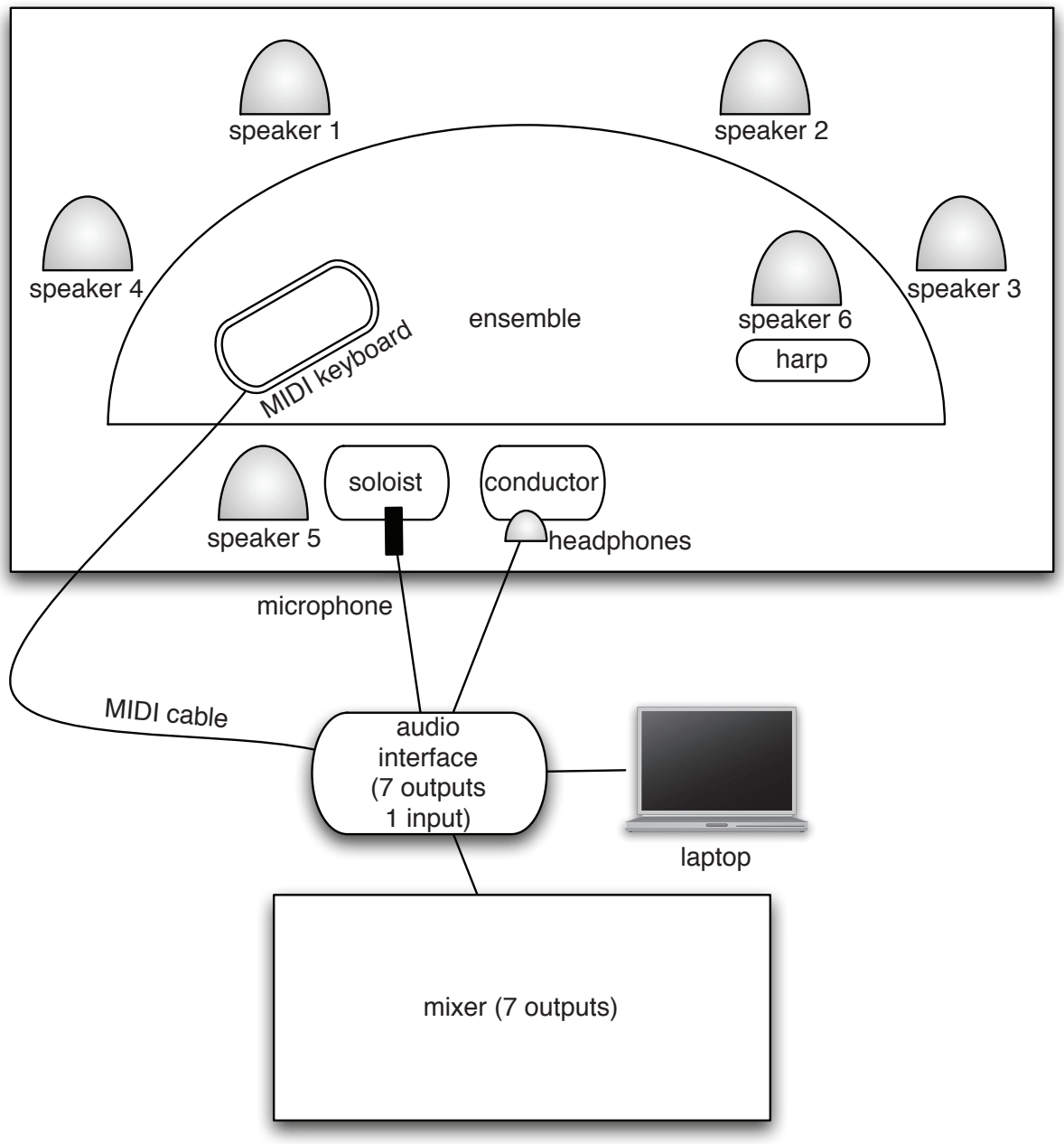


f.mute - fingered mute - (Etouffer les cordes ouvertes avec la main gauche tout en jouant normalement de façon à ce que seulement le bruit soit produit. Il y a une "x" au-dessus de chaque note pour signifiér cette technique.)

percussion

Ne jamais étouffer les instruments à moins que le symbole d'étouffement soit écrit.

staging and electronics



electronics

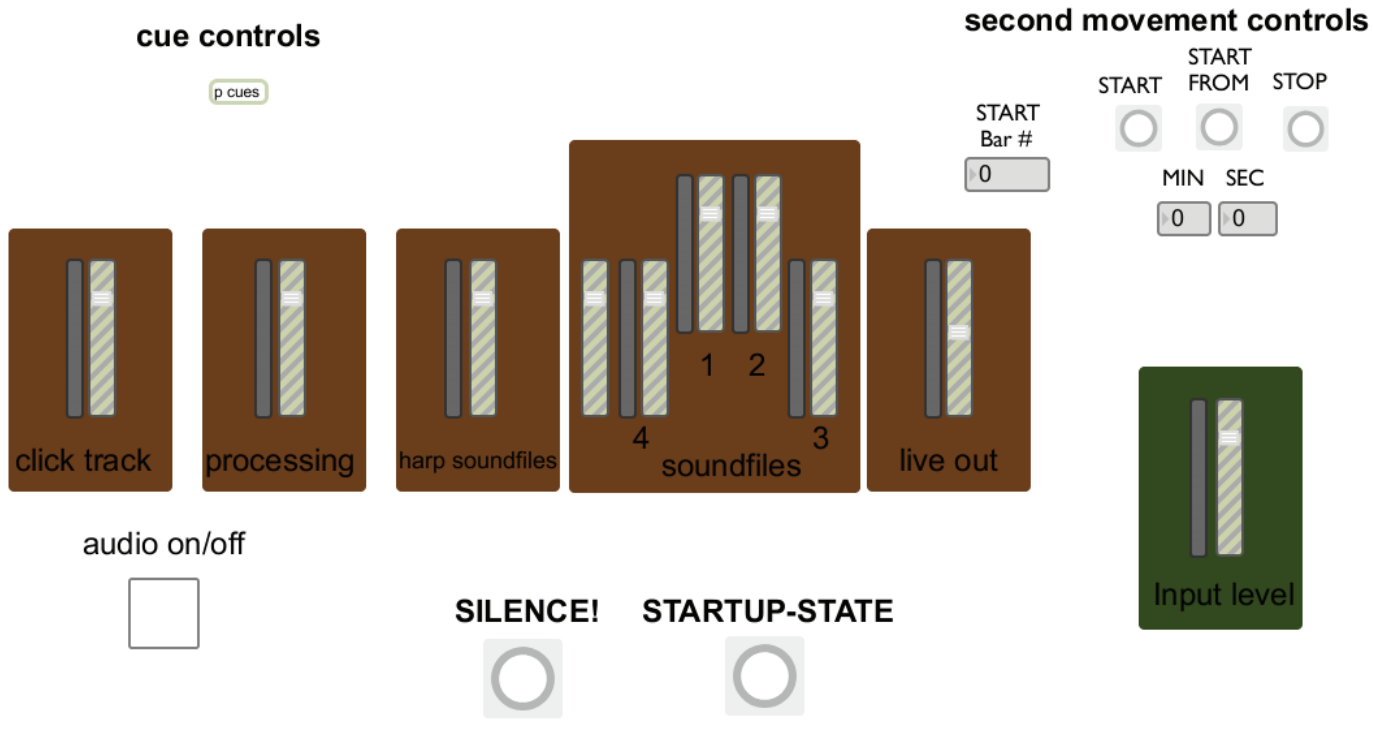
For realizing the electronic component of this piece, the exact technical details, a Max/MSP patch as well as all necessary soundfiles are contained on an accompanying DVD.

This composition requires the following equipment:

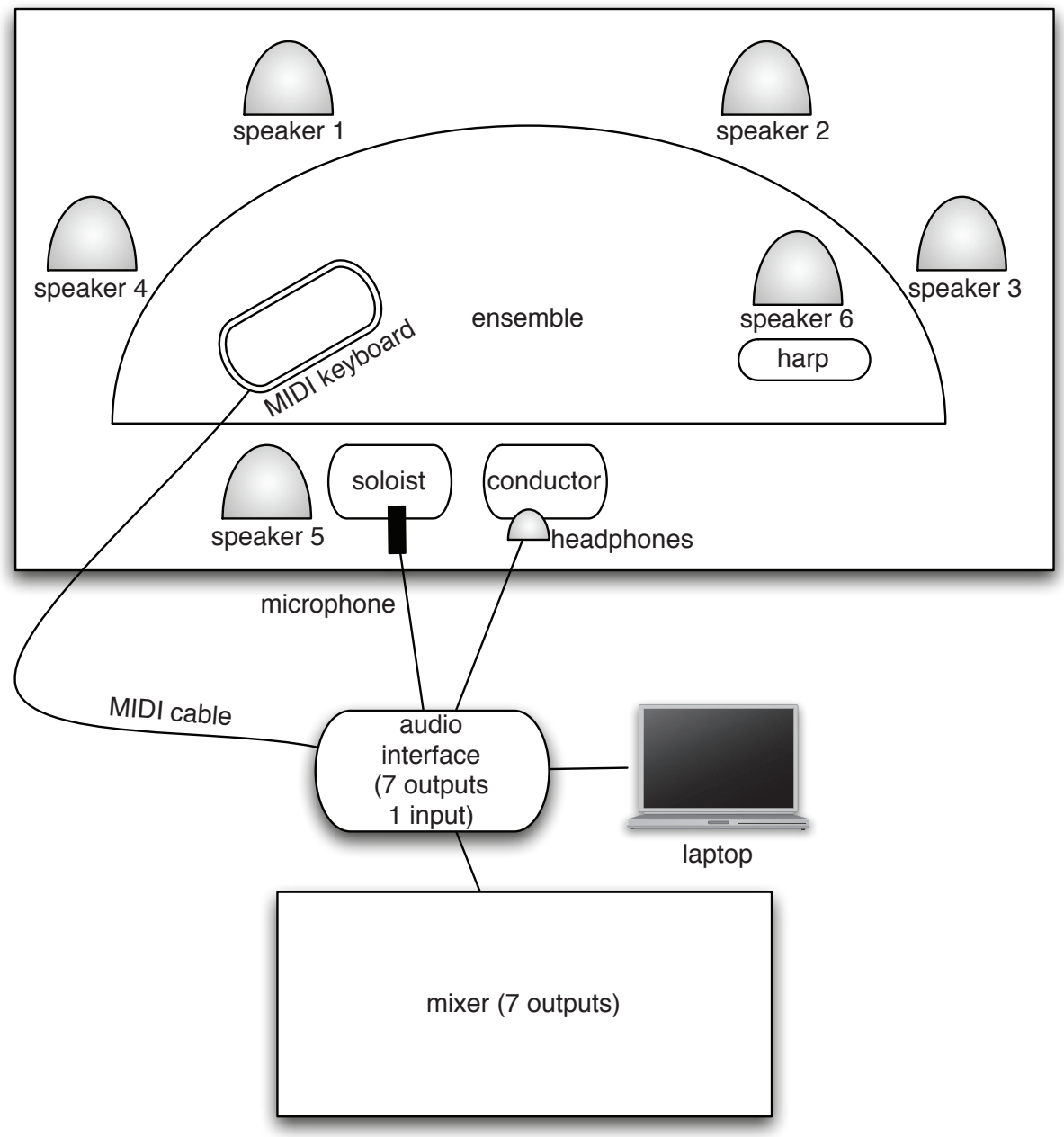
- 1 speaker placed in close proximity to the clarinet soloist
- 1 speaker placed just behind the harp, ideally played into the soundboard of the harp
- 4 speakers behind the ensemble, raised at least five feet high so that they may project sound over the musicians into the hall
- 1 clarinet microphone (preferably a condensor clip-on mic)
- 1 MIDI drumpad for the second percussionist
- computer running max/MSP 5.0 or higher
- an audio interface with a minimum of 1 input and 7 outputs
- 1 set of headphones to be used by the conductor for the clicktrack in the second movement

note: Only the clarinet soloist needs to have a microphone; the output of the clarinet microphone is sometimes processed live by the max/MSP patch. Otherwise, the electronic component is entirely soundfile diffusion.

MAX/MSP patch



mise en scène et électroniques



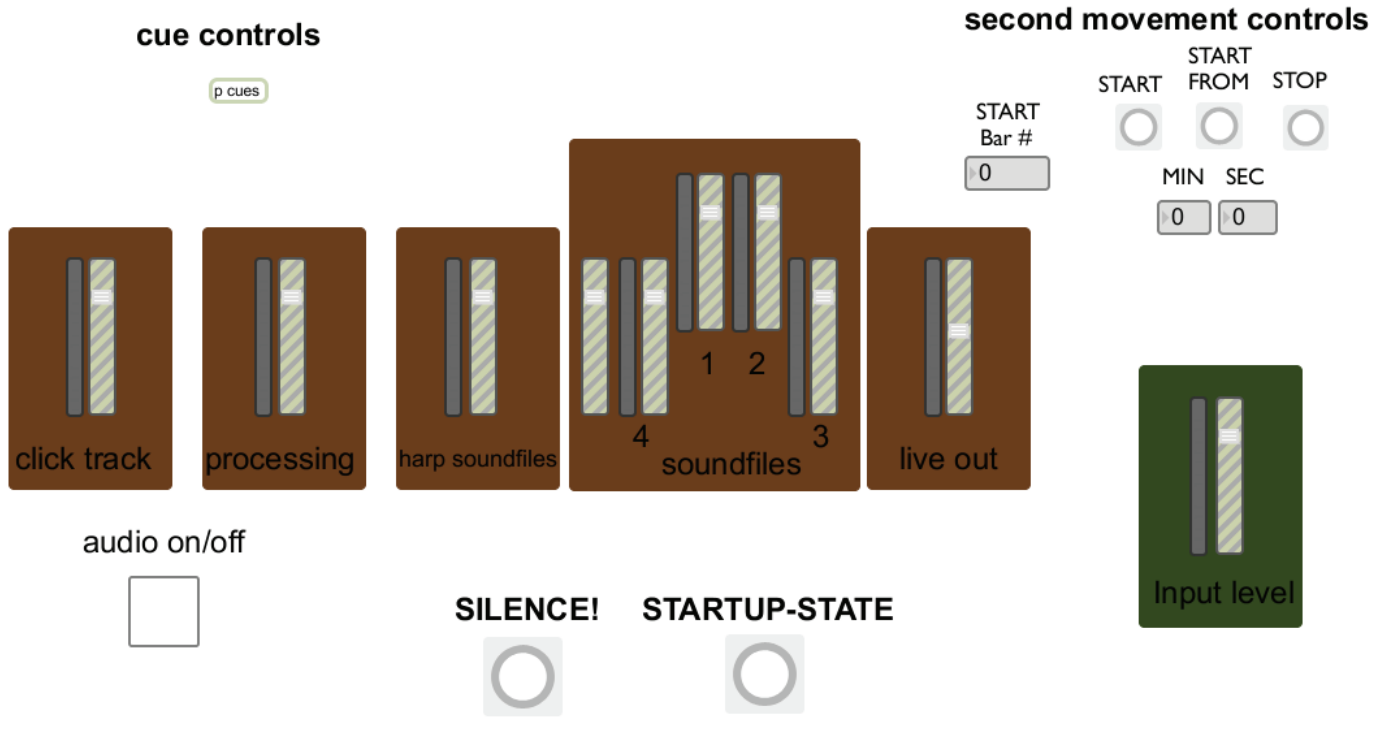
electroniques

Quand à la realisation de la partie éléctronique, des instructions détaillés, un programme Max/MSP et tout les échantillions nécessaire sont incluts sur le DVD qui accompagne la partition.

Cette pièce exige l'équipment suivant:
- 1 haut-parleur placé proche du concertiste
- 1 haut-parleur placé un peu en arrière de la harpe, idéalement orienté pour qu'il joue dans corp de la harpe
- 4 haut-parleur en arrière de l'ensemble, surélevé d'au moins 1.5 metres pour que le son de se propage dans la salle, au dessus des musiciens.
- 1 microphone pour la clarinette (idéalement du type «condensor clip-on»)
- 1 clavier MIDI à 77 clés
- un ordinateur avec max/MSP 5.0 ou après
- une interface audio avec un minimum de une entrée et sept sorties
- écouteurs pour le chef d'orchestre pour le «clicktrack» dans la deuxième partie.

Seulment la clarinette solo a besoin d'un micro; les autres instruments n'ont pas besoin d'amplification. Le son de la clarinette est parfois transformé par max/MSP; plus souvent, les électroniques servent à déclencher des échantillons.

MAX/MSP patch



Mitya

Concerto for Clarinet

Taylor Brook

♩ = 42

Flute
Oboe
Clarinet in B♭
Tenor Sax.
Baritone Sax.
Bassoon
Horn in F
Trumpet in C
Trombone
Tuba
Solo Clarinet in B♭
Percussion 1
Percussion 2
Harp
Violin 1
Violin 2
Viola
Cello
Bass
MIDI keyboard
Electonics

keyclicks
aeolian
rumble
ALMGLOCKEN two-tone marimba mallets
PITCHED GONGS
D C B/ E F♭ G A
f.mute II
f.mute I
pizz. II
cue 1
[ambient, with noise elements]

3

Fl.
keyclicks
aeolian
w.t. ad lib
aeolian
w.t. ad lib
aeolian
norm.

Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
(continuous key noise)

Hn.
air (finger "la")

C Tpt.
air (finger "la")

Tbn.
air (finger "la")

Tuba
air (finger "la")

B♭ Cl. solo
[RINGMOD]

Perc. 1
ALMGLOCKEN
top
bottom
top
take 3 SIZZLE CYMBALS
wooden drumsticks

Perc. 2
(gongs)

Hp.

Vln. 1
Vln. 2
norm.
pizz.
gliss harmonics (pitches approximate, rhythm exact)

Vla.
Vlc.
Cb.
arco

MIDI keys

El.

6

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

(sizzle cymbals)
(gongs)
take VIBRAPHONE (with bow)
cue 2

8

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

VIBRAPHONE
arco

Perc. 1

(gongs)

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

cue 3

cue 4

cue 5

cue 6

El.

11

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

MUTE
HARMON MUTE (stem in)
(*close pad with 2)
(vibraphone)
(gongs)
cue 7
cue 8
cue 9
cue 10
IV

15

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
HARMON MUTE (stem in)
Tbn.
MUTE
Tuba
B♭ Cl. solo
(vibraphone)
Perc. 1
(gongs)
Perc. 2
Hp.
MUTE (leather)
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
cue 11
cue 12
cue 13
cue 14
El.

19

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
(vibraphone)
Perc. 1
(gongs)
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

w.t. ad lib
[RING MOD]
take 4 CYMBALS
fast as possible
A - A♭
I
II
MUTE (leather)
a.s.t.
cue 15
cue 16
cue 17

23

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

El.

pppp

pp

mp

mf

p

ppp

UNMUTE

G

[END RING MOD]

[SOFT DELAY]

(gongs)

take 3 SIZZLE CYMBALS
and TUBULAR BELLS

a.s.t.

ord.

arco

ord.
pizz.

cue 18

click track begins (conductor only)

28 II ♩ = 60

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba

B♭ Cl. solo

II ♩ = 60

(gradually remove upper pitches)

(*close pad with 2)

Perc. 1
Perc. 2

4 CYMBALS

BELLS + 3 SIZZLES

Hp.

II ♩ = 60

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

f.mute

MIDI keys

cue 19

click track (conductor only)

etc. . .

[CLARINET MULTIPHONIC]

El.

(CLARINET-LIKE TIMBRE)

36

half aeolian

Fl. pppp pp mf pppp

Ob.

B♭ Cl. pppp pp pppp p pppp pppp p

T. Sx. pppp p pppp

B. Sx.

Bsn.

A♭ (G) (partial hand bend)

Hn. ppp p ppp

C Tpt.

Tbn.

Tuba

B♭ Cl. solo mf pppp p mf ppp mf p mf p mf

(cymbals)

Perc. 1 ppp p ppp p

(sizzles + bells)

Perc. 2 ppp p ppp p ppp p

Hp. ppp mp ppp mp

Vln. 1 II p II p

Vln. 2 p p

Vla. p p

Vlc. p p

8va I V

Cb. ppp p ppp p

MIDI keys

El.

42

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

(cymbals)

Perc. 1

(sizzles + bells)

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

El.

48

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
(cymbals)
Perc. 1
(sizzles + bells)
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

pppp pp mf ppp p air norm. II f.mute

55

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

A♭(G) norm.

(partial hand bend)

air

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

(cymbals)

Perc. 1

(sizzles + bells)

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

El.

63

Fl.

Ob.

B♭ Cl.

pppp mp

T. Sx.

B. Sx.

Bsn.

Hn.

A
norm.
7 8 9 10 11
ppp p

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

R F
mf ppp ppp p
mf pppp
pppp mf p mp pp mf
slide r.h. first finger
pppp pppp

(cymbals)

Perc. 1

ppp p
ppp p
ppp p
ppp

(sizzles + bells)

Perc. 2

ppp p
ppp p
ppp pp p
pp

Hp.

Vln. 1

p
f.mute
I II
II III
p
p
II III
p
II III
p

Vln. 2

f.mute
II
p
p
p

Vla.

f.mute
II
p
p
p

Vlc.

f.mute
II
p
p
I II
p

Cb.

III V
ppp
p ppp

MIDI keys

El.

70

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

(cymbals)
(sizzles + bells)
air
norm.

77

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
(cymbals)
Perc. 1
(sizzles + bells)
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

air
norm.
f.mute

83

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

norm.
air
F#
(cymbals)
(sizzles + bells)

87

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

(partial hand bend)
(cymbals)
(sizzles + bells)
norm.
s.t.
s.p.
F♯ - F♮
E♮ - E♯

92

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
(cymbals)
Perc. 1
(sizzles + bells)
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

96

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
(cymbals)
Perc. 1
(sizzles + bells)
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

102

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

air
norm.
(cymbals)
(sizzles + bells)
s.t.
s.p.

107

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
(cymbals)
Perc. 1
(sizzles + bells)
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

112

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
(cymbals)
Perc. 1
(sizzles + bells)
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

F# norm.
hand bend
norm.
(s.p.)
ord.
s.p.
s.t.

116

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
(partial hand bend)
C Tpt.
Tbn.
remove MUTE
Tuba
remove MUTE
B♭ Cl. solo
take LION'S ROAR
Perc. 1
take TIMPANI
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

120

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

s.p.
ord.
REMOVE MUTE
pizz.

125

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

p pppp
p pppp
p ppp
p ppp
remove MUTE
[DELAY]
f p f mf fp mf p mf p f
ord. s.p. (s.p.) ord. REMOVE MUTE
arco

129

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

senza vib. (ord.) molto vib. s.p. senza vib. ord.

Cb.

MIDI keys

El.

133

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

vib.
flz.
LION'S ROAR
TIMPANI

138

take PICCOLO

click track ends

Fl.

Ob.

B♭ Cl.

vib.

T. Sx.

B. Sx.

Bsn.

Hn.

E

(finger trill)

C Tpt.

Tbn.

Tuba

rip down through partials

B♭ Cl. solo

[END DELAY]

(lion's roar)

take BASS DRUM and GONGS

Perc. 1

(timpani)

Perc. 2

Hp.

D C B♭ / E♭ F♭ G A

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

El.

[HARP]

30

141

III ♩ = 102

PICCOLO

Picc.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

D 4

III ♩ = 102

[RINGMOD]
[SLIGHT PITCH SHIFTING]

B♭ Cl. solo

BASS DRUM and GONGS

Perc. 1

(timpani)

Perc. 2

Hp.

A - A♭

III ♩ = 102

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

cue 20

El.

144

Picc.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

finger trill

MUTE

(gongs and bass drum)

(timpani)

A♭ - A♮

scratch

scratch

146

Picc.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

[end RING MOD and PITCH SHIFT]

(gongs and bass drum)

(timpani)

B♭ - B♮
E♭ - E♮

s.p.
(s.p.)
ord.
(ord.)

149 **ACCEL**(POCO A POCO)

Picc.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba

ACCEL(POCO A POCO)

B♭ Cl. solo

(gongs and bass drum)

Perc. 1

(timpani)

Perc. 2

Hp.

ACCEL(POCO A POCO)

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

MIDI keys

El.

152

♩ = 116

Picc.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba

STRAIGHT MUTE
STRAIGHT MUTE
2nd position (A fundamental)

♩ = 116

[QUIET DELAY]

B♭ Cl. solo

(gongs and bass drum)

Perc. 1
(timpani)
Perc. 2
Hp.

♩ = 116

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys

ord.
bow as necessary
cue 21

[sound mass with rapid movement]

El.

154

Picc.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

(gongs and bass drum)

Perc. 1

(timpani)

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

El.

158

Picc.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

pppp mp pppp
ppp mf ppp
mf mf f p
fast as possible
fp
(gongs and bass drum)
(timpani)
[END QUIET DELAY]
cue 22

162

ACCEL(POCO A POCO)

Picc.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba

ACCEL(POCO A POCO)

B♭ Cl. solo

(gongs and bass drum)

Perc. 1

(timpani)

Perc. 2

Hp.

ACCEL(POCO A POCO)

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

MIDI keys

El.

166

♩ = 132

Picc.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba

ffp
pppp
remove MUTE
ppp

♩ = 132

B♭ Cl. solo

(gongs and bass drum)

Perc. 1

(timpani)

Perc. 2

Hp.

D C♯ B / E F♯ G A

♩ = 132

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

arco

MIDI keys

El.

171

Picc.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
(gongs and bass drum)
Perc. 1
(timpani)
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

176

Picc.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
[RING MOD]
(gongs and bass drum)
Perc. 1
(timpani)
Perc. 2
Hp.
C♯ - C♮
poco s.p.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
cue 23
El.

181

Picc.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
[END RING MOD]
(gongs and bass drum)
Perc. 1
(timpani)
Perc. 2
Hp.
Vln. 1
poco s.p.
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

184

take FLUTE

Picc.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

lip down

(gongs and bass drum)

Perc. 1

(timpani)

Perc. 2

Hp.

F♯ - F♮

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pizz.

MIDI keys

cue 24

cue 25.1

cue 25.2

cue 25.3

cue 25.4

cue 25.5

cue 25.6

cue 25.7

El.

[HARP]

[sound mass with rapid movement]

187

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

(gongs and bass drum)

Perc. 1

(timpani)

Perc. 2

Hp.

pedal slide

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

cue 25.8

cue 25.9

cue 25.10

cue 25.11

El.

191

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

FLUTE

(repeat as fast as possible until measure 193 downbeat)

D

(gongs and bass drum)

(timpani)

C♯ - C♮
E♭ - E♮

(s.p.) ord.

ord.

ord.

s.p.

s.p.

s.p.

II I

II

195

RIT

Fl. Ob. B♭ Cl. T. Sx. B. Sx. Bsn. Hn. C Tpt. Tbn. Tuba

RIT

B♭ Cl. solo

(gongs and bass drum)

Perc. 1

(timpani)

Perc. 2

Hp.

RIT

Vln. 1 Vln. 2 Vla. Vlc. Cb.

MIDI keys

cue 26 cue 27.1 cue 27.2 cue 27.3 cue 27.4 cue 27.5

[CLARINET-LIKE TIMBRE]

El.

[SQUARE-WAVE SYNTH TIMBRE]

200 ♩ = 66 RIT ♩ = 44

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba

fff ffff
mp pp pppp

B♭ Cl. solo

♩ = 66 RIT ♩ = 44

pp mp pp mp pp mp

(gongs and bass drum)
take VIBRAPHONE (with bow)
Perc. 1
ff
(timpani)
take WINE GLASS
Perc. 2
ff

Hp.
fff
ppp p ppp

♩ = 66 RIT ♩ = 44

MUTE (leather)
Vln. 1
Vln. 2
Vla.
Vlc.
fff

bow as neccessary
Cb.
pp mp

MIDI keys
cue 27.6

[CLARINET-LIKE TIMBRE]
fade out from highest to lowest note
[CLARINET MULTIPHONIC]
p
[sound mass with rapid movement]
El.
mf
f fff

206

Fl.

Ob.

B♭ Cl.

ppp p p p p p p p pppp

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

ppp p p p p p p pppp

VIBRAPHONE
arco

Perc. 1

pp mp pp mp

WINE GLASS
with two-tone yarn marimba mallets

Perc. 2

pppp p pppp

Hp.

p pp

MUTE
full bows throughout
s.t.

Vln. 1

pppp

MUTE
full bows throughout
s.t.

Vln. 2

pppp pp p

MUTE
full bows throughout
s.t.

Vla.

pppp mp

MUTE
full bows throughout
s.t.

Vlc.

pppp mp pp p pp

Cb.

pp

MIDI keys

cue 28

[HARP]

El.

p

209

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

(vibraphone)

Perc. 1

(wine glass)

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

El.

212

Fl.

Ob.

B♭ Cl.

pppp

T. Sx.

p *pppp*

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

p *pp* *p* *ppp* *pppp* *mp* *ppp* *mp* *pppp*

(**vibraphone**)

Perc. 1

ppp *p* *ppp* *p*

(**wine glass**)

Perc. 2

Hp.

Vln. 1

(**s.t.**) ord. IV s.t.

p *ppp* *ppp* *p* *ppp* *pppp* *pp*

s.p. s.t.

Vln. 2

p *pp* *p* *pppp* *pp* (**s.t.**) s.p. s.t. *p* *pp*

Vla.

(**s.t.**) ord. (**ord.**) poco s.p. s.t.

p *pp* *mp* *pppp* *p* *pp* *p* *pp* *p*

Vlc.

pp

Cb.

p *pp*

MIDI keys

cue 29

El.

[CLARINET]

p *p* *p*

215

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

pppp mf ppp

(vibraphone)

Perc. 1

ppp p ppp

(wine glass)

Perc. 2

Hp.

mp

Vln. 1

p pp p pp p ppp pp

ord. III

Vln. 2

p ppp p ppp p ppp s.t. pp

Vla.

ppp p ppp p ppp

Vlc.

ord. I

ppp ppp p ppp

Cb.

MIDI keys

cue 30

[HARP]

mp

El.

217

Fl.

Ob.

B♭ Cl.

pppp *pp* *pppp*

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

mp *ppp* *pppp*

(vibraphone)

Perc. 1

p *ppp* *p*

(wine glass)

Perc. 2

pppp *p* *pppp*

Hp.

mp

Vln. 1

(s.t.) s.p. s.t.

p *pp*

Vln. 2

(s.t.) s.p. s.t.

p *pp*

Vla.

s.t.

pp

(s.t.) s.p. s.t.

p *pp*

Vlc.

s.t.

pp *p* *pp*

p

Cb.

p *pp*

MIDI keys

cue 31

El.

219

Fl.

Ob.

B♭ Cl.

p *pppp*

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

mfp *mf* *ppp* *mf* *ppp*

(vibraphone)

Perc. 1

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

(wine glass)

Perc. 2

p *pppp* *p* *pppp*

Hp.

mp *mp* *p*

Vln. 1

III ord. s.p. ord. III s.t.

p *pp* *p* *pp* *mp* *mp* *ppp* *mp* *pp*

Vln. 2

s.p. s.t.

p *ppp* *mp* *mp* *ppp* *mp* *ppp* *pp*

Vla.

(s.t.) s.p. (s.p.) s.t.

mp *pp* *p* *pp*

Vlc.

I ord. II s.t.

pp *mp* *mp* *ppp* *pp* *p* *pp*

Cb.

MIDI keys

cue 32 cue 33 cue 34

[HARP]

mp *mp* *p*

El.

222

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

(vibraphone)

Perc. 1

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

El.

224

Fl.

Ob.

B♭ Cl.

ppp

T. Sx.

ppp

B. Sx.

ppp

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

mp pp mf

(vibraphone)

Perc. 1

p

ppp

(wine glass)

Perc. 2

p

Hp.

Vln. 1

mp pp mp

(s.t.) s.p. s.t.

Vln. 2

p pp mf

pp

Vla.

mp pp

mp pp

Vlc.

p pp mf

pp

Cb.

MIDI keys

cue 35

cue 36

[BOWED VIBRAPHONE]

p

ppp

El.

227

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
(vibraphone)
Perc. 1
(wine glass)
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
cue 37
cue 38
[HARP]
[CLARINET]
El.

230 **ACCEL**

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

ACCEL

B♭ Cl. solo

mf *ppp* *mf ppp*

(**vibraphone**)

Perc. 1

ppp *p*

(**wine glass**)

Perc. 2

Hp.

ACCEL

Vln. 1

pp *mp* *pp*

Vln. 2

mp *pp*

Vla.

Vlc.

p *pp* *p* *pp* *p* *pp*

Cb.

p *pp*

MIDI keys

cue 39 **cue 40** **cue 41**

mp

El.

232 ♩ = 56

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba

B♭ Cl. solo

(vibraphone)
Perc. 1

(wine glass)
Perc. 2

Hp.

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

MIDI keys

El.

mp R Eb F# R G# R G# R G# R Eb G# 3 pppp

quasi gliss (rhythm approx.)
D 7 8 9 10 11 5
p
p
trigger down, lowered 4th position (D fundamental)
p

♩ = 56
R R R R lip down
f mp f 10 ff

ppp mp ppp f

mp pppp mf pppp

mp mf

♩ = 56
ord. III
ppp mp pp mf pp f

ord. I
mp pp mp pp mf pp f ppp

ord. I
pppp mp pp mf pp f ppp

ord. I
pppp pppp mp pp mf pp III pp II III f II gliss harmonics mp 8va f

cue 42
cue 43

mp mf

235

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

cantabile

(wine glass)

gliss harmonics

(high as possible)

s.t.

238

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
(vibraphone)
Perc. 1
(wine glass)
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

harmonic gliss.
flz.
REMOVE MUTE

241

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

13

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

B♭ Cl. solo *fp* *mf* *p* *mf* *p* *mfp* *f* *mf* *pp* *mf* *p*

(vibraphone)

take VIBRAPHONE and CROTALES

Perc. 1 *f*

(wine glass)

Perc. 2 *mp* *pp*

Hp. *ff*

III IV c.v. ord. s.v. c.v. s.v.

Vln. 1 *fff* *p* *mf* *p* *f* *mf* c.v. s.v. c.v. s.v. *p* *mf* *p*

ord. pizz.

Vln. 2 *ff*

arco gliss harmonics III *mp*

ord. pizz.

Vla. *ff*

arco gliss harmonics II *mp*

ord. pizz.

Vlc. *ff*

arco gliss harmonics I *mp*

(8va)

Cb. *ff*

arco gliss harmonics I *mp*

8va

MIDI keys

cue 44

El.

[BASSOON-LIKE TIMBRE] *p*

245

Fl.

Ob.

B♭ Cl.

ppp mf ppp

T. Sx.

B. Sx.

Bsn.

ppp mp

Hn.

(partial hand bend)

p mf p f p f ppp

C Tpt.

STRAIGHT MUTE

ppp mf ppp ppp

Tbn.

Tuba

B♭ Cl. solo

mf > p f ppp ppp mfp mf ppp mfp mf fp

Perc. 1

(wine glass)

Perc. 2

mp pppp mp pppp

Hp.

mp

Vln. 1

c.v. s.v. c.v. s.v.

(ord.) s.p. s.p. ord.

f ppp mfp mf p mf p f > mp

Vln. 2

III II

mf ppp mp mf

Vla.

II

mf ppp mp mf

pizz.

mp

Vlc.

I II

mf ppp mp mf

Cb.

I II

mf ppp mp mf

MIDI keys

El.

250

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
VIBRAPHONE and CROTALES
norm. (non-arco)
Perc. 1
Perc. 2
Hp.
(ord.)- - s.p. - - ord.
(ord.)- - s.p. - - - - - ord.
s.p. - - - - ord.
8va
Vln. 1
II ⟶
arco
Vln. 2
Vla.
pizz.
Vlc.
Cb.
MIDI keys
El.

255

POCO ACCEL

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba

POCO ACCEL

B♭ Cl. solo

(vibes + crotales)

Perc. 1
Perc. 2
Hp.

POCO ACCEL

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

64

259

♩ = 66

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

♩ = 66

B♭ Cl. solo

(vibes + crotales)

Perc. 1

Perc. 2

Hp.

♩ = 66

(8va)

(ord.)

s.p.

ord.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

El.

262

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

remove MUTE

lip down

[GROWING DELAY]

(vibes + crotales)

take ALMGLOCKEN
4 two-tone marimba mallets

ALMGLOCKEN

(wine glass)

let strings rattle (thunderstrike)

D C B♯ / E F♭ G A

(ord.) s.p.

I II ord.

I II I II etc.

II III II III etc.

arco

s.p. ord. s.p. ord.

(gliss on III)

cue 45

266

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

ff

mp

tr

(**almglocken**)

Perc. 1

(**wine glass**)

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

ppp

Vlc.

ppp

Cb.

ppp

MIDI keys

El.

271

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

lip down

tr

ff

p

f

(**almglocken**)

Perc. 1

(**wine glass**)

Perc. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

El.

276

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

[END DELAY]

B♭ Cl. solo

ffff

pp

(almglocken)

Perc. 1

(wine glass)

Perc. 2

mp

Hp.

f

f

pizz.
III

arco

I II I II etc.

p

ff

(gliss on II)

Vln. 1

f

pizz.
III

II III II III etc.

(gliss on III)

Vln. 2

f

pizz.
II

Vla.

f

II III II III etc.

(gliss on III)

II I II III II I II III

mf

Vlc.

II III II III etc.

(gliss on III)

III II I II III II I II etc.

mf

Cb.

II III II III etc.

(gliss on III)

mf

MIDI keys

El.

278

Fl.

Ob.

B♭ Cl.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

B♭ Cl. solo

(almglocken)

Perc. 1

(wine glass)

Perc. 2

take ALMGLOCKEN
4 two-tone marimba mallets

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

MIDI keys

El.

D

mf

mp

f

p

ff

I II etc.

III II etc.

etc.

280

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
El.

mf
fff
p
ffp
ff
(**almglocken**)
cresc.
ALMGLOCKEN
ppp **cresc.**

282

Fl.
Ob.
B♭ Cl.
T. Sx.
B. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
B♭ Cl. solo
(almglocken)
Perc. 1
(almglocken)
Perc. 2
Hp.
L.V.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
MIDI keys
cue 46
El.