

Balázs HORVÁTH

I got Riff

for symphony orchestra with electronics

2012

SCORE

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Orchestra

2 Flauti (2. anche Flauto piccolo)	2 Fl. (2. anche Fl. picc.)
2 Oboi (2. anche Corno inglese)	2 Ob. (2. anche Cor. ing.)
2 Clarinetti in Sib	2 Cl.
2 Fagotti	2 Fg.
2 Corni in Fa	2 Cor.
2 Trombe in Sib	2 Tr.
3 Tromboni	3 Trb.
Tuba	Tb.
Timpani (1 suonatore)	Timp.
3 Percussioni	3 Perc.
Pianoforte	Pf.
Violino 1.	Vi. 1.
Violino 2.	Vi. 2.
Viola	Vla.
Violoncello	Vlc.
Contrabbasso	Cb.

Partitura in Do / All the parts are written in C (concert pitch)

Durata / Duration: ca. 11 min.

A darab a Filharmónia Budapest Kht. megrendelésére a szombathelyi Nemzetközi Bartók Fesztivál nyitóhangversenyére készült

The piece was commissioned by Filharmonia Budapest Ltd. for the opening concert of the International Bartók Festival, Szombathely.

A műben 14 bejátszandó track szerepel, melyeket CD-lejátszóról vagy laptopról lehet bejátszani. Laptopról történő bejátszáshoz rendelkezésre áll egy MAX/MSP fájl, melyet a szerzőtől lehet a kottával együtt megrendelni.

There are 14 tracks in the piece to be played from CD-player or laptop. If you use a laptop, a MAX/MSP file for the performance can be hired from the composer for the performance together with the music material.

A hangfelvételek alapanyaga George Gershwin *I got Rhythm* című művének saját maga játszott előadása. A hanganyagot a szerző készítette.

The music material of the recordings are fragments and sections from *I got Rhythm* originally performed by George Gershwin. The soundfiles were edited by the composer.

Bemutató: Nemzetközi Bartók Fesztivál Nyitóhangversenye. Szombathely, Bartók Terem, 2012. július 13. Savaria Szimfonikus Zenekar, karmester: Howard Williams

World premiere: International Bartók Festival, Szombathely, Bartók Hall, 13 July 2012. Savaria Symphony Orchestra conducted by Howard Williams

Hangfájlok (a zongorista vagy a hangtechnikus kezeli)

A hangfájlok lejátszása a zongorista feladata. A fájlok szám szerint megjelölve szerepelnek a kottában, valamint a megszólaló zene részleteit a kotta is közli. A mellékelt MAX/MSP fájlban a lejátszandó fájl száma és a laptopon megnyomandó billentyű is szerepel. A hangfájl lejátszása egy újabb hang lejátszásakor abbamarad, de a space gomb segítségével is le lehet állítani a lejátszást. Az egyes hangok végén elegendő hosszúságú idő maradt, hogy lassabb tempó mellett is szóljon az alapzaj. (A darab ideje alatt gyakorlatilag folyamatos hanglemez-zaj hallható.) A lemez-zaj külön fájlként is lejátszható. (MIDI billentyűzet is használható, ez esetben szükséges a fájl átprogramozása e billentyűkre.)

Az egyes fájlok dinamikai arányát a próba során célszerű egyenként beállítani vagy a hangerő változtatását bízunk a hangtechnikusra.

Dinamika: A kottában szereplő dinamikai jelek a játékosok által megszólaltatott hangerőt jelentik. Ezért egyes szólamokban a dinamikai jelek időnként segédjelzéssel láthatók: *mf* (= *p*), ami azt jelenti, hogy a játékosnak mezzoforte dinamikával kell játszani, ami az adott körülmények között piano fog szólni. Ennek oka a speciális játékmód (pl. nyelv-pizz., csak levegőfúvás (zaj), stb.) vagy a rézfúvósok által használt sordino.

A karmester számára: a darabban lévő „üres” ütemekben, ütemrészekben a zenekar nem játszik, de a lemez-zaj folyamatosan hallható. Ezen ütemeket ugyanúgy dirigálni kell, mintha a zenekar játszana. Ennek szélsőséges példája a 166-188. ütemig tartó szakasz, melyben a partitúrában közölt helyeken (STOP) meg kell állni, majd rögtön tovább dirigálni. Az itt beírt hangszeres anyagokat a megfelelő karakterrel be kell inteni, de ezen anyagok a zenészek szólamaiban nem szerepelnek, ők nem játszanak semmit.

A metrum nélküli ütemekben is adott a vezénylet ritmusa, melyet célszerű követni.

Soundfiles (triggered by the pianist or the sound-technician)

It is the task of the pianist to trigger the soundfiles. The files are signed by numbers in the score, some sections of the music can also be seen in the score. The pianist can see the number of the actual tracks to be triggered in the MAX/MSP file and also the key which is needed to be pressed. The sound of the files is stopped when another file is triggered, although it can be stopped with the spacebar too. There is enough time after each music excerpt until the next one so that even in slower tempo the basic noise can be heard. (the noise of an LP player is all the time heard while the piece is on.) The static noise can be triggered as separate file too. A MIDI Keyboard may be used for the files to play. In this case the MSP file must be programmed to behave like that.

The dynamic ratio of the actual tracks should be balanced during the rehearsals. However, it can be balanced by the sound-technician too.

Dynamics: The dynamic markings in the score are performers' dynamics. Therefore auxiliary dynamics are to be found at certain points in some parts, e.g. *mf* (= *p*). This means that the musician must play mezzoforte, which will sound piano in the given circumstances. The reasons for this are the special playing techniques (e.g. tongue-pizz., just breathing out (noise), etc.) or the mutes used by the brass players.

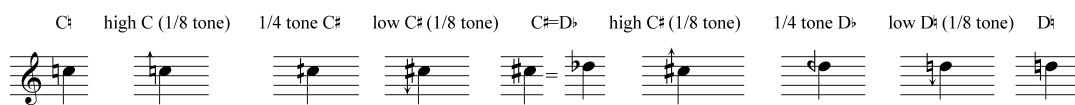
Conductor's note: nobody is playing in the „empty” bars and sections of bars of the piece but the static noise of the LP player can always be heard. These bars are to be conducted as if the orchestra would play. An extreme example of this idea is the section between m. 166-188 where the hand must stop for a while if signed (STOP) then keep on conducting. The instrumental materials in this section are to be cued, however, these are not to be played by the musicians as they see only rests in their parts. It is also suggested to follow the given conducting rhythm in the measures without time-signature.

Jelmagyarázat

Tutti

Glissandok: a csúszás a kezdő és érkező hangok közötti teljes időtartam alatt történjen meg.

Negyedhangok vagy kisebb hangközök: a darabban szereplő negyedhangok vagy ennél kisebb hangközök jeleit ld. alább (ezek közül nem szerepel mindegyik a műben):



Explanations of the special signs

Tutti

Glissandi: the slides are to be played at the complete duration between the starting and the arriving notes.

Quarter-tones or smaller intervals: the quarter-tones or even smaller alterations are shown as below (not all of these signs can be found in the piece):

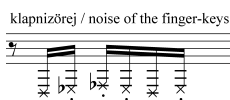
Fafúvósok



Levegő-zaj a megadott billentyű lenyomásával és levegő befújásával (ob. és fg. a nád eltávolítása után). Kövesd az adott hangokat az ajkak feszítésével, hogy a szűrt hangok változása jól hallható legyen!



Multifónia, melyben az adott hang domináljon (lehetőleg harmonikus jellegű hangzás legyen).



Billentyűzörej a megadott billentyűkkel (Fg.2)



Lassú, széles (glissando-szerű) vibrato.



Nyelv-pizzicato (Fl.);
Slap (Cl.; Fg. nád nélkül)



Fújd ki a vizet valamelyik lukból (Ob.1)

Woodwinds

Blow air into the instrument using the given finger-key (ob. and fg. after removing the reed). Follow the given notes, tensing the lips so that the alteration of the filtered sounds is clearly audible.

Multiphonic sound in which the given note should dominate (it should be a rather harmonic kind of multiphony).

Noise of the given finger-keys (Fg.2)

Slow, wide vibrato, almost like a glissando.

Tongue-pizzicato (Fl.);
Slap (Cl.; Fg. without reed)

Blow the water out of a finger-hole (Ob.1)

Rézfúvósok

Brass

Rézfúvós szordínók:

Cor. Tb.: hagyományos sordino (con sord.)
Tr. Trb.: straight (Tr. 1-2), cup (Tr. 1, Trb. 1),
wawa (Tr. 1-2, Trb. 1-3), harmon (wawa tüske
nélkül) (Tr. 1-2, Trb. 2-3)

Brass mutes:

Cor. Tb.: normal mute (con sord.)
Tr. Trb.: straight (Tr. 1-2), cup (Tr. 1, Trb. 1),
wawa (Tr. 1-2, Trb. 1-3), harmon (wawa without
stem) (Tr. 1-2, Trb. 2-3)

+ ; ○ ; ●

Gestopft; ord.: fojtva (kézzel); normál
módon, nyitva; félig csukva (Cor.)

Gestopft; ord.: closed (with the
hand); normally , open; half-closed
(Cor.)

○ ; ●

Nyitva; zárva (wawa vagy harmon
sordino – Tr., Trb.) – a jelzés a
következő változásig érvényben van.

Open; closed (wawa or harmon mute
– Tr., Trb.) – hold the position until
the next new sign.



Levegő-zaj az adott hanghoz tartozó
ventil lenyomásával és levegő
befújásával.

Blow air into the instrument using the
appropriate valve for the given note.
If you see a vowel below the note,
form the given vowel (U, I, A –
German or Hungarian
pronunciation) and hold it so that the
filtering of the noise changes.

Ha magánhangzók szerepelnek a
hangok alatt, az ajkat az adott
hangzóra (U, I, A) formálva tartsd,
hogy így változzon a zajos hang
szűrése.



Lassú, széles (glissando-szerű)
vibrato.

Slow, wide vibrato, almost like a
glissando.



Tenyérrel csapj a fúvókára miközben
az adott hangokat jobb kézzel játszod.

Slap the mouth-piece with the palm of
the hand while playing the given notes
with the right hand.



Húzd el a fúvókát az ajkak előtt,
miközben levegőt fújsz.

Move the mouthpiece away in front of
your lips while blowing air.

Ütősök

Percussion

○ ; +

Trgl.: üsd a hangszeret elengedve
(open); lefogva (mute).

Trgl.: beat the instrument open (let it
ring); closed (muted).



Speciális ütémódok (pl. a hangszer
káváján, Vibrafon rezonátorcsövein,
ld. kotta).

Special ways of striking (e.g. the frame
of the instrument, on the resonator
tubes of the Vibraphone, see details in
the score)

ét

Etouffez: némítsd el a kicsengést
(fogd le a hangszer).

Etouffez: mute the sound (stop the
vibration of the instrument).



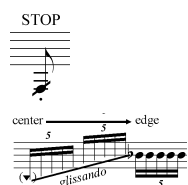
center; normal; edge

Dörzsöld a hangszeret (általában körkörös mozdulat).

Rub the instrument (generally with a circular motion).

Bőrös és fém hangszerek esetében: **center** (a hangszer közepén); **normal** (a szokásos helyen); **edge** (a hangszer szélén). A nyíl átmenetet jelöl egyik pozícióból a másikba.

Instruments with skin and metal: **center** of the instrument; **normal** (ordinary) position; **edge** of the instrument. The arrow indicates a shift from one position to the other.



Stop-ütés

Dead-stroke

Gliss. a lehető legmélyebb hangról a deszig, miközben a bőr közepe felől a hangszer széle felé halatsz az ütésekkel.

Gliss. from the lowest possible pitch to d-flat while continuously beat from the center to the edge of the head of Timp.



A nyíl átmenetet jelöl egyik pozícióból a másikba.

The arrow indicates a shift from one position to the other.

Zongora

Piano

Szükséges eszközök:

Triangulum, amit az adott helyen (pl. 22. ütem) lrintsd a húrokhoz, miközben játszol, hogy fémes, csörgő hangja legyen a húroknak.
Plastic plectrum (műanyag plektrum, pl. telefonkártya): *gliss.* a húrokon keresztbe (pl. 78. ütem)

Objects needed:

Triangle that must be touched to the strings at the given measures (e.g. meas. 22) so that it gives metallic, rattling sound.
Plastic plectrum (e.g. phone card): *gliss.* across the strings (e.g. meas. 78)



Tompítsd a húrokat festőszalaggal (preparáció: a darab előadása előtt helyezz festőszalagot a zongora legmagasabb oktávjának húrjaira (c^{'''}-c^{''''}) keresztbe, kb. 5-7 cm szélességben) vagy kézzel játék közben. Az eredmény körülbelüli hangmagassággal bíró száraz kattanás, koppanás (A preparáció jobb hangminőséget és biztonságosabb játékot eredményez.)

Mute the strings with masking tape (preparation: before the performance, put masking tape across the strings of C7-C8 – the highest octave of the piano) or mute the strings while playing. The result is a dry click or knock at roughly the normal pitch. (The preparation results in better sound quality and easier playing.)



gliss. across strings



p

gliss. körömmel a húrokon keresztbe az adott húrok között.

gliss. across strings with nails between the given strings.

Pizz.: pengesd az adott húr (ha más jelzés nincs, ujjal).

Pizz.: pluck the given string (with a finger, unless otherwise indicated).

Vonósok



A hídon/lábon játssz (fehérzaj)!
Érintsd hozzá az adott flageolet-et,
(később vonóval csússz át **molto sul pont.-ba**).

Strings

Play on the bridge (white noise)!
Touch the given flageolet, (later move
the bow to **molto sul pont.**).



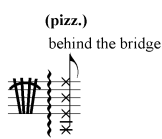
Lassú, széles (glissando-szerű)
vibrato.

Slow, wide vibrato, almost like a
glissando.



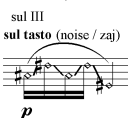
Préselt vonó (a játékmód csak az adott
hangra, frázisra vonatkozik).
Feloldása: ord.

Pressured bow (valid only for the given
note or phrase). Cancellation: ord.



Pizz. (arpeggio) a láb mögött.

Pizz. (arpeggio) behind the bridge.



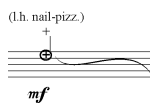
Flageolet-gliss. az adott hangokkal
(zaj)

Flageolet-gliss. with the given pitches
(noise)

nail-pizz.

köröm-pizzicato

nail-pizzicato



Tedd a vonó csavarját a húrra (sul
pont.) és csúztasd a vonalat követve
(a hang felfelé fog csúszni).
(nail-pizz.: köröm-pizz.)

Put the screw of the bow on the string
(sul pont.) and move it following the
shape (sounding pitch slides up!)
(nail-pizz.)

col legno batt.;
col legno tratto

Fával ütve; fával húzva

Strike with the wood; play normally
with the wood.

Percussioni (Ütőhangszerek)

Timpani játékos

2 *Timpani* (Timp.), *Flexatone*, *Cow moo* (tehénbögés –
hangutánzó játék forgatható henger alakban).

Verők: : *hard timp. beater*, *soft timp. beater*, *wooden stick*.

Notáció:

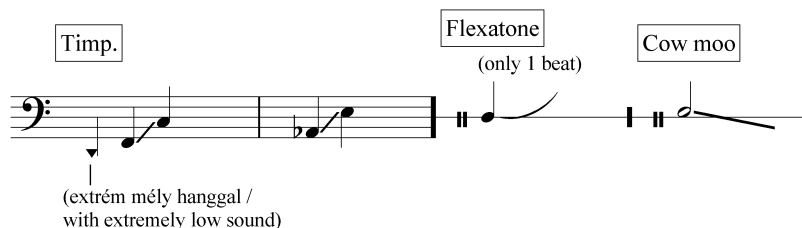
Percussioni (Percussion instruments)

Timpani player

2 *Timpani* (Timp.), *Flexatone*, *Cow moo* (cylindrical
shaped game that imitates the the sound of the cow moo).

Beaters: *hard timp. beater*, *soft timp. beater*, *wooden stick*.

Notation:



Percussione 1.

Vibraphone (motorral), *Tamburo basco* (csörgődob – állványra rögzítve), *1 Maracas* (műanyag), *Hi-hat*, *Xylophone*, *Car-horn* (autó-duda), *Splash cymbal* (kisebb méretű, élesebb hanggal), *4 Temple-blocks*.

Verők: *wooden stick, medium soft mallet, hard mallet, very hard mallet, brush* (jazz fémseprű), *arco* (vonó).

Notáció:

Percussione 1.

Vibraphone (with motor), *Tamburo basco* (tambourine – fixed on a stand), *1 Maracas* (plastic), *Hi-hat*, *Xylophone*, *Car-horn*, *Splash cymbal* (smaller sized with sharp sound), *4 Temple-blocks*.

Beaters: *wooden stick, medium soft mallet, hard mallet, very hard mallet, brush* (jazz metal brush), *arco* (bow).

Notation:

Percussione 2.

Piatto sospeso (függesztett cintányér), *1 Timpani*, *Water-gong*, *Sizzle cymbal*, *Cow-bell* (tehénkolomp: asz), *Castagnetta* (állványra rögzítve), *Triangolo*, *2 Styropor* (két hungarocell lap egymáshoz dörzsölve. Az egyiket rögzíteni kell, hogy a másikat egy kézzel lehessen mozgatni rajta), *Flexatone*, *Tamburo piccolo* (kisdob húrral), *Log drum*, *2 Bonghi*

Verők: *wooden stick, medium hard mallet, medium hard beater, soft beater, metal stick, brush* (jazz fémseprű), *superball*

Notáció:

Percussione 2.

Piatto sospeso (Suspended cymbal), *1 Timpani*, *Water-gong*, *Sizzle cymbal*, *Cow-bell* (a-flat), *Castagnetta* (fixed on a stand), *Triangolo*, *2 Styropor* (two flat pieces of styropor to rub against each other. One of them is suggested to be fixed so that the other is moveable with one hand only), *Flexatone*, *Tamburo piccolo* (Snare drum with snares), *Log drum*, *2 Bonghi*

Beaters: *wooden stick, medium hard mallet, medium hard beater, soft beater, metal stick, brush* (jazz metal brush), *superball*

Notation:

Percussion 3.

Styropor (hungarocell lap melyet a Nagydob bőréhez dörzsölve kell mozgatni), *Gran Cassa* (Nagydob), *Nipple Gong* (asz), *Marimba*, *Tamburo piccolo* (kisdob húrral), *Piatto sospeso* (függesztett cintányér), *Sizzle cymbal*

Verők: *wooden stick*, *medium soft mallet*, *hard mallet*, *soft beater*, *very soft beater*, *superball*, *brush* (jazz fémseprű), *hot rod* (hurkapálca nyaláb)

Notáció:

Styropor on G. C. G. C. Nipple Gong

Mar. Tamb. picc. Ptto. sosp. Sizzle

Percussion 3.

Styropor (flat piece of styropor to rub on the head of the Bass Drum), *Gran Cassa* (Bass Drum), *Nipple Gong* (a-flat), *Marimba*, *Tamburo piccolo* (Snare drum with snares), *Piatto sospeso* (Suspended cymbal), *Sizzle cymbal*

Beaters: *wooden stick*, *medium soft mallet*, *hard mallet*, *soft beater*, *very soft beater*, *superball*, *brush* (jazz metal brush), *hot rod* (hurkapálca nyaláb)

Notation:

I got Riff

Partitura in Do / Score in C

Balázs HORVÁTH
(*1976)

in 1 ca. 9 sec. $\text{♩} = 60$

Flauto 1
(2. anche Flauto piccolo) 2

Oboe 1
(2. anche Corno inglese) 2

Clarinetto in Si^b 1
2

Fagotto 1
2

Corno in Fa 1
2

Tromba in Do 1
2

Trombone 1
2
3

Tuba

Fl. 2: Fl. piccolo
Ob. 2: Cor. ing.
vibr.
vibr.
vibr. (flute)
con sord.
pp
con sord. cup
pp
con sord. wawa
ppp
ppp
ppp

"Right now I wanna play for you a composition of mine, that brings up the pleasant memories, the 'I got Riff' from the show called 'Gail crazy'. Anyway, let's go!"

Recording

in 1 ca. 9 sec.

$\text{♩} = 60$

2

4/4

3

5/4

4

5

6

4/4

4

Timpani

Percussioni 1
2
3

Pianoforte

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Vibr. wooden stick
p
STOP
p
Styropor on G. C.
pp
pp
1 solo pizz. sul pont.
f
2 soli (sul pont.)
f
1 solo pizz. sul pont.
f
2 soli (sul pont.)
f
1 solo pizz. sul pont.
f
2 soli (sul pont.)
f
1 solo pizz. sul pont.
f
1 solo (sul pont.)
f
on the bridge / a hidden flag.
mp
on the bridge / a hidden flag.
mp
on the bridge / a hidden flag.
mp
on the bridge / a hidden flag.
mp
on the bridge / a hidden flag.
mp

This page contains the musical score for measures 7 through 12. The instruments and parts are as follows:

- Flutes (Fl.):** 1 and 2 staves. Dynamics range from *pp* to *mp*. Includes markings like *vibr. lento*.
- Oboes (Ob.):** 1 and 2 staves. Dynamics range from *pp* to *mp*.
- Clarinets (Cl.):** 1 and 2 staves. Dynamics range from *pp* to *mp*.
- Bassoons (Fg.):** 1 and 2 staves. Dynamics range from *pp* to *mp*.
- Cor Anglais (Cor.):** 1 and 2 staves. Dynamics range from *pp* to *mp*. Includes markings like *senza sord.* and *con sord. cap.*
- Trumpets (Tr.):** 1 and 2 staves. Dynamics range from *pp* to *mp*. Includes markings like *con sord. waza*.
- Trombones (Tbn.):** 1, 2, and 3 staves. Dynamics range from *pp* to *mp*. Includes markings like *con sord. waza*.
- Percussion (Perc.):** 1, 2, and 3 staves. Includes *Vibra.*, *Nipple Gong*, and *Slymopon on G. C.*
- Piano (Pf.):** 1 staff. Dynamics range from *ppp* to *pp*.
- Violins (Vl.):** 1 and 2 staves. Dynamics range from *f* to *mf*. Includes markings like *free rhythm. (scata siner.)*
- Violas (Vla.):** 1 staff. Dynamics range from *f* to *mf*. Includes markings like *free rhythm. (scata siner.)*
- Violoncellos (Vcl.):** 1 and 2 staves. Dynamics range from *pp* to *mp*. Includes markings like *free rhythm. (scata siner.)*
- Double Basses (Cb.):** 1 staff. Dynamics range from *pp* to *mp*. Includes markings like *free rhythm. (scata siner.)*

Measures 7-12 are marked with time signatures: 7/4, 8/4, 9/4, 10/8, 11/4, 12/4, and 4/4. The score includes various performance instructions such as *vibr. lento*, *senza sord.*, *con sord. cap.*, *con sord. waza*, *free rhythm. (scata siner.)*, and dynamic markings like *pp*, *mp*, *mf*, and *f*.

accel. molto

in 1

ca. 7 sec.

Fl. 2 muta in Fl. picc.

Ob. 2 muta in Ob.

Fig. 2 remove the reed!

Fl. 1
2

Ob. 1
2

Cl. 1
2

Fg. 1
2

Tr. 1

Trb. 1
2
3

Rec.

accel. molto

in 1

ca. 7 sec.

13 14 15 16 17 18

$\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Pf.

VI. 1

VI. 2

Vla.

Vcl.

♩ = 120

Fl. 1-2: Fl. 1^{mo}

Ob. 1-2: Ob.

Cl. 1-2

Fig. 2

Cor. 1-2

Tr. 1-2

Trib. 1-3

Tb.

p

mf

f *mp* *f* *mp* *f* *mp*

mp < *mf* > *p*

Fig. 2 without reed
key-noise
slap

sim. *f* slap sim. *f* slap sim. *f* slap

move the mouthpiece away in front of your lips while blowing air /
húzd el a fúvókát az ajkak előtt, miközben levegőt fújsz

senza sord.

f (= *mf*) > *mp* *f* > *mp* *f* > *mp* *f* > *mp*

p >

♩ = 120

19 20 21 22 23 24 25 26

4/4 3/8 6/8 3/8 4/4

Timp. *mp* *mf* *p* *mf* *mp* *mf* *p* *mf*

Tamb. basco *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Perc. 2 Timp. *mp* *f* > *p* *mp* *f* > *p*

3 Mar. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Pr. touch one side of a *Tml* on the strings (metallic noisy sound) /
érintsd egy *Tml*-et egyik oldalán a húrokkal (fémcs zajos hang)

p

VI. 1 arco sul pont. *mf* (sul pont.) *mf*

VI. 2 arco sul pont. *mf* (sul pont.) *mf*

Vla. arco sul pont. *mf* (sul pont.) *mf*

Vlc. div. arco poco sul pont. *p* < *mf* > *p* sim. *p* < *mf* > *p*

Cb. div. pizz. *mp* arco sul pont. *mf* pizz. *mp* arco sul pont. *mf*

in 1 ca. 15 sec. ♩ = 120 frull. ♩ = 144 ♩ = 120

1 FL. 2
1 Ob. 2
Cl. 1 2
Fig. 1
Cor. 1 2
Trb. 1 2 3
Tb.
Rec.
in 1 ca. 15 sec. ♩ = 120 ♩ = 144 ♩ = 120

27 28 29 30 31 32 33 34 **3**/**4**

thicker handle of wooden stick edge normal
mp *ritardando*
[Tamb. basco] fingertips mp
Water Gong soft beater into the water f
[G. C.] superball *ritardando* mp < f
Timp. superball *ritardando* mp < f > p
Pf. Comp. 03 ord. mf
VI. 1 (sul pont.) mf
VI. 2 (sul pont.) mf
Vla. (sul pont.) mf
Vlc. arco poco sul pont. p < mf > p
Cb. div. pizz. mf *ritardando* mp > *ritardando* mf arco sul pont. p < mf > p

Cl. 1 2 *p* *pp* *p* G. P. G. P.

Eg. 1 2 *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Cor. 1 2 *mp* < *mf* > *p*

Tr. 1 2 *f* *f*

Trb. 1 2 3

Tb. *p* > *p* >

G. P. G. P.

35 *3/4* 36 *4/4* 37 38 39 40 41 *3/4* 42 *4/4* *2/4*

(Timp.) *mp* *gliss.* *mp* *gliss.*

Mcas. shake *p* *p*

(Timp.) *mp* < *f* > *p*

Mar. hot rod *mp* *mp*

touch Trgl. to the strings (come prima) *p* *p* come prima

Vic. *p* < *mf* > *p* *gliss.* *gliss.* *gliss.* *pizz.* (pizz.)

Cb. *mp* > *glissando* *mp* > *glissando* *mp*

in 1 ca. 22 sec.

$\text{♩} = 144$ $\text{♩} = 60$

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mf*

Ob. 2 *mf*

Trb. 1 *mp* *f>* *mp* *f>* *mp*

Trb. 3 *mp* *f>* *mp* *f>* *mp*

Rec. **in 1** ca. 22 sec.

$\text{♩} = 144$ $\text{♩} = 60$

43 $\frac{2}{4}$ 44 45 46 $\frac{2}{4}$ 47 $\frac{3}{4}$ 48 $\frac{5}{8} + \frac{2}{4}$ 49 $\frac{3}{8} + \frac{3}{4}$ 50 $\frac{4}{4}$

Tamb. basco
fingertips
mp

Water Gong
medium hard beater
mp

into the water
very soft beater
"black keys"
"white keys"
ppp

Pf. *Como. 04*

VI. 1 (sul pont.) *mf* sul II sul tasto *pp* 3 soli ord. senza vibr. *pp*

VI. 2 (sul pont.) *mf* sul tasto *pp* 3 soli ord. senza vibr. *pp*

Vla. (sul pont.) *mf* sul tasto *pp* 2 soli ord. senza vibr. *pp*

Vlc. (sul pont.) *mf* ord. sul tasto *pp* 2 soli ord. senza vibr. *pp*

Cb. arco sul pont. *mf*

1 Fl. *pp*

2 Fl. *pp*

Cl. 1 *a2* "air" *sim.* *mp*

2 Cl. *mp*

Tr. 1 *con sord. harm.* *ord. frull.* *secco* *mf (= p)*

2 Tr. *mf (= p)*

Trib. 3 *senza sord.* "pop" *mp*

51 52 53 54 55 56 57 58 59

4/4 5/8 3/4 6/4 4/4 56 3/4 5/8 2/4 4/4

Timp. *Flexatone* (only 1 beat) *p*

1 *Vibr. brush* *mf (= p)*

2 *Tamb. piece on the frame* *metal stick* *p*

3 *Log drum* *medium hard mallet* *pp*

Sizzle *wooden stick* *pp*

Pf. *pizz.* *mf* *pizz.*

Vi. 1

Vi. 2

Vla.

Vlc. *ord. p* *pp secco*

Cb. *non div.* *lengthwise bow motion* *molto* *molto* *sim.* *sul tasto* *sul pont.* *p* *p* *p* *p* *p* *p* *p* *p*

in 1 ca. 14 sec.

Tempo: ♩ = 90 (measures 60-63), ♩ = 120 (measures 64-67)

Measures: 60, 61, 62, 63, 64, 65, 66, 67

Time Signatures: 4/4, 3/4, 4/4, 3/4, 7/8

Flutes (Fl. 1, 2): *p*

Oboes (Ob. 1, 2): *mf*

Cor Anglais (Cor. 1, 2): *mp*

Trumpets (Tr. 1, 2): *mp*

Trumpets (Tr. 3): *con sord. wawa*

Trumpets (Tr. 4): *ord.*

Trumpets (Tr. 5): *f (-mf) > mp*, *f > mp*, *f > mp*, *f > mp*, *f > mp*, *f > mp*

Timpani (Timp.): *soft timp. beater*, *mp*, *gliss.*, *Tamb. basco*, *fingertips*, *mp*, *Timp. superball*, *mp <*

Percussion (Perc. 1): **Hi-hat** (wooden stick, beat closed), *mp*

Percussion (Perc. 2): **2 Bonghi** (wooden stick), *f*

Piano (Pf.): *p* (senza Ped.), *Comp. 05*

Violins (VI. 1, 2): *tutti pizz. senza sincr. mite with Lh.*, *ppp*, *arco sul pont. div.*, *mf*

Viola (Via.): *tutte pizz. senza sincr. mite with Lh.*, *ppp*, *arco sul pont. div.*, *mf*

Violoncello (Vlc.): *senza sincr. mite with Lh.*, *ppp*, *arco sul pont. poco*, *p <*

Contrabass (Cb.): *senza sincr. mite with Lh.*, *ppp*, *div. (pizz.)*, *arco sul pont.*, *mf*

Recording: "Anyway, let's try it!"

This page of the musical score covers measures 67 through 74. The instrumentation includes:

- Flutes (Fl. 1, 2):** Part 1 starts with a dynamic of *p*. Part 2 starts with *p* and has a *mf* dynamic later.
- Oboes (Ob. 1, 2):** Part 1 starts with *mf*. Part 2 starts with *mf*.
- Clarinets (Cl. 1, 2):** Part 1 starts with *p*. Part 2 starts with *p*. There is an *ond.* marking at the start.
- Bassoon (Fg.):** Part 1 starts with *p* and has a *p >* marking. Part 2 starts with *p* and has a *p >* marking. Performance instructions include "key-noise slap", "sim. 3 slap", and "only reed".
- Cor Anglais (Cor. 1, 2):** Part 1 starts with *mf* and has a *p* dynamic. Part 2 starts with *mf* and has a *p* dynamic. Instructions include "come prima a2" and "senza sord."
- Trumpets (Tr. 1, 2):** Part 1 starts with *f*. Part 2 starts with *f*. There is an instruction "remove the mouthpiece!".
- Trombones (Tbn. 1, 2, 3):** Part 1 starts with *f > mp*. Part 2 starts with *f > mp*. Part 3 starts with *f > mp*. There is an instruction "replace the mouthpiece!".
- Tuba (Tb.):** Starts with *p*. There is an instruction "only mouthpiece!".
- Timpani (Timp.):** Part 1 starts with *mp*. Part 2 starts with *mp*. Part 3 starts with *mp*. Instructions include "Mcas. shake", "Tamb. basco fingertips", and "Mar. hot rod".
- Percussion (Perc.):** Part 1 starts with *f*. Part 2 starts with *mp*. Part 3 starts with *mp*. Instructions include "touch Tng. to the strings. (come prima)".
- Piano (Pf.):** Starts with *p*. There is an instruction "touch Tng. to the strings. (come prima)".
- Violins (Vi. 1, 2):** Part 1 starts with *mf*. Part 2 starts with *mf*. There is an instruction "(sul pont.)".
- Viola (Vla.):** Starts with *mf*. There is an instruction "(sul pont.)".
- Violoncello (Vlc.):** Starts with *p*. There is an instruction "sim.". There is an instruction "arco sul pont.".
- Double Bass (Cb.):** Starts with *mp*. There is an instruction "(pizz.)".

in 1 ca. 15 sec. $\text{♩} = 120$ **in 1** ca. 20 sec. (meas. 76) $\text{♩} = 120$ **in 3** **in 3** **in 4**

Fl. 1 2
Ob. 1 2
Cl. 1 2
Fg. 1 2
Cor. 1 2
Tr. 1 2
Tbn. 1 2 3
Tb.
Rec.
Timp.
Perc. 2 3
Pf.
Vi. 1 2
Vla.
Vlc.
Cb.

Fig. 2 with reed
ord.
con sord. straight
senza sord.
senza sord.
ord.
hard timp. beater
Tamb. picc. wooden stick
Comp. 06
ord.
ord.
div. ord.
ord. pizz.
ord. pizz.

Follow the tape (76/2) (76/3) (76/4)

in 1 ca. 15 sec. (meas. 77) ca. 6 sec. in 1 ca. 2 sec. in 1 ca. 4 sec. in 1 ca. 3 sec. ♩ = 120 in 1 ca. 15 sec.

Fl. 2 muta in Fl. grande

Fl. 2 - Fl. grande Fl. 2 muta in Fl. picc.

Cl. 1 2

Trb. 1 2 3 con sord. wana

Rec. *dim*

ca. 15 sec. (meas. 77) in 1 ca. 6 sec. in 1 (77/2) ca. 2 sec. in 1 (77/3) ca. 4 sec. ♩ = 120 in 1 ca. 3 sec. in 1 ca. 15 sec.

Perc. 3 "black keys" "white keys" p

Pf. *plastic plectrum gliss. across strings*

Archi:
gliss. senza sincr. (non-synchronized gliss. / szinkron nélküli gliss.)
many bow changes / sok vonóváltással

VI. 1 *f* *glissando* *f* any pitch *glissando* *ff*

VI. 2 *f* *glissando* *f* any pitch *glissando* *ff*

Vla. *f* *glissando* *f* any pitch *glissando* *ff*

Vlc. *f* *glissando* *f* any pitch *glissando* *ff*

Cb. *f* *glissando* *f* any pitch *glissando* *ff*

in 1

(♩ = 135)

ca. 5 sec. (meas. 80/1)

♩ = 135

♩ = ♩

Fl. 1

Fl. 2: Fl. picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Tr. 1

Tr. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tbn.

Rec.

in 1

(♩ = 135)

ca. 5 sec. (meas. 80/1)

♩ = 135

♩ = ♩

80

11/16 (80/2)

81

82

83

84

hard timp. beater

(Tamb. picc.)

Pf.

VI. 1

VI. 2

Vla.

Vcl.

Cb.

$\text{♩} = 45$ in 1 ca. 7 sec.

Fl. 1 *f marc.*

Ob. 1 *f marc.*

Ob. 2: muta in Cor. ing. *f marc.* Ob. 2: Cor. ing. Ob. 2: muta in Ob.

Cl. 1 *f marc.*

Fg. 1 *f marc.* remove the reed!

Fg. 2 *f marc.*

Cor. 1 *f marc.* con sord. harmon *ff (=f)* frull. *ff (=f)*

Tr. 1 (con sord. straight) *f marc.* *vibr. lento* *mp*

Tr. 2 *f marc.*

Tbn. 1 *f marc.* *f (=mp)*

Tbn. 2 *f marc.*

Rec. $\text{♩} = 45$ in 1 ca. 7 sec.

85 86 87 88 89 90 3/4

(Timp.) *f* *very hard mallet* *very hard mallet*

Perc. 1 *Vibr. medium soft mallet* *f marc.* *medium soft mallet*

Perc. 2 *Cow-bell medium hard mallet* *f marc.*

Perc. 3 *Tamb. picc. brush beat* *p*

Pf. *mf marc.* *Comp. 07*

Vi. 1 *f marc.* *gli altri* *mf marc.* *1 solo*

Vi. 2 *f marc.* *1 solo*

Vla. *f marc.* *div. sui ponti.*

Vcl. *mf marc.* *arco non div.*

Cb. *f marc.*

in 1 (7/8) ca. 10 sec.

♩ = 90

Fl. 1 2, Ob. 1 2, Cl. 1 2, Fg. 1 2, Cor. 1 2, Tr. 1 2, Trb. 1 2 3, Tbn., Rec.

Fl. 1: *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*

Ob. 1: *p* *secco*, *p*, *p*, *p*, *p*, *p*, *p*, *p*

Cl. 1: *p* *secco*, *slap*, *slap*, *slap*, *slap*, *slap*, *slap*, *slap*, *slap*

Fg. 1: *p* *secco*, *p*

Cor. 1: *mp* (= *p*), *mp*, *mp*, *brassy*, *brassy*

Tr. 1: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*

Trb. 1: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*

Tbn.: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*

Rec.: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*

in 1 (7/8)

ca. 10 sec.

♩ = 90

play ca. 4x

104 105 106 107 108 109 110

4/4 7/8 4/4 7/8 4/4

Timp., Perc. 1 2 3, Pt., VI. 1 2, Via., Vlc., Cb.

Timp.: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*

Perc. 1: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*

Perc. 2: *et*, *et*, *et*, *et*, *et*, *et*, *et*, *et*

Perc. 3: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*

Pt.: *pp* (= *p*), *pp*, *pp*, *pp*, *Comp. 06*

VI. 1: *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*

VI. 2: *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*

Via.: *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*

Vlc.: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*

Cb.: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*

Fl. 1, 2: *f*, *p*, *p*, *mf*, *pp*, *pp*, *f*
Ob. 1, 2: *p*, *mf*, *pp*, *pp*, *pp*
Cl. 1, 2: *mp*, *mp*, *mp*, *mp*, *p*, *pp*, *pp*, *p*
Fg. 1, 2: *p*, *f*, *mp*, *pp*
Cor. 1, 2: *mp* (= *p*), *mp*, *mp*, *f*, *mp* (= *p*), *mp*, *f*
Tr. 1, 2: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*
Tbn. 1, 2, 3: *mp*, *mp*, *mp*, *mf*, *mp*, *mp*, *mf*, *mp*
Tb.: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*
Temp.: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*
Perc. 1: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*
Perc. 2: *p*, *p*, *p*, *p*, *p*, *p*, *p*
Perc. 3: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*
Pf.: *pp* (= *p*), *pp*, *pp*, *pp*, *p*
VI. 1, 2: *ppp*, *ppp*, *ppp*, *ppp*, *mf*, *mf*, *pppp*
Vla.: *ppp*, *ppp*, *ppp*, *ppp*, *mf*, *mf*, *pppp*
Vlc.: *mp*, *mp*, *mp*, *mp*, *p*, *p*
Cb.: *mp*, *mp*, *mp*, *mp*, *mf*

Measures: 111, 112, 113, 114, 115, 116, 117, 118, 119
Tempo/Time: $\frac{4}{4}$, $\frac{2}{4}$, $\frac{4}{4}$
Annotations: Cow moo, stamp closed, (Meas.) shake, Tamb. basso, Hi-hat, (Cast.) stamp closed, (Sizzle) *et et et*, (Mar.) STOP, keep the stick vertically, (muted) *ppp*, touch Tam to the strings... (come prima), (l.h. nail pizz.) *mf*, *mf*, *pppp*, *pppp*, *pppp*, *pp*, *mf*, *mf*, *pppp*, *pppp*

G. P. G. P.

Fl. 1 2
Ob. 1 2
Cl. 1 2
Fg. 1 2
Cor. 1 2
Tr. 1 2
Trb. 1 2 3
Tb.
Timp.
Perc. 1 2 3
Pf.
VI. 1
VI. 2
Vla.
Vlc.
Cb.

120 121 122 123 124 125 126 127

Fl. 1: *f*, *p*, *ord.*, *ord.*
 Fl. 2: *f*, *p*, *ord.*, *ord.*
 Ob. 1: *mf*, *p*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*
 Ob. 2: *mf*, *p*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*
 Cl. 1: *mf*, *p*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*
 Cl. 2: *mf*, *p*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*
 Fg. 1: *f*, *mp*, *pp*, *p*
 Fg. 2: *f*, *mp*, *pp*, *p*
 Cor. 1: *mf*, *ord.*, *ord.*
 Cor. 2: *mf*, *ord.*, *ord.*
 Tr. 1: *mf*, *ord.*, *ord.*
 Tr. 2: *mf*, *ord.*, *ord.*
 Trb. 1: *mf*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*
 Trb. 2: *mf*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*
 Trb. 3: *mf*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*, *ord.*
 Tb.: *f*, *mp*
 Timp.: *mf*, *mf*
 Perc. 1: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*
 Perc. 2: *p*, *p*, *p*, *p*, *p*, *p*, *p*
 Perc. 3: *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*
 Pf.: *p*, *pp*, *pp*, *pp*
 VI. 1: *mf*, *ppp*, *ppp*
 VI. 2: *mf*, *ppp*, *ppp*
 Vla.: *mf*, *ppp*, *ppp*
 Vlc.: *mp*, *mp*
 Cb.: *mf*

con sord. plunger
 senza sord.
 come prima
 Cow moo
 Tamb. bacio
 Hi-hat
 Maracas as beater on (almost) closed Hi-hat
 touch *leggi* to the strings (come prima)
 keep the stick vertically
 STOP
 come prima
 STOP
 STOP
 STOP
 STOP
 STOP
 STOP
 touch *leggi* to the strings (come prima)
 touch *leggi* to the strings (come prima)

in 1 (7/8) ca. 10 sec. *Fl. 2 muta in Fl. grande* in 1 ca. 22 sec. ♩ = 90

Fl. 1 2 *play ca. 4x 1.* *f*

Ob. 1 2 *p*

Cl. 1 2 *slap ord.* *mp*

Fl. 1 2 *p* *Fig. 2 with wood* *ord.* *mp*

Ctr. 1 2

Tr. 1 2 *mf* *(con sord. harm.)* *f (= mp) > mp* *f > mp* *f > mp* *f >*

Trb. 1 2 *mp* *mf* *mp* *mf*

Trb. 3 *mp* *mf*

Tb. *mp*

Rec.

in 1 (7/8) ca. 10 sec. *play ca. 4x* in 1 ca. 22 sec. ♩ = 90

128 129 130 131 132 133

Timp. *mf* *f* *mf* *f* *mp* *f* *mp*

1 *Splash* *wooden stick* *f* *mf* *mf* *mp* *mf* *mp*

2 (Hi-hat) *mf* *f* *mf* *mf* *mp* *f* *mp*

(Cast.) *mf* *f* *mf* *mf* *mp* *f* *mp*

(Sizzle) *mf* *f* *mf* *mf* *mp* *f* *mp*

(Mar.) *STOP* *mp* *mf* *mf* *mp* *f* *mp*

3 *rim shot* *brash* *f* *f* *mf* *mf* *mf* *mf*

Pr. *mf* *f* *mf* *f* *mp* *f* *mp*

VI. 1 *div.* *p* *p* *mf* *p* *mf* *p*

VI. 2 *div.* *p* *p* *mf* *p* *mf* *p*

Vla. *div.* *p* *p* *mf* *p* *mf* *p*

Vcl. (1 solo) *tutti pizz.* *mf* *p* *mf* *p* *mf* *p*

(3 soli) *tutti pizz.* *mf* *p* *mf* *p* *mf* *p*

Cb. *tutti pizz.* *sul IV* *sim.* *mf sempre*

fl. frull. frull. frull. H1, 2 muta in F1, picc.
mf marc. mf marc. mf marc. mf marc.

Ob. 2. muta in Cor. ing.

frull. mf

Tr. 1. 2. *f* > *mp* *f* > *mp* *f* > *mp* *f* > *mp* "air" a2 frull. mf (=p)

Tbn. 1. 2. 3. con sord. wawa mf mf mf mf ff

134 135 136 137 138 139 140

Timp. *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Perc. 1. Xylo. wounding stick Splash Xylo. Splash Xylo. Splash Xylo. *f* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Pf. rim shot *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

VI. 1. pizz. sf

VI. 2. pizz. sf

Vla. pizz. sf

Vlc. (pizz.) sf

mf < f > p mf < f > p mf < f > p f > p mf < f > p

mf p mf p mf p

in 1 ca. 3 sec.

Cl. 1 2 *frull.* *sim.*

Cor. 1 2

Tr. 1 2 (con sord. harmon) *ff* (*=f*) *ff* *ff* *ff*

Rec. *gliss.* *gliss.*

in 1 ca. 3 sec.

141 142 143 144 145 146 147

$\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$

Timp. + 3 Perc.
quasi

Timp. *fff* *mf* *f* *mp* *f* *mp* *f* *mp* *f* *hard timp. beater* *f*

1 *Splash* *ff* *mf* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *4 Temple-blocks* *thicker handle of wooden stick* *mf*

Perc. 2 (Trgl.) (Styropor) *f* *mf* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *Flexatone* *f*

3 (Tamb. picc.) rim shot *f* *f* *mf* *mf* *mf* *mp* *mf* *mp* *mf* *mf* *ord.* *Nipple Gong* *hard mallet* *ét* *mf*

Pf. *ord. (muted)* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *Comp. 10*

gliss. across strings *sim.*

Vla. *non div.* *arco* *p*

Vlc. *non div.* *arco* *p* *(pizz.)* *behind the bridge* *mf* *sim.* *div. III* *arco* *poco sul pont.* *sim.*

Cb. *mf* *1 solo (pizz.)* *sim.*

Fl. 2 - Fl. picc.
 Fl. 2: Fl. picc. 2.
 Fl. 2: Fl. picc. 1.
 Fl. 2: Fl. picc. 2.
 Fl. 2: Fl. picc. 1.
 Fl. 2: Fl. picc. 2.

Ob.
 Ob. 2: Cor. int.
 Ob. 2: Cor. int. 1.
 Ob. 2: Cor. int. 2.

Cl.
 Cl. 1: 2.
 Cl. 1: 1.
 Cl. 1: 2.

Fg.
 Fg. 1: 2.
 Fg. 1: 1.
 Fg. 1: 2.

Cor.
 Cor. 1: 2.
 Cor. 1: 1.
 Cor. 1: 2.

Tr. 1

Tb.
 "alt"
 "U" "U" "U" "U" "A"
 "mf"
 sim.
 "U" "U" "U" "U" "A"
 "mf"
 sim.
 "U" "U" "U" "U" "A"
 "mf"

Tim.
 soft timp. beater
 mp
rituando
 mp
rituando

Perc.
 1. Hi-hat wooden stick
 beat closed
 Mems. alaska
 sim.
 sim.
 2. wooden stick
 4 Temple-blocks / 3.
 Sizzle fingertips
 3. G.C. soft beater
rituando
rituando
 Tamb. picc. beat
 mf

Pf.
 mute with l.h.
 (pizz.)
 sim.
 (pizz.)
 (pizz.)

VI. 1
 2 soli sul IV col legno batt.
 mf
 sim.
 mf
 sim.
 mf

VI. 2
 tutti sul IV nat. arco sul pont.
 pp
 tutti sul IV nat. arco sul pont.
 pp
 div. arco sul pont.
 pp
 tutti sul IV nat. arco sul pont.
 pp
 div. arco sul pont.
 pp

Vla.
 tutti sul IV nat. arco sul pont.
 pp
 tutti sul IV nat. arco sul pont.
 pp
 div. sul IV sul pont.
 pp

Vlc.
 uniti ord. sul III sul tasto (noise / zai)
 p
 sim.
 p
 sim.
 p
 tutti sul IV nat. sul tasto
 mf
 sim.
 mf

Cb.
 tutti div. (pizz.)
 mf
 sim.
 mf
 tutti
 mp
 tutti
 mp

Tempo/Measure Markers:
 ♩ = 104
 148 149 150 151 152 153 154

Fl. 1
2

Ob. 1
2

Cl. 1
2

Fg. 1
2

Cor. 1
2

Tr. 1
2

Trb. 1
2
3

Tb.

155 156 157 158 159 160 161

Timp.

1 (Vibr.)

2 Perc. (Tamb. picc.)

3 (G. C.)

PF.

VI. 1

VI. 2

Vla.

Vlc.

Cb.

come prima
1. mf

sim. mf

"ai"
"U" "I" "U" "I" "A"
 mf

sim. mf

sim. mf

sim. mf

sim. mf

sim. mf

on the resonator tubes
Hi-hat wooden stick
beat closed
McCas. shake
wooden stick
4 Temple-blocks / 3.
Sizzle fingertips
mute with l.h.
2 soli sul IV col legno batt.
gli altri sul III arco sul tasto (noise / zai)
sul III sul tasto (noise / zai)

pp ppp p pp ppp p pp ppp p pp ppp p

mf mf mf mf mf mf mf

p p p p p p p

p p p p p p p

sim. mf

sim. p

sim. p

sim. p

sim. p

sim. p

ca. 19 sec. (meas. 164)

$\text{♩} = 156$ play 7x

Fl. 1 2

Ob. 1 2

Cl. 1 2

Fig. 1 2

Cor. 1 2

Tr. 1 2

Trb. 1 2 3

Tb.

Rec.

ca. 19 sec. (meas. 164)

$\text{♩} = 156$ play 7x Follow the tape

162 163 164 (164/2) (164/3) (164/4) (164/5) (164/6)

come prima

Timp.

Perc. 1 2 3

Pf.

VI. 1

VI. 2

Vla.

Vlc.

Cb.

Fl. 2 muta in Fl. grande

Ob. 2 muta in Ob.

senza sord.

senza sord.

sim.

mf

pp

ppp

pp

mf

arco nat. ord.

arco nat. ord. div.

ord. div.

ord. nat. div.

ord. nat. div.

arco

Comp. 11

Photo. sosp. medium soft mallet

2 soli sim.

gli altri sim.

in 1 ca. 10 sec. $\text{♩} = 104$

Rec.

in 1 ca. 10 sec. $\text{♩} = 104$ $\text{♩} = 156$

165 166 167 168

$\frac{12}{8}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$

Pf.

Comp. Imrozzi - noise of LL

1 2 3 $\text{♩} = 156$

Conduct as if the given motives were to be played by the instruments.

169 170 171 172 173 174 175 176 177 178

STOP STOP STOP STOP

$\frac{8}{8}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1

Perc. 2

3

VI. 1

Ob.

Cb.

1 2 $\text{♩} = 156$

179 180 181 182 183 184 185 186 187 188 $\text{♩} = 156$

STOP

$\frac{4}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1

Ob. 2

Cl. 1 2

Fg. 1 2

Cor. 1 2

Tr. 1 2

Tbn. 1 2 3

Timp.

Perc. 2

Pf.

VI. 1

VI. 2

Vla.

Vcl.

Cb.

This page of a musical score contains measures 189 through 195. The score is arranged in systems for various instruments:

- Flutes (Fl.):** Measures 189-194 have a melodic line with slurs and dynamics of *p* and *f*. Measure 195 has a melodic line with dynamics of *f* and *ff*.
- Oboes (Ob.):** Measures 189-194 have a melodic line with slurs and dynamics of *p* and *f*. Measure 195 has a melodic line with dynamics of *f* and *ff*.
- Clarinets (Cl.):** Measures 189-194 have a melodic line with slurs and dynamics of *p* and *f*. Measure 195 has a melodic line with dynamics of *f* and *ff*.
- Trumpets (Tr.):** Measures 189-194 have a melodic line with slurs and dynamics of *p* and *f*. Measure 195 has a melodic line with dynamics of *f* and *ff*.
- Trombones (Tbn.):** Measures 189-194 have a melodic line with slurs and dynamics of *p* and *f*. Measure 195 has a melodic line with dynamics of *f* and *ff*.
- Timpani (Tim.):** Measures 189-194 have a rhythmic pattern with dynamics of *p* and *f*. Measure 195 has a melodic line with dynamics of *f* and *ff*.
- Percussion (Per.):** Measures 189-194 have a rhythmic pattern with dynamics of *p* and *f*. Measure 195 has a melodic line with dynamics of *f* and *ff*.
- Violins (Vl.):** Measures 189-194 have a rhythmic pattern with dynamics of *p* and *f*. Measure 195 has a melodic line with dynamics of *f* and *ff*.
- Violas (Vla.):** Measures 189-194 have a rhythmic pattern with dynamics of *p* and *f*. Measure 195 has a melodic line with dynamics of *f* and *ff*.
- Cello (Vcl.):** Measures 189-194 have a rhythmic pattern with dynamics of *p* and *f*. Measure 195 has a melodic line with dynamics of *f* and *ff*.
- Double Bass (Cb.):** Measures 189-194 have a rhythmic pattern with dynamics of *p* and *f*. Measure 195 has a melodic line with dynamics of *f* and *ff*.

Measure numbers 189, 190, 191, 192, 193, 194, and 195 are indicated below the staff. The time signature is 2/4. The score includes various musical notations such as slurs, dynamics (*p*, *f*, *ff*), and articulation marks.

G. P.

G. P.

Follow the tape, as if intending to accompany it but obviously failing, so beat right after you have heard the cue!

196 197 198 199 200 201 202

(Timp.)

hard timp. beater

Xylo.
hard mallet

(Tamb. picc.)

brush

Ptto. sosp.
wooden stick

Com. 13
press at any time you want

unitt
arco

sf

sf

glissando

(sul III)
flag.

unitt
arco

sf

sf

glissando

div.
arco

unitt
pizz.

sf

sf

unitt
(pizz.)

sf

sf

(pizz.)

sf

sf

div.
(pizz.)

sf

sf

sf

mf