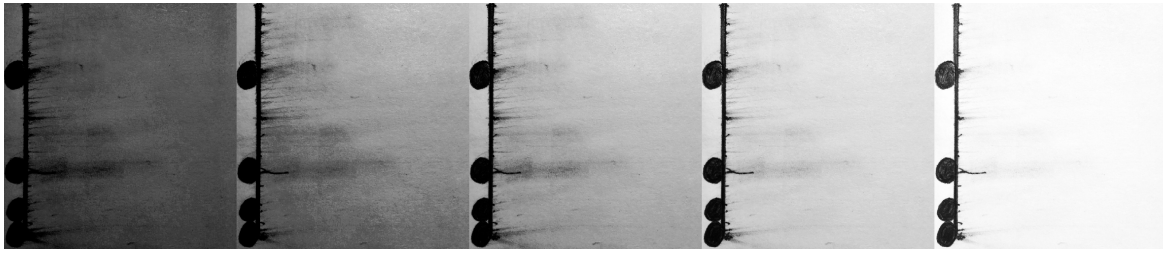


Katherine Balch

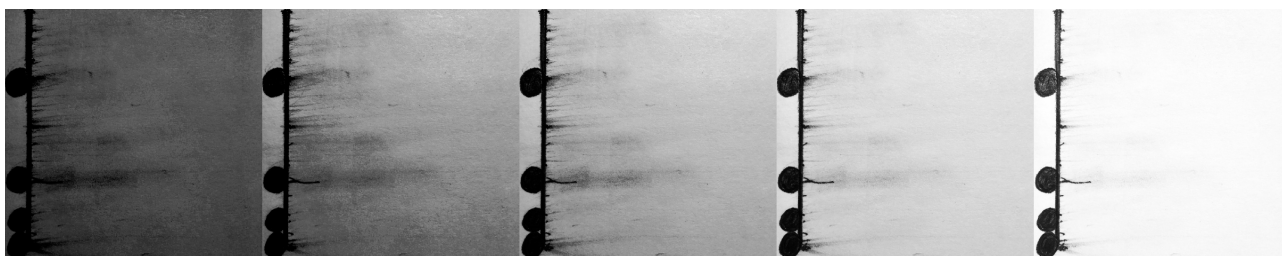
**impromptu**  
*for orchestra*



(2019)

## impromptu

Commissioned by the Indianapolis Symphony Orchestra  
World Premiere by the Indianapolis Symphony Orchestra on  
Friday, January 24th, 2020  
Hilbert Circle Theatre  
Krzysztof Urbanski, Conductor



**Program note:** Something so striking about Beethoven's Fifth Symphony, besides its famed obsessiveness, is its radical use of space. Silence suddenly permeates moments of climax, as in the first movement, or points of arrival are delayed by long pedal tones, as in the third movement. In my response, *impromptu*, I use a chord progression from the development of the first movement, savoring and expanding the space between each harmony. I explore non-pitched or sparsely pitched textures between these harmonic columns, recasting the common-practice tonality of Beethoven's time in a decidedly 'non-tonal' way, like echoes or shadows of a tradition past. The visual metaphor I have in mind is holding his manuscript under a powerful microscope and seeing all the little grains and details and fibers of the paper in between each inky chord on the page.

# Instrumentation

3 flutes (3rd doub. picc.)

3 oboes

3 B $\flat$  clarinets (3rd doub. B $\flat$  bass clarinet)

3 bassoons (3rd doub. contrabassoon)

—

4 F horns

3 C trumpets

2 trombones

1 tuba

—

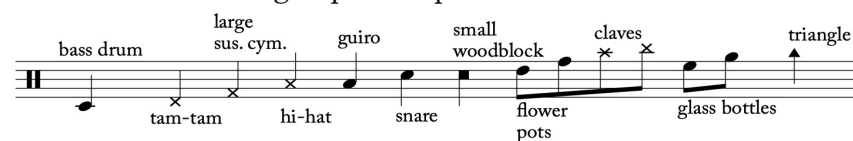
timpani

2 percussion:

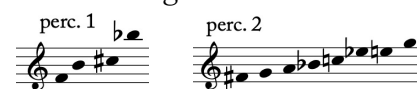
**perc. 1:** crotales + water bowl (see below), small flower pots (2, different sizes), resonant glass bottles (2), claves (2), small woodblock, hi-hat, sus. cymbal, tam-tam, bass drum (shared)

**perc. 2:** vibraphone, crotales + water bowl, snare drum, guiro, capiz shell chimes, bass drum (shared)

the following unpitched percussion staff is used:



the following crotales are used:



—

harp

—

violin I

violin II

viola

cello

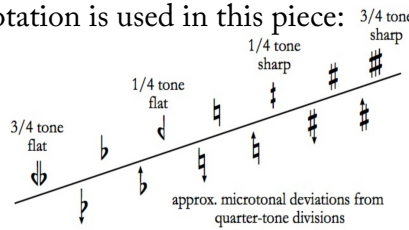
doublebass

— Score in C —

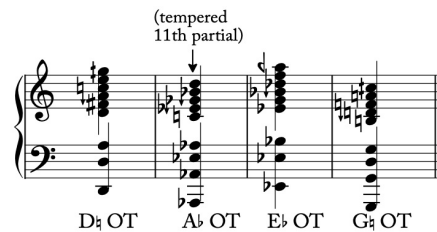
# Performance Notes

## in general

- the following quarter-tone notation is used in this piece:



starting at rehearsal H, there are four non-tempered overtone harmonies. Here, the natural & flat accidentals with a downward arrow refer to the approx. tuning of the 7th partial (-31 cents), while the quarter tones refer to the approx. tuning of the 11th partial (-49 cents). In the A $\flat$  OT chord, the 11th partial is tempered to help preserve the tritone substitution relationship with the alternating D $\sharp$  OT chord.



- exponential crescendo:

- al niente:

- dal niente:

- the non-conventional playing techniques in this piece are generally *ppp*, *always* meant to evoke a delicate sound world and should never be executed "aggressively"
- an instructional video may be provided upon request demo'ing the woodwind and string techniques
- any other questions may be directed to the composer: [katherine.balch91@gmail.com](mailto:katherine.balch91@gmail.com)
- duration: c. 4'45"

## woodwinds

- tongue pizz. (flute and bassoon): short percussive sound produced by a plosive "toh" into the mouthpiece/embouchure hole
- air sounds are notated with diamond noteheads. If applicable, a syllable articulation will be provided or amount of pitch/air will be indicated
- flute bisb. (flute): timbre trill, always choose fingerings that are very soft and delicate
- flute jet whistles (flute): there are two types of jet whistles in this piece, one with an upward shape ("hoo-eet" sound) and one with downward shape ("shee-oo" sound) Both should be very short/quick with a plosive stop at the end of the envelope.
- bassoon fl.t. "purr" sound: flutter tongue without reed to produce a gentle, purr-like effect

## brass

- air sounds are indicated with diamond noteheads
- all brass require **practice mutes** in addition to standard mutes. The dynamics for practice mute sections should always feel like a shadow or very distant filagree, the conductor should adjust dynamics accordingly to achieve this effect.

## harp

- harmonics written where fingered (sounding *8va*)
- harpist requires plectrum

## strings

- in general: x-noteheads indicate a sound that is unpitched/has a non-determinant pitch
- m.s.t** = molto sul tasto // **s.t.** = sul tasto // **s.p.** = sul pont // **m.s.p.** = molto sul pont
- jeté: bounce bow, let sound die naturally
- col legno battuto (c.l.b.) x-noteheads are notated on the following clef & staff to show relative **vertical bow position**. More *sul tasto* will result in a lower pitch while more *sul pont* will result in a higher pitch. The string (I, II, III, IV) is always indicated above the notehead. The LH dampens strings, or **harmonic pressure** at the half-way nodes on the lengths of the strings and *does not shift*. The resultant sound is a *very delicate, high clicking/ tapping effect*.
- with this clef system, glissandi indicate **no horizontal bow motion**, *always strike the string with the same part of the stick* while glissing up and down the fingerboard.
- decrescendos in parenthesis: indicates that sound will naturally decay as part of the gesture
- crunch: rotate bow overpressure near frog, *unpitched* "chop"
- all other non-standard techniques described in score when the first appear
- all string require **practice mutes** in addition to regular mutes. The dynamics for practice mute sections should always feel like a shadow or very distant filagree, the conductor should adjust dynamics accordingly to achieve this effect.

commissioned by the Indianapolis Symphony Orchestra

# impromptu

Katherine Balch (2019)

Whispered, ephemeral ♩ = c. 72-76

Flute 1 *fast, short jet whistle (j.w.)*  
*< p >*  
*sfz* air sounds t-t-t-t-t-t-t-t  
*ppp* *mp*  
 tongue pizz. *pp* *bis.*

Flute 2 *< p >*

Flute 3

Oboe 1

B♭ Clarinet 1 *< p >*

B♭ Clarinet 2 *< p >*

B♭ Bass Clarinet

Bassoon 1 *< p >*

Bassoon 2 *< p >*

Bassoon 3 remove reed  
 tongue pizz. *mp*

F Horns 1 & 3 *À 2, con sord.*  
*< p >*

Whispered, ephemeral ♩ = c. 72-76

Percussion 1 flower pot: *scrape* inside edge with triangle beater  
*mp* *strike* *pp*

Percussion 2 bass drum, *scrape* with superball mallet  
 guiro, *scrape* *p*  
 crotale, *gliss* (strike then dip in water bowl) *p*

Harp *ppp* *p* *p*

Whispered, ephemeral ♩ = c. 72-76

SOLO *senza s.p., jeté + gliss, chirpy*  
*mp*

Violin I GLI ALTRI, con sord (practice mute) *div.*  
*ppp (a shadow)* *slow, even gliss*

Violin II GLI ALTRI, con sord (practice mute) *div.*  
*ppp (a shadow)* *slow, even gliss*

Viola SOLO senza sord *s.p.*  
 GLI ALTRI, con sord (practice mute) *mp*  
*ppp (a shadow)* *slow, even gliss*

Violoncello SOLO senza sord  
 GLI ALTRI, con sord (practice mute) *div.*  
*ppp (a shadow)* *slow, even gliss*

Contrabass con sord.  
*pp dolce*  
 dampen strings & rotate bow overpressure near frog ad. lib, independent of other players, *gentle creaky ship sound*

I, dampen strings, *restez (sempre)*  
 col legno battuto (c.l.b.) *p dolce*

7

**A**

Fl. 1: small gliss, tongue pizz., *p*, *mp dolce*, fast, short jet whistle (j.w.)

Fl. 2: tongue pizz., fast, short jet whistle (j.w.), *p*, small gliss, *sfz p*

Fl. 3: fast, short jet whistle (j.w.), *sfz p*, *ppp < mp*, breathy, To picc.

Cl. 1: *p*

Cl. 2: *p*

B. Cl.: *p*

Bsn. 1: *p*

Bsn. 2: *p*

Bsn. 3: fl.t. "purr", *dolce*, *mp*, 3 tongue pizz., *mp*

Hns. 1 & 3: *À 2*, con sord. (practice mute)

Tbn. 1: con sord. (practice mute)

Tbn. 2: con sord. (practice mute)

Timp.: *pppp*, *pp*

Perc. 1: (flower pots) *mp*, scrape inside edge *p*, glass bottles (triangle beaters), g.b.'s f.p.'s *sempre p delicato*

Perc. 2: vibraphone (soft mallets) *p*, crotale, gliss *p*

Hp.: *ppp < mp*, *p*

Vln. I: dampen strings, *restez (sempre)* col legno battuto (c.l.b.), *p dolce* (*sim.*), *mf flüchtig*, *ord., s.p.*, *ppp*, *c.l.b., as before*, *p as before*, crunch (rotate bow overpressure near frog, unpitched) *mp dolce*

gli altri: *ppp*, *slow, even gliss*

Vln. II: s.p., *mf flüchtig*, *ppp*, *m.s.t., wispy*, *p*, *dramatic, sighing gliss*, *ppp*, dampen strings, *restez*, col legno battuto (c.l.b.), *p* (*sim.*), *s.p.*, *ppp*, *slow, even gliss*

gli altri: *ppp*, *div.*, *slow, even gliss*

Vla.: *mf*, *dramatic, sighing gliss*, *s.p.*, *ppp*, *molto*, *p*, *sim.*, *div.*

Vln. II: *ord., s.p.*, *mf flüchtig*, *dramatic, sighing gliss*, *ppp*, *non div.*, *I, c.l.b. (approx. rhythm), as before*, *p dolce*

Cb.: *pp*, *creaky ship sound, as before*

12

Picc. *bisb.* *pp* *pp*

Fl. 1 *breathy 6 (pitch bend)* *ppp* *mp* *tongue pizz.* *mp dolce* *j.w. (as before)* *sfz* *pp*

Fl. 2 *tongue pizz.* *mp dolce* *air sounds* *pp* *mf*

Ob. 1 *pp<sup>3</sup>*

Cl. 1

Cl. 2

B. Cl.

Bsn. 3 *pp* *mf*

Hns. 1 & 3

Hn. 2 & 4

Tbn. 1

Tbn. 2

Tba.

Perc. 1 *f.p. (scrape inside edge)* *mp* *p* *strike g.b.* *claves (triangle beater)* *pp*

Perc. 2 *crotale, gliss*

Hp.

solo Vln. I *p* *mp* *pp* *mf* *poco s.p.*

gli altri Vln. I *div. à 3* *3* *div. à 2* *mp* *ppp*

solo Vln. II *mp* *p*

gli altri Vln. II *mp* *ppp*

solo Vla. *ord.* *pp* *mf* *poco s.p.*

gli altri Vla. *slow, even gliss* *mp* *ppp*

solo Vc. *crunch (rotate bow overpressure near frog, unpitched)* *3* *mp dolce*

gli altri Vc. *div.* *slow, even gliss* *mp* *ppp*

Cb.

(becoming more sparse)

15

Picc. *breathily* *mp* *air sounds* *ppp* *mp* *tongue pizz.* *mp dolce*

Fl. 1 *mp* *air sounds* *ppp* *mp* *tongue pizz.* *mp dolce*

Fl. 2 *sfzp* *ppp* *mf* *tongue pizz.*

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

Bsn. 1

Bsn. 2

Bsn. 3 *fl.t. "purr"* *mp* *tongue pizz.*

Hns. 1 & 3 *con sord. (practice mute)*

Hn. 2 & 4 *ppp (a shadow)* *mp* *ppp*

Tbn. 1 *ppp (a shadow)* *mp* *ppp*

Tbn. 2 *ppp (a shadow)* *mp* *ppp*

Tba. *ppp (a shadow)* *mp* *ppp*

Timp. *ppp* *p*

Perc. 1 *f.p.* *ppp* *mp* *p* *claves* *pp*

Perc. 2 *capiz shell chimes, very gently agitate* *ppp*

Hp. *ppp*

solo *mp* *c.l.b., as before* *p* *sim.* *I* *III*

Vln. I *dampen strings, restez, col legno battuto (c.l.b.), explore bow position s.t. to s.p ad. lib., rhythmically independent of other players & contributing to a globally dense but delicate texture*

gli altri *< mf >* *I* *II* *III* *p* *sim.*

solo *< mp >* *p* *I* *II* *III* *p* *sim.*

Vln. II *< mf >*

gli altri

solo *s.p., jeté + gliss, chirpy* *mp* *mf* *dampen strings, restez (sempre) col legno battuto (c.l.b.)* *I* *III* *p*

Vla. *< mp >* *non div.*

gli altri *< mf >*

solo *p* *s.p.* *mp flüchtig*

Vc. *< mf >* *slow, even gliss.* *ppp*

gli altri *div.*

Cb. *< mp >* *ppp* *slow, even gliss.*





23

Picc. *bish.* *pp*

Fl. 1 *j.w.* *sfz*

B. Cl.

Bsn. 3

C Tpt. 1 remove mouthpiece & face towards lead pipe senza sord., air sounds *mp*

C Tpt. 2 remove mouthpiece & face towards lead pipe senza sord., air sounds *mp*

C Tpt. 3 remove mouthpiece & face towards lead pipe senza sord., air sounds *mp*

Tbn. 1 con sord. (cup) *ppp* *mp* *ppp*

Tbn. 2 con sord. (cup) *ppp* *mp* *ppp*

Tba. *p pos* *mp*

Timp. *p* *p* *ppp*

Perc. 1 bass drum, *scrape* with superball mallet

Perc. 2 (crotale)

Hp. *ppp* (pedal buzz) *G#/G<sub>2</sub>* *mf*

solo Vln. I *m.s.t.* *ppp* *mf* *ppp* harmonic arpeggio + gliss to bridge

gli altri Vln. I

solo Vln. II HALF SECTION only ord., IV *ppp* *p* *ppp* *mf* *m.s.p., molto vib., erratic harmonics* TUTTI, div. à 3 dampen strings, *restez*, col legno battuto ad. lib., as before I *p as before, delicate clicking* II

gli altri Vln. II (con sord., practice mute) *ppp* *mp* s.p., harmonic arpeggio + gliss to bridge (echoing vln. I solo)

solo Vla. *m.s.p.* *ppp* *mp* *ppp*

gli altri Vla.

solo Vc. I, c.l.b. (approx. rhythm), as before *p dolce*

gli altri Vc.

Cb. *mp* *ppp*

27 **C**

Fl. 1 *< p >* *breathy* *p*

Fl. 2 *< p >*

Ob. 1 *SOLO* *ppp* *mp* *ppp* *ppp* *mp espress*

Ob. 2 *< p >*

Cl. 1 *< p >* *ppp* *p*

Cl. 2 *< p >* *ppp* *p*

B. Cl. *< p >* *ppp* *p*

Bsn. 1 *< p >*

Bsn. 2 *< p >*

Hns. 1 & 3 *A 2* *< p >*

Hn. 2 & 4 *A 2* *< p >*

C Tpt. 1 (replace mouthpiece)

C Tpt. 2 (replace mouthpiece)

C Tpt. 3 (replace mouthpiece)

Perc. 1 *claves (triangle beaters)* *pp* *p* *f.p.* *triangle* *f.p.* *p*

Perc. 2 *vibes (soft mallets)* *ppp* *p*

Hp. *mp*

**C**

solo Vln. I *sw* *(at tip)* *m.s.p.* *p*

gli altri Vln. I *non div.* *ppp* *(ppp)* *sfz* II, dampen strings & pizz. behind bridge

solo Vln. II *dampen strings, restez, col legno battuto ad lib., as before* *SOLO (senza sord.)*

gli altri Vln. II *p as before, delicate clicking* I, dampen strings & pizz. behind bridge *ALTRI (con sord.)*

solo Vla. *sfz*

gli altri Vla. *ord. con sord. (practice mute)* *ppp* *div.*

Vc. *non div.* *ppp* *div.*

Cb. *m.s.t.* *ppp* *p* *ord.* *mp*

32

Picc. *ppp* *To fl.*

Fl. 1 *pp* *pizz.* *mf* *air* *t-t-t-t-t* *pp* *air* *j.w.* *sfz*

Fl. 2 *mp* *pp* *mf* *air* *t-t-t-t-t* *pp* *air* *j.w.* *sfz*

Ob. 1 *pp* *remove mouthpiece*

Ob. 2 *ppp* *mp* *ppp* *remove mouthpiece*

Cl. 1 *ppp* *mf espress* *ppp*

Cl. 2 *pp* *ppp* *fl.t. "purr"*

Bsn. 3 *mp* *p* *mf* *ppp*

Hns. 1 & 3 *con sord. (practice mute)* *ppp*

Hn. 2 & 4 *con sord. (practice mute)* *ppp*

C Tpt. 1 *con sord. (practice mute)* *con sord. (harmon)* *wa-wa* *p* *wa-wa-wa-wa-wa-wa*

C Tpt. 2 *con sord. (practice mute)* *ppp*

C Tpt. 3 *con sord. (practice mute)* *ppp*

Tbn. 1 *con sord. (practice mute)* *ppp*

Tbn. 2 *con sord. (practice mute)* *ppp*

Tba. *ppp*

Timp. *p*

Perc. 1 *crotale, gliss* *p* *f.p.s (triangle beater)* *p* *mp* *sfz* *sus. cym., scrape with triangle beater*

Perc. 2 *crotale, gliss* *p*

Hp. *ppp* *mp*

solo Vln. I *mp* *ppp* *crunch* *mp dolce* *IV, m.s.t., flautando*  
*div., ord.* *senza sord., half bow, half hair*

gli altri Vln. I *mp* *crunch* *mp dolce*  
*arco, s.p.* *senza sord., half bow, half hair*

solo Vln. II *mp flüchtig* *crunch* *mp dolce*  
*div., ord., con sord. (practice mute)* *senza sord., half bow, half hair*

gli altri Vln. II *mp* *crunch* *mp dolce*  
*arco, s.p.* *senza sord., half bow, half hair*

solo Vla. *mp flüchtig* *crunch* *mp dolce*  
*senza sord., half bow, half hair*

gli altri Vla. *mp* *crunch* *mp dolce*  
*senza sord., half bow, half hair*

Vc. *mp* *crunch* *mp dolce*  
*senza sord., half bow, half hair* *I, c.l.b. (approx. rhythm), as before*

Cb. *mp* *crunch* *mp dolce*  
*div.* *senza sord., half bow, half hair*

37

Fl. 1 *singing*

Cl. 1 *p*

B. Cl. remove mouthpiece

Bsn. 3

Hns. 1 & 3 *molto* *p* *f pos*

Hn. 2 & 4 *molto* *p* *f pos*

C Tpt. 1 *wa-wa-wa* *ppp* *mf* *p* *f pos*

C Tpt. 2 *molto* *p* *f pos*

C Tpt. 3 *con sord. (harmon, stem in)* *p* *f*

Tbn. 1 *molto* *p* *f pos*

Tbn. 2 *molto* *p* *f pos*

Tba. *f*

Perc. 1 *f.p., scrape inside edge* *strike* *g.b.* *f.p. g.b. claves* *g.b. f.p.*  
*guiro, scrape* *snare (with brushes)* *p* *mp* *mp sub* *mf*

Perc. 2 *p* *ppp* *p* *mp* *p* *mf*

Hp. *sim.* *with plectrum: slowly scrape up length of string, erratic creaking sound* *p* *f pos*

Vln. I *I, pizz. behind bridge* *arco, crunch* *mp dolce* *con sord., s.p.* *pp* *f ma dolce*

Vln. II *crunch (overpressure at frog) & drag bow vertically, erratically* *accelerating creaky sound (approx. rhythm)* *pp* *f ma dolce*

Vla. *crunch (overpressure at frog) & drag bow vertically, erratically* *accelerating creaky sound (approx. rhythm)* *ppp* *f ma dolce*

Vc. *crunch (overpressure at frog) & drag bow vertically, erratically* *accelerating creaky sound (approx. rhythm)* *ppp* *f ma dolce*

Cb. *ord., s.p.* *creaky ship sound, as before* *ppp* *more active, heavier sound* *(spare, lighter sound)*

41 **D**

Fl. 1 *p* *sfz* j.w.

Fl. 2 *p*

Fl. 3 *mp dolce* pizz.

Ob. 1 *p*

Ob. 2 *mf* 3

Ob. 3 *mf* 3

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *mf* (replace mouthpiece) *ppp* 3

Bsn. 1 *p*

Bsn. 2 *p*

Bsn. 3 *mp dolce* pizz. 3

Hns. 1 & 3

Hn. 2 & 4

Tbn. 1

Tba.

**D**

Timp.

Perc. 1 f.p.'s

Perc. 2 *p* 3 crotale, gliss

Hp.

**D** IV, c.l.b. as before

solo Vln. I m.s.p., ricochet, repeat figure ad lib., independent of other players, contributing to a cloud of delicate chirping sounds III I

gli altri IV, c.l.b. as before *ppp* I, pizz. behind bridge

solo Vln. II m.s.p., ricochet, repeat figure ad lib., independent of other players, contributing to a cloud of delicate chirping sounds *sfz*

gli altri *ppp* TUTTI: m.s.p., ricochet, repeat figure ad lib., independent of other players, contributing to a cloud of delicate chirping sounds

Vla. *ppp*

Vc. m.s.t. *ppp* div.

Cb. m.s.t. *ppp* div.

45

Fl. 1 *mp dolce* *pizz.* *3* *ppp*

Fl. 2 *j.w.* *sfz* *ppp*

Fl. 3 *fl.t., breathy* *ppp* *mp* *ppp*

Ob. 1 *ppp*

Ob. 2 *ppp*

Ob. 3 *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

B. Cl. *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Bsn. 3 *3* *ppp*

Hns. 1 & 3 *À 2, con sord. (straight)* *ppp*

Hn. 2 & 4 *À 2, con sord. (straight)* *ppp*

Tbn. 1 *con sord. (cup)* *ppp*

Tba. *con sord.* *ppp*

Timp. *pppp* *p* *ppp*

Perc. 1 *f.p., scrape inside edge* *pp* *claves, strike* *p* *f.p.* *claves* *pp* *f.p. g.b.* *mf*

Perc. 2

Hp.

solo Vln. I *pp* *mf*

gli altri Vln. I

solo Vln. II *arco, s.p.* *p*

gli altri Vln. II

Vla. *(becoming more sparse, disappearing...)*

Vc. *non div., ord.* *ppp*

Cb. *non div., ord.* *ppp* *mp*

48

Fl. 1 *mf* *pizz.* *mp dolce* *pp* trying to imitate strings *breathy, unfocused tone*

Fl. 2 *mf* *bisb.* *pp* trying to imitate strings *breathy, unfocused tone*

Fl. 3 *ppp* *air sounds* *t-t-t-t-t-t-t* *mp dolce* *pp < mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf* *ppp* *p* *pp* trying to imitate strings

Cl. 2 *mf* *pp* trying to imitate strings

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

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *fl.t., "purr"* *mp* *pizz.* *mp dolce* *fl.t., "purr"*

Hns. 1 & 3 *mp*

Hn. 2 & 4 *mp*

C Tpt. 1 *con sord. (practice mute)* *ppp*

C Tpt. 2 *con sord. (practice mute)* *ppp*

C Tpt. 3 *con sord. (practice mute)* *ppp*

Tbn. 1 *mp*

Tbn. 2 *con sord. (practice mute)* *ppp*

Tba. *mp*

Perc. 1 *crotale, gliss*

Perc. 2 *vibes (soft mallets)* *pp* *mp >* *crotale, gliss*

Vln. I *m.s.p., as before* *ppp* *IV* *mp*

Vln. II *m.s.p., as before* *ppp* *II, c.l.b.* *div., ord.* *mp*

Vla. *m.s.p., as before* *ppp* *I, c.l.b.* *m.s.p.* *ord.* *mp*

Vc. *mp* *div.* *mp* *div.*

Cb. *mp*



**E**

52

Fl. 1 *ord.* *ppp* *mp*

Fl. 2 *fl.t., breathy* *ppp* *mp*

Fl. 3 *pizz. air* *t - t - t - t - t - t - t* *mp* *pp* *ppp* *mp*

Ob. 1 *ppp* *mp*

Ob. 2 *ppp* *mp*

Ob. 3 *ppp* *mp*

Cl. 1 *ppp* *mp*

Cl. 2 *ppp* *mp*

B. Cl. *mp* *sighing* *ppp* *mp*

Bsn. 1 *ppp* *mp*

Bsn. 2 *ppp* *mp*

Bsn. 3 *ppp* *mp* *mp dolce*

Hns. 1 & 3 *senza sord.* *ppp* *mp*

Hn. 2 & 4 *senza sord.* *ppp* *mp*

C Tpt. 1 *p* *molto* *ppp*

C Tpt. 2 *ppp*

C Tpt. 3 *ppp*

Tbn. 1 *con sord. (practice mute)* *ppp* *molto*

Tbn. 2 *ppp* *molto*

Perc. 1 *f.p.* *p* *g.b. cl.* *pp*

Perc. 2

**E**

solo Vln. I *I, pizz. behind bridge* *sfz* *arco, s.p.* *p*

gli altri

Vln. II *SOLO* *p* *s.p.* *p* *mp* *TUTTI* *c.l.b. ad lib. as before* *p* *as before, delicate clicking*

solo Vla. *IV, m.s.t., flautando* *ppp* *mp* *ord.* *mf*

gli altri *m.s.t.* *ppp* *mf*

Vc. *HALF SECTION only, m.s.t.* *ppp* *mf*

Cb. *HALF SECTION only* *ppp* *mp*

56

Fl. 1 breath tone (mostly air) *pp* *whispy, flüchtig*

Fl. 2 breath tone (mostly air) *pp* *whispy, flüchtig*

Fl. 3 pizz. *mp*

Ob. 1

Cl. 1 *ppp*

Cl. 2 *ppp*

B. Cl. *ppp*

Bsn. 1

Bsn. 2

Bsn. 3

C Tpt. 1 *molto*

C Tpt. 2 *molto*

C Tpt. 3 *molto*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Timp.

Perc. 1 sus. cym. (soft mallets) *ppp* *mp* g.b.'s (triangle beaters) *pp*

Perc. 2 capiz shell chimes, gently agitate *pp*

Hp. pedal buzz *mf* *A<sub>4</sub>/A<sub>2</sub>*

solo Vln. I *mf* SOLO I *p* TUTTI, non div., col legno battuto ad lib., as before

gli altri *mp* I II III *p* as before, delicate clicking

Vln. II

Vla. div., ord. *mf* non div., c.l.b. ad lib., as before II IV *p* as before, delicate clicking

Vc. div., ord. *mp*

Cb. TUTTI *mp*

59

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hns. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc. 1

Perc. 2

Vln. II

Vla.

Vc.

Cb.

**F**

*pp*

*ppp*

*mp*

*p*

*mf*

*p*

*ppp*

*p*

*pp*

*pp*

*p*

*pp*

*p*

air t-t-t-t-t-t-t-t

fl.t. "purr"

replace reed

SOLO (emerging from sustained chord)

w.b.

cl.

g.b.

w.b., strike

cl.

f.p.'s

63

Fl. 1 *mp* *pp* *mp* *p* *mf* *mp* *f* *pp*

Fl. 2 *pp* *mp* *p* *mf* *mp* *f* *pp*

Fl. 3 *p* *f* *pp*

Ob. 1 *ppp* *mp* *p* *mf* *mp* *f*

Ob. 2 *ppp* *mp* *p* *mf* *mp* *f* *pp*

Ob. 3 *ppp* *mf* *mp* *f*

Cl. 1 *mp* *pp* *mp* *p* *mf* *mp* *f*

Cl. 2 *pp* *mp* *p* *mf* *mp* *f* *pp*

B. Cl. SOLO (emerging from sustained chord) *mp* *f* *ppp* *mf* *mp* *f* *pp*

Bsn. 1 *mp* *pp* *mp* *p* *mf* *mp* *f*

Bsn. 2 *mp* *pp* *mp* *p* *mf* *mp* *f* *pp*

Bsn. 3 SOLO (emerging from chord swells) *mp* *f* To Contrabsn.

Hns. 1 & 3 *ppp* *mp* *p* *mf* *ppp*

Hn. 2 & 4 2. senza sord. *mf*

C Tpt. 1 con sord. (straight) *mp* *f*

C Tpt. 2 con sord. (straight) *mp* *f*

C Tpt. 3 (remove mouthpiece, face towards lead pipe)

Tbn. 1 con sord. (plunger) *ppp* *mf* *ppp*

Tbn. 2 con sord. (plunger) *ppp* *mf* *ppp*

Tba. (remove mouthpiece, face towards lead pipe)

Timp.

Perc. 1 *mf* *p* *mf* *f*

Perc. 2 *ppp* *p* *mp* *mf*

Vln. I ord. *ppp* *mp* *ppp* *mf* *f* *ff*

Vln. II s.p., crunchy *ppp* *mf* *ppp* *mf* *f* *ff*

Vla. ord. *ppp* *mp* *pp* *mp* *ppp* *mf* *f* *ff* *p*

Vc. *ppp* *mp* *ppp* *mf* *f* *ff*

Cb. *ppp* *mp* *ppp* *mf* *f* *ff*

66

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2

Hns. 1 & 3  
Hn. 2 & 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

air sounds  
mf

air sounds  
mf

mf  
p  
ppp  
p  
pp  
p  
sfz

crotale, gliss  
p

SOLO, c.l.b., as before  
I  
II  
III  
I, pizz. behind bridge  
I arco, c.l.b.  
TUTTI, senza sord., ord.  
ppp *dolcissimo* p

SOLO  
s.p.  
mf *agitato* ( )  
I, c.l.b.  
p  
crunch  
TUTTI, senza sord., ord.  
ppp *dolcissimo* p

SOLO, c.l.b., as before  
I  
II  
s.p.  
mf *flüchtig*  
I, c.l.b.  
TUTTI, senza sord., ord.  
ppp *dolcissimo* p

SOLO  
I, c.l.b. as before  
p  
II  
TUTTI, senza sord., ord.  
ppp *dolcissimo* p

ppp *dolcissimo* p

**poco accel.** . . . . . **G** Poco più mosso ♩ = c. 80

70

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Contrabassoon

Hns. 1 & 3

Hn. 2 & 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

**G** Poco più mosso ♩ = c. 80

Timp.

Perc. 1

Perc. 2

Hp.

**G** Poco più mosso ♩ = c. 80

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

Fl. 1 *mf* *p* 3 *f agitato* (shuttering/shivering effect) *f* *p* (shuttering/shivering effect)

Fl. 2 *mf* *p* 3 *f agitato* 3 *f*

Fl. 3 To picc. *mf* *ppp* Piccolo *f* 3

Ob. 1 *mf* *ppp* *f* 3 3

Ob. 2 *mf* *p* 6

Ob. 3 *mf* *ppp*

Cl. 1 *mf* *ppp* *mf* *fp* *f* 3

Cl. 2 *mf* *ppp* *mf* *fp* *f* 3

B. Cl. *mf* *ppp* *ppp* 3 6

Bsn. 1 *mf* *ppp* *ppp* 3 3

Bsn. 2 *mf* *ppp* *ppp* 3 3

Cbsn. *ppp* 6

Hns. 1 & 3 *pp* *ppp* *f*

Hn. 2 & 4 *ppp* *f*

C Tpt. 1 *ppp* *f*

C Tpt. 2 *ppp* *f*

Tbn. 1 *p* 3 *f*

Tbn. 2 *pp*

Timp. *ppp* *mf*

Perc. 1 hi-hat (sticks) *pp* *f* sus. cymb (sticks) *p*

Perc. 2 *mp* vibes (med. hard mallets, full buf, warm sound) *mp* 6

Hp. *f* *mp* *ff* *f*

Vln. I *ff* *p* *f* arco, ord. *f* pizz. I, dampen strings & pizz. behind bridge

Vln. II *sfz* *mp* *ff* *sfz*

Vla. *f* *p* 6 *ff* *pizz.*

Vc. *f* *ppp* *ord.* 3 3

Cb. *f* *sfz* *ppp* *arco* 6

**H** Crisp, jittery ♩=c.160

77

Picc. *p* *mf* *f* *ppp*

Fl. 1 *fp* *f* *ppp* *p* *f*

Fl. 2 *p* *fp* *f* *ppp* *p* *f*

Ob. 1 *fp* *f* *ppp*

Ob. 2 *fp* *f* *ppp*

Ob. 3 *mf* *f* *ppp*

Cl. 1 *p* *fp* *f* *ppp*

Cl. 2 *p* *fp* *f* *ppp*

B. Cl. *f* *pp*

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp* *mf* *pp*

Cbsn. *f* *pp* *f* *pp*

Hns. 1 & 3 *f* *p* *f*

Hn. 2 & 4 *f* *p* *f*

C Tpt. 1 *pp*

C Tpt. 2 *pp*

Tbn. 1 *f* *senza sord.* *p* *f*

Tbn. 2 *f* *senza sord.* *p* *f*

Tba. *f* *p* *f*

**H** Crisp, jittery ♩=c.160

Timp. *f* *ppp* *mf* *ppp*

Perc. 1 *f*

Perc. 2 *ff* *p* *f*

Hp. *ff* ord.

**H** Crisp, jittery ♩=c.160

Vln. I arco *f* IV, at tip *mf* *sim.* *sim.* *p*

Vln. II arco, ord. *f* *pp* at tip *mf* *sim.*

Vla. *f* *pp* at tip *mf* *sim.*

Vc. *f* *pp* at tip *mf* *sim.*

Cb. arco, ord. *f* *p* div. *sfz* (heavy jeté, let sound die naturally) non div., pull string for pitch bend *f*



83 To fl.

Picc. *fp* *f* *ppp* *f* *pp*

Fl. 1 *fp* *f* *ppp* *f* *pp*

Fl. 2 *fp* *f* *ppp* *f* *pp*

Cl. 1 *fp* *f* *ppp* *f* *pp*

B. Cl. *fp* *f* *ppp* *f* *pp*

Bsn. 1 *fp* *f* *ppp* *f* *pp*

Bsn. 2 *fp* *f* *ppp* *f* *pp*

Cbsn. *fp* *f* *ppp* *f* *pp*

Hns. 1 & 3 *fp* *mf* *pp*

Hn. 2 & 4 *fp* *mf* *pp*

C Tpt. 1 *f* *fp* *mf* *pp*

C Tpt. 2 *f* *fp* *mf* *pp*

C Tpt. 3 *p* *ff* *pp*

Tbn. 1 *mp* *f* *mf* *pp* *singing gliss.*

Tbn. 2 *mp* *f* *mf* *pp* *singing gliss.*

Tba. *mp* *f* *mf* *pp*

Timp. *f* *mp*

Perc. 1 *sfz* *ppp* *mf* *pp* *tam-tam (scrape with triangle beater)* *sus. cym. (sticks)* *hi-hat (sticks)*

Perc. 2 *p* *ff*

Hp. *ppp* *f* *ppp* *f*

Vln. I *ff* *p dolce* *f* *p* *ff* *overpressure* *div.* *s.p., wild vib., noisy*

Vln. II *p* *ff* *f* *p* *f* *pp* *overpressure* *ord.*

Vla. *f* *sfz* *ord.* *p* *f* *pp* *overpressure* *ord.*

Vc. *f* *pizz.* *arco* *p* *f* *pp* *overpressure* *ord.*

Cb. *p* *ff* *fff* *p* *mf* *sfz* *div.* *non div.* *ff* *s.t., flautando* *(heavy jeté, as before)*

90

This page of a musical score, numbered 90, features the following instruments and parts:

- Flutes (Fl. 1 & 2):** Both parts play a triplet of eighth notes starting in measure 4, marked with *f*, then *ppp* in measure 5, and *p* in measure 6.
- Piccobello (Picc.):** Rests throughout.
- Oboes (Ob. 1, 2, 3):** Ob. 1 and 2 play a triplet of eighth notes starting in measure 4, marked with *mp* and *f*. Ob. 3 rests.
- Clarinets (Cl. 1, 2):** Cl. 1 and 2 play a triplet of eighth notes starting in measure 4, marked with *mp* and *f*.
- Bassoon (B. Cl.):** Plays a triplet of eighth notes starting in measure 4, marked with *p* and *fp*.
- Bassoons (Bsn. 1, 2):** Rests throughout.
- Contrabassoon (Cbsn.):** Rests throughout.
- Horns (Hns. 1 & 3, Hn. 2 & 4):** Horns 1 & 3 and 2 & 4 play a triplet of eighth notes starting in measure 4, marked with *mf* and *p*. Horn 2 & 4 has a *mf* marking in measure 6.
- Trumpets (C Tpt. 1, 2):** C Tpt. 1 starts with *f* in measure 4, then *p dolce* in measure 5, *mf* in measure 6, and *mp* in measure 7. C Tpt. 2 starts with *f* in measure 4, then *f* in measure 6, and *f* in measure 7.
- Trombones (Tbn. 1, 2, Tba.):** Tbn. 1 and 2 start with *f* in measure 4. Tbn. 1 and 2 have *pp* and *mf* markings in measures 5 and 6. Tba. starts with *f* in measure 4, then *pp* and *mf* markings in measures 5 and 6.
- Timpani (Timp.):** Plays a triplet of eighth notes starting in measure 4, marked with *p*, *mp*, and *p*.
- Drums (Perc. 1, 2):** Perc. 1 starts with *f* in measure 4, then *pp* and *mf* markings in measures 5 and 6. Perc. 2 starts with *p* and *f* in measure 4, then *p*, *f*, and *ppp* markings in measures 5 and 6.
- Harpsichord (Hp.):** Starts with *f* in measure 4, then *ppp* in measure 5, and *f* in measure 6.
- Violins (Vln. I, II):** Vln. I starts with *p* in measure 4, then *f*, *fp*, and *f* in measures 5 and 6. Vln. II starts with *p* in measure 4, then *p sub*, *f*, and *mf sub* in measures 5 and 6.
- Viola (Vla.):** Starts with *p dolce* in measure 4, then *mf* in measure 5, and *ff* in measure 6.
- Violoncello (Vc.):** Starts with *mf* in measure 4, then *p* and *f* in measures 5 and 6.
- Double Bass (Cb.):** Starts with *p* in measure 4, then *f* and *p* in measures 5 and 6.

Additional performance instructions include:

- SOLO** for C Tpt. 1 in measure 5.
- growl** for C Tpt. 1 in measure 6.
- molto, noisy** for C Tpt. 1 in measure 6.
- senza sord.** for C Tpt. 2 in measure 6.
- sus. cymbal (med. soft mallets)** for Perc. 1 in measure 6.
- p.d.lt.** for Hp. in measure 4.
- ord.** for Vln. I, Vln. II, and Cb. in measure 6.
- s.p., wild vib., noisy** for Vla. in measure 6.
- overpressure** for Vln. I in measure 5.
- m.s.p. ord.** for Vln. II in measure 5.
- m.s.t., flautando** for Cb. in measure 4.

96

Fl. 1 *f*  $\rightarrow$  *p* *ppp* *f* *ppp*

Fl. 2 *f*  $\rightarrow$  *p* *ppp* *f* *ppp*

Fl. 3 Flute *f*  $\rightarrow$  *p* *ppp* *f* *ppp* j.w. To picc. Piccolo#

Ob. 1 *f*  $\rightarrow$  *ppp* *ppp* *f* *ppp*

Ob. 2 *f*  $\rightarrow$  *ppp* *ppp* *f* *ppp*

Ob. 3 *f*  $\rightarrow$  *ppp* *ppp* *f* *ppp*

Cl. 1 *f*  $\rightarrow$  *ppp* *ppp* *f* *ppp*

Cl. 2 *f*  $\rightarrow$  *ppp* *ppp* *f* *ppp*

Bsn. 1 *f*  $\rightarrow$  *ppp* *ppp* *f* *ppp*

Bsn. 2 *f*  $\rightarrow$  *ppp* *ppp* *f* *ppp*

Cbsn. *f*  $\rightarrow$  *ppp* *ppp* *f* *ppp*

Hns. 1 & 3 *p* *mf* *pp*

Hn. 2 & 4 *p* *mf* *pp*

C Tpt. 1 *p* *f* *f*

C Tpt. 2 *p* *f* *ppp* *f* *ppp* *mf* *pp*

C Tpt. 3 *p* *f* *ppp* *f* *ppp* *mf* *pp*

Tbn. 1 *p* *f* *f* *p* *f*

Tbn. 2 *p* *f* *f* *p* *f*

Tba. *mp* *f* *mp* *p* *ff*

Timp. *p* *f* *ppp* *pp* *mp*

Perc. 1 sus. cymbal (sticks on bell) *p* *f* (on bow, splash)

Perc. 2 med. soft mallets (heavier, more diffuse sound) *p* *mf*

Hp. *p* *f* ord., bisb.

Vln. I *p* *heavy*  $\leftarrow$  *f* *ppp* *f* *ppp* *f* *p* s.p. *m.s.p.*

Vln. II *p* *heavy*  $\leftarrow$  *f* *ppp* *f* *ppp* *f* *p* s.p. *m.s.p.*

Vla. *p* *heavy*  $\leftarrow$  *f* *ppp* *f* *mf* *p* *f* arco *sighing, wilting* overpressure

Vc. *p* *heavy*  $\leftarrow$  *f* *ppp* *f* *mf* *p* *f* div. *sighing, wilting* overpressure

Cb. *p* *heavy*  $\leftarrow$  *f* *ppp* *f* *mf* *p* *f* *sfz* (heavy jeté, as before)

I poco rit. . . . .

101

Picc. *mf* *shivering* *ppp*

Fl. 1 *f* *ppp* *shivering* *sf* *j.w.*

Fl. 2 *f* *ppp* *shivering* *sf* *j.w.*

Ob. 1 *p* *mf* *sf*

Ob. 2 *p* *mf*

Cl. 1

Cl. 2

Cl. 3 Clarinet in Bb

Bsn. 2 *p* *fp* *fff* *p*

Cbsn. *p* *fp* *fff* *p*

Hns. 1 & 3 *p* *f*

Hn. 2 & 4 *p* *f*

C Tpt. 1 *senza sord.* *p* *f* *pp* *f* *pp*

C Tpt. 2 *p* *f* *pp* *f* *pp*

C Tpt. 3 *p* *f* *pp* *f* *pp*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tba. *p* *f* *p pos*

Timp. *f* *p* *mf*

Perc. 1 *tam-tam (bow)* *pp* *mf* *hi-hat (sticks)* *sus. cym. (scrape)* *fff*

Perc. 2 *p* *f*

Hp.

Vln. I *f* *p* *s.p.* *f* *ord.* *mf heavy* *ff*

Vln. II *pp* *f* *s.p.* *f* *ord.* *mf heavy* *ff*

Vla. *f* *p* *s.p.* *f* *ord.* *mf heavy* *ff*

Vc. *f* *p* *s.p.* *f* *div., ord.* *mf heavy* *ff*

Cb. *f* *p* *s.p.* *f* *div., ord.* *mf heavy* *ff*

I poco rit. . . . .

I poco rit. . . . .

I poco rit. . . . .

**106**  $\text{♩} = c.144$  **poco rit.**  $\text{♩} = c.132$

Picc. *f* *pp* *f* *ppp* *mf* embouchure gliss

Fl. 1 *f* *pp* *f* *ppp* *mf* embouchure gliss

Fl. 2 *f* *pp* *f* *ppp* *mf* embouchure gliss

Ob. 1 *f* *pp* *f* *ppp* *mf*

Ob. 2 *f* *pp* *f* *ppp* *mf*

Ob. 3 *f* *pp* *f* *ppp* *mf*

Cl. 1 *f* *pp* *f* *ppp* *mf*

Cl. 2 *f* *pp* *f* *ppp* *mf*

Cl. 3 *f* *pp* *f* *ppp* *mf*

Bsn. 1 *f* *pp* *f* *ppp* *mf*

Bsn. 2 *f* *pp* *f* *ppp* *mf*

Cbsn. *f* *pp* *f* *ppp* *mf*

Hns. 1 & 3 *mp* *f* *p* *f* *mf* *p*

Hn. 2 & 4 *p* *f* *p* *f* *mf* *p*

C Tpt. 1 *f* *pp* *f* *ppp* *mf* *p* *mf* 3

C Tpt. 2 *f* *pp* *f* *ppp* *mf* *p* *mf* 3

C Tpt. 3 *mp* *f* *p* *f* *mf* *p* *mf* 3

Tbn. 1 *f* *f* *p* *f* *mf* *p* remove mouthpiece & face towards lead pipe

Tbn. 2 *f* *f* *p* *f* *mf* *p* remove mouthpiece & face towards lead pipe

Timp.  $\text{♩} = c.144$  **poco rit.**  $\text{♩} = c.132$   
*f* *p* *f* *p* *f* *mf*

Perc. 1 sus. cymb., harmonic scrape with tip of stick *f* hi-hat (sticks) *pp* *f*

Perc. 2 bass drum, scrape with superball mallet

Hp.

Vln. I *molto* *f* *mp* *f* *molto* *fp*

Vln. II *molto* *f* *mp* *f* *molto* *fp*

Vla. *molto* *f* *mp* *f* *molto* *fp*

Vc. *molto* *f* *mp* *f* *molto* *fp* non div.

Cb. *molto* *f* *mp* *f* *molto* *fp*

rit. . . . . ♩ = c.112 rit. . . . .

110

Picc. *fp*

Fl. 1 *mp* *ppp* j.w. *fp*

Fl. 2 *fp* *ppp*

Ob. 1 *fp* *ppp*

Ob. 2

Ob. 3

Cl. 1 *fp* *ppp* *p*

Cl. 2 *fp* *ppp*

Cl. 3

Bsn. 1 remove reed *mp dolce* tongue pizz.

Bsn. 2

Cbsn. remove reed

Hns. 1 & 3 *p* *mp* air sounds

Hn. 2 & 4 remove mouthpiece & face towards leap pipe air sounds

C Tpt. 1 *mf* *mp* *p* remove mouthpiece & face towards leap pipe

C Tpt. 2 *p* *mp* *p* remove mouthpiece & face towards leap pipe

C Tpt. 3 *p* *mp* *p* con sord. (harmon. stem in) "wow"

Tbn. 1 air sounds

Tbn. 2 air sounds

Tba. remove mouthpiece & face towards lead pipe air sounds

rit. . . . . ♩ = c.112 rit. . . . .

Timp. *pp* *mp* *pp*

Perc. 1 (slow harmonic scrape with tip of stick)

Perc. 2 vibes, soft mallets (warm, gentle sound)

Hp. *f* *mf*

rit. . . . . ♩ = c.112 rit. . . . .

Vln. I *f* *ppp* SOLO, s.p. *p dolce*

Vln. II *f* *ppp* *p* *mf*

Vla. *f* *ppp* *p* *mf* *p dolce*

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

Cb. *f* *ppp* *p* *mf*

114 J ♩ = c.72

Picc. —

Fl. 1 air sounds t-t-t-t-t-t t-t-t-t-t-t tongue pizz. *pp mp mp dolce*

Fl. 2 air t-t-t-t-t-t-t-t-t-t *ppp mp* j.w. *sfz*

Cl. 1 *mf ppp*

Cl. 2 *mf ppp*

Cl. 3 —

Bsn. 1 fl.t., "purr" *mp* pizz. *mp dolce*

Hns. 1 & 3 — remove mouthpiece & face towards leap pipe

Hns. 2 & 4 *mp*

C Tpt. 1 air sounds *mp*

C Tpt. 2 air sounds *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba *mp*

J ♩ = c.72

Timp. *p*

Perc. 1 crotales, gliss *p*

Perc. 2 vibes, bow *p* guiro, scrape *sfz*

Hp. *mp*

SOLÒ (senza sord.) J ♩ = c.72

Vln. I solo *p dolce* GLI ALTRI, con sord. harm. gliss to bridge *p* c.l.b., as before *p* crunch *p*

Vln. II solo *p dolce* GLI ALTRI, con sord. harm. gliss to bridge *p* I, pizz. behind bridge *sfz* c.l.b., I *p*

Vla. solo (senza sord.) GLI ALTRI, con sord. harmonic gliss, explore upper partials ad lib., varying speed, approx. placement of tremolo jitters on any harmonic, an ideal performance responds/reacts to other soloists *p mf pp dolce*

Vc. solo (senza sord.) GLI ALTRI, con sord. div. *p mf pp dolce*

Cb. con sord. *p mf*

119

Picc. *ppp* tongue pizz. *p*

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3  
replace reed

Bsn. 1

Bsn. 2

Cbsn. *mp* fl.t., "purr"

Hn1. 1 & 3 *mp* air sounds

Hns. 2 & 4 *mp*

C Tpt. 1

C Tpt. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba *mp*

Timp.

Perc. 1 *p* g.b., triangle beater *pp* g.b. cl. f.p. *p* cl. *p*

Perc. 2 *p* crotale, gliss *p* capiz shell chimes, gently agitate *pp* (increasingly sparse)

Hp. *mp*

solo Vln. I *p* c.l.b., I *sim.* *p* s.t.

gli altri *mp* s.t.

solo Vln. II *mp* m.s.t. *sfz* I, pizz. behind bridge s.t.

gli altri *mp* *sim.* s.t.

solo Vla. *p* I, c.l.b., as before *sim.* s.t.

gli altri *mp* s.t.

solo Vc. *p dolce* II, c.l.b., as before *p* s.t.

gli altri *mp* s.t.

Cb. *mp* s.t.