

CONSTRUCTION

... in memory of Cornelius Cardew

CONSTRUCTION

(2003-11)

for voices, ensemble and electronics
commissioned by the City of Liverpool

duration: approximately 2 hours

first complete performance: 19 November 2011, Huddersfield Town Hall,
by ELISION conducted by Eugene Ughetti

Instrumentation and participants in the first performance:

piccolo/bass flute/alto flute (Paula Rae)
tenor recorder/bass recorder/2 soprano recorders/2 sopranino recorders* (Genevieve Lacey)
oboe/english horn* (Peter Veale)
tenor saxophone/alto saxophone/contrabass clarinet/clarinet in A/bass clarinet* (Carl Rosman)
baritone saxophone/contrabass clarinet/clarinets in Bb, A and Eb/bass clarinet (Richard Haynes)
bass saxophone/alto saxophone/bass clarinet (Timothy O'Dwyer)
bassoon (Dafne Vicente-Sandoval)
quarternote flugelhorn/piccolo trumpet (Tristram Williams)
alto trombone/tenor-bass trombone* (Benjamin Marks)
percussion (1 player) (Domenico Melchiorre) - see below for instrumentation
electric guitar/electric lap steel guitar** (Daryl Buckley)
baroque triple harp (Marshall McGuire)
violin (Graeme Jennings)
viola (Erkki Veltheim)
cello (Séverine Ballon)
contrabass (Joan Wright)

soprano (Deborah Kayser)
alto (Ute Wassermann)
baritone/countertenor** (Carl Rosman)

live electronics (laptop/keyboard)*** (Richard Barrett)
prerecorded electronics and spatial sound projection**** (Steve Adam, Lawrence Harvey, Michael Hewes)

Any of the performers may augment their instrumentation for the improvisational elements of *CONSTRUCTION*.

* the four soloists in part 10 *news from nowhere* are asked to use at least three wind instruments each, which may or may not be the same ones used elsewhere in *CONSTRUCTION*. See score of part 10 for details. The soloists may or may not be the instrumentalists listed above; any four of the wind players may take part.

** This vocal part was written to be performed by the same performer as the first of the three reed players although it may be given to a separate singer as necessary

*** This part is not specific with regard to technology and occurs primarily in improvisational contexts. It needs to be capable of the same degree of fluency and flexibility as the acoustic instruments but any combination of hard- and software may be used.

**** The sound projection system was conceived and designed at the Spatial Information Architecture Laboratory (SIAL) at RMIT University in Melbourne under the direction of Lawrence Harvey.

Components of CONSTRUCTION with durations:

				page
1	<i>Strange lines and distances</i>	8-channel electronic composition	2'	1
2	<i>Politeia</i>	13 instruments	9'	3
3	<i>Hekabe-α</i>	contralto and 6 instruments	4'	43
4	<i>wound I</i>	violin, oboe and cello	2'	53
5	<i>Kassandra</i>	soprano and 6 instruments	4'	57
6	<i>heliocentric</i>	10 instruments	15'	73
7	<i>Omaggio a Chirico</i>	3 voices, violin, viola, cello, contrabass and electronics	6'	121
8	<i>Andromakhe</i>	contralto and 6 instruments	4'	123
9	<i>wound II</i>	violin with english horn, Eb clarinet and cello	4'	135
10	<i>news from nowhere</i>	variable ensemble	7'	149
11	<i>storming</i>	variable ensemble	3'	159
12	<i>Helene</i>	soprano, tenor recorder, marimba and triple harp	4'	161
13	<i>wound III</i>	violin and 5 instruments	5'	169
14	<i>Island</i>	2 improvising soloists and 8 instruments	11'	185
15	<i>Simorgh</i>	8-channel electronic composition	11'	219
16	<i>wound IV</i>	violin and ensemble	3'	221
17	<i>Hekabe-β</i>	soprano, contralto, countertenor and ensemble	4'	233
18	<i>wound V</i>	violin and ensemble	1'	251
19	<i>Germania</i>	soprano, alto, baritone and ensemble	3'	257
20	<i>ON</i>	<i>tutti</i> improvisation	20'	263

Generally the twenty parts follow each other without a break, though some overlap and some begin after a pause - see the score for further details.

All instruments and voices are amplified and spatialised using a sound system which is able to move virtual sound-sources vertically as well as horizontally. The stage arrangement should place strings to the left of the conductor, winds to the right (with brass behind woodwinds), harp and vocalists centrally, computer/keyboard, percussion and electric uitar to the rear. The ideal staging would place the performers in the centre of the performing space, surrounded by the audience who are surrounded in turn by a dome-shaped array of loudspeakers. This ideal should be borne in mind when adapting the layout for spaces where this is not possible.

The percussion setup requires several microphones to ensure that all sounds can be given sufficient presence and balance. In particular, the kalimbas used in part 6 *heliocentric* (unless they have built-in pickups) should have a microphone of their own to which the player can hold the instruments as close as necessary, and the four Udu drums used in parts 13 and 16 *wound III/IV* should preferably each have a microphone of their own.

Both the laptop/keyboard player and the electric guitar player need to have local amplification as well as going through the spatialisation system. The guitar can use one or more clean-sounding guitar amplifiers; the laptop a stereo pair of speakers located behind the performer at ear level.

The following are general indications for spatialisation, which may be adapted or augmented as circumstances allow. Ideally the ensemble is placed in the centre of the performing space surrounded by the audience, everyone in turn surrounded by a dome-shaped array of loudspeakers. The virtual positions of instruments and voices in the "static" sections should vary from one to the next. In particular they may be spread out as if the ensemble occupied the entire performance space.

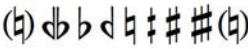
- 1 static (inbuilt spatialisation) but distributed vertically as a cube or dome
- 2 5 players (recorder, flugelhorn, trombone, electric guitar, marimba) wander slowly through the space independently of one another; the rest of the ensemble remains static
- 3-5 static
- 6 3 duos making concentric "orbits" at different (slow) speeds and at different vertical levels - duo members opposite one another as they rotate:
 - recorder/bass flute (lowest, closest to centre)
 - 2 clarinets (intermediate)
 - flugelhorn/trombone (highest, around the edge)
 - 4 plucked instruments (kalimbas, harp, guitar, cello) at centre, with/without reverb
- 7 in addition to inbuilt spatialisation of fixed media: each sound from each source from a different place, at a different distance (use reverb as well as spatial positioning)
- 8-9 static
- 10 4 soloists and percussion are static, the "drones" distributed through entire space also vertically, moving slowly and randomly
- 11 free/chaotic
- 12-13 static
- 14 octet positioned at 8 points around space, rotating very slowly; soloists freely spatialised including vertically
- 15 inbuilt spatialisation - the five sections may be differently configured
- 16 voices in slow motion with variable reverb, otherwise static
- 17-18 static
- 19 voices static, everything else slow independent rotations at different levels, gradually accelerating until just before sense of movement is lost
- 20 free improvisation (highlighting different groups at different times)

The score is at **playing pitch**, with the exception of part 10 *news from nowhere* and part 11 *storming* since these are not fixed in instrumentation. Otherwise, all instruments are transposed and their parts are identical to the score. The harp is tuned to A=415Hz and sounds a semitone lower than notated. The quartertones played by the *scordatura* electric guitar in part 2 *Politeia* is notated as such; the *scordatura* lap steel guitar in parts 13, 16 and 18 *wound III/IV/V* is notated both at (one octave above) sounding and played pitches.

No vibrato unless indicated.

All **transitions** including glissandi as smooth as possible.

All **trills, tremoli and grace-notes** as fast as possible. The intervals for trills and mordents are normally indicated by the notated auxiliary pitches, or by fingerings (in wind instruments); if neither of these is present, trills and mordents are to the nearest semitone(s). Grace-note groups separated from notated durations by dotted “barlines” are *added* to the notated durations. Otherwise they are subtracted from the notated duration in which they occur. Occasionally the second note in a pair of tied notes is omitted, with the tie going instead to an “empty stem”. Such omissions are made for reasons of clarity, for example where a grace-note group covers the place where the missing notehead would have been.

Quartertones:  Smaller intervals are notated using an arrow pointing up or down from one of these accidentals; the precise intonation of such pitches may be inferred from the notated fingering. “Normal” fingering for a given pitch (woodwind instruments) is indicated by **N** when this might not otherwise be clear. Sometimes, fingering diagrams show only the right-hand fingers, in cases where the left-hand fingering will be obvious.

Dynamics: The dynamics given in the score are absolute, ie. after amplification, although of course the full dynamic range of the instruments themselves should be used. Where for example bass recorder and flugelhorn are both marked *p* what they might actually be *playing* relative to one another is *f* and *pp* respectively, brought into balance at the mixing desk.

All instruments:] is an indication to damp all sound, implying a tongue-stop (winds) or stopping the bow audibly on the string (strings) as well as damping of percussion and guitar resonance. In the harp part, all or only some of the sounding strings might be damped, depending on the position and extent of the bracket. [in strings indicates (re) starting with the bow already on the string.

Woodwind instruments:

Glissandi are sometimes to be executed using the embouchure, sometimes with the fingers and sometimes by a combination of both. Where no indication of embouchure-glissando (as a sloping line above the stave prefixed by *emb.*) is given, the glissando is intended to be produced by changes in fingering.

The use of **circular breathing** is assumed wherever a continuous unbroken passage occurs.

Flutes: △ = “pizzicato”; ◇ = “breathy” sound (as opposed to ●)


Recorders:

Dynamic changes should be realised with a combination of breath-pressure (for relative intensity) and moving the instrument relative to the microphone (for volume). The notated pitches indicate *fingerings* (and therefore also timbres) rather than precise resultants. Dynamic profiles of phrases will accordingly be more complex than those notated. A wide range of timbral shades, rather than consistency of tone, is the intention. For multiphonic, very slight shading of some fingerings might be necessary to obtain optimal timbre and/or stability.

Oboe/english horn:

The numbers given to multiphonics refer to the listing in Veale & Mahnkopf, *The Techniques of Oboe Playing* (Bärenreiter, 4th ed. 2001).

Clarinets and saxophones:

⊕ or ▷ = slap-tongue (not necessarily staccato!)  = diaphragm-tremolo

The numbers given to saxophone multiphonics refer to the listing in Kientzy, *Les sons multiples aux saxophones* (Editions Salabert, 2003).

The passages in two-part counterpoint for a single clarinet work by juxtaposing multiphonic dyads which have one pitch in common so that, with care, one pitch will sound as sustaining while the other changes.

◇ = pitch produced by “normal” fingering, when this fingering is altered (typically by adding trill keys) to produce a different pitch or microtonal sequence. This pitch is shown only as a shorthand for its fingering and is not intended to be heard! Resultant pitches are shown with normal noteheads.

In part *Andromakhe* the second and third of the three bass clarinet parts are detuned by an eighth-tone and a quartertone respectively. Discrepancies in intonation within/between the detuned instruments should not be “corrected”.

Bassoon:

The bassoon part uses many unorthodox fingerings for which a shorthand notation was devised. The notated pitch gives the basic fingering (but not necessarily the pitch which emerges, since this is often more or less higher than notated), to which one or more named keys and/or holes may be added, in addition to which the encircled numbers 0 to 9 indicate the following sequence:

0 = fingering as given	1 = close low Bb (left thumb)	2 = open low Bb
3 = open low B	4 = open low C	5 = open low D, close E
6 = close low D (E still closed)	7 = close low C (E still closed)	8 = close low B (E still closed)
9 = close low Bb (E still closed)		

Apart from producing differences in timbre and sometimes also pitch, these sequences also often consist partly or wholly of multiphonics

and/or beating sounds. Where the sequences are not used as such, key names are given individually and N indicates the normal fingering for the given pitch. Multiphonics created by reducing embouchure pressure are indicated by ■ above the staff, with "normal", non-multiphonic sounds indicated by □ where this is necessary for clarity. The transition between these may be gradual (notated, like all gradual transitions, using a dotted arrowed line) or abrupt.

Brass instruments:

In the flugelhorn/trumpet part, the number after the "tr" in a trill indicates the valve to be trilled; "tr(L)" indicates a lip-trill.

All multiphonics are "split sounds" rather than involving the voice.

Arrows on accidentals indicate justly-intoned deviations from equal temperament, although these may, depending on context, also be approximated to the nearest quartertone. The flugelhorn quartertones in part 2 *Politeia* are intended to be realised by pulling out the third-valve tubing so that it sounds a quartertone lower. The fourth-valve tubing is to be removed altogether. Elsewhere, quartertones are produced using a fourth valve whose tubing is half the length of that of the second valve. Valves are notated in the score as necessary, as are trombone slide positions (i-VII) and harmonics (pedal=1).

● (above staff) = "normal" tone production.

◇ = "air sound" (extremely faint pitch sounding a major seventh lower than the played pitch - these resultants are shown as small notes)

◆ = intermediate between these (a "breathy" sound but with "normal" pitch still audible).

○ ⊕ + = open, half-closed and closed mute (plunger or harmon).

[x:] — = throat-flutter (x = "ch" as in "loch") for indicated duration, sometimes simultaneously with fluttertongue.

Percussion instrumentation:

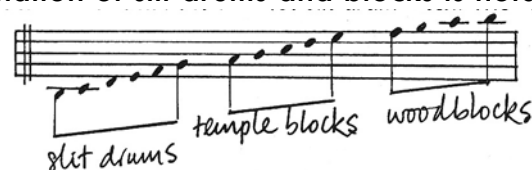
part 2 *Politeia*, part 12 *Helene* and part 19 *Germania*

4 high woodblocks

5 temple blocks (not pentatonic!)

3 slit drums (2 pitches each)

The above instruments should form a single "scale" of 15 pitches so that the lowest woodblock is higher in pitch than the highest templeblock, and the lowest templeblock higher than the highest slit drum pitch. The "instrument" formed by the combination of slit drums and blocks is notated thus:



marimba (4 octaves C-c''')

part 6 *heliocentric*

2 (or more) kalimbas

Two are specified in the score (kalimba 1 smaller and higher in general pitch-range, kalimba 2 larger and lower) but these may be augmented *ad libitum*, particularly by instruments with distinctively different timbres, to replace the specified ones for one or other section of the score. Kalimbas in tempered tuning should be retuned so that their tuning is irregular. In particular, no two tongues should be exactly in unison. Pitches are not specified in the score. Each instrument is notated using one line to represent the central and longest tongue, and noteheads without lines either side to represent however many other tongues the instruments used may have. Therefore the pitch goes up the further away (in either direction!) from the centre line. Kalimbas with a larger number of tongues are to be preferred, kalimbas with buzzing metal rings around the tongues are welcome. Instruments with built-in pickups are desirable.

part 10 *news from nowhere*

a single instrument able to produce at least 4 distinct timbres, in rapid succession where necessary (examples: Udu, djembé, bodhran, darabukka, washboard...)

part 11 *storming*, part 20 ON

any or all instruments used elsewhere (and possibly others *ad libitum*)

parts 13, 16, 18 *wound III/IV/V*

5 castanets, fixed to a board to form a "keyboard"

4 Udu drums of different sizes, placed on cushions in a row with the necks pointing outwards

2 bongos

3 congas

This composite instrument is notated thus:



For the Udu drums, ○ ● indicate an open stroke (on the side of the drum), a half-closed stroke (on the hole, partially covering it) and a closed stroke (sealing the hole with the palm of the hand). Transitions between these strokes also occur.

For the bongos and congas, ⊗ ⊙ ● indicate respectively: strike near the edge, strike near the centre, strike with the flat of the hand.

↗ = drumsticks ↗ = hard-headed beaters ↗ = medium-headed beaters ↗ = soft-headed beaters ↗ = bow

Hybrid electric/acoustic and lap steel guitar

The hybrid electric/acoustic guitar is tuned thus in part 2 *Politeia*:



Notations:

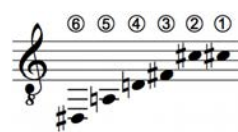
- (a) Crescendi on single notes imply the use of one or both of two volume pedals (one for electric and one for acoustic outputs), which should be set so that when the pedal is fully up no signal passes through at all. Both volume pedal outputs should be sent to the multi-effects processor if this is used, if necessary using a small onstage mixer.
- (b) Fingernail technique (or E-Bow) is assumed throughout, although plectra may be used where convenient.
- (c) For natural harmonics, the fingered pitch is notated using diamond-shaped noteheads.
- (d) *msp* and *mst* indicate *molto sul ponticello* and *molto sul tasto* respectively.

Each of the five sections played by the electric guitar in part 2 *Politeia* uses a different processor setting:

- 1 should, with the E-Bow, combine with the sounds of recorder and (muted) flugelhorn so as to produce a coherent but heterogeneous trio of sustaining instruments.
- 2 applies equalisation to the acoustic output of the guitar so as to merge with the (amplified) baroque harp into a single complex instrument.
- 3 should produce an incisive sound (but still capable of sustaining), equal in volume and presence but distinguishable in timbre between the acoustic and electric outputs. No distortion!
- 4 should be similar to 1 but more “soloistic” – more high-frequency content (distortion?), perhaps depending on (triggered by) input volume so as to react differently to fingering- and string-changes.
- 5 should be similar to 1 but more blended with recorders and (unmuted) flugelhorn.

In part 6 *heliocentric* the electric guitar is retuned to its normal tuning and should use as default a “clean”, semi-acoustic type sound: bright but without distortion or significant compression. A volume pedal should be used to realise the often gradual and/or wide changes in dynamic. In the first and fifth sections the lowest three strings are “prepared” using crocodile clips or circular paperclips clipped to the strings near the bridge. In the first section, these preparations are also to be moved to unspecified different positions as indicated, in order to produce a variety of different timbres at different times. In the fourth section, the open B string is played throughout with an E-Bow and varies only in timbre - alternations between 5 basic “sounds” are indicated, to correspond to 5 different basic effect-combinations, which should be highly distinct from one another except in dynamic (although without clear pitch-shifting, or delays or other effects which produce a discernible regular “rhythm” or pulsation), but each of these may be slowly varied *during* their duration by gradually adjusting one or other parameter. The most practical way to organise the effects would probably be to assign each of the five sounds to a different effects pedal (with all five pedals connected in series), so that each change would involve simultaneously switching one pedal off and the next on. If this is done accurately the resultant audible clicks will be masked by the kalimba sounds.

The lap steel guitar used in parts 13, 16 and 18 *wound III/IV/V* is tuned thus:



A volume pedal is used to assist the dynamic changes produced with the volume knob; a “traditional” lap steel sound is preferable, without much in the way of added effects, except in part V in which distortion is added.

Either instrument (or both, or yet another) may be used in part 11 *storming* and part 20 *ON*.

Baroque triple harp

Tuning:



For part 6 *heliocentric* the harp requires five “preparations: for the lowest five strings. Crocodile clips or circular paper clips may be used, or some other means of producing a “metallic” inharmonic sound.

Bowed strings

(a) *psp*, *mst* = *poco* and *molto sul ponticello* respectively, the former already being noticeably different in timbre from *nat.*, the latter being as extreme as possible consistent with the fundamental pitch remaining audible. *pst*, *mst* = *poco* and *molto sul tasto* (similarly).

(b) $\begin{smallmatrix} \vdots \\ \downarrow \end{smallmatrix}$ \downarrow \downarrow \downarrow = ascending degrees of bow pressure: flautando; "normal"; exaggerated and distorted (pitch only just discernible); completely pitchless scraping. The exact timbral result will arise from the combination of bow pressure with bow position and dynamic level, any or all of which might be simultaneously changing.

(d) *clb* = *col legno battuto*, *clt* = *col legno tratto*

In part 6 *heliocentric* the **cello** is "prepared" with crocodile clips or circular paperclips attached to all four strings near the bridge.

Voices

The texts in parts 3, 5, 8, 12, 16 and 17 are taken from Euripides' *Trojan Women*. The ancient Greek text and a phonetic transliteration both appear in the score, the Greek text divided conventionally into syllables and the phonetic symbols indicating more precisely the starting point and duration of each sound. Where a consonantal sound is given a specific duration this is indicated by a colon after the symbol. (In the interest of clarity this is omitted for vowels. The text of parts 18 and 19 is taken from Hugo von Hofmannsthal's libretto for Richard Strauss' *Ariadne auf Naxos*.

In part 5 *Kassandra*, many of the more extended vowels are split up by staccati and/or rests: care should be taken to distinguish between the retaking of a vowel with or without a glottal stop. Some gradual transitions between the vowel sounds of diphthongs are also notated. These latter features are not "authentic" to ancient Greek of course: where vowel sounds are greatly extended and/or reshaped in this way, the voice has as it were become an instrument and partakes of the articulation and morphological characteristics of the other instruments.

Instrumentations and performing notes for the individual sections:

1 **strange lines and distances** (2')

This 8-channel fixed media composition should be set at approximately the same volume level as the beginning of part 2 *Politeia*, which begins just before the final resonance becomes inaudible.
The eight tracks should be assigned to output channels thus:

	1	2
3		4
5		6
7	8	

The text was spoken by Siân Wassermann.

2 **Politeia** (9')

for 13 instruments:

QUINTET

- recorders (tenor, bass, 2 sopranos)
- flugelhorn in Bb (third-valve tubing pulled out to be a quartertone lower than normal, fourth-valve tubing removed altogether)
- percussion (see above)
- baroque triple harp (tuned in quartertones - see above)
- electric guitar (quartertone *scordatura* - see above)

OCTET

- tenor saxophone
- baritone saxophone
- bass saxophone
- bassoon
- tenor-bass trombone
- violin
- viola
- cello

3 **Hekabe- α** (4')

for contralto and 6 instruments:

- piccolo
- sopranino recorder
- 2 contrabass clarinets in Bb
- baroque triple harp
- contrabass

Text: from Hekabe's first monologue in Euripides' *Trojan Women* (lines 98-152), where she raises herself wearily from the ruins to bemoan her fate and that of Troy.

4 **wound I** (2')

for violin, oboe and cello

5 **Kassandra** (4')

for soprano and 6 instruments:

- oboe
- clarinet in Bb
- alto saxophone
- quartertone flugelhorn in Bb (with fourth-valve tubing transposing by a quartertone only)
- baroque triple harp
- viola

Text: from two of the prophetess Kassandra's monologues in Euripides' *Trojan Women* (lines 308-314 and 455-461). The first is from Kassandra's first entry, in which she sings an exuberant and formulaic wedding-song in "celebration" of her forthcoming abduction into slavery as the concubine of Agamemnon. While an intervening chorus describes her state as insane, Kassandra goes on to relate how, instead of a wife, it will be one of the three Furies that Agamemnon takes back to Greece and that she will take revenge by bringing down the house of Atreus. Thus the second part of the text used here is determined, implacable and free of the (ironic?) delirium of the first part.

6 *heliocentric* (15')

for 10 instruments:

- DUO 1 bass flute
 bass recorder in F
- DUO 2 2 clarinets in A
- DUO 3 quartertone flugelhorn
 alto trombone
- QUARTET percussion (see above)
 baroque triple harp (also prepared)
 electric guitar (normal tuning; also prepared)
 cello (also prepared)

The score consists of four components which are consecutive in the score, although they are superimposed in performance: the quartet score, which is used by the quartet and by the conductor, and the three duo scores (which also exist as separate duo compositions: *Adocentyn* for bass flute and bass recorder, *Hypnerotomachia* for two clarinets in A and *Aurora* for quartertone flugelhorn and alto trombone). The versions of those scores used for *heliocentric* differ slightly from the duo versions in that there are more and subtler tempo changes, and the music is mostly split into fragments with numbered cues, sometimes necessitating a division of long sustained passages into separate “phrases”. The changes in tempo are mostly close to the conducted tempo and are intended principally to desynchronise the layers of the music from one another. Some sections are also rebarred relative to the duo versions to make conducting easier, without altering the material. The cues are given by the conductor, generally to one duo at a time but sometimes two, at which point the duo plays until the end of that fragment, usually at its own tempo independently of the rest of the ensemble, and then stops to await the next cue. In some places one of the duos plays continuously for an extended period together with the conductor.

The quartet score contains all the cues for all duos. The rehearsal numbers next to the boxes refer to points in the duo scores. A box with an attached arrow indicates that the activity continues until the end of the arrow. A box without an arrow indicates that the activity continues until (approximately!) the vertical position of the end of the box.

7 *Omaggio a Chirico* (6')

for 3 vocalists, violin, viola, cello, contrabass, live electronics (laptop/keyboard using sampled and/or electronic sounds, and/or live processing applied to the voices and strings) and 8-channel fixed media

The eight tracks should be assigned to output channels in the same configuration as part 1 *strange lines and distances*.

The parts of the performing instructions in italics are quoted from Italo Calvino’s novel *Invisible Cities*.

8 *Andromakhe* (4')

for contralto and 6 instruments:

- 3 bass clarinets (2nd tuned an eighth tone flat, 3rd tuned a quartertone flat)
- bassoon
- baroque triple harp
- cello

Text: from Andromakhe’s scene in Euripides’ *Trojan Women* (lines 636-646, 657-660, 740-741 and 761-765), forming three “strophes” which focus respectively on death as a state beyond suffering, on Andromakhe’s loyalty to her dead husband Hektor and its implications for her forced marriage to a Greek, and finally on a lament for her young son Astyanax whom she has just heard is to be taken from her by the Greeks and thrown to his death from the ramparts of Troy.

9 *wound II* (4')

for violin with english horn, clarinet in Eb and cello

10 *news from nowhere* (7')

for variable ensemble:

- 4 wind players** each using *at least* 3 different instruments, up to a maximum of 12 (one for each indicated change of instrument)
- 1 percussionist** using a single instrument able to produce at least 4 distinct timbres, in rapid succession where necessary (examples: Udu, djembé, bodhran, darabukka, washboard...)
- (optional) drone instruments**, as many as possible, able to produce sustained sounds (winds, strings, electric guitar with E-Bow, bowed piano or vibraphone, organ, theremin...)

Winds: One or more of the instruments (preferably as many as possible!) used by each player should be an “early” and/or “folk” and/or home-made instrument. Choices of instruments for each entry may be made spontaneously or in advance, taking into account that the score sometimes specifies that octave transposition should not be used (where this instruction does not appear it can be assumed that any pitch may be transposed into any octave) and that the individual character in timbre, intonation, articulation etc. of each instrument should have

an opportunity to be emphasised. Each performer plays a sequence of 15 events (numbered 1-15 at the top left-hand corner of the "box" containing the indications for this event - these indications are to be taken as holding from its beginning to its end unless otherwise specified) whose starting and ending points are indicated in relation to the notated melody (sometimes in the middle of one of its notes). One or more of the players will at any given time be playing the melody more or less "as written", while others might be relating to it more tangentially according to the instructions, or improvising freely (which might include any kind of relation to the melody, including none). The result should be that the melodic line is constantly changing in colour and character, sometimes going out of focus or becoming partly submerged but never entirely disappearing. Dynamics may be taken as *average* values for the event in question; extreme deviations should however be rare. An important aspect of performance technique should be the attention paid by each player to imagining and creating interrelationships between the sound-structures implied by the skeletal notated materials, and between the activities of the other players. The word "microtonal" in the indications means, for the present context, simply an interval smaller than a semitone.

M = follow the notated melody (with any additional obligatory or optional indications - see below)

∞ = free improvisation (also with optional indications)

§ = optional suggestions, for example "§ multiphonics". The presence of some type of material or behaviour as an option somewhere in the score in no way precludes its appearance elsewhere (at points where it is not mentioned).

A double-headed arrow means "between these limits" (of dynamic, duration etc.)

C = change instrument - possibly to one you have used previously, but not the one used in the previous event

Percussion: each of 16 sections is prefaced with 1, 2, 3 or A (all) to indicate how many of the different sounds are to be used in that section. The "1" sections should naturally use different sounds rather than always the same one, especially in the last section, and the rhythmical and dynamic characteristics of the notated material might suggest which sounds and combinations would be most suitable for each section. Rests in the part are there to avoid excessive numbers of tied notes and have no implications for whether a sound is damped or allowed to ring.

∞ = free improvisation

Drones are to be played by as many performers as available, not less than 3 (unless this part is omitted altogether). The notated pitches may be played in any octave, except where indicated, and may be inflected by as much as a quartertone in either direction but (again except where indicated) with no further "ornamentation", so that the "drones" always stay in the background of the main melody. If a sound is reattacked (when necessary to take a breath or change bow direction, but also in other types of instrument *ad lib*, as long as the overall "drone" texture is perceived as continuous) may begin with different intonation and/or in a different octave, but always with as little audible attack as possible. The arrows before and after new pitches indicate a timespan within which players individually stop playing the previous pitch and begin the new one, so the entry of new pitches is usually staggered to a greater or lesser extent through the ensemble. The new pitch may be attacked directly or reached by legato or glissando from the previous one. All attacks should be unobtrusive or nonexistent.

News from Nowhere is the title of a post-technological "utopian romance" written around 1890 by the artist, designer and socialist William Morris, whose protagonist finds himself waking up in early 21st century London which seems like a kind of neo-mediaeval world, although private property and government have been abolished and the inhabitants are almost without exception happy, healthy and long-lived. (The text can be read here: <http://www.marxists.org/archive/morris/works/1890/nowhere/nowhere.htm>) This music attempts to reflect Morris' naïve fantasy of a non-futuristic future by taking the ancient concept of a melody with "ornamentation" in diverse "new" directions.

11 *storming* (3')

for variable ensemble - all performers except the vocalists, with free choice of instruments where applicable and 8-channel fixed media

The eight tracks should be assigned to output channels in the same configuration as part 1 *strange lines and distances* and are divided into eight sound-events which are triggered either by the conductor or under his/her direction.

The notated material consists initially of five "tracks" which gradually narrow down to a single one. Each track consists of defined pitches and undefined sounds (denoted by "empty" note-stems), and the five tracks are characterised by register. At the beginning at least two players should be playing from each track; by the end, all players converge on track 3. Players may switch tracks (and instruments) between cues even if they are not obliged to do so by the termination of a track.

Each performer plays an independent sequence of mostly separate sounds, mostly short in duration, at a rate which enables each sound potentially to be heard while at the same time the overall density of sounds should be mostly high, sounding as responses to (not imitations of) the dense and jagged electronic part.

The rate at which each player produces sounds will depend on the number of performers taking part, although each player may also vary his/her rate freely, as a rule between one sound every two seconds and six sounds per second. These durations may be extended somewhat as the music progresses and the amount of defined pitch-material decreases.

The undefined sounds do not need to stay within the register of the defined ones in a track; in fact they do not need to be pitched at all - each sound should be as differentiated as possible from *all* others in pitch (or pitchlessness), timbre, articulation, duration (within the limits mentioned above) and dynamic (using the entire range specified for the section). The repeat signs apply only to the defined pitches; the others may be freely varied at all times. The notated pitches may be microtonally varied by up to (but not including) a quartertone in either direction, and should not in general be either emphasised or de-emphasised relative to the others.

The alternation between electronic and instrumental sound-events should always be instantaneous (unless a general pause is indicated), which might involve beginning to play a fraction of a second *before* an electronic sound-event ends.

The score is at sounding pitch. There should be no octave transpositions, and as few as possible pitches omitted for lying outside the range of an instrument.

12 *Helene* (4')

for soprano, tenor recorder, marimba and baroque triple harp

Text: from Helene's scene in Euripides' *Trojan Women* (fragments from lines 914-964), in which she defends her life and actions with an offhand sophistry in sharp contrast to the brutality and agony which suffuses the rest of the play.

13 *wound III* (5')

for solo violin and 5 instruments:

- oboe
- contrabass clarinet
- percussion (see above)
- electric lap steel guitar (see above)
- cello

14 *Island* (11')

for two improvising soloists and 8 instruments:

- alto flute
- alto recorder
- flugelhorn in Bb (the part is written for an instrument with the third-valve tubing pulled out to lower it by a quartertone, but may also be played on a quartertone flugelhorn)
- tenor-bass trombone
- violin
- viola
- cello
- contrabass

Duration: the more improvised sections of the piece have been given overall durations, but these are intended as a guide rather than as a specification, and may vary under numerous circumstances: the acoustic of the performing space, the choice of instruments for the two solo parts, on-the-spot decision-making by conductor and/or soloists, and so on

Solo parts: these may be taken by any acoustic/electronic instruments or voices, similar or dissimilar. There is no implied precedence between the two parts. Solo 2 must be able to play/sing sustained pitches; solo 1 may do so but doesn't need to. The solo parts are completely improvised. The score contains only directions as to where one or both parts enter and exit, and (sometimes) the briefest possible descriptions of what kind of activity might be appropriate. While the entry/exit indications should be closely adhered to, all other indications (eg. "quiet") may be understood as general pointers which don't need to be scrupulously followed all the time. The intention is that the soloists should be as far as possible unrestricted in their choice of musical material. However, the context of the ensemble and its material should always be borne in mind, so that a mutual "influence" between soloists and ensemble is constantly in evidence.

(d) No musical material should be ruled out *a priori* on the grounds of taste or consistency.

Ensemble and conductor: these parts vary between precise notation and improvisation. Again, improvisatory activity should both reflect the context of the notated music and embody spontaneous interaction between soloists and ensemble, and this applies to the conductor as much as to the instrumentalists. Any instructions may be departed from as long as the structure of the composition isn't thereby confused and disrupted. The eight sections A-H play continuously and should "flow" as naturally as possible into one another. The improvised elements should similarly "flow" from the notated ones so that the composition retains an overall coherence. The completely-notated sections thus function to "seed" the overall musical identity, as a context against which spontaneous musical decisions are made. The score contains a mixture of conventional and unconventional notation, and verbal indications. It is essential that the verbal indications be "learned" in rehearsal so that they don't need to be referred to at all during performance.

15 *Simorgh* (11')

8-channel fixed media composition. The eight tracks may be assigned to output channels *ad libitum*.

16 wound IV (3')

for violin and ensemble:

- oboe
- clarinet in Eb
- percussion (see above)
- electric lap steel guitar
- 3 voices: soprano, contralto, countertenor
- cello

Text: from a choral ode in Euripides' *Trojan Women* (lines 1078-1080)

17 *Hekabe-β* (3')

for soprano (chorus I), contralto (Hekabe), countertenor (chorus II) and ensemble:

- piccolo/alto flute
- bassoon
- piccolo trumpet in Bb
- trombone
- baroque triple harp
- violin

18 wound V (1')

for violin and ensemble:

- alto flute
- english horn
- contrabass clarinet
- alto saxophone
- flugelhorn in Bb
- percussion (see above)
- electric lap steel guitar
- 3 voices: soprano, contralto, baritone
- contrabass
- electronics (laptop/keyboard)

Text: from Hugo von Hofmannsthal's libretto for Richard Strauss's opera *Ariadne auf Naxos*

The contrabass clarinet and electronics (laptop/keyboard) parts begin at bar 92 of part 17 *Hekabe-β*

19 *Germania* (3')

for soprano, contralto, baritone and ensemble:

- alto flute
- english horn
- contrabass clarinet
- alto saxophone
- bassoon
- flugelhorn in Bb
- tenor-bass trombone
- percussion (see above)
- baroque triple harp
- electric lap steel guitar
- violin
- viola
- cello
- contrabass
- electronics (laptop/keyboard)

Text: from Hugo von Hofmannsthal's libretto for Richard Strauss's opera *Ariadne auf Naxos*

20 ON (20')

improvisation for ensemble (*tutti* with free choice of instruments)

General notes

CONSTRUCTION is the eighth and final part of a series of eight compositions collectively entitled *resistance & vision*, which will eventually consist of the following:

1	NO	orchestra	21'
2	Dying Words	voice, flute, piano, electronics	50'
3	cell	alto saxophone, accordion, contrabass	14'
4	L	music theatre	75'
5	Mesopotamia	17 instruments & electronics	25'
6	IF	orchestra	16'
7	nacht und träume	cello, piano, electronics	20'
8	CONSTRUCTION	voices, instruments, electronics	120'

CONSTRUCTION then is by far the largest element in this cycle, occupying about a third of its total six-hour duration, and forms a conclusion to it. The title is to be explained principally by the frequent presence in my mind, while I was working on it, of the image of Vladimir Tatlin’s unrealised architectural project, the “Monument to the Third International”, a huge steel structure containing symbolic/functional elements rotating at different speeds which was intended to be built in St Petersburg in the years after the Russian Revolution, but was never actually started owing to material shortages. Despite existing only in the form of plans and models, this tower became a defining symbol for the Constructivist movement, the avant-garde of the early years of Bolshevik Russia, and for me is a kind of non-existent monument to all unrealised and unrealisable utopian visions. Hence CONSTRUCTION.

On the largest scale, CONSTRUCTION takes the form of four interwoven strands or cycles, each consisting of five parts. Two of these cycles relate in diverse structural/poetic ways to utopian ideas, one of them principally vocal-instrumental, and the other featuring electronic sounds. The other two cycles represent realities with which these utopias are confronted: one is a highly-abridged setting in ancient Greek of the *Trojan Women*, a tragedy by Euripides, and the other is a series of “laments” which feature solo violin and together form a five-movement composition entitled *wound*.

Euripides’ play has little in the way of action, focusing on the women of Troy outside their burning city after it’s been sacked by the Greek army, who have murdered their husbands and children and are about to take them back to Greece as slaves and concubines. The first production of this play took place in 415 BCE, and in its time seems to have been an explicitly political piece of theatre, in that Euripides depicts the Greeks as marauding barbarians rather than the pinnacle of civilisation their intelligentsia tended to believe themselves to be: this was a comment on the recent slaughter by Athenian forces of the population of the island of Melos after they refused to join Athens in its alliance against Sparta. The theme of (the ruling class of) a country priding itself on its moral and cultural superiority while laying waste to other countries and subjugating their populations is of course just as current now as it was two and a half thousand years ago. Each of my five “scenes” is taken from a speech by one of the Trojan women, except the fifth and last in which a “chorus” of two voices is added in dialogue with the character Hekabe.

In the violin solos, on the other hand, the violin is intended to “inhabit” its accompaniment in an analogous way to that in which the tortured figures in the paintings of Francis Bacon inhabit their backgrounds.

The diagram below shows how the four cycles are combined into the complete two-hour structure.

	CYCLE 1 with electronics	CYCLE 2 vocal/instrumental	CYCLE 3 (The Trojan Women)	CYCLE 4 (violin solos)
1	strange lines and distances (2')			
2		Politeia (9')		
3			Hekabe-a (4')	
4				wound I (2')
5			Kassandra (4')	
6	Omaggio a Chirico (6')	heliocentric (15')		
7				
8			Andromakhe (4')	
9				wound II (4')
10		news from nowhere (7')		
11	storming (3')			
12			Helene (4')	
13				wound III (5')
14		island (11')		
15				
16	Simorgh (11')			wound IV (3')
17			Hekabe-b (4')	
18				wound V (1')
19		Germania (2')		
20				
	ON (20')			

Various structural proportions are visible on this large scale: for example, cycle 3 consists of five elements of equal duration which are increasingly separated as the form progresses, while cycle 4 consists of elements with durations 1, 2, 3, 4 and 5 minutes (though not in this order) which become closer together. Cycle 1 and 2 pieces are always paired with one another. What the diagram doesn't show is that sometimes these elements overlap with one another so that part 19 actually begins before the end of part 17 and continues throughout part 18, and that sometimes the cycles "touch" each other as in *wound IV* which contains a setting of a chorus from the Euripides play. Another aspect of structural planning on the level of the whole piece is the instrumentation: the violin in cycle 4 begins accompanied by two other instruments, and the accompanying group expands according to a Fibonacci series so that in *wound V* it contains 13 instruments and voices. (Although the version of *wound* which is played separately involves 2, 3, 5, 3 and 2 instruments alongside the violin in its five movements.) Each piece in cycle 3, on the other hand, has a distinctive and different instrumentation, using between them almost all the available instruments although the harp appears in all five.

Cycles 1 and 2 don't form consistent series like the others, and tend to contain longer elements: one part of cycle 2 lasts as long as all of cycle 4, and the final part of cycle 1 is as long as all of cycle 3. So the shortest "movement" is one minute long and the longest is twenty - the extended duration of *CONSTRUCTION* in its entirety doesn't involve a corresponding extension in the durations of its constituent parts so much as an extension in the *range* of their durations.

Various selections from *CONSTRUCTION* may be made for concert performance. Any of the pieces in cycles 1 and 2 may be performed individually, as may cycle 3 in its entirety (as *Troïades*) or cycle 4 (*wound*). The concert version of *wound* is scored for solo violin with oboe/english horn, Eb/contrabass clarinet, percussion, electric lap steel guitar and cello. The three duos from *heliocentric* (*Adocentyn* for bass flute and bass recorder, *Hypnerotomachia* for two clarinets in A and *Aurora* for quartertone flugelhorn and alto trombone) may also be performed separately, without the breaks indicated here and with fewer tempo changes (see the separate scores).

There exist many other kinds of reflection, resonance and correspondence between the twenty sections so that when performed as a whole they're perceived as elements in a single entity constructed from diverse materials, rather than as separate pieces compiled into a collection. On the other hand, the transitions between them proceed by confrontation more often than by continuity, this feature being of course an expression of the overall concept of confronting utopias and reality. A provisional way out of all these confrontations is to be found by the entire performing ensemble as a collective in the final part, and found anew in each performance, each time evolving in a different way from the previous music and - I dare to hope - discovering a new music which couldn't have been brought into being any other way, certainly not through the imagination of a single person, and perhaps opening perspectives for the future development of thinking and practice both in musical terms and beyond.

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1 *strange lines and distances*

8-channel fixed media
duration: approximately 2 minutes

Strange lines and distances should be set at approximately the same volume level as the beginning of the following instrumental section *Politeia*, which begins just before the final resonance becomes inaudible.

We have also sound-houses, where we practise and demonstrate all sounds and their generation. We have harmony which you have not, of quarter-sounds and lesser slides of sounds. Divers instruments of music likewise to you unknown, some sweeter than any you have; with bells and rings that are dainty and sweet. We represent small sounds as great and deep, likewise great sounds extenuate and sharp; we make divers tremblings and warblings of sounds, which in their original are entire. We represent and imitate all articulate sounds and letters, and the voices and notes of beasts and birds. We have certain helps which, set to the ear, do further the hearing greatly; we have also divers strange and artificial echoes, reflecting the voice many times, and, as it were, tossing it; and some that give back the voice louder than it came, some shriller and some deeper; yea, some rendering the voice, differing in the letters or articulate sound from that they receive. We have all means to convey sounds in trunks and pipes, in strange lines and distances.

(Francis Bacon, *The New Atlantis*, 1605)

3

3 all sounds with slaptongue until end of bar 12

amplification: balance bassoon against trombone; balance recorder against the rest of the quintet (from bar 17) and keep in mind its position in the mix, especially when playing together with the flugelhorn

⑦

tenor saxophone

baritone saxophone

bass saxophone

bassoon

trombone (straight mute)

violin

viola

cello

⑩

tenor saxophone

baritone saxophone

bass saxophone

bassoon

trombone (straight mute)

violin

viola

cello

5 16

via sord.

5

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features a saxophone section and a string section. The saxophone section includes tenor, baritone, and bass saxophones, all playing in a melodic line with a dynamic marking of *(mp)*. The string section includes violin, viola, and cello, all playing a complex, rhythmic pattern with a dynamic marking of *(mp)*. The score is written in 6/8 time and includes a key signature change to one flat (B-flat major/D minor) at the end of the first system. The tempo is marked as "Moderato".

7 16 16

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

22 4 9 16

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

25 9 4 2 6

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

28 6 8 5 16 9 16

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

30 9 16 3 8 5 8

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

32 5 8 2 8 4 8

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

section A: tacet (12 bars of 3/8; 30 seconds)
 section B is conducted together with the octet

9

5 16 $\boxed{f=72}$ (B) 2 8 7 16 2 8 4 8

tenor recorder (13) *f sempre*

flugelhorn in Bb + harmon (stem out) *f sempre*

percussion marimba

triple harp R C L *f sempre*

electric guitar (with E-Bow) ① electric output only *f sempre*

rapid and random movements of valves 1-3, holding pitch as close as possible to notated value

4 8 6 8 3 8

tenor recorder (14) *f (poss.!) sempre*

flugelhorn in Bb (harmon-stem out) (f) *mf*

percussion blocks & slit drums *f*

triple harp R C L *f*

electric guitar (E-Bow) ③ ② ① ② *f sempre*

table

8:8 F 4:5 F 4:5 F 4:5 F 4:3 F 13

8:7 F 8:7 F

ppp *mf*

26

tenor recorder

4/8

close R1

ppp

p sempre

(random microtonal fluctuations)

5/16

flugelhorn in Bb (harmon-stem out)

(mp)

ppp

p

ppp

+10 microtonal fluctuations (1/2 valve)

p sempre

marimba

6/8

mp

ppp

blocks & slit drums

table

struck normally

mp

ppp

triple harp

R

C

L

mp

table

mp

4:3 F

4:5 F

3

ppp

electric guitar (E-Bow)

4 (bottleneck)

8 (mp)

ppp

gliss. as high as possible

Handwritten musical score for a rehearsal, featuring the following parts and annotations:

- tenor recorder**: Part 2, measures 16 (sim.), 16, 3, 8. Includes a wavy line indicating a tremolo effect and the instruction "(eventually air-sound only)".
- flugelhorn in Bb (harmon-stem out)**: Part 1, measures 16 (sim.), 16, 3, 8. Includes a wavy line indicating a tremolo effect and the instruction "ppp".
- percussion**: Includes a wavy line indicating a tremolo effect and the instruction "ppp".
- blocks & slit drums**: Includes a wavy line indicating a tremolo effect and the instruction "ppp".
- triple harp**: Includes a wavy line indicating a tremolo effect and the instruction "ppp".
- electric guitar (E-Bow)**: Includes a wavy line indicating a tremolo effect and the instruction "ppp".

Rehearsal marks and tempo changes are indicated by the numbers 5, 9, 3, and 8. The score is written on a single system with multiple staves.

Handwritten musical score for "The Sound of Silence" featuring the following instruments and parts:

- tenor recorder**: Part 1 (4/8), Part 2 (3/8), Part 3 (4/8). Dynamic: ppp.
- flugelhorn in Bb (harmon-stem out)**: Part 1 (4/8), Part 2 (3/8), Part 3 (4/8). Dynamic: pp. Instruction: "remove stem of harmon".
- percussion**: Part 1 (4/8), Part 2 (3/8), Part 3 (4/8). Dynamic: pp.
- marimba**: Part 1 (4/8), Part 2 (3/8), Part 3 (4/8). Dynamic: pp.
- triple harp**:
 - R**: Part 1 (4/8), Part 2 (3/8), Part 3 (4/8). Dynamic: pp.
 - C**: Part 1 (4/8), Part 2 (3/8), Part 3 (4/8). Dynamic: pp.
 - L**: Part 1 (4/8), Part 2 (3/8), Part 3 (4/8). Dynamic: pp.
- electric guitar (E-Bow)**: Part 1 (4/8), Part 2 (3/8), Part 3 (4/8). Dynamic: pp. Instruction: "put down E-Bow".

tenor saxophone

baritone saxophone

bass saxophone

bassoon

trombone

violin (con sord.)

viola (con sord.)

cello

(p)

(p)

(p)

(p)

(p)

(msp)

(msp)

(nat.)

(p)

5 8

3 8

4 8

3-2 3-2 3-2

6-5

4-3 3-2

4-5

13-10

5-6

13-11

3-2 3-2 3-2 6-5

2 3 4 3 2 1 3 2

11-12

3 1 2

3 1 2 3

3-2

1 2 1 2 1 2 3

4-3 5-6

2 3 1 2 3 4 3 2

1 2 3 2 1 2

3-2 3-2 3-2

6-5 6-7

3-2

43 5 8 7 16

tenor saxophone (p)

baritone saxophone (p)

bass saxophone (p)

bassoon (p)

trombone (p)

violin (con sord.) (p)

viola (con sord.) (p)

cello (p)

4 3 4 1 2 3 1 2

(msp)

1 3 2 4 3 2 3 2

2 3 4 1 3 2 3 2 4

(nat.)

4-3 4-3 4-3 12-11

7 16 2 8 13 16 2 8 4 8

tenor saxophone (p)

baritone saxophone (p)

bass saxophone (p)

bassoon (p)

trombone (p)

violin (con sord.) (p)

viola (con sord.) (p)

cello (p)

2 3 4

(msp)

3 6-7 1 2 1 2 1

msp

1 2 1 2 3 4 2 3

11-8

7-8

tenor saxophone

baritone saxophone

bass saxophone

bassoon

trombone

violin (con sord.)

viola (con sord.)

cello

5

3

8

8

(p)

11:8

9:8

3:2

3:2

3:2

9:7

10:9

6:7

(p)

(p)

2

3

1

2

(msp)

15:11

(p)

3

2

(p)

nat.

8:7

8:7

9:10

(p)

55

tenor saxophone

baritone saxophone

bassoon

trombone

violin (con sord.)

viola (con sord.)

cello

(p)

(p)

(p)

(p)

(nat.)

(p)

msp

2 1

3:2

3:2

3:2

3:2

7:5

6:5

5:4

4:7

0:11

via sord.

via sord.

4

8

(quintet continues; octet rejoins at bar 73)

① 4 8

$\tau = 96$

11
32

5
8

17

3
8

tenor recorder

flugelhorn in Bb
(harmon-no stem)

percussion
marimba
pp pp

triple harp

electric guitar

acoustic output only

harp and electric guitar: legato, irregular "broken chords"; average duration between notes approximately τ , each group overlapping to varying extents with the previous one, each instrument constantly cycling through the same sequence (shown below *), although the cycles have differing numbers of elements so that the composite texture formed by the pair does not repeat itself.

p sempre
ppp - pp cresc...
p sempre

3

② 3 8

tenor recorder

flugelhorn in Bb
(harmon-no stem)

percussion
marimba

blocks & slit drums

triple harp

electric guitar

etc. sim.

etc. sim.

4
8

triple harp

R

C

L

*

electric guitar

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

Handwritten musical score for a percussion ensemble, featuring tenor recorder, Flugelhorn in Bb (harmon-no stem), marimba, blocks & slit drums, triple harp, and electric guitar. The score is divided into two systems, each with measures 4, 13, and 9.

System 1 (Measures 4, 13, 9):

- tenor recorder:** Measures 4, 13, 9. Dynamics: *ppp*.
- Flugelhorn in Bb (harmon-no stem):** Measures 4, 13, 9. Dynamics: *ppp*. Measure 13 includes a 3-measure rest.
- marimba:** Measures 4, 13, 9. Dynamics: *mp*, *mf*, *p*, *mf*, *pp*, *mf*, *ppp*, *mf*, *p*. Measure 13 includes a 13:10 F ratio.
- blocks & slit drums:** Measures 4, 13, 9. Dynamics: *mf*, *mp*, *mf*, *p*, *mf*, *pp*, *mf*, *ppp*, *mf*, *p*. Measure 13 includes a 13:10 F ratio.
- triple harp:** Measures 4, 13, 9. Dynamics: *(sim.)*, *pp sub.*, *p sub.*. Measure 13 includes a 3-measure rest.
- electric guitar:** Measures 4, 13, 9. Dynamics: *(sim.)*, *faster/no overlaps between groups*, *as before*. Measure 13 includes a 3-measure rest.

System 2 (Measures 9, 4, 7):

- tenor recorder:** Measures 9, 4, 7. Dynamics: *mp*, *p*, *mp*.
- Flugelhorn in Bb (harmon-no stem):** Measures 9, 4, 7. Dynamics: *mp*, *p*, *mp*. Measure 9 includes a 13-measure rest.
- marimba:** Measures 9, 4, 7. Dynamics: *pp*, *p*, *mp>pp*, *mf>pp*, *mp>pp*, *p*, *mp*. Measure 9 includes a 16:13 F ratio.
- blocks & slit drums:** Measures 9, 4, 7. Dynamics: *pp*, *p*, *mp>pp*, *mf>pp*, *mp>pp*, *p*, *mp*. Measure 9 includes a 16:13 F ratio.
- triple harp:** Measures 9, 4, 7. Dynamics: *(sim.)*, *(sim.)*, *(sim.)*.
- electric guitar:** Measures 9, 4, 7. Dynamics: *(sim.)*, *(sim.)*, *(sim.)*.

7
16

62

tenor recorder (p) mp

flugelhorn in Bb (harmon-no stem) (p) mp

percussion marimba 4:5 F 4:5 F 4:3 F 13:11 F 3 3

blocks & slit drums (mp) ppp

triple harp (sim.)

electric guitar (sim.)

5 5
16 32

63

tenor recorder (mp)

flugelhorn in Bb (harmon-no stem) (mp)

percussion marimba 23 13 3 6:7 F 6:7 F 6:5 F

blocks & slit drums mp p

triple harp f sub. p

electric guitar staccato!

64

tenor recorder 3 8 1 5 8 32 4 8 7 16

flugelhorn in Bb (harmon-no stem) PP 23 13 13 3 mf

percussion marimba 3 p 7. 4:3 F 11:9 F 4:5 F

blocks & slit drums (p) f mp mf PP mp PPP mf p PP (mp)

triple harp (sim. staccato) (p) legato again ppp sub. accel.

electric guitar (sim. staccato) (p)

7 16 \square \square Δ 4 8 2 8 4 8

tenor recorder pp p ppp * change to bass

flugelhorn in Bb (harmon-no stem) pp p ppp insert stem fully into harmon

percussion marimba mp pp mp mf p ppp

blocks & slit drums mp pp mp mf p ppp

triple harp (ppp) (accel.) as fast as poss. tacet

electric guitar (ppp) tacet

tenor saxophone constant rapid and random agitation of R1-4 ppp (pp)

baritone saxophone ppp (pp)

bass saxophone ppp (pp)

trombone 1 ppp (pp) (F valve)

trombone 2 ppp (pp) (F valve)

violin (senza sord.) nat ppp 432123... (pp)

viola (senza sord.) nat ppp 123432... (pp)

'cello nat ppp 212343... (pp)

13.5" senza tempo

5 (E) $\boxed{\tau=108}$ 316 \square Δ 8

9

16

75 (sim.)

tenor saxophone pp (sim.)

baritone saxophone pp (sim.)

bass saxophone pp

bassoon (b) (nat) (✓) pp mp ppp ppp < mp > ppp 3

trumpet pp ppp ppp

violin (nat) pp ... 3 4 3 2 1 2 3 ... dim... (dim.) ... ppp

viola (nat) pp ... 2 1 2 3 4 3 2 1 ... dim... ppp mp ppp II III 3 2 3 2 1 2 3 4

'cello (nat) pp ... 1 2 3 4 3 2 1 2 ... dim... ppp

9 16 5 8 6 5

(82)

bassoon

trumpet

(nat) violin

(nat) viola

(nat) 'cello

Handwritten musical score for measures 82-83 of "The Firebird Suite" by Igor Stravinsky. The score is for five instruments: bassoon, trumpet, violin (natural), viola (natural), and cello (natural). The key signature is one sharp (F#) and the time signature is 3/4. The music is in a complex, rhythmic style characteristic of Stravinsky. The bassoon part starts with a 5-measure rest, followed by a series of eighth and sixteenth notes. The trumpet part has a 7-measure rest, followed by a series of eighth and sixteenth notes. The violin part has a 4-measure rest, followed by a series of eighth and sixteenth notes. The viola part has a 4-measure rest, followed by a series of eighth and sixteenth notes. The cello part has a 4-measure rest, followed by a series of eighth and sixteenth notes. The score includes various dynamic markings such as mp, ppp, and f. There are also some performance instructions like "dim." and "sim.".

[illegible]

Handwritten musical score for a woodwind and string ensemble. The score is written on five staves, each with a label on the left: **bassoon**, **trumpet**, **violin (nat)**, **viola (nat)**, and **'cello (nat)**. The music is in 4/8 time, indicated by a large '4' over an '8' at the top left. The key signature has one sharp (F#). The score includes various dynamics (ppp, mp, f, F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, F17, F18, F19, F20, F21, F22, F23, F24, F25, F26, F27, F28, F29, F30, F31, F32, F33, F34, F35, F36, F37, F38, F39, F40, F41, F42, F43, F44, F45, F46, F47, F48, F49, F50, F51, F52, F53, F54, F55, F56, F57, F58, F59, F60, F61, F62, F63, F64, F65, F66, F67, F68, F69, F70, F71, F72, F73, F74, F75, F76, F77, F78, F79, F80, F81, F82, F83, F84, F85, F86, F87, F88, F89, F90, F91, F92, F93, F94, F95, F96, F97, F98, F99, F100), articulations (accents, slurs, ties), and performance instructions (e.g., 'take plunger' for the trumpet). The score is marked with a large '4' over an '8' at the top left, indicating the time signature. The key signature has one sharp (F#). The score includes various dynamics (ppp, mp, f, F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, F17, F18, F19, F20, F21, F22, F23, F24, F25, F26, F27, F28, F29, F30, F31, F32, F33, F34, F35, F36, F37, F38, F39, F40, F41, F42, F43, F44, F45, F46, F47, F48, F49, F50, F51, F52, F53, F54, F55, F56, F57, F58, F59, F60, F61, F62, F63, F64, F65, F66, F67, F68, F69, F70, F71, F72, F73, F74, F75, F76, F77, F78, F79, F80, F81, F82, F83, F84, F85, F86, F87, F88, F89, F90, F91, F92, F93, F94, F95, F96, F97, F98, F99, F100), articulations (accents, slurs, ties), and performance instructions (e.g., 'take plunger' for the trumpet). The score is marked with a large '4' over an '8' at the top left, indicating the time signature. The key signature has one sharp (F#). The score includes various dynamics (ppp, mp, f, F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, F17, F18, F19, F20, F21, F22, F23, F24, F25, F26, F27, F28, F29, F30, F31, F32, F33, F34, F35, F36, F37, F38, F39, F40, F41, F42, F43, F44, F45, F46, F47, F48, F49, F50, F51, F52, F53, F54, F55, F56, F57, F58, F59, F60, F61, F62, F63, F64, F65, F66, F67, F68, F69, F70, F71, F72, F73, F74, F75, F76, F77, F78, F79, F80, F81, F82, F83, F84, F85, F86, F87, F88, F89, F90, F91, F92, F93, F94, F95, F96, F97, F98, F99, F100), articulations (accents, slurs, ties), and performance instructions (e.g., 'take plunger' for the trumpet).

89

[illegible]

92

senza battuta

3
8

senza battuta

bass recorder

flügelhorn in Bb (harmon-stem in)

percussion

marimba

blocks & slit drums

triple harp R

triple harp C

triple harp L

electric guitar

violin

viola

'cello

mp

mf

p

pp

f

ff

mf

pp

nat.

msp

el. mf

ac. p

el. p

ac. pp

el. pp

ac. ppp

el. ff

ac. f

pizz. nat.




f

pizz. nat.

f

[illegible]

[illegible]

* tenor:  baritone:  bass:  (RH.)

Handwritten musical score for a full orchestra and various woodwinds, percussion, and strings. The score includes parts for bass recorder, flugelhorn in Bb (open), percussion (marimba, blocks, slit drums), triple harp (R, C, L), electric guitar, tenor saxophone, baritone saxophone, bass saxophone, bassoon, trombone (unmuted), violin, viola, and cello. The score is written in a single system with multiple staves. It includes dynamic markings such as p, pp, mf, f, and ff, as well as performance instructions like "dead" slaptongue, "slow, irregular pitch fluctuations", and "remove mute". The score is dated 1970 and includes a rehearsal mark 8.

103 $\frac{4}{8}$ rit. poco a poco — — — — — 102 — — — — — 96 → 29

tenor saxophone *p sempre*

baritone saxophone (sim.) (pp)

bass saxophone (sim.) (pp)

bassoon (sim.) (pp)

trumpet (sim.) (pp)

violin (msp) (pp) *

viola (msp) (pp) *

cello (msp) (pp) *

* notated pitches are only for orientation within the continuous glissando (the three instruments diverge in pitch and then converge again)

107 $\frac{4}{8}$ (rit) — — — — — 90 — — — — — → $\frac{3}{8}$ [F=84]

tenor saxophone (p)

baritone saxophone (sim.) (pp) (v)

bass saxophone (sim.) (pp) (v)

bassoon (sim.) (pp) (v)

trumpet (sim.) (pp) (v)

violin (msp) (pp)

viola (msp) (pp)

cello (msp) (pp)

♩ = 84

110

3/8

tenor saxophone

pesante

mf

ff

3:2

3:2

11:12

8:7

4:3

baritone saxophone

pesante

9:10

mf

ff

3:2

3:2

5:4

5:4

4:3

bass saxophone

pesante

4:3

4:3

4:3

3:2

13:12

mf

ff

7:9

bassoon

pesante

3:2

3:2

4:5

3:2

4:5

mf

ff

mf

ff

trombone

pesante

6:5

7:6

4:3

6:5

mf

ff

mf

ff

violin

psp sub., sharply accented

5:6

ff sempre

5:6

5:6

5:6

5:6

5:6

viola

psp sub., sharply accented

ff sempre

cello

psp sub., sharply accented

ff sempre

115

tenor saxophone

mf

ff

7:6

9:10

4:5

3:2

3:2

baritone saxophone

4:3

mf

ff

3:2

4:3

6:7

4:5

mf

ff

mf

bass saxophone

5:6

mf

ff

3:2

4:5

3:2

3:2

4:3

mf

ff

ff

bassoon

5:6

7:6

4:3

3:2

3:2

mf

ff

ff

mf

ff

trombone

6:5

7:6

5:4

5:4

3:2

mf

ff

ff

mf

ff

violin

(psp)

5:6

ff

5:6

5:6

5:6

5:6

5:6

viola

(psp)

ff

cello

(psp)

ff

[illegible]

(12) sub. staccato pp etc.

bass recorder

flügelhorn in B \flat

percussion

triple harp

sub. pp, spreading each chord upwards

electric guitar (E-Bow)

tutti sub. p chords sounded together, as before

tenuito, as before

pp

p

7-6 F

pp

(b)

127

bass recorder (sim.)

flugelhorn in Bb (sim.)

tutti crescendo e ritardando

percussion (sim.)

triple harp (sim.)

electric guitar (E-Bow) ⑤

8

p

⑤ sempre 8:7 F

Handwritten musical score for measures 127-130. The score includes staves for bass recorder, flugelhorn in Bb, percussion, triple harp, and electric guitar (E-Bow). The electric guitar part features a melodic line with a 'sempre' marking and a '8:7 F' interval. The percussion part has a 'tutti crescendo e ritardando' marking. The bass recorder and flugelhorn parts are marked '(sim.)'. The triple harp part is marked '(sim.)'. The electric guitar part starts with a measure marked '8' and a circled '5'. The score ends with a 'p' marking.

(128)

bass recorder (sim.)

flugelhorn in B \flat (sim.)

percussion (sim.) mp p sub.

triple harp (sim.)

* (average duration) rather than []

electric guitar (E-Bow) (5) 13:9 F 5 4 3 2 1 2 3 4 5 (5) 4 5 4 3 4 6 5 4 3 2 1

pp mf < >

(pp)

34 (129)

bass recorder (sim.)
 flugelhorn in Bb (sim.)
 percussion (sim.)
 triple harp (sim.)

electric guitar (E-Bow)
 8 pp → *ch.* <mp> p →

1 2 3 4 1 2 1 2 3 4 5
 6:5 F
 mf (ppp)

subito tacet

(130)

bass recorder tacet!
 flugelhorn in Bb tacet!
 percussion tacet!
 triple harp tacet!

electric guitar (E-Bow)
 8 PPP → P →

5 4 5 4 3 2 1 3 3 2 0 2 2 3 4 5 4 8:7 F 4 5

4.5"

(131)

bass recorder (-)
 flugelhorn in Bb (-)
 percussion (-)
 triple harp (-)

tutti mp
 etc.
 etc.
 E-Bow (nat.)
 msp
 (gradually bring out harmonic(s))
 take bottleneck
 damp string before raising pedal

electric guitar (E-Bow)
 8 (p) 5 15:11 F 4 5
 pp P

Handwritten musical score for a full orchestra and solo instruments. The score is written on ten staves, each labeled with an instrument name on the left. The instruments are: Tenor Saxophone, Baritone Saxophone, Bass Saxophone, Bassoon, Hornbone (harm.), Violin, Viola (con sord.), and Cello. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ppp*, *f*, *mf*, *mp*). There are also tempo markings like *nat* (natural) and *con sord.* (con sordina). The score is divided into two systems, with a double bar line separating them. The first system ends with a double bar line, and the second system begins with a new set of staves. The score is written in a clear, legible hand, with some corrections and annotations visible.

[illegible]

36 (138)

9 16 (K) $\text{♩} = 60$

3 8

9 16

soprano 1
(LH)
recordersoprano 2
(RH)(both instruments are played simultaneously throughout, with independent microtonal fluctuations $\pm 1/4$ tone on both.)flugelhorn
in Bb
(open)percussion
marimbatriple
harp

R

C

L

nat. sample

electric
guitar
(E-Bow)

5

(use bottleneck to make microtonal fluctuations $\pm 1/4$ tone)tenor
saxophonebaritone
saxophone
(unmuted)bass
saxophone

bassoon

trombone

violin
(c.s.)viola
(c.s.)'cello
(c.s.)mst sample (H₂)

mst sample

arco mst sample

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on 12 staves, each labeled with an instrument. The instruments are: soprano 1 (LH) recorder, soprano 2 (RH), flugelhorn in Bb (open), percussion marimba, triple harp (R, C, L), electric guitar (E-Bow), tenor saxophone, baritone saxophone, bass saxophone, violin (c.s.), viola (c.s.), and cello (c.s.). The score includes various musical notations such as notes, rests, and dynamic markings (p, ppp, pppp). Above the staves, there are handwritten numbers: 9, 7, 4, 7, and 16, which likely represent measures or time signatures. The score is written in a clear, legible hand, and the overall layout is organized and professional.

Handwritten musical score for a 145-measure piece. The score is written on 12 staves, each with a time signature and a key signature. The instruments and parts are:

- Soprano 1 (LH) recorder
- Soprano 2 (RH)
- Fagelhorn in Bb (open)
- Percussion marimba
- Triple harp (R, C, L)
- Electric guitar (E-Bow)
- Tenor saxophone
- Baritone saxophone
- Bass saxophone
- Violin (c.s.)
- Viola (c.s.)
- Cello (c.s.)

The score includes various musical notations such as notes, rests, and dynamic markings (ppp, mp, p). The time signatures are 7/16, 4/8, 5/8, and 3/16. The key signature is one flat (Bb). The score is marked with a circled 145 at the beginning and a circled 145 at the end.

soprano 1 (LH) recorder

soprano 2 (RH)

flugelhorn in Bb (open)

percussion marimba

R triple harp

C

L

electric guitar (E-Bow)

tenor saxophone

baritone saxophone

bass saxophone

violin (c.s.)

viola (c.s.)

'cello (c.s.)

Handwritten musical score for various instruments including recorders, flugelhorn, marimba, triple harp, electric guitar, saxophones, and strings. The score includes dynamic markings (ppp, mp, mf, p, mst) and performance instructions.

[illegible]

(155)

Handwritten musical score for a large ensemble, featuring various instruments and dynamic markings.

Top Staffs:

- soprano 1 (LH) recorder:** Measures 1-4, 8-16, 20-24, 28-32. Dynamics: *ppp*, *f*, *ppp*.
- soprano 2 (RH):** Measures 1-4, 8-16, 20-24, 28-32. Dynamics: *ppp*, *f*, *ppp*.
- flugelhorn in Bb (open):** Measures 1-4, 8-16, 20-24, 28-32. Dynamics: *f*, *ppp*, *f*.
- percussion marimba:** Measures 1-4, 8-16, 20-24, 28-32. Dynamics: *ppp*, *f*, *ppp*, *f*.

Middle Staffs:

- triple harp (R, C, L):** Measures 1-4, 8-16, 20-24, 28-32. Dynamics: *mp*, *f*, *p*, *f*, *p*.
- electric guitar (E-Bow):** Measures 1-4, 8-16, 20-24, 28-32. Dynamics: *f*, *ppp*, *f*, *mp*.
- tenor saxophone:** Measures 1-4, 8-16, 20-24, 28-32. Dynamics: *ppp*, *f*, *ppp*.
- baritone saxophone:** Measures 1-4, 8-16, 20-24, 28-32. Dynamics: *ppp*, *f*, *ppp*.
- bass saxophone:** Measures 1-4, 8-16, 20-24, 28-32. Dynamics: *mf*, *ppp*.

Bottom Staffs:

- violin (c.s.):** Measures 1-4, 8-16, 20-24, 28-32. Dynamics: *ppp*, *f*.
- viola (c.s.):** Measures 1-4, 8-16, 20-24, 28-32. Dynamics: *mf*, *ppp*.
- 'cello (c.s.):** Measures 1-4, 8-16, 20-24, 28-32. Dynamics: *ppp*, *mf*, *ppp*.

Measure Numbers: 5, 16, 4, 8, 3, 8, 7, 16, 41.

Dynamic Markings: *ppp*, *f*, *mp*, *mf*, *p*.

Other Markings: *mst* (muted), *tr* (trill), *acc* (accents), *rit* (ritardando), *tr* (trill), *acc* (accents), *rit* (ritardando).

(158)

In a complete performance of
CONSTRUCTION, the following section
Hekabe-α begins here (contrabass solo)

Handwritten musical score for page 42, featuring various instruments and dynamic markings.

Top Staffs:

- soprano 1 (LH) recorder:** Measures 8, 9, 16, 23. Dynamic markings: *ppp*, *f*, *ppp*.
- soprano 2 (RH):** Measures 8, 9, 16, 23. Dynamic markings: *ppp*, *f*, *ppp*.
- flugelhorn in Bb (open):** Measures 23. Dynamic markings: *ppp*, *f*, *ppp*.
- percussion marimba:** Measures 23. Dynamic markings: *ppp*, *f*, *ppp*.

Triple Harp: Measures 10:9 F, 7:8 F, 11:10 F, 13:11 F. Dynamic markings: *pp*, *mf*, *ppp*. Includes a note: "damp as quickly as possible!"

Electric guitar (E-Bow): Measures 4, 3. Dynamic markings: *ppp*, *f*, *ppp*. Includes a note: "(return to normal tuning)".

Saxophones:

- tenor saxophone:** Measures 4, 3. Dynamic markings: *ppp*, *f*, *ppp*.
- baritone saxophone:** Measures 4, 3. Dynamic markings: *ppp*, *f*, *ppp*.
- bass saxophone:** Measures 4, 3. Dynamic markings: *ppp*, *f*, *ppp*.

String Section:

- violin (c.s.):** Measures 4, 3. Dynamic markings: *ppp*, *f*, *ppp*. Includes a note: "(mst)".
- viola (c.s.):** Measures 4, 3. Dynamic markings: *ppp*, *f*, *ppp*. Includes a note: "(d+)" and "via sord."
- 'cello (c.s.):** Measures 4, 3. Dynamic markings: *ppp*, *f*, *ppp*. Includes a note: "mst" and "via sord."

3 Hekabe - α

♩ = 60

(in a complete performance of *CONSTRUCTION*, these two bars overlap with the previous section *Politeio*)

piccolo

soprano recorder

contrabass clarinet I in B \flat

contrabass clarinet 2 in B \flat

R

triple harp C

L

Hekabe (alto)

contrabass

arco msp sul IV

ppp *(pp)*

=

③ 16/8 (conductor beats rhythm of contrabass part)

triple harp R

C

L

Hekabe (alto)

Between bars 3 and 10, move slowly towards solo position ready to begin singing at bar 11.

contrabass

ppp *sempre*

ppp *pp*

ppp *p*

etc. - throughout this passage, accented notes are downbows moving from molto sul pont. to poco sul tasto, and non-accented notes are upbows moving in the opposite direction.

16:15

④

15 Δ 16 Δ 8 Δ 15 Δ 16

piccolo

pp sempre

independent, irregular undulation between B \flat and up to 1/4 tone below, using embouchure

sopranino recorder

pp sempre

independent, irregular undulation between B \flat and up to 1/4 tone below, using embouchure

contrabass clarinet I in B \flat

pp sempre

independent, irregular undulation between C and up to 1/4 tone below, using tongue on reed

contrabass clarinet 2 in B \flat

pp sempre

independent, irregular undulation between C and up to 1/4 tone below, using tongue on reed

R

triple harp C

L

ppp \rightarrow *pp* \rightarrow *pp* \rightarrow *mp*

(msp/pst as before)

IV (*pp*)

(III)

III \rightarrow *p* sempre

=

⑥

15 Δ 16 Δ 4 8 15 16

piccolo

fff sempre

3:2 9:10 4:3 13:12

sopranino recorder

fff sempre

7:9 4:3

contrabass clarinet I in B \flat

fff sempre

3:2 3:2 3:2 15:11 3:2 3:2

contrabass clarinet 2 in B \flat

fff sempre

4:3 14:15 5:6 5:6

R

triple harp C

L

p \rightarrow *f*

(msp/pst as before)

IV \rightarrow *ff* sempre

7:6 7:6 7:6 7:6 4:3 4:3 4:3

III (*p*)

15 16 (use a fingering for A; which differs widely in timbre from the B \flat) 2 8 45 15 16

piccolo *mp sempre*

sopranino recorder (use a fingering for A; which differs widely in timbre from the B \flat) *mp sempre*

contrabass clarinet I in B \flat (use tongue on reed for B \flat) *mp sempre*

contrabass clarinet 2 in B \flat (use tongue on reed for B \flat) *mp sempre*

triple harp C *pp* *mf* *mp* (*ff*)

contrabass (msp/pst as before) IV *mp* sub! *mf*

III

15 16 5 16

piccolo *f* *p* *f* *p* *f* *p* *f* *p* *f*

sopranino recorder *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

contrabass clarinet I in B \flat *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

contrabass clarinet 2 in B \flat *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

triple harp C *ff* *p* (*f*)

contrabass (msp/pst as before) IV (*mf*) *f*

III

11

5 16 Δ 9 16 Δ 3 8 Δ 13:12 7:6

triple harp C

L

f *p* *ff* *mf dim...*

Hekabe (alto)

fp *fff* *f sub.*

α να δύσ- δαι μου, πε- δό- θεν κε
a na dy-s da i mo-n pe-do t'e-n ke

15

6:7 7:5 4 8 13:9 7 16 Δ 8:7 3 8

triple harp C

L

(dim...) *(dim) - pp* *p* *mp sub.*

Hekabe (alto)

φα- λήν ἐ- πά- ει- ρε, δέ- ρην. οὐ- κέ- τι τροί-
pha-le n e-pa e-re de-re n o-ke-ti troi-

18

3 8 7 16 Δ 15 16

piccolo

sopranino recorder

contrabass clarinet 1 in B \flat

contrabass clarinet 2 in B \flat

(rapid and irregular closing and opening of RH fingers in sequence)

ppp *fff* *fff* *fff*

triple harp C

L

f *ff*

Hekabe (alto)

α τά- δε και- βα- σι- λής- ές- μεν τροί- σς-
a ta de-ka i ba-si-le s e-sme-n troi- i a-s

(unconducted)

20

sopranino recorder

15 16

p

7:5 3:2 7:5 6:5 7:5 7:6 6:5 6:5 4:3 6:5 3:2

(roll off R123 so that pitch rises gradually to As then falls suddenly to F#)

contrabass clarinet I in B \flat

pp sempre

RA R (rapid irregular alternation between these two fingerings)

contrabass clarinet 2 in B \flat

pp sempre

RA R (rapid irregular alternation between these two fingerings)

contrabass

arco msp sul I/II

pp sempre

22

piccolo

(no attack, emerging from voice)

p

sim. (overblow into multiphonic)

mf

3 8

sopranino recorder

8:7 16:15 5:6 7:6

ppp

contrabass clarinet I in B \flat

(sim.)

pp sempre

contrabass clarinet 2 in B \flat

(sim.)

pp sempre

Hekabe (alto)

breathily—

ppp *mp*

αἰ αἰ αἰ αἰ
a i a i

contrabass

ppp

24

triple harp C

3 13 7 2 6

8 16 16 8 8

p sempre

9:11 11:10 4:3 4:3 4:3 3:2 3:2 3:2 3:2 9:8

Hekabe (alto)

p sempre

5:6 13:9 11:13 3:2 3:2 3:2 3:2 9:8

τί με χρεῖ σι γὰρ; τί δέ μῃ σι γὰρ;
ti me k're si ga n ti de me si ga n

5/8 (sempre sim.) 4/8 (sempre sim.) 3/8 6/8

piccolo (23) *mfz* *ppp* *mpz* *ppp* *pz* *ppp* *ppz* *ppp*

contrabass clarinet I in B \flat *mfz* *ppp* *mpz* *ppp* *pz* *ppp* *ppz* *ppp*

contrabass clarinet 2 in B \flat *mfz* *ppp* *mpz* *ppp* *pz* *ppp* *ppz* *ppp*

Hekabe (alto)

βα—ρυ—δαί—μο—νος ἄρ—θρων κλι—σε—ως, ὡς δι—ά—κει—μαι, νῶτ' εν στερ—ροῖς λέκ—τροι—σι τα—θεῖς.
 ba—ry—da imo—nos a—rthro—n kli—se—o—s ho—s di—a—ke—ma i no—t e—n ste—ro is le—k tro i si—ta—the—s

(mst) $\downarrow\downarrow$ $\downarrow\downarrow$ $\downarrow\downarrow$ (etc. sim.) *ppp*

contrabass *ppp*

6/8

piccolo (26) *ppp* *ff* *ppp* *ppp* *ff* *ppp* *ff*

sopranino recorder *ppp* *ff* *ppp* *ff* *ppp* *ff*

contrabass clarinet I in B \flat *ppp* *ff* *ppp* *ff* *ppp* *ff*

contrabass clarinet 2 in B \flat *ppp* *ff* *ppp* *ff* *ppp* *ff*

R triple harp C *ff* *mp* *f* *mp* *ff* *p*

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

Hekabe (alto)

δοῦ—λα δ' ἄ—γο μαι γρᾱῦ—ς ε—
 do—la da go mai grau—s e—

always percussive, "non solo", colouring the harp chords

arco nat sul III *ppp* *ff* *ppp*

[illegible]

42

triple harp

R

C

L

9 16 table

3 8

11 16 sim.

2 8

7 16

ff

f

mp

Hekabe (alto)

3:2 3:2 4:3

(tongue trill)

13:15 (sim.)

10:7

ἀλλ'ὦ τῶν χαλ-κεῖ-ων Τρώ-ων- α-λὼ τὸν κῆ-λ κε-ηκῆ-ον τὸν α-λὼ το-χοι μέ-λε-αι, i

a-lō tōn kē-a-l ke-ēkē-on tōn a-lō lo-choi i me-le-a i

contrabass

pizz msp sul I

ff

f

mp

46

triple harp

R

C

L

7 16 sim.

4 8

5 16

5 8

p

ff

Hekabe (alto)

(sim.)

4:3 4:3

12:13

4:5

16:13

καί-κό-ραι δύ-σιν-φαι-τύ-φε-ται ἡ-λι-ον, αἰ-ά-ζω-μεν- ka i ko-ra i dy-sny-mpa i ty-phē-ta i i li-on a i a-zō-me-n

contrabass

p

ff

Part 4 wound I begins without any break

4 wound I

$\text{♩} = 67.5$ in a complete performance of CONSTRUCTION, wound I begins immediately at the end of the previous section, Hekabe-a.

Violin 1
 9 8 3 8 9 8
ff
 (1) (2) (3) (4) (2) (1) (4) (3) (1) (3) (2) (4) (1) (1) (2) (3) (4)

Oboe
ff
 arco nat
 (nat) psp

Cello (con sordino)
mf (sounding dynamic, therefore played "*fff*") *ppp*

Violin 3
 9 8 1 8 9 8
p
 9:10 7:8 5:6 7:6

Oboe
pp mp pp mp pp mp
 11:10 7:8

Cello (con sordino)
ppp (all harmonic resultants exactly as in bar 1) (psp) (mst) (mp)

Violin 5
 9 8 4 8 9 8
ff
 (0 I sul II) (3/4 sul III)
 5:4 13:12 5:6

Oboe
ff
 13:10 11:12 9:8

Cello (con sordino)
mp (mst very slow bowing) (mst) msp psp (III) IV *ppp p*

Violin 7
 9 8
 mst sempre etc. sim.
p f p f p f p f etc. sim. 9:10

Oboe
f p f p f p f
 7:8 7:6 4:3

Cello (con sordino)
p 11:12 13:10 II 7:6

Violin 8
 9 8
 pst (very fast bowing!)
 11:12 13:10 II 7:6

14 6 8

violin

9 8

mf

7:8 3:2 3:2 3:2 5:6 5:4 3:2

oboe

pp mp pp mp pp mp pp mp pp mp pp mp

cello (con sordino)

quasi f

pp

7:6 5:6 3:2

16 2 8

violin

9 8

p

6:5 5:6 9:8 11:12 7 8

oboe

p

6:5 5:6 9:8 11:12

cello (con sordino)

clb! msp (III) pst

p

6:5 5:6 9:8 11:12

(string damped at C# so that the pitch heard is only the glissando produced by the position of the col legno)

18 7 8

violin

9 8

ff mp

(always between mp and ff)

7:6 3:2 3:2 3:2

oboe

mp ff

(always between mp and ff)

7:6 3:2 3:2 3:2

cello (con sordino)

pst

II I III IV III II I II III IV..

9:10 6:4 5:6 5:4

(p) PPP mp

(continue vibrato, expanding it gradually downwards, slowing down as little as possible)

(psp)

20 10 8

violin

ff

p

Part 5 Cassandra begins after a brief "breath-pause"

5 Cassandra

57

$\text{♩} = 96$

13 16 7 16 6 8

oboe (fingered glissandi) f p

clarinet in B \flat (fingered gliss.) mp mf

alto saxophone f mp mf

flugelhorn in B \flat (harmon mute, stem in) f mp mf

R triple harp C L mf mp

Kassandra (soprano)

α — ve — Χε, — πά — ρε — Χε, — φώς — φέ — ρε —
a — ne — k h e — pa — re — k h e — p h o — s p h e — re —

viola arco p st mp f p mf

6 7 13 16

oboe pp p ppp pp

clarinet in B \flat mp pp p ppp f ppp mp

alto saxophone pp p ppp ppp f ppp mf

flugelhorn in B \flat (harmon mute, stem in) pp ppp mf pp f

R triple harp C L pp ppp p

Kassandra (soprano)

οέ — βω — φλέ — γω: — ι — δού —
se — bo — p h le — go — i — do —

viola ppp mp ppp f pp f

trill sul I, alternating irregularly between 2nd and 3rd finger) pp

④

13 16

oboe

(both F keys)

p *mf*

7 16

(R2) 15:14 (R3)

9 16

clarinet in B \flat

(L1) (E) 6:5

mp *mf*

(R123) 3:2

f *mp* *pp*

alto saxophone

(C) (R2)

mp *f*

flugelhorn in B \flat (harmon mute, stem in)

mf

R

table

mf

nat

f

triple harp C

L

Kassandra (soprano)

p *f*

mp *f*

δοῦ; ο ο ο ο ο

do ————— o o o o o

παμ ————— πά ————— σι —————

pa ————— m pa ————— si —————

viola

mf *f*

psp sul I 2 3 4 I 2

7:5 7:5

⑤

9 16

oboe

(54) (78)

mf *p* *f*

clarinet in B \flat

mf

alto saxophone

mp

flugelhorn in B \flat (harmon mute, stem in)

pp *p*

R

triple harp C

L

Kassandra (soprano)

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

τὸδ' ἰ ————— ε ————— ρόν. —————

to ————— d i ————— e ————— ro ————— n

ὦ ————— ο —————

ο ————— ο —————

ἤ ————— μέ ————— ναι' ————— ᾠ —————

hy ————— me e e e na ————— a ————— i a —————

viola

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

mst ↓ 5:4 nat 7:6 msp

[illegible]

60 61

oboe

clarinet in B \flat

alto saxophone

flugelhorn in B \flat
(harmon mute, stem in)

R
triple harp
C
L

Kassandra (soprano)

viola

(both A keys)

(fingering glissandi)

(half-valve gliss.)

μα κα ρι α δ' ε
ma ka ri a de

mst. nat

7 16 7 8 17:13 9 16

o²¹ oboe *mp* (B₁) (R2) *ppp* *f*

alto saxophone *mp* *p* *mf* *ppp* 6:5

flugelhorn in B₁ (harmon mute, stem in) *p* 11:10 *f*

R nat *p* *mp*

triple harp C *p* *mp*

L

Kassandra (soprano) *f* 17:14 *mf* *ppp* sub. 5:4 16:15 *f*

κοῖς ko is λέκτρος le ktro o i s

II III II 9:8 *f* *mp* pizz

viola *f* *mp*

9 16 10:7 7 16 4 8

clarinet in B₁ ²³ *mp* *mf* *pp* 3:2 6:7

flugelhorn in B₁ (harmon mute, stem in) (O) 11:9 *mp* 3:2 6:7 *ppp*

R (gliss.) 7:8 *mf* *p*

triple harp C *mf* *p*

L

Kassandra (soprano) *mp* 10:9 *mf* *p* *mp* *ppp* 4:5 5:6 11:10

κατ' ἄρ ka t a 7a 7a 7a 7a 7a

viola (pizz) *mf* arco msp 13:11 *p* *mp*

26 **4** **8** **9** **16** **7** **8**

oboe *ppp* *mf* *pp*

clarinet in B \flat *p* (tenuto)

alto saxophone *mp* (tenuto) *pp* *f*

R *table* *ppp* *p* *mp* *pp* *f* *mf*

triple harp C *ppp* *p*

L

Kassandra (soprano) *(ppp)* *mf* *ppp* *5:4* *13:9* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

(a) γος — go — o — s á — γα — μου — ga — mo — o — o —

viola *arco msp* III IV III II III *f* *mf*

29 **7** **8** **3** **16** **11** **16** **2** **8**

oboe *ppp* *mf* *mp*

clarinet in B \flat *ppp* *mf*

alto saxophone *p* *ppp*

flugelhorn in B \flat (harmon mute, stem in) *ppp* *mp* *p* *mf*

R *nat* *4:3* *mf* *table* *9:7* *f* *mp*

triple harp C *mf*

L

Kassandra (soprano) *(mf)* *mp* *mf* *ppp* *f* *6:5* *10:7* *4:3* *mp*

(o) ο — μέ — ο — me — a — na — a —

viola *psp* *mp* *ppp*

32

2 8 (B) (Bb) 6 8 4 8 (lip-gliss.) 3 16 9 16 (fingered!)

oboe

clarinet in B \flat

alto saxophone

flugelhorn in B \flat (harmon mute, stem in)

R triple harp C

L

Kassandra (soprano)

viola

ppp p pp ppp f] (lip-gliss. using D \sharp fingering and starting low) mp 3:2 6:5 8:9 4:3 4:3 3:2 12:11 5:4 7:6 7:6 4:3 6:5 10:9 nat msp mst 7:8

ppp p mp ppp f] mp ppp

Υ— μὴν
hy— me— ε ε ε ε ε— n

The musical score for "The Great Wall" by John Williams is presented in a standard orchestral format. The score includes parts for the following instruments and soloists:

- Oboe:** Features a melodic line starting with a *pp* dynamic, followed by a *f* dynamic section with a 4:3 ratio.
- Clarinet in Bb:** Plays a melodic line with dynamics ranging from *mp* to *mf*, and a *p* to *f* section with a 3:2 ratio.
- Alto Saxophone:** Features a melodic line with dynamics ranging from *mp* to *mf*, and a *ppp* to *f* section with a 12:11 ratio.
- Flugelhorn in Bb (harmon mute, stem in):** Features a melodic line with dynamics ranging from *f* to *mf*, and a *pp* section with a 9:8 ratio.
- Triple Harp:** Features a melodic line with dynamics ranging from *f* to *pp*, and a *p* section with a 3:2 ratio.
- Nat:** Features a melodic line with dynamics ranging from *p* to *f*, and a *ppp* section with a 15:14 ratio.
- Cassandra (soprano):** Features a melodic line with dynamics ranging from *f* to *ppp*, and a *f* section with a 15:14 ratio.
- Viola:** Features a melodic line with dynamics ranging from *f* to *ppp*, and a *mf* section with a 9:7 ratio.

The score includes various musical notations such as dynamics (*pp*, *mp*, *mf*, *f*, *ppp*), ratios (4:3, 3:2, 12:11, 9:8, 15:14, 9:7), and articulations (pizz., arco msp). The score is written in 4/4 time and features complex rhythmic patterns and dynamics.

13 16 5 8 6

ooboe *f* *p* *mf* *pp* *f* *ppp* *f*

clarinet in B \flat *ppp* *p* *ppp* *(ppp)* *f* *ppp*

alto saxophone *pp* *ppp* *mp* *pp* *f*

flugelhorn in B \flat (harmon mute, stem in) *mp* *p* *f* *p*

R triple harp C *ppp* *mf* *p*

L *ppp* *mf* *p*

Kassandra (soprano) *3:2* *16:11* *3:2* *(f)*

Y *l*é
hy *mc*

viola *arco mst* *ppp* *pp* *p* *psp sempre sul III!* *5:4* *5:4* *msp* *p*

(rapid irregular alternation in LH fingerpressure)

6 9 7 16 16

ooboe *> pp* *mf* *p* *f*

clarinet in B \flat *mp* *f* *13:11*

alto saxophone *p* *mp* *p* *f* *12:11* *(etc. sim.)*

flugelhorn in B \flat (harmon mute, stem in) *mf* *p* *f* *pp*

table *6:7* *mf* *p*

R triple harp C *f* *pp* *nat* *mp* *3:2*

L *f* *mp* *mf* *mp* *f* *(pp)*

Kassandra (soprano) *5:6* *14:11* *4:3* *4:3* *9:10*

vai' *(c)* *na* *a* *2a* *a* *a* *i* *ā* *a*

viola *msp* *II* *5:4* *I* *pizz* *arco mst* *10:11*

7 16 2 8 7 16 7 8

ooboe *ppp* *fff* *f*

clarinet in B \flat *pp* *ppp* *p* *fff* *mf*

alto saxophone *ppp* *fff* *f*

flugelhorn in B \flat (harmon mute, stem in) (sim.) *ppp* *fff* *f*

R triple harp C *pp* *fff* *f*

L *pp* *fff* *f*

Kassandra (soprano) *pp* *f*

viola *ppp* *pp* *f* *fff* *mf* <

arco msp *ppp* *pp*

nat *f* *fff* *mf* <

vaξ. na ks

45 7 8 11 16 9 16

ooboe *ff* *p* *f* *mf* *mp*

clarinet in B \flat *mp* *fff*

alto saxophone *fff* *mp* *fff* *p*

flugelhorn in B \flat (harmon mute, stem in) *ff* *p* *f* *mf* *p*

R triple harp C *ff* *p* *f* *mf* *mp*

L *ff* *p* *f* *mf* *mp*

viola *fff* *p* *fff*

(nat) *p* *fff*

O sempre

47 9 16 11 16 6 8

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

clarinet in B \flat *ff* *pp* *ff* *pp*

alto saxophone *ff* *p* *mp* *ff* *f*

flugelhorn in B \flat (harmon mute, stem in) *p* *ff* *pp* *ff* *pp*

R triple harp C *f* *ff* *ff* *mf* *ff*

L *f* *ff* *ff* *mf* *ff*

viola sub. msp sempre (msp) *f* *ff* *ff* *mf* *ff*

49 6 8 4 8

oboe *pp* *mf* *mf* *ppp* *ff* *ff*

clarinet in B \flat *f* *pp* *mf* *mf* *ppp* *ff* *ff*

alto saxophone *pp* *mf* *mf* *ppp* *ff* *ff*

flugelhorn in B \flat (harmon mute, stem in) *f* *pp* *mf* *mf* *ppp* *ff* *ff*

R triple harp C *f* *ff* *f* *mf* *ppp* *ff* *ff*

L *f* *ff* *f* *mf* *ppp* *ff* *ff*

viola *f* *ff* *f* *mf* *pizz.* *ppp* *ff* *ff*

52

oboe *p* *f* *pp* *mp* *mf* *fff* *mf* *f*

clarinet in B \flat *p* *f* *pp* *mp* *mf* *fff* *mf*

alto saxophone *p* *f* *pp* *mp* *mf* *fff* *mf* *f*

flugelhorn in B \flat (harmon mute, stem in) *p* *f* *pp* *mp* *mf* *f* *mf*

R triple harp C *f* *pp* *mp* *mf* *fff* *mf*

L *p* *f* *pp* *mp* *mf* *fff* *mf*

viola (pizz) *p* *f* *pp* *mp* arco nat *mf* *fff* *mf*

5 16 5 8 5 16

8:7 4:5 9:10 4:5 8:7 3:2 3:2 3:2

7:8 9:2

16:15

56

oboe *mp* *pp* *ff* *ff* *ppp* *fff* *ppp*

clarinet in B \flat *mp* *p* *f* *ff* *mp* *ff*

alto saxophone *mp* *pp* *ff* *ff* *ppp* *fff* *ppp*

flugelhorn in B \flat (harmon mute, stem in) *p* *mf* *ppp* *fff* *ff* *ppp*

R triple harp C *p* *f* *ppp* *fff* *ff* *mp*

L *p* *f* *ppp* *fff* *ff* *mp*

Kassandra (soprano) *ff* *mp* *ppp* *fff*

viola (nat) *mp* *pp* *fff* *ff* *ppp* *ff*

III mst IV pizz

5 16 6 8 11 16 3 8

8:2 8:9 7:8 9:7 4 234 4 234 (etc. alternating) 11:14 3:2 3:2 3:2

+B \flat -B \flat +B \flat (etc. alternating) 11:14 3:2 3:2 3:2

rapid chromatic scale E-B \flat with both trill keys depressed

+R2 -R2 +R2 (etc. alternating) 11:14 3:2 3:2 3:2

4 234 4 234 (etc. alternating) 11:14 3:2 3:2 3:2

του σκά-φος- τὸ του στρα-τη-
ρο ska-pho-s to-to stra-te-

9:8 3:2

7:9 9:10

[illegible]

66 9/16 (66) (lip gliss.) 13:10 ppp ff (both hands alternate rapidly and randomly between A₀ keys and R1 key) 4/8 67 16 pp 3:2 3:2 7:10 pp 4:3 4:3 4:5 4:3 4:3 7:10 ppp 68 16 nat mp ff mf f ppp

oboe

clarinet in B_b

alto saxophone

flugelhorn in B_b
(harmon mute, stem in)

R
triple harp C
L

Kassandra
(soprano)

—ων— Ε ρι —νύν— τησ —δέ— μ' ἐξ— ἄξ— ων— χθσ— νός.
—ο— n c ri ny te— sdc me— ksa— kso n k' t' o— no— s

viola

psp 3:2 nat msp msp I II III mp ppp

73 16 (165) 13 16 7 16 6 8

oboe *p mp ff mf ppp*

clarinet in B \flat *p mp ff mf ppp*

alto saxophone *p mp ff mf ppp*

flugelhorn in B \flat (harmon mute, stem in) *p mp ff mf ppp*

R triple harp C L *p mp ff mf ppp*

Kassandra (soprano) *(pp) ff mp sub. pp sub. mp sub. ppp*

οἱ τε γῆς ἔνερθ' ἀδελφοὶ χῶ τε κῶν
s ho ite ge s e ne rth'a de-lph'o i k'ho te ko n

viola *p mp ff mf ppp*

nat mst msp III II

76 6 8 (3) 3 16 13 16 9 16

oboe *mp ppp mp > pp*

clarinet in B \flat *mp ppp mp > pp*

alto saxophone *mp ppp mp > pp*

flugelhorn in B \flat (harmon mute, stem in) *mp ppp*

R triple harp C L *mp ppp*

Kassandra (soprano) *(ppp) mp pp*

ἡ μάς πατρί, οὐ μακρὰν δέξ' εὖ θέ μ'
he ma s pa te r o ma kra n de kse st'he m

viola *nat (molto vibr.) bow on bridge ("tonlos") nat mp > pp*

table 5:4 9:8 9:8

key-clicks 3:2

tongue-rams (resultant pitches!)

air sound (inhaling)

(rapid activity on all valves while holding D)

[illegible]

7 16 5 16 4 8

(158) (286)

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

clarinet in B \flat random alternation between B \flat and B \natural trill keys or both together *mp* *ppp* *pp* *ppp* *ppp* *mp*

alto saxophone *ff* *pp* *ppp*

flugelhorn in B \flat (harmon mute, stem in) *ppp* *mp*

R triple harp C *ff* *pp* *pp*

L

Kassandra (soprano) *(mp)* *ppp*

ὦν ἄ-πω-λό-μεσθ' ὦ-πο-
o n a po lo me st^h hy po

viola *pp* *ppp*

mst 7:6 clt mst (l) msp

table

part 6 heliocentric begins after a brief "breath-pause"

6 heliocentric

DUO I @ $\text{♩} = 48$
with conductor

(A1)

DUO 2 @ $\text{♩} = 56$
independent

(DUO 3 tacet until bar 37)

$\frac{4}{8}$ $\text{♩} = 48$

kalimbas

1

2

l.v. sempre

PPP

pp \rightarrow *PPP*

p \rightarrow *PPP*

PPP

triple harp C

R

L

prepared electric guitar

PPP

pp \rightarrow *PPP*

p \rightarrow *PPP*

PPP

prepared cello

PPP

pp

(crocodile clips on lowest three strings, at different positions close to the bridge)

make slight change in position to one of the preparations

(circular paperclips or small pieces of Blutack on all strings)

pizz sempre (put down bow)

quartet sent to reverb

(DUO I sim.)

(A2)

DUO 2 @ $\text{♩} = 40$
independent

kalimbas

1

2

pp \rightarrow *PPP*

mp \rightarrow *pp*

PPP

p

triple harp C

R

L

prepared electric guitar

pp \rightarrow *PPP*

mp \rightarrow *pp*

PPP

p

prepared cello

ppp \rightarrow *pp*

ppp \rightarrow *pp*

make slight change in position to one of the preparations

(pizz)

(DUO I sim.)

A3

DUO 2 @ $\text{♩} = 54$
independent

11

kalimbas

2

mf p p ppp

triple harp C

R

L

prepared electric guitar

mf p p ppp

prepared cello

ppp pp

make slight change in position to one of the preparations

pp

(DUO I sim.)

A4

DUO 2 @ $\text{♩} = 42$
independent

15

kalimbas

2

$mp > pp$ $mp > pp$ $pp > ppp$

triple harp C

R

L

prepared electric guitar

$mp > pp$ $mp > pp$ $pp > ppp$

prepared cello

mp f ppp

make slight change in position to one of the preparations

ppp

(DUO 1 sim.)

A5

DUO 2 @ $\text{♩} = 52$
independent

(DUO 2)

A6

DUO 2 @ $\text{♩} = 44$
independent

19

kalimbas

2

p PPP *mf* *p* *ff* *mf* 9:10

triple harp C

R

L

ppp *p* *mf*

prepared electric guitar

make slight change in position to one of the preparations

4 6 5 11:8 4 5 6 6:5 4 6 5

p PPP *mf* *ff* *mf*

prepared cello

IV

ppp (pizz) III I II IV 3:2 *p* *mf*

(DUO 1 sim.)

(DUO 2)

A7

DUO 2 @ $\text{♩} = 50$
independent

24

kalimbas

2

p PPP *ppp* *mp* *pp* *f* *mp* 5:4 3:2

triple harp C

R

L

pp

prepared electric guitar

4 6 5 3:2 6 5 4 3:2 4 5 6 2:5 4 5 6 4:3

p PPP *ppp* *mp* *pp* *f* *mp*

prepared cello

(pizz) II I IV III 6:5 *ppp* *pp*



A8 DUO 2 @ ♩ = 46 independent

A9 DUO 2 @ ♩ = 48 independent

kalimbas

triple harp C

prepared electric guitar

prepared cello

make slight change in position to one of the preparations

make slight change in position to one of the preparations

remove preparations

remove preparations

take bow

ppp *pp* *mf* *ff*

IV II III I

4:3

4:5

(pizz)

(7·)

7:6

15" 12" (wait for duo 2) 2" 4" 6" 18" (wait for duo 2) 3"

B1 DUO 3 @ ♩ = 57 independent

B2 DUO 2 @ ♩ = 51 independent

B3 DUO 3 @ ♩ = 60 independent

B4 DUO 1 @ ♩ = 63 independent

B5 DUO 2 @ ♩ = 54 independent

triple harp C R mp

triple harp L pp

table

nat.

table

pp

mf

pp

cello mst.

ppp

p

reverb off

cello: the part for this section consists of a single continuous glissando over three octaves and lasting three minutes, using harmonic finger-pressure throughout, reaching the positions specified at the 14 conducted cues. The glissando (this applies also to the gradual movement from *molto (!) sul tasto* to *molto (!) sul ponticello*) isn't intended to be constant, but may dwell momentarily on harmonic nodes and (especially) multiphonics during its course, exploring gradual changes in dynamic (between the indicated limits) and bow-pressure, so that the continuous thread of sound comes in and out of focus, splits up and reforms, etc.

mst.

pst.

6" 7" 18" (wait for duo 2) 7"

B6 DUO 3 @ ♩ = 54 independent

B7 DUO 2 @ ♩ = 57 independent

B8 DUO 1 @ ♩ = 51 independent

triple harp C R mp

triple harp L pp

table

nat.

f

cello (sim.)

nat.

(ppp → p)

14" (wait for duo 3) 18" 7" 8" 19" 16" (wait for duo 3)

B9 DUO 2 @ ♩ = 60 independent

B10 DUO 1 @ ♩ = 57 independent

B11 DUO 3 @ ♩ = 51 independent

B12 DUO 2 @ ♩ = 63 independent

B13 DUO 1 @ ♩ = 60 independent

B14 DUO 1 @ ♩ = 54 independent

triple harp C R table

triple harp L mp

nat.

f

mp

pp

mf

mf

cello psp

mst.

5 16

DUO 3 @ ♩ = 68
with conductor (giving downbeats only)

♩ = 68

(always 2 adjacent tongues - always a different pair if possible)

kalimbas

triple harp C

electric guitar

cello

quartet sent to reverb (less than in first section)

5 16 2 8 7 16 15 32

table nat. p f fff ppp mf

① sul pont. (♩) f nat. p

pizz arco psp pizz arco nat gettato msp sul II pizz clb nat pizz sul II 3:2 sul II

ff p ff f mf ppp f pp mp p mf

(DUO 3 sim.)

kalimbas

triple harp C

electric guitar

cello

15 32 11 32 3 8 15 16 11 16 6 8 7 16

nat. fff f mp ppp pp

sul pont. (♩) p nat. (bend)

arco pst 3:2 pizz sul I arco nat sul II msp pizz arco mst sul II

ff p ff f f fff pp 1 mp mf

(DUO 3 sim.)

kalimbas

triple harp C

electric guitar

cello

7 16 3 8 19 32 15 32 6 8 5 8 3 8 9 32

nat. table nat. fff mf

sul pont. (♩) f nat. (♩) fff

pizz sul I sul pont. pizz sul II nat arco nat msp pizz II III I

ff f p mf pp f mf mf

\equiv \equiv

(DUO 3 sim.)

78

13/32 5/16 15/32 17/32 5/8 15/32 13/32 6/8

kalimbas

1 2

R

nat. mf

table mp

nat. mf

mp

ppp

L

f mp

mp

ppp

electric guitar

nat. mf

sul pont. ① mf

sul pont. ② mp

nat. pp

(bend)

cello

pizz mf

arco nat. p f

pizz mf

mp

(DUO 3 sim.)

85

kalimbas

triple harp C

electric guitar

cello

arco mst

pizz

arco msp

4:3

4:5

pp

ff

pp

mf

mp

6 8

23 32

17 32

13 32

7 16

(DUO 3 sim.)

89

kalimbas

triple harp C

electric guitar

cello

sul pont. ⑤

table

nat.

place preparations on lowest five strings (G, A, B, C and C#)

mf

ff

ppp

add preparations

7 16

5 8

29 32

6 8

6" (wait for duo 1) 3" 2" 5" 5" (wait for duo 1) 5" (wait for duo 3) 5" 3" 5" (wait for duo 2) 12" (wait for duo 1) 8"

D1 DUO 1 @ $\Delta = 81$ independent

D2

D4 DUO 1 @ $\Delta = 90$ independent

D6

D8 DUO 1 @ $\Delta = 72$ independent

D11

D5

DUO 2 @ $\Delta = 85.5$ independent

D3

DUO 3 @ $\Delta = 72$ independent

D3

DUO 3 @ $\Delta = 85.5$ independent

93

kalimbas

electric guitar

hold open B with E-Bow, continuously except for the three rests, changing between the five different sounds at the indicated points (and making gradual transformations within them if possible) and changing the dynamic gradually with the volume pedal. (See preface to score)

sounds: 1 2 3 1 4 5 2 1

mp

mp

mp

mp

mp

mp

pp

reverb off

4" (wait for duo 3) 5" 4" (wait for duo 2) 23" (wait for duo 1) 5" 6" (wait for duo 2) 7" (wait for duo 3) 5"

D12 DUO 2 @ $\text{♩} = 72$ independent

D14 DUO 1 @ $\text{♩} = 76.5$ independent

D15 DUO 3 @ $\text{♩} = 81$ independent

D17 DUO 2 @ $\text{♩} = 90$ independent

D18

D19

94

kalimbas

1

2

mp *ff* *p* *mp* *mf* *mp* *f* *fff*

electric guitar

3 4 2 5 1 3 5 4

(*mp*)

6" 15" 5" (wait for duo 2) 6" (wait for duo 1) 3" (wait for duo 3) 7" 4" 4" 11" (wait for duo 3)

D20 DUO 1 @ $\text{♩} = 85.5$ independent

D21 DUO 3 @ $\text{♩} = 90$ independent

D22 DUO 2 @ $\text{♩} = 76.5$

D23

D24

D25

D26 DUO 3 @ $\text{♩} = 76.5$ independent

D27 DUO 2 @ $\text{♩} = 81$

D28

95

kalimbas

1

2

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

electric guitar

2 3 5 1 4 2 3 5

mp

4 8

(E1) DUO 1 @ ♩ = 90 independent

DUO 2 @ ♩ = 96 with conductor (giving downbeats only)

(E2) DUO 3 @ ♩ = 99 independent

(E3) DUO 1 @ ♩ = 108 independent

96

4/8 2/8 4/8 21/16 12/8 2/8 17/16 19/16

kalimbas

prepared triple harp C

prepared electric guitar

prepared cello

replace preparations, return to default sound and put down EBow

pizz I IV III I II 6.5

arco msp II III IV 4.3

nat.

table

7.6

3 2 1 4 3

3 2 1 2 1

quartet sent to reverb (more than in first section)

(E4) DUO 3 @ ♩ = 93 independent

(E5) DUO 1 @ ♩ = 102 independent

(DUO 2 sim.)

103

19/16 15/32 57/32 69/32 2/8

kalimbas

prepared triple harp C

prepared electric guitar

prepared cello

5.4

nat.

10.9

1 2 3 1 2 3 1

1 4 3 2 1

III IV III 11.8

I IV II I III 3.2

E6

DUO 1 @ ♩ = 96
independent

(DUO 2 sim.)

E7

DUO 3 @ ♩ = 105
independent

DUO 3 @ ♩ = 96
independent

E8

DUO 1 @ ♩ = 105
independent

107 $\frac{2}{8}$ $\frac{21}{16}$ $\frac{47}{32}$ $\frac{8}{8}$ $\frac{12}{8}$ $\frac{21}{32}$

kalimbas

prepared triple harp C

prepared electric guitar

cello

f *pp* *f* *pp* *f* *pp* *f*

nat. *4-5* *5-4* *5-6*

sul pont. *3-2* *3-2* *3-2* *3-2* *3-2* *3-2*

arco msp *pizz* *arco msp*

I II III *IV I II III* *I II III* *IV I* *III*

E9

DUO 3 @ ♩ = 84
independent

E10

DUO 1 @ ♩ = 99
independent

E11

DUO 3 @ ♩ = 87
independent

112 $\frac{21}{32}$ $\frac{9}{8}$ $\frac{25}{16}$ $\frac{2}{8}$ $\frac{49}{32}$ $\frac{25}{16}$

kalimbas

prepared triple harp C

prepared electric guitar

prepared cello

mf *ff* *mp* *mp* *ff* *mp* *ff*

table *3:2* *8:7* *3:2* *8:7* *4:5*

nat. *5-4* *5-6* *3-2* *3-2* *3-2* *3-2*

arco msp *pizz* *arco msp*

I II III *IV I* *III* *IV* *I* *III* *IV*

E12

DUO 1 @ $\text{♩} = 87$
independent
(DUO 2 sim.)

E13

DUO 3 @ $\text{♩} = 102$
independent

117 25 16 3:2 *ff*

kalimbas

2

R

prepared triple harp C

L

table *ff*

prepared electric guitar

sul pont. ① ② ③ *ff*

sul pont. ③ ② ① ② *p*

prepared cello

ff

10 8 2:8 *p*

39 32

13 32

nat. *p*

pizz *p*

E14

DUO 1 @ $\text{♩} = 93$
independent
(DUO 2 sim.)

E15

DUO 1 @ $\text{♩} = 84$
independent

DUO 3 @ $\text{♩} = 108$
independent

121 13 32 3 32 5 8 1 8 2 8 3 16 9 32 7 32 15 16 2 8 53 32

kalimbas

2

R

prepared triple harp C

L

table *ff*

prepared electric guitar

nat. ④ ⑥ ⑤ ④ ⑥:5 *ff*

nat. ④ ⑤ ⑥ *mf*

prepared cello

pizz. IV I—III *ff*

arco msp II I—4:3 *mf*

table 4:3 *mf*

(DUO 2 sim.)

E16

DUO 3 @ $\text{♩} = 90$
independent

53
32

15
8

kalimbas

131

2

pp

remove preparations

prepared triple harp C

R

L

pp

nat.

4:3

prepared electric guitar

pp

nat.

4 5 4 5 4

remove preparations

prepared cello

pp

pizz. 3:2

IV

remove preparations

Part 7 *Omaggio a Chirico* begins after a brief silence

18

bass flute

pp

0-8

3-2

5-6

13-10

ppp

N

bass recorder

pp

7-8

9-6

7-5

ppp

N

20

bass flute

p

4:5 7:6 4:3

16:15 9:8

(R1) (R3)

bass recorder

f

3:2 4:3

21:16 4:5

(R1) (R1)

22

bass flute

ff *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *mf* *p*

allow pitch to drop naturally through the course of each diminuendo

bass recorder

ff *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *mf* *p*

25 bass flute *ppp*

26 bass recorder *ppp*

27

28

29

30

31

32

musical score for bass flute and bass recorder. The bass flute part (top staff) begins at measure 27 with a *mp* dynamic. The bass recorder part (bottom staff) begins at measure 27 with a *mp* dynamic. Both parts feature complex rhythmic patterns and dynamic markings. The bass flute part includes dynamic markings *f*, *mf*, *pp*, *mp*, *p*, *f*, and *p*. The bass recorder part includes dynamic markings *f*, *p*, *mp*, *f*, *mf*, *pp*, *f*, *pp*, *mf*, and *mp*. The score is divided into measures, with some measures containing multiple notes and rests. The bass flute part has a measure number 27 at the beginning. The bass recorder part has a measure number 27 at the beginning. The score is divided into measures, with some measures containing multiple notes and rests. The bass flute part has a measure number 27 at the beginning. The bass recorder part has a measure number 27 at the beginning.

B4 cued by conductor; continue independently until end of bar 38, then stop and wait for next cue

 = 63

both instruments: transitions to multiphonics should be gradual where possible, completing the transition at the notated point where the multiphonic begins. Where a trill is indicated, the notated pitches are an approximation to those present in the absence of the trill, which is normally a slight pitch/timbre inflection.

B8 sim.

 = 51

B10

89

♩ = 57

both instruments: in the following three bars the trills begin not at the onset of the sound but on arrival at the multiphonic!

40 bass flute

5:6 (D11) *p* *mp* *p* *mf* *p* *f* *p*

7:6 (b) *(mp)* *p* *mf* *p* *f* *p* *mf*

tr (R1) 13:12 *p* *mf* *p* *f* *p*

tr (R1) 11:12 *p* *mf* *p* *mf*

bass recorder

B13

♩ = 60

B14

♩ = 54

42 bass flute

11:12 (L1) *mp* *p* *ff* *p* *mp* *mf*

13:12 (R3) *p* *mf* *p* *f* *p* *mf*

tr (L2 + 1) *p* *mp* *p* *mf*

tr (F) *p* *mf* *p* *mf*

bass recorder

15 16

(tacet about 3 minutes)

D1

♩ = 81

both instruments: use circular breathing throughout this passage, taking care to time inhalations between the Flzg durations

D4

♩ = 90

44 bass flute

15 16 (R3) *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

tr (L3) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

tr (L1) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

bass recorder

9 16

5:6 19:14 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

7:8 tr (R1a) tr (R1a) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

D8

♩ = 72

46 bass flute

9 16 (R2) (R1) (R3) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

6:5 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

5 8 (L1 quasi smorz.) (L1 quasi smorz.) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

tr (L1) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

bass recorder

9 16 3 8

8:7 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

49 bass flute

3 5 6 5 (G11) (R123) *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

5:6 8:9 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

tr (L1) 5:6 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

bass recorder

10:15 5:4 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

musical score for bass flute and bass recorder. The bass flute part features a melodic line with various intervals (5:4, 3:2, 7:5) and dynamics (mf, pp). The bass recorder part features a melodic line with various intervals (18:13, 5:6, 8:7) and dynamics (pp, mf). The score is written for two staves, with the bass flute on top and the bass recorder on the bottom.

4/8

61

bass flute

6:5

3/8

13

bass recorder

9:8

6:5

3:2

pp

(L1)

(R1)

64

bass flute

13 16

(G#1)

10-11

16

(R13)

5-6

(R1)

bass recorder

(tr)

(tr)

14-15

7-5

pp

mf

pp

66

bass flute

bass recorder

mf

pp

mf

The image shows a musical score for two instruments: bass flute and bass recorder. The score is written on two staves. The bass flute staff is in treble clef and the bass recorder staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The bass flute part starts with a measure marked '66' and includes a 'tr' (trill) marking. The bass recorder part includes a 'tr' marking and a 'mf' (mezzo-forte) dynamic marking. The score concludes with a 'pp' (pianissimo) dynamic marking.

(tacet about 30 seconds)

Until the end of *heliocentric*, DUO 2 plays continuously and the conductor cues DUO 1, DUO 3 and the quartet.

(E1)

$\text{♩} = 90$

68 bass flute *mf*

5 8 4 8 7 16

bass recorder *mf*

f

(E3)

$\text{♩} = 108$

71 bass flute *mp*

7 16 3 8 6 5

bass recorder *mp*

both instruments: brief dynamic pulsations two degrees above the prevailing dynamic

75 bass flute *mp*

11 16 4 8 3 8 9 16

bass recorder *mp*

pp

(E5)

$\text{♩} = 102$

78 bass flute *mp* *mf* *mp* *mf* *mp*

9 16 7 16 6 8 3 8

bass recorder *mp* *mf* *mp* *mf* *mp*

81 bass flute *mf* *mp* *mf* *pp* *f*

3 8 5 8 7 16 4 8 6 8

bass recorder *>mp* *mf* *pp* *f*

(E6)

$\text{♩} = 96$

85 bass flute *f* *p* *f* *p* *f*

6 8 3 8 6 8 9 16

bass recorder *f* *p* *f* *p* *f*

both instruments: unaccented sounds given as little articulation as possible!

E8 ♩ = 105

92 bass flute 16 3:2 9:7 7 16 4 8 4:5 3 8 5:6 15 16

bass recorder *ff*

95 bass flute 15 16 7 16 19:13 5 16 7 16

bass recorder *pp*

E10 ♩ = 99

98 bass flute 7 16 3:2 5 8 7:9 5:6 4 8 4:3 7:8

bass recorder *ff* *pp* *ff* *mf*

E12 ♩ = 87

102 bass flute 7 16 3:2 3:2 11 16 7:6 13:12 5:4 2 8

bass recorder *ff* *ppp* *ff* *ppp*

105 bass flute 2 8 3 8 10:9 7 16 7:5 5 8 17:15 5:4

bass recorder *ff* *mf* *ff* *ppp*

A1 $\sqrt{56}$ $\frac{23}{16}$ $\phi(L1)$ (smorz.)

A2 $\sqrt{40}$ $\frac{21}{16}$

clarinet 1 in A

clarinet 2 in A

*p sempre **

* hold constant perceived dynamic level while emphasising all variations in timbre

A3 $\sqrt{54}$ $\frac{21}{16}$ $\phi(L1)$ $\frac{11}{8}$

clarinet 1 in A

clarinet 2 in A

A4 $\sqrt{42}$ $\frac{11}{8}$

A5 $\sqrt{52}$ $\frac{10}{8}$

clarinet 1 in A

clarinet 2 in A

$\frac{10}{8}$

$\frac{8}{8}$

Handwritten musical score for Duo 2 (2 clarinets in A). The score is divided into five systems, each labeled with a circled letter (A1, A2, A3, A4, A5) and a boxed square root value. The time signatures are indicated by fractions: 23/16, 21/16, 11/8, 10/8, and 8/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *sempre*. There are also handwritten annotations like $\phi(L1)$, $\phi(R1+3)$, $\phi(T)$, $\phi(R)$, and $\phi(L1)$ (smorz.). The score is for two clarinets in A, with parts for clarinet 1 and clarinet 2.

8

(5)

clarinet 1 in A

clarinet 2 in A

A6 $\sqrt{=44}$

A7 $\sqrt{=50}$

23 16

(p)

4:3 F

RA

(R123)

(R123)

9:11 F

(4)

(T)

RA

3

A8 $\sqrt{=46}$

23 16

(6)

clarinet 1 in A

clarinet 2 in A

(p)

4:3 F

10:7 F

(L3)

(b)

11:9 F

3

(4)

6:5 F

19 16

(b)

13:12 F

RA

R

E

11:13 F

(L1)

3

N

(b)

3

A9 $\sqrt{=48}$

19 16

(7)

clarinet 1 in A

clarinet 2 in A

(p)

(sim)

(L1)

6:5 F

3

(R123)

N (L1)

(L1)

(R123)

10 8

+R N

5

N

12:11 F

(b)

(L1)

N (L1)

(L1+2)

5

N

96 $\textcircled{B2}$ $\frac{10}{8}$ $\boxed{\int = 51}$

(8)

clarinet 1
in A

pp sempre

7:5 F

+R -R

-R +R, G#

3

clarinet 2
in A

pp sempre

R.A.

b...
F

4:3 F

+R -R

-R +R, G#

RA :A

6:5 F

A

S

3

5:6 F

R.G.#

Handwritten musical score for two clarinets, labeled "clarinet 1 in A" and "clarinet 2 in A". The score is written on two staves. Above the first staff, there is a circled "B5" and a box containing a treble clef and "♩ = 54". The music features various notes, rests, and dynamic markings like "(pp)". Above the staves, there are handwritten annotations including "RA", "G#", "F", "8:7 F", "4:3 F", "9:8 F", "10:7 F", "7:5 F", and "3". There are also some circled numbers like "10", "8", and "9". The score is handwritten and appears to be a rehearsal or performance sketch.

Handwritten musical score for two clarinets, labeled "clarinet 1 in A" and "clarinet 2 in A". The score is written on two staves. Above the staves, there are various musical notations including notes, rests, and dynamic markings. A large "B7" is circled in the upper right, and a box contains the tempo marking "♩=57". The score is numbered "9" and "10" on the left, and "11" and "8" on the right. The notation includes complex rhythmic patterns, such as triplets and sixteenth notes, and dynamic markings like "(pp)".

Handwritten musical score for two clarinets, labeled "clarinet 1 in A" and "clarinet 2 in A". The score is written on two staves. Above the staves are various musical notations, including notes, rests, and dynamic markings. The first staff has a measure marked "11" and "8". The second staff has a measure marked "11". The score includes dynamic markings such as "(pp)" and "(p)". There are also tempo markings like "8:7 F", "6:7 F", "7:8 F", "4:5 F", "7:8 F", "3", "10:9 F", and "8:9 F". The score is written in a handwritten style with some corrections and annotations.

37
32
(12)

clarinet 1
in A

clarinet 2
in A

45
32

45
32
(13)

clarinet 1
in A

clarinet 2
in A

23
16

23
16
(14)

clarinet 1
in A

clarinet 2
in A

11
8

B9

$\square = 60$

11
8
(15)

clarinet 1
in A

clarinet 2
in A

98

B12

11

8

(16)

♩ = 63

clarinet 1
in Aclarinet 2
in A

12

8

clarinet 1
in Aclarinet 2
in A

19

16

clarinet 1
in Aclarinet 2
in A

25

16

clarinet 1
in Aclarinet 2
in A

25

16

(19)

12

8

(tacet approximately 3 minutes)

D5

12
8 $\text{♩} = 85.5$ each phrase *legatissimo* (quasi portamento);
second notes brief but clear:23
16

clarinet 1 in A

mp sempre

clarinet 2 in A

mp sempre

* trill-key(s) added to (diamond-notchhead) fingering to produce upper resultant pitch

23
1621
16

clarinet 1 in A

(mp)

(sim.) 6:7 F 10:7 F 8:7 F 6:7 F

clarinet 2 in A

(mp)

(sim.) 6:7 F 10:7 F 8:7 F 6:7 F

pp

D12

 $\text{♩} = 72.5$ 21
16

clarinet 1 in A

mp

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ 22:16 F 8:9 F

clarinet 2 in A

mp

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ 7:6 F ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ 15:16 F

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ +B +F

D17

 $\text{♩} = 90$ 21
16

clarinet 1 in A

(mp)

5

8:9 F

clarinet 2 in A

(mp)

5

8:9 F

mf

9

D22

 $\text{♩} = 76.5$

9
8

(24)

clarinet 1
in A

mp

9:6 F

clarinet 2
in A

mp

8:6 F

ppp

mp

5

3

13
16

* R...E / 8

D27

 $\text{♩} = 81$

13
16

(25)

clarinet 1
in A

(mp)

7:6 F

clarinet 2
in A

(mp)

8:6 F

b(b)*

3

(R123)

* ie. Bb trill key

102 **(E4)**
19 16
103

clarinet 1 in A
mp cresc.

clarinet 2 in A
mp cresc.

7:6 F 3 8:7 F 8:7 F 5

15 32

* in bars 33 and 34, use fingerings of the upper pitch of the glissando (whether it is at the beginning or end thereof) and produce (or gliss. to) the lower pitch using the embouchure.

15 32 57 **(E5)** 69 32
104

clarinet 1 in A
(cresc.)

clarinet 2 in A
(cresc.)

7:8 F 8:7 F

...f pppp sempre

** slightly irregular throat-tremolo, the sound always on the verge of disintegrating.

69 32 **(E6)** 21 16
106

clarinet 1 in A
(pppp)

clarinet 2 in A
(pppp)

R. b. 1000

21 16 47 32
108

clarinet 1 in A
(pppp)

clarinet 2 in A
(pppp)

Handwritten musical score for two clarinets, labeled "clarinet 1 in A" and "clarinet 2 in A". The score is written on two staves, both in treble clef and key of A major (one sharp). The tempo/mood is marked "109". The score includes various musical notations such as notes, rests, and fingerings. Above the first staff, there are handwritten notes: "E7" in a circle, "47 32", and "R. #". Above the second staff, there are handwritten notes: "R. #", "etc.", and "6:7 F". The score is divided into measures by bar lines. The first staff has measures 1 through 10, and the second staff has measures 1 through 10. The score is written in a clear, legible hand.

Handwritten musical score for two clarinets, labeled "clarinet 1 in A" and "clarinet 2 in A". The score is marked with a circled number 110. The music is written on two staves, both using treble clefs and a key signature of one sharp (F#). The first staff (clarinet 1) begins with a dynamic marking of (pppp). The second staff (clarinet 2) also begins with a dynamic marking of (pppp). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is heavily annotated with performance instructions and markings. Above the first staff, there are markings for "6:5 F", "3", "3", and "7:6 F", along with a series of dots and the word "etc.". Above the second staff, there are markings for "3", "3", "3", "3", and "etc.", along with a series of dots and the word "etc.". The score is written in a highly detailed, handwritten style, with many notes and markings that are difficult to transcribe precisely.

Handwritten musical score for two clarinets, labeled (111) and (112).

Section (111):

- Measures 12 to 32.
- Key signature: E major (E8).
- Instrument: Clarinet 1 in A.
- Tempo/Style: *etc. sim.*
- Dynamic: *f sempre*.

Section (112):

- Measures 21 to 32.
- Instrument: Clarinet 2 in A.
- Tempo/Style: *(sim.)*.
- Dynamic: *(f)*.

104

9 (E9)

clarinet 1
in Aclarinet 2
in A

(f) dim...

(f) dim...

etc. sim.

etc. sim.

25
1625 (E10)
16clarinet 1
in Aclarinet 2
in A

(dim.)

(dim.)

25
162 (E11)
8clarinet 1
in Aclarinet 2
in A49
32mp
cresc.mp
cresc.

...ff

...ff

25 (E12)
16clarinet 1
in Aclarinet 2
in A

7:5 F 12:11 F 7:5 F 7:6 F 7:6 F 10:13 F 9:8 F 4:5 F

Handwritten musical score for two clarinets, labeled "clarinet 1 in A" and "clarinet 2 in A". The score is written on two staves. Above the first staff, there are handwritten notes: "10" and "8" (circled), and "E13" (circled). Above the second staff, there are handwritten notes: "39" and "32". The music features various fingerings and articulations, including slurs, accents, and dynamic markings like "p". The notation includes notes, rests, and fingerings (e.g., 5, 4:3, 3, 6, 5:6, 5:6, 3). A handwritten note at the bottom right says "*fingered glissandi".

39
32

120

clarinet 1
in A

clarinet 2
in A

3

4:3F

5:6F

5

6:7F

7:5F

3

13
32

13 (E14)
32

clarinet 1
in A

clarinet 2
in A

*using low E fingering

3 5
32 8

sim. 6:5F

sim. 4:5F

1 2
8 (-R) 8

(quasi br.)

(-R)
+b

(-R)
+A

mf

mf

E15

3 9 7 15 2 53
16 32 32 16 8 32

clarinet 1 in A

clarinet 2 in A

as before

8:9 F + R

8:9 F - R + R

sim.

6:5 F 6:5 F 6:5 F

4:5 F 4:5 F 4:5 F 14:15 F

53 15
32 8

clarinet 1 in A

clarinet 2 in A

mf < f mp < f f mp < f f mp < f mp < f (ppp)

4:3 F 4:3 F 11:8 F 4:3 F 3

emb.

3 5

E16

15 8

clarinet 1 in A

clarinet 2 in A

ppp dim.

ppp dim.

* *legatissimo*: emphasizing the transitions between widely-separated pitches. As always, emphasise timbral differences (especially for low quartertones involving embouchure-alterations) while minimising their dynamic effects.

15 8

clarinet 1 in A

clarinet 2 in A

(dim.)

(dim.)

...pppp

...pppp

DUO 3 (flugelhorn and alto trombone)

tacet
(3 minutes)

B1
 $\text{♩} = 57$ absolutely without nuance

14
8

① flugelhorn in Bb
(have plunger ready!)
mp sempre

alto trombone
(have plunger ready!)
IV sempre!
mp sempre

12

B3
 $\text{♩} = 60$

② flugelhorn in Bb
(mp)

alto trombone
(mp)

③ flugelhorn in Bb
(mp)

alto trombone
(mp)

B6
 $\text{♩} = 54$

④ flugelhorn in Bb
(mp)

alto trombone
(mp)

B9

♩=63

⑤

flugelhorn
in Bb

(mp)

8:7 F 124

7:6 F 1

4:3 F 23

10:7 F 124

alto
trombone

(mp)

VI $\frac{1}{2}$

6:5 F 1 $\frac{1}{2}$

1 $\frac{1}{2}$

7:5 F II

B11

♩=51

⑥

flugelhorn
in Bb

(mp)

12

23

14

124

4

4

25
16

alto
trombone

(mp)

5:6 F II

III $\frac{1}{2}$

IV

V

II

IV

11 16 110 6 8 7 16

(56) flugelhorn in Bb (plunger) (134) mf pp 14 4 12 10:9 F (ff)

alto trombone (plunger) II VII/II VII/II VII/II VII VI III VI III 4:5 F II VII (colla parte) (ff)

pp 9:6 F ff pp f pp mf mp

7 16 (O) 3 8 19 32 15 32

(58) flugelhorn in Bb (plunger) 4:3 F 9:8 F 9:6 F 7:5 F 4:5 F 4:3 F (p)

alto trombone (plunger) (O) 5 9:10 F 3 1 7:5 F 4:5 F 4:3 F (p)

pp 9:10 F f pp ppp mp

15 32 6 8 +sub. 5 8

(61) flugelhorn in Bb (plunger) 8:7 F 11:8 F 1234 (b) ff p < ff > P

alto trombone (plunger) +sub. II 1/2 8:9 F 1 1/2 III 1/2 VI 1 1/2 VI 1 1/2 4:5 F 1 1/2 V 9:6 F II

pp mf p f mp ff

5 8 3 8 9 32 17 32

(63) flugelhorn in Bb (plunger) (4) 7:8 F 3 5 5:6 F 1234 10:9 F 2 (dim.) (p)

alto trombone (plunger) II VII (VII) 5 3 7:6 F 5:6 F 4:3 F (dim.) (p)

ff dim... 12 13 12 mp ff mp f

112 11 13 5 15 17
32 32 16 32 32

flügelhorn in Bb (plunger) (f) mf f (mp)

alto trombone (plunger) f mp f (mp)

6:7F 9:7F 5:6F 24 1 24 1 14 12 124

sub. 9:8F 3 5:6F 10:9F

17 5 15
32 8 32

flügelhorn in Bb (plunger) mp cresc... (cresc)... f

alto trombone (plunger) mp f

234 24 11:9F 124 3 7:8F 5 123 2 1 3

8:7F 6:5F

* the upper pitch of each multiphonic remains the same when third valve is down.

** here a sequence of multiphonics with common pitches is intaked as a "utopian" counterpoint

15 13 6 23
32 32 8 32

flügelhorn in Bb (plunger) mp pp ppp pp

alto trombone (plunger) mp pp ppp pp

7:6F 7:9F 4:3F 14:11F 15:10F

(sub!) (sub!)

23 17 13
32 32 32

flügelhorn in Bb (plunger) mp pp

alto trombone (plunger) mp pp

7:8F 9:11F 6:5F 8:9F 6:5F 12:9F 3 3

13 32 7 16 5 8 29 32

(88)

flugelhorn in Bb (plunger)

alto trombone (plunger)

mf mp f ppp mf ppp

(slide vibr.)

3 3 4:5 F

II V III II 13:10 F V II 1

III¹ V¹ ch. 8:7 F

+

29 32 6 8

(91)

flugelhorn in Bb (plunger)

alto trombone (plunger)

#

#

#

#

put down plunger/s

114

D3

10
8
♩=72

flügelhorn
in Bb
(senza
sord.)
f sempre

IV

alto
trombone
(senza
sord.)
f sempre

10
811
8

flügelhorn
in Bb
(*f*)

alto
trombone
(*f*)

D10

♩=85.5

11
8

flügelhorn
in Bb
134 2 7:8 F 13 4:3 F 14 12 123 5 1 34 9:8 F 6/4(2) 6/4(LH!!)

mp sempre

alto
trombone
IV 7:8 F IV 7:8 F VII 4:3 F VII 1 1/2 5 VII I 9:8 F V I

mp sempre

pp

*except where indicated, end each sound/phrase with a tongue-stop

10
811
8

flügelhorn
in Bb
(*mp*)

13 8 13 8 24 9:7 F 1234 1 123 6/4 24 3

(colla parte)

pp *mp*

alto
trombone
IV 3 III I 8:7 F VII 9:7 F IV 3 I

mp

[x:] [x:]

11 8 12 8 115

flügelhorn in Bb (97) (mp) 5:6 F Sub. 3 1234 4:5 F 5:6 F

alto trombone (mp) [x:] pp sub ppp

D14 $\sqrt{=81}$

12 8

flügelhorn in Bb (98) p sub. 6:7 F 16:15 F (mp)

alto trombone (mp)

* Creating a fluid legato in this passage will typically involve glissandi between the indicated slide positions (which are often not the obvious ones!). These glissandi have been omitted from the faster note-values for clarity.

12 8

flügelhorn in Bb (99) 9:8 F 3 3 3 19:16 F (mf)

alto trombone (mf)

12 8

flügelhorn in Bb (100) 12:11 F 3 (f)

alto trombone (f)

116 $\frac{12}{8}$

(101) flugelhorn in Bb

f

12:9 F 4:5 F 16:12 F 19:16 F

alto trombone

f

(ff)

(#)

12 $\frac{12}{8}$

(102) flugelhorn in Bb

#

9:8 F 8:9 F

alto trombone

#

(fff)

(#)

(D21) $\boxed{\text{♩} = 90}$

12 $\frac{12}{8}$

(103) flugelhorn in Bb

mf f mp ff p mf pp f

9:8 F 9:8 F 9:8 F 6:5 F

(half valve)

3

alto trombone

mf f mp ff p mf pp f

* ± 1 semitone

11 $\frac{11}{8}$

(104) flugelhorn in Bb

mp pp

9:7 F

alto trombone

mp pp

9:7 F

12 $\frac{12}{8}$

12 8

(105) flugelhorn in Bb

alto trombone

(random and rapid valve activity while holding F#)

mp ppp

10 8

10 8

(106) flugelhorn in Bb

alto trombone

take harmonics (stems extended)

ppp

11 8

D26 $\sqrt{76.5}$

11 8

(107) flugelhorn in Bb (harmon)

alto trombone (harmon)

sub.

6:7F

ppp

12 8

12 8

(108) flugelhorn in Bb (harmon)

alto trombone (harmon)

ppp

mp

9:8F

4:5F

4:3F

9:8F

4:3F

mp

(facet about 13")

118 (E2)

 $\sqrt{=99}$

(E4)

 $\sqrt{=93}$ 19
16*(agitate all valves rapidly and randomly while holding E4)*flugelhorn
in Bb
(harmon)*f pp sempre*

16:13 F

4:5 F

alto
trombone
(harmon)*f pp sempre*

10:7 F

5:6 F

6:5 F

* random and rapid
slide movements between
II and VI while holding D4.19
16

(E6)

 $\sqrt{=105}$ 43
32flugelhorn
in Bb
(harmon)

(pp)

17:13 F

17:16 F

7:8 F

alto
trombone
(harmon) (pp)

3

4:5 F

3

3

3

3

(E7)

 $\sqrt{=96}$ 43
3241
32flugelhorn
in Bb
(harmon)

(pp)

7:8 F

5:6 F

7:6 F

*(as before)*alto
trombone
(harmon) (pp)

12:9 F

7:8 F

12:13 F

41
32

(E9)

 $\sqrt{=84}$ 17
16flugelhorn
in Bb
(harmon)

(pp)

16:11 F

3

7:5 F

alto
trombone
(harmon) (pp)

6:7 F

5:6 F

4:3 F

4:3 F

5

E11 $\sqrt{\text{♩}}=87$

17
16

23
16

flügelhorn
in Bb
(harmon)

(pp)

16:15F

5

alto
trombone
(harmon)

(pp)

5

15:11F

11:14F

E13 $\sqrt{\text{♩}}=102$

23
16

E14 $\sqrt{\text{♩}}=108$

12
8

flügelhorn
in Bb
(harmon)

(pp)

5

8:9F

4:3F

alto
trombone
(harmon)

(pp)

12:13F

4:3F

4:3F

E16 $\sqrt{\text{♩}}=90$

12
8

flügelhorn
in Bb
(harmon)

(pp)

16:13F

4:5F

9:11F

alto
trombone
(harmon)

(pp)

10:7F

8:7F

9:10F

7 Omaggio a Chirico

duration: approximately 6 minutes

Elsewhere is a negative mirror. The traveller recognises the little that is his, discovering the much he has not had and will never have.

... imagine that the cityscape paintings of Giorgio de Chirico depicted different views of a single city...

... imagine a music to accompany this place as actual sounds accompany actual places, such sounds as could not be heard in actual places...

... sounds with a particular kind of presence, with a particular kind of absence...

... which attracts the attention and then changes or turns a corner and disappears as soon as the attention falls upon it...

... imagine a stillness pregnant with sound, or a sound infused with silence...

... objects, perspectives, causalities become unfamiliar...

... or imagine that you dreamed such places and imagine a music to invoke memories of them...

Perhaps all that is left of the world is a wasteland covered with rubbish heaps, and the hanging garden of the Great Khan's palace. It is our eyelids that separate them, but we cannot know which is inside and which outside.

... if voices are heard they cannot be understood, being perhaps only shadows of voices...

...

... if the music begins to cohere, be silent...

... or imagine being alone and that the sounds you hear are those of a surreal environment to which the music you make is a response...

... imagine sounds as connections between silences...

"Sire, now I have told you about all the cities I know."

"There is still one of which you never speak."

Marco Polo bowed his head.

"Venice", the Khan said.

Marco smiled. "What else do you believe I have been talking to you about?"

The emperor did not turn a hair. "And yet I have never heard you mention that name."

And Polo said: "Every time I describe a city I am saying something about Venice."

"When I ask you about other cities, I want to hear about them. And about Venice, when I ask you about Venice."

"To distinguish the other cities' qualities, I must speak of a first city that remains implicit. For me it is Venice."

"You should then begin each tale of your travels from the departure, describing Venice as it is, all of it, not omitting anything you remember of it.

The lake's surface was barely wrinkled; the copper reflection of the ancient palace of the Sung was shattered into sparkling glints like floating leaves.

"Memory's images, once they are fixed in words, are erased," Polo said. "Perhaps I am afraid of losing Venice all at once, if I speak of it. Or perhaps, speaking of other cities, I have already lost it, little by little."

The following section, *Andromakhe*, begins after a silence of several seconds.

8 Andromakhe

$\text{♩} = 72$

6 8 16 7 16 (non tr.) (as before) tr (as before) tr (as before) tr

bass clarinet 1 *ppp* *pp* *p* *mp* *mf* sub *mp*

bass clarinet 2 (detuned 1/8 tone) *ppp* *pp* *p* *mp* *mf* sub *mp*

bass clarinet 3 (detuned 1/4 tone) *ppp* *pp* *p* *mp* *mf* sub *mp*

bassoon *mf* *mf*

Andromakhe (contralto)

τὸ μὴ γε νέσθαι τῶι
to me ge ne st'a i to i

④ 8 3 8 9 16 (non tr.) (non tr.) (non tr.)

bass clarinet 1 *mp* *mf* *mp* *mf* *mp*

bass clarinet 2 (detuned 1/8 tone) *mp* *mf* *mp* *mf* *mp*

bass clarinet 3 (detuned 1/4 tone) *mp* *mf* *mp* *mf* *mp*

bassoon *mp* *mf*

Andromakhe (contralto)

θα—νεῖν ἴ—σον—λέγω—
t'a—ne in i—so—n le—go—
τοῦ ξῆν δὲ λυ—πρὸς κρείσ—σόν ἐσ—τι κατ—θα—νεῖν.
to—ze—n de—ly—pro—s kre—i so—n e—sti ka—t'a—ne in

9 16 5 16 9 16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

Andromakhe (contralto)

⑩ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

+G# +C#

+G

+ both F#s

5:4 4:3 4:3 10:7 7:6

ο — δ'εὐ — τυ — χή — σας — ἐς — τὸ — δυ — σ — τυ — χῆς — πε — σών

ho — de — u ty — k^he — sa — s e — s to — dy — sty — k^he — s te — so — n

ψυ — χήν — ἄ — λα — ται — τῆς —

psy — k^he — n a — la — ta i te —

9 16 7 16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

Andromakhe (contralto)

⑨ ⑧ ⑦ ⑥ ⑤ ④

⑤ +F#F# +G

8:7 7:5 4:3 4:3 4:5

— π ά — ροι — θ'εὐ — π ρ α — ξ ι — ας —

— s pa — ro i t^he u pra — ksi — a — s

κεί — νη — δ',ὁ — μοί — ὥς — ὥς —

ke — inc — d ho — mo i o — s ho —

14

bass clarinet 1

tr 4:3 5:4 5:6 10:11

mp mf mp mf

bass clarinet 2 (detuned 1/8 tone)

tr 4:3 5:4 5:6 10:11

mp mf mp mf

bass clarinet 3 (detuned 1/4 tone)

tr 4:3 5:4 5:6 10:11

mp mf mp mf

bassoon

(mf) 9:7 5:4 10:7 5:6 3:2 4:3

(mf) mp mf

+F# (thumb) +B,A,G

Andromakhe (contralto)

—περ οὐκ ἰ—δοῦ—σα φῶς, τέθ—νη—κε κού—δεν οἱ—δε τῶν—αὐ—τῆς—κα—κῶν.
—spe—r o—k i—do—sa p'ō—s te—r'ne—ke—ko—de—n o—i de—to—n a—u te—s ka—kō—n

6/8

(17)

bass clarinet 1

bass clarinet 2
(detuned 1/8 tone)

bass clarinet 3
(detuned 1/4 tone)

bassoon

triple harp C

triple harp L

Andromakhe
(contralto)

In the following passage: circular breathing throughout; internal articulations should be realised using the indicated fingering changes only (no audibly tongued articulations!) and the transitions to and from multiphonic sounds gradual or abrupt as notated without ever breaking the continuity of the sound.

\blacksquare ----- \square

N +low D N +D N 5:4 +D N 6:7 N 4:3 +low E N +E

p sempre

p sempre, quasi senza espressione

è γῶ δὲ το ξεύ-σα-σα τῆς εὐ-δο-ξί-ας
e go de-to kse usa-sa-te se judo ksi-a-as

29

5 8 2 8 3 8 6 8

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

R

triple harp C

L

Andromakhe (contralto)

καὶ τῶν δε κλη δῶν ἐς στρά τευμὶ— Α—χαι—ι—κὸν ἐλ—θοῦς' ἀ—πὼ—λε—
 ka i to n de kle do n e s stra te um a k'a i ko n e l't'o s a po le

33

6 8 3 8 4 8 2 8 9 16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

R

triple harp C

L

Andromakhe (contralto)

σέν μ'ἔπει— γὰρ ἦι— ρέ—θην, Ἀ—χιλ—λέ—ως— με παῖς— ἐ—βου—λή— θη λα—βεῖν
 se n me pe i ga r he ire t'he n a k'i le o s me pa is e bo le t'he la be in

37 **9**
16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

R

triple harp C

L

Andromakhe (contralto)

(p) *mpmp* *(p)* *mpmp* *(p)* *mpmp*

N +D N +D N +D N +D N +D

11:8 7:5

δά—μαρ—τα δου—λεύ—σω — δ' ἐν αὐ—θεν— τῶν δό μοις.
da—ma—rta—do—le—uso de—n a ul'e—n to—n do—mo— is

6
8

40

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

R

triple harp C

L

cello

ppp sub. *pp* *ppp sub.* *pp* *ppp sub.* *pp*

15:11 3:2 10:9 6:7 5:4

arco nat.

ppp *pp* *ppp* *pp*

129

bass clarinet I

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

triple harp

cello

p *mp*

7:8 3:2 3:2 3:2 3:2 3:2 10:11

5:4 3:2 7:5 5:6

5:4 4:3

5:4 11:9 II (b²) (b²)

p *mp*

p *mp*

130

bass clarinet I

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

triple harp

cello

mf *f*

4:3 7:6 4:5

3:2 4:5

9:7 7:5 9:7 7:5

9:8 8:9

3:2 9:7 3:2 3:2 3:2 3:2 3:2 3:2

mf *f*

mf *f*

[illegible]

51 **13** **16** **7** **16** **11** **16**

bass clarinet 1 *ppp* *ppp* *mf* *ppp* *ppp*

bass clarinet 2 (detuned 1/8 tone) *ppp* *mf* *ppp* *ppp*

bass clarinet 3 (detuned 1/4 tone) *ppp* *ppp* *mf* *ppp*

bassoon *mf* *mp*

R (table) *mp sempre*

triple harp C

L

Andromakhe (contralto)

θρῶν μη τέρ ἄθ λι αν λι πῶν
k'h'ra n me te-r a t'h'i a n li-ro n

cello (msp) *p* *mp*

53 **11** **16** **4** **8** **7** **16** **5** **8**

bass clarinet 1 *pp* *ppp* *ppp < pp* *ppp*

bass clarinet 2 (detuned 1/8 tone) *pp* *ppp* *pp*

bass clarinet 3 (detuned 1/4 tone) *ppp* *pp* *ppp* *ppp*

bassoon *ppp* *p*

R (table) *sub. ppp sempre*

triple harp C

L

Andromakhe (contralto)

(half-whispered) *pp sempre*

νῦν, οὐ ποτ' αὖ θις μη τέρ ἄσ-πά-ζου σε θέν
ny n o po-t a u t'h'i s me te-r a-spa zo se t'h'e n

cello (psp) *pp* *ppp* *p* *ppp*

54 5 8 9 16 7 16 9 16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

R

triple harp C

L

Andromakhe (contralto)

πρόσ-πιτ- νε τήν τε-κού-σαν- αμι- φι δ'ώ- λέ- νας
pro-spi- tne te- n te-ko- sa- n a- mp'i- ds- le- na- s

cello

ppp mp>ppp ppp mp ppp mp ppp ppp

7:5 5:6 5:4 6:7 11:9

8:7 4:3 3:2 11:8 6:5 13:9 4:5

sub. p sempre

p mp pp mp ppp

9:7 10:9 6:5 7:8 4:3

(msp) 6:5 psp 10:7 8:9 nat 7:6 6:5 3:2

mp p sempre pp

59 9 16 4 8 9 16 13 16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

R

triple harp C

L

Andromakhe (contralto)

ἑ-λιος- ἑ-μοῖς- νῶ- τοι- σι- καὶ- στόμ' ἄρ- μι- σον.
he-li- s e mo- is no- to- isi- ka- i sto-m ha- tmo-son

cello

ppp pp ppp ppp ppp ppp p

5:4 10:9 6:7 5:4 9:10

4:3 5:6 10:7 5:4 11:10 3:2 3:2

sub. pp sempre

p pp p pp p

7:5 5:6 6:7

(nat) 7:8 7:5 msp 4:3 4:3 psp 9:7

mp ppp p

133

62

13/16

7/16

3/8

2/8

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

(table)

R

triple harp C

L

Andromakhe (contralto)

ω βάρ-βαρ' ἐχ' ευ ρόν-τες 'Ελ λη νες κα-κά,
 ο ba-rba r ek'he uro-nteshe le nes ka-ka

cello

nat

10:7 msp 5:4 7:5 7:5 10:9

fff *f* *mf* *fff* *f*

65

2/8

13/16

9/16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

(table)

R

triple harp C

L

Andromakhe (contralto)

τί τόν—δε παῖ δα κτεί
 ti—to—nde—pa ida kte i

cello

psp

3:2 5:6 11:10 8:7

f *p* *f* *pp* *f* *p* *f*

67 9 16 6 8

bass clarinet 1

bass clarinet 2
(detuned 1/8 tone)

bass clarinet 3
(detuned 1/4 tone)

bassoon

(table)

triple harp R C L

Andromakhe
(contralto)

cello

pp p p mp p

5:6 4:3 4:3

pp

(mf)

11:10

pp f p f pp

10:7 4:5 7:6

vet' ou-deu aī ti-ou;
ne t o-de-n a iti o n?

(psp)

12:9

nat sul I

mp mp mf sfz

II 2 III 1

69

cello

II 3 III 2 IV 1

sfz

msp

Part 9 wound 2 begins without any break

9 wound II

135

9 wound II

msp → nat

1 4 2 3 1 3 2 4 3 2 1 10:11 F 1 3 4 2 3 2 4 3 1

6:5 F 3 3 3

6:7 F 7:6 F

legatissimo!

sffz → p

mf

mf

mf

pp

msp

sffz → p

pp

Handwritten musical score for a string quartet, featuring violin solo, english horn, clarinet in Eb, and cello. The score includes dynamic markings like msp, pp, mf, and sfzp, along with performance instructions such as "nat. sub." and "vary gradually open R3".

[illegible]

nat
↓

19:14 F

7.5 F

8:7 F

9:10 F

5:4 F

④

violin solo

english horn

clarinet in Eb

cello

p

pp

mp

(p)

Handwritten musical score for measures 137-140. The score includes staves for violin solo, english horn, and cello.

Violin Solo: Starts with a natural (nat) breath mark. The melody is marked with *ppp* and *sfzp*. Above the staff, there are fingering numbers and fingerings: $\text{II } 1, 1, 3, 2, 4, 1, 2, 3, 1, 2, 3, 1, 3, 1, 7, 12, \text{F}, 2$. A bracket labeled $8:9 \text{ F}$ spans measures 137-138. Measure 139 has a bracket labeled $16:15 \text{ F}$. Measure 140 has a bracket labeled $6:7 \text{ F}$. The measure number 137 is written at the end of the staff.

English Horn: Starts with a *p* dynamic and a *gradually open R2* instruction.

Cello: Starts with a *mp* dynamic and a *ppp* dynamic at the end.

Handwritten musical score for measures 141-144. The score includes staves for violin solo, english horn, clarinet in Eb, and cello.

Violin Solo: Starts with a *pp* dynamic and a *mp* dynamic. Above the staff, there are fingering numbers and fingerings: $1, 2, 1, 4, 2, 3, 4, 3, 2, 1, 4, 2, 3, 1, 2, 3, 1, 2, 3, 4, 2, 1, 3, 2$. A bracket labeled $7:8 \text{ F}$ spans measures 141-142. Measure 143 has a bracket labeled $6:7 \text{ F}$. Measure 144 has a bracket labeled $6:7 \text{ F}$. The measure number 137 is written at the end of the staff.

English Horn: Starts with a *p* dynamic and a *pp* dynamic. Above the staff, there are fingering numbers and fingerings: $1, 2, 1, 4, 2, 3, 4, 3, 2, 1, 4, 2, 3, 1, 2, 3, 1, 2, 3, 4, 2, 1, 3, 2$. A bracket labeled $7:8 \text{ F}$ spans measures 141-142. Measure 143 has a bracket labeled $6:7 \text{ F}$. Measure 144 has a bracket labeled $6:7 \text{ F}$. The measure number 137 is written at the end of the staff.

Clarinet in Eb: Starts with a *ppp* dynamic and a *f* dynamic. Above the staff, there are fingering numbers and fingerings: $1, 2, 1, 4, 2, 3, 4, 3, 2, 1, 4, 2, 3, 1, 2, 3, 1, 2, 3, 4, 2, 1, 3, 2$. A bracket labeled $7:8 \text{ F}$ spans measures 141-142. Measure 143 has a bracket labeled $6:7 \text{ F}$. Measure 144 has a bracket labeled $6:7 \text{ F}$. The measure number 137 is written at the end of the staff.

Cello: Starts with a *ppp* dynamic and a *f* dynamic.

Handwritten musical score for measures 145-148. The score includes staves for violin solo, clarinet in Eb, and cello.

Violin Solo: Starts with a *pp* dynamic and a *p* dynamic. Above the staff, there are fingering numbers and fingerings: $1, 2, 1, 4, 2, 3, 4, 3, 2, 1, 4, 2, 3, 1, 2, 3, 1, 2, 3, 4, 2, 1, 3, 2$. A bracket labeled $10:9 \text{ F}$ spans measures 145-146. Measure 147 has a bracket labeled $9:8 \text{ F}$. Measure 148 has a bracket labeled $4:3 \text{ F}$. The measure number 137 is written at the end of the staff.

Clarinet in Eb: Starts with a *pp* dynamic and a *p* dynamic. Above the staff, there are fingering numbers and fingerings: $1, 2, 1, 4, 2, 3, 4, 3, 2, 1, 4, 2, 3, 1, 2, 3, 1, 2, 3, 4, 2, 1, 3, 2$. A bracket labeled $10:9 \text{ F}$ spans measures 145-146. Measure 147 has a bracket labeled $9:8 \text{ F}$. Measure 148 has a bracket labeled $4:3 \text{ F}$. The measure number 137 is written at the end of the staff.

Cello: Starts with a *pp* dynamic and a *p* dynamic.

(nat) 13:12 F 7:5 F (nat) 7:8 F

5:6 F 5

violin solo (mp) mf

english horn (br) mf

clarinet in Eb (br) (p) (p) msp

cello (nat) (non trem) mf pp

(1) 2 3 4 3 2 1... etc. sempre

(15) psp (no pitch at beginning!) (bsp) 3 2 7:5 F 4 1

violin solo ppp mf sfz sfz sfz

english horn (embouchure-glass) mf

clarinet in Eb (br) (br) mf

cello psp mf/amp

(16) 17:15 F 10:9 F 7:6 F 3

violin solo (1) (mf) pp mp (mf)

english horn p

clarinet in Eb ppp mf

cello nat (non vibrato int II) msp mp

[illegible]

Handwritten musical score for Violin, English Horn, and Cello. The Violin part (marked 20) features a melodic line with various dynamics (mf, sfz, msp, pp) and fingerings. The English Horn and Cello parts are mostly rests, with the Cello having a few notes at the end. The score includes performance markings like 'msp', 'ppp', and 'pst'.

Handwritten musical score for Violin Solo, English Horn, and Cello. The Violin Solo part features complex rhythmic notation with various fingerings and dynamics. The English Horn part has a wavy line indicating a sustained note. The Cello part has a few notes with dynamics.

Handwritten musical score for "The Great Wall" by John Adams. The score is for four instruments: violin solo, english horn, clarinet in Eb, and cello. The violin part features a complex melodic line with various dynamics (p, sfz, msp, nat, mp) and a section marked "dynamic pulsations gradually emerge out of the diminuendo". The english horn and clarinet parts play a rhythmic pattern of diamond shapes, labeled "sim. (irregular pulsations)". The cello part has a few notes, including a double bar line and a final note marked "mf". The score is written on a single system with four staves.

Handwritten musical score for three staves: violin solo, english horn, and clarinet in Eb. The score includes various musical notations such as notes, rests, and dynamic markings (mp, ff, ppp, mf, sub.). Above the violin staff, there are tempo markings (nat, nsp, psp) and a sequence of Roman numerals (III, IV, IV, I, III, IV, IV, 2/4, III, 4, I, 4, 1, 4, 1). The clarinet part has a marking "(L1) quasi smorzato" and a final dynamic marking "ppp".

Handwritten musical score for Violin, Clarinet in Eb, and Cello. The score is marked with a circled 24. The Violin part features a melodic line with various articulations (accents, slurs, triplets) and dynamics (f, mp). The Clarinet in Eb part is mostly silent, with a few notes and a dynamic marking (mf). The Cello part features a rhythmic pattern of eighth notes, with a dynamic marking (p) and a tempo marking (etc. sempre). The score is written on three staves.

(nat)

* II sempre 4 3 2

4:3 F

psp

15:11 F

(psp)

6:5 F

(nat)

(25) violin solo

sffzmp sffzmp

* where endpoints of glissandi are omitted,
each glissando should be just wide enough
to "make room" for the finger used for
the next one.

pp →

english horn

clarinet in Eb

mst

cello

ppp < pp ppp < p ppp < mp ppp mf (mb)

fingured gliss (#-)

ppp

P f1

144 nat

26

violin solo

mp

7:5 F

9:8 F

3

9:7 F

3

ppp

english horn

(bp)

clarinet in Eb

br (L2)

mp

cello

pizz. b

fff

mst

nat

27

violin solo

mp

13:12 F

7:8 F

3

mst

clarinet in Eb

p

ppp

cello

arco nat

br (H+)

pp

(b)

psp

28

violin solo

mf

ff

14:11 F

3

4:3 F

4:3 F

4:3 F

4

1

msp

11:10 F

2:7 F

fff/mf

english horn

f

ff

mp

clarinet in Eb

mp sub.

ff (nat)

msp

(nat)

cello

p

ff

ppp

→ nat

29

violin solo

III 2 3 4 1 2

5:6 F 7:9 F 6:5 F 9:8 F

sfz mf sfz mp

english horn

6: (8 key)

mfz

cello

nat.

ppp mp

(nat.)

30

violin solo

3 19:13 F 7:5 F 9:7 F 4:3 F

mf

english horn

(tr)

p

clarinet in Eb

(R2+R3)

5/2

p

cello

mfp

ppp f

mfp 5:6 F (mfp) (nat)

fp

pp

mf

2 3 4 3 2 1 ... 1 2 3 4

→ nat

31

violin solo

8:7 F 4:3 F 19:15 F 7:5 F 7:8 F

mf

english horn

R. R.

ppp

clarinet in Eb

ppp

psp (pst)

sfz (mp)

sfz (mp)

Handwritten musical score for measures 32, 33, and 34, featuring violin solo, english horn, clarinet in Eb, and cello.

Measure 32:

- Violin solo:** Starts with a *pst* (pizzicato) marking. The first part has a 5-measure phrase, followed by a 9-measure phrase marked *10 f*, and ends with a 3-measure phrase. The second part has a 5-measure phrase, followed by a 7-measure phrase marked *5 f*, and ends with a 7-measure phrase marked *8 f*. A *mf* (mezzo-forte) dynamic is indicated.
- English horn:** *mp* (mezzo-piano) dynamic.
- Clarinet in Eb:** *ppp* (pianissimo) dynamic.
- Cello:** *pp* (pianissimo) dynamic, with a *psp* (pizzicato) marking and a *II I* fingering.

Measure 33:

- Violin solo:** Starts with a *psp* (pizzicato) marking. The first part has a 6-measure phrase marked *7 f*, followed by a 14-measure phrase marked *8 f*, and ends with a 5-measure phrase. A *mf* (mezzo-forte) dynamic is indicated.
- Clarinet in Eb:** *etc. sempre* (etc. always) marking.
- Cello:** *sfz* (sforzando) dynamic, with a *psp* (pizzicato) marking. A *non trem.* (non tremolo) marking is present. A *p* (piano) dynamic is indicated.

Measure 34:

- Violin solo:** Starts with a *nat* (natural) marking. The first part has a 5-measure phrase, followed by a 4-measure phrase marked *3 f*, and ends with a 14-measure phrase marked *15 f*. A *mf* (mezzo-forte) dynamic is indicated. The second part has a 4-measure phrase marked *5 f*, followed by a 5-measure phrase. A *psp sub.* (pizzicato subito) marking is present. A *nat* (natural) marking is indicated.
- English horn:** *sfz* (sforzando) dynamic, with a *ppp* (pianissimo) marking. A *nat* (natural) marking is indicated.
- Clarinet in Eb:** *pp sub.* (pianissimo subito) dynamic. A *nat* (natural) marking is indicated.
- Cello:** *pp* (pianissimo) dynamic, with a *nat* (natural) marking. A *mf* (mezzo-forte) dynamic is indicated. A *con sord.* (con sordina) marking is present.

→ nat

5 11:14 f

II

2 1 2 1 3

4:3 f 1 6:7 f 3 1 4 \emptyset

violin solo

f sub.

english horn

mp

p

fff

clarinet in Eb

pp

ff

br (L3)

br (Bb br)

br (L3)

br (f)

Handwritten musical score for three staves: violin solo, english horn, and clarinet in Eb. The score includes various musical notations such as notes, rests, and dynamic markings (f, ff, sfz). The violin solo part features a complex rhythmic pattern with a 15:13 ratio and a 9:8 ratio. The english horn part has a glissando marked as 'as in system 25'. The clarinet in Eb part includes a 'stepped glissando' and a 'fingering' section. The score is marked with a circled 36 and a 'nat' marking.

Handwritten musical score for "The Great Wall" by John Cage. The score is for four instruments: violin solo, english horn, clarinet in Eb, and cello (sord.).

Violin Solo: The score begins with a circled "37". Above the staff, there are complex rhythmic markings including "psp" (pizzicato staccato), "msp" (marcato staccato), and various time signatures like "13:9 F", "8:9 F", "nat. sub.", "13:12 F", and "9:8 F". The music features a series of sharp, rhythmic patterns. Dynamic markings include "ppp" (pianissimo) and "f" (forte).

English Horn: The part is marked "ppp" and includes a wavy line indicating a sustained, tremulous sound. A note is marked "6r (Ab key)" and "(b+)."

Clarinet in Eb: The part is marked "(sim.)" (sustained) and includes a note marked "(+B/bv)" and "(#o)". The dynamic marking is "pp" (pianissimo).

Cello (sord.): The part is marked "(sord.)" (sordina) and includes a note marked "nat." (natural). The dynamic marking is "ppp" (pianissimo). The score includes a sequence of notes marked "4 3 2 1 2 3 4 3 2 1..." and the instruction "etc. sempre".

The score is written on five staves, with the violin solo staff at the top and the cello (sord.) staff at the bottom. The notation is highly detailed and includes many performance instructions and dynamic markings.

Handwritten musical score for four instruments: violin solo, english horn, clarinet in Eb, and cello. The score includes dynamic markings, articulation, and performance instructions.

Violin solo: Starts with a circled 38. A bracket above the staff indicates a duration of 5 measures, with "(nat)" above the first measure and "mst" above the last. The first measure is marked *f* and has a crescendo hairpin leading to a sharp sign (#) and the number 1. The staff continues with a long horizontal line.

English horn: Starts with a circled 38. The first measure is marked *f* and has a wavy line above it. The staff continues with a long horizontal line.

Clarinet in Eb: Starts with a circled 38. The first measure is marked *f* and has a wavy line above it. The staff continues with a long horizontal line.

Cello: Starts with a circled 38. The first measure is marked *f* and has a wavy line above it. The staff continues with a long horizontal line. A bracket below the staff indicates a duration of 5 measures, with "(III)" below the first measure and "p" below the last. The staff continues with a long horizontal line.

Performance instructions:

- At the end of the cello staff, there is a note: "(at least 20 seconds!)"
- At the end of the cello staff, there is a note: "pppppp"

part 10 news from nowhere begins slightly before the end of the sustained cello sound

10 news from nowhere

149

$\text{♩} = 72$

3
8

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

① $\text{ppp} \leftarrow p$ microtonally around the prevailing melody pitch, each sound slightly different from the others in pitch and timbre \odot microtonal glissando to or from the prevailing pitch

① M tenuto/marcato p sempre

① short phrases in legato gracenotes, beginning and ending on the prevailing melody pitch
eg. mp sempre

① M tenuto/marcato \odot occasional slight vibrato mp sempre

① p (all instruments begin together) ppp pp mf ppp pp mp

⑧

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

② short phrases in staccato gracenotes, beginning and ending on the prevailing pitch
eg. ppp mf

② M $\text{dim. f} \rightarrow p$ on each new pitch in melody \odot microtonal pitch-fluctuations

(M) (as high as possible) ppp

① p ppp mf pp

15

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

③ ∞ intersperse with silences

② no octave transposition, vary speed within and between groups \odot substitute any or all pitches with different microtonal variants on each repetition

③ p ppp p ppp p ppp

(each drone-instrument begins the new pitch independently, within this time-interval)

22

melody

wind instr. 1

wind instr. 2

(irregular accel.)

p sempre

② M

tenuto/marcato senza vibr. \longleftrightarrow molto vibr. \odot measured vibr.

cresc. $p \longrightarrow f$ on each new pitch in melody

(see next system)

f

③ M

percussion

③

ppp p ppp mp ppp mp ppp mf ppp f ppp

drones

27

melody

wind instr. 1

wind instr. 2

groups of 3-7 legato notes, pitches from this sequence: in order but starting anywhere in the "loop" \odot substitute one or more pitches in a phrase with any others

each group $ppp \leftarrow (p \leftarrow f) \rightarrow ppp$ durations: $\text{quarter} \longleftrightarrow \text{half}$

wind instr. 3

develop from molto vibrato into wider and slower undulations in pitch, becoming more irregular in amplitude and duration...

ppp

wind instr. 4

(M)

p sempre \odot timbral changes accelerate into slow "vibrato"

percussion

③

mf ppp mp ppp mp ppp p ppp p ppp

drones

32

melody

9 16 3 8

wind instr. 1

④ M

tenuto/marcato - "breathy" sound throughout \odot microtonal trills

pp

(see next page)

wind instr. 2

④

continuous rapid alternation between changing pairs of pitches chosen from these pp cresc... \odot alternation between two distinctive-sounding fingerings on a single pitch

(also see next page)

wind instr. 3

③ ∞

\odot ppp cresc...

wind instr. 4

(M)

breath only

ppp

④ M

(see next page)

percussion

③

p ppp p ppp f sempre

drones

(as before)

39

melody

wind instr. 1

(increasingly wide trills/tremoli) → unstable! **C**

wind instr. 2

durations: **C**

(cresc.) **C**

wind instr. 3

C

⊙ (cresc.) **ff**

Ⓞ multiphonics only, based on any of these pitches: **ppp** $\leq f > ppp$

⊙ move between multiphonic and single pitch

wind instr. 4

(M)

tenuto/marcato - multiphonics only, based on and emphasising the pitches of the melody ⊙ multiphonic trills

mf sempre

percussion

(2)

f

drones

43

melody

4 8

wind instr. 1

Ⓞ single dense multiphonic based on G# **pp** \leftrightarrow **ff** using any of these pitches in free order: **pp** \leftrightarrow **mf** ⊙ sometimes in pairs

wind instr. 2

Ⓞ legato - constant alternation between prevailing pitch and microtonal variation(s) of it **f** sempre

wind instr. 3

C

wind instr. 4

(M)

multiphonic based on G#, alternating with as many others as possible, accel. molto... perhaps breaking up... **pp**

percussion

(2)

f

(A)

ppp cresc. poco a poco

13:12 3:2

drones

51

melody

wind instr. 1

C

7:8 **C**

wind instr. 3

Ⓞ short phrases eg. **pp** sempre

beginning with the prevailing pitch and continuing with a free selection from these: **ppp**

⊙ microtonal variations

wind instr. 4

Ⓞ staccato sempre ⊙ iterated staccato eg. **p** \leftrightarrow **ff** at beginning of duration

percussion

(A)

4:3 8:7 3:2 3:2 3:2 8:7 3:2 9:11 7:5 3

(cresc. sempre)

drones

56

melody

3 16 3 8

6M

legato, groups of between 2 and 5 gracenotes before each melody note, using pitches from this sequence (in order, starting at any point):

ppp cresc. poco a poco ○ differentiate the durations of the gracenotes

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

(M)

pp sub.

(A)

8:7 8:9 10:11

(cresc.)

...mp

f sub.

pp

ff

mf

pp sub.

p

mp

2

(see next system)

drones

The musical score is written for a large ensemble. The parts include:

- Melody:** A single melodic line at the top.
- wind instr. 1:** Features a long sustained note (M) and a crescendo section (cresc.) leading to a fortissimo (fff) section.
- wind instr. 2:** Includes a staccato grace-note group (7 notes) and a marcato section (6 M) ending each note more or less early ad lib.
- wind instr. 3:** Features a legato section (groups of between 2 and 5 gracenotes) and a microtonal glissando away from the pitch.
- wind instr. 4:** Similar to wind instr. 3, with legato groups and microtonal glissando.
- percussion:** A complex rhythmic part with various dynamics (mp, p, ff sub., pp, mp, p, mf, ff, f, mf sempre) and articulations like accents and slurs.
- drones:** A low, sustained harmonic background.

The score includes detailed performance instructions such as "staccato grace-note groups, separated by breath-pauses," "legato, groups of between 2 and 5 gracenotes," and "microtonal glissando away from the pitch."

melody

70

5 16 3 8

wind instr. 1

⑦ M

legato ← non tenuto, singing same pitch as the instrument (no octave transpositions!) ○ hold pitch with instrument, microtonal glissando away from it with voice

mf

intertwined instrumental/vocal glissandi around B \flat

p

wind instr. 2

(dim...)

(dim)... ppp

C

wind instr. 3

(M)

(dim...)

* range of gracenotes (no octave transposition!)

(dim)... mp

⑦ M

tenuto/marcato, always with microtonal trills

pp sempre ○ trill and glissando

wind instr. 4

⑦

glissandi (ascending or descending) from prevailing pitch to a minor 3rd or less above or below

ppp < p

○ singing same glissando while playing

percussion

(A)

(mf)

③

pp sempre

drones

76

melody

4 8 7 16 153 4 8

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

ppp

mp

ff

no octave transposition!

f

82

melody

4 8 7 16 3 8

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

staccatissimo, free octave transposition

staccatissimo, free octave transposition

staccatissimo, free octave transposition

staccatissimo, free octave transposition

pp

ppp sempre

free octave transposition as before

ppp ← ppp sempre

either *Bva sopra* or *bassa* throughout, legato ← marcato, freely-chosen *gracenotes* and trills linking and ornamenting the melody pitches

sub. *ppp* sempre ○ occasional louder accent (*px* or *mpx*)

○ fragments of this section of the melody, speeded up irregularly to different degrees and almost always using microtonal variants of the pitches

tenuito ← staccato

- no octave transpositions!

sub. *ppp* sempre ○ occasional louder accent (*px* or *mpx*)

88

melody

4 8 5 16

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

(M)

7

legato

ppp

dim...

10

legato scales eg.

ppp → f

ppp < f

ppp → f

etc. - beginning from prevailing pitch and mixing intervals freely between quartertones and minor 3rds

○ accel. or rit. within scales

○ extract pitches from drones, beginning always *ppp* then extend and elaborate them

7

10

M

(see next page)

pp cresc...

mf sempre

54

melody

5 16 3 8

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

(94)

(dim.)

ppp

(M)

link melody notes with legato grace-note scales. eg. but also etc. ○ staccato grace-note groups (cresc.)

∞

(3)

(mf)

p

mf

p

(tremolo or other kind of extended sound)

(non trem)

p

mf

mf

p

mf

p

C

7 7

7

10 (see next system)

mp sempre

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

48

(101)

play the melody (varying in timing and/or intonation from instrument 3) but alternate the prevailing pitch with freely-chosen pitches from this sequence:

substitute other pitches freely for these

...using rhythms of this kind: (where the prevailing pitch has the longer durations)

distorted timbre

(cresc.)

mf dim...

mf

ppp

M

(see below)

p sempre

10 M

continue scalar gracenote links from event 10 in instrument 3, but now adding trills to all melody notes

f dim...

3

6:4 4:3 5:6 5:4 7:9

(107)

melody

wind instr. 1
(dim.)

wind instr. 2
(M)

wind instr. 3
(M)

wind instr. 4
(dim.)

percussion
(dim...)

drones

legato phrases, each consisting of all 11 pitches:
each time with different distribution of transpositions
(octave higher, octave lower or at notated pitch) and
different distribution of durations

durations:

phrases separated by:

\odot non legato

legato - glissandi (over entire duration) or portamenti linking all pitches
pp sempre \odot glissando overshoots target pitch and then returns to it

non tenuto, ending each melody note early *ad lib.*, with glissando (up to a fourth) away from notated pitch each time
 \odot tenuto/legato, with glissando linking to the next melody pitch

speed of trill becoming more irregular...

(as low as possible)

13:10 6:5 3:2 4:5 11:9 3:2 16:11

112

melody

3 16 3 8

wind instr. 1

(dim.) ... *ppp*

wind instr. 2

(M)

wind instr. 3

12 sparse, irregular staccatissimo sounds, varied in timbre and intonation, pitches chosen freely from: *mp* sempre ○ occasional longer duration

wind instr. 4

11 sparse, irregular short sounds, varied in timbre and intonation, each with a glissando of up to a major third in either direction, pitches chosen freely from: *p* sempre ○ occasional longer duration, occasional staccatissimo

percussion

③ 4:3 (dim.) 3:2 *pp* ② *p* sempre

drones

12 M (see below) *mf* sempre

119

melody

wind instr. 1

(M) staccato iterations ○ brief gaps in the stream of staccato sounds

wind instr. 2

(C)

wind instr. 3

(C)

wind instr. 4

12 M tenuto/marcato, always fluttertongued ○ (brief bursts of rapid tongued attacks placed irregularly) *mp* sempre

percussion

② (p)

drones

126

melody

4 8

wind instr. 1

(C)

wind instr. 2

12 on each repetition substitute freely-chosen pitches for between one and three of the notated ones, including octave transpositions *mf* dim. ○ sustain one of the sounds for a longer duration, with fluttertongue

wind instr. 3

13 M tenuto/marcato ○ distorted timbre on attacks *dim. f* *ppp* on each note in melody

wind instr. 4

(M) (mp) *ff*

percussion

② (p) ① ∞

drones

132

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

(13) ∞

⊙ with unpitched sounds making connection to percussion

(13) M

legato/portamento - no octave transposition - range =

ppp sempre

(A)

(C)

ppp

137

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

(C)

(14) M

(see below)

ppp sempre

(14) ∞

⊙ with unpitched sounds making connection to percussion

(A)

9 16

142

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

(M)

tenuto/marcato - no octave transposition - range =

⊙ transitions to and from breathy tone

(C)

(14) M

legato, breathy tone

ppp sempre

(14)

repeat with slight variations in tempo of the 8-note phrase, up to four pitches transposed differently by octaves in each repetition

ppp sempre

⊙ some phrases with breathy tone, some almost only breath

(A)

3-2-1

4-3

5-4

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

* (ie. change the "I" for each group)

9 16 3 8

148

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

(15) *ppp* sempre

descending pairs of pitches, varying tempo slightly, each using any two of these: (no octave transpositions!)

○ repeat the same pair two or three times
○ vary one pitch of a pair by a quartitone up or down

(M) ∞

(15) M

ppp sempre ○ tenuto/marcato, breathy sound sometimes vanishing altogether
○ irregular diaphragm accents as if at the end of a breath

① ① ① ① ① ①

f mp ppp mf p mp p

7:8 8:9

155

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

(15) ∞

(pure tone, no change in pitch, timbre or dynamic, use circular breathing)

(15) M

ppp cresc. poco a poco

legato, beginning almost with breath only ... gradually increasingly distorted sound (with fluttermouth, multiphonics, trills, adding voice, gracenotes etc., singly and in combination)...

f

159

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

(M) (sim...) (cresc.)

mf ff

4-3

(end together)

(non dim.)

Part II | storming begins without any break

II storming

7" 20" 7"

track 1 *ff-fff*

track 2 *ff-fff*

track 3 *ff-fff*

track 4 *ff-fff*

track 5 *ff-fff*

electronic sounds *fff* sempre (with internal variations)

1 2

14" 1" 12" 5" GP

④ track 1 *ppp-fff* *mf-fff*

track 2 *ppp-fff* *mf-fff*

track 3 *ppp-fff* *mf-fff*

track 4 *ppp-fff* *mf-fff*

track 5 *ppp-fff*

electronic sounds *ppp-fff*

3

⑧ 12" 12"

track 1 *ppp - f*

track 2 *ppp - f*

track 3 *ppp - f*

track 4 *ppp - f*

electronic sounds [4]

⑩ 13" 11" 9"

track 2 *p - fff* *ppp - mp*

track 3 *p - fff* *ppp - mp*

track 4 *p - fff* *ppp - mp*

electronic sounds [5] *fffppp* *fff* sempre as before

⑬ 10" 11" 12"

track 2 *ppp - fff* *ppp - pp*

track 3 *ppp - fff* *ppp - pp*

electronic sounds [6]

⑮ 7" 8" GP 2" 7"

track 3 *fff*

electronic sounds [7] [8]

Part 12 Helene follows after a brief "breath-pause"

12 Helene

161

$\text{♩} = 108$ tutti *p* sempre, almost without nuance or "expression", with the endings of sounds given as much precision as their beginnings

Helene (soprano)

tenor recorder

marimba

triple harp C

triple harp L

medium-hard mallets
always damp all remaining sound at the end of a notated duration or phrase, except where indicated

7 16 *p* 6 8 11 16 12:11 3 8

σώσας με καὶ εὖ καὶ κα-
sō-sa me ka-n e u ka-n ka-

4:3 10:9 16:11 3:2 14:11

6:7 5:4

④ Helene (soprano)

tenor recorder

marimba

triple harp C

triple harp L

3 8 (*p*) 7 16 5 8 11:8 11 16

κῶς δόξω λέγειν οὐκ ἀν-τα-μεῖ ψη-
ka s do kso le ge in o-ka-nta-me ipse i

5:6 6:7 3:2 7:6 6:7 11:10

3:2 7:6 8:7

⑧ Helene (soprano)

tenor recorder

marimba

triple harp C

triple harp L

11 16 (*p*) 6 8 7 8

πο-λε-μι-αν-η-γού-με-νος
po-le-mi-a-n he-go-me-no-s

3:2 3:2 3:2 4:3

6:5 3:2

always damp all remaining sound at the end of a notated duration or phrase, except where indicated

10 Helene (soprano)

7 8

3 8 *p*

5 16

6:5

πρῶτον ἀρχῆς ἐτεκεν
pro-to-n a-rk'h'a-s e-te-ke-n

R

triple harp C

L

p

8:9

14 Helene (soprano)

7 16

5 16

3 8

13 16

4:5 *(p)*

8:7

4:5

ἦδε τῶν κακῶν
he-de to-n ka-ko-n

R

triple harp C

L

p

8:7

4:5

18 Helene (soprano)

13 16 *p*

4 8

6 8

4:3

3:2

Πάρις τε κοῦσα
Pa-ri-n te-ko-sa

R

triple harp C

L

p

5:4

8:9

3:2

4:3

4:3

4:3

8:7

3:2

3:2

3:2

3:2

21 Helene (soprano)

4 8

2 8

7 16 *p*

9 16

9:7

4:5

δεῦτε-ρον δ'α-
de-ute-ro-n da-

R

triple harp C

L

p

13:9

5:4

5:4

7:6

4:5

25 Helene (soprano)

16 (p) 6:7 4 8 9:8 7:6 16 6:7 11

— πώ — λε — σεν — Τροί — αν — τε κάμ' — ό πρέσ — βυς — ου — κτα — νών — βρέ — φος, —
 — πό — λε — σε — n Tro — ia — n — te — ka — m ho — pre — sbys — o — kta — na — n bre — p^ho — s

tenor recorder

9:7 3:2 3:2 3:2 6:7

marimba

6:7 11:8 6:7

R

triple harp C

L

p

29 Helene (soprano)

11 16 (p) 6:5 2 8 6 8 3 8 9 16

Α — λέ — ξαν — δρον — τό — τε.
 Α — le — ksa — ndro — n to — te —

tenor recorder

7:6 *p*

marimba

6:5 4:3 *p*

R

triple harp C

L

p

33 tenor recorder

9 16 6:7 5 16 6:5 5 8 3:2 6 8

p

R

triple harp C

L

p

36 Helene (soprano)

6 8 (p) 6:7 6:5 3:6 3 8 11 16

ἐκ — ρι — νε — τρια — σον — ζεῦ — γος — ό — δε — τρι — ών — θε — ών.
 c — kri — ne — tri — so — n ze — ugos — ho — de — tri — o — n t^he — o — n

marimba

11:10 (l.v.) *p*

R

triple harp C

L

p

39

tenor recorder

16

p

6

8

11

16

R

triple harp C

L

5:4

41

tenor recorder

16

p

2

8

14

8

5:4

p

R

triple harp C

L

p

43

marimba

14

8

5:6

(p)

5

8

44

Helene (soprano)

5

8

p

4

8

6:5

6

8

9

16

Κύ Ky πρις pri s δε του μόν ει dc to mo - n e

tenor recorder

p

3:2

(p)

marimba

47

Helene (soprano)

9

16

(p)

3:2

5

8

4:3

4:3

7

16

4:3

4:3

5

8

δος ido s εκ πα γλου e kra glo με νη me ne δω σε in hy pe

tenor recorder

(p)

6:7

3:2

3:2

10:7

marimba

p

4:3

9:10

4:3

4:3

R

triple harp C

L

p

50 Helene (soprano)

5 8 (p) 3:2 7:6 3 8 4:3 5 8 5:4 5:6 4 8

—οχ'ετ', ei—θε—ας— ύ—περ—δρά—μοι κάλ—λει
 —sk'è t e i t^he a s hy pe rdra mo i ka le i

tenor recorder

marimba

R triple harp C

L (p)

53 Helene (soprano)

4 8 3 8 9 16 p 13:9 11 16

ἡλθ'— οὐ— χι
 ε— ι^h o k^hi

tenor recorder

marimba

R triple harp C

L

56 Helene (soprano)

11 16 (p) 9:8 6 8 12:9 2 8 5:4 7 8

μικ—ραν θε—ὄν ε—χων αὐ—τοῦ μέ—τα
 mi—kran t^he o n e k^ho n a u to me ta

tenor recorder

marimba

R triple harp C

L

59 Helene (soprano)

7 8

p

4 8

6 8

ó τῆοδ' ἄ λὰ σ τωρ...
ho te sd a la sto

tenor recorder

triple harp C

L

p

61 tenor recorder

6 8

10 8

3 8

p

triple harp C

L

63 Helene (soprano)

3 8

4 8

9 16

4 8

7 16

τὴν θε—ὄν κό—λα—ζε και Δι—ὄς κρείσ—σων γε—νοῦ, ὅς τῶν μὲν
te—n t'e—o—n ko—la—ze kai Di—o—s kre iso—n ge—no— ho—s to—n men

tenor recorder

marimba

triple harp C

L

p

67 Helene (soprano)

7 16

6 8

7 8

2 8

ἄλ—λων— δαι—μόν—ων— ἔ—χει κρά—τος, κεί—νως δὲ δοῦ—λός ἐσ—τί' αὐγ—γνώ
a—lo—n da_imo—no—n e—k'e i kra—to—s ke ino—s de do—lo—s e—sti—sy—gno

tenor recorder

marimba

triple harp C

L

p

70 Helene (soprano) $\frac{2}{8}$ (p) 27 16 7 16

—μη—δ'έ—μοί.
—me—de—mo i

marimba *p*

4:3 9:10

72 Helene (soprano) 7 16 *p* 6:7 11 16 4:3 4:3 4 8 6 8

...λι—πού—σαν οί—κους ναῦς ἐπ' Ἄρ—γεί—ων μο—λείν.
li—po—sa—n o i—ko—s na us e—p A—rge iō—n mo—le in

tenor recorder *p* 7:6 3:2 4:3

marimba (p) 7:5 5:6 7:8

R triple harp C *p* 8:7 7:6 5:4

L

76 Helene (soprano) 6 8 *p* 3:2 3:2 4:3 15 16 11 16

ἔσ—πεν—δον αὐ—το τοῦ—το.
e—spe—udo—n a uito to—

tenor recorder (p) 7:9 7:6

marimba 7:6

R triple harp C 4:3 8:9 l.v.

L

78 tenor recorder 11 16 *p* 4:3 5 8 17 16

marimba (p) 4:5

R triple harp C *p* 10:11

L

80 Helene (soprano)

17 16

5 16

7 16 *p*

11 16

πὼς οὖν ἔτ' ἄν συνί-
 po — s o — n e — t a — n t' nē i

tenor recorder

4:5

p

marimba

4:5 10:7

p

83 Helene (soprano)

11 16

12:11

4 8

6 8

11:10

σκοιμ' ἐν ἐν-δι-κως, πό-σι
 —sko im a — n e — ndi — ko — s po — si—

πρὸς σοῦ δι-καί-ως
 pro — s so di — ka iō — s

tenor recorder

p

marimba

9:8 11:8 5:4

p

R

11:10

p

triple harp C

L

86 Helene (soprano)

6:5 6:7 4 8

19 16

ἦν ὁ μὲν βί-αι γα-μεί,
 hē — n ho — me — n bi — a i ga — me i

τὰ δ' οἱ κο-θεν
 ta — do iko — tē — n

marimba

11:9 4:3 6:5

p

triple harp C

6:5 4:3

p

R

L

88 Helene (soprano)

19 16

9:10 9:8 4 8

κεῖν' ἄν-τι νι-κτη-τή πλ-ων
 ke in a — nti — ni — ke — tē — ti — ō — n

89 Helene (soprano)

4 8

7:8 11 16

πικ-ρὼς
 pi — kro — s

ἐ-δοῦ-λωσ'-
 e — do iō — s?

ppp

wound III

♩ = 81

psp (marcato ma tenuto)

violin

5 castanets

4 Udu drums

2 bongos

3 congas

(played)

lap steel guitar

(sounding)

fff *mp* *f*

f sempre

6/8 3/16 (psp) 15/16 (psp) 2/8

4

violin

5 castanets

4 Udu drums

2 bongos

3 congas

oboe

contrabass clarinet

(played)

lap steel guitar

(sounding)

cello

ff *p* *mf* *ppp* *pp* *ff* *mf*

p sempre

p *ff* *p* *f*

mf

ff *p* *pp* *f*

nat (sub.) psp nat msp nat msp psp

3:2 3:2 3:2 4:5 3:2

6:4 7:6

2/8 1/16 3/8 1/16 5/16 1/16

9 11 16 nat 1 2 3 4 3 2 1 2 3 4 ... msp 15 16 nat 8 pizz 11 16

violin *f* *pp* *p* *ff*

5 castanets

4 Udu drums

2 bongos

3 congas *f* *pp* *p* *ff*

oboe *p* *ppp*

contrabass clarinet *p*

(played)

lap steel guitar (sounding) *f* 1

cello (pst) *f* *p*

12 11 16 cto (gettato sempre!) mst arco (gettato sempre) msp 5 8 9:10 7 16 mst (flautando) 5 16

violin *ppp* *mp* *pp*

5 castanets

4 Udu drums

2 bongos

3 congas *mp* *ppp* *pp*

oboe *mp* *pp*

contrabass clarinet *mp*

(played)

lap steel guitar (sounding) *mp*

cello msp *mp* *pp*

The musical score for "The Way of Zen" by Philip Miller is presented in a multi-staff format. The instruments and their parts are as follows:

- Violin:** Features a melodic line with dynamic markings of *pp*, *ff*, and *mp*. It includes a "nat" (natural) marking and a "psp sub." (possible substitution) marking.
- 5 castanets:** Provides rhythmic accompaniment with a *pp* dynamic marking.
- 4 Udu drums:** Provides rhythmic accompaniment with a *pp* dynamic marking.
- 2 bongos:** Provides rhythmic accompaniment with a *pp* dynamic marking.
- 3 congas:** Provides rhythmic accompaniment with a *pp* dynamic marking.
- Oboe:** Features a melodic line with dynamic markings of *ff*, *p*, and *f*. It includes a "nat" (natural) marking and a "psp sub." (possible substitution) marking.
- Contrabass Clarinet:** Provides a low-frequency accompaniment with dynamic markings of *pp*, *ff*, *p*, and *f*.
- Lap Steel Guitar:** Features a melodic line with dynamic markings of *pp*, *ff*, *p*, and *f*. It includes a "nat" (natural) marking and a "psp sub." (possible substitution) marking.
- Cello:** Provides a low-frequency accompaniment with dynamic markings of *pp*, *ff*, and *p*.

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked "Allegretto". The score is divided into three measures, each containing a different musical phrase. The first measure is marked "15", the second "12", and the third "16". The score is written in a multi-staff format, with each instrument having its own staff. The dynamic markings are used to indicate the volume of the music, ranging from *pp* (pianissimo) to *ff* (fortissimo). The "nat" marking indicates a natural note, and the "psp sub." marking indicates a possible substitution.

The musical score for 'The Great Wall' by Tan Dun is presented for a full orchestra and ensemble. The score is written for the following instruments and parts:

- Violin:** Features complex rhythmic patterns with dynamic markings such as *f*, *ppp*, *ff*, *p*, and *mf*. It includes performance instructions like 'nat' (natural), 'msp' (musical space), and 'psp' (pitch space).
- 5 castanets:** Play a steady, rhythmic accompaniment.
- 4 Udu drums:** Provide a deep, resonant rhythmic foundation.
- 2 bongos:** Add a lighter, more rhythmic texture.
- 3 congas:** Contribute to the overall rhythmic complexity.
- Oboe:** Features melodic lines with dynamic markings like *pp* and *mf*.
- Contrabass clarinet:** Plays a low, sustained line.
- Lap steel guitar:** Includes a section marked 'played' and another marked 'sounding', with dynamic markings like *f* and *pp*.
- Cello:** Provides a deep, sustained bass line.

The score is characterized by its intricate rhythmic patterns, dynamic contrasts, and the integration of traditional Chinese instruments (castanets, udu drums, bongos, congas) with Western orchestral instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings to guide the performers.

22

violin

15 *pst* *mp* *p* *nat* 16 2 8

5 castanets

4 Udu drums

2 bongos

3 congas

pp mp p

oboe

contrabass

clarinet

mp ppp p

lap steel guitar

(played)

(sounding)

p

cello

msp

(non arp.)

1

II

III IV III IV III

p

25

violin

8:7 9 4:5 5:4 msp sub. 9 32 4:5 nat psp 8 3 nat 5 16

mp mf mp f mp f

5 castanets

4 Udu drums

2 bongos

3 congas

pp mp f mf mp f

oboe

contrabass

clarinet

mp f

lap steel guitar

(played)

(sounding)

p sempre (plucking alternates between the two unison strings)

1

f

1

cello

(p)

8:7

psp

f

The musical score for "The Way of Zen" by John Williams is presented in a multi-staff format. The staves are as follows:

- Violin:** Features a melodic line with various dynamics (f, mp, p, f) and articulations (nat, msp, psp). It includes a 32-measure rest and a 6-measure rest.
- 5 Castanets:** Provides a rhythmic accompaniment with a 32-measure rest.
- 4 Udu drums:** Provides a rhythmic accompaniment with a 32-measure rest.
- 2 Bongos:** Provides a rhythmic accompaniment with a 32-measure rest.
- 3 Congas:** Provides a rhythmic accompaniment with a 32-measure rest.
- Contrabass Clarinet:** Provides a low-frequency accompaniment with a 32-measure rest.
- (played) Lap steel guitar:** Provides a melodic accompaniment with a 32-measure rest.
- (sounding) Lap steel guitar:** Provides a melodic accompaniment with a 32-measure rest.
- Cello:** Provides a low-frequency accompaniment with a 32-measure rest.

The score includes a variety of dynamics (f, mp, p, f) and articulations (nat, msp, psp). It also features a 32-measure rest and a 6-measure rest. The tempo is marked "Allegretto" and the time signature is 4/4.

[illegible]

The musical score for 'The Great Wall' by Tan Dun is a complex orchestral work. It features a variety of instruments, including violin, castanets, Udu drums, bongos, congas, oboe, contrabass clarinet, lap steel guitar, and voice. The score is written in 2/4 time and is divided into two main sections, each with a key signature of one sharp (F#).

The first section, marked 'nat' (natural), begins with a violin melody. The tempo is marked '4:3' and the dynamics range from *f* (forte) to *p* (piano). The second section, marked 'nat' (natural), begins with a violin melody. The tempo is marked '3' and the dynamics range from *f* (forte) to *mp* (mezzo-piano).

The score includes various musical notations, such as slurs, ties, and dynamic markings. It also includes a section for the lap steel guitar, which is played with a slide and features a vibrato-like fluctuation. The score is a testament to Tan Dun's innovative approach to music, blending traditional Chinese instruments and techniques with Western orchestral forms.

6

52

violin

8

9

16

9-6

6-5

3-2

nat sub.

msp

14-11

(IV)

16

5 castanets

4 Udu drums

2 bongos

3 congas

mp

mf

contrabass clarinet

7-6

mp

f

cello

nat

4-3

4-5

3-2

(nat)

3-2

3-2

3-2

3-2

3-2

3-2

msp

mp

f

55

violin

16

5-6

(IV)

7-6

16

3-2

15

16

5 castanets

4 Udu drums

2 bongos

3 congas

f

ff

oboe

ppp

f

(played)

lap steel guitar

(sounding)

1

2

3

4

5

6

6-5

sul pont.

f

cello

msp

5-4

ppp

f

pizz sul pont.

f

57

violin

nat

15 16

ff

23:30

15 32

mp

10:7

10:8

3 8

nat

7:9

7 16

5 castanets

4 Udu drums

2 bongos

3 congas

ff

mp

ff

mp

oboe

6:5

mp

6:7

mp

f

contrabass clarinet

cello

(pizz sul pont.)

III

f

arco msp

ff

pp

nat

mp

60

violin

msp

7 16

mp

4:3

nat

ff

3:2

mp

15 32

nat

ff

10:15

11 16

mst

mp (trill between Ab and G while holding Eb)

2 8

msp

5:4

nat

gettato

f

15 16

mp

5 castanets

4 Udu drums

2 bongos

3 congas

(mp)

ff

mp

ff

mp

f

oboe

7:9

mp

5:4

ff

contrabass clarinet

mp sempre

lap steel guitar

(played)

(sounding)

1

ff

(accel)

mp

3 4 5

sul pont. (non arp.)

mp

1

cello

(nat)

5:4

ff

66

15/16 (mst)

violin

(mp)

ff

f

pst

7:9

nat

3/8

psp

msp

(b2)

mst

4:3

mp

ff

f

5 castanets

4 Udu drums

2 bongos

3 congas

f

mp

ff

f

mp

ff

mp

oboe

(mp)

6:7

contrabass clarinet

f

(L1)

7:6

4:3

mf

ppp

mp

ppp

(played)

lap steel guitar

(irregular slide movement)

3

mp

f

psp

(b2)

cello

f

7:6

4:3

mf

ppp

mp

ppp

==

74

violin

nat

mp

f

msp

f

4/8

pst

f

ff

f

9/32

nat sub.

8:9

5/16

5 castanets

4 Udu drums

2 bongos

3 congas

mp

f

ff

p

ff

oboe

mp

f

p

contrabass clarinet

mp

f

(played)

lap steel guitar

(p)

4:3

p

(msp)

3:2

(p sempre)

cello

77

violin

5 psp 16 msp 9 32 4:3 4:3 4:3 13 32 nat 5:4 mst 6

mp p f ff mf

5 castanets

4 Udu drums

2 bongos

3 congas

ff mf f ff mf

oboe

contrabass clarinet

mp p sempre (E \flat key) (L2+3) (L3+R1)

lap steel guitar

(played)

(sounding)

f p sempre 1

cello

(msp) (p sempre) 5-6

=

81

violin

6 nat psp nat msp nat psp nat msp psp nat 15 16 msp nat psp 11 16

mp p p p

5 castanets

4 Udu drums

2 bongos

3 congas

mp p

oboe

contrabass clarinet

(p) (R3) 7-6 (B \flat) 5-6 (D \flat (L4)) 11-12 (L2+3) (L3) 5-6

lap steel guitar

(played)

(sounding)

(p) 1 1 1

cello

(msp) (p sempre) 7-8 mst (irregular tremolo, long bows)

83

violin

nat 3:2 pizz 8:9 arco nat 8:9 9 32 32 16 7 15 32

mp pp ff mf

5 castanets

4 Udu drums

2 bongos

3 congas

mf pp ff mf

oboe

3:2 11:9

f

contrabass clarinet

5:4 5:4 4:3 5:6 5:4 5:4

f p sub.

cello

(sim.) (mp)

nat 5:4 4:3

f

87

violin

15 32 (mst) nat 13 32 psp 6 8

(mf) f mp p ff

nat (trill to nearest possible upper pitch using adjacent finger) msp

5 castanets

4 Udu drums

2 bongos

3 congas

(mf) f mp p ff

oboe

3:2 11:9

p

(B \flat key)

ff ppp ff non dim.

contrabass clarinet

4:3 5:6

(p)

(C \sharp thumb key)

ff ppp ff non dim.

lap steel guitar

(played)

(sounding)

cello

psp 5:4 4:3

p

ff ppp ff

msp

psst

ff non dim.

Violin: 9/16, nat, 92, f, 4/8, psp, III, 7/16, 9/16

5 castanets

4 Udu drums

2 bongos

3 congas

Oboe: f, 4-3, 7-6, fff

Contrabass clarinet: f, p, f, p, f, p, fff, p, fff, p

(played) Lap steel guitar: ③, ⑥ (place slide on top three strings only), ①, ②, ③, (gliss. as high as possible keeping slide at same angle), f, p

(sounding) Lap steel guitar: ②, ③, 5-6, fff

Cello: (pst), II, (slow bow to a standstill while retaining dynamic), nat, I, II, 4-3, fff

The musical score for "The Fire of Love" by John Williams is presented in a multi-staff format. The instruments and their parts are as follows:

- Violin:** Features a melodic line with dynamic markings of *mf*, *ff*, and *mp*. It includes a section marked "nat" (natural) and a section marked "psp" (pizzicato).
- 5 Castanets:** Provides a rhythmic accompaniment with a *mf* dynamic.
- 4 Udu drums:** Provides a rhythmic accompaniment with a *ff* dynamic.
- 2 Bongos:** Provides a rhythmic accompaniment with a *mp* dynamic.
- 3 Congas:** Provides a rhythmic accompaniment with a *mp* dynamic.
- Oboe:** Features a melodic line with dynamic markings of *mf*, *mp*, and *ppp* (pianissimo).
- Contrabass Clarinet:** Features a melodic line with dynamic markings of *mf*, *p*, *ff*, *mp*, and *p*.
- Lap Steel Guitar:** Features a melodic line with dynamic markings of *p* and *mf* sempre.
- Cello:** Features a melodic line with dynamic markings of *p* and *mf* sempre.

The score includes various musical notations such as notes, rests, and dynamic markings. It also includes a section marked "mst" (misterioso) and a section marked "nat" (natural). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

Violin: 98, 32, 15, 5, 16. Dynamics: ppp, p, f, fff, pp. Performance: pst, gett., nat, mst.

5 castanets, 4 Udu drums, 2 bongos, 3 congas. Dynamics: ppp, p, f, fff, pp.

Oboe: Dynamics: ppp, p, ppp.

Contrabass clarinet: Dynamics: ppp, ppp, fff, ppp.

Lap steel guitar (played): Dynamics: p, fff.

Lap steel guitar (sounding): Dynamics: (mf), p, fff. Performance: sul pont. ③.

Cello: Dynamics: (mf), p, fff. Performance: msp.

Part 14 *island* begins after a long "breath-pause"

14 Island

185

①

5
8

$\text{♩} = 96$

solo 1

[]

tacet

solo 2

[]

alto
flute
in G



alto
recorder



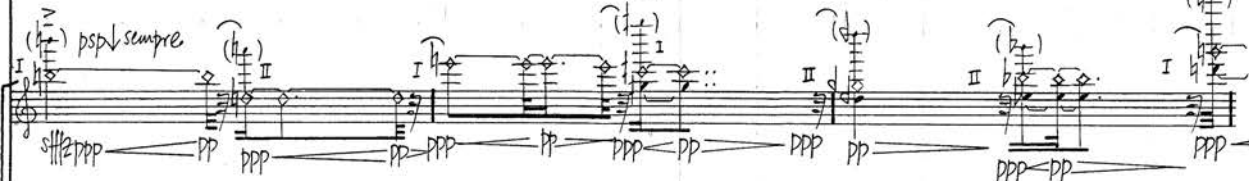
flugelhorn
in Bb



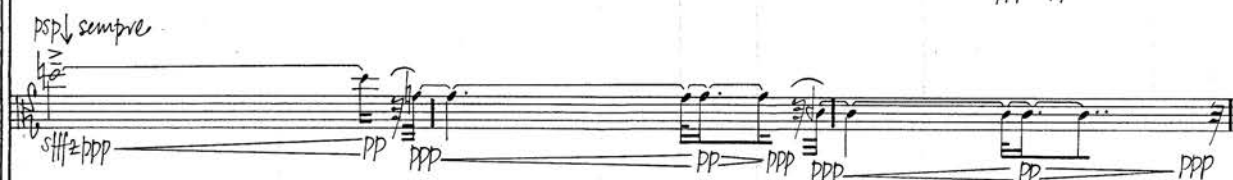
trombone



violin



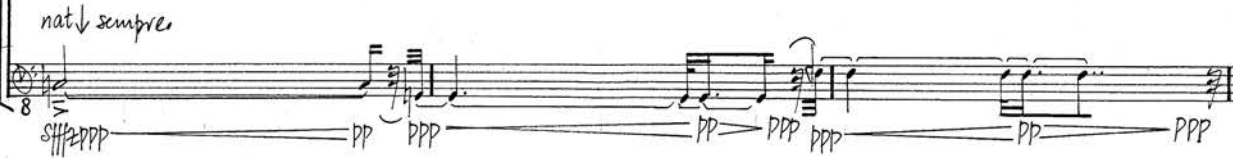
viola



cello



contrabass



(4)

solo 1

> (tacet)

solo 2

alto
flute
in Galto
recorderflugelhorn
in Bb

trombone

violin

viola

'cello

contrabass

Handwritten musical score for a woodwind and string ensemble, page 186. The score includes parts for solo 1, solo 2, alto flute in G, alto recorder, flugelhorn in Bb, trombone, violin, viola, cello, and contrabass. The music is written in 4/4 time with a key signature of one sharp (F#). The score features various dynamics (ppp, p, P) and articulations (accents, slurs). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The solo parts are marked with a bracket and a 'tacet' instruction. The woodwinds have some fingerings indicated in parentheses. The strings have some bowings indicated in parentheses. The score is numbered 186 at the top left and 5/8 at the top right. A circled 4 is also present at the top left.

[illegible]

solo 1

(tacet)

solo 2

alto
flute
in G

ppp mp ppp mp ppp mp>ppp

alto
recorder

mf ppp mf ppp mf ppp mf ppp

flugelhorn
in Bb

mf ppp mf ppp mf ppp mf ppp

trombone

ppp mp ppp mp ppp mp>ppp

violin

(psp) III (h) I (h) (h) (h)
mf ppp mf ppp mf ppp mf ppp

viola

(psp)
ppp mf ppp mf ppp mf ppp

'cello

(nat)
mf ppp mf ppp mf ppp mf ppp

contrabass

(nat.)
ppp mf ppp mf ppp mf ppp

5
8

(12)

solo 1

solo 2

start here (or very soon afterwards)
low-pitched/unpitched; brief/sparse sounds; quiet
then beginning to move in the direction of section B
remaining mostly in the background until the end of section A

alto
flute
in G

alto
recorder

flugelhorn
in Bb

trombone

(psp)
I
violin

viola

cello

contrabass

190 5
8

(16)

solo 1

solo 2

>(sim.)

alto
flute
in G

alto
recorder

flugelhorn
in Bb

trombone

violin

viola

'cello

contrabass

Handwritten musical score for a symphony orchestra, measures 190-198. The score includes parts for solo 1, solo 2, alto flute in G, alto recorder, flugelhorn in Bb, trombone, violin, viola, cello, and contrabass. The music is in 5/8 time and features complex rhythmic patterns with many accidentals and dynamic markings like ppp and f.

Key markings and features:

- Time Signature:** 5/8
- Measure Numbers:** 190, 191, 192, 193, 194, 195, 196, 197, 198
- Dynamic Markings:** ppp, f, (f), (ppp), (nat)
- Accidentals:** Numerous sharps and naturals throughout the score.
- Performance Instructions:** >(sim.), (fsp), (nat)
- Rehearsal Marks:** 134, 23, 28, 3

[illegible]

192

5
8

(22)

solo 1

(sim.)

solo 2

alto
flute
in Galto
recorderflugelhorn
in Bb

trombone

violin

viola

cello

contrabass

Handwritten musical score for a 192-measure section, measures 5 and 8. The score includes parts for solo 1, solo 2, alto flute in G, alto recorder, flugelhorn in Bb, trombone, violin, viola, cello, and contrabass. The music features complex rhythmic patterns with many triplets and dynamic markings like ppp, fff, and (nat.).

Measures 5 and 8 are indicated at the top. The score is written for a large ensemble, including woodwinds, brass, and strings. The notation is dense, with many triplets and dynamic markings like ppp, fff, and (nat.).

B

≈ 75"

conductor

cue section C at the end of this section

judge the right moment, during a sustained sound by solo 2, around 75" after end of section A

solo 1 & 2

continue from section A, with increasing variety in pitch/register, speed/density, dynamic

solo 1 & 2 (but especially 2) develop towards:

sustained sounds (pitches/textures/multiphonics) separated by other kinds of activity (or silences)
which link (or contrast with) the sustains

in other words introducing the kind of material played by the ensemble (and solo 2) in section C

which begins at the conductor's next cue

ensemble *tacet*

conductor

cue any instrument to start (one which can reproduce the sustained sound being played by solo 2)
 thereafter cue the instrumental segments *ad lib*
 any instrument not currently playing may be cued at any time
 each instrument has 8 segments, making 64 in all (their durations between 1 and 8 seconds apart from the last in each part)
 implying an average duration between cues of a little less than 1.5"
 but the entries shouldn't be at all regular — sometimes perhaps bring two instruments in simultaneously, sometimes leave a silence or only one player alongside solo 2

sometimes respond clearly to solo 2, sometimes not

when ensemble instruments are all playing their final segment (of indefinite length) and solo 2 has faded to silence,
 wait a few moments and cue solo 1 to begin section D

solo 1 *tacet*

fade out quickly or cut off, then wait until conductor's cue for section D to begin

solo 2

continue with alternation between sustains and other activity
 sustains mostly clearly pitched (but with trills etc.?) and over entire range of instrument
 sometimes lead, sometimes be led by, the ensemble
 make sure there are enough audible and clear sustains for the instruments of the ensemble to pick up on

fade slowly when ensemble instruments have all reached their final state

ensemble

each instrument has 8 segments (numbered I-VIII), all with precise durations except the last, plus a sequence of 9 "optional" pitches at the foot of the page
 each instrument is cued individually by the conductor, sometimes perhaps simultaneously with another instrument

where an unspecified sustained pitch is shown, play a pitch you can hear solo 2 playing, or which solo 2 has just ended
 if solo 2 isn't playing a sustained pitch or hasn't played one in the last few moments, or if the sustained pitch is out of the range of your instrument,
 play instead the next pitch from your "optional" sequence
 if necessary the 9 unspecified pitches can just be taken from this sequence but the more taken from the soloist the better
 if a segment contains more than one unspecified pitch these should generally (but not necessarily) be different pitches

the commas before sustained sounds indicate the briefest "pause for thought" before deciding on the pitch

each segment except the last has a "prevailing" dynamic (in a circle at the beginning of the segment),
 in relation to which the *crescendi* and *diminuendi* may be more or less extreme according to circumstances
 for example how loudly solo 2 is playing

in general, the shorter a segment is the higher its prevailing dynamic level

when cued, play the next segment in your sequence
 when each segment is finished, look up so the conductor knows you are ready to begin the next one

the last segment is of indefinite duration — continue repeating the indicated sound or group of sounds
 after a few repetitions begin to vary the pitches, durations between individual sounds, timbres, tempo to an increasing extent
 but remaining *ppp* with the same staccatissimo articulation
 until the conductor cues solo 1 to begin section D
 at which point cut off abruptly

© ALTO FLUTE

195

I $\sqrt{72}$
prevailing dynamic
mp

II $\sqrt{100}$
ppp

III $\sqrt{96}$

IV $\sqrt{82}$
#

V $\sqrt{90}$
p

VI $\sqrt{104}$
mf
(timbre-trill or microtonal trill)
> > > etc. (irregular diaphragm-accents)

VII $\sqrt{60}$
f
(microtonal movements around main pitch)

VIII $\sqrt{108}$
pp *ppp*

optional pitches

© ALTO RECORDER

196

I $\sqrt{f}=108$
prevailing dynamic $\#$
 $4:3 F$

II $\sqrt{f}=82$
mp (downward gliss.) $7:6 F$ (overblow) (return to "intended" pitch)

III $\sqrt{f}=100$
p $9:7 F$ (sim.) $12:11 F$ $6:5 F$ (microtonal)

IV $\sqrt{f}=96$
pp gradually develop into multiphonic $4:5 F$ (by widest possible interval, ascending or descending) $\langle \rangle$ etc. (irregular dynamic swells)

V $\sqrt{f}=72$
 $\#$ (briefer diaphragm accents) ("rit.") $\langle \rangle$

VI $\sqrt{f}=90$
mf

VII $\sqrt{f}=104$
ppp

VIII $\sqrt{f}=60$
 $8:9 F$ $9:7 F$
(1. only) f *ppp*

optional pitches

③ FLUGELHORN

Handwritten musical score for a tuba, featuring eight measures (I-VIII) with various musical notations, dynamics, and performance instructions.

Measure I: $\tau = 82$. Dynamics: *pp*. Instruction: *prevailing dynamic*. A long, sustained note is indicated by a large horizontal line.

Measure II: $\tau = 96$. Dynamics: *mf*. Instructions: *7:6 F*, *etc.*, *9:7 F*, *13*. A complex, multi-measure rest is shown.

Measure III: $\tau = 72$. Dynamics: *mp*. Instruction: *(same pitch always)*. A series of notes is shown, with a note marked *(always slightly different dynamic but one sfz)*.

Measure IV: $\tau = 90$. Dynamics: *ppp*. Instructions: *34*, *14*, *34*. A complex, multi-measure rest is shown. A note is marked *rapid portamento to new sustained sound*. A note is marked *1/3 valve gliss... as low as possible*.

Measure V: $\tau = 108$. Dynamics: *p*. Instructions: *(random rapid valve movements, holding G# as closely as possible)*, *(microtonal fluctuations)*. A complex, multi-measure rest is shown.

Measure VI: $\tau = 60$. Dynamics: *f*. Instructions: *9:6 F*, *6:5 (1)*, *6:5 (2)*. A complex, multi-measure rest is shown.

Measure VII: $\tau = 100$. Dynamics: *f*. Instructions: *6:5 (1)*, *6:5 (2)*. A complex, multi-measure rest is shown.

Measure VIII: $\tau = 104$. Dynamics: *ppp*. Instructions: *6:5 (1)*, *6:5 (2)*. A complex, multi-measure rest is shown.

optional
pitches



C TROMBONE

I $\sqrt{=60}$ *legatissimo!* (F valve) (F#) *prevailing dynamic* (mf)

II $\sqrt{=72}$ (f) $9:8 F$ $6:5 F$ $FX - FIV - FII\frac{1}{2} - FIII\frac{1}{2} - FX\frac{1}{2} - FI\frac{1}{2}$ $III - IV\frac{1}{2} - II - III - FII - FI$

III $\sqrt{=104}$ (mp)

IV $\sqrt{=100}$ (slide vibr.) $7:6 F$ 5 $1\frac{1}{2}$ $(1\frac{1}{2})$ $VI\frac{1}{2}$ $1\frac{1}{2}$ $VI\frac{1}{2}$ $FI\frac{1}{2} - FVI - FI - FII - FVI$

V $\sqrt{=82}$ (staying as close as possible to B#) (always begin on same pitch & gliss. ad lib.)

VI $\sqrt{=96}$ (pp) $V FII\frac{1}{2} - FI\frac{1}{2}$ (microtonal fluctuations)

VII $\sqrt{=108}$ (ppp) $16:11 F$ $6:7 F$ (each sound with a slightly different dynamic)

VIII $\sqrt{=90}$ (ppp)

optional pitches

The score consists of eight exercises, each on a single staff. Exercise I is marked 'legatissimo!' and 'prevailing dynamic (mf)'. Exercise II includes fingerings like '9:8 F' and '6:5 F'. Exercise III is marked 'mp'. Exercise IV includes 'slide vibr.' and '7:6 F'. Exercise V is marked '(staying as close as possible to B#)' and '(always begin on same pitch & gliss. ad lib.)'. Exercise VI is marked '(pp)' and includes '(microtonal fluctuations)'. Exercise VII is marked '(ppp)' and includes '16:11 F' and '6:7 F'. Exercise VIII is marked '(ppp)'. At the bottom, there is a section for 'optional pitches' with a staff showing various chromatic and diatonic notes.

Handwritten musical score for a string instrument, featuring eight measures (I-VIII) with various dynamics, articulations, and performance instructions.

Measure I: $\text{♩} = 90$. Dynamics: *ppp* (prevailing dynamic), *f*. Articulation: *msp*. Tempo/Tempo change: $4:5 \text{ F}$. Performance instruction: *msp*.

Measure II: $\text{♩} = 60$. Dynamics: *pp*. Articulation: *nat. b*. Performance instruction: *msp*.

Measure III: $\text{♩} = 82$. Dynamics: *ppp*. Articulation: *nat*. Performance instruction: *msp*. Tempo/Tempo change: $19:14 \text{ F}$. Performance instruction: *nat*.

Measure IV: $\text{♩} = 104$. Dynamics: *mp*. Articulation: *nat*. Performance instruction: *msp*. Tempo/Tempo change: $9:6 \text{ F}$. Performance instruction: *msp*.

Measure V: $\text{♩} = 100$. Dynamics: *ppp*. Articulation: *nat*. Performance instruction: *msp*. Tempo/Tempo change: $10:7 \text{ F}$. Performance instruction: *nat*.

Measure VI: $\text{♩} = 96$. Dynamics: *p*. Articulation: *nat*. Performance instruction: *msp*. Tempo/Tempo change: $6:7 \text{ F}$. Performance instruction: *nat*.

Measure VII: $\text{♩} = 72$. Dynamics: *mf*. Articulation: *nat. poco vibr*. Performance instruction: *msp*. Tempo/Tempo change: $10:7 \text{ F}$. Performance instruction: *nat*.

Measure VIII: Dynamics: *ppp*. Articulation: *nat*. Performance instruction: *msp*. Tempo/Tempo change: $10:7 \text{ F}$. Performance instruction: *nat*.

Optional Pitches: A series of notes at the bottom of the page, labeled "optional pitches".

C VIOLA

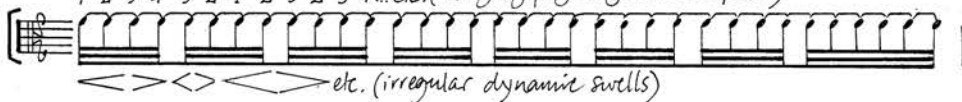
♩=96

I

prevailing
dynamic

mp

1 2 3 4 3 2 1 2 3 2 3 4...etc. (changing fingering on same pitch)

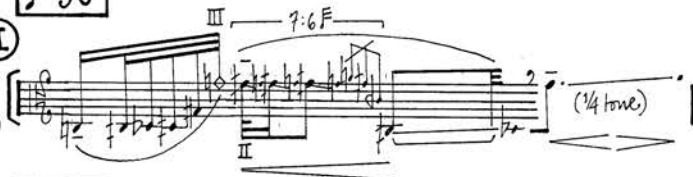


etc. (irregular dynamic swells)

♩=90

II

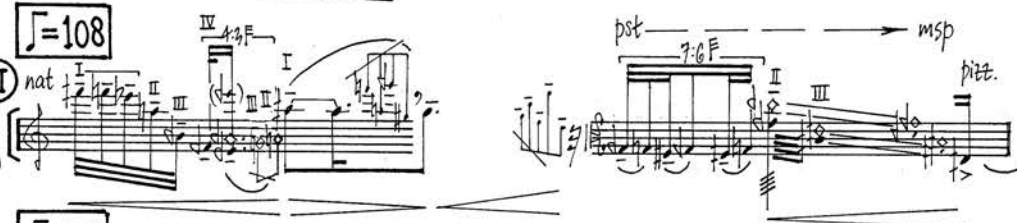
#



♩=108

III

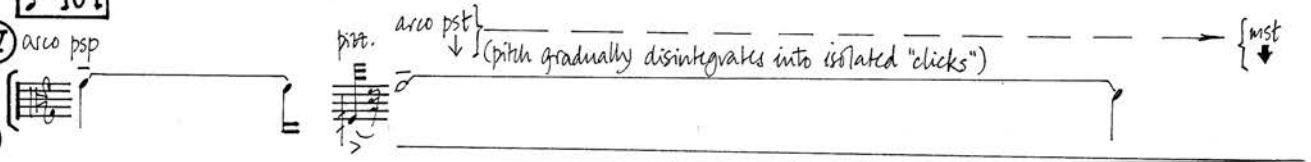
mf



♩=104

IV

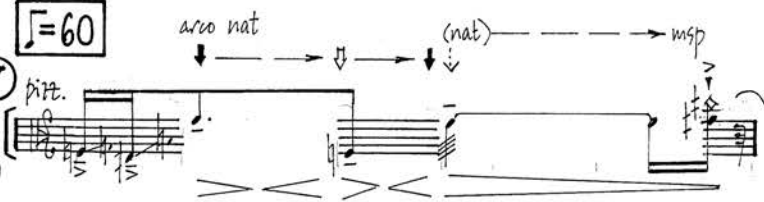
pp



♩=60

V

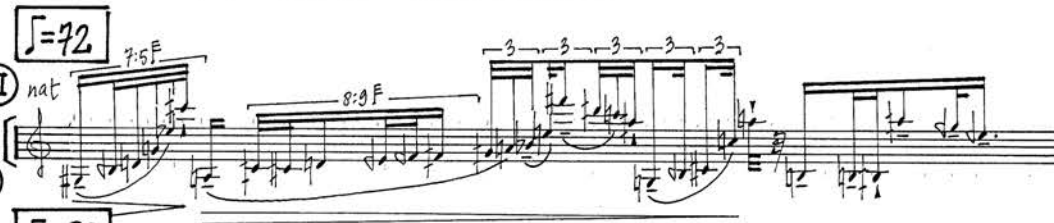
f



♩=72

VI

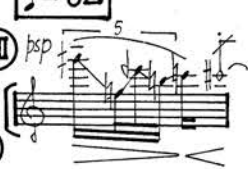
p



♩=82

VII

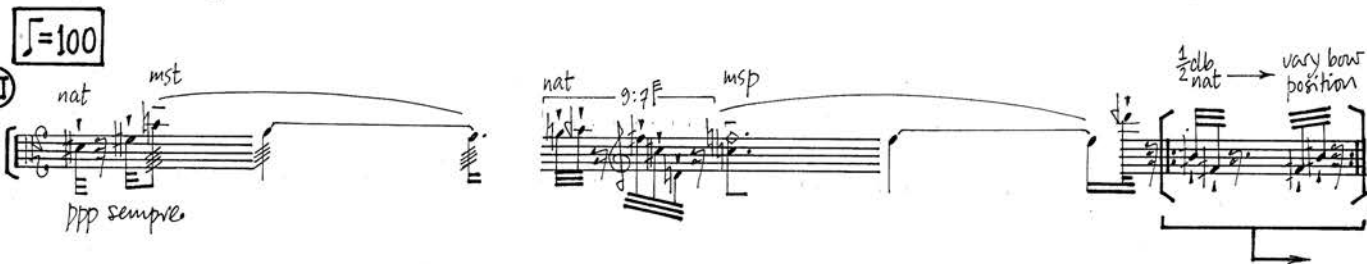
fff



♩=100

VIII

ppp sempre

optional
pitches

(C) CELLO

201

I $\sqrt{f}=100$ *prevailing dynamic* *p* *mst* *mst* *mst* *16:12^F* *8:7^F* *3* *5* *8:6^F* *mst*

II $\sqrt{f}=104$ *nat* (*vibrato varying irregularly in width and speed*) *ppp*

III $\sqrt{f}=90$ *mp* *psp* *(v)* *(same or different pitch)* *(psp)* *↓*

IV $\sqrt{f}=60$ *nat* *fff*

V $\sqrt{f}=96$ *f* *pizz* *arco* *mst* *nat* *5:6^F* *7:8^F* *psp* *nat*

VI $\sqrt{f}=108$ *pp* *pst sempre* *(br/ql. sub III)* *(trem. III/II)* *4:3^F* *(1/2 tone)* *(gl. 1 tone)*

VII $\sqrt{f}=72$ *#* *mst* *nat* *mst* *nat* *4:3^F*

VIII $\sqrt{f}=82$ *mp* *1/2 clt* *mst* *clb (mst)* *1/2 clb* *nat* *10:11^F* *ppp* *vary bow position*

optional pitches *(h₂)* *III* *(d₂)*

Handwritten musical score for a string instrument, featuring eight numbered sections (I-VIII) with various musical notations, dynamics, and performance instructions.

Section I: Tempo $\text{♩} = 104$. Dynamics: *prevailing dynamic* (p), *msp*. Performance notes: *(with one LH finger!)*, *(widening vibrato & reducing finger pressure)*.

Section II: Tempo $\text{♩} = 108$. Dynamics: *nat*, *msp*. Performance notes: *(nat)*.

Section III: Tempo $\text{♩} = 60$. Dynamics: *mf*, *msp*. Performance notes: *(microtonal fluctuations)*, *7:6 F*.

Section IV: Tempo $\text{♩} = 72$. Dynamics: *nat*.

Section V: Tempo $\text{♩} = 100$. Dynamics: *mp*. Performance notes: *clb (always same pitch, always different striking position mst ↔ msp)*, *pizz. mst*.

Section VI: Tempo $\text{♩} = 82$. Dynamics: *f*. Performance notes: *pizz. msp*, *arco nat*, *6:7 F*, *mst*.

Section VII: Tempo $\text{♩} = 90$. Dynamics: *ppp*. Performance notes: *mst*, *(mst)*, *(vary speed of bowed tremolo)*, *> > > > > etc. (irregular bowed accents)*, *pst*, *(pst)*, *nat*.

Section VIII: Tempo $\text{♩} = 96$. Dynamics: *pp*. Performance notes: *nat*, *msp*, *(msp)*, *(as high as possible)*, *nat*, *10:9 F*, *vary bow position*.

optional pitches

D $\approx 120''$ conductor

(once the final state of section C has been established)

with left hand, cue solo 1 for brief improvised solo and cut off solo 2

then each left-hand cue alternates between solo 1 (freely improvised) and strings (rotating between their various modes of activity and taking a new one at each cue)

simultaneously with the second left-hand cue (strings) cue solo 2 (freely improvised), after which each right-hand cue alternates between solo 2 and wind quartet (rotating in the same way as the strings)

thereafter continue these two independent sequences of cues simultaneously

typically cueing the two halves of the group at different times but also sometimes simultaneously, creating various combinations, contrasting more rapid changes on one side with slower ones on the other, giving durational emphasis now to the soloist, now to the respective quartet, and so on

each cue for each group should be between 2 and 16 seconds after the previous one

to conclude this section, leave solo 1 playing while giving a double downbeat to stop solo 2 and for recorder and trombone to begin section E, which is "normally" notated and conducted

solo 1& 2

freely improvised "solos" cued and cut off by the conductor (see above), alternating with and reacting to (or not) the respective quartet: solo 1/strings (cued by the conductor's left hand), solo 2/winds (cued by the conductor's right hand), while at the same time weaving through and complementing the overall texture

solo 2 stops for the last time when the conductor begins section E, solo 1 fades into section E, ending at or before all instruments have entered

ensemble

play and stop playing at the conductor's cues, alternating with solo 1 (strings, cued by the conductor's left hand) and solo 2 (winds, cued by the conductor's right hand)

on each cue, each instrument moves clockwise around its "circle of activities" (see p.20) and plays the next one, each instrument beginning from the top ("12 o'clock") of its respective circle - when a circle is completed, begin another rotation but from a different (freely-chosen) starting point from the previous one, and so on, always complete circles but each time beginning from a different point

until the conductor gives the double downbeat for section E

— = silence

C = play a variation on a segment from your part in section **C**, altering any or all of tempo, durations, pitches, timbres, dynamics etc.

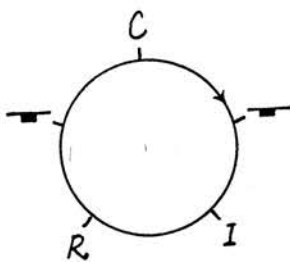
I = **imitate** (in any or all parameters) and vary "your" alternating soloist's last entry (solo 1 for strings, solo 2 for winds)

L = repeat and vary (in tempo, duration, pitch, timbre, dynamic, insertion of silences etc.) a short "loop" taken from "your" soloist's last entry

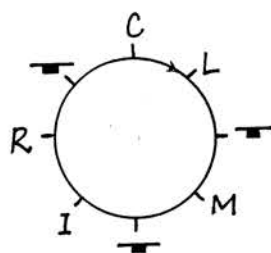
M = sustained **multiphonic** (recorder and contrabass only: contrabass multiphonic involves high bow pressure, slow bowing, *poco sul ponticello*, slightly more than "harmonic" left-hand fingerpressure, on any string at these intervals above the open string: augmented 4th, minor 6th, slightly flat minor 7th, octave + neutral 3rd, etc.)

R = **recall** and vary what *you* played in *your* previous entry

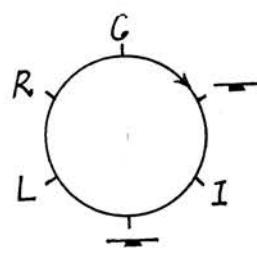
ALTO FLUTE



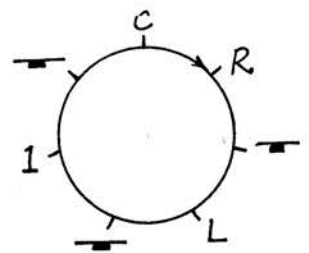
ALTO RECORDER



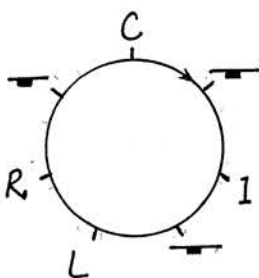
FLUGELHORN



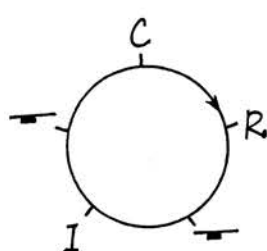
TROMBONE



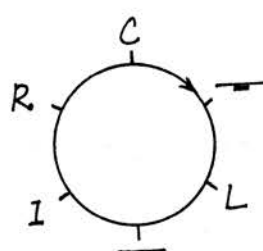
VIOLIN



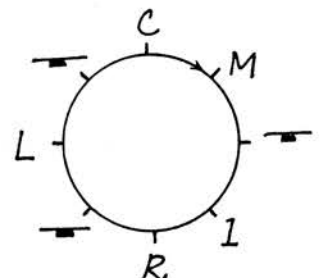
VIOLA



CELLO



CONTRABASS



⑥

solo 1

solo 2

(tacet)

5/8

$\frac{3}{8} + \frac{3}{32}$

$\frac{2}{8} + \frac{3}{32}$

$\frac{2}{8} + \frac{1}{32}$

$\frac{2}{8}$

flute

recorder

flügelhorn in B \flat

trombone

violin (psp)

viola (psp)

'cello (psp)

contrabass

ppp mp

ppp mf

ppp f

ppp ff

ppp fff

Ⓕ ≈ 90"

conductor

(continue without any break from section E)

cue every 1-8 seconds (mostly), constantly varying — at each cue, solo 1 and 2 alternate (beginning with solo 2) and the ensemble players rotate through their material as in section D

and shape the ensemble music dynamically *ad lib* in response to the soloists, perhaps sometimes even cutting one or more ensemble players off before the following cue, etc.

the whole section should have an overall *diminuendo-crescendo* shape, beginning powerfully, gradually dissipating, and then building up again...

until double downbeat to begin (suddenly!) section G

solo 1 & 2

alternating freely improvised (brief!) "solos" cued and cut off by the conductor (see above), beginning with solo 2 exploring different ways of relating/unrelating to the ensemble "chords"

ensemble

the entire octet plays on each of the conductor's cues (while the soloists alternate)

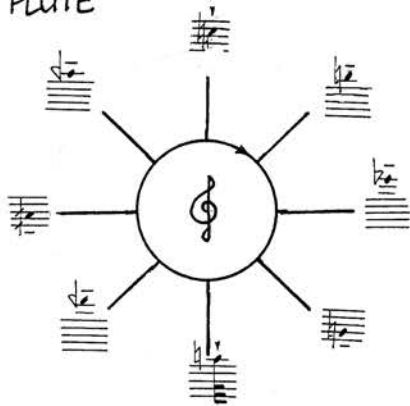
on each cue, each instrument moves clockwise around its "circle of activities" (see next page) and plays the next one, each instrument beginning from the top ("12 o'clock") of its respective circle

when a circle is completed, begin another rotation but from a different (freely-chosen) starting point from the previous one, and so on, always complete circles but each time beginning from a different point

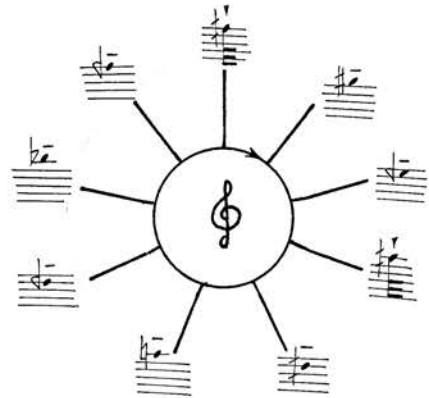
the material consists of *staccato* and sustained pitches — *staccato* pitches may occasionally be interpreted *ad lib* as a short group of gracenotes (with any articulation), beginning with the notated pitch; sustained pitches may occasionally be interpreted *ad lib* as trills/tremoli, glissandi (not too far away from the notated pitch!), multiphonics or more complex encrustations around the pitch (you can refer to section C for some more examples) up to and including moving the pitch in parallel with whichever soloist is playing, etc. while retaining the essentially accompanimental nature of the ensemble activity in this section.

until the conductor gives the double downbeat for ensemble to begin section G

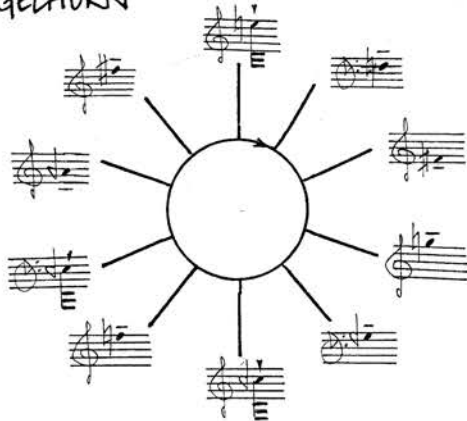
ALTO FLUTE



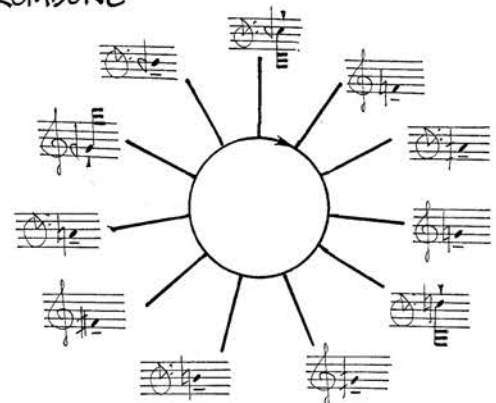
ALTO RECORDER



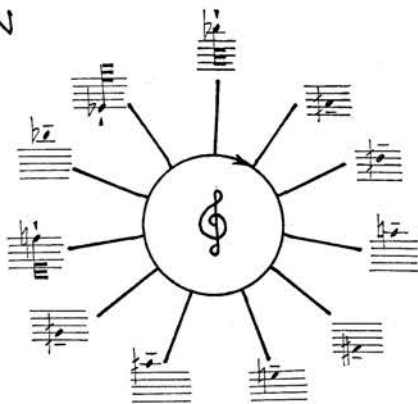
FLUGELHORN



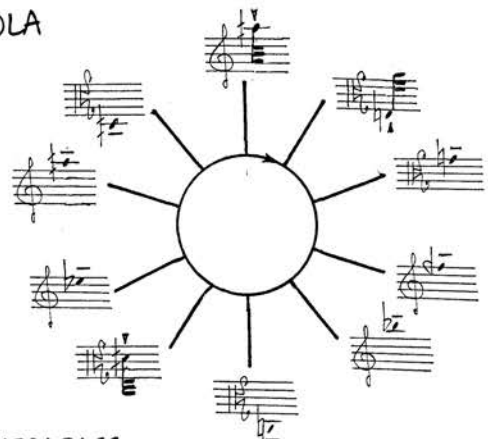
TROMBONE



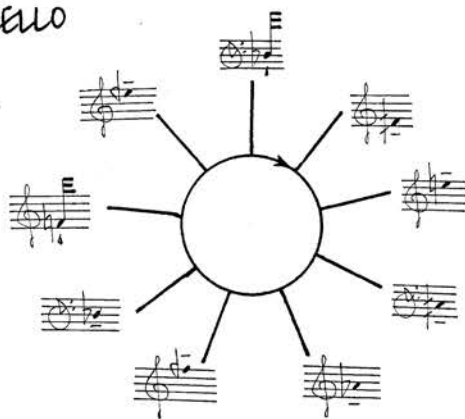
VIOLIN



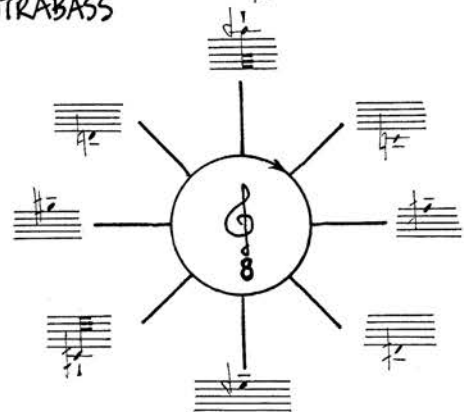
VIOLA



CELLO



CONTRABASS



G $\approx 45''$

conductor

give double downbeat to begin, then interrupt the ensemble improvisation with the 8 conducted fragments
each involves a different selection of 4 instruments
and the durations of the eight fragments sum to about 21 seconds, that is somewhat less than half of the entire duration of G

solo 1

freely improvised, like ensemble consisting of "points" interrupted by less fleeting events
continuing into section H

solo 2 *tacet*

until first cue of section H, at which point fade gradually in

ensemble

on double downbeat, begin with a dense "explosion" of staccato points
each instrument playing a sound every 1-2 seconds
every sound with a different dynamic, timbre, articulation etc.
using pitches over the entire range of the instrument
and also unpitched sounds of every kind
sometimes altering density/dynamic in response to solo 1

brass take plunger mute as soon as you have an opportunity, use it *ad lib.* In section G and as specified in section H

continue this through the conducted fragments which do not involve you
and return to it after playing a conducted fragment

continue this material until your pair of instruments is cued to begin section H
so that the transition between sections G and H is a gradual rather than abrupt change

solo 1 ["points" (see previous page)]
 solo 2 [(tacet)]
 I $\frac{1}{16}$ $\sqrt{=108}$ II $\frac{4}{8} + \frac{1}{16}$ $\sqrt{=82}$ 5 8

alto flute "points" (see previous page) come prima
 alto recorder "points" (see previous page)
 flugelhorn in Bb (plunger mute) "points" (o/+)
 mf pesante come prima
 trombone (plunger mute) "points" (o/+) come prima
 mf pesante come prima
 violin "points" (see previous page)
 viola "points" (see previous page) arco nat. come prima
 cello "points" (see previous page) arco pst. mf pesante come prima
 contrabass "points" (see previous page) arco nat. come prima arco pst. come prima

Handwritten musical score for a symphony orchestra, featuring a variety of instruments and dynamic markings. The score is written on a single page with a vertical staff line on the left. The instruments listed on the left are: solo 1, solo 2, alto flute, alto recorder, flugelhorn in Bb (plunger mute), trombone (plunger mute), violin, viola, cello, and contrabass. The score includes dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). It also features tempo markings like *6:5F* and *3*. The score is divided into sections by a large bracket on the left, with the first section labeled *sim.* (simile) and the second section labeled *sim.* (simile). The score is written in a handwritten style, with some corrections and annotations. The page number 211 is written in the top right corner.

Handwritten musical score for a rehearsal mark. The score is divided into two sections, V and VI, separated by a double bar line. Section V is marked with a tempo of 1/16 and a metronome marking of 104. Section VI is marked with a tempo of 6/8 and a metronome marking of 72. The score includes staves for solo 2 (tacet), alto flute, alto recorder, flugelhorn in Bb (plunger mute), trombone (plunger mute), violin, viola, cello, and contrabass. The alto flute and alto recorder parts are marked with (sim.) and f. The flugelhorn and trombone parts are marked with come prima and f. The violin and viola parts are marked with come prima. The cello and contrabass parts are marked with (sim.), f, and come prima. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a symphony orchestra, page 213. The score includes staves for Solo 1, Solo 2, Alto Flute, Alto Recorder, Flugelhorn in Bb, Trombone, Violin, Viola, Cello, and Contrabass.

Solo 1: (sim.)

Solo 2: (tacet)

Alto Flute: Come prima. Section VII: $\frac{1}{8}$ $\sqrt{=100}$. Section VIII: $\frac{3}{8}$ $\sqrt{=90}$. Come prima.

Alto Recorder: Come prima. Section VII: $\frac{1}{8}$ $\sqrt{=100}$. Come prima. Section VIII: $\frac{3}{8}$ $\sqrt{=90}$. Come prima. (microtonal fluctuations)

Flugelhorn in Bb: Come prima. Section VIII: $\frac{3}{8}$ $\sqrt{=90}$. Come prima.

Trombone: Come prima.

Violin: (sim.). *pizz*. Section VII: $\frac{1}{8}$ $\sqrt{=100}$. Come prima. *arco msp*. Section VIII: $\frac{3}{8}$ $\sqrt{=90}$. Come prima.

Viola: (sim.). *pizz*. Section VII: $\frac{1}{8}$ $\sqrt{=100}$. Come prima.

Cello: (sim.). *msp*. Section VIII: $\frac{3}{8}$ $\sqrt{=90}$. Come prima.

Contrabass: (sim.)

H $\approx 120''$

conductor

cue beginning of each of the four pairs separately
order of entries and durations between them *ad lib.* but all pairs should have begun by 20" into the section
and then stop conducting

solo 1 & 2

solo 1 continues and transforms from section G, solo 2 fades in

freely improvised but oriented towards finding an end – the last sound however might not be from either of the soloists

(be aware that there will be silences in the ensemble)

ensemble

continue playing section G material until your pair is cued by the conductor

brass retain plunger mutes

after the first cue from the conductor, each segment is cued by one or other member of the pair *ad lib*
each pair plays a different number of segments increasing in duration
separated by silences which increase in duration
as does the range of duration each silence may take

prevailing dynamic levels are given as in section C

the amount of notated material decreases through the 8 segments

so that eventually the part for each pair consists only of unspecified brief improvisations (indicated by ∞) separated by silences
the improvised material may continue from or grow out of or contrast with the notated material immediately preceding it
the improvisations are given durations but this doesn't mean both players in the pair must fill out each duration

the piece may end with one of these improvisations or with one or both of the soloists

in the improvisations perhaps refer back to previous material but always as a vague memory

4
8

$\boxed{\text{♩} = 60}$

215

1
8

mf

+

mf

$\text{IV}^{\frac{1}{2}}$ $\text{VI}^{\frac{1}{2}}$

5" 38

Handwritten musical notation for a piano exercise. The notation is written on two staves. The first staff has a 3/8 time signature and a tempo marking of ♩ = 96. The second staff has a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings (pp, p). There are also handwritten annotations: "7-9" and "7-9" with a curved line, and "F I" and "F VI" with arrows pointing to specific notes.

$\overset{13}{8}$
 \smile
 $25-38''$

alto flute

trumpet (plunger)

Handwritten musical notation for two parts. The top staff is for 'alto flute' and the bottom staff is for 'trumpet (plunger)'. Both staves show a whole note with a fermata, marked with 'ppp' in a circle.

216 $\frac{17}{16}$ $\text{♩} = 104$

(H) ALTO RECORDER / CELLO

alto recorder

cello

f

f

5"

15
16

15 $\text{♩} = 82$

16

2 8

alto recorder

cello

mf

mf

5 $\text{♩} = 72$

12-15"

$\frac{5}{8}$

p

$\frac{1}{2}$ clb. nat

p

5
8

alto recorder

cello

(p)

(p)

18-25"

7 $\text{♩} = 90$

21
16

pp

arco pst
con sord.

pp

21
16

alto recorder

cello (sord.)

(pp)

(pp)

25-35"

10
8

10 $\text{♩} = 60$

8

alto recorder

cello (sord.)

ppp

ppp

(H) FLUGELHORN/VIOLIN

217

8/8 $\text{♩} = 96$

flügelhorn (plunger) *nat* *msp* *nat* *msp* *nat* *msp* *nat* *msp*

violin *f*

15/16 $\text{♩} = 108$

5" *nat* *msp* *mst* *nat*

2/8

flügelhorn (plunger) *(mf)*

violin *(mf)*

6"

7/16 $\text{♩} = 60$

3 23 3 5/16

nat *II* *(gliss. sempre)*

9/16

9-12"

9/16 $\text{♩} = 100$

flügelhorn (plunger) *(port.)*

violin *msp* *(P)*

7/8

16-22"

2/8 $\text{♩} = 72$

15/16

flügelhorn (plunger) *(pp)*

violin *nat* *(pp)*

24-35"

Con Sard.

27/16 $\text{♩} = 90$

flügelhorn (plunger) *(ppp)*

violin (Sard.) *(ppp)*

6 $\boxed{\tau=72}$

viola *pst* *f*

contrabass *f*

(H) VIOLA / CONTRABASS

19 *nat* *con sord.* $\boxed{\tau=90}$ *msp* *pst* *6:5 f* *msp* *pst*

16 *5" mp nat* *msp* *pst* *6:5 f* *msp* *pst*

13 16

13 16

viola *(mp)*

contrabass *(mp)*

7 $\boxed{\tau=104}$

27 16

pst *p*

24-33" *con sord.* *pst* *p*

27 16

viola *(p)*

contrabass *(p)*

31-42"

20 $\boxed{\tau=96}$

20 8

viola *(ppp)*

contrabass *(ppp)*

15 *Simorgh*

8-channel fixed media
duration: approximately 11 minutes

Simorgh should fade in from almost nothing as the improvised ending of part 14 *Island* is coming to its conclusion (with an awareness that there may be silences after which two or more instruments begin again to play), but must have risen to its full volume within 10 seconds or so, whatever else is happening.

The volume level may rise gradually and imperceptibly over the last 2 minutes if desired.

The solo violin of the part 16 *wound IV* begins to play in the closing seconds of *Simorgh* so that when the electronic sounds stop the violin becomes audible.

♩ = 108 In a complete performance of *CONSTRUCTION*, begin before the reverberation of the final sound of *Simorgh* has died away, so that the actual beginning of the violin sound is obscured.

arco nat.

4/8

7/16

violin

ppp

(4)

9-7

5:4

4/8

4:3

II III IV

4:5

msp

ppp

nat. sub

11:8

9-8

5

violin

p

ppp

pp

7:6

9/16

ppp sempre

4

II III

pp expressionless

ou

pp expressionless

ou

pp expressionless

ou

pp

3:2

3:2

3:2

3:2

3:2

3:2

3:2

clarinet in E

p

ppp

5-6

9-8

6-5

4:3

percussion

5 castanets

4 Udu drums

p

ppp

pp

(played)

(damp each string when the next one is played)

4 3 2 3 4 3 2 3 4 3 4 5 4 3 4 5

4:3

4:3

4:3

3:2

lap steel guitar

(sounding)

p

ppp

arco nat.

pp

Violin (pp) 9 16 7 16 3 8 4 8

Soprano (pp) *p* *mp* *p* *slow, irregular (not wide!) vibrato*

Alto (pp) *p* *mp* *p* *slow, irregular (not wide!) vibrato*

Countertenor (pp) *p* *mp* *p* *slow, irregular (not wide!) vibrato*

Oboe (pp) *p* *mp* *p*

Clarinet in E_b *p* *mp*

5 castanets *p* *mp*

4 Udu drums *p* *mp*

Lap steel guitar (played) *p* *mp*

Cello (nat) *p*

Violin (p) 14 9 16 7 16 3 8 4 8

Soprano *p* *mp* *p* *slow, irregular (not wide!) vibrato*

Alto *p* *mp* *p* *slow, irregular (not wide!) vibrato*

Countertenor *p* *mp* *p* *slow, irregular (not wide!) vibrato*

Oboe *p* *mp*

Clarinet in E_b *p* *mp*

5 castanets *p* *mp*

4 Udu drums *p* *mp*

Lap steel guitar (played) *p* *mp*

Cello (nat) *p*

Violin (p) 14 9 16 7 16 3 8 4 8

Soprano *p* *mp* *p* *slow, irregular (not wide!) vibrato*

Alto *p* *mp* *p* *slow, irregular (not wide!) vibrato*

Countertenor *p* *mp* *p* *slow, irregular (not wide!) vibrato*

Oboe *p* *mp*

Clarinet in E_b *p* *mp*

5 castanets *p* *mp*

4 Udu drums *p* *mp*

Lap steel guitar (played) *p* *mp*

Cello (nat) *p*

[illegible]

msp. Δ \square \square Δ Δ Δ \rightarrow nat

violin 22 *mp*

soprano *mp* half-whispered -- *mp* *16:15*

alto *mp* half-whispered -- *mp* *4:5* *9:10*

countertenor *mp* half-whispered -- *mp* *5:4*

oboe *mp* *(mp)*

5 castanets *mp*

4 Udu drums *mp*

cello *mp* *(mp)*

Δ Δ Δ III IV III

violin 25 *msp sempre* *p dim...* *5:8* *3:2* *7:8* *4:3*

clarinet in E III *p dim...* *3:2* *7:8* *10:9* *5:4*

5 castanets *p dim...* *4:3* *4:3* *10:9* *4:3* *3:2* *3:2* *3:2* *3:2* *3:2*

4 Udu drums *p dim...*

(played) *p dim...* *4:3* *2* *4:3*

(sounding) *p dim...* *sul pont.*

27

violin

(msp)

(dim.)

5 16

4:3

3:2

9:8

3:2

4:3

7:8

3 8

7:6

5:4

7 16

clarinet in E_♭

(dim.)

3:2

6:7

3:2

3:2

3:2

3:2

3:2

5:4

5:6

4:3

5 castanets

4 Udu drums

(dim.)

lap steel guitar

(played)

(sounding)

(sul pont.)

9:10

3 3:2

6:5

4:5

(dim.)

31

violin

(msp)

(dim.)

7 16

3:2

6:7

4 8

9:8

4:3

4:3

9 16

-ppp

clarinet in E_♭

(dim.)

3:2

4:3

6:5

3:2

3:2

3:2

3:2

3:2

3:2

3:2

-ppp

5 castanets

4 Udu drums

(dim.)

-ppp

lap steel guitar

(played)

(sounding)

(sul pont.)

9:7

3 3:2

6:5

4:5

(dim.)

-ppp

33

violin

psp

9 16

13:9

4:5

mp

pp

5 8

9:10

3:2

III

IV

5:6

I

II

11 16

mf

pp

5 castanets

4 Udu drums

tr

tr

mp

ppp

mf

ppp

41

soprano

mf (all trills to upper semitone)

9/16 5/8 6/8 13/16 7/16 2/8 3/8

τε πτά λε ως ο λο με νας
te pta le s o lo me na s

alto

mf (all trills to upper semitone)

τε πτά λε ως ο λο με νας
te pta le s o lo me na s

counter-tenor

mf (all trills to upper semitone)

τε πτά λε ως ο λο με νας
te pta le s o lo me na s

oboe

mf (C key) (B key) (B3) (C key) (B2)

5 castanets

4 Udu drums

mf

cello

mf psp II (C key)

47

violin

3/8

5-6

7/16

9/16

4-3

4-3

4-3

11/16

5-6

7-5

13/16

ppp cresc...

clarinet in E_b

(R123)

7-6

(R123)

(E)+F₂

3-2

(L23)

(C₂)

(E)

(L123 +F₂+E)

(G₂)

(R123)

(E)

(R123)

8-7

5 castanets

8-7

7-6

8-7

4 Udu drums

ppp cresc...

lap steel guitar

(played)

4-3

(sounding)

ppp cresc...

51

violin

13/16

16-13

15/16

2/8

3-2

7/16

(cresc.)

ff

clarinet in E_b

(E)

(L23)

(L3+C₂)

(R12+E)

(L123 +F₂+E)

(R123)

(R12+E)

(C₂)

(L123 +F₂+E)

(R2)

(L3+C₂)

(R123)

(R12+E)

(R123)

(R123)

(cresc.)

ff

5 castanets

3-2

6-5

5-4

3-2

4 Udu drums

(cresc.)

ff

lap steel guitar

(played)

17-12

6-5

(sounding)

(cresc.)

ff

△ msp I II I II I II I

54 violin 7 16 5 16 7 16 9 16 11 16

soprano *f* *ff* dim...

alto *f* *ff* dim...

countertenor *f* *ff* dim...

clarinet in E *ff* *ppp* *ff* dim...

5 castanets *f* *ff* dim...

4 Udu drums *f* *ff* dim...

lap steel guitar (played) (vibr.) (sounding) *ff* *ppp* *ff* dim...

Lyrics: *āu* *hā a a a an* *py y y y y y y y* *pōs ro o o o o o o o os*

△ (msp) ----- nat msp ----- nat msp msp ----- nat msp ----- nat

58 violin 11 16 13 16 7 8 9 8

clarinet in E (dim.)

5 castanets (dim.)

4 Udu drums (dim.)

lap steel guitar (played) (sul pont.) (sounding) (dim.)

60

violin

9 8

msp --- nat 6:7 msp --- nat 3:2 msp sempre 6:7

(dim.)

7 16

nat

3:2 3:2 4:3

ff

2 8 3

soprano

ff

ai Bo ué va
a i t'ò me na

alto

ff

ai Bo ué va
a i t'ò me na

countertenor

ff

ai Bo ué va
a i t'ò me na

oboe

ff

clarinet in E

9:7 4:3

(dim.)

-p

5 castanets

10:9 6:7

(dim.)

-p

ff

4 Udu drums

(dim.)

-p

ff

lap steel guitar

(sul pont.) 5:4 8:7

(dim.)

-p

-p

cello

nat

1 (4:3) 1 (4:3)

con sord.

ff

\equiv

The musical score is for a scene from 'The Last Days of Pompeii'. It features six staves: violin, soprano, alto, counter-tenor, oboe, and cello. The vocal parts (soprano, alto, counter-tenor) have lyrics in both Greek and Italian. The instrumental parts (violin, oboe, cello) include dynamic markings such as (ppp) and (l). The score is divided into measures, with some measures containing multiple rests or specific performance instructions like (psp) and (l). The lyrics are:
 Greek: τέ τε λυ ουν ορ μιά
 Italian: te se n ho rma

69 **5** **16** **7** **16** **11** **16**

violin *msp* *pizz* *arco pst II* *mst (vibr. + gliss.)*

clarinet in E_b *ff* *p* *mp* *f* *mf* (slap tongue)

5 castanets *ff* *ff* *mf* *f* *mp* *mf*

4 Udu drums *ff* *ff* *mf* *f* *mp* *mf*

lap steel guitar (played) *ff* *ff* *f* *mf* *pp* *mf*

(sounding) *ff* *ff* *f* *mf* *pp* *mf*

sul pont. ① (gliss. + vibr.)

72 **11** **16** **8** **8** **11** **16**

violin *nat* *4:5* *clt mst* *msp* *arco mst* *4* *3* *2* *1*

clarinet in E_b *p* *mp* *pp* *p* *ppp* *pp* (throat-tremolo) *4:5* (grace-notes: open L.I. briefly)

5 castanets *p* *mp* *pp* *p* *ppp* *pp*

4 Udu drums *p* *mp* *pp* *p* *ppp* *pp*

lap steel guitar (played) *nat. ①* *open* *7:6* *place slide on strings* *sul pont. ③* *②* *①* *②* *3:2*

(sounding) *p* *mp* *pp* *p* *ppp* *pp*

Part 17 Hekabe-β follows without any break

17 Hekabe - β

♩ = 84

7 16

piccolo

bassoon

piccolo trumpet in B \flat

trombone

Hekabe (alto)

triple harp C

triple harp L

mp *mf* *f*

(senza sord.)

mp *mf* *f*

mp *mf* *f*

ppp *ppp* *ppp*

to to to

8:7 10:7

⑥

piccolo

bassoon

piccolo trumpet in B \flat

trombone

Hekabe (alto)

triple harp C

triple harp L

violin

ff *ff* *ff* *ff* *ppp* *ppp*

to to to

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

arco psp sempre

Add reverb to violin throughout ad lib.

234

piccolo (11)

bassoon

piccolo trumpet in B \flat

trombone

Hekabe (alto)

R

triple harp C

L

violin

violin (ppp)

piccolo (16)

bassoon

piccolo trumpet in B \flat (harmon)

trombone (harmon)

Hekabe (alto)

chorus I (soprano)

chorus II (alto)

R

triple harp C

L

violin

violin (ppp)

violin (mp ppp)

5 16

2 8

7 16

5 16

3 8

9:7

9:7

10:7

10:7

8:7

8:7

13:14

13:12

11:12

15:14

11:12

13:12

11:10

9:10

9:8

9:8

3:2

9:8

11:10

7:8

9:8

5:6

7:6

3:2

5:4

3:2

take harmon mute (stem in)

take harmon mute (stem in)

(R23)

3 8

5 16

I (23) - holding G#

(F valve) - holding G

Κρό—νι—ε, πρύ—τα—νι Φρύ—γι—ε, γε—νέ—τα πά—τερ ἄ—νά—ξι—α
kro ni e pry ta ni p'ry gi e ge ne ta pa ter a-na-ksti-a

(secco - damp each note as quickly as possible!)

(l.v. sempre)

τῆς Δαρδα—νί—ου γο—νάς— τὰ δ' οἴ—α πᾶ—σχο—μεν δέ—δορ—κας;
te-s da-rda-ni-o go-na-s ta-do-ia pa-sko-men de-do-rkas?

δέ—δορ—κεν' δέ—δορ—κεν' κεν' κεν'
de-do-rke-n de-do-rke-n rke-n n

3 8 7 16 4 8 7 16

piccolo

bassoon

piccolo trumpet in B \flat (senza sord.)

trombone (senza sord.)

Hekabe (alto)

chorus I (soprano)

chorus II (alto)

R

C

L

triple harp

violin

mf *f* *mp* *mp* *ff*

mf *f* *mp* *mp* *ff*

p *f* *6.7*

f *ff* *mf* *mp* *fff*

f *ff* *mf* *mp* *fff*

f *ff* *mf* *mp* *fff* *p*

(ppp)

α $\delta\epsilon$ $\mu\epsilon$ $\gamma\alpha$ $\lambda\acute{o}$ $\pi\omicron$ $\lambda\iota\varsigma$ α $\pi\omicron$ $\lambda\iota\varsigma$ \omicron $\lambda\omega$ $\lambda\epsilon\nu$ $\omicron\upsilon\delta'$ $\acute{\epsilon}\tau'$ $\acute{\epsilon}\sigma$ $\tau\iota$ $\tau\rho\omicron\iota$ α

ha-de-me-ga-lo-po-lis a-po-li-s o-lo-len o-de-i e-sti-tro-ia

α $\delta\epsilon$ $\mu\epsilon$ $\gamma\alpha$ $\lambda\acute{o}$ $\pi\omicron$ $\lambda\iota\varsigma$ α $\pi\omicron$ $\lambda\iota\varsigma$ \omicron $\lambda\omega$ $\lambda\epsilon\nu$ $\omicron\upsilon\delta'$ $\acute{\epsilon}\tau'$ $\acute{\epsilon}\sigma$ $\tau\iota$ $\tau\rho\omicron\iota$ α

ha-de-me-ga-lo-po-lis a-po-li-s o-lo-len o-de-i e-sti-tro-ia

γ

piccolo (35) 9 16 *(pp)* 5:4 *fff* 17:12 *p* *ppp*

bassoon 3:2 3:2 *ppp* 17:12 *fff* *p* *ppp* *p*

piccolo trumpet in B_♭ (senza sord.) 5:4 *(pp)* *fff* *ppp* *p*

trombone (harmon.) 4:5 11:8 *ppp* *mf* *f* 2:6

TE TEI χε ων. i te te ik^he ο

TE λόγ χαι. i te lo ηk^ha i

TE λόγ χαι. i te lo ηk^ha i

R (nat)

triple harp C *fff*

L

violin (psp) *(ppp)*

VI^h V V^h IV III^h IV

i ω γα τρο-φι-με i ο ga tro-p^hi-me

This musical score is for the opera 'The Death of Socrates' by Philip Glass. It features a variety of instruments and vocalists. The instruments include piccolo, bassoon, piccolo trumpet in Bb, trombone (harmon), triple harp, and violin. The vocalists include Hekabe (alto), Chorus I (soprano), and Chorus II (alto). The score is written in 4/4 time and includes Greek lyrics. The music is characterized by its minimalist style, with repetitive rhythmic patterns and a focus on texture and dynamics. The score is divided into measures, with some measures containing multiple rests. The dynamics range from ppp (pianissimo) to f (forte). The tempo is marked 'molto vibr.' (very vibrating). The score includes a variety of musical notations, including notes, rests, and articulation marks. The lyrics are in Greek and include the names of the characters and the title of the opera.

Measures: 38, 9, 16, 5, 16, 7, 16

Instruments: piccolo, bassoon, piccolo trumpet in B \flat , trombone (harmon), Hekabe (alto), chorus I (soprano), chorus II (alto), R, triple harp C, L, violin

Lyrics:

τῶν ἐμῶν τέκνων.
to n e mo n te kna n

ὦ τέκνα
o te kna

κλύετε
kly e te

Dynamics: *mp*, *mf*, *ff*, *f*, *ppp*

Tempo: *molto vibr.*

Articulation: *(gliss.)*, *(psp)*

7 16 6:5 8:7 6:7 9 16

piccolo *p*

bassoon *p* *ppp* *mp*

piccolo trumpet in B_♭ *p* etc. (multiphonics are intended as colourations of the upper pitches rather than as dyads!) *ppp* *mp*

trombone *p* remove mute

Hekabe (alto) *p* *ppp*

μα — θε — τε — ματ — ρός — αὐ — δάν.
ma — t^hc — t^c — ma — t^ro — s a — u — da — n

(throat-flutter)

chorus II (alto) *p* *ppp*

ι — α — λέ — μωι — τούς — θα — νό — ν — τας — α — πύ — εις.
i — a — le — mo — i lo — s t^ha — n^o — n — t^as — a — p^y — c — is

R

triple harp C *gliss. with backs of fingernails*

L *pp*

violin (psp) *(ppp)*

9 16 5 16 9 16 3 8

piccolo *ppp* *ppp* *ppp* *ppp*

bassoon *ppp* *ppp* *ppp* *ppp*

piccolo trumpet in B_♭ *ppp* *ppp* *ppp* *ppp*

trombone (senza sord.) *ppp* *ppp* *ppp* *ppp*

Hekabe (alto) *mp* *mf* *mp sempre*

γε — ραι — ά — γ'ές — πέ — δον — τι — θεϊ — σα — μέ — λε' — έ — μα — και — χερ — οι — γαι — αν — κτυ — ποῦ — σα
ge — ra — ia — ge — s pe — do — n ti — t^hc — isa — me — le — e — ma ka — i k^c — r — si ga — ia — n kty — po — sa

chorus I (soprano) *p*

δι — ά — δο — χά — σοι γό — νυ — τί — θη — μι — γαι — αι
di — a — do — k^a — so — i go — ny — ti — t^he — mi — ga — ia — i

R

triple harp C *p* *mp*

L

violin (psp) (sul I) *ffppp*

* (brief swells in the continuous sound, two degrees higher than the prevailing dynamic)

50 **3** **5** **3** **5** **16**

piccolo *pp* *mp*

bassoon *pp* *mp*

piccolo trumpet in B \flat *pp* *mp*

trombone *pp* *mp*

Hekabe (alto) *mp* *mf*

chorus I (soprano) *mp* *mf*

R *f*

triple harp C

L

violin *(psp)* *(ppp)* *p-ppp* *P-PPP* *P-PPP* *P-PPP* *P-PPP* *P-PPP* *P-PPP* *P-PPP* *P-PPP* *P-PPP*

54 **5** **3** **5** **7** **5** **16**

piccolo *f* *ppp* *ppp* *pp* *ppp*

bassoon *ppp* *pp* *ppp*

piccolo trumpet in B \flat *f* *ppp* *pp* *ppp* *pp* *ppp*

trombone *ppp* *pp* *ppp* *ppp* *ppp*

Hekabe (alto) *pp* *pp* *p*

chorus II (alto) *pp* *p*

R *f* *ppp sub.*

triple harp C

L

violin *(psp)* *P-PPP*

δια — σαίς. is
 di — sa — is
 τους — έ — μούς — κα — λού — σα — νε — ρο — θεν — άθ — λί — ο — υς — ά — κοί — τας.
 to — s e — mo — s ka — lo — sa ne — it'e — n a — ti — o — s a — ko — ita — s
 α — γο — με — θα — φε — ρό — μεθ' — δού —
 a — go — me — t'a — p'e — to — me — t' — do —
 αλ — γος — αλ — γος — βο — αις.
 a — lgo — s al — go — s bo — a — is

5 16 4 8 5 8 3 16 5 16

Flute I

Flute II

Oboe

Clarinet

Bassoon

Violin I

Violin II

Violoncello

Double Bass

Narrator (Soprano)

Mother (Soprano)

Father (Bass)

Lyrics:

—λει—ον ὑ—πὸ μέ—λαθ—ρον.
—le—io—n hy-po me—la-t'ron

ὦ
—o—

Πρί—α—με Πρί—α—με οὐ μέν
pri—a-me pri—a-me sy men

ἐκ
c—k

πάτ—ρας γ' ἐ—μᾶς.
pa-t'ra-s ge—ma s

(ppp) sul III pp-ppp

[illegible]

75

alto flute

3 8 (increasingly breathy sound) 4 8 (almost a whisper) 9 16 5 16 2 8

bassoon

piccolo trumpet in B \flat

trombone (harmon)

Hekabe (alto)

τὰν φό-νι-ον ἔ-χε-τε φλό-γα δο-ρός τε λόγ-χαν
tan p^ho-ni-on e-k^he-te p^hlo-ga do-ros te lo-gk^ha-n

chorus II (alto)

τάχ-ες φί-λαν γὰν πε-σεισθ' ἄ-νώ-νυ-μοι.
ta-k^he s p^hi-la-n ga-r pe-se ist^ha nō ny-mo.

violin

(psp sul IV)

ppp

79

alto flute

2 8 5 8 7 16

bassoon

trombone

Hekabe (alto)

κό-νις δῖ-σα καπ-νώι πτε-ρυ-γι πρὸς αἰ-θέ-ρα ἅα-τον οἱ-κων ἐ-μῶν με-θῆ-σει.
ko-ni s di-sa ka-pno i pte-ry-gi pro s a i t^he-ra a isto n o iko e-mō n me-t^he-se

chorus II (alto)

nat

triple harp C

triple harp L

violin

mp

msp sul IV, flautando almost on the bridge (with unpredictable high harmonics)

ppp

(R123)

83

alto flute

pp

take piccolo

ppp

(multiphonic until end of bar 88)

6.7

(timbre-trill)

bassoon

pp

ppp

piccolo trumpet in B \flat

10.7

p

ppp

123

(4) holding D \sharp

trombone

(senza sord.)

ppp

Hekabe (alto)

pp

ppp

chorus I (soprano)

p

8.7

9.7

ppp

ppp

11.14

ὁ νομα δὲ γὰρ ἅφα νῆς εἰσιν οὐδ' ἔτι ἔστιν

o no ma de ga sa pa ne se isi n

chorus II (alto)

pp

10.7

ppp

ἄλ-λαί δ' ἄλ-λο φροῦ-δον, α-λαί i da-lo p $\acute{\alpha}$ ro do n

(table) bisbigliando

R

C

L

triple harp

pp

ppp

violin

(sim.)

(ppp)

psp sul IV

(ppp)

[illegible]

↑
Part 18 wound V begins at this point (contrabass clarinet and electronics)

3
8
(95)

alto flute

3
8

bassoon

piccolo trumpet in B \flat (harmon)

trombone

Hekabe (alto)

тро — ме — ра
tro — me — ra

тро — ме — ра
tro — me — ra

μέ — λε — α,
me le a

φε — ρετ' — ε — μόν
p'e ret' e mon

ἱχ — νος — ἱτ' — ε — πι — δο — υ — λει —
ik' nos it' e pi do u lei —

R

triple harp C

L

violin

(psp sul IV)

gradual transition through harmonics down to open G

ppp

ffppp

97

alto flute $\frac{3}{8}$ $\frac{3}{16}$ $\frac{4}{8}$ $\frac{9}{16}$

bassoon $\frac{5}{16}$ mp

piccolo trumpet in B \flat (harmon) $\frac{11}{12}$ mp

trombone $\frac{7}{16}$ mp

Hekabe (alto) (mp) $\frac{4}{3}$

chorus I (soprano) pp

chorus II (alto) pp

R

triple harp C p (octave harmonic!)

L

violin

ov — α — μέ — ραν βί — ου.
io — n a — me — ra — n bi — o

i — ω — τὰ — λαι — να πό — λης.
i — ο — ta — la — ina po — li — s

98

Hekabe (alto) ppp (throat-flutter) $\frac{9}{16}$ $\frac{4}{3}$ $\frac{6}{5}$ $\frac{4}{3}$ $\frac{4}{8}$ $\frac{4}{3}$ $\frac{4}{3}$

chorus I (soprano) ppp (throat-flutter) $\frac{4}{3}$ $\frac{6}{5}$ $\frac{4}{3}$ $\frac{4}{3}$ $\frac{4}{3}$ $\frac{4}{3}$

chorus II (alto) ppp (throat-flutter) $\frac{4}{3}$ $\frac{6}{5}$ $\frac{4}{3}$ $\frac{4}{3}$ $\frac{4}{3}$ $\frac{4}{3}$

violin

ὁ — μως δὲ πρό — φε — ρε πό — δα σὸν ἔ — πῃ πλά — τας Ἀ — χαι — ων.
ho — mos de pro — p^ee — re po — da son e — pi pla — ta — s a — k^aa i ο — n

Part 18 wound 5 continues without any break
(violin, electric lap steel guitar, percussion)

 $\text{♩} = 84$ Contrabass clarinet and electronics begin during the previous section, *Hekabe-beta*.
When *woundV* is performed as part of *wound* for violin and ensemble, it consists only of the parts for violin, percussion and lap steel guitar.

♩ = 84

Contrabass clarinet and electronics begin during the previous section, *Hekabe-beta*. When *wound V* is performed as part of *wound* for violin and ensemble, it consists only of the parts for violin, percussion and lap steel guitar.

The musical score consists of two staves. The top staff is for the Contrabass Clarinet, and the bottom staff is for Electronics (Laptop/Keyboard). Both parts begin with a tempo marking of ♩ = 84. The Contrabass Clarinet part features a series of rhythmic patterns indicated by numbers and flags above the staff: 7/16, 5/16, 13/16, 3/8, 6/8, 3/8, 3/16, 4/8, 9/16, and 4/8. The Electronics part features a series of rhythmic patterns indicated by numbers and flags above the staff: 7/16, 5/16, 13/16, 3/8, 6/8, 3/8, 3/16, 4/8, 9/16, and 4/8. Both parts are marked with *ppppp* and *cresc. poco a poco... (entry should be almost imperceptible)*.

contrabass clarinet

ppppp cresc. poco a poco... (entry should be almost imperceptible)

low E₂ in unison with contrabass clarinet, gradually and subtly changing in timbre and intonation

electronics (laptop/keyboard)

ppppp cresc. poco a poco... (entry should be almost imperceptible)

Musical score for "The Day After Tomorrow" by The Roots. The score is for a live performance and includes parts for Violin, 2 Bongos/3 Congas, Lap Steel Guitar (played and sounding), Contrabass Clarinet, and Electronics (laptop/keyboard). The tempo is 54 BPM. The score is divided into measures 11, 16, 10, 16, and 9. Above the measures are performance instructions: "mst", "pst", "nat", "nat", "psp", "nat", "psp", "nat", "mst", "mst". Above measure 11 is a circled "11". Above measure 16 is a circled "16". Above measure 10 is a circled "10". Above measure 16 is a circled "16". Above measure 9 is a circled "9". The score includes various musical notations such as notes, rests, and dynamic markings like "ff" and "mp".

Violin 13 9 16 8 16 7 16

2 bongos
3 congas

lap steel guitar
(played)
(sounding)

baritone

contrabass
clarinet

electronics
(laptop/
keyboard)

nat psp 9-7 8-9 10-9 msp 6-5 10-8 10-12 nat

[*fff* → *mf*] [*fff* → *mp*] [*ff*] [*fff*] [*fff*] [*ppp* → *f*] [*fff* → *mf*] [*ff*]

13-9 3-2 10-11 7-8

[*ff*] [*ff* → *f*] [*f*] [*p* → *ff* → *p*] [*mp* → *f*] [*fff*]

9-10 11-9 8-7 12-8 vibr. 11-10

[*fff*] [*ff* → *p*] [*mf* → *fff*] [*ff*] [*fff* → *pp*] [*ff*] [*f*] [*p*] [*fff*] [*ff* → *mp*] [*f*] [*fff*]

f e

f sub.

(*mp*)

Violin 15 7 16 6 16 9 16

2 bongos
3 congas

lap steel guitar
(played)
(sounding)

soprano

baritone

alto flute

contrabass
clarinet

electronics
(laptop/
keyboard)

nat psp 7-6 3-2 12-9 msp 7-6 7-6 4-3

[*f* → *p*] [*ff*] [*fff*] [*ff*] [*f*] [*ff*] [*ff*]

5-4 9-7 11-8 9-6 7-6

[*pp* → *ff*] [*p* → *f* → *mp*] [*mp* → *ff*] [*mp* → *f*] [*ff*] [*fff*] [*f*]

nat sul pont. 8-7 9-8 (vibr. gliss.) 8-6 sul pont.

[*ppp* → *fff*] [*f*] [*ff* → *mp*] [*fff*] [*ff*] [*mp*]

f gi

mp

f

mp sempre

(*mp*)

(17)

violin

9 16

(psp) msp psp mst nat msp

12:9 15:12

8 16

nat 7:6 gett. 1 2 3 4 3 2 pp

nat vibr. 3:2

7 16

2 bongos

3 congas

10:13 11:10 7:8 6:4

(f) pp ff mf fff p ff p

(played)

lap steel guitar

(4) vibr. (sul pont.) ⑤ vibr. ④ sul pont. nat nat 11:8 sul pont. nat

(sounding)

ff ppp mf p fff f [mp] ff [mf] pp

soprano

mp mf

bt

(adjust pitch slightly to seventh partial of low E₂ in electronic part)

mf f

alto

ein Rei

alto flute

mp sempre

contrabass clarinet

(mp)

flugelhorn in B_♭

(adjust pitch slightly to seventh partial of low concert E₂ in electronic part)

f

electronics (laptop/keyboard)

(mp)

19

violin

7 16

mst

nat (non gettato!)

9:7

6:5

6 16

6:7

5:6

nat II III IV III

5 16

2 bongos

3 congas

ff

ff

mp

ff

f

ff

mp

mf

(played)

lap steel guitar

(sounding)

(d)

nat

11:9

8:7

10:9

6

6:5

sul pont. ③ ② ③ ② ③ ②

[pp] [mf]

[ff]

[mf]

[p] [f]

soprano

mp

wo

al

alto

ch

alto flute

(mp)

english horn

(adjust pitch slightly to thirteenth partial of low concert E₂ in electronic part)

f

contrabass clarinet

(mp)

flugelhorn in B \flat

mp sempre

electronics (laptop/keyboard)

(mp)

-----> psp

21 5 16

violin

psp

[*fff*]

7 16

mst

[*f*]

8:7

msp -----> psp

III IV III II

6 16

mf *ppp*

4:5

2 bongos
3 congas

pp

mf

14:11

pp *f*

(played)

lap steel guitar

(4) nat.

6:5 8:7

6:7

[*ppp*] *ff* [*fff*]

soprano

mp

le s

alto

f

rei

alto flute

(*mp*)

english horn

mp sempre

contrabass
clarinet

(*mp*)

alto
saxophone

f

flugelhorn
in B \flat

(*mp*)

electronics
(laptop/
keyboard)

(*mp*)

violin (23) $\frac{6}{16}$ *p* *msp* $\frac{8:6}{6:7}$ *ff* $\frac{5}{16}$ *[mf]* $\frac{4}{16}$ *(gliss. + vibr.)* $\frac{3:2}{1}$

2 bongos $\frac{7:6}{1}$ *ppp* *fff* *mf* *p* *f*

3 congas $\frac{10:9}{1}$ $\frac{6:5}{1}$ $\frac{10:11}{1}$

lap steel guitar (played) $\frac{7:5}{1}$ $\frac{5:4}{1}$

(sounding) $\frac{11:10}{1}$ $\frac{7:5}{1}$ $\frac{5:4}{1}$ *pp* *f* *mp* *fff* *[mp]* *ff*

alto *mp* *f* *(mp)*

baritone *f* *(mp)*

alto flute *(mp)*

english horn *(mp)*

contrabass clarinet *(mp)*

alto saxophone *mp* *sempre*

flugelhorn in B \flat *(mp)*

contrabass *arco psp sul l* *f* *(mp)*

electronics (laptop/keyboard) *(mp)*

Part 19 Germania continues without any break

19 Germania

257

$\text{♩} = 40$ (continuing directly on from wound V)

2/8 3/8 4/8 2/8

alto flute *(mp)* *mf*

english horn *(mp)* *mf*

contrabass clarinet *(mp)* *mf*

alto saxophone *(mp)* *mf*

bassoon *mp* *ppp* sub. *mf* sub.

flugelhorn in B \flat *(mp)* *mf*

trombone (harmon mute, stem in) *mp* *ppp* sub. *mf* sub.

percussion
marimba medium-soft sticks (for as continuous a sound as possible) *mf* 1

(for tuning see preface to score of wound) ④ sempre - sounds as written

lap steel guitar (with E-Bow) *ppp* *mf* sub.

soprano *ppp* 5-6 *pp* 5-6 *p* 5-6 (one by one submerging into the string texture)

alto *ppp* 5-6 *p* 5-6

baritone *ppp* 5-6 *p* 5-6

violin arco nat sempre sul II *mp* *ppp* sub. msp ♯ *mf* sub. sub. nat

viola arco nat sempre sul III *mp* *ppp* sub. msp ♯ *mf* sub. sub. nat

cello arco nat sempre sul IV *mp* *ppp* sub. msp ♯ *mf* sub. sub. nat

contrabass (arco psp sul I) *(mp)* *mf* (sempre sim.)

electronics (laptop/ keyboard) (sim. - low E \flat) *(mp)* *mf*

*The passages in "harmonics" are intended to alternate abruptly with the non-"harmonic" glissandi as if the music suddenly passes behind a frosted glass surface causing its outlines to disintegrate, and then just as suddenly emerges again into full view.

⑥

2/8 4/8 6/8 15/8

alto flute

english horn

contrabass clarinet

alto saxophone

bassoon

flugelhorn in B \flat

trombone (harmon mute, stem in)

percussion marimba

lap steel guitar (with E-Bow)

soprano

alto

baritone

violin

viola

cello

contrabass

electronics (laptop/keyboard)

pp sub. *f sub.* *p sub.* *f*

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

ha— t au— ch

ha— t au— ch

ha— t au— ch

sub. msp \diamond sub. nat. \bullet sub. msp \diamond

pp sub. *f sub.* *p sub.* *p sub.*

pp sub. *f sub.* *p sub.* *p sub.*

pp sub. *f sub.* *p sub.* *p sub.*

f

[illegible]

[illegible]

5/8 11 (general pause of 16.5 seconds) 4/8 3/8 4/8 3/8 4/8

alto flute

2 soprano recorders

english horn

contrabass clarinet

alto saxophone

bassoon

flugelhorn in Bb

percussion blocks & slit drums (see score of section 2 Politeia for layout of notation) medium-hard mallets

triple harp R C L

lap steel guitar (with E-Bow)

soprano

alto

baritone

violin nat.

viola

cello

contrabass

mp

p

(rapid staccato articulation without tongue touching reed)

To

To

To

mst

psp sul II

msp

nat

p

262 ⁽²¹⁾ **4** **8** **3** **8**

alto flute *pp* *ppp* *fff*

2 soprano recorders *pp* *ppp* *fff* (1 recorder only!)

english horn *pp* *ppp* *fff*

contrabass clarinet *ppp* *fff*

alto saxophone *pp* *ppp* *fff*

bassoon *ppp* *fff*

flugelhorn in B \flat *pp* *ppp* *fff*

trombone (harmon mute, stem in) *pp* *ppp* *f poss.* remove stem of harmon

percussion blocks & slit drums *mp* *mf*

R triple harp C *mp* *mf*

L

lap steel guitar (with E-Bow) *ppp* *fff*

soprano *pp* *ppp* *pp* ten re i ch.

alto *pp* *ppp* *pp* ten re i ch.

baritone *pp* *ppp* *pp* ten re i ch.

violin *pp* mst sul III

viola *pp* msp sul I (♯) nat. sul I

cello *pp* nat. mst

contrabass *pp* msp

electronics (laptop/keyboard)

* "vocal fry" consisting of single impulses which transform gradually from the [a] phoneme to [l].

20 ON

duration: approximately 20 minutes

ON is an extended and unrestricted improvisation for the entire ensemble, given its unforeseeable musical identity by the experience of the preceding music and facilitated by a structural framework allowing for (but not prescribing) the free incorporation of recapitulatory material from earlier sections as well as providing a guide to the passage of time which might assist performers in pacing and structuring their contributions. The responsibility for deciding on the appropriateness of any contribution lies completely with the individual players, though it might be considered important to be constantly aware of whether and to what extent one's contribution can be affected by others (potentially or actually), and whether and to what extent one's contribution can affect others, particularly in the context of a contribution with a tendency to dominate, or on the other hand one with a tendency to disappear into an undifferentiated background. Each contribution is an act of "orchestration" as much as anything else.

The approximate timings of the twenty conducted cues are shown in the table below, reproducing the formal proportions of the entire *CONSTRUCTION* at a rate of about 10 seconds for each minute, though this is intended as a rough guide rather than a prescription, and the conductor may vary it spontaneously in response to musical events. On each cue the conductor should gradually bring his hands inwards from widely-spread to together over the course of between 5 and 30 seconds - the conductor may choose and vary the duration as he/she feels appropriate, though obviously some sections are extremely short and could be either entirely occupied by a "slower" cue or concluded by a very "quick" one. The conductor should also be able to make clear which cue is being given for any performers who have been following their own direction independently of the cued sections. Performers may also use a cue simply to coordinate beginnings or endings of or changes within their activity. The table also shows which of the preceding nineteen sections might be used by any player(s) as a starting-point for their improvisation, or a contrast to it or any other kind of relationship the player(s) might find appropriate. Obviously it will usually be found more practical to use materials in **ON** which one has learned and performed oneself in the preceding music, although this is not mandatory. It is also by no means mandatory, when using previously-played material, to use the same instrument it was originally scored for. The eventual network of sonic-structural relationships in **ON** will typically embrace responses in terms of both improvisational and precomposed material to both improvisational and precomposed music played by both oneself and by others.

The conductor may also take part in the improvisations so long as this does not conflict with the cues, and in particular, after the final cue when no more conducting will take place, it would be appropriate if practical for the conductor to join the ensemble both sonically and physically. In the first complete performance, conductor Eugene Ughetti joined Domenico Melchiorre on percussion.

Versions of **ON** with shorter durations and smaller instrumentations may also be devised. The first performances, for example, had a duration of about 6 minutes, used an ensemble of flute, two clarinets, trumpet, electric guitar, cello and electronics; the strings and winds had their respective parts from part 6 *heliocentric* as basic material. In such versions the composition is of course not conditioned by the structural-expressive weight of 100 minutes of preceding music, but nevertheless opens unforeseeable possibilities for the notated material as "seeds" for spontaneous elaboration.

<u>section</u>	<u>start time</u>	<u>duration</u>	<u>material source</u>
1	0'00"	20"	<i>strange lines and distances</i>
2	0'20"	1'30"	<i>Politeia</i>
3	1'50"	40"	<i>Hekabe-alpha</i>
4	2'30"	20"	<i>wound 1</i>
5	2'50"	40"	<i>Kassandra</i>
6	3'30"	2'30"	<i>heliocentric</i>
7	6'00"	1'00"	<i>Omaggio a Chirico</i>
8	7'00"	40"	<i>Andromakhe</i>
9	7'40"	40"	<i>wound 2</i>
10	8'20"	1'10"	<i>news from nowhere</i>
11	9'30"	30"	<i>storming</i>
12	10'00"	40"	<i>Helene</i>
13	10'40"	50"	<i>wound 3</i>
14	11'30"	1'50"	<i>Island</i>
15	13'20"	1'50"	<i>Simorgh</i>
16	15'10"	30"	<i>wound 4</i>
17	15'40"	40"	<i>Hekabe-beta</i>
18	16'20"	10"	<i>wound 5</i>
19	16'30"	30"	<i>Germania</i>
20	17'00"	3'00"
end	20'00"		