

Richard Barrett

# *CONSTRUCTION*

2003-2011  
voices, ensemble and electronics

full score

... 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)  
pre-recorded 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-<math>\alpha</math></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-<math>\beta</math></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:**  $\flat \flat \flat \flat \sharp \sharp \sharp \sharp$  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 staff 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:**  $\triangle$  = "pizzicato";  $\diamond$  = "breathy" sound (as opposed to  $\bullet$ )

#### 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:

$\circ$  or  $\triangleright$  = slaptongue (not necessarily staccato!)  $\text{H}$  = 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.

$\diamond$  = 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 B $\flat$ (left thumb)	2 = open low B $\flat$
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 B $\flat$ (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:

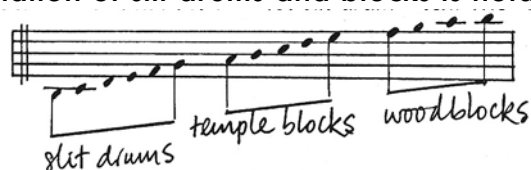
part 2 *Politeia*, part 12 *Helene* and part 19 *Germania*

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*

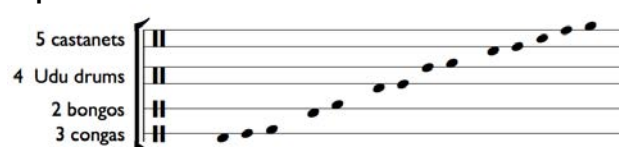
5 castanets, fixed to a board to form a "keyboard"

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:



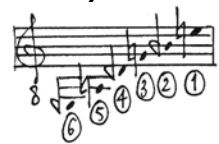
For the Udu drums, ○ ● indicate an open stroke (on the side of the drum), a half-closed stroke (on the hole, partially covering it) and a closed stroke (sealing the hole with the palm of the hand). Transitions between these strokes also occur.

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:

- 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.
- Fingernail technique (or E-Bow) is assumed throughout, although plectra may be used where convenient.
- For natural harmonics, the fingered pitch is notated using diamond-shaped noteheads.
- 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:

- 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.
- applies equalisation to the acoustic output of the guitar so as to merge with the (amplified) baroque harp into a single complex instrument.
- 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!
- 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.
- 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:

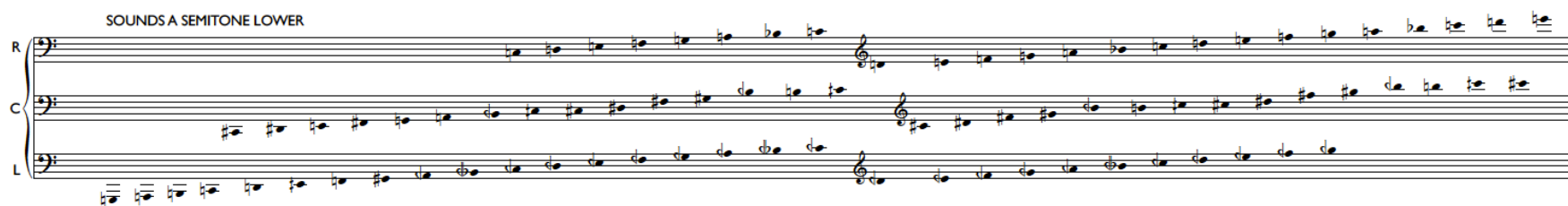


A volume pedal is used to assist the dynamic changes produced with the volume knob; a "traditional" lap steel sound is preferable, without much in the way of added effects, except in part V in which distortion is added.

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)  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$  = 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 articulatory 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- $\alpha$* (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 acoustics 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	<i>NO</i>	orchestra	21'
2	<i>Dying Words</i>	voice, flute, piano, electronics	50'
3	<i>cell</i>	alto saxophone, accordion, contrabass	14'
4	<i>L</i>	music theatre	75'
5	<i>Mesopotamia</i>	17 instruments & electronics	25'
6	<i>IF</i>	orchestra	16'
7	<i>nacht und träume</i>	cello, piano, electronics	20'
8	<i>CONSTRUCTION</i>	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 ( <i>The Trojan Women</i> )	CYCLE 4 (violin solos)
1	<i>strange lines and distances</i> (2')	<i>Politeia</i> (9')	<i>Hekabe-a</i> (4')	<i>wound I</i> (2')
2				
3				
4	<i>Omaggio a Chirico</i> (6')	<i>heliocentric</i> (15')	<i>Kassandra</i> (4')	<i>wound II</i> (4')
5				
6				
7				
8	<i>storming</i> (3')	<i>news from nowhere</i> (7')	<i>Andromakhe</i> (4')	<i>wound III</i> (5')
9				
10				
11	<i>Simorgh</i> (11')	<i>island</i> (11')	<i>Helene</i> (4')	<i>wound IV</i> (3')
12				
13				
14				
15	<i>ON</i> (20')	<i>Germania</i> (2')	<i>Hekabe-b</i> (4')	<i>wound V</i> (1')
16				
17				
18				
19				
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)



# 2 Politeia

(A) ♩ = 72

**3** all sounds with slaptongue until end of bar 12

Musical score for measures 1-12, featuring tenor saxophone, baritone saxophone, bass saxophone, bassoon, trombone (straight mute), violin, viola, and cello. The score includes dynamic markings such as *fff* *sempre* and *ff*, and performance instructions like "sustained pitches 'cross-fade' between bassoon and trombone, with overall loudness remaining as constant as possible!" and "arco psp".

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

Musical score for measures 13-24, continuing the instrumentation from the previous section. It includes dynamic markings such as *fff* and *ff*, and performance instructions like "arco psp".



⑦

tenor saxophone *fff*

baritone saxophone *fff*

bass saxophone *fff*

bassoon *ff* 5-6

trombone (straight mute) *ff* 5-6

violin *fff* 3-2

viola *fff* 3-2

cello *fff* 3-2



⑩

5 16

tenor saxophone *fff*

baritone saxophone *fff*

bass saxophone *fff*

bassoon *ff* 5-6

trombone (straight mute) *ff* 5-6 via sord.

violin *fff* 3-2

viola *fff* 3-2

cello *fff* 3-2

(B) The quintet (recorder, flugelhorn, marimba, harp and guitar) enters here and plays conducted alongside the saxes and strings until the end of bar 36

12

5 16 (normal staccato from here onwards) 2 8 7 16 2 8

tenor saxophone  
sub. *mp* sempre  
(normal staccato from here onwards)

baritone saxophone  
sub. *mp* sempre  
(normal staccato from here onwards)

bass saxophone  
sub. *mp* sempre

violin  
*mp* sub.  
3:2

viola  
*mp* sub.  
3:2

cello  
*mp* sempre  
3:2

16 2 8 4 8 6 8

tenor saxophone  
(*mp*)

baritone saxophone  
(*mp*)

bass saxophone  
(*mp*)

violin  
(*mp*)  
3:2

viola  
(*mp*)  
3:2

cello  
(*mp*)  
3:2

19 6 8 3 8 7 16

tenor saxophone  
(*mp*)

baritone saxophone  
(*mp*)

bass saxophone  
(*mp*)

violin  
(*mp*)  
3:2

viola  
(*mp*)  
3:2

cello  
(*mp*)  
3:2

21

7 16

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

22

4 8 9 16

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

23

9 16 4 8 2 8 6 8

tenor saxophone (mp)

baritone saxophone (mp)

bass saxophone (mp)

violin (mp)

viola (mp)

cello (mp)

26 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 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)

34

4 3

tenor saxophone *(mp)*

baritone saxophone *(mp)*

bass saxophone *(mp)*

violin

viola *con sord.*

cello

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

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

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

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

percussion blocks & slit drums *f* *mf* *ppp* *mf* *scmpre*

triple harp R C L *f* *f* *p*

electric guitar (E-Bow) ③ ② J① ② *f sempre*

table

9:8 F 4:5 F 8:7 F 9:7 F 4:5 F 4:5 F 4:5 F









♩ = 96

9" senza tempo

2/8

5/8

37

tenor saxophone

baritone saxophone

bass saxophone

bassoon

trombone

violin (con sord.)

viola (con sord.)

cello

*pppp* *f* *p sempre* *sub. p sempre* *p sempre* *p sempre* *p sempre* *p sempre*

(no tongued articulation between legato pitches! but don't connect them directly with glissandi, instead always switching to a different partial, with slight instantaneous adjustment of slide where necessary)

arco msp sempre sul II (don't minimise irregularities in pitch when one finger has to make room for another!) 2 1 2 1

arco msp sempre sul I (don't minimise irregularities in pitch when one finger has to make room for another!) 4 3 2 1 3 2

arco nat. (senza sord.) 3:2 6:5



40

tenor saxophone

baritone saxophone

bass saxophone

bassoon

trombone

violin (con sord.)

viola (con sord.)

cello

*p* *p* *p* *p* *p* *(msp)* *(msp)* *(nat.)*

5/8 3/8 4/8

3:2 3:2 3:2 6:5 4:3 3:2 4:5 3:2 9:7 3:2 9:7 13:10 5:6 3:2 3:2 3:2 6:5 2 3 4 3 2 1 3 2 3 1 2 3 1 2 3 1 2 3 2 1 2 1 2 3 1 2 3 4 3 2 1 2 3 2 1 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) (msp) 1 3 2 4 3 2 3 2

viola (con sord.) (p) (msp) 2 3 4 1 3 2 3 2 4 2 1 2 1 2 3

cello (p) (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) (msp) 3 6:7 1 2 1 2 1

viola (con sord.) (p) 2 3 4 msp 1 2 1 2 3 4 2 3 11:8

cello (p) (nat.) 3:2 3:2 3:2 3:2 7:8

**D** The quintet enters here and plays conducted alongside this octet, continuing after the octet stops at the end of bar 57

Musical score for measures 50-57. The score is in 4/8 time. It features seven staves: tenor saxophone, baritone saxophone, bass saxophone, bassoon, trombone, violin (con sord.), viola (con sord.), and cello. The tenor saxophone part has a measure rest in bar 50 and begins in bar 51. The baritone saxophone part begins in bar 50. The bass saxophone part begins in bar 51. The bassoon part begins in bar 50. The trombone part begins in bar 51. The violin part begins in bar 50. The viola part begins in bar 51. The cello part begins in bar 50. The score includes various musical notations such as slurs, ties, and dynamic markings like *(p)* and *(msp)*. Measure numbers 4, 8, 32, and 5 are indicated above the staves.

Musical score for measures 58-65. The score is in 4/8 time. It features seven staves: tenor saxophone, baritone saxophone, bass saxophone, bassoon, trombone, violin (con sord.), viola (con sord.), and cello. The tenor saxophone part begins in bar 58. The baritone saxophone part begins in bar 58. The bass saxophone part begins in bar 58. The bassoon part begins in bar 58. The trombone part begins in bar 58. The violin part begins in bar 58. The viola part begins in bar 58. The cello part begins in bar 58. The score includes various musical notations such as slurs, ties, and dynamic markings like *(p)* and *(msp)*. Measure numbers 5, 8, and 3 are indicated above the staves.



① 4/8

$\tau = 96$

11  
32

5  
8

17

808

tenor recorder

flugelhorn in Bb (harmon-no stem)

percussion marimba

triple harp

electric guitar

acoustic output only

harp and electric guitar: legato, irregular "broken chords"; average duration between notes approximately  $\frac{1}{5}$ , 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

②

tenor recorder

flugelhorn in Bb (harmon-no stem)

percussion marimba

blocks & slit drums

triple harp

electric guitar

3

4  
8

pp, mp, ppp

etc. sim.

etc. sim.

triple harp R C L

electric guitar

4  
8

13  
16

9  
16

57

tenor recorder

flugelhorn in Bb (harmon-no stem)

percussion marimba

blocks & slit drums

triple harp

electric guitar

ppp

ppp

13:10 F

mp

mf

p

mf

pp

mf

ppp

mf

p

(sim.)

(sim.)

pp sub.

faster / no overlaps between groups

p sub.

as before

9  
16

4  
8

7  
16

59

tenor recorder

flugelhorn in Bb (harmon-no stem)

percussion marimba

blocks & slit drums

triple harp

electric guitar

mp

p

mp

p

16:13 F

7.

pp

p

mp > ppp

mf > pp

mp > pp

p

mp

(sim.)

(sim.)

7  
16

62

tenor recorder (p) mp

flügelhorn 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.)

3 3 16+5 19  
8+32

5 5  
16+32

63

tenor recorder (mp)

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

percussion marimba 6:7 F 6:7 F 6:5 F

blocks & slit drums mp p

triple harp f sub. p

electric guitar staccato!

6 8 3  
8

67

tenor recorder PP mf

flügelhorn in Bb (harmon-no stem) PP mf

percussion marimba 3 4:3 F 11:9 F 4:5 F

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

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

electric guitar (sim. staccato) (p)

3 1 5 4 7  
8 8+32 8 16





13.5" senza tempo

5 (E)  $\sqrt{=108}$  3 9  
16  $\square$   $\Delta$  8 16

(75) (sim.)

tenor saxophone pp (sim.)

baritone saxophone pp (sim.)

bass saxophone pp

bassoon (b) pp (v) 3

trumpet pp

violin (nat) pp dim... (dim) ...ppp

viola (nat) pp dim... 32123... 321234

cello (nat) pp dim... 12343212... 32123432

ppp mp ppp ppp < mp > ppp

9 16 2 8 5 16 4 8 9 16

tenor saxophone (sim.)  
 baritone saxophone (sim.)  
 bass saxophone  
 bassoon  
 trombone  
 violin (nat)  
 viola (nat)  
 cello (nat)

10:11 F  
 13:9 F  
 8:9 F  
 7:5 F

PPP, mp, (legatissimo), cresc., dim., (closest possible pitch)

9 16 5 8 6 8 5 8

bassoon  
 trombone  
 violin (nat)  
 viola (nat)  
 cello (nat)

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

PPP, mp, (dim.), (sim.), cresc., dim., (closest possible pitch)

5/8 3/8 9/16 Δ □ □ □ 4/8

85

bassoon

trabone

violin (nat)

viola (nat)

'cello (nat)

4/8 7/16 Δ □ □

88

bassoon

trabone

violin (nat)

viola (nat)

'cello (nat)

take plunger

**(F)** quasi l'istesso tempo: ♩=108 is average tempo in uncondacted sections, precise in others. Wavy beams denote durations unpredictably varying between F and I, centring on I, determined by each player in turn

6  
3

90  
bass recorder

**Senza battuta**

flugelhorn in Bb (harmonic stem in)

percussion

marimba

blocks & slit dms.

triple harp R C L

electric guitar 3

violin

viola

'cello

Handwritten musical score for various instruments. The score includes dynamic markings such as *ppp*, *mp*, *mf*, and *f*. Performance instructions include *table*, *mst*, and *nat.*. The bass recorder part is marked *Senza battuta*. The electric guitar part includes a note about volume pedals: *8 (2 volume pedals) { electric: ∅ / acoustic: f }*. The violin, viola, and cello parts are marked *(nat.)* and *mst*. The percussion part includes *marimba* and *blocks & slit dms.* The triple harp part is divided into *R*, *C*, and *L* staves.

32 senza battuta

3

senza battuta

bass recorder

Musical staff for bass recorder. It features a treble clef and a key signature of one flat. The notation includes a series of notes with dynamic markings: *mp*, *mp*, *mf*, and *p*. There are also some rests and a final note with a fermata.

flügelhorn in Bb (harmonium stem in)

Musical staff for flügelhorn in Bb. It features a treble clef and a key signature of one flat. The notation includes notes with dynamic markings: *ff*, *p*, *f*, *ppp*, *pp*, and *mp*. There are also some rests and a final note with a fermata.

percussion

Musical staff for percussion. It features a treble clef and a key signature of one flat. The notation includes notes with dynamic markings: *f*, *f*, and *f*.

marimba

Musical staff for marimba. It features a treble clef and a key signature of one flat. The notation includes notes with dynamic markings: *f*, *f*, and *f*.

blocks & slit drums

Musical staff for blocks & slit drums. It features a treble clef and a key signature of one flat. The notation includes notes with dynamic markings: *f*, *f*, and *f*.

triple harp

Musical staff for triple harp. It features a treble clef and a key signature of one flat. The notation includes notes with dynamic markings: *mf*, *mf*, and *mf*.

triple harp R

Musical staff for triple harp R. It features a treble clef and a key signature of one flat. The notation includes notes with dynamic markings: *mf*, *mf*, and *mf*.

triple harp C

Musical staff for triple harp C. It features a treble clef and a key signature of one flat. The notation includes notes with dynamic markings: *mf*, *mf*, and *mf*.

triple harp L

Musical staff for triple harp L. It features a treble clef and a key signature of one flat. The notation includes notes with dynamic markings: *mf*, *mf*, and *mf*.

electric guitar

Musical staff for electric guitar. It features a treble clef and a key signature of one flat. The notation includes notes with dynamic markings: *mf*, *pp*, *ppp*, *ppp*, *f*, and *f*. There are also some rests and a final note with a fermata.

violin

Musical staff for violin. It features a treble clef and a key signature of one flat. The notation includes notes with dynamic markings: *f*, *f*, and *f*.

viola

Musical staff for viola. It features a treble clef and a key signature of one flat. The notation includes notes with dynamic markings: *f*, *f*, and *f*.

'cello

Musical staff for cello. It features a treble clef and a key signature of one flat. The notation includes notes with dynamic markings: *f*, *f*, and *f*.

⑤ (senta battuta)

**Instrumentation:**  
 - bass recorder  
 - flugelhorn in Bb (harmonium in)  
 - percussion: marimba, blocks, slit drums  
 - triple harp (R, C, L)  
 - electric guitar  
 - bassoon  
 - trombone (plunger)

**Performance Instructions:**  
 - *bend upwards slowly!* (Electric guitar)  
 - *both bills slightly irreg. and unsynchronised* (Triple harp)  
 - *(rapid exchange of pedal-positions just before each attack)* (Electric guitar)

**Dynamic Markings:** pp, ff, f, mf, p, mp, f, mf, mp, p, f, mf, mp, p

**Time Signature:** 4/8

**Tempo/Character:** Senta battuta

senza  
battuta

4  
8

3  
8

5  
8

Handwritten musical score for a jazz ensemble. The score is divided into four measures with time signatures 4/8, 3/8, and 5/8. The instruments and their parts are:

- bass recorder**: Starts with a circled 98. Dynamics range from p to f.
- flugelhorn in Bb (harmon stem in) percussion**: Dynamics range from pp to f. Includes a circled 23 and a circled 24. A circled 25 is also present.
- marimba**: Dynamics range from mp to f.
- blocks & slit drums**: Indicated by vertical lines.
- triple harp**: Labeled R, C, L. Includes circled 5, 6, and 7. Dynamics range from f to nat.
- electric guitar**: Includes circled 5, 6, and 7. Dynamics range from el. mp to ac. ff. Includes the instruction "(crossfade with pedals)".
- tenor saxophone**: Includes circled 5, 6, and 7. Dynamics range from p to f. Includes the instruction "put down plunger".
- baritone saxophone**: Includes circled 5, 6, and 7. Dynamics range from p to f.
- bass saxophone**: Includes circled 5, 6, and 7. Dynamics range from p to f.
- trombone (plunger)**: Includes circled 5, 6, and 7. Dynamics range from p to f.

Other annotations include "remove harmon" and various dynamic markings like p, pp, PPP, f, mf, and ac. ff.

\* tenor: baritone: bass: (RH!)





tenor saxophone *p sempre*

baritone saxophone *(sim.) (pp)*

bass saxophone *(sim.) (pp)*

bassoon *(sim.) (pp)*

trumpet *(sim.) (pp)*

violin *(msp) (pp)* \*

viola *(msp) (pp)* \*

m.s.p. sul I 'cello *(pp)* \*

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

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)*

G = 84

110

3/8

pesante

tenor saxophone

baritone saxophone

bass saxophone

bassoon

trombone

violin

viola

cello

psp sub., sharply accented

*ff sempre*

115

tenor saxophone

baritone saxophone

bass saxophone

bassoon

trombone

violin

viola

cello

(psp)

**H** The quintet begins here and plays uncondacted until bar 131, followed by a brief silence after which the octet begins again alone

120

tenor saxophone  
baritone saxophone  
bass saxophone  
bassoon  
trombone  
violin  
viola  
cello

32  $\boxed{f=84}$  (H) uncondacted

bass recorder and flugelhorn: irregularly alternating, each attack cutting off the previous sound\*

percussion and harp: irregularly alternating, sempre t.v.\*

bass recorder  
 flugelhorn in Bb  
 percussion  
 triple harp  
 electric guitar (with E-bow)  
 electric output only (4)  
 volume pedal  
 f p mp pp

125

bass recorder (sim.)  
 flugelhorn in Bb (sim.)  
 percussion (sim.) (tutti p sempre)  
 triple harp (sim.)  
 electric guitar (E-bow)  
 pp mf (ppp)

\* Each instrument constantly cycles through the same set of pitches (recorder and flugelhorn) or chords (percussion and harp), although all these cycles have differing numbers of elements so that the composite "line" formed by each pair does not repeat itself. Durations (also between fader movements in electronics) should be completely irregular and unpredictable, ranging between  $\frac{1}{2}$  and  $\frac{1}{4}$ , with most falling close to the average.

bass recorder  
 flugelhorn in Bb  
 percussion blocks & slit drums  
 triple harp (R, C, L)



34 (129)

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

electric guitar (E-Bow) 8 PP → <mp> p →

mf (PPP)

subito tacet

130

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

electric guitar (E-Bow) PPP → P →

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

f





36 (138)

9/16 (K) ♩=60

3/8

9/16

soprano 1 (LH) recorder  
soprano 2 (RH)

Musical notation for soprano recorders. Both parts play a sustained note with microtonal fluctuations. Dynamics range from ppp to pp. A note is marked with a circled 'K'.

(both instruments are played simultaneously throughout, with independent microtonal fluctuations ± 1/4 tone on both.)

flugelhorn in Bb (open)

Musical notation for flugelhorn. Includes a circled '23' and the instruction '(microtonal fluctuations ± 1/4 tone)'. Dynamics range from ppp to pp.

percussion marimba

Musical notation for marimba. Dynamics range from ppp to pp.

triple harp R C L

Musical notation for triple harp. Includes 'nat. sempre' and 'pp' markings.

electric guitar (E-Bow) 5

Musical notation for electric guitar with E-bow. Includes a circled '5' and the instruction '(use bottleneck to make microtonal fluctuations ± 1/4 tone)'. Dynamics range from ppp to pp.

tenor saxophone

Musical notation for tenor saxophone. Includes 'ppp sempre' marking.

baritone saxophone (muted)

Musical notation for baritone saxophone. Includes 'ppp sempre' marking.

bass saxophone

Musical notation for bass saxophone. Includes 'ppp sempre' marking.

bassoon

Musical notation for bassoon. Includes 'ppp' marking.

trumpet

Musical notation for trumpet. Includes 'ppp' marking.

violin (c.s.)

Musical notation for violin. Includes 'mst sempre' and '(ff)' markings.

viola (c.s.)

Musical notation for viola. Includes 'mst sempre' and 'ppp' markings.

'cello (c.s.)

Musical notation for cello. Includes 'arco mst sempre' marking.

142

9  
16

7  
16

4  
8

7  
16

Handwritten musical score for a jazz ensemble. The score includes staves for:

- 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.)
- 'cello (c.s.)

The score features various musical notations including dynamics (ppp, p, pp), articulation (accents, slurs), and performance instructions (mst). Above the staves, there are rhythmic markings: a sequence of squares and triangles, and time signatures (9/16, 7/16, 4/8, 7/16). The electric guitar part includes specific fretting instructions: 6:7F, 10:7F, and 4:3F. The woodwind parts have some notes marked with circled numbers 13 and 10. The string parts are marked with (ppp) and (mst).

(45)

7/16 □ □ Δ 4/8 5/8 3/16

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.)

'cello (c.s.)

(p)

3/16 3/8 9/16 11/16

soprano 1 (LH) recorder  
 soprano 2 (RH) recorder  
 flugelhorn in Bb (open)  
 percussion marimba  
 R triple harp  
 C triple harp  
 L triple harp  
 electric guitar (E-Bow)  
 tenor saxophone  
 baritone saxophone  
 bass saxophone  
 violin (c.s.)  
 viola (c.s.)  
 cello (c.s.)

mp, ppp, mf, p, mst, mf dim...



195

5 16 Δ 4 8 3 8 7 16 U Δ 41

soprano 1 (LH)  
recorder

Musical notation for soprano 1 (LH) recorder. Includes dynamics like ppp and f.

soprano 2 (RH)

Musical notation for soprano 2 (RH).

flugelhorn in Bb (open)

Musical notation for flugelhorn in Bb (open). Includes dynamics like f and ppp.

percussion marimba

Musical notation for percussion marimba. Includes dynamics like ppp and f.

triple harp R C L

Musical notation for triple harp (Right, Center, Left). Includes dynamics like mp, f, p, and various rhythmic markings.

electric guitar (E-Bow)

Musical notation for electric guitar (E-Bow). Includes dynamics like f, ppp, and #.

tenor saxophone

Musical notation for tenor saxophone. Includes dynamics like ppp and f.

baritone saxophone

Musical notation for baritone saxophone. Includes dynamics like ppp and f.

bass saxophone

Musical notation for bass saxophone. Includes dynamics like mf and ppp.

violin (c.s.)

Musical notation for violin (c.s.). Includes dynamics like ppp and f.

viola (c.s.)

Musical notation for viola (c.s.). Includes dynamics like mf and ppp.

'cello (c.s.)

Musical notation for cello (c.s.). Includes dynamics like ppp and mf.







15 16 8 8 15 16

piccolo  
independent, irregular undulation between B $\flat$  and up to 1/4 tone below, using embouchure  
*pp* sempre

sopranino recorder  
independent, irregular undulation between B $\flat$  and up to 1/4 tone below, using embouchure  
*pp* sempre

contrabass clarinet 1 in B $\flat$   
independent, irregular undulation between C and up to 1/4 tone below, using tongue on reed  
*pp* sempre

contrabass clarinet 2 in B $\flat$   
independent, irregular undulation between C and up to 1/4 tone below, using tongue on reed  
*pp* sempre

R  
triple harp C  
L  
*ppp* *pp* *pp* *mp*

(msp/pst as before)  
IV (*pp*) (III)  
III *p* sempre



15 16 4 8 15 16

piccolo  
*fff* sempre

sopranino recorder  
*fff* sempre

contrabass clarinet 1 in B $\flat$   
*fff* sempre

contrabass clarinet 2 in B $\flat$   
*fff* sempre

R  
triple harp C  
L  
*p* *f*

(msp/pst as before)  
IV *ff* sempre  
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 R C L *pp* *mf* *mp* *ff*

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

10 15 16 5 16

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

sopranino recorder *p* *f* *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 R C L *ff* *p* *f*

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

11

5 16  $\square$  9 16  $\triangle$   $\triangle$   $\triangle$  3 8  $\square$  13:12  $\square$  7:6  $\square$

triple harp C

R

L

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

Hekabe (alto)

*fp* *fff* *f sub.*

ἄ να δύσ δαι μου, πε δό θευ κε  
 a na dy s da i mo n pe do the n ke

15

6:7  $\square$  7:5  $\square$  4 8  $\square$  13:9  $\square$  7 16  $\triangle$   $\square$  8:7  $\square$  3 8  $\square$

triple harp C

R

L

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

Hekabe (alto)

φα λην ἐ πά ει ρε, δέ ρην. ού κέ τι Τροί  
 pha le n e pa e re de ren. o ke ti troi



18

3 8  $\square$  7 16  $\triangle$   $\square$   $\square$  15 16  $\square$

piccolo

sopranino recorder

contrabass clarinet 1 in B $\flat$

contrabass clarinet 2 in B $\flat$

triple harp C

R

L

*ppp* *ppp* *ppp* *ppp* *f* *fff* *fff* *fff* *f* *fff*

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

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

Hekabe (alto)

α τά δε και βα σι λης έσ μεν Τροί σς  
 a ta de ka i ba si le s e sme n tra i a s

(unconducted)

20

15 16

sopranino recorder

*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 A<sub>5</sub> then falls suddenly to F<sub>5</sub>)

contrabass clarinet 1 in B<sub>♭</sub>

*pp* sempre

(rapid irregular alternation between these two fingerings)

contrabass clarinet 2 in B<sub>♭</sub>

*pp* sempre

arco msp sul I/II

contrabass

*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 1 in B<sub>♭</sub>

(tr) (sim.) *pp* sempre

contrabass clarinet 2 in B<sub>♭</sub>

(tr) (sim.) *pp* sempre

Hekabe (alto)

breathily *ppp* *mp*

αἰ αἰ αἰ αἰ  
a i a i

contrabass

*pp*

24

3 13 7 2 6

8 16 16 8 8

R

triple harp C

L

*p* sempre

Hekabe (alto)

*p* sempre

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

τί με χρεῖσι γὰρ; τί δέ μὴ σι γὰρ;  
ti me k're si ga n ti de me si ga n

28 **6/8** *p sempre* *sempre sim.* **3/16** **11/16**

piccolo

sopranino recorder *p sempre* *sempre sim.*

contrabass clarinet 1 in B $\flat$   
(E and E $\flat$  keys, alternating)  
*p* (dynamic for both fundamental and overtone)

contrabass clarinet 2 in B $\flat$   
(D and C $\sharp$  thumb keys, alternating)  
*p* (dynamic for both fundamental and overtone)

R triple harp C  
L *p sempre*

Hekabe (alto) *p* *p*  
τι δὲ  
τι δὲ

30 **11/16** **2/8** **3/8** **5/8**

piccolo *(p)* *(p)* accents momentarily overblown (to decreasing extents as dynamics reduce between here and bar 35), dissolving into breath

sopranino recorder *(p)* *(p)* *sfz* *ppp* (embouchure gliss.)

contrabass clarinet 1 in B $\flat$  *(p)* *sfz* *ppp*

contrabass clarinet 2 in B $\flat$  *(p)* *sfz* *ppp*

R triple harp C  
L *(p)*

Hekabe (alto) *p* *10:9* *3:2* *5:4*  
θη̄ρη νε̄ σα: i  
θη̄ρε νε̄ σα: i

hoarse and exhausted, low and indistinct in pitch  
*f* *13:12*  
δύσ-τη̄ νος̄ ἐ-γώ̄ τῆ̄ς  
dy-ste nos e-ga te-s

mst *sempre* *13:12*  
IV  
III *f*

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

piccolo *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, νότ' εν στερ—ροῖς λέκ—τροί—σι τα—θεῖς.  
 ba—ry—da imo—nos a—r'tro n kli—se—s ho—s di—a—ke—ma i no—t e-n ste—ro is le—k tro i si—ta—t'e—s

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

contrabass *ppp*

6

piccolo *ppp* *ff* *ppp*

sopranino recorder *ppp* *ff* *ppp*

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

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

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

Hekabe (alto)  
 δού—λα δά—γο—μαι γρᾱ—σε  
 do—la da—go mai grau—se

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

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

38 piccolo *ppp* *ff* *ppp* *ppp* *ff* *ppp* *ppp* *ff* *ppp*

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

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

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

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

Hekabe (alto) *pp* *mf* *ppp* *fp* *ppp* *mp* *pp* *mf* *p* *fp* *ppp*

contrabass (arco nat.) *ppp* *ff* *ppp* *ppp* *ff* *ppp*

15-13 6-5 3-2 3-2 3-2 5-4 4-3 4-3 14-11 4-3 11-10 7-6 7-6 9-8 15-11

— ε οἱ — κων — πεν — θη — ρη — κρᾶ — τ' ε — κτορ —  
 — ksoi — kon: — pen: — th'e — re — kra — te — kpor:

40 piccolo *ppp* *ff* *ppp* 15 16 (slight irregular pitch-fluctuations using embouchure) *ppp* 9 16

sopranino recorder (auxiliary note shifts with changing air pressure) *ppp* *ppp* *ff* *ppp* (slight irregular pitch-fluctuations using embouchure) *ppp*

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

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

R triple harp C L *mp* *f*

Hekabe (alto) *p* *pp* *ppp* *mp* *fp* *ppp*

contrabass (nat.) *ppp* *ff* *ppp* *ppp* *ff* *ppp* *ppp*

10-13 4-3 4-3 4-3 3-2 6-5 3-2 3-2 8-6 8-6 3-2 4-5

— θη — θεῖς — οἱ — κτρῶς —  
 — th'e — th'es: — oi — ktrās:

42

triple harp R C L

9 16 table 3 8 11 16 sim. 2 8 7 16

ff f mp

Hekabe (alto)

8:2 3:2 4:3 (tongue trill) 13:15 (sim) 10:7

ἀλλ'ὦ τῶν χαλκῆ-ων Τρώων ἄλοχοι μέλει-αι,  
 a-l o to n k<sup>h</sup>a l ke ηk<sup>h</sup>e o n tro o n a lo k<sup>h</sup>o i me le-a i

contrabass pizz msp sul I sim. f mp



46

triple harp R C L

7 16 sim. 4 8 5 16 5 8

p fff

Hekabe (alto)

(sim) 4:3 4:3 12:13 4:5 16:13

καὶ κόραι δύσ-θυμ-φαι-τύ-φεται ἰλι-ον, αἰ-ά-ζω-μεν.  
 ka i ko ra i dy sny-mp<sup>h</sup>a i ty p<sup>h</sup>e ta i i li o n a i a zo me n

contrabass sim. p fff

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

8 9

*fff*

(1) (2) (3) (4) (2) (1) (4) (3) (1) (3) (2) (4) (1) (1) (2) (3) (4)

11:9

3

8

oboe

*ff*

arco nat ↓

(nat) ----- psp

II III IV III IV III II I II III IV

6:5 6:4

cello (con sordino)

*mf* (sounding dynamic, therefore played "fff")

*ppp*

violin

3 9

*p*

9:10 7:8 5:6 7:6

8 9

oboe

*pp mp pp mp pp mp*

11:10 7:8

cello (con sordino)

*ppp*

psp (all harmonic resultants exactly as in bar 1)

II III 11:12 II I 9:8 II (psp) ----- (mst) ----- (mp)

violin

5 9

*ff*

(0 I sul II) (3/4 sul III)

5:4 13:12 5:6

4 9

oboe

*ff*

13:10 11:12 9:8

cello (con sordino)

*mp*

mst (very slow bowing)

III 11:10 II I 7:6 III (III) IV

(mst) ----- msp ----- psp

*ppp p*

violin

7 9

*p fp fp fp fp etc. sim.*

11:8 5:6 9:10

oboe

*f pf pf pf p f*

7:8 7:6 4:3

cello (con sordino)

*p*

11:12 13:10 II 7:6

psp (very fast bowing!)



14 **6**  
8

violin

9 **8** **2**  
8

mf

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

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

cello (con sordino)

quasi f ]

msp gettato

7:6 5:6 3:2

16 **2**  
8

violin

9 **8** **7**  
8

p

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

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** **10**  
8

ff mp (always between mp and ff)

vibr sempre sim 7:6 3:2 3:2

oboe

mp ff (always between mp and ff)

change to english horn

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

cello (con sordino)

pst msp mst

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

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

(p) PPP mp

via sord.

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

(psp)

20 **10**  
8

violin

ff p



5 Cassandra

Tempo: ♩=96

13 16 7 6 8

oboe (fingered glissandi) *f* *p*

clarinet in B<sub>♭</sub> (fingered gliss.) *mp* *mf*

alto saxophone *f* *mp* *mf*

flugelhorn in B<sub>♭</sub> (harmon mute, stem in) *f* *mp* *mf* *mp*

R triple harp C L *mf* *mp*

Kassandra (soprano) *f* *mp* *f* *mf* *mp*

α ve Χε πά ρε Χε φως φέ ρε  
 a ne k'e pa s pe re k'e p'o s p'e re

viola arco pst *mp* *f* *p* *mf* *mf*

6 7 13 16

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

clarinet in B<sub>♭</sub> *mp* *pp* *p* *f* *ppp* *mp*

alto saxophone *pp* *p* *ppp* *ppp* *f* *pp* *mf*

flugelhorn in B<sub>♭</sub> (harmon mute, stem in) *pp* *ppp* *mf* *pp* *f*

R triple harp C L *pp* *ppp* *p*

Kassandra (soprano) *pp* *p* *mp sub.* *pp* *ppp* *f* *pp* *f*

οέ βω φλέ γω: i - δού  
 i - do i i i i i i i i

viola *ppp* *mp* *pp*

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









7 16 7 8 17:13 9 16

oboe *mp* (B) (R2) *ppp* *f*

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

flugelhorn in B<sub>♭</sub> (harmon mute, stem in) *p* 11:10 *f*

R *nat*

triple harp C *p* *mp*

L

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

κοῖς is λέκτρος οἰσ

ko is le ktro o i s

viola *f* *mp* pizz 9:8

9 16 10:7 7 16 4 8

clarinet in B<sub>♭</sub> *mp* *mf* *pp* 3:2

flugelhorn in B<sub>♭</sub> (harmon mute, stem in) *mp* 11:9 *ppp* 3:2 6:7

R (gliss.) 7:8

triple harp C *mf* *p*

L

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

κατ' ἄρτα ἄρτα ἄρτα ἄρτα ἄρτα

ka-ta a-ta a-ta a-ta a-ta

viola *mf* *p* arco msp 13:11







42

7/16  $\triangle$  2/8 7/16 7/8  $\triangle$

oboe *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* *sempre*

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

L *fff* *f*

Kassandra (soprano) *pp* *f*  
 7a ————— *va*ξ ————— *na* ————— *ks*

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



45

7/8 11/16  $\triangle$  9/16

oboe *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* *O sempre* *mf* *p*

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

L *fff* *f* *mf* *mp*

viola *fff* *p* *fff* (nat) *p* *fff*

Musical score for measures 9-16. The score includes parts for oboe, clarinet in Bb, alto saxophone, flugelhorn in Bb (with harmonic mute and stem in), triple harp (Right and Left hands), and viola. Measure numbers 9, 11, and 16 are indicated. Dynamic markings include *fff*, *p*, *mp*, *ff*, *f*, *pp*, and *mf*. Performance instructions include *sub. msp sempre* and *(msp)*. Fingerings and slurs are provided for various passages.

Musical score for measures 17-20. The score includes parts for oboe, clarinet in Bb, alto saxophone, flugelhorn in Bb (with harmonic mute and stem in), triple harp (Right and Left hands), and viola. Measure numbers 17, 18, and 20 are indicated. Dynamic markings include *pp*, *mf*, *fff*, *ppp*, *ff*, *f*, and *ppp*. Performance instructions include *pizz.* and *(O)*. Fingerings and slurs are provided for various passages.

5 16 5 8 5 16

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* *fff* *mf* *f*

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 6 8 11 16 3 8

56

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

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

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

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

III mst  
II  
IV pizz

πού σκά-φος- τὸ του- στρα-τη-  
ρο ska-p<sup>h</sup>o-s to-to stra-tē-

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

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

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

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



59

3/8 (39) 3/16 6/8 5/8 (192)

oboe *ff* *pp* *mp* *mp* *p* *mp*

clarinet in B $\flat$  (finger lower r pitches with B $\flat$  trill key depressed) *pp* *mp* *ppp* *mp*

alto saxophone *ff* *pp* *mp* *mp* *p* *mp*

flugelhorn in B $\flat$  (harmon mute, stem in) *mp* *mp* *p* *pp sub.*

R triple harp C table *pp* nat. *mp* *ppp* *pp*

L *mp* *ppp*

Kassandra (soprano) *(mp)* 7:8 5:6 3:2 *pp* (half-whispered) 3:2 4:3 3:2 4:3  
 γού; ποι έμ- βαί- νειν- με- χρί; ου- κέτ' αν- φθά- νοις  
 go mo i e- mba ine in me- k<sup>h</sup>re o- ke- ta- n p<sup>h</sup>a no

viola arco nat. *pp* msp 9:11 nat. *pp* (As) 3:2

63

6/8 (C#) 3/8 9/16

oboe sucking through reed *mp* *pp* *ppp* *pp*

clarinet in B $\flat$  7:6 4:3 4:3 4:3 11:8 8:7 *mp* *ppp* *pp*

alto saxophone (96) unpitched air sound with fluttertongue *mp* *pp* *ppp* *ff*

flugelhorn in B $\flat$  (harmon mute, stem in) (4) 4:5 (4) 4:3 air sound with indistinct low pitch *ppp* *mp* *ppp* *ppp*

R triple harp C 6:7 3:2 strike body of instrument with knuckles (two different sounds) *ppp* *mp* *mp* table *ff*

L *ppp*

Kassandra (soprano) *(pp)* 8:7 4:5 4:3 6:7 *mp sub.* 4:3  
 αν αυ ραν ισ τι οισ κα ρα δο κων, ως μι αν τρι  
 is a - n a - ura - n hi - sti - o is ka - ra - do - ko - n hō - s mi - a - n tri -

viola clb on tailpiece (damp the strings with LH) punta - - - - - tall. 12:11 arco nat. msp 4:3 *ppp*



7 16 (165) 13 7 16 6 8

oboe *p* *mp* *ff* *mf* *ppp* *pp*

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

alto saxophone *p* *mp* *ff* *mf* *ppp* *pp*

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

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

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

οἷ τε γῆς ἔνερθ' ἀδελφοὶ χῶ τε κῶν  
 s ho ite ge s e ne r'ta de-lp'o i k'o te ko n

viola *p* *mp* *ff* *mf* *ppp* *pp*

76 6 8 (3) 3 16 13 9 16

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

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

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

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

R triple harp C L *mp* *ppp* *mp*

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

ἦ μάς πατήρ, οὐ μὰ κράνδεξέσθε μί  
 he ma s pa te r o ma kra n de kse st'e m

viola *mp* *ppp* *mp* *pp*

nat (molto vibr.) bow on bridge ("tonlos") nat

key-clicks (8-2) tongue-rams (resultant pitches!) (rapid activity on all valves while holding D)

79 9 16 7 16 9 16 5 8

oboe *pp* teeth on reed (very high pitches!) *mp* *pp*

clarinet in B $\flat$  *pp* *ppp* (lip-gliss.) *pp*

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

flugelhorn in B $\flat$  (harmon mute, stem in) *pp* *ppp* 1234 *p* *mp* *ff* (*mp*)

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

L *pp* *ppp* *pp* *ff*

Kassandra (soprano) *ppp* throat-flutter (shivering) *pp* sub. *ff*

$\eta\acute{\iota}\xi$   $\omega$   $\delta'$   $\epsilon\acute{\iota}\varsigma$  vek pou $\acute{\upsilon}$ s vi-ke $\eta$   $\phi$ o $\acute{\omicron}$  ros  
 he ksa $\acute{\omicron}$  de s ne kro s ni-ke $\acute{\omicron}$  p'o $\acute{\omicron}$  ros

viola *ppp* *ppp* nat. *msp* *ppp* *pp* *pp*

82 5 8 3 8 2 8 4 8 7 16

oboe *ppp* smorz. *pp* *mp* *mp*

clarinet in B $\flat$  *pp* *ppp* *ppp* *pp*

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

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

R triple harp C *pp* *mp* *ppp*

L *pp* *mp* *ppp*

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

κα $\iota$   $\delta$ o $\acute{\omicron}$  mo $\acute{\upsilon}$ s pe $\acute{\rho}$  sa $\acute{\omicron}$  A $\tau$  rei $\acute{\omicron}$   $\delta$ o $\acute{\omega}$ n,  
 ka i do mo s pe rsa s a tre s pe do n

viola (psp) *ppp* (psp) III II *mp* *ppp* *pp* arco nat. *ppp* *pp* *pp* *ff* (damp strings lightly)

oboe (86)  $\frac{7}{16}$   $\frac{5}{16}$   $\frac{4}{8}$  (158) (286)  
 clarinet in B $\flat$  random alternation between B $\flat$  and B $\natural$  trill keys or both together  
 alto saxophone brief unpitched air-sounds (111)  $\frac{4:3$   
 flugelhorn in B $\flat$  (harmon mute, stem in)  
 triple harp R C L table  
 Cassandra (soprano)  $\frac{8:7$   
 ων ἄ-πω-λό-μεθ' ὑ-πο-  
 ο n a p o lo me st<sup>h</sup> hy po  
 viola mst (l) msp

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

# 6 heliocentric

DUO I @ ♩ = 48  
with conductor

A1

DUO 2 @ ♩ = 56  
independent

(DUO 3 tacet until bar 37)

4  
8 ♩ = 48

Musical score for Duo I, featuring kalimbas, triple harp C, prepared electric guitar, and prepared cello. The score is in 4/8 time with a tempo of ♩ = 48. It includes performance instructions such as "I.v. sempre", "pizz sempre (put down bow)", and "quartet sent to reverb". Dynamic markings include *ppp*, *pp*, *p*, and *mp*. Fingerings and bowings are indicated throughout the score.



(DUO I sim.)

A2

DUO 2 @ ♩ = 40  
independent

Musical score for Duo 2, featuring kalimbas, triple harp C, prepared electric guitar, and prepared cello. The score is in 4/8 time with a tempo of ♩ = 40. It includes performance instructions such as "make slight change in position to one of the preparations" and "(pizz)". Dynamic markings include *pp*, *mp*, *ppp*, and *p*. Fingerings and bowings are indicated throughout the score.

(DUO I sim.)

A3  
DUO 2 @ ♩ = 54  
independent

Musical score for Duo 2, measures 11-14. The score is written for four instruments: kalimbas, triple harp C (Right and Left hands), prepared electric guitar, and prepared cello. The tempo is marked as ♩ = 54. The score includes various dynamics such as *mf*, *p*, *ppp*, and *pp*. Performance instructions include "make slight change in position to one of the preparations" for the prepared electric guitar and prepared cello. The kalimbas part features rhythmic patterns with fingerings like 5-6 and 7-6. The triple harp C part has a 5-4 interval. The prepared electric guitar part has fingerings like 5 4 6 and 4 6 2. The prepared cello part has fingerings like I II IV III and (pizz).

(DUO I sim.)

A4  
DUO 2 @ ♩ = 42  
independent

Musical score for Duo 2, measures 15-18. The score is written for the same four instruments as the previous section. The tempo is marked as ♩ = 42. Dynamics include *mp*, *f*, and *ppp*. Performance instructions include "make slight change in position to one of the preparations" for the prepared electric guitar and prepared cello. The kalimbas part has rhythmic patterns with fingerings like 3-7 and 7-6. The triple harp C part has a 7-8 interval. The prepared electric guitar part has fingerings like 5 6 4 and 4 6 4. The prepared cello part has fingerings like IV I II III, 5-6, and 9-7.

(DUO I sim.)

A5

DUO 2 @ ♩ = 52  
independent

(DUO 2)

A6

DUO 2 @ ♩ = 44  
independent

Musical score for Duo 2 (measures 19-23). The score includes parts for kalimbas (2 staves), triple harp C (R and L staves), prepared electric guitar (treble clef), and prepared cello (bass clef).  
 - **kalimbas:** Measures 19-23. Dynamics: *p* → *ppp*, *mf* → *p*, *ff* → *mf*. Ratios: 6:5, 9:10.  
 - **triple harp C:** Measures 19-23. Dynamics: *ppp*, *p* → *mf*.  
 - **prepared electric guitar:** Measures 19-23. Dynamics: *p* → *ppp*, *mf*, *ff* → *mf*. Ratios: 11:8, 6:5. Includes instruction: "make slight change in position to one of the preparations".  
 - **prepared cello:** Measures 19-23. Dynamics: *ppp*, *p* → *mf*. Includes instruction: "make slight change in position to one of the preparations".

(DUO I sim.)

(DUO 2)

A7

DUO 2 @ ♩ = 50  
independent

Musical score for Duo 2 (measures 24-28). The score includes parts for kalimbas (2 staves), triple harp C (R and L staves), prepared electric guitar (treble clef), and prepared cello (bass clef).  
 - **kalimbas:** Measures 24-28. Dynamics: *p* → *ppp*, *ppp*, *mp* → *pp*, *f* → *mp*. Ratios: 4:5, 5:4, 3:2.  
 - **triple harp C:** Measures 24-28. Dynamics: *pp*.  
 - **prepared electric guitar:** Measures 24-28. Dynamics: *p* → *ppp*, *ppp*, *mp* → *pp*, *f* → *mp*. Ratios: 3:2, 4:3, 2:5. Includes instruction: "make slight change in position to one of the preparations".  
 - **prepared cello:** Measures 24-28. Dynamics: *ppp* → *pp*. Includes instruction: "(pizz)".



(DUO 1 sim.)

Musical score for Duo 1, measures 29-32. The score is for four instruments: kalimbas (two staves), triple harp C (three staves), prepared electric guitar (one staff), and prepared cello (one staff). The key signature has one flat (B-flat) and the time signature is 8/8. Measure 29 starts with a circled '29'. The kalimbas part has dynamics *fff* → *f* and *f* → *mp*. The prepared electric guitar part has dynamics *fff* → *f*, *f* → *mp*, *mp* → *pp*, and *pp* → *ppp*. The prepared cello part has dynamics *ppp* and *ppp*. The triple harp C part has dynamics *ppp*. There are fingerings and slurs indicated throughout. A double bar line is present at the end of measure 32.



(DUO 1 sim.)

Musical score for Duo 2, measures 33-35. The score is for four instruments: kalimbas (two staves), triple harp C (three staves), prepared electric guitar (one staff), and prepared cello (one staff). The key signature has one flat (B-flat) and the time signature is 8/8. Measure 33 starts with a circled '33'. Rehearsal mark A8 is at measure 33, and A9 is at measure 35. The kalimbas part has dynamics *p* → *ppp* and *fff* → *mf*. The prepared electric guitar part has dynamics *p* → *ppp* and *fff* → *mf*. The prepared cello part has dynamics *ppp* and *pp* → *mf*. The triple harp C part has dynamics *ppp* and *pp* → *mf*. There are fingerings and slurs indicated throughout. A double bar line is present at the end of measure 35.

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  
 L pp mp mf pp  
 table nat. table

cello  
 mst. pst.  
 ppp ← p

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.

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  
 L pp f  
 table nat.

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 nat. mp pp mf mf  
 L mp f pp mf mf

cello  
 psp msp

5  
16

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

♩ = 68

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

2  
8

7  
16

15  
32

40

kalimbas

triple harp C

electric guitar

cello

quartet sent to reverb (less than in first section)

table, nat., p, f, ff, ppp, mf

① sul pont., p, arco psp, pizz, arco nat gettato, msp sul II, pizz, clb nat, pizz sul II 3:2, sul II

ff, f, p, ff, mf, ppp, f, pp, mp, p, mf

(DUO 3 sim.)

15  
32

11  
32

3  
8

15  
16

11  
16

6  
8

7  
16

52

kalimbas

triple harp C

electric guitar

cello

arco pst r-3:2, pizz sul I, arco nat, sul II msp, p, p, mp, fff, pp, sul pont. ③, nat. (bend), arco mst sul II

ff, f, mp, fff, pp, p, mp, mf

(DUO 3 sim.)

7  
16

3  
8

19  
32

15  
32

6  
8

5  
8

3  
8

9  
32

58

kalimbas

triple harp C

electric guitar

cello

table, nat., p, f, ff, mf, mp

sul pont. ⑤, nat. ④, p, f, p, mf, pp, f, mp, mf

(DUO 3 sim.)

65

9/32 17/32 15/32 17/32 19/32 5/8 11/32 21/32

kalimbas

triple harp C (nat.) table nat. mp

electric guitar sul pont. (nat.) mp

cello arco psp sul III clb nat sul I arco nat msp pizz mp p

(DUO 3 sim.)

72

21/32 23/32 13/32 21/32 5/16 11/32 13/32

kalimbas ppp fff f

triple harp C ppp ppp fff mf table

electric guitar sul pont. (nat.) mp (sul pont.) fff

cello clb mst nat pizz sul IV pizz arco psp ppp ppp ppp f

(DUO 3 sim.)

78

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

kalimbas mp pp

triple harp C nat. table nat. mp ppp

electric guitar nat. sul pont. (nat.) mp (sul pont.) nat. (bend) pp

cello pizz arco nat pizz mp

(DUO 3 sim.)

85  
6/8  
23/32  
17/32  
13/32  
7/16

kalimbas  
triple harp C  
electric guitar  
cello

pp, fff, mf, arco mst, pizz, arco msp

(DUO 3 sim.)

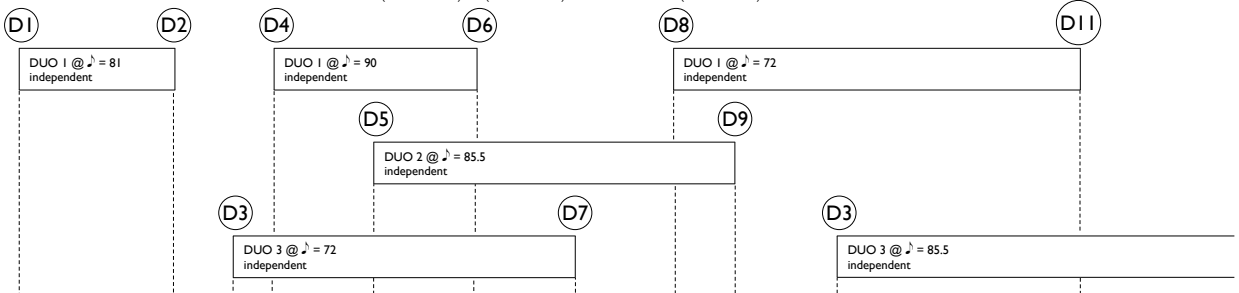
89  
7/16  
5/8  
29/32  
6/8

kalimbas  
triple harp C  
electric guitar  
cello

f, mf, fff, pp, sul pont., table, nat., arco psp sul III, take E-Bow, place preparations on lowest five strings (G, A, B, C and C#)

add preparations

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"



93

kalimbas  
electric guitar

mf, p, mp, f, mp

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 4 5

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 @ ♩ = 72 independent

D13

D14 DUO 1 @ ♩ = 76.5 independent

D15

D16

D17 DUO 2 @ ♩ = 90 independent

D18

D19

DUO 3 @ ♩ = 81 independent

94 kalimbas 1 2

electric guitar

(mp)

*mp ff p mp mf mp f fff*

3 4 2 5 1 3 5 4

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

D20 DUO 1 @ ♩ = 85.5 independent

D21 DUO 3 @ ♩ = 90 independent

D22 DUO 2 @ ♩ = 76.5

D23

D24

D25

D26 DUO 3 @ ♩ = 76.5 independent

D27 DUO 2 @ ♩ = 81

D28

95 kalimbas 1 2

electric guitar

*p f mp mf pp f mp p*

2 3 5 1 4 2 3 5

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

sul pont.

pizz I IV III I II 6:5

arco msp II III IV 4:3

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

sul pont.

pizz III IV III 11:8

arco msp I IV II I III 3:2

**E6** DUO 1 @ ♩ = 96 independent (DUO 2 sim.)

**E7** DUO 3 @ ♩ = 96 independent

**E8** DUO 1 @ ♩ = 105 independent

107 kalimbas 21/8 21/16 47/32 8/8 12/8 21/32

prepared triple harp C R L

prepared electric guitar sul pont. nat. 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

cello arco msp pizz IV I III III arco msp

**E9** DUO 3 @ ♩ = 84 independent

**E10** DUO 1 @ ♩ = 99 independent (DUO 2 sim.)

**E11** DUO 3 @ ♩ = 87 independent

112 kalimbas 21/32 9/8 25/16 2/8 49/32 25/16

prepared triple harp C R L table 3:2 nat. 8:7

prepared electric guitar nat. ⑤ ④ ⑥ ⑤ ④ ③ ② 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

prepared cello arco msp pizz I III IV I arco msp 4:5



**E12**

DUO 1 @ ♩ = 87  
independent

(DUO 2 sim.)

**E13**

DUO 3 @ ♩ = 102  
independent

117 25 16 10 8 39 32 13 32

kalimbas

2

prepared triple harp C

R

L

prepared electric guitar

sul pont. ① ② ③

sul pont. ③ ② ① ②

prepared cello

table

nat.

ff

p

ff

p

**E14**

DUO 1 @ ♩ = 93  
independent

(DUO 2 sim.)

**E15**

DUO 1 @ ♩ = 84  
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

prepared triple harp C

R

L

prepared electric guitar

nat. ④ ⑥ ⑤ ④

nat. ④ ⑥

prepared cello

pizz. IV I-III

arco msp II I

table

table 4:3

ff

mf

ff

mf

mf



(DUO 2 sim.)

E16

DUO 3 @ ♩ = 90  
independent

53  
32

131

15  
8

kalimbas

prepared triple harp C

R

L

nat. 4:3

pp

remove preparations

prepared electric guitar

nat. 4:3

pp

remove preparations

prepared cello

IV I

pizz. 3:2

pp

remove preparations

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



17

bass flute

bass recorder

*mp*

18

bass flute

bass recorder

*pp*

9:8 3:2 5:6 13:10

7:8 9:6 7:5

*ppp*

20

bass flute

bass recorder

*p*

4:5 7:6 4:3

16:15 9:8 4:5

3:2 4:3 21:16

*p*

22

bass flute

bass recorder

*mf*

8:9 9:8 3:2 5:6

3:2 4:3 3:2 4:3

*ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

allow pitch to drop naturally through the course of each diminuendo

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

*mf* *p*

25

bass flute

bass recorder

*ppp*

9:6 9:8 10:9

4:3 9:8 11:9 9:6

*ppp* *pp*

27

bass flute

bass recorder

*mp*

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

3:2 3:2 11:13 5:4

11:8 15:13

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

29

bass flute

bass recorder

31

bass flute

bass recorder

33

bass flute

bass recorder

35

bass flute

bass recorder

(tacet about 33")

**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**

37

bass flute

bass recorder

B10

♩ = 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 (mp) p mp p mf p f p

41 bass recorder (mp) p mf p f p mp p mf

5:6 7:6 13:12 11:12

(D11) (R1) (L1)

B13

♩ = 60

B14

♩ = 54

42 bass flute mp p ff p mp p mf

43 bass recorder p mf p f p mf p mf

11:12 13:12 (L1) (R2 + 3) (F)

15 16

(tacet about 3 minutes)

D1

♩ = 81

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

D4

♩ = 90

44 bass flute mf ppp mf ppp mf ppp mf ppp mf

45 bass recorder ppp mf ppp mf ppp mf ppp mf

15 16 9 16

(R3) (L3) (L1) (R1) (L1) (R19) (R14)

D8

♩ = 72

46 bass flute ppp mf ppp mf ppp mf ppp

47 bass recorder ppp mf ppp mf ppp

9 16 5 8 9 16 3 8

(R2) (R1) (R3) (L1) (L1 quasi smorz.) (L1 quasi smorz.) (G11) (R123) (L1) (L1)

48 bass flute mf ppp mf ppp

49 bass recorder mf ppp

3 5 6 5

(G11) (R123) (L1) (L1)

D14 ♩ = 76.5

52

bass flute

bass recorder

pp

mf

pp

mf

55

bass flute

bass recorder

mf

pp

mf

D20 ♩ = 85.5

58

bass flute

bass recorder

mf

pp

mf

pp

mf

61

bass flute

bass recorder

pp

pp

64

bass flute

bass recorder

pp

mf

pp

66

bass flute

bass recorder

mf

pp

mf

(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

♩ = 90

68 bass flute *mf* 5 8 4 8 7 16 *f*

bass recorder *mf* *f*

E3

♩ = 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 *pp*

bass recorder *mp* *pp*

E5

♩ = 102

78 bass flute *mp* 9 16 7 16 6 8 10 9 3 8 8

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

81 bass flute *mf* 3 8 5 8 7 16 4 8 6 8 *f*

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

E6

♩ = 96

85 bass flute *f* 6 8 3 8 6 8 9 16 *f*

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



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

E8  
♩ = 105

9 7 4 3 15  
16 16 8 8 16

bass flute  
bass recorder

*ff*

15 7 5 7  
16 16 16 16

bass flute  
bass recorder

*pp* *ff*

E10  
♩ = 99

7 5 4  
16 8 8

bass flute  
bass recorder

*ff* *pp* *ff* *mf*

7 4 3 7  
16 8 8 16

bass flute  
bass recorder

*ff* *mf* *ff* *ff* *mf* *mf*

E12  
♩ = 87

7 11 2  
16 16 8

bass flute  
bass recorder

*ff* *ppp*

2 3 7 5  
8 8 16 8

bass flute  
bass recorder

*ff* *ppp*

109  
bass flute  
bass recorder  
11  
16  
5:4  
17:12  
2  
8  
3:2  
3:2  
3:2  
3:2  
4  
8  
3:2  
17:14  
9  
16  
fff

E14  
♩ = 93  
112  
bass flute  
bass recorder  
9  
16  
4:5  
3:2  
N  
3  
8  
5:6  
4  
8  
7:8  
5  
8  
8:7  
3  
8  
p  
fff  
mf  
ff  
pp  
mp  
p  
fff  
mf  
ff  
pp  
mp  
+R2 N +R2 N  
N N  
N +R123 N +R123 N +R123  
8:7

116  
bass flute  
bass recorder  
3  
8  
("pizzicato")  
4:3  
7:6  
5  
8  
9  
16  
ppp  
f  
mp  
mf  
p  
N .R1 N  
5:6  
10:7  
N +R1\* N  
ppp  
f  
mp  
mf  
p

\* momentary depression of R1, just enough to produce a hint of multiphonic

119  
bass flute  
bass recorder  
9  
16  
3:2  
4:5  
4  
8  
7:8  
5:4  
pp  
ff  
ppp  
ppp  
(sim.)  
5:4  
N -L2 N (sim.)  
4:5  
N N  
N N  
N N

DUO 2 (2 clarinets in A)

94

**A1**  $\sqrt{=56}$  **A2**  $\sqrt{=40}$

23  
16

clarinet 1 in A

clarinet 2 in A

*p* sempre \*

*br*(L1) (*smorz.*)

3

13:10  $\sqrt{}$

21  
16

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

**A3**  $\sqrt{=54}$

21  
16

clarinet 1 in A

clarinet 2 in A

*p*

*br*(L1)

12:11  $\sqrt{}$

9:7  $\sqrt{}$

5:6  $\sqrt{}$  N

5

7:5  $\sqrt{}$

11  
8

**A4**  $\sqrt{=42}$  **A5**  $\sqrt{=52}$

11  
8

clarinet 1 in A

clarinet 2 in A

*p*

*br*(L1)

*br*(L1) (*smorz.*)

*br*(R+3)

*br*(T)

*br*(R)

10  
8

10  
8

clarinet 1 in A

clarinet 2 in A

*p*

*br*(L1)

*br*(R)

7:9  $\sqrt{}$

8:7  $\sqrt{}$

7:8  $\sqrt{}$

7:8  $\sqrt{}$

8

**A6**  $\sqrt{=44}$  **A7**  $\sqrt{=50}$

8  
5

clarinet 1 in A

clarinet 2 in A

4:3 F (p) RA (R123) (R123) 9:11 F (4) 23 16 (T)

**A8**  $\sqrt{=46}$

23 16

clarinet 1 in A

clarinet 2 in A

4:3 F (p) (b) 10:7 F (L3) (b) 11:9 F (4) 3 6:5 F (R10) 19 16

13:12 F RA R E (L1) 3 (b) 3

**A9**  $\sqrt{=48}$

19 16

7

clarinet 1 in A

clarinet 2 in A

6:5 F (sim) (L1) (R123) 3 N (L1) A (R123) +R N 10 8

12:11 F (b) (L1) N (L1) (L1+2) 5

**B2** 10/8  $\text{♩} = 51$

clarinet 1 in A

clarinet 2 in A

pp sempre

7:5 F, 4:3 F, 7:5 F, 4:3 F, 6:5 F, 3, 5:6 F, 3

+R, G#, -R, +R, G#, -R, RA, F, b, F#, -b, +b

**B5** 10/8  $\text{♩} = 54$

clarinet 1 in A

clarinet 2 in A

(pp)

8:7 F, 4:3 F, 9:8 F, 7:5 F, 10:7 F, +R, G#(L), -R, G#, RA, b, F, -A

3, 3, 3, 3, 3, 3

9 8

**B7** 9/8  $\text{♩} = 57$

clarinet 1 in A

clarinet 2 in A

(pp)

6:5 F, -A, G#, 9:8 F, -R, G#, RA, b, F, 3, 7:5 F, 9:7 F, 4:3 F, 3, 5

9 8

**B11** 11/8

clarinet 1 in A

clarinet 2 in A

(pp)

3:7 F, 6:7 F, 7:8 F, 4:5 F, 7:8 F, 3, 7:8 F, 10:9 F, 8:9 F, RA, b, F, -R, RA, b, F, -R

3, 3, 3, 3, 3, 3, 3, 3

11 8

37  
32

37  
32  
12

clarinet 1 in A

clarinet 2 in A

(pp)

RA  
RG#  
8:9 F  
-R  
+H  
5:6 F

45  
32

45  
32  
13

clarinet 1 in A

clarinet 2 in A

(pp)

9:7 F  
+R  
-R  
+G#(L)  
11:8 F  
-R  
7:8 F

7:8 F  
7:5 F  
7:8 F  
+R

23  
16

23  
16  
B9  
14

clarinet 1 in A

clarinet 2 in A

(pp)

10:11 F  
7:9 F  
+R  
7:8 F  
+G#(L)  
+b

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

11  
8

11  
8  
15

clarinet 1 in A

clarinet 2 in A

(pp)

5:6 F  
+A  
-H  
6:7 F  
6:7 F  
9:11 F

7:6 F  
5:6 F  
11:8 F  
+R  
-R  
+G#  
RA  
-R  
G#



D5

12  $\sqrt{=85.5}$  each phrase *legatissimo* (quasi portamento);  
8 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  
16

21  
16

clarinet 1 in A  
(mp)

clarinet 2 in A  
(mp)

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

+G# +E N (sim.) 6:7 F, 10:7 F, 8:7 F, 6:7 F

PP

D12

$\sqrt{=72.5}$

21  
16

clarinet 1 in A  
mp

clarinet 2 in A  
mp

①②③④⑤⑥⑦⑧ 22:16 F, 8:9 F

①②③④⑤⑥⑦⑧ 7:6 F, ①②③④⑤⑥⑦⑧ 15:16 F

①②③④⑤⑥⑦⑧ +B, +F

D17

$\sqrt{=90}$

21  
16

clarinet 1 in A  
(mp)

clarinet 2 in A  
(mp)

8:9 F, 8:9 F

mf

9



D22  $J=76.5$

clarinet 1 in A

clarinet 2 in A

mp

ppp

mp

9 8 13 16

9:6 F

8:6 F

5

3

\* R...E

D27  $J=81$

clarinet 1 in A

clarinet 2 in A

(mp)

(mp)

13 16

7:6 F

8:6 F

3

(R123)

\* ie. Bb trill key





E7

47  
32

clarinet 1 in A (pppp) R. 5# etc. 7:6F 5 8:7F 9:7F etc.

clarinet 2 in A (pppp) R. 5# etc. 6:7F 7:6F 5:6F 4:3F etc. 5 5 10:7F

\*relationship between fingerings and embouchure as in bars 33 and 34.

clarinet 1 in A (pppp) R. 5# etc. 6:5F 3 3 7:6F 3

clarinet 2 in A (pppp) R. 5# etc. 3 3 3 3 3 3 3 3

E8

clarinet 1 in A (f) sample etc. sim. 12 8 21 32

clarinet 2 in A (f) sample etc. sim. 21 32 9 8

104

9 (E9)

25  
16

113  
clarinet 1  
in A

Handwritten musical notation for Clarinet 1 in A, measures 113-116. Includes slurs, dynamics *(f) dim...*, and articulation marks. Fingerings: 10:7F, 10:7F, 5, 10:9F.

clarinet 2  
in A

Handwritten musical notation for Clarinet 2 in A, measures 113-116. Includes slurs, dynamics *(f) dim...*, and articulation marks. Fingerings: 5:6F, 10:7F, 5.

25 (E10)  
16

114  
clarinet 1  
in A

Handwritten musical notation for Clarinet 1 in A, measures 114-116. Includes slurs, dynamics *(dim.)*, and articulation marks. Fingerings: 10:9F, 10:11F.

clarinet 2  
in A

Handwritten musical notation for Clarinet 2 in A, measures 114-116. Includes slurs, dynamics *(dim.)*, and articulation marks. Fingerings: 10:11F, 10:13F, 5.

25  
16

2  
8

49 (E11)  
32

115  
clarinet 1  
in A

Handwritten musical notation for Clarinet 1 in A, measures 115-116. Includes slurs, dynamics *mp cresc.*, and articulation marks. Ends with *...ff*.

clarinet 2  
in A

Handwritten musical notation for Clarinet 2 in A, measures 115-116. Includes slurs, dynamics *mp cresc.*, and articulation marks. Ends with *...ff*.

25 (E12)  
16

117  
clarinet 1  
in A

Handwritten musical notation for Clarinet 1 in A, measures 117-118. Includes slurs, dynamics *mp*, and articulation marks. Fingerings: 7:5F, 12:11F, 7:5F.

clarinet 2  
in A

Handwritten musical notation for Clarinet 2 in A, measures 117-118. Includes slurs, dynamics *mp*, and articulation marks. Fingerings: 4:5F, 9:8F, 10:13F, 7:6F, 7:6F.

25  
16

118

clarinet 1 in A

clarinet 2 in A

10 (E13)

8

119

clarinet 1 in A

clarinet 2 in A

39  
32

\*fingered glissandi

39  
32

120

clarinet 1 in A

clarinet 2 in A

13  
32

13 (E14)

32

3 5

1 2 3

8 8 16

121

clarinet 1 in A

clarinet 2 in A

\*using low E fingering

sim. 6:5F 7:5F

sim. 4:5F

(-R) +b (quasi tr.)

(-R) +A (quasi tr.)

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

sim.

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

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

53 15

32 8

clarinet 1 in A

clarinet 2 in A

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

emb.

4:3F 11:8F

E16

15 8

clarinet 1 in A

clarinet 2 in A

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 2 3 12

flugelhorn in Bb (have plunger ready!) mp sempre

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

**B3**  $\text{♩} = 60$

2 9:8F

flugelhorn in Bb (mp)

alto trombone (mp) (IV) 5 III II 1/2

3 24 10:7F 23

flugelhorn in Bb (mp)

alto trombone (mp)

**B6**  $\text{♩} = 54$

4 11:8F 14 5 1234 2

flugelhorn in Bb (mp)

alto trombone (mp) VII 8:7F 4:5F 6:7F II



(5)

flügelhorn in Bb

(mp)

8:7 F 124

7:6 F 1

4:3 F 23

10:7 F 124

alto trombone

(mp)

B9

$\sqrt{=63}$

VI $\frac{1}{2}$

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

1 $\frac{1}{2}$

7:5 F II

(6)

flügelhorn 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

B11

$\sqrt{=51}$

©

play with conductor (giving downbeats only) until bar 92  
(bar numbers now relate to the full score of heliocentric)

109

$\text{♩} = 68$

5  
16

flügelhorn  
in Bb  
(plunger)

alto  
trombone  
(plunger)

Musical score for flügelhorn in Bb (plunger) and alto trombone (plunger), measures 5-16. The score includes various dynamics such as *mf*, *mp*, *pp*, *f*, and *ppp*. Performance markings include *sub.* and *brim*. The flügelhorn part features a melodic line with slurs and accents, while the alto trombone provides harmonic support with chords and rhythmic patterns. The tempo is marked as  $\text{♩} = 68$ .

2  
8

flügelhorn  
in Bb  
(plunger)

alto  
trombone  
(plunger)

Musical score for flügelhorn in Bb (plunger) and alto trombone (plunger), measures 17-32. The score includes dynamics such as *f*, *mf*, *pp*, and *ppp*. Performance markings include *(half-valve gliss.)* and *(DH)*. The flügelhorn part features a melodic line with slurs and accents, while the alto trombone provides harmonic support with chords and rhythmic patterns.

2  
8

7  
16

15  
32

11  
32

3  
8

flügelhorn  
in Bb  
(plunger)

alto  
trombone  
(plunger)

Musical score for flügelhorn in Bb (plunger) and alto trombone (plunger), measures 33-48. The score includes dynamics such as *p*, *mf*, *pp*, and *f*. Performance markings include *brim*, *1234*, and *(with slide)*. The flügelhorn part features a melodic line with slurs and accents, while the alto trombone provides harmonic support with chords and rhythmic patterns.

3  
8

15  
16

11  
16

flügelhorn  
in Bb  
(plunger)

alto  
trombone  
(plunger)

Musical score for flügelhorn in Bb (plunger) and alto trombone (plunger), measures 49-64. The score includes dynamics such as *p*, *mf*, and *f*. Performance markings include *(sim.)* and *(pp)*. The flügelhorn part features a melodic line with slurs and accents, while the alto trombone provides harmonic support with chords and rhythmic patterns.

11 16 110 6 8 7 16

Flügelhorn in Bb (plunger) (56)

alto trombone (plunger)

134 mf pp 14 4 12 10:9 F (ff) (colla parte) (ff)

II VII/II VII/II VII/II VII VI III VI III 4:5 F II VII

7 16 3 8 19 32 15 32

Flügelhorn in Bb (plunger) (58)

alto trombone (plunger)

4:3 F 9:8 F 9:6 F 7:5 F 4:5 F 4:3 F (p) (p)

5 9:10 F III 1/2 II IV 9:8 F I VI III-VI IV-V III 1/2 4:3 F

15 32 6 8 +sub. 5 8

Flügelhorn in Bb (plunger) (61)

alto trombone (plunger)

8:7 F 11:8 F 1234 (b) ff p < ff > P

+sub. 8:9 F 1/2 II 1/2 III 1/2 VI 4:5 F 1 1/2 V 9:6 F II

5 8 3 8 9 32 17 32

Flügelhorn in Bb (plunger) (63)

alto trombone (plunger)

7:8 F 5:6 F 1234 10:9 F 2 (dim.) (p)

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

17 32      15 32 <sup>6(2)\*</sup>      17 32      111 19 32

Flügelhorn in Bb (plunger) *p* *f* *f* *mp* *ppp* *p* *mp* *pp* *p* *ppp*

Alto trombone (plunger) *p* *f* *9:7F* *9:8F* *mp* *ppp* *ppp < p* *mp* *p* *ppp* *pp* *mp > pp* *ppp*

\* (auxiliary notes of these trills are omitted for clarity)

19 32      5 8      11 32      21 32

Flügelhorn in Bb (plunger) *mp* *pp* *p* *mp* *p* *pp* *mp* *p* *mp* *pp* *ppp* *ppp*

Alto trombone (plunger) *mp* *p* *pp* *mp* *pp* *p* *pp* *mp* *p* *mp* *ppp* *ppp*

21 32      23 32      13 32

Flügelhorn in Bb (plunger) *ppp* *ppp*

Alto trombone (plunger) *ppp* *ppp sempre* *(non cresc.)*

13 32      21 32      5 16      11 32

Flügelhorn in Bb (plunger) *ppp* *ppp* *p* *f*

Alto trombone (plunger) *(ppp)* *mp* *pp* *pp* *mp*

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)

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

17 5 15  
32 8 32

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

alto trombone (plunger) mp (mp) f

\*\* 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

23 17 13  
32 32 32

flügelhorn in Bb (plunger) > # #

alto trombone (plunger) # # pp (mf)

13 32 7 16 5 8 29 32

88

flugelhorn in Bb (plunger)

mp PPP

alto trombone (plunger)

mf mp f PPP mf PPP

(slide vibr.)

3 3 4:5 F

II VIII II 13:10 F V II 1

III<sup>1</sup> V<sup>1</sup> etc. 8:7 F

29 32 6 8

91

flugelhorn in Bb (plunger)

alto trombone (plunger)

# #

# #

put down plunger/s

114

D3

10/8  $\sqrt{=72}$

93

flugelhorn in Bb (senza sord.) *f sempre*

alto trombone (senza sord.) *f sempre*

10/8

11/8

94

flugelhorn in Bb (*f*)

alto trombone (*f*)

D10

$\sqrt{=85.5}$

11/8

95

flugelhorn in Bb *mp sempre*

alto trombone *mp sempre*

*sempre*

134 2 7:8 F 13 4:3 F 14 12 123 5 1 34 9:8 F 6(A2) 6(A(LH!))

IV III II VII 1 1/2 5 VII I 9:8 F V I

*pp*

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

10/8

11/8

96

flugelhorn in Bb (*mp*)

alto trombone *mp*

*colla parte*

3 13 8 8:7 F 24 9:7 F 1234 1 123 3 24 3

*pp* *mp*

IV III I VI 8:7 F 9:7 F IV 3 I

*mp* [x:] [x:]

11/8

flügelhorn in Bb (97) (mp)

alto trombone (mp)

5:6 F, sub., 3, 1234, 4:5 F, 5:6 F

[x:] ppsub → PPP

ppsub → PPP

sub., 3, 3, 4:5 F, I, VI, 5:6 F

D14  $\tau = 81$

12/8

flügelhorn in Bb (98) (mp)

alto trombone (mp)

p sub., 6:7 F, 16:15 F

\* V VII $\frac{1}{2}$  VI VII $\frac{1}{2}$  V III $\frac{1}{2}$  I $\frac{1}{2}$  → II III IV → VI 5:6 F I III $\frac{1}{2}$  IV $\frac{1}{2}$  V VI V VII V III $\frac{1}{2}$  V $\frac{1}{2}$  11:14 F III IV VII $\frac{1}{2}$  IV III $\frac{1}{2}$  IV $\frac{1}{2}$  III $\frac{1}{2}$  12:11 F V VII $\frac{1}{2}$

p sub.

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

12/8

flügelhorn in Bb (99) (mf)

alto trombone (mf)

9:8 F, 3, 3, 3, 19:16 F

III II V VII I → VII VI $\frac{1}{2}$  IV VII 9:8 F V $\frac{1}{2}$  VI VII $\frac{1}{2}$  III I III I II $\frac{1}{2}$  VI II I V III VII IV VI $\frac{1}{2}$  V IV $\frac{1}{2}$  11:10 F III V II 18:15 F II → I IV $\frac{1}{2}$  III II V

mp

12/8

flügelhorn in Bb (100) (f)

alto trombone (f)

12:11 F, 3

II III $\frac{1}{2}$  VI → V IV $\frac{1}{2}$  VI VII $\frac{1}{2}$  VII III $\frac{1}{2}$  IV V $\frac{1}{2}$  V III 5:4 f III $\frac{1}{2}$  III II → III $\frac{1}{2}$  II $\frac{1}{2}$  IV $\frac{1}{2}$  V VI III

mf



116  $\frac{12}{8}$

(101) Flügelhorn in Bb

f

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

III I IV VI V  $\frac{12}{9}$  F,  $\frac{13}{10}$  F,  $\frac{16}{12}$  F,  $\frac{19}{16}$  F

alto trombone

f

(ff)

12  $\frac{12}{8}$

(102) Flügelhorn in Bb

#

9:8 F, 8:9 F

alto trombone

#

(fff)

(D21)  $\square = 90$

12  $\frac{12}{8}$

(103) Flügelhorn in Bb

mf, f, mp, #, p, mf, pp, f

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

Flügelhorn (half valve)

3

alto trombone

mf, f, mp, #, p, mf, pp, f

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

\* ± 1 semitone

11  $\frac{11}{8}$

11  $\frac{11}{8}$

(104) Flügelhorn 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

8

Detailed description: This system contains measures 105 through 117. The top staff is for Flugelhorn in Bb and the bottom staff is for alto trombone. Both parts feature complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include p, mf, mp, and PPP. A handwritten note above the Flugelhorn staff reads "(random and rapid valve activity while holding F#)".

10/8

(106) Flugelhorn in Bb

alto trombone

take harmonies (stems extended)

PPP

11/8

Detailed description: This system contains measures 106 through 111. The top staff is for Flugelhorn in Bb and the bottom staff is for alto trombone. The music consists of sustained notes with stems extended upwards. Dynamic markings include pp and PPP. A handwritten note between the staves reads "take harmonies (stems extended)".

D26

$\sqrt{=76.5}$

11/8

(107) Flugelhorn in Bb (harmon)

alto trombone (harmon)

sub.

f sub.

6:7F

pp

mf

12/8

Detailed description: This system contains measures 107 through 112. The top staff is for Flugelhorn in Bb (harmon) and the bottom staff is for alto trombone (harmon). Both parts feature complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include f, sub., pp, and mf. A circled "D26" and a box containing " $\sqrt{=76.5}$ " are present at the beginning of the system.

12/8

(108) Flugelhorn in Bb (harmon)

alto trombone (harmon)

ppp

mp

p

Detailed description: This system contains measures 108 through 117. The top staff is for Flugelhorn in Bb (harmon) and the bottom staff is for alto trombone (harmon). Both parts feature complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include ppp, mp, and p. There are various annotations above the staves, including circled plus signs and rhythmic markings like 9:8F, 4:5F, and 4:3F.

(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)

alto  
trombone  
(harmon)

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

19  
16

(E6)

$\sqrt{=105}$

43  
32

flugelhorn  
in Bb  
(harmon)

alto  
trombone  
(harmon) (pp)

(E7)

$\sqrt{=96}$

43  
32

41  
32

flugelhorn  
in Bb  
(harmon)

alto  
trombone  
(harmon) (pp)

(E9)

$\sqrt{=84}$

41  
32

17  
16

flugelhorn  
in Bb  
(harmon)

alto  
trombone  
(harmon)

**E11**  $\text{♩} = 87$

17  
16

23  
16

flügelhorn in Bb (harmon)

alto trombone (harmon)

(pp)

16:15F

5

15:11F

11:14F

Detailed description: This system shows measures 16 to 23. The tempo is marked as quarter note = 87. The flügelhorn part (top) starts with a dynamic of pp and includes ratios 16:15F and 5. The alto trombone part (bottom) starts with a dynamic of pp and includes ratios 15:11F and 11:14F. There are various articulation marks and slurs throughout the staves.

**E13**  $\text{♩} = 102$

23  
16

**E14**  $\text{♩} = 108$

12  
8

flügelhorn in Bb (harmon)

alto trombone (harmon)

(pp)

5

8:9F

4:3F

12:13F

4:3F

4:3F

Detailed description: This system covers measures 16 to 23. The tempo for E13 is quarter note = 102, and for E14 it is quarter note = 108. The flügelhorn part (top) has a dynamic of pp and includes ratios 5, 8:9F, and 4:3F. The alto trombone part (bottom) has a dynamic of pp and includes ratios 12:13F, 4:3F, and 4:3F. The system concludes with a final measure marked 12/8.

**E16**  $\text{♩} = 90$

12  
8

flügelhorn in Bb (harmon)

alto trombone (harmon)

(pp)

16:13F

4:5F

9:11F

10:7F

8:7F

9:10F

Detailed description: This system covers measures 8 to 12. The tempo is marked as quarter note = 90. The flügelhorn part (top) has a dynamic of pp and includes ratios 16:13F, 4:5F, and 9:11F. The alto trombone part (bottom) has a dynamic of pp and includes ratios 10:7F, 8:7F, and 9:10F. The system ends with a thick black bar at the end of the final measure.



# 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."*



# 8 Andromakhe

$\text{♩} = 72$

6 7 16 (non tr.) (as before)  $\text{tr}$  (as before)  $\text{tr}$  (as before)

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 τῶν  
 to me ge ne st<sup>h</sup>a i to i

8 9 16 (non tr.)

bass clarinet 1  
*mp* *mf* *mp* (non tr.)

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

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

bassoon  
*mp* *mf*

Andromakhe (contralto)  
 θα νείν ἱσον λέγω  
 t<sup>h</sup>a ne in i so n le go  
 τοῦ ξῆν δὲ λυπρὸς κρείσσον ἐστί κατὰ θα νείν.  
 to ze n de ly pro s kre i so n e sti ka t<sup>h</sup>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)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

+G#+C#

+G

+ both F#s

ó — δ'εὐ — τυ — χή — σασ — ἐς — τὸ — δυ — συ — χέ — στε — σω — ν

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

ψυ — χήν — ἀ — λᾶ — ται — τῆς —

psy — k'e — n a — la — ta i te —



12 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

— πᾶ — ροί — θ'εὐ — πρα — ξί — ας —

s pa — ro i t'he u pra ksi a s

κεί — νη — δ',ὁ — μοί — ως — ὦς —

ke — ine — d ho — mo i o — s ho —

14 6 8

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

Andromakhe (contralto)

—περ οὐκ ἰδοῦσα φῶς, τῆθ—νη—κε κοῦ—δέν οἴ—δε τῶν αὐ—τῆς—κα—κῶν.  
 —spe—r o—k i do—sa pῶs te—tῆne—ke—ko—de—n o—i de—to—n a—u te—s ka—ko—n

17 6 8 3 8 5

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

triple harp (R, C, 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.

■ ..... □  
 N +low D N +D N +D N +D N +low E N +E

ἔ—γῶ—δὲ το—ξεῦ—σα—σα τῆς—εὔ—δο—ξι—ας  
 e—go—de—to—kse—usa—sa—te—se—udo—ksi—a—s







12

bass clarinet I

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

R triple harp

C

L

cello

*p* *mp*

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

3:2 7:5 5:6

5:4 7:5

5:4 4:3

11:9 II III (♯) (♭)

*p* *mp*

14

bass clarinet I

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

R triple harp

C

L

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*



51

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

triple harp R C L

Andromakhe (contralto)

cello

13 16

7 16

11 16

*pppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp* *ppp*

*ppp* *ppp* *mf* *ppp*

*mf* *mp*

(table) *(mp sempre)*

*p* *mf* *p* *mf* *p*

8-7 13-10 4-5 3-2 7-6 3-2

θρῶν μη τέρ ἀθ-λί-αν λι-πῶν,  
 k'h'ro n me te-ra-t'li a n li-ro n

*(msp)* 7-5 11-9 *pssp* 3-2 4-3 9-8

*p* *mp*

53

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

triple harp R C L

Andromakhe (contralto)

cello

11 16

4 8

7 16

5 8

*pp* *ppp* *ppp* *ppp*

*pp* *ppp* *ppp* *ppp*

*ppp* *ppp* *ppp* *ppp*

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

(table) *sub. ppp sempre*

*(half-whispered)* *pp sempre*

10-9 10-7 11-8 6-5 6-5

vūv, οὐ ποτ' αὐ-θις, μη-τέρ-ἀσ-πά-ζου, σε-θῆν,  
 ny n o po-ta u-t'i-s me te-ra-spa-zo se-t'he n

*(pssp)* 4-3 *nat* 5-4 6-5 *msp* 12-9 13-10

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



56 **5** **8** **9** **16** **7** **16** **9** **16**

bass clarinet 1 *ppp* *mp > ppp* *ppp* *mp > ppp*

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

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

bassoon *ppp* *mp* *ppp* *p sempre*

R (table) *sub. p sempre*

L

Andromakhe (contralto) *p* *mp* *ppp* *mp* *ppp*

πρό-σπι- νε τήν τε-κοῦ-σαν- αἰ- φι δ' ὄ- λέ- νας  
 pro-spi- tine te- n te-ko- sa- n a- mp'i- do- le- na- s

cello *mp* *p sempre* *pp*

59 **9** **16** **4** **8** **9** **16** **13** **16**

bass clarinet 1 *ppp* *pp* *ppp* *p* *ppp*

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

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

bassoon *p* *ppp*

R (table) *sub. pp sempre*

L

Andromakhe (contralto) *p* *pp* *pp* *p*

ἑ-λιος- ἐ-μοις- νό- τοι- σι- καὶ- στόμι' ἄρ- μα- σον.  
 he-li- s e mo- is no- to- isi- ka- i- sto-m ha- mo-son

cello *mp* *ppp* *p*

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<sup>1</sup> — έχ ευ ρόν-τες "Ελ λη — νες κα-κά,

ο — ba-rba — r ek'he uro-nteshe — le — nes ka-ka

cello

nat

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 πᾶι — δα κτεί

ti-to — nde-pa — ida kte — i

cello

psp

67 9 16

bass clarinet 1

bass clarinet 2 (detuned 1/8 tone)

bass clarinet 3 (detuned 1/4 tone)

bassoon

(table) 11:10

triple harp R C L

Andromakhe (contralto)

νετ' ού-δεν αι τι-ου; ne t o-de-n a iii o-n?

nat sul I

pp f p f pp

10:7 4:5 7:6

pp

(psp)

12:9

mp mp mf sf-p

II 2 III 1



69

cello

II 3 III 2 IV 1

sf-p

msp

Part 9 wound 2 begins without any break

# 9 wound II

$\sqrt{=90}$

msp → nat

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

psp

①

violin solo

legatissimo!

sffz → p

mf

english horn

p

mf

clarinet in Eb

$\frac{3}{4}$

f

pp

cello

msp

sffz → p

msp (whisper!) → pst

10:7F

5:6F

nat. sub.

9:7F

5:6F

ppp

pp

f

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

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

sffz

sffz

sffz

sffz

or (B key)

(very gradually open R3)

p

clarinet in Eb

ppp

mf

cello

I msp

(4)

mst

ppp

sffz



nat → msp

5

violin solo

english horn

cello

ppp

mp

(ppp)

gradually open R2

p

137

II 1 1 II III IV III II 1 II 1 II III IV 1 +4 III  
 1 3 2 4 1 2 3 3 1 3 17:12 F 2 II 1 II III IV III  
 4 2 3 1 2 4

3 8:9 F 5

sfp sfp sfp sfp sfp sfp sfp sfp sfp sfp sfp sfp

nat → (mst)

6

violin solo

english horn

clarinet in Eb

cello

(psp) → msp → nat

pp mp

mp

nat

7:8 F 6:7 F 16:15 F 6:7 F

1 II I II III II III I II III IV III I II I II III IV III II I II I II III IV III IV  
 4 2 1 4 2 3 4 3 2 1 4 2 5 3 2 4 1 4 2 3 1 2 3 4 2 1 3 2

sffz (accents)

mp (pp)

(both F keys)

sffz pp mp

ppp f

ppp f

mst → nat → mst → (psp)

7

violin solo

clarinet in Eb

cello

pp

p

pp

ppp

pp

p

ppp

mp

3 10:9 F 9:8 F 4:3 F 9:8 F 3 9:8 F 3

I II III IV 3 2 1 2 3 4

138

violin solo

english horn

clarinet in Eb

cello

Annotations: psp, (II) (1/4), 16:13 F, II 3, III 1, III 2, III 3, III 4, II 2, 10:7 F, II 3, I 4, II 1, III 3, 2, step, sfzp, sfzp-sfzp-sfzp-sfzp, sfzp-sfzp, sfzp

9

violin solo

english horn

clarinet in Eb

Annotations: (psp), IV 1, III 3, II 2, I 1, III 4, II 1, I 3, 4321234, III 2, IV 3, 21, 23, III 1, IV 2, III 4, 6:7 F, nat, msp, 5, sfz (accents)/mp, ppp, mf, ppp

10

violin solo

english horn

clarinet in Eb

cello

Annotations: psp, 3 1 2, 3 4 1 2, 3, (IV) 4, 1 3, III 2, IV 3, III 4, IV 2, 9:8 F, 9:11 F, 7:5 F, 7:6 F, 8:9 F, mst, psp, sfzmp, sfz sfz sfzmp, sfz sfz sfzmp, p, ppp, mp, ppp, f, pp, pp, ar (L1), ar (R3)

11

nat 11:14 F 13:14 F 5

violin solo

1 II I II I II III IV III II 1 II I II III IV III II 1 II III IV III II III

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

sfz (accents)/mp

english horn

(rt)

sfz mp

clarinet in Eb

(br)

(br)

cello

nat II III

ppp f

12

psp 9:7 F 11:12 F 5:6 F 4:3 F 3

violin solo

I II I 2 1 4 2 3 4 2 1 3 2 4

3 1 4

sfz (accents)/mp

english horn

(mp)

ppp

cello

nat

ppp mp

13

psp nat 5 5:6 F 9:10 F 10:7 F 3 3

violin solo

III II I II III II 1 3 2 4 1 3 2 4 1 3 2 4 III

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

sfz (accents)

f (sfz) mp

english horn

(br) (close RA)

p

clarinet in Eb

quasi smorzato

(br) (fingered gliss.)

p

cello

nat.

p (mf)



140

violin solo (nat) 5:6 F 13:12 F 7:5 F (nat) 7:8 F

english horn (br) mf

clarinet in Eb (br) (p) mf

cello (nat) (non trem) msp pp

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

15

violin solo (no pitch at beginning!) psp (bsp) 3 2 7:5 F 4 1 mf - sfz sfmf - sfmf

english horn (embouchure-glass) mf

clarinet in Eb (br) (br) mf

cello pst mf/amp

16

violin solo (mf) PP mp (mf) 17:15 F 10:9 F 7:6 F 3

english horn p

clarinet in Eb ppp mf

cello (nat) (arco vibrato sul II) msp pp mp







144 nat → msp

26

violin solo

english horn

clarinet in Eb

cello

mp

ppp

pizz.  $\circ$

fff

7:5 F

9:8 F

3

9:7 F

3

nat → mst

27

violin solo

clarinet in Eb

cello

mp

p

ppp

arco nat

br (H+)

pp

(b)

13:12 F

7:8 F

3

psp → msp

28

violin solo

english horn

clarinet in Eb

(nat)

cello

mf

ff

fff/mf

f

ff

mp

mp sub.

ff (nat)

msp

ppp

14:11 F

3

4:3 F

4:3 F

4:3 F

4

msp

11:10 F

2:7 F

(1)



→ nat

II 2 3 4 III 1 2 III

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

29 violin solo

mfz / mf sffzmp

english horn

(8 key) mfz

cello

nat. ppp mp

(nat.) 3 19:13 F 7:5 F 9:7 F 4:3 F

m sp 5:6 F (m sp) (nat)

30 violin solo

mf fp (mf)

english horn

(tr) p pp

clarinet in Eb

(R2+R3) p m sp

cello

ppp f

→ nat

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

31 violin solo

mf psp (pst) sfz (mp)

english horn

R... R... sfz (mp)

clarinet in Eb

ppp

32 → pst

violin solo

5 9:10f 3 3

mst ↓ (psp)

5 7:5f 7:8f

♯ (mf)

mp

english horn

ppp f

clarinet in Eb

(ppp)

cello

psp II I

pp

33 → psp

violin solo

6:7f 11:8f 5

(psp) ↓ ↓ ↓ (nat)

(↓) ↓ ↓ (↓)

> mf

clarinet in Eb

etc. sempre

p

cello

sfz (psp)

non trem. (psp)

mf

34 → nat

violin solo

5 4:3f 14:15f 4:5f 5

1 (4)

psp sub. III 1 2 3

4 2 7:6f 4:5f

pp2/ppp

english horn

♯/F: or (1) or (R3/F)

sf#ppp (mp)

clarinet in Eb

♯- (4)

ppsub. f

nat msp: con sord.

pp < f ppp

35

violin solo

english horn

clarinet in Eb

nat

5

11:14  $f$

II

2 1 2 1 3

4:3  $f$

16:7  $f$

3 1 4  $f$

$f$  sub.

$mp$

$pp$

$ff$

$ff$

$f$

36

violin solo

english horn

clarinet in Eb

(nat)

0:8  $f$

15:13  $f$

4:3  $f$

3

3

11:8  $f$

5:6  $f$

5:4  $f$

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

(glissandi: as in system 25)

$fff$

$ff$

+Bbtr sempre

(resultant stepped glissando)

etc. sempre

(fingering)

$f$

37

violin solo

english horn

clarinet in Eb

cello (sord.)

bsp

misp

13:9  $f$

8:9  $f$

nat. sub.

5

13:12  $f$

0:8  $f$

3

$ppp$

$f$

br (Ab key)

br (b+)

$ppp$

(sim.)

(+Bb/br)

$pp$

(sord.)

nat: 4 3 2 1 2 3 4 3 2 1...

etc. sempre

sul III

$ppp$

$f$



Handwritten musical score for four instruments: violin solo, english horn, clarinet in Eb, and cello. The score is marked with a circled '38' at the beginning. The violin solo part starts with a dynamic of *f* and a hairpin crescendo leading to *ff*. The english horn part starts with a dynamic of *ff*. The clarinet in Eb part starts with a dynamic of *ff*. The cello part starts with a dynamic of *ff* and includes a sequence of notes with fingerings: 3, 3, 2, 1, 2, 3, 4. A bracket labeled '5' spans the first five notes. The cello part ends with a dynamic of *p* and a long sustained sound indicated by a horizontal line and the instruction '(at least 20 seconds!)'. The score concludes with a dynamic of *pppppp*. Above the violin staff, there is a bracket labeled '(nat)' and an arrow labeled 'mst' pointing to the right. A bracket labeled '5' is also present above the violin staff. Above the cello staff, there is a bracket labeled '5' and a dynamic of *ff* at the beginning.

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

# 10 news from nowhere

♩ = 72

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

①  $ppp \leftarrow p$  microtonally around the prevailing melody pitch, each sound slightly different from the others in pitch and timbre ○ 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. or or etc. ○ staccato  $mp$  sempre

① M tenuto/marcato ○ occasional slight vibrato  $mp$  sempre

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

$ppp \leftrightarrow pp$  sempre

②

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. or etc. ○ legato  $mf$

② M  $dim. f \rightarrow p$  on each new pitch in melody ○ microtonal pitch-fluctuations

(M) (as high as possible)  $ppp$

①  $p$   $ppp$   $mf$   $pp$

③

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 ○ substitute any or all pitches with different microtonal variants on each repetition  $mp$  sempre

③  $p$   $ppp$   $pp$   $p \rightarrow ppp$

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

22

melody

wind instr. 1

wind instr. 2 (irregular accel.)  
*p* sempre

wind instr. 3  
 ② M tenuto/marcato senza vibr.  $\longleftrightarrow$  molto vibr.  $\odot$  measured vibr.  
 cresc. *p*  $\longrightarrow$  *f* on each new pitch in melody

wind instr. 4

percussion  
 ③ *ppp p* *ppp mp* *ppp mp* *ppp mf* *ppp f* *ppp*

drones

(see next system)

(see next system)

(see next system)

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*  $\leftarrow (p \leftrightarrow f) \rightarrow$  *ppp* durations:  $\text{quarter} \longleftrightarrow \text{quarter}$

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

wind instr. 1

wind instr. 2

wind instr. 3 ③  $\infty$   
 $\odot$  *ppp* cresc...

wind instr. 4 (M) breath only  
*ppp*

percussion  
 ③ *p* *ppp* *p* *ppp* *f* sempre

drones (as before)

④ M tenuto/marcato - "breathy" sound throughout  $\odot$  microtonal trills (see next page)  
*pp* *mf*

④ continuous rapid alternation between changing pairs of pitches chosen from these (also see next page)  
*pp* cresc...  $\odot$  alternation between two distinctive-sounding fingerings on a single pitch

39

melody

wind instr. 1 (increasingly wide trills/tremoli) → unstable! **C** *ff*

wind instr. 2 durations: (cresc.) → (cresc.) *ff* **C**

wind instr. 3 **C** *ff* **4** multiphonics only, based on any of these pitches: *ppp* <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 **5** M single dense multiphonic based on G# using any of these pitches in free order: ○ sometimes in pairs *pp* *ff* *pp* ↔ *mf*

wind instr. 2 **5** M legato - constant alternation between prevailing pitch and microtonal variation(s) of it *f* sempre ○ wider intervals between main pitch and variants

wind instr. 3 **C** 7

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**

wind instr. 2 **7-8** **C** *f* *p* **6** ∞ ○ predominantly *ppp*

wind instr. 3 **5** short phrases eg. *pp* sempre beginning with the prevailing pitch and continuing with a free selection from these: ○ microtonal variations

wind instr. 4 **5** M staccato sempre ○ iterated staccato eg. *p* ↔ *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





94

5 16 3 8

melody

wind instr. 1

wind instr. 2



wind instr. 3

wind instr. 4

percussion

drones

(dim.) **PPP**

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

∞

③ (mf) ① (tremolo or other kind of extended sound) *p* *mf* *p* (non trem) *p* *mf* *p* *mf* *p*

C 7 7

⑩ (see next system) **mp** sempre

101

4 8

melody

wind instr. 1


wind instr. 2


wind instr. 3

wind instr. 4

percussion


drones

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) 

(M) (cresc.) distorted timbre *ff* **PPP**

⑩ M continue scalic grace-note links from event 10 in instrument 3, but now adding trills to all melody notes *p*

① *mf* *p* *mf* *p* *mf* *p* ③ *f* dim... 

C 7

⑪ (see next system) **mf** dim...

⑪ M (see below) **p** sempre

107

melody

wind instr. 1

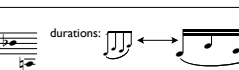
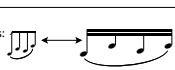
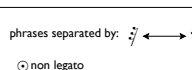
wind instr. 2

wind instr. 3

wind instr. 4

percussion

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:   non legato


(dim.)

C 7

⑪ M legato - glissandi (over entire duration) or portamenti linking all pitches **pp** sempre  glissando overshoots target pitch and then returns to it (as low as possible)

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

speed of trill becoming more irregular...  C 7

③ (dim...) *pp* 

112

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

(dim.) ... *ppp*

(M)

(12) M (see below) *mf* sempre

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

(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

(3) 4:3 (dim.) ... *pp* 3:2 2 *p* sempre

119

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

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

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

(2) (p)

126

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

(M) *mf* dim...

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

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

(M) (mp) *ff*

(2) (p) (A) ∞

4/8



132

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

13 ∞

⊙ with unpitched sounds making connection to percussion

(dim.) -p

13 M

legato/portamento - no octave transposition - range =

ppp sempre

(M)

13 ∞

⊙ with unpitched sounds making connection to percussion

(A)

(C)

137

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

9 16

∞

(C)

14 M

(see below)

ppp sempre

(M)

14 ∞

⊙ with unpitched sounds making connection to percussion

(A)

142

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

9 16 3 8

(M)

tenuto/marcato - no octave transposition - range =

⊙ transitions to and from breathy tone

(C)

7 7

14 M

legato, breathy tone

ppp sempre

(C)

7 7

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)

1 1

3-2-1

4-3

mp ppp

1 1

5-4

p pp

1

5-4

mf

\* (ie. change the "1" for each group)

148

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

15 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 quartertone up or down

(M) ∞

15 M tenuto/marcato, breathy sound sometimes vanishing altogether  
 ppp sempre ○ 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 legato, beginning almost with breath only ... gradually increasingly distorted sound ( with fluttertongue, multiphonics, trills, adding voice, gracenotes etc., singly and in combination)...

ppp cresc. poco a poco

f

159

melody

wind instr. 1

wind instr. 2

wind instr. 3

wind instr. 4

percussion

drones

∞

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

mf ff

① ①

4-3

(end together)

(non dim.)



# II storming

7" 20" 7"

track 1

track 2

track 3

track 4

track 5

electronic sounds

*fff* sempre (with internal variations)

14" 1" 12" 5" GP

③

track 1

track 2

track 3

track 4

track 5

electronic sounds

*ppp-fff* *mf-fff*

12" 12"

track 1 *ppp - f*

track 2 *ppp - f*

track 3 *ppp - f*

track 4 *ppp - f*

electronic sounds [4]

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*

10" 11" 12"

track 2 *ppp - fff* *ppp - pp*

track 3 *ppp - fff* *ppp - pp*

electronic sounds [6]

7" 8" GP 2" 7"

track 3 *fff*

electronic sounds [7] [8]

# 12 Helene

$\text{♩} = 108$  tutti *p* sempre, almost without nuance or "expression", with the endings of sounds given as much precision as their beginnings

7 16 *p* 6 8 11 16 12:11 3 8

Helene (soprano)

οὐκ ἔσται ἡμεῖς ἵπσει  
 ka-n e u ka-n ka

tenor recorder

4:3 10:9 16:11

marimba

medium-hard mallets  
 always damp all remaining sound at the end of a notated duration or phrase, except where indicated

6:7 3:2 14:11

R triple harp C L

5:4

3 8 (p) 7 16 5 8 11 16

Helene (soprano)

ὁ δὲ ἔσωσέν με  
 s do kso

λέγειν ἑαυτὸν ἵπσει  
 le ge in o k a-n ta-me ipse i

tenor recorder

6:7

marimba

3:2 7:6

R triple harp C L

7:6 8:7 11:10

11 16 (p) 6 8 7 8

Helene (soprano)

πολλοὶ ἠγάπησαν ἡμᾶς  
 po-le mi a-n he go me-no-s

tenor recorder

3:2 3:2 3:2

marimba

3:2

R triple harp C L

4:3

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 *p*

6:5

πρῶτον ἀρχὰς ἐτεκεν  
 pro-ton a-rik'ha-s e-te-ke-n

R  
 triple harp C  
 L

14 Helene (soprano)

7 16 *p*

8:7

5 16 *p*

4:5

3 8

13 16

ἦδε τῶν κακῶν  
 he-de ton ka-ko-n

R  
 triple harp C  
 L

18 Helene (soprano)

13 16 *p*

4:3

4 8

3:2

6 8

Πάρι τε κοῦσα  
 Pa-ri te-ko-sa

tenor recorder

marimba

R  
 triple harp C  
 L

21 Helene (soprano)

4 8

2 8

7 16 *p*

9:7

9 16

δεῦτερον δα  
 de-ute-ro-n da

tenor recorder

marimba

R  
 triple harp C  
 L

25 Helene (soprano)

9 16 (p) 6:7 4 8 9:8 7:6 7 16 6:7 11 16

— πώ — λε — σε — ν Τροί — αν — τε κάμ' — ό πρέ — σ — βυς — ου — κτα — νών — βρέ — φος,  
 — πό — λε — σε — ν Τροί — α — ν — τε — κά — m — ho — pre — sbys — ο — κτα — νών — n bre — p'ο — s

tenor recorder

marimba

R triple harp C L

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

marimba

R triple harp C L

33 tenor recorder

9 16 6:7 5 16 6:5 5 8 3:2 6 8

R triple harp C L

36 Helene (soprano)

6 8 (p) 6:7 6:5 3:6 3 8 11 16

ἐκ — ρι — νε — τρισ — σον ζε — υς ο — δε — τρι — ών θε — ών.  
 e — kri — ne — tri — so — n ze — ugos ho — de — tri — o — n t'ε — o — n

marimba

R triple harp C L



39  
tenor recorder

11 16 6 8 11 16

*p*

5-4

R  
triple harp C  
L

41  
tenor recorder

11 16 2 8 14 8

*p*

5-4

marimba

R  
triple harp C  
L

43  
marimba

14 8 5 8

*p*

5-6

44  
Helene (soprano)

5 8 4 8 6 8 9 16

*p*

6-5

3-2

Kύ Ky πρις pri s δε του μόν ει de to mo - n e

tenor recorder

*p*

marimba

*p*

47  
Helene (soprano)

9 16 5 8 7 16 5 8

*p*

3-2 4-3 4-3 4-3 10-7

8ος ido s εκ πα γλου e kra glo με νη me ne δω σε in hy pe

tenor recorder

*p*

marimba

*p*

R  
triple harp C  
L

50 Helene (soprano)

5 3 5 4 8

3-2 7-6 4-3 5-4 5-6

οχητ', ei the as u per dra moi ka lei  
 -skh'e t e i the a s hy pe rdra mo i ka lei

tenor recorder

marimba

R triple harp C L

(p)

53 Helene (soprano)

4 3 9 11

8 8 16 16

ηλθ' ου χι  
 ε-ιθ ο κ'ι

tenor recorder

marimba

R triple harp C L

(p)

56 Helene (soprano)

11 6 2 7

16 8 8 8

μικ-ραν θε-ον ε-χων αυ-του με-τα  
 mi-kran the-on e-khōn a-uto me-ta

tenor recorder

marimba

R triple harp C L

(p)

59 Helene (soprano)

7/8 *p* 4:3 4/8 3:2 6/8

ό τῆσδ' ἄ λᾶσ τῶρ...  
 ho te sd a la sto

tenor recorder *p* 4:3 4:3 3:2 3:2 3:2

R triple harp C *p* 4:3 4:3 3:2 3:2 3:2

L

61 tenor recorder *p* 10:7 8/8 7:5 3/8

R triple harp C *p* 6:5

L

63 Helene (soprano)

3/8 *p* 4/8 3:2 3:2 3:2 3:2 9/16 Δ Δ Δ 6:5 4/8 7/16

τήν θε-όν κό-λα-ζε και Δι-ός κρεί-σων γε-νού, 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 *p* 4:3 3:2 7:5

marimba *p* 4:3 4:5 9:8 4:3

R triple harp C *p* 4:3

L

67 Helene (soprano)

7/16 Δ *p* 9:7 6/8 7:5 7/8 4:3 5:4 2/8

ἄλ-λων- δαι-μόν-ων- ἔ-χει κρά-τος, κεί-νωσ δὲ δοῦ-λός ἐσ-τί-συγ-νώ  
 a-lo-n da-imo-no-n e-ke i kra-to-s ke-ino-s de-do-lo-s e-sti-sy-gno

tenor recorder *p* 5:6 3:2 3:2 3:2 4:3

marimba *p*

R triple harp C *p* 8:7 7:5 4:3

L

70 Helene (soprano) 2/8 (p) 27/16

—μη—δ'έ—μοί.  
—me—de—mo i

marimba

72 Helene (soprano) 7/16 11/16 4/8 6/8

...λι—πού—σαν οί—κους ναῦς ἐπ' Ἀρ—γεί—ων μο—λεῖν.  
li—po—sa—no o iko—s na us e—p A rge iō—n mo—le in

tenor recorder

marimba

R triple harp C L

76 Helene (soprano) 6/8 15/16 11/16

ἔσ—πεν—δον αὐ—το—τοῦ—το.  
e—spe—udo—n a uito to—to

tenor recorder

marimba

R triple harp C L

78 tenor recorder 11/16 5/8 17/16

marimba

R triple harp C L

80 Helene (soprano) 17 16 5 16 7 16 *p* 11 16

tenor recorder *p*

marimba *p*

πῶς οὖν ἔτ' ἄν ὑψί-  
 po—s o—n e—t a—n t'ne—i

83 Helene (soprano) 11 16 *(p)* 12:11 4 8 6 8 11:10

tenor recorder *(p)*

marimba *(p)*

R triple harp C L *p* 11:10

σκοιμ'—δὲν ἐν—δι—κας,— πό—σι,  
 —sko—im a—n e—ndi—ko—s po—si—  
 πρὸς σοῦ δι—καί—ως,  
 pro—s so di—ka—iō—s

86 Helene (soprano) 6:5 6:7 4 8 6:5 19 16 *(p)*

marimba *(p)*

R triple harp C L *(p)*

ἦν ὁ μὲν βί—αι γα—μῆι,  
 he—n ho—me—n bi—a i ga—me—i  
 τὰ δ'οἱ κο—θεν  
 ta—do iko—t'c—n

88 Helene (soprano) 19 16 *(p)* 9:10 9:8 4 8

κεῖν'—ἄν—τι—νι—κη—τη—ρί—ων—  
 ke—in a—nti—ni—ke—te—ti—o—n

89 Helene (soprano) 4 8 *(p)* 7:8 11 16 *ppp*

πιτ—ρῶς ἑ—δού—λωσ';  
 pi—kto—s e—do—iō—s?

Part 13 wound III begins without any break

# 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*  
*fff* *mp* *f*  
*f* sempre

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*  
*ff* *p* *mf* *ppp* *pp* *ff* *mf*  
*p* sempre  
*p* *ff*  
*mf* *f*  
*ff* *p* *pp* *f*

Violin: *f* (11/16), *pp* (15/16), *p* (15/16), *ff* (8/16), *ff* (11/16). Includes *nat* and *mzp* markings.

5 castanets, 4 Udu drums, 2 bongos, 3 congas: *f*, *pp*, *p*, *ff*.

Oboe: *p*, *ppp*.

Contrabass clarinet: *p*.

Lap steel guitar (played/sounding): *f*.

Cello: *f*, *p*. Includes *(pst)* and *3:2* markings.



Violin: *ppp* (11/16), *mp* (5/8), *pp* (7/16), *pp* (5/16). Includes *clb* (gettato sempre!), *mst*, *arco* (gettato sempre), *mzp*, and *mst* (flautando) markings.

5 castanets, 4 Udu drums, 2 bongos, 3 congas: *mp*, *ppp*, *pp*.

Oboe: *mp*, *pp*.

Contrabass clarinet: *mp*.

Lap steel guitar (played/sounding): *mp*.

Cello: *mp*, *pp*. Includes *mzp* and *3:2* markings.

15 **5** 16 (sim.) **12** 32 nat **15** 16 psp sub.

violin *ppp* *ff* *mp*

5 castanets  
4 Udu drums  
2 bongos  
3 congas *ppp* *ff* *mp*

oboe *ff* *p* *f*

contrabass  
clarinet *pp* *ff* *p* *f*

(played)

lap steel guitar (sounding) *ppp* *ff* *p* *f*

cello *pp* *ff* *p*

19 **15** 16 nat msp nat 2 str **11-13** 5-4 **9** 16 11-12 psp **13** 32 nat **15** 16

violin *f* *pppp* *ff* *p* *mf* *p* *f*

5 castanets  
4 Udu drums  
2 bongos  
3 congas *f* *pppp* *p* *mf* *ff* *f*

oboe *pp* *mf* *pp*

contrabass  
clarinet *p* *f* *pp*

(played)

lap steel guitar (sounding) *f* *pp* *f* *pp*

cello *f* *pp*

nat vibr.

(E key)  
(Bb key)

① (rapid random movements of slide, ± 1 semitone)







Musical score for measures 39-41. The score includes staves for violin, 5 castanets, 4 Udu drums, 2 bongos, 3 congas, oboe, contrabass clarinet, (played) lap steel guitar, (sounding) lap steel guitar, and cello. The violin part features complex rhythmic patterns with slurs and dynamic markings such as *p*, *mp*, and *f*. It includes performance instructions like "(nat)", "msp", and "nat". Rhythmic values are indicated as 16, 13, 9, and 16. The percussion parts include specific patterns for castanets, Udu drums, bongos, and congas. The oboe and contrabass clarinet parts have long, sustained notes with dynamic markings *p* and *mp*. The lap steel guitar parts are divided into "(played)" and "(sounding)" sections, with the latter featuring a slur and dynamic *p*. The cello part includes a "nat gettato" instruction and dynamic markings *mp* and *p*.



Musical score for measures 42-44. The score includes staves for violin, 5 castanets, 4 Udu drums, 2 bongos, 3 congas, contrabass clarinet, (played) lap steel guitar, (sounding) lap steel guitar, and cello. The violin part continues with complex rhythmic patterns, including slurs and dynamic markings *f*, *mp*, *p*, and *f*. It includes performance instructions like "psp", "nat", and "msp". Rhythmic values are indicated as 5, 13, 6, 2, and 11. The percussion parts include specific patterns for castanets, Udu drums, bongos, and congas. The contrabass clarinet part has a dynamic marking *mf*. The lap steel guitar parts are divided into "(played)" and "(sounding)" sections, with the latter featuring a slur and dynamic *p sempre*. The cello part includes a "mst" instruction and dynamic markings *f* and *p*.

Violin: *f* psp, 32, 4:5, 5, 16, 16, 7:9, p, pst, 6, 8

5 castanets

4 Udu drums

2 bongos

3 congas

Oboe: (R2+3), (R3), 7:6, *p*, *f*, *mf*, *f*

Contrabass clarinet: 8:11, 3:2, *p*, *f*

Lap steel guitar (played):

Lap steel guitar (sounding): *p*, 5:4, 4, 5:4, 3, 2

Cello: *p*, nat

Violin: 49, 6, nat, 4:3, msp, 4:3, 6:5, 6:5, 6:5, 9, 32, nat, 85, (nat), 3 2 1 2 3 4 3 2 1 2, 10:13, 4, 8

5 castanets

4 Udu drums

2 bongos

3 congas

Oboe: *p*

Contrabass clarinet: (irregular pitch-fluctuation in voice  $\pm 1/4$  tone), *f*, *p*, 7:9, *p*

Lap steel guitar (played):

Lap steel guitar (sounding): (slight vibrato-like fluctuation in slide glissandi), 7:9, 4, 3, *f*, *mp*

52 violin *sub. (long bows!)* *(mp)* *(mf)* *(IV)* *16*

5 castanets *mp* *(mf)*

4 Udu drums

2 bongos

3 congas

contrabass clarinet *mp* *f*

cello *nat* *4:5* *3:2* *(nat)* *3:2* *3:2* *3:2* *3:2* *3:2* *msp* *mp* *f*

Annotations: *mst*, *psp*, *nat sub.*, *msp*, *7:6*, *9:6*, *6:5*, *3:2*, *14:11*, *(IV)*



55 violin *psp* *(f)* *(IV)* *7:6* *7* *3:2* *15* *16* *ff*

5 castanets *f* *ff*

4 Udu drums *f* *ff*

2 bongos

3 congas

oboe *ppp* *f* *f*

(played)

lap steel guitar (sounding) *sul pont.* *f* *6:5* *1 2 3 4 5 6*

cello *msp* *ppp* *f* *5:4* *pizz sul pont.* *f*

Annotations: *mst*, *psp*, *msp*, *5:6*, *(IV)*, *7:6*, *3:2*, *6:5*

Violin: 57 *ff* (nat) 15/16, *mp* (23:30) 15/32 (pst), *ff* (nat) 3/8, *mp* 7/16

5 castanets, 4 Udu drums, 2 bongos, 3 congas: *ff*, *mp*, *ff*, *mp*

Oboe: *mp* (6:5), *f* (6:7)

Contrabass clarinet: *mp*, *f*

Cello: *f* (pizz sul pont.), *ff* (arco msp), *pp*, *mp* (nat)

Violin: 60 *mp* (7/16 msp), *ff* (nat) (4:3), *mp* (3:2) (psp), *ff* (nat) (19:15) 15/32, *mp* (mst) 11/16, *f* (nat) (5:4) 2/8, *mp* (nat gettato) 15/16

5 castanets, 4 Udu drums, 2 bongos, 3 congas: *(mp)*, *ff*, *mp*, *ff*, *mp*, *f*

Oboe: *ff* (7:9), *mp*, *ff* (5:4)

Contrabass clarinet: *mp* sempre

Lap steel guitar (played): *ff*, *mp*

Lap steel guitar (sounding): *ff* (accel), *mp* (sul pont. (non arp.))

Cello: *ff* (nat) (6:6)



Musical score for measures 70-76. The score includes staves for violin, 5 castanets, 4 Udu drums, 2 bongos, 3 congas, oboe, contrabass clarinet, lap steel guitar (played and sounding), and cello. The violin part features complex rhythmic patterns with time signatures 4:3, 5:4, 9/16, 3/8, 4/8, 7:9, and 6:7. Dynamics range from *ppp* to *ff*. Performance instructions include *mst*, *nat*, *mst gett.*, *mst*, *nat*, *mst*, *nat*, and *mst*. The lap steel guitar part includes a glissando with vibrato. The cello part includes a *nat* instruction and a *sim.* instruction.



Musical score for measures 74-80. The score includes staves for violin, 5 castanets, 4 Udu drums, 2 bongos, 3 congas, oboe, contrabass clarinet, lap steel guitar (played and sounding), and cello. The violin part features complex rhythmic patterns with time signatures 11/16, 4/8, 9/32, and 5/16. Dynamics range from *mp* to *ff*. Performance instructions include *nat*, *mst*, *pst*, *nat sub.*, and *mst*. The lap steel guitar part includes a *p* instruction. The cello part includes a *mst* instruction and a *p sempre* instruction.



Violin: 5/16 psp, msp, 9/32, 4:3, 4:3, 4:3, 13/32, nat, 5:4, 6/6 mst

5 castanets, 4 Udu drums, 2 bongos, 3 congas: *fff*, *mf*, *f*, *ff*, *mf*

Oboe: (E $\flat$  key), *p* sempre

Contrabass clarinet: *mp*, *p* sempre, (L2+3), (L3+R1)

Lap steel guitar (played): *f*, *p* sempre

Lap steel guitar (sounding): *f*, *p* sempre

Cello: (msp), *p* sempre, 5:6



Violin: 6/8 nat, psp, nat, msp, nat, psp, nat, msp, psp, nat, 15/16, msp, nat, 11/16, psp, 11/16

5 castanets, 4 Udu drums, 2 bongos, 3 congas: *mp*, *p*

Oboe: (R3), 7:6, (B $\flat$ ), 5:6

Contrabass clarinet: (D(L4)), 11:12, (L2+3), (L3), 5:6

Lap steel guitar (played): *p*

Lap steel guitar (sounding): *p*, 1, 1, 1

Cello: (msp), *p* sempre, 7:8, mst (irregular tremolo, long bows)

Violin: 83, 11/32, nat, pizz, 8:9, arco nat, 8:9, 9/32, 11/32, mst, 7/16, 15/32

5 castanets, 4 Udu drums, 2 bongos, 3 congas: mf, pp, ff, mf

Oboe: f, 3:2, 11:9

Contrabass clarinet: f, 5:4, 5:4, 4:3, 5:6, 5:4, 5:4, p sub.

Cello: (sim.) (mp), nat, 5:4, 4:3

Violin: 87, 15/32, (mst), nat, psp, 13/32, nat (trill to nearest possible upper pitch using adjacent finger), 6/8, 8/8

5 castanets, 4 Udu drums, 2 bongos, 3 congas: (mf), f, mp, p, ff

Oboe: p, 3:2, 11:9, (B $\flat$  key), tr, ff, ppp, ff non dim.

Contrabass clarinet: (p), 4:3, 5:6, tr, (C $\sharp$  thumb key), ff, ppp, ff non dim.

Lap steel guitar (played):

Lap steel guitar (sounding): ff, ppp, ff

Cello: psp, 5:4, 4:3, msp, ppp, psp, ff non dim.



Musical score for measures 95-108. The score includes staves for violin, 5 castanets, 4 Udu drums, 2 bongos, 3 congas, oboe, contrabass clarinet, lap steel guitar (played and sounding), and cello. Measure numbers 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, and 108 are indicated. Dynamic markings include *mf*, *ff*, *mp*, *p*, *ppp*, and *mf sempre*. Performance instructions include *mst*, *nat*, *psp*, and *gett.*. Rhythmic patterns are marked with 3:2 and 5:4.



Musical score for measures 109-122. The score includes staves for violin, 5 castanets, 4 Udu drums, 2 bongos, 3 congas, oboe, contrabass clarinet, lap steel guitar (played and sounding), and cello. Measure numbers 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, and 122 are indicated. Dynamic markings include *ppp*, *p*, *f*, *fff*, and *pp*. Performance instructions include *mst*, *nat*, *psp*, *gett.*, and *sul pont.*. Rhythmic patterns are marked with 4:3 and 4:5.

Part 14 island begins after a long "breath-pause"



# 14 Island

(A)

5/8  $\text{♩} = 96$

①

solo 1  
tacet

solo 2

alto flute in G  
sfffzppp — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP

alto recorder  
sfffzppp — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP

flugelhorn in Bb  
sfffzppp — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP

trombone  
sfffzppp — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP

violin  
pspl sempre  
sfffzppp — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP

viola  
pspl sempre  
sfffzppp — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP

cello  
nat ↓ sempre  
sfffzppp — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP

contrabass  
nat ↓ sempre  
sfffzppp — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP — PPP — PP

④

solo 1  
(tacet)  
solo 2

alto flute in G

ppp p ppp p ppp p ppp p

alto recorder

ppp p ppp p ppp p ppp p ppp

flugelhorn in Bb

234 23 23 3 13  
p ppp p ppp p ppp p ppp

trombone

ppp p ppp p ppp p

violin

(p sp) (f)  
p ppp p ppp p ppp p ppp

viola

(p sp)  
ppp p ppp p ppp p

'cello

(nat)  
ppp p ppp p ppp p ppp

contrabass

(nat)  
ppp p ppp p ppp p ppp





10

solo 1

(tacet)

solo 2

alto  
flute  
in G

alto  
recorder

flugelhorn  
in Bb

trombone

violin

viola

cello

contrabass

Handwritten musical score for a symphony orchestra, measures 188-192. The score includes parts for solo 1 and 2, alto flute in G, alto recorder, flugelhorn in Bb, trombone, violin, viola, cello, and contrabass. Dynamics range from ppp to mp. The score is written in a single system with multiple staves. The key signature is one flat (Bb). The tempo is marked with a circled '10'. The score includes various musical notations such as slurs, accents, and dynamic markings. The solo parts are marked with brackets and the word 'tacet'. The woodwind parts have specific dynamics and articulations. The string parts have natural markings and dynamic markings. The score is written in a clear, legible hand.

5  
8

13

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

(psp)  
viola

(nat.)  
cello

(nat.)  
contrabass

The musical score is written for a woodwind and string ensemble. It consists of ten staves, each with a specific instrument or role. The notation includes notes, rests, and various dynamic markings such as *p*, *mp*, *pp*, *f*, and *PPP*. There are also articulation marks like accents and slurs, and some performance instructions in parentheses like *(psp)* and *(nat.)*. The score is marked with a large '5' and '8' at the top left, and a circled '13' next to the solo parts. A handwritten note provides performance guidance for the solo parts.

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 190-195. The score includes parts for solo flutes, alto flute, alto recorder, flugelhorn, trombone, violin, viola, cello, and contrabass. Dynamics range from ppp to ff. Includes performance markings like (sim.), (nat), and (psp).

Key markings and dynamics include: (sim.), ppp, ff, (nat), (psp), I, II, 134, 23, 23, 3, 8.

58

19

solo 1

solo 2

(sim.)

alto flute in G

alto recorder

flugelhorn in Bb

trombone

violin

viola

cello

contrabass

The image shows a page of handwritten musical notation for a woodwind and string ensemble. At the top left, the number '58' is written vertically. Below it, a circled number '19' is present. The score is divided into two sections: 'solo 1' and 'solo 2', which are bracketed together and marked with '(sim.)'. The instruments listed on the left are: alto flute in G, alto recorder, flugelhorn in Bb, trombone, violin, viola, cello, and contrabass. Each instrument part contains musical notation with various markings: slurs, accents, and fingerings (e.g., '5', '3', '7:8F', '13 5', '7:6F', '8:9F', '7:8F', '8:7F'). Dynamics are indicated throughout, including 'ppp', 'f', and '(nat.)'. The bottom of the page shows the contrabass part with a double bar line and a 'ff' marking.



(2)

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, page 192. The score is in 5/8 time and features dynamic markings such as ppp, fff, and (nat.).

- solo 1** and **solo 2**: Indicated by brackets at the top left, with a *(sim.)* marking.
- alto flute in G**: Features a melodic line with dynamic markings *ppp* and *fff*.
- alto recorder**: Features a melodic line with dynamic markings *ppp* and *fff*.
- flugelhorn in Bb**: Features a melodic line with dynamic markings *ppp* and *fff*, and measure numbers 34, 13, and 234.
- trombone**: Features a melodic line with dynamic markings *ppp* and *fff*.
- violin**: Features a melodic line with dynamic markings *ppp* and *fff*, and *(psp)* markings.
- viola**: Features a melodic line with dynamic markings *ppp* and *fff*, and *(psp)* markings.
- cello**: Features a melodic line with dynamic markings *ppp* and *fff*, and *(nat.)* markings.
- contrabass**: Features a melodic line with dynamic markings *ppp* and *fff*, and *(nat.)* markings.

**B**  $\approx 75''$

## 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

**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-till or microtonal till)  
 > > > etc. (irregular diaphragm-accents)

**VII**  $\sqrt{60}$   
 $f$   
 (microtonal movements around main pitch)

**VIII**  $\sqrt{108}$   
 $pp$   $ppp$

optional pitches



© ALTO RECORDER

196

$\sqrt{=108}$

I

prevailing dynamic  $\#$

4:3 F

$\sqrt{=82}$

II

mp

(downward gliss.)

7:6 F

(overblow)

(return to "intended" pitch)

$\sqrt{=100}$

III

p

9:7 F

12:11 F (sim.)

6:5 F (microtonal)

$\sqrt{=96}$

IV

pp

gradually develop into multiphonic

4:5 F

(by widest possible interval, ascending or descending)

etc. (irregular dynamic swells)

$\sqrt{=72}$

V

$\#$

7:2

$\sqrt{=90}$

VI

mf

(briet diaphragm accents) ("rit.")

9:8

$\sqrt{=104}$

VII

ppp

$\sqrt{=60}$

VIII

(1. only) f

ppp

8:9 F

9:7 F

optional pitches

© FLUGELHORN

**I**  $\sqrt{=82}$   
prevailing dynamic *pp*

**II**  $\sqrt{=96}$   
*mf* 7:6 F 0 123 etc. 9:9 F 13

**III**  $\sqrt{=72}$   
(same pitch always)  
*mp* (always slightly different dynamic but one  $\sharp 2$ )

**IV**  $\sqrt{=90}$   
*ppp* 34 14 34  
rapid portamento to new sustained sound  
1/2 valve gliss...  
...as low as possible

**V**  $\sqrt{=108}$   
*p* (random rapid valve movements, holding G# as closely as possible)  
(microtonal fluctuations)

**VI**  $\sqrt{=60}$   
*f* 9:6 F 6(1) 7(2)

**VII**  $\sqrt{=100}$   
*f* 6(15) 7(2)

**VIII**  $\sqrt{=104}$   
*ppp*

optional pitches



(C) TROMBONE

198

**I**  $\sqrt{=60}$  *legatissimo!* (F valve) (Ff)

prevailing dynamic  $\text{mf}$

**II**  $\sqrt{=72}$  *f*

9:8 F 6:5 F

FII - FIV - FII $\frac{1}{2}$  - FIII $\frac{1}{2}$  - FV $\frac{1}{2}$  - FI $\frac{1}{2}$  III - IV $\frac{1}{2}$  - II - III - FII - FI

**III**  $\sqrt{=104}$  *#*

**IV**  $\sqrt{=100}$  *mp* (slide vibr.)

7:6 F 5

1 $\frac{1}{2}$  (1 $\frac{1}{2}$ ) VI $\frac{1}{2}$  1 $\frac{1}{2}$  VI $\frac{1}{2}$

(staying as close as possible to Bf)

FII $\frac{1}{2}$  - FVI - FI - FII - FVI

**V**  $\sqrt{=82}$  *p* (always begin on same pitch & gliss. ad lib.)

**VI**  $\sqrt{=96}$  *pp* (microtonal fluctuations)

V FII $\frac{1}{2}$  - FI $\frac{1}{2}$

**VII**  $\sqrt{=108}$  *ppp* (each sound with a slightly different dynamic)

16:11 F 6:7 F

**VIII**  $\sqrt{=90}$  *ppp*

optional pitches

**I**  $\sqrt{=90}$  psp *prevailing dynamic* *f*  $4:5F$  *mst* *mst* *(msp)*  $4:3F$

**II**  $\sqrt{=60}$  *nat. b*  $2$   $1$   $4$   $2$   $4$   $3$   $II$   $1$   $III$   $1$   $IV$

**III**  $\sqrt{=82}$   $\frac{1}{2}$  *clb* *nat* *mst* *mst* *clt (rapid and irregular shifts of bow position)*

**IV**  $\sqrt{=108}$  *nat*  $19:14F$  *(nat)* *mst*  $1$   $2$   $3$   $4$   $III$   $II$   $I$   $(I \cdot II \diamond)$

**V**  $\sqrt{=104}$  *pst*  $9:6F$  *mst*  $>$   $>>$   $>$   $>>$   $>$   $>>$  *etc. (irregular bowed accents)*

**VI**  $\sqrt{=100}$  *mst*  $\downarrow$   $I$

**VII**  $\sqrt{=96}$  *arco* *mst*  $6:7F$   $3$  *(msp) - constant variation in harmonic content by movements within "msp"*

**VIII**  $\sqrt{=72}$  *nat. poco vibr*  $10:7F$  *(nat)* *(LH pizz.)* *(RH finger-perc.)* *mst* *molto vibr.*  $\frac{1}{2}$  *clb* *nat* *vary bow position* *pizz. mst* *mf* *ppp*

*optional pitches*

© VIOLA

200

$\sqrt{=96}$

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)

$\sqrt{=90}$

II

7:6 F (1/4 tone)

$\sqrt{=108}$

III

nat

mf

7:6 F

pst → msp

pizz.

$\sqrt{=104}$

IV

arco psp

pp

pizz. arco psp

(pitch gradually disintegrates into isolated "clicks")

mst

$\sqrt{=60}$

V

f

arco nat

(nat)

msp

pizz.

$\sqrt{=72}$

VI

nat

p

7:5 F

8:9 F

$\sqrt{=82}$

VII

ppp sempre

##

5

$\sqrt{=100}$

VIII

nat

ppp sempre

mst

nat

9:9 F

msp

1/2 db nat

vary bow position

optional pitches

(C) CELLO

**I**  $\sqrt{100}$  *prevailing dynamic* *(P)* *mst* *mst* *mst* *16:12<sup>F</sup>* *8:7<sup>F</sup>* *3* *5* *8:6<sup>F</sup>* *mst*

**II**  $\sqrt{104}$  *nat* (*vibrato varying irregularly in width and speed*) *ppp*

**III**  $\sqrt{90}$  *mp* *psp* *(v)* *(same or different pitch)* *(psp)*

**IV**  $\sqrt{60}$  *nat* *ff*

**V**  $\sqrt{96}$  *f* *pizz* *arco* *mst* *nat* *5:6<sup>F</sup>* *7:8<sup>F</sup>* *psp* *nat*

**VI**  $\sqrt{108}$  *pp* *pst sempre* (*br/ql. sub III*) *(rem. III/II)* *4:3<sup>F</sup>* (*1/4 tone*) *(ql. 1 tone)*

**VII**  $\sqrt{72}$  *#* *mst* *nat* *mst* *nat* *4:3<sup>F</sup>*

**VIII**  $\sqrt{82}$  *1/2 clt* *mst* *mst* *clb (mst)* *1/2 clb nat* *vary bow position* *10:11<sup>F</sup>* *mp* *ppp*

*optional pitches* *(#)* *III* *(b)*



# (C) CONTRABASS

202

**I**  $\sqrt{=104}$  *msp* *(p)* *prevailing dynamic* *(with one LH finger!)* *(msp)* *(widering vibrato & reducing finger pressure)*

**II**  $\sqrt{=108}$  *nat* *msp*

**III**  $\sqrt{=60}$  *msp* *(microtonal fluctuations)* *7:6<sup>F</sup>*

**IV**  $\sqrt{=72}$  *nat*

**V**  $\sqrt{=100}$  *clb (always same pitch, always different striking position mst ↔ msp)* *pizz. mst*

**VI**  $\sqrt{=82}$  *pizz. msp* *arco nat* *msp* *pizz. msp* *arco msp* *(msp)* *mst*

**VII**  $\sqrt{=90}$  *mst* *(mst)* *(vary speed of bowed tremolo)* *>>> etc. (irregular bowed accents)* *pst* *(pst)* *nat*

**VIII**  $\sqrt{=96}$  *nat* *msp* *(as high as possible)* *(msp)* *nat* *1/2 clb nat* *10:9<sup>F</sup>* *vary bow position* *ppp*

*optional pitches*

## **D** ≈ 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.

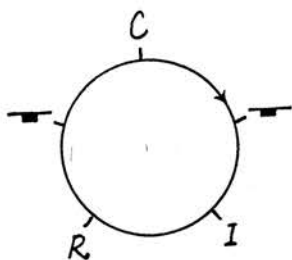
**I** = imitate (in any or all parameters) and vary "your" alternating soloist's last entry (solo 1 for strings, solo 2 for winds)

**L** = repeat and vary (in tempo, duration, pitch, timbre, dynamic, insertion of silences etc.) a short "loop" taken from "your" soloist's last entry

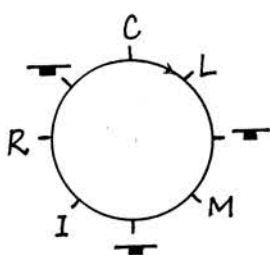
**M** = sustained **multiphonic** (recorder and contrabass only: contrabass multiphonic involves high bow pressure, slow bowing, *poco sul ponticello*, slightly more than "harmonic" left-hand fingerpressure, on any string at these intervals above the open string: augmented 4<sup>th</sup>, minor 6<sup>th</sup>, slightly flat minor 7<sup>th</sup>, octave + neutral 3<sup>rd</sup>, etc.)

**R** = recall and vary what you played in your previous entry

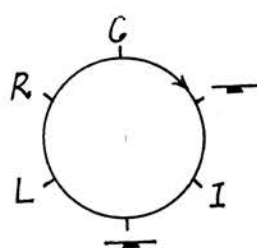
ALTO FLUTE



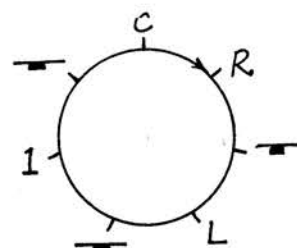
ALTO RECORDER



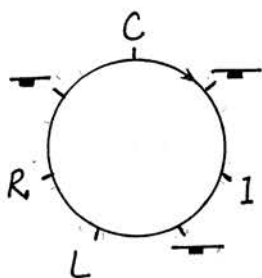
FLUGELHORN



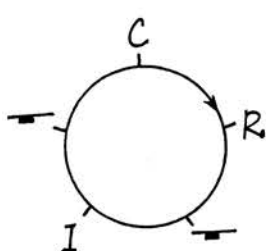
TROMBONE



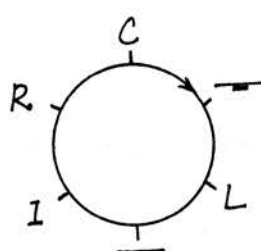
VIOLIN



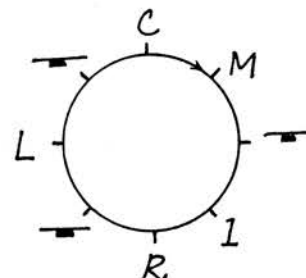
VIOLA



CELLO



CONTRABASS



(E)

①

solo 1  
(continue & fade out)

solo 2  
tacet  
2/8  $\square \sqrt{=40}$

6+1  
8+32

5  
8

flute  
PPP — PP PPP — P

recorder  
PPP — PP PPP — P

flugelhorn in Bb  
PPP — PP PPP — P

trombone  
PPP — PP PPP — P

violin  
pmp sempre  
PPP — PP PPP — P

viola  
pmp sempre  
PPP — PP PPP — P

cello  
pmp sempre  
PPP — PP PPP — P

contrabass  
pmp sempre  
PPP — PP PPP — P

©

solo 1

solo 2

(tacet)

5/8      3/8 + 3/32      2/8 + 3/32      2/8 + 1/32      2/8

flute

recorder

flügelhorn  
in Bb

trombone

violin

viola

'cello

contrabass

The musical score consists of nine staves, each representing a different instrument. The instruments are: solo 1, solo 2, flute, recorder, flügelhorn in Bb, trombone, violin, viola, 'cello, and contrabass. Above the staves, there are dynamic markings: ppp, mp, mf, f, ff, and fff. Above the flute staff, there are rhythmic patterns: 5/8, 3/8 + 3/32, 2/8 + 3/32, 2/8 + 1/32, and 2/8. The score is written in a single system with a common time signature of 5/8. The first two staves (solo 1 and solo 2) are marked (tacet). The remaining staves (flute through contrabass) have musical notation with notes, rests, and dynamic markings. The dynamic markings are ppp, mp, mf, f, ff, and fff, indicating a crescendo from very piano to very loud. The rhythmic patterns are written above the flute staff.

ⓕ ≈ 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)

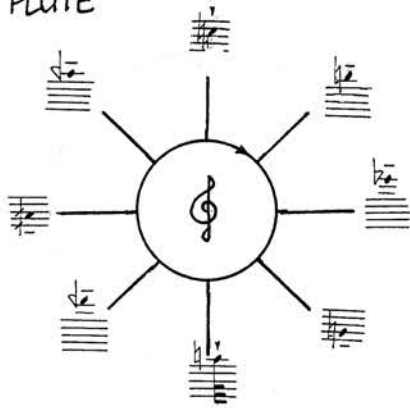
on each cue, each instrument moves clockwise around its “circle of activities” (see next page) and plays the next one, each instrument beginning from the top (“12 o’clock”) of its respective circle

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

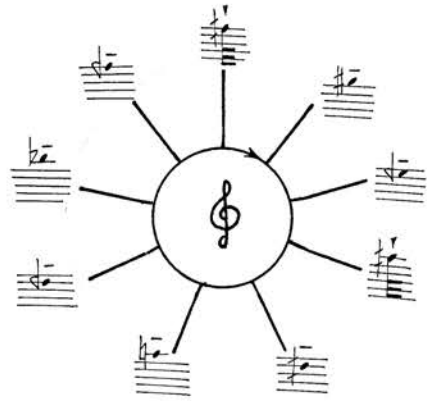
the material consists of *staccato* and sustained pitches – *staccato* pitches may occasionally be interpreted *ad lib* as a short group of gracenotes (with any articulation), beginning with the notated pitch; sustained pitches may occasionally be interpreted *ad lib* as trills/tremoli, glissandi (not 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

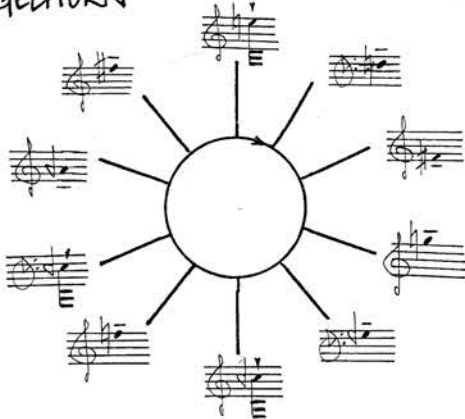
ALTO FLUTE



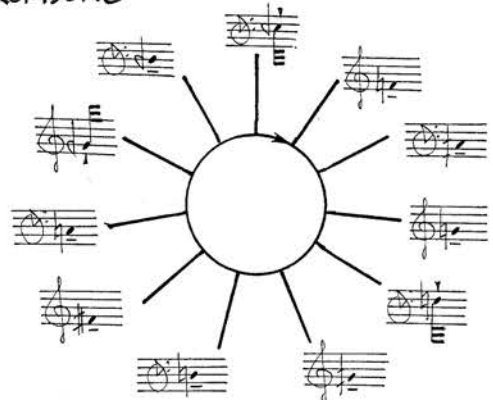
ALTO RECORDER



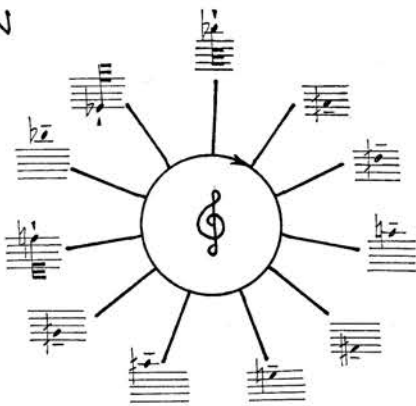
FLUGELHORN



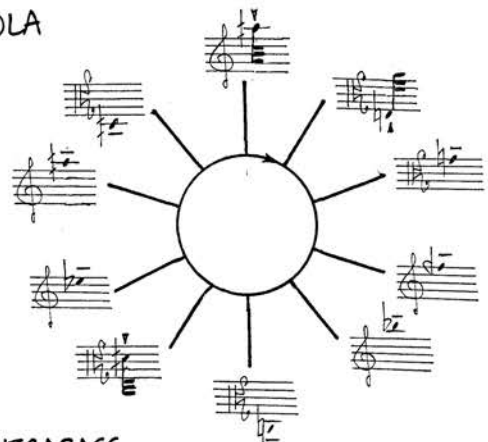
TROMBONE



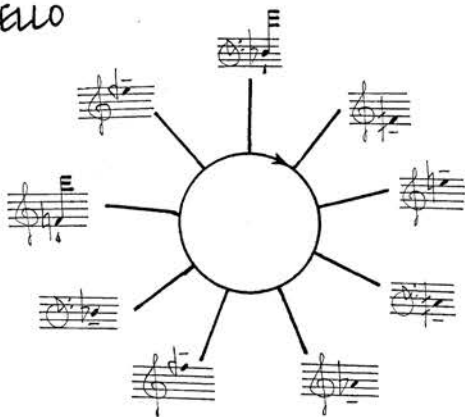
VIOLIN



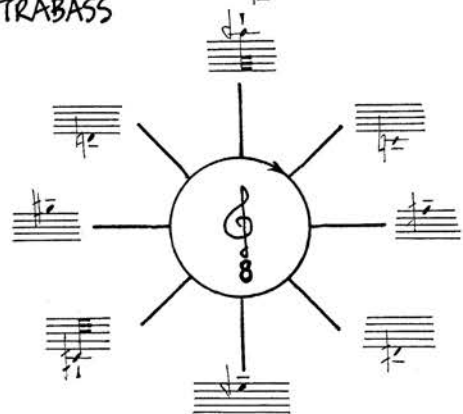
VIOLA



CELLO



CONTRABASS



**G** ≈ 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 (sim.)

solo 2 (tacet)

Ⓟ  
 $\frac{1}{16}$   $\sqrt{=104}$

Ⓟ  
 $\frac{6}{8}$   $\sqrt{=72}$

alto flute (sim.) *come prima*  
 Musical notation for alto flute, including dynamics (f), articulation (accents), and performance instructions like *come prima* and *ppp*.

alto recorder (sim.) *come prima*  
 Musical notation for alto recorder, including dynamics (f), articulation (accents), and performance instructions like *come prima* and *ppp*.

flugelhorn in Bb (plunger mute) *come prima*  
 Musical notation for flugelhorn, including dynamics (f), articulation (accents), and performance instructions like *come prima* and *ppp*.

trombone (plunger mute) *come prima*  
 Musical notation for trombone, including dynamics (f), articulation (accents), and performance instructions like *come prima* and *ppp*.

violin *come prima*

viola *come prima*

cello (sim.) *come prima*  
 Musical notation for cello, including dynamics (f), articulation (accents), and performance instructions like *come prima* and *ppp*.

contrabass (sim.) *come prima*  
 Musical notation for contrabass, including dynamics (f), articulation (accents), and performance instructions like *come prima* and *ppp*.

Handwritten musical score for a symphony orchestra. The score includes parts for soloists and various instruments. The woodwind section includes alto flute, alto recorder, flugelhorn in Bb, and trombone. The string section includes violin, viola, cello, and contrabass. The score features dynamic markings such as *come prima*, *ppp*, and *arco msp*. It also includes tempo changes to  $\frac{1}{8}$  (metronome 100) and  $\frac{3}{8}$  (metronome 90), and Roman numerals VII and VIII. The solo parts are marked with *(sim.)* and *(tacet)*. The woodwinds and strings have specific performance instructions like *microtonal fluctuations* and *arco msp* with *ppp* dynamics.

**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  $\infty$ ) 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

(H) ALTO FLUTE/TROMBONE

17  
16  $\tau=100$

alto flute

trombone (plunger)

5''

4  
8  $\tau=60$

1  
8

mf

mf

IV $\frac{1}{2}$  VII $\frac{1}{2}$

5''

6  
8  $\tau=108$

alto flute

trombone (plunger)

mp

mp

5''

5''

3  
8  $\tau=72$

(3/8)

alto flute

trombone (plunger)

p

p

3  
8  $\tau=96$

6  
8

pp

pp

F I F VI

3  
16  $\tau=82$  15  
16 16

alto flute

trombone (plunger)

ppp

ppp

13-18''

25-38''

13  
8  $\tau=104$

alto flute

trombone (plunger)

ppp

ppp

216  $\frac{17}{16}$   $\text{♩} = 104$

(H) ALTO RECORDER / CELLO

alto recorder

cello

*f*

*msp*

*f*

5"  $\frac{15}{16}$

alto recorder

cello

*mf*

*msp*

*mf*

2 8

5 8  $\text{♩} = 72$

12-15" *p*

$\frac{1}{2}$  cllb. nat

*p*

5 8

alto recorder

cello

(*p*)

(*p*)

18-25"

7 16  $\text{♩} = 90$  21 16

arco *pp*

*pp*

arco *ppst*

con *sord.*

*pp*

21 16

alto recorder

cello (sord.)

(*pp*)

(*pp*)

25-35"  $\frac{10}{8}$

10 8  $\text{♩} = 60$

alto recorder

cello (sord.)

(*ppp*)

(*ppp*)

(H) FLUGELHORN/VIOLIN

8  $\text{♩} = 96$

flugelhorn (plunger) *nat* *msp* *nat* *msp* *nat* *msp* *nat*

violin *f*

15  $\text{♩} = 108$

5" *nat* *msp* *mst* *nat*

2  $\text{♩} = 60$

flugelhorn (plunger) *(mf)*

violin *(mf)*

6"

7  $\text{♩} = 60$

3 23 3 5 16

nat *mp* *(gliss. sempre)*

9 16

9-12"

9  $\text{♩} = 100$

flugelhorn (plunger) *(port.)*

violin *msp*

7 8

16-22"

2  $\text{♩} = 72$

flugelhorn (plunger) *pp*

violin *nat* *pp*

15 16

24-35"

*Con Sard.*

27  $\text{♩} = 90$

flugelhorn (plunger) *ppp*

violin (Sard.) *ppp*

(H) VIOLA / CONTRABASS

13  
16

♩ = 72

viola  
p sp

contrabass  
f

pst

19  
16

♩ = 90

nat

con. sord.

m sp

p sp

6:5 f

5''

mp

nat

m sp

p sp

6:5 f

mp

13  
16

viola (sord.)  
(mp)

contrabass  
(mp)

♩ = 104

27  
16

24-33''

p

con. sord.

pst

p

27  
16

viola (sord.)  
(p)

contrabass (sord.)  
(p)

20  
8

31-42''

20  
♩ = 96

viola (sord.)  
ppp

contrabass (sord.)  
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.





# I6 wound IV

♩ = 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.

The score is written for a chamber ensemble. It begins with a violin part marked *arco nat* and *ppp*, featuring a long note with a  $\frac{4}{8}$  and  $\frac{7}{16}$  time signature. The tempo is marked as ♩ = 108. The score includes parts for soprano, alto, and countertenor, all marked *pp* and *expressionless*. The oboe part is marked *pp*. The clarinet in E part is marked *p* and *ppp*. The percussion section includes 5 castanets and 4 Udu drums, with various rhythmic patterns and time signatures like  $\frac{5}{8}$ ,  $\frac{9}{8}$ ,  $\frac{6}{5}$ , and  $\frac{4}{3}$ . The lap steel guitar part is marked *p* and *ppp*, with instructions to damp each string when the next one is played. The cello part is marked *arco nat* and *pp*. The score is divided into measures with various time signatures and dynamic markings.

violin

(psp)

7 16 3 8 4 3 7 16 4 8

soprano

pp

ra — vi — ov — n — he — spa — vou —  
ni — o — n — he — dra — no — n

alto

pp

ra — vi — ov — n — he — spa — vou —  
ni — o — n — he — dra — no — n

countertenor

pp

ra — vi — ov — n — he — spa — vou —  
ni — o — n — he — dra — no — n

oboe

pp

cello

(nat) I  
(♯e-)

pp

violin

pst

3:2 3:2 3:2 3:2

9 16

nat

(I) II I

p sempre

p slow, irregular (not wide) vibrato

soprano

e — mi — be —  
e — pi — be —

alto

e — mi — be —  
e — pi — be —

countertenor

e — mi — be —  
e — pi — be —

oboe

p

clarinet in E

7:8

p mp

5 castanets

9:8

p mp p

lap steel guitar

(played)

(sounding)

p mp

cello

(nat) I  
(♯e-)

p

This musical score page includes the following parts and markings:

- Violin:** Starts with a natural breath mark (nat) and a triangle symbol. The score includes dynamics such as *pp*, *p*, and *mf*. It features a 3-measure rest and a 16-measure rest, with a 7-measure rest indicated above the staff.
- Vocalists (Soprano, Alto, Countertenor):** Each part begins with a vocal line and a piano (*p*) dynamic marking.
- Oboe:** Features a piano (*p*) dynamic marking.
- Clarinet in E:** Includes dynamics from *pp* to *mf*, with a 5-measure rest and various articulation marks.
- 5 Castanets & 4 Udu drums:** Both parts have dynamic markings of *pp*, *p*, *mp*, and *mf*.
- Lap steel guitar:** Divided into "(played)" and "(sounding)" parts. The "(sounding)" part includes dynamics from *pp* to *mf* and features complex rhythmic patterns with time signatures like 5/4, 3/2, and 6/7.
- Cello:** Starts with a natural breath mark (nat) and a triangle symbol, with a piano (*p*) dynamic marking.



Musical score for measures 27-30. The score includes staves for violin, clarinet in E<sub>b</sub>, 5 castanets, 4 Udu drums, and lap steel guitar. The violin part features complex rhythmic patterns with slurs and dynamic markings such as (msp) and (dim.). The clarinet part has similar rhythmic complexity. The castanets and Udu drums provide a steady accompaniment. The lap steel guitar part includes a 'sul pont.' instruction and various slurs. Measure numbers 5, 8, and 7 are indicated above the violin staff.

Musical score for measures 31-32. The score includes staves for violin, clarinet in E<sub>b</sub>, 5 castanets, 4 Udu drums, and lap steel guitar. The violin part has dynamic markings (msp), (dim.), and -ppp. The clarinet part has (dim.) and -ppp. The castanets and Udu drums have (dim.) and -ppp. The lap steel guitar part has (sul pont.) and (dim.). Measure numbers 7, 4, and 9 are indicated above the violin staff.

Musical score for measures 33-34. The score includes staves for violin, 5 castanets, and 4 Udu drums. The violin part has dynamic markings psp, mp, pp, mf, and ppp. The castanets and Udu drums have mp, ppp, mf, and ppp. Measure numbers 9, 5, and 16 are indicated above the violin staff.

(psp)

35 violin *f* *p* *ff* *p.fff* *mp*

5 castanets *f* *pp* *ff* *pp.fff*

4 Udu drums *f* *pp* *ff* *pp.fff*

37 violin *mp* *f*

clarinet in E *mp* *f*

5 castanets *mp* *f*

4 Udu drums *mp* *f*

lap steel guitar (played) *mp* *f*

lap steel guitar (sounding) *mp* *f*

(embouchure-gliss. as far as possible each time without breaking up the sound)

41 soprano *mf* *f*

alto *mf* *f*

countertenor *mf* *f*

oboe *mf* *f*

5 castanets *mf*

4 Udu drums *mf*

cello *mf*

τε πτό λε ως ο λο με να s  
te pto le o lo me na s

τε πτό λε ως ο λο με να s  
te pto le o lo me na s

τε πτό λε ως ο λο με να s  
te pto le o lo me na s

(C key) (C key) (B key) (B key) (C key) (B key)

Musical score for measures 47-54. The score includes staves for violin, clarinet in E<sub>♭</sub>, 5 castanets, 4 Udu drums, (played) lap steel guitar, and (sounding) lap steel guitar. The violin part features complex rhythms with time signatures 3/8, 7/16, 9/16, 11/16, and 13/16. The clarinet part includes fingering and breath marks such as (R123), (E), (L23), (E+Fs), (C), (E), (L123 +Fs+E), (G), and (R123). The percussion parts (castanets and Udu drums) show rhythmic patterns with time signatures like 8:7 and 7:8. The lap steel guitar parts are marked with (played) and (sounding) and include time signatures 4:3 and 5:4. The dynamic marking *ppp cresc...* is present at the beginning of each staff.

Musical score for measures 51-58. The score includes staves for violin, clarinet in E<sub>♭</sub>, 5 castanets, 4 Udu drums, (played) lap steel guitar, and (sounding) lap steel guitar. The violin part features complex rhythms with time signatures 13/16, 15/16, 2/8, and 7/16. The clarinet part includes fingering and breath marks such as (E), (L23), (L3+C), (R12+E), (L123 +Fs+E), (R123), (R12+E), (C), (L123 +Fs+E), (R2), (L3+C), (R123), (R12+E), (R123), and (R123). The percussion parts (castanets and Udu drums) show rhythmic patterns with time signatures like 3:2, 6:5, 5:4, and 3:2. The lap steel guitar parts are marked with (played) and (sounding) and include time signatures 17:12 and 6:5. The dynamic markings *(cresc.)* and *-ff* are present.



Musical score for measures 54-61. The score includes staves for violin, soprano, alto, countertenor, clarinet in E, 5 castanets, 4 Udu drums, and lap steel guitar (played and sounding). The violin part features complex rhythmic patterns with time signatures 7/16, 5/16, 7/16, 9/16, and 11/16. The vocal parts (soprano, alto, countertenor) have lyrics: "au pu py y y y y y y ro o o o o o o os". The clarinet part includes a trill (tr) and dynamic markings like *ff* and *ppp*. The percussion parts (castanets and Udu drums) have dynamic markings like *f* and *ff dim.*. The lap steel guitar part includes markings for vibrato and sul ponticello.

Musical score for measures 58-65. The score includes staves for violin, clarinet in E, 5 castanets, 4 Udu drums, and lap steel guitar (played and sounding). The violin part starts with a *dim.* marking and features complex rhythmic patterns with time signatures 11/16, 13/16, 7/8, 13/16, and 9/8. The clarinet part includes a *dim.* marking and dynamic markings like *ppp* and *ff dim.*. The percussion parts (castanets and Udu drums) have dynamic markings like *dim.*. The lap steel guitar part includes a *dim.* marking and a *sul pont.* marking.

60

violin

8

msp --> nat 6:7 msp --> nat 3:2 msp sempre 6:7

(dim.)

7

16

nat

3:2 3:2 4:3

2

8

3

8

soprano

ff

ai Bo ué va  
a i t'lo me na

alto

ff

ai Bo ué va  
a i t'lo me na

countertenor

ff

ai Bo ué va  
a i t'lo 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

(played)

lap steel guitar

(sul pont.) 5:4 6:7

(dim.)

-p

cello

nat

con sord.

ff



69 5 16

violin *msp* *pizz* *arco pst II* *mst (vibr. + gliss.)*

clarinet in E♭ *slap(tongue)*

5 castanets

4 Udu drums

lap steel guitar (played) (sounding) *sul pont. ① (gliss. + vibr.)*

7 16 11 16

Detailed description: This system covers measures 69 to 76. The violin part features dynamic markings from *fff* to *mf*, with techniques like *msp*, *pizz*, and *arco pst II*. The clarinet in E♭ uses *slap(tongue)* and has dynamics from *fff* to *mf*. The 5 castanets and 4 Udu drums provide rhythmic accompaniment with dynamics from *fff* to *mf*. The lap steel guitar has a 'played' part and a 'sounding' part, with dynamics from *fff* to *ppp* and techniques like *sul pont. ① (gliss. + vibr.)*. Measure numbers 5, 7, 11, and 16 are indicated above the staves.

72 11 16

violin *nat* *clt mst* *arco mst*

clarinet in E♭ *(throat-tremolo)* *(grace-notes: open L1 briefly)*

5 castanets

4 Udu drums

lap steel guitar (played) (sounding) *nat. ①* *open* *(place slide on strings)* *sul pont. ③*

8 11 16

Detailed description: This system covers measures 72 to 79. The violin part includes dynamics from *p* to *ppp* and techniques like *nat*, *clt mst*, and *arco mst*. The clarinet in E♭ features *(throat-tremolo)* and *(grace-notes: open L1 briefly)* with dynamics from *p* to *ppp*. The 5 castanets and 4 Udu drums continue with dynamics from *p* to *ppp*. The lap steel guitar has a 'played' part and a 'sounding' part, with dynamics from *p* to *ppp* and techniques like *nat. ①*, *open*, *(place slide on strings)*, and *sul pont. ③*. Measure numbers 11, 8, and 16 are indicated above the staves.

Part 17 Hekabe-β follows without any break





piccolo (1) *fff* *f* *mf* *p* (R23) 3 8 5 16

bassoon *fff* *f* *mf* *p*

piccolo trumpet in B $\flat$  *fff* *f* *mf* take harmon mute (stem in) I (23) - holding G# *p*

trombone *fff* *f* *mf* take harmon mute (stem in) (F valve) - holding G *p*

Hekabe (alto) *ff* 13:14 13:12 11:12  
 Κρό—νι—ε, πρύ—τα—νι Φρύ—γι—ε, γε—νέ—τα πά—τερ ά—νά—ξι—α  
 kro ni e pry ta ni p'ry gi e ge ne ta pa ter a-na-ksi-a

R triple harp C L *fff* *f* *mf* *f* (secco - damp each note as quickly as possible) 15:14 11:12 (l.v. sempre) 13:12

violin (psp) *pppp* *ffff*

piccolo (16) 5 16 2 8 7 16 5 16 3 8

bassoon *ppp* *pp*

piccolo trumpet in B $\flat$  (harmon) *p* remove mute *ppp* *pp*

trombone (harmon) *p* remove mute

Hekabe (alto) 11:10 9:10 9:8 *p*  
 τῆς Δαρδά—νι—σου γο—νάς— τάδ'οί—α πά—σχο—μεν δέ—δορ—κας;  
 te-s da-rda-ni-so go-na-s ta-do-ia pa-sko-men de-do-rkas?

chorus I (soprano) 9:8 3:2 *ppp* *mp*  
 δέ—δορ—κεν  
 de-do-rke-n

chorus II (alto) *mp* *ppp*  
 δέ—δορ—κεν  
 de-do-rke-n

R triple harp C L 9:10 11:10 7:8 9:8 5:6 7:6 3:2 5:4 3:2

violin (psp) *pppp* *mp-ppp*





26 piccolo *ff* *p* *p sempre* 3/8 4/8 5/16 6:5 2/8

bassoon *ff* *p* *p sempre*

piccolo trumpet in B<sub>♭</sub> (harmon) *p sempre* 6:5

trombone (harmon) *p sempre* VI 6:5 VI<sup>4</sup> FV<sup>4</sup>

Hekabe (alto) *ff* *p* *mp* *pp* *pp* *mp* *pp* *mp* *pp* 8:7 3:2

τοί- το- λέ- λα-μ- πεν- ἰ- λι- ος, Περ- γά- μων- τε-  
to- la- mpe- n i- li- o- s pe- rga- mo- n te-

chorus I (soprano) *p sempre* 6:5

πτέ- ρυ- γι- δέ- κα- π- νός- ὥς- τις- ού- ρί- αι- πτε-  
pte- ry- gi- de- ka- pno- s ho- s ti- s o- ri- a- i pe-

chorus II (alto) *p sempre* 6:5

πτέ- ρυ- γι- δέ- κα- π- νός- ὥς- τις- ού- ρί- αι- πτε-  
pte- ry- gi- de- ka- pno- s ho- s ti- s o- ri- a- i pe-

R triple harp *ff* *mp* *pp* *pp* *mp* *mp* *pp* table 3:2

L

violin (psp) *ppp* *mfppp*

30 piccolo 2/8 (p) 4:3 5/16 3:2 3:2 9/16 6:5 9:8 5/16 7:5 9/16 pp sempre

bassoon (p) 3:2 3:2 5:6 6:5 9:8 8:10

piccolo trumpet in B<sub>♭</sub> (harmon) (p) 4:3 remove mute 7:5 pp sempre

trombone (harmon) (p) 4:3 Fill: IV V 3:2 3:2 13:10 3:2 4:3 7:5 7:5 3:2 pp sempre

Hekabe (alto) mp pp mp whispered (increase amplification as necessary) p sempre (quasi f) 7:5 7:5  
- πυ ρι κα ται θε ται τε ρα μ να και πο λις ακ ρα  
- py ri ka ta i the ta i te ra mna ka i po li s a kra

chorus I (soprano) (p) 4:3 3:2 3:2 p 7:8 7:6 7:8 7:5 ppp 7:5 pp sempre  
- σοϋ σα δο ρι κα τα ρθι νει γα πα λε ρα με λα θ ρα πυ ρι κα τα δρο μα δαι ωι  
- so sa do ri ka ta p ri nei ga pa le ra me la tra py ri ka ta dro ma da io

chorus II (alto) (p) 4:3 3:2 3:2 p 7:8 7:6 7:8 7:5 ppp 7:5 pp sempre  
- σοϋ σα δο ρι κα τα ρθι νει γα πα λε ρα με λα θ ρα πυ ρι κα τα δρο μα δαι ωι  
- so sa do ri ka ta p ri nei ga pa le ra me la tra py ri ka ta dro ma da io

R (table) triple harp C L mp pp mp

violin (psp) (ppp) pp ppp

piccolo (35) 9 16 (pp) 5:4

bassoon 7 16 (fff) 17:12 p ppp p

piccolo trumpet in B<sub>♭</sub> (senza sord.) (pp) 5:4 (fff) ppp p

trombone (harmon) 4:5 11:8 (pp) mf f

chorus I (soprano) (p) 5:4 TE TEI XE OY. te te ik'he o i TE λOY XAI. i te lo nk'ha i

chorus II (alto) (pp) 5:4 TE λOY XAI. i te lo nk'ha i

triple harp C (nat) (fff)

violin (psp) (ppp)

VIK V VKI IV IIIK IV  
+ 4:3 3:2  
i o ga tro phi me  
i o ga tro phi me

38

piccolo

bassoon

piccolo trumpet in B $\flat$

trombone (harmon)

Hekabe (alto)

chorus I (soprano)

chorus II (alto)

R

triple harp C

L

violin (psp)

9 16

5 16

7 16

(molto vibr.)

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

(molto vibr.)

*mf* *f* *mf*

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

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

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

*mp* *f* *ff* *f* *mp*

*ppp* *PPP*

$\delta$ - $4$   $\delta$ - $4$   $\delta$ - $5$

(gliss.) 7-8 6-5

τῶν ἐμῶν τέκνων.  
to n e mo n te kno n

ὦ τέκνα κλύετε  
o te kna kly e te



50

piccolo  $\frac{3}{8}$   $\frac{5}{8}$   $\frac{3}{8}$   $\frac{5}{16}$

bassoon *pp* *mp*

piccolo trumpet in B $\flat$  *pp* *mp*

trombone *pp* *mp*

Hekabe (alto) *mp* *mf*  
 δια σαίς is  
 di sa is

chorus I (soprano) *mp* *mf*  
 τους έ μους κα λου σα νερ θεν άθ λι ους ά κοί τας  
 to s e mo s ka lo sa ne r'te n a t'hi o s a ko i ta s

R triple harp C L *f*

violin *(psp)* *(ppp)* *p-ppp* *P-PPP* *P-PPP* *P-PPP* *P-PPP* *P-PPP* *P-PPP*

54

piccolo  $\frac{5}{16}$   $\frac{3}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{5}{16}$

bassoon *f* *ppp* *ppp* *pp* *ppp*

piccolo trumpet in B $\flat$  *f* *ppp* *pp* *ppp* *pp*

trombone *ppp* *pp* *ppp* *ppp* *ppp*

Hekabe (alto) *pp* *pp* *p*  
 ά γό με θα φε ρό μεθι δού  
 a go me tha pe ro me thi doú

chorus II (alto) *pp* *p*  
 άλλ γος άλλ γος βο αίς  
 a llo s al lo s bo a is

R triple harp C L *f* *ppp sub.*

violin *(psp)* *P-PPP*







75

alto flute *f* (increasingly breathy sound) *mp* (almost a whisper)

bassoon *mf*

piccolo trumpet in B $\flat$  *f* (increasingly breathy sound) *mp* (almost a whisper) *mf*

trombone (harmon) *mf*

Hekabe (alto) *f* (increasingly breathy sound) *mp* (almost a whisper)

chorus II (alto) *mf* (increasingly breathy sound)

violin *ppp* (psp sul IV)

$\tau\acute{\alpha}\nu$  φό-υι-ου ἔ-χε-τε φλό-γα δο-ρός τε λόγ-χων  
 tan p<sup>h</sup>o-ni-on e-k<sup>h</sup>e-te p<sup>h</sup>lo-ga do-ros te lo-<sup>h</sup>g<sup>h</sup>a-n

$\tau\acute{\alpha}\chi\text{-}\acute{\epsilon}\varsigma$  φί-λαν γᾶν-πε-σεισθ' ἄ-νώ-νυ-μοι-  
 ta-k<sup>h</sup>e-s p<sup>h</sup>i-lan ga-n pe-se-ist<sup>h</sup>a no-ny-mo-

79

alto flute *mp*

bassoon *p* (timbre trill) (rapid staccato without tongue touching reed) *ppp*

trombone *p* remove mute *ppp*

Hekabe (alto) *mp* (increasingly breathy sound) (almost a whisper)

chorus II (alto) *p* (almost a whisper) *ppp*

triple harp R *mp* table

triple harp L *mp*

violin *pppp* msp sul IV, flautando almost on the bridge (with unpredictable high harmonics)

$\kappa\acute{o}\text{-}\nu\iota\varsigma$  δ'ἴ-σα κατ-νώϊ πιτέ-ρῳ-γι πρὸς αἰ-θέ-ρα ἄ-ισ-τοῦ οἴ-κων ἑ-μῶν με-θ'ἰ-σει.  
 ko-ni-s di-sa ka-<sup>h</sup>no-i pi-te-<sup>h</sup>ro-gi pro-s a i<sup>h</sup>te-ra a-isto no-iko e-mo-n me-<sup>h</sup>i-sei.

nat





90

alto flute

(irregular embouchure glissando between D and up to a semitone below)

*mf* *ff*

bassoon

*mf* *f*

piccolo trumpet in B $\flat$

*mf* (irregular embouchure glissando up to 1/4 tone either side of B) *f sub.*

trombone

(irregular glissando between A and up to a semitone above)

*mf* *ff*

Hekabe (alto)

*mf* *f*

$\xi$ —vo—o $\sigma$ is  $\acute{\alpha}$ —pa—san  $\xi$ —vo—o $\sigma$ is  $\epsilon$ —pi—kly—zei p $\acute{o}$ —li—n  
 e—no—sis a—pa—san e—no—sis e—pi—kly—zei po—li—n

chorus I (soprano)

*mp* *f*

περ—γα—μων γε κτύ—πον.  $\epsilon$ —πι—κλύ—ζει πό—λι—ν.  
 pe—rga—mo—n ge— kty—pon e—pi—kly—zei po—li—n

chorus II (alto)

*mp* *f*

περ—γα—μων γε κτύ—πον.  $\epsilon$ —πι—κλύ—ζει πό—λι—ν.  
 pe—rga—mo—n ge— kty—pon e—pi—kly—zei po—li—n

R

triple harp C

L

*mp* *f*

violin

(*pppp*) (*psp sul IV*) *fppp*

↑  
 Part 18 wound V begins at this point (contrabass clarinet and electronics)



97

3/8 3/16 4/8 9/16

3:2 3:2 3:2 5:6 11:12 7:6 4:3

alto flute *mp*

bassoon *mp*

piccolo trumpet in B $\flat$  (harmon) *mp*

trombone *mp*

Hekabe (alto) *(mp)* 4:3

ov  $\acute{\alpha}$ -μέ-ραν βί-ου.  
io-n a-me-ra-n bi-o

chorus I (soprano) *pp*

chorus II (alto) *pp*

ι-ώ τά-λαι-να πό-λις.  
i-o ta-la-ina po-li-s

R

triple harp C *p* (octave harmonic!)

L

violin

100

9/16 4/8

*ppp* (throat-flutter) 4:3 6:5 4:3 4:3 4:3

Hekabe (alto)

ὁ-μῶς δὲ πρό-φε-ρε πό-δα σὸν ἕ-πι πλά-τας Ἀ-χαί-ων.  
ho-mos de pro-p<sup>h</sup>e-re po-da son e-pi pla-tas a-k<sup>h</sup>a-i-on

chorus I (soprano) *ppp* (throat-flutter)

chorus II (alto) *ppp* (throat-flutter)

ὁ-μῶς δὲ πρό-φε-ρε πό-δα σὸν ἕ-πι πλά-τας Ἀ-χαί-ων.  
ho-mos de pro-p<sup>h</sup>e-re po-da son e-pi pla-tas a-k<sup>h</sup>a-i-on

violin

Part 18 wound 5 continues without any break (violin, electric lap steel guitar, percussion)







Violin: 9 16, 8 16, 7 16. Dynamics: *[fff]*, *[mf]*, *[fff]*, *[mp]*, *[f]*, *[fff]*, *[fff]*, *[p]*, *[fff]*, *[f]*, *[fff]*, *[mf]*, *[ff]*.

2 bongos / 3 congas: Dynamics: *[ff]*, *[fff]*, *[ff]*, *[fff]*, *[f]*, *[p]*, *[ff]*, *[p]*, *[mp]*, *[f]*, *[fff]*.

Lap steel guitar (sounding): Dynamics: *[fff]*, *[ff]*, *[p]*, *[mf]*, *[fff]*, *[ff]*, *[f]*, *[fff]*, *[pp]*, *[ff]*, *[f]*, *[p]*, *[f]*, *[p]*, *[fff]*, *[ff]*, *[mp]*, *[f]*.

Baritone: *f*, *e*.

Contrabass clarinet: *f* sub.

Electronics (laptop/keyboard): *(mp)*.

Violin: 7 16, 6 16, 9 16. Dynamics: *[f]*, *[p]*, *[ff]*, *[fff]*, *[ff]*, *[f]*, *[ff]*, *[ff]*.

2 bongos / 3 congas: Dynamics: *[pp]*, *[ff]*, *[p]*, *[f]*, *[mp]*, *[mp]*, *[ff]*, *[mp]*, *[f]*, *[ff]*, *[ff]*, *[f]*.

Lap steel guitar (sounding): Dynamics: *[ppp]*, *[fff]*, *[f]*, *[ff]*, *[mp]*, *[ff]*, *[ff]*, *[ff]*, *[mp]*.

Soprano: *f*, *gi*.

Baritone: *mp*, *-s*.

Alto flute: *f*.

Contrabass clarinet: *mp* sempre.

Electronics (laptop/keyboard): *(mp)*.

violin (17) 9 16 8 7 16

(psp) msp psp2 mst nat msp

12-9 15-12

sub. 4:5

7-6 gett. 1 2 3 4 3 2 [mf] [pp]

nat vibr. 3-2 [ff]

2 bongos 3 congas 10-13 11-10 7-8 6-4

(4) vibr. (sul pont.) (4) vibr. (4) sul pont. nat nat sul pont. nat

ff [ppp] [mf] [p] [ff] [mp] [ff] [mf] [pp]

soprano mp mf bt

alto mf f (adjust pitch slightly to seventh partial of low E<sub>2</sub> in electronic part)

ein Rei

alto flute mp sempre

contrabass clarinet (mp)

flugelhorn in B<sub>b</sub> (adjust pitch slightly to seventh partial of low concert E<sub>2</sub> in electronic part) f

electronics (laptop/keyboard) (mp)

19

violin

7 16

mst ↓

nat (non gettato!)

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

9-7

6 16

mst ↓

psp ↓

6-5

6-7

5-6

nat II III IV III

5 16

mp

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

[pp → mf]

ff

[mf]

sul pont. ③ ② ③ ② ③ ②

[p → f]

soprano

mp

wo

al

alto

ch

alto flute

(mp)

english horn

(adjust pitch slightly to thirteenth partial of low concert E<sub>2</sub> in electronic part)

f

contrabass clarinet

(mp)

flugelhorn in B<sub>♭</sub>

mp sempre

electronics (laptop/keyboard)

(mp)

-----> psp

5 16

7 16

6 16

violin

2 bongos  
3 congas

(played)  
lap steel guitar

(sounding)

soprano

alto

alto flute

english horn

contrabass clarinet

alto saxophone

flugelhorn in B $\flat$

electronics (laptop/keyboard)

[ *ff* ]

[ *f* ]

*mf* *ppp*

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

*ppp* *ff*

*mp*

*f*

*mp* *mp sempre*

*(mp)*

*(mp)*

4-5

14-11

6-5 8-7

6-7

nat.

mst

msp

III IV III II

le s

rei

violin (23) *p* *ff* *[mf]* 6 16 10:9 8:6 6:7 5 16 4 16 3:2 (gliss. + vibr.)

2 bongos 3 congas *ppp* *fff* *mf* *p* *f* 7:6 6:5 10:11

lap steel guitar (played) (sounding) *pp* *f* *mp* *fff* *[mp]* *fff* 11:10 7:5 5:4

alto *mp* 11

baritone *f* *(mp)* 1 s

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

$\text{♩} = 40$  (continuing directly on from wound V)

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 medium-soft sticks (for as continuous a sound as possible) *mf*

lap steel guitar (with E-Bow) (for tuning see preface to score of wound)  $\text{♩}$  sempre - sounds as written *ppp* *mf sub.*

soprano *ppp* *pp* *p* (one by one submerging into the string texture)

alto *ppp* *pp* *p*

baritone *ppp* *pp* *p*

violin arco nat sempre sul II *mp* *ppp* *sub. msp $\text{♯}$*  *sub. nat.* *mf sub.*

viola arco nat sempre sul III *mp* *ppp* *sub. msp $\text{♯}$*  *sub. nat.* *mf sub.*

cello arco nat sempre sul IV *mp* *ppp* *sub. msp $\text{♯}$*  *sub. nat.* *mf sub.*

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.



15 (general pause of 22.5 seconds)  
8

4  
8

7  
8

alto flute

2 soprano recorders  
*ff*  
(hold E on one recorder, gliss. from D<sub>2</sub> to E on the other)

english horn

contrabass clarinet

alto saxophone

bassoon  
*p* *ff sub.*

flugelhorn in B $\flat$

trombone (harmon mute, stem in)  
*p* *ff sub.*

percussion marimba *ff*

lap steel guitar (with E-Bow)  
*p* *ff sub.*

soprano  
*p*  
ei — nen

alto  
*mp*  
ei — nen

baritone  
*mf*  
ei — nen

violin  
msp *p* *ff sub.*  
sub. nat.

viola  
msp *p* *ff sub.*  
sub. nat.

cello  
msp *p* *ff sub.*  
sub. nat.

contrabass *ff*

electronics (laptop/keyboard) *ff*



12 7 8 3 8 4 8 5 8

alto flute

2 sopranino recorders

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)

*fff*-*ppp* *fff*  
(hold E on one recorder, gliss. from E to D $\flat$  on the other)

*ppp* *fff*

*fff*-*ppp* *fff*

*fff*-*ppp* *fff*

*fff*-*ppp* *fff*

*mp sub.* *ppp sub.* *fff*

*fff*-*ppp* *fff*

*mp sub.* *ppp sub.* *fff*

*fff* *ppp* *fff*

*mp sub.* *ppp sub.* *fff*

*f* *pp* *f*

Na men:

*mf* *pp* *f*

Na men:

*f* *pp* *f*

Na men:

*msp* *sub. nat.* *ppp sub.* *fff*

*msp* *sub. nat.* *ppp sub.* *fff*

*msp* *sub. nat.* *ppp sub.* *fff*

*fff*-*ppp* *fff*

*ppp* *fff*

15 **5** **8** **8** (general pause of 16.5 seconds) **4** **8** **3** **8** **4** **8** **3** **8** **4** **8**

alto flute

2 soprano recorders *mp*

english horn

contrabass clarinet

alto saxophone

bassoon *mp*

flugelhorn in B $\flat$

percussion blocks & slit drums (see score of section 2 *Politeia* for layout of notation) medium-hard mallets *p*

R

triple harp C

L

lap steel guitar (with E-Bow)

soprano *p* To

alto *p* To

baritone *p* To

violin *mp* nat. *p* mst

viola *p* psp sul II

cello *p* msp

contrabass *mp* *p* nat.

(rapid staccato articulation without tongue touching reed)

262 (21)

4  
8

3  
8

alto flute *pp* *ppp* *fff*

2 soprano recorders (1 recorder only!) *pp* *ppp* *fff*

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* remove stem of harmon *ppp* *f pass.*

percussion blocks & slit drums *mp* *mf*

R

triple harp C *mp* *mf*

L

lap steel guitar (with E-Bow) *ppp* *fff*

soprano *ppp* *pp*

alto *ppp* *pp*

baritone *ppp* *pp*

ten re i ch.

\* "vocal fry" consisting of single impulses which transform gradually from the [a] phoneme to [l].

violin *pp* mst sul III

viola *pp* msp sul I (G $\flat$ ) nat. sul I

cello *pp* nat. mst *ppp*

contrabass *pp* mst msp *ppp*

electronics (laptop/keyboard)

# 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"		