Richard Barrett

everything has changed/nothing has changed

2013-16
orchestra

everything has changed / nothing has changed

2013-16
for orchestra (72 players)

in memory of David Robert Jones 1947-2016

Auftragswerk des SWR

duration approximately 14 minutes

instrumentation:

The orchestra is divided into three groups, placed from left to right (from the audience's point of view) in the order 2, 1, 3. In other words, the violins will be laid out more or less traditionally, left and right of the conductor at the front of the orchestra, while violas, cellos and basses are split symmetrically left and right. The positions of all the other instruments in group 1 may be as conventional as this arrangement allows. Since the harps rarely play together it might be found desirable to place them at left and right of group 1.

group 1	piccolo
	flute
	oboe
	english horn
	clarinet in Bb
	bass clarinet
	contrabass clarinet
	bass oboe or heckelphone
	soprano saxophone
	baritone saxophone
	bassoon
	contrabassoon
	4 horns
	piccolo trumpet in Bb (with 4 valves)
	trumpet in C
	bass trumpet in Bb
	trombone
	contrabass trombone
	bass tuba
	3 percussionists (see below for instruments)
	2 harps (locally amplified)
	electric guitar (see below for further specifications)
	violins 1-2
	violas 1-2
	cellos 1-2
	contrabasses 1-2
group 2	violins 3-11
	violas 3-6
	cellos 3-5
	contrabasses 3-4
group 3	violins 12-20
	violas 7-10
	cellos 6-8
	contrabasses 5-6

no vibrato unless otherwise indicated.

The score is transposed: piccolo sounds an octave higher than notated, english horn and horns a fifth lower, bass oboe, contrabassoon, electric guitar and contrabasses an octave lower, Bb clarinet and soprano saxophone a major second lower, bass clarinet and bass trumpet a major ninth lower, contrabass clarinet two octaves and a major second lower, baritone saxophone an octave and a major sixth lower, piccolo trumpet a minor seventh lower and crotales two octaves higher.

Muting of brass and string instruments is intended to be as much a change of timbre as a change of dynamic range, so that for example *mp* on a muted instrument should have the same perceived dynamic level as *mp* on the same instrument unmuted (that is, by playing more strongly).

] = damp all sound (for bowed strings: stop bow audible on the string)

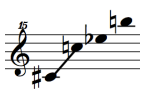
notations for woodwinds:

Most woodwind trills involve timbral rather than pitch-changes, and the the auxiliary fingering is always given, for example *tr* (R12) = trill with the first two fingers of the right hand. The woodwind quartertones in the second part of the piece may be realised using fingerings and/or adjustments in embouchure – alterations in timbre shouldn't be avoided.

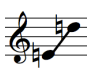
notations for brass:

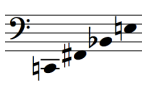
Where valves are specified, for example for trills where the pitch doesn't change, they are indicated thus: Bb23 = second and third valves of the Bb division of the horn.

percussion instruments:

player 1 crotales 

steel drum (soprano pan)
anvil (high indistinct pitch)
sleighbells
2 woodblocks*
glass chimes
small sizzle cymbal
sandpaper blocks ("high")
maraca ("high")
rainstick ("high")**
snare drum (this is played only by plucking the snares so it can be placed upside down)
wind machine

player 2 vibraphone
Thai gongs, placed horizontally on foam blocks: 
2 woodblocks*
shell chimes
medium sizzle cymbal
sandpaper blocks ("medium")
maraca ("medium")
rainstick ("medium")**
large floor tom
string drum ("lion's roar")
small cymbal (used only to scrape edge against skin of floor tom)
bunch of twigs (Rute)

player 3 thundersheet
4 bell plates (Plattenglocken): 

Almglocken:

2 woodblocks*
wood chimes
large sizzle cymbal
sandpaper blocks ("low")
rainstick ("low")**
maraca ("low")
bass drum
2 large smooth stones (one is placed on the bass drum skin and the other moved against it)

* pitch-order of woodblocks from high to low (for players 1-3): 1a 2a 3a 1b 2b 3b
** rainsticks should be clamped to stands so that they can be tilted without having to be picked up

electric guitar:

The instrument should have a tremolo bar. A volume pedal and Ebow are required, as well as effects pedals and/or multi-effects unit to achieve the different sound qualities as described in the score.

notations for strings:

psp, msp = *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).

= ascending degrees of bow pressure: *flautando*; "normal"; exaggerated and distorted (pitch only just discernible); completely pitchless scraping.

clb = *col legno battuto;* ***clt*** = *col legno tratto.*

notes for conductor:

In part 2 (*nothing has changed*), the aggregate sounds of group 1 generally involve a dynamic perspective with four levels: *ppp* (percussion), *pp*, *p* and *mp*. This kind of perspective also occurs in part 1 (*everything has changed*), for example from bar 8. As far as possible, the dynamics of the different instruments in their different registers should be kept consistent, also when this leads to timbral instability. *All instruments in groups 2 and 3 begin together* at each of the entries of these groups, each player beginning at the indicated point in the independently-played "loop", playing to the end and then continuing from the beginning.

programme note

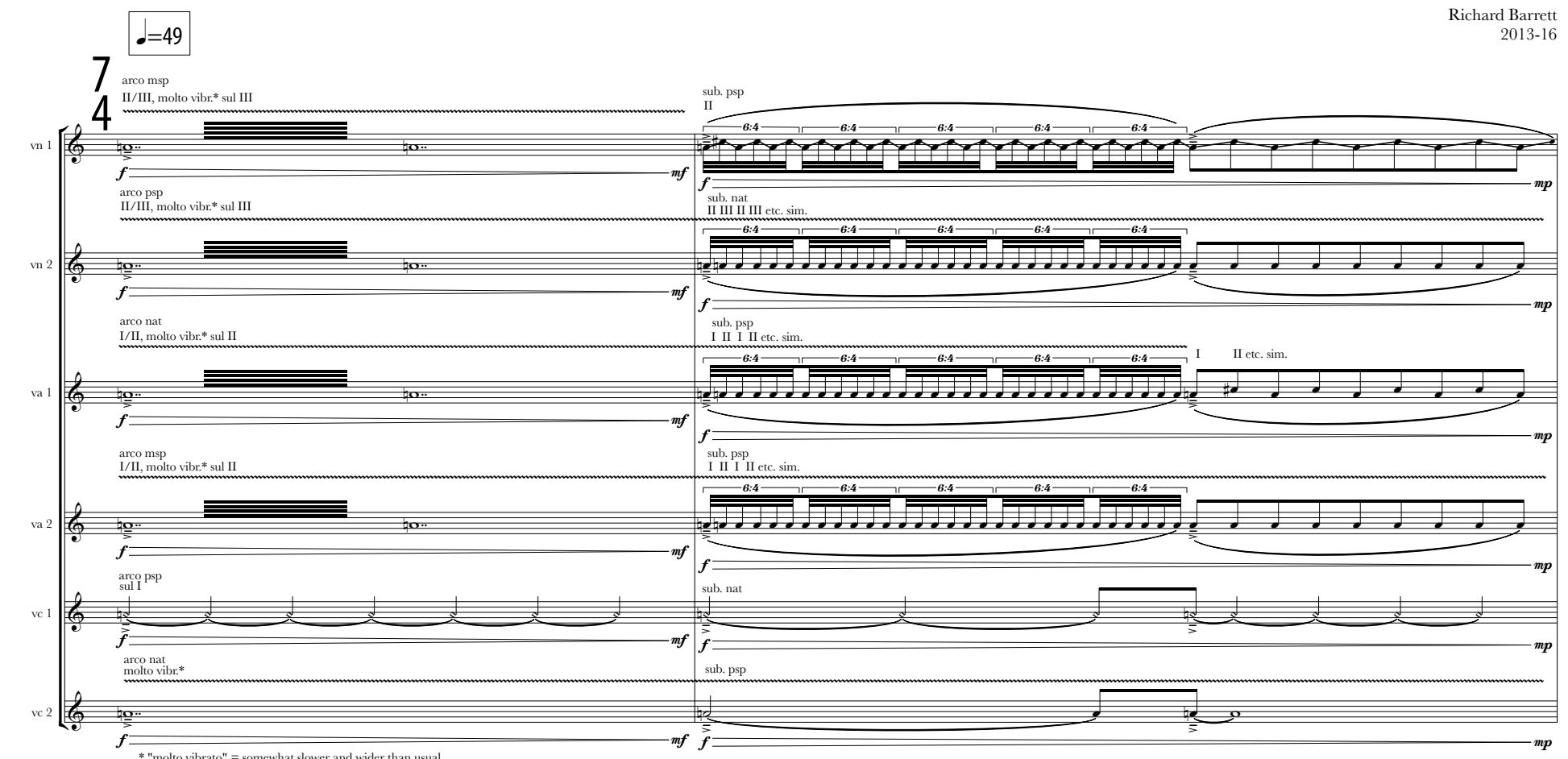
This composition (like its title) consists of two quasi-independent halves which are so to speak "negatives" of one another. An orchestra of 72 players is divided into three groups: 18 strings on the left, 18 on the right, and 8 solo strings plus the rest of the orchestra in the centre. In the first half the outer groups play a continuously evolving structure and the central group a discontinuous sequence of seven structures, while in the second half the central group plays continuously and the outer groups play a sequence of seven structures, this time becoming *increasingly* discontinuous. This overall scheme is subject to numerous distortions and exceptions, although one feature which connects all of its elements is a relatively systematic fusion of material, form and orchestration.

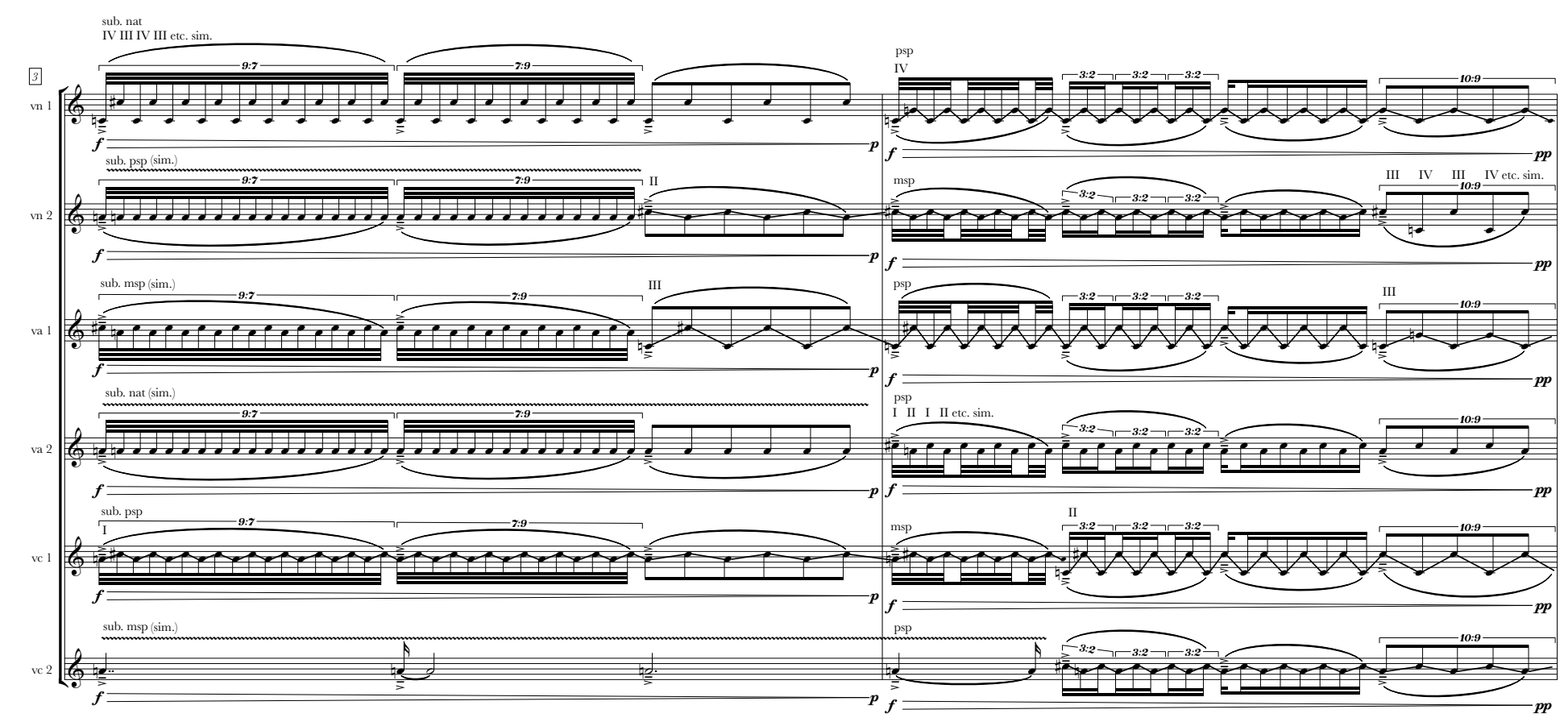
The title stems from the lyrics of the 2002 song "Sunday" by David Bowie, to whose memory the work is dedicated, these being the first words that came to my mind on hearing of his death in January 2016. Although to a considerable extent the form of the composition was already clear by that time, at that moment it acquired a new dimension as well as a title. Is this dimension to be heard in the music? Perhaps, as something sounding distantly from far below its surface, in the way one's musical memories from early life have some kind of persistence despite whatever seemingly divergent evolutions of style and thinking may have taken place. I think of these evolutions not as involving rejection of anything (for example of popular music) but as placing everything in a constantly expanding network of interrelationships and perepctives. It's this multiplicity which I would like to be what makes *my* music what it is, where for example rhythmical or harmonic regularity are "special cases", among an infinitude of modes of musical order and disorder, rather than tokens of eclecticism.

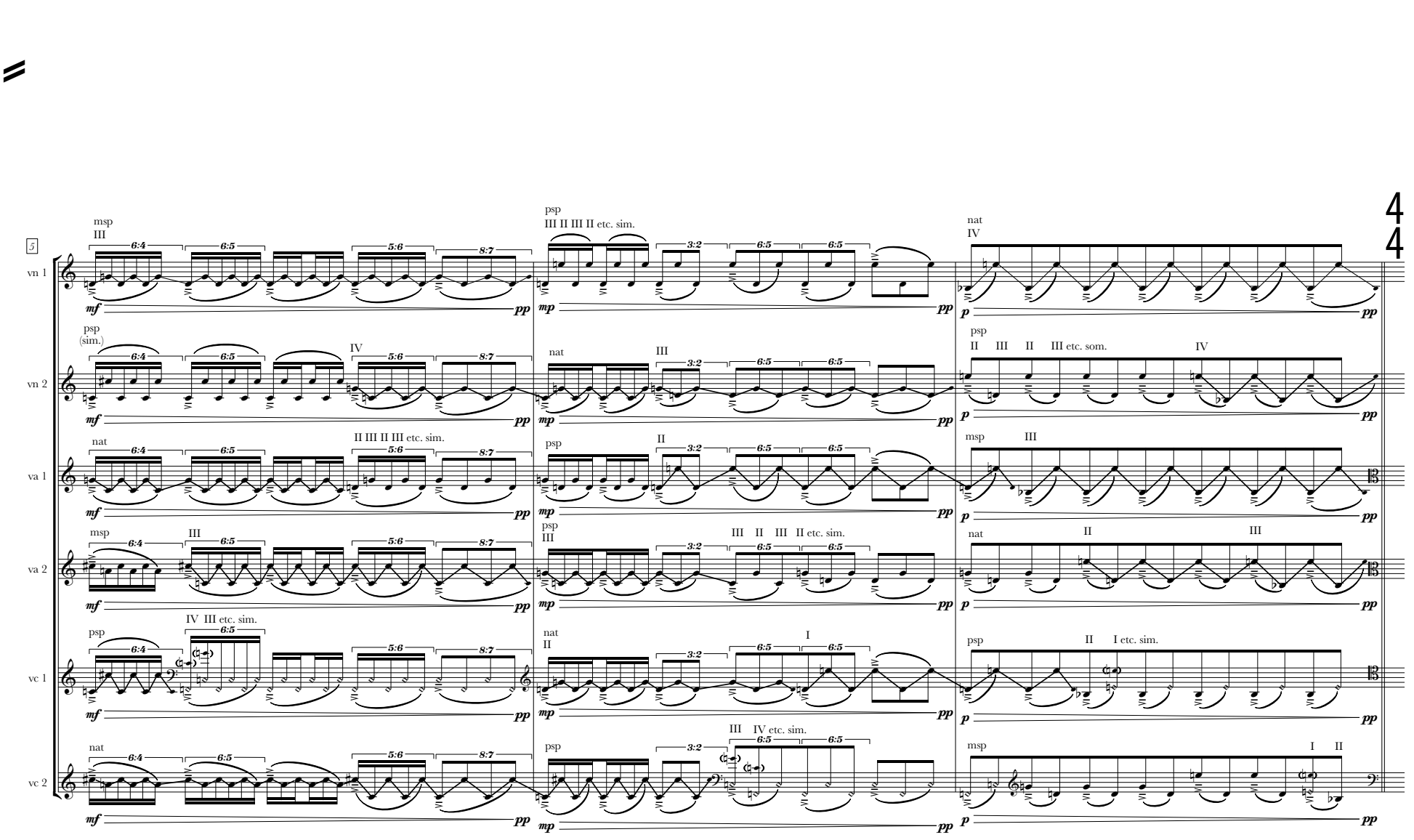
SCORE VERSION 1.3 - 13/02/2017

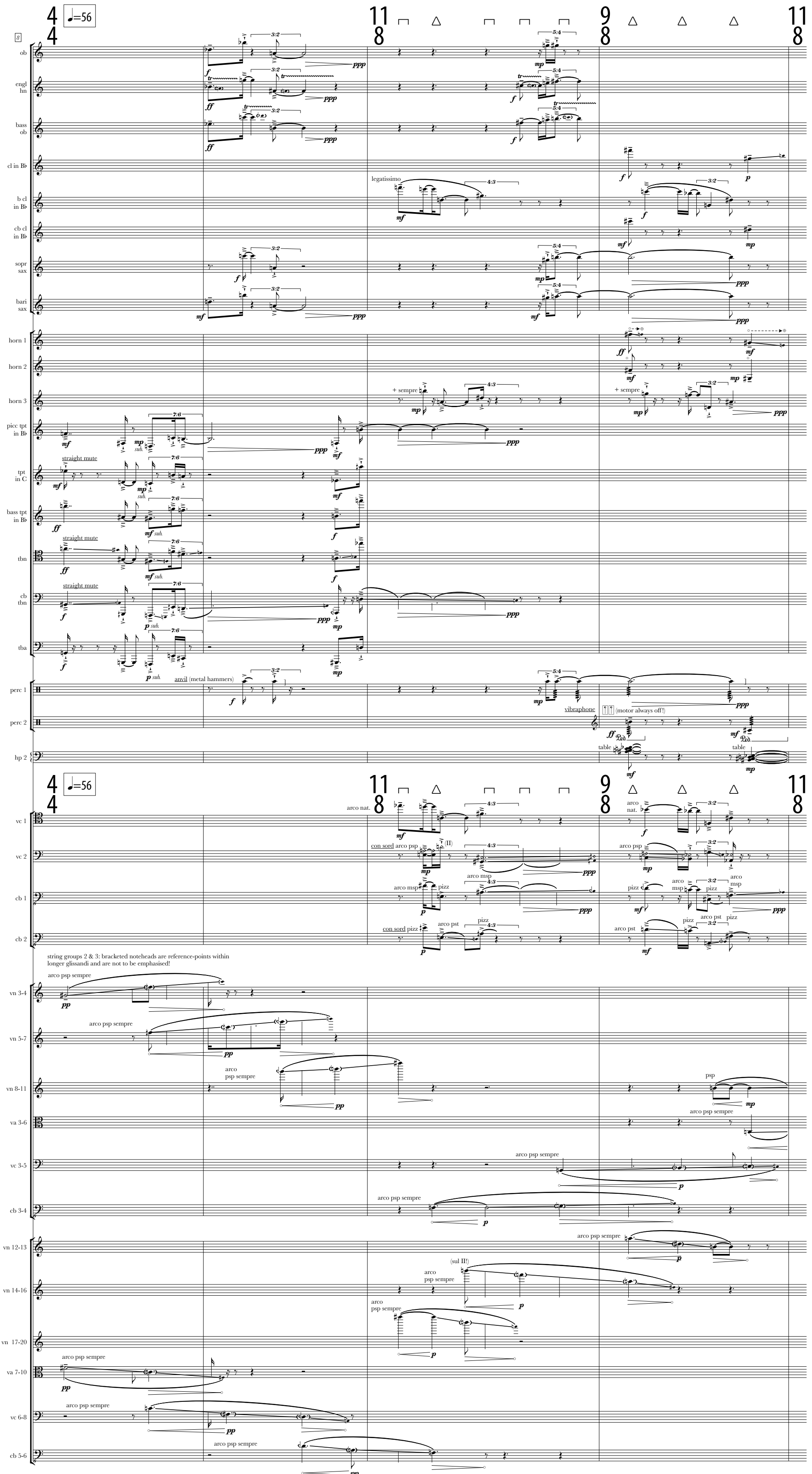
everything has changed

Richard Barrett
2013-16








4/4 ♩=56
11/8
9/8
11/8
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
horn 1
horn 2
horn 3
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
hp 2
vc 1
vc 2
cb 1
cb 2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6
legatissimo
+ sempre
straight mute
anvil (metal hammers)
vibraphone
(motor always off!)
table
arco nat.
con sord arco psp
arco msp
pizz
con sord pizz
arco pst
arco psp
(II)
(sul II!)
psp
string groups 2 & 3: bracketed noteheads are reference-points within longer glissandi and are not to be emphasised!
arco psp sempre

12

11/8 9/8 7/8 5/4 7/8

picc, fl, ob, engl hn, bass ob, cl in B♭, cb cl in B♭, sopr sax, bari sax, bsn, cbsn, horn 1, horn 2, horn 4, tpt in C, bass tpt in B♭, tbn, tba, perc 1, perc 2, perc 3, hp 1, hp 2, e gtr, vn 1, vn 2, va 1, va 2, vn 3-4, vn 5-7, vn 8-11, va 3-6, vc 3-5, cb 3-4, vn 12-13, vn 14-16, vn 17-20, va 7-10, vc 6-8, cb 5-6

(gradually close R1)

+ sempre

thundersheet (struck)

table

effect setting: bright, precise sound without much compression, perhaps with a subtle very slow phasing/flanging-type modulation so that the sound isn't too unvarying and mechanical; use volume pedal for dynamics!

arco psp

arco msp

arco nat.

psp

16

picc
fl
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1
vn 2
va 1
va 2
vc 1
vc 2
cb 1
cb 2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

7/8 △ ⌐ ⌐ 6/4 2/4 5/4 3/4 13/8

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

mf ppp p ff mp f

+ sempre

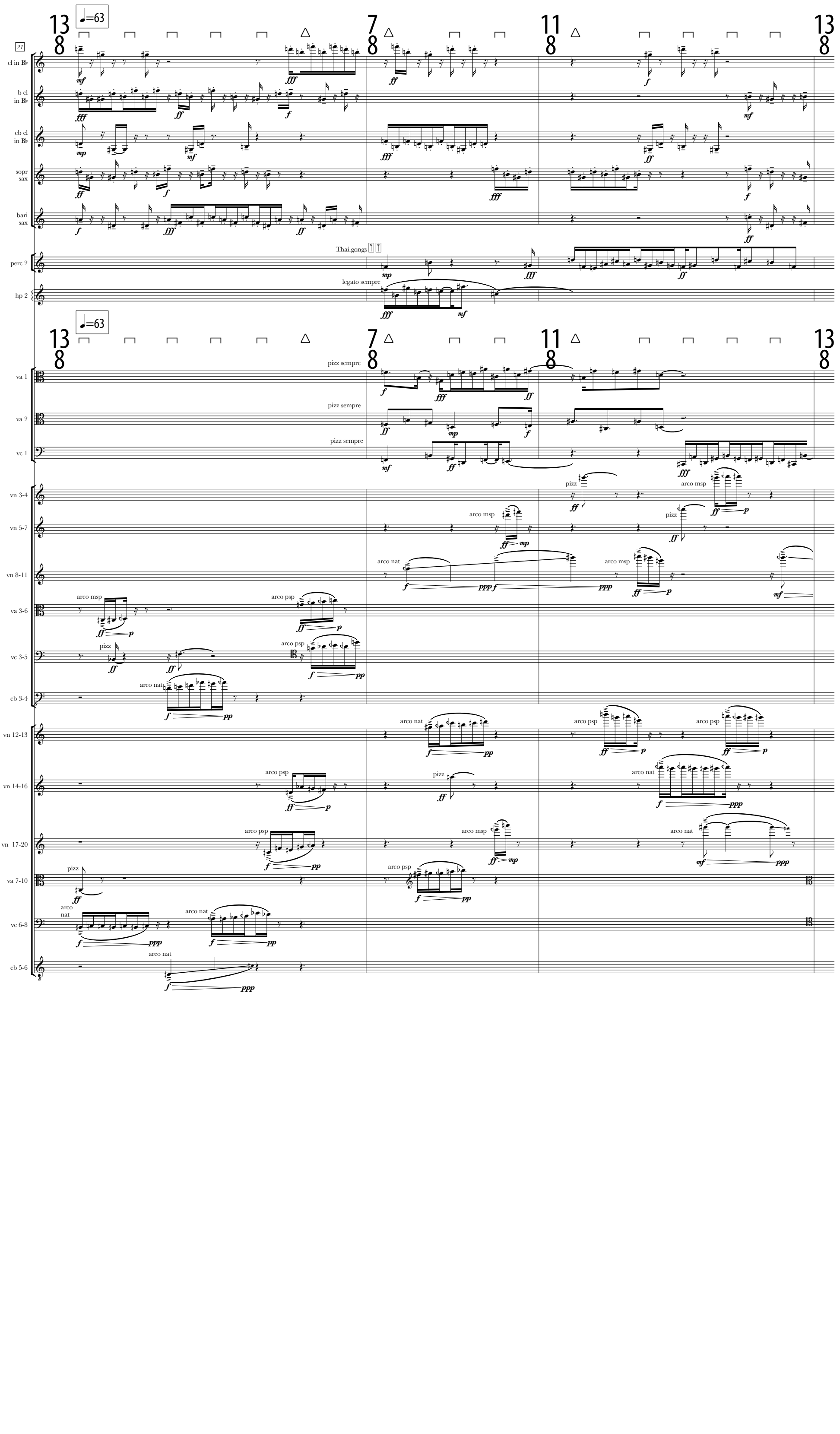
B♭23

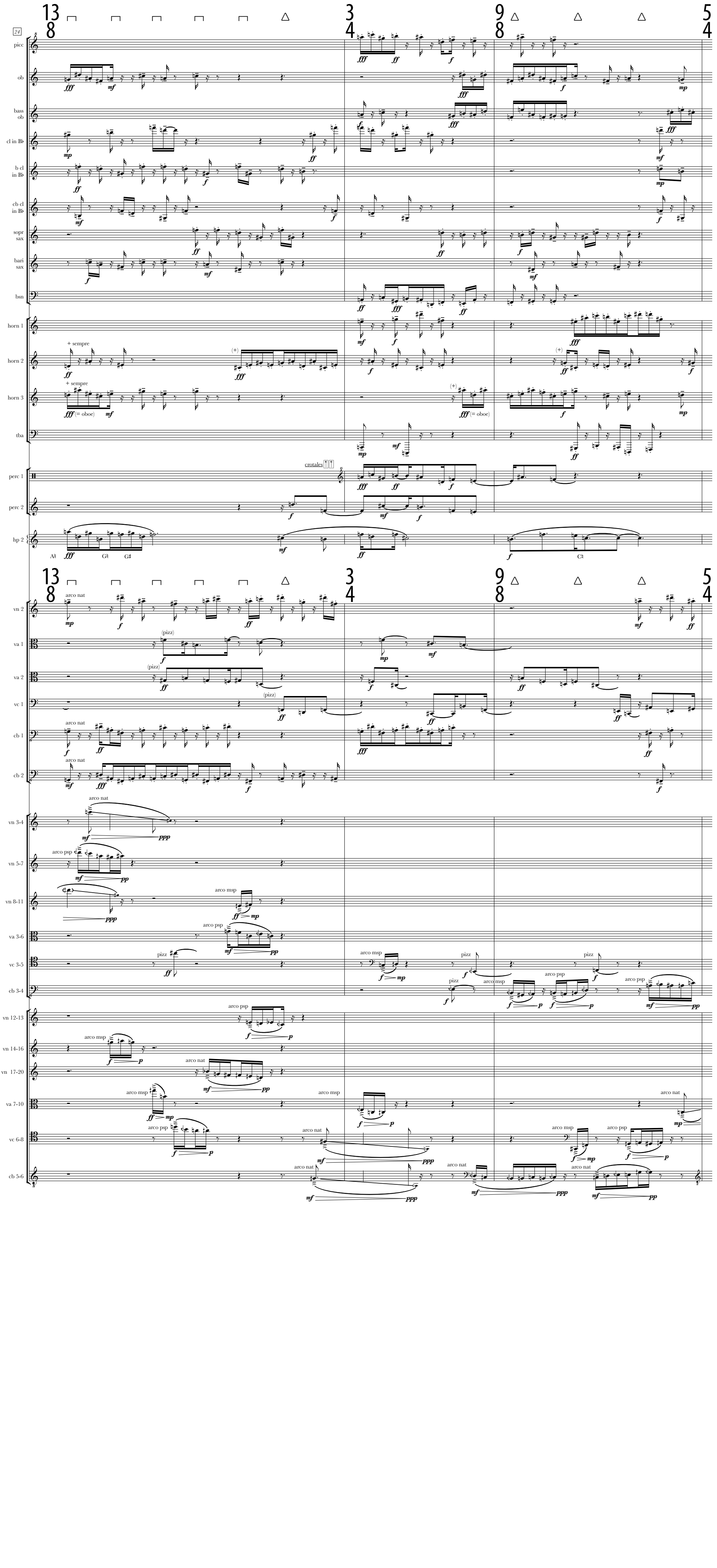
arco msp arco psp arco nat. arco nat pizz

via sord.

table

Ped.


21
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
perc 2
hp 2
Thai gongs
legato sempre
va 1
va 2
vc 1
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6
pizz sempre
arco msp
arco psp
arco nat
pizz
arco
nat


24
13/8
8
3/4
4
9/8
8
5/4
4
picc
ob
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
horn 1
horn 2
horn 3
tba
perc 1
perc 2
hp 2
vn 2
va 1
va 2
vc 1
cb 1
cb 2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6
crotales
+ sempre
(= oboe)
arco nat
(pizz)
arco psp
arco msp
pizz

27

picc
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
horn 1
horn 2
horn 3
horn 4
tpt in C
tbn
cb tbn
tba
perc 1
perc 2
hp 2
e gtr
vn 2
va 1
va 2
vc 1
vc 2
cb 1
cb 2
vn 3-4
vn 5-7
vn 8-11
va 3-6
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

sustain/distort, emphasising upper frequencies, always damping at end of sounds

(pizz)
(senza sord.) arco nat
arco nat
arco psp
arco msp
pizz

31

picc
fl
engl hn
bass ob
cbsn
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
perc 1
perc 3
hp 1
e gtr
vn 1
vc 2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

Almglocken

secco sempre

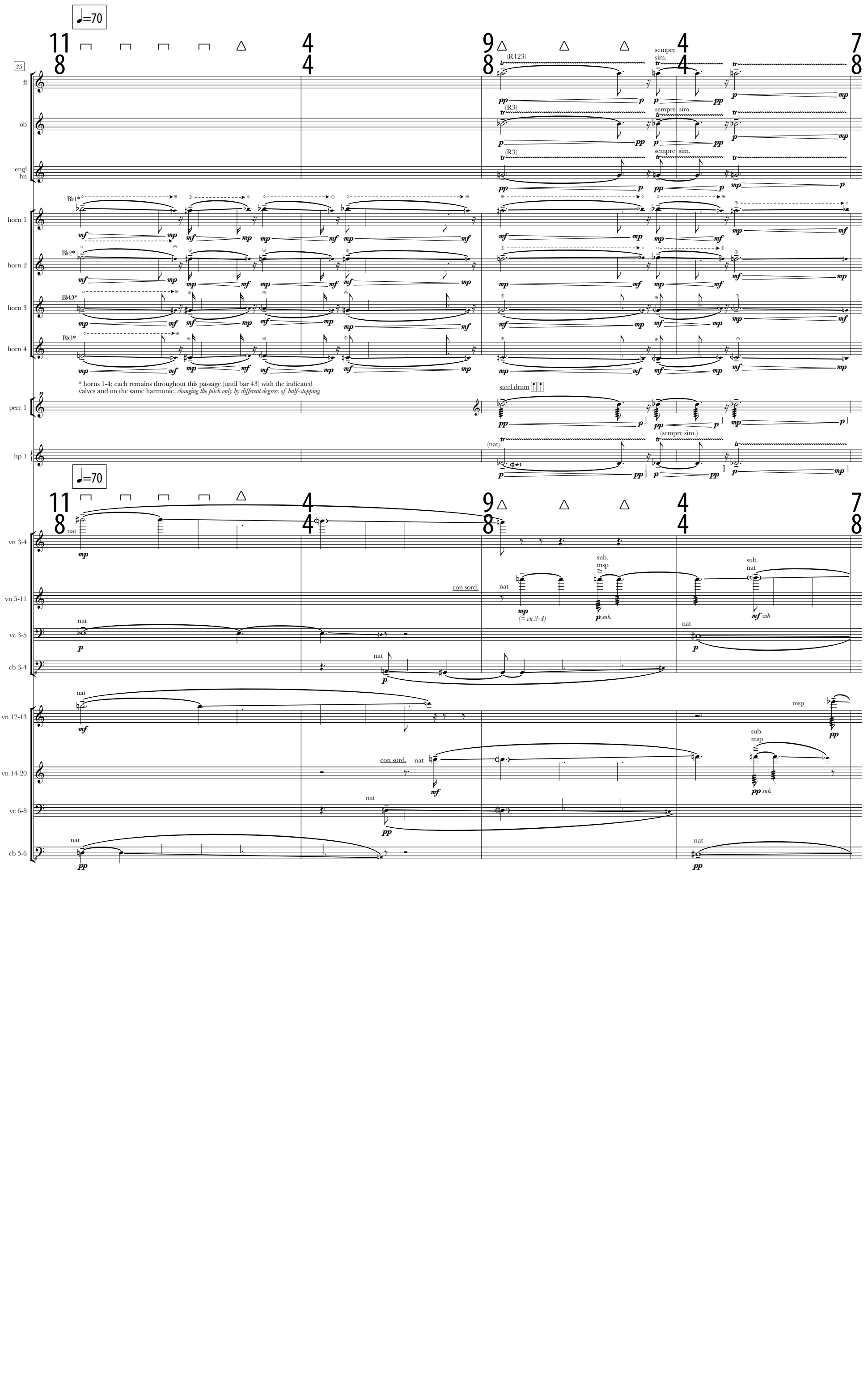
arco nat

arco msp

arco psp

pizz

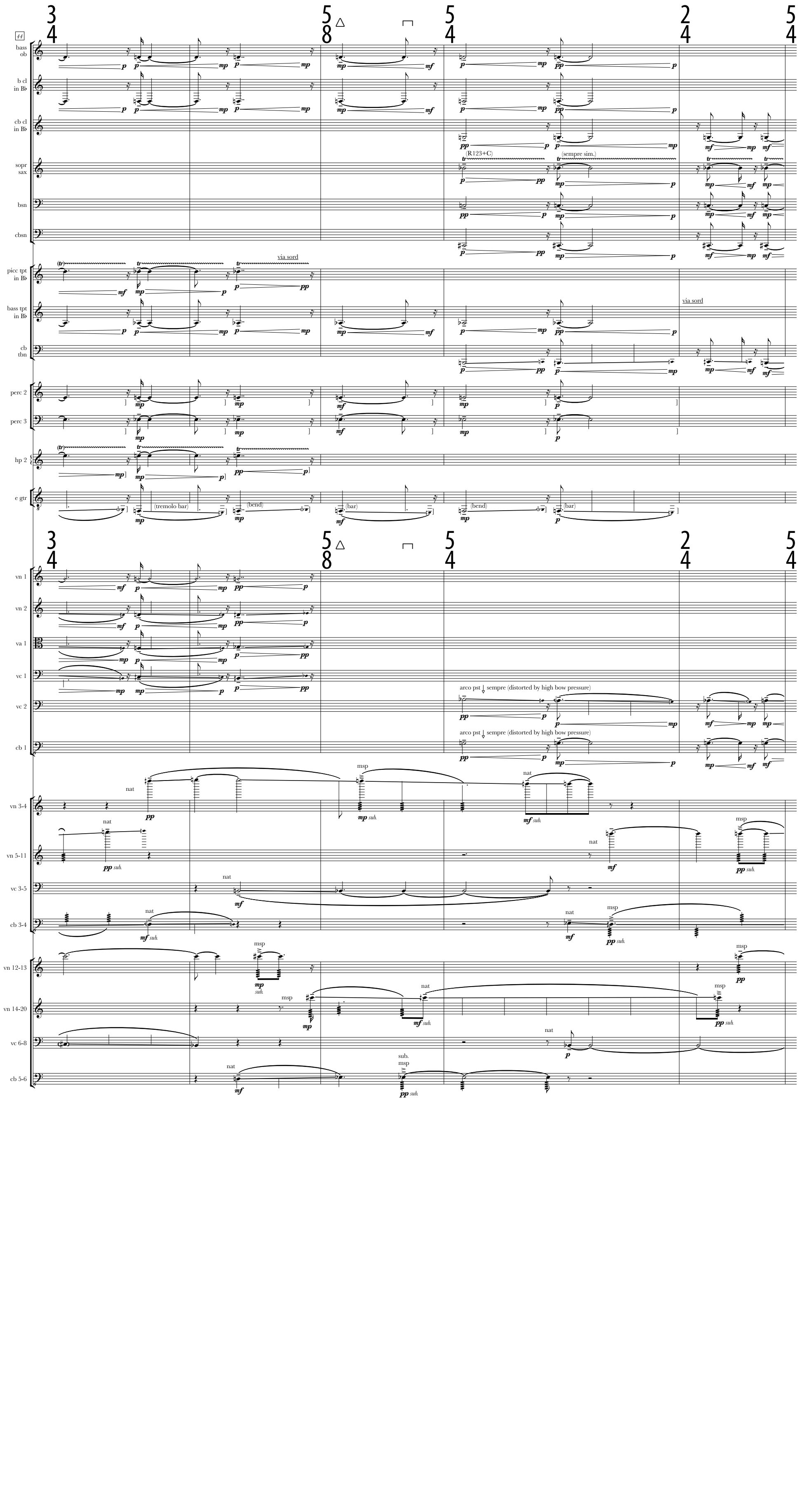
(= flute!)


♩=70
35
fl
ob
engl hn
horn 1
horn 2
horn 3
horn 4
perc 1
hp 1
vn 3-4
vn 5-11
vc 3-5
cb 3-4
vn 12-13
vn 14-20
vc 6-8
cb 5-6
(R123)
(R3)
sempre sim.
(sempre sim.)
(nat)
steel drum
con sord.
sub. msp
sub. nat
(= vn 3-4)
* horn 1-4: each remains throughout this passage (until bar 43) with the indicated valves and on the same harmonic, changing the pitch only by different degrees of half-stopping

39

fl
ob
engl hn
bass ob
b cl in B♭
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
bass tpt in B♭
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1
vn 2
va 1
vc 1
vn 3-4
vn 5-11
vc 3-5
cb 3-4
vn 12-13
vn 14-20
vc 6-8
cb 5-6

straight mute
(3/123)
sempre sim.
cup mute
Thai gongs
bell plates
table
sempre sim.
sustain/distort, emphasising low-medium frequencies
sul tasto
arco msp sul IV
arco msp
arco msp
arco msp
sub. msp
sub. nat
nat
msp


44
bass ob
b cl in B♭
cb cl in B♭
sopr sax
bsn
cbsn
picc tpt in B♭
bass tpt in B♭
cb tbn
perc 2
perc 3
hp 2
e gtr
vn 1
vn 2
va 1
vc 1
vc 2
cb 1
vn 3-4
vn 5-11
vc 3-5
cb 3-4
vn 12-13
vn 14-20
vc 6-8
cb 5-6
(R123+C)
(sempre sim.)
via sord
(tremolo bar)
(bend)
(bar)
arco pst sempre (distorted by high bow pressure)
nat
msp
sub.

49

picc
cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
tpt in C
tbn
cb tbn
tba
va 2
vc 2
cb 1
cb 2
vn 3-4
vn 5-11
vc 3-5
cb 3-4
vn 12-13
vn 14-20
vc 6-8
cb 5-6

(gliss. with tuning slide)
arco nat
msp
nat
via sord.
sub.

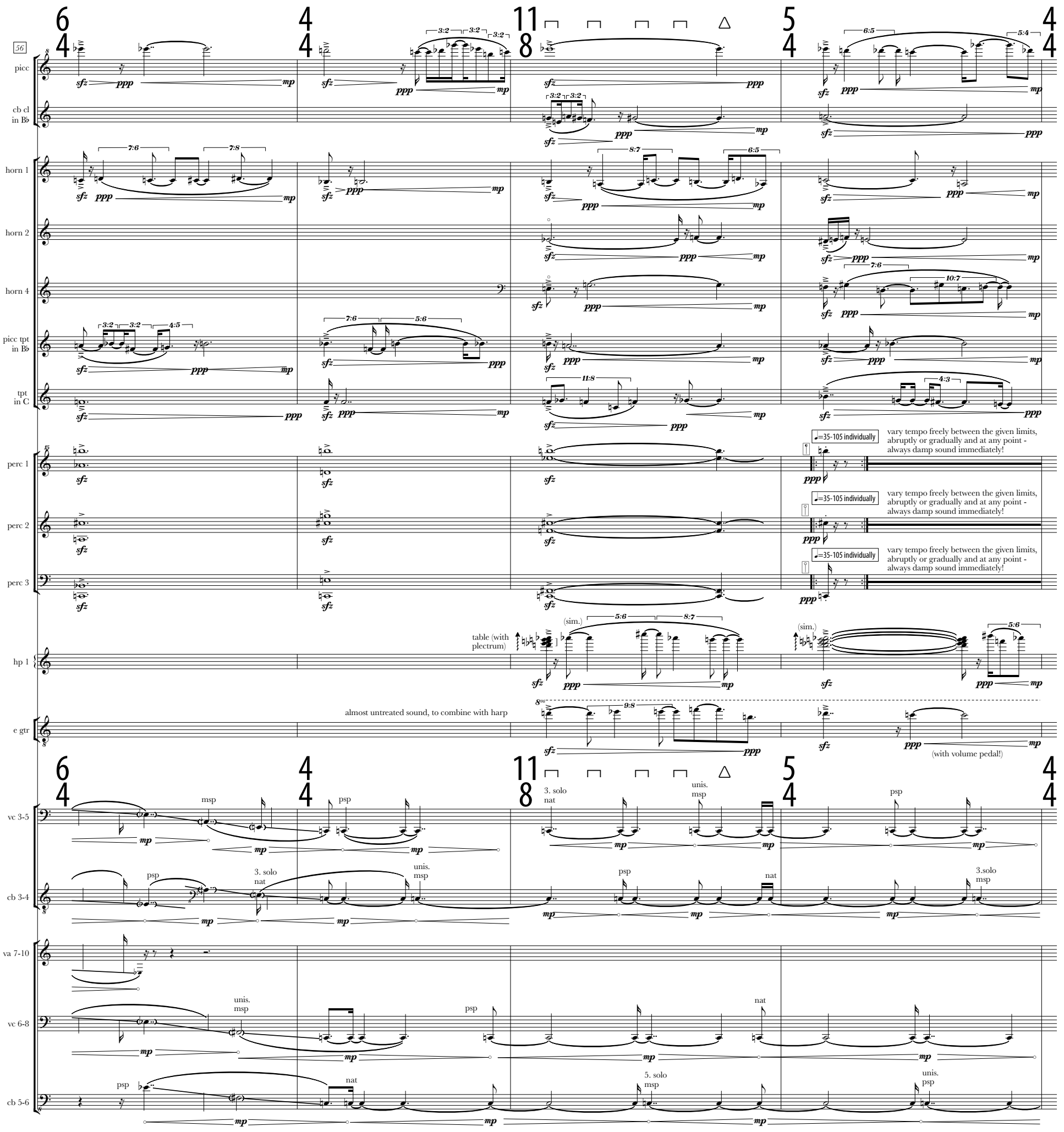
53

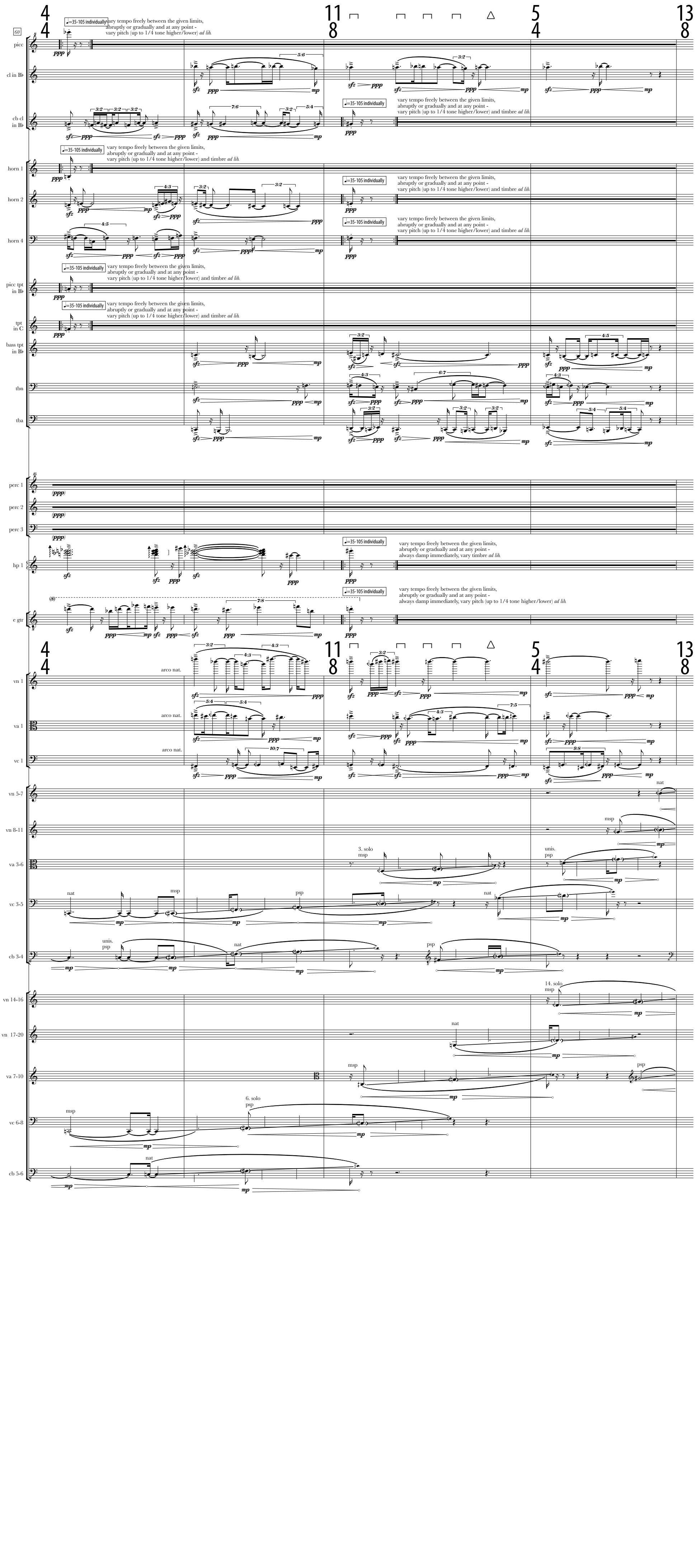
=77

all accented notes in this section should be highly percussive (especially once the percussion instruments drop out!

picc
horn 1
picc tpt in B♭
tpt in C
crotales
perc 1
vibraphone
perc 2
bell plates
perc 3
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

(senza sord.)
via sord.
psp
5. solo msp
3. solo psp
unis. nat
12. solo nat
7. solo nat
6. solo nat
4:3
3:2
6:5


56
picc
cb cl in B♭
horn 1
horn 2
horn 4
picc tpt in B♭
tpt in C
perc 1
perc 2
perc 3
hp 1
e gtr
vc 3-5
cb 3-4
va 7-10
vc 6-8
cb 5-6
table (with plectrum)
almost untreated sound, to combine with harp
(sim.)
(with volume pedal!)
♩=35-105 individually
vary tempo freely between the given limits, abruptly or gradually and at any point - always damp sound immediately!
msp
psp
nat
unis. msp
3. solo nat
5. solo msp
3.solo msp
unis. psp


4/4
11/8
5/4
13/8
60
picc
cl in B♭
cb cl in B♭
horn 1
horn 2
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
tba
perc 1
perc 2
perc 3
hp 1
e gtr
vn 1
va 1
vc 1
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6
♩=35-105 individually
vary tempo freely between the given limits, abruptly or gradually and at any point - vary pitch (up to 1/4 tone higher/lower) ad lib.
vary tempo freely between the given limits, abruptly or gradually and at any point - vary pitch (up to 1/4 tone higher/lower) and timbre ad lib.
vary tempo freely between the given limits, abruptly or gradually and at any point - always damp immediately, vary timbre ad lib.
vary tempo freely between the given limits, abruptly or gradually and at any point - always damp immediately, vary pitch (up to 1/4 tone higher/lower) ad lib.
arco nat.
nat
msp
psp
unis. psp
3. solo msp
6. solo psp
14. solo msp

64

13/8 5/8 4/4 7/4 9/8

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1
vn 2
va 1
va 2
vc 1
vc 2
cb 1
cb 2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

♩=35-105 individually — vary tempo freely between the given limits, abruptly or gradually and at any point - vary pitch (up to 1/4 tone higher/lower) and timbre *ad lib.*

nat. non arp.

arco psp

3. solo msp

unis. nat

psp

msp

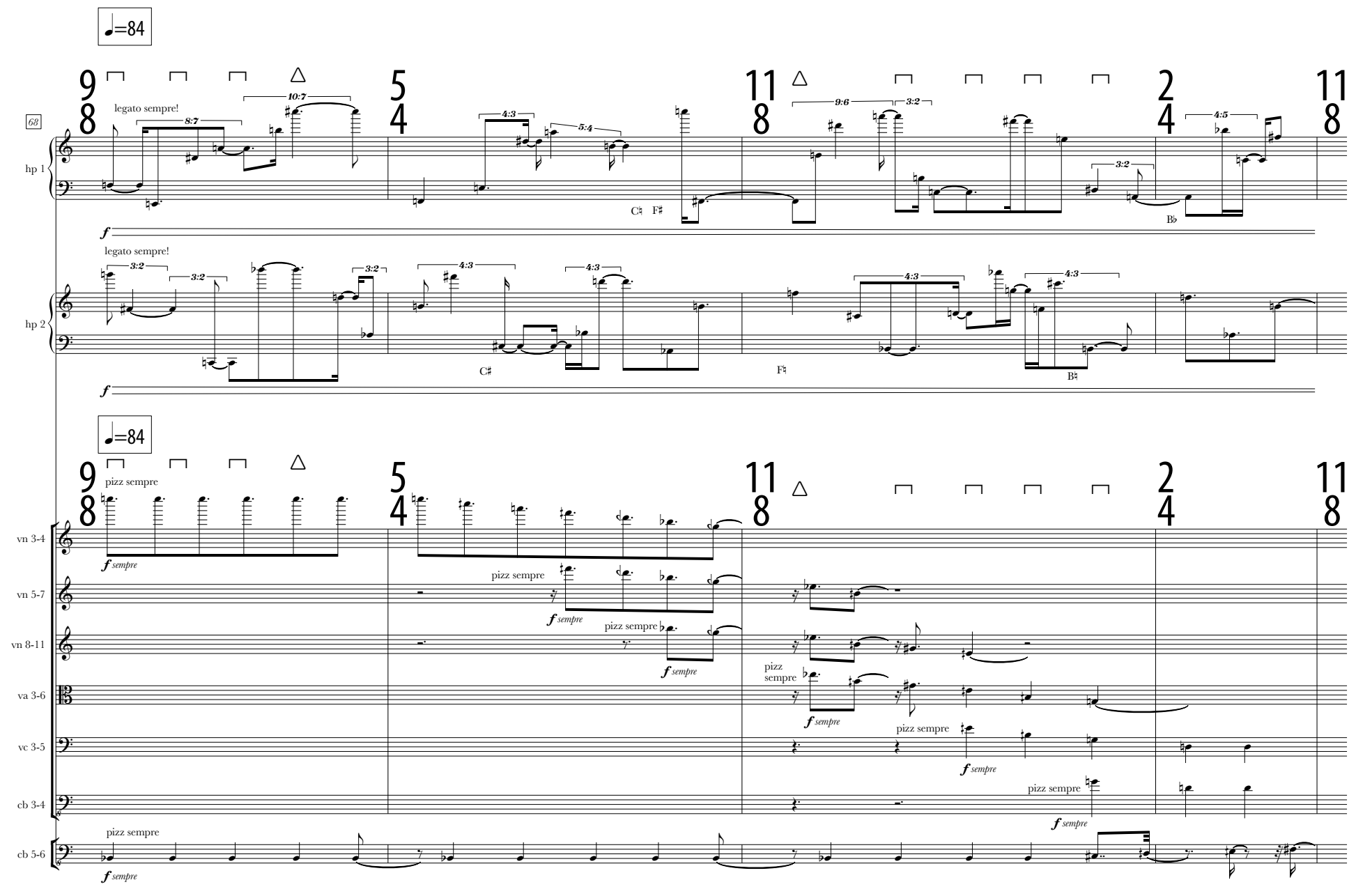
nat

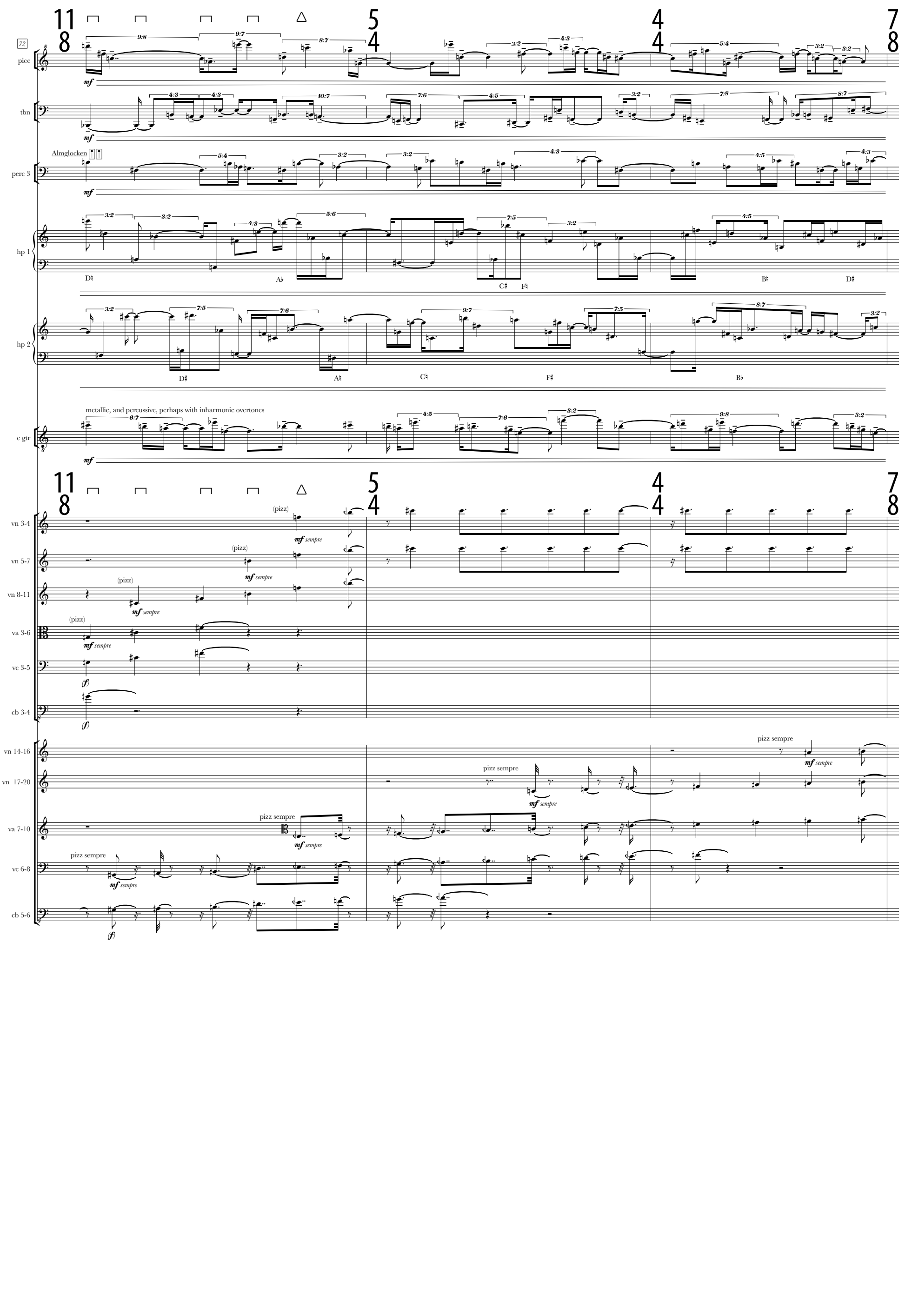
8. solo msp

unis. msp

17. solo psp

5. solo psp


68
hp 1
hp 2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
cb 5-6
legato sempre!
pizz sempre
sempre


72
picc
tbn
perc 3
Almglocken
hp 1
hp 2
e gtr
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6
metallic, and percussive, perhaps with inharmonic overtones
(pizz)
pizz sempre
sempre

75

picc

tpt in C

bass tpt in B♭

tbn

perc 3

hp 1

hp 2

e gtr

vn 2

vc 1

vc 2

vn 3-4

vn 5-7

vn 8-11

va 3-6

vc 3-5

cb 3-4

vn 12-13

vn 14-16

vn 17-20

va 7-10

77

tpt in C

bass tpt in B♭

vn 2

vc 1

vc 2

vn 5-7

vn 8-11

va 3-6

vc 3-5

cb 3-4

vn 12-13

vn 14-16

vn 17-20

79

sopr sax — 10:7 — pp — mp

horn 1 — con sord. — 4:3 — 4:3 — 3:2 — 3:2 — 5:6 — 3:2 — mp — via sord.

horn 3 — con sord. — 8:7 — 3:2 — 3:2 — 3:2 — mp — via sord.

perc 2 — vibraphone (without pedal!) — 3:2 — 5:6 — 4:3 — 4:3 — pp — mp

va 1 — (senza sord!) arco msp — 11:8 — 7:6 — 3:2 — 3:2 — 4:5 — 3:2 — pp — mp

va 2 — con sord arco nat — 5:4 — 3:2 — 9:8 — 5:4 — pp — mp — via sord.

cb 2 — con sord arco nat — 4:5 — 4:3 — 9:8 — 5:6 — 7:5 — pp — mp — via sord.

vn 3-4 — (pizz) — (p)

vn 5-7 — (p)

vn 8-11 — (mp)

vn 12-13 — (mp)

vn 14-16 — (mf)

vn 17-20 — (p)

va 7-10 — (pizz) — p sempre

vc 6-8 — (pizz) — p sempre

cb 5-6 — (pizz) — p sempre

82

fl — 6:5 — 4:3 — p — mf

ob — 5:4 — 4:5 — p — mf

engl hn — mp — 7:6 — mf — f

bass ob — 5:4 — 8:7 — p — mf

cl in B♭ — 6:7 — 6:5 — 5:4 — p — mf

b cl in B♭ — mp — 11:8 — 6:5 — mf — f

cb cl in B♭ — 3:2 — 4:3 — p — mf

bari sax — mp — mf — f

bsn — 3:2 — 3:2 — 11:8 — p — mf

cbsn — 5:4 — 4:3 — mp — mf — f

horn 2 — mp — mf — f

horn 4 — 3:2 — 4:3 — p — mf

picc tpt in B♭ — 8:7 — mp — mf — f

cb tbn — mp — mf — f

tba — 9:7 — 4:3 — mp — mf — f

perc 1 — anvil (metal hammer) — 9:8 — mp — mf — f

vn 1 — arco nat — 7:8 — 3:2 — p — mf — 6:7 — arco nat. — 4:3 — mp — mf — f

cb 1 — p — mf — mp — mf — f

vn 3-4 — (p)

vn 12-13 — (pizz) — pp sempre

vn 14-16 — (pizz) — pp sempre

vn 17-20 — (pizz) — pp sempre

va 7-10 — (pizz) — pp sempre

vc 6-8 — (p)

cb 5-6 — (p)

86

e gtr

♩=91

7/8

sfzp

sound similar to bars 58-67 though with a little distortion
dynamic level = entire string section!

♩=91

7/8

vn 3-4

vn 5-7

vn 8-11

va 3-6

vc 3-5

vn 12-13

vn 14-16

vn 17-20

va 7-10

vc 6-8

arco
pst
psp
nat
msp
pizz
sfzp
sfz
sfzmp
sffz
sffzmp
f
p
mp
ff
fff

91

engl hn

bass ob

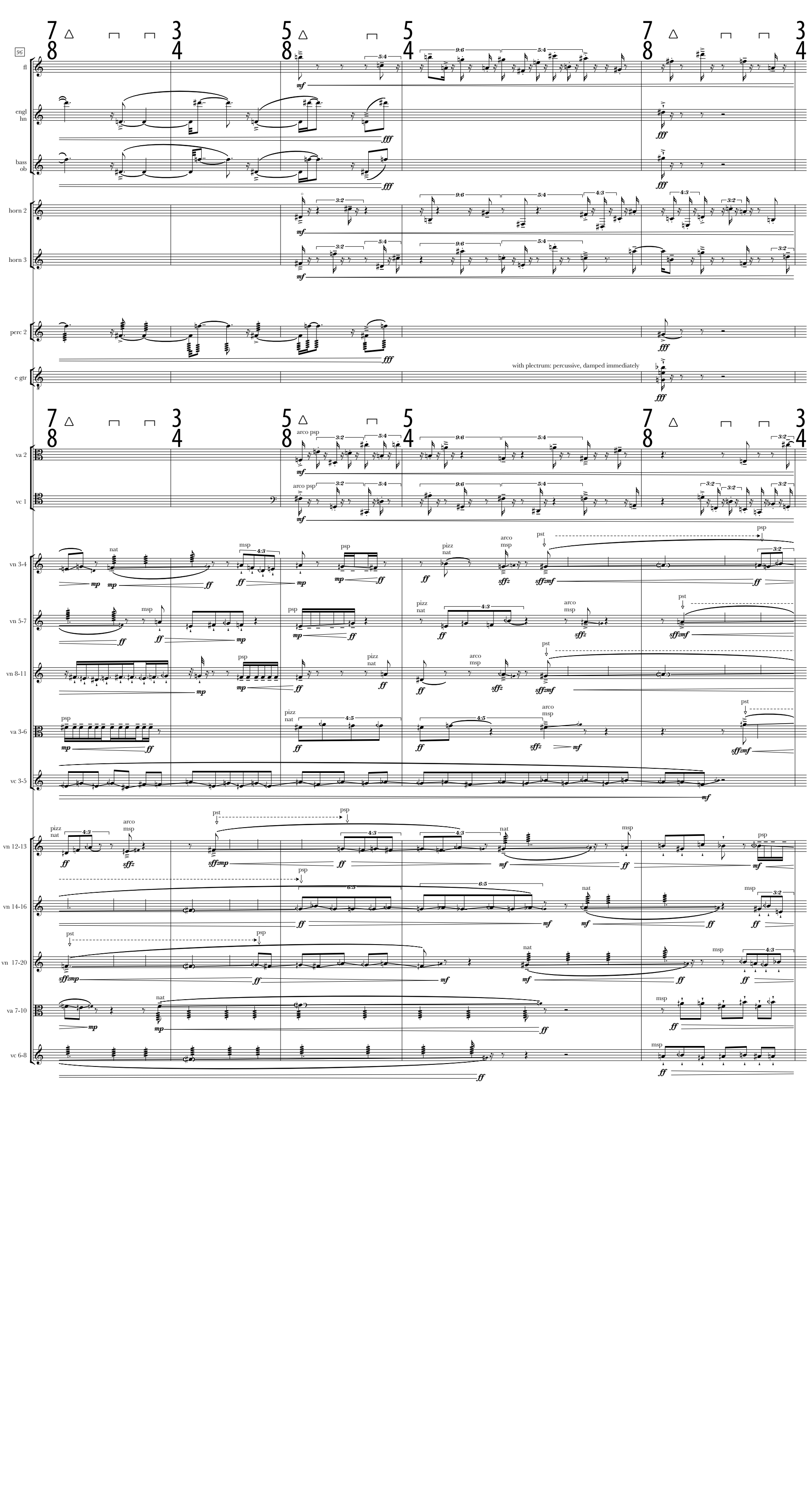
perc 2

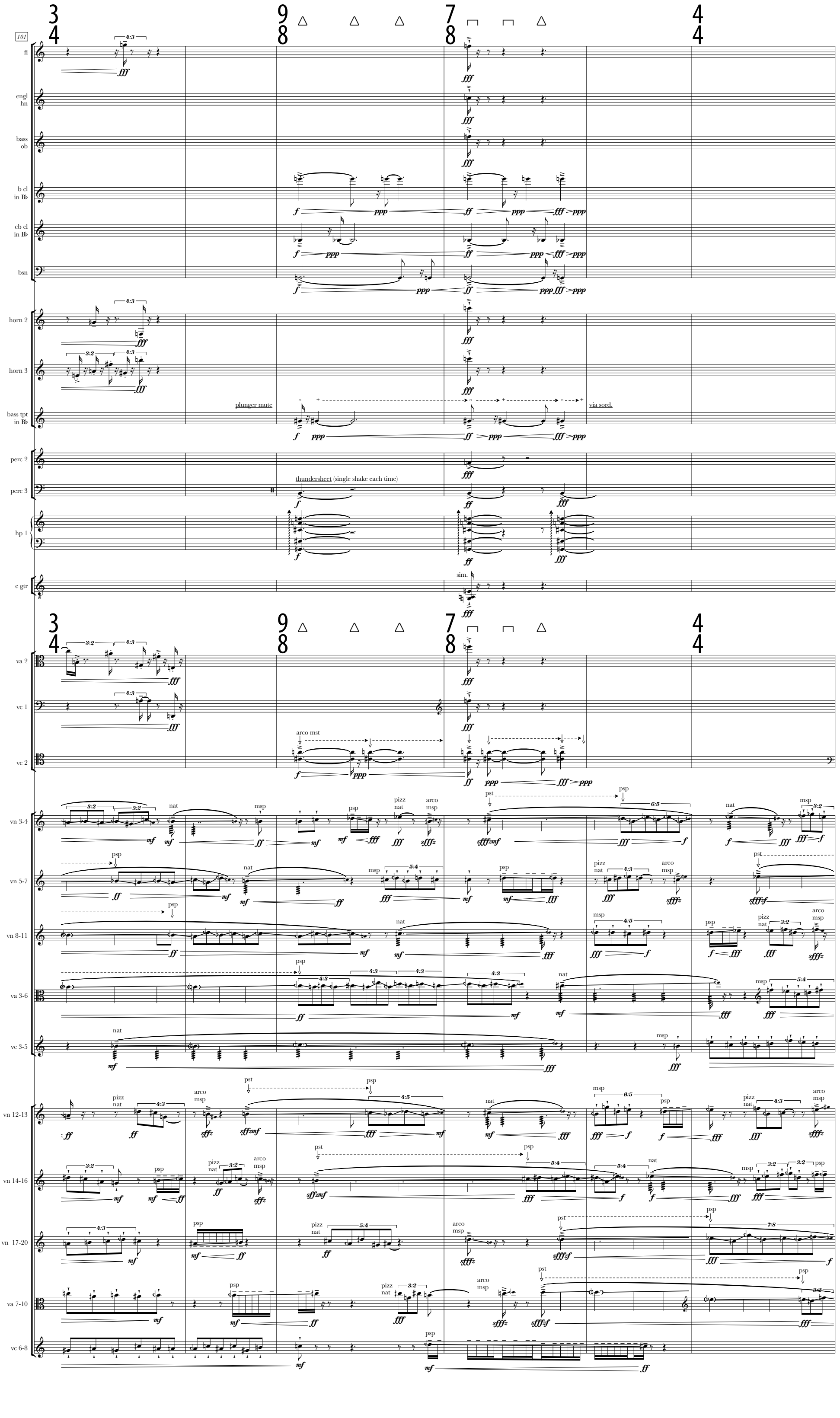
Thai gongs

e gtr

(gliss. with tremolo bar)

9/8 5/8 7/8


96
fl
engl hn
bass ob
horn 2
horn 3
perc 2
e gtr
va 2
vc 1
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
with plectrum: percussive, damped immediately
arco psp
nat
msp
psp
pizz nat
arco msp
pst
sffz
sffzmf
sffzmp
mp
mf
ff
fff


101
fl
engl hn
bass ob
b cl in B♭
cb cl in B♭
bsn
horn 2
horn 3
bass tpt in B♭
plunger mute
via sord.
perc 2
perc 3
thundersheet (single shake each time)
hp 1
e gtr
sim.
va 2
vc 1
vc 2
arco mst
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8

107

5/8 △ ⌐ 7/8 △ ⌐ ⌐ 4/4 3/4

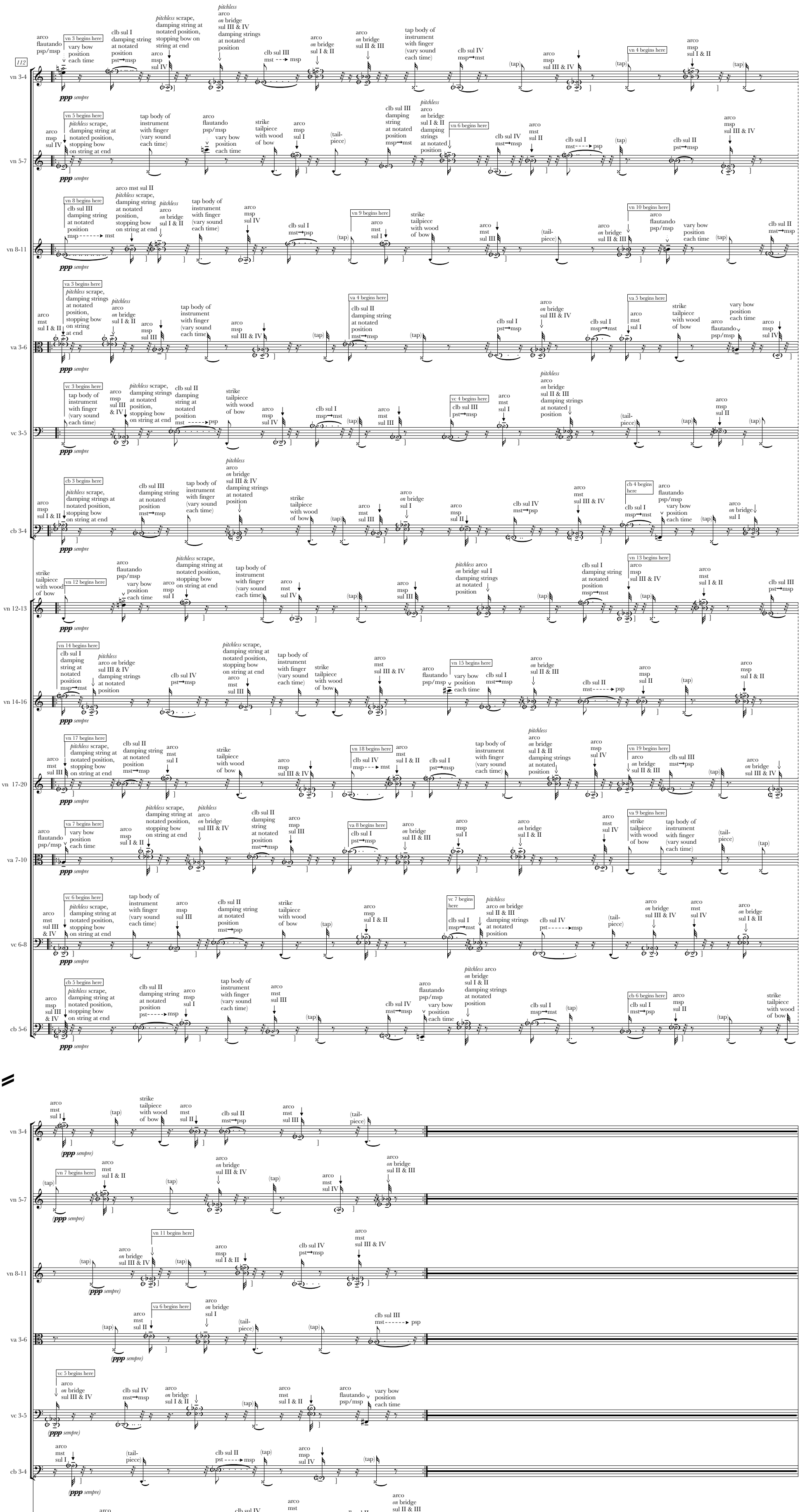
picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
hp 1
hp 2
e gtr
vn 1
vn 2
va 1
va 2
vc 1
vc 2
cb 1
cb 2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8

fff ff

plunger
via sord
B♭23
F23
steel drum
plectrum/table
sim.
with plectrum
l.v.
E♯F♮G♯A♯
B♭C♯D♯
arco nat
msp
arco psp
pst
psp
pizz
nat
arco
msp
nat
sfffz
sfff-f
f
4:5
3:2
5:6
6:5
4:3
5:4
3:2

senza battuta (60") ♪=75-105 individually

Each player in the outer string groups plays independently, beginning at the indicated point in the "loop" and repeating it until the conductor cues bar 113.
Each player may vary his/her tempo freely between the given limits, abruptly or gradually and at any point, but especially avoiding any sense of coordination or synchronisation between instruments.
An individual loop will be between 17 and 24 seconds long. On average therefore, each player will play his/her material approximately three times.
There should be no variation in perceived dynamic level either between instruments or between different sounds on the same instrument, so that bar 112 is heard as a single dense sound-complex.
Noteheads in brackets indicate that this pitch is *not* heard, but that the specified string is damped by the left hand at that point so that only the bow sound is heard.



7/4 ♩=49

113

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1-2
va 1-2
vc 1-2
cb 1-2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

(B♭ key)
F2
harmon mute (stem extended)
harmon mute (stem removed)
straight mute
harmon mute (stem in)
pedal tone!
sandpaper blocks ("high") - continuous circular motion always
maraca ("high") - continuous circular motion always
wind machine
shell chimes
floor tom - hold bunch of twigs against drumhead and roll them to produce "crackling" sound for indicated duration
string drum (slowly!)
rainstick ("low")
sizzle cymbal (large) (both soft-headed beaters held in one hand above and below cymbal so as to damp easily with the other hand)
(return to horizontal)
secco
ebow*
ebow

* retain same effects settings from here until the end: as in bars 13-20: bright, precise sound without much compression so as to respond well to both plucking and ebow, perhaps with a subtle very slow phasing/flanging-type modulation so that the sound isn't too unvarying and mechanical

7/4 ♩=49

1 pizz
2 arco** sul II
2 pizz 1 (arco)
2 arco sul III **msp**
1 arco** 2 arco
1 2
mst
2 pizz
1 arco **mst**** 1 pizz
2 arco
1 arco**
2 pizz
1 arco

** group 1 strings: arco always "nat" unless otherwise indicated

♩=75-105 individually

Each player in the outer string groups plays independently, beginning at the indicated point in the "loop" and repeating it, ignoring conductor and barlines, until the conductor cues bar 120.
Each player may vary his/her tempo freely between the given limits, abruptly or gradually and at any point, but especially avoiding any sense of coordination or synchronisation between instruments.
An individual loop will be between 10 and 14 seconds long. On average therefore, each player will play his/her material approximately four times.

8va

vn 4 begins here

con sord (1 senza)
divisi
arco flaut. pst
arco mst
arco psp
arco gettato msp
arco gett. msp
pizz nat.
p sempre

115

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1-2
va 1-2
vc 1-2
cb 1-2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

(B♭ key)
(3/123)
(o/+ rapid opening and closing of harmon)
(1/13)
glass chimes
sleighbells
rainstick ("high")
floor tom - scrape
edge of small cymbal against drumhead for indicated duration
rainstick ("medium")
(return to horizontal)
bass drum - place large flat stone on drumhead and make slow circular movements against it with another similar stone for indicated duration
(remove stone!)
thunder sheet
wood chimes
ebow
1 pizz
1 arco sul IV
2 pizz
1 arco
1 arco sul IV
II pizz
1 arco mst
1 arco msp
1 arco 2 pizz
2 pizz
div. pizz
1 pizz
(2)
(s)
pizz nat.
arco gett. msp
arco psp
arco flaut. pst
arco mst
vn 11 begins here
va 6 begins here
vn 20 begins here
va 10 begins here

118

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1-2
va 1-2
vc 1-2
cb 1-2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

(R123)
(R23+L123)
(R13+E♭ key)
(pedal tone!)
B♭Ø
B♭2
F23
(return to horizontal)
snare drum rapid random plucking of snares
sizzle cymbal (small)
(both soft-headed beaters held in one hand above and below cymbal so as to damp easily with the other hand)
maraca ("high")
sleighbells
sizzle cymbal (medium)
(both soft-headed beaters held in cymbal so as to damp easily with one hand above and below the other hand)
maraca ("high") - continuous circular motion always
sandpaper blocks ("medium") - continuous circular motion always
string drum
shell chimes
sandpaper blocks ("low") - continuous circular motion always
maraca("low") - continuous circular motion always
bass drum
bass drum (stones)
ebow
1 (sul I)
2
div. pizz
1 pizz
2 arco
div. arco
sul II
2 arco mst
1 arco
2 pizz
via sord

121

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1-2
va 1-2
vc 1-2
cb 1-2

sandpaper blocks ("high")
glass chimes
wind machine
maraca ("medium")
rainstick ("medium")
maraca ("low")
sandpaper blocks ("low")
bass drum
pizz
ebow
div. arco 2 msp 1 (nat)
2 arco
1 arco mst
div. arco 2 1
1 arco
2 arco mst
div. arco 1 2
(R12)
F23
F2

♪=75-105 individually

Each player in the outer string groups plays independently, beginning at the indicated point in the "loop" and repeating it, ignoring conductor and barlines, until the conductor cues bar 127.
All sounds are produced with damped strings, high bow pressre and slow bowing (disintegrating into a sequence of clicks at low dynamics!), stopping the bow on the string at the end of the sound - no distinct pitches should be audible!
Each player may vary his/her tempo freely between the given limits, abruptly or gradually and at any point, but especially avoiding any sense of coordination or synchronisation between instruments.
An individual loop will be between 7 and 10 seconds long. On average therefore, each player will play his/her material approximately five times.

vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

senza sord
arco sempre mst
vn 3 begins here
vn 4 begins here
vn 5 begins here
vn 6 begins here
vn 7 begins here
vn 8 begins here
vn 9 begins here
vn 10 begins here
vn 11 begins here
va 3 begins here
va 4 begins here
va 5 begins here
va 6 begins here
vc3 begins here
vc 4 begins here
vc 5 begins here
cb 3 begins here
cb 4 begins here
vn 12 begins here
vn 13 begins here
vn 14 begins here
vn 15 begins here
vn 16 begins here
vn 17 begins here
vn 18 begins here
vn 19 begins here
vn 20 begins here
va 7 begins here
va 8 begins here
va 9 begins here
va 10 begins here
vc 6 begins here
vc 7 begins here
vc 8 begins here
cb 5 begins here
cb 6 begins here

123

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1-2
va 1-2
vc 1-2
cb 1-2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

(1.oct)
(L3+C♯)
(L23+R123)
F2
F23
(Ø/23)
(Ø/3)
snare drum (as before)
floor tom (twigs as before)
floor tom (cymbal as before)
rainstick ("low")
sizzle cymbal (small)
sandpaper blocks ("medium")
wood chimes
sizzle cymbal (large)
ebow
1 arco
2 arco
(1) **mst**
2 (nat) 1 **mst**
1 arco **msp**
div. 1/2
(ppp-mp)

126

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1-2
va 1-2
vc 1-2
cb 1-2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

(L123+ R123)
rainstick ("high")
glass chimes
sandpaper blocks ("high")
sizzle cymbal (medium)
floor tom (twigs)
string drum
thundersheet
sandpaper blocks ("low")
thundersheet
ebow
pizz
2 (nat) 1 (nat)
2 arco mst
1 arco msp
2 arco
pizz
1 pizz
2 (nat) 1 msp
(ppp-mp)

129

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1-2
va 1-2
vc 1-2
cb 1-2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

(L23)
(R1)
(Eb key)
(o/+)
(3/34)
F23
F3
B♭2
rainstick ("high")
rainstick ("medium")
sleighbells
sizzle cymbal (small)
sizzle cymbal (medium)
shell chimes
maraca ("high")
maraca ("low")
sandpaper blocks ("medium")
wood chimes
bass drum (stones)
(1) sul II
(nat)

♪=75-105 individually

Each player in the outer string groups plays independently, beginning at the indicated point in the "loop" and repeating it, ignoring conductor and barlines, until the conductor cues bar 134.
Each player may vary his/her tempo freely between the given limits, abruptly or gradually and at any point,
but especially avoiding any sense of coordination or synchronisation between instruments.
An individual loop will be between 5 and 7 seconds long. On average therefore, each player will play his/her material approximately six times.
* Granular crackling sounds, produced *al tallone* with maximum bow pressure and hardly any lateral bow movement but a tight irregular "figure-of-eight" movement.

132

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1-2
va 1-2
vc 1-2
cb 1-2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

135
picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1
vn 2
va 1
va 2
vc 1
vc 2
cb 1
cb 2
glass chimes
sizzle cymbal (small)
rainstick ("high")
rainstick ("medium")
sandpaper blocks ("medium")
shell chimes
wood chimes
bass drum (stones)
sandpaper blocks ("low")
ebow
msp
(nat)
(R3)
(R3+G♯ key)
(L4 C♯)
(3/13)
(1/13)
B♭1

138

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1
vn 2
va 1
va 2
vc 1
vc 2
cb 1
cb 2

(L23)
(R23)
(R3)
(pedal!)
(0/12/3)
(23/123)
(0/+)

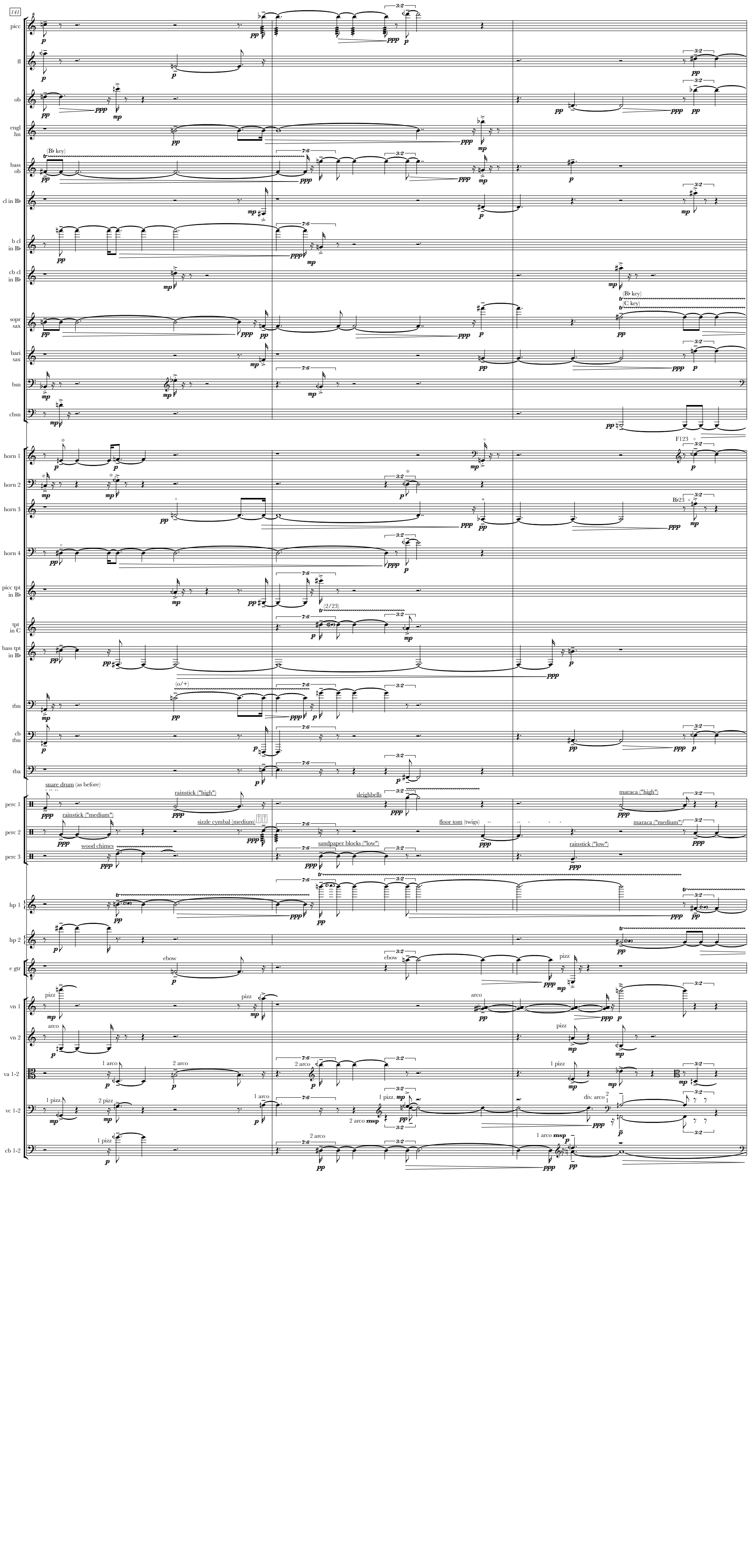
snare drum (as before) . . . .
maraca ("high")
sandpaper blocks ("high")
maraca ("medium")
sizzle cymbal (medium)
floor tom (twigs)
string drum
sizzle cymbal (large)
thundersheet
bass drum
rainstick ("low")

♪=75-105 individually

Each player in the outer string groups plays independently, beginning at the start of the "loop" and repeating it, ignoring conductor and barlines, until the conductor cues bar 141.
Each player may vary his/her tempo freely between the given limits, abruptly or gradually and at any point, but especially avoiding any sense of coordination or synchronisation between instruments.
An individual loop will be between 3 and 4.5 seconds long. On average therefore, each player will play his/her material approximately seven times.
* *col legno tratto* on damped string so that only the bow sound is heard - vary the position randomly on each repetition in the range between *msp* and *mst* so that the faint pitch changes

vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 5-6

strike tailpiece with wood of bow
clt sul I*
(tail-piece)
clt sul II*
clt sul III*
clt sul IV*
pp sempre


141
picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1
vn 2
va 1-2
vc 1-2
cb 1-2
(B♭ key)
(C key)
F123
B♭23
(2/23)
(o/+)
snare drum (as before)
rainstick ("high")
rainstick ("medium")
sizzle cymbal (medium)
wood chimes
sleighbells
floor tom (twigs)
maraca ("high")
maraca ("medium")
sandpaper blocks ("low")
rainstick ("low")
ebow
pizz
arco
1 arco
2 arco
1 pizz.
2 pizz
2 arco msp
1 arco msp
div. arco

144

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1-2
va 1-2
vc 1-2
cb 1-2

(L234)

glass chimes
sandpaper blocks ("medium")
maraca ("low")
bass drum (stones)
sandpaper blocks ("high")
floor tom (cymbal)

ebow
pizz
1 arco
2 arco
2 pizz
1 pizz
arco
div. 1 2
mst
msp

146

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1-2
va 1-2
vc 1-2
cb 1-2
vn 3-4
vn 5-7
vn 8-11
va 3-6
vc 3-5
cb 3-4
vn 12-13
vn 14-16
vn 17-20
va 7-10
vc 6-8
cb 3-4

(C key)
(R thumb B♭ + R2)
sempre sim.
F23
(Ø/23)
(Ø/1)
(Ø/1/23)
sizzle cymbal (small)
string drum
sizzle cymbal (large)
wind machine
sizzle cymbal (medium)
thundersheet
bass drum
ebow
1 arco
1 arco **mst**
1 arco **msp**
div. arco
1 pizz
2 arco
div. pizz
2 pizz

♪=75-105 individually

Each player in the outer string groups plays independently, beginning at the start of the "loop" and repeating it, ignoring conductor and barlines, until the conductor cues bar 148.
Each player may vary his/her tempo freely between the given limits, abruptly or gradually and at any point, but especially avoiding any sense of coordination or synchronisation between instruments.
All should play *legato possibile*, bowing freely but without accentuation.
An individual loop will be between 1.7 and 2.4 seconds long. On average therefore, each player will play his/her material approximately eight times.

arco psp
sul I
sul II
sul III
sul IV

148

fl
engl hn
bass ob
cl in B♭
cb cl in B♭
bari sax
horn 1
horn 2
horn 3
horn 4
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1-2
va 1-2
vc 1-2
cb 1-2

mp
p
pp
F13
2 woodblocks
p sempre
plectrum
1 arco
2 arco
pizz
div.
mp

150

picc
fl
ob
engl hn
bass ob
cl in B♭
b cl in B♭
cb cl in B♭
sopr sax
bari sax
bsn
cbsn
horn 1
horn 2
horn 3
horn 4
picc tpt in B♭
tpt in C
bass tpt in B♭
tbn
cb tbn
tba
perc 1
perc 2
perc 3
hp 1
hp 2
e gtr
vn 1-2
va 1-2
vc 1-2
cb 1-2

pp
p
mp
fingers (non arp.!)
plectrum *al fine*
1 arco
2 arco
div. arco
div.