

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.

<b>group 1</b>	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
<b>group 2</b>	violins 3-11 violas 3-6 cellos 3-5 contrabasses 3-4
<b>group 3</b>	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:

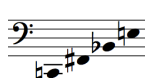


2 woodblocks\*  
shell chimes  
medium sizzle cymbal  
sandpaper blocks ("medium")  
maraca ("medium")  
rainstick ("medium")\*\*  
large floor tom  
string drum ("lion's roar")  
small cymbal (used only to scrape edge against skin of floor tom)  
bunch of twigs (Rute)

#### 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 perspectives. 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

♩ = 49

7  
4

Violin 1: arco msp II/III, molto vibr.\* sul III; sub. psp II; mf; mp

Violin 2: arco psp II/III, molto vibr.\* sul III; sub. nat II III II III etc. sim.; mf; mp

Viola 1: arco nat I/II, molto vibr.\* sul II; sub. psp I II I II etc. sim.; mf; mp

Viola 2: arco msp I/II, molto vibr.\* sul II; sub. psp I II I II etc. sim.; mf; mp

Violoncello 1: arco psp sul I; sub. nat; mf; mp

Violoncello 2: arco nat molto vibr.\*; sub. psp; mf; mp

\* "molto vibrato" = somewhat slower and wider than usual

Violin 1: sub. nat IV III IV III etc. sim.; mf; pp

Violin 2: sub. psp (sim.); mf; pp

Viola 1: sub. msp (sim.); mf; pp

Viola 2: sub. nat (sim.); mf; pp

Violoncello 1: sub. psp; mf; pp

Violoncello 2: sub. msp (sim.); mf; pp

Violin 1: msp III; mf; pp

Violin 2: psp (sim.); mf; pp

Viola 1: nat; mf; pp

Viola 2: msp; mf; pp

Violoncello 1: psp; mf; pp

Violoncello 2: nat; mf; pp

4  
4





**11**  $\frac{\Delta}{8}$   $\frac{\Delta}{8}$   $\frac{\Delta}{8}$   $\frac{\square}{8}$   $\frac{9}{8}$   $\frac{\Delta}{8}$   $\frac{\Delta}{8}$   $\frac{\Delta}{8}$  **7**  $\frac{\square}{8}$   $\frac{\square}{8}$   $\frac{\Delta}{8}$  **5**  $\frac{4}{4}$  **7**  $\frac{8}{8}$

picc  
fl  
ob  
engl hn  
bass ob  
cl in Bb  
cb cl in Bb  
sopr sax  
bari sax  
bsn  
chs  
horn 1  
horn 2  
horn 4  
tpt in C  
bass tpt in Bb  
trb  
tba  
perc 1  
perc 2  
perc 3  
hp 1  
hp 2  
cgt

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!

**11**  $\frac{\Delta}{8}$   $\frac{\Delta}{8}$   $\frac{\Delta}{8}$   $\frac{\square}{8}$   $\frac{9}{8}$   $\frac{6.5}{8}$   $\frac{\Delta}{8}$   $\frac{\Delta}{8}$   $\frac{\Delta}{8}$  **7**  $\frac{\square}{8}$   $\frac{\square}{8}$   $\frac{\Delta}{8}$   $\frac{5}{4}$   $\frac{7}{8}$

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

mp  
ppp  
p  
mf  
f  
ff  
+ sempre  
thundersheet (struck)

*gradually close R1*

B.O.

arco psp  
arco nat.  
table

ppp  
p  
mp  
mf  
f  
ff

The musical score on page 4 includes the following elements:

- Woodwinds:** Piccolo (pic), Flute (fl), English Horn (engl. hn), Bassoon (bass. ob), Clarinet in Bb (cl in Bb), Bass Clarinet (cb cl in Bb), Bassoon (bsn), Contrabassoon (cbsn), Horn 1, Horn 2, Horn 3, Horn 4, Piccolo Trumpet in Bb (picce tpt in Bb), Trumpet in C (tpt in C), Bass Trumpet in Bb (bass tpt in Bb), Trombone (tbn), Contrabass Trombone (cb tbn), Tuba (tba).
- Percussion:** Percussion 1 (perc 1), Percussion 2 (perc 2), Percussion 3 (perc 3), Harp 1 (hp 1), Harp 2 (hp 2), Cymbal (cgt).
- Strings:** Violin 1 (vn 1), Violin 2 (vn 2), Viola 1 (va 1), Viola 2 (va 2), Violoncello 1 (vc 1), Violoncello 2 (vc 2), Contrabass 1 (cb 1), Contrabass 2 (cb 2), Violin 3-4 (vn 3-4), Violin 5-7 (vn 5-7), Violin 8-11 (vn 8-11), Viola 3-6 (va 3-6), Violoncello 3-5 (vc 3-5), Contrabass 3-4 (cb 3-4), Violin 12-13 (vn 12-13), Violin 14-16 (vn 14-16), Violin 17-20 (vn 17-20), Viola 7-10 (va 7-10), Violoncello 6-8 (vc 6-8), Contrabass 5-6 (cb 5-6).

Dynamic markings include *ppp*, *mf*, *p*, *ff*, *f*, and *mp*. Performance instructions include *arco msp*, *arco nat.*, *pizz*, *table*, *via sord.*, and *Δ*.



13 8 ♩=63  
 21  
 cl in Bb  
 b cl in Bb  
 cb cl in Bb  
 sopr sax  
 bart sax  
 perc 2  
 hp 2  
 Thai gong [ ] [ ]  
 legato sempre

13 8 ♩=63  
 va 1  
 va 2  
 ve 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 nat  
 arco psp  
 ppp  
 f



27

5/4    2/4    7/8 Δ    9/8 Δ    6/4

picc  
ob  
engl  
hrt  
bass  
ob  
cl in Bb  
b cl  
in Bb  
cb cl  
in Bb  
sepr  
sax  
bari  
sax  
basi  
horn 1  
horn 2  
horn 3  
horn 4  
tptr  
in C  
tbn  
cb  
tbn  
tba  
perc 1  
perc 2  
lp 2  
egtr

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

5/4    2/4    7/8 Δ    9/8 Δ    6/4

vn 2  
va 1  
va 2  
ve 1  
ve 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  
ve 6-8  
cb 5-6

*arco nat*  
*arco psp*  
*arco msp*  
*pizz*  
*senza sord.*  
*arco nat*

6/4 5/4 7/8 4/4 11/8

picc  
fl  
engl hn  
bass ob  
clsr  
horn 4  
picc tpt in Bb  
tpt in C  
bass tpt in Bb  
tbn  
cb tbn  
perc 1  
perc 3  
hp 1  
cgt

6/4 5/4 7/8 4/4 11/8

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

mf, fff, ff, f, mp, p, pp, ppp, arco nat, arco msp, arco psp, pizz, secco sempre, Ab, Eb, A, C#

**Measures 11-14:**  $\text{♩} = 70$ . Flute (fl), Oboe (ob), English Horn (engl), Horn (hn), Horn 1 (Bb1\*), Horn 2 (Bb2\*), Horn 3 (Bb3\*), Horn 4 (Bb4\*). Dynamics: *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*. Performance instruction: \* horns 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.

**Measures 9-11:**  $\text{♩} = 70$ . Flute (fl), Oboe (ob), English Horn (engl), Horn (hn), Horn 1 (Bb1\*), Horn 2 (Bb2\*), Horn 3 (Bb3\*), Horn 4 (Bb4\*). Dynamics: *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*. Performance instructions: *sempre sim.*, *tr.*, *(R123)*, *(R3)*.

**Measures 7-8:**  $\text{♩} = 70$ . Flute (fl), Oboe (ob), English Horn (engl), Horn (hn), Horn 1 (Bb1\*), Horn 2 (Bb2\*), Horn 3 (Bb3\*), Horn 4 (Bb4\*). Dynamics: *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*. Performance instructions: *sempre sim.*, *tr.*, *(R123)*, *(R3)*.

**Other parts:** Percussion (perc), Horn in C (hp 1), Violin 3-4 (vn 3-4), Violin 5-11 (vn 5-11), Viola 3-5 (vc 3-5), Contrabass 3-4 (cb 3-4), Violin 12-13 (vn 12-13), Violin 14-20 (vn 14-20), Viola 6-8 (vc 6-8), Contrabass 5-6 (cb 5-6). Dynamics: *mp*, *p*, *mf*, *pp*, *sub. msp*, *sub. nat*, *con sord.*, *nat*, *pp*.

This page of the musical score includes the following sections and details:

- Flutes (fl):** Measures 39-43 with time signatures  $\frac{7}{8}$ ,  $\frac{4}{4}$ ,  $\frac{7}{8}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$ , and  $\frac{3}{4}$ . Dynamics range from *pp* to *mf*.
- Oboes (ob):** Similar notation and dynamics to the flutes.
- English Horn (engl. hn):** Similar notation and dynamics.
- Bass Oboe (bass ob) and Bass Clarinet/Bassoon (b. cl. in Bb):** Similar notation and dynamics.
- Horn 1-4:** Four parts with various dynamics and articulation like *tr* (trills) and *mp*.
- Piccolo Trumpet in Bb (picc. tpt in Bb) and Bass Trumpet in Bb (bass tpt in Bb):** Includes markings for "straight mute" and "cup mute".
- Percussion (perc 1-3):** Includes Thai gongs and bell plates.
- Low Piccolo (lp 1-2):** Includes a "table" marking and dynamic *pp*.
- Electric Guitar (e. gtr):** Includes the instruction "sustain/distort, emphasising low-medium frequencies" and "sul tasto".
- Violins (vn 1-2):** Includes the marking "arco msp sul IV" and dynamic *pp*.
- Violas (va 1-2):** Includes "arco msp" and dynamic *pp*.
- Violoncelli (vc 1-2):** Includes "arco msp" and dynamic *pp*.
- Violins 3-4 (vn 3-4):** Includes *mf* dynamics and natural hairpins (*nat*).
- Violas 3-4 (va 3-4):** Includes *mf* dynamics and natural hairpins.
- Violins 5-11 (vn 5-11):** Includes *mf* dynamics and natural hairpins.
- Violoncelli 3-4 (vc 3-4):** Includes *mf* dynamics and natural hairpins.
- Violins 12-13 (vn 12-13):** Includes *mf* dynamics and natural hairpins.
- Violins 14-20 (vn 14-20):** Includes *mf* dynamics and natural hairpins.
- Violas 6-8 (va 6-8):** Includes *mf* dynamics and natural hairpins.
- Violoncelli 5-6 (vc 5-6):** Includes *mf* dynamics and natural hairpins.

3/4      5/8      5/4      2/4      5/4

pp

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

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

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

(R123+C) (sempre sim.)

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

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

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

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

via sord

via sord

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

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

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

*mp* *mp* *p* *pp* *p*

tremolo bar bend bar bend bar

*mp* *mp* *p* *pp* *p* *mp* *p*

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

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

arco pst ↓ sempre (distorted by high bow pressure)

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

arco pst ↓ sempre (distorted by high bow pressure)

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

nat

*pp* *mf* *mf* *pp*

nat

*pp* *mf* *mf* *pp*

nat

*mf* *pp*

nat

*mf* *pp*

msp

*mf* *pp*

msp

*mf* *pp*

nat

*p*

nat

*mf* *pp*

sub. msp

*pp*

5/4      7/8      4/4      7/4

7/4      6/4      5/4      6/4

$\text{♩} = 77$  all accented notes in this section should be highly percussive (especially once the percussion instruments drop out)



This musical score is for a large ensemble, featuring woodwinds, brass, percussion, harp, guitar, and strings. The score is divided into four measures with time signatures of 6/4, 4/4, 11/8, and 5/4. The woodwind section includes Piccolo (pic), Clarinet in Bb (cb cl in Bb), Horn 1 (horn 1), Horn 2 (horn 2), Horn 4 (horn 4), Piccolo Trumpet in Bb (picc tpt in Bb), and Trumpet in C (tpt in C). The brass section includes Percussion 1, 2, and 3 (perc 1, perc 2, perc 3) and Harp 1 (hp 1). The guitar (gtr) part is marked 'almost untreated sound, to combine with harp'. The string section includes Violin 3-5 (vc 3-5), Clarinet Bass 3-4 (cb 3-4), Viola 7-10 (va 7-10), Violin 6-8 (vc 6-8), and Clarinet Bass 5-6 (cb 5-6). The score includes various dynamics such as *sfz*, *ppp*, and *mp*, and performance instructions like 'vary tempo freely between the given limits, abruptly or gradually and at any point - always damp sound immediately!' and '3. solo nat'. The harp part includes 'table (with plectrum)' and 'sim.'. The string parts include 'unisp' and 'nat'. The guitar part includes '3. solo nat' and '5. solo msp'. The percussion parts include '35-105 individually'.

This page contains a detailed musical score for an orchestra, spanning measures 60 through 73. The score is organized into systems for different instrument groups, with time signatures changing from 4/4 to 11/8 and back to 4/4, and then to 5/4 and 13/8 in the latter half of the page.

**Instrument Groups and Parts:**

- Woodwinds:** Piccolo (picc), Clarinet in B-flat (cl in Bb), Clarinet in E-flat (cb cl in Bb), Horn 1, Horn 2, Horn 3, Horn 4, Piccolo Trumpet in B-flat (picc tpt in Bb), Trumpet in C (tpt in C), Bass Trumpet in B-flat (bass tpt in Bb), Trombone 1 (tbn), Trombone 2 (tbn).
- Strings:** Violin 1 (vn 1), Violin 2 (vn 2), Violin 3-6 (va 3-6), Violin 3-5 (vc 3-5), Violin 3-4 (cb 3-4), Violin 14-16 (vn 14-16), Violin 17-20 (vn 17-20), Violin 7-10 (va 7-10), Violin 6-8 (vc 6-8), Violin 5-6 (cb 5-6).
- Other:** Percussion 1 (perc 1), Percussion 2 (perc 2), Percussion 3 (perc 3), Harp 1 (hp 1), Cello (cgt).

**Performance Instructions and Dynamics:**

- Tempo:** 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.*
- Dynamics:** *ppp* (pianississimo), *sfz* (sforzando), *mp* (mezzo-piano), *ppp* (pianississimo).
- Articulation:** *arco nat.*, *nat.* (natural), *msp* (mezzo-sostenuto), *unisp.* (unisustain), *psp* (piano sostenuto), *solos* (3, 6, 14).
- Measure Markings:** (8), 3-2, 4-3, 5-6, 7-8, 10-7, 6-7, 4-5, 8-2, 3-2, 5-4, 6-7, 8-2, 4-3, 5-4, 6-4, 10-7, 9-8, 8-2, 3-2, 5-4.

The score concludes with a final measure in 13/8 time, marked with a fermata and *mp*.

picc

fl

ob

engl  
lin

bass  
ob

cl in Bb

b cl  
in Bb

cb cl  
in Bb

sopr  
sax

bari  
sax

bsn

cbst

horn 1

horn 2

horn 3

horn 4

picc tpt  
in Bb

tpt  
in C

bass tpt  
in Bb

trbn

cb  
trbn

tbn

perc 1

perc 2

perc 3

hp 1

hp 2

nat.  
non arp.

e gtr

vn 1

arco psp

vn 2

va 1

va 2

vc 1

vc 2

cb 1

cb 2

vn 3-4

3. solo  
msp

unis.  
nat.

vn 5-7

msp

nat.

vn 8-11

nat.

8. solo  
msp

va 3-6

nat.

vc 3-5

nat.

cb 3-4

nat.

vn 12-13

unis.  
msp

vn 14-16

nat.

17. solo  
msp

va 7-10

msp

vc 6-8

nat.

cb 5-6

5. solo  
psp

♩ = 84

68

hp 1

legato sempre!

9 5 11 2 11

8 4 8 4 8

8:2 10:7 4:3 5:4 9:6 3:2 4:5

C $\sharp$  F $\sharp$  B $\flat$

hp 2

legato sempre!

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

C $\sharp$  F $\sharp$  B $\flat$

♩ = 84

vn 3-4

pizz sempre

9 5 11 2 11

8 4 8 4 8

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

f sempre

vn 5-7

pizz sempre

f sempre

vn 8-11

pizz sempre

f sempre

va 3-6

pizz sempre

f sempre

vc 3-5

pizz sempre

f sempre

cb 3-4

pizz sempre

f sempre

cb 5-6

pizz sempre

f sempre

≡

72

picc

mf

11 5 4 4 7

8 4 4 8

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

mf

tbu

mf

4:3 4:3 10:7 7:6 4:5 3:2 7:8 8:7

mf

perc 3

Almglocken [ ] [ ]

mf

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

mf

hp 1

D $\sharp$  A $\flat$  C $\sharp$  F $\sharp$  B $\flat$  D $\sharp$

hp 2

D $\sharp$  A $\flat$  C $\sharp$  F $\sharp$  B $\flat$

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

76

metallic, and percussive, perhaps with inharmonic overtones

mf

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

mf

vn 3-4

(pizz) mf sempre

11 5 4 4 7

8 4 4 8

(pizz) mf sempre

vn 5-7

(pizz) mf sempre

vn 8-11

(pizz) mf sempre

va 3-6

(pizz) mf sempre

vc 3-5

f

cb 3-4

f

vn 14-16

pizz sempre mf sempre

vn 17-20

pizz sempre mf sempre

va 7-10

pizz sempre mf sempre

vc 6-8

pizz sempre mf sempre

cb 5-6

f

7 8  $\Delta$  6 4 11 8

picc

tpi in C

bass tpt in Bb

trbn

perc 3

hp 1

hp 2

cgtt

*p*

cup mute

*mp*

cup mute

*mp*

5-4

9-8

3-2

3-2

5-4

7-5

6-5

*p*

A8

*mp*

D8

A8

*mp*

3-2

5-4

4-3

*p*

7 8  $\Delta$  6 4 11 8

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

*mp*

con sord.  
arco nat

(senza sord)  
arco msp sul II sempre

3-2

3-2

3-2

7-8

*mp*

*mf* sempre

(pizz)

*mp* sempre

(pizz)

*mp* sempre

(pizz)

*mp* sempre

(pizz)

*mp* sempre

pizz sempre

*mp* sempre

pizz sempre

11 8 5 4 3 4

tpi in C

bass tpt in Bb

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

*pp*

via sord.

*pp*

via sord.

*pp*

via sord.

*pp*

(pizz)

*p* sempre

(pizz)

*mp* sempre

(pizz)

*mp* sempre

(pizz)

*mp* sempre

(pizz)

*p* sempre

(pizz)

*p* sempre

3/4 7/4 5/4 6/4

21

sopr sax

pp mp

con sord. via sord.

horn 1

pp mp

con sord. via sord.

horn 3

pp mp

vibraphone (without pedal)

pp mp

3/4 7/4 5/4 6/4

va 1

pp mp

con sord. arco nat. via sord.

va 2

pp mp

con sord. arco nat. via sord.

cb 2

pp mp

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

6/4 7/8 9/8 7/8

22

fl

p mf

ob

p mf

engl hn

mp mf f

bass ob

p mf

cl in Bb

p mf

b cl in Bb

mp mf f

cb cl in Bb

p mf

bari sax

mp mf f

bsn

p mf

cb sn

mp mf f

horn 2

mp mf f

horn 4

p mf

picc tpt in Bb

mp mf f

cb tbn

mp mf f

tba

mp mf f

perc 1

anvil (metal hammer) 9-8 mp mf f

6/4 7/8 9/8 7/8

vn 1

p mf

cb 1

arco nat. 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)

7 8  $\text{♩} = 91$

66 cgtf

*sfzp*

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

7 8  $\text{♩} = 91$

vn 3-4

arco psp

vn 5-7

arco psp

vn 8-11

arco psp

va 3-6

arco psp

vc 3-5

arco psp

vn 12-13

arco psp

vn 14-16

arco psp

vn 17-20

arco psp

va 7-10

arco psp

vc 6-8

arco psp

*nat*, *msp*, *psp*, *pizz nat*, *f*, *p*, *sfzp*

9 8 5 7

91 engl hn

bass ob

perc 2 Thai gongs

cgtf

gliss. with tremolo bar

9 8 5 7

vn 3-4

msp, *f*, *p*, *psp*, *pizz nat*, *arco msp*, *psp*, *sfz*, *sfzmp*, *ff*

vn 5-7

*f*, *f*, *sfz*, *mp*, *sfzmp*, *ff*, *mp*, *mp*, *nat*

vn 8-11

*nat*, *mp*, *mp*, *ff*, *ff*

va 3-6

*nat*, *p*, *f*, *f*, *mp*

vc 3-5

*ff*

vn 12-13

arco msp, *sfz*, *sfzp*, *f*, *mp*, *mp*, *f*, *ff*, *mp*, *mp*, *ff*, *psp*

vn 14-16

*nat*, *p*, *p*, *f*, *f*, *mp*, *mp*, *ff*, *ff*, *ff*, *sfz*, *sfzmp*

vn 17-20

msp, *f*, *mp*, *mp*, *f*, *f*, *psp*, *pizz nat*, *arco msp*, *sfz*, *mp*

va 7-10

*psp*

vc 6-8

*f*, *mp*, *mp*, *nat*

96

fl  $\frac{7}{8}$   $\square$   $\square$   $\frac{3}{4}$   $\frac{5}{8}$   $\square$   $\frac{5}{4}$   $\frac{7}{8}$   $\square$   $\square$   $\frac{3}{4}$

engl hn

bass ad

horn 2

horn 3

perc 2

e gu with plectrum: percussive, damped immediately

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

vc 1

vn 3-4 *mp mp ff ff mp mp ff ff arco msp pst*

vn 5-7 *ff ff mp mp ff pizz nat arco msp pst*

vn 8-11 *mp mp ff ff ff arco msp pst*

va 3-6 *mp ff ff ff arco msp pst*

vc 3-5

vn 12-13 *ff ff sfz sfzmp ff mf ff*

vn 14-16 *ff mf mf ff ff*

vn 17-20 *sfzmp ff mf mf ff ff*

va 7-10 *mp mp ff*

vc 6-8 *ff ff*



101

3/4      9/8      7/8      4/4

fl

engl/hu

bass ob

b cl in Bb

cb cl in Bb

bsn

horn 2

horn 3

bass tpt in Bb

perc 2

perc 3

hp 1

e gu

va 2

vc 1

vc 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

plunger mute

thundersheet (single shake each time)

arco mst

pizz

nat

msp

pst

f

ppp

ff

mf

sfz

via sord.



nothing has changed

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.

Musical score for 'nothing has changed' (senza battuta, 60"). The score is arranged in systems for various instruments: 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, 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. Each system contains musical notation with various performance instructions such as 'arco', 'pizzicato', 'flautando', 'arco msp', 'cb sul I', 'strike tailpiece', etc. The score is marked 'ppp sempre'.



112

picc

fl

ob

engl flt

bass ob

cl in Bb

b cl in Bb

cb cl in Bb

sopr sax

bari sax

bsn

chs

horn 1

horn 2

horn 3

horn 4

picc tpt in Bb

tpt in C

bass tpt in Bb

trbn

cb trbn

tba

perc 1

perc 2

perc 3

lp 1

lp 2

gtr

vn 1-2

va 1-2

ve 1-3

cb 1-2

vn 3-4

vn 5-7

vn 8-11

va 3-6

ve 3-5

cb 3-4

vn 12-13

vn 14-16

vn 17-20

va 7-10

vc 6-8

cb 5-6

This page contains a detailed musical score for a large ensemble, including woodwinds, brass, strings, and percussion. The score is organized into systems, with each instrument or section represented by a separate staff. The woodwind section includes Piccolo (picc), Flute (fl), Oboe (ob), English Horn (engl hr), Bass Oboe (bass ob), Clarinet in Bb (cl in Bb), Bass Clarinet in Bb (b cl in Bb), Clarinet in Bb (cb cl in Bb), Soprano Saxophone (sopr sax), Baritone Saxophone (bari sax), and Bassoon (bsn). The brass section includes Horn 1, Horn 2, Horn 3, Horn 4, Piccolo Trumpet in Bb (picc tpt in Bb), Trumpet in C (tpt in C), Bass Trumpet in Bb (bass tpt in Bb), Trombone (tbn), Contrabass Trombone (cb tbn), and Tuba (tba). The string section includes Violin 1-2 (vn 1-2), Viola 1-2 (va 1-2), Violoncello 1-2 (vc 1-2), and Contrabass 1-2 (cb 1-2). The percussion section includes three different Percussion 1 (perc 1), Percussion 2 (perc 2), and Percussion 3 (perc 3) parts, along with Harp 1 (hp 1), Harp 2 (hp 2), and Gong (gng). The score includes various musical notations such as dynamics (ppp, p, mp, f), articulation (accents, slurs), and performance instructions (e.g., "snare drum rapid random plucking of snares", "maraca 'high'", "sandpaper blocks 'medium'"). It also features complex rhythmic patterns with 4:3 and 6:5 time signatures and specific fingering or bowing techniques (e.g., "R123", "sul II", "div. arco").

Musical score for measures 121-127. The score includes parts for woodwinds (piccolo, flute, oboe, English horn, bass oboe, clarinet in Bb, Bb clarinet, Eb clarinet in Bb, soprano saxophone, baritone saxophone, bassoon, contrabassoon), brass (horn 1-4, trumpet in Bb, trumpet in C, bass trumpet in Bb, trombone, euphonium, tuba), strings (violin 1-2, viola 1-2, violin 3-4, viola 3-5, cello 3-4, double bass 3-5), and percussion (percussion 1-3, bass drum, glass chimes, wind machine, maraca "high", maraca "medium", maraca "low", sandpaper blocks "high", sandpaper blocks "low", rainstick "medium", and bass drum). Dynamics range from *ppp* to *mp*. Rehearsal marks are present at measures 122, 123, 124, and 127.

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 pressure 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 synchronization 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.

Musical score for measures 127-135, focusing on string groups. The score includes parts for violin 3-4, violin 5-7, violin 8-11, viola 3-6, viola 7-10, violin 12-13, violin 14-16, violin 17-20, viola 7-10, viola 6-8, and cello 5-6. The instruction "senza sord" is present for all parts. Individual loop instructions are provided for each player, such as "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", "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 3 begins here", "va 4 begins here", "va 5 begins here", "va 6 begins here", "va 7 begins here", "va 8 begins here", "va 9 begins here", "va 10 begins here", "vc 3 begins here", "vc 4 begins here", "vc 5 begins here", "vc 6 begins here", "vc 7 begins here", "vc 8 begins here", "cb 3 begins here", "cb 4 begins here", "cb 5 begins here", and "cb 6 begins here". Dynamics range from *ppp* to *mp*. The instruction "arco | sempre mst" is used for all parts.

This page of a musical score, numbered 28, contains the following instruments and parts:

- Woodwinds:** Piccolo (pic), Flute (fl), Oboe (ob), English Horn (engl hn), Bass Oboe (bass ob), Clarinet in Bb (cl in Bb), Bass Clarinet in Bb (b cl in Bb), Contrabass Clarinet in Bb (cb cl in Bb), Soprano Saxophone (sopr sax), Baritone Saxophone (bart sax), Bassoon (bsn), Contrabassoon (cbasn), Horn 1, Horn 2, Horn 3, Horn 4, Piccolo Trumpet in Bb (picc tpt in Bb), Trumpet in C (tpt in C), Bass Trumpet in Bb (bass tpt in Bb), Trombone (tbn), Contrabass Trombone (cb tbn), Tuba (tba).
- String Ensemble:** Violin 1-2 (vn 1-2), Violin 3-4 (vn 3-4), Violin 5-7 (vn 5-7), Violin 8-11 (vn 8-11), Viola 3-6 (va 3-6), Viola 7-10 (va 7-10), Violoncello 6-8 (vc 6-8), Contrabass 5-6 (cb 5-6).
- Percussion:** Snare drum (snare drum), Floor tom (floor tom), Rainstick (rainstick), Wood chimes (wood chimes), Sizzle cymbal (small) (sizzle cymbal (small)), Sandpaper blocks (medium) (sandpaper blocks ("medium")), Sizzle cymbal (large) (sizzle cymbal (large)).
- Other:** Guitar (gtr), Harp 1 (hp 1), Harp 2 (hp 2), Chorus (chow), Mallets (mst).

The score includes various dynamic markings such as *pp*, *mp*, *p*, and *ppp*. It also features performance instructions like *arco*, *mst*, *div.*, and *tr.*. Musical notation includes slurs, ties, and specific articulation marks. Some parts include performance cues like "snare drum (as before)", "floor tom (twigs as before)", "rainstick ('low')", "wood chimes", "sizzle cymbal (small)", "sandpaper blocks ('medium')", and "sizzle cymbal (large)".



126

picc  
fl  
ob  
engl  
hn  
bass  
ob  
cl in Bb  
h-c  
in Bb  
cb cl  
in Bb  
sopr  
sax  
bari  
sax  
bsn  
cbsn  
horn 1  
horn 2  
horn 3  
horn 4  
picc tpt  
in Bb  
tpt  
in C  
bass tpt  
in Bb  
tbn  
cb  
tbn  
tba  
perc 1  
perc 2  
perc 3  
hp 1  
hp 2  
gtr  
vn 1-2  
va 1-2  
ve 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

$\text{♩} = 75-105 \text{ individually}$   
 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 synchronization 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 at *lullone* with maximum bow pressure and hardly any lateral bow movement but a tight irregular "figure-of-eight" movement.

132

Woodwinds:  
 picc  
 fl  
 ob  
 engl hn  
 bass ob  
 cl in Bb  
 b cl in Bb  
 cb cl in Bb  
 sopr sax  
 bart sax  
 bsn  
 cbsn

Brass:  
 horn 1  
 horn 2  
 horn 3  
 horn 4  
 picc tpt in Bb  
 tpt in C  
 bass tpt in Bb  
 tbn  
 cb tbn  
 tba

Percussion:  
 perc 1: rainstick ("high"), wind machine, sleighbells  
 perc 2: maraca ("medium"), floor tom (cymbal)  
 perc 3: bass drum, rainstick ("low"), maraca ("low")

Other:  
 hp 1  
 hp 2  
 e gut

Strings:  
 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



138

picc

fl

ob

engl  
hn

bass  
ob

cl in Bb

b cl  
in Bb

cb cl  
in Bb

sopr  
sax

bari  
sax

bsn

cbss

horn 1

horn 2

horn 3

horn 4

picc tpt  
in Bb

tpt  
in C

bass tpt  
in Bb

trb

cb trb

tba

perc 1

perc 2

perc 3

hp 1

hp 2

gtr

vn 1

vn 2

va 1

va 2

vc 1

vc 2

cb 1

cb 2

snare drum (as before) . . . maraca "high" sandpaper blocks "high"

maraca "medium" sizzle cymbal (medium) floor tom (twig) string drum

sizzle cymbal (large) thundersheet bass drum rainstick "low"

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 synchronization 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 *mp* and *mst* so that the faint pitch changes

**♩ = 75-105 individually**

strike tailpiece with wood of bow ctt sul I\* (tail-piece)

ctt sul II\* strike tailpiece with wood of bow

ctt sul III\* strike tailpiece with wood of bow

ctt sul IV\* strike tailpiece with wood of bow

ctt sul I\* strike tailpiece with wood of bow (tail-piece)

ctt sul II\* strike tailpiece with wood of bow

ctt sul III\* strike tailpiece with wood of bow

ctt sul IV\* strike tailpiece with wood of bow

ctt sul I\* strike tailpiece with wood of bow (tail-piece)

This page of the musical score, numbered 34, contains the following sections:

- Woodwinds:** Piccolo (pic), Flute (fl), Oboe (ob), English Horn (engl hn), Bass Oboe (bass ob), Clarinet in Bb (cl in Bb), Bass Clarinet in Bb (b cl in Bb), Contrabass Clarinet in Bb (cb cl in Bb), Soprano Saxophone (sopr sax), Baritone Saxophone (bari sax), and Bassoon (bst).
- Brass:** Horn 1, Horn 2, Horn 3, Horn 4, Piccolo Trumpet in Bb (picc tpt in Bb), Trumpet in C (tpt in C), Bass Trumpet in Bb (bass tpt in Bb), Trombone (tbn), Contrabass Trombone (cb tbn), and Tuba (tba).
- Strings:** Violin 1 (vn 1), Violin 2 (vn 2), Viola 1-2 (va 1-2), Violoncello 1-2 (vc 1-2), and Contrabass 1-2 (cb 1-2).
- Percussion:** Percussion 1 (perc 1) with snare drum (as before), rainstick ("high"), sleighbells, and maraca ("high"); Percussion 2 (perc 2) with rainstick ("medium"), sizzle cymbal (medium), floor tom (twigs), and maraca ("medium"); Percussion 3 (perc 3) with wood chimes, sandpaper blocks ("low"), and rainstick ("low").
- Other:** Electric Guitar (e gut) and two Harp (hp) parts.

The score is heavily annotated with dynamic markings (p, mp, ppp) and performance instructions (arco, pizz, div arco). It also includes various musical notations such as trills, slurs, and specific fingering or bowing techniques. Key changes are noted for the bassoon and soprano saxophone parts.

This page of a musical score, numbered 35, contains the following instruments and parts:

- Woodwinds:** Piccolo (pic), Flute (fl), Oboe (ob), English Horn (engd lu), Bass Oboe (bass ob), Clarinet in Bb (cl in Bb), Bass Clarinet in Bb (b cl in Bb), Clarinet in Bb (cb cl in Bb), Soprano Saxophone (sopr sax), Baritone Saxophone (bari sax), Bassoon (bso), Contrabassoon (cbsu).
- Horns:** Horn 1, Horn 2, Horn 3, Horn 4.
- Trumpets:** Piccolo Trumpet in Bb (picc tpt in Bb), Trumpet in C (tpt in C), Bass Trumpet in Bb (bass tpt in Bb), Tenor Trumpet (tbn), Contrabass Trumpet (cb tbn), Trombone (tba).
- Strings:** Violin 1-2 (vn 1-2), Viola 1-2 (va 1-2), Violoncello 1-2 (vc 1-2), Contrabass 1-2 (cb 1-2).
- Percussion:** Percussion 1 (perc 1) with glass chimes and sandpaper blocks ("high"); Percussion 2 (perc 2) with sandpaper blocks ("medium") and floor tom (cymbal); Percussion 3 (perc 3) with maraca ("low") and bass drum (stones).
- Other:** Eb Guitar (c gtr), Harp 1 (hp 1), Harp 2 (hp 2).

The score includes various musical notations such as rests, notes, and slurs, along with dynamic markings including *mp*, *pp*, *ppp*, *p*, and *ppp*. It also features performance instructions like *arco*, *pizz*, *tr*, and *div.* (divisi). Rehearsal marks [144] and [1234] are present at the beginning and end of the page, respectively.

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 synchronization 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 pspj sul I

arco pspj sul II

arco pspj sul IV

arco pspj sul IV

arco pspj sul IV

arco pspj sul IV

arco pspj sul III

arco pspj sul IV

arco pspj sul IV



148

fl *mp*

engl hn *mp*

bass ob *mp*

cl in Bb *p*

cb cl in Bb *p*

bart sax *p*

horn 1 *mp*

horn 2 *pp*

horn 3 *pp*

horn 4 *mp*

tpt in C *pp*

bass tpt in Bb *p*

tbn *p*

cb tbn *mp*

tba *mp*

perc 1 *p sempre*

perc 2 *p sempre*

perc 3 *p sempre*

hp 1 *pp*

hp 2 *mp*

c gtr *pp*

vn 1-2 *mp*

va 1-2 *p*

vc 1-2 *pp*

cb 1-2 *pp*

150

picc *pp*

fl *pp*

ob *pp*

engl hn *mp*

bass ob *mp*

cl in Bb *mp*

b cl in Bb *mp*

cb cl in Bb *p*

sopr sax *p*

bart sax *mp*

bsn *p*

cbstn *mp*

horn 1 *pp*

horn 2 *p*

horn 3 *mp*

horn 4 *pp*

picc tpt in Bb *pp*

tpt in C *p*

bass tpt in Bb *pp*

tbn *mp*

cb tbn *pp*

tba *p*

perc 1 *pp*

perc 2 *pp*

perc 3 *pp*

hp 1 *pp*

hp 2 *mp*

c gtr *pp*

vn 1-2 *pp*

va 1-2 *mp*

vc 1-2 *p*

cb 1-2 *pp*

153

picc *pp* *p sempre*

fl *pp* *pp sempre*

ob *mp*

engl hn *p* *pp* *mp*

bass ob *pp* *mp sempre*  
(double trill using both Ab keys)

cl in Bb *mp* *p* *pp*

b cl in Bb *p* *p* *pp*

cb cl in Bb *mp* *mp*

sopr sax *mp* *p* *mp*

bari sax *mp* *mp*

bsn *mp* *mp* *pp*

cbstn *pp* *pp* *mp*

horn 1 *p* *pp* Bb23

horn 2 *p* *mp* *p*

horn 3 *p* *mp*

horn 4 *p* *p* F1

picc tpt in Bb *pp* *pp* *mp* *mp* (O/3)

tpt in C *pp* *mp*

bass tpt in Bb *p* *p* *pp* *pp sempre*

tbn *mp* *p*

cb tbn *pp* *mp*

tbo *pp* *mp* *p sempre*

perc 1 *ppp* *ppp sempre*

perc 2 *ppp* *ppp sempre*

perc 3 *ppp* *ppp sempre*

hp 1 *mp* *mp*

hp 2 *mp* *p* *mp sempre*

c gu

vn 1-2 *pp* *p* *mp* *pp* *pp* 2 arco 1 arco div. arco 2 *p* 1 *pp*

va 1-2 *pp* *p* *mp* *pp* 2 arco 1 arco div. arco 1 *p* *pp* 1 arco *mp* *p sempre*

vc 1-2 *pp* *p* *mp* *pp* 2 arco 1 arco div. arco 1 *p* *pp* 2 arco *mp*

cb 1-2 *p* *mp* *pp* *pp* 2 arco 1 arco div. arco 1 *mp* *pp* 2 arco *mp* *pp sempre*

vn 3-11 *p sempre* tap body of instrument with finger (vary sound each time)

va 3-6 *p sempre* tap body of instrument with finger (vary sound each time)

vc 3-5 *p sempre* tap body of instrument with finger (vary sound each time)

cb 3-4 *p sempre* tap body of instrument with finger (vary sound each time)

vn 12-20 *p sempre* tap body of instrument with finger (vary sound each time)

va 7-10 *p sempre* tap body of instrument with finger (vary sound each time)

vc 6-8 *p sempre* tap body of instrument with finger (vary sound each time)

cb 5-6 *p sempre* tap body of instrument with finger (vary sound each time)