Richard Barrett

elsewhen

2018-24

contrabass and ensemble

full score

version 1.1

elsewhen

(2018-24) for contrabass and ensemble

commissioned in memory of Richard Toop by Suzanne Davies and Richard Dunn for ELISION

duration: approximately 20 minutes

instrumentation:

soprano/baritone saxophone
uilleann pipes (flat set)
quartertone flugelhorn/slide trumpet
percussion (1 player):
marimba (5 octaves)
slapstick (fixed to stand)
ratchet (fixed to stand)
muted nipple gongs – chromatic range :



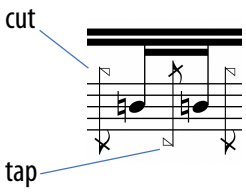
suspended gong pitched in D3
timpano (63-66cm)
steel drum (lead pan)
harp
piano (with bow for G1)
violin
cello
contrabass

All instruments should be amplified. The piece should not be conducted.

The score is written at transposed pitch. Soprano saxophone, uilleann pipes and flugelhorn sound a major second higher, baritone saxophone an octave and a major sixth higher, contrabass an octave lower.

notations for saxophones:
Multiphonics are numbered according to Netti and Weiss, *The Techniques of Saxophone Playing* (Bärenreiter 2010)
⊢ = slaptongue

notations for uilleann pipes:
The numbers above the notes in the part for uilleann pipes are taken from a fingering chart devised by Matthew Horsley with Liam Flenady. These should be regarded as suggestions rather than precise prescriptions. Square noteheads indicate the use of regulators.



notations for percussion:
Where two different mallets are used on the gongs, open noteheads indicate the soft-headed mallet(s) and black noteheads the hard-headed one(s).
Encircled noteheads indicate that the note is "dead-sticked" with the head of the mallet remaining on the surface of the instrument.
⊙ ⊙ ◯ indicate different striking points on the gongs – at the normal striking point, at the centre and at the edge respectively.
– – – – – – – – – → = a smooth gradual transition between two states (for example the striking point(s) on one or more gongs)
] = damp the indicated sound(s)

notations for harp:
] = damp all sound, or, where indicated, damp selected sounds. This symbol is not used for sounds indicated as staccato. In general, staccato points inficate "étouffé" of only that sound, unless otherwise indicated
Harmonics are notated using both the string to be plucked (with a diamond-shaped notehead) and the resultant pitch (small notehead in brackets), in other words exactly as for bowed string instruments. Additional indications are used for harmonics other than the traditional ("first harmonic") type: "h2" for second harmonics etc.
Triangular noteheads are used for the strings to be muted for "xylophonic sounds".
▽ = use plectrum

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.
– – – – – – – – – → = a smooth gradual transition between two states (for example bow position and/or pressure)
A *legato* slur before a notehead indicates that the sound is to be played with no discernible attack. A dotted glissando indicates *gettato*.
] = audible bow- stop at the end of a sound
Much of the contrabass part of the third movement *venus* is written in natural harmonics. The Arabic numbers above these notes indicate the number of the required partial (open string = 0).

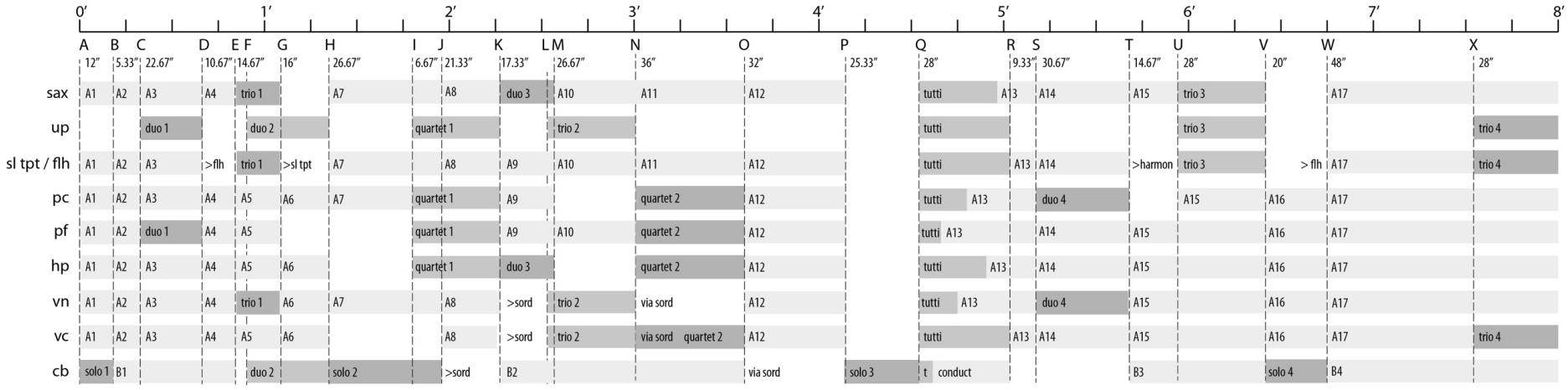
elsewhen forms part of the conglomerate composition *PSYCHE*. It consists of four movements entitled *axe, hand, venus* and *screen* (of which *venus*, may be played separately as a trio for percussion, harp and contrabass, omitting the violin and cello parts), which, when *elsewhen* is performed alone, should be played *without any break*. Each of the four movements takes a different form. While the second and third are conventionally notated, the first and fourth involve different kinds of (de)synchronisation between the instrumental parts.

part 1: *axe*

There is no full score for this section. Pages 1-4 contain all of the contrabass part, and some material for violin and cello which is coordinated with it. The rest of the score of part 1 consists of individual parts which are cued into the score of pages 1-4 at the indicated points.

part 4: *screen*

This section also has no full score. It consists of the following components, combined with one another as shown in the diagram below:
(a) 15 fragments for different instrumentations, comprising 4 contrabass solos, 4 duos, 4 trios, 2 quartets and a tutti, which are given in chronological order in the main score, together with indications as to cueing.
(b) Individual independent parts for all instruments (except uilleann pipes and contrabass), comprising a constantly varying "loop", which begins at A1, undergoes the indicated structural changes at A2-A16, and is replaced by more precisely notated (but still independent) material from A17 to the end.
(c) 4 independently improvisatory passages for the contrabass (B1-B4), each of which involves a specific kind of exploration of a different one of the four strings. These are given at the end of the score.
The complete *screen* plays continuously without any breaks between sections. In particular, the changes in "A" materials at the rehearsal letters only affect the specific parameters in which changes are indicated, so that these materials are perceived as creating a changing but continuous overlay across the beginnings and endings of the other components, the changes being mostly quite subtle except most prominently at W where all seven instruments switch suddenly to A17 at the end of the last contrabass solo (solo 4).



The four movements of *elsewhen* form the 11th, 13th, 19th and 21st of the 25 components, and one of the five interleaved cycles, of the conglomerate composition *PSYCHE*. *elsewhen* is the only one of the five cycles which involves no electronic participation apart from amplification. The nature of the score was conditioned by the desire to explore a diversity of ways of coordinating and discoordinating the players without the presence of a conductor. Each part is longer than the previous one, and refers to a different kind of prehistoric artefact, from the most basic and primarily functional tools that originate earlier than the human species itself, though the positive and negative handprints found on numerous cave walls and the delicately fashioned "venus" figurines, to the tangled palimpsests of images found in several of the most famous painted caves.

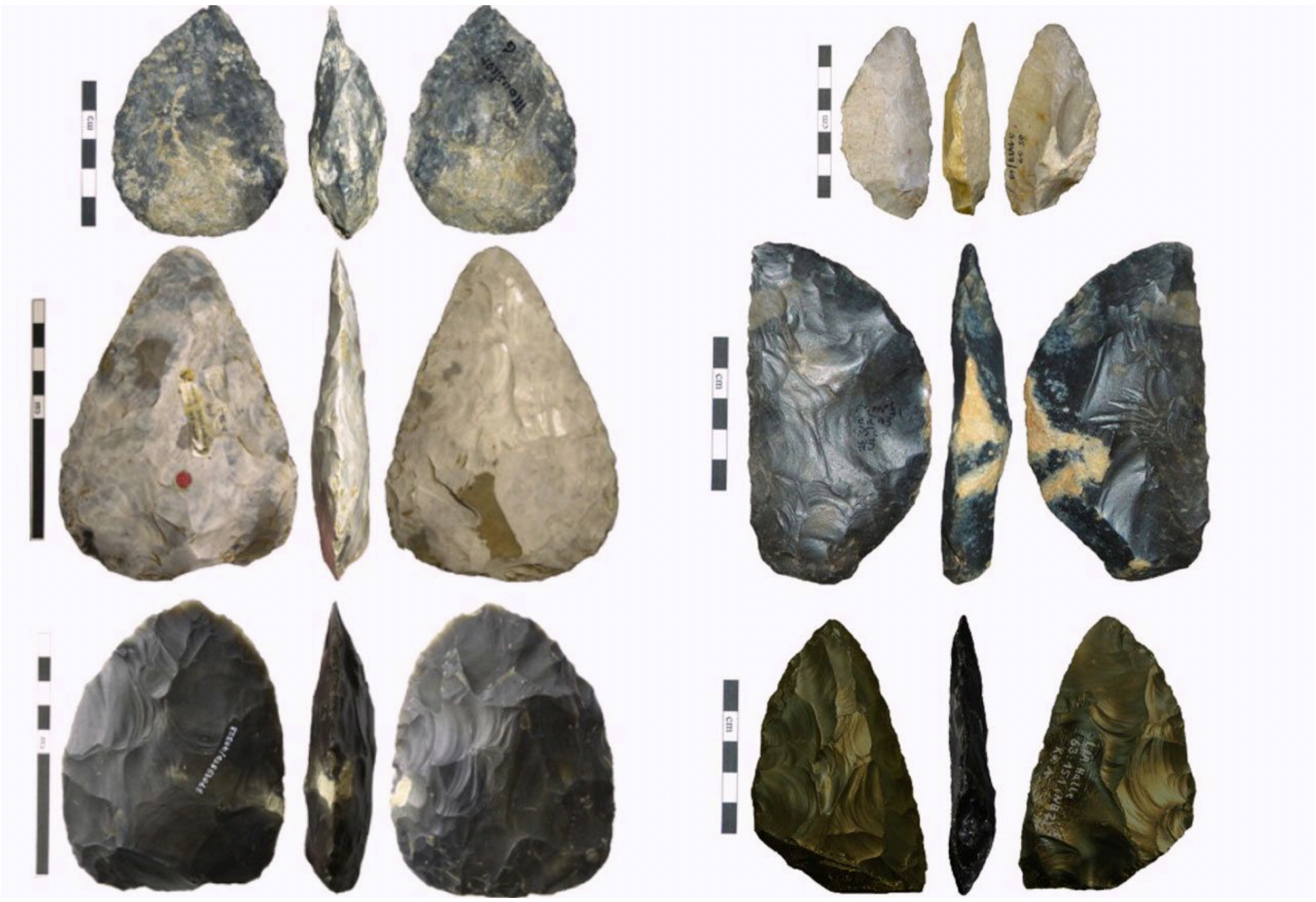
The hand-axe is one of the earliest implements known, produced by chipping fragments off a core of flint until the desired shape has been achieved. In the first part of *elsewhen*, subtitled *axe*, splintered and uncoordinated fragments of music are repeatedly thrown off by a "core" represented by the contrabass soloist. This is followed by the very preciesly coordinated *hand*, whose title refers to the handprints, made either by transferring colour from hands to a cave wall or by blowing colour around a hand placed on the wall so as to produce a negative image, which form some of the earliest known cave paintings – some in the Quesang region of Tibet have been estimated to be 200 000 years old. The music alternates between percussive textures based on the five-note elements of the 18-part canon referred to below, and a "chant" in the contrabass part which is accompanied by a gradually accumulating number of sustaining instruments whose pitch-range gradually converges on that of the following part, *venus*. This material is metrically based on the poem "De profundis" by Georg Trakl, a nightmare-like prayer to a non-existent god which also appears (in the form of fragmented and recombined phonemes) in several of the electronic components of *PSYCHE*. Looking at the swarms of handprints in some of the cave paintings, for example those of Cueva de los Manos in Argentina, it's difficult not to imagine some kind of ritual of reaching out towards the intangible spirit world on the other side of the cave wall's "membrane".

The title of *venus* refers to the prehistoric figurines with stylised female forms (like the well-known "Venus of Willendorf"). It isn't known whether they were sculpted by men or women or both and for what purpose, although they do seem to exemplify the origin of what subsequently evolved in human culture as a sense of aesthetic beauty associated with the human body. This composition is so to speak "sculpted" from a musical material which remains mostly consistent in terms of pitch-range, placing the contrabass in its extreme high register almost throughout.

Having seen drawings of some of the figures featuring in cave paintings, like the famous "sorcerer" of the Trois Frères cave, hardly prepares the viewer for what some of them actually look like *in situ*, almost irresolvable from a network or palimpsest of lines and shapes which seem to have been piled on one another as if previous layers were invisible to the painter of the current one. How did this come about? what does it mean? In this part of the piece the contrabass soloist is only one "figure" among many fleetingly coherent instrumental subgroups that rise briefly to the music's surface before being reabsorbed into its chaotic and dense textural evolutions. The aforementioned tangles of superimposed lines and images also served as a model for the pitch materials used in *elsewhen* and other parts of *PSYCHE* – an 18-part canon based on a series of 90 pitches, each voice within the range of a major third, using each of its five chromatic pitches an equal number of times, which is then transposed by fourths (extracting the highest pitch in the range of each voice gives the cycle of fourths used in *membrane*) and shifted horizontally by five pitches each time so that the 18 5-pitch groups in a single voice are also contained (in transposed forms) in each five-pitch "slice" comprising all 18 voices. This generates a priming of the musical space of the ensemble through which the instrumental parts makes their individual trajectories and forms.

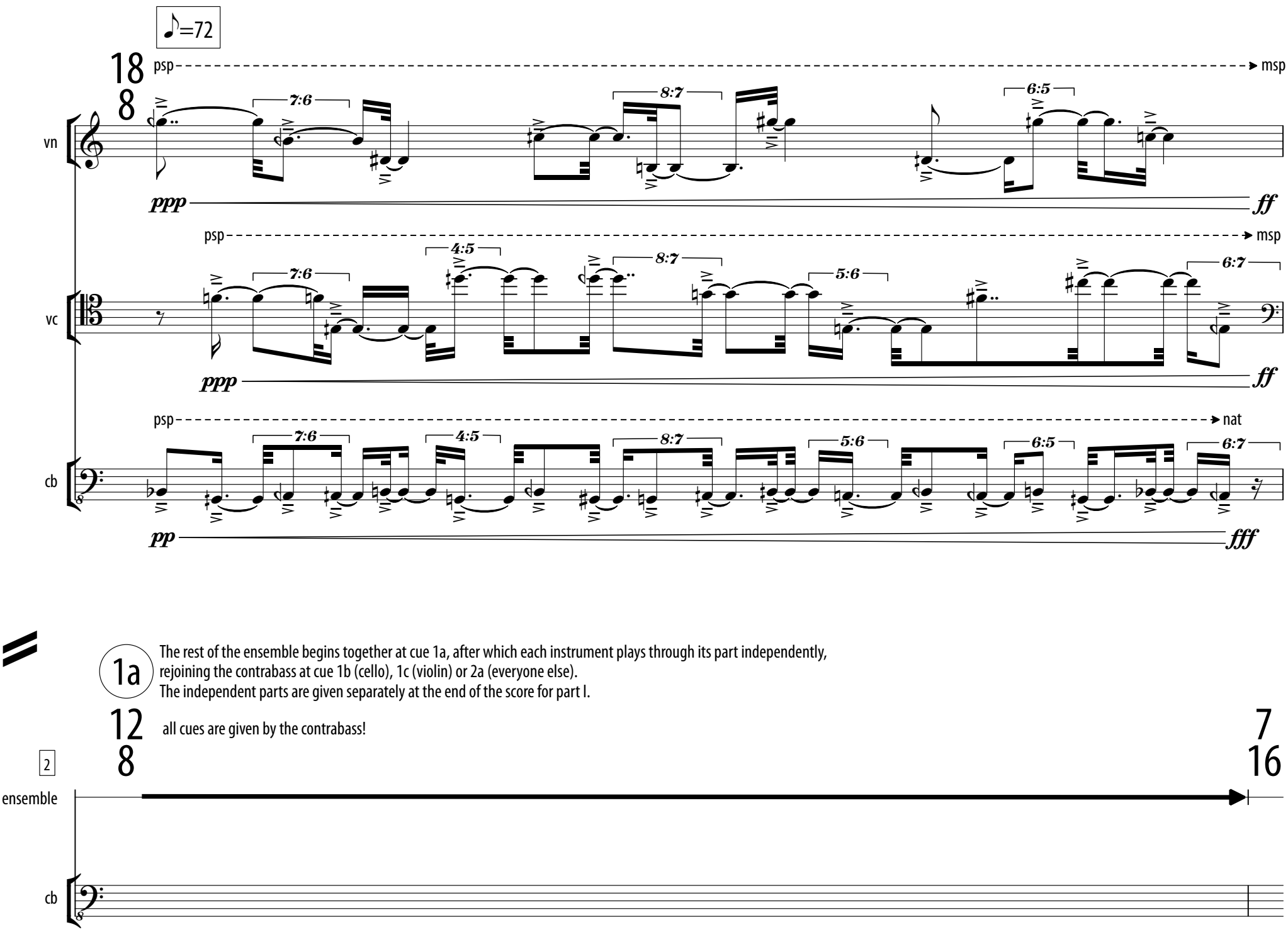
I

axe

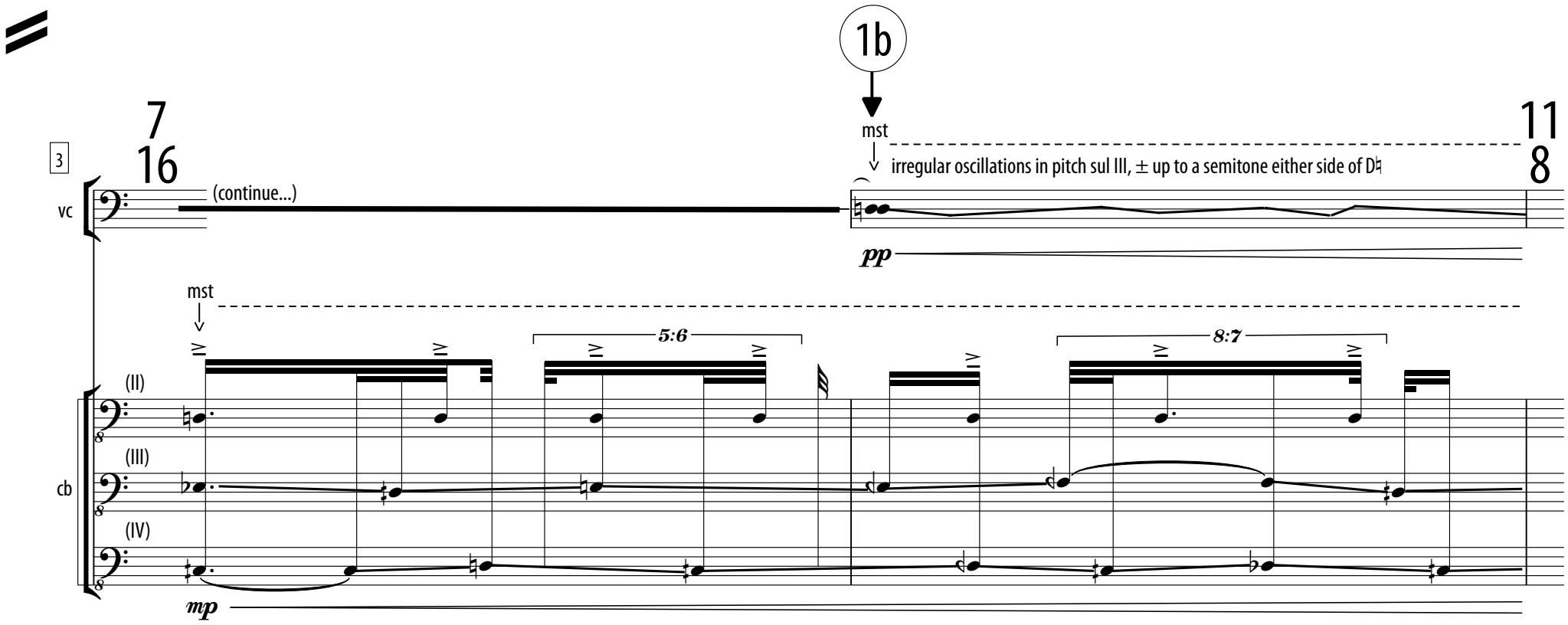


I

(axe)


♪=72
18
8
psp
msp
vn
ppp
ff
7:6
8:7
6:5
psp
msp
vc
ppp
ff
4:5
8:7
5:6
6:7
psp
nat
cb
pp
fff
7:6
4:5
8:7
5:6
6:5
6:7

1a
The rest of the ensemble begins together at cue 1a, after which each instrument plays through its part independently, rejoining the contrabass at cue 1b (cello), 1c (violin) or 2a (everyone else).
The independent parts are given separately at the end of the score for part I.
12
8
all cues are given by the contrabass!
7
16
2
ensemble
cb


1b
mst
irregular oscillations in pitch sul III, ± up to a semitone either side of D♮
11
8
3
7
16
(continue...)
vc
pp
mst
(II)
(III)
(IV)
cb
mp
5:6
8:7

1c

11/8 mst — msp 24/8

5

irregular oscillations in pitch sul IV, ± up to a semitone either side of D♮

vn

pp — ff

msp

vc

ff

nat

4:5 7:6 6:7 6:5

cb

fff]

2a

The rest of the ensemble begins together once more at cue 2a, after which each instrument plays through its part independently, rejoining the contrabass at cue 2b (violin), 2c (cello) or 2c (everyone else). The independent parts are given separately at the end of the score for part I.

24/8 (ca. 20")

6

ensemble

cb

2b

7

4/8 (continue...) — 6/8 8/8

vn

psp pst psp pst etc. psp pst

6:5 6:7

p

cb

nat * ** 7:6 etc. 6:5 6:7

mf

* damp string lightly to produce as dry a sound as possible

** make small adjustments to bow position each time so that every multiphonic sound is slightly different

2c

9

vn

vc

cb

8 36 8

psp pst psp pst psp pst psp pst

5:6 4:5 8:7

ff

pst psp pst psp pst psp pst psp

p ff

fff

3a The rest of the ensemble begins together at cue 3a, after which each instrument plays through its part independently, ending at cues 3b to 3i.
The independent parts are given separately at the end of the score for part I.

36 (ca. 30")
8

10

ensemble

cb

3b 3c

9 7 3

11

up

flh

pf

cb

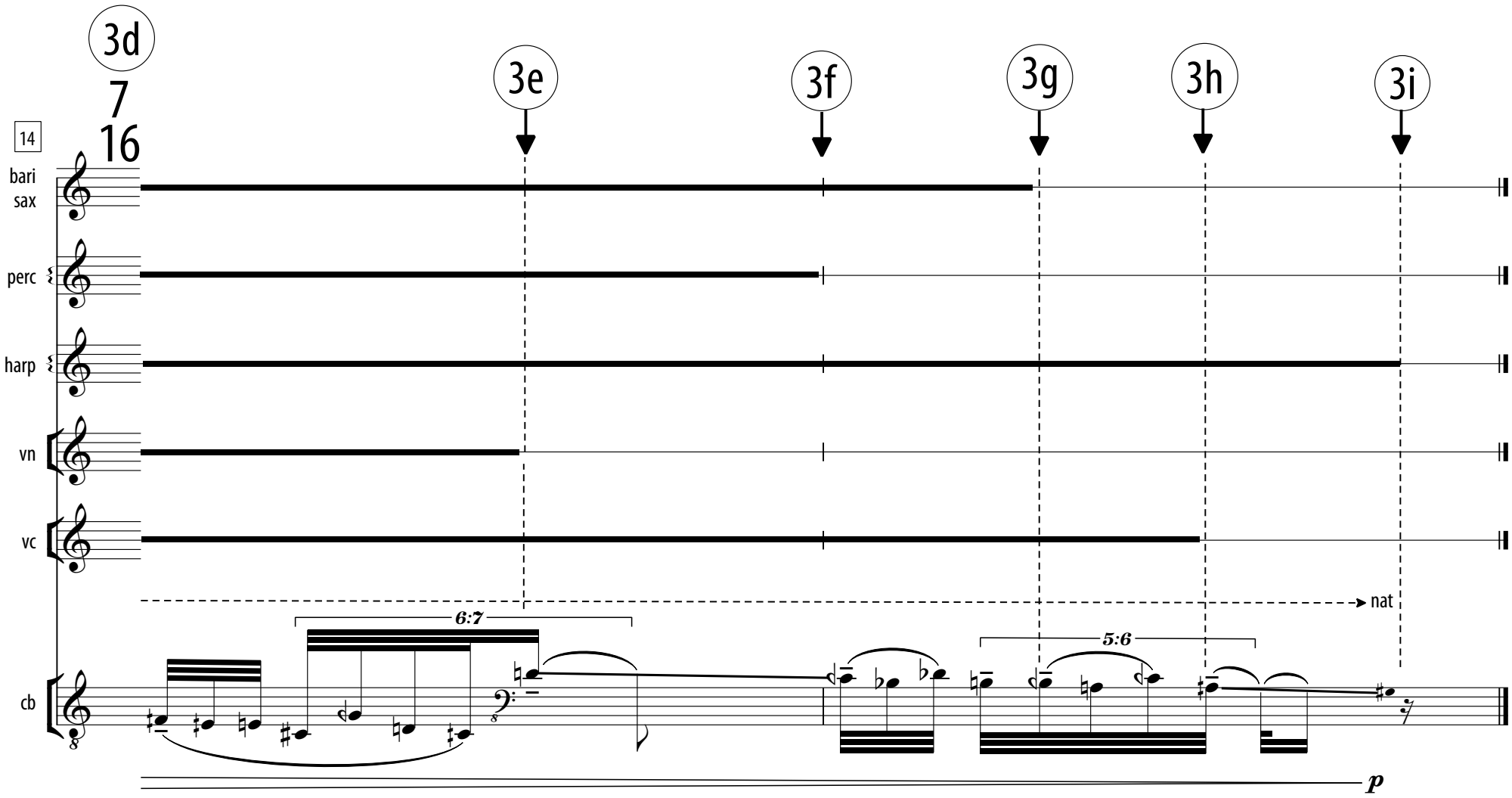
16 16 8

(stop)

msp

4:5 8:7 6:5 7:6

fff


3d
7
16
3e
3f
3g
3h
3i
14
bari sax
perc
harp
vn
vc
cb
nat
6:7
5:6
p

BARITONE SAXOPHONE independent material for 1a, 2a and 3a

The sounds have precise durations but the duration of the rest bars may be chosen freely, provided that they add up to approximately the same duration as the sounds, and (consequently) that each sequence of sounds/rests has the approximate duration given at its beginning.
The sequence beginning at 3a should be paced so as to come to an end at the cue indicated in the full score.

♪=81 **1a** ca.18.5" to end of bar 25

bari sax

5:6 9:6 3:2 4:5

fff mf fff mf mf fff f ff fff mf

9

bari sax

7:6 (Tf)

mf fff fff mf mf fff ff

16

bari sax

3:2 (C124) (C5) +L23, R123 N 3:2 N

mf f ff mf f

♪=76.5 **2a** ca.25" to end of bar 47

26

bari sax

4:3 6:5

fff f fff mf ff mf ff mf

36

bari sax

3:2 3:2

ff mf mp ff f mp mf

42

bari sax

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

mp ff f mp mf f mp mf mp

♪=58.5 **3a** ca.43" to cue 3g

48

bari sax

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

fff mf mf fff mf ff mf

53

bari sax

5:6 3:2

mp ff mp ff f

3g

59

bari sax

(L3, B♭, R123, C) 6:5

mf mp mf mp mp mf mp

UILLEANN PIPES independent material for 1a, 2a and 3a

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FLUGELHORN independent material for 1a, 2a and 3a

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The sequence beginning at 3a should be paced so as to come to an end at the cue indicated in the full score.

♪=54 **1a** ca.13" to end of bar 3

1 flh

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

fff mf fff mf ff mf

rapid random activity on valves 1, 2 and 3 while holding pitch as close to E♮ as possible

♪=52.5 **2a** ca.37" to end of bar 46

4 flh

tr 7:5

fff mf ff f fff mf fff mf ff f

13 flh

4:3 123

fff mf f ff mf mf ff

22 flh

5:6 9:6

ff mf mf ff mp ff ff mp

29 flh

(Ø/3) tr tr tr 6:5

f mp ff ff mf

38 flh

tr (breathy half-valve sound)

mp f f mp mp f mf mp f

♩=63 **3a** ca.34" to cue 3b

47 flh

tr 6:4 7:6

mf fff ff mf ff mf

53 flh

5:4 (half-valve) 3:2 6:5

f ff mp ff mp ff mp

3b

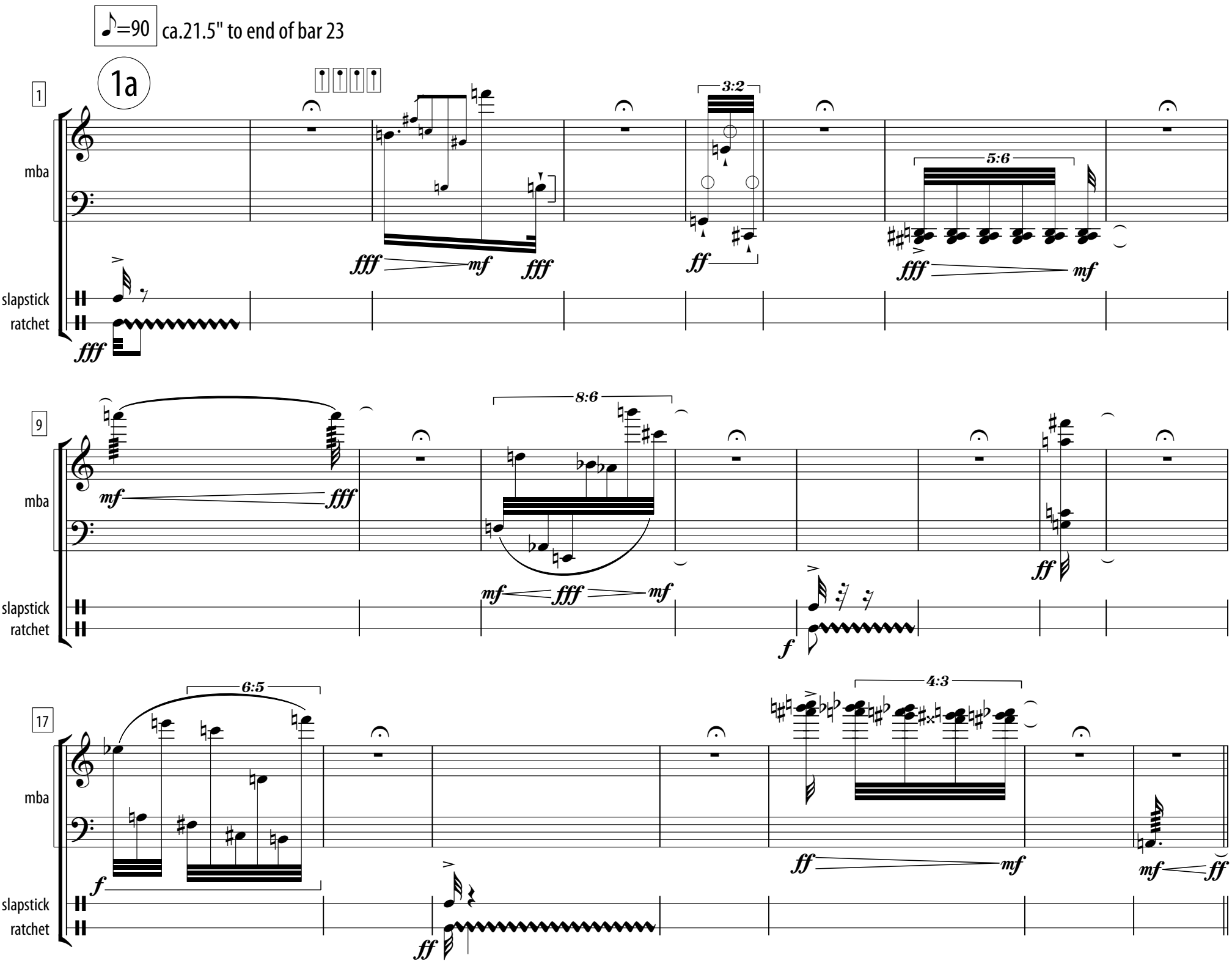
61 flh

tr 4:3 3:2

mp f f mp mp mf mf mp

PERCUSSION independent material for 1a, 2a and 3a

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The sequence beginning at 3a should be paced so as to come to an end at the cue indicated in the full score.



37

steel drum

mba

gongs

4:5

♪=54 3a ca.42" to cue 3f

41

steel drum

mba

gongs

timp

(muted with cloth)

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

48

gongs

gong in low D

5:6 5:4

56

steel drum

timp

3:2 4:3

63

steel drum

mba

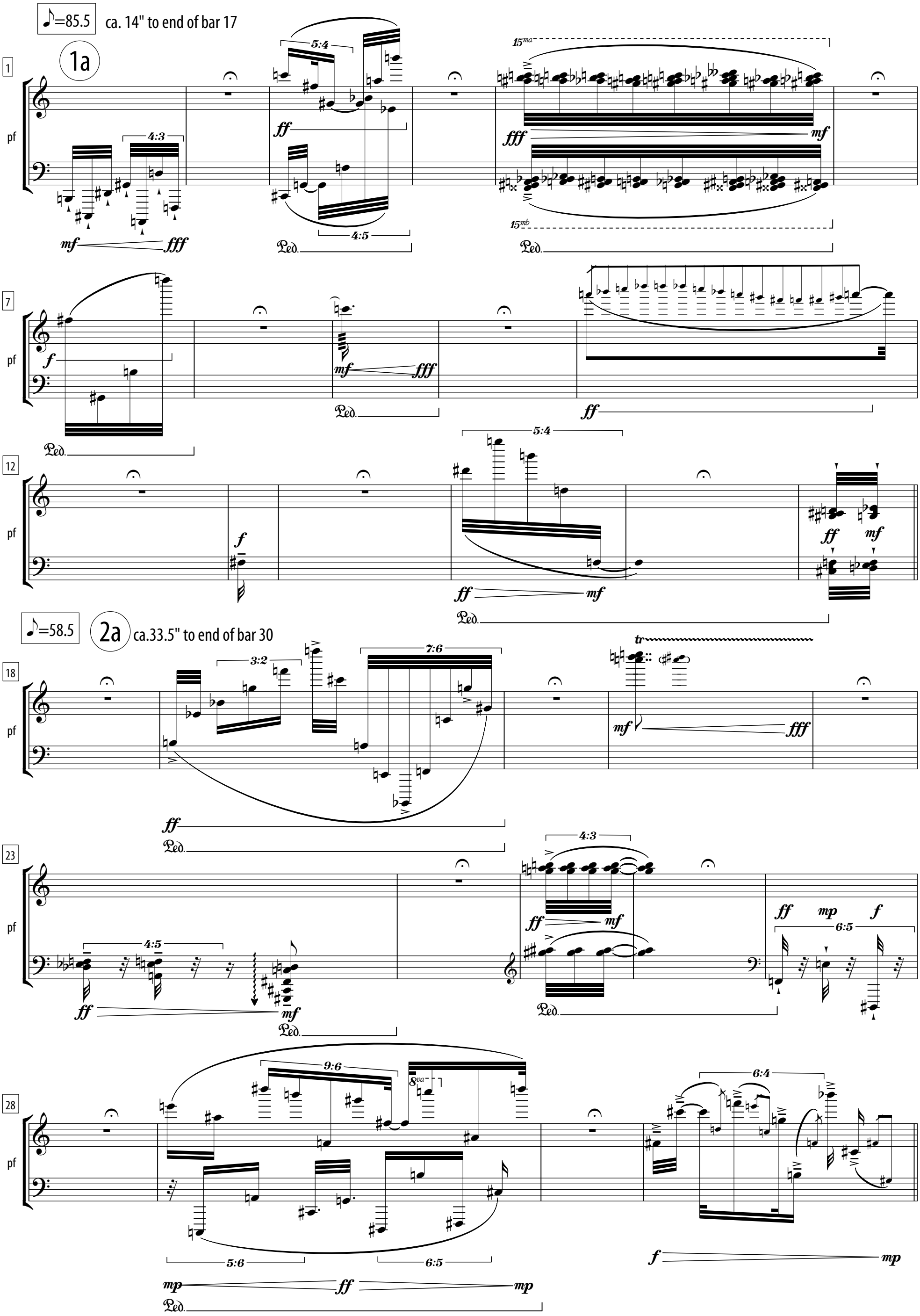
gongs

timp

4:3

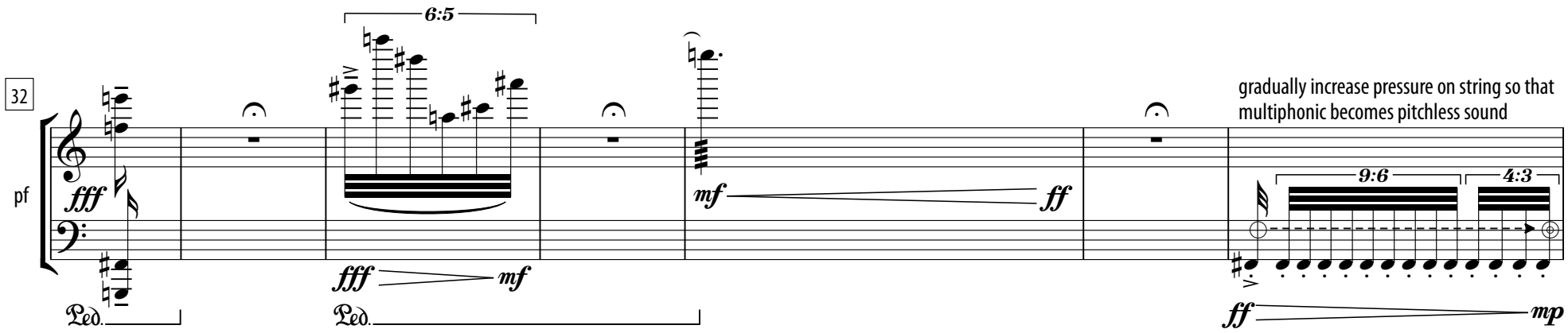
PIANO independent material for 1a, 2a and 3a

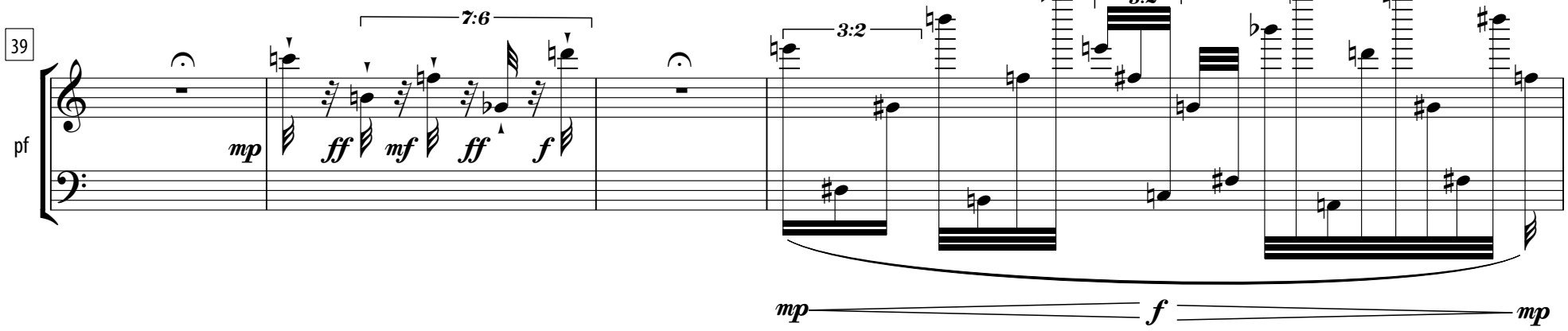
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The sequence beginning at 3a should be paced so as to come to an end at the cue indicated in the full score.



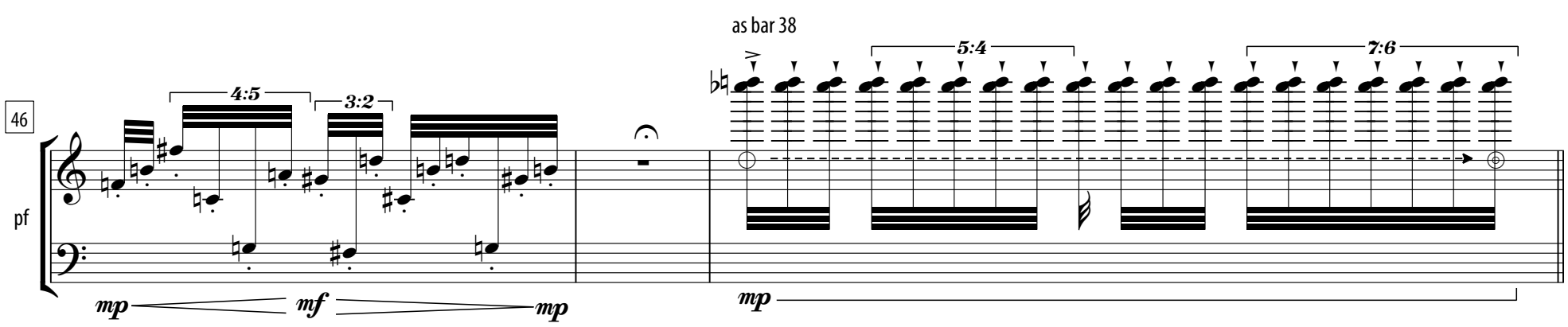
♪=90

3a ca.36.5" to cue 3c







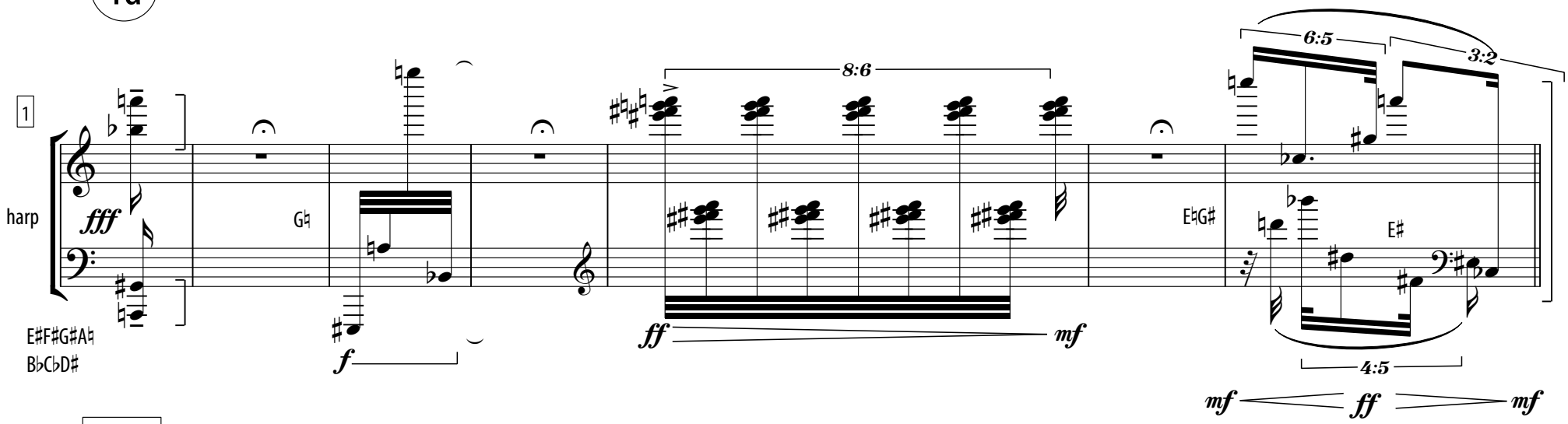


HARP independent material for 1a, 2a and 3a

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The sequence beginning at 3a should be paced so as to come to an end at the cue indicated in the full score.

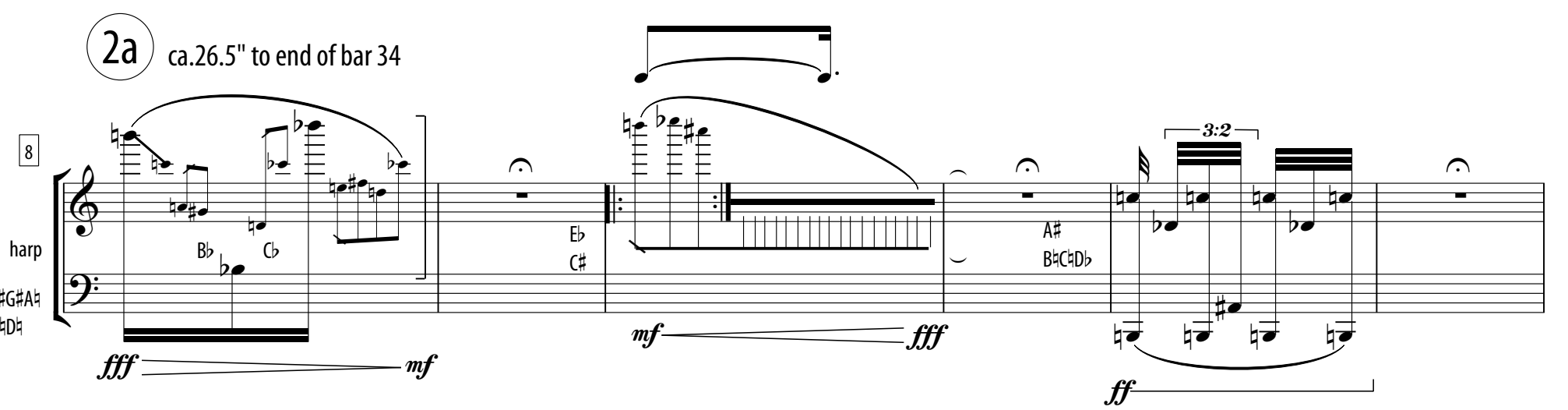
♪=58.5 ca. 11.5" to end of bar 7

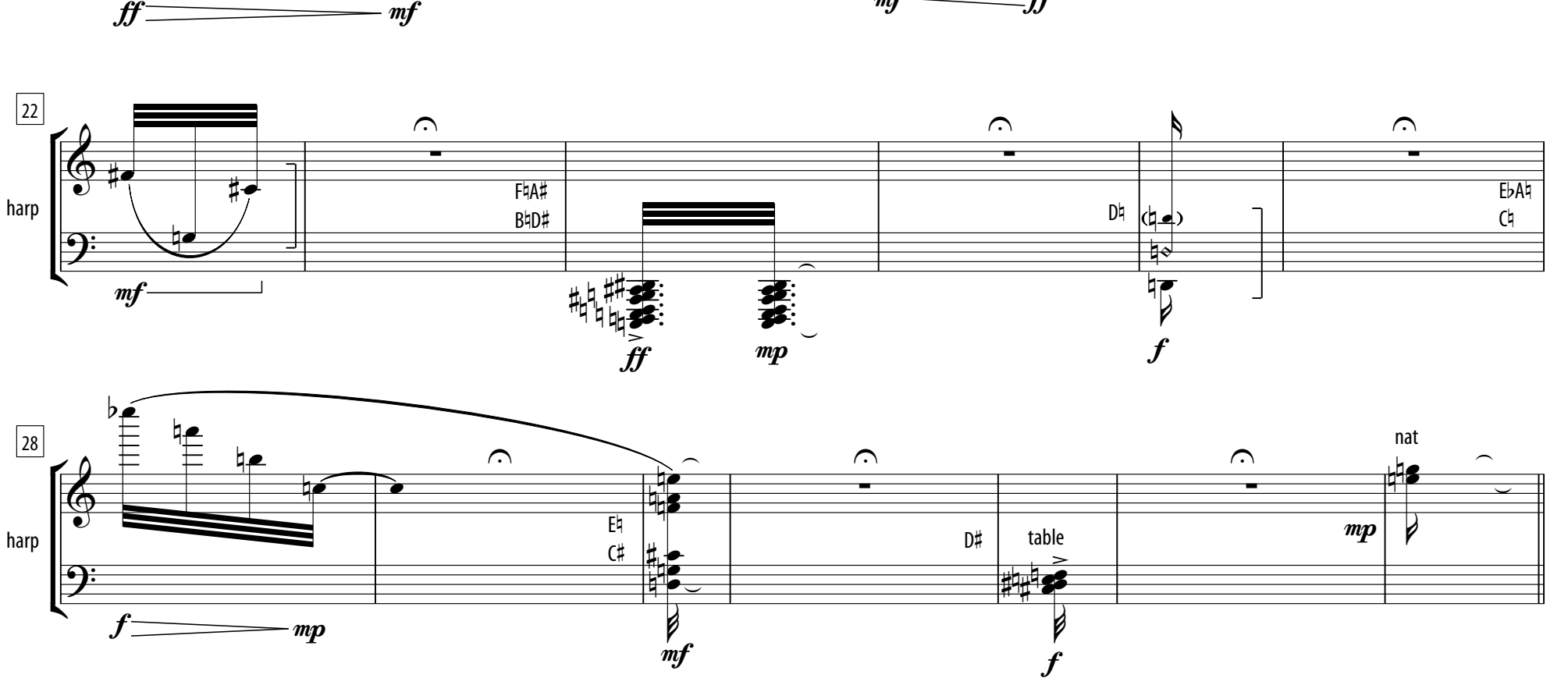
1a



♪=63

2a ca.26.5" to end of bar 34





♪=76.5 ca.44.5" to cue 3i

3a

35

harp

E♭F♭G♮A♭
B♭C♭D♮

nat

fff

E♯F♯

9:6 6:5

fff mf

E♮F♮A♮
C♯

3:2

4:3

mf ff

41

harp

F♯A♭

4:3 4:5

mf ff

A♯
B♮C♮D♭

5:4 7:6

mp ff

46

harp

E♭F♮G♭A♯

3:2

mf

G♯A♭

4:3 9:6

ff mp

E♮F♭

tr

mp f

51

harp

C♯D♮

4:3

mf

mf mp

5:4

mp mf

E♯F♯G♮

table

6:4

mf

58

harp

strum across the strings (A, B, C and D) with the plectrum, damping A, B and D so that C is the principal sound heard

xyl.

A♯
C♮D♭

6:4

nat.

6:4

mp

E♭

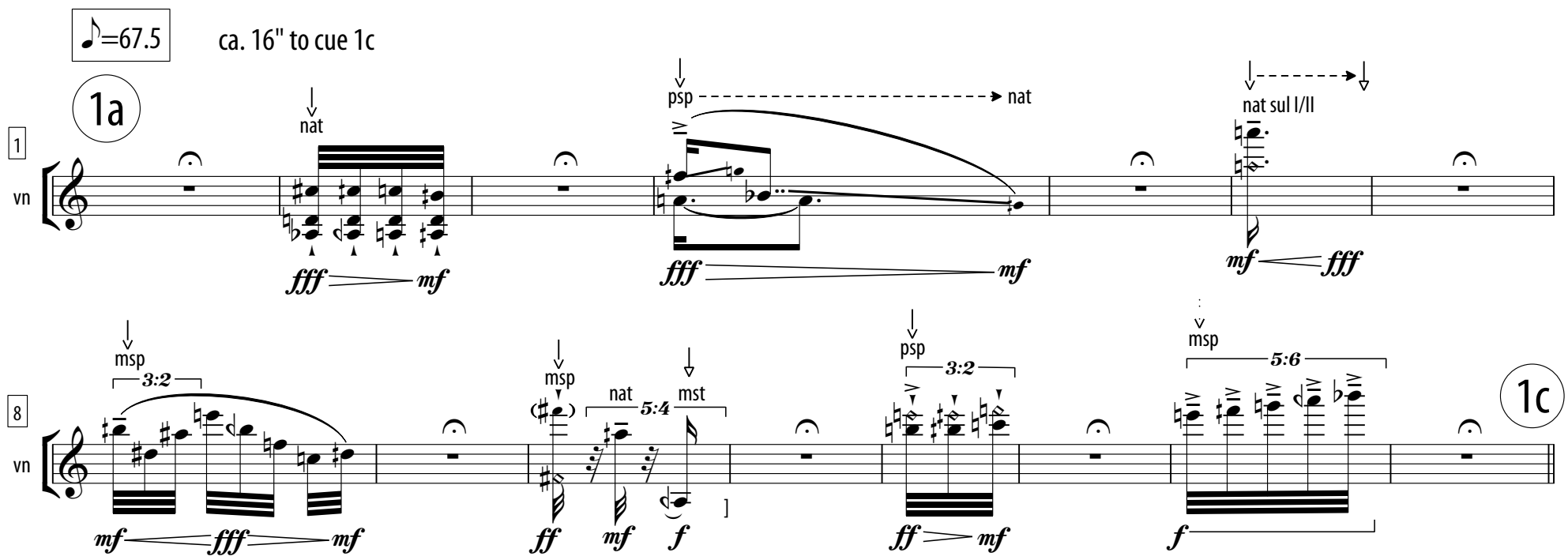
D♯

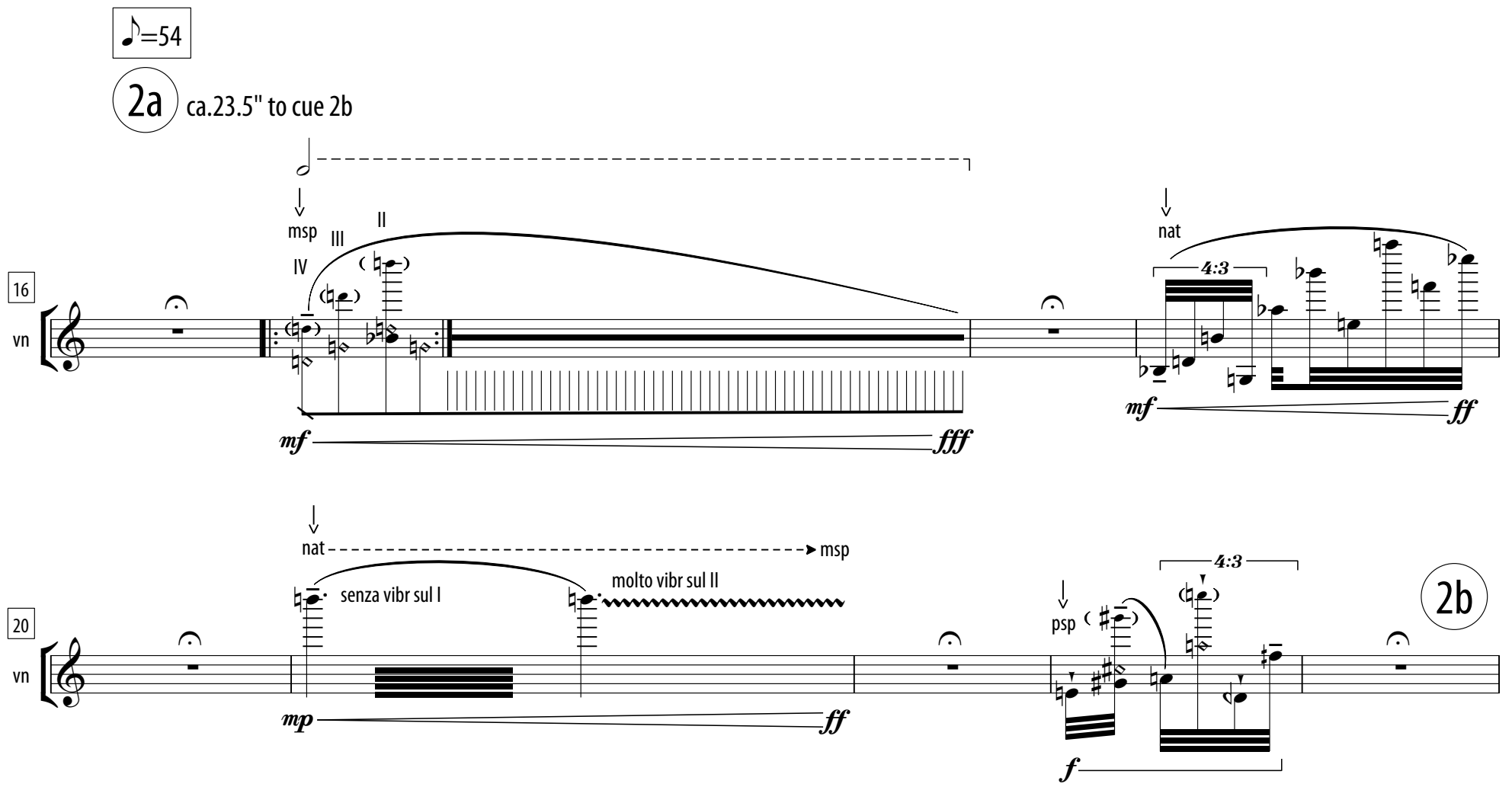
xyl.

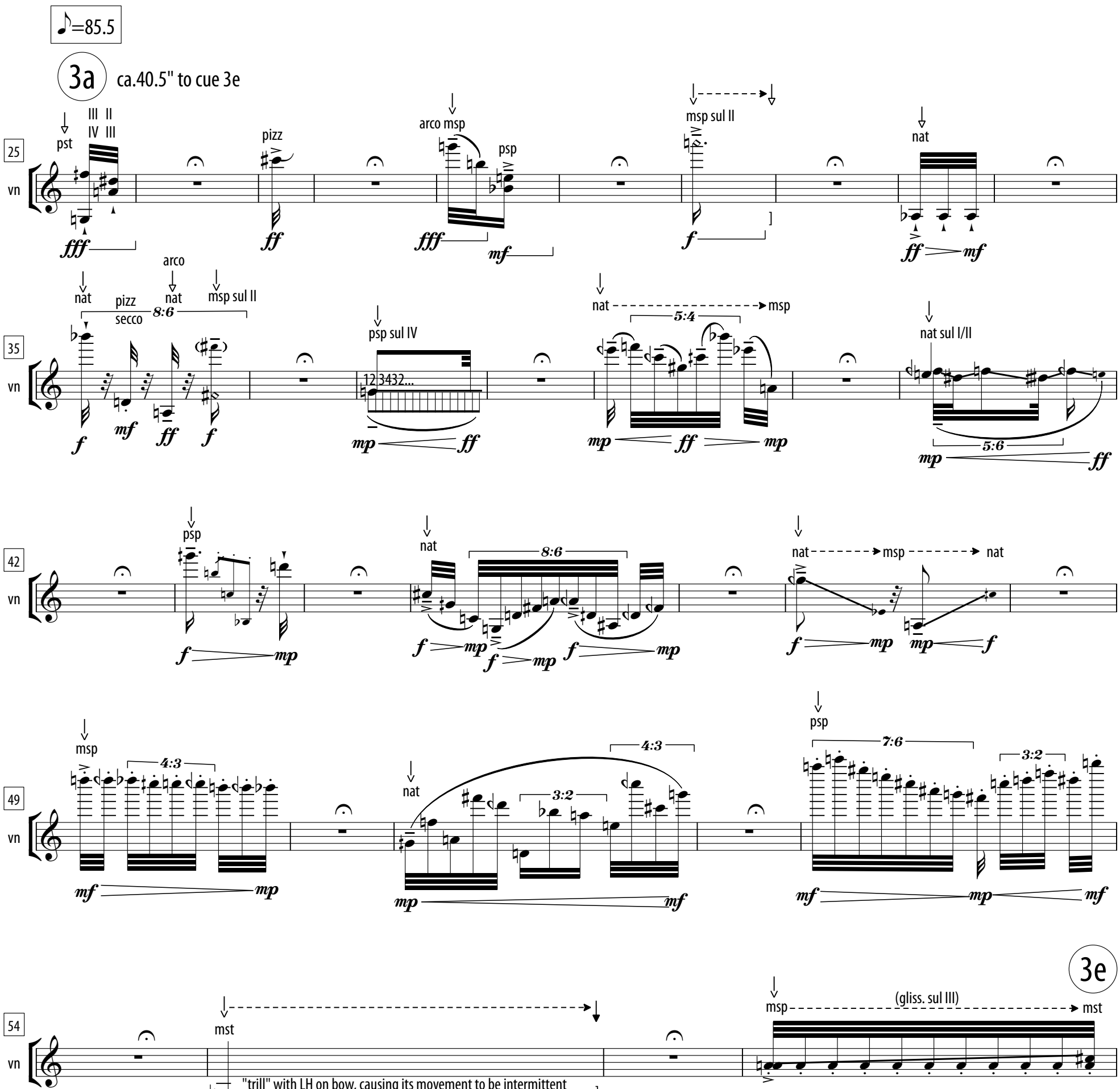
5:4

VIOLIN independent material for 1a, 2a and 3a

The sounds have precise durations but the duration of the rest bars may be chosen freely, provided that they add up to approximately the same duration
as the sounds, and (consequently) that each sequence of sounds/rests has the approximate duration given at its beginning, coming to an end at the cue indicated in the full score.






♪=85.5
3a
ca.40.5" to cue 3e
25
vn
pst
III II
IV III
fff
pizz
ff
arco msp
psp
fff
mf
msp sul II
f
nat
ff
mf
35
vn
nat
pizz
secco
8:6
arco
nat
msp sul II
f
mf
ff
f
psp sul IV
12 3432...
mp
ff
nat
5:4
msp
mp
ff
mp
nat sul I/II
5:6
mp
ff
42
vn
psp
f
mp
nat
8:6
f
mp
f
mp
f
mp
nat
msp
nat
f
mp
mp
f
49
vn
msp
4:3
mf
mp
nat
4:3
3:2
mp
mf
psp
7:6
3:2
mf
mp
mf
3e
54
vn
mst
"trill" with LH on bow, causing its movement to be intermittent
mp
msp
(gliss. sul III)
mst

CELLO independent material for 1a, 2a and 3a

The sounds have precise durations but the duration of the rest bars may be chosen freely, provided that they add up to approximately the same duration as the sounds, and (consequently) that each sequence of sounds/rests has the approximate duration given at its beginning, coming to an end at the cue indicated in the full score.



♪=81

3a ca.43.5" to cue 3h

38
vc
mst msp 4:5 ff
nat 3:2 mf fff mf
pst III IV etc. sim. mf fff

44
vc
nat f
mst 3:2 ff
msp mf
4:3 mst f
nat sul IV! 3 2 1 2 3 4 3 2 1 3:2 4:3 mf ff
msp psp 4:5 6:5 mf ff mf

50
vc
nat 6:4 ff mp ff
mst mp ff]
msp mp ff
nat 4:5 ff mp

58
vc
msp 6:4 f mp
msp nat 3:2 mf f mp mf
nat 6:4 mp mf
msp 6:5

66
vc
pst 4:3 mf mp
nat mf
msp sul III mp

3h

72
vc
pizz nat (secco)] mp
arco pst
psp

II

hand



II
(hand)

♪=54

10/8

vn — arco psp sempre — ff

cb — arco nat sempre — ff

5/32

2

bar sax — fff sempre

slapstick — fff sempre

ratchet — fff sempre

harp — E♮F♮G♮A♮ B♮C♮D♮ — l.v. sempre — fff sempre — G♯ — D♯ — G♭ D♮ — E♭

pf — fff sempre — Ped. sempre

vc — arco nat — fff sempre

cb — arco nat — fff sempre

5/32

♪=90 (♪. = ♪♪)

8

bar sax

slapstick

ratchet

harp

pf

vc

cb

(fff)

A♭ A♮ G♮ E♮ F♯ D♯

14

28

F♮ G♭ E♭ D♮ F♭

(Ped.)

20

flh
harmon
(stem
removed)

slapstick

ratchet

vn

cb

♪=54

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

3:2

pp sempre

arco psp sempre

arco nat sempre

23

5/8 6/8 5/32

(*pp*)

♪=81

5/32

25

bar sax

mf sempre

slapstick

thunder sheet

mf sempre

harp

E♮F♮G♭A♮ D♮

mf sempre

G♮ G♭

pf

mf sempre

Ped. sempre

vc

arco nat

mf sempre

cb

arco nat

mf sempre

31

bar sax

(*mf*)

slapstick

thunder sheet

harp

(*mf*)

A♭ D♯

pf

(*mf*)

vc

(*mf*)

cb

(*mf*)

37

bar sax

(*mf*)

slapstick
thunder sheet

mf sempre

harp

(*mf*)

Eb
Db

Ab

G#

Gb

pf

(*mf*)

(Ped.)

vc

(*mf*)

cb

(*mf*)

3/8

♪=54

43

9/16

6/8

3/8

flh
harmon (stem removed)

f sempre

slapstick
thunder sheet

f

arco psp sempre

vn

f sempre

arco msp sempre

vc

f sempre

arco nat sempre

cb

f sempre

46

flh
harmon
(stem
removed)

(psp)

vn

(msp)

vc

(nat)

cb

3/8 9/16 3/8 5/32

(f)

3:2

51

♪=72

5/32

bar
sax

muted
cymbal
thunder
sheet

harp

pf

vc

cb

6:5 7:5 4:5

p sempre

Ped. sempre

nat

(nat)

57

bar sax

muted cymbal

thunder sheet

harp

pf

vc

cb

63

bar sax

muted cymbal

thunder sheet

harp

pf

vc

cb

(Ped.)

69

♪=54

up — *mp* sempre

flh — harmon (stem extended) — *mp* sempre

muted cymbal / thunder sheet — *mp* sempre

vn — psp sempre — *mp* sempre

vc — msp sempre — *mp* sempre

cb — arco nat sempre — *mp* sempre

72

up — (*mp*)

flh — harmon (stem extended) — (*mp*)

muted cymbal / thunder sheet

vn — (psp) — (*mp*)

vc — (msp) — (*mp*)

cb — (nat) — (*mp*)

75

up
flh
harmon
(stem
extended)
muted
cymbal
thunder
sheet
vn
vc
cb

4/8

5/32

(mp)

(psp)

(msp)

(nat)

5:4 3:2 5:4

mp

(mp)

(mp)

(mp)

(mp)

5:4

5:4

3:2

5:4

♪=63

78

bar
sax
(edge)
muted cymbal
(centre)
harp
pf
vc
cb

5/32

7:5 4:5 9:10

ppp sempre

ppp sempre

E♮F♯G♮A♮
B♭D♮

6:5 4:5 6:5 4:5

E♯

E♮F♮A♮

ppp sempre

6:5 4:5 4:5

9:10 7:5 4:5

ppp sempre

Ped. sempre

clb nat sempre

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

ppp sempre

clb nat sempre

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

ppp sempre

84

bar sax

(edge) muted cymbal (centre)

harp

pf

vc

cb

(ppp)

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

E♯F♯ A♭

90

5/8

(Ped.)


♪=54
96
bar sax
up
flh
harmon (stem removed)
steel drum
perc
gongs
vn
vc
cb
fff sempre
arco psp sempre
arco msp sempre
arco nat sempre
3:2
6:5
7:5
4:5
5:4

100

bar sax

up

flh

harmon (stem removed)

steel drum

perc

gongs

vn

(psp)

con sord

vc

(msp)

con sord

cb

(nat)

104

bar sax

up

flh

harmon (stem removed)

steel drum

perc

gongs

cb

(nat)

III

venus



♪=81

RH LH

10/8 17/16

(steel drum always struck with |)

steel drum / perc / gongs

harp

vn (con sord)

vc (con sord)

cb

arco nat

arco psp

("gliss.")

(xyl. except for A♮)

table

nat

msp

psp

(nat)

p dim...

(fingers)

(...dim...)

(gett.)

pizz

mst

tab

(xyl. except for E♮)

2

17/16 9/8

3

perc

harp

vn
(con sord)

vc
(con sord)

cb

3:2 7:8 4:3 3:2

mp pp mp pp ppp p pp mp ppp

4:3 6:4 4:3

table nat B♮ mp p ppp G♮ h2 F♯ p E♯ pp C♯ mp

mp pp

psp msp psp nat 10:7 (nat)

(...dim...) ...ppp mp dim...

msp psp nat 10:7 msp

(...dim...) ...ppp mp dim...

11:9 4:5

msp nat psp nat msp nat psp

I 7 I 5 II 9 IV III 7 II 5 III 10 II 8 IV 11

p mp pp ppp p pp mp mp

4

6:5 5:4 10:7

pp mp ppp p pp mp

13:12 4:5

nat C♭ table (fingers)

ppp mp ppp pp mp p

psp nat

vn
(con sord)

(...dim...)

nat psp

vc
(con sord)

(...dim...)

6:7 6:5

msp III 10 II 8 msp IV 11 nat psp II 10

p mp pp mf

10/8

5

perc

harp

vn (con sord)

vc (con sord)

cb

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

ppp pp mp p mf pp ppp mp

4:3 6:5 11:12 7:5 3:2

table (non arp.) nat tr table (xyl. except for G♯) G♭ h2 F♮ G♭ h2 nat pp E♮ p

mf p mp pp ppp mf mp

msp→psp pizz secco 9:7 7:9 7:5

(...dim...)

msp (sul I) nat (...dim...)

3:2 15:14 6:5 7:5

IV 10 msp nat II 10 psp (III) (vibr.) II 6 II I III 5 4 7 msp nat II 8/11 III 11/7 II 8/11/5 (keeping same distance between LH fingers) psp I 5

p ppp mp mf pp p mp mf p

11/8

5:4 12:13 3:2 3:2 3:2 4:3

mf p ppp p mf pp ppp mp p

10:9 7:5 9:7

nat G♭ D♯ table B♭ nat D♯ pp mp G♯ xyl. p

ppp mf

8:6 arco psp mst 5:6 msp 7:6

(...dim...) mf dim... ppp

(nat) msp nat 6:5 msp nat msp nat 3:2 mst 5:6 msp 7:8

(...dim...) ppp mf dim...

12:10 III 5:6 I 6 msp pizz II 5 msp arco pst II 10 psp III 7/11 II 7 msp 8 9 10 3:2 I 4 pizz psp

pp mf ppp mp pp p ppp mp pp

11/8 — 21/16

7

perc

pp mp ppp p pp ppp mp pp p

harp

nat 3:2 6:4 4:3 3:2 11:12 4:5

ppp mp pp mp ppp mp pp p

7:8 3:2 3:2 3:2 table 12:8 table (fingers) nat

nat h2 Ab

vn (con sord)

(msp) (...dim...) nat psp msp nat 3:2

vc (con sord)

(msp) (...dim...) 6:4 6:7 nat 6:5 nat psp

arco msp cb

I II 4/7 7 4:3 nat msp II 10 6 7 I 5 7 6 9:7 5:4 I II I 7 6 nat I 5 7:6 (gett.) msp II 9 nat 5

p mp ppp mp p pp mp pp p ppp

21/16 — 6/8

8

perc

ppp pp 6:4 11:8 tr (rattle mallet between gongs) p pp

harp

nat 4:3 F♯ (gliss.) 8:9 table xyl. pp F♮ D♮ ppp table (gliss.) E♭ p A♮ nat xyl.

ppp p pp

vn (con sord)

(nat) 3:2 (nat) (...dim...)

vc (con sord)

msp psp clt (irregular tremolo) msp (sul I) (...dim...)

cb

II 7/10 nat I 4 5:6 msp II 5 7 psp msp II 7/5 8:7 5:6 III II III 6:7 nat

p pp p ppp pp

9

14:12

RH
LH

perc

ppp

pp

harp

7:8

nat

table (gliss.)

Fb

ppp

pp

msp

vn
(con sord)

(...dim...)

4:3

ppp

mst

vc
(con sord)

(...dim...)

nat

ppp

III
11

II
8

III
11

II
9

9:7

II
8

5

(gett.)

psp

cb

pp

ppp

pp

ppp

(steel drum always struck with |, gongs with ⊙)

10

4:3

12:10

10:7

7:5

perc

pp

10:12

4:3

4:5

harp

Gb

Db

Eb

pp

II
9

III
10

msp

II
7

II
10

III
11

(msp)

III
6

9:7

3:2

6:5

cb

pp

11
8

11

perc

harp

cb

9:10

pp p

8:6

pp p

4:5

pp p pp

5:6

3:2

5:4

table

nat

D♯

tr

F♮

(table)

G♮

B♭

p

xyl

pp p

E♭

pp p sub

G♯

pp

III
9
psp

II
9

III
10
psp

IV
10

8:9

15:10

(msp)

pp p

3:2

pp p pp

pp p

19
16

15
16

12

perc

harp

cb

3:2

8:7

p pp

13:11

mp pp

4:5

mp pp mp

table

8:9

3:2

p pp

E♮

9:6

mp pp

A♭

8:7

mp pp

12:10

msp

nat

p pp

(msp)

11:12

pp mp

10:7

pp mp

13

15/16

perc

harp

cb

4:3 6:4

p

mp

7:8 4:3

table (non arp.)

nat

tr 4:5

E♮

D♯

xyl. except for F♮

B♮/♭

C♮/♭

p mp pp

psp msp psp

6:5 3:2

(msp)

I IV

8

10 7:5

I II IV

5 7 10 6:5

pp mp pp mp pp mp

9/8

14

(always hand-damped)

12:10 7:6 6:4

mp pp p mf mp

(tr) nat 11:10 table 9:10

xyl

D♯ C♯

p mp p mf

II

7

(psp)

10 9 8 7 9:7 7:8

pst III

7 8 9 10 11 9:7 9:8

msp II

5 6 7 8 9 10 11 9:7 6:4

nat I

p pp mf mp

12/8

15

4:3 3:2 4:3 14:11 7:6

mf p mp p

nat 9:8 9:11 table 4:3

B♭ C♮ D♮ A♮ A♭ (G♭) D♭

p mf p mp p

msp

I

7

nat IV

12:11 3:2

III 7 5:4

msp II 10 5 IV

p mf

16

perc

harp

cb

10/8

9/16

3:2

11:9

mf p mp

table

nat (fingers)

C♯ F♯

p f

13:15

E♭

mf

h2

table

7:5

h2 h2

mp

psp III 10

nat

7:6 6:5

mp

psp III II 6 7

4:3

mf mp

I 4 II 10

10:9

mf mp

3:2

mf mp

9/16

15/16

17

perc

harp

cb

16/16

f mp

4:3

mp mp

mp

(table)

7:6

h2 h2 h2

A♮

f

psp pst

II 10

I 4

3:2

III 6 7 8

f mp

21/16

18

perc

harp

cb

15/16

5:4 3:2

f mp

f

nat

9:8

(E♭) E♭ E♭

mf mp

table

9:7

F♭ G♭A♭ F♮

mf

nat

mp f

msp III 8-11

4:5 4:3

mp mf mp f

psp

II 9

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

f f mf

19

21/16

perc

harp

cb

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

mp mf f ff

A♮ B♭ xyl A♯ h2 table nat psp msp

20

9/8

13:14 8:7 9:6 7:6 6:5 7:5

19/16

21

19/16

8:7 5:6 4:3 13:12 7:8 5:4 3:2

F♮ E♯ A♭ E♭ F♭ A♭ h4 sim... Eb-♮

22

perc

harp

cb

21/16

9/8

9:8

RH to

LH to

3:2

fff mp ff f

4:3 6:5 4:3

6:5

4:3

7:6

Eb Fb Ab Bb G#

mf fff mf ff mp f

xyl

II III

8 4 11 7 sim...

pst msp

11:8 4:5 5:4 6:5 4:3 7

fff mp ff mp f mp

I

23

9/8 7/8

5:4 5:6 3:2 9:6

(rattling one then two mallets between gongs)

tr

f mp fff mf mp mf mp f

nat lv sempre

11:8 9:10

mf

h2 h4 h2 h4

IV III II II I II

10 7 II 9 10 II 11

3:2 17:14 6:4

psp pst msp nat

I II 5 7

fff ff f mp mf fff

7/8 15/16

24

8 16

4:3 11:10

fff mp

5:4 4:5

table

Eb Gb Bb

h4 h2

ff mp

pst msp

II I II III

10 6 5 8 7 6 9

3:2 7:8

fff mp f mf

25

15/16

perc

4:5

3:2

4:5

11/16

f

harp

3:2

5:6

mp mf

A♯ D♯

11:8

mp f

C♮D♮

mp

psp

cb

msp

II 9

5:4

ff

I 8 | II 7 III 5 | IV 7 | III 6 II 5 | I 4 | II 6 III 7

nat

11:8

p f p

II 9 | I 7 | II 4 | III 9

p mf

26

11/16

perc

5:4

ff

7:8

mp

mf

harp

3:2

table

ff mf

sim...

G♮ G♯ A♯ C♯ F♯

cb

msp

II 10

4:3

(mf

psp

II III 8 11

4:3

p

msp

I 6

f

nat

II 8 | 5 III 11

3:2

p

27

15/16

perc

7:6

p

3:2

f mp

harp

nat

p

4:3

mp

C♯ B♮

9:8

tr

F♮/♯ G♯

p f

cb

nat

II 8 | III 10 | II 5 | 7 | IV 10

13:10

f p

28

15/16

21/16

perc

harp

cb

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

mp p mf p

nat

h2 h2 F♯ h2 h2 h2 h2 B♯ E♭F♭

pst msp

29

21/16

7/8

6:5 3:2 3:2 12:14 3:2 8:6 3:2 9:8 5:6 8:9 16:12

mp f p mf p mf p mp

C♯

xyl. beginning with very little pressure from muting fingers, increasing over the three groups...

fully muted

mst

30

7/8

17/16

7:6 9:10

perc (gongs)

nat (damp each sound as the following one is played)

10:12 etc. sim.

A♯ B♮ A♮ A♯ B♯ E♮ B♮

mf pp

III 10 6 I 5 3:2 5:4 8:6

nat

mf mp mp p p pp

31

perc

harp

cb

(RH rattles between E and F,
LH between E and D♯)

nat
(fingers)

table

nat

E♮/♭
D♮/♯

msp

psp

(nat)

psp
gettato

32

(quasi
gliss.)

h2

h4

(nat)

nat

33

perc

harp

cb

23/16

(main notes)

5:6 8:9 10:8

p pp ppp

sempre (gracenotes)

pp

4:5 6:4 11:8

pp p ppp pp

G♭ B♮

nat msp nat

(sim) psp

5:4 4:5

II 10 I 11 III 11

II 8 III 9 II 6 IV 7

II 6 I 5 II 7 I 4 3:2 I 7 II III IV

II 10 4:5

p pp pp p pp ppp

34

perc

harp

cb

21/16

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

pp ppp pp ppp pp ppp

table nat (non arp.)

3:2 4:3 17:15

G♯ C♮ D♭ A♮ B♭

ppp pp ppp pp

(F♮) (G♯) (A♮) (C♮) (D♭) (E♮)

III 9 8 IV 8 10 9 11 13 III 11 10

16:13

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

pst msp psp

pp ppp pp pp ppp

35

perc

harp

cb

21/16

14:12 7:6 8:9

ppp sempre

10:12 13:9

table table

(C♭)-♮ (B♭)-♮ (A♯)-♮ (D♮)-♭ (C♮)-♭ (B♮)-♭ D♮ (E♭)-♮ (D♮)-♯

A♮ B♭ C♭

ppp sempre

nat msp nat msp nat

(nat) 5:4 18:16

ppp sempre

12/8

36

perc

harp

cb

12/8

7:6

7:8

8:6

(*ppp* sempre)

table

5:6

nat

4:3

7:9

5:4

3:2

E♮

F♮

D♮

B♭

F♯

h2

msp

nat

5:6

15:10

pst

37

RH (steel drums)

LH (gongs)

9/8

19/16

mp

(nat)

4:3

4:5

table

6:4

10:11

E♯

A♮

D♭

pp

mf

f

ppp

psp

III

II

9

7:8

38

9/8

4:3

8:7

3:2

p

h2

sim...

msp sub.

(III)

(nat)

10

6

II

IV

III

11

8

4:3

III

7

8

9

III

IV

8

11

E♮

B♭

39

perc

harp

cb

9/8 21/16

7:5 5:6 9:8

(p)

6:5 3:2 15:13 4:5 3:2

2h 2h 2h 2h 2h

accents mp, otherwise pp

III IV
8 10 psp

mp

msp II III
7 9

mp

40

21/16 8/8

perc

3:2

mp

mp pp

8:6

harp

14:11 4:3 4:3 sim... 3:2 3:2

G♯ D♯ C♭ mp

(p) ppp p

cb

pst ----- nat

III IV

mp ppp

18:14 4:3 8:6

41

8/8 23/16

perc

5:4 3:2 10:8 3:2

(pp)

harp

13:16 table

8:6 nat

mp ppp D♭ p D♮ pp

xyl

cb

II III
7 7 psp

mp

I /II/III
5 msp

etc. sim...

mp pp

42

perc

harp

cb

23/16

19/16

6:5

4:5

pp

ppp

6:5

4:5

4:3

D♯

D♮

4:5

E♯

10:7

6:5

7:6

3:2

G♮

pp

p

ppp

p

ppp

xyl

p

7:8

psp

p

ppp

msp

mf

II 8

III 10

III 9

psp

pp

43

19/16

3:2

9:7

12/8

p

table

nat (fingers)

mf

G♯

C♮

E♭F♭G♮

C♯

mf

G♯

II 7

(psp)

3:2

nat

4:5

pst

nat

4:3

msp

I II 7

ppp

p

44

8

16

mf

mf

ppp

19:16

3:2

pp

3:2

III 5

II 9

(msp)

I II III IV 4 5 7 10

12:8

IV III IV III I 10 8 11 9 7

nat

6:5

sim...

3:2

ppp

ppp

pp

ppp

45

21/16

perc

harp

cb

7:5

mf pp ppp

mf

non dim.

p

9/8

3:2

4:3

5:6

F♯ ♮ ♭

C♭

mf

ppp pp

table

7:8

C♯

ppp

table

11:8

pp

nat

psp

II

III

7:6

(ppp)

mf

pp

46

9/8

perc

f

3:2

ppp

10:8

8/8

table

6:7

harp

C♮

f

C♯

pp

xyl

E♮

D♯

G♮

16:14

(psp)

II

III

cb

(pp)

47

perc

harp

cb

8/8

7:6

6:4

p

6:5

6:5

4:3

F♮A♭

D♮

G♭

C♮

C♭

B♮C♯D♯

ppp

p

I II III II I II III

4:3

pst

p

f

12/8

48

5:4

10:9

13:11

4:5

4:5

3:2

13/16

p

ppp

nat

f

F♯G♮

f

mf

C♮

f

B♭

f

pizz

nat

arco msp

III II II

IV III

5:4

11:8

12:8

f

ppp

mp

13/16

49

8:7

5:6

19/16

7:6

mp

ff

5:6

nat

p

msp

ff

50

perc

harp

cb

19/16

12/8

7:8

mp

F♮G♯A♮
B♭

ff

p

(fingers)

E♮
C♭D♮

ff

pst

ff

pp

mst

ff

12/8

23/16

51

perc

harp

cb

8

6:5

(mp)

ff

16

fff

nat

Gb

Ab

7:8

p

h2

8:7

pp

pizz
msp

ff

6:4

mf

h2

h2

A♮

9:7

ppp

h2

h2

pizz
mst (non arp.)

fff

23/16

4

52

perc

harp

cb

16

fff

8va

6:7

(E♮F♮G♭A♮D♮)

B♯C♯

8va

fff

II
III
I
IV

arco mst

5:4

G♯
D♯

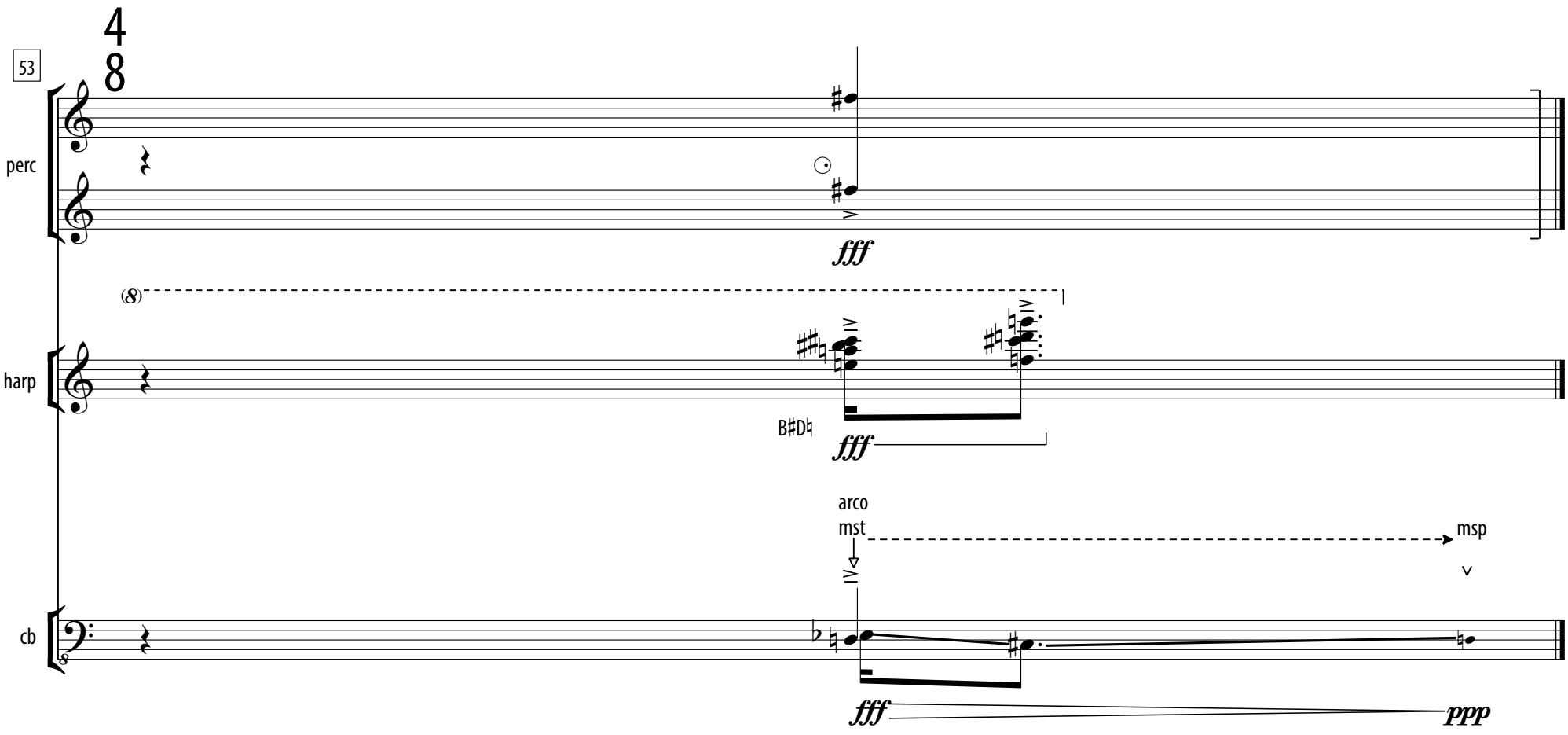
B♮

pizz
nat

3:2

arco
msp
III

fff



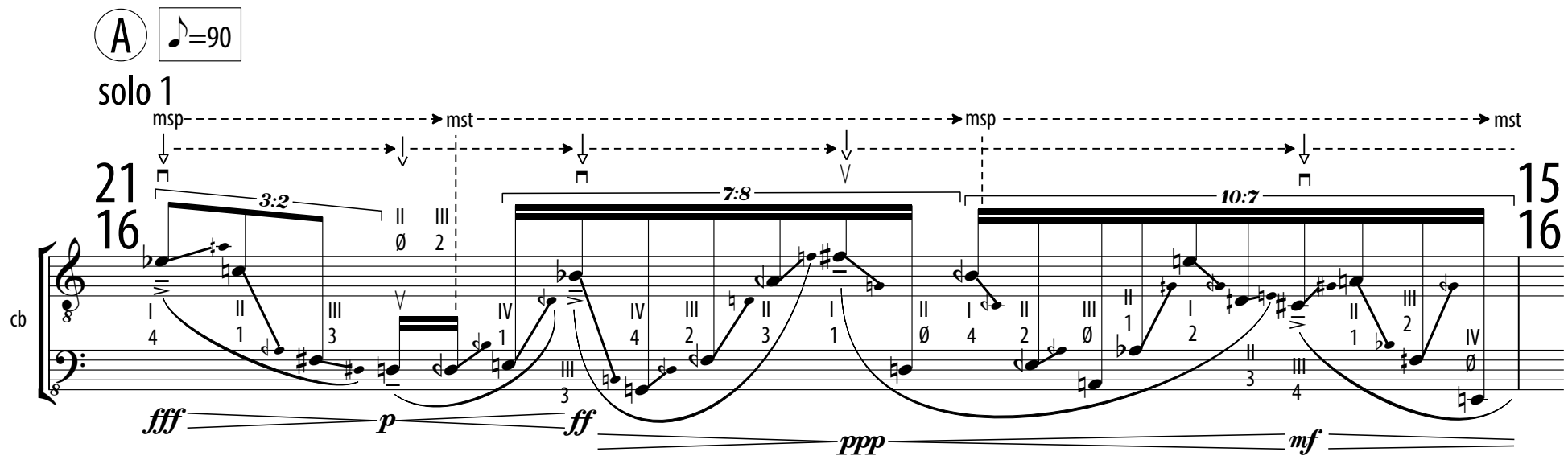
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IV

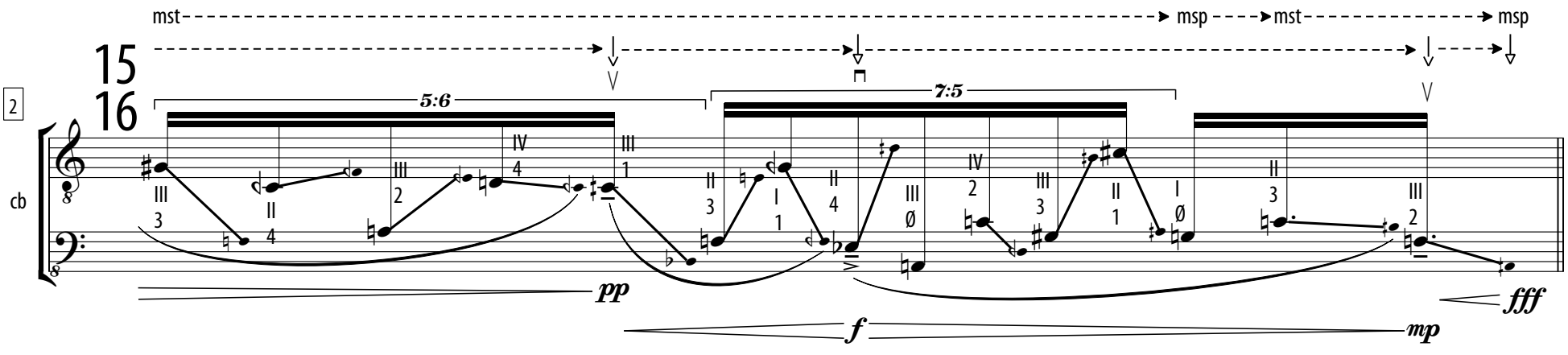
screen



IV
(screen)



contrabass: CUE A1
pipes: TACET UNTIL C
saxophone, slide trumpet (with plunger mute), percussion, piano, harp, violin, cello: START A1 SIMULTANEOUSLY WITH BEGINNING OF SOLO 1



B 5.33"

saxophone, slide trumpet, percussion, piano, harp, violin, cello: START A2 SIMULTANEOUSLY WITH END OF SOLO 1
contrabass: CUE A2, START B1 (continues until E)

C ♪=90 duo 1

1

up (chanter only)

pf

4/8 133 106 93A 43 78 101 116 3:2 6:5 70 62 4:5 107 54 106

7/16 106 6:4 7:8 4:3 4:3 89 111 61 35 43 104 145 105 68 50 81

mf fff ff mf

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

Ped. mf fff ff mf

pipes: CUE C (after 5.33" of B)
saxophone, slide trumpet (plunger), percussion, harp, violin, cello: START A3

3

up

pf

4/8 106 4:5 4:3 3:2 104 54 30 38 96 142 99 61 17 96

5:4 95 103 55 121 86 5:4 97 25 76 3:2 4:5

(mf) f fff fff

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

(mf) f fff fff

Ped. 3

5

up

pf

2/8 21 20 7:5 14 84 86 85 31 3:2 60

3/8 137 3:2 6:5 98 106 78 16 68 96

2/8 tr (R1234) 55 115 4:3 124/122 (lift chanter)

f mf fff f

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

(3) f mf fff f

Ped. 3

8

up

pf

2/8 40 104 69 129 26 96 93A

4/8 7:6 4:5 141 107

144 4:3 113 118 145 3:2 121 128 98 4:3 103 70 60 86 127

f ff mf fff

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

f ff mf fff

Ped. Ped.

D 10.67"

pipes: TACET UNTIL F
slide trumpet: TACET, TAKE FLUGELHORN (with harmon mute, stem in)
violin: CUE E
saxophone, percussion, piano, harp, violin, cello: START A4

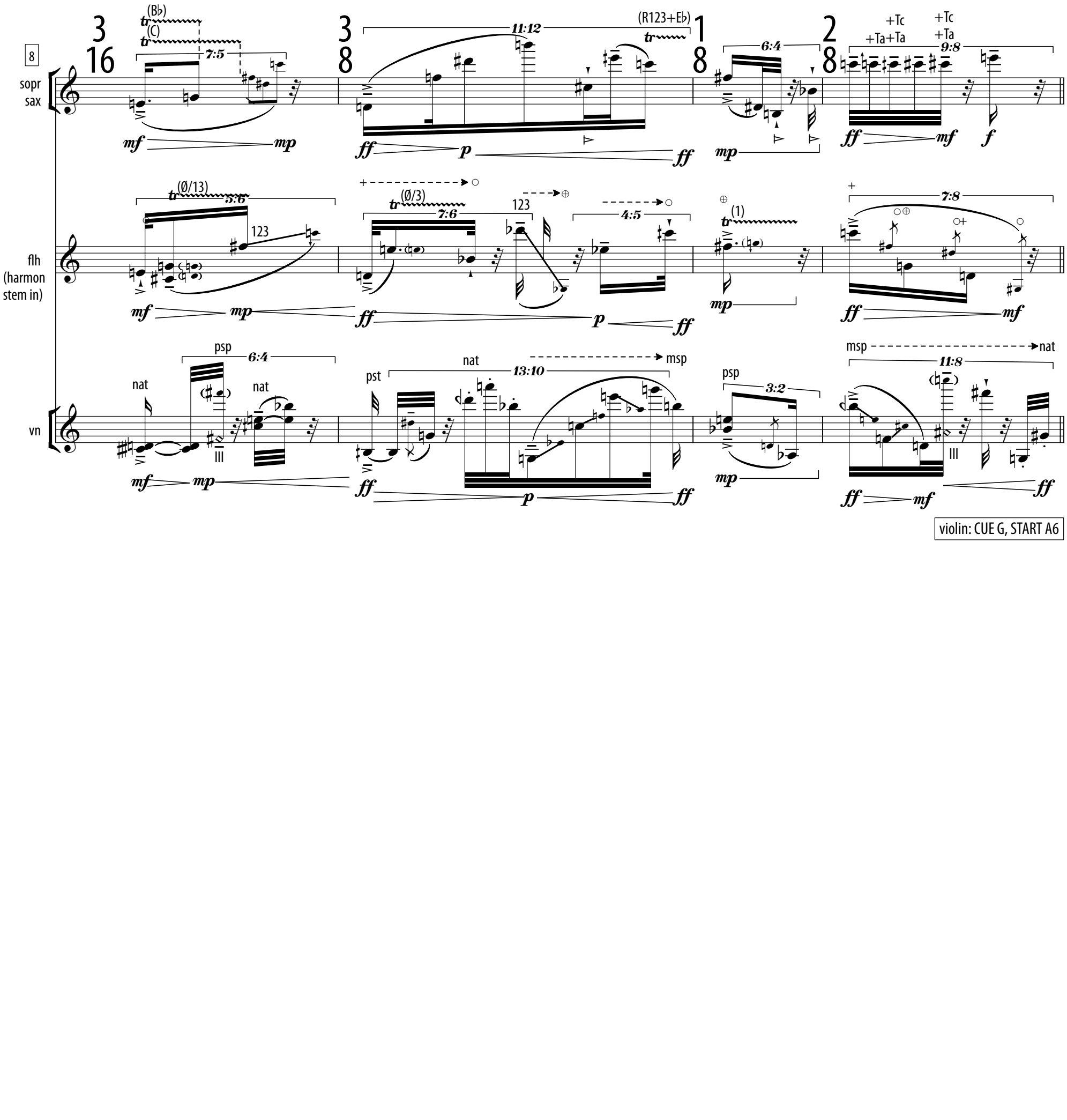
E ♪=90 trio 1

1
sopr sax
flh (harmon stem in)
vn

violin: CUE E
percussion, piano, harp, cello: START A4
contrabass: TACET UNTIL F

pipes: CUE F (duo 2: pipes/contrabass)
percussion, piano, harp, cello: START A4

4
sopr sax
flh (harmon stem in)
vn


8
sopr sax
(B♭)
(C)
3/16
7:5
mf mp
3/8
11:12
(R123+E♭)
ff p ff
1/8
6:4
mp
2/8
+Tc +Ta+Ta
+Tc +Ta
9:8
ff mf
f
flh (harmon stem in)
(Ø/13)
5:6
123
mf mp
(Ø/3)
7:6
123
4:5
ff p ff
(1)
mp
7:8
ff mf
vn
nat
psp
6:4
nat
III
mf mp
pst
nat
13:10
msp
ff p ff
psp
3:2
mp
msp
nat
11:8
III
ff mf ff
violin: CUE G, START A6

Ⓕ ♪=60

duo 2

1

up

cb

57/61 58 59 58 57 56 61 36 61 96 98 100 103 63 44 60 63 48 45 57/37 60/64

10:8 4:3 9:8 5:4

tr tr

mf sempre

mst sempre (long bows!) - emphasise timbral distinction between III and IV

III IV

10:8 6:5 9:8 etc. sim.

(molto vibr.)

pp sempre

saxophone, flugelhorn, violin: continue to end of trio 1
percussion, piano, harp, cello: continue A5

3

up

cb

(60/64) (tr) 48 44 58 56 49 72 57 72 62 51 58 25 36 57 72 58 60

3:2 7:8

(mf)

(mst) 4:3 3:2 7:8 (gettato)

(pp)

(G begins approximately here)

5

up

cb

64 60 53 45 56 49 54 56 49 72 56 38 57 49 57 17 26 61 3 61 61 92 96 104 109 124

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

(mf)

(mst) 6:4 7:6 5:4

tr

(pp)

(colla parte)

contrabass: CUE H, BEGIN SOLO 2

Ⓖ 10.67"

saxophone: TACET UNTIL H
pipes/contrabass: CONTINUE DUO 2 (see next page)
flugelhorn: TACET UNTIL H, TAKE SLIDE TRUMPET (with plunger)
percussion, harp, violin, cello: START A6

H ♪=90

solo 2

nat msp mst nat msp nat

10/8

8:7 4:3 3:2 7:8 7:8

cb

f fff pp mf p ff mp

saxophone, slide trumpet (with plunger), percussion, violin: START A7
pipes, piano, harp: TACET UNTIL I
cello: TACET UNTIL J

(nat) msp nat

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

cb

mf p f ff

pst mst msp (nat)

etc. sim...

4:5 4:3 6:7 6:5 12:8 3:2

23/16

cb

mp fff f mp ff ppp

nat msp mst nat

mst psp

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

23/16 17/16

cb

ff mp fff p ff

pipes: CUE I

(psp) msp

11:8 5:4 3:2 5:6 6:4

17/16

cb

I 1/4*
II 2/3*

* keeping the same physical distance between fingers during the glissando, rather than the same interval

pp mf pp

contrabass: CUE J

quartet 1 ♪=60

1

up

mba

harp

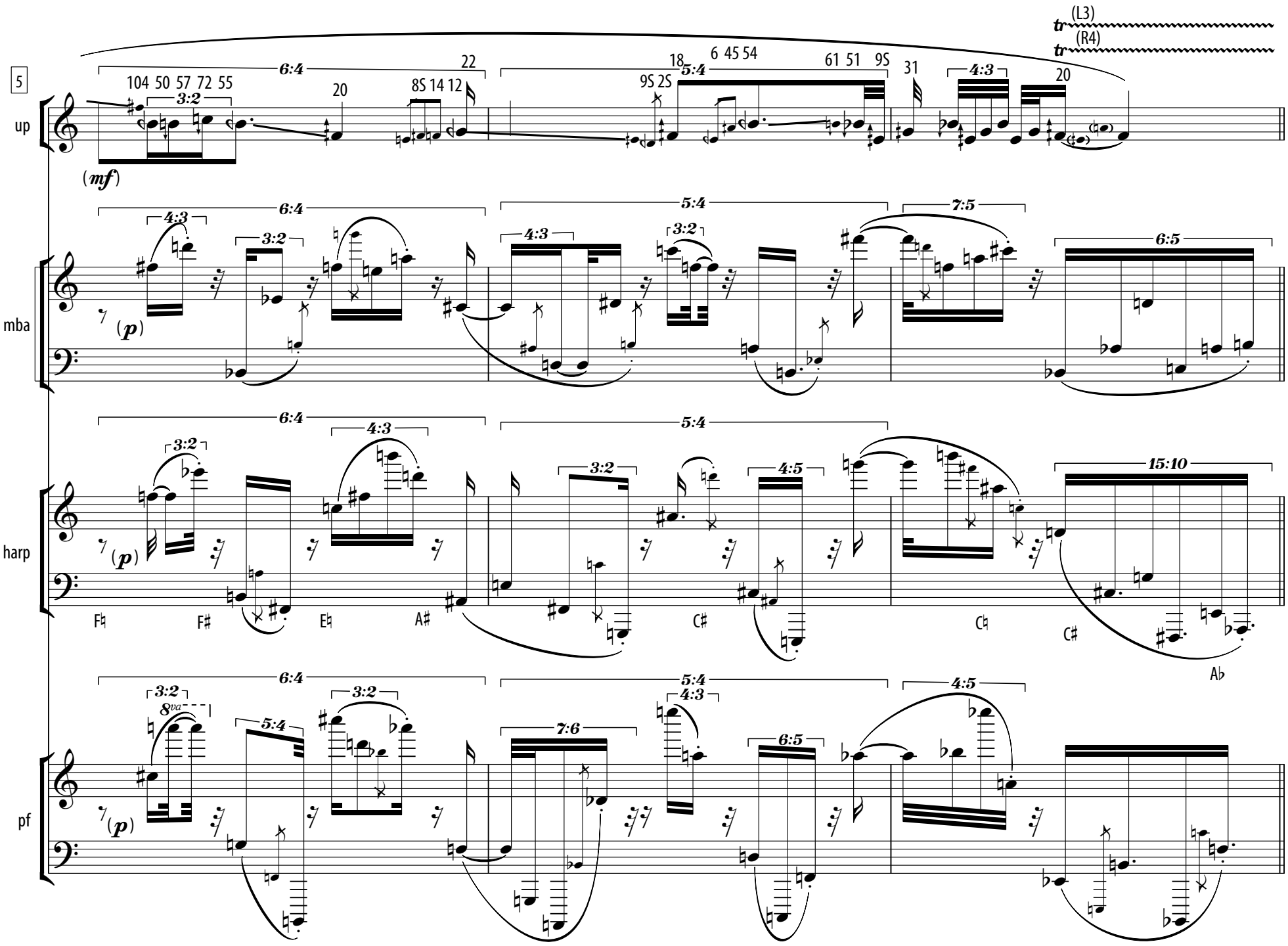
E♮F♮G♮A♭
B♭C♭D♮

pf

saxophone, slide trumpet, violin: CONTINUE A7
cello: TACET
contrabass: CONTINUE SOLO 2

(J begins approximately here)

3



J

saxophone, slide trumpet (with plunger), violin, cello: START A8
pipes, percussion, piano, harp: CONTINUE QUARTET 1
contrabass: TACET UNTIL K, CON SORD.

K ♪=90 duo 3

1
sopr sax
harp
E♭F♭G♮A♭
B♯C♯D♮

pipes: TACET UNTIL L
slide trumpet (plunger), percussion, piano: START A9
violin, cello: TACET UNTIL L, CON SORD
contrabass: START B2

4
sopr sax
harp

8
sopr sax
harp

11
sopr sax
harp

pipes: CUE L
saxophone: CUE M

L ♪=60 trio 2

1

up

104 130 104 99 81 109 96 99 96 93A 81 98 127 119 120/124 114 109 116 105 101 110 127 117/107

99/96 99 96 118 96

10:8 4:5 4:3 9:8 5:4

mf sempre

vn con sord

msp nat

sul III sempre! accents sempre sim.

mp sempre

vc con sord

nat msp nat

sul II sempre! accents sempre sim.

mp sempre

3

up

93A 96 93A 133 96 113 96 102 96 109 96/99 109 104 96 99 96 92 104 96 99 109 104 109 145 147 116

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

(mf)

vn con sord

msp nat

(mp)

vc con sord

msp nat msp

(mp)

6

up

121/124 97/98 75 60 47 42 25 42 59 76 98 92 99 100 103 110 127 143 94 115 131

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

(mf)

vn con sord

msp

(mp)

vc con sord

nat msp

(mp)

N ♪=90 quartet 2

1

gong in low D

timp

mba

harp

pf

vc

mf

3:2

p

ppp

mp

take tuning key or metal rod

(vibr.)

E♭F♯G♮A♮ B♭C♮D♮

f

nat

table

ff

pizz

Ped.

via sord.

arco mst

pst

pizz mst

arco psp

saxophone, slide trumpet (plunger): START A11
pipes: TACET UNTIL Q
violin: VIA SORD, TACET UNTIL O
contrabass: CONTINUE B2

3

pp

4:3

S

xyl

5:4

F♭

G♯A♯ B♮

G♮

h2

fff

arco nat III

msp

III/II, vibr. sul III

(follow contour of marimba)

psp

ff

1/8 5/8 9/16

6

gong in low D

timp

continuous random movement of pedal between the given limits

mba

harp

table

nat

random alternation between D, C and E

pf

vc

pizz msp

arco msp

psp

clb

nat

8

gong in low D

timp

mba

harp

(xyl. except for D♮)

take tuning key

pf

Ped.

vc

msp

unpitched sound breaking up through the *diminuendo* into a sequence of clicks

mst

clt (II)

mst - - - - - → msp

10

1/8 3/8 4/8

gong in low D

timp

mba

fff *pp* *p* *mf*

3:2

harp

table nat

ff *f* *mp* *mf*

6:5 6:7

pf

3:2 6:4 4:3

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

vc

pizz mst II ½clb nat III arco psp IV II +

fff *f* *p* *mf*

12

4/8 3/8 2/8

gong in low D

timp

S

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

3:2

mba

ff

harp

(nat) table

mf *f* *fff* *ff*

3:2

pf

pizz Fb B#

mp *f* *mp*

Ped.

vc

mst (III) molto vibr nat msp

f *ff* *mp*

3:2 9:7 4:5

14

2/8 3/16 7/16

gong in low D

timp

mba

harp

pf

vc

mp 11:8 mf ff

nat p

(fingers) table 5:4 ff

h2 mp

mf 5:4 f mf

Ped.

psp 5:4 pizz nat (non arp.) arco pst

ff f p

17

7/16

gong in low D

timp

mba

harp

pf

vc

3:2 ppp p pp

p (bow the note, gliss. with mallet) mf

4:3

nat F♮ A♮ E♮ F♯ p ppp mf

pp p ppp mp p

Ped.

clb msp mst 17:14 p ppp

arco psp 4:3 mp

cello: CUE O

O 32"

saxophone, slide trumpet (plunger), percussion, piano, harp, violin, cello: START A12
pipes: TACET
contrabass: TACET, VIA SORD

at end, contrabass: CUE P
slide trumpet: VIA SORD

P ♪=90

solo 3

1

cb

15/16 clb mst — mst → psp — 4:3 — I II / 1 3 — nat → pst — nat → mst — 9:7 — 10/8

mp — pp f p sub. — pp mp — p f

tutti apart from contrabass: TACET UNTIL Q

2

cb

10/8 psp — 10:7 — arco pst — pizz — nat → msp — 7:6 — pst — 9:8 — msp — arco psp — 3:2 — 19/16

p mp pp mf — p ff — pp p — pp mp — p mf

3

cb

19/16 nat — 5:6 — pst — pizz nat — arco psp → nat → msp — 3:2 — 5:4 — msp psp — 6:5 — 11/8

mp ff — pp mf — mp f ff mf — mf ff p

4

cb

11/8 pst — (M) — 4:3 — 7:6 — nat psp — 8:6 — mst — msp — 3:2 — nat — mst → msp — 8:7

fff — ppp mp f ff mf — fff ppp

contrabass: CUE Q

Q ♪=60 tutti

1

sopr sax

(embouchure-glissandi)

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

mf sempre

up

73 65 94 98 85 87 56 49 73 62 95 110 94 03 92 104 60 22 94 92 71 68 88 75 95 108

7:8 6:4 3:2

mf sempre

sl tpt

(senza sord.)

VII 6 I 9 VII 6 IV 6 I½ 4 VI½ 9 VI 6 III II½ 4 VII 9 VI 8 I½ 4 VIII 6 II½ 6 VI½ 8 I½ 4 V 6 I I½ 4 V½ 7 VI 8 II 4 VII 8 II½ 4

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

mf sempre

mba

x4

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

mf sempre

harp

nat

7:8 6:4 3:2

mf sempre

E♮F♮G♭A♯ B♮C♮D♭

D♯

pf

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

(sempre sim. to end of bar 2)

mf sempre

quasi senza Ped.

piano: START A13

vn

arco nat

7:8 6:4 3:2

mf sempre

vc

arco nat

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

mf sempre

cb

arco msp

7:8 IV I II III IV II III

mf sempre

contrabass: CONDUCT the coordinated instruments up to bar 7
TACET UNTIL T

3

sopr sax

up

sl tpt

mba

harp

vn

vc

percussion: START A13

violin: START A13

5

saxophone: START A13

pipes: CUE R
TACET UNTIL U

slide trumpet: START A13

harp: START A13

cello: START A13

R 9.33"

saxophone, slide trumpet, percussion, piano, harp, violin, cello: CONTINUE A13
pipes: TACET
contrabass: TACET

at end, violin: CUE S

S ♪=90 duo 4

(allow to ring unless otherwise indicated)

1

steel drum

bow pos

vn

(msp)

(mst)

saxophone, slide trumpet, piano, harp, cello: START A14
pipes, contrabass: TACET

3

steel drum

bow pos

vn

5

steel drum

bow pos

vn

7

steel drum

bow pos

vn

violin: CUE T

T 14.67"

saxophone, piano, harp, violin, cello: START A15
slide trumpet: TACET, TAKE HARMON MUTE (STEM IN)
pipes, percussion: TACET
contrabass: START B3

at end, pipes: CUE U

U ♪=60
trio 3

1
sopr sax
up
sl tpt (harmon)

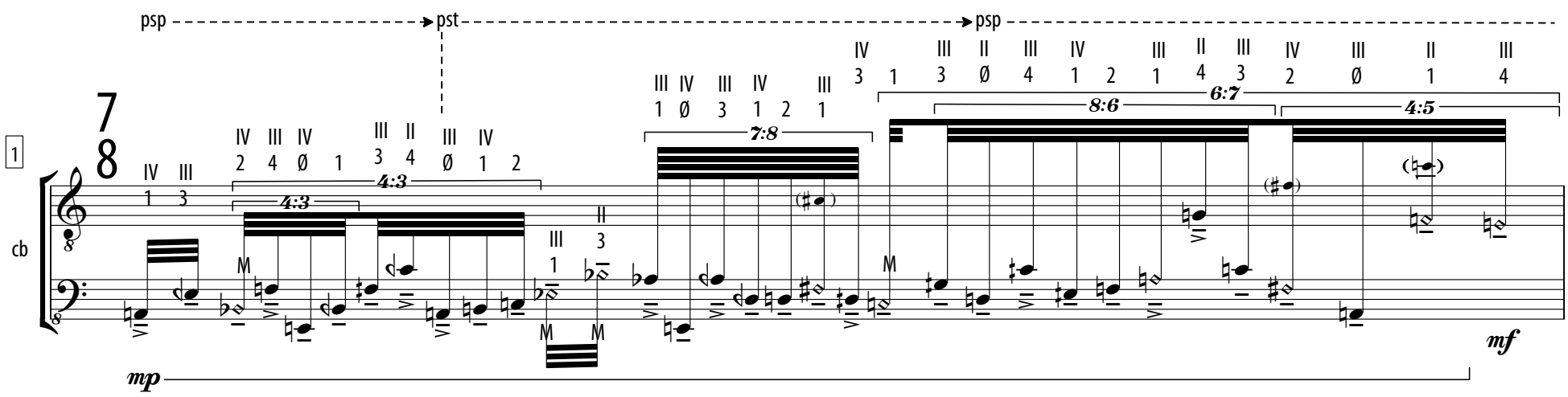
piano, harp, violin, cello: CONTINUE A15
percussion: START A15
contrabass: CONTINUE B3

3
sopr sax
up
sl tpt (harmon)

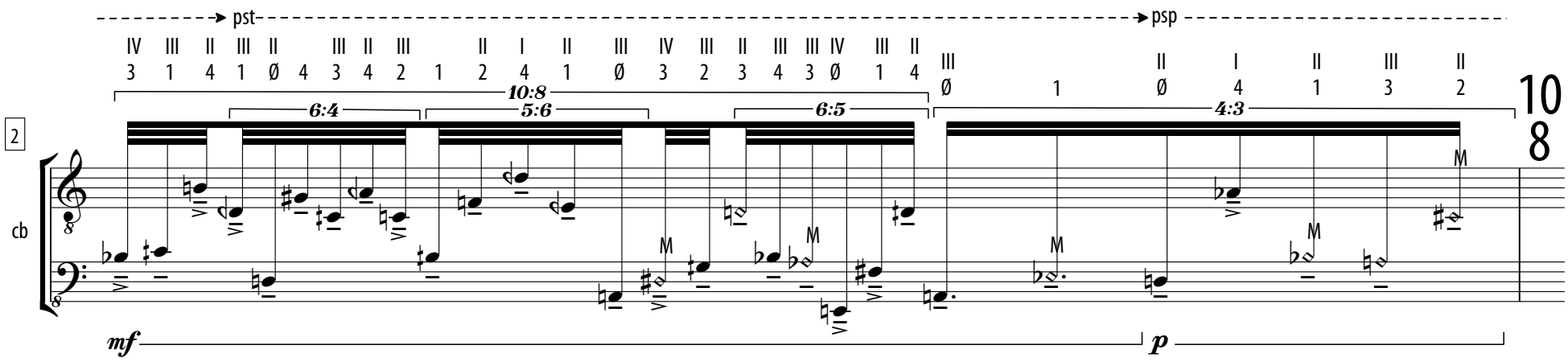
5
sopr sax
up
sl tpt (harmon)

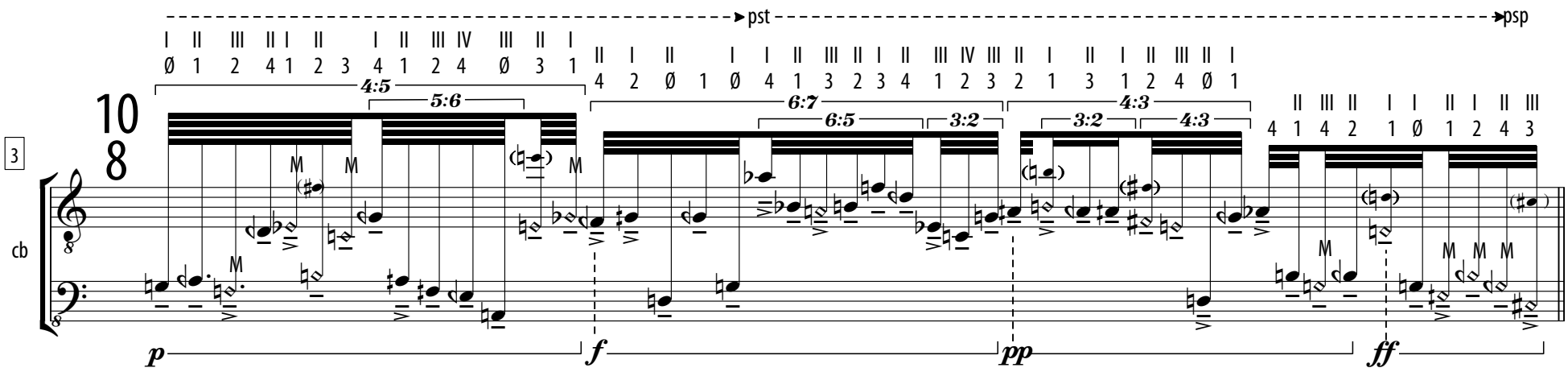
V ♪=90

solo 4



saxophone: TACET UNTIL W
pipes: TACET
slide trumpet: TACET, TAKE FLUGELHORN (with straight mute)
percussion, piano, harp, violin, cello: START A16





contrabass: CUE W

W 48"

saxophone, flugelhorn, percussion, piano, harp, violin, cello: START A17
pipes: TACET
contrabass: START B4

at end, violin: CUE X

X ♪=90

trio 4

(alternating these two RH fingerings while raising chanter)

78 69 78 69 etc. 13:10

93A 96

103 98 60 51 86 110

6:5

(reg.)

(12/123)

(gliss. with tuning slide)

(lip-bends)

psp msp mst nat

saxophone, percussion, piano, harp, violin: CONTINUE A17 to end
contrabass: CONTINUE B4 to end

(98/100)

61 96

9:8

(lower chanter)

13 134 1 123

up
flh
straight mute
vc
6
(str m)

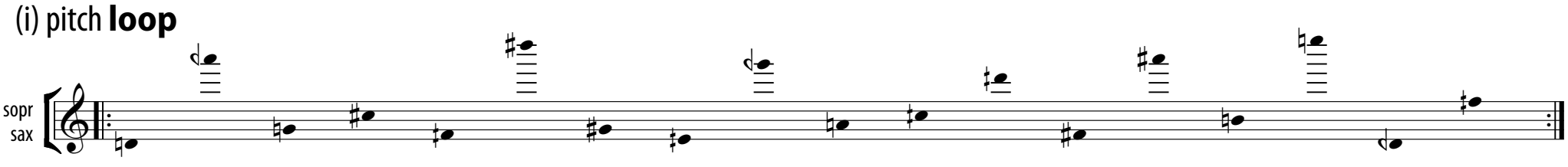
9
up
flh
(str m)
vc
(vibr.)
(1/2 valve gliss.)
psp
pst
msp
via sord.
senza sord.

soprano saxophone A1-16

The instrumental parts for A1-17 consist of (a) indications of the materials to be used in sections A1-16, (b) indications of how these are deployed through those sections, and (c) the fully notated but independently played material for A17 (from letter W to the end of *screen*).

(a) SOUND MATERIALS FOR A1-16

(i) pitch **loop**



This repeating loop is present in different ways throughout the sections in which the saxophone plays; when other types of event are specified (see (ii)-(v) below) these substitute for elements of the loop, and for different elements each time the loop is repeated, so that in most sections from A4 onwards only a (freely changing) selection from the pitches appears in each iteration of the loop. The sounds of the loop should normally (except in A14 and A15 - see (v) below) be brief, between *staccatissimo* and *pochissimo tenuto.* Varied articulations (including slaptongue) should be used, so that the sounds of the pitch loop are varied as much as possible, also using the entire dynamic range specified for each section, and the entire range of durations between attacks specified for each section, so that no two durations are equal and every instance of the same pitch is different from others in as many ways as possible.

(ii) **sub**stitution of loop elements

From A4, this direction indicates that around half of the elements in each loop should be replaced by other freely chosen sounds, of the same order of duration and within the same given dynamic range, which might be pitched or unpitched, or might involve multiphonics, trills, brief groups of gracenotes, etc.

(iii) ∞ free improvisation

From A7 the substitutions may now extend to the whole of the varying durations in the range (rather than consisting only of brief events as in (ii) above) and consist of any freely chosen material, while being clearly separated from one another and from the remaining pitch loop elements in as many parameters as possible. Some possibilities: fragments of the notated materials for saxophone in trio 1 and duo 3, with free variations in timbre, dynamic, tempo, transposition, intervallic augmentation/diminution and/or any other parameters *ad lib.*; responses to, or continuations or imitations of, an ongoing event in any of the other instruments; sounds with no connection to any of these...

(iv) **E♮** in all registers

This direction indicates substitutions of brief E♮ pitches (with variations in timbre and articulation as for the original pitch loop sounds, and also variations in intonation up to ¼ tone either side) in any register. At A11 these will be the *only* sounds played (the only time in A1-16 that the loop pitches disappear altogether).

(v) **spr**ead sounds through the indicated range of durations

Here the sounds of the pitch loop (as well as the improvisational sounds) are "spread out" in time to fill the duration, with all the usual timbral variation and a dynamic envelope which consists either of a *crescendo dal niente* or a *diminuendo al niente* or both. In A14 around half of all sounds (both loop pitches and improvisation) should be of this nature while in A15 *all* sounds should be thus spread out.

(b) STRUCTURE OF A1-16 (the durations for A2, A4, A12, A13 and A15 should be aimed at by whoever is responsible for cueing the following section - see main score on preceding pages - while the other durations are based on the metronomic durations of the coextensive notated sections and will follow the actual durations of these; the durations of A7, A13 and A15 are different for different instruments according to where they enter or exit - see form scheme)

sopr sax

A1 (12")	A2 (5.33")	A3 (22.67")	A4 (10.67")	A5 (14.67")	A6 (16")	A7 (33.33")	A8 (21.33")
material loop ———			½ loop + ½ sub	trio 1	tacet	½ loop + ½ ∞	———
duration range 0 - 3"	0 - 4"	0 - 5"	0 - 3"			3 - 6"	2 - 5"
dynamic range ***ppp - f***	***f***	***p - f***	***ppp***			***pp - mf***	***pp***

sopr sax

A9 (17.33")	A10 (21.33")	A11 (36")	A12 (32")	A13 (13.33")	A14 (30.67")	A15 (14.67")	A16 (20")
duo 3	½ loop + ¼ ∞ + ¼ E♮	½ loop + ½ E♮	⅓ loop + ⅓ ∞ + ⅓ sub	½ loop + ½ ∞	———	———	tacet
					(½ spr)	(all spr)	
	0 - 4"	1 - 5"	0-2" - - - - → 4-6" increasingly sparse!	0 - 5"	0 - 4"	3 - 6"	
	ppp - mp	***p***	***pp - f***	***p*** ——— ***f***	***ppp - f***	***mp - f***	

soprano saxophone A17

♪=78

sopr sax

2/8 4/8 3:2 3:2 (B♭) 3:2 4:3 11/16 3:2 6:5 3:2 4:5 15/16

fff ff ff f f mf

15/16 7:5 5:6 3:2 4:3 9/8

mf mp

9/8 8:6 9:10 6:5 11/8

C♯ E♭ C (C♯) (E♭+C) (B♭) (R123) (L3) (Ta)

mp p

11/8 7:5 90 91 92 95 8 10 11 10 9 10 12 7:8 N C N C N C

p pp

ca. 18" 5/16

violin cues X

X trio 4

5/16 ♪=90 1/16 3/8 1/8 7/16 3/16 4/8 2/8 9/16

9/16 5/16 5/8 3/8 11/16 7/16 (R123+C)

ppp

slide trumpet A1-16

The instrumental parts for A1-17 consist of (a) indications of the materials to be used in sections A1-16, (b) indications of how these are deployed through those sections, and (c) the fully notated but independently played material for A17 (from letter W to the end of *screen*).

(a) SOUND MATERIALS

(i) pitch **loop**



This repeating loop is present in different ways throughout the sections in which the slide trumpet plays (with or without mutes as indicated in the main score); when other types of event are specified (see (ii)-(v) below) these substitute for elements of the loop, and for different elements each time the loop is repeated, so that in most sections from A7 onwards only a (freely changing) selection from the pitches appears in each iteration of the loop. The sounds of the loop should normally (except in A14 - see (v) below) be brief, between *staccatissimo* and *pochissimo tenuto*. Varied articulations should be used, together with different positions or movements of the plunger mute, so that the sounds of the pitch loop are varied as much as possible, also using the entire dynamic range specified for each section, and the entire range of durations between attacks specified for each section, so that no two durations are equal and every instance of the same pitch is different from others in as many ways as possible.

(ii) **sub**stitution of loop elements

In A12, this direction indicates that around half of the elements in each loop should be replaced by other freely chosen sounds, of the same order of duration and within the same given dynamic range, which might be pitched or unpitched, or might involve multiphonics, voice, glissandi, trills, brief groups of gracenotes, etc.

(iii) ∞ free improvisation

From A7 the substitutions as described in (ii) above (which occur in the other instruments from A4, while the trumpet isn't participating in this material), may now extend to the whole of the varying durations in the range (rather than consisting only of brief events as in (ii)) and consist of any freely chosen material, while being clearly separated from one another and from the remaining pitch loop elements in as many parameters as possible. Some possibilities: fragments of the notated materials for slide trumpet/flugelhorn in trios 1, 3 and 4, with free variations in timbre, dynamic, tempo, transposition, intervallic augmentation/diminution and/or any other parameters *ad lib.*; responses to, or continuations or imitations of, an ongoing event in any of the other instruments; sounds with no connection to any of these...

(iv) **E**♮ in all registers

This direction indicates substitutions of brief E♮ pitches (with variations in timbre and articulation as for the original pitch loop sounds, and also variations in intonation up to ¼ tone either side) in any register. At A11 these will be the *only* sounds played (the only time in A1-16 that the loop pitches disappear altogether).

(v) **spr**ead sounds through the indicated range of durations

Here the sounds of the pitch loop (as well as the improvisational sounds) are "spread out" in time to fill the duration, with all the usual timbral variation and a dynamic envelope which consists either of a *crescendo dal niente* or a *diminuendo al niente* or both. In A14 around half of all sounds (both loop pitches and improvisation) should be of this nature.

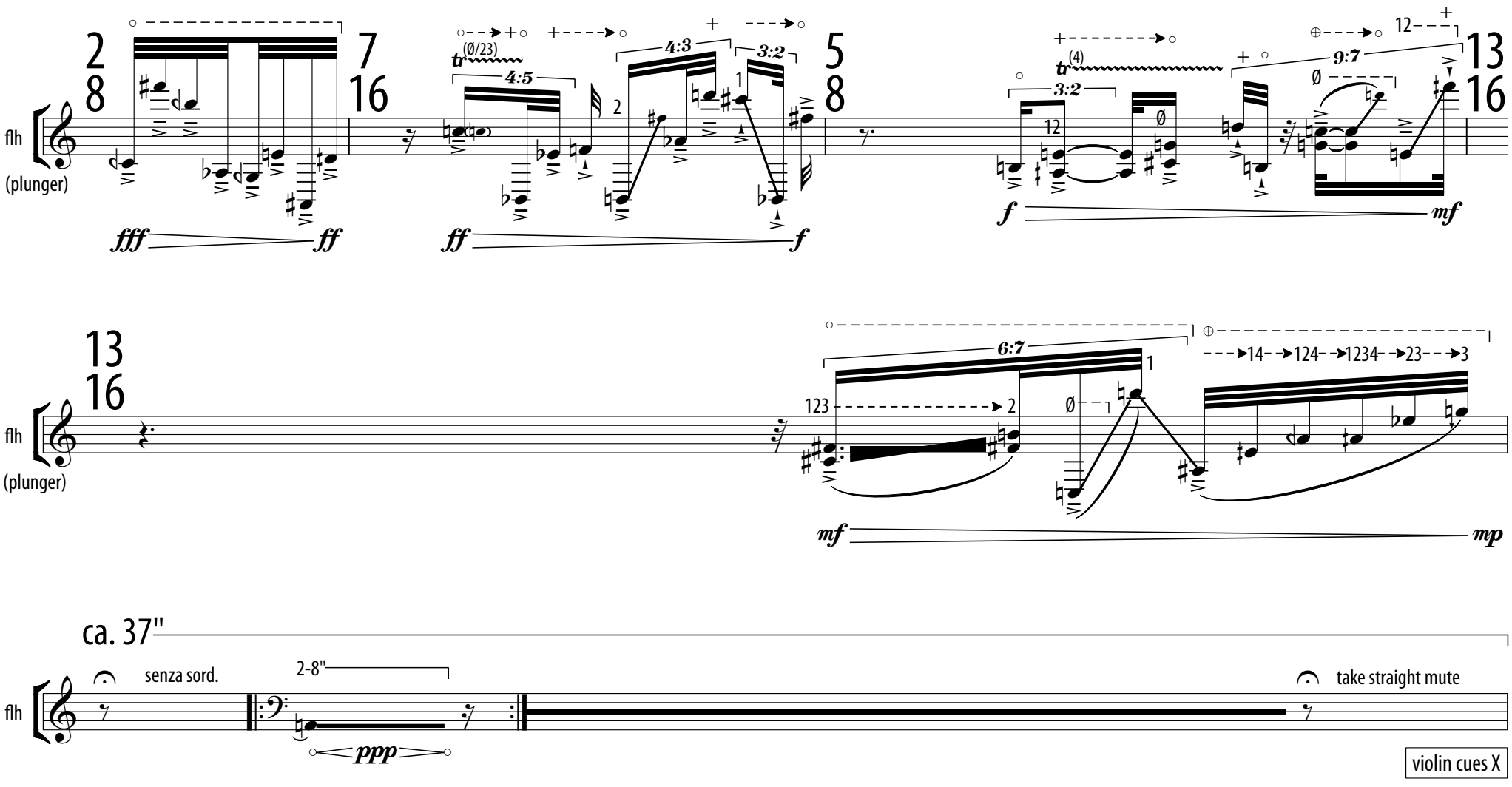
(b) STRUCTURE OF A1-16 (the durations for A2, A4, A12, A13 and A15 should be aimed at by whoever is responsible for cueing the following section - see main score on preceding pages - while the other durations are based on the metronomic durations of the coextensive notated sections and will follow the actual durations of these; the durations of A7, A13 and A15 are different for different instruments according to where they enter or exit - see form scheme)

	A1 (12")	A2 (5.33")	A3 (22.67")	A4 (10.67")	A5 (14.67")	A6 (16")	A7 (33.33")	A8 (21.33")
sl tpt	material loop ———			tacet	trio 1 ———	tacet	½ loop + ½ ∞ ———	
	duration range 0 - 3"	0 - 4"	0 - 5"				3 - 6"	2 - 5"
	dynamic range *ppp - f*	*f*	*p - f*				*pp - mf*	*pp*

	A9 (17.33")	A10 (21.33")	A11 (36")	A12 (32")	A13 (9.33")	A14 (30.67")	A15 (42.67")	A16 (20")
sl tpt	½ loop + ½ ∞	½ loop + ¼ ∞ + ¼ E♮	½ loop + ½ E♮	⅓ loop + ⅓ ∞ + ⅓ sub	½ loop + ½ ∞	(½ spr) ———	tacet ———	
	1 - 4"	0 - 4"	1 - 5"	0-2" - - - - → 4-6" increasingly sparse!	0 - 5"	0 - 4"		
	pp < *mp* > *ppp* follow dynamics of duo 3	*ppp - mp*	*p*	*pp - f*	*p* ——— *f*	*ppp - f*		

flugelhorn A17

♪=90

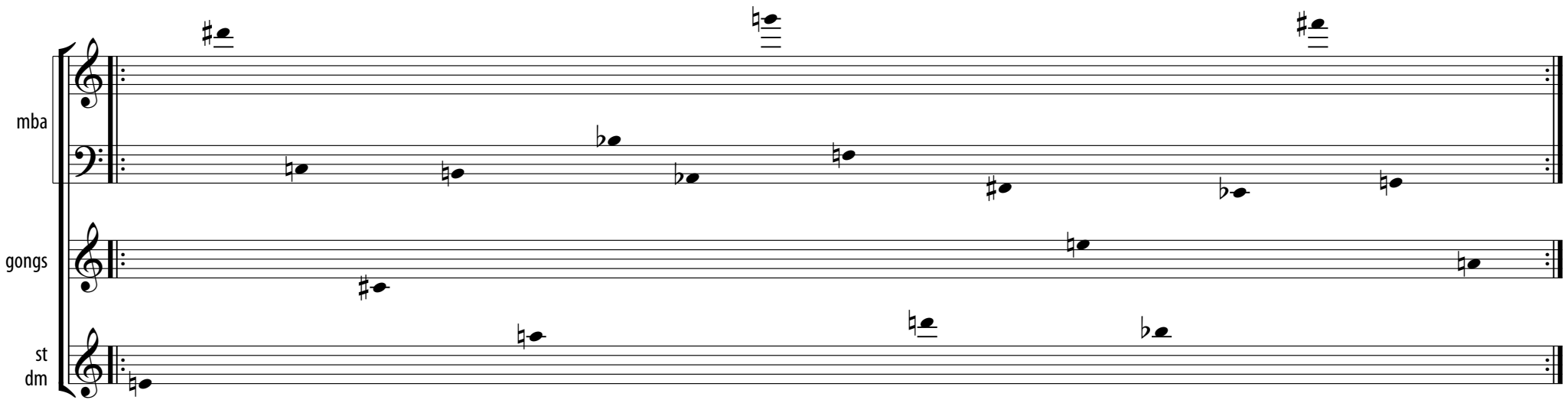


percussion A1-16

The instrumental parts for A1-17 consist of (a) indications of the materials to be used in sections A1-16, (b) indications of how these are deployed through those sections, and (c) the fully notated but independently played material for A17 (from letter W to the end of *screen*).

(a) SOUND MATERIALS FOR A1-16

(i) pitch **loop**



This repeating loop is present in different ways throughout the sections in which the percussion plays; when other types of event are specified (see (ii)-(iv) below) these substitute for elements of the loop, and for different elements each time the loop is repeated, so that in most sections from A4 onwards only a (freely changing) selection from the pitches appears in each iteration of the loop. The sounds of the loop should normally (except in A14 and A15 - see (iv) below) be brief, normally *secco* (deadsticked or damped) but occasionally left to ring for shorter or longer times. Different striking points on the gongs should be used. Four (or more!) different mallets should be used, so that the sounds of the pitch loop are varied as much as possible, also using the entire dynamic range specified for each section, and the entire range of durations between attacks specified for each section, so that no two durations are equal and every instance of the same pitch is different from others in as many ways as possible. The allocation of notes to instruments may also be varied.

(ii) **sub**stitution of loop elements

From A4, this direction indicates that around half of the elements in each loop should be replaced by other freely chosen sounds, of the same order of duration and within the same given dynamic range, which might be pitched or unpitched (perhaps involving instruments/objects apart from the marimba and steel drum), or might involve chords, trills, tremoli, brief groups of gracenotes, etc.

(iii) ∞ free improvisation

From A7 the substitutions may now extend to the whole of the varying durations in the range (rather than consisting only of brief events as in (ii) above) and consist of any freely chosen material, while being clearly separated from one another and from the remaining pitch loop elements in as many parameters as possible. Some possibilities: fragments of the notated materials for percussion in quartets 1 and 2 and duo 4, with free variations in timbre, dynamic, tempo, transposition, intervallic augmentation/diminution and/or any other parameters *ad lib.*; responses to, or continuations or imitations of, an ongoing event in any of the other instruments; sounds with no connection to any of these...

(iv) **spr**ead sounds through the indicated range of durations

Here the sounds of the pitch loop (as well as the improvisational sounds) are "spread out" in time using tremoli, trills or possibly bowed sounds to fill the duration, with all the usual timbral variation and a dynamic envelope which consists either of a *crescendo dal niente* or a *diminuendo al niente* or both. In A15 *all* sounds should be thus spread out.

(b) STRUCTURE OF A1-16 (the durations for A2, A4, A12, A13 and A15 should be aimed at by whoever is responsible for cueing the following section - see main score on preceding pages - while the other durations are based on the metronomic durations of the coextensive notated sections and will follow the actual durations of these; the durations of A7, A13 and A15 are different for different instruments according to where they enter or exit - see form scheme)

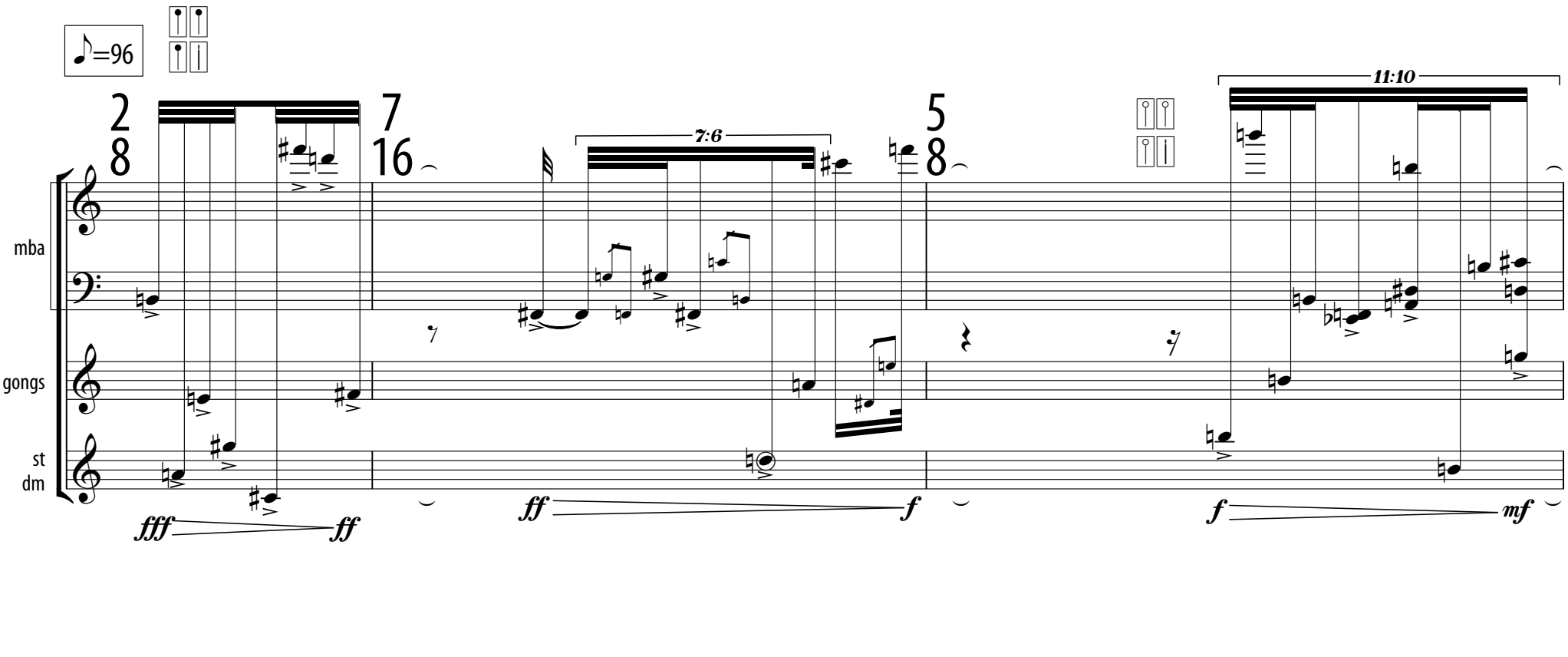
perc

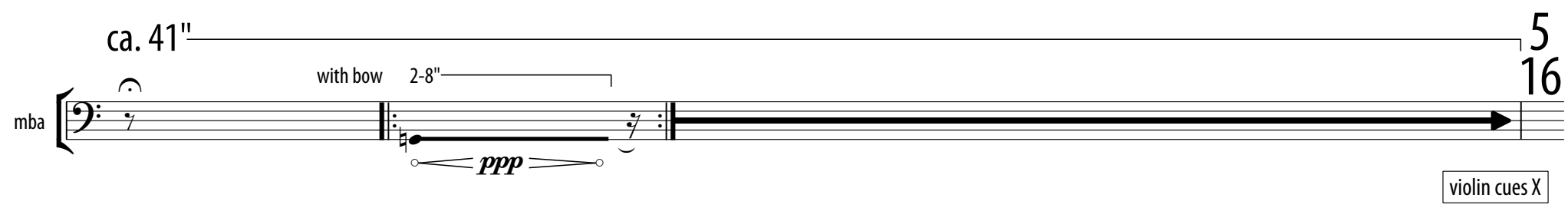
A1 (12")	A2 (5.33")	A3 (22.67")	A4 (10.67")	A5 (14.67")	A6 (16")	A7 (26.67")	A8 (21.33")
material loop			½ loop + ½ sub			½ loop + ½ ∞	quartet 1
duration range 0 - 3"	0 - 4"	0 - 5"	0 - 3"	2 - 5"	1 - 4"	3 - 6"	
dynamic range *ppp - f*	*f*	*p - f*	*ppp*	*ppp - mf*	*mp*	*pp - mf*	

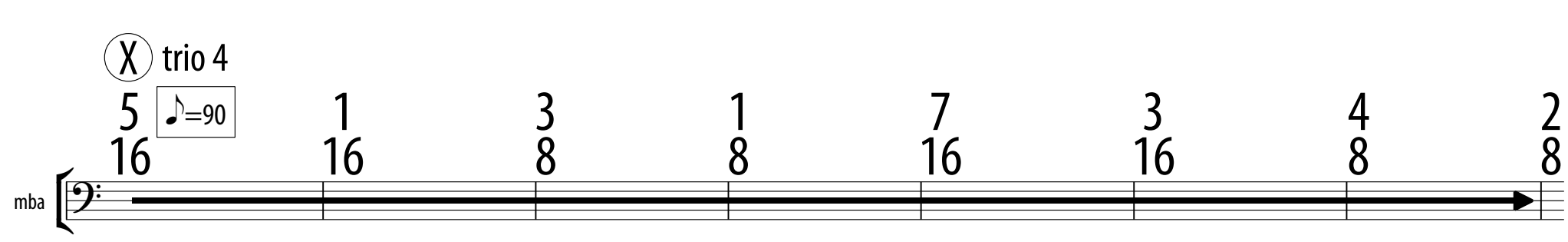
perc

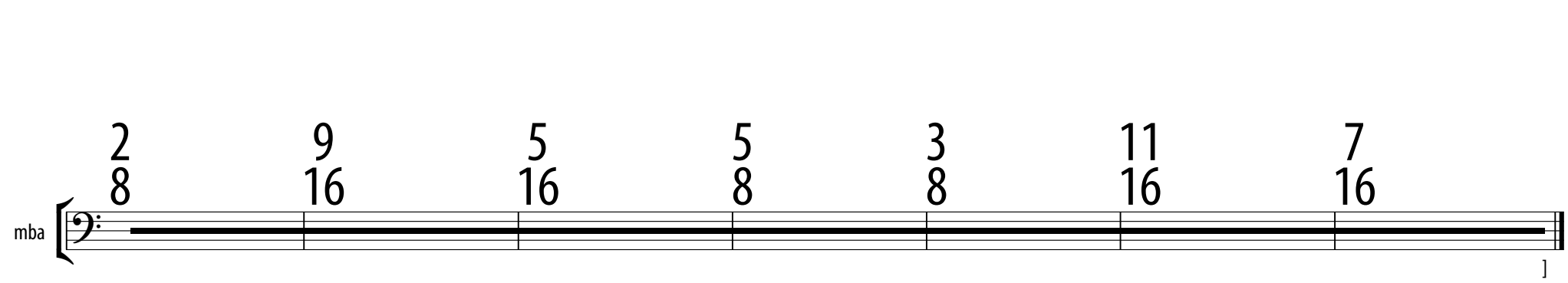
A9 (17.33")	A10 (21.33")	A11 (36")	A12 (32")	A13 (21.33")	A14 (30.67")	A15 (14.67")	A16 (20")
½ loop + ½ ∞	tacet	quartet 2	⅓ loop + ⅓ ∞ + ⅓ sub	½ loop + ½ ∞	duo 4	½ loop + ½ ∞ (all spr)	loop
1 - 4"			0-2" - - - - → 4-6" increasingly sparse!	0 - 5"		3 - 6"	0 - 1.5"
pp < mp > ppp follow dynamics of duo 3			*pp - f*	*p* < *f*		*mp - f*	*pp - mp*

percussion A17









piano A1-16

The instrumental parts for A1-17 consist of (a) indications of the materials to be used in sections A1-16, (b) indications of how these are deployed through those sections, and (c) the fully notated but independently played material for A17 (from letter W to the end of *screen*).

(a) SOUND MATERIALS FOR A1-16

(i) pitch **loop**



This repeating loop is present in different ways throughout the sections in which the piano plays; when other types of event are specified (see (ii)-(v) below) these substitute for elements of the loop, and for different elements each time the loop is repeated, so that in most sections from A4 onwards only a (freely changing) selection from the pitches appears in each iteration of the loop. The sounds of the loop should normally (except in A14 and A15 - see (v) below) be brief, normally *secco* but occasionally left to ring for shorter or longer times, with or without the sustain pedal. Varied articulations should be used, including muted and plucked attacks, so that the sounds of the pitch loop are varied as much as possible, also using the entire dynamic range specified for each section, and the entire range of durations between attacks specified for each section, so that no two durations are equal and every instance of the same pitch is different from others in as many ways as possible.

(ii) substitution of loop elements

From A4, this direction indicates that around half of the elements in each loop should be replaced by other freely chosen sounds, of the same order of duration and within the same given dynamic range, which might be pitched or unpitched (perhaps involving instruments/objects apart from the marimba and steel drum), or might involve chords/clusters, trills, tremoli, brief groups of gracenotes, etc.

(iii) ∞ free improvisation

From A9 the substitutions may now extend to the whole of the varying durations in the range (rather than consisting only of brief events as in (ii) above) and consist of any freely chosen material, while being clearly separated from one another and from the remaining pitch loop elements in as many parameters as possible. Some possibilities: fragments of the notated materials for piano in duo 1 or quartets 1 and 2, with free variations in timbre, dynamic, tempo, transposition, intervallic augmentation/diminution and/or any other parameters *ad lib.*; responses to, or continuations or imitations of, an ongoing event in any of the other instruments; sounds with no connection to any of these...

(iv) D♮ in all registers

This direction indicates substitutions of brief D♮ pitches (with variations in timbre and articulation as for the original pitch loop sounds) in any register, including in two or more octaves simultaneously.
At A11 these will be the *only* sounds played (the only time in A1-16 that the loop pitches disappear altogether).

(v) spread sounds through the indicated range of durations

Here the sounds of the pitch loop (as well as the improvisational sounds) are "spread out" in time using tremoli or trills to fill the duration, with all the usual timbral variation and a dynamic envelope which consists either of a *crescendo dal niente* or a *diminuendo al niente* or both. In A15 *all* sounds should be thus spread out.

(b) STRUCTURE OF A1-16 (the durations for A2, A4, A12, A13 and A15 should be aimed at by whoever is responsible for cueing the following section - see main score on preceding pages - while the other durations are based on the metronomic durations of the coextensive notated sections and will follow the actual durations of these; the durations of A7, A13 and A15 are different for different instruments according to where they enter or exit - see form scheme)

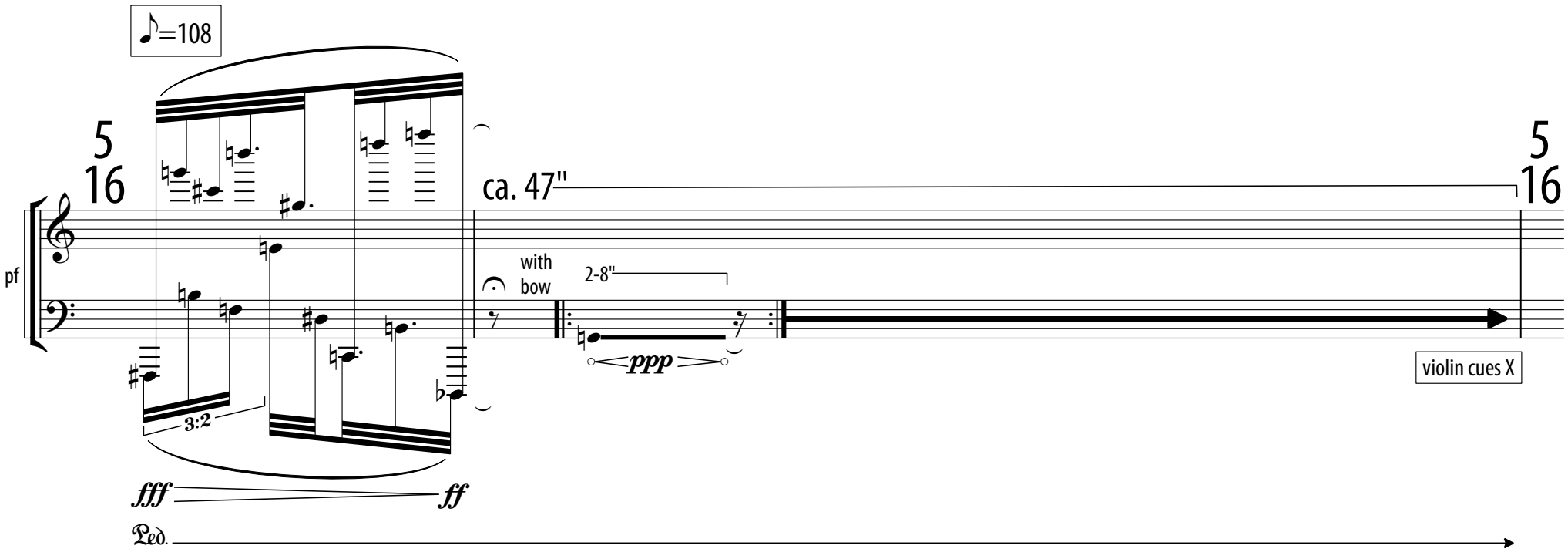
pf

A1 (12")	A2 (5.33")	A3 (22.67")	A4 (10.67")	A5 (14.67")	A6 (16")	A7 (26.67")	A8 (21.33")
material loop		duo 1	½ loop + ½ sub		tacet		quartet 1
duration range 0 - 3"	0 - 4"	0 - 5"	0 - 3"	2 - 5"			
dynamic range ***ppp - f***	***f***	***p - f***	***ppp***	***ppp - mf***			

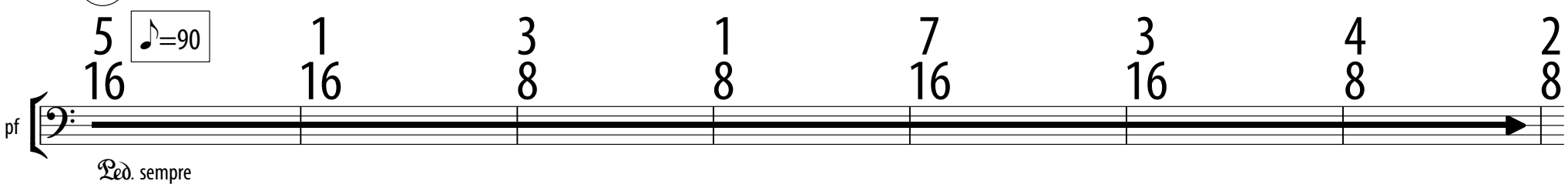
pf

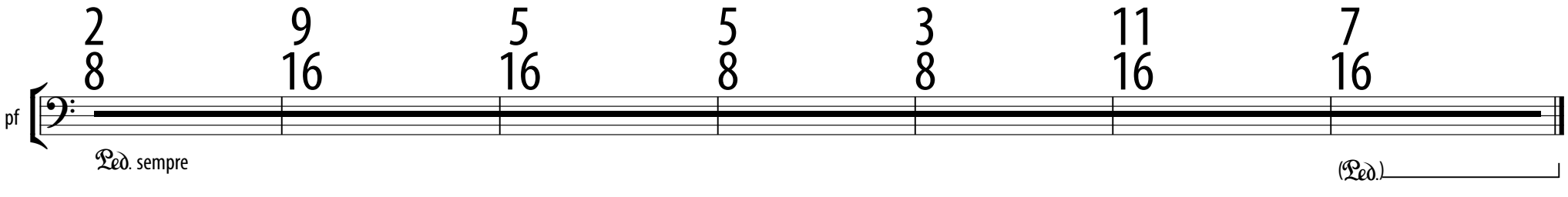
A9 (17.33")	A10 (21.33")	A11 (36")	A12 (32")	A13 (17.33")	A14 (30.67")	A15 (42.67")	A16 (20")
½ loop + ½ ∞	½ loop + ¼ ∞ + ¼ E♮	quartet 2	⅓ loop + ⅓ ∞ + ⅓ sub	½ loop + ½ ∞	(½ spr)	(all spr)	loop
1 - 4"	0 - 4"		0-2" - - - - → 4-6" increasingly sparse!	0 - 5"	0 - 4"	3 - 6"	0 - 1.5"
pp < mp > ppp follow dynamics of duo 3	***ppp - mp***		***pp - f***	***p < f***	***ppp - f***	***mp - f***	***pp - mp***

piano A17



X trio 4



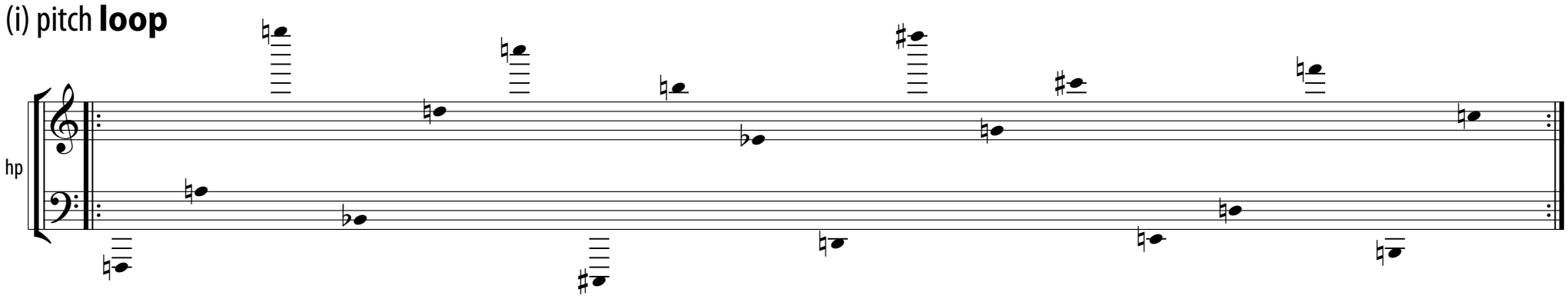


harp A1-16

The instrumental parts for A1-17 consist of (a) indications of the materials to be used in sections A1-16, (b) indications of how these are deployed through those sections, and (c) the fully notated but independently played material for A17 (from letter W to the end of *screen*).

(a) SOUND MATERIALS FOR A1-16

(i) pitch **loop**



This repeating loop is present in different ways throughout the sections in which the harp plays; when other types of event are specified (see (ii)-(iv) below) these substitute for elements of the loop, and for different elements each time the loop is repeated, so that in most sections from A4 onwards only a (freely changing) selection from the pitches appears in each iteration of the loop. The sounds of the loop should normally (except in A14 and A15 - see (iv) below) be brief, normally *secco* but occasionally left to ring for shorter or longer times. Varied articulations should be used, including *près de la table,* xylophonic (or otherwise muted) and harmonic sounds, so that the timbres of the pitch loop are varied as much as possible, also using the entire dynamic range specified for each section, and the entire range of durations between attacks specified for each section, so that no two durations are equal and every instance of the same pitch is different from others in as many ways as possible.

(ii) substitution of loop elements

From A4, this direction indicates that around half of the elements in each loop should be replaced by other freely chosen sounds, of the same order of duration and within the same given dynamic range, which might be pitched or unpitched, or might involve chords/clusters, glissandi, trills, *bisbigliando*, brief groups of gracenotes, etc.

(iii) ∞ free improvisation

From A12 the substitutions may extend to the whole of the varying durations in the range (rather than consisting only of brief events as in (ii) above) and consist of any freely chosen material, while being clearly separated from one another and from the remaining pitch loop elements in as many parameters as possible. Some possibilities: fragments of the notated materials for harp in quartets 1 and 2 and duo 3, with free variations in timbre, dynamic, tempo, transposition, intervallic augmentation/diminution and/or any other parameters *ad lib.*; responses to, or continuations or imitations of, an ongoing event in any of the other instruments; sounds with no connection to any of these...

(iv) spread sounds through the indicated range of durations

Here the sounds of the pitch loop (as well as the improvisational sounds) are "spread out" in time using *bisbigliando* or trills to fill the duration, with all the usual timbral variation and a dynamic envelope which consists either of a *crescendo dal niente* or a *diminuendo al niente* or both. In A15 *all* sounds should be thus spread out.

(b) STRUCTURE OF A1-16 (the durations for A2, A4, A12, A13 and A15 should be aimed at by whoever is responsible for cueing the following section - see main score on preceding pages - while the other durations are based on the metronomic durations of the coextensive notated sections and will follow the actual durations of these; the durations of A7, A13 and A15 are different for different instruments according to where they enter or exit - see form scheme)

hp

A1 (12")	A2 (5.33")	A3 (22.67")	A4 (10.67")	A5 (14.67")	A6 (16")	A7 (26.67")	A8 (21.33")
material loop			½ loop + ½ sub			tacet	quartet 1
duration range 0 - 3"	0 - 4"	0 - 5"	0 - 3"	2 - 5"	1 - 4"		
dynamic range ***ppp - f***	***f***	***p - f***	***ppp***	***ppp - mf***	***mp***		

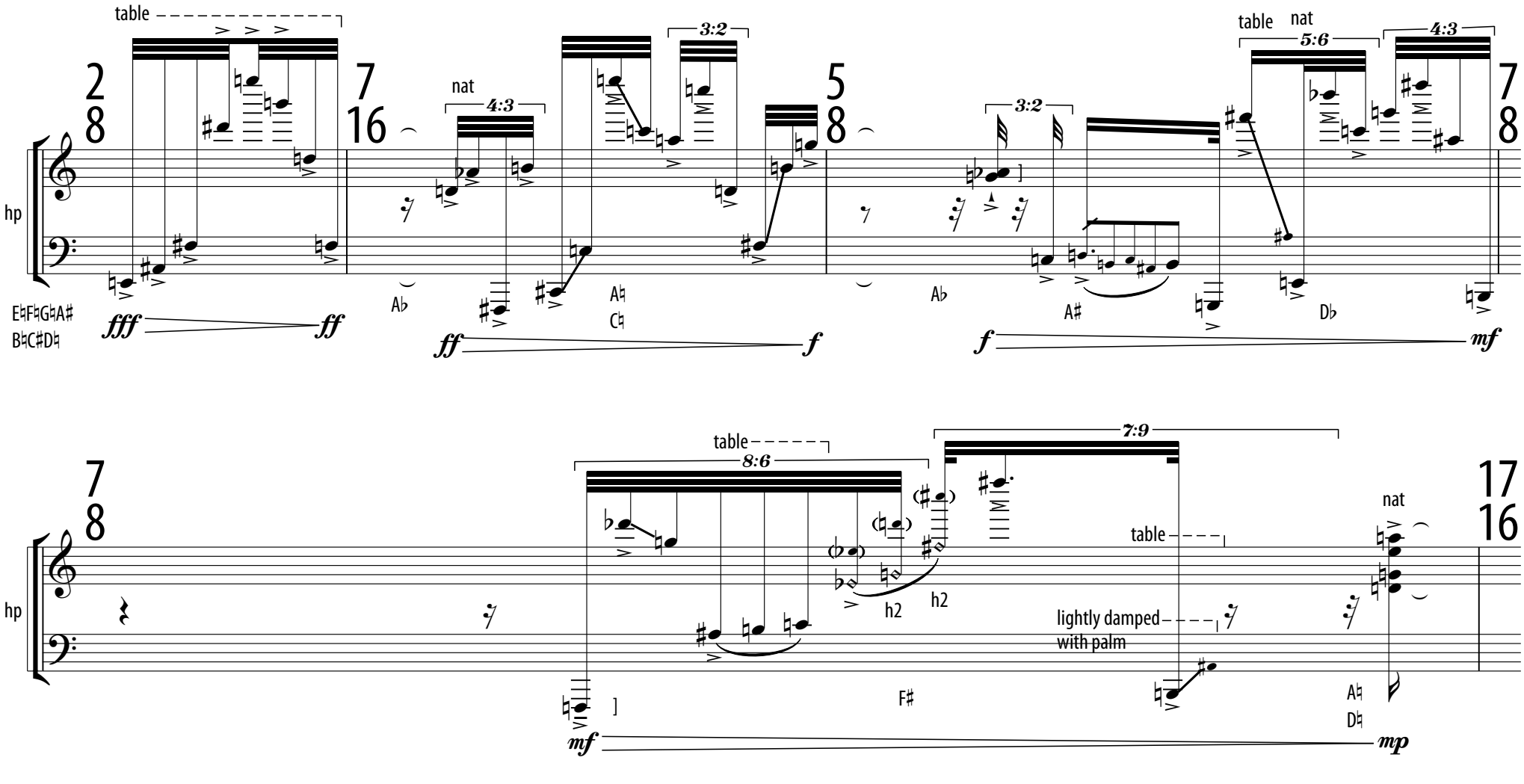
hp

A9 (17.33")	A10 (21.33")	A11 (36")	A12 (32")	A13 (17.33")	A14 (30.67")	A15 (42.67")	A16 (20")
duo 3	tacet	quartet 2	⅓ loop + ⅓ ∞ + ⅓ sub	½ loop + ½ ∞	(½ spr)	(all spr)	loop
			0-2" - - - - → 4-6" increasingly sparse!	0 - 5"	0 - 4"	3 - 6"	0 - 1.5"
			pp - f	***p***  ***f***	***ppp - f***	***mp - f***	***pp - mp***

harp

A17

♪=84



ca. 29"

5

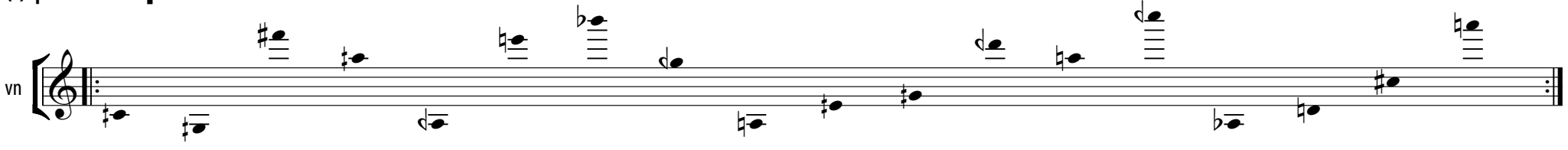
X trio 4

violin A1-16

The instrumental parts for A1-17 consist of (a) indications of the materials to be used in sections A1-16, (b) indications of how these are deployed through those sections, and (c) the fully notated but independently played material for A17 (from letter W to the end of *screen*).

(a) SOUND MATERIALS FOR A1-16

(i) pitch **loop**



This repeating loop is present in different ways throughout the sections in which the violin plays; when other types of event are specified (see (ii)-(iv) below) these substitute for elements of the loop, and for different elements each time the loop is repeated, so that in most sections from A7 onwards only a (freely changing) selection from the pitches appears in each iteration of the loop. The sounds of the loop should normally (except in A14 - see (iv) below) be brief, between *staccatissimo* and *pochissimo tenuto*. Varied articulations should be used, together with different bow positions, degrees of bow pressure, harmonics, sometimes *col legno* or *pizzicato*, so that the sounds of the pitch loop are varied as much as possible, also using the entire dynamic range specified for each section, and the entire range of durations between attacks specified for each section, so that no two durations are equal and every instance of the same pitch is different from others in as many ways as possible.

(ii) **sub**stitution of loop elements

From A4, this direction indicates that around half of the elements in each loop should be replaced by other freely chosen sounds, of the same order of duration and within the same given dynamic range, which might be pitched or unpitched, or might involve multiple stopping, glissandi, trills, brief groups of gracenotes, etc.

(iii) ∞ free improvisation

From A7 the substitutions as described in (ii) above may now extend to the whole of the varying durations in the range (rather than consisting only of brief events as in (ii)) and consist of any freely chosen material, while being clearly separated from one another and from the remaining pitch loop elements in as many parameters as possible. Some possibilities: fragments of the notated materials for violin in trios 1 and 2 and duo 4, with free variations in timbre, dynamic, tempo, transposition, intervallic augmentation/diminution and/or any other parameters *ad lib.*; responses to, or continuations or imitations of, an ongoing event in any of the other instruments; sounds with no connection to any of these...

(iv) **spr**ead sounds through the indicated range of durations

Here the sounds of the pitch loop (as well as the improvisational sounds) are "spread out" in time to fill the duration, with all the usual timbral variation and a dynamic envelope which consists either of a *crescendo dal niente* or a *diminuendo al niente* or both.

(b) STRUCTURE OF A1-16 (the durations for A2, A4, A12, A13 and A15 should be aimed at by whoever is responsible for cueing the following section - see main score on preceding pages - while the other durations are based on the metronomic durations of the coextensive notated sections and will follow the actual durations of these; the durations of A7, A13 and A15 are different for different instruments according to where they enter or exit - see form scheme)

vn

A1 (12")	A2 (5.33")	A3 (22.67")	A4 (10.67")	A5 (14.67")	A6 (16")	A7 (33.33")	A8 (21.33")
material loop			½ loop + ½ sub	trio 1	½ loop + ½ sub	½ loop + ½ ∞	
duration range 0 - 3"	0 - 4"	0 - 5"	0 - 3"		1 - 4"	3 - 6"	2 - 5"
dynamic range ***ppp - f***	***f***	***p - f***	***ppp***		***mp***	***pp - mf***	***pp***

vn

A9 (17.33")	A10 (21.33")	A11 (36")	A12 (32")	A13 (25.33")	A14 (30.67")	A15 (42.67")	A16 (20")
tacet	trio 2	tacet	⅓ loop + ⅓ ∞ + ⅓ sub	½ loop + ½ ∞	duo 4	½ loop + ½ ∞ (all spr)	loop
			0-2" - - - - → 4-6" increasingly sparse!	0 - 5"		3 - 6"	0 - 1.5"
			pp - f	***p*** < ***f***		***mp - f***	***pp - mp***

violin A17

♪=72 psp → nat

2/8 4/8 6/8

vn

fff ff

psp → msp

3:2 4:3 3:2

ff f

6/8 8/8

vn

psp 4:3 3:2

nat 6:5 msp pst

pst 4:3

f mf

mst nat → msp

8/8 21/16

vn

5:4 4:3

psp 3:2 5:6

mf mp

21/16 25/16

vn

pst msp → nat → psp

tr(4) tr(2) 9:8

II III 8:7 msp mst

3:2

mp p

25/16 29/16

vn

nat → mst → pst

7:8

(vib.)

psp 11:9 nat

p pp

arco

29/16 5/16

vn

clt nat → mst

4:3

nat 6:5 3:2

clt nat → msp

arco nat

violin: CUE X (trio 4)

pp ppp

X trio 4

♪=90

5/16 1/16 3/8 1/8 7/16 3/16 4/8 2/8 9/16 5/16

vn

5/16 5/8 3/8 11/16 7/16

con sord.

arco nat sul IV

432123432123....

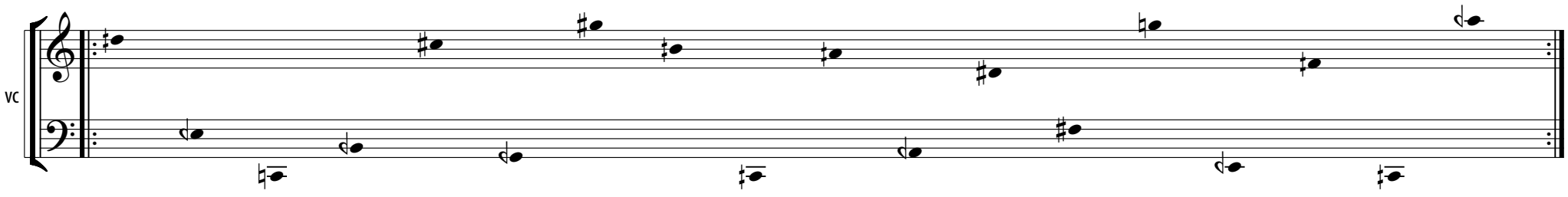
ppp

cello A1-16

The instrumental parts for A1-17 consist of (a) indications of the materials to be used in sections A1-16, (b) indications of how these are deployed through those sections, and (c) the fully notated but independently played material for A17 (from letter W to the end of *screen*).

(a) SOUND MATERIALS FOR A1-16

(i) pitch **loop**



This repeating loop is present in different ways throughout the sections in which the cello plays; when other types of event are specified (see (ii)-(iv) below) these substitute for elements of the loop, and for different elements each time the loop is repeated, so that in most sections from A7 onwards only a (freely changing) selection from the pitches appears in each iteration of the loop. The sounds of the loop should normally (except in A14 - see (iv) below) be brief, between *staccatissimo* and *pochissimo tenuto.* Varied articulations should be used, together with different bow positions, degrees of bow pressure, harmonics, sometimes *col legno* or *pizzicato*, so that the sounds of the pitch loop are varied as much as possible, also using the entire dynamic range specified for each section, and the entire range of durations between attacks specified for each section, so that no two durations are equal and every instance of the same pitch is different from others in as many ways as possible.

(ii) **sub**stitution of loop elements

From A4, this direction indicates that around half of the elements in each loop should be replaced by other freely chosen sounds, of the same order of duration and within the same given dynamic range, which might be pitched or unpitched, or might involve multiple stopping, glissandi, trills, brief groups of gracenotes, etc.

(iii) ∞ free improvisation

From A8 the substitutions as described in (ii) above may now extend to the whole of the varying durations in the range (rather than consisting only of brief events as in (ii)) and consist of any freely chosen material, while being clearly separated from one another and from the remaining pitch loop elements in as many parameters as possible. Some possibilities: fragments of the notated materials for cello in trios 2 and 4 and quartet 2, with free variations in timbre, dynamic, tempo, transposition, intervallic augmentation/diminution and/or any other parameters *ad lib.*; responses to, or continuations or imitations of, an ongoing event in any of the other instruments; sounds with no connection to any of these...

(iv) **spr**ead sounds through the indicated range of durations

Here the sounds of the pitch loop (as well as the improvisational sounds) are "spread out" in time to fill the duration, with all the usual timbral variation and a dynamic envelope which consists either of a *crescendo dal niente* or a *diminuendo al niente* or both.

(b) STRUCTURE OF A1-16 (the durations for A2, A4, A12, A13 and A15 should be aimed at by whoever is responsible for cueing the following section - see main score on preceding pages - while the other durations are based on the metronomic durations of the coextensive notated sections and will follow the actual durations of these; the durations of A7, A13 and A15 are different for different instruments according to where they enter or exit - see form scheme)

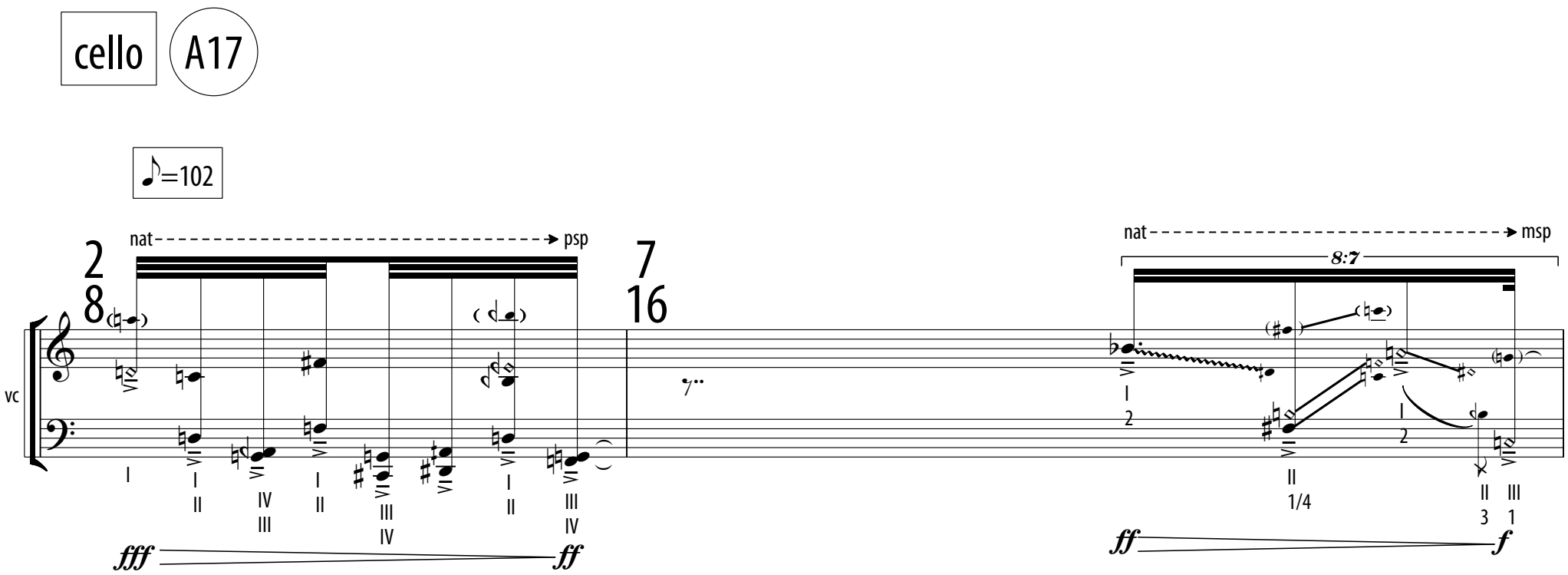
vc

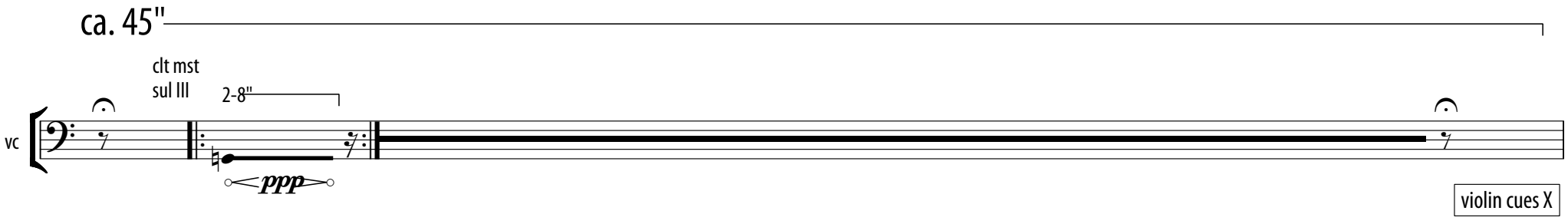
A1 (12")	A2 (5.33")	A3 (22.67")	A4 (10.67")	A5 (14.67")	A6 (16")	A7 (33.33")	A8 (21.33")
material loop			½ loop + ½ sub			tacet	½ loop + ½ ∞
duration range 0 - 3"	0 - 4"	0 - 5"	0 - 3"	2 - 5"	1 - 4"		2 - 5"
dynamic range *ppp - f*	*f*	*p - f*	*ppp*	*ppp - mf*	*mp*		*pp*

vc

A9 (17.33")	A10 (21.33")	A11 (36")	A12 (32")	A13 (9.33")	A14 (30.67")	A15 (42.67")	A16 (20")
tacet	trio 2	quartet 2	⅓ loop + ⅓ ∞ + ⅓ sub	½ loop + ½ ∞	(½ spr)	(all spr)	loop
			0-2" - - - - → 4-6" increasingly sparse!	0 - 5"	0 - 4"	3 - 6"	0 - 1.5"
			pp - f	*p* < *f*	*ppp - f*	*mp - f*	*pp - mp*

cello A17


♪=102
nat
psp
2
8
7
16
vc
8:7
nat
msp
fff
ff
ff
f


ca. 45"
clt mst
sul III
2-8"
vc
ppp
violin cues X

contrabass

B1 ca. 39"

Sections B1-4 involve an improvisational exploration of each of the open strings in turn, as an extension of the contrabass material in the first part of *elsewhen*. Each runs alongside several ensemble sections, and no particular perceptible notice should be taken of the breaks or transitions between them, although this shouldn't be understood as excluding any spontaneous interaction between the contrabass and one or more instruments in the rest of the ensemble. Each of B1-4 varies slowly between the indicated dynamic limits without ever stopping, so that sometimes clear audibility is only intermittent through the more or less discontinuous textures of the ensemble. See the main score of *screen* for details of entry and exit points, cues and so on.

B as soon as you finish solo 1, CUE A2 and START B1

STOP on cue from violin E

col legno tratto sul III, open string only, sometimes damped with LH so that the only pitch is that produced by the bowing position
explore variations in bow position between mst and msp, variations in bow pressure especially degrees of *flautando* with rapid bowing, and occasional col legno battuto (gettato)

cb



ppp - p

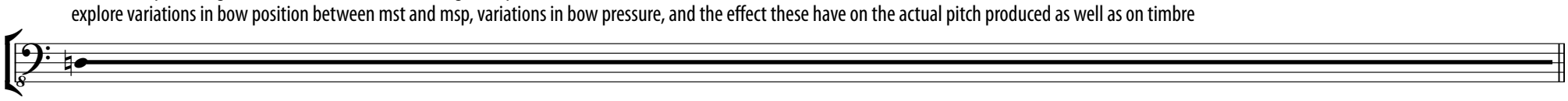
B2 ca. 1'20"

K START B2 together with beginning of duo 3

STOP on cue from cello O

arco sul II, open string and natural harmonics (including multiphonics)
explore variations in bow position between mst and msp, variations in bow pressure, and the effect these have on the actual pitch produced as well as on timbre

cb



con sord.

ppp - mp

via sord.

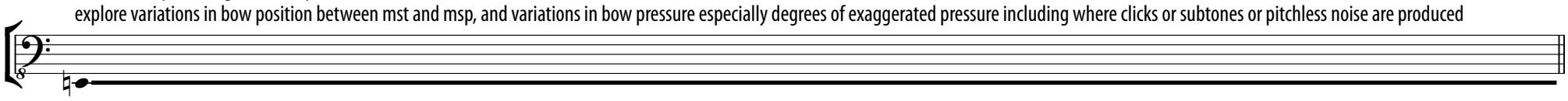
B3 ca. 43"

T START B3 on cue from violin

at end of trio 2 SWITCH IMMEDIATELY TO solo 4 V

arco sul IV, open string and multiphonics (no clear harmonics)
explore variations in bow position between mst and msp, and variations in bow pressure especially degrees of exaggerated pressure including where clicks or subtones or pitchless noise are produced

cb



ppp - mf

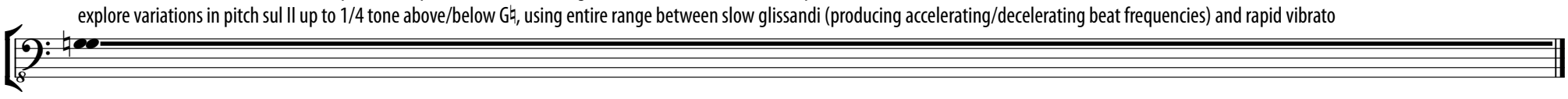
B4 ca. 1'16"

W CUE ENSEMBLE at end of solo 4 and START B4

... al fine

arco nat sul I +II, no variation in bow position or pressure, conceal changes in bow direction as much as possible
explore variations in pitch sul II up to 1/4 tone above/below G♮, using entire range between slow glissandi (producing accelerating/decelerating beat frequencies) and rapid vibrato

cb



ppp sempre