Richard Barrett

tomorrow

2022-23

flute & ensemble

full score

tomorrow

(2022-23) for flute and ensemble

commissioned by Amy and Emma Kirkham in memory of Robin Kirkham,
honouring his decades long commitment to ELISION and his many deep friendships
with the musicians and composers of the ensemble. Robin was there from the beginning.

duration: approximately 20 minutes

instrumentation

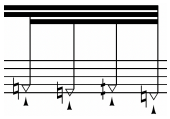
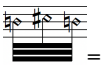
flute
quartertone flugelhorn in B flat
trombone
percussion:
- 3 woodblocks*
- 5 temple blocks
- xylophone (the woodblocks and temple blocks are arranged equidistantly behind the xylophone in ascending pitch order)
- 3 wind chimes (wood, shell, glass)
- 2 octaves of crotales, C6-C8
  - from which 7 are taken for the water crotales (see below):
  - C6, E6, G#6, B6, D7, F#7, A7
  - - the others remain on their usual stand
- jalatharangam (10 ceramic bowls tuned chromatically from D4 to B4)
- angklung (3 octaves from C3 to C6 inclusive)
- dobachi ("singing bowl") in B3
- pedal bass drum

harp (also 2 woodblocks*)
piano (also 2 woodblocks*)
cello
contrabass
stereo playback of prerecorded material (see below)

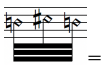
* in ascending pitch order: pf low, perc low, harp low, perc medium, harp high, perc high, pf high

Positioning on stage: flute at centre, others in a semicircle around flute and conductor, in the order (left to right) harp, piano, trombone, percussion, flugelhorn, cello, bass.
Loudspeakers for playback should be placed as unobtrusively as possible behind the ensemble, no further apart than the space taken up by the ensemble itself. Further loudspeakers may be added between this stereo pair to fill any "hole" in the sound image. They may also be used for discreet amplification of the harp.
The score is notated at transposed pitch. The flugelhorn sounds a major second lower than in the score.
No vibrato except where indicated!
Glissandi and other notated transitions should be as smooth and gradual as possible.
A legato slur before a notehead indicates that the sound is to be played with no discernible attack.

flute
R1-3 and L1-3 (used principally for trills) indicate the first to third fingers of right and left hands respectively.

 = pizzicato  = breathy sound

brass
Legato phrase-marks in the brass parts indicate that there should be no audible articulation between pitches (ie. just as for woodwinds). Trombone: slide positions are numbered I-VII (and FI-VI when the F valve is used), followed by ½ for quartertone positions.

 = breathy sound  = voice with instrument  = half-valved] = tongue-stop at end of sound

percussion
] = damp the indicated sound(s)

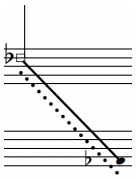
The water crotales use a device developed by Peter Neville for John Rodgers's composition *Inferno* (2000). The crotales are positioned vertically along a horizontal metal frame. A water trough is positioned so that it can be raised using a footpedal to submerge the lower part of the line of crotales. Submerging them produces a descending pitch-bend of between a quartertone (for the upper pitches) to a semitone (for the lower ones). The stand for the remaining crotales should be placed nearby, since the score (at 2a, bars 40-59) requires all crotales to be simultaneously accessible, using two bows.

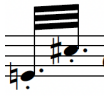
harp
The highest string is tuned to Gb.

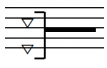
] = damp all sound, or, where indicated, damp selected sounds. This symbol is not used for sounds indicated as staccato. In general, staccato points indicate "étouffé" of only that sound, unless otherwise indicated.

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.

 = use plectrum

 = damp each string in the glissando *immediately* after plucking it, either with the other hand or with an adjacent finger on the same hand as that playing the glissando. The results should be intermediate between a conventional staccato sound and a "xylophonic" sound.



 ="xylophonic" sounds

piano
"Muting" of the piano strings is conceived in three categories. The strings should be marked with the positions of nodes for the occasions when a specific harmonic is indicated.

When a specific harmonic is not indicated, the symbol  indicates stopping the string lightly in between nodes so that a more complex "multiphonic" sound is produced, while the symbol  indicates pressing somewhat more strongly (and/or in a different position) so that no or almost no pitch is discernible in the resulting sound.

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, clt = col legno battuto and *col legno tratto* respectively

 = a smooth gradual transition between two states (for example bow position and/or pressure)

 = *gettato*

] = audible bow-stop at the end of a sound

● = normal left-hand fingerpressure, ◇ = "harmonic" fingerpressure

12343432123... = rapid exchange of fingers on a single pitch or glissando

△ = as high as possible on the indicated string

playback

The playback material for 5c and 6 in the score is a stereo recording consisting of two layers:

(1) angklung sounds, using recordings of 36 of the 37 notes of the three-octave instrument (all except the lowest C), introduced during the course of 5c in the reverse of the order in which they appear in 5b, but each continuing to the end once it has begun to sound, with reverberation added. A tremolo of 2'30" was recorded on each note, with a close microphone and improvised variations in tremolo speed.

(2) a recording of all six other instruments playing their pitches from section 5c, but played at a consistent mp dynamic level rather than having a diminuendo as in live performance. If instruments are recorded individually, they should be panned to the same positions in the stereo panorama as they occupy on stage. If recorded using a stereo pair of microphones, this should be placed in the position of the conductor. The crossfade in 5c needs to be as smooth and unobtrusive as possible, so that section 6 follows without a discernible change in the texture. The recording should be made somewhat longer than the 2'15" (75" + 60") required in the score, and then edited to exactly that length, with a cutoff at 2'15" which should be harsh and abrupt. Layer 2 may, if time and resources allow, be recorded anew for different performance venues, and combined with the original version of layer 1.

tomorrow was begun in December 2022 in response to a request from Robin Kirkham, music enthusiast, robotics engineer,long time board member and bookkeeper for the ELISION ensemble, some time flute player, and friend since my first encounter with the ensemble in early 1990. At that time Robin was seriously ill, and didn't live to see the score completed. It seemed clear that this should be a composition for flute and ensemble; also, its percussion instrumentation makes reference to other compositions performed by ELISION: *EARTH* and *negatives* by myself, and John Rodgers's *Inferno* for which Peter Neville devised the water crotales, a device for continuous alteration of the pitch of 7 crotales by dipping them in a trough of water (the trough is lifted to the crotales using a pedal).

My intention is always that music activates the listener's own thoughts and emotions, rather than attempting to direct them. Contemplation of the idea of a musical memorial for Robin gave rise to the sound-forms of this composition through a process I couldn't describe or analyse. Music is a form of life. It constantly renews itself and evolves, through all the generations of human history and prehistory, and no doubt will continue to do so after we're all gone. (The flute is the instrument which most clearly invokes breath, and antiquity too, since the oldest instruments ever found have been flutes.) Even if music for commercial consumption will before long be generated by AI, the way that each of us perceives our own moments in the story of humanity and shares them through composition, performance, listening, all the facets of the musical experience, is a phenomenon that will probably always find its richest and most meaningful realisation where people are together in a space where music is happening.

tomorrow takes the form of a sequence of twenty moments, whose proportions, materials and interrelations involve symmetries and self-similarities on many levels. A central moment (3c in the score) reveals the kernel from which the entire composition's pitch material is extrapolated: the dissonant chord which occurs at the climactic moments of the first and last movements of Gustav Mahler's unfinished 10th Symphony, a composition which itself is both a farewell and an opening to new musical-expressive possibilities.

tomorrow

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2022-23

1a ♪=48

3/8 5/8 3/8

fl

flh in B♭

trb

wblks

xyl

wblks

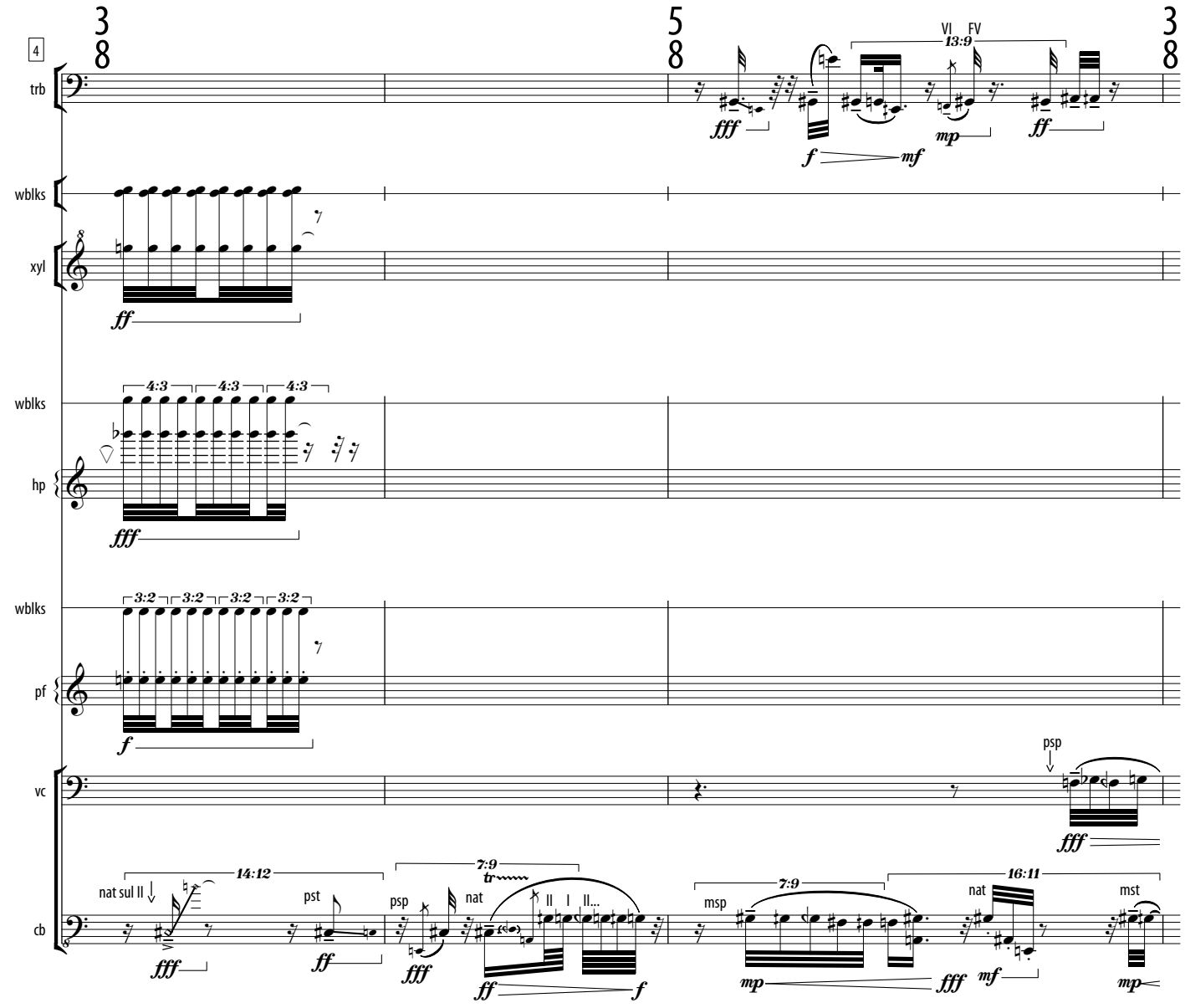
hp

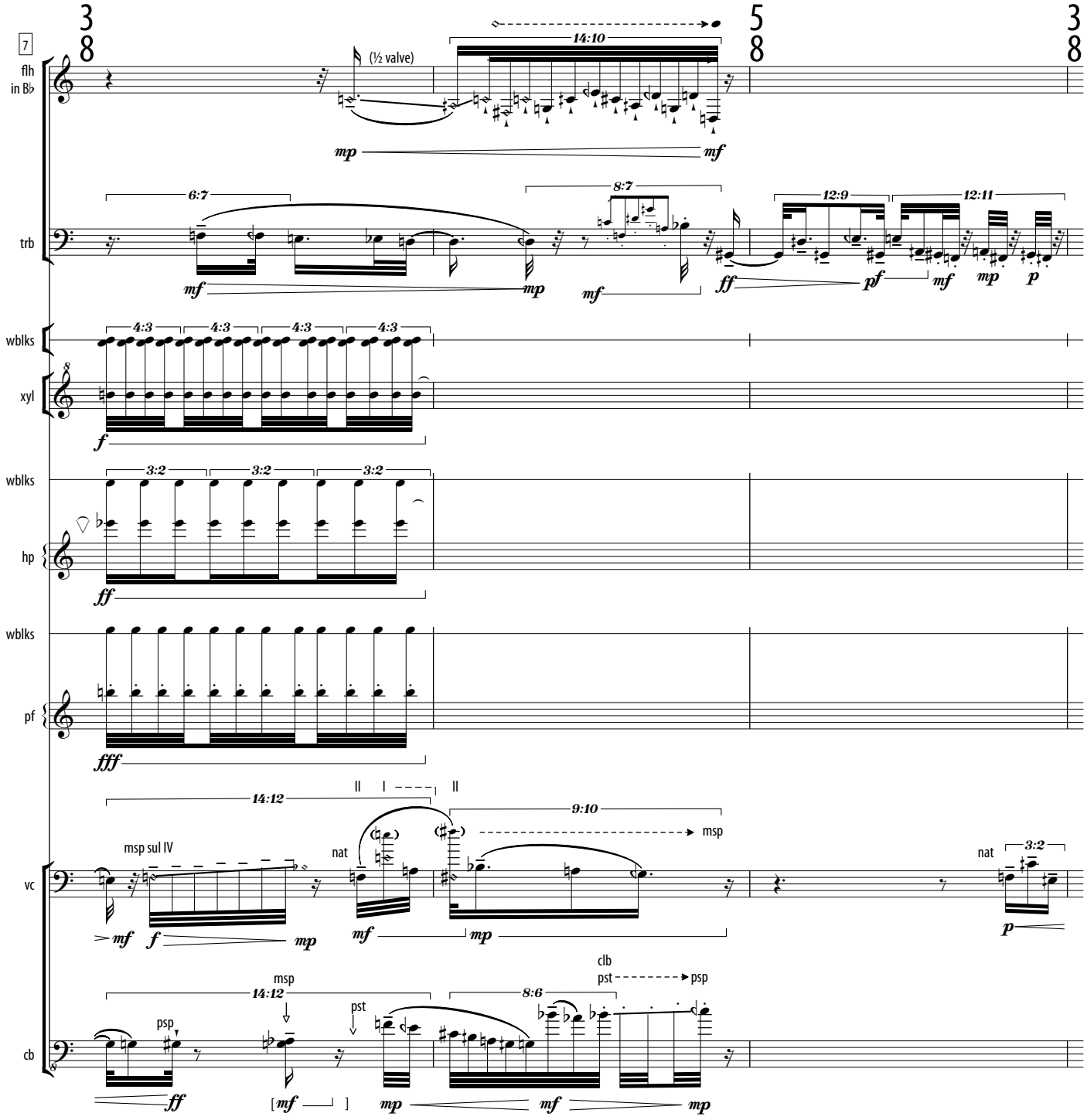
wblks

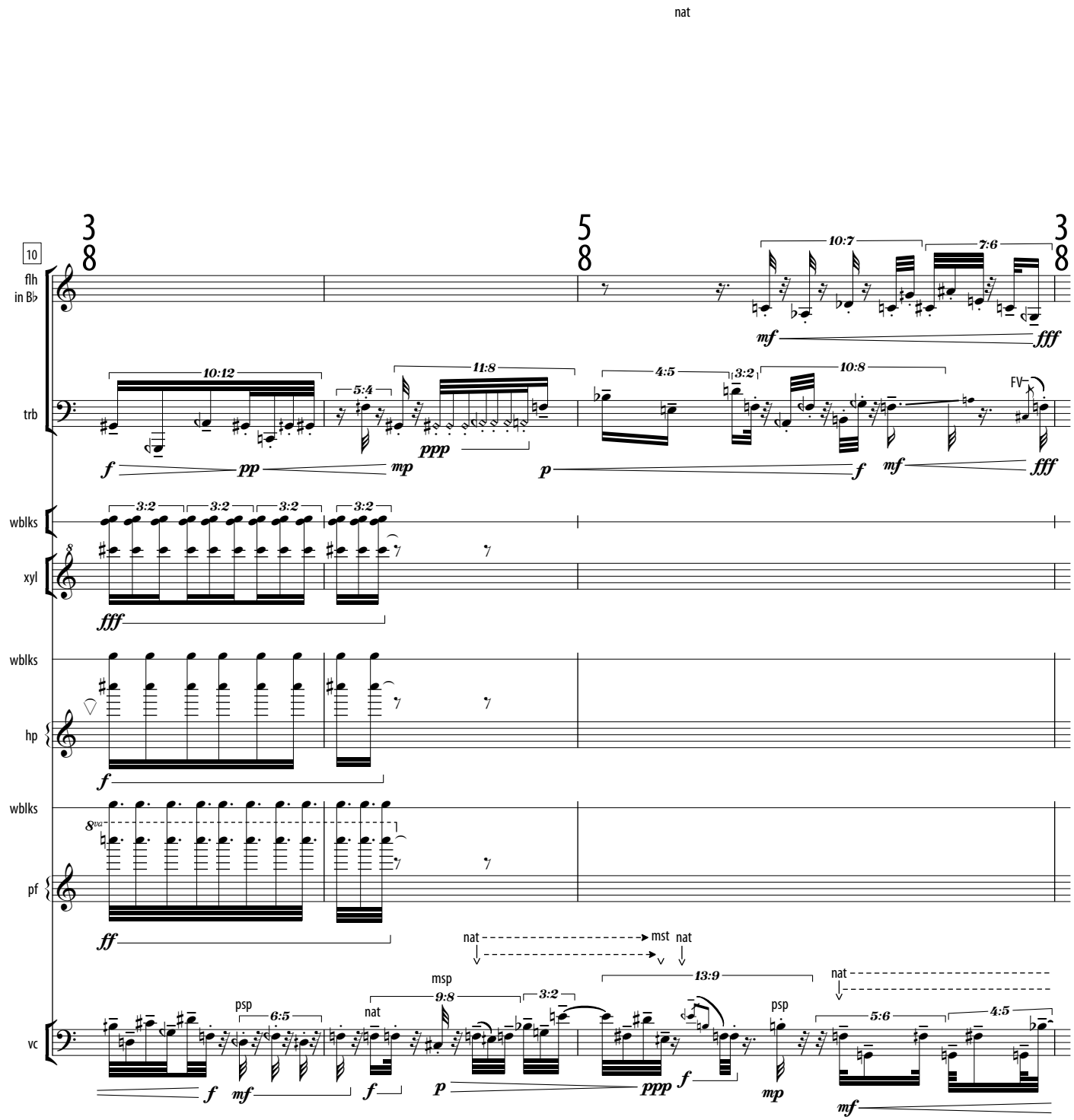
pf

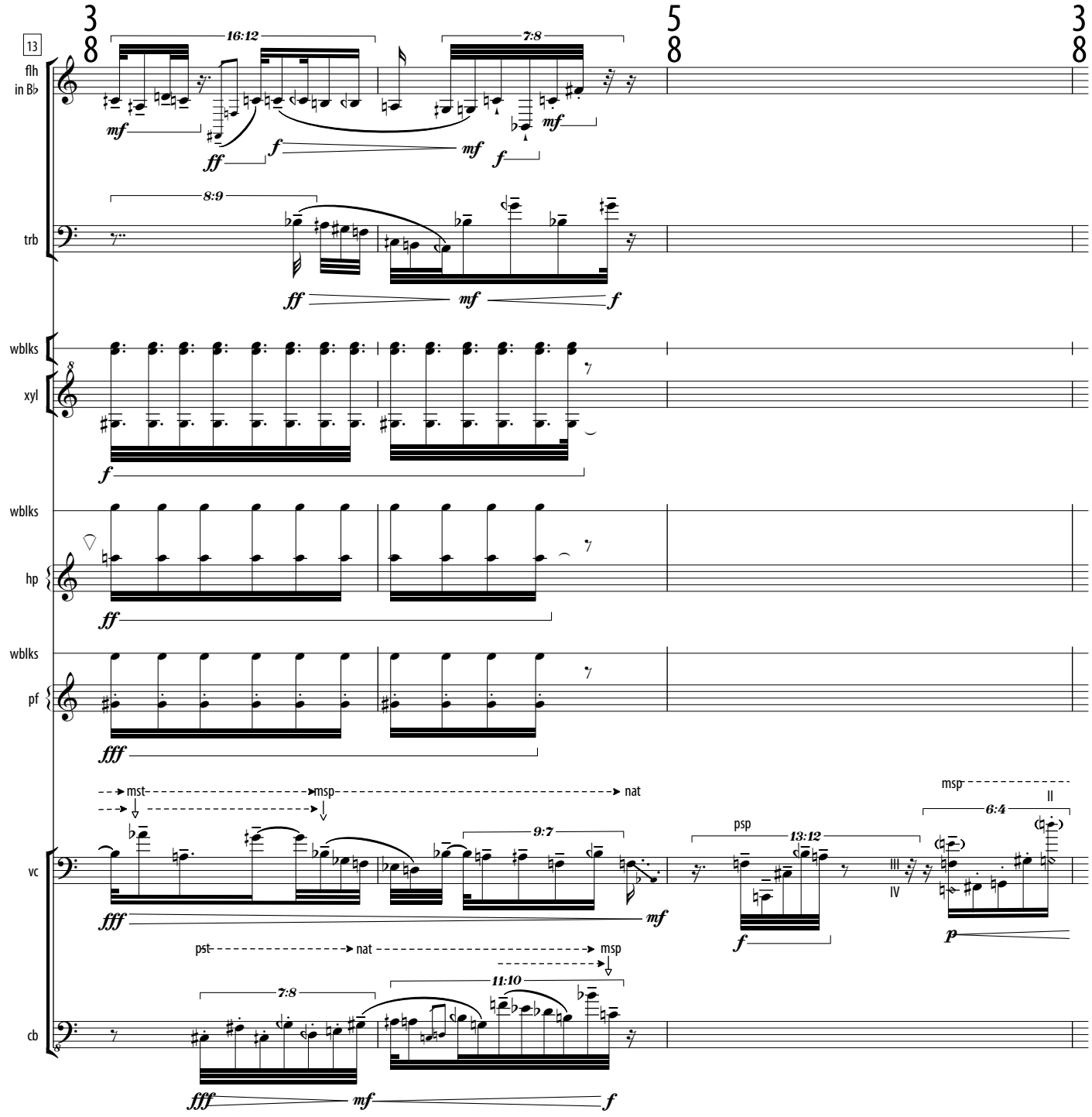
vc

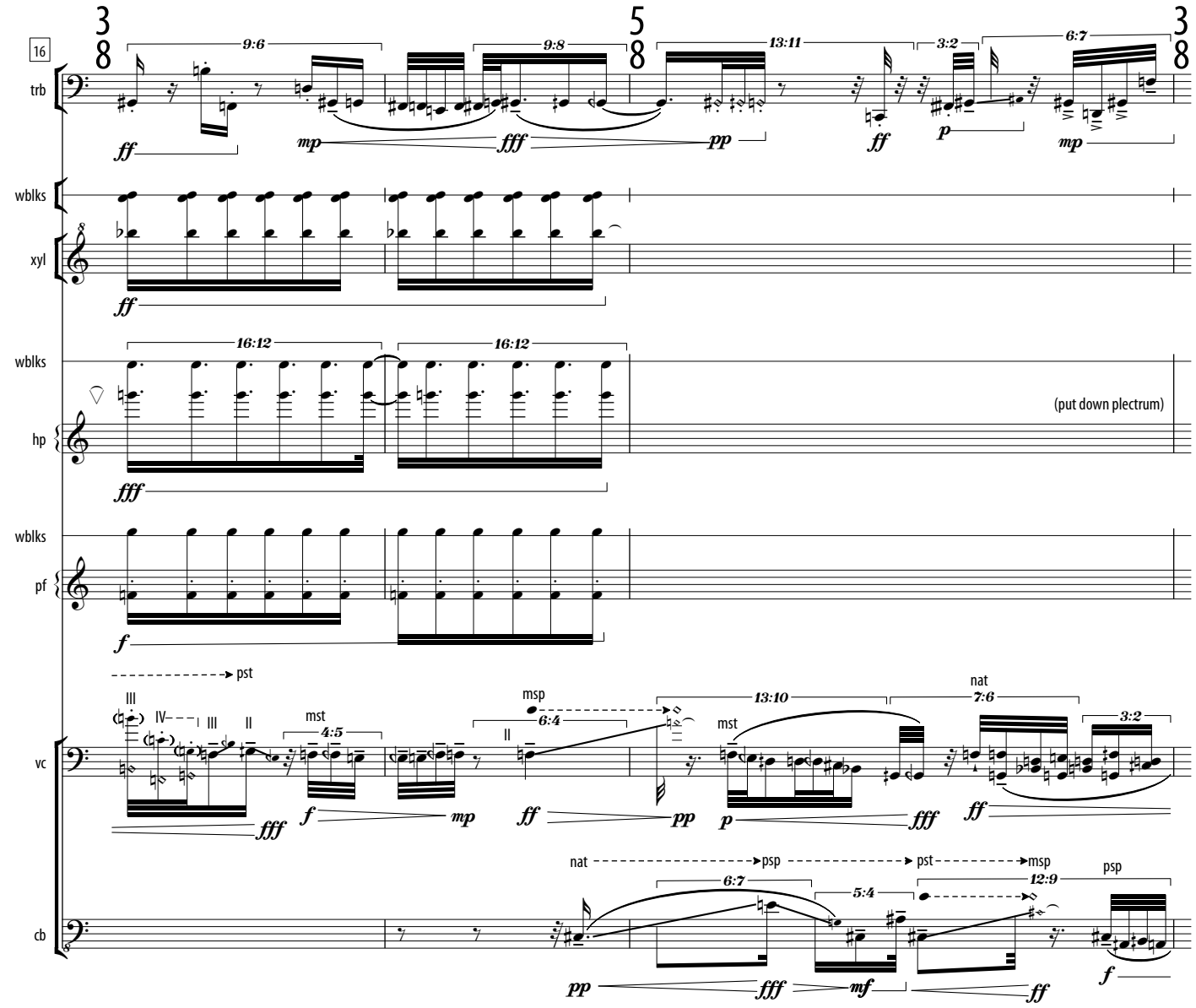
cb

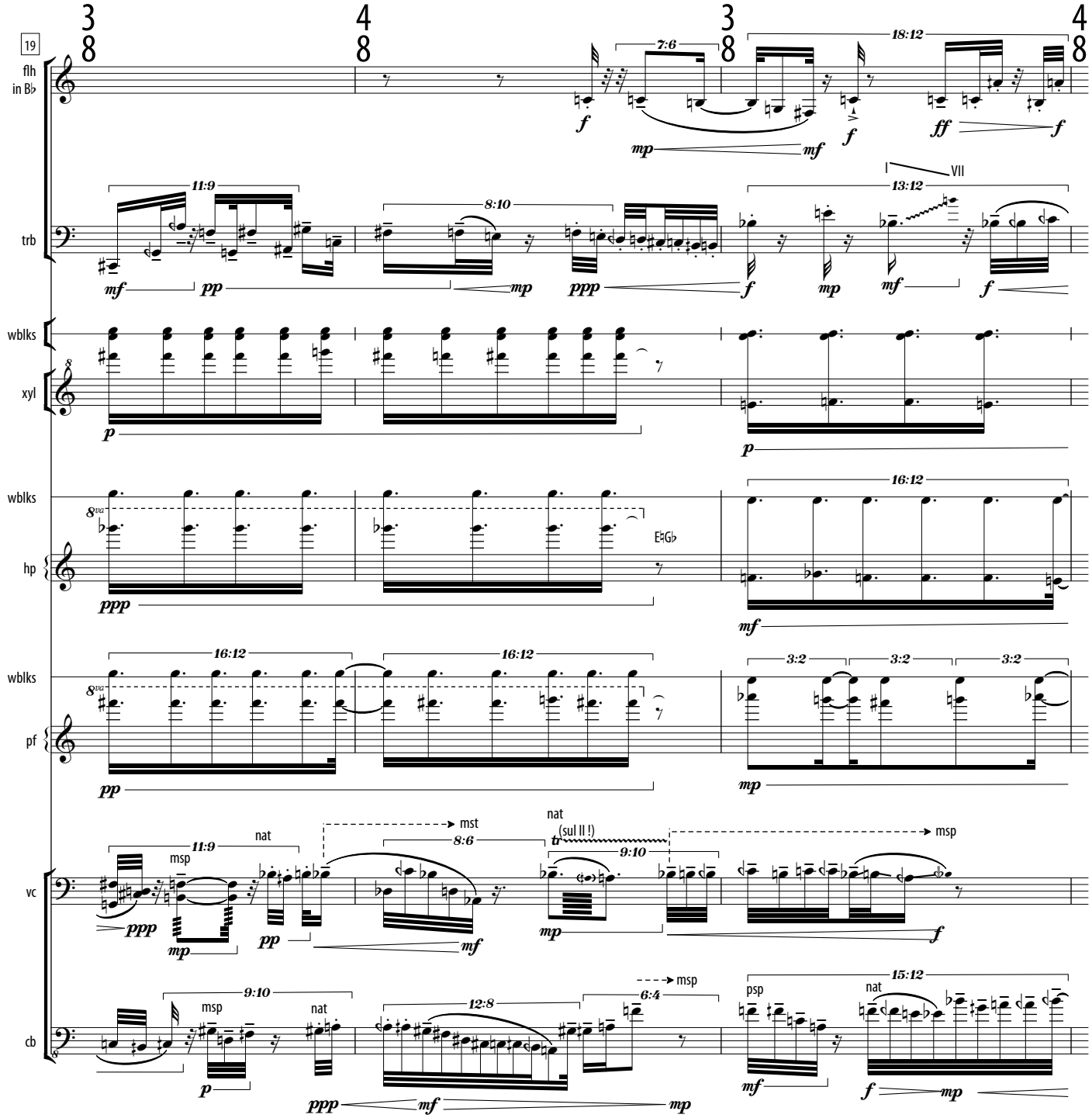

4
trb
wblks
xyl
wblks
hp
wblks
pf
vc
cb
13:9
VI
FV
4:3
3:2
14:12
7:9
16:11
nat sul II
pst
psp
nat
msp
mst

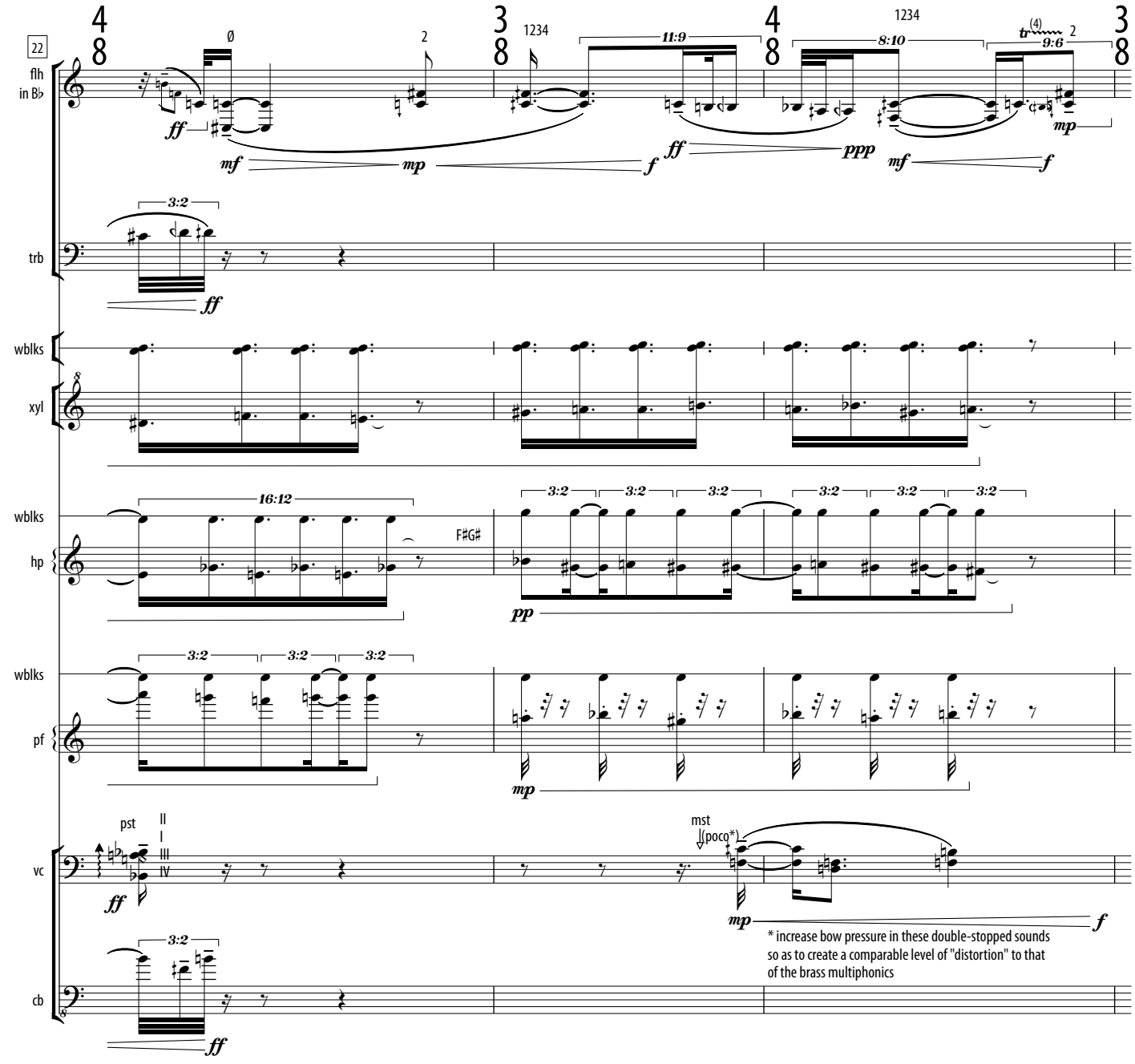

7
flh in B♭
trb
wblks
xyl
wblks
hp
wblks
pf
vc
cb
(½ valve)
14:10
6:7
8:7
12:9
12:11
4:3
3:2
14:12
9:10
msp sul IV
nat
msp
psp
pst
clb
8:6
mp
mf
f
ff
fff
pf
p

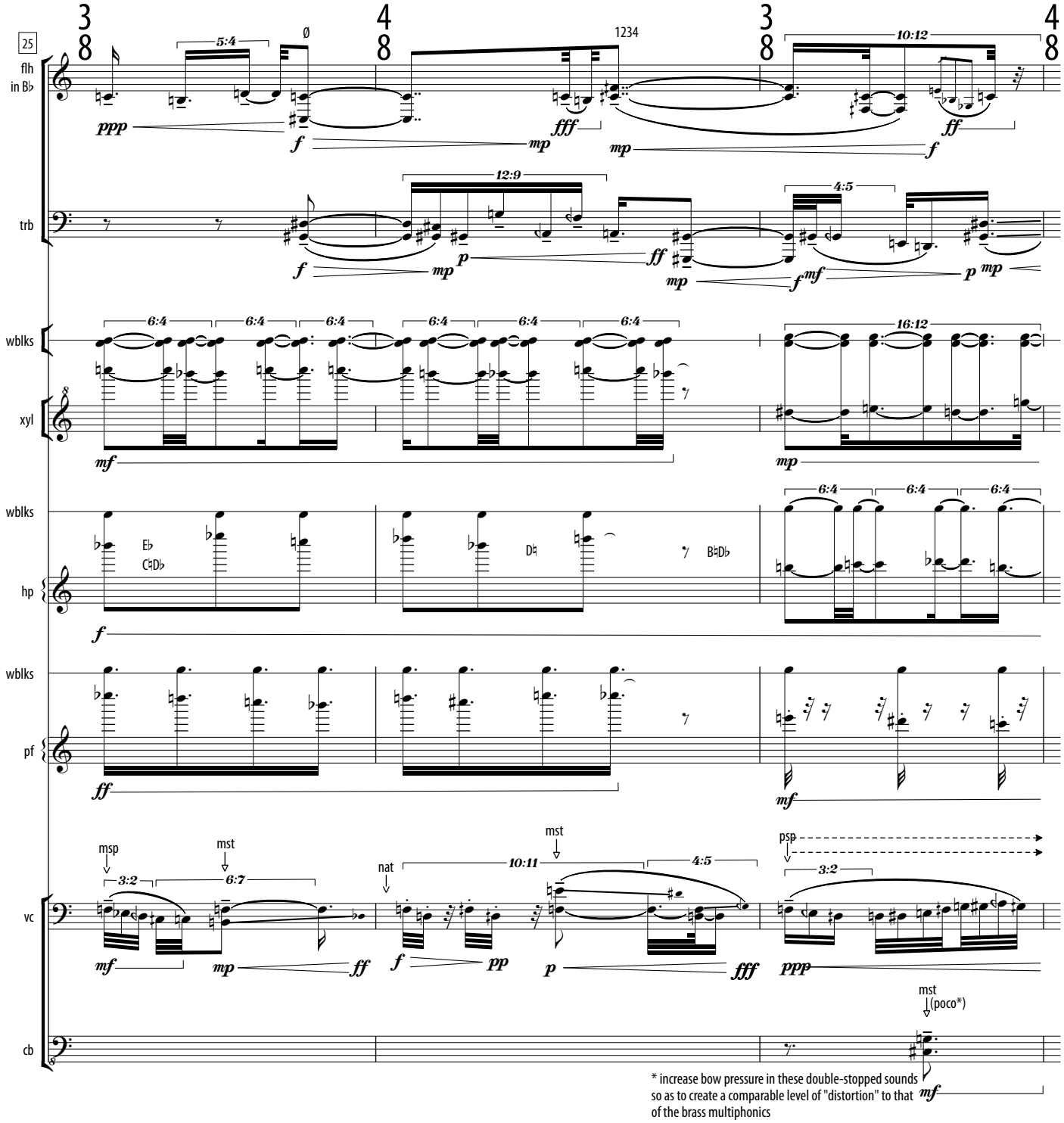

nat
10
flh
in B♭
trb
wblks
xyl
wblks
hp
wblks
pf
vc
nat
mst
nat
psp
nat
msp
psp
nat
FV

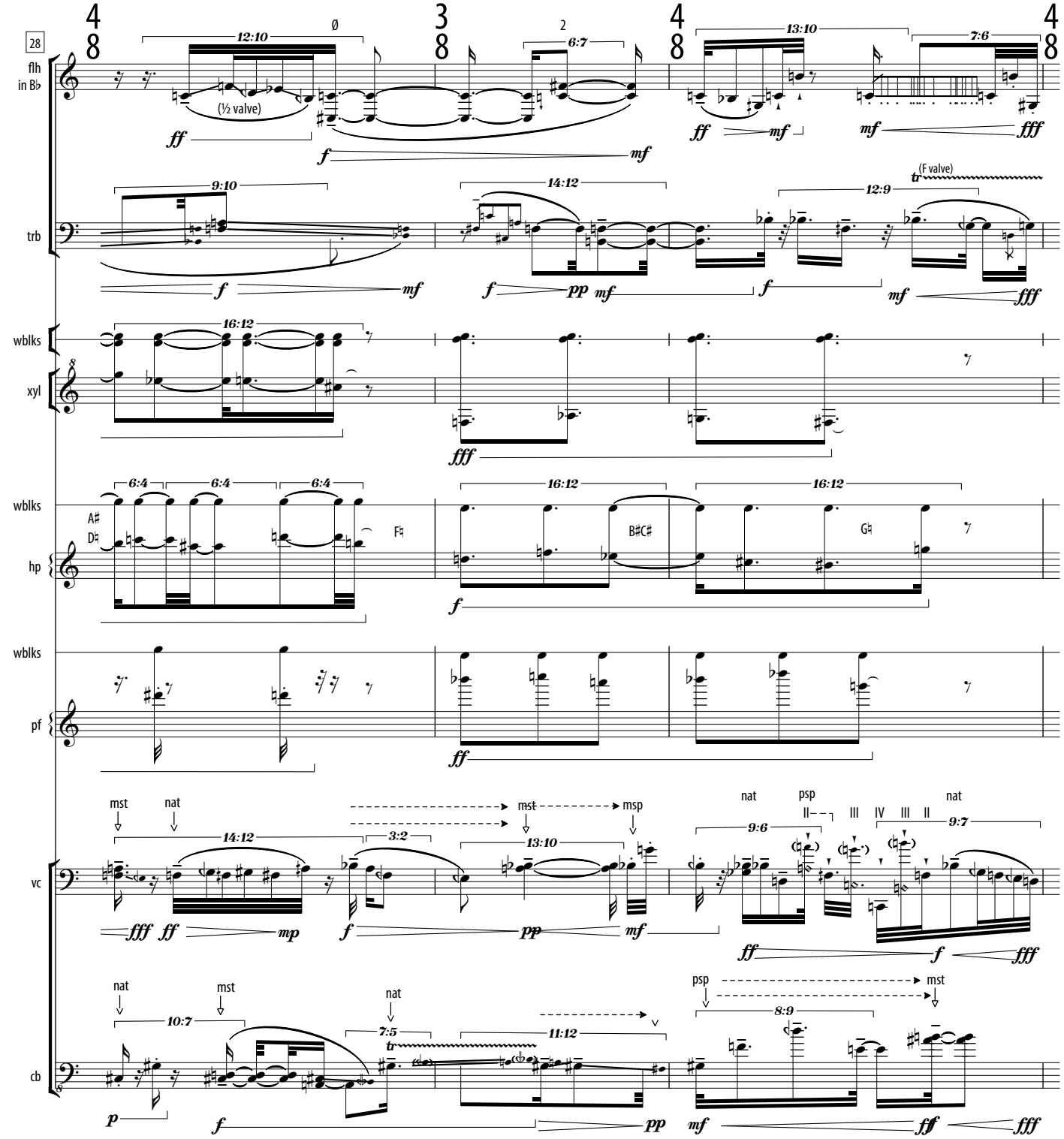

13
flh
in B♭
trb
wblks
xyl
wblks
hp
wblks
pf
vc
cb
16:12
7:8
8:9
9:7
13:12
6:4
11:10
mst
msp
nat
psp
pst
III
IV
II

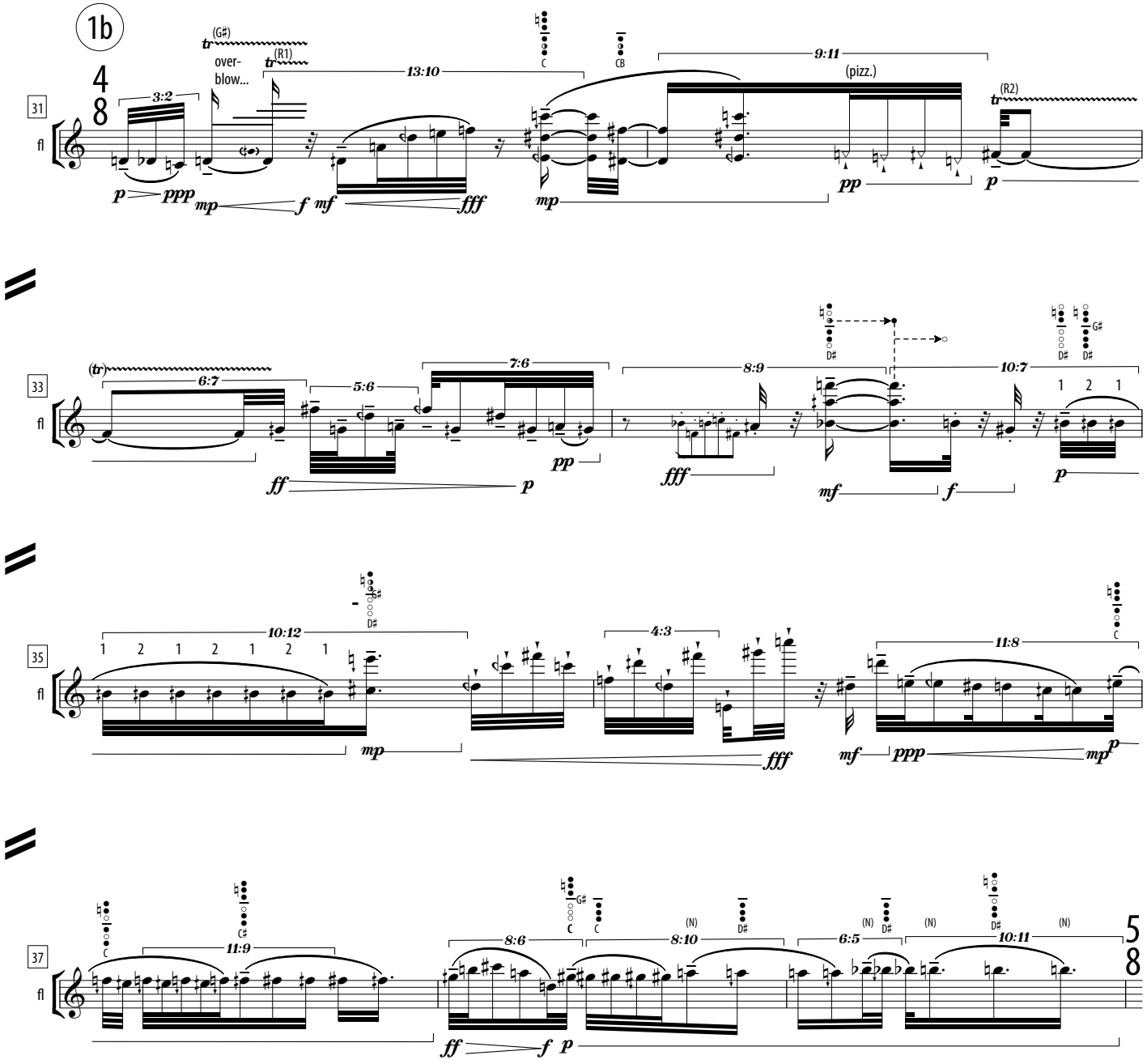

16
trb
wblks
xyl
wblks
hp
wblks
pf
vc
cb
(put down plectrum)
pst
msp
mst
nat
psp

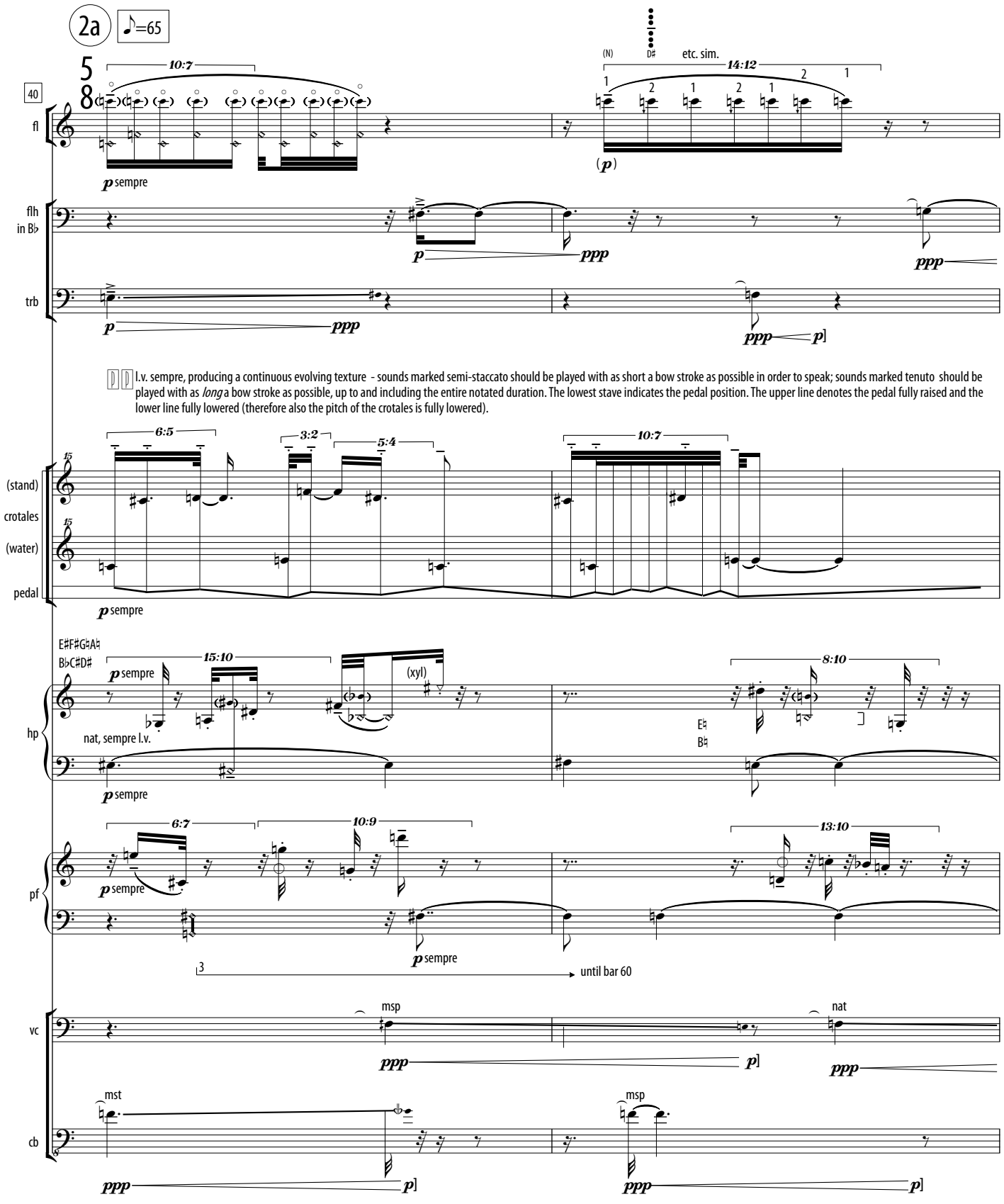

19
flh
in B♭
trb
wblks
xyl
wblks
hp
wblks
pf
vc
cb
3/8
4/8
3/8
4/8
7:6
18:12
11:9
8:10
13:12
I
VII
16:12
E♮G♭
3:2
nat
msp
mst
(sul II !)
psp
9:10
12:8
6:4
15:12
8va
p
pp
ppp
mp
mf
f
ff

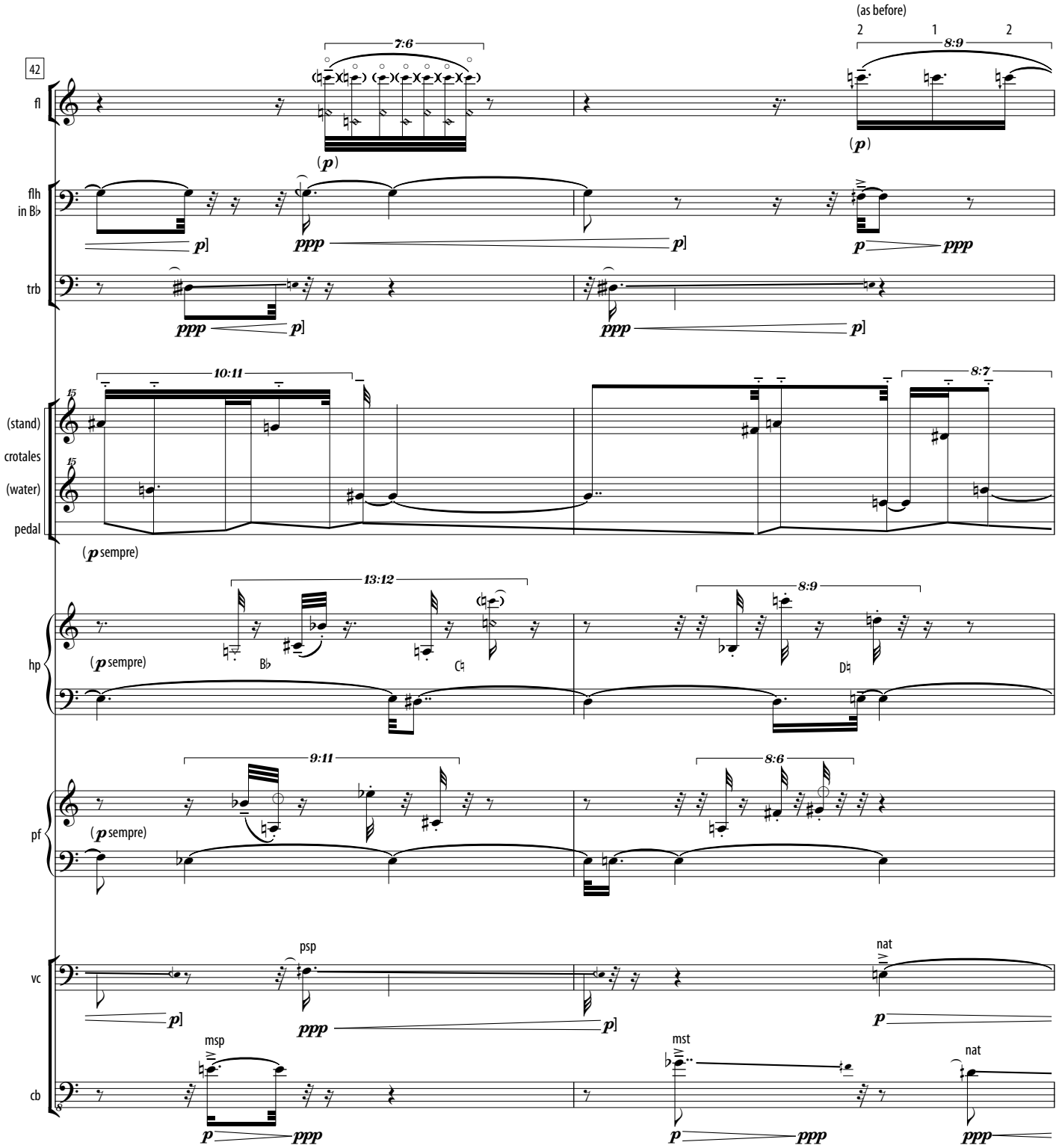

22
flh
in B♭
trb
wblks
xyl
wblks
hp
wblks
pf
vc
cb
1234
11:9
1234
8:10
9:6
3:2
16:12
F♯G♯
pst
mst
(poco*)
* increase bow pressure in these double-stopped sounds so as to create a comparable level of "distortion" to that of the brass multiphonics

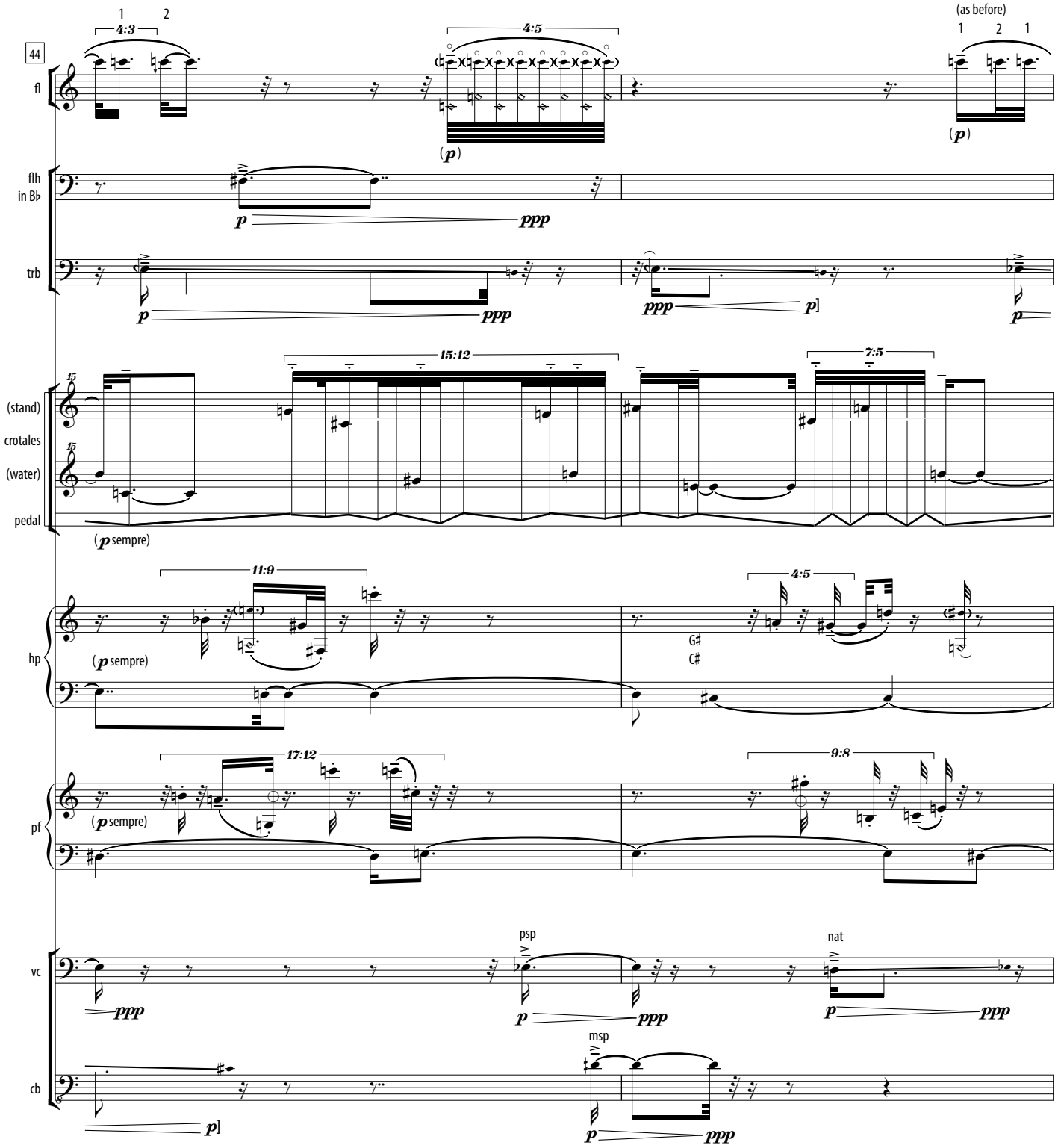

25
flh
in B♭
trb
wblks
xyl
wblks
hp
wblks
pf
vc
cb
5:4
12:9
4:5
10:12
6:4
16:12
3:2
6:7
10:11
msp
mst
nat
psp
(poco*)
E♭
C♯D♭
D♯
B♯D♭
* increase bow pressure in these double-stopped sounds so as to create a comparable level of "distortion" to that of the brass multiphonics

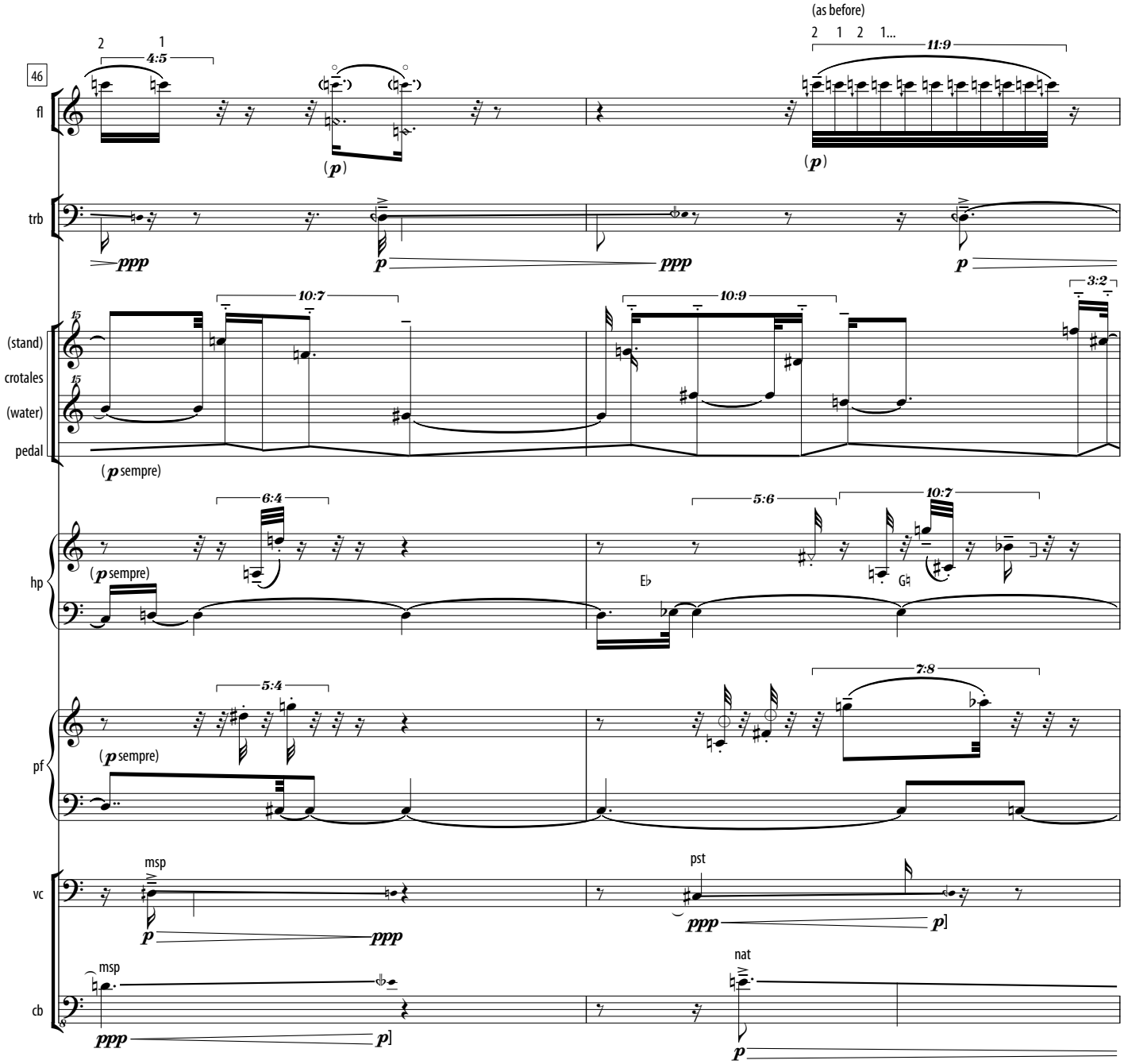

28
flh in B♭
trb
wblks
xyl
wblks
hp
wblks
pf
vc
cb
(½ valve)
(F valve)
A♯ D♯
F♮
B♯C♯
G♮
mst
nat
msp
psp
tr

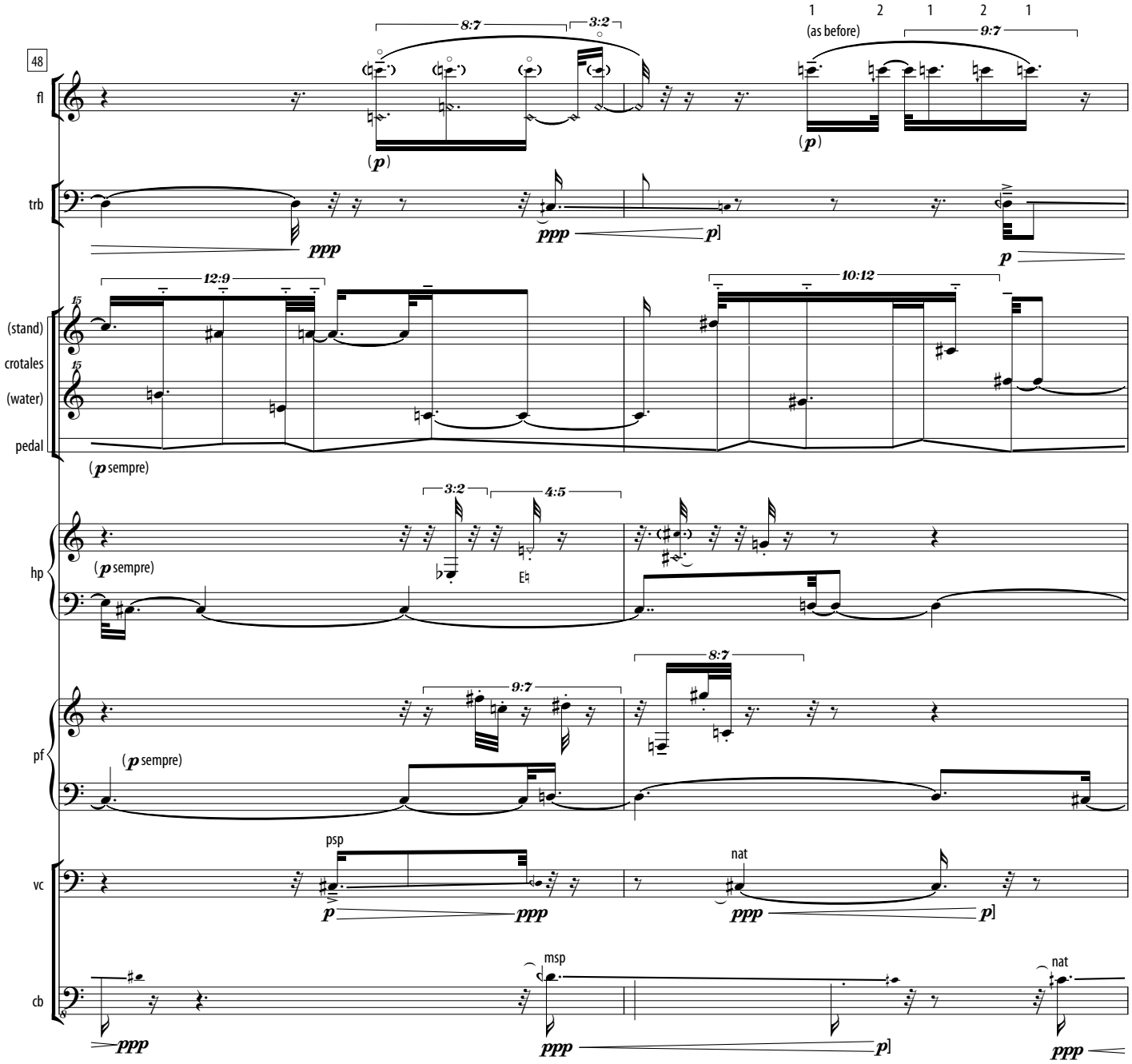

1b
31
fl
4/8
3:2
(G♯)
tr
over-
blow...
(R1)
13:10
C
CB
9:11
(pizz.)
(R2)
p ppp mp f mf fff mp pp p
33
(tr)
6:7
5:6
7:6
8:9
10:7
D♯
G♯
1 2 1
ff p pp fff mf f p
35
10:12
1 2 1 2 1 2 1
4:3
11:8
C
mp fff mf ppp mp p
37
C
C♯
11:9
8:6
8:10
6:5
10:11
(N)
5/8
ff f p

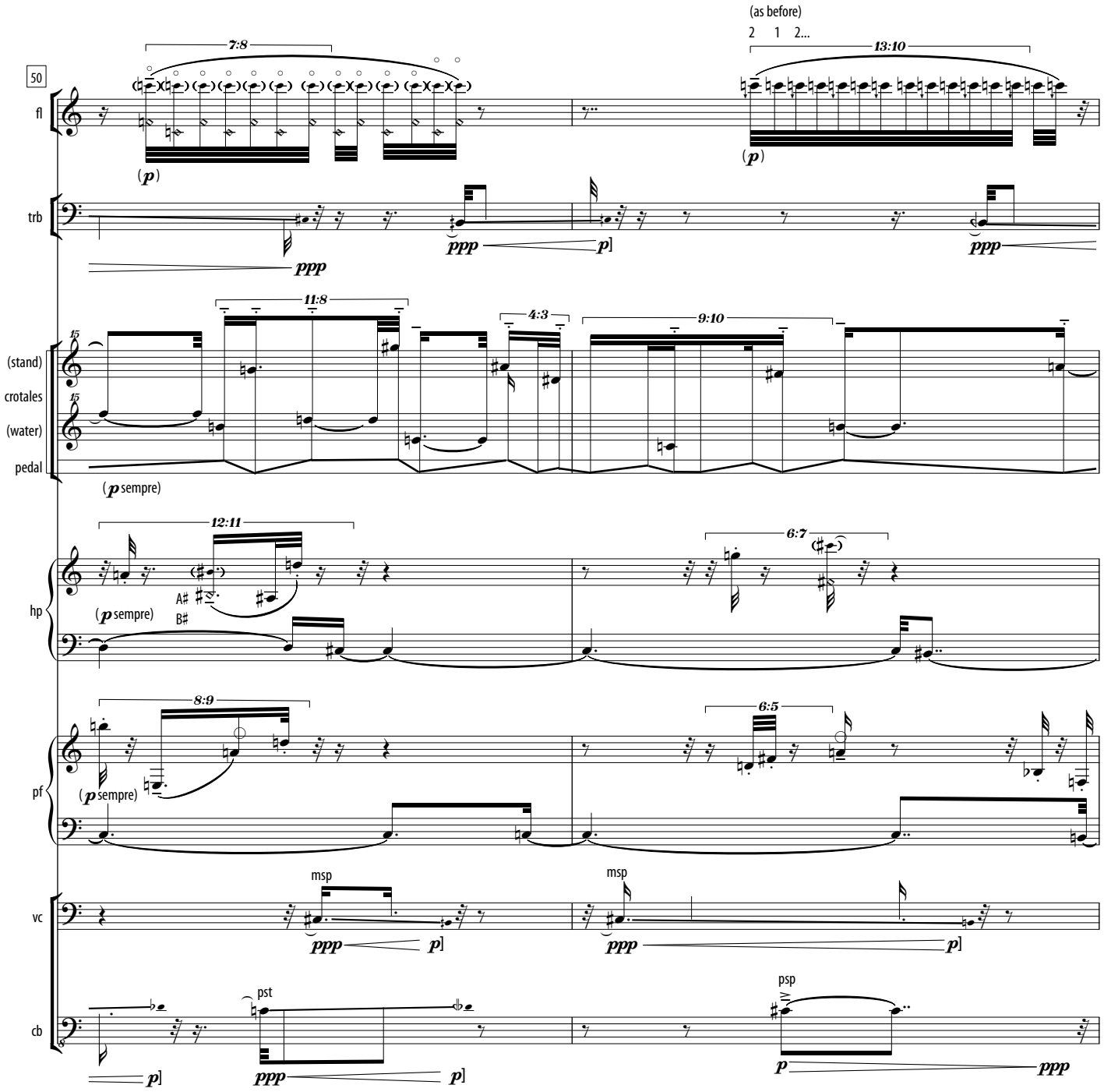

2a
♪=65
40
fl
flh
in B♭
trb
(stand)
crotales
(water)
pedal
hp
pf
vc
cb
10:7
14:12
etc. sim.
(N)
D♯
p sempre
(p)
p
ppp
p]
l.v. sempre, producing a continuous evolving texture - sounds marked semi-staccato should be played with as short a bow stroke as possible in order to speak; sounds marked tenuto should be played with as long a bow stroke as possible, up to and including the entire notated duration. The lowest stave indicates the pedal position. The upper line denotes the pedal fully raised and the lower line fully lowered (therefore also the pitch of the crotales is fully lowered).
6:5
3:2
5:4
10:7
15:10
8:10
6:7
10:9
13:10
(xyl)
E♯F♯G♯A♯
B♭C♯D♯
nat, sempre l.v.
E♮
B♮
3
until bar 60
msp
nat
mst

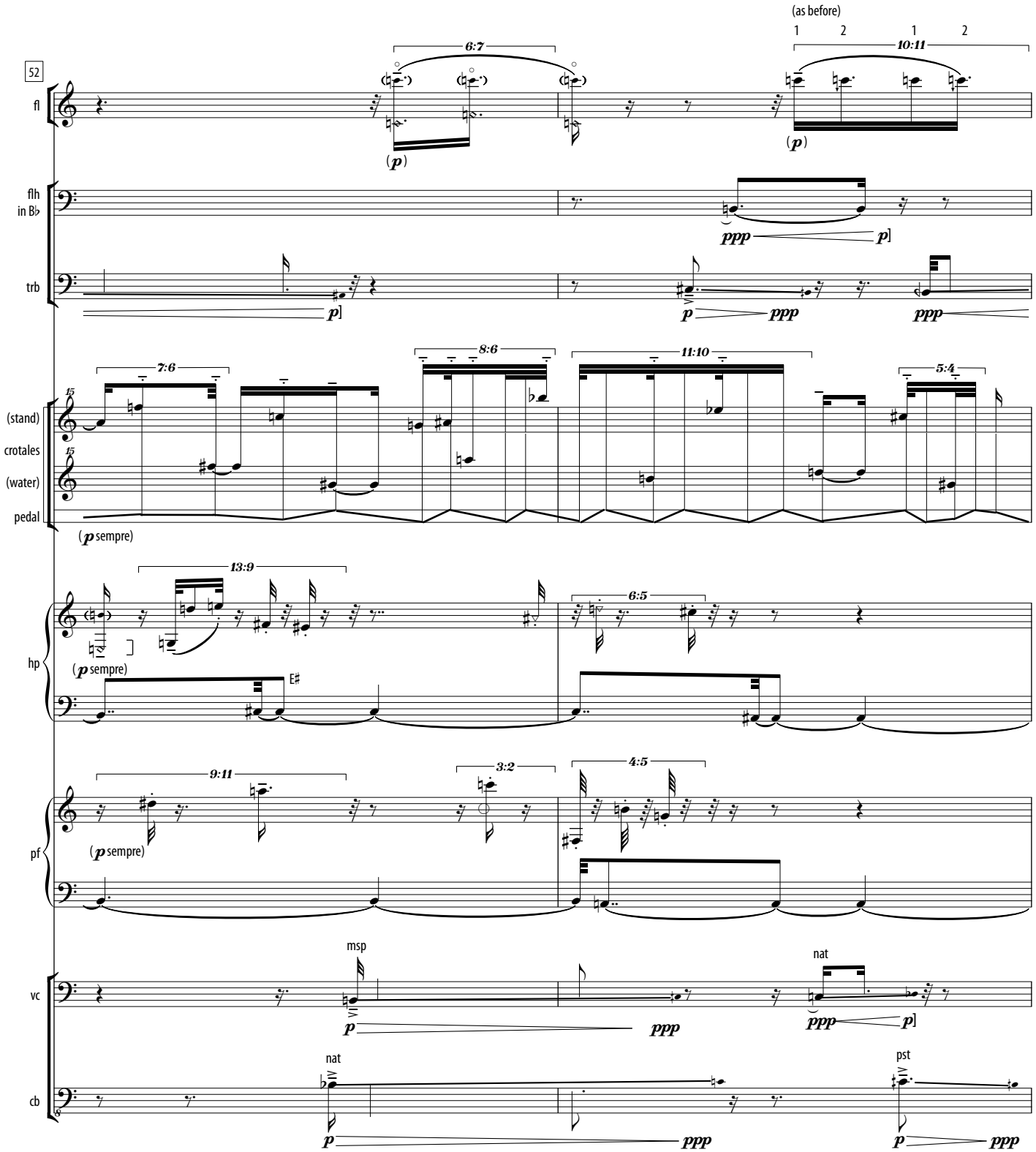

42
fl
flh
in B♭
trb
(stand)
crotales
(water)
pedal
hp
pf
vc
cb
(as before)
2 1 2
7:6
8:9
10:11
8:7
13:12
8:9
9:11
8:6
(p sempre)
psp
nat
msp
mst
nat
B♭
C♯
D♯

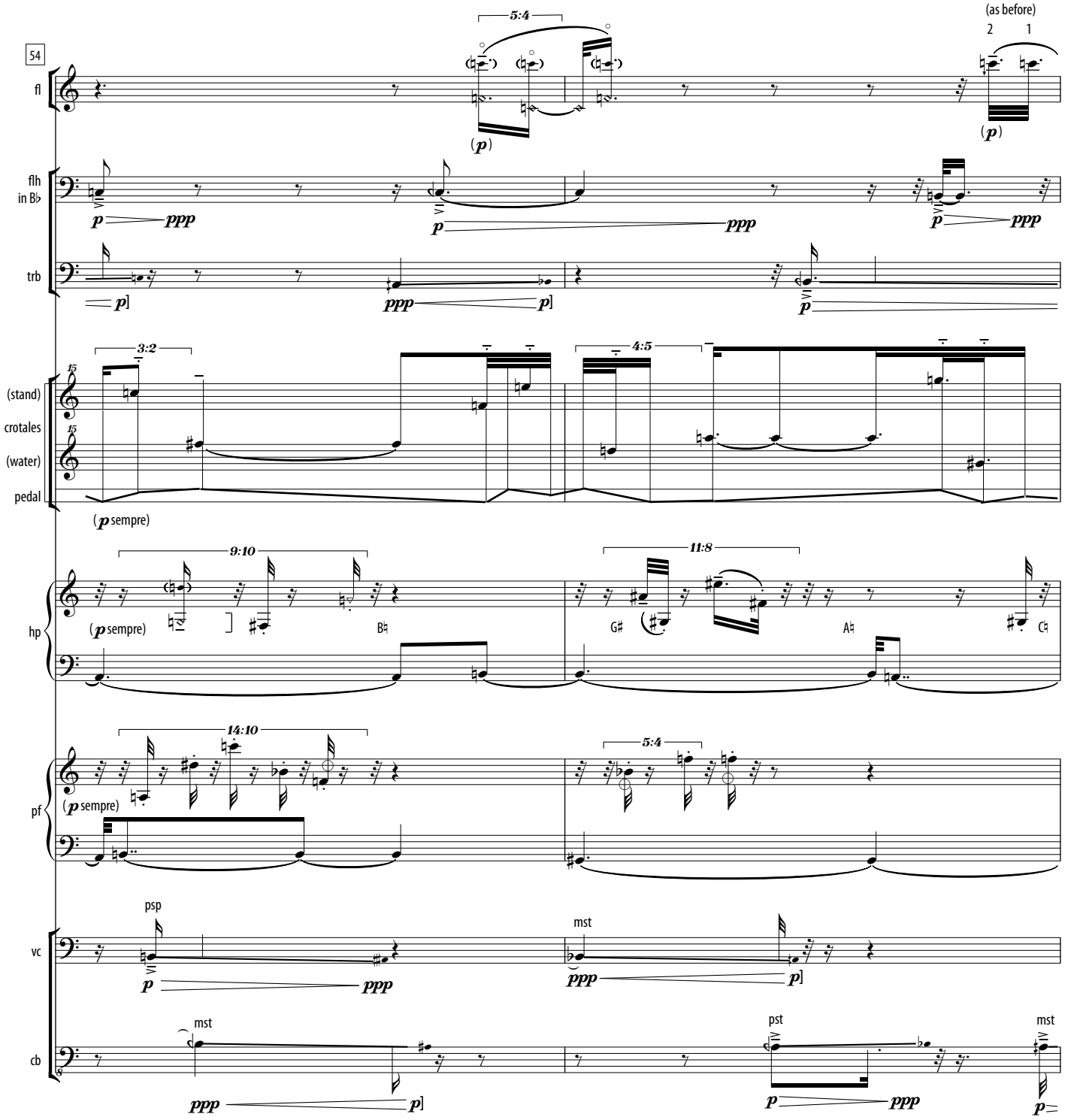

44
fl
flh
in B♭
trb
(stand)
crotales
(water)
pedal
hp
pf
vc
cb
4:3
4:5
(as before)
15:12
7:5
11:9
4:5
17:12
9:8
(p sempre)
G♯
C♯
psp
nat
msp

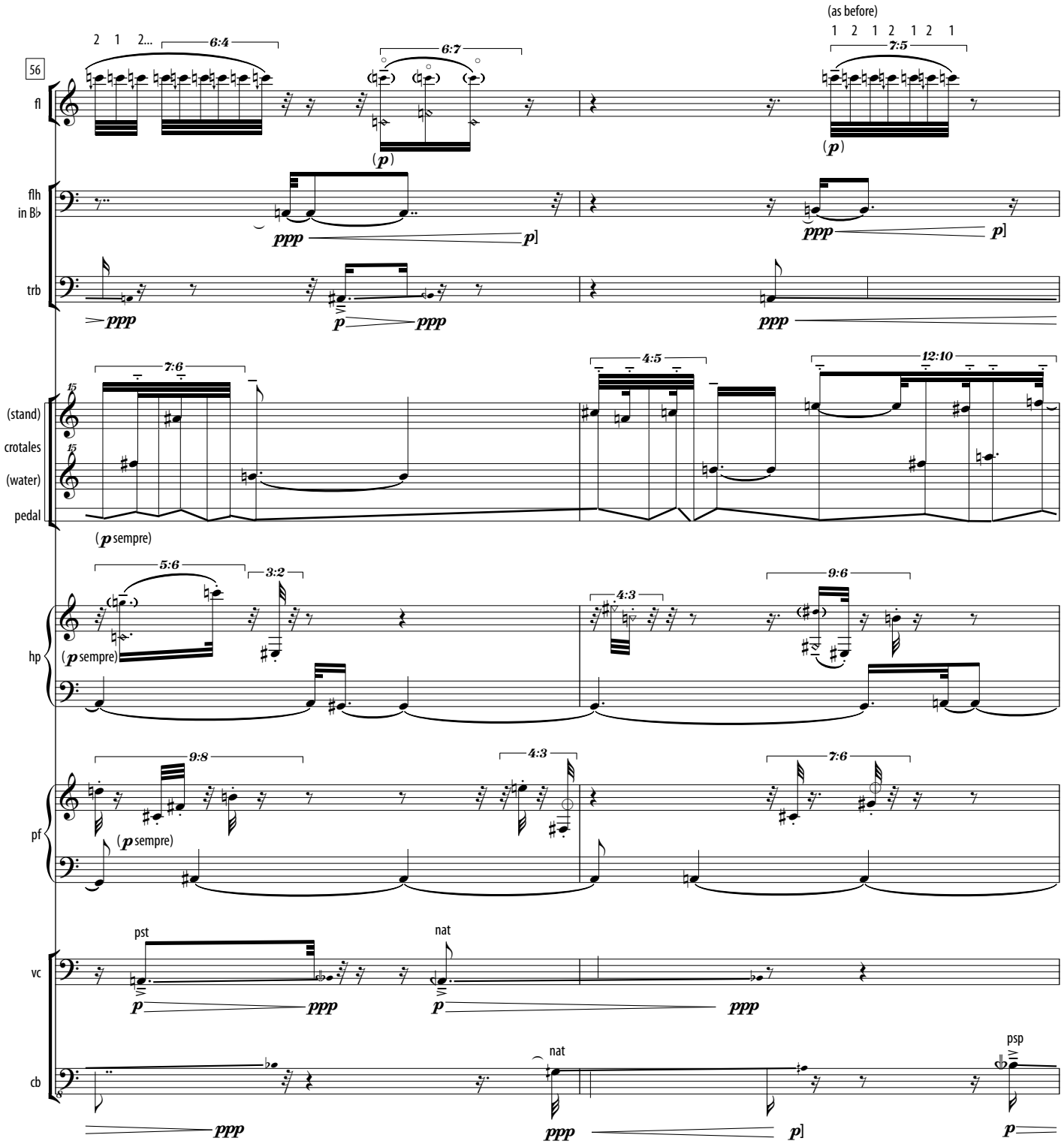

46
fl
trb
(stand)
crotales
(water)
pedal
hp
pf
vc
cb
(as before)
2 1 2 1...
11:9
4:5
2 1
(p)
ppp
p
10:7
10:9
3:2
(p sempre)
6:4
5:6
10:7
Eb
Gb
5:4
7:8
msp
pst
nat
ppp
p]

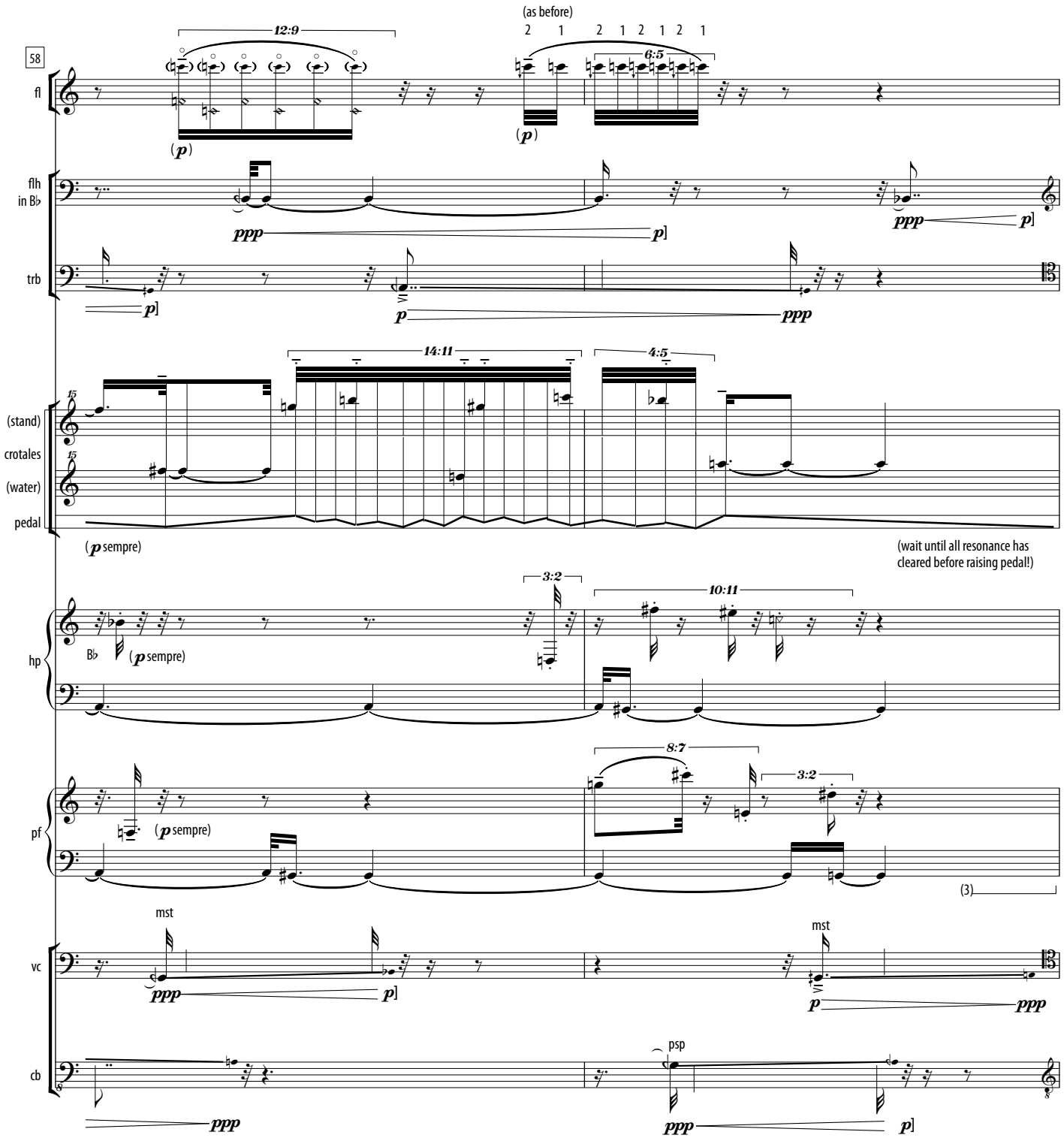

48
fl
trb
(stand)
crotales
(water)
pedal
hp
pf
vc
cb
8:7
3:2
(as before)
9:7
12:9
10:12
(p sempre)
4:5
psp
nat
msp
ppp
p]

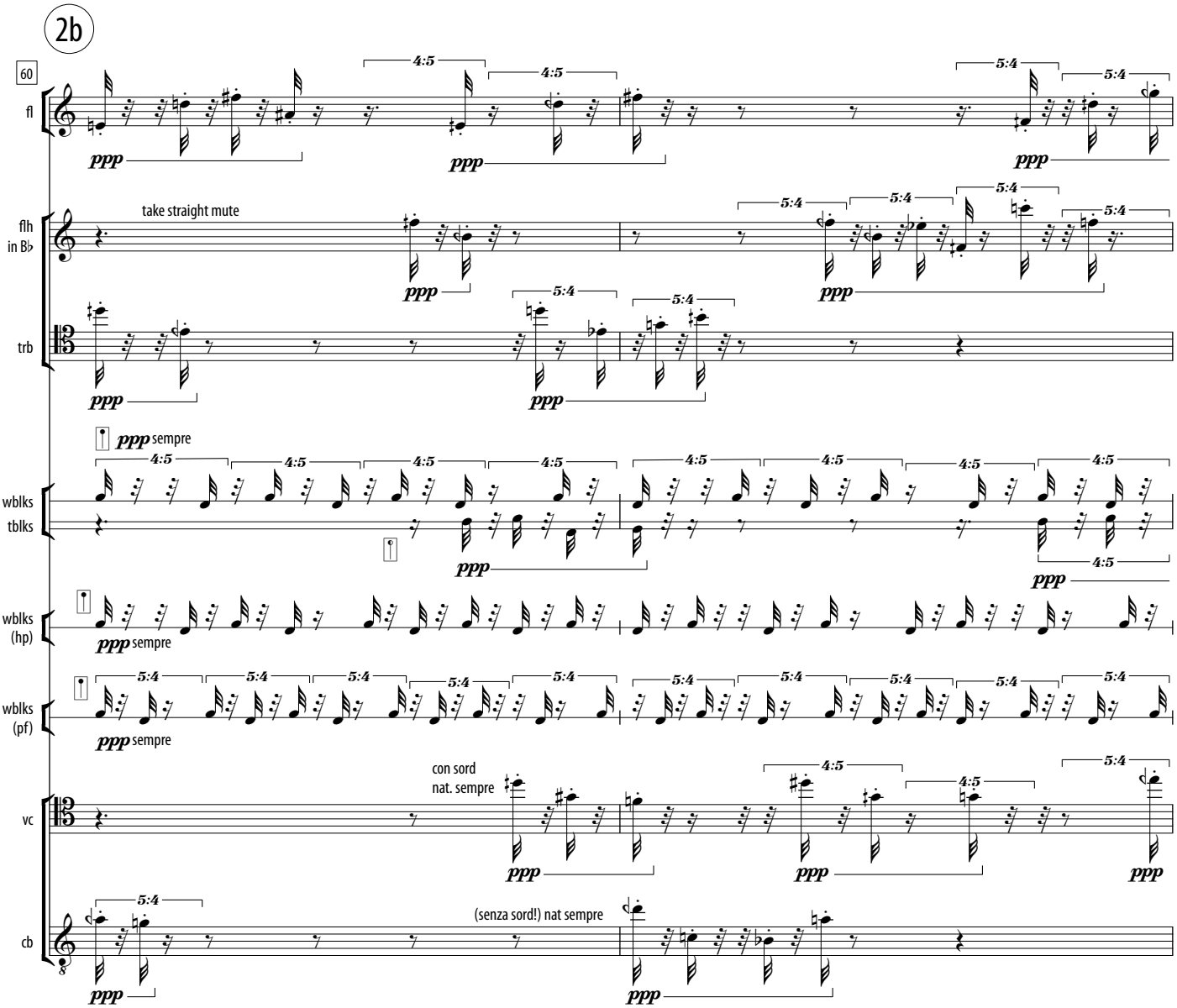

50
fl
trb
(stand)
crotales
(water)
pedal
hp
pf
vc
cb
7:8
13:10
(as before)
2 1 2...
(p)
ppp
p]
11:8
4:3
9:10
15
(p sempre)
12:11
A#
B#
6:7
8:9
6:5
msp
pst
psp
p
ppp

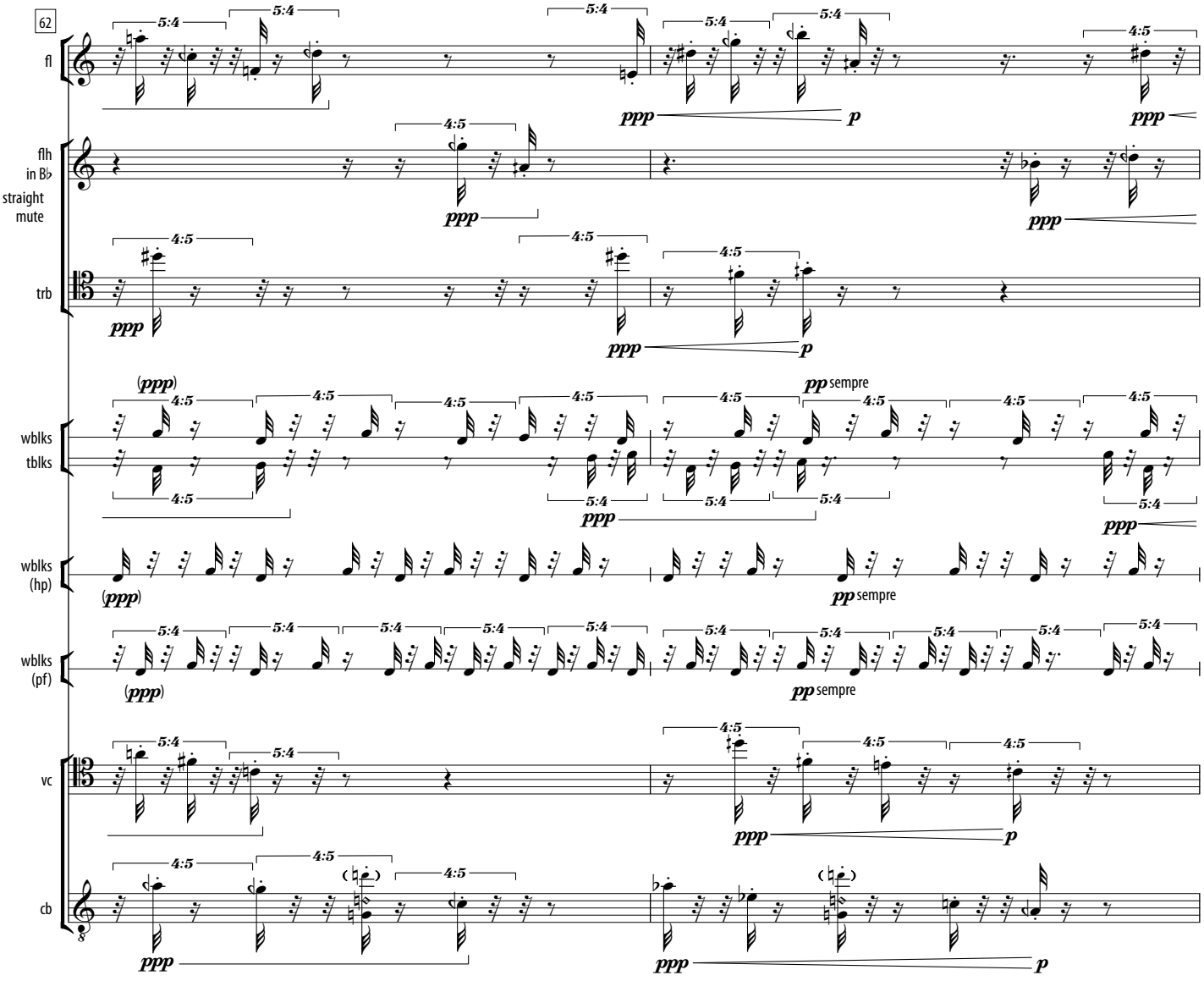

52
fl
flh
in B♭
trb
(stand)
crotales
(water)
pedal
hp
pf
vc
cb
(as before)
1 2 1 2
6:7
10:11
7:6
8:6
11:10
5:4
13:9
6:5
9:11
3:2
4:5
(p)
(p sempre)
ppp
p]
p
msp
nat
pst

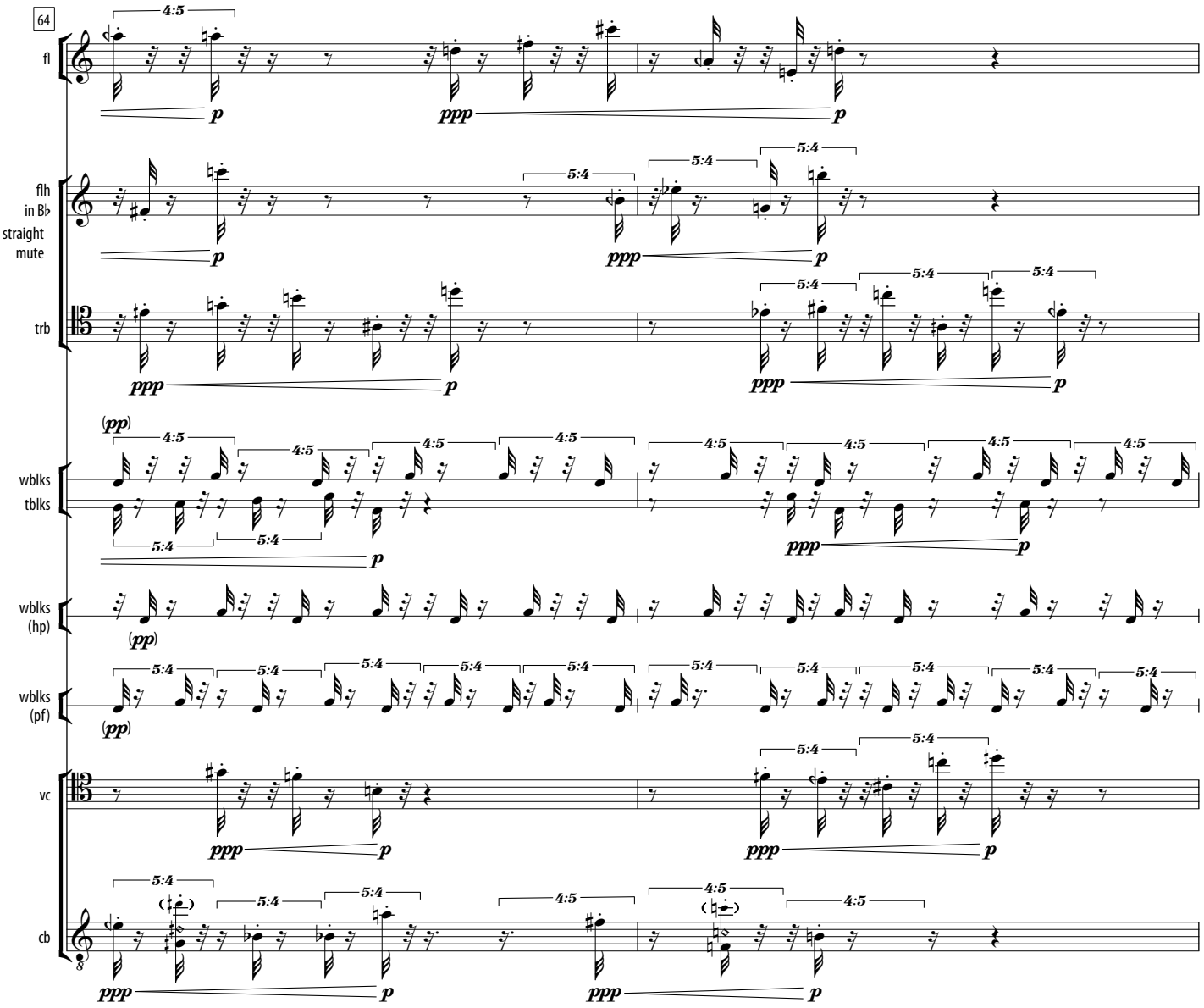

54
fl
flh
in B♭
trb
(stand)
crotales
(water)
pedal
hp
pf
vc
cb
5:4
(as before)
2 1
(p)
p ppp
ppp p]
p
3:2
4:5
15
(p sempre)
9:10
11:8
B♮
G♯
A♮
C♮
14:10
5:4
psp
mst
pst
ppp p]
p ppp

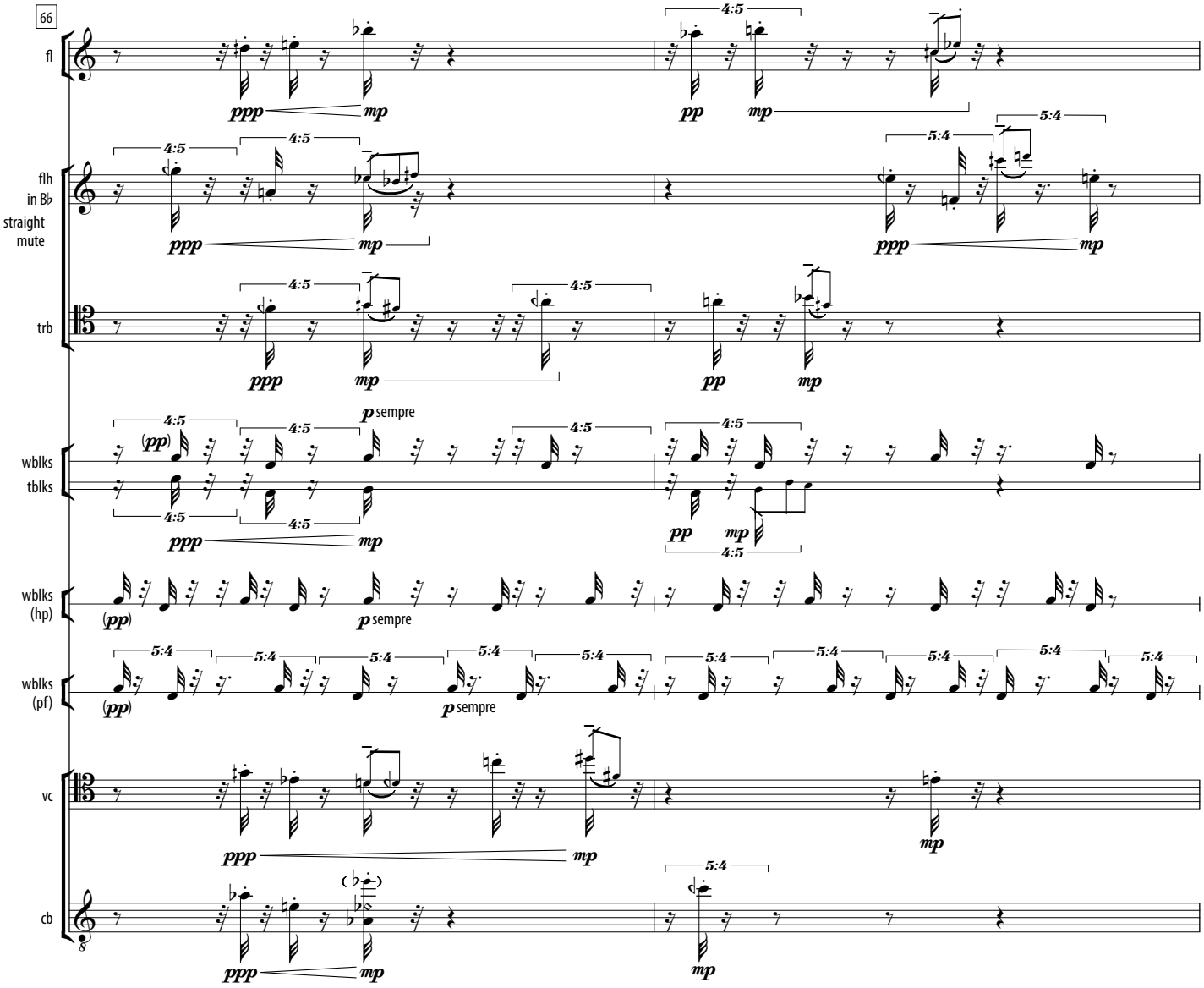

56
fl
flh
in B♭
trb
(stand)
crotales
(water)
pedal
hp
pf
vc
cb
(as before)
2 1 2...
6:4
6:7
7:5
1 2 1 2 1 2 1
7:6
4:5
12:10
5:6
3:2
4:3
9:6
9:8
7:6
(p sempre)
pst
nat
psp
ppp
p

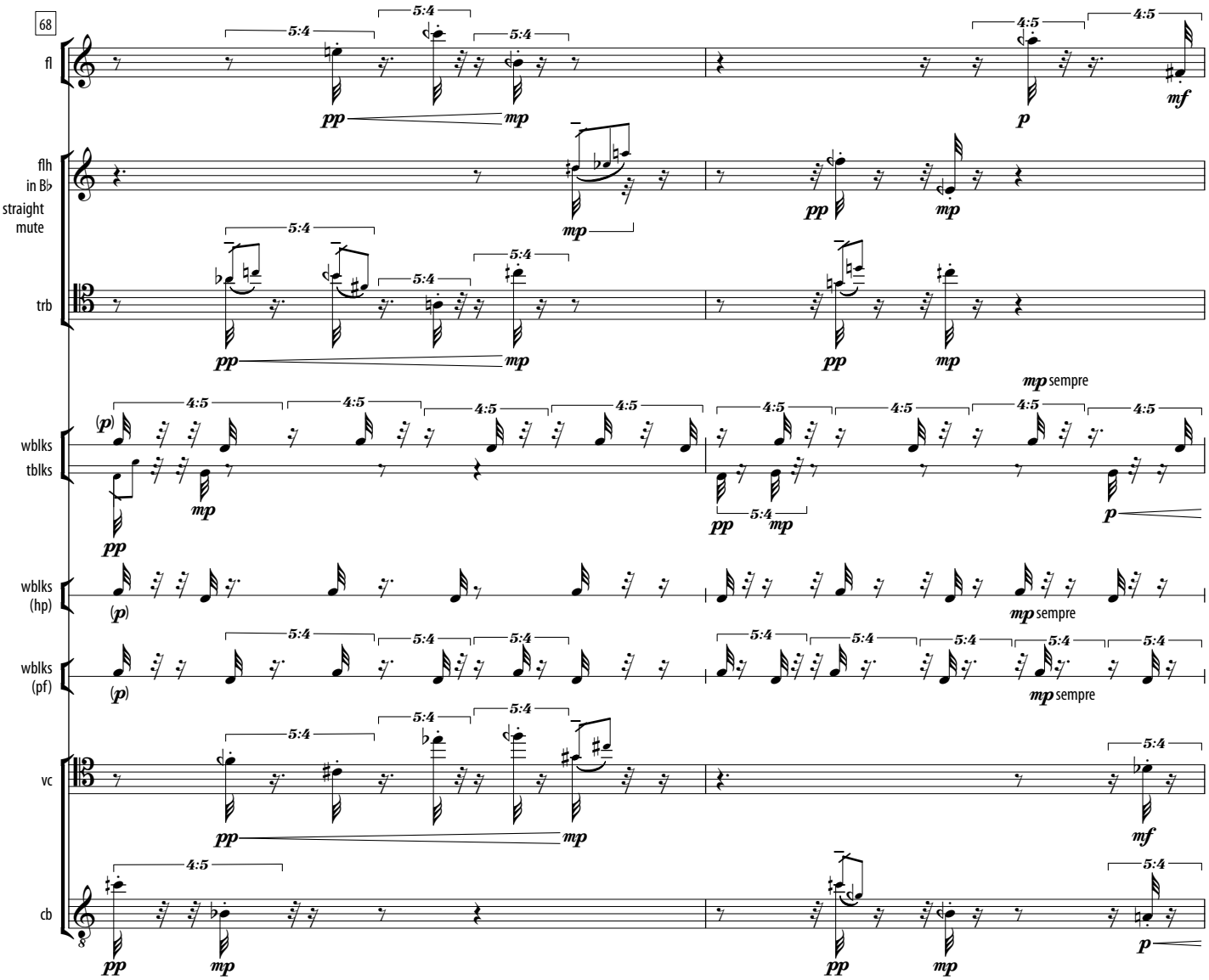

58
fl
flh
in B♭
trb
(stand)
crotales
(water)
pedal
hp
pf
vc
cb
12:9
(as before)
2 1 2 1 2 1 2 1
6:5
(p)
ppp
p]
14:11
4:5
(p sempre)
(wait until all resonance has
cleared before raising pedal!)
3:2
10:11
8:7
3:2
(3)
mst
psp

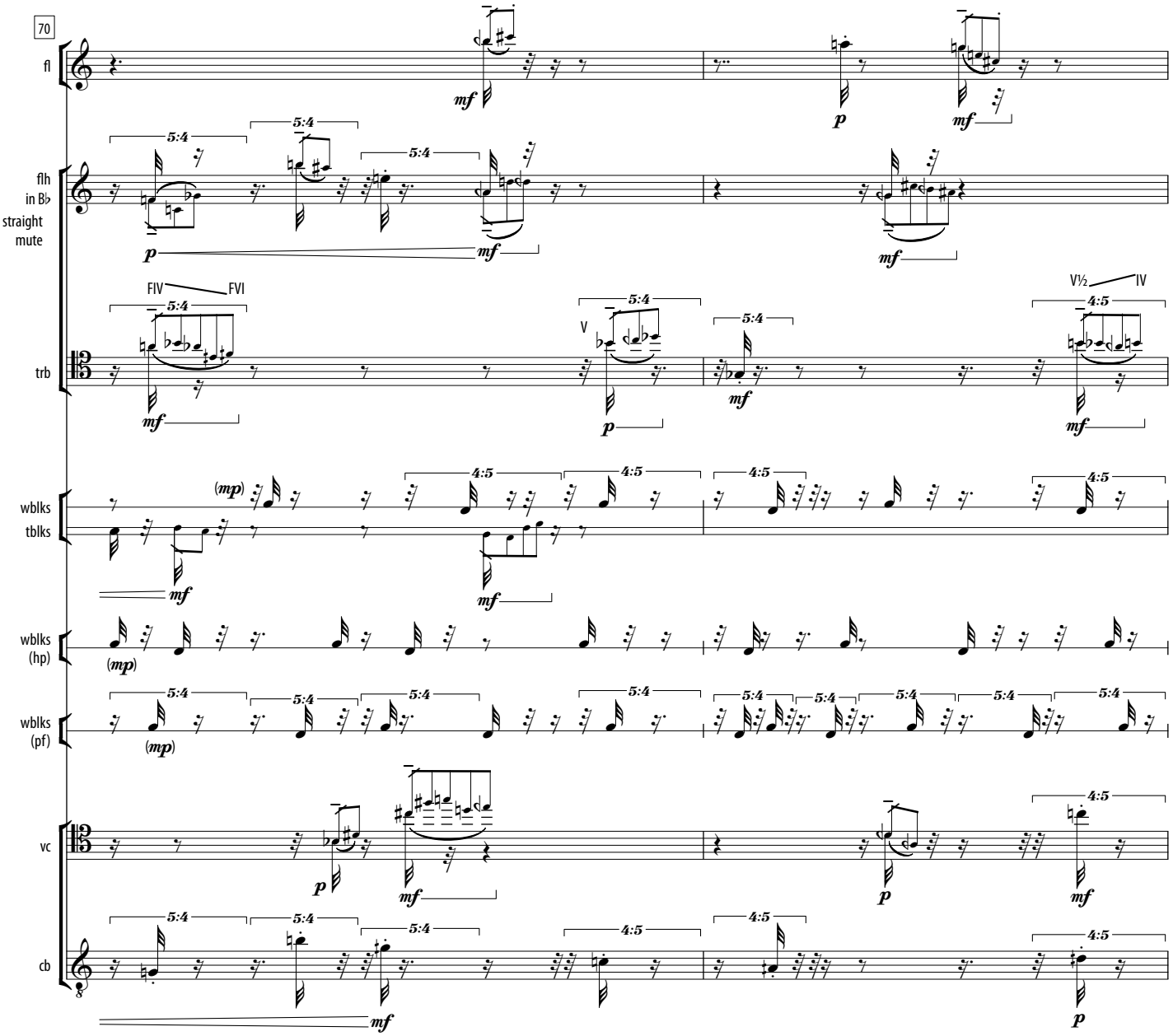

2b
60
fl
flh
in B♭
take straight mute
trb
wblks
tblks
wblks
(hp)
wblks
(pf)
vc
con sord
nat. sempre
cb
(senza sord!) nat sempre
ppp sempre
ppp
4:5
5:4

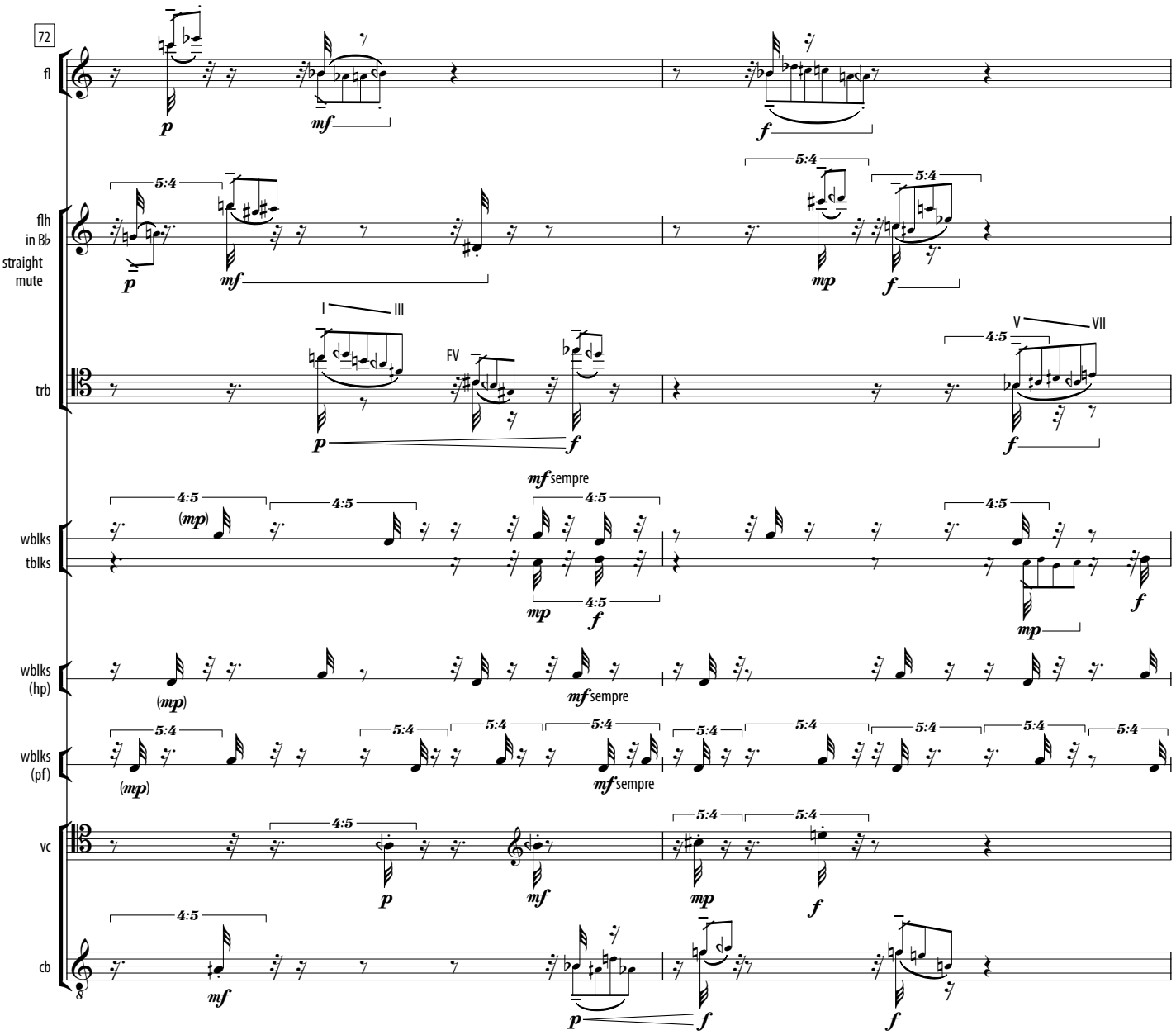

62
fl
flh
in B♭
straight
mute
trb
wblks
tblks
wblks
(hp)
wblks
(pf)
vc
cb
ppp
p
pp sempre
(ppp)
4:5
5:4

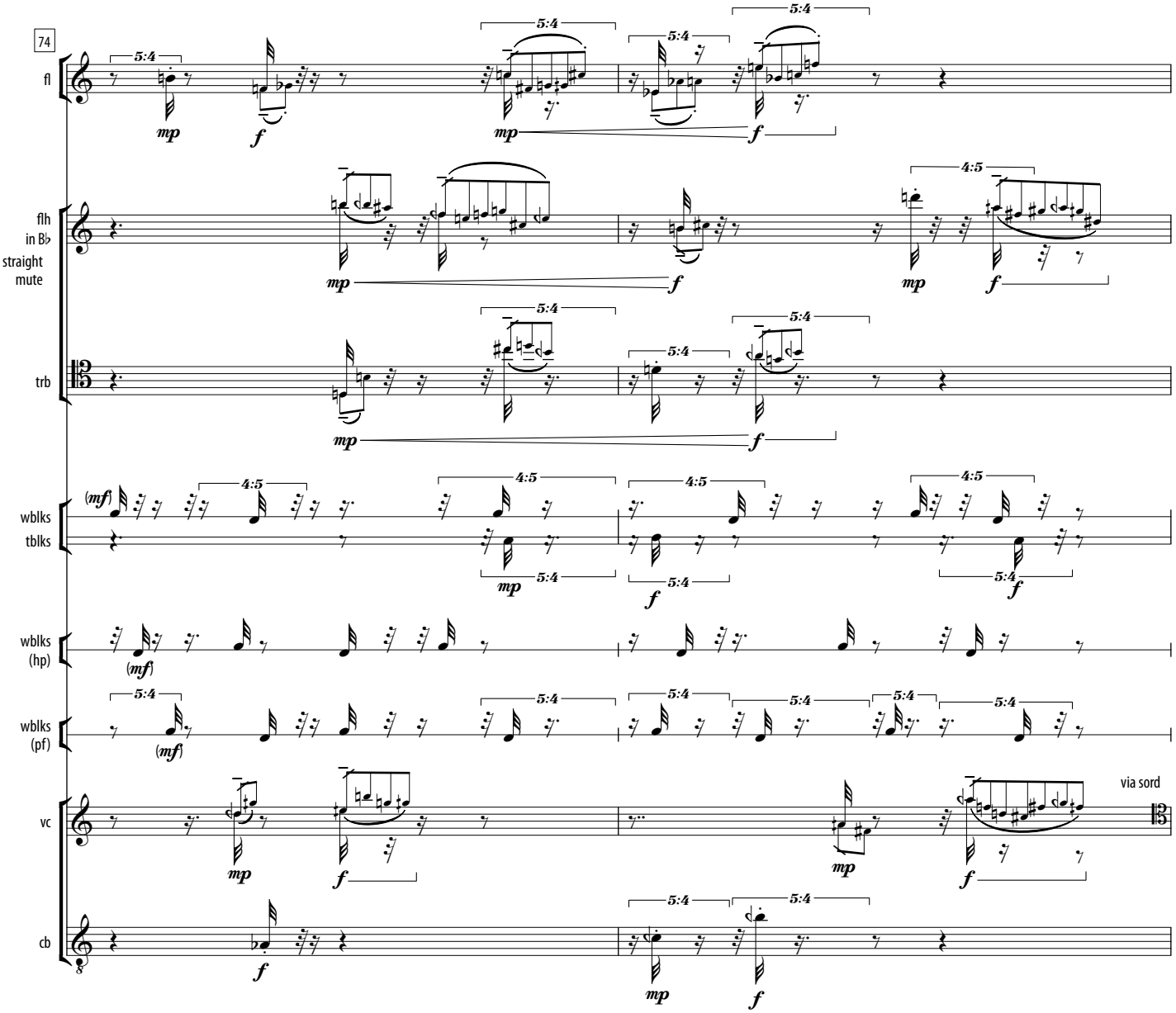

64
fl
flh
in B♭
straight
mute
trb
wblks
tblks
wblks
(hp)
wblks
(pf)
vc
cb
4:5
5:4
ppp
p
(pp)

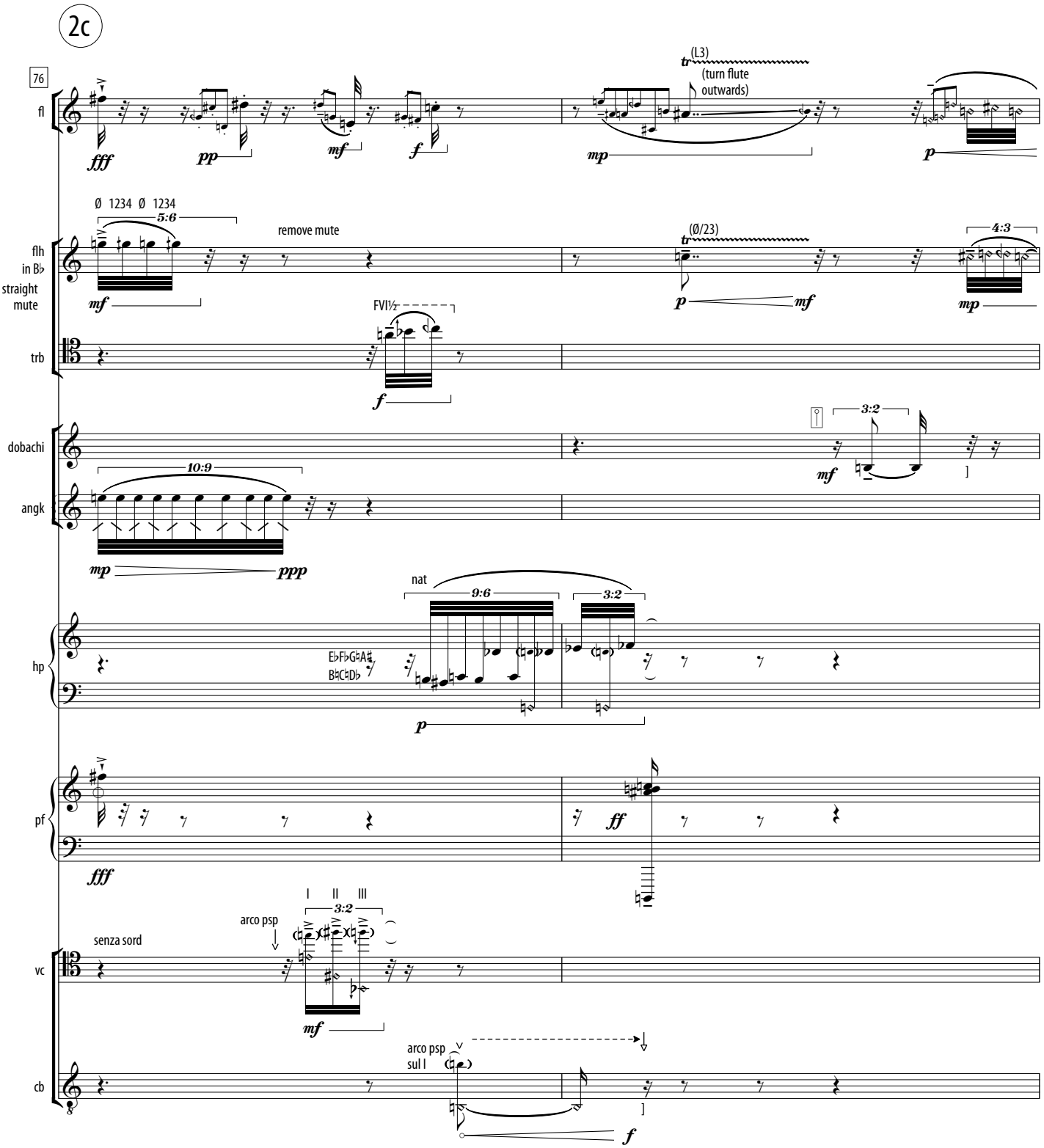

66
fl
flh
in B♭
straight
mute
trb
wblks
tblks
wblks
(hp)
wblks
(pf)
vc
cb
ppp
mp
pp
(pp)
p sempre
4:5
5:4

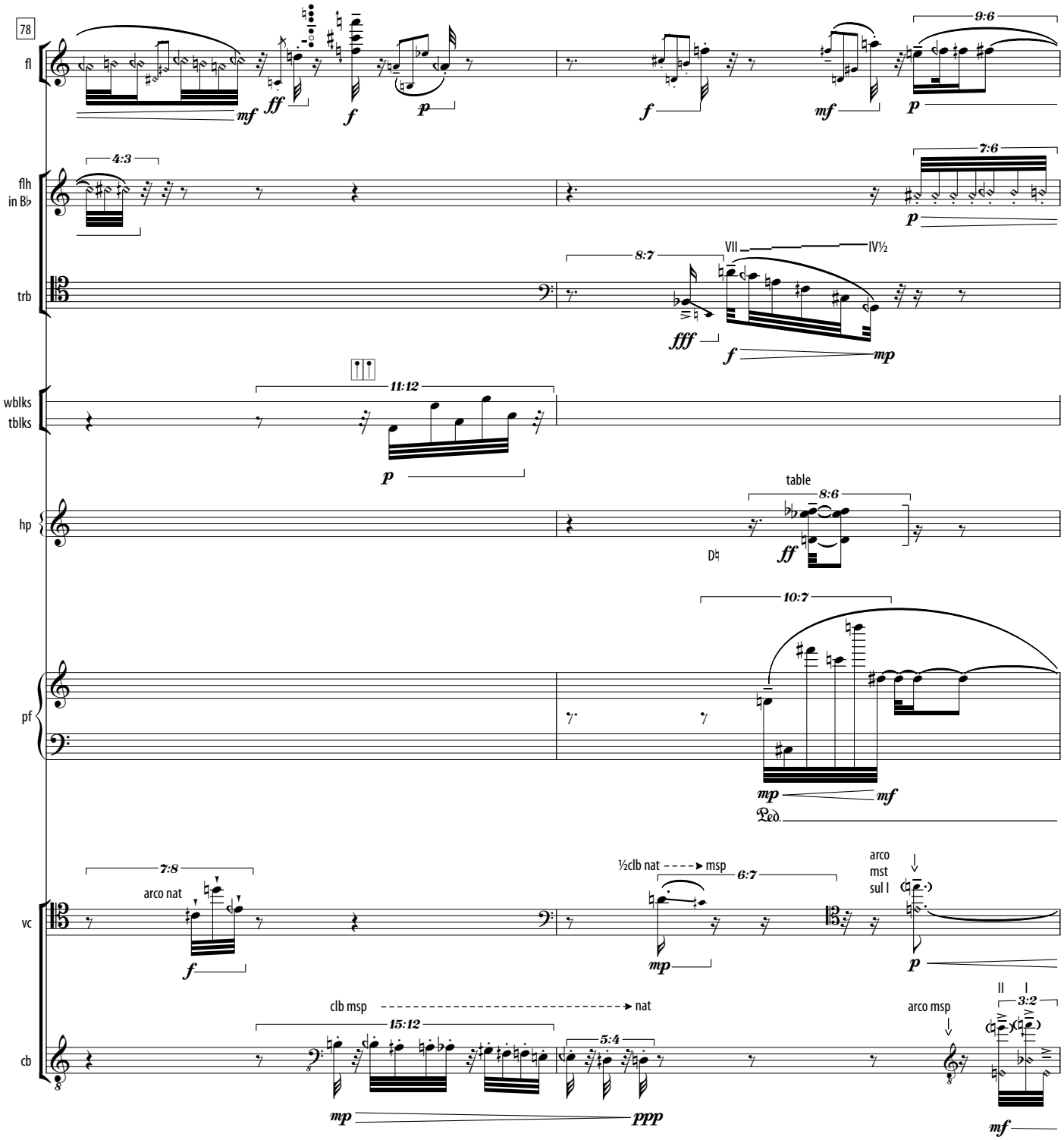

68
fl
flh
in B♭
straight
mute
trb
wblks
tblks
wblks
(hp)
wblks
(pf)
vc
cb
mp sempre

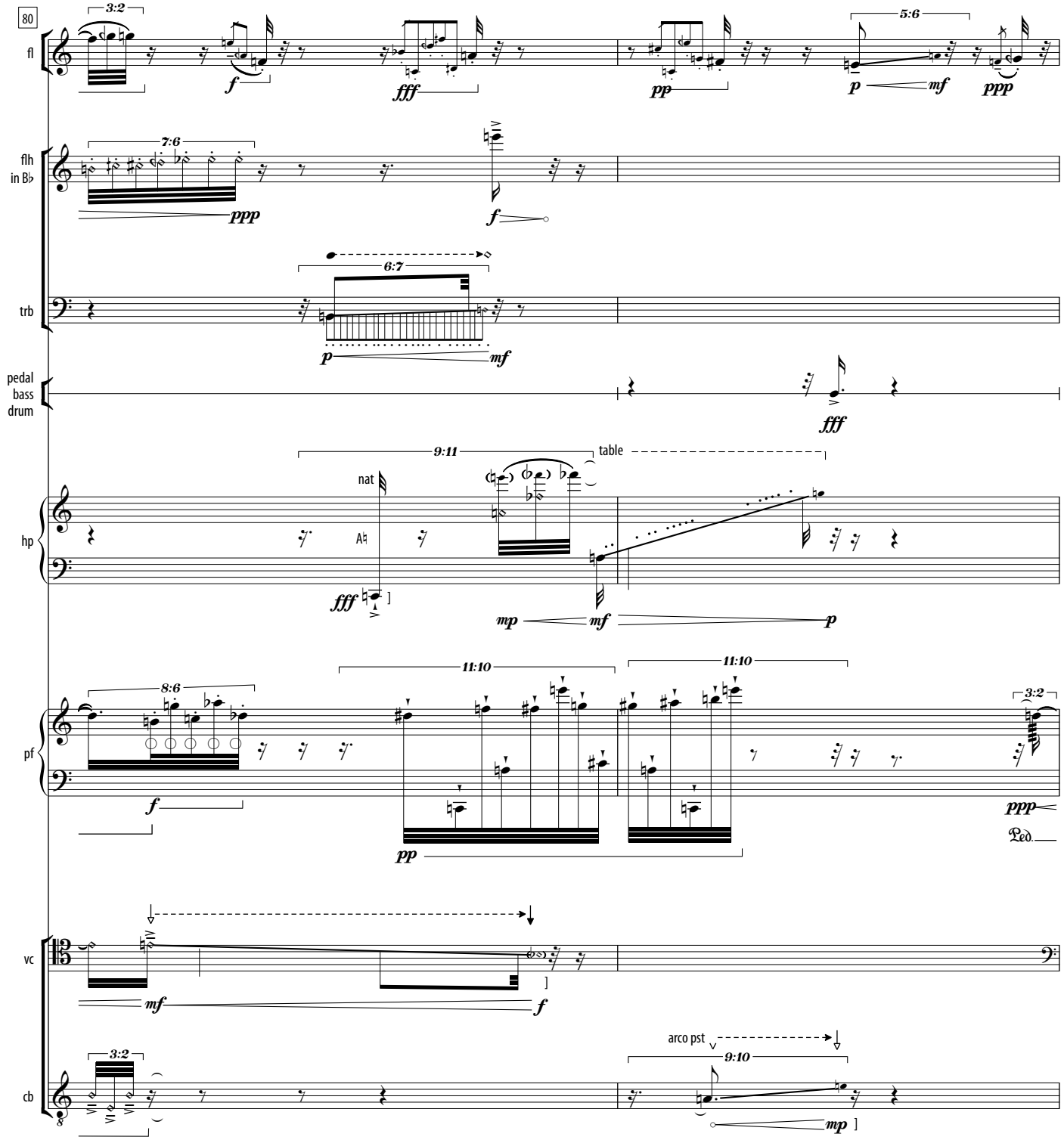

70
fl
flh
in B♭
straight
mute
trb
wblks
tblks
wblks
(hp)
wblks
(pf)
vc
cb
FIV
FVI
V
V½
IV
5:4
4:5
mf
p
(mp)

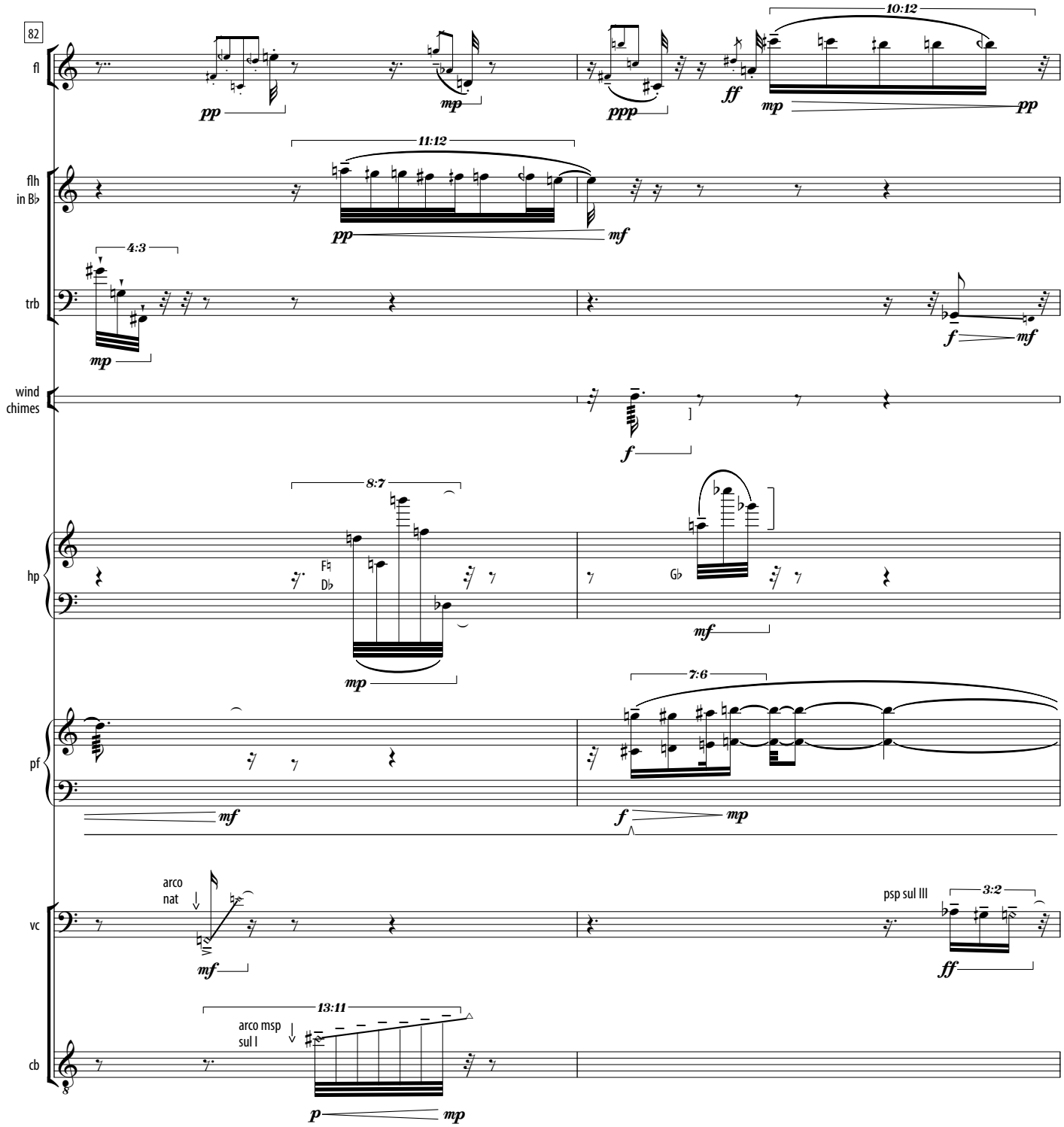

72
fl
flh
in B♭
straight
mute
trb
wblks
tblks
wblks
(hp)
wblks
(pf)
vc
cb
I
III
FV
V
VII
mf sempre
mf sempre
mf sempre

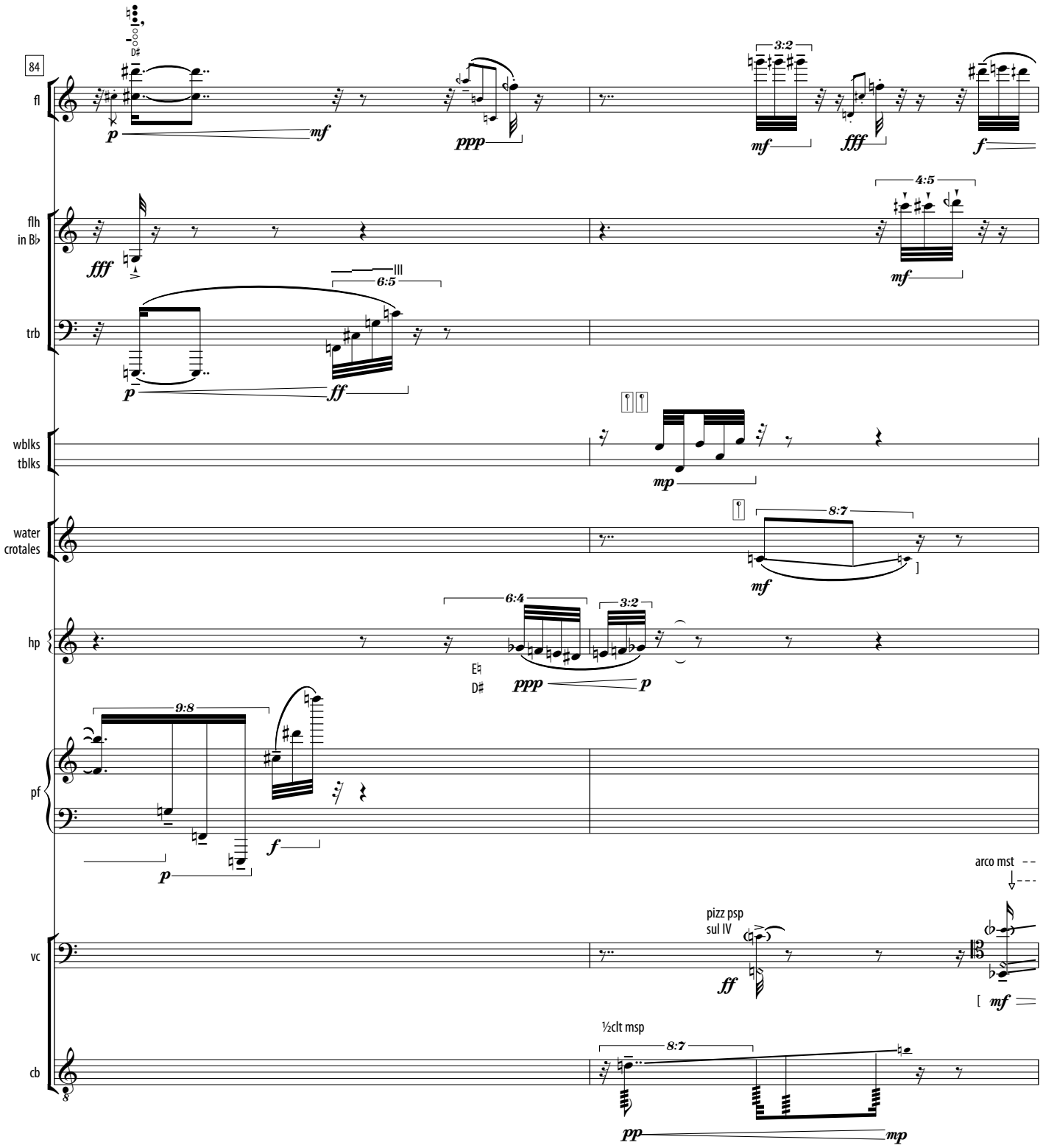

74
fl
flh
in B♭
straight
mute
trb
wblks
tblks
wblks
(hp)
wblks
(pf)
vc
cb
via sord
5:4
4:5
mp
f
(mf)

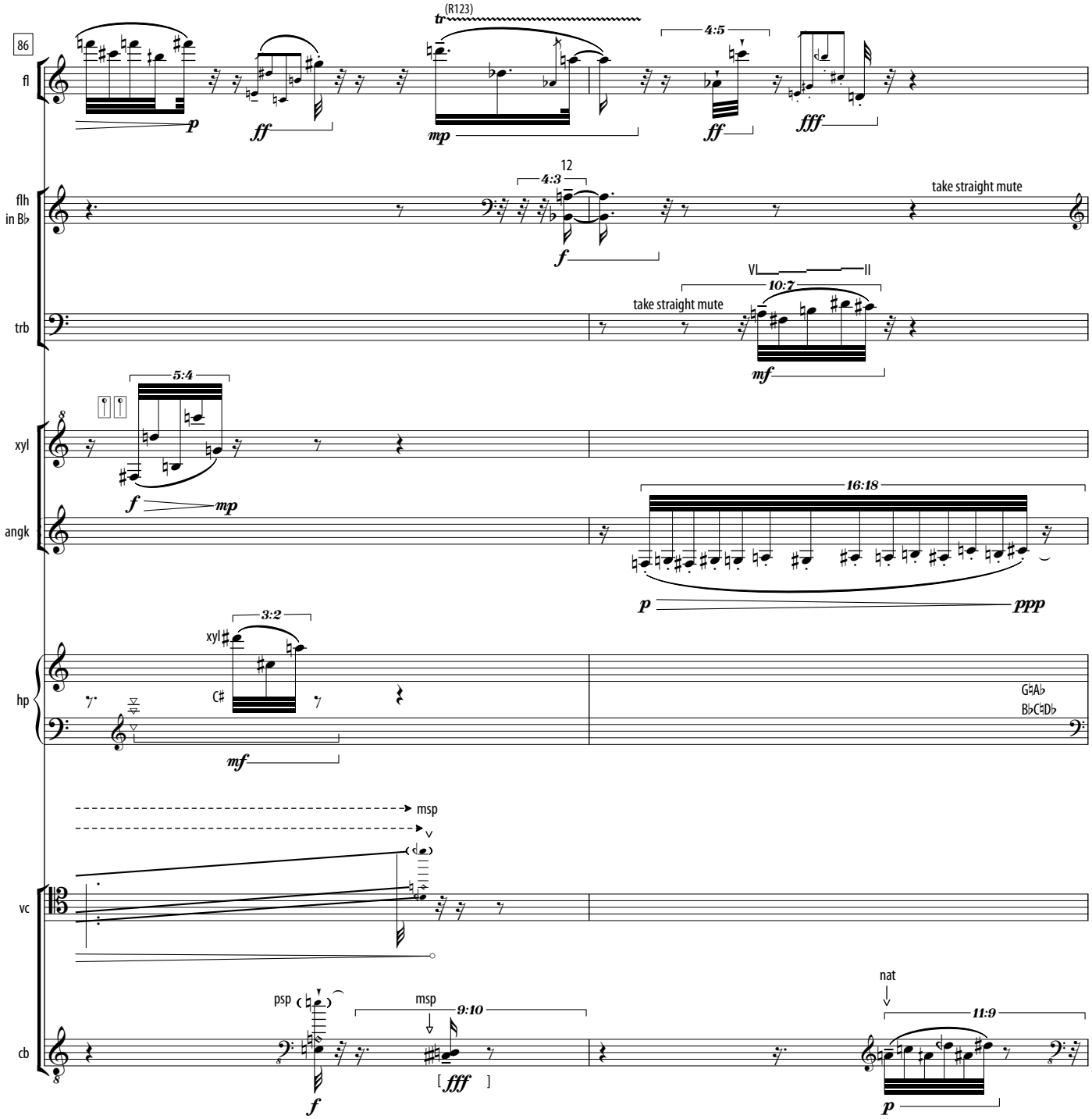

2c
76
fl
flh
in B♭
straight
mute
trb
dobachi
angk
hp
pf
vc
cb
fff
pp
mf
f
mp
p
(L3)
(turn flute
outwards)
Ø 1234 Ø 1234
5:6
remove mute
(Ø/23)
4:3
FVI½
3:2
10:9
ppp
nat
9:6
E♭F♭G♮A♯
B♮C♮D♭
ff
I II III
arco psp
senza sord
arco psp
sul I

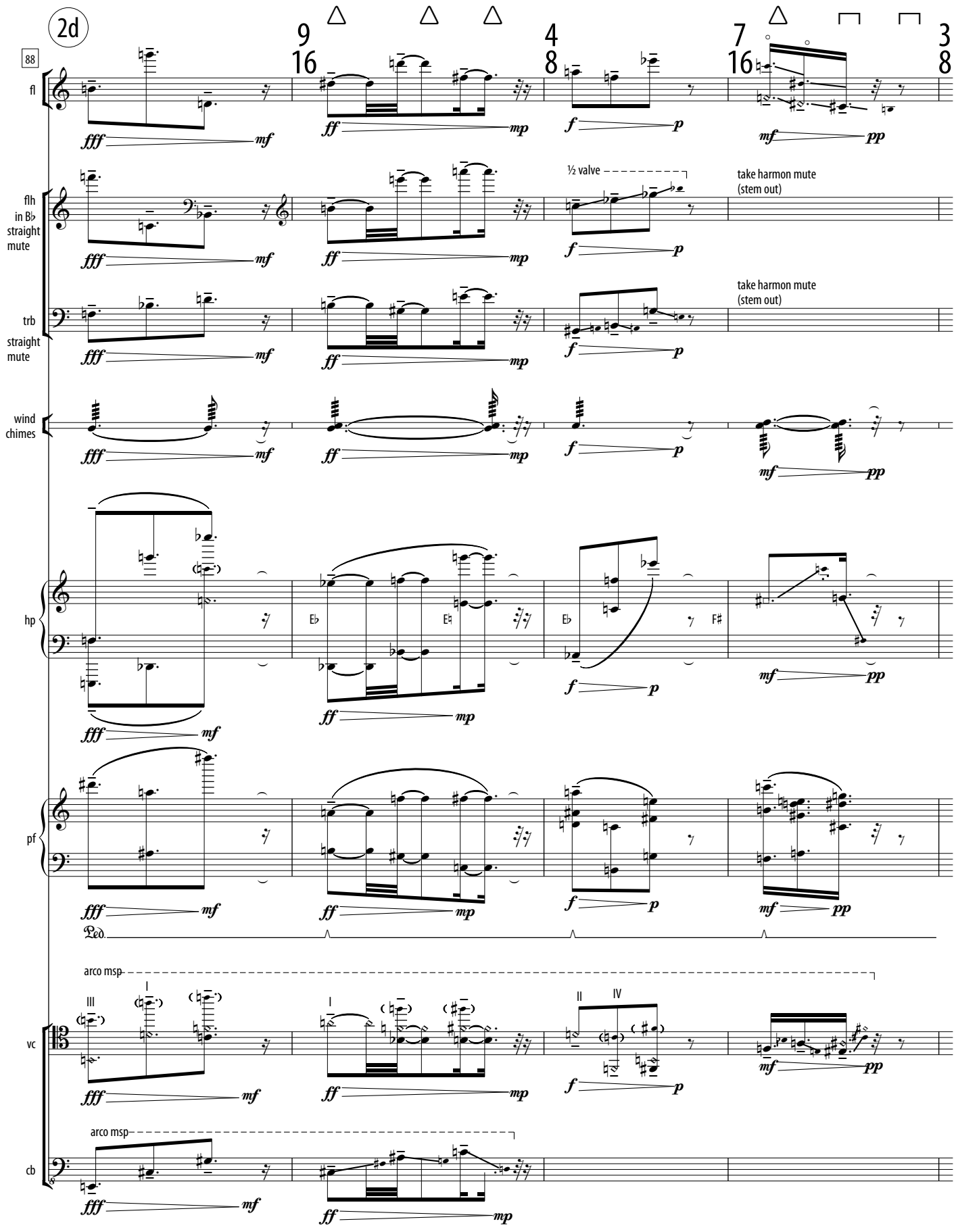

78
fl
flh
in B♭
trb
wblks
tblks
hp
pf
vc
cb
9:6
4:3
7:6
8:7
VII
IV½
11:12
table
8:6
10:7
7:8
arco nat
½clb nat
msp
6:7
arco
mst
sul I
clb msp
nat
15:12
5:4
arco msp
II
I
3:2
IV
Ped.

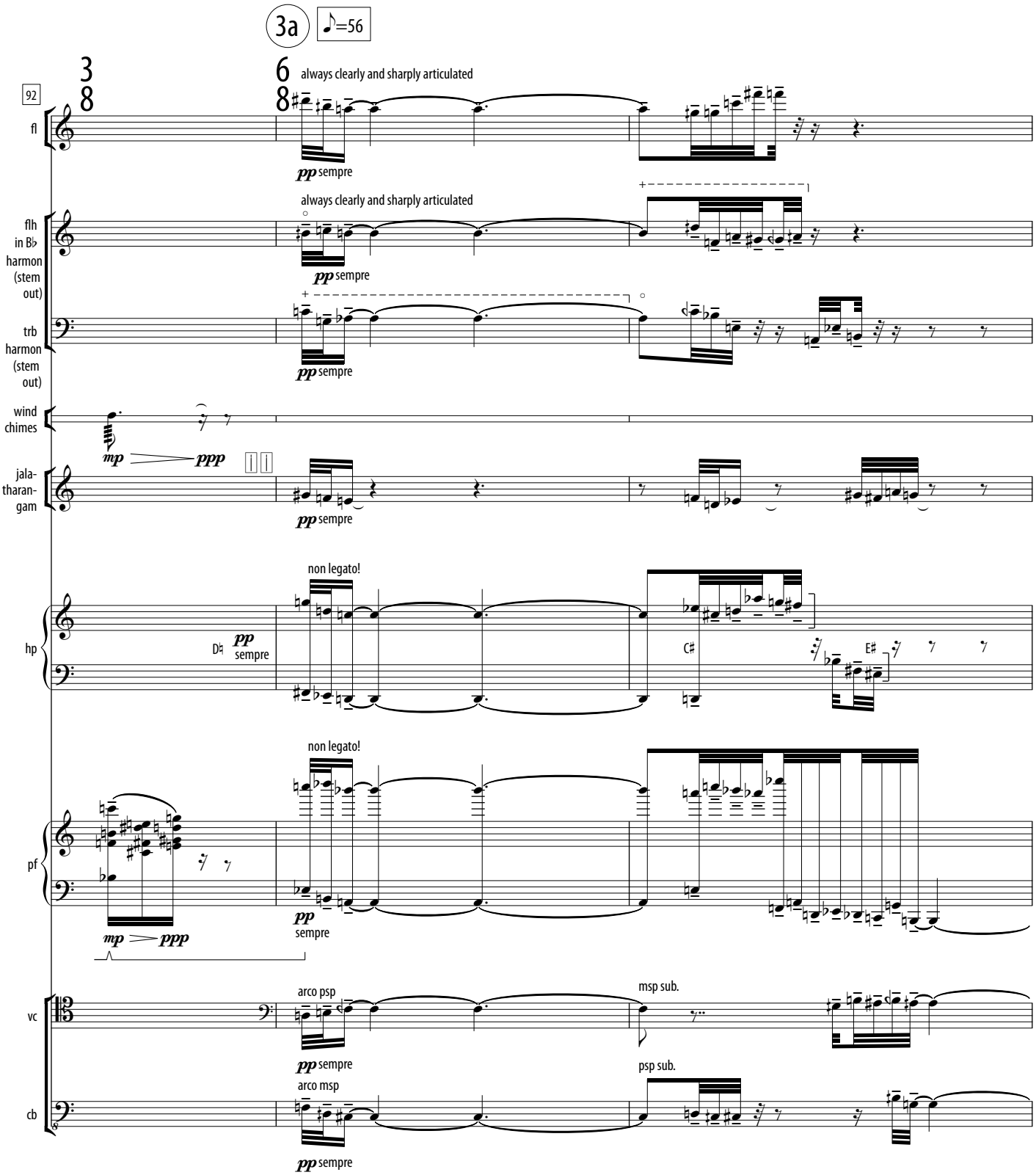

80
fl
flh
in B♭
trb
pedal
bass
drum
hp
pf
vc
cb
table
nat
arco pst
Ped.

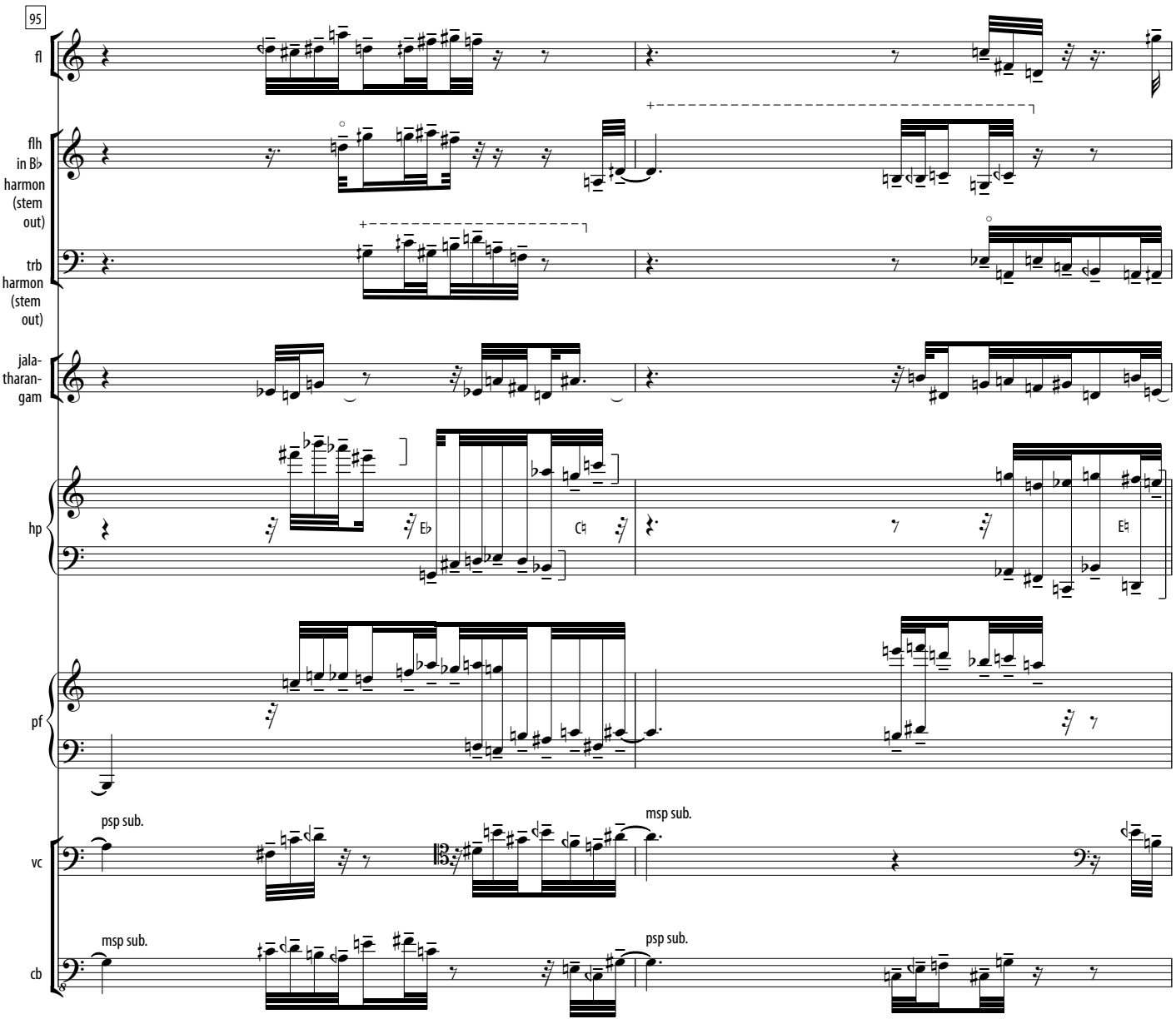

82
fl
flh
in B♭
trb
wind
chimes
hp
pf
vc
cb
arco
nat
arco msp
sul I
psp sul III
10:12
11:12
4:3
8:7
7:6
3:2
13:11
pp
mp
ppp
ff
mf
f
p
F♮
D♭
G♭

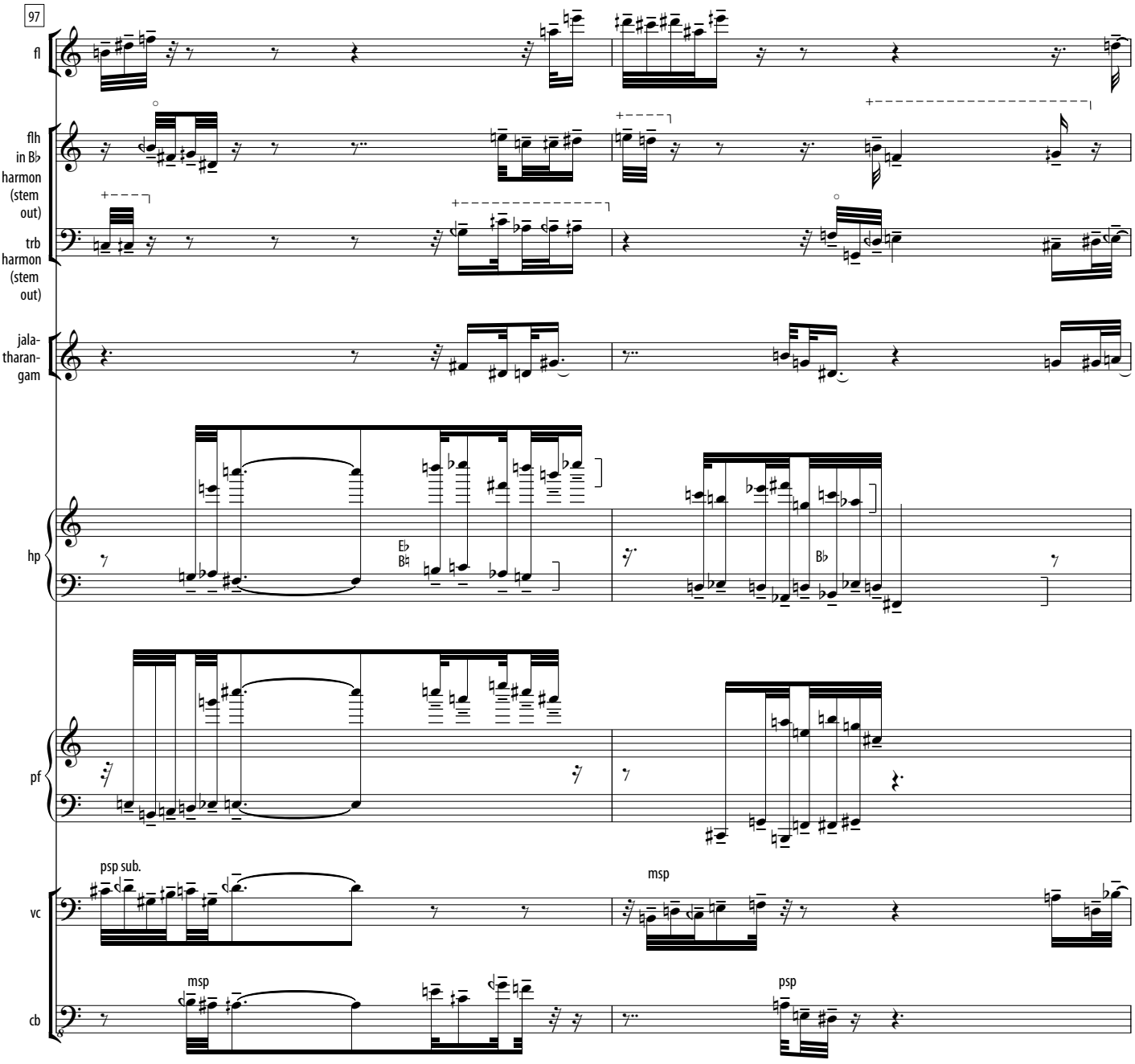

84
fl
flh
in B♭
trb
wblks
tblks
water
crotales
hp
pf
vc
cb
D♯
p
mf
ppp
3:2
mf
fff
f
4:5
mf
fff
6:5
III
p
ff
mp
8:7
mf
6:4
3:2
E♮
D♯
ppp
p
9:8
p
f
arco mst
pizz psp
sul IV
ff
[mf
½clt msp
8:7
pp
mp

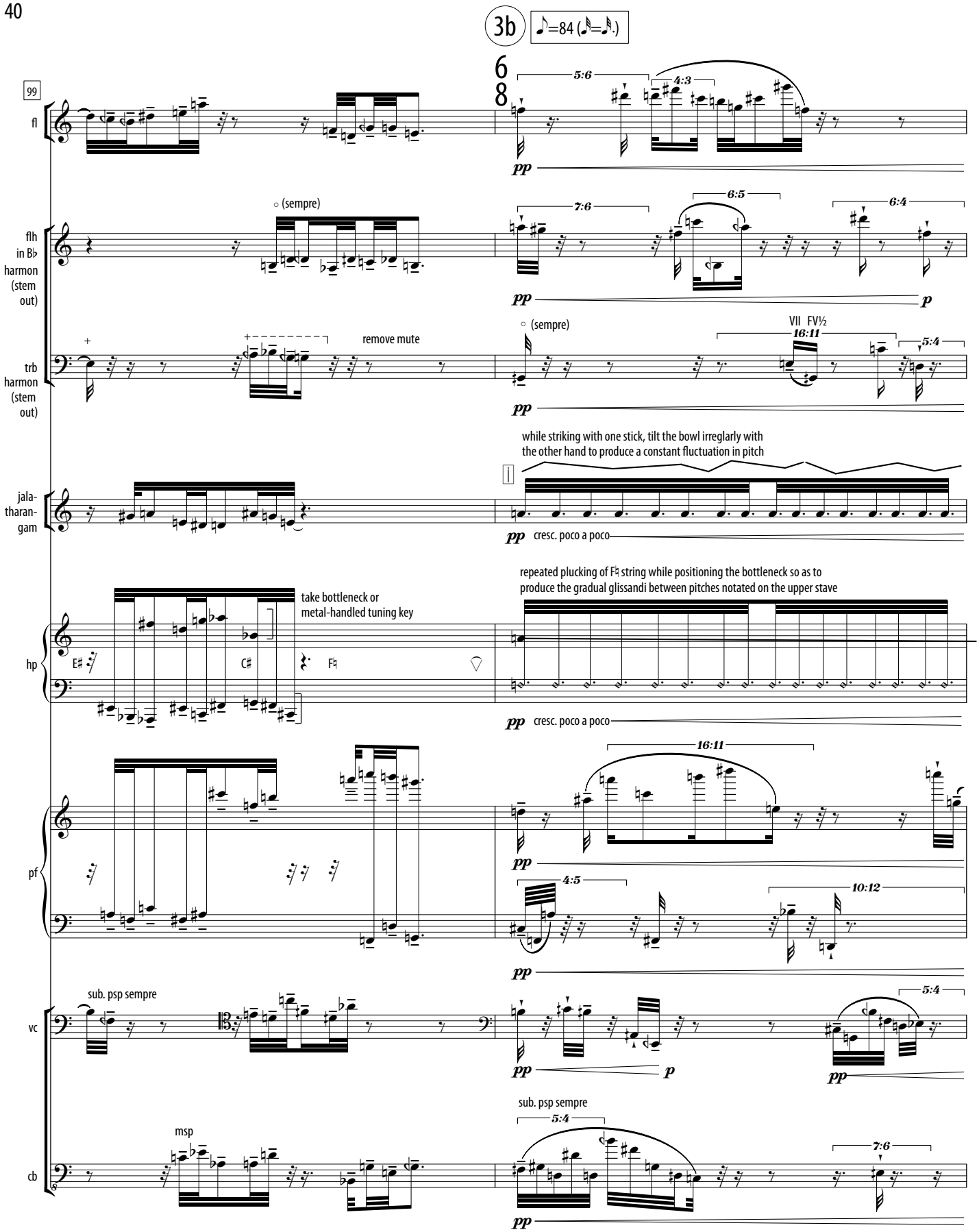

86
fl
flh
in B♭
trb
xyl
angk
hp
vc
cb
(R123)
tr
4:5
12
4:3
take straight mute
VL
II
10:7
take straight mute
5:4
16:18
3:2
xyl
C♯
G♯A♭
B♭C♯D♭
msp
psp
msp
9:10
nat
11:9
p
ff
mp
ff
fff
f
mf
f
mp
p
ppp
mf
f
[fff]
p

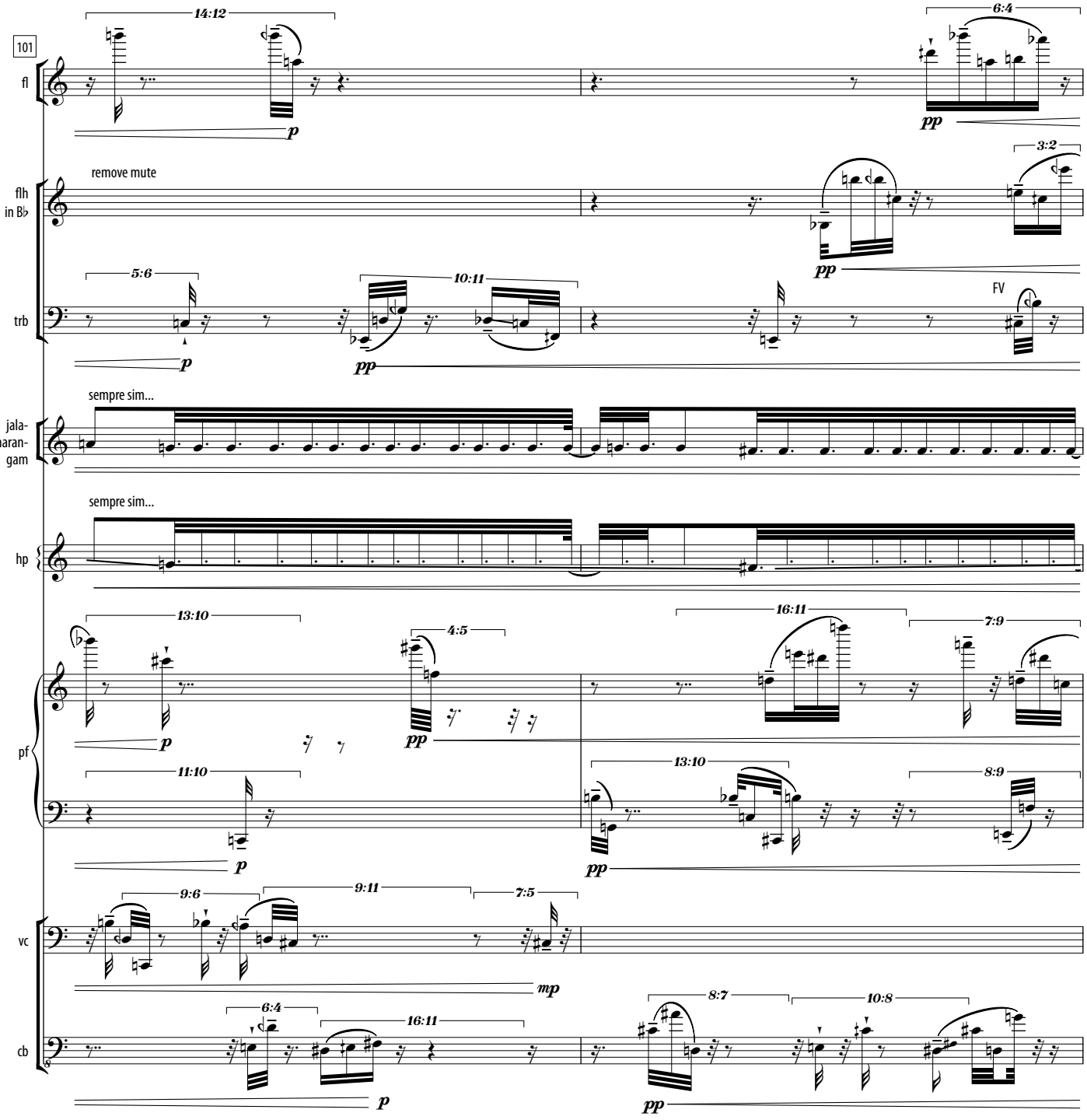

2d
88
9/16
4/8
7/16
3/8
fl
flh in B♭ straight mute
trb straight mute
wind chimes
hp
pf
vc
cb
½ valve
take harmon mute (stem out)
take harmon mute (stem out)
arco msp
arco msp
Ped.
fff
mf
ff
mp
f
p
mf
pp

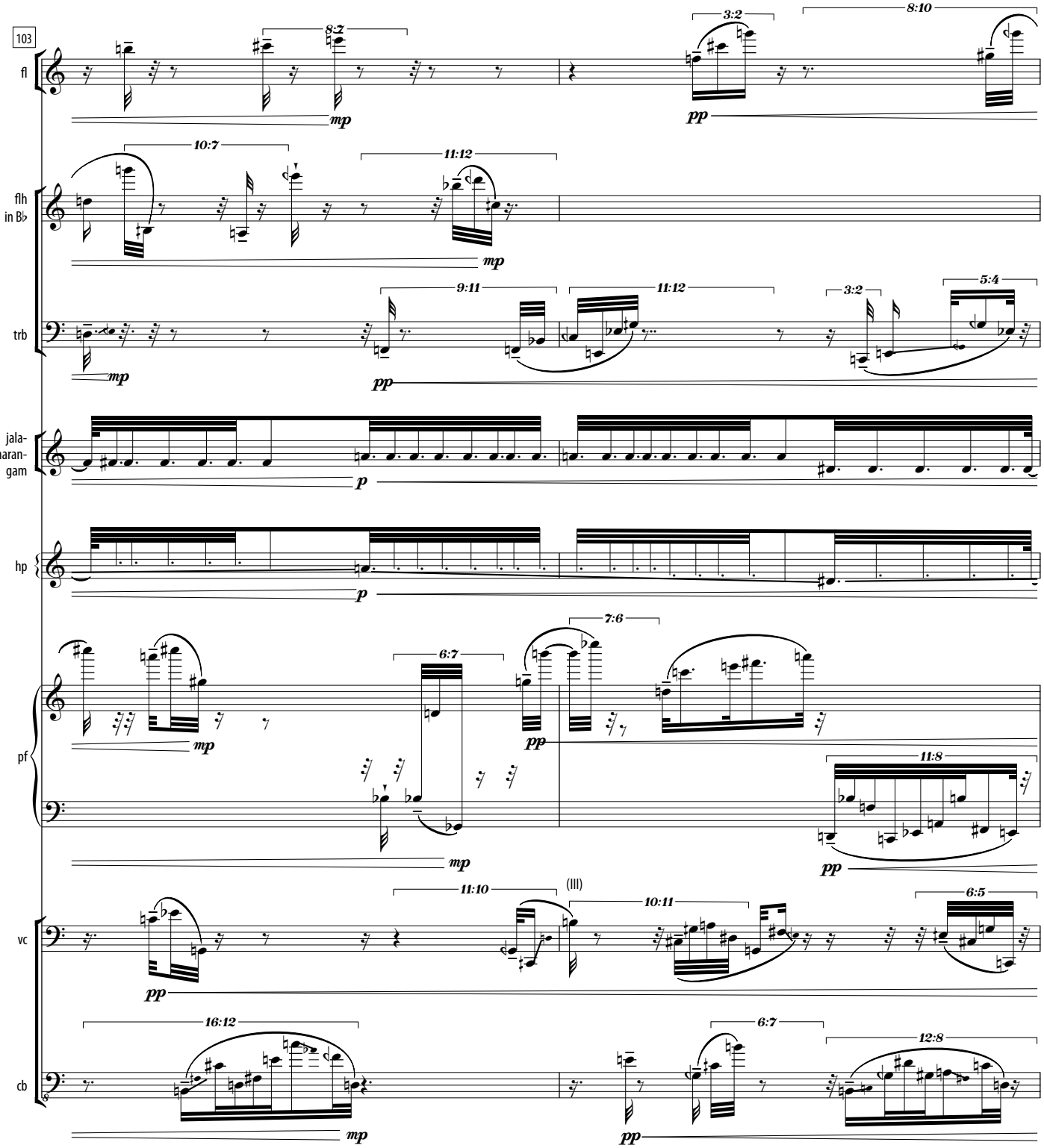

3a
♪=56
3/8
6/8
92
always clearly and sharply articulated
fl
pp sempre
always clearly and sharply articulated
flh
in B♭
harmon
(stem
out)
pp sempre
trb
harmon
(stem
out)
pp sempre
wind
chimes
mp ppp
jala-
tharan-
gam
pp sempre
non legato!
hp
D♮
pp
sempre
C♯
E♯
non legato!
pf
mp ppp
pp
sempre
arco psp
msp sub.
vc
pp sempre
psp sub.
arco msp
cb
pp sempre

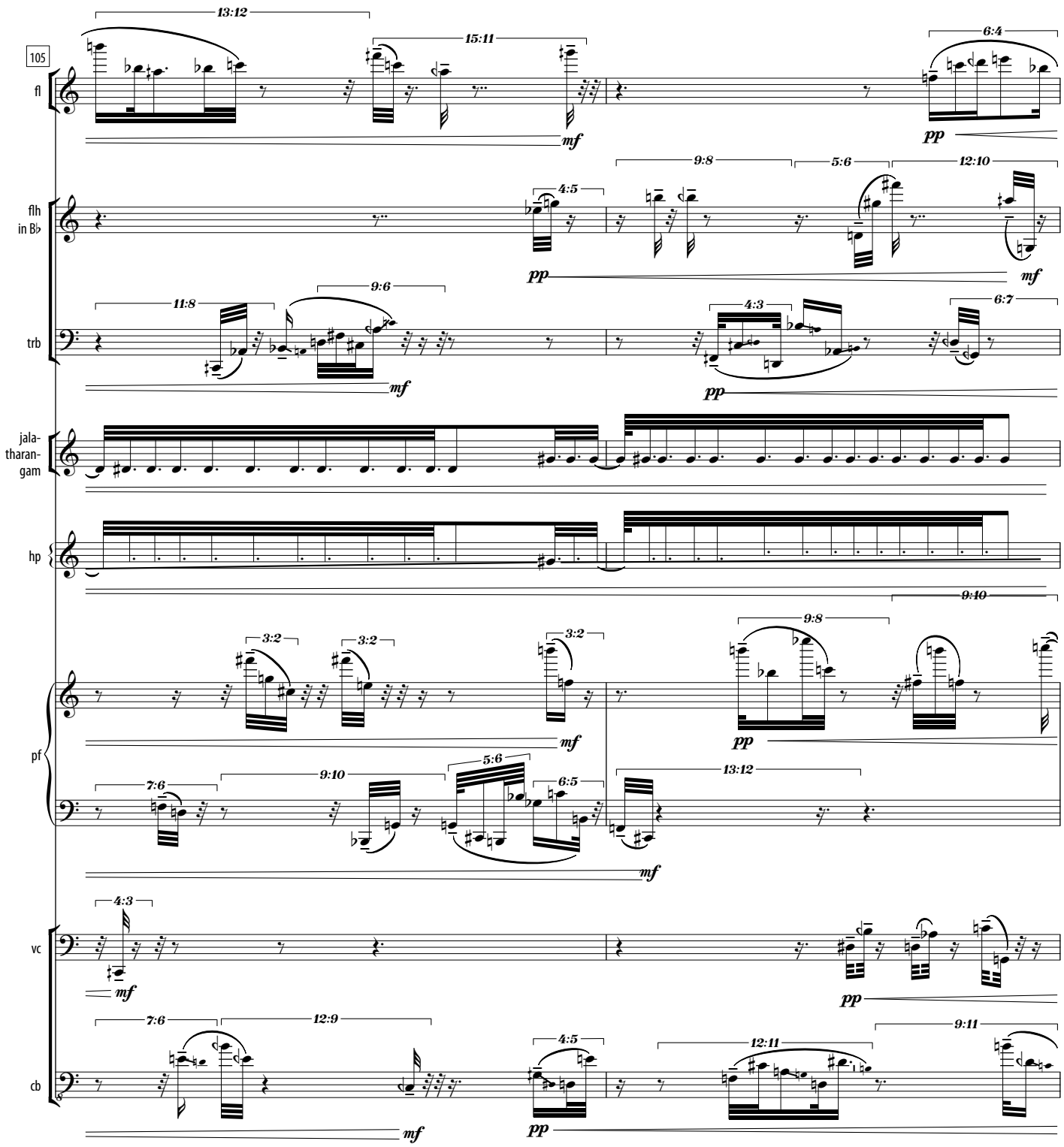

95
fl
flh
in B♭
harmon
(stem
out)
trb
harmon
(stem
out)
jala-
tharan-
gam
hp
pf
vc
cb
psp sub.
msp sub.
msp sub.
psp sub.

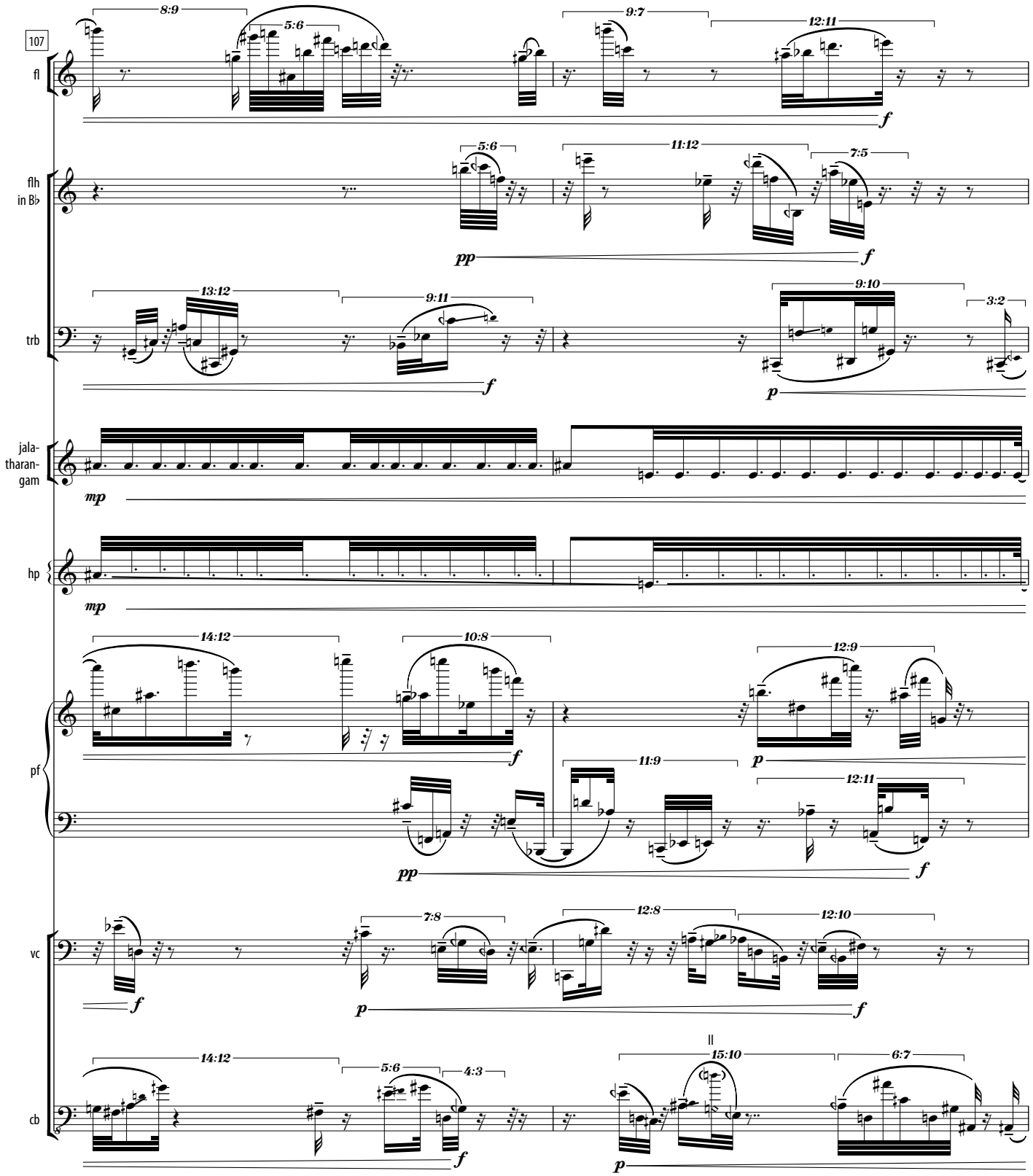

97
fl
flh
in B♭
harmon
(stem
out)
trb
harmon
(stem
out)
jala-
tharan-
gam
hp
E♭
B♮
B♭
pf
psp sub.
msp
vc
msp
psp
cb

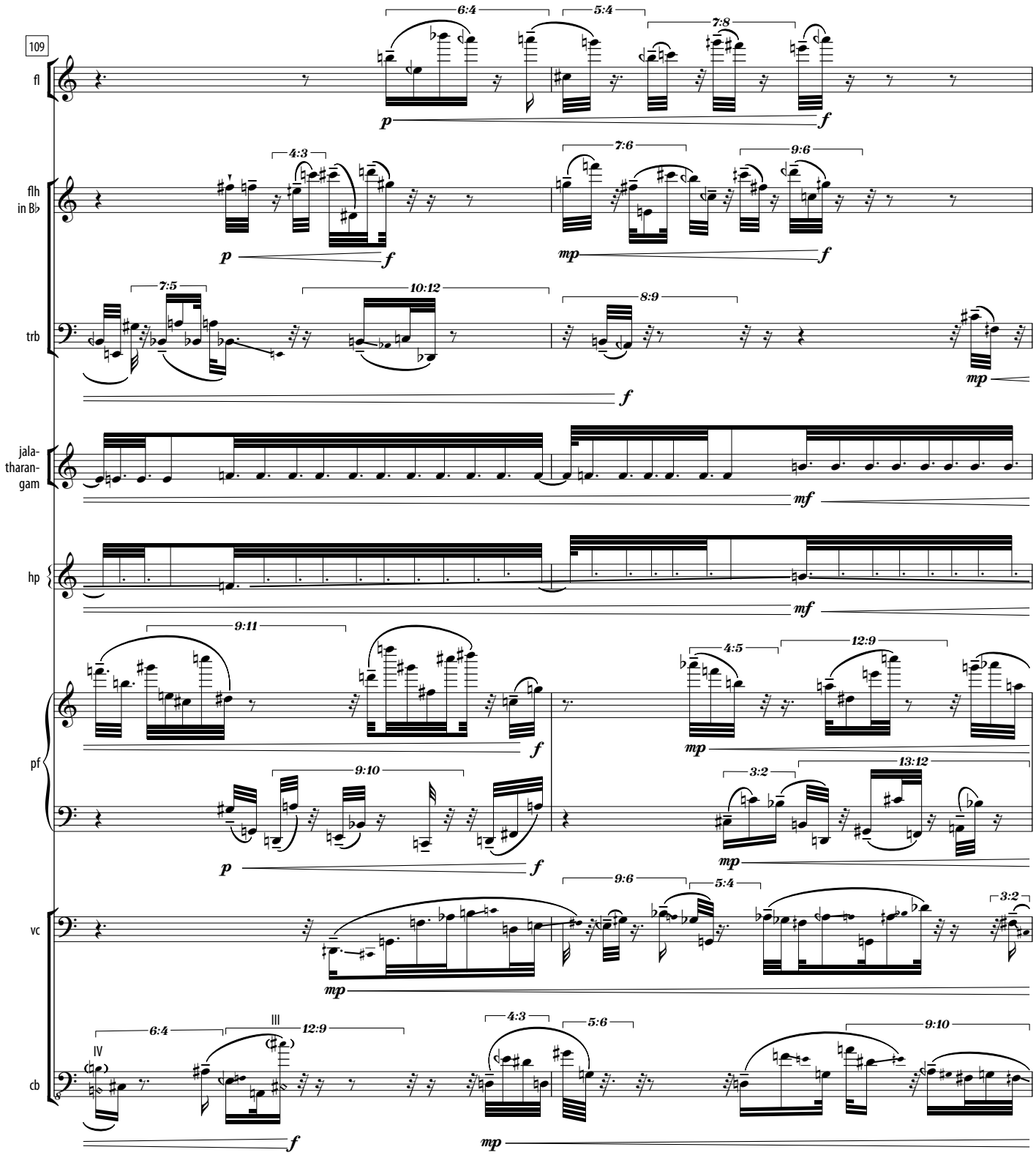

3b
♪=84 (𝅘𝅥𝅯=𝅘𝅥𝅯.)
99
fl
flh in B♭ harmon (stem out)
trb harmon (stem out)
jala-tharan-gam
hp
pf
vc
cb
6/8
5:6
4:3
pp
○ (sempre)
7:6
6:5
6:4
p
remove mute
VII FV½
16:11
5:4
while striking with one stick, tilt the bowl irreglarly with the other hand to produce a constant fluctuation in pitch
cresc. poco a poco
take bottleneck or metal-handled tuning key
E♯
C♯
F♮
repeated plucking of F♮ string while positioning the bottleneck so as to produce the gradual glissandi between pitches notated on the upper stave
4:5
10:12
sub. psp sempre
msp

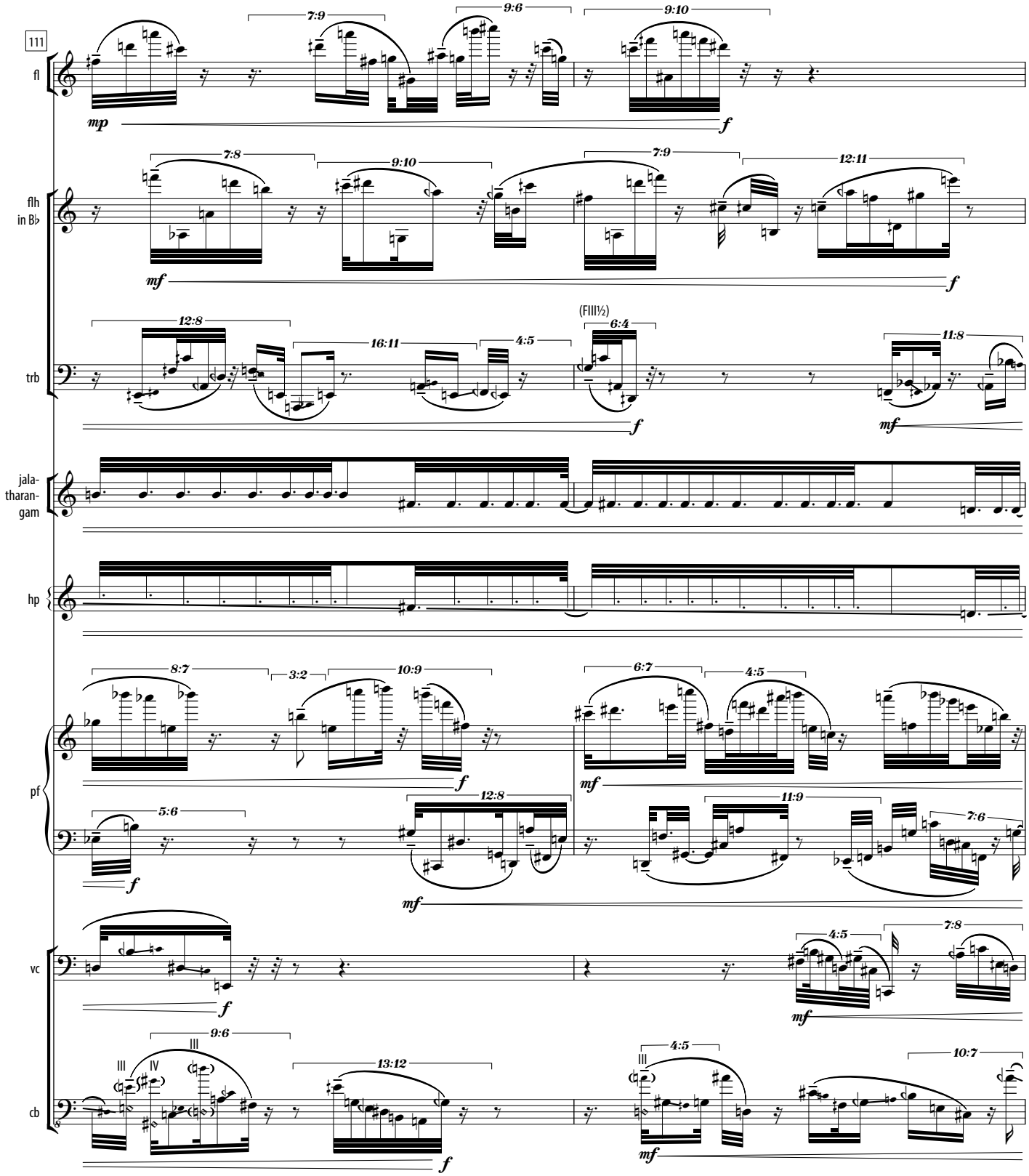

101
fl
flh
in B♭
remove mute
trb
jala-
tharan-
gam
sempre sim...
sempre sim...
hp
pf
vc
cb
FV
14:12
6:4
3:2
5:6
10:11
13:10
4:5
16:11
7:9
11:10
13:10
8:9
9:6
9:11
7:5
6:4
16:11
8:7
10:8
p
pp
mp

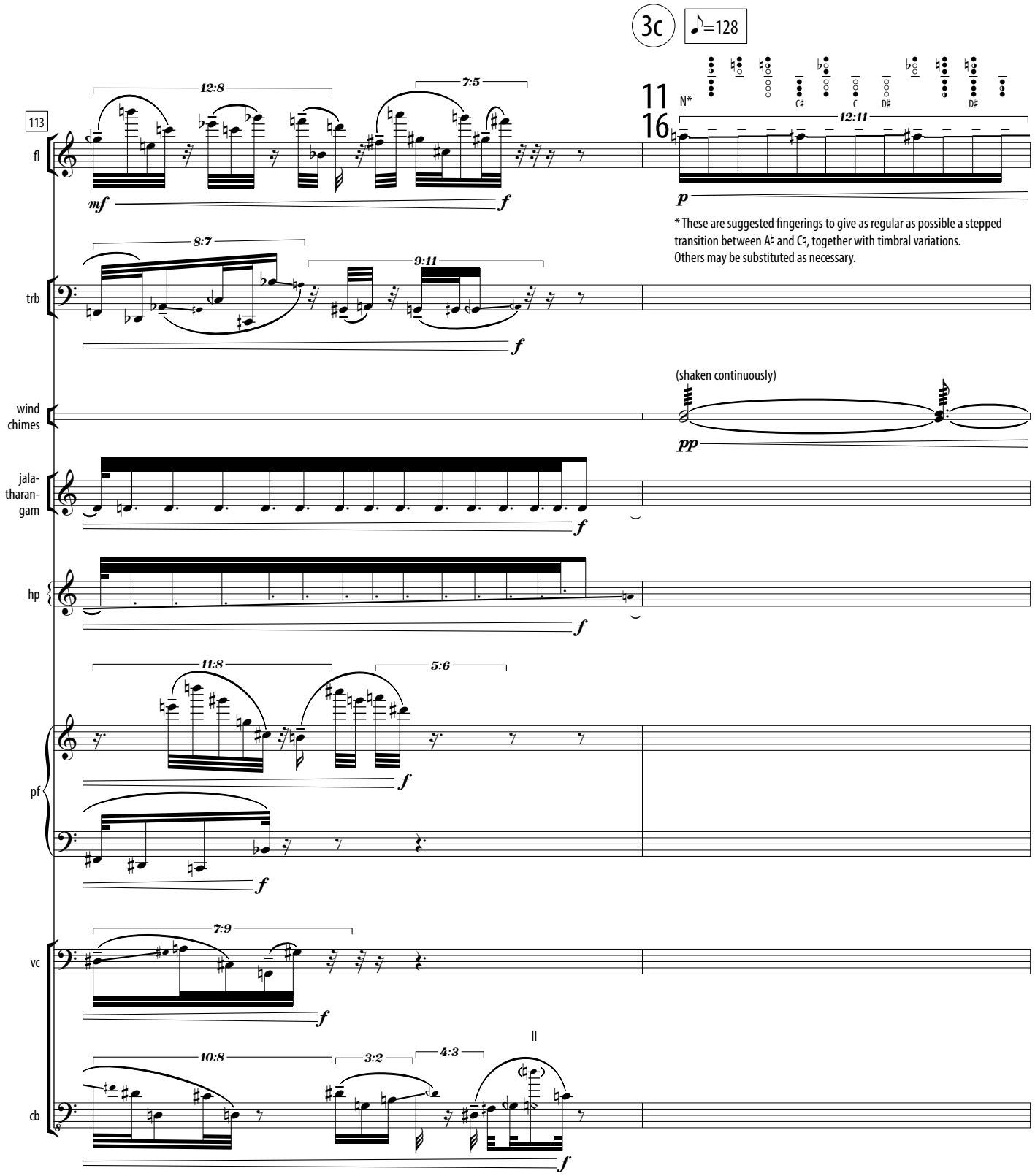

103
fl
flh
in B♭
trb
jala-
tharan-
gam
hp
pf
vc
cb
8:2
3:2
8:10
10:7
11:12
9:11
11:12
3:2
5:4
6:7
7:6
11:8
11:10
(III)
10:11
6:5
16:12
6:7
12:8
mp
pp
p

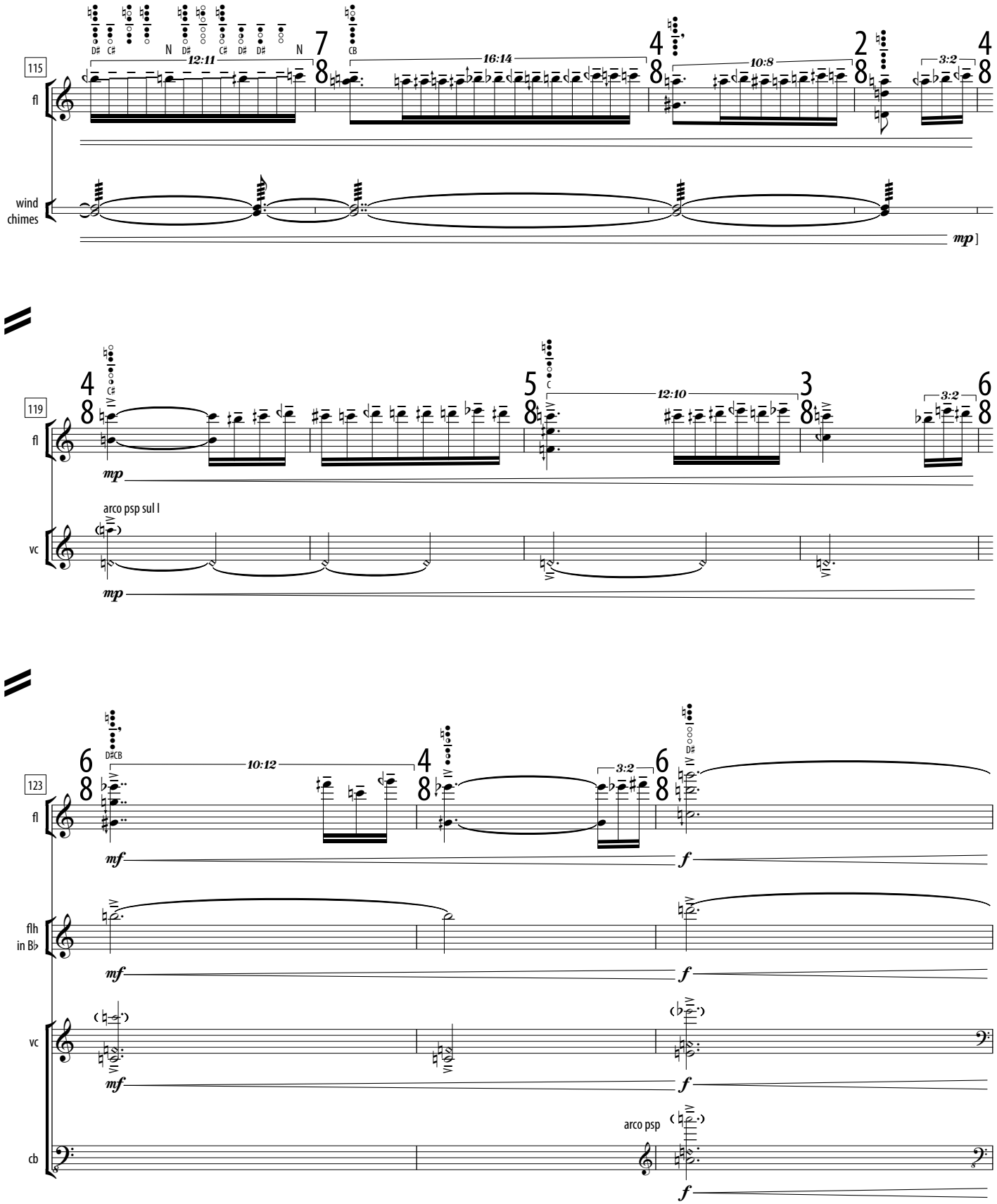

105
fl
flh
in B♭
trb
jala-
tharan-
gam
hp
pf
vc
cb
13:12
15:11
6:4
9:8
5:6
12:10
4:5
11:8
9:6
4:3
6:7
3:2
9:10
7:6
5:6
6:5
12:9
12:11
9:11
mf
pp

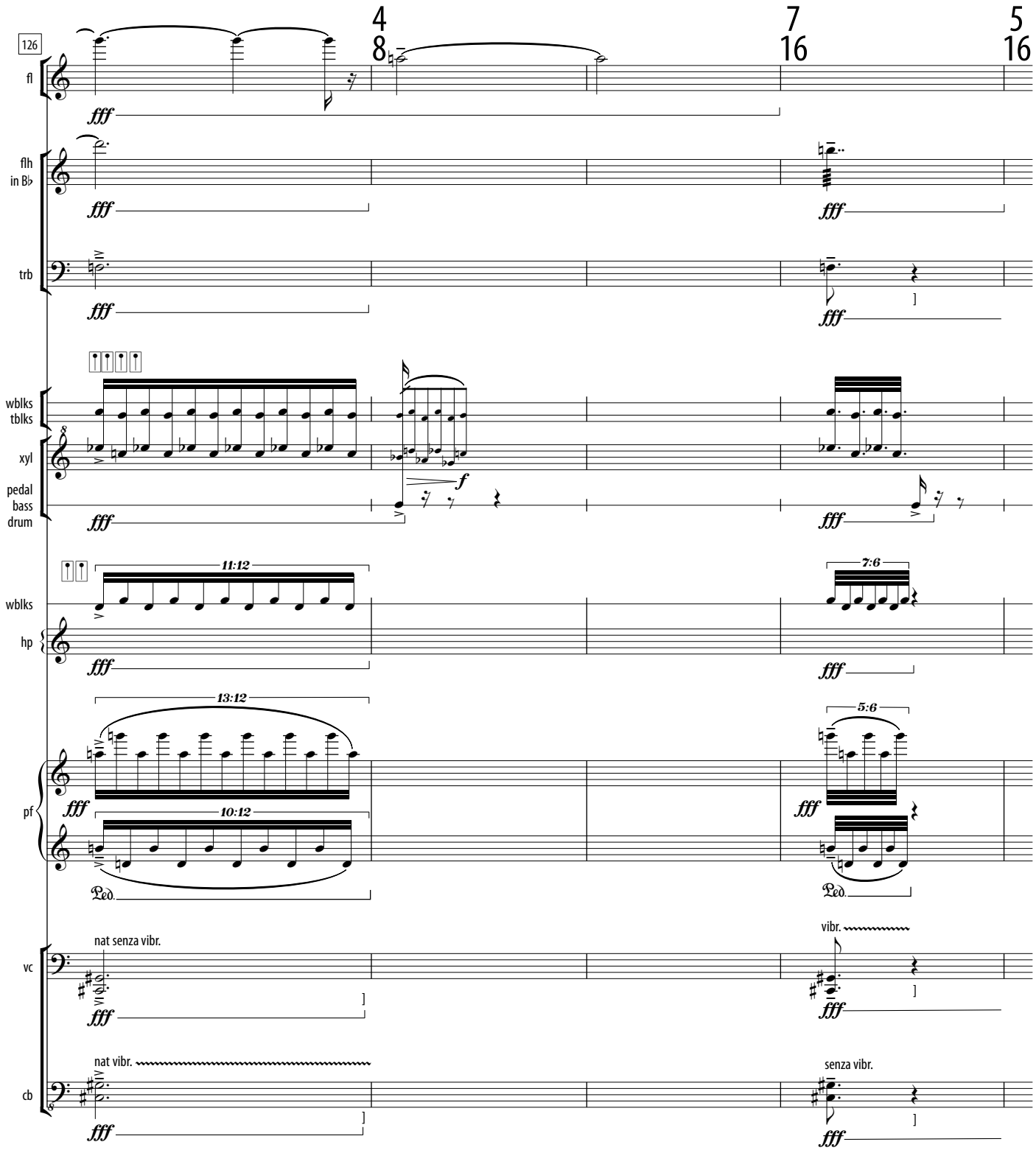

107
fl
flh
in B♭
trb
jala-
tharan-
gam
hp
pf
vc
cb
8:9
5:6
9:7
12:11
f
5:6
11:12
7:5
pp
f
13:12
9:11
9:10
3:2
f
p
mp
mp
14:12
10:8
12:9
f
p
11:9
12:11
pp
f
7:8
12:8
12:10
f
p
f
14:12
5:6
4:3
15:10
6:7
f
p

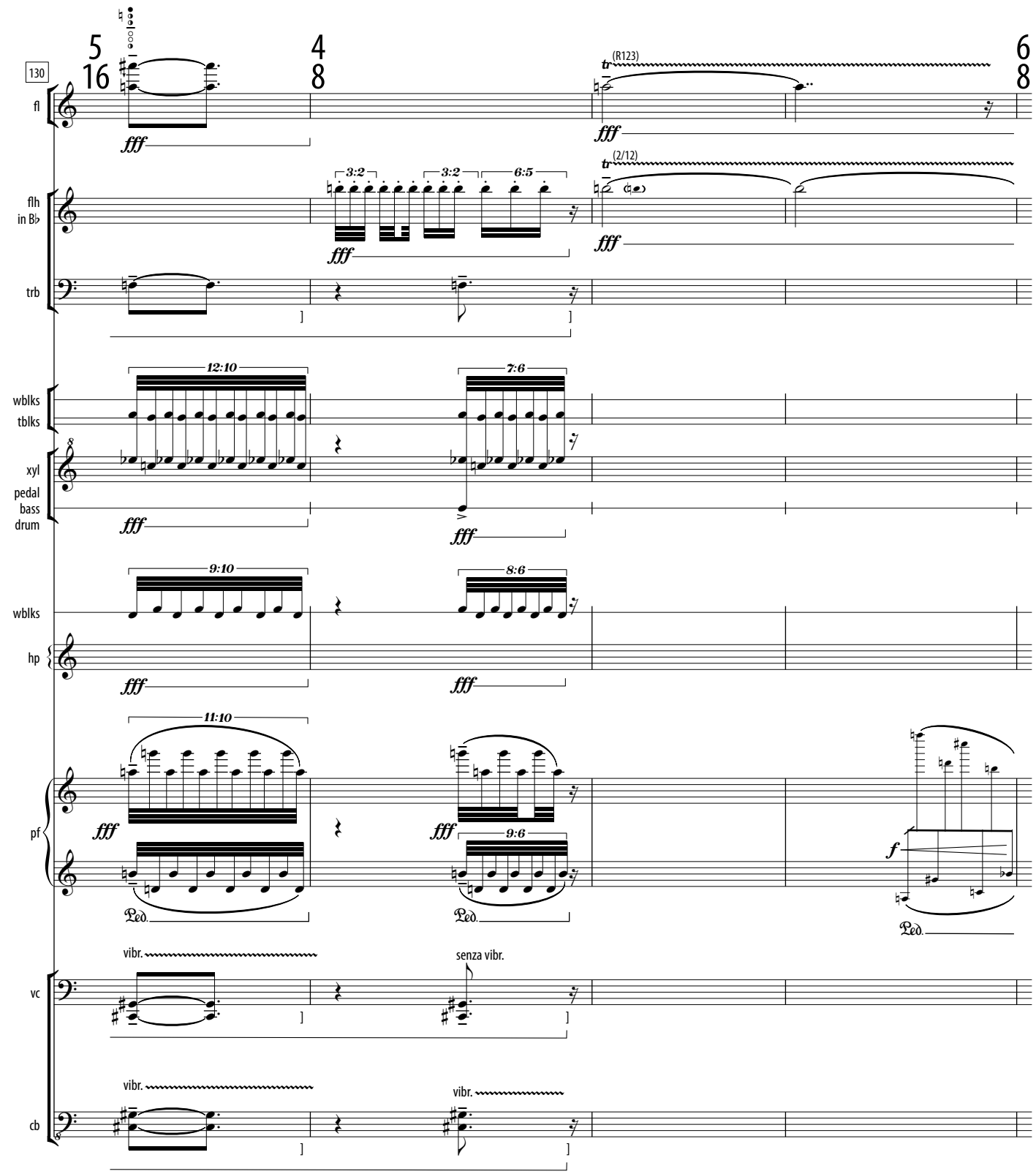

109
fl
flh
in B♭
trb
jala-
tharan-
gam
hp
pf
vc
cb
6:4
5:4
7:8
4:3
7:6
9:6
7:5
10:12
8:9
9:11
4:5
12:9
9:10
3:2
13:12
5:4
6:4
12:9
4:3
5:6
9:10
III
IV
p
f
mp
mf

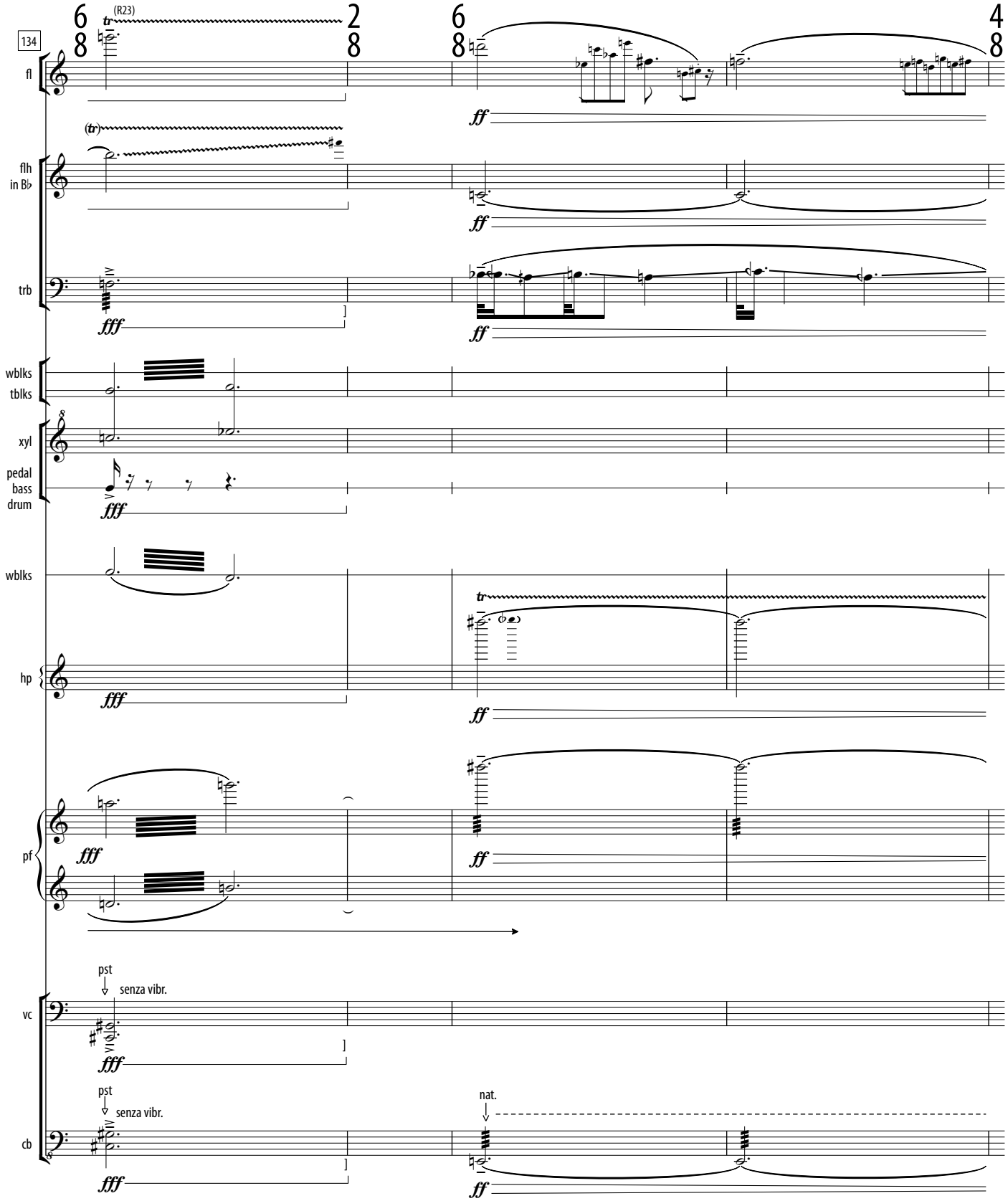

111
fl
flh
in B♭
trb
jala-
tharan-
gam
hp
pf
vc
cb
mp
f
mf
7:9
9:6
9:10
7:8
12:11
12:8
16:11
4:5
(FIII½)
6:4
11:8
8:7
3:2
10:9
6:7
5:6
11:9
7:6
13:12
10:7
III
IV

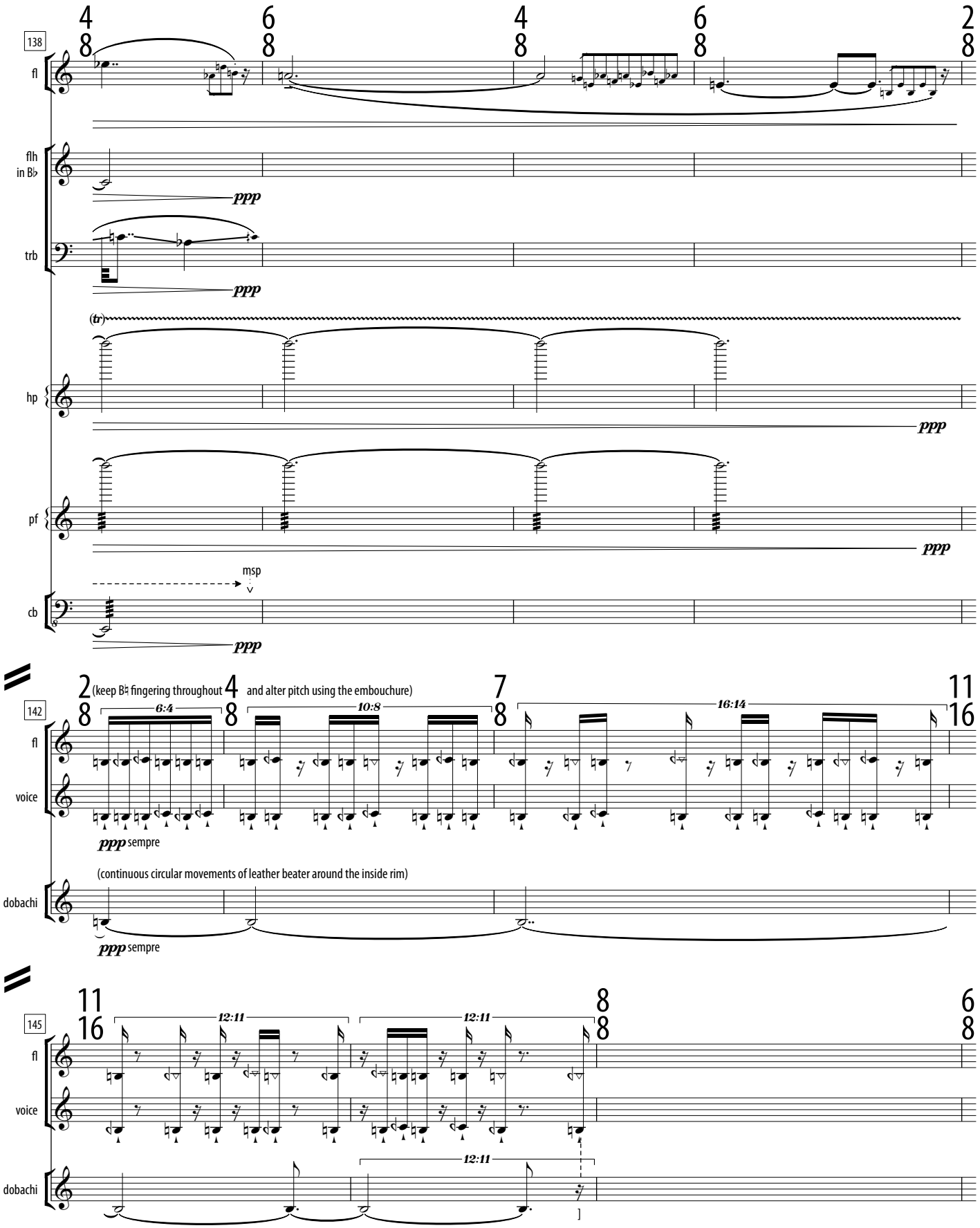

3c
♪=128
113
fl
trb
wind chimes
jala-tharan-gam
hp
pf
vc
cb
12:8
7:5
8:7
9:11
11:8
5:6
7:9
10:8
3:2
4:3
mf
f
11/16
N*
12:11
p
* These are suggested fingerings to give as regular as possible a stepped transition between A♯ and C♮, together with timbral variations. Others may be substituted as necessary.
(shaken continuously)
pp
II

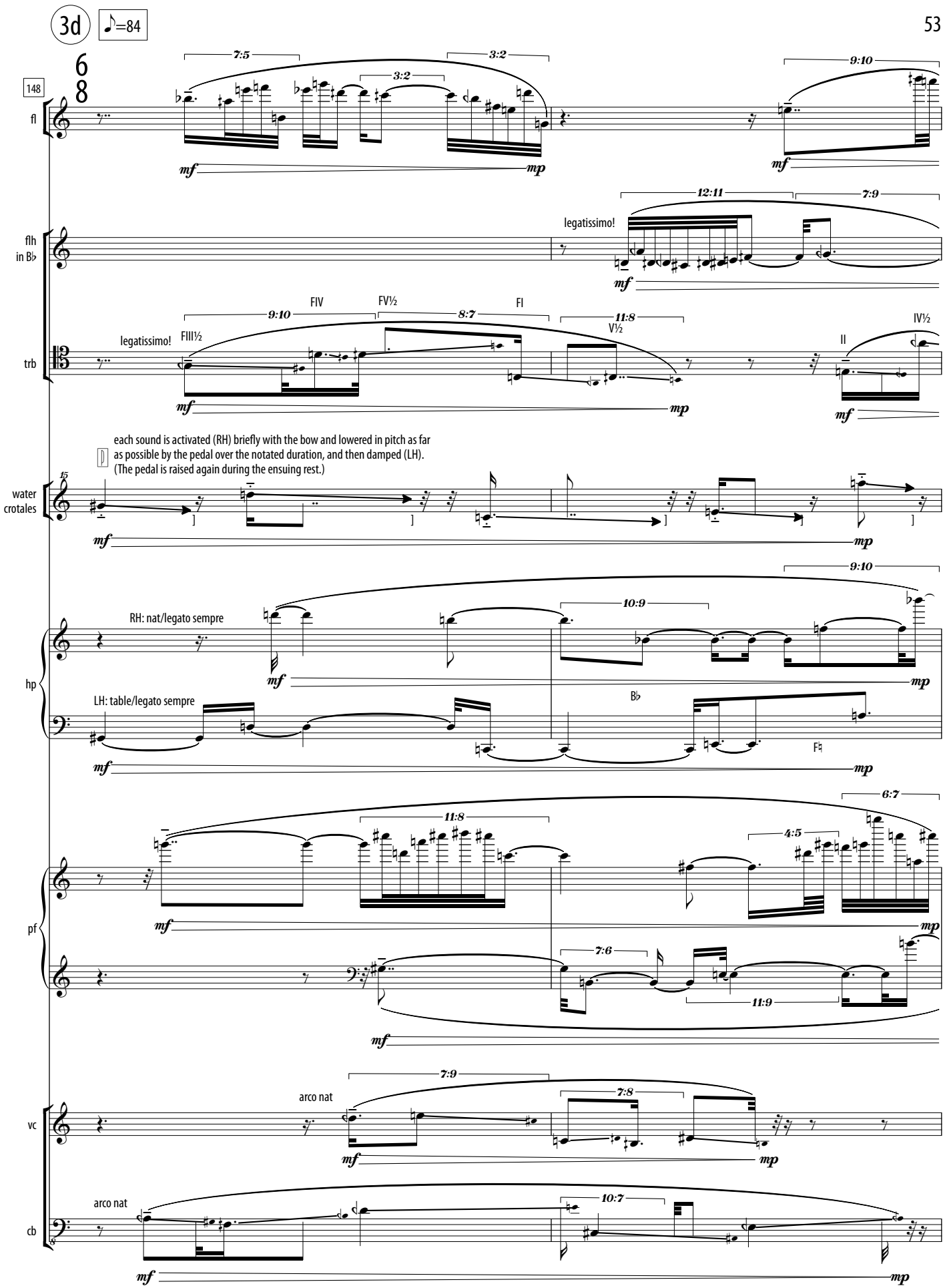

115
fl
wind chimes
12:11
16:14
10:8
3:2
mp
119
fl
arco psp sul I
vc
mp
12:10
3:2
123
fl
flh in B♭
vc
cb
mf
f
10:12
3:2
arco psp

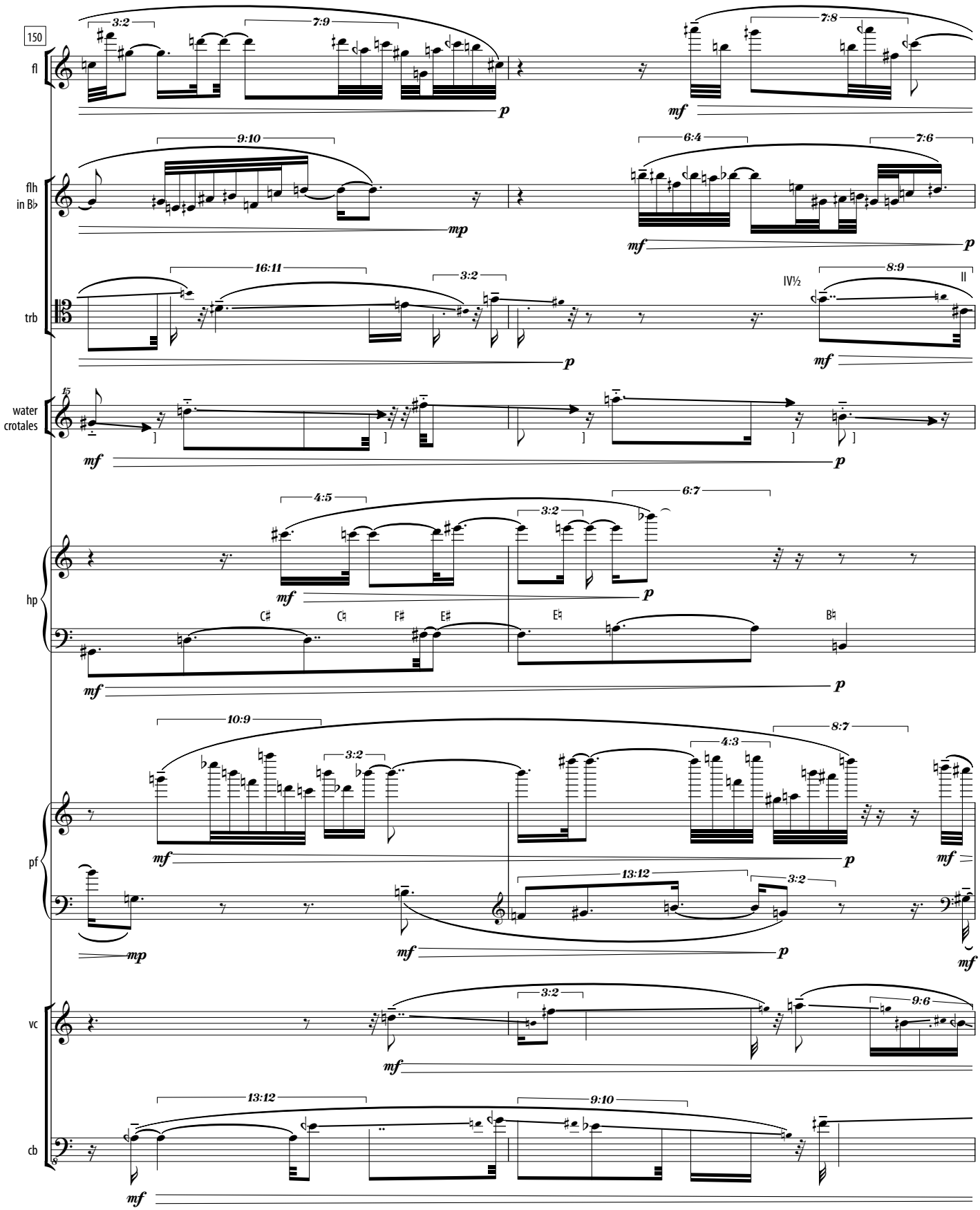

126
4/8
7/16
5/16
fl
flh in B♭
trb
wblks
tblks
xyl
pedal bass drum
wblks
hp
pf
vc
cb
fff
f
11:12
7:6
13:12
10:12
5:6
Ped.
nat senza vibr.
vibr.
nat vibr.
senza vibr.

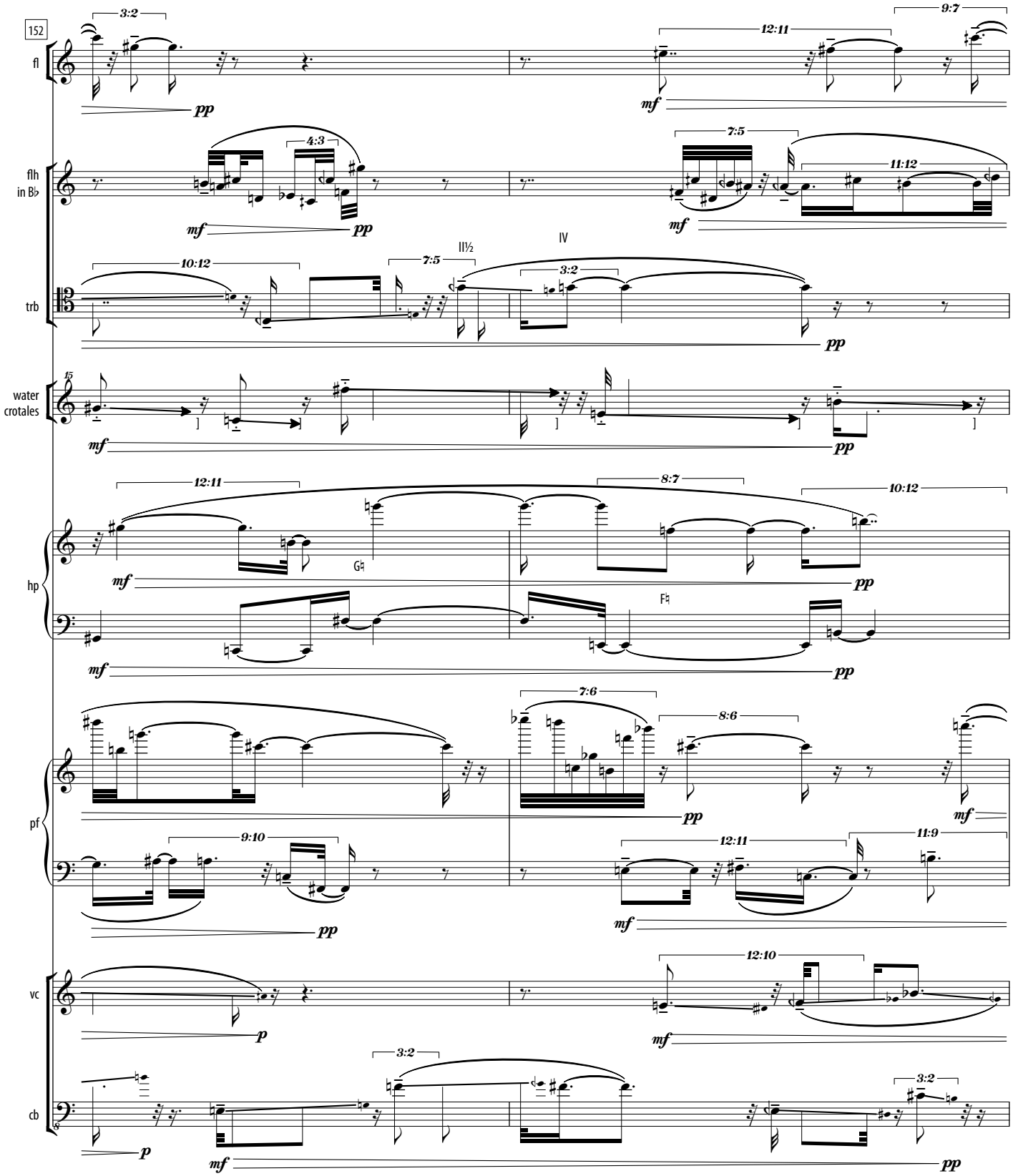

130
fl
flh
in B♭
trb
wblks
tblks
xyl
pedal
bass
drum
wblks
hp
pf
vc
cb
(R123)
(2/12)
3:2
3:2
6:5
12:10
7:6
9:10
8:6
11:10
9:6
fff
f
Ped.
vibr.
senza vibr.

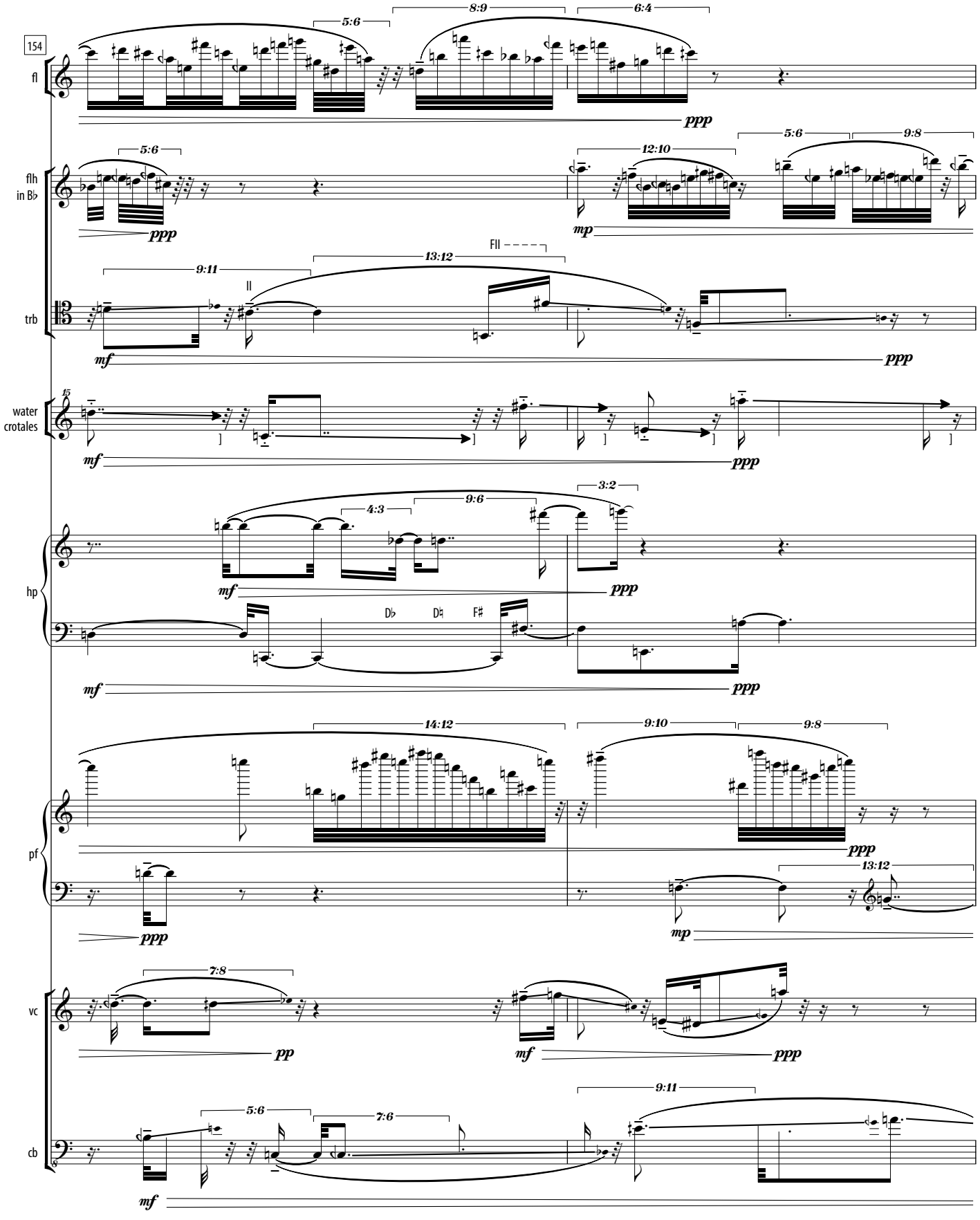

134
fl
flh
in B♭
trb
wblks
tblks
xyl
pedal
bass
drum
wblks
hp
pf
vc
cb
(R23)
pst
senza vibr.
pst
senza vibr.
nat.

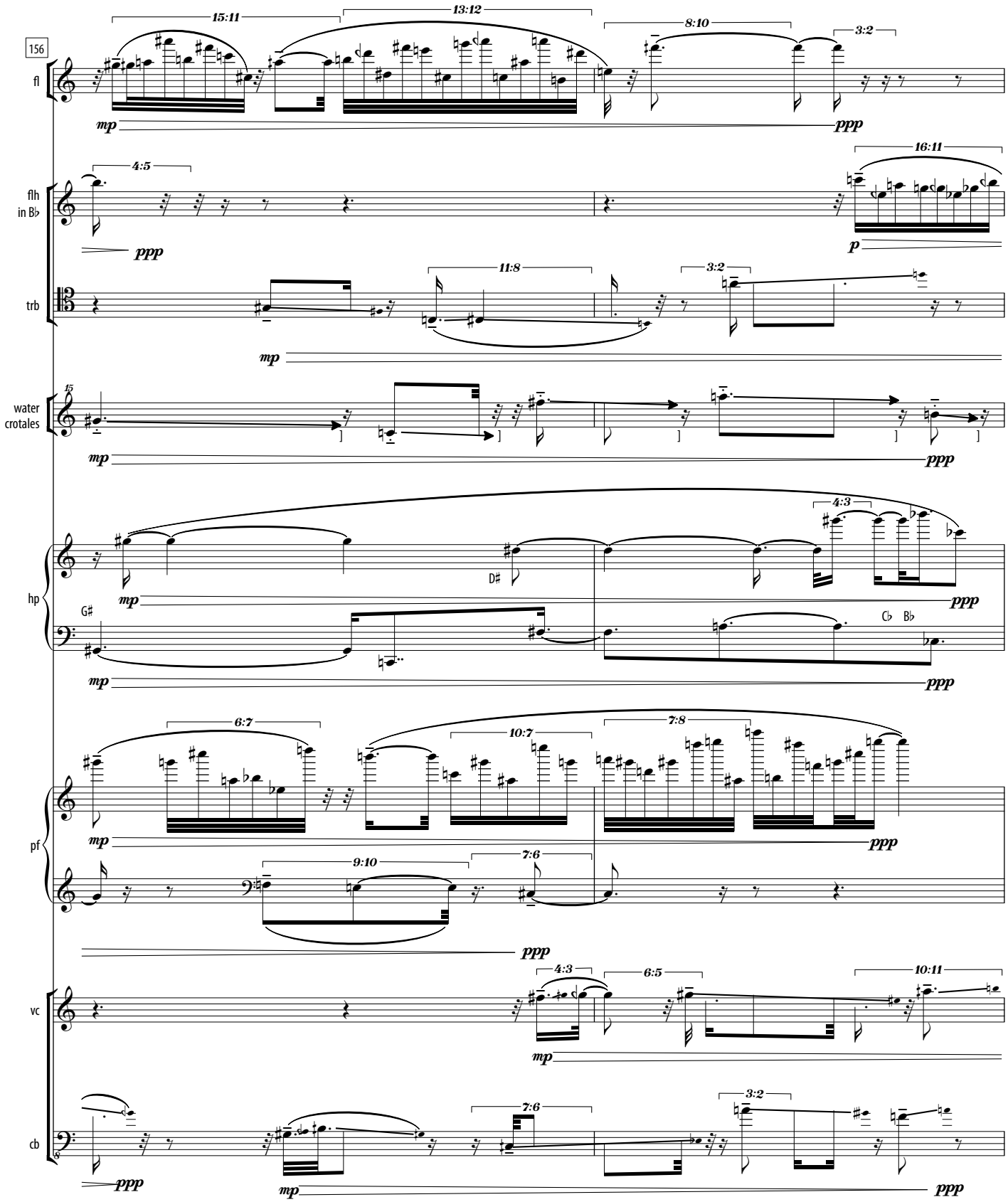

138
fl
flh
in B♭
trb
hp
pf
cb
ppp
(tr)
msp
142
(keep B♮ fingering throughout and alter pitch using the embouchure)
6:4
10:8
16:14
voice
ppp sempre
(continuous circular movements of leather beater around the inside rim)
dobachi
145
12:11

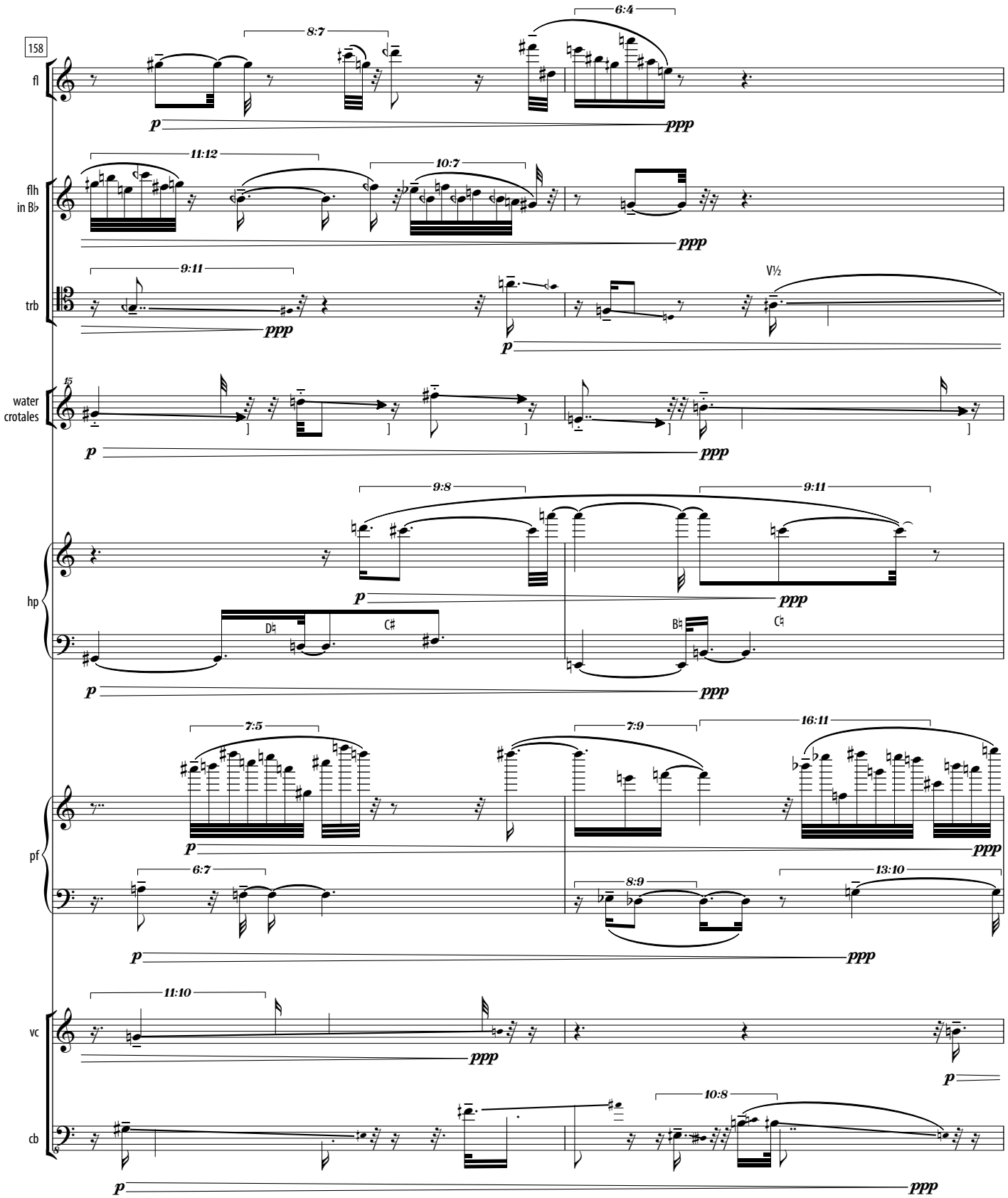

3d
♪=84
148
fl
flh
in B♭
trb
water
crotales
hp
pf
vc
cb
legatissimo!
FIII½
FIV
FV½
FI
V½
II
IV½
each sound is activated (RH) briefly with the bow and lowered in pitch as far as possible by the pedal over the notated duration, and then damped (LH). (The pedal is raised again during the ensuing rest.)
RH: nat/legato sempre
LH: table/legato sempre
arco nat
arco nat
mf
mp

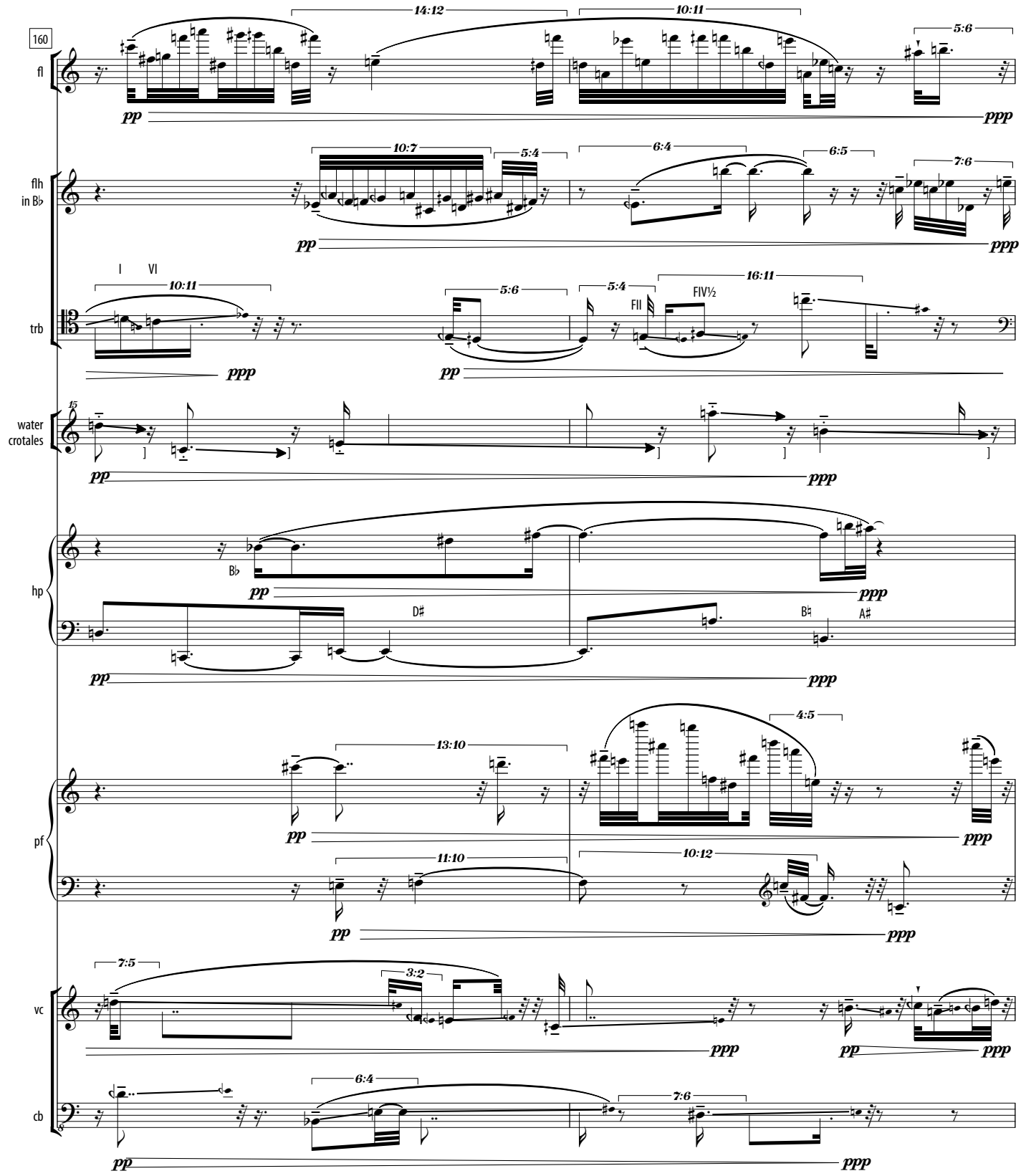

150
fl
flh
in B♭
trb
water
crotales
hp
pf
vc
cb
3:2
7:9
7:8
9:10
6:4
7:6
16:11
3:2
IV½
II
8:9
4:5
3:2
6:7
C♯
C♮
F♯
E♯
E♮
B♮
10:9
3:2
4:3
8:7
13:12
3:2
3:2
9:6
13:12
9:10
p
mp
mf

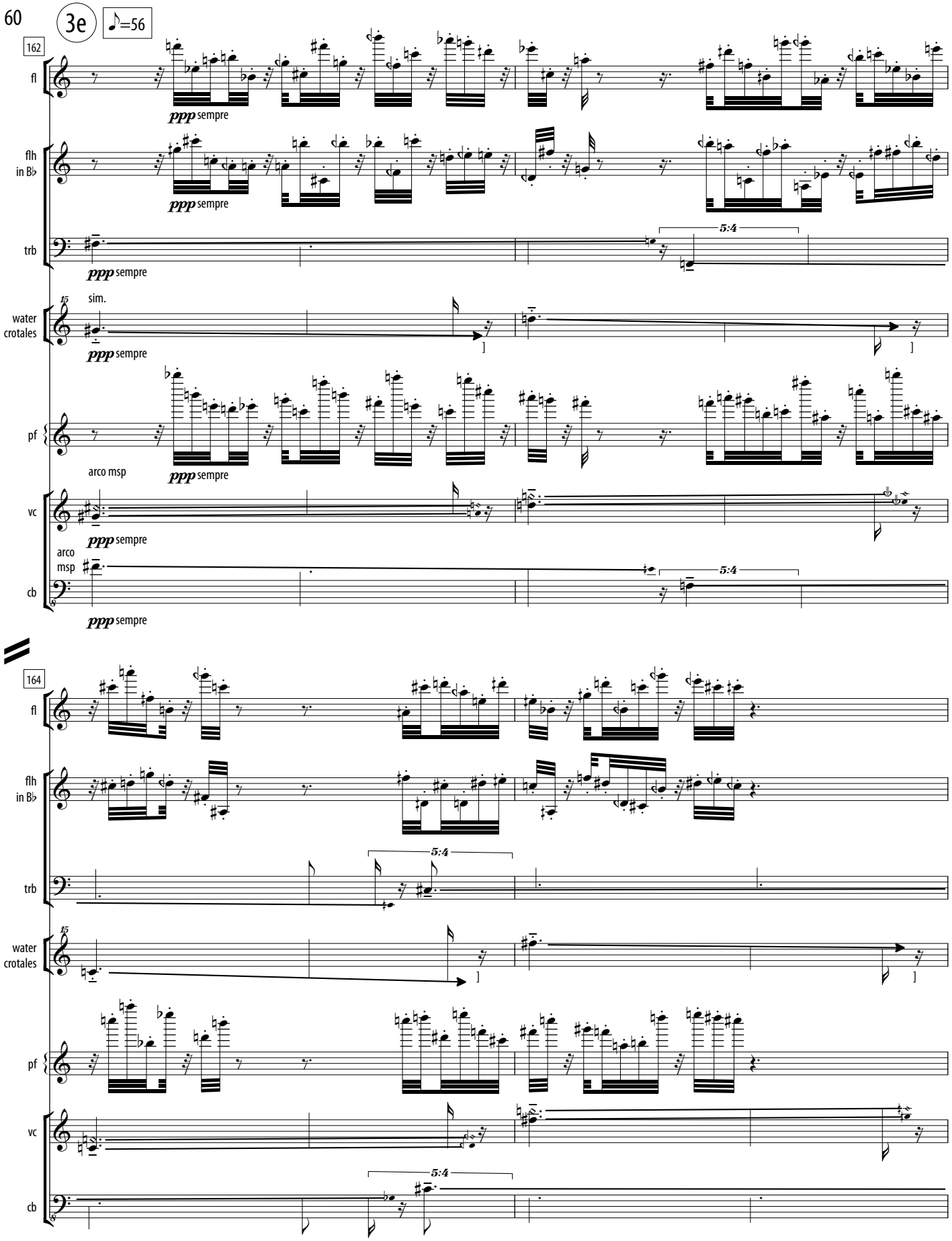

152
fl
flh
in B♭
trb
water
crotales
hp
pf
vc
cb
III½
IV
G♮
F♮
pp
mf
p

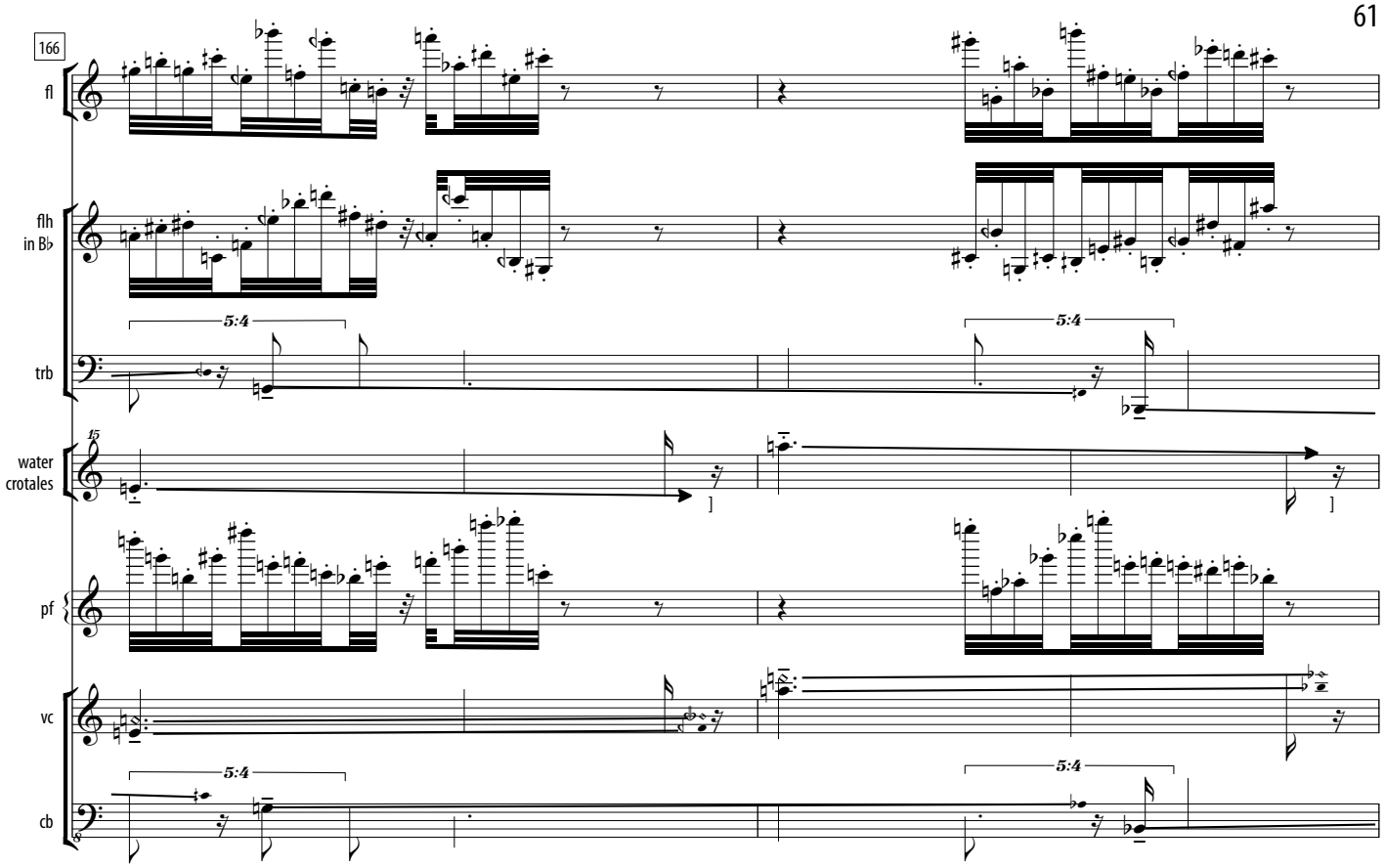

154
fl
flh
in B♭
trb
water
crotales
hp
pf
vc
cb
ppp
mp
mf
pp
5:6
8:9
6:4
12:10
9:8
9:11
13:12
FII
II
15
4:3
9:6
3:2
D♭
D♮
F♯
14:12
9:10
9:8
7:8
7:6
9:11


156
fl
flh
in B♭
trb
water
crotales
hp
pf
vc
cb
15:11
13:12
8:10
3:2
4:5
16:11
11:8
3:2
4:3
6:7
10:7
7:8
9:10
7:6
4:3
6:5
10:11
7:6
3:2
mp
ppp
p
D♯
G♯
C♭
B♭


158
fl
flh
in B♭
trb
water
crotales
hp
pf
vc
cb
8:7
6:4
11:12
10:7
9:11
V½
9:8
9:11
7:5
7:9
16:11
6:7
8:9
13:10
11:10
10:8
p
ppp

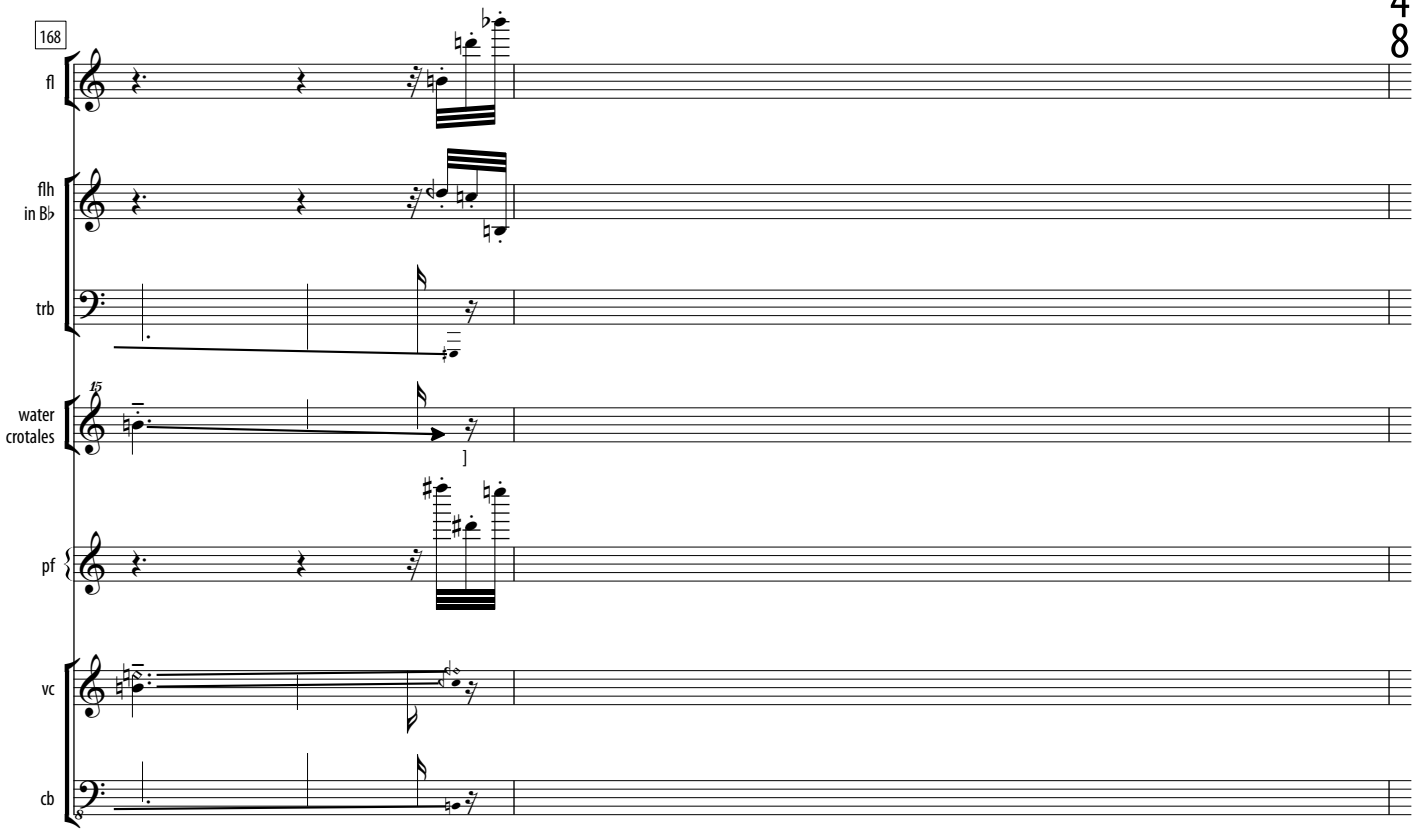

160
fl
flh
in B♭
trb
water
crotales
hp
pf
vc
cb
14:12
10:11
5:6
10:7
5:4
6:4
6:5
7:6
I
VI
10:11
5:6
5:4
FII
FIV½
16:11
15
B♭
D♯
B♮
A♯
13:10
4:5
11:10
10:12
7:5
3:2
6:4
7:6
pp
ppp

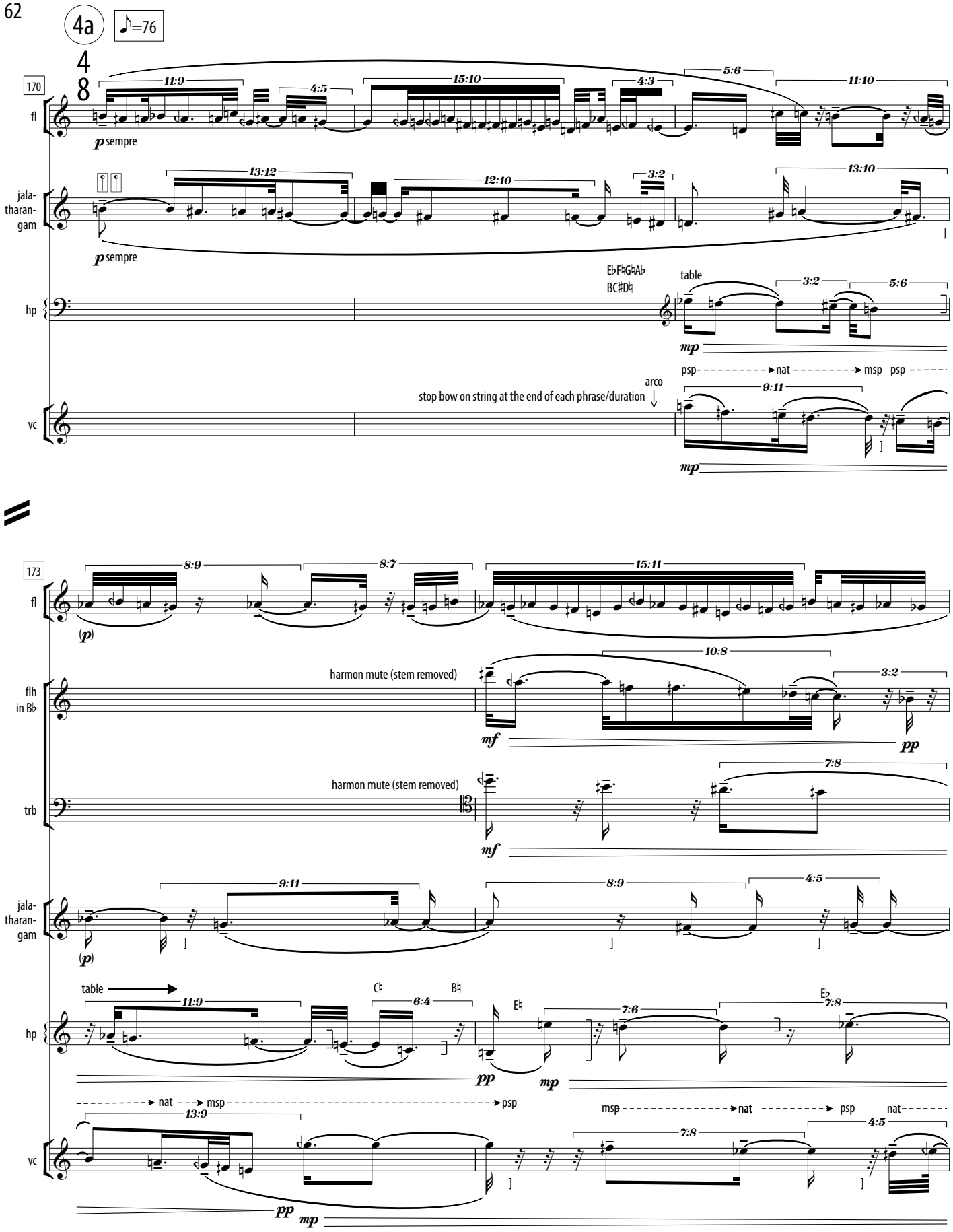

3e
♪=56
162
fl
flh
in B♭
trb
water
crotales
pf
vc
cb
ppp sempre
sim.
arco msp
5:4
164

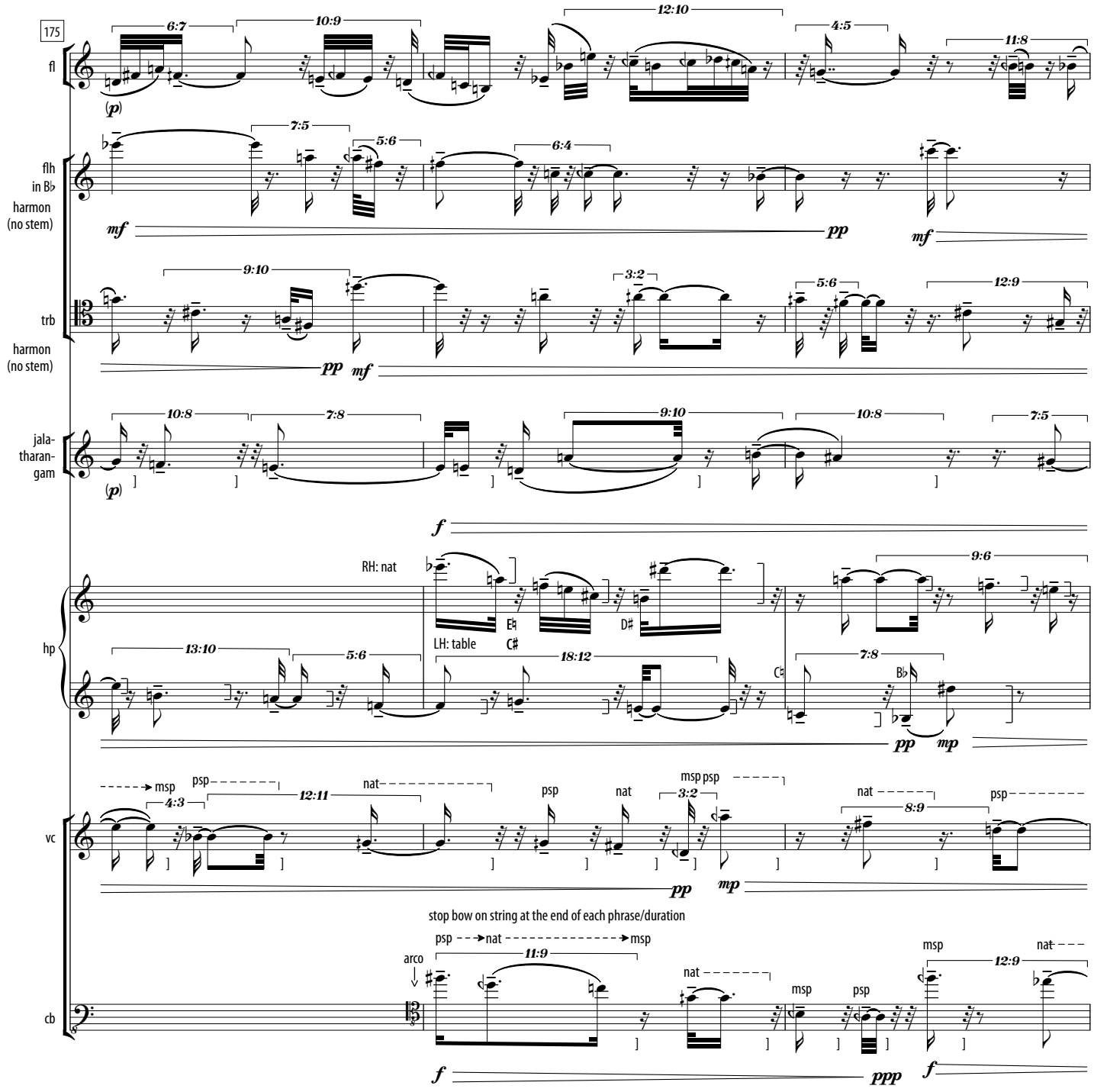


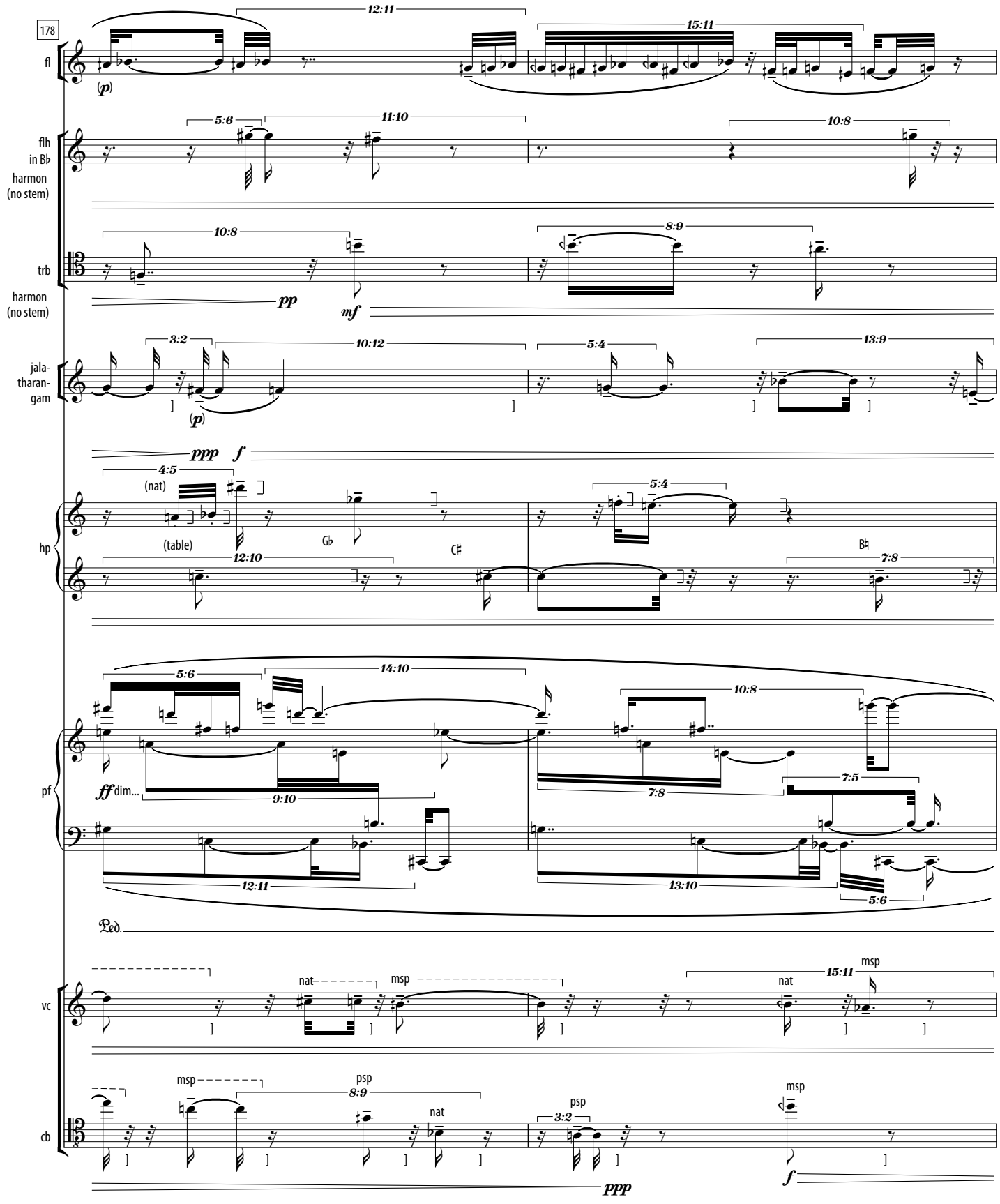
3f 15" all performers including conductor remain still throughout this general pause!

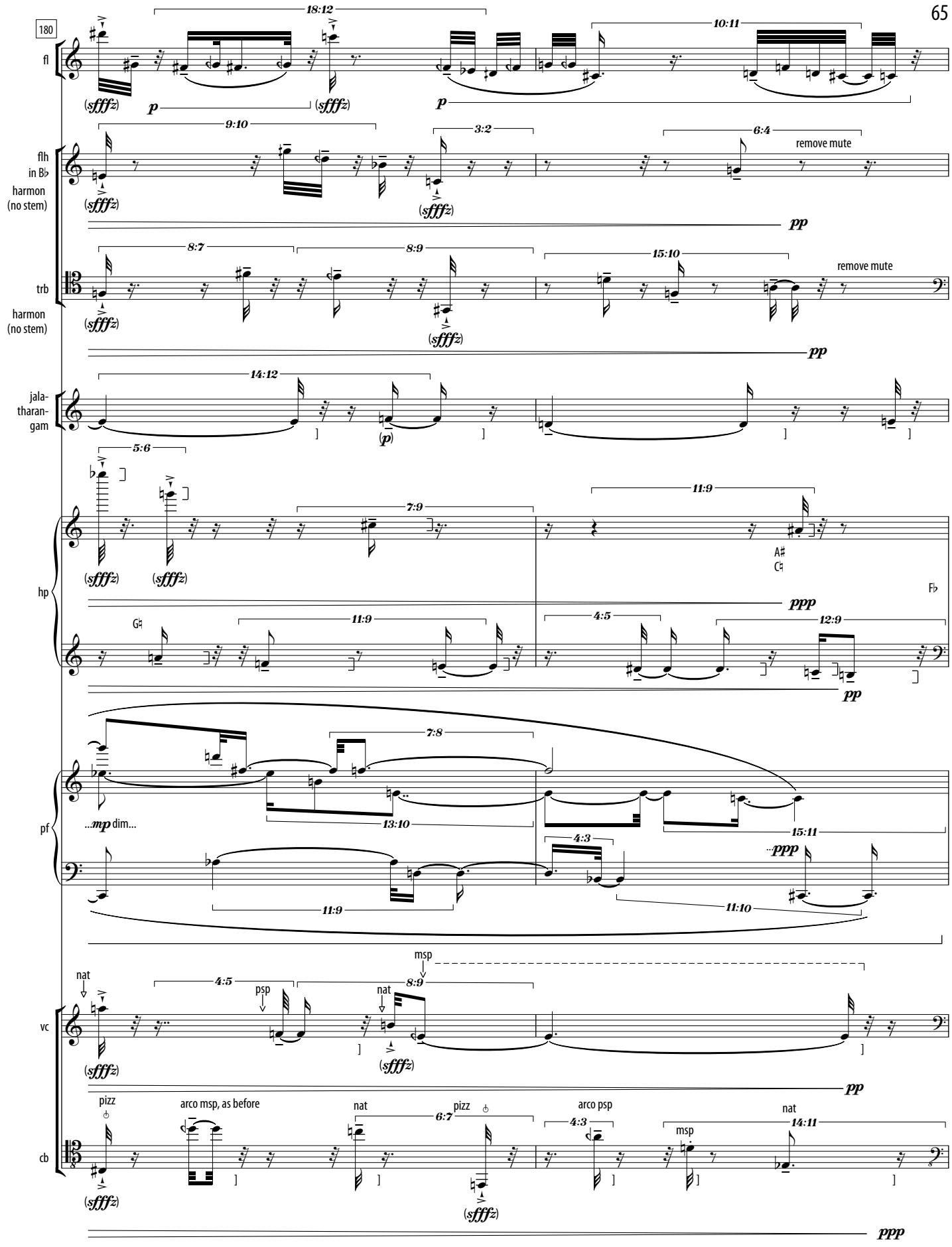
4
8

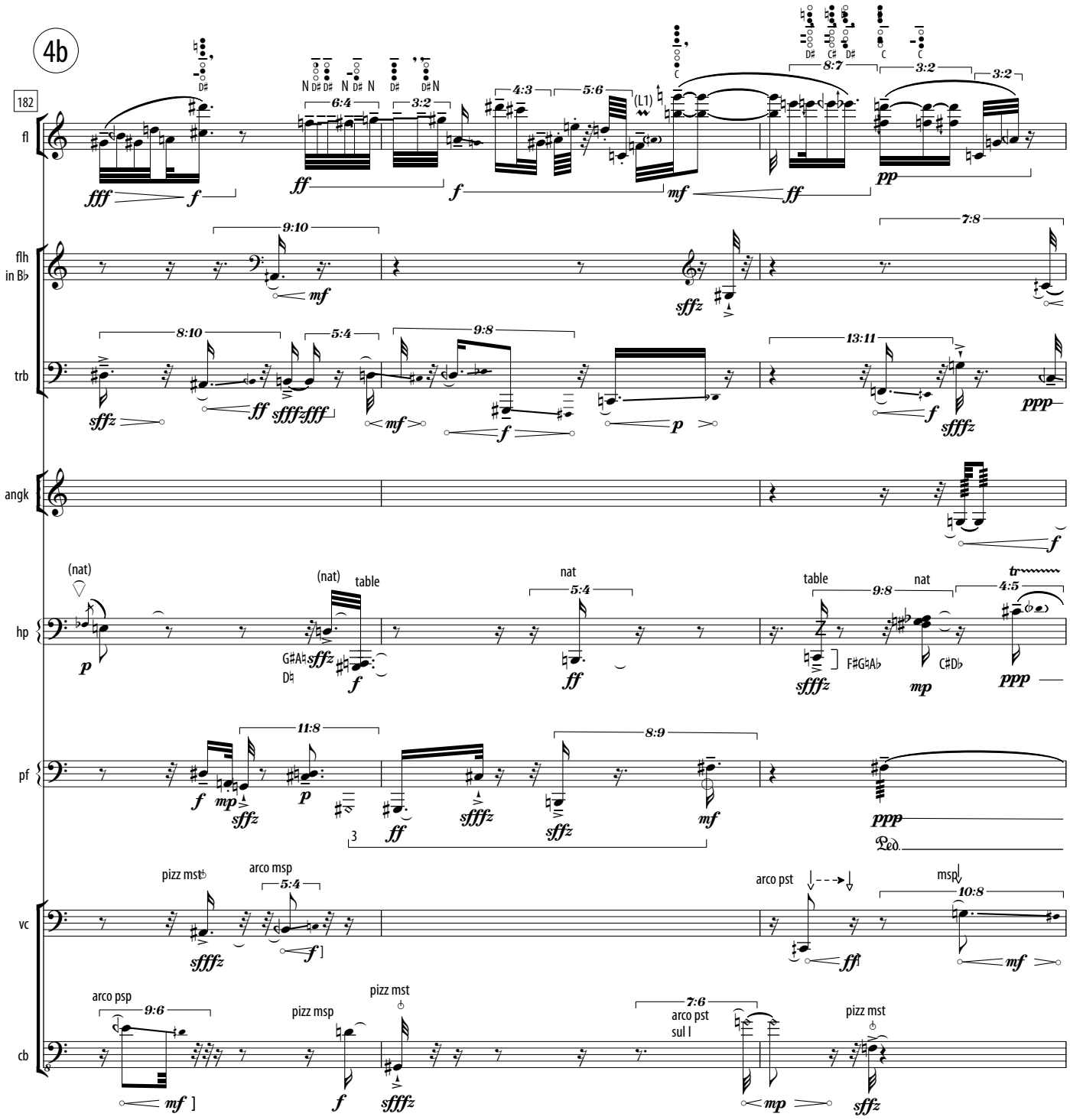


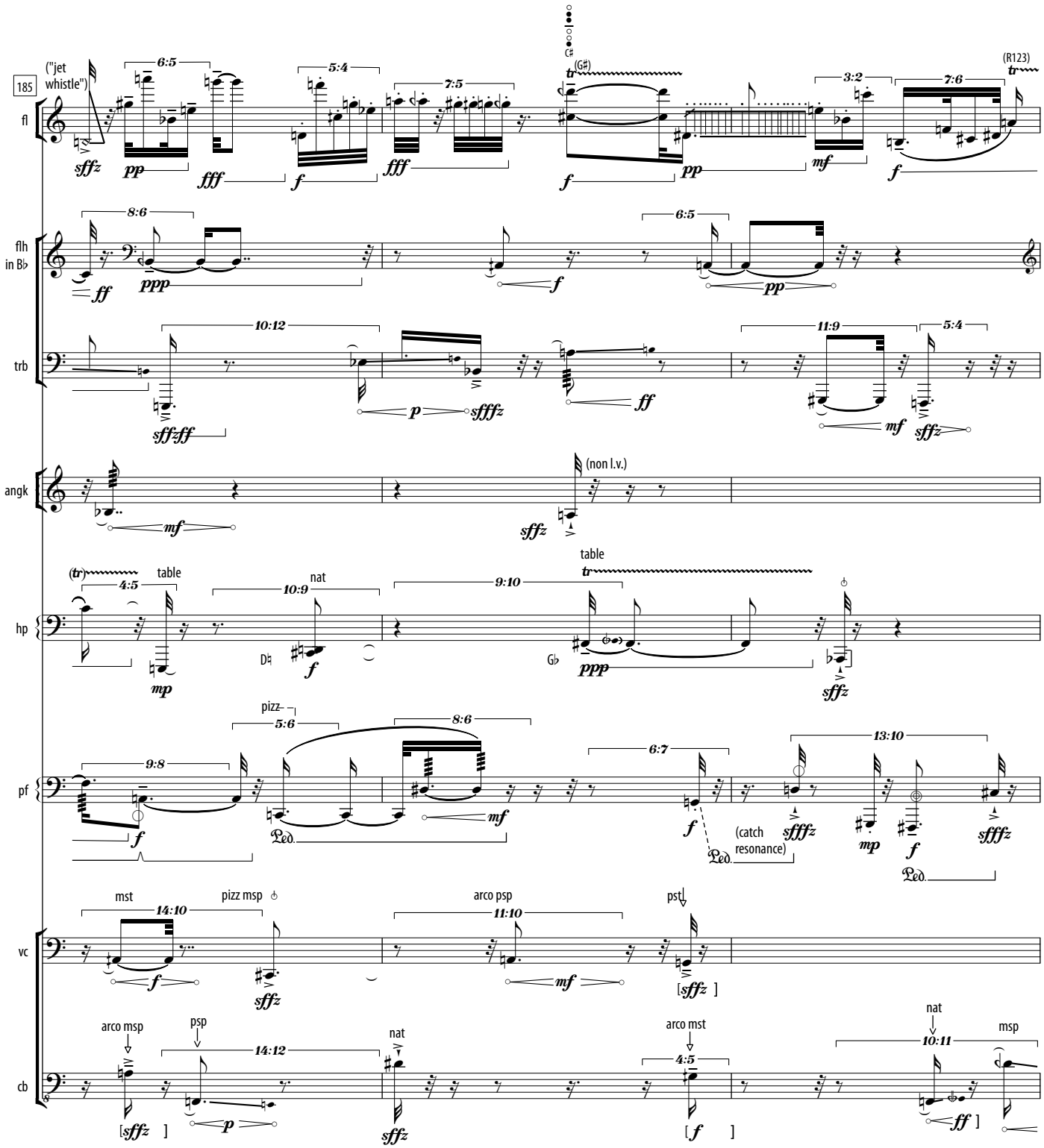

4a
♪=76
4/8
170
fl
jala-
tharan-
gam
hp
vc
p sempre
p sempre
table
E♭F♯G♯A♭
BC♯D♯
mp
psp nat msp psp
arco
stop bow on string at the end of each phrase/duration
mp
173
fl
(p)
flh
in B♭
harmon mute (stem removed)
mf
pp
trb
harmon mute (stem removed)
mf
jala-
tharan-
gam
(p)
table
hp
pp
mp
nat msp psp
vc
pp
mp
msp nat psp nat

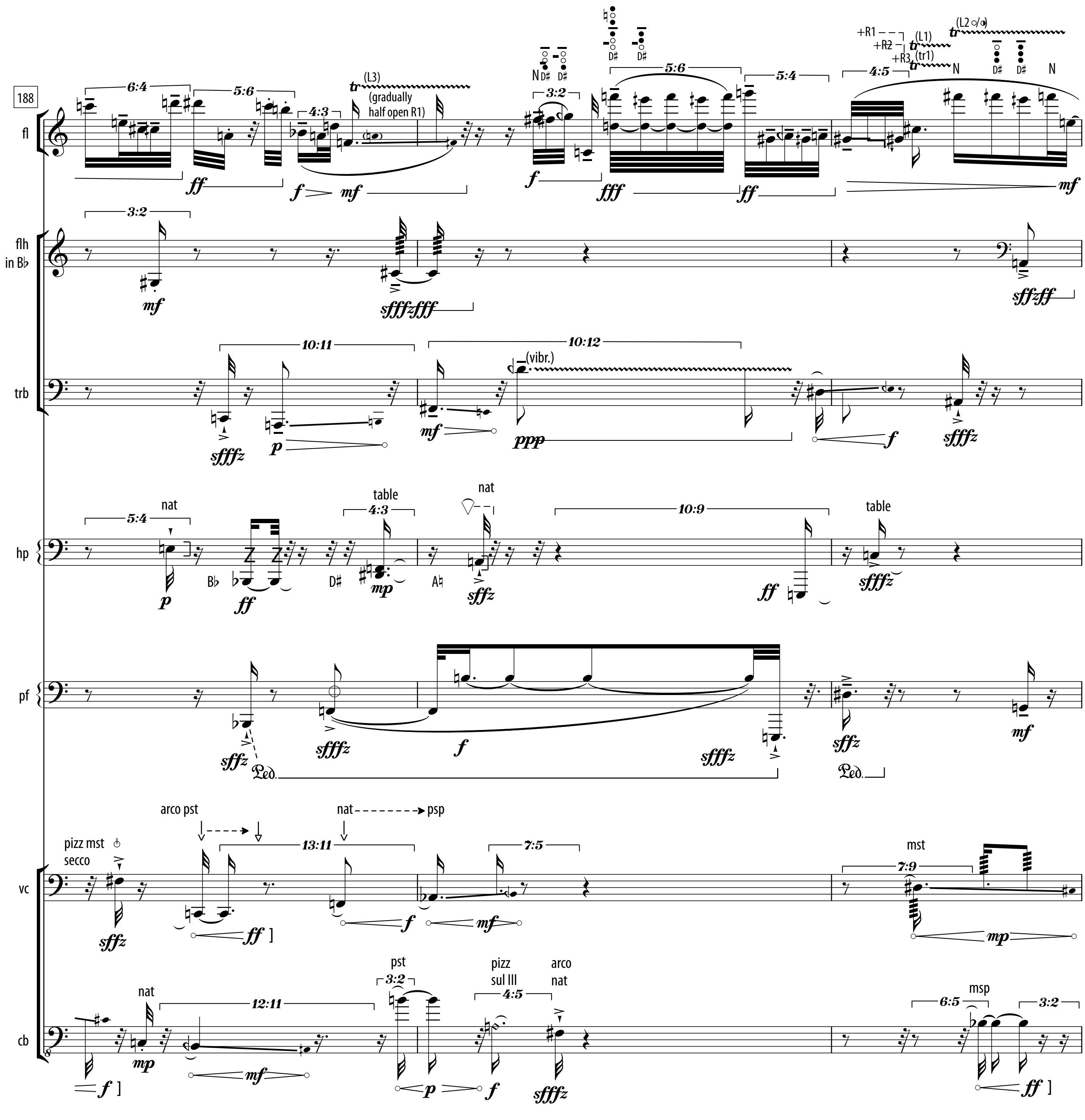

175
fl
flh
in B♭
harmon
(no stem)
trb
harmon
(no stem)
jala-
tharan-
gam
hp
vc
cb
RH: nat
LH: table
stop bow on string at the end of each phrase/duration
arco

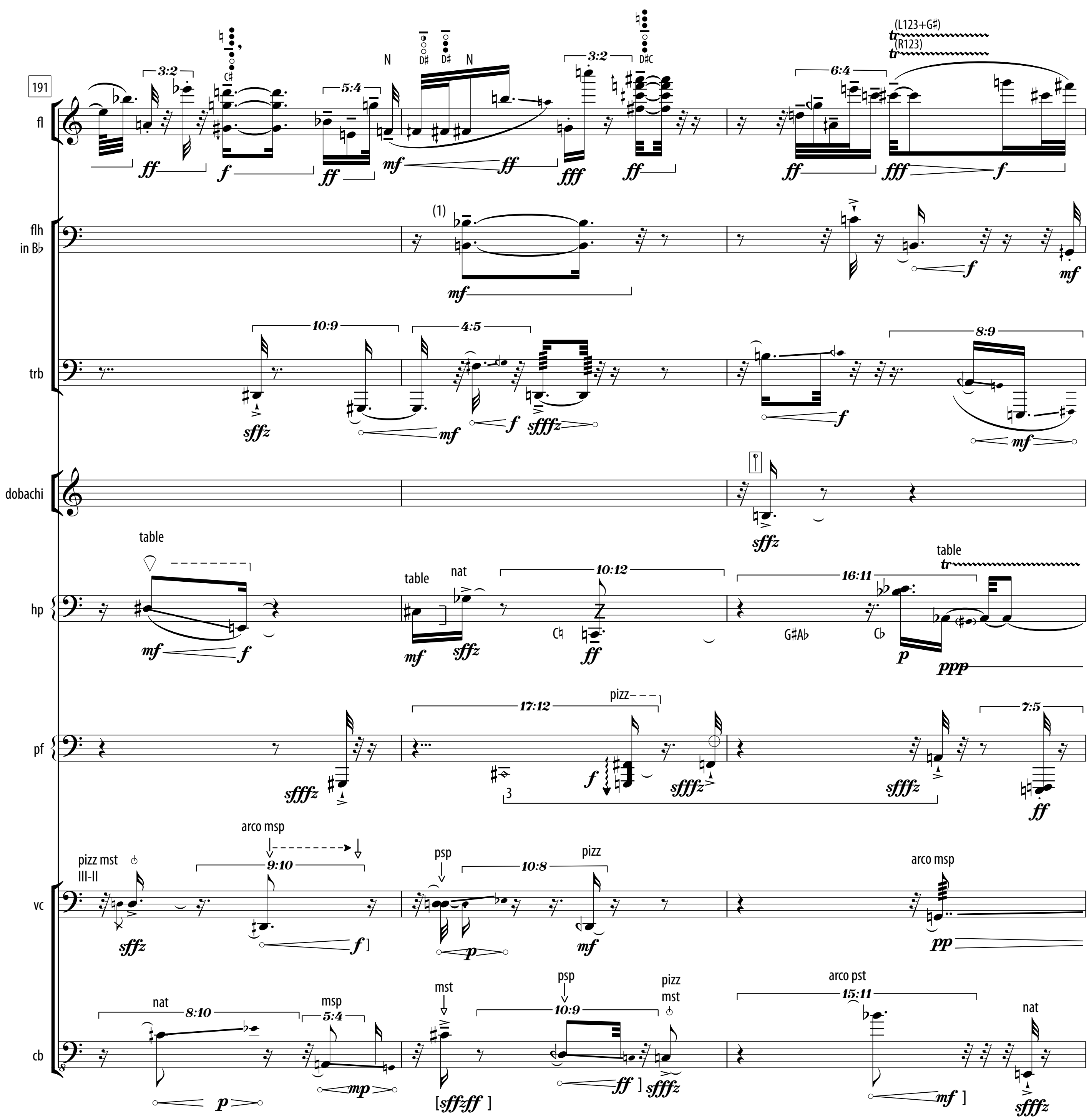

178
fl
(p)
12:11
15:11
flh
in B♭
harmon
(no stem)
5:6
11:10
10:8
trb
harmon
(no stem)
10:8
pp
mf
8:9
jala-
tharan-
gam
3:2
10:12
(p)
5:4
13:9
ppp
f
hp
4:5
(nat)
(table)
G♭
C♯
5:4
B♮
12:10
7:8
pf
5:6
14:10
ff dim...
9:10
10:8
7:8
7:5
12:11
13:10
5:6
Ped.
vc
nat
msp
15:11
msp
nat
cb
msp
psp
8:9
nat
psp
3:2
msp
ppp
f

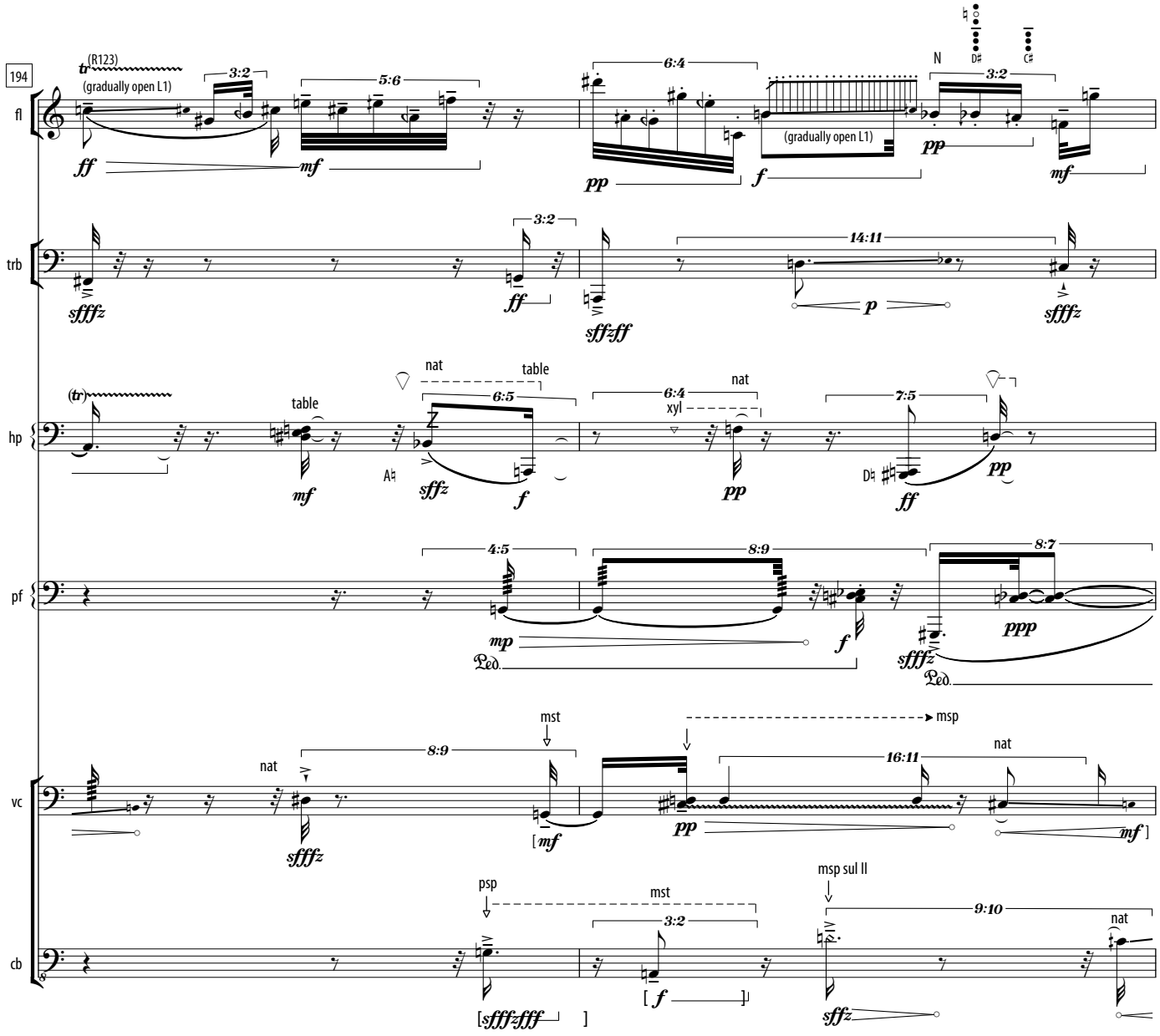

180
fl
flh
in B♭
harmon
(no stem)
trb
harmon
(no stem)
jala-
tharan-
gam
hp
pf
vc
cb
remove mute
remove mute
...mp dim...
nat
psp
msp
arco msp, as before
pizz
arco psp

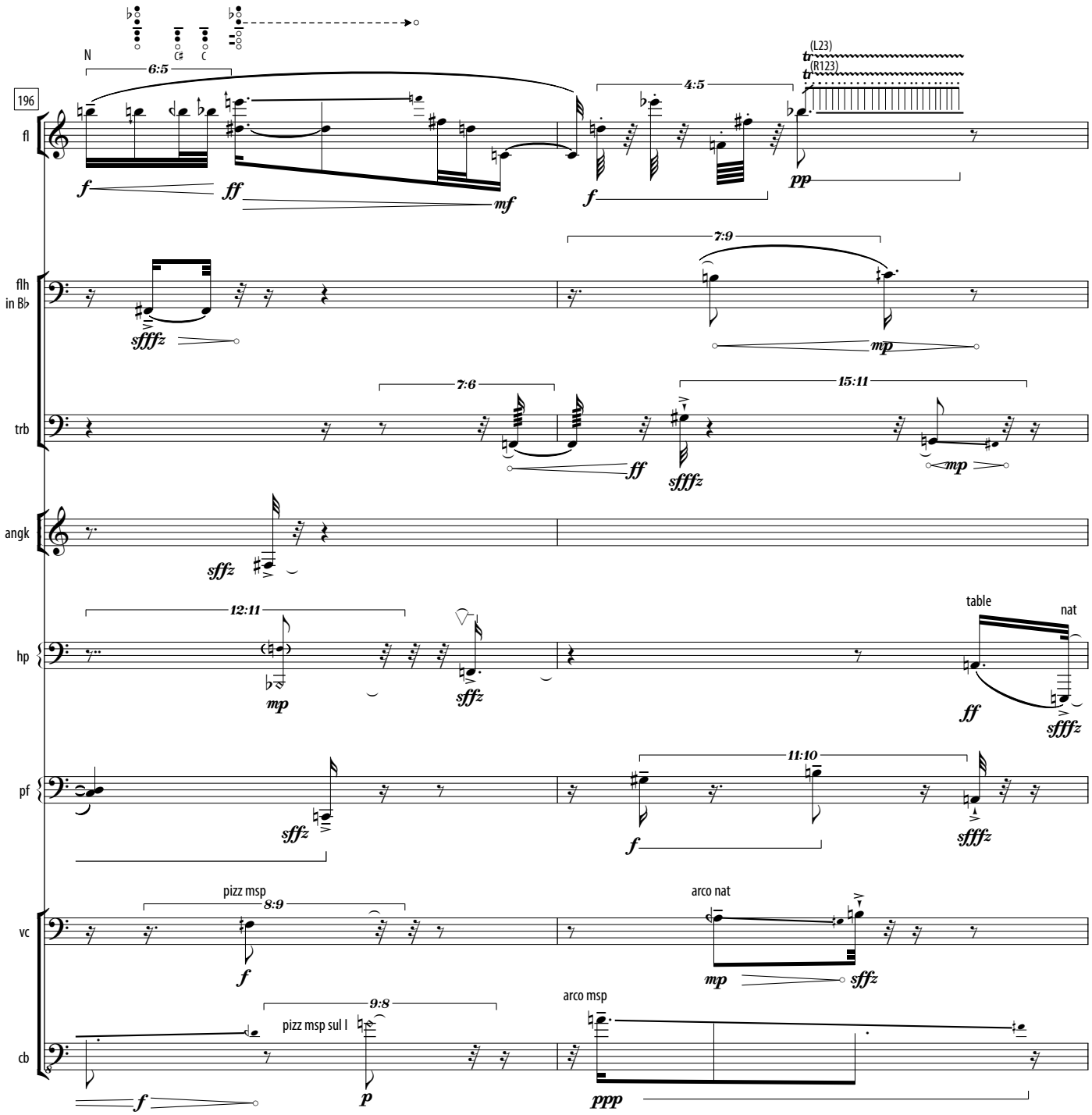

4b
182
fl
flh
in B♭
trb
angk
hp
pf
vc
cb
(nat)
table
nat
pizz mst
arco msp
arco pst
pizz msp
sul I
msp
Ped.

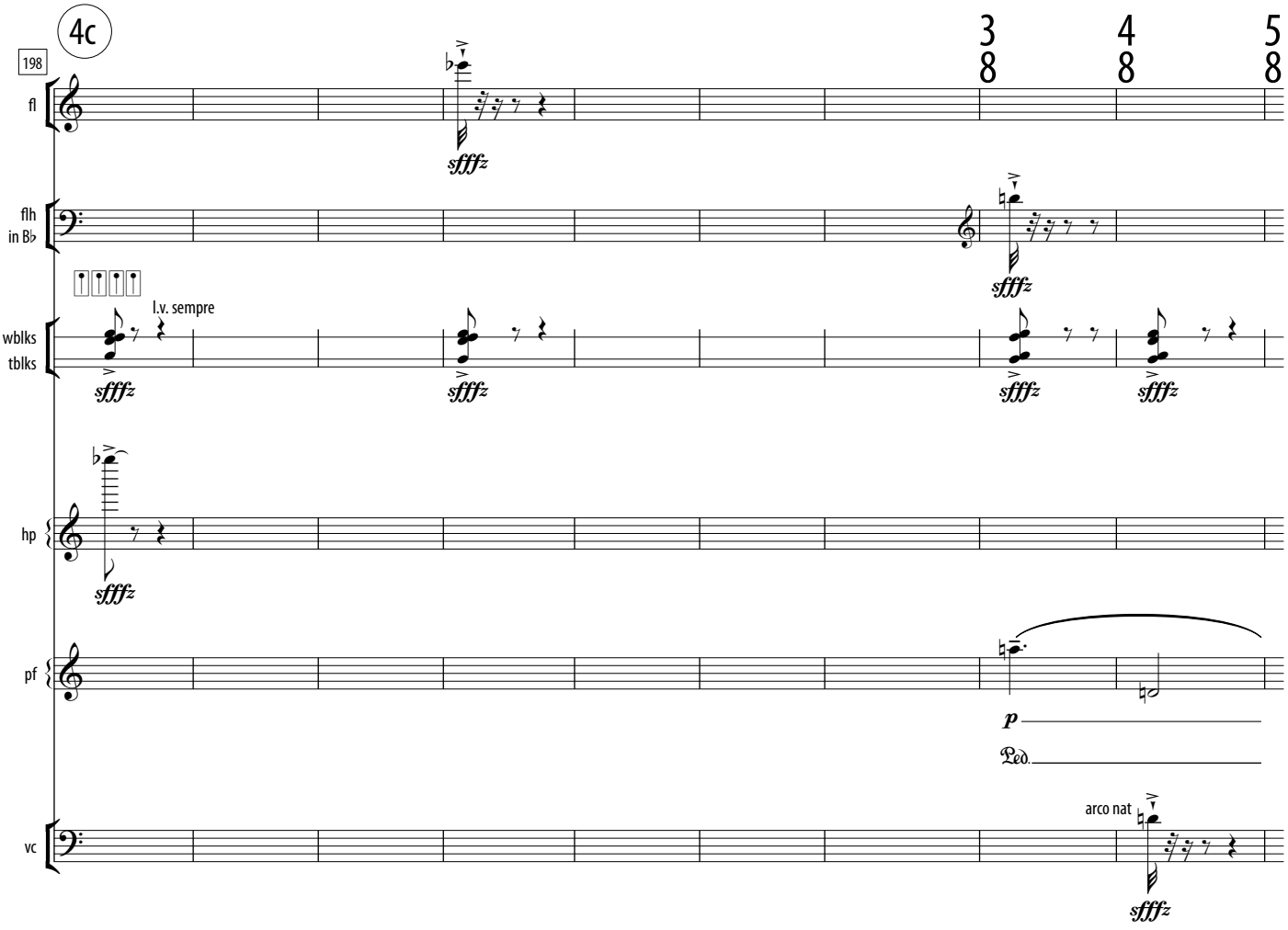

185
("jet whistle")
fl
flh in B♭
trb
angk
hp
pf
vc
cb
(non l.v.)
table
nat
pizz.
(catch resonance)
mst
pizz msp
arco psp
pst
arco msp
psp
nat
arco mst
msp
(R123)
(G♯)

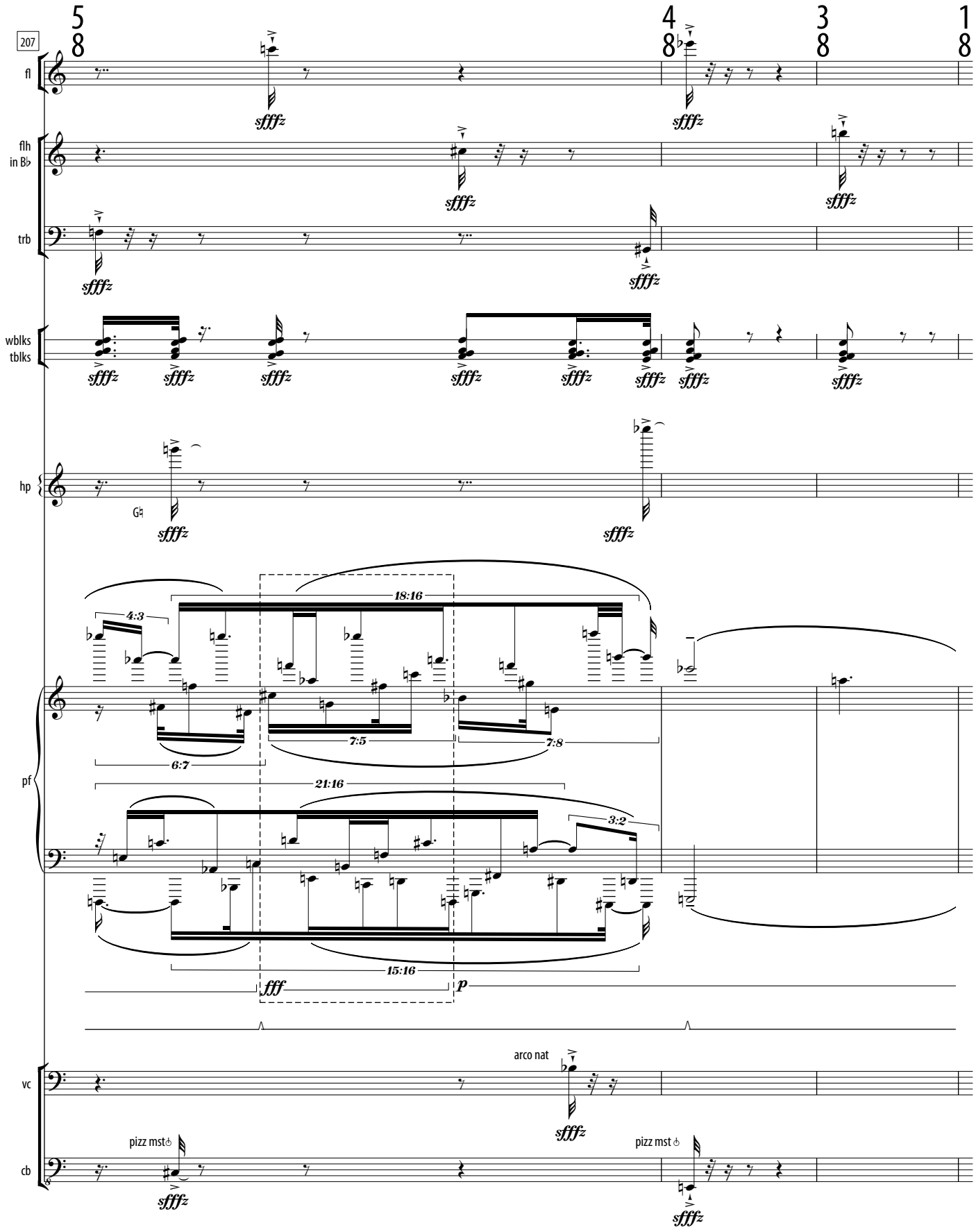

188
fl
flh
in B♭
trb
hp
pf
vc
cb
(L3)
(gradually
half open R1)
(vibr.)
nat
table
pizz mst
secco
arco pst
nat
psp
mst
pst
pizz
sul III
arco
nat
msp
6:4
5:6
4:3
3:2
5:6
5:4
4:5
10:11
10:12
5:4
4:3
10:9
13:11
7:5
7:9
12:11
3:2
4:5
6:5
3:2

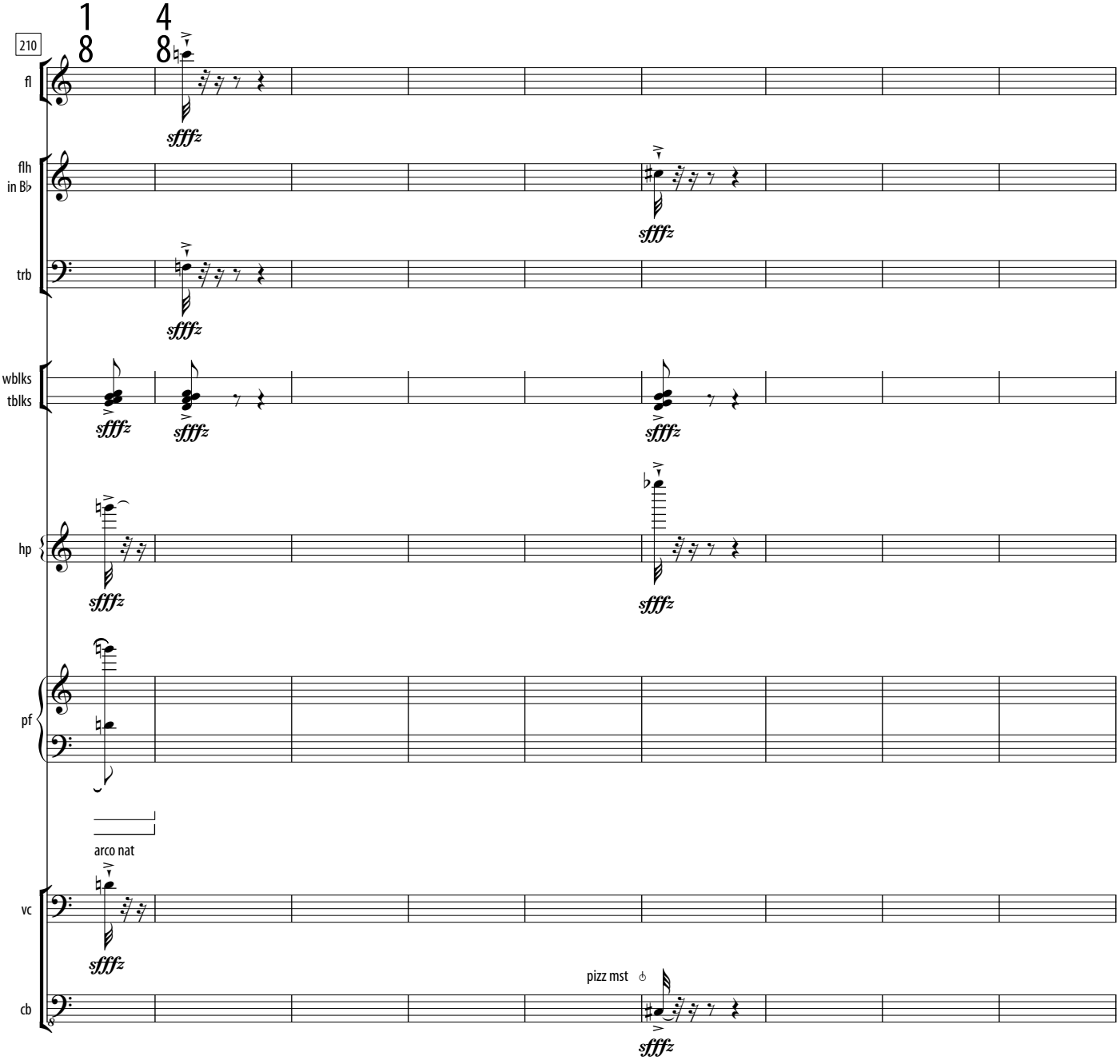

191
fl
flh
in B♭
trb
dobachi
hp
pf
vc
cb
(L123+G♯)
(R123)
N
table
nat
table
pizz
pizz mst
III-II
arco msp
psp
pizz
arco msp
nat
msp
mst
psp
pizz
mst
arco pst
nat

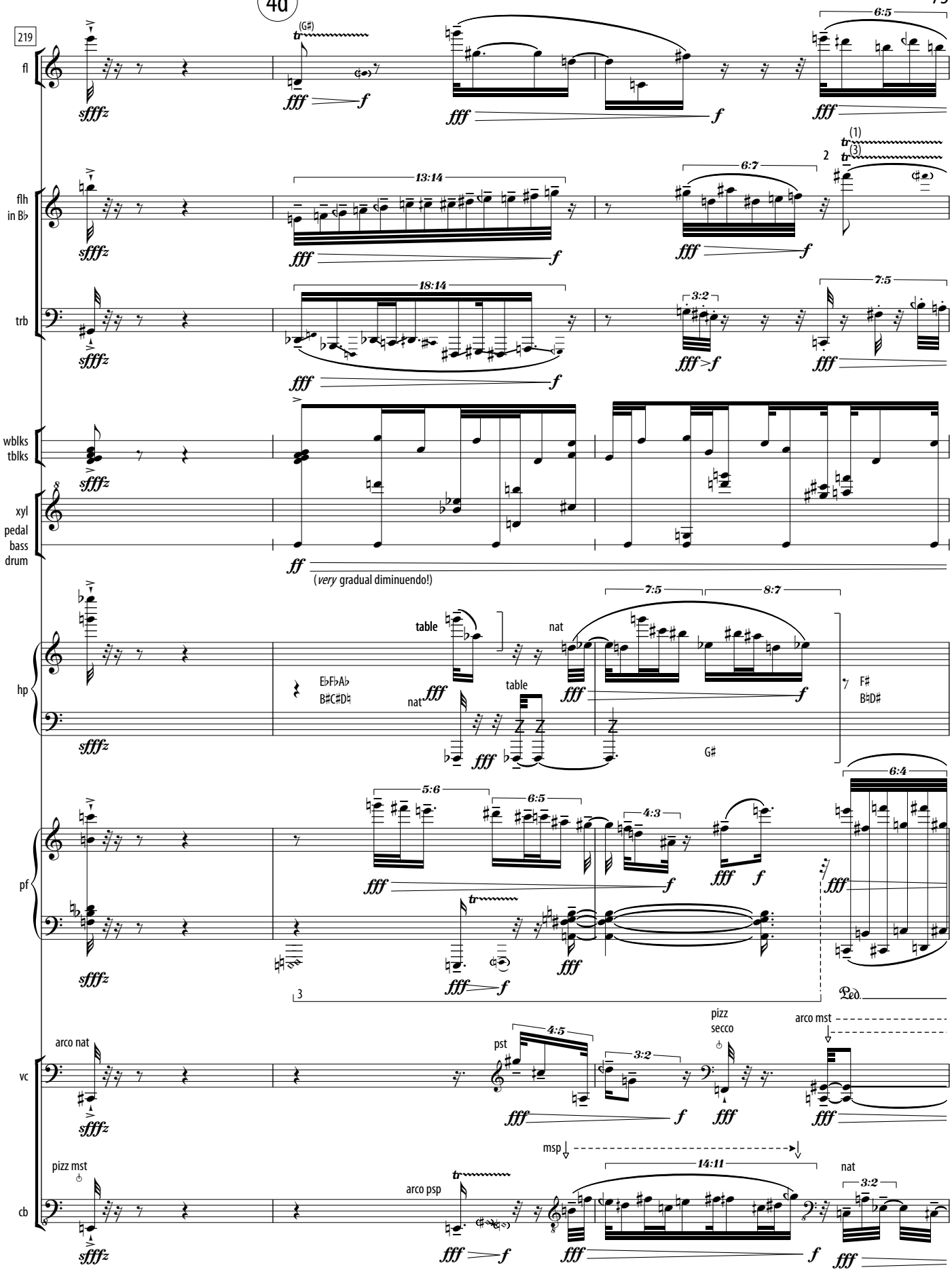

194
fl
trb
hp
pf
vc
cb
(R123)
(gradually open L1)
N
D♯
C♯
table
nat
xyl
A♮
D♮
mst
msp
psp
msp sul II
Ped.


196
fl
flh
in B♭
trb
angk
hp
pf
vc
cb
N
6:5
4:5
(L23)
(R123)
7:9
7:6
15:11
12:11
table
nat
11:10
pizz msp
8:9
arco nat
9:8
pizz msp sul I
arco msp
f
ff
mf
pp
sffffz
mp
sffz
ffff
ppp


4c
198
3/8
4/8
5/8
fl
flh in B♭
wblks
tblks
l.v. sempre
hp
pf
vc
arco nat
sffffz
p
Ped.


5/8
4/8
3/8
1/8
207
fl
flh in B♭
trb
wblks
tblks
hp
pf
vc
cb
sfffz
G♮
18:16
4:3
7:5
7:8
6:7
21:16
3:2
15:16
fff
p
arco nat
pizz mst
pizz mst


18
4
8
210
fl
flh
in B♭
trb
wblks
tblks
hp
pf
vc
cb
sfffz
arco nat
pizz mst


219
fl
flh
in B♭
trb
wblks
tblks
xyl
pedal
bass
drum
hp
pf
vc
cb
(G♯)
(very gradual diminuendo!)
table
nat
E♭F♭A♭
B♯C♯D♯
F♯
B♯D♯
G♯
Ped.
arco nat
pst
pizz
secco
arco mst
pizz mst
arco psp
msp
6:5
13:14
6:7
18:14
3:2
7:5
8:7
5:6
6:5
4:3
6:4
4:5
3:2
14:11
3:2
nat

222

fl

flh
in B♭

trb

wblks
tblks

xyl

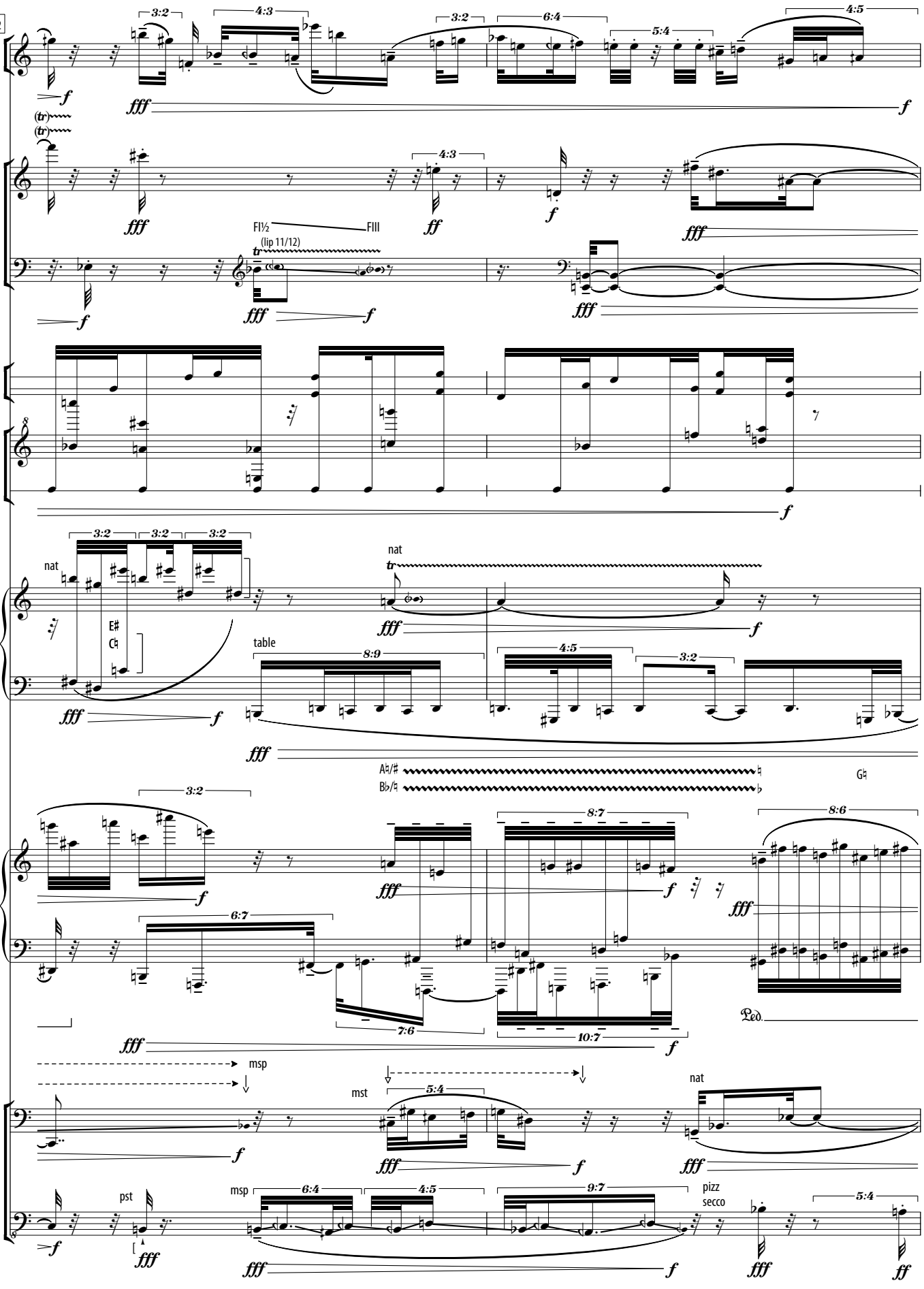
pedal
bass
drum

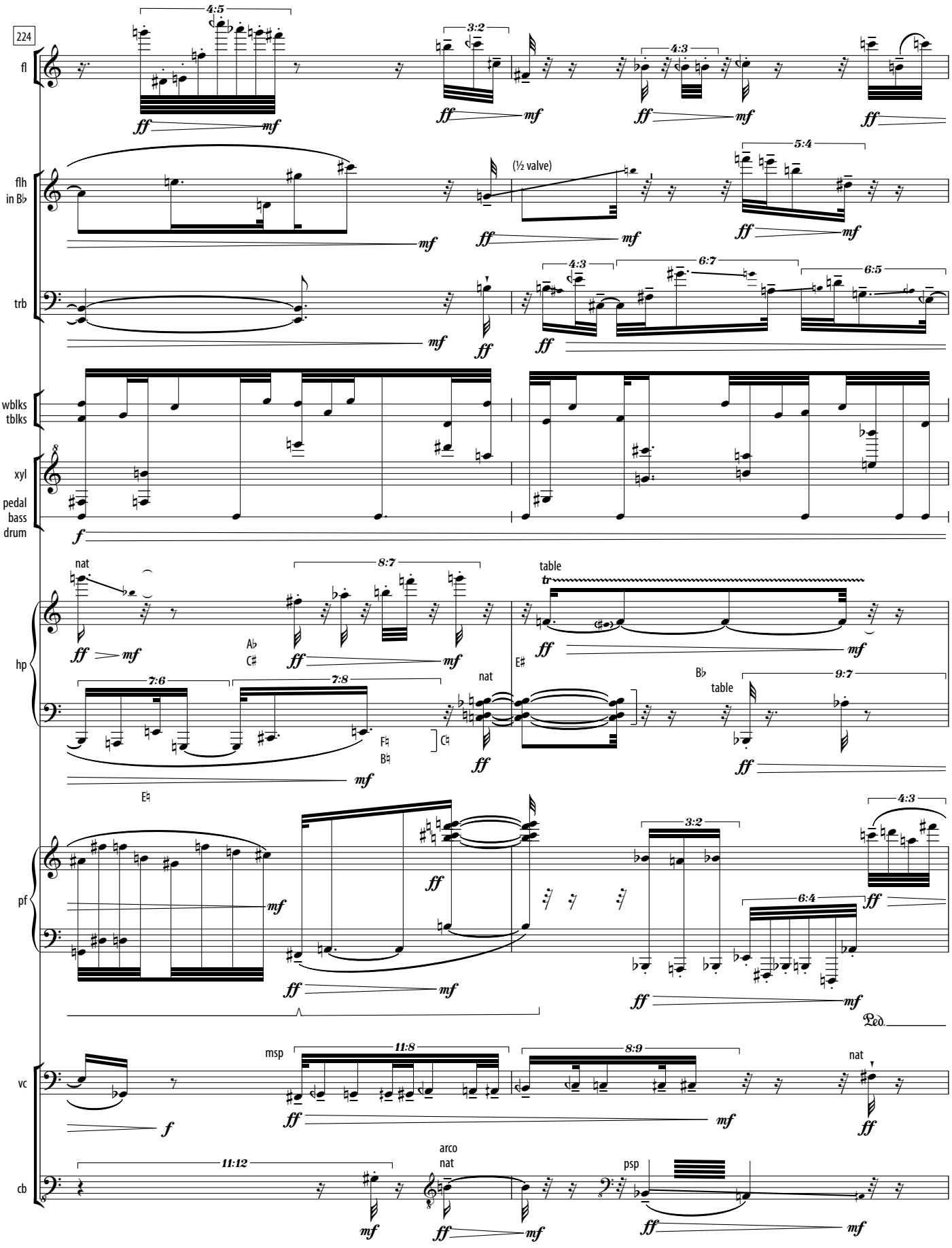
hp

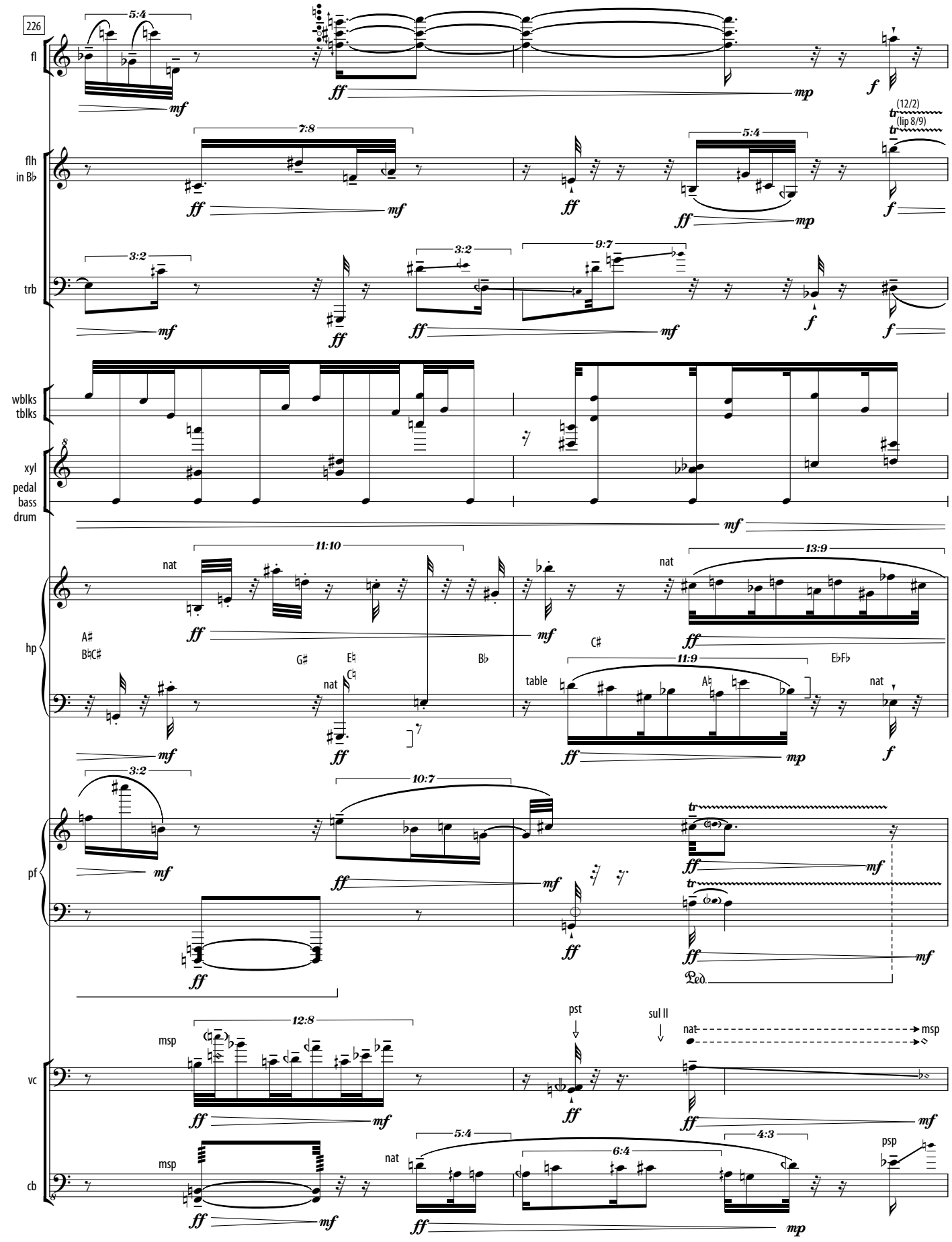
pf

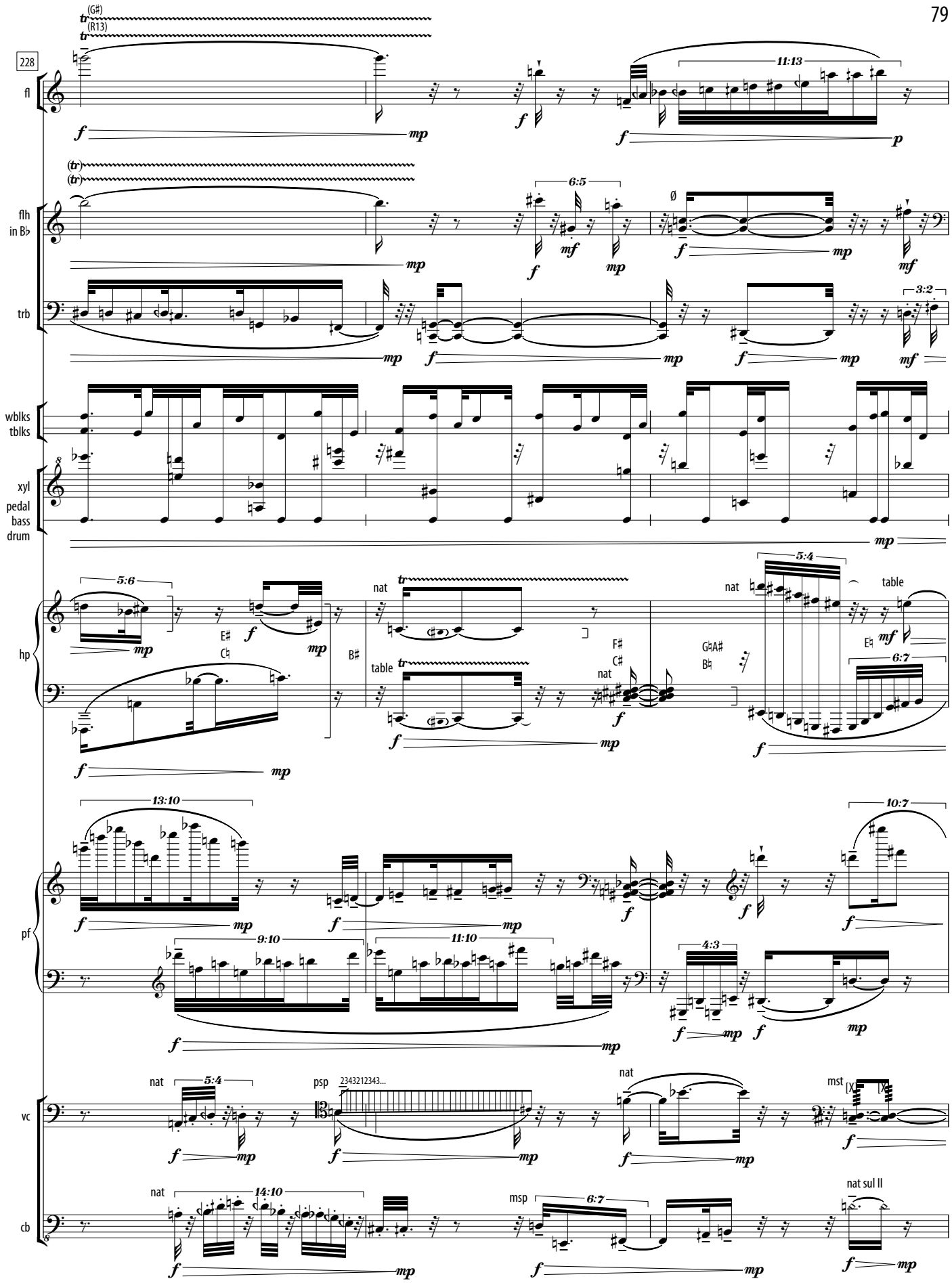
vc

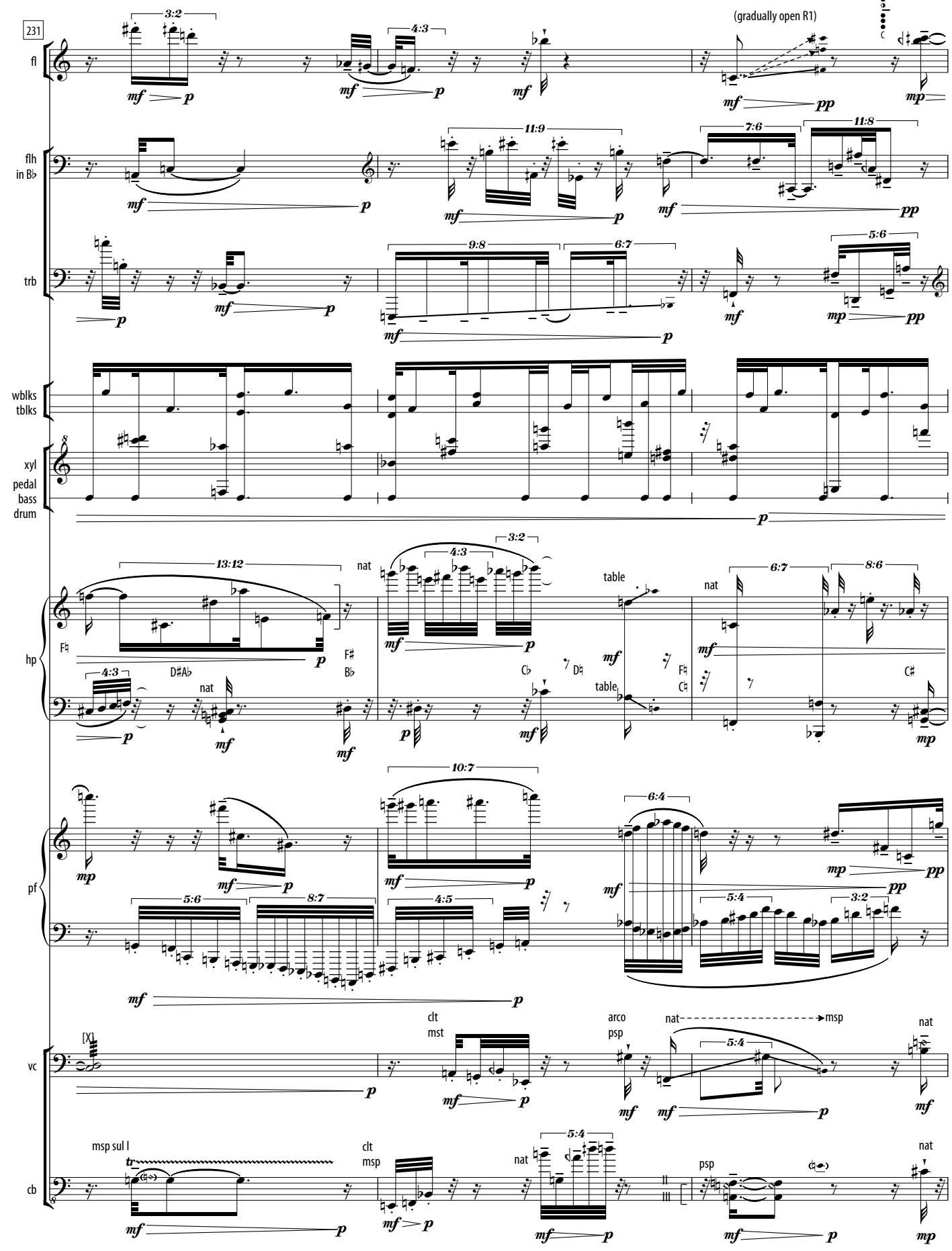
cb

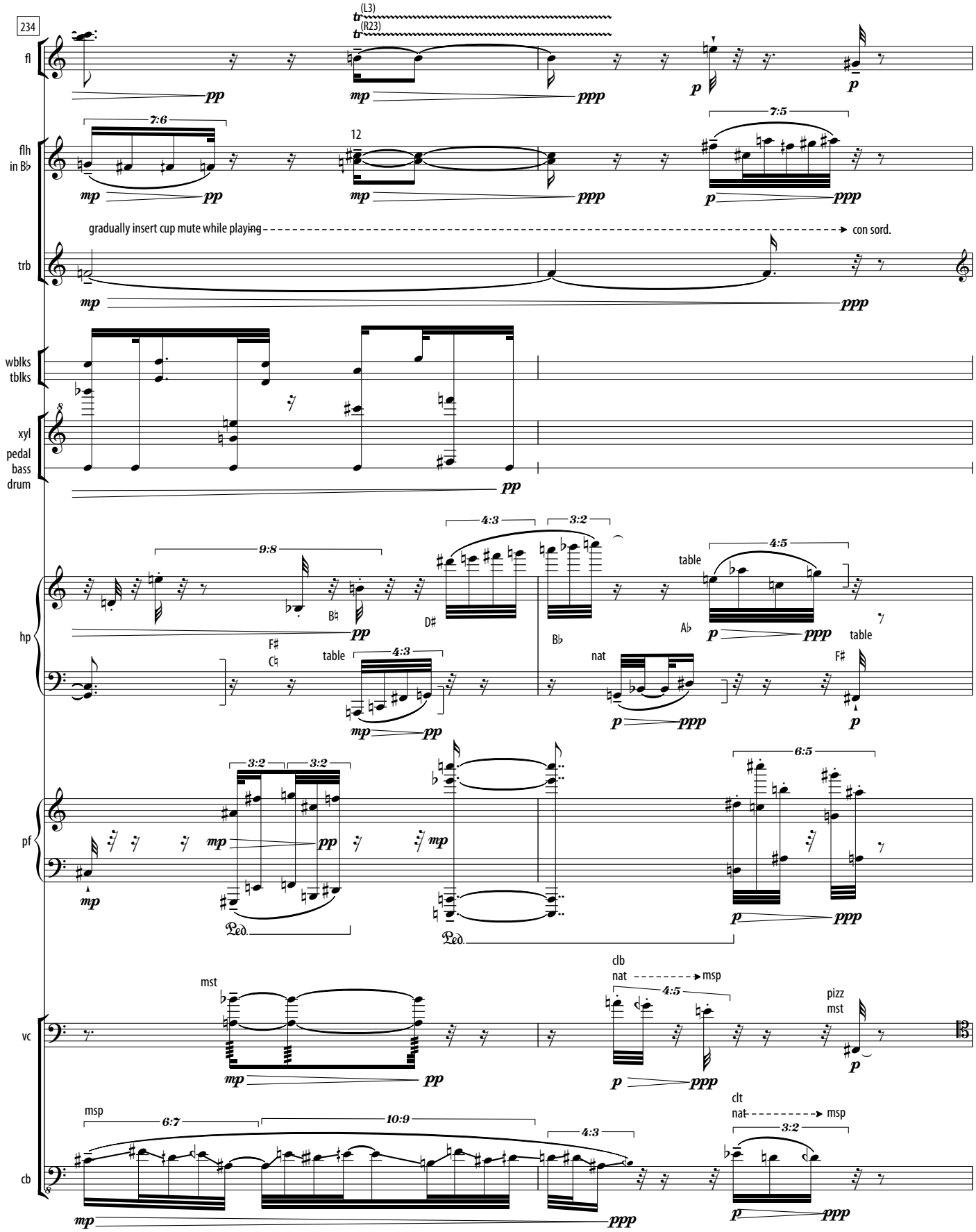


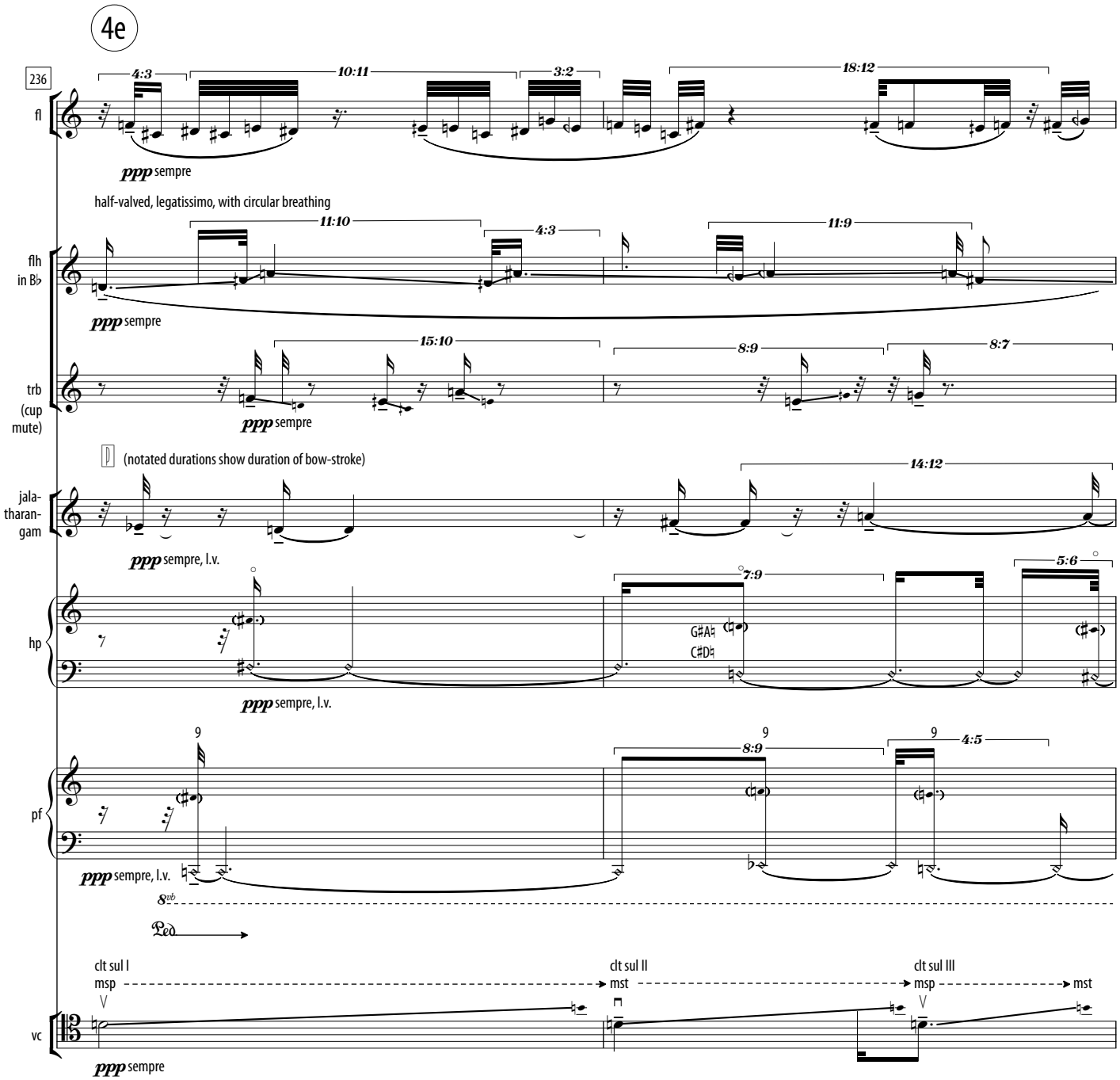

224
fl
flh
in B♭
trb
wblks
tblks
xyl
pedal
bass
drum
hp
pf
vc
cb
(½ valve)
nat
table
msp
arco
nat
psp
Ped.

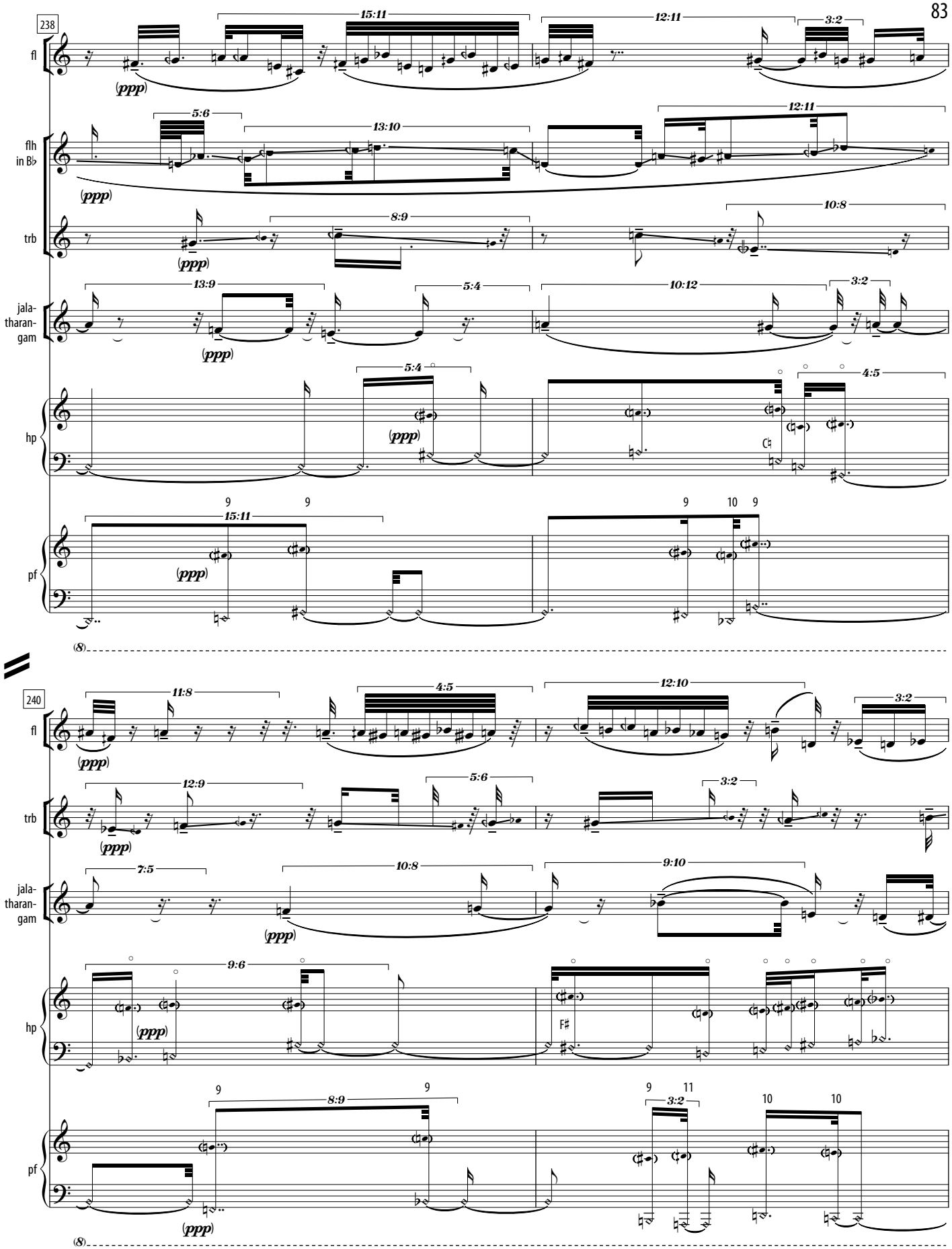

226
fl
flh
in B♭
trb
wblks
tblks
xyl
pedal
bass
drum
hp
pf
vc
cb
5:4
7:8
3:2
9:7
11:10
13:9
11:9
10:7
12:8
4:3
6:4
(12/2)
(lip 8/9)
nat
table
msp
psp
pst
sul II
Ped.

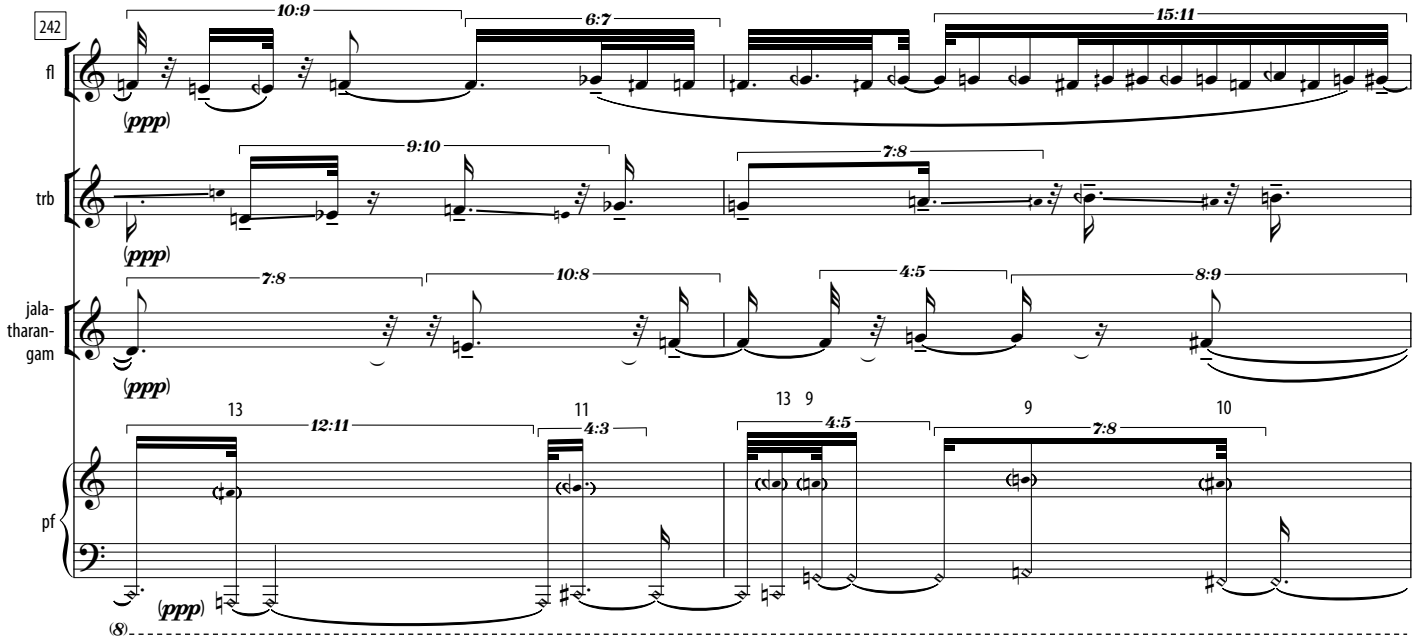

228
fl
flh
in B♭
trb
wblks
tblks
xyl
pedal
bass
drum
hp
pf
vc
cb
(G♯)
(R13)
11:13
6:5
3:2
5:6
5:4
13:10
10:7
9:10
11:10
4:3
14:10
6:7
nat
table
psp
2343212343...
msp
mst
nat sul II

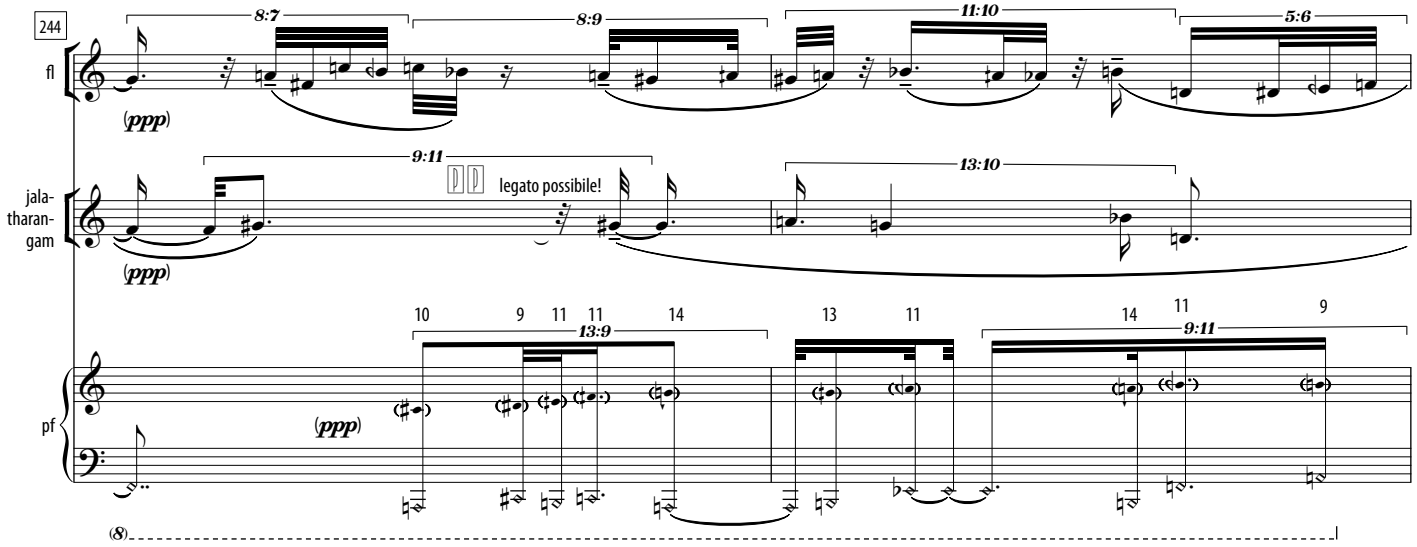

231
fl
flh
in B♭
trb
wblks
tblks
xyl
pedal
bass
drum
hp
pf
vc
cb
(gradually open R1)
nat
table
clt
mst
arco
psp
msp
msp sul I
clt
msp
[X]

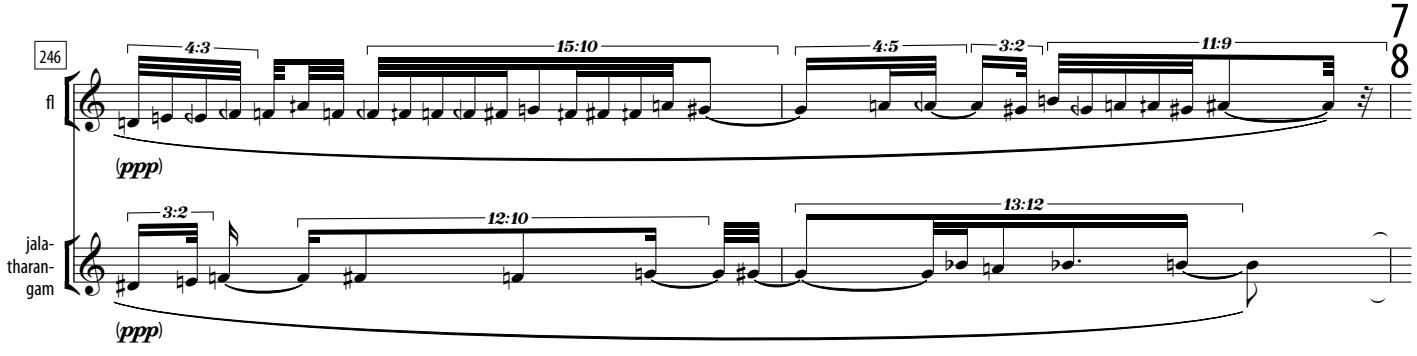

234
fl
flh
in B♭
trb
wblks
tblks
xyl
pedal
bass
drum
hp
pf
vc
cb
(L3)
(R23)
gradually insert cup mute while playing
con sord.
table
nat
clb
nat
msp
pizz
mst
clt
nat
msp
Ped.

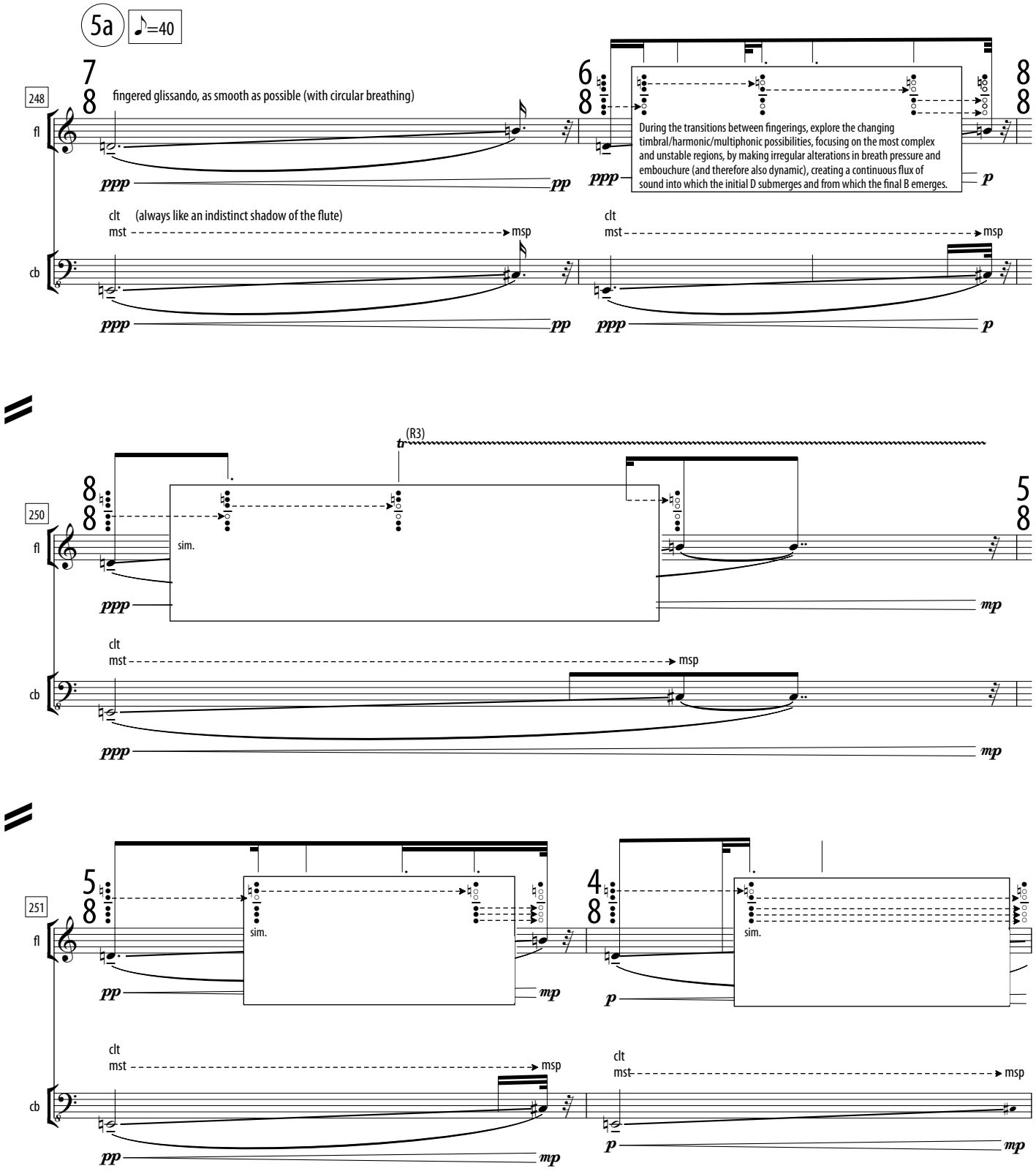

4e
236
fl
4:3
10:11
3:2
18:12
ppp sempre
half-valved, legatissimo, with circular breathing
flh
in B♭
11:10
4:3
11:9
ppp sempre
trb
(cup
mute)
15:10
8:9
8:7
ppp sempre
(notated durations show duration of bow-stroke)
jala-
tharan-
gam
14:12
ppp sempre, l.v.
hp
7:9
5:6
G♯A♮
C♯D♮
ppp sempre, l.v.
pf
9
8:9
4:5
ppp sempre, l.v.
8vb
Ped
vc
clt sul I
msp
clt sul II
mst
clt sul III
msp
mst
ppp sempre

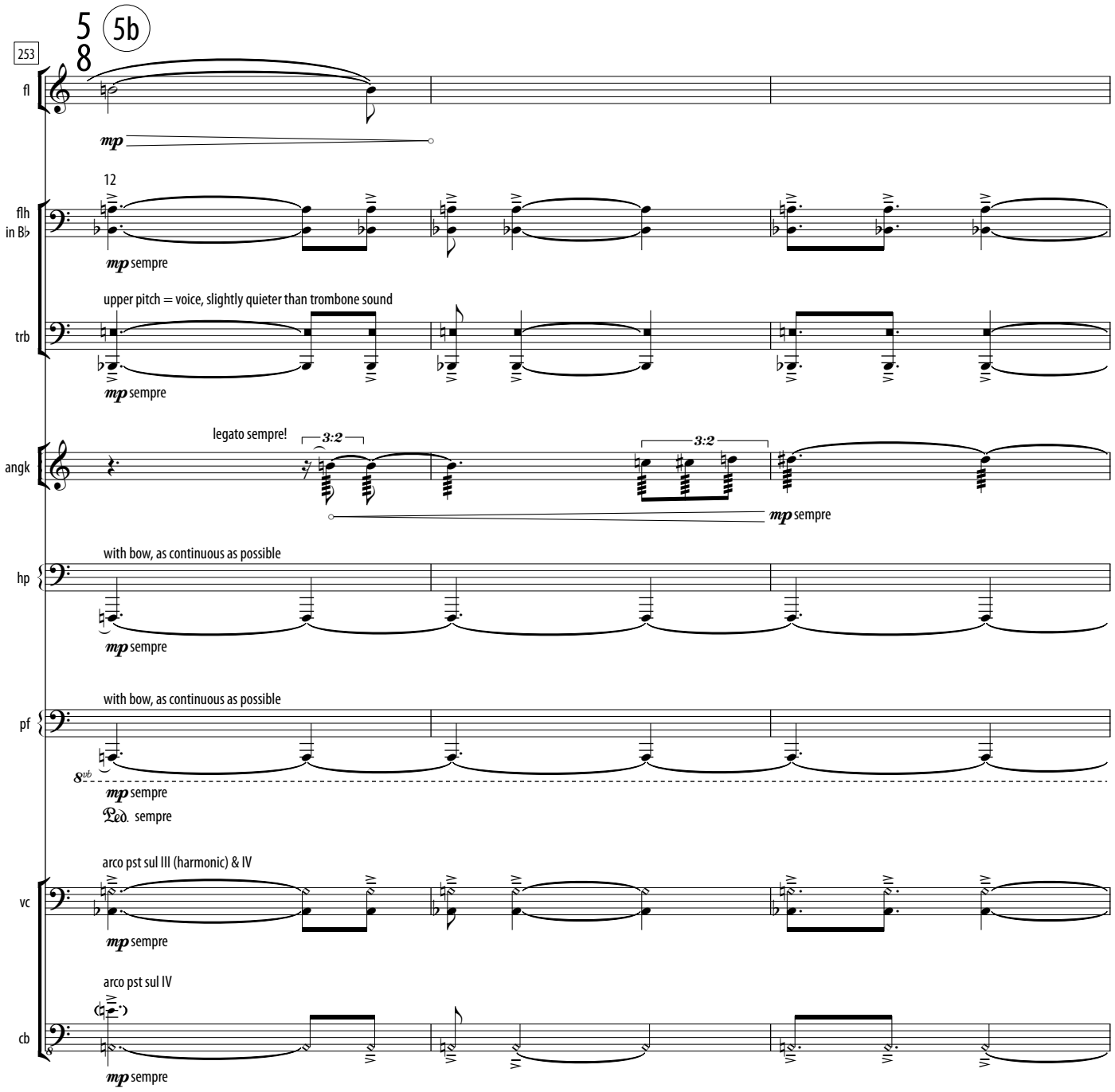

238
fl
flh in B♭
trb
jala-tharan-gam
hp
pf
(ppp)
15:11
12:11
3:2
5:6
13:10
8:9
10:8
13:9
5:4
10:12
4:5
9
10
(8)
240
11:8
12:10
12:9
7:5
9:10
9:6
11
F♯
C♮

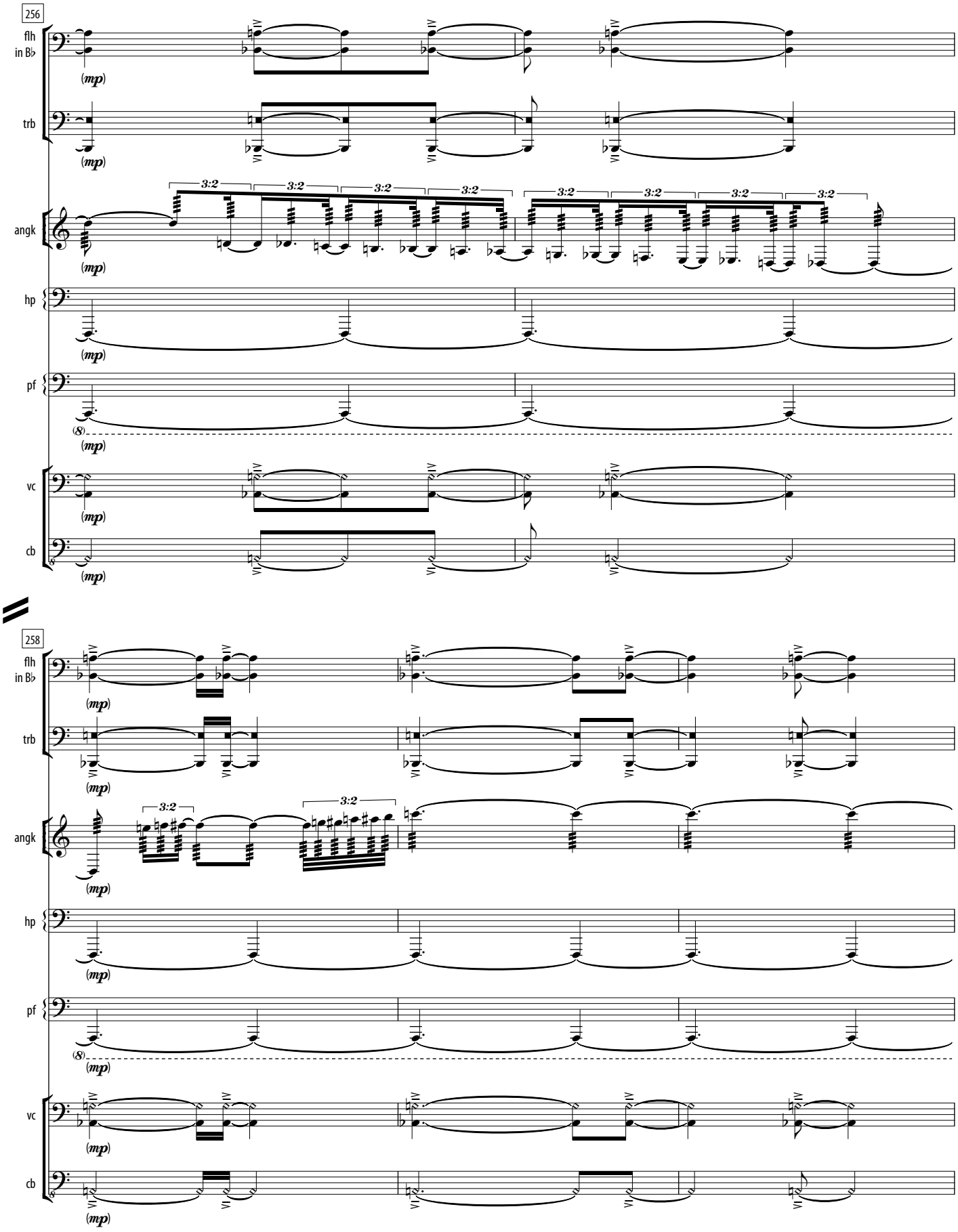

242
fl
trb
jala-
tharan-
gam
pf
10:9
6:7
15:11
9:10
7:8
7:8
10:8
4:5
8:9
13
12:11
11
4:3
13 9
4:5
9
7:8
10
(ppp)
(8)


244
fl
jala-
tharan-
gam
pf
8:7
8:9
11:10
5:6
9:11
legato possibile!
13:10
10
9
11
11
14
13:9
13
11
14
11
9
9:11
(ppp)
(8)

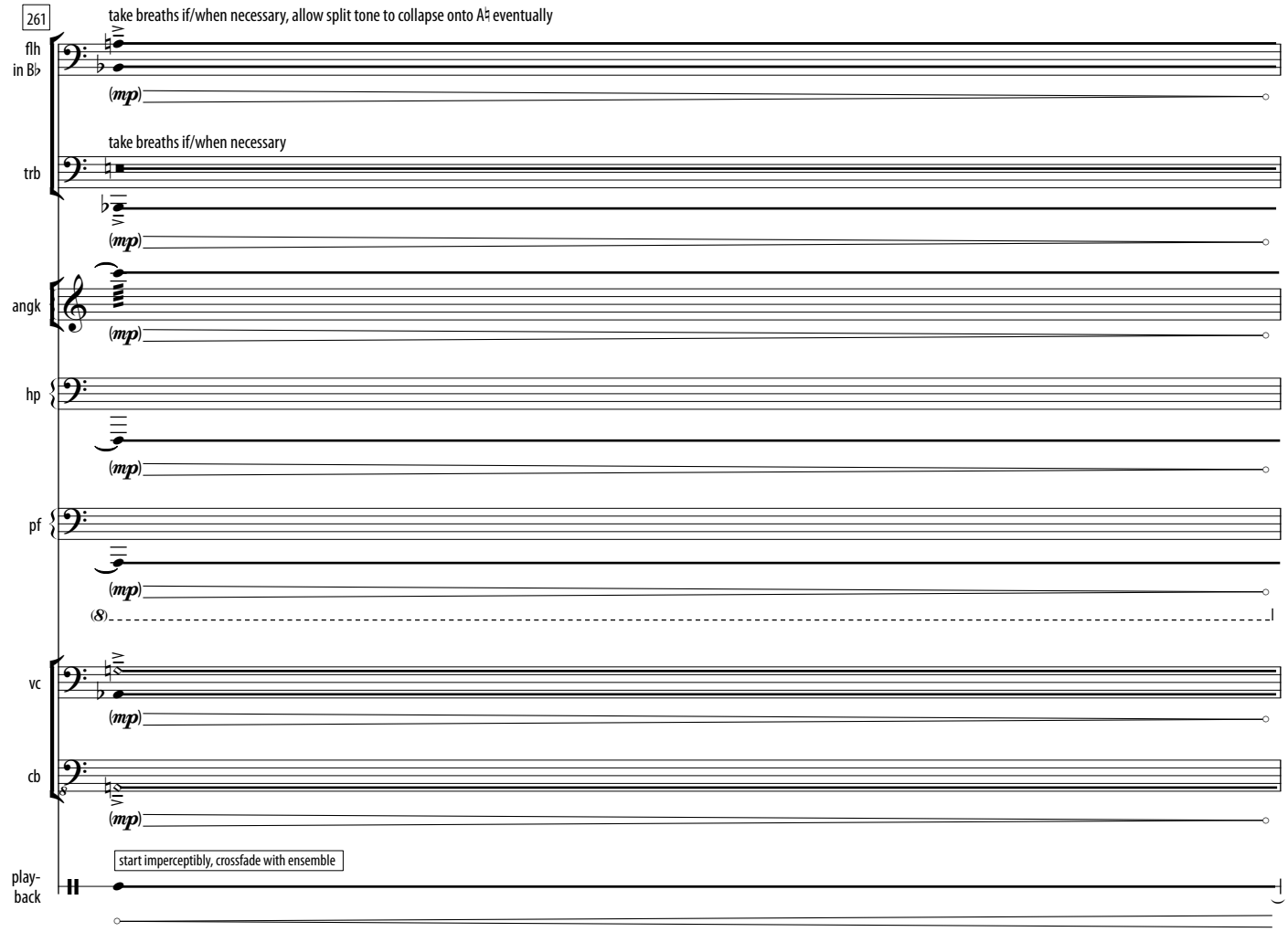

246
fl
jala-
tharan-
gam
4:3
15:10
4:5
3:2
11:9
3:2
12:10
13:12
(ppp)


5a
♪=40
248
fl
cb
fingered glissando, as smooth as possible (with circular breathing)
During the transitions between fingerings, explore the changing timbral/harmonic/multiphonic possibilities, focusing on the most complex and unstable regions, by making irregular alterations in breath pressure and embouchure (and therefore also dynamic), creating a continuous flux of sound into which the initial D submerges and from which the final B emerges.
clt (always like an indistinct shadow of the flute)
mst
msp
clt
mst
msp
ppp
pp
ppp
p
ppp
pp
ppp
p
(R3)
250
fl
cb
sim.
clt
mst
msp
ppp
mp
ppp
mp
251
fl
cb
sim.
sim.
clt
mst
msp
clt
mst
msp
pp
mp
p
mp
pp
mp
p
mp


5b
253
fl
mp
12
flh
in B♭
mp sempre
upper pitch = voice, slightly quieter than trombone sound
trb
mp sempre
legato sempre!
3:2
3:2
angk
mp sempre
with bow, as continuous as possible
hp
mp sempre
with bow, as continuous as possible
pf
8vb
mp sempre
Ped. sempre
arco pst sul III (harmonic) & IV
vc
mp sempre
arco pst sul IV
cb
mp sempre


256
flh
in B♭
trb
angk
hp
pf
vc
cb
(mp)
3:2
(8)
258

5c 75"



6 60"

all performers including conductor remain still throughout this bar!