

Richard Barrett

distant music ominously nearing

(natural causes III)

2023-24

4 instruments

full score

distant music ominously nearing

(natural causes III)

(2023-24) for 4 instruments

commissioned by Philharmonie Essen for NOW! 2024
in memory of Ulrich Löffler

duration: approximately 16 minutes

instrumentation:

basset horn / contrabass clarinet (Leblanc)
horn (with quartertone valve)
piano
percussion (see below)

The score is notated at transposed pitch.

Notations for clarinets

Multiphonic sounds for contrabass clarinet are mostly derived from *Introduction to multiphonics for Leblanc contralto & contrabass clarinets* by Richard Haynes (available at <https://richardehaynes.com/shop>). Other techniques for both clarinets derive from extensive collaboration with Carl Rosman over many years.

R1-4 and L1-4 (used principally for trills) indicate the first to fourth fingers of right and left hands respectively.



■ = sung pitch (either with or without instrument)

Notations for horn

Many of the horn techniques used in this score derive from consultations with Christine Chapman.

Legato phrase-marks in the horn part indicates that there should be no audible articulation between pitches. Horn valves are numbered F1-4 and Bb1-4 for the F or Bb divisions respectively. (4 = quartertone valve.) Often the number of the required partial is also given (fundamental = 1). Eleventh and thirteenth partials are notated as quartertone inflections – exact intonation should be inferred from the notation for valves and partials when present. When these are specified the implication is that subtle differences in intonation and/or articulation are being proposed.

Square noteheads indicate use of the voice, either alone (through the horn) or in unison or some other relation with the instrument. Distinctions are made in the score between four types of glissandi: (a) using half-valve technique, (b) using the voice in unison with the instrument, indicated by a square notehead above the staff together with a dashed line indicating the total duration over which this technique is in use (c) “glissandi” between harmonics of the given valve combination, (d) produced by a gradual transition towards half-stopping. It will be clear from the context which is intended.

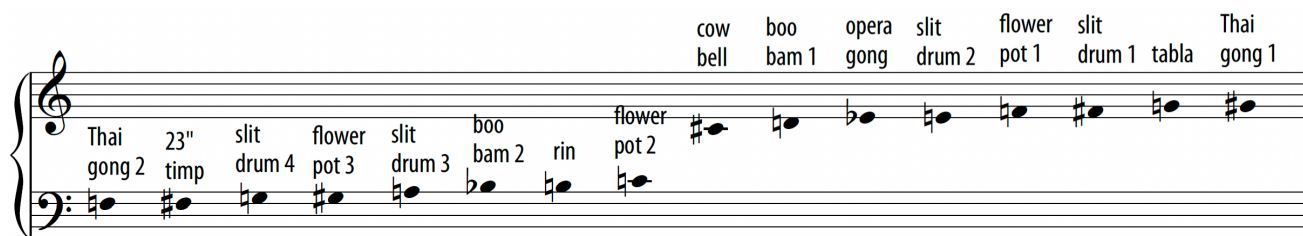
Notations for percussion

] = damp all sound

Percussion instrumentation

marimba (5 octaves)	
2 Thai gongs	F3, G#4
tabla	G4
4 slit drums	G3, A3, E4, F#4
3 flowerpots	G#3, C4, F4
opera gong	Eb4
2 boobams	Bb3, D4
cowbell	C#4
rin	B3
23" timpano	F#3

All the instruments except the marimba are arranged into a chromatic "keyboard" in ascending order from left to right as shown below. In the score this setup is labelled as "16 pitched sounds". Where only one or two are in use, the instrument name as well as its pitch is shown.



Note for performers:

On 1 September 2013 I received a sequence of interconnected texts from Simon Howard, an English poet who over the previous eight years or so had become a close friend although we never actually met face to face. I had been interested for some time in working with his writing, which had (and still has) for me the quality of powerfully evoking possible sound-forms and a compulsion to realise them. I had asked Simon for a new text as a collaboration between us, suggesting only that it be structured around the number 16 (the number of instruments in the ensemble I had in mind), and indeed it consists of 16 short texts each divided into 16 lines or phrases. Simon had written in an email a few weeks previously: "Somehow I felt that entitling the work was what you'd like to do. I'll let you have the full revised text next week & from there it's material for your composition: I have no 'control' or sense of the words 'belonging' to me." (He actually ended up giving the sequence the title *ADDICTION*.) Simon died suddenly in early December 2013 at the age of 53. *Natural causes* is intended when complete to consist of four "acts" each containing four interlocking compositions. The third act, for sixteen musicians and fixed media electronics, was commissioned by Musikfabrik and first performed by them in 2017. The second act, for eight performers and electronics, was commissioned by the Diaphonique foundation for Soundinitiative, who gave the premiere in 2023. Musikfabrik also commissioned the first component of act 4, *catastrophe* for horn and percussion, in 2018, Carl Rosman commissioned the second, *the world long ago ceased to exist* for solo basset horn, and the Fonema Consort commissioned *until you are that ghost* from act 1, first performed in 2022. *Distant music ominously nearing* is the third component of act 4.

The title comes from the third of the sixteen poems. Like most of the other components of *natural causes*, *distant music*... doesn't "set" the poem in audible form, except for one line ("a mile from nowhere"), but is rather shaped and animated from within by its words. Most obviously, the sixteen lines of the text correspond to sixteen structural divisions in the music (the last four of which are further divided into sixteen). Each is slower in tempo and longer in duration than its predecessor, so that the first one is four seconds long and the last one just over five minutes. While these divisions are strongly distinguished from one another in terms of their material, there should be absolutely no break between them. All performers use their voices between bars 47 and 63. The vocal materials may be redistributed between performers if appropriate and where possible.

Every time they put out one
fifteen more fires are set in the town
"this was Cathy" says my mother
"she had a weak heart & died young
was kind & beautiful
& I loved her & she loved me; everyone loved her."
My mother cautiously climbs the steps at home
the pain in her hip
& in our minds
or is it our brains
I'm miles from somewhere & less than
a mile from nowhere
I blush wearing my ball gown
the distant music
ominously nearing now
my countenance pale as grass bent back in the breeze

distant music ominously nearing
(natural causes III)

Richard Barrett
2023-24

$\text{♩} = 120$

9 7 5 7
16 16 8 16

(embouchure gliss.)

cb cl

ppp mf fff

horn

ppp mf fff

perc: 16 pitched sounds

rin continuous circular stroking around rim

boobam 2

ppp f fff

pf

ppp mf fff

Ped.

4 7 4 5
16 8 8 8

cb cl

p ff

horn

mp ff

perc: 16 pitched sounds

Thai gong 2

mba

ff

pf

f mp

6

5 8 9 16

cb cl

horn

mba

pf

pp

pp

ppp

3



7

9 16 5 16 6 16 4 8

cb cl

horn

perc: 16 pitched sounds

pf

mp

mp

mp

flowerpot 3
slit drum 4

rin
cowbell

boobams 1/2

flowerpot 2
Thai gong 2

boobam 2
slit drum 3

rin
timpano

slit drum 2
flowerpot 3

opera gong
slit drum 4

(3)

10 $\text{♩} = 104$

cb cl $\frac{4}{8}$ (breathy sound) $\frac{7}{16}$ $\frac{4}{8}$ $\frac{5}{8}$ *(mp)*

horn $\frac{10:9}{F1}$ $\frac{8:9}{F23}$ $\frac{9:7}{B\flat 34}$ *f* *pp*

perc: 16 pitched sounds timpano *f*

mba *pp* *f*

pf *pp* *f*

Red. *pp* *f*

♩=100

13

5/8

tr (L1)
(R1 & R2 alternating)

12:9

tr (T)

3:2

7/16

6:4

tr

4:5

5/8

cb cl

p

horn

F123

12:9

Bb1

6:5

F1

6:4

Bb234
7 8 9 8 7

4:3

perc: 16 pitched sounds

f

opera gong

mba

(damp with hand)

8:6

tr

7:6

9:11

p

pf

7:6

8:9

4:3

f

15

5/8

tr (D (L4))

6:5

tr (Eb (using R1))

6:7

9/16

16

cb cl

ff

mp

horn

mp

pp

perc: 16 pitched sounds

12:10

10:7

pp

mba

ff

pf

mp

pp

senza Red.

This musical score is for the instrumental introduction of "The Sound of Silence" by Simon & Garfunkel. It features four staves: Cymbal (cb d), Horn, Percussion (perc: 16 pitched sounds), and Piano (pf). The key signature has one sharp (F#), and the time signature is 16/8. The score is divided into measures with bar lines. Above the first staff, the measure numbers 9, 7, 3, and 5 are indicated, with 16/8 below them. The piano part is marked with a piano (p) dynamic. The percussion part is marked with a piano (p) dynamic. The horn part is marked with a piano (p) dynamic. The cymbal part is marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for "The Flowerpot Song" by David Byrne and Brian Eno. The score is for five instruments: cb d (clarinet/bassoon), horn, perc: 16 pitched sounds, mba (maracas/bongos), and pf (piano). The tempo is 92 BPM. The score is divided into three measures. Measure 1 (9/16) features a melody in cb d and horn, with a flowerpot 3 in perc. Measure 2 (7/8) features a melody in cb d and horn, with a flowerpot 3 in perc. Measure 3 (3/8) features a melody in cb d and horn, with a flowerpot 3 in perc. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, p, f, pp).

23 15 16 6 16

cb cl

ff pp fff

horn

4:3 ff mp fff

mba

3:2 11:8 5:4 7:9 5:6

ppp fff ppp

pf

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

ff ppp fff ppp

Red.

6 4 5 7

16 8 8 16

24

cb cl

p sempre

horn

mp mp mp

perc: 16 pitched sounds

tabla (RH)

mp mp > ppp mp > ppp

(mute strings sufficiently to produce percussive "prepared" sound, but not so heavily as to obscure the pitch)

pf

mp sempre

Red. sempre

27

cb cl

7 16

(p)

5 16

11 16

horn

mp

mp

mp

perc: 16 pitched sounds

mp

mp

ppp

sim...

3:2

6:5

mp

ppp

mp

ppp

pf

(mp)

(Ped.)

≡

29

cb cl

11 16

13 16

5 8

horn

mp

mp

mp

perc: 16 pitched sounds

mp

ppp

mp

ppp

mp

ppp

gradually raise pitch by pressing with LH...

3:2

6:5

mp

ppp

pf

(mp)

(Ped.)

33

cb cl

horn

perc: 16 pitched sounds

pf

9:10

9:8

12:8

7:6

6:7

9:8

4:3

8:7

10:11

10:7

11:12

ff

fff

ff

fff

35

cb cl

ff

horn

perc: 16 pitched sounds

fff

4:3

4:5

7:6

9:8

8:10

11:8

11:9

pf

fff

37

cb cl

ff

horn

perc: 16 pitched sounds

fff

8:6

3:2

3:2

6:5

10:9

8:9

10:11

4:5

5:4

9:7

pf

fff

take basset horn

7

8

39

horn

7
8

black noteheads = 
slit drum 2 white noteheads = 

perc: 16 pitched sounds

pf

(quasi) senza *Q*ed.

10:9

15:12

f *mf* *f* *mf* *f*

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

f *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

10:11

f *mf* *f*

41

basset horn

horn

perc: 16 pitched sounds

pf

7:8

4:3

f *mf* *f* *mf* *f* *mf* *f* *mf*

mf *f* *mf*

(Bb1)

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

f *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

mf *f* *mf* *f* *mf* *f* *mf*

4:3 9:8

f *mf*

4:5

f *mf*

8:6

f *mf*

[illegible]

47

$\text{♩} = 76$

3/8 2/8 9/16 5/8

basset horn

pp whispered, urgently

pp no

horn

F2/7

pp *ppp* *pp*

perc: 16 pitched sounds

flowerpot 2

pp *pp*

mba

pp

pf

pp

spoken, *pp* emotionlessly

from

secco 5:4 5:6

pp

50 5 8

basset horn

4:5

(R123)

pp

ppp

pp > ppp

(voice is transposed!)

tr (T)

mile

pp

ppp

pp

11 16

horn

spoken, absently

pp

ppp

where

pp

from

pp

ppp

perc: 16 pitched sounds

pp

mba

spoken, mechanically

pp

a

pp

spoken, sceptically

pp

mile

pp

whispered, like a sigh

pp

ppp

pf

10:7

ppp

pp

a

53 11 16

basset horn

ppp

pf

pp

Red.

5 8

55 5 8

basset horn

spoken, anxiously

p

no

horn

pp

mba

play with bow, depressing pitch by sliding the head of the mallet across the plate, retake bow as necessary

pp

ppp

pp

pf

ppp

where

58

basset horn

horn

perc: 16 pitched sounds

3 8 *pp* *ppp* sempre 4:3 9 16

[a] [a] [a] [a] [a] [a] [a]

a

ppp

pp *ppp* sempre

60

basset horn

horn

perc: 16 pitched sounds

pf

9 16 (*ppp*) 5:6 7:6 4 8 *pp* 11 16

[a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a] [a]

pp *ppp* whispered, gravely

mile

from + *pp*

6:5 6:7

pp *ppp*

Red.

62

basset horn

perc: 16 pitched sounds

mba

11 16 *pp* *ppp* 5 8 *pp* 4 8 *ppp*

where

spoken, uncertainly

mp *ppp* (*ppp*)

no

pp

♩=72

64

4/8

basset horn

horn

perc: 16 pitched sounds

mba

pf

rin

boobam 2

Thai gong 2

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

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

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

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

Red.

67

9/16

5/8

basset horn

horn

perc: 16 pitched sounds

mba

pf

(R123) *tr*

F123 3:2

F24

timpano

opera gong

slit drum 4

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

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

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

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



72 73 74 75 76

basset horn

horn

perc: 16 pitched sounds

mba

pf

mf *mp* *mf* *mp* *mf*

f *p*

dim... *f* *dim...p* *f*

(Ped. sempre)

74

11 16 2 8 5 16 17 6 8

basset horn

horn

perc: 16 pitched sounds

mba

slit drum 2

flowerpot 2

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

f *p*

dim...*p* 7:9 9:6 4:3 9:8 3:2 7:6 3:2 7:5 3:2

p 7:6 *f* dim... *f* *p*

(Red. sempre)

77

6 8 7 16 6 8

basset horn

horn

perc: 16 pitched sounds

mba

slit drum 1

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

11:12 7:9 8:6 9:10 4:3 4:3 13:9 8:6 6:5 9:8

tr (L1) tr (R2)

dim...p *f* *p* *f* *p* *f*

(Red. sempre)

79

81

basset horn

horn

perc: 16 pitched sounds

mba

pf

11 16

4 (C#) 8 (R3)

4:3

6:7

Thai gong 1

8:6

10:11

3:2

8:6

8:10

5:4

13:12

6:4

7:6

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

(Ped. sempre)

[illegible]

86 11 16 9 16 4 8

basset horn

horn

perc: 16 pitched sounds

mba

pf

take contrabass clarinet

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

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

f *mp* *f* *p* *f* *p* *f* *p*

f *p* *f* *p*

6:4 3:2 4:5 6:5 14:12 8:7 12:11 4:5 9:8 3:2 7:6

(L'ed. sempre)

90

mba

9 16

pf

96

cb cl

5 16

6:5

6:4

3 8

10:12

9 16

12:8

9 8

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

tr (F# (LH))

tr (F# (RH))

horn

4:5

9:8

10:8

mp *p* *mf* *ff* *p* *mf* *f*

tr Bb12/123

mba

6:5

3:2

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

pf

mf *f* *p* *ff* *mf* *f*

Red.

99

cb cl

9 8

7:6

5:4

3 8

16:11

5 8

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

tr (F (LH))

tr (F (RH))

tr (R123)

tr (Dth)

tr (C#th)

tr Bb2/23

horn

7:9

7:5

10:12

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

mba

3:2

4:3

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

pf

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

Red.

104

cb cl

11 16

tr (E (LH))

tr (E (RH))

7 16

6 8

6:5

4:5

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

horn

F1/13

tr

3:2

3:2

4:3

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

mba

6:4

6:5

6:7

mp *p*

pf

mf

8:7

10:7

mp

ped.

106

6 8

cb cl

mp

f

ff

mf

f

9:7 +Dth

7 16

4:3

8:10

10:11

10:8

ff

mp

f

ff

mf

107

7 16

3:2

8:6

3:2

11 16

3:2

mf

ff

f

ff

mf

F1234

10:12

F123

7:9

4:3

mf

f

ff

ff

mf

5:4

12:13

3:2

f

mf

ff

f

9:6

6:5

f

mf

ff

f

ff

Red.

109

cb cl

9:8

15:10

5

16

10

8

pp

mp

p

pp

mp

F23

F13

F1

4:3

pp

p

pp

9:10

boobam 1

perc: 16 pitched sounds

4:3

mp

p

mp

4:3

mp

p

pp

Red.

3:2

==

111

10

8

cb cl

tr

6:5

(Eb (L4))

(R23)

tr

tr

p

pp

mp

mp

pp

p

9:7

7

8

14:11

10:9

4:3

9:6

Bb2/123

tr

mp

pp

mp

p

pp

7:5

perc: 16 pitched sounds

mp

p

pp

Red.

mp

112

7 8

cb cl

9:7

6:5

11 8

f *ff* *f*

horn

(tr) 6:5

F3 F123 F23

8:10

rapid random activity on all four valves (F division) while keeping pitch focused on A#

tr 3:2

ff *f* *ff* *f* *ff* *ff*

mba

3:2

f *ff*

pf

16:11

ff *f*

Ped.

ff *f*

113

11 8

cb cl

14:10

10:12

8:9

3 8

ff *f* *ff* *f* *ff* *ff* *f* *ff*

F12 Bb2

7:9

6:4

8:6

3:2

horn

f *ff* *f* *ff*

mba

3:2

ff *f*

pf

10:11

10:9

10:7

10:7

10:9

10:11

f *ff* *f*

Ped.

114

cb cl

(lip gl.)

$\frac{3}{8}$

$\frac{6}{8}$

$\frac{7:5}{}$

$\frac{9}{16}$

f *ff* *f* *f* *ff* *f*

horn

ff *f* *ff* *f*

F1234

$\frac{9:10}{}$

Bb3

mba

$\frac{6:4}{}$ $\frac{6:5}{}$ $\frac{6:7}{}$

ff *f* *ff*

pf

$\frac{6:7}{}$ $\frac{6:5}{}$ $\frac{6:4}{}$

ff *f* *ff*

Red.



116

cb cl

$\frac{9}{16}$

$\frac{6}{8}$

$\frac{7:6}{}$

$\frac{8:6}{}$

$\frac{10:11}{}$ emb.-gl.

$\frac{4:3}{}$

$\frac{8}{8}$

ff *f* *pp* *p* *pp* *p*

horn

ff *f* *ff* *pp* *p* *p*

(half-valve gl.)

$\frac{8:9}{}$

Bb234

$\frac{4:5}{}$

mba

$\frac{3:2}{}$

ff *p* *pp* *p*

pf

$\frac{6:5}{}$

f *ff* *p* *pp* *p* *p*

Red.

118

cb cl

4:3

11:8

take basset horn

pp

p

horn

12:10

pp

p

pp

pp

p

pp

p

(F1/123)

F2

F123

F1

F34

mba

7:5

7:9

14:11

pp

p

pf

9:7

pp

Red.

119

4

8

♩=64

basset horn

circular breathing until end of bar 148

(L2)

(L1)

tr

tr

mf

pp

horn

mf

mba

mf

pp

mf

pp

pf

pp

mf

pp

Red.

122

basset horn

9 16

(C#) (R1) (A) (Eb)

tr tr tr tr

gradually overflow*... (nat) - gradually overflow...

mf pp f p f p

horn

mf f

mba

f p f p

pf

f p pp f

tr

don't synchronise trills! each should be slightly irregular

**

senza Ped.

p f p

124

basset horn

6 8

(G#) (Eb)

tr tr

sim...

f p f mp f mp

horn

f

mba

f p f mp f mp f mp

pf

f p f mp f mp f mp

tr

Ped.

** repeat these pitches extremely rapidly, with constant slight irregularities in speed (aside from those which result from disjunct configurations). in the order of pitches within each iteration, sometimes leaving out one or more (especially later on where the number of pitches in the groups increases), so that the notated sequence becomes a blurred image, not unrelated to the blurring inherent to the "multiple trills" in the basset horn part at this point

126

basset horn

horn

mba

pf

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

f *ff* *mf* *ff*

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

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

(R+G#) (F#+Eb) (L123) (F#+Eb) (C#) (R23)

4 8 5 16

128

basset horn

horn

mba

pf

ff *mf* *ff* *mf*

ff *mf*

mf *ff* *mf*

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

(L2) (F#+Eb) (L1) (F#+Eb)

5 7 13

16 16 16

130

basset horn

13 16

(L1) (B>tr)

3 8

(L2) (B>tr+B>tr)

6 8

ff mf ff mf ff

horn

ff

mba

ff mf ff mf ff

pf

ff mf ff mf ff

ff mf ff mf ff

132

basset horn

6 8

(Eb) (Eb)

13 16

tr (Eb) tr (F#>Eb)

3 8

(L1) (F#>Eb)

f ff f ff f

horn

ff

perc: 16 pitched sounds

f ff f ff f

pf

f ff f (B)

f (G) ff f ff f

(until end of bar 137)

137

basset horn

horn

perc: 16 pitched sounds

mba

pf

(tr)

(tr)

(A)
(B>tr+B<tr)

(L1)*
(rapid and irregular alternation between R1 and R2)*

5/8 7/16 13/16 4/8

ff f fff ff

*with constant slight variations in the speed of the trills and the alternations so that the perceived pitch content of the texture is always changing

(Ped.)

140

basset horn

4 (tr) 13 (tr) 5 tr 5 tr 13

8 (tr) 16 (tr) 8 tr 16 tr 16

(rapid and irregular alternation between L2 and L3)

(alt. L1 and L2)

(alt. R1 and R2)

(alt. L2 and L3)

(alt. R2 and R3)

fff ff fff ff fff ff

horn

fff

mba

fff ff fff ff fff ff

pf

ff fff ff

(Eb)

144

basset horn

13 (tr) 6 tr 5 tr 13

16 (tr) 8 tr 8 tr 16

(alt. L1 and L2)

(alt. R1, R2 and R3)

(alt. L1, L2 and L3)

(alt. R2 and R3)

fff ff fff ff fff ff

horn

fff

mba

fff ff fff ff

pf

fff ff fff ff fff ff

34

(tr) (alt. L1, L2 and L3)

(tr) (alt. R1, R2 and R3)

147

basset horn

mba

pf

fff ff

fff ff

fff ff

48

Musical score for measures 149-150. The score includes parts for basset horn, horn, mba, and pf. Measure 149 features a complex rhythmic pattern with various time signatures (4/8, 3/2, 5/4, 4/3) and a forte (*fff*) dynamic. Measure 150 continues the pattern with similar time signatures and dynamics. The pf part includes a section labeled "martellato!".

152

basset horn

4/8

3:2

7:5

7/16

4/8

fff

horn

fff

mba

4:3

5:6

3:2

fff

pf

7:6

4:3

7:6

6:5

9:6

fff

≡

154

basset horn

4/8

9:6

4:5

3:2

11/16

4/8

fff

mba

6:5

4:5

4:3

fff

pf

4:3

10:7

3:2

8:6

fff

156

basset horn

4/8

8:7

7/8

4/8

fff

horn

fff

mba

9:8

8:6

fff

pf

9:7

11:8

6:4

fff

Red.

158

basset horn

4/8

6:7

3:2

17/16

10:7

4:5

4:3

fff

ppp

horn

fff

mba

5:4

3:2

10:8

fff

pf

11:8

9:8

7:5

10:7

4:5

4:3

fff

ppp

160

basset horn

4/8

7:6

6:4

21/16

4/8

37

tr (L2)

tr (F#)

fff

horn

4:5

8:6

fff

mba

fff

6:5

5:4

3:2

4:3

6:4

pf

162

basset horn

4/8

9:7

9:6

12/8

4/8

37

fff

horn

fff

5:6

9:8

fff

mba

fff

3:2

7:6

8:6

pf

TUTTI *ppp* SEMPRE AL FINE - always adjusting actual dynamic levels to whichever instrument is naturally more or less dominant, so as to produce a consistently slightly blurred network of sonorities - all accented sounds well differentiated from the others

167

basset horn

horn

mba

pf

ppp

(L23, R123)

9 16

11 16

170

basset horn

horn

pf

11 16

7 8

6:5

9:6

9:6

19 16

6:7

5:4

4:3

9:7

3:2

Red.

Red.



172

basset horn

horn

perc: 16 pitched sounds

mba

pf

19 16

(L3)
tr (alternating rapidly between B $\sharp$ and B $\flat$ trill keys)

5 16

5 8

5:4

9:6

9:6

3:2

11 16

B $\flat$ 2 - 1

4:3

B $\flat$ 12

F1

F0

3:2

5:6

F23

ppp

tabla

cowbell

7:6

4:3

5:4

6:5

3:2

3:2

3:2

Red.

175

basset horn

perc: 16 pitched sounds

mba

pf

slit drum 2

11 16 6 8 8 8

6:4 3:2 3:2

8:6 5:6 7:6

7:5 5:4

Red.



177

basset horn

horn

mba

pf

ppp

ppp

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

8 4 8 7 8

Red.

179

basset horn

horn

mba

pf

7/8

6:5

3:2

9/16

4/8

10:8

3:2

6:4

5:4

8:6

4:3

4:5

5:4

5:6

9:8

3:2

181

basset horn

horn

mba

pf

4/8

2/8

7/8

13/16

6:4

4:5

3:2

7:5

8:7

5:4

3:2

6:5

6:7

3:2

3:2

ppp

184

13 16

10:9 10:7

basset horn

horn

perc: 16 pitched sounds

mba

pf

slit drum 1

7:6 3:2

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

4:3

5:6 4:3 6:5

Red.

6 8

ppp

186

6 8

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

basset horn

horn

pf

ppp

tr

Red.

7 8

(chromatically ascending fingerings lowered to G $\sharp$ by embouchure gliss.)

188

basset horn

7/8

9:6

7/8

7/16

3:2

4/8

horn

3:2

3:2

5:4

5:4

3:2

pf

ppp

191

basset horn

4/8

9/16

4/8

3/8

tr

(L2)

(F $\sharp$ (R4))

horn

F2

F12

10:9

4:3

B $\flat$ 0

perc: 16 pitched sounds

boobam 1

3:2

5:4

mba

pf

194

basset horn

3/8 7/16 3/8 4/8

ppp

tr (Ab)

horn

12:10 9:8 3:2 7:6

ppp

perc: 16 pitched sounds

circular stroking motion rin

ppp

pf

198

basset horn

7/8 4/8 5/8

tr

9:6

horn

perc: 16 pitched sounds

boobam 1 3:2

ppp

mba

201

basset horn

5/8 (L123) (B&tr) 9/16 4/8

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

horn

Thai gong 1

6:4 7:8

perc: 16 pitched sounds

mba

203

4
8

basset horn

5
16

19
16

ppp

6:5

horn

Thai gong 1

3:2

4:3

3:2

perc: 16 pitched sounds

ppp

6:4

5:6

8:6

10:9

4:3

7:8

pf

7 ppp 7

==

206

19
16

9:7

(C#)
tr
(R2)
tr
+L1

11:9

13:9

5
8

basset horn

horn

5:4

4:5

3:2

perc: 16 pitched sounds

3:2

pf

Red.

3

207

basset horn

horn

perc: 16 pitched sounds

mba

pf

5 8 5:6 9:7 15 16

tr

ppp

F23

Bb1

flowerpot 3 4:3 3:2 Thai gong 1 flowerpot 2 6:5

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

(3)

210

horn

perc: 16 pitched sounds

mba

Bb1

9 13 16 16

Thai gong 1 8:6 4:3

7:5

212

13
16

4
8

basset horn

horn

perc: 16 pitched sounds

flowerpot 1

mba

pf

ppp

ppp
Ped.

5:4

4:5

4:3

3:2

F23

8:9

F0

9:7

3:2

6:7

7:6

4:3

6:5

6:4

8:7

215

5
16

6:5

3:2

4:3

5
8

basset horn

horn

mba

pf

ppp

3

4:3

8:7

9:10

10:7

11:10

218

basset horn

5 8

6:7

4:3

5:4

6 8

flowerpot 1
opera gong
slit drum 3

perc: 16 pitched sounds

ppp

pf



220

basset horn

6 8

7 8

3:2

4:3

4 8

F2 F12 F13 F123

(as before)

ppp

horn

perc: 16 pitched sounds

ppp

pf

Ped.

222

basset horn

4 8

4:3

11 16

4 8

6:5

9 16

horn

ppp

perc: 16 pitched sounds

mba

timpano

6:5

flowerpot 1

rin

slit drum 1

opera gong

pf

4:3

7:5

Red.

225

basset horn

9 16

4 8

horn

ppp

perc: 16 pitched sounds

flowerpot 1

ppp

pf

ppp

7:5

ppp

Red.