

AVAZ

for ensemble
(2017)

Engin Dağlık

-Full Score-

Instrumentation

Alto Flute/Piccolo*

Clarinet in Bb/Bass Clarinet

Percussion

(marimba (E2-C7), vibraphone, crotales** (1 octave C6-C7), 2 toms, 2 bongos, bass drum, 2 sizzle cymbals, china cymbal, one empty music stand)

Piano

Violin

Viola

Violoncello

Duration

ca. 9' 30"

-Score in C-

Avaz is written for Hezarsen Ensemble to be performed in Bilkent Composition Academy, 2017

*Piccolo sounds one octave higher than written.

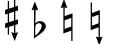
**Crotale sounds two octaves higher than written.

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Performance Notes

General Remarks

 : quartertone microtones.

 : roughly 30 cent higher/lower. (difference between 7th partial and equal temperament)

 : trills and tremolos should be played as fast and dense as possible.

 : arrows indicate gradual change from one playing technique to another.

 : upper / lower mordent.

"**mp**" : dynamics in quotation marks indicate the intensity or natural resulting dynamics of the action.

Strings

ST : sul tasto.

MST : molto sul tasto.

SP : sul ponticello.

MSP : molto sul ponticello.

N : normal playing position.

flaut. : reduced bow pressure and rapid bow movement.

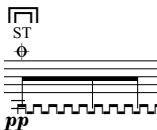
 : for this mode of flautando playing, it may be necessary to damp the string behind the touched finger with an additional finger in order to avoid possible natural harmonics. the result should be veiled, airy sound. it should not be a fully resonant sound.

 : circular bow movement.

 : ricochet.

 : damp the strings.

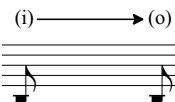
 : vertical bow movement; should always be played with little pressure. the first one with arrow indicates single movement from one position to another. the second one with tremolo mark indicates rapid movements between positions, like a brushing motion.

 : clicking sound; while damping the string, you should bow very slowly under very high pressure. the result should be successive, separate clicking sounds.

 : bow pressure. the pitch should be always definite.

 **f** : strong crescendo, cut off the finger suddenly at the end, lifting the bow at the same time. (like a tongue ram on flute)

Flute



: air sound, inside the flute. (i) and (o) determines the range of air noise by changing the oral cavity.



: tongue ram. diamond shaped note indicates the fingered pitch. triangle note-head indicates the sounding pitch.



: airy sound. (half air-half tone)



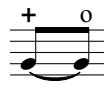
: air sound changes. tone, half air-half tone, air; respectively.



: tongue pizzicato.

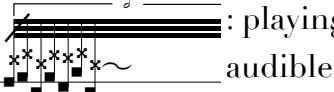


: jet whistle.



: alternative fingerling (+), ordinary fingerling (o)

(o)

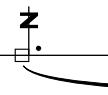
 : playing air sound inside the flute with fast, random, audible key clicks (as fast as possible)

(o) (i)

: rapid changes in oral cavity as fast as possible.

Clarinet

- Clarinet player should have one chopstick and one empty music stand in order to play (scratching) the edge of the stand with chopstick.



split tone

: move the lower jaw towards the base of the reed in order to add partials (the contour is shown graphically) upon fundamental to create harsh sounding multiphonic.



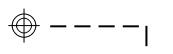
: airy sound. (half air-half tone)



: alternative fingerling (+), ordinary fingerling (o)



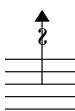
: fast, random, audible key clicks (as fast as possible)



: growling.



: slap tongue.

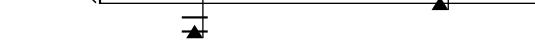


: teeth on reed. the aim is to produce very high, unstable, shrilling sound.

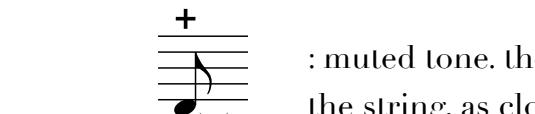
Piano

Piano Preparation:

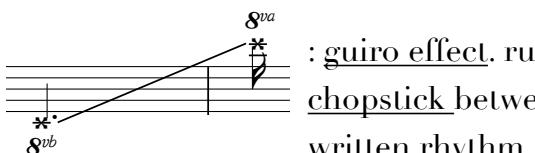
Pno. {  : completely block the string with kneadable eraser. (woodblock sound)

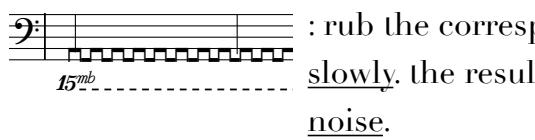
 : Prepare these two strings with kneadable eraser or patafix (tac) on the node so that 7th partial sounds clearly (-31 cent). It may help to weigh the eraser down with a small piece of metal.

- Piano player should have two chopsticks and one plectrum for this piece.

 : muted tone. the muting should be at the very end of the string, as close as possible to the bridge.

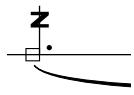
 : pizzicato (w/nail or finger tip).

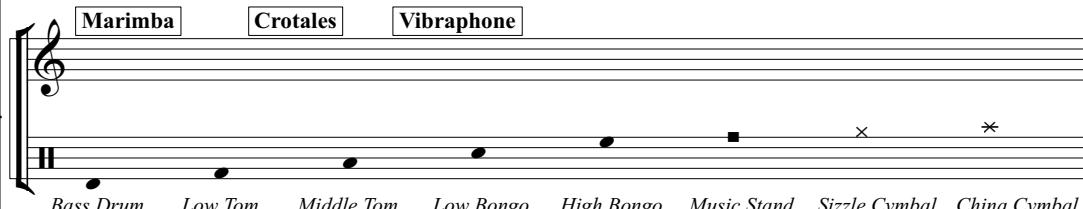
 : guiro effect. rub the white keys with the butt of chopstick between the notes (roughly) given within the written rhythm. resulting sound will be a rattling noise. the dynamics of this technique result naturally from the speed of the motion

 : rub the corresponding string with plectrum very slowly. the result should be successive, separate rattling noise.

Percussion

Setup:

- Marimba (E2-C7)
- Vibraphone
- Crotales (1 octave C6-C7)
- 2 Bongos
- 2 Toms
- Bass drum
- Sizzle cymbal
- China cymbal
- One empty music stand (in order to play (scratching) the edge of the stand with chopstick.) 
- two chopsticks, two-tone marimba mallets, two bows.

Perc. { 

Marimba	Crotales	Vibraphone
Bass Drum	Low Tom	Middle Tom
Low Bongo	High Bongo	Music Stand
Sizzle Cymbal	China Cymbal	*

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AVAZ

Engin Dağlık

Alto Flute

air sound inside the flute (i) → (o)

(slap tongue)

tone (1/2 tone - 1/2 air)

smorz.

Bass Clarinet in B♭

sf pp

f

mf pp

Percussion

Marimba

mp f

mf

Crotales

l.v.

Marimba

w/mallet

mf pp

Piano

"guiro effect" w/butt of chopstick on white keys

8va "mp"

sf "p"

(catch resonance)

3

mf

mf

8va

ff

Violin

(Φ)flaut.

III

mp

pizz.

8va

sf

flaut.

SP IV

arco l.v.

III

flaut.

SP IV

arco

ppp ff

Viola

pizz.

mp

mf

Violoncello

flaut. MST

pp

f

flaut.

SP IV

l.v.

N III IV

pp non cresc.

pp non cresc.

6 8 5 8

A. Fl. (i) → (o) *mf* → *fff*

B. Cl. *mp* → *f* → *pp*

Crotales *sf* → *p*

Marimba *p* → *f*

Perc. *mf* → *p*

Pno. *sf* → *f* → *(muted)*

Vln. ST → *f* → *f* → *mf* → *ff* → *col legno* → *N crini*

Vla. vib. pizz. → non vib. (secco) → arco → pizz. → arco → N arco

Vc. ST → III IV → pizz. → N arco

A 9 8 3 4 2 4

A. Fl. overblow (harmonic sweep) → *fff*

B. Cl. growling → split tone → *ffff*

Perc. *mp* → *ffff*

Pno. cluster w/palm → *ffff* → on the string w/plectrum (very slow, rattling sound) → *pp*

(Sust. Ped.) → *ffff* → Sust. Ped. → Ped open gradually

Vln. N → MSP → III flaut. ST → ST → N → ord.

Vla. N → MSP → III flaut. ST → ST → N → ord.

Vc. ST → MSP → (circular bow) → *pp*

13 7 5 8

A. Fl. *tu ku . . .* *mf*

B. Cl. *p* *mf* *mp* *sf*

Perc. *pp*

Pno. *poco* *mf* *mp* *pizz. w/nail* *pizz.* *mf* *sost. ped.* *ff* *mp*

Vln. *II III 0 0* *poco vib.* *non vib.* *ST arco* *SP* *mp*

Vla. *N IV* *ff* *ST arco* *ff* *f* *non vib.* *N arco*

Vc. *ord bowing* *SP* *3* *ST* *col legno* *MST* *vib. pizz.* *III* *mp*

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

17 5 8 3 4 8 3 8 5

A. Fl. *pp* *mp* *tu ku . . .* *tongue pizz.* *3* *pp* *mp* *pp* *f*

B. Cl. *mp* *pp* *mp* *pp* *pp* *3* *mp*

Perc. *Crotales* *Marimba* *gloss. w/butt of mallet* *p* *p*

Pno. *mf* *mp* *f*

sost. ped. *8va* *mf* *mp* *f*

Vln. *(Φ)flaut.* *vib.* *non vib.* *flaut. MST* *MST → SP* *N crini* *III* *I*

Vla. *pp* *mp* *poco* *pp* *mf* *flaut. MST* *MST → SP* *N crini* *(Φ)flaut.*

Vc. *p* *mf* *pp* *mf* *pizz. IV* *arco flaut. MST* *SP → MSP*

4

B

← ⌂ = ♩ = 102

5 8 3 8 (o) 4 8 (o) 5 8 (o)

A. Fl. (♩) ff mp sf mp sf mp sf mp sf mp
B. Cl. split tone pp mf fff
Perc. mf p ff
Pno. w/finger tip ff p ff cluster w/palm ff mp pp
Vln. flaut. SP II (♩) l.v. 8va (♩) 8va (♩) 8va (♩)
Vla. c.l.batt. N crini 8va (♩) I SP II (♩) 8va (♩) 8va (♩) 8va (♩)
Vc. N flaut. SP l.v. f pp mp ff ppp non cresc. sub. very slow bowing ST (clicking sound)

C

Tempo Primo

← ⌂ = ♩ = 136

6 8 5 8 4 8 5 8 3 8 (i) → (o)

A. Fl. ff p
B. Cl. mp ppp
Perc. pp mf
Pno. mp mf "mf" mf
Vln. 8va (♩) SP pizz. I arco flaut. SP IV l.v. SP
Vla. ST 1/2 col legno (vertical bow) SP MST (vertical bow) SP MST
Vc. SP col legno MST SP crini l.v. SP

34 5 6

A. Fl. *mf* *p* *mp* *pp* *mf* *mp*

B. Cl. *p* *mf*

Perc. *w/butt of mallet* *ord.* *mf*

Pno. *p* *mf* *p* *mf* *pizz.* *mf*

Vln. *ST* *ppp* *p* *mf* *mp* *ppp* *mf*

Vla. *ST* *ppp* *mp* *mf* *mp* *ppp*

Vc. *pizz.* *mf* *ST arco* *p* *mf* *flaut. SP* *mf*

D

39 6 6 6

A. Fl. *pp* *mf* *(o)* *mp* *<f* *(diaphragm accents)* *3* *8* *mf* *p* *fast vib.*

B. Cl. *p* *mf* *pp* *tu ku . . .* *3 3 3* *pp*

Perc. *Crotales Marimba* *mf* *p* *"mp"* *mf* *"mf"* *mf* *mf* *mf*

Pno. *sff* *mp* *mp* *ppp* *ppp* *pp* *3 3 3*

Vln. *N arco* *pizz.* *ST arco* *3 3 3 3 3* *SP* *N* *SP* *flaut. MST* *3* *mf* *p*

Vla. *ff* *mf* *flaut. ST* *3* *ST* *SP* *N* *SP* *SP* *MSP*

Vc. *pp* *mf* *SP* *N* *tr.* *mf* *mf* *pp*

44

A. Fl. *tr.* *8*

B. Cl. *mf*

Perc. *pp* *mf*

Pno. *ppp* *mf* *"mf"* *f5ma* *mf* *mp* *pp* *tr.*

Vln. *pizz.* *mf* *MSP arco IV* *pizz.* *arco* *SP N* *SP*

Vla. *pizz.* *mf* *MSP arco* *pizz.* *arco* *SP* *poco SP* *flaut. MST crini*

Vc. *(flaut.)* *mf* *pizz. (secco)* *arco* *MST* *c.l.batt.* *SP* *pp* *mp* *pp*

E

50

A. Fl. *jet whistle* *8*

B. Cl. *mf* *p pp* *mf* *mp pp* *f*

Perc. *pp* *"mp"* *mf* *Crotales* *mp* *mf* *mp*

Pno. *mp* *p* *+* *mf* *p* *+* *mf* *mp* *mf* *mp* *pp* *mf* *mp* *mf* *mp*

Vln. *pizz.* *arco* *SP tr.* *3* *3* *mf* *SP MSP* *"mf"* *s* *SP* *N* *pp* *f* *mf* *mp*

Vla. *vib.* *N* *pizz.* *mf* *mf* *non vib.* *SP arco* *MSP* *"mf"* *s* *SP* *N* *pp* *f* *mf* *mp* *(flaut.)*

Vc. *pp* *mf* *pizz. III* *arco* *mf* *p* *3* *3* *f* *SP MST* *SP* *ST* *ppp* *< mf* *mf* *"mf"* *p*

57

A. Fl. $\frac{6}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{4}{8}$

B. Cl. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{4}{8}$

Marimba $\frac{8}{8}$ $\frac{4}{8}$

Perc. $\frac{8}{8}$ $\frac{4}{8}$

Pno. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

Vln. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

Vla. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

Vc. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

Rép. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

SP → MSP $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

II → MSP $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

SP → N $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

flaut. SP III $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

arco $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

pizz. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

III $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

I $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

N III $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

arco $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

f ff pp f $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

Rép. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

62

A. Fl. $\frac{8}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$ $\frac{4}{8}$

B. Cl. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

Perc. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

Pno. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

(Rép.) $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

Vln. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

Vla. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

Vc. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

I $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

IV $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

SP $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

f $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

vib. non vib. $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

ST $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

flaut. ST $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

N $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

III $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

III $\frac{8}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{8}{8}$ $\frac{4}{8}$ $\frac{8}{8}$

67 3 8 4 8 3 8 4 8 5 8 6 8 5 8

A. Fl. *mf*

B. Cl. *pp* *f*

Perc. *pp* *mp* *mf*

Crotales **Marimba** **Crotales** **Marimba**

Pno. *pp* *mf* *pp* *f* *pp* *f* *pp* *mf* *f*

(*Reo.*) →

Vln. *N* *SP* *III* *I* *SP* *II* *I* *IV* *N*

Vla. *p* *mf* *p* *pp* *p* *pp* *f* *mf* *p*

Vc. *SP* *tr* *N* *vib.* *non vib.* *flaut.* *ST* *N* *vib.* *SP* *III* *tr* *non vib.* *SP* *III* *tr*

73 5 8 4 8 6 8 ♦

A. Fl. *mp*

B. Cl. *p* *mf*

Perc. *mp*

Pno. *mp* *pp* *mp* *pp* *f* *mp* *pp*

(*Reo.*) →

Vln. *f* *mp* *pp* *p* *pp* *f* *mp* *pp*

Vla. *p* *f* *mp* *pp* *p* *f* *pp* *f* *mf* *pizz.* *sp* *arco*

Vc. *non vib.* *flaut.* *SP* *I* *II* *III* *flaut.* *ST* *SP* *II* *I* *II* *flaut.* *ST* *arco*

77

A. Fl. *mp* *p*

B. Cl. *ppp* *p* *mp* *f*

Perc.

Pno. *p* *mp* *mf* *f* *+ Pno.* *gradually* *Pno.*

Vln. *p* *f*

Vla. *p* *f* *p* *flaut.* *ST*

Vc. *p* *tr* *ST* *p* *f*

G *=60*

A. Fl. *ff* *mf* *(o)* *(i)* *(o)* *(i)*

B. Cl. *mp* *mf* *random key clicks a.f.a.p.* *Music Stand* *w/chopstick a.f.a.p.* *butt* *tip* *shaft*

Perc. *Marimba* *pp* *w/wood of mallet on the rim tip shaft* *tip* *ppp*

Pno. *ff* *ff* *mp* *15mb* *"dynamics result naturally from the speed of the motion"* *8va* *8va* *8va* *8vb* *8vb*

Vln. *p* *f* *SP MST* *"mp"* *c.l.batt.* *SP* *5*

Vla. *f* *mp* *SP MST* *"mp"* *(i) flaut.* *II* *(i)* *p* *SP MST* *"mp"*

Vc. *mp* *III* *SP* *"mp"* *MSP* *"mp"*

This image shows a page from a musical score. The top staff features a bassoon part with dynamic **p**. The bottom staff shows parts for **A. Fl.** and **B. Cl.**, both with dynamic **p**. Measure 92 ends with a repeat sign and a double bar line. Measure 93 begins with a bassoon entry labeled **H** and **3/4**. The bassoon part includes fingerings: **(o) # (i)** and **alternative ordinary fingering + o + o + o + o + o +**. The bassoon part also includes dynamics **mf**, **pp**, **bisbig.**, **mp**, and **smorz.**. The **A. Fl.** part has a dynamic **pp** and a grace note. The **B. Cl.** part has a dynamic **pp** and a grace note. Measure 93 ends with a dynamic **mp** and a grace note. Various performance instructions like **Music Stand** and **butt** are scattered throughout the score.

Perc.

Pno.

(Sost. Ped.)

Vln.

Vla.

Vc.

flaut.

SP c.l.batt.

3

flaut.

SP → N

mf/pp

98

A. Fl. *mp pp*

Cl. *tip butt tip shaft tip* *pp mp pp* *smorz.* *pp mp*

Vibraphone *motor on slowest vib. w/arco* *(slowest vib.)* *fastest vib.*

Perc. *pp p* *mp* *tip butt*

Pno. *w/finger tip* *8va* *8va* *8va* *8va* *mp +* *pp*

Vln. *(Sust. Ped.)* *crini N* *SP ST SP* *ST SP ST SP* *ST SP ST SP* *ST SP ST SP* *ST SP* *pp*

Vla. *MST* *SP MST* *"mp"* *N III*

Vc. *ST SP* *ST SP* *ST SP* *SP* *molto vib. pizz.* *SP c.l.batt.*

alternative fingering
+ ordinary fingering
o

105 *bisbig*

A. Fl. (o) (i)

Cl. **Music Stand** *pp* *p* *mf* *tip* *butt* *tip* *shaft* *tip* **Clarinet in Bb** *pp* *pp* *mp* *pp* *fast vib.* *non vib.*

Perc. *slowest vib.* *w/arco* *(slowest vib.)* *fastest vib.* *tip* *shaft* *tip* *ppp* *f* *ped.* *pp* *p*

Pno. *8va* *8vb* *8va* *8vb* *8va* *8vb* *8va* *8vb* *8va* *8vb* *Sust. Ped.* *8vb*

Vln. *ST* *SP* *3* *ST* *SP* *3* *ST* *c.l.batt.* *p* *SP* *MST* *III* *IV*

Vla. *III* *ST* *SP* *3* *ST* *SP* *N* *ST* *ST* *IV*

Vc. *pp* *MST* *flaut.* *SP* *N* *crini* *II* *ST* *SP* *3* *ST* *SP* *3* *ST* *SP* *3*

ppp *mf/pp*

(111) *smorz.*

A. Fl. *pp* *mp* *pp*

Cl. *bisbig.* *o + o + o + o + o + o* *pp*

Perc. *tip* → *butt* → *tip* → *shaft* → *tip* *w/arco* *(fastest vib.)* → *slowest vib.* *ppp* → *f* *ped.*

Pno. *s^{va}* *s^{vb}* *w/finger tip* *s^{va}* *s^{vb}* *s^{va}* *s^{vb}* *s^{va}* *s^{vb}*

(*Sost. Ped.*) →

Vln. *SP* → *ST* → *SP* → *ST* → *SP* → *ST* → *SP* → *ST* → *SP*

Vla. *p* *SP c.l.batt.* *p* *SP c.l.batt.*

Vc. *mp* → *"mp"* *pp* *p*

I

(117) → *non vib.* *tr* → *fast vib.*

A. Fl. *mp* *pp* *mf* *pp*

Cl. *bisbig.* *mf* *pp* *smorz.* *pp* *mp*

Perc. *tip* → *butt* → *tip* → *shaft* → *tip* *w/arco* *ppp* → *f* *ped.*

Pno. *s^{va}* *s^{vb}* *mf* *mp* *echo* *pp* *s^{va}* *s^{vb}* *s^{va}* *s^{vb}*

(*Sost. Ped.*) → *MSP*

Vln. *pp* *mf* *N* *IV* *3* *pp* *III* → *SP* → *ST* → *SP* *w/arco* *ppp* → *f*

Vla. *MST* *mf* *III pizz.* *mf* *molto vib.* *pizz.* *tr* → *SP* → *N* *flaut.* → *ST*

Vc. *MST* *pp* *molto vib.* *pizz.* *III arco* *tr* → *SP* → *c.l.batt.* *MST* *(Φ)flaut.* → *IV crini* *(Φ)*

Musical score page 123. The score includes parts for A. Fl., Cl., Perc., Pno., Vln., Vla., and Vc. The A. Fl. part features rhythmic patterns with '3' over bars and various dynamics (mp, pp, bisbig.). The Cl. part has dynamic markings like 'pp' and 'fast vib.'. The Perc. part includes a dynamic 'p'. The Pno. part shows eighth-note patterns with '8va' and '8vb' markings. The Vln. part includes dynamics 'p', 'MST c.l.batt.', 'N IV crini', and 'w/mute'. The Vla. part has dynamics 'pp', 'SP', 'ST', 'MP', and 'PP'. The Vc. part includes dynamics 'pp' and '(flaut.) IV n'.

J

137

A. Fl. *bisbig.* *mp*

Cl. *pp*

Perc. *(Röd)* *shaft* → *tip* *mp*

Pno. *s^{vib}* *s^{ab}* *(Sost. Ped.)*

Vln. → *ST* → *SP* → *ST* → *SP* → *ST* → *SP* → *ST* → *SP* → *ST* → *SP*

Vla. *N* → *vib.* → *non vib.* *SP* *N* *vib.* *non vib.* *ST flaut.*

Vc. *SP* → *MST* *c.l.batt.* *ST flaut. crini* *SP* → *MST* *c.l.batt.* *N* *(Φ)flaut.* *IV* *(e)*

143

A. Fl. *tr* *mp* *pp* *mp* *pp* *mp*

Cl. *vib.* *non vib.* *pp*

Perc. *(Röd)* *shaft* → *tip* *mp*

Pno. *s^{vib}* *s^{ab}* *(Sost. Ped.)* *Röd*

Vln. → *ST* → *SP* → *ST* → *SP* → *ST* → *SP* → *ST* → *SP* → *ST* → *SP*

Vla. *N* *vib.* *non vib.* *SP* *tr* *ST flaut.* *SP* *N* *vib.*

Vc. *(e)* *ST vib.* *non vib.* *SP* *tr* *ST flaut.* *N* *sf/p*

K

150

A. Fl. *tu ku...* *tr* *tu ku...*

Cl. *tr* *tr*

Perc. (Röd) → *mp*

Pno. *f* *sempre l.v.* *(mp)* *3* *mf* *mp* *3*

Vln. *p* → SP → ST → SP → SP

Vla. *f* *3* *bounce* *ST flaut.* *N vib.* *non vib.* *SP* *tr* *bounce* *f* *3* *mp*

Vc. *f* *mp* → SP (SP) *c.l.batt.* → MST *N crini* *s'f/p* *f* *mp*

155

A. Fl. *tr* *mf* *pp* *f* *pp* *f* *f* *p* *f* *ff*

Cl. *tr* *vib.* *To Bass Clarinet* *Bass Clarinet*

Perc. (Röd) → *p* *f* *o* *f* *p* *f* *ff*

Pno. *motor on slowest vib.* *3* *ff*

Vln. *p* *f* *ff*

Vla. *sp* *tr* *st flaut.* *N* *sp* *ff*

Vc. *f* *f* → MST *N crini* *sp* *ff*

L

159 **3** **4**

A. Fl. *smorz.* *3* *3*

B. Cl. *ff / mp* *f / mp* *mp / f / mp*

Perc. *w/arcō* *(slowest vib.)* → *fastest vib.* → *slowest vib.*

Pno. *ff echo* *p* *f echo* *pp* *mp ppp*

Vln. *without mute* *ST* *IV* → *SP* → *ST* → *SP* → *ST* *ST flaut.*

Vla. → *molto vib.* → *non vib.* *SP* *tr* *flaut.*

Vc. *N* → *poco SP* → *ST* *IV* → *SP* → *ST* → *poco SP* *tr* *quarter tone*

ff / mp *f* *tr* *higher* *tr* *simile* *mp / f* *f* *mp / f* *f / mp*

=**M**

165

A. Fl. *f* *f* *pp / f* *pp / f* *p*

B. Cl. *3* *3* *ff / mp* *f* *p* *f / mp* *f / mp*

Perc. **Crotales w/arcō** **Marimba w/mallets** *3* *6* **Crotales w/arcō**

Pno. *f sempre l.v.* *3* *3* *3* *3* *3* *3*

Vln. *SP* *tr* *pp* *ST* *pp* *SP* *ST*

Vla. *SP* *ST vib.* *non vib.* *ST* *SP* *pp* *f / mp*

Vc. *MSP* *N* *SP* *tr* *quarter tone* *pp* *f* *tr* *quarter tone*

170

A. Fl.

B. Cl.

Perc.

Marimba w/mallet 3 6 Crotales w/arco Marimba w/mallet 3 6 Crotales w/arco

Pno.

Vln. (Rd.) → SP N poco SP SP tr

Vla.

Vc. vibrato ad libitum till the end N

174

A. Fl.

B. Cl.

Perc.

Marimba w/mallets 3 6 Crotales w/arco Marimba w/mallets 3

Pno. (Rd.) →

Vln. (SP) → N SP tr

Vla.

Vc.

178

A. Fl.

B. Cl.

Perc.

Crotale

Marimba

Crotale

Marimba

Pno.

(Pno) →

Vln.

(SP) → N

vibrato ad libitum
till the end

Vla.

Vc.

182

A. Fl.

B. Cl.

Perc.

Crotale

Marimba

Pno.

(Pno) →

Vln.

Vla.

Vc.

186

A. Fl. ff mf ff/mf ff/mf teeth on reed

B. Cl. ff/mf ff ff/mf ff/mf ff mf ff

Perc. Crotales w/arco p mf

Pno. (Pno.) →

Vln. ff/mf f ff/mf ff/mf mf ff/mf f

Vla. ff/mf ff/mf f ff/mf f ff/mf

Vc. ff f ff/mf ff/mf f ff/mf

N. = 68

190 To Piccolo

A. Fl. ff ff ff/mf ff/mf ff ff ff/mf

B. Cl. mf ff f fff

Perc. Crotales w/mallets sempre l.v. f

Pno. (Pno.) →

Vln. ff/mf ff/mf ff/mf sfff/mf fff ff/mf ff/mf

Vla. ff/mf ff/mf ff/mf sfff fff/mf fff/mf

Vc. ff/mf ff/mf fff mp ff

194

Picc. $=ff$ ff/mf ff ff/mf ff ff/mf ff ff/mf ff

B. Cl. mf *split tone* (v) $ffff$ mf *split tone* $ffff$

Perc.

Pno. f ff f ff f ff f ff f ff f ff f ff

Vln. $ffff/mf$ $ffff$ $ffff/mf$ $ffff/mf$ $ffff/mf$ $ffff/mf$ $ffff$ $ffff/mf$ $ffff$ $ffff/mf$

Vla. $ffff$ $ffff/mf$ $ffff$ $ffff/mf$ $ffff/mf$ $ffff/mf$ $ffff$ $ffff/mf$ $ffff$ $ffff/mf$ $ffff/mf$ $ffff/mf$

Vc. mp $ffff$ mp $ffff$ mp $ffff$ mp $ffff$ pp

199

Picc. ff/mf ff ff/mf ff ff/mf ff/mf ff ff/mf ff/mf $ffff$

B. Cl. mf *split tone* $ffff$

Perc.

Pno. ff f ff f ff f ff f ff $ffff$

Vln. $ffff/mf$ $ffff/mf$ $ffff/mf$ $ffff$ $ffff/mf$ $ffff$ $ffff$

Vla. $ffff$ $ffff/mf$ $ffff$ $ffff/mf$ $ffff/mf$ $ffff/mf$ $ffff$ $ffff$

Vc. mp $ffff$ mp $ffff$ mp $ffff$ pp *non cresc.*

(E)flaut. 8va

(203) **To Alto Flute**

Picc.

B. Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

Alto Flute

mf

p

4th partial

ST → SP

ST → SP

(8)

This musical score page contains six staves of music. The instruments are Picc., B. Cl., Perc., Pno., Vln., and Vla. The Vc. staff is present but has no visible notes. The score includes several performance instructions and dynamics:

- Staff 1 (Picc.): "To Alto Flute" instruction at the beginning of the first measure.
- Staff 2 (B. Cl.): Dynamic *mf*.
- Staff 3 (Perc.): Dynamic *p*.
- Staff 4 (Pno.): "4th partial" instruction.
- Staff 5 (Vln.): Dynamic *mf*, followed by "ST → SP" instruction.
- Staff 6 (Vla.): Dynamic *mf*, followed by "ST → SP" instruction.
- Staff 7 (Vc.): A sustained note with a dynamic marking "(8)" above it.