













♩ = 42 *elongated, warped*

25

B. Cl. *ppp* *pp* *pp*

Bn. *ppp* *pp*

F. Hn. *pp*

Trbn. *ppp*

Perc. *pp*  
bow edge of hand cymbal

Pn. *pp* *mp* *p*  
bow spring (close to edge) with violin bow

Vln. I *ppp* *mf* *p* *p* *pp*  
*crini*

Vln. II *ppp* *p* *pp* *mp* *p*

Vla. *ppp* *p* *pp* *mf*

Vc. *ppp* *p* *pp* *mf* *p*

Cb. *ppp* *pp* *mf* *ppp*  
*jeté 1/2 c.l.*











43

**♩ = 50 Insistent**

**♩ = 58**

B. Fl. *f* *p* *mf* *p* *ppp*

E. Hrn. *pp* *mf*

B. Cl. *ppp* *mf* *p* *ppp*

Bn. *ppp* *mf* *p*

Trpt. *ppp* *mp* *p* harmon mute

F. Hn. *ppp* *mp* *pp* *ppp* (sh..)

Trbn. *fp* *ppp* *mp* *pp* *mp*

Perc. *mf* *p* grab skin frame drum

Vln. I *fp* *jeté c.l.*

Vln. II *fp* *jeté c.l.*

Vla. *fp* *jeté c.l.*

Vc. *fp* *jeté c.l.*

Cb. *ppp*

46

B. Fl. *mp* *fp* *mp* *p*

E. Hrn. *pp* *p* *ppp*

B. Cl. *pp* *pp* *ppp* *pppp*

Bn. *pp* *mf*

Trpt. *pp* *p* *pp* *mp*

F. Hn. (sh..) mouthpiece OFF

Trbn. *ppp* *fpp*

Perc. irregular friction with brush onto skin of frame drum extremely slow *ppp*

Vln. I

Vln. II

Vla.

Vc. slow bow *pp* *mf* *jeté c.l.*

Cb. *p* *mf* *pp* *p*

B. Fl. *fp* *pp* *f* *pp* (S..)

E. Hrn. *mp* *pp* *mp*

B. Cl. *mf* *ppp* *p* *pp* *pp* *mf*

Bn. *p* *fp*

Trpt. *fp* *pp*

F. Hn.

Trbn.

Perc. *f* *pp* *ppp* *mp* *pp*  
 irregular friction with brush onto skin of frame drum

Vln. I

Vln. II

Vla.

Vc. *p* extremely slow bow on tail piece

Cb. *f* *pp* jeté c.l.

58

B. Fl. *fp* *f* *fpp* *ff* (sh.)

E. Hrn. *mf* *fpp* *ff* (sh.)

B. Cl. *f* *f* *ppp* *ff* teeth on reed

Bn. *f* *fpp* *ff* (sh.)

Trpt. *p* *mf* *fpp* *ff* (sh.)

F. Hn. *p* *f* *pp* *pp* *fpp* *f* (s..) (sh.)

Trbn. *fpp* *f* (sh.) vocal fry

Perc. *pp* *f* Place noise harp on top of Bass Drum

Pn. grab Spring-bow and flat wooden stick *f* bow spring-bow extremely slowly with circular irregular but constant gestures

Vln. I *fpp* *ff* slow fast

Vln. II *fpp* *ff* slow fast

Vla. *pp* *fpp* *ff* slow fast

Vc. *pp* *fpp* *ff* slow fast

Cb. *mf* *ppp* *f* *fpp* *ff* slow fast

Steady slow bow, seamless bow changes

63 Perc.  $\frac{3}{4}$   $\frac{5}{4}$   
*f*  
 bow wide spring from spring bow (middle) with cello or bass bow

63  $\frac{3}{4}$   $\frac{5}{4}$   
*p sub.*

$\text{♩} = 50$  *sensuous, vivid* Searching for resonant harmonics and bring out nuances of sounds, making expressive gestures as if they were living creatures.

68 Perc.  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   
*fp* *pp* *mf* *p*

68  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   
 bow aluminum candle cup attached to string inside piano with violin bow *fp*  
 bow small metal clipped object attached to string with wooden flat stick *ppp* *mp* *p*

Vln.I  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   
 bow small metal clipped object *ppp* *mf*

Vln.II  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   
 bow small metal clipped object *ppp* *pp* *p*

Vla.  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   
 bow small metal clipped object *ppp* *fp* *pp* *ppp* *mf* *p*

Vc.  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   
 bow small metal clipped object *pp* *fp* *p*

Cb.  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   
 bow small metal clipped object *fp* *p*



Musical score for Percussion, Violins I and II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and begins at measure 72. The Percussion part features a complex rhythmic pattern with dynamics ranging from *fp* to *p*. The Violins I and II parts are melodic, with Violin I starting at *f* and Violin II at *p*. The Viola part begins at *p* and features a triplet. The Violoncello part starts at *pp* and includes several triplets. The Contrabass part begins at *fp* and features a triplet. The score includes various musical notations such as slurs, ties, and dynamic markings.

**Perc.** *fp* *pp* *mf* *p*

**Vln.I** *f* *ppp* *pp* *mf* *p*

**Vln.II** *p* *pp* *mf* *p*

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

**Vc.** *pp* *mf* *p* *mp* *pp* *mf* *p*

**Cb.** *fp* *pp* *mf*

Musical score for Percussion, Violins I and II, Viola, Violoncello, and Contrabass. The score is divided into six staves, each with a diamond-shaped rehearsal mark containing the number 77. The Percussion staff features a 3-measure triplet and a 9:8 interval. The Violins I and II staves include various dynamics such as *p*, *mf*, *fp*, and *pp*, along with triplet and quintuplet markings. The Viola and Violoncello staves are marked "always under the bridge" and contain complex passages with quintuplets and dynamic markings like *pp*, *f*, and *mf*. The Contrabass staff includes a "slow bow" instruction and dynamic markings such as *pp*, *f*, and *mf*.

82

extremely slow

Perc.

7 3 *f*

82

grab spring bow and violin bow

Vln.I

*fp* *f* *mf* *f* *p* *mf* *jeté*

Vln.II

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

Vla.

*fpp* *p* *f*

Vc.

*mf* *pp* *mp* *p* *fp* *arco* *pizz.*

Cb.

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

87

**Perc.** *pp* *ffp*

**Pn.** bow spring on the middle (slow bow) *pp* *ffp*

**Vln.I** *f* *pp* *f* *pp*

**Vln.II** *fp* *pp* *mf* *pp* *pp*

**Vla.** *f* *pp* *p* *pp* *mp* *f* *p*

**Vc.** *mf* *pp* *f* *p*

**Cb.** *f* *pp* *p* *pp* *f* *p* *ffp*

Detailed description: This page of a musical score, numbered 87, contains seven staves. The Percussion staff (Perc.) has a diamond-shaped measure marker at the beginning and a triplet of eighth notes in the second measure, followed by a dynamic range from *pp* to *ffp*. The Piano (Pn.) staff features a 'V' marking above the first measure and a 'bow spring on the middle (slow bow)' instruction above the first two measures, with dynamics *pp* and *ffp*. The Violin I (Vln.I) staff starts with a 'V' marking and dynamics *f*, *pp*, *f*, and *pp*. The Violin II (Vln.II) staff has dynamics *fp*, *pp*, *mf*, and *pp*. The Viola (Vla.) staff includes fingering numbers (I, II, III, IV) and dynamics *f*, *pp*, *p*, *pp*, *mp*, *f*, and *p*, with a 'jeté' marking above a sixteenth-note triplet. The Violoncello (Vc.) staff has fingering numbers and dynamics *mf*, *pp*, *f*, and *p*, with a 'pizz.' marking above a triplet. The Contrabass (Cb.) staff has fingering numbers and dynamics *f*, *pp*, *p*, *pp*, *f*, *p*, and *ffp*, with 'pizz.' and 'arco' markings above various passages.





103

B. Cl. *ppp* *mf* *pp* multiphonic

Bn.

F. Hn.

Perc. *p*

Pn. *p*

Vln. I *mp* *p* *fp* *fp* *mf* *pp* *jeté c.l.* *crini* *jeté 1/2 c.l.* *crini* II III

Vln. II *pp* *p* *mf* *p* *m.s.f.* *s.f.* *ord.* *vnt.* *s.p.* *m.s.p.*

Vla. *pp* *p* *fp* *p* *mf* *p* *jeté*

Vc. *pp* *mp* *mf* *p* *mp* *pp* *f* *p* *jeté*

Cb. *p* *fp* *m.s.p.* *s.p.* *ord.* *s.f.* *m.s.f.*

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

**F. Hn.** *pp* *mp*

**Perc.** bow crocote *pp* *mf*

**Vln. I** *p* *mf* *f*

**Vln. II** *p* *pp* *f*

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

**Vc.** *mf* *p* *f* *p*

**Cb.** *p* *f*

*m.s.t.*  
*s.t.*  
*ord.*  
*s.p.*  
*m.s.p.*

*jeté*

Measures 108-111 are shown. The score includes various dynamics such as *pp*, *mp*, *p*, *mf*, *f*, and *ppp*. Performance instructions include *jeté* and *bow crocote*. The score is written for B. Cl., F. Hn., Perc., Vln. I, Vln. II, Vla., Vc., and Cb. with various time signatures and rests.



112

B. Cl.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

Bn.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   
*ppp*

F. Hn.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   
*ppp*

Trbn.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   
*ppp*

Perc.  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   
*pp*

112

*rub top of a small aluminum can onto piano strings of middle register*  
*fp*

Vln. I *m.s.f.* *s.f.* *ord.* *s.p.* *m.s.p.*  
*jeté* *mf* *p* *f* *pp*

Vln. II *m.s.f.* *s.f.* *ord.* *s.p.* *m.s.p.*  
*jeté* *mf* *p* *f* *p*

Vla. *m.s.f.* *s.f.* *ord.* *s.p.* *m.s.p.*  
*jeté* *fp* *f* *fp*

Vc. *m.s.p.* *s.p.* *ord.* *s.f.* *m.s.f.*  
*jeté* *mf* *f* *sfz*

Cb. *m.s.p.* *s.p.* *ord.* *s.f.* *m.s.f.*  
*jeté* *fp*

116

B. Fl.

E. Hrn.

B. Cl.

Bn.

F. Hn.

Trbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp*

*pp*

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

*f*

*p*

*fp*

*fp*

very slow pull of a metal wire through a hole on large can

*pp*

*f*

*arco*

*p*

*jeté 1/2 c.l.*

*fp*

*jeté 1/2 c.l.*

*fp*

*jeté 1/2 c.l.*

*fp*

119

(Be) (Bos) (Be) (Bos)(Be) (e...)(Bos) (Be) (Bos..s) (s..) (Bos..s) (Be) (Bos)

B. Fl. *f* *p*

E. Hrn. *f*

B. Cl. *f* *mf* *p*

Bn. *f* *p*

Trpt. *f* spit noise *p*

F. Hn. high palate harmonics/multiphonic *f* *p*

Trbn. *f* (sh..) *p* *ff* *p* split tone (airy)

Perc. *pp* *mf* *f* *p* short friction hits with fingers onto botom of metal can

Vln. I *f* *p* *fp*

Vln. II *f*

119

♩ = 56

122

B. Fl.  $\frac{2}{4}$  *p* *f* *p*

E. Hrn.  $\frac{2}{4}$  *f*

B. Cl.  $\frac{2}{4}$  *p* *f* *p*

Bn.  $\frac{2}{4}$  *f*

Trbn.  $\frac{2}{4}$  *p*

Perc.  $\frac{2}{4}$  *p* *f*

Vln. I  $\frac{2}{4}$  *pizz.* *p*

Vln. II  $\frac{2}{4}$  *pizz.* *p*

Vla.  $\frac{2}{4}$  *pizz.* *p*

128

B. Fl. *pp*

E. Hrn. *pp*

B. Cl. *pp*

Bn. *pp*

Trbn.

Perc.

128

*pp* ————— *p*

Press with fast irregular gestures a small candle aluminum cup onto strings of highest register close to the tuning pins to get a sort of chaotic texture.

Vln. I

Vln. II

Vla.

134

B. Fl. *ff*

E. Hrn. *ff*

B. Cl. *ff*

Bn. *ff*

Perc. *ff* *f* *fff*

slow vertical friction onto spring (güiro like) with super ball mallets, hit sporadically Bass drum

134

Vln. I *pizz.* *ff*

Vln. II *pizz.* *ff*

Vla. *pizz.*

Vc. *pizz.* *ff*

Cb. *pizz.* *ff*

140 ♩ = 42

B. Cl.  $\frac{3}{4}$   $\frac{4}{4}$  *pp*  $\overbrace{\quad\quad\quad}^3$

Bn.  $\frac{3}{4}$   $\frac{4}{4}$  *pp*  $\overbrace{\quad\quad\quad}^3$  multiphonic

F. Hn.  $\frac{3}{4}$   $\frac{4}{4}$  *pp*  $\overbrace{\quad\quad\quad}^3$

Trbn.  $\frac{3}{4}$   $\frac{4}{4}$  *pp*  $\overbrace{\quad\quad\quad}^3$  multiphonic (sing upper note)

Perc.  $\frac{3}{4}$   $\frac{4}{4}$  *pp* Extremely slow rubbing with head scratcher wire tips onto tam-tam or large gong

140

Vln. I *arco*  $\frac{3}{4}$   $\frac{4}{4}$  *fpp* highest possible pitch

Vln. II *arco*  $\frac{3}{4}$   $\frac{4}{4}$  *fpp* highest possible pitch

Vla. *arco*  $\frac{3}{4}$   $\frac{4}{4}$  *fpp* highest possible pitch

Vc. *arco*  $\frac{3}{4}$   $\frac{4}{4}$  *fpp* highest possible pitch *p*  $\overbrace{\quad\quad\quad}^3$

Cb. *arco*  $\frac{3}{4}$   $\frac{4}{4}$  *fpp* highest possible pitch

145

♩ = 60 all musicians stay still for the entire measure, as if continuing playing

B. Fl. *fp*

E. Hrn. *fp*

B. Cl. *f* *pp* *f* *p*

Bn. *f* *pp*

Trpt. *pp* *mf*

F. Hn. *f* *pp*

Trbn. *pp*

Perc. *f* L.V. *vertical bow/friction with flat wood stick on edge of cymbal*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *f*

Cb. *f* *s.p.*

(Be) (Bos) *p* *f*

(Be) (Bos) *mp* *f*

(Be) (Bos) *mp* *f*

(Be) (Bos) *p* *f*

(Be) (Bos) *mp* *f*

(Be) (Bos) *p* *f*

(Be) (Bos) *sfz*

(Be) (Bos) *sfz*

(Be) (Bos) *sfz*

continue holding pedal until the end of the measure