

Static Anxiety. for 25 players.

Stephen de Filippo | 2016
(transposing score)

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Static Anxiety

for 25 players

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2016

(transposing score)

Flute

Oboe (dbl. Cor Anglais)

Clarinet in Bb 1

Clarinet in Bb 2 (dbl. Bass Clarinet)

Bassoon (dbl. Contrabassoon)

(contraforte w/ low A extension)

2 Horns in F

2 Trumpets in C

straight mute

harmon mute

Trombone

straight mute

harmon mute

whip (retrieve from percussion)

Tuba

mute

Timpani

Percussion 1

bass drum

tam-tam (to be layed on a flat surface)

Percussion 2

vibraphone

snare drum

Harp

Piano

4 Violins

2 Violas

2 Violoncellos

Contrabass

Static Anxiety. for 25 players.

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The score is for a 25-player ensemble and is written in 4/4 time. It is divided into two main sections, each marked with a 10" measure indicator. The first section is marked "static." with a tempo of ca. 45. The second section is marked "faster, increasingly agitated." with a tempo of ca. 45 and a circled 'A' indicating a change in tempo.

Woodwinds:
Flute: Rests throughout.
Oboe (dbl. ca.): Rests throughout.
Clarinet in Bb 1: Rests until the 10" mark, then plays a long note with dynamics *ppp*, *p*, and *ppp*. Includes instructions: "molto vib. extremely wide, pulsing.", "non-vib.", "rapido possibile.", and "light and rapid double tonguing."
Clarinet in Bb 2 (dbl. b. cl.): Rests throughout.
Bassoon (dbl. cbsn.): Rests throughout.

Brass:
Horn in F 1, Horn in F 2, Trumpet in C 1, Trumpet in C 2, Trombone, Tuba: Rests throughout.

Percussion:
Timpani: Rests throughout.
Bass Drum: Rests throughout.
Vibraphone: Rests throughout.
Snare Drum: Rests throughout.

Other Instruments:
Harp: Rests throughout.
Piano: Rests throughout.

Strings:
Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Violoncello I, Violoncello II, Contrabass: All play long, sustained notes. Includes instructions: "bow on bridge.", "sul pont.", "norm.", "non-vib.", "dampen strings with L.H to stop pitch. bow on bridge.", "strong hair sound. some squeaking.", "jeté.", "dirty, impure.", "on bridge.", "II molto sul pont. follow the contour ad. libit.", "sul pont. jeté.", "norm.", "non-vib.", "ppp", "p", "ff", "f".

*finger the note as if it were a natural harmonic.

Fl.
C.A.
Cl. 1 (Bb)
Cl. 2 (Bb)
Bsn.

Fl. and C.A. parts are rests. Cl. 1 (Bb) starts with a 3-measure rest (sk 2) then a melodic line with dynamics *p*, *molto vib.*, *ppp non-vib.*, *p*, and *ppp*. A note in measure 5 has a circled '3' above it with the annotation "(same fingering as m. 5, always.)". Cl. 2 (Bb) has dynamics *ppp*, *p*, *ppp*, *p*, *molto vib. extremely wide, pulsing.*, *ppp non-vib.*, *p*, *ppp*, and *p*. Bsn. has dynamics *ppp*, *p*, *ppp*, and *p*.

Hrn. 1
Hrn. 2
Tpt. 1 (C)
Tpt. 2 (C)
Tbn.
Tba.

Horns, trumpets, and trombones have rests throughout this section.

Timp.
Perc. 1
Vib.
Perc. 2 (S.D.)

Timp. uses finger pads, *p*, and *stou.* Perc. 1 uses *p* and *stou.* Vib. uses *senza pedale.*, *p secco, dead.*, and brushes like prima sempre. Perc. 2 (S.D.) uses *p* and *stou.*

Hp.
Pno.

Hp. uses *fz*, *ppp*, and *p*. A circled '3' is above a note in measure 2. A circled '8va' is above a note in measure 4. A circled '8va' is above a note in measure 6. A circled '8va' is above a note in measure 8. The annotation "harmonics sound 8va." is placed above the staff. Pno. uses *ppp possibile. secco.*, *p quasi-ricochet.*, *ppp*, *p*, and a circled '3' above a note in measure 8. A circled '8va' is above a note in measure 10. A circled '8va' is above a note in measure 12. A circled '3' is above a note in measure 14. A circled '6' is above a note in measure 16. A circled '3' is above a note in measure 18. A circled '3' is above a note in measure 20. The annotation "muted w/ finger." is placed above the staff.

Vln. I
Vln. II
Vln. III
Vln. IV

Vln. I uses *p*, *pizz.*, *arco. norm.*, *p secco.*, *pizz.*, *arco. norm.*, *non-vib.*, *ppp*, *p*, *ppp*, *p*, *ppp*, *molto vib. extremely wide, pulsing.*, *pizz.*, *arco. sul tasto.*, and *fz ppp*. A circled '3' is above a note in measure 8. A circled '3' is above a note in measure 12. A circled '3' is above a note in measure 16. A circled '3' is above a note in measure 20. The annotation "circular bowing. move between molto sul pont and molto sul tasto in a circular motion." is placed to the right of the staff. Vln. II uses *p secco.*, *arco. norm.*, *non-vib.*, *ppp*, *p*, *ppp*, *p*, *ppp*, *molto vib. extremely wide, pulsing.*, *pizz.*, *arco. sul tasto.*, and *fz ppp*. Vln. III uses *molto sul pont.*, *p*, *arco. norm.*, *non-vib.*, *ppp*, *p*, *ppp*, *p*, *ppp*, *molto vib. extremely wide, pulsing.*, *pizz.*, *arco. sul tasto.*, and *fz ppp*. Vln. IV uses *p secco.*, *arco. norm.*, *non-vib.*, *ppp*, *p*, *ppp*, *p*, *ppp*, *molto vib. extremely wide, pulsing.*, *pizz.*, *arco. sul tasto.*, and *fz ppp*. A circled '3' is above a note in measure 8. A circled '3' is above a note in measure 12. A circled '3' is above a note in measure 16. A circled '3' is above a note in measure 20. The annotation "circular bowing. move between molto sul pont and molto sul tasto in a circular motion." is placed to the right of the staff.

Vla. I
Vla. II
Vc. I
Vc. II
Cb.

Vla. I uses *p*, *arco. norm.*, *pizz.*, *arco. sul pont. false harmonics**, and *ppp dirty, impure.*. A circled '3' is above a note in measure 8. A circled '3' is above a note in measure 12. A circled '3' is above a note in measure 16. A circled '3' is above a note in measure 20. Vla. II uses *fffppp*, *p*, *ppp*, and *ppp*. Vc. I uses *fffppp*, *p*, *ppp*, and *ppp*. Vc. II uses *fffppp*, *p*, *ppp*, and *ppp*. Cb. uses *fffppp*, *p*, *ppp*, and *ppp*.

B

accel. air tone, pitch almost inaudible. change pitch ad. libit. mouthpiece at a distance.

trill between fingerings to produce same resultant pitch.

= ca. 65

Fl. II: *p* → *f* → *ppp* possible. *breathy; with residual noise. impure tone quality.* *ppp* *molto vib.* → *non-vib.*

C.A.:

Cl. 1 (B \flat): *f* → *p* *agitato, rapido.* *sk3+4* *lighty.* *rapid double tonguing.*

Cl. 2 (B \flat): *f* → *p* *rapido possibile.* *ppp* *molto vib.* → *non-vib.*

Bsn.:

Hn. 1:

Hn. 2:

Tpt. 1 (C):

Tpt. 2 (C):

Tbn.:

Tba.:

Timp.: *pp* → *fff* poss. *slou.* → *rapid scratching.*

Perc. 1: *pp* → *fff* poss. *slou.* → *rapid scratching.* (B.D) *finger pads* → *nails*

(Vib.): *p* → *f* *quasi-rall.* → *ppp*

Perc. 2 (S.D): *pp* → *fff* poss. *slou.* → *rapid.* *brushes come prima.*

Hp.: *p*

Pno.: *p* → *pp* *st. vib.* → *ppp*

Vln. I: *p* → *ppp* non-vib. → *arco.* *ppp* non-vib. → *pizz.* *arco.* *norm.* → *pont.*

Vln. II: *p* → *ppp* *molto sul pont. jeté.* → *p > ppp* → *p* → *ppp* non-vib. → *pizz.* *arco.* *norm.* → *pont.*

Vln. III: *mf* → *p* → *ppp* *molto sul pont. jeté.* → *p > ppp* → *p* → *ppp* non-vib. → *pizz.* *arco.* *norm.* → *pont.*

Vln. IV: *p* → *ppp* *molto sul pont. jeté.* → *p > ppp* → *p* → *ppp* non-vib. → *pizz.* *arco.* *norm.* → *pont.*

Vla. I: *norm.* → *ppp* *norm. jeté.* → *p > ppp* → *p* → *ppp* non-vib. → *pizz.* *arco.* *norm.* → *pont.*

Vla. II: *fff* → *fff* poss. *p* → *ppp* *norm. jeté.* → *p > ppp* → *p* → *ppp* non-vib. → *pizz.* *arco.* *norm.* → *pont.*

Vc. I: *fff* → *fff* poss. *non-vib.* → *ppp* → *p* → *ppp* → *p* → *ppp* non-vib. → *pizz.* *arco.* *norm.* → *pont.*

Vc. II: *fff* → *fff* poss. *pizz.* → *f secco.* → *p* → *ppp* non-vib. → *pizz.* *arco.* *norm.* → *pont.*

Cb.: *fff* → *fff* poss. *pizz.* → *f secco.* → *p* → *ppp* non-vib. → *pizz.* *arco.* *norm.* → *pont.*

molto vib. extremely wide, pulsing.

© 10" 7" ⓓ = ca. 65

Fl. C.A. Cl. 1 (Bb) Cl. 2 (Bb) Bsn. Hn. 1 Hn. 2 Tpt. 1 (C) Tpt. 2 (C) Tbn. Tba. Timp. Perc. 1 (S.D) Perc. 2 (S.D) Hp. Pno. Vln. I Vln. II Vln. III Vln. IV Vla. I Vla. II Vc. I Vc. II Cb.

16

finger pads. bend pitch ad. libit. pads. nails. *ff*

ppp *mf* *ppp* *p* *ppp* *ffppp non-vib.* *molto vib.* *pp* *slap.* *ppp* *breathy.* *pp* *rapid.* *slap tongue.* *pp*

Tam-tam (upon flat surface) wire brushes or triangle beater, scrape on surface. *ppp* *f*

dao stick or taiko stick. *molto agitato. slow.* *pp* *ff* *slow.* *fast.* *rapid straching.* *ff*

p *molto agitato. slow.* *ffpp* *slow.* *fast.* *ff*

run hand up the lower strings of the harp to create a whistling sound. *mf* *f* *ff* *slow.* *fast.* *ff*

ppp *p* *molto sul pont.* *arco.* *molto sul pont.* *pizz.* *arco.* *arco. sul pont: false harmonics*.* *ppp* *f* *6.7* *arco. sete.* *mf*

ppp *f* *arco.* *I tremolo rall....* *ff* *arco. sul pont: false harmonics*.* *IV tremolo rall....* *ppp* *f* *arco.* *IV tremolo rall....* *ff* *arco.* *IV tremolo rall....* *pp* *norm.* *sul pont.* *ppp* *p* *mf* *ff* *arco.* *III/IV tremolo rall....* *ppp* *mf* *ff* *wider vib.*

ppp = molto = f

solo. shift between tremolos ad. libit. sk3+4 sk2

molto agitato.

ppp *p* *ppp* *ffppp non-vib.* *molto vib.* *pp* *slap.* *ppp* *breathy.* *pp* *rapid.* *slap tongue.* *pp*

finger pads. bend pitch ad. libit. pads. nails. *ff*

ppp *mf* *ppp* *p* *ppp* *ffppp non-vib.* *molto vib.* *pp* *slap.* *ppp* *breathy.* *pp* *rapid.* *slap tongue.* *pp*

Tam-tam (upon flat surface) wire brushes or triangle beater, scrape on surface. *ppp* *f*

dao stick or taiko stick. *molto agitato. slow.* *pp* *ff* *slow.* *fast.* *rapid straching.* *ff*

p *molto agitato. slow.* *ffpp* *slow.* *fast.* *ff*

run hand up the lower strings of the harp to create a whistling sound. *mf* *f* *ff* *slow.* *fast.* *ff*

ppp *p* *molto sul pont.* *arco.* *molto sul pont.* *pizz.* *arco.* *arco. sul pont: false harmonics*.* *ppp* *f* *6.7* *arco. sete.* *mf*

ppp *f* *arco.* *I tremolo rall....* *ff* *arco. sul pont: false harmonics*.* *IV tremolo rall....* *ppp* *f* *arco.* *IV tremolo rall....* *ff* *arco.* *IV tremolo rall....* *pp* *norm.* *sul pont.* *ppp* *p* *mf* *ff* *arco.* *III/IV tremolo rall....* *ppp* *mf* *ff* *wider vib.*

ppp = molto = f

solo. shift between tremolos ad. libit. sk3+4 sk2

molto agitato.

ppp *p* *ppp* *ffppp non-vib.* *molto vib.* *pp* *slap.* *ppp* *breathy.* *pp* *rapid.* *slap tongue.* *pp*

E = ca. 85

Fl. **F** = ca. 56 suddenly slower.

accel. closed mouthpiece.

Cl. 1 (B♭) *slap.* *ppp non-vib.* *p* *ppp* *p* *molto vib.* *non-vib.* *p*

Cl. 2 (B♭) *slap.* *To B. Cl.* *Bass Clarinet in B♭* *rapido.* *ppp*

Bsn.

Hn. 1 *ppp* *f* *ppp* *p* *ppp* *p* *ppp* *ppp possibile. molto vib. extremely wide, pulsing.* *uider vib.* *poco.* *ffppp*

Hn. 2

Tpt. 1 (C)

Tpt. 2 (C)

Tbn.

Tba.

Timp. *soft mallets.* *dead hit.* *p* *ppp* *finger tips.* *finger nails.* *ppp* *ff* *slour.* *fast.* *mallet, ricochet.* *p*

Perc. 1 (B.D.) *finger tips.* *finger nails.* *ppp* *ff* *slour.* *fast.*

(Vib.) *ff*

Perc. 2 (S.D.) *ppp* *ff* *slour.* *fast.*

Hp. *p* *pp*

Pno. *f* *p* *pp* *ppp* *ff* *pp* *secco.* *p*

E **F** suddenly slower.

accel. trill from fundamental to harmonic

Vln. I *pizz.* *f* *p* *arco. sul pont.* *false harmonics** *ppp* *trill from fundamental to harmonic*

Vln. II *pizz.* *f* *arco. (norm.)* *sul pont.* *ppp*

Vln. III *jeté. norm.* *4.5.2* *pont.* *arco. molto sul pont.* *ppp*

Vln. IV *norm.* *sul pont. norm.* *molto sul pont.* *ppp*

Vla. I *ppp non-vib.* *norm.* *pont. norm.* *pont.* *arco. sul pont. false harmonics.* *ppp*

Vla. II *ppp* *pizz.* *arco. norm.* *sul pont.* *ppp*

Vc. I *pizz.* *f secco.* *p* *ppp non-vib.* *III arco. molto sul pont.* *ppp* *highest note (harmonic).* *p*

Vc. II *ppp* *arco. III molto sul pont.* *ppp* *highest note (harmonic).* *p*

Cb. *ppp* *pizz.* *arco. III molto sul pont.* *ppp* *highest note (harmonic).* *p*

Fl.
subsequent double-rhythm semiquavers to be treated as acciaccaturas.
p
agitato, filigreed.
subsequent double-rhythm semiquavers to be treated as acciaccaturas.
p

C.A.
agitato, filigreed.
p
ppp
p ppp p ppp =

Cl. 1 (Bb)
p
slap. p
subsequent double-rhythm semiquavers to be treated as acciaccaturas.
p
agitato.

B. Cl. (Cl. 2)
slap. p
ppp
p

Bsn.
p

Hn. 1
p molto vib.
ppp

Hn. 2

Tpt. 1 (C)

Tpt. 2 (C)

Tbn.

Tba.
con sord.
pp

Timp.
pads. mallet.
pp mf

Perc. 1 (B.D)
pads.
pp p

(Vib.)

Perc. 2 (S.D)
pp mf

Hp.
mf

Pno.
p

Vln. I
molto sul pont.
pp
norm. ppp

Vln. II
pizz. f
ppp
pizz. p

Vln. III
molto sul pont.
pp
quasi-rall. ppp
molto sul pont. jeté. p

Vln. IV
pizz. f
ppp
false harmonics. -1

Vla. I
norm. ppp
non-vib. p
pizz. f ppp
pont. norm. ppp
molto vib. extremely wide, pulsing.

Vla. II
molto sul pont.
pp
pizz. f ppp
arco. fic. p

Vc. I
pont. norm. p
ppp
p ppp
p ppp
molto vib. ppp

Vc. II
jeté. p
f p
jeté. p
sul pont. jeté. p
ppp

Cb.
pont. tasto. jeté. p
molto sul tasto. p
sul pont. jeté. p
ppp

H

Fl. *sf p*

C.A.

Cl. 1 (B♭) *rapido.* *sk2* *p* *ppp* *p*

B. Cl. (Cl. 2)

Bsn. *lip gliss (continue trill).* *p* *ppp* *p*

Hn. 1 *p*

Hn. 2 *p* *ppp* *p* *tremolo rit.*

Tpt. 1 (C) *p* *ppp* *p* *tremolo rit.* *1 123* *rapido possibile.*

Tpt. 2 (C)

Tbn. *gliss.* *p* *pp* *'wah'* *gliss.*

Tba.

Timp.

Perc. 1 (B.D.) *p*

(Vib.) *mf* *f secco.*

Perc. 2 (S.D.)

Hp.

Pno. *f* *p* *pp* *ppp*

H

Vln. I *molto sul pont.* *trill from fundamental to harmonic* *p*

Vln. II *molto sul pont.* *p*

Vln. III *ric.* *gliss.* *sf p*

Vln. IV *(pont) false harmonics.* *ppp* *p* *ric.* *sf p*

Vla. I *pizz.* *f secco.*

Vla. II *(tr) gliss.* *false harmonics* *ppp* *p*

Vc. I *pont.* *norm.* *p* *ppp* *molto sul pont.* *gliss.* *spiccato.* *molto sul pont.* *ppp*

Vc. II *molto vib.* *extremely wide, pulsing.* *p* *ppp* *molto sul pont.* *gliss.* *spiccato.* *molto sul pont.* *ppp*

Cb. *pizz.* *arco.* *molto sul pont.* *pp* *ppp*

Fl. [52] staccatissimo. ppp [2+3]

Ob. p f

Cl. 1 (B \flat) p f ppp subito. p

B. Cl. (Cl. 2) p 3

Bsn. $\frac{1}{2}$ f pp tonguing rit. p

Hn. 1 (same fingering as m. 23) p f

Hn. 2 (same fingering as m. 44) p f

Tpt. 1 (C) ppp

Tpt. 2 (C) con sord. (harmon). 'wah' rit. p

Tbn. p ppp gliss. p $\frac{1}{2}$

Tba. con sord. p

Timp. p $\frac{1}{2}$ 3 p

Perc. 1 Tam-tam p f

(Vib.)

Perc. 2 (S.D)

Hp. p pedal buzz. f

Pno. f 6 5

Vln. I [47] [2+3]

Vln. II false harmonics. 5.6.4 trill from fundamental to harmonic. ppp f

Vln. III sul pont. false harmonics. ppp 9 f

Vln. IV (pont.) false harmonics. ppp 6 6 f

Vla. I arco. sul pont. false harmonics. ppp 6.5.4 norm. ppp subito. non-vib. p pont. norm. p pont. ppp false harmonics.

Vla. II false harmonics. ppp 4.3.1 f false harmonics. ppp 4.3.1 p

Vc. I gliss. III p ppp f pizz. p 3

Vc. II gliss. III p ppp f pizz. p 3

Cb. III molto sul pont. ppp f pizz. p 3

12

$\text{♩} = \text{ca. } 65$ $\text{♩} = \text{ca. } 80$

accel. . . . (K)

(closed mouthpiece)

staccatissimo.

pp

p

5

3

3

ppp

molto vib.
extremely wide, pulsing.

non-vib.

f

ppp

f

ppp

f

ppp subito.

p

ppp

sempre staccatissimo.

tremolo rit. -----

'wah'

'wah' rit. -----

p

bend pitch ad libit.
pads.

slow.

faster.

nails.

f

Bass Drum
pads.

slow.

faster.

nails.

f

(Vib.)

p secc.

(S.D)

slow.

faster.

f

Hp.

Pno.

p

$\text{♩} = \text{ca. } 65$ $\text{♩} = \text{ca. } 80$

norm.

accel. (K)

Vln. I

ppp

p

ppp

p

ppp

III/II

f

p

f

6

3

sul pont.
false harmonics.

jeté.

ppp

p

gliss.

Vln. II

(tr)

III/II

f

p

f

6

3

jeté.

Vln. III

III/II

f

p

f

6

3

jeté.

Vln. IV

III/IV

f

p

f

6

3

jeté.

pizz.

ppp

p

molto sul tasto.

ppp non-vib.

Vla. I

IV

f

p

f

6

3

arco.
jeté.

p

arco.
molto sul pont.
jeté.

Vla. II

IV

f

p

f

6

3

arco.
jeté.

p

arco.
molto sul pont.
jeté.

IV 3

pppp

f

p

f

ppp non-vib.

f

pp subito.

molto sul tasto.

This page contains the musical score for page 13, starting at rehearsal mark 63. The instruments are arranged as follows:

- Flute 1 (Fl.)**: Treble clef, starting with a melodic line.
- Oboe (Ob.)**: Treble clef, mirroring the Flute 1 line.
- Clarinet 1 (Cl. 1 (B♭))**: Bass clef, playing a sustained note with a tremolo effect. Instructions: *p PPP molto vib. extremely wide, pulsing.*
- Bass Clarinet (B. Cl. (Cl. 2))**: Bass clef, playing a sustained note with a tremolo effect. Instructions: *p PPP*
- Bassoon (Bsn.)**: Bass clef, playing a sustained note with a tremolo effect. Instructions: *p PPP*
- Horn 1 (Hn. 1)**: Treble clef, playing a melodic line with triplets. Instructions: *pp*
- Horn 2 (Hn. 2)**: Treble clef, playing a melodic line with triplets. Instructions: *pp*
- Trumpet 1 (Tpt. 1 (C))**: Treble clef, playing a melodic line with triplets. Instructions: *p*
- Trumpet 2 (Tpt. 2 (C))**: Treble clef, playing a melodic line with triplets. Instructions: *p*
- Tuba (Tbn.)**: Bass clef, playing a melodic line with triplets. Instructions: *p*
- Trombone (Tba.)**: Bass clef, playing a melodic line with triplets. Instructions: *p*
- Timpani (Timp.)**: Bass clef, playing a rhythmic pattern with triplets. Instructions: *mf legato.*
- Snare Drum (S.D.)**: Bass clef, playing a rhythmic pattern with triplets. Instructions: *mf*
- Percussion 1 (Perc. 1)**: Treble clef, playing a rhythmic pattern with triplets. Instructions: *p*
- Percussion 2 (Perc. 2)**: Bass clef, playing a rhythmic pattern with triplets. Instructions: *mf*
- Harpsichord (Hp.)**: Treble clef, playing a melodic line with triplets. Instructions: *mf*
- Piano (Pno.)**: Treble clef, playing a melodic line with triplets. Instructions: *p*
- Violin I (Vln. I)**: Treble clef, playing a melodic line with triplets. Instructions: *PPP non-vib.*
- Violin II (Vln. II)**: Treble clef, playing a melodic line with triplets. Instructions: *PPP*
- Violin III (Vln. III)**: Treble clef, playing a melodic line with triplets. Instructions: *PPP*
- Violin IV (Vln. IV)**: Treble clef, playing a melodic line with triplets. Instructions: *PPP*
- Viola I (Vla. I)**: Treble clef, playing a melodic line with triplets. Instructions: *PPP*
- Viola II (Vla. II)**: Treble clef, playing a melodic line with triplets. Instructions: *PPP*
- Violoncello I (Vc. I)**: Bass clef, playing a melodic line with triplets. Instructions: *arco. jeté. molto sul pont.*
- Violoncello II (Vc. II)**: Bass clef, playing a melodic line with triplets. Instructions: *pizz. p*
- Double Bass (Cb.)**: Bass clef, playing a melodic line with triplets. Instructions: *PPP non-vib.*

68 **M**

Fl. *p* *mf* *p* *mf* *p*

Ob. *p* *mf* *p* *mf* *p*

Cl. 1 (B \flat) *p* *pp* *p* *ppp* *sk3+4*

B. Cl. (Cl. 2) *p* *ppp sub.*

Bsn. *p* *pp* *p* *mf*

Hn. 1 *p* *pp* *p* tremolo rit. tremolo accel.

Hn. 2 *p* *pp* *p*

Tpt. 1 (C) *p* *pp* *p* *molto vib. (or light double tonguing to stimulate keyed tremolo)*

Tpt. 2 (C) *p* *pp* *p*

Tbn. *p* *pp* *p*

Tba. *p* *pp* *p*

Timp. *p* *pp* *p* rebound stroke. *p secco.*

Perc. 1 (B.D.) *p*

Vib. *p* *f secco.*

Perc. 2 (S.D.) *p*

Hp. *p*

Pno. *p* *f* *p*

Vln. I *p* *pizz.* *p* *arco. sul pont. false harmonics.* *ppp* *arco. pont.*

Vln. II *ppp* *non-vib.* *p* *pizz.* *p* *arco. sul pont. false harmonics.* *ppp* *p*

Vln. III *arco. ric. (norm.)* *p* *pizz.* *p* *arco. sul pont. false harmonics.* *ppp* *p*

Vln. IV *p* *mf* *p* *pp*

Vla. I *norm.* *ppp* *p* *ppp* *molto vib. extremely wide, pulsing.* *p*

Vla. II *pp* *tasto.*

Vc. I *p* *pont.* *pp* *tasto.* *pizz.* *mf*

Vc. II *pp* *arco. tasto.* *pp* *pizz.* *mf*

Cb. *p* *ppp* *pont.* *molto sul tasto.*

73

Fl.

Ob.

Cl. 1 (B♭)

B. Cl. (Cl. 2)

Bsn.

Hn. 1

Hn. 2

Tpt. 1 (C)

Tpt. 2 (C)

Tbn.

Tba.

Timp.

Perc. 1

(Vib.)

Perc. 2

(S.D.)

Hp.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

N

p

pp

ppp

mf

f

norm.

con sord. (straight).

molto vib. extremely wide, pulsing.

non-vib.

gliss. w/ valve slide.

mf legato.

subito.

pont. norm.

arco. tasto.

arco. fisto.

78

Fl.

Ob.

Cl. 1 (Bb)

B. Cl. (Cl. 2)

Bsn.

Hn. 1

Hn. 2

Tpt. 1 (C)

Tpt. 2 (C)

Tbn.

Tba.

Timp.

Perc. 1 (B.D)

(Vib.)

Perc. 2 (S.D)

Hp.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

p

ppp

pp

f

f secco.

arco.

pont.

norm.

1

6

3

9

(pont.) false harmonics.

sul pont.

pp

This page of the musical score (page 17) contains the following instruments and parts:

- Fl.** (Flute): Part 1 (B♭), Part 2 (C)
- Ob.** (Oboe): Part 1 (B♭), Part 2 (C)
- Cl.** (Clarinet): Part 1 (B♭), Part 2 (C)
- Bsn.** (Bassoon)
- Hn.** (Horn): Part 1 (C), Part 2 (F)
- Tpt.** (Trumpet): Part 1 (C), Part 2 (C)
- Tbn.** (Trombone): Part 1 (C), Part 2 (B♭), Part 3 (B♭)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Perc.** (Percussion): Part 1, Part 2 (S.D.)
- (Vib.)** (Vibraphone)
- Hp.** (Harp)
- Pno.** (Piano)
- Vln.** (Violin): Part I, Part II, Part III, Part IV
- Vla. I** (Viola I)
- Vla. II** (Viola II)
- Vc. I** (Violoncello I)
- Vc. II** (Violoncello II)
- Cb.** (Double Bass)

Performance Instructions and Dynamics:

- Flute:** *ppp*, *p*, *ppp*, *p*, *ppp*, *p*, *ppp*, *p*. Includes a circled 'O' with a note value indicating a tempo of *ca. 65*.
- Bassoon:** *ppp*, *p*, *ppp*, *p*. Includes a circled 'O' with a note value indicating a tempo of *ca. 65*.
- Clarinet 2:** *f*, *p*, *f*, *p*, *f*, *p*. Includes a circled 'O' with a note value indicating a tempo of *ca. 65*.
- Bassoon:** *f*, *p*, *f*, *p*, *f*, *p*. Includes a circled 'O' with a note value indicating a tempo of *ca. 65*.
- Violin I:** *non-vib. ppp*, *pizz.*, *f secco*, *p ppp*, *p ppp*. Includes a circled 'O' with a note value indicating a tempo of *ca. 65*.
- Violin IV:** *molto sul pont.*, *mp*.
- Violins III & IV:** *f*, *p*, *f*, *p*, *f*, *p*. Includes a circled 'O' with a note value indicating a tempo of *ca. 65*.
- Violas I & II:** *f*, *p*, *f*, *p*, *f*, *p*. Includes a circled 'O' with a note value indicating a tempo of *ca. 65*.
- Violoncello I & II:** *f*, *p*, *f*, *p*, *f*, *p*. Includes a circled 'O' with a note value indicating a tempo of *ca. 65*.
- Double Bass:** *f*, *p*, *f*, *p*, *f*, *p*. Includes a circled 'O' with a note value indicating a tempo of *ca. 65*.
- Other Instruments:** *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.

Additional Notations:

- Rehearsal mark **81** at the top left.
- Tempo marking: *ca. 65*.
- Dynamic markings: *ppp*, *p*, *f*, *mp*, *f secco*, *non-vib.*, *pizz.*.
- Performance instruction: *molto sul pont.* (Viola IV).
- Performance instruction: *pont. norm.* (Violin I).
- Performance instruction: *ppp molto vib. extremely wide, pulsing.* (Clarinet 2).

♩ = ca. 85

84

Fl. *accel.* **P**

Ob.

Cl. 1 (Bb)

B. Cl. (Cl. 2)

Bsn.

Hn. 1

Hn. 2

Tpt. 1 (C)

Tpt. 2 (C)

Tbn.

Tba.

Timp. *nails. mallet. nails.*
rapid. f mf legato. p slow. fast.

Perc. 1 (B.D.) *nails. mallet.*
rapid. f

(Vib.)

Perc. 2 (S.D.) *p slow. f fast*

Hp.

Pno.

Vln. I *norm. pont. accel.* **P**
arco. molto sul pont. sul pont. false harmonics. jeté. giss.

Vln. II *arco. molto sul pont. sul pont. false harmonics. jeté. giss.*

Vln. III *p f* *sul pont. false harmonics. jeté. giss.*

Vln. IV *p f* *sul pont. false harmonics. jeté. giss.*

Vla. I *p f* *sul pont. false harmonics. p pont. norm.*

Vla. II *p f* *norm. PPP non-vib. p PPP molto vib. extremely wide, pulsing. p PPP*

Vc. I *p f* *norm. pont. norm. pont. norm. sul pont. false harmonics. PPP*

Vc. II *p f* *norm. pont. norm. pont. norm. sul pont. false harmonics. PPP*

Cb. *p f* *PPP subito. p PPP*

PPP molto vib. extremely wide, pulsing. PPP non-vib. PPP

This page of a musical score contains the following parts and markings:

- Flute 1 (Fl. 1):** Melodic line with dynamic markings *ff*.
- Oboe (Ob.):** Melodic line with dynamic markings *ff*.
- Clarinet 1 (Cl. 1 (B♭)):** Melodic line with dynamic marking *f*.
- Bass Clarinet 2 (B. Cl. (Cl. 2)):** Bass line with dynamic markings *p* and *ppp*.
- Bassoon (Bsn.):** Bass line with dynamic markings *p* and *ppp*. Includes the instruction "To Obsn.".
- Horn 1 (Hn. 1):** Melodic line with dynamic markings *f* and *ppp*.
- Horn 2 (Hn. 2):** Melodic line with dynamic markings *f* and *p*.
- Trumpet 1 (Tpt. 1 (C)):** Melodic line with dynamic markings *f* and *p*.
- Trumpet 2 (Tpt. 2 (C)):** Melodic line with dynamic markings *f* and *p*.
- Trombone (Tbn.):** Bass line with dynamic markings *f* and *p*. Includes the instruction "con sord. (harmon.)" and a "wah" effect.
- Tuba (Tba.):** Bass line with dynamic markings *f* and *p*.
- Timpani (Timp.):** Bass line with dynamic marking *p*.
- Percussion 1 (Perc. 1):** Includes a "Tam-tam." section with dynamic markings *ppp* and *f*.
- Vibraphone (Vib.):** Part of the Percussion 1 group.
- Percussion 2 (Perc. 2) / Snare Drum (S.D.):** Part of the Percussion 1 group.
- Harp (Hp.):** Part of the Percussion 1 group.
- Piano (Pno.):** Two-staff bass line with dynamic markings *f* and *p*.
- Violin I (Vln. I):** Melodic line with dynamic markings *f*, *ppp*, and *ff*. Includes fingering (1, 3, 6, 6).
- Violin II (Vln. II):** Melodic line with dynamic markings *f*, *ppp*, and *ff*. Includes fingering (1, 3, 6, 6).
- Violin III (Vln. III):** Melodic line with dynamic markings *f*, *p*, and *ppp*. Includes fingering (IV, 3, 6, 6) and the instruction "sul pont. false harmonics."
- Violin IV (Vln. IV):** Melodic line with dynamic markings *f*, *p*, and *ppp*. Includes fingering (IV, 3, 6, 6) and the instruction "sul pont. false harmonics."
- Viola I (Vla. I):** Melodic line with dynamic markings *f*, *p*, and *ppp*. Includes fingering (IV, 3, 6, 6) and the instruction "jeté."
- Viola II (Vla. II):** Melodic line with dynamic markings *p*, *mf*, *ppp*, and *ff*. Includes the instruction "pont. norm." and "non-cib."
- Violoncello I (Vc. I):** Bass line with dynamic markings *p* and *ff*. Includes the instruction "III molto sul pont."
- Violoncello II (Vc. II):** Bass line with dynamic markings *p* and *ff*. Includes the instruction "arco. III molto sul pont."
- Double Bass (Cb.):** Bass line with dynamic markings *p* and *ppp*.

$\text{♩} = \text{ca. } 75$

93

Fl. *ppp subito.*

Ob.

Cl. 1 (B \flat) *p subito.* *sk1*

B. Cl. (Cl. 2) *p*

Contrabassoon

Cbsn. *f* *pp* *f* *pp*

Hn. 1

Hn. 2

Tpt. 1 (C)

Tpt. 2 (C)

Tbn.

Tba.

Timp.

Perc. 1 *ff*

(Vib.)

Perc. 2 *p*

(S.D.)

Hp. *p* *f* *pedal buzz.*

Pno. *f* *p* *ff* *p*

Vln. I *ppp*

Vln. II *f* *ff*

Vln. III *f* *ff*

Vln. IV *f* *ff*

Vla. I *f* *p* *ff*

Vla. II *f* *ff*

Vc. I *f* *ppp* *molto sul pont.*

Vc. II *f* *ppp* *molto sul pont.*

Cb. *f* *ppp* *molto sul pont.*

accel.

Fl. *f*

Ob. *ff*

Cl. 1 (B \flat) *f*

B. Cl. (Cl. 2) (same fingering as m. 33) *f*

Cbsn. *f*

Hn. 1

Hn. 2

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. 'wah' *f*

Tba.

Timp. pads. *pp* *slow.* *faster* nails. *ff* rapid scratching.

Perc. 1

(Vib.) *ff*

Perc. 2 (S.D.) *pp* *slow.* *rapid.* *ff*

Harp. *ff* B \flat C \flat C

Pno.

Vln. I *p* *molto sul pont.*

Vln. II *ppp* pont. false harmonics. *f*

Vln. III *ppp* sul pont. false harmonics. *f*

Vln. IV *ppp* false harmonics. arco, sul pont. false harmonics. *f*

Vla. I *ppp* *f*

Vla. II *ppp* sul pont. false harmonics. *f*

Vc. I

Vc. II

Cb.

R = ca. 56
101 **a tempo.**

Fl.
 Ob. *To C. A.*
 Cl. 1 (B♭) *ff* *end abruptly.*
 B. Cl. (Cl. 2) *ff possible. w/o jeopardising sound quality of the multiphonic.*
 Cbsn. *ff* *p* *PPP*
 Hn. 1 *PPP* *molto vib. extremely wide, pulsing.* *faster. getting less wide.* *p PPP* *suddenly slower, wider.* *faster. getting less wide.*
 Hn. 2 *ff*
 Tpt. 1 (C) *ff*
 Tpt. 2 (C) *ff*
 Tbn. *ff* *PPP* *p* *PPP*
 Tba. *ff*
 Timp. *ff* *mallet.* *fff*
 Perc. 1 *ff*
 Perc. 2 (S.D.) *pp* *slou.* *faster.* *mf*
 (T-L) *pp* *slou.* *faster.* *mf*
 Vib.
 Perc. 2 (S.D.) *pp* *slou.* *faster.* *mf*
 Hp.
 Pno. *fff* *fff*
R **a tempo.**
 Vln. I *f* *fff* *pp* *pp*
 Vln. II *f* *fff* *pp* *pp*
 Vln. III *f* *fff* *pp* *pp* *pont.* *norm.*
 Vln. IV *f* *fff* *pp* *pp* *pp*
 Vla. I *f* *fff* *pp* *pp* *III* *IV* *IV* *III* *III* *IV* *p* *f* *pp*
 Vla. II *f* *fff* *pp* *pp* *norm.* *III* *IV* *IV* *III* *III* *IV* *p* *f* *pp*
 Vc. I *f* *fff* *pp* *pp* *norm.* *II* *I* *I* *I* *I* *I* *p* *f* *pp*
 Vc. II *f* *fff* *pp* *pp* *norm.* *II* *IV* *IV* *III* *III* *IV* *p* *f* *pp* *IV sul pont.*
 Cb. *f* *fff* *pp* *pp* *norm.* *III* *IV* *IV* *III* *III* *IV* *p* *f* *pp*

105

Fl.

Ob.

Cl. 1 (Bb)

B. Cl. (Cl. 2)

Cbsn.

Hn. 1

Hn. 2

Tpt. 1 (C)

Tpt. 2 (C)

Tbn.

Tba.

Timp.

Perc. 1

(Vib.)

Perc. 2

(S.D.)

Hp.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

ff poss. *p subito.* *ff poss.* *p* *PPP*

ff poss. *p subito.* *ff poss.* *p* *PPP*

molto vib. *extremely wide, pulsing.* *non-vib.* *p* *PPP* *p* *PPP*

p *f* *ppp subito.* *p* *PPP* *molto vib.* *extremely wide, pulsing.* *p* *PPP* *p*

f *f*

f *f* *p*

bend pitch ad. libit. pads. nails. pads. nails. pads.

ppp *slow.* *f* *fast.* *ppp* *suddenly slow.* *f* *fast.* *ppp* *suddenly slower.*

Tam-tam *ff*

ppp *slow.* *f* *fast.* *ppp* *suddenly slow.* *f* *fast.* *ppp* *suddenly slow.* *f* *fast.*

p

8^{va} *ff* *p* *3*

I *sul pont.* *ric.* *(pont.)* *ppp* *ff* *pizz.* *p* *ff*

(pont.) *p* *ppp* *ff*

pont. *norm.* *molto sul pont.* *jeté.* *p*

(pont.) *f* *ppp* *ff*

pont. *norm.* *II* *norm.* *pont.* *norm.* *IV* *pont.* *norm.* *I*

f *p* *f* *p* *f* *p*

pont. *III* *v* *ppp* *ff*

pont. *II* *v* *ppp* *ff* *false harmonics, pitch ad. libit.* *articulate rhythms, norm.* *I* *III* *norm.* *pont.* *norm.* *II*

p *ppp* *ff* *p* *ppp* *ff* *p* *ppp* *ff*

pont. *II* *v* *ppp* *ff* *p* *ppp* *ff* *p* *ppp* *ff*

pont. *V* *v* *ppp* *ff*

Fl. *ff* poss. (to m. 124) *accel.*

Ob.

Cl. 1 (Bb)

B. Cl. (Cl. 2) *ppp* *p* *ppp* *molto sibil.* extremely wide, pulsing. faster, getting less wide.

Cbsn. *molto sibil.* extremely wide, pulsing.

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. 1 (C)

Tpt. 2 (C)

Tbn.

Tba.

Timp.

Perc. 1

(Vib.) *p secco.*

Perc. 2 (S.D.) *ppp* suddenly slow. *f* fast. *ppp* suddenly slow. *f* fast.

Hp.

Pno.

Vln. I *p* *sfz* *p* *mf* *ppp* *arco, sul pont.* false harmonics.

Vln. II *p* *f* *p* *ppp* *sul pont.* false harmonics.

Vln. III *pp* *ppp* *p* *ppp* *ppp* *ppp* *sul pont.* false harmonics.

Vln. IV *ppp* *sul pont.* false harmonics.

Vla. I *ppp* *arco, sul pont.* false harmonics.

Vla. II *ppp* *arco, sul pont.* false harmonics.

Vc. I *pp* *f* *p* *f* *ppp* *norm.* *pont.* *norm.*

Vc. II *pizz.* *p secco.* *pizz.* *p secco.*

Cb. *pizz.* *p secco.*

113

Fl.

Ob.

Cl. 1 (B♭)

B. Cl. (Cl. 2)

Cbsn.

Hn. 1

Hn. 2

Tpt. 1 (C)

Tpt. 2 (C)

Tbn.

Tba.

Timp.

Perc. 1

(Vib.)

Perc. 2

(S.D.)

Hp.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

getting slower, wider.

staccato

ppp

p

f

ff

ppp subito.

f subito.

ff

ppp

f

ppp subito.

f

ff

ppp

f

ppp subito.

f

ff

nails.

mallet.

Tam-tam

ppp

ff

ppp

stov.

fast.

ppp

suddenly slow.

ff

fast.

ppp

f

ppp

stov.

mf

ppp

norm.

harsh pressure.

arco.

harsh pressure.

harsh pressure.

arco.

harsh pressure.

Fl.
Cor Anglais
Cl. 1 (B \flat)
B. Cl. (Cl. 2)
Cbsn.
Hn. 1
Hn. 2
Tpt. 1 (C)
Tpt. 2 (C)
Tbn.
Tba.
Timp.
Perc. 1
Perc. 2 (S.D.)
Hp.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

Fl. *ppp* *p* *molto vib.* *ppp* *p*

Cl. 1 (B \flat) *p rapido.* *ff* *ff* *pp* *p* *ppp*

B. Cl. (Cl. 2) *p rapido.* (same fingering as m. 102) low B if A is not possible. *pp* *mp* *pp* *ppp* *p* *ppp*

Tbn. *ppp subito.* *ppp* *p* *ppp*

Tba. *ff*

Timp. *ff* *mf legato.* *pp* *p* *ppp*

Perc. 1 *ff*

Perc. 2 *mf legato.*

Hp. *p rapido.* *mf legato.* *pp* *p* *ppp*

Pno. *ff* *pp* *ff*

Vln. I *ff*

Vln. II *molto sul pont.* *ff* *spiccato.* *molto sul pont.* *pp* *molto sul pont.* *f*

Vln. III *ff* *spiccato.* *molto sul pont.* *pp* *molto sul pont.* *f*

Vln. IV *ff* *spiccato.* *molto sul pont.* *pp* *molto sul pont.* *f*

Vla. I *ff* *spiccato.* *molto sul pont.* *pp* *molto sul pont.* *f*

Vla. II *ff* *spiccato.* *molto sul pont.* *pp* *molto sul pont.* *f*

Vc. I *molto agitato.* *ff* *molto agitato.* *ppp*

Vc. II *ff* *molto agitato.* *ppp*

Cb. *ff* *ppp* *ppp*

IV/III
IV/III
IV

118

Fl. *ppp*

C.A.

Cl. 1 (B \flat) *ppp*

B. Cl. (Cl. 2) Clarinet in B \flat *ppp*

Cbsn. *pp*

Hn. 1 *ppp*, tremolo accel. 0-12, *p*, tremolo rit., *ppp*

Hn. 2

Tpt. 1 (C)

Tpt. 2 (C)

Tbn. *p*

Tba.

Timp.

Perc. 1

(Vib.)

Perc. 2

(S.D.)

Hp.

Pno. *p*, *ff*, *p*

Vln. I *mf*, III, I, IV, III

Vln. II *pp*, I/II

Vln. III

Vln. IV

Vla. I *pp*, VI, VI, VI, VI

Vla. II *pp*, VI, VI, VI, VI

Vc. I *ppp*, II, I, *mf* *p*

Vc. II IV/III

Cb.

10"

U = ca. 56 slightly slower.

121

Vcl. I
Vcl. II

Fl.
C.A.
Cl. 1 (Bb)
Cl. 2 (Bb)
Cbsn.
Hn. 1
Hn. 2
Tpt. 1 (C)
Tpt. 2 (C)
Tbn.
Tba.
Timp.
Perc. 1 (B.D)
Vib.
Perc. 2 (S.D)
Hp.
Pno.

10"

U = ca. 56 slightly slower.

Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

continue ad libit. any string. articulate rhythms.

pizz. p secco.

ppp hacked. ppp hacked. ppp hacked. ppp hacked. ppp hacked.

II V II V II V II V

molto sul pont. V

(tr)

131

This page of the musical score contains the following parts and instructions:

- Fl.**: Flute part, starting with a trill (tr) and dynamic markings *fff*.
- C.A.**: Clarinet in A part, with a semitone trill instruction.
- Cl. 1 (Bb)**: Clarinet in Bb part, with dynamics *ppp*, *p ppp*, and *f ppp*.
- Cl. 2 (Bb)**: Clarinet in Bb part, with dynamics *ppp*, *p ppp*, and *f p*.
- Cbsn.**: Bassoon part, with dynamics *ppp*, *p ppp*, and *f*.
- Hn. 1** and **Hn. 2**: Horn parts.
- Tpt. 1 (C)** and **Tpt. 2 (C)**: Trumpet parts.
- Tbn.** and **Tba.**: Trombone and tuba parts, including a "Whip" instruction.
- Timp.**: Timpani part, with playing techniques "pads.", "nails.", and "mallet." and dynamics *ppp*, *p ppp*, and *f*.
- Perc. 1** and **Perc. 2**: Percussion parts, including "Tam-tam" and "secco" instructions.
- (S.D.)**: Snare Drum part, with dynamics *ppp*, *p ppp*, and *f*.
- Hp.**: Harp part, with playing techniques "cluster." and "slap strings."
- Pno.**: Piano part.
- Vln. I**: Violin I part, with first, second, and third positions (I, II, III) and dynamics *p*, *ppp*, *p*, *ppp*, *p*, and *ppp poss.*. Includes "pont." (ponticello) markings.
- Vln. II**, **Vln. III**, **Vln. IV**: Violin II, III, and IV parts, with "harsh pressure" and "hacked." instructions.
- Vla. I** and **Vla. II**: Viola parts, with "hacked." and "harsh pressure" instructions.
- Vc. I** and **Vc. II**: Violoncello parts, with "norm." and "harsh pressure" instructions.
- Cb.**: Double Bass part, with "norm." and "hacked." instructions.

Fl. *rall. al fine.*

Ob.

Cl. 1 (Bb) *lip off pitch.*

Cl. 2 (Bb) *semitone trill.*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1 (C)

Tpt. 2 (C)

Tbn.

Tba.

Timp.

Perc. 1 *Bass Drum mallet.*

Perc. 2

(S.D)

Hp.

Pno. *quasi-rall.*

Vin. I *harsh pressure.*

Vin. II

Vin. III

Vin. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

rall. al fine.