

Franz Martin Olbrisch

rewrite 114

for flute, oboe, clarinet, bassoon, horn,
trumpet, trombone, 2 percussion player,
e-guitar, grand piano, 2 violins, viola,
violoncello, double bass & live-electronics

UA : Wrocław 2017-06-20

Duration : approx. 14 min







Scoring

1 flute
1 oboe
1 clarinet in B flat
1 bassoon
1 double horn in B flat and F (notated in F)
1 trumpet in B flat
1 trombone (with thumb valve)
percussion (2 players)
1 e-guitar
1 grand piano
2 violins (1. also with heavy metal mute)
1 viola (also with heavy metal mute)
1 violoncello (also with heavy metal mute)
1 double bass (with 5 strings)

The score is notated in C. For those instruments, which transpose one octave, special note keys were used.















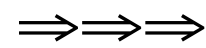


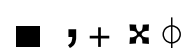


Because of the microtones, the vibrato (especially for the strings) should be used very cautiously and with restraint throughout the piece.

Scoring for percussion instruments



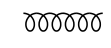





I	1	big tam tam 
	6	bell plates (d e f f# g g#) 
	1	sandpaper blocks 
II	3	Tom Toms 
	1	snare  (snare on)
	1	bass drum (on side) 
	1	bongos 

Comments on notation and performance techniques

General symbols and comments

	a quarter tone above 
	a quarter tone above 
	a quarter tone above 
	a quarter tone below 
	slightly above the normal pitch (approx. 1/8 tone)
	
	slightly below the normal pitch (approx. 1/8 tone)
	
	
	
<p>The accidentals are valid for the entire bar, but they are usually more frequently noted for clarification.</p>	
	poco a poco: gradual transition from one direction for playing to the next.
	mute sign: smother all resonance
	Volumes with border do not indicate the actual volume heard, but solely the intensity of the action.
	This several note heads sounds with an indistinct or imprecise pitch (either soundless or very noisy)
	This note head indicated the fingerings, the sound result can differ significantly depending on the playing technique
	Hardly audible onset or ending of the note
<u>tone</u>	As cancellation for noisy sounds, etc.

percussion

	<i>etc</i>	The several note heads are used for a better differentiation of the different instruments
<i>arco</i>		Tam tam, played with the bow
<i>l.v.</i>		laissez vibrer, let it ring
		Press the conductor stick to the fur and let the handle spring over the edge. Glissandi can be produced by changing the contact point and thus the remaining length of the stick
		Circular movement across the instrument (snare) or both parts of the sandpaper blocks
		Tam tam hammer
		Bass drum mallet medium
		Xylophone mallet hard, medium, soft
		Soft conductor stick or needle
		Hand

brass

The intonation of the microtones is to be supported in the horn by the position of the right hand, and in the trombone by the slide position. In the trumpet, it is recommended to support the tone by correcting the tuning slide or the 3rd valve slide.

<i>flap</i> (x)	A tongue ram sound. Hitting the mouthpiece with the tongue produces it. The tongue is propelled into the mouthpiece with a strong thrust of air. It corresponds to the explosive consonant sound "ft".
<i>air-noise</i> (■)	A blowing sound dyed by the respective pitch.
<i>Harmon usw</i>	The trumpet and trombone use the following mutes: <i>Harmon</i> and <i>Velvet</i>

woodwinds

The intonation of the microtones is to be supported as far as possible by special fingerings. Details of the fingerings can also be found in the tables by Thomas Howell and Carin Levin (flute), Peter Veale (oboe), Alexandre Ouzounoff and Pascal Gallois (bassoon). The fingerings for the clarinet are based on the Boehm system, but are chosen so that they can also be easily realized on Oehler clarinets.

slap (♩) Always very dry and short. An especially sharp tonguing of a percussive character. During the short moment of the attack, the tongue is pressed against the reed and almost immediately „spit away“. The slap corresponds to the explosive consonant sound "t".

*drop slap** (♩ ♪) (only clarinet) A sharp tonguing as a slap. but with a short afternote in the decay of the sound. The second note is taken immediately after the slap. It merely change the decay so that a drop-like sound is produced.

flap (⌘) Is different from a slap. Hitting the reed with the tongue like playing a staccato produces it. The air pressure must be very slight. The flap corresponds to the explosive consonant sound "ft"

key clicks (+) (only flute) Always without sound. The fingering is mostly notated.

air-noise (■) Wind sound is created by blowing over the embouchure hole without pure flute tones and with lots of air noise.

ghost sound (◆) (only bassoon) Ghost sounds are sounds that have a lot of air noise and very little tone. First, air with very low pressure should be emitted and then the pressure slowly increased until the reed begins to vibrate. At this point, keep the pressure constant. (see also Pascal Gallois, The Techniques of Bassoon Playing)

N A normal fingering as cancellation for the special fingerings in the woodwinds.

strings

con sord. Traditional wooden mute.

heavy metal mute For 1st violin, viola and cello

molto sul tasto As far up as possible on the fingerboard. In the ideal case, the contact point corresponds exactly to the octave of the notated sound and thus to the half of the oscillating string.

molto sul pont. As close as possible to the bridge.

arco leggero With very light bow

arco sforzato With forceful bow. At the *arco sforzato*, the bow pressure and speed are weighed against each other, so that a noisy, scratched sound but with a clear pitch is produced at all volumes.

noisy Very noisy, an extreme variant of *arco sforzato*

secco Muted, dry sound especially in combination with a pizzicato.

tone In contrast to *ord.* tone refers to the playing technique, for example as a cancellation for a noise play.

◇ Harmonics note head. In the case of extremely high harmonics, the noise often prevails.

◆ Note head for half pressed note, The sound is dull and dry, especially in combination with a pizzicato.

■ Special sound note head. Noisy sound or indistinct pitch (for more details, see the score)

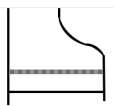
⊖ Bartok- Pizzicato

⊕ Pizzicato with the left hand



The note key shows the contact point of the bow on the string, not the pitch.

grand piano



I-Line-System the clef refers to the playing technique on the strings.

ord.

refers to the playing technique, for example as a cancellation for a noise play.

flag

Harmonics. The rhombus (lower system) indicates the key to be pressed. The number (upper system) is the nodal point to be tapped.

◇

This note head indicate the key of the sound action, the sound result may differ considerably depending on the type of playing technique.

✕

Note head for dry notes (*secco*). During the touch the strings are damped with the second hand.

■

Note head for the prepared sound. A Chinese opera gong (~21 cm ø) lies face up on the lowest strings of the grand piano.

●

Note head for beating the opera gong



Xylophone mallet medium

E guitar

dead-notes (✕)

(muted notes). A dead note is more percussive than pitch. You can obtain a dead-note by totally muffling the string.

tone (●)

Cancellation for a noise play refers to the playing technique, example as a cancellation for *dead-notes*.

Fuzz

A traditional Fuzz-Pedal. Here the signal is almost distorted to the point of being unrecognisable.

clear

A completely clear, undisturbed guitar sound. At the same time it dissolves the *Fuzz-effect*.

Live-electronic

Flute, oboe, clarinet, 1st violin, viola and cello are picked up via a microphone. The main effect is a combination of frequency shifter and pitch shifter, realized in MAX / MSP.

●

Indicates the frequency change for the frequency shifter.

✕

Indicates the fade-in and fade-out time for the effects.

bal. with instr.

Balanced with instrument. It means that the final volume of the effects should not be louder, but also should be not quieter than the associated instrument.

1 - 48

in the rhythm-line. It indicates the value of the number for the effect bank trigger in MAX / MSP.

flute

oboe

B \flat -clarinet

bassoon

B \flat /F-horn

B \flat -trumpet

B \flat /F-trombone

rhythm

1=fl

2=ob

3=cl

4=vln I

5=vla

6=vlc

percussion 1

percussion 2

elec guitar

inside piano

grand piano

keyboard

violin 1

violin 2

viola

violoncello

double bass

without mouthpiece

Slide-Vacuum-Plop* (slide-piece only)

complete instrument

Velvet mute

tone

ghost sound

$\emptyset < pppp$

The 1st valve slide is only placed on the upper side.

Press the 1st valve step by step and very slowly until the sound only comes out of the open slice

flap

valve gliss

air-noise

morendo

tone

sfz

gliss

0

1

bal. with instr.

bal. with instr.

mp

scaped with a plastic box

dead-notes

Fuzz

strike the Opera Gong

prepared*

f * A Chinese Opera Gong (~21 cm \emptyset) lies face up on the lowest strings of the piano.

cluster

sfz

sfz

pp

ppp

ppp

arco leggiero and very slowly

ord.

ppp

molto sul pont.

arco leggiero and very slowly

ord.

ppp

arco leggiero and very slowly

ord.

arco leggiero and very slowly

ord.

arco sforzato

molto sul pont.

arco

ord.

ppp

arco leggiero and very slowly

noisy

always as before

tone

ppp

sfz

ppp

pp

pp

gliss

gliss

morendo

fl 5

gliss

pp

ppp

12

E

tr

N

cor

pp

trp

5 as before

5

5

trb

air-noise

tone

sfz

valve-gliss

gliss

morendo

ppp

rhy

1=fl

2=ob

3=cl

elect

4=vI1

5=vla

6=vlc

bal. with instr.

perc 1

perc 2

git

8

p

mf

ins pno

pfte

keyb.

pp

mp

noisy

morendo

tone

ppp

arco leggiero and very slowly

molto sul pont.

ppp

noisy

morendo

tone

ppp

arco leggiero and very slowly

ppp

noisy

morendo

tone

ppp

pp

noisy

gliss

morendo

tone

ppp

gliss

noisy

pp

fl *pp* *pp*

ob *pp*

cl *gliss* *p* *ghost sound* *p*

fg *ppp*

cor *ppp* *flap* *pp* *air-noise* *morendo*

trp *sfz* *valve-gliss*

trb *air-noise* *morendo* *ppp* *pp* *air-noise* *morendo*

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

perc 1

perc 2

git *pp* *mf* *pp*

ins pno

pfte

keyb. *pp* *mf*

vl 1 *noisy*

vl 2 *ord.* *pp* *ppp* *molto sul pont.* *pp* *gliss*

va *noisy*

vc *noisy*

cb *noisy* *tone* *ppp* *noisy* *morendo* *gliss* *morendo*

fl *pp* *pp* *pp* *pp* *pp* *pp*

ob *pp* *pp* *pp* *ppp*

cl *morendo* *pp* *p* *pp* *morendo* *pp*

fg *ghost sound* *ppp*

cor *tone* *ppp* *gliss* *air-noise*

trp *complete instrument*

trb *tone* *ppp* *air-noise* *prepare the slide-piece*

rhy 2 3 4 5

1=fl *bal. with instr.* +44.Hz

2=ob -70.Hz +33.Hz

3=cl -33.Hz

elect

4=vll

5=vla

6=vlc

perc 1 *arco* *p* *L.v.* *scaped with a cardboard tube* *p* *L.v.* *with a small superball* *p* *L.v.*

perc 2 *sfz* *sfz* *sfz*

git

ins pno *f* *f* *f*

pfte

keyb. *sfz* *sfz* *sfz*

vl 1 *morendo* *pp* *p* *tone* III (flag) II

vl 2 *gliss*

va *morendo*

vc *morendo*

cb *tone* *ppp* *noisy* *morendo*

20

fl *± d₄*

ob

cl *mp* *p* *simile* *pp*

fg *flap* *mp* *pp*

cor *morendo* *pp*

trp *pp* *morendo* *ppp* *pp*

trb *air-noise* *tone* *gliss* *morendo* *pp*

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc *-4.Hz*

perc 1

perc 2

git *dead-notes* *mp* *7:8* *pp*

keyb. *ppp* *sffz*

pfte

keyb.

vl 1 *noisy* *morendo* *tone* *pp* *arco leggiero and very slowly*

vl 2 *pp* *(m. s. p.)* *arco leggiero and very slowly*

va *noisy* *morendo* *∅ (s. t.) tone* *pp* *arco leggiero and very slowly*

vc *noisy* *morendo* *∅ (s. t.) tone* *pp* *arco leggiero and very slowly*

cb *noisy* *gliss* *morendo* *tone* *pp* *gliss*

23 25

fl

ob

cl

fg

cor

trp

trb

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

perc 1

perc 2

git

keyb.

pfte

keyb.

vl 1

vl 2

va

vc

cb

as before

mp

p

mp

mf

p

morendo

mp

morendo

ppp

pp

air-noise

tone

gliss

air-noise

tone

morendo

pp

9

+92.Hz

bal. with instr.

with a small superball

L.v.

p

sfz

7:8

noisy

morendo

mp

ord. tone

I-II-III-IV

L.v.

(m. s. p.)

gliss

L.v.

mf

ppp

pp

mp

noisy

noisy

noisy

noisy

noisy

noisy

tone

gliss

morendo

pp

morendo

pp

noisy

fl *morendo* *pp* *morendo* *ff*

ob *pp* *ff*

cl *p* *pp* *morendo*

fg *ghost sound* *ppp*

cor *f*

trp *f*

trb *air-noise* *morendo* prepare the slide-piece *Slide-Vacuum-Plop* (slide-piece only)* *sffz*

The 1st valve slide is only placed on the upper side. *without mouthpiece* *Senza sord.*

rhy

1=fl -57.Hz

2=ob -53.Hz

3=cl

elect

4=vll ±1514.Hz

5=vla * * *bal. with instr.*

6=vlc ±4525.Hz

10 11 12

-757.Hz

-318.Hz

-595.Hz

-413.Hz

-368.Hz

-65.Hz

perc 1 *with a big superball* *p* *pp* *mp*

perc 2 *mf* *mp* *sfz*

git *tone (sempre Fuzz)* *ff*

keyb. *f* *mp* *cluster* *sffz*

pfte *strike the Opera Gong* *f*

vl 1 *Senza sord.* *ff* *Con sord.*

vl 2 *ord.* *ff* *with haevy metal mute*

va *ord. tone* *ff* *Con sord.*

vc *ord. tone* *ff* *Con sord.*

cb *tone* *sffz* *arco sforzato* *arco molto sul pont. ord.* *sffz* *ppp* *gliss*

33

fl *p*

ob *pp*

cl *ppp* *pp*

fg

cor *ppp*

trp *poco senza misura*
flap as before

trb *complete instrument*

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

perc 1

perc 2

git *poco senza misura*
dead-notes

ins pno

pfte

keyb. *mp*

vl 1 *molto sul tasto* *ppp* *arco leggiero and very slowly* *noisy* *morendo*

vl 2 *ord.* *ppp* *arco leggiero and very slowly* *pp* *molto sul pont.*

va *molto sul tasto* *ppp* *arco leggiero and very slowly* *noisy* *morendo*

vc *molto sul tasto* *pp* *arco leggiero and very slowly* *noisy* *morendo*

cb *gliss* *noisy* *morendo* *tone* *arco leggiero and very slowly* *noisy* *ppp* *morendo*

gliss *3* *tr* *12* *17*

Velvet mute *tone* *air-noise* *gliss* *morendo*

fl *pp*

ob

cl *p* *gliss*

fg *mp* *pp* *poco senza misura* *flap*

6:4

cor

trp *poco senza misura* *flap as before* *with mouthpiece*

trb *ppp* *gliss* *morendo* *tone* *air-noise* *gliss* *morendo*

rhy

1=fl

2=ob

3=cl

elect

4=vI1

5=vla

6=vlc

13

-143.Hz

perc 1

perc 2

git *poco senza misura* *dead-notes* *p* *pp*

ins pno

pfte

keyb.

vl 1 *ppp* *arco leggero and very slowly* *tone*

vl 2 *pp* *arco leggero and very slowly* *tone* *(m. s. p.)*

va *ppp* *arco leggero and very slowly* *tone* *(m. s. t.)*

vc *pp* *arco leggero and very slowly* *tone* *(m. s. t.)*

cb *ppp* *gliss* *morendo* *tone* *arco leggero and very slowly* *noisy* *gliss* *morendo*

with d_4 -tr

37

fl *pp*

ob *pp*

cl

fg *ppp*

cor

trp

trb *ppp* *tone* \Rightarrow *gliss* *air-noise* *morendo*

rhy

1=fl *bal. with instr.*

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

perc 1 *scaped with a big superball* *p* *L.v.*

perc 2 *mf* *with a smal superball* *p* *L.v.* *arco* *p* *L.v.* *scaped with a cardboard tube* *mp* *sffz*

git

ins pno *f*

pfte

keyb. *sffz* *cluster* *sffz*

vl 1 \Rightarrow *noisy* *morendo*

vl 2

va \Rightarrow *noisy* *morendo*

vc \Rightarrow *noisy* *morendo*

cb *tone* \Rightarrow *arco leggero and very slowly* *noisy* *morendo* *arco sforzato molto sul pont. ord.* *pp* *gliss* *sffz*

40

a tempo ghost sound *p*

a tempo *Velvet mute* *ppp*

41

fl Flzg *pp* *p* *morendo* *p*

ob *pp*

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

fg *mp* *pp*

cor *pp* *morendo*

trp *pp* *morendo*

trb *ppp* *gliss* *morendo* *ppp* *gliss* *morendo*

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

perc 1

perc 2

git *poco senza misura* *dead-notes* *pp* *ppp*

keyb. *3 as before* *simile*

pfte *flag.* *simile* *f* *mf* *ppp*

vl 1 *molto sul tasto* *tone* *arco leggero and very slowly* *noisy* *morendo*

vl 2 *ord.* *ppp* *mf* *pp* *molto sul pont.*

va *molto sul tasto* *tone* *arco leggero and very slowly* *noisy* *morendo*

vc *molto sul tasto* *tone* *arco leggero and very slowly* *noisy* *morendo*

cb *gliss* *gliss* *morendo* *pp* *gliss* *morendo*

46

fl *pp* *mf* *f*

ob *pp* *f*

cl *a tempo* *tone* *mf* *p* *drop slap*

fg *pp* *ghost sound* *ppp*

cor *mf*

trp *pp* *mf* *pp*

trb *mf* *tone* *ppp*

rhy 16 17

1=fl ±645.Hz

2=ob *bal. with instr.* -290.Hz

3=cl ±200.Hz

elect

4=v11 -1235.Hz -645.Hz

5=vla -330.Hz -759.Hz

6=vlc -579.Hz -560.Hz

perc 1 *scaped with a plastic box* *p* *L.v.* *arco* *p* *L.v.* *mf* *L.v.*

perc 2 *mf* *mf* *mf*

git *a tempo* (sempre Fuzz) *dead-notes* *tone* *mf* *mf*

keyb. *f* *mp* *f* *ord.* *gliss* 2 → 4 *slide with a metal bolt along the strings as it were a bottleneck*

pfte

keyb. *f* *mp* *f* *ord.* *gliss* 2 → 4 *sfz*

vl 1 *Senza sord.* *mf* *f* *ord.* *gliss*

vl 2 *Senza sord.* *mf* *f* *ord.* *gliss* *molto sul pont.* *ppp*

va *Senza sord.* *mf* *f* *ord.* *gliss* *with haevy metal mute*

vc *Senza sord.* *mp* *f* *ord.* *gliss* *with haevy metal mute*

cb *tone* *sfz* *molto sul pont.*

50

fl *key clicks* *sfz*

ob

cl

fg *ppp*

cor *pp*

trp *pp*

trb *air-noise* *morendo* *tone* *air-noise* *ppp* *morendo*

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

perc 1 *lv.* *mp* *lv.* *p*

perc 2 *p* *dead-notes* *p* *p*

git *mf*

keyb. *2* *gliss* *4* *as before*

pfte

keyb.

Single short clicks on the specified strings.
The note heads indicate the contact point of the bow.

I + II + III

mp sempre

Do not press the bow too hard on the strings. Finger the middle string so that all three strings form a line at the contact point of the bow. Press the thumb of the bow hand against the fingerboard, then play with a very short impulse, so that only a single knacker sounds. The two outer strings remain undamped.

II + III + IV

mp sempre

Single short clicks on the specified strings.
The note heads indicate the contact point of the bow.

Do not press the bow too hard on the strings. Finger the middle string so that all three strings form a line at the contact point of the bow. Press the thumb of the bow hand against the fingerboard, then play with a very short impulse, so that only a single knacker sounds. The two outer strings remain undamped.

molto sul tasto

pp (m. s. p.) *ppp* *ppp* *(m. s. p.)*

sfz

fingering as before

55 60

fl

ob

cl

fg

cor

trp

trb

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

perc 1

perc 2

git

keyb.

pfte

keyb.

vl 1

vl 2

va

vc

cb

ppp < *pp*

ppp < *pp*

ppp

ppp

pp

Senza sord. flap

p valve-gliss

flap

flap

tone => air-noise

ppp morendo

ppp morendo

ppp morendo

ppp

mp *p* *pp*

p *pp*

dead-notes

mp *mf* *mp*

2 gliss 4

as before

as before

as before

sfz

7:6

ppp

ppp

ppp

ppp

(m. s. p.)

(m. s. p.)

(m. s. p.)

(m. s. p.)

62 tone 65

fl *pp* *ff*

ob *ppp* *pp* *ppp* *pp* *ff*

cl *sfz* *slap* *tone* *f*

fg *tone* *ff*

cor *pp* *ff*

trp *flap* *p* *valve-gliss* *flap* *tone* *f*

trb *air-noise* *Senza sord.* *morendo* *tone* *pp* *air-noise* *morendo* *tone* *f* *gliss*

rhy 18 19

1=fl -157.Hz

2=ob -164.Hz

3=cl -39.Hz

elect

4=vll -143.Hz

5=vla ±143.Hz

6=vlc +125.Hz

perc 1 *l.v.* *ppp* *ff*

perc 2 *ppp* *dead-notes*

git *p* *f*

keyb. 2 *gliss* 4 *strike the Opera Gong* *sfz*

pfte *as before*

keyb. *sfz* *cluster*

v1 *7:6* *ff* *ord. tone* *III* *IV* *gliss*

v2 *ord.* *I*

va *ff* *pizz* *sfz*

vc *Senza sord.* *pizz.* *arco ord.* *ff*

cb *(m. s. p.)* *sfz* *pizz.* *ff*

♩ = 84

66

fl

ob

cl

fg

cor

trp

trb

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

20

-237.Hz

-503.Hz

-548.Hz

-188.Hz

-133.Hz

-23.Hz

flap

5:4

5:4

6:4

flap

mp

valve-gliss

valve-gliss

tone

air-noise

morendo

pp

perc 1

perc 2

git

ins pno

pfte

keyb.

vi 1

vi 2

va

vc

cb

♩ = 84

scaped with a plastic box

mp

sfz

dead-notes

ord.

8^{va}

15^{ma}

mp

mf

f

mp

mp

pp

arco sfz

arco molto sul pont.

arco ord.

arco leggero and very slowly

noisy

gliss

gliss

morendo

tone

pp

col legno battuto

gliss

mp

p

Con sord.

Con sord.

p

p

71

fl

ob

cl

fg

cor

trp

trb

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

perc 1

perc 2

git

keyb.

pfte

keyb.

v1

v2

va

vc

cb

pp

pp

pp

ppp

morendo

flap

6:4

7:8

7:8

7:8

12

pp

p

valve-gliss

tone

air-noise

morendo

dead-notes

5

5

5

p

15^{ma}

sfz

mp

arco

p

col legno battuto

mp

arco

p

gliss

simile

gliss

gliss

gliss

gliss

gliss

gliss

gliss

arco leggero and very slowly

noisy

tone

gliss

morendo

pp

74 75

fl

ob

cl

fg

cor

trp

trb

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

perc 1

perc 2

git

keyb.

pfte

keyb.

vl 1

vl 2

va

vc

cb

flap

pp

valve-gliss

tone

ppp

tone

21

$\pm 85.Hz$

$-85.Hz$

$18.Hz$

$\pm 18.Hz$

dead-notes

pp

mf

p

pp

p

gliss

gliss

gliss

gliss

gliss

pp

arco leggiero and very slowly

noisy

tone

gliss

morendo

pp

77

fl *pp* **ff** *pp*

ob *f* *ff* *pp*

cl *ff* *pp*

fg *ff* *pp*

cor *f*

trp *f*

trb *air-noise* *morendo* *tone* *ff* **Harmon mute** *gliss* *pp*

rhy 22 23

1=fl * *bal. with instr.* -573.Hz

2=ob -31.Hz

3=cl -57.Hz

elect +57.Hz

4=vll * *bal. with instr.* -57.Hz

5=vla * *bal. with instr.* -57.Hz

6=vlc * *bal. with instr.* -57.Hz

perc 1 *ff*

perc 2 *sfz*

git *dead-notes* *f* *mp*

keyb. pftb. keyb. *fff* *strike the Opera Gong* *cluster* *mf*

vl 1 *ff* *pp*

vl 2 *gliss* *gliss* *gliss* *gliss* *gliss* *ppp* *pp*

va *mf* *p* *fff* *sul pontic.* *ord.* *gliss* *pp*

vc *fff* *sul pontic.* *ord.* *arco leggiero and very slowly* *pp*

cb *mf* *pp* *fff* *arco sforzato molto sul pont.* *3* *arco ord.* *gliss* *gliss* *pp*

musical tempo markers: ♩ = 58, ♩ = 69

80

fl *pp* *p* *air-noise* *morendo*

ob *ppp* *mp* *pp* *mp*

cl *p* *p*

fg *pp*

cor *pp* *air-noise* *tone* *pp*

trp *pp* *air-noise* *Senza sord.* *flap as before* *valve-gliss*

trb *gliss* *air-noise* *tone* *gliss* *pp* *gliss* *gliss*

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

perc 1 *al centro* *L.v.*

perc 2 *fp* *mf* *fp* *sfz*

git *mf*

ins pno

pfte

keyb.

vl 1 *arco leggiero and very slowly* *noisy* *tone* *pp* *arco leggiero and very slowly*

vl 2 *pp* *p* *pp* *tone* *arco leggiero and very slowly*

va *pp* *tone* *gliss*

vc *noisy* *tone* *p* *pp* *arco leggiero and very slowly*

cb *gl* *gliss* *gliss* *gliss* *gliss* *gliss* *gliss*

♩ = 114

85

fl *as before* *pp* *tone* *ff*

ob *p* *mp* *pp* *ff*

cl *pp* *ff*

fg *ff*

cor *pp* *gliss* *ff*

trp *as before* *valve-gliss* *f* *tone*

trb *gliss* *air-noise* *Senza sord.* *f* *tone*

rhy 24 25 26

1=fl -82.Hz

2=ob ±608.Hz

3=cl -525.Hz

elect

4=vll -197.Hz

5=vla -49.Hz

6=vlc ±270.Hz

bal. with instr.

bal. with instr.

bal. with instr.

♩ = 114

perc 1 *l.v.* *ff*

perc 2 *sfz* *clear* *tone*

git *f*

ins pno

pfte

keyb. *f* *sfz*

♩ = 116

v1 1 *noisy* *tone* *pp* *ff*

v1 2 *ff*

va *noisy* *Senza sord.* *tone* *ff*

vc *noisy* *tone* *pp* *sul pontic.* *fff*

cb *gliss* *sfz*

88 90 95

fl *pp*

ob *pp*

cl *pp*

fg *pp*

cor *pp*

trp *pp*

trb *pp*

rhy 27 28 29 30

1=fl -323.Hz ±3200.Hz

2=ob -162.Hz ±292.Hz

3=cl * -121.Hz ∅ *bal. with instr.* -140.Hz

4=vll -242.Hz ±674.Hz

5=vla -54.Hz ±400.Hz

6=vlc -51.Hz ±267.Hz

♩ = 78

perc 1 *pp*

perc 2 *pp*

git (bend) *mp*

ins pno

pfte

keyb. *p*

vi 1 *molto sul tasto* *ppp* *pp*

vi 2 *molto sul tasto* *pp* *pp* *sul pontic.* III II

va *pp* *ord.* *gliss*

vc *pp* *gliss* *ord.* *Senza sord.*

cb *molto sul tasto* *pp* *gliss* *ord.*

♩ = 114 *poco senza misura*

♩ = 102

alternately with 2 fingers of the right hand on the A-key & B^b-key 27

96 100

fl *mf* *poco senza misura* *ff* *ff* *pp* *p*

ob *mp* *poco senza misura* *f* *a tempo* *pp*

cl *mf* *poco senza misura* *f* *ff* *a tempo* *pp* *p*

fg *mf* *ff* *p* *p*

cor *p* *mf* *pp*

trp *mp* *mf* *f* *pp*

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

rhy 4/8

1=fl ±574.Hz

2=ob -287.Hz

3=cl -179.Hz

elect

4=vll -89.Hz

5=vla

6=vlc -60.Hz

31 32

air-noise tone air-noise tone air-noise tone

gliss

♩ = 114

perc 1 ♩ 4/8

perc 2 ♩ 4/8

git *poco senza misura* *mp* *mf* *f* *mp* *a tempo* *dead-notes* *Fuzz*

keyb. *ord.* *15^{ma}* *8^{va}* *ff* *mf* *f* *ff* *pp*

keyb. *ffz* *pp*

♩ = 116

♩ = 102

v1 *ord.* *gliss.* *f* *f* *pizz.* *f* *p*

v2 *ord.* *p* *f* *mf* *p* *f* *f* *pp* *mf* *pp* *mf*

va *pizz.* *f* *mf* *f* *mf* *f* *mf* *p*

vc *f* *ff* *pizz.* *f* *p*

cb *ffz* *mp* *ffz* *mf* *ffz* *p*

101

fl *pp* *pp* *mf* *ff*

ob *mp* *pp* *mf* *f* *pp*

cl *p* *f* *ff*

fg *p* *pp* *mp* *sfz* *mf* *ff*

cor *p* *mp* *f*

trp

trb *air-noise* *tone* *air-noise* *mf* *tone* *f* *mp*

rhy 33 34

1=fl ±70.Hz

2=ob ±218.Hz

3=cl -260.Hz

elect

4=vll -35.Hz

5=vla -121.Hz ±154.Hz

6=vlc ±220.Hz

105

perc 1 *L.v.* *L.v.* *L.v.* *L.v.* *mf* *f* *sfz*

perc 2 *sfz*

git *mp* *f* *mf*

keyb. *mp* *f*

pfte

keyb. *mf* *sfz*

vi 1 *arco* *pp* *pizz.* *mp* *mf* *ff*

vi 2 *pp* *mf* *mf* *ff*

va *arco* *pp* *pizz.* *mp* *mf* *arco sforzato sul pontic.* *ff*

vc *arco* *pp* *pizz.* *mp* *mf* *arco sforzato sul pontic.* *ff*

cb *arco* *pp* *pizz.* *mp* *mf* *ff*

106 N 110

fl *pp*

ob *pp*

cl *pp* *p*

fg *pp* *p* *gliss*

cor *pp* *p*

trp *pp* *flap* *sfz*

trb *pp* *gliss* *pp* *gliss* *pp* *gliss* *p* *gliss* *mp* *gliss* *mf*

rhy 35 36

1=fl -269.Hz

2=ob -338.Hz

3=cl -110.Hz

elect -50.Hz

4=vll -25.Hz

5=vla

6=vlc

perc 1

perc 2

git *mf* *p* *clear tone* *Fuzz dead-notes* *clear tone* *mp*

ins pno

pfte

keyb. *mf*

vl 1 *mp* *pp* *p* *p* *mf*

vl 2 *pp* *p* *gliss*

va *p* *gliss* *mf* *mp* *gliss*

vc *p* *arco ord.* *gliss* *mf* *gliss*

cb *pp* *gliss* *mf* *p* *gliss* *f* *p* *gliss* *f*

arco ord. IV V *V IV V* *V IV*

114 $\text{♩} = 106$ $\text{♩} = 69$ 115

fl *f* *pp* *pp* *pp* *pp*

ob *mf*

cl *f* *p* *p* *pp*

fg *f* *p* *pp* *p* *pp* *pp*

cor *f* *p* *p* *p*

trp *f* *p* *p* *p*

trb *f* *p* *p*

rhy 37 38 39 40

1=fl -147.Hz ±55.Hz

2=ob [-116.Hz] ±37.Hz

3=cl * -58.Hz * *bal. with instr.*

elect [-38.Hz] ±55.Hz

4=vll ±217.Hz *bal. with instr.* -29.Hz ±35.Hz

5=vla ±148.Hz *bal. with instr.* -19.Hz ±20.Hz

6=vlc *bal. with instr.*

$\text{♩} = 106$ $\text{♩} = 69$

perc 1 *L.v.* *p sfz* *mf* *f* *mf* *L.v.*

perc 2 *sfz* *sfz* *sfz* *sfz*

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

keyb. *15^{ma}* *ord.* *sfz* *f* *sfz* *sfz* *pp*

pfte *sfz* *f* *sfz* *sfz* *pp*

keyb. *sfz* *f* *sfz* *sfz* *pp*

vl 1 *mf* *f* *ff*

vl 2 *mf* *f* *ff*

va *gliss* *gliss* *gliss* *gliss* *pp* *col legno tratto molto sul tasto*

vc *arco sforzato sul pontic.* *f* *ff* *pp* *col legno tratto molto sul tasto*

cb *mf* *ff* *pp* *col legno tratto molto sul tasto*

120 $\text{♩} = 100$ *tone* $\text{♩} = 87$ 125

fl *mf* *f* *p*

ob *mp* *f* *p*

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

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

cor *mp* *mf*

trp *p* *mp* *mf*

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

rhy 41 42

1=fl -119.Hz

2=ob -71.Hz

3=cl ±42.Hz -75.Hz

elect *bal. with instr.*

4=vll -100.Hz

5=vla -42.Hz

6=vlc -28.Hz

$\text{♩} = 100$ $\text{♩} = 87$

perc 1 *p* *mf* *f* *mf* *mp*

perc 2 *p* *sfz* *mf* *mf* *mf*

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

keyb. *ff* *sfz* *sffz*

pfte

keyb. *mp* *sfz*

v1 *mf* *f*

v2 *mp* *mf* *f*

va *mp* *mf* *f*

vc *mp* *mf* *f*

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

arco ord. 3

arco sforzato sul pontic.

col legno tratto molto sul tasto

♩ = 100

♩ = 93

fl 128 130 *mf* *p* *mf* *f* *pp* *sfz* *sfz* *sfz* *key clicks* 135

ob *mf* *p* *f* *pp* *sfz* *drop slap*

cl *mf* *p* *mf* *sfz* *flap*

fg *p* *mf* *sfz*

cor *p* *p* *ppp* *1/2-tone gliss*

trp *p* *mf* *sfz* *flap*

trb *p* *mf* *sfz* *flap*

rhy 43 44 45

1=fl ±55.Hz ±42.Hz

2=ob ±37.Hz ±145.Hz

3=cl ±42.Hz ±232.Hz

elect ±55.Hz -63.Hz

4=vll ±35.Hz -51.Hz

5=vla ±20.Hz

6=vlc ±20.Hz -27.Hz

♩ = 100

♩ = 93

perc 1 *mp* *mf* *L.v.*

perc 2 *p* *mp* *clear* *clear* *dead-notes*

git *mf* *p* *Fuzz* *pp*

keyb. *8va* *15ma* *ff* *sffz*

pfte

keyb. *mp*

♩ = 100

♩ = 93

vl 1 *p* *mp* *f* *ppp*

vl 2 *molto sul tasto* *pizz.* *p* *mf* *f* *mp*

va *molto sul tasto* *p* *mp* *f* *ppp* *molto sul tasto* *pp*

vc *molto sul tasto* *p* *f* *pp* *arco* *molto sul tasto*

cb *p* *p* *f* *pp* *pp*

arco sforzato sul pontic.

137 *tone* *gliss* 140 *key clicks*

fl *pp* *mp* *mf* *pp*

ob *pp* *mp* *mf* *pp*

cl *pp* *mp* *mf* *mf* *slap*

fg *pp* *mp* *sfz* *pp* *flap* *ghost sound*

cor *pp* *p* *p* *p* *flap*

trp *pp* *p* *sfz*

trb *pp* *p* *p* *p* *gliss*

rhy 46 47 48

1=fl -860.Hz

2=ob ±225.Hz

3=cl -179.Hz

4=vll -90.Hz

5=vla ±517.Hz

6=vlc -293.Hz

153.Hz

439.Hz

±174.Hz

-9.Hz

-16.Hz

-34.Hz

perc 1 *Lv.* *mf*

perc 2

git *pp* *p* *mp* *mf* *p* *tone* *dead-notes* *Fuzz tone* *clear* *dead-notes*

keyb. *pfte* *keyb.* *sfz* *mf* *p* *strike the Opera Gong*

v1 1 *molto sul tasto* *pp* *mf* *pp* *gliss*

v1 2 *arco* *molto sul tasto* *molto sul pont.* *ppp* *mp* *pp*

va *pp* *mf* *pp* *gliss*

vc *pp* *mf* *pp* *gliss*

cb *pp* *mp* *mf* *pp* *gliss*

fl 145 *air-noise* *pp* *tone* *mp* *f* 150

ob *mp* *mf* *f*

cl *ppp* *tone* *mp* *mf* *f*

fg *flap* *ghost sound* *pp* *tone* *mp* *f*

cor *pp* *mp* *tone* *f*

trp *p* *f*

trb *pp* *gliss* *mp* *mf*

rhy 49

1=fl

2=ob ±33.Hz

3=cl ±31.Hz

elect

4=vll ±29.Hz

5=vla -68.Hz

6=vlc ±73.Hz

perc 1 *pp*

perc 2 *pp* *sfz*

git *Fuzz* *tone* *pp* *clear* *mp* *f* *dead-notes*

ins pno

pfte *mp*

keyb. *p* *f*

vi 1 *pizz. secco* *p* *noisy col legno tratto molto sul tasto* *pp* *tone* *arco* *I + II + III* *gliss* *arco sforzato* *noisy* *ff*

vi 2 *ord.* *p* *f*

va *pizz. secco* *p* *col legno tratto sul pontic. noisy* *pp* *gliss* *arco ord. tone* *p* *mf* *f*

vc *pizz. secco* *p* *col legno tratto noisy molto sul tasto* *pp* *arco ord. tone* *p* *mf* *ff*

cb *noisy col legno tratto molto sul tasto* *gliss* *arco ord. tone* *p* *mp* *mf* *f*

♩ = 123

♩ = 90

151 155

fl *air-noise* *mp*

ob *mp* *p*

cl *slap* *mp* *tone* *p*

fg *flap* *mp* *p*

cor *mp* *p*

trp *flap* *mp*

trb *flap* *sfz* *tone* *gliss* *air-noise* *mp* *p*

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

perc 1 *p* *mp* *scaped with a plastic box*

perc 2 *p*

git *clear* *mp* *tone* *dead-notes*

ins pno

pfte

keyb. *p*

vi 1 *Bow slowly with a slightly higher pressure. The contact point of the bow should be almost midway between finger and the bridge* *Con sord.* *noisy *with whistling noise col legno tratto molto sul tasto* *arco ord. tone* *mp* *p*

vi 2 *arco leggero molto sul tasto* *Bow slowly with a slightly higher pressure. The contact point of the bow should be almost midway between finger and the bridge* *Con sord.* *noisy *with whistling noise col legno tratto molto sul tasto* *mp* *p*

va *Bow slowly with a slightly higher pressure. The contact point of the bow should be almost midway between finger and the bridge* *Con sord.* *noisy *with whistling noise col legno tratto molto sul tasto* *mp* *p*

vc *Bow slowly with a slightly higher pressure. The contact point of the bow should be almost midway between finger and the bridge* *Con sord.* *noisy *with whistling noise col legno tratto molto sul tasto* *mp* *p*

cb *p* *gliss* *mp* *p*

$\text{♩} = 32$
key clicks

molto rit.

160

fl *p*

ob *pp* *flap*

cl *pp* *slap*

fg *pp* *flap*

cor *pp* *flap*

trp *pp* *flap*

trb *pp* *flap*

rhy

1=fl

2=ob

3=cl

elect

4=vll

5=vla

6=vlc

165

air-noise

pp *exhaling (through the instrument)*

air-noise

pp

air-noise

pp

air-noise

pp

air-noise

pp

air-noise

pp

air-noise

pp

air-noise

pp

$\text{♩} = 32$

molto rit.

perc 1

perc 2 *pp*

git *pp* *Fuzz* *dead-notes*

ins pno

pfte

keyb. *pp* *mf*

mute the string

secco

strike the Opera Gong

$\text{♩} = 32$

molto rit.

vi 1 *pizz. secco* *pp* *gliss* *p* *arco leggero* *noisy* *pp*

vi 2 *pp* *noisy *with whistling noise as before* *col legno tratto* *molto sul tasto* *p* *pizz. secco* *arco leggero* *noisy* *pp*

va *pp* *gliss* *p* *noisy *with whistling noise as before* *col legno tratto* *molto sul tasto* *pp* *arco leggero* *noisy* *pp*

vc *pp* *gliss* *p* *noisy *with whistling noise as before* *col legno tratto* *molto sul tasto* *pp* *arco leggero* *noisy* *pp*

cb *pp* *gliss* *p* *pizz. secco* *arco leggero* *noisy* *pp*