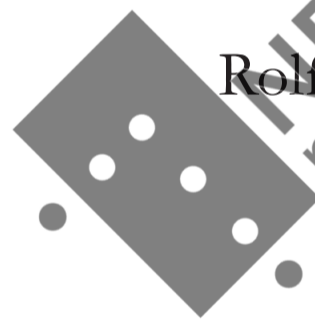


Jordens sang

Earth's Song

(2019)

Rolf Gupta



MB
notes

This music copyright protected

Instrumentation

Flute 1, doubling Piccolo and Alto Flute
Flute 2, doubling Piccolo
Flute 3, doubling Piccolo
Oboe 1
Oboe 2
Oboe 3, doubling English Horn
Clarinet in B \flat 1
Clarinet in B \flat 2, doubling Clarinet in E \flat
Clarinet in B \flat 3, doubling Bass Clarinet
Bassoon 1
Bassoon 2, doubling Contrabassoon
Bassoon 3, doubling Contrabassoon

4 horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Percussion 4 - 6 players

Percussion 1

Timpani
Gran Cassa
Snare drum
Sand paper
Non western drum*
Metal bowl (on timpani)
Suspended cymbal
2 Glockenspiel
(1 old instr. in 440 Hz.)

High pitched metal object
Anvil or wheel rim
Wood instr.
(branches, sticks or planks)

Castagnets
High wood block
Tambourine
Sleigh bells (small)
Saw or flexatone
Drums
Bow

2 off-stage fire sirens
(2 extra players)

Harp
Piano/Celesta (1 player)
Organ (optional)

Boy Soprano
Soprano Solo

Boys Choir
Choir (SATB)

Strings (min. 12.10.6.6.6)

Percussion 2

Gran Cassa
Medium Tom-tom
Drums
Non Western drum*
Vibraphone
Sand paper
Suspended cymbal
Crotales
2 High pitched metal objects
Slåttetromme *
Triangle
Paper bag
Tam-tam
Tuned gongs
Wood instruments
Wood blocks
Tambourine
Branches/sticks or plank
3-4 Cow bells with
pendulums
Large guiro (or ratchet)
Paper
Rain stick
Wind chimes
Sleigh bells
Mouth sirene
Bow

Percussion 3

Gran Cassa
Drums
Non-western drum*
Crotales
Chimes (+ water chimes)
High pitched metal object
Deep Tom-tom
Triangle
Paper bag
Sand paper
Wood instruments
Cabasa
High wood block
Resonant low wood drum
(Log drum i.e.)
Metal object
Mouth sirene
Fire sirene (ad lib.)
Bow

Percussion 4

Gran Cassa
Drums
2 Non Western drums*
Tibetan bowl
High pitched metal object
Xylophone
Triangle
Marimba
Sizzle cymbal
Tam-tam/Thai gongs
Wood instruments
Claves
Cabasa
Sleigh bells
Mouth sirene
2 High pitched drums
Fire sirene (ad lib.)
Bow

*Non western drums i.e. Congas, Bongos, Darbouka, Tablas.
Slåttetromme: Trad. Norwegian large & resonant tenor drum
with slack skin and loose gut snares played with drum sticks.

Durata: Approximately 55 minutes

Score in C

1. Ex nihilo. Die Vorstellung des Chaos
2. ...und es ward Licht
3. Hymn of Creation
4. Konnakol Hoquetus
5. I am become Death
6. Epilogue



...und es ward Licht

(Genesis 1.3)

Nor aught nor naught existed; yon bright sky
Was not, nor heaven's broad woof outstretched above.
What covered all? what sheltered? what concealed?
Was it the water's fathomless abyss?

There was not death - hence was there naught immortal,
There was no confine betwixt day and night;
The only One breathed breathless in itself,
Other than it there nothing since has been.

Darkness there was, and all at first was veiled
In gloom profound, - an ocean without light.
The germ that still lay covered in the husk
Burst forth, one nature, from the fervent heat.

Then first came Love upon it, the new spring
Of mind - yea, poets in their hearts discerned,
Pondering, this bond between created things
And uncreated.

Comes this spark from earth,
Piercing and all-pervading, or from heaven?
Then seeds were sown, and mighty power arose,
Nature below, and Power and Will above.

Who knows the secret? who proclaimed it here,
Whence, whence this manifold creation sprang?
The gods themselves came later into being,
Who knows from whence this great creation sprang?

He from whom all this great creation came.
Whether his will created or was mute,
The Most High seer that is in highest heaven,
He knows it, - or perchance e'en He knows not.

*(Rigveda 10.129: The Hymn of Creation - Nasadiya Sukta
Translation: Max Müller (1823 - 1900))*

Ahnest du den Schöpfer, Welt?
Über sternem muss er wohnen!

(Friedrich Schiller: Ode an die Freude)

I am become Death,
The Destroyer of Worlds.

(Bhagavadgita 11.32)

Was entstanden ist
Das muss vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

(Gustav Mahler: 2nd symphony, Die Auferstehung)

Shanti! Shanti! Shanti! Aoum.

(The Upanishads)

Explanations

Woodwinds

Whistle tones
(flutes)

The pitches are not specifically indicated.
Sustained notes may come and go as an unpredictable result of the technique itself.

Dynamic vibrato Hammond organ-style
(clarinets)

Produce a “wah-wah” sound by oscillating between dynamics a degree or two above the indicated dynamic. The oscillation speed follows the dynamic curve.
i.e. crescendo = accelerando and vice versa.

Mouth piece whistling sound
(clarinets)

Whistle high pitches into the mouthpiece imitating whistle tones played on the flute.

Trills

Trill intervals are left to the player's discretion unless otherwise indicated.
Timbral trills: Trills on a single note, using different fingerings.

Brass

Microtones

$7^{\text{th}}/C$ indicates the 7^{th} partial to C (transposed in horn parts: $7^{\text{th}}/C$ becomes $7^{\text{th}}/G$).
It is desirable that the pitches are performed on a natural harmonic, but if unpractical the natural harmonic should serve as a guideline for intonation. When a microtone is indicated without this notation the pitch should be altered a quarter tone up or down.

Practise mutes

The player must decide individually which dynamic needs to be played in order to produce the indicated dynamic i.e. while playing forte the result is piano. Some practise mutes produce a desirable buzzing sound. The mutes are not required to come from the same producer.
Dynamics must be equal in the group, but tone-color may vary.

Strings

String vibrato

Play the same note on two strings when possible.
Oscillate between them developing the speed as if it were a traditional vibrato.

Dynamic vibrato Hammond organ-style
(Leslie-effect)

Create a “wah-wah” sound by oscillating between fast/slow bow-speed and pressure

Seagull effect

Play a stopped harmonic beginning in a very high position. Glissando down the length of the fingerboard, without adjusting the space between the fingers (which thereby diminishes the interval). The fixed finger spacing causes higher partials of lower fundamentals to be activated as the left-hand motion continues towards the scroll, which repeatedly restarts the glissando.

Playing on tuning pegs

Singing, undefined & unstable pitches result from bowing slowly with high pressure on the tuning pegs. The result in ensemble gives a glassy sound resembling a multitude of distant birds.

Pitchless sounds

White noise. NB! It's imperative that no accidental pitches (squeaks) are created.

Microtones

$7^{\text{th}}/C$ indicates 7^{th} partial to C. This refers to a natural harmonic.
When this notion is not indicated or there is no natural harmonic available, the pitch should be altered a quarter tone up or down on a stopped string.

Choir

Overtone singing

Create whistling sounds by manipulating the resonances (or formants) by changing the shape of the resonant cavities of the mouth, larynx, and pharynx.

Shepard tone

This creates the auditory illusion of a sound continually descending in pitch yet seeming to have no beginning or end. It is obtained by singing glissando from high to low register. The start and end of each note must be as soft as possible beginning and ending each descent *bocca chiusa* i.e. *crescendo dal niente* & *diminuendo al niente*. Individual voices should not come through.

Finger snaps/rainforest sound

The choristers snap their fingers sparsely and *pianissimo* at first, then grow faster and louder creating the illusion of a rain storm.

Konnakol Hoquetus

Konnakol is the art of performing percussion syllables vocally in South Indian Carnatic music.

In medieval practice of *Hoquetus*, a single melody is shared between two or more voices such that alternately one voice sounds while the other rests.

The two cadenzas should be performed in a theatrical manner and be perceived by the audience as a music lesson or playful game between teacher and pupil/mother and child.

Hoquetus: The soprano sings any quite short pitch or sound which is to be imitated by the boy soprano. She may also include whistling or any other impromptu sound. The boy decides the tempo, which should move along quasi-logarithmically from slow to fast and back again.

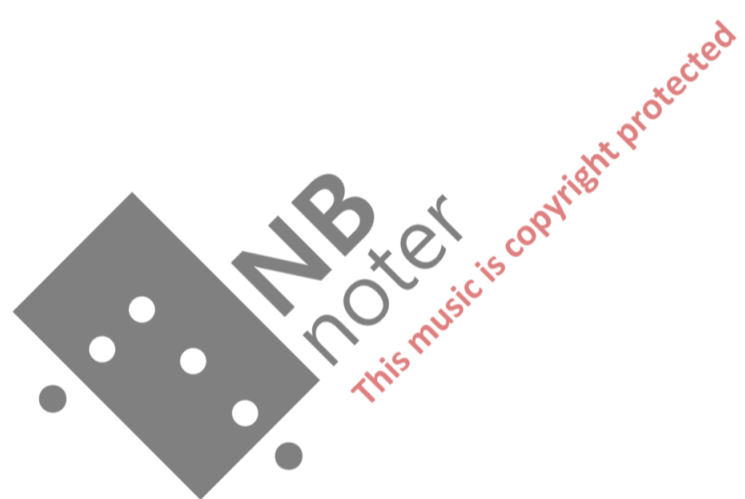
The intention is that it should be perceived as a game or even a playful competition where, if the tempo becomes very fast, might fall apart. When or if this happens one must try to regain control by reducing the tempo or simply laugh at each other and start again.

Cadenza II: The musicians join the game by imitating each other in the same fashion as the singers. They play from the same part, player I giving the note, player II imitating it and deciding the tempo.

It is delightful if player II sometimes answers the intonation of player I slightly off pitch. The players should also fluctuate in tempo and allow the game to break down if the tempo becomes too fast. The length of the notes may vary impromptu between short/medium short.

The drone (V), cued by the conductor, should start before the instrument pairs have played all their assigned notes.

When the drone begins, the players should gradually wind up the hoquetus even if they haven't played all the notes.



Jordens sang was commissioned by Kristiansand Symphony Orchestra on occasion of its centenary anniversary in 2019 with support from Arts Council Norway. It received its premiere on November 19th 2019 at Kilden Teater- og Konserthus.

Soprano: Lydia Mahnkopf
Boy Soprano: Florian Almedal Sillitoe
Choirs: Kilden Vokalensemble, Kristiansand Frikirkes Kammerkor,
Kristiansand Operakor & Kristiansand Domkirkes Guttekor.

Choirmaster: Marianne Sødal Misje
Conductor: Peter Sebastian Szilvay

In 2020 the work received the Norwegian Music Critic's Award.

Dedicated to my sons

Jordens sang

(2019)

Ex nihilo

Die Vorstellung des Chaos

Rolf Gupta

Begin playing while audience enters the hall,
during applause and the conductor's entrée.

Gran Cassa 20" 15" $\text{♩} = 30$ 20"

Percussion 1 *ppp* possibile *p* niente

Gran Cassa 20" 15" $\text{♩} = 30$ 20"

Percussion 2 *ppp* possibile *p* niente

Gran Cassa 20" 15" $\text{♩} = 30$ 20"

Percussion 3 *ppp* possibile *p* niente

Gran Cassa 20" 15" $\text{♩} = 30$ 20"

Percussion 4 *ppp* possibile *p* niente

Violin I 20" 15" $\text{♩} = 30$ 20" "Bruckner-shadow"

Pitchless hiss on bridge *p*

Violin II 20" 15" $\text{♩} = 30$ 20"

Pitchless hiss on bridge *p*

Viola 20" 15" $\text{♩} = 30$ 20"

Pitchless hiss on bridge *p*

Cello 20" 15" $\text{♩} = 30$ 20"

Pitchless hiss on bridge *p*

Double Bass 20" 15" $\text{♩} = 30$ 20"

Pitchless hiss on bridge *p*

Largo ♩ = 50
1. position: Gives a faint B natural ca.
á 3 exhale (inhale)

T. Tbn. 1/2
B. Tbn

S
A

T
B

Vln I

Vln. II

Vla.

Vc.

D.B.



á 3 Air (no tone). (breathe when necessary)

Fl. 1/2/3

B♭ Cl. 1/2/3

Hn. 1/2

Hn. 3/4

T. Tbn. 1/2
B. Tbn

Tuba

S
A

T
B

Vln I

Vln. II

Vla.

Vc.

D.B.

Altos

Basses

Tenors and basses

2

á 3 *Improvise sustained whistle tones*

Fl. 1/2/3

B \flat Cl. 1/2/3

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3

T. Tbn. 1/2
B. Tbn

Tuba

Perc. 1

Perc. 2

Sopranos and altos
S
A

(Tenors and basses)
T
B

Vln I

Vln. II

Vla.

Vc.

D.B.

2

2

2

snare drum with sandpaper

Medium tom-tom with sandpaper

non trem.

non trem.

non trem.

non trem.

non trem.

non trem.

non trem.

non trem.

non trem.

non trem.

p

flz.

(End after one exhalation)

mf

flz.

(End after one exhalation)

mf

flz.

(End after one exhalation)

mf

flz.

(End after one exhalation)

mf

flz.

(End after one exhalation)

mf

flz.

(End after one exhalation)

mf

p

mf

p

Ff

Ss

Ff

Ss

f

f

f

Pitchless hiss on bridge

f

Pitchless hiss on bridge

f

This music is copyright protected

25

(poco a poco muta in picc.)

Piccolo

Very slow, overlapping (between the flutes), sustained notes of unequal length in free order.

Fl. 1/2/3

"Mouthpiece whistling sounds" *pp*

B♭ Cl. 1/2/3

p

Vibraphone con arco

Slow, sustained notes in free tempo. Pitches in free order.

Crotales con arco (l.v.)

Slow, sustained notes in free tempo. Pitches in free order.

pp

pp *Deo a piacere*

S A

Ff

Ss

Sh

T B

Ff

Ss

Sh

3 soli

Enter individually. Improvise long/medium-long dynamic swells separated by rests. *pp*

Vln I

pp

Play arco on tuning pegs producing high-pitched unpredictable glassy, singing sounds.

Enter individually. Improvise long/medium-long dynamic swells separated by rests. *pp*

3 soli

Vln. II

pp

Play arco on tuning pegs producing high-pitched unpredictable glassy, singing sounds.

pp

Vla.

Play arco on tuning pegs producing high-pitched unpredictable glassy, singing sounds.

pp

Vc.

Play arco on tuning pegs producing high-pitched unpredictable glassy, singing sounds.

pp

D.B.

Play arco on tuning pegs producing high-pitched unpredictable glassy, singing sounds.

pp

NB
noter

This music is copyright protected

32 3

Fl. 1/2/3

B♭ Cl. 1/2/3

Hn. 1/2 3 Practise mute

Hn. 3/4 Practise mute *pp* (sounding)

Tpt. 1/2/3 Practise mute *pp* (sounding)

T. Tbn. 1/2 B. Tbn Practise mute *pp* (sounding)

Tuba Practise mute *pp* (sounding)

Perc. 2 3 *pp*

Perc. 3

Perc. 4 Tibetan bowl filled with water. Play arco, move the bowl in circles to create gliss./Wa-wa sounds

S 8 singers (total) whistle high, *pp* pitches imitating sounds from the orchestra

A Ss Ff

T Ss

B

3

Vln I

Vln II

Vla.

Vc.

D.B.

NB noter
This music is copyright protected

38

4 (Practise mute)

Hn. 1/2 *p* (Practise mute)

Hn. 3/4 *p* Harm. mute stem out

Tpt. 1/2/3 Harm. mute stem out *p*

T. Tbn. 1/2 B. Tbn (Practise mute) *p*

Tuba *p*

Perc. 1 Metal bowl on timpani. ("wah-wah" effect with pedal) *p*

Perc. 2 Let previous pitches ring (con ped) in a cluster & turn motor on to medium speed.

Perc. 3 In water creating a vibrato. Tremolo with soft beaters. Attack must not be heard. Chimes Water vib. *p*

Perc. 4

S Whistling: Change to *pp* glissandi downwards. Max. a minor 3rd. *ppp* Stop whistling

A Mm *ppp*

T Mm *ppp*

B Mm *ppp*

Mm

4

Vln I Divisi á 8 Artificial harmonics Play individual dynamic swells between *p/pp* *15^{ma}*

Vln II Divisi á 8 Artificial harmonics Play individual dynamic swells between *p/pp* *15^{ma}*

Very slow, overlapping (between the flutes), sustained notes of unequal length in free order.

5

Picc. 1/2/3 *ppp* 45

B♭ Cl. 1/2/3 *ppp*

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3 very slow individual wah-wah effect

T. Tbn. 1/2 very slow individual wah-wah effect

B. Tbn

Tuba

Improvise sustained whistle tones

Dynamic vibrato, Hammond organ-style
Coordinate accel./rit.

Stem in

Stem in

5

Perc. 1 Cymb. con arco (high pitches/noise)

Perc. 2 *pp* Slow, sustained notes in free tempo. Pitches in free order.

Perc. 3 Crot. *p* Slow, sustained notes in free tempo. Pitches in free order.

Perc. 4 Tam-tam con arco (high pitches/noise)

p

S 4 soli

Tutti *overtone singing*

A 4 soli

Tutti *overtone singing*

T 4 soli

Tutti *overtone singing*

B 4 soli

Tutti *overtone singing*

Individual repeated slow glissandi with diminuendo, always from above.

Oo (u)

Oo (u)

Oo (u)

Oo (u)

Vln I 2 soli *sul pont.* *pp*

sempre ppp *gliss.* *ppp* repeat individually

Vln II Solo *sul pont.* *pp*

sempre ppp *gliss.* *pp* repeat individually

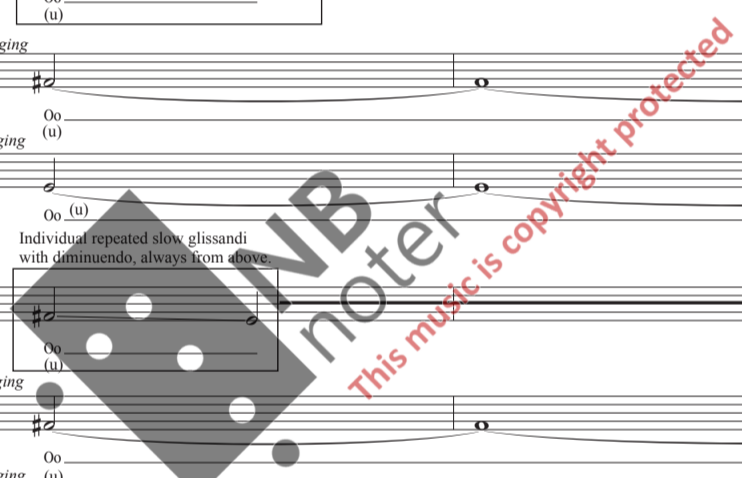
Vla. *sul pont.* *pp* repeat individually

Vc. Seagull-effect sul A - play individually

D.B. Seagull-effect sul G - play individually

p

5



6

49 norm. sord. *p* *cresc.* *ff*

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3 *p* *cresc.* *ff*

T. Tbn. 1/2 B. Tbn *p* *cresc.* *ff*

Tuba *St. mute* *ff*

Perc. 1 norm. beaters *pp* *cresc.* *ff* *secco subito*

Perc. 2 norm. beaters *p* *cresc.* *ff* *secco subito*

S *no accent cresc.* *ff*

A *no accent cresc.* *ff*

T *no accent cresc.* *ff* (div. á 2)

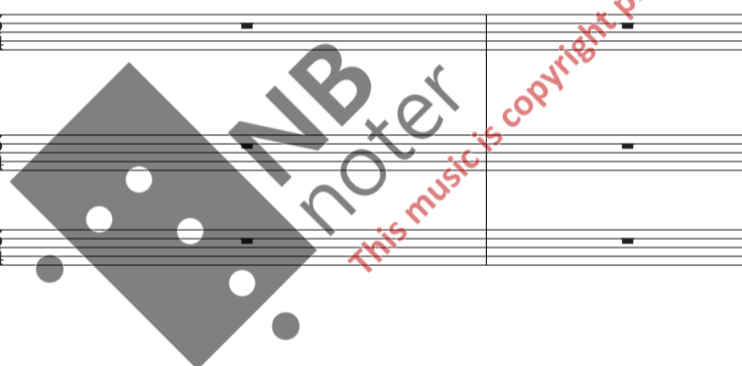
B *no accent cresc.* *ff*

Vla. *ff* *Half the group raise pitch by using high bow pressure*

Vc. *f* (div. á 2)

D.B. *ff*

6



55 3 soli. Individual entries & durations. *p* *non cresc.* (gradually covered by tutti)

S *f* overtone singing *p* *cresc.* *non cresc.* (gradually covered by tutti)

A *f* overtone singing *p* 3 soli. Individual entries & durations. *non cresc.* (gradually covered by tutti)

T *f* overtone singing *p* *cresc.* *non cresc.* (gradually covered by tutti)

B *f* overtone singing *non cresc.* (gradually covered by tutti)

Vla. *f* (div. á 2)

Vc. *f* (div. á 2)

D.B. *f*

62

Fl. 1/2/3
pp *f* *cresc.* *fff* *Lunga*
Fl. 1/2/3:
Muta in Piccolo

Ob. 1/2/3
pp *f* *cresc.* *fff*

B♭ Cl. 1/2/3
pp *f* *cresc.* *fff*

Bsn. 1/2/3
pp *f* *cresc.* *fff*

Hn. 1/2
Open *f* *cresc.* *fff* *Lunga*

Hn. 3/4
Open *f* *cresc.* *fff*

Tpt. 1/2/3
Open *f* *cresc.* *fff*

T. Tbn. 1/2
Open *f* *cresc.* *fff*

B. Tbn.
Open *f* *cresc.* *fff*

Tuba
Open *f* *cresc.* *fff*

Perc. 1
f *fff* *Lunga*

Perc. 2
 Tam-tam
pp *fff* *L.v.*

Perc. 4
 Tam-tam
pp *fff* *L.v.*

S.
cresc. *fff*

A.
cresc. *fff*

T.
fff

B.
cresc. *fff*

Vln. I
 Artificial harm.
15^{ma}
mp *cresc.* *fff* *Lunga*

Vln. II
 Artificial harm.
15^{ma}
mp *cresc.* *fff*

Vla.
ff *fff*

Vc.
ff *fff*

D.B.
ff *fff*

Watermark: NB noter. This music is copyright protected.

...und es ward Licht

7 Adagio ♩ = 50 Solemn with veneration

Hn. 1/2 *pp* *à 2*

Hn. 3/4 *pp* *à 2*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

T. Tbn. 1/2
B. Tbn *pp* *p* *pp*

S
und es ward Licht!

A
und es ward Licht!

T
Und es ward Licht.

B
und es ward Licht.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

8

Picc. 1/2/3

Ob. 1/2/3

B \flat Cl. 1

E \flat Cl. (Cl. 2)

B \flat Cl. 3

Bsn. 1

C. Bsn. 2/3

á 2

f *cresc.*

8 *p*

Hn. 1/2

Hn. 3/4

Tpt. 1

Tpt. 2

Tpt. 3

T. Tbn. 1/2

B. Tbn

Tuba

1/2

á 3

Soli

f

S

A

T

B

p *mp* *pp* *cresc.*

und es ward Licht.

8

Vln I

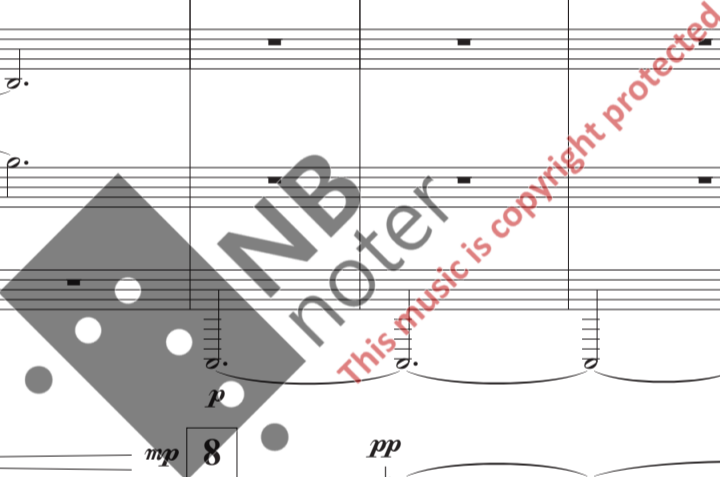
Vln. II

Vla.

Vc.

D.B.

p *mp* *pp*



84 **9** Like a pendulum ♩ = 30 accel. ♩ = 72 rit. ♩ = 30 accel. ♩ = 66

Picc. 1/2/3 *ff* *ff* *pp* *ff* *ff* *ff* *simile*

Ob. 1/2/3 *ff* *ff* *pp* *ff* *ff* *ff* *simile*

B♭ Cl. 1 *ff* *ff* *pp* *ff* *ff* *ff* *simile*

E♭ Cl. (Cl. 2) *ff* *ff* *pp* *ff* *ff* *ff* *simile*

B♭ Cl. 3 *ff* *ff* *pp* *ff* *ff* *ff* *simile*

Bsn. 1 *ff* *ff* *pp* *ff* *ff* *ff* *simile*

C. Bsn. 2/3 *ff* *ff* *pp* *ff* *ff* *ff* *simile*

Hn. 1/2 *p* *mf* *ff* *pp* *ff* *ff* *ff* *ff* *ff* *simile*

Hn. 3/4 *p* *mf* *ff* *pp* *ff* *ff* *ff* *ff* *ff* *simile*

Tpt. 1/2/3 *p* *mf* *ff* *pp* *ff* *ff* *ff* *ff* *ff* *simile*

T. Tbn. 1/2 *ff* *ff* *pp* *ff* *ff* *ff* *pp*

B. Tbn. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

Tuba *ff* *ff* *pp* *ff* *ff* *ff* *pp*

Perc. 1 *ff* *ff* *pp* *ff* *ff* *ff* *pp*

Perc. 2 *ff* *ff* *pp* *ff* *ff* *ff* *pp*

Perc. 4 *ff* *ff* *pp* *ff* *ff* *ff* *pp*

Pno. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

S. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

A. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

T. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

B. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

Vln. I *ff* *ff* *pp* *ff* *ff* *ff* *ff* *ff* *simile*

Vln. II *ff* *ff* *pp* *ff* *ff* *ff* *ff* *ff* *simile*

Vla. *ff* *ff* *pp* *ff* *ff* *ff* *ff* *ff* *simile*

Vc. *ff* *ff* *pp* *ff* *ff* *ff* *ff* *ff* *simile*

D.B. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

9 Like a pendulum ♩ = 30 accel. ♩ = 72 rit. ♩ = 30 accel. ♩ = 66

Perc. 1 *ff* *ff* *pp* *ff* *ff* *ff* *pp*

Perc. 2 *ff* *ff* *pp* *ff* *ff* *ff* *pp*

Perc. 4 *ff* *ff* *pp* *ff* *ff* *ff* *pp*

Pno. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

S. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

A. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

T. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

B. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

Vln. I *ff* *ff* *pp* *ff* *ff* *ff* *ff* *ff* *simile*

Vln. II *ff* *ff* *pp* *ff* *ff* *ff* *ff* *ff* *simile*

Vla. *ff* *ff* *pp* *ff* *ff* *ff* *ff* *ff* *simile*

Vc. *ff* *ff* *pp* *ff* *ff* *ff* *ff* *ff* *simile*

D.B. *ff* *ff* *pp* *ff* *ff* *ff* *pp*

Gl.sp.

Crotales

Xylophone

15^{ma}

"karate-tremolo" Gradually move downwards ending ca 1 octave lower

Breath when necessary - sfz on each new attack.

Breath when necessary - sfz on each new attack.

This music is copyright protected

Doppio movimento ♩=126

10

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

E. Cl. (Cl. 2)

B. Cl. 3

C. Bsn. 2/3

10 Doppio movimento ♩=126

Tpt. 1

Tpt. 2

Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

10 Doppio movimento ♩=126

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Chimes

2 metal beaters/hammers fast continuous glissandi from top to bottom in R.H. & vice versa in L.H. at the very top of the tubes. No sustain.

Gradually include random pitches at the top octave.

Gradually include random pitches at the top octave.

10 Doppio movimento ♩=126

Pno.

Boys choir

S

A

T

B

Extremely high-pitched screams of joy

10 Doppio movimento ♩=126

Vln. I

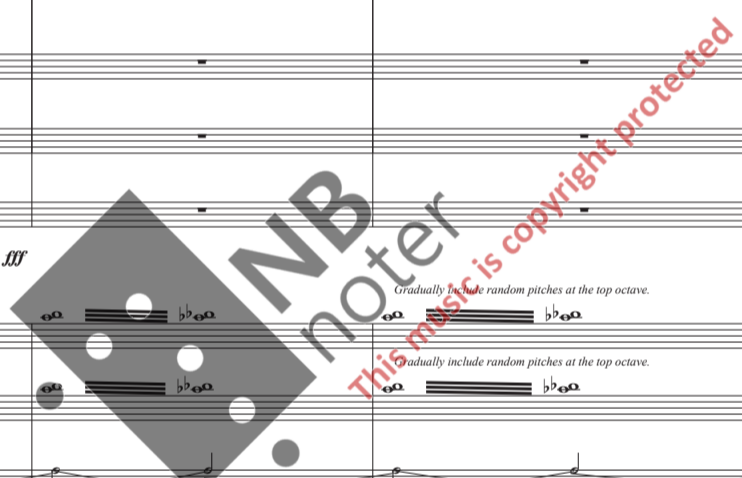
Vln. II

Vla.

Vc.

D.B.

(continuous trills)



96

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

E♭ Cl. (Cl. 2)

B♭ Cl. 3

Hn. 1/2

Hn. 3/4

Tpt. 1

Tpt. 2

Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Boys choir

Vln. I

Vln. II

Vla.

Vc.

con sord.

gliss.

sfz

f

fff

p

f

ff

ffz

gl.

like siren

p

f

ff

p

ff

ff

p

15^{mo}

11

Ob. 1 *ff* *flz.* *sfz* *f* *ff*

Ob. 2 *ff* *gliss.* *f* *ff*

Ob. 3 *ff* *f* *ff* *ff*

B♭ Cl. 1 *ff* *ff*

E♭ Cl. (Cl. 2) *ff* *flz.* *gl.* *sfz* *f* *ff*

B♭ Cl. 3 *ff* *ff* *f*

Bsn. 1 *ff* *f*

Repeat note individually always starting in pp

11

Hn. 1/2 *ff* *p* *senza sord.* *pp* *mp* *pp* *mp* *pp* *mp*

Hn. 3/4 *ff* *p* *senza sord.* *pp* *mp* *pp* *mp* *pp* *mp*

Tpt. 1 Straight mute *ff*

Tpt. 2 Straight mute *ff* *gl.*

Tpt. 3 *ff* *flz.* *ff*

T. Tbn. 1 *p*

T. Tbn. 2 *p*

B. Tbn. *p* *gl.*

pp *mp* *pp* *mp* *pp* *mp*

11

Perc. 1 *mf* *cresc.*

Perc. 2 *mf* *cresc.*

Perc. 3 *mf* *cresc.*

Perc. 4 *mf* *cresc.*

S *p* *ff*

A *p* *ff*

T *p* *ff*

B *p* *ff*

4: High-pitched metal with metal beaters: i.e. sizzle, tibetan-, chinese cymbals, metal sheet.

11

Vln. I *ff* *p* *mf* *cresc.*

Vln. II *ff* *p* *mf* *cresc.*

Vla. *ff* *p* *mf* *cresc.*

Vc. *ff* *p* *mf* *cresc.*

12

106

Picc. 1
Picc. 2
Picc. 3
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
E♭ Cl. (Cl. 2)
B♭ Cl. 3
Bsn. 1

flz.
f
sfz
f
ff
ff
ff
ff

p
p
p
p
ff
ff
ff
ff

sempre cresc but always starting the swell in pp

12

Hn. 1/2
Hn. 3/4
Tpt. 1
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.

simile
simile
ff
sfz
f
ff
gliss.
gliss.
gliss.

ff
ff
f
ff
gliss.
gliss.
gliss.
gliss.
p
p
p
p
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.

sempre cresc but always starting the swell in pp

sempre cresc but always starting the swell in pp

12

Perc. 1
Perc. 2
Perc. 3
Perc. 4
S
A
T
B

ff
ff
ff
ff
p
es
p
es
p
es
p
es
p
es

12

Vln. I
Vln. II
Vla.
Vc.

ff
ff
ff
ff



111

Picc. 1
Picc. 2
Picc. 3
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
E♭ Cl. (Cl. 2)
B♭ Cl. 3
Bsn. 1
Hn. 1/2
Hn. 3/4
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Boys choir
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.

ff Extremely high-pitched screams of joy

Timbral roll. Vary speed.

This music is copyright protected

116 13

Picc. 1 *ff*

Picc. 2 *ff*

Picc. 3 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

Bsn. 1 *ff*

C. Bsn. 2/3 *p* *ff* *ff* static

Hn. 1/2 *ff*

Hn. 3/4 *ff*

Tpt. 1 *ff* timbral trill (vary speed)

Tpt. 2 *ff*

Tpt. 3 *ff* timbral trill (vary speed)

T. Tbn. 1 *ff* wide glissando-trill 6th position *ff* static

T. Tbn. 2 *ff* wide glissando-trill 6th position *ff* static

B. Tbn. *ff* wide glissando-trill gliss. 6th position *ff* static

Tuba *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Pno. *ff*

Boys choir *f* *ff*

S *f* *ff* ward

A *f* *ff* ward

T *f* *ff* ward

B *f* *ff* ward

Vla. *ff* *p* *ff* static

Vc. *ff* *p* *f* *ff* static

D.B. *p* *cresc.* *ff* *ff* static

This music is copyright protected

132

Picc. 1
Picc. 2
Picc. 3
Ob. 1
Ob. 2
Ob. 3
B> Cl. 1
E> Cl. (Cl. 2)
B> Cl. 3
Bsn. 1
C. Bsn. 2/3

Improvise fast/slow/rhythmical wa-wa

Tpt. 1
Tpt. 2
Tpt. 3
T. Tbn. 1/2
B. Tbn
Tuba

S
A
T
B

Vln I
Vln. II
Vc.
D.B.

138 *flz.*

Instrument List:

- Picc. 1
- Picc. 2
- Picc. 3
- Ob. 1
- Ob. 2
- Ob. 3
- B♭ Cl. 1
- E♭ Cl. (Cl. 2)
- B♭ Cl. 3
- Bsn. 1
- C. Bsn. 2/3
- Hn. 1/2
- Hn. 3/4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- T. Tbn. 1 (6th position)
- T. Tbn. 2 (6th position)
- B. Tbn. (6th position)
- Tuba
- Perc. 1 (Timpani)
- Perc. 2 (Slåttetromme)
- Perc. 3 (Deep tom-tom)
- Perc. 4 (Gr. c.)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- Vln I
- Vln II
- Vla.
- Vc.
- D.B.

Performance Instructions:

- Flutes (Piccolos):** *flz.* (flautissimo)
- Brass:** *ff static* (fortissimo static) for Trombones and Tuba.
- Timpani:** Press roll with wooden sticks (*ff*).
- Slåttetromme:** Press roll with wooden sticks (*ff*).
- Deep tom-tom:** Press roll with wooden sticks (*ff*).
- Gr. c. (Cymbal):** Press roll with wooden sticks (*ff*).
- Strings:** *ff* (fortissimo) for Violins I & II, Viola, and Cello.
- Woodwinds:** *pp* (pianissimo) for Piccolos, Oboes, Clarinets, Bassoons, and Horns.
- Dynamic Range:** *p* (piano), *pp* (pianissimo), *ff* (fortissimo).
- Articulation:** *gliss.* (glissando), *static* (static).
- Notes:** "Extremely noisy, loud & rich multiphonic" is noted for several woodwind and brass parts.

16

143 flz. *p* *pp* timbral trill *p* *p* *pp* *p* *pp* *p*

Picc. 2 *gliss.* *pp* *p* *pp* *p*

Picc. 3 *p* *pp* *p* *pp* *p*

Ob. 1 *p* *pp* *p* *pp* *p*

Ob. 2 *p* *pp* *p* *pp* *p*

Ob. 3 *p* *pp* *p* *pp* *p*

B♭ Cl. 1

E♭ Cl. (Cl. 2)

B♭ Cl. 3

Bsn. 1

C. Bsn. 2/3

16

Hn. 1/2 *p* *f* *p*

Hn. 3/4 *p* *f* *p*

Tpt. 1/2/3 *p* *f* *p*

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

16

Perc. 1

Perc. 2

Perc. 3

Perc. 4

S *p* Licht! *f*

A *p* Licht! *f*

T *p* Licht! *f*

B *p* Licht! *f*

16

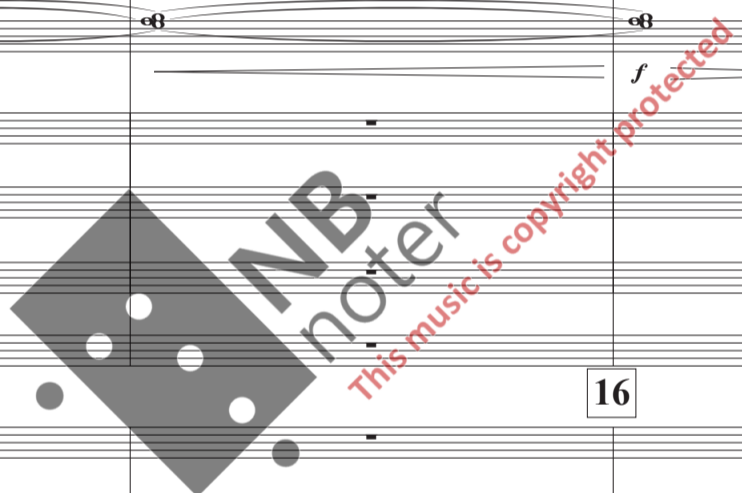
Vln I Wide, slow vibrato *p*

Vln II Wide, slow vibrato *p*

Vla.

Vc.

D.B.



148

Fl. 1 *gl.* *pp* *3* *p* *gliss.* *pp* *p* *timbral trill* *pp* *p*

Picc. 2 *p* *pp* *6* *p* *pp* *ppp*

Fl. 3 *5* *p* *pp* *timbral trill* *pp* *p* *pp*

Ob. 1 *pp* *3* *p* *pp* *p* *pp*

Ob. 2 *gliss.* *pp* *5* *p* *pp* *pp* *p* *pp*

Ob. 3

B♭ Cl. 1

Bsn. 1

C. Bsn. 2/3

T. Tbn. 1/2
B. Tbn.

Tuba *p*

Perc. 2 Triangle *p cresc.*

Perc. 3 Triangle *p cresc.*

Perc. 4 Triangle *p cresc.*

S *p*

A *p*

T *p*

B *p*

Vln. I *ff* *p* *15^{ma}* *pp*

Vln. II *ff* *p* *15^{ma}* *pp*

Vla. *15^{ma}* *pp*

Vc. *15^{ma}* *pp*

D.B. *p*

This music is copyright protected

160

This page of the musical score, numbered 160, features a variety of instruments and parts. The woodwind section includes three Piccolo parts (Picc. 1, 2, 3), three Oboe parts (Ob. 1, 2, 3) with 'timbral trill (vary speed)' markings, and three Clarinet parts (B♭ Cl. 1, E♭ Cl. (Cl. 2), B♭ Cl. 3). The brass section consists of three Horn parts (Hn. 1/2, Hn. 3/4), three Trumpet parts (Tpt. 1/2/3), two Trombone parts (T. Tbn. 1, 2), one Bass Trombone (B. Tbn.), and one Tuba. The percussion section has four parts (Perc. 1-4). The string section includes Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D.B.). The score includes dynamic markings such as *pp*, *mp*, *ff*, and *p*, as well as performance instructions like 'und.' and 'es.'. A large watermark for 'NB noter' is centered over the page, with the text 'This music is copyright protected' written diagonally across it.

166

Picc. 3 *p*

Ob. 1 *pp*

Ob. 2 *pp*

Ob. 3 *pp*

B♭ Cl. 1 *mf*

E♭ Cl. (Cl. 2) *mf*

B♭ Cl. 3 *mf*

timbral trill (vary speed)

pp *p*

Hn. 1/2 *pp*

Hn. 3/4 *pp*

Tpt. 1/2 *pp*

Tpt. 3 *pp*

T. Tbn. 1 *pp*

T. Tbn. 2 *pp*

B. Tbn. *pp*

Tuba *pp*

Practise mute *ff (mp)*

ff (mp)

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Gl. sp.

Crotales *ff*

Chimes *ff*

Pno. *ff*

S *mp* *p* *mp* *pp* *ff*

ward Licht!

A *mp* *p* *mp* *pp*

ward Licht!

T *mp* *p* *mp* *pp*

ward Licht!

B *mp* *p* *mp* *pp*

ward Licht!

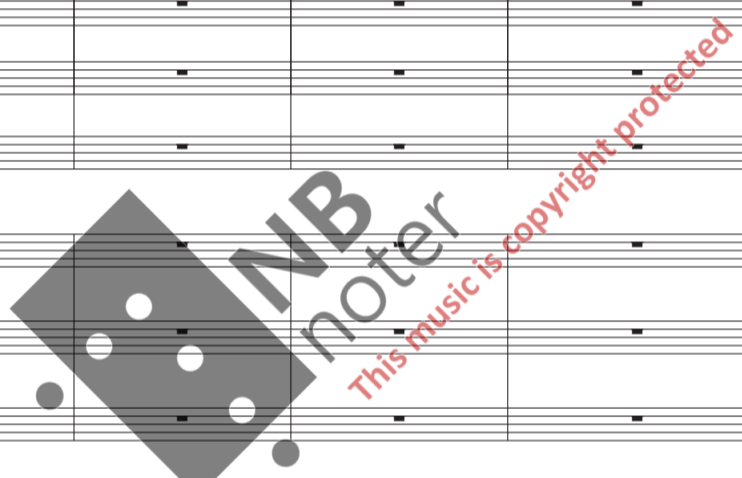
Vln I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

(15^{ma})



173

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

B \flat Cl. 1

E \flat Cl. (Cl. 2)

B \flat Cl. 3

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Boys choir

pp

pp

pp

ff

mp *p*

mp *p*

mp *p*

mp *p*

ff (mp)

ff (mp)

fff

fff

fff

fff

fff

Xylophone

8^{va}

15^{ma}

fff

fff

Extremely high-pitched screams of joy

19

rit.

Adagio ♩ = 50

180

Picc. 1

Picc. 2

Picc. 3

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

C. Bsn. 2/3

19

rit.

Open

Open

Open

Adagio ♩ = 50

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3

T. Tbn. 1/2

B. Tbn

Tuba

19

rit.

Adagio ♩ = 50

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Sop. Solo

Boys choir

Ah

Breathe when covered by the orchestra.
One should create the illusion of keeping the note without breathing. Ah

19

rit.

Adagio ♩ = 50

Vln I

Vln. II

Vla.

Vc.

D.B.

Hymn of Creation

Liberamente

20

Sop. Solo *ff* *pp* *p*

Mm

Nor

Sop. Solo 194

aught nor naught ex - is - ted; yon bright sky was not, nor

Sop. Solo 201

hea - ven's broad woof out - stretched ab - ove. What cov - ered all? What shel - ter - ed?

Sop. Solo 208 *ossia 8va*

wha - t con - cea - led? Was it the wa - ter's fa - thom - less a - byss?

21 Adagio. Timeless and solemn $\text{♩} = 72$

Cel. *liberamente*

Sop. Solo *mp* *ff* *pp*

Ah

Celesta *Red.*

To the conductor: There should be no break between m. 214 - 215

Alto Fl. (Fl. 1) Solo *pp*

Hp. *l.v. sempre* *p*

Cel. *pp*

Vla. *pp*

223

Alto Fl. (Fl. 1) *p*

Fl. 2 *flz.* Air (no tone) *p*

Fl. 3 Air (no tone) *p*

Hn. 1/2 *p* mute

T. Tbn. 1/2 B. Tbn *p* 1st & 2nd cup mute 7th/G *p* 7th/D

Perc. 2 *pp* *p* Vibraphone con arco slow motor l.v. sempre

Perc. 3 Chimes Water vib. *pp* *p*

Hp.

Cel.

Vln. I *pp*

Vln. II *pp*

Vla. *p* sul C

Vc. *p* sul G

D.B. *p* 4 soli Intonation like 7th/G (col trb I) *p* 7th/D (col trb II) *p* 2 soli 7th/D

Separate moveable tube on stand in water. Move up & down creating a slow vibrato

229

Alto Fl. (Fl. 1)

Fl. 2

Fl. 3

Ob. 1/2

B \flat Cl. 1/2

Hn. 1/2

Hn. 3/4

T. Tbn. 1/2
B. Tbn

Perc. 2

Perc. 3

Hp.

Cel.

Sop. Solo

Vln I

Vln. II

Vla.

Vc.

D.B.

Muta in Piccolo

p

pp

p

(cup mute)

p

pp

2nd lower pitch ca. 4-6 bps

pp

p

espressivo

Soli

p

22

p

pp

p

pp

pp

p

pp

p

pp

pp

p

p

mp

There was

22

2 soli 7th/D

p

p

l.v. sempre

(Water vib.)

Water vib.

plectre, prez de la table

This music is copyright protected

235

Alto Fl. (Fl. 1)

Picc. (Fl. 2) Piccolo flz. *pp* *f* Key click

Fl. 3 *pp*

Ob. 1/2 1. *p*

B♭ Cl. 1/2

Perc. 1 Thin sticks i.e. knitting pins *p* l.v. sempre

Perc. 2 Sandpaper *pp*

Perc. 3 (Chimes) Water vib. *p* Sandpaper *pp*

Perc. 4 Marimba con arco Lower pitch by damping stave with hard mallet *p*

Hp.

Pno. *Piano* (result:)
Press (or prepare) the nodes of the 7th & 8th harmonic on the indicated notes. Play on both keys producing a normal and a flat middle-C.

Sop. Solo *not* death

Vln. I *pp*

Vln. II *pp*

Vla. Pitchless sound on bridge *p*

Vc. Pitchless sound on bridge *p*

D.B. Tutti Pitchless sound on bridge *p*

This music is copyright protected

241

Alto Fl. (Fl. 1)

Picc. (Fl. 2)

Fl. 3

E. Hn.
Solo
pp
3

B♭ Cl. 1/2
Soli
p

Hn. 1/2
p (cup mute)
23

T. Tbn. 1/2
B. Tbn
7th/G
p
7th/D
p (cup mute)
23

Perc. 1
(Sandpaper)

Perc. 2
(Sandpaper)

Perc. 3
(Mar.)
6

Perc. 4

Hp.
p
3

Pno.
simile

Sop. Solo
mp
3
Hence there was no im - mortal

Vln. I
pp
23

Vln. II
pp

Vla.
pp

Vc.
p

D.B.
Soli
p
Intonation like 7th/G
7th/D
p
p

This music is copyright protected

246

Alto Fl. (Fl. 1)
p *mp*

Picc. (Fl. 2)
p

Fl. 3
Lower pitch 8 - 12 bps
p *pp* *p*

Ob. 1/2
p

B♭ Cl. 1/2
pp

Bsn. 1/2
Soli *espressivo*
p

Perc. 1
Vibraphone motor off

Perc. 2
(Sandpaper) *pp* Triangle (small) *mp*

Perc. 3
(Sandpaper) Crotales con arco *mp*

Perc. 4
Sizzle cymbal with metal beater *mp*

Hp.

Pno.

Sop. Solo
Ossia 8va
There was no fine be-twixt day or night The

Vln I
3 soli con sord. string vibrato *pp*

Vln. II
3 soli con sord. string vibrato *pp*

Vla.
2 soli con sord. string vibrato *pp*

Vc.
2 soli con sord. string vibrato *pp*

D.B.
2 soli Intonation like 7th/G string vibrato *pp*
ppp

24

Fl. 1 *p* *pp* Air - no tone

Fl. 3 *mp* *pp* Ossia 8va

E. Hn. *pp* *p* *pp*

B \flat Cl. 1/2 *pp* *pp*

Bsn. 1/2 *pp* *pp*

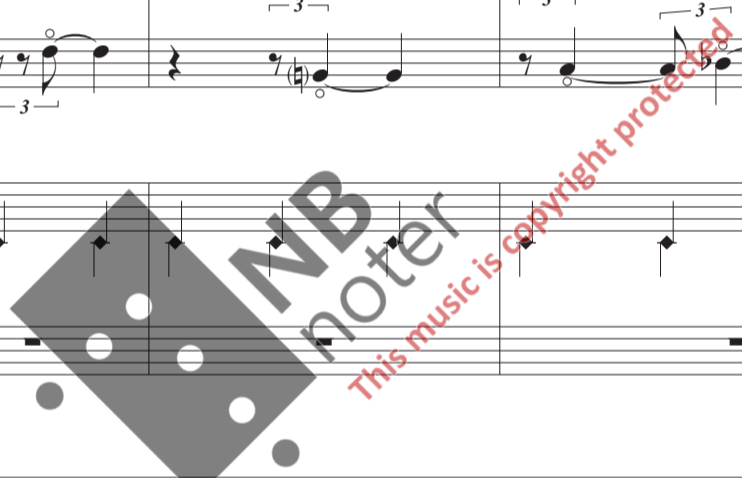
24

Perc. 1 (Crot.) \oplus (damp)

Perc. 3

Hp.

Pno.



Sop. Solo
 on - ly One breathed breath - less O - ther than it there no - thing has been seen.

24

Vln I

Vln. II

Vla.

Vc.

D.B.

256

25 Muta in Flute

Picc. (Fl. 2) *pp* *mp* *pp*

Fl. 3 *pp* *mp* *pp*

Ob. 1 *pp* *mp* *pp* *mp* *pp*

B \flat Cl. 1/2

Hn. 1/2 25 *pp* Practise mute * *mf (pp)*

Tpt. 1/2/3 Practise mute * *mf (pp)*

T. Tbn. 1/2 B. Tbn Practise mute * *mf (pp)*

Perc. 1

Perc. 2 Crotales I.v. *p* Paper bag Crumbling sound

Perc. 3 Chimes Metal beater I.v. *mp* Paper bag Crumbling sound

Perc. 4 Marimba (+ = deadstrokes)

Pno.

Sop. Solo *mp* Dark - - - - - ness

Vln I *pp* *mp* *pp* *mf* 25 Solo col legno batt.

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp* *p* Tutti pizz.

Vc. *pp* *mp* *pp* *p* Sul C

D.B. *p* 7th/D *p* Tutti On tailpiece (deep rumbling sound) *mp* On tailpiece (deep rumbling sound) *mp*

*Brass with practise mute: play *mf*, actual sound *pp*

262

Alto Fl. (Fl. 1)

E. Hn.

B \flat Cl. 1/2

Hn. 1/2

Tpt. 1/2/3

T. Tbn. 1/2
B. Tbn

Perc. 1

Perc. 2
(paper bag)

Perc. 3
(paper bag)

Perc. 4

Hp.

Cel.

Sop. Solo

Vln I

Vln. II

Vla.

Vc.

D.B.

26

mp

pp

mp

pp

p

static

static

static

static

7th/D

2.

mf (pp)

mf (pp)

static

Celesta

mp

arco

Tutti div. á 2

pp

div. á 2

pp

Sul C

p

there was and all was veiled in

26

268

Fl. 1

Ob. 1/2

E. Hn.

B \flat Cl. 1/2

Hn. 1/2

Tpt. 1/2/3

T. Tbn. 1/2
B. Tbn

Perc. 3

Hp.

Cel.

Sop. Solo

Vln. I

Vln. II

Vc.

mp

pp

p

st. mute

Grave

Triangle (small)

gloom

pro - - - found,

found,

This music is copyright protected

The image shows a page of a musical score, page 46, starting at measure 268. The score is for a symphony or concerto, featuring a variety of instruments and a vocal soloist. The instruments listed on the left are Flute 1, Oboe 1/2, English Horn, Bass Clarinet 1/2, Horn 1/2, Trumpet 1/2/3, Trombone 1/2/Bass Trombone, Percussion 3, Harp, Cello, Soprano Solo, Violin I, Violin II, and Violoncello. The score is written in 4/4 time, with time signatures changing to 3/4 and 7/8 later in the piece. Dynamics include *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). Performance instructions include *st. mute* (straight mute) for the trumpets and *Grave* for the trombones. A triplet of eighth notes is marked with a '3' in several staves. The vocal soloist has lyrics: "gloom", "pro - - - found,", and "found,". A watermark "NB noter" is visible in the center, with the text "This music is copyright protected" written diagonally across it.

273 *flz.* *Mostly air* **27**

Fl. 1 *pp* *mp* *pp* *p*

Bsn. 1/2 *Soli* *p* **27**

Hn. 1/2 1. *Air (no tone)* *pp* *p* **27**

Hn. 3/4 3. *Air (no tone)* *pp* *p*

Tpt. 1/2/3 *Open* *Soli cantabile* *p* *Open*

T. Tbn. 1/2 B. Tbn *pp* *mp* *pp* *pp* *mp*

Perc. 1 *Cymbal con arco* *p* **27**

Perc. 2 *Paper on drum* *Sustained sound* *Vibraphone* *pp* *con ped.*

Perc. 3 *Chimes* *Metal beater* *Water vib.*

Hp. *mf*

Cel.

Sop. Solo *an* *o - cean* *with - out* *light* *(high alternative)* *3* *5* *3* *The germ — that still lay co - vered in*

Vln I *Soli con sord.* *pp* *PPP* *via sord.*

Vln. II *Soli con sord.* *pp* *PPP* *via sord.*

Vla. *Soli con sord.* *pp arco* *PPP* *via sord.*

Vc. *pp* *espressivo (molto vibrato)* *3* *p* *mf* *pp*

D.B. *pp* *espressivo (molto vibrato)* *3* *p* *mf* *pp*

277

Fl. 1 *mp* *p* *mp* **28**

E. Hn. *p* *mp*

B \flat Cl. 1 *p* *pp*

Perc. 2 **28**

Perc. 4 Marimba *pp*

Hp. *p* *mf* *p*

Cel. *mp* *Piano* (Only 7th on D-string) *mp* *8va*

Sop. Solo
the husk — burst — forth, — from the fer - vent heat.

Vln I Tutti (con sord.) *pp* **28** Loose airy sound

Vln. II Tutti (con sord.) *pp* Loose airy sound

Vla. Tutti (con sord.) *pp* con sord. Wide slow vibrato *pp* *mp* *pp* via sord. Loose airy sound

Vc. con sord. Wide slow vibrato *pp* *mp* *pp* via sord.

281

Wide slow vibrato

Alto Fl. (Fl. 1)

pp

Wide slow vibrato

Fl. 2

pp

Muta in Piccolo

Wide slow vibrato

Fl. 3

pp

Solo, espr. con amore

E. Hn.

pp mp pp

Wide slow vibrato

B \flat Cl. 1/2

pp

Bsn. 1/2

pp

Practise mute

Hn. 1/2

mp/ppp

Practise mute

Hn. 3/4

3.

mp/ppp

Practise mute

Tpt. 1/2/3

mp/ppp

Practise mute

T. Tbn. 1/2
B. Tbn

mp/ppp

Perc. 4

pp

Pno.

pp

Sop. Solo

Love, _____ spring, _____ mind, _____ po - ets, _____ heart: _____

Freely

pon-der-ing the cre-a-ted and un-cre-a-ted.

Slow wide accelerating vibrato

vibr. norm. sul tasto

Dynamic vibr. (vary bow speed & pressure)

Vln I

mp pp

Slow wide accelerating vibrato

vibr. norm. sul tasto

Dynamic vibr. (vary bow speed & pressure)

Vln. II

mp pp

Slow wide accelerating vibrato

vibr. norm. sul tasto

Vla.

mp pp

Slow wide accelerating vibrato

vibr. norm. sul tasto

Vc.

mp pp

NB
noter
This music is copyright protected

287

29

E. Hn.

B \flat Cl. 1/2

Hn. 1/2

1. con sord.

29

Old, flat gl.sp. in 440 Hz. (until m. 316)

29

Perc. 1

pp

Crotales

Perc. 2

pp

Perc. 4

Xylophone

8va

pp

3

5

5

3

Hp.

pp

3

5

5

3

Pno.

Crystaline

p

Celesta

8va

Sop. Solo

Comes this spark from

29

Divisi á 3

Vln I

p

Vln. II

p

pizz. sul C

Vla.

pizz. sul C

Vc.

pizz.

sul C

This music is copyright protected

296

Poco accel. rit.

Alto Fl. (Fl. 1) *p*

Picc. (Fl. 2) *p* flz. *f*

Fl. 3 *f*

Ob. 1/2 *mp espress.* *f*

E. Hn. *p* *mf* *p*

B♭ Cl. 1/2 *ppp*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Perc. 4 *p* *f*

Hp. *f*

Cel. *f*

Sop. Solo *agitato* *f*
- ers a - rose, na - ture be - low, Po - wer and Will from a - bove.

Vln. I *p* *mp* *mf*

Vln. II *pp*

Vla. *arco* *pp*

Vc. *pp*

D.B. *p* Solo 7th/D *p* Solo

30 A tempo

Alto Fl. (Fl. 1)
 Picc. (Fl. 2)
 Fl. 3
 Ob. 1/2
 E. Hn.
 B \flat Cl. 1

30 A tempo

Hn. 3/4
 T. Tbn. 1/2
 B. Tbn
 Tuba

30 A tempo

Perc. 2
 Perc. 3
 Perc. 4

Grc.
 open

Vibraphone con arco
 Crotales con arco
 Marimba con arco

Sop. Solo

Who _____ knows the sec - ret? —

30 A tempo

Vln I
 Vln. II
 Vla.
 Vc.
 D.B.

305

Picc. (Fl. 2) *p* *pp* Muta in Flute

Fl. 3 *p* *pp*

Hn. 1/2 Solo con sord. *mp*

Hn. 3/4 *p* *p* *p*

T. Tbn. 1/2 B. Tbn. *pp* 7th/D

Perc. 1 Bowl on timpani skin. Use pedal to make vib. Ped. vib. *p*

Perc. 2 Tam-tam Super Ball. 2 - 3 sustained sounds. *p*

Perc. 3 Chimes Water vib. *p*

Perc. 4 (Mar.) Lower pitch by damping con arco stave with hard mallet *p*

Hp. (Sounding) With plectrum 7th harmonic on the lowest D-string

Pno. *Piano* *8^{va}*

Sop. Solo *p* *mf*
The gods came la - ter in - to bei - ing.

Vln I "string-vibrato" acc. *pp* *p* *pp* norm. *ppp* norm. ma senza vib.

Vln. II "string-vibrato" ord. acc. *pp* rit. *p* norm. *ppp* norm. ma senza vib.

Vla. "string-vibrato" acc. *pp* rit. *p* norm. *ppp* norm. ma senza vib.

Vc. "string-vibrato" acc. *pp* rit. *p* norm. *ppp* norm. ma senza vib.

D.B. Tutti *ppp* *ppp* *ppp*

This music is copyright protected

310 2nd lower pitch ca. 4-6 bps

B \flat Cl. 1/2

T. Tbn. 1/2
B. Tbn

Perc. 1 (Ped. vib.)

Perc. 2 Tuned gongs

Perc. 3 (Water vib.)

Perc. 4 Triangle

Hp.

Pno.

Sop. Solo

Vln I

Vln. II

Vla.

Vc.

D.B.

pp

ppp

p

ppp

ppp

p

31

31

31

Glockenspiel

3

3

6

Water vib.

6

Solo Crystalline

Freely

Who knows from whence this great cre - a - tion sprang?

31

314 2nd lower pitch ca. 4-6 bps

B♭ Cl. 1/2

Perc. 1 (l.v.)

Perc. 2 (l.v.)

Perc. 3 (l.v.)

Perc. 4

Pno.

Vln I

Vln. II

D.B.

The musical score consists of eight staves. The B♭ Cl. 1/2 staff (top) has a melodic line starting in measure 314, marked *pp*. Percussion staves 1-3 have rhythmic patterns marked *p* and *pp*. Percussion 4 has a pattern marked *p*. The Piano (Pno.) part has complex chordal textures in the left hand and a melodic line in the right hand. The Violin I and II staves have melodic lines marked *ppp* (sempre) with *vibr. norm.* markings. The Double Bass (D.B.) staff has a melodic line marked *ppp* (sempre) with *vibr. norm.* markings. A "Solo" instruction is present for both the Violin II and Double Bass parts in measure 318. A large watermark "NB noter" and the text "This music is copyright protected" are overlaid on the score.

Ob. 1/2 *pp*

B♭ Cl. 1/2

Bsn. 1/2 *p* *Soli* 2. Bsn. muta in C. Bsn.

Hn. 3/4 (á 2) con sord. *p*

T. Tbn. 1/2 B. Tbn cup mute 7th/D *p*

Perc. 1 Thin sticks i.e. knitting pins *pp*

Perc. 2 Sandpaper *pp*

Perc. 3 Sandpaper *pp*

Hp. (Sounding) With plectrum 7th harmonic on the lowest D-string *8va*

Pno. Find 4th natural on the C- & 7th on the D-string with l.h. Play on both keys simultaneously. *8va*

S *pp* *misterioso* Spoken/whispered with deep voice
Mm Ah - nest du den Schöp - fer, Wel - t? Ah - nest du

A *pp* *misterioso* Spoken/whispered with deep voice
Mm Ah - nest du den Schöp - fer, Wel - t? Ah - nest du

T *pp* *misterioso* Spoken/whispered with deep voice
Mm Ah - nest du den Schöp - fer, Wel - t? Ah - nest du

B *pp* *misterioso* Spoken/whispered with deep voice
Mm Ah - nest du den Schöp - fer, Wel - t? Ah - nest du

Vln I

Vln. II

Vla. *pp*

Vc. *pp*

D.B. (sempre *pppp*) *pp* Tutti *pp*

(sempre *pppp*) *pp*

326 33 Muta in Flute

Alto Fl. (Fl. 1) *pp mp pp p*

E. Hn. *pp mp pp p* 33

Hn. 3/4

Tpt. 1/2

Tpt. 3

T. Tbn. 1/2 B. Tbn. *mp lontano*

Perc. 1

Perc. 2 (Sandpaper)

Perc. 3 (Sandpaper)

Hp.

Pno.

Sop. Solo *p mp*
He from whom all Cre - a - tion came, the Most High

S *p*
den Schöp - fer, Welt Ü - ber Ster - nen muss er woh - nen

A *p*
den Schöp - fer, Welt Ü - ber Ster - nen muss er woh - nen

T *p*
den Schöp - fer, Welt Ü - ber Ster - nen muss er woh - nen

B *p*
den Schöp - fer, Welt Ü - ber Ster - nen muss er woh - nen

Vln I *pp (non cresc.)*

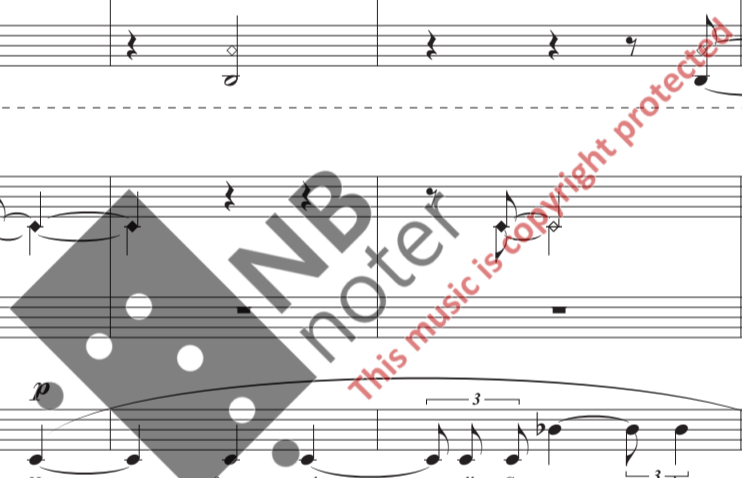
Vln. II *pp (non cresc.)*

Vla. *(non cresc.)*

Vc. *mf pp*

D.B. *mf pp*

33



333 34

Fl. 1/2
Fl. 3
Ob. 1/2
B♭ Cl. 1/2/3
Bs. Cl.
Bsn. 1
C. Bsn. 2/3

Hn. 1/2
Hn. 3/4
Tpt. 1/2
Tpt. 3
T. Tbn. 1/2
B. Tbn.
Tuba

Perc. 1
Perc. 3
Hp.
Pno.

Sop. Solo
Boys choir
S.
A.
T.
B.

Vln. I
Vln. II
Vla.
Vc.
D.B.

pp *mp* *cresc.* *pp* *mf* *f* *pp* *mp* *f* *pp* *pp* *pp* *pp*

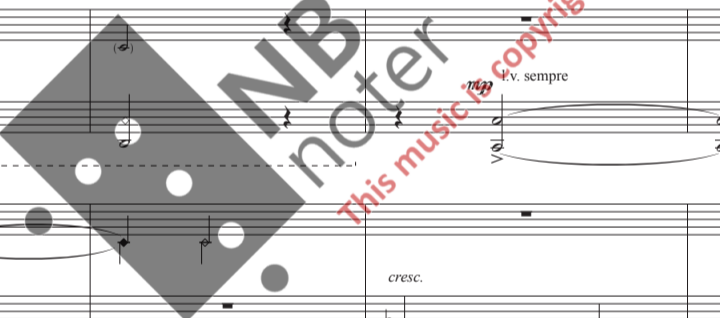
Soli
+ stopped/stop mute ad lib.
Open
III
Chimes
Water vib.
(Chimes)
v. sempre
dramatic
Solo norm. mallet (hard)

pp cresc. *Open* *pp cresc.* *mf* *pp cresc.* *pp cresc.* *mp* *cresc.* *mf* *cresc.* *f cresc.*

34 34 34

se - er that is in high - est hea - ven, he knows (it), or per - hance e - ven He
sh - nest du den Schöp - fer, ah - nest du den Schöp - fer Ah -
Ü - ber Ster - nen
Ü - ber Ster - nen
Ü - ber Ster - nen
Ü - ber Ster - nen
Ü - ber Ster - nen

pp *pp* *pp* *pp* *pp*



339

35

Fl. 1/2

Fl. 3

Ob. 1/2

B♭ Cl. 1/2/3

Bs. Cl.

Bsn. 1

C. Bsn. 2/3

Hn. 1/2

Hn. 3/4

Tpt. 1/2

T. Tbn. 1/2

B. Tbn

Tuba

Perc. 1

Perc. 3

Perc. 4

Hp.

Pno.

Sop. Solo

Boys choir

S

A

T

B

Vln I

Vln. II

Vla.

Vc.

D.B.

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

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

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

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

ff *pp*

ff *pp*

ff *pp*

p *f* *pp*

p *f* *pp*

mp *mf* *mp*

mp *f* *pp*

mp *f* *pp*

mf *f* *mf* *mp*

mp (sempre, *v*)

fff *ff*

fff *mf*

ff *f*

knows not. E - ven He

nest du, E - ven He knows not.

mf *cresc.* *f* *dim.*

ber Ster - nen

mf *cresc.* *f* *dim.*

ber Ster - nen

mf *cresc.* *f* *dim.*

ber Ster - nen

mf *cresc.* *f* *dim.*

ber Ster - nen

mf *cresc.* *f* *dim.*

ber Ster - nen

35

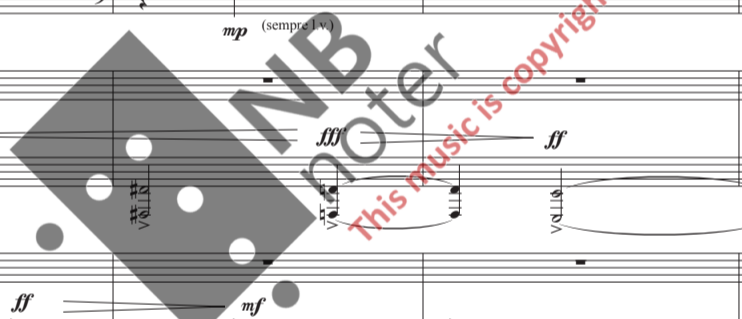
f *mp* *dim.* *pp*

f *mp* *dim.* *pp*

f *mp* *dim.*

f

f



345

Tpt. 1 *pp*

Perc. 2 *Crotales con arco*

Perc. 4 *p* Solo *pp* *pp*

Sop. Solo knows not Ah

Boys choir *dim.* *pp*

S *p dim.* *ppp* "Rainforest finger-snap" (See explanation)

A *p dim.* *ppp* "Rainforest finger-snap" (See explanation)

T *p dim.* *ppp* "Rainforest finger-snap" (See explanation)

B *p dim.* *ppp* "Rainforest finger-snap" (See explanation)

Vln I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

Lunga

Konnakol Hoquetus

36

$\text{♩} = 80$

Hit mouthpiece with palm of hand.

350

Tutti Brass *p* *sempre cresc.*

Tutti Choir *acc. & cresc. (fingersnaps)* Choir reaches climax of rain-sound

36

Tutti Strings Drumming fingers on body of instrument copying the choir's rain-sound. Sparsely and *p* at first, then increasing density and volume.

356

Brass

Choir

Strings

Start cross-fade (dim. - maintain density)

362

Brass

Choir

Strings

368

Brass

Choir

Strings

374

Brass

Choir

Strings

380

Brass

Choir

Strings

End rain-sound

387

Brass

392

Brass

37 $\text{♩} = 80$ (not conducted)

Brass

37 1. - 4. Loud, brilliant & brittle wood.

Perc. 1

ff *leggiero*

Perc. 2

ff *leggiero*

Perc. 3 must be clearly distinguishable from the others.

Perc. 3

ff *leggiero*

Perc. 4

ff *leggiero*

403

Perc. 1

p *ff* *p* *mf*

Perc. 2

p *ff* *p* *mf*

Perc. 3

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

Perc. 4

p *ff* *p* *mf*

409

Perc. 1

p *f* *p*

Perc. 2

p *f* *p*

Perc. 3

p *f* *p*

Perc. 4

p *f* *p*

415

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ff *p* *ff* *p* *ff* *p*

421

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ff *p* *ff* *p* *ff* *p*

428

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ff *ff* *ff* *ff* *ff* *ff*

435

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p *ff* *p* *ff* *p* *ff*

440

Perc. 1 *fp* *mf (subito)* *f (subito)*

Perc. 2 *fp* *mf (subito)* *f (subito)*

Perc. 3 *fp cresc.* *f*

Perc. 4 *fp* *mf (subito)* *f (subito)* *ff*

Solo. Top note louder & more brilliant.

38 Cadenza I "Hoquetus"

446

Perc. 1 *sf* *sfz*

Perc. 2 *sf* *sfz*

Perc. 3 *sfz*

Perc. 4 *sfz*

Boy Sop. "Hoquetus" 1 - 2 mins. Soprano leads - boy imitates. "Konnakol imitations" ta di tom nam

Sop. Solo "Hoquetus" ta di tom nam

Soloists enter from different positions off-stage. They walk towards chairs placed at front of stage while singing.

453

Boy Sop. ta di tom nam ta di tom nam Demonstrate: Ta - ri - ti - ka Ta

Sop. Solo ta di tom nam ta di tom nam Ta - ri - ti - ka Ta

40

459

Boy Sop. Same tempo as soprano 3x Ta - ri - ti - ka Ta Ta - ri - ti - ka Ta Ta - ri - ti - ka Ti Ta - ri - ti - ka Tum

Sop. Solo Ta - ri - ti - ka Ta Ta - ri - ti - ka Ta Ta - ri - ti - ka Ti Ta - ri - ti - ka Tum

41

464

Boy Sop. Exaggerate "Ti" & "Tum" showing "you got it". 3x Ta - ri - ti - ka Ti Ta - ri - ti - ka Tum Ta - ri - ti - ka Ti Ta - ri - ti - ka Tum Da - gha - dam Da - gha - dam 5x

Sop. Solo Slower, as if to teach the correct "Tum". Ta - ri - ti - ka Ti Ta - ri - ti - ka Tum Ta - ri - ti - ka Ti Ta - ri - ti - ka Tum Da - gha - dam Da - gha - dam

42

Boy Sop. *9/16* Ta - ka - ta - ka Ta - ka - ta Ta *7/16* Ta - ka - ta - ka - Ta - ka - ta *11/16* Ta - ka - ta - ka Ta - ka - ta Ta

Sop. Solo *9/16* Ta - ka - ta - ka Ta - ka - ta Ta *7/16* Ta - ka - ta - ka - Ta - ka - ta *11/16* Ta - ka - ta - ka Ta - ka - ta Ta

43

Boy Sop. *9/16* Ta - ka - ta - ka - ta - ka Ta - ka - ta Ta *4x* *9/16* Ta - ka - ta - ka - ta - ka Ta - ka - ta *11/16*

Sop. Solo *9/16* Ta - ka - ta - ka - ta - ka Ta - ka - ta Ta *9/16* Ta - ka - ta - ka - ta - ka Ta - ka - ta *11/16*

44 3x

Boy Sop. *477* *11/16* Ta - ka - ta - ka - ta - ka Ta - ka - ta Ta *2/4* Ta - ri - ti - ka Ta *6/8* Ta - ri - ti - ka Ti Ta - ri - ti - ka Tum *4/4*

Sop. Solo *11/16* Ta - ka - ta - ka - ta - ka Ta - ka - ta Ta *2/4* Ta - ri - ti - ka Ta *6/8* Ta - ri - ti - ka Ti Ta - ri - ti - ka Tum *4/4*

3rd time repeat from here:

45 *♩ = 104 (not conducted)*

1. - 4.: Non western drums played with hands.

Perc. 1 *481* *4/4* *7/16* *9/16* *6/8* High pitched *pp*

Perc. 2 *4/4* *7/16* *9/16* *6/8* Medium high pitched *pp*

Perc. 3 *4/4* *7/16* *9/16* *6/8* Resonant *pp*

Perc. 4 *4/4* *7/16* *9/16* *6/8* Medium dry *pp*

Boy Sop. *4* Da - gha - dam *7/16* Ta - ka - ta - ka - Ta - ka - ta *9/16* Ta - ka - ta - ka - ta - ka Ta - ka - ta *6/8* Ta Happy!

Sop. Solo *4* Da - gha - dam *7/16* Ta - ka - ta - ka - Ta - ka - ta *9/16* Ta - ka - ta - ka - ta - ka Ta - ka - ta *6/8* Ta Happy!

487

Perc. 1 *4/4* *p*

Perc. 2 *4/4* *p*

Perc. 3 *4/4* *p*

Perc. 4 *4/4* *p*

493

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

p

mp

mp

p

mp

499

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

mf

p

mf

p

mf

p

506

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

mf

f

mp

f

mp

f

p

f

p

510

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

sub. p

f

sub. p

f

mp

f

sub. p

514

Perc. 1
Perc. 2
Perc. 3
Perc. 4

ff *cresc.* *sfz*

ff *cresc.* *sfz*

f cresc. *sfz*

f *cresc.* *sfz*



Cadenza II "Hoquetus"

II

Cue from soprano

Wah-wah. 1. tpt improvises open/closed notes. 2. tpt imitates.

Tpt. 1/2

Improvise dynamics between pp/mf. Vary length of notes slightly.

Boy Sop.
Sop. Solo
Vln. I

Boy invites (cues) vlms. to begin

"Hoquetus"

Boy leads - soprano imitates

I

Cue from boy

2 soli

46

Improvise dynamics between p/f



Note to the conductor (who cues III, IV & V):
The pace of music should be perceived as improvisatory i.e. it is not required that all the notes are played before the following cue is given.

III

IV

Bb Clar, 1/2

Ob. 1/2

Improvise dynamics between pp/mf. Vary length of notes slightly.

Improvise dynamics between pp/mf. Vary length of notes slightly.

Tpt. 1/2
Boy Sop.
Sop. Solo
Vln. I

When the drone begins, the players must wind up the hoquetus even if they haven't played all the notes.

531

Ob. 1/2

B♭ Cl. 1/2

Tpt. 1/2

Hp.

Boy Sop.

Sop. Solo

Semi-and Boys Choir

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/2

á 3 Harm. mute
Slow, uneven individual wah-wah.

pp

Sul pont. Use a tuning fork or other object to create a buzzing effect. Repeat note before the sound dies out.

mf

V

pp

Semichorus & boys (F#):
Drone with overtone-singing

Solo (senza sord.)

ppp

Solo (senza sord.)

ppp

Solo (senza sord.)

ppp

Solo (senza sord.)

ppp

Solo (senza sord.)

ppp

Strings: Oscillate between sul pont./tasto imitating indian tanpura (drone instrument).

NB noter
This music is copyright protected

537 $\text{♩} = 144$ (not conducted) 47

Ob. 1/2

B \flat Cl. 1/2

$\text{♩} = 144$ (not conducted)

Tpt. 1/2/3 47
+ ———
pp *cresc.*

Hp. $\text{♩} = 144$ (not conducted) 47

Boy Sop. Soprano & boy sing & snap fingers (or clap hands) simultaneously

Sop. Solo *Count-down - repeat ad lib.* Ta Dhi Tom Nam

Semi- and Boys Choir

47

$\text{♩} = 144$ (not conducted) Tutti con sord.


Vln. I Tutti con sord.

Vln. II Tutti con sord.

Vla. Tutti con sord.

Vc. Tutti con sord.

D.B. Tutti con sord.



542

Tpt. 1/2/3

Hp.

Boy Sop.
Sop. Solo

Finger snaps

Semi-
and Boys
Choir

Vln. I

Vln. II

Vla.

Vc.

D.B.

p dim.

Ta - ri - ti - ka - ta - ka Ta Dhi Tom Nam Ta - ri - ti - ka - ta - ka Ta - ri - ti - ka - ta - ka Ta Dhi Tom Nam Ta - ri - ti - ka - ta - ka

548

Tpt. 1/2/3

Hp.

Boy Sop.
Sop. Solo

Finger snaps

Semi-
and Boys
Choir

Vln. I

Vln. II

Vla.

Vc.

D.B.

I Slow, uneven individual wah-wah.
pp

cresc.

poco cresc.

Ta - ri - ti - ka - ta - ka Ta - ri - ti - ka - ta - ka Ta Dhi Tom Nam Ta - ri - ti - ka - ta - ka Ta Dhi Tom Nam Ta - ri - ti - ka - ta - ka

554

Tpt. 1/2/3

Hp.

Boy Sop. Sop. Solo

Finger snaps

Semi and Boys Choir

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ta - ri - ti - ka - ta - ka Ta Dhi Tom Nam Ta - ri - ti - ka - ta - ka Ta - ri - ti - ka - ta - ka Ta - ri - ti - ka - ta - ka Tam Tang

f dim.

pp dim.

560

Tpt. 1/2/3

Hp.

Boy Sop. Sop. Solo

Finger snaps

Semi and Boys Choir

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ta - ri - ti - ka Ta - ri - ti - ka Ta - ri - ti - ka - ta - ka Tam Tang Ta - ri - ti - ka Ta - ri - ti - ka Ta - ri - ti - ka - ta - ka Ta - ri - ti - ka Ta - ri - ti - ka Ta - ri - ti - ka - ta - ka

cresc.



564

Tpt. 1

Hp.

Boy Sop. Sop. Solo
 Tam Tang Ta-ka-ta-ka Ta-ka-ta-ka Tak-tuk-tuk Ta-ka-ta-ka Ta-ka-ta-ka Tak-tuk-tuk Ta-ka-ta-ka Ta-ka-ta-ka Tak-tuk-tuk Tam Tang-gha Tam Tung
p cresc.

Finger snaps

Semi and Boys Choir

Vln. I
p dim.

Vln. II
p dim.

Vla.
p dim.

Vc.
p dim.

D.B.
p dim.



via sord.

Lunga

Tpt. 1/2/3

Hp.

Boy Sop. Sop. Solo
 Ta-ka-ta-ka Tak-tuk-tuk Ta-ka-ta-ka Tak-tuk-tuk Ta-ka-ta-ka Tak-tuk-tuk Ta-ka-ta-ka Tak-tuk-tuk Ta-ka-ta-ka Tak-tuk-tuk Ta!
 Lunga

Finger snaps

Semi and Boys Choir

Solo Tutti via sord.

Lunga

Vln. I
pp dim.

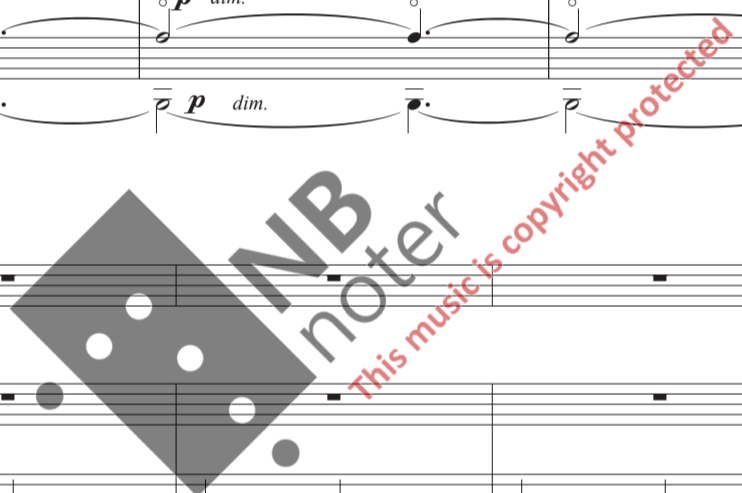
Vln. II
pp dim.

Vla.
pp dim.

Vc.
pp dim.

D.B.
pp dim.

ppp Attacca



I am become Death

48 **Con violencia** ♩ = 80

Fl. 1/2 **ff**

Picc (Fl. 3) **ff**

Ob. 1/2/3 **ff**

B♭ Cl. 1 **ff**

E♭ Cl. (Cl. 2) **ff**

B♭ Cl. 3 **ff**

Bsn. 1 **ff**

C. Bsn. 2/3 **ff**

Hn. 1/2 **ff**

Hn. 3/4 **ff**

Tpt. 1/2 **ff** open

Tpt. 3 **ff**

T. Tbn. 1/2 **ff**

B. Tbn **ff**

Tuba **ff**

Perc. 1 **ff** Timpani

Perc. 2 **ff** Drums

Perc. 3 **ff** Drums

Perc. 4 **ff** Drums

Hp. **ff**

Pno. **ff**

Vln. I **ff** (double stop)

Vln. II **ff** (double stop)

Vla. **ff** (double stop)

Vc. **ff** (double stop)

D.B. **ff** arco

48 **ff** **Con violencia** ♩ = 80

48 **ff** **Con violencia** ♩ = 80

48 **ff** **Con violencia** ♩ = 80

48 **ff** **Con violencia** ♩ = 80

582

Fl. 1/2

Fl. 3

Ob. 1/2/3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

C. Bsn. 2/3

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

T. Tbn. 1/2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

arco

49

49

49

Watermark: NB noter This music is copyright protected

589

Fl. 1/2

Fl. 3

Ob. 1/2

Ob. 3

B♭ Cl. 1/2/3

Bsn. 1

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3

T. Tbn. 1/2
B. Tbn

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

NB noter
This music is copyright protected

50

Allegro ♩ = 104 (♩. = ♩)

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3

T. Tbn. 1/2
B. Tbn

ff

ff

ff

ff

50

Allegro ♩ = 104 (♩. = ♩)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Claves

High wood block

Cabasa

Castagnets

pp

pp

pp

pp

50

Allegro ♩ = 104 (♩. = ♩)

Vln. I

Vln. II

Vla.

Vc.

D.B.

col legno batt.

col legno batt.

col legno batt.

col legno batt.

col legno batt.

f

p

600

51

C. Bsn. 2/3

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3

T. Tbn. 1/2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

Mute Retake in *ff* if necessary

Mute Retake in *ff* if necessary

ff *8va*

51

51

51

This music is copyright protected

606

C. Bsn. 2/3

B. Tbn. *simile*

Tuba *simile* (8^{va})

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

This music is copyright protected

52

B. Tbn. *(8^{va})*

Tuba *(8^{va})*

52

Perc. 1 Wood

Perc. 2 Solo Slättetromme

Perc. 3 Wood *pp*

Perc. 4 Wood

pp Mixed sprechgesang/singing

B

Ka-lah As-mi O-ka Ksa - ya Sa-ma har-tum Ksa - yai ha Ka-lah As-mi O-ka Ksa - ya Sa-ma har-tum Ksa-yai ha Ka-lah As-mi O-ka Ksa -

52

Vln. I *p* pizz. arco sul pont. estrema pizz. arco sim. pizz. arco sim.

Vln. II *p* pizz. arco sul pont. estrema pizz. arco sim. pizz. arco sim.

Vla. *p* col legno batt.

Vc. *p* pizz.

D.B. *p*

618 53

C. Bsn. 2/3

Hn. 1/2 53 con sord.
p sf sf sf simile

T. Tbn. 1/2 *p sf sf sf simile*
st. mute

B. Tbn. *(8^{va})*

Tuba *(8^{va})*

Perc. 1 53

Perc. 2

Perc. 3

Perc. 4

T. *pp* Mixed sprechgesang/singing
Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa -

B. ya Sa - ma har - tum Ksa - yai ha. Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa - ya Sa - ma

Vln. I *pizz.* 53 *col legno batt.*

Vln. II *pizz.* *col legno batt.*

Vla. *col legno batt.*

Vc. *col legno batt.*

D.B. *col legno batt.*

624

Fl. 1/2

Ob. 1

Hn. 1/2

Tpt. 1

Tpt. 2

Tpt. 3

T. Tbn. 1/2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Boys choir

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

54

54

54

54

54

54

54

54

54

54

St. mute

Harm. mute

Harm. mute

f

mf

f

p "wah-wah vibrato" speed following dynamic curve

f

p

Tambourine thumb roll

(sic!) + mouth-sirene. Improve whirrs until 55.

+ mouth-sirene. Improve whirrs until 55.

3 - 4 high-pitched almglocken (Mahler 7th)

p

f

I am be - come

ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha.

har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha.

"Music school-like"

sf

mf

pizz.

sf

p

f

NB noter

This music is copyright protected

630

Fl. 1/2

Ob. 1

C. Bsn. 2/3

Tpt. 1

Tpt. 2

Tpt. 3

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Boys choir

Vln. I

Vln. II

Vla.

Vc.

p < *f*

ff

via sord.

Open

f

f

f

p

f

p

f

f

f

p < *f*

p < *f*

Death! I am be - come Death! The Des - troy - er of Worlds.

NB noter

This music is copyright protected

55 $\text{♩} = 104$ ($\text{♩} = \text{♩}$)

Fl. 1/2

Picc (Fl. 3)

Ob. 1/2/3

B♭ Cl. 1

E♭ Cl. (Cl. 2)

B♭ Cl. 3

Bsn. 1

C. Bsn. 2/3

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3

T. Tbn. 1/2

B. Tbn

Tuba

55 $\text{♩} = 104$ ($\text{♩} = \text{♩}$)

Perc. 1

Drums

Perc. 2

Drums

Perc. 3

Drums

Perc. 4

Hp.

Pno.

55 $\text{♩} = 104$ ($\text{♩} = \text{♩}$)

Vln. I

Vln. II

Vla.

Vc.

D.B.

56 flz. *pp*

Fl. 1

Picc (Fl. 3) *p semplice*

Ob. 1 *mf lamentuoso*

56 Gl.sp. *p*

Perc. 1 Slättetromme

Perc. 2 *p*

Perc. 3 Sleigh bells (small) *pp*

Boy Sop. *f*

I am be - come Death! I am be come Death! The des - troy - er of Worlds.

56 *f* col legno batt.

Vln. I

Vln. II

Vla.

Vc.

D.B. *f*

This music is copyright protected

648

Fl. 1

Fl. 2

Picc (Fl. 3)

Ob. 1

B♭ Cl. 1

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Boy Sop.

Boys choir

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

57

semplice Flz.

p flz.

p

espressivo

p

57

St. mute

Harm. mute

mf

Harm. mute

"wah-wah vibrato" speed following dynamic curve

p

f

57

p

Tambourine thumb roll

3-4 high-pitched almglocken (Mahler 7th)

ff

This music is copyright protected

The des - troy - er of Worlds. I am be - come Death! I am be - come

mf

p

I am be - come Death!

p

Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha

Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi

57

col legno batt.

pizz.

col legno batt.

f

p

arco

p

col legno batt.

p

pizz.

p

pizz.

f

p

654

Fl. 1

Fl. 2

Picc (Fl. 3)

Ob. 1/2

B♭ Cl. 1

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Boy Sop.

Sop. Solo

Boys choir

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

58

58

58

Branches on top of gr.c. (Ruthe like in Mahler 2nd)

Tom-tom (upper note)

Saw (or Flexatone)

Xylophone

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

mf *mf*

p *cresc.* *pp*

Death! The des - troy - er of Worlds. The des - troy - er of Worlds.

I am - be - come -

I am - be - come -

I am - be - come -

mf

I am be - come Death! The Des - troy - er of Worlds. I

Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - Ka - lah As - mi O - ka Ksa -

O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa -

sf *sf*

Start jeté, then naturally into norm. arco

Start jeté, then naturally into norm. arco

col legno batt.

col legno batt.

660

Ob. 1/2

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Boy Sop.

Sop. Solo

Boys choir

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *p* *f*

mf *mf*

mf sub.p cresc. *mf sub.p cresc.*

cresc. *cresc.*

p cresc. sprechgesang/chest voice *p cresc. sprechgesang/chest voice*

Death! I am be - come Death! The des - troy - er of Worlds. The des -

Death! I am be - come Death! The des - troy - er of Worlds. The des -

am be - come Death! am be - come Death! The Des -

Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha

Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha

ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa -

ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa -

This music is copyright protected

684 (unis.)

Fl. 1/2 *f* *p* *f* *p*

Ob. 1/2

Tpt. 2 Harm. mute *mf* *pp* *mf* *pp*

Tpt. 3 *mf* *p* *mf*

T. Tbn. 1/2 B. Tbn *pp* *mf* *pp*

Tuba *pp* *mf* *pp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Boys choir

am be - come Death! I am be come Death! The Des -

S *mp* Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha

A *mp* Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha

T am be - come Death! I am be come Death! The Des -

B ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa - ya Sa - ma har - tum Ksa - yai ha Ka - lah As - mi O - ka Ksa -

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

Vln. II

Vla. col legno batt. *mp*

Vc. *f* *p*

D.B. *ff* *p*

This music is copyright protected

689

Fl. 1/2

Picc (Fl. 3)

Ob. 1/2

B♭ Cl. 1

Tpt. 2

Tpt. 3

T. Tbn. 1/2
B. Tbn

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Boy Sop.

Sop. Solo

Boys choir

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

62

1. flz.

f

p

semplice

1. *p*

lamentuoso

1. Timbral trill. Vary speed

pp

mf

p

mf

pp

f

62

Crotales

pp

p

Saw or flexatone *molto vibrato*

mf p

mf

Two old fire sirens placed on each side of the hall behind the audience. Several curves. Each curve must be higher in pitch than the preceding one.

ff

cresc. possibile

f cresc.

I am be - come Death! I am be - come Death! The des - troy - er of Worlds.

I am be - come Death! I am be - come Death! The des - troy - er of Worlds.

troy - er of Worlds.

Ka - lah As - mi O - ka Ksa - ya

Ka - lah As - mi O - ka Ksa - ya

troy - er of

ya Sa - ma har - tum Ksa - yai ha.

62

Start jeté *col legno* then naturally into *tratto col legno*

pp

Start jeté *col legno* then naturally into *tratto col legno*

p

f

pp

ff

710 Lunga 30 - 60 sec.

Fl. 1/2
Picc (Fl. 3)
Ob. 1/2/3
B♭ Cl. 1
E♭ Cl. (Cl. 2)
B♭ Cl. 3
Bsn. 1
C. Bsn. 2/3

Lunga 30 - 60 sec.

Hn. 1/2
Hn. 3/4
Tpt. 1/2/3
T. Tbn. 1/2
B. Tbn.
Tuba

Lunga 30 - 60 sec.

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.

Lunga 30 - 60 sec.

Boys choir
S
A
T
B

I am be come Death! Ah! Primal scream Shepard tone (see footnote) Wailing

have be com Death! Ah! Primal scream Shepard tone (see footnote) Wailing

have be come Death! Ah! Primal scream Shepard tone (see footnote) Wailing

I am be come Death! Ah! Primal scream Shepard tone (see footnote) Wailing

Lunga 30 - 60 sec.

Vln. I
Vln. II
Vla.
Vc.
D.B.

Epilogue

716 ca. 60 sec **65** Sehr feierlich und sehr langsam ♩ = 52

Hn. 1/2 Practise mute Solo

Hn. 3/4 3 Practise mute Solo

Perc. 2 ca. 60 sec **65** Sehr feierlich und sehr langsam ♩ = 52
Imitate deep-sleep breathing with paper sheet

Perc. 4 Tam-tam Super Ball

1 - 2 sustained mysterious sounds pr m. between Eb/F natural if possible. Avoid pitches above middle C

Hp. con arco

Pno. Slow tremolo with soft Gran cassa beaters

Tutti Choir Like crying in great pain dim. a niente *ppp*

Shepard tone (see footnote)

Vln. I Pitchless hiss on bridge *pp*

Vln. II Pitchless hiss on bridge *pp*

Vla. con sord. Sul pont. → norm. *ppp possibile*

Vc. con sord. Sul pont. → norm. *ppp possibile*

D.B. con sord. Sul pont. → norm. *ppp possibile*

ppp possibile

This music is copyright protected

722

66

B \flat Cl. 2
Bs. Cl.

quasi niente

ppp < *pp* >

quasi niente

ppp < *pp* >

66

Hn. 1/2
Hn. 3/4

< *p* >

mp (ppp)

pp < *p* >

mp (ppp)

Tpt. 1/2/3
T. Tbn. 1/2
B. Tbn

Practise mute

mp (ppp)

Practise mute

mp (ppp)

Practise mute

mp (ppp)

Tuba

Practise mute

mp (ppp)

66

Perc. 2
Perc. 4

mp (ppp)

mp (ppp)

2 - 3 sustained sounds

Hp.

(8^{va})

Pno.

(8^{va})

66

Vln. I
Vln. II

senza vib.

pp espress.

senza vib.

pp espress.

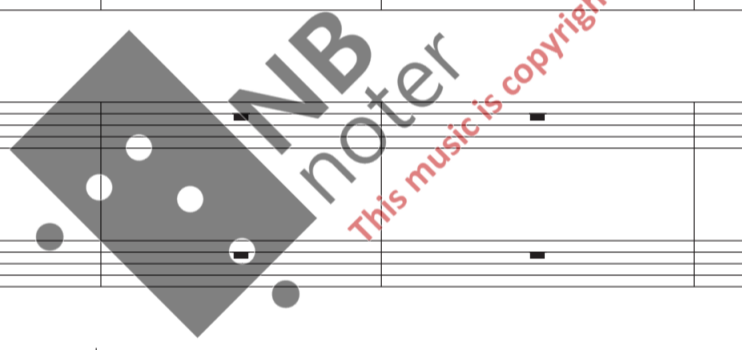
Pitchless hiss on bridge

pp

Vla.

Vc.

D.B.



67 Verklärt ♩ = 52

Fl. 1/2/3

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3

T. Tbn. 1/2
B. Tbn

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Solo

Vla.

Gli altri

Solo

Vc.

Gli altri

D.B.

pp

p

pp static

p

mp

ppp

pp

p

pp

pp

pp

pp

pp

pp dolce
con sord.poco vib.

pp dolce
Con sord.
Solo

p dolce

Con sord.
Solo

p dolce

8va

Gr.c.

à 3 Soli
sonoro

This music is copyright protected

740

Whistle tones

68 **Maestoso**

Dynamic vibrato
Hammond organ style.

acc. - rit.

pp

68 **Maestoso**

68 **Maestoso**

pp

acc. - rit.

mp

gliss.

espress. (dim. starts in middle of gliss.)

mp

p

pp

Sonoro e espressivo

mp static

p

mp

gliss.

espress. (dim. starts in middle of gliss.)

mp

p

pp

Sonoro e espressivo

mp static

p

mp

gliss.

espress. (dim. starts in middle of gliss.)

mp

p

pp

Sonoro e espressivo

mp static

p

8^{va}

pp

Sonoro e espressivo

8^{va}

pp

mp

p

68 **Maestoso**

68 **Maestoso**

68 **Maestoso**

pp

pp

pp

pp

pp

pp

68 **Maestoso**

Vln. I

Vln. II

Solo

Vla.

Gli altri

Solo

Vc.

Gli altri

D.B.

NB noter
This music is copyright protected

746

Br. Cl. 1, Br. Cl. 2, Bs. Cl. 1, Hn. 1/2, Hn. 3/4, Tpt. 1/2, Tpt. 3, T. Tbn. 1, T. Tbn. 2, B. Tbn., Tuba, Perc. 1-4, Hp., S, A, T, B, Vln. I, Vln. II, Solo Vln., Vla., Gli altri Vln., Solo Vcl., Vc., Gli altri Vcl., D.B.

norm., *pp*, *gl.*, *norm. sord.*, *11th/C*, *7th/C*, *Harm. mute*, *mf static*, *pp*, *simile gliss.*, *p*, *8va*, *Fast rustling sound; use fingertips or inside of palm gradually moving upwards throughout.*, *ppp*, *Mm*, *Aa*, *pp*, *ppp*, *Mm*, *pp*, *Mm*, *ppp*, *Mm*, *ppp*, *Mm*, *pp*

752 **69** Whistle tones

Fl. 1/2/3

B♭ Cl. 1/2

Bs. Cl.

pp

69

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

T. Tbn. 1/2

B. Tbn

f *pp* *p*

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

mp *mf*

69

Perc. 1

Perc. 2

Perc. 3

Perc. 4

pp *pp* *pp*

S

Mm

ppp

Mm

Aa

A

Aam

Aa

Aam

mm

T

Aa

B

ppp

o Aam Aa o Amm mm

69

Vln. I

Vln. II

Solo

Vla.

Gli altri

Solo

Vc.

Gli altri

D.B.

f *pp* *pp*

Wide, slow vibrato

Wide, slow vibrato

Wide, slow vibrato

765

Alto Fl. (Fl. 1)

Fl. 2

Fl. 3

Ob. 1

E. Hn.

B♭ Cl. 1/2

Bs. Cl.

Tpt. 1/2/3

T. Tbn. 1/2
B. Tbn.

Perc. 2

Perc. 4
Marimba
Deadstroke

Boys choir

S

A

T

B

Vln. I
Div. 1/8

Vln. II
Div. 1/8

Solo Vla.

Gli altri

Solo Vc.

Gli altri

D.B.

pp

p

f

cresc.

mf

mp

ppp

sfpp

f

pp

f

mf

pp

mf

p

pp simile

f

f

f

glottis *fp*

Omm

glottis *fp*

Omm

glottis *fp*

Omm

glottis *fp*

Omm

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

norm.

poco a poco via sord.

f

p

sempl. *p*

f

p

sempl. *p*

norm.

poco a poco via sord.

mf

pp

sfpp

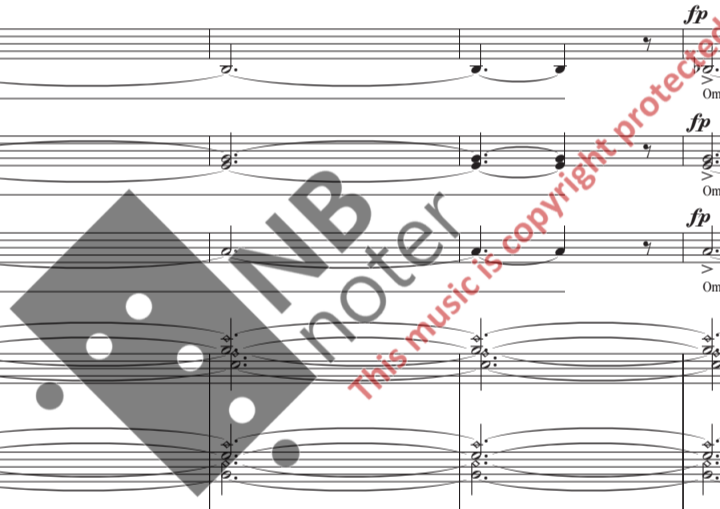
sfpp

sfpp

sub *p*

sfpp

sfpp



773

(Do not adjust pitch to Fl. 3)

fp *ff* *static & relentless* (Do not adjust pitch to Fl. 2)

fp (play) *ff* *static & relentless*

fp *f* *à 2* *f* *à 2* Schalmei-sound

sfpp *f* *à 3* (sic) *sfpp* Bsn. 1 doubles Cf (8va) until 74. Breath when necessary. Each new attack *sfp*

Slightly sharp (4 - 7 bps) *sfpp* *p* *mf* *p* *f*

Slightly sharp (4 - 7 bps) *p* *mf* *p* *f*

Stem out *pp* *mf* *p*

pp *mf* *p* *molto cresc.* *ff* *static*

pp *mf* *p* *cresc. molto* *ff* *static*

pp *mf* *p* *cresc. molto* *ff* *static*

Gir.c. *mf*

Wind chimes *mp* Gir.c. *mf*

ppp Play staves individually & sparsely, not glissando. Gir.c. *mf*

mp Gir.c. *mf*

f *mf*

Boys choir
auf - er - steh'n!
fp *cresc.*

S *fp* *cresc.*

A *fp* *cresc.*

T *fp* *cresc.*

B *fp* *cresc.*

sub. ff *sub. ff* *sub. ff* *sub. ff* *sub. ff* *sub. ff*

sub. ff *sub. ff* *sub. ff* *sub. ff* *sub. ff* *sub. ff*

Solo
Vla. *f* *Improvise similar morse-like rhythms & accelerate gradually unrelated to conductor's tempo*

Gli altri *cresc. molto* *f*

Solo
Vc. *f* *Improvise similar morse-like rhythms & accelerate gradually unrelated to conductor's tempo.*

Gli altri *sfpp* *cresc. molto* *f* *Improvise similar morse-like rhythms & accelerate gradually unrelated to conductor's tempo.*

D.B. *sfpp* *cresc. molto* *f* *Improvise similar morse-like rhythms & accelerate gradually unrelated to conductor's tempo.*

71

Alto Fl. (Fl. 1)

Fl. 2

Fl. 3

Ob. 1/2

E. Hn.

B♭ Cl. 1/2

Bs. Cl.

Bsn. 1

C. Bsn. 2/3

71

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3

T. Tbn. 1/2

B. Tbn.

71

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Boys choir

S

A

T

B

71

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *cresc.* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

norm. *f* *cresc.* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

f sempre *sfz p* *f*

f sempre *sfz p* *f*

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

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

f *p* *f* *mf*

f *pp* *f* *pp*

Timp. *f*

Tam-tam *mf*

ff Was ent - stan - den ist muss ver - geh'n — Was ver - gang - en — auf - er -

f cresc. Was ent - stan - den ist muss ver - geh'n — Was ver - gang - en — auf - er -

ff cresc. Was ent - stan - den ist muss ver - geh'n — Was ver - gang - en — auf - er -

f cresc. Was ent - stan - den ist muss ver - geh'n — Was ver - gang - en — auf - er -

ff cresc. Was ent - stan - den ist muss ver - geh'n — Was ver - gang - en — auf - er -

ff Was ent - stan - den ist muss ver - geh'n — Was ver - gang - en — auf - er -

ff Tutti Slow bow, quasi senza vib. *cresc.*

ff Tutti Slow bow, quasi senza vib. *cresc.*

Tutti

Gradually develop from tenuto to marcato sostenuto

simile

simile

796 ²

73 Poco largamente

Fl. 1/2 *ff*

Fl. 3 *ff*

Ob. 1/2 E.Hn. *ff*

Bs. Cl. 1/2 *ff*

Bs. Cl. *ff*

Bsn. 1 *ff*

Bsn. 1 C. Bsn. 2/3 *ff*

Hn. 1/2 *ff* marcato e tenuto 11th/C 13th/C **73** Poco largamente *raw, brutal sound* NB! Tpts play Bb natural. Do not adjust pitch. *piu ff* *à 2* 14th/C 11th/C

Hn. 3/4 *ff* marcato e tenuto 11th/C *piu ff* *à 2* 14th/C 13th/C

Tpt. 1 (normal F#) *ff* marcato e tenuto *piu ff* *raw, brutal sound* NB! Horns play a flat Bb. Do not adjust pitch.

Tpt. 2 *ff* marcato e tenuto *piu ff*

Tpt. 3 (normal F#) *ff* marcato e tenuto *piu ff*

T. Tbn. 1/2 *à 3* (Flutter if possible) *ff* *mf* *ff* *mf* *ff*

B. Tbn. *ff* *mf* *ff* *mf* *ff*

Tuba *ff* *mf* *ff* *mf* *ff*

Perc. 1 *cresc.* **73** Poco largamente Cymbal *mp cresc.*

Perc. 2 Tam-tam *pp cresc.*

Perc. 4 Tam-tam *ppp cresc.*

Hp.

Pno. + Org. *f* *cresc.* Upper system played by organ only. Reeds & mixtures. No flutes. Closed swell.

Boys choir *cresc. possibile* ben! Hör auf zu be - ben! Be rei - te

S *cresc. possibile* ben! Hör auf zu be - ben! Be rei - te

A *cresc. possibile* ben! Hör auf zu be - ben! Be rei - te

T *cresc. possibile* ben! Hör auf zu be - ben! Be rei - te

B *cresc. possibile* ben! Hör auf zu be - ben! Be rei - te

73 Poco largamente

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *"Hardy-gurdy" - free rhythm & tempo, quite fast* *p* *ff* *p* *ff* *simile* *cresc.* Continue to improvise rhythms individually not related to the conductor's tempo

Vc. *simile* *cresc. possibile*

D.B. *simile* *cresc. possibile*

802

Fl. 1/2

Fl. 3

Ob. 1/2
E.Hn.

B♭ Cl. 1/2

Bs. Cl.

Bsn. 1
C. Bsn. 2/3

Allargando

74

Feierlich ♩ = 50

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3

T. Tbn. 1
7th/Bb

T. Tbn. 2

B. Tbn.
11th/Bb

Tuba

Allargando

74

Feierlich ♩ = 50

p *fff* static

Perc. 1

Perc. 2

Perc. 4

Hp.

Allargando

74

Feierlich ♩ = 50

fff

Lv.

Lv.

Pno. + Org.

Top system organ only.

Organ ped. (pno. continues repeated notes)

Open swell.

ped. to swell

Boys choir

S

A

T

B

dich zu le ben! Shan

dich zu le ben! Shan

dich zu le ben! Shan

dich zu le ben! Shan

fff

fff

fff

fff

fff

Vln. I

Vln. II

Vla.

Vc.

D.B.

Allargando

74

Feierlich ♩ = 50

fff intenso possibile

più fff possibile intenso sempre

fff intenso possibile

più fff possibile intenso sempre

fff intenso possibile

più fff possibile intenso sempre

fff intenso possibile

più fff possibile intenso sempre

fff intenso possibile

più fff possibile intenso sempre

809

75

Bs. Cl.

Bsn. 1
C. Bsn. 2/3

Hn. 1/2

Hn. 3/4

Tpt. 1

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

à 3

pp *fff* *p*

fff

fff

fff

fff

fff

fff

75

Boys choir

S

A

T

B

til

til

til

til

til

fff

fff

fff

75

Vln. I

Vln. II

Vla.

Vc.

D.B.

til

75 Extremely wide vibrato.
(chorus-effect)

sempre fff

Extremely wide vibrato.
(chorus-effect)

sempre fff

Extremely wide vibrato.
(chorus-effect)

sempre fff

Extremely wide vibrato.
(chorus-effect)

sempre fff

sempre fff

8/5

Fl. 1/2/3

Ob. 1/2
E.Hn.

B♭ Cl. 1/2

B♭ Cl. 3

Bsn. 1

C. Bsn. 2/3

Hn. 1/2

Hn. 3/4

Tpt. 1

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

(8va) - - - - - 8va - - - - -

Boys choir

S

A

T

B

Vibratissimo

fff

Vibratissimo - like a gospel choir

Shan - - - - - ti!

normale

Reduce amount of singers towards end of chord.



Vln. I

Vln. II

Vla.

Vc.

D.B.

Quasi non vib. Shiny, beautiful sound.

sub. p

820

Fl. 1/2/3
 Ob. 1/2
 E.Hn.
 B♭ Cl. 1/2
 Bs. Cl.
 Bsn. 1
 C. Bsn. 2/3
 Hn. 1/2
 Hn. 3/4
 T. Tbn. 1
 T. Tbn. 2
 B. Tbn.
 Tuba
 Pno.
 Boys choir
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

mp
pp
mp
pp
più fff
più fff
più fff
più fff
più fff
più fff
più fff
Piano: fff
fff
ti!
ti!
ti!
ti!
ti!
ti!
Synchronized, dynamic vibrato approx. in sextuplet speed. Led by group leader.
Synchronized, dynamic vibrato approx. in sextuplet speed. Led by group leader.
"Seagull effect" always downwards. Individual speed & choice of strings.
"Seagull effect" always downwards. Individual speed & choice of strings.
"Seagull effect" always downwards. Individual speed & choice of strings.
"Seagull effect" always downwards. Individual speed & choice of strings.
raise pitch 4 - 6 bps
à 2
8va
8va
8va
8va
p
p
p
p
p
f
f
mf
f
f
f

Organ: only 16' & 32'

Watermark: NB noter This music is copyright protected

827 76 Practise mute

Tuba *ppp* 8^{va}

Hp. arco *p* 8^{va}

Pno. Slow tremolo with soft Gran cassa beaters *pp* 8^{va}

S *pp*

A *pp*

T *pp*

B *pp*

Vln. I con sord. poco vib. 76 *pp*

Vln. II con sord. poco vib. *pp*

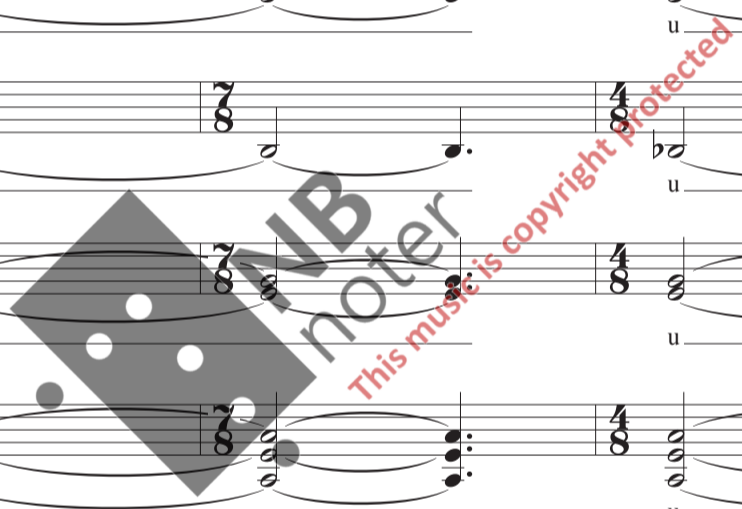
Vla. poco a poco con sord. *pp*

Vc. con sord. *pp*

D.B. *pp*

p dim. Gradually less dense, then return to the chord individually.

p dim. Gradually less dense, then return to the chord individually.



832

Fl. 1/2/3

B \flat Cl. 1

B \flat Cl. 2

Bs. Cl.

quasi niente

gl.

pp

à 3 Whistle tones

(Muta in B \flat Cl. ad lib.)

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

Practise mute

Soli

f(p)

Slow slide-vibrato & gliss.

morendo

a niente

gl.

8^{va}

Hp.

Pno.

8^{va}

S

A

T

B

m

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

poco a poco con sord.

morendo al fine

78

842

Fl. 1/2/3

Cl. 1/2/3

à 3 "Mouthpiece whistling sounds"

pp

78

Hn. 1/2

Hn. 3/4

T. Tbn. 1

T. Tbn. 2

B. Tbn.

air only

morendo

gl.

simile

pp (sounding)

78

Hp.

Pno.

8^{va}

8^{va}

Boy Sop.

Sop. Solo

Boy should end last.

Start to fade out when bird-like sounds appear

Ao - um.

Ao - um.

78

Vln. I

Vln. II

Vla.

Vc.

D.B.

morendo

morendo

morendo

morendo

morendo

Play with bow on tuning pegs producing glassy, high-pitched, sounds.

847

Cl. 1/2/3

Vln. I

Vln. II

Vla.

Vc.

D.B.

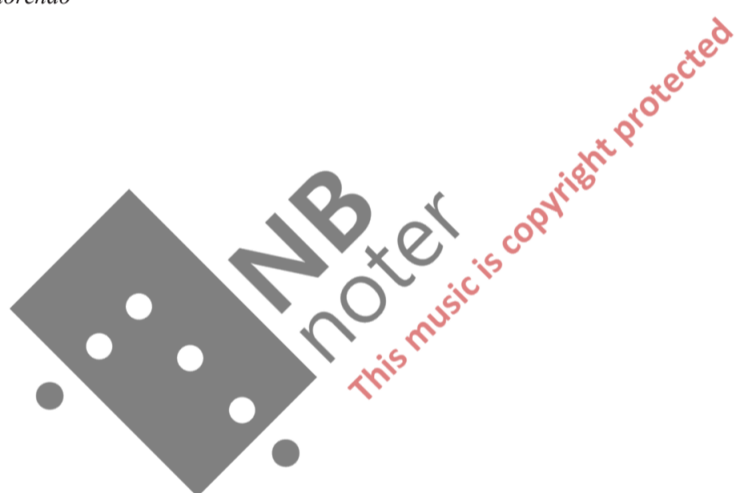
Pitchless hiss on bridge

pp dim. al niente

morendo

morendo

morendo



851

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pitchless hiss on bridge

pp dim. al niente

lunga

lunga

lunga

ppp possibile

lunga

ppp possibile

lunga

ppp possibile