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Strokes of Imagination

(2024)
for sinfonietta

Øyvind Mæland

(Commisioned by Oslo Sinfonietta)

Instrumentation:

Bass flute (doubling piccolo - and possibly C flute: If the flutist finds that certain sections would work better on the C flute, and if there is enough time for such an instr. change, he/she may feel free to do so)

Oboe

Clarinet in Bb (doubling bass clarinet in Bb. There are a few sections where only the upper joint (without the mouth piece) of the Clarinet in Bb is required. The clarinetist may however choose to use an extra instrument (f.ex a clarinet in A) for this purpose)

B**assoon**

Horn in F (a harmon mute + cup mute originally for bass trombone is required)

Trumpet in Bb (cannot be a trumpet in C!)

Tenor trombone (with F attachment)

Percussion I:
4 cowbells: F4, G4, G#4, A4
Ceramic tiles (see “Performance notes”)
1 high gliss. gong
6 wood blocks/wooden boxes (or sim.)
Gran cassa

Percussion II:
Crotales (C#4, D#4, Bb4, B4, C#5, D5)
Vibraphone (large: C3 to F6)
Gran cassa (medium/large)

Harp

Piano

2 Violins
(For scordatura, see "Performance notes")

Viola

Cello
(For cello scordatura, see "Performance notes")

Contrabass
(For double bass scordatura, see "Performance notes")

The score is written in C.

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Performance notes:

GENERAL INFORMATION:

Amplification: The ceramic tiles and the wood blocks/wooden boxes will benefit from being amplified, and it may then also be possible to have a subtle amplification of the rest of the ensemble as well.

Accidentals last the full length of the bar.

1/4-tone notation:

𝄲 raises the note by a quartertone. 𝄳 lowers the note by a quartertone. 𝄪 raises the note by 3 quartertones.

Smaller microtonal deviations (between 1/8-tone and a 1/6-tone) are notated as such: 𝄬 𝄭 𝄮 𝄯 𝄰 𝄱

All tremolos/trills and grace notes are *unmeasured* and are performed *as quickly as possible*, unless otherwise specified.

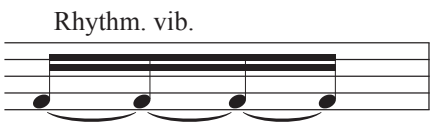
⟊ = This sign indicates an active damping of a pitch/sound. After a note, it is often used (above a rest) to show that there should be no dim. towards the rest - but in fact rather a tiny cresc. - as the rests should seem to "cut off" the previous sound.
There should be no resonance whatsoever when this sign appears.

Alternation between air noise and silence (or simply two very different sounds on the very same instrument), is often called for, and the timbral changes should happen suddenly, as if it were a switch.

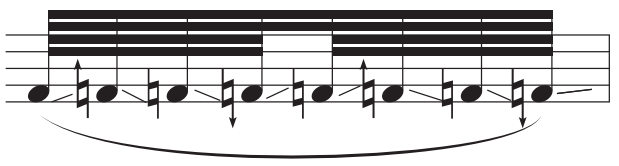
Square noteheads = Noise sounds. High/low frequency air noise is shown with high or low notes.

Dynamics: There are many crescendi in the piece, and a general rule is that when the dynamic of the ending ("goal") of a cresc. is *not* indicated, it should end approx. one dynamic higher/louder than how it started, if not specified otherwise.

Articulation: A wedge attached to a note indicates a staccatissimo sounding as dry as possible.

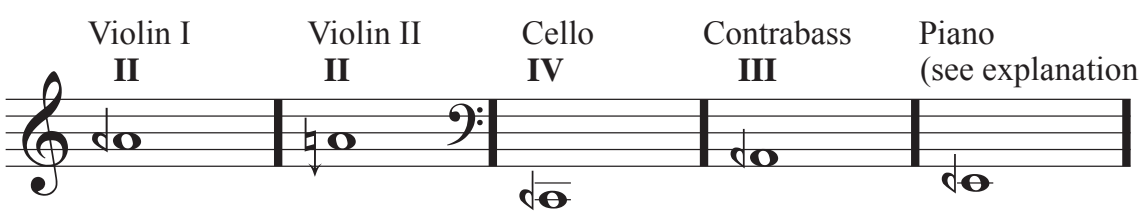


This is a rhythmic vibrato where every note consists of both an upwards and downwards bending of the pitch (approx. 1/8-tone in each direction)...



...which means that the rhythmic vib. also could have been notated like this (the example only shows two 16-notes).

SCORDATURA:



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Woodwinds:

Flute (piccolo) with air noise/silence: Cover the embouchure hole, and in order to "stop" the sound; let the fingers cover all the key holes and the tenon hole.

Oboe: Dbl.tr. = A specific double trill at “double speed” occur when one alternates between the two D trills keys, using one finger of the right and left hand, and between the two E-flat keys, the two F keys, or the two A-flat keys and furthermore when one trills with 2 fingers of the right hand alternately on the same key of the F-sharp tonehole (...)."

Clarinet with air noise/silence: Use the upper joint (only) to search for air noise sounds, and in order to "stop" the sound; cover all the upper joint holes.

Brass:

Diamond-shaped noteheads = “Short tube tones”:
The horn, trumpet and trombone perform the piece with respectively the 1st valve crook and the F3 crook, and its F attachment tuning slide removed.
When playing with embouchure through the shortened tube, both the timbre and pitches are very different from the "normal tube". The fingerings (numbers in a circle) suggest how the pitches can be achieved, but they may be performed differently (or adjusted) in order to get a more exact pitch.

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Percussion:

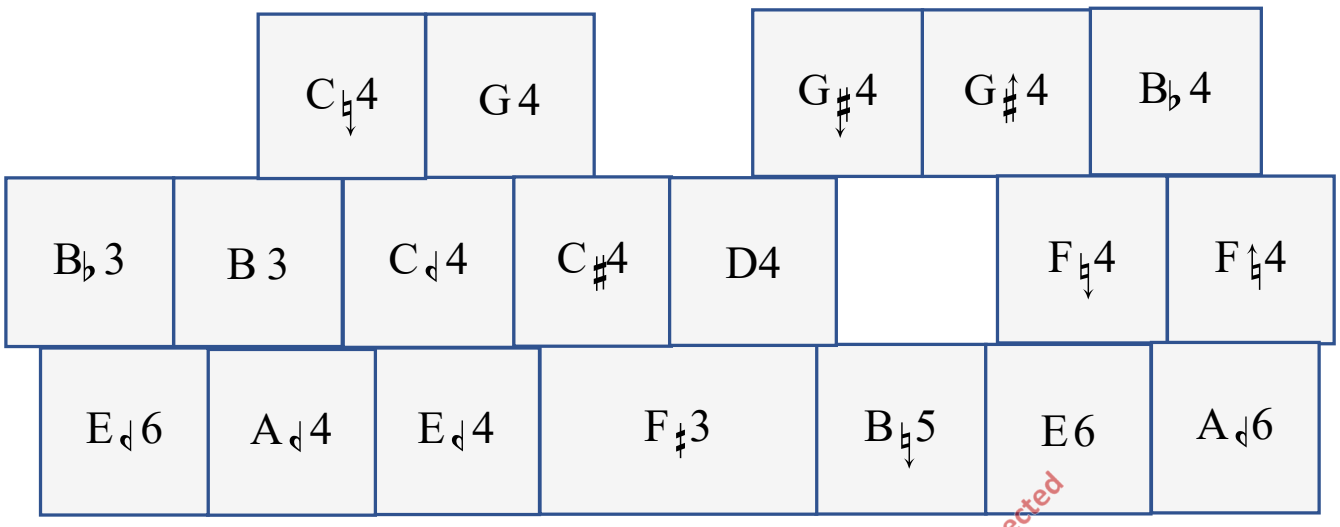
+ = Dead stroke.
R and L = Right hand and left hand (only suggestions).

Cowbells and legato sounds:
Use f.ex a wooden chain/neckless and slide it on top of the cowbell. To get a clearer pitch, it might actually be an idea to dampen the cowbell just slightly with some cloth.
A “noise scrape” can be caused by a slower movement with some added friction.

Vibraphone: The percussion player II may feel free to experiment with the vibraphone motor. It should however not be used in secco sections!

Tiles:

The floor tiles (it may be mix of ceramic and stone) should lay on a table, and they should preferably be visible to the audience.
In order to make them resonate more, they should have small rubber/silicon knobs or bits of foam rubber (or sim.) underneath them. Due to varying tile thickness, make sure that their surfaces come in flush with one another (horizontally in line).
Specific pitches are asked for, and it is suggested that the tiles should be placed as follows (or similarily) :



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Tiles (and other equipment) may be borrowed from the composer, f.ex. via
www.oyvindmaeland.com

Tile "mallets":
A tablespoon, or a relatively hard wooden spoon should work.

Legato
Unless specified otherwise, always play legato (let the spoon (or sim.) glide across the tiles), also when alternating between right/left hand. Avoid accents when placing a mallet on a tile. On sustained long notes, draw circles and «number 8», never back and forth.

Harp

+ = Half-muting the string. A dry sound (pitch) is called for.

Piano

Diamond-shaped noteheads with a "+" = Half-muting the string(s) by placing a finger near the agraffes.
In sections where there are multiple half-mutings, or half-muting of a full chord, it is recommended to use some kind of cylindrical bar that can cover the full range. (Some added noise is acceptable).

Eb2: A strong flat magnet should be placed across the Eb2 strings, some centimeters from the agraffes, at the point where the pitch sound appoximately a quartertone higher. A quartertone sharp accidental is often placed *above* the Eb2, as a reminder of the microtonal deviation.

Strings

⊕ = For the strings, this suggests damping the string(s) with either the left hand or with a "bow freeze" on the string, or both.

"Friction staccato": Due to heavy and sustained bow friction, only let through one "impulse" (pitch) at the time, before the bow immediately stops again. A full section of friction staccato should be played within maximum *one* down-bow.

Black diamond-shaped noteheads = col legno tratto (playing with no bow hair at all). This is mostly used in combination with ordinario playing (normal noteheads), and one should try to make the switch between them as clear as possible.
m.s.p. = molto sul ponticello
m.s.t. = molto sul tasto
+ = left hand pizz.

All the strings (except the viola) have one of their strings de-tuned. A microtonal accidental is often placed *above* (or sometimes beneath) on the scordatura note, as a reminder of the microtonal deviation.

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Score in C

Strokes of Imagination

Øyvind Mæland

♩ = 66

(The "conductor stave" appears whenever there are suggestions to how one may approach one the many tempo changes in this piece)

A

(Conductor)

Flute — BASS FL. — pp — (non vib.) — f

Oboe — p

Clarinet in B♭ — BASS CL. — pp — mf

Bassoon — p — p

Horn in F — Harmon mute (stem out) — p — senza sord. — p

Trumpet in B♭ — Harmon mute (stem out) — p — p

Trombone — Harmon mute (stem out) — p — p

Perc. I — CWB — p — soft scraping noise — ppp — p

Perc. II — CROT. — with bow — pp — VIB. (motor on) — with bow — p

Harp — scrape slowly along string — p — mp

Piano — p — mp — Ped.

Violin I — slow fluct. (centered around a regular C#) — p — IV — pp — mp — II — pp

Violin II — II — s.p. — p — (c.l.t.) — II — ord. — pp

Viola — p — II — pp

Cello — s.p. — p — (c.l.t.) — s.t. — p — p

Double Bass — IV — slow fluct. — p — pp — mp — slow fluct. — pp

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Strokes of Imagination

B

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Pc I
Pc II
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

7

airy
ppp
p
irreg. bisb.
mp
air noise
irreg. tr. (short tube)
mf
senza sord.
TILES
pp
VIB.
with bow
CROT.
scrape slowly along string
8va
(same as in bar 1)
slow fluct.
III
IV
(slow fluct.)
s.p.
ord.
0

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13

Fl.

Ob.

B♭ Cl.

Bsn.

PICC.

air noise/silence

mp

mf

mf

ff

pp

p

mp

13

Hn.

B♭ Tpt.

Tbn.

(stopped)

(open)

mf

senza sord.

cup mute

air noise

mf

air noise

mf

f

pp

p

cup mute

p

mp

13

Pc I

Pc II

13

Hp.

13

Pno.

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

(slow fluct.)

(slow fluct.)

s.t.

mf

f

III

I

mp

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C

19

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

slow fluct.

slow irreg. bisb.

(stopped)

CROT.

with bow

s.p.

s.t.

ord.

II III

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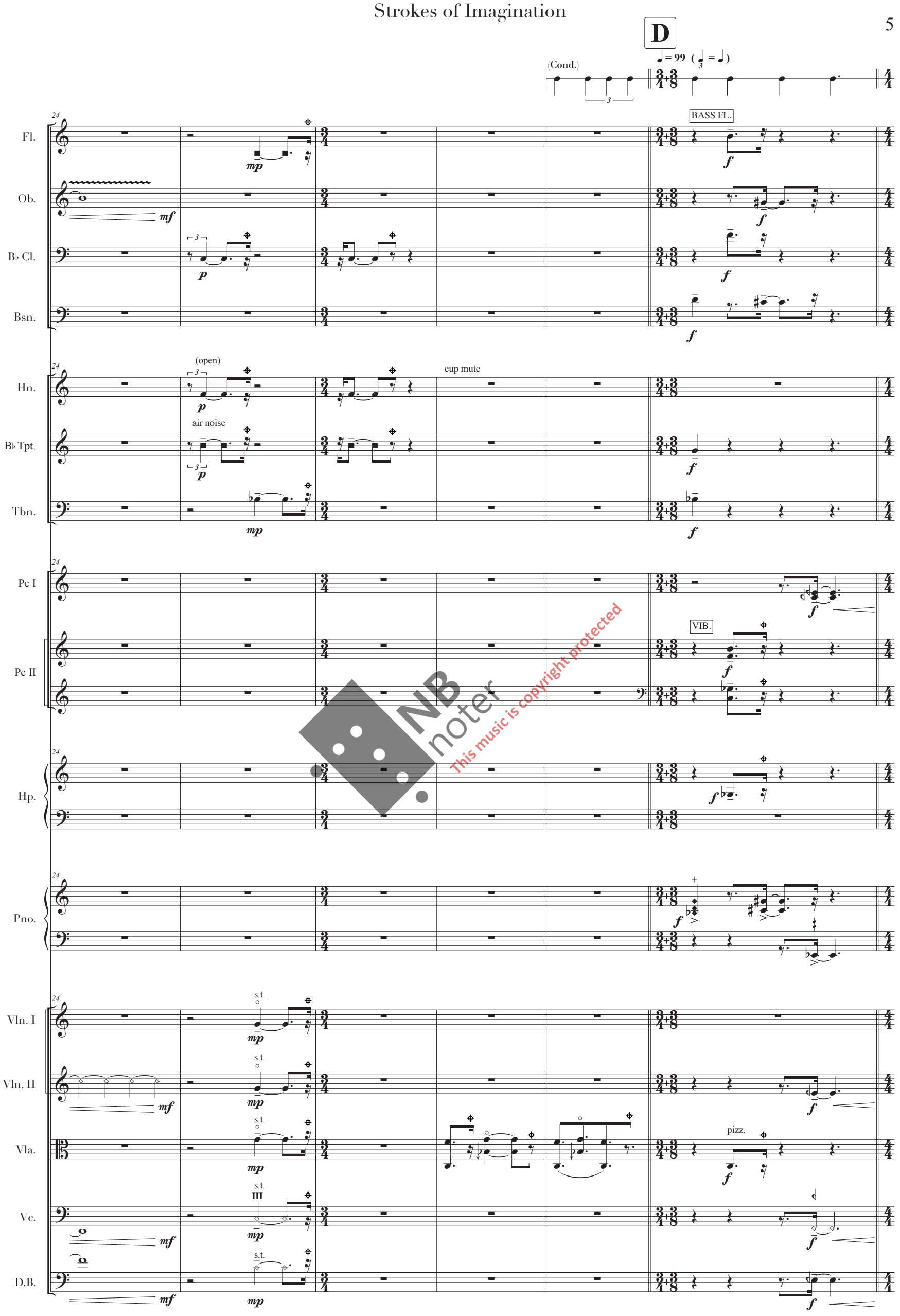

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♩= 66 (♩.= ♩)

(Cond.)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

air noise

CWB

soft scraping noise

(pitch)

CROT.

VIB.

with bow

s.p.

s.t.

arco

ord.

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E

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Pc I
Pc II
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

PICC.
air noise
TILES
Metal on bar
(circ. mv.)
ord.
s.t.
pizz.

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F

40

Fl.

BASS FL.

mp

slow fluct.

Ob.

CL. in Bb

B♭ Cl.

pp

mp

Bsn.

pp

mp

Hn.

senza sord.

mp

B♭ Tpt.

air noise

senza sord.

mp

Tbn.

slow fluct.

mp

Pc I

Pc II

with mallets

mp

Hp.

mp

Pno.

p

8va

mp

Vln. I

arco

mp

Vln. II

arco

mp

Vla.

pp

mp

slow fluct.

Vc.

pp

mp

D.B.

pp

mp

slow fluct.

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♩= 44 (♩.= ♩)

(Cond.)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. cup mute

B♭ Tpt. cup mute

Tbn.

Pc I Gliss gong (high) TILES

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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10

G

♩ = 88 (♪ = ♩)

(Cond.)

"Impro": The noise sounds (fingerings) should always sound different than the preceeding noise sound.

PICC.

Fl.

pp

Ob.

UPPER JOINT

"Impro": The noise sounds (fingerings) should always sound different than the preceeding noise sound.

B♭ Cl.

pp

Bsn.

Hn.

B♭ Tpt.

Tbn.

p

CWB

Pc I

p

Pc II

Hp.

Pno.

p

8va

Vln. I

s.t.

Vln. II

Vla.

Vc.

D.B.

NB noter
This music is copyright protected

55

Fl.

Ob.

B♭ Cl.

Bsn.

BASS FL.

pp

CL. in Bb

pp

55

Hn.

B♭ Tpt.

Tbn.

air noise

mf

air noise

mf

p

p

55

Pc I

Pc II

CWB

p

VIB.

with bows

pp

CWB+TILES

with mallets

pp

mp

55

Hp.

55

Pno.

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

III

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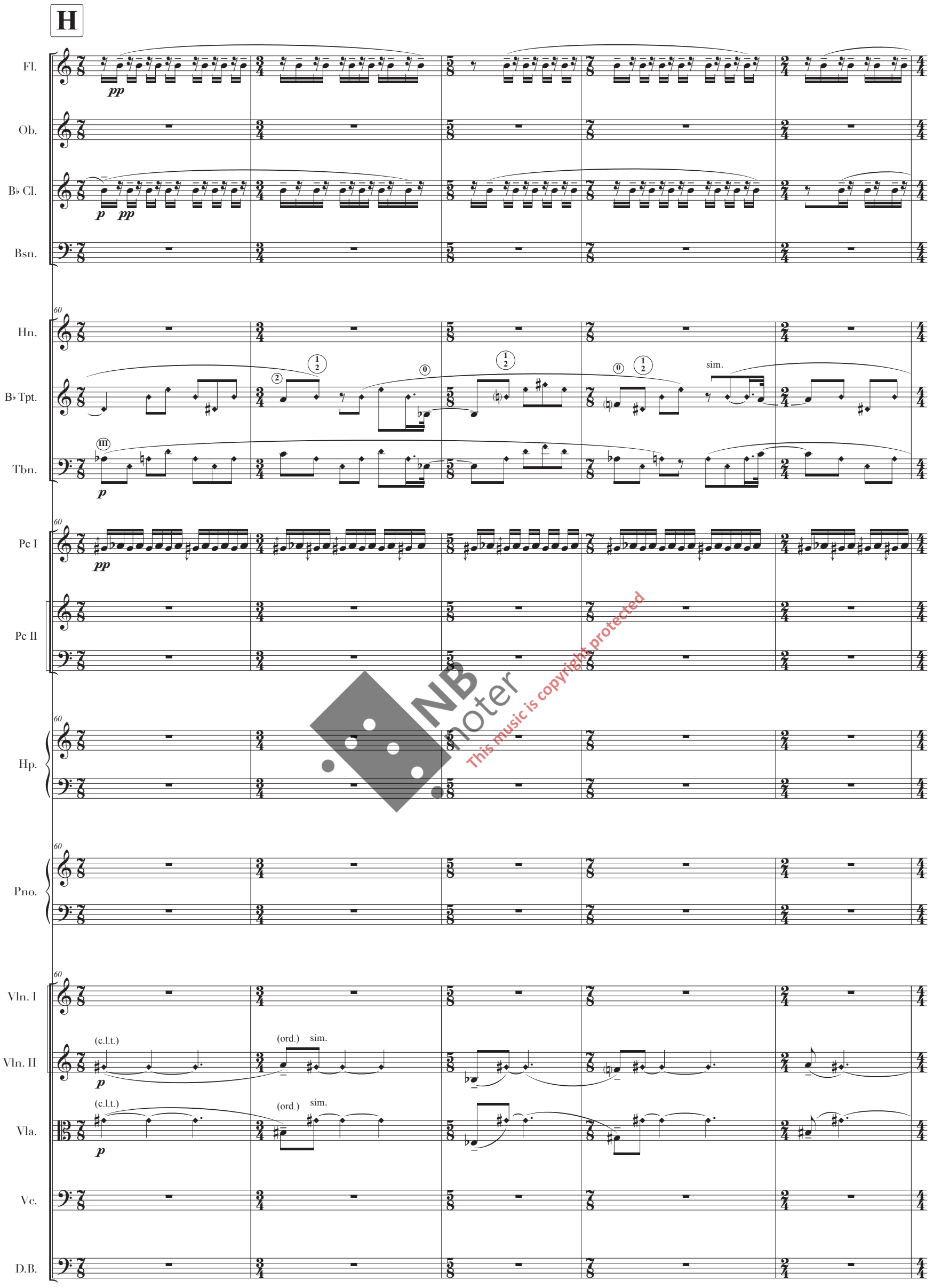

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I

♩ = 66 (𝅗𝅥 = ♩)

(Cond.)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

harmon mute

Gliss gong (high)

L.V.

CWB

with mallets

CROT.

s.p.

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14

J

a tempo

Fl.

Ob.

B♭ Cl.

Bsn.

70

Hn.

B♭ Tpt.

(Close immediately/soon after opening)

p

Tbn.

70

Pc I

Pc II

70

Hp.

70

Pno.

70

Vln. I

s. t.
m.v.! (fast!)
IV

Free bowing
Rhythmic vib.

pp

mf

Vln. II

s. t.
m.v.! (fast!)
IV

Free bowing
Rhythmic vib.

pp

mf

Vla.

s. t.
m.v.! (fast!)
III

Free bowing
Rhythmic vib.

pp

mf

Vc.

III

s. t.
m.v.!

Free bowing
Rhythmic vib.

pp

mf

D.B.

s. t.
m.v.! (fast!)

Free bowing
Rhythmic vib.

pp

mf

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Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Pc I
Pc II
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

74

Rhythmic vib.
Gradually smaller vib.

mf

pp

s.p. Bounce (only vertically!) with the tip - or even the head - of the bow.

non v.

s.p. Vertical bounce (on bow tip/head)

(ord.)

III

ppp

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K

Fl.

Ob.

B♭ Cl.

Bsn.

78

Hn.

pp

1 2

1 3

p

B♭ Tpt.

Tbn.

78

TILES

Pc I

n

pp

Circ. mv.

3

3

Norm. mv.

p

Pc II

78

Hp.

78

Pno.

78

Vln. I

Vln. II

Vla.

Vc.

D.B.

NB noter
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Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Pc I
Pc II
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

83

pp
UPPER JOINT
air noise
p
mf
f
ppp
s.p.
III
mp

NB noter
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18

L

Fl.

Ob.

B♭ Cl.

Bsn.

88

Hn.

mf *p*

B♭ Tpt.

Tbn.

88

Pc I

Pc II

88

Hp.

88

Pno.

88

Vln. I

s. t.
m.v.! (fast!)
IV
pp
Free bowing
Rhythmic vib.
mf

Vln. II

s. t.
m.v.! (fast!)
IV
pp
Free bowing
Rhythmic vib.
mf

Vla.

s. t.
m.v.! (fast!)
III
pp
Free bowing
Rhythmic vib.
mf

Vc.

s. t.
m.v.!
pp
Free bowing
Rhythmic vib.
mf

D.B.

s. t.
m.v.! (fast!)
pp
Free bowing
Rhythmic vib.
mf

NB noter
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92

Fl.

Ob.

B♭ Cl.

Bsn.

92

Hn.

B♭ Tpt.

Tbn.

92

Circ. mv.

Cont. circular mv (with accidentals)

Pc I

Pc II

92

Hp.

92

Pno.

92

non v.

Vln. I

non v.

Vln. II

non v.

Vla.

Circ. bowing

non v.

Vc.

non v.

D.B.

NB noter
This music is copyright protected

M

Fl.

Ob.

B♭ Cl.

Bsn.

Dbl.tr.

BASS CL.

bisb.

97

Hn.

B♭ Tpt.

Tbn.

air noise

air noise

Pc I

Pc II

Norm. mv.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

m.s.t.

Keep bow tip on the string

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102

Fl.

Ob.

B♭ Cl.

mp

Bsn.

102

Hn.

B♭ Tpt.

Tbn.

102

Keep bow
on the string

Circ. mv.

Pc I

mf

Pc II

102

Hp.

102

Pno.

Keep bow
on the string

102

Vln. I

Keep bow
on the string

Vln. II

pp

Keep bow
on the string

Vla.

pp

m.s.t.

ord.

Vc.

pp

mf

III

6.

D.B.

mf

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22

N

Fl.

Ob.

B♭ Cl.

Bsn.

106

Hn.

mf *p*

B♭ Tpt.

Tbn.

106

Pc I

pp

Pc II

106

Hp.

106

Pno.

106

Vln. I

s. t. m.v.! (fast!) IV

Free bowing Rhythmic vib.

pp *mf*

Vln. II

s. t. m.v.! (fast!) IV

Free bowing Rhythmic vib.

pp *mf*

Vla.

s. t. m.v.! (fast!) III

Free bowing Rhythmic vib.

pp *mf*

Vc.

s. t. m.v.!

Free bowing Rhythmic vib.

pp *pp* *mf*

D.B.

II

m.v.! (fast!)

Free bowing Rhythmic vib.

pp *pp* *mf*

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110

Fl.

Ob.

B♭ Cl.

Bsn.

110

senza sord.

Hn.

B♭ Tpt.

Tbn.

110

Pc I

Pc II

110

Hp.

110

Pno.

110

Gradually smaller vib.

non v.

Vln. I

s.p. Bounce (only vertically!) with the tip - or even the head - of the bow.

Vln. II

Gradually smaller vib.

s.p. Vertical bounce (on bow tip/head)

Vla.

Gradually smaller vib.

non v.

Vc.

Gradually smaller vib.

non v.

D.B.

NB noter
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24

O

Fl.

Ob.

B♭ Cl.

Bsn.

Alternative fingerings (never two in a row of the same sound)

Hn.

B♭ Tpt.

Tbn.

harmon mute

harmon mute

(TILES)

Circ. mv.

Pc I

Pc II

VIB.

Hp.

Pno.

"Friction staccato" (see perf. notes)

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

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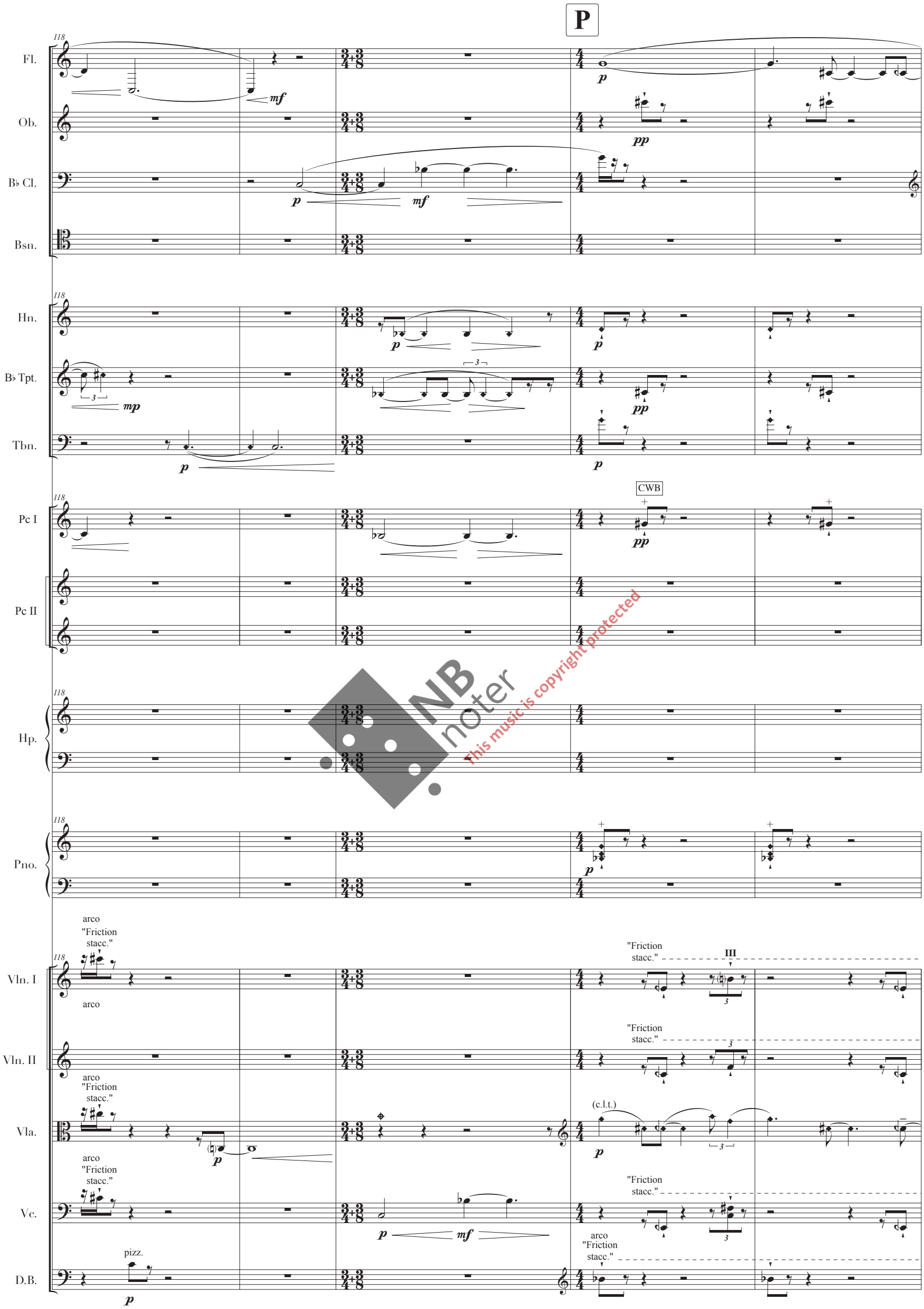

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♩ = 96

Fl.

Ob.

CL. in Bb

B♭ Cl.

p

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

NB noter
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Q

PICC.

air noise/silence

Fl.

Ob.

B♭ Cl.

Bsn.

128

Hn.

non legato

B♭ Tpt.

non legato

Tbn.

non legato

WOOD BL. (or sim.)

scrape across the various instruments

Pc I

non legato

sim.

Pc II

Hp.

Pno.

Vln. I

ord.

Vln. II

s.p.

Vla.

Vc.

D.B.

NB noter
This music is copyright protected

133

Fl.

Ob.

B♭ Cl.

Bsn.

133

Hn.

B♭ Tpt.

Tbn.

133

Pc I

Pc II

R

p

133

Hp.

133

Pno.

133

Vln. I

Vln. II

Vla.

Vc.

D.B.

NB noter
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R

(Cond.) ♩ = 72 (𝅗𝅥 = ♩) ♩ = 96 (♪. = ♩)

138

Fl. *f* *pp*

Ob.

B♭ Cl. *p*

Bsn.

138

Hn. 1 2 *pp*

B♭ Tpt. 1 3 *pp*

Tbn. *mp* *pp* *pp*

138

Pc I *legato* L R L R sim. *non legato* *pp*

VIB. with bow

Pc II *p* CROT.

138

Hp. *p*

8va

138

Pno. *p*

ord. (regular C#) slow fluct.

138

Vln. I *pp*

Vln. II m.s.t. *p* sim. s.p. *pp*

Vla. m.s.t. sim. *p*

Vc. *p*

pizz. IV

D.B. *p*

NB noter This music is copyright protected

143

Fl.

Ob.

B♭ Cl.

Bsn.

143

Hn.

B♭ Tpt.

Tbn.

143

Pc I

Pc II

143

Hp.

143

Pno.

143

Vln. I

Vln. II

Vla.

Vc.

D.B.

NB noter
This music is copyright protected

S

♩ = 72 (3 𝅗𝅥 = ♩)

(Cond.)

147

Fl. — *f* — BASS FL. — *mp*

Ob.

B♭ Cl. — *mp*

Bsn. — *p*

147

Hn. — 1 2

B♭ Tpt. — 1 3 — cup mute

Tbn. — cup mute — *mp*

147

Pc I — *legato* — *mp*

Pc II — VIB. — *mp* — CROT. — *mp*

147

Hp. — *mp*

147

Pno. — *mp* — 8va

147

Vln. I — pizz. — *mp*

Vln. II — m.s.t. — *p* 0 sim.

Vla. — m.s.t. 0 sim. — *p*

Vc. — pizz. — *mp*

D.B. — pizz. — *mp*

NB noter
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Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

CROT.

pp

Hp.

pizz.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

NB noter
This music is copyright protected

T

♩ = 96

(Cond.)

157

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

non legato

p

mp

CROT.

(c.l.t.)

arco

s.p.

III

II

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161

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

PICC.

air noise

pp

VIB.

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U

♩= 64 (♩.= ♩)

(Cond.)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

TILES

both strike and scrape!

VIB.

L.V.

GRAN CASSA

m.s.t.

pizz.

sim.

NB noter
This music is copyright protected

V

♩ = 96 (3 ♩ = ♩)

♩ = 120 (5 ♩ = ♩)

(Cond.)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

170

pp

mf

non legato

WOOD BL. (or sim.)

non legato (only dead strokes)

poco a poco cresc.

GRAN CASSA

secco!

s.p.

III

ord.

Keep bow on the string

arco

"f"

NB noter

This music is copyright protected

174

Fl.

Ob.

B♭ Cl.

Bsn.

Dbl.tr.

f

pp

f

mf

3

f

174

Hn.

B♭ Tpt.

Tbn.

f

poco a poco cresc.

3

f

174

Pc I

Pc II

3

f

NB noter
This music is copyright protected

174

Hp.

174

Pno.

174

Vln. I

Vln. II

Vla.

3

3

3

Keep bow
on the string

Vc.

"*f*"

D.B.

38

W ♩ = 48 (♩ + ♩. = ♩)

X ♩ = 96 (♪ = ♩)

(Cond.)

FLUTE IN C

Fl. *mp* *pp*

Ob.

BASS CL.

B♭ Cl. *mp* *pp*

Bsn. *mp*

Hn. *mp* *p* non legato *pp*

B♭ Tpt. *p* non legato *pp*

Tbn. *mp* non legato *pp*

Pc I CROT. VIB. non legato *pp*

Pc II *mp* GRAN CASSA *p* *pp* GRAN CASSA secco! *pp*

Hp. *pp* *pp*

Pno. 8va *mp* *pp* *pp* *mp*

Vln. I pizz. *mp* arco s.p. III *pp*

Vln. II m.s.t. III *p*

Vla. pizz. *mp* arco *pp*

Vc. pizz. *mp* arco *mp*

D.B. slow fluct. *pp* II III *mp*

NB noter This music is copyright protected

184

Fl.

Ob.

B♭ Cl.

Bsn.

pp

p

184

Hn.

B♭ Tpt.

Tbn.

pp

184

Pc I

Pc II

CROT.

pp

184

Hp.

184

Pno.

184

Vln. I

Vln. II

(c.l.t.)

pp

Vla.

(c.l.t.)

pp

Vc.

(c.l.t.)

pp

D.B.

NB noter
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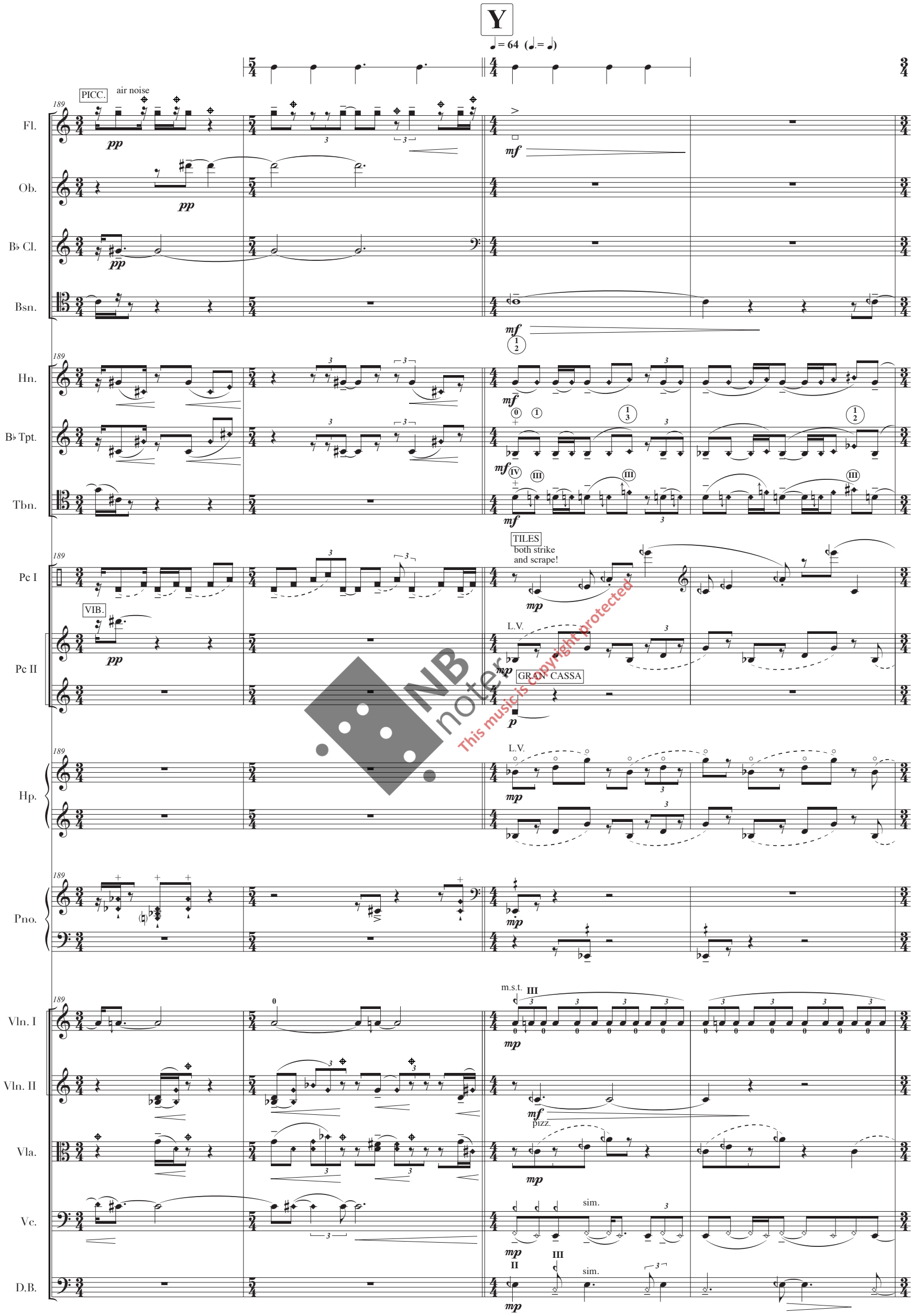

NB noter
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♩ = 128 (♪ = ♩)

193

(Cond.)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

harmon mute

harmon mute

CWB

GRAN CASSA

secco!

pizz.

arco

(c.l.t.)

(ord.)

sim.

NB noter
This music is copyright protected

Z

♩ = 160 (5 ♩ = ♩)

198

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

PICC.

(Keep the energy, though the rhythms may collapse)

irreg.
bisb.

CWB+TILES

GRAN CASSA

arco
s.p.
III
II

arco
s.p.
III
II

arco
s.p.
I

Slightly different intonation on every beat

NB noten
This music is copyright protected

AA

♩ = 64

FLUTE IN C

Repeat until cond. gives the 1st downbeat of the next tempo

202

Fl.

Ob. — Dbl.tr. (very fast and irreg, and including rests) — *f*

B♭ Cl. — *mp*

Bsn. — *mp*

Repeat until cond. gives the 1st downbeat of the next tempo

Hn. — Impr. with various durations — *f* — *p*

B♭ Tpt. — *mp*

Tbn. — Impr. with various durations — *f* — *mp*

Repeat until cond. gives the 1st downbeat of the next tempo

Pc I

Pc II — CROT. — *mp* — GRAN CASSA — *p*

Repeat until cond. gives the 1st downbeat of the next tempo

Hp. — *pp*

Repeat until cond. gives the 1st downbeat of the next tempo

Pno. — 8va — *mp* — *pp*

Repeat until cond. gives the 1st downbeat of the next tempo

Vln. I — (Keep the energy, though the rhythms may collapse) — pizz. — *mp*

Vln. II — (Keep the energy, though the rhythms may collapse) — m.s.t. III — *p*

Vla. — (Keep the energy, though the rhythms may collapse) — pizz. — *mp*

Vc. — pizz. — *mp* — slow fluct.

D.B. — Unstable pulse (but never much slower)! — *pp*

NB noter
This music is copyright protected

♩ = 96 (♩ = ♩)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

207

p

non legato

pp

sim.

WOOD BL. (or sim.)

VIB.

GRAN. CASSA

secco!

arco

ord.

(slow fluct.)

III

NB noten
This music is copyright protected

BB

♩= 48 (♩= ♪)

212

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

TILES

both strike
and scrape!

VIB.

GRAN CASSA

8va

m.s.t. III

pizz.

sim.

NB noter
This music is copyright protected

CC

♩= 96 (♪ = ♩)

217

Fl.

Ob.

B♭ Cl.

Bsn.

217

Hn.

B♭ Tpt.

Tbn.

217

Pc I

WOOD BL. (or sim.)

non legato

pp

Pc II

CROT.

pp

217

Hp.

217

Pno.

217

Vln. I

ord.

pp

Vln. II

s.p.

pp

Vla.

Vc.

p

D.B.

p

This music is copyright protected

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

NB noter
This music is copyright protected

DD

227

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

p

sim.

p

subito
pp

s.t.

p

NB noter
This music is copyright protected

232

Fl.

Ob.

B♭ Cl.

Bsn.

232

Hn.

B♭ Tpt.

Tbn.

232

Pc I

Pc II

232

Hp.

232

Pno.

232

Vln. I

sim.

Vln. II

Vla.

Vc.

D.B.

NB noter
This music is copyright protected

EE

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Pc I
Pc II
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

237

air noise

ff

f

CWB

TILES

pp

GRAN CASSA

p

mp

(c.l.t.)

III III IV

IV
(more noise
than pitch)

(pitch)

ppp

NB noter
This music is copyright protected

♩ = 64 (♩. = ♩)

241

(Cond.)

Fl. — airy — *ppp*

Ob.

B♭ Cl.

Bsn.

Hn. — cup mute — ② — *p*

B♭ Tpt. — cup mute — ① ③ ② — *p*

Tbn. — cup mute — II — *p*

Pc I — Circ. mv. — *p*

Pc II — GRAN CASSA — *pp*

Hp.

Pno.

Vln. I

Vln. II — c.l.t. noise (approx pitch) — III IV — Circ. bowing — *pp*

Vla. — (c.l.t.) — *mp*

Vc. — (c.l.t.) — *mp*

D.B. — slow fluct. — (approx. pitches)

NB noter
This music is copyright protected

246

Fl.

Ob.

B♭ Cl.

Bsn.

246

Hn.

B♭ Tpt.

Tbn.

246

Pc I

Pc II

246

Hp.

246

Pno.

8va

246

Vln. I

Vln. II

Vla.

Vc.

(slow fluct.)

D.B.

(more noise than pitch)

NB noter
This music is copyright protected

FF

Fl.

Ob.

B♭ Cl.

Bsn.

251

Hn.

pp

B♭ Tpt.

pp

sim.

Tbn.

pp

251

Pc I

pp

Pc II

GRAN CASSA

ppp L.V.

251

Hp.

251

Pno.

c.l.t. noise (approx pitch)

251

Vln. I

III IV

pp

Circ. bowing

Vln. II

II

pp

Vla.

p

Vc.

p

slow fluct.

D.B.

ppp

NB noter

This music is copyright protected

GG

♩ = 72

Fl.

Ob.

B♭ Cl.

CL. in Bb

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

CWB+TILES
(soft mallets)

VIB.
with bow

Pc II

Hp.

Pno.

Vln. I

Vln. II

(c.l.t.)

Vla.

(c.l.t.)

Vc.

(more noise
than pitch)

D.B.

NB noter
This music is copyright protected

Lunga

(Keep for as long as possible)

260

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pc I

Pc II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(ord.)

(ord.)

mp

pp

NB noter
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