

**AND I HAD WANTED, AMONG OTHER THINGS,
A SONG.**
for sinfonietta

Jonas Lie Skaarud
2026



SCORE

INSTRUMENTATION

Flute

Flute* (doubling alto)

Oboe

Clarinet in Bb (doubling clarinet in A** and bass clarinet)

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion 1: marimba, crotales, 3 wine glasses, 3 almglocken

Percussion 2: vibraphone, bike wheel on stand, medium sized suspended cymbal

Piano

2 violins

Viola

Violoncello

Double bass

*Flute in C to be tuned down 30 cents throughout the whole piece (sounds 30 cents lower than written)

**Clarinet in A to be tuned down 50 cents throughout the whole piece (sounds 30 cents lower than written)

SCORE IS IN C

DURATA: ca. 24'

Written between autumn 2025 and spring 2026

Written for Oslo Sinfonietta

First performance at Henie Onstad Kunstsenter, Norway, 30th May 2026 by Oslo Sinfonietta and conductor Christian Eggen

The work is funded by:

Det norske komponistfond

Contact info composer:

(+47) 977 08 693

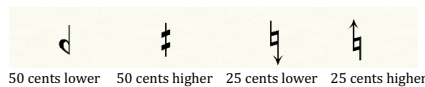
jonas_skaarud@hotmail.com

www.jonasskaarud.no

PERFORMANCE NOTES:

GENERAL (regarding all instruments):

- All accidentals apply for the whole bar.
- All arrows over notes indicate a transition (e.g. from a playing position to another)
- There should be no vibrato at any time at all in any instrument.
- Very long notes: change bowing (strings, percussion) / breathe (winds/brass) whenever necessary
- Tenuto mark on *long notes* calls for a stable, unchanging tone with a direct onset and release, without any soft attack or decay or swells.
- Quarter tones:



WINDS:

- Airy tone = clear tone, but with air (around 70% tone, 30% air) – notated with diamond notehead
- Very airy tone (notated with square notehead) = more air than tone (around 60% air) – notated with square notehead
- **CLARINET:** All multiphonics are given with fingerings in score. They are taken from Heather Roche's website: <https://heatherroche.net/>.
- Multiphonics for Bb clarinet are found here: <https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>
- Multiphonics for bass clarinet are found here: <https://heatherroche.net/2016/10/24/underblown-bass-clarinet-multiphonics/>
- **FLUTE** multiphonics: diamond note to be sung, normal note to be played. If the sung note is impossible to sing: sing an octave higher or lower (depending on your ambitus), or switch so that the diamond note is played and the normal note is sung.
- **OBOE:** double harmonics is a technique in which two harmonics sound at the same time. Fingerings are given in the part. It is described in Peter Veal's *The techniques of oboe playing*, and demonstrated here: <https://youtu.be/GN-Z6pQkUa4?si=DmF6iQzfAYEFVPFk>
- **OBOE/BASSOON:** Most of the music in the piece is very quiet. It is advised, if not special mutes are at hand, that the instruments are muted with cloth, sponges or other material that dampen the instrument's dynamics to blend in with the flutes and clarinet. Discretion is advised in regard to dynamics.

BRASS:

- Multiphonics: diamond note to be sung, normal note to be played. If the sung note is impossible to sing: sing an octave higher or lower (depending on your ambitus), or switch so that the diamond note is played and the normal note is sung.
- Mutes: mutes are used for the purpose of playing quiet at very low dynamics, not to alter the sound characteristics. Therefore, choose a straight mute, bucket or practice mute as needed.

PERCUSSION:

Vibraphone:

- Motor should always be off.
- The **reibstock** is used the same way as a bow: draw it vertically across the extended edge of the bar. It will create a sustained sound with a tremolo effect. Keep in mind that too much pressure will create less tone and more noise. For this piece, a clear and smooth tone is mostly preferred.
- A **Hexbug** is a small vibrating toy (see picture below). It is to be placed directly on the bar, and will create a very quiet soft tremolo effect, similar to that of the reibstock. (Can be provided by the composer)



Bike wheel:

- The bike wheel is to be placed on a stand (see picture 1 below). To make it resonate more it may be placed on top of a snare drum or timpani.
- The spokes are bowed (picture 2) and hit with a very soft rubber stick. See explanation in part.



Wine glasses:

Three wine glasses are needed, tuned in quarter tone low G6, A6, D7 (notated 1 octave lower than sounding). Bow flat across the top of the glasses. If it is difficult to obtain glasses in the right octaves, they might be an octave higher or lower.

Almclogken:

Three sizes are needed: small / medium / large. They should be bowed with a bass bow. *NB!* Cow bells cannot be used as a substitute.

PIANO:

- Pizz: play on the strings inside the piano. Notated with x-noteheads.
- Harmonics are up to the performer to choose (unless fundamental is suggested in the part). Sounding notes are notated with diamond note (with «harm.» above). Try to avoid (as much as possible) that the fundamental sounds.
- In addition the piano uses an E-bow placed on the string of the piano and styrofoam (see explanation in part).

STRINGS:

Preparations (violins, viola, cello)

When indicated in the score, prepare the strings with paperclips. Use paperclips in steel (the ones with oblong shape with straight sides – not spirals). Place them as shown in the pictures below: as close as possible to the bridge.



• **Notes on paperclips:**

- When paperclips are applied, place the bow on the fingerboard-side (i.e. not between the bridge and the paperclips).
- The sound result should be a rather whispering, noisy and overtone rich sound.
- Be extremely cautious of dynamics/bow pressure, as the paperclips might fall off easily if too much dynamics/bow pressure is applied.

Multiphonics (double bass):

- M (over note, combined with harmonics): multiphonic – multiphonics are up to the performer to choose, but should match the overall timbre. Generally the multiphonics should be soft and transparent, rather than harsh and dissonant.

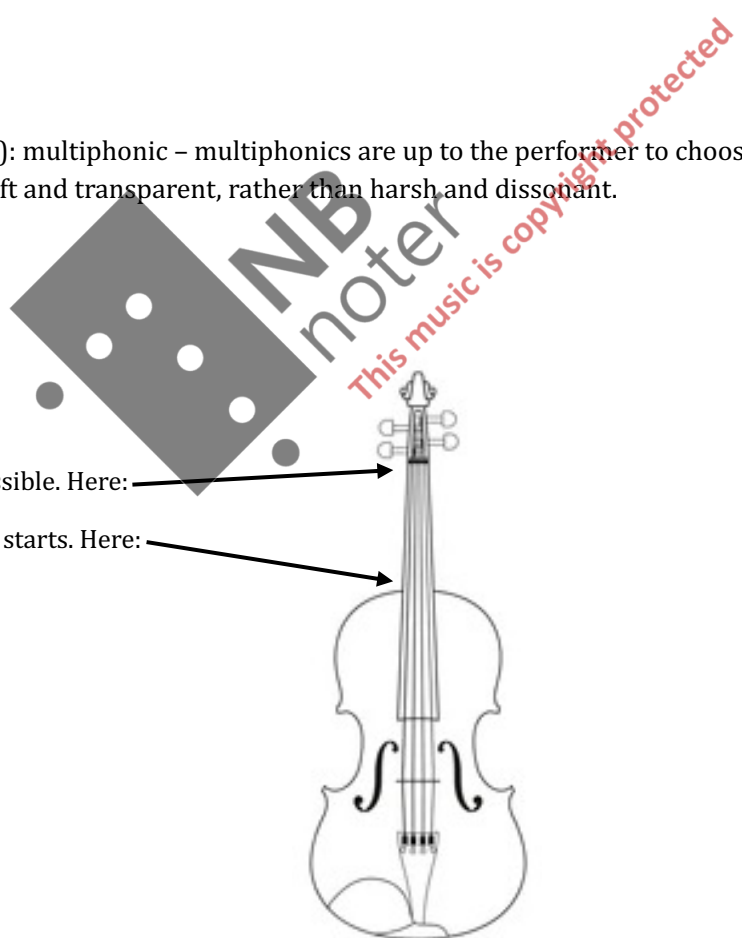
Bow positions:

Sul pont.: normal sul ponticello

Nut: As close to the end of the fretboard as possible. Here:

Upper bout: where the body of the instrument starts. Here:

Ord.: normal bow position



AND I HAD WANTED, AMONG OTHER THINGS, A SONG

for chamber ensemble

I. (kyrie)

Jonas Lie Skaarud
2026

$\frac{6}{4}$ ♩ = ca. 86

Flute 1

Flute 2

Oboe

Clarinet

Bassoon

$\frac{6}{4}$ ♩ = ca. 86

Horn in F

Trumpet in C

Trombone

$\frac{6}{4}$ ♩ = ca. 86

Percussion I

Percussion II

Piano

$\frac{6}{4}$ ♩ = ca. 86

Violin I

Violin II

Viola

Cello

Double Bass

ppp

IV

III

II

III / 10

II / 13

II / 8

I / 5

III / 10

II / 6

I / 11

II / 12

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

NB noter
This music is copyright protected

17

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

17

Hn.

Trp.

Tbn.

17

Perc. I

Perc. II

17

Pno.

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV

III

II

I

III

IV

II

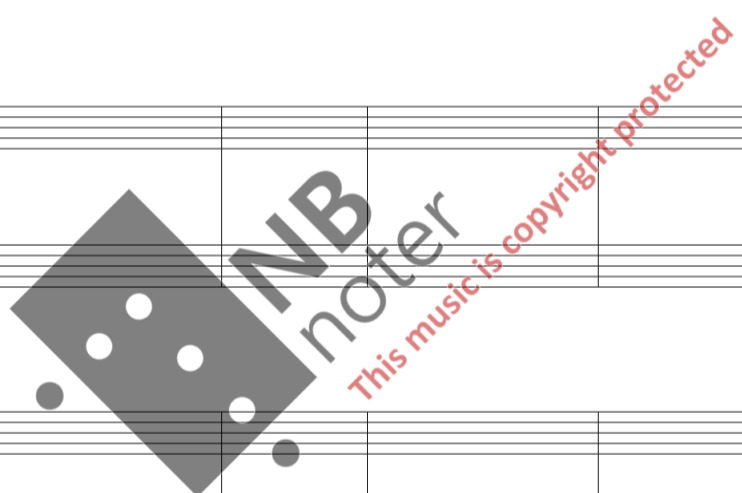
I

II / 6

III / 8

III / 12

II / 10



A

2/4 4/4 6/4

Fl. 1 *ppp*

Fl. 2 *ppp* ALTO
reed off

Ob. *ppp*
inhale inhale exhale

Cl. *ppp* CLARINET IN Bb

Bsn. *ppp*

A

2/4 4/4 6/4

Hn.

Trp.

Tbn.

A

2/4 4/4 6/4

Perc. I *ppp* ALMGLOCKEN (high)
(always bowed)

Perc. II *ppp* VIBRAPHONE
(always bowed, unless otherwise specified)

Pno. *ppp*
Use pedal freely, but the notes should not last longer than written (that is: no l.v. on pauses)

Ped. →

A

2/4 4/4 6/4

Vln. I *pppp* Very little bow pressure

Vln. II *pppp*

Vla.

Vc. II/6 III/8 II/6 I/3

D.B. I

6/4

36

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

inhale

6/4

36

Hn.

Trp.

Tbn.

CON SORD.

ppp

CON SORD.

ppp

6/4

36

Perc. I

Perc. II

Pno.

harm.

loco

harm.

WINE GLASS (always bowed)

ma pizz.

harm.

6/4

36

Vln. I

Vln. II

Vla.

Vc.

D.B.

I nut.

pppp

on bridge (noise only)

I

pppp

NB noter
This music is copyright protected

B

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

exhale

B

CON SORD.

Hn.

Trp.

Tbn.

ppp

B

ALMGLOCKEN (high)

CROTALES

(always bowed)

ALMGLOCKEN (low)

Perc. I

Perc. II

ppp

poco

ppp

Pno.

harm.

loco

8va

pizz.

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

u.b.

ppp

pppp

ppp

pppp

IV / 7

IV

IV

on bridge (noise only)

53 G.P.

Fl. 1 ♭

Fl. 2 ♭

Ob. inhale reed on

Cl. ♭ *pppp*

Bsn.

53 G.P.

Hn.

Trp.

Tbn.

53 G.P.

Perc. I ALMGLOCKEN (high)

Perc. II

53 loco

Pno.

53 G.P.

Vln. I I nut. → u.b.

Vln. II I

Vla. I

Vc. II I *ppp*

D.B. III

C

61

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pp

C

61

Hn.

Trp.

Tbn.

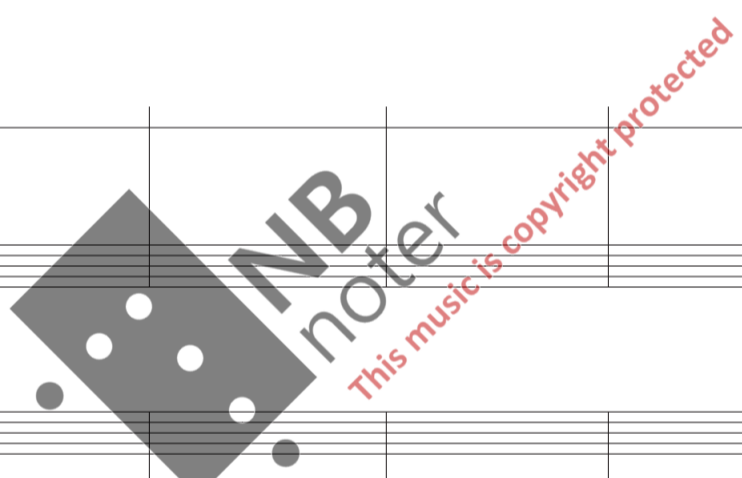
pp

C

61

Perc. I

Perc. II



61

Pno.

C

61

Vln. I

Vln. II

Vla.

Vc.

D.B.

norm. bow pres.

pp

69

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pppp

69

Hn.

Trp.

Tbn.

pppp

69

Perc. I

Perc. II

Pno.

CROTALES I.v.

pppp < pp

69

Vln. I

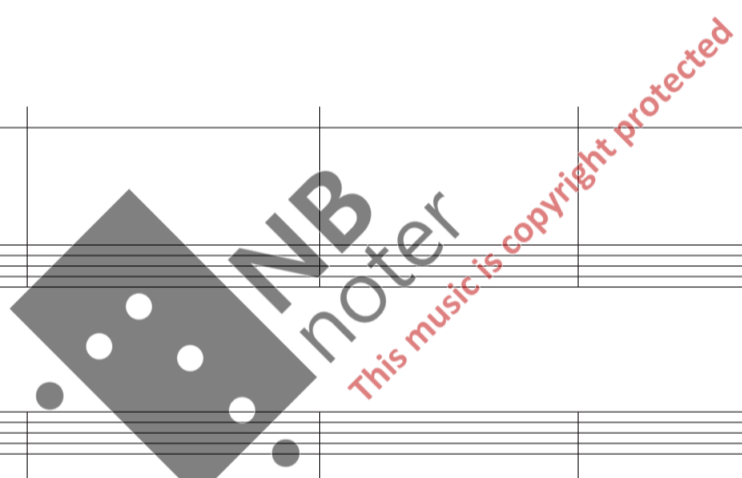
Vln. II

Vla.

Vc.

D.B.

pppp



3/4 **D** ♩ = 60 2/4 5/4 3/8 7/8 6/4 5/8 1/4 9/8

Fl. 1 *ppp* airy tone **C FLUTE** flz.

Fl. 2 *ppp* airy tone flz.

Ob.

Cl.

Bsn.

3/4 **D** ♩ = 60 2/4 5/4 3/8 7/8 6/4 5/8 1/4 9/8

Hn.

Trp. *pppp*

Tbn.

3/4 **D** ♩ = 60 2/4 5/4 3/8 7/8 6/4 5/8 1/4 9/8

Perc. I

Perc. II *ppp* (sempre l.v.) Ped. → harm.

Pno.

3/4 **D** ♩ = 60 2/4 5/4 3/8 7/8 6/4 5/8 1/4 9/8

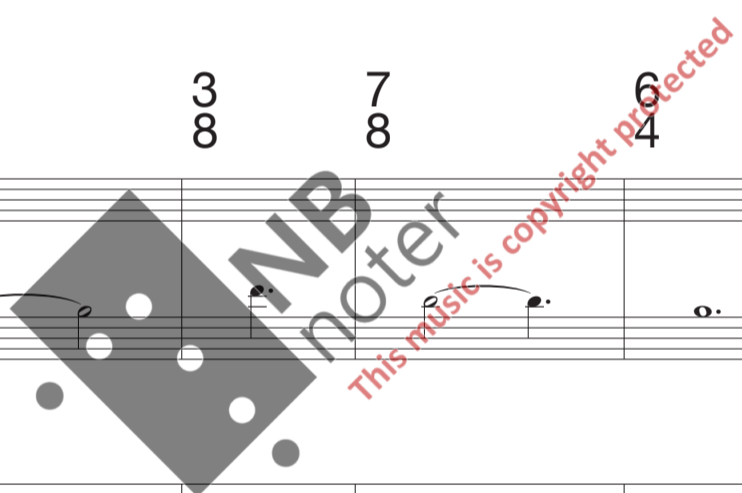
Vln. I *ppp* IV

Vln. II *pppp*

Vla.

Vc.

D.B.



84 9 13 1 4 11 4
8 8 4 4 8 4

Fl. 1 *flz.* *pppp*

Fl. 2 *flz.* *pppp*

Ob. *pppp*

Cl.

Bsn. *pppp*

84 9 13 1 4 11 4
8 8 4 4 8 4

Hn. *pppp*

Trp. *pppp*

Tbn. *pppp*

84 9 13 1 4 11 4
8 8 4 4 8 4

Perc. I *pppp* MARIMBA (always bowed)
(2 bows)

Perc. II *pppp* Ped.

84

Pno.

84 9 13 1 4 11 4
8 8 4 4 8 4

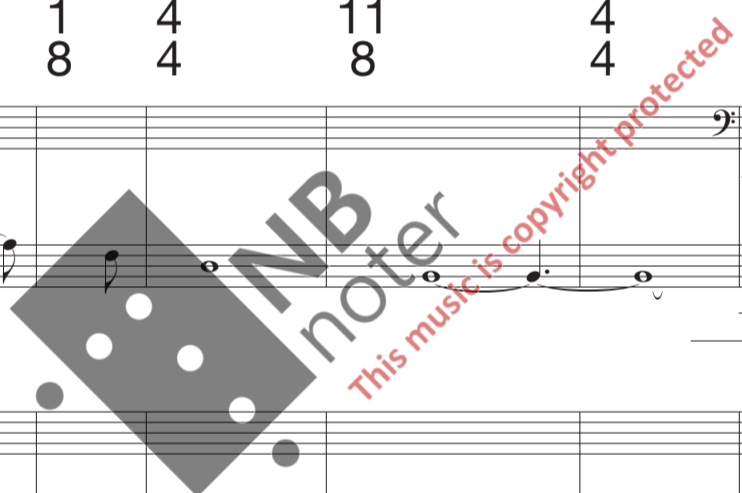
Vln. I *pppp*
Bow on bridge
Dampen strings
(Noise only)

Vln. II *pppp*
Bow on bridge
Dampen strings
(Noise only)

Vla. *pppp*
Bow on bridge
Dampen strings
(Noise only)

Vc. *pppp*
Bow on bridge
Dampen strings
(Noise only)

D.B. *pppp*



II. (hoquetus)

94 $\text{♩} = 102$

Fl. 1 (no air)

Fl. 2 *p* (no air)

Ob.

CLARINET IN A (tuned down 50 cents) *p*

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II **VIBRAPHONE** bowed (sempre l.v.) *p* Ped. →

Pno. *p* 8 8 8 10 8

una corda Ped. →

94 $\text{♩} = 102$ **PRACTICE MUTE**

Vln. I *p* (sounding dynamic should be *p*, therefore the performer might need to play somewhat louder to compensate for the mute) 4 4 4

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

This page contains the musical score for the second movement, 'II. (hoquetus)'. It is a page from a larger score, starting at measure 94. The tempo is marked as quarter note = 102. The score is arranged in systems for woodwinds (Flutes 1 & 2, Oboe, Clarinet in A, Bassoon), brass (Horn, Trumpet, Trombone), percussion (Percussion I, Percussion II with Vibraphone), piano, and strings (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and strings are playing a melodic line with various articulations and dynamics, primarily *p* (piano). The piano part features complex rhythmic patterns with slurs and fingerings. The percussion part includes a vibraphone part that is bowed. The string parts are mostly sustained notes with some rhythmic patterns. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

99

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

NB
noter
This music is copyright protected

CROTALES l.v.

pppp — p

ppp — p

8 8 8 8 10 8

5
(open strings)

pppp

E

105

Fl. 1 *pppp* *p*

Fl. 2 *pppp* *pppp* *p*

Ob. double harmonic *pppp*

Cl. *pppp* *p*

Bsn.

E

105

Hn.

Trp. *pppp*

Tbn.

E

105

Perc. I ALMGLOCKEN (middle) *pppp* *ppp* *pppp*

Perc. II *pppp* *p*

Pno. *pppp* *p*

E

105

Vln. I *pppp* *pppp* *p*

Vln. II *pppp* *p*

Vla. *pppp* *p*

Vc. *pppp* *p*

D.B. *pppp* *p*

113

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This music is copyright protected

119

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pp

119

Hn.

pp

Trp.

pp

Tbn.

pp

MARIMBA

119 bowed

Perc. I

pp

Perc. II

119

Pno.

10

8

8

8

8

8

119

Vln. I

Vln. II

sul pont.

ppp

5

Vla.

p

Vc.

p

D.B.

F

125

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

F

125

Hn.

Trp.

Tbn.

pppp \longleftarrow *p*

F

125

Perc. I

Perc. II

Pno.

CROTALES

ppp \longleftarrow *p*

F

125

Vln. I

Vln. II

Vla.

Vc.

D.B.

ord.

(open strings)
Very little bow pressure
Slow bowing

pppp

130

Fl. 1 *pppp* *p*

Fl. 2 *p*

Ob. *pppp*
double harmonic

Cl. *pppp* *p*

Bsn.

Hn.

Trp. *pppp*

Tbn.

Perc. I *pppp* *ppp* *pppp*

Perc. II *ppp* *p*

Pno. *p* 8 8 5 8

Vln. I *pppp* *p* normal bowing / pressure ord. 4

Vln. II

Vla. *pppp* *p*

Vc. *pppp* *p*

D.B. *pppp* *p*

ALMGLOCKEN (high)

Watermark: NBNoter This music is copyright protected

G (L'istesso tempo)

140

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob.

Cl. *ppp*

Bsn.

G (L'istesso tempo)

140

Hn. *ppp*

Trp. *ppp*

Tbn. *ppp*

G (L'istesso tempo)

140

Perc. I CROTALES (sempre l.v.) *ppp < pp* sim.

Perc. II reibstock (Ped.) reibstock

Pno. *ppp* *ppp* Ped.

G (L'istesso tempo)

140

Vln. I *pppp* *ppp* I V^o IV (8) V^o

Vln. II *pppp*

Vla. *ppp* V^o

Vc. *pppp* *ppp* I III / 8 I / 3

D.B. II / 10 II / 9 II / 10 II / 6 I / 4 *ppp*

147

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

airy tone flz.

no air

sim.

sim.

ppp < *p*

pp (no cresc.)

ppp < *pp*

bowed

Ped.

8va pizz.

Ped.

Ped. →

III

IV

II

Bow on bridge
Dampen strings
(Noise only)

IV (8)

pppp

I

III / 5

Bow on bridge
Dampen strings
(Noise only)

III / 8

III / 10

I / 9 I / 8

I / 7

I / 6

NB
noter
This music is copyright protected

H ♩ = 102

normal bowing / pressure

156

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pppp *p*

pppp *p*

p

H ♩ = 102

156

Hn.

Trp.

Tbn.

H ♩ = 102

156

Perc. I

Perc. II

Pno.

sim.

ppp *p*

p

bowed

p

Ped. →

- loco

p

8

8

(sempre con ped.)

H ♩ = 102

156

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

IV

I

I

1/5

4

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Hn.
Trp.
Tbn.

Perc. I
Perc. II

Pno.

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

NB
noter
This music is copyright protected

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pppp

pppp

double harmonic

pppp

pppp

Hn.

Trp.

Tbn.

pppp

p

Perc. I

Perc. II

ppp

p

Pno.

8

10

8

8

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

(open strings)
Very little bow pressure
Slow bowing

pppp

pppp

pppp

pppp

pppp

III

I

Fl. 1 *pppp* *p*

Fl. 2 *pppp* *p*

Ob.

Cl. *p*

Bsn.

I

Hn.

Trp. *pppp*

Tbn.

I

Perc. I ALMGLOCKEN (low) *pppp* *ppp* *pppp*

Perc. II *pppp* *p*

Pno. *pppp* *p* 8 8 8 8

I

Vln. I *pppp* *p* normal bowing / pressure ord. 5

Vln. II

Vla. *p*

Vc. *p*

D.B. *p*

183

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This music is copyright protected

190

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pppp

190

Hn.

Trp.

Tbn.

190

Perc. I

Perc. II

ppp

190

Pno.

190

Vln. I

Vln. II

Vla.

Vc.

D.B.

J ♩ = 94

196

Fl. 1

Fl. 2

Ob. *ppp*

Cl.

Bsn. *ppp*

J ♩ = 94

196

Hn. *ppp*

Trp. *ppp*

Tbn. *ppp*

J ♩ = 94

196

Perc. I MARIMBA *ppp*

Perc. II *(poco)* *sempre sim.*

(play an octave higher if the marimba does not have a low g)

196

Pno.

J ♩ = 94

196

Vln. I *ppp* Bow on bridge Dampen strings (Noise only)

Vln. II *ppp* Bow on bridge Dampen strings (Noise only)

Vla. *ppp* Bow on bridge Dampen strings (Noise only)

Vc. *ppp* Bow on bridge Dampen strings (Noise only)

D.B. *ppp*

8/4 ♩ = 60 (very fragile) 9/8

204

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

8/4 ♩ = 60 (very fragile) 9/8

204

Hn.

Trp.

Tbn.

8/4 ♩ = 60 (very fragile) 9/8

204

Perc. I

Perc. II

(Ped.)

8/4 ♩ = 60 (very fragile) 9/8

204

Pno.

8/4 ♩ = 60 (very fragile) 9/8

204

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

pppp

pppp

pppp

pppp

IV / 8

9/8 **K** ♩. = 102

212

Fl. 1 *p*

Fl. 2 *p*

Ob.

Cl. *p*

Bsn.

pppp

9/8 **K** ♩. = 102

212

Hn.

Trp.

Tbn.

9/8 **K** ♩. = 102

212

Perc. I *p*

Perc. II *p*
Ped. →

reibstock

pppp

Pno.

9/8 **K** ♩. = 102

212

Vln. I *p*

Vln. II *p*

Vla.

Vc.

D.B.

L

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.
pppp

L

Hn.
Trp.
Tbn.
pppp

L

MARIMBA
Perc. I
Perc. II
poco
(Ped.)
bowed
p
Ped. →

Pno.
p
8
8
8
5

L

Vln. I
Vln. II
p
p
Vla.
pppp
Bow on bridge
Dampen strings
(Noise only)
Vc.
pppp
Bow on bridge
Dampen strings
(Noise only)
D.B.
pppp

M (L'istesso tempo)

226

Fl. 1 *pppp*

Fl. 2 *pppp*

Ob.

Cl. *pppp*

Bsn. *pppp*

M (L'istesso tempo)

226

Hn.

Trp. *ppp*

Tbn.

M (L'istesso tempo)

226

Perc. I

Perc. II

Pno. *ppp*

M (L'istesso tempo)

226

Vln. I *ppp*

Vln. II

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

pizz.

II / 8

231

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

airry tone flz.

no air

ppp

ppp < pp

sim.

sim.

ppp < p

ppp < pp

ppp

ppp

pppp

arco

III / 8

IV / 8

IV / 8

I / 5

IV / 8

II / 5

II / 8

I / 7

II / 9

I / 7

CROTALES

(Ped.)

8^{va} pizz.

loco

8^{va} pizz.

Ped. →

NB noter

This music is copyright protected

239

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

airy tone flz.

no air

ppp

239

Hn.

Trp.

Tbn.

239

Perc. I

Perc. II

Pno.

sim.

reibstock

Ped.

loco

ppp < p

ppp < pp

239

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

III

IV

pizz.

Bow on bridge Dampen strings (Noise only)

ppp

pppp

pppp

II / 6

II / 5

II / 5

I / 5

II / 10 I / 8

Fl. 1 *246* *airy tone flz.*

Fl. 2

Ob. *pppp*

Cl.

Bsn.

Hn. *246* *ppp*

Trp.

Tbn. *ppp*

Perc. I *246* *sim.* *ppp* *p* *pp (no cresc.)*

Perc. II *ppp* *bowed* *Ped. →*

Pno. *246* *loco*

Vln. I *246* *IV* *III*

Vln. II *pizz.* *ppp*

Vla. *arco* *III* *IV* *pppp*

Vc. *II / 6* *IV / 8* *III / 8*

D.B. *II / 9*

6/4 **N** ♩ = 60 4/4 7/4 3/4 5/4 2/4 9/4 3/4 5/4

255

Fl. 1

ALTO very airy tone flz.

Fl. 2 *ppp*

Ob. *ppp*

Cl. BASS CLARINET M *pppp* < *ppp* > *pppp* < *ppp* >

Bsn. *ppp*

6/4 **N** ♩ = 60 4/4 7/4 3/4 5/4 2/4 9/4 3/4 5/4

255

Hn. *ppp*

Trp. *ppp*

Tbn. *ppp*

6/4 **N** ♩ = 60 4/4 7/4 3/4 5/4 2/4 9/4 3/4 5/4

255

Perc. I MARIMBA *ppp*

Perc. II < *poco* < *sim.*

255

Pno.

6/4 **N** ♩ = 60 4/4 Bow on bridge Dampen strings (Noise only) 7/4 3/4 5/4 2/4 9/4 3/4 5/4

255

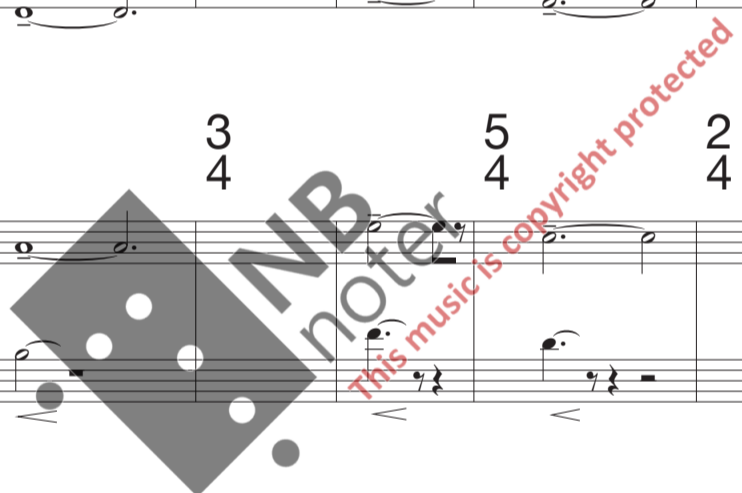
Vln. I *ppp* Bow on bridge Dampen strings (Noise only)

Vln. II *ppp* Bow on bridge Dampen strings (Noise only)

Vla. *ppp* Bow on bridge Dampen strings (Noise only)

Vc. *pppp* *ppp*

D.B. 1/8 1/10 1/8 1/12 1/10 1/8 *ppp*



264

5/4 2/4 4/4 5/4 8/4 5/4 1/4 8/4 9/4

Fl. 1 *flz. very airy tone*
ppp

Fl. 2

Ob.

Cl. *M*
pppp *ppp* *ppp*

Bsn.

5/4 2/4 4/4 5/4 8/4 5/4 1/4 8/4 9/4

Hn.

Trp.

Tbn.

5/4 2/4 4/4 5/4 8/4 5/4 1/4 8/4 9/4

Perc. I

Perc. II

Pno.

5/4 2/4 4/4 5/4 8/4 5/4 1/4 8/4 9/4

Vln. I

Vln. II

Vla.

Vc.

D.B. II/9 I/8 I/9 II/10 I/12 I/10

272 $\frac{9}{4}$ $\frac{2}{4}$ G.P. $\frac{9}{8}$ O $\text{♩} = 102$ no air

Fl. 1 *ppp*

Fl. 2 *ppp* C FLUTE (no air)

Ob. *ppp*

Cl. *pppp* *ppp* CLARINET IN A

Bsn.

272 $\frac{9}{4}$ $\frac{2}{4}$ G.P. $\frac{9}{8}$ O $\text{♩} = 102$

Hn. *ppp*

Trp. *ppp* *pppp*

Tbn.

272 $\frac{9}{4}$ $\frac{2}{4}$ G.P. $\frac{9}{8}$ O $\text{♩} = 102$

Perc. I *ppp* *p* CROTALES *ppp-pp*

Perc. II *ppp* reibstock

Pno. *ppp*

272 $\frac{9}{4}$ $\frac{2}{4}$ G.P. $\frac{9}{8}$ O $\text{♩} = 102$

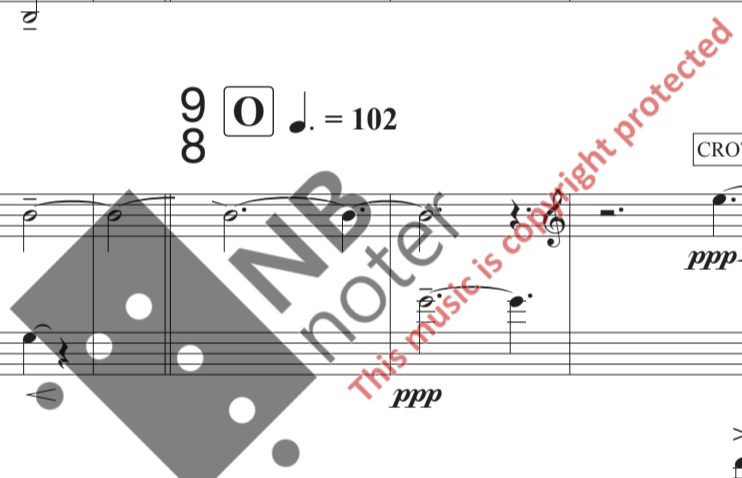
Vln. I *ppp* *pppp*

Vln. II *ppp* pizz.

Vla. *ppp*

Vc. *ppp* IV / 7 IV / 8

D.B. *ppp* I / 8 II / 9 III / 10 I / 7



282

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

airy tone
flz.

282

Hn.

Trp.

Tbn.

ppp

282

Perc. I

Perc. II

Pno.

sim. *sim.* *ppp* *p*

bowed

ppp *p*

8va
pizz.

—(Ped.)—

282

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp *pppp*

III

III

II / 5 I / 3 II / 5

pppp *ppp* *pppp*

II / 10 II / 9 III / 10 III / 10

pppp

P ♩ = 60

4/4 ♩ = ca. 40

290

Fl. 1 *pppp*

Fl. 2 *pppp*

Ob.

Cl. *pppp*

Bsn.

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

P ♩ = 60

4/4 ♩ = ca. 40

290

Hn.

Trp.

Tbn.

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

pppp *ppp*

P ♩ = 60

4/4 ♩ = ca. 40
MARIMBA
bowed

290

Perc. I *pppp*

Perc. II *pppp*

Pno.

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

P ♩ = 60

4/4 ♩ = ca. 40

290

Vln. I

Vln. II

Vla.

Vc.

D.B.

PAPERCLIPS ON IV / III / II

PAPERCLIPS ON IV / III / II

PAPERCLIPS ON IV / III / II

PAPERCLIPS ON III / II / I

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

Very little bow pressure
Slow bowing
nut.

Very little bow pressure
Slow bowing
nut.

Very little bow pressure
Slow bowing
nut.

Very little bow pressure
Slow bowing
nut.

pppp

pppp

pppp

pppp

pppp

pppp

pppp

296

Fl. 1

Fl. 2

Ob.

CLARINET IN Bb

Bsn.

Hn.

Trp.

Tbn.

PERCussion I (WINE GLASS)

PERCussion II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/4

6/4

4/4

M

ALTO

pppp

ppp

u.b.

nut.

II / 8

I / M

NB noter

This music is copyright protected

301

6/4 3/4 4/4 6/4 4/4

Fl. 1 *pppp* *ppp* *pppp* *ppp*

Fl. 2 *pppp* *ppp* *pppp* *ppp*

Ob.

Cl. *pppp* *ppp* *pppp* *ppp*

Bsn.

301

6/4 3/4 4/4 6/4 4/4

Hn. *ppp* *pppp* *ppp* *pppp*

Trp. *ppp* *pppp* *ppp* *pppp*

Tbn. *ppp* *pppp* *ppp* *pppp*

301

6/4 3/4 4/4 6/4 4/4

Perc. I *pppp* *ppp* *pppp* *ppp*

Perc. II

301

Pno.

301

6/4 3/4 4/4 6/4 4/4

Vln. I III → u.b. → nut. II *pppp* *ppp* *pppp* *ppp*

Vln. II III → u.b. → nut. II *pppp* *ppp* *pppp* *ppp*

Vla. II → u.b. → nut. I *pppp* *ppp* *pppp* *ppp*

Vc. II → u.b. → nut. I *pppp* *ppp* *pppp* *ppp*

D.B. I/2 II/M IV/8 III/M *pppp* *ppp* *pppp* *ppp*

307

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

6/4 2/4 4/4 6/4 3/4 4/4

pppp *ppp* *pppp* *ppp*

M M

307

Hn.

Trp.

Tbn.

6/4 2/4 4/4 6/4 3/4 4/4

ppp *pppp* *ppp* *pppp*

307

Perc. I

Perc. II

6/4 2/4 4/4 6/4 3/4 4/4

pppp *ppp* *pppp* *ppp*

307

Pno.

307

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/4 2/4 4/4 6/4 3/4 4/4

III slight bow pressure IV

III slight bow pressure IV

III slight bow pressure IV

II slight bow pressure

III / 4 II / M II / 3 I / M

pppp *ppp* *pppp* *ppp*

slight bow pressure

Fl. 1, Fl. 2, Ob., Cl., Bsn.

313

4/4, 3/4, 4/4, 6/4, 2/4

pppp, ppp, ppppp

M

Hn., Trp., Tbn.

313

4/4, 3/4, 4/4, 6/4, 2/4

ppp, ppppp, ppp, ppppp

Perc. I, Perc. II

313

4/4, 3/4, 4/4, 6/4, 2/4

pppp, ppp, ppppp

Pno.

313

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

313

4/4, 3/4, 4/4, 6/4, 2/4

pppp, ppp, u.b., nut., ppppp, ppp

IV/8, III/M, III/4, II/M

318

2/4 4/4 6/4 3/4 4/4

Fl. 1 *ppp* *pppp* *ppp* *pppp*

Fl. 2 *ppp* *pppp* *ppp* *pppp*

Ob.

Cl. *ppp* *pppp* *ppp* *pppp*

Bsn.

318

2/4 4/4 6/4 3/4 4/4

Hn. *ppp* *pppp* *ppp* *pppp*

Trp. *ppp* *pppp* *ppp* *pppp*

Tbn. *ppp* *pppp*

318

2/4 4/4 6/4 3/4 4/4

Perc. I *ppp* *pppp* *ppp* *pppp*

Perc. II

318

Pno.

318

2/4 4/4 6/4 3/4 4/4

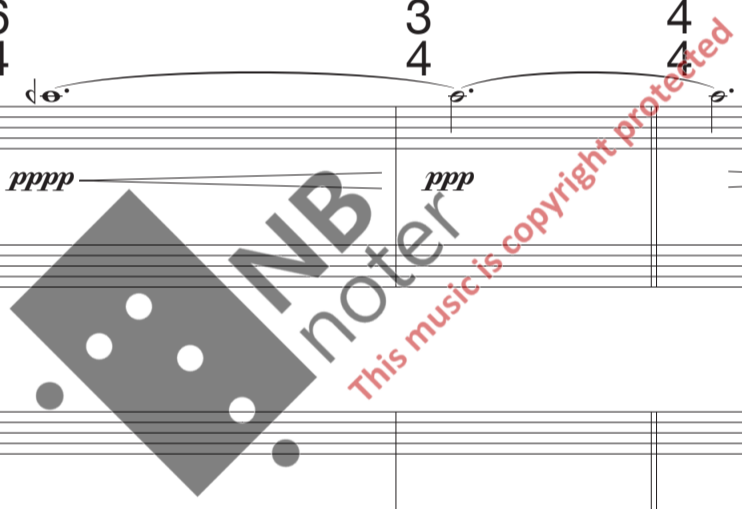
Vln. I nut. IV slight bow pressure *pppp* *ppp* *pppp* u.b. (do not remove paperclips)

Vln. II nut. IV slight bow pressure *pppp* *ppp* *pppp* u.b. REMOVE ALL PAPERCLIPS

Vla. nut. IV slight bow pressure *pppp* *ppp* *pppp* u.b. REMOVE ALL PAPERCLIPS

Vc. nut. II slight bow pressure *pppp* *ppp* *pppp* u.b. REMOVE ALL PAPERCLIPS

D.B. II/3 I/M *pppp* *ppp* *pppp*



III. (murmur)

Fl. 1
ALTO
airy tone
pppp

Fl. 2
pppp

Ob.

Cl.
pppp

Bsn.
pppp

Hn.
pppp

Trp.
pppp

Tbn.
pppp

Perc. I
MARIMBA
CYMBAL
extremely soft mallets
pppp

Perc. II
VIBRAPHONE
hexbug
bowed
Ped.
pppp

Pno.
scrape string with the flesh of the finger
or any soft object creating a faint and smooth sound
pppp
Ped. →

Vln. I
Very little bow pressure
Slow bowing
III nut.
u.b.
pppp

Vln. II
pppp

Vla.
pppp

Vc.
pppp

D.B.
pppp

Tempo & Meter: $\text{♩} = \text{ca. } 40$
5/4, 6/4

Performance Notes:
airy tone
M
WINE GLASS
loco
flag.
Bow on bridge
Dampen strings
(Noise only)
normal bowing / pressure
I / 7

332

2/4 6/4 12/4 9/4 2/4 6/4

Fl. 1 airy tone (no air) M

Fl. 2 very airy tone flz. airy tone M

Ob. reed off exhale pppp

Cl. pppp BASS CLARINET M

Bsn. pppp

332

2/4 6/4 12/4 9/4 2/4 6/4

Hn. pppp M

Trp. pppp M

Tbn. pppp M

332

2/4 6/4 12/4 9/4 2/4 6/4

Perc. I CROTALES pppp MARIMBA pppp

Perc. II hexbug pppp VIBRAPHONE bowed (l.v.) Ped. →

Pno. harm. loco harm.

332

2/4 6/4 12/4 9/4 2/4 6/4

Vln. I ord. normal bowing / pressure II nut. → u.b. Very little bow pressure Slow bowing nut. → u.b. pppp

Vln. II normal bowing / pressure II nut. → u.b. ord. III (8) Very little bow pressure Slow bowing pppp

Vla. II

Vc. I II III IV pppp

D.B. 1/7 IV/7 IV/8 III/M pppp

una corda

6/4 $\text{Q} = \text{ca. } 104$

4/4

8/4

341

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pppp TE
no air

pppp

6/4 $\text{Q} = \text{ca. } 104$

4/4

8/4

341

Hn.

Trp.

Tbn.

pppp

6/4 $\text{Q} = \text{ca. } 104$

4/4

8/4

341

Perc. I

Perc. II

Pno.

pppp

6/4 $\text{Q} = \text{ca. } 104$

4/4

8/4

341

Vln. I

Vln. II

Vla.

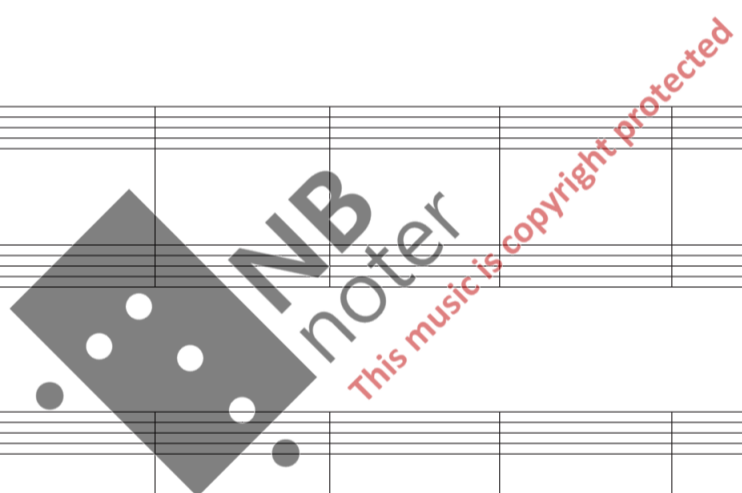
Vc.

D.B.

pppp

normal bowing / pressure

II/9 III/10 II/8 II/9 II/8 III/10 II/8 III/8 I/5 II/10 /9 /8 /9 /10 I/5 I/6 II/9 I/8 II/10



8/4 $\text{♩} = 60$ 4/4 6/4 **R** $\text{♩} = \text{ca. } 104$

352

Fl. 1 *pppp*

Fl. 2 *pppp*

Ob. *pppp* reed on no air

CLARINET IN Bb

Cl. *pppp*

Bsn.

8/4 $\text{♩} = 60$ 4/4 6/4 **R** $\text{♩} = \text{ca. } 104$

352

Hn.

Trp. *pppp*

Tbn.

8/4 $\text{♩} = 60$ (marimba) 4/4 6/4 **R** $\text{♩} = \text{ca. } 104$

352

Perc. I *pppp* (vibraphone) bow (in one hand) + plastic mallet (in the other hand) *pppp* (pochissimo) *pppp* sim. sempre sim.

Perc. II *pppp* gliss.* *pppp*

*Glissando: while simultaneously bowing like normal, place the mallet on the bar and bend the tone by slowly moving/pushing the mallet across the bar.

Ped. →

Pno. *pppp* loco *pppp* half muted (sounding tones should dominate a percussion effect)

8/4 $\text{♩} = 60$ normal bowing / pressure 4/4 6/4 **R** $\text{♩} = \text{ca. } 104$

352

Vln. I I II

Vln. II I II

Vla. *pppp* Sempre sul IV Very little bow pressure Extremely muffled, as a deep shadow

Vc. *pppp* Sempre sul IV Very little bow pressure Extremely muffled, as a deep shadow

D.B. II/10 I/8 I/10 II/9 II/10 I/8 II/10 II/9 I/8 *pppp*

359

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

II/10

II/9

II/10

II/9

I/5

I/6

II/9

I/8

II/10

/9

/8

/9

/10

NB
noter
This music is copyright protected

4
4

365

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pppp
airy tone

pppp

4
4

365

Hn.

Trp.

Tbn.

4
4

365

Perc. I

Perc. II

365

Pno.

4
4

365

Vln. I

Vln. II

Vla.

Vc.

D.B.

I / 5 III / 10 II / 8 III / 10 I / 5 II / 10 II / 9 III / 10 II / 9 II / 8 III / 10 I / 5 II / 10 II / 8 II / 9

IV. (puis qu'en oubli)

3/2 $\text{♩} = \text{ca. } 80$

372 airy tone

Fl. 1 *pppp* airy tone

Fl. 2 *pppp*

Ob. exhale inhale *pppp* inhale exhale inhale

Cl. airy tone *pppp*

Bsn.

3/2 $\text{♩} = \text{ca. } 80$

372

Hn.

Trp. *pppp*

Tbn. *pppp*

3/2 $\text{♩} = \text{ca. } 80$

372 WINE GLASS

Perc. I *pppp* *ppp* *pppp*

BIKE WHEEL
very soft rubber stick, or any other very soft material
hit the spores on the bike wheel
Pick 3 different spores with different timbral qualities – low, medium and high

(low) (medium) (high)

Perc. II *pppp* pizz. loco harm. *pppp* pizz.

Pno. *pppp*

Ped. →

$\text{♩} = \text{ca. } 80$

Very little bow pressure
Slow bowing
(NB! Normal ord. position, creating a very fragile sound)

normal bowing / pressure
(always norm. pres./bow speed on normal notes throughout movement)

3/2

372

Vln. I *pppp*

Vln. II *pppp*

Vla. *pppp*

Vc. *pppp*

D.B. *pppp*

4 (no air)
4

3
2 M

377

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

(no air)

pppp

reed on (no air)

reed off

exhale inhale exhale

pppp

(no air)

4
4

3
2

377

Hn.

Trp.

Tbn.

A 7th (E 7th)

pppp

pppp

pppp

4
4

3
2

377

Perc. I

Perc. II

Pno.

loco

harm.

ppp

pp

pppp

ppp

pppp

bow on the spores

very soft rubber stick, or any other very soft material

8va pizz.

4
4

3
2

377

Vln. I

Vln. II

Vla.

Vc.

D.B.

(always little bow pres./slow bow on square notes throughout movement)

IV

III

III

pppp

pppp

pppp

pppp

pppp

383

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

inhale

exhale

inhale

flz.

383

Hn.

Trp.

Tbn.

pppp

pppp

pppp

383

Perc. I

Perc. II

Pno.

loco

loca-pizz.

loco

VIBRAPHONE

pppp

Ped. →

harm.

383

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

pppp

pppp

III

388 $\text{S} \text{♩} = 54$ 3/4 2/4 5/4 3/4 2/4 5/4 2/4 4/4 3/4

Fl. 1 *M*

Fl. 2 *ALTO* airy tone (no air)

Ob.

Cl. *M*

Bsn. *pppp*

Hn. 388 $\text{S} \text{♩} = 54$ 3/4 2/4 5/4 3/4 2/4 5/4 2/4 4/4 3/4 *E 7th*

Trp.

Tbn.

Perc. I

Perc. II

Pno. 388 *E-BOW* (touch/dampen string lightly now and then to keep the dynamic quiet) *pppp* (keep pedal)

Vln. I 388 $\text{S} \text{♩} = 54$ 3/4 2/4 5/4 3/4 2/4 5/4 2/4 4/4 3/4

Vln. II

Vla.

Vc.

D.B. *II* *I*

This music is copyright protected

396

3/4 2/4 5/4 3/4 2/4 5/4 2/4 3/4

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

396

3/4 2/4 5/4 3/4 2/4 5/4 2/4 3/4

Hn.

Trp.

Tbn.

F# 7th

396

3/4 2/4 5/4 3/4 2/4 5/4 2/4 3/4

Perc. I

Perc. II

Pno.

ALMGLOCKEN (high)

ALMGLOCKEN (middle)

pppp

(2 bows)

396

3/4 2/4 5/4 3/4 2/4 5/4 2/4 3/4

Vln. I

Vln. II

Vla.

Vc.

D.B.

403

Fl. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{4}$ $\frac{3}{2}$

Fl. 2

Ob. *pppp* double harmonic *pppp* reed on no air

Cl. M

Bsn. #2

Hn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{4}$ $\frac{3}{2}$

Trp.

Tbn. gliss.

Perc. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{4}$ $\frac{3}{2}$ *pppp* ALMGLOCKEN (high) *pp* (niente)

Perc. II

Pno. (dampen string completely here)

Vln. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{4}$ $\frac{3}{2}$ *pppp*

Vln. II *pppp*

Vla. molto sul pont. *pppp*

Vc. *pppp* IV / 8

D.B. molto sul pont. *pppp*

This music is copyright protected

T $\text{♩} = \text{ca. } 80$

410 $\frac{3}{2}$ M

Fl. 1

Fl. 2 **C FLUTE**

Ob. reed off exhale inhale exhale inhale

Cl.

Bsn.

pppp *ppp*

T $\text{♩} = \text{ca. } 80$

410 $\frac{3}{2}$

Hn.

Trp.

Tbn.

pppp

T $\text{♩} = \text{ca. } 80$

410 $\frac{3}{2}$ WINE GLASS

Perc. I *pppp* *ppp* *pppp*

BIKE WHEEL
very soft rubber stick, or any other very soft material

Perc. II *pppp*

Pno. *8va pizz.* *loco* *harm.* *8va pizz.*

NB
noter
This music is copyright protected

T $\text{♩} = \text{ca. } 80$

410 $\frac{3}{2}$

Vln. I *pppp* *pppp*

Vln. II *pppp*

Vla. ord. *pppp*

Vc. *pppp* ord.

D.B. *pppp*

4
4 (no air)

3
2

3
4

415

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

(no air)

pppp

reed on

(no air)

4
4

3
2

3
4

415

Hn.

Trp.

Tbn.

E 7th

pppp

pppp

4
4

3
2

3
4

415

Perc. I

Perc. II

Pno.

pppp

pppp

ppp

pppp

ppp

pppp

CYMBAL

extremely soft mallets

(niente)

harm.

loco

4
4

3
2

3
4

415

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV

III

III

sul pont.

420 $\frac{3}{4}$ **U** ♩ = ca. 40

Fl. 1 *pppp*

Fl. 2 *pppp*

Ob.

Cl.

Bsn. *pppp*

2/4 4/4 3/4 2/4 3/4

420 $\frac{3}{4}$ **U** ♩ = ca. 40

Hn.

Trp. *pppp*

Tbn.

2/4 4/4 3/4 2/4 3/4

420 $\frac{3}{4}$ **U** ♩ = ca. 40

Perc. I

Perc. II *pppp* barely audible, like distant noise

Pno. *harm.* *loco*

2/4 4/4 3/4 2/4 3/4

420 $\frac{3}{4}$ **U** ♩ = ca. 40

Vln. I

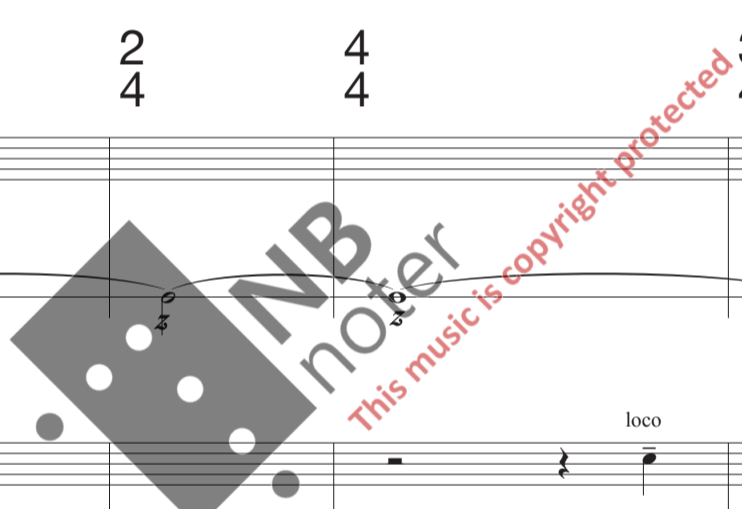
Vln. II *pppp*

Vla. *pppp*

Vc. *pppp* II III / 8 IV

D.B. *pppp* II 1/7

2/4 4/4 3/4 2/4 3/4



426

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3/4 4/4 2/4 3/4 3/2

3/4 4/4 2/4 3/4 3/2

3/4 4/4 2/4 3/4 3/2

8va pizz. x

(dampen)

(niente)

harm. (l.v.)

IV / 7 1 / 7

IV

I

This music is copyright protected

431 V $\text{♩} = \text{ca. } 80$

Fl. 1 airy tone

Fl. 2 *ppp* M no air *pppp*

Ob. inhale exhale inhale

Cl. very airy tone airy tone

Bsn.

8/4 3/2

431 V $\text{♩} = \text{ca. } 80$

Hn. E 7th

Trp.

Tbn.

8/4 3/2

431 V $\text{♩} = \text{ca. } 80$

Perc. I *pppp* *ppp* *pppp*

BIKE WHEEL
very soft rubber stick, or any other very soft material

VIBRAPHONE
bow (in one hand)
+ plastic mallet (in the other hand)

pppp gliss. Ped.

Pno. loco *8va* pizz. loco *8va* pizz. harm. *pppp*

8/4 3/2

431 V $\text{♩} = \text{ca. } 80$

Vln. I *pppp*

Vln. II

Vla.

Vc.

D.B.

8/4 3/2

W ♩ = 42

Fl. 1 $\frac{3}{2}$ M

Fl. 2 *airly tone* *airly tone* *no air* *pppp*

Ob. *no air* *reed on* *pp*

Cl. *no air* *pp*

Bsn.

$\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

slightly lower intonation (15-20 cents)

pp *pp*

Hn.

Trp. *PRACTICE MUTE* *pppp* *ppp*

Tbn. *(blend in with the strings, do not overshadow the wind instruments)*

$\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

W ♩ = 42

Perc. I *pppp* *ppp* *pppp* *ppp*

Perc. II *BIKE WHEEL* *very soft rubber stick, or any other very soft material* *pppp* *Spin slowly* *Spin fast* *ppp*

Pno. *8va pizz.*

Spin the wheel with one hand while simultaneously bowing the spokes of the wheel with a bow in the other hand, to create an uneven overtone rich sound (similar to that of the waterphone). Low note: bow close to the inner part of the wheel High note: bow close to the outer part of the wheel

Inside the piano: rub styrofoam along a cluster of strings in upper part of mid register back and forth (following the notated curve), giving and extra "push" or pressure on the accents

$\frac{3}{2}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

W ♩ = 42

Vln. I *s.p.* *pppp* *ord.* *gliss.* *pppp*

Vln. II *pppp* *pppp*

Vla. *pppp* *pppp*

Vc. *pppp* *II / 7*

D.B. *pppp* *I / 8* *II / 12* *pppp*

$\frac{3}{2}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

W ♩ = 42

Fl. 1 ⁴⁴³ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Fl. 2

Ob.

Cl.

Bsn.

Hn. ⁴⁴³ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Trp. *pppp* *pppp* *ppp*

Tbn.

Perc. I ⁴⁴³ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. II

Pno.

From here: spin wheel generally fast, but with fluctuations in tempo

Vln. I ⁴⁴³ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. II

Vla. II III

Vc.

D.B. I / 8 II / 10 # II / 10 III / 12 #

Fl. 1 ⁴⁵⁰ 3/4 2/4 4/4 2/4 4/4

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp. *pppp* *pppp* *ppp* *pppp*

Tbn.

Perc. I ⁴⁵⁰ 3/4 2/4 4/4 2/4 4/4

Perc. II

Pno.

Vln. I ⁴⁵⁰ 3/4 2/4 4/4 2/4 4/4

Vln. II

Vla.

Vc.

D.B. $\frac{1}{8}$ $\frac{10}{10}$

4/4 2/4 3/4 4/4

458

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

4/4 2/4 3/4 4/4

458

Hn.

Trp.

Tbn.

pppp *ppp* *pppp*

4/4 2/4 3/4 4/4

458

Perc. I

Perc. II

Pno.

pppp *ppp* *pppp* *ppp*

Spin slowly → (stop spinning)

4/4 2/4 3/4 4/4

458

Vln. I

Vln. II

Vla.

Vc.

D.B.

REMOVE ALL PAPERCLIPS

I / 8
II / 12

V. (bits of glue and broken...)

6/4 $\text{♩} = 80$

465

Fl. 1 ALTO

Fl. 2 reed off exhale

Ob. *pppp*

Cl. CLARINET IN Bb

Bsn.

very airy tone

pppp

no air

pppp

pppp

pppp

pppp

pppp

6/4 $\text{♩} = 80$

465

Hn.

Trp.

Tbn.

6/4 $\text{♩} = 80$

465

Perc. I

Perc. II

465

Pno. *pppp*

Ped. →

harm.

half mute

loco

6/4 $\text{♩} = 80$

465

Vln. I (ord.) Very little bow pressure

II Slow bowing

III (sim.)

pppp

Vln. II Very little bow pressure

III nut. Slow bowing

II

III

pppp

Vla. Very little bow pressure

nut. I Slow bowing

II

I

pppp

Vc. Bow on bridge

Dampen strings

(Noise only)

pppp

1/8

pppp

D.B. Bow on bridge

Dampen strings

(Noise only)

pppp

normal bowing / pressure ord.

Bow on bridge

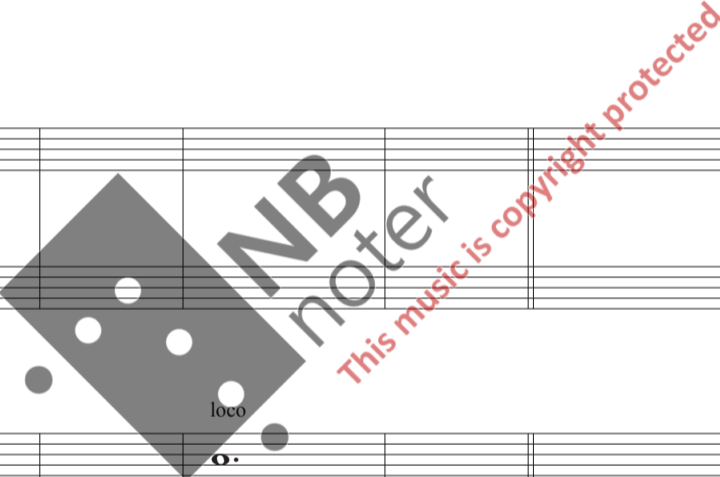
Dampen strings

(Noise only)

normal bowing / pressure ord.

pppp

pppp



4
4

6
4

4
4

475

Fl. 1

Fl. 2

Ob. inhale □• □•

Cl.

Bsn.

4
4

6
4

4
4

475

Hn.

Trp.

Tbn.

4
4

6
4

4
4

475

Perc. I

Perc. II

Pno.

WINE GLASS

pppp

pppp

loco

pppp

4
4

6
4

4
4

475

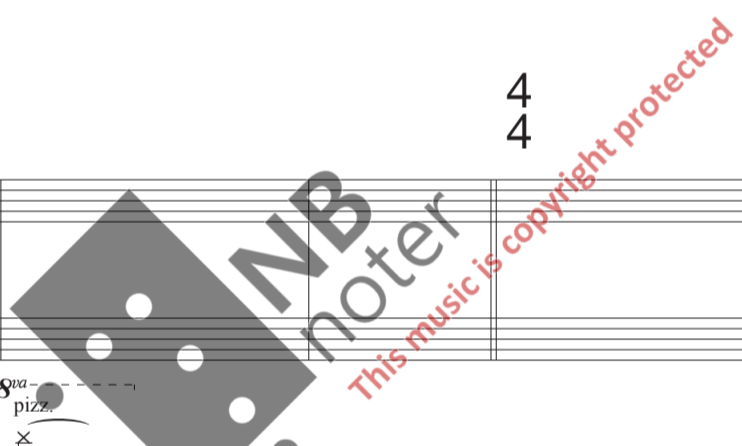
Vln. I (ord.) Very little bow pressure II III Slow bowing (sim.) normal bowing / pressure

Vln. II III nut. normal bowing / pressure

Vla. I Very little bow pressure II III Slow bowing normal bowing / pressure

Vc. Bow on bridge Dampen strings (Noise only) pppp

D.B. Bow on bridge Dampen strings (Noise only) pppp



482

4/4 airy tone

6/4

4/4 no air

8/4

4/4

Fl. 1

pppp

C FLUTE

airy tone

Fl. 2

pppp

reed on

Ob.

pppp

Cl.

pppp

Bsn.

4/4

6/4

4/4

8/4

4/4

Hn.

Trp.

pppp

Tbn.

4/4

6/4

4/4

8/4

4/4

Perc. I

MARIMBA

pppp

Perc. II

harm.

pppp

pizz.

Pno.

loco

4/4

6/4

4/4

8/4

4/4

Vln. I

Vln. II

Bow on bridge
Dampen strings
(Noise only)

Vla.

I

pppp

Very little bow pressure
Slow bowing

Vc.

D.B.

pppp

This music is copyright protected

4/4 **X** 6/4 4/4 2/4 6/4

488

Fl. 1

Fl. 2

Ob.

Cl. *M*

Bsn.

4/4 **X** 6/4 4/4 2/4 6/4

488

Hn.

Trp.

Tbn.

pppp

4/4 **X** 6/4 4/4 2/4 6/4

488

Perc. I

Perc. II

VIBRAPHONE

pppp
Ped.

488

Pno.

8^{va} pizz.

4/4 **X** 6/4 4/4 2/4 6/4

488

Vln. I

Vln. II

Vla.

Vc.

D.B.

normal bowing / pressure

I

III / 7

pppp

III

IV

II nut.

Bow on bridge
Dampen strings
(Noise only)

IV

pppp

494

6/4 4/4 12/4 4/4 no air 6/4 4/4 6/4

Fl. 1 ALTO airy tone

Fl. 2 no air #6

Ob.

Cl. BASS CLARINET M pppp #6

Bsn. #6

494

6/4 4/4 12/4 4/4 6/4 4/4 6/4

Hn.

Trp.

Tbn. #6

494

6/4 CROTALES (l.v.) pppp 4/4 12/4 4/4 MARIMBA WINE GLASS pppp 6/4 4/4 6/4

Perc. I pppp #6 pppp

Perc. II pppp Ped. #6 #6 Ped. 8va pizz.

Pno. loco scrape string with the flesh of the finger or any soft object creating a faint and smooth sound pppp

494

6/4 pizz. arco 12/4 arco 4/4 6/4 (open strings) 4/4 6/4

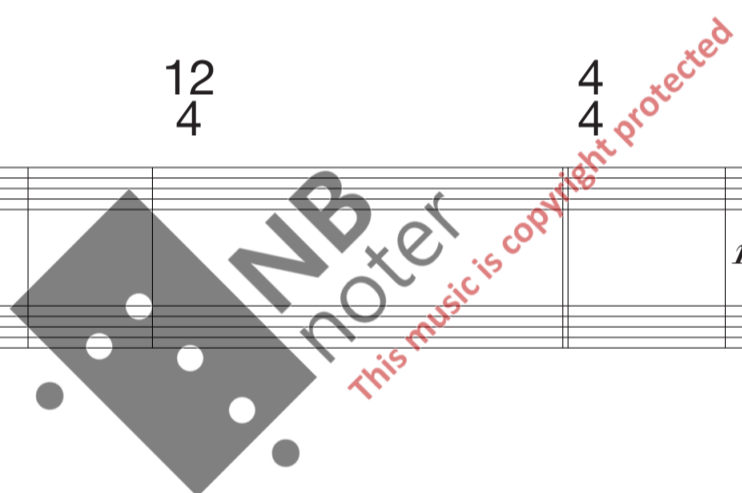
Vln. I pppp

Vln. II pppp

Vla. Very little bow pressure Slow bowing III (open strings)

Vc. II pppp

D.B. II pppp pppp



503 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ **Y** $\frac{4}{4}$ $\frac{6}{4}$

Fl. 1

Fl. 2

Ob.

Cl. CLARINET IN Bb

Bsn.

very airy tone flz.

airy tone flz.

very airy tone

pppp

very airy tone

503 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ **Y** $\frac{4}{4}$ $\frac{6}{4}$

Hn.

Trp.

Tbn.

503 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ **Y** $\frac{4}{4}$ $\frac{6}{4}$

Perc. I

Perc. II

WINE GLASS

503

Pno.

harm.

Red. *pppp*

loco

muted

503 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ **Y** $\frac{4}{4}$ $\frac{6}{4}$

Vln. I

Vln. II (open strings)

Vla.

Vc.

D.B.

normal bowing / pressure

III

III

III

II

III

II

I II

IV pizz. harm.

Very little bow pressure
Slow bowing
pizz. arco

col legno
jeté

Bow on bridge
Dampen strings
(Noise only)