

# Tslila

Amit Gilutz 2010

## Tslila - performance notes

*Tslila* was commissioned and premiered by the Israeli Chamber Project. This revised version was made for Cynthia Johnston Turner and the Festival Chamber Orchestra at Cornell University.

The score is transposed.

### Instrumentation:

Flute, doubling piccolo

Oboe

Clarinet in B-flat

Bassoon

Horn in F

Piccolo Trumpet in B-flat

Trombone (with trigger)

Percussion (one player): Crotales (high A), Glockenspiel, Vibraphone, Marimba

Bass Drum, Tam-tam, one low Timpani, Log drum, Triangle

Prepared Piano, doubling Triangle

String Quintet (Violin I, Violin II, Viola, Cello, Double-Bass with 5 strings, low string tuned to low A)

### General notation:



Arrows are used in two ways in the score:

- 1) An arrow extending from a box implies a repetition of whatever is in the box.
- 2) An arrow between different playing techniques or sound colors implies a smooth as possible a transition between them.



A circle at the beginning of a crescendo or the end of a diminuendo means to start or end with no sound, respectively. The *cresc. al niente* effect is extremely important for the piece as a whole. For some instruments it's less practical, but still, as much as

possible, sounds marked *niente* or with the little circle before the cresc. fork need to start from nothing, no 'attack'.



A slant line over a group of notes means they should be played extremely fast, but not necessarily as fast as possible; the different 'particles' in the gesture should be audible.



A dotted slur either marks a phrase intercepted by rests, or a continuous sound broken in notation for means of precision. For instance, the notes connected by dotted slurs in the Clarinet and Violin parts on the first page of the score, should not be articulated! The notation is meant to facilitate an exact rhythmic execution of the swells of sound in this and similar passages.

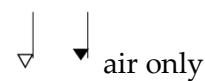
### Quarter tones:

The use of microtones is limited to quarter tones. These are marked by an accidental with an arrow stemming out in the wanted direction.

For example, means a quarter tone higher than a sharp note, while means a quarter tone lower than a flat note.

### Winds and Brass:

Vibrato is not to be used unless otherwise advised.



Other specific markings are followed with instruction in the score and parts.

### Piano:

Accessories needed:

- three small thin coins (cent coins for instance)
- bow hair (of a string instrument)
- a short metal ruler (say, around 20 cm long) or similar object used to hit strings
- a plectrum

Preparation: The preparation is easy and minimal, and should take less time than it takes to tune a Violin. Insert the three small coins in between the triple strings of the keys B1, C1 (middle), and the Small F#. Find a nice resonating gong-like sound which pleases you. Make sure the three strings (or gongs) are in general three heights: high, middle, low. If a coin drops into the soundboard – don't panic! Take a piece of paper (hopefully not the score), and gently and patiently slide the coin until it reaches a spot where it can be removed with your hands.

### Notation and instructions in score:

Mute – will use the word "mute" in a box, and a + sign, or simply a +. Muting must always be done by touching the end of the string which is closer to the keys. The effect is of a muffled, percussive yet resonating sound, and the original pitch of the string should always be clearly recognizable.

As a reminder, the coin-prepared strings appear together with the word "gong", and their note heads are square:    ■    □

|| together with the word "crash", this marks the use of the ruler hit the strings in the general register designated (always the lowest strings) to produce a loud, cymbal-like crash sound.

→\* gradually lift the pedal to filter out any resonating sound.

*arco* – bow the strings with the bow hair



slap strings in the general designated register to produce a gong-like sound



use fingernails to pluck/glissando strings

### Strings:

Vibrato is not to be used unless otherwise advised.

Throughout the piece there is some use of over-bowing – increasing the bow pressure to increase the noise component of the sound and reduce the clear pitch.

This can be notated in several ways: and mark over-bowing with up and down bows respectively, and 'crushed sound' will generally mean the high point of this sonic transition. Arrows are used to emphasize the gradation desired in these passages.

knock on soundboard to produce a resonant percussive effect (like a low wooden drum), or muted strings (Viola only), or pitchless pizzicato behind the bridge (Double-Bass only).



bow the bridge directly (or some other resonating wooden part) to produce a high hissing sound with no discernable pitch.

Full Score (transposed)

Most poets, like divers in Sharm el-Sheikh and other places,  
risk their lives listening carefully to the essence of words.

- Dalia Ravikovich

# Tslila

(Diving)

Amit Gilutz

**Flute**       $\text{♩} = 60$

**Oboe**

**Clarinet in B $\flat$**

**Bassoon**

**Horn in F**

**Piccolo Trumpet in B $\flat$**

**Trombone**

**Vib.**, motor off  
**percussion**

**Piano**

**Violin I**

**Violin II**

**Viola**

**Cello**

**Contrabass**

The score consists of ten staves of music. The top four staves (Flute, Oboe, Clarinet in B $\flat$ , Bassoon) play mostly eighth-note patterns. The fifth staff (Horn in F) and sixth staff (Piccolo Trumpet in B $\flat$ ) are mostly silent. The seventh staff (Trombone) is also mostly silent. The eighth staff (Vib.) shows 'Vib., motor off' and has dynamics f, mp, pp, f, mp, p. The ninth staff (Percussion) has dynamics pp, f, p, pp, f, mp, p. The bottom five staves (Violin I, Violin II, Viola, Cello, Contrabass) show various pizzicato and arco patterns. The piano staff has dynamics pp, f, p, pp, f, mp, p. The score ends with a final section for Violin I, Violin II, and Viola.

Senza misura (c.10'') ( $\text{♩} = 60$ )

**Fl./picc.** air only  
breathy repeat  $p \Rightarrow$   $pp$   $f$

**Ob.** niente  $mf$

**B♭ Cl.** piu'  $f pp$   $pp$   $f$  niente  $p$   $pp$

**Bsn.**

**Hn.**

**picc. B♭ Tpt.** Mute (Whispa) non vib.  $pp$  (hit mouthpiece > with palm)  $mf$

**Tbn.**

**Mba.**  $f$   $p$  Vib.  $f$   $mp$

**perc.**

**Pno.**  $f$   $f$  (gong)  $p$   $pp$   $f$   $mp$   $pp$

**Vln. I** vib: slow and narrow, constant vib.  $\Rightarrow$  non vib. repeat  $pp$   $pp$  poco vib.  $pp$   $poco$   $poco$

**Vln. II** pizz.  $f$   $fppp$   $poco$   $pp$   $poco$

**Vla.** arco  $ppp$   $ppp$  sempre  $poco$   $pp$   $poco$

**Vc.** (pizz.) IV  $p$  knock  $pp$  trem. accel.  $poco$   $pp$   $poco$   $f$   $mp$

**Cb.**  $p$  on bridge, between strings and body (no pitch)

Fl./picc. 16 *pp* *f* *pp* *sf* *niente* *slap air only*

Ob. *pp* *f* *pp* *sf* *niente*

B♭ Cl. *niente* *mp* *mf* *mp* *sim.* *pp* *fpp*

Bsn. *—*

Hn. *—*

picc. B♭ Tpt. *pp* *—* *hit mouthpiece with palm*

Tbn. *mf*

Vib. *sf* *mf* *pp* *f* *Mba.* *p*

perc. *—*

Pno. *pp* *f* *mf* *pp* *pp* *sf* *sf* *(gong)* *p*

Vln. I *pizz. ♯* *mf* *arco* *pizz. ♯* *arco* *vib: medium speed and narrow*

Vln. II *pizz. ♯* *arco* *mf* *p* *< > < >* *pizz. ♯* *sf* *(pizz.)* *f*

Vla. *p* *—* *II* *I* *II* *I* *ppp* *(pizz.) IV* *(p.)*

Vc. *f* *mp* *pp* *f* *(pizz.) IV* *(p.)* *p* *knock*

Cb. *—*

Senza misura (c.14'')  $\text{♩} = 120$  poco animato

23

Fl./picc. *breathy*  $p \llcorner \gg$   $f >$   $pp$   $ff$

Ob.

B♭ Cl. *bis. trill → +flr.*  $\text{♂(e)}$   $mp \llcorner \gg$   $pp$  *molto*  $ff$

Bsn.

Hn.

picc. B♭ Tpt.

Tbn.

Vib. ♯ *(dead' strokes)*  $ff$   $mf$   $\text{X}_\text{dotted}$  \*

perc.

Pno.  $pp$   $ff$   $ppp$   $mf$   $\text{X}_\text{dotted}$   $\text{X}_\text{dotted sim.}$   $\text{X}_\text{dotted}$  \*

Vln. I *vib.  $\llcorner \gg$  non vib.*  $pp$   $f >$   $pp >$   $ppp$  *non vib.*  $mp \llcorner \gg$   $s.p.$

Vln. II  $fppp$   $ppp$  *sempre*  $pp$   $pizz.$   $f$   $mf$   $I$   $II$   $sim.$

Vla.

Vc. *arco molto s.p. I (e)*  $pp$  *trem. accel.*  $f >$   $f$   $mf$   $I$   $II$   $sim.$

Cb.  $\text{V}$  *on bridge, between strings and body (no pitch)*

$\text{♩} = 60$

**Fl./picc.** 29

**Ob.**  $\text{mp}$   $\text{p}$   $\text{ppp}$   $\text{f}$   $\text{ff}$   $\text{mp}$

**B♭ Cl.**  $\text{pp}$   $\text{mp}$   $\text{f}$   $\text{ff}$   $\text{mp}$

**Bsn.**

**Hn.**

**picc. B♭ Tpt.**

**Tbn.**

**perc.**  $\text{pp}$

**Pno.** **mute**  $\text{+++ sim.}$   $\text{ppp}$   $\text{mf}$   $\text{ff}$   $\text{pp}$

**Vln. I** **dim.** **ord.** **sempre non vib.** **II** **ord.** **increase bow pressure** **III** **p** **ord.** **II** **III** **II** **ppp**

**Vln. II** **dim.** **ord.** **sempre non vib.** **II** **ord.** **mp** **molto** **ff** **III** **pp** **ord.** **II** **III** **II** **ppp**

**Vla.** **(pizz.)** **sim.** **ppp** **mf** **ff** **pp**

**Vc.** **pp** **arco** **I** **niente** **pp**

**Cb.**

$\text{♩} = 120$  poco animato

37

Fl./picc.  $\text{pp}$

Ob.  $\text{ppp}$

B♭ Cl.  $p >$

Bsn.

ff

fpp  $\text{mf} < \text{ff} >$   $\text{p} < \text{ff} > \text{sim.} < >$   $< > \text{sim.} < >$   $m\text{f}$

37

Hn.

picc. B♭ Tpt.

Tbn.

perc. Mba  $s\text{f}$   $f$   $m\text{p}$

37

Pno. ord.  $\text{pp}$   $\text{s}\ddot{\text{f}}$   $f$   $m\text{p}$

Vln. I  $\text{ppp}$   $\text{mp}$   $\text{sim.}$   $\text{II}$

Vln. II  $\text{ppp}$   $\text{mp}$   $\text{sim.}$   $\text{II}$

Vla. pizz.  $ff$   $m\text{p}$

Vc.  $p$   $\text{ppp}$   $\text{pp}$  poco s.p.  $\text{pizz. I}$   $\text{pizz. II}$   $\text{I}$   $\text{sim.}$   $\text{III}$   $\text{V}$   $\text{p}$   $f$   $\text{sim.}$   $\text{II}$   $m\text{p}$

Cb.

44  $\text{♩} = 60$

Fl./picc. Ob. B♭ Cl. Bsn.

Picc. *breathy sound* → *ord.* + *fltr.* *breathy sound*

*p* *ppp* *fff*

*p* *mp* *f* *ff* *mp*

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

Hn. picc. B♭ Tpt. Tbn.

*Open* *p* *f* *ff* *pp*

*ppp* *f* *ff* *pp*

*ppp* *ff* *mp*

perc.

*Tam-tam brush*

*ppp* *mp*

Pno.

*mute* *+++ sim.* *ppp* *mp* *fff*

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

*dim.* *II poco vib.* *sempre non vib.* *increase bow pressure* *ord.*

*ppp* *mf* *molto* *sfz* *III p*

*dim.* *II* *ppp* *mp* *molto* *ff* *III p*

*(pizz.) sim.* *ppp* *mp* *fff*

*arco* *I* *sempre non vib.* *increase bow pressure* *ord.*

*niente* *p* *mf* *f* *mp*

**= 120 animato**

51

Fl./picc. fl. *pp*  
Ob. *ppp* *f secco*  
B♭ Cl. *pp* *niente ff>p<ff* *sim.* (no tonguing)  
Bsn. *sim.*

51 Hn. *Mute* *mf secco*  
picc. B♭ Tpt. *3 3*  
Tbn. *3 3*

51 perc. *Mba.* *sf* *soft* *p*

51 Pno. *pp* *sf f* *p* *ord.*

51 Vln. I *ppp* *f* *p* II  
Vln. II *ppp* *pp* *f* II  
Vla. *pp* *arcò* *pizz. I* *sim.* *p* *pp*  
Vc. *ppp* *pp* *pizz. II* *I sim.* *p* *pp*  
Cb. *p*

59  $\text{♩} = 60$

Fl./picc.

Ob.

B♭ Cl.

Bsn.

Hn.

picc. B♭ Tpt.

Tbn.

perc.

Mba.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 60$

*niente* *molto* *ff*

*slap* *>* *sf* *f pp* *molto*

*fpp* *sim.* *>* *f pp* *f pp* *molto*

*pp senza cresc.* *Senza sord.* *>* *pp* *molto*

*pp senza cresc.*

*soft* *sf* *p*

*pp* *6* *(gong)* *p*

*arco III* *III* *pp* *(pizz.)*

*sf* *(pizz.)*

*pp* *sf* *(pizz.)* *> vib.*

*pp* *f* *pp senza cresc.*

Fl./picc. 65 *pp* — *pp* — *pp* — *pp* —

Ob. *fp* — *mp* — *p* — *pp* —

B♭ Cl. — *8* — *8* — *8* — *8* —

Bsn. *fp* — *pp* — *mp* — *p* — *pp* —

Hn. — *8* — *8* — *8* — *8* —

picc. B♭ Tpt. — *8* — *8* — *8* — *8* —

Tbn. — *8* — *8* — *8* — *8* —

perc. 65 *Mba.* *p* — *8* — *8* — *8* — *8* — *Crot.* *mf* —

Pno. 65 *fp* — *fp* — *sim.* — *sf* — *loco (gong)* *p* — *sub. molto vib.* — *arco* —

Vln. I 65 *p* — *8* — *8* — *8* — *8* — *fp* —

Vln. II 65 *p* — *8* — *8* — *8* — *8* — *sf* —

Vla. arco, at the tip of the bow 65 *p* — *8* — *8* — *8* — *8* —

Vc. arco, at the tip of the bow 65 *pp* — *pp* — *pp* — *pp* —

Cb. 1 *pizz. behind bridge* 65 *mf* — *x* — *x* — *x* — *sim.* —

71

Fl./picc. *pp*

Ob. *mp*

B♭ Cl.

Bsn. *mp*

Hn.

picc. B♭ Tpt.

Tbn.

perc. *p*

Crot. *mf*

Pno. *sf*  
loco (gong) *mp*  
*pizz.* *ff*  
*non vib.* *pp*  
*pizz.* *pp*  
*arco* *fp*  
*sub. molto vib.* *pp*  
*p*

Vln. I *pp*

Vln. II *p*

Vla. *p*

Vc. *pp*

Cb. *x*

77

Fl./picc.      Ob.      B♭ Cl.      Bsn.

Hn.      picc. B♭ Tpt.      Tbn.

perc.

Pno.

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

78

non vib.      pizz.      arco      (short)      pp

sub. molto vib. →      fpp      p <      pp <

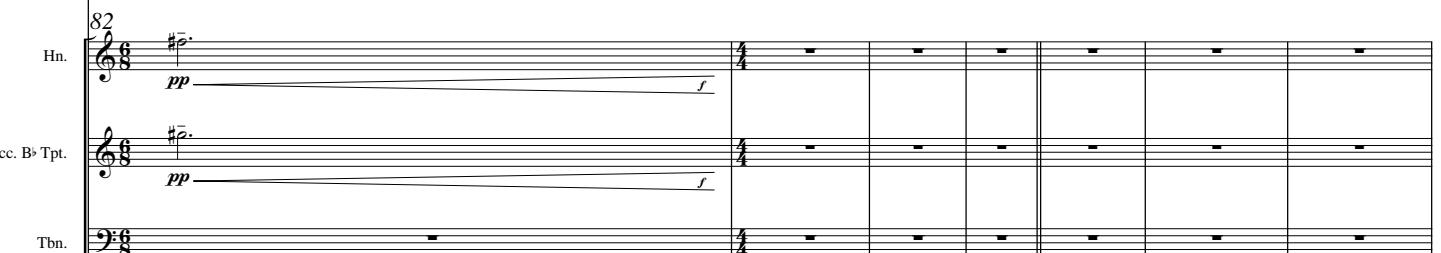
**Tranquil and meditative, from afar**  
 (♩ = 60) *Piec. sempre non vib.*

Fl./picc. 82 

Ob. *pp* *f*

B♭ Cl. *p* *f*

Bsn. *niente*

Hn. 82 

picc. B♭ Tpt. *pp* *f*

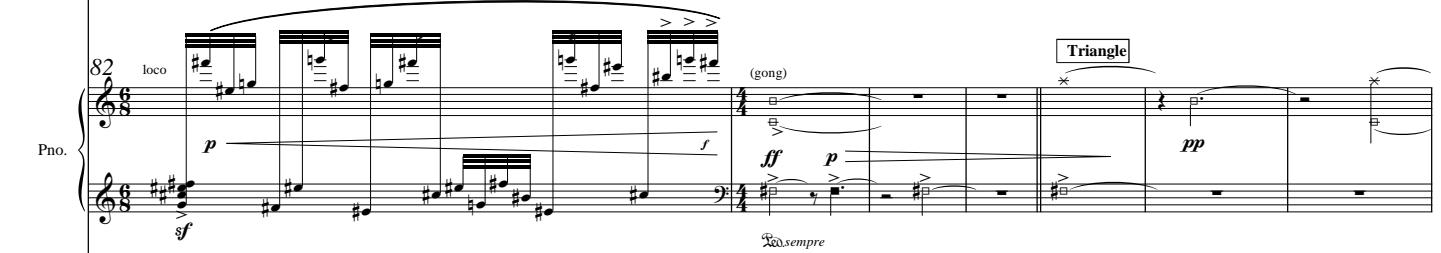
Tbn. *niente*

perc. 82 

perc. *sfp* *p* *f*

Glock. *motor on: slow* *3*

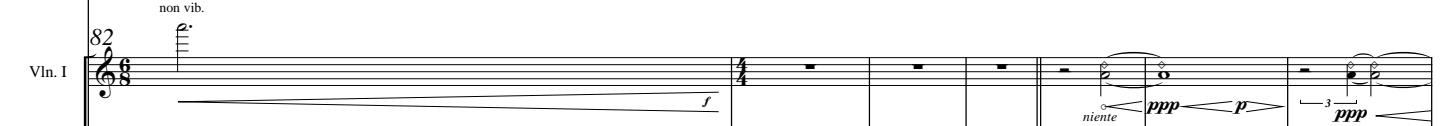
Vib. *sim. (always let vibrate)*

Pno. 82 

Pno. *loco* *p* *f*

(gong) *ff'* *p* *pp*

*sempre*

Vln. I 82 

Vln. I *f*

Vln. II 82 

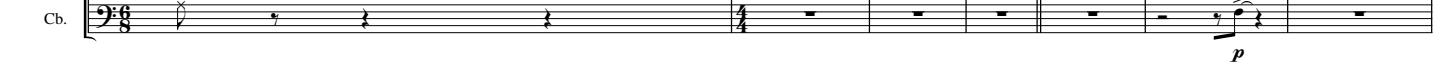
Vln. II *sfp* *p* *f*

Vla. 82 

Vla. *pizz.* *sfp* *p* *f*

Vc. 82 

Vc. *pp* *f*

Cb. 82 

Cb. *pizz.* *p*

89

Fl./picc. *p* — *ppp* — *p* —

Ob. *niente* — *ppp* — *mf* — *niente* — *niente*

B♭ Cl. slow down trill to quarter note triplets and accel back to trill  
— *mf* *espress.* — *niente* — *niente* — *mf* *espress.* —

Bsn. — — — *pp* — —

89

Hn. — — — *Mute* — — — *niente* — *mf* — *pp* — *niente* — *niente*

picc. B♭ Tpt. — — — *niente* — *ppp* — *mf* — *niente* — *niente*

Tbn. — — — — — — — —

89

perc. *Glock.* — *Vib.* — *Glock.* — *Vib.* — *Glock.* — *Vib.* — *Glock.* — *Vib.* —

Pno. — — — — — — — —

89

Vln. I *p* — *ppp* — *p* — — — — — — — —

Vln. II *p* — *ppp* — *p* — — — — — — — —

Vla. *p* — *ppp* — *p* — — — — — — — —

Vc. — — — — — — — —

Cb. — — — — — — — —

97

Fl./picc. Ob. B♭ Cl. Bsn.

Hn. picc. B♭ Tpt. Tbn.

perc.

Pno.

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

Fl./picc. Ob. B♭ Cl. Bsn.

Hn. picc. B♭ Tpt. Tbn.

perc.

Pno.

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

***= 120 Energico***

108 (Picc.) 5  
 Fl./picc. *f* *ff* *fff secco* *p* *ff*  
 Ob. *f* *ff* *fff sempre non vib.* *p* *ff*  
 B♭ Cl. *f* *ff* *fff sempre non vib.* *p* *ff*  
 Bsn. *fff* *p* *ff*

108 Senza sord. *mf* *fff* *p* *ff*  
 Hn. *Mute* *ff secco* *fff secco* *f*  
 picc. B♭ Tpt. *Mute* *f*  
 Tbn. *ff secco* *f*

108 Mba. *f* *fff*  
 perc.

108 (gong) *f* *ff* *ff* *ff ad libitum*  
 Pno. *f* *ff* *ff ad libitum*

108 Vln. I *f sub.* *sf* *fff sempre non vib.* *p* *ff*  
 Vln. II *f sub.* *ff* *ff* *p* *ff*  
 Vla. *molto s.p.* *pp* *pizz.* *fff* *ff*  
 Vc. *fff* *pizz.* *ff* *ff*  
 Cb.

Fl./picc. *f* *mf* *p* *mf* > *pp* < *mp*

Ob. *p* *ff* *pp* *fff* *p* *mf* > *pp* < *mp*

B♭ Cl. *p* *ff* *pp* *fff* *p* *mf* > *pp* < *mp*

Bsn. *p*

Hn. *p*

picc. B♭ Tpt. *mf* *p*

Tbn. *mf* *p*

perc. *f* *mf* *p* *pp*

Pno. *f* *mf* *p* *pp*

Vln. I *p* *ff* *p* *fff* *p* < *mf* > *pp*

Vln. II *p* *ff* *p*

Vla. *f* *mf* *p*

Vc. *f* *mf* *p*

Cb.

123

Fl./picc. f

Ob. f p f

B♭ Cl. mp p f

Bsn. p p p

Hn. mf p

picc. B♭ Tpt. f

Tbn. ff f

perc. Mba. f ff

Pno. (gong) sf ff

Vln. I f p f

Vln. II mp p f

Vla. arco pizz. ff

Vc. arco pizz. ff

Cb. p ff

This musical score page contains five systems of music, each starting with measure 123. The instruments listed are Flute/piccolo, Oboe, B-flat Clarinet, Bassoon, Horn, Piccolo B-flat Trumpet, Tuba, Percussion, Piano, Violin I, Violin II, Cello, Double Bass, and Cello/Bassoon. The score includes dynamic markings such as f (fortissimo), ff (fortississimo), p (pianissimo), and mp (mezzo-forte). Performance instructions like 'mf' (mezzo-forte), 'arco' (bowing), 'pizz.' (pizzicato), and 'Xo.' (crossed-out dynamic) are also present. Measure 123 features a variety of rhythmic patterns, including sixteenth-note chords and sustained notes.

128

Fl./picc. f m<sup>f</sup> p

Ob. ff p ff mp

B♭ Cl. ff p ff mp

Bsn. ff p ff pp

Hn. ff p ff pp

picc. B♭ Tpt. mf mp pp

Tbn. mf mp

perc. f mf f p

Pno. f mf p

Vln. I fff p ff mp mp p mf pp III

Vln. II ff p ff mp mp p mf pp

Vla. f mf arco f mp pp

Vc. ff mf pizz. p mf

Cb. f

137

Fl./picc. Ob. Bb Cl. Bsn.

Hn. picc. Bb Tpt. Tbn.

perc.

Pno.

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

137

Mute

perc.

Mba. 8va - fff

(gong) fff 8va - fff

pizz. fff pizz. fff pizz. fff

pizz. fff pizz. fff

pizz. fff

**Solemn but with movement**  $\text{♩} = 76$

142

Fl./picc.      Ob.      B♭ Cl.      Bsn.

(Picc.)      sempre non vib.  
niente      ff

niente      pp      ff

B♭ Cl.      ff > ff >

Bsn.      ff > ff >

142 (extremely low pedal tone)

Hn.      8vb f as possible      ff > ff >

picc. B♭ Tpt.      Senza sord.      sempre non vib.  
niente

Tbn.      (extremely low pedal tone)      ffz > mf > ffz > mf

142

perc.      Tam-tam      Log drum f  
Bass drum p

Tim.      gliss.      superball ('lion's roar')  
pp      f

Log drum f  
Bass drum p

142

Pno.      (ord.)      (ord.)      (ord.)

crash      8vb > f pizz. ff      mp      mf      crash      8vb > f pizz. ff

ad libitum      ff > 8vb > ad libitum      8vb > ad libitum

142

Vln. I      arco      sempre non vib.  
niente      ff

Vln. II      arco      sempre non vib.  
niente      ff

Vla.      knock > f      arco      sempre non vib.  
niente      ff

Vc.      pizz. slow gliss.      knock pizz. ff      arco      gliss. tremolo  
f      ff      ff      ff

Cb.      pizz. slow gliss.      knock pizz. ff      arco      pizz. slow gliss.  
f      ff      ff      ff

*149*

Fl./picc.      Ob.      B♭ Cl.      Bsn.

niente      ff

niente      ff

niente      ff

niente      ff

*149*

Hn.      picc. B♭ Tpt.      Tbn.

ff > ff      ff > ff      ffz > ff      ffz > ff      ffz > ff

niente      ff

niente      ffz > mf      ffz > mf      ffz > mf      ffz > mf

*149*

perc.

Tim. sim.      pp      f      mp

*149* (ord.)

Pno.

mf      sim.      ff      mf

mp      8vb      crash      mp

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

niente      ff

niente      ff

niente      ff

sim. arco      pizz. slow gliss.      pizz. slow gliss.      arco molto s.p.      ff > p

mf      ff

mf      ff

ff

ff

155

Fl./picc.      fl.      breathy  
 Ob.  
 B♭ Cl.      ff > ff  
 Bsn.      ff > pp < p > mp  
 Hn.      ff > pp  
 picc. B♭ Tpt.  
 Tbn.      ff > pp

= 60 morendo

155

Hn.      ff > p < f  
 picc. B♭ Tpt.  
 Tbn.      ff > p < f > p

Plunger + o

155

perc.      ff <  
 Log drum f  
 Crot.      ff  
 Tam-tam  
 mp

155

Pno.      [ord.]  
 [crash] 8vb - pizz. 3 - ff  
 8vb - tam-tam  
 8vb - tam-tam

Vln. I      ppp  
 increase bow pressure  
 mf  
 fff  
 mp  
 p  
 pp  
 mf

Vln. II      pp  
 fff  
 mp  
 pp

Vla.      sf  
 knock  
 f

Vc.      knock  
 knock  
 ord. → molto s.p.  
 III and IV  
 arco  
 pizz.  
 sf  
 knock  
 knock  
 ord. → molto s.p.  
 IV and V  
 arco  
 pizz.

Cb.      pizz.  
 sf  
 + (pizz.)

(crushed' sound)

Vln. I      non vib.  
 normal bow pressure  
 pp  
 mf  
 fff  
 mp  
 p  
 pp  
 mf

Vln. II      pp  
 fff  
 mp  
 pp

Vla.      knock  
 knock  
 sf  
 f

Vc.      knock  
 knock  
 ord. → molto s.p.  
 III and IV  
 arco  
 pizz.  
 sf  
 knock  
 knock  
 ord. → molto s.p.  
 IV and V  
 arco  
 pizz.

Cb.      sf  
 f  
 mf

poco vib. ad libitum  
 arco

163

Fl./picc. *mp*

Ob.

B♭ Cl. *mp* *mp* *espress.* *pp* *f* *mp*

Bsn.

Hn.

picc. B♭ Tpt.

Tbn. *p* *<mp*

perc.

Pno. *mp* *pizz.* *slap* *poco ff* *mf*

Vln. I *pp* *p* *ppp* *p* *non vib.* *I* *II*

Vln. II

Vla. *p* *pp* *p* *non vib.*

Vc. *mp* *mp* *espress.* *I* *pp* *pizz.* *mp*

Cb.

## (♩ = 60) Lontano ma misterioso

170 poco vib. ad libitum      breathy

Fl./picc.      pp      ppp

Ob.

B♭ Cl.

Bsn.

Hn.

picc. B♭ Tpt.

Tbn.

perc.

Glock.

pizz. with plectrum

slap

piano

Vln. I      II      poco vib. ad libitum      pp > pp      ppp      mp      pp

Vln. II      ppp      mp      pp

Vla.      pp      p      ppp      mp      pp      mp

Vc.      arco      molto s.p.      pp      molto s.p.      pp      mp

Cb.      p      pp      pp

177

Fl./picc. Ob. B♭ Cl. Bsn.

177

Hn. picc. B♭ Tpt. Tbn.

177

Glock. perc. Triangle Tam-tam brush Triangle

ord. 8<sup>va</sup>

177

Pno. p

177

Vln. I sim. Vln. II sim. Vla. sim. Vc. sim. Cb.

arco IV (scordatura)

pppp mp > ppp >

182

Fl./picc. — — — — air only  
 Ob. — — — — air only  
 B♭ Cl. — — — — air only  
 Bsn. — — — — air only  
 Bsn. — — — — pp ——————

182

Hn. — — — — air only\*  
 picc. B♭ Tpt. — — — — pp —————— mp ——————  
 Tbn. — — — — air only\*  
 Tbn. — — — — pp —————— mp ——————

182

perc. — — — — Tam-tam brush —————— Triangle ——————  
 Pno. — — — — ppp —————— mp —————— pp ——————  
 Pno. — — — — 8va —————— p —————— 8va ——————

182

Vln. I — — — —  $\diamond\diamond\diamond\diamond$   
 Vln. II — — — —  $\diamond\diamond\diamond\diamond$   
 Vla. — — — —  $\diamond\diamond\diamond\diamond$   
 Vc. — — — —  $\diamond\diamond\diamond\diamond$   
 Cb. — — — — arco  
 Cb. — — — — pppp —————— mp —————— ppp ——————

\*for best effect, turn mouthpiece around and blow into the instrument through it

187

Fl./picc. v *sfp*

Ob. v *pp*

B♭ Cl. v *sfp*

Bsn. v , *mf*

187

Hn. v *pp* *f* *pp*

picc. B♭ Tpt. v *pp* *f* *pp*

Tbn. *pp* *f* *pp*

187

perc. *f* ('dead' strokes) *p* *p*

Crot. arco

Pno. 8<sup>ma</sup> pizz. with plectrum 15<sup>ma</sup> *sf* 15<sup>ma</sup> arco *ppp*

Vln. I

Vln. II

Vla. mute strings *f*

Vc. on bridge, between strings and body (no pitch) *f*

Cb. *pppp* *pp* *ppp*

192

Fl./picc. *sfp*

Ob. *mf* *sim.*

B♭ Cl. *sfp*

Bsn. *pp* *sim.*

192

Hn. *sf*

picc. B♭ Tpt. *sf*

Tbn. *sf* *pp* *pp* *sf*

192

perc. *p* *p* *p* *p* *p* *p* *p* *p*

repeat freely

192

Pno.

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

on bridge, between strings and body (no pitch)