

MATTHEW GROUSE

Attach

for orchestra

(2018)

Full score

Attach

for orchestra

(2018)

Orchestra (40 players):

Group 1:

Solo violin I
Solo violin II
Solo viola
Solo violoncello

Group 2:

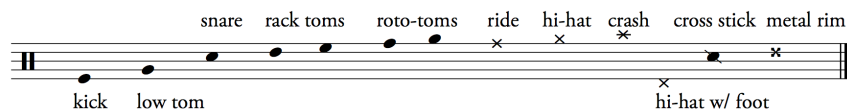
2 bassoons
Bass trombone
3 violoncelli
3 double basses*

Group 3:

Piccolo
Flute
2 oboes
2 clarinets in Bb
2 alto saxophones in Eb
2 trumpets in C (mutes: Harmon w / stem attachment)
2 horns in F (mutes: stopping mute)

Group 4**

7 Violin I
4 Violin II
3 Violas
1 percussionist: drum kit (kick bass drum, low floor tom, snare, 2 medium rack toms, 2 roto-toms, ride cymbal, hi-hats, crash cymbal); finger cymbals, handheld octachime with beater (octachime takes a one line stave)



* Double-basses with low C extensions if possible. If these aren't available, basses should play any notes below the open E an octave higher.

** Every member of Group 4 has an individual handheld octachime (stirring drum) with a beater

Duration: ca. 7'30"

The full score is in C

Attach was commissioned by Nevis Ensemble for their inaugural tour of Scotland in August, 2018.

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Composer's Note:

The starting point for *Attach* was 'Circles in a Circle' (1923), a work by the Russian painter Wassily Kandinsky. Referring to this composition, Kandinsky wrote, "The circle is the synthesis of the greatest oppositions. It combines the concentric and the excentric in a single form, and in balance."

I started to think about how the communities that we all belong to are in some ways exponents of "the greatest oppositions" that Kandinsky refers to. On the one hand these small communities and their comprised individuals tend to strive for independence and may espouse a collective set of opinions, beliefs or a sense of pride. In summary, there is a desire to have their unique voices heard. On the other hand, these communities may also aspire to feel like a microcosm of society in broader terms. They may want to feel connected to neighbouring communities and ultimately feel like their voices can be aligned, strengthened and united with the voices of surrounding communities.

The ebb and flow of these opposing states heavily impacted the way I thought about organising the orchestra and eventually manifested into four distinct groups of musicians. The physical spatialisation of the groups was loosely informed by 'Circles in a Circle', and organised to situate three chamber-sized groups within a large circle of string players. I was interested in the resultant interactions between each group's musical material and whether they try to have their individual voices heard or contribute towards the voice of one larger entity.

Performance notes:

Technique abbreviations

Where necessary to save space / avoid collisions, the following terms may be abbreviated after their initial use:

Molto vib. >> m.v.

Senza vib. >> s.v.







Sul tasto. >> s.t.

Sul pont. >> s.p.

Molto sul pont. >> m.s.p.

Overpressure / slow bow >> o.p. (this technique text is coupled with an 'x' notehead)

Non-standard notation / symbols (any other non-standard notation will be explained in the body of the score via technique text or footnotes)

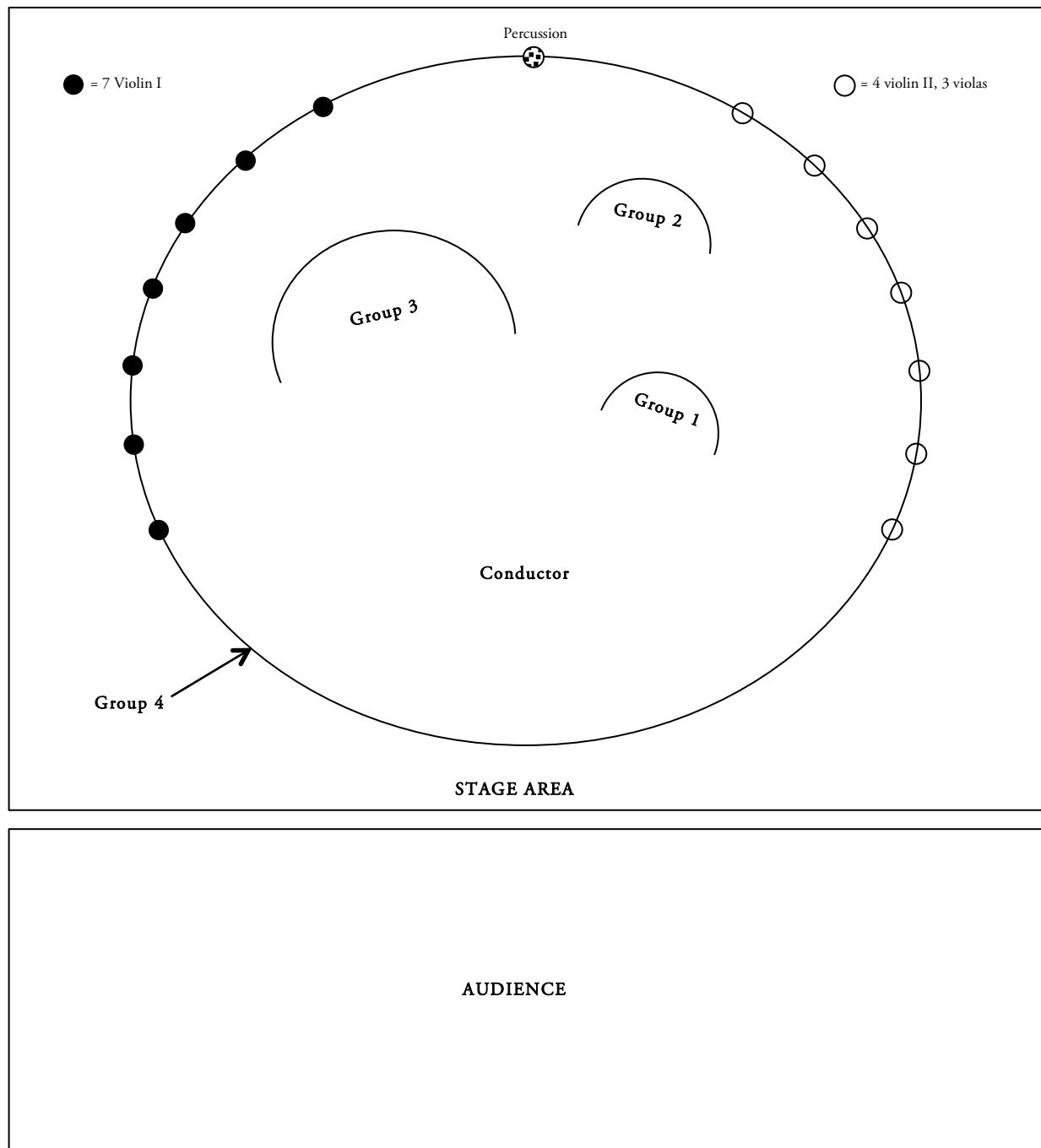
	Technique arrow	An arrow above the staff denotes to gradually and smoothly move from one technique indication to another, for example, from sul tasto to sul pont.
	Highest note possible	An arrow notehead without leger lines denotes the highest possible pitch on a specific string OR the highest possible reachable pitch for any other instrumental family. If the notehead is in parenthesis, this means you should NOT re-articulate the note.
	Senza misura	During aleotric sections, an 'X' may replace a time signature. This simply denotes to play in free time, independently from the rest of the ensemble. An arrow will then follow the initial cell of aleotric material. Continue to repeat in a similar fashion until the end of the arrow.
	Asynchronous pizz. gliss.	e.g. b76 Vla. – This dashed line and the 'gliss.' text instruction directs the player to make multiple pizz. 'plucks' whilst you gliss. in the given direction. This should be independent from other players in the section and you can vary the frequency of the 'plucks.'
	Timbral trills	The player should find an alternative fingering for the written pitch and trill between the two. In many cases, there may be microtonal differences in pitch between the two fingerings. This is encouraged and is not an issue. If an alternate fingering is not available, mimic a timbral trill with molto vibrato.
	Singing or humming	This notehead denotes singing or humming, and will be coupled with a text instruction. If the notated pitch is out of the player's comfortable vocal range, the same pitch should be sung or hummed in the closest possible octave. For octave transposing instruments (piccolo and double bass), sung or hummed notes are notated in the same vein as played notes (at transposing pitch).

Spatialisation:

Attach was commissioned for a tour of approximately sixty greatly varying venues. The spatialisation can therefore be adapted to fit the given performance space. The important principles that need to be implemented at any venue are:

- 1.) The physical distinction and separation between each of the four groups must be perceptible
- 2.) Group 4 must surround the rest of the smaller groups
- 3.) Every player needs to have a good view of the conductor
- 4.) If possible, group 4 should be organised in a large circle surrounding the rest of the orchestra
- 5.) Where possible, members of each group (minus group 4) should be in a compact formation
- 6.) Player's view of the conductor from group 4 should not be obstructed by other groups

The following diagram is an example of a suitable staging setup.



Attach

Matthew Grouse (b.1996)

12/8 ♩ = ca. 60 fast surges using full up bows always artificial harmonics

Group 1

Violin I (solo) *f*

Violin II (solo) fast surges using full up bows always artificial harmonics *f* poco sul pont. *pp* *mf* *pp* ord. *f* poco sul pont. *pp* *mf* *pp* *fp* *exp.*

Viola (solo) fast surges using full up bows always artificial harmonics *f* poco sul pont. *pp* *mf* *pp* ord. *f* poco sul pont. *pp* *mf* *pp* *fp* *exp.*

Violoncello (solo) fast surges using full up bows always artificial harmonics *f*

Group 2

1 Bassoon

2 Bass Trombone

3 Violoncello

3 Double Bass

12/8 ♩ = ca. 60

Group 3

Piccolo

Flute

1 Oboe

2 Oboe

1 Clarinet in B \flat

2 Clarinet in B \flat

1 Alto Saxophone

2 Alto Saxophone

1 Trumpet in C

2 Trumpet in C

1 Horn in F

2 Horn in F

12/8 ♩ = ca. 60 octachime, stirring with beater (clockwise), varying stirring speed but always with a short accent at the start of every ♩.

Group 4

Violin I *ppp*

Violin II

Viola

Percussion finger cymbals, l.v. *mp*

A

Vln. I *f* *f* *f* *pp* *mf* *pp* *f* *f* *f* *pp* *mf* *pp* *mp espr.* *ff*

Vln. II *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vc. *f* *f* *f* *pp* *mf* *pp* *f* *f* *f* *pp* *mf* *pp* *mp espr.* *ff*

poco sul pont. *ord.* *poco sul pont.* *ord.*

A

Picc. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Fl. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Ob. 2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

A

Vln. I octachime, stirring with handle of beater (anti-clockwise) and hold the chimes to dampen sound, short accent at the start of every ♩.

Vln. II *ppp* octachime, stirring with handle of beater (anti-clockwise) and hold the chimes to dampen sound, short accent at the start of every ♩.

Vla. *ppp*

Perc. drum sticks on metal rims with rhythmic freedom (separate to rest of orchestra)

ppp *mp* *ppp* *ppp* *mf*

B

Vln. I *f* *f* *f* *pp* *mf* *pp* *f* *f* *f* *pp* *mf* *pp* *mp espr.* *ff*

Vln. II *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vc. *f* *f* *f* *pp* *mf* *pp* *f* *f* *f* *pp* *mf* *pp* *mp espr.* *ff*

Vc. *pizz. sempre Lv.* *mp* *pp* *mf* *pp*

Db. *mp* *pp* *mf* *pp*

poco sul pont. *ord.* *poco sul pont.* *ord.*

B

Picc. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Fl. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Ob. 2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1 *solo* *pp dolce* *mp* *niente* *mp*

Hn. 2 *solo* *pp dolce* *mp* *niente* *mp*

B

Vln. I *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Vln. II *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Vla. *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Perc. *ppp* *mp* *ppp* *ppp* *mp* *ppp*

* - Trill speeds always expressive and from slow to fast (poco ad lib. and asynchronous)

C

13

poco espr.

Vln. I *f*

Vln. II *poco espr.* *f* *poco sul pont.* *pp* *mf* *pp* *ord.* *f* *poco sul pont.* *pp* *mf espr.* *ff*

Vla. *poco espr.* *f* *poco sul pont.* *pp* *mf* *pp* *ord.* *f* *poco sul pont.* *pp* *mf espr.* *ff*

Vc. *poco espr.* *f*

G2

Vc. *arco flautando, each player rebows at will and independently* *fp* *ad lib.* *occasional tiny cresc. and dim.* *swells (independent from other players and between p and mf)*

Db. *arco flautando, each player rebows at will and independently* *fp* *ad lib.* *occasional tiny cresc. and dim.* *swells (independent from other players and between p and mf)*

C

Picc. *f*

Fl. *f*

1 *f*

Ob. *f*

2 *f*

1 *ppp* *mf*

2 *ppp* *mf*

1 *ppp* *mf*

2 *ppp* *mf*

1 *pp* *mf* *pp*

2 *mf* *pp* *mf*

C

G4

Vln. I

Vln. II

Vla.

Perc. *mf* *ppp* *ppp < mf* *ppp* *mf*

D

17

Vln. I *f* *f* *f pp* *mf* *pp* *f* *f* *f pp* *mf* *pp*

Vln. II *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *mp* *ff*

Vla. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *mp* *ff*

Vc. *f* *f* *f pp* *mf* *pp* *f* *f* *f pp* *mf* *pp*

ord. after initial accent, use very slow full bows for gliss. *fp*

ord. after initial accent, use very slow full bows for gliss. *fp*

poco sul pont. *ord.* *poco sul pont.*

D

Picc. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Fl. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Ob. 2 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1 *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *f* *f*

2 *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *f* *f*

Alto Sax. 1 *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *f* *f*

2 *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *f* *f*

1 *con sord. (Harmon mute)* *mf* *pp* *mf* *ppp* *mf* *pp* *mf* *ppp*

2 *con sord. (Harmon mute)* *ppp* *mf* *ppp* *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

1 *mf* *pp*

2 *pp* *mf*

D

Vln. I

Vln. II

Vla.

Perc. *pp* *ppp* *mf* *ppp* *mf* *ppp* *f*

sempre l.v.

* - Trill speeds always expressive and from slow to fast (poco ad lib. and asynchronous)

23 ord.

Vin. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *f* *mf espr.* *fff*

Vin. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mf espr.* *fff*

Vla. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mf espr.* *fff*

Vc. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *f* *mf espr.* *fff*

Bsn. *pp* *f*

B. Tbn. *pp* *f*

Vc. *f sub.* *pp*

Db. *pp f sub.*

Picc. *f* *f* *f* *f*

Fl. *f* *f* *f* *f*

Ob. 1 *f* *f* *f* *f*

Ob. 2 *f* *f* *f* *f*

Cl. 1 *f* *ppp*

Cl. 2 *f* *ppp*

Alto Sax. 1 *ppp* *ppp*

Alto Sax. 2 *ppp* *ppp*

Trpt. 1 *mf* *p* *mf* *p*

Trpt. 2 *mf* *p* *mf* *p*

Hn. 1 *f*

Hn. 2 *f*

Vin. III *mf* *ppp*

Vin. II *mf* *ppp*

Vla. *mf* *ppp*

Perc. *mf* *ppp*

F

25

Vin. I *mp* *ff* *mp* *ff* *mp* *ff* *p* *f* *mp* *ff* *mp* *ff* *mp* *ff*

Vin. II *mp* *ff* *mp* *ff* *mp* *ff* *p* *f* *mp* *ff* *mp* *ff* *mp* *ff*

Vla. *mp* *ff* *mp* *ff* *mp* *ff* *p* *f* *mp* *ff* *mp* *ff* *mp* *ff*

Vc. *mp* *ff* *mp* *ff* *mp* *ff* *p* *f* *mp* *ff* *mp* *ff* *mp* *ff*

poco sul pont. *gliss.* *ord.*

1 *f* *pp* *p*

2 *f* *pp* *p*

B. Tbn. *pp* *gliss.* *f* *pp* *gliss.*

Vc. *f sub.* *pp*

Db. *pp* *f sub.*

F

Picc. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Fl. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

1 *f* *mp* *f* *mp* *f* *mp* *f*

2 *f* *mp* *f* *mp* *f* *mp* *f*

1 *ppp* *f* *ppp*

2 *ppp* *f* *ppp*

1 *f* *ppp*

2 *f* *ppp*

1 *f* *p* *f* *p*

2 *f* *p* *f* *p*

1 *f*

2 *f*

F

Vin. I *f*

Vin. II *f*

Vla. *f*

Perc. *f* *p* *f* *p* *f* *p*

27 poco sul pont. *gliss.* *v. ord.* *poco sul pont. gliss.* **4/4**

Vin. I *p* *f* *mp* *ff* *mp* *ff* *mp* *ff* *p* *fff*

Vin. II *p* *f* *mp* *ff* *mp* *ff* *mp* *ff* *p* *fff*

Vla. *p* *f* *mp* *ff* *mp* *ff* *mp* *ff* *p* *fff*

Vc. *p* *f* *mp* *ff* *mp* *ff* *mp* *ff* *p* *fff*

Bsn. *f* *p* *fff*

B. Tbn. *f* *p* *fff*

Vc. *f sub.* *p* *fff*

Db. *pp f sub.* *fff*

Picc. *mp* *f* *mp* *f* *p* *fff*

Fl. *mp* *f* *mp* *f* *p* *fff*

Ob. 1 *mp* *f* *mp* *f* *p* *fff*

Ob. 2 *mp* *f* *mp* *f* *p* *fff*

Cl. 1 *ppp* *f* *ppp* *fff*

Cl. 2 *ppp* *f* *ppp* *fff*

Alto Sax. 1 *ppp* *f* *ppp* *fff*

Alto Sax. 2 *ppp* *f* *ppp* *fff*

Tpt. 1 *f* *p* *fff*

Tpt. 2 *f* *p* *fff*

Hr. 1 *p* *ff*

Hr. 2 *p* *ff*

Voice 1 *humming (with voice) independently change between held notes at will continue in this fashion, taking breaths when needed (don't synchronize with other players)* **4/4**

Voice 2 *humming (with voice) independently change between held notes at will continue in this fashion, taking breaths when needed (don't synchronize with other players)*

Voice 3 *humming (with voice) independently change between held notes at will continue in this fashion, taking breaths when needed (don't synchronize with other players)*

Vin. I *fff*

Vin. II *fff*

Vla. *fff*

Perc. *f*

G

3/4

4/4

29 4/4 ♩ = 90

very slow bows (change chord every 5-10")
don't synchronise with other players
sul tasto.

Voice

Vln. I

Vln. II

Viola

Perc.

f *pp* *f* *pp* *f* *pp* *f* *pp*

G1

senza vib.

ffp *fff* *ffp* *fff*

Vln. I

Vln. II

G3

pp *mf pp sub.* *mf* *pp sub.* *mf*

1

2

1

2

Cl.

Alto Sax.

G4

very slow bows (change chord every 4-8")
don't synchronise with other players
sul tasto.

ppp

Vln. I

Vln. II

Viola

gradually open mouth → *mf*

f

very slow bows (change chord every 5-10")
don't synchronise with other players
sul tasto.

ppp

Vln. I

Vln. II

Viola

gradually open mouth → *mf*

f

Perc.

mf

poco a poco trem. → trem. meno e meno → ord.

G1

Vin. I

Vin. II

Vla.

Vc.

p *f* *pp* *ff* *ffp* *ff* *ffp* *ff* *ffp* *ff* *ffp* *ff*

start trilling slowly and gradually speed up

G2

Bsn.

B. Tbn.

Solo Vc.

Vc.

Db.

p *mf* *f* *mp* *ffp* *mf* *ffp* *mf* *ffp* *mf* *ffp* *mf*

(non-legato)

sul pont. ord. sul pont. ord. sul pont. ord. sul pont. ord.

unis. ord.

G3

Picc.

Fl.

Ob.

1

2

Cl.

1

2

Alto Sax.

1

2

PPP *p* *niente* *PPP* *p* *niente* *PPP* *p* *niente* *PPP* *p* *niente*

sim. tr. niente sim. tr. niente sim. tr. niente sim. tr. niente

G4

Vin. I

Vin. II

Vla.

Perc.

soft mallets

PPP *mf* *PPP* *mf* *PPP* *mf* *PPP* *mf* *PPP* *mf*

77

Vin. I
sung, senza vib.
'ee'
ppp
f

Vin. II
sung, senza vib.
'ee'
ppp
f

Vla.
sung, senza vib.
'ee'
ppp
f

Vc.
senza vib.
fp

Bsn.
1 sung
'ah'
ppp
f
2 sung
'ah'
ppp
f

B.Tbn.
fp

Vc.
Db.
slow full bows
very slow gliss.

Picc.
Fl.
3
3
fff p sub.
f

Ob.
1
fp
2 sung, senza vib.
'oo'
ppp
f

Cl.
1 sung, senza vib.
'oo'
ppp
f
2 sung, senza vib.
'oo'
ppp
f

Alto Sax.
1 soli
mp
2 soli
mp

Tpt.
solo 1.
senza sord.
mp
f niente

Hn.
solo 1.
mp
f niente

Vin. I
col legno battuto.
asynchronous - ad lib. / vary length of pauses between each note
sempre I
ppp brittle and restless
measured (col legno battuto)

Vin. II
ppp brittle and restless
measured (col legno battuto)

Vla.
mf
(d.)
(synchronous)

Perc.

K

84

Vin. I
Vin. II
Vla.
Vc.

sung
cc
ppp
sung
f

solo
mf
5

solo
mf
5

ppp
f

fp

1
Bsn.
2
B. Tbn.
Vc.
Db.

solo
mf
5

sung
pp
'ah'
ppp

solo
mf
5

sung
pp
'ah'
ppp

slow full bows
poco a poco cresc.
very slow gliss.
fp

poco a poco cresc.

K

Picc.
Fl.
1
Ob.
2
1
Cl.
2
1
Alto Sax.
2
1
Tpt.
2
1
Hn.
2

f

solo
mp
3

solo
mp
3

f

niente

niente

sung
ppp
sung
f

'oo'
ppp
sung
f

'oo'
ppp
sung
f

niente

sung, senza vib.

niente

'oh'
ppp
sung, senza vib.
f

'oh'
ppp
sung, senza vib.
f

'oh'
ppp
senza sord.
f

fp

K

Vin. I
Vin. II
Vla.
Perc.

arco, poco sul pont.
poco a poco cresc.

(non-legato) gliss.

arco, poco sul pont.
poco a poco cresc.

arco, poco sul pont.
ppp poco a poco cresc.

drum sticks
mf
ff
p
ff

G1

95 **L**

Vin. I *f* solo sung 'ee' *PPP* sung *ff* 'ee' *PPP* poco a poco cresc. sung

Vin. II *f* solo sung 'ee' *PPP* sung *ff* 'ee' *PPP* poco a poco cresc. sung

Vla. *f* solo sung 'ee' *PPP* *f* 'ee' *PPP* poco a poco cresc. singing and playing

Vc. *f* solo *fp* 'ee' *fp*

G2

1 sung 'ah' *PPP* *ff* sung 'ah' *PPP* poco a poco cresc.

2 sung 'ah' *PPP* *ff* sung 'ah' *PPP* poco a poco cresc.

B. Tbn. *fp* *fp* poco a poco cresc.

Vc. *fp*

Db.

G3

L

Picc. solo *f* 5 5 5

Fl. solo *f* 5 5 5

Ob. 1 *ff* sung 'oo' *PPP* *ff* solo *f* 5 5 5

Ob. 2 *ff* sung 'oo' *PPP* *ff* solo *f* 5 5 5

Cl. 1 solo *f* 5 5 5

Cl. 2 solo *f* 5 5 5

Alto Sax. 1 *ff* sung *ff*

Alto Sax. 2 *ff* sung 'oo' *PPP* *ff*

Tpt. 1 sung 'oh' *mp* *ff* sung 'oh' *PPP* poco a poco cresc. sung

Tpt. 2 sung 'oh' *mp* *ff* sung 'oh' *PPP* poco a poco cresc. sung

Hn. 1 *ff* sung 'oh' *PPP* poco a poco cresc.

Hn. 2 *ff* sung 'oh' *PPP* poco a poco cresc. *fp*

G4

L

Vin. I *p* *ff* *p* *ff*

Vin. II *p* *ff* *p* *ff*

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

Perc. *p* *ff* *p* *ff*

P

118

G1

Vln. I
Vln. II
Vla.
Vc.

G2

Bsn.
B.Tbn.
Vc.
Db.

P

G3

Picc.
Fl.
Ob.
Cl.
Alto Sax.
Tpt.
Hn.

P

G4

Vln. I
Vln. II
Vla.
Perc.

120

G1

Vin. I *ppp* *ah'* *f* *ppp* *ah'* *f*

Vin. II *ppp* *ah'* *f* *ppp* *ah'* *f*

Vla. *ppp* *ah'* *f* *ppp* *ah'* *f*

Vc. *ppp* *ah'* *f* *ppp* *ah'* *f*

G2

1 Bsn. *mp* *pp* *mp* *pp* *fff*

2 Bsn. *mp* *pp* *mp* *pp* *fff*

B. Tbn. *fff* *cuvré*

Vc. ord. *fff* *increase pressure* *o.p.*

Db. ord. *fff* *increase pressure* *o.p.*

G3

Picc. *fff* *f* *mp* *fff*

Fl. *f* *mp* *fff*

1 Ob. *pp* *mf* *pp* *f*

2 Ob. *pp* *mf* *pp* *f*

1 Cl. *pp* *mf* *pp* *f*

2 Cl. *pp* *mf* *pp* *f*

G3

1 Alto Sax. *ppp* *f* *ppp* *f*

2 Alto Sax. *ppp* *f* *ppp* *f*

1 Tpt. *ppp* *f* *ppp* *f*

2 Tpt. *ppp* *f* *ppp* *f*

1 Hn. *pp* *mp* *pp* *f* *cuvré*

2 Hn. *mp* *pp* *mp* *pp* *f* *cuvré*

G4

Vin. I *gliss.* *6*

Vin. II *gliss.* *6* *11* *gliss.*

Vla. *gliss.*

Perc. *mp* *3*

Q

122

G1

Vin. I
Vib. II
Via.
Vc.

G2

Bsn.
B. Tbn.
Vc.
Db.

Q

G3

Picc.
Fl.
Ob.
Cl.
Alto Sax.
Tpt.

Q

G4

Vin. I
Vin. II
Via.
Perc.

* - Always ad lib. the speed of timbral trills. Expressive fluctuations in speed.

G1

Vln. I
Vln. II
Vla.
Vc.

'ah'
PPP *f* PPP *f* PPP *f* PPP *f* PPP *mf*

G2

Bsn.
B.Tbn.
Vc.
Db.

'ah'
PPP *mp* PPP *mp* PPP *mp* PPP *mp* PPP *mp*

G3

Picc.
Fl.
Ob.
Cl.
Alto Sax.

sim. tr. *pp* *mp* sim. tr. *pp* *mp* sim. tr. *pp* *mp*

humming (with voice, if this octave is too low, hum in the nearest comfortable octave)
p

G4

Tpt.
Hn.

humming (with voice, if this octave is too low, hum in the nearest comfortable octave)
independently change between held notes at will
p sempre molto sostenuto e legato

continue in this fashion, taking breaths when needed
(don't synchronise with other players)

G4

Vln. I
Vln. II
Vla.
Perc.

→ trem. (ad lib. speed, don't synchronise with other players)
→ sul pont.

ord. → sul pont. ord. → sul pont. ord. → sul pont. ord. → sul pont.

p *PPP* *ff* *PPP* *ff* *PPP* *ff* *PPP* *ff* *PPP* *f*

135

G1

Vin. I
Vin. II
Vla.
Vc.

G2

1
2
Bsn.
B. Tbn.
Solo Vc.
Vc.
Db.

G3

Picc.
Fl.
Ob.
1
2
Cl.
1
2
Alto Sax.
1
2
Tpt.
1
2
Hn.
1
2

humming (with voice, if this octave is too low, hum in the nearest comfortable octave)

humming (with voice, if this octave is too low, hum in the nearest comfortable octave)

G4

Vin. I
Vin. II
Vla.
Perc.

ord. → sul pont.