

M A T T H E W G R O U S E

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:

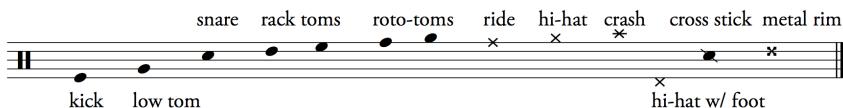
2 bassoons
Bass trombone
3 violoncello
3 double basses*

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 *Attack* 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)

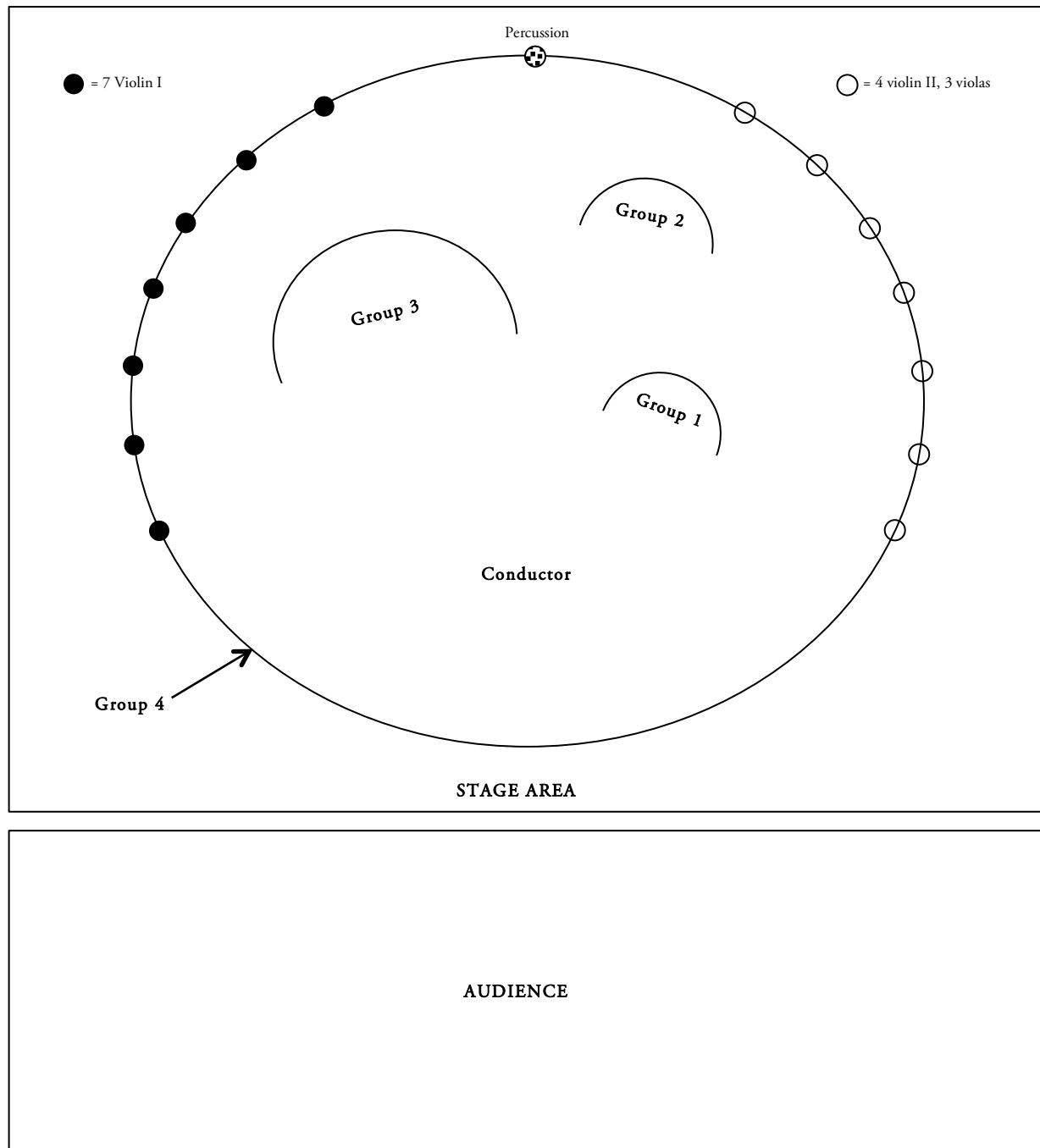
	Technique arrow	An arrow above the stave denotes to gradually and smoothly move from one technique indication to another, for example, from sul tasto to sul pont.
	Highest note possible	An arrow notehead without leger lines denotes the highest possible pitch on a specific string OR the highest possible 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 aleatoric 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 aleatoric 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:

Attack 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 $\text{♩.} = \text{ca. } 60$

fast surges using full up bows
always artificial harmonics

Violin I (solo)

fast surges using full up bows
always artificial harmonics

Violin II (solo)

poco sul pont.

ord.

Group 1

Viola (solo)

fast surges using full up bows
always artificial harmonics

poco sul pont.

ord.

Violoncello (solo)

fast surges using full up bows
always artificial harmonics

poco sul pont.

ord.

Bassoon

2

Group 2

Bass Trombone

3 Violoncello

3 Double Bass

12 $\text{♩.} = \text{ca. } 60$

Piccolo

Flute

1 Oboe

2

1 Clarinet in B \flat

2

Alto Saxophone

1

2

Group 3

1 Trumpet in C

2

1 Horn in F

2

12 $\text{♩.} = \text{ca. } 60$

octachime, stirring with beater (clockwise), varying stirring speed but always with a short accent at the start of every ♩.

Violin I

Violin II

Viola

finger cymbals, l.v.

Percussion

mp

A

5

Vln. I poco sul pont. ord.

Vln. II f pp mf pp

G1 Vla. f f

Vc. f f poco sul pont. ord.

Vln. I f f pp mf pp

Vln. II f f pp mf pp

Vla. f f f f

Vc. f f f f

A

Picc. f f f f

Fl. f f f f

G3 Ob. 1 f f f f

Ob. 2 f f f f

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

G4 Vla. octachime, stirring with handle of beater (anti-clockwise) and hold the chimes to dampen sound, short accent at the start of every .

Vc. ppp

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

ppp mp ppp ppp mf

B

9

Vln. I poco sul pont. ord.

Vln. II f pp mf pp

G1 Vla. f f

Vc. f f poco sul pont. ord.

Vln. I f f pp mf pp

Vln. II f f pp mf pp

Vla. f f f f

Vc. f f f f

Vln. I pizz. sempre l.v.

Vln. II mp

G2 Vla. pizz. sempre l.v.

Vc. pp (non-legato)

D. b. mp pp mf pp

B

Picc. f f f f

Fl. f f f f

G3 Ob. 1 f f f f

Ob. 2 f f f f

Hn. 1 solo pp dolce mp

Hn. 2 solo niente mp

Vln. I niente pp dolce mp niente

Vln. II niente

Vla. niente

Perc. ppp mp ppp mp ppp

C

13

Vln. I *poco espr.* *f* *f* *f* *f* *f*

Vln. II *poco espr.* *b* *f* *poco sul pont.* *ord.* *b* *f*

G1 *poco espr.* *f* *III poco sul pont.* *ord.* *b* *f*

Vla. *poco espr.* *f* *II poco sul pont.* *ord.*

Vc. *poco espr.* *f* *f* *f* *f* *f*

Vc. *arco flautando*, each player rebows at will and independently *f* *f*

G2 *fp ad lib. occasional tiny cresc. and dim. swells (independent from other players and between p and mf)*

Vc. *arco flautando*, each player rebows at will and independently *f* *f*

Db. *fp ad lib. occasional tiny cresc. and dim. swells (independent from other players and between p and mf)*

C

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

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

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

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

G3 *f* *f* *f* *f* *f*

Ct. 1 *tr* *tr* *tr* *tr* *tr*

Ct. 2 *tr* *tr* *tr* *tr* *tr*

Alto Sax. 1 *tr* *tr* *tr* *tr* *tr*

Alto Sax. 2 *tr* *tr* *tr* *tr* *tr*

Hn. 1 *pp* *mf* *pp* *pp*

Hn. 2 *mf* *pp* *pp* *mf*

C

Vln. I *mf* *pp* *ppp < mf* *pp* *mf*

Vln. II *mf* *pp* *ppp < mf* *pp* *mf*

Vla. *mf* *pp* *ppp < mf* *pp* *mf*

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

D

17

Vln. I
Vln. II
Vla.
Vc.
Vc.
Db.

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

very slow gliss.
fp
very slow gliss.
fp

G1

G2

D

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

f f f f
f f f f
f f f f
f f f f
ppp **ppp**
ppp **ppp**
con sord. (Harmon mute) 3
mf pp **mf pp** **mf pp**
con sord. (Harmon mute) 3
ppp **ppp** **ppp** **ppp**
mf **pp**
pp **mf**

D

Vln. I
Vln. II
Vla.
Perc.

sempre l.v.
pp **ppp** **mf** **ppp** **mf** **ppp** **f**

E

21 ord.

Vln. I *mp ff* *mp ff* *mp ff* *mp f*

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

G1 Vla. *ord.* *mp ff* *mp ff* *mp ff*

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

poco sul pont. *gloss.*

Bsn. *pp* *f pp*

2 B. Tbn. *pp* *f pp*

G2 B. Tbn. - *pp f*

Vc. *sempre sulla corda* *pp f*

D. b. *sempre sulla corda* *pp*

E

Picc. *f* *5 f* *f* *5 f*

Fl. *f* *5 f* *f* *5 f*

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

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

Cl. 1 *ppp* *ppp*

Cl. 2 *ppp* *ppp*

G3 Alto Sax. 1 *ppp* *ppp f*

Alto Sax. 2 *ppp* *ppp f*

Tpt. 1 *mf pp* *f pp*

Tpt. 2 *ppp f pp*

Hn. 1 *pp* *mf*

Hn. 2 *pp* *mf*

E

Vln. I *ppp* *pp* *mf* *p f*

Vln. II *ppp* *pp* *mf* *p f*

Vla. *ppp* *pp* *mf* *p f*

Perc. *ppp*

23 ord.

G1

vln. I *mp* — *ff* *mp* — *ff* *mp* — *ff* *mp* — *ff* *mf esp.* — *ff*

vln. II *mp* — *ff* *mp* — *ff* *mp* — *ff* *mp* — *ff* *mf esp.* — *ff*

vla. *mp* — *ff* *mp* — *ff* *mp* — *ff* *mp* — *ff* *mf esp.* — *ff*

vc. *ord.* *mp* — *ff* *mp* — *ff* *poco sul pont.* *gliss.* *ord.*

Bsn. — — — *pp* —

B. Tbn. — — — *pp* —

G2

Vc. *f sub.* — — — *pp* —

D. B. — — — *pp f sub.* —

Picc. — — — *f* — — *f* —

Fl. — — — *f* — — *f* —

G3

Ob. 1 *(tr)* — — — — —

Ob. 2 *(tr)* — — — — —

Cl. 1 — — *f* — — *ppp* —

Cl. 2 — — *f* — — *ppp* —

Alto Sax. 1 — — — — *ppp* —

Alto Sax. 2 — — — — *ppp* —

Tpt. 1 — — *mf* — — *mf* — *p* —

Tpt. 2 — — *mf* — — *mf* — *p* —

Hn. 1 — — — — —

Hn. 2 — — — — —

G4

vln. I — — — —

vln. II — — — —

Vla. — — — —

Perc. *mf* — — *ppp* —

F

25

Vln. I Vln. II Vla. Vc.

poco sul pont. *gliss.* ord.

Bsn. B. Tbn. Vc. Db.

G1

Bsn. B. Tbn. Vc. Db.

G2

Picc. Fl. Ob. Cl.

Alto Sax. Tpt. Hn.

G3

Vln. I Vln. II Vla. Perc.

G4

27 poco sul pont. *gliss.* *p* *ord.* *tr.* poco sul pont. *gliss.* *fff*

Vln. I poco sul pont. *gliss.* *f* *mp ff* *mp ff* *mp ff* *p* poco sul pont. *gliss.* *fff*

Vln. II poco sul pont. *gliss.* *f* *mp ff* *mp ff* *mp ff* *p* poco sul pont. *gliss.* *fff*

G1 Vla. poco sul pont. *gliss.* *ord.* *tr.* poco sul pont. *gliss.* *fff*

Vc. poco sul pont. *gliss.* *f* *mp ff* *mp ff* *mp ff* *p* poco sul pont. *gliss.* *fff*

Bsn. 1 *f* *p* *fff*

2 *f* *p* *(sl.)* *fff*

G2 B.Tbn. *f* *p* *gliss.* *fff*

Vc. *f sub.* *fff*

D. *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*

2 *mp f* *mp f* *p* *fff*

G3 Cl. 1 *ppp f* *ppp* *fff*

2 *ppp f* *ppp* *fff*

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

2 *ppp f* *ppp* *fff*

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

2 *f* *p* *fff*

Hn. 1 *p* *ff*

2 *p* *ff*

Voice *humming (with voice)*
independently change between held notes at will
ad lib. length of notes *continue in this fashion, taking breaths when needed (don't synchronise with other players)*

Vln. I *P* *sempre molto sostenuto e legato*

Voice *humming (with voice)*
independently change between held notes at will
ad lib. length of notes *continue in this fashion, taking breaths when needed (don't synchronise with other players)*

Vln. II *P* *sempre molto sostenuto e legato*

Voice *humming (with voice)*
independently change between held notes at will
ad lib. length of notes *continue in this fashion, taking breaths when needed (don't synchronise with other players)*

Vla. *P* *sempre molto sostenuto e legato*

Perc. *3* *3* *f*

G

29 $\frac{4}{4}$ =90

3 **4**

Voice

Vln. I

Vln. II

Voice

Vla.

Perc.

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



G1

37

Vln. I

Vln. II

senza vib.

ffp fff ffp fff

G3

Cl. 1 Cl. 2

Alto Sax. 1 Alto Sax. 2

pp pp pp sub. mf pp sub.

pp pp pp sub. mf pp sub.

G4

Voice

Vln. I

Voice

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

Vln. II

Vla.

Vla.

Perc.

gradually open mouth esf!

gradually open mouth esf!

gradually open mouth esf!

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

Vla.

Perc.

l.v.

10

H

47

vln. I

vln. II

G1

Vla.

Vc.

Bsn.

B.Tbn.

G2

Solo Vc.

Vc.

D. B.

H

Picc.

Fl.

Ob.

G3

Cl.

Alto Sax.

H

vln. I

vln. II

Vla.

Perc.

extreme rubato ($\lambda = \text{ca.} 60 - \text{d} = \text{ca.} 120$), changes in speed can be gradual or very erratic
don't synchronise with other players

ad lib. cresc. and dim. between **ppp** and **f**, erratic

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ad lib. cresc. and dim. between **ppp** and **f**, erratic

extreme rubato ($\lambda = \text{ca.} 60 - \text{d} = \text{ca.} 120$), changes in speed can be gradual or very erratic
don't synchronise with other players

ad lib. cresc. and dim. between **ppp** and **f**, erratic

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

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

Vln. I

Vln. II

Vla.

Vc.

Bsn.

B. Tbn.

G1

Solo Vcl.

Vc.

Db.

G2

Picc.

Fl.

Ob.

Cl.

Alto Sax.

G3

Vln. I

Vln. II

Vla.

Perc.

G4

I

66 **4** **3** *sul pont.* *niente* **ord. tr** *molto sul pont.*
Vln. I *niente* **ord. tr** *molto sul pont.*
Vln. II *solo* **ppp** *fff*
Vla. **fff** *ff molto espr., martéle* **fff**
Vc. **fff** *ff molto espr., martéle* **fff**

G1

1 **Bsn.** **ff** **f** **pp** **f**
2 **Bsn.** **ff** **f** **pp** **f**
B.Tbn. **ff** **p** **pp**

G2

Solo Vc. **ff** *Tutti pizz.* **sfz** *sempe l.v.*
Vc. **ff** *pizz.* **f** *sempe l.v.*
Db. **ff** *sfz* **f**

G3

4 **3** **sfz** **sfz** **sfz**
Picc. **sfz** **sfz** **sfz**
Fl. **sfz** **sfz** **sfz**
1 Ob. **sfz** **sfz** **sfz**
2 Ob. **sfz** **sfz** **sfz**
1 Cl. **ff** **sfz** **sfz**
2 Cl. **ff** **sfz** **sfz**
Alto Sax. *tr* **sfz** **sfz** **sfz**
1 Alto Sax. **ff** *molto espr.* **sfz** **sfz**
2 Alto Sax. **ff** **sfz** **sfz**
Tpt. **sfz mf** **p** **sfz mf** **p** **f** **p** **sfz mf** **p** **sfz mf** **p**
2 Tpt. **sfz mf** **p**
1 Hn. **sfz** **sfz** **sfz** **sfz** **sfz**
2 Hn. *tr* **sfz** **sfz** **sfz** **sfz** **sfz**
molto espr. *con sord. (stopping mute)* **f** **p** **sfz nf** **p** **sfz mf** **p** **sfz nf** **p** **f** **p**

G4

4 **3** **sfz** **sfz** **sfz**
Vln. I **sfz** **sfz** **sfz**
Vln. II **sfz** **sfz** **sfz**
Vla. **sfz** **sfz** **sfz**
Perc. **ppp** **f**

G1

72 **J** ord. → m.s.p.

Vln. I *ppp* *fff*
 ord. → m.s.p.

Vln. II *ppp* *fff*
 ord. → m.s.p.

Vla. *ppp* *fff*
 p

Vc. *p*

G2

Bsn. *pp* *f* *pp* *p*
 pp *f* *pp* *p*
 f *pp* *f* *ff*

B. Tbn. *pp* *f* *pp* *p*
 f *pp* *f* *ff*

Vc. *fpp* arco (each player rebowing freely and independently from others)
 molto sul pont.
 p V *p*

D. B. *fpp* arco (each player rebowing freely and independently from others)
 molto sul pont.
 p V *p*

G3

Picc. *ff* *p sub.* *ff*
 ff solo *ff*

Fl. *ff* *p molto expr.* *mf*
 ff *ff* *ff*

Ob. *ff* *ff* *ff*
 ff *ff* *ff*

Cl. *ff* *ff* *ff*
 ff *ff* *ff*

Alto Sax. *ff* *ff* *ff*
 ff *ff* *ff*

Tpt. *sfz mf* *p* *sfz mf* *p*
 sfz mf *p* *sfz mf* *p*
 sfz mf *p* *sfz mf* *p*

Hn. *ff* *niente*
 ff *niente*
 ff *niente*

G4

Vln. I *col legno battuto.*
 asynchronous - ad lib. / vary length of pauses between each note
 sempre l.

Vla. *PPP brittle and restless*
 (always follow the order of pitches when repeating)

Perc. *pizz. (asynchronous)*
 sempre l.
 very slow gliss.

mp gradually increase the space between each pluck (slow down)

77

G1

- vln. I: sung, senza vib.
'cc'
PPP
sung, senza vib.
- vln. II: sung, senza vib.
'cc'
PPP
sung, senza vib.
- vla.: sung, senza vib.
'cc'
PPP
sung, senza vib.
- vc.: senza vib.
fp
- vcl.: f
- vcl.: sung, senza vib.
'ah'
PPP
sung
- vcl.: 'ah'
PPP
f
- bns.: f
- vcl.: f
- vcl.: f
- vcl.: fp

G2

- bns.: f
- bns.: f
- b.tbn.: f
- vcl.: slow full bows
- db.: very slow gliss.

G3

- picc.: f
- fl.: sung, senza vib.
'oo'
PPP
- ob.: sung, senza vib.
oo'
PPP
- ob.: sung, senza vib.
oo'
PPP
- cl.: sung
oo'
PPP
- cl.: sung
oo'
PPP
- alto sax.: soli
mp
soli
mp
- tpt.: solo 1.
senza sord.
mp
- tpt.: 5
f
niente
- hn.: solo 1.
mp
- hn.: 3
f
niente

G4

- vln. I: col legno batutto.
asynchronous - ad lib. / vary length of pauses between each note
sempre I
(always follow the order of pitches when repeating)
- vln. II: **PPP** brittle and restless
- vla.: measured
(col legno batutto)
- perc.: measured
(col legno batutto)
- perc.: (d-)
(synchronous)
mf

K

84

Vln. I
Vln. II
Vla.
Vc.

sung
cc'
ppp
sung

f

mf solo 5
mf solo 5

G1

Bsn.
B. Tbn.
Vc.
Db.

mf solo 5 3 *ff* *pp* *ah'*
mf solo 5 3 *ff* *pp* *ah'*
slow full bows
poco a poco cresc.
poco a poco cresc.

G2

Picc.
Fl.
Ob.
Cl.
Alto Sax.

mf 3 5 *ff*

niente
niente
sung
oo'
ppp
sung

fp
sung, senza vib.
ppp
fp

G3

Tpt.
Hn.

'oh'
ppp
sung, senza vib.

'oh'
ppp
sung, senza vib.

'oh'
ppp
senza sord.

fp

K

arco, poco sul pont.
poco a poco cresc.

Vln. I
Vln. II
Vla.

(non-legato) *gliss.*
arco, poco sul pont.
poco a poco cresc.

ppp *poco a poco cresc.*

Perc.

drum sticks
mf *ff*
p *ff*

90

G1

Vln. I sung
Vln. II 'ee'
Vla. 'ee'
Vc. 'ee'

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

Picc. pp
Fl. fp sung
Ob. 1 oo'
Ob. 2 oo'
Cl. 1 oo'
Cl. 2 oo'
Alto Sax. 1 sung
Alto Sax. 2 sung
Tpt. 1 solo
Tpt. 2 solo
Hn. 1 niente
Hn. 2 niente

Vln. I oo'
Vln. II oo'
Vla. oo'
Perc. mp ff
 pp ff
 p ff

L

95 Vln. I solo *f* sung 'ee' *ppp* sung 'ee' *ppp* *poco a poco cresc.* sung
Vln. II solo *f* sung 'ee' *ppp* sung 'ee' *ppp* *poco a poco cresc.* sung
Vla. solo *f* sung 'ee' *ppp* sung 'ee' *ppp* *poco a poco cresc.* sung
Vc. solo *f* *fp* singing and playing 'ee' *ppp* *poco a poco cresc.* *fp*

G1

Bsn. 1 sung 'ah' *ppp* sung 'ah' *ppp* *poco a poco cresc.*
Bsn. 2 sung 'ah' *ppp* sung 'ah' *ppp* *poco a poco cresc.*
B. Tbn. *fp* *fp* *poco a poco cresc.*
Vc. *fp*
Db. *fp*

G2

Picc. *ff*
Fl. *ff*
Ob. 1 sung 'oo' *ppp* sung 'oo' *ppp* *ff* solo
Ob. 2 sung 'oo' *ppp* sung 'oo' *ppp* *ff* solo
Cl. 1 *ff* solo *ff*
Cl. 2 *ff* solo *ff*
Alto Sax. 1 *ff* sung 'oo' *ppp* *ff*
Alto Sax. 2 *ff* sung 'oo' *ppp* *ff*
Tpt. 1 sung 'oh' *mp* sung 'oh' *ppp* *poco a poco cresc.* sung
Tpt. 2 sung 'oh' *mp* 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.*

G3

Vln. I *ff*
Vln. II *ff*
Vla. *ff*
Perc. *p* *ff*

L

99

G1

Vln. I (p) → (ff) → raucous shout (some pitch)
Vln. II (p) → (ff) → raucous shout (some pitch)
Vla. (p) → (ff) → raucous shout (some pitch)
Vc. (p) → (ff) → raucous shout (some pitch)

G2

Bsn. 1 (p) → (ff) → raucous shout (some pitch)
Bsn. 2 (p) → (ff) → raucous shout (some pitch)
B.Tbn. (p) → (ff) → overpressure
Vc. (p) → f → (ff) → overpressure
Db. (f) → (ff)

Piccc. f 6 6 p sub. 6 6 6 ff
Fl. f 6 6 p sub. 6 6 6 ff
Ob. f 6 6 p sub. 6 6 6 ff
Cl. f 6 6 p sub. 6 6 6 ff

G3

Alto Sax. 1 5 5 5 5 6 6 6 6 6 6 ff
Alto Sax. 2 5 5 5 5 6 6 6 6 6 6 ff

Tpt. 1 (p) → (ff) → raucous shout (some pitch)
Tpt. 2 (p) → (ff) → raucous shout (some pitch)
Hn. 1 (p) → (ff) → raucous shout (some pitch)
Hn. 2 (p) → (ff) → raucous shout (some pitch)

G4

Vln. I f meno e meno trem. → ord. (ff) → (non-legato) gliss.
Vln. II f meno e meno trem. → ord. (ff) → (non-legato) gliss.
Vla. f p 6 6 6 6 6 6 ff
Perc. >

M Huge, with emotion

G1

102 **2** **4**

Vln. I *ppp* singing and playing, senza vib.

Vln. II *ppp* 'ah' *ppp f* 'ah' *ppp f* 'ah' *ppp f* 'ah' *ppp f*

Vla. *ppp* singing and playing, senza vib.

Vc. *ppp* singing and playing, senza vib.

G2

1 **2** **Bsn.** *p fff* *p fff* *p fff p fff*

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

Vc. *p fff* *p fff* *p fff* *p fff*

D. B. *p fff* *p fff* *p fff* *p fff*

G3

3 **4** **Huge, with emotion**

Picc.

Fl.

Ob.

Cl.

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

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

Hn. *p fff* *p fff* *p fff* *p fff*

G4

4 **4** **Huge, with emotion**

Vln. I *ff molto espr., martelé*

Vln. II *ff molto espr., martelé*

Vla. *ff molto espr., martelé*

Perc. *pp f*

N

110

G1

Vln. I
Vln. II
Vla.
Vc.

'ah'
'ah'
'ah'
'ah'

ppp
ppp
ppp
ppp

f
f
f
f

'ah'
'ah'
'ah'
'ah'

ppp
ppp
ppp
ppp

f
f
f
f

'ah'
'ah'
'ah'
'ah'

ppp
ppp
ppp
ppp

f
f
f
f

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

f
f
f
f

increase pressure → overpressure ord.
f > p f sub. — p f sub.

increase pressure → overpressure ord.
f > p f sub. — p f sub.

gliss.
gliss.
gliss.
gliss.

mp
mp
mp
mp

G2

N

Picc.
Fl.

1
Ob.
2

pp — 3 — mf — 3 — pp
pp — 3 — mf — 3 — pp
pp — 3 — mf — 3 — pp

1
Cl.
2

pp — 3 — mf — 3 — pp
pp — 3 — mf — 3 — pp

G3

Alto Sax.
1
2

ppp — f
ppp — f

Tpt.
1
2

ppp — f
ppp — f

Hn.
1
2

pp lyrical
mf

5
6

N

Vln. I
Vln. II
Vla.
Perc.

gliss.
gliss.
gliss.
gliss.

(.)
gliss.

mp — ff
f — 3 —
mp sub —

O

114

Vln. I ah' ppp f

Vln. II ah' ppp f

Vla. ah' ppp f

Vc. ah' ppp f

G1

Bsn. 1 mf lyrical

Bsn. 2 mf lyrical

B. Tbn. f gliss.

Vc. increase pressure → o.p. ord.

D. B. increase pressure → o.p. ord.

G2

Picc. ff

Fl. f espr.

Ob. 1 pp mf pp

Ob. 2 pp mf pp

Cl. 1 pp mf pp

Cl. 2 pp mf pp

G3

Alto Sax. 1 ppp f

Alto Sax. 2 ppp f

Tpt. 1 ppp f + → o.

Tpt. 2 ppp f + → o.

Hn. 1 f

Hn. 2 mf lyrical

Vln. I gliss.

Vln. II v.

Vla. gliss.

Perc. =ff

G4

P

118

G1

vln. I 'ah'
vln. II 'ah'
Vla. 'ah'
Vc. 'ah'

G2

Bsn. pp mp pp mp pp
B.Tbn. f mp pp mp pp
Vc. f 3 increase pressure → o.p.
Db. f 3 increase pressure → o.p.

P

Picc. f 3 mp ff 3 mf 12
Fl. f 3 3 ff mp ff
Ob. pp 3 nf pp pp 3 mf 3 pp
Cl. pp mf 3 pp pp 3 mf 3 pp
G3

Alto Sax. 1 ppp f ppp f
Alto Sax. 2 ppp f ppp f
Tpt. + f ppp f
Tpt. ppp f ppp f
Hn. p pp mp pp mp pp
Hn. pp mp pp mp pp

P

vln. I poco a poco trem. gliss. → trem.
vln. II poco a poco trem. gliss. → trem.
Vla. 3
Perc. 3 3 3 6

120

G1

Vln. I Vln. II Vla. Vc.

'ah'
ppp f
'ah'
ppp f
'ah'
ppp f
'ah'
ppp f

G2

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

mp pp mp pp fff
mp pp mp pp fff
ord. increase pressure → cuivré
ord. increase pressure → o.p.
ord. increase pressure → o.p.
ff

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2

=ff f mp ff
f f mp ff
pp mf pp f
pp f pp f
pp mf pp f
pp f pp f

G3

Alto Sax. 1 Alto Sax. 2 Tpt. 1 Tpt. 2 Hn. 1 Hn. 2

ppp f ppp f
ppp f ppp f
+ f + f
ppp f ppp f
ppp f ppp f
pp mp pp f
pp mp pp cuivré
f
f

G4

Vln. I Vln. II Vla. Perc.

gliss. f
gliss. f
gliss. f
3
mp

Q

122

vln. I
vln. II
G1
Vla.
Vc.

'ah'
ppp
f
'ah'
ppp
f
'ah'
ppp
f
'ah'
ppp
f

'ah'
ppp
f
'ah'
ppp
f
'ah'
ppp
f
'ah'
ppp
f

'ah'
ppp
f
'ah'
ppp
f
'ah'
ppp
f
'ah'
ppp
f

'ah'
ppp
f
'ah'
ppp
f
'ah'
ppp
f
'ah'
ppp
f

f martelé

sung, senza vib.

1
Bsn.
2
B.Tbn.
G2
Vc.
Db.

'ah'
ppp
mf
'ah'
ppp
mf

sung, senza vib.
sung, senza vib.
sung, senza vib.
f epr.
f martelé

Q

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

timbral trill *
tr (e)
sim.
tr (e)
sim.
tr (e)

timbral trill *
tr (e)
sim.
tr (e)
sim.
tr (e)

sim.
tr (e)
sim.
tr (e)
sim.
tr (e)

sim.
tr (e)
sim.
tr (e)
sim.
tr (e)

sim.
tr (e)
sim.
tr (e)
sim.
tr (e)

sim.
tr (e)
sim.
tr (e)
sim.
tr (e)

sim.
tr (e)
sim.
tr (e)
sim.
tr (e)

ad lib. 'wah wah'
mp 7 *pp* 5 *mp* >
mp 5 *pp*
mp 3 *pp*
mp 5 *pp*
mp 6 *pp*
mp 5 *pp*
mp 7 *pp* 5 *mp* >
mp 6 *pp*
mp 7 *pp* 5 *mp* >
mp 5 *f*

Q

Vln. I
Vln. II
Vla.
Perc.

f
f
f
soft mallets
ppp
mf
ppp
mf
ppp
mf
ppp
ff

126 R

G1

Vln. I Vln. II Vla. Vc.

ah' ah' ah' ah'

ppp ppp ppp ppp

f f f f

G2

Bsn. B. Tbn.

ah' ah'

ppp ppp

mf mf

singing and playing

Vc. D. B.

ah' ah'

ppp ppp

mf mf

ah' ah'

ppp ppp

mf mf

sul pont.
ad lib. speed of harmonic glissandi
don't synchronise with other players

III sempre sul G

poco a poco dim.

ppp

R

G3

Picc. Fl.

sim. sim.

pp pp

mf mf

sim. sim.

tr. (G)

Fl. Ob.

pp pp

mf mf

ah' ah'

ppp ppp

mf mf

ah' ah'

ppp ppp

mf mf

ah' ah'

ppp ppp

mf mf

sim. sim.

tr. (G)

Cl.

pp pp

mf mf

sim. sim.

tr. (G)

pp pp

mf mf

sim. sim.

tr. (G)

Alto Sax.

pp pp

mf mf

sim. sim.

tr. (G)

pp pp

mf mf

sim. sim.

tr. (G)

Tpt.

niente

niente

Hn.

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

ad lib. length of notes

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

G4

Vln. I Vln. II Vla. Perc.

3 3 3 -

3 3 3 -

poco a poco trem.

octachime, stirring with beater (clockwise), varying stirring speed but always with a short accent at the start of every \downarrow .

pp

130

G1

vln. I vln. II vla. vc.

'ah' 'ah' 'ah' 'ah'

ppp ppp ppp ppp

f f f f

'ah' 'ah' 'ah' 'ah'

ppp ppp ppp ppp

f f f f

'ah' 'ah' 'ah' 'ah'

ppp ppp ppp ppp

f f f f

'ah' 'ah' 'ah' 'ah'

ppp ppp ppp ppp

f f f f

'ah' 'ah' 'ah' 'ah'

ppp ppp ppp ppp

mf mf mf mf

G2

bsn. b. tbn. vc. db.

'ah' 'ah' 'ah' 'ah'

ppp ppp ppp ppp

mp mp mp mp

'ah' 'ah' 'ah' 'ah'

ppp ppp ppp ppp

mp mp mp mp

'ah' 'ah' 'ah' 'ah'

ppp ppp ppp ppp

mp mp mp mp

'ah' 'ah' 'ah' 'ah'

ppp ppp ppp ppp

mp mp mp mp

vc. db.

sim. sim. sim.

tr. tr. tr.

ppp pp pp

mp mp mp

sim. sim. sim.

tr. tr. tr.

ppp pp pp

mp mp mp

sim. sim. sim.

tr. tr. tr.

ppp pp pp

mp mp mp

sim. sim. sim.

tr. tr. tr.

ppp pp pp

mp mp mp

sim. sim. sim.

tr. tr. tr.

ppp pp pp

mp mp mp

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

cl. cl.

sim. sim.

tr. tr.

pp pp

mp mp

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)

alto sax. alto sax.

sim. sim.

tr. tr.

pp pp

mp mp

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)

Tpt. Hn.

ad lib. length of notes continue in this fashion, taking breaths when needed
(don't synchronise with other players)

p semper molto sostenuto e legato

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

independently change between held notes at will

ad lib. length of notes continue in this fashion, taking breaths when needed
(don't synchronise with other players)

p semper molto sostenuto e legato

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

independently change between held notes at will

vln. I vln. II vla. perc.

:p p

ff ff ff ff

sul pont. sul pont. sul pont. sul pont.

ord. ord. ord. ord.

sul pont. sul pont. sul pont. sul pont.

ord. ord. ord. ord.

sul pont. sul pont. sul pont. sul pont.

ord. ord. ord. ord.

sul pont. sul pont. sul pont. sul pont.

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

sul pont.

:pp

p

135

G1

Vln. I Vln. II Vla. Vc.

'ah' ppp 'ah' ppp 'ah' ppp 'ah' ppp 'ah' ppp
 morendo

G2

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

'ah' ppp 'ah' ppp 'ah' ppp 'ah' 'ah'
 morendo morendo morendo

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

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

p gliss. gliss. gliss. gliss. gliss. gliss.
 morendo

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

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

p 'ah' 'ah' 'ah' 'ah' 'ah'
 morendo morendo morendo

1. 2. 1. 2. 1. 2. 1. 2.

'ah' ppp 'ah' ppp 'ah' ppp 'ah' ppp
 morendo morendo morendo

Cl. Alto Sax. Tpt. Hn.

gliss. gliss. gliss. gliss. gliss. gliss.
 morendo

Alto Sax. Tpt. Hn.

gliss. gliss. gliss. gliss. gliss. gliss.
 morendo

(humming)

Tpt. Hn.

gliss. gliss. gliss. gliss. gliss. gliss.
 morendo

(humming)

Hn.

gliss. gliss. gliss. gliss. gliss. gliss.
 morendo

G4

Vln. I Vln. II Vla. Perc.

ord. → sul pont. ord. → sul pont. ord. → sul pont. ord. → sul pont. ord. → sul pont.
 ppp mf ppp mp ppp p ppp pp ppp morendo

ord. → sul pont. ord. → sul pont. ord. → sul pont. ord. → sul pont. ord. → sul pont.
 ppp mf ppp mp ppp p ppp pp ppp morendo

morendo