

Sympathetic Resonance

for orchestra

2015

Christian Mason

Sympathetic Resonance was commissioned by Radio France for broadcast on “Alla Breve”. It was first recorded on June 19th 2015 by the Orchestre National de France conducted by Maxime Tortelier.

Movements

I pp. 1 - 5

II pp. 6 - 10

III pp. 11 - 15

IV pp. 16 - 20

V pp. 21 - 25

N.B. In performance there should be no pause between movements.

Orchestration

4 Flutes (2nd doubling Alto Flute, 3rd and 4th doubling Piccolo)

4 Oboes

4 Clarinets in Bb (3rd doubling Clarinet in Eb, 4th doubling Bass Clarinet)

3 Bassoons

1 Contrabassoon

4 Horns

4 Trumpets in C (1st doubling Piccolo Trumpet in Bb) [+ mutes: straight, cup]

4 Trombones [+ mutes: harmon, cup, plunger]

1 Tuba

Timpani

3 Percussion:

(1) 4 Triangles (varied sizes small to large), Glockenspiel, 3 Tam-tams (small, medium, large)

(2) Vibraphone, Tubular Bells (low G, A, B, C only), 3 Suspended Cymbals, large Bass Drum

(3) Crotales, 7 tuned Thai Gongs (lowest octave: E, F, G, A, B, C), large Bass Drum

Harp

Piano (with lid off)

Violin I (8 desks)

Violin II (7 desks)

Viola (6 desks)

Cello (5 desks)

Contrabass (4 desks)

Score in C with the usual octave transpositions

Duration: 10 minutes (each movement lasts 2 minutes)

Orchestral Layout

- The piano (with lid removed) should be positioned in front of the strings (as in a concerto, though the piano part is not soloistic).
- Trumpet 1 and Trombone 1 should be positioned just behind the piano, allowing them to play into it and cause the sympathetic resonance of the piano strings.

Performance Notes

General:

- **Piano as resonator:** As described above, the piano primarily acts as a resonator for the trumpet and trombone soloists.
- **Dynamics:** in cases where no dynamic is indicated at the end of a diminuendo hairpin the player should return to the original dynamic, e.g. *pp* < *f* > means *pp* < *f* > *pp*
- There are **quasi-soloistic roles** in the piece for: Piccolo 2 (b. 165 to the end), Horns 1 and 3 (bb. 18 - 77), Trumpet 1 (throughout), Trombone 1 (throughout)
- **Repeat boxes:** material notated within a box is to be repeated with individual instruments in their own tempo unsynchronised with others who share the material. In some cases it is indicated that the individual tempi should fluctuate (accel./rall.) in other cases the tempi should remain fixed throughout the repetitions.
- **Glissandi** should always be continuous across the notated duration
- **Accents on tied notes** = emphasis without attack

Woodwind:

- B.T. (in flute parts) = breath tone, for an airy sound but still clearly pitched.
- W.T. (in flute parts) = whistle tones ad lib. above notated fundamental (diamond note-head)
- Overblowing (in flute parts) should emerge and fade naturally from the notated cresc./dim.
- **lip bend (quasi molto vib.)** should follow the notated rhythm but the depth of the pitch bend does not have to be precisely a 1/4 tone.

Brass:

- **Natural Horns:** for much of the piece the horns are required to play natural harmonics without adjusting the tuning. In the score these are notated to the nearest 1/4 tone (rather than with a precise indication of cents) according to the following harmonic series:



Other instruments are sometimes required to match the horn intonation when shadowing the horn melodies.

- **Harmon and Plunger mutes:** transition between open (o) and closed (+) positions should always be gradual and continuous

Strings:

- **Metal practice mutes** are required for all violins (starting at b.66).
- **Natural Harmonics** are notated to the nearest 1/4 tone according following the same principle as the horn harmonic series above. They are often used melodically, but it is understood that there is an inherent instability as the harmonics get higher. A natural blurring of the unison is expected in passages that use partials 6 - 12.
- Contrabass sounds an octave lower than written at all times (including harmonics)

In memory of Bob Gilmore

In Memory of Bob Gilmore
SYMPATHETIC RESONANCE

I

Christian Mason

A Always Serene, Calm, Contemplative
♩ = 40

4 FLUTES
4 OBOES
4 CLARINETS
4 BASSOONS
4 HORNS
TRUMPET I
3 TRUMPETS (2, 3, 4)
TROMBONE I
3 TROMBONES (2, 3, 4)
TUBA
TIMPANI
PERCUSSION 1
PERCUSSION 2
PERCUSSION 3
PIANO
HARP
VIOLIN I
VIOLIN II
VIOLA
VIOLONCELLO
CONTRABASS

PERCUSSION 1: TRIANGLE, GLOCKENSPIEL, TAM-TAMS
PERCUSSION 2: VIBRAPHONE, TUBULAR BELLS, SUSPENDED CYMBALS, BASS DRUM
PERCUSSION 3: BOTTLES, TUNED GONGS, BASS DRUM

TRUMPET I and TROMBONE I: Piano acts as RESONATOR for trumpet and trombone (and behind and play into piano when specified)

PIANO: *pizz.* (with plectrum) sempre l.v.
p

CONTRABASS: DESK 1, DESK 2, DESK 3, DESK 4
pp, *p*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

B

The musical score for section B is arranged in a standard orchestral format. The instruments listed on the left are: FL. 1, FL. 2, FL. 3, A. FL. (cl. 2), B. CL. (cl. 4), BSN. 4, HN. 1, HN. 2, HN. 3, HN. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, TBA, TMRP, PERC. 1, 3 SUS CYM, T. GONGS, PNO, HP, VC, and CB. The score is divided into two systems, both labeled with a boxed 'B' at the beginning. The first system includes staves for Flutes, Clarinets, Horns, Trombones, Timpani, Percussion, Piano, and Harp. The second system includes staves for Violoncello and Double Bass. The music features dynamic markings such as *pp*, *f*, and *ppp*, along with performance instructions like 'solo', 'pinger mute', 'always gradual transition between closed/open positions', 'arco', 'ped. buzz', and 'trumpet resonance'. The notation includes various note values, rests, and articulation marks.

C

FL. 1, 2, 3, 4: Flute parts with annotations: "match horn intonation", "breath tone", "p".
B. CL. (B. 2): Bass Clarinet part with annotation: "diaphragm accenti", "pp", "f".
CBSN: Contrabassoon part with annotation: "diaphragm accenti", "pp", "p".
HORN 1-4: Horn parts with annotations: "NATURAL HORN: rotated accidentals approximate sound to nearest 1/4 tone", "solo", "p", "mf", "pp".
TBN. 1-3: Trombone parts with annotations: "con sord. (harmon)", "pp", "p".
TBA: Tuba part with annotation: "diaphragm accenti", "pp", "p".
T-TAMS: Small Tam-tam part with annotation: "small tam-tam", "pp".
SUS CYM: Suspended Cymbal part with annotation: "arco", "pp".
T. GONGS: Gong part with annotation: "f".
PNO: Piano part.
HP: Harp part.
VC: Violin part with annotation: "solo", "p".
VCL: Violin part with annotation: "gli altri pizz.", "f".
CB: Cello part with annotations: "DUSK 1 and 2", "DUSK 3", "DUSK 4 stop", "pp", "p", "f", "pp", "f".
 A boxed instruction: "1. Use signal above between notes to find harmonic. 2. Allow for instability of upper partials."

D

FL. 1: Whistle Tones (W.T.) ad lib, p, mf, f, W.T.

FL. 2: Whistle Tones (W.T.) ad lib, p, mf, f, W.T.

FL. 3: Whistle Tones (W.T.) ad lib, p, mf, f, W.T.

A. FL. (cl. 2): Whistle Tones (W.T.) ad lib, p, mf, f, W.T.

B. CL. (cl. 4): flz, p

CBSN: [Empty]

HN. 1: p, mf, pp, p, mf, pp, p, mf, pp, p

HN. 2: pp, p, mf, pp, p, mf, pp, p

HN. 3: pp, p, mf, pp, p, mf, pp, p

HN. 4: pp, p, mf, pp, p, mf, pp, p

TPT. 1: con sord (cup mute: open), pp, p, mf, pp, p

TBN. 1: plunger mute, pp, p, mf, pp, p

TBN. 2: pp, p, mf, pp, p

TBN. 3: pp, p, mf, pp, p

TBN. 4: pp, p, mf, pp, p

TBA: con sord, pp, p, mf, pp, p

TIMP: pp, p, mf, pp, p

T-TAMS: arco, pp, p, mf, pp, p

PERC. 2: Tubular Bells, pp, p, mf, pp, p

PERC. 3: Tuned Gongs, sempre 1 v, pp, p, mf, pp, p

PNO: [pizz.] pp, p, mf, pp, p

HP: pp, p, mf, pp, p

D

VC: solo msp, IV III IV III sim, pp, p, mf, pp, p

CB: [DESK 1] pp, p, mf, pp, p; [DESK 2] pp, p, mf, pp, p; [DESK 3] pp, p, mf, pp, p; [DESK 4] pp, p, mf, pp, p

E

33

FL. 1
FL. 2
FL. 3
A. FL. (B. 2)
B. CL. (G. 4)
CBSN

HN. 1
HN. 2
HN. 3
HN. 4
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
TBA
TIMP
T-TAMS
TUB. B
T. GONGS
PNO
HP
VC
CB
DISK 1
DISK 2
DISK 3
DISK 4

WT

pp, mf, f, ff

con sord. (straight)

flz.

To Triangles

Trumpet resonance

solo mp, IV III IV III sim, IV, IV III sim

G

49

A. FL. (B. 2) *senza vib.* *pp*

CL. *pp*

B. CL. (cl. 4) *sim.* *p* *f* *p* *f* *p*

HN. 1 *p*

HN. 2 *sfpp* *p*

HN. 3 *pp* *f* *p* *p* *f*

HN. 4 *lip trail* *sfpp* *p* *sfpp* *p*

TBN. 1 *pp* *f* *pp* *f*

TBNS. *a3 rapid wah-wah ad lib. * *ppp* *f* *ppp* *f*

TBA. *flz.* *pp* *ord.* *f* *flz.* *pp* *ord.* *f* *flz.* *pp* *ord.* *f* *flz.* *pp* *ord.* *f*

TRM. *pp* *f* *p* *pp* *f* *p*

4 TRI. *f* *p* *f* *p*

3 SUS. CYM. *pp* *pp*

T. GONGS. *f* *p* *f* *p*

PNO. *f*

HP. *f* *p* *f* *p*

G

VC. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

VC. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

CB. *REPEAT: unsynchronised, tempo fluctuating ad lib. (♩ = 60 - 120)*

H

Musical score for percussion instruments. The score includes parts for Piccolo 1 & 2, Flute, Clarinet 1 & 2, Bassoon, Horn 1-4, Trumpet 1, Tuba, Toms (TNS, TBA), and Timpani. The music features complex rhythmic patterns with dynamic markings such as *pp*, *f*, *ff*, *p*, and *mf*. Specific performance instructions include "rapid wah-wah ad lib. varieto" for the Tuba and "To Tam-tam" for the Triangle. The score is written in a multi-measure rest format, indicating that these instruments play specific rhythmic figures during the rest of the measures.

H

Musical score for string instruments. The score includes parts for Violin I & II, Viola, Violoncello (VC), and Contrabass (CB). The music features complex rhythmic patterns with dynamic markings such as *pp*, *f*, *ff*, *p*, *mf*, and *mp*. Performance instructions include "IV III sim." for the Violoncello and "To Tam-tam" for the Contrabass. The score is written in a multi-measure rest format, indicating that these instruments play specific rhythmic figures during the rest of the measures.

I

0.5 *tip bend*

PICC. 1 (B. 3) *p* *poco a poco cresc.*

PICC. 2 (B. 4) *p* *poco a poco cresc.*

A. FL. (B. 2) *pp* *mf* *pp* *f*

CL. 1 *pp* *mf* *pp* *f*

B. CL. (cl. 4)

CBSN

HN. 1 *ff* *f* *ff* *f*

HN. 2 *fff* *mf* *fff* *f*

HN. 3 *ff* *mf* *ff* *f*

HN. 4 *mf* *fff* *mf* *fff*

TPF. 1

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TBA

TIMP

T-TAMS *3 Tam-tams arco* *p* *f* *To Glock.*

3 SUS. CYM *arco* *p* *f* *To Tub. Bells*

CROT *arco* *p* *f*

PNO.

HP.

I **DESS 1.3** *con sord. (metal mute) sul A* *fff* *poco a poco cresc.*

DESS 1.4 *con sord. (metal mute) sul A* *fff* *poco a poco cresc.*

DESS 1.5 *con sord. (metal mute) sul A* *fff* *poco a poco cresc.*

DESS 1.6 *con sord. (metal mute) sul A* *fff* *poco a poco cresc.*

DESS 1.7 *con sord. (metal mute) sul A* *fff* *poco a poco cresc.*

DESS 1.8 *con sord. (metal mute) gliss.* *fff* *poco a poco cresc.*

DESS 1.9 *con sord. (metal mute) gliss.* *fff* *poco a poco cresc.*

DESS 1.10 *con sord. (metal mute) gliss.* *fff* *poco a poco cresc.*

DESS 1.11 *con sord. (metal mute) gliss.* *fff* *poco a poco cresc.*

DESS 1.12 *senza vib.* *quarter notes to match natural horn intonation* *fff* *poco a poco cresc.*

tutti pizz.

DESS 1.13 *div.* *fff*

VC

CB

J

PICC. 1 (B. 3)
 PICC. 2 (B. 4)
 FL. 1
 A. FL. (B. 2)
 CL. 1
 B. CL. (G. 4)
 CBN
 HN. 1
 HN. 2
 HN. 3
 HN. 4
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 TBN. 4
 TBA
 TMR
 GLOCK
 TUB. B.
 CROT.
 PNO.
 HP.
 VLN. I
 VLN. II
 VLA.
 VC.
 CB.

Musical notation includes: *pp*, *ff*, *f*, *mf*, *pp subito*, *cup mute closed*, *senza sord*, *ord. (on keyboard)*, *Trumpet resonance*, *arco (mix.)*, *ord.*, *nat harm*, *sul C.*, *pizz.*, *arco*, *sul III*, *senza vib.*, *pp*, *mf*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*.

K

Musical score for orchestra, page 11, section III. The score includes parts for Piccolo 1 & 2, Flute, A Flute, Clarinet, Bassoon 1-3, Contrabassoon, Trumpet 1-4, Trombone 1, Tuba, Timpani, Glockenspiel, Tuba B, Tuned Gong, Piano, Harp, Violin I & II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f*, *pp*, *p*, *mf*, and *sf*, along with performance instructions like "REPEAT: unsynchronised, tempo ad lib." and "sempre pizz".

K

L

Musical score for orchestra and woodwinds, measures 89-92. The score includes parts for Piccolo (Picc.), Flute (Fl.), Alto Flute (A. Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (BSN.), Contrabassoon (CBSN.), Trumpet (TPT.), Trombone (TBN.), Tuba (TBA.), Timpani (TIMP.), Glockenspiel (GLOCK.), Tubular Bells (TUB. B.), Gong (T. GONGS.), Piano (PNO.), Harp (HP.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC), and Contrabass (CB). The score features various dynamics such as *f*, *pp*, *p*, *mf*, and *ff*, along with articulation marks like accents and slurs. A large section of the score is enclosed in a box, indicating a specific performance instruction or rehearsal mark. The page number 12 is located at the top left.

M

PICC. 1 (B. 3)
 PICC. 2 (B. 4)
 FL. 1
 A. FL. (B. 2)
 CLAR. (1)
 B. CL. (E. 4)
 BSN. 1
 BSN. 2
 BSN. 3
 CBSN.
 TPT. 1
 TBN. 1
 TBN. 2
 TBN. 3
 TBA.
 TRM.
 GLOCK.
 TUB. B.
 T. GONGS.
 PNO.
 HP.
 VLN. I
 VLN. II
 VLA.
 VC.
 CB.

Musical score page 13, featuring multiple staves for woodwinds, brass, percussion, and strings. The score includes dynamic markings such as *f*, *pp*, *sf*, and *fpp*, and performance instructions like "REPEAT unsynchronized, tempo ad lib". A large "M" is placed at the top left of the page.

N

105

This page contains the musical score for measures 105 through 110. The instruments and their parts are as follows:

- PICC. 1 (fl. 3):** Flute 3, playing a melodic line with dynamics *f pp*.
- PICC. 2 (fl. 4):** Flute 4, playing a melodic line with dynamics *f pp*.
- CLS:** Clarinet, playing a melodic line with dynamics *f* and *pp*.
- B. CL. (cl. 4):** Bass Clarinet, playing a melodic line with dynamics *p* and *ff*.
- BSN. 1:** Bassoon 1, playing a melodic line with dynamics *p*.
- BSN. 2:** Bassoon 2, playing a melodic line with dynamics *p*.
- BSN. 3:** Bassoon 3, playing a melodic line with dynamics *p*.
- CBSN:** Contrabassoon, playing a melodic line with dynamics *p* and *ff*.
- TRP. 1:** Trumpet 1, playing a melodic line with dynamics *p* and *f*.
- TBN. 1:** Trombone 1, playing a melodic line with dynamics *p* and *f*, including a *gliss* (glissando) section.
- TBN. 2:** Trombone 2, playing a melodic line with dynamics *p* and *f*, including a *gliss* section.
- TBN. 3:** Trombone 3, playing a melodic line with dynamics *p* and *f*, including a *gliss* section.
- TIMP:** Timpani, playing a melodic line with dynamics *p* and *ppp*.
- GLOCK:** Glockenspiel, playing a melodic line with dynamics *p* and *f*.
- TUB. B:** Tuba, playing a melodic line with dynamics *ff*.
- T. GONGS:** Tom-toms, playing a melodic line with dynamics *p*.
- PNO:** Piano, playing a melodic line with dynamics *p* and *ff*, including a *Tom-tom resonance* section.
- HP:** Harp, playing a melodic line with dynamics *ff*.
- VLN. I:** Violin I, playing a melodic line with dynamics *f*.
- VLN. II:** Violin II, playing a melodic line with dynamics *f*.
- VLA:** Viola, playing a melodic line with dynamics *f*.
- VC:** Violoncello, playing a melodic line with dynamics *pp* and *ff*, including *ord.* (ordine) sections.
- CB:** Double Bass, playing a melodic line with dynamics *pp* and *ff*, including *ord.* sections.

PICC. 1 (tr. 3)
f pp f pp f pp f pp f pp

PICC. 2 (tr. 4)
f pp f pp f pp f pp f pp

CL. 1
pp f pp f

B. CL. 1 (cl. 4)
ff

BSN. 1
ff

BSN. 2
ff

BSN. 3
ff

CBSN
ff

TPT. 1 To Picc. Tpt.

TBN. *pp* *Plus into piano* *gliss.* *ff* *pp* *gliss.* *ff*

TIMP. *ppp* *gliss.* *p* *ppp* *gliss.* *p*

GLOCK. To tam-tam

TUB. B.

T. GONGS. To crotales

PNO. *Trombone resonance*

HP.

VLN. I *settra sord.*

VLN. II *settra sord.*

VLA.

VC. *ff* *pp* *ff*

CB. *pp* *ff*

0

P

PCCO 2 (cl. 4) *ppp* *overblow* *p* *ppp* *overblow* *p* *ppp*
 FLS 2,3 *ppp* *overblow* *p* *ppp* *overblow* *p* *ppp*
 OBS 1,2 *ppp* *mollo vib. (fast and wide)* *f* *ppp* *mollo vib. (fast and wide)* *f* *ppp*
 OBS 2,3 *ppp* *lip bend (quasi slow wide vib.)* *f* *ppp* *lip bend (quasi slow wide vib.)* *f* *ppp*
 REPEAT: unsynchronised, tempo ad lib. (but no rall./accel.)
 (2) (3) (4) (5)
 E-CL (cl. 3) *ppp* *mollo vib. (fast and wide)* *f* *ppp* *mollo vib. (fast and wide)* *f* *ppp*
 CL 1 *ppp* *mollo vib. (fast and wide)* *f* *ppp* *mollo vib. (fast and wide)* *f* *ppp*
 CL 2 *ppp* *mollo vib. (fast and wide)* *f* *ppp* *mollo vib. (fast and wide)* *f* *ppp*
 B-CL (cl. 4) *ppp* *mollo vib. (fast and wide)* *f* *ppp* *mollo vib. (fast and wide)* *f* *ppp*
 BSNS 1,2,3 *ppp* *mollo vib. (fast and wide)* *f* *ppp* *mollo vib. (fast and wide)* *f* *ppp*
 CBSN *ppp* *mollo vib. (fast and wide)* *f* *ppp* *mollo vib. (fast and wide)* *f* *ppp*
 HN *ppp* *overblow* *p* *ppp* *overblow* *p* *ppp*
 Piccolo Trumpet in Bb *ppp* *overblow* *p* *ppp* *overblow* *p* *ppp*
 PCCO 1 (pic. 1) *ppp* *overblow* *p* *ppp* *overblow* *p* *ppp*
 TPI 2,3,4 *ppp* *mollo vib. (fast and wide)* *f* *ppp* *mollo vib. (fast and wide)* *f* *ppp*
 TPI *ppp* *mollo vib. (fast and wide)* *f* *ppp* *mollo vib. (fast and wide)* *f* *ppp*
 TBN 1 *ppp* *plunger mute* *f* *ppp* *plunger mute* *f* *ppp*
 TBN 2 *ppp* *plunger mute* *f* *ppp* *plunger mute* *f* *ppp*
 TBN 3 *ppp* *plunger mute* *f* *ppp* *plunger mute* *f* *ppp*
 TBN 4 *ppp* *plunger mute* *f* *ppp* *plunger mute* *f* *ppp*
 TBA *ppp* *overblow* *p* *ppp* *overblow* *p* *ppp*
 TAMP *ppp* *overblow* *p* *ppp* *overblow* *p* *ppp*
 3-TAM *ppp* *overblow* *p* *ppp* *overblow* *p* *ppp*
 VIB *ppp* *arco* *sempre lv.* *f* *ppp* *arco* *sempre lv.* *f* *ppp*
 CROTI *ppp* *arco* *sempre lv.* *f* *ppp* *arco* *sempre lv.* *f* *ppp*
 PNO *ppp* *arco* *sempre lv.* *f* *ppp* *arco* *sempre lv.* *f* *ppp*
 HR *ppp* *arco* *sempre lv.* *f* *ppp* *arco* *sempre lv.* *f* *ppp*
P *senza vib.*
 VLN. 1 *ppp* *senza vib.* *f* *ppp* *senza vib.* *f* *ppp*
 VLN. 2 *ppp* *senza vib.* *f* *ppp* *senza vib.* *f* *ppp*
 VLN. H *ppp* *senza vib.* *f* *ppp* *senza vib.* *f* *ppp*
 REPEAT: unsynchronised, tempo ad lib. (trill/accel.)
 (2) (3) (4) (5) (6) (7)
 VLA *ppp* *senza vib.* *f* *ppp* *senza vib.* *f* *ppp*
 VC *ppp* *pull string to bend harmonic* *f* *ppp* *pull string to bend harmonic* *f* *ppp*
 VC *ppp* *mp + extra bow pressure* *f* *ppp* *mp + extra bow pressure* *f* *ppp*
 CB *ppp* *mp + extra bow pressure* *f* *ppp* *mp + extra bow pressure* *f* *ppp*

Q

129

PCC (ob.)
 FL. 1, 2, 3
 OBS.
 E. CL. (cl. 3)
 CL. 1
 CL. 2
 B. CL. (cl. 4)
 BSNS.
 CBSN.
 HN.
 PCC TPI (opt. 1)
 TPI
 TBN. 1
 TBN. 2
 TBN. 3
 TBN. 4
 TBA
 TIMP.
 3 TAM.
 VIB.
 CROT.
 PNO.
 HP.
 VLN. I
 VLN. II
 VLA.
 VC.
 CB.

ppp, *mf*, *f*, *cresc. poco a poco*, *overblow*, *quasi-glass.*, *REPEAT! unsynchronized, vary tempo ad lib. (rall./accel.)*, *mp + extra bow pressure*, *ord.*

137 **R**

PCC 3 (tr 4) *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

FLS *f* *ppp* *fff* *p* *f* *pp* *fff* *p* *overblow*

OBS *f* *ppp* *fff* *p* *f* *pp* *fff* *p* *overblow*

E-CL (cl 3) *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

CL 1 *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

CL 2 *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

B-CL (cl 4) *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

BSNS *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

CBSN *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

HN *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

PCC TPI (tr 1) *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

TPI *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

TBN 1 *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

TBN 2 *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

TBN 3 *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

TBN 4 *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

TBA *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

TIMP *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

3-TAM *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

VIB *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

CROT *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

PNO *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

HR *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

VLN *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

VLN II *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

VLA (5) (6) (7) (2) (3) (4) *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

VC *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

CB *f* *ppp* *fff* *p* *f* *pp* *fff* *p*

rapid unsynchronised gliss. on nat. harm. *div.* *mp + extra bow pressure* *end*

S
145

This page of the musical score is densely packed with notation for various instruments. The top section includes woodwind parts: Flute I (Fl. 1), Flute II (Fl. 2), Oboe (Obs.), Clarinet I (Cl. 1), Clarinet II (Cl. 2), Bassoon I (Bsn. 1), and Bassoon II (Bsn. 2). The middle section contains brass instruments: Horns I & II (Hr.), Trumpet I (Tpt. 1), Trumpet II (Tpt. 2), Trumpet III (Tpt. 3), Trombone I (Tbn. 1), Trombone II (Tbn. 2), Trombone III (Tbn. 3), Trombone IV (Tbn. 4), Tuba (Tba.), and Timpani (Timp.). The bottom section features string and percussion instruments: Tam-tam (T. Tam.), Vibraphone (Vib.), Crotales (Crot.), Piano (Pno.), Harp (Hrp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.).

The score is characterized by numerous dynamic markings and performance instructions. Key markings include *ppp* (pianississimo), *f* (forte), and *ff* (fortissimo). Performance instructions such as 'overblow', 'lip bend (quasi molto vib.)', and 'REPEAT asynchronous, tempo ad lib. (but no roll accel.)' are scattered throughout the staves. The bottom of the page features a large section for the string and double bass parts, marked with *ffp* (fortissimissimo) and containing specific performance directions like 'mp, irreg. (su talon)'. A large 'S' and the number '145' are located at the top left of the page.

T

This page contains the orchestral score for measures 152 through 156, marked with a 'T' rehearsal sign. The score is organized into two systems. The first system includes:

- WOODWINDS:** Piccolo (fl. 4), Flute I, Oboe I, English Horn, Clarinet I, Clarinet II, Bass Clarinet (cl. 4), Bassoon I, Bassoon II, and Horn I. The Horn parts feature markings like *ff*, *p*, and *and.*
- PERCUSSION:** Timpani, Tam-tam, Vibraphone, Crotales, and Snare Drum. The Snare Drum part includes *sempre gliss.* and dynamic markings *ff*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.
- STRING ENSEMBLE:** Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic pattern, with dynamic markings *ff*, *p*, and *pp*. The Cello and Double Bass parts have specific performance instructions: *imp. trem. irreg. (su tabla)*.
- PIANO:** Grand Piano with complex rhythmic patterns and dynamic markings *ff*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*.

The second system continues the orchestral parts, including the Violins, Violas, Cellos/Double Basses, and Piano. The Piano part continues its complex rhythmic figure with *ff*, *p*, *f*, and *pp* dynamics. The string parts maintain their rhythmic texture, with *imp. trem. irreg. (su tabla)* instructions for the lower strings.

U

Musical score for measures 150-175. The score includes parts for PCC (Piccolo), FL (Flute), OBS (Oboe), E. CL (E-flat Clarinet), CLS (Clarinet), B. CL (B-flat Clarinet), BSNS (Bassoon), CBSN (Contrabassoon), HN (Horn), PCC TPT (Piccolo Trumpet), TBN (Trumpet), TIMP (Timpani), T. TAM (Tamtam), VIB (Vibraphone), CROT (Crotonal), PNO (Piano), and HP (Harmonica). The score features various dynamics such as *ff*, *p*, *pp*, *mf*, and *fff*, along with performance instructions like *senza dim.*, *senza scord.*, *Play into piano*, *tempo gliss.*, *damp*, and *To Triangles*. The HP part is marked with *p*, *ff*, *p*, *ff*, *p*, and *ff*.

U

Musical score for measures 150-175, featuring string and double bass parts. The parts include VLN. I (Violin I), VLN. II (Violin II), VLA (Viola), VC (Violoncello), and CB (Contrabasso). The score includes dynamics such as *ff*, *p*, and *pp*, and performance instructions like *trem irreg. (su talon)* and *trpp*.

V

166

Musical score for measures 166-173, section V. The score includes staves for PCC 3 (tr. 4), CBSN, PCC TPI (tr. 1), TBN 1, TBA, Triangles, 4 TRI, B.D. (p-2), B.D. (p-3), PNO, HP, and CB. Dynamics range from *ppp* to *ff*. Performance instructions include "Play into piano", "plunger mute", "3 Tam-tams", "scrape with metal triangle beater", "scrape", and "trumpet resonance".

W

174

Musical score for measures 174-181, section W. The score includes staves for PCC 3 (tr. 4), CBSN, PCC TPI (tr. 1), TBN 1, TBA, Triangles, 4 TRI, B.D. (p-2), B.D. (p-3), PNO, and HP. Dynamics range from *ppp* to *ff*. Performance instructions include "Play into piano", "plunger mute", "3 Tam-tams", "scrape", "To Tub. B.", and "trumpet resonance".

X

182

Musical score for measures 182-189, section X. The score includes staves for PCC 3 (tr. 4), FLS, A. FL (tr. 2), PCC TPI (tr. 1), TBN 1, TIMP, 4 TRI, B.D. (p-2), TUB. B., and PNO. Dynamics range from *ppp* to *ff*. Performance instructions include "W.T. ad lib.", "Play into piano", "3 Tam-tams", "scrape", "damp", and "trumpet resonance".

Y 190

PICC. 2 (fl. 2)
 FLS.
 A. FL. (fl. 1)
 CBSN.
 PICC. TPT. (sp. 1)
 TBN. 1
 TBA.
 TMR.
 4 TRI.
 B. D. (2-3)
 TUB. B.
 PNO.
 HP.
 VLA.
 VC.
 CB. 1
 CB. 2
 CB. 3
 CB. 4

Musical score for page 23, featuring various instruments including Piccolo, Flute, Clarinet, Trumpet, Trombone, Timpani, Triangle, Bells, Tuba, Piano, Harp, Viola, Violoncello, and Cymbals. The score includes dynamic markings like *p*, *f*, *ppp*, *mp*, and *mf*, as well as performance instructions such as "play into piano", "plunger mute", "overtone glass", "scrape", and "constant change of bow position: *msp.* -> *mol.*".