

anticipation, emancipated

for 10 players

Gordon Williamson

INSTRUMENTATION

Flute

Bb Clarinet

Bassoon

Horn in F

Percussion: Vibraphone, Wood block (med-high)

Piano

Electric Guitar

Violin

Viola

Violoncello

Score is notated in C (guitar sounds one octave lower than written).

Duration: ca. 10'

Written for and premiered by Ensemble Contemporain de Montréal+ conducted by Véronique Lacroix, as part of the Génération 2010 Program.
Premiered November 5, 2010 in Rolston Hall at the Banff Centre for the Arts.

Thanks to the support of Denkmalschmiede Höfgen during the composition of this work.

General performance instructions (all instruments):

- **n** is the dynamic indication of niente (to or from nothing).
- **♩ ♪ ♫ ♬** are quarter tone indications (3/4 flat, 1/4 flat, 1/4 sharp, 3/4 sharp).
- **[f]** dynamics in square brackets are "action dynamics". Some techniques (ie. airy playing) will never actually sound *forte*, but the energy put into making the technique can still be either loud or soft.
- **p** all other dynamics are relative. ie. an indication of *piano* is an ensemble dynamic, and one or more players may have to give more or less than their normal *piano* to achieve the correct ensemble balance.

Glissandi begin immediately and last for the entire duration of note (as opposed to portamento: a brief gliss connecting two pitches). Pitches in parentheses either during or at the end of glissandi are not audible points but rather serve as rough guides for the speed of the glissando.

Some passages involve one or more players humming or whistling. These passages have been arbitrarily assigned to specific players, and they may be re-assigned if necessary. Humming passages have all been written in G clef; men will sound down an octave and women sound in the octave written. Whistling passages sound one octave higher than written.

Arrows indicate either a gradual change while playing (ie. from sul tasto to sul ponticello) or a movement along a string (ie. rubbing the wood of the bow back and forth on a string or scraping along a piano string with a pick).

Grace notes are notated as occurring either before or after the beat. The following example is a single grace note before the beat (which is absent), followed by a second grace note immediately after the beat:



Wind and brass performance instructions:

- ◊ diamond noteheads are sung.
 - ✗ indicates a specific fingering to be used while executing a percussive extended technique; the technique is specified - eg. slap, jet whistle, etc. (flute whistle tones over an 'x' notehead are random oscillations on the given fingering).
 - ✗ indicates a flutter tongue.
- bisb.** is an alternate note fingering trill.
- □ square noteheads denote only blowing into the instrument (unpitched). Some passages are also marked inhale/exhale, here the players are to audibly breathe in and out through the instruments on the given fingering.
 - ▲ △ triangular noteheads are half air, half tone (definite perceived pitch, but a very airy sound).
- pizz.** is called for in both the flute and clarinet parts - the clarinetist should match the timbre of the flute effect.

Some multiphonics are called for in the clarinet and bassoon parts. A dynamic and general sound quality is indicated in the score, and the choice of exactly which multiphonic to use is up to the individual player.

Percussion performance instructions:

- ✗ on a note stem indicates a dead stroke.
- ✗ indicates an unmeasured tremolo.
- ◊ indicates a quasi rimshot effect using mallet handles (slap the vibraphone key). For these and other passages calling for mallet handles it is possible to substitute some other implement that will produce a similar timbre, perhaps timbales sticks.

indicates the drawing of rasping sticks along the edge of these keys (the action is the same as arco).

Some passages are marked *plectrum*. A light implement such as a guitar pick is used either to tap the vibraphone key or to gliss along the keys of the instrument.

Piano performance instructions:

- □ square noteheads are used in passages where only the sound of running one's fingers along the keyboard is heard (guero effect).
 - ▲ △ triangular noteheads denote either guero passages or plucking of the strings inside the piano, as specified with using either the fingers or a guitar pick (plectrum). The indicated pitches for the larger guero passages are approximate, and will depend on the location of the bars of the piano frame.
 - ✗ indicates the string on which an action is to be executed, most often a scraping motion using a plectrum (moving along the string).
 - + indicates that a string should be damped or muted inside the piano. (Low strings should indeed be muted - take care not to play harmonics).
-  indicates a specific rhythm for applying and releasing the damper pedal.

The guero effect in bar 136 is beyond the bridge inside the piano, on the short exposed section of string between the bridge and the piano frame. This is sometimes referred to as the aliquot.

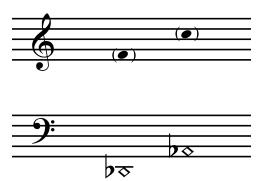
In addition to a plectrum, the pianist will require rubber tuning wedges (available from any piano tuner) to make the following preparations to the piano:



For each of these three pitches, dampen the two right-most strings using tuning wedges. When done correctly, the una corda pedal will keep any pitch from sounding when these keys are struck.



This F is completely damped.



The two lower strings, Db and Ab, each have a tuning wedge placed at the node which produces the fifth harmonic partial - two octaves and a major third above the fundamental. On most pianos this node is found immediately behind the key damper. (this effect is only used in bars 81 - 86).



In bars 148-9 these three pitches are a muted or half damped chord, the same effect as + described above. This can be accomplished with tuning wedges placed the end of the string, with sticky tack applied to the strings, or some other preparation that achieves this effect.

Guitar performance instructions:

The guitar uses the following tuning:



△ indicates left hand finger tapping.

pizz. indicates palm muting.

Harmonics are all natural, and are notated at the node (same system as natural harmonics on the strings). A string number is generally also provided for clarity (save for a few IV fret harmonics on the C# and A strings, only V, VII, and XII fret natural harmonics are used).

Actions done on or to the strings (eg. rubbing or scratching the strings) should be executed near the pick-ups.

A volume pedal is to be used throughout to control dynamics. Note that the guitar is almost never marked louder than the other instruments - its dynamic indications are relative and should match those of the other instruments.

Bars 80-86 require either an infinite sustain pedal or some combination of delay and looping pedals. In the rests between bars 78-80 the guitarist captures the indicated sonority of open string harmonics in a loop, which is then faded in using the volume pedal in bar 81.

String performance instructions:



indicates bowing on the bridge of the instrument (a pitchless, airy sound).

■ □ square noteheads are another airy sound: dampen all strings and create as much 'bow on the string' sound as possible (no pitch).

△ triangular noteheads indicate left hand finger tapping.

↑ is the highest pitch on the indicated string.

∅ is an indication to dampen all strings. When used at the end of a crescendo initiated by an upbow, it is a very sudden and sharp cutoff of all sound (very similar to a note played backwards on tape). Some legno passages also require the dampening of the strings.

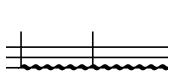
z indicates an unmeasured tremolo.



are indications for playing behind the bridge (the string is always indicated).



are indications for scratch tones. Scratch tones marked with a staccato should be extremely short, producing a 'single click'.



is Lachenmann's 'snoring' effect: from the midpoint of the strings and using the heel of the bow and lots of pressure, drag the bow along the string towards the bridge. The left hand damps the strings, and the bow is not to be drawn across the string (ie. none of the normal perpendicular to the string bow movement).

'beating' is an out of tune unison: just enough so that clear beating is heard, and not enough that two distinct pitches are heard.

The following abbreviations of standard string techniques are used throughout the score:

s.t. - sul tasto

m.s.p. - molto sul ponticello

pos. ord. - ordinary playing position

c.l.b. - col legno battuto

c.l.t. - col legno tratto

crini - hair (cancels col legno indications)

The violoncello makes use of a split harmonic (eg. bars 52-53, 81-84). This is a particular node on the string at which two natural harmonics speak simultaneously. The precise spot and playing position will vary from one instrument to another, but all seem to have this node somewhere in between the F and F#. The ideal playing position seems to be *poco sul tasto*, but this could also vary on different instruments.

Both the violin and viola require the use of a heavy metal practice mute.

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Flute

Bb Clarinet

Bassoon

Horn

Percussion

Piano

Electric Guitar

Violin

Viola

Violoncello

pizz. 3 *f* *p* *pizz. 3* *mp* *mf*

remove reed *mf* *mp* *n* *p* *mf*

vibraphone hard mallets *mp* *pp* *f* *(pitch bend)* *soft* *mf*

mf

pizz. 3 IV *pp* *p* *arco* *pp* *f* *n*

pizz. II *III* *p* *pp* *m.s.p. (molto sul pont.)* *f* *pizz. III*

II / III *mute* *p* *pizz. 3 >* *remove mute* *f* *I* *mp*

n *mp* *p*

11 **A** sub. $\text{♩} = 108$

Fl. p

Cl. p

Bsn. p

Hn. p

Vibe. mallet handles p (no pedal)

Pno. pp

Gtr. pp

pizz. key click sim.
re-insert reed

n

11 **A** sub. $\text{♩} = 108$ IV (legno tratto) c.l.t.

Vln. [f]

Vla. [f]

Vc. [f]

IV (l.h. finger tapping)

[f] IV 8va- c.l.t. pp
[f] pp mp
crini I II III IV Ø
n mp

16 t.r. pizz. **B** sub. $\text{♩} = 126$ key clicks * w.t.

Fl. (b) pp

Cl. mf p

Bsn. p

Hn. p

Vibe. p

Pno. p

'pop' (smack mouthpiece with open palm)

guero - fingers on black keys

15ma- (b) 3

16 s.t. c.l.b. m.s.p. **B** sub. $\text{♩} = 126$ c.l.t. IV c.l.b. Ø m.s.p. crini IV l.v. pos. ord. 3 3

Vln. II p III c.l.t. m.s.p. s.t. [ff] c.l.t. IV pp m.s.p. c.l.b. crini IV l.v. pos. ord. 3 3

Vla. [f] s.t. c.l.t. m.s.p. [ff] c.l.t. I pp III p c.l.b. Ø m.s.p. pos. ord. jeté crini

Vc. [f] [ff] c.l.t. m.s.p. [ff] c.l.t. I pp I p pos. ord. crini

* Bar 18 winds: key clicks are on a single fingering using as many keys as possible.

21

Fl. *w.t.* *8va* *p* *f* *tr.* *3* *(slap)*

Cl. *p* *slap* *mf*

Bsn. *p*

Hn. *p* *mf* *n* *mf*

Vibe. sticks *mp* (no pedal) mallet handles *pp* *mp* *mf* *n*

Pno. *p* *3* *mp* *sempre* *+ 8vb* *sim.* (non-arppeg.) *3* *4* *mp*

Gtr. use fingers: (non-arppeg.) *1* *2* *3* *4* *3* *mp* *8vb* *sim.* (non-arppeg.) *3* *4* *5*

Vln. close to I tailpiece: II *mf* *n* pos. ord. I *pp* punta d'arco *close to I tailpiece:* I *mf*

Vla. *n* *f* I *pp* punta d'arco IV *mf* IV

Vc. III IV *mf* *n* *pp* *f* *p* *pp* *f* *p* *pp*

31

Fl. (slap) 3 5
Cl.
Bsn.
Hn. *mp*
Vibe. soft *p* 3
Pno.
Gtr.

D sub. *bisb.* *tr.* = 42
mp *n*
p *softest multiphonic* *mp* *n* *remove reed*
mp *mute* *n*
mp *n*
scrape pick on dampened C# and A strings

Vln. arco
Vla. *mf pp* *mf pp* *f*
Vc.

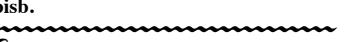
D sub. *m.p.* *bisb.* *flaut. IV* *m.s.p.* *s.t.*
mp *n*
c.l.b. *mp* *n*
poco sul ponticello *(.)*
mp *n*

36

Fl. *mp* *n* *mp* *bisb.* *tr.*
Cl. *mp* *sempre* 5
Bsn. *mp* *sempre* 5
Hn.
Vibe. *mp* *sempre* arco
rest a med rubber mallet on the F key for duration of bowed note
scrape a plectrum on the piano strings (stay on the string) *n* *mf* ***
Pno. 3 3 *ff* *una corda.*
Gtr. (scrape) *8va* *vol. = 0 [f]* *n < mp*
Vln. *n* *ff* pos. ord. *III* *sempre* *8va*
Vla. *crini >* *f* *n* *mf* *mp* *(beating) s.t.*
Vc. *ff* *IV - I* *ff* *n*

* bars 36-37 clarinet: grace notes are 'single trills' to other notes within the main trill to Ab

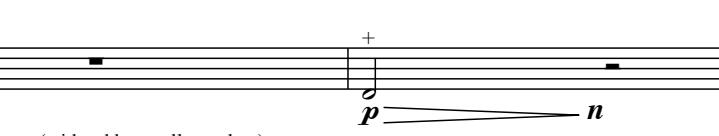
40

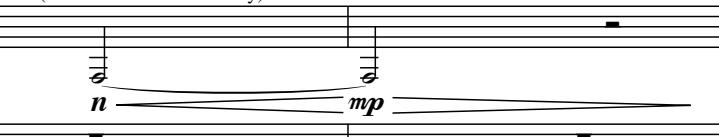
bisb. 

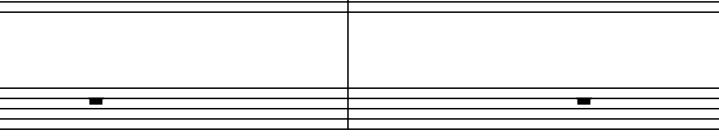
E

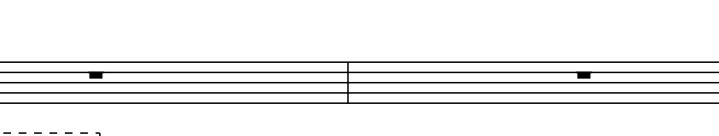
Fl. 

Cl. 

Bsn. 

Hn. 

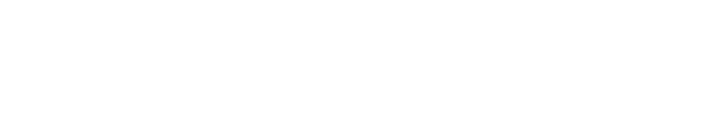
Vibe. 

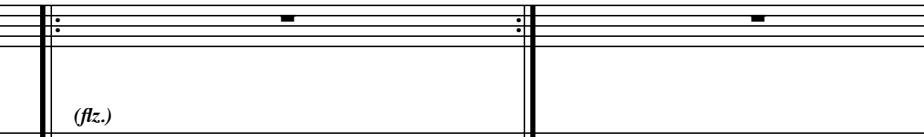
Pno. 

Gtr. 

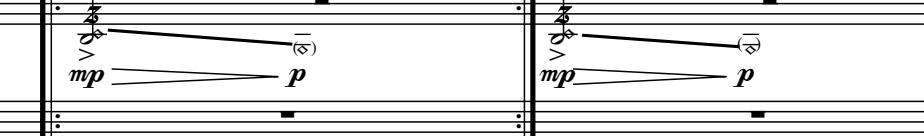
Vln. 

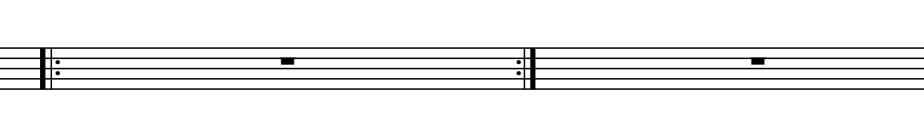
Vla. 

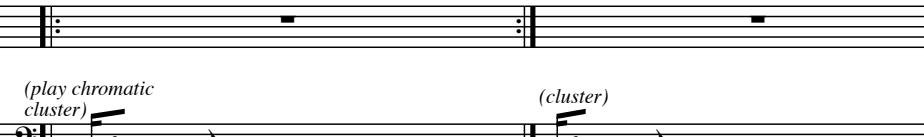
Vc. 

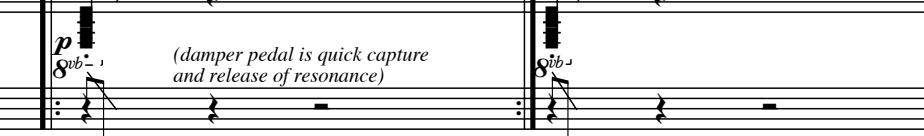
40 (8va) 

E 

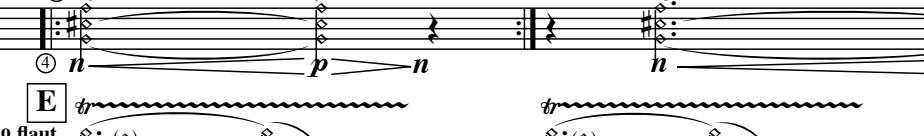
(gliss sul IV) 

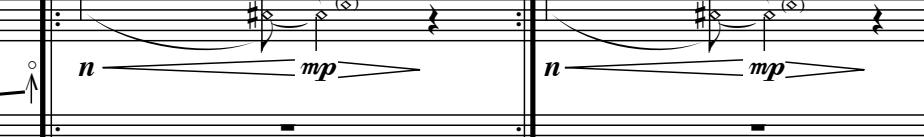
arco flaut. 

(damper pedal is quick capture and release of resonance) 

damper pedal: ② ③ ④ 

E 

(gliss sul IV) 

unison m.s.p. 

E 

44 w.t.

Fl. **p** *sempre*

Cl. *n* *tr* *(b.e.)* **mp**

Bsn. **p**

Hn. **mute** **p** *sempre*

Vibe. *8va* *(A)*

Pno. **p** *fingertips:* *(flesh)*

Gtr. **p**

F **84** (*♪ = ♩*) **42**

plectrum on bars:

[f] *(no pedal)*

[f] *8vb -*

44

Vln. *flaut. I* *V* *n* *mf*

Vla. *flaut. III* *V* *n* *mf*

Vc. *flaut. III* *V* *n* *mf*

F **84** (*♪ = ♩*) **42**

pizz. *II* *III* *III* *pizz.* *III* *I*

arco *III* *II* *I*

l.v. **[f]** *mf*

p *mf*

mf

p

pizz. *III* *III* *III*

pizz. *I*

f

6

48 ♩ = 42

Fl.

Cl.

Bsn.

Hn. open ♩ = 42

Vibe.

Pno.

Gtr.

48 ♩ = 42

Vln.

Vla.

Vc.

ca. 4"

pizz. 5

mf (bassoon) p

mp 6 5

re-insert reed

open mp 6

p

15^{ma} (bassoon)

8vb 15^{ma} (bassoon)

15^{ma} (bassoon)

'dry amp' noise (dry amp) n p

una corda

ca. 4"

[f]

[p]

arco 6 6 6 [p] 6

[f] arco, on tailpiece

[pp]

n [f]

52

G

Fl. *bassoon*

Cl.

Bsn.

Hn.

Vibe.

Pno.

Gtr.

Vln.

Vla.

Vc.

mp multiphonic

pizz. *pizz.* *slap f*

p *f*

jet

embouchure gliss

mfp

mallet handles *slap brush* *handles* *hard (dead)* *handles brush* *handles* *brush* *hard*

p *ped.* *15ma* *mf* *ped.* *mf* *ped.* *mf* *ped.* *mf*

l.h. finger tapping

ppp

mp plectrum

8vb

guitar: hammer ons chromatically up the E string, as many as poss. within the single beat.

52 *p* *sempre* *pluck crossed C# and A strings with r.h. thumb*

rubbing finger back and forth on string, near pickup

n

pizz. *pizz.* *arco IV*

mp

mute II *I*

split tone harmonic: *(s.p.)* *(see notes)* *s.p.* *s.t.*

remove mute

p *m.s.p.* *V* *(beating)* *ord.*

mf *s.p.* *n* *p* *f*

56

Fl. *mp* *pp* *mp* *w.t.* *(multiphonic)* *p* *3* *p*

Cl. *mf* *n* *(key clicks)* *pp* *mp* *p* *3* *p*

Bsn. *p* *pp* *6* *'pop'* *3* *3* *mp*

Hn. *mf* *n* *sticks* *hit flat stick on bars* *p* *mp*

Vibe. *brush* *hard* *p* *Reo.* *Reo.* *'dry amp' noise* *n* *p* *3* *5* *p*

Pno. *mf* *ppp* *mp*

Gtr. *mf* *6* *3* *n* *④ mp* *3* *① (dampen each harmonic)* *56* *s.t.* *arco [f]* *n* *p* *5* *n* *mp* *3* *pizz.* *p*

Vln. *mf* *3* *pp* *pizz.* *mp* *mf* *[f]* *n* *mp* *3* *pizz.* *p*

Vla. *mf* *pizz.* *mp* *mf* *[f]* *3* *pizz.* *p*

Vc. *mf* *3* *mp* *[f]* *n* *mp* *f* *3* *mp* *3* *p*

60

Fl. *3* *ppp* *3* *bisb.* *n* *f* *p* *pp*

Cl. *ppp* *3* *slap* *3* *p* *n* *fp* *mf* *w.t.* *8va*

Bsn. *ppp* *3* *3* *p* *n* *3* *mp* *mf* *multiphonic*

Hn. *3* *+ → o* *3* *ppp* *mf* *f* *pp* *(pitch bend)*

Vibe. *ppp* *3* *plectrum* *hard mallets* *3* *mf* *pp* *** *whistling:* *pp*

Pno. *ppp* *3* *f* *p* *f* *p*

Gtr. *3* *n* *mp* *pizz.* *fp* *mf* *w.t.* *8va*

60

Vln. *3* *ppp* *3* *cl.b. 3* *ord. I* *crini* *3* *mp* *3* *mf* *III* *pp*

Vla. *3* *ppp* *cl.b. 3* *crini* *1* *mp* *3* *pp* *III* *8va*

Vc. *ppp* *3* *mp* *3* *mp* *3* *pp* *pp* *8va*

64

I

Fl. *pizz.* *pp*

Cl. *slap* *pp* *w.t. 3*

Bsn. *pp*

Hn. *stop mute* *pp* *n* *open* *pp*

Vibe. *vibe. plectrum* *pp* *5* *sempre no pedal:* *arco* *n pp* *15ma*

Pno. *plectrum* *pp*

Gtr. *pp*

64 *pp* *practice mute* **I**

Vln. *pp* *n* *pppp*

Vla. *practice mute*

Vc. *pp* *8va* *8va* *n pp* *8va* *pp* *m.s.p. s.t.*

68 *(8va)* *n pp* *pp* *bisb.* *n pp* *(whistling)* *n*

Fl. *n pp* *pp* *humming:* *pp n* *(horn) pp* *n*

Cl. *pp n* *whistling* *n pp* *n*

Bsn. *pp* *n*

Hn. *humming:* *pp n* *(horn) pp* *n*

Vibe. *> pp < pp* *> pp < pp*

Pno. *humming:* *pp n* *pp* *humming:* *pp*

Gtr.

68 *n pp* *pp* *pp* *III* *8va* *n*

Vln. *n pp* *pp* *pp* *III* *8va* *n*

Vla. *pos. ord.* *n*

Vc. *I n p pp* *n*

85

L sub. $\bullet = 126$

Fl.

Cl.

Bsn.

Hn.

Vibe.

Pno.

Gtr.

85

L sub. $\bullet = 126$

Vln.

Vla.

Vc.

90

Fl. key click [f] p

Cl. 3 3 pizz. 3 f mp mf f fp 5 ppp 5 6 p key click [f] 6 f

Bsn. slap > p

Hn. 3 3 hard f mf mp handles 5 p pp 8va f

Vibe. p

Pno. pp+ 3 mf

Gtr. (rub finger on strings) 3 3 pizz.

90 Vln. c.l.t. IV pp 3 c.l.b. mp 3 f

Vla. arco 3 3 pizz. f

Vc. [f] 3 3 pizz. 3 f arco c.l.t. 5 pp crini f

M

11

Fl.

Cl.

Bsn.

Hn.

Vibe.

Pno.

Gtr.

Vln.

Vla.

Vc.

95

8va

f

pp

bisb.

pp

bisb.

remove reed

p

f

pp

mf

hard

f

ff

(8va)

crini

I

II

III

IV

f

pp

pizz.

mf

arco

pp

pizz.

mf

mp

arco

pp

pizz.

mf

mp

arco

pp

12
100

Fl. key click [N]

Cl. key click [f]

Bsn. key click [f]

Hn. [f]

Vibe. plectrum p (Reo.) *

Pno. plectrum p (Reo.) [f] pp 5+ 5+ 5+ (pedal: (rub finger on strings))

Gtr. (arco) crini

Vln. [f] pizz. p c.l.t. [f] pp arco

Vla. [f] p [f] crini

Vc. [f]

105

Fl. Cl. Bsn. Hn. Vibe. Pno. Gtr. 105

O

re-insert reed

n *pp*

pp

key fully damped with palm of hand: sticks

p

p *semper*

scrape with pick:

p *semper*

partially damped

pizz.

arco

n *mf*

pp *n* *sim.*

pp *mp*

flaut.

pp

flaut.

pp

flaut.

pp

110

Fl. *mf* *ff* jet *mp* *f ff* jet

Cl. *mf* *ff* *ff*

Bsn. *ff*

Hn. *wz.* *wz.* *wz.* *wz.*

Vibe. *rapping sticks* *f*

Pno. *f (cluster)* *sim.* *ff*

Gtr. *scrape with pick:* *8vb* *8vb* *8vb* *8vb*

110

Vln. *f* *ff* *I II* *III IV* *I II* *I II*

Vla. *wz.* *f* *ff* *III IV* *III IV* *III IV*

Vc. *f* *ff*

115

P

Fl. *p* *5* *(flz.)* *w.t.* *t.r.* *f*

Cl. *pp*

Bsn. *remove reed*

Hn. *f pp* *p* *5 5 5*

Vibe. *soft* *3* *stick soft stick soft* *handle stick*

Pno. *[ff]*

Gtr. *'dry amp' noise* *n p* *pizz.* *molto rit.*

115

P

Vln. *[f] 3 3 I* *pp* *c.l.t. IV* *pizz. I* *c.l.b. IV* *pizz. III* *mp* *mf*

Vla. *m.s.p. m.s.p. pp* *pizz. IV* *n p* *c.l.b. IV* *mp sempre* *mf*

Vc. *c.l.t. m.s.t. m.s.t. st.* *IV p* *pizz. IV* *I* *crini I* *p* *mf*

120 ♩ = 126

Fl. ♩ = 168 (♩-♩)

Cl.

Bsn. ♩

Hn. ♩

Vibe. ♩

Pno. ♩

scrape/rub a plectrum on the piano strings - clear rhythm, approximate location:

Gtr. ♩

Vln. ♩ = 126 c.l.b. I

Vla. ♩ = 126 c.l.b. II

Vc. ♩ = 126 c.l.b. III

♩ = 168 (♩-♩) ♩

key click 3 3 3 3

Q sub. ♩ = 72

p ppp

re-insert reed

hard mallets wood block

sub. f

8va - ff

8vb pizz.

120 ♩ = 126

c.l.b. I

Vln. ♩ = 168 (♩-♩) ♩

p ♩ = 126 3

Q sub. ♩ = 72

p 3 3 3 ppp

I 3 3 3 3

II 3 3 3 3

III 3 3 3 3

IV 3 3 3 3

crini

mp ppp

125

Vibe. vibraphone 8va

ppp poss.

pp

mp sub.

(8va) Pno.

pp

mp sub.

129

Vibe. (8va)

ff p sempre

loc.

fff

p

mf plectrum

(pno: proportional notation)

132

Fl. *w.t.* **R**

Cl. *mp*

Bsn.

Hn.

Vibe. *(8va)* *mf* *p* *dampen bar* *wood block* *ppp poss.* *cresc.* *8va* *(E is fully dampened)* *(slowly release)*

Pno. *p* *mf* *8vb* *ppp*

Gtr.

132

Vln.

Vla.

Vc. *mp* *p* *n*

135

Wood Block *(cresc...)* *(8va)* *vibe.* *f* *w.b.* *ff* *w.b.* *vibe.* *fff* *plectrum* *p* *plectrum* *3 indeterminate pitches plucked*

Pno. *f* *fff* *plectrum* *(*)* *pp* *mp* *guero behind the pegs* *(see performance notes)*

16
139

S

Fl. Cl. Bsn. Hn. Vib. Pno. Gtr. Vln. Vla. Vc.

p

plectrum *pp* *hard* *w.b.* *vibe.* *f p poss.*

mf *ppp* *p* *mp* *ff³* *f p sempre*

fingertips: flesh ***

S

139

pizz. II *fff poss.* *pizz.* *fff poss.* *3* *f* *mf* *p* *arco I / II* *arco* *(beating)*

p

147

U t.r.

Fl. 5 5 -

Cl. 5 5 -

Fl. *mp* 6 6 -

Cl. *ppp* *mp* 6 6 -

Bsn. 6 6 -

Hn. 5 *mute* 5 *remove mute* -

Vibe. 8^{va} (only sung G# is 8va) *pp* *mp* soft 3 3 3 -

Pno. *pp* *mf* 3 3 3 -

Gtr. 6 6 3 -

147 Vln. 8^{va} pizz. *ff* *f* arco I *p* *sempre* II () III () IV () **U** III () IV ()

Vla. pizz. 8^{va} arco III *p* *sempre* IV () III () II () III () II ()

Vc. pizz. *ff* *f* *p* *sempre* 6 6 3 3 6 3 5 5 -

ff *f* *f* *p* *mf* *p* *pp* -

151

key clicks

Fl. t.r. 5 t.r. key click
Cl. ppp f () mp p 5 pizz. slap 5 pp
Bsn. 5 pp 5 mp 5 mf remove reed
Hn. pp hard 5 ff (pitch bend) mp pp
Vibe. plectrum
Pno. ppp
Gtr. 5 pizz. pizz. pizz.
155 Vln. f p p m.s.t. m.s.p. pizz. arco 5 c.l.b. 48
Vla. m.s.t. m.s.p. sim. crini > > pp n p mf pp
Vc. [p] [f] 5 f 5 pp f mp pp pp

160 W

w.t. 8va

Fl. *pp sempre*
humming:

Cl. *ppp sempre*
whistling:

Bsn. *pp*

Hn.

Vibe. *humming:*
ppp sempre
whistling:

Pno. *pp sempre*

Gtr. *humming:*

Vln. *pp sempre*
III 8va
crini

Vla. *pp sempre*
III 8va

Vc. *pp sempre*
I 8va
II 8va
3

sempre w.t. (humming) (whistling)

(humming)

plectrum
vibe. *pp*

(whistling)

160 W

8va

III 8va
IV

IV

III

II 8va
I 8va

= 96

165 (8^{va}) X ♩ = 48

Fl. (>) 3
Cl. (whistling) 3
Bsn. 3
Hn. 3
Vibe. (humming) 3
Pno. (humming) 3
Gr. (humming) 3

clarinet: , pp
humming: ppp
vibe. arco n
use few bow hairs
Red. humming: ppp

165 (8^{va}) X ♩ = 48

Vln. (8^{va}) (>) 3
Vla. (8^{va}) (>) 3
Vc. (8^{va}) (>) 3

III 3 3 3 [f] pp
III 3 3 3 [f] pp
III 3 3 3 II 3 III 3 IV 3 [f] pp

170 (8^{va}) Y

Fl. n 4 4 4 4
Cl. 4 4 4 4
Bsn. 4 4 4 4
Hn. 4 4 4 4
Vibe. ppp 4 4 4 4
Pno. 4 4 4 4
Gtr. 4 4 4 4

loco w.t. b ♩ - pp
mute wavy line 4 4 4 4
rasping sticks 4 4 4 4
pp Red. *
n 4 4 4 4

170 (8^{va}) Y

Vln. (8^{va}) (>) 3 3 3 3
Vla. (8^{va}) (>) 3 3 3 3
Vc. I 3 3 3 3 II 3 3 3 3

n 4 4 4 4 practice mute 4 4 4 4

20

174

Fl.

Cl.

Bsn.

Hn.

Vibe.

Pno.

Gtr.

Vln.

Vla.

Vc.

174

pizz. **pp**

bassoon: (no reed) **bx bx**

6 pp 'pop'

plectrum

pedal: **pp**

use two fingers: pluck crossed C# and A strings

mf l.v.

g# is hummed for two beats (slightly softer than playing dynamic)

practice mute

[**f**]

c.l.b. **θ** III

IV

Z sub. **dot = 108**
key clicks

Fl.

Cl.

Bsn.

Hn.

Vibe.

Pno.

Gtr.

Vln.

Vla.

Vc.

178

ppp quasi-guero effect: quickly draw plectrum across keys

ppp

ppp valve trill, without air

brushes

ppp (no pedal)

ppp

(rub finger on strings)

ppp

178 Z sub. **dot = 108**

c.l.t.

IV ppp

c.l.t.

III IV ppp

ppp vc: with a hand lightly on the strings, slide quickly along the length of the strings (alternate l.h. and r.h.)

vln and vla: cover most of the length of the string, repeatedly in one direction

15^{ma}

Sept. 8, 2010
Hannover, Germany