

John Arrigo-Nelson
(2011)

Balanced on Two Points

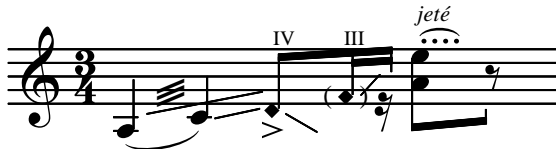
*for flute, clarinet, violin,
viola, cello, percussion*

Performance Notes

• String harmonics

- Parenthetical diamond noteheads are used in instances where the starting point of a natural harmonic glissando does not need to be precise. The notehead serves simply as a guide as to the approximate starting point of the glissando (see figure 1 below).

FIGURE 1:



This figure, from measure 1 of the violin part, indicates a natural harmonic glissando downward, starting on the 3rd partial of string IV, followed by a natural harmonic glissando upward, starting approximately on the 6th partial of string III.

- Intonation on touch fourth, fifth, and octave harmonics should be precise. Precise intonation is *not* required on all other harmonics (touch third, seventh, etc.).
- Parenthetical noteheads indicating sounding pitches have been omitted in cases where the node is only briefly touched (harmonic arpeggios, grace notes, glissandi, etc.).

• String overpressure

- The symbol ∇ indicates that excessive bow pressure should be applied, resulting in a noisy, scratchy sound with as little pitch as possible.

• Air tone

- In the flute and clarinet, the symbol \circ indicates air tone. The sound should consist of white noise, and have as little pitch as possible. \bullet indicates normal tone (full pitch).

• Accel/Decel

- Varied-angle beaming indicates that the figure should accelerate and decelerate freely.

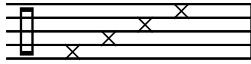
FIGURE 2:



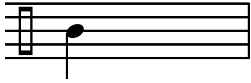
• Percussion

- vibraphone

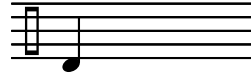
- 4 wood blocks:



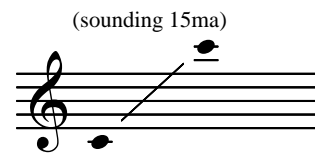
- bamboo chimes:



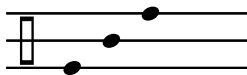
- low tom:



- crotales:



- 3 gongs (different sizes):



- 2 bongos:



for ALIA MUSICA Pittsburgh

Balanced on Two Points

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3/4 capriccioso $\text{♩} = \text{c. } 92$ *ritardando* **4/4** **3/4**

flute (pitch) $\xrightarrow{\text{pizz. } 5}$ (air)

clarinet Bb clarinet

percussion woodblocks [to bamboo chimes] 7:4

violin (gliss during tremolo) IV III *jeté* *ritardando* **4/4** **3/4**

viola *jeté* *col legno battuto*

violoncello *col legno battuto*

cover IV string with finger(s) to prevent any specific pitch from sounding

1 2 3

A

a tempo

3/4 4/4

fl. TR (air) (pitch) (non-flutter) *sf* *f > p* *fp* *p* *f* *p* *< f* *p*

cl. key click (pitch) (air) *p* *pp* [to bass]

perc. bamboo chimes (choke) *sf* woodblocks *fp*

vln. 3 *p* *jeté* *f* *pizz.* *pizz.* *arco pont.* *p*

vla. *arco* I II *jeté* *p* *pont.* II III *8va* *mf*

vc. ord. *jeté* *jeté turning to normal bow stroke on harmonic gliss.* *p* *sf*

4 5 6 7

ca. 10"

fl. WT *p* ord.

vln. (pont.) (♯) 3 Continuous tremolo. On each stemmed G, lift finger from node, then immediately replace. *p*

8 9 10 11

ca. 15"

fl. *p* (senza crescendo) *n*

cl. bass cl. slap tongue *sf*

vln. Continuous tremolo. On each stemmed C, briefly place finger on node, then lift. Open noteheads indicate slightly longer duration on node before lifting finger. III Continuous tremolo. On each stemmed F#, briefly press string to fingerboard, then lift, keeping finger on node. IV simile

12 13 14

ca. 15"

fl. on cue (air) (pitch)

vln. Continuous tremolo. On each stemmed C#, sound pitch, then quickly lift finger, returning to harmonic. II Continuous tremolo. On each stemmed C, briefly lift string from fingerboard, keeping finger on node, then quickly press string back onto fingerboard. *gliss*

15 16 17

ca. 15"

B

fl.

cl. *bass cl.* slap tongue *sf* (pitch) (air) [to Bb] *p* *n*

perc. woodblock *presto* *fp* low tom *sf*

vln. Continuous tremolo. On each stemmed D, briefly move bow to third string, then quickly return to second string harmonic. II III

vla. *col legno battuto* cover IV string with finger(s) to prevent any specific pitch from sounding

vc. *col legno battuto* cover IV string with finger(s) to prevent any specific pitch from sounding

(17) 18 19

ca. 10"

vln. (non-trem.) (p) tap left hand finger on indicated pitch *f possibile* *ritardando*

vla. *ritardando*

vc. *ritardando*

20 21 22

C

4/4 ♩ = c. 108

fl. WT
Bb clarinet
perc. bamboo chimes (choke), woodblocks
vln. ord.
vla.
vc.

TR
(bend pitch downward, rearticulating on Bb)

sf, p, pp, sf, sf, sf, p, ppp

ord. →

col legno tratto III (change bow as needed)

23

24

25

26

27

fl. *ritardando* ----- *accel.* -----
ord.

cl. *p* *fp* *fp* *pp* [to bass]

perc. *accel.* -----
vibraphone *mf*
woodblocks *p*

vln. *on bridge* *p* *III* *ritardando* ----- *accel.* -----
pont. *on bridge* *pont.*

vla. *8va* (•) *ord.* *p* *II* *col legno battuto*

vc. *col legno tratto* *p* *ord.* *II I* *col legno battuto*
cover IV string with finger(s) to prevent any specific pitch from sounding

28

29

30

31

32

33

D

a tempo

ritardando molto (flute only) -----

fl. *a tempo* *ritardando molto* (flute only) -----

perc. *a tempo* *f* *mf* *crotales* [to bamboo chimes] 2 medium vib mallets

vln. *a tempo* (pont.) (●) on bridge *p* *mf* *p* *tasto* (●) *p*

vla. *a tempo* *p* < *f* *ord.* *pont.* *p* I II III (IV)

vc. *a tempo* *fp* *tasto* (●) *pont.*

34 35 36 37 38

fl. *p* [to picc]

vln. *pont.* (●) *fp* *fp* *pont.* on bridge *p*

vla. *ord.* (non-pont.) (●) *fp* *f* *8va* (●) (III) IV II *f*

vc. *tasto* III *p* < *f* *p* *pont.* (●) (III)

39 40 41 42

E (a tempo)

4/4

fl. *f* *pizz.* *p* *f* [to flute]

bass cl. *f* possible

key clicks (pitches ad libitum) *presto possibile*

(a tempo)

4/4

perc. *f* *mf*

bamboo chimes woodblocks

allargando molto *a tempo*

3/4

vln. *pont. sounding 8va* *on bridge* *pont. tasto pont.* *(overpressure)* *sf*

vla. *pont.* *on bridge* *pont. tasto pont.* *(overpressure)* *sf*

vc. *15ma* *on bridge* *pont. tasto pont.* *p < f* *sf*

43

44

45

46

fl. *f* possibile

key clicks
(phrases of varying lengths, pitches ad libitum)

continue key clicks,
adding indicated pitches

cl. *ritardando*

perc. woodblocks *p* *f* *p* *f* *p* *sf*

vibraphone *p* *p* *p*

vln. *pizz. ord.* *p* *f* *sf* *f* *jeté* *p*

vla. *col legno battuto* *jeté* *p* *pizz.* *sf*

vc. *pizz.* *mf* *(pizz.) III* *mf*

47

48

49

ca. 15" →

F

fl. *p* →

bass cl. *f* possibile

key clicks (phrases of varying lengths. pitches ad libitum) slap tongue

[continue cell, freely combining key clicks and slap tongue]

perc. **on cue** *liberamente*

vibraphone *p* →

vln. *f*

vla. *f*

vc. *sf sf*

(pizz.) free accel. and decel. range: A - D#

8va → (gliss during pizz.)

on cue pizz. *f*

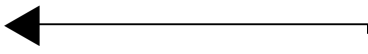
on cue *allargando*

on cue *allargando*

50

51

52



(stop key clicks)

fl.

bass cl.

perc.

vln.

vla.

vc.

mp *p*

p *mf* *p*

p *sf* *ppp*

p *f*

tenebroso
 $\frac{4}{4}$ ♩ = c. 54

tenebroso
 $\frac{4}{4}$ ♩ = c. 54

tenebroso
 $\frac{4}{4}$ ♩ = c. 54

on cue

motor: medium

low tom

on cue

on cue

on cue

pizz.

arco

senza vibrato

pont.

arco

53 54 55 56

3/4

3/4

G

rit. ----- *a tempo*

3/4 **4/4** **3/4** **3/8** **3/4**

perc. *p*

(a tempo)

4/4 **3/4** **3/8** **3/4**

vln. *arco* *ff* *p* *sotto voce* *pp*

vla. *pp* *poco* *ff*

vc. *ff* *p* *pp* *poco* *ff*

ord.

57 58 59 60 61 62

H

accel. ----- $\text{♩} = \text{c. } 132$

4/4 **2/4**

fl. *sf* *fp* *f*

bass cl. *p* *fp* *f* *p*

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

woodblock 2 bongos

accel. ----- $\text{♩} = \text{c. } 132$

4/4 **2/4**

vln. *p* *p* *p* *p*

vla. *p* *p* *p* *p*

vc. *pp* *pizz.* *arco* *pont.* *p*

63

64

65

66

67

Musical score for measures 68-70, featuring the following instruments and parts:

- fl. (flute):** Measures 68-70. Dynamics: *f*, *p*, *f*, *p*. Includes a slur over measures 68-69 and a triplet in measure 70 labeled "(non flutter)".
- bass cl. (bass clarinet):** Measures 68-70. Includes a "(bend pitch)" instruction in measure 68 and a triplet in measure 70 labeled "pp".
- perc. (percussion):** Measures 68-70. Includes "woodblocks" in measure 68 and "low tom" in measure 69. Dynamics: *f*, *mf*.
- vln. (violin):** Measures 68-70. Dynamics: *p*, *p*, *fp*. Includes fingerings (I, II) and a "pont." (pizzicato) instruction in measure 70.
- vla. (viola):** Measures 68-70. Dynamics: *sf*, *p*. Includes an "arco pont." instruction in measure 69.
- vc. (viola):** Measures 68-70. Dynamics: *p*. Includes triplets in measures 69 and 70.

68

69

70

4/4

fl. *p*

bass cl.

pp

multiphonic ad libitum:
gradually bring in any upper
pitch while sustaining low D

4/4

perc.

woodblocks *p*

3 3 5:4 3

4/4

vln. *mf*

pizz. *8va*

8va

3 3

vla. ord. pont.

vc. *8va* (•) (iv)

71

72

73

74

I

fl. *fp* *f p* *p*

bass cl. [to Bb] *mf*

perc. 3 gongs center (C) *p* (presto possibile) [to vibraphone] 1 hard mallet 1 medium mallet

vln. free accel. and decel. *f* *8va* gliss (downward only) to C# during pizz. (8va)

vla. (non-trem) *f* pizz. *8va* 3

vc. *8va* (non-trem) *mf*

75

76

77

78

79

fl. *sf* *f* *mf* *p* WT

vln. *ppp* *p*

vla. *ppp* *p*

vc. (non-trem) *fp* *f p*

on cue arco loco

(pizz.) (8va)

TR pizz. 3

80 81 82 83

J

fl. *sf* *p* WT

cl. Bb clarinet *pp*

perc. *p* gliss. *leo* bow

vln. *ppp* *p* pont.

vla. *ppp* *p* pont. (8va) arco

vc. (non-trem) *ppp* (non-trem)

84 85 86 87 88 89

3/4 3/4

ritardando ----- ♩ = c. 66

3
4

cl. *n* *p* *n*

perc. *arco* *p* *med. mallets*

ritardando ----- ♩ = c. 66

3
4

vln. *spicc.* *place mute*

vla. *(8va)* *spicc.* *place mute*

vc. *f*

90

91

92

93

94

ca. 15" →

K

fl. TR [to picc.] *sf*

cl. *f*

liberamente, senza tempo

liberamente, senza tempo

vln. con sord. pont. *p* 5 5 ord. spicc. remove mute

vla. con sord. pont. loco *p* 3 3 ord. spicc. remove mute

vc. (change bow as needed) *n*

95 96



[all entrances on cue]

Align approximately as notated. Dashed lines with arrows indicate where alignment should be precise. Dashed barlines and measure numbers serve only to facilitate rehearsal.

cl. *n* *p*

perc. motor: medium *p* *mf* motor: slow 1 bow, 1 mallet arco *n*

vc. *pp* gliss.

97 98

ca. 15"

cl.

perc.

vc.

tranquillo
- play through harmonics in indicated order, with slight portamento to each new harmonic.
- irregular rhythm, vary length of each harmonic.
- repeat cell as needed.
- (all touch fourth harmonics sounding two octaves higher than bottom notehead)

99 100 101 102

cl.

perc.

vc.

(102) 103 104 105

ca. 15"

cl. *n* *p*

perc. arco *n* *p*

vc.

(105) 106 107

Detailed description: This block contains the musical notation for measures 105, 106, and 107. The clarinet (cl.) part has a whole note in measure 105 and a half note in measure 106, both marked *n* (normal). In measure 107, there is a half note marked *p* (piano) with a dynamic hairpin. The percussion (perc.) part has a whole note in measure 105 and a half note in measure 106, both marked *n*. In measure 107, there is a half note marked *p* with a dynamic hairpin, and the word "arco" is written above the staff. The violin and cello (vc.) part consists of a continuous whole note line across all three measures.

cl. *(p)* *n*

perc. w/mallet *p* w/mallet *p* arco *n* *p*

vc.

(107) 108 109 110 111

Detailed description: This block contains the musical notation for measures 107, 108, 109, 110, and 111. The clarinet (cl.) part has a half note in measure 107 marked *(p)* (piano), and a half note in measure 111 marked *n*. The percussion (perc.) part has a half note in measure 107 marked *p* with "w/mallet" above. In measure 108, there is a half note marked *p* with "w/mallet" above. In measure 109, there is a half note marked *p* with "w/mallet" above. In measure 110, there is a half note marked *n* with "arco" above. In measure 111, there is a half note marked *p* with a dynamic hairpin. The violin and cello (vc.) part consists of a continuous whole note line across all five measures.

ca. 15"



L

fl. *picc.* *ppp* *p*

cl. *p*

perc. *crotales (sounding 15ma)* *arco* *n* *p*

senza sord.

vln. *ppp*

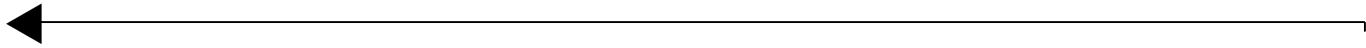
vc. *simile*
slight portamento where consecutive notes are on the same string. (all touch fourth harmonics sounding two octaves higher than bottom notehead)

I *p* II I IV

112

113

114



fl.

cl.

perc.

vln.

vc.

vla.

vibraphone

arco

senza sord.

n

p

ppp

pp

(114)

115

116

117

ca. 15"

M

Musical score for measures 118-121. The score includes staves for fl. (flute), cl. (clarinet), perc. (percussion), vln. (violin), vla. (viola), and vc. (violin). The flute part is a solid black line. The clarinet part has a dynamic marking *n* (pianissimo) and a crescendo to *p* (piano). The percussion part has a dynamic marking *mf* (mezzo-forte) and is marked "w/mallet" and "2 hard mallets". The violin and viola parts have a dynamic marking *p* (piano) and a note "III (change bow as needed)". The violin part has a dynamic marking *p* at the beginning. The viola part has a dynamic marking *p* at the beginning. The score is marked with a box "M" above measure 119. A large arrow at the top indicates a duration of "ca. 15\".

118

119

120

121

picc. *p* [to fl.]

cl. *n* *p* [to bass]

vln. *pp*

vc. *pp*

121 122 123

N

perc. *mf* *crotales* (sounding 15ma) (with hard mallets) bow

vln. *p* *molto rubato e maestoso* ♩ = c. 66 *rit.*

vla. *solo* *f* *p*

vc. (Cello should continue seamlessly from previous measure. The change to standard notation is only to convey a return to metered music.)

124 125 126

fl. $\frac{3}{4}$ ♩ = c. 132

starting pizzicato → ord.

perc. $\frac{4}{4}$ arco (l.v.) [to vib.] 4 mallets *n* < *f*

vln. $\frac{4}{4}$ $\frac{3}{4}$ ♩ = c. 132

vla. *pp* pont. *f*

vc. *pp* pont. *f*

127

128

129

O

The musical score is arranged in a system with six staves. The instruments and their parts are as follows:

- fl. (flute):** Treble clef, starting in measure 131 with a forte (*f*) dynamic. The line features a melodic phrase with slurs and a crescendo leading to a fermata in measure 133.
- bass cl. (bass clarinet):** Bass clef, starting in measure 130 with a forte (*f*) dynamic. The line features a melodic phrase with slurs and a crescendo leading to a fermata in measure 133. A bracketed instruction "[to Bb]" is present at the end of the line.
- cl. (clarinet):** Bass clef, starting in measure 130 with a forte (*f*) dynamic. The line features a melodic phrase with slurs and a crescendo leading to a fermata in measure 133.
- perc. (vibraphone):** Treble clef, starting in measure 132 with a forte (*f*) dynamic. The part is marked "vibraphone" and "motor: fast". It features a melodic phrase with slurs and a crescendo leading to a fermata in measure 133. The instruction "w/ mallets" is written above the staff.
- vln. (violin):** Treble clef, starting in measure 131 with a forte (*f*) dynamic. The line features a melodic phrase with slurs and a crescendo leading to a fermata in measure 133. The instruction "place mute" is written above the staff.
- vla. (viola):** Bass clef, starting in measure 130 with a mezzo-forte (*mf*) dynamic. The line features a melodic phrase with slurs and a crescendo leading to a fermata in measure 133. The instruction "place mute" is written above the staff.
- vc. (viola/vic):** Bass clef, starting in measure 130 with a mezzo-forte (*mf*) dynamic. The line features a melodic phrase with slurs and a crescendo leading to a fermata in measure 133. The instruction "place mute" is written above the staff.

130

131

132

133

perc. *motor: slow*

pp

p

pp

fl. *p*

4/4 delicato
♩ = c. 66

4/4 delicato
♩ = c. 66
con sord.

vln. *p* *pp*

vla. *p*

molto rubato e maestoso ♩ = c. 66

ten.

pp

pp

← *pp* →

134

135

136

137

P

fl. $\frac{3}{4}$ $\frac{4}{4}$ *p*

cl. Bb clarinet *n* *p* *p*

perc. $\frac{3}{4}$ $\frac{4}{4}$ *mf* [to crotales] 2 hard mallets

vln. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ *p*

vla. *con sord.* *p*

vc. *con sord.* *p*

138

139

140

141

142

Q

Non-synchronized / out of meter

fl. $\frac{4}{4}$ $\frac{3}{4}$ p f ca. 4"

cl. p f ca. 6"

perc. $\frac{4}{4}$ mf [crotales] [to woodblocks] medium mallets

vln. $\frac{4}{4}$ $\frac{3}{4}$ p f $pizz.$ ca. 4" p

vla. p f $spicc.$ ca. 7"

vc. p sf remove mute

143 144 145

fl. *p*

cl. *p*

vln. senza sord. pizz. *f*

vla. remove mute *p* senza sord. III *pp*

vc. senza sord. pizz. (pizz.) III *f*

146 147 148



perc. woodblocks *f* rit. [to vib.]

vla. *fp* $\frac{2}{4}$ = c. 120

vc.

(148) 149 150 151

R

← ³ — ♩ = ♩ → (♩ = c. 180)

$\frac{2}{4}$ ♩ = c. 120

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{5}{8}$

fl. *f* *fp*

cl. *f* *p*

← ³ — ♩ = ♩ → (♩ = c. 180)

$\frac{4}{4}$

1 bow, 1 mallet

vibr. perc. *f*

← ³ — ♩ = ♩ → (♩ = c. 180)

$\frac{2}{4}$ ♩ = c. 120

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{5}{8}$

vln. *fp* *mf* pizz.

vla. *p* *mf* pizz.

vc. *sf* *p* *f* spicc.

152

153

154

155

156

S

fl. *mf*

cl. *mf* *allargando* *p*

perc. *mf* *allargando* motor: off arco (arco)

vln. *pp* pont. ii/iii

vla. *mf* *pp* pont. i/ii

vc. *pp* pont.

157

158

159

160

161

T

4/4 ♩ = c. 120

fl. *p*

cl. *p* *f*

perc.

vln. *f* *pizz.* *f*

vla. *f* (non-trill) non-pont

vc.

162

163

164

165

166

fl. *p* *fp* 5:4

cl. *f* *p* *mf*

perc. [to bongos] medium mallets *f*

vln. arco [slow bow] *p* continue tremolo between II and III, change bow as needed [slow bow] (*p*)

vla. *f*

vc. pizz. free accel. and decel (no change of pitch) *f*

167

168

169

ca. 10-12"

[all entrances on cue]

Align approximately as notated. Dashed barlines and measure numbers serve only to facilitate rehearsal.

fl. *p* volume vibrato [Cont. varied volume vibrato. Take breaths as needed.]

cl. free accel. and decel. (no change of pitch) *mf*

vln. [change bow speed freely]

vla. pizz. free accel. and decel. (no change of pitch) *mf*

vc.

170

171

U

fl. *mf* *free accel. and decel. (no change of pitch)*

cl.

perc. *p* *rigido* ♩ = c. 100 independent of rest of ensemble
2 bongos (with medium mallets)
alternate freely between edge and center

vln.

vla.

vc.

172 173 174 175

fl.

perc. *p* *Repeat until conductor gives cue to fade out. Once cued, fadeout should take approximately 8 beats.*

vln.

vla.

vc.

176 177 178 179

V

As players continue their previous cells, give individual cues - in any order, with approximately 6" - 8" between entrances - to begin cells indicated below. Upon entering, each player matches the percussion's pulse. After bringing in 2 or 3 players, cue percussion to fade out. At the end of this sequence, all non-percussion players will be playing at unified tempo of ♩ = c. 100.

fl.
 Begin cell when cued by conductor. Match percussion tempo (♩ = c. 100).
 (air) (pitch)
 Continue cell, freely combining indicated gestures on pitch A, until cued. Maintain regular pulse.

cl.
 Begin cell when cued by conductor. Match percussion tempo (♩ = c. 100).
 (bend pitch) (air) (pitch)
 Continue cell, freely combining indicated gestures on pitch A, until cued. Maintain regular pulse.

perc.
 (fade out when cued) [to bamboo chimes]

vln.
 Begin cell when cued by conductor. Match percussion tempo (♩ = c. 100).
 jeté col legno battuto
 Continue cell, freely combining indicated gestures on pitch A, until cued. Maintain regular pulse.

vla.
 Begin cell when cued by conductor. Match percussion tempo (♩ = c. 100).
 jeté pont. spicc. col legno battuto
 Continue cell, freely combining indicated gestures on open A, until cued. Maintain regular pulse.

vc.
 Begin cell when cued by conductor. Match percussion tempo (♩ = c. 100).
 pont. spicc. col legno battuto
 Continue cell, freely combining indicated gestures on open A, until cued. Maintain regular pulse.

(179)

180

181

fl.

cl.

$\frac{4}{4}$ ♩ = c. 100

bamboo chimes
(choke)

perc. *sf*

$\frac{4}{4}$ ♩ = c. 100

vln. *fp*

vla. *fp*

vc. *fp*

(181)

182

183

184



fl. *p* *f* (air) (pitch) *p*

cl. *mf* *p* *mf*

perc. [to vibraphone]
1 hard mallet
2 medium mallets
sf

vln. *fp* *sf* *mf* *fp* *mf*

vla. *fp* *p* 3 3

vc. *fp* *sf* *col legno battuto* *sf*

cover IV string with
finger(s) to prevent
any specific pitch
from sounding

185

186

187

3/4 4/4 2/4

fl. (non-flutter) *fp* *p* *f* *p*

cl. *f* *p* *f* *p*

perc. **vibraphone** (motor: off) (medium mallet) *f* *p* gliss. (l.v.) gliss. replace hard mallet with medium mallet

vln. *fp* *sf*

vla. *p* *fp*

vc. *p* *jeté*

leggiero
pont.
spicc.

(continue spiccato through gliss) (pont.)

(continue spiccato through gliss)

188

189

190

X



fl. pp p p f 3 [to picc.]

cl. mf [to bass]

perc. (3 medium mallets) f mf ord. $leo.$

Stop vibraphone bar with finger while playing with mallet. Sound should be percussive, with as little pitch as possible.

vln. sf sf arco ord. ppp ff

vla. pizz. sf arco ord. ppp ff spicc. p (continue spiccato through gliss)

vc. arco ord. ppp ff

191

192

193

194

fl. *picc.* *p* *p* *mf* $\frac{2}{4}$ $\frac{3}{4}$

perc. *f* * Leo. *p* 3 gongs (C) [to woodblocks] edge (C)

vln. *ord.* *ppp* *ff* *pizz.* *col legno battuto* $\frac{2}{4}$ $\frac{3}{4}$

vla. *ord.* *ppp* *ff* *pont.* *fp* *fp* *fp* (non-harm)

vc. *ord.* *ppp* *ff* *col legno battuto* $\frac{2}{4}$ $\frac{3}{4}$

cover IV string with finger(s) to prevent any specific pitch from sounding

cover IV string with finger(s) to prevent any specific pitch from sounding

195 196 197 198

Y

3
4

fl. *sf* TR *sf* TR

bass cl. *sf* slap tongue *sf* slap tongue

(senza crescendo)

3
4

perc. ord. (o) X o X o

(*rit.*) →

3
4

vln. *f* pizz. alla chitarra

cover strings with fingers to prevent any specific pitch from sounding

vla. *f* pizz. alla chitarra

cover strings with fingers to prevent any specific pitch from sounding

vc. *sf* *sf*

202

203

204

fl. *TR* *sf* *mf* *f*

bass cl. *slap tongue* *sf* *ord.* *p*

perc. *3* *X* *o* *X* *f* *ped.* *p* *f* *ped.*

vln. *pizz. ord.* *col legno battuto*
cover IV string with finger(s) to prevent any specific pitch from sounding

vla. *pizz. ord.* *col legno battuto*
cover IV string with finger(s) to prevent any specific pitch from sounding

vc. *arco* *I* *sounding 8va* *p* *f* *p* *II* *I*
(quick harmonic gliss. from whatever point on the strings the fingers happen to be on)

205

206

207

208

bass cl. *f* 5 5

perc. [to bamboo chimes]

vln.

vla.

vc. pont. *fp* *fp* *fp*

jeté turning to normal bow stroke

209 210 211



bass cl. [to Bb]

2/4

vln. pizz. *f*

vla. pizz. *f*

vc. *fff* behind bridge spicc. pont. *fff*

Z

ben ritmico solo

212 213 214

2/4

3/8 arco, con sord.
tasto

vln.

pp

vla.

arco, con sord.
tasto

pp

vc.

2/4 behind bridge

pizz.

cover strings with fingers to prevent any specific pitch from sounding

3/4 arco ord.

4/4

3/4

ppp

fff

215 216 217 218

3/4

fl.

jet whistle

pp

sf

f

cl.

Bb clarinet

ad lib multiphonic

f

f

perc.

3/4

bamboo chimes (choke)

[to vib] 4 medium mallets

vibraphone medium mallets

mf

4/4

vln.

3/4 senza sord.

pont.

fff

arco ord.

4/4

f

vla.

3/4 senza sord.

pont.

fff

arco ord.

4/4

f

vc.

pizz.

arco

forcefully apply finger to string without bow (pitch does not need to be clearly audible)

spicc.

jeté

f

p

fp

fp

fp

fp

219 220 221 222

Aa

4/4 *un poco meno mosso,
ma sempre ben ritmico*
♩ = c. 92

perc. *f* *mf* *p*

fl. *f*

cl. *f*

vln. *f* pizz. III

vla. *f* pizz.

vc. *f* pizz. I II III

223

224

225

fl. *pizz.* *p* *pizz.* *pizz.* *ord.*
 cl. *p* *ppp*
 perc. *(p)* [to gongs]
 vln. *(f)*
 vla. *(f)*
 vc. *f*

226

227

228

229

Bb

fl. *ppp* *p* *ppp*

cl. *p* *ppp* *ppp*

perc. **3 gongs**
center (C) ----->
p

vln. *p* arco spicc.

vla. *pp* (senza crescendo) arco spicc. on bridge

vc. *p* arco spicc.

230

231

232

233

fl. *ppp*

cl. *ppp*

perc. *pp* edge (e)

vln. *p* *sf* *sf*

vla. (on bridge) *tasto*

vc. *pizz.* *(p)* *sf* *sf*

cover strings with fingers to prevent any specific pitch from sounding

Repeat cell with the same rhythmic profile, dynamic level, and bow pressure. Add slow glissando back and forth between C# and E.

234

235

236

237

fl. *ppp*

cl. *p* *ppp*

perc. *p*

vln. *pp* (senza crescendo)

vla.

independent of rest of ensemble
 arco
 with as little bow pressure as possible
 tasto *on bridge* tasto

238

239

240

241

WT

fl. *ppp*

cl. *p* *fp*

perc. *p*

vln. [Repeat cell with the same rhythmic profile, dynamic level, and bow pressure. Add slow glissando back and forth between G# and A.]

vla.

242

243

244

245

Cc

fl. *pizz.* *sf* *mf* full pitch followed immediately by full air

cl. *f* *fp* *mf* full pitch followed immediately by full air

perc. *p* 3

vln.

vla.

vc. *pp* (senza crescendo) arco with as little bow pressure as possible *tasto* on bridge *tasto*

independent of rest of ensemble

246

247

248

249

fl. *mf* *p* *mf* *mf*

cl. *mf* *p*

perc. *p*

vc. Repeat cell with the same rhythmic profile, dynamic level, and bow pressure. Add slow glissando back and forth between A# and B.

250

251

252

253

254

255

Dd

fl. *p* *p*

cl. *f* *p*

perc. *p*

vc. *pp*

circular bowing
 slowly move bow in a continuous circular pattern, back and forth from *tasto* to *ponticello*. (continue very light bow pressure)

256

257

258

259

260

fl.


cl.

perc.


vln.

vla.

vc.




sustain roll, progressing gradually
back and forth from edge to center



circular bowing
slowly move bow in a
continuous circular pattern,
back and forth from *tasto*
to *ponticello*. (continue very
light bow pressure)

pp



circular bowing
slowly move bow in a
continuous circular pattern,
back and forth from *tasto*
to *ponticello*. (continue very
light bow pressure)

pp

261

262

263

264

265

Ee

Musical score for measures 266-270. The score includes parts for flute (fl.), clarinet (cl.), percussion (perc.), violin (vln.), viola (vla.), and cello (vc.).

- Flute (fl.):** Measures 266-269 feature trills (TR) with dynamics *sf*, *sf*, and *pp*. Measure 270 has a sustained note with the instruction "on bridge".
- Clarinet (cl.):** Measures 266-269 feature trills with dynamics *p*, *f*, *p*, and *f*. Measure 270 has a sustained note with the instruction "on bridge".
- Percussion (perc.):** A solid black bar indicates a sustained percussive effect from measure 266 to 268.
- Violin (vln.):** Measures 266-269 are silent. Measure 270 has a sustained tremolo note with the instruction "on bridge".
- Viola (vla.):** Measures 266-269 are silent. Measure 270 has a sustained tremolo note with the instruction "on bridge".
- Cello (vc.):** Measures 266-269 are silent. Measure 270 has a sustained tremolo note with the instruction "on bridge".

Measure numbers: 266, 267, 268, 269, 270.

Musical score for measures 271-274. The score includes parts for flute (fl.), clarinet (cl.), violin (vln.), viola (vla.), and cello (vc.).

- Flute (fl.):** Measures 271-274 feature sustained notes with dynamics *fp*, *fp*, and *fp*.
- Clarinet (cl.):** Measures 271-274 feature sustained notes with dynamics *fp*, *fp*, and *fp*.
- Violin (vln.):** Measures 271-274 feature sustained tremolo notes with the instruction "on bridge".
- Viola (vla.):** Measures 271-274 feature sustained tremolo notes with the instruction "on bridge".
- Cello (vc.):** Measures 271-274 feature sustained tremolo notes with the instruction "on bridge".

Measure numbers: 271, 272, 273, 274.

* adjust length of sustained tremolo note to begin next gesture on cue

(276-277) ca. 7"

** adjust length of sustained tremolo note to begin next gesture on cue*

vln.

p

(275-276) ca. 7"

vla.

p

(277-278) ca. 7" →

** adjust length of sustained tremolo note to begin next gesture on cue*

vc.

p

275 276 277

||

vln.

vla.

vc.

278