

Tolga
Yayalar

ECHOES AND ASHES

for large ensemble and electronics
2024

PROGRAM NOTES

More than a century has passed since the Turkish War of Independence, and our connection to this era comes through accounts passed down from our ancestors. As firsthand accounts fade with the passage of time, artworks like Kuvayi Milliye Destanı become vital conduits of memory, ensuring that the essence of this era transcends generations. So, this piece is all about how we remember the Independence movement, and Nazım's poetry acts as a vessel in this regard. The piece tries to address the 'echoes' as the resonant memories passed down through generations, with 'ashes' symbolizing the aftermath and sacrifices of the war. This duality serves not only as a homage to the past but also as a reminder that our understanding of such pivotal events is preserved and perpetuated through the collective memory and the timeless narratives embedded in works like Kuvayi Milliye Destanı, ensuring the war's legacy endures beyond the fading of firsthand accounts.

The third chapter of Kuvayi Milliye is divided into two parts. Initially, it depicts the dire situation of 1920, a country under occupation. Following this, Nazım Hikmet narrates the story of a fictional character, Arhaveli İsmail, who smuggles ammunition and weapons to military units from Batum. Despite having the chance to save himself, İsmail believes life holds no value if he fails to deliver the machine gun to the units. His fate is left unknown in the poem. Correspondingly, the music is divided into two sections, aiming not to romanticize the narrative but only to paint a sonic tableau of Nazım Hikmet's work.

I was commissioned to write a fixed-media electroacoustic piece for a theater setting of Nazım Hikmet's Kuvayi Milliye. Unfortunately, the play was postponed and then canceled due to the earthquake. However, by that time, I had already completed several sections, including the third chapter, 'Yıl 1920 ve Arhaveli İsmail'in Hikayesi.' As I began contemplating my commission from the Bilkent Symphony Orchestra, intended to celebrate the Turkish Republic's centennial anniversary, the idea of transforming this electroacoustic work into an orchestral piece took hold. This particular movement, with its deep picturesque narrative and emotional layers, seemed especially suited for an orchestral setting. Motivated by this new vision, I decided to transcribe the piece for instruments.

This transcription diverges from the typical process. Instead of merely adapting notes, I sought to transfer the color and timbre of the electronic piece into instrumental writing. In this endeavor, the orchestra takes on a role akin to a synthesizer, with the sonic world of the electronic piece being recreated layer by layer by the instruments. From time to time, the instruments serve not just as traditional sound sources but as noise-making devices, almost emulating the noise modules of a synthesizer. This approach allowed for a unique orchestral texture that mirrors and then comments on the electronic original, further blurring the lines between conventional orchestral sounds and soundscape composition.

The piece is scored for 20 instruments and electronic sounds. The electroacoustic version of this piece is available for listening at: <https://soundcloud.com/tolgayayalar/echoes-and-ashes>."

GENERAL REMARKS ABOUT PERFORMANCE

The piece is about texture and sonority. Therefore, all indications about sound color are equally important.

Some general remarks:

- The piece should be played without any vibrato. There are occasional places where poco vibrato is asked for. But apart from this, the tone should always be pure and free of any vibrato
- In most cases, instruments enter from nothing, and the sound dies out gradually to nothing (dal niente and al niente). These should be performed with care. Especially al niente must be very carefully executed, and the sounds gradually disappear without any abrupt end. Brass and double wind instruments may not perform dal niente as well as others. Nevertheless, in dal niente cases, attacks should always be as imperceptible as possible.
- Sound color indications are equally important as pitch and rhythm. All care must be given to appropriately executing the timbral colors.
- Very frequently, vertical sonorities feature different dynamic markings for instruments. This is done to achieve a certain timbre and sonority.
- Frequently, instruments produce various noises: wind instruments blow in the instrument without producing any pitch; string play on the bridge or play by completely muting the strings with the left hand. It may be impossible to produce these noises at the indicated dynamic level. In these cases, dynamics should be freely interpreted as the effort the player makes to produce the effect, rather than the sonic result.

Section C is based on the oboe's multiphonics. Feel free to adjust the pitches and tuning according to the oboe sonority.

Starting from section E, the music gets into a groove. In G, the groove transforms, and eventually, from H and onwards, it dissolves. These parts must be strictly in tempo.

A keyboard player will control additional electronics. Some of them are indicated in the score.

INSTRUMENTATION

2 Flutes (2nd doubling Piccolo)

Oboe

2 Clarinets in Bb

Bassoon

2 Horns in F

Trombone

Bass Trombone

Percussion (2 players)

Player 1:

Marimba

Crotales

Suspended cymbal

Tam-tam

Bass drum

Snare drum

Floor tom

2 Timbales or Tenor drums

Egg shaker

Ratchet

Bow (preferably bass), superball, wire brushes

Player 2:

Xylophone

Timpano

Bass drum

Kick drum

Suspended cymbal

Bongo

Thunder Sheet

Ratchett

Rainstick

Woodblock (high)

Sponge, superball, bow

Keyboard/Sampler Player

3 Violins

2 Violas

2 Celli

Double bass (Five strings)

Score in C (except standard octave transpositions apply)

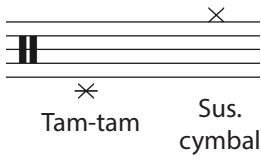
Duration: approximately 13 minutes

PERCUSSION NOTATION

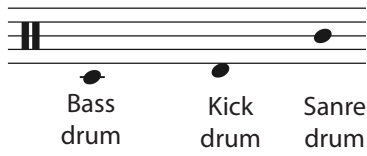
Crotales



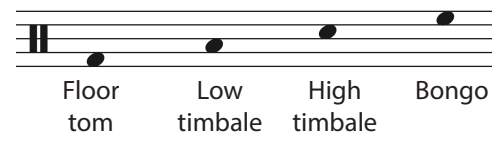
Suspended cymbal
Tam-tam



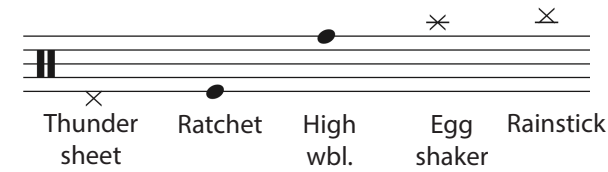
Bass drum
Snare drum



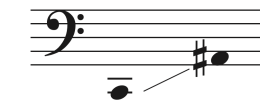
Floor Drum
2 Timbales or Tenor drums
Bongo



Egg shaker
Ratchet
Rainstick
High woodblock




Timpano



COMMENTS ON NOTATION AND PERFORMANCE TECHNIQUES

GENERAL

The piece should be performed absolutely without any vibrato
Accidentals effect the whole measure.

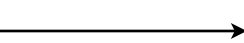
 crescendo from / diminuendo to silence

 quarter-tone flat


 quarter-tone sharp

 Glissando


 Stop the tremolo

 A line with an arrow between two different playing techniques indicate a gradually change from one into another one.

WIND INSTRUMENTS IN GENERAL (BRASS AND WOODWINDS)

 Breathy tone with clear audible pitch

 Flutter tongue

 Breath noise only, no pitch should be heard

Breath noises are notated with a special clef on a three line staff.
Each line indicates relative brightness for the noise.




[f] —————> [sh] Use the syllables to form the shape of your mouth cavities. Do not pronounce these vowels or consonants.
This will effect the brightness of the air noise and notated on the three-line staff accordingly.

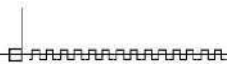
↓ A down arrow on the stem of the note indicates inhaling into the instrument. This is always used in combination with air tones.


↑ A up arrow on the stem of the note indicates exhaling into the instrument.

⊗ 3/4 stopped, used only in conjunction with half-step hand glissando. A tone change is expected.

STRINGS

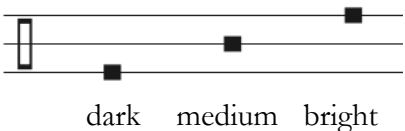
 Halftone harmonic.
Should be played as an artifical harmonic. The pressure on the harmonic note can be adjusted so the resulting sound is an unfocused note, almost two notes sounding together.
Do not try to produce a normal steady pitch but a indecisive, unfocused sonority. Slightly lower pressure and sul tasto playing will give better results.
For practical instructions, please check: <https://www.shakennotstuttered.com/frey>

 Extremely slow bow pressure. The bow movement is too slow, so the string can't fully vibrate but distorts instead. It works better slightly sul tasto.

 Toneless bowing. The resulting sound should be only the bow noise. Any unintentional squeaking sounds should be kept in minimum.
There are two ways to achieve this sound. They are usually indicated in the score:

1 - Toneless bowing on the bridge:It is recommended to mute the strings completely with the left hand and bow with an angle. The resulting sound is close to white noise without much coloring.

2- Mute the strings with at least three in a non-harmonic note. The resulting sound will be a colored (filtered) noise. The relative register or brightness is indicated on a 3-line staff. This can be achieved by left hand position. In any case, lighter than normal bow pressure is recomended for better results.



flautando

Flautando should be performed with extreme light bow pressure and the bow is drawn sul tasto unless otherwise indicated.



Behind the bridge clef. Each space represent one of the four strings. Any action should be executed behind the bridge on the specific string. In this particular piece, bowing behind the bridge should be done close to the tail piece rather than the bridge.



Increased bow pressure. The graphic represent incresing bow pressure. This is ultimately connected to dynamics as well.

Increased bow pressure should never be extreme. The sonority needs to be saturated to a point where the pitch starts to disintigrate.



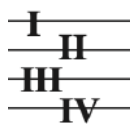
Brush up and down with the bow vertically between the bridge and the fingerboard. Mute the strings with left hand so they do not produce any unwanted resonances. This technique is not very loud and should not produce any pitch at all.



Brush towards the fingerboard.



Brush away from the fingerboard towards the bridge.



This technique is always notated on 4-line staff. Each line represnts a string. Strings that are used for brushing is notated on this 4-line staff.

Hard pizz.

Hard pizzicato is half way between a normal and Bartok pizz. They should always be played high in the fingerboard. Use lower strings if needed. And they need to be secco without much resonance.

Echoes and Ashes

for large ensemble

Tolga Yayalar

Lento e pesante ♩ = 60

[illegible]

7

Picc. *mp*

Fl. *p*

Ob. *poco vib.*
pp

B♭ Cl. 1

B♭ Cl. 2

Bsn. *dolce / poco vib.*
p

7

Hn. 1 *f* *pp*

Hn. 2

Tbn. *pp* *mp*

B. Tbn.

7

Mrb. *arco*
mp

Perc. 2

7

8 10 12

Sampler

7

Vln. I *p* *pp* *ppp*

Vln. II *p* *pp* *ppp*

Vln. III *pp* *ppp*

Vla. I *poco vib.* *pp* *sul pont.*

Vla. II

Vc. I *pp* *mf*

Vc. II *pp* *mf*

D.B. *p*

toneless on the bridge IV

Tam-tam superball drag

molto sul pont.

14

Picc. *poco vib. sempre*

Fl.

Ob.

B♭ Cl. 1 timbral trill (bisbig.)

B♭ Cl. 2

Bsn. *senza vibrato*

Hn. 1 air noise only [hu]

Hn. 2 air noise only [hu]

Tbn. air noise only [hu]

B. Tbn.

Perc. 1 Marimba arco

Timp. Bass drum rub with sponge

Timpano superbball drag

14 15 16 19

Sampler

Vln. I toneless on the bridge III

Vln. II *molto sul pont.* toneless on the bridge III

Vln. III toneless on the bridge

Vla. I flaut.

Vla. II flaut.

Vc. I

Vc. II

D.B.

3

21

Picc. *pp*

Fl. *ppp* *pp* *mp*

Ob. *pp* *mp*

B♭ Cl. 1 *pp* *mp*

B♭ Cl. 2 *pp* *mp*

Bsn. *p*

21

Hn. 1 T1 (7.) *pp*

Hn. 2 *pp*

Tbn.

B. Tbn.

21

Mrb. arco *pp* *mf* *p*

Perc. 2 Timpano superball drag *mp*

21 22 24 25-1 25-2

Sampler

21

Vln. I II *p* *ppp* *p* *pp*

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

Vln. III *ppp* *mp* *pp*

Vla. I *mf* *p*

Vla. II *pp* *f* *p*

Vc. I *pp* *mf* *p* *pp* halfnote harmonic sul tasto and slow bow

Vc. II *pp* *f* *p* *pp* halfnote harmonic sul tasto and slow bow

D.B.

28

Picc. *pp* *< pp >* *< pp >* *< pp >* *pp* *< pp >* *< pp >*

Fl.

Ob. *< p*

B♭ Cl. 1 *< mp*

B♭ Cl. 2 *pp* breath

Bsn. *< p*

28

Hn. 1 *< pp*

Hn. 2 *p < mf*

Tbn. *p* *p < mp*

B. Tbn.

28 *Crotales* with mallets *p* arco *pp*

Perc. 2 Timpano superbball drag with mallets *p* *pp*

28

28

28

Vln. I *pp* *pp* *< p >*

Vln. II *pp* *pp* *< p >*

Vln. III *sul tasto* *pp* *< p*

Vla. I *sul tasto* *pp* *pp* *ppp*

Vla. II *sul tasto* *p* *ppp*

Vc. I *sul tasto* *p* *pp* *ppp*

Vc. II *sul tasto* *pp* *pp* *ppp*

D.B. *(ord)* *pp* *p*

Musical score for measures 36-39, featuring Piccolo, Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, and Bassoon.

- Picc.**: Measures 36-38 are rests. Measure 39 has sixteenth-note runs starting on G₅, marked *pp*.
- Fl.**: Measure 36 has a half note E₅ (*pp*). Measure 37 has a half rest. Measure 38 has a half note F#₅ (*p*). Measure 39 has a whole note G₅ (*ppp*) with a breath mark at the start.
- Ob.**: Measure 36 has a half note D₅ (*ppp*). Measure 37 has a half note E₅ (*mp*). Measure 38 has a quarter note F₅. Measure 39 has a whole rest.
- B♭ Cl. 1**: Measure 36 is a rest. Measure 37 is a rest. Measure 38 has a half note F₄ (*pp*). Measure 39 has a whole note G₄ (*ppp*) with a breath mark at the start.
- B♭ Cl. 2**: Measure 36 is a rest. Measure 37 is a rest. Measure 38 has a half note E₄ (*pp*). Measure 39 has a whole note F₄ (*ppp*) with a breath mark at the start.
- Bsn.**: All measures (36-39) are rests.

[illegible]

36

Perc. 1

Perc. 2

Tam-tam
brush with wire brushes

Timpano
superball drag

ppp

pp *mp*

Xylophone

ppp

[illegible]

7

[illegible]

55

Picc. *Flute poco vib.* *ppp*

Fl.

Ob. *mf*

B♭ Cl. 1

B♭ Cl. 2

Bsn. *mf*

55

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Tbn. *p* *f*

B. Tbn. *p* *f*

55

Mrb. *mf* *p sub.* *mf* *ff*

Xyl. *mf* *p sub.* *mf* *ff*

55

55

56

57

Sampler *mf*

55

Vln. I *mp* *ff* *sul pont.* *ord.*

Vln. II *mf* *ff* *molto sul tasto* *ord.*

Vln. III *mf* *ff* *sul tasto* *ord.*

Vla. I *mf* *ff* *molto sul pont.* *ord.*

Vla. II *p* *mf* *ff*

Vc. I *f* *ff* *mf* *ord.*

Vc. II *f* *ff* *mf*

D.B. *f* *ff* *mf*

61

rallentando

The image displays a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in 3/4 time and includes various musical notations, dynamics, and performance instructions.

Woodwinds:

- Flutes (Fl.):** Two staves, both starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *p* to *ff*.
- Oboe (Ob.):** One staff, starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *p* to *ff*.
- Bass Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Two staves, both starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *pp* to *ff*.
- Bassoon (Bsn.):** One staff, starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *mp* to *ff*.

Brass:

- Horn 1 (Hn. 1):** One staff, starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *mf* to *ff*.
- Horn 2 (Hn. 2):** One staff, starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *mf* to *ff*.
- Trombone (Tbn.):** One staff, starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *pp* to *ff*.
- Bass Trombone (B. Tbn.):** One staff, starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *pp* to *ff*.

Percussion:

- Perc. 1:** One staff, starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *pp* to *mf*.
- Perc. 2:** One staff, starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *p* to *mf*.

Sampler:

- Sampler:** One staff, starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *p* to *mf*.

Strings:

- Vln. I, Vln. II, Vln. III:** Three staves, all starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *p* to *f*.
- Vla. I, Vla. II:** Two staves, both starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *pp* to *f*.
- Vc. I, Vc. II:** Two staves, both starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *pp* to *f*.
- D.B. (Double Bass):** One staff, starting with a rest and then playing a series of notes, including a triplet. Dynamics range from *mf* to *f*.

Performance Instructions:

- smorzato:** Marked above the woodwind staves.
- Tam-tam brush with wire brushes:** Marked above the Perc. 1 staff.
- Timpano superbball drag:** Marked above the Perc. 2 staff.
- Bass drum 3:** Marked above the Perc. 2 staff.
- scratch with fingernails:** Marked above the Perc. 2 staff.
- molto sul pont.:** Marked above the string staves.
- ord.:** Marked above the string staves.
- tonlos on the bridge:** Marked above the string staves.
- col crini:** Marked above the string staves.
- mute the strings with several fingers should produce colored white noise:** Marked above the string staves.

89

Fl.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

89

Hn. 1

Hn. 2

Tbn.

B. Tbn.

89

Perc. 1

Perc. 2

89

Sampler

89

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

smorzato

pp

Marimba
arco

p *mp*

arco

pp *mf*

sul tasto

6 *6* *6* *mp* *3*

sul tasto

6 *6* *6* *mp* *3*

molto sul pont.

pp *mf*

pp *mf*

pp *mf*

pp *pp* *mf*

94

Fl.

senza vibrato
fpp

p

Fl.

pp

p

Ob.

fpp

p

B♭ Cl. 1

dolce / poco vib.
mp

pp

B♭ Cl. 2

fpp

Bsn.

flz.
mf

f

p

94

Hn. 1

pp

mf

Hn. 2

flz.
mf

pp

mf

Tbn.

pp

mf

B. Tbn.

mf

pp

mf

94

Perc. 1

Tam-tam with mallets
mf *p*

Timbales (or Tenor drums)
p pp

Snare
p

Perc. 2

mf

f

p

94

Sampler

pp

94

Vln. I

15^{ma} approximate high note
ppp

Vln. II

pp

Vln. III

ord.
pp

Vla. I

sul tasto / ext. slow bow
pp

ord.
pp

Vla. II

sul tasto
p

ord.
pp

Vc. I

sul tasto / ext. slow bow
pp

ord.
pp

Vc. II

sul tasto / ext. slow bow
pp

ord.
pp

D.B.

sul pont.
mp

f

16

99

Fl. flz. take piccolo *f* *p*

Fl. flz. 3 *f* *p*

Ob. flz. 3 *f*

B♭ Cl. 1 flz. *f* *mf*

B♭ Cl. 2 flz. *f*

Bsn. flz. *f*

99

Hn. 1 flz. 3 *f*

Hn. 2 flz. *f*

Tbn. flz. 3 *f*

B. Tbn. flz. *f*

99

Perc. 1 Snare *f*

Perc. 2 Bass drum *mf* Bongo *mp*

99

99 100 102

Sampler

99 (15^{ma}) → tonlos on the bridge *mf*

Vln. I *mf*

Vln. II toneless on the bridge *pp* (no cresc.) *p*

Vln. III toneless on the bridge *pp* (no cresc.) *f*

Vla. I toneless on the bridge *pp* (no cresc.) *p*

Vla. II toneless on the bridge *pp* (no cresc.) *p*

Vc. I toneless on the bridge *pp* (no cresc.)

Vc. II toneless on the bridge *pp* (no cresc.)

D.B. pizz. *mf*

110

Picc. *f* *pp* flz.

Fl. *f* *pp*

Ob. *ff* (M)⁶

B♭ Cl. 1 *f* *pp* flz.

B♭ Cl. 2 *f* *pp* flz.

Bsn. *mp* flz.

110

Hn. 1 *f* *pp*

Hn. 2 *p* *f* *p*

Tbn. *mf*

B. Tbn. *mf*

110

Perc. 1 *f* Snare *mp*

Perc. 2 *f*

110

111

112

Sampler

110

Vln. I *f* *mf* 8^{va}

Vln. II *f* 8^{va}

Vln. III *f*

Vla. I *f*

Vla. II *f* *pp* *mf* *molto sul pont.*

Vc. I *p* *f*

Vc. II

D.B. *mf* pizz.

114

Picc. *f*

Fl. *f*

Ob. *ff* ^{(M)¹⁹}

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. *f*

Hn. 1

Hn. 2

Tbn. *p* con sord

B. Tbn. *p* con sord

Perc. 1 *f*

Perc. 2 *f*

114 114 115 117

Sampler

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. I *f*

Vla. II *p* ord. *f*

Vc. I *p* flaut.

Vc. II *p* flaut.

D.B. *p*

Timbales (or Tenor drums) *mf* *ppp*

mp

8va

ord.

flaut.

arco

flaut.

[illegible]

123

Picc. *mp* take flute

Fl. *f*

Ob. *ff* ³⁴ (M)

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. *f*

Hn. 1 *pp* flz.

Hn. 2 *pp* flz.

Tbn. (with mute) *pp* flz.

B. Tbn. (with mute) *pp* flz.

Perc. 1 *f* Crotales Tam-tam *p* Crotales Snare *sfpp*

Perc. 2 *sfpp* *p*

Sampler 123 123 124 126 127 *mf*

Vln. I *mp* *8va* *ff*

Vln. II *mp* *8va* *ff*

Vln. III *mf* *ff*

Vla. I *f* *ff*

Vla. II *f* *ff*

Vc. I *p* *molto sul tasto* 0 III *3* *6* *6* *ord.* *ff* *sub.*

Vc. II *p* *p* *ord.* *ff* *sub.*

D.B. *p* *ord.* *ff* *sub.*

D Subito ♩ = 60, disperso

D Subito ♩ = 60, disperso

135

Fl.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

135

Hn. 1

Hn. 2

Tbn.

B. Tbn.

135

Perc. 1

Perc. 2

135

136

137

141

Sampler

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

142

Fl. *poco vib.* *p*

Fl. *poco vib.* *p*

Ob.

B♭ Cl. 1 *mf* *ppp*

B♭ Cl. 2

Bsn. *p*

Hn. 1

Hn. 2

Tbn. (cup mute) *p* *mf*

B. Tbn. *p* *mf* *pp*

Perc. 1 shell *mf*

Perc. 2 *f* *mp* *mf*

Sampler

142

Vln. I *sul pont.* *ppp* *< p* *ppp*

Vln. II *sul pont.* *ppp* *< p* *ppp*

Vln. III *ord.* *p* *ppp*

Vla. I *ord.* *p* *ppp*

Vla. II *molto sul tasto, unfocused pitch* *ppp*

Vc. I *flaut.* *pp* *ppp*

Vc. II *pp*

D.B. *pizz.* *mp*

147

Vla. I *sul tasto* *p*

Vla. II *sul tasto* *p*

Vc. I *sul tasto* *p*

Vc. II *ord.* *p* *mf*

[illegible]

27

E

l'istesso tempo – molto ritmico

Fl.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

158

Hn. 2

Tbn.

senza sordino

B. Tbn.

senza sordino

air noise only

Perc. 1

158

Snare

Timbales (or Tenor drums)

Perc. 2

Bass drum

Kick drum

Bass drum

Sampler

158

158

161

Vln. I

158

Vln. II

Vln. III

Vla. I

mp

Vla. II

mp

Vc. I

mp

ord.

Vc. II

mp

D.B.

mf

[illegible]

168

Fl. *[f]* *[u]* *ff*

Fl. *[f]* *[u]* *ff*

Ob. *[f]* *[u]* *ff*

B♭ Cl. 1 *[f]* *[u]* *ff*

B♭ Cl. 2 *[f]* *[u]* *ff*

Bsn. *[f]* *[u]* *ff*

168

Hn. 1 *[f]* *[u]* *ff*

Hn. 2 *[f]* *[u]* *ff*

Tbn. *[f]* *[u]* *ff*

B. Tbn. *[f]* *[u]* *ff*

168

Perc. 1 Tam-tam *pp* *mp*

Timp. *Thunder Sheet* *f*

168 168 171

Sampler

168

Vln. I *mf*

Vln. II *f*

Vln. III *ff*

Vla. I *pp* *mp*

Vla. II *mp* *p* *mp* *flaut.*

Vc. I *ppp* *mp* *pp*

Vc. II *mp*

D.B. *mp*

F Più mosso ♩ = 60

173

Fl. *mostly air, little pitch flz.* *mp*

Fl. *mostly air, little pitch flz.* *mp*

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

173

Hn. 1 *[u]* *mf* *mp* *inhale*

Hn. 2 *[u]* *mf* *mp* *inhale*

Tbn. *[u]* *mf* *mp* *inhale*

B. Tbn. *[u]* *mf* *mp* *inhale*

173

Perc. 1 *Ratchet* *f* *slower* *Snare* *mp* *p* *pp*

Perc. 2 *Sus. cymbal arco* *f* *Bass drum* *mp* *p*

173

Sampler *mf* *p*

173

Vln. I *mp* *Brush with bow up and down between the bridge and the fingerboard. Should not produce any pitch.*

Vln. II *mp*

Vln. III *mp*

Vla. I *mp*

Vla. II *mp*

Vc. I

Vc. II *pizz.* *arco saltando col crini* *mf* *pizz.* *arco saltando col crini* *pizz.* *arco saltando col crini*

D.B. *saltando col crini* *pizz.* *arco saltando col crini* *pizz.* *arco saltando col crini* *pizz.*

178

Fl. *flz.* *pp* *f*

Fl. *pp* *f* *p*

Ob. *flz.* *pp* *f* *3*

B♭ Cl. 1 *flz.* *pp* *f*

B♭ Cl. 2 *flz.* *pp* *f* *p*

Bsn. *flz.* *pp* *f* *3* *p*

178

Hn. 1 ↓

Hn. 2 ↓

Tbn. ↓ *p* *3*

B. Tbn. ↓

178

Perc. 1 *Bass drum* *p* → edge

Perc. 2 *Sus. cymbal* *arco* *p*

178

178

Sampler

178

Vln. I ↓

Vln. II ↓

Vln. III ↓ ↑

Vla. I ↓ ↑

Vla. II ↓ ↑

Vc. I ↓ ↑ *col legno battuto* *mf*

Vc. II *pizz.* *arco saltando col crini* *mf* *pizz.* *arco saltando col crini* *mf* *pizz.* *arco saltando col crini* *mf* *pizz.* *arco saltando col crini* *mf* *pizz.* *arco saltando col crini* *mf*

D.B. *mf* *mf* *mf* *mf*

G Alla breve, più mosso $\text{♩} = 65$

Fl. *p*

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. *p*

(183)

Hn. 1 *p* *mp*

Hn. 2

Tbn. *ff* *mf*

B. Tbn. *mf*

(183) Crotales *ff* Bass drum *p* Ratchet *mf* *s*

Perc. 2 *ff* Bass drum *p* I.v. sempre *f*

(183) (183) Sampler *mf* *mf*

(183) Vln. I *f* *ord.* *ord.* *p* *on the bridge / vertical bow* *p* *toneless on the bridge*

Vln. II *f* *p* *on the bridge / vertical bow* *p* *toneless on the bridge*

Vln. III *f* *p* *on the bridge / vertical bow* *p* *toneless on the bridge*

Vla. I *1* *II* *IV* *p* *on the bridge / vertical bow* *p*

Vla. II *pizz.* *mf* *col legno battuto* *p*

Vc. I *3* *clb*

Vc. II *saltando col crini* *pizz.* *arco saltando col crini* *3* *pizz.* *saltando col crini* *pizz.*

D.B. *f* *mf* *pizz.*

This musical score page contains measures 189 through 193. The instrumentation includes:

- Flutes (Fl.):** Two staves. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Oboe (Ob.):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- B♭ Clarinet 1 (B♭ Cl. 1):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- B♭ Clarinet 2 (B♭ Cl. 2):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Bassoon (Bsn.):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Horn 1 (Hn. 1):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Horn 2 (Hn. 2):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Trombone (Tbn.):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Bass Trombone (B. Tbn.):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Percussion 1 (Perc. 1):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Percussion 2 (Perc. 2):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Sampler:** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Violin I (Vln. I):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Violin II (Vln. II):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Violin III (Vln. III):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Viola I (Vla. I):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Viola II (Vla. II):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Violoncello I (Vc. I):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Violoncello II (Vc. II):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).
- Double Bass (D.B.):** One staff. Measure 189 has a rest. Measure 190 has a rest. Measure 191 has a rest. Measure 192 has a half note G4 (p) and a half note A4 (f). Measure 193 has a whole note G4 (p).

[illegible]

(♩ = 72)

37

218

Fl.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

218

Hn. 1

Hn. 2

Tbn.

B. Tbn.

218

Perc. 1

Perc. 2

218

218

Sampler

218

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

mf

pizz.

saltando col crini

clb

5

3

V

[illegible]

231 $\text{♩} = 80$ *poco rallentando*

Fl. *ff* *p* *ff* *pp*

Fl. *mp* *pp* *pp* *ff*

Ob. *ff* *p* *ff* *pp*

B♭ Cl. 1 *mp* *pp* *pp* *ff*

B♭ Cl. 2 *ff* *p* *ff* *pp*

Bsn. *mp* *pp* *pp* *ff*

Hn. 1 *ff* *p* *f* *pp*

Hn. 2 *pp* *f*

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

B. Tbn. *mp* *pp*

Mrb. Thunder Sheet

Xyl. Bass drum Timbales Rainstick Bass drum

232 *mf* *mf* *pp* *pppp* on the threshold of audibility keep the dynamic steady

231 8^{va} 233

Sampler

Vln. I *mp*

Vln. II

Vln. III clb

Vla. I clb

Vla. II clb

Vc. I *ff* *p* *ff* *pp*

Vc. II *mp* *pp* *pp* *ff*

D.B. *ff* *p* *ff* *pp*

237

I



42

Largo, molto oscuro e sfumando ♩ = 44

Largo, molto oscuro e sfumando ♩ = 44

The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and two Bass Clarinets (B♭ Cl. 1, B♭ Cl. 2). The second system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone (Tbn.), and Bass Trombone (B. Tbn.). The third system includes Maracas (Mrb.), Percussion 2 (Perc. 2), a Sampler, and a string section with Violins I, II, and III; Violas I and II; Violoncello I and II (Vc. I, Vc. II); and Double Bass (D.B.). Measure 243 is marked with a circled '243' at the beginning of each staff. The key signature has one sharp (F#) and the time signature is 4/4. The tempo and mood are 'Largo, molto oscuro e sfumando' with a tempo marking of ♩ = 44. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). Performance instructions include 'pizz. / secco' (pizzicato / secco) and 'arco' (arco). The woodwinds and strings play sustained notes, while the percussion and maracas provide rhythmic accompaniment.

255

Fl. mostly air, little pitch *p* → normal tone

Fl. mostly air, little pitch *p* → normal tone

Ob. air noise only [ho] *p* [f] *poco vib.* *mf*

B♭ Cl. 1 mostly air, little pitch *p* → normal tone

B♭ Cl. 2 mostly air, little pitch *p* → normal tone

Bsn. air noise only [ho] *p* [f] *f*

255

Hn. 1 [ho] *p* [f] *f*

Hn. 2 *p* *f*

Tbn. *f*

B. Tbn. *p* *f* *p* *mf*

255

Perc. 1

Perc. 2 Timpano superball drag *pp* *mf*

255

256 *8va =*

255

255

255

Vln. I *p* → tonlos on the bridge

Vln. II → tonlos on the bridge

Vln. III → tonlos on the bridge

Vla. I → tonlos on the bridge

Vla. II → tonlos on the bridge

Vc. I toneless on the bridge *pp* *f* → ord.

Vc. II toneless on the bridge *pp* *f* → ord.

D.B. toneless on the bridge *pp* *f* → ord.

261 air noise only

Fl.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

261 [f] p mf pp [o]

Hn. 1

Hn. 2

Tbn.

B. Tbn.

261 p mf pp

Perc. 1

Perc. 2

261 p mf pp

Snare scratch with fingernails

Snare scratch with fingernails

Kick drum

261 p mf pp

Sampler

261 p mf pp

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

toneless on the bridge

toneless on the bridge

toneless on the bridge

arco

pp

arco

f

arco

f

47

278

Fl. *p* *pp* *mp* [u] [f]

Fl. *p* *pp* *mp* [u] [f]

Ob. *p* *pp* *mp* [u] [f]

B♭ Cl. 1 *p* *pp* *mp* [u] [f]

B♭ Cl. 2 *p* *pp* *mp* [u] [f]

Bsn. *mf* *p* *mf*

Hn. 1 *p* *mf* *p* *mf*

Hn. 2 *mf* *p* *mf* *mf*

Tbn. *p* *mf* *p* *mf*

B. Tbn. *mf* *p* *mf*

Perc. 1 *mp* *pp* *mp*

Timp. *mp* *Θ*

278 278 281

Sampler *8va -*

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vln. III *pp* *mp*

Vla. I ord. *pp* *mp*

Vla. II ord. *p* *mf* *pp sub.* *mp*

Vc. I *p* *mf* *p sub.* *f*

Vc. II *mf* *p* *mf* *p sub.* *f*

D.B. *mf* *p* *f*