

Tolga  
Yayalar

ECHOS 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 Cellos

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.

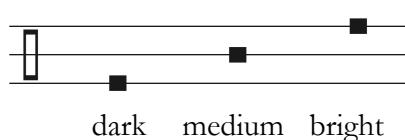
## WIND INSTRUMENTS IN GENERAL (BRASS AND WOODWINDS)

 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

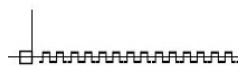


Halftone harmonic.

Should be played as an artificial 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 recommended 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 represents 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.



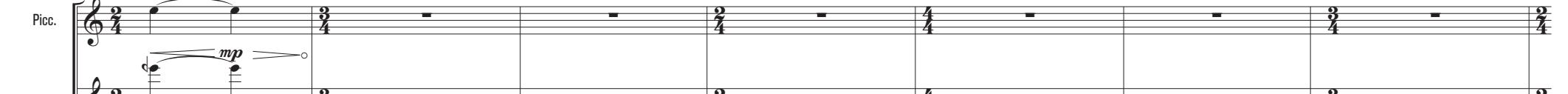
# Echoes and Ashes

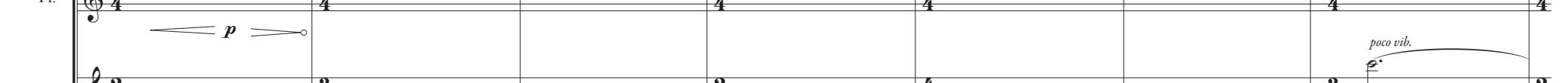
for large ensemble

Tolga Yayalar

## Lento e pesante ♩ = 60

(7)

Picc. 

Fl. 

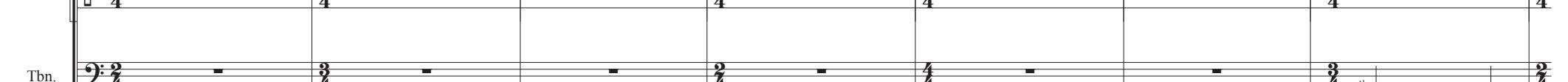
Ob. 

B♭ Cl. 1 

B♭ Cl. 2 

Bsn. 

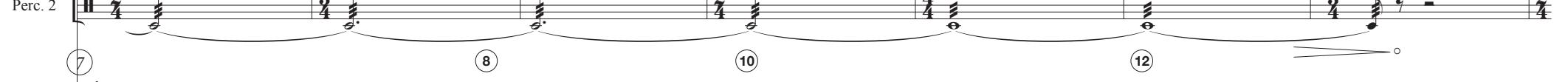
Hn. 1 

Hn. 2 

Tbn. 

B. Tbn. 

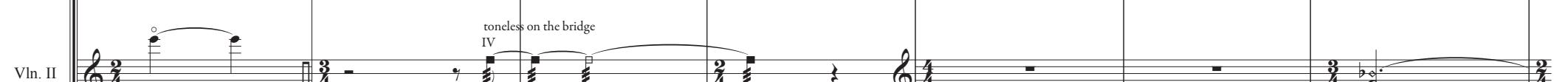
Mrb. 

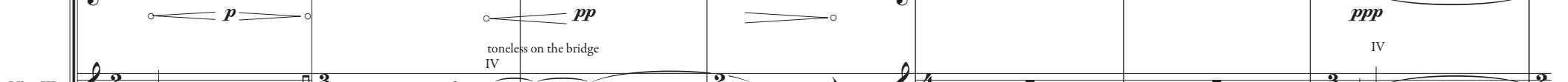
Perc. 2 

(8) (10) (12)

Sampler 

Vln. I 

Vln. II 

Vln. III 

Vla. I 

Vla. II 

Vc. I 

Vc. II 

D.B. 

14

Picc. *poco vib. sempre*

Fl.

Ob.

B♭ Cl. 1 *timbral trill (bisbig.)*

B♭ Cl. 2 *senza vibrato*

Bsn.

Hn. 1 *air noise only [hu]*

Hn. 2 *pp air noise only [hu]*

Tbn.

B. Tbn. *pp*

Perc. 1 *Marimba arco*

Timp. *Bass drum rub with sponge*

Sampler

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vla. I

Vla. II

Vc. I

Vc. II *pp*

D.B.

(21)

Picc.  $\text{pp}$

Fl.  $\text{ppp}$

Ob.

B♭ Cl. 1  $\text{pp}$

B♭ Cl. 2  $\text{pp}$

Bsn.  $p$

Hn. 1  $\text{pp}$

Hn. 2  $\text{pp}$

Tbn.

B. Tbn.

Mrb. arco  $\text{pp} \text{ mf}$   
Timpano superball drag

Perc. 2  $\text{mp}$

(21) (22) (24) (25-1) (25-2)

Sampler

Vln. I II  $\text{p}$

Vln. II  $\text{ppp}$

Vln. III  $\text{ppp}$

Vla. I  $\text{mf}$

Vla. II  $\text{pp} \text{ f}$

Vc. I halftone harmonic sul tasto and slow bow

Vc. II halftone harmonic sul tasto and slow bow

D.B.

(28)

Picc. *pp*

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. *o < p*

*breath*

*pp*

*p < mp*

*< p*

(28)

Hn. 1 *o < pp*

Hn. 2 *p < mf*

Tbn. *p*

*p < mp*

B. Tbn.

(28) *Crotolas* with mallets

Crt. *p*

*Timpano superball drag*

*with mallets*

*pp*

*arco*

Perc. 2 *o < p*

*o < pp*

(28)

Sampler

(28)

Vln. I *pp*

*o < pp*

*< p*

Vln. II

*sul tasto*

*o < pp*

*< p*

Vln. III

*sul tasto*

*o < pp*

*toneless on the bridge I*

*< p*

*sul tasto.*

Vla. I

*sul tasto*

*pp*

*sul pont.*

*ord.*

*o < pp*

*ppp*

Vla. II

*sul tasto*

*ppp*

*sul tasto*

*ord.*

Vc. I

*sul tasto*

*pp*

*ord.*

*sul tasto.*

*halfnote harmonic sul tasto and slow bow*

Vc. II

*(ord)*

*o < mp*

*pp*

*ord.*

*ppp*

D.B.

*o < pp*

*< p*

*< p*

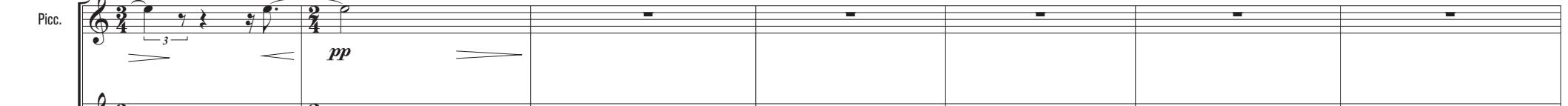




Più mosso  $\text{♩} = 72$ 

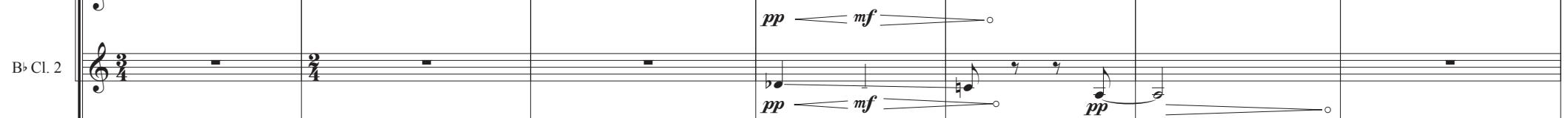
take flute

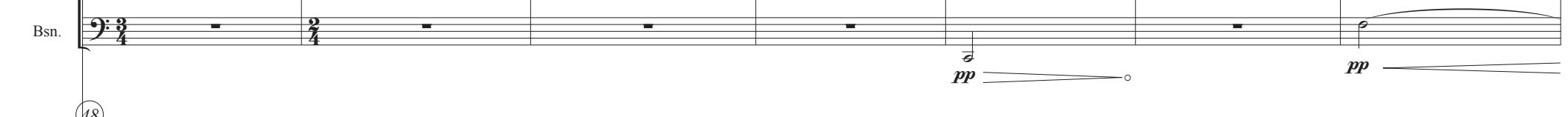
48

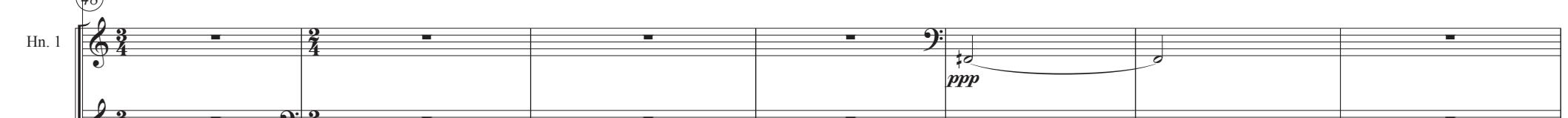
Picc. 

Fl. 

Ob. 

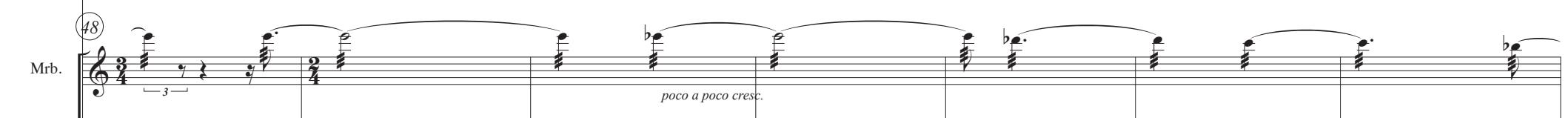
B♭ Cl. 1 

B♭ Cl. 2 

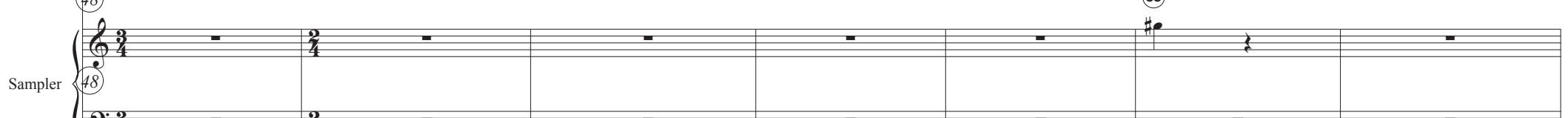
Bsn. 

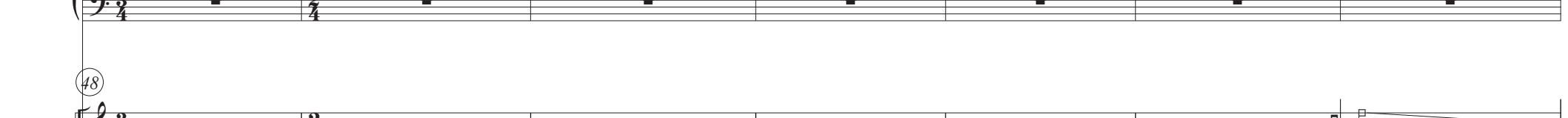
Hn. 1 

Hn. 2 

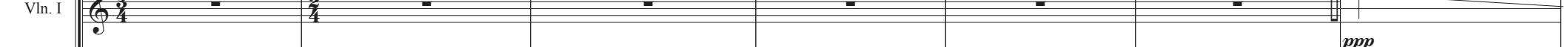
Tbn. 

B. Tbn. 

Mrb. 

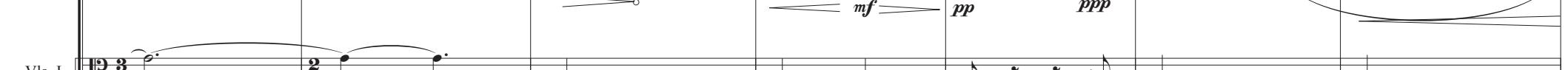
Perc. 2 

48

Sampler 

Vln. I 

Vln. II 

Vln. III 

Vla. I 

Vla. II 

Vc. I 

Vc. II 

D.B. 



**A** a tempo  $\text{♩} = 60$

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Mrb.

Perc. 2

Sampler

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

timbral trill (bisbig.)

pp

ord.

with breath noise

ppp

pp

pp

pp

mp

p

f

con sord.

con sord.

p

mf

p

pp

arco

p sub.

Bongo

slowly until stop

Bass drum

pp steady, more felt than heard

61

64

sul pont.

ord.

> pp

ord.

ord.

ord.

sul pont.

ord.

ord.

sul pont.

ord.

ord.

sul pont.

ord.

ord.

ord.

pp

sul tasto

ppp

pp

pp

pp

pp

pp

10

68

Fl. *mp*

Fl. *mp*

Ob. *p*

B♭ Cl. 1 *smorzato* *mp*

B♭ Cl. 2 *smorzato* *pp*

Bsn.

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *senza sordino* *mf*

B. Tbn. *senza sordino* *mf*

Perc. 1 *Tam-tam* *p* *Tam-tam* *scrape with triangle stick* *pp*

Perc. 2

Sampler

Vln. I *sul pont.* *p*

Vln. II *molto sul tasto* *II III* *pp* *6* *mp* *6* *6*

Vln. III *molto sul pont.* *mp* *molto sul tasto* *6* *6* *6* *ord.* *p* *ord.*

Vla. I *mf* *pp* *6* *mp* *6* *6* *ord.* *pp* *6* *6* *3* *col legno tratto* *pp*

Vla. II *mp*

Vc. I *mf*

Vc. II *mf*

D.B. *mf*

*rallentando*

(73)

Fl.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Sampler

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

*molto sul pont.*

*sul pont.*

*ord.*

*tonlos on the bridge*

*col crini*

*tonlos on the bridge*

*tonlos on the bridge*

*mute the strings with several fingers  
should produce colored white noise*

**B**

$\text{♩} = 48$

Fl. Fl. Ob. B♭ Cl. 1 B♭ Cl. 2 Bsn.

Hn. 1 Hn. 2 Tbn. B. Tbn.

Perc. 1 Bass drum  
scratches with fingernails  
*p*

Perc. 2 scratch with fingernails  
*pp* *mf*

Sampler  
*p* *mp*

Vln. I Vln. II Vln. III

Vla. I Vla. II

Vc. I Vc. II D.B.

84

Fl.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Sampler

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

*dolce / poco vib.*

with breath noise

*p*

*pp*

*pp*

*air noise only [ho]*

*mp*

*air noise only [ho]*

*ppp*

*p*

*Timbales (or Tenor drums)*

*p*

*pp*

*pp*

*sul tasto*

*flaut.*

*ppp*

*pp*

*p*

*IV sul tasto unfocused pitch*

*molto sul tasto IV III*

*6*

*6*

*6*

*pp*

*pp*

*pp*

*flaut.*

*halftone harmonic sul tasto and slow bow*

*mp*

*sul tasto*

*molto sul pont.*

*ord.*

*pp*





C Più sostenuto,  $\text{♩} = 80$ 

99

Fl. flz. take piccolo *f*

Fl. flz. *f*

Ob. flz. *f*

B♭ Cl. 1 flz. *f*

B♭ Cl. 2 flz. *f*

Bsn. flz. *f*

Hn. 1 flz. *f*

Hn. 2 flz. *f*

Tbn. flz. *f*

B. Tbn. flz. *f*

Perc. 1

Perc. 2 *f*

Sampler (100)

Vln. I (15<sup>ma</sup>) → toneless on the bridge *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.) *p*

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

D.B. pizz. *mf*

Piccolo *p*

Snare *f*

Bass drum *mf*

Bongo *mp*

ord.

ord.

ord.

ord.

ord.

ord.

ord.

104

Picc. Fl. Ob. Bb Cl. 1 Bb Cl. 2 Bsn.

Hn. 1 Hn. 2 Tbn. B. Tbn.

Perc. 1 Perc. 2 Sampler

Vln. I Vln. II Vln. III Vla. I Vla. II Vc. I Vc. II D.B.

104

pizz. 18

Picc. *f*  
 Fl. *f*  
 Ob. *ff*  
 B♭ Cl. 1 *f*  
 B♭ Cl. 2 *f*  
 Bsn. *pp*  
 Hn. 1 *f*  
 Hn. 2 *p*  
 Tbn.  
 B. Tbn.  
 Perc. 1 *mf*  
 Perc. 2  
 Sampler  
 Vln. I *mf*  
 Vln. II *mf*  
 Vln. III *mf*  
 Vla. I *mf*  
 Vla. II *f*  
 Vcl. I *p*  
 Vcl. II  
 D.B.

*ff*  
*pp*  
*pp*  
*pp*  
*p*  
*mp*  
*Snare*  
*mp*  
*mp*  
*111*  
*112*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*sul tasto*  
*I II*  
*pp*  
*6*  
*6*  
*6*  
*molto sul pont.*  
*p*  
*f*  
*pizz.*  
*mf*

114

Picc.  $\frac{3}{4}$

Fl.  $\frac{3}{4}$  f

Ob.  $\frac{3}{4}$  ff

B♭ Cl. 1  $\frac{3}{4}$  f

B♭ Cl. 2  $\frac{3}{4}$  f

Bsn.  $\frac{3}{4}$  f

Hn. 1  $\frac{3}{4}$

Hn. 2  $\frac{3}{4}$  con sord.

Tbn.  $\frac{3}{4}$  p

B. Tbn.  $\frac{3}{4}$  p

Perc. 1  $\frac{3}{4}$  f

Perc. 2  $\frac{3}{4}$

Sampler  $\frac{3}{4}$  f (114) 114 115 117

Vln. I  $\frac{3}{4}$  f (8va) f

Vln. II  $\frac{3}{4}$  f

Vln. III  $\frac{3}{4}$  f

Vla. I  $\frac{3}{4}$  f

Vla. II  $\frac{3}{4}$  p ord. f

Vc. I  $\frac{3}{4}$  flaut. p flaut.

Vc. II  $\frac{3}{4}$  p arco flaut.

D.B.  $\frac{3}{4}$  p

Timbales (or Tenor drums)

114

115

117

8va

ord.

flaut.

arco flaut.

118

Picc. -

Fl. -

Ob. -

B♭ Cl. 1 -

B♭ Cl. 2 -

Bsn. -

Hn. 1 -

Hn. 2 -

Tbn. -

B. Tbn. -

Perc. 1 -

Tam-tam with mallets

p

Square

mp

Perc. 2 -

118

120

122

Sampler -

Vln. I -

Vln. II -

Vln. III -

Vla. I -

Vla. II -

Vc. I -

flaut.

pp flaut.

Vc. II -

pp ppp

D.B. -



Fl. 129

Fl. 129

Ob. 20 (M)

B♭ Cl. 1 ff

B♭ Cl. 2 f f f f

Bsn. f f f f

Hn. 1 129 f pp

Hn. 2 f f f f

Tbn. f f f f

B. Tbn. f f f f

Perc. 1 ppp pp mp p

Perc. 2 sfpp mf p sub. mp p mp

Sampler 129 133

Vln. I 129 (e)

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

**D** Subito ♩ = 60, disperso

**D** Subito  $\text{♩} = 60$ , disperso

Fl. (2) (2)

Ob. (2) (2)

B♭ Cl. 1 (2) (2)

B♭ Cl. 2 (2) (2)

Bsn. (2) (2)

Hn. 1 (2) (2)

Hn. 2 (2) (2)

Tbn. (2) (2)

B. Tbn. (2) (2)

Perc. 1 (2) (2)

Perc. 2 (2) (2)

Sampler (2) (2)

Vln. I (2) (2)

Vln. II (2) (2)

Vln. III (2) (2)

Vla. I (2) (2)

Vla. II (2) (2)

Vc. I (2) (2)

Vc. II (2) (2)

D.B. (2) (2)

142

poco vib.

Fl.

poco vib.

Fl.

**p**

Ob.

B♭ Cl. 1

**mf** **ppp**

B♭ Cl. 2

Bsn.

**p**

142

Hn. 1

Hn. 2

Tbn.

(cup mute)

B. Tbn.

**p** **mf**

142

shell

Perc. 1

**mf**

Perc. 2

f

142

mp

mf

147

Sampler

142

sul pont.

Vln. I

**ppp** < **p** **ppp**

sul pont.

Vln. II

**ppp** < **p** **ppp**

ord.

Vln. III

< **p** **ppp**

→ ord.

Vla. I

< **p** **ppp**

molto sul tasto. unfocused pitch

Vla. II

**ppp**

mute strings with several fingers. the indicated should be at the top  
a subtle pitch should be heard over white noise  
flaut.

Vc. I

**pp**

mute strings with several fingers. the indicated should be at the top  
**pp** subtle pitch should be **mf**ed over **ppp** noise  
flaut.

Vc. II

**pp**

pizz.

D.B.

**ppp**

< **mp**

**mp**

148

Fl.

Fl.

Ob.

B♭ Cl. 1 with breath noise 3 ppp

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Perc. 1 mp

Perc. 2

Snare

Sampler 148 151

Vln. I p pp sul pont. mp pp pp

Vln. II pp mp sul pont. pp mp sul pont.

Vln. III pp mp sul pont. pp mp sul pont.

Vla. I mp sul pont.

Vla. II ppp

Vc. I

Vc. II

D.B.

Fl. *ppp*

Fl. *ppp*

Ob.

B♭ Cl. 1 *pp* *mp* *smorzato / breathy tone*

B♭ Cl. 2 *ppp* *3*

Bsn.

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Perc. 1 *Egg shaker* *p* *ppp* *p* *pp* *Timbales (or Tenor drums)* *pp*

Perc. 2 *f* *mf*

Sampler

Vln. I *ord.* *ppp* *ord.* *p*

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

Vln. III *ord.* *mp* *ord.* *ppp*

Vla. I *ord.* *ppp* *mf* *ord.*

Vla. II *ord.* *pp* *pp*

Vc. I *ord.* *ppp* *mf* *ord.* *pp*

Vc. II *ord.* *ppp* *mf* *ord.* *pp*

D.B. *arco*

**E** l'istesso tempo – molto ritmico

Fl.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Sampler

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

158

air noise only

mp

air noise only

senza sordino

air noise only

mp

senza sordino

air noise only

mp

158

Snare Timbales (or Tenor drums)

p

Bass drum

Kick drum

Bass drum

158

158

161

p

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

158

158

ord.

mf

28

163

Fl.

Fl.

Ob. *mp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. *mp* *fff* *f*

Hn. 1 *p*

Hn. 2

Tbn.

B. Tbn. *mf*

Perc. 1 *f* *mf* *pp* *mp* *pp*  
Floor tom Egg shaker Timpano superball drag

Perc. 2 *f* *mf*

Sampler *mp* *mf* *pp*

Vln. I

Vln. II

Vln. III

Vla. I *ord.* *p* *pp* *Brush* *ord.*

Vla. II *ord.* *ppp* *Brush* *ord.* *f* *p*

Vc. I *ord.* *p* *ord.* *f* *p*

Vc. II *ord.* *mp* *p* *ord.* *sul pont.* *p*

D.B. *ord.* *mp*

168

Fl. [f] → [u] ff [u]  
 Fl. [f] → [u] ff [u]  
 Ob. [f] → [u] ff [u]  
 B♭ Cl. 1 [f] → [u] ff [u]  
 B♭ Cl. 2 [f] → [u] ff [u]  
 Bsn. [f] → [u] ff [u]

168 Hn. 1 [f] → [u] ff [u]  
 Hn. 2 [f] → [u] ff [u]  
 Tbn. [f] → [u] ff [u]  
 B. Tbn. [f] → [u] ff [u]

168 Perc. 1 Tam-tam pp mp \*  
 Timp. Thunder Sheet f  
 Sampler 168 168 171

168 Vln. I mf  
 Vln. II f  
 Vln. III ff  
 Vla. I pp mp flaut.  
 Vla. II mp p mp  
 Vc. I mp pp  
 Vc. II mp pp  
 D.B. mp

**F** Più mosso ♩ = 60

173



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

**Fl.** **Ob.** **B. Cl. 1** **B. Cl. 2** **Bsn.**

**Hn. 1** **Hn. 2** **Tbn.** **B. Tbn.**

**Crt.** **Perc. 2** **Sampler**

**Vln. I** **Vln. II** **Vln. III** **Vla. I** **Vla. II** **Vc. I** **Vc. II** **D.B.**

**183**

**184**

**ff** **p** **mp** **mf**

**Crotales** **Bass drum** **Ratchet**

**ff** **p** **mf**

**ff** **p** **l.v. semper** **f**

**ord.** **on the bridge / vertical bow IV** **p** **toneless on the bridge**

**ord.** **on the bridge / vertical bow IV** **p** **toneless on the bridge**

**ord.** **on the bridge / vertical bow IV** **p** **toneless on the bridge**

**pizz.** **col legno battuto**

**3 clb** **3 clb** **3 clb** **3 clb** **3 clb** **3 clb**

**saltando col crini pizz.** **arco saltando col crini** **pizz.** **saltando col crini pizz.**

**pizz.** **pizz.** **pizz.** **pizz.**

**f** **mf**

189

Fl. Fl. Ob. B♭ Cl. 1 B♭ Cl. 2 Bsn.

air noise only **p** **p** — **f** **p** — **f** **p** — **f**

Hn. 1 Hn. 2 Tbn. B. Tbn.

air noise only **p** **f** **p** — **f** **f**

Perc. 1 Perc. 2 Sampler

**Bass drum** **p** **f** **mp** **f** **mp**

Vln. I Vln. II Vln. III Vla. I Vla. II Vc. I Vc. II D.B.

**p** **p** **p** **p** **p** **p** **p** **p**

toneless on the bridge **sul pont.** **ord.** **p** **p** **mp** **pizz.** **clb** **clb** **clb**

arco saltando col crini **pizz.** **pizz.** **pizz.** **pizz.** **pizz.** **pizz.** **pizz.** **pizz.**

3 **clb** 3 **clb** 3 **clb** 3 **clb** 3 **clb** 3 **clb** 3 **clb**

saltando col crini **pizz.** **pizz.** **pizz.** **pizz.** **pizz.** **pizz.** **pizz.** **pizz.**

D.B. **clb** **clb** **clb** **clb** **clb** **clb** **clb** **clb**





← ♩ = ♪ = 72)

*poco accel.*

206

Fl.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

(*pp* (no cresc))

206

Hn. 1

Hn. 2

Tbn.

B. Tbn.

*senza sordino*

*con sord*

(with mute)

206

*Timbales (or Tenor drums)*

Perc. 1

*sfp*

*Bass drum*

*Timpano*  
superball drag

*Crotale*

*mp*

Perc. 2

*Thunder Sheet*

206

Sampler

206

Vln. I

Vln. II

*pp*

Vln. III

*pp*

toneless on the bridge

Vla. I

*p*

toneless on the bridge

Vla. II

*p*

Vc. I

*p*

toneless on the bridge

Vc. II

*p*

D.B.

*(g)*

*pp*

*senza vibrato*

*8va -*

*211*

*8va -*

**H** L'istesso tempo, sempre molto ritmico

Fl.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Sampler

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

*poco accel.*

224

Fl. *p* *mf* *pp* *p*

Fl. *p* *mf* *pp* *p*

Ob. *p* *mf*

B♭ Cl. 1 *p* *mf* *pp* *p*

B♭ Cl. 2 *p* *mf* *pp* *p*

Bsn. *p* *mf* *pp* *p*

224

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

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

Tbn. *senza sordino* *p* *mf* *p*

B. Tbn. *senza sordino* *p* *mf* *pp* *p*

Marimba arco *pp* *mp* *mp* *Xylophone* *mp*

Perc. 2

Sampler *224* *224* *225*

Vln. I *hard pizz.* *clb* *mf* *clb* *clb* *clb* *clb*

Vln. II *pizz.* *mf*

Vln. III *mf*

Vla. I *clb* *clb* *clb* *mf* *mf* *mf* *mf*

Vla. II *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vc. I *p* *mf* *pp* *p*

Vc. II *p* *mf* *pp* *p*

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

231 poco rallentando  
 Fl. 7 ff p  
 Fl. 8 mp pp  
 Ob. 7 ff p  
 B♭ Cl. 1 8 pp  
 B♭ Cl. 2 9 ff p  
 Bsn. 10 # pp  
pp ff pp  
  
 231  
 Hn. 1 11 ff p  
 Hn. 2 12 pp  
 Tbn. 13 pp f  
 B. Tbn. 14 ff p  
f pp  
  
 231  
 Mrb. 15 Thunder Sheet  
 Xyl. 16 Bass drum  
 Timbales  
 Rainstick  
 Bass drum  
pp pppp on the threshold of audibility  
 keep the dynamic steady  
  
 231  
 232 17 8va-  
 233 18 mf  
 19 mf  
 Sampler 20  
  
 231  
 Vln. I 21 3 mp  
 Vln. II 22 5  
 Vln. III 23 clb  
 Vla. I 24 5 clb  
 Vla. II 25 3 clb  
 Vc. I 26 ff p  
 Vc. II 27 mp pp  
 D.B. 28 ff p pp

237 I ♩ = 72 rallentando

Fl.

Fl. *pp*

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. *pp*

Hn. 1

Hn. 2 *pp*

Tbn.

B. Tbn.

Marimba *mf*

Perc. 2

Sampler

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II *pp*

D.B.

42

**Largo, molto oscuro e sfumando** ♩ = 44

243

Musical score for Flute, Oboe, Bassoon, and Clarinets. The score consists of six staves. The top three staves (Flute, Oboe, Bassoon) have treble clefs and five-line staves. The bottom three staves (Clarinet 1, Clarinet 2, Bassoon) have soprano clefs and five-line staves. The bassoon staff has a bass clef. The music is in common time. Measures 1-7 show eighth-note patterns. Measures 8-10 show eighth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show eighth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show eighth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show eighth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show eighth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show eighth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show eighth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show eighth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show eighth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show eighth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show eighth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75-76 show eighth-note patterns. Measures 77-78 show eighth-note patterns. Measures 79-80 show eighth-note patterns. Measures 81-82 show eighth-note patterns. Measures 83-84 show eighth-note patterns. Measures 85-86 show eighth-note patterns. Measures 87-88 show eighth-note patterns. Measures 89-90 show eighth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show eighth-note patterns. Measures 95-96 show eighth-note patterns. Measures 97-98 show eighth-note patterns. Measures 99-100 show eighth-note patterns. Measures 101-102 show eighth-note patterns. Measures 103-104 show eighth-note patterns. Measures 105-106 show eighth-note patterns. Measures 107-108 show eighth-note patterns. Measures 109-110 show eighth-note patterns. Measures 111-112 show eighth-note patterns. Measures 113-114 show eighth-note patterns. Measures 115-116 show eighth-note patterns. Measures 117-118 show eighth-note patterns. Measures 119-120 show eighth-note patterns. Measures 121-122 show eighth-note patterns. Measures 123-124 show eighth-note patterns. Measures 125-126 show eighth-note patterns. Measures 127-128 show eighth-note patterns. Measures 129-130 show eighth-note patterns. Measures 131-132 show eighth-note patterns. Measures 133-134 show eighth-note patterns. Measures 135-136 show eighth-note patterns. Measures 137-138 show eighth-note patterns. Measures 139-140 show eighth-note patterns. Measures 141-142 show eighth-note patterns. Measures 143-144 show eighth-note patterns. Measures 145-146 show eighth-note patterns. Measures 147-148 show eighth-note patterns. Measures 149-150 show eighth-note patterns. Measures 151-152 show eighth-note patterns. Measures 153-154 show eighth-note patterns. Measures 155-156 show eighth-note patterns. Measures 157-158 show eighth-note patterns. Measures 159-160 show eighth-note patterns. Measures 161-162 show eighth-note patterns. Measures 163-164 show eighth-note patterns. Measures 165-166 show eighth-note patterns. Measures 167-168 show eighth-note patterns. Measures 169-170 show eighth-note patterns. Measures 171-172 show eighth-note patterns. Measures 173-174 show eighth-note patterns. Measures 175-176 show eighth-note patterns. Measures 177-178 show eighth-note patterns. Measures 179-180 show eighth-note patterns. Measures 181-182 show eighth-note patterns. Measures 183-184 show eighth-note patterns. Measures 185-186 show eighth-note patterns. Measures 187-188 show eighth-note patterns. Measures 189-190 show eighth-note patterns. Measures 191-192 show eighth-note patterns. Measures 193-194 show eighth-note patterns. Measures 195-196 show eighth-note patterns. Measures 197-198 show eighth-note patterns. Measures 199-200 show eighth-note patterns.

243

243

Mrb.

Perc. 2

243 (8va)

243

243

clb clb clb clb clb

Vln. I

Vln. II

Vln. III

pizz. / secco

Vla. I

Vla. II

clb

pizz. / secco

pizz. / secco

Vc. I

Vc. II

mfpizz. / secco

mfpizz. / secco

D.B.

arco

p arco

p arco

p

pizz. / secco

J

249

Fl.

Fl.

Ob. *poco vib.*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. *f*

249

Hn. 1 *f*

Hn. 2 *f*

Tbn. *mf*

B. Tbn. *f*

249

Mrb. *f* Tam-tam

Perc. 2 Sus. cymbal

249

Sampler 249

249

Vln. I arco sul pont.

Vln. II *pp*

Vln. III *sul pont.*

Vla. I *mf*

Vla. II *mf*

Vc. I arco *ppp* arco *p*

Vc. II *ppp* arco *p*

D.B. *arco*

255

Fl. mostly air, little pitch  
Fl. mostly air, little pitch  
Ob. air noise only [ho]  
B♭ Cl. 1 mostly air, little pitch  
B♭ Cl. 2 mostly air, little pitch  
Bsn. air noise only [ho]  
Hn. 1 [ho]  
Hn. 2  
Tbn.  
B. Tbn.  
Perc. 1  
Perc. 2 Timpano superball drag  
Sampl. 256 8va-  
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 → ord.  
Vc. II toneless on the bridge → ord.  
D.B. toneless on the bridge → ord.

261 air noise only

Fl.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1 [f]

Hn. 2 [f]

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Sampler

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I toneless on the bridge

Vc. II toneless on the bridge

D.B. toneless on the bridge

267

Fl. [sh] [hu]  
Fl. [sh] [hu]  
Ob. [sh] [hu]  
B♭ Cl. 1 [sh] [hu]  
B♭ Cl. 2 poco vib.  
Bsn. f (b) ppp mf  
Hn. 1 [sh] [hu]  
Hn. 2 [sh] [hu] con sord.  
Tbn. f (b) p (8va) mf  
B. Tbn. f (b) p (8va) mf  
Perc. 1 Bass drum  
Perc. 2 Timpano superball drag  
superball drag  
p (8va) p  
Sampler  
Vln. I  
Vln. II  
Vln. III  
Vla. I  
Vla. II  
Vc. I 3 mfp (b) III 3 pp sul pont. p  
Vc. II f (b) p (b) 3 sul pont. mfp  
D.B. p (b) 3 sul pont. mfp

267

Vln. I  
Vln. II  
Vln. III  
Vla. I  
Vla. II  
Vc. I 3 mfp (b) III 3 pp sul pont. p  
Vc. II f (b) p (b) 3 sul pont. mfp  
D.B. p (b) 3 sul pont. mfp

268

Vln. I  
Vln. II  
Vln. III  
Vla. I  
Vla. II  
Vc. I 3 mfp (b) III 3 pp sul pont. p  
Vc. II f (b) p (b) 3 sul pont. mfp  
D.B. p (b) 3 sul pont. mfp

47

Fl. 273

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1 273

Hn. 2

Tbn.

B. Tbn.

Perc. 1

Tim. superball drag

with mallets

Bass drum

superball drag

Sampler 273

Vln. I 273

Vln. II

Vln. III

Vla. I sul pont.

p

mfp

sul pont.

Vla. II pp mp p

molto sul tasto

Vc. I sul pont. p ord. mf sul pont. ord.

Vc. II pp f p

ord.

D.B. sul pont. pp f p

inhale exhal

