

1=124

1 2 3 4 5 6 7

bass fl. M4 (halo) (pp) → M5/M6 (M4) (mult.) (p) → M10 (tremol.)
 org. kn. M2B (guiro) (fff); M4/MB (air/slap) → M6 (mult.) (p)
 bass cl. M4 (halo) (pp) → M5 (low tone) → M6 (mult.) (p)
 bar. sax. M4 (halo) (pp) → M5 (low tone) → M6 (mult.) (p)

gt. M14 (shakers) (ff); M8 (pizz.) (p) → M8 (ff) (M4)
 pf. M4 (tambour) (M4) (M14)
 perc. M1 (castanets; tri) (ff); M4 (38" tam-tam) (M15) (M4)

vn. M4 (halo) (pp) $\frac{M8}{M4}$ (pizz.) → M8 (ff)
 va. M4 (halo) (pp) $\frac{M8}{M4}$ (pizz.) → M8 (ff)
 vc. M4 (halo) (pp) $\frac{M8}{M4}$ (pizz.) → M8 (ff)
 vb. M4 (halo) (mp) → M5 (low tone) (M4/M5) M10 (tremol.)
 ↳ change of tam-tam

* piccolo coming w/ wind just multiphonous
 * dec. pizz to work in tremol.

1=84

1 = 42

1 = 84

1 = 42

1 = 84

1 = 128

bass fl. (M10) (tremoli) → M3 (solos)
 eng. hn. (M4) (mult.) → M3 (solos)
 bass cl. (M4) (mult.) → M3 (solos)
 bar. sax. (M4) (mult.) → M3 (solos)

→ M9 (air)
 → M9 (tone. sust.)
 → M9 (tone. sust.)

OW; M19 (flutter tongue)
 → M7 (mult.) (fff)
 → M7 (mult.) (fff)
 → M7 (mult.) (fff)

→ M19 (mandolin)
 → M19 (cadenza)

gt. (M3) (pizz) → clicks
 pf. (clicks)
 perc. M18 (china cymbal) (mf) → mf → f

vn. (M10) (tremoli) → M12 (trills)

→ M9 (tone sust.)

va. (M10) (tremoli) → M12 (trills)

→ M9 (tone sust.)

vc. (M10) (tremoli) → M12 (trills)

→ M9 (tone sust.)

vb. (M10) (tremoli) → M12 (trills)

→ M9 (tone sust.)

→ M19 (mandolin)

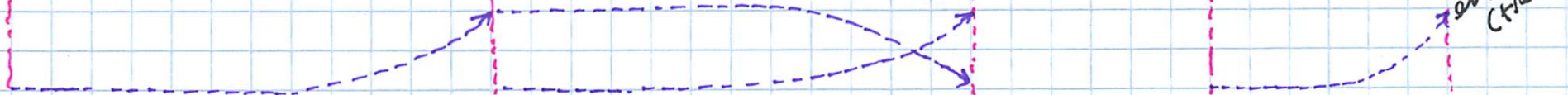
M16 (trem.) → M16 (trem.)

and M16 (trem.)

M16 (trem.)

(mf)

(mf)



	1	2	3	4	5	6	7	8	9
bass fl.	(M19) (Flutter baguette)				M19 → M1 (fl.) (prest.)	M1 + M3		→ M2A (bca) (whistle)	
eng. kn.	(M7) (mule) (fff)		M7 → M3 (solos)		M3 → M1 (ob.) (prest.)	M1 + M3		→ M2A (air) *	
bass cl.	(M7) (mule) (fff)		M7 → M3 (solos)		M3 → M1 (cl.) (prest.)	M1 + M3		→ M2A (air)	
bar. sax.	(M7) (mule) (fff)		M7 → M3 (solos)		M3 → M1 (sop.) (prest.)	M1 + M3		→ M2A (air)	
g.t.	(M19/M18) (mandolin)			(M19)	M19 → M1 (coattacks)			M1 → M2A (sawed)	M2A + M4 (mult. 66/67)
pf.	(M19) (cadenza)				M19 → M1 (coattacks)			M1 → M2A (sawed)	
perc.	(M18/M16) / ss (M18/M16)			(M1) (cast., tri, 8D)				M1 → M2A / M1 (max. info. sawed)	M2A + M4 (alarm clock, farewell)
vn.	(M19) (mandolin)			M19 → M10 (trem.)				M10 → M2A (b+b clb) **	
va.	(M9) (tore) M9 → M10 (trem.)							M10 → M2A (b+b clb)	
vc.	(M9) (tore) M9 → M10 (trem.)							M10 → M2A (b+b clb)	
vb.	(M9 / M4) M9 M9 → M10 (trem.)						(M4)		M4 (helo farewell)

M10 trans. from pitch to tremor.

* M2A: use key bistigilands to mix up string trem.

** M2A: damp w/ LH to silence pitches

1 2 3 4 5 6 7 8 9 10 11 12

h ass fl. (M2A) ~~###/###/###/###~~
ob. (M2A) ~~###/###/###/###~~ M20 (whirly tubes!); AIR
cl. (M2A) ~~###/###/###/###~~ M20 (topw) ~~###/###/###/###~~ → M5 (buss d) → AIR
bar. sax. ~~###/###/###/###~~ (M2A) → M5 (tone) → AIR
g/b (M2A) (sw) M2A/clicks/M17 (met.) (66/67) clicks
pf. (M2A) (sw) + clicks clocks
perc. (M2A/BD) (seaweed) M17 (tim) M17! (snare) (fff) ——— M2A (mar. seaweed) M18 (cymbal) (ppp)
vn. (M2A) → M12 (ppp) (trills) → OB + Veleno (V3, V4)
va. (M2A) → M12 (ppp) (trills) → OB + Veleno (V3, V4)
vc. (M2A) → M12 (ppp) (trills) → OB + Veleno (V3, V4)
yb. ~~###/###/###/###~~ → M5 (tone)
(M2A) (OB)

M14 (pica) (flutter tongue)
→ M5 (tone)
→ M5 (tone)
~~###/###/###/###~~ (tamburo) M19 (CADENZA!) (P) M19 (scrape)
M14 (300) M10 (M19) (trem)
M10 (M19) (trem)
M14 (ppp) (trem. altissimo)
→ M5 (tone)

