

Lauri Mäntysaari

S u r

op. 21

for 7 instruments

Preferred seating order of the ensemble:

Instrumentation:

Flute (also Piccolo)
Clarinet in B \flat
Percussion, 1 player
Harp
Piano (Grand piano with sostenuto pedal)
Violin
Violoncello

		Perc.		
		Pno	Hp.	
	Cl.			Vc.
Vl.		(cond.)		Fl.

The percussionist will play the following instruments:

Xylophone (range: F4 - C8 [f - c5])
Crash cymbal, large (normal suspended cymbal)
Ride cymbal, small
Hi-Hat
Triangle, medium sized
Tam-Tam, medium sized
Thai Gong in C (American pitch name: C3, German: c)
Temple Blocks (set of 5)
Frusta (i.e. Slapstick or Whip)
Guiro
Tenor Drum
Gran Cassa
Paper: a large sheet (preferably A2/A3) of paper to be ripped in bar 112

Usual beaters and mallets are to be used, unless otherwise indicated. In bar 33, a friction stick will be needed.

All the instruments are notated in C, with normal transpositions (Piccolo, Xylophone and Harp flageolets sounding 1 octave higher).

Quarter-tones are written with usual signs: \sharp for a quarter-sharp, \flat for a quarter-flat tone.

In certain parts of the work, smaller microtones are called for. These should be as near to eighth-tones as possible. They are indicated by the following signs:

\sharp 1/8 sharp, \sharp 3/8 sharp, \sharp 5/8 sharp, \flat 1/8 flat, \flat 3/8 flat, \flat 5/8 flat.

In trills, the upper note is indicated by accidental signs (\sharp , \flat or \flat).

Harp: The low D should be tuned a quarter-tone sharp and low C natural (i.e. C \sharp and D \natural). In bars 117 and 181, the harpist will need a tuning key. If the highest G is not part of the pedal tuning system, it should be tuned G \sharp .

Piano: diamond-shaped noteheads (\diamond) mean keys to be pressed down silently.

In b. 31-32, a plectrum is needed.

Score in C

S u r

Lauri Mäntysaari, op. 21 (2010-11)

Andante ♩ = 60 *quasi solo*

Piccolo *p possibile (to sound mf)*

Clarinet in B \flat (written in C) *p*

Percussion *ff* (8va bassa) *l.v.* *sempre ff*
 XYLOPHONE
 THAI GONG IN C Mute THAI GONG

Harp *fff* *sempre secco* *sempre fff*

D \flat : C \flat B \flat
 E \flat F \flat G \flat A \flat *f* *l.v.*

Piano *fff* *mf* *sempre ff*

Violin *ffp* *broad bow* *mf* *p* *ff* *p* *f*

Violoncello *ffp* *mf* *ff* *p* *f*

*) Vl. and Vc. bar 1: A very short upbeat, just before the other instruments. Let the open strings ring.

Picc. *mf* *p*

Cl. *f* *p* *f* *pp*

Xyl.

Hp.

Pno. *f* *pp* *secco*

Vln. *p* *ff* *fff* *mf* *ff* *mp* *ff* *mp* *tremolo*

Vc. *p* *ff* *fff* *mp* *ff* *mp*

sostenuto pedal

12 **2/4** **5/16** **2/4** **A** **2/4**

Picc. *mf* *mp*

Cl. *mf*

Xyl. *f* *f*

Hp. *f* *f*

Pno. *mf* *f* *f* with sosten. pedal *f*

Vln. *ff* *p* *mf* *ff* *mp* *ff*

Vc. *f* *ff* *p* *ff* *p* *gliss.* (tempered Bb)

(D: C# B: Eb F# G: A#)

8^{va}

D1 => D# , B2 => B#
Eb => Eb , F# => F# , A# => A#

18 **3/4** **3/16** **2/8** **2/4** **5/16** **5/8**

Picc. *f* *p* *pp* *mf*

Cl. *p* *mf* *f* *p* *pp* *f* *gliss.*

Xyl. *ff*

Hp. *ff* *f* *A# => A#*

Pno. *p* with sosten. pedal *ff* *f* *f* *mf* *sost. ped.*

Vln. *mf* *f* *mf* *pizz. fff*

Vc. *f* *p* *f* *mf*

B

25 $\frac{3}{4}$ f pp f ppp $2/4$

Picc.

Cl.

Xyl. ff pp ff CRASH CYMBAL (with Xylophone mallet) p (mute Cymbal)

Hp. ff fff $E\sharp \Rightarrow E\flat, F\sharp \Rightarrow F\flat, G\sharp \Rightarrow G\flat, A\flat \Rightarrow A\sharp$

Pno. fff p

Vln. fff pizz. arco pp $2/4$ sul G (undefined high pitch)

Vc. f p ff ppp p

*) Violin b. 27: An almost toneless noise caused by the high pressure of the bow. Left hand finger touches the string only lightly.

30 $\frac{5}{8}$ $\frac{15}{16}$ $\frac{3}{8}$ $\frac{5}{4}$ $\frac{2}{4}$

Picc.

Cl. mf

Perc. RIDE CYMBAL (bell) TAM-TAM scratch with friction stick pp p

Hp. ppp sf $E\sharp \Rightarrow E\flat, F\sharp \Rightarrow F\flat$

Pno. mf p fff gliss.

Vln. arco ppp f pp

Vc. fff mp f

"Silent" glissando on the edge of keys ("guiro effect") with plectrum
Make cresc. by accelerating the speed of the glissando.

C

35 $\frac{2}{4}$

Picc. pp p pp mf 3

Cl. fp p

Perc. *damp immediately!* **RIDE CYMBAL (bell)** mp mf mf **CRASH CYMB.** p **TRG.** f

Hp. fff $B\sharp \Rightarrow B_2$ $G\sharp \Rightarrow G_2$ mf f 8^{va} (\sharp) (pitch G₂/G₃, depending on the pedal system)

Pno. fff mp pp f pp *poco a poco cresc.* p

Vln. fff f

Vc. fp ff mp pp ff mp ff mf

D

39 $\frac{2}{4}$

Picc. pp f pp ff p

Cl. f 5 pp ff p

Perc. (mute all) **TAM-TAM, ord.** mf

Hp. $D\sharp \Rightarrow D_2$ $E\sharp \Rightarrow E_b$ $F\sharp \Rightarrow F_b$ *poco a poco cresc.* ff $B_2 \Rightarrow B_2$ $G_2 \Rightarrow G_2$ ff

Pno. f 3 ff 3 ff 3 8^{va} Reo

Vln. ff fff 3 mf

Vc. 3 ff f 3 ff fff 3 mf

Musical score for measures 43-51, featuring instruments: Picc., Cl., Perc., Hp., Pno., Vln., and Vc.

Measures 43-45: Picc. and Cl. play trills with dynamics *ff* and *mp*. Hp. part includes fingering C# => C, B# => Bb. Pno. features *mf* and *fff* dynamics. Vln. and Vc. play *fff* with *pizz.* and *arco* markings.

Measures 46-51: Picc. and Cl. continue with complex passages, including a *gliss.* in the Clarinet. Hp. part includes fingering D# => D#, E# => E#. Pno. features a *fff* section marked with a circled 8 and a dotted line. Vln. and Vc. play *fff* with various articulations.

48 **2/4**

Picc. *fff* *mp* *ppp* **Change to FLUTE**

Cl. *fff* *f* *mp*

Perc. **THAI GONG IN C** *f* *fff* *8va* **Mute TAM-TAM**

Hp. *f* *mf* *5* *5* *5* *5*

Pno. *fff* *f* *8va*

Vln. *fff* *f* *mp* *6* *f*

Vc. *fff* *f*

(D: C> B> *fff*
Ez Fz Gz Az)

D> => Dz, C> => Cz
Ez => Ez

52

Fl. **FLUTE** *p* *mf*

Cl. *p* *mf* *p*

Perc. **Mute THAI GONG** **TEMPLE BLOCKS** *pp < mf* *pp* *mf*

Hp. *mp* *move gradually towards prés de la table*

Pno. *p*

Vln. *mf* *pp*

Vc. *mf* *p*

58 **2/4**

Fl. *p* *mf* *p* *mp* *p*

Cl. *mf* *mp*

Perc. *p* ³

Hp. *f*
ff
 D₂ => D₃, B₂ => B₃
 E₂ => E₃, G₂ => G₃

Pno. *ff* *mp* *f*

Vln. *f* *mf* *tr*

Vc. *ff* *mp* *p*

62 **3/4** **7/16**

Fl. *ppp*

Cl. *mp* (quarter-tone trill to F₂) *tr*

Perc. HI-HAT open *p* RIDE C. bell CRASH C.

Hp. *p* *pp* *f* *mp*
 D₃ => D₂, B₂ => B₃
 E₃ => E₂, G₂ => G₃ E₂ => E₃

Pno. *p* *mp* *f*

Vln. **3/4** **7/16**

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

66 **2/4** **3/8** **2/4** **F**

Fl. *f* *f* *ff* *p* *ppp*

Cl. *p* *ppp*

Perc. TEMPLE BLOCKS *f* *p* CRASH C. *p* HI-HAT (mute all!) TRIANGLE *mf* *f* *p* *ppp*

Hp. *f* *ff*
(D: C₂ B₁
E₂ F₂ G₂ A₂)

Pno. *p* *ff* *p* *ff* *pp* *pp*

Vln. *ff* *fff* *mf* *f* *p* *ppp* *dolce*

Vc. *ff* *fff* *mf* *f* *pp* *pppp*

72 **3/8** **2/4** **5/8** **2/4**

Fl. *poco rubato* *ppp*

Cl. *p* *pp* *mf* *pp* *f* *gliss.*

Perc.

Hp. *ff* *ppp* *mp*
A₂ => A_b D₂ => D_b

Pno. *ppp*

Vln. *ppp* *pp* *mp* *vibr.* *senza vibr.* *gliss.*

Vc. *pizz. fff*

Musical score for measures 78-81. The score includes staves for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

Key features of this section:

- Flute:** Starts at measure 78 with a rest. Re-enters at measure 80 with a *ppp* dynamic, playing a melodic line with a *gliss.* (glissando) in measure 81. Dynamics range from *ppp* to *p*.
- Clarinet:** Plays a rhythmic accompaniment with triplets and sixteenth notes. Dynamics range from *p* to *ff*.
- Percussion:** Includes a **XYLOPHONE** part starting in measure 80 with a *ff* dynamic.
- Harp:** Features a **(mute strings immediately)** instruction. Dynamics range from *f* to *pp*.
- Piano:** Plays a rhythmic accompaniment with triplets and sixteenth notes. Dynamics range from *p* to *ff*, including an *accel.* (accelerando) marking.
- Violin:** Plays a melodic line with triplets and sixteenth notes. Dynamics range from *ff* to *pp*.
- Viola:** Plays a rhythmic accompaniment with triplets and sixteenth notes. Dynamics range from *ff* to *fff*.

Tempo and meter changes are indicated above the staves: **7/8**, **3/4**, and **2/4**. A rehearsal mark **G** is placed above the Flute staff at the beginning of measure 80.

Musical score for measures 82-83. The score includes staves for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

Key features of this section:

- Flute:** Starts at measure 82 with a rest. Re-enters at measure 83 with a *pp* dynamic. Dynamics range from *pp* to *fff*.
- Clarinet:** Remains silent.
- Percussion:** Includes a **TENOR DRUM** part starting in measure 82 with a *ff* dynamic.
- Harp:** Features a **D_b => D₅, C₂ => C₅** and **G₂ => G₅** instruction. Dynamics range from *ff* to *fff*.
- Piano:** Plays a rhythmic accompaniment with sixteenth notes. Dynamics range from *ff* to *p*.
- Violin:** Starts at measure 82 with a *fff pizz.* (pizzicato) dynamic. Re-enters at measure 83 with a *ff* dynamic. Dynamics range from *pp* to *fff*.
- Viola:** Plays a rhythmic accompaniment with triplets and sixteenth notes. Dynamics range from *pp* to *f*.

Tempo and meter changes are indicated above the staves: **2/4**, **4/4**, and **3/4**. A rehearsal mark **H** is placed above the Flute staff at the beginning of measure 83.

*) Violoncello b. 82-83: Slide the bow vertically upwards (toward lower pitches) on G and C strings, changing the direction on the accents.

88

Fl. *p* *fff* *fff* *p*

Cl. *p* *mf* *ff* *p*

Perc. FRUSTA *ff* XYLOPHONE *fff* *pp* *fff*

Hp. *p* *secco* *pp* *ff*

Pno. *fff* *ff* *pp* *mp*

Vln. *mp* *gliss.* *ff* *pp* *mp* *ff* *pp* *mp*

Vc. *p* *mf* *fff* *pizz.*

Annotations: *tongue ram*, *slap*, *FRUSTA*, *XYLOPHONE*, *glissandi **, *gliss.*, *(no bow change)*, *gliss.*

Chord progressions: $C_4 \Rightarrow C_5$, $E_b \Rightarrow E_5$, $F_2 \Rightarrow F_5$; $C_5 \Rightarrow C_6$, $F_2 \Rightarrow F_3$

(D: C# Bb; E: F# G; Ab)

*) Violin b. 90-91: Play glissandi *sul G* from D# downwards and open D string at the same time.

94

Fl. *pp* *pp* *f* *fff* *fp* *fff*

Cl. *ff* *pp* *sub. ff* *f* *p* *fff*

Xyl. *fff* *pp* *ff* *f* *fff*

Hp. *f* *fff* *ff* *f* *f*

Pno. *pp* *p* *ff* *fff* *f* *pp* *f* *fff*

Vln. *ppp* *ppp* *mp* *sub. fff* *p* *p* *fff*

Vc. *pizz. f* *ppp* *arco* *mp* *pizz. fff* *arco* *fff*

Annotations: *swaying intonation:*, *vibr.*, *senza vibr.*, *Overtone blowing*, *slap*, *ord.*, *HI-HAT, foot*, *open -> close with foot*, *secco*, *gliss.*, *accelerando*, *gliss.*, *beating rhythm (not bow change!): **, *gliss.*, *sub. fff*, *pizz.*, *arco*, *sul D*

Tempo/Performance: *pp*, *ppp*, *f*, *fff*, *mp*, *p*, *pp*, *fp*, *ff*, *fff*, *ppp*, *pp*, *f*, *fff*, *ppp*, *ppp*, *mp*, *sub. fff*, *p*, *p*, *fff*

Other: *(all three strings producing a unisono D)*, *(to sound D4 (d1))*

*) Violin b. 96-98: Playing two pitches very near to each other causes an interference noise, called "beating". The nearer the tones are, the slower the beating. This beating frequency should approximately follow the written rhythm.

J Lento, calmato
♩ = 40

104 $\frac{4}{4}$

Fl. *ppp*

Cl. *pp* *pp* *ppp*

Perc. TENOR DRUM: move your hand on the drum *ppp* *pp* *ppp* PAPER: rip a large sheet of paper (A2/A3) slowly *pppp*

Hp. *pp* *[sounding 1 octave higher]* *mp*
A \flat => A \natural B \flat => B \natural
F \flat => F \natural

Pno. (keys pressed silently) *ff* *ff*

Sostenuto pedal *ff*

Vln. *pp* *gliss.* *pp* *gliss.* *ff* *ppp* *pp*
bow pressure *) (no bow change)

Vc. *ppp* *pp* *gliss.* *mp* *ff* *pizz.* *ppp* *arco* *pp* *ppp*

K **L**

113 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. *ppp* *pp* *pppp* *p* *ppp*

Cl. *ppp* *pp* *pppp* *ppp* *p* *fp* *ppp*

Perc. TAM-TAM with brush *pp* *pppp* *ppp* *pp* *pppp* GRAN CASSA *pp* *mp*

Hp. *pp* *p* *f*
D \natural => D \sharp *gliss. with tuning key on G string *)*
(approx. pitches) *gliss.*

Pno. *fff* *pp* *pp* *ff* *pp* *f* *pp* *p* *fff* *pp* *p* *fff*

Vln. *pp* *gliss.* *p* *fp* *pp*

Vc. *pp* *p* *fp* *nat. harm. sul C* *fp*

*) Violin b. 106: Move the sound towards noise by adding bow pressure and slowing down bow movement.
 *) Harp b. 117-118: Hold a tuning key (or any slender metal object) against the string and pluck the string to create a downward glissando.

poco a poco animando

119 $\frac{4}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ tongue ram

Fl. f pp

Cl. *gliss.* pp p ppp p pp

Perc. f

TENOR DRUM: *)
ord. - rim - side

Hp. f f p ff pp f p ff p ppp fff pp ppp

(D: C# B; E: F# G# A#)

as rapid as possible fff ff p

a little slower ff pp f p ff p ppp fff pp ppp

Vln. ppp pizz. f mf ff mp pp fff pp ppp

Vc. ppp pizz. f pp f mp ff p pp fff p pp

*) Tenor drum b. 119: First hit the drum head normally, then the rim with the stem of the drumstick, then the side of the drum. This should be done rapidly but smoothly.

124 $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{5}{16}$

Fl. fff p f

Cl. *gliss.* fp pp ff fff pp p fff p p f

Perc. ff pp p fff p p f

TEMPLE BLOCKS

Hp. ff ff p f

(D# => D#; C# => C#; B# => B#; G# => G#; C# => C#; F# => F#; G# => G#)

Pno. fff pp fff pp p ff p p f

Vln. fff p pp arco p arco ff fff pizz mp gliss. p p pizz. fff arco

Vc. fff p p arco ff fff pizz p arco gliss. p p pizz. fff

129

Fl. *ppp* *fff* *mp* *p* *mf* *p*

Cl. *ppp* *fff* *mp* *mf* *p*

Perc. CRASH CYMBAL *f* Mute! XYLOPHONE *ff* Glissando on both "black" and "white" keys

Hp. *p.d.t.* *ppp* *mf* *fff* *f* D₂ => D₂ Mute all strings immediately!

Pno. *ppp* *fff* *ff* *fff* *p* white keys

Vln. *ppp* *fff* *ff* *pp* *mf* *gliss.* *pizz.* *arco* *gliss.*

Vc. *arco* *fff* *pizz.* *fff* *arco* *pp* *gliss.*

5/16 3/16 2/4 3/8

134

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

Cl. *pp* *f* *p*

Xyl. *fff* *gliss.*

Hp. D₂ => D₂ *fff* *f* *mf* Mute all upper strings! G₂ => G₂

Pno. *fff* *p* *f* *mp*

Vln. *pp* *ff* *p*

Vc. *p* *pp* *f* *ff* *fp* *gliss.*

7/16 5/16 4/8

137 $\frac{4}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{1}{8}$

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

Cl. *f* *ff* *pp* *ff* *p*

Xyl. *ff* *pp*

Hp. *ff* *fff*

Pno. *f* *sub. p* *pp* *ff* *f*

Vln. *fff* *mp* *fff*

Vc. *ff* *mp* *fff*

XYLOPHONE

E₂ => E₂
 D₂ => D₂
 A₂ => A₂

(D₂: C₂ E₂
 E₂: F₂ G₂ A₂)

141 $\frac{7}{8}$ $\frac{3}{16}$ $\frac{5}{16}$ $\frac{4}{8}$

Fl. *ff* *f* *p*

Cl. *ff* *f* *mf* *p*

Xyl.

Hp. D₂ => D₂, C₂ => C₂, B₂ => B₂
 E₂ => E₂, G₂ => G₂, A₂ => A₂

Pno. *ff* *mf* *pp*

Vln. *ff* *mf* *ff pizz.*

Vc. *ff* *gliss.* *mf* *gliss.* *ff pizz.*

secco

143 $\frac{4}{8}$ $\frac{3}{16}$ $\frac{3}{8}$ To Pic. $\frac{11}{16}$

Fl. *mf* *p* *ppp*

Cl. *mf* *p* *ppp*

Xyl. *fff* *pp* *f*

Hp. *mf* *fff* *pp* *ff*

Pno. *ppp* *fff* *ff*

Vln. *mf* *arco* *fff* *f* *pizz.*

Vc. *mf* *arco* *fff* *f* *pizz.*

furioso *gliss.* *8va*



N Doppio tempo
♩ = 80

146 $\frac{11}{16}$ $\frac{13}{16}$ $\frac{3}{4}$ $\frac{11}{16}$ $\frac{9}{16}$ $\frac{11}{16}$ $\frac{3}{8}$

beat: ♩ = 160 ♩ = 213 ♩ = 120 ♩ = 267 ♩ = 80 ♩ = 320 (♩ = 160)

Fl. *mf* *p* *ppp*

Cl. *mf* *p* *ppp*

Perc. Percussion *f* TENOR DRUM (Xyl. mallet) *p* RIDE C. bell *p* GRAN CASSA rim with Xyl. mallet *f* TAM-TAM with Xyl. mallet *mp*

Hp. *mf* *p* *ppp*

D₁ => D₂, C₁ => C₂, B₁ => B₂,
E₁ => E₂, G₁ => G₂

Pno. *ppp* *fff* *ff* *2_{ed}*

sostenuto pedal release *)

N Doppio tempo
♩ = 80

146 $\frac{11}{16}$ $\frac{13}{16}$ $\frac{3}{4}$ $\frac{11}{16}$ $\frac{9}{16}$ $\frac{11}{16}$ $\frac{3}{8}$

Vln. *f* *undefined very high pitch*

Vc. *f*

*) All instruments b. 146-154: The duration of the beats can be measured with constantly changing tempi. The conductor should only beat the beginning of each bar.
NOTE! Every bar in a new tempo must start immediately ("stepping on toes" of the previous bar), with absolutely no extra pauses between the bars!
) Piano b. 150: While having the sustain pedal pressed down, release the sostenuto or una corda pedal forcefully on marked accents. On last accent, also release the sustain pedal.

152 $\frac{3}{8}$ $\frac{3}{8} = 60$ $\frac{9}{16}$ $\frac{3}{16} = 480$ $\frac{3}{16} = 240$ $\frac{17}{32}$ $\frac{1}{32} = 160$ PICCOLO $\frac{7}{16}$ senza vibr. $\frac{5}{4}$

Fl. *mf* *ff*
senza vibr.
gliss.

Cl. *mp* *f*

Perc. TEMPLE BLOCKS *f* GUIRO HI-HAT foot *f* *ff* To Xylophone

Hp. *f* *fff* *ff*
 C₂ => C₃, B₂ => B₃
 F₂ => F₃, G₂ => G₃
 (D₂ C₂ B₂
 E₂ F₂ G₂ A₂) F₃ => F₄, G₃ => G₄, A₃ => A₄

Pno. *fff* *ff* *ff*

Vln. *f* arco *ff* *ff* *gliss.* *gliss.*

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

*) Violoncello b. 154: Play two high pitches about minor 2nd apart, on D and A strings.

poco rit. $\frac{4}{4}$ $\frac{3}{4}$

Picc. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Perc. XYLOPHONE *f*

Hp. *f* *mp* *f* *ff*
 B₂ => B₃
 A₂ => A₃
 F₃ => F₄

Pno. *mf* *f* *ff*

Vln. *gliss.* *mf* *f*

Vc. *f* *mf* *ff* *gliss.* *sul C*

160 $\text{♩} = 72$
 Picc. $\frac{3}{4}$ Change to FLUTE $\frac{2}{8}$ $\frac{5}{8}$ $\frac{4}{8}$
 Cl. ff
 Xyl. ff soft mallets mp
 Hp. fff
 Pno. ff
 Vln. SOLO $\text{poco a poco più furioso}$ $5:3$ $\frac{2}{8}$ $\frac{5}{8}$ $5:3$ $\frac{4}{8}$
 Vc. fff

165 $\frac{4}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ FLUTE $\frac{2}{8}$
 Picc. $sempre pp$
 Cl. $sempre pp$
 Xyl. $\text{ritmico, sempre non tremolo}$ $sempre pp$
 Hp.
 Pno.
 Vln. ff f ff f ff fff
 Vc. $sempre pp$

*) Violin b. 166 and 167: left hand pizzicato

171

Fl. $\frac{2}{8}$ $\frac{3}{16}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{7}{16}$

Cl.

Xyl.

Hp.

Pno. (D# C# B# E# F# G# A#)

Vln. $\frac{2}{8}$ $\frac{3}{16}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{7}{16}$ *glissandi from approx. pitches*

Vc. *mf*

f ff f ff mf f mf ff f ff

177

Fl. $\frac{5}{4}$ $\frac{4}{4}$ *Avoid any movement! 10-12"*

Cl. $\frac{5}{4}$ $\frac{4}{4}$

Xyl. *mf fff*

Hp. *E# => E#, F# => F# fff*

Pno. *mp sostenuto pedal fff mf fff (D keeps ringing)*

Vln. *continuous gliss. gliss. gliss. 10-12"*

Vc. *f fff pizz.*

undefined very high pitches

P Cadenza: rubato

180 *come una ombra* *gliss.* *3-4"* *sul G dolce, delicato *)* *gliss.* *gliss.* *gliss.*

Piano: raise sost. pedal

*) Violin b. 180: Make a vibrato-like trill on fingers 1 and 2, performing a delicate glissando at the same time.

(smooth bow changes) *senza vibr.* *beating rhythm: (see b. 96-98)*

181 *ffp* *f* *mp* *ff* *p* *mf* *ff* *4-5"* *left hand pizz. sul A* *(let the open E string resonate)*

Q

182 FRUSTA

Perc. *f*

Harp *mp* *f* *gliss. by tuning the string, in free tempo*

Pno. *ff* *3*

Vln. *ff* *f* *mp* *mf* *5* *pp* *ff* *5:3*

Vcl. *ff* *arco* *pp* *fff* *poco sul pont.* *gliss.*

Bartók pizz. on A string; damp the string by touching it lightly with your left hand fingers.

184 *rapidamente* *risoluto* *animato*

Vln. *p* *mf* *pp* *mp* *p* *fff* *p* *mf* *mp* *f*

Vln. *mp* *f* *mp* *f* *mp* *f* *mf* *f* *ff* *fff*

R

186

Flute *p*

Clarinet in B \flat (written in C) *p*

Xylophone

Harp

Piano *pp* ritmico, sempre non tremolo

Vln. *a tempo* *p* *p* *pp* *mp* *p* *mf* *f* *ff* *p* *fff* *A tempo, con anima* ($\text{♩} = 72$)

Violoncello

3/4 *A tempo, con anima* ($\text{♩} = 72$) 4/4

R

Vln. *a tempo* *p* *p* *pp* *mp* *p* *mf* *f* *ff* *p* *fff* *A tempo, con anima* ($\text{♩} = 72$)

Violoncello

3/4 *A tempo, con anima* ($\text{♩} = 72$) 4/4



188 4/4

Fl. *mf*

Cl. *mf*

Xyl.

Hp. *A \natural => A \flat* *pp* *ritmico, sempre non tremolo* *mp* *p* *A \flat => A \natural*

(D \natural C \flat B \flat)
(E \natural F \sharp G \sharp A \sharp)

Pno. *p* *pp* *sostenuto ped.* *ppp* *pp* *mf* *pp* *mp*

Vln. *p* *ff* *mp*

Vc. *p* *mf* *pp*

192

Fl. *mf* *f* *mf* *p* *f*

Cl. *mf* *f* *mp* *f*

Xyl. XYLOPHONE *ritmico, sempre non tremolo*
ppp *mf* *ppp*

Hp. *ppp* *mf* *ppp*

Pno. *ppp*

Vln. *mf* *ff* *mf* *f*

Vc. *mf* *ff* *mf* *p* *f*

gliss.

5/4

194

Fl. *ff* *p* *mf* *p* *mf* *mp* *f* *mf* *ff*

Cl. *p* *mf* *mp* *f* *mp*

Xyl. *p* *mf* *f*

Hp. *B_b => B₁*
A_b => A₁
fff *3*

Pno. *mp* *mf* *p* *ppp* *pp* *p* *mf* *secco, senza ped.*

Vln. *mf* *f* *p*

Vc. *tremolo*
pp *ff* *mp* *ff* *mp* *pp* *f*

Change to PICCOLO

To Temple Blocks

5/4 4/4 7/8 6/8

198

Fl.

Cl.

Perc.

Hp.

(D \sharp : C \flat B \flat
E \sharp : F \sharp G \sharp A \sharp)

Pno.

Vln.

Vc.

mp

mp

p

mp

f

*ff*³

6/8 5/8 3/8 3/4 5/8

3 5

203

Fl.

Cl.

Perc.

Hp.

Pno.

Vln.

Vc.

PICCOLO

TEMPLE BLOCKS

D \sharp => D \flat , B \sharp => B \flat
E \sharp => E \flat , F \sharp => F \flat , G \sharp => G \flat , A \sharp => A \flat

mp

mf

f

mf

mp

f

mf

f

ff

ff

3/4 3/4 4/4

3 3 3 3 3

3 3 3 3

3 3 3

3 3 3

T

206 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Picc. mf

Cl. f

Perc. f ff

Hp. ff

Pno. *normal use of pedal ad lib.* f

Vln. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vc. fff fff

T

208 $\frac{4}{4}$

Picc. f mf f

Cl. mf f

Perc. THAI GONG fff

Hp. f p mp f

Pno. mf pp f

Vln. f

Vc. ff

ritmico, sempre non tremolo

C \flat => C \natural , B \flat => B \natural
A \flat => A \natural

211

Picc. *mf*

Cl. *mf*

Perc. XYLOPHONE *f* *mf* *mf* *f*
3 *5* *7* *ritmico, sempre non tremolo*

Hp. *f*

Pno. *mf*

Vln. *f* *ff*

Vc. *ff* *mf* *ff*

(D: C; B \sharp
 E: F \sharp G; A \sharp)

214

Picc. *f* *ff* *fff* *p* *f*

Cl. *f* *ff* *fff* *p* *f*

Xyl. *f* *ff* *fff* *p* *ff* *soft mallets*

Hp. *f* *fff* *p*

Pno. *fff* *fff* *pp* *mf*

Vln. *fff* *fff* *fff* *mp* *gliss.* *gliss.*

Vc. *fff* *fff* *ff* *mf* *mp*

Gliss. on A string
 Gliss. on D string, open A string

220 Change to FLUTE

Picc. *f* possibile sempre

Cl. *ff*

Xyl. *pp* CRASH C. hard sticks *pp* *f* RIDE C. bell *f* TRG. *f*

Hp. *pp* *p* *ff* *fff* *fff*

Pno. *ff* higher notes *fff* *f*

Vln. *f* *ff* *fff*

Vc. *f* *ff* *ff* *ff*

Tune the open D string down to C while playing.

gliss. *gliss.* *sul D* *gliss.* *gliss.* *gliss.*

224

Fl. *mp* *fff* *3* Flz. *3/4* *4/4*

Cl. *mp* *fff* *tutta forza (not intentionally overblowing, but not avoiding it)*

Perc. *fff* *mp* GRAN C. (secco) Mute Crash cymbal Mute Ride cymbal Mute Trg.

Hp. *mp* *ff* *Damp the strings quickly but without noise.*

Pno. *p* *ppp* *quasi f* *very soft touch, only to "prolong" the sound of notes played in b. 221 and 222*

Vln. *mp* *ff* *broad tremolo ffff* *3/4* *4/4* *diamond-head notes: let the open C string vibrate (NO bow playing!)* *(mute)*

Vc. *mf* *pp* *mf* *3* *ff* *fff* *fff* *pizz.*

Duration: 12 min.