

Lauri Mäntysaari

Time Flowers

op. 25

for chamber orchestra

(2012)

This work is composed for the FORUM 2012 workshop by Le Nouvel Ensemble Moderne.

First performance: Montréal, November 23rd 2012, Le NEM / Lorraine Vaillancourt

Instruments:

1 Flute (doubling on Alto Flute in G and Piccolo)

1 Oboe

2 Clarinets in B \flat (Cl. II doubling on Bass Clarinet in B \flat)

1 Bassoon (doubling on Contrabassoon)

1 Horn in F

1 Trumpet in C

1 Trombone (using both Tenor and Bass (or even Contrabass) Trombone, according to player's own choice)

Percussion (1 player):

- 3 Tam-Tams (Small - Medium - Large)

- Triangle

- Shaker

- 2 Conga Drums

- Gran Cassa

- Suspended Cymbal

Piano

2 Violins

1 Viola

1 Violoncello

1 Contrabass with low B string

The score is notated in C, with normal transpositions (Piccolo, Contrabassoon, Contrabass).

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

Smaller divisions (ca. 1/8) are occasionally used and explained in the score.

Duration: 11-12 min.

Revised version, May 22nd 2013

Time Flowers

Lauri Mäntysaari, 2012

4/4 Lento
♩ = 42

Flute
Oboe
Clarinet in B \flat
Clarinet in B \flat
Bassoon
Horn in F
Trumpet in C
Trombone
Percussion
Piano
Violin I
Violin II
Viola
Violoncello
Contrabass

TRIANGLE

mf
p
ppp
mp 5
ff
gliss.
f > *p*
f > *p*

5
Fl. *f*

Ob. *mf*

Cl. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Perc. *mf*

(8)

Pno. *poco a poco cresc.*

VI. I *f* *p* *gliss.*

VI. II *gliss.*

Vla. *gliss.* *gliss.* *f* *p*

Vc. *f* *p*

Cb.

7

Fl.

Ob.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

VI. I

VI. II

Vla.

Vc.

Cb.

3

*ff*³

*f*³

*f*³

*f*³

6

7

(8)

6

7

3

mf

gliss.

f > *mp*

gliss.

gliss.

gliss.

gliss.

f > *mf*

f > *mf*

6

f > *mf*

9 **3/32** **4/4**

Fl. *mp* (nat. 7th overtone of G) *f* ³ *p*

Ob. *mp* *f* ³ *p*

Cl. *mp* *f* ³ *p*

Cl. *mp* *f* *p*

Bsn. *f* *mp* *f* *p*

Hn. *f* *p* *f* ³

Tpt. *f* *p* *f* ³

Tbn. *f* *p* *f* ³

Perc. TAM-TAM, Large *mf*

Pno. *f* ³ ³

VI. I *ff* ⁶ *mf* *gliss.* *ff* ^V

VI. II *ff* ⁶ *mf* *gliss.* *ff* ^V

Vla. *ff* ⁶ *mf* *gliss.* *ff* ^V

Vc. *ff* ⁶ *mf* *gliss.* *ff* ^V

Cb. *ff* ⁶ *mf* *gliss.* *sul E* *gliss.* *ff* ^V

11 **4/4**

Fl.

Ob.

Cl. (7th overtone of G)

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

8^{vb}

VI. I

VI. II

Vla.

Vc.

Cb.

p *fp* *ff*

p *fp* *ff*

p *fp* *ff*

f *gliss.* *V* *gliss.* *gliss.* *V* *gliss.* *V* *gliss.*

f *gliss.* *V* *gliss.* *gliss.* *V* *gliss.* *V* *gliss.*

f *gliss.* *V* *gliss.* *gliss.* *V* *gliss.* *V* *gliss.*

f *gliss.* *V* *gliss.* *gliss.* *V* *gliss.* *V* *gliss.*

f *gliss.* *V* *gliss.* *gliss.* *V* *gliss.* *V* *gliss.*

f *gliss.* *V* *gliss.* *gliss.* *V* *gliss.* *V* *gliss.*

13

Fl. *fff* *mf* *ff* *mp* *mf* *pp*

Ob. *fff* *mf* *ff* *mp* *mf* *pp*

Cl. *fff* *mf* *ff* *mp* *mf* *pp* TO Bass Cl.

Cl. *fff* *mf* *ff* *mp* *mf* *pp*

Bsn. *fff* *mf* *ff* *mp* *mf* *pp*

Hn. *f* *ff* *f* *p* *gliss.*

Tpt. *f* *ff* *f* *pp*

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

Perc. TAM-TAM, Medium *f* *mf*

Pno. *fff* *mf*

VI. I *fff > ff* *fff > ff* *f* *pp*

VI. II *fff > ff* *fff > ff* *f* *pp*

Vla. *fff > ff* *fff > ff* *f* *pp*

Vc. *fff > ff* *fff > ff* *f* *pp*

Cb. *fff > ff* *fff > ff* *f* *pp*

Più mosso
♩ = 72

18

Fl. *pp* *mf* *overblowing*

Ob.

Cl.

Cl.

Bsn.

Hn. *pp* *p*

Tpt. *con sord.* *pp*

Tbn. *pp* *p* *gliss.*

Perc.

Pno.

Più mosso
♩ = 72

VI. I *p* *pp pizz.*

VI. II *pp* *pp pizz.*

Vla. *pp* *pp pizz.*

Vc. *mp* *pp pizz.*

Cb. *pp pizz.*

23

Fl.

Ob.

Cl.

BASS CLARINET in B \flat

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

SHAKER

in tempo, non trem.

Pno.

VI. I

VI. II

Vla.

Vc.

Cb.

pp

pp

gliss.

p

gliss.

pp

pp

mf

p

pp

p

27

Fl. *mp*

Ob. *pp*

Cl. *p* *gliss.*

B. Cl.

Bsn. *p*

Hn.

Tpt. *ord.* *pp* *p*

Tbn. *gliss.*

Perc. *pp* *pp* *p* *pp*

Pno. *p* *mf* *pp*

VI. I

VI. II

Vla.

Vc.

Cb.

29

Fl. *p* *pp*

Ob. *p* *pp* *gliss.*

Cl.

B. Cl. *pp* *gliss.*

Bsn. *pp* *mp*

Hn. *gliss.*

Tpt. *pp*

Tbn. *pp*

Perc. CONGAS *pp*

Pno. *p* *f* *pp*

VI. I

VI. II

Vla.

Vc.

Cb.

31

Fl.

Ob.

Cl. *p* *gliss.* *mf*

B. Cl. *gliss.* *p* *pp*

Bsn. *pp* *pp* *mf*

Hn. *p* *gliss.* *mf*

Tpt. *p* *f* *p* *gliss.*

Tbn. *gliss.* *mf* *pp*

Perc. *mf* *pp* *pp* *f* *pp*

Pno.

VI. I *sempre ritmico, non trem.* *arco pp*

VI. II *sempre ritmico, non trem.* *arco pp*

Vla. *sempre ritmico, non trem.* *arco pp*

Vc. *sempre ritmico, non trem.* *arco pp*

Cb. *sempre ritmico, non trem.* *arco pp*

34

Fl. *mf* \curvearrowright *f* *fp* \curvearrowright *fff*

Ob. *mf* \curvearrowright *f* *p* *fp* \curvearrowright *fff*

Cl. *ppp*

B. Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Tpt. *mf* *ppp*

Tbn. *ppp*

Perc.

Pno.

VI. I *fp* \curvearrowright *f* *ff* *f* \curvearrowright *fff* *sub. pp* *poco spicc.*

VI. II *fp* \curvearrowright *f* *ff* *f* \curvearrowright *fff*

Vla. *fp* \curvearrowright *f* *ff* *f* \curvearrowright *fff*

Vc. *fp* \curvearrowright *f* *ff* *f* \curvearrowright *fff*

Cb. *fp* \curvearrowright *f* *ff* *f* \curvearrowright *fff*

38

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

VI. I

VI. II

Vla.

Vc.

Cb.

capriccioso

mf

capriccioso

mf

f

deciso

sempre ritmico, non tremolo

p

ff

pp

ppp

ppp

Musical score for a woodwind and string ensemble, measures 41-43. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 41: Flute (Fl.) starts with a forte (*f*) dynamic. Oboe (Ob.) has a glissando (*gliss.*) and a half note. Clarinet (Cl.) has a capriccioso section with dynamics from *pp* to *f*. Bassoon (Bsn.) has a capriccioso section with dynamics from *p* to *f*. Other instruments are silent.

Measure 42: Flute (Fl.) has a half note marked (1/8 tone high) and a mezzo-forte (*mp*) dynamic. Oboe (Ob.) has a half note with a glissando (*gliss.*) and a mezzo-forte (*mp*) dynamic. Clarinet (Cl.) has a half note with a glissando (*gliss.*) and a mezzo-forte (*mf*) dynamic. Bassoon (Bsn.) has a capriccioso section with dynamics from *p* to *f*. Other instruments are silent.

Measure 43: Flute (Fl.) has a half note with a mezzo-forte (*mf*) dynamic. Oboe (Ob.) has a half note with a mezzo-forte (*mf*) dynamic. Clarinet (Cl.) has a half note with a mezzo-forte (*mf*) dynamic. Bassoon (Bsn.) has a capriccioso section with dynamics from *p* to *f*. Other instruments are silent.

44

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

VI. I

VI. II

Vla.

Vc.

Cb.

gliss.

capriccioso

gliss.

p *ff*

gliss.

gliss.

p *ff*

TRIANGLE

p

p *f* *p*

gliss.

gliss.

gliss.

gliss.

mf

p *pp*

gliss.

47

Fl. *pp* — *mf*

Ob. *pp* — *mf* — *pp*

Cl. *pp* — *mf* *gliss.*

B. Cl. *pp* — *mf* *gliss.*

Bsn. *pp* — *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Perc. ||

Pno. *mp* — *f*

VI. I *gliss.*

VI. II *pp* — *p* — *mf* *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Cb.

49

Fl. *ppp* *p*

Ob.

Cl. *ppp* *p* *gliss.*

B. Cl. *gliss.* *ppp* *p* *gliss.*

Bsn. *ppp* TO Contrabassoon *p*

Hn. *pp* *mf* *gliss.* *p*

Tpt. *pp* *mf* *gliss.* *p*

Tbn. *pp* *mf* *gliss.* *p*

Perc. *mf* *p* *mp*

Pno. *p* *mf* *p*

VI. I *gliss.*

VI. II *gliss.* *gliss.*

Vla. *p* *mf* *gliss.*

Vc. *gliss.* *gliss.* *p*

Cb.

52

Fl. *mf* *pp*

Ob. *mp* *ppp* *pp*

Cl. *gliss.* *mf* *pp*

B. Cl. *gliss.* *mf* *pp*

Bsn.

Hn.

Tpt. *ppp* *gliss.* *mp*

Tbn.

Perc. *p* *f* *pp*

Pno. *p* *f* *p* *pp* *mp* *pp*

VI. I *pp* *mf* *f* *gliss.* *gliss.*

VI. II *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *f* *gliss.* *gliss.* *gliss.*

Vc. *f* *gliss.* *pp*

Cb.

TO Piccolo

56

Fl. *pp* *p* *ppp*

Ob. *ppp* *pp* *p* *ppp*

Cl. *gliss.* *ppp* *pp* *p* *ppp*

B. Cl.

Bsn.

Hn.

Tpt. *ppp* *pp* *< p* *pp*

Tbn.

Perc. *in tempo, non tremolo!* *fff* *p*

Pno.

VI. I *gliss.* *gliss.* *mf* *mp* *p*

VI. II *gliss.* *gliss.* *gliss.* *gliss.* *mp* *p*

Vla. *gliss.* *gliss.* *gliss.* *gliss.* *mp* *p*

Vc. *col legno batt., sul pont.* *pp*

Cb. *pp* *col legno batt., sul pont.*

63

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

VI. I

VI. II

Vla.

Vc.

Cb.

CONTRABASSOON

p

mp

quasi continuous glissando from E to Bb

(1/8 tone low)

gliss.

gliss.

gliss.

gliss.

gliss.

pp

pp

ppp

ppp

col l. batt. sul tasto

f

continuous glissando on B string, free bow changes

gliss.

gliss.

mpp

71 PICCOLO

Fl. *f-mp*

Ob. *f-mp*

Cl. *f-mp*

B. Cl. *legatissimo, quasi glissando*
mf f p mf

Cbsn. *legato possibile*
mp mf

Hn. *f-mp*

Tpt. *f-mp*

Tbn. *gliss. mf p mf f*

Perc.

Pno.

VI. I *gliss. ppp*

VI. II

Vla. *(ord.) continuous glissando, free bow changes*

Vc. *mf f*

Cb. *f mp*

79

Picc. *f - mf* *ff - mf* *ff*

Ob. *f - mf* *ff - mf* *ff*

Cl. *f - mf* *ff - mf* *ff*

B. Cl. *f* *gliss.* *ff - mf* *ff*

Cbsn. *f* *ff*

Hn. *f - mf* *ff - mf*

Tpt. *f - mf* *ff - mf*

Tbn. *mf* *gliss.* *f* *mf* *gliss.* *f* *gliss.* *ff* *f*

3 TAM-TAMS:
(Small) *f* *l.v.* (Medium) (Large)

Perc.

Pno. *f* *ff* 8^{va}

VI. I

VI. II

Vla.

Vc. *gliss.* *gliss.* *ff* *gliss.*

Cb. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

continuous glissando, free bow changes

f *ff*

84

Picc. *fff* *f* *f*

Ob. *fff* *f* *f*

Cl. *fff* *f* *f*

B. Cl. *fff* *f* *f*

Cbsn. *mf* *ff*

Hn. *fff* *f* *f*

Tpt. *fff* *f* *f*

Tbn. *gliss.* *fff* *p* *ff* *mf* *gliss.* *gliss.* *gliss.*

Perc. *ff* *f*

Pno. *ff* *8va* *3* *3* *3* *6*

VI. I

VI. II

Vla.

Vc. *gliss.* *fff* *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *gliss.* *gliss.* *fff* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

88

Picc. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Cbsn. *f* *p* TO Bassoon

Hn. *mf*

Tpt. *mf*

Tbn. *ff* *mf* *f* *p* *pp* *gliss.*

Perc. *mf*

Pno. *fff*

VI. I *p* *pp* *gliss.*

VI. II *p* *pp*

Vla. *p* *pp* *continuous glissando, free bow changes*

Vc. *mf* *p* *gliss.* *pp* *gliss.*

Cb. *mf* *mp* *ppp* *p* *pp* *gliss.*

93 **Tranquillissimo**

Picc. *pp*

Ob. *pp*

Cl. *pp*

B. Cl. *pp* TO Clarinet in Bb

Cbsn.

Hn. *pp*

Tpt. *pp*

Tbn. *ppp* *gliss.* *pp* *gliss.* *ppp* *con sord.*

Perc. **||**

Pno.

Tranquillissimo

VI. I *gliss.*

VI. II *continuous glissando, free bow changes* *gliss.*

Vla. *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *gliss.* *gliss.*

Cb. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

101

Picc. —

Ob. —

Cl. —

B. Cl. —

Cbsn. —

Hn. —

Tpt. —

Tbn. *gliss.* *p* *gliss.* *pp* *senza sord.* *gliss.* *ppp*

Perc. —

Pno. —

VI. I *gliss.* *p*

VI. II *sul G* *p* *gliss.*

Vla. *gliss.* *p* *gliss.* *gliss.*

Vc. *gliss.* *p* *gliss.*

Cb. *gliss.* *gliss.* *p* *gliss.*

108

Picc. *pp* *p*

Ob. *pp* *p*

Cl. *pp* *p*

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn. *gliss.* *p* *pp*

Perc. CONGAS *ppp*

Pno. *mf* 8th

VI. I *ppp* *pp* *gliss.* *poco a poco cresc.*

VI. II *gliss.* *ppp* *pp* *gliss.* *poco a poco cresc.*

Vla. *gliss.* *pp* *gliss.* *poco a poco cresc.*

Vc. *gliss.* *pp* *gliss.* *poco a poco cresc.*

Cb. *gliss.* *gliss.* *gliss.* *ppp* *pp* *poco a poco cresc.*

114 TO Flute

The musical score is arranged in systems. The first system includes Picc., Ob., Cl., B. Cl., and Cbsn. The second system includes Hn., Tpt., and Tbn. The third system includes Perc. and Pno. The fourth system includes VI. I, VI. II, Vla., Vc., and Cb. The score contains various musical notations such as rests, glissandos, and dynamic markings.

Dynamic markings: *p*, *mp*, *pp*, *ppp*, *mf*.

Performance instructions: *gliss.*, *con sord.*, *sul G*.

Other markings: (8), *CLARINET in B \flat* .

118

Picc.

Ob.

Cl.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

VI. I

VI. II

Vla.

Vc.

Cb.

GRAN CASSA

Play the rim with your palms

mf *ppp* *pp*

f *8^{vb}*

gliss. *mf* *gliss.* *gliss.* *gliss.*

gliss. *gliss.* *gliss.*

gliss. *gliss.* *gliss.*

gliss. *gliss.* *gliss.*

gliss. *sul A* *gliss.* *sul B* *gliss.*

mf

122

FLUTE TO Piccolo

Fl. *f*

Ob. *mf* *f*

Cl. *mf* *f*

Cl. *mf* *f*

Cbsn.

Hn.

Tpt. *ord.*

Tbn. *gliss.* *mf*

Perc. *6* *6* *SUSP. CYMBAL (hard mallets) ritmico, non tremolo*
ppp *ppp* *p* *mf* *pp*

Pno. *(8)* *f* *8^{va}* *ff* *8^{va}*

VI. I *gliss.* *f* *gliss.* *gliss.*

VI. II *gliss.* *f* *gliss.* *sul G* *gliss.*

Vla. *gliss.* *f* *gliss.* *gliss.*

Vc. *gliss.* *f* *gliss.* *gliss.* *gliss.*

Cb. *f* *gliss.* *sul A* *gliss.*

133 5/8 4/4

Picc. *mf* \rightarrow *fff*

Ob. Remove the reed.

Cl. *mp* \rightarrow *mf* \rightarrow *f* \rightarrow *ff* \rightarrow *f* \rightarrow *fff*

Cl. *mp* \rightarrow *f* \rightarrow *f* \rightarrow *ff* TO Bass Clarinet

Bsn. *p* \rightarrow *mf* \rightarrow *fff*

Multiphonic

Hn. *mp* \rightarrow *mf* \rightarrow *f* \rightarrow *fff*

Tpt. *mp* \rightarrow *mf* \rightarrow *f* \rightarrow *fff*

Tbn. *p* \rightarrow *f* \rightarrow *fff*

Perc.. TAM-TAM, Large
Rub with super ball  *ppp* \rightarrow *mp* \rightarrow *f* \rightarrow *fff*

Pno.

VI. I *gliss.* \rightarrow *fff* \rightarrow *fff*

VI. II *sul D* *gliss.* \rightarrow *ff* \rightarrow *fff*

Vla. *sul D* *gliss.* \rightarrow *ff* \rightarrow *fff*

Vc. *gliss.* \rightarrow *fp* \rightarrow *ff*

Cb. *f* \rightarrow *ff*

Let A and D strings hit each other

Let G and D strings hit each other

*) VI. II & Vla: Towards distorted sound, caused by very high pressure of the bow.

137 **4/4** Tempo I ♩ = 42 TO Alto Flute **3/4** **2/4**

Picc. *Air blowing *)*

Ob. *exhale* *pp*

Cl. Remove the reed.

Bsn. Remove the reed.

Hn.

Tpt. *Ghost tones *)* *pp*

Tbn.

Perc. *Damp almost entirely, let ring softly* *pp*

Pno. *f* *gliss.*

VI. I

VI. II *fff*

Vla. *fff*

Vc. *fff* *) *Damp the strings immediately!*

Cb. *fff* *) *Damp the strings immediately!*

*) Oboe & Bassoon: Inhale and exhale strongly to the body of the instrument. Press the keys down powerfully. Separate each note by articulation.
 *) Trumpet: play any scale downwards on "ghost tones", ie. blowing air through the instrument.
 *) Vc. & Cb.: Distorted sound, caused by very high pressure of the bow.

139 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Picc.

Ob. \vee exhale 5 5 \wedge inhale *mp* 5 5

Cl.

Cl.

Bsn. Air blowing *) \vee exhale 5 5 5 *pp*

Hn.

Tpt. *pp*

Tbn.

Perc..

Pno.

VI. I $\frac{2}{4}$ $\frac{4}{4}$ Ricochet noise *) *pp* Scratch glissando *)

VI. II *pp* gliss.

Vla.

Vc. Ricochet noise *) *pp*

Cb. Ricochet noise *) *pp*

*) Alto flute: Blow air through the instrument without playing the notes clearly. Press the keys down powerfully. Separate each note by articulation.

*) Strings (except VI 2): Play ricochet bowing on the wood, ie. col legno battuto on the middle strings. Keep left hand fingers lightly on the string to avoid recognizable pitches. Try to follow the written rhythms strictly.

*) Violin II & Viola: Move the bow in angle of 45 over the fingerboard to create a slow scratching downward glissando.

141 **2** ALTO FLUTE **4** (*Air blowing **) **3** **4** **2** **4**

A. Fl. *ppp*

Ob.

Cl. Subtones: *ppp*

Cl. BASS CLARINET in B \flat Subtones: *ppp*

Bsn.

Hn.

Tpt.

Tbn.

Perc.. CONGAS *pp*

Pno.

VI. I *pp* *gliss.* *Scratch glissando ** *gliss.* *p*

VI. II *gliss.* *Ricochet noise **

Vla. *pp* *gliss.* *gliss.*

Vc. *pp*

Cb. *pp*

*) Violin 1: See VI. 2 in bar 140.
 *) Violin 2: See strings in bar 140.

143

2/4 3/4 4/4

A. Fl. *pp*

Ob. *mp* *^ inhale* 5 5 5

Cl. *pp* 6 3

B. Cl. *pp* TO Contrabassoon.

Bsn. *mp* *^ inhale* 5 5

Hn.

Tpt. *pp*

Tbn.

Perc. *pp* 5 *p* 3

Pno.

VI. I *gliss.*

VI. II *p* 7 5

Vla. *p* 3 3 *Ricochet noise *)*

Vc. *p* *Scratch glissando *)* *gliss.*

Cb. *p* 6 3 3

*) Violoncello: See VI. 2 in bar 140.
 *) Viola: See strings in bar 140.

145

4/4 **3/4**

A. Fl. *ppp*

Ob. *pp* *exhale* Put the reed back.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. *p*

Pno.

4/4 **3/4**

VI. I

VI. II *pp* Scratch glissando

Vla. *pp* *gliss.*

Vc. *gliss.*

Cb. *pp*

147 Tongue ram $\frac{4}{4}$

A. Fl. *p* *3*

Ob.

Cl. *ppp* *6*

B. Cl. *ppp* Slap tongue *pp*

Bsn.

Hn. Triple pedal tone, as low as possible *pp*

Tpt. *ppp* Triple pedal tone, as low as possible *pp*

Tbn. *hotel sord.* *gliss.* *gliss.* *gliss.* *gliss.* *ppp* *pp* *ppp* *pp*

Perc. GRAN CASSA *mp p* *ppp* *l.v.*

Pno.

$\frac{4}{4}$

VI. I *Scratch with wire *)* *ppp* *pp*

VI. II *Scratch with wire *)* *ppp* *pp*

Vla. *gliss.* *Scratch with wire *)* *pp*

Vc. *pp* *gliss.*

Cb. *pp* *gliss.* *gliss.* *gliss.* *gliss.*

*) Strings: Scratch the highest string of the instrument with the wire wrapped around the bow near the frog. Make a small glissando downwards, gradually becoming longer every time.

151

A. Fl. *p* *mp* *p* *p*

Ob. *p* *mp* *p* *p*

Cl. *ord.* *p* *mp* *p* *p*

B. Cl. *ord.* *mp* *p* *p*

Cbsn. *mp* *p* *p*

Hn.

Tpt.

Tbn. *gliss.* *pp*

B. D.

Pno. *sonorous, bell-like*
15^{mb}
mp
Ped.

VI. I

VI. II

Vla.

Vc. *Scratch with wire *)*
pp

Cb. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Triple pedal tone, as low as possible

*) Vc.: See other strings in bar 147.

