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### *Au dela movements: for Soprano and six instruments*

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"Au delà" Movements.

for Soprano and six instruments.

Keith D. Howard.

Submitted in partial fulfilment of the requirements  
for the degree of M.A. in Music at the  
University of Durham, May 1980.

Keith D. Howard, 10, Wellfield, Hazlemoe,  
High Wycombe, Bucks. HP15 7TJ.

Declaration: I, Keith David Howard, hereby declare that  
this composition is entirely my own work, and that  
it has been specially composed for the degree of M.A.  
in Music at the University of Durham.

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20. AUG. 1984

Instrumentation

Soprano

Violin/Viola (for middle section: Pastiche of third movement only) } both players with a set of oriental chimes.



Cello

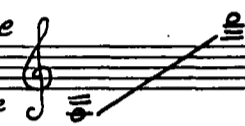
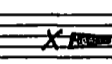
Flute/Piccolo (also required to play gluck in the coda)

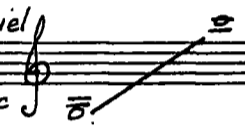

Clarinet in B<sup>b</sup>/Bass Clarinet in B<sup>b</sup>/Clarinet in E<sup>b</sup> (transposed in the score)

Guitar

Percussion. One player, battery:

Vibraphone  notated 

Xylophone  notated 


Glockenspiel  notated  N.B. If not available then a low octave Glockenspiel may be used, being the bottom note on Vibraphone


2 Crotales (different pitches)


1 Suspended Cymbal

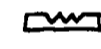
2 Bongos (or congas)


1 Bass Drum

Wood Block notated 








Claves notated 

Wood Chimes notated 

Guiro notated 

4 Roto Toms pitched thus 

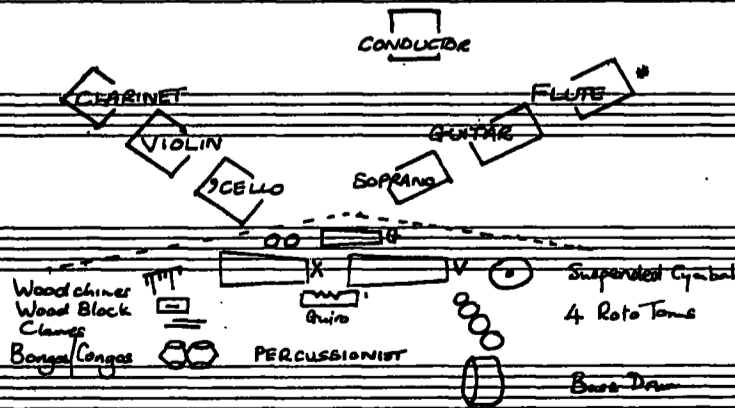
Played with sticks:

-  Rubber (Hard) \*  Double-headed (Soft + Hard)
-  Bound (Medium)  Double-headed (Medium + Hard)
-  Felt (Soft)
-  Wood
-  Wire

with bow (Vibraphone only, double bass bow)

\* For page 1 ff and pages 35-36. I will provide these if necessary.  
 .. 41-43.  
 .. 52-55.

Arrangement of Instruments




\* Flute in coda to move to glockenspiel unless a second glockenspiel is on hand.



Notation


Accidentals apply only to the note they precede, unless a note is repeated without a break.


Quarter tones are notated thus:  $\sharp$  and  $\flat$ , except where the pitch is raised by an indeterminate amount, where  $\sharp$  is used for sharp and  $\flat$  for flat. Fingerings are given in the case of Flute and Clarinet, although these do not necessarily need to be adhered to.


Clarinet is written transposed. Normal octave transpositions apply for appropriate instruments.


 : glissando


 : and  : portamento

 : leave note to vibrate


 : flutter tonguing (wind), tremolo (strings, percussion).

 : breath marks


 : wait for next cue


 : long pause (wait for conductor).


(N) : "normal" playing position after effects


 : very fast note

For the voice:

 : very high note

 : very low note

 : whispered, appropriate pitch.

 : almost whispered, very breathy.

- additional symbols are given for the solo section in the second movement on page 28.

- Accidents are given where necessary in the score.

In unbarred sections the same beat continues unless otherwise stated.

Texts:

In Sanskrit, phonetic symbols of the International Phonetic Alphabet.

Translations, from John Brough: "Bees from the Sunset."

II.

1

piranti: manhu: padleibhijo bngax sara: tu: sara:x,  
h'ssax fava:lam ghranti: dhin gdatvasānōdjasō.

Destiny surely is unjust.  
The bees it has decreed  
Shall feed on lotus honey and pollen dust.  
On water weed  
The geese must  
Feed.

2

a-jur varjafam nana:m parimitam ra:brau taduktam gatam,  
tasja: dhasja parasja tja:dham aparam ba:latravni:dhatrayo;  
sejam yja:dhiv jagadu: khasahitam sera:dibhio ni:jatji,  
d'ziver: varitana: gajfāt'fatatana saukjān kuto:x prā:ri:na:m.

A man lives long who lives a hundred years:  
Yet half is sleep and half the rest gain  
Old age and childhood. For the rest, a man  
Lives close companion to disease and tears,  
Losing his long, working for other men.  
Where can joy find a space in this short span?

3

kalva:to divasefvarasa kiranaix sēta:pi:to mastake,  
vāś' deś' ana:tapan vidhivafā:t bilvaja mu:lam gata:x;  
takraipi asja mahaphaleja patata bhagnamsafabdam sira:  
prajo gajfati: jatra bhagjarahitā: tatraiva ja:n tja:padax.

Seking shelter from the sun,  
A bird man sat beneath the bilva tree.  
A fruit fell down  
And broke his crown.  
It often happens that an unfortunate man is followed by  
misfortune wherever he goes.

III.

4

t'ajā: mantha:rsi: vikraio:ga: kri:paykri:pama swam manja:mama:  
pri:on,  
t'akabho vada:ma: tideran:khu:ram abhi:krēja:ma: rnei asja:stōta;  
wi:fra:mpu: eilitānej' tayeri: ta:miti:ri:tas tameiv:rdafa,  
bra:mudax parama: rta eva sita: rōnloka saki: lej' t'ara.

A ray is caught in a bowl,  
And the cat licks it, thinking it's milk;  
Another threads its way through tree branches  
And the elephant thinks he has found a later-stalk.  
Half asleep a girl reaches out  
And tries to rearrange the moonbeams on the bed,  
To share the warmth.  
It is the moon that is drunk with its own light  
But the world that is confused.

5

kaś'it pamā'ipati: ma:mkrati: rukṣara: t'fuj,  
gaj' khuz' t'fama: bha:varamej'ira vivalam prajam,  
jeku rajha:m purareibō jata:skapasu: phasviranaj'bjent,  
t'fai:rbatav skailitava: rni: manemej'ttan.

A man speaks harsh words against me:  
I forgive him, then go on my way rejoicing.  
But then I am sad again,  
To think that I was the cause of this regrettable lapse  
From good manners.

6

brēngkri:a t'fē(t'fē...)kora:kt'fi:;  
sva:galoka sghvans' ghi:;  
brēngpri:a jadi:max sja:mei;  
sva:galoka my'heina' ghi:;

"Dearest, if you will love me true,  
What use are the joys of heaven to me?  
But if you will not love me true,  
What use are the joys of heaven to me?"

Pastiche

7

piranti: manhu: padleibhijo bngax kej sara: tu: sara:x,  
h'ssax fava:lam ghranti: dhin gdatvasānōdjasō.

Destiny surely is unjust.  
The bees it has decreed  
Shall feed on lotus-honey and pollen dust.  
On water weed  
The geese must  
Feed.

Coda

Notes on the Texts

The six poems are from the "Subhāsītāvatī of Vallabhadeva" (Peterson, 1961); "Sanskrit Chrestomathie" (Bohttingk, 1909); and "Bhaktihārī Poem" (Miller, 1967). The translations are taken from "Poems from the Sanskrit" (Brough 1968 Penguin) - as follows:

- I: Peterson 690 ; Brough 50.
- II: Miller 200 ; Brough 4.
- III: Miller 39 ; Brough 74
- IV: Peterson 1994 ; Brough 83.
- V: Bohttingk 118 ; Brough 58.
- VI: Bohttingk 193 ; Brough 87.
- VII: Peterson 690 ; Brough 50.

.... with my thanks to Philip Rawson for taping the Sanskrit poems so that I could transcribe them.

Pronunciation

Phonetic symbols: Vowels: i: seat (si:t)

- i: seat (si:t)
- ɪ furk (fɪɪf)
- e neck (nek)
- ɑ (fr) pas (pɑ)
- aɪ father (fɑ:ðə)
- ɔ black (blɒk)
- ɔ: shawl (ʃɔ:l)
- o (fr) domein (domein)
- u good (gʊd)
- ʊ: food (fu:d)
- ə butter (bʌtə)
- E (fr) aile (Ei)
- ɔ (fr) apparat (apara)
- aɪ (fr) tant (tɑ:n)
- ɸ (fr) rocheux (rɔʃɸ)

- Diphthongs:
- ei great (greit)
  - ou show (ʃou)
  - ai high (hai)
  - oi boy (boi)
  - iə steer (stɪə)

- Nasal Vowels:
- ɛ̃ (fr) vinge (viŋ)
  - ɑ̃ (fr) ...ment (mɑ̃)
  - ɔ̃ (fr) son (sɔ̃)

- Semi-consonants:
- ʃ yellow (jelɒw)
  - w wall (wɔ:l)
  - ɥ (fr) huit (ɥi)

Consonants p, b, t, d, k, g, m, n, f, s, z, r, h - all as in English.

- ŋ as in bring (brɪŋ)
- ʒ as in vision (viʒən)
- x as in lach (lɑx) (Genève etc)

- Combinations
- ʃ as in shin (ʃɪn)
  - tʃ church (tʃɜ:tʃ)
  - dʒ dew (dʒu)

Notes for pronunciation:

- 1) Sanskrit aspirations: kh, gh, ch, jh, dh, th, ph, bh. Although considered as a single consonant in Sanskrit they are given two symbols in "Ananta's Elements".
- 2) Where a symbol is given in brackets - (n) - it is to be sung very lightly. This is especially the case with all (x) sounds.
- 3) No punctuation is given in the Sanskrit, therefore punctuation should be according to natural line and phrase. In the score this is indicated by a line between phonetic symbols. The space is the given available freedom in interpretation and inflection of the line. If a phrase mark is given over the notes it should be strictly adhered to.

# "Au delà" Movements. I.

$\text{♩} = 58$

Flute (weak tone) pp (weak tones)

Guitar

V =  $\boxed{pp}$  <sup>#1</sup> (master off) very soft

Percussion. Ped. .... (until sound dies)

Flute

Clarinete in B $\flat$

Guitar

Percussion

finger vibrato

mf subito

2 notes

$\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$   $\text{sf}$

(N) change fingering:  $\text{B}\flat$ ,  $\text{F}\sharp$ ,  $\text{E}\flat$ ,  $\text{C}\sharp$

#1: Use these double headed sticks until page 9. Hereafter the required head will be given for each section until page 9. A third stick (soft, single headed) is required on page 2.



Flute *pp* (weak tone)

Clarinet *sfp* (N) *R. Eb* *sfp* *R.* (N) *sfp* *pp* *increase vibrato*

Cello

Guitar *mp* *5:4*

2 Percussion *take third stick* *pp* *Pad*

Soprano *mf* *mp* *5:4*

Flute *pi* *mf* *mf* *mf* *f* *f* *p subito* *mf* *(normal vibrato)*

Clarinet *mf* *mf* *mf* *f* *f* *p subito*

Cello *pp* *non vibrato* *mf* *(normal vibrato)*

Guitar *mp* *p* *mp* *mp*

Percussion *pp* *pp* *f* *pp* *pp* *mf*

*2 crotales*

\* 1 : 12th harmonics (flute).  
 \* 2 : Percussion as before, double headed sticks.



Soprano *pp* *mp* *subito f*  
*pi* *va* *n* *ã* *(n)* *ti:*

Flute *p subito* *niente.....* *5:4* *sf* *sf*

Clarnet *(poco)* *3:2* *pp* *mf* *sf* *f*

Cello *mp* *PPP* *(molto)*

Guitar *3:2* *mp sempre* *vibrato* *p* *mp* *mf*

Percussion *barely audible, pedal each chord.* *f*

**♩ = 72 Più Mosso**

Soprano *dolce, p.* *3:2* *van. ti:*

Flute *PPP* *vib.*

Clarnet *(n)* *5:4* *mf* *pp* *vibrato* *vibrato*

Cello *poco stringendo.....* *3:2* *ff* *mp* *PP* *slow gliss.*

Guitar *mp* *5:4* *5:2 (st1)* *f* *3:2*

Percussion *I crotale, highest pitch.* *f* *f*

#1: Finger gliss (Guitar).

ad lib

Soprano

man hu:

Violin

mf

take cue from Soprano

bounce the bow

Sabito p. lyrico

(sempre p)

Percussion

$\text{♩} = 60$  Meno mosso

Soprano

mf

pi van ti: man hu:

Flute

pp (Weak tones)

pp (Weak tones)

Clarinete

pp (Weak tones)

Violin

colla voce.

Cello

Guitar

mp

pp

Percussion

ppp bary andtte, pedal each chord.

1 crotale, lower pitch

sempre ppp

\*1: Double headed sticks as before

**B.**

Flute *mp* *p* (*sim.*) *dolce.*

Clarinet *p* (*sim.*) *dolce* *pp*

Violin *pizz.* *mf*

Cello *mf* *pizz.*

Guitar *mf* *f* *pp* *pp* *pp*

Percussion *pp* *pp* *pp*

*Red* *Red* *Red*

Soprano *p* *(9)* *p* *... niente...*

Flute *p* *subto mf 3:2* *mp* *#* *p* *V.S.*

Clarinet *ct* *mp* *sf* *p*

Violin *arco* *mp* *arco* *mf*

Cello *arco* *mp ma lyrico* *mp (non cresc.)* *slow glissando*

Guitar *damp*

Perc. *Cotale, highest pitch.* *mf* *(damp immediatly)*

**Ad Lib**

*take note from guitar*

Soprano: *pad lei - - - - - bhi jo*

Flute: *gradually increase vibrato to flutter tonguing.*

Clarinet: *sf* *sf* *marcato, p.* *(N)* *(N)* *(N)* *F* *(N)* *sf*

Violin: *slow glissando, change bows as necessary....* *ppp sempre*

Cello: *ppp sempre. slow glissando, change bows as necessary between C4 and F#*

Guitar: *f* *f*

Soprano: *piva - - - - - nti*

Flute: *marcato, p.* *no vibrato!.... (breathe quickly, as necessary)* *pp*

Clarinet: *marcato, p.* *no vibrato!.... (breathe quickly, as necessary)* *pp*

Violin: *no vibrato!....* *pp*

Cello: *no vibrato!....* *pp*

Guitar: *pp*

**J=60.**

**C.**

**J=48** *Meno mosso*

*pp, almost a whisper.*

Soprano

5 3 5 *brin\_a: (x)*

Flute *pp non vibrato*

Clarinet

Violin *pp non vibrato*

Cello *mf*

Guitar *marcato pp*

Percussion *pp* *marcato mp* *Red.....Red.....*

*pizz* *mf* *pizz.*

*f* *vibrato* *5:4*

*p* *mf* *subitop* *f*

Soprano *...ante* *pp* *V.S.*

*Sara: tu:*

Flute *pp, colla voce band pizz*

Clarinet *pp, colla voce, band pizz*

Violin

Cello

Guitar *f* *vibrato* *5:4* *f* *vibrato* *5:4* *f* *finger vibrato* *5:4*

Percussion *p subito* *f* *p subito* *mf* *sf* *p subito*

\*1: Single or double headed sticks

Soprano *Ad Lib.* *lightly* *sara:* *sara:* *V.S.*

Flute *(with Clarinet)* *(with Clarinet)*

Clarinet *(with Flute)* *(with Flute)*

Guitar

Soprano *pp* *triste* *V.S.*

Percussion *pp* *allow to fade completely before moving on* *f*

\*1: *Voce.* Glissando to highest note in range.

D.

$\text{♩} = 48.$

Flute

Clarinet

Violin

Viola

Cello

Guitar

Resonance

*pizz.*

*mf q*

*ff*

*f*

*mp*

*p subito.*

*ff mp subito*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*p*

$\text{♩} = 60.$

Soprano

Flute

Clarinet

Cello

Guitar

*pp*

*pp*

*arco*

*pp*

*gliss*

*p subito*

*mp*

*l.v.*

*increase frequency.....*

*increase frequency.....*

*Di van ti: hō sa: (x) - sai*

3 5 3 4 6

3 5 3 4 6

3 5 3 4 6

3 5 3 4 6

3 5 3 4 6

3 5 3 4 6

3 5 3 4 6

Soprano *poco* E

Va: la: (m)

Flute *pp sempre, dolce.* *lightly, giocoso p.*

Clarinet *pp sempre, dolce.* *lightly, giocoso p.* *To Bass Clarinet*

Violin *p* *pp* *(single bows)* *bounce the bows*

Cello

Guitar *l.v.*

Soprano *pp* *5:4* *p* *subito pp* *p subito* *3:2* *cresc.*

Flute *(weak tones)* *3:2*

Violin *subito non vibrato!* *poco a poco vibrato* *6:4* *normal vibrato* *3:2* *3:2* *pp* *(colla voce)* *sempre pp.* *p* *pp* *mp* *(athm)* *pp*

Cello *5* *4* *5* *4* *pppp, ab first barely audible...*

Guitar *pp* *mp* *mp*

Percussion *Motor on* *pp* *pp* *pp* *pp* *3:2*

Ped



Ad Lib.

wait for voice

wait for cello

\*almost a whisper at approximate pitch, gradually, lose all rhythm.

Soprano

na (n) ti: d)hin g dai x- vā s-ā nō d-ja sō

Flute

(weak tones)

gradual crescendo

f

subito p

off with voice.

Guitar

mp

(damp)

Drum

P

(Motor off. To X)

Ped. ----- ↑

♩ = 42

approx 3 sec.

Flute

ff

Bass C.

ff

Violin

ff

Cello

ff

bounce the bow

Guitar

Tune low E down to E<sup>b</sup>

ff

allows to fade completely. l.v.

Drum

ff

allows to fade completely. l.v.

V.S.

$\text{♩} = 42$

$\text{♩} = 60$

Flute *subito* *ff* *p* *sfz*

Bass Cl. *ff* *p* *sfz*

Violin *bounce the bow.....* *ff* *arco* *p* *sfz* *bounce the bow.....*

Cello *bounce the bow.....* *ff* *arco* *p* *sfz* *bounce the bow.....*

Guitar *f* *allow to fade to completely* *ff* *tam* *ff* *tam*

Drum *l.v.* *l.v.*

||

*Piu mosso*

Flute *mf* *f* *ff* *pp*

Bass Cl. *mf* *f* *ff* *pp*

Violin *mp* *mf* *f* *ff* *pp* *bounce the bow*

Cello *mp* *mf* *f* *ff* *f*

Guitar *wait for guitar* *ff* *Ritardando*

Drum *l.v.* *mp* *l.v.* *Mf* *(damp)* *MP (non cresc)* *7:4*

♩ = 84

G Calmato

*Very soft, do biss.*

Soprano  
a: — jur var fa fa ta — m — var

*Con sordini; very little vibrato throughout.*

Cello  
*f* *mp* *(poco)* *p* *Sempre p.*

Guitar  
*1 damp*

Brass  
*f (sempre)*  
*v motor on*  
*pp throughout, barely audible Ped*

Soprano  
— sa — sa — sa — tam — } nru — na: m — } pa — ri — mi — } tam — } ⑥

Cello  
*3:2* *5:4* *3:2* *ppoco cresc*

Guitar

Brass  
*3:2* *f (sempre)* *pp* *(damp)* *(Sforz) Ped*

Soprano *pp cresc(poco)* *ritmico* *softly* *3:2*  
*ra: trau ga tam tasja d.has*

Cello *poco sf* *mp* *gliss* *f subito* *ff* *mf* *f* *3:2*

Percussion *mf* *mp* *mp* *pp* *ped.*

*pp seape*

Soprano *pp* *3:2* *3:2* *3:2* *dolce p* *poco cresc* *4:3*  
*ja parasja tfa:d hamaparanh ba: la tra vri: dhatva yo*

Cello *p* *pp* *pp* *(poco)* *(lightly)* *mp marcato (ma non subito var)*

Percussion *4:3* *pp* *3:2*

No Break!!

\*1: Soprano. Very breathy sound, rhythmic but almost whispered to start with.  
 \*2: Percussion. A single soft stick or else changing to double headed [23] will be necessary to facilitate this passage

$\text{♩} = 42$

H. *L'istesso tempo*

$\text{♩} = 42$

Soprano

Flute

Bass O.

Violin

Cello

Guitar

Perc: to 4 Rob Tom prtbl.

Violin notes: *bounce the bow*, *(Simile)*, *(Simile)*, *pizz.*

Cello notes: *non sosten.*, *(Simile)*, *pizz.*

Guitar notes: *f*, *mf*, *f*, *ff*, *finger trills*, *finger trills*, *finger trills*

*Poco meno mosso*

Soprano

Flute

Bass Cl.

Violin

Cello

Perc: 4 Rob Tom prtbl.

Soprano notes: *P*, *3:2*, *fa*, *aa*, *m*

Flute notes: *ad lib.*, *mf*, *ff*

Bass Cl. notes: *pp*, *p*, *mf*

Violin notes: *mf port.*, *mf port.*, *mf port.*, *pizz.*, *mf*

Cello notes: *pizz.*, *p*, *pizz.*, *mf*, *3:2*

Perc: notes: *mf*, *6:4*, *mf (as before)*

Violin/Cello notes: *blow flute; ... increase then decrease rapidly, stroke*

Pochiss. accel

$\text{♩} = 84$

I.

Musical score for the first system, featuring Soprano, Flute, Bass Clarinet, Cello, and Bassoon. The Soprano part includes the lyrics "vja: dhi-vi". The Flute part is marked with dynamics *sf*, *ff*, and *f*. The Bass Clarinet part is marked *p* and *dim... poco... a... poco*. The Cello part is marked *arco vib. normale* and *p*. The Bassoon part includes a note marked *to G* and a section marked *extremely rapid glissandi* with a *5:4* ratio. The system concludes with a double bar line and a repeat sign.

Musical score for the second system, featuring Soprano, Bass Clarinet, Violin, Cello, and Bassoon. The Soprano part includes the lyrics "yo ga du: khas a hi tam se va: di bhi a ni ja te". The Bass Clarinet part is marked *lightly, softly* and *poco*. The Violin and Cello parts include markings for *3:2*, *6:4*, and *chimes*. The Bassoon part includes a marking for *2 crotches*. The system concludes with a double bar line.

#1  
♩ = 84

Soprano  
Bass Cl.  
Violin  
Cello  
Guitar

*very softly, on the breath.*  
*wait for soprano*  
*dolce, p.*  
*ad lib.*  
*Con sordini, sul ponticello, p.*  
*ppp*

*dzi: ve i: va: ri: ta: ra a*

#3. *lightly p.*  
Flute  
Percussion

*"like a butterfly"*  
*lightly p (sempre)*  
*avente*  
*6:4*

Soprano  
Bass Cl.  
Violin  
Cello  
Guitar  
Percussion

*pp (but above instruments)*  
*p*  
*pp*  
*almost like an afterthought*  
*5:4*  
*ga: fã: fã/ la: ta: re: i: sau: kã (m) ku: ta: (x) prä: ni: nam*  
*semprè ppp.*  
*(sul pont.)*  
*(fade off)*  
*(with soprano)*  
*poco*  
*pp*  
*to X [X] and Bongo [X]*

Group B  
Flute  
Percussion

*avente*  
*6:4*  
*p*  
*mente*  
*wait until GROUP A reach pause.*  
*poco rall....*  
*6:4*

#1: Split into 2 groups, Group A continuing at same speed, conducted; Group B splitting off and moving faster. There should be no break from the previous page, and Group B should finish well before the pause, where they rejoin the ensemble.  
#2: Guitar, mello until comb. fades.  
#3: Flute + Glockenspiel - a quotation from Schumann's Papillons, op. 2..

L'istesso tempo

Flute *mf* *ff* *mf*

Bass Cl. *mf* *ff* *mf*

Violin *Col legno battuto* *arco*

Cello *Col legno battuto* *arco*

Guitar *mf* *ff* *fff* allow both guitar and xyl to fade completely before going on to the next bar

Percussion 2 Bongos *mp* *f* *sf* *mf* *ff* *sf* *lv*

$\text{♩} = 92$  Poco più mosso

Flute *f* *mp*

Bass Cl. *f* *mp* *pp* *mf*

Violin *arco mf* *mp* *mf* *mf*

Cello *arco mf* *f*

Guitar *f* (open) *mf* *f* *ff*

Percussion *mp* *pp* *mp* *pp* *mp* *lv*

x1: Percussion's double headed sticks (medium sized) for the section from here to page 25 will facilitate the quick change.



Flute *ff*

Bass Cl. *ff*

Violin *f* *pp sul pont.*

Cello *mf* *mp*

Guitar *mf* *f* *5:4*

Bassoon *mp* *mf* *3:2* *straight on!*

above the instruments

Soprano *2* *kal* *3* *va:* *7* *to* *3*

Flute

Bass Cl. *mp subito* *mp* *mf* *ff*

Violin *sempre pp sul pont.*

Cello *mf* *mf (above voice)*

Guitar *lightly* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4*

Bassoon *mp* *V=pp* *motor off* *mp* *Red*

**♩ = 76** *Meno mosso*

Soprano *mp* di: va se ( ) vara

Flute *subito p*

Bar. Cl. *mf* *Subito p*

Violin *arco* *Sul pont. very soft* *arco normale* *mp*

'Cello *f* *mf* *brummmmm* *single bow p* *Sul pont. very soft* *mp*

Guitar *f* *mf* *finger harmonics* *mp*

Percussion *f* *(dang)* *(dang)* *p*

**♩ = 69** *Poco meno mosso* *acceleranda*

Soprano *Louder - mf* si: a ki-i- ra na-i: (x)

Flute *mf*

Bar. Cl. *mf*

Violin *v* *sul pont. p* *arco normale* *mf* *mp* *f*

'Cello *sul pont. p* *arco* *mp* *mf* *f*

Guitar *mp* *mf* *mp* *f* *Angarib*

Percussion *mp* *mf* *mp* *f* *mf (not too loud)* *mf*

Flute

3:2

ff

Bas Cl.

ff

poco di-

grad. becoming flat

mf

f

Violin

f

3:2

mf

f

3:2

3:2

3:2

molto

3:2

molto

Cello

f sempre

mf

f

f sempre

f

p sul pont.

Bounce the bow

Guitar

ff

ff

f

2 Bays

mf

f

f

To V = pp

**Ad Lib. \***

Soprano

short!

5:4

3:2

se-ta: pi: to - ma-sta - ke - vä. lö - (n)

Flute

mp

short!

Sempre subito voce

3:2

repeat ad lib

Bas Cl.

mp sempre

glocoso

5:4

3:2

3:2

Violin

(p sul pont.)

Sempre subito voce

5:4

3:2

repeat ad lib

Cello

(p sul pont.)

mf

repeat ad lib

Guitar

pp (ch)

mf sostenuto

ham

ham

repeat to end of bar

no (break)

Bass

V = 99

p ad lib

repeat ad lib

short! Ped

\*1. All parts ad lib. Soprano should be loudest; all other parts "subito".  
 Each part... Clarinet wait at end (no repeat); Guitar, no breaks between repeats; Vibraphone 'softly' build up a chord texture, repeat as necessary. Conductor wait for voice to finish before going on.

**♩ = 18**

*Ad Lib. #1*

Soprano: *f* de-*f* an-a:ta pa (M)

Flute: *sempre subito voce*, *5:4*, *3:2*, *repeat ad lib.*

Bar. Cl.: *mp*, *senza misura*, *5:4*

Violin: *sempre subito voce*, *5:4*, *3:2*, *repeat ad lib.*

Cello: *mf*, *p*, *repeat ad lib.*

Guitar: *mf*, *ham.*, *repeat to end of bar*, *straight on!*

Percussion: *P giocoso*, *ad lib. senza misura*, *repeat ad lib.*

*Peel...*

**♩ = 80**

Flute: *lightly*, *p subito*, *more*

Bar. Cl.: *ff*, *p subito*, *more*

Violin: *mf*, *3:2*, *p subito*, *p subito*, *mp*, *poco*

Cello: *mf*, *3:2*, *p subito*, *p subito*, *mp*, *poco*

Guitar: *mf*, *3:2*, *f*, *mp*, *mf (subito)*

Percussion: *2 Bongos - finger #2*, *mp*, *mf*, *mp*, *5x!*, *V.S.*

#1: All parts as before.  
 #2: Percussion alternating between 2 Bongos ad lib.

Soprano *ad lib* (between *mf* and *mp*)  
*repeat ad lib*  
 vidhiva:ta — bilvas:ja —

Flute *mp* *p Cantabile*

Bass Cl. *mp* *p*

Violin *mp* *mf* *p*

Cello *mp* *p* *mf* *mp*

Grand *ad lib, match voice dynamic* *repeat ad lib*

Percussion *mf* *p (sempre)* *mf* *p (sub)/gradual crescendo*

to X [ ]  
5.2 + 1.2

Soprano *mf* *poco*  
 mu: lam ga ta: 3 (x) 7 3

Flute *grad to forte*

Bass Cl. *f* *mf* *mf* *mf*

Violin *mf* *mp sul pont* *p (arco)* *mf* *p sul pont pp*

Cello *mf* *mp sul pont* *p (arco)* *mf arco normale* *p (arco)* *mf* *p sul pont pp*

Grand *colla voce* *mp* *mf* *mp* *mf* *mp*

Percussion *P* *Bongok* *f* *mp* *f* *mp*

M.

$\text{♩} = 72$  A little slower

Soprano *mf* *3:2* *3:2* *dim* *mpc. dim.*  
*tatrapias ja ma ha:pha lei na patata: a: bh ag na*

Flute *mf* *3:2* *p* *cantabile*

Base Cl. *p* *cantabile*

Violin *sul pont. very softly, but getting louder by gradual degrees* *mp*

Cello *sul pont. very softly, but getting louder by degrees* *mp*

Guitar *f* *mf* *5:4* *5:4* *mf* *lv* *lv* *p*

Perc. *mf* *mp* *mp*

Soprano *angular, poco staccato* *f* *ma ha:pha-leim safab-da m*

Flute *subito mf* *3:2* *3:2* *3:2* *3:2* *f* *3:2*

Base Cl. *ff* *mf* *f*

Violin *mf* *f*

Cello *mf* *f*

Guitar *mf* *ff* *f* *5:4* *5:4*

Perc. *p* *mf* *ff* *f* *mf*

N. shouting, fortissimo, very rapid:

Soprano *fff* 3.2

Flute *molto ff* *(non vibrato)*

Bass Cl. *ff* *Sabito: p* *(non vibrato)*

Violin *(non vibrato) change bows at necessary, non crescendo*

'Cello *(non vibrato) change bows at necessary, non crescendo. sempre p*

Guitar *5.4* *lv.* *fff* *damp*

Percussion *ff* *lv.* *lv.* *lv.*

*praja-gafati-jata-bhagiamhi:tas-tatraiva-jantja:padax-*

*Sindax*

wait for percussion to fade completely

Flute *very, very soft.* *hold into 2nd movement*

Bass Cl. *pp*

Violin *sempre p* *poco a poco crescendo*

'Cello *sempre p* *poco a poco crescendo*

Guitar *pp*

Percussion *1 centale (high hat).* *ff* *(allow each note to fade).*

# II.

$\text{♩} = 50$

*held over from first movement*

Flute

*sf* *f* *p*

*rit.*

*3:2*

*3:2*

*f accel...*

*mf*

*3p*

*8*

*[low F still hangs down to E]*

*subito p* *sf* *mp*

*a tempo*

*legato*

*f* *p* *p* *p*

*vibato*

*p* *b*

*mf subito*

*Band pitch, tenuto*

*3:2*

*band pitch*

*diamond*

*pp* *mf* *f*

*wait for flute*

*mf*

*(vibrato)*

*mf*

*3:2*



Flute

Guitar

5 ff sf 3 5 ff sf 4 ff sf

(open) 8 8 8

ppp as possible. allow to speak slowly.

short 5:4

**A**

Faster ♩=60

Tempo primo ♩=50

4 7 mp 5 pp niente cresc 4 2 sfz

4 8 4 mp sea pre 4 4 Pasquato

mp delicate # - b

3:2 5:4

f sf sf P

repeat ad lib. gradually getting slower, and fading away so that nothing remains when the guitar ends

take care from guitar

take care from flute

mp

tempo libitum but not slow

3:2 3:2 3:2 3:2

mf f p mp 5 mp f mp 6 pp

mp

f subito

subitop

(slow mp.) (slow mp.)

mp

SEGUE →

\*1: Guitar play melisma, stop immediately flute reaches end rest. Repeat notes or leave some out as necessary.



1'00"          1'05"          1'10"          1'15"

*Soprano* *subito pp* hm (slowly) becoming very distant..... still faint and distant hm

su a (m)ā (n)ja: ma (n)a

*Percussion* *mp* *mf* *ff* *mf*

half pedal.....

1'20"          ♩=90

*Soprano* hd (in the throat) *f subito* on the breath (very little voice) *molto cantabile* throughout (until double bar line)

pr: 3o-7 tfa 6 ka:h ba va da: ma: t da

*Percussion* *p sempre* *mp* *hp* *hp*

half pedal.....

*Soprano* *pp* *mf* *f* *mf* *f* *mf* *pp*

Sa (n)khu:ra m ab hi:krej\_a ma:(r)nej as ja: sta ta

*Percussion* *hp* *hp* *hp* *hp* *mp* *ff*

*3:2* *mf* *mf* *mp* *pp*

half pedal.....

on the breath, mezza voce. [resume approx. time scale]

As before, damp each note with second stick, but attach each note (without) until voice enters.

1'55"          2'00"          2'05"          2'10"

*Soprano* *ff* *p* *f* *f* hm hm hm hm hm hm

wif f-f-f-f-f-f-f-f-f-f E wa: (n) wif wdipu: ei li tā ei

*Percussion* *f* *ff*

half pedal.....

(ruba arlo)

2'15" 2'20" 2'25"

*mf* *f* *urgent, almost nervous* (no da.)

Soprano  
 ta (t) (e) (ta) taye ri: ta: [miti: ] ritas  
 (fit in words in basket as and when you like)

Perussion  
*f* *f*

2'30" 2'35" 2'40"

*mf* *f* *only if necessary*

Soprano  
 ta mei va: (r)da fa

Perussion  
*f* *p*  
 each time dampen immediately after third stroke.

2'45" 2'50" 2'55"

*semp. mf* *mp* relaxed, very long sustained notes, no breath if possible

Soprano  
 ta mei i va: af) da a fa a  
 about 2 seconds

Perussion  
*mf*  
 damp, then to *pp*

SEQUE

(x1: Perussion; hit chains with stick each time)

**♩=90**

**D.** very peaceful, calmato, unhurried.

Soprano *mp*

*5* bra:mu:da (x) pa: ma: (r) ta ei va si ta: (r) õn la ka sa

8 *pp* *Soprano p, as before*

Percussion *half pedal* *hp* *hp* *hp* *hp* *hp* *hp*

**♩=50**

**E.**

Soprano *diminuendo - poco - a - poco*

*5* ki lei ta ra si ta: (r) õn la ka sä ki: le ta ra.

Flute *tran. flutter tongued.*

Guitar *poco diminuendo*

Percussion *hp* *hp* *hp* *hp* *hp*

*f* *slow down trem. mf*

Flute *mf* *legato* *molto p* *f subito* *gradually no. freq until flutter tongued.*

Guitar *mf* *f* *mf* *lv.*

Flute

Guitar

*f* (non arco) *f* *pp* delato

3:2 6:4

finger gliss (ad lib.) *f* *mf* (no di:) *f* *mf*

*a tempo*

[NB - 6th chord changes]

Flute

Guitar

*p* *pp* *mf* *pp* *p* *sf* (*pp*)

*p* (no di:) *mf* *Anger* *lies*

[Same quaver pulse]  $\text{♩} = 100$

Flute

Guitar

*pp* *subito f* *ff* *f* *scrape.*

*ten* *ten*  $\text{♩} = 50$  [Same quaver pulse]

3:2 3:2 3:2

*diminuendo... poco... a... poco... mp*

Flute

Guitar

*f* fast but lyrical, much rubato, ad lib., *poco rall.* ..... *a tempo*

*ff* subito. Rhythmically very precise (as fast as practical).

\*1: Flute and Guitar: Guitar fast notes throughout, which will mean that the groups of 8 notes do not coincide with each flute phrase. Guitar must wait to start with Flute on the second downbeat.

Flute

Guitar

(... allow rhythmic tenuto as necessary)

repeat until cue, getting more and more marcato

Flute

Guitar

ff

molto dim. eral.

f

ff

tran. flute

mp p

slow arpeggio

mp

colla. flute to end of movement

Flute

Guitar

mf dim.

p

pp

ppp

grad. ma. vib. to flutte.

trunnu

mp

# III.

$\text{♩} = 100.$

Allegretto.

Piccolo [sounds Pm]  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Clarinat in B $\flat$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Violin  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Cello  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Gitar [low E till tuned down to E $\flat$ ]  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

4 Rototoms (pitched as before)  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Percussion  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

*ff* [stamp each note by keeping sticks in contact with skin.]

Piccolo  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Clarinat  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Violin  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Cello  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Gitar  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

Percussion  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

*ff* *sempre ff* (no cresc, no dim.)

*mf* *mf* *mf* *f*

*pizz. ff* *ff* *pizz. ff* *ff*

heel of bow

5



Clarinet in Bb  
Violin  
Viola  
Cello  
Guitar  
Percussion

lyrical, *allegro*  
*as legato as possible*  
To Eb Clarinet

5 2 5 4

pizz ff  
pizz ff  
ff

Free Time but fast, same sticks throughout

Percussion

Roto Toms

ff  
p  
mf  
mp

allow to fade while taking a third stick


Suspended Cymbal

4 Roto Toms

Base Drum

mp

allow to fade, then

\*1: Percussion solo: Conductor should follow percussionist cues for each entry of the piccolo and Eb clarinet, beating their staff sections in the same time as the opening of the third movement: *allegro*.  
\*2: Percussion: Double the second stick , maintain and lead. Keep until page 39. Head will be given for each instrument.



**B.**  $\text{♩} = 92$  *Poco meno mosso*

Piccolo *ff* *p* *pp* *f* *ff*

Clarinete *ff* *p* *pp* *f* *ff*

Violin *Sul ponticello*

Violoncello *f* *p subito* *Sul ponticello*

Guitar *mf*

Percussion *4 Roto Toms* *pp* *p* *mp* *(damp)* *(damp)*

Piccolo *f* *p subito* *subito f*  
→ no. vib. to flatta

Clarinete *f* *p* *subito f*  
→ no. vib. to flatta

Violin *arco normale* *Sul ponticello*

Violoncello *p* *mf* *p subito* *arco normale* *mf* *p subito* *Sul ponticello*

Guitar *f* *mf* *p* *mf subito* *mf* *p*

Percussion *mf* *p* *p* *f* *p subito*

♩ = 84.

C. Poco meno Mosso

Musical score for the first system, including Piccolo, Clarinet in E, Violin, Cello, Guitar, and Percussion parts.

**Piccolo:** Treble clef, mostly rests. Handwritten notes: *mp*, *mf*, *ff*, *subito p*, *mp*.

**Clarinet in E:** Bass clef, 5/4 time signature. Handwritten notes: *ff*, *subito p*, *mp*.

**Violin:** Treble clef, *mf*, *f*, *subito p*.

**Cello:** Bass clef, *mf*, *p subito*, *mf*.

**Guitar:** Treble clef, *mp*, *mf*, *f*. Includes guitar chords and fret numbers (e.g., 3, 2, 1, 2, 3).

**Percussion:** Bass clef, *pp*, *f*, *mp*, *mf*, *p*. Includes drum notation (V, PP) and a 'Pedal' section.

Musical score for the second system, including Soprano, Piccolo, Clarinet in E, Violin, Cello, Guitar, and Percussion parts.

**Soprano:** Treble clef, *mf*, *subito f*. Includes lyrics: "kof-tyr(t)", "t.t.t".

**Piccolo:** Treble clef, *mp*, *f*, *subito p*, *f*, *mf*, *mp*, *p*.

**Clarinet in E:** Bass clef, *f*, *mf*, *mp*.

**Violin:** Treble clef, *mf*, *mp*, *mp*, *mp*. Includes performance instructions: *arco*, *sul ponticello*, *arco normale*, *clausura*.

**Cello:** Bass clef, *mf*, *mp*, *mp*, *mp*.

**Guitar:** Treble clef, *mf*, *mf*, *mf*, *mp*. Includes guitar chords and fret numbers (e.g., 5, 4, 7, 5, 4, 7, 5, 4, 7).

**Percussion:** Bass clef, *mf*, *pp*, *damp*, *(damp)*, *(damp)*. Includes drum notation and the instruction "4 Roto Tom".

Soprano  
mp  
fi-fi-fi-fi

Piccolo  
P subito  
ff  
mp  
f  
p subito

Cl. in E♭  
ff  
mp  
p

Violin  
f  
ffz  
sal pont.  
mp  
p

Viola  
f  
ffz  
p subito  
sal pont.

Guitar  
ff  
mp  
mf

Percussion  
P  
Pedal

Piccolo  
ff  
P

Cl. in E♭  
ff  
P

Violin  
mf

Viola  
mf

Guitar  
mf  
ff

Percussion  
mf  
P

Pedal

take off from the same speed, but fairly free.

1  
b- b- abai b-

SEQUE

Clarinete in E<sup>b</sup>

1

*mf* *f* *f*

*molto ... rit. dim.*

Clarinete in E<sup>b</sup>

*p* *mp* *pp* *p* *pp* *f. subito*

Clarinete in E<sup>b</sup>

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

5:4

Cello

SEGUE →

1: The bar lines in the Clarinet solo are for guidance only; the Clarinet should remain ad lib. throughout.

$\text{♩} = 84$   
E.

$\text{♩} = 76$

*Poco meno mosso.*

*lyra, mp.*

Soprano  
ka — stit — pum ä

Piccolo  
ff

Clarin. in Eb  
P

Violin  
P sul pont. ... arco normale

Cello  
mf f sul pont. (poco)

Guitar  
mp

Drum  
f

Soprano  
si — pa — ti: — ma: kra — ti: — ruk sa: a: — tyun sei

Piccolo  
f ff mf

Clarin. in Eb  
f b. b. ff mf

Violin  
P mf subito

Cello  
P mf sul pont. arco normale

Guitar  
mp mf

Drum  
mp

\*1: Percussion: double headed sticks [ ] as before

Soprano  
*p* *mf* *mp subito*  
 k. hu — 7 — kṛ ma: bha: — va — ra — mei — bi: a

Piccolo  
*ff*

Clarinets in E  
*ff*

Violin  
*arco normale*  
*mf* *mf* *f*

Cello  
*p* *mf* *mf* *f*  
*sal ponticello*  
*mf* *mf* *f*  
*3:2* *3:2* *3:2*  
*(Ona bau →)*

Guitar  
*mp* *mf* *f*  
*mp subito* *mf subito*  
*3:2* *6.4*  
*f* *delicatissimo* *(damp)*

Perussion #1  
*p* *mf* *f*  
*lightly, allow to resonate freely as before*  
*(damp)*

84. Poco più mosso

Soprano  
*p* *mf*  
 vi: — dam — prai — am — (E) — ku — (M)

Violin  
*p* *mf* *p*  
*sal ponticello*

Cello  
*p* *mf* *mf* *f*  
*ancora* *ancora*  
*lyrical, solo*  
*mf* *mf* *figura bna*  
*6.4*  
*sal ponticello*

Guitar  
*mp (very strict yamas)* *mp (still strict tri)*  
*mf* *mf* *mf*  
*lv* *figura bna*

Perussion #1  
*pp* *f* *pp* *f*  
*(damp)* *lv* *(damp)*

#1: Double headed sticks, as before.



Soprano *mf* *p* *pp(echo)* *mp*  
 ra-jham pu-na-rei ba (reba) ja.ta.ska pa-su-u: u:

Piccob  
 Clarinet

Violin *(solo) mf* *p* *mf* *pp* *f*  
*subito*

Cello *ritardando* *mp* *pp* *mf* *f*  
*slow gliss*

Guitar *3:2* *mf* *f*

Percussion *p* *5:4* *5:4* *5:4* *5:4* *mp*

Soprano *(continua) sempre* *sabito p*  
 u: phas vir an ai b jent

Piccob  
 Clarinet

Violin *mf* *pp* *mf* *f*  
*Sol partiale*

Cello *mf* *pp* *mf* *f*  
*Sol partiale*

Guitar *5:4* *mp* *molto* *mf* *f*

Percussion *p* *pp subito, sopra* *molto* *mf* *f* *5:4* *5:4*

Soprano

wait for voice

wait for cell

wait for voice

*P*

tfar-tva-to (x) skaj-li-ta va:(f)nitj mane mei-tam

Piccolo

To Flute

Clarinet in E

To Clarinet in B $\flat$

Viola

To Viola

*f* *P*

Celli

(no roll)

#0

#0

#0

#0

PPP

SEGUE

$\text{♩} = 60$  Pastiche

*G* On the breath, very lightly.

Soprano

*P*

8 tvēr'kri: la gfe tje le ffe ffe skora:k)fi:sva:

#1: Soprano: Decaying gradually just a whisper, losing all sense of pitch and rhythm, fading away.

#2: Soprano: From measures 3 and 5 alternate, but quarter notes always remain constant.

Soprano *pp* *pp*  
 (s) ga. lo. ka (loka loka) ko ro: kti:

Flute *ppp*

Clarinet in B $\flat$  *pp*

Viola *mp* *pp* niente

Cello *ppp* *Sostenuto* *pp* niente

Guitar *mp* *pp* *Figur. vb.*

Soprano

Flute *pp* *mf* *mp* *molto p*

Clarinet in B $\flat$  *pp* *pp* *mf subito* *mp*

Viola *pp* (no dir) *p* *pp* *pp*

Cello *pp* (no dir) *pp* *pp* *mp*

Guitar *pp* *pp* *pp* *pp*

**H.**  
very deep, resonant - "in the style of Edith Piaf" [sim. to letter H]

Soprano  
svair ga lo ka sugh vei na ghi:

Flute  
Clarinet B♭  
Viola  
Cello  
Guitar  
Percussion

Soprano

Flute  
Clarinet B♭  
Viola  
Cello  
Guitar  
Percussion

\*1

$\text{♩} = 76$   
I. Più mosso.

Sopano

Flute

Clar. in B♭

Viola

Cello

Guitar

4 Roto Toms  
damp as before

Handwritten musical score for the first system, including dynamics like *mf*, *p*, *f*, *pp*, *mp*, *psb*, and *damp*.

Sopano

Flute

Clar. in B♭

Viola

Cello

Guitar

Handwritten musical score for the second system, including lyrics: *t ven pri - a - - - - - è - - - - - a*. Dynamics include *p*, *mp subito*, *f*, *mf*, *sf*, *p*, *sf*, *delicato p*, and *delicato mp*.

\*1: ♩ = ♩ throughout.

*f subito* (non dir) **J.** *mp*

Soprano *f subito*  
jadi: ja di: ma(x) ja di:

Flute *f subito*  
*mf*

Clarinet B♭ *f*  
*mf* (no. cresc.)

Viola *f*  
*mf*

Cello *f*  
*mf*

Guitar *mf*  
*mf*

Percussion *f* Claves (damp)  
*mf*

*p* (molto) *f*

Soprano *ma* (x)

Flute *mp*  
*mf*  
*f*

Clarinet B♭ *f*

Viola *mp*  
*p* sul ponticello  
*f* *arco normale*  
*mf*

Cello *f*  
*mf*

Guitar *f*  
*legato*  
*mp*

Percussion *mp* damp  
*f* (to V)

\*1: Viola and Cello: change bow for each note, but as legato as possible.

**♩ = 60**

**K** **Meno mosso**

*P throughout; Sung as before.*

Soprano  
*Ja i: a (x) sjar me i sva: r ga lo ka mu ghei no go*

Flute  
*flute*

Clar. in B<sup>b</sup>  
*flute*

Viola  
*pp sul tasto*

Cello  
*pp sul tasto*

Guitar

Percussion  
*Hot! Ped*

*mp poco a poco diminuendo...al...*

Soprano  
*hi: tvën kri: a ja di: ma(x)*

Flute  
*mp*

Clar. in B<sup>b</sup>  
*pp mp mf pp pp sempre*

Viola  
*pp pp sempre*

Cello  
*mp*

Guitar  
*p (above the strings) dynamic mf finger vib.*

Percussion  
*pp con sordini*

Flute

Clarinet B♭

Viola

Cello

Guitar

Perussion

PPP as poss. f.

PPP as possible

pp sempre

Con aordini: sul pont.

very rhythmic

very rhythmic

keep repeating, very quietly, but not passively.

pp

sempre ppp staccato

P

Ped... (hold to pass.)

Flute

Clarinet B♭

Viola

Cello

Guitar

Perussion

$\text{♩} = 72$

L. Più mosso

mf

mf

mp

mf

mp

mf (water dir. of viol.)

mp

arco

arco



*mf* (one breath to G.P. bar)

Soprano  
 ghi: — tfa — tfe

Flute  
*mp*

Clarinet in B $\flat$   
*mf*  
*mp* (no din)

Viola  
*mp*  
*pp*  
*non sordini* *p staccato*

Cello  
*mp*  
*non sordini* *p staccato*

Guitar  
*mp*

Perussion  
*mp*  
*p*

Soprano  
 sja: — rn... — mej — mug — hej — na — ghi: — tfa — ghi: — bhi: — tfa — tfe

Flute  
*mf* Copy, full of sfz; as prominent as the voice

Clarinet in B $\flat$   
*mf*  
*sempre mf*

Viola

Cello

G.P.

G.P.

SEGUE!

no break.

\*1: Perussion: If low notes are not available on Abac, use Vibes; this may necessitate double headed sticks to enable the player to change instruments in the short time available

$\text{♩} = 58$

M Coda

*mf*

Soprano

Soprano staff with a large number '5' written below the staff.

Flute

Flute staff with notes and performance markings: *pp*, *weak tones:*, *5:4*, *lip down*, *(N)*.

Cl. in Bb

Cl. in Bb staff with notes and performance markings: *ten ten ten*, *mf*.

Violin

Violin staff with notes and performance markings: *mp*, *#p*.

Cello

Cello staff with notes and performance markings: *mp*, *non vibrato*.

Guitar

Guitar staff with notes and performance markings: *mp*, *tan.*, *(N)*, *5:4*, *mf*.

Percussion

Percussion staff with notes and performance markings: *Motor off*, *pp*, *5:4*, *Red*, *2 Cratales*, *f*.

Soprano

Soprano staff with notes and performance markings: *mp*, *5:4*, *3*, *pi:*, *va*, *(n)ti:*, *ti:*.

Flute

Flute staff with notes and performance markings: *mf*, *mf*, *p subito*, *niente*.

Cl. in Bb

Cl. in Bb staff with notes and performance markings: *f*, *f*, *p subito*, *(poco)*.

Violin

Violin staff with notes and performance markings: *mp*.

Cello

Cello staff with notes and performance markings: *pp*, *mf*, *3:2*, *vibrato normale*.

Guitar

Guitar staff with notes and performance markings: *mp*, *sempre mp*, *3:2*, *vibrato*.

Percussion

Percussion staff with notes and performance markings: *pp*, *Red*, *loudly audible, pedal each chord*.

#1: Flute: 12th harmonics.  
#2: Percussion: Double-headed sticks as before; head given for each instrmt.

Spanso *subitof*  $\frac{3:2}{}$  **N.**  
 Flute *pp* (break tones) *pp*  $\frac{5:4}{}$  *sfp* *sf* *sf* *f*  
 Clarinet *pp* *sfp* *sf* *f*  
 Violin *con sordini*  
 Cello *con sordini* *pp* *sempre*  
 Guitar *p*  $\frac{5:4}{}$  *mp* *f*  
 Percussion *pp* *mf* *f* *p* (damp immediately)

(ti) 3 2 (n) 5 ti: 4 5  
 3 5 4 5  
 2 4 4 4

Violin *subito mf*  $\frac{3:2}{}$   $\frac{5:4}{}$  *f* *f* *col legno* *ff* (one bow)  
 Cello *f* *pp* *subito* *arco* *sf* *f*

Flute

Clarin. B♭

Violin

Cello

Double Bass

Brass (trumpets)

♩ = 60

(bow as necessary)

col legno

batato

repeat to [O]

(no cresc)

non sordini

pizz.

pp

(weak tone)

(N)

(art. harmonics)

very strict, i.e. hard, audible

Motor on!

Catala

Soprano

Flute

Clar. in B♭

Violin

Cello

Double Bass

*mp (above the instruments)*

pad le bhi jo ba gar ke sa ra: tu: sa ra: niente

Multi-phonics

[gradually to multi-phonics]

*sempre pp, legato*

*sempre pp*

\*1. Percussion: Change to double-headed (medieval head) sticks.

Violin

*p*

3

5

(one bow)

(one bow)

wait for violin

*p* *subito* (\*1)

'Cello

*p*

4

4

(one bow)

(one bow)

*p* *subito* (\*1)

Guitar

*mp*

*mp*

*p*

*lv.*

*lv.*

**Meno mosso**

Soprano

*p* *mf* *p*

*p* *mf* *p*

3:2

3:2

ho sa: (x) saiva: a: m - of

Flute

Flute to Glockenspiel

Clarinet

*pp* *p* *mf* *f* *p*

Solo, but distant.

3:2

Violin

*pp*

'Cello

Guitar

*mp* *mp* *p*

*lv.* *lv.*

Percussion

Bass Drum *p*

Crotala *f* (damp)

*p* *pp* *ppp*

x x x (damp) *pp*

3:2 *pp*

Cello voce (under on)

to Bow (V) very softly, but distinct

*pp* *ppp*

\*1: Violin and 'Cello: to sul ponticello then as before

Red - - - - - Red - - - - - #5. Red - - - - -

**(P)**

Soprano: *hold on the breath, very, very softly*  
*nan ti do hin g di vä san ä djä sö*

Flute (on Glock): *Sempre piano a fine*

Clarinet: *f f f mp mf p pp pp gradually getting softer and softer...*

Violin: *chimes*

Cello: *chimes*

Guitar: *mp very gently*, *(no arp)*, *mp*

Drum: *d...l...m...l...n...u...e...*

**(Pd)**

**(no mt)**

Soprano: *niente*

Clarinet: *until the end...*, *(niente...)*

Drum: *(keep pedal down until the end of the piece)*

KDH.  
 Durham, September 1979; Hazelton, May 1980.

