

# Arrhythmia

expanded version  
for two percussion, two violins, viola, cello, and bass

Taylor Brook  
2012/2017

## **Instrumentation**

### **percussion 1:**

- crotales (low octave)
- tubular bells
- bass drum

### **percussion 2:**

- low bell or gong (A2)
- temple bowls (D4, E4, A4, B4)
- tam-tam
- suspended cymbal

**2 violins**

**viola**

**cello**

**bass**

(expanded from original string quartet version)

### Arrhythmia concert notes

This version of *Arrhythmia* was created for Argento ensemble in 2017, expanded from a 2012 string quartet for JACK quartet of the same name.

This composition draws heavily on Mahler's ninth symphony, and for those who know the work intimately, many quotations and allusions will be heard. These quotations, however, do not amount to more than a musical wink and the deeper influences come indirectly. Mahler's music creates a world of its own, and while it doesn't break from the musical tradition of romanticism in the way that the music of Schoenberg did, the mode of expression and the creation of meaning is almost entirely particular to Mahler. How Mahler expresses a sense of form and creates a web of associations and references was the central inspiration for *Arrhythmia*.

*Arrhythmia* continues my work in re-imagining the music of historical composers. In 2011, I wrote a piece for 11 musicians that re-imagined Schoenberg's orchestral work *Farben*, extracting material and concepts in order to ask myself what Schoenberg might have written if he were composing *Farben* today. This process has led me to explore new pathways in my music that I would not otherwise have investigated. Perhaps this is a positive way to digest the canon of music history — re-imagining rather than rejecting, playing with history instead of feeling burdened by its weight.

## MICROTONALITY AND JUST INTONATION:

Although there are many microtones in this work, much of the harmony is quite consonant. The microtones are used to approximate just intervals, therefore small adjustments should be made by ear to play these intervals perfectly in tune. I advise the performers to listen for the root of the chord (when present) in order to understand their particular role in the harmony.

The following accidental nomenclature is also used to approximate exact pitches:

♭ - ♯ approximately 1/4 tone flat or sharp

↓ - ↑ approximately 1/6 tone flat or sharp (33 cents)

♭ - ♭ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp (17 cents)

The accidentals showing the twelfth-tone (one sixth of a semitone) alterations should be thought of as extremely small inflections of the pitch. This minute alteration in pitch equals the difference between the just major third (the fourth harmonic) and the equal temperament major third. It is best to treat the notes with these accidentals as if they required a slight inflection for the sake of good tuning.

The sixth-tone (one third of a semitone) alteration equals the difference between the seventh harmonic and the equal temperament minor seventh. In other words, the seventh harmonic is a sixth-tone flat of the equal temperament minor seventh. This difference may be demonstrated by sounding the seventh harmonic on the fourth string of the cello; the pitch of this harmonic will be a sixth-tone flat of an equal temperament B-flat.

The quarter-tone alteration should be precisely halfway between the equal tempered pitches. The quarter-tone alteration can be heard at the 11th partial of the harmonic series, which is exactly halfway between the perfect fourth and the tritone. Again, the difference can be tested by playing the 11th harmonic on the low C string of the cello to produce an F-quartertone-sharp.

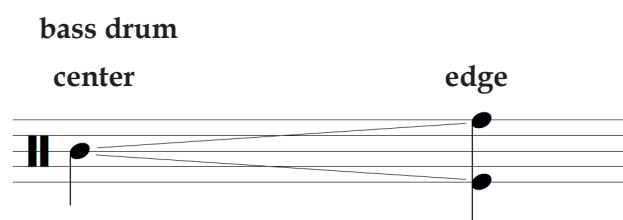
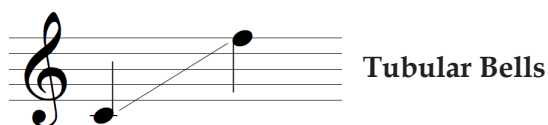
The most important thing to keep in mind is that the goal of these microtones is often to realize acoustically consonant harmonies; if the performer can recognize their role in the harmony relative to others, this will ensure optimal tuning.

## PERCUSSION NOTATION:

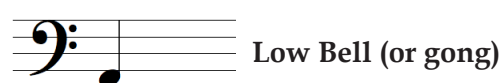
Soft mallets appropriate to each instrument without sharp attacks should be used throughout the piece. The mallet selection and performance choices should be geared towards blending with the other instruments as much as possible.

Always let the instruments ring out, unless the dampen symbol is used.

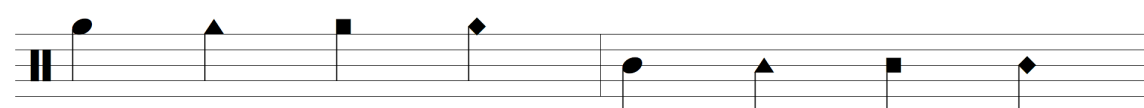
### percussion 1:



### Percussion 2:



Cymbal                                      Tam-tam  
norm.   edge   deadstroke   on bell   norm   edge   deadstroke   scrape

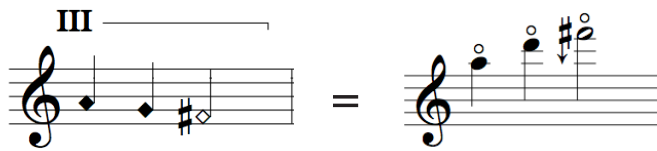


## STRINGS NOTATION:

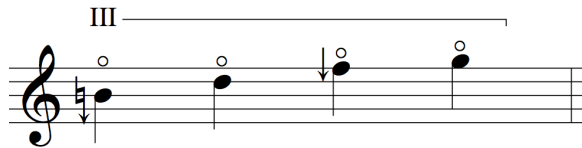
### natural harmonics:

Natural harmonics are notated in two different ways, depending on the context. The bass harmonics are always notated in the second way.

1. For the second through fifth partial, diamond noteheads show where to touch the string along with a roman numeral indicating the string.



2. For the first harmonic at the octave, as well as harmonics beyond the 5th, a small circle above the sounding pitch is provided along with the roman numeral string indication. The reason that these higher harmonics have been notated in this fashion is because they sound cleaner if played high up on the string near the bridge, so the sounding pitch and also placement of the finger on the string is the same. The following example shows a possible series of harmonics played on the third string of the cello.



### bow placement indications:

**ord.** - ordinario position

**s.t.** - sul tasto - (Bow over the end of the fingerboard.)

**a.s.t.** - alto sul tasto - (Bow 5-7 centimetres up the fingerboard.)

**p.s.t.** - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

**s.p.** - sul ponticello - (Bow close to the bridge.)

**a.s.p.** - alto sul ponticello - (Bow so that part of the hair is on the bridge and part is on the string, thereby producing a quiet but harsh sound. This technique will often silence the fundamental pitch of the string.)

**p.s.p.** - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

### bowing technique indications:

**norm.** - Use a normal bow technique.

**flautando** - Fast, low pressure bowing.

**half c.l.t.** - half col legno tratto - (Rotate the bow so that the wood of the bow is scraping the string along with some of the bow hair.)

### vibrato indications:

**vib.** - with some vibrato

**s.vib.** - no vibrato

**m.vib.** - with a lot of vibrato

**slow, wide vib.** - a slow and wide vibrato, up to a quarter-tone of bending

### scordatura:

The low C strings of the cello and viola should be retuned to a sixth-tone flat C. This note should match the 7th harmonic on the D string, which is 31 cents down from an equal temperament C. I would advise tuning the viola C string to match the harmonic played by the cello on the D string followed by the cello tuning to the viola's retuned C string. The scordatura parts are not transposing: what is written is what is heard.





# Arrythmia

expanded version for Argento Ensemble

Taylor Brook

♩ = 72

$\frac{3}{4}$  = 54

tubular bells  
soft mallets

low bell  
soft mallets

cymbal  
wound mallets

temple bowls

low bell

s.vib.  
flautando  
p.s.t. → p.s.p. → p.s.t. → norm. → m.vib.  
→ ord. → s.p.

s.vib.  
flautando  
p.s.t. → p.s.p. → p.s.t. → norm. → m.vib.  
→ ord. → s.p.

s.p. → ord.  
m.vib. → s.vib.

s.p. → ord.  
m.vib. → s.vib.

s.p. → ord.  
m.vib. → s.vib.

ff → mp

ff → mp

ff → mp

ff → p → ppp

$\frac{3}{4}$  = 72

$\frac{3}{4}$  = 54

5

Perc. 1

Perc. 2

tam-tam

vib. norm. ord. → s.vib.

vib. norm. ord. → s.vib.

vib. norm. ord. → s.vib.

vib. norm. ord. → s.vib.

s.t. s.vib.

s.t. s.vib.

s.t. s.vib.

s.t. s.vib.

s.t. s.vib.

s.t. s.vib.

ord. vib. → s.vib.

ord. vib. → s.vib.

ord. vib. → s.vib.

ord. vib. → s.vib.

ord. vib. → s.vib.

pppp → f → ppp

(♩=♩) <sup>3</sup> = 72

8

Perc. 1 *ppp* *mp* *pp* *p* *ppp* *p* *ppp* *p* *ppp*

Perc. 2 *mp* *pp* *pp* *p*

Vln. I *mp* *p* *mf* *mp*

Vln. II *f*

Vla. *mp* *f* *mp*

Vc. *mp* *p* *mf* *mp*

D.B. *pp* *f*

IV III II I → s.p. ord. p.s.p.

ord. p.s.p.

s.t. → ord.

12

Perc. 1 *p* *ppp* *p* *ppp* *p* *mp* *p* *mf*

Perc. 2 low bell *mp* tam-tam and Cymbal *p* *mp* *p* *mp* *mf*

Vln. I *mf* *f* *mp < f* *mf* *f* *p* *mf* *f* *mf*

Vln. II *mf* *f* *p* *fp* *f* *p* *mf* *f* *mf*

Vla. *mf* *f* *p* *fp* *f* *p* *mf* *f* *mf*

Vc. *mf* *f* *mp < f* *mf* *f* *mp* *f* *mf*

D.B. *pp* *ppp* *f* *ppp*

ord. → vib. s.vib. s.p. 3 ord. vib. → s.vib. flautando p.s.t. → norm. → ord.

ord. vib. → s.vib. flautando p.s.t. → norm. → ord.

s.t. → ord. vib. → s.vib. flautando p.s.t. → norm. → ord.

ord. → vib. s.vib. s.p. 3 ord. vib. → s.vib. flautando p.s.t. → norm. → ord.

s.t. → ord. vib. → s.vib. flautando p.s.t. → norm. → ord.

$(\text{♩}=\text{♩}) \text{♩} = 54$

$(\text{♩}=\text{♩}) \text{♩} = 72$

16

Perc. 1 *p* *ppp* *p* *ppp* *mf* *mp*

Perc. 2 *ppp* *f*

Vln. I *fp* *f* *p* *f* *ff*

Vln. II *fp* *f* *p* *f* *ff*

Vla. *fp* *f* *p* *f* *ff*

Vc. *fp* *f* *p* *f* *ff*

D.B. *fp* *f* *mp* *ff*

gliss harmonics

20

Perc. 1 bass drum (like heartbeat) *mf p* tubular bells *mp* bass drum *mf p*

Perc. 2 low bell

Vln. I s.p. → ord. *mp* *f* *mf* *ff* *mp* *ff* *mp* *ff*

Vln. II *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Vla. (gliss trill note) *ffp* *f* *ffp* *ff* *mp*

Vc. → ord. *p* *ff* *mp* *ff* *mp* *ff*

D.B. *ff* *p* *ff* *mp* *ff* *mp* *ff*

(l.h. pizz and bow) → p.s.p. → ord. s.p. m.vib. → ord. s.p. m.vib. → ord.

$(\text{♩} = \text{♩}) = 54$

23 tubular bells

Perc. 1 *pp* *mp* *p*

tam-tam and cymbal

Perc. 2 *pp* *p* *mp*

Vln. I half c.l.t. p.s.t. s.t. a.s.t. pizz. norm. ord. arco III II I II I II III *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *mp* *p* *mp* *p*

Vln. II half c.l.t. p.s.t. s.t. norm. a.s.t. ord. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *mp* *p* *ppp* *mp*

Vla. half c.l.t. p.s.t. s.t. norm. a.s.t. ord. II III *ppp* *p* *ppp* *mp* *p* *ppp* *mp*

Vc. half c.l.t. s.vib. p.s.t. I II norm. ord. *ppp* *p* *ppp* *mp* *p* *ppp* *ppp* *mp*

D.B. III II III II etc. gliss harmonics *p* *ppp* *mp*

26 crotales with bow

Perc. 1 *ppp* *p* *ppp* *p*

temple bowls

Perc. 2 *p*

Vln. I vib. s.vib. III II I vib. *mf* *mp* *p* *mf* *mp* *mf*

Vln. II *pp* *pp* *6* *mp* *pp* *pp* *6* *mp* *pp*

Vla. *pp* *pp* *6* *mp* *pp* *pp* *6* *mp* *pp*

Vc. flautando II I III I II III *p* *p* *p* *p* *p* *p* *p*

D.B. I II *ppp* *p* *p* *p* *p* *p* *p*

28

Perc. 1 *ppp* *p* *p* *mp*  
 crotales with mallets, soft

Perc. 2 *p* *p*

Vln. I *mp* *mf* *mp* *mf* *mp* *mf*  
 vib. s.vib.

Vln. II *pp* *mp* *pp* *ppp* *p* *pp*  
 p.s.p. s.p. ord. 9 9 6

Vla. *pp* *mp* *pp* *ppp* *p* *pp*  
 p.s.p. s.p. ord. II III 12 12 6

Vc. *mf* *pp* *mp* *mp* *pp*  
 norm. pizz. slow, wide vib. s.t. ord.

D.B. *p* *p* *p* *mp* *p* *mp* *p*  
 pizz. 3 3

*poco rit.* ----- (♩ = 42) *poco accel.* ----- (♩ = 54)

30

Perc. 1 *p*

Perc. 2 *pp* *mp* *pp*

Vln. I *p* *f* *pp*  
 s.p. s.t. slow, wide vib. ord. vib.

Vln. II *mf* *pp* *p* *mf* *p* *p* *mp* *p*  
 s.vib. s.t. 6 6 3 3 3 3

Vla. *mf* *pp* *p* *mf* *p* *mp* *p* *mp* *p*  
 s.vib. s.t. 6 6 3 3 3 3

Vc. *p* *mf* *p* *pizz.* *p* *mp* *mf*  
 s.vib. arco s.t. 3 3 3 3

D.B. *mp* *p* *mp* *p* *p* *mf*  
 3 3 3 3

(♩=♩) ♩ = 72

32 with bow

Perc. 1 *pp* *f* tubular bells *p*

Perc. 2 cymbal *pp* *mf* *pp* temple bowls *p*

Vln. I vib. → s.vib. *mf* *mp* *ppp* *pp* *mp* *pp*

Vln. II ord. 3 6 3 *pp* *p* *pp* *pp* *mp* *pp*

Vla. 3 3 3 *mp* *p* *mp* *p* ord. *f* s.t. *pp* *p*

Vc. arco II vib. → s.vib. *mf* *mp* *f* *pp*

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

35

Perc. 1 *mp* *p*

Perc. 2 *mp* *p*

Vln. I s.t. *mp* *ppp* *ppp* *mp* *ppp* ord. → s.p. ord. → s.p. *mf* *p* *mf* *p*

Vln. II s.t. *mp* *ppp* *ppp* *mp* *ppp* ord. → s.p. ord. → s.p. *mf* *p* *mf* *p*

Vla. *pp* *f* *mp* *f* pizz. *f* arco p.s.p. → ord. *mf* 5 6 m.vib. s.vib. → s.p. *f* *f* 3 *mp*

Vc. s.t. *ppp* *mp* *ppp* arco → s.p. *mf* *p* *mf* *p*

D.B. 3 3 3 *p* *mf* *mp* 3 *f* 3 *mp* (laisser vibrer) I II

*poco accel.*

38

Perc. 1 *mp* *p* *mf* *mp*

Perc. 2 *mp* *p* *mf* *mp*

Vln. I *pp* *pp* *mp* *pp*

Vln. II *pp* *pp* *mp* *pp*

Vla. *ff* *ppp* *f* *mf* *fff* *f* *ff* *f*

Vc. *pp*

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

*m.s.p. IV*

*ord.* *p.s.p.* *s.p.* *ord.*

*II* *III* *II* *I*

♩ = 84

*rit.*

♩ = 66

42

Perc. 1 *p* *pp* *p* *pp* *p*

Perc. 2 *p* *pp* *mp* *pp* *pp* *mp* *pp*

Vln. I *pp* *mp* *pp* *pp* *mp* *pp* *mp*

Vln. II *pp* *mp* *pp*

Vla. *ff* *f* *ff* *fff* *p* *f* *ff* *p*

Vc. *p* *mf* *pp* *mp* *pp* *mp*

D.B. *p* *pp* *mp* *pp* *p* *mf*

*s.vib. ord.* *s.t.* *ord.* *s.t.*

*m.vib.* *s.vib.* *s.p.* *s.t.*

*arco* *ord.* *s.t.* *ord.* *s.t.*

*gliss harmonics*

45

Perc. 1 *pp*  $\longleftarrow$  *p*

Perc. 2 temple bowls *pp*  $\longleftarrow$  *mp*  $\longrightarrow$  *pp*

Vln. I *pp* ord.  $\longrightarrow$  s.t. *f* *p* *f* ord.  $\longrightarrow$  s.t. *f*

Vln. II *f* ord.  $\longrightarrow$  s.t. *p* *f* ord.  $\longrightarrow$  s.t.

Vla. *f* *ff* *p* *f* *ff* *p*

Vc. *pp* *f* *p* *f* ord.  $\longrightarrow$  s.t. *f* ord.  $\longrightarrow$  s.t.

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

47

Perc. 1 *pp*  $\longleftarrow$  *p* *pp*  $\longleftarrow$  *p*

Perc. 2 *pp*  $\longleftarrow$  *mp*  $\longrightarrow$  *pp* *pp*  $\longleftarrow$  *mp*  $\longrightarrow$  *pp*

Vln. I *p* *f* *p* *mf* *p* *mf* *p* ord.  $\longrightarrow$  s.t.  $\longrightarrow$  ord.

Vln. II *p* *f* *p* *mf* *p* *mf* *p* ord.  $\longrightarrow$  s.t.  $\longrightarrow$  ord.

Vla. *f* *ff* *pp*  $\longleftarrow$  *mp*  $\longrightarrow$  *pp* *mp* ord.  $\longrightarrow$  s.t.  $\longrightarrow$  ord.

Vc. *p* *f* *p* *mf* *p* *f* *p* ord.  $\longrightarrow$  s.t.  $\longrightarrow$  ord.

D.B. *p* *f* *p*

49

49

Perc. 1 *p mp p* *pp* *mp*

Perc. 2 *p f pp* *pp* *mp*

Vln. I *ff mp pppp* *pp* *p* *pp p pp*

Vln. II *ff mp pppp* *p* *mp*

Vla. *ppp* *p* *mp pp ppp*

Vc. *ff mp pppp* *p* *mp pp ppp*

D.B. *ff p p* *pp p pp*

crotales

ord. pizz. half c.l.t. arco p.s.t.

half c.l.t. ord. p.s.t.

half c.l.t. arco II p.s.t.

II pizz.

s.p. s.t.

ord. 3

53

53

Perc. 1

Perc. 2

Vln. I *pp p pp* *pp mp pp* *mp pp pp* *pp*

Vln. II *p mp* *p* *mp ppp*

Vla. *mp pp ppp* *pp* *mp pp mp*

Vc. *mp pp ppp* *pp* *mp pp mp*

D.B. *pp p pp* *pp p pp* *mp pp*

norm. ord. III II III II etc.

ord. III

56

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp* *pp* *pp* *p* *pp* *pp* *p* *pp*

*f* *pp* *mp* *pp*

*pp* *mp* *pp* *ppp* *mp* *pp* *ppp*

*pp* *mp* *pp* *ppp* *mp* *pp* *ppp*

*pp* *p* *pp* *pp* *p* *pp*

*p.s.t.* *6* *3* *6* *6* *6* *6*

*9* *3* *3*

*II* *I* *II* *I*

*poco accel.*  $\bullet = 84$

59

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

bass drum *mf* *p* *pp*

tubular bells *p*

low bell *mf*

temple bowls *p* *p*

*p.s.p.* *ff* *s.p.* *pp* *p* *pp* *pp* *p* *pp*

*s.p.* *m.s.p.* *ord.* *ff* *pp* *mp* *pp* *mp* *mf*

*norm. p.s.p.* *ff* *s.p.* *mp* *ppp* *mp* *ppp*

*norm. p.s.p.* *ff* *pizz. s.t.* *mp* *pizz. s.t.* *mp*

*ff* *mp* *mp*

*3* *6* *6* *6* *6* *6*

*9* *3* *3*

62

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

65

bass drum

Perc. 1

low bell

tam-tam

Vln. I

Vln. II

Vla.

Vc.

D.B.

68

Perc. 1 *crotales*

Perc. 2 *cymbal* *temple bowls*

Vln. I

Vln. II

Vla.

Vc.

D.B.

70

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

73

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

76

a tempo ♩ = 84

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

80

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *mp* *p*

*f* *p* *mf* *mp* *fp* *f* *mp* *ff* *ppp*

*p* *mp* *p*

*f* *p* *mf* *mp* *ppp*

*pp* *p* *mf* *mp* *ppp* *mp*

vib. → s.vib.

ord. IV

p.s.t.

ord. IV

pizz.

arco p.s.t.

83

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*p*

*mp* *p* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

*ff* *p* *fp* *mf* *pp* *mp* *pp* *mp* *mf* *mp* *f*

*mp* *p* *pp* *mp* *pp* *mp* *pp*

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

*ppp* *ppp* *mp* *ppp* *mf* *ppp*

crotales

temple bowls

p.s.t.

s.t.

vib. → s.vib.

vib.



Perc. 1 *bass drum*  
*mp*

Perc. 2 *tam-tam*  
*mp*

Vln. I *f* *p* *f* *s.t.* *ord.*

Vln. II *p* *f* *s.t.* *ord.*

Vla. *mf* *ff* *p* *mf* *s.t.* *s.p.*

Vc. *p* *mf* *s.t.* *s.p.*

D.B. *pizz.*  
*mp*

Perc. 1

Perc. 2

Vln. I *p* *f* *p* *f* *p* *f* *s.t.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

Vln. II *p* *f* *p* *f* *p* *f* *s.t.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

Vla. *p* *mp* *p* *s.t.* *s.p.* *s.t.*

Vc. *p* *mp* *p* *s.t.* *s.p.* *s.t.*

D.B.

101

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

104

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

107

Perc. 1 *p*  $\curvearrowright$  *f*

Perc. 2 *p*  $\curvearrowright$  *f*

Vln. I *f*  $\curvearrowright$  *ff*

Vln. II *f*  $\curvearrowright$  *ff*

Vla. *f*  $\curvearrowright$  *ff*  $\curvearrowright$  *mp*

Vc. *f*  $\curvearrowright$  *ff*  $\curvearrowright$  *mp*

D.B. *p*  $\curvearrowright$  *f*  $\curvearrowright$  *p*  $\curvearrowright$  *f*  $\curvearrowright$  *p*  $\curvearrowright$  *f*

ord. s.p. ord. s.p. ord. s.p.

p.s.p. 3 3 3 3 3 5 5

*poco rit.* ..... ♩ = 72

110

Perc. 1 *p*  $\curvearrowright$  *f*  $\curvearrowright$  *p* *f*  $\curvearrowright$  *p* *p* *pp*

Perc. 2 *p*  $\curvearrowright$  *f*  $\curvearrowright$  *p* *p* *pp*

Vln. I *p*  $\curvearrowright$  *ff*  $\curvearrowright$  *mf*  $\curvearrowright$  *pp* *mp*  $\curvearrowright$  *p* *mf*  $\curvearrowright$  *p*

Vln. II *mf*  $\curvearrowright$  *ff*  $\curvearrowright$  *p*  $\curvearrowright$  *ff* *f* *mp*  $\curvearrowright$  *f*  $\curvearrowright$  *p*  $\curvearrowright$  *mf*  $\curvearrowright$  *mp*

Vla. *ff*  $\curvearrowright$  *p*  $\curvearrowright$  *ff* a.s.t. *pp*

Vc. *ff*  $\curvearrowright$  *p*  $\curvearrowright$  *ff* p.s.p. *ff*  $\curvearrowright$  *mp*  $\curvearrowright$  *p*

D.B. *p*  $\curvearrowright$  *f*  $\curvearrowright$  *p*  $\curvearrowright$  *f* *ff*  $\curvearrowright$  *mp*  $\curvearrowright$  *p*

tubular bells

(gliss trill note) (gliss trill note) vib.  $\rightarrow$  s.vib. s.vib.  $\rightarrow$  vib.  $\rightarrow$  s.vib. s.vib.  $\rightarrow$  vib.  $\rightarrow$  s.vib.

ord. s.p. ord. s.p. ord. s.p. ord. s.p. ord. s.p.

3 5 3 3 3



Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

ord.

s.p.

*f* *ff* *f* *ffp* *ff* *p*

3

(repeat as fast as possible)

*rit. poco a poco*

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *f* *p*

*p* *f* *p*

*ff* *mp* *fff* *f* *mp* *ppp*

s.p.

(repeat as fast as possible)

ord.

s.p.

a.s.t.

*ff* *mp* *p* *fff* *pp* *p*

ord.

s.p.

a.s.t.

*fff* *f* *mp* *ppp*

*fff* *f* *mp* *ppp*

♩ = 52

(♩ = ♩) ♩ = 78

Perc. 1 tubular bells

Perc. 2 low bell *pp* temple bowls *mp*

Vln. I flautando a.s.t. *ppp* *pp* *p* norm. *mp* ord. *f* ord. *ppp* *p*

Vln. II *ppp* *p*

Vla. *ppp* *p*

Vc. flautando a.s.t. *ppp* *pp* *p* norm. *mp* ord. *f* ord. *ppp* *p*

D.B. high as possible harmonics with random slow glissandi *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

♩ = 72 slightly slower (A tempo prima)

Perc. 1 tubular bells *p* *mf* *mp*

Perc. 2 cymbal *ppp* *mp* tam-tam *mf* temple bowls *mp*

Vln. I *mp* ord. *mp* *f* *mp*

Vln. II *mp* ord. *mp* *mf* *mp*

Vla. *ppp* s.t. *mp* ord. *ff* *mp* *ff*

Vc. *ppp* s.t. *mp* ord. *ff* *mp* *ff*

D.B. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *p* *ff*

152

Perc. 1 *mf* *p*

Perc. 2 tam-tam *mf* cymbal *mp* temple bowls *mf*

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

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

Vla. *f* *mf* *ff*

Vc. *f* *mf* 6

D.B.

155

Perc. 1 *f* *f* *mp*

Perc. 2 *p* *f* *p* *mf* *p* *f* *mp*

Vln. I *p* *mf* *p* *p.s.p.* *ord.* *p* *f* *p*

Vln. II *mp* *ff* *p*

Vla. *mp* *ff* *p*

Vc. *ff* *p* *6* *mf* *6* *p* *ord.* *ff* *p*

D.B. *ff* *ppp*

157

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

159

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

bass drum

cymbal

low bell

$\text{♩} = 54$

161

161

Perc. 1 *f p* *f mf* tubular bells

Perc. 2 *f p f p f*

Vln. I *ffp ff* s.p. ord. half c.l.t. a.s.t. *p*

Vln. II *ffp ff* s.p. ord. half c.l.t. a.s.t. *p*

Vla. *6 3 3* half c.l.t. a.s.t. *p*

Vc. *3 5*

D.B. *ff p ff ppp*

164

164

Perc. 1

Perc. 2

Vln. I *mp* ord. norm. s.p. s.t. *f p mp p*

Vln. II *mp* ord. norm. s.p. s.t. *f p*

Vla. *mp* ord. norm. s.p. s.t. *f p mp p*

Vc. half c.l.t. ord. ord. norm. s.p. s.t. *p mp f mp*

D.B. *p f mp*



*poco accel.* ..... ♩ = 76

173

Perc. 1 *p*

Perc. 2 low bell *p* | tam-tam | temple bowls

Vln. I *ff*

Vln. II *ff* I II I II 7

Vla. ord. *ff* *ffp* *ff*

Vc. *mp* *pp* | *mf* *f* *mp* *f*

D.B. *pp* *mp* | *pp* *p* *f* *pp*

175

Perc. 1 *ff*

Perc. 2 temple bowls *ff*

Vln. I 6 7

Vln. II *ffp* *ff* 7 7 6

Vla. 3 3 6 6 III I III IV II 6 II

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

D.B. *ff* | *f* gliss harmonics II

*rit.*

♩ = 52

177

Perc. 1 *p*

Perc. 2 low bell *p* temple bowls

Vln. I *mp* *p* *mp* *p* *mf* *p* *mf* *p* *mf* *vib.* *s.vib.* *vib.*

Vln. II *p* *ppp* *mf*

Vla. *p* *mp* *pp* *mp* *p* *mp* *ppp* *mf*

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

D.B. *s.p.* *p* *mf* *pp* *mp* *molto s.p.*

179

Perc. 1 *pp* *mp*

Perc. 2 *pp* *mp*

Vln. I *s.vib.* *vib.* *s.vib.* *vib.* *s.vib.* *p* *mp* *pp* *mf* *pp* *mp* *pp* *mp*

Vln. II *p* *ppp* *p* *mp* *p* *mp* *pp* *mp*

Vla. *p* *ppp* *mf* *ppp* *p* *mp* *p* *mp* *pp* *mp* *s.p.* *ord.* *p.s.p.* *ord.*

Vc. *mf* *ppp*

D.B. *as s.p. as possible* *ppp* *p* *pppp*

182

Perc. 1 *pp* *p* *mp* *p* *p* *mp* *p*

low bell + temple bowls

Perc. 2 *pp* *mf* *pp* *mp* *f* *pp* *f* *pp*

Vln. I *p* *mf* *p* *mp* *f* *p* *mp* *f*

Vln. II *p* *mf* *p* *mp* *f* *p* *mp* *f*

Vla. *p* *mf* *p* *mp* *f* *p* *mp* *f*

Vc. *pppp* *f* *pp* *p* *f* *mp*

D.B. *pp* *mf* *pp* *mf* *p* *mp* *f*

Annotations: vib., s.vib., a.s.t. retune, (fingered), s.t.

185

Perc. 1 *mf* *mp*

crotales

Perc. 2 *mp* *mp* *pp*

tam-tam cymbal

Vln. I *p* *mf* *p* *mp* *ppp*

Vln. II *p* *mf* *p* *mp* *ppp*

Vla. *p* *mf* *p* *mp* *ppp*

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

D.B. *pp* *mf* *p* *mp* *ff*

Annotations: s.vib., vib., 10, 9, 3, 6