

LORE

flute, oboe, clarinet, horn, percussion, violin, viola, and cello

Taylor Brook
2023

flute
oboe
B \flat clarinet
horn

percussion

- vibraphone (bowed and struck)
- crotales (low octave B, bowed)
- talking drum
- 2 almglocken (D4 and A4)
- thundertube
- mark tree
- tinkle bell ball

violin
viola
cello

about *Lore*

Lore was written for Aventa Ensemble in the Summer and Fall of 2022. *Lore* is a set of six “songs,” each focusing on a different lead instrument or instruments.

- I - *Credo*, cello leads
- II - *Deviances*, clarinet and percussion lead
- III - *Routines / Games*, flute and violin lead
- IV - *Lament*, oboe and viola lead
- V - *Whirl, Pivot, and Orbit*, horn lead
- VI - *Incantation*, no leader

I call these pieces “songs,” despite having no voice part, to help conjure a sense of imaginary musical tradition. Each of the songs is envisioned as belonging to a musical tradition in another reality, perhaps an alternate version of our own history. These imaginary musical traditions have their own unique performance practice, understanding of musical meaning, expression, and sense of cultural place.

General Performance Notes

microtonal notation

The following accidental nomenclature is used:

♭ - ♯ approximately 1/4 tone flat or sharp (50 cents)

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

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

The quarter-tone and sixth-tone alterations constitute significant changes in pitch, while the 12th-tone alterations provide something closer to a shift in intonation. In any case, the more the performer understands the harmonic role of their part and they are able to use their ear to tune, the more accurate the tuning becomes. The microtones are used almost exclusively to achieve acoustically consonant harmonies in just intonation.

microtonal segments



This notation indicates a change in pitch by small, undefined, microtonal intervals. For the strings this may be accomplished through a slow glissando with rearticulations as called for in the rhythm. For the winds, it's preferable to perform these segments by playing a series of different fingerings, each slightly raising or lowering the tone as indicated. When fingering the rhythm isn't possible, rearticulate while bending by other means.

Winds

winds performance techniques

bisb. - bisbigliando trill, tremolo effect between two or more fingerings for the same pitch

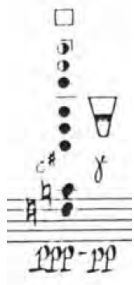
flz. - flutter tongue

norm. - normale, marks an end to the t.vib. or timbral indications

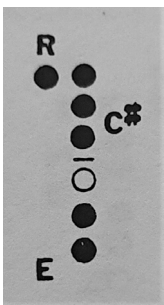
x notehead - an “x” notehead indicates for when a “t” sound should be articulated on the reed or mouthpiece of the instrument

D-D# trill (flute) - trill using the D-D# keys irregularly and randomly with rapidity; this technique is possible between G and C# only

multiphonics



Oboe: one multiphonic sound is used in the oboes part: a double-harmonic of D5+A5. This technique requires “time to speak, and the embouchure must be changed in order to “underblow.” (Veale et al, *The Techniques of Oboe Playing*)



Clarinet: one specific multiphonic is called for, producing a concert-D triad, as shown here (Rehfeldt, *New Directions for Clarinet*). There are also moments where an “M” is attached to the stem of a note, which calls for any multiphonic that includes the note given and that can be played comfortably at the dynamic indicated.

Strings

strings performance techniques

bow placement indications:

ord. - ordinario - (Use an ordinary bow position.)

s.t. - sul tasto - (Bow close to the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow over 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.)

m.s.p. - molto sul ponticello - (Bow very close to the bridge, thereby producing a harsh sound. This technique will often silence or obscure the fundamental pitch of the string. When a number is attached to the m.s.p. indication, the player should try as much to bring out that particular overtone.)

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

vibrato indications:

vib. - with vibrato

s. vib. - with no vibrato

m.vib. - with a lot of vibrato

harmonics

Natural harmonics are notated in two ways depending on context. The first way is as the desired pitch with a circle over of the note. The second way is a diamond-shaped notehead where the finger should be lightly pressed against the string to produce the desired harmonic. For higher-up harmonics, the roman numeral of the string and the number of the harmonic will be additionally provided.

For example, the first measure calls for a high F sixth tone flate, played as the seventh harmonic of the G string, which is shown as the resultant pitch and a “III⁷”

Percussion

instruments:

- vibraphone (bowed and struck)
- crotale (low octave B, bowed)
- talking drum
- 2 almglocken (D4 and A4)
- thundertube
- mark tree
- tinkle bell ball (small metal sphere that makes a high tinkling sound when shaken)

Lore

six songs for Aventa

I - Credo (cello leads)

with movement ♩ = 92

The score is for a piece titled "I - Credo (cello leads)" with a tempo of ♩ = 92. It is in 4/4 time, which changes to 3/4 time at the end of the first system. The instruments listed are Flute, Oboe, Clarinet in B♭, Horn in F, Percussion (Vibraphone with bow), Violin, Viola, and Cello. The Cello part is the lead, featuring a complex rhythmic and melodic line with dynamic markings ranging from *pp* to *fff*. The Percussion part uses a vibraphone with a bow, with dynamics from *pp* to *mp*. The Violin and Viola parts are muted with leather and have dynamics from *p* to *mf*. The Flute, Oboe, Clarinet in B♭, and Horn in F parts are mostly silent, indicated by rests. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A graphic notation for pitch is provided for the Cello part, with a middle line at E4 and upper/lower lines at +50c and -50c respectively. The score is divided into two systems, with the first system containing measures 1-5 and the second system containing measures 6-10.

11

Fl. *mf* > *s.vib.*

Ob.

B♭ Cl.

Hn.

Perc. *mp* > *mf* >

Vln. *mp* > *mf* >

Vla. *mp* > *mf* >

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

s.p. II I ord. s.p. → ord. m.vib. s.p. → ord. s.vib.

16

Fl. *mp* > *with dull tone* *mp* >

Ob. *mp* > *s.vib. with dull tone*

B♭ Cl. *mp* > *s.vib. with dull tone*

Hn.

Perc. *mp* > *mf* >

Vln. *mp* > *mf* >

Vla. *mp* > *mf* >

Vc. *f* *p* *f* *mp* *f* *mp*

+50c E4 -50c

21

Fl. *mp* >

Ob. *mp* >

B♭ Cl. *mp* >

Hn. *mp* >

Perc. *mf* > *mp* >

Vln. *mf* >

Vla. *mf* >

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

26

very slight bend (quartertone approx.)

Fl. *mp* >

Ob. *mp* >

B♭ Cl. *mp* >

Hn. *mp* >

Perc. *mp* > *mf* >

Vln. *mf* >

Vla. *mf* >

Vc. *f* *p* *mf* *p* *mp* *p* *mf* *fp* *mf*

CROTALE with bow

I II III II I II III IV etc.

very gradual bend up with emb. (1/4 tone)

42

Fl. *pp* *mf*

Ob.

B♭ Cl. *mp*

Hn.

Perc. *mf*

Vln. *mf* *p* *mf*

Vla. *mf* *p* *mf*

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

arco s.p. ord. m.vib. s.vib. m.vib. s.vib.

slight bend (1/6th tone) slight bend (1/12th tone)

II III gradually gliss down on II (1/4 tone)

II I gradually gliss up on II (1/4 tone)

+50c E4 -50c

49

Fl.

Ob. *mp*

B♭ Cl. *p*

Hn.

Perc. *mf*

Vln. *p*

Vla. *p*

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

2+2/3 3 2+2/3 3 2+2/3 3 2+2/3 3

54

Fl. *mp*

Ob.

B♭ Cl. *mp*

Hn.

Perc. *mp*

Vln. *pp* *mp*

Vla. *pp* *mp*

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

59

Fl. *pp*

Ob. *pp*

B♭ Cl. *p*

Hn.

Perc. *mp*

Vln. *p* *mf* *mp*

Vla. *p* *mf* *mp*

Vc. *mf* *p* *mf*

accel. ----- ♩ = 92

65

Fl. *pp*

Ob. *pp*

B♭ Cl. *n* *p*

Hn. *ppp* *f* *sub. pp*

Perc. *p* *p*

Vln. *f* *p* *mp* *pp* *mp*

Vla. *f* *p* *mp* *pp* *mp*

Vc. *f* *fp* *f* *p* *mp* *pp* *mp*

II - Deviances (clarinet and percussion lead)

♩ = 112

72

Fl.

Ob.

B♭ Cl. *double trill* *fp* *ff* *double trill (like before)* *fp* *f > p* *ff*

Hn.

tinkling ball attached to right hand throughout movement II
 (THUNDERTUBE on side on foam) left hand *f* ALMGLOCKEN (D4) right hand

Vln. remove MUTE

Vla. remove MUTE

Vc.

77

Fl.

Ob.

B♭ Cl. *fp* *f* *p* *ff* *bisb* *fp < f > p* *bisb*

Hn.

Perc.

Vln. *pizz.* *f* *p*

Vla.

Vc. (multiphonic) *mp*

82

Fl.

Ob.

B♭ Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

nasal

norm. double trill (like before)

bisb.

fp < *f* > *p*

pp ————— *f* > *pp*

ff > *p* < *f*

p

col legno bat.

p

mp

f

f

87

Fl.

Ob.

B♭ Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

(aeolian)

half aeolian bend down quartertone

aeolian flz.

f

ff > *mp*

p > *mp*

fp > *f* > *p*

ff

fp > *f* > *p* *ff*

(microtonal segment - change fingering on each rhythmic value)

3

(pizz.)

p

mp *f*

(col legno bat.)

p

f

mp

p < *f*

92

Fl. *pp* *f* *pp* *mp* *D-D#* *3* *3*

Ob. *pp* *f* *pp* *3*

B♭ Cl. *pp* *f* *pp* *ff* *3* *3*

Hn. *p*

Perc. *3* *3* *3* *3*

Vln. *p*

Vla. *p*

Vc. *mp*

97

Fl. *p* *ff* *pp* *12/8*

Ob. *fp* *ff* *pp* *12/8*

B♭ Cl. *3* *3* *fff* *3* *12/8*

Hn. *p* *f* *12/8*

Perc. *3* *3* *3* *3* *ff* *12/8*

Vln. *f* *arco* *pp* *12/8*

Vla. *f* *col legno tratto* *pp* *12/8*

Vc. *f* *pp* *12/8*

(♩ = ♩) ♩. = 56

101

Fl.

Ob.

B♭ Cl. *cantabile*
p *mp* *mp* *p* *mp* *p* *mp* *pp* *nasal*

Hn.

Perc. *p* *mp* *p* top → bell

Vln. *s.t.* *p*

Vla. *norm.* *s.t.* *p*

Vc. *s.t.* *p*

105

Fl.

Ob.

B♭ Cl. *shake on accents* *m.vib.* *shake on accents* *s.vib.* *bend* *poco* *alternate fingerings* *bisb.*
mp *p* *mf* *mp* *p* *mp* *p* *p* *mf* *p* *mp* *p*

Hn.

Perc. top → bell *mf* *p* *mf* *mp* *p* *mf* *p* *mp* *p* top → bell

Vln. *ord.* *mp* *pp* *p* *pp*

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

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

117 $\text{♩} = 112$

Fl. *mf* *ppp*

Ob. *bisb.* *mf* *ppp*

B♭ Cl. *double trill* *ppp* *f* *ppp* *ff*

Hn.

Perc. *f*

Vln. *arco* *ppp* *mp* *ppp* *pizz.* *p*

Vla. *col legno tratto* *ppp* *f* *ppp* *col legno bat.* *p*

Vc.

121

Fl.

Ob.

B♭ Cl. *double trill* *ppp* *f* *ppp* *ff* *fp* *ff*

Hn.

Perc. *3*

Vln. *arco* *III* *pp* *mf* *pp* *pizz.* *p*

Vla. *III norm.* *pp* *mf* *pp* *col legno bat.* *p*

Vc. *I* *pp* *mf* *pp* *mp*

half aeolian

125

Fl. *mp* >

Ob. *mp* >

B♭ Cl. *ff* *mp* *ff* *mp* *ff* *f* *ff* *mf*

Hn.

Perc. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vln.

Vla.

Vc.

129

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

Ob. *pp* *mp* *ff* *fp* *mf* *pp*

B♭ Cl. *p* *mf* *ff* *fp* *f* *pp*

Hn. *p* *mf* *p*

Perc. *p* *f* *p* *f*

Vln. *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

II
III

col legno tratto → 1/2 c.l.t. → c.l.t.

III - Routines / Games (violin and flute lead)

♩ = 126

aeolian → norm. → aeolian
D-D#

134 high cluster

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

Ob.

B♭ Cl.

Hn.

Perc.

Vln. *ff* *p* *fp* *ff* *p* *f* *ff* *mp* *ff* *p*

Vla.

Vc.

s.p. → ord.

m.vib. → s.vib.

139 (embechure angle bends)

Fl. *f* *sim.*

Ob.

B♭ Cl.

Hn.

Perc.

Vln. *f* *p* *mp* *f* *sim.*

Vla.

Vc.

s.p. → ord.

match flute dynamics

game 1: imitation

In this section the violin and flute take turns interpreting graphic notation and imitating one another. The timing is at the discretion of the performers, but approximately 6 to 10 seconds per fermata is suggested. There should be a very brief pause to take a breathe between each fermata. I encourage the musicians to treat this as a game - it should be fun, can be serious or silly, and with a spirit of competition.

144

Fl. *fp*

Ob. dull tone *pp*

Bb Cl. *pp*

Hn. *pp*

Perc. VIBRAPHONE with bow *pp*

Vln. *fp*

Vla. *pp*

Vc. *pp*

no tempo, move through fermata so that gestures between flute and violin are connected with as short of a break as possible.

146

Fl. imitate violin from previous fermata

Ob.

Bb Cl.

Hn.

Perc.

Vln. *f*

Vla.

Vc.

148

Fl.

Ob.

B♭ Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

imitate flute from previous fermata

150

Fl.

Ob.

B♭ Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

imitate flute from previous fermata

imitate violin from previous fermata

152

Fl.

Ob.

B \flat Cl.

Hn.

Perc.

Vln. imitate flute from previous fermata

Vla.

Vc.

A tempo
♩ = 126

154

Fl. *f* *sim.*

Ob.

B \flat Cl.

Hn.

Perc. TALKING DRUM
relative pitch, low to high
with mallet
mf

Vln. *f* *sim.* match flute dynamics

Vla.

Vc. *mp* pizz.

game 2: race

In this game the flute and violin compete to play as fast as possible.

The fast-as-possible passages are written as grace notes and must begin where notated rhythmically but may end before or after the appear on the score.

The accelerando sections should be played to fit within the tempo as much as possible.

158

Fl. *f*

Ob.

B \flat Cl.

Hn.

Perc.

Vln. *f*

Vla. pizz. *mf*

Vc. *mf*

161

Fl. gradual accel.

Ob.

B \flat Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

163

Fl.

Ob.

B \flat Cl.

Hn.

Perc.

Vln. gradual accel.

Vla.

Vc.

165

Fl.

Ob.

B \flat Cl.

Hn.

Perc.

Vln. *f* 8^{va}

Vla.

Vc.

167

Fl. *f*

Ob.

B♭ Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

170 *gradual accel.*

Fl. *gradual accel.*

Ob.

B♭ Cl.

Hn.

Perc.

Vln. *gradual accel.*

Vla.

Vc.

2/4

172

Fl. *f* < *sim.* *mf* *mp* *f*

Ob. "t" sound on reed *mf*

B♭ Cl. "t" sound on reed *mp* *bisb.* *mp* *f*

Hn. "t" sound on mouthpiece *mp*

Perc. 5

Vln. *f* *sim.* *mp* *f*

Vla. 5

Vc. 5

game 3: divisions

In this game the flute and violin take turns fitting in increasing numbers of notes within a measure. The ensemble members hit the downbeat of each measure in unison and should be kept as even as possible.

♩ = 76

177

Fl. *mf* *poco* *mf* *poco*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Perc. ALMGLOCKEN (D4) *f*
* VIBRAPHONE *f*

Vln. *mf* *poco* *pizz., mute strings with left hand very little or no pitch*

Vla. *f* *pizz., mute strings with left hand very little or no pitch*

Vc. *f*

182

Fl. 9 *poco* 11 *f*

Ob.

B \flat Cl.

Hn.

Perc.

Vln. 5 *poco* 3 3 3 3 *f*

Vla.

Vc.

186

Fl. 13 15

Ob.

B \flat Cl.

Hn.

Perc.

Vln. 7 7

Vla.

Vc.

190

Fl. *17:16* *19*

Ob.

B♭ Cl.

Hn.

Perc.

Vln. *18:16*

Vla.

Vc.

193

Fl. *21* *fff*

Ob.

B♭ Cl.

Hn.

Perc.

Vln. *20* *22* *fff*

Vla.

Vc.

196 $\text{♩} = 126$

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

Ob.

B♭ Cl.

Hn.

Perc.

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

Vla.

Vc.

8va

8va

aeolian → *norm.* → *aeolian*

D-D#

flz.

s.p. → *ord.*

s.p. → *ord.*

200

Fl. *f* *sim.*

Ob. *mf* "t" sound on reed

B♭ Cl. *mp* "t" sound on reed *bish.* *mp* *f*

Hn. *mp*

Perc. *mf* TALKING DRUM relative pitch, low to high with mallet

Vln. *f* *sim.*

Vla. *mp* (pizz.)

Vc. *mp* (pizz.)

IV - Lament (oboe and viola lead)

205 $\text{♩} = 56$

Fl.

Ob. *port.*
mp $\text{f} >$ *p* *mp* $\text{f} >$ *mf* $>$ *mp* $<$ *f* p *mp* $\text{f} >$ *mp* $\text{mf} >$ *p*

B♭ Cl.

Hn.

Perc. MARK TREE
 slow downward gliss
p mp

Vln.

Vla. *pizz.* *mf* *gradual downward gliss* *mp* 3 3

Vc.

211

Fl.

Ob. *p* mf 5 *p* *f* p *mf*

B♭ Cl.

Hn.

Perc.

Vln. *pizz.* *mp* 5 *f*

Vla. *arco* *s.vib.* p f mp *m.vib.* *s.vib.* f p mf p mf

Vc. *mp* 5 *f*

217

Fl. *n* *p* *mp*

Ob. *p* *p* *p*

B♭ Cl. *n* *p* *mp* *mp*

Hn. *n* *mp*

Perc. VIBRAPHONE with bow *n* *p* *mp*

Vln. *n* *p*

Vla. *s.t.* *p*

Vc. *arco s.t.* *n* *p* *mp*

223 take breath as needed

Fl. *p*

Ob. *p* *mp* *p*

B♭ Cl. *p*

Hn. *p*

Perc. wound mallets *p*

Vln. *mp*

Vla. *mp*

Vc. *mp*

slow bisb. *bisb.* fast bisb. *bisb.* slow bisb.

229

Fl. *pp* *mp* *mp* *mp*

extremely gradual gliss down

Ob. *mp*

B♭ Cl. *mp* *mp*

Hn. *p*

Perc.

Vln. slow tremolo → fast tremolo → slow tremolo

extremely gradual gliss down

Vla. *mp*

Vc.

235

Fl. *pp* *mp*

Ob. *mf* *f* *fp* *mf* *p* *mf* *pp*

B♭ Cl. *pp* *mp* *pp*

Hn. *pp* *mp* *mp*

Perc. VIBRAPHONE with bow *mp* *mp*

Vln. *fp* *f* *p* *ppp*

Vla. *mf* *f* *pp* *mp*

Vc. *fp* *ff* *p*

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

241

Fl.

Ob.

B \flat Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

MARK TREE
slow downward gliss

VIBRAPHONE with bow

p < *mp*

p

vib. → s.vib.

vib. 3 → s.vib. → s.t.

m.s.p.

p

mp > *pp*

mf

p

mp

III

pp

mf

pp

ord.

III

m.s.p.

ppp

mp

247

Fl.

Ob.

B \flat Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

n

pp

n

mp

n

n

mp > *n*

n

p

p

s.t.

s.p.

ord.

pp

mp

mp

pp

mp > *n*

s.t.

m.s.p.

ord.

V - Whirl, Pivot, and Orbit (horn lead)

♩ = 72

bend where possible, but skip or replace with chromatic lines as needed

253

Fl. *fp* *f* *pp* *f* *mp* *mf* *p* *f* *pp*

Ob. *fp* *f* *pp* *f* *mp* *mf* *p* *f* *pp*

B♭ Cl. *fp* *f* *pp* *f* *mp* *mf* *p* *f* *pp*

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

VIBRAPHONE
diamond notehead = ALMGLOCKEN

Perc. *f* *p* *f* *pp* *f* *mp* *mf* *p* *f* *pp*

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

Vla. *fp* *f* *pp* *f* *mp* *mf* *p* *f* *pp*

Vc. *fp* *f* *pp* *f* *mp* *mf* *p* *f* *pp*

1/2 hand bend

s.p. → ord.

257

Fl. *f* *p* *n*

Ob. *f* *p* *n*

B♭ Cl. *f* *p* *n*

Hn. *p* *mf*

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

Vln. *f* *p* *ord.* II

Vla. *f* *p* *ord.* I

Vc. *f* *p* *ord.* I

glissandi
top line = highest range
bottom line = medium-low range

F: ○○○ ●○○ ○○○ ○○○

260

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl. *p* *mf*

Hn. *fp*

Perc. *p* *mf*

Vln. *p* *mf* s.p. → ord.

Vla. *p* *mf* s.p. → ord.

Vc. *p* *mf* s.p. → ord.

263

Fl. *p* *ff* *mp* *f* *n* *mp*

Ob. *p* *ff* *mp* *f* *n* *mp*

B♭ Cl. *p* *ff* *mp* *f* *n* *mp*

Hn. (gliss.) *f* *p* *mf* F: ●●○ ○●● ○●○ ●●○

Perc. *p* *ff* *mp* *f* *p*

Vln. *p* *ff* *mp* *f* *p*

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

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

266

Fl. *fp* *f* *p* *f* *fp* *ff* *p*

Ob. *fp* *f* *p* *f* *fp* *ff* *p*

B♭ Cl. *fp* *f* *p* *f* *fp* *ff* *p*

Hn. *fp* *mf* *p* *f* *mp* *f* *pp* *f* *pp* (slowly crescendo through fermata)

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

Vln. *fp* *f* *p* *f* *fp* *ff* *p* *mf*

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

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

272

Fl. *p* *fp* *fp* *f* *fp* *f*

Ob. *p* *fp* *fp* *f* *fp* *f*

B♭ Cl. *p* *fp* *fp* *f* *fp* *f*

Hn. *fp* *mf* *p* *p* *mf* *p* *f* *p*

Perc. *p* *f* *p* *f* *mp* *f*

Vln. *p* *fp* *fp* *f* *fp* *f*

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

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

275

Fl. *mp* *f* *fp* *fp* *f* *p*

Ob. *mp* *f* *fp* *fp* *f* *p*

B♭ Cl. *mp* *f* *fp* *fp* *f* *p*

Hn. *mf* *mp* *pp* *f* *pp*

Perc. *mp* *f* *f* *mp* *f* *p*

Vln. *mp* *f* *fp* *fp* *f* *p* s.p. ord.

Vla. *mp* *f* *fp* *fp* *f* *p* s.p. ord.

Vc. *mp* *f* *fp* *fp* *f* *p* s.p. ord.

278

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

Ob. *f* *p* *f* *p* *f* *p*

B♭ Cl. *f* *p* *f* *p* *f* *p*

Hn. (gliss.) *mp* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Perc. *f* *p* *f* *p* *mf* *f* *p* (VIBRAPHONE) (CROTALE)

Vln. *f* *p* *f* *p* *f* *p* ord. s.p. ord. s.p. ord.

Vla. *f* *p* *f* *p* *f* *p* ord. s.p. ord. s.p. ord.

Vc. *f* *p* *f* *p* *f* *p* ord. s.p. ord. s.p. ord.

281

Fl. *p* *f* *fp* *f*

Ob. *p* *f* *fp* *f*

B♭ Cl. *p* *f* *fp* *f*

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

Perc. *p* *f* *mp* *f*

Vln. *mp* *p* *f* *fp* *f*

Vla. *mp* *p* *f* *fp* *f*

Vc. *mp* *p* *f* *fp* *f*

284

Fl. *p* *f* *p* *f* *mp* *fp* *f* *p*

Ob. *p* *f* *p* *f* *mp* *fp* *f* *p*

B♭ Cl. *p* *f* *p* *f* *mp* *fp* *f* *p*

Hn. *mf* *p* *mf* *pp* *f* *pp*

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

Vln. *p* *f* *p* *f* *mp* *fp* *f* *p*

Vla. *p* *f* *p* *f* *mp* *fp* *f* *p*

Vc. *p* *f* *p* *f* *mp* *fp* *f* *p*

289

Fl. *n* *p*

Ob. *n* *p*

B♭ Cl. *n* *p*

Hn. *mf*

Perc. *pp*

Vln. *mp* gliss. harmonics III *8va* II

Vla. *mp* gliss. harmonics II *8va* I

Vc. *mp* gliss. harmonics II *8va* I

293

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

Ob. *f* *f* *p* *ff* *p* *ff* *p* *f* *mp*

B♭ Cl. *f* *f* *ff* *pp* *p* *f* *mp*

Hn. *fp* *f* *pp* *fp* *f* *pp* *mf* *p* *fp* *f* *pp* *pp* *f* *pp*

Perc. *p* *f* *ff* *p* *f* *mp* VIBRAPHONE with bow

Vln. *p* *f* *ff* *p* *ff* *p* *f* *mp*

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

Vc. *p* *f* *ff* *pp* *p* *f* *mp*

VI - Incantation

♩ = 52

301

Fl.

Ob.

B♭ Cl.

Hn.

Perc.

Vln. with MUTE (leather)

Vla. with MUTE (leather)

Vc. bend about a quartertone up or down on every note throughout this movement
laissez vibrer as much as possible
calm, relaxed, lazy
pizz.

mp - mf

305

Fl.

Ob.

B♭ Cl.

Hn.

Perc. ALMGLOCKEN *mp*

Vln.

Vla.

Vc.

310

Fl. *p mp p mp*

Ob. *p mp p mp*

B♭ Cl. *p mp p n p mp p*

Hn. *p mp p mp p mp*

Perc.

Vln. *p mp p mp*

Vla. *p mp mp*

Vc.

Measures 310-313. This system contains the first four measures of the page. It features woodwinds (Flute, Oboe, B♭ Clarinet, Horn), Percussion, and strings (Violin, Viola, Violoncello). The woodwinds and strings play complex rhythmic patterns with triplets and quintuplets. Dynamics range from *p* to *mp*. The Percussion part provides a steady accompaniment.

314

Fl. *mp p mp*

Ob. *mp mp p mp*

B♭ Cl. *mp mp mp*

Hn. *mp mp mp*

Perc.

Vln. *mp mp mp*

Vla. *mp mp mp*

Vc.

Measures 314-317. This system contains the last four measures of the page. The instrumentation remains the same. The woodwinds and strings continue with their rhythmic patterns, now including some sixteenth-note runs. Dynamics are primarily *mp* and *p*. The Percussion part continues with its accompaniment.

318

Fl.

Ob.

B♭ Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

322

Fl.

Ob.

B♭ Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

very slight bend (quartertone approx.)

very slight bend (quartertone approx.)