

Tirant lo Blanc

solo flute and ensemble



Taylor Brook
2016

Instrumentation:

solo flute, doubling piccolo
clarinet in B flat
bassoon
horn in F
percussion
- vibraphone
- steelstring acoustic guitar
- low tomtom
- suspended cymbal
- small opera gong
piano
2 violin
viola
cello

About *Tirant Lo Blanc*:

Tirant Lo Blanc was written for the Ensemble Contemporain de Montréal for their Générations 2016 tour.

The title, *Tirant Lo Blanc* is taken from a chivalric romance of the same name, written by the Valencian knight Joanot Martorell, or rather Martorell claims it's simply a translation of an english text, which has never been found, into Valencian. The text was published posthumously in 1490 and was influential on author Miguel de Cervantes, especially pertaining to *Don Quixote*, as Tirant the Blanc lacks the platonic and contemplative brand of love, instead full of a more naturalistic, human, and sensual character.

The central reason for naming this musical score after the Martorell's novel is that it is one of the earliest examples of alternate history in literature. In *Tirant Lo Blanc*, the European knights win the battle of continope and Byzantium does not fall into the hands of Sultan Mehmed II "the conqueror". This score presents a kind of musical alternate history, where the music is conceptualized according to reorienting the idea of "normal" playing technique and demands that one reconsider form, musical expression, social purpose, tonal systems, etc, from a fresh perspective. Composing within the framework of imaginary tradition aims at questioning the norm and creating rules that bring out an evocative and unique sound world.

Composing within the framework of imaginary tradition aims at questioning the norm and creating rules that bring out an evocative and unique sound world. For instance, the harmony is built around a microtonal, just intonation, system that allows for references to traditional harmony, at times twisting them to give the impression of being at once familiar and strange. To realize the precisely-tuned harmonies, the string instruments have been re-tuned.

In this piece, the solo flute is the point of focus, and the ensemble reinforces the solo part in various ways. Similar to the referential nature of the harmony, the role of the soloist is closely related to a traditional solo and the form of the first movement of a classical concerto. The concerto form is toyed with and the expectations of the listener on the soloist was a key compositional element.

Flute Notation:

fingering cycles:

These sets of fingerings for the C flute are used in rapid passages.

other indications:



trill-key flutter effect - This should not be realized as a clean, diligent trill, but rather a quasi-random constant light palpitation between these two keys. This is a technique that has been used extensively by Salvatore Sciarrino.

bend Bend the pitch using a change in embouchure.

⊗ **encircled "x" notehead** - Ingress air tone, breath in through flute.

× **"x" notehead** - Stop the flow of air with the tongue.

◆ / ◇ **diamond noteheads** - Blow air through the flute for an aeolian tone.

Strings Notation

scordatura

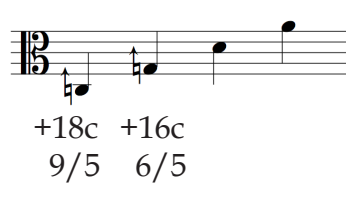
violin 1



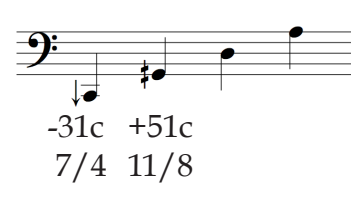
violin 2



viola



cello



The open strings of the instruments should be retuned as shown above. The ratio shows the just interval in relation to a D and the number indicated a cent deviation from an equal temperament note. A tuner that shows cents is required, such as APtuner on IOS and ANDROID.

The score is notated with a tabulature staff and a second “sounding” staff is added above when playing on the retuned strings.

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.)

bowing technique indications:

norm. - normale - (Use a normal bow technique.)

flautando - (Fast bow speed and low bow pressure in a alto sul tasto position to obtain a flute-like tone.)

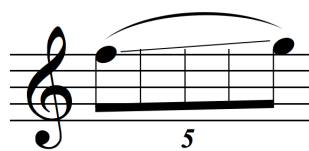
c.l.t. - col legne tratto - (Play with the wood of the bow rubbing the string.)

1/2 c.l.t. - 1/2 col legno tratto - (Rotate the bow so that it rubs the string with both the wood and hair.)

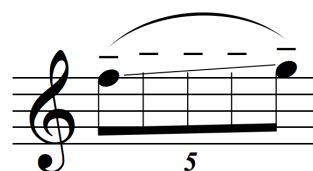
other indications:

◆ / ◇ - light finger pressure (usually for harmonics and harmonic glissandi)

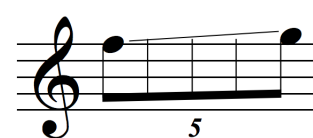
measured gliss



measured gliss with pulsation under 1 bow

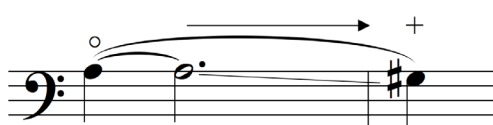


measured gliss with detached bowings



Horn Notation

Hand bend technique: bend pitch by gradually stopping the horn. The bend should last for the entire duration of the note, as shown in the example below.



air - (diamond noteheads) - blow air through the instrument. If time permits, the mouthpiece should be removed and placed backwards to allow for a greater dynamic range.

“Natural horn” technique: For the indication “sounding D fundamental” and similar, I am looking for the passage to be played as if on a natural horn, without changing the fingering. The note indicated is in concert pitch and no further changes in embouchure or stopping should be required to obtain the notes in the score. This is mainly used to obtain naturally tuned partials 10 through 12, the 11th partial being exactly a quartertone sharp of a perfect fourth.

Clarinet Notation:

The following microtonal fingering chart applies to many of the lines and trills found in the clarinet part. Note that this chart is transposed, written in B-flat.

The chart consists of seven staves, each with a musical staff and a corresponding fingering diagram below it. The notes and fingerings are as follows:

- Staff 1:** Notes: F#, E, G#, F, E, E-flat, E-flat. Fingerings: F# (R), E (R), G# (R), F (R), E (R), E-flat (R), E-flat (R).
- Staff 2:** Notes: E-flat, E-flat, G#, G#, G#, G#, G#, G#, G#, G#, G#. Fingerings: E-flat (R), E-flat (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R).
- Staff 3:** Notes: F#, F#, F#, G#, G#, G#, G#, G#, G#, G#, G#. Fingerings: F# (R), F# (R), F# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R).
- Staff 4:** Notes: C#, C#, C#, C#, C#, C#, C#, C#, C#, C#, C#. Fingerings: C# (R), C# (R), C# (R), C# (R), C# (R), C# (R), C# (R), C# (R), C# (R), C# (R), C# (R).
- Staff 5:** Notes: G#, G#, G#, G#, G#, G#, G#, G#, G#, G#, G#. Fingerings: G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R).
- Staff 6:** Notes: G#, G#, G#, G#, G#, G#, G#, G#, G#, G#, G#. Fingerings: G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R), G# (R).
- Staff 7:** Notes: F#, F#, F#, F#, F#, F#, F#, F#, F#, F#, F#. Fingerings: F# (R), F# (R), F# (R), F# (R), F# (R), F# (R), F# (R), F# (R), F# (R), F# (R), F# (R).

r.h ring only

bisb.

bisb. trill - Alternate between two or more fingerings for the same pitch.



Diamon noteheads - air tone - Blow air through the instrument without resonating the reed.

Voice - Sing while playing.

7

Fl. *mp* *f* *mf* *ff* *mf* *ff* *flz.*

B♭ Cl. *mp* *f* *p* *mp* *ff*

Bsn. *mf* *f* *mp* *ff*

Hn. (D fund.) *mp* *f* *mp* *ff*

Perc. V VII XII *mp* *f* *mp* *ff*

Pno. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vln. I snd. *mp* *f* *mp* *ff*

Vln. I tab. *mp* *f* *mp* *ff*

Vln. II snd. *mp* *f* *mp* *ff*

Vln. II tab. *mp* *f* *mp* *ff*

Vla. snd. *mp* *f* *mp* *ff*

Vla. tab. *mp* *f* *mp* *ff*

Vc. snd. *mp* *f* *mp* *ff*

Vc. tab. *mp* *f* *mp* *ff*

sost. ped. →



9

rit. $\bullet = 63$ $\bullet = 72$ (slightly faster)

Fl. 1/2 aeolian *pp* *mp* *pp* *mp* *pp* *ppp* *mf* *pp*

B♭ Cl. *mp* *ppp* *ppp* *mp* *pp* *ppp* *mp* *ppp*

Bsn. *ppp* *mp* *ppp*

Hn.

Perc. l.v. cymbal with brushes *pp* hit on side of cymbal with handle *p*

Pno. *ppp* *mp* *ppp*

Vln. I snd.

Vln. I tab. 1/2 col legno tratto sul tasto *pp* *p* *pp* sul tasto *pp* *mp*

Vln. II tab. 1/2 col legno tratto III II *pp* *p* *pp* *pp* *mp*

Vla. tab. 1/2 col legno tratto *pp* *p* *pp* *pp* *mp*

Vc. tab. 1/2 col legno tratto *pp* *p* *pp* *pp* *mp*

sost. ped. ^

15

(aeolian, ingress) D-D# cut sound with tongue (aeolian, norm.) D-D# 1/2 aeolian aeolian D-D# D-D#

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

B♭ Cl. quiet, airy, ghostly, unfocused tone *n* *p* *n* *bisb* *n* *p* *n* *bisb* *n* *p* *n* *bisb*

Bsn. *ppp* *mp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Hn. air (reverse mouthpiece) *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

Perc. rub brushes on cymbal *ppp* *p* *ppp* *pp* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Pno. on keys, norm *p* *mp*

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

Vln. I tab. norm. IV III

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

Vln. II tab. norm. I III II sul tasto

Vla. snd. *pp* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Vla. tab. norm. III IV II

Vc. snd. *pp* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp* *pp*

Vc. tab. norm. I IV III



19

(♩=♩) (♩=♩) 1/2 aeolian aeolian aeolian 1/2 aeolian D-D# D-D#

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

B♭ Cl. *n* *p* *n* *bisb* *n* *p* *n* *bisb* *n* *p* *n* *bisb*

Bsn. *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Hn. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *mp* *ppp*

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

Pno. *p* *mp*

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

Vln. I tab. IV

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

Vln. II tab. II I

Vla. snd. *mp* *pp* *mp* *pp* *pp* *pp* *mp* *pp* *pp* *pp* *pp* *mp*

Vla. tab. II III II

Vc. snd. *mp* *pp* *mp* *pp* *pp* *pp* *mp* *pp* *pp* *pp* *pp* *mp*

Vc. tab. II III

poco accel. ♩ = 84

(♩=♩)

(♩=♩)

24

aeolian D-D#

D-D#

D-D#

D-D#

D-D#

1/2 aeolian

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

B♭ Cl. *n* *p* *n* *n* *p* *n*

Bsn. *mp* *ppp* *ppp* *mp* *ppp* *ppp* *ppp* *mp* *pp* *mp* *ppp*

Hn. *ppp* *mp* *ppp* *ppp* *p* *ppp*

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

Pno. *p*

Vln. I snd.

Vln. I tab. *pp* *mp* *ppp* *n* *mp* *n* *n* *mp* *pp* *mp*

Vln. II snd.

Vln. II tab. *pp* *mp* *ppp* *n* *mp* *n* *n* *mp* *pp* *mp*

Vla. snd.

Vla. tab. *pp* *mp* *ppp* *n* *mp* *n* *n* *mp* *pp* *mp*

Vc. snd.

Vc. tab. *pp* *mp* *ppp* *n* *mp* *n* *n* *mp* *pp* *mp*

poco rit. ♩ = 72

29

flz. aeolian

1/2 aeolian

aeolian

D-D#

D-D#

D-D#

norm.

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

B♭ Cl. *n* *p* *n* *n* *p* *n* *n* *p*

Bsn. *pp* *mp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Hn. *ppp* *p* *ppp* *ppp* *ppp* *p*

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

Pno.

Vln. I snd.

Vln. I tab. *pp* *mp* *n* *sul pont.* *ppp* *p* *ppp* *ppp*

Vln. II snd.

Vln. II tab. *pp* *mp* *n* *col legno tratto* *ppp* *p*

Vla. snd.

Vla. tab. *pp* *mp* *n* *f. mute norm.* *ppp* *mp* *circular bowing*

Vc. snd.

Vc. tab. *pp* *mp* *n*

33

D-D# D-D# D-D# D-D# D-D#

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

B> Cl. *n* *n* *mp* *n* *n* *mp* *n*

Bsn. *mp* *pp* *pp* *mp* *pp* *pp*

Hn. *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Perc. *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Pno.

Vln. I snd. *p* *ppp* *ppp* *p* *ppp*

Vln. I tab.

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

Vln. II tab.

Vla. tab. *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Vc. tab.

norm. circular bowing norm. f mute norm. circular bowing norm.



37

bend with embouchure

D-D# D-D# D-D#

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

B> Cl. *ppp* *mp* *ppp* *pp* *mf* *ppp*

Bsn. *mp* *pp* *pp* *mp* *pp*

Hn. *ppp* *mp* *ppp* *ppp* *mf* *mp*

Perc. *ppp* *mp* *ppp* *mf*

Pno. *pp* *mf* *pluck*

Vln. I snd. *p* *ppp* *ppp* *p > ppp*

Vln. I tab.

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

Vln. II tab.

Vla. tab. *pp* *mp* *pp*

Vc. tab.

norm. circular bowing norm. f mute norm. circular bowing norm.

guitar plucked V

strum inside piano

sost. ped. →

gliss harmonics II 1/2 c.l.t. *ppp* *p* *ppp*

gliss harmonics I 1/2 c.l.t. *ppp* *p* *ppp*

41

(use fingering cycle)
1 2 3

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

B♭ Cl. *p* *f* *ppp* *n* *p*

Bsn. *pp* *mp* *pp*

Hn. *f* *pp* *p* *pp* *accented noise with air and "t" consonant*

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

Pno. *< f* *< f*

Vln. I snd. *ppp* *mp* *ppp* *ord. pizz. II III*

Vln. I tab. *ppp* *mp* *ppp* *p* *pp*

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

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

Vc. snd. *ppp* *mp* *ppp* *pizz. I II*

Vc. tab. *ppp* *mf* *ppp* *mp* *p*



poco accel. ♩ = 84

44

emb. bending

Fl. *p* *mf* *p* *mf* *p* *ppp*

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

Bsn. *mf* *pp* *mp* *pp*

Hn. *mf*

Perc. *mf* *f*

Pno. *f*

Vln. I tab. *mf* *ppp* *mp* *ppp* *arco*

Vln. II snd. *mf* *ppp* *mp* *ppp*

Vln. II tab. *1/2 col legno tratto II* *p* *mp* *ppp* *mp* *ppp*

Vla. tab. *1/2 col legno tratto I* *p* *mp* *ppp* *mp* *ppp*

Vc. tab. *mf* *mp*

48

Fl. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *f* *mp* *mf* *mp* *mf*

B♭ Cl. *ppp* *p* *mf* *ppp* *ppp* *ppp*

Bsn. *ppp* *mp* *pp* *ppp*

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

Perc. V VII V XII IV V VII

Pno. on keys, norm. ped. →

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

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

Vla. tab. *pp* *mp* *pp* *pp*

Vc. tab. *mp* *pp*

Annotations: alternate fingerings, rearticulate ad fast as possible (non flz), bouncing ricochet at tip III, flautando, high as possible, gliss harmonics, molto sul pont.



52

Fl. *f* *mp* *mf* *mp* *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *f* *mp*

B♭ Cl. *mf* *ppp* *mp* *mf* *ppp* *f* *pp*

Bsn. *mf* *ppp* *ppp* *f* *pp*

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

Perc.

Pno.

Vln. I tab. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *f* *mp* *mf* *mp* *mf*

Vln. II tab. *mf* *pp* *mf* *pp* *mp* *pp*

Vla. tab. *pp* *mf* *pp*

Vc. tab. *pp* *mp* *pp* *mp* *pp*

Annotations: bend (use fingering cycle), rearticulate ad fast as possible (non flz), flautando, high as possible, gliss harmonics, molto sul pont.

poco accel. ♩ = 96

56

(fingering cycle)

bisb

bisb

p

mf

p

mf

p

f

p

f

B♭ Cl.

p < mf > p < mf > p

mp

ppp

p

mf

f

pp

Bsn.

Hn.

Perc.

XII

p

f

Pno.

pp

(inside piano)

p

f

mp

sost. ped. →

Vln. I tab.

pizz.

p

mf

gliss on II

p

f

p

Vln. II snd.

Vln. II tab.

1/2 col legno tratto

ord. III

p

mp

gliss on II

p

f

p

Vla. tab.

1/2 col legno tratto

ord. II

p

mp

Vc. tab.



60

bisb

flz. bisb

(use fingering cycle)

long 8-10'

p

mf

p

p

mf

p

mf

ppp

ppp

mp

ppp

Hn.

flz.

p

Perc.

VII

p

f

VII

ppp

p

Pno.

p

f

strum slowly let ring

p

sost. ped. →

Vln. I tab.

arco

1/2 col legno tratto

ppp

mp

p

Vln. II snd.

Vln. II tab.

1/2 col legno tratto

ppp

mp

mp

Vla. snd.

Vla. tab.

II

III

p

Vc. snd.

Vc. tab.

ppp

mp

ppp

pulse at 63 BPM

64 *norm.* *long 6-8'*

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

B♭ Cl. *ppp* *mf* *p* *ff* *p* *f* *p*

Bsn. *ppp* *mf* *p* *ff* *p* *f* *p*

Hn. *flz.* *flz.* *flz.*

Perc. *p* *f* *p*

Pno. *p* *f* *p* *strum slowly let ring*

Vln. I snd. *norm.* *ppp* *mp* *ppp* *1/2 c.l.t.* *p*

Vln. I tab. *ppp* *mp* *ppp*

Vln. II snd. *norm.* *II* *mp* *mp* *1/2 c.l.t.* *p*

Vln. II tab. *mp* *mp*

Vla. snd. *norm.* *II* *mf* *1/2 c.l.t.* *p*

Vla. tab. *mp* *mp* *mf*

Vc. snd. *III* *I* *mp* *pulse at 76 BPM*

Vc. tab. *mp* *mp* *mp* *p*

67 *bisb* *D-D# bend* *long 6-8'* *D-D#*

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

B♭ Cl. *ppp* *mf* *p* *flz.* *bisb* *flz.* *bend* *pp*

Bsn. *ppp* *mf* *p* *mp* *f*

Hn. *flz.* *ppp* *p* *(D fund.)* *p*

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

Pno. *strum slowly let ring* *p* *mp* *f*

Vln. I snd. *norm.* *ppp* *f* *ppp* *pizz.* *repluck at 112 BPM* *II* *I* *III* *II* *f*

Vln. I tab. *ppp* *f* *ppp*

Vln. II snd. *ppp* *f* *ppp* *1/2 c.l.t.* *II* *I* *III*

Vln. II tab. *ppp* *f* *ppp* *mf*

Vla. snd. *norm.* *III* *ppp* *f* *ppp* *pulse at 92 BPM* *1/2 col legno tratto* *II* *I* *II*

Vla. tab. *ppp* *f* *ppp* *p* *mf*

Vc. snd. *p* *f* *ppp* *p* *pizz.* *mp* *f*

Vc. tab. *p* *f* *ppp* *p* *pizz.* *mp* *f*

96

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

B♭ Cl. *ppp* *f*

Bsn. *ppp* *mf* *ppp* *f*

Hn. *mp* *f*

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

Pno. *mf* on keys, norm. ped.

Vln. I tab. *f*

Vln. II snd. *f*

Vln. II tab. *f* flautando II I III IV etc.

Vla. snd. *f*

Vla. tab. *f* III IV III II I

Vc. tab. *f* I n

guitar with bow V *pp* *mf*

plucked V *mp* *f*



100

Fl. *mp* take piccolo

B♭ Cl. *mp*

Bsn. *pp*

Hn. *pp*

Perc. VII V VII V XII

Pno. ped.

Vln. I tab.

Vln. II snd.

Vln. II tab.

Vla. snd.

Vla. tab.

Vc. snd.

Vc. tab. I II

rit.

103 ♩ = 52

FL.

B♭ Cl. *mf*

Bsn. *pp* *mf* *p* *f* *pp*

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

Perc. *p*

Pno. *p* *pp*

Vln. I tab. *pp*

Vln. II snd. *pp*

Vln. II tab. *pp*

Vla. snd. *pp*

Vla. tab. *pp*

Vc. snd. *mp* *ppp* *ppp* *f* *ppp*

Vc. tab. *mp* *ppp* *ppp* *f* *ppp*

II sul tasto

sul tasto

sul tasto



108 PICCOLO

FL. *p*

B♭ Cl. *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Bsn. *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Hn. *ppp* *mp* *ppp*

Perc.

Pno.

Vln. I tab. *pp* *n* *pp* *n* *pp* *n* *pp* *n*

Vln. II snd. *pp* *n* *pp* *n* *pp* *n* *pp* *n*

Vln. II tab. *pp* *n* *pp* *n* *pp* *n* *pp* *n*

Vla. tab. *pp* *n* *pp* *n* *pp* *n* *pp* *n*

Vc. tab. *pp* *n* *pp* *n* *pp* *n* *pp* *n*

bisb

alternate three fingerings

sul tasto

112

1/2 aeolian

Fl. *ppp* *mp* *ppp* *mp* *mp* *mp*

B♭ Cl.

Bsn.

Hn.

Perc. *p*

Pno. *mp*

Vln. I tab. *pp* *n* *pp* *n* *pp* *n* *pp*

Vln. II snd.

Vln. II tab. *n* *pp* *n* *pp* *n* *pp* *n*

Vla. tab. *pp* *n* *pp* *n* *pp* *n* *pp*

Vc. tab. *n* *pp* *n* *pp* *n* *pp* *n*



117

aeolian → norm. → 1/2 aeolian → norm. → aeolian → norm.

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

B♭ Cl. *n* *p* *n* *p* *n* *p* *n*

Bsn.

Hn.

Perc.

Pno.

Vln. I tab. *n* *pp* *n* *pp* *n* *pp* *n*

Vln. II snd.

Vln. II tab. *pp* *n* *pp* *n* *pp* *n*

Vla. tab. *n* *pp* *n* *pp* *n* *pp* *n*

Vc. tab. *pp* *n* *pp* *n* *pp* *n*

♩ = 96

129

Fl. *mf* *f* *mp* *f* *mp* *fp*

B♭ Cl. *p* *pp*

Bsn. *pp*

Hn. *pp*

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

Pno. *mf* *p* *mp* *pp*

Vln. I tab. *mf* *p* *f* *pp* *f* *pp*

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

Vla. tab. *mf* *p* *p* *f* *p* *p* *f* *p* *p* *f* *pp*

Vc. tab. *p* *mf* *p* *p* *mf* *p* *p* *f* *pp*

Annotations: D-D#, 5, 7, 1/2 ped. →, opera gong



133

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

B♭ Cl. *f* *pp* *mp*

Bsn. *f* *pp*

Hn. *f* *pp*

Perc. *f* *pp* *mf*

Pno. *mf* *pp* *mp*

Vln. I snd. *pp* *f*

Vln. I tab. *pp* *f*

Vln. II snd. *pp* *f*

Vln. II tab. *pp* *f*

Vla. tab. *p* *f*

Vc. tab. *p* *f*

Annotations: (repeat as fast as possible), any multiphonic with a C#6, 8va, ord., as fast as possible - Speed more important than every harmonic speaking., gliss harmonics II, gliss harmonics I, 3

136

rit......

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

B♭ Cl. *ff* *pp*

Bsn. *pp* *ff* *pp*

Hn. *pp* *ff* *pp*

Perc. *pp* *ff* *p*

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

Vln. I tab.

Vln. II tab.

Vla. snd.

Vla. tab.

Vc. tab. *pp* *mp* *pp*

1/2 ped.

ped. →

pizz.

p

Lh. pluck open I plus r.h. pluck far side of bridge of IV



♩ = 72

140

Fl. *mp* *bend* *mf* *mp* *p* *mf* *p* *poco* *poco* *pp* *p* *mf* *p* *f* *pp*

B♭ Cl.

Bsn.

Hn.

Perc.

Pno. *ped. →*

Vln. I snd.

Vln. I tab. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mf* *pp*

Vln. II snd.

Vln. II tab. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mf* *pp*

Vla. snd.

Vla. tab.

Vc. tab.

145

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

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

Bsn. *fp* *f* *p* *f* *fp* *f* *p* *f* *fp* *f* *p* *f* *fp* *f* *p*

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

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

Pno. *fp* *f* *p* *f* *fp* *f* *p* *f* *fp* *f* *p* *f* *fp* *f* *p*

Vln. I snd. *fp* *f* *p* *f* *fp* *f* *p* *f* *fp* *f* *p* *f* *fp* *f* *p*

Vln. I tab. *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *p* *mf* *pp* *pp* *pp*

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

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

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

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

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

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

overblow

ped.

IV

II

arco

I



149

Fl. *fp* *ff* *mp* *fp* *f* *ff* *mp* *fp* *f* *ff* *mp*

B♭ Cl. *pp* *f* *pp* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Bsn. *pp* *f* *pp* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Hn. *pp* *f* *pp* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Perc. *mf*

Pno. *pp* *f* *pp* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vln. I snd. *f* *pp* *mp* *f*

Vln. I tab. *f* *pp* *mp* *f*

Vln. II snd. *f* *pp* *mp* *f*

Vln. II tab. *f* *pp* *mp* *f*

Vla. snd. *f* *pp* *mp* *f*

Vla. tab. *f* *pp* *mp* *f*

Vc. tab. *f* *pp* *mp* *f*

D-D#

bend

153

Fl. *ff* *mp* *f* *ff* *fp* *f* *ff*

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

Bsn. *p* *mf* *p* *f* *pp* *p* *f* *pp* *p* *f* *pp* *p* *f* *pp*

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

Perc. *f*

Pno. *f*

Vln. I snd. *f*

Vln. I tab. *f* *p* *f* *pp* *p* *f* *pp* *p* *f* *pp* *p*

Vln. II snd. *f*

Vln. II tab. *f* *p* *f* *pp* *p* *f* *pp* *p* *f* *pp* *p*

Vla. snd. *f*

Vla. tab. *f* *p* *f* *pp* *p* *f* *pp* *p* *f* *pp* *p*

Vc. snd. *f*

Vc. tab. *f* *p* *f* *pp* *p* *f* *pp* *p* *f* *pp* *p*

157

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

B♭ Cl. *p* *f* *p* *f*

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

Hn. *p* *f* *p* *f*

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

Pno. *mp*

Vln. I snd. *f* *pp* *pp* *f* *n* *p* *n*

Vln. I tab. *f* *pp* *pp* *f* *n* *p* *n*

Vln. II snd. *f* *pp* *pp* *f* *n* *p* *n*

Vln. II tab. *f* *pp* *pp* *f* *n* *p* *n*

Vla. snd. *f* *pp* *p* *f* *pp* *n* *p* *n*

Vla. tab. *f* *pp* *p* *f* *pp* *n* *p* *n*

Vc. snd. *f* *pp* *p* *f* *pp* *n* *p* *n*

Vc. tab. *f* *pp* *p* *f* *pp* *n* *p* *n*

superball on guitar strings *mf*

mute inside piano with finger (deep and resonant tone) *mp*

ped.

162

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

B♭ Cl. *pp* *mp* *ppp*

Bsn. *pp* *mp* *ppp*

Hn. *pp* *mp* *ppp*

Perc. high as possible, beyond fretboard → V *p* *mf*

Pno.

Vln. I tab. *p* *mf* *pp*

Vln. II snd.

Vln. II tab. *p* *mf* *pp*

Vla. tab. *p* *f* *pp*

Vc. snd. *pp* *mp* *p* *f* *p* *f* *f* *p* *f* *pp*

Vc. tab. *pp* *mp* *p* *f* *p* *f* *f* *p* *f* *pp*

ped. →

ord. *p* *mf* *pp*

ord. *p* *mf* *pp*

ord. *p* *f* *pp*

III gliss harmonics

165

Fl. *fp* *ff*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

Perc. superball on guitar strings V high as possible, beyond fretboard → V *mf*

Pno. *p* *f* *p* *f* *f* *p* *f*

strum inside piano

pluck with finger inside piano

strum

pluck

sost. ped. →

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

Vln. II snd.

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

Vla. tab.

Vc. snd.

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

poco accel. ... ♩ = 72

bend

bend

170

Fl. *p* *ff* *fp* *ff* *fp* *ff* *mp*

B♭ Cl. *f* *pp* *p* *f* *p* *f* *p* *f*

Bsn.

Hn.

Perc. superbull on guitar body (front, drag slowly on the wood around the bottom of the sound hole)

Pno. *p* *f* *mf* strum

sost. ped. →

Vln. I tab. *ff*

Vln. II tab.

Vla. tab.

Vc. snd.

Vc. tab. *n* *p*

bend

bisb

174

Fl. *f* *mf* *ffp* *ff* take C FLUTE

B♭ Cl. *p* *pp* any quiet multiphonic with an A5 (blend with strings)

Bsn.

Hn.

Perc. guitar with bow *fp* *f* plucked *mf*

Pno. *f*

sost. ped. →

Vln. I snd.

Vln. I tab. *p*

Vln. II snd.

Vln. II tab. *p*

Vla. tab.

Vc. snd.

Vc. tab. *mf* pizz. II I III II III I III I II

bisb

178

Flute part starting at measure 178 with a *poco accel.* marking. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Key performance instructions for the Flute part include: *mf*, *mf*, *p*, *mf*, *mf*, *p*, *mf*, *bend*, and *1/2 aeolian*. The Percussion part features a rhythmic pattern with notes marked with Roman numerals: V, VII, IV, V, XII, VII, V.

The Piano part includes instructions for *pluck*, *mf*, *mf*, and *f*. The Violin and Viola parts have dynamic markings such as *f*, *mp*, and *pp*.



182

Continuation of the orchestral score starting at measure 182. The Flute part continues with a melodic line. The Percussion part maintains its rhythmic pattern with notes marked with Roman numerals: V, VII, IV, V, VII, XII.

The Piano part continues with its accompaniment. The Violin and Viola parts have dynamic markings such as *p*, *mf*, and *f*.

194

Fl. *mp* *ff* *mp* *ff*
 alternate 2 fingerings

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

Bsn. *mf* *f* *mf*
 (D fund.)

Hn. *mp* *f* *mf*

Perc. XII *f* *ped.* →
 vibraphone

Pno. *mp* *f* *mp* *f* *mp* *ff*
 sost. ped. →

Vln. I snd. *f* *mp* *f* *mf* *ff*
 ord.

Vln. I tab. *f* *mp* *f* *mf* *ff*

Vln. II snd. *f* *mp* *f* *mf* *ff*
 ord.

Vln. II tab. *f* *mp* *f* *mf* *ff*

Vla. snd. *f* *mp* *f* *mf* *ff*
 ord.

Vla. tab. *f* *mp* *f* *mf* *ff*

Vc. snd. *mp* *f* *mp* *f* *mp* *ff*

Vc. tab. *mp* *f* *mp* *f* *mp* *ff*
 III I II I II III I II III

197

Fl. *f* *ff* *mf* *mf* *ff* *mf*
 bisb

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

Bsn. *ff* *f* *ff* *f* *ff*

Hn. *ff* *f* *ff* *mf* *fp* *guitar* XII *f* *ff* *f* *ff*
 on keys, norm

Perc. *f* *ff* *f* *ff*

Pno. *f* *ff* *f* *ff*
 sost. ped.

Vln. I snd. *f* *ff* *f* *ff*

Vln. I tab. *f* *ff* *f* *ff*

Vln. II snd. *f* *ff* *f* *ff*

Vln. II tab. *f* *ff* *f* *ff*

Vla. snd. *f* *ff* *f* *ff*

Vla. tab. *f* *ff* *f* *ff*

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

Vc. tab. *f* *ff* *f* *ff*
 arco

199

Fl. *ff* *mf* *f* *bend* *bisb*

B♭ Cl. *f* *ff* *f* *ff* *mf*

Bsn. *f* *ff* *f* *ff* *mf*

Hn. *fp* *ff*

Perc. *f* *ff* *f* *ff* *f*

Pno. *f* *ff* *f* *ff* *mf*

Vln. I snd. *f* *ff* *f* *ff* *f* *ff*

Vln. I tab. *f* *ff* *f* *ff* *f* *ff*

Vln. II snd. *f* *ff* *f* *ff* *f* *ff*

Vln. II tab. *f* *ff* *f* *ff* *f* *ff*

Vla. snd. *f* *ff* *f* *ff* *f* *ff*

Vla. tab. *f* *ff* *f* *ff* *f* *ff*

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

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

201

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

B♭ Cl. *ff* *ppp*

Bsn. *ff* *ppp*

Hn. *p*

Perc. *ff* *ppp*

Pno. *p*

Vln. I snd. *p* *pp*

Vln. I tab. *p* *pp* *1/2 c.l.t.*

Vln. II snd. *p* *pp* *1/2 c.l.t.*

Vln. II tab. *p* *pp* *1/2 c.l.t.*

Vla. tab. *p* *pp* *1/2 c.l.t.*

Vc. snd. *pp* *arco* *1/2 c.l.t.*

Vc. tab. *pp* *arco* *1/2 c.l.t.*

210

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

B♭ Cl. *pp*

Bsn. *pp*

Hn.

Perc. *ppp* *mp* *ppp* *mp*

Pno.

Vln. I snd.

Vln. I tab. *p* *p* *mp*

Vln. II snd.

Vln. II tab. *p* *p*

Vla. snd.

Vla. tab. *p*

Vc. snd.

Vc. tab.

flz. aeolian

norm. → 1/2 aeolian

D-D# bend

fade in and out imperceptibly

norm. fade in and out imperceptibly

norm. fade in and out imperceptibly

214

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

B♭ Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I snd.

Vln. I tab. *p*

Vln. II snd.

Vln. II tab. *mp* *p* *p* *p*

Vla. snd.

Vla. tab. *p* *p*

Vc. snd.

Vc. tab. *p*

flz. aeolian

norm. → 1/2 aeolian → aeolian

D-D# bend

norm. fade in and out imperceptibly

rit.

$\text{♩} = 52$

218

1/2 aeolian → aeolian

D-D#

1/2 aeolian

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute (Fl.):** Features complex rhythmic patterns with slurs and dynamic markings of *p*, *mf*, and *p*. It includes fingerings for 3, 5, 6, and 7.
- B♭ Clarinet (B♭ Cl.):** Plays a melodic line with dynamic markings of *p* and *mp*, and includes a breath mark (*n*).
- Bassoon (Bsn.):** Provides harmonic support with dynamic markings of *p* and *mp*.
- Horn (Hn.):** Remains silent throughout this section.
- Percussion (Perc.):** Features a rhythmic pattern with dynamic markings of *ppp* and *p*.
- Piano (Pno.):** Remains silent throughout this section.
- Violin I (Vln. I):** Includes first and second endings (I and II) with dynamic markings of *p*.
- Violin II (Vln. II):** Includes first and second endings (I and II) with dynamic markings of *p*.
- Viola (Vla.):** Includes first and second endings (I and II) with dynamic markings of *p*.
- Cello (Vc.):** Includes first and second endings (I and II) with dynamic markings of *p*.