

From the Vortex Perspective

2015

For Large Orchestra

Paul Frehner

Written for the Toronto Symphony Orchestra, Peter Oundjian, Music Director [March 2016]

03.03.2016

Instrumentation

3 Flutes [2nd doubles on alto flute, 3rd doubles on piccolo]
3 Oboes [3rd doubles on English Horn]
2 Clarinets
Bass Clarinet
3 Bassoons [3rd doubles on Contrabassoon]

4 Horns
3 Trumpets
2 Trombones
1 Bass Trombone
1 Tuba

Timpani: 32", 28", 25"
Cymbal to be placed on timp.

3 Percussion

Vibraphone
Marimba – 5 octaves; C16-C76
2 Singing Bowls – F4, G4
3 Cencerros – F4, G4, Bb4

Small Gong – tuned to G4
Large Gong – tuned to F2

4 Suspended Cymbals – 20" large, medium, very small, 18" Chinese
Large and thin sheet of metal – (Sinori Percussion thundersheet suggested)
Very Large Symphonic Tam Tam or Gong (as large as possible - 40" minimum, 80" max)

MegaBass Waterphone
2 Shakers (soft sonority and hard sonority)
4 Concert Toms – low, med, high, very high – each tuned to a note from an F minor triad
Bass Drum

Harp
Piano/Celeste

Strings: 12,10,8,6,5* suggested

* Several members of the double bass section should have the low C extension or 5 strings

Performance Notes

Accidentals function in the traditional manner. However, cautionary accidentals are frequently used. In addition, microtones are used occasionally [see note below on notation of microtones]. This score is notated in C. The piccolo, contrabassoon, celeste and double-bass, however, are written in their usual octave transpositions.

Prepared Piano: a heavy sheet of paper (24 lb at least) should be placed on the lowest two octaves of the piano strings: A0-A2.

Film audio: This composition is part of a collaborative multimedia work with filmmaker and video artist Peter Mettler. In performance there are moments when audio from Mettler's video component are to be diffused into the concert hall by a sound projectionist. These moments are indicated in the score on a dedicated staff. Typically the audio in these instances should smoothly fade in and fade out. Thus, a fader is required. Please note that the audio from the film should always be at a background level in relation to the orchestra.

Music Stand Lights: In order for the video to be properly viewed the concert hall lights should be appropriately lowered. Thus, it is necessary for the musicians to have music stand lights. The conductor, of course, should be clearly visible to members of the orchestra.

Special playing instructions: There are instances where special techniques are employed. These are explained in the score where they occur.

Concert performances without multimedia: In concert performances of this work where video projection is not possible the duration of "Rehearsal O" may be shortened. All instructions for diffusion [fade-in, fade-out] of audio from the film component can, in this case, be ignored.

Duration: ca. 16'

Notation of Microtones



Quarter tone sharp



Quarter tone flat



Three quarter tone sharp



Slightly higher or lower [approx. 1/6 of tone] than the natural note



Slightly higher or lower [approx. 1/6 of tone] than the sharpened note



Slightly higher or lower [approx. 1/6 of tone] than the flattened note



Slightly higher than the quarter tone [approx 1/6 of tone]

From the Vortex Perspective

for Peter Oundjian and the Toronto Symphony Orchestra

Paul Frehner, 2015

$\text{♩} = 56$

Flute 1-3 *Senza vib.*
fp *fp* *fp* *fp* *fp*

Oboe 1-3

Clarinet 1-3

Bassoon 1-3

Horn 1-4

Trumpet 1-3

Trombone 1-2

Bass Trombone
Tuba

Timpani

Shaker **Soft Shaker**
pp *very slow*

Vibraphone
motor on, medium speed with bow

Cymbal *p con ped.*
Suspended Cymbal 20"
wool mallets
pp *mp* *pp*
choke

Harp
Harp harmonics sound an octave higher than notated
f L.V. *sempre*

Piano/Celeste
D C# B / E# F G# Ab
Celeste *Bell-like sonority* *sounding 8ve higher than written*
mf

Film Audio
ppp

Violin I $\text{♩} = 56$

Violin II

Viola

Cello

Double Bass

6

Fl. 1 *fp* *Solo* start slightly flat *fp* pitch bend 1/4-1/3 tone, *ad lib.* *fp* *fp* *fp*

A. Flute flutter *mp* *f* *p*
Ghosting alto flute 2: like an softer echo
Solo start slightly flat pitch bend 1/4-1/3 tone, *ad lib.*

Fl. 3 flutter *p* *mf* *pp*

Tpt. 1 *Solo* Harmon mute stem removed rhythmic, pulsing vib. abruptly cut off note on the rest
p *mf*

Shaker *mp* *pp* *mp*
 very fast *pp* *mp* very slow *mp* very fast

Vib.

Cym. *mp* *pp* *mp*

Hp.

Celeste

F. Audio

12

Fl. 1 *fp* *fp* *fp* *fp* *fp* *fp* *fp*

A. Flute *(solo) simile* 1/4-1/3 tone bend, *ad lib* *mp* *f* *p*

Fl. 3 *(solo) simile* 1/4-1/3 tone bend, *ad lib* *p* *mf*

Tpt. 1 pulsing vib. as before *p* *mf* *p*

Shaker *pp* *mp*
 very slow *pp* *mp* very fast

Vib.

Cym. *pp* *mp*

Hp.

Celeste

F. Audio

A

A

18 **B**

Fl. 1 *fp* *fp* *fp* *fp* *fp* *fp* *fp*

A. Flute *mf* *f* *1/4-1/3 tone bend, ad lib* *1/4-1/3 tone bend, ad lib* quicker bending of pitch up and down

Fl. 3 *p* *mf* *p* *poco vib.* *rhythmic, pulsing vib.*

Tpt. 1 *mp* *mf*

Shaker *pp* *mp* *very slow* *very fast*

Vib.

Cym. *pp* *mp* //

Hp.

Celeste

F. Audio *niente*

18 **B**

Vln. I *Senza vib.* *fp** *f* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vln. II *fp** *fp* *fp* *fp* *fp* *fp* *fp* *fp*

From mm. 18-52 the fp gesture should be scaled back to a mp-pp level

24

Fl. 1 *fp* *fp* *fp*

A. Flute *mp* *f* *p* *1/4-1/3 tone bend, ad lib* *1/4-1/3 tone bend, ad lib*

Fl. 3 *p* *mf* *pp* *poco vib.*

Tpt. 1 *f* *mp*

Shaker *mf* *very fast* *very slow*

Vib.

Cym. *pp* *mp* //

Hp.

Celeste

F. Audio TACET

Vln. I *fp* *fp* *fp* *fp* *fp*

Vln. II *fp* *fp* *fp* *fp* *fp*

29 C

FL. 1 *fp* *fp* *fp* *fp*

A. Flute *mp* *f* *p*
1/4-1/3 tone bend, *ad lib*

FL. 3 *p* *mf* *pp*
1/4-1/3 tone bend, *ad lib*
vib.

Tpt. 1 *p* *f* *p* (sub.)

Shaker *pp* *mp*
very slow → very fast

Vib.

Cym. *mp* *pp*

Hp.

Celeste

C

Vln. I *fp* *fp* *fp* *fp* *fp*

Vln. II *fp* *fp* *fp* *fp* *fp*

34

FL. 1 *fp* *fp* *fp* *fp* *f* *f* *fp* *fp*

A. Flute *mf* *f*
1/4-1/3 tone bend, *ad lib*

FL. 3 *p* *mf* *pp*

Tpt. 1 *mp* *ff* *p* *mf* *p*
Senza vib. *vib.*

Shaker *pp* *mp* *p* *mf*
very slow → very fast

Vib.

Cym. *mp* *pp* *mp*

Hp. *f* *p* *mf*

Celeste *f* *p* *mf*

Vln. I *fp* *fp* *fp* *fp* *f* *p* *mf* *fp* *fp*

Vln. II *fp* *fp* *fp* *fp*

41 **D**

FL. 1 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

A. Flute *mp* *f* *p*

FL. 3 *p* *mf* *pp*

Tpt. 1 *poco vib.* *sfz* *sfz* *p* *mp*

Shaker *pp* *mp* *very slow* *very fast*

Vib.

Cym. *pp* *mp* *pp*

Hp. *ord.*

Celeste

D

41

Vln. I *fp* *fp* *fp* *fp* *fp* *f* *fp* *fp* *fp* *fp*

Vln. II *fp* *fp* *fp* *fp* *fp* *fp* *fp*

47 **E**

FL. 1 *fp* *fp* *fp* *fp* *f*

A. Flute *mp* *f* *mp* *f*

FL. 3 *p* *mf* *mp* *pp* *mf* *vib.*

Tpt. 1 *sfz* *sfz* *mp* *ff*

Shaker *f* *mp* *very fast* *very slow*

Vib.

Cym. *mp* *pp* *mp*

Hp. *ord.* *ff*

Celeste *mp* *ff*

E

47

Vln. I *f* *fp* *fp* *fp* *f* *fp* *fp* *Div.* *Unis.*

Vln. II *fp* *fp* *fp* *fp* *fp* *fp* *fp* *Div.* *Unis.* *real forte!* *f*

54 (♩=♩) ♩ = 112

F

Fl. 1, Fl. 2, Ob. 1-2, E. Hn., Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Tpt. 1, Tpt. 2, B. Tbn., B. Tba., Timp., Shaker, Vib., Cym., Celeste

Remove Mute

Slap tongue (ST)

portato: non-legato articulation in which each note has a strong attack and a quick decay

Solo Straight Mute

To piano

Piano

Sheet of heavy paper (at least 24 lb.) lying on the lowest 2 octaves of the piano strings - A0 to A2 (prepared ahead of time)

(♩=♩) ♩ = 112

F

Vln. I, Vln. II, Vla., Vc., D.B.

Div. normale

normale

Div.

Unis.

Non Div.

pizz.

Div. arco

59

Fl. 1

Fl. 2

Ob. 1-2

E. Hn.

Cl. 1

Cl. 2

B. Cl. (ST)

Bsn. 1

Bsn. 2

Hn 1-2

Tpt. 1

Tpt. 2

Tpt. 3

B. Tbn.

B. Tba.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

ff

mp

mf

ff

mf

mf

sfz

f

f

f

f

1, 2

strong entry: interrupting Tpt 2

strong entry: interrupting Tpt 1

Unis. pizz.

Div. arco

63

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1-2 *ff*

E. Hn. *f*

Cl. 1

Cl. 2

B. Cl. (ST) *ff* (ST)

Bsn. 1

Bsn. 2 *f*

63

Hn. 1-2

Tpt. 1 *as before*

Tpt. 2

Tpt. 3

B. Tbn. *ff*

B. Tba. *ff*

Timp. *f*

Pno.

63

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

Vln. II *f*

Vla. *mf* *mf* *f*

Vc. *mf* *f* *mf*

D.B. *f* *arco Div.* *Unis. pizz.* *f*

67

Ob. 1-2

E. Hn.

Cl. 1-2

B. Cl. (ST)

Bsn. 1

Bsn. 2

f

mf *f*

67

Hn 1-2

Tpt. 1

Tpt. 2

Tpt. 3

B. Tbn.

B. Tba.

Timp.

Pno.

f

ff

ff

67

Vln. I

Vln. II

Vla.

Vc.

D.B.

f > *mp* *mf* > *mp*

f

mf *f* *mf*

f arco Div. *mf* Unis. pizz.

f

Fl. 1

Fl. 2

Ob. 1-2

E. Hn.

Cl. 2

B. Cl. (ST) (ST) (ST)

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

B. Tbn.

B. Tba.

Timp.

Pno.

Vln. I *port. vib.* $f \rightarrow f \rightarrow ff \rightarrow mp$ $ff \rightarrow mp$ $\leftarrow mf$

Vln. II f

Vla. mf f mf

Vc. f mf

D.B. Div. arco pizz. Unis. f

75

Fl. 1 *ff* *f* **G**

Fl. 2 *ff*

Ob. 1-2 *ff* *f* *ff* *f*

E. Hn. *mf*

Cl. 1 *mf* *ff* *sfz*

Cl. 2 *mf* *ff* *sfz*

B. Cl. (ST) *mf* (ST) *ff* (ST) *sfz*

Bsn. 1 *mf*

Bsn. 2 *mf*

75

Hn. 1-2 *f* *ff* 1, 2

Hn. 3-4 *f* *ff* 3, 4

Tpt. 2 *mp* *f*

Tpt. 3 *f* *ff*

B. Tbn. *f* *ff*

B. Tba. *f* *ff*

Timp. *f* *ff*

Perc. **Very Small Cymbal**
wood sticks *f*

Pno. *f* *ff*

75 **G Sci-fi theme!**

Vln. I *mp* *sfz* *ff* *molto espressivo* *port.* *ff*

Vln. II *f* *ff*

Vla. *mf* *f* *f*

Vc. *f* *ff*

D.B. *arco* *Div.* *f* *mf* *mf* *Unis. pizz.* *f*

79

Fl. 1

Ob. 1

E. Hn.

B. Cl. (ST)

Hn 1-2

Hn. 3-4

Trb. 1, 2

B. Tbn.

Timp.

H. Shaker **Hard Shaker** *f*

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for measures 79, 80, 81, and 82. It features a variety of instruments. The woodwinds (Flute 1, Oboe 1, English Horn, Bass Clarinet) and strings (Violins I & II, Viola, Violoncello, Double Bass) play melodic and rhythmic lines. The brass section (Horn 1-2, Horn 3-4, Trumpet 1-2, Trombone) provides harmonic support with sustained chords and dynamic changes from *mf* to *ff*. The percussion includes a Hard Shaker playing a rhythmic pattern with *f* dynamics, and the Timpani playing a simple rhythmic accompaniment. The Piano part is mostly silent, with some bass line activity. The score is divided into four measures, with time signatures changing from 5/4 to 4/4 and back to 5/4.

82

Fl. 1

Ob. 1

E. Hn.

B. Cl. (ST)

82

Hn. 1-2

Hn. 3-4

Trb. 1, 2

B. Tbn.

Timp.

H. Shaker

Pno.

82

Vln. I (vib.)

Vln. II

Vla.

Vc.

D.B.

H

85

Fl. 1 *f*

Fl. 2 *p*

Ob. 1

E. Hn.

Cl. 1 *f*

B. Cl. (ST) *f*

85

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tpt. 2 *mp* Harmon mute *simile* (always open on strong 16ths and closed on weak 16ths)

Trb. 1, 2 *ff*

B. Tbn. *ff*

B. Tba. *ff*

Mrb. *mf*

Vib. *mf* L.V. *sempre* **Vibraphone bowed**

H. Shaker *ff*

Hp. *f* L.V. *sempre*

Pno. *ff*

85

Vln. I *mp* *Senza vib.* *fp* *fp* *fp*

Vln. II *p* *fp* *fp* *fp* *fp*

Vla. *p* *mf*

Vc. *(mf) pizz.*

D.B. *f*

89

Fl. 1

Fl. 2

Picc.

Ob. 1-2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Tpt. 2

Tbn. 2

B. Tbn.

B. Tba.

Timp.

Mrb.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

(ST)

p

f

fp

mf

Div. arco

Unis. pizz.

f

92

FL. 1

FL. 2

Ob. 1-2

E. Hn.

Cl. 1

Cl. 2

B. Cl. (ST)

Bsn. 1

Bsn. 2

Hn. 1-2

Hn. 3-4

Tpt. 2

Tpt. 3

Tbn. 2

B. Tbn.

B. Tba.

Timp.

Mrb.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. arco

Unis. pizz.

mf *ff* *fp* *f*

Fl. 1

Fl. 2

Picc.

Ob. 1-2

Cl. 1

Cl. 2

B. Cl. (ST)

Bsn. 1

Bsn. 2

Tpt. 2

Tbn. 2

B. Tbn.

B. Tbn.

Timp.

Mrb.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

f

ff

mf

f

ff

p

f

ff

ff

fp

fp

fp

fp

f

mf

f

Div. arco

Unis. pizz.

107 $\text{♩} = 138$ *marcato sempre*

Fl. 1 *f* *fff* *f*

Fl. 2 *mf* *fff*

Picc. *f* *fff*

Ob. 1-2 *mf* *fff* *f* 1.

E. Hn.

Cl. 1 *f*

Cl. 2 *f*

B. Cl. (ST) *f* *mf* *fff* *f*

Bsn. 1 *f*

Bsn. 2 *f*

107

Hn. 1-2 *mf* *fff*

Hn. 3-4 *mf* *fff*

Tpt. 1 *mf* *fff* Take Straight Mute

Tpt. 2 *mf* *fff* Remove Mute Take Straight Mute

Tpt. 3 *mf* *fff*

Trb. 1, 2 *mf* *fff*

B. Tbn. *fff*

B. Tba. *mf* *ff*

Timp. *mf* *ff*

Mrb. *fz* *f*

Vib.

Hp.

Pno. *mf* *ff*

107 $\text{♩} = 138$

Vln. I *fp* *sfz*

Vln. II *fp* *fp* *sfz*

Vla. *f*

Vc. *Non Div.* *ff* *f*

D.B. *Div. arco* *mf* *ff* *f* *mp* *Unis.*

111

Fl. 1

Ob. 1

E. Hn.

B. Cl.

Bsn. 2

Tpt. 1-2

Mrb.

1, 2 *vib.*

mp *f mp*

Straight Mute both players

111

Vln. II

Vla.

Vc.

D.B.

f mp *f mp* *f mp* *f mp*

115

Fl. 1

Ob. 1

E. Hn.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Tpt. 1-2

Mrb.

f mp *f* *mp* *f mp*

Solo cantabile

ff

J

115

Vln. II

Vla.

Vc.

D.B.

f mp *f* *f mp* *f mp*

normale

J

119

Fl. 1

Ob. 1

E. Hn.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Tpt. 1-2

Mrb.

119

Vln. II

Vla.

Vc.

D.B.

123 **K**

Fl. 1

Ob. 1

E. Hn.

Cl. 1

B. Cl.

Bsn. 2

Tpt. 1-2

Mrb.

123 **K**

Vln. II

Vla.

Vc.

D.B.

Div.

Unis.

132

Fl. I

A. Flute

Picc.

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2
senza sord.

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

B. Tba.

Timp.

Ch.
Cymbal

Thunder Sheet

Pno.

132

Vln. I
div. a 4

Vln. II
div. a 4

Viola
div. a 4

Vc.

D.B.

136 **M**

A. Flute *p*

E. Hn. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bsn. *ff*

136

Hn. 1-2 *fff* >

Hn. 3-4 *fff* >

Tpt. 1 *fff* >

Tpt. 2 *fff* >

Tpt. 3 *fff* >

Tbn. 1 *fff* >

Tbn. 2 *fff* >

B. Tbn. *ff*

B. Tba. *ff*

Timp. *ff* soft mallets

Mrb. *p*

Thunder Sheet

Pno. *ff*

136 **M**

Vln. I-II *f* *port.* *mf*

Vla. *pp* Non. Div.

Vc. *ff* *pp* Non. Div.

D.B. *ff*

141

A. Flute

Cl. 1

B. Cl.

Bsn. 1

Mrb.

Vln. I-II

Vla.

Vc.

146

A. Flute

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Mrb.

V.L. Tam Tam

Vln. I

Vla.

Vc.

N

rit. -----

mp

mp

mp

mp

mp

Very Large Tam Tam
heavy beater

pppp

O

154 Senza Misura ca. 20-30"
audio from footage gradually fades in underneath the sounds from the tam tam and gong.

Timp.

Thunder Sheet
Thundersheet
Use the Sinori Percussion thundersheet if possible heavy beater ca. 3-5"

Sm. Gong
Small Gong ca. 5-8"
repeat notes for approx. 5" with a gradual *rallentando*
p L.V.

V.L. Tam Tam
(Note on improvisation: as a general rule, the larger the tam tam the less it needs to be struck or rubbed as its sound will continue to ring for a long time)
p L.V. heavy beater slow steady strokes ca. 5-8"
pppp *p*

F. Audio
Senza Misura ca. 20-30"
audio from film fades in
pp

P

ca. 30"

PERCUSSION, ad lib:
Very slow, spacious, listen to each other and fit into gaps in sonority.
Create an interwoven texture

155 place inverted cymbal on top of Timp.

Timp.
slight, slow, pedal gliss. up and down, Period repetition of trem and gliss.
pp *p*

Thunder Sheet
soft mallet *p* superball mallet periodic alternation between trem. with soft mallet and rubbing with superball mallet.

L. Gong
tremolo on gong, soft mallets, a clear fundamental should be heard, slight sense of repetition in the strokes should be audible. To MegaBass Waterphone
pp superball mallet rub over surface, L.V. periodic repetition periodic alternation between trem. with heavy beater and rubbing with superball mallet.

V.L. Tam Tam
p *pp*

F. Audio
P ca. 30"
(film audio continues softly, blending with percussion ambience)

Q $\text{♩} = 76$

156

A. Flute *Alto Flute*
airy tone
mf

Hn. 1-4
à 4
mp *fff*

Timp.
Continue as before, ad lib, independent of the 5/4 meter
Now in meter
slow gliss.
pp

Thunder Sheet
Continue as before, ad lib, independent of the 5/4 meter

M.B. W.Ph. *MegaBass Waterphone*
Bowed
Produce as closely as possible the notes indicated. (result may be microtonal)
mf *ff*

V.L. Tam Tam
Return to previous improvisation with superball mallet and heavy beater, independent of the 5/4 meter
mp *p* *mp*

F. Audio
Film audio continues

Q $\text{♩} = 76$

156

Vln. I
slow gliss.
p *mf*
Non simultaneous arrival on D, slightly before or after beat 3 is ok.
Senza vib.

Vln. II
Senza vib.
pp *mp*

Vc.
port. *gliss.*
mf

D.B.
slow gliss.
pp

R

163 *(airy tone)* *1/4-1/3 tone bend, ad lib*

A. Flute
mf

Hn. 1-4
(à 4)
mp *fff* *mf* *fff*

Timp.
p
Continue as before, ad lib, independent of the 5/4 meter
mf *p*

Thunder Sheet
p *mp*

M.B. W.Ph.
mf *ff*

V.L. Tam Tam
Continue as before, ad lib, independent of the 5/4 meter
p *mp*

F. Audio

R

163

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

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

Vc.
mp *mf*

D.B.
mp

170

Fl. 1

A. Flute

Picc.

Ob. 1-3

Cl. 1-2
B. Cl.

S Sing low G, play G harmonics series on flute - results in "Wawa" effect. Female voice can be an octave higher.

Alto Flute
Sing low G, play G harmonics series on flute - results in "Wawa" effect. Female voice can be an octave higher.

mp *f* *mf* *fff* *mf* *ff*

170

Hn. 1-4

Tpt. 1-3

Trb. 1-3

Timp.

Thunder Sheet

M.B.
W.Ph.

V.L.
Tam Tam

F. Audio

mf *fff* *mf* *fff* *mf* *fff* *mf*

Remove cymbal from drum

Continue as before, ad lib, independent of the 5/4 meter

Take Bow

Bowed

Take Hammer

change bow direction as necessary

Continue as before, ad lib, independent of the 5/4 meter

now use heavy beater only

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

170

Vln. I

Vln. II

Vla.

Vc.

D.B.

S simultaneous arrival on G

mp *f* *mf* *f* *ff* *fff* *ff* *fff* *ff* *fff*

Senza dim

Senza dim

Div.

Div.

Non Div.

sul pont.

ord.

177

Fl. 1

A. Flute

Picc.

Ob. 1-3

Cl. 1-2
B. Cl.

Bsn. 1-2
C. Bsn.

f *fff* *f* *fff* *f* *fff*

mp *mp* *f* *mp* *f*

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

fff

T

177 (à 4)

Hn. 1-4

Tpt. 1-3

Trb. 1-3 (à 3)

B. Tba.

fff *fff* *mf* *fff* *fff* *mf* *fff*

ff *mp* *ff* *mp* *f* *mp*

ff *mf* *ff* *mf* *ff*

fff *fff* *mf* *fff*

ff *p* *p* *ff* *mp*

strike with hammer *ff* choke immediately *mp* Vigorously shake thundersheet *mp*

f *f*

p *f*

mp

Balance with solo violin (à 4)

177

S. Vln.

Vln. I

gli altri

Vln. II

Vla.

Vc.

D.B.

f *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff*

mp

fff *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

mf *sfz* *sfz* *fff* *mp*

Unis. *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff*

Unis. *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff*

Div. *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff*

Non. Div. *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff*

Non. Div. *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff*

port. *sfz* *sfz* *fff* *mp*

T

Solo *marcato* *fff*

182

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

Hn. 1-4 *fff* *mf* *ff* *mf* *ff* *mf* *f*

Trb. 1-3

Timp.

Thunder Sheet
create periodic waves of intensity as the metal sheet is shaken
f

V.L. Tam Tam *p* L.V.

F. Audio *p*

182 *poco espressivo*

S. Vln. *fff*

Vln. I *mp* *p*

gli altri *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp*

D.B.

185

B. Cl.

Hn. 1-4 *mp* *mf* *ff* *mf* *f* *mf* *mp*

Timp. *mf* *ppp*

Thunder Sheet L.V.

V.L. Tam Tam *pp* *mf* L.V.

F. Audio

185 *p*

S. Vln. *fff*

Vln. I *glissando* *mf* *pp*

gli altri *p* *mf* *pp*

Vln. II *glissando* *p* *mf* *pp*

Vla. *glissando* *p* *mf* *pp*

Vc. *glissando* *p* *mf* *pp*

D.B. *f* *p*

189

Fl. I

A. Flute

Ob. 1

Hn. 1-4

Tpt. 1

Timp.

Thunder Sheet

Sm. Gong

L. Gong

V.L. Tam Tam

Hp.

F. Audio

S. Vln.

Vln. I

gli altri

Vln. II

D.B.

pp *mp* *pp* *p*

pp *mp*

p *mf*

(à 4)

pp *mp*

pp *mf*

rubber mallet, rub

Singing Bowl

rub continually around the rim of the bowl

pp

Large Gong

heavy beater

mp *ppp*

ppp *p* L.V.

mf

audio from film fades out

pp niente

rejoin section

1/6 tone sharp

ppp *mp*

ppp *p* *pp*

mf *pp*

194 U Still ♩ = 76

Fl. 1

A. Flute

Hn. 1

Hn. 2, 3, 4

Trb. 1-3

S.B.

L. Gong

à 3

à 3

L.V.

p

ppp

ppp

p

p

ppp

p

p

ppp

Solo

microtonal variance, ad lib.

p

mf

mf

mf

194 U Still ♩ = 76

Viola div.

Vc.

D.B.

Non div.

Non div.

Div.

Div. à 3

pp

pp

ppp

ppp

mp

mp

p

p

ppp

ppp

ppp

p

ppp

199

V

Fl. 1

A. Flute

Ob. 1

Cl. 1

Bsn. 1-2

Hn. 1-4

Trb. 1-3

S.B.

à 2

à 4

pp

mp

p

mf

p

f

ppp

p

ppp

p

ppp

p

ppp

p

ppp

p

ppp

p

ppp

p

199

V

Vln. II

Viola div.

Vc.

D.B.

Div.

ppp

p

ppp

p

ppp

p

ppp

ppp

ppp

ppp

p

ppp

p

ppp

ppp

ppp

p

ppp

p

ppp

p

ppp

p

ppp

p

206

Fl. 1 *mf* *mp* *mp* *pp*

A. Flute *p* *mf* *pp*

Fl. 3 *ppp* *mf*

Ob. 1 *pp* *mf* *p* *f*

Ob. 2 *p* *f*

Cl. 1 *pp* *mf*

Cl. 2 *pp* *mf*

Bsn. 1-2 *p* *ppp* *p*

206 (à 4)

Hn. 1-4 *pp* *mp* *ppp* *p* *pp* *mp* *pp*

Tpt. 1 *p* *f* *p* *f*

Tpt. 2 *p* *f* *vib. espress.*

Tpt. 3 *pp* *f*

Trb. 1-3 (à 3) *pp* *mp* *pp* *mp* *p*

B. Tba. *p* *mf*

S.B.

206 Div. à 4

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

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

Viola div. *mf* *p* *mf*

Vc. *p* *ppp* *p* *ppp* *p* *pppp* *pp*

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

W

213

FL. 1

A. Flute

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1-2 (à 2)

C. Bsn.

Detailed musical notation for woodwinds and brass instruments, including dynamics such as *p*, *mf*, *pp*, *mp*, and *f*. Includes a 'Piccolo' marking for the Piccolo flute.

213

Hn. 1

Hn. 3

Hn. 4 (à 2)

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

B. Tba.

S.B.

L. Gong

V.L. Tam Tam heavy beater

Detailed musical notation for horns, trumpets, trombones, tubas, and percussion instruments. Includes dynamic markings like *mp*, *f*, *ppp*, and *sub.* (sustained). A 'Remove Mute' instruction is present for Tpt. 3.

W

213

Vln. I

Vln. II

Viola div.

Vc.

D.B.

Detailed musical notation for strings, including dynamic markings such as *pp*, *mp*, and *f*. Includes a 'Tam Tam' marking for the V.L. Tam Tam part.

X

220

FL. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

C. Bsn.

220

Hn. 1-2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

B. Tba.

S.B.

L. Gong

V.L. Tam Tam

Hp.

F. Audio

audio from film fades in

niente

X

220

Vln. I

Vln. II

Viola div.

Vc.

D.B.

227

Fl. 1

Picc.

Ob. 1

Cl. 1

B. Cl.

C. Bsn.

Hn. 3

Hn. 4

Trb. 1, 2

B. Tbn.

B. Tba.

3 Cen.

B.D.

Hp.

F. Audio

Vln. I

Vln. II

Vla.

Vc.

D.B.

Y

pp

mp

Solo

p

ff

pppp

(S.T.)

f

f

f

(à 2)

pp

mp

f

p

mf

p

mf

3 Cencerros

soft felt mallets

p

mf

Bass Drum

Dead stroke

mf

ff

p

mf

L.V. sempre

227

Y

Unis.

pp

mp

Unis.

ppp

ppp

p

Unis. sul pont.

f

mf

mf

mf

232

Fl. 1 *pp* *mp* *mp* *ppp* *pp* *ppp* *p* *ppp* *mp*

A. Flute *p* *mp*

Ob. 1 *p* *f* *ppp* *mp* *pp* *mf* *p* *f*

Cl. 1 *p* *pp* *mp* *ppp* *pp* *ppp* *p* *ppp* *mp*

Cl. 2 *pp* *p* flutter *ppp* *pp* *ppp* *p* *ppp* *mp*

B. Cl. *pp* flutter *mf* *p* *mf* *p*

Bsn. 1 *ppp* *pp* *ppp* *p* *ppp* *mp*

232

Hn. 1 *ppp* *p* *ppp* *mf* *pp* *mp*

Hn. 2 *ppp* *p* *p* *mf* *pp* *mp* *pppp*

Hn. 3 *p* *mf* *pp* *mp*

Hn. 4 *p* *mf* *pp* *mp* *pppp*

Tpt. 2-3 *pp* *mp* *p* *mf* *mp* *f*

Tbn. 2 *pp* *mp* *p* *mf* *mp* *f*

B. Tbn. *pp* *mp* *pp* *mp* *p* *mf*

3 Cen. *p* *mf* *p* *mf*

M.B. W.Ph. *MegaBass Waterphone*
Bowed *mp* *f* L.V. *sempre* *mp* *mp* *mp* *mf* *f* L.V.

M. Cym. *Med. Cymbal*
soft felt mallets *choke* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Hp. *Solo* *mp*

D C B_♭ / E_♭ F G A_♭

Celeste *Celeste* *mp*

F. Audio

232

Vln. I Non. Div. *pp* *mp*

Vln. II Non. Div. *pp*

Vla. div. *ppp* *p*

Vc. *ord.* *pp* *f* *f* *p*

Z

236

Fl. 1 *p* < *mp* > *ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *p* < *mp*

Ob. 1 *pp* < *mp* > *pp* < *mp* > *p* < *mf* > *pp*

Cl. 1 *ppp* < *mp* > *pp* < *p* > *ppp* < *mf* > *mf* < *f* >

Cl. 2 *pp* < *p* > *ppp* < *mf* > *pp* < *mp* >

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

Bsn. 1 *ppp* < *mf* >

236

Hn. 1 *pp* < *f* > *pp* < *f* > *pp* < *mf* > *mf* < *p* >

Hn. 2 *pp* < *mf* > *mf* < *p* > microtonal variance, ad lib.

Hn. 3 *p* < *mf* > *mf* < *p* > *f* < *p* >

Hn. 4 *p* < *mf* > *mf* < *p* >

Trb. 1-3 *p* < *mf* >

3 Cen. *mf* < *mp* > *mp* < *mp* > *mp* < *f* > *mp*

M.B. W.Ph. *mp* < *mf* > *f* L.V.

S. Cym. *p* < *ff* > *p* < *ff* > *p* < *ff* > *pp*

Hp. *mf*

Celeste *L. Vsempre*

Very Small Cymbal
soft felt mallets

18" Chinese Cymbal

236

Z

Vln. I *pp* < *p* > *pp* < *pp* > *pp* < *mp* > Non. Div.

Vln. II *f* < *pp* > *pp* < *pp* > Non. Div.

Vla. *mp* < *p* > *ff* < *ff* > *sul pont.*

Vc. *f*

AA

241

Fl. 1

A. Flute

Ob. 1

Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tbn. 1

3 Cen.

M.B. W.Ph.

Ch. Cymbal

Hp.

Celeste

F. Audio

Vln. II

Vla.

ppp < *p*

ppp < *p* *ppp* < *p* *ppp* < *p* *ppp* < *p*

mf < *ff*

ppp < *p*

pp < *p*

pp < *p*

pp < *p*

pp < *p*

pp < *p*

pp < *p*

pp < *p*

mp < *mf* > *p* < *mf* > *mp* < *f* >

mp < *p* > *p* < *mp* > *p* < *mp* >

mp

p < *ff* *p* < *ff*

mf

niente

241

AA

ord.

pp

BB

247

Fl. 1 *ppp < p*

A. Flute *ppp < p ppp < p*

Ob. 1 *pp < mp*

Cl. 1 *ppp < p*

Cl. 2 *ppp < p*

247

Hn. 1 *pp < p*

Hn. 2 *pp < p*

Hn. 3 *pp < p*

Hn. 4 *pp < p*

Tpt. 1 *mp < mf*

Tbn. 1 *mf*

M.B. W.Ph. *< p < mp*

S. Cym. *p < ff p < ff*

Hp. *D_b / G_b G₄ D₄*

Celeste

BB

247

Vln. I *pp*

Vla.

252

A. Flute *p*

Ob. 1 *mp*

Cl. 1 *p*

252

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3

Hn. 4

Tpt. 1 *mf* *p*

Tbn. 1 *mp*

Hp. *p* B \flat / E \flat

Celeste *p*

Vln. I

Vla.

Remove Mute

Remove Mute



CC Bass Clarinet and Bassoon: Simulate an amplitude envelope fade-in by removing the initial attack such that the first note quickly fades in and swells to the indicated dynamic.

256 *detaché*

B. Cl. *< mf < f*

Bsn. 2 *detaché* *< mp < mp*

Solo

Hp. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

D \flat C B / E F G A \flat

CC

256

D.B. *mp* *f* *mp* *f*

DD

à 2

260

Fl. A. Fl.

Cl. 1

B. Cl.

Bsn. 2

Tpt. 3

Hp.

simile

Cup Mute
Blend with dynamic level of violin II

mp

Bassoon, swell on every note, to a level just below the bass clarinet.
Virtual 3/4 meter. 3rd beat can be a bit weaker.

Bass clarinet: virtual 3/4 measure - continue the 3-note swelling pattern until m. 299, always articulating the successive dynamics, *cresc.* to *mf*, *cresc.* to *f*, *cresc.* to *mp*. Breathing: as required, shorten or drop "beat 3" in the pattern to take a quick breath.

DD

260

Vln. II

Vla.

Vc.

D.B.

Div.

Div.

Div.

mp

f

mp

f

mp

f

mp

f

Div.

mp

Div.

mp

f

mp

Div.

mp

f

mp

f

mp

f

mp

f

264

(à 2)

Fl. A. Fl. *mf* *mf < f < ff*

Cl. 1 *mf* *mp < mp* *mf < f < ff*

Cl. 2 *f* *ff* *f* *mp* *mf < f < ff* *mp*

B. Cl. *<mf < f < mp < mf < f < mp simile*

Bsn. 1 *mf < f* *mf <*

Bsn. 2 *<mf < f < mp < mf < f < mp simile*

Bsn. 3 *<mp < mp < mp < mp simile*

264

Hn. 1 *f* *ff* *mf < f* *f <*

Hn. 2 *flutter* *mp <* *mp <* *mf < f* *f < ff*

Hn. 3 *ff* *f < ff*

Hn. 4 *mp* *mf < f*

Tpt. 3 *f* *mp* *f*

MegaBass Waterphone

Bowed

M.B. W.Ph. *p* *mp* *mf* *f* *mf* *f*

Hp. *f* *mp* *f* *mp*

264

Vln. II *f* *mp* *f*

Vla. *f* *Non. Div.* *mp* *f* *mp*

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

D.B. *mp* *f* *mp* *f*

EE

268

Fl. A. Fl. *mp* < *mf* *mf* < >

Cl. 1 *mp* < *mf* *mf* < >

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *f* *mp* < *mf*

Bsn. 2 *mp* < *mp* < *p* < *mp* < *mp* < *p* simile

Bsn. 3 *mf* < *f* < *mp* < *mf* < *f* < *mp* simile

268

Hn. 1 *ff*

Hn. 2 *mp* < >

Hn. 3 *mf* < *f*

Hn. 4 *mf* < *f* *mp* >

Tpt. 3 (Cup Mute) *p*

Mrb. *mf* Marimba

M.B. W.Ph. *mf* *mp* *p*

Hp. *mp*

EE

268

Vln. II *mp*

Vla. *f* *mp* *f* *mp*

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

D.B. *mp* *f* *mp* *f*

272

Fl. A. Fl. *mf* *f* *ff* *f* *p*

Cl. 1 *mf* *mf* *mp*

Cl. 2 *f* *ff* *f* *mp* *f* *mp*

B. Cl. *<mf < f < mp < mf < f < mp < mf*

Bsn. 2 *< mp < mp < p simile*

Bsn. 3 *< mp < mp < mp < mp simile*

272

Hn. 1 *f* *ff* *ff*

Hn. 2 *p* *mp* *mf* *mf* *f*

Hn. 3 *f* *ff* *f*

Hn. 4 *mf*

Tpt. 1 (Open) *f* *ff* *f* *ff*

Tpt. 2 Straight Mute *f* *ff* *f* *ff*

Tpt. 3 as before, blend with violin II *f* *p*

Tbn. 1 *mf* *mf*

Tbn. 2 *mf* *f*

Mrb. *ff* *mp*

M.B. W.Ph. *mp* *mf* *f*

4 Toms 4 Concert Toms Low, Med. High, Very High wood sticks *p* *poco a poco cresc. until arrival at fortissimo at m. 292*

Hp. *ff* *mp*

272

Vln. I *ff* *poco a poco cresc.*

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

Vla. *f* *mp* *f* *mp*

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

D.B. *mp* *f* *mp* *f*

276

Fl. 1 *ff* *mf* *ff*

A. Flute *mp* *mf* *mp* *mf* *mf* *f* *f* *ff* *mf* *f* *mp* *mf* Take Flute

Picc.

Ob. 1 *mf* *ff*

Ob. 3 *ff*

Cl. 1 *mp* *mf* *mp* *mf* *mf* *f* *f* *ff* *mf* *f* *p* *mp*

Cl. 2 *mp* *mf* *mp* *mf* *f* *ff* *f* *ff* *mf* *f* *mp* *mf*

B. Cl. *mf* *f* *mp* *mf* *f* *mp* simile

Bsn. 1 *mp* *mf* *mp* *mf* *mf* *f* *f* *ff* *mf* *f* *p* *mp*

Bsn. 2 *mf* *f* *mp* *mf* *f* *mp* simile

Bsn. 3 *mf* *f* *mp* *mf* *f* *mp* simile

276

Hn. 1 *mp* *mf* *mp* *mf* *mf* *f* *f* *ff* *mp* *mf*

Hn. 2 *mp* *mf* *mp* *mf* *mf* *f* *f* *ff* *mp* *mf*

Hn. 3 *mp* *mf* *mf* *f* *f* *ff* *mf* *f* *p* *mp*

Hn. 4 *mp* *mf* *mf* *f* *f* *ff* *mf* *f* *p* *mp*

Tpt. 1 *mf* *ff* *vib.*

Tpt. 3 *f* Remove Mute

Mrb. *ff* *fff*

M.B. W.Ph. *mf* *f* *mf* *mp* *p*

4 Toms *(poco crescendo)*

Hp. *ff* *mp* *ff*

D_b

276

Vln. I

Vln. II *f* *ff*

Vla. *f* *mp* *f* *Div. à 3*

Vc. *mp* *f* *mf*

D.B. *mp* *f* *mf*

279

FF

Fl. 1 *f* *ff* *ff*

Ob. 3 *ff* *ff*

B. Cl. *mp* *mp* *p simile*

Bsn. 2 *mp* *mp* *p simile*

Bsn. 3

Mrb. *fff* *ff* *ff*

4 Toms *(poco crescendo)*

Hp. *ff* *ff*

Celeste *Celeste* *ff*

Vln. I *fff* *ff* *ff*

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

Vla. *mf* *ff* *mf* (à 2)

Vc. *ff* *mf* *ff*

D.B. *ff* *mf* *ff*

282

Fl. 1 *ff* *ff*

Fl. 2 *mf* *f*

Fl. 3 *mp* *mp* *mp*

Ob. 1-2 *f* *f*

Ob. 3 *ff* *ff* *mf*

Cl. 1 *mf* *f*

Cl. 2 *f*

B. Cl. *mf* *f* *mp* *mf* *f* *mp* *simile*

Bsn. 1 *mp* *mp* *mp*

Bsn. 2 *mf* *f* *mp* *mf* *f* *mp* *simile*

Bsn. 3 *mf* *f* *mp* *mf* *f* *mp* *simile*

Hn. 1-2 *f*

Hn. 3-4 *mf* *f*

Tpt. 3 *mp* *mf*

Mrb. *ff* *ff* *mf*

4 Toms *(poco crescendo)*

Hp. *ff* *ff* *mf*

Celeste *mf*

Vln. I *mf* *mf* *fff* *above the texture with sustained intensity*

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

Vla. *ff* *mf* *ff*

Vc. *mf* *ff* *mf*

D.B. *mf* *ff* *mf*

285

Fl. 1 *f* *ff* *ff*

Fl. 2

Fl. 3

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Ob. 3 *ff* *ff*

Cl. 1 *ff*

Cl. 2 *f* *ff*

B. Cl.

Bsn. 1

Bsn. 2 *mp* *mp* *p* simile

Bsn. 3

Hn. 1-2 *f* *ff* *f* *ff* *f* *ff*

Hn. 3-4 *f* *ff* *ff* *ff*

Tpt. 1 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tpt. 2 (Straight Mute) *f* *ff* *f* *ff* *f* *ff* *f* *ff* *ff* *ff*

Tpt. 3 emerge now, from texture *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff* *f*

Mrb. *ff* *mf* *ff*

4 Toms

Hp. *ff* *mf* *ff*

Celeste *ff* *ff*

F. Audio niente

285

Vln. I *ff* *ff* *mf* Div. à 4

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

Vla. *mf* *ff* *mf*

Vc. *ff* *mf* *ff*

D.B. *ff* *mf* *ff*

288

Fl. 1 *ff* *ff* *mf*

Fl. 2 *mf* *f* *mf* *f* *mf* *f* *f* *ff*

Picc. *mf* *ff*

Ob. 1 *mf* *ff* *mf*

Ob. 2 *mf* *ff*

Ob. 3 *ff* *ff* *mp*

Cl. 1 *mf* *f* *mf* *f* *f* *ff* *f*

Cl. 2 *mf* *f* *mf* *f* *mf* *f* *f* *ff*

B. Cl. *mf* *f* *mf* *f* *mf* *f* *f*

Bsn. 1 *mf* *f* *mf* *f* *f*

Bsn. 2 *mf* *f* *mp* *mf* *f* *mp* *simile*

Bsn. 3 *mf* *f* *mp* *mf* *f* *mp* *simile*

288

Hn. 1 *mf* *f* *mf* *f* *f* *ff*

Hn. 2 *mf* *f* *mf* *f* *f* *ff*

Hn. 3 *mf* *f* *mf* *f* *f* *ff*

Hn. 4 *mp* *mf* *f* *f* *f* *ff*

Tpt. 1 *f* *fff* *f* *fff* *mf* *ff* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Tpt. 2 *fff* *ff* *f* *mf* *mp* *f* *Remove Mute* *senza sord.* *f* *f* *f* *f* *f* *f*

Tpt. 3 *f* *f* *f* *f* *f* *f*

Tbn. 1 *mf* *f* *mf* *f* *f* *ff* *f*

Tbn. 2 *mf* *f* *mf* *f* *f* *ff* *f*

Mrb. *ff* *ff* *mp*

4 Toms *ff* *ff* *mp*

Hp. *ff* *ff* *mp*

Celeste *ff* *mp*

288

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

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

Vla. *ff* *mf* *ff*

Vc. *mf* *ff* *mf*

D.B. *mf* *ff* *mf*

291

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

291

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

B. Tba.

Mrb.

4 Toms

Hp.

Celeste

291

Vln. I

Vln. II

Vla.

Vc.

D.B.

294

Fl. 1

Fl. 2

Picc.

Ob. 1-2

Ob. 3

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tpt. 3

B. Tbn.

B. Tba.

Mrb.

4 Toms

Hp.

Celeste

F. Audio

Detailed description of the score for measures 294-300: This section includes parts for Flutes 1 and 2, Piccolo, Oboes 1-2 and 3, Clarinets 1-2, Bass Clarinet, Bassoons 1 and 2, Trumpets 1, 2, and 3, Baritone Trombone, Baritone/Euphonium, Maracas, 4 Tom-toms, Harp, and Celeste. The score is in 2/4 time and features complex rhythmic patterns with many triplets. Dynamics include *mf*, *f*, *mp*, *ff*, and *simile*. The woodwinds and brass play melodic lines with triplets, while the percussion provides a steady, rhythmic accompaniment.

294

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description of the score for measures 294-300: This section includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play sustained chords and melodic lines. Dynamics include *ff*, *f*, and *fff*. The Violin I part has a melodic line with triplets, while the other parts provide harmonic support with sustained notes and chords.

II

♩ = 58

♩ = 48

297

Fl. 1 *f mp mf p*

Fl. 2 *f mp mf p*

Ob. 1 *f mp mf p*

Ob. 2 *f mp mf p*

Ob. 3 *f mp mf p*

Cl. 1 *f mp mf p*

Cl. 2 *f mp mf p*

B. Cl. *mf p*

Bsn. 1 *mf p*

C. Bsn. *mp f p mf*

297

Hn. 1-4 *ff* *à 4*

Trb. 1, 2 *ff* *à 2*

B. Tbn. *fff*

B. Tba. *fff*

Timp. *ff > p* *ff > p* *mf > pp*

B.D. *fff* *f* *ff* *mf* *p* *f* *mp* *p*

Thunder Sheet *f* *f* *f* *mf* *mf* *mp*

Shake vigorously

Hp.

II

♩ = 58

♩ = 48

297

Vln. I *fff sostenuto* *fff* *fff* *fff* *fff* *fff*

Vln. II *fff sostenuto* *fff* *fff* *fff* *fff* *fff*

Vla. *fff* *f* *ff* *mf* *f* *mp*

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

D.B. *fff* *f* *mp* *ff* *mf* *p* *f* *mp*

very slow and continuous glissando

Land on F#, sustain for 1 beat, then continue gliss.

(à 3)

(à 2)

303

B. Cl. *mp* *pp*

Bsn. 1 *mp* *p*

Hn. 1-4 *mf*

Timp. *mp* *pp*

V.L. Tam Tam

Very Large Paper Box - A corrugated cardboard box made of triple wall board is recommended (TWB)
Quickly scrape across the surface of the Tam Tam, keep the top of the box open
The result should emphasize low frequencies

superball mallet
long, slow rub across surface

f < ff *p*

B.D. *mf* *p* *pp* *ppp* *pp*

Thunder Sheet *mp* *p* *mf* L.V. *ppp* *p*

F. Audio

Fade out film audio as the resonance of the Tam Tam fades *niente*

303

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *mf* *p*

Vc. *mf* *p* *ff* >

D.B. *mf* *p* *ff* >

ricochet (bounce hair of the bow on the wooden belly of the instrument - unpitched effect)