

Gregor A. Mayrhofer

Große Huldigung an das technische Zeitalter

Omaggio a Arnaldo Pomodoro

2016

Dedicated to the
Ensemble Intercontemporain and Matthias Pintscher

When I saw Arnaldo Pomodoro's relief „Große Huldigung an das technische Zeitalter“ (“Great homage to the technical age”), two associations instantly came to mind: I thought of satellite pictures on the one hand and computer chips on the other. Interestingly one and the same artwork created in my head two different views – to differing degrees – of what we humans do: a macro view of how we live and how we influence nature and its landscape, and a micro view showing the technical tools (chips, transistors) without which the macro view of ourselves would not be possible.

Thinking more and more about these two aspects of technological progress and its impact on our life and planet, I became aware of an interesting crossfade which is happening right now. On the one hand, the development of computers, robots and especially artificial intelligence is progressing so quickly that I think that, at the end of our lives (or at least the lives of our children), we will reach a point where it will be hard to distinguish between a human and a “humanized” machine. On the other hand, as we learn more about our psychology and bodies, we realize that the human spirit is maybe not as unique and inexplicable as we have very often thought. The more we examine the biochemical processes of our bodies and analyze the psychological patterns of our brains, the more we see that many of our actions are more or less predictable REactions. This is especially apparent when looking at our busy, over-economized world where technology becomes increasingly more human and ironically humans become more and more “technical” or machine like, just following what their phone or the modern media tells them to do.

I thus had the idea of searching for music which starts with “dead” machine-like sounds and then becomes progressively more expressive to the point where it becomes an unstoppable self-multiplying process. In the same time the “human instrument” – the ensemble and the conductor – gradually lose control of that process and in the end become more like robots which just blindly repeat their motives.

I was highly fascinated not only by Pomodoro’s relief, but by many of his other works (especially his metal spheres), where one finds a “perfectly polished reflecting surface” which hides the technical and mechanical processes underneath the surface. Thus, my piece often shifts in between this “surface level” with smooth, spectral sounds and the “inside level” with its mechanical sounds. This reflects the appearance of the technology in our everyday life: it looks clean and sometimes almost expressive and artistic on the surface, but inside it is still a machine, even when the mechanical processes are microscopic and imperceptible to the ear or eye.

Interestingly, in German the word “Huldigung” (“Homage”) has a religious connotation of praising something, which reveals another almost ironic dimension of this subject: do we today follow or perhaps even worship the kind of “new religion of technological achievements”, replacing the old forms of practicing religion?

Thus, the common form of a concert loses its normally expected frame and becomes an almost ritualistic acoustic picture in the end, where the conventional settings of a conductor who leads an ensemble and the ensemble who follows him/her dissolve more and more.

Gregor A. Mayrhofer
New York, December 2016

Als ich zum ersten mal Arnaldo Pomodoro's Relief „Große Huldigung an das technische Zeitalter“ sah, kamen mir sofort zwei Assoziationen: Satelliten-Bilder und Computer-Chips. Interessanterweise erzeugte also ein und das selbe Kunstwerk in mir zwei extreme Blickwinkel auf das, was wir Menschen tun: Einerseits die Makro-Sicht, das heißt wie wir als gesamte Menschheit leben, den Planeten besiedeln und damit Natur und Landschaft beeinflussen. Andererseits die Mikro-Sicht, das heißt wie unsere „kleinsten Werkzeuge“ (Chips, Transistoren etc.) funktionieren, ohne die es uns nicht möglich wäre auch diese Makro-Sicht auf uns selbst zu haben.

In der Reflexion über diese zwei Aspekte des technischen Fortschritts und dessen Auswirkungen auf unser Leben und unseren Planeten wurde mir bewusst, welch seltsamer Übergang (eine Art „Crossfade“) sich dort momentan vollzieht. Zum Einen entwickeln sich Computer, Roboter und komplexe künstliche Intelligenzen so rasant, dass mit größter Wahrscheinlichkeit unsere oder die nachfolgende Generation noch den Entwicklungsstand erleben wird, der die Unterscheidung von Mensch und „vermenschlichter Maschine“ nahezu unmöglich macht.

Andererseits erkennen wir, je mehr wir über unseren Körper und unsere Psyche lernen, dass der menschliche Geist und der sogenannte „freie Wille“ vielleicht nicht ganz so einzigartig, unerklärlich und frei sind, wie wir lange dachten. Die Erforschung der biochemischen Zusammenhänge zwischen Gedanken, Gefühlen und Botenstoffen in unserem Körper und die Klassifizierung psychologischer Muster unseres Gehirns lassen uns ahnen, wie vorhersehbar viele unserer Handlungen sind. Aktionen sind also vielmehr Reaktionen.

Das zeigt sich vor allem in unserer überökonomisierten, stark technisierten Arbeits- und Alltagswelt, wo technische Geräte immer selbstständiger und scheinbar menschlich werden: wir sprechen mit unserem Mobiltelefon, lassen es selbstständig die beste Route oder das beste Restaurant auswählen und lassen dabei ständig unsere innersten Bedürfnisse, Vorlieben und Charakterzüge freizügig analysieren. Dadurch werden wir Menschen ironischerweise umso maschineller und unselbstständiger, weil wir uns weitgehend daran gewöhnen viel Eigenverantwortung in der Entscheidungsfähigkeit abzugeben an die im Hintergrund arbeitenden Analyseprogramme, was uns dann eben auch extrem anfällig für Manipulation und Kontrollverlust macht.

Ich war auf der Suche nach einer Musik, die ganz mechanisch, quasi „tot“ beginnt und dann nach und nach ausdrucksfülliger wird, bis hin zu dem Punkt, an dem daraus ein nicht mehr aufhaltbarer selbstbeschleunigender Prozess wird.

Gleichzeitig verlieren Ensemble und Dirigent - das „menschliche Instrument“ - mehr und mehr die Kontrolle und werden am Ende fast wie Roboter, die nur noch blind in ihrem mechanisch repetitiven Motivloop feststecken.

Neben Pomodoro's Relief hatten auch viele seiner anderen Werke großen Einfluss auf dieses Stück. Besonders faszinierten mich seine Metallkugeln mit ihrer perfekt glänzenden Oberfläche, in der sich der Betrachter selbst widerspiegelt. Gleichzeitig überdeckt diese glatte Außenschicht die kantig rohen Formen und technisch-mechanischen Prozesse im Inneren.

So changiert auch mein Stück immer wieder zwischen der „perfekten Oberflächenebene“ mit den weich harmonisch strömenden Klangflächen und der „technischen Innenebene“ mit seinen mechanisch-rhythmischem Kratz- und Geräuschklängen.

Das thematisiert auch, in welcher äußerer Form uns die Technik alltäglich begegnet: an der Oberfläche stets glatt, künstlerisch ausdrucksvoll, aber im Inneren nach wie vor nur eine seelenlose Maschine, mit dem einzigen Unterschied, dass die mechanischen Vorgänge heute so mikroskopisch klein wurden, dass sie weder real sichtbar noch hörbar sind.

Sehr interessant, fast ironisch finde ich gerade in diesem Kontext, dass der Titel „Große Huldigung“ eine ambivalent religiöse Konnotation mit sich bringt, die dem Werk noch eine ganz andere Ebene eröffnet: Huldigen wir dem technischen Fortschritt mit neuartigen Ritualen und Formen schon ebenso blind, frag- und kritiklos wie religiöse Fundamentalisten, die gar nicht mehr nach Sinn und Funktion der Regeln und Rituale fragen? Geben wir die Kontrolle ab an die Technik selbst (die eigentlich nur Werkzeug ist!) und verschließen die Augen um die Verantwortung nicht mehr tragen zu müssen, kurz: machen wir den technologischen Fortschritt zu DER neuen Religion unseres Zeitalters?

In diesem Sinne verlässt das Stück hier seinen herkömmlichen Konzertrahmen und wird zum Ende hin zu einer ritualhaften akustischen Klangskulptur, in der sich die übliche Hierarchie von Führen und Folgen mehr und mehr auflöst.

Gregor A. Mayrhofer
New York, Dezember 2016

Instrumentation:

Flute (doubling Piccolo)

Oboe

Clarinet in Bb (doubling Bass-Clarinet in Bb and Clarinet in Eb)

Bassoon (doubling Contrabassoon)

Horn in F (with practice mute)

Trumpet in Bb (with whawha mute, harmon mute, practice mute)

Tenor-bass Trombone (with harmon mute, plunger)

Percussion 1: Bass Drum 1

Thundersheet (played with bow and superball)

Woodblocks (low, high)

Waterphone (suspended)

Vibraphone (f-F'', if possible to Ab'')

Crotales (G, G#, A#, Bnat. C (high))

Spiral trash cymbal (suspended)

China Cymbal

TamTam

Percussion 2: Bass Drum 2

Timpani (played with superball)

Anvil

2 Stand Toms (high low)

Flexatone (with bow, exact pitches! If possible have several, to find one which can create exactly these pitches)

Marimba (Contra C to C''')

Suspended Cymbal (Crash)

China Cymbal

Spiral Trash Cymbal (suspended)

Brake Drums

Ribbon Crashers

2 Big bell plates

Whip

Grand Piano (with middle pedal), Celesta

Harp (with aluminium foil, for scratch effect)

Violin 1 (needs metal mute)

Violin 2

Viola

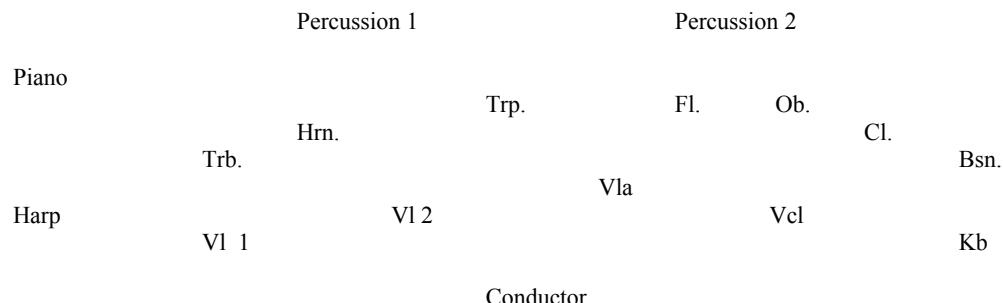
Violoncello

Contrabass (5 strings)

Brass players and the flute player need a sheet of aluminium foil, if possible installed on an extra stand, so that they can take it and put it back without making noise.

The score is noted in C. All octavations of instruments are indicated with 8 or 15 above/below the clef.

Proposed positioning of Instruments:

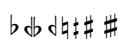


Duration: ca. 16 min.

Premiere: Ensemble Intercontemporain, Direction Gregor A. Mayrhofer - January 10, 2016 – Kölner Philharmonie
French Premiere: February 24, 2017 – Philharmonie de Paris

Legend

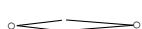
IN GENERAL/FOR EVERYBODY:



These symbols are used for quatertones. Accidentals are in general valid for one bar, but sometimes they will be repeated as a reminder.

"***ff***" / "***p***"

Dynamics in quotation marks show the intensity with which the player should play (even when the real dynamic is different, mostly much more quiet).



cresc. dal niente / dim. al niente

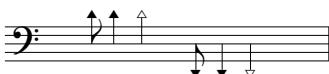
Appogiatura notes shall always be played before the beat.

sp. --> s.t.

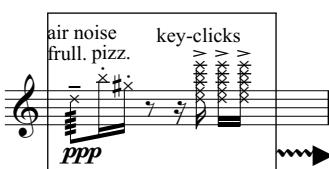
high bow normal bow
pressure ---> pressure

The arrow with the broken line always indicates a fluid change from one technique to another (for example sul ponticello to sul tasto)

The Multiphonics with their numbers and fingerings refer to the books:
"The techniques of Oboe playing" (Peter Veale) and "The techniques of Bassoon playing" (Pascal Gallois) published at Bärenreiter.



Play **highest / lowest possible note** (eighth note, quater note, half note...)



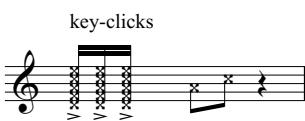
Notes in boxes: the content of the boxes shall always be played continuously for the duration indicated by the large arrow.

Usually the motives inside the box should be repeated exactly (in the tempo noted inside the box, which can be independent from the "global" conducted tempo), if indicated they should combined freely (not regularly!) almost like improvising with the given material. Dynamics inside the box refer exactly to the motive, while dynamics outside the box refer to the bigger direction (for example a longer crescendo/diminuendo, which should nevertheless keep the inside dynamic differences of the motive).



ONLY FOR WOODWINDS:

air noise: blow into the instrument without creating a definite pitch.
Always try to find a spot, where the sound is the loudest possible

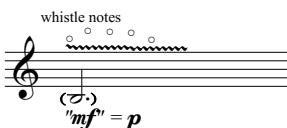


key clicks: hit all possible keys of the instrument to create a very soft machine like click noise (do not hit too hard! It should never cause any damage to the mechanics!). When single pitches are noted, this note should be the resulting pitch (so maybe the attack has to be done with another key, while the fingering stays open for that key)



ONLY FOR FLUTE:

pizzicato: make a slightly explosive "phh" sound with the lips above the mouthpiece



whistle notes: blow very carefully at the edge of the mouthpiece, so that different very quiet harmonics can be heard



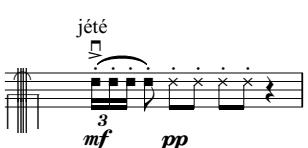
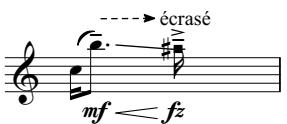
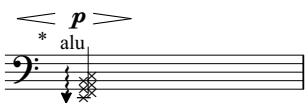
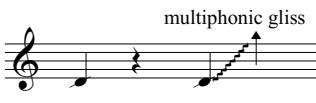
tongue ram: close lips completely around mouthpiece, then while exhaling letting snap the tongue against the mouthpiece (the result sounds a major seventh lower)



jet whistle: close lips completely around mouthpiece and exhale very impulsively so that a loud "swish"-sound can be heard



ONLY FOR Oboe:
flaps: let your tongue snap at the reed, so that a very quiet "hhht" with this pitch can be heard



Musical notation for strings showing a treble clef, dynamics 'ff' and 'pp', and a glissando line with an upward arrow labeled "spherical gliss.". Below it, there is a note with a 'tr' dynamic and a 'salt. inf. sul V' dynamic, followed by a 'pp' dynamic.

ONLY FOR Clarinet:

Slap: suck the reed of the clarinet to create a vacuum in between reed and tongue. Then let it "jump" away to create the slap sound. Sometimes it is combined with a loud multiphonic glissando, where the player keeps playing the low note, but with his breath and the lip-pressure creates a very aggressive "screaming" multiphonic.

ONLY FOR Bassoon:

Flaps without reed: take off the reed and close lips around the hole and let your tongue snap against it, while exhaling (very quiet low sound)

ONLY FOR BRASS:

"Wild gliss.": play a noisy glissando by pushing fast and chaotically the keys while shifting the pitch up and down with the lips. (to create a sound similar to the cry of an animal). If necessary the length of the glissando is indicated above. In forte add flutter tongue (fullato).

ONLY FOR Harp:

slide: slide with an aluminium foil along the lowest strings (very high scratchy sound). This effect appears even as a "quiet" version, sliding only with fingers

Tuning key gliss.: play with a tuning key (or triangle bater/diapason) on Cb string. right hand is sliding with bater along the string, left hand is plucking the string. Pitches should try to be approximately as noted (to accompany the Violin-line)

ONLY STRINGS:

esp. means "extreme sul ponticello" (NOT espressivo!)- play very very close to the bridge (almost ON the bridge) very fragile and noisy sound, almost like a distorted electronic sound

écrasé/overpressure: when noted with the square notehead use very few bow speed, but very much bow pressure, so that the sound becomes very scratchy/noisy and the actual pitch is not audible any more. The arrow with the broken line indicates a gradual shift from "ordinario" to écrasé

Fingerboard key:

indicates the position of the bow
top line (near bridge); bottom line (on fingerboard)
the ♀ sign indicates that the left hand should damp all four strings.
the roman numbers I-IV indicate on which string it should be played
When noted with a square note head it should be played with very few bow to hear a deep noisy scratch sound.
When two notes are linked with a glissando the bow should make an absolutely vertical movement along the string (without ANY horizontal "normal" bow movement) in order to create a low rattling sound.

When noted above the system, the note should be played behind the bridge.

crossed noteheads:

indicate a very quiet scratch sound, almost without any bow movement at all (more like a percussive jump off the string)

Bird-Gliss.:

Start with an artificial harmonic. While playing the glissando, keep distance between fingers, (or even make it smaller for low notes, higher for high notes) so that it will create a "jumping" glissando line, similar to the cry of a bird.

spherical gliss.:

make a glissando with very very little pressure of the left hand, so that the result is just a very high noise, which slightly shifts the timbre.

esp = extreme sul ponticello:

Play with bow extremely close to the bridge (almost on the bridge!) so that you can hear a very noisy metallic sound with a lot of high noisy harmonics and almost no actual pitch

saltando infinito:

While the left hand damps the string throw the bow with very little impuls, but a slight horizontal movement towards the string and then try to continue the jumping "saltando" effect infinitely, by finding the right balance in between active hand shaking and horizontal movement. It might require very much rosin on the bow, so that it sticks sufficiently to the string. The result is a very quiet mechanical sort of percussive tremmolo.

Große Huldigung an das technische Zeitalter

Omaggio a Arnaldo Pomodoro

Score in C

Gregor A. Mayrhofer
New York, December 2016

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Free (ca. 6 Sec.)

Piccolo/Flute: low breath into the instrument

Oboe: $\text{J} = 70$ accel.

Clarinet (in Bb): low breath into the instrument

Bassoon: low breath into the instrument

Horn (in F): low breath into the instrument

Trumpet (in Bb): low breath into the instrument

Trombone: low breath into the instrument

Percussion 1: pp Woodblocks Spiral Trash mp
Thundersheet (stroke with superball) p soft mallets pp mp l.v.

Percussion 2: Bass Drum pp

Harp: mp

Piano: damp with l.h. in the middle of the string to hear the harmonic (sounding 8va)
 l.v. mf

Andante

$\text{J} = 80$

Piccolo/Flute: pp leggiero mp

Oboe: pp leggiero mp

Clarinet (in Bb): pp leggiero mp

Bassoon: pp leggiero mp

Horn (in F): pp leggiero mp

Trumpet (in Bb): pp leggiero mp

Trombone: pp leggiero mp

Percussion 1: pp pp mp l.v.

Percussion 2: pp

Harp: mp

Piano: l.v.

Free (ca. 6 Sec.)

Violin I: sul E pont. esp. pp (trem. presto possible sul G/D) mf ($\text{maybe switch to E-string}$) ff ($\text{maybe switch to A-string}$) fz ($\text{maybe switch to D-string}$) fz ($\text{maybe switch to G-string}$) ffz (jeté)

Violin II: sul D pp (trem. presto possible sul G/D) mf (bird-gliiss.) ff (bird-gliiss.) fz (bird-gliiss.) fz (bird-gliiss.) ffz

Viola: sul G pp (trem. presto possible sul C/G) mf (bird-gliiss.) ff (bird-gliiss.) fz (bird-gliiss.) fz (bird-gliiss.) ffz (jeté)

Violoncello: sul E/A pp (trem. presto possible sul E/A) mf (bird-gliiss.) ff (bird-gliiss.) fz (detaché) fz (detaché) ffz (jeté)

Kontrabass: pp (trem. presto possible sul D-string) mf (bird-gliiss.) ff (bird-gliiss.) fz (detaché) fz (detaché) ffz (jeté)

5 **Free (ca. 4 Sec.)**

Picc. air noise frull. pizz. key-clicks combine freely with pauses between motives **(ca. 5 sec.)** air noise frull. pizz. key-clicks **(ca. 5 sec.)** $\downarrow = 70$ accel. combine freely with pauses between motives

Ob. key-clicks air noise flaps combine freely with pauses between motives

Cl. low breath into the instrument combine freely with pauses between motives

Bs. low breath into the instrument combine freely with pauses between motives

Hn. low breath into the instrument tongue ram into the instrument

Trp. low breath into the instrument *metal noise (hitting the mouthpiece either against another metal bar (e.g. of the stand) or a part of the instrument where it is not in danger to cause damage)

Btrb. low breath into the instrument tongue ram into the instrument

T-t. **Woodblocks** **Thundersheet (superball)** Spiral Trash

Gr. Tr. Bass Drum

Hrp.

Pno.

Free (ca. 4 Sec.)

Vl. I sul E pont. esp. $\downarrow = 70$ accel. sul A bird gliss.

(trem. presto ♫ possible sul G/D)

Vl. II \downarrow \downarrow sul D bird-gliss.

(trem. presto ♫ possible sul G/D)

Vla. \downarrow \downarrow sul G bird-gliss.

(trem. presto ♫ possible sul C/G)

Vc. \downarrow \downarrow bird-gliss.

(trem. presto ♫ possible sul E/A)

Kb. \downarrow \downarrow bird-gliss.

9 8 $\text{♩} = 80$

Picc. Ob. Cl. Bs. Hn. Trp. Btrb. Bck. Gr. Tr. Hrp. Pno.

Vl. I Vl. II Vla. Vc. Kb.

*metal**

jété (at the tip of the bow) *jété* *bird-gliss.*

jété (at the tip of the bow) *jété* *bird-gliss.*

jété (at the tip of the bow) *jété* *bird-gliss.*

jété (at the tip of the bow) *jété*

jété (at the tip of the bow) *jété*

4

14 Meno mosso ♩ = 65

Picc. 13

Ob.

Cl.

Bs.

Hn. *pp*

Trp. *pp*

Btrb. *pp*

Bck *p*

Gr. Tr. Waterphone

Hrp. *ff* *mf* *f* presto possible

Pno. *f*

Vl. I nat. harmonics sul D

Vl. II nat. harmonics sul D

Vla. nat. harmonics sul D

Vc. *gliss.* nat. harmonics sul D

Kb. *ff* (maybe change string) *ff con calore*

f (quick irregular, cresc./dim. waves everybody individual)

(continue small waves!)

(quick irregular, cresc./dim. waves everybody individual)

(continue small waves!)

(slow irregular, cresc./dim. waves everybody individual)

(continue small waves!)

(slow irregular, cresc./dim. waves everybody individual)

(continue small waves!)

(slow irregular, cresc./dim. waves everybody individual)

Tam-tam (with triangle baton)

L.v. L.v. L.v.

(combine freely, always letting a little time in between to perceive the "body swing"-glissandi)

(swing body of waterphone)

combine freely (pick different sections of the scale)

combine freely (pick different sections of the scale)

combine freely (pick different sections of the scale)

combine freely

combine freely

combine freely

combine freely

(make upper harmonics audible by movement with the bow to the bridge and back s.t. -----> s.p. -----> s.t.)

combine freely

16

Picc. ff

Ob. ff

Cl. ff

Bs. ff

Hn. f "wild" gliss.

Trp. f "wild" gliss.

Btrb. f

T-t. Spiral Trash pp

Wat. combine freely (pick different sections of the scale)

Hrp. ff

Pno. f 6 8va 11 1 combine freely (pick different sections of the scale) mp

Vl. I 17

Vl. II

Vla.

Vc.

Kb.

20

Picc. *sub. p*

Ob.

Cl.

Bs.

Hn. *take off read*

Trp. *fp*
low air noise into instr.
frull. (vowel "o")

Brbr. *ff*
low air noise into instr.
frull. (vowel "o")

Bck. *f* L.v. damp *pp* Bass Drum *secco*

(if necessary for instrument change
make a small fermata here) Timpani (superball)

Wat. *pp* *mp*

Hrp. (slide with fingers along low strings)
ffz ffz

Pno. (8)
with Plektron or finger nail on string
(as rhythmical as possible)
p *ff*

VI. I sul A *ff* sempre presto,
combine irregularly *p* non dim.!

VI. II sul D *ff* sempre presto,
combine irregularly *p* non dim.!

Vla. sul G *ff* sempre presto,
combine irregularly *p* (dry, low scratch sound,
middle of fingerboard, lowest part of the bow)

Vc. sul G *ff* sempre presto,
combine irregularly *p* salt. inf. sul IV
non dim.!

Kb. sul G *ff* sempre presto,
combine irregularly *p* pp salt. inf. sul V
non dim.!

21 **Presto** $\text{♩} = 144$

25

Picc.

Ob.

Bassklarinette
in B
frull.

Cl.

Bs.

"plopp" (hit mouthpiece
with palm of the hand)

Hn.

Trp.

low air noise into instr.

Trb.

"plopp" (hit mouthpiece
with palm of the hand)

Brtrb.

"f" = **p**

Woodblocks

Gr. Tr.

Pk.

Hrp.

with Plektron or Fingernail
scratch on low string

Pno.

with Plektron or Fingernail
scratch on string

Vl. I

Φ salt. inf. sul IV

Vl. II

pp Φ

Vla.

Vc.

Kb.

salt. inf. sul V

30

Picc. *flute frull.* *mp*

Ob.

B. Kl. *frull.* *ppp*

Bs.

Hn. *medium air noise, frull.
(vowel "a")*
[a]

Trp. *high air noise, frull.
(vowel "i")*
[i]

Brtrb. *low air noise, frull.
(vowel "o")*
[o] *pp*

W.B. *p* *mp*

Pk. *on the body of the timpani* *pp* *pp*

32

Hrp. *hit lowest strings
with palm of the hand* *3 3 3 3*

Pno. *hit lowest strings in the piano
with palm of the hand* *pp poco marcato* *3 3 3 3*

Vl. I *jeté* *fz* *jeté* *fz* *salt. infinit. (nat. harmonic sul G)* *ppp*

Vl. II *jeté* *dolce* *IV* *jeté* *fz* *salt. infinit. (nat. harmonic sul G)* *ppp* *salt. infinit. (nat. harmonic sul G)*

Vla. *salt. inf. sul IV* *dolce* *IV* *ppp* *salt. infinit.*

Vc. *ø salt. inf. sul V* *ppp* *jeté towards the bridge
(harmonics of G audible)*

Kb. *ø salt. inf. sul V* *mf*

34 frull.
Fl. *mp*
Ob. frull.
B. Kl. *ppp*
Bs. flaps into instrument
(without reed) 3 3 3 3
f' = p
Hn. *ff* [a] *p*
Trp. *ff* [i] *p*
Btrb. [o] *p*
Gr. Tr. Bass Drum *pp* *p marcato*
Pk. stroke with superball *pp* *p* *mp*
Hrp. 3 3 3 3 with plektron on string 8^{ab} *f*
Pno. 3 3 3 3 with plektron on string 8^{ab} *f*
Vl. I jeté *fz* jeté *fz*
Vl. II dolce jeté *p* *mp* *fz* jeté *fz*
Vla. salt. inf. sul IV dolce *p* *mp* *fz* (dry, low scratch sound, middle of fingerboard, lowest part of the bow, very few bow-high pressure)
Vc. *p* salt. inf. sul IV dolce *mf* *p* *molto ritmico*
Kb. *p* salt. inf. sul V

36 Ritmico

This musical score page contains two systems of music. The first system (measures 34-35) includes parts for Flute, Oboe, Bassoon, Trombone, Bass Trombone, Horn, Trumpet, Trombone, Percussion (Bass Drum), Piano, Harp, and Piano. The second system (measures 36-37) includes parts for Violin I, Violin II, Cello, Double Bass, and Piano. The score features complex rhythmic patterns, dynamic markings like *ff*, *ff'*, *p*, *pp*, and *ppp*, and specific performance instructions such as 'frull.', 'jeté', 'dolce', and 'stroke with superball'. The piano part is divided into two staves, and the harp and piano parts show 'plektron on string' techniques.

37

Fl.

Ob.

B. Kl.

Bs.

Hn.

Trp.

Btrb.

BDr.

(medium soft batter)
Bass Drum

pp (echo) >>

Pk.

Anvil

p

Hrp.

(slide with fingers along low strings)

f f

Pno.

hit lowest strings inside the piano
with tip of fingers
(fingers 2-5)
(thumb)

pp (echo)

ff

Vl. I

(dry, low scratch sound,
middle of fingerboard, lowest part of the bow)

ff

ff

ff

fz p

ppp

Vl. II

(dry, low scratch sound,
middle of fingerboard, lowest part of the bow)

ff

ff

ff

fz

esp. (metallic sound)

Vla.

ff sub. p

ff sub. p

ff sub. p

esp. (metallic sound)

Vc.

(dry, low scratch sound,
middle of fingerboard,
lowest part of the bow - maybe vertical bow direction?)

ff

ff

ff

fz

esp. (metallic sound)

Kb.

ff

ff

ff

bartok-pizz.

fz

41

Fl. jet whistle \mp

Ob.

B. Kl.

Bs.

Hn.

Trp.

Btrb.

BDr. (soft timpani mallets) pp ritmico

Amb.

Hrp.

Pno. pp simile

41

VI. I ϕ vi esp. sul tasto f ff tasto pont. tasto pont. salt. infinit. (nat. harmonic sul G) \wedge

VI. II ϕ vi esp. sul tasto f ff tasto pont. tasto pont. salt. infinit. (nat. harmonic sul G) \wedge

Vla. ϕ vi ff sub. p ff ff tasto pont. tasto pont. salt. infinit. (nat. harmonic sul G) \wedge

Vc. f ff esp. sul tasto f ff tasto pont. tasto pont. ppp salt. infinit. \wedge

Kb. ϕ vi esp. sul tasto f ff tasto pont. tasto pont. ppp jeté towards the bridge \wedge

12

45

Fl. jet whistle *mf*

Ob.

B. Kl. loud slap *p*

Bs. flaps (without reed) *fz* = *mp*

Hn. flaps (without reed) *fz* = *mp*

Trp.

Btrb. plunger + *p*

BDr. *pp*

pp

Amb. China cymbal or Tamtam slide with triangle baton *p* poco *fz* damp!

p

Hrp.

Pno.

VI. I esp. *p* poco *fz* *p* *f*

VI. II esp. *p* poco *fz* *p* *f*

Vla. esp. *p* poco *fz* *mp cresc.* *f*

ø détaché, secco

Vc. *ø spheric gliss. sul D/A* *pp* *f* *mp cresc.* *f*

ø détaché, secco

Kb. *ø salt. inf. sul V* *pp*

51 Poco piú mosso
= 160

$$\boxed{51} \cdot = 160$$

18

74 Poco ritenuto $\text{♩} = 132$ free whistlenotes over these two notes
(very airy sound, almost no pitches audible)

74

Fl. *PPP*
Ob.
B. Kl.
Kfg. Multiphonic I
Hn.
Trp.
Brtr.

Crot. Crotales (with brushes)
pp

Amb.

Hrp.

Pno.

74 Poco ritenuto $\text{♩} = 132$ *(maybe replace by bird gliss only on one string,
if better audible)

74

VI. I *pp leggierissimo*

VI. II *pp leggierissimo*

Vla. *bird-gliss.*
f flautando

Vc. *bird-gliss.*
f flautando

Kb.

78

81 leggierissimo, flautando dolce 84

Fl. Multiphonic B: 64
Ob. pp p dolce pp
B. Kl.
Kfg. Multiphonic 4
Hn. Multiphonic 4
Trp.
Btrb.

Crot.
Amb.
Hrp.
Pno.

84 jeté VI. I mf pp simile VI. II mf pp simile Vla. jeté mf pp simile Vc. pizz. (few pitches, more noisy sound) Kb. pizz. (few pitches, more noisy sound)

pp

20

99

(behind the bridge) VI

VI. I

VI. II

Vla.

Vc.

Kb.

22

102

Fl. *mf* — *ff*
f

Ob. *mf* — *ff*
f

B. Kl. *f*
frull. 3
f

Kfg. *f*
3
f

Hn. wild gliss (j.)
p — *mf*
fz
f *fz*
f *fz*
p — *mf*

Trp. wild gliss (j.)
p — *f*
fz
air noise (move trumpet)
fz
fz
fz
p — *mf*

Btrb. (j.)
mf *p* — *f*
fz
f *fz*
f *fz*
p — *mf*

Gr. Tr. *mp*
mp
pp

Pk. *ff* —
ff —
ff —

Hrp. *ff* secco
ff secco

Klav. (8) simile *mf* — *f*
f
(8) *fz* *fz* *fz*
fz *fz* *fz*
f
f *fz* *fz*
fz *fz* *fz*

106

frull.
pp

wild gliss
low airnoise
wild gliss
air noise (move trumpet)
wild gliss
low airnoise
wild gliss
pp

106

scratches

VI VI VI

simile mf ff f fz fz fz f fz fz ffz ffz f fz fz mp pp mpp

VI VI VI

scratches simile mf ff f fz fz fz f fz fz ffz ffz f fz fz mp pp mpp

VI VI VI

scratches simile mf ff f fz fz fz f fz fz ffz ffz f fz fz pp mp

Vc.

sp. (j.) 3 fz f 3 f 3 sp. fz -

Kb.

fz f

24

114

Fl. *mf* *mp*

Ob. *mf* *mp*

B. Kl. frull. 3 *mf*

Kfg. 3

Hn. low air noise, high air noise frull. *f* *fz* *f* low air noise, non frull. *mf* *fz* *f*

Trp. *fz* *mf*

Btrb. low air noise high air noise *f* *fz* *f* low air noise, non frull. *mf* *fz* *f*

Gr. Tr. *p* *pp*

Waterphone  *mf*

Pk. stroke with superball *mf*

Suspended China-cymbal  *p* *mf* *f* l.v.

Hrp. *ff secco* *mf*

Klav. 3 *fz fz fz* *mf* change to Celesta

VI. I VI (behind the bridge) VI (behind the bridge) *fz fz fz* *f* *mf* *p* release bow pressure, high noisy sound

VI. II VI (behind the bridge) VI (behind the bridge) *fz fz fz* *f* *mf* *p* release bow pressure, high noisy sound

Vla. VI (behind the bridge) VI (behind the bridge) *fz fz fz* *f* *mf* *p* release bow pressure, high noisy sound

Vc. 3 3 VI (behind the bridge) VI (behind the bridge) *fz fz fz* *f* *mf* *p* release bow pressure, high noisy sound

Kb. 3 3 VI (behind the bridge) VI (behind the bridge) *fz fz fz* *f* *mf* *p* release bow pressure, high noisy sound

116

116

Φ VI I-II II+III V V release bow pressure, high noisy sound

VI VI I-II II+III V V release bow pressure, high noisy sound

VI VI I-II II+III V V release bow pressure, high noisy sound

VI VI I-II II+III V V release bow pressure, high noisy sound

VI VI I-II II+III V V release bow pressure, high noisy sound

118

120

airnoise t.r. t.r.

Fl. p ppp molto lontano

Ob. p ppp molto lontano

B. Kl. slap p ppp molto lontano

Kfg. t.r. (without reed) p

Hn.

Trp.

Btrb.

Wat. l.v. (echo) l.v. pp

Hrp.

Klav.

120

Violin I: *pp*

Violin II: *pp*, *I+II*

Viola: *pp*, *I+II*

Cello: *pp*, *I+II*

Bass: *pp*, *I+II*

Violin I: *ppp leggierissimo*

Violin II: *p*

Viola: *p*

Cello: *p*

Bass: *p*

125 Free - Conductor shows only
normal barlines (Vcl leads)

(Perc leads - ca. 6 Sec.)

(Vla leads)

Fl.

Ob.

B. Kl.

Kfg.

Hn. very quite whistle sound by blowing at the edge of an aluminium foil *ppp*

Trp. very quite whistle sound by blowing at the edge of an aluminium foil *ppp*

Btrb.

Vibr. Vibraphon secco (deadstroke) *p* secco (deadstroke) *mp*

Flex. China-Cymbal $\text{♩} = 90$ l.v. *mp* Flexatone (arco with bow, exact pitches!) *pp* *mf*

Hrp.

Klav.

* dead sound: these sounds should be played completely without expression or any change in the dynamik/color. Both the start and the end have to be like cut, without any "attack"-accent or crescendo. It should sound like a digital computer generated sound. Thatfor the strings always have to keep their bow on the string, the winds have to stop every note with the tongue exactly after the indicated length)

125 Free - Conductor shows only
normal barlines (Vcl leads)
(stop bow on the string!)

(Perc leads - ca. 6 Sec.)

(Vla leads)

Vl. I *zmp*

Vl. II (follow flexatone) *pp* *p* cue for Cymbal

Vla. $\text{♩} = \text{ca. } 120$ jeté détaché

Vc. $\text{♩} = \text{ca. } 120$ jeté détaché $\text{♩} = 120$ détaché jeté continue with exactly this pattern *p* senza espressione (dead sound!*)

Kb.

128 (Perc leads) (conductor gives upbeat to next bar)

Fl. Ob. B. Kl. Kfg.

Hn. Trp. Btrb.

Vibr. Flex. Hrp. Klav.

Violin I (Perc leads) (follow flexatone) (conductor gives upbeat to next bar) (dead sound*) Celesta

Violin II (dead sound*) Vla. continue with exactly this pattern $\text{♪} = 120$ jeté détaché

Vcl. Kb.

The musical score consists of multiple staves for different instruments. At measure 128, the Flute, Oboe, Bassoon, and Cello play sustained notes. The Horn and Trombone play sustained notes with a wavy line underneath. The Bass Trombone plays a sustained note with a wavy line underneath. The Vibraphone and Marimba play sustained notes with dynamics (mp, mf). The Flexatone and Harp play sustained notes with dynamics (mf, pp, mf). The Piano (Klav.) plays sustained notes. In the next measure, Violin I and II play eighth-note patterns. The Violin II pattern is enclosed in a box with the instruction "continue with exactly this pattern ♩ = 120 jeté détaché". The Cello and Double Bass play sustained notes. The conductor is instructed to give an upbeat to the next bar.

Conductor gives common pulse $\text{♪} = 120$
then everybody continues on his own (coordinated!)

130

Fl. f' very quite whistle sound ppp

Ob.

B. Kl.

Kfg.

Hn. very quite whistle sound again

Trp. very quite whistle sound again

Brtrb. $\approx f'$ very quite whistle sound ppp

Crot. l.v. f

Bck l.v. mf

Hrp. $\text{♪} = 120$, pulse coordinated with strings!
 ppp molto secco (dead/digital sound)

Cel. $\text{♪} = 120$, pulse coordinated with strings!
 ppp molto secco (dead/digital sound)

Conductor gives common pulse $\text{♪} = 120$
then everybody continues on his own (coordinated!)

All strings coordinated as a group! $\text{♪} = 120$

VI. I molto al ponticello
 mp mecanico (dead sound!)

VI. II molto al ponticello
 mp mecanico (dead sound!)

Vla. molto al ponticello
 mp mecanico (dead sound!)

Vc. molto al ponticello
 mp mecanico (dead sound!)

Kb.

131

Oboe/Clarinet in different Tempo ($\text{♩} = 96$)
(play free without conductor)

131

Fl.

Ob. (tonguestop) *pp* (dead sound*) (non express!) *ppp* dead *espress.* *mp*

Clarinet in B♭ (tonguestop) *pp* (dead sound*) *pp* dead *espress.* *p* *ppp* dead *espress.* *mp*

Kfg.

Hn.

Trp.

Btrb.

Crot.

Bck Flexatone (follow Oboe) *pp* *mf*

Hrp.

Cel.

**Oboe/Clarinet in different Tempo ($\text{♩} = 96$)
(play free without conductor)**

131

Vl. I individual ($\text{♩} = 100$) *poco sul tasto* *poco espressivo*

Vl. II

Vla. individual ($\text{♩} = 100$) *poco sul tasto* *mp* *espressivo*

Vc. follow clarinet (if possible 8va) *sul pont.* *poco espressivo* (ma in tempo)

Kb. simile *< pp < p >* *mp*

30

Conducted
In tempo $\text{♩} = 120$

142

Fl. (tonguestop)
p non dim., non espr.!

Ob. (tonguestop)
p non dim., non espr.!

Cl. (Bb) "roll note III" (high lip pressure)
Bassoon (accel) (rit.)

Kfg.

Hn. whistle at edge of aluminium foil
(stop on flute tongue-ram)
simile

Trp. whistle at edge of aluminium foil
(stop on flute tongue-ram)
simile

Btrb. whistle at edge of aluminium foil
(stop on flute tongue-ram)

T.-t. Tam-tam (with triangle baton)
<*pp*

Vibraphon l.v.
p — mf

Crotales l.v.
p — mf

Flex. Bassdrum
<*ppp* etc.

Hrp.

Cel.

142 Conducted
In tempo $\text{♩} = 120$

All strings coordinated as a group!

molto al ponticello
mp mecanico (dead sound!)

Free (ca. 4 sec.)
(conductor gives upbeat)

A tempo $\text{♩} = 96$
(conductor gives upbeat)

145

(stay in the pattern but switch pitch)

Vl. I (stay in the pattern but switch pitch)

Vl. II (stay in the pattern but switch pitch)

Vla. (stay in the pattern but switch pitch)

Vc. (stay in the pattern but switch pitch)

Kb. gliss. \downarrow
pp — p — pp

147 A tempo $\text{♩} = 96$
(conductor gives upbeat)

(stay in the pattern but switch pitch)

148 tr. (ca. 3 sec.)

In tempo ♩ = 120 (conducted)

151 Free (ca. 3 Sec)

Fl. *p*

Ob. *mp*

Cl. (Bb) *mf*

Fg. *p*

Hn. (stop on flute tongue-ram)

Trp. (stop on flute tongue-ram)

Btrb. *mp* *p* *pp*

Vibr. (quasi "Solo") (gliss.:slide mallet on plate) l.v. l.v.

BDr. Marimba (gliss.:slide mallet on plate) *f* *f* > <

Hrp. change to piano

Cel. *mf* *p*

(ca. 3 sec.)

In tempo ♩ = 120 (conducted) molto al ponticello

151 Free (ca. 3 Sec)

Vi. I individual (♩ = 100) poco sul tasto *mf* *espressivo*

Vi. II poco espressivo (ma in tempo)

Vla. individual (♩ = 100) poco sul tasto *mf* *espressivo*

Vc. poco espressivo (ma in tempo)

Kb. *mf* *p*

spherical gliss. *fz* individual! ♩ = ca. 120 >

spherical gliss. *fz* spherical gliss. *fz* individual! ♩ = ca. 120 >

spherical gliss. *fz* spherical gliss. *fz* individual! ♩ = ca. 120 >

spherical gliss. *fz* salt. inf. sul V *pp*

(ca. 4 Sec)

152

Fl.

Ob.

Cl. (Bb)

Fg.

Hn.

Trp.

Btrb.

Vibr. (gliss.:slide mallet on plate)

Mar. (gliss.:slide mallet on plate)

Hrp. individual $\text{♪} = 120$

Hrp. ppp

Klav. ♫ individual $\text{♪} = 120$

Klav. pp

Vl. I ♫ (ca. 4 Sec) spherical gliss. fz fz rhythmical fz

Vl. I ♫ spherical gliss. fz fz rhythmical fz

Vl. II ♫ spherical gliss. fz fz rhythmical fz

Vla. ♫ spherical gliss. fz fz rhythmical fz

Vc. ♫ spherical gliss. fz fz rhythmical fz

Kb. mf jeté towards the bridge (harmonics of D audible) salt. inf. sul III pp

hit lowest strings inside the piano with tip of fingers (1-4, thumb)

(ca. 4 Sec)

(accel) (rit.)

154 In Tempo Ritenuto ♩ = 70

Fl. combine freely ♩ = 120
pp leggierissimo

Ob. pp dead
espr.

Cl. (Bb) combine freely ♩ = 120
pp leggierissimo

Fg. ordinario, bouché
Hn. ppp
with harmon mute (closed)

Trp. ppp
bouché

Btrb. ppp

Vibr. (gliss.: slide mallet on plate) Spiral Trash Vibraphon
pp — p

Mar.

Hrp. individual ♩ = 120

Klav. simile: damp while r.h. is playing
individual ♩ = 120
pp

154 In Tempo Ritenuto ♩ = 70

VI. I molto sul tasto combine freely
ppp espress.

VI. II molto sul tasto combine freely
ppp espress.

Vla. molto sul tasto combine freely
ppp espr.

Vc. molto sul tasto
ppp

Kb. arco, molto sul tasto
pp

metal mute (practice mute)
gliss.

sul A, flautando
gliss.

sul G, flautando
gliss.

34

Andante ♩ = 80**159**

Fl. *p* *pp leggierissimo*

Ob. *p* *pp leggierissimo*

Cl. (Bb) *pp leggierissimo*

Fg. individual, flowing ♩ = 120 (exact motive) *ppp*

Hn. individual, flowing ♩ = 120 (exact motive) (*sempre bouché*) *ppp*

Trp. individual, flowing ♩ = 120 (exact motive) harmon mute (closed) *ppp*

Btrb. *p*

Vibr. (gliss.:slide mallet on plate) "f" < "f" >

Mar. (gliss.:slide mallet on plate) "f" < "f" >

Hrp. **p alu* *mp* 3 play with a triangle bater (or diapason) on Cb string.
right hand is sliding with bater along the string, left hand is plucking the string.
Pitches should try to be approximately as noted (to accompany the Violin-line)

Klav. Piano damp these two notes with l.h. at the top of the string
while r.h. is playing (block high frequencies, muffled sound) *pp*

Andante ♩ = 80**159 tr**

VI. I *fppp* Solo

VI. II *f cantabile espresso* *mp*

Vla. Solo *f cantabile espresso* *mp*

Vc. spherical gliss. *f' (=ppp)* spherical gliss. *f' (=ppp)* spherical gliss. *f' (=ppp)* spherical gliss. *f' (=ppp)*

Kb. *f' (=ppp)* jeté towards the bridge (harmonics of D audible) *mf* spherical gliss. *f' (=ppp)* spherical gliss. *f' (=ppp)* spherical gliss. *f' (=ppp)*

162

Fl. espressivo

Ob. espressivo

Cl. (Bb) espressivo

Fg.

Hn.

Trp.

Btrb. open
p mp pp

Vibr.

Mar. (gliss.:slide mallet on plate)
"f" "f" "f"

Hrp. f 3 3 mf f 5

Klav.

Vl. I jeté (ordin.) harm. sul D spheric gliss. (sul G) f f (=ppp) f f (=ppp)

Vl. II f f mp mf

Vla. f f mp

Vc. jeté spherical gliss. sph.-gliss. gliss. f f (=ppp) f f (=ppp)

Kb. gliss. mf

165

Fl. *mp*

Ob. *mp*

Cl. (Bb)

Fg.

Hn.

Trp.

Btrb. *mp*

Vibr. *p* "mf"
Susp. Cymbal

Mar. *pp* *mp* l.v.

Hrp. *f* "f" *mp*

Klav. *mf*

166 *j = 70 accel.* (imitate string "jeté") *ppp* (imitate string "jeté") Clarinet in E♭ *ppp* *pp*

Thundersheet (stroke with superball)

harmonic (sounding 8va)

(sul G) *spheric gliss.* without mute *mf* bird-gliss. sul A (maybe switch to E-string)

ff *jeté*

sul D bird-gliss. (maybe switch to A-string) *mf* *ff* *jeté*

sul G bird-gliss. (maybe switch to D-string) *mf* *ff* *jeté*

gliss. bird-gliss. (maybe switch to G-string) *mp* *ff* *jeté*

bird-gliss. (maybe switch to D-string) *mf* *ff* *jeté*

168 Piccolo \flat Bassoon \flat Cl. (Es) Fg. Hn. Trp. Brtrb. T.-t. Bck. Hrp. Klav. Vi. I Vi. II Vla. Vc. Kb.

pp leggiere pp leggiere pp leggiere pp leggiere

$\text{j} = 70 \text{ accel.}$ (imitate string "jeté") $\text{j} = 80 \text{ poco a poco accel.}$

$\text{ppp} \gg$ $\text{ppp} \gg$ pp

mf p mf

l.v. pp mp

mp

harmonic (sounding 8va) mf

détaché fz fz ffz jeté $\text{j} = 70 \text{ accel.}$ bird-gloss. sul A $\text{j} = 80 \text{ poco a poco accel.}$ jeté ff

détaché fz fz ffz jeté sul D bird-gloss. ff jeté ff

détaché fz fz ffz jeté sul G bird-gloss. ff jeté ff

détaché fz fz ffz jeté bird-gloss. mp ff jeté ff

détaché fz fz ffz jeté bird-gloss. mp ff jeté ff

171

Picc.

Ob.

Cl. (Es)

Fg.

Hn.

Trp.

Btrb.

T.-t.

Bck

172

sempre piú agitato

(imitate string "jeté") straight mute

(imitate string "jeté") straight mute

(imitate string "jeté") straight mute

"mf"

Hrp.

Klav.

172

Vi. I

Vi. II

Vla.

Vc.

Kb.

(quasi gliss.)

jeté

(quasi gliss.)

jeté

(quasi gliss.)

bird-gliss.

(quasi gliss.)

bird-gliss.

(quasi gliss.)

sempre simile

(sempre simile)

(sempre simile)

(sempre simile)

sul G

"ff" — mf

"ff" — mf

"ff" — mf

"ff" —

sempre piú agitato

Flute (maybe switch frull.)

175 Picc. Ob. Cl. (Es) Fg. Hn. Trp. Btrb.

177 Agitato $\text{♩} = 90$

molto ritenuto

Hn. closed tr. harmon closed tr. harmon closed tr.

177 Agitato $\text{♩} = 90$ jeté

molto ritenuto

Vl. I Vl. II Vla. Vc. Kb.

179 A tempo

Fl. Cl. (Es) Hn. Trp. Btrb.

A tempo

Vl. I Vl. II Vla. Vc. Kb.

40

188

188 Lento $\text{♩} = 52$

Fl.

Ob.

Cl. (Es)

Bassclarinet in B \flat
air noise key clicks
ppp molto lontano

Fg.

Hn.

Trp.

Btrb. quiet air noise into the instrument
ppp molto lontano

Contrabassoon combine freely (stop when piano releases low notes)

Contrafag. (stop when piano releases low notes)

Crotales l.v. with triangle baton

193

41

ThSh Thundersheet stroke with superball (with slight variations in speed/volume)
pp etc.

Bass Drum **tr**

B.Dr. **pp** *stroke with left hand aluminium paper along low strings - loud noisy, scratchy metallic sound with right hand stroke higher strings with fingers - similar effect, but very quiet)

Hrp. **ppp molto lontano** (stop when piano releases low notes)

alu

ffff Stroke lowest strings inside the piano the fingers should be covered with a piece of cloth (or maybe a glove?) so that the result is a very low, indefinite sound, like a roll of the bass drum. It should never be so loud, that the strings touch each other (no high noise!)

Piano Lift very slowly sustain-pedal, in the moment, where the dampers touch the strings it creates a higher resonance sound

ppp cresc. **mp sempre cresc.** (press silently) **f** (mp)

Lento $\text{♩} = 52$

188

Rd.

193

sul D!

bird-gliss.

VI. I **p espressivo**

VI. II **p espressivo**

Vla. **p espressivo** molto sul tasto, senza vib.

Vc. molto sul tasto senza vib.

Kb. **pp** **pp**

196

Fl.

Ob.

B. Cl. (Bb)

Cfg.

Hn.

Trp.

Btrb.

ThSh

B.Dr.

Hrp.

Pno.

Vl. I

Vl. II

Vla.

Vc.

Kb.

air noise key clicks
3
ppp molto lontano

wild gliss. with practice mute (or "bouché")
(senza frull!) ↗

wild gliss. with practice mute (senza frull!) ↗
mf (= ppp) ↗

quiet air noise into the instrument
ppp ↗

Thundersheet stroke with superball
pp etc.

(tr) ↗
= pp

simile ↗
alu ppp ↗
p simile ↗

ppp cresc. ↗
mp sempre cresc. ↗

Rd.

(for the sfz give just a little bit more bow pressure to hear a short "écrasé"-accent)
196

pp leggierissimo 3 6 poco fz 6 poco fz 6 poco fz 6 poco fz

(for the sfz give just a little bit more bow pressure to hear a short "écrasé"-accent)
pp leggierissimo 3 6 poco fz

(for the sfz give just a little bit more bow pressure to hear a short "écrasé"-accent)
pp leggierissimo 3 poco 6 poco fz

combine freely

198 frull. 3 jet-whistle combine freely (J) (stop when piano releases low notes)

Fl. ppp molto lontano <p>

Ob. air noise key clicks combine freely (J) (stop when piano releases low notes)

B. Cl. (Bb) air noise key clicks combine freely (J) (stop when piano releases low notes)

Cfg. ppp molto lontano

Hn.

Trp.

Btrb. (J) (stop when piano releases low notes)

ThSh Crotales with triangle baton l.v. p

B. Dr. (tr)

Hrp. (J) (stop when piano releases low notes)

Pno. simile (J) (press silently) f (mp)

Vi. I (8) 6 6 poco fz fz sul D ! p

Vi. II 6 6 poco fz fz sul D ! p

Vla. 6 poco fz sul D ! p

Vc. molto sul tasto

Kb. molto sul tasto pp

202

Fl.

Ob.

B. Cl. (Bb)

Cfg.

Hn.

Trp.

Btrb.

ThSh.

B. Dr.

Hrp.

Pno.

Vl. I

Vl. II

Vla.

Vc.

Kb.

air noise 3 key clicks
ppp molto lontano
combine freely

air noise 3 key clicks
ppp molto lontano
combine freely

wild gliss. with practice mute
(senza frull!) ↑
mf (= *ppp*)

Thundersheet
stroke with superball
pp

tr
pp

simile
alu ppp
pp

p cresc.
p

fz

mf sempre cresc.

fz

pp 3

gliss.

fz

pp

204 fl. frull. 3 jet-whistle pizz. combine freely
Fl. *ppp* <*p* *pp*
Ob. slap combine freely
f (= *ppp*)
B. Cl. (Bb) *p*
C. Ctg. *p*
Hn. wild gliss. (senza frull!) with practice mute (or "bouché")
Hn. *mf* (= *ppp*)
Trp. *p*
Btrb. *p*
ThSh. *mp* (stop subbito) *f* *f*
B. Dr. (tr) (stop subbito) *mf* < *f* *mf* < *f*
Hrp. *fz* *f* *mf* < *fz* *mf* < *fz*
Pno. *f* (here strings could touch each other) *ff* simile *mf* < *fz* *mf* < *fz*
Vi. I *poco* *fz* *poco* *fz* *poco* *fz* *poco* *fz* *ff* *ffz* *ff* *ffz* *ff*
Vi. II *pp* *poco* *fz* *poco* *fz* *poco* *fz* *poco* *fz* *ff* *ffz* *ff* *ffz* *ff*
Vla. *pp* *poco* *fz* *poco* *fz* *poco* *fz* *poco* *fz* *ff* *ffz* *ff* *ffz* *ff*
Vc. *p*
Kb. *p*

206 Presto $\text{♩} = 180$
open open *p* *ff* *p*
open *p* *ff* *p*
open *p* *ff* *p*
Tam-tam (with triangle baton) l.v. l.v.
Bass-Drum
Timpani stroke with superball (no exact pitches)
(stop subbito) *mf* < *f* *mf* < *f*
mf < *fz* *mf* < *fz*
mf < *fz* *mf* < *fz*
ff *ff* *ff* *ff*
esp. esp. esp. esp.

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

Ob. *f* *ff*

B. Cl. (Bb) *f* *ff* *f* *ff* *f* *ff*

Cfg. *f* *ff* *f* *ff* *f* *ff*

Hn. *ff* *p* *ff* *p* *ff*

Trp. *ff* *p* *ff* *p* *ff*

Btrb. *ff* *p* *ff* *p* *ff*

B. Dr. *ff* *<ff* *ff* *<ff* *ff* *<ff* *ff*

Pk. *mf* *f* *hit timpani on korpus (high sound!)* *stroke with superball* *mf* *f* *mf* *f* *cresc.*

Hfe. *mf* *fz* *8va* *gliss.* *mf* *fz* *8va* *gliss.* *mf* *fz* *8va* *gliss.* *mf* *fz*

Pno. *mf* *fz* *3* *3* *ff* *8va* *mf* *fz* *3* *3* *ff* *8va* *mf* *fz* *3* *3* *ff*

Vl. I *esp.* *ffz* *bh.brdg.* *ffz* *ffz* *ffz*

Vl. II *esp.* *ffz* *bh.brdg.* *ffz* *ffz* *ffz*

Vla. *ffz* *esp.* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz*

Vc. *ffz* *esp.* *ffz* *ffz* *ffz* *ffz*

Kb. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

214

Prestissimo $\text{♩} = 200$

Fl. 213 *accel.*

Ob.

B. Cl. (Bb)

Cfg.

Hn. low air noise at the edge of the mouthpiece
frill.

Trp. *p* *mf* *fz* *airnoise (while exhaling, move quickly trumpet from left to right in front of lips)* *fz* *fz*

Btrb. *p* *mf* *f* *fz* *fz* *f* *fz* *p* *wild glass*

B.Dr. *p* *f* *mp*

Pk. stroke with superball *ff* *ff* *ff*

Hfe. *ff secco*

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

VI. I *accel.* *vi* *v* *v* *v* *v* *f* *fz* *fz* *fz* *fz* *fz*

VI. II *vi* *v* *v* *v* *v* *f* *fz* *fz* *fz* *fz* *fz*

Vla. *vi* *v* *v* *v* *v* *f* *fz* *fz* *fz* *fz* *fz*

Vc. *vi* *v* *v* *v* *v* *f* *3* *3* *3* *3* *3* *sp* *fz*

Kb. *f* *ff*

214 Prestissimo $\text{♩} = 200$ (behind the bridge)

VI. I *vi* *v* *v* *v* *v* *f* *fz* *fz* *fz* *fz* *fz*

VI. II *vi* *v* *v* *v* *v* *f* *fz* *fz* *fz* *fz* *fz*

Vla. *vi* *v* *v* *v* *v* *f* *fz* *fz* *fz* *fz* *fz*

Vc. *vi* *v* *v* *v* *v* *f* *3* *3* *3* *3* *3* *sp* *fz*

Kb. *f* *ff*

Fl. *p* — *f* *f* *f* *ffz ffz* *f*

Ob. *p* — *f* *f* *f* *ffz ffz* *f*

B. Cl. (Bb) *frull. 3* *frull. 3* *frull. 3*

Cfg. *3* *3* *3*

Hn. *wild gliss* *(J)* *low airnoise* *p* — *mf* *f* *fz* *f* *fz* *p* — *mf*

Trp. *wild gliss* *(J)* *air noise (move trumpet)* *p* — *f* *fz* *fz* *fz* *fz* *high air noise frull* *x.*

Btrb. *(J)* *(J)* *low airnoise* *mf* *p* — *f* *fz* *f* *fz* *f* *fz* *p* — *mf*

B. Dr. *mp* *mp*

Pk.

Hfe. *ff secco* *ff secco*

Klav. *simile* *p* — *f* *fz fzfz* *f* *fz fzfz* *f* *fz fzfz* *f* *fz fzfz* *8va* *8va*

Vl. I *simile* *p* — *f* *fz fz fz* *f* *fz fz fz* *f* *fz fz fz* *f* *fz fz fz*

Vl. II *simile* *p* — *f* *fz fz fz* *f* *fz fz fz* *f* *fz fz fz* *f* *fz fz fz*

Vla. *simile* *p* — *f* *fz fz fz* *f* *fz fz fz* *f* *fz fz fz* *f* *fz fz fz*

Vc. *(J)* *3* *3* *3* *sp. >*

Kb. *sp. >* *(J)* *3* *3* *3* *f*

224

Prestissimo
 $\text{♪} = \text{♩} (\text{j.} = 120)$

Fl. (221) $\begin{array}{c} \text{p} \xrightarrow{\text{mf}} \text{f} \xrightarrow{\text{fz}} \text{fz} \\ \text{p} \xrightarrow{\text{mf}} \text{f} \xrightarrow{\text{fz}} \text{fz} \end{array}$

Ob. $\begin{array}{c} \text{p} \xrightarrow{\text{mf}} \text{f} \xrightarrow{\text{fz}} \text{fz} \\ \text{p} \xrightarrow{\text{mf}} \text{f} \xrightarrow{\text{fz}} \text{fz} \end{array}$

B. Cl. (Bb) $\begin{array}{c} \text{6} \\ \text{8} \\ \text{2} \\ \text{6} \\ \text{8} \end{array}$

C. Cfg. $\begin{array}{c} \text{6} \\ \text{8} \\ \text{2} \\ \text{6} \\ \text{8} \end{array}$

Hn. (J.) $\begin{array}{c} \text{6} \\ \text{8} \\ \text{2} \\ \text{6} \end{array}$

Trp. (J.) $\begin{array}{c} \text{6} \\ \text{8} \\ \text{2} \\ \text{6} \end{array}$

Btrb. (α) $\begin{array}{c} \text{6} \\ \text{8} \\ \text{2} \\ \text{6} \end{array}$

B. Dr. $\begin{array}{c} \text{6} \\ \text{8} \\ \text{2} \\ \text{6} \end{array}$

Pk. $\begin{array}{c} \text{6} \\ \text{8} \\ \text{2} \\ \text{6} \end{array}$

Hfe. $\begin{array}{c} \text{6} \\ \text{8} \\ \text{2} \\ \text{6} \end{array}$

Klav. (8r) $\begin{array}{c} \text{p} \xrightarrow{\text{mf}} \text{f} \xrightarrow{\text{fz}} \text{fz} \\ \text{p} \xrightarrow{\text{mf}} \text{f} \xrightarrow{\text{fz}} \text{fz} \end{array}$ (both systems 15va!) $\begin{array}{c} \text{15va} \\ \text{ppp} \end{array}$ (b)(b) $\text{b} \text{b} \text{b}$

224

Prestissimo
 $\text{♪} = \text{♩} (\text{j.} = 120)$

*(maybe replace by bird gliss only on one string, if better audible) *

VI. I $\begin{array}{c} \text{p} \xrightarrow{\text{mf}} \text{f} \xrightarrow{\text{fz pp}} \text{fz pp} \\ \text{p} \xrightarrow{\text{mf}} \text{f} \xrightarrow{\text{fz pp}} \text{fz pp} \end{array}$

VI. II $\begin{array}{c} \text{p} \xrightarrow{\text{mf}} \text{f} \xrightarrow{\text{fz pp}} \text{fz pp} \\ \text{p} \xrightarrow{\text{mf}} \text{f} \xrightarrow{\text{fz pp}} \text{fz pp} \end{array}$

Vla. $\begin{array}{c} \text{p} \xrightarrow{\text{mf}} \text{f} \xrightarrow{\text{fz pp}} \text{fz pp} \\ \text{p} \xrightarrow{\text{mf}} \text{f} \xrightarrow{\text{fz pp}} \text{fz pp} \end{array}$

Vc. $\begin{array}{c} \text{fz} \\ \text{fz} \\ \text{fz} \\ \text{fz} \end{array}$

Kb. $\begin{array}{c} \text{sp.} \xrightarrow{\text{(J.)}} \text{fz} \\ \text{fz} \end{array}$

$\begin{array}{c} \text{pp leggierissimo} \\ \text{pp leggierissimo} \end{array}$

"mf flautando" $\begin{array}{c} \text{bird-gliss.} \\ \text{bird-gliss.} \end{array}$

"mf flautando"

227

Fl. leggierissimo, flautando dolce
 (3) # *dead*

Ob.

B. Cl. (Bb) Clarinet in B_b
 leggierissimo, flautando dolce
 (3) # *dead*

Cfg.

Hn.

Trp.

Btrb.

B. Dr.

Pk.

Hfe. *stroke with aluminium paper along low strings - noisy, scratchy metallic sound*
 (3) # *dead*

Klav. (15) *dead*

Vi. I

Vi. II

Vla.

Vc.

Kb.

232

Fl. *mp* 3 *mf* *espressivo*

Ob. *leggierissimo, flautando dolce* *pp* *dead* *espressivo*

Cl. (Bb) *dead* *espressivo* *pp* *dead* *espressivo*

Cfg.

Hn.

Trp.

Btrb.

Vibraphon *l.v.* *mp* *l.v.* *mp*

Bck *Thundersheet* *(stroke with superball, or if not possible in that speed, with triangle baton)* *l.v.* *Thundersheet* *l.v.*

Pk. *Flexatone* *(arco, exact pitches!)* *pp* *mf*

Hfe. *pp* *5* *pp* *5* *pp* *5*

Klav. *bb* *bb* *bb* *bb* *bb* *bb* *bb* *ppp* *mp*

Vi. I *violin pizzicato*

Vi. II *violin pizzicato*

Vla. *pizzicato*

Vc. *pizzicato*

Kb.

Fl. 239 3 f

Ob. mp dim. 3 pp

Cl. (Bb) mp dim. 3 pp

Cfg.

Hn.

Trp.

Btrb.

Vibr. l.v. mp= l.v.

Flex. (lowest possible note) > China-Cymbal + Crash Cymbal (with triangle baton) l.v.

Hfe. pp 5 mp 5 poco fz poco fz poco

Klav. (5) (5) (5) (5) (5) (5) mf

VI. I extreme sul pont.! (metallic sound) molto ritmico! tr sul A, extreme sul pont.! (metallic sound) molto ritmico!

VI. II

Vla. molto ritmico!

Vc. molto ritmico!

Kb. f < fz f < fz <

243

246

Fl.

Ob.

Cl.
(Bb)

Cfg.

Hn.

leggerissimo, flautando dolce
harmon mute (soft round sound)

Trp.

pp dead

espressivo

Btrb.

Vibr. Vibraphon l.v.

Thundersheet l.v.

Vibr. Vibraphon l.v.

Bck

Flexatone

Hfe. pp 5

pp 5

pp 5

ppp mp

(both systems 15val)

Vl. I pp

Vl. II pp

Vla. mf

Vc. mf

Kb.

Fl. 252
Ob. gliss.
Cl. (Bb)
Cfg.

Hn. bouché
Trp.
Brb.

Vibr. l.v.
Flex.

Hfe. pp 5
Klav. mp
(15) mp

VI. I 254 VI. II
Vla. Vc. Kb.

263

263

Fl. *fff*

Ob. *fff*

Cl. (Bb) *fff*

Fg. *fff*

Hn. *ff*

Trp. *ff*

Btrb. *ff*
(hard mallets)

Vibr. *fff*

Bass Drum

Thundersheet (stroke with superball!) *l.v.* *ppp*

Gr. Tr. Bassdrum *ff secco sub. ppp*

Hfe.

Lift slowly sustain-pedal, resonance sound

Klav. *ff* *p cresc.* *f* (press silently) *ped.* *mp*

263

VI. I *ppp leggerissimo*

VI. II *fff*

Vla. *fff*

Vc. *fff*

Kb. *fff*

molto sul tasto, light bow
(very noisy almost no pitches audible) *3 3 3 3 3* *3 3 3 3 3* *3 3 3 3 3*

ppp misterioso, ma molto ritmico

molto sul tasto, light bow
(very noisy almost no pitches audible) *3 3 3 3 3* *3 3 3 3 3* *3 3 3 3 3*

ppp misterioso, ma molto ritmico

molto sul tasto, light bow
(very noisy almost no pitches audible) *3 3 3 3 3* *3 3 3 3 3* *3 3 3 3 3*

ppp misterioso, ma molto ritmico

jet whistle

Fl. t.r. "mf" fz <mp

Ob. Bassclarinet in Bb slap

B. Cl. mp

Fg. loudest possible key clicks with all possible keys

Hn. loudest possible key clicks with all possible keys

Trp. loudest possible key clicks with all possible keys

Btrb. loudest possible key clicks with all possible keys

Mar. "wild gliss" from highest note (bouché, senza frull!)

Mar. Marimba 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 pp

Hfe. 8w 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 mp poco marcato

Klav. (8) poco a poco écrasé gliss.

Vl. I 3 3 3 pp poco a poco écrasé

Vl. II <fp poco a poco écrasé

Vla. 3 sul D pp poco a poco écrasé

Vc. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 (scratches) fz poco poco fz poco fz

Kb. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 (scratches) fz poco poco fz

272

Fl.

Ob.

B. Cl.

Fg.

Hn. *pp*

Trp. *pp*

Btrb.

Mar. *p*

Mar. *p*

Hfe.

Klav. (only resonance shadow of contrabass!) *p dim.* *mp* *Ped.*

272

VI. I (noisy) *p* sul G *p* *p*

VI. II (noisy) *p* sul G *p* *p*

Vla. (noisy) *p* sul G *p*

Vc. (noisy) *p* sul G *p* (nat. harmonic sul G)

Kb. harmonics sul G *mp dolce*

277

Fl.

Ob.

B. Cl.

Fg.

Hn.

Trp.

Btrb.

Gr. Tr. Bass Drum (stroking the skin with hands) l.v. Soft beater

Mar.

Hfe.

Klav. Stroke lowest strings with fingers inside the piano p cresc. (press silently) f Lift slowly sustain-pedal, resonance sound

VI. I 3 mf mp 3 280 3 ppp

VI. II 3 molto espressivo 3 f

Vla. 3 mf 3 mp

Vc. 3 mf 3 gliss. 3 ppp misterioso, ma molto ritmico

Kb. jeté towards the bridge (harmonics of G audible, finger stays at same position) molto sul tasto, light bow (very noisy almost no pitches audible) 3 ppp misterioso, ma molto ritmico

280

281

Fl.

Ob.

B. Cl. *ppp*

Fg.

Hn.

Trp.

Btrb.

Bck *p*

Mar. *pp*

Hfcl. *poco marcato*

Klav. *p* *mp* *p*

VI. I *esp.* *tasto* *esp.* *tasto* *esp.* *tasto* *esp.* *tasto*

VI. II *pp* *jeté* *jeté* *jeté*

Vla. *ppp* *misterioso, ma molto ritmico* *fz* *fz* *fz* *fz* *mf*

Vc. *fz* *cresc.* *fz* *fz* *fz* *fz* *fz* *mf*

Kb. *cresc.* *fz* *fz* *fz* *fz* *fz* *fz* *mp* *harmonics sul D*

285

Fl.

Ob.

B. Cl.

Fg.

Hn. bouché

Trp. harmon mute (very soft sound)

Brb. harmon mute (very soft sound)

Bck

Mar.

Hfe.

Klav. *dim.* (8)

Vl. I (noisy) *mf* sul D *p*

Vl. II (noisy) *mf* sul D *p*

Vla. sul D *p*

Vc. sul D (nat. harmonic sul D) *mf* *p*

Kb.

289

Fl.

Ob.

B. Cl.

Fg.

Hn.

Trp.

Btrb.

Bass Drum (stroking the skin)

Gr. Tr. *ppp*

Mar.

Hfe.

Klav.

slide with palm of the hand
along lowest strings (very quiet noise)

"ff" = *ppp* simile

289

Vi. I *mf* *mp*

Vi. II *mf* *ff* *molto espressivo*

Vla. *mf* *mp*

Vc. *simile* *mf* *pp*

Kb. *pp* *salt. inf. sul V*

Fl. 291 Multiphonic [23] *b* *p* *pp dolce*

Ob. *p dim.*

B. Cl. *ff = ppp* *key clicks*

Fg. *Contrabassoon* *key clicks* *ff = ppp*

Hn. *bouché frull.* *p mp*

Trp. *low air noise, frull.* *f*

Btrb. *low air noise, frull.* *f*

Gr. Tr. *non cresc.*

Mar.

Hfe. *non cresc.*

Klav. *ppp scratch on string in the piano* *non cresc.* *8th*

Vl. I *non cresc.*

Vl. II *gloss.*

Vla. *non cresc.* *gloss.*

Vc. *gloss.*

Kb. *pp non cresc.*

294

Fl. frull. pizz.
Ob. f ffz pizz.
B. Cl. screaming multiphonic gliss. > slap
Kfig. ff ffz ff
Hn. wild gliss.
Trp. wild gliss.
Btrb. Solo, open (natural harmonics!)
Gr. Tr. Tam-tam l.v.
Stand Toms (high, low)

Tom-t. Bass Drum
mf f secco
f f secco

Hfe. ff
Klav. mf (only resonance for trombone)
ff

294

Vl. I ff ffz ff martellato ff ff martellato
Vl. II ff ffz ff martellato ff ff martellato
Vla. ff ffz ff martellato
ponticello, almost "écrasé"
Vc. ff ffz
Kb. arco
ff ffz
ff martellato

296

Fl. frull. pizz.
 ff ffz "ff"
 Ob. frull. pizz.
 ffz ffz
 B. Cl. slap
 ff ffz
 (breathe if necessary)

Kfg.

Hn. open
 fedgy sound!

Trp. mf
 fedgy sound!

Btrb. with triangle baton (two notes hit, then slide)
 l.v.
 "ff" = mf

T.-t. l.v.

Gr. Tr. mf f secco
 f

Hfe.

Klav. 8va 3 3 3 3 3
 8va 3 3 3 3 3

more and more pressure

Vl. I 3 3 3 3 3
 3 3 3 3 3
 ff 3 3 3 3 3
 more and more pressure

Vl. II 3 3 3 3 3
 3 3 3 3 3
 ff 3 3 3 3 3
 more and more pressure

Vla. 3 3 3 3 3
 3 3 3 3 3
 ff 3 3 3 3 3
 (free bowing)

Vc. 3 3 3
 ff (with each rfz shortly écrasé)
 (free bowing) gliss. rfz
 (with each rfz shortly écrasé)

Kb. 3 3 3
 ff

299

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

Ob. *p* *ff* *p* *mf*

B. Cl. *mp* *ff* *p* *f*

Kfg. *p* *ffff*

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

Trp. *ff* *p* *mf* *ff*

Btrb. *ffff* *p* *f* *ff*

T.-t.

Gr. Tr. *p* *fz* *p* *fz*

Hfe. *mf* *ff*

Klav. *fz* *gliss.* *fz* *gliss.* *fz* *gliss.* *fz* *gliss.* *fz*

VI. I *ércasé* *fff* *pizz. (presto possible)* *combine freely* *(with cresc. switch to bartok pizz.)* *arco more and more pressure* *ércasé* *pizz. simile*

VI. II *ércasé* *fff* *pizz. (presto possible)* *combine freely* *(with cresc. switch to bartok pizz.)* *arco more and more pressure* *ércasé* *pizz. simile*

Vla. *ércasé* *fff* *pizz. (presto possible)* *combine freely* *(with cresc. switch to bartok pizz.)* *arco more and more pressure* *ércasé* *pizz. simile*

Vc. *pizz. (presto possible)* *combine freely* *(with cresc. switch to bartok pizz.)* *arco* *pizz. simile*

Kb. *pizz. (presto possible)* *combine freely* *(with cresc. switch to bartok pizz.)* *arco* *pizz. simile*

304

(with cresc. switch to bartok pizz) arco > *gliss.* esp. (electronic sound)

Vl. I f ff

(with cresc. switch to bartok pizz) arco > *gliss.* esp. (electronic sound)

Vl. II f ff

(with cresc. switch to bartok pizz) arco > *gliss.* esp. (electronic sound)

Vla. f ff

(with cresc. switch to bartok pizz) arco > *gliss.* esp. (electronic sound)

Vc. f ff

(with cresc. switch to bartok pizz) arco (noisy) V 5 mf fz fz mf fz fz mf arco (noisy) V 5 mf fz fz mf fz fz mf

Kb. f ff

70

316

Fl.

Ob.

B. Cl. *pp molto ritmico, ma accompagnando*

Fg.

Hn. *bouché*
fz p

Trp. *harmon*
fz p

Btrb. *Solo, harmon mute*
fz p
mf

Gr. Tr. *Spiral Trash Cymbal*
mp

Bck *fz*
mp

Hrp. *mp*
8vb

Klav. *pp molto ritmico, ma accompagnando*

316

Vi. I

Vi. II

Vla. *détaché!*
mf feroce (noisy)

Vc. *détaché!*
mf feroce (noisy)

Kb. *mf feroce (noisy)*

322

Fl.

Ob.

B. Cl.

Fg.

Hn.

Trp.

Brbr.

Gr. Tr.

wild gliss.

wild gliss.

wild gliss.

Spiral trash

simile

Bck

Hrp.

Klav.

VI. I

mf noisy

VI. II

mf noisy

Vla.

Vc.

Kb.

325

Fl. Ob.

B. Cl. Fg.

Hn. Trp.

Btrb. Gr. Tr.

Bck. Hrp.

Klav.

Vl. I Vl. II

Vla. Vc.

Kb.

73

325

Fl. Ob.

B. Cl. Fg.

Hn. Trp.

Btrb. Gr. Tr.

Bck. Hrp.

Klav.

Vl. I Vl. II

Vla. Vc.

Kb.

73

325

Fl. Ob.

B. Cl. Fg.

Hn. Trp.

Btrb. Gr. Tr.

Bck. Hrp.

Klav.

Vl. I Vl. II

Vla. Vc.

Kb.

325

Fl. Ob.

B. Cl. Fg.

Hn. Trp.

Btrb. Gr. Tr.

Bck. Hrp.

Klav.

Vl. I Vl. II

Vla. Vc.

Kb.

325

Fl. Ob.

B. Cl. Fg.

Hn. Trp.

Btrb. Gr. Tr.

Bck. Hrp.

Klav.

Vl. I Vl. II

Vla. Vc.

Kb.

329

330

Fl. *mp* *f*

Ob. *mp* *f*

B. Cl. *fff* 5

Fg. *fff* 5

Hn. *ff* *ffz*

Trp. *ff* *ffz*

Btrb. *ff* *ffz*

Spiral Trash Cymbal
or China Cymbal
medium hard mallet

Gr. Tr. *p* *mf* *mp*

Amb. *f* *p* Low Tom-tom

Hrp. *ffz secco* *goo*

Klav. *mp* *f* *mp* (in background of strings!) *goo*

Vl. I *mf* *f* *ff* *esp.* *tr* (j) *goo* *f* (noisy) *détaché*

Vl. II *mf* *f* *ff* *esp.* *tr* (j) *goo* *f* (noisy) *détaché*

Vla. *mf* *f* *ff* *esp.* *tr* (j) *goo* *f* (noisy) *détaché*

Vc. *mf* *f* *ff* *esp.* *tr* (j) *goo* *f* (noisy) *détaché*

Kb. *mf* *f* *f* (noisy)

Fl. 332 ffz 336

Ob. ffz f ff

B. Cl. Clarinet in B₂

Fg. f ff

Hn. f pp

Trp. f pp

Brb. f pp

Bck. mp poco a poco cresc.

Tom-t. pp

Hrp. p cresc. 6

Klav. f p cresc. 8^{ab}

VI. I behind bridge mp molto sul tasto

VI. II behind bridge mp molto sul tasto

Vla. behind bridge mp molto sul tasto

Vc. molto sul tasto

Kb. p molto sul tasto

337

Fl.

Ob.

Cl.

Fg.

Hn.

Trp.

Btrb.

Bck

Tom-t.

Hrp.

Klav.

poco a poco sul pont.
poco a poco cresc. (accents more and more scratchy!)

Vl. I

Vl. II

poco a poco sul pont.
poco a poco cresc. (accents more and more scratchy!)

Vla.

poco a poco sul pont.
poco a poco cresc. (accents more and more scratchy!)

Vc.

poco a poco sul pont.
poco a poco cresc. (accents more and more scratchy!)

Kb.

340

Fl. ff ff ffz mf

Ob. ff ff ffz mf

Cl. ff ff ffz mf

Fg. ff ff ffz mf

Hn. fp mf f ff

Trp. fp mf f ff

Btrb. fp mf f ff

Bck

Tom-t. pp mf

Hrp. mf ff

Klav. mf f ff

340

VI. I f sempre cresc. fz fz fz fz ff sempre cresc. extreme sul pont.

VI. II f sempre cresc. fz fz fz fz ff sempre cresc. esp.

Vla. f sempre cresc. fz fz fz fz ff sempre cresc. esp.

Vc. f sempre cresc. fz fz fz fz ff sempre cresc. esp.

Kb. f sempre cresc. fz fz fz fz ff sempre cresc. esp.

Meno mosso, mecanico ($\text{J} = 132$)

348

Fl. ff ff ff fff
Ob. ff mf ff fff
Cl. ff mf ff fff
Fg. ff mf ff fff
Hn. fz fz fz fz
Trp. fz fz fz fz
Btrb. fz fz fz fz
Bck. mf f ff ff ff
China Cymbal (drum sticks) ff pp mp ff pp mf ff
Tom-t. pp mp pp mp pp mp l.v. fff
Hrp. ff ff ff ff fff p mechanico senza espressione (dead sound-damp short notes!)
Klav. ff ff ff ff fff switch to Celesta
Meno mosso, mecanico ($\text{J} = 132$)

348

VI. I (very scratchy) ffff sempre cresc.
VI. II (very scratchy) ffff sempre cresc.
Vla. (very scratchy) ffff sempre cresc.
Vc. (very scratchy) ffff sempre cresc.
Kb. (very scratchy) ffff sempre cresc.

molto al ponticello
pp mechanico senza espressione (dead sound!) p
molto al ponticello
pp mechanico senza espressione (dead sound!) p
molto al ponticello
pp mechanico senza espressione (dead sound!) p

* Patterns stay together in the quick tempo
 (coordinated with others. The concertmaster should always show with its body,
 where is the one) while Solo-Line is free, quasi recitative in slower tempo.
 When the solo-line step by step "bends the pitch
 of the other instruments", they change to the new pattern exactly there
 (so are not coordinated with others any more) but stay in the quick tempo.

Große Huldigung an das technische Zeitalter

79

Free! *
 (ca. 2 Sec.)

Not conducted
 (Follow Clarinet)

351

Fl.

Ob.

Cl.

Fg.

Hn.

Trp.

Btrb.

Bck

Bck

Hrp.

Celesta

Cel.

Vl. I

Vl. II

Vla.

Vc.

Kb.

350

351

(follow clarinet)

(not coordinated any more with others!)

(follow clarinet)

(not coordinatec any more with others!) (after 1. time mute always closed)

(slow irregularly swaying vibrato)

"mf" (=p)

Flexatone (follow clarinet)
 (bow, exact pitches!)

(follow clarinet)

(follow clarinet!) molto al pont., metallic sound

(follow clarinet!) molto al pont., metallic sound
 ossia: use third harmonics

sul D

sul A

79

Conductor gives upbeat →

356

Fl. Ob. Cl. Fg.

dolce
mp > pp p pp p

Hn. Trp. Btrb.

(simile: mute always closed)

Bck

Flex.

(slow irregularly swaying vibrato)

Hrp.

Cel.

Conductor gives upbeat →

357

VI. I VI. II Vla. Vc. Kb.

sul D sul A

f p f p f

360 5/8 motive coordinated again
Poco piú mosso ($\text{♪} = 144$)
(conductor gives upbeat, then free again)

Fl. Ob. Cl. Fg.

Solo, Andante ($\text{♩} = 60$)
mp senza espressione

Hn. Trp. Btrb.

p meccanico senza espressione (dead sound!) Whahwa mute (closed)
p

Waterphone (arco on all bars - no defined pitches) l.v.
mf f (swing corpus)

Spiral Trash l.v.
pp mf

mp

mp

Conductor gives upbeat →

360 5/8 motive coordinated again
Poco piú mosso ($\text{♪} = 144$)
(conductor gives upbeat, then free again)

Fl. Ob. Cl. Fg.

mf

Fl. Ob. Cl. Fg.

mf

Fl. Ob. Cl. Fg.

mf

(follow Oboe)
mf < f >

(follow Oboe)
mf < f =

362 *poco a poco più espressivo*

Fl. *espressivo* *mp* (follow Oboe)

Ob. *mf* *f* *molto espressivo* *mf*

Cl. *molto espressivo* *(.)*

Bs. *mp espressivo* *mp*

Hn. *poco a poco più espressivo*

Trp. *(follow Oboe)* *molto espressivo* *(.)* *mf* *molto espressivo*

Btrb.

Wat. *f* *ff* (swing corpus)

***(depending on the instruments and which pitches are available these grace notes could be exchanged in between Flexatone and Waterphone. For the Waterphone try to find bars which are as close as possible to the noted pitch in that octave) *(follow Oboe)**

Bck *(follow Oboe)**

Hrp. *poco a poco più espressivo*

Cel.

366

Vl. I

Vl. II *(follow Oboe)*

Vla.

Vc. *f* *mp* *f* *"ff"* *<mp* *f>* *<ff>*

Kb. *sul D* *mf* *f* *mf*

Conductor gives upbeat →

5/8 motive coordinated again

Internal Tempo sempre Più mosso ($\text{♩} = 152$)conductor gives upbeat for every bar (quasi 2/4 in $\text{♩} = 60$)patterns gradually loose coordination,
play more and more individually

369

Fl. (bend by turning flute) *mf espressivo*

Ob. *mf espressivo*

Cl. *molto espressivo* (boxed) *mf espressivo* Solo *ff* *f* *mf espressivo*

Bs. Take contrabasson!

Hn. *mf espressivo*

Trp. *f espressivo*

Btrb. *mf espressivo* Solo *(j)* Solo *f*

Wat. l.v. (swing corpus) *mf* (swing corpus) *pp* *p*

Bck. *mf*

Hrp. *mp* *mf*

Cel. *mf*

Conductor gives upbeat →

5/8 motive coordinated again

Internal Tempo sempre Più mosso ($\text{♩} = 152$)conductor gives upbeat for every bar (quasi 2/4 in $\text{♩} = 60$)patterns gradually loose coordination,
play more and more individually

369

Vl. I *mf espressivo*

Vl. II *molto espressivo*

Vla. *mf espressivo*

Vc. (follow trombone) *f ff* *ff* *bird gliss.* *f ff* *ff* *bird gliss.* *f ff* *ff*

Kb. *ff*

Fl.

Ob.

Cl. Solo Δ

Fg.

Hn.

Trp. open!

Btrb.

Wat. (follow Clarinet) l.v. (swing corpus)

Bck. \sharp (pp) p Low Stand Tom p mf

Hrp.

Cel. Change to piano

373 VI. I (follow Clarinet) Δ ff ff molto expressivo ff gliss.

VI. II (follow Clarinet) Δ ff ff molto expressivo ff gliss.

Vla. bird gliss.

Vc. $=ff$ bird gliss.

Kb. ff

Große Huldigung an das technische Zeitalter

378 Free - ecstatic (ca. 5 sec.)

(conductor gives cue then everybody individual)

84

378

individual ($\text{♩} = \text{ca. } 160$)

Fl. ff dolce, molto espressivo

Ob. ff dolce, molto espressivo

Cl. ff dolce, molto espressivo

Contrafagotto individual ($\text{♩} = \text{ca. } 120$)

Cbs. ff molto espressivo

Hn. individual ($\text{♩} = \text{ca. } 160$)

Trp. ff dolce, molto espressivo

Btrb. ff dolce, molto espressivo

Bass Drum p

Vibraphon individual, combine freely ($\text{♩} = \text{ca. } 120$) etc.

Gr. Tr. Tam-tam mf

Mar. China cymbal (low) and Spiral trash (high)

Marimba individual, combine freely ($\text{♩} = \text{ca. } 120$) 8va

Hrp. ff 8va

Pn. Pianoforte individual, combine freely ($\text{♩} = \text{ca. } 120$) 8va

Violin I ff dolce, molto espressivo

Violin II ff dolce, molto espressivo

Vla. ff dolce, molto espressivo

Vc. ff molto espressivo

Kb. ff molto espressivo

Marimba-upbeat, then trumpet leads Tempo ca. $\text{♩} = 60$

Conducted: Presto meccanico $\text{♩} = 200$

* Although the rhythm of every player takes its individual tempo, the cresc./dim.-waves should be coordinated in between Flute, Oboe, Clarinet as one group (lead by Flute via body language - leaning forward and backwards) and Brass as the other group (lead by trumpet). The length of the waves should vary and can be decided by the lead-player, so that the result is a sort of wave-dialog in between the two groups.

380

Conducted:

Presto meccanico $\text{♩} = 200$

378 Free - ecstatic (ca. 5 sec.)

(conductor gives cue then everybody individual)

VI. I individual ($\text{♩} = \text{ca. } 160$)

VI. II ff dolce, molto espressivo

Vla. ff dolce, molto espressivo

Vc. ff molto espressivo

Kb. ff molto espressivo

Marimba-upbeat, then trumpet leads Tempo ca. $\text{♩} = 60$

(poco a poco écrasé) (♩) b gliss.

(poco a poco écrasé) (♩) b gliss.

(poco a poco écrasé) (♩) b gliss.

(poco a poco écrasé) (♩) esp. sul A

(poco a poco écrasé) (♩) esp. sul G

Conducted: Presto meccanico $\text{♩} = 200$

ff ffz mf ffz mf

ff ffz mf ffz mf

f ffz tr (♩) nf esp. sul A (♩) mp molto cresc. tr (♩)

ffz fz ffz fz ffz fz

ffz fz ffz fz ffz fz

(starting very noisy almost no pitches audible) 3 3 3

(starting very noisy almost no pitches audible) 3 3 3

Free (ca. 4 sec.)
383 (conductor gives cue, then everybody individual)Marimba-upbeat
then trumpet leads
Tempo ca. $\text{J} = 80$

382

Fl.

Ob.

Cl.

Cbs.

Hn.

Trp.

Btrb.

Vibr.

Mar.

Hrp.

Pn.

383 (conductor gives cue, then everybody individual)

individual ($\text{J} = \text{ca. } 160$)

ff dolce, molto espressivo

individual ($\text{J} = \text{ca. } 160$)

ff dolce, molto espressivo

individual ($\text{J} = \text{ca. } 160$)

ff dolce, molto espressivo

individual ($\text{J} = \text{ca. } 120$)

ff molto espressivo

individual ($\text{J} = \text{ca. } 160$)

ff dolce

molto espressivo

individual ($\text{J} = \text{ca. } 160$)

ff dolce

molto espressivo

individual ($\text{J} = \text{ca. } 160$)

ff dolce

molto espressivo

individual, combine freely ($\text{J} = \text{ca. } 120$)

Bass Drum

Tam-tam

mf

individual, combine freely ($\text{J} = \text{ca. } 120$)

China cymbal (low) and Spiral trash (high)

Marimba

(lead this upbeat)

ff < > < >

individual, combine freely ($\text{J} = \text{ca. } 120$)

f

ff < > < >

follow Marimba

ff

383 Free (ca. 4 sec.)

(conductor gives cue, then everybody individual)

Marimba-upbeat
then trumpet leads
Tempo ca. $\text{J} = 80$

Vl. I

Vl. II

Vla.

Vc.

Kb.

starting very noisy almost no pitches audible)

f

mf molto cresc.

(noisy)

mp molto cresc.

ff molto espressivo

individual ($\text{J} = \text{ca. } 160$)

ff dolce, molto espressivo

individual ($\text{J} = \text{ca. } 160$)

ff dolce, molto espressivo

individual ($\text{J} = \text{ca. } 160$)

ff dolce, molto espressivo

individual ($\text{J} = \text{ca. } 120$)

ff molto espressivo

individual ($\text{J} = \text{ca. } 120$)

ff molto espressivo

86

386 Free (ca. 6 sec.)

386

Fl.
Ob.
Cl.
Cbs.

individual (♩ = ca. 120)
ff molto espressivo

387 Conducted
Prestissimo (♩ = 144)

387

Hn.
Trp.
Btrb.
Gr. Tr.
Mar.
Hrp.
Pn.

switch for every crescendo-wave between these two pitches
ff

switch for every crescendo-wave between these two pitches
ff

switch for every crescendo-wave between these two pitches
ff

Bass Drum
Vibraphon
Tam-tam
mf

individual, combine freely (♩ = ca. 120)
ff < > < > < >

individual, combine freely (♩ = ca. 120)
ff < > < > < >

Conducted
Prestissimo (♩ = 144)

mp leggiere
bird-gliss
bird-gliss

Vl. I
Vl. II
Vla.
Vc.
Kb.

individual (♩ = ca. 120)
ff molto espressivo

individual (♩ = ca. 120)
ff molto espressivo

Free (ca. 4 sec.)

396

Fl. individual ($\text{J} = \text{ca. } 160$)

Ob. non cresc.! ff dolce, molto espressivo individual ($\text{J} = \text{ca. } 160$)

Cl. non cresc.! ff dolce, molto espressivo individual ($\text{J} = \text{ca. } 160$)

Cbs. individual ($\text{J} = \text{ca. } 120$) ff molto espressivo

Hn. simile ff <= ff

Trp. simile ff <= ff

Btrb. simile ff <= ff

Vibr. Bass Drum individual, combine freely ($\text{J} = \text{ca. } 120$) f < - > etc.

Tam-tam ff < - >

Mar. Marimba individual, combine freely ($\text{J} = \text{ca. } 120$) China cymbal (low) and Spiral trash (high)

Hrp. ff < - > ff

Pn. ff < - > ff

Marimba upbeat Tempo $\text{J} = \text{ca. } 80$ gliss.

Vibra upbeat Tempo $\text{J} = \text{ca. } 80$ poco a poco écrasé

Free (ca. 4 sec.)

396

Vl. I individual ($\text{J} = \text{ca. } 160$) ff dolce, molto espressivo

Vl. II individual ($\text{J} = \text{ca. } 160$) ff dolce, molto espressivo

Vla. ff dolce, molto espressivo

Vc. ff dolce, molto espressivo

Kb. ff molto espressivo

Marimba upbeat Tempo $\text{J} = \text{ca. } 80$ gliss.

Vibra upbeat Tempo $\text{J} = \text{ca. } 80$ poco a poco écrasé

399

Free (ca. 2 sec.)

Presto mecanico ($\text{♩} = 200$)

403 Conducted
In tempo $\text{♩} = 80$

Harp

Piano

403 Conducted
In tempo $\text{♩} = 80$

399 Free (ca. 2 sec.)

Presto mecanico ($\text{♩} = 200$)

Vl. I

Vl. II

Vla.

Vc.

Kb.

Große Huldigung an das technische Zeitalter

ALWAYS Marimba upbeat

Tempo $\downarrow = 90$

Prestissimo ($\downarrow = 144$)

405 Free (ca. 4 sec.)

408 Free (ca. 2 sec.)

89

Fl.

Ob.

Cl.

Cbs.

Hn.

Trp.

Btrb.

Vibr.

Mar.

Hrp.

Pn.

VI. I

VI. II

Vla.

Vc.

Kb.

ALWAYS Marimba upbeat
Tempo $\text{♩} = 90$

90

Fl.
Ob.
Cl.
Cbs.

Große Huldigung an das technische Zeitalter

411 Free (ca. 2 sec.)

individual ($\text{♩} = \text{ca. } 160$)
 $\frac{5}{8}$

Vibra upbeat
(ca. 2 sec.)

Hn.
Trp.
Brtr.

Vibr.
Bck.

China cymbal (low) and Spiral trash (high)

Hrp.
Pn.

ALWAYS Marimba upbeat
Tempo $\text{♩} = 90$

411 Free (ca. 2 sec.)

Vibra upbeat
(ca. 2 sec.)

Vi. I
Vi. II
Vla.
Vc.
Kb.

individual, combine freely ($\text{♩} = \text{ca. } 120$)
 $\frac{8}{8}$

Große Huldigung an das technische Zeitalter

Bass Drum upbeat
(ca. 2 sec.)

91

Große Huldigung an das technische Zeitalter

94

A1

1. Woodblock Signal (ca. 4 sec.)

A2

**2. Woodblock upbeat
(ca. 4 sec.)**

A3

425

3. Woodblock upbeat
(ca. 4 sec.)

Fl.

Ob.

Cl.

Cbs.

Hn.

Trp.

Btrb.

Wobl. Woodblocks *mp* *ppp* *p*

Gr. Tr.

Hrp.

Pn. simile *pp* (locol!) *p*

VI. I 3. Woodblock upbeat
(ca. 4 sec.) *p* *p* *p*

VI. II *p* *p* *p*

Vla. détaché, noisy,
almost without pitch *p* *pp* *p*

Vc. détaché, noisy, gradually more pitch *p* *p* *p* *mp* *p*

Kb. détaché, noisy, gradually more pitch *p* *p* *p*

A44. Woodblock upbeat
(ca. 4 sec.)

426 (bend by turning flute)

Fl. pp

Ob. p

Cl. p

Cbs.

Hn.

Trp.

Btrb.

Wobl. mf Bass Drum pp

Gr. Tr. (start dim. when hearing the other Bass drum enter) Anvil mp

(always take the time, which is needed to change the pedaling, but during this continue playing, so that the scalechange is audible)

Hrp.

Pn. mp

* start still noisy, then with the cresc. go more and more to "ordinario", always playing parts of the scale or the whole scale. try to find one common $\frac{1}{4}$ -pulse with the other players (but individual lines/patterns!)

VI. I (but in every scale dim!) mf

VI. II ♦ III+IV (but in every scale dim!) mf

Vla. ♭ ♦ (but in every scale dim!) mf

Vc. ♭ ♦ III+IV (but in every scale dim!) mf

Kb. ♭ ♦ (but in every scale dim!) mf

B1

Große Huldigung an das technische Zeitalter

1. Anvil upbeat (ca. 4 sec.)

97

427

Fl. individual, combine freely! 2-3x molto espressivo!

Ob. individual, combine freely! 2-3x molto espressivo!

Cl. individual, combine freely! 2-3x molto espressivo!

Cbs.

Hn. ppp

Trp. ppp

Btrb. ppp

B. Dr. fz

Anvil Amb. mf

Hrp. mp *Ped.*

Pn. mp *Ped.*

VI. I individual, combine freely! 2-3x molto espressivo!

VI. II individual, combine freely! 2-3x molto espressivo!

Vla. individual, combine freely! 2-3x molto espressivo!

Vc. ♂ combine freely! ♀ i+II bird-gloss

Kb. ♂ combine freely! ♀ jeté gliss. bird-gloss

B2

Große Huldigung an das technische Zeitalter

98

2. Anvil upbeat (ca. 4 sec.)

428

Fl. sempre simile 2-3x molto espressivo! *mf*

Ob. sempre simile 2-3x molto espressivo! *mf*

Cl. sempre simile 2-3x molto espressivo! *mf*

Cbs. *ppp*

Hn. *pp*

Trp. *pp*

Btrb. *pp*

B. Dr. *fff*

Anv. Anvil *mf* *mp*

Hrp. *mf*

Pn. *mf* *pp*

Vl. I sempre simile 4-5x (slightly different tempi) molto espressivo! *écrasé* *fz*

Vl. II sempre simile 4-5x (slightly different tempi) molto espressivo! *écrasé* *fz*

Vla. sempre simile 2-3x molto espressivo! *écrasé* *fz*

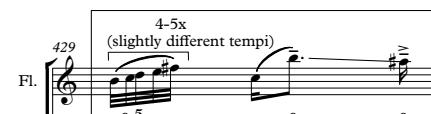
Vc. sempre simile \emptyset *i+ii* *écrasé* *ff* *ff* *bird-gliss.* *esp.*

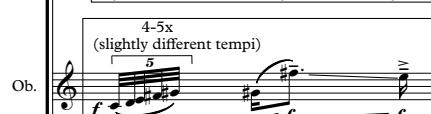
Kb. sempre simile *gliss.* *ff* *ff* *bird-gliss.* *esp.*

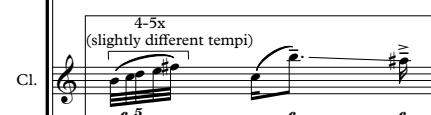
B3

3. Anvil upbeat (ca. 4 sec.)

429

Fl. 4-5x (slightly different tempi) 

Ob. 4-5x (slightly different tempi) 

Cl. 4-5x (slightly different tempi) 

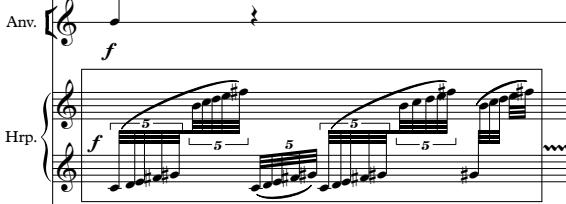
Cbs. 

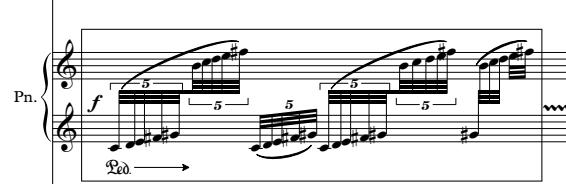
Hn. 

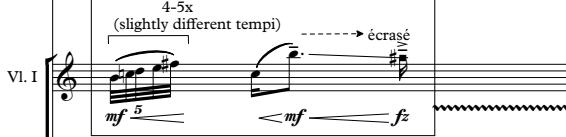
Trp. 

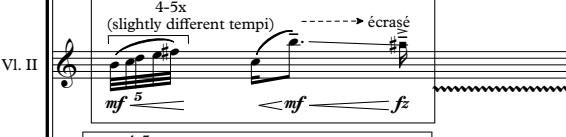
Btrb. 

B. Dr. 

Anv. 

Hrp. 

Pn. 

Vi. I 4-5x (slightly different tempi) 

Vi. II 4-5x (slightly different tempi) 

Vla. 4-5x (slightly different tempi) 

Vc. (slightly different tempi) 

Kb. 

B4

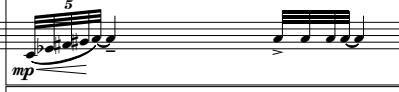
4. Anvil upbeat (ca. 4 sec.)

5-6x (più agitato) 

5-6x (più agitato) 

5-6x (più agitato) 

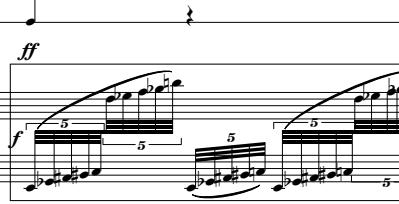


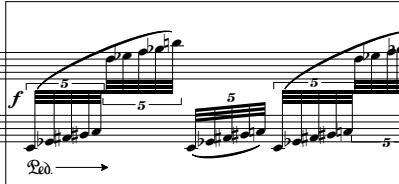




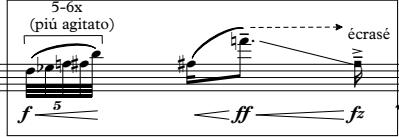


2 Big bellplates
(played with tubular-bell-mallet
or metal hammer)(lead upbeat)





alternate between these
two patterns











C1 1. Bellplate upbeat (ca. 4 sec.)

Große Huldigung an das technische Zeitalter

100

Fl. Prestissimo *ff* *ffz* *ffz*

Ob. Prestissimo *ff* *ffz* *ffz*

Cl. Prestissimo *ff* *ffz* *ffz*

Cbs.

Hn. *f*

Trp. *f*

Btrb. *f*

Gr. Tr. *Tam-tam* *Bassdrum* *mf* *mf*

Thundersheet *mf*

Bellpl. (improvise freely with noisy metal like trash sounds) *Anvil* *Brake drums* *ribbon crasher* (lead upbeat) *f*

Hrp. Prestissimo *f* *ffz* *ffz*

Pn. Prestissimo *f* *ffz* *ffz*

VI. I combine freely! Prestissimo *ff* *ffz* *gliss.* *écrasé*

VI. II combine freely! Prestissimo *ff* *ffz* *gliss.* *écrasé*

Vla. combine freely! Prestissimo *ff* *ffz* *gliss.* *écrasé*

Vc. combine freely! Prestissimo *ff* *ffz* *gliss.* *écrasé*

Kb. combine freely! Prestissimo *ff* *ffz* *gliss.* *écrasé*

C2 2. Bellplate upbeat (ca. 4 sec.)

Große Huldigung an das technische Zeitalter

101

432

Fl. sempre più agitato *ff* *ffz* *ffz*

Ob. sempre più agitato *ff* *ffz* *ffz*

Cl. sempre più agitato *ff* *ffz* *ffz*

Cbs. *ff*

Hn. "wild gliss"

Trp. *ff*

Btrb. *ff* frull. and "wild gliss"

T-t. Tam-tam *f* *mf* Thundersheet *f*

Bellpl. Anvil *ffz* Brake drums *mf* ribbon crasher *mf* sizzle cymbal spiral trash *mp*

Hrp. *ff* *ffz*

Pn. molto agitato *ff* *ffz* *ffz*

Vl. I extreme sul pont. (almost écrasé) molto agitato *fff* *ffz* *ffz*

Vl. II extreme sul pont. (almost écrasé) molto agitato *fff* *ffz* *ffz*

Vla. extreme sul pont. (almost écrasé) molto agitato *fff* *ffz* *ffz*

Vc. extreme sul pont. (almost écrasé) molto agitato *fff* *ffz* *ffz*

Kb. extreme sul pont. (almost écrasé) molto agitato *fff* *ffz* *ffz*

C3 3. Bellplate upbeat (ca. 4 sec.)

Freeze!

Suddenly the conductor and every musician opens his/her eyes
and stays in that position without any movement for about 5-10sec.

102 Prestissimo possibile

Fl. ff ffz

Ob. Prestissimo possibile gliss.

Cl. ff ffz ffz

Cbs. "wild gliss"

Hn. "wild gliss"

Trp. "wild gliss"

Btrb. "wild gliss" frull. ff fff

B. Dr. Tam-tam ff Bassdrum f damp gradually, to make sure, that it does not sound any more in the next bar

Bellpl. Anvil ff Brake drums mp Ribbon crasher mf <ff mf when hearing the first bassdrum cresc. stop and take whip <ff f <ff while right hand continues glissandi, left hand stroke very quickly low strings vertically with aluminium foil (loud noisy sound) Always as a reaction (echo) of the Bassdrum gesture.

Hrp. fff gradually add other notes for cluster very ecstatic

Pn. fff (always create a sort of Echo after the bassdrum impact)

Vl. I fffff Agitissimo $\text{♩} = 180$ find one common ♩ -pulse together gliss.

Vl. II fffff Agitissimo $\text{♩} = 180$ find one common ♩ -pulse together gliss.

Vla. fffff Agitissimo $\text{♩} = 180$ find one common ♩ -pulse together gliss.

Vc. fffff Agitissimo $\text{♩} = 180$ find one common ♩ -pulse together gliss.

Kb. fffff

C4

sudden stop, damp immediately without accent! \emptyset