

Flo Menezes

labORAtorio senza parole

February/March 2014

for large orchestra

[Orchestral Suite of **labORAtorio** (1991; 1995; 2003)]

Duration: ca. 21'

About *laORAtorio senza parole*

laORAtorio senza parole is the Orchestral Suite, without any voice, any word, of *laORAtorio* (1991; 1995; 2003) for soprano, 5-voiced choir, large orchestra, electroacoustic sounds and live-electronics. In *laORAtorio* the orchestral parts are written down in 8 *Orchestral Textures* (*Texturas Orquestrais*) along almost one hour of music. In *laORAtorio senza parole*, which lasts (with the initial and final moments) around 21', these *Orchestral Textures* were slightly re-elaborated (particularly the very beginning of the work and the *Orchestral Textures* 6 and 7) and build together, without interruption, the 8 sections of the work, titled here *Escrituras (Writings)*, instead of *Orchestral Textures*. Thus the *Escrituras* from 1 to 8 correspond here to the original 8 *Texturas Orquestrais* of *laORAtorio*.

Although planed since around 2011 at least, the composition was written down between February and March 2014.

laORAtorio senza parole is a totally autonomous orchestral work and may be performed totally independent of its reference-work *laORAtorio*.

Instrumentation

The orchestra of *laORAtorio senza parole* is constituted by the following instruments:

- 4 Flutes in C (1. also Piccolo; 4. also G Flute)
- 4 Oboes (1. also English Horn in F)
- 4 Clarinets in B♭ (1. also Clarinet in E♭)
- 4 Bassoons
- 6 French Horns in F
- 4 Trumpets in C
- 4 Trombones in B♭
- Bass Trombone in B♭
- Tuba in F
- 5 Percussion Players:
 - Percussion 1: Timpano (high; undetermined pitch); Glockenspiel; Suspended Cymbal (low); Brazilian Suspended Tamborim; Maracas; Suspended Bongo (high); Brazilian Berra-Boi (Rói-Rói).
 - Percussion 2: 3 Tom-toms (low, medium, high); Tubular Bells; Thai-Gong (medium); Large Gong; Xylophone; Suspended Cymbal (high)
 - Percussion 3: Timpano (low; firstly undetermined pitch, then low E); Marimba; Tam-tam; Bass Drum; Triangle.
 - Percussion 4: 3 Tom-toms (low, medium-low; medium-high); Antique Cymbals; Thai-Gong (low); Large Gong; Xylophone; Tubular Bells; Suspended Cymbal (high); Clash Cymbals (played with both hands).
 - Percussion 5: Timpano (medium; undetermined pitch); Vibraphone; Brazilian Suspended Tamborim; Large Gong; Maracas; Suspended Bongo (low); Triangle; Brazilian Berra-Boi (Rói-Rói).
- Piano and Celesta (one musician)
- Harp
- Violin 1
- Violin 2
- Viola
- Violoncello
- Contrabass

With exception of one passage concerning a low E for Percussion Player 3, the Timpani have no determined pitches, and a special attention should be given to some percussion instruments, since they are very commonly confused with other instruments with similar designations:

1. Suspended Brazilian Tamborim does not mean the Tambourine (Brazilian Pandeiro), but rather the following instrument, played with sticks and suspended in a music stand:



Figure 1: Brazilian Suspended Tamborim

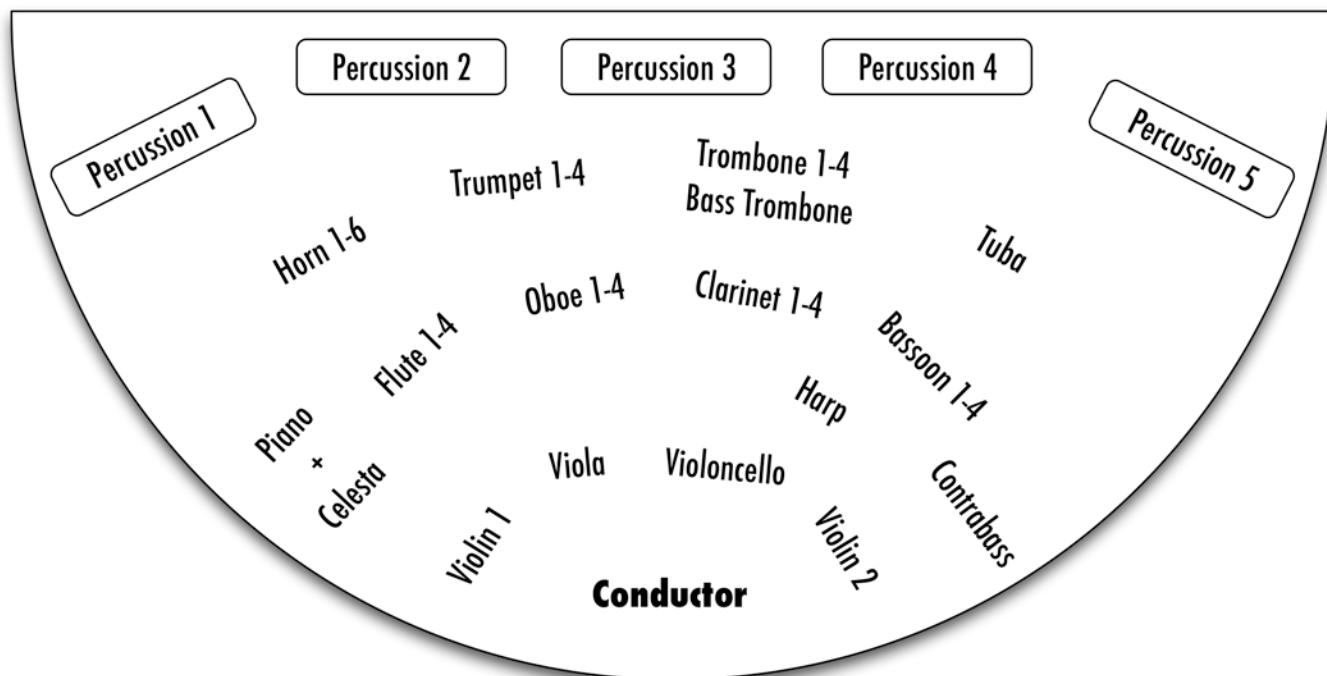
2. Brazilian Berra-Boi (also known as Rói-Rói, or as the German designation Waldteufel) exists in many sizes. The following Figure illustrates the two possible sizes of the instrument:



Figure 2: Two possible types of Brazilian Berra-Boi

Disposition of the instruments

The illustration below refers to the general disposition on stage of the instruments for *laORAtorio senza parole*.



laORAtorio senza parole by Flo Menezes Disposition of the Instruments

Figure 3: Spatial disposition of the instruments of the orchestra in *laORAtorio senza parole*

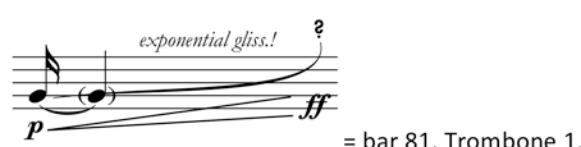
About the score

- The orchestral score is written in C.
- Both in the orchestral score as well as in the individual parts Piccolo and Celesta sound one Octave higher, Contrabasses sound one Octave lower (although not indicated by their normal Clef), and in the Percussion set Glockenspiel, Xylophones and Antique Cymbals sound one Octave higher than written.
- Individual parts are transposed. Flute in G sounds a Fourth, English Horn a Fifth, Clarinet in B \flat a Major Second, and (French) Horns a Fifth lower than written; Clarinet in E \flat sounds a Minor Third higher than written.
- The accidentals are just valid for one note. If a note has no accidental, it should be played *natural*. Natural signs appears sometimes in order to avoid mistakes.
- Microtonal accidentals are approximate; deviations should have the quartertone as general reference. In the strings, the microtonal deviations can give place to small intonation discrepancies (beating) among the instruments.
- The dynamics must be played with a large range of contrast between ***ppp*** and ***fff*** (and even more radical dynamics), and all the *crescendi* and *decrescendi* must be strongly enhanced.
- *Glissandi* are always made from the very beginning where the corresponding line is precisely indicated, lasting throughout the whole duration of its trace:



= *glissando* along the whole duration of the note (described by the note itself, from which the *glissando* begins, plus the note value(s) of the following note(s) written in parenthesis).

- The *exponential glissandi* at bar 81 for the Trombone 1 and at bar 94 for the Bass Trombone mean *glissandi* that begin slowly and end very quickly. The final pitch of each one of these *glissandi* is undetermined and should be thought as the highest possible pitch at that respective position:

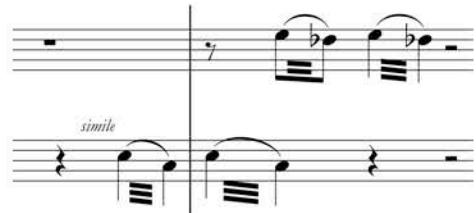


= bar 81, Trombone 1.

- Vibratos are in general carefully indicated in the score, where:

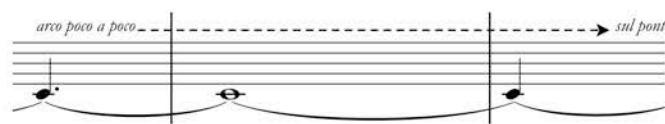
sv	= <i>senza vibrato</i> ;
PV	= <i>poco vibrato</i> ;
v	= <i>vibrato naturale</i> (normal vibrato); and
MV	= <i>molto vibrato</i> .

- When indicated by very fast subdivisions of the note value (as illustrated below), the *tremoli* must be played as fast as possible:



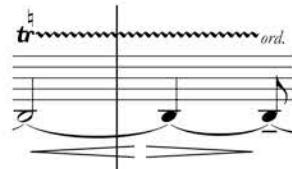
- *Tremoli* and trills *accelerandi* and *rallentandi* must be strongly enhanced.

- In some passages, bowing position, vibrato quality or other performance parameters are submitted to gradual transformations, which are indicated by arrows:



= in this case, the bowing goes gradually from *ordinario* to *sul ponticello* along the indicated values.

- The trill interval (if the Second is a Major or a Minor Second) is always clearly indicated just above the trill sign:



= in this case, the B makes a trill of a Minor Second with de C natural just above it.

- Harmonics are also very clearly indicated: the result note is preceded by the exact position and register of the harmonic effect (in parenthesis) *before* the pitch to be heard, as shown below:



- In the woodwinds and brass instruments, the double tongue articulation of very rapid *staccato* notes is described by the phonemes /t/ and /k/ (= tktk) below the articulated notes. The aim is to result very fast articulated (*staccato*) sounds:



- The mutes used for the brass instruments are illustrated below. When the word "wawa" is indicated in the score without specifying with which mute the wawa-effect should be made, one can use either the *plunger* or the *cup* mute for the wawa-effect:



Figure 4: Mutes used for the brass instruments, from left to right:
plunger (wawa); cup (wawa); harmon; velvet; and different possible sizes of straight mute

* * * *

Last but not least it should be observed that *IaORAtorio senza parole* begins and ends with no musician on stage. The clear descriptions of those moments are to be read in the score as constituting the initial and the final bars of the work.

labORAtorio senza parole

Flo Menezes

Escritura 1

ca. 1'30"

Flute 1 (in C)

Flute 2 (in C)

Flute 3 (in C)

Flute 4 (in C)

Oboe 1

Oboe 2

Oboe 3

Oboe 4

Clarinet 1 (in B \flat)

Clarinet 2 (in B \flat)

Clarinet 3 (in B \flat)

Clarinet 4 (in B \flat)

Bassoon 1

Bassoon 2

Bassoon 3

Bassoon 4

Horn 1 (in F)

Horn 2 (in F)

Horn 3 (in F)

Horn 4 (in F)

Horn 5 (in F)

Horn 6 (in F)

Trumpet 1 (in C)

Trumpet 2 (in C)

Trumpet 3 (in C)

Trumpet 4 (in C)

Trombone 1 (in B \flat)

Trombone 2 (in B \flat)

Trombone 3 (in B \flat)

Trombone 4 (in B \flat)

Bass Trombone (in B \flat)

Tuba (in F)

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Piano / Celesta

Harp

Violin 1

Violin 2

Viola

Violoncello

Contrabass

attacca

ca. 2'

attacca 4

The piece begins with no musicians on stage! With exception of the Violins and the Violas, who are hidden behind the audience at the theater, all the musicians are behind the stage together with the Conductor. Still behind the stage, the Conductor gives a signal and all the musicians carrying portable instruments begin to play **ppp** the central C \sharp , coming calmly to their positions on stage while playing this central note. The musicians with a "tacet" indication do not play any note and just come to the stage in silence. The central C \sharp can be strongly varied *ad libitum* concerning types of attack and values, but it remains always very soft (**ppp**). After about 1'30", with all the musicians at their respective places, the Conductor enters the stage and, arriving at the podium, attacca the next bar.

Central C \sharp
ppp

The Conductor conducts a strong attack followed by a long decrescendo *al niente* of about 21", along with some of the instruments (Trombones, Violoncellos and Contrabasses) make a glissando *ad libitum*, ending on an arbitrary note in the register of their respective instruments.

Very low instruments make a downward glissando.

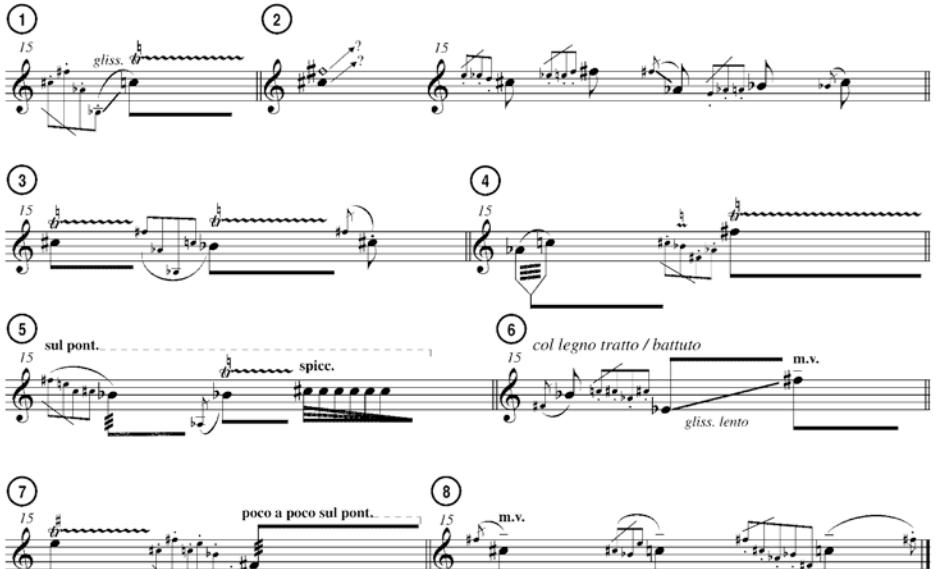
Arriving at a given pitch, those instruments should keep playing these notes **ppppp**, until the end of this bar, each one varying his/her achieved note *ad libitum* concerning types of attack, but always very soft and playing it in a rather continuous manner, breathing when necessary.

With the first signal of the Conductor at this bar, the Violin and Viola players come from behind the audience, crossing the space of the audience at the theater and playing (improvising) always with an intensity not louder than **pp** the models as described below. They play these passages freely and asynchronously until arriving at their respective places on stage, when the Conductor attacca the next bar.

All musicians who play the C \sharp and
do not make glissandi
ca. 21"

Central C \sharp
sffz p —————— TACET

Models for the Violins: **pp** maximum



Models for the Violas: **pp** maximum



ca. 21"

Glissandi:
sffz p —————— **ppppp**

————— TACET
————— TACET
————— TACET
————— TACET
————— TACET
————— TACET
————— TACET

attacca

ATTACCA improvisation with the models as above, max. **pp**

ATTACCA improvisation with the models as above, max. **pp**

ATTACCA improvisation with the models as above, max. **pp**



attacca 4

Escritura 2

Fl.1-4

Ob.1

Ob.2

Cl.1

Cl.2

Cl.3

Bsn.2

Bsn.3

Bsn.4

Hn.1

Hn.2

Hn.3

Hn.4

Hn.5

Hn.6

C Tpt.1

C Tpt.2

C Tpt.3

C Tpt.4

Tbn.1

Tbn.2

Tbn.3

Tbn.4

B. Tbn.

Tba.

Perc.[1]

Perc.[2]

Perc.[3]

Perc.[4]

Perc.[5]

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Escritura 3

23

To Fl. in C

4 ca. 8"

3 Più mosso $\downarrow = 69$

Flute

Fl. 2-3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Tbn. 1 (pedal)

Tbn. 2

Tbn. 3

B. Tbn.

Pno. p subito

Hp. 8^{va} laissez vibrer 3 pp

To Cel.

3 **4** **4** **3** **4** Più mosso $\downarrow = 69$

Vln. 1

Vln. 2

Vla. p sul G legato

Vc.

Cb. $> p$

Escritura 4

44 3 4 3 8 4 4 *To Fl.* 3 4 2 4 3 8 4 2 4 3 8

Picc. - *sffmf* - *p*
Fl. 2 - *sffmf* *molto* *f* *mf* - *p* *senza crescendo* *mf* *subito* *pp* *poco*
Fl. 3-4 - *sffmf* *molto* *f* *mf* - *p* *senza crescendo* *mf* *subito* *pp* *poco*
Ob. 1 - *sfp* *molto* *f* *mf* - *p* *senza crescendo* *mf* *subito* *pp* *poco*
Ob. 2 - *sfp* *molto* *f* *mf* - *p* *senza crescendo* *mf* *subito* *pp* *poco*
Ob. 3 - *molto* *f* *mf* - *p* *senza crescendo* *mf* *subito* *pp* *poco*
Ob. 4 - *molto* *f* *mf* - *p* *senza crescendo* *mf* *subito* *pp* *poco*
Cl. 1 - *sfp* *molto* *f* *mf* - *p* *senza crescendo* *mf* *subito* *pp* *poco*
Cl. 2 - *sfp* *molto* *f* *mf* - *p* *senza crescendo* *mf* *subito* *pp* *poco*
Cl. 3 - *sfp* *molto* *f* *mf* - *pp* *poco* *senza crescendo* *mf* *subito* *pp* *poco*
Cl. 4 - *sfp* *molto* *f* *mf* - *pp* *poco* *senza crescendo* *mf* *subito* *pp* *poco*
Bsn. 1 - *nv* *sfp* *senza crescendo* *mf* *subito* *pp* *poco*
Bsn. 2 - *nv* *sfp* *senza crescendo* *mf* *subito* *pp* *poco*
C Tpt. 1 - *molto* *f* *mf* - *mf* *p* *senza crescendo* *mf* *subito* *pp* *poco*
C Tpt. 2 - *molto* *f* *mf* - *mf* *p* *senza crescendo* *mf* *subito* *pp* *poco*
C Tpt. 3 - *sord. plunger nv* *sfp* *molto* *f* *mf* - *p* *senza crescendo* *mf* *subito* *pp* *poco*
C Tpt. 4 - *sord. plunger nv* *sfp* *molto* *f* *mf* - *p* *senza crescendo* *mf* *subito* *pp* *poco*
Pno. { *sff* *ped.* *simile* (always attack *sff* followed by pedal) *keep this pedal* *ped.* *sff* *ped.* *1/2*

4 3 4 3 8 *subito sul pont.* 4 *ord.* *glissando lento* 3 4 2 4 3 8 4 2 4 3 8

Vln. 1 - *ord.* *arco poco a poco* *arco poco a poco* *ord.* *col legno* *ord.* *arco poco a poco* *arco poco a poco* *ord.*
Vln. 2 - *glissando lento* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*
Vla. - *arco poco a poco* *arco poco a poco* *ord.* *arco poco a poco* *arco poco a poco* *ord.* *arco poco a poco* *arco poco a poco* *ord.*
Vc. - *simile* *tremolo glissando, rallentando ad libitum* *mf* *without synchronicity between the Cellos* *pp*

Escritura 5

Più comodo

67

$\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ To Picc.

Più comodo

58

$\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ SOLO $\frac{4}{4}$ $\frac{4}{4}$ TUTTI $\frac{3}{4}$

86 4 4# 3 4 3 8 5 8 Subito più mosso $\text{♩} = 120$ 4 4

Fl.1 ff nv mf f p
Fl.2 ff nv 3 mf f p
Fl.3 ff nv mf f p
G Fl.
Eng. Hn.
Ob.2 ff nv mf f p
Ob.3 ff nv mf f p
Ob.4 ff
Cl.1 ff nv mf f p
Cl.2 ff nv 3 mf f p
Cl.3 ff
Cl.4 ff
Bsn.1 ff nv mf f p
Bsn.2 ff nv mf f p
Bsn.3 ff
Bsn.4 ff

Hn.1 ff p
Hn.2 f 5:4 ff pp

[1] Cym. Susp. Cymbal (low) (laisser vibrer) mf
[4] T-Gong Thai-Gong (low) (laisser vibrer) mf To Braz. Tamborim To Large Gong

Vln. 1 ff arco ord. poco a poco pp sul pont. pp
Vln. 2 ff arco ord. poco a poco pp sul pont. pp
Vla. ff arco ord. poco a poco pp sul pont. pp

Musical score page 109, measures 1-10. The score includes parts for Flute 1, Flute 2, Bassoon 1, Bassoon 3, Bassoon 4, Clarinet 1, Clarinet 2, Clarinet 3, Clarinet 4, Bassoon 1-2, Bassoon 3-4, Horn 4, Bassoon 5, Bassoon 6, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, Tuba, Piano, and Bassoon. The instrumentation is divided into two main groups: woodwinds (Flutes, Bassoons, Clarinets, Trombones) and brass (Tubas). The woodwind group consists of Flute 1, Flute 2, Bassoon 1, Bassoon 3, Bassoon 4, Clarinet 1, Clarinet 2, Clarinet 3, Clarinet 4, Bassoon 1-2, Bassoon 3-4, Horn 4, Bassoon 5, Bassoon 6, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, Tuba, Piano, and Bassoon. The brass group consists of Flute 1, Flute 2, Bassoon 1, Bassoon 3, Bassoon 4, Clarinet 1, Clarinet 2, Clarinet 3, Clarinet 4, Bassoon 1-2, Bassoon 3-4, Horn 4, Bassoon 5, Bassoon 6, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, Tuba, Piano, and Bassoon.

121

3 **4**

To Picc.

4

3 **2** **4** **4** attaca

Fl.1 ppp

Fl.2-3 ppp

G Fl.

Eng. Hn. To Fl.

Ob.3 To Ob.

Ob.4 ppp

Cl.2 ppp

Cl.4 ppp

Bsn.1 nv poco a poco nv molto fff

Bsn.2 nv poco a poco nv molto fff

Bsn.3 nv poco a poco nv molto fff

Bsn.4 nv poco a poco nv molto fff

3 **4** nv poco a poco arco ord. poco a poco nv sul tasto
molto fff

Vln. 2 nv poco a poco arco ord. poco a poco nv sul tasto
molto fff

Vla. nv poco a poco arco ord. poco a poco nv sul tasto
molto fff

Vc. nv poco a poco arco ord. poco a poco nv sul tasto
molto fff

Cb. sempre p nv poco a poco nv sul tasto
molto fff al niente

3 **2** **4** **4** attaca

Escritura 6

ca. 2" 159

Fl.1 4 8 f

Fl.2 f

Fl.3 f

Fl.4 f ff f

Ob.1 mf

Ob.2 tr. mf

Ob.3 mf

Ob.4 mf

Cl.1 tr. mf

Cl.2 mf

Cl.3 p

Cl.4 p

Tbn.1 - con sord.

Tbn.2 - con sord.

Tbn.3 - con sord.

Tbn.4 - con sord.

Tba. - ff

Cel. - ff

Vln. 1 4 8

Vln. 2 - ff

Vla. - ff

Vc. - ff

2 16 4 8

167
8
Fl.1 **6:4**
Fl.2 **mf**
Fl.3 **mf**
Fl.4 **6:4**
Ob.1 **p** **mf**
Ob.2
Ob.3
Ob.4 **mf**
Cl.1 **6:4**
Cl.2 **f**
Cl.3 **f**
Cl.4 **p**
C Tpt.1 **sffp** **poco** **pp**
C Tpt.2 **sffp** **poco** **pp**
C Tpt.3 **sffp** **poco** **pp**
C Tpt.4 **sffp** **poco** **pp**
Tbn.1 **=p**
Tbn.2 **=p**
Tbn.3 **=p**
Tbn.4 **=p**
Tba. **=p**
Pno. **(8)**

4
8
Vln. 1 **=p**
Vln. 2 **=p**
Vla. **=p**
Vc. **=p**

5 **4** **ca. 2"** **4** **8**

173

4 8

Fl.1 *f*

Fl.2 *pp*

Fl.3 *pp*

Fl.4 *pp* *mf*

Ob.1 *f* *6:4*

Ob.2 *f* *6:4*

Ob.3 *pp*

Ob.4 *pp*

Cl.1 *f* *tr.*

Cl.2 *pp*

Cl.3 *pp*

Cl.4 *pp*

Bsn.1 *molto secco*

Bsn.2 *molto secco*

Bsn.3 *molto secco*

Bsn.4 *molto secco*

Hn.1 *PPP molto secco*

Hn.2 *PPP molto secco*

Hn.3 *PPP molto secco*

Hn.4 *PPP molto secco*

Hn.5 *PPP molto secco*

Hn.6 *PPP molto secco*

Tbn.1 *PPP molto secco*

Tbn.2 *PPP molto secco*

Tbn.3 *PPP molto secco*

Tbn.4 *PPP molto secco*

B. Tbn. *8th PPP molto secco*

[2] Tub. B. *PPP molto secco*

[3] B. D. *PPP molto secco*

[4] Tub. B. *PPP molto secco*

Pno. *Tom-tom (medium)*

Marimba *To Timpano (low)*

2 8

3 16

5 4

To Picc.

To G Fl.

4 8 *ord.*

Vln. 1 *f ord.*

Vln. 2 *f ord.*

Vla. *p ord.*

Vc. *ppp molto secco arco*

Cb. *molto secco*

2 8

3 16 *sul pont.* *tremolo*

5 4 *molto ff molto pp*

179 To Eng. Hn. ca. 3" 3 8 English Horn ca. 5" 4 8

Ob.1
Ob.2
Ob.3
Ob.4
Cl.1
Cl.2
Cl.3
Cl.4
Bsn.1
Bsn.2
Bsn.3
Bsn.4
Hn.1
Hn.2
Hn.3
Hn.4
Hn.5
Hn.6
C Tpt.1
C Tpt.2
C Tpt.3
C Tpt.4
Tbn.1
Tbn.2
Tbn.3
Tbn.4
B. Tbn.
Tba.
[1] Glock.
[2] Tom-t.
[3] Mar.
[4] Tom-t.
[5] Vib.

Susp. Braz. Tamborim
Timpano (low: now with determined pitch!)
Susp. Braz. Tamborim

To Mrcs.
To Cym.
To Tri.
To Cym.
To Mrcs.

3 8 ord. mv ff sul D mv sul E
ff ord. mv ff
ff mv ff
ff an talon secchissimo

4 8

Escritura 7

Molto calmo
e semplice
 $\downarrow = 60$

190

3 4 4 4 3 4 4 4 5 4 To Picc.

Fl.1
Fl.2
Fl.3
G Fl.
Eng. Hn.
Ob.2
Cl.2
Cl.3
Cl.4
Bsn.1
Bsn.2
Bsn.3
Bsn.4
Hn.1
Hn.2
Hn.3
Hn.4
Hn.5
Hn.6

[1] Braz.
Susp. Tamb.
[2] Tom-t.
[3] Timp.
[4] Tom-t.
[5] Braz.
Susp. Tamb.

Molto calmo
e semplice
 $\downarrow = 60$
TUTTI (divisi)

3 4 4 4 3 4 4 4 5 4 To Bongos

Maracas: $\text{J} \cdot$ slow friction of the seeds
Suspended Cymbal (high)
 $\text{J} \cdot$ slight and slow ringing of a jazz stick over the surface
Triangle (laisser vibrer)
Suspended Cymbal (high)
 $\text{J} \cdot$ slight and slow ringing of a jazz stick over the surface
Maracas: $\text{J} \cdot$ slow friction of the seeds
To Bongos

Vln. 1
Vln. 2
Vla.
Vc.

Molto calmo
e semplice
 $\downarrow = 60$
TUTTI (divisi)

3 4 4 4 3 4 4 4 5 4

sul pont. poco a poco
15ma
pppppp quasi niente
sul pont.
15ma
pppppp quasi niente
sul pont. poco a poco
8va
pppppp quasi niente
sul pont.
8va
pppppp quasi niente
sul pont. poco a poco
8va
pppppp quasi niente
sul pont.
8va
pppppp quasi niente
sul pont. poco a poco
8va
pppppp quasi niente
sul pont.
8va
pppp
sul ponticello
8va
pppp
sul ponticello
8va
pppp
sul ponticello
8va
pppp

Escritura 8

Presto agitato, ma all'inizio sottocutaneamente
 $\downarrow = 152$ ($\downarrow = 76$)

= 76)

2

Musical score for Flute 2, Flute 3, Clarinet 3, and Bassoon. The score consists of four staves. The top three staves (Flute 2, Flute 3, Clarinet 3) have treble clefs and are in common time (indicated by a '4'). The bottom staff (Bassoon) has a bass clef and is in 3/4 time (indicated by a '3'). The key signature changes between the staves. The dynamics are indicated as follows: Flute 2 and Flute 3 start at dynamic 224, Flute 2 ends at dynamic 4, Flute 3 ends at dynamic 4, Clarinet 3 starts at dynamic 4, and Bassoon starts at dynamic pp. The Bassoon part includes a performance instruction "bisbigliando".

2

Musical score page 226, measures 5 and 6. The score includes parts for Flute 2, Flute 3, Clarinet 3, and Bassoon. The key signature changes from 5 to 4. Measure 5 starts with a rest followed by a melodic line in Flute 2, Flute 3, and Clarinet 3. Measure 6 begins with a bassoon line consisting of sixteenth-note patterns.

228 3
4

Fl.2 *pp*
 Fl.3 *p*
 Cl.2 *pp*
 Cl.3
 Bsn.2
 [1] Mrcs.
 Hp.
 Vla.

Bongo (high)
f *riochet (rall.)* *ppp*

non div.
ord. punta d'arco
pp

=

231 3
4

Fl.2
 Ob.2 *p* *k t k t*
 Ob.3
 Ob.4
 Cl.2
 Bsn.2

Bongo (low)
f *riochet (rall.)* *ppp*

Pno.
always between ppp and p, varying drastically the speed of the articulated notes, with sparse radical rallentandi of the articulations, but always molto staccato
ppp / pp
senza pedale

Hp.

Vln. 1 3
4
 Vla. 4
4

(non div.) *punta d'arco*
pp

233

4 4

Ob.3
Ob.4
Cl.2
Bsn.2

[1] Bongos
[5] Bongos

Pno.
Hpf.
Vln. 1
Vla.
Vc.

p
pp
non div.
punta d'arco

simile
ricochet (rall., decrescendo)
simile
ricochet (rall., decrescendo)

3 8
4 4

236

4 4

Cl.2
Bsn.1

Pno.
Hpf.
Vln. 1
Vla.
Vc.

p
pp

simile

7 8
4 4

238

7 8
4 4
3 4
2 4

Fl.1
Fl.2
Eng. Hn.
Cl.1
Cl.2
Bsn.1

[1] Bongos
[3] T.t.
[5] Bongos

Pno.
Hpf.

Piccolo
Oboe

p
pp

semire simile
To Glock.
semire simile
To Tri.

Bass Drum

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

sul G
punta d'arco
sul G
semire punta d'arco
mf
pizz.

3
4
3
4
3
4
2
4

Tempo primo $\text{♩} = 152$

Subito meno mosso $\text{♩} = 120$

Ancora meno $\text{♩} = 108$

Più agitato $\text{♩} = 56$

2 ♩

3 $\text{♩} = 152$

4 Subito meno mosso $\text{♩} = 120$

Ancora meno $\text{♩} = 108$

Più agitato $\text{♩} = 56$

258

To Fl.

Subito più mosso $\downarrow = 63$

2 4 **3 4** **Flute** **4 4**

Poco più lento $\downarrow = 60$

6 4

Picc. $>p$ (8) To Fl.

Fl. 2 $>p$

Fl. 3 $>p$

G Fl. $>p$

Ob. 1 $>p$

Ob. 2 $>p$

Ob. 3 $>p$

Ob. 4 $>p$

Cl. 1 $>p$

Cl. 2 $>p$

Cl. 3 $>p$

Cl. 4 $>p$

Bsn. 1 (senza decrescendo) f mf p ff pp ff pp

Bsn. 2 (senza decrescendo) f mf p ff pp ff pp

Bsn. 3 (senza decrescendo) f mf p ff pp ff pp

Bsn. 4 (senza decrescendo) f mf p ff pp ff pp

Hn. 1 f sfz pp ppp ff mf fff ppp

Hn. 2 f sfz pp ppp ff mf fff ppp

Hn. 3 f sfz pp ppp ff mf fff ppp

Hn. 4 f sfz pp ppp ff mf fff ppp

Hn. 5 f sfz pp ppp ff mf fff ppp

Hn. 6 f sfz pp ppp ff mf fff ppp

C Tpt. 1 f mf p pp ff mf $p < \text{etc.}$

C Tpt. 2 f mf p pp ff mf $p < \text{etc.}$

C Tpt. 3 f mf p pp ff mf $p < \text{etc.}$

C Tpt. 4 f mf p pp ff mf $p < \text{etc.}$

Tbn. 1-2 f mf p pp ff mf ff ppp

Tbn. 3-4 f mf p pp ff mf ff ppp

B. Tbn. f

[1] B. b. $>p$

3] Mar. tremolo rallentando

[5] B. b. $>p$ To Vib. "hors temps"

Pno. ff con tutta la forza piano ff ff ff ff $Vibrphone pp$

Subito più mosso $\downarrow = 63$

2 4 **3 4** **4 4**

Poco più lento $\downarrow = 60$

6 4

sul ponticello

Vln. 1 ff mf p ppp ff mf p ff p

Vln. 2 ff mf p ppp ff mf p ff p

Vla. ff mf p ppp ff mf p ff p

Vc. ff mf p ppp ff mf p ff p

Cb. ff mf au talon ff mf

266

ca. 1'

Fl.1 Fl.2 Fl.3 G Fl.

Ob.1 Ob.2 Ob.3 Ob.4

Cl.1 Cl.2 Cl.3 Cl.4

Bsn.1 Bsn.2 Bsn.3 Bsn.4

Hn.1 Hn.2 Hn.3 Hn.4 Hn.5 Hn.6

C Tpt.1 C Tpt.2 C Tpt.3 C Tpt.4

Tbn.1 Tbn.2 Tbn.3 Tbn.4

[3] Mar. [5] Vib.

Vln. 1 Vln. 2 Vla. Vc.

attacca

At this moment (with a duration of about 1 minute), the Conductor indicates *ad libitum*, when he/she decides to do so, groups of instruments or even a single player, without necessarily pointing toward all the available musicians.

At each gesture of the Conductor, the respective player(s) suddenly enhance(s) the dynamics of the C# to ***ff***, coming back to ***pp*** only if other players are indicated by the following gesture of the Conductor.

The Conductor makes his/her gestures in a rather irregular manner and may indicate up to two musicians or groups of musicians at the same time, simultaneously.

All the musicians playing the C# should freely vary the articulation of this note, playing it with relative long and extremely short values (near to $\frac{1}{8}$ à $\frac{1}{16}$ = 84).

Type of attack *ad libitum* (*frullato*, distinct types of *vibrato*, etc.). Dynamics: in general ***pp***; but ***ff*** when indicated by the Conductor.

vary *ad libitum* between closed (+) and open position

vary *ad libitum* between closed (+) and open position

vary *ad libitum* between closed (+) and open position

vary *ad libitum* between closed (+) and open position

vary *ad libitum* between closed (+) and open position

vary *ad libitum* between closed (+) and open position

vary *ad libitum* con sordina wawa and senza sordina

vary *ad libitum* con sordina wawa and senza sordina

vary *ad libitum* con sordina wawa and senza sordina

vary *ad libitum* con sordina wawa and senza sordina

arcò ad *libitum*:
pizz., *col legno tratto*, *arco sul pont.*, etc.

arcò ad *libitum*:
pizz., *col legno tratto*, *arco sul pont.*, etc.

arcò ad *libitum*:
pizz., *col legno tratto*, *arco sul pont.*, etc.

arcò ad *libitum*:
pizz., *col legno tratto*, *arco sul pont.*, etc.

ca. 2'

The Conductor conducts a fast crescendo and decrescendo.

Following his gesture, he calmly retires from the stage.
After his departure, all the musicians go out too, calmly, from the stage.

The musicians who play heavy instruments or who did not play already at the previous bar go out in silence.

Nevertheless, those who play smaller instruments should go out playing the C# with their instruments, but with decreasing intensity until the absolute silence (*decrescendo al niente*) along the about 2 minutes.
(They probably continue to play the C# for a while also when they are already behind the stage).

pp — ***ff*** — ***p*** —