Οικοτοπία (Ecotopia)

Environment II "Air"
for symphony orchestra

Michael Gatonska 2019

PARTITURA SCRITTA IN DO

♩=40-44

(cover embouchure hole completely with mouth for greater resonance and play "white noise")

Flauto1
Flauto 2
Flauto 3
Corno Inglese
Sassofono contralto
Sassofono tenore
Clarinetto in B♭1
Clarinetto in B♭2
Clarinetto basso in B♭ 3
Fagotto 1
Fagotti 2 3

(without mouthpiece/reed)

fl.t. air only

Corni 1 2
Corni 3 4
Trombe 1 2 3
Tromboni 1 2
Trombone 3 Tuba

Batterists 1 Timpani

(palm slap)

radio (tuned to static)

Batterista 2
snare drum
palm of hand

Batterista 3
conga
palm of hand
bass drum
wood stick

Batterista 4
snare drum
palm of hand

(batt. 3 = place yarn mallet on drum, mallet tip pointing to center. Strike drumhead with wood stick so resting yarn mallet vibrates following attack.)

Pianoforte

(move plastic along string very slowly; approx. 12 cm. = 𝅗𝅥)

Fisarmonica

Violini I
Violini II
Viole

sul D Very slow vertical bow movement with extra bow pressure gradually transitioning to very light flautato bow pressure (- -).

(Mid-fingerboard)
Violoncelli
(Fingerboard)
(Bridge)

sul D

(Mid-fingerboard)
Contrabassi
(Fingerboard)
(Bridge)

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9

fl 1
fl 2
fl 3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2
3
cr 1
2
cr 3
4
tr 1
2
3
tn 1
2
tn 3
tb
batt 1
tmp
batt 2
snare drum
batt 3
conga
bass Drum
batt 4
pf
fis
vn I
vn II
vl
vc
cb

(tongue ram)
(breath accents)
(air tones: Transition from dark to bright color on two different tones: low, middle)
Chiaro
Cupo
(slap tongue)
KP
(breath accents)
(tongue ram)
(without mouthpiece/reed)
fl.t. air only
radio
(to wire brushes)
fast
slow
(RH to wire brush)
l. metal pot
wire (guiro) beater
sim.
(with bellows try to create a stable white noise)
sul A, sul D

16

Piu mosso ♩=52-56

fl 1 — fl 2 — fl 3 — c. ing — sxf. ca — sxf. t — cl 1 — cl 2 — clb — fg 1 — fg 2 3 — cr 1 2 — cr 3 4 — tr 1 2 3 — tn 1 2 — tn 3 tb — batt 1 tmp — batt 2 snare drum — batt 3 conga bass drum — batt 4 s. metal pot — pf — fis — vn I — vn II — vl — vc — cb

3+2

Chiaro → Cupo

(sub tone; played very breathily)

(slap tongue)

gliss.

fl.t.

(tongue ram)

radio

fast → slow

l. gong, soft felt mallets

pp sempre

sim.

Ped.

sul G

sul C

sul A, sul D

* With two fingers tightly hold the string at the indicted note and glissando toward the next indicted pitch.

21

fl 1
air only → fl.t. 40% -60% Pitch
(f)

fl 2
air only → fl.t. 40% -60% Pitch
(f)

fl 3
air only → fl.t. 40% -60% Pitch
(f)

c. ing
f sffz mf ff fl.t. ff sffz ff sim.

sxf. ca
sfz KP f sfz sffz ff sffz ff sffz

sxf. t
sfz sfz f sfz sffz sffz ff sffz ord. (sub tone) p

cl 1
ff ff sffz mf gliss. ff sim.

cl 2
f sffz mf ff ff fl.t. ff sempre sim.

clb
fl.t. air only
mf

fg 1

fg 2
3

cr 1
2
air only, no pitch
(f)

cr 3
4
air only, no pitch
(f)

tr 1
2
3

tn 1
2
air only, no pitch
(f)

tn 3
tb
air only, no pitch
(f)

batt 1
tmp
radio
f

batt 2
snare drum
p sempre
(fingernails or hairbrush) ↑↓ → fast (scrape in up and down movement)
p f

batt 3
l. gong
l.v.
mp

batt 4
snare drum
palm of hand
→ fast → slow
pp f

pf
sim.
Ped. mf 8vb

fis
fff

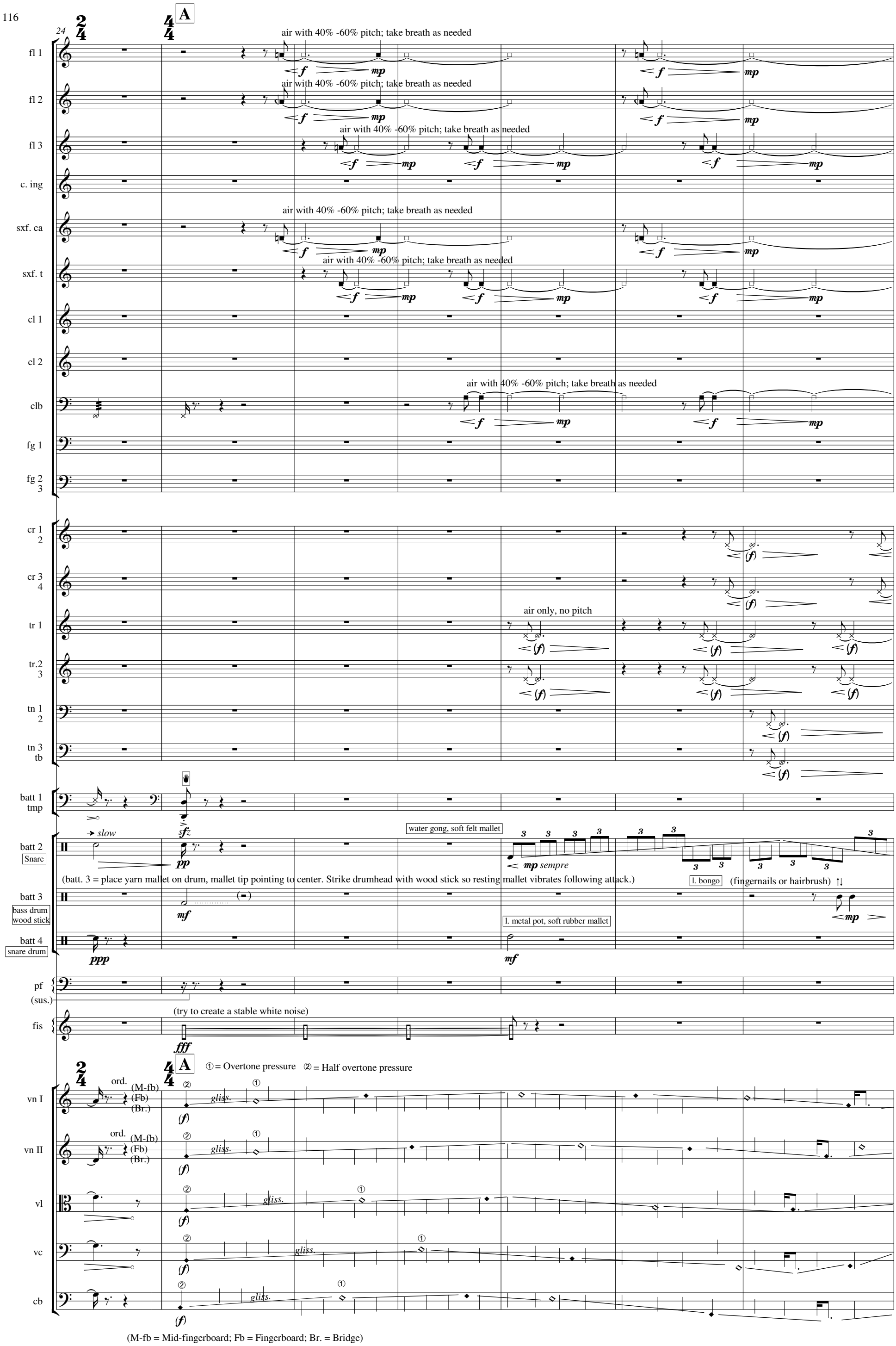
vn I
3+2
(with two fingers tightly hold the string at the indicted note and glissando toward the next indicted pitch)
(f)

vn II
(f)

vl
(Mid-fingerboard)
(Fingerboard)
(Bridge)
sul D
(f) (p)

vc
sul A, sul D
(f) (p)

cb
sul A, sul D
(f) (p)


24
A
fl 1
fl 2
fl 3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2 3
cr 1 2
cr 3 4
tr 1
tr.2 3
tn 1 2
tn 3 tb
batt 1 tmp
batt 2
Snare
batt 3
bass drum wood stick
batt 4
snare drum
pf (sus.)
fis
vn I
vn II
vl
vc
cb
air with 40% -60% pitch; take breath as needed
air only, no pitch
water gong, soft felt mallet
l. metal pot, soft rubber mallet
l. bongo
(batt. 3 = place yarn mallet on drum, mallet tip pointing to center. Strike drumhead with wood stick so resting mallet vibrates following attack.)
(fingernails or hairbrush) ↑↓
(try to create a stable white noise)
① = Overtone pressure ② = Half overtone pressure
ord.
(M-fb)
(Fb)
(Br.)
gliss.
(M-fb = Mid-fingerboard; Fb = Fingerboard; Br. = Bridge)

31

fl 1
fl 2
fl 3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2
3
cr 1
2
cr 3
4
tr 1
tr.2
3
tn 1
2
tn 3
tb
batt 1
tmp
batt 2
water gong
batt 3
bongo
batt 4
box packing chips
pf
fis
vn I
vn II
vl
vc
cb

sim.
(sub tone; played very breathily)
p sempre
(without mouthpiece/reed)
(blow into the crook) fl.t.
(short staccato exhalations into the crook)
l.v.
mp sempre
(rapid up and down vertical movemnt of bow on indicated pitches)
intenso --> meno
div. a2
unis.
sul D, sul A

36

fl 1

fl 2

fl 3

sim.

c. ing

(air with 40% -60% pitch; take breath as needed)

sxf. ca

sxf. t

cl 1

cl 2

clb

fg 1

fg 2
3

cr 1
2

cr 3
4

tr 1

tr.2
3

tn 1
2

tn 3
tb

batt 1
tmp

radio

batt 2
water gong

(soft felt mallet)

batt 3
l. gong

l.v.

batt 4

(touch string lightly at center and hold)

sim.

pf

Ped.

ord.

sim.

fis

vn I

vn II

vl

vc

cb

39

fl 1

fl 2

fl 3

c. ing

sffz f mf gliss. sff sffz ff

(only air sound; some general spectra is fine but no pitch. Make gradual transition from u to i)

sxf. ca

u i (f) (fff) sffz f ff

sxf. t

sffz sffz ff f sffz sffz sffz

cl 1

gliss. sff sffz mp ff ff

cl 2

sffz mf gliss. sff f mf gliss. sff

clb

fg 1

fg 2
3

cr 1
2

cr 3
4

tr 1

tr.2
3

tn 1
2

tn 3
tb

batt 1
tmp

radio f l.v.

batt 2

water
gong

batt 3

batt 4

sim.

pf

f Ped.

fis

fff

vn I

vn II

(ff)

vl

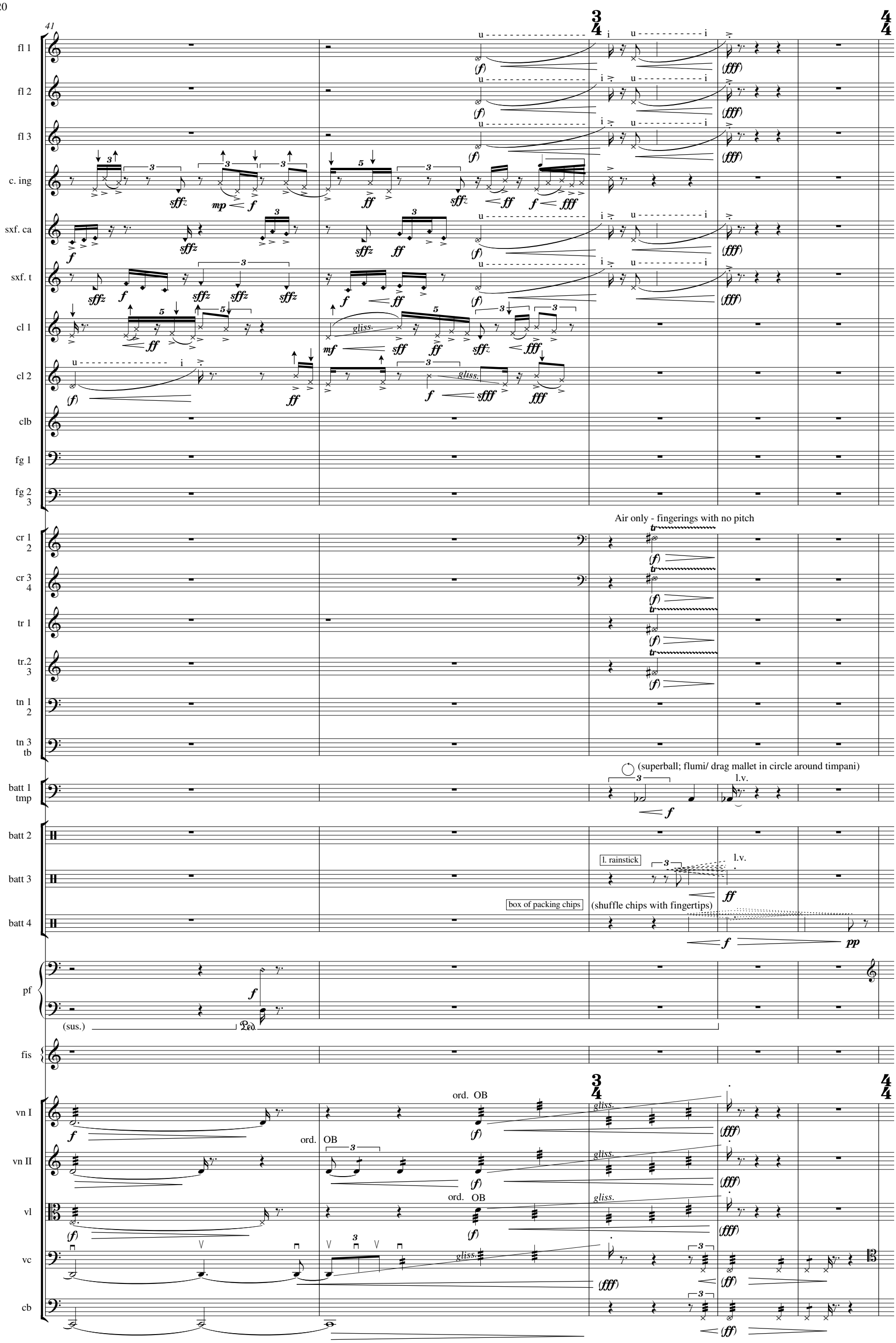
(ff)

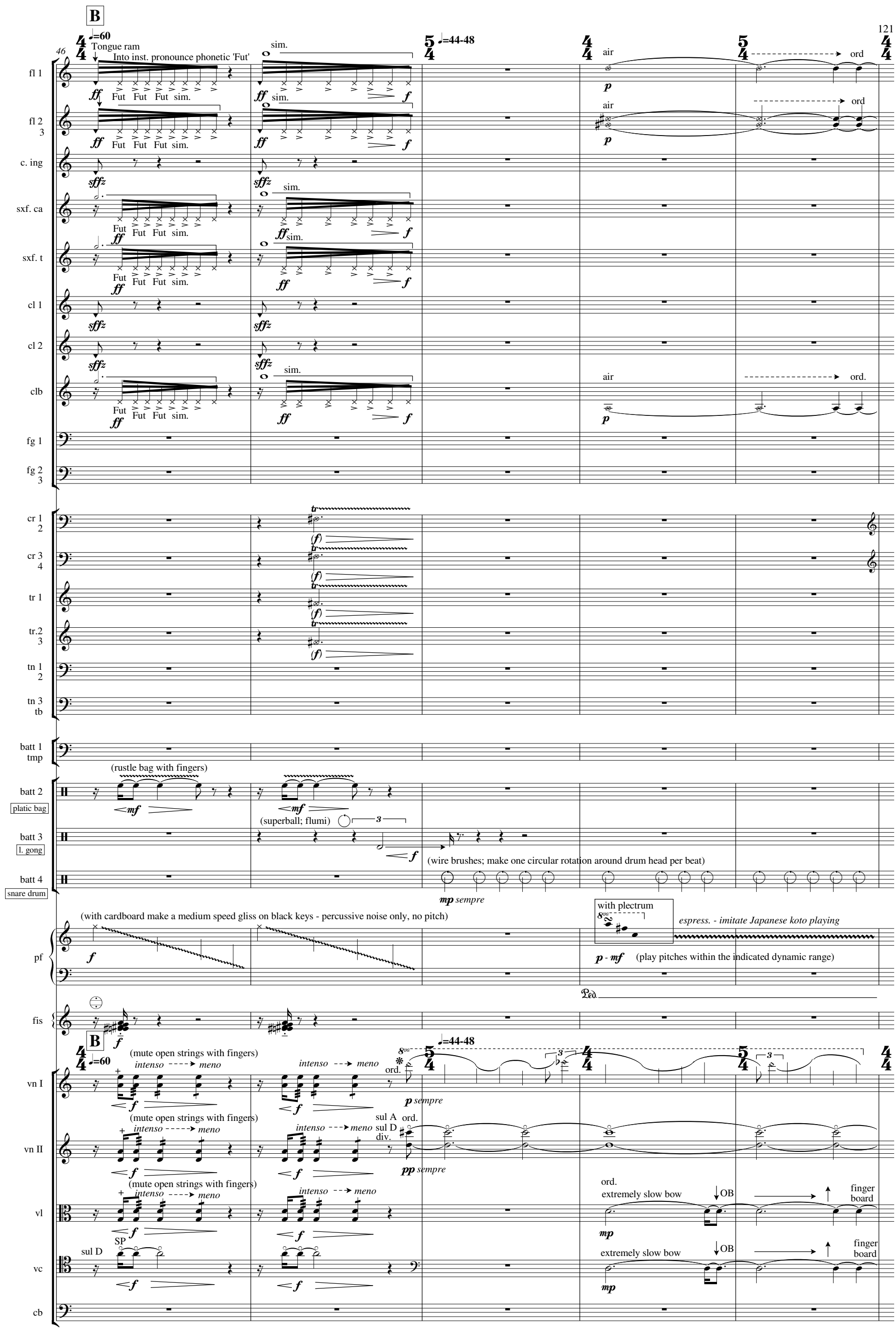
With two fingers tightly hold the string at the indicted pitch. The result should be mostly hair sound with some pitch/variations.

vc

With two fingers tightly hold the string at the indicted pitch. The result should be mostly hair sound with some pitch/variations.

cb


41
fl 1
fl 2
fl 3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2
3
cr 1
2
cr 3
4
tr 1
tr.2
3
tn 1
2
tn 3
tb
batt 1
tmp
batt 2
batt 3
batt 4
pf
(sus.)
fis
vn I
vn II
vl
vc
cb
gliss.
Air only - fingerings with no pitch
(superball; flumi/ drag mallet in circle around timpani)
l.v.
l. rainstick
box of packing chips
(shuffle chips with fingertips)
ord. OB



* vn I = overtone pressure

51

fl 1
fl 2
3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2
3
cr 1
2
cr 3
4
tr 1
tr.2
3
tn 1
2
tn 3
tb
batt 1
tmp
batt 2
batt 3
l. gong
batt 4
snare drum
pf
fis
vn I
vn II
vl
vc
cb

air
ord.
p
(harmon mute, stem in)
4+3
l.v.
f
with plectrum
espress. - imitate Japanese koto playing
p - mf
(sus.)
Ped.
div.
sul G
MOB
finger-board
OB
unis.
gliss.
pp
SPES

58

♩=60

fl 1

Tongue ram

Into inst. pronounce phonetic 'Fut'

ff Fut Fut Fut sim. f

sim.

ff f

fl 2
3

ff Fut Fut Fut sim. f

sim.

ff f

c. ing

fl.t. Transition in air sound from high to low

ff

ff

sxf. ca

Fut Fut Fut sim.

ff

sim.

ff f

sxf. t

Fut Fut Fut sim.

ff

sim.

ff f

cl 1

fl.t.

ff

ff

cl 2

fl.t. Transition in air sound from high to low

ff

ff

clb

Fut Fut Fut sim.

ff

sim.

ff f

fg 1

fg 2
3

cr 1
2

cr 3
4

tr 1

(blend with winds - mostly pitch but with lots of air)

p

tr.2
3

(blend with winds - mostly pitch but with lots of air)

p

tn 1
2

tn 3
tb

batt 1
tmp

batt 2

platic bag

mf

mf

bass drum, soft mallet

batt 3

mp

mp

batt 4

pf

(to cardboard)

f

Ped.

fis

f

f

H = if any harmonics occur, highlight and slightly prolong them

vn I

overtone pressure

spectral

mp

♩=60

div.

(- -)

mf

(- -)

mf

vn II

vl

H
overtone pressure

spectral

mp

(blow into f-hole
of the instrument)

f

fz

vc

div.

(- -)

mf

(- -)

mf

cb

H
overtone pressure

spectral

mp

SP suono reale

mf

mf

64

C

come un meccanismo meccanico

♩=72-76

fl 1

fl 2

c. ing

fl.t. air (breath as discreetly as possible, a steady stream of sound)

sxf. ca

sxf. t

cl 1

fl.t. air (breath as discreetly as possible, a steady stream of sound)

cl 2

fl.t.air (breath as discreetly as possible, a steady stream of sound)

clb

fg 1

(muta in Tibetan prayer stones)

(make one small rotation following the rhythmic indications)

fg 2

(muta in Tibetan prayer stones)

(make one small rotation following the rhythmic indications)

cr 1 2

(z) (air sound only using phonetic "z"; breath as discreetly as possible, a steady stream of sound)

cr 3 4

(z)

tr 1

tr.2 3

tn 1 2

tn 3 tb

batt 1 tmp

batt 2 platic bag

batt 3 bass drum

batt 4 snare drum

(light sticks; while making roll, simultaneously make circles around edge of drumhead near rim)

pp sempre

pf

(with plastic, up and down string - extremely slow movement)

sim.

fis

C

come un meccanismo meccanico

♩=72-76

vn I

vn II

vl

extremely slow bow

CLT

vc

mp sempre

CLT (move bow in short circular rotations, each rotation adhering to the indicated rhythm)

cb

mp sempre

70

fl 1

fl 2
3

c. ing

sxf. ca

sxf. t

cl 1

cl 2

fl.t. air/ fingered pitch

(breath as discreetly as possible, not on beat, a steady stream of sound)

clb

fg 1

fg 2
3

cr 1
2

cr 3
4

(breath as discreetly as possible, a steady stream of sound)

tr 1

(breath as discreetly as possible, a steady stream of sound)

tr.2
3

tn 1
2

tn 3
tb

batt 1
tmp

batt 2

(hold upside down and spin)

batt 3
maraca

batt 4
snare drum

pf

fis

vn I

vn II

extremely slow bow

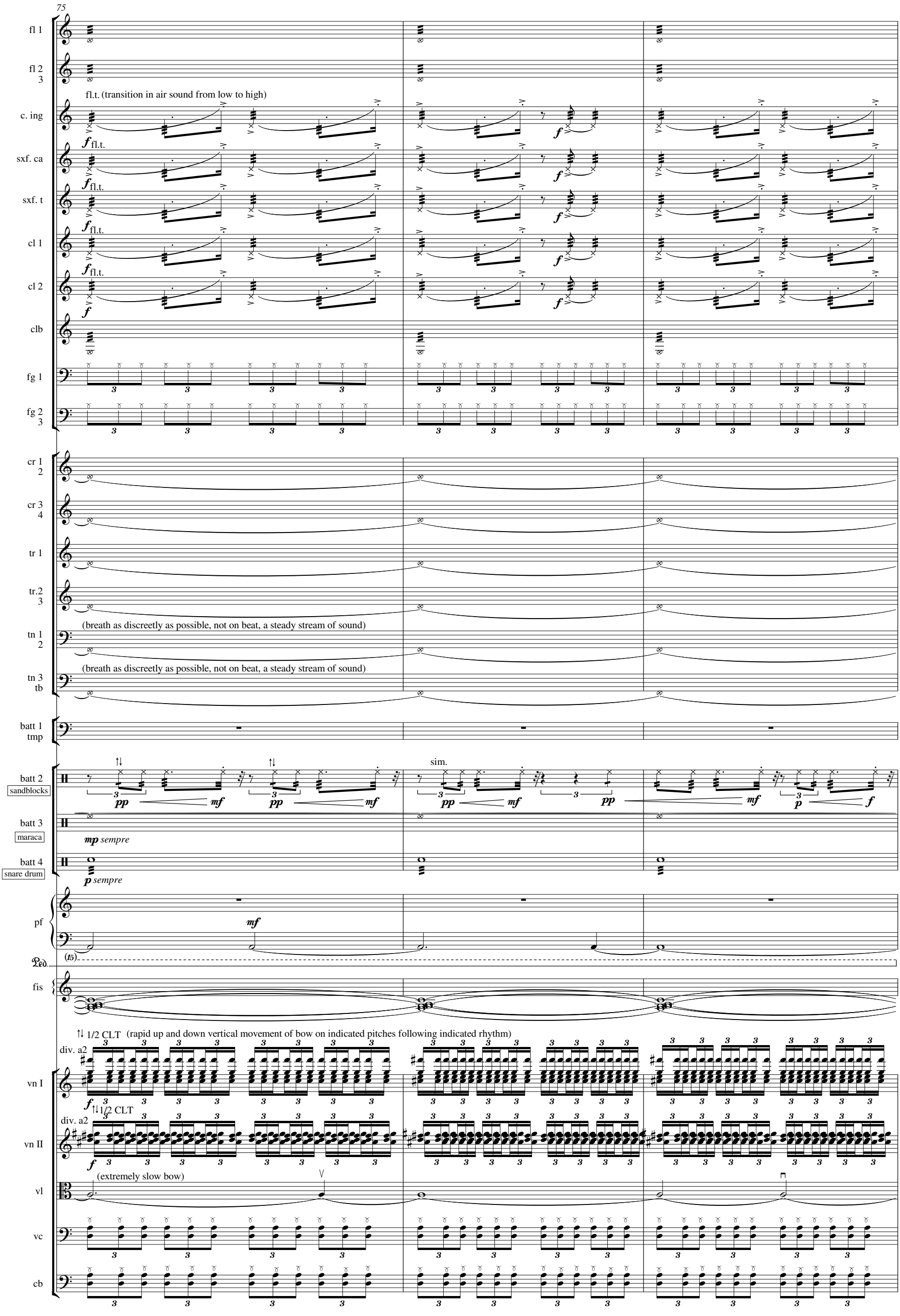
vl

1/2 CLT (move bow in short circular rotations, each rotation following indicated rhythm)

vc

1/2 CLT (move bow in short circular rotations, each rotation following indicated rhythm)

cb


75
fl 1
fl 2
3
fl.t. (transition in air sound from low to high)
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2
3
cr 1
2
cr 3
4
tr 1
tr.2
3
(breath as discreetly as possible, not on beat, a steady stream of sound)
tn 1
2
(breath as discreetly as possible, not on beat, a steady stream of sound)
tn 3
tb
batt 1
tmp
batt 2
sandblocks
sim.
batt 3
maraca
mp sempre
batt 4
snare drum
p sempre
pf
mf
Ped.
fis
1/2 CLT (rapid up and down vertical movement of bow on indicated pitches following indicated rhythm)
div. a2
vn I
1/2 CLT
div. a2
vn II
(extremely slow bow)
vl
vc
cb

78

fl 1
fl 2
3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2
3
cr 1
2
cr 3
4
tr 1
tr.2
3
tn 1
2
tn 3
tb
batt 1
tmp
batt 2
sandblocks
batt 3
maraca
batt 4
snare
light sticks
pf
Ped.
fis
vn I
vn II
vl
vc
cb

1/4 3/4 ♩=44-48 4/4

fl.t. mp fff

(tap Tibetan prayer stones)

(+♪–) mp

(z) f(z)

sfz

f

glass chimes

(move chimes with fingertips - delicatiss.)

l.v.

mp

s. metal pot

(m. rubber mallets)

p sempre

mf

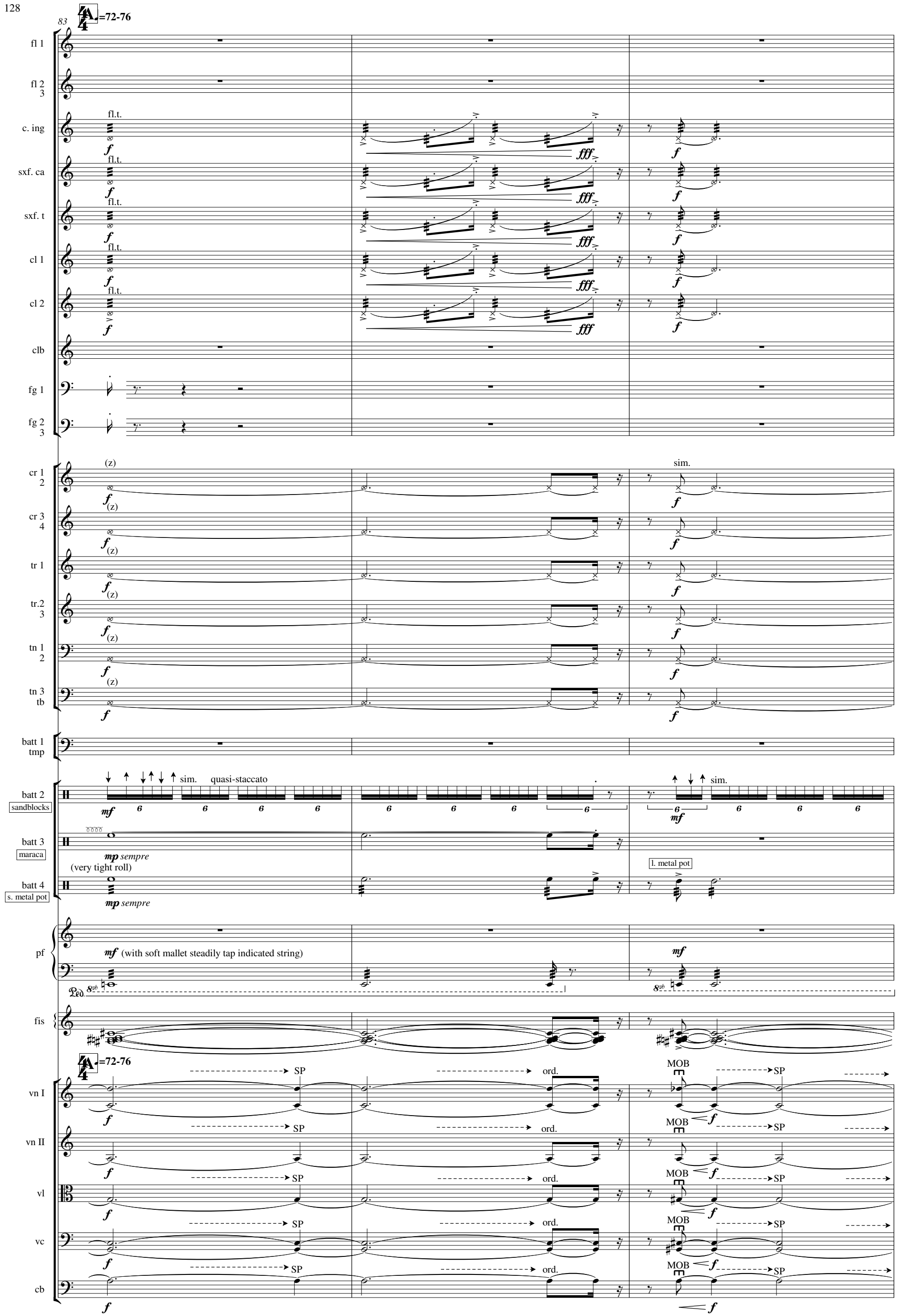
(key clicks; a few keys each click)

1/2 CLT

unis.

MOB

div.


83
=72-76
fl 1
fl 2 3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2 3
fl.t.
fff
cr 1 2
cr 3 4
tr 1
tr.2 3
tn 1 2
tn 3 tb
(z)
sim.
batt 1 tmp
batt 2
sandblocks
batt 3
maraca
batt 4
s. metal pot
quasi-staccato
mp sempre
(very tight roll)
l. metal pot
pf
mf (with soft mallet steadily tap indicated string)
fis
vn I
vn II
vl
vc
cb
SP
ord.
MOB

86

Whistle tone - random on various pitches; play whistle tones that speak/sound the best.

3/4 ♩=44-48 — 6/4 ♩=60

fl 1 — fl 2 3 — c. ing — sxf. ca — sxf. t — cl 1 — cl 2 — clb — fg 1 — fg 2 3 — cr 1 2 — cr 3 4 — tr 1 — tr.2 3 — tn 1 2 — tn 3 tb — batt 1 tmp — batt 2 sandblocks — batt 3 — batt 4 l. metal pot — pf — Ped. — fis — vn I — vn II — vl — vc — cb

Chiaro

(tap Tibetan prayer stones)

(tap Tibetan prayer stones)

air only - rapid fingering changes; no pitch. Take breath as needed

* singing glass (circa D♮; rub moistened finger along rim)

l.h. s. chinese gong, soft felt mallet

l.v.

r.h. glass chimes

(move chimes with fingertips - delicatiss.)

(inside the pf.; move a ruler across tuning pegs to create a "rain-like" sound)

(key clicks; a few keys each click)

ord.

(half pressure trill; ghost-like tapping)

* If the singing glass is not sound loud enough, crotales may be substituted (arco on d♮1).

90

D

rall. — come un sogno ♩=44-48

fl 1 — *f*

fl 2 3 — *f*

c. ing

sxf. ca — Cupo — Chiaro — Cupo — (*ff*)

sxf. t — Cupo — Chiaro — Cupo — (*ff*)

cl 1

cl 2

clb

fg 1

fg 2 3

(Into instrument pronounce phonetic "ps" while following indicated rhythm)

cr 1 2 — ✻ *molto rall.* — ps ps ps — *mf* — *p*

cr 3 4 — *molto rall.* — *mf* — *p*

tr 1 — *molto rall.* — *mf* — *p*

tr.2 3 — *molto rall.* — *mf* — *p*

tn 1 2 — *molto rall.* — *mf* — *p*

tn 3 tb — *molto rall.* — *mf* — *p*

batt 1 tmp

batt 2 — (rub moistened finger along rim - try to achieve a relatively sustained pitch) — l.v.

singing glass

batt 3

batt 4 — marimba, soft yarn mallets — *pp sempre*

pf

fis — 8va — *pp sempre*

D

rall. — come un sogno ♩=44-48

vn I — f — *fz* — (half pressure trill) — (*ff*)

vn II — (half pressure trill; ghost-like tapping) — (*ff*)

vl — 1/2 CLT — *mp*

vc — ✻ *molto rall.* — (*f*)

cb — *molto rall.* — (*f*)

✻ The molto rall. is a big slowing down of the tenuto of bowing in the strings, air sounds in the brass and winds. The overall duration stays fixed.

95

fl 1

fl 2
3

(Into instrument pronounce phonetic "ˇps" while following indicated rhythm)

c. ing — molto rall. — ˇps sim. — mf — p — molto rall. — mf

sxf. ca

sxf. t

cl 1 — molto rall. — ˇps sim. — mf

cl 2 — molto rall. — ˇps sim. — mf

clb

fg 1 — molto rall. — mf — p — molto rall. — mf

fg 2
3 — molto rall. — mf — p — molto rall. — mf

cr 1
2 — molto rall. — mf — p — molto rall. — mf

cr 3
4 — molto rall. — mf — p — molto rall. — mf

tr 1 — molto rall. — mf — p — molto rall. — mf

tr.2
3 — molto rall. — mf — p — molto rall. — mf

tn 1
2 — molto rall. — mf — p — molto rall. — mf

tn 3
tb — molto rall. — mf — p — molto rall. — mf

batt 1
tmp

batt 2
singing glass — sim. — f

(make one slow rotation around drum head with dry sponge following indicated rhythm)

batt 3
bass drum
dry sponge — sim. — mp sempre

batt 4
marimba — pp sempre

pf

fis

vn I — (f) — molto rall. — (half pressure trill; ghost-like tapping) — (ff)

vn II — (f) — molto rall.

vl — mp — arco ord. — MSP — SP — arco ord. — mf

vc — (f) — molto rall.

cb — (f) — molto rall.

100

E

♩=60

fl 1
fl 2 3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2 3
cr 1 2
cr 3 4
tr 1
tr.2 3
tn 1 2
tn 3 tb
batt 1 tmp
batt 2 singing glass
batt 3 bass drum dry sponge
batt 4 marimba
pf
fis
vn I
vn II
vl
vc
cb

(air sound only on phonetic "s")

radio

l.v.

lasso d'amour

(while spinning; try maintain highest pitch)

pf., with a dry sponge and in the lowest register sections of the piano and coveing range of at least an octave, move sponge following the sonic shape/contour of the graphic

(as fixated as possible)

MSP

ord.

(1-4)
SP

(as possible)

div.

div. gli altri

MOB

gliss.

105

fl 1
fl 2
fl 3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2
3
cr 1
2
cr 3
4
tr 1
tr.2
3
tn 1
2
tn 3
tb
batt 1
tmp
batt 2
slapstick
batt 3
lasso d'amour
batt 4
l. triangle
pf
fis
vn I
vn II
vl
vc
cb

(air sound only on phonetic "s")
sim.
radio
mp sempre
MOB
gliss.
MSP
ord.
Ped.

109

fl 1
fl 2
fl 3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2
3

(air only, finger pitches)

(air only - rapid fingering changes; no pitch. Take breath as needed)

cr 1
2
cr 3
4
tr 1
tr.2
3
tn 1
2
tn 3
tb

fl.t.

batt 1
tmp

(soft felt mallet)

batt 2
tom
batt 3
lasso d'amour
batt 4
box packing chips

pf
fis

vn I
vn II
vl
vc
cb

MOB
gliss.
div. a2
arco ord.
div.

113

fl 1
fl 2
fl 3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2
3
cr 1
2
cr 3
4
tr 1
tr.2
3
tn 1
2
tn 3
tb
batt 1
tmp
batt 2
snare drum
batt 3
lasso d'amour
batt 4
thunder sheet
pf
fis
vn I
vn II
vl
vc
cb

air only, finger pitches

fl,t.

(remove and blow into mouthpiece; air sound only on phonetic "z")

(z)

sim.

(wire brushes)

fast

slow

(hold with fingertips and shake)

(irregular and jumbled arpeggio of indeterminate pitches in given register, play as fast as possible. Do not allow any single pitches to dominate, and move the fingers down in regsiter following the contour of the graphic)

(keep fast jumbles of arpeggio cluster)

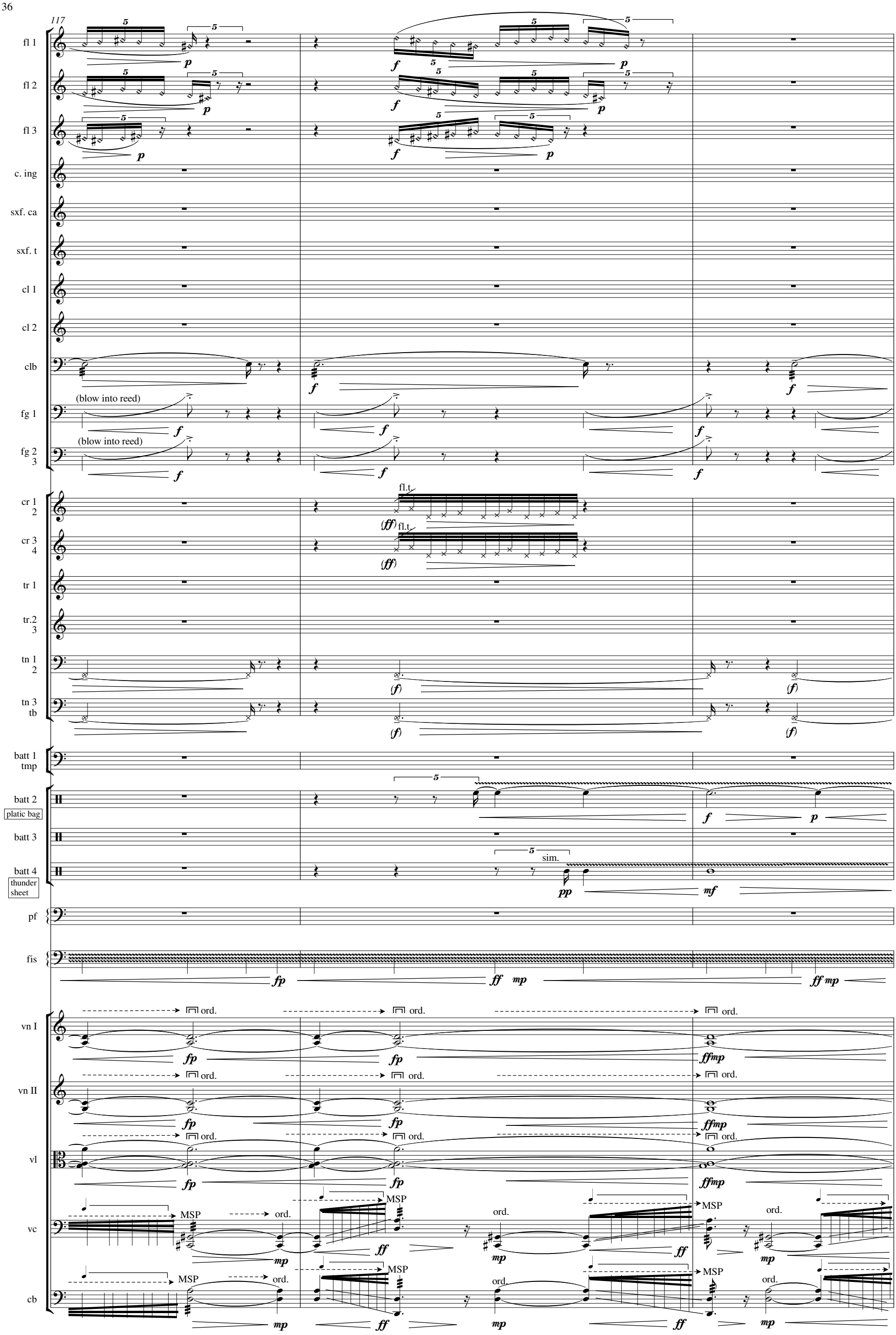
gliss.

div. ord.

ord.

arco ord.

MSP


117
fl 1
fl 2
fl 3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
(blow into reed)
fg 1
(blow into reed)
fg 2
3
cr 1
2
fl.t.
(ff)
cr 3
4
fl.t.
(ff)
tr 1
tr.2
3
tn 1
2
tn 3
tb
batt 1
tmp
batt 2
platic bag
batt 3
batt 4
thunder sheet
sim.
pf
fis
vn I
ord.
vn II
ord.
vl
ord.
vc
MSP
ord.
cb
MSP
ord.

120 accel. F ♩=68-72

fl 1
fl 2 3
c. ing
sxf. ca
sxf. t — ord.
cl 1
cl 2
clb — ord.
fg 1
fg 2 3

(remove and blow into mouthpiece; air sound only using phonetic "ps" while following indicated rhythm)

cr 1 2
cr 3 4
tr 1
tr.2 3
tn 1 2
tn 3 tb

batt 1 tmp — radio
batt 2 platic bag — electric fan (turn on a loud sounding metal electric fan) — ON
batt 3 metal wind chimes — l.v.
batt 4 thunder sheet

(With soft felt mallets tap strings. In case it it impossible to strike all of the lowest register notes due to the structure of the piano, play whatever is possible from the lowest cluster)

pf — *mp sempre*
fis — *ff sempre*

accel. F ♩=68-72

vn I
vn II — ord.
vl — sul D — div.
vc — MSP — ord.
cb — MSP — ord.

(air only with fingerings - no pitches. Following the graphic ascent, transition from low to high air sounds)

125

fl 1

fl 2 3

c. ing

sxf. ca

sxf. t

cl 1

cl 2

clb

fg 1

fg 2 3

cr 1 2

cr 3 4

tr 1

tr.2 3

tn 1 2

tn 3 tb

batt 1 tmp

batt 2

batt 3 vibraphone

batt 4

pf

fis

vn I

vn II

vl

vc

cb

ff

p

f

fl.t.

(leave radio on and tuned to steady white noise/static until m.142)

(superball mallets, Flumi; try to avoid intervals of silence)

(leave electric fan turned on until m.142)

(soft yarn mallets)

gliss.

mp

mf

(to mallet butts or light wood stick)

f sempre

1/2 CLT

arco ord.

ord.

div.

Into instrument rapidly and randomly speak the indicated phonetics; FL - into embouchure hole (do not cover it with mouth)

129

("d" "r" "t" "z"")

♩=60

fl 1

(ff) ("d" "r" "t" "z"")

fl 2
3

(ff) ("d" "r" "t" "z"")

c. ing

(ff)

sxf. ca

ord.

gliss.

ff

fl.t.

sxf. t

("d" "r" "t" "z"")

gliss.

ff

cl 1

(ff) ("d" "r" "t" "z"")

cl 2

(ff)

clb

ord.

gliss.

ff

fl.t.

fg 1

fg 2
3

cr 1
2

cr 3
4

tr 1

tr.2
3

tn 1
2

tn 3
tb

batt 1
tmp

batt 2
glockenspiel

(m. hard rubber mallets)

mp

ff

l.v.

batt 3
vibraphone

(light wood or rattan stick)

batt 4
glockenspiel

gliss.

l.v.

pf

Ped.

fis

8va

pp

arco ord.

OB

vn I

fff

arco ord.

OB

vn II

fff

arco ord.

OB

vl

(8)

ord.

MSP

OB

vc

ff

ord.

pp poss.

OB

cb

ff

ord.

pp poss.

134

G

fl 1 — fl.t. — (take breath discreetly as needed, not on the beat) — *fff sempre*

fl 2 3 — fl.t. — *fff sempre*

c. ing — fl.t. air only — *fff sempre*

sxf. ca — *fff sempre*

sxf. t — *fff sempre*

cl 1 — *fff sempre*

cl 2 — fl.t. Air only — *fff sempre*

clb — *pp* — (a low, steady and solid buzzing sound - take breath discreetly as needed, not on the beat)

fg 1 — *fff sempre*

fg 2 3 — *fff sempre*

cr 1 2 — (to plastic bag) — (rustle bag with fingers) — *ff*

cr 3 4 — (to plastic bag) — *ff*

tr 1 — (to plastic bag) — *ff*

tr.2 3 — (to plastic bag) — *ff*

tn 1 2 — (to plastic bag) — *ff*

tn 3 tb — (to plastic bag) — *ff*

batt 1 tmp — (superball mallets, Flumi; try to avoid intervals of silence) — *ff*

batt 2 maracas — (hold upside down and spin) — *f sempre*

batt 3 bass drum soft mallets — *ppp* — *mf*

batt 4 thunder sheet — (hold with fingertips and shake) — *mf* — (with hard felt mallet on the string)

pf — Ped. 8vb

fis — (8) — 8vb *fff*

G

vn I unis. — slow bow — *p* — ord. — *fff* — slow bow — ord. — slow bow — ord.

vn II unis. — slow bow — *p* — *fff* — slow bow — ord. — slow bow — ord.

vl — *fff* — unis. — sim.

vc — ord. — *fff* — ord.

cb div. — ord. — arco ord. — *fff* — ord.

140

♩=40-44

fl 1
fl 2
3
c. ing
sxf. ca
sxf. t
cl 1
cl 2
clb
fg 1
fg 2
3
cr 1
2
cr 3
4
tr 1
tr.2
3
tn 1
2
tn 3
tb
batt 1
tmp
(turn off radio)
OFF
batt 2
maracas
(turn off electric fan)
OFF
batt 3
bass drum
soft mallets
batt 4
thunder
sheet
mf
pf
Ped.
fis
(try to create a stable white noise)
fff
With two fingers tightly hold the string at the indicted note and glissando.
Slowly follow the fingers and direct the bow up to mid-fingerboard.
♩=40-44
vn I
sul G
gliss.
(mp)
morendo
vn II
sul G
(mp)
morendo
vl
sim.
(mp)
morendo
vc
ord.
cb
ord.

DURATA: approx. 10'