

Miroslav Srnka

A s s e m b l y

for Ensemble

2011

Full score



Bärenreiter Kassel · Basel · London · New York · Praha
BA 9791

Commission of Ensemble Modern

INSTRUMENTS

Flute (plays Flute in C, Bass Flute, Piccolo, Kazoo)
Clarinet (plays Clarinet in B^b, Bass Clarinet in B^b)

French Horn (plays also Kazoo)
Trumpet in C (plays also Kazoo)
Trombone (plays also Kazoo)

Harp (plays also Kazoo)
Piano
Accordion

Percussion I

Crotales (chromatic 2 octaves - written: c'-c''', sounds: c'''-c''''')
Vibraphone
Steel Drum (chromatic instrument(s): c'-c'')
Bass Drum (large)
Vibraslap
Guero
Spring Coil (middle size, round and long sound)

Percussion II

Glockenspiel (written: c'-d''', sounds: c'''-d''''')
Cow Bells (chromatic 2 octaves - written: c'-c''', sounds: c''-c''''')
Temple Blocks (5 pieces)
Kettle Drum (one low instrument: E-B)
Gong (large)
Flexatone (with contrabass bow)

Violin (plays also Guero)
Cello (plays also Vibraslap)
Double Bass (plays also Ratchet)

score in C

durata: ca. 17 min.

EXPLANATORY NOTES

Transpositions

Double bass in G-clef sounds as written.

Accordion sounds as written – the usual register transposition does not apply.

Dynamics

indicated in two layers:

1. detailed layer by hairpins
2. layer for long term progressions by „cresc.“ and „decresc.“

Timbre, expression and playing techniques

The score indicates mostly the quality of the sound. The choice of the technique to produce that quality is up to the performers. This means that the score does not indicate every possible use of sordinos, mallets, plectra, flageoletts, pedaling, preparations etc.

General development of articulation and timbre

1. The fast *complementary movement* going through all the instruments in the first 3 sections (tempo 64, 74 and 84 bpm, notated in single 16th tuplets and 32nd notes) is to be produced by extreme sounds only. The general expression of this complementary movement should be very severe, more like sounds of machines or animals than of musical instruments. The sounds should always change and develop, never staying the same for longer sections.

2. As the fast movement becomes more *linear and continuous* (starting in isolated cases in the section with the tempo 84 MM and becoming regular in the sections with tempos 94, 106 and 120 bpm), the traditional sound of the instruments should be applied to merge more and more into the integral sound of an ensemble at the very end of the piece.

Assembly for Ensemble

commission of Ensemble Modern

Miroslav Srnka
2011

$\text{♩} = 64$

Flute

Clarinet

Horn
*rich and round sound – start with *legatissimo* connecting the notes through the breaks and progressively make the tones shorter and sharper...*
ff

Trumpet
*rich and round sound – start with *legatissimo* connecting the notes through the breaks and progressively make the tones shorter and sharper...*
ff

Trombone
*rich and round sound – start with *legatissimo* connecting the notes through the breaks and progressively make the tones shorter and sharper...*
ff

Crotales

Vibraphone
hammer-like heavy, rich and long metallic sound
ff

Steel Drum

I Bass Drum

VibraSlap

Guiro

Spiral

Glockenspiel
round sound
ff

Cow Bells

II Temple Blocks

Timpano

Gong

Flexatone

Harp
ff

Piano
ff

Accordion

Violin
sul pont. furious fast noisy tremolo
ff

Violoncello
sul pont. furious fast noisy tremolo
ff

Double Bass
sul pont. furious fast noisy tremolo
ff

3

Hn. *[trills]*

Tpt. *[trills]* (gradually put plunger mute)

Tbn. *[trills]* (gradually put plunger mute)

Vln. *[sustained notes]*

Vc. *[sustained notes]*

D.B. (sul pont.)

6

Hn. ...heavy metallic staccatos

Tpt. ...heavy metallic staccatos

Tbn. ...heavy metallic staccatos

Acc. *[piano accompaniment]*

Vln. *[sustained notes]*

Vc. (sul pont.)

D.B. natur. progressively change from rich animal-like legato... *[trill]* *ff*

9 Bass Clarinet progressively change from meticulously heavy legato sound... *ff*

Hn. *[trills]*

Tbn. *[trills]*

Pno. fast scratching on the wire of the string *mf*

Acc. *[piano accompaniment]* ... almost machine-like *ff*

Vln. (sul pont.) natur.

Vc. progressively change from rich animal-like legato... *ff*

D.B. *[trills]*

12

Bass Flute
progressively change from heavy dark sound with air-noise...

Fl.

Cl.

Tbn.

I [St. D.

Pno.

Acc.

Vln.

Vc.

D.B.

heavy, dark, short, hammer-like

ff

... to a massive dark staccato

heavy, dark, interrupting

f

progressively change from rich animal-like legato...

ff

... to short explosive sound

... to short explosive sound

15

Fl.

Hn.

Tpt.

Tbn.

I [St. D.

II [Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

...to short explosive sound with rich harmonics

f

mute off
dirty, gurgling sound

ppp

mute off

f

very metallic, almost buzzing tone

p

heavy, dark, short, hammer-like

f

heavily damped (knocking-like sound)

p

from heavily damped (dark heavy sound - e. g. with cloth)...

mf

p

p

mf

p

... to short explosive sound

more friction than sound (overpressure)

p

A

Fl. *creaky rich sound* *mf* *f*

Cl. *machine-like clapping* *mf* *f*

Hn. *mf*

Tpt.

Tbn. *mf*

I [St. D. *f*

Hp. *mf* *fast scratching on the wire of the string*

Pno. *mf* *heavily damped* *f*

Acc. *mf*

Vln. *more friction than sound (overpressure)* *mf*

Vc. *f*

D.B. *more friction than sound (overpressure)* *mp*

Cl. *dark knocking* *pp*

Hn. *solo* *ff*

I [B. Dr. *damped sound, like knocking* *pp*

II [Cow B. *short metallic sound* *pp*

Hp. *heavily damped (knocking-like sound)* *f* *ff* *mp*

Pno. *ff* *heavily damped* *mp* *pp*

Acc. *ff* *mp* *pp*

Vln. *f*

Vc. *metallic, machine-like tremolo* *sul pont.* *pp* *natur.*

D.B. *short, distant sound* *pp*

24

Cl. *pppp* *pp* *pppp* *f* scream-like

Tbn. *p* solo ₅

Cow B. *pppp*

Timp. *pppp* *mf* damped sound, like knocking

Hp. *pp* heavily damped *pppp* *f*

Pno. *f* fast scratching on the wire of the string

Acc. *pppp* *pp* *f* dark, heavy sound

Vln. *f* more friction than sound (overpressure)

Vc. *pppp* *pp* *pppp* *f* more friction than sound (overpressure)

D.B. *f* more friction than sound (overpressure)

27

Fl. *f* meticulous, breathy

Cl. *f* ...longer and longer... peep-like

Tbn. *pppp* dirty, gurgling sound

Vib. *f* anvil-like, dark and heavy

Cow B. *f* anvil-like, dark and heavy

Pno. *f* from slightly damped... ..to heavily damped

Acc. *f* ...longer and longer... ..more and more edgy... *mf*

Vln. *f* less pressure and more and more rich metallic sound

Vc. *f*

D.B. *f*

30

Fl. *peep-like*

Cl. *peep-like*

Hn. *machine-like* *p* *mf* *solo*

Tbn. *from heavy...* *p* *pp*

I [Vib. *pp*

II [Cow B. *mp* *pp*

Hp. *mf*

Pno.

Acc. *pp*

Vln. *peep-like* *mf* *pp*

D.B. *metallic, machine-like tremolo* *p* *ppp*

33

Fl.

Cl.

Hn. *5*

Tpt. *metallic, machine-like tremolo* *pp*

Tbn. *...to light, soft* *pp*

I [Vib. *pp*

II [Cow B. *solo softly, mysteriously, rhythmically* *p*

Hp. *solo softly, mysteriously, rhythmically* *p*

Pno. *solo softly, mysteriously, rhythmically* *p*

Acc. *8va* *softly* *p*

Vln. *metallic, machine-like tremolo* *p* *8va*

Vc. *peep-like* *pp*

D.B. *peep-like* *pp*

36

Fl. *ugly, gurgling tremolo*

Cl. *dirty, roaring sound* *ff*

Hn. *very metallic, almost buzzing tone* *ff*

Tpt. *ff*

Tbn. *ff*

I [Vib. *like hammering* *ff*

II [Cow B. *like hammering* *ff*

Hp. *heavily damped* *ff*

Pno. *heavily damped* *ff*

Acc. *ff*

Vln. *ugly, hysteric tremolo* *ff*

Vc. *pizz. Bartók* *ff* *arco* *ff*

D.B. *ff*

B

39

Fl. *ugly, gurgling tremolo*

Cl. *ff*

Hn. *ff*

Tbn. *dirty, metallic sound* *ff*

I [St. D. *ff*

II [Cow B. *ff*

Hp. *ff*

Acc. *ff*

Vln. *sul G, overpressure* *ff*

Vc. *ff*

D.B. *ff*

like harmonic-rich pizz.

Fl. *pp*

Cl. *pp* like harmonic-rich pizz.

Hn.

Tpt. *pp* very metallic, almost buzzing tone

Tbn. *mf* solo *ff*

I [St. D. *pp* dump with the other hand

II [Glk. *pp* dump with the other hand

Hp. *mp*

Pno. *mf*

Acc. *p*

Vln. *pizz.* *p* *pppp* *arco* *pp*

Vc. *pizz.* *p* *pp* *arco* *pp*

D.B. *p*

Fl. *mf* *cresc.* *f* breathy, noisy sound

Cl. *p* *cresc.* *f* breathy, noisy sound

Hn.

Tpt. *p* *cresc.* *f* breathy, noisy sound

I [St. D. *f*

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

Pno. *pp*

Acc. *pp* *f*

Vln. *p* *mf* *cresc.* *f* fast, aggressive tremolo

Vc. *p* *f* fast aggressive tremolo

D.B. *p* *cresc.* *f* *arco*

48

Fl. *pp* *f*

Cl. solo dirty, multiphonic-like sound *mf* *f*

Tpt. *pp* *f*

I [St. D. *pp*

B. Dr. *pp*

Hp. *pp* *f*

Pno. *pp* *f*

Acc. *pp* *f* *ppp*

Vln. *f* *pp*

Vc. *pp* *f*

D.B. *pp* *f* pizz. Bartók



51

Cl. breathy, noisy sound *pp*

Tpt. *pp*

Tbn. *fp* *pp*

I [St. D. let sound *pp*

II [Cow B. let sound *pp*

Hp. *pp*

Pno. *pp*

Acc. *pp*

Vc. *pp*

D.B. arco *pp*

53 Piccolo breathy, noisy sound

Fl. *pp*

Tbn.

I [Crt. *pp*

II [Glk. *pp*

Hp.

Pno.

Acc. *pp*

Vln. *pp*

Vc.

D.B.

55 **C** ♩ = 74

Fl.

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

I [St. D. *fff*

II [Glk. *fff*

Hp.

Pno. *fff*

Acc. *fff* *pppp*

Vln. *fff*

Vc. *fff*

D.B. *fff*

rich and round sound - start with *legatissimo* connecting the notes through the breaks and progressively make the tones shorter and sharper... *simile*

trill between the two notes to achieve a fluent flow of metallic sound

sul pont. fast crazy tremolo al tallone

58

Hn. ... short rich buzzing sound

Tpt. ... short rich buzzing sound

Tbn. ... short rich buzzing sound

I [St. D.

Pno. fast repeated pitches, with both hands *ff*

Vln. (sul pont.)

Vc. (sul pont.)

D.B. ... more and more short, sharp and explosive

61

Fl. sing the lower pitch *ff*

Cl. short double-tongue or frullato sounds *ff*

Hn.

Tpt.

Tbn. short double-tongue or frullato sounds *ff*

I [St. D. *ff*

II [Cow B. *ff*

Hp. damp (with a metallic object) to produce a buzzing sound *ff*

Pno. damp (with a metallic object) to produce a buzzing sound

Acc. *ff*

Vln. natur.

Vc. *ff* simile

D.B. *ff*

Cl. *ff* *short double-tongue or frullato sounds*

Hn. *ff* *short double-tongue or frullato sounds*

Tpt. *ff* *short double-tongue or frullato sounds*

Tbn. *ff*

I [St. D. *ff*

II [Cow B. *ff*

Hp. *ff*

Pno. *ff*

Acc. *ff*

Vln. *ff* *sul pont.*

Vc. *ff*

D.B. *ff*



Cl. *ff*

Hn. *mf* *sing the lower pitch* *f* *noisy gurgling sound*

Tpt. *ff* *noisy gurgling sound*

Tbn. *ff* *dirty, metallic sound from staccato to legatissimo*

I [St. D. *ff*

II [Cow B. *ff*

Hp. *ff*

Pno. *ff*

Vln. *ff*

Vc. *ff*

D.B. *ff*

70 D

Fl. peep-like *ppp*

Cl. solo hollow, empty sound *mf*

Hn. *pp*

Tpt. *pp*

Tbn. *pp* noisy gurgling sound *mf*

I [Vib. *mf*

II [Cow B. *ff*

Hp. damp (with a metallic object) to produce a buzzing sound *pp*

Pno. *p* damp (with a metallic object) to produce a buzzing sound *pp*

Acc. *pp*

Vln. edgy, choked tone, progressively shorter and more aggressive *mf*

Vc. edgy, choked tone, progressively shorter and more aggressive *mf*

D.B. edgy, choked tone, progressively shorter and more aggressive *mf*

pp *pp* *f* *f* *f*

73

Cl. *mp*

Hn. breathy, noisy sound *mp*

Tpt. solo hysteric sound *mf*

Tbn. breathy, noisy sound *mp*

I [Vib. *mp*

II [Cow B. *mp*

Hp. tremolo with metallic object between the two strings, producing a rattling sound *mf*

Pno. fast repeated pitches, with both hands *mf*

Acc. *mp* *pppp*

Vln. *mf*

Vc. *mf*

D.B. *mf*

Flute: short double-tongue or frullato sounds *mf*

Clarinets: *f*, *mf*

Horn: *f*, *mf*, *pp*

Trumpet: *f*, *mf*, *pp*

Tuba: *f*, *mf*, *pp*

Cymbals: *pp*

Bass Drum: *pp*

Cow Bell: *mf*

Harpsichord: *mf*

Piano: *f*, *mf*

Accompaniment: *f*, *ppp*, *mf*

Violins: *f*, *mf*

Violas: *f*, *mf*

Double Bass: *f*, *mf*

clicking sound (with the wooden sticks of the mallets)

Flute: *mf*

Clarinets: *mf*

Horn: *mf*, *ff*

Trumpet: *ff*

Tuba: *mf*, *ff*

Cymbals: *mf*

Bass Drum: *mf*, *ff*

Cow Bell: *f*

Harpsichord: *f*

Piano: *f*

Accompaniment: *p*, *f*, *pp*, *ff*

Violins: *f*, *ppp*, *ff*

Violas: *f*, *ppp*, *ff*

Double Bass: *ppp*, *ff*

ratling sound (col legno saltando)

sounds longer and longer

solo growling sound

83

Fl. Kazoo *p*

Hn. Kazoo *p*

Tpt. short constricted sounds getting more and more relaxed a little bit cresc. sempre, not depending on the other instruments

Tbn. *p*

I [Vib. clicking sound (with the wooden sticks of the mallets) *p*

II [T. Bl. soft sound *p*

Hp. *mf*

Pno. *p* *mf*

Acc. *fp* *p*

Vln. *fff*

Vc. *fff*

D.B. *fff*

Guiro *mp*

86

Flute beep-like, quasi mechanically produced signal tones *p*

Cl. beep-like, quasi mechanically produced signal tones *p*

Hn. beep-like, quasi mechanically produced signal tones

Tpt. beep-like, quasi mechanically produced signal tones *p*

Tbn. beep-like, quasi mechanically produced signal tones *p*

I [Vib. *p*

II [T. Bl. *p*

Hp. Kazoo *p*

Pno. *p*

Acc. *p*

Vln. *mp*

Vc. *mp*

Vibraslap *mp*

E

Fl. *pp*

Cl. *mp*

Hn. *mp*

Tpt. Kazoo *p*

Tbn. *mp*

I [St. D. *p*

II [T. Bl. *p*

Hp. *p*

Pno. *p*

Acc. *p*

Vln. *mp*

D.B. Ratchet *mp*

Fl. *mp*

Cl. *mp*

Hn. *mp*

Tpt. Trumpet *mp*

Tbn. *mp*

I [St. D. *p*

II [T. Bl. *p*

Hp. *p*

Pno. *p*

Acc. *p*

Vln. *mp*

Vc. *mp*

D.B. *mp*

95

Fl. *mf* *pp* solo

Cl. *mf*

Hn. *mf* *pp*

Tpt. *mf* *pp*

Tbn. *mf* *pp*

I [St. D. *mf* *pp*

II [T. Bl. *mf*

Pno. *pp*

Acc. *pp*

Vln. *mf* *pp*

Vc. *mf* *pp*

D.B. *mf* *pp*

98

Fl. *f pp* explosive, multiphonic-like stacc.

Cl. *f pp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

I [Vib. *p*

II [Cow B. *p*

Hp. *p* solo mellow sound

Pno. *p* solo mellow sound

Acc. *p* solo mellow sound

Vln. *mp* long bow, flautando

Vc. *mp* long bow, flautando

D.B. *mp* long bow, flautando

Fl. *mp*

Cl. *mp*

Hn. *pp*

Tpt. *pp*

Tbn. *f*

I [Vib. *fp*

II [Cow B. *fp*

Hp. *mp*

Pno. *mp*

Acc. *mp*

Vln. *pp*

Vc. *pp*

D.B. *pp*

8va

wa-wa sordino (open if not marked otherwise)

solo

104 *pp*

Fl. *pp*

Hn. *mf*

Tpt. *mf*

Tbn. *pp*

II [Cow B. *mp*

Hp. *mp*

Pno. *pp*

Acc. *mp*

Vln. *fp*

Vc. *fp*

D.B. *fp*

hollow, mysterious sound

Bass flute solo

solo

growing sound

stroboscopic sound

heavily damped sound (e. g. with a heavy cloth)

8vb

sul pont.

sul pont.

sul pont.

107

Fl.

Cl.

Hn.

Tpt.

Tbn.

II [Cow B.

Hp.

Pno.

Acc.

Vln.

D.B.

beep-like, quasi mechanically produced signal tones

f

beep-like, quasi mechanically produced signal tones

f

beep-like, quasi mechanically produced signal tones

f

beep-like, quasi mechanically produced signal tones

ff

overpressure, al tallone

f

110

Cl.

Hn.

Tpt.

Tbn.

I [Vib.

II [Glk.

Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

f

mp

mp

ff

ff

ff

ff

ff

overpressure, al tallone

f

overpressure, al tallone

f

F

$\text{♩} = 84$

Bass Flute

113

harmonic-rich, wild sound

Fl. *p* harmonic-rich, wild sound

Cl. *p* harmonic-rich, wild sound

Hn. *p* dirty, noisy sound

Tpt. *p* dirty, noisy sound

Tbn. *p* Kazoo

Hp. *pp* Kazoo

Pno. *pp*

Acc. *pp*

Vln. *p* long bow, flautando

Vc. *p* long bow, flautando

D.B. *p* long bow, flautando

116

Fl. *p*

Cl. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Hp. *p*

Acc. *p* sinusoidal pulsing dynamics

Vln. *p*

Vc. *p*

D.B. *p*

119

Fl. *pp*

Cl. *mp* sing the lower pitch

Hn. solo mellow... *p* ...growing... *f* ...mellow *p*

Tpt.

Tbn. *mf* jazzy sound

I [V. Slp. *mf*

II [Gong stroke once and touch with metal stick to produce a fine ringing sound *mf*

Hp. *ppp* *mf*

Pno. *ppp* *mf*

Acc. *ppp* *p* *cresc.*

Vln. *ppp* *mf*

Vc. *fp* *mf*

D.B. *mf*

122

Fl. *mf* *cresc.*

Cl. *cresc.*

Hn. *mf* *cresc.*

Tpt. *mf*

Tbn. *mf*

I [Vib. *mf*

II [Cow B. *mf*

Pno. damp (with a metallic object) to produce a buzzing sound *mf* *cresc.*

Acc. *mf*

Vln. *cresc.*

Vc. *cresc.* *f*

D.B. *cresc.* *f*

125

Fl. *pp*

Cl. *pp*

Hn.

Tpt. *f* *pp* solo stroboscopic *mp* vulgar sound *mf*

Tbn. *f* *fp* solo wa-wa sordino *mf*

I
Vib. *f* *pp*

Gro. *mf*

II
Timp. rattling sound (e. g. with snare drum sticks) *ppp*

Flx. with bow (mew-like sound) *mf*

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

Acc. *ppp* 15^{ma}

Vln. *f* *pp*

Vc. *pp*

D.B. *f* *pp*

130

G

Flute: sing the lower pitch sinusoidal pulsing dynamics
p *simile*

Bass Clarinet: harmonic-rich, almost multiphonic sounds
p

Horn: dirty, noisy sound
p

Trumpet: solo fine, stroboscopic
fp *f*

Drum: *mf*

Harpsichord: *mp*

Piano: damp (with a metallic object) to produce a buzzing sound
p

Accordion: *p*

Violin: *mp*

Viola: *mp*

Double Bass: *p*

133

Flute: *pppp* *mp* *pppp*

Clarinet: *pppp* *mp*

Horn: *pppp* *mp* solo laugh-like *mf*

Trumpet: *pppp*

Tuba: solo *mf*

Piano: *pppp* *mp* *pppp*

Accordion: *mp* *pppp*

Violin: *mp*

Viola: *mp*

Double Bass: *pppp* *mp* *pppp*

136

Fl. *mf*

I [Vib. *pp*
tremolo with a metal stick in the gap between the two plates

Hp. *pp* buzzing sound (e. g. with a paper between the lower strings)

Acc. *pp*

Vln. solo whole bow, ridiculous vibrato
p

Vc. solo circle with the bow
p

D.B. solo whole bow, ridiculous vibrato
p

139

Fl. *mf*
bent, almost glissando-like tones

Cl. solo change growl and mellow sounds
pp

Hn. *mf*
bent, almost glissando-like tones

Tbn. *mf*
bent, almost glissando-like tones
mute off

I [Vib. *ppp*

II [Cow B. *mf* *ppp*

Hp. tremolo with a metal stick between the strings - rattling sound
ppp *p*

Pno. *mf* *f* *ppp* *p*

Acc. *pp* *ppp*

Vln. *mf* long bow, flautando
ppp

Vc. *mf* long bow, flautando

D.B. *mf* long bow, flautando circle regularly with the bow
ppp *p*

142

Fl. *p* bent, almost glissando-like tones

Cl.

Hn. *p* bent, almost glissando-like tones

Tpt. *p*

Tbn. *p*

I [Crt. *p*

II [Cow B. *p*

Hp.

Pno. *p*

Acc. *p*

Vln. *p*

Vc. *p*

D.B. *p*

145

Fl. *ppp*

Cl. *ppp*

Hn. solo vulgar *mf*

Tpt. *mp*

Tbn. solo wa-wa sordino *p* *mf* *mp* regularly pulsing dynamics *pp*

I [Crt. *ppp*

Gro. *mp*

II [T. Bl. *mp*

Hp.

Acc. regularly pulsing dynamics *ppp* *mp* *simile*

Vln. long bow, fluent, but not legato *ppp* *f* *mp*

Vc. long bow, fluent, but not legato *ppp* *mp*

D.B. *ppp* *mp* long bow, fluent, but not legato *mp*

Fl.

Cl. *Clarinet* *mp*

Hn. *mp* *mf* *mf*

Tpt.

Tbn.

I [Gro. *mp* *ppp* *mp*

II [T. Bl.

Hp. *mp*

Pno. *mp* *mf*

Acc. *mp* *ppp* *mf*

Vln. *mp* *ppp* *mf*

Vc. *ppp*

D.B.

simile

like a mutating pubertal voice

harmonic-rich, almost multiphonic sounds

harmonic-rich, wild sound

regularly pulsing dynamics

Cl. *mp*

Hn. *mf*

Tpt. *mf*

Tbn.

I [Gro.

II [T. Bl.

Hp. *mf*

Pno.

Acc. *mf*

Vln.

Vc. *mf*

D.B. *mf*

fluent, but not legato

harmonic-rich, wild sound

154

harmonic-rich, almost multiphonic sounds
mf
 fluent, but not legato

fast repeated notes
mf

pulsing dynamics
mf

Vln. *f*

D.B. *f*

157

fluent, but not legato

jazzy sound
f

harmonic-rich, wild sound
p

tremolo with a metal stick in the gap between the two plates

ppp *f* *f* *p*

solo whole bow, ridiculous vibrato
mp

solo circle with the bow
mp

solo whole bow, ridiculous vibrato
mp

160

Fl. *mp*

Cl. *mp*

Hn.

Tbn. *ppp*

I [Vib.

Hp. *mp*

Pno. *mp*

Acc. *8vb*

Vln. *f*

Vc. *f*

D.B. *f*

163

I

Kazoo

Fl. *f*

Hn. *solo p* *f*

Tpt. *f*

Tbn. *solo mp* *f* *mp* *p* *mf*

I [Vib. *f*

Hp. *f*

Pno. *f*

Acc. *f*

Vln. *f*

166

Fl. *mf* *p* solo hollow, empty sound, like in a barrel

Cl.

Hn.

Tpt.

Tbn. *mf* *p* Kazoo

I [Vib. *p*

II [Cow B. *p*

Pno. *f* *p*

Acc. *f* *p* 8^{va}

Vln. *p*

Vc. *f* *p*

168

Fl.

Cl.

Tbn.

I [Vib. *pp*

B. Dr.

II [Flx. with bow (mew-like sound) *mf*

Hp. *p*

Pno.

Acc. 15^{ma} *ppp*

Vln.

Vc.

D.B.

J
172 ♩ = 94

Fl. *mf*

Cl. *f*

Hn. *f*

Tpt. *f*

Tbn. *mf*

I
Vib. *f*

Sprl. *f*

II
Glk. *f*

Cow B. *f*

Hp. *f*

Pno. *f*

Acc. *fp*

Vln. *f*

Vc. *f*

D.B. *mf*

non-legato, but already the beginning of the development of legato which shall be achieved first in b. 294

non-legato, but already the beginning of the development of legato which shall be achieved first in b. 294

non-legato, but already the beginning of the development of legato which shall be achieved first in b. 294

sul pont.
molto al tallone

175

Cl.

Hn.

Tpt.

I [Vib.

II [Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

177

Hn. solo mellow... glowl... mellow

Tpt. *mp* < *mf* > *mp*

Tbn. Trombone *p*

I [Vib. *ppp* *mp*

II [Gong stroke once and touch with metal stick to produce a fine ringing sound *mp*

Hp. *mp*

Pno. *ppp* *mp* *mf* *p* always hold all the keys till the end of the gesture

Acc. *ppp* *mp* *p* *mp* always hold all the keys till the end of the gesture

Vln. solo whole bow, ridiculous vibrato *mf*

Vc. solo circle with the bow *mf*

D.B. solo whole bow, ridiculous vibrato *mf*

180

non-legato, but already the beginning
of the development of legato
which shall be achieved first in b. 294

Flute

mf

Cl.

mf

Tpt.

mf

Tbn.

solo vulgar

mf

I [Vib.

mf

II [Glk.

mf

Hp.

mf

mf

mf

Pno.

don't hold the keys

Acc.

don't hold the keys

Vln.

f

Vc.

f

D.B.

f

183

Fl.

Cl.

Hn. *solo distant, mysterious*
ppp

Tpt.

Tbn. *f*

I [B. Dr. *ppp*
Sprl.]

II [Cow B.]

Hp.

Pno.

Acc. *15^{ma}*
ppp

Vln. *overpressure, al tallone*
f

Vc. *overpressure, al tallone*
f

D.B. *ppp*
f

non-legato, but already the beginning of the development of legato which shall be achieved first in b. 294

K

188

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [Vib.
B. Dr.

II [Glk.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

ff

pp

f

ppp

f

ppp

ppp

solo mysterious, distant

jazzy

alla punta, short bow

ppp

193

Fl. Bass Flute *p*

Cl. Bass Clarinet *p*

Hn. *p*

Tpt. *ff*

Tbn. solo *mf* *fp*

I [B. Dr.

II [Gong stroke once and touch with metal stick to produce a fine ringing sound *p*

Hp. *p*

Pno. *p*

Acc. *p*

Vln. *p* sul pont.

Vc. *p* sul pont.

D.B. *p* sul pont.

196

Fl. Cl. Hn. Tbn. Hp. Pno. Acc. Vln. Vc. D.B.

This musical score covers measures 196 and 197. It features ten staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The Flute, Clarinet, Horn, and Piano parts include complex triplet patterns. The Trombone part has a long sustained note with a 'growl' effect indicated. The Harp and Accordion parts provide harmonic support with sustained chords and rhythmic accompaniment. The Violin and Viola parts have sustained chords, while the Double Bass part plays a rhythmic pattern. The score is marked with a double bar line at the end of measure 197.

198

Fl. Cl. Hn. Tbn. Hp. Pno. Acc. Vln. Vc. D.B.

This musical score covers measures 198 and 199. It features the same ten staves as the previous section. The Flute, Clarinet, Horn, and Piano parts continue with their complex triplet patterns. The Trombone part has a long sustained note with a 'growl' effect indicated. The Harp and Accordion parts provide harmonic support. The Violin and Viola parts have sustained chords, while the Double Bass part plays a rhythmic pattern. The score is marked with a double bar line at the end of measure 199.

200 **L**

Fl. *cresc.*

Cl. *cresc.*

Hn. *cresc.*

Tbn. *hysterical*, *ff*, *p cresc.*

Hp. *cresc.*, *8^{vb}*

Pno. *cresc.*, *8^{vb}*

Acc. *cresc.*

Vln. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

202

Fl. *cresc.*

Cl. *cresc.*

Hn. *cresc.*

Tpt. *sing the lower pitch*, *p*, *cresc.*

Tbn. *cresc.*

Hp. *8^{vb}*

Pno. *cresc.*

Acc. *cresc.*

Vln. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

Fl.

Cl.

Hn.

Tpt.

Tbn.

II [Glk.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [Crt.

Vib.

Sprl.

II [Glk.

Hp.

Pno.

Acc.

Vln.

D.B.

208

Cl.

Hn.

Tpt.

Tbn.

I [Vib.

II [Cow B.

Pno.

Acc.

heavy metallic sound
- hammer-like
ff

heavy metallic sound
- hammer-like
ff

210 **M**

Hn.

Tpt.

Tbn.

I [Vib.

II [Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

if necessary, the following section can
be played as bispigliando in two octaves

ff

ff

ff

natur.

natur.

ff

pizz Bartok (sempre simile)

ff

long bow, flautando

long bow, flautando

long bow, flautando
arco (sempre simile)

Hn.

Tpt.

Tbn.

I [Vib.

II [Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [Vib.

II [Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

solo lazy tone

mf

pp

216

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [Vib.

II [Cow B.

Hp.

Pno.

Acc.

Vln.

D.B.

218

Hn.

Tpt.

Tbn.

I [Vib.

II [Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

Hn.
 Tpt.
 Tbn.
 I [Vib.
 II [Cow B.
 Hp.
 Pno.
 Acc.
 Vln.
 Vc.
 D.B.

Fl.
 Cl.
 Hn.
 Tpt.
 Tbn.
 I [Vib.
 II [Cow B.
 Hp.
 Pno.
 Acc.
 Vln.
 Vc.
 D.B.

224

Fl. *5*

Cl.

Hn. *3*

Tpt. *3*

Tbn. *3*

I [Vib. *3*

II [Cow B. *3*

Hp.

Pno.

Acc. *8va*

Vln. *5*

Vc.

D.B.

226

Fl.

Cl. *8va*

Hn. *3*

Tpt. *3*

Tbn. *3*

I [Vib. *3*

II [Cow B. *3*

Hp.

Pno. *ff*

Acc. *8va*

Vln. *ff*

Vc. *ff*

D.B. *ff*

if necessary, play tremolo instead of the particular rhythm

228

Hn.
 Tpt.
 Tbn.
 I [Vib.
 II [Glk.
 Cow B.
 Pno.
 Acc.
 Vln.
 Vc.
 D.B.

230

Hn.
 Tpt.
 Tbn.
 I [Vib.
 II [Glk.
 Pno.
 Acc.
 Vln.
 Vc.
 D.B.

N

232 $\text{♩} = 106$
Clarinet

Cl. *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

I [Vib. *pp*
if necessary in following section,
play the upper pitch only

II [Cow B. *pp*
if necessary, the following section can
be played as bisbigliando in two octaves

Pno. *mf*
pp
always hold the keys till the last note of the gesture
simile

Acc. *pp*
always hold the keys till the last note of the gesture
simile

Vln. *pp*
alla punta, short bow

Vc. *pp*
alla punta, short bow



235

Cl. *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

I [Vib. *pp*

II [Cow B. *pp*

Pno. *pp*
simile

Acc. *pp*
simile

Vln. *pp*
alla punta, short bow

Vc. *pp*
alla punta, short bow

Cl.

Hn.

Tpt.

Tbn.

I [Vib.

II [Cow B.

Pno.

Acc.

Vln. *bowing longer and longer*

Vc. *bowing longer and longer*

D.B. *solo long bow, non-vibrato*
mf

Cl.

Hn.

Tpt.

Tbn.

I [Vib.

Sprl.

II [Cow B.

Flx. *with bow (mew-like sound)*
mf

Pno.

Acc.
pppp *15^{ma}*

Vln.

Vc.

D.B.

246 **O**

Cl. *mf pp* *mf* *mf* *pp*

Hn. *mf pp* *mf* *mf* *pp*

Tpt. *mf pp* *mf* *mf* *pp*

Tbn. *mf pp* *mf* *mf* *pp*

I [Vib. *mf pp* *mf* *mf* *pp*

II [Cow B. *mf pp* *mf* *mf* *pp*

Pno. *pp*

Acc. *pp* (15^{ma})

Vln. *pp*

Vc. *pp*



249

Cl.

Hn.

Tpt.

Tbn.

I [Vib.

II [Cow B.

Pno.

Acc.

Vln. *pp* long bow, flautando

Vc. *p* solo long bow, flautando

D.B. *p* solo *f*

252

Cl. *legato*

Hn. *legato*

Tpt. *legato*

Tbn. *legato*

Pno.

Acc.

Vln. *mf*

Vc. *mf*

D.B. *pp* *mf*

255

Cl. *more and more stacc. (until b. 262)*

Hn. *more and more stacc. (until b. 262)*

Tpt. *more and more stacc. (until b. 262)*

Tbn. *more and more stacc. (until b. 262)*

I [St. D. *pp*

II [Cow B. *pp*

Pno.

Acc.

Vln. *mf* *pp* *alla punta, short bow use of harmonics possible in the following section*

Vc. *mf* *pp* *alla punta, short bow use of harmonics possible in the following section*

D.B. *mf*

258

Cl. Hn. Tpt. Tbn. I [St. D. II [Cow B. Pno. Acc. Vln. Vc.

bowing longer and longer

bowing longer and longer

261

Cl. Hn. Tpt. Tbn. I [St. D. II [Cow B. Pno. Acc. Vln. Vc. D.B.

mf

8va

264

Cl. *pp* *decesc.*

Hn. *pp* *decesc.*

Tpt. *pp* *decesc.*

Tbn. *pp* *decesc.*

I [St. D. *pp* *decesc.*

II [Cow B. *pp* *decesc.*

Pno. *pp* *decesc.*

Acc. *pp* *decesc.*

Vln. *pp* *decesc.*

Vc. *pp* *decesc.*

D.B. *pp* *decesc.*

267

Cl.

Hn.

Tpt.

Tbn.

I [St. D.

II [Cow B.

Pno.

Acc.

Vln.

Vc.

D.B. *pp*

270

P

Cl. *pppp*

Hn. *pppp*

Tpt. *pppp*

Tbn. *pppp*

I [St. D. *pppp*

II [Cow B. *pppp*

Pno.

Acc.

Vln. *8va*

Vc. *long bow, flautando*
circle with the bow (each pitch once)

D.B.

cresc.
silent mute
cresc. cup mute
cresc.
cresc.

274

Hn. *more and more stacc. (until b. 282)*

Tpt. *more and more stacc. (until b. 282)*

Tbn. *more and more stacc. (until b. 282)*

I [St. D.

II [Cow B.

Pno.

Acc.

Vln. *8va*

Vc.

D.B.

279

more and more stacc. (until b. 262)

Cl.

Hn.

Tpt.

Tbn.

I [St. D.

II [Cow B.

Pno.

Acc.

Vln. *cresc. cresc.*

Vc. *cresc.*

D.B. *cresc.*

8va

long bow, flautando

long bow, flautando

long bow, flautando

283

mysterious distant sound

Fl. *pp*

Hn.

Tpt.

Tbn.

I [B. Dr.

II [Flx. *mf*

Pno. *ppp*

Acc.

Vln. *f*

Vc. *f*

D.B. *f*

mp

with bow (mew-like sound)

mp

mp mute off

mp mute off

f

Guero

cresc.

289

Hn. *f* *fff*

Tpt. *f* *fff*

Tbn. *f* *fff*

I [B. Dr. *fff*

Pno. *fff*

Acc. *ppp*

Vc. *f* *fff*

D.B. *fff*

Vibraslap



Q

294 $\text{♩} = 120$

legatissimo (eventually leave out some notes to breathe)

Cl. *mf*

Hn. *mf*

Tpt.

Tbn.

I [Vib. *mf* *legatissimo*

B. Dr.

II [Cow B. *mf* *legatissimo*

Hp. *mf* *legatissimo*

Pno. *mf* *legatissimo*

Cl. 

Hn. 

I [Vib. 

Hp. 

Pno. 

Acc. 

Cl. 

Hn. 

Tpt. 

Tbn. 

I [Vib. 

II [T. Bl. 

Hp. 

Pno. 

Acc. 

Vc. 

Cl. 

I [Vib. 

Hp. 

Pno. 

Acc. 

Vc. 

314 **R**

Flute *legatissimo* (eventually leave out some notes to breathe)

Fl. *mf*

Cl.

Hn.

Tpt.

Tbn.

I [Vib. *mf*

II [Glk. *pp*

Hp.

Pno.

Acc.

Vc.



319

Fl. *ppp*

Cl. *ppp*

Hn. *solo* *mf*

Tpt.

Tbn.

I [Vib. *ppp*

II [Gong *ppp*

Hp.

Pno. *ppp*

Acc. *ppp*

D.B. *con sordino sul pont.* *ppp*

324

Fl. *6*

Cl. *7*

Hn. *7* *mp*

Tpt. *mp*

Tbn. *mp*

I [Vib. *5*

II [Cow B. *6* *ppp*

Hp. *ppp*

Pno. *9* *10*

Acc. *9*

D.B.

Kazoo mellow sound *p*

Kazoo mellow sound *p*

Kazoo mellow sound *p*

328 **S**

Fl. *9*

Cl. *ppp* mellow sound

Hn. *3*

Tpt. *3*

Tbn. *3*

I [Vib. *6* *5*

II [Cow B. *7* *6*

Hp. *7*

Pno. *9* *10*

Acc. *ppp* mellow sound

Vln. *ppp* con sordino mellow sound

Vc. *ppp* mellow sound

D.B.

332

Cl.

Hn.

Tpt.

Tbn.

I [Vib.

II [Cow B.

Hp.

Pno.

Acc.

Vln.

Vc.

D.B.

336

Fl.

Cl.

Hn.

Tpt.

Tbn.

I [Vib.

II [Cow B.

Pno.

Acc.

Vln.

Vc.

D.B.

339

Fl.

Cl.

Tpt.

I [Vib.

II [Cow B.

Hp.

Pno.

Acc.

Vc.

long bow, flautando

ppp

pppp

Trumpet

342

Fl.

Cl.

Tpt.

I [Vib.

II [Cow B.

Hp.

Pno.

Acc.

Vc.

D.B.

pont.

sul pont.
long bow, flautando

pppp

T

346

Fl. *9 10 9 9 10 10*

Cl. *9 10 9 9 10 10*

I [Vib. *7 7 6 7 7 7*

II [Cow B. *9 9 9 9 9 9*

Hp. *ppp 12 12 12 12 13 12*

Pno. *12 12 12 12 13 12*

Acc. *11 11 10 11 11 11*

Vc. *3 3 5 3 3 5*

D.B. *3 6 3 5*



349

Fl. *9 10 10 9 10 10*

Cl. *9 10 10 9 10 10*

I [Vib. *7 7 7 7 7 7*

II [Cow B. *9 9 9 9 9 9*

Hp. *12 13*

Pno. *12 13 13 12 13 13*

Acc. *11 11 11 12 11 11*

Vc. (sul pont.) *3 5 3 5 3 3 3 5*

D.B. (sul pont.) *3 5 5 3*

352

Fl.

Cl.

I [Vib.

II [Cow B.

Hp.

Pno.

Acc.

Vc.

D.B.

ppp

-> natur.



355

Fl.

Cl.

I [Vib.

II [Cow B.

Hp.

Pno.

Acc.

Vc.

D.B.

8va

357 Timeless (as slow as possible)

U ♩ = 120

Cl. *pppp* *cresc.*

Hn. *pppp* *cresc.* Horn 5

Tpt. *pp* *pppp* *cresc.*

Tbn. *pppp* Trombone

Vib. *pp*

B. Dr. *pp*

Pno. *pp*

Acc. *ppp* *ppp*

Vln. *pppp* long bow, non-vibrato senza sordino

Vc. *pppp* long bow, non-vibrato senza sordino

D.B. *pppp* long bow, non-vibrato senza sordino

359

Cl. *pp*

Tbn. *pp*

I B. Dr. *pp*

II Cow B. *pp*

Pno. *pp* *cresc.* fast repeated tones (with both hands)

Acc. *pppp* *cresc.*

Vln. *pp*

Vc. *pp*

D.B. *pp*

360 Bass Flute

Fl. *p*

Cl. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

I [B. Dr.

Vln. *p*

Vc. *p*

D.B. *p*

Detailed description: This system of musical notation covers measures 360 to 365. It includes staves for Bass Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Drum (B. Dr.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The Bass Flute part features a melodic line with a dynamic marking of *p*. The Clarinet part is mostly silent. The Horn part has a long note with a dynamic marking of *p*. The Trumpet and Trombone parts have long notes with dynamic markings of *p*. The Bass Drum part has a long note with a dynamic marking of *p*. The Violin and Viola parts have melodic lines with dynamic markings of *p*. The Double Bass part has a melodic line with dynamic markings of *p*. There are also some fingerings indicated, such as 6 and 7.

361

Cl. *mp*

Tbn. *mp*

I [B. Dr.

II [Cow B. *mp*

Pno. *mp*

Acc. *pp*

Vln. *mp*

Vc. *mp*

D.B. *mp*

Detailed description: This system of musical notation covers measures 361 to 365. It includes staves for Clarinet (Cl.), Trombone (Tbn.), Bass Drum (B. Dr.), Cowbell (Cow B.), Piano (Pno.), Accordion (Acc.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The Clarinet part has a melodic line with a dynamic marking of *mp*. The Trombone part is mostly silent. The Bass Drum part has a long note with a dynamic marking of *mp*. The Cowbell part has a long note with a dynamic marking of *mp*. The Piano part has a long note with a dynamic marking of *mp*. The Accordion part has a long note with a dynamic marking of *pp*. The Violin and Viola parts have melodic lines with dynamic markings of *mp*. The Double Bass part has a melodic line with dynamic markings of *mp*. There are also some fingerings indicated, such as 5 and 3.

362

Fl. *mf*

Cl. *mf*

Hn. *mf* *mute off*

Tpt. *mf* *mute off*

Tbn. *mf*

I [B. Dr.

Vln. *mf*

Vc. *mf*

D.B. *mf*

363

Cl. *f*

Tbn. *f*

I [B. Dr.

II [Cow B. *f*

Pno. *f*

Acc. *p*

Vln. *f*

Vc. *f*

D.B. *f*

Fl. *ff*

Cl. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

I [B. Dr. *ff*

Vln. *ff*

Vc. *ff*

D.B. *ff*



Hn. *fff*

Tpt. *fff*

Tbn. *fff*

I [B. Dr. *fff*

II [Timp. *pp* *fff*

Hp. *fff*

Pno. *f* *cresc.* *fff*

Acc. *f* *fff*

Vln. *fff*

Vc. *fff*

D.B. *fff*

fast tremolo between the two hands