

Chrysopoeia

full score

## Performance notes

Durata: ca 11'00"

Score in C

## Instrumentation:

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet 1 in Bb  
Bass clarinet 2  
Bassoon 1  
Bassoon 2 (alt. contrabassoon)

Horn 1 in F  
Horn 2 in F  
Horn 3 in F  
Horn 4 in F  
Trumpet 1 in C  
Trumpet 2 in C  
Trumpet 3 in C  
Trombone 1  
Trombone 2  
Bass trombone  
Tuba

## Timpani

### Percussion 1

- Tubular bell, a1 detached
- Bucket or similar containing water (for water gliss on tubular bell)
- Lion's roar
- Matches and candle

### Percussion 2

- Vibraphone (with bow)
- Matches and candle
- Thai gongs (see "notation")

### Percussion 3

- Marimba
- Anvil
- Matches and candle

## Harp

## Strings

12– 10 – 8 – 6 – 4

## About the piece:

The english translation to the alchemical manuscript Hermes Unveiled is prefaced by a translator's note which reads as follows:

"The man known as Cyliani, of whom little is known personally, write the present volume in 1831 and had it published the year after. Its main interest lies in the fact that he influenced a school of french alchemysts who based their work on his findings. The first of these was G. F. Tifferau who brought a piece of gold from Mexico, which he claimed to have manufactured by the art. Tifferau spent years trying to persuade french scientists to take his work seriously, but only succeeded in stimulating the alchemysts such as Jollivet-Castellot and others. He complained that the sun in France was not as suitable to the work as that of Mexico."

During the process of writing this piece for orchestra I have immersed myself in the fascinating tradition of western alchemy. With the great help and alchemical expertise of Christer Böke I have reworked the material principles and steps described in Hermes Unveiled into a musicalized translation of the steps and procedures described as the first process in the work of producing the Philosopher's stone. The piece contains a number of explicit symbolic actions related to the manuscript as well as the alchemical canon in general such as recitations of the (possibly apocryphical) axiom of Mary the Jewess, one of the first known alchemists:

*"One becomes two, two becomes three, and out of the third comes the one as the fourth."*


The final recitation is taken from the last section of the first procedure in Cylianis manuscript. He there describes in a rather poetic manner the result of a long process in the following way:

*"The matter is crushed, the water is entirely transformed into earth and this latter, through a process of dessication, changes itself into a white powder that we also call air. This falls like a cinder, containing the salt, or the Mercury of the Philosophers."*

## Notation

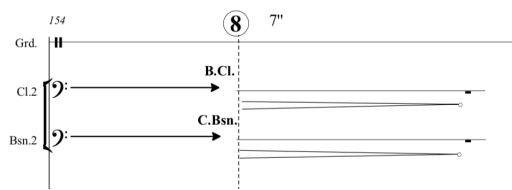
### General:

 Arrow - gradually change from one technique/position to another.

 -Headless stems shows a continued (glissando) duration.

### Individual, free passages and repetition boxes:

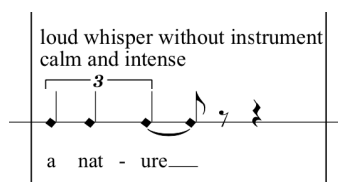
- approximate length until change or end of passage is written in seconds where no tempo is written out
- Changes is signaled by numbered cues from the conductor and/or by arrow.



A musical score snippet for Grand (Grd.), Clarinet 2 (Cl.2), and Bassoon 2 (Bsn.2). It shows cues for B.C.L. and C.Bsn. at 8 and 7 seconds respectively, with a circled '8' and '7' above the staff.

**Recitation:** occurs either in an approximate, written out tempo or free within text-boxes (see below). Diamond shaped noteheads are used for rhythimized recitation.

loud whisper without instrument  
calm and intense

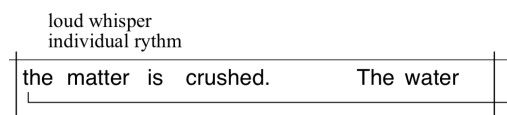


- rhythimized recitation

a nat - ure

A musical staff showing rhythimized recitation with diamond-shaped noteheads and a triplet of three notes. The lyrics 'a nat - ure' are written below the staff.

loud whisper  
individual rythm





- free recitation

the matter is crushed. The water


A musical staff showing free recitation with a text box containing the lyrics 'the matter is crushed. The water'.

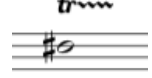
### Woodwinds:

 **Growl:** Add voice while playing to produce a distorted, harsh sound.

 **Flutter tongue:** (flz.) z-stems are used to indicate flutter tongue.

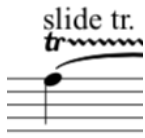
**A.S.** **Aeolian Sound:** (A.S.) Very airy, soft tone with pitch. Similar to the sound that is produced by wind when it passes over or through objects. Ordinary noteheads with written instruction are used.

 **Air tone.** air noise without pitch **Flute only.**

**bisb.**  
**trun**  
 **Bisbigliando:** (bisb.) Trill on a perfect unison using different fingerings.

**Subtone** - Breathly, airy tone which comes out clearest in the lower register. Written instructions explains when to play subtone, ordinary noteheads are used.  
**Clarinets only.**

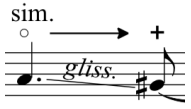
**Brass:**



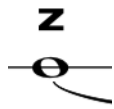
**Slide trill:** Trill on a unison played by switching slide position, hitting the same note on different harmonic series. Works best in high registers, similar to bisbigliando. **Trombones only.**



**Flutter tongue:** (flz.) three diagonal lines through the stem indicates flutter tongue.



**Hand glissando:** Half tone glissando produced by gradually stopping the horn. **Horns only.**



**water noise:** Trombonists play with water in their instruments. Produces a noisy, shifting textural sound without clear pitch or rhythm. **Trombones only.**

**Percussion:**



**Tubular bell gliss:** played on a detached A-bell by lowering the bell into water after striking it.



**Matches and candle:** ordinary candle and matches. The action of lighting and blowing out the candle is mainly a visual, symbolic gesture in the piece. Therefore the candle should preferably be placed high so that it's visible to the audience. Longer matches are advised in order to give the player time to execute the action in a calm manner without fear of burning his/her fingers.

**Harp:**



**Prés de la table:** (p.d.l.t.) dry and nasal sound produced by playing close to the soundboard.

**Strings:**



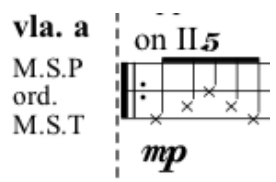
**Overpressure: (O.P.)** Complex, distortive tone produced by increasing bow pressure and playing with slow bow movement.



- Bartok Pizz.



**Ricochet:** (ric.) drop the bow to set of a series of successive notes as the bow naturally rebounds and repeatedly hits the string.



**Dripping sound:** Mute string at approximately half its length (harmonic pressure). Play Col legno battuto between bridge (M.S.T.) and fingerboard (M.S.T.) to create high pitched drop-like sounds without specified pitch.



**Col legno battuto:** (C.L.B.) Strike the string with the stick of the bow.

Abbreviations:

- M.S.T - Molto sul tasto
- M.S.P - Molto sul ponticello
  - S.P. - Sul Ponticello
  - S.T. - Sul Tasto
- ord. - Ordinario



# Chrysopoeia

**A** ♩ = 72

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in B♭  
Bass Clarinet in B♭  
Bassoon 1  
Bassoon 2  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in C 1  
Trumpet in C 2  
Trumpet in C 3  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba  
Timpani  
Percussion 1: Tubular bell (detached)  
Percussion 2: Vibraphone  
Percussion 3: marimba  
Harp: pres de la table (p.d.l.t.)

Tempo: ♩ = 72  
Time signatures: 3/4, 7/8, 3/4, 4/4, 3/4, 7/8, 3/4

Dynamic markings: *ppp*, *p*, *mf*, *mp*, *ff*, *ord.*, *sim.*

Performance instructions: Aeolian sound (A.S.) - very soft and airy, w. bow let ring

**A** ♩ = 72

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

Tempo: ♩ = 72  
Time signatures: 3/4, 7/8, 3/4, 4/4, 3/4, 7/8, 3/4

Dynamic markings: *p*, *pp*, *ppp*, *mf*, *ppp*, *p*

Performance instructions: con sord.

Fl. 1  $\frac{3}{4}$   $\frac{4}{4}$  air (quiet, noisy) ord.  $\frac{3}{4}$  A.S.  $\frac{7}{8}$  air A.S.  $\frac{3}{4}$   $\frac{4}{4}$  air ord.  $\frac{3}{4}$   $\frac{7}{8}$

Fl. 2  $\frac{3}{4}$   $\frac{4}{4}$  air (quiet, noisy) ord.  $\frac{3}{4}$  air (quiet, noisy)  $\frac{7}{8}$  air A.S.  $\frac{3}{4}$  A.S. ord.  $\frac{3}{4}$   $\frac{7}{8}$

Ob. 1  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Ob. 2  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Cl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$  subtone

B. Cl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$  subtone

Bsn. 1  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Bsn. 2  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Hn. 1-4  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Tpt. 1-3  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Tbn. 1  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Tbn. 2  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

B. Tbn.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Tba.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Timp.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Perc. 1  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$

Perc. 2  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$  soft mallet bow (bow) bow

Perc. 3  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$  soft mallets

Hp.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$  p.d.l.t. ord.

Vln. 1  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$  pizz. w. hrp. arco sul tasto (S.T.)

Vln. 2  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$  pizz. arco sul tasto (S.T.) senza sord.

Vla.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$  pizz. arco sul tasto (S.T.) senza sord.

Vc.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$  sul tasto (S.T.) ord. senza sord.

Db.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$  sul tasto (S.T.) pizz. senza sord.



B

14  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$  A.S.  $\frac{3}{4}$   $\frac{4}{4}$

Fl.1  $ppp < p$   $pp$   $mp$

Fl.2  $pp$   $mp$

Ob.1  $ppp < p$

Ob.2

Cl.  $p$   $ppp$   $p$

B. Cl.  $ppp$   $p$  *subtone*

Bsn.1  $ppp < p$   $ppp$   $p$

Bsn.2  $ppp$   $p$

Hn.1  $ppp$   $ppp < p$

Hn.2  $ppp$   $p$

Hn.3  $ppp < p$   $ppp < p$

Hn.4  $ppp$   $p$   $ppp$   $ppp < p$

Tbn.1

Tbn.2

Tba. *con sord.*  $pp$

Timp.

Perc.2 *bow*  $pp$   $mp$  *mallet*  $ppp$   $p$  *bow*  $mp$

Perc.3  $ppp < p > ppp$   $mp$   $pp$   $mp$

Harp.  $ff$   $mf$   $mf$   $ff$   $f$   $ff$  *(harmonic - sounding pitch)*  $D^{\natural}$   $mf$

Vln.1 *senza sord.*  $pp$   $mp$  *solo. (with harp)*  $pp$   $mp$  *S.T. arco*  $pp$   $mp$  *S.P.*  $mf$

Vln.2 *S.T.*  $ppp < p$   $pp$  *Sul ponticello (S.P.)*  $pp$   $mp$  *pizz.*  $pp$

Vla. *S.T.*  $p$  *pizz.* *arco*  $pp$

Vc. *sul tasto (S.T.)*  $ppp$   $p$  *S.T.*  $ppp$   $p$

Db. *S.T.*  $ppp < p$   $ppp < p$  *ord.*  $p$  *S.T.*  $pp$   $mp$  *ord.*  $pp$

**B**

21

Fl.1 *mp* *pp* A.S. ord.

Fl.2 *mp* *pp* A.S.

Ob.1

Ob.2

Cl. *pp* subtone 3 w. harp tr.

B. Cl. *pp* subtone 3

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tbn.1 bucket mute Slide trill (slide tr.) trill on a perfect unison *ppp* *p* tr.

Tbn.2 bucket mute Slide trill (slide tr.) trill on a perfect unison *ppp* *p* *ppp* slide tr. tr.

Tba. *mp* *pp* *mp* senza sord.

Timp. *mp* *pp* *mp* *ppp* *p*

Perc.2 *p* to mallets *pp* *mp* *p* *ppp* tr.

Perc.3 *pp* *mp* *pp* *pp* *mf* *mp* *ppp*

Hp. *ff* *mf* *mf* *f* *mp* *f* *mp* B $\flat$

Vln. 1 arco *mp* *pp* S.T. ord. *mp* *pp* *mf* S.P. pizz. *pp* *mp* S.T. arco S.P.

Vln. 2 2 soli pizz. *p* pizz. *pp* *mp* *p* pizz. *p*

Vla. 2 sola pizz. *pp* *mp* *p* pizz. *p*

Vc. 2 soli pizz. *p* pizz. *p*

Db. S.T. pizz. *p* harmonic gliss IV. arco *pp* *mp*

28 flz. A.S.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl. 1 *mp* *ppp* *flz.*

Fl. 2 *mp* *pp* *mp* *ppp*

Ob. 1 *pp* *mp* *pp*

Ob. 2 *pp* *mp* *pp* *ppp*

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

B. Cl. *pp* *mp* *ppp*

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

Bsn. 2 *pp* *mp* *ppp*

Hn. 2 *pp*

Hn. 4 *pp*

C Tpt. 1 *ppp* cup mute

C Tpt. 2 *ppp* cup mute

C Tpt. 3 *ppp* cup mute

Tbn. 1 *p* *ppp* slide tr. *p* senza sord.

Tbn. 2 *p* *ppp* slide tr. *p* senza sord.

B. Tbn. *p* *ppp* *p* senza sord.

Timp. *pp* *mp* *mp* *pp*

Perc. 1 *mp* *pp* *mp* *pp* *ppp*

Perc. 2 *mp* *pp* *mp* *pp* *ppp* *bow*

Perc. 3 *mp* *pp* *mp* *pp* *ppp*

Hp. *mp* *f* *mp* *ff* *C#* *mf*

Vln. I *p* *mf* *ppp* *mp* *mp* *ppp*

Vln. 2 (2 soli) *pp* *mp* *ppp* *mp* *ppp* *pizz.*

Vla. (2 sola) *p* *mf* *pp* *mp* *mf* *p*

Vc. (2 soli) *p* *mf* *f* *pp* *mp* *p*

Db. *pp* *mp* *p* *mf*

tr. ord. S.P.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

harmonic gliss III arco S.T. *pp* *mp* *ppp* *pizz.*

harmonic gliss III *f* *pp* *mp* *ppp* *mf* *p*

harmonic gliss III *p* *mf*

33  $\frac{4}{4}$

Fl. 1 *pp* A.S. *mp* *ppp* *flz.* *mp* *p* *flz.*

Fl. 2 *pp* *mp* *pp* *mp* *p* *flz.*

Ob. 1 *pp* *mp* *pp* *mp* *ppp* *flz.*

Ob. 2 *pp* *mp* *pp* *pp* *ord.*

Cl. *pp* *mp* *pp* *p* *mf* *tr*

B. Cl. *pp* *mp* *pp*

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

Bsn. 2 *pp* *mp* *pp*

Hn. 2

Hn. 4

C Tpt. 1 *p* *ppp*

C Tpt. 2 *p* *ppp*

C Tpt. 3 *p* *ppp*

Tbn. 1 pour water into trombone

Tbn. 2 pour water into trombone

B. Tbn. pour water into trombone

Timp. *mp* *p* *pp* *mp*

Perc. 1

Perc. 2 *w. harp* *mp* *pp* *mp* *p*

Perc. 3 *(tr)* *p* *Anvil* *mp*

Hp. *ff* *mf* *ff* *tr*

Vln. 1 *mp* *7* *f* *tr*

Vln. 2 *arco* *ppp* *p* *tutti* *p* *mf* *pp*

Vla. *ppp* *tutti* *p* *mf* *pp*

Vc. *ppp* *p* *tutti* *p* *mf* *pp*

Db. *ppp* *p* *mf* *pp* *S.P.* *mf*

37 **accel.** . . . . . **C** ♩ = 84

Fl. 1

Fl. 2

Ob. 1-2

Cl.

B. Cl.

Bsn. 1-2

Hn. 1-3

Hn. 2-4

Tpt. 1-3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

loud whisper individual/free rythm

One becomes two, two becomes three and out of the third comes the one as the fourth approx. 8 sec.

subtone

tr

ppp mp ppp mp ppp

A.S.

tr

ppp mp ppp mp ppp

subtone

tr

ppp mp ppp

only air, no pitch. Bubbling/noisy sound

mf p mf p mf

empty water

empty water

mf p mf p mf p

loud whisper individual/free rythm

One becomes two, two becomes three and out of the third comes the one as the fourth approx. 8 sec.

tubular bell (detached A)

water gliss (lower bell into water)

mp

w. bow

mp

sim.

sim.

f p

**accel.** . . . . . **C** ♩ = 84

Vln. 1

Vln. 2

Vla.

Vc.

Db.

S.T. S.P. S.T. S.P. S.T.

mp > pp < mp > pp < p

pp mp pp mp

w. tubular bell

S.P. S.P. S.P.

pp mp pp mp

S.P. echoing

sim.

44

**D**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1-2

Hn. 1-3

Hn. 2-4

Tpt. 1-3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

loud whisper  
individual/free rythm

One becomes two, two becomes three and out of the third comesthe one as the fourth  
*approx. 8 sec.*

A.S.  
w. celli

ord.  
tr

*pp* *mf* *pp* *mp* *pp*

*mf* *pp* *mp* *pp*

*p* *mf* *pp* *mp* *pp*

*mf* *pp*

*pp* *mf* *pp* *mp* *pp*

*mf* *pp*

loud whisper  
individual/free rythm

One becomes two, two becomes three and out of the third comesthe one as the fourth  
*approx. 8 sec.*

loud whisper  
individual/free rythm

One becomes two, two becomes three and out of the third comesthe one as the fourth  
*approx. 8 sec.*

loud whisper  
individual/free rythm

One becomes two, two becomes three and out of the third comesthe one as the fourth  
*approx. 8 sec.*

loud whisper  
individual/free rythm

One becomes two, two becomes three and out of the third comesthe one as the fourth  
*approx. 8 sec.*

empty water

empty water

empty water

empty water

*pp* *p* *pp* *mp*

to xyl.

Xylophone

Marimba

Marimba

*f* *mp* *mf* *p* *mf* *pp*

*E♭:G♭A♯*  
*B♭:C♯D♯* *pp* *mf*

loud whisper  
individual/free rythm

One becomes two, two becomes three and out of the third comesthe one as the fourth  
*approx. 8 sec.*

**D**

2 soli

*ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

*mp* *pp* *mp* *pp* *ppp* *p* *ppp* *p* *ppp* *p*

*pp* *mp* *pp* *mp* *pp* *ppp* *p* *ppp* *p*

This page of a musical score covers measures 49 through 52. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinet, Bass Clarinet, Trumpets, Trombones, Timpani, Percussion 1-3, Harp, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is written in a key signature of one flat and a 3/4 time signature. It features a variety of musical notations such as slurs, ties, triplets, and dynamic markings. The woodwinds and strings play sustained notes, while the percussion and harp provide rhythmic accompaniment. The dynamic range is wide, from *ppp* to *f*.

**Fl. 1:** Measures 49-52. Dynamics: *mf*, *p*, *mf*, *p*, *mf*, *ppp*. Includes triplets and slurs.

**Ob. 1:** Measures 49-52. Dynamics: *mf pp*, *mf*, *p*. Includes a *w. cl.* marking.

**Ob. 2:** Measures 49-52. Dynamics: *mf*, *p*, *mf*, *p*. Includes triplets and slurs.

**Cl.:** Measures 49-52. Dynamics: *mf*, *p*, *mf*, *p*, *mf*. Includes triplets and slurs.

**B. Cl.:** Measures 49-52. Dynamics: *mf*, *p*, *mf*.

**C Tpt. 1:** Measures 49-52. Dynamics: *pp*. Includes a *con sord (cup mute)* and *w. cl.* marking.

**Tbn. 1, 2, B. Tbn., Tba.:** Measures 49-52. Dynamics: *pp*.

**Timp.:** Measures 49-52. Dynamics: *p*, *mp*, *pp*, *mp*. Includes triplets.

**Perc. 1, 2, 3:** Measures 49-52. Dynamics: *p*, *mp*, *p*, *mf*, *p*, *mf*, *p*, *mf*. Includes triplets and slurs.

**Harp:** Measures 49-52. Dynamics: *f*. Includes slurs and a *A# Bb* marking.

**Vln. 1:** Measures 49-52. Dynamics: *mp*, *p*, *fp*, *mf*. Includes a *(2 soli)* marking and trills.

**Vln. 2:** Measures 49-52. Dynamics: *pp*, *mp*, *p*.

**Vla.:** Measures 49-52. Dynamics: *pp*, *mp*, *p*.

**Vc.:** Measures 49-52. Dynamics: *pp*, *mp*, *p*.

**Db.:** Measures 49-52. Dynamics: *mp*, *p*.

This page of a musical score contains measures 53 through 56. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet (Cl.), Bass Clarinet (B. Cl.), Trumpet 1 (C Tpt. 1), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 53 begins with a *p* dynamic for Fl. 1 and *mf* for Ob. 1 and Ob. 2. The key signature has one flat (B-flat major or D minor). Measure 54 features a time signature change to 3/4 and a *mf* dynamic for Fl. 1. Measure 55 includes a *flz.* (flautissimo) marking for Fl. 1 and *ord.* (ordone) for Fl. 2, with a *p* dynamic for Fl. 1. Measure 56 concludes with a time signature change to 4/4 and a *mf* dynamic for Fl. 1. The score includes various musical notations such as slurs, ties, and dynamic markings like *pp*, *mp*, and *ff*.



This page of a musical score covers measures 58 to 91. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is written in a key with one flat and a 3/4 time signature. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Performance instructions include *flz.* (flautando), *con sord (straight mute)*, *w. vibra.* (with vibrato), and *harmonic gliss IV*. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinet, Bass Clarinet, Cor Anglais 1, 2, and 3, Trombones 1 and 2, and Baritone Trombone. The brass section includes Trumpets 1, 2, and 3, Trombones 1 and 2, and Baritone Trombone. The percussion section includes three different percussion parts. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score includes numerous slurs, accents, and dynamic markings throughout.

This page contains the musical score for measures 62, 63, and 64. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts with various dynamics including *pp*, *mp*, and *tr* (trills).
- Ob. 1 & 2:** Oboe parts, with *flz.* (flageolet) markings.
- Cl. & B. Cl.:** Clarinet and Bass Clarinet parts.
- C. Tpt. 1, 2, 3:** Trumpet parts, with *to cup mute* marking for Tpt. 2.
- Tbn. 1, 2, B. Tbn., Tba.:** Trombone parts, including *w. mar.* (with mallets) for Tuba.
- Timp.:** Timpani part.
- Perc. 1, 2, 3:** Percussion parts.
- Hp.:** Harp part, with *ord.* (order) and *let ring* markings.
- Vln. 1 & 2:** Violin parts.
- Vla. & Vc.:** Viola and Violoncello parts, with *S.P.* (Sordano Pizzicato) and *S.T.* (Sordano Tremolo) markings.
- Db.:** Double Bass part, with *2 soli* marking.

The score includes various musical notations such as dynamics (*pp*, *p*, *mp*, *mf*, *ff*), articulation (*tr*, *flz.*, *ord.*), and performance instructions (*to cup mute*, *let ring*, *S.P.*, *S.T.*, *2 soli*). Measure numbers 62, 63, and 64 are clearly indicated at the top of each system.

65 [E]

This page contains the musical score for measures 65 to 67. The score is organized into three systems. The first system (measures 65-67) includes:

- Woodwinds:** Flute 1 and 2, Oboe 1 and 2, Clarinet, Bass Clarinet, Bassoon 1 and 2, Horn 1-4, and Trumpet 1-3. Dynamic markings range from *ppp* to *mf*.
- Brass:** Trombone 1 and 2, Baritone, and Tuba. Dynamic markings range from *p* to *mf*.
- Percussion:** Percussion 1 (xylophone), Percussion 2, and Percussion 3. Percussion 2 features triplet patterns.
- String Section:** Violin 1 and 2, Viola, Violoncello (2 soli), and Double Bass.

The second system (measures 66-67) includes:

- Woodwinds:** Horn 1-4, Trumpet 1-3, Trombone 1 and 2, Baritone, and Tuba. Dynamic markings range from *ppp* to *pp*.
- Brass:** Trombone 1 and 2, Baritone, and Tuba. Dynamic markings range from *p* to *mf*.
- Percussion:** Percussion 2 and Percussion 3. Percussion 2 features triplet patterns.
- String Section:** Violin 1 and 2, Viola, Violoncello (2 soli), and Double Bass. The Double Bass part includes *pizz.* and *w. marimba* markings.

The third system (measures 67) includes:

- Woodwinds:** Horn 1-4, Trumpet 1-3, Trombone 1 and 2, Baritone, and Tuba. Dynamic markings range from *mp* to *pp*.
- Brass:** Trombone 1 and 2, Baritone, and Tuba. Dynamic markings range from *p* to *mp*.
- Percussion:** Percussion 2 and Percussion 3. Percussion 2 features triplet patterns.
- String Section:** Violin 1 and 2, Viola, Violoncello (2 soli), and Double Bass. The Violin 1 and 2 parts include *tutti* and *pizz. w. xyl.* markings.

68 **F**

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

Fl.2 *pp* *mf* *pp* *mp* *pp*

Ob.1 *pp* *mf* *pp* *mp* *pp*

Ob.2 *pp* *mf* *pp* *mp* *pp*

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

B. Cl. *pp* *mf* *pp* *mp* *pp*

Bsn.1 *pp* *mf* *mp* *pp*

Bsn.2 *pp* *mf* *mp* *pp*

Hn.1 *pp* *mp* *pp*

Hn.2 *pp* *mp*

Hn.3 *pp* *mp*

Hn.4 *pp* *mp*

C Tpt. 1 *mp* *ppp* *pp*

C Tpt. 2 *mp* *ppp* *pp*

C Tpt. 3 *mp* *ppp* *pp*

Tbn.1 *pp* *mp* *pp* *flz.* *ord.*

Tbn.2 *pp* *mp* *pp* *flz.* *ord.*

B. Tbn. *pp* *mp* *pp* *flz.* *ord.*

Tba. *pp* *mf* *pp* *pp* *mp*

Perc. 1 *mf* *pp* *mp*

Perc. 2 *mf*

Perc. 3

**F**

Vln. 1 *f* *pp* *arco*

Vln. 2 *mf* *p* *tutti* *pp* *arco*

Vla. *pizz.* *w. vib.* *5* *mf* *p* *tutti* *pp* *arco*

Vc. *mp* *mf* *pp* *arco*

Db. *p* *mf* *p* *tutti* *pp*

72

Fl.1 *mf* *ppp*

Fl.2 *mf* *ppp*

Ob.1 *mf* *ppp*

Ob.2 *mf* *ppp*

Cl. *mf* *pp* *mp*

B. Cl. *mf*

Bsn.1 *mf*

Bsn.2 *mf*

Hn.1 *mf* *mp* *pp*

Hn.2 *mf*

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

Hn.4 *mf* *pp*

C Tpt.1 *mf* ord. *p*

C Tpt.2 *mf* ord. *p*

C Tpt.3 *mf* ord. *p*

Tbn.1 *pp* slide tr. *mp* *ppp*

Tbn.2 *pp* slide tr. *mp* *ppp*

B. Tbn. *pp* *mp* *pp*

Tba. *mf* *pp* *pp*

Timp.

Perc. 2.

Perc. 3.

Vln. 1 *mf* *p* *ppp* M.S.T.

Vln. 2 *mf* *p* *ppp* M.S.T.

Vla. *mf* *p* *ppp* M.S.T.

Vc. *mf* *p* *ppp* M.S.T.

Db. *mf* *p* *ppp* M.S.T.

3/4

76  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$  **G**  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Fl.1 *pp* A.S. 3

Fl.2 *pp* A.S. 3

Ob.1

Ob.2

Cl.

B. Cl. *pp* subtone *p* *ppp*

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn.1 *ppp* harmon mute 3

Tbn.2 *ppp* harmon mute 3

B. Tbn. *mp* *pp* harmon mute *ppp*

Tba. *pp* *mp* *pp*

Timp. *p* *mf* *p* *ppp* *mp*

Perc. 2. Thai gongs *mp* let ring

Perc. 3. Anvil *p* *mf* *p*

Vln. 1 *mf* S.P. *ppp* *p* M.S.T. con sord.  $\frac{2}{4}$   $\frac{4}{4}$

Vln. 2 *mf* S.P. *ppp* con sord. M.S.T. *p*

Vla. *mf* S.P. *ppp* tutti con sord. M.S.T. *p*

Vc. *mf* S.P. con sord. M.S.T. *ppp* *p*

Db. *mf* S.P. con sord. M.S.T. *ppp* *p*

84  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl. 1 flz. *mp* A.S. *ppp* *p* air

Fl. 2 flz. *mp* A.S. *ppp* *p* air

Cl. *ppp* *p*

B. Cl. *ppp* *p*

Bsn. 1 *ppp* *p* *ppp* *p*

Bsn. 2 *ppp* *p* *ppp* *p*

Hn. 1 hand gliss w. tubular bell *pp* *mp* *ppp* *pp* *mp*

Hn. 2 *ppp* *mp* *ppp* *ppp*

Hn. 3 *ppp* *mp* *ppp* *ppp*

Hn. 4 *ppp* *p* *ppp* hand gliss w. tubular bell *gliss.* *mp*

C Tpt. 1 con sord (cup mute) *ppp* *p* *ppp* senza sord.

C Tpt. 2 con sord (cup mute) *ppp* *p* *ppp* senza sord.

C Tpt. 3 con sord (cup mute) *ppp* *p* *ppp*

Tbn. 1 *p* *ppp* pour water into trombone

Tbn. 2 *p* *ppp* pour water into trombone

B. Tbn. *p* *ppp* pour water into trombone

Timp.

Perc. 1 Tubular Bell (A-bell detached) *mf*

Perc. 2 (sim. - let ring) *p* *mf* *mp*

Perc. 3 Anvil *p*

Hp.

Vln. 1 *ppp* *p* S.T. *p* senza sord. *pp* *mp*

Vln. 2 *ppp* *p* S.T. *p* senza sord. *pp* *mp*

Vla. *ppp* *p* S.P. *ppp* *p* S.T. *pp* *mp* *pp* *mp*

Vc. *ppp* *p* S.P. *ppp* *p* S.T. *pp* *mp* *pp* *mp*

Db. *ppp* *p* S.P. *ppp* *p* S.T. *pp* *mp* senza sord. *pp* *mp*

90  $\frac{4}{4}$

loud whisper without instrument  
calm and intense

A.S. → air

Fl. 1 *ppp* → *p*

Fl. 2 *ppp* → *p*

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 hand gliss w. tubular bell *pp* → *mp* → *ppp* sim. *pp* → *mp* → *ppp*

Hn. 2 hand gliss w. tubular bell *pp* → *mp*

Hn. 3 hand gliss w. tubular bell *pp* → *mp*

Hn. 4

Tpt. 1-3 a3

Tbn. 1 water noisy, gurgling *p* water noisy, gurgling *f*

Tbn. 2 *p* *f* *p* *f* *p* *f*

B. Tbn. *pp* → *f* → *pp* *f* *p* *f* *p* *f* *p*

Timp.

Perc. 1 *mp*

Perc. 2 *mp* *mf* *p*

Perc. 3 to matches and candle *f* light candle

Hp. *mp*

E: F# G# A#  
B: C# D#

Vln. 1 senza sord. pizz. *mp* col legno batutto (C.L.B.) *pp* pizz. *mp*

Vln. 2 *ppp* pizz. *pp* → *mp* pizz. *mp* col legno batutto (C.L.B.) *pp* pizz. *mp* col legno batutto (C.L.B.)

Vla. pizz. *pp* → *mp* pizz. *mp* col legno batutto (C.L.B.)

Vc. pizz. *pp* → *mp* pizz. *mp* col legno batutto (C.L.B.)

Db. *ppp* *pp* → *mp* pizz. *mp* col legno batutto (C.L.B.) *pp* pizz. *mp* C.L.B. *pp*



H

97

Fl. 1 *p* 3 3 *mp*

Fl. 2 *p* 5 5 *mp*

Ob. 1 *p* 3 6 6 *mp*

Ob. 2 *p* 5 5 *mp*

Cl. *p* 3 6 *mp*

B. Cl. *pp* 3 6

Bsn. 1 *pp* 5 5

Bsn. 2 *pp* 3 3

Hn. 1 *sim.* *pp* *mp* *ppp*

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1 empty water *f*

Tbn. 2 empty water *f*

B. Tbn. empty water *f*

Timp. *p* *mp*

Perc. 1

Perc. 2 *mp*

Vln. 1 *pizz.* 3 *arco ricochet (ric.)* *pizz.* 3 *p* *arco ric.* *pizz.*

Vln. 2 *arco ricochet (ric.)* *pizz.* *arco ric.* *pizz.* 3

Vla. 3 *arco ricochet (ric.)* *pizz.* 3

Vc. *arco ricochet (ric.)*

Db. *arco ricochet (ric.)* *pizz.*

102

Fl.1 *mf* 7 7 *pp* *ppp* A.S. *tr* ord. *tr*

Fl.2 *ppp* *p* *ppp*

Ob.1 *pp* 7 5 *mf* *pp*

Ob.2

Cl. *mp* 5 *mf* 7 7 *pp*

B. Cl. *mp* 6

Bsn.1 *mp* 5 5 *p* *mf* *pp*

Bsn.2 *mp* 3 5 *p* *mf* *pp*

Hn.1

Hn.2

C Tpt.1

C Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Timp. *mf*

Perc. 1

Perc. 2 *mp* 3 3

Vln. 1 *arco ric.* 3 *pizz.* *mf* *p* as quick as possible, irregular rythm (pizz.)

Vln. 2 *arco ric.* 3 *pizz.* *mf* *p* loud whisper without instrument calm but intense

Vla. *pizz.* 3 *arco ric.* *mf* *p* a nat - ure\_ de-light - ed by

Vc. *mf* *arco ric.* *pizz.* *p* as quick as possible, irregular rythm (pizz.)

Db. *mf* *pizz.* *p*

loud whisper without instrument  
calm but intense

a nat - ure\_ is de-light - ed by

loud whisper without instrument  
calm but intense

a nat - ure\_ is de-light - ed by

loud whisper without instrument  
calm but intense

a nat - ure\_ is de-light - ed by

loud whisper without instrument  
calm but intense

a nat - ure\_ is de-light - ed by

108 (tr) ord. I

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

Fl. 2 *mp*

Ob. 1 *loud whisper without instrument calm but intense*

Ob. 2 *loud whisper without instrument calm but intense*

Bsn. 1

Bsn. 2

Hn. 1 an - oth - er nat - ure a nat - ure conq - ures (s) an - oth - er nat - ure nat - ure

Hn. 2 an - oth - er nat - ure a nat - ure conq - ures (s) an - oth - er nat - ure nat - ure

Hn. 3

Hn. 4

C Tpt. 1 an - oth - er nat - ure a nat - ure conq - ures (s) an - oth - er nat - ure nat - ure

C Tpt. 2 an - oth - er nat - ure a nat - ure conq - ures (s) an - oth - er nat - ure nat - ure

Timp. *pp* *mf* *p* *mf* *p*

Perc. 1 *light candle*

Perc. 2 *(Thai gongs)* *p* *mf* *mf* *p*

Perc. 3 *anvil* *p*

Vln. 1 *as quick as possible, irregular rhythm* (1) (2)

Vln. 2 *as quick as possible, irregular rhythm* *as quick as possible, irregular rhythm*

Vla. *p* *f* *as quick as possible, irregular rhythm*

Vc. *as quick as possible, irregular rhythm* *f* *as quick as possible, irregular rhythm*

Db. *p* *f* *as quick as possible, irregular rhythm*

116

loud whisper without instrument  
calm and intense

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 1  
Bsn. 1  
Bsn. 2

a nat - ure... is de - light - ed by an - oth - er nat - ure a nat - ure conq - ures (s)

loud whisper without instrument  
calm and intense

loud whisper without instrument  
calm and intense

loud whisper without instrument  
calm and intense

Hand gliss.  
w. tubular bell

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

hand gliss.  
hand gliss.  
hand gliss.

pp mp sim. pp mp mp pp mp

C Tpt. 1  
C Tpt. 2

Timp.

Perc. 1  
Perc. 2  
Perc. 3

mf > p < mf > p<sup>3</sup> mp pp mp

mf sim. p mf p mp pp mp pp mf

f

loud whisper without instrument  
calm and intense

Vln. I  
Vln. II

(3) (4) (5)

a nat - ure... is de - light - ed by an - oth - er nat - ure a nat - ure conq - ures (s)

loud whisper without instrument  
calm and intense

Vla.

arco  
C.L.B.

p mf p

Vc.

arco  
col legno batutto (C.L.B.)

p mf p

Db.

arco  
C.L.B.

p<sup>3</sup> mf p<sup>3</sup>

124

Fl.1  
an - oth - er nat - ure nat - ure a nat - ure dom - in - ates an - oth - er nat - ure

Fl.1  
an - oth - er nat - ure nat - ure a nat - ure dom - in - ates an - oth - er nat - ure

Ob.1

Ob.1

Cl.

B. Cl.

Bsn.1  
an - oth - er nat - ure nat - ure a nat - ure dom - in - ates an - oth - er nat - ure

Bsn.2  
an - oth - er nat - ure nat - ure a nat - ure dom - in - ates an - oth - er nat - ure

Hn.1

Hn.2  
*pp* *gliss.* *mp* *mp* *gliss.* *mp* *pp*

Hn.3  
*mp* *gliss.* *pp* *mp* *gliss.* *pp*

Hn.4  
*pp* *gliss.* *pp* *mp* *gliss.* *pp*

C Tpt.1

C Tpt.2

C Tpt.3

Tbn.1  
slide tr. *pp*

Tbn.2  
slide tr. *pp*

Perc. 1  
*mp*

Perc. 2  
light candle

Vln. 1  
an - oth - er nat - ure nat - ure a nat - ure dom - in - ates an - oth - er nat - ure

Vln. 2  
an - oth - er nat - ure nat - ure a nat - ure dom - in - ates an - oth - er nat - ure

Vla.  
*mf* *p* C.L.B. *p*

Vc.  
*mf* *p* C.L.B. *p*

Db.  
*mf* *p*

**J** 129

Fl. 1 *A.S. tr* *pp* *mp*

Fl. 2 *mp*

Ob. 1 *pp* *mp*

Ob. 2 *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. 1

Bsn. 2

Hn. 1 *pp* *mp*

Hn. 2 *pp* *mp*

Hn. 3 *pp* *mp*

Hn. 4 *pp* *mp*

C Tpt. 1 *pp*

C Tpt. 2 *pp*

C Tpt. 3 *pp*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Perc. 1

Perc. 2

**J**

Vln. I C.L.B. *p* *mf* *mp* *f*

Vln. II C.L.B. *p* *mf* *mp* *f*

Vla. C.L.B. *mf* *mp* *f*

Vc. C.L.B. *mf* *mp* *f*

Db. C.L.B. *mp* *f*

133

Fl.1 *pp*

Fl.2 *pp*

Ob.1 *pp* *tr* *mp* *pp*

Ob.2 *pp* *mp* *pp*

Cl. *mp* *pp* *mp* *ppp*

B. Cl. *mp* *pp* *mp* *ppp*

Hn.1 *pp*

Hn.2 *pp*

Hn.3 *pp*

Hn.4 *pp*

C Tpt.1 *mp*

C Tpt.2 *mp*

C Tpt.3 *mp*

Tbn.1 *pp* *mp* *pp* *mp*

Tbn.2 *pp* *mp* *pp* *mp*

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *mp* *f*

Vc. *p* *f* *mp*

Db. *p* *f* *p*

slide tr. *tr* *ord. tr.*

"dripping sound"  
C.L.B. between bridge and fingerboard  
dampen strings w. left hand around the octave  
approximate rythms and positions on I.

M.S.P  
ord.  
M.S.T

137 **1** 6" **2** 18" **3** 7"

Grid. ||

Bsn. 1  
free and expressive senza misura  
*mf solo* *fp* *mf* *mp* *trm* *bisbigliando (bisb.)*

Vln. 1a  
M.S.P. ord. M.S.T.  
*mp*  
"dripping sound"  
C.L.B. between bridge and fingerboard, dampen strings w. left hand around the octave, approximate rythms and positions on I

Vln. 1b  
M.S.P. ord. M.S.T.  
9" Vln. 1b  
*mp*  
"dripping sound"  
C.L.B. between bridge and fingerboard, dampen strings w. left hand around the octave, approximate rythms and positions on II.

Vln. 2a  
M.S.P. ord. M.S.T.  
13" vln. 2a  
*mp*  
"dripping sound"  
C.L.B. between bridge and fingerboard, dampen strings w. left hand around the octave, approximate rythms and positions on II.

Vln. 2b  
M.S.P. ord. M.S.T.  
6" vln. 2b  
*mp*  
"dripping sound"  
C.L.B. between bridge and fingerboard, dampen strings w. left hand around the octave, approximate rythms and positions on II.

Vla. a  
M.S.P. ord. M.S.T.  
5 3 3  
*mp*  
"dripping sound"  
C.L.B. between bridge and fingerboard, dampen strings w. left hand around the octave, approximate rythms and positions on II.

Vla. b  
M.S.P. ord. M.S.T.  
18" vla. b  
*mp*  
"dripping sound"  
C.L.B. between bridge and fingerboard dampen strings w. left hand around the octave approximate rythms and positions I.

Vc.

**4** 10" **5** 14"

Grid. ||

Fl. 1  
keyclicks - irregular rythm, as loud as possible  
*f*

Fl. 2  
keyclicks - irregular rythm, as loud as possible  
*f*

Ob. 1  
keyclicks - irregular rythm, as loud as possible  
*f*

Ob. 1  
keyclicks - irregular rythm, as loud as possible  
*f*

Cl.  
keyclicks - irregular rythm, as loud as possible  
*f*

Bsn. 1  
*p* *mf* *trm* *bisb.* *trm* *bisb.* *trm* *bisb.*

Hp.  
p.d.l.t  
Rapid, irregular rythm. Very high notes.  
*mp* (poco)

Vln. 1a  
Violin 1a  
*p*

Vln. 1b

Vln. 2a  
Violin 2a  
3" quick tempo, approximate rythms col legno tratto  
*p*

Vln. 2b

Vla. a

Vla. b  
Viola b  
6" quick tempo, approximate rythms col legno tratto  
*p*



6 4"

7 15"

Grid. II

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl.  
Hp.

(keyclicks + harp)

Bass Clarinet  
as quick as possible (breathe if necessary)  
*p*

Bsn. 1  
*f*

Contrabassoon  
as quick as possible (breathe if necessary)  
*p*

Marimba  
as quick as possible  
*p*

Vln. 1a  
Violin 1, tutti  
7"  
unis. S.T. individual tempo, approximate rhythms  
*p*

Vln. 1b  
Violin II, tutti  
4"  
unis. S.T. individual tempo, approximate rhythms  
*p*

Vln. 2  
Viola, tutti  
S.T. individual tempo, approximate rhythms  
*p*

Vln. 2b  
S.T. individual tempo, approximate rhythms  
*p*

Vla. a  
Violoncello  
4"  
S.T. individual tempo, approximate rhythms  
*p*

Vla. b  
as quick as possible, individual tempo  
*p*

Vc.  
Double Bass  
*p*

Db.

8 7"

9 6"

10 6"

Grid. II

B. Cl.  
Cbsn.

Hn. 1-4  
stopped  
*p* small crescendo on each note  
individual tempo, breathe if necessary

Tpt. 1-3  
Crescendo on each cycle  
individual tempo, breathe if necessary  
*pp* *mp* *pp*

Perc. 3

Vln. 1a  
6"

Vln. 2  
6"

Vla  
Tutti strings

Vc.  
Tutti strings

Db.  
Tutti strings

B 10"
 1 8"

Grid. ||

Hn.1-4

Tpt.1-3

**Trombone 1**

cup mute  
*mf*  
 legato, poco dim./cresc. during each cycle

**Trombone 2**

4" cup mute  
*mf*  
 legato, poco dim./cresc. during each cycle

Violin 1a

S.P., individual tempo  
*f*  
 ord., individual tempo

Violin 1b

*f*

Violin 2a

S.P., individual tempo  
*f*  
 ord., individual tempo

Violin 2b

*f*

Viola a

S.P., individual tempo  
*f*  
 ord., individual tempo

Viola b

*f*

Violoncello

S.P., individual tempo  
*f*  
 ord., individual tempo

2 5"
 3 4"
 4 10"
 5 4"
 6 4"
 4/4

Grid. ||

Hn.1-4

Tpt.1-3

**Tpt. 1-3**

continuous gliss, breathe when/if necessary  
 small cresc/dim. on each cycle

*mp*

**Trb. 1**

continuous gliss, breathe when/if necessary  
 small dim./cresc. on each cycle

*mp*

**Trb. 2**

*mp*

**Timpani**

*pp*

**Vln. 1**

unis.  
*f*  
*mp* gliss around an M2 interval  
 speed/tempo free  
 highest harmonic possible

**Vln. 2**

unis.  
*f*  
*mp* gliss around an M2 interval  
 speed/tempo free  
 highest harmonic possible

**Vla**

unis.  
*f*  
*mp* gliss around an M2 interval  
 speed/tempo free  
 highest harmonic possible  
 with Vln. 1, Vla., Vlc.

**Violoncello**

unis.  
*f*  
*mp* gliss around an M2 interval  
 speed/tempo free  
 highest harmonic possible

4/4

L

138  $\frac{4}{4}$  ♩ = 60

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl., B. Cl., Bsn. 1, Cbsn., Hn. 1-4, Tpt. 1-3, Tbn. 1-2, B. Tbn., Tba., Timp., Perc. 1-3

L

$\frac{4}{4}$  ♩ = 60

Vln. 1, Vln. 2, Vla., Vc., Db.

Vln. 1	loud whisper individual rythm	The matter is crushed. The water is entirely transformed into earth and this latter, through a process of dessication	approx. 15 seconds
Vln. 2	low speaking voice individual rythm	The matter is crushed. The water is entirely transformed into earth and this latter, through a process of dessication	approx. 15 seconds
Vla.	low speaking voice individual rythm	The matter is crushed. The water is entirely transformed into earth and this latter, through a process of dessication	approx. 15 seconds

Vc. 2 soli, M.S.T., Overpressure - noisy with distorted pitch (O.P.) With lion's roar → ordinary tone → O.P. → sim. M.S.T.

Db. 2 soli, Overpressure - noisy with distorted pitch (O.P.) With lion's roar → ordinary tone M.S.T. O.P. → sim. ord.

M

142

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. ord. flz. ord.

f > pp f > pp mp

B. Cl. growl ord.

pp f > pp pp mp

Bsn. 1

pp mp

Cbsn.

pp

Hn. 1

mp pp

Hn. 2

mp pp

Hn. 3

mp pp

Hn. 4

gliss. mp pp

C Tpt. 1

cup mute pp

C Tpt. 2

cup mute pp mp

C Tpt. 3

straight mute pp

Tbn. 1 empty water

p f p bucket mute pp

Tbn. 2 empty water

p f p bucket mute pp

B. Tbn.

mf f p cup mute pp

Tba. mute pp

Timp. pp mp p

Perc. 1

f p

Vln. 1

changes itself into a white powder that we call air  
 calm and quiet speaking voice, like a prayer  
 this falls like a cin-der con-tain-ing the salt

Vln. 2

changes itself into a white powder that we call air  
 calm and quiet speaking voice, like a prayer  
 this falls like a cin-der con-tain-ing the salt

Vla.

changes itself into a white powder that we call air  
 calm and quiet speaking voice, like a prayer  
 this falls like a cin-der con-tain-ing the salt

Vc. ord. tutti con sord.

mf p f > p pp mp

Db. M.S.T. tutti con sord.

f > p p f > p pp mp

M

148

Fl. 1 *mp* *flz.* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Fl. 2 *mp* *ppp* *mp* *p* *mp* *ppp* *mp* *ppp*

Ob. 1 *mp*

Ob. 2

Cl. *growl w. lions roar* *p* *mf* *p* *mf* *p* *mf* *p*

B. Cl. *growl w. lions roar* *p* *mf* *p* *mf* *p* *mf* *p*

Bsn. 1

Cbsn. *mp*

Hn. 1 *mp* *hand gliss* *sim.* *ppp* *ppp*

Hn. 2 *mp* *hand gliss* *sim.* *ppp* *ppp*

Hn. 3 *mp* *hand gliss* *sim.* *ppp* *ppp*

Hn. 4 *mp* *hand gliss* *sim.* *ppp* *ppp*

C Tpt. 1 *mp* *ppp*

C Tpt. 2 *ppp*

C Tpt. 3 *mp* *ppp*

Tbn. 1 *pp* *mp* *pp* *ppp* *p* *slide tr. ppp*

Tbn. 2 *mp* *pp* *ppp* *p* *slide tr. ppp*

B. Tbn. *mp* *pp* *ppp* *p*

Tba. *mp* *ppp* *p*

Timp.

Perc. 1 *Lion's roar* *p < f* *mf* *p* *p < f*

Vln. 1 *con sord.* *ppp* *S.T.*

Vln. 2 *con sord.* *ppp* *S.T.* *ord.*

Vla. *mp* *ppp* *S.T.* *ord.*

Vc. *O.P. w. lions roar* *ppp* *p* *mf* *p* *mf* *ppp* *S.T.* *ord.*

Db. *O.P. w. lions roar* *p < mf* *mf* *p* *mf* *p* *mf* *ppp* *S.T.*

154 ord.

Fl. 1 *ppp* *p*

Fl. 2 ord. *ppp* *p*

Ob. 1 *ppp* *p*

Ob. 2 *ppp* *p*

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1 *ppp* *p* *mp* *p* hand gliss *ppp* con sord.

Hn. 2 *ppp* *p* *mp* hand gliss *ppp* con sord.

Hn. 3 *ppp* *p* *mp* hand gliss *ppp* con sord.

Hn. 4 *ppp* *p* *mp* hand gliss *ppp* con sord.

C Tpt. 1 *ppp* *ppp* senza sord.

C Tpt. 2 *ppp* *ppp* senza sord.

C Tpt. 3 *ppp* *ppp* senza sord.

Tbn. 1 *p* *ppp* slide tr. *p* senza sord.

Tbn. 2 *p* *ppp* slide tr. *p* senza sord.

B. Tbn. (cup mute) *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* senza sord.

Tba.

Timp. *ppp*

Perc. 1 *p* *f* *p* *f* *f* *p* *p* *f*

Vln. 1 ord. *p* senza sord.

Vln. 2 *p* senza sord.

Vla. *p* senza sord.

Vc. *p* *mf* *p* *mf* *p* *mf* senza sord.

Db. *p* *mf* *mf* *p* *mf* *p* senza sord.

