

Isolarion:
Rituals of Resonance

for Orchestra

2012 – 13

Christian Mason

Orchestra:

3 Flutes (2nd doubling Alto Flute, 3rd doubling Piccolo)
3 Oboes (3rd doubling Cor Anglais)
3 Clarinets in Bb (2nd doubling Clarinet in Eb, 3rd doubling Bass Clarinet)
3 Bassoons (3rd doubling Contrabassoon)

6 Horns in F
4 Trumpets in Bb (1st and 2nd doubling Piccolo Trumpet in Bb) (+ mutes: straight, harmon, cup)
2 Tenor Trombones (+ mutes: harmon, cup, plunger)
Bass Trombone (+ mutes: harmon, cup, plunger)
Tuba

Percussion (6 players)*

Player 1: Crotales, 2 large Chinese Cymbals (c. 20", 22"), 2 Bongos, 2 Timbales

Player 2: Glockenspiel 1, 2 medium Chinese Cymbals (c. 16", 18"), 3 Congas, 4 Tom-toms

Player 3: Glockenspiel 2, Anvil, Almglocken, 3 Suspended Cymbals (small, medium, large), Bass Drum

Player 4: Vibraphone, 2 Tam-tams (medium, large)

Player 5: 12 Bell Plates (chromatic octave), 5 Triangles (ranging from small – large), Xylophone, Bass Drum

Player 6: 12 Tuned Thai Gongs (chromatic octave), Marimba

Harp
Piano
Celesta

1st Violins (8 desks)
2nd Violins (7 desks)
Violas (6 desks)
Violoncellos (5 desks)
Double Basses (4 desk)

*Required ranges:

The image displays musical notation for various percussion instruments, showing their required ranges and octave transpositions. Each instrument is represented by a staff with a specific pitch and octave transposition:

- Crotales (p.1):** Treble clef, G4, sounds 2 octaves higher.
- Glockenspiel 1 (p.2):** Treble clef, G4, sounds 2 octaves higher.
- Glockenspiel 2 (p.3):** Treble clef, G4, sounds 2 octaves higher.
- Almglocken (p.3):** Treble clef, G4, concert pitch.
- Vibraphone (p.4):** Treble clef, G4, concert pitch.
- Bell Plates (p.5):** Bass clef, G2, concert pitch.
- Xylophone (p.5):** Treble clef, G4, sounds 1 octave higher.
- Tuned Gongs (p.6):** Bass clef, G2, concert pitch.
- Marimba (p.6):** Bass clef, G2, concert pitch.

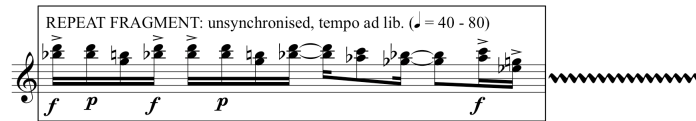
Score in C with the usual octave transpositions

Duration: approx. 20 minutes

Performance Notes:

General

- **REPEAT FRAGMENT: unsynchronised, tempo ad lib.** = the boxed material should be repeated continuously at any tempo within the indicated range (chosen by individual players). Players should avoid synchronisation and a wide variety of tempi should occur simultaneously.



- **Tie from note to rest** = let ring until sound has decayed or until damping is indicated.



- **Glissandi** = a line connecting two notes always indicates a glissando, even if the word is not printed. These should be performed continuously over the notated duration.
- **senza vib.** = no vibrato
- **poco vib.** = a little vibrato
- **molto vib.** = intense vibrato, in most cases wider/deeper (approximately a quarter-tone above written pitch) and faster than 'normal' vibrato, unless otherwise specified in the score (e.g. 'fast and narrow').

Woodwind

- **Whistle tones (W.T.)** = the flutes should improvise whistle tones freely on the specified fingering, the notated contours are only an approximate example, not a precise indication.



- **1/2 breath tone** (in flutes) = a balanced mix of pitched sound and breath noise.
- **overblow** (in flutes) = increase air pressure to produce harmonics above the notated pitch.
- **flz.** = flutter tongue

Brass

- **Breath sound: "sss..." (no pitch)** = blow through instrument to produce pitchless coloured air noise.
- **Cuivre** = brassy sound
- **+** = stopped/closed
- **o** = open
- **rapid wah-wah +o+o** = a timbral trill between open and closed positions with a harmon mute.
- **flz.** = flutter tongue
- **overtone gliss. (natural tuning)** = slide up notes of harmonic series without adjusting the natural tuning.
- **quasi-improvisatory** (see horns Letter E) = the exact notated rhythm is less important than the global effect of irregular alternation between pairs of pitches in multiple simultaneous tempi.
- **rip** = very rapid gliss. from low to high note.

Percussion/Harp/Piano/Celeste

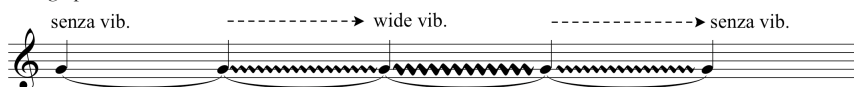
- **5 triangles (player 5)** need to be mounted such that they can be struck in rapid succession with a single motion.
- **ped. buzz** (see harp Letter F) = buzzing string sound caused by pedal being moved to half-position at the point that the following symbol occurs:



- **quasi-bisbigliando** = random arpeggiation of the given pitches, imitating the harp technique bisbigliando.

Strings

- **ord.** = ordinary bow position.
- **Poco sul pont.** = play slightly closer to the bridge than normal, for a brighter sound.
- **Sul pont. (Sp.)** = play close to the bridge, producing a balance of overtones and fundamental.
- **Molto sul pont. (Msp.)** = play almost on the bridge, producing more overtones than fundamental.
- **Rapid irregular trem. (quasi morse code)** = trem. with irregular rhythms imitating morse code.
- **flautando** = light fast bow stroke to create airy flute-like sound.
- **gliss. on nat. harm.** = slide between natural harmonics.
- **harmonics ad lib.** (see viola and cello at Letter I) = any high harmonic on the indicated string will give an acceptable pitch, the gestural energy of rapidly jumping between notes should be emphasised.
- In cases where vibrato is notated (such as at Letter D in the Cello parts) it should be interpreted as a continuously evolving sound starting senza vibrato and reaching up to a minor 2nd at its widest, as below:



Movement I, p. 1 - 27
dedicated to Pierre Boulez

Movement II, p. 28 - 49
dedicated to George Benjamin

Movement III, p. 50 - 60
dedicated to Gergely Madaras

“Isolarion: Rituals of Resonance” was commissioned by LUCERNE FESTIVAL for the LUCERNE FESTIVAL ACADEMY 2013, Artistic Director Pierre Boulez. The work will be first performed at the Lucerne Hall of the Culture and Convention Centre Lucerne on 07/09/2013 by the LUCERNE FESTIVAL ACADEMY ORCHESTRA under the direction of Pierre Boulez and Gergely Madaras within the scope of LUCERNE FESTIVAL, SOMMER 2013.

B

Picc. (Fl. 3)
 Fl. 1
 Fl. 2
 Ob. 1, 2, 3
 C. A. (Ob. 3)
 E♭-Cl. (Cl. 2)
 Cl. 1 in B♭
 Cl. 3 in B♭
 Bsn. 1, 2, 3
 Chsn. (Bsn. 3)
 Hrn. 1, 4
 Tpt. 1, 2, 3, 4
 Tbn. 1
 Tbn. 2
 B. Tbn. (Tbn. 3)
 Tbn.
 Crot. (P. 1)
 Glock. 1 (P. 2)
 Glock. 2 (P. 3)
 Vib. (P. 4)
 Bell pl. (P. 5)
 T. gongs (P. 6)
 Hp.
 Pno.
 Ccl.
B
 Vln. I
 Vln. II
 Db.
 Molto sul pont. ord.

REPEAT FRAGMENT: unsynchronized, tempo ad lib. (♩ = 40 - 80)
 REPEAT FRAGMENT: unsynchronized, tempo ad lib. (♩ = 40 - 80)
 REPEAT FRAGMENT: unsynchronized, tempo ad lib. (♩ = 40 - 80)

Picc. (P1. 3)
 Fl. 1
 Fl. 2
 Ob. 1, 2, 3
 C. A. (Ob. 3)
 E♭ Cl. (Cl. 2)
 Cl. 1 in B♭
 Cl. 3 in B♭
 Bsn. 1, 2, 3
 Cbn. (Bsn. 3)
 Hrn. 1, 4
 Tpt. 1, 2, 3, 4
 Tbn. 1
 Tbn. 2
 B. Tbn. (Tbn. 3)
 Tba.
 Crot. (P1) *take bright/cheer beater*
 Glock. 1 (P2)
 Glock. 2 (P3)
 Vib. (P4)
 Bell pl. (P5)
 T. gongs (P6)
 Hp.
 Pno.
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)
 REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)
 REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)
 REPEAT FRAGMENT: unsynchronised, tempo ad lib. (♩ = 40 - 80)

rapid irregular trem. (quasi morse code)
rapid irregular trem. (quasi morse code)
rapid irregular trem. (quasi morse code)
 Molto sul pont.
 p, f, ff, mf, pp, ppp, sfz, sfpp, sfppp, pppp, ppppp

C Incandescent

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc. (Fl. 3)
- Fl. 1, 2, 3
- Ob. 1, 2, 3
- C. A. (Ob. 3)
- Es. Cl. (Cl. 2)
- Bs. Cl. 1, 2, 3
- Bsn. 1, 2, 3
- Cbsn. (Bsn. 3)
- Hn. 1-4
- Tpt. 1, 2, 3, 4
- Tbn. 1, 2, 3
- B. Tbn. (Tbn. 3)
- Tbn.
- Crot. (P. 1)
- Glock. 1 (P. 2)
- Glock. 2 (P. 3)
- Vib. (P. 4)
- Bell pl. (P. 5)
- T. gongs (P. 6)
- Hp.
- Pno.
- Cel.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- Db.

Key performance instructions include:

- ff sempre**: Used extensively for woodwinds and strings.
- con vib.**: For the Trumpet part.
- cuivre**: For the Horns.
- rapid irregular trem. (quasi morse code)**: For Percussion, Celesta, and Violin I.
- sempre molto sul pont.**: For the Viola part.
- cod.**: For the Violoncello part.
- ff**, **p**, and **fff** dynamic markings are present throughout.

D

Mysterious

32 *ord*

Picc. (Fl. 3) *pp* *espress* *f* *pp* *f* *p*

Fl. 1 *pp* *f* *pp* *f* *pp* *ff*

Fl. 2 *pp* *f* *pp* *f* *pp* *ff*

Ob. 1 *pp* *f* *pp* *f* *pp* *ff*

Ob. 2 *pp* *f* *pp* *f* *pp* *ff*

C. A. (Ob. 3) *pp* *espress* *f* *pp* *f* *p*

Es. Cl. (Cl. 2) *pp* *f* *pp* *f* *pp* *ff*

Cl. 1 in Bb *pp* *f* *pp* *f* *pp* *ff*

Cl. 3 in Bb *pp* *f* *pp* *f* *pp* *ff*

Picc. Tpt. (Tpt. 1) *wah-wah* *con sord. harmon* *p* *mf* *fp* *p*

Picc. Tpt. (Tpt. 2) *wah-wah* *con sord. harmon* *p* *mf* *fp* *p*

Tpt. 3 *wah-wah* *con sord. harmon* *p* *mf* *fp* *p*

Tpt. 4 *wah-wah* *con sord. harmon* *p* *mf* *fp* *p*

Tbn. 1

Tbn. 2

Glock. 2 (P.3) *p* *f* *p* *f* *p*

Bell. pl. (P.5) *p*

T. gongs (P.6) *p*

D

Mysterious

Vln. I *tutti* *poco sul pont.* *senza vib.* *pp* *f* *pp*

Vln. II *p*

Vla. *tutti* *ord.* *con vib.* *pp* *f* *pp*

Vcllo *Senza vib. unless notated in all cello parts* *desk 1* *Molto sul pont.* *vib.* *pppp* *ff* *pppp* *ff*

desk 2 *Molto sul pont.* *vib.* *pppp* *ff* *pppp* *ff*

desk 3 *Molto sul pont.* *vib.* *pppp* *ff* *pppp* *ff*

desk 4 *Molto sul pont.* *pppp* *ff* *pppp* *ff*

desk 5 *Molto sul pont.* *pppp* *ff* *pppp* *ff*

This page of a musical score, page 10, contains the following instruments and parts:

- Picc. (Fl. 3)**: Piccolo part, starting at measure 36. Dynamics: *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*.
- Fl. 1**: First Flute part. Dynamics: *pp*, *ff*.
- Fl. 2**: Second Flute part. Dynamics: *pp*, *ff*.
- Ob. 1**: First Oboe part. Dynamics: *ff*, *pp*, *ff*.
- Ob. 2**: Second Oboe part. Dynamics: *pp*, *ff*.
- C. A. (Ob. 3)**: Cor Anglais (Oboe 3) part. Dynamics: *ff*.
- Es. Cl. (Cl. 2)**: E-flat Clarinet part. Dynamics: *pp*, *ff*.
- Cl. 1 in Bb**: Clarinet in B-flat part. Dynamics: *pp*, *ff*.
- Cl. 3 in Bb**: Clarinet in B-flat part. Dynamics: *pp*, *ff*.
- Picc. Tpt. (Tpt. 1)**: Piccolo Trumpet part. Dynamics: *fp*, *pp*. Includes instruction: "To Tpt. in Bb".
- Picc. Tpt. (Tpt. 2)**: Piccolo Trumpet part. Dynamics: *pp*. Includes instruction: "To Tpt. in Bb".
- Tpt. 3**: Trumpet part. Dynamics: *fp*, *pp*.
- Tpt. 4**: Trumpet part. Dynamics: *pp*.
- Tbn. 1**: Trombone part. Includes instruction: "con sord. harmen". Dynamics: *fp*, *pp*.
- Tbn. 2**: Trombone part. Includes instruction: "con sord. harmen". Dynamics: *pp*.
- Glock. 2 (P.3)**: Glockenspiel part. Dynamics: *f*.
- Bell pl. (P.5)**: Bell part. Dynamics: *p*.
- T. gongs (P.6)**: Timpani part. Dynamics: *p*.
- Vln. I**: Violin I part. Dynamics: *mf*, *espress.*, *ff*, *mf*.
- Vln. II**: Violin II part. Dynamics: *pp*, *ppp*, *ppp*, *ppp*, *ff*, *ppp*, *ppp*.
- Vla.**: Viola part. Dynamics: *mf*, *espress.*, *ff*, *mf*.
- Vc.**: Violoncello part. Dynamics: *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

This page of a musical score, numbered 11, contains the following instruments and parts:

- Picc. (Fl. 3)
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- C. A. (Ob. 3)
- E. Cl. (Cl. 2)
- Cl. 1 in Bb
- Cl. 3 in Bb
- Bsn. 1, 2, 3
- Chn. (Bsn. 3)
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Hn. 5
- Hn. 6
- Tbn. 1, 2, 3
- Tba.
- 2 Chin. Cym. (P. 2)
- Bell pt. (P. 5)
- T. gongs (P. 6)
- Vln. I
- Vln. II
- Vla.
- Vc.

The score includes dynamic markings such as *p*, *pp*, *ff*, and *f*. It features complex musical notation with notes, rests, and slurs across multiple systems.

E

Picc. (Fl. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A. (Ob. 3)

E♭ Cl. (Cl. 2)

Cl. 1 in B♭

Cl. 3 in B♭

Bsn. 1, 2, 3

Cbsn. (Bsn. 3)

Hr. 1
overtone gliss. (natural tuning) quasi-improvisatory

Hr. 2
overtone gliss. (natural tuning) quasi-improvisatory

Hr. 3
overtone gliss. (natural tuning) quasi-improvisatory

Hr. 4
quasi-overtone gliss. (natural tuning) quasi-improvisatory

Hr. 5
quasi-overtone gliss. (natural tuning) quasi-improvisatory

Hr. 6
quasi-overtone gliss. (natural tuning) quasi-improvisatory

Tbn. 1, 2, 3

Tbn.

2 Chin. Cym. (P. 2) soft beater

Bell pl. (P. 5)

T. gongs. (P. 6)

Vln. I

Vln. II

Vla.

Vc.

tutti div. desks 1, 2 III

Db. tutti div. desks 3, 4 arco III

46

Flute 3 W.T. take flute

Flute 1 W.T. *p*

Flute 2 W.T. *p*

Ob. 1

Ob. 2

C. A. (Ob. 3) take oboe

E. Cl. (Cl. 2) take clarinet in Bb *mf* *spicc.* *<f>* *>p* *<f>* *>p* *f* *p*

Cl. 1 in Bb *pp* *f*

Cl. 3 in Bb clarinet 3 take bass clarinet *pp*

Bsn. 1.2.3

Cbsn. (Bsn. 3)

Hn. 1 quasi lip trill *ff* Breath sound "sss..." (no pitch) *p*

Hn. 3 quasi lip trill *ff* Breath sound "sss..." (no pitch) *p*

Hn. 5 quasi lip trill *ff* Breath sound "sss..." (no pitch) *p*

Hn. 1-6 2.4.6. Breath sound "sss..." (no pitch) *p*

Tpt. 1 rapid wah-wah *pp*

Tpt. 2 rapid wah-wah *pp*

Tpt. 1.2.3.4 3.4. Breath sound "sss..." (no pitch) *p*

Tbn. 1.2.3.4 Breath sound "sss..." (no pitch) *p*

Tbn. 1.2.3.4 Breath sound "sss..." (no pitch) *p*

Tbn. 1.2.3.4 Breath sound "sss..." (no pitch) *p*

2 Chin. Cym (P.1) arco *p <f* *p <f* *p <f*

2 Chin. Cym (P.2) arco *p <f* *p <f* *p <f*

3 Sus. Cym (P.3) arco *p <f* *p <f* *p <f* *p <f*

2 Tam-tam (P.4) arco *p <f* *p <f*

Vln. I *ff* *ppp*

Vln. II

Vla. *ff* *ppp*

Vc.

Db. un synchronised rhythmically irregular alternation (quasi morse code) *ff*

un synchronised rhythmically irregular alternation (quasi morse code) *ff*

Gestural intensity is more important than pitch accuracy
These patches are suggestions, but any high harmonics in this spectral area will be musically effective.

F Glowing, resonant

Breathe discretely where necessary

Fl. 1, 2, 3
 2 Chin. Cym. (P.1)
 2 Chin. Cym. (P.2)
 3 Sus. Cym. (P.3)
 2 Tam-tam (P.4)
 Bell pt. (P.5)
 T. gongs (P.6)
 Hp.
 Pno.
 Cel.

F Glowing, resonant

tutti (desks 1 - 8) div: outer players II I II I II alternation sempre

Vln. I
 Vln. II
 desk 1.2
 Vln. 3, 4, IV
 desk 5.6
 desk 1.1
 desk 2
 Vc.
 desk 3
 desk 4
 sul tasto
 desk 6
 tutti div: outer players
 tutti div: inner players
 Db.

59

Fl. 1, 2, 3

2 Chin. Cym (P.1)

2 Chin. Cym (P.2)

3 Sus. Cym (P.3)

2 Tam-tam (P.4)

Bell pl. (P.5)

T. gongs (P.6)

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

scrape

arco (change bow as needed to create cresc.)

gliss on nat. harm.

sul pont.

ord.

sul pont.

H Delicate

Fl. 1, 2, 3 (P.1) *p* *3rd flute take piccolo*

Crot. (P.1) *arco p p p p p p*

Glock. 1 (P.2) *pp p pp p pp*

3 Sus. Cym. (P.3) *arco p f p f p f*

Vib. (P.4) *soft sticks pp p pp*

5 Tri. (P.5)

Bell pl. (P.5)

T. gongs (P.6)

Hp. *lv. f p pp p f pp*

Pho. *pp p*

Cel. *p*

H Delicate

Vln. I *solo p > ppp p > ppp p > ppp p p > ppp p*

Vln. II *solo arco p p pp pp*

Vla. *pp*

Vcl. *pp pp pp pp*

Db. *pp*

I Effusive
♩ = 60

Ob. 1, 2, 3
B♭ Cl. 1, 2, 3
Bass Cl. (Cl. 3)
Ban. 1, 2, 3
Cbsn. (Bsn. 3)
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Hr. 5
Hr. 6
Picc. Tpt. (Tpt. 1)
Tpt. 1, 2, 3, 4
Tbn. 1
Tbn. 2
B. Tbn. (Tbn. 3)
Tbn.
Tmb. (P.1)
Tom-t. (P.2)
3 Sus. Cym. (P.3)
2 Tam-tam (P.4)
Bell pl. (P.5)
T. pongs (P.6)
Hp.
Pno.

I Effusive
♩ = 60

Vln. I
Vln. II
Vla.
Vcl.
Db.

sf

Picc. (Fl. 3)

Fl. 1.2.3

Ob. 1.2.3

B♭ Cl. 1.2.3

Bass Cl. (Cl. 3)

Bsn. 1.2.3

Chn. (Bsn. 3)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Picc. Tpt. (Tpt. 1)

Tpt. 1.2.3.4

Tbn. 1

Tbn. 2

B. Tbn. (Tbn. 3)

Thu.

Timb. (P.1)

Congas (P.2)

Tom-t. (P.2)

3 Sas. Cym. (P.3)

2 Tam-tan (P.4)

Bell pl. (P.5)

T. gongs (P.6)

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

sf

p

f

gliss

harmonics ad lib.

J

87 *molto vib.*

Picc. (Fl. 3) *p subito*

Fl. 1, 2, 3 *molto vib.*
flute 2 take alto flute

Ob. 1, 2, 3 *molto vib.*
oboe 3 take cor anglais

B♭ Cl. 1, 2, 3 *molto vib.*

Ban. 1 *molto vib. solo*
p dolce

B. Tbn. (Tbn. 3) *solo*
psub.

Crot. (P.1) *pp sempre*

Glock. 1 (P.2) *pp sempre*

Glock. 2 (P.3) *pp sempre*

Cel. *pp sempre*

REPEAT FRAGMENT: unsynchronised, tempo and rest length ad lib. and variable ($\pm = 30 - 90$), like drops of rain.
dead-stroke
pp sempre

J

solo

Vin. I *pp*

desks 2 - 8 (outside) *pp sempre*

desks 2 - 8 (inside) *pp sempre*

Vin. II *pp*

desks 2 - 7 (outside) *pp sempre*

desks 2 - 7 (inside) *pp sempre*

Vla.

Vc.

Db.

REPEAT FRAGMENT: unsynchronised, tempo and rest length ad lib. and variable ($\pm = 30 - 90$), like drops of rain.
pp sempre

REPEAT FRAGMENT: unsynchronised, tempo and rest length ad lib. and variable ($\pm = 30 - 90$), like drops of rain.
pp sempre

REPEAT FRAGMENT: unsynchronised, tempo and rest length ad lib. and variable ($\pm = 30 - 90$), like drops of rain.
pp sempre

K Introspective

Fl. 3 *pp* *mf* *pp* *f*
 1/2 breath tone
 molto vib. (fast, narrow)

Fl. 1 *pp* *mf* *pp* *f*
 1/2 breath tone
 molto vib. (fast, narrow)

A. Fl. (Fl. 2) *pp* *mf* *pp* *f*
 1/2 breath tone
 molto vib. (fast, narrow)

C. A. (Ob. 3) *pp* *mf* *pp* *f*
 molto vib. (fast, narrow)

Cl. 1 in Bb *pp* *mf* *pp* *f*
 sotto voce

Cl. 2 in Bb *pp* *mf* *pp* *f*
 sotto voce

Bass Cl. (Cl. 3) *pp* *mf* *pp* *f*
 molto vib. (fast, narrow)

Ban. 1 *pp* *mf* *pp* *f*
 molto vib. (fast, narrow)

Ban. 2 *p* *f* *p* *f*

Chbn. (Ban. 3) *p* *f* *p* *f*

Tbn. 1, 2, 3 *pp* *mf* *pp* *f*
 senza sord. *sf* *pp* *f*
 stagger breaths ad lib.

Tuba *pp* *mf* *pp* *f*

2 Chin. Cym. (P.1) *p* *f*
 arco

2 Chin. Cym. (P.2) *p* *f*
 arco

3 Sus. Cym. (P.3) *p* *f*
 arco

2 Tam-tam (P.4) *p* *f*

Bell pl. (P.5) *p*

T. gongs (P.6) *p*

K Introspective

Vln. I

Vln. II

outer players *ppp* *mp* *ppp*
 change bow seamlessly ad lib.

Vla. *ppp* *mp* *ppp*
 change bow seamlessly ad lib.

Vc. *ppp* *mp* *ppp*
 change bow seamlessly ad lib.

Db. *ppp* *mp* *ppp*
 change bow seamlessly ad lib.

184

This page of a musical score contains the following parts and markings:

- Flutes:** Fl. 1, A. Fl. (Fl. 2), C. A. (Ob. 3). Dynamics: *pp*, *ff*, *pp*, *ff*, *p*. Includes a *W.T.* (written tremolo) marking.
- Clarinets:** Cl. 1 in B \flat , Cl. 2 in B \flat , Bass Cl. (Cl. 3). Dynamics: *pp*, *ff*, *pp*, *ff*, *p*. Includes a *take Ex clarinet* instruction.
- Bassoons:** Bsn. 1, Bsn. 2, Cbsn. (Bsn. 3). Dynamics: *pp*, *ff*, *pp*, *ff*, *pp*. Includes fingerings (e.g., 2, 3, 4, 5, 6).
- Trumpets:** Tbn. 1, 2, 3, Tbn. Dynamics: *pp*, *ff*, *pp*, *ff*.
- Percussion:** 2 Chin. Cym. (P.1, P.2), 3 Sus. Cym. (P.3), 2 Tam-tam (P.4), Bell pl. (P.5), T. gongs (P.6). Dynamics: *p*, *ff*, *p*, *ff*, *p*, *pp*, *f*. Includes *arco* markings.
- Strings:** Vln. I, Vln. II, Vla., Vc., Db. Dynamics: *pp*, *mp*, *pp*, *f*, *pp*, *f*. Includes a *tutti* marking.

II

L Mercurial
♩ = 120

L Mercurial
♩ = 120

Perc. (Fl. 3) *ff* *multo vib.* *ff* *p* *ff*

Fl. I *ff* *multo vib.* *ff* *p*

A. Fl. (Fl. 2) *ff* *multo vib.* *ff* *p*

Ob. 1, 2, 3 *ff* *multo vib.* *ff* *p*

Es. Cl. (Cl. 2) *ff* *multo vib.* *ff* *p*

Cl. 1 in Bb *ff* *multo vib.* *ff* *p*

Bass Cl. (Cl. 3)

Bsn. 1, 2, 3

Hn. 1-6

Tpt. 1, 2, 3, 4

Tbn. 1, 2, 3

Tba.

Bongos (P. 1)

Congas (P. 2)

Anv. (P. 3) *ff* *hard sticks* *ff* *p* *ff* *p*

Alm. (P. 3) *ff* *hard sticks* *ff* *p* *ff* *p*

Vib. (P. 4) *arco* *ppp* *arco* *ppp* *arco* *ppp* *arco* *ppp*

Xyl. (P. 5) *pp* *pp* *f* *p* *pp* *pp*

Mar. (P. 6) *p* *mf* *p* *mf* *p* *mf* *f* *p*

Hrp. *ff* *ff* *p* *ff* *p*

Pno. *p* *p* *p* *p*

Cel. *p* *ff* *p* *ff* *p* *ff* *p*

L Mercurial
♩ = 120

Vln. I *desk 1 div. (soli) con sord.* *ppp* *p* *f* *ppp* *mp* *ppp* *p* *ppp* *mp*

Vln. II *desk 1 div. (soli) con sord.* *ppp* *p* *ppp* *mp* *ppp* *p* *ppp* *mp* *f* *ppp* *mp*

Vla. *solo IV* *p* *solo I* *ppp* *p* *ppp* *mp* *p* *ppp* *p* *ppp* *p* *p*

Vcl. *solo III* *p* *solo IV* *ppp* *p* *ppp* *mp* *p* *ppp* *p* *ppp* *p* *p*

Vcb. *solo I* *p* *gliss. on nat. harm.* *ppp* *p* *ppp* *mp* *p* *ppp* *p* *ppp* *p* *p*

Db. *solo III* *p* *gliss. on nat. harm.* *ppp* *p* *ppp* *mp* *p* *ppp* *p* *ppp* *p* *p*

122

Picc. (Fl. 3) *ff* *multo vib* *ff* *p* *ff*

Fl. 1 *multo vib* *ff* *p* *ff*

A. Fl. (Fl. 2) *senza vib* *p* *f* *pp* *pp* *f* *pp*

Ob. 1, 2, 3 *ff* *senza vib* *pp* *ff* *multo vib* *a2* *ff* *p* *ff*

C. A. (Ob. 3) *pp* *ff* *p* *ff*

E♭ Cl. (Cl. 2) *multo vib* *ff* *p* *ff*

Cl. 1 in B♭ *multo vib* *ff* *p* *ff*

Bass Cl. (Cl. 3) *ff*

Bon. 1, 2, 3 *ff*

Hr. 1-6 *1, 3, 5* *ff* *2, 4, 6* *ff*

Tbn. 1, 2, 3 *ff*

Tba. *ff*

2 Chin. Cym. (P. 1) *soft sticks* *mf*

2 Chin. Cym. (P. 2) *soft sticks* *ppp* *p*

Anv. (P. 3) *pp*

Alm. (P. 3) *pp*

Vib. (P. 4) *arco* *ppp*

Xyl. (P. 5) *pp* *f* *to bass drum*

B. D. (P. 5) *ff* *to xylophone*

Mar. (P. 6) *p* *mf* *f* *f*

Hp. *ff* *ff* *p* *ff* *brasilando*

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

Cel. *ff* *pp* *ff* *p* *ff* *quasi-brasilando (irregular appoggiation)* *se.....*

Vln. I *f* *pp* *ff* *tutti* *senza sord.*

Vln. II *f* *pp* *ff* *tutti* *senza sord.*

Vla. *p* *pp* *ff* *tutti* *molto sul pont.* *ff*

Vc. *p* *pp* *ff* *tutti* *molto sul pont.* *ff*

III *p* *pp* *f* *tutti* *molto sul pont.* *ff*

Vc. *p* *pp* *f* *tutti* *molto sul pont.* *ff*

Db. *p* *pp* *f* *tutti* *molto sul pont.* *ff*

IV *p* *pp* *f* *tutti* *molto sul pont.* *ff*

141

Woodwinds:
Picc. (Fl. 3)
Fl. 1
Fl. 2
Ob. 1, 2, 3
C. A. (Ob. 3)
E♭ Cl. (Cl. 2)
Cl. 1 in B♭
Bass Cl. (Cl. 3)
Bsn. 1, 2, 3
Hn. 1-4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Bongos (P. 1)
Congas (P. 2)
Anv. (P. 3)
Alm. (P. 3)
Vib. (P. 4)
B. D. (P. 5)
Mar. (P. 6)
Hp.
Pno.
Cel.
Violins:
Vln. I
Vln. II
Viola
Vc.
Db.

Performance instructions and dynamics include: *pp*, *p*, *ff*, *f*, *mf*, *ppp*, *molto vib.*, *con sord. (straight)*, *sul pont.*, *pizz.*, *arco*, *Molto sul pont.*, *molto sul pont.*, *fff*.

This page of a musical score, numbered 35, contains the following instruments and parts:

- Woodwinds:** Piccolo (Fl. 3), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Cor Anglais (C.A. / Ob. 3), E-flat Clarinet (E♭ Cl. / Cl. 2), Clarinet in B-flat (Cl. 1 in B♭), Bass Clarinet (Bass Cl. / Cl. 3), Bassoon 1 & 2 (Bsn. 1 & 2), Horns 1 & 4 (Hn. 1 & 4).
- Brass:** Trumpets 1, 2, 3, & 4 (Tpt. 1-4), Trombones 1 & 2 (Tbn. 1 & 2), Bass Trombone (B. Tbn. / Tbn. 3), and Tuba (Tba.).
- Percussion:** Bongos (P. 1), Congas (P. 2), Anvil (P. 3), Alm. (P. 3), Vibraphone (P. 4), B. D. (P. 5), Maracas (P. 6), and Harp (Hp.).
- Chamber Ensemble:** Piano (Pno.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score includes various musical notations such as dynamics (e.g., *ppp*, *ff*, *fz*), articulation (e.g., *ord.*, *tr.*), and performance instructions (e.g., *senza sord.*, *cup mute (closed)*, *non-div sul pont.*, *molto sul pont.*, *gliss.*, *ord.*, *gliss.*, *div.*, *molto sul pont.*, *ord.*, *gliss.*). The page is divided into measures, with some measures containing multiple stems for complex textures.

176

Picc. (Fl. 3)

Fl. 1, 2, 3

Ob. 1, 2, 3

Es. Cl. (Cl. 2)

B♭ Cl. 1, 2, 3

Bsn. 1, 2, 3

Hr. 1-6

Picc. Tpt. (Tpt. 1)

Tpt. 1, 2, 3, 4

Tbn. 1 *senza sord.*

Tbn. 2

B. Tbn. (Tbn. 3)

Tbn.

Bongos (P. 1) *with hands*

Timb. (P. 1)

Congas (P. 2) *with hands*

Tom-t. (P. 2)

B. D. (P. 3)

Vib. (P. 4) *to Tam-tams*

Xyl. (P. 5)

Pno.

decks 1, 2 (end.) *fff*

decks 3, 4 (end.) *fff*

Vln. I desks 5, 6 *fff sul pont.*

decks 7, 8 *fff sul pont.*

decks 1, 2, 3 (end.) *fff*

Vln. II desks 4, 5 *fff sul pont.*

decks 6, 7 *fff sul pont.*

Vla. *fff sul pont.*

Vc.

Db.



R

Picc. (Fl. 3)
 Fl. 1. 2. 3.
 Ob. 1. 2. 3.
 E♭ Cl. (Cl. 2)
 B♭ Cl. 1. 2. 3.
 Bsn. 1. 2. 3.
 Hrn. 1-6
 Picc. Tpt. (Tpt. 1)
 Tpt. 2
 Tpt. 1. 2. 3. 4.
 Tbn. 1. 2. 3.
 B. Tbn. (Tbn. 3)
 Tuba
 Bongos (P. 1)
 Timb. (P. 1)
 Congas (P. 2)
 Tom-4. (P. 2)
 B. D. (P. 3)
 2 Tam-tam (P. 4)
 Xyl. (P. 5)
 Pno.
 Cel.

R

Vln. I
 Vln. II
 Vla.
 Vcl.
 Db.

191

Picc. (Fl. 3)

Fl. 1, 2, 3

Ob. 1, 2, 3

Es. Cl. (Cl. 2)

B♭ Cl. 1, 2, 3

Bsn. 1

Bsn. 2

Hr. 1-6

Picc. Tpt. (Tpt. 1)

Tpt. 2

Tpt. 1, 2, 3, 4

Tbn. 1, 2, 3

B. Tbn. (Tbn. 3)

Tbn.

Bongos (P.1)

Timb. (P.1)

Congas (P.2)

Tom-t. (P.2)

B. D. (P.3)

2 Tam-tam (P.4)

Xyl. (P.5)

Pno.

Cel.

arco

Vln. I

ord.

Vln. II

Vla.

Vc.

Db.



molto rall.

This page of a musical score, numbered 48, contains the following instruments and parts:

- Picc. (Fl. 3)
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Ob. 3 (take Cor Anglais)
- Es Cl. (Cl. 2)
- Cl. 1 in Bb
- Cl. 3 in Bb
- Bsn. 1
- Bsn. 2
- Chn. (Bsn. 3)
- Hn. 1-6 (with sub-staves for 1.2, 3.4, 5.6)
- Picc. Tpt. (Tpt. 1)
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- B. Tbn. (Tbn. 3)
- Tbn.
- Bongos (P. 1)
- Congas (P. 2)
- B. D. (P. 3)
- 2 Tam-tam (P. 4)
- Xyl. (P. 5)
- Hp.
- Pho.
- Cel.
- Vn. I (pizz., arco)
- Vn. II (pizz., arco)
- Vla. (pizz., arco)
- Vc. (pizz., arco)
- Db. (pizz., arco)

The score includes various musical notations such as dynamics (e.g., *ff*, *mp*), articulation (e.g., *pizz.*, *arco*), and performance instructions like **molto rall.** (marked in two locations).

Suddenly calm

♩ = 40

The score is for the piece "Suddenly calm" with a tempo of ♩ = 40. It features a large ensemble of instruments. The woodwind section includes Piccolo (Fl. 3), Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Clarinet in A (Cl. A, Ob. 3), Bassoon in C (Bb. Cl. 1, 2, 3), Bassoons (Bbn. 1, 2), and Contrabassoon (Cbssn. (Bbn. 3)). The brass section includes Horns (Hn. 1-6), Piccolo Trumpet (Picc. Tpt. (Tpt. 1)), Trumpets (Tpt. 2, 1, 2, 3, 4), Trombones (Tbn. 1, 2, 1, 2, 3, B. Tbn. (Tbn. 3), Tbn.), and Tuba (Tbn.). The percussion section includes two sets of Chinese Cymbals (2 Chin. Cym (P.1), 2 Chin. Cym (P.2)), Bells (B. D. (P.3)), and two Tam-tams (2 Tam-tam (P.4)). The harp (Hp.) and piano (Pno.) parts are also present. The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes various dynamics such as *pp*, *mp*, *f*, and *ppp*, and performance instructions like "solo", "arco", "p subito", "harmon mute", and "rapid waltz". The string parts feature "slow continuous gliss. to new note" markings and "gliss." indications. The woodwind parts include "harmon mute" and "rapid waltz" markings. The percussion parts include "arco" markings.

U

Picc. (Fl. 3)
 Fl. 1
 A. Fl. (Fl. 2)
 Ob. 1
 Ob. 2
 C. A. (Ob. 3)
 E. Cl. (Cl. 2)
 Cl. 1 in Bb
 Bass Cl. (Cl. 3)
 Tba.
 Crot. (P. 1)
 Glock. 1 (P. 2)
 Glock. 2 (P. 3)
 Vib. (P. 4)
 Bell pl. (P. 5)
 T. gong. (P. 6)
 Hp.
 Pno.
 Cel.

Musical score for the first section of 'U'. The score includes parts for Piccolo (Flute 3), Flute 1, Alto Flute (Flute 2), Oboe 1, Oboe 2, Cor Anglais (Oboe 3), English Clarinet (Clarinet 2), Clarinet 1 in Bb, Bass Clarinet (Clarinet 3), Trombone, Crotales (Percussion 1), Glockenspiels (Percussion 2 and 3), Vibraphone (Percussion 4), Bell Plate (Percussion 5), Tom Gong (Percussion 6), Harp, Piano, and Cello. The score is written in 4/4 time and features various dynamics such as *pp*, *f*, and *ff*.

U

TEMPO ad lib. (unsynchronised) ♩ = c. 60-90
 molto sul pont.
 flautando

Vln. I
 Vln. II
 Vla.

Vc.
 Db.

Musical score for the second section of 'U', featuring string parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is marked 'TEMPO ad lib. (unsynchronised) ♩ = c. 60-90' and includes performance instructions such as 'molto sul pont.', 'flautando', 'senza vib.', and 'sul pont.'. Dynamics include *pp*, *f*, and *ff*.

220

Picc (Fl. 3)

Fl. 1

A. Fl. (Fl. 2)

Ob. 1

Ob. 2

C. A. (Ob. 3)

E♭ Cl. (Cl. 2)

Cl. 1 in B♭

Bass Cl. (Cl. 3)

Tba

Cot. (P. 1)

Glock. 1 (P. 2)

Glock. 2 (P. 3)

Vib. (P. 4)

Bell pl. (P. 5)

T. toms (P. 6)

Hp

Pno

Cel.

Vln. I

Vln. II

Vla

Vc

Db

V

Picc. (Fl. 3)
 Fl. 1
 A. Fl. (Fl. 2)
 Ob. 1, 2, 3
 C. A. (Ob. 3)
 E♭ Cl. (Cl. 2)
 Cl. 1 in B♭
 Bass Cl. (Cl. 3)
 Bsn. 1, 2, 3
 Chon (Bsn. 3)
 Hn. 1-6
 Picc. Tpt. (Tpt. 1)
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn. (Tbn. 3)
 Tbu.
 Crot. (P1)
 Glock. 1 (P2)
 Glock. 2 (P3)
 Vib. (P4)
 Bell pt. (P5)
 T. gongs (P6)
 Hp.
 Pno.
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Musical score for page 54, featuring a variety of instruments including woodwinds, brass, percussion, and strings. The score includes dynamic markings such as *f*, *pp*, *ff*, *p*, *mf*, *ffz*, and *sfz*. Performance instructions include *con vib.*, *con sord.*, *ord.*, *senza sord.*, *arco*, *rit.*, *ritard.*, *rit. wab-wah*, *rit. wab-wah: tototo*, and *sul pont.*. A yellow speech bubble icon is present in the Tpt. 2 staff. The page is marked with a large 'V' at the top and bottom.

W

228

Picc (Fl. 3)

Fl. 1

A. Fl. (Fl. 2)

Ob. 1, 2, 3

C. A. (Ob. 3)

E♭ Cl. (Cl. 2)

Cl. 1 in B♭

Bass Cl. (Cl. 3)

Bsn. 1, 2, 3

Cbsn. (Bsn. 3)

Hr. 1-4

Picc. Tpt. (Tpt. 1)

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn. (Tbn. 3)

Tbn.

Crot. (P. 1)

Glock. 1 (P. 2)

Glock. 2 (P. 3)

Vib. (P. 4)

Bell pt. (P. 5)

T. gongs (P. 6)

Hp.

Pno.

Cel.

quasi-overtone gliss. (natural tuning)

quasi-overtone gliss. (natural tuning)

quasi-overtone gliss. (natural tuning)

pp

f

ff

mf

ffz

ord.

molto vib.

touch mode on string for harmonic

ped. buzz.

W

Vin. I

Vin. II

Vla.

Vcl.

Db.

pp

f

ff

mf

molto sul pont.

ord.

sul pont.

ped.

Z

245

Picc. Fl. 3) *pp*

Fl. 1) *pp*

A. Fl. (Fl. 2) *pp*

Crot. (P.1)

2 Chin. Cym. (P.1) arco *p* *f* *p* *f*

Glock. 1 (P.2)

2 Chin. Cym. (P.2) arco *p* *f* *p* *f*

Glock. 2 (P.3)

3 Sus. Cym. (P.3) arco *p* *f* *p* *f*

Vib. (P.4) soft sticks *p* *f*

5 Triangles (P.5) *p*

Bell pt. (P.5) *p*

T. gongs (P.6) *p*

Hp. *p*

Pno. *p*

Cel. *p*

Vin. I *pppp* solo *p* *pp* *p*

Vin. II *pppp* solo *pp*

Vla. *pppp*

Vc. *pppp* emphasise upper octave *p*

Db. *pppp*

Z

