

Journey of the Magi

2000

for large ensemble

Preview File Only

James Wood

Journey of the Magi was co-commissioned by the French Ministry of Culture (Commande d'Etat),
MUSICA Festival, Strasbourg and Les Percussions de Strasbourg
for Nouvel Ensemble Moderne and Les Percussions de Strasbourg

First Performance - 4th October, 2000 - MUSICA Festival, Strasbourg
by Nouvel Ensemble Moderne, Les Percussions de Strasbourg, conducted by Lorraine Vaillancourt

Instrumentation

Flute (doubling piccolo, bass flute and conch)
Oboe (doubling oboe d'amore and conch)
Clarinet 1 in Eb (doubling Bb clarinet and bass clarinet*)
Clarinet 2 in Bb (doubling bass clarinet*)
Bassoon (doubling contra-bassoon and conch)

Horn
Trumpet
Tenor Trombone (doubling conch)

7 percussionists (see list of instruments on page 4)

Piano

2 Violins

Viola

Cello

Bass*

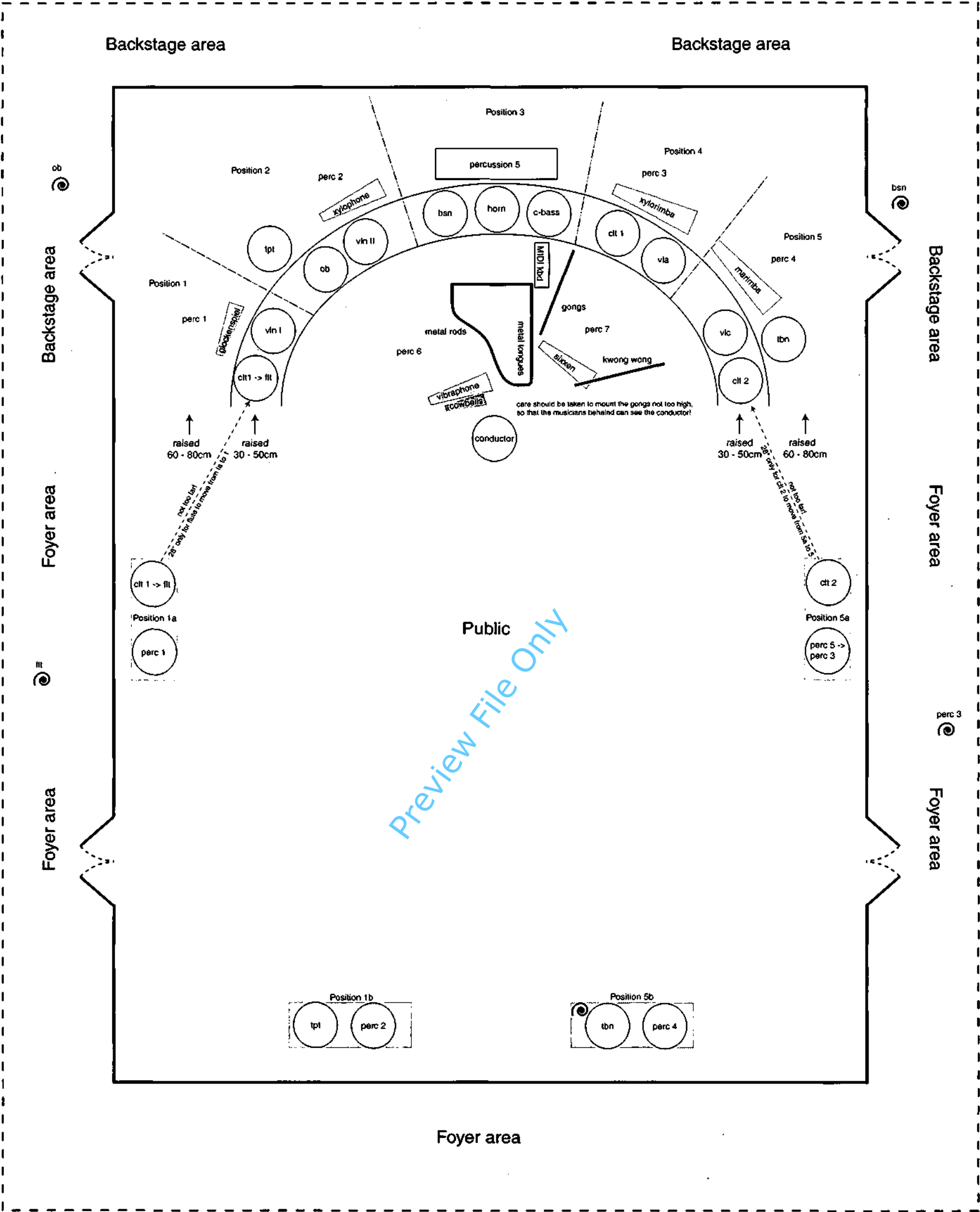
*both bass clarinets down to low Bb
contrabass down to C (D#)

Score in C

piccolo sounds one octave higher than written
bass flute, contra-bassoon and double bass sound one octave lower than written

Duration 18 minutes approx.

Layout of musicians in the hall



off-stage conchs played by oboe, flute, bsn and perc 3. These players should be situated outside the hall, in the most reverberant possible acoustic, such as a stair-well or even toilets!
 The conchs are played loudly, but from the audience they should sound distant, resonant and quite quiet. If possible the four offstage conchs should be at different distances from the audience, so that their perceptible dynamics range between *pp* and *mp*. The doors of the auditorium can be left open or ajar to control the perceived dynamic from the audience.
 The conch players can be co-ordinated by means of a click track via headphones (and long cables). The click track is played on a MIDI keyboard by one of the players on stage (who follows the conductor), and sent to a sampler or synthesizer with suitably differentiated sounds for the first beat and other beats of the bar. This click track need only be played during the sections involving the off-stage conchs.

MIDI and electronic setup

Metal tongues MIDI (Percussion 6)

There can be several solutions for the acoustic part of this instrument - but whatever solution is adopted, the instrument is used to trigger a sampler via an Alesis DM5 drum module. The sounds in the sampler are derived from samples from a struck piano frame.

The following is a description of one solution.

9 steel bars (box section - 100 x 50mm), are laid in a row on a firm foam rubber base. To create a deeper, more resonant sound, a tongue can be cut out of the end of the bar by making 2 incisions of about 100 to 150mm with a blow torch, but this is not absolutely necessary. In any event, the resonance of the bars should not be too long - similar decay to a bongo or conga.

On the far end of each bar is stuck a piezo transducer. (See note 1 below).

The 9 piezo transducers are connected to inputs 1 - 9 (1/4" jack) of the Alesis DM5. (See notes 4 and 5).

The MIDI OUT of the DM5 is connected to Input 1 of a MIDI MERGE box. (Input 2 will be connected to the MIDI keyboard, see below).

The MIDI OUT of the MIDI MERGE box is connected to the MIDI IN of an EMU e64 (or similar) (see note 2 below).

Outputs 1 and 2 (MAIN) are connected to Inputs 1 and 2 of a small Mixing Desk.

Outputs 1 and 2 of the Mixing Desk are connected to an amplifier and two loudspeakers.

The speakers should be placed either side of the piano - ie near both the piano and the trigger instrument (Percussion 6).

Note - the speakers need to have a good bass frequency response, and the sounds are very strong in the low frequency range.

A small (5-octave) MIDI keyboard is also required by the pianist, who triggers a click-track to the off-stage conch players.

Only 3 notes are played - C5 (where C3 = middle C) triggers "one", D5 triggers "two" and E5 triggers "three".

The MIDI OUT of the keyboard is connected to Input 2 of the MIDI MERGE box (see above).

The MIDI OUT of the MIDI MERGE box is already connected to the MIDI IN of the e64 (as above).

The counting samples "one, two, three" are sent through the 3rd and 4th outputs of the e64 (SUB 1), to inputs 3 and 4 of the Mixing Desk. (although as these sounds are in mono, only one output need be used - SUB 1 Left or RIGHT).

Output 3 of the Mixing Desk is connected to the Input of a Splitter Box.

Outputs 1 - 4 of the Splitter box are connected, via very long headphone cables, to headphones for the flute, bassoon, oboe and percussion 3 in their offstage positions.

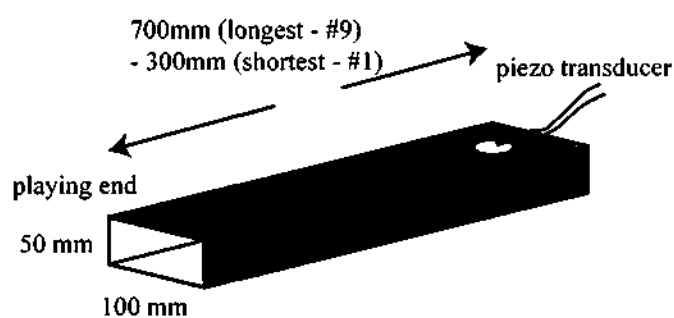
Notes on the equipment

- Piezo transducers** as supplied in the UK by Maplin Electronics - type QY13 - 27mm diameter. these are very inexpensive, but very fragile - it is a good idea to have plenty of spare ones in case of breakages. These can be stuck (with very thin double-sided tape pads) onto the vibrating surface of the metal bars - the relationship between the exact position of the piezo on each bar and the gain setting in the DM5 is extremely critical and delicate. The nearer the piezo is to the antinode (point of maximum vibration) of the bar, the greater the signal sent to the DM5 (thus the lower the gain setting should be), but the more the piezo will damp the bar. Moving the piezo away from the antinode towards the node (point of minimum vibration) will have the effect of allowing the tongue to vibrate better, but sending a weaker signal to the DM5, thus necessitating a high gain setting. A compromise position (somewhere between the node and the antinode) is usually the best solution - it is best to aim at a position where the gain settings can be about 50 (on the scale 1 - 99) - this allows for maximum adjustment up or down.
- An **EMU e64** sampler was used in the first performance - although any sampler with at least 4 outputs and 32Mbytes of RAM* can be used. The sounds (supplied on Zip or Jaz cartridge by the composer with the performing material) can be loaded into the sampler from a Zip Drive or Jaz Drive. * The sounds actually use 25.4 Mbytes of memory.
- Mixing desk** - 4 Inputs and 4 outputs are needed.
- DM5 settings:** The trigger notes are programmed as if the metal tongues notes are notated in the Bass Clef. The following settings were used in the first performance - (parameters other than these 4 can be left at their defaults)

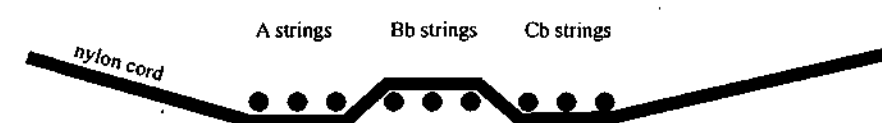
Input	Note	Gain	Decay
1	A2	43	99
2	G2	44	99
3	F2	50	99
4	E2	50	99
5	D2	50	99
6	C2	50	99
7	B1	50	99
8	A1	50	99
9	G1	37	99
(10	F1	49	99)

 (this is an extra 10th note programmed, since an instrument with 10 keys was used)
- Because of the fragile nature of the solder connections on the transducers, it is a good idea to fasten the cables coming from the transducers to a firm fixing point on the support of the metal bars, and as close as possible to each bar, so as to protect the solder connection from any movement.

Metal bar with piezo

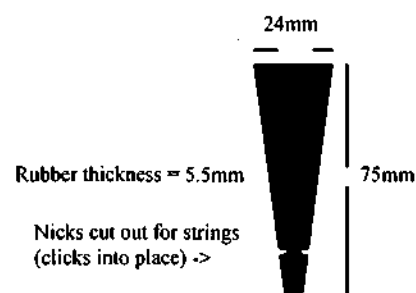


Bowed piano



2 or 3 strands of thin nylon cord are lightly rosined (violin or cello rosin) and threaded through the piano strings as above, and pulled through by percussion 6. The length of the cords (probably about 5 or 6m) needs to be long enough for the duration of the note (bar 32) but not too long - so that it comes right out of the piano at the end of the note.

Rubber wedges for the piano preparation



Metal rods (percussion 6 and 7)

These should be the type of steel rod used in reinforced concrete - available from most scrap metal dealers.

The main rod (one end held in the left hand, the other end resting on one of the bars of the piano frame) - 16mm diameter x 1.8m long

The stroking rod (held in the hand) - 10mm diameter x 60cm long - the main rod is stroked by the stroking rod, whilst the pianist holds down the pedal.

Be careful, both when laying the main rod on the piano frame and when laying the stroking rod on the main rod in preparation for a note, to do so silently!

Notes for Performance

General

f* *pp [played dynamic]
desired perceptible dynamic

Microtones

‡ 1/4-tone sharp

◄ 1/4-tone flat

3/4-tone sharp

‡ 1/8-tone flat

‡ 1/8-tone sharp

3/8-tone sharp

5/8-tone sharp

Flute

Multiphonic fingerings are from Robert Dick *The Other Flute* and Pierre-Yves Artaud *Flutes au présent*

The fingerings are given in the score, but if alternatives are needed, these books can be consulted for the nearest practical equivalent

▼ ◄ aeolian sounds
(very breathy)

Oboe

Multiphonic fingerings are from Peter Veale *The Techniques of Oboe Playing*

The fingerings are not given in the score, but the specific multiphonics are referred to by their numbers (page 75 - 123) in the book.

Clarinets

Multiphonic fingerings are from Phillip Reyfeldt *New Directions for Clarinet*

The fingerings are given in the score, but if alternatives are needed, this books can be consulted for the nearest practical equivalent.

The bass clarinet "Type I multiphonics" refer to Henri Bok *New Techniques for the Bass clarinet*, but are basically produced by controlled overblowing.

Percussion

♯ irregular tremolando

Strings



Crunching sound produced by applying much pressure with the bow. The relative thickness of the symbol indicates the relative amount of pressure. At its most extreme, the pitch of the note should disintegrate into a complex of harmonics, almost like white-noise. (When the symbol has no gradations of thickness the effect should be extreme for the duration of the symbol)

Programme Note

Written at the time when the Christian world is celebrating the 2000th Anniversary of the birth of Christ, *Journey of the Magi* recalls one of the most mysterious and little documented stories surrounding the first Christmas. Of the four Evangelists, only St Matthew tells of the journey made by three astrologers from the East who travelled westwards to Bethlehem, apparently guided by a star, to worship the new King.

It has been proposed by several theologians that this story is more symbolic than factual, and indeed many classical artists and poets have exploited this symbolism to impressive effect. For me too, *Journey of the Magi* is not just about the journey of three astrologers, but more about the spread of religion, like the gravitation of the waters to the moon, man's need for religious belief of one kind or another, and his natural gregariousness through a common belief.

Accordingly, *Journey of the Magi* moves from a state of chaos (darkness) to a state of order (light). This is achieved musically in several different ways - firstly in terms of the spatialisation of the performers. Over the course of the work the musicians move from a state of maximum dispersal around the audience at the opening towards a state of maximum integration on the stage at the end. The music, too, follows this trend, moving from its most diffuse and blurred at the opening to its most focussed and sharply defined at the end - rather like watching the formation of a crystal or icicle through a time-lapse camera. The opening state of chaos (darkness) is marked by the use of five conch shells, which can be heard responding to the opening horn call, representing the sea, the Flood, and thus chaos.

Secondly, there are five principal musicians who are deployed around the audience in the shape of a constantly evolving five-pointed star - of these only the horn player remains constant. The other points of the star change in both instrumentation and position as the star gradually reforms itself on stage.

Thirdly, at the core of the music is a continuous thread of melody based on the transcription of the star-patterns of eight constellations (and their geometric permutations) associated with the period of our winter solstice (hence symbolically that of the birth of Christ). This melodic thread is then passed continually from point to point of the star following ever changing routes, thus enabling the listener to track the gradual evolution of the star's shape and movement.

In the centre of the stage are the three musicians representing the Magi - piano (partially prepared) and two percussionists who play gongs and other rich-sounding instruments with complex spectra, representing the gold and exotic spices brought by the Magi as gifts. These musicians of course remain stationary - their journey is witnessed by us as it were through their eyes, as they move westwards following the signs in the sky, like a mariner constantly calculating his position and direction from the ever-changing patterns of stars around him.

BRITISH MUSIC INFORMATION CENTRE,
10, Stratford Place, London, W.1

Journey of the Magi

James Wood

♩ = 48

Flute *Off-stage*

Oboe *Off-stage*

Clarinet 1 in Bb *Position 1a*

Clarinet 2 in Bb *Position 2a*

Bassoon *Off-stage*

Horn in F

Trumpet in C *Position 1b*

Trombone *Position 2b*

Percussion 1 *Position 1a*

Percussion 2 *Position 1b*

Percussion 3 *Off-stage*

Percussion 4 *Position 2b*

Percussion 5 *Position 2a*

Percussion 6 *p* *pp* *p* *pp* *p*

Percussion 7 *thai gongs:* *t-tam 2'*

Piano *sombre, mysterious, like a slow procession* *[8vo bassa (both hands)]* *crossed notes prepared with long rubber wedges* *(gracenotes not too quick)* *p* *mp* *p* *mp*

Metal tongues (inside piano):

Piano: In these passages each note in the piano should sound as sonorous, rich and gong-like as possible. Play with a fairly heavy, firm touch, giving a little more weight and richness to the lower notes. Try to bring out the polyphony.

♩ = 48

Violin I

Violin II

Viola

Violoncello

Contrabass

Preview File Only

6

Perc-6: rod: metal tongues: *p*

Perc-7: t-tam 1': t-tam 2'

PI: *p mp p mp p mp p mp p*

hold down the Eb over the pedal change

BRITISH MUSIC INFORMATION CENTRE,
10, Stratford Place, London, W.1

11

Hn: *ppp ppp* *lento*

Perc-6: rod: (out off by piano) remove rubber wedges

Perc-7: t-tam 1': t-tam 2'

PI: *mp p mp p mp p mp p*

hold until end of resonance

Vla: *pppp*

Vlc: *pppp*

16

Hn: c. 5"

Perc-3

Kbd: miggins click-stick for off-stage cymbals

PI

Vla: *pppp*

Vlc: *pppp*

27

Flt: *off-stage*, *conch:*, *fpp*

Ob: *off-stage*, *conch:*, *fpp*

Bsn: *off-stage*, *conch:*, *fpp*

Hn: (open), *poco f sub.*, *poco mf*, *conch:*, *f sub.*

Tbn: *Position 5b*

Perc-3: *off-stage*, *conch:*, *fpp*

Kbd: (etc)

Pft

Vla

Vlc

28

Flt: *fpp*

Ob: *fpp*

Bb-Clt 2: *Position 5a*, *suddenly raucous*, *ff*

Hn: *mp*, *f*, 7th (natural) harmonic on C

Tbn: *f*

Perc-3: *fpp*

Perc-6: *metal tongues: hard vibraphone mallets*, *with piano buzz*, *strike rod: (strike the left hand rod with the right hand rod)*, *f*

Perc-7: *rod: (as perc-6)*, *f*

Kbd

Pft

Vla: *triangle beater on string(s) to produce buzz*, *f*

Vlc: (taking over from cello) IV, *legato but separate bow*, *ppp*

Preview File Only

31

Bb-Cl 2 *mp* *f* *pp* to bass clarinet

Hn *pp*

Perc-1 *ppp* *p* *ppp* *p* *ppp* *p* Position 1a clay pot*

Perc-2 Position 1b clay pot* *ppp* *p* *ppp*

Perc-3 Position 5b clay pot* *ppp* *p* *ppp*

Perc-4 Position 5a clay pot* *ppp* *p* *ppp*

Perc-5

Perc-6 *f* *mf* *ppp* pull the cords right out!

Perc-7 *f* *ppp* 1-tam 2'

PI *f* *ppp* [8va basso]

Vln I *pp* take care to balance nas. with harmonics

Vln II *pp* take care to balance harmonics in the other strings

Vla *pp* *pppp*

Vlc *pp* *pppp* IV tune to horn

Cb. *pp* *pppp*

*stroke gently with a small pebble in a figure-8 pattern. In lower dynamics (*ppp*) stay nearer the base of the pot, but for each crest (up to *p*) move the pebble up to the rim

Preview File Only

36

Bs-Ch 2

Hr

Perc-1

Perc-2

Perc-4

Perc-5

Perc-6

Perc-7

PI

Vln I

Vln II

Vla

Vlc

Cb.

clay pot*

Preview File Only

♩ = 50 poco movendo

41

E♭-Clt 1

Position 1a

tune to horn/vic harmonic

ppp

p

B♭-Clt 2

bass clarinet:

p

Hn

H

calmo

p

Perc-1

5

7

ppp

p

ppp

Perc-2

5

7

ppp

p

ppp

Perc-4

5

7

ppp

p

ppp

Perc-5

5

7

ppp

p

ppp

Perc-6

5

7

ppp

p

ppp

Perc-7

t-tam 1'

t-tam 2'

Pf

[8va bassa (both hands)]

p com primo

♩ = 50 poco movendo

Vln I

s.v. cold

pppp

Vln II

s.v. cold

pppp

Vla

Vlc

tune to horn/clarinet

ppp

mp

p

s.v.

pp

Cb.

51

E♭-Clc 1 *mp*

B♭-Clc 2 *mf* *mp (sub.)*

Hrn *poco f* *mp* *cantabile...* *poco f*

Tpt *quasi echo (harmon. closed)* *mp* *(harmon. open)* *(harmon. sempre)* *(mp)*

Tbn *pp* *mp* *senza sord.* *ppp (growing out of horn)* *mf*

Perc-1

Perc-2

Perc-4

Perc-5

Perc-6

Perc-7 *t-tam 2'* *mp*

PR *mp* *poco mf* *hold until end of resonance*

Vln I *mp* *s.v. cold* *ppp*

Vln II *mp* *s.v. cold* *ppp*

Vla *mf* *p*

Vcl *s.v. sempre* *mf* *p* *(mf)* *p (sub.)*

Cb *mf* *mp sub.*

Preview File Only

poco più mosso (♩ = 60)

rapidly becoming very harsh...

56

E♭-Clt 1

B♭-Clt 2

Hr

Tpt

Tbn

to B♭ clarinet

pedal note

senza sord.

(open)

sub. f

to harmon mute

poco mf

molto

f

ff

mf

poco f

mf

poco f

f

mf sost.

poco più mosso (♩ = 60)

Vln I

Vln II

Vla

Vlc

Cb.

poco espr.

mp

poco espr.

mp

poco espr.

(p)

mp

poco espr.

mp

s.v. cold

p

s.v. cold

p

s.v. cold

p

IV

ppp sub.

ppp sub.

ppp sub.

ppp sub.

ppp sub.

f sub.

f sub.

f sub.

f sub.

poco

ppp sub.

poco f

61

E♭-Clt 1

B♭-Clt 2

Hr

Tpt

Tbn

B♭ clarinet:

harmon

senza sord.

p discreet

s.v. sempre

mf

f sost.

ff

p

ff sost.

s.v. sempre

mf

f sost.

ff

p

ff sost.

s.v. sempre

mf

f sost.

ff

p

ff sost.

s.v. sempre

f sost.

f

ff

ff sost.

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

- Eb-Cltr 1:** Starts at measure 65. Includes markings for *ff* and *fff*.
- Bb-Cltr 2:** Includes markings for *ff*.
- Hrn:** Includes markings for *f* and *ff*. A note is marked "open".
- Tpt:** Includes markings for *ff*.
- Tbn:** Includes markings for *f*, *f molto*, and *ff*. A note is marked "open".
- Perc-6:** Empty staff.
- Perc-7:** Empty staff.
- Pft:** Empty staff.
- Vln I:** Includes markings for *mp*, *molto*, *ff*, *mp*, and *fff*.
- Vln II:** Includes markings for *mp*, *molto*, *ff*, and *mp*. A note is marked "grow out of vln I".
- Vla:** Includes markings for *ff*, *ff*, and *f*.
- Vcl:** Includes markings for *ff* and *f*.
- Cb:** Includes marking for *ff sub.*

A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

73

E♭-Cl 1

B♭-Cl 2

Hr

Tpt

Tbn

Perc-6

Perc-7

PR

Vln I

Vln II

Vla

Vlc

Cb

f *mf* *f molto* *poco* *ff* *piu ff*

f *mf* *ff*

ff *violento* *f*

[loco] *poco f* [8va bassa] *f* [8va bassa] *f* (hold down over the pedal change)

ff *sub.* *mf* *p* [loco]

ff *sub.* *mf* *p* [loco]

ff *sub.* *mf* *p*

ff *sub.* *mf* *p*

p

type I m'phonic

f molto

korean gong: philippine gong: thai gong:

Preview File Only

più lento (♩ = 50)

78

Ob *off-stage* *conch:* *(f) pp*

E♭-Clt 1

(tam) *nat.* *to B♭ clarinet*

Ba-Clt 2 *mp*

Hrn *ff* *pp*

Tpt *f* *mp*

Tbn *pedal note* *ff* *mp*

Perc-1

Perc-2 *Position 1b*

Perc-3 *off-stage* *conch:* *(f) pp*

Perc-4

Perc-5

Perc-6 *rod:* *like a breath* *p*

Perc-7 *tam 1':* *mp* *tam 2':* *p*

Kbd

PR *molto sonore...* *[8va bassa]* *p* *[8va bassa]* *p* *hold until end of resonance*

più lento (♩ = 50)

Vln I *pppp*

Vln II *pppp*

Vla *pppp*

Vlc *pppp* *ppp*

Cb. *pppp*

93

Flt *off-stage* *conch:* *ff pp*

Eb-Cl I *Position 1* *H* *p* *mp*

Bsn *conch:* *ff pp*

Hn *mp*

Tbn *conch:* *f sub.*

Perc-1 *p* *ppp*

Perc-2 *mf* *p* *ppp*

Perc-4 *ppp* *p* *ppp*

Perc-5 *mp* *ppp* *p* *ppp*

Perc-6 *mp*

Kb

Pn

Vln

Cb

Preview File Only

This page contains the musical score for measures 99 through 102. The instruments are arranged as follows from top to bottom: Flute II (Fl II), Oboe (Ob), Eb Clarinet I (Eb-Cl I), Bassoon (Bsn), Percussion 1 (Perc-1), Percussion 2 (Perc-2), Percussion 3 (Perc-3), Percussion 4 (Perc-4), Percussion 5 (Perc-5), Percussion 6 (Perc-6), Keyboard (Kbd), Piano (PR), Violin (Vln), and Cello (Cb).
Key features of the score include:
- **Fl II:** Starts with a *conch:* marking and a *f pp* dynamic. A box labeled "to position 1a" is placed above the staff.
- **Ob:** Starts with a *conch:* marking and a *f pp* dynamic. A box labeled "to position 2" is placed above the staff.
- **Eb-Cl I:** Features a *p* dynamic, a *conch:* marking, and a *poco mf* dynamic. It includes performance instructions: "H more urgent..." and "becoming more harsh...".
- **Bsn:** Starts with a *conch:* marking and a *f pp* dynamic.
- **Perc-1:** Shows dynamics of *p*, *ppp*, *sub.*, *mp*, and *ppp*.
- **Perc-2:** Shows dynamics of *ppp*, *mp*, and *ppp*.
- **Perc-3:** Starts with an "off-stage" marking, followed by a *conch:* marking and *f pp* dynamic. A box labeled "to position 5a" is placed above the staff.
- **Perc-4:** Shows a *mp* dynamic.
- **Perc-5:** Shows dynamics of *ppp*, *mf*, and *ppp*. A box labeled "to position 3" is placed above the staff.
- **Perc-6:** Shows a *ppp* dynamic.
- **Cb:** Includes the instruction "III (com primo)" and a *ppp* dynamic with the note "(balance cello)".

Preview File Only

poco movendo (♩ = 56)
floating...

103 becoming more mellow...

E♭-Clt 1 *mp* *p*

B♭-Clt 2 B♭ clarinet: *calmo...*
p lontano

Bsn to Position 3

Hrn *mf* *mourningful, cantabile...*

Tpt harmon mute *mp* *p* to cup mute cup mute *calmo*
p lontano

Tbn harmon mute *mp* *ppp sost.* to cup mute

Perc-1

Perc-2

Perc-4 *ppp*

Perc-5

Perc-6 *p*

Perc-7 Lg: I-tam 1': kwong wong: soft vib. mallet: thai gongs/tams: *p*

PR *p*

poco movendo (♩ = 56)
floating...

Vln I s.v. *pppp*

Vln II s.v. *pppp*

Vla *poco espr.* *pp* sul pont. *pp* *poco*

Vlc sul pont. *pp* *poco*

Cb. sul pont. *pp* *poco*

108

calmo...
p lontano

calmo
cup mute
p lontano

k.w.
p

l.g.

r-tam 1'

sim.

sim.

sim.

112

molto

ap

mf

14 2'

k.w.
p

Preview File Only

116

becoming suddenly harsher...

f *mf* *p lontano* *f* *molto* *ff*

f *mf* *p* *quasi echo* *[p]* *pp*

1g: 14 2: 1g:

mp *mp*

(s.p. sempre) *pp sempre*

(s.p. sempre) *pp sempre*

(s.p. sempre) *pp sempre*

pp sempre

128

E♭-Cl 1

B♭-Cl 2 *calmo*
p lontano

Hr

Tpt *to plunger mute*

Tbn *marcato in legato*

Perc-6

Perc-7 *tg:* *cl:* *kw:* *kw:*
p

Pf *p*

Vln I

Vln II *III* *IV* *haunting...*

Vla

Vcl

Cb

132

E♭-Cl 1 *poco più mp*

B♭-Cl 2 *v*

Hrn *quasi echo*
[p] pp
marcato in legato (open)
mp

Tpt *plunger mute (or harmon)*
poco f

Tbn *mf*
poco f — *mf*

Perc-6

Perc-7 *tg:*
poco mf
tg:

PR

Vln I *legato (separate bows) s.v. sempre*
poco f - più intenso

Vln II *sim.*
legato (separate bows) s.v. sempre
poco f - più intenso

Vla *legato (separate bows) s.v. sempre*
più mf - più intenso

Vlc *legato (separate bows) s.v. sempre*
più mf - più intenso

Cb.

Preview File Only

poco più mosso (♩ = 60)
H
very harsh...

140

E♭-Cl 1

B♭-Cl 2

Hr

Tpt

Tbn

Perc-6

Perc-7

PR

poco più mosso (♩ = 60)

Vln I

Vln II

Vla

Vcl

Cb

mf

molto

ff possibile!

mf sempre

f

mf

p

mf

mf intenso

f

mf

f

mf

k.w.

18: (42)

BRITISH MUSIC INFORMATION CENTRE,
10, Stratford Place, London, W.1

poco a poco movendo

Musical score for Eb-Cor I, Bb-Cor II, Hrn, Tpt, Tbn, Perc-5, Perc-6, Perc-7, and PA. The score includes dynamic markings such as *mf*, *ff*, *più marcato*, *poco f*, *senza sord.*, *poco mf*, *poco f*, *p*, and *più sp*. It also features performance instructions like "Position 3" and "giro: (single stroke)".

poco a poco movendo

Musical score for Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *f*, *mf*, and *f > mf*.

148 $\text{♩} = 72$

Ob *ff sost.* Position 2

E♭-Cl 1 *f* *ff* *f*

B♭-Cl 2 *ff* *ppp* *ff* *ppp*

Hr *f* *ff* *ppp* *ff* *ppp*

Tpt *f*

Tbn *senza sord!* *piu f* *ff* *to harmon mute* *ppp* *ff* *harmon mute*

Perc-5 *f molto* *sfppp* *f*

Perc-6

Perc-7 *mf* *f* (brighter mallet)

Pit *ff brillante*

Vln I *f* *ff* *f*

Vln II *f* *ff* (s.v.)

Vla *f* *ffp* (s.v.)

Vlc *f* *ff* *ppp* (s.v.) *ff* *ppp*

Co.

152

1 2 3 4
2 A 3 4 (Artaud no.95B)

Position 1a flute:

1 2
A B 5 (Dick D#5 III)

pp *ff* *pp* *fff* *sub.*

pp *ff* *pp* *fff*

Move to Position 4

pp *ff* *pp*

pp *ff* *pp* *fff* *sub.*

Position 3
bassoon:

ff

cuivré

straight mute*
*or alternative, for a loud, brassy sound to blend with horn 'cuivré'

ff

straight mute*
*or alternative, for a loud, brassy sound to blend with horn 'cuivré'

ff

to straight mute

to straight mute

to straight mute

to straight mute

H

f

Perc-5

Perc-6

Perc-7

Pf

Vln I

(s.v.)

p *ff* *pp* *fff* *sub.*

III
IV (s.v. sempre)

f *sost.*

Vln II

ppp *fff* *sub.*

III
IV (s.v. sempre)

f *sost.*

Vla

fff *sub.*

III
II (s.v. sempre)

f *sost.*

Vcl

(s.v.)

fff *sub.*

(s.v. sempre)

f *sost.*

Cb

fff *sub.*

f *sost.*

Preview File Only

più lento (♩ = 60)

poco rit.

♩ = 50

to bass flute

Ob: Veale No. 12a, Veale No. 12b, to oboe d'amore

Bs-Cl 1: Position 4, harsh, to bass clarinet

Bb-Cl 2: to bass clarinet

Bsn: to contra-bassoon

Hr: cuivré, poco f, f, ff

Tpt: (straight), poco f, f, ff, to Position 2

Tbn: (straight), poco f, f, ff, to Position 3

Perc-1: (Pos. 1a) clay pot*, PFP mf

Perc-2: (Pos. 1b) clay pot*, PFP mf

Perc-3: (Pos. 5a) clay pot*, PFP mf

Perc-4: (Pos. 5b) clay pot*, PFP mf

Perc-5: (Pos. 3) clay pot*, PFP mp PFP

Perc-6: inside piano: play on string with soft maramba or timpani mallets (8va bassa), PFP

Perc-7: l.g., mp

PB: [8va bassa], mp

Vln I: sf sf, f sost., con sord., PFP

Vln II: sf sf, f sost., con sord., PFP

Vla: sf sf, f sost., con sord., sul pont., PFP

Vlc: sf sf, f sost.

Co.

Preview File Only

(Pos. 1a sempre)

173 *dark... breathy*

Bs-flt

Ob. d'a.

Bs-Clf 1 *dark sombre... PP*

Bs-Clf 2 *dark sombre... PP*

C-ben *fff*

Hn *fff*

Perc-1 *p > fff*

Perc-2 *p*

Perc-3 *p*

Perc-4 *p*

Perc-5 *p*

Perc-6

Perc-7

PR

Vln I

Vln II

Vla

Vcl *con sord. pppp*

Cb. *fff*

183

Bs-flt *poco* *p*

Ob. d'a.

Bs-Clf 1 *mp* *p* *mp* *p culmo*

Bs-Clf 2

C-bsn

Hn *pp*

Perc-1 [to pos. 1 (glockenspiel)]

Perc-2 [to pos. 2 (xylophone)]

Perc-3 [to pos. 4 (xyloimba)]

Perc-4 [to pos. 5 (marimba)]

Perc-5

Perc-6

Perc-7 t-tam 2'

Pft

Vln I *senza sord.*

Vln II *senza sord.*

Vla *pos. ord.* *s.v.* *PPPP*

Vlc *s.v.* *PPPP*

Cb. *PPPP*

Preview File Only

PPPP double-bass should sound slightly quieter than perc-6, the two sounds forming a composite timbre

187

Bs-Flt

Ob. d'a. *oboe d'amore: calma e melancolico*
pp dolce

Bs-Clf 1

Bs-Clf 2

Hn

Perc-6

Perc-7 *1-tam 2'*

Pf

Vln *legato, separate bows*

Vlc

Cb.

191

Bs-Flt

Ob. d'a.

Bs-Clf 1 *to Bb clt.*

Bs-Clf 2 *to Bb clarinet*

Hn *(sempre con sord.)*

Perc-6

Perc-7 *1-tam 2'*

Pf

Vln *legato, separate bows*

Vlc

Cb.

mp molto espr.

mf

p

mf

pp

molto vibr.

s.v.

p dolce

pp

195

B♭-fl. *poco f* *molto espres.* *molto vibr.* *s.v.* *p* *molto* *ff* *mf*

Ob. d'a. *more urgently...* *poco mf*

B♭-Cl. 1 [B♭-cl.] *Type I multiphonics dolce sempre*

B♭-Cl. 2 *B♭ clarinet: growing out of ob. d'amore*

C-bas.

Hn. *mp*

Perc-6

Perc-7 *tam 2'*

PA

Vln I

Vln II

Vla. *sempre pppp*

Vlc. *sempre pppp*

Co.

199

Bs-flt

Ob. d.a.

Bs-Clt 1

Bb-Clt 2

C-bsn

Hn

Perc-6

Perc-7

Pf

Vln I

Vln II

Vla

Vlc

Cb.

p

leggero subito *culmo e legato*

f

to bass clarinet

ossia... (if more time needed to change to bass-clt)

cantabile

p dolce

senza sord.

(open)

play only if clt 1 needs more time to change to bass-clt

p

H

1-tam 2'

BRITISH MUSIC INFORMATION CENTRE,
10, Stratford Place, London, W.1

(senza sord.) natural 7th harmonic of Bb - tune to clarinet multiphonic

pp

(senza sord.) play very slightly flat (natural third to Bb) - tune to clarinet multiphonic

pp

Preview File Only

This page contains a musical score for various instruments. The staves are arranged vertically from top to bottom as follows:

- Bs-flt**: Bass Flute, starting at measure 203. Dynamics include *f*.
- Ob. d'a.**: Oboe da caccia. Dynamics include *mf* and *f*. Includes the instruction *intenso*.
- Bs-Cl 1**: Bass Clarinet 1. Dynamics include *mp* and *piu f sub.*
- Bb-Cl 2**: Bass Clarinet 2. Dynamics include *poco mf*.
- C-bsn**: Contrabassoon.
- Hn**: Horn. Dynamics include *mp*, *poco mf*, and *f*. Includes the instruction *more urgent...*.
- Perc-6**: Percussion 6.
- Perc-7**: Percussion 7. Includes the instruction *1-tam 2'*.
- PI**: Piano I.
- Vln I**: Violin I. Dynamics include *pp*. Includes the instruction *leg!* and *s.v. sempre*.
- Vln II**: Violin II. Dynamics include *pp*. Includes the instruction *leg!* and *s.v. sempre*.
- Vla**: Viola. Dynamics include *pp*. Includes the instruction *s.v. sempre*.
- Vlc**: Violoncello. Dynamics include *pp*. Includes the instruction *s.v. sempre*.
- Cb.**: Contrabasso. Dynamics include *pp*. Includes the instruction *s.v. sempre*.

A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

poco più mosso (♩ = 60)

207

Bs-Flt *f sost.* *f molto espr.*

Ob. d. n. *f*

Bs-Cl 1 *poco mf* *f* *ff*
if possible don't re-finger this note - use the lip only to raise the pitch from the previous note

Bb-Cl 2 *f sub. sost.* *f* *molto*

C-bsn *f sub. sost.* *f* *lo bassoon*

Hn *molto* *f sost.* *f* *molto*

Perc-6 *to cowbells:*

Perc-7 *kwong wong* *p* *damp 1-tan and low gongs (kwong wong I.V.)* *bright* *mf*

Pfi *[Sva sopra]* *ppp* *mf* *bright* *mf* *[loco]* *f*

poco più mosso (♩ = 60)

Vln I *mf* *f sost.* *sempre s.v.* *(sust.)*

Vln II *mf* *f sost.* *sempre s.v.* *(sust.)*

Vla *mf* *f sub.* *senza sord.* *mp*

Vlc *mf* *f sub.* *f* *(sust.)*

Cb. *mf* *f sub.* *f* *(sust.)*

211 (6)

f molto espr.

becoming more intense

passionato...

no non re-ingerire e sharpen the E with the lip

ff

fmp

molto cantabile...

poss.

f molto

mellow

p

mp

mf

H

f

p

p sub.

p

p

sempre legato, separate bows sempre s.v.

mp

mf

poco espr.

sempre legato, separate bows sempre s.v.

mp

mf

poco espr.

sempre legato, separate bows sempre s.v.

mp

mf

senza sord.

sempre legato, separate bows sempre s.v.

mf

più mosso (♩ = 72 -76)

223

Bs-Fl

Ob. d'a

Bs-Cl I

Bb-Cl 2

Bsn

Hr

Mallets: the three keyboards should blend together to form a composite, rather bright sounding, instrument. The xylophone should therefore be played with medium-hard, yarn-covered xylophone mallets, the marimba with fairly hard, bright, yarn-covered marimba mallets, and the xyloimba with something between these two. When choosing the mallets, make sure to be able to play in all dynamics in all the registers of each instrument.

Perc-2

Perc-3

Perc-4

Perc-6

Perc-7

Position 2 xylophone

Position 4 xyloimba

Position 5 marimba

Pf

brilliant

poco f

più mosso (♩ = 72 -76)

Vln I

Vln II

Vla

Vlc

Cb.

colla parte -

226

to flute
(Position 1a sempre)

to oboe
(Position 2 sempre)

to Eb clarinet
(Position 4 sempre)

clarinet 2 should ideally remain at Position 5a for the next section -
however if there prove to be ensemble or balance problems in the next section he could move to Position 5 now

ch. gong:

[loco]

H molto espr.

colla parte -
rubato...

a tempo

229

This page of a musical score, numbered 229, is marked "a tempo". It features a variety of instruments and parts:

- Flute (Fl), Oboe (Ob), Eb Clarinet 1 (Eb-Clt 1), Bb Clarinet 2 (Bb-Clt 2), Bassoon (Bsn), Horn (Hn):** These instruments have empty staves, indicating they are silent for these measures.
- Percussion 2 (Perc-2), Percussion 3 (Perc-3), Percussion 4 (Perc-4):** These parts feature complex rhythmic patterns with dynamic markings of *mf*, *f*, and *p*. They include triplets and slurs.
- Percussion 5 (Perc-5):** Labeled "drums", it features a rhythmic pattern with dynamic markings of *f* and *p*.
- Percussion 6 (Perc-6):** Labeled "cowbells" and "f mltia", it has a rhythmic pattern with a dynamic marking of *f*.
- Percussion 7 (Perc-7):** This part is currently silent.
- Piano (Pf):** This part features a complex rhythmic accompaniment with dynamic markings of *ff* and *ffpp*.
- Violin I (Vln I):** This part has a melodic line with dynamic markings of *mp* and *f*.
- Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb):** These instruments have empty staves.

A large, diagonal watermark reading "Preview File Only" is overlaid across the center of the page.

più lento (♩ = 69)

222

Flt

Ob

E♭-Clt 1

B♭-Clt 2

Bsn

Hrn

Tpt

Tbn

Perc-2

Perc-3

Perc-4

Perc-5

Perc-6

Perc-7

Pf

più lento (♩ = 69)

Vln I

Vln II

Vla

Vlc

Cb

più mosso (♩ = 84)

235 s.v. sempre

mf marcato

Ob *mf marcato*

E♭-Cl 1 *mf marcato*

B♭-Cl 2 *mf marcato*

Esn

Hr

Position 2

harmon mute

mf marcato

Tpt

Tbn

Perc-2 *p mp f*

Perc-3 *p mp f*

Perc-4 *p mp f*

Perc-5

Perc-6 *ff*

Perc-7

Pn *ff*

più mosso (♩ = 84)

H molto espres.

mp

f brillante

ff

ffz

p (poco sfz)

f

f

f

f

f

Vln I

Vln II

Vla

Vcl

Cb

238

molto ritmico

f

H

f

ff

molto ritmico

mf

f

molto ritmico

mf

f

molto ritmico

mf

fp

f

molto staccato

mp incisive

H

f

molto ritmico

mf

f

molto ritmico

mf

fp

f

H

p

Position 5
harmon mute

mf

fp

f

p

Perc-2

mf

f

p

Perc-3

mf

f

p

Perc-4

mf

f

p

Perc-5

Perc-6

Perc-7

k.w.

p delicato ma brillante

[*iva sempre*]

p delicato ma brillante

[*loco*]

Bo

leggiere

piu legato

mf

f

mp

poco f

poco marcato

p sub.

mf

poco marcato

p sub.

mf

at the heel

mp incisive

senza socd.

at the heel

poco mf incisive

241

Fl

Oboe

E♭-Cl. 1

B♭-Cl. 2

Bso

Hn

Tpt

Tbn

Perc-2

Perc-3

Perc-4

Perc-5

Perc-6

Perc-7

Pf

Vln I

Vln II

Vla

Vcl

Cb

p *f* *sfz* *fpp* *poco f* *f sust.* *mp* *poco cresc.* *f* *sfz* *f* *mp* *poco marcato sempre* *p* *mp* *poco sf*

This page of a musical score, numbered 58, contains the following parts and markings:

- Flute (Flt):** Starts at measure 244. Dynamics include *pp*, *f*, *p*, *f*, and *ff molto energico*.
- Oboe (Ob):** Dynamics include *f*.
- E♭ Clarinet 1 (Eb-Cl 1):** Dynamics include *f*.
- B♭ Clarinet 2 (Bb-Cl 2):** Dynamics include *p*, *poco f*, and *f*.
- Bassoon (Bsn):** Dynamics include *mf*, *f*, and *mp sub.*
- Horn (Hn):** Dynamics include *f* and *ff*.
- Trumpet (Tpt):** Dynamics include *f*.
- Tuba (Tbn):** No specific markings.
- Percussion 2 (Perc-2):** Dynamics include *mf*, *f*, *mf*, and *fp*.
- Percussion 3 (Perc-3):** Dynamics include *mf*, *f*, *mf*, and *fp*.
- Percussion 4 (Perc-4):** Dynamics include *mf*, *f*, *mf*, and *fp*.
- Percussion 5 (Perc-5):** Dynamics include *p*.
- Percussion 6 (Perc-6):** No specific markings.
- Percussion 7 (Perc-7):** Includes the instruction *[damp the C]*.
- Piano (Pft):** No specific markings.
- Violin I (Vln I):** Dynamics include *mp*.
- Violin II (Vln II):** Dynamics include *mp*.
- Viola (Vla):** Dynamics include *mp*.
- Violoncello (Vlc):** Dynamics include *mf* and *mp*.
- Contrabass (Cb):** Dynamics include *poco f* and *poco mf*.

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

- Flute (Fl):** Measures 247-250. Dynamics: *p*, *mf*.
- Oboe (Ob):** Measures 247-250. Dynamics: *fp*, *f*, *mf*, *mp*.
- E♭ Clarinet 1 (Eb-Cl 1):** Measures 247-250. Dynamics: *fp*, *f*, *mf*. Performance instruction: *more calmly*.
- B♭ Clarinet 2 (Bb-Cl 2):** Measures 247-250. Dynamics: *fp*, *f*, *p*, *mp*. Performance instruction: *more calmly, lyrical... molto espres.*
- Bassoon (Bsn):** Measures 247-250. Dynamics: *f sost.*, *mp*, *mf*, *mf*.
- Horn (Hn):** Measures 247-250. Dynamics: *f sost.*, *mf*, *mp*.
- Trumpet (Tpt):** Measures 247-250. Dynamics: *fp*, *f*, *p*.
- Tuba (Tbn):** Measures 247-250. (Empty staff)
- Percussion 2-4 (Perc-2, Perc-3, Perc-4):** Measures 247-250. (Complex rhythmic patterns)
- Percussion 5-7 (Perc-5, Perc-6, Perc-7):** Measures 247-250. (Empty staves)
- Piano (Pft):** Measures 247-250. (Empty staves)
- Violin I (Vln I):** Measures 247-250. Dynamics: *p*, *mp*, *p*.
- Violin II (Vln II):** Measures 247-250. Dynamics: *p*, *mp*, *p*.
- Viola (Vla):** Measures 247-250. Dynamics: *p*, *mp*, *p*.
- Violoncello (Vlc):** Measures 247-250. Dynamics: *mp*, *mf*.
- Contrabass (Cb):** Measures 247-250. Dynamics: *mp*, *mf*.

This page of a musical score, page 60, covers measures 250 to 259. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl), Oboe (Ob), Eb Clarinet 1 (Eb-Cl 1), Bb Clarinet 2 (Bb-Cl 2), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Trombone (Tbn), Percussion 2 (Perc-2), Percussion 3 (Perc-3), Percussion 4 (Perc-4), Percussion 5 (Perc-5), Percussion 6 (Perc-6), Percussion 7 (Perc-7), Piano (Pn), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb). The Flute, Oboe, Eb Clarinet 1, Bb Clarinet 2, and Bassoon parts feature melodic lines with dynamic markings of *mp*, *mf*, and *p*. The Percussion parts (Perc-2, 3, 4) have rhythmic patterns with dynamic markings of *mp* and *mf*. The Violin I, Violin II, and Viola parts play sustained chords with a *poco mf* dynamic. The Piano part provides harmonic support. A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.

356

Flt

Ob

E♭-Cl 1

B♭-Cl 2

Bsn

Hn

Tpt

Tbn

Perc-2

Perc-3

Perc-4

Perc-5

Perc-6

Perc-7

Pft

Vln I

Vln II

Vla

Vlc

Cb

p *f* *p sub.* *f* *mp* *f* *fff*

Veale No. 346

poco mf *mp* *f* *fff*

p *mp* *mf* *f* *fff*

poco mf *mp* *f* *fff*

p *mp* *mf* *f* *fff*

poco mf *mp* *f* *fff*

p *mp* *mf* *f* *fff*

p *mp* *mf* *f* *fff*

p *mp* *mf* *f* *fff*

poco mf *mp* *f* *fff*

mf *poco mf*

to plunger mute

[damp the A]

Preview File Only

262

Fl

Ob

E♭-Cl 1

B♭-Cl 2

Bsn

Hn

Tpt

Tbn

Perc-2

Perc-3

Perc-4

Perc-5

Perc-6

Perc-7

Pr

Vln I

Vln II

Vln

Vlc

Cb

p

fp

f

mf

f molto

H

molto energico...

f

pp

f

ff

f

mf

p

f

mf

poco f

mf

mf

mf

poco f

poco f

poco f

poco f

(p) poco a poco cresc.

(p) poco a poco cresc.

(damp the C)

(p) poco a poco cresc.

Preview File Only