

Encircling the crafted lights

for flute, oboe, horn in F, violin, viola, cello, and contrabass

by Zach Sheets

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for flute/alto flute/piccolo, oboe/english horn, horn in F, violin, viola, cello, and contrabass
duration: approx. 9' 30"

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Encircling the crafted lights was written from December 2014-April 2015, and was premiered by the Ensemble InterContemporain at the ManiFeste-2015 festival in Paris, France, in June 2015

Please feel free to contact the composer at zachsheets91@gmail.com

Performance Notes:

Accidentals last throughout the bar in which they are printed, but do not apply across octaves.

Microtones are indicated with arrows above or below standard accidentals.

These accidentals are always used for the 7th, 11th, and 13th partials of the harmonic series. Outside this context, they indicate one 1/4 tone higher or lower.

Winds:

Multiphonics are provided on standard fingering diagrams

Upward triangle noteheads indicate air sound

Timbral trills—trills between two different timbres of a similar pitch—are abbreviated as *t.†*

Flute:

A separate staff is provided to show the relative pitch of fricative air sounds.

The top of the staff indicates to make "sss" as in "sit", and the bottom indicates "sh" as in "shot" (français: "sss" comme dans "silent", et "ch" comme dans "chou")

The contour within this extra staff shows the change in timbre between these "high" and "low" air sounds

Black diamond noteheads indicate covered embouchure (tongue ram position)

Downward triangle noteheads indicate tongue ram, abbreviated "T.R."

Upward triangle noteheads indicate jet whistle, abbreviated "J.W."

Open diamond noteheads indicate "fingered glissandi", for which the flutist should finger the written notes while leaving open the first unused tone hole.

In bar 35, the flutist should detune the alto flute approx. 1/4 tone lower by pulling out the headjoint. It remains detuned for the rest of the piece.

Horn:

In certain passages the horn plays natural harmonics, which are indicated with the fundamental and a bracket showing until when to hold that valve position.

The indicated fundamental is relative to the written pitch of the horn; the sounding pitches are therefore based on a fundamental one perfect fifth lower.

In singing and playing passages, the sung note is also written at transposed pitch, sounding, therefore, one fifth lower.

Strings:

The instruments should be tuned as follows:



The score is transposed for the winds but strings are written at sounding pitch. String parts provide both written pitches and sounding pitches where useful.

A double downbow marking indicates an "overpressure" sound (also known as *érasé* or *scratch tone*).

Wide vibrato is indicated with a thick wavy line.

Wedge-shaped noteheads indicate left-hand tapping only (no bow), following the indicated contour (exact pitches approximate).

An extra staff is sometimes provided to show changes in bowing placement (i.e. sul pont. to sul tasto).

Extreme sul tasto is the top line of this 4-line staff, and extreme sul pont. is the bottom line.

This is often paired with the marking of "vertical bow". For these passages, slide the bow vertically along the strings, following the contour of the extra staff.

This should produce predominantly the sound of friction between the bow hair and the strings.

Spazzolato bowing is a special case of this kind of bowing; the bow should be flicked, quickly, from sul pont. to sul tasto— as though "brushing" the strings.

Players are asked in some sections to use a "slow bow". During these sections, bow slowly enough that the tone is slightly scratchy and unfocused.

The effect should be a relatively soft sound with approximately equal parts pitch and noise.

X-shaped noteheads are used for unpitched sounds (i.e. to indicate which strings to use for vertical bowing or the left hand position during spazzolato passages).

Sideways triangle shaped noteheads are used for semi-pitched sounds (i.e. "slow bow" sections).

Bowing on the tailpiece is indicated by a downward triangle below the staff (cello & bass only)

Violin: To produce the quasi-air sound in bar 4 and bar 31, damp the string in multiple places near the end of the fingerboard.

The effect should be a soft, brittle sound that is as much friction noise and as little pitch as possible.

Transposed Score

Strings written at sounding pitch

Encircling the crafted lights

for septet

Zach Sheets (2015)

Tempo I, Kinetic, ♩=80-84

Tempo II, Slowly (♩=60)

flz., covered embouchure

The score is written for a septet and is divided into two tempo sections. **Tempo I, Kinetic (♩=80-84)** features a driving, rhythmic character with frequent triplets and dynamic markings ranging from *mp* to *ff*. **Tempo II, Slowly (♩=60)** is marked *flz., covered embouchure* and features a more sustained, atmospheric texture with dynamic markings from *pp* to *ff*. The string section includes a *gliss.* (glissando) in the Contrabass part. A performance instruction for the strings reads: "Air sound—damp strings near end of fingerboard".

A

high low

Fl.

air

flz.

ord. → T.R.

to alto flute

p *mf* *p* *mp* *p* *sfz*

Detailed description: Flute part starting with a 5-measure rest. The first staff shows a 5/4 time signature. The second staff shows a 4/4 time signature. The music features a melodic line with dynamics *p*, *mf*, *p*, *mp*, *p*, and *sfz*. It includes a triplet of eighth notes, a 'flz.' (flautando) instruction, and an 'ord. → T.R.' (order to Trill) instruction. A 'to alto flute' instruction is present at the end of the section.

Eng. Hn.

p marcato

Detailed description: English Horn part with a 5-measure rest. The first staff shows a 5/4 time signature. The second staff shows a 4/4 time signature. The music begins with a *p marcato* dynamic marking.

Hn.

air, flz. (low air sound)

pp *mp* *p*

Detailed description: Horn part with a 5-measure rest. The first staff shows a 5/4 time signature. The second staff shows a 4/4 time signature. The music features a sustained chord with dynamics *pp*, *mp*, and *p*. An 'air, flz. (low air sound)' instruction is present.

Vln.

L.H. pizz. + c.l. bat.

mp *p* *mp* *p* *mp* *pp* *mf* *p* *p Ln.*

Detailed description: Violin part with a 5-measure rest. The first staff shows a 5/4 time signature. The second staff shows a 4/4 time signature. The music features a melodic line with dynamics *mp*, *p*, *mp*, *p*, *mp*, *pp*, *mf*, and *p*. It includes 'L.H. pizz. + c.l. bat.' (Left Hand pizzicato + right hand bow) instructions and a *p Ln.* marking.

s.t. ord. sp.

Vla.

vert. bow → ord.

L.H. pizz. + c.l. bat.

p *mp* *p* *p Ln.*

Detailed description: Viola part with a 5-measure rest. The first staff shows a 5/4 time signature. The second staff shows a 4/4 time signature. The music features a melodic line with dynamics *p*, *mp*, and *p*. It includes a 'vert. bow → ord.' instruction and 'L.H. pizz. + c.l. bat.' instructions. A *p Ln.* marking is present.

s.t. ord. sp.

Vc.

vert. bow → ord.

L.H. pizz. + c.l. bat.

p *mp* *p* *p Ln.*

Detailed description: Violoncello part with a 5-measure rest. The first staff shows a 5/4 time signature. The second staff shows a 4/4 time signature. The music features a melodic line with dynamics *p*, *mp*, and *p*. It includes a 'vert. bow → ord.' instruction and 'L.H. pizz. + c.l. bat.' instructions. A *p Ln.* marking is present.

Cb.

arco + L.H. pizz.

p

Detailed description: Contrabass part with a 5-measure rest. The first staff shows a 5/4 time signature. The second staff shows a 4/4 time signature. The music features a sustained chord with an 'arco + L.H. pizz.' instruction and a *p* dynamic marking.

B

high low

10

A. Fl. alto flute

air → tone

f. tr.

pizz. ord. (no thumb)

(no thumb, no C key)

p < *f*

sf *p* < *mf* < *p*

sfz *f* < *p* *p*

6

10

Eng. Hn.

air sound

p < *f*

con sord. 11th partial of A_b

Hn.

trill valves ad lib. → ord.

mp < *p* > *pp*

p < *pp*

Vln.

sul pont.

sfz quasi-gliss.

sfz *f l.n.*

s.t. ord. s.p.

vert.

ord. III. IV. III.

p < *mf* > *p*

Vla.

f l.n.

pizz., I.

s.t. ord. s.p.

vert.

ord. I. III.

p < *mf* > *p*

Vc.

p < *mf* > *p*

mf < *ff*

f l.n.

pizz., III.

s.t. ord. s.p.

IV.

wide vib.

(ext. sul pont → tasto)

p < *mf* > *p* *sfz* < *p* < *pp*

3

accel. poco rit. Tempo III, Very still (♩=45)

A Tempo II (♩=60-63)

A. Fl. *f* *p* *sfzp* *pp* *pp* *p* *pp*

Eng. Hn. *sfz* *pp (possibile)* *p* *f*

Hn. *sfz* *pp (possibile)*

Vln. *f l.n.* *f* *p* *f l.n.* *f* *p*

Vla. *f l.n.* *p* *f* *p* *mp* *p* *mp* *f l.n.* *p* *f*

Vc. *f l.n.* *p* *sfz* *p* *mp* *p* *mp* *f l.n.* *p* *f*

Cb. *f* *p* *pp* *mp* *p*

(tr. D trill key)

senza sord.

pizz., III. arco, sul pont. 3

pizz., I. col legno trat. sul pont. ord., III. pizz., I. arco, I.

pizz., III. arco vert. bow ord., I. pizz., III. arco

(gradually losing fundamental)

sounding:

C

20

high
low

A. Fl.

Musical staff for Alto Flute (A. Fl.) in 4/4 time. The staff contains several measures of music with dynamic markings *p*, *f*, and *p*. There are triplet markings (3) and a quintuplet marking (5). A section of the staff is marked "(air)". The piece concludes with a 3/4 time signature.

Eng. Hn.

Musical staff for English Horn (Eng. Hn.) in 4/4 time. The staff contains several measures of music with dynamic markings *p, stacc.*, *f*, and *p*. There is a triplet marking (3). The piece concludes with a 3/4 time signature.

Hn.

Musical staff for Horn (Hn.) in 4/4 time. The staff contains several measures of music with dynamic markings *p* and *pp*. A long note is labeled "11th partial of C". The piece concludes with a 3/4 time signature.

Vln.

Musical staff for Violin (Vln.) in 4/4 time. The staff contains several measures of music with dynamic markings *p* and *f*. A section is marked "arco, sul pont." and another "pizz., III.". The piece concludes with a 3/4 time signature.

Vla.

Musical staff for Viola (Vla.) in 4/4 time. The staff contains several measures of music with dynamic markings *>p* and *p l.n.*. A section is marked "pizz., III.". The piece concludes with a 3/4 time signature.

Vc.

Musical staff for Violoncello (Vc.) in 4/4 time. The staff contains several measures of music with dynamic markings *>p*, *f*, *p*, and *f l.n.*. A section is marked "pizz., III.". The piece concludes with a 3/4 time signature.

Cb.

Musical staff for Contrabass (Cb.) in 4/4 time. The staff contains several measures of music with dynamic markings *mp* and *p*. A section is marked "arco + L.H. pizz.". The piece concludes with a 3/4 time signature.

Tempo III, Slower (♩=48)

effect:

(hold 2nd trill key, tr. 1st trill key)

A. Fl.

Eng. Hn.

Hn.

Vln.

Vla.

Vc.

Cb.

L.H. tapping only

arco, III.

arco

p. poco marcato

poco accel. .
aspirated consonants, quasi pizz.

D A Tempo I (♩=76)

11

A. Fl. [t k t k t k t] *f* [t t t t t] *p* $\xrightarrow{5}$ *f* *sfz* $\xrightarrow{3}$ *pp*

Eng. Hn. *p* $\xrightarrow{5}$ *f* *f*

Hn. *p* $\xrightarrow{5}$ *mf* *f*

Vln. *f* *p* $\xrightarrow{5}$ *f* *ff* > *p* *sfz* *ord.* *tr* II. & III. *p*

Vla. I. & III. open *gliss* on II. & IV. *fp* *ff* $\xrightarrow{3}$ *p* *p* *ff* *sfz* *pizz.* *arco* *p*

Vc. *f* *p* *mf* *f* *p* *III.* *IV.* *III.* *p*

Cb. *sfz* *s.p.* *ord.* *3* *p* *ff* *s.t.* *ord.* *s.p.* *gradually lose fundamental*

30 Slower (♩=approx. 50)

E

A. Fl.

p, gentle

pp *p* *pp*

→ scordatura: pull out approx. 1/4 tone

pizz. 3 T.R.

5 sfz

Ob.

mp, expressive

p *pp* 5

Eng. Hn.

switch to oboe

pp

Hn.

sing: (sung pitches also written one fifth higher)

play: *p, gentle*

pp

Vln.

Tremolando air sound
Damp strings at end of fingerboard
Make subtle gliss in indicated contour

s.t. ord. s.p.

spazzolato

ppp

f *p*

sfz

L.H. tapping

p < f *pp*

Vla.

sul C

pp

mp > p

sfz

Vc.

bow on tailpiece

L.H. tapping

pp

p *f* *mp* *p - mp*

s.t. ord. s.p.

Cb.

on tailpiece

pp

mp

accel. (→ ♩=ca. 72) A Tempo III (♩=48-50)

38 [t k t k t k t]

(no thumb)

p *mp* *p* *f* *p* *f* *p*

p *f* *ff*

L.H. tapping IV.

L.H. tapping I.

sul tasto—sustain all three pitches evenly

I. II. III. *pp* (*sempre pp*)

flautando II. III. IV. *mp* *pp*

flautando IV. II. *mp* *pp*

pizz. *f l.v.*

Detailed description of the musical score: The score is for a full orchestra, specifically focusing on the woodwind and string sections. It is in 4/4 time and consists of seven staves. The first staff is for the Alto Flute (A. Fl.), which has a complex rhythmic pattern of eighth notes with accents, marked with dynamics *p*, *mp*, *p*, *f*, *p*, *f*, and *p*. Above the first few notes are the letters [t k t k t k t]. The second staff is for the Oboe (Ob.), which has a few notes in the later part of the piece, marked *p*, *f*, and *ff*. The third staff is for the Horn (Hn.), which is mostly silent. The fourth staff is for the Violin (Vln.), featuring a passage of eighth notes marked *p* and a later section marked *mp* and *pp*. The fifth staff is for the Viola (Vla.), with a similar eighth-note passage marked *p* and a later section marked *mp* and *pp*. The sixth staff is for the Violoncello (Vc.), starting with a *pp* dynamic and featuring a section with three sustained notes marked *pp* and *(sempre pp)*, with the instruction 'sul tasto—sustain all three pitches evenly'. The seventh staff is for the Contrabass (Cb.), which has a few notes marked *f* and *p*, and a final section marked *pizz.* and *f l.v.*. Performance instructions include 'accel.', 'A Tempo III', and 'no thumb' for the flute. The page number '13' is in the top right corner.

F Slightly Faster (♩=54)

rit. (♩=84)

42

high low

(air)

tone

7

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

Eng. Hn.

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

Hn.

con sord.

5

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

Vln.

IV.

gliss.

III.

IV.

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

Vla.

5

3

5

3

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

Vc.

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

arco sul D

sul G

sul D

sul A

sounds 8vb:

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

♩=108 rit. ♩=84

G Tempo II (♩=60)

high low

air → tone

A. Fl. *f* *p* *mp* *pp* *p* *mf* *p* *f* *p* *mp* *p* *gliss with lips* *3* to piccolo

Eng. Hn. *p* *mp* *pp* *i. tr.*

Hn. *mf* *pp possibile* *Bb* senza sord. sing: play: *pp*

Vln. III. I. *p* *pp* *p* *pp* *spazzolato* *p* *s.t. ord. s.p.*

Vla. *p* *f* *p* *gliss.* *p* *spazzolato* *p* *s.t. ord. s.p.*

Vc. *p* *f* *p* *pizz.* *sfz*

Cb. *mf* *pp* *sul D*

49

Picc. *p* *sfz* 5 *p* *sfz* T.R. *f* 5 *f* *pp* *p* *pp* *p* *pp* *f*
non-flz., gliss with lips

Ob. *f* 7 *p*
(tr. D trill key)

Hn. (gliss with voice) *p* *mp* *p* air → tongue ram *p* *sfz*

s.t. ord. sp.

Vln. *pp*

s.t. ord. sp.

Vla. *pp*

Vc. *mp, l.v.* pizz., I. arco, con sord. *pp*

Cb. *mp, l.v.* pizz., II. con sord.

H Very slow (♩=40-44)

54 ← ♩. = ♩. →

Fl. *pizz.* *ord.* *high* *low* *pp < p* *Slightly faster* ♩=48-50 *to piccolo*

Ob. *pp < p*

Hn. 11th partial of Bb *pp < p*

Vln. *con sord.* → *slow bow* *pp < mf > pp* *(slow bow)* *senza sord.* *col legno tratto* *p < mp > p*

Vla. *con sord.* → *slow bow* *(slow bow)* *col legno tratto* *senza sord.* *p <*

Vc. *slow bow* → *spazzolato* *s.t. ord. s.p.* *pizz.* *slow bow* *bow on tailpiece* *senza sord.* *f > p* *pp* *"f"*

Cb. *s.t. ord. s.p.* *slow bow* *(sounds 8vb)* *ord.* *slow bow* *harmonic pressure* *ord. bow speed* *ffz > p* *mp* *pp* *mf · p*

J Slower (♩=60)

K Subito Faster (♩=80-84)

Picc. *simile* (tr) *f* *p* *pp* *p* *pp* *p* *pp*

Ob.

Hn.

s.t. ord. sp. *spazzolato* *p* *f* *pp* *f* *pp* *p* *pp*

Vln. *p* *f* *pp* *f* *pp* *p* *pp*

s.t. ord. sp. *spazzolato* *p* *f* *pp* *f* *pp* *p* *pp*

Vla. *p* *f* *pp* *f* *pp* *p* *pp*

s.t. ord. sp. *vert. bow* *p* *ff* *slow bow* *pp* *mf* *pp* *ord.* *p* *pp*

Vc. *p* *ff* *pp* *mf* *pp* *p* *pp*

Cb. *on tailpiece* *p* *f* *p* *f* *p* *mp* *p*

high low
air sound (cover end with pinky)
air → tone

[t k t k t]
7
5

simile

72 *(tr)*

Picc. *p* *pp* *p* *pp*

Ob. *pp* *p* *pp* *mf* *p* *pp*

Hn.

Vln. *sfz* *pp* *p* *mf* *p* *f* *pp* *mf* *mp* *p* *mf*

Vla. *mp* *pp* *p* *mf* *p* *mp* *pp* *mf* *mp* *p*

Vc. *mp* *pp* *p* *mf* *p* *p* *mf* *f* *p*

Cb. *mp* *p* *mp* *pp* *p* *mf* *mp* *pizz.* *II.* *mp* *l.r.*

sul pont. *ord.*

Detailed description of the musical score: The score is for measures 72-75 in 3/4 time. The Piccolo part (Picc.) features a trill (tr) with dynamics *p*, *pp*, *p*, and *pp*. The Oboe part (Ob.) has dynamics *pp*, *p*, *pp*, *mf*, *p*, and *pp*, with articulations like *mf* > *p* > *pp*. The Horn part (Hn.) is silent. The Violin part (Vln.) includes dynamics *sfz*, *pp*, *p*, *mf*, *p*, *f*, *pp*, *mf*, *mp*, *p*, and *mf*, with markings for *sul pont.* and *ord.*. The Viola part (Vla.) has dynamics *mp*, *pp*, *p*, *mf*, *p*, *mp*, *pp*, *mf*, *mp*, and *p*. The Violoncello part (Vc.) has dynamics *mp*, *pp*, *p*, *mf*, *p*, *p*, *mf*, *f*, and *p*. The Contrabass part (Cb.) has dynamics *mp*, *p*, *mp*, *pp*, *p*, *mf*, *mp*, and *pizz. II. mp l.r.*. Fingerings and slurs are indicated throughout.

L

78 (tr)

Picc. 

Ob.  *f* *p* *mf* *f* *p* *f* *f*

Hn.  7th partial of Ab *p* *f* *f* *p* *mf* *f* *p* *f* *p* *f* *f*

Vln.  *>sfz* *f* *pp* *f* *ff* *p* *ff* *mf* *f* *mf* *p* *f* *f* *ff*

Vla.  *p* *f* *f* *ff* *p* *ff* *mf* *f* *mf* *p* *f* *p* *f* *ff*

Vc.  *sfz* *f* *f* *p* *mf* *f* *mf* *p* *f* *f*

Cb.  *sfz* *f* *mf* *f* *p* *f*

arco

I. II.

poco rall. . . . M A Tempo (♩=80-84)

84 *(tr)* *sempre p / pp* to Flute

Picc. *sempre p / pp*

Ob. *> p f p p ff mf f sfz p ff*

Hn. *> p f p f p ff mf f sfz p f p*

Vln. *> p pp f < ff p ff sfz mp f sfz p ff*

Vla. *> p pp f < ff p ff sfz mp f sfz p ff*

Vc. *> p 3 f p f p ff sfz p f sfz p ff p*

Cb. *p f p f p ff sfz p f sfz p*

88

Fl. *ff* *p* *ff* *f* *sfz* *ff* *p* *ff*

Ob. *sfz p* *ff* *sfz p* *ff* *sfz p* *ff* *sfz p* *ff*

Hn. *sfz p* *ff* *sfz p* *f* *sfz p* *ff* *sfz p* *f* *p*

Vln. *sfz p* *ff* *sfz p* *ff* *sfz p* *ff* *sfz p* *ff*

Vla. *sfz p* *ff* *sfz p* *ff* *sfz p* *ff* *sfz p* *ff*

Vc. *sfz p* *ff* *sfz p* *ff* *sfz p* *ff* *sfz p* *ff* *p*

Cb. *sfz p* *ff* *sfz* *sfz p* *ff* *sfz* *p*

J.W.

gliss.

Fl. *f* *sfz* *p* *mf* *f* *p* *mp* *p* *p*

Ob. *sfz p* *ff* *p* *mf* *f* *p* *mp* *p* *pp*

Hn. *sfz p* *ff* *p* *mf* *f* *p* *mp* *p* *f* *p*

Vln. *sfz p* *ff* *p* *ff* *sfz* *pp* *p*

Vla. *sfz p* *ff* *p* *mf* *f* *p* *sfz* *mp* *p* *f*

Vc. *sfz p* *ff* *p* *mf* *f* *p* *sfz* *f*

Cb. *sfz* *p* *ff* *p* *mf* *f* *p* *sfz* *mp* *p* *f* *p*

Annotations: J.W., flz., sul tasto, ord., gliss., tr.

Rehearsal mark N is located at the top of the page.

rit.

(→♩=ca. 63)



A Tempo (♩=80-84)

96

Fl. *f* *f* *p* *p* *mp*

Ob. *f* *p* *p* *mp*

Hn. *sfz* *f* *p* *p* *mp* *f*

Vln. *f* *p* *f* *p* *p* *mp* *f*

Vla. *p* *sul pont.* *sfz* *f* *ord.* *p* *p* *mp* *f*

Vc. *p* *f* *p* *p* *mp* *p* *f*

Cb. *p* *f* *p* *p* *mp* *p* *f*

Detailed description: This page contains the musical score for measures 96-100. It features seven staves: Flute (Fl.), Oboe (Ob.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time, with a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including triplets and quintuplets. Dynamics range from piano (*p*) to fortissimo (*ffz*). Performance instructions include 'rit.' at the beginning and 'A Tempo' with a tempo marking of ♩=80-84. The Viola part includes the instruction 'sul pont.' and 'ord.'. The Flute part starts with a measure number '96'. The score concludes with a double bar line and repeat dots.

Picc. *mp* *p* *mp* *p* *p* *f* *p*

Fl. *mp* *p* *mp* *p* *mf* *p* *mp* *p* *f* *mp*

Ob. *mp* *p* *mp* *p* *mf* *p* *mp* *p* *f* *mp*

Hn. *p* *mf* *p* *mp* *p* *f* *mp*

Vln. *p* *mp* *p* *mf* *p* *f* *p* *f* *mf*

Vla. *p* *mp* *p* *p* *mf* *p* *f* *p* *f* *mf* *p*

Vcl. *p* *fp* *pp* *mp* *p* *mf* *p* *mp* *p* *f* *mf* *p* *sfzp*

Cb. *mp* *fp* *pp* *mf* *p* *mp* *p* *f* *mf* *p* *f*

to Piccolo

sul tasto ord.

104

Picc. *p* *f* *mp* *f* *sfz* *p*

Ob. *p* *f* *p* *f* *p* *5*

Hn. *p* *f* *p* *p < f* *p* *sfzp* *air → air+flz.*

Vln. *p* *f < ff* *p* *f* *p* *mp > p*

Vla. *p* *f* *sfz* *p* *f* *p* *mp > p*

Vc. *sfz* *p* *f* *sfz* *p* *f* *p* *mp* *pp*

Cb. *p* *< f* *p* *f* *p* *p* *sfz* *p* *sul pont. ord., III.*

poco rit.

→ ♩ = ca. 63

Q A Tempo (♩ = 80-84)

109

Picc. *pp* *mp* *p* *pp* *f* *sfz*

Ob. *mf* *pp* *mf* *p* *sfz* *p* *f*

Hn. *mf* *p* *mp* *pp* *p* *f*

Vln. *p l.n.* *mf* *p* *mp* *pp* *f*

Vla. *mp* *pp* *mf* *p* *pp* *mp* *pp* *f*

Vc. *mf* *pp* *mf* *p* *pp* *p* *sfz* *f* *p*

Cb. *mf* *p* *mp* *pp* *sfz*

Detailed description of the musical score: The score consists of seven staves for different instruments. The Piccolo part starts with a piano (pp) dynamic and features a series of eighth notes with triplets and quintuplets. The Oboe part begins with a mezzo-forte (mf) dynamic, followed by a piano (pp) section, and then returns to mf with a trill. The Horn part starts with mf and includes a 'ord.' (ordine) marking. The Violin part begins with a piano (p) dynamic and includes a 'pizz.' (pizzicato) marking. The Viola part starts with mezzo-piano (mp) and includes a trill. The Violoncello part begins with mf and features a trill. The Contrabass part starts with mf and includes a trill. The score is marked 'poco rit.' at the beginning and 'A Tempo' at the end. The tempo is indicated as ♩ = ca. 63 and ♩ = 80-84.

113

Picc. *pp* *f* *p* *f* *f*

Ob. *pp* *f* *p* *f* *f*

Hn. *pp* *p < f* *p* *f* *f*

Vln. *pp* *f* *p* *f* *f*

Vla. *pp* *f* *p* *f* *f*

Vc. *f* *p* *f* *f*

Cb. *p < f* *p* *sfz* *f* *mf*

rit.

(tr. D trill key)

s.t. ord. s.p. spazzolato ord.

R A Tempo (♩=80-84)

116

Picc. *>mf* *p* *p* *pp* *sfz* *p* *pp* *mp*

Ob. *>mf* *p* *p* *pp* *sfz* *p* *pp* *ff* *p*

Hn. *>mf* *p* *p* *pp* *sfz* *p* *pp* *f*

Vln. *>mf* *p* *p* *pp* *ff* *p* *pp* *ff* *p*

Vla. *>mf* *p* *p* *pp* *ff* *p* *pp* *ff* *p*

Vc. *mf* *p* *p* *pp* *sfz* *p* *pp* *ff* *mp* *sfz*

s.t. ord. sp.

Cb. *p* *ff* *p* *pp* *p* *pp* *ff*

vert. bow

I.

I.

5

120 S

Picc. pp mp p mp p f p p mp pp

Ob. pp p mp p mp legato p f p f pp

Hn. pp p mp p mp legato p f p f pp p

Vln. pp p mp p mp legato p f p f pp

Vla. pp p mp p mp legato p f p f p pp

Vc. p $> pp$ p mp p mp legato p f p f p pp

Cb. mp p mp legato p f f p

A Tempo (♩=80-84)

126

Picc. *mf* *p* *tr* *mp* *p* *pp*

Ob. *p* *mp* *p* *pp stacc.* *mf* *mp* *p* *pp*

Hn. *<sfz* *p* *mp* *p* *pp stacc.* *mf* *mp* *p* *pp* *f* *tongue ram*

Vln. *p* *mp* *p* *pp stacc.* *mf* *mp* *p* *pp* *p*

Vla. *p* *mp* *p* *pp stacc.* *mf* *mp* *p* *pp*

Vc. *p* *mp* *pp stacc.* *mf* *mp* *p* *pizz.*

Cb. *mp* *p* *p < f* *p* *sul A*

129 **T** poco rit. poco accel. *trémolo* 33

Picc. *p* *f* *p* *f* *p* *f* *f* *p* *f*

Ob. *p* *f* *p* *f* *p* *f* *p* *f* *f*

Hn. *p* *f* *p* *f* *p* *f* *p* *f*

Vln. *ff* *p* *f* *p* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *p* *f* *mp* *p* *f*

Vc. *arco* *p* *f* *p* *f* *p* *sfz* *f* *p* *f*

Cb. *p* *f* *p* *f* *p* *f* *p*

U A Tempo (♩=80-84)

132

Picc. *p* *ff* *p* *ff* *p* *ff* *p*

Ob. *p* *ff* *p* *ff* *sfz* *p* *ff* *sfz*

Hn. *p* *mf* *f* *p* *mf* *p* *mf* *p*

Vln. *p* *ff* *p* *ff* *p* *ff* *p*

Vla. *sfzp* *ff* *p* *ff* *sfz* *p* *ff* *sfz*

Vc. *sfzp* *ff* *p* *ff* *sfz* *p* *ff* *sfz*

Cb. *sfzp* *f* *sfz* *sfz* *sfz*

135

Picc. *p* *mp* *p* *f*

Ob. *p* *mp* *p* *sfz* *f* *sfz*

Hn. *p* *mp* *p* *mf* *f* *sfz* *f*

Vln. *p* *mp* *p* *f*

Vla. *p* *mp* *p* *sfz* *f* *sfz*

Vc. *p* *mp* *p* *sfz* *f* *sfz*

Cb. *p* *mp* *sfz* *sfz*

V Slightly slower (♩=69-72)

to alto flute

138

Picc. *ff* 6 6 *sfz*

Ob. *ff* 5 6 *sfz*

Hn. *ff* 3 *sfz* 11th partial of B \flat

Vln. *ff* 5 5 *p* 3 6 6 6

Vla. *ff* 5 *p* 6 6 6 6

Vcl. *ff* 6 *p* 3 6 6 6

Cb. *sfz* *sfz* *p* 6 6 6 6 (sounds 8vb.) ord.

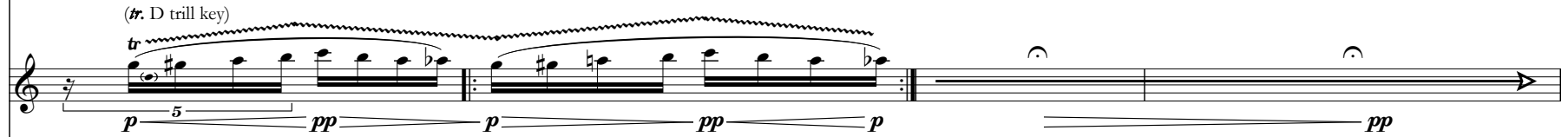
effect: 

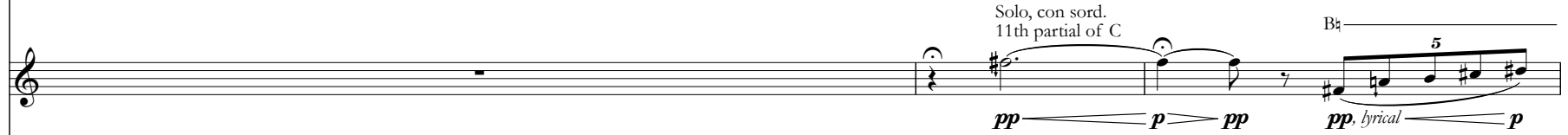
(hold 2nd trill key, *tr.* 1st trill key)

tr 

W Freely, desynchronized, ambient
Conductor follows horn

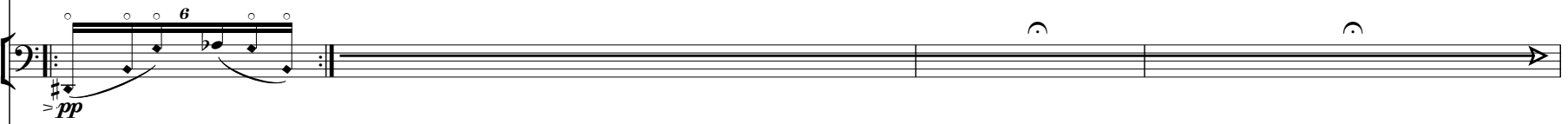
A. Fl. 
pp *6* *p* *6* *pp* *pp*

Ob. 
(*tr.* D trill key) *tr* *p* *5* *pp* *p* *pp* *p* *pp*

Hn. 
Solo, con sord. 11th partial of C *pp* *p* *pp* B \flat_4 *pp*, lyrical *5* *p*

Vln. 
> pp *6*

Vla. 
> pp *6*


> pp *6*

Cb. 
> pp *6*

♩=69-72 rit. → ♩=48-54

Flute and oboe continue repeating figure in time
Ritard. for strings & horn only

143

A. Fl. *pp* *ppp*

Ob. *pp* *ppp*

Hn. *pp, echo* *pp* *p* *pp staccato* *pp* *mp*

Vln. *pp* *ppp* extr. sul tasto II. III. *mp*

Vla. *pp* *ppp* extr. sul tasto II. I. II. III. *mp*

sounds: 8^{va} I. *mp*

Cb. *pp* *ppp* extr. sul tasto ord. → sul pont. *mp*