

EIVIND BUENE

STANDING STONES

FOR SYMPHONIC HALL WITH ORCHESTRA AND ELECTRONICS

Instrumentation:

2 Flutes (dbl. piccolo)
2 Oboes
2 Clarinets in Bb
3 Saxophones (Soprano, Tenor, Baritone)
2 Bassoons (2nd Contrabassoon)
4 Horns in F
3 Trumpets in Bb
3 Trombones
1 Tuba
Timpani (Mahler- and Bruckner-fragments only)
Percussion (4 players)
Harp (Tuning: C' and C'' should be tuned one quartertone sharp, the E' one quartertone flat.)
Piano (Tuning: E' and G'' should be tuned a quartertone flat.)
Strings (12-10-8-6-4)

Durata
23'**General**

Musicians (except saxophones, piano and harp) should prepare by bringing an iPod with their favourite recording of Mahler's symphony no.5, 1st movement. This is used in the opening section (bar 1).

All extended playing-techniques are explained in the score.

The Mahler-fragment in the opening should not be conducted, but concertmaster should cue the beginning.

In bar 75-120, be sure to keep the orchestral responses in same metrical timing as the Mahler-fragments on loudspeakers.

In bar 207, cue orchestra after approximately 24 bars (22") of Bruckner.

The quoted fragments from Mahler and Bruckner are found in a separate appendix, both in score and in parts.
Bar 0 in the score corresponds with 1-34 (first two beats) in Mahler's symphony no.5, 1st movement.
Bar 75-120 corresponds with bar 67 and 78-79 in Mahler. (NB: no Gran Cassa in the response in bar 79).
Bar 207 corresponds with Bruckner Symphony no.9, Scherzo, bar 42-113.

Electronics

The orchestral hall is fitted with a multichannel loudspeaker-system, 12 loudspeakers surrounding the audience. Samples of Brahms, Mahler and Bruckner are triggered in these speakers throughout the piece. There are seven cue-points, as described in sampler-part in score.

A stereo-version is available for preparation purposes, with track list corresponding to the seven cues.

Percussion

I:

Vibraphone (uses three additional quarter-tuned staves: G' and C'' quarter flat, A'' quarter sharp.)
4 Gongs (different sizes, lying on felt-table.)
Gran Cassa

Snare drum (placed in back of hall, behind audience)

II:

Cymbals (large suspended cymbal, share A2 with perc IV)
Crotales

4 Wood drums

Snare drum (placed in hall, left of audience)

III:

Quartertone marimba

Tam-Tam

Sandpaper blocks

Snare drum (placed in hall, right of audience)

IV:

Cymbals (A2)

Suspended Gong

Xylophone

Sandpaper blocks

Snare drum (normal position on stage)

Mahler-fragment bar 1: I: Gran Cassa, II: Cymbals A2, III: Tam-Tam, IV: Snare drum

Mahler-fragment bar 75-119: IV: Cymbals A2

STANDING STONES
FOR SYMPHONIC HALL WITH ORCHESTRA AND ELECTRONICS

ENNO BUENE 2010

EVERYBODY WEARS A HEADSET CONNECTED TO AN IPOD. THE IPOD SHOULD CONTAIN YOUR FAVOURITE RECORDING OF THE FIRST MOVEMENT OF MAHLERS SYMPHONY NO.5. PRESS PLAY ON IPOD ON CUE FROM CONCERTMASTER. PLAY ALONG AND TRY TO EMULATE THE RECORDING BOTH IN TIMING AND PHRASING. DO NOT ADJUST TO THE PLAYERS AROUND YOU, PLAYING IN DIFFERENT TEMPI. STOP IN BAR 34 AND GO TO THE NEXT PAGE.

Turn -#-

1 CUE 1 STARTS WHEN ORCHESTRA REACHES BAR 27 IN MAHLER

**SYNCHRONIZE 1ST CHORD WITH
2ND CYCLE OF BRAHMS-LOOP**

POCO RIT.

A TEMPO

VIBRAPHONE

PERC. 1 SUSPENDED CYMBAL **BOW**
PERC. 2 SMALL TAM-TAM **L.V.**
PERC. 3 SCRAPE WITH METAL STICK **L.V.**
PERC. 4 Cymbals A2 PRODUCING A ZING **L.V.**

PNO. **HARP HARMONICS ALWAYS SOUND REALE**

HP. **C D E F G A B H**
4 = 40
8 = 40

POCO RIT.

A TEMPO

VLN. I **PP** **MOLTO VIBRATO**
NON VIR.

VLN. II **GLISS. WITH WHILE REPEATING FIGURE**
PPP

VLA. **fz**
fz

VC. **JETE.**
mp

Dr. **ppp**
p

**MOVE BOW PARALLEL WITH STRING.
CREATING A SOFT, NOISY SOUND.
SUL G**
MSP

**MOVE BOW PARALLEL WITH STRING.
CREATING A SOFT, NOISY SOUND.
SUL A**
MSP

NON VIR. **VIOLIN I 1-2**
NON VIR. **VIOLIN I 3-4**
NON VIR. **VIOLIN II 1-2**
NON VIR. **VIOLIN II 3-4**
NON VIR. **VIOLA 1-2**
NON VIR. **VIOLA 3-4**
NON VIR. **NON VIR.** **NON VIR.** **NON VIR.**

DIVISI

CA. 20 SECONDS

BEGIN TOGETHER WITH 2ND
PHASE OF BRAHMS-FRAGMENT

4 BEGIN TOGETHER WITH BRAHMS-FRAGMENT

A TEMPO

PART 1

16 **4** **A TEMPO** **$\text{♩} = 40$** **WAIT FOR BRAHMS-**
LOOP TO END **6**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 13
Hn. 24
Pft. 1 in B
Pft. 2 in B
Pft. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vcl.
Cbrt.
Pno.

SAMPLER TACET

SAMPLER TACET

4 RALL.

A TEMPO $\text{d} = 40$

VLN. I

VLN. II

VLN. II

VLN. II

VLN. II

VLA 1-2

VLA 3-4

VLA 5-6

VLA 7-8

VLC

VC

DR

VIOLONCELLO I SOLO

NON PIANO

mp

LIKE A SLOW VIBRATO, GRADUALLY FASTER AND WIDER

19

2 CUE STARTS TOGETHER WITH SOLO CELLO 1

SAMPLER

V.C. *f* VIOLONCELLO II SOLO *mp* *f*

(GRADUALLY INCREASE BOW-PRESSURE)

NON-VIB. > EXTREME VIB.

MOLTO RIT. CRUSHION* (SEMPRE EXTREME) ff

CUSHION*, EXTREME VIB. ff

* EXAGGERATED BOW-PRESSURE, PRODUCING NOISE-SOUND (NO PITCH)

4

22 **PIU ANIMATO ($\text{d} = 60$)**

5 RIT.

6 A TEMPO ($\text{d} = 40$)

VLN. I

VLN. II

DYNAMIC STOP CRESCENDO ABRUPTLY, MAKING A BACKWARDS-LIKE SOUND

VLA. 1 SOLO (NON-VIB.)

VLA. 2 SOLO (NON-VIB.)

VLA. 3 SOLO (NON-VIB.)

VLA. 5 SOLO (NON-VIB.)

VLA. 7 SOLO (NON-VIB.)

NON. NON-VIB.

VC. pp

NON. NON-VIB.

VC. mp

VC. 3 SOLO (NON-VIB.)

DYNAMIC STOP CRESCENDO ABRUPTLY, MAKING A BACKWARDS-LIKE SOUND

VC. 4 SOLO (NON-VIB.)

VC. 5 SOLO (NON-VIB.)

VC. 6 SOLO (NON-VIB.)

VOLONCELLO I SOLO *p* *ff* MOLTO VIB.

VOLONCELLO II SOLO

25

4 PIU ANIMATO ($\text{d} = 60$)

DYNAMIC STOP CRESCENDO ABRUPTLY,
MAKING A SACREDWOODS-LIKE SOUND.

4 PIU ANIMATO ($\text{d} = 60$)

VLN. I VIOLIN I 1. SOLO (NON-VIB.)

VLN. I VIOLIN I 3. SOLO (NON-VIB.)

VLN. I VIOLIN I 5. SOLO (NON-VIB.)

VLN. I VIOLIN I 7. SOLO (NON-VIB.)

VLN. I VIOLIN I 9. SOLO (NON-VIB.)

VLN. I VIOLIN I 11. SOLO (NON-VIB.)

VLN. II DYNAMIC STOP CRESCENDO ABRUPTLY, VIOLIN II 1. SOLO
MAKING A SACREDWOODS-LIKE SOUND (NON-VIB.)

VLN. II VIOLIN II 3. SOLO (NON-VIB.)

VLN. II VIOLIN II 5. SOLO (NON-VIB.)

VLN. II VIOLIN II 7. SOLO (NON-VIB.)

VLN. II VIOLIN II 9. SOLO (NON-VIB.)

VLA

VC (NON-VIB.)

VC EXTREME VIBRATO

VC VIOLONCELLO 3-6

VC pp

D. f2mf

6 VIOLIN I 2. SOLO (NON-VIB.)

VIOLIN I 4. SOLO (NON-VIB.)

VIOLIN I 6. SOLO (NON-VIB.)

VIOLIN I 8. SOLO (NON-VIB.)

VIOLIN II 2. SOLO (NON-VIB.)

VIOLIN II 4. SOLO (NON-VIB.)

VIOLIN II 6. SOLO (NON-VIB.)

VIOLIN II 8. SOLO (NON-VIB.)

WAIT FOR BRAHMS-FRAGMENT TO END. A SHORT SILENCE BEFORE MOVING TO NEXT BAR.

28

SAMPLER

VLN. I

VLN. II

VLA

VC

D.

4

12

29 $\frac{4}{4}$ $\text{d} = 60$

5 RALL.

$\frac{4}{4}$ A TEMPO $\text{d} = 60$

6 RALL.

5

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sopr.
Cl. 1 IN 5
Cl. 2 IN 5
Ten. Sopr.
Bar. Sopr.
Bsn.
Cbsn.
Hn. 1.5
Hn. 2.4
Tpt. 1 IN 5
Tpt. 2 IN 5
Tpt. 3 IN 5
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
Mar.
Pno.
Hr.
SAMPLE TACET

HARD MALLETS
CON PED. MP

HARD MALLETS

MP

PEZ. AD. LIG.

L.V. SEMPRE
MP

A TEMPO $\text{d} = 60$

MOVE BOW PARALLEL WITH STRING, CREATING A SOFT, NOISY SOUND

TUTTI
M.S.T. pp

M.S.P.

IN THE FOLLOWING (TO P.20), THE START OF EACH CYCLE IN THE BRAHMS-
LOOP SHOULD COME APPROXIMATELY AT THE BEGINNING OF EACH PAGE.

13

33 A TEMPO $\text{♩} = 56$

3 CUE STARTS TOGETHER WITH PERC/PNO/HRP.

5 A TEMPO $\text{♩} = 56$

37

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. SAX.
Cl. 1 IN B
Cl. 2 IN B
TEN. SAX.
BAR. SAX.
SSN.
CCLN.
HN. 13
HN. 24
PT. 1 IN B
PT. 2 IN B
PT. 3 IN B
TN. 1
TN. 2
TN. 3
TSA.
VIB.
CROT.
MAR.
GONG
PNO.
HP.
VLN. I
VLN. II
VLA.
VC.
DR.

41

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. SAX.
Cl. 1 IN B
Cl. 2 IN B
Ten. SAX.
Bar. SAX.
Bsn.
Cbsn.
Hn. 1.3
Hn. 2.4
Pt. 1 IN B
Pt. 2 IN B
Pt. 3 IN B
Ton. 1
Ton. 2
Ton. 3
Tba.
Vib.
Crot.
Mar.
GONG
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

45

Vib. L.V. 32 f L.V. mf

Crot. mf

Mir. f L.V.

Gong mf L.V.

Pno. L.V. f

Hp. A b f L.V.

Vln. I ARCO SUL A SOUNDED HARMONIC (FINGERED POSITION) PIZZ SUL E f

Vln. II PIZZ SUL D ARCO SUL G > SOUNDED HARMONIC (FINGERED POSITION) SUL G f

Vla. PIZZ SUL C f

Vc. ARCO SUL A f PIZZ SUL D (PIZZ) mf

D. SUL D ARCO SUL G f PIZZ SUL D mf

49

Vi.

Crot.

Mar.

GONG

Pno.

f CON PED

Hr.

Vln. I DIV. I (mp)

Vln. I DIV. II (pizz.)

Vln. II DIV. I mp

Vln. II DIV. II (pizz.) (mp)

Vla.

Vla. mf

Vc.

Vc. II PIZZ mf

Ds. (Tl. Vn. 2 ARCO)

DOUBLE BASS II

DOUBLE BASS III

DOUBLE BASS IV

(slow)

SOLO

ARCO

ARCO

ARCO

ARCO

ARCO

ARCO

4 SOLI PIZZ 1

SUL D PIZZ 2

SUL D PIZZ 3

SUL D PIZZ 4

SUL G

SUL D

SUL G

SUL D

SUL G

SUL D

SUL G

SUL D

SUL G

53

Vcl.

Cbrt.

Mus.

Gong

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.6.

D.6.

D.6.

D.6.

(faw)

p

pizz *b* *pp* *mp* *p* *pp* *mp* *pp* *mp* *pp* *mp*

pizz *b* *pp* *mp* *pizz* *b* *pp* *mp* *pizz* *b* *pp* *mp* *pizz* *b* *pp* *mp*

tutti *pizz* *b* *pp* *mp* *pizz* *b* *pp* *mp* *pizz* *b* *pp* *mp* *pizz* *b* *pp*

tutti *pizz* *b* *p* *p* *mp* *p*

sul d *sul d*

sul e

sul d *sul e*

sul d *sul e*

sul a *p*

57

MUTA IN PICCOLO

FL. 1

FL. 2

MUTA IN PICCOLO

OB. 1

OB. 2

SOP. SAX.

CL. 1 IN 8

CL. 2 IN 8

TEN. SAX.

SAR. SAX.

BSN.

CBSN.

HN. 1.3

PP

HN. 2.4

PT. 1 IN 8

PT. 2 IN 8

PT. 3 IN 8

TBN. 1

TBN. 2

TBN. 3

TBA.

VIB.

PP

CROT.

MAR.

PNO.

mf

PED. AD. L.R.

HP.

mf

mf

extremely slow bow; non vibrato

VLN. I

p

VLN. II

pp

extremely slow bow; non vibrato

VLA.

mp

Solo I
accc
molto vibrato

VC.

o

p

SOLO II
accc
molto vibrato

VC.

pizz
tutti

DE.

mp

piccolo

ppp poss.

ppp poss.

19

61

PICC. (Fifteen measures of sixteenth-note patterns in the upper staves.)

OB. 1 (measures 1-10), OB. 2 (measures 11-15) *ppp*

SOP. SAX.

CL. 1 IN B.

CL. 2 IN B.

TEN. SAX.

SAR. SAX.

BSN.

CBSN.

HORN 13.

HORN 24.

PFT. 1 IN B.

PFT. 2 IN B.

PFT. 3 IN B.

TBN. 1.

TBN. 2.

TBN. 3.

TBL.

CROT. (Measure 16) *SOLO* *mp* Xylophone

XYL. (Measure 17) *SOFT MALLETS (BLEND WITH WINDS)* *ppp*

PNO. (Measure 18) *mp*

HP. (Measure 19) *b.p. (GLOW REALE)* *rv. sempre*

VLN. I (Measure 20) *NON-VIB.*

VLN. II (Measure 20) *pp*

VLA. (Measure 20) *p*

VCL. (Measure 20) *ppp*

DR. (Measure 20) *arco* *p*

VCL. (Measure 21) *p*

VLA. (Measure 21) *p*

VLN. II (Measure 21) *p*

VLN. I (Measure 21) *p*

CROT. (Measure 21) *b.p.*

VCL. (Measure 22) *p*

VLA. (Measure 22) *p*

VLN. II (Measure 22) *p*

VLN. I (Measure 22) *p*

CROT. (Measure 22) *p*

64

Picc. 

Picc. 

Or. 1 

Or. 2 

Sop. SAX.

Cl. 1 IN 8

Cl. 2 IN 8

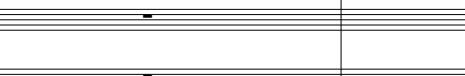
TEN. SAX.

BAS. SAX.

BSN.

CBN.

Hn. 1.5 

Hn. 2.4 

PT. 1 IN 8

PT. 2 IN 8

PT. 3 IN 8

TEN. 1

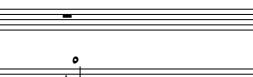
TEN. 2

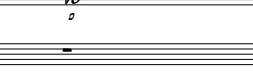
TEN. 3

TSA.

CROT.

XYL. 

PNO. 

HP. 

VLN. I 

VLN. II 

VLA. 

VC. 

DR. 

67

MUTA IN GRANDE

Picc. —

Picc. —

OB. 1 —

OB. 2 —

SOP. SAX. —

CL. 1 IN B —

CL. 2 IN B —

TEN. SAX. —

SAR. SAX. *ff* mp *ff* mp *ff* mp *ff* mp

BSN. *ff* mp *ff* mp *ff* mp *ff* mp

CBSN. *ff* mp *ff* mp *ff* mp *ff* mp

HORN 1.2. *f* *b>* *d* *b>* *d* *b>* *d* *b>* *d*

HORN 2.4. *f* *b>* *d* *b>* *d* *b>* *d* *b>* *d*

PT. 1 IN B *CON SOZIONE (LAH-WAH)* *wah-wah* *f* *p+* *3* *5* *o* *+>* *o* *+>* *o* *+>* *o* *+>* *o*

PT. 2 IN B *CON SOZIONE (LAH-WAH)* *wah-wah* *p+* *3* *5* *f* *p+* *o* *+>* *o* *+>* *o* *+>* *o*

PT. 3 IN B *CON SOZIONE (LAH-WAH)* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

TBN. 1 *EXTREME VIB.* *norm.* *p* *mp* *f* *p* *mp* *f* *p* *extreme vib.* *norm.* *p* *extreme vib.*

TBN. 2 *extreme vib.* *norm.* *p* *mp* *f* *p* *mp* *f* *p* *extreme vib.* *norm.* *p* *extreme vib.*

TBN. 3 *extreme vib.* *norm.* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

TSA. *mf* *o* *mf* *o* *mf* *o* *mf* *o* *mf* *o* *mf*

VIB. —

CROT. — *MOVE TO SNAKE-DRUM POSITION IN HALL*

MAR. — *MOVE TO SNAKE-DRUM POSITION IN HALL*

PNO. *ff* *b>* *d* *b>* *d* *b>* *d* *b>* *d* *b>* *d*

BIA MASSO SENSO

d = 40

VLN. I *CRUSHSTONE* *norm.* *crushstone* *norm.* *div. I* *crushstone* *norm.* *div. II* *crushstone* *norm.* *pp* *mp*

VLN. I *ff* *o* *ff* *p* *ff* *o* *p* *ff* *o* *p* *ff* *o* *p* *ff* *o* *p*

VLN. II *crushstone* *norm.* *crushstone* *norm.* *div. I* *crushstone* *norm.* *div. II* *crushstone* *norm.* *pp* *mp*

VLN. II *ff* *o* *ff* *p* *ff* *o* *p* *ff* *o* *p* *ff* *o* *p* *ff* *o* *p*

VLA. *crushstone* *norm.* *crushstone* *norm.* *div. I* *crushstone* *norm.* *div. II* *crushstone* *norm.* *pp* *mp*

VLA. *ff* *o* *ff* *p* *ff* *o* *p* *ff* *o* *p* *ff* *o* *p* *ff* *o* *p*

VC. *EXAGGERATED BOW-PRESSURE, PRODUCING NOISE-SOUND (NO PITCH)*

VC. *ff* *o* *ff* *p* *ff* *o* *p* *ff* *o* *p* *ff* *o* *p* *ff* *o* *p*

DB. *ff* *o* *ff* *p* *ff* *o* *p* *ff* *o* *p* *ff* *o* *p* *ff* *o* *p*

24

$\text{d} = 60$

75 **2** CUE 4 SUBITO. INTERRUPTING BRAHMS-FRAGMENT

SAMPLER MAHLER SYMPHONY NO.5 BAR 67 MAHLER BAR 67 MAHLER BAR 67 MAHLER BAR 67

TUTTI LISTEN TO MAHLER-FRAGMENT ON LOUDSPEAKERS. RESPOND AS INDICATED, CUED BY CONDUCTOR, IN SAME METRICAL STRUCTURE

PLAY MAHLER SYMPHONY NO.5 BAR 67

=

85 **2** MAHLER BAR 67 MAHLER BAR 67 **3** **2**

SAMPLER TUTTI

PLAY MAHLER BAR 67

=

91 **2** MAHLER BAR 67 MAHLER BAR 67 **2**

SAMPLER TUTTI

PLAY MAHLER BAR 67 PLAY MAHLER BAR 67

=

99 MAHLER BAR 67 MAHLER BAR 67 **4** **2**

SAMPLER TUTTI

PLAY MAHLER BAR 67 PLAY MAHLER BAR 67

=

107 **2** MAHLER BAR 78 79 MAHLER BAR 78 79 MAHLER BAR 78 79 MAHLER BAR 78 79 **2**

SAMPLER TUTTI

PLAY MAHLER BAR 78

=

115 MAHLER BAR 78 79 MAHLER BAR 78 79 **44**

SAMPLER TUTTI

PLAY MAHLER BAR 78

=

120 **4** $\text{d} = 60$

S.D. SNAKE DRUM ff p fzmp fzmf

FINISH GROW CHOREA IN MAHLER-FRAGMENT. GO TO SNAKE DRUM

SAMPLER TACET

TUTTI MAHLER BAR 79

=

124 **44**

S.D. ff fff fff fff

4 IN GEMESSENM SCHRITT. STRENG, WIE EIN KONDUKT

128

This page shows a full orchestra score for measures 128 to 133. The instrumentation includes Flute 1, Flute 2, Oboe 1, Oboe 2, Soprano Saxophone, Clarinet 1 in B-flat, Clarinet 2 in B-flat, Tenor Saxophone, Bassoon, Corno, Horn 1.3, Horn 2.4, Trombone 1 in B-flat, Trombone 2 in B-flat, Trombone 3 in B-flat, Trombone 1, Trombone 2, Trombone 3, Tuba, Snare Drum, Large Suspended Cymbal, and Piano. The dynamics are mostly ff (fortissimo) or ff LV (fortissimo legato vibrato), with occasional mp (mezzo-forte) and p (pianissimo). Measure 128 starts with ff for all instruments. Measures 129-130 show a rhythmic pattern of eighth-note pairs followed by quarter notes. Measures 131-132 continue this pattern with some variations in dynamics. Measure 133 concludes with ff for most instruments and a sustained note on the piano.

4 IN GEMESSENM SCHRITT. STRENG, WIE EIN KONDUKT

This page shows a continuation of the score for measures 134 to 140. The instrumentation remains the same. The dynamics are primarily mf (mezzo-forte) with occasional p (pianissimo) and mp (mezzo-forte). Measures 134-135 feature eighth-note pairs. Measures 136-137 show a rhythmic pattern of eighth-note pairs followed by quarter notes. Measures 138-139 continue this pattern with some variations. Measure 140 concludes with mf for most instruments and a sustained note on the piano.

133

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. SAX.
CL. 1 IN B
CL. 2 IN B
TEN. SAX.
BAR. SAX.
BSN.
CORN.
HN. 13
HN. 24
PT. 1 IN B
PT. 2 IN B
PT. 3 IN B
TBN. 1
TBN. 2
TBN. 3
TRB.
S.O.
S.O.
S.O.
S.O.
VLN. I
VLN. I
VLN. II
VLN. II
VLA.
Vc.
Dr.

138

F. 1

F. 2

OB. 1

OB. 2

SOP. SAX.

CL. 1 IN B

CL. 2 IN B

TEN. SAX.

SAR. SAX.

BGN.

CBSN.

HORN 1.5

HORN 2.4

PT. 1 IN B

PT. 2 IN B

PT. 3 IN B

TBN. 1

TBN. 2

TBN. 3

TSA.

CYM.

VLN. I

VLN. II

VLA.

VC.

OB.

144

42

CIRCULAR BREATHING IF POSSIBLE

5 CUE BRAHMS-FRAGMENT (pp)

VLN. I

VLN. II

VLA.

VC.

DB.

Poco sul ponticello

Sul ponticello

149

PL. 1
PL. 2
OB. 1
OB. 2
SOP. SAX.
CL. 1 IN 8
CL. 2 IN 8
TEN. SAX.
BAS. SAX.
BSN.
CBSN.
HORN 13
HORN 24
PT. 1 IN 8
PT. 2 IN 8
PT. 3 IN 8
TBN. 1
TBN. 2
TBN. 3
TBA.

EXTREME SUL PONTECCELLO
VLN. I
EXTREME SUL PONTECCELLO
VLN. II
EXTREME SUL PONTECCELLO
VLA.
EXTREME SUL PONTECCELLO
VC.
OB.

154

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Sop. SAK.

L. 1 IN B

L. 2 IN B

TEN. SAK.

BAR. SAK.

Bsn.

Cbsn.

Hn. 1.3

Hn. 2.4

T. 1 IN B

T. 2 IN B

T. 3 IN B

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Vln. I

Vln. II

Vla.

Vc.

Db.

MOVE BOW PARALLEL WITH STRING.
CREATING A SOFT, NOISY SOUND.

M.F.

MOVE BOW PARALLEL WITH STRING.
CREATING A SOFT, NOISY SOUND.

M.F.

M.F.

164

3 ♩ = 40

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. SAX.
Cl. 1 IN S
Cl. 2 IN S
TEN. SAX.
Bar. SAX.
Bsn.
Cbsn.

Hn. 1.5
Hn. 2.4
Tpt. 1 IN S
Tpt. 2 IN S
Tpt. 3 IN S
Tbn. 1
Tbn. 2
Tbn. 3
Tba.

END TOGETHER WITH TROMBONE (MUTE SAMPLE)

SAMPLER

Vln. I
Vln. II
Vla.
Vc.
D. b.

3 ♩ = 40

FERMATAS: APPROXIMATELY
DOUBLE LENGTH (ONE BAR 8)

33

170

PL. 1

PL. 2

OB. 1

OB. 2

SOP. SAX.

CL. 1 IN 8

CL. 2 IN 8

TEN. SAX.

SAR. SAX.

BSN.

CBSN.

HN. 1.5

HN. 2.4

TPT. 1 IN 8

TPT. 2 IN 8

TPT. 3 IN 8

TBN. 1

TBN. 2

TBN. 3

TBA.

PNO.

DEPRESS KEYS SILENTLY
(CLUSTER IN GIVEN REGISTER)

SU/SOSSO SEMPRE!
SOST. PED.

SOLO

MENO f

fff

(CLUSTER)

6 START CUE TOGETHER WITH PIANO (pp)

SAMPLER

VLN. I

VLN. II

VLA.

VC.

DB.

33

6

176

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1.5
Hn. 2.4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib. MEDIUM MALLETS
Pno. (CLUSTER) (CLUSTER)
Hr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

CON SOORDON (LURH-LURH)

MOTOR ON MOTOR OFF

VIEL ZEIT LASSEN

TUTTI MOLTO SUL PONT. PP mp

MOLTO SUL PONT.

180

Fl. 1

Fl. 2

OB. 1 (NOT ACCENTUATED)

OB. 2

SOP. SAX.

CL. 1 IN 8 (NOT ACCENTUATED)

CL. 2 IN 8

TEN. SAX.

SAR. SAX.

Bsn.

Cbsn.

Hn. 1.5

Hn. 2.4

CON SOCCIN (GLAH-GLAH)

SENZA SOCCIN

TPT. 1 IN 8

CON SOCCIN (GLAH-GLAH)

SENZA SOCCIN

TPT. 2 IN 8

CON SOCCIN (STRAIGHT)

TPT. 3 IN 8

TBN. 1

TBN. 2

TBN. 3

TBA.

MOTOR ON

MOTOR OFF

(GPP)

MOTOR ON

MOTOR OFF

VIB.

PNO.

(CLUSTER)

SUST. PED.

HP.

VCL. I

VCL. II

VLA.

(RUTT)

MOLTO SUL PIANO → NORM

VCL.

DIVISI

DIVISI

PP

DP.

184

Fl. 1
Fl. 2
OB. 1
OB. 2
(NOT ACCENTUATED)
SOP. SAX.
CL. 1 IN S
CL. 2 IN S
TEN. SAX.
BAR. SAX.
BSN.
CBSN.
HN. 13
HN. 24
PTP. 1 IN S
PTP. 2 IN S
(NOT ACCENTUATED)
PTP. 3 IN S
SENZA SOZIN
TBN. 1
SENZA SOZIN
TBN. 2
TBN. 3
TSA.
VIB.
PNO.
HP.
— VIOLIN I 1-2
VIOLIN I 3-4
VIOLIN I 5-6
VIOLIN I 7-8
VIOLIN I 9-10
VIOLIN I 11-12
VIOLIN II 1-2
VIOLIN II 3-4
VIOLIN II 5-6
VIOLIN II 7-8
VIOLIN II 9-10
VLA.
VLA.
VLA.
VC.
VC.
BASS.

188 

Fl. 1

Fl. 2

Oboe 1

Oboe 2

Sop. Soprano

C. 1 in B

C. 2 in B

TEN. SAX.

SAR. SAX.

Bsn.

Cbsn.

Hn. 1.5

Hn. 2.4

TPT. 1 in B

TPT. 2 in B

TPT. 3 in B

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Vcl.

Pno.

Hp.



Vln. I

FUTTI DIV. *mp*

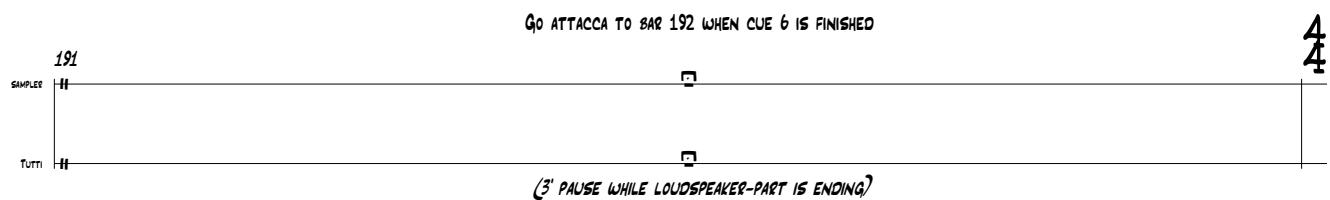
Vln. II

FUTTI DIV. *mp*

Vla.

Vc.

D. B.



4 = 60

F. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.

SLAP PALM OF HAND
AGAINST MOUTHPIECE.
CREATE A POPPING SOUND

Hn. 13
Hn. 24
Pt. 1 in B
Pt. 2 in B
Pt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc.
Perc.

SANDPAPER

Pno.

Vln. I
Vln. II
Vla.
Vc.
D. B.

4 = 60

COL LEGNO RATT.
COL LEGNO RATT.
COL LEGNO RATT.
COL LEGNO RATT.
COL LEGNO RATT.

SECCO ref.

ACCO
P
ACCO
P
ACCO
P
ACCO
P
ff

201b

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Sop. SAX.

CL. 1 IN B

CL. 2 IN B

TEN. SAX.

BAR. SAX.

BSN.

CBSN.

Hn. 1.3

Hn. 2.4

PT. 1 IN B

PT. 2 IN B

PT. 3 IN B

TBN. 1

TBN. 2

TBN. 3

TBA.

4 GONGS (LYING ON TABLE)

PERC.

4 WOOD DRUMS

Perc.

Perc.

Perc.

PNO.

VLN. I

VLN. II

VLA.

VC.

DE.

204

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. SAX.
Cl. 1 IN B
Cl. 2 IN B
Ten. SAX.
Bass. SAX.
Bsn.
Cbn.
Hn. 1.3
Hn. 2.4
Tpt. 1 IN B
Tpt. 2 IN B
Tpt. 3 IN B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc.
Perc.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. b.

(MULTIPHONIC AD LIB.)

(MULTIPHONIC AD LIB.)

fz

CONDUCTOR CUES ORCHESTRA AFTER APPROXIMATELY 24 'BARS' OF THE BRUCKNER-FRAGMENT.

207 [7] CUE BRUCKNER-FRAGMENT AFTER GENERAL PAUSE (PLAYS UNTIL THE END).

SIMPLER //

TUTTI //

LISTEN TO EXCERPTS OF BRUCKNER'S SYMPHONY NO.9 (FROM BAR 42) PLAYED OVER THE LOUDSPEAKER.
ON CUE FROM CONDUCTOR, PLAY ALONG WITH THE CHAOTIC SOUND OF DIFFERENT VERSIONS ON THE
LOUDSPEAKERS, FROM BAR 42 TO 113. TRY TO PLAY ALONG WITH WHAT YOU HEAR FROM THE SPEAKERS
AND ORCHESTRA. BUT DON'T STOP UNTIL YOU'VE REACHED BAR 113. (SAXOPHONES/PERC/PNO/HARP: TACET)