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

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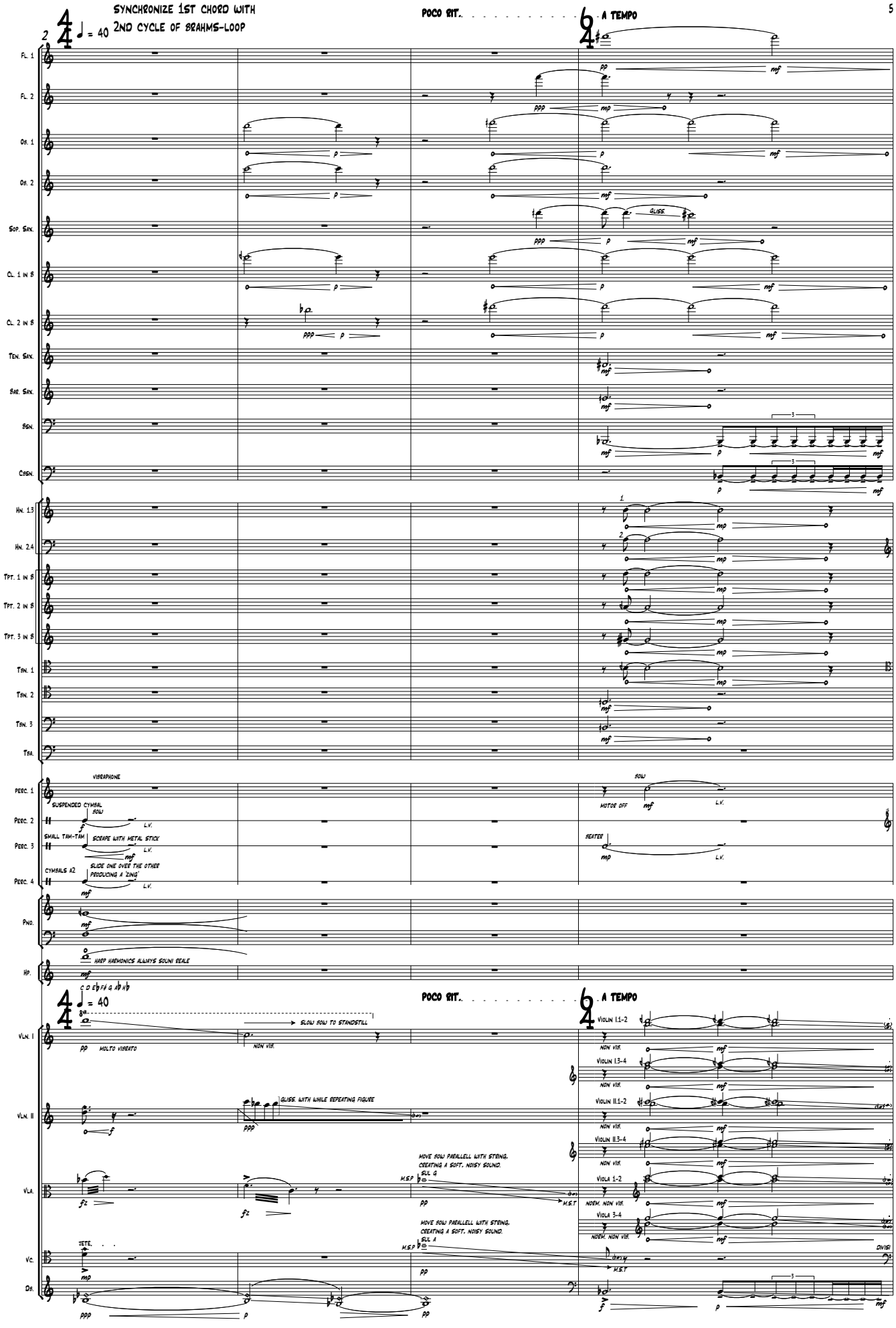
Ewind Buene 2010

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.

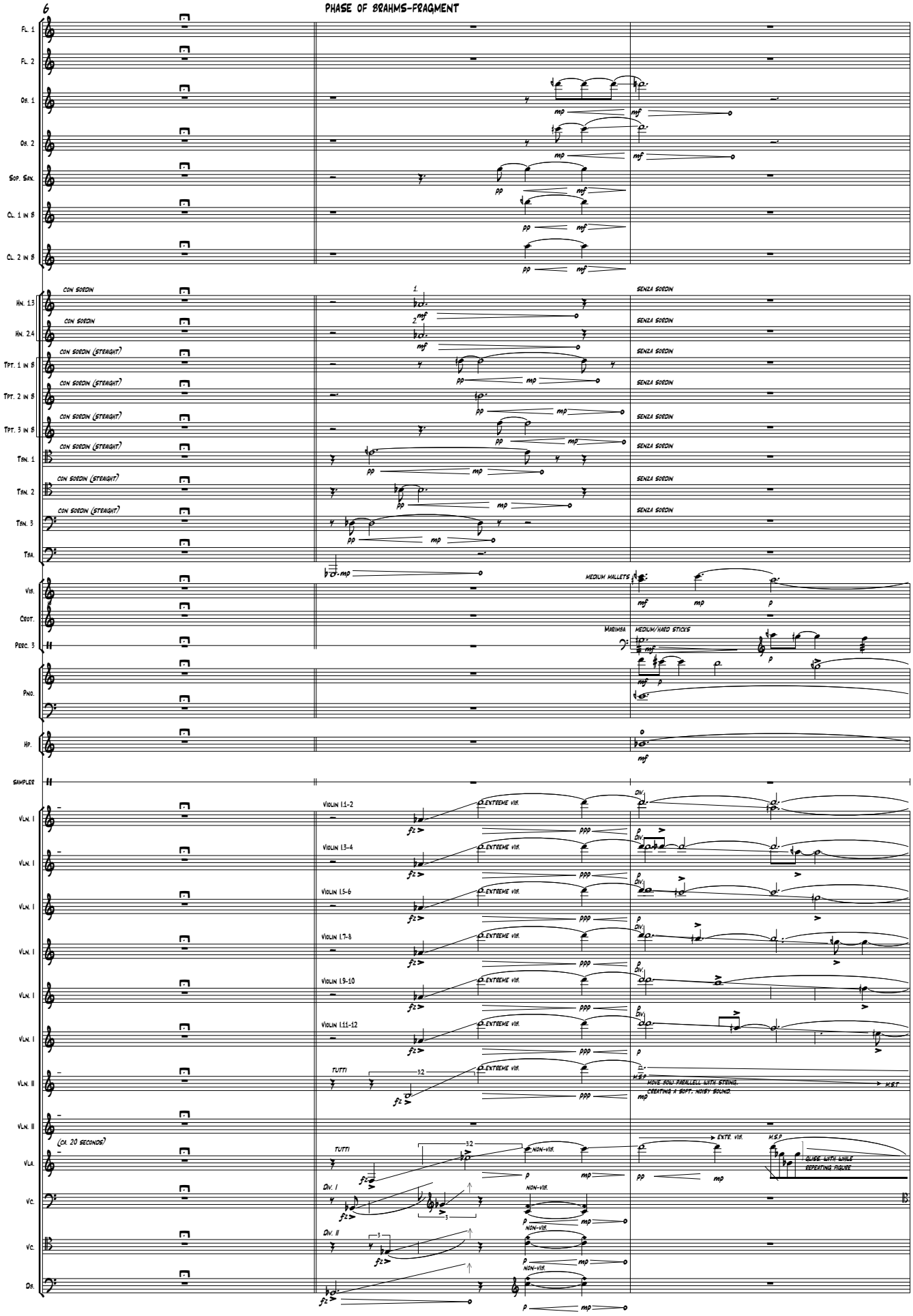
Tutti

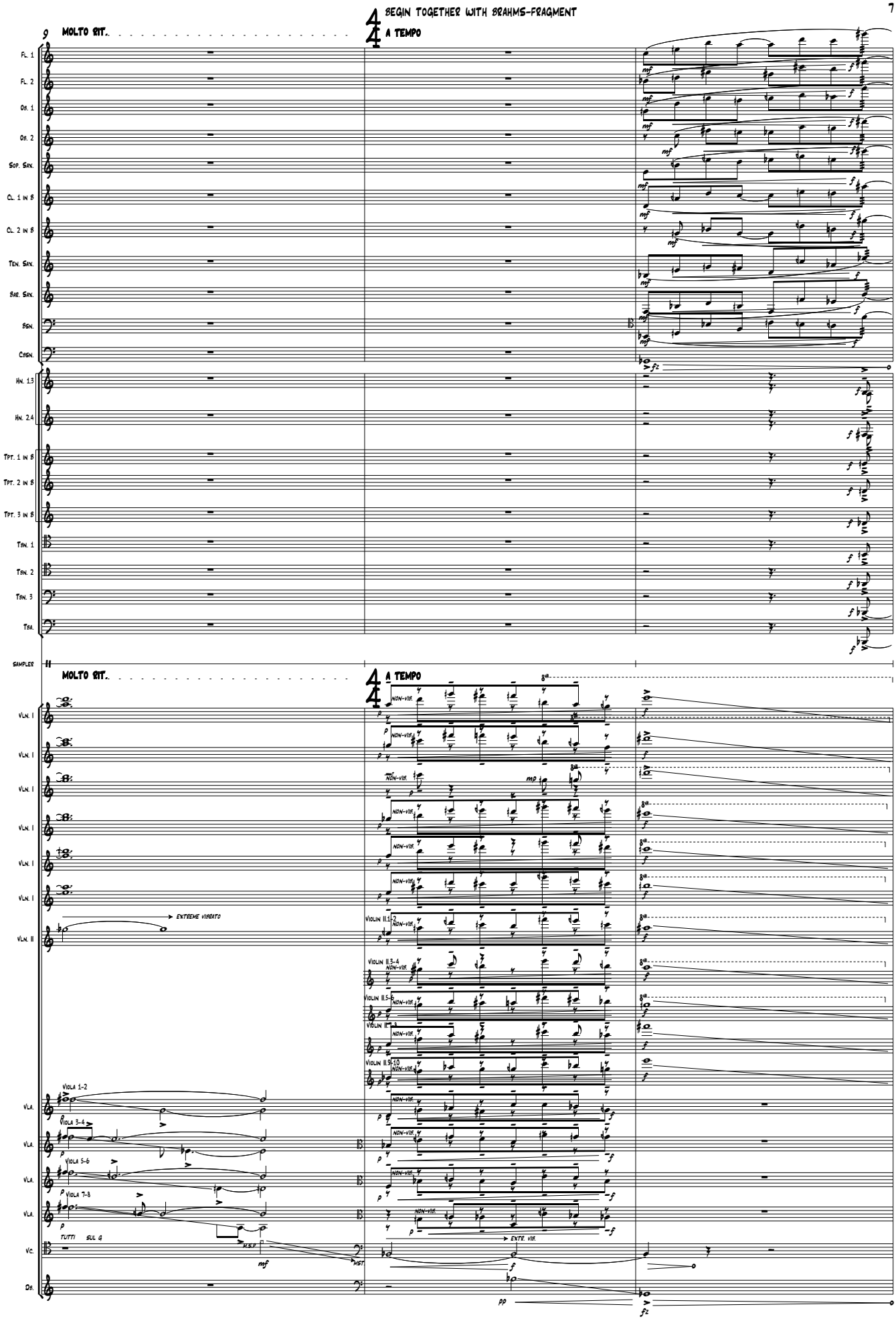
1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Hp.
1 CUE 1 STARTS WHEN ORCHESTRA REACHES BAR 27 IN MAHLER
Sampler
Vln. I
Vln. II
Vla.
Vc.
Db.

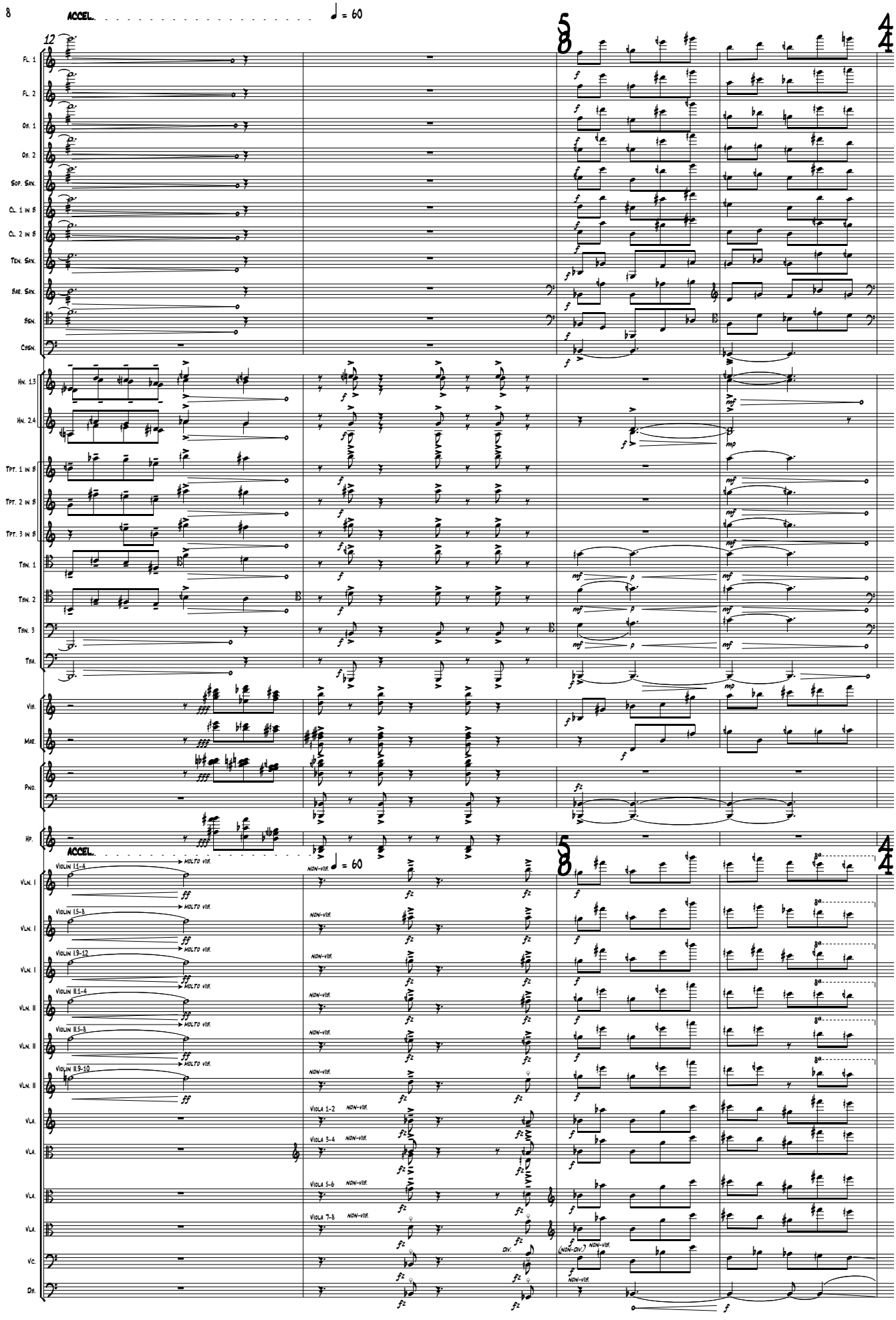

SYNCHRONIZE 1ST CHORD WITH
2ND CYCLE OF BRAHMS-LOOP
♩ = 40
POCO RIT.
A TEMPO
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
VIBRAPHONE
SUSPENDED CYMBAL
BOW
L.V.
SMALL TAM-TAM
SCRAPE WITH METAL STICK
CYMBALS A2
SLIDE ONE OVER THE OTHER PRODUCING A 'ZING'
MOTOR OFF
HEATER
HARP HARMONICS ALWAYS SOUND SCALE
C D Eb F# G Ab B
SLOW BOW TO STANDSTILL
MOLTO VIBRATO
NON VIB.
GLISS. WITH WHILE REPEATING FIGURE
MOVE BOW PARALLELL WITH STRING, CREATING A SOFT, NOISY SOUND.
SUL G
SUL A
M.S.P
M.S.T
TETE.
Violin I.1-2
Violin I.3-4
Violin II.1-2
Violin II.3-4
Viola 1-2
Viola 3-4
NORM. NON VIB.
DIVISI

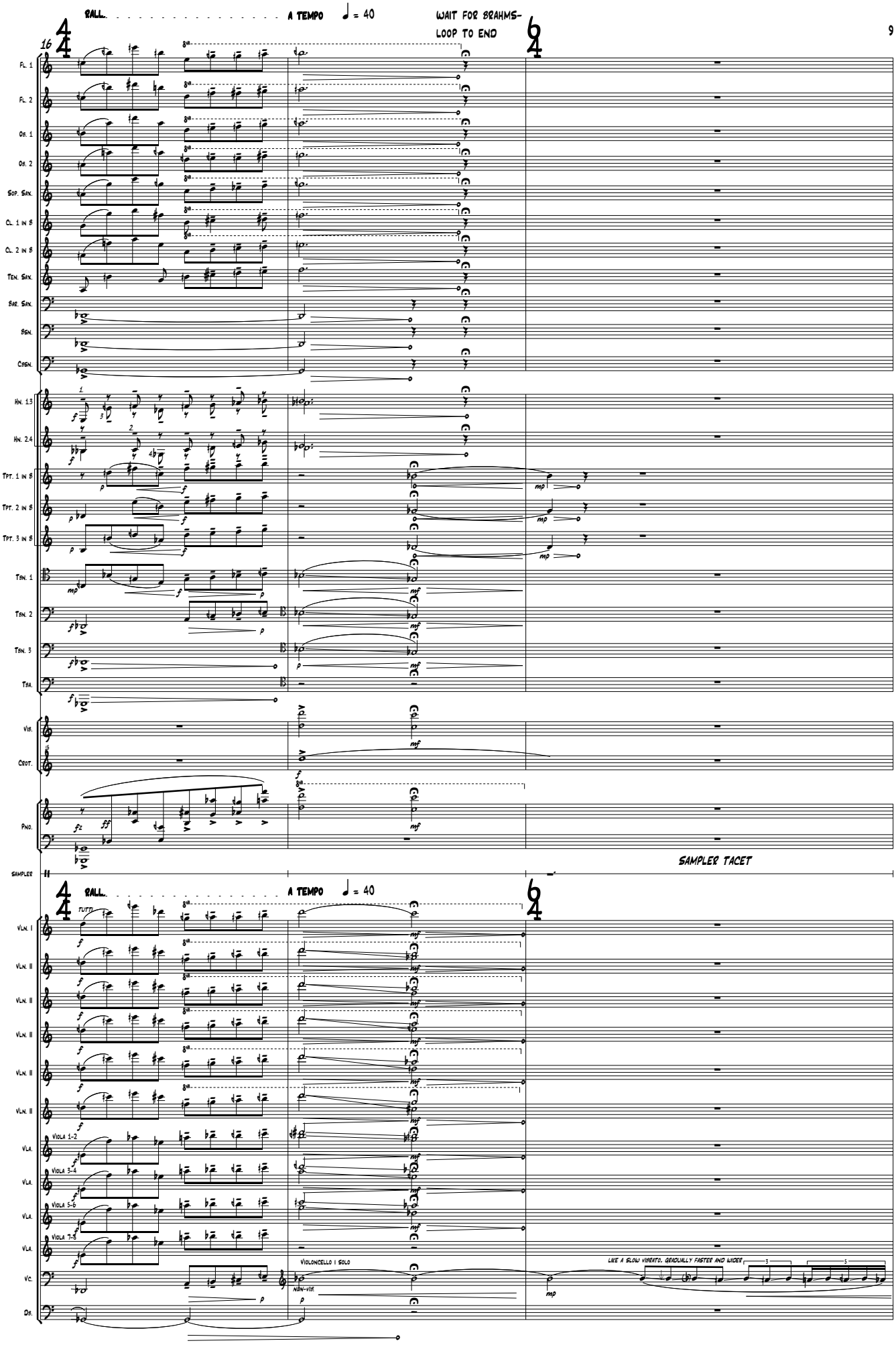
ca. 20 seconds

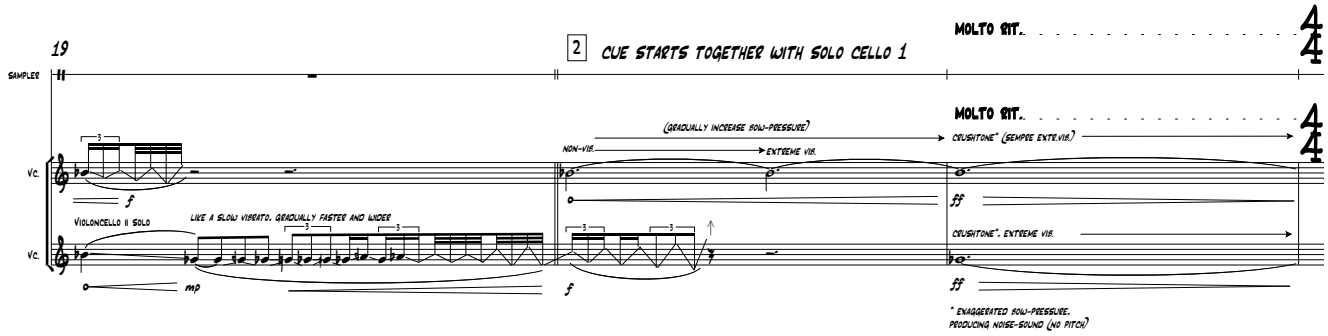
begin together with 2nd phase of Brahms-fragment

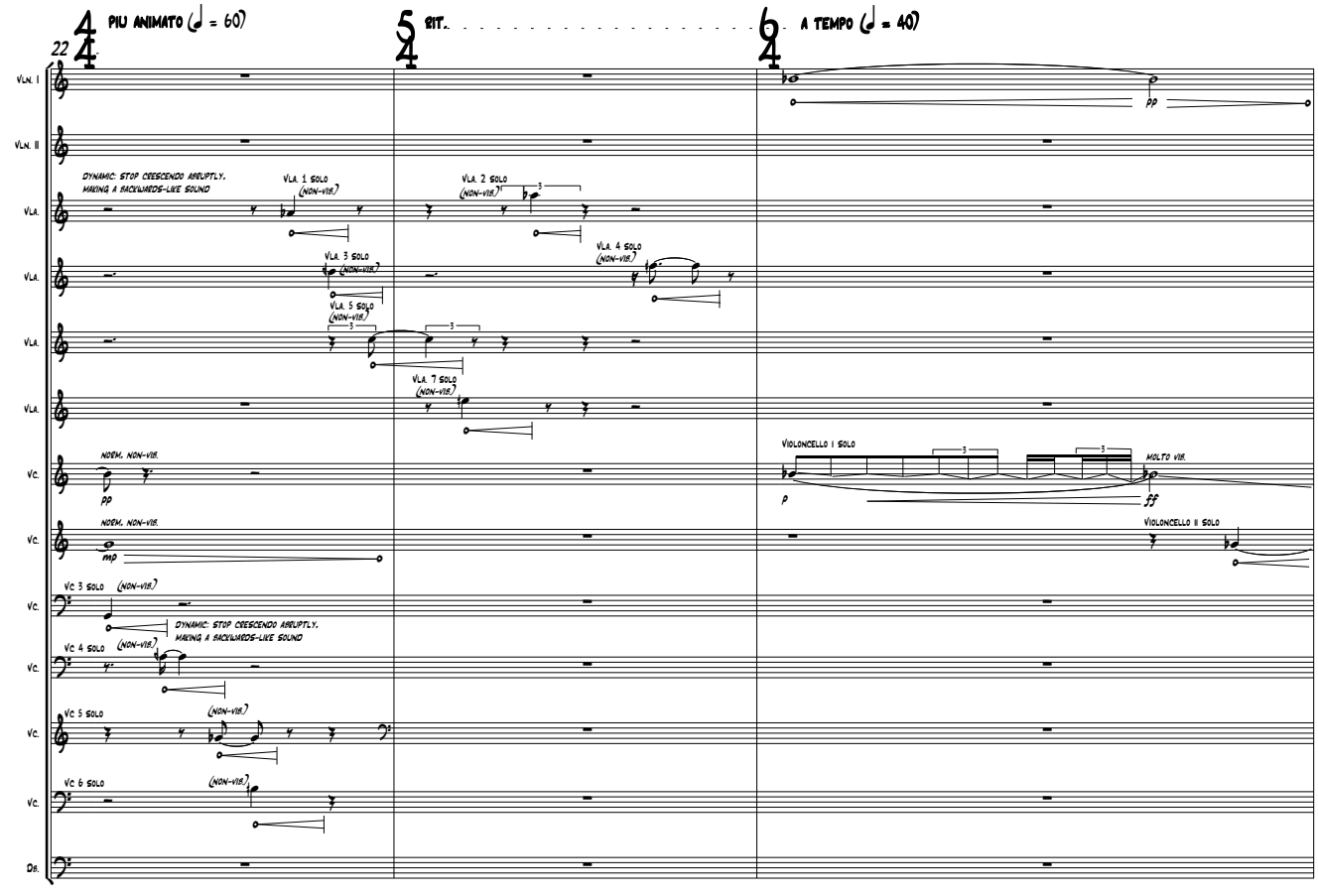


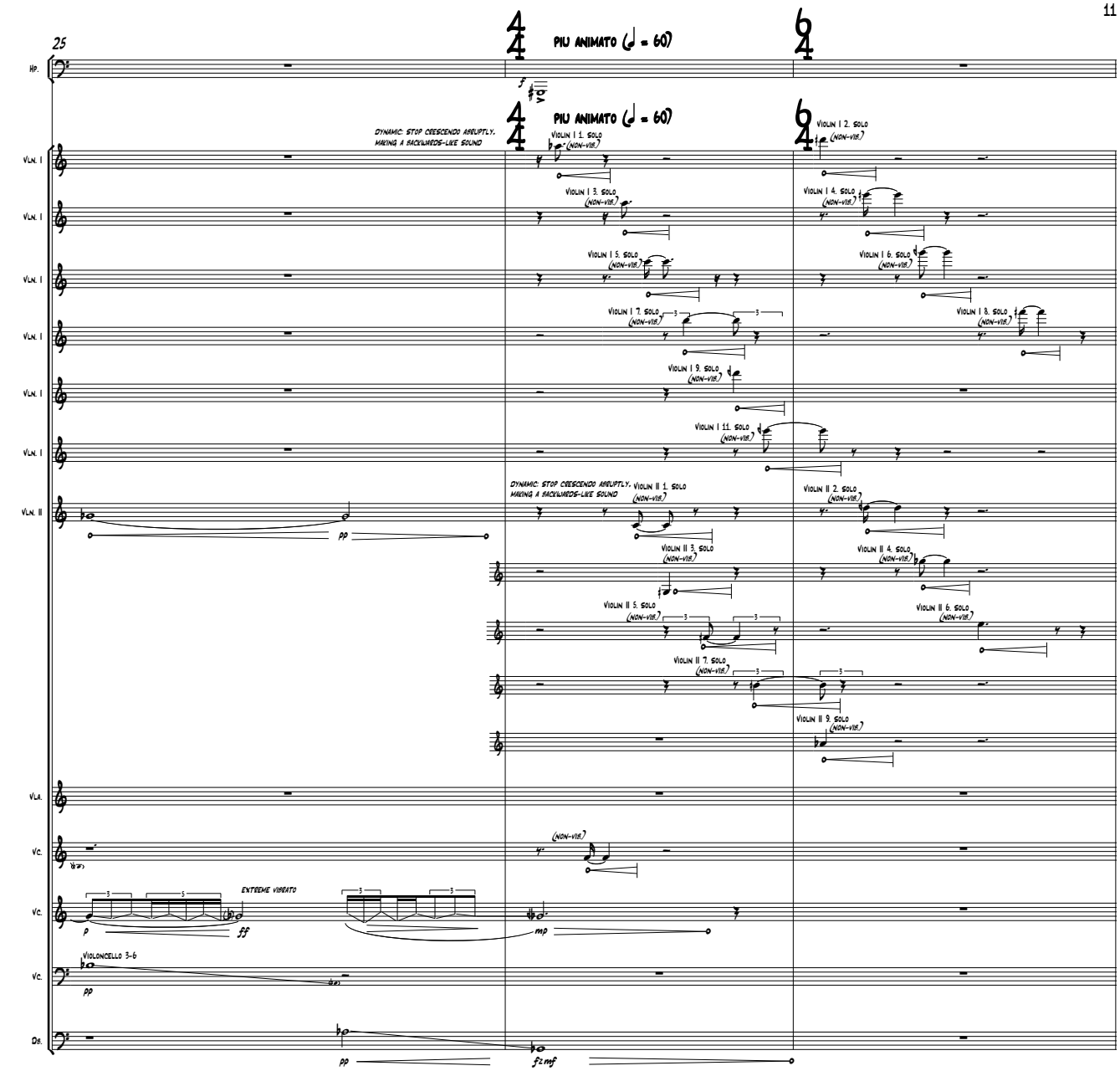

9
MOLTO RIT.
BEGIN TOGETHER WITH BRAHMS-FRAGMENT
A TEMPO
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B♭
Cl. 2 in B♭
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B♭
Tpt. 2 in B♭
Tpt. 3 in B♭
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
SAMPLER
MOLTO RIT.
A TEMPO
Vln. I
Vln. I
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
EXTREME VIBRATO
Violin II.1-2
Violin II.3-4
Violin II.5-6
Violin II.7-8
Violin II.9-10
NON-VIB.
Vla.
Vla.
Vla.
Vla.
Vla.
VIOLA 1-2
VIOLA 3-4
VIOLA 5-6
VIOLA 7-8
TUTTI
SUL G
Vc.
Db.
EXTR. VIB.


ACCEL.
♩ = 60
12
5/8
4/4
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
Tpt. 1 in B♭
Tpt. 2 in B♭
Tpt. 3 in B♭
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
Mar.
Pno.
Hp.
ACCEL.
♩ = 60
Violin I.1-4
Violin I.5-8
Violin I.9-12
Violin II.1-4
Violin II.5-8
Violin II.9-10
MOLTO VIB.
NON-VIB.
Viola 1-2
Viola 3-4
Viola 5-6
Viola 7-8
DIV.
(NON-DIV.)
Vln. I
Vln. II
Vla.
Vc.
Db.

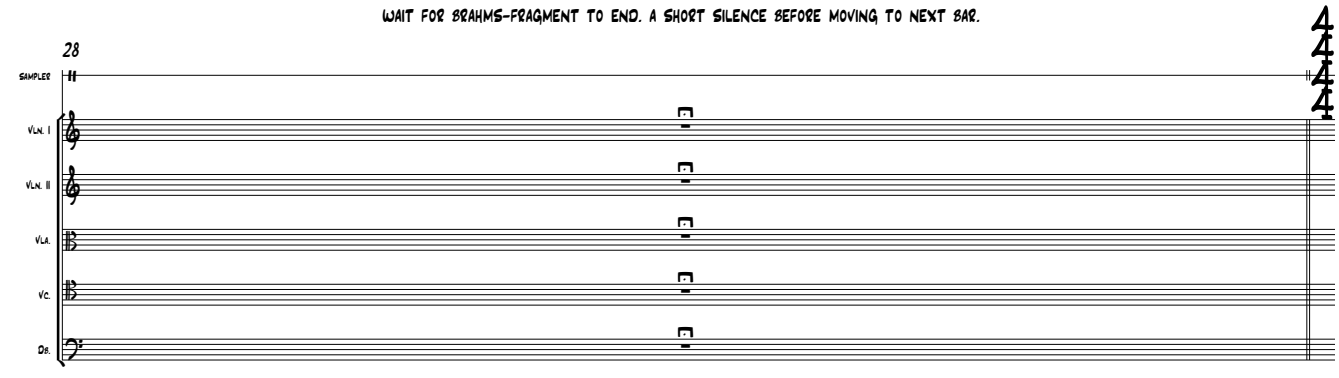

RALL.
A TEMPO
♩ = 40
WAIT FOR BRAHMS-
LOOP TO END
16
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B♭
Cl. 2 in B♭
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B♭
Tpt. 2 in B♭
Tpt. 3 in B♭
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
Crot.
Pno.
SAMPLER TACET
Sampler
RALL.
A TEMPO
♩ = 40
TUTTI
Vln. I
Vln. II
Vln. II
Vln. II
Vln. II
Vln. II
VIOLA 1-2
VIOLA 3-4
VIOLA 5-6
VIOLA 7-8
Vla.
Vla.
Vla.
Vla.
VIOLONCELLO I SOLO
NON-VIB.
LIKE A SLOW VIBRATO, GRADUALLY FASTER AND WIDER
Vc.
Db.


19
2
CUE STARTS TOGETHER WITH SOLO CELLO 1
MOLTO RIT.
SAMPLER
Vc.
Violoncello II solo
like a slow vibrato, gradually faster and wider
(gradually increase bow-pressure)
non-vib.
extreme vib.
crushtone* (sempre extr.vib.)
crushtone*, extreme vib.
* exaggerated bow-pressure,
producing noise-sound (no pitch)


22
più animato (♩ = 60)
rit.
a tempo (♩ = 40)
Vln. I
Vln. II
Vla.
Db.
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. 4 solo (non-vib.)
Vla. 5 solo (non-vib.)
Vla. 7 solo (non-vib.)
ordem. non-vib.
Violoncello I solo
molto vib.
Violoncello II solo
Vc 3 solo (non-vib.)
Vc 4 solo (non-vib.)
Vc 5 solo (non-vib.)
Vc 6 solo (non-vib.)



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



29

♩ = 60 | RALL. | A TEMPO ♩ = 60 | RALL.

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
Tpt. 1 in B♭
Tpt. 2 in B♭
Tpt. 3 in B♭
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
Mar.
Pno.
Hp.
Sampler

HARD MALLETS
CON PED.
mp
8va
PED. AD. LIB.
L.V. SEMPRE
SAMPLER TACET

Vln. I
Vln. II
Vla.
Vc.
Db.

TUTTI
(MOVE BOW PARALLEL WITH STRING, CREATING A SOFT, NOISY SOUND)
M.S.P.
pp

In the following (to p.20), the start of each cycle in the Brahms-loop should come approxomately at the beginning of each page.

33

A tempo ♩ = 56

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
Tpt. 1 in B♭
Tpt. 2 in B♭
Tpt. 3 in B♭
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
Crot.
Mar.
Gong
Pno.
Hp.

(slap tongue)

Gong

3 Cue starts together with perc/pno/hrp.

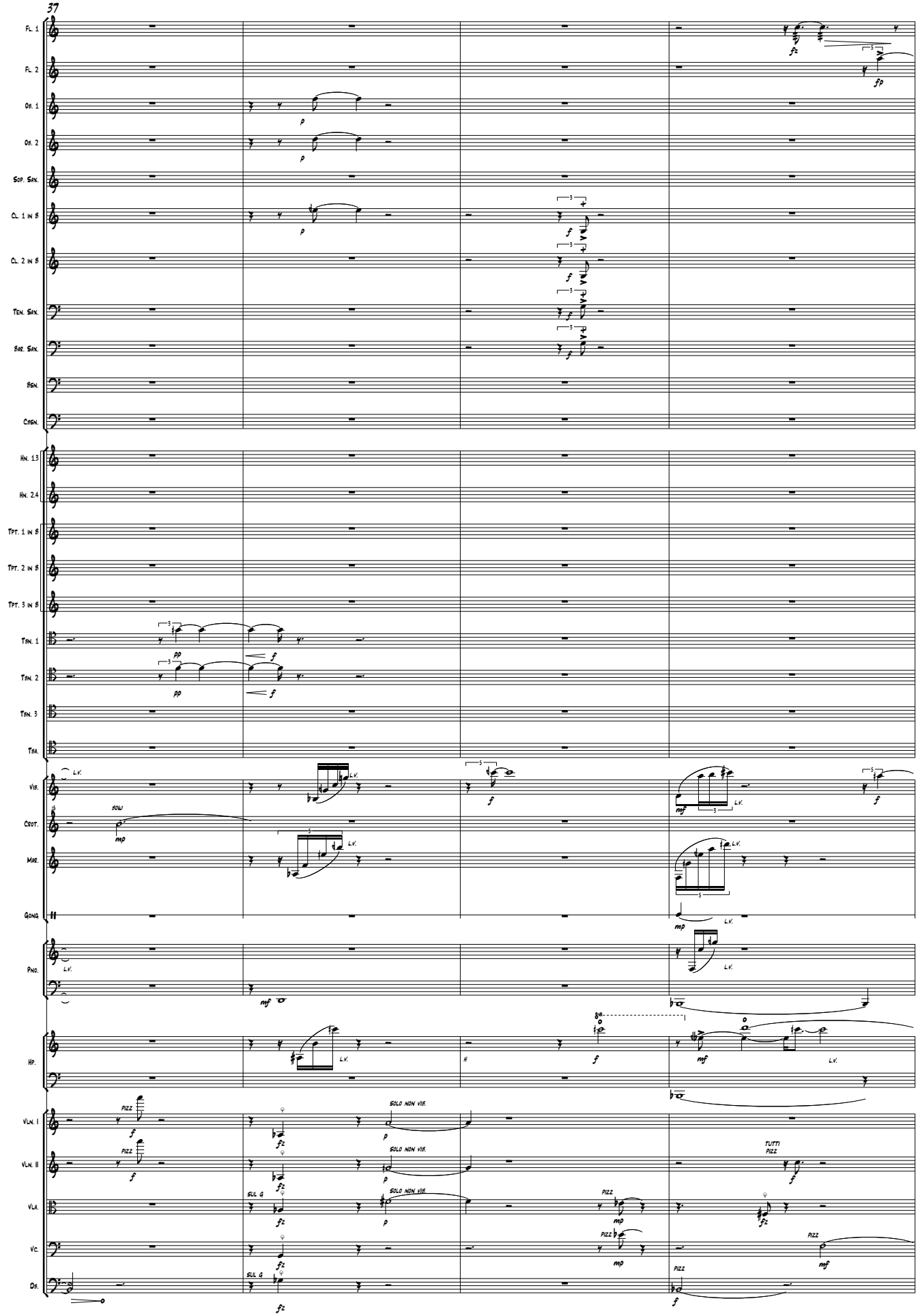
Sampler

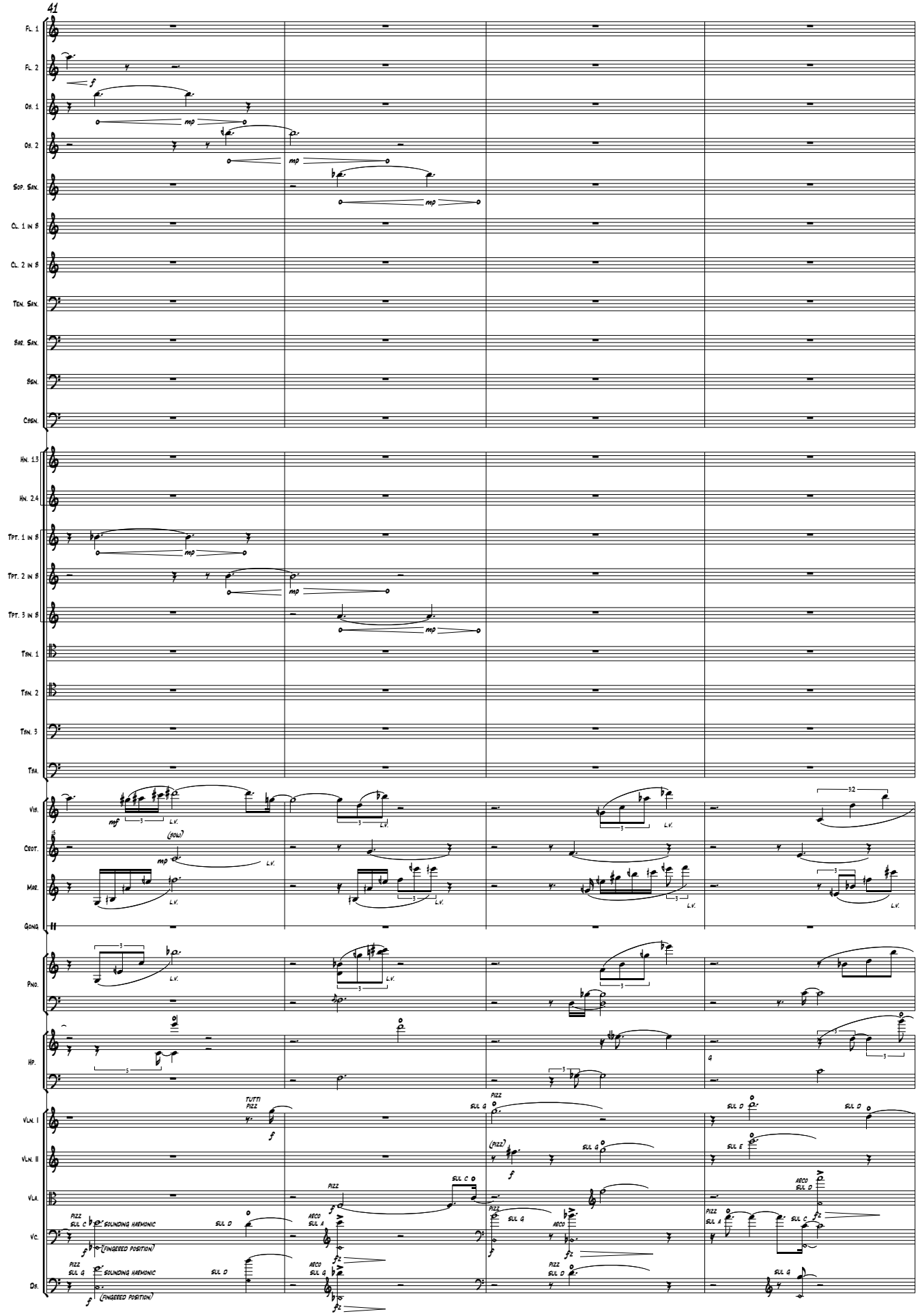
A tempo ♩ = 56

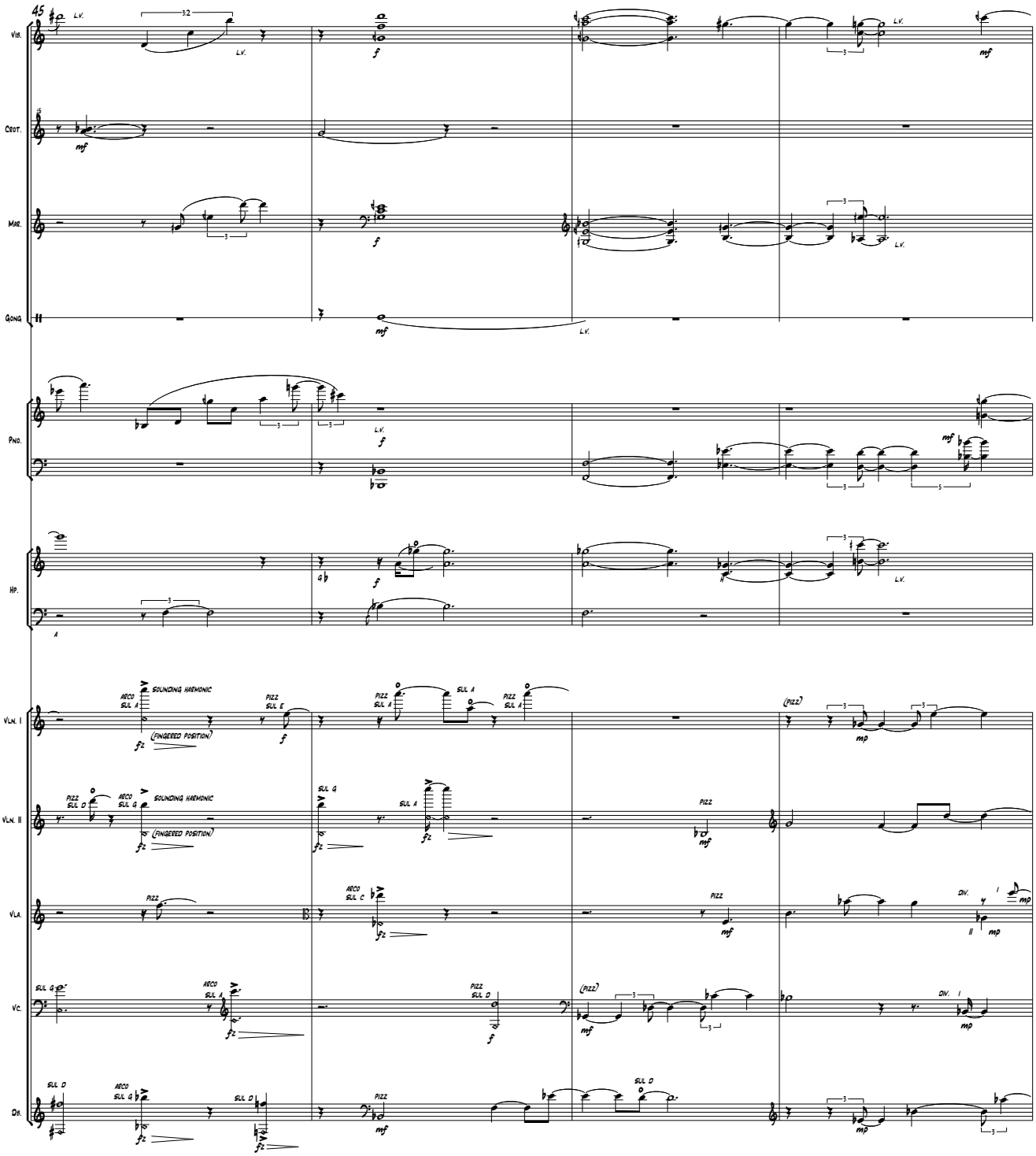
Vln. I
Vln. II
Vla.
Vc.
Db.

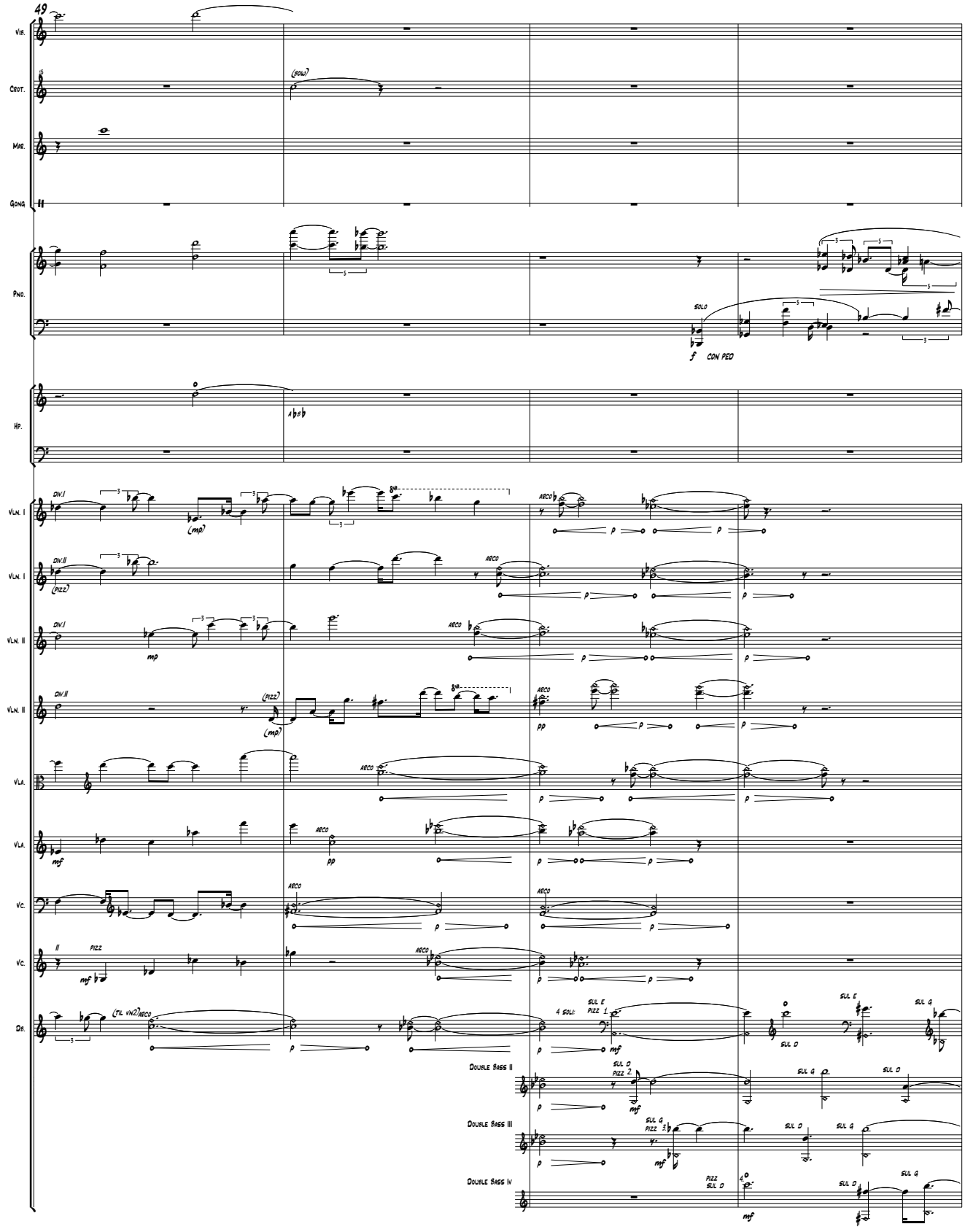
pizz

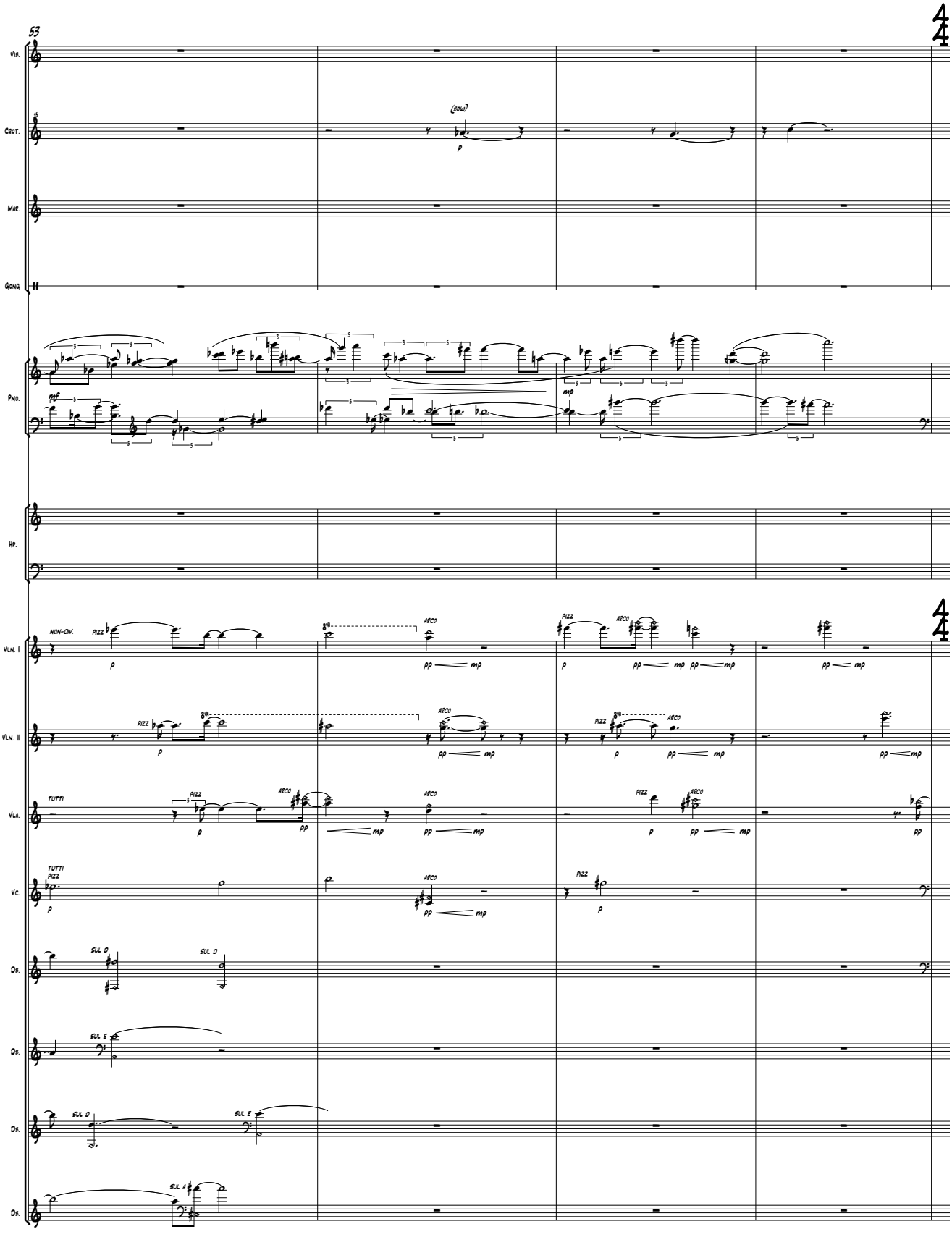
jete c.l.s.

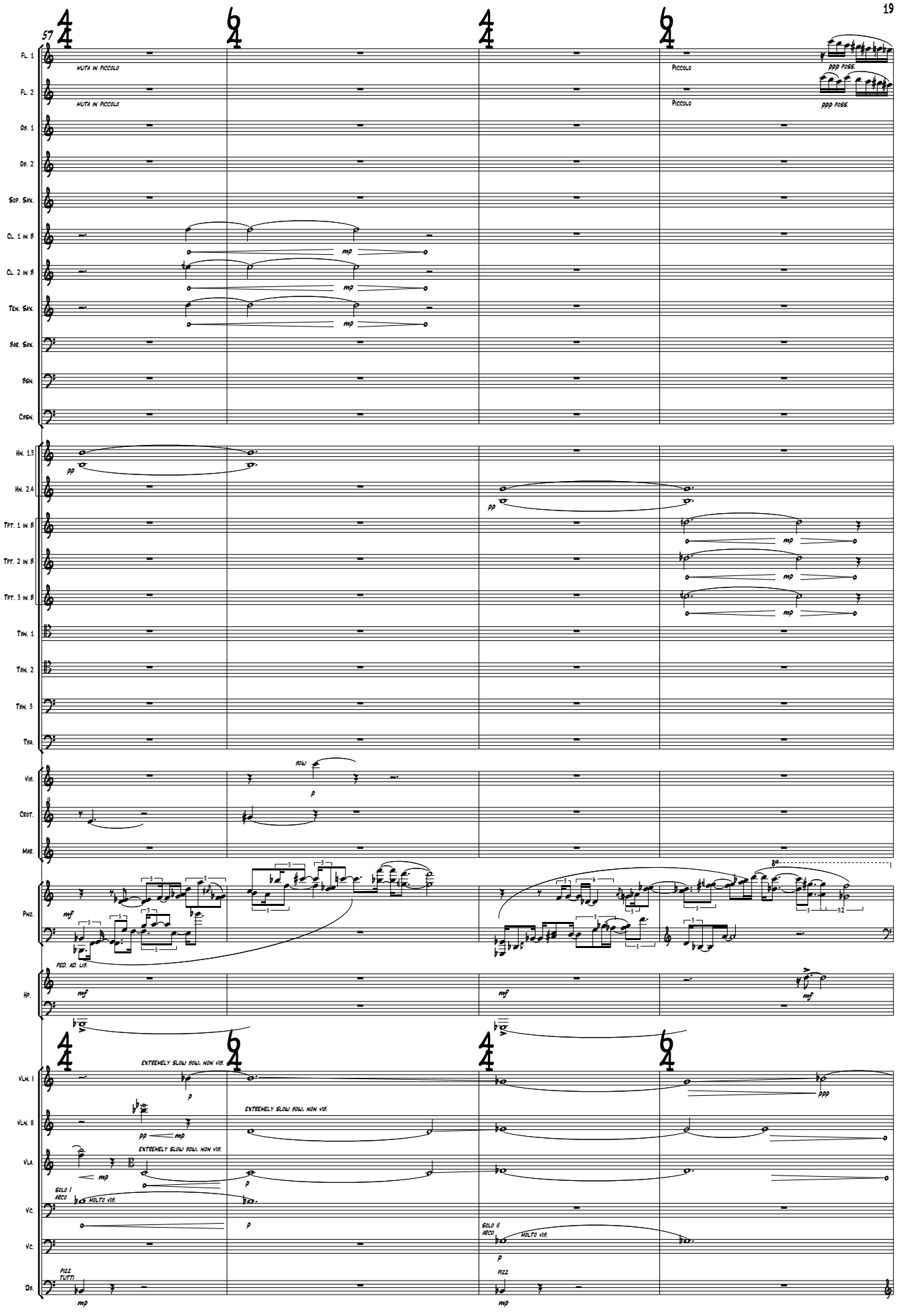

37
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
Crot.
Mar.
Gong
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
L.V.
SOLO
SOLO NON VIB.
PIZZ
SUL G
TUTTI
8va

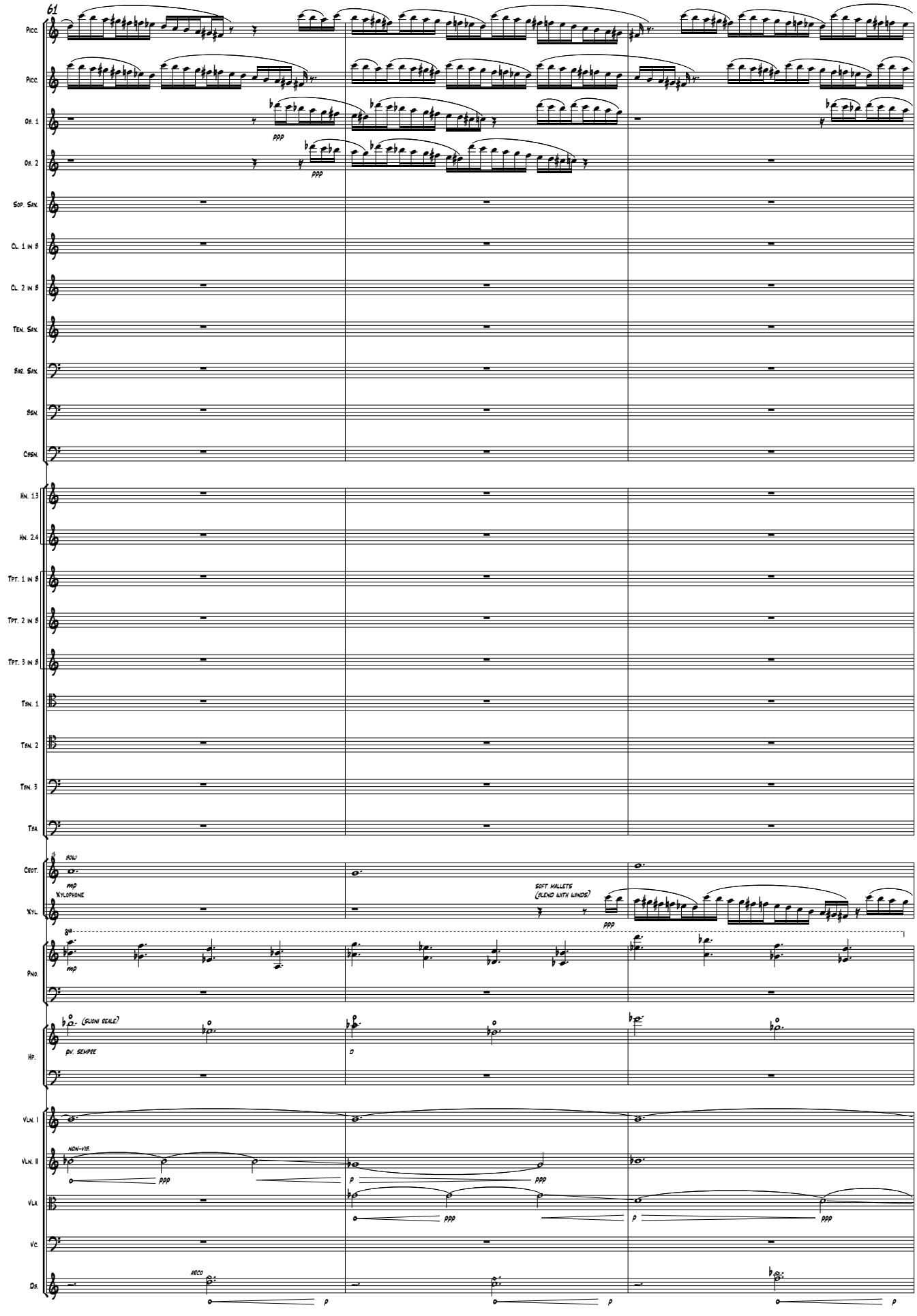

41
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
Crot.
Mar.
Gong
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mp
mf
L.V.
(bow)
TUTTI
PIZZ
SUL G
SUL D
SUL C
SUL A
SUL E
(PIZZ)
ARCO
SOUNDING HARMONIC
(FINGERED POSITION)

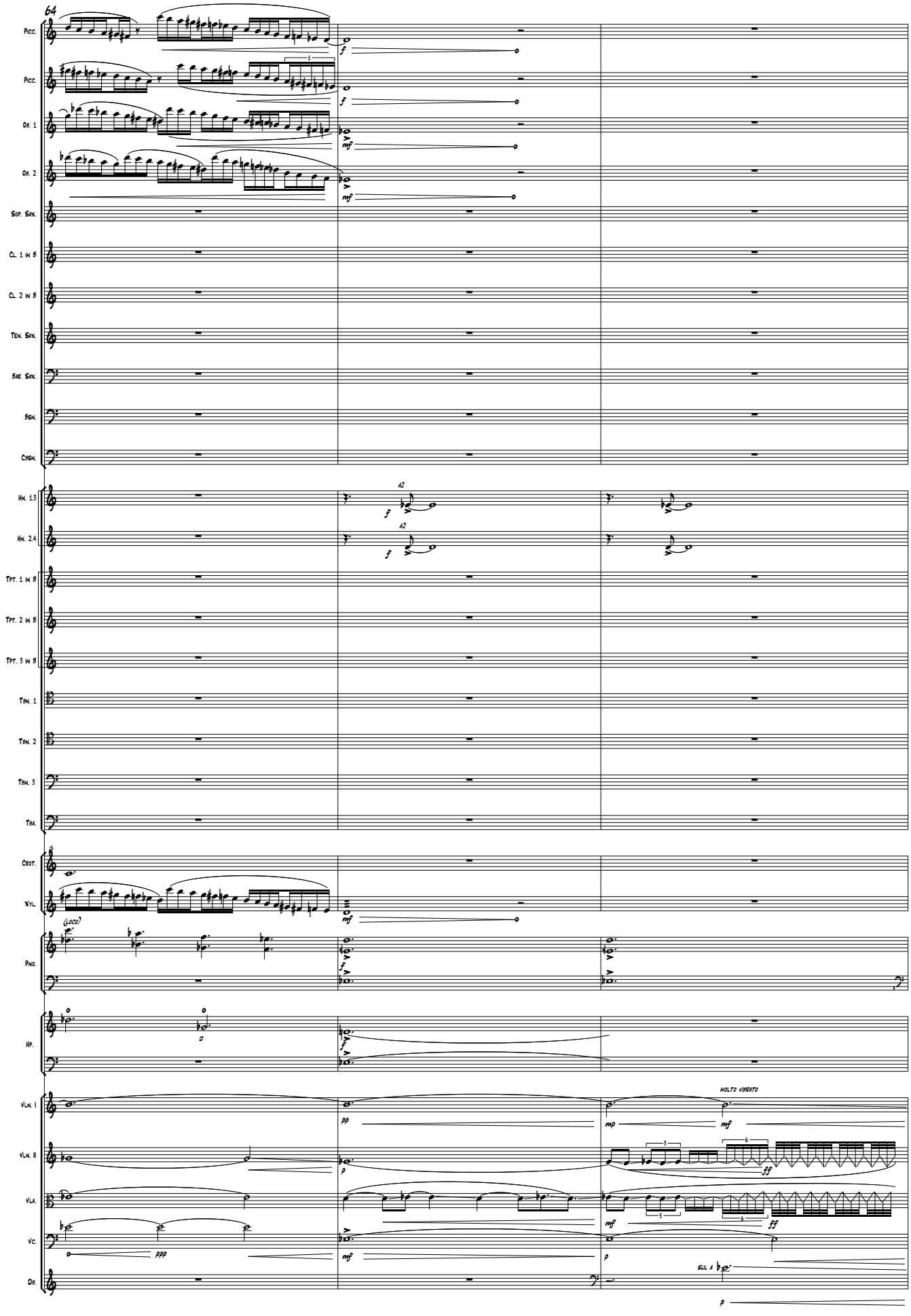

45
Vib.
Crot.
Mar.
Gong
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
L.V.
SOUNDING HARMONIC
(FINGERED POSITION)
ARCO
SUL A
SUL G
SUL D
SUL E
SUL C
PIZZ
(PIZZ)
DIV.

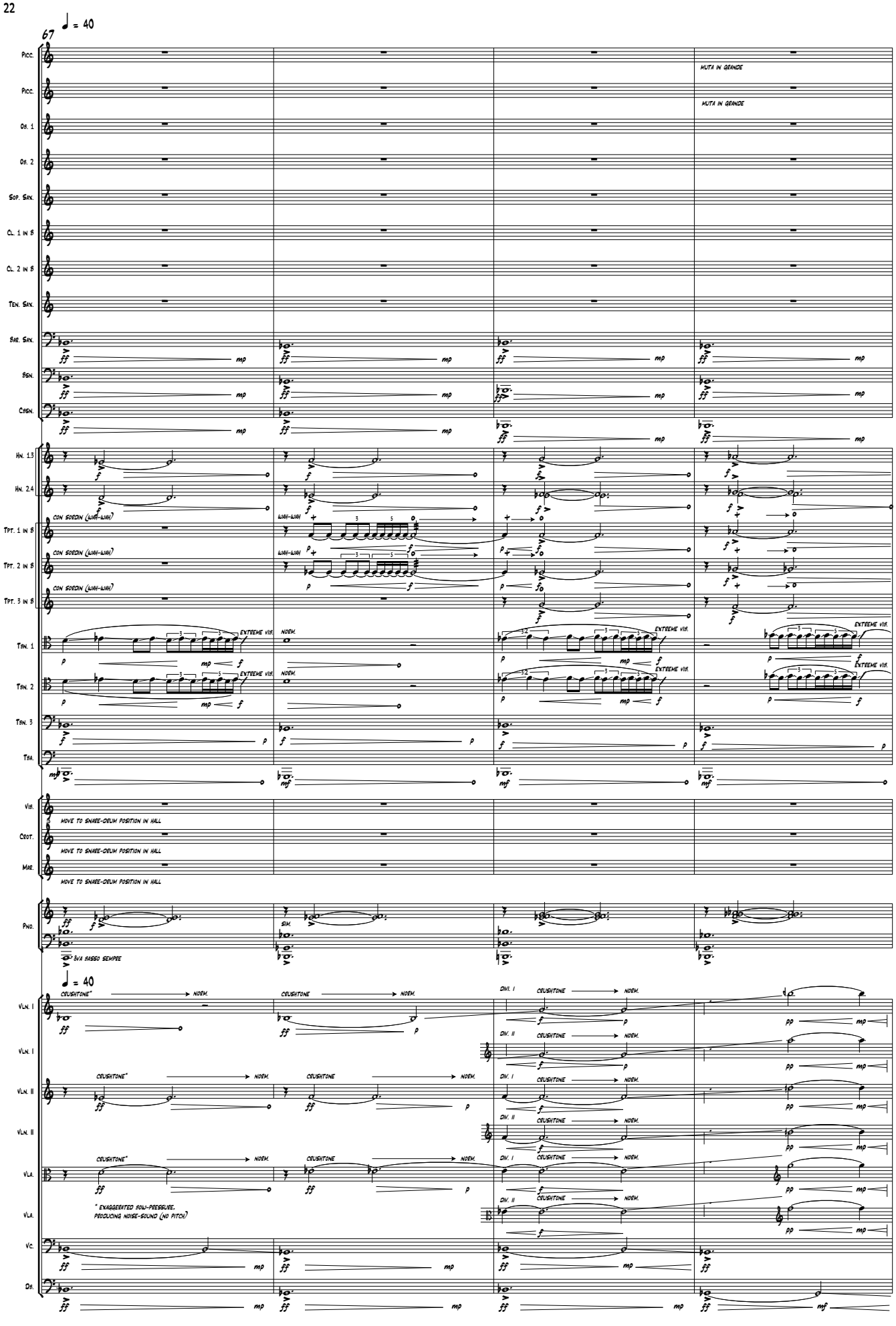

49
Vib.
Crot.
Mar.
Gong
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
Double Bass II
Double Bass III
Double Bass IV
SOLO
CON PED
ARCO
PIZZ
SUL D
SUL E
SUL G


53
Vib.
Crot.
Mar.
Gong
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
Db.
Db.
Db.
(soli)
p
mf
mp
NON-DIV.
PIZZ
ARCO
TUTTI
SUL D
SUL E
SUL A
pp


57
Fl. 1
MUTA IN PICCOLO
Piccolo
ppp poss.
Fl. 2
MUTA IN PICCOLO
Piccolo
ppp poss.
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
mp
Cl. 2 in B
mp
Ten. Sax.
mp
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
pp
Hn. 2,4
pp
Tpt. 1 in B
mp
Tpt. 2 in B
mp
Tpt. 3 in B
mp
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
slow
p
Crot.
Mar.
Pno.
mf
8va
PED. AD. LIB.
Hp.
mf
mf
Vln. I
EXTREMELY SLOW SOUL NON VIB.
p
ppp
Vln. II
EXTREMELY SLOW SOUL NON VIB.
pp
mp
Vla.
EXTREMELY SLOW SOUL NON VIB.
mp
p
Vc.
SOLO I
ARCO
MOLTO VIB.
p
Vc.
SOLO II
ARCO
MOLTO VIB.
p
Db.
PIZZ
TUTTI
mp
PIZZ
mp


61
Picc.
Picc.
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
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Cbot.
Xyl.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
ppp
SOW
mp
XYLOPHONE
SOFT MALLETS
(BLEND WITH WINDS)
8va
(SUONI REALI)
DV. SEMPRE
NON-VIB.
p
ARCO


64
Picc.
Picc.
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
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Cbot.
Xyl.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
A2
(loco)
MOLTO VIBRATO
SUL A

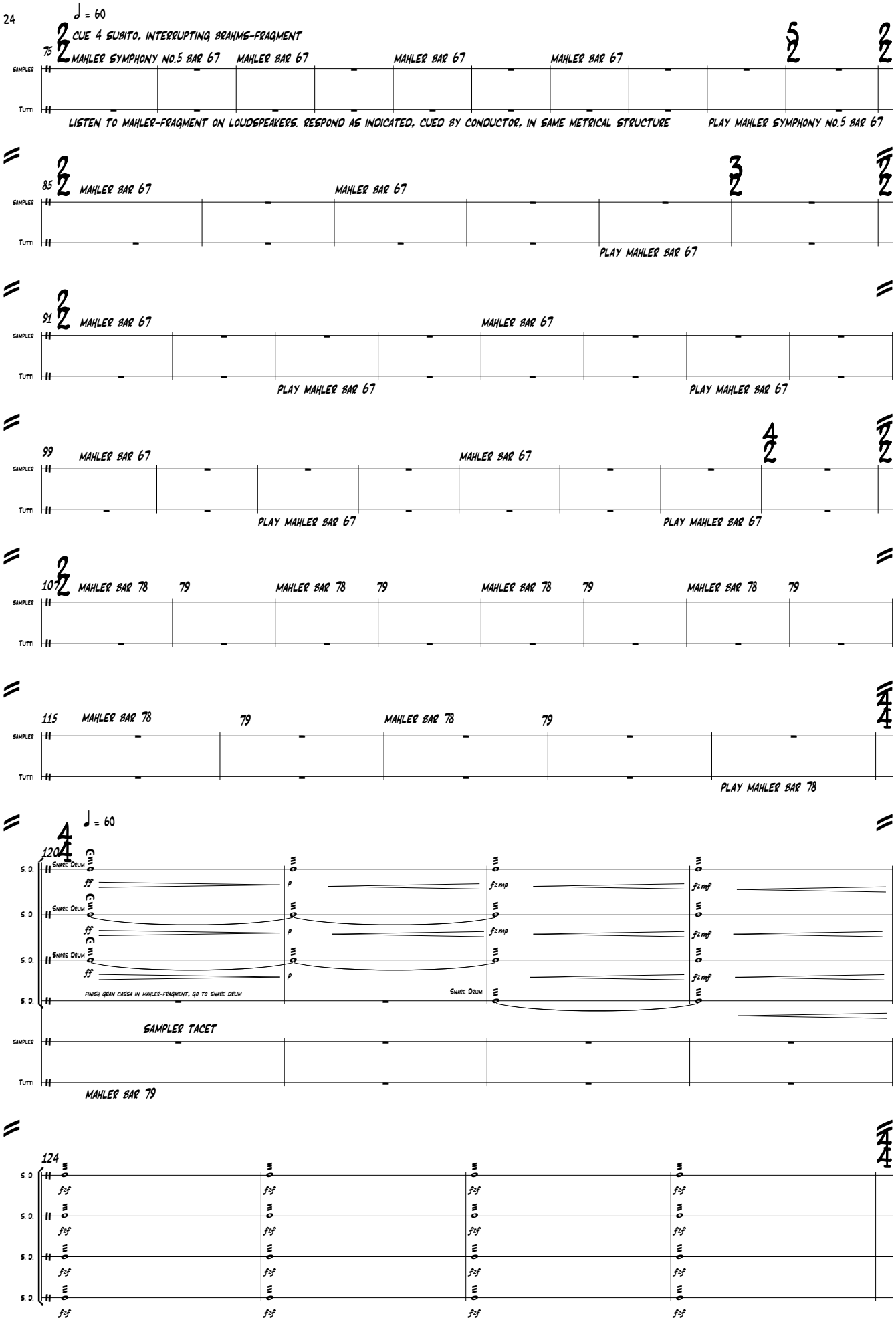

67
♩ = 40
Picc.
Picc.
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
Crot.
Mar.
Pno.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Db.
MUTA IN GRANDE
MUTA IN GRANDE
CON SORDIN (WAH-WAH)
CON SORDIN (WAH-WAH)
CON SORDIN (WAH-WAH)
WAH-WAH
WAH-WAH
EXTREME VIB.
NORM.
MOVE TO SNARE-DRUM POSITION IN HALL
MOVE TO SNARE-DRUM POSITION IN HALL
MOVE TO SNARE-DRUM POSITION IN HALL
SIM.
8VA BASSO SEMPRE
♩ = 40
CRUSHTONE*
NORM.
CRUSHTONE
DIV. I
DIV. II
* EXAGGERATED BOW-PRESSURE,
PRODUCING NOISE-SOUND (NO PITCH)

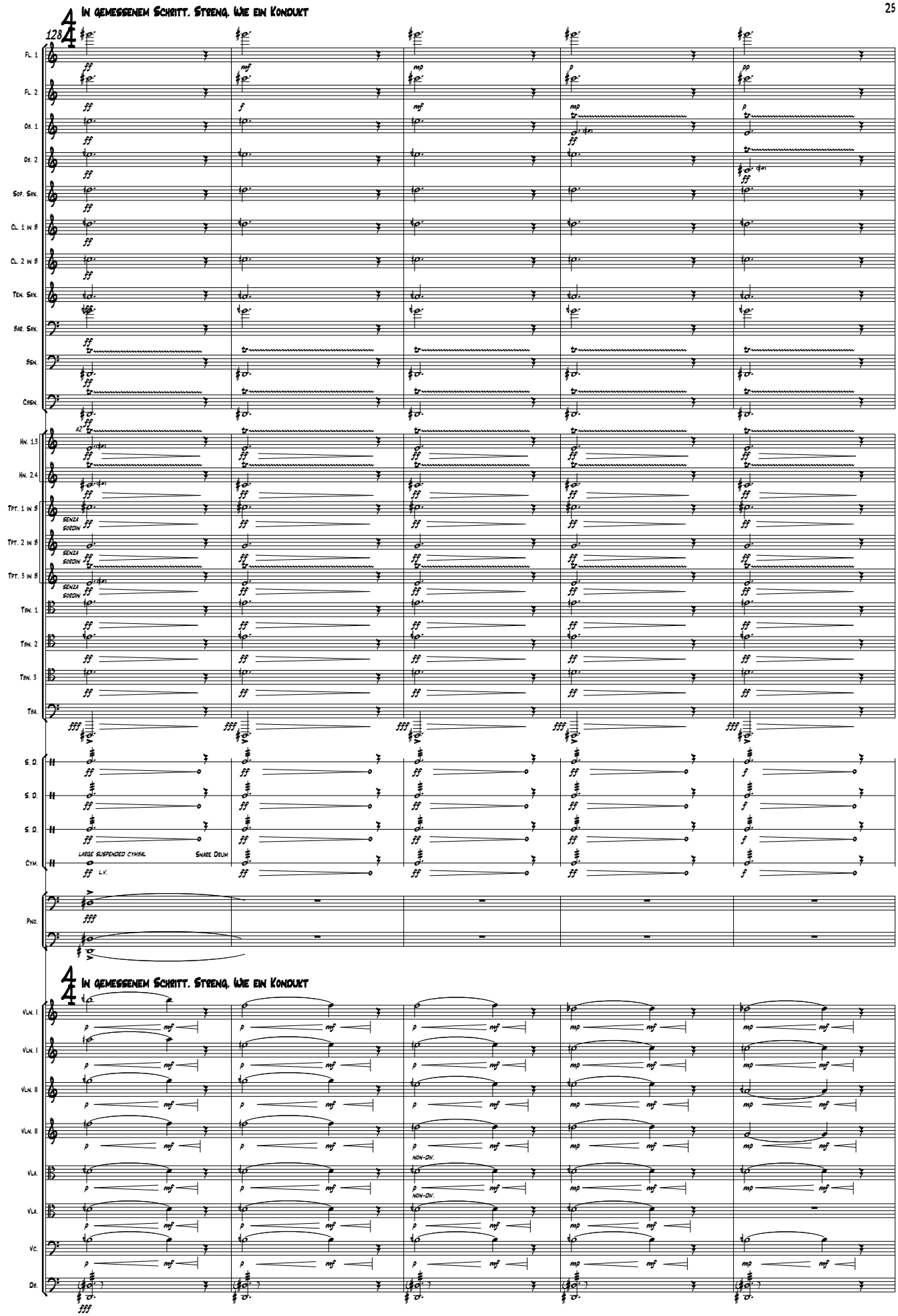
71

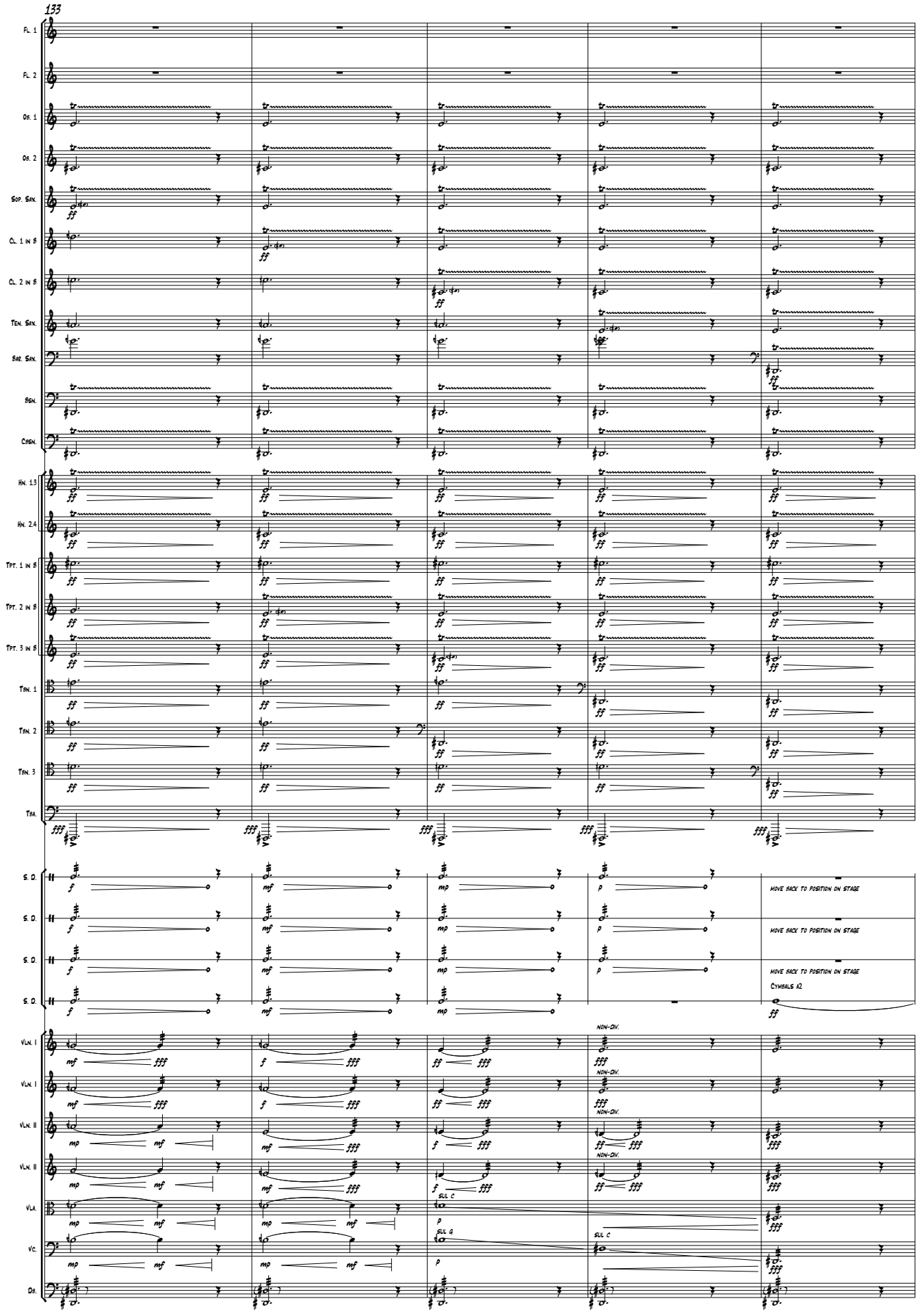
4

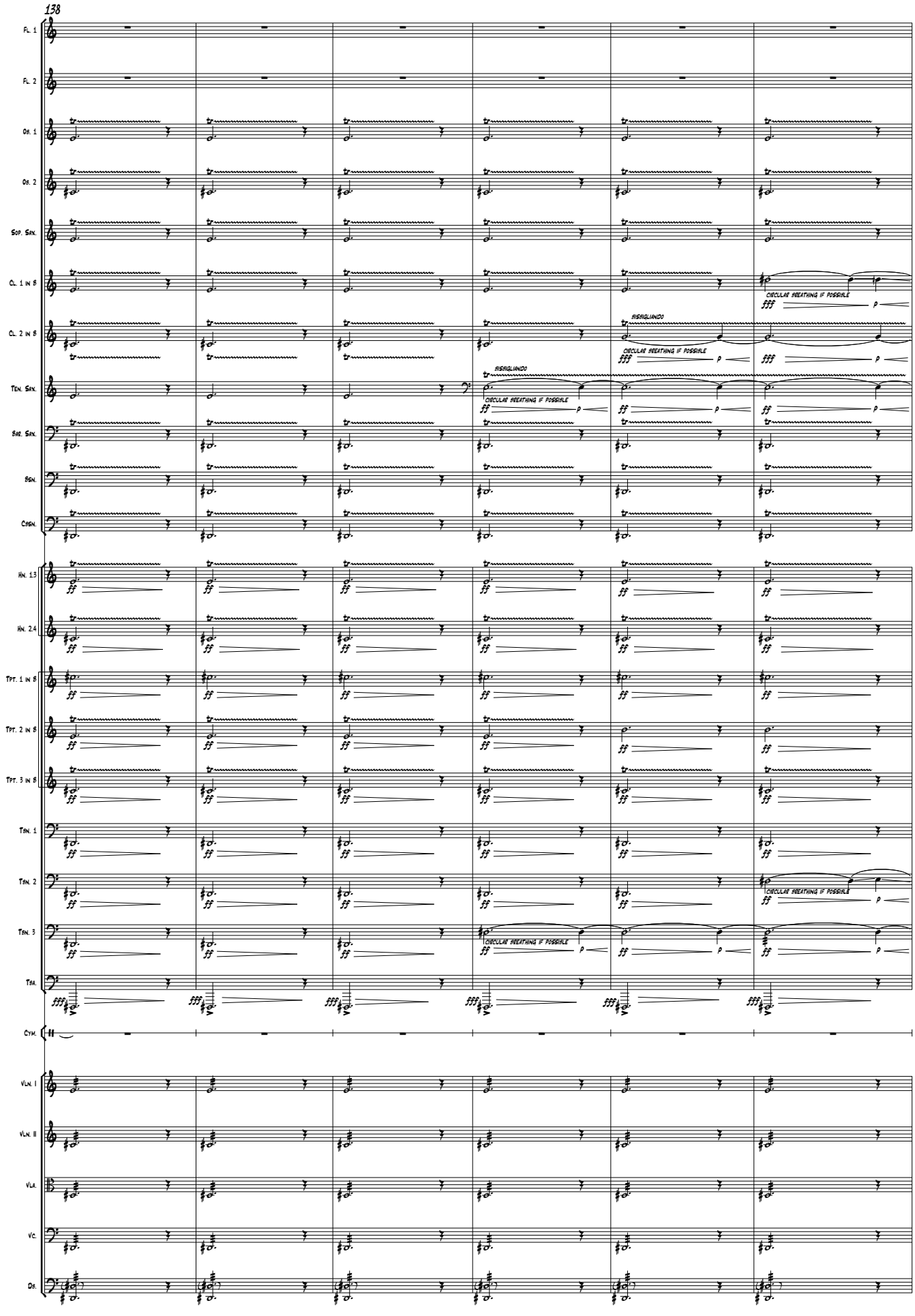
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Pno.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Db.

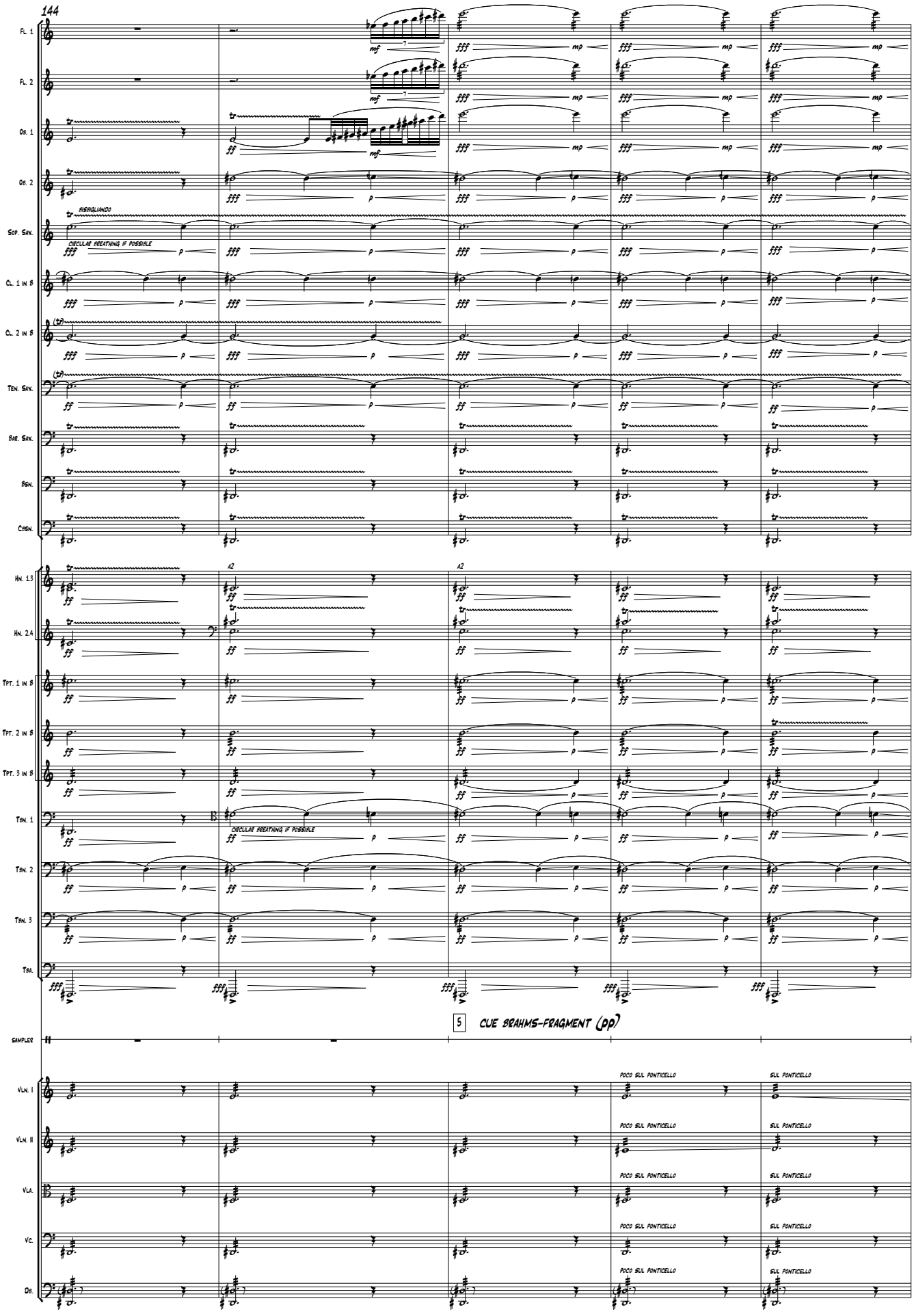
A2
WAH-WAH
NOEM.

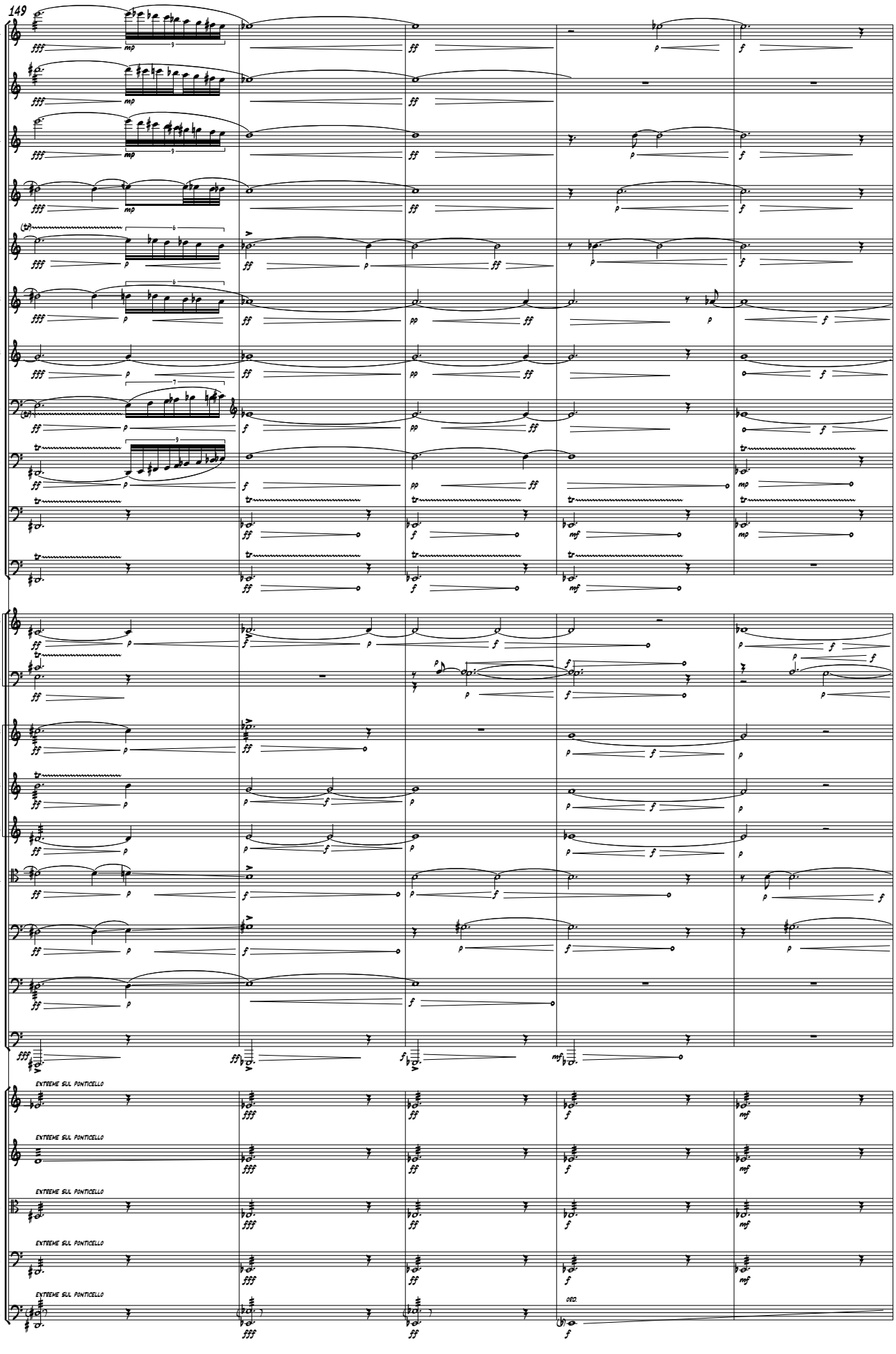

♩ = 60
CUE 4 SUBITO, INTERRUPTING BRAHMS-FRAGMENT
75
MAHLER SYMPHONY NO.5 BAR 67
MAHLER BAR 67
MAHLER BAR 67
MAHLER BAR 67
LISTEN TO MAHLER-FRAGMENT ON LOUDSPEAKERS. RESPOND AS INDICATED, CUED BY CONDUCTOR, IN SAME METRICAL STRUCTURE
PLAY MAHLER SYMPHONY NO.5 BAR 67
85
MAHLER BAR 67
MAHLER BAR 67
PLAY MAHLER BAR 67
91
MAHLER BAR 67
MAHLER BAR 67
PLAY MAHLER BAR 67
PLAY MAHLER BAR 67
99
MAHLER BAR 67
MAHLER BAR 67
PLAY MAHLER BAR 67
PLAY MAHLER BAR 67
107
MAHLER BAR 78
79
MAHLER BAR 78
79
MAHLER BAR 78
79
MAHLER BAR 78
79
115
MAHLER BAR 78
79
MAHLER BAR 78
79
PLAY MAHLER BAR 78
♩ = 60
120
SNARE DRUM
ff
p
fzmp
fzmf
FINISH GRAN CASSA IN MAHLER-FRAGMENT, GO TO SNARE DRUM
SAMPLER TACET
MAHLER BAR 79
124
fff

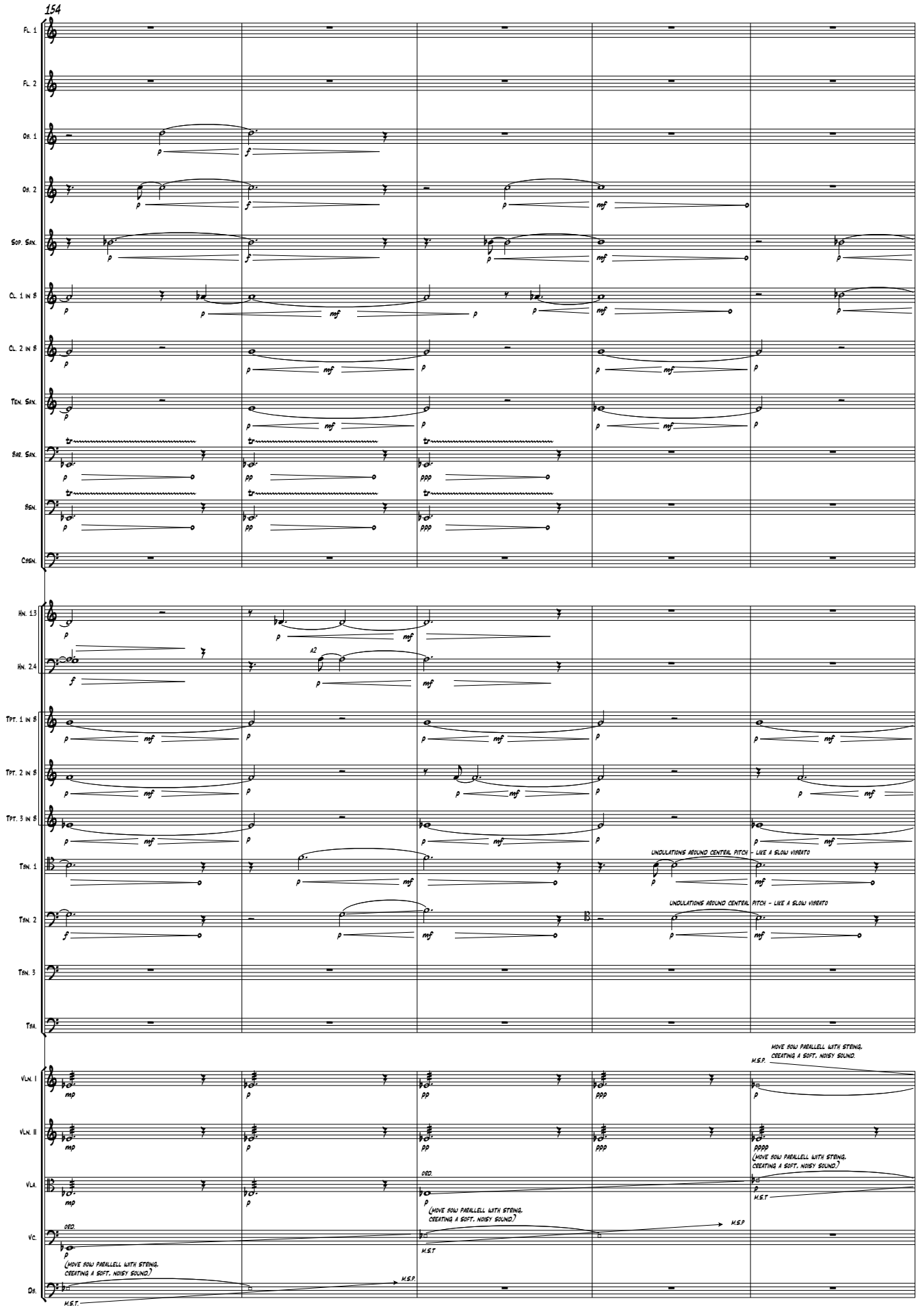

In gemessenem Schritt. Streng. Wie ein Konduct
128
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
S. D.
S. D.
S. D.
Cym.
Large suspended cymbal
Snare Drum
L.V.
Pno.
In gemessenem Schritt. Streng. Wie ein Konduct
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Db.
non-div.
non-div.

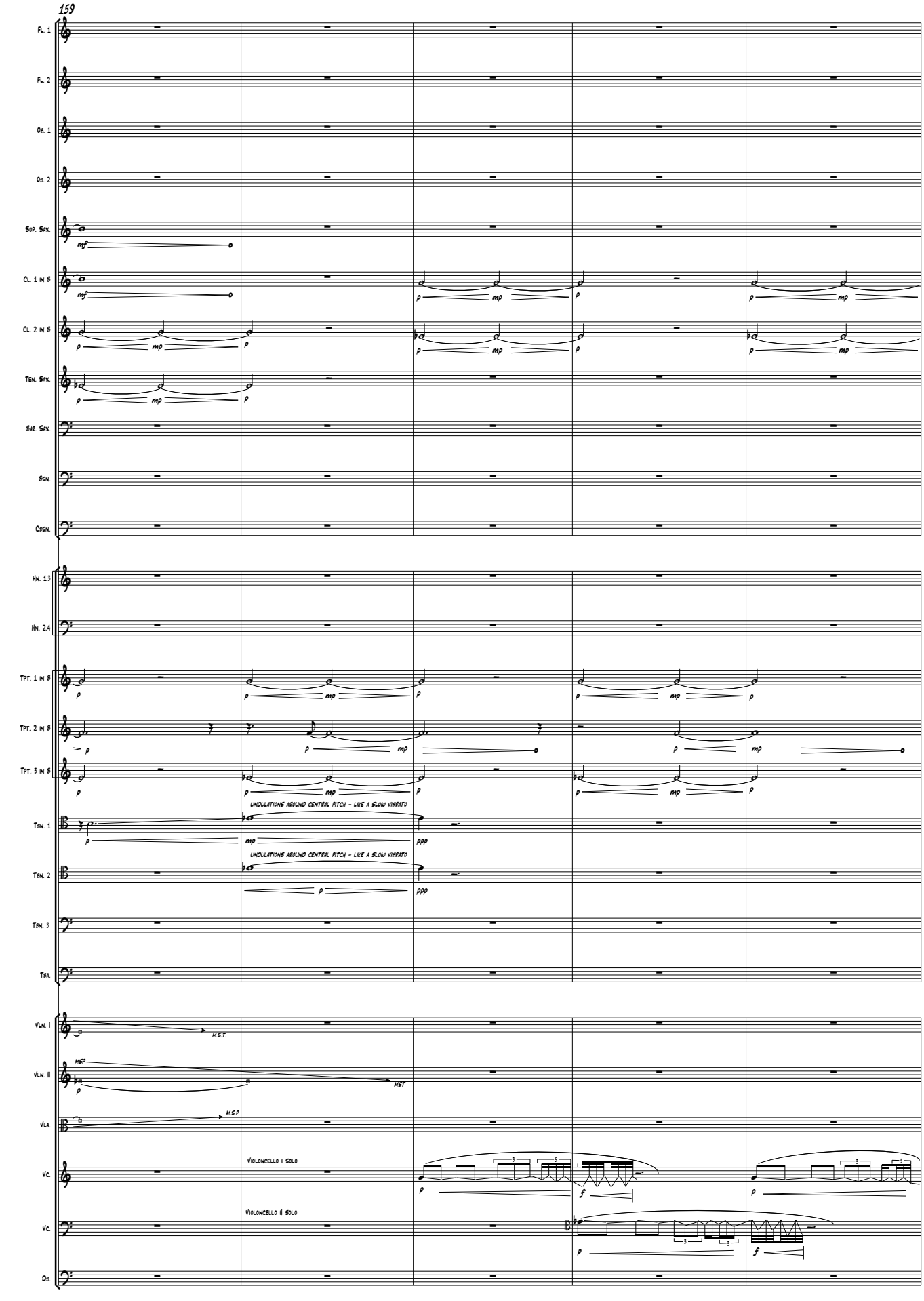

133
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
S. D.
S. D.
S. D.
S. D.
MOVE BACK TO POSITION ON STAGE
MOVE BACK TO POSITION ON STAGE
MOVE BACK TO POSITION ON STAGE
CYMBALS A2
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.
NON-DIV.
SUL C
SUL G
SUL C

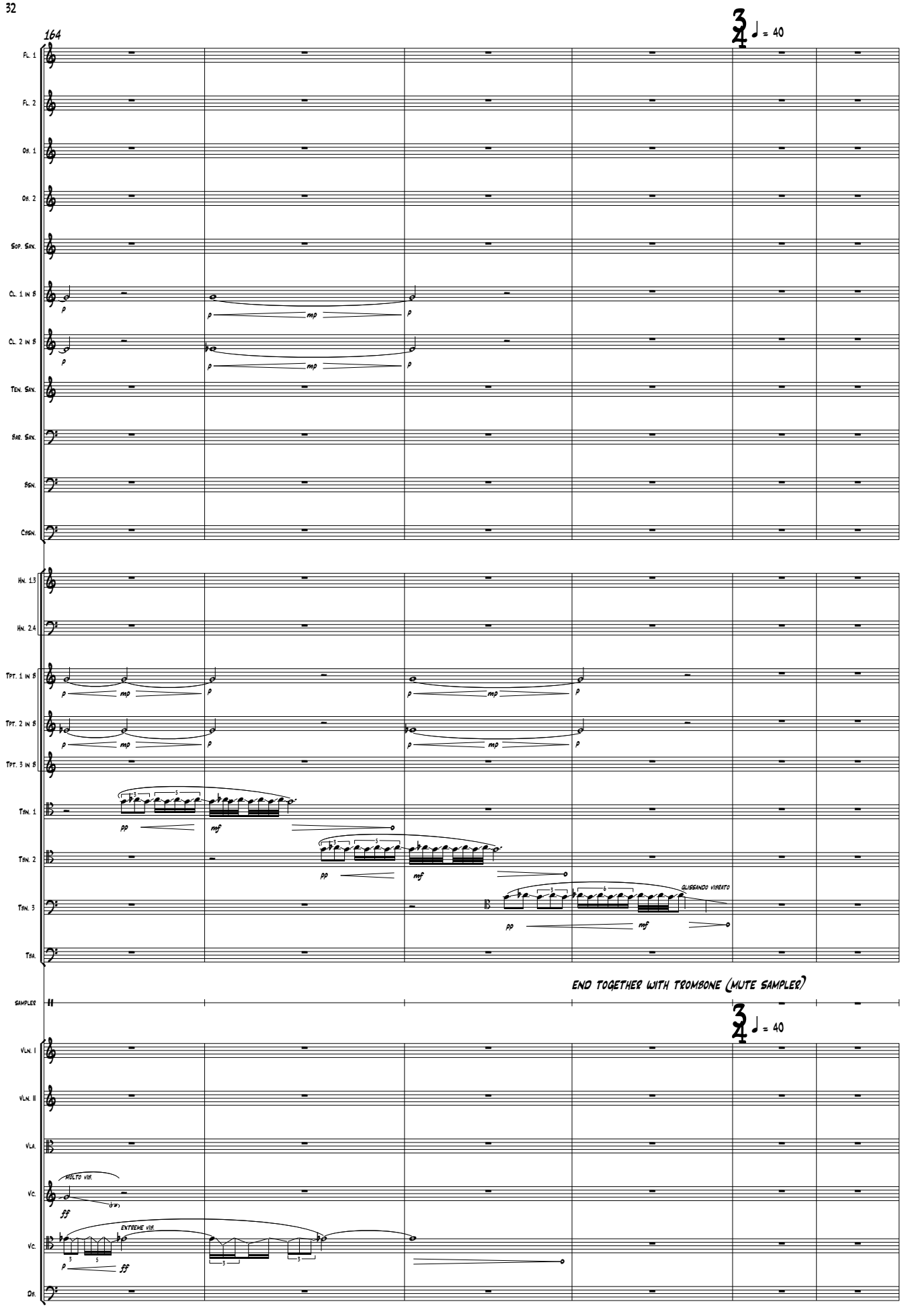

138
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.
CIRCULAR BREATHING IF POSSIBLE
RISRIGLIANDO


144
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
risrigliando
circular breathing if possible
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
A2
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
5
CUE BRAHMS-FRAGMENT (pp)
SAMPLER
Vln. I
Vln. II
Vla.
Vc.
Db.
poco sul ponticello
sul ponticello


149
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
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vln. I
Vln. II
Vla.
Vc.
Db.
EXTREME SUL PONTICELLO
ORD.


154
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
A2
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vln. I
Vln. II
Vla.
Vc.
Db.
UNDULATIONS AROUND CENTRAL PITCH - LIKE A SLOW VIBRATO
UNDULATIONS AROUND CENTRAL PITCH - LIKE A SLOW VIBRATO
M.S.P.
MOVE BOW PARALLELL WITH STRING, CREATING A SOFT, NOISY SOUND.
ORD.
(MOVE BOW PARALLELL WITH STRING, CREATING A SOFT, NOISY SOUND.)
M.S.T.
M.S.P.
ORD.
(MOVE BOW PARALLELL WITH STRING, CREATING A SOFT, NOISY SOUND.)
M.S.T.
M.S.P.
ORD.
(MOVE BOW PARALLELL WITH STRING, CREATING A SOFT, NOISY SOUND.)
M.S.T.
M.S.P.


159
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
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Db.
mf
mp
p
ppp
f
M.S.P.
UNDULATIONS AROUND CENTRAL PITCH - LIKE A SLOW VIBRATO
Violoncello I solo
Violoncello II solo


164
♩ = 40
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
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
p
mp
pp
mf
GLISSANDO VIBRATO
END TOGETHER WITH TROMBONE (MUTE SAMPLER)
SAMPLER
♩ = 40
Vln. I
Vln. II
Vla.
Vc.
Db.
MOLTO VIB.
ff
EXTREME VIB.

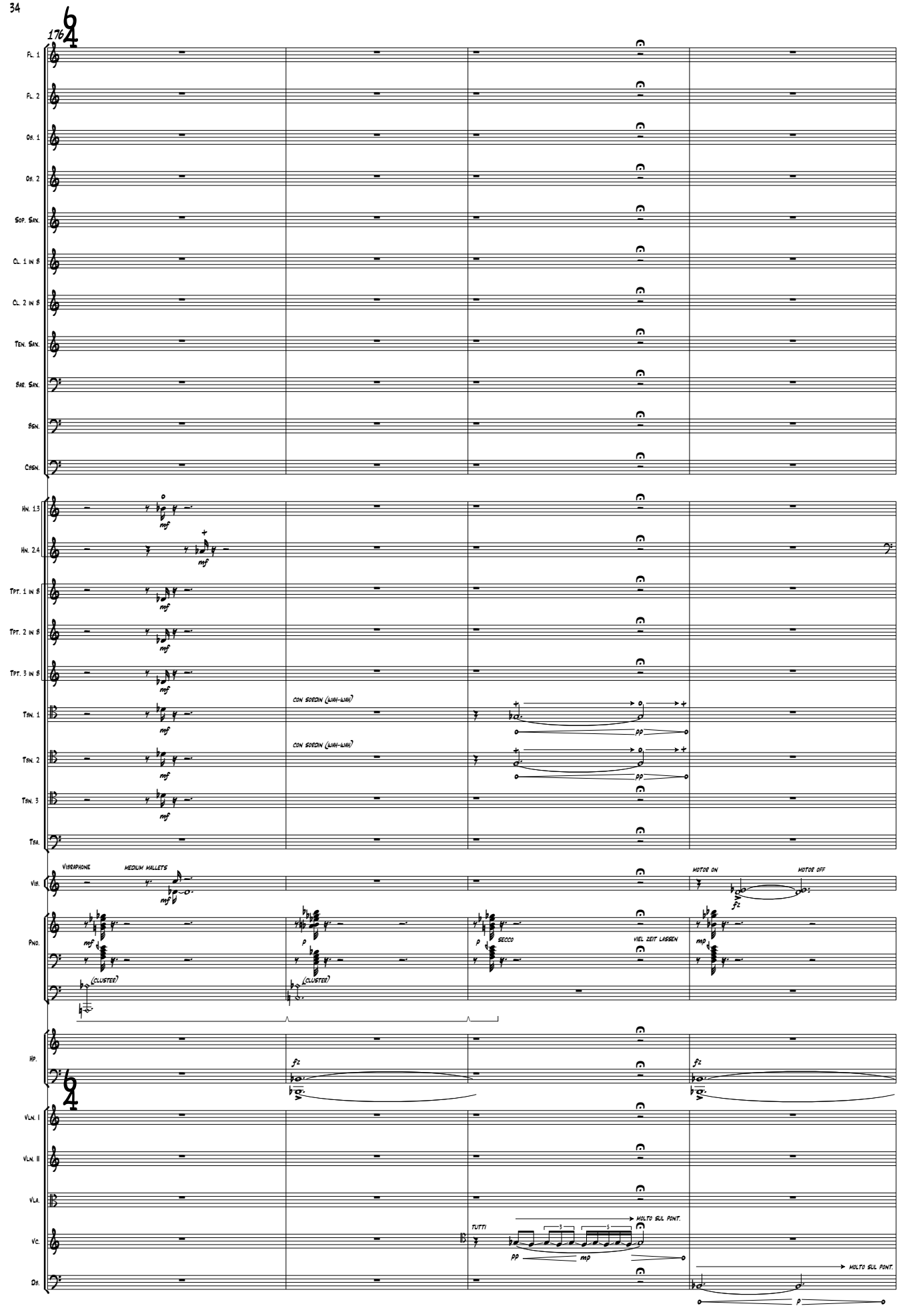
FERMATAS: APPROXIMATELY
DOUBLE LENGTH (ONE BAR 8")

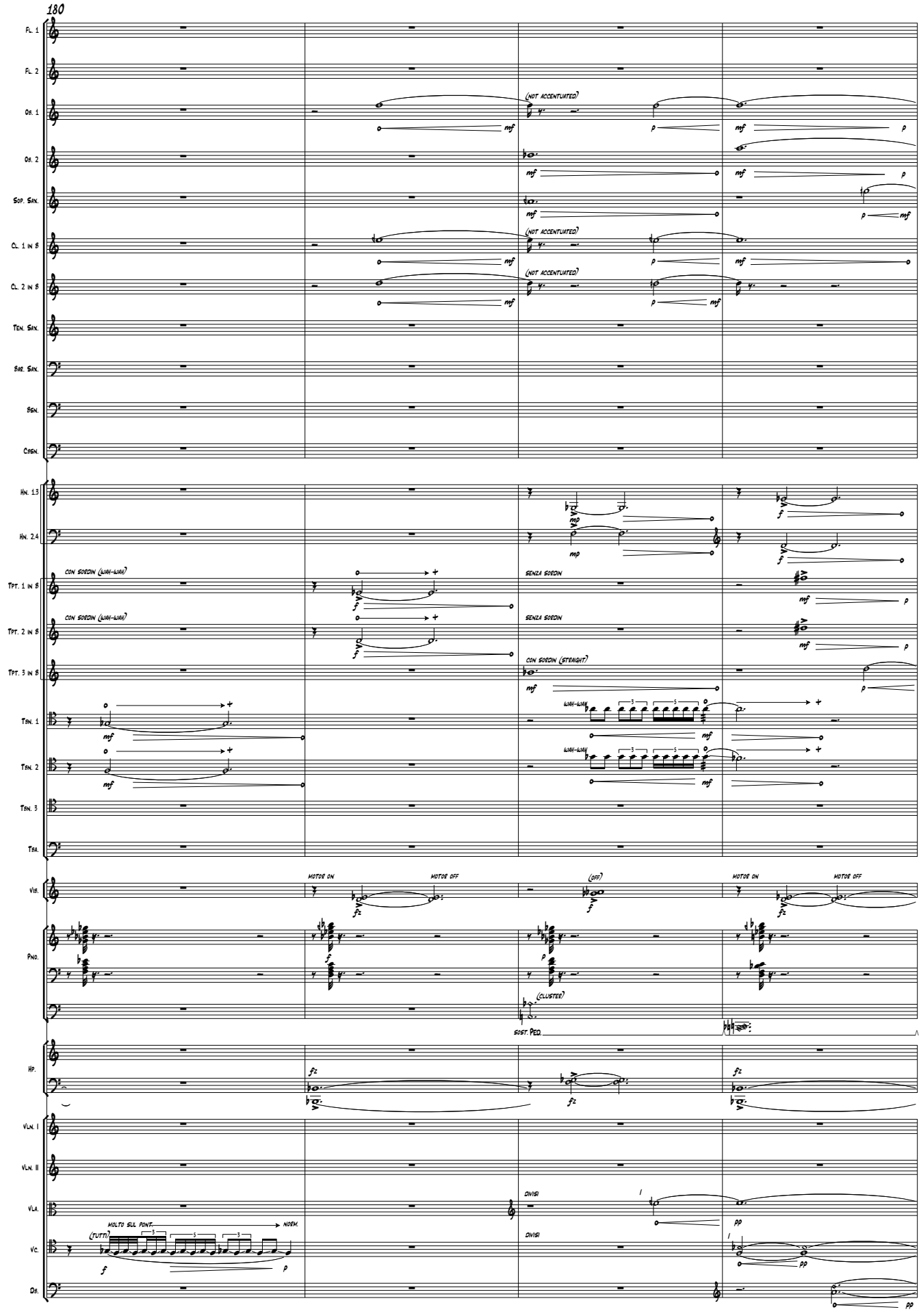
170

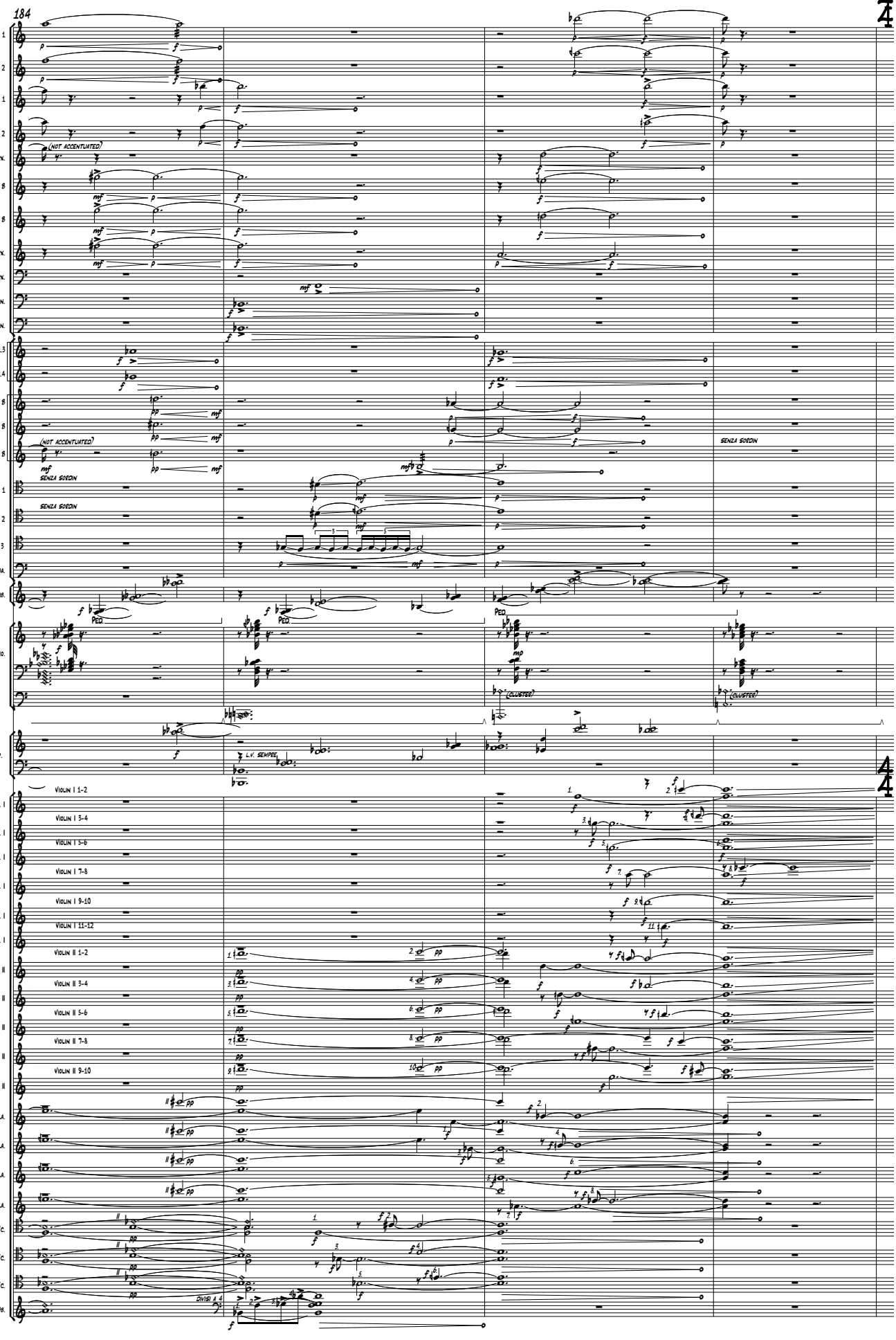
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Pno.
Sampler
Vln. I
Vln. II
Vla.
Vc.
Db.

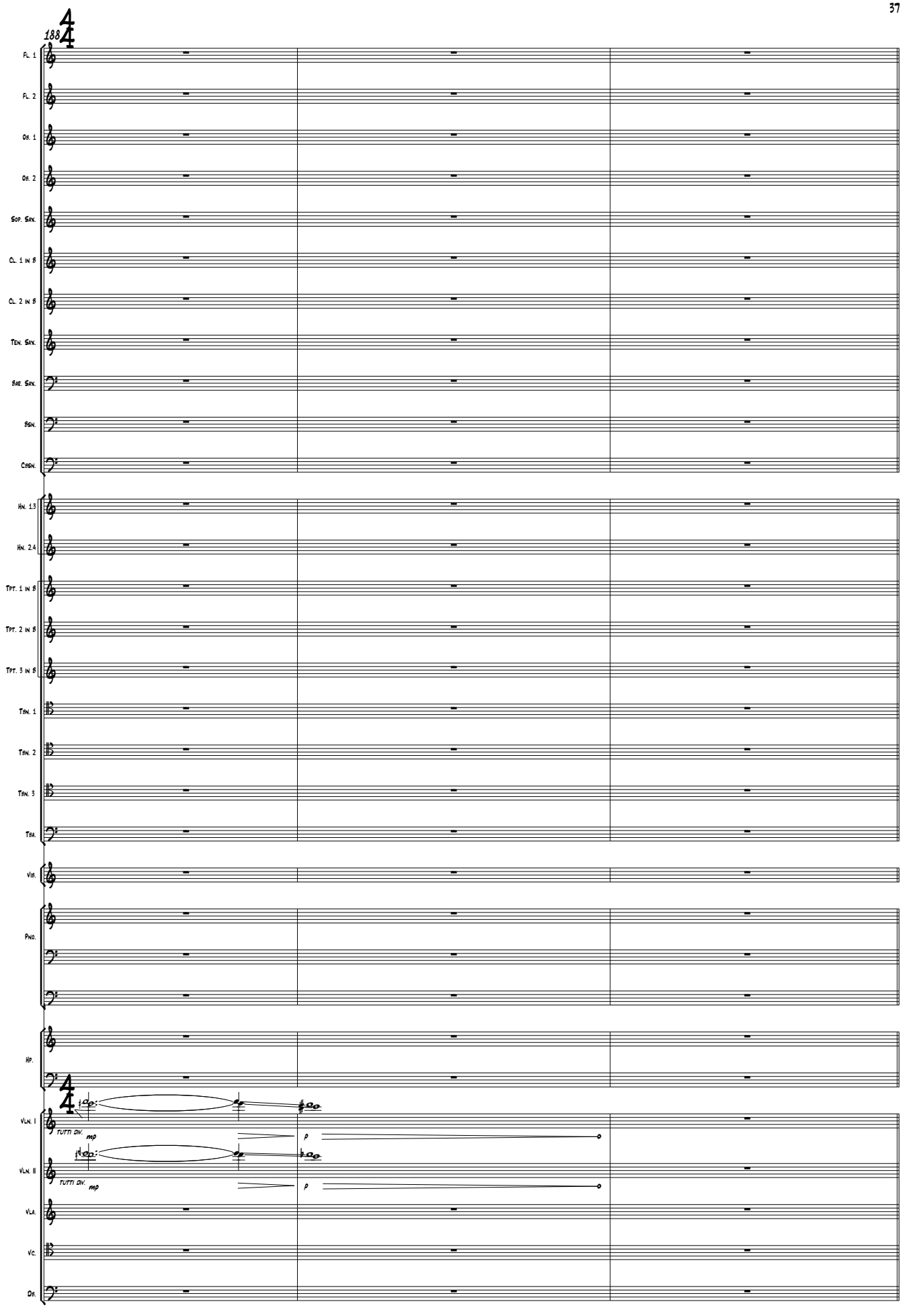
solo
f
meno f
fff
ff
(cluster)
DEPRESS KEYS SILENTLY (CLUSTER IN GIVEN REGISTER)
8va sempre!
sost. Ped.

6 START CUE TOGETHER WITH PIANO (pp)

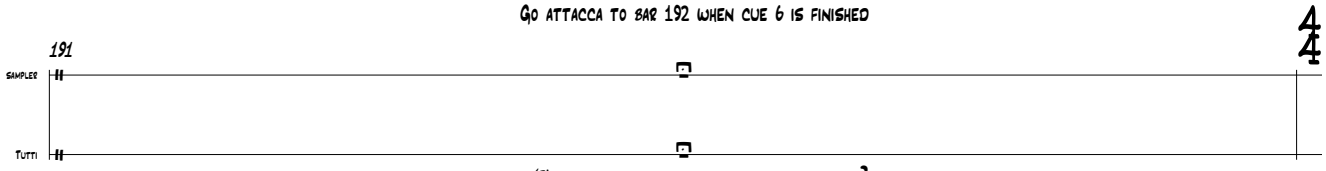

176
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
CON SORDIN (WAH-WAH)
pp
VIBRAPHONE
MEDIUM MALLETS
MOTOR ON
MOTOR OFF
fz
p
(CLUSTER)
SECCO
VIEL ZEIT LASSEN
mp
TUTTI
MOLTO SUL PONT.


180
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
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
(not accentuated)
con sordin (wah-wah)
senza sordin
con sordin (straight)
wah-wah
motor on
motor off
(off)
(cluster)
sost. ped.
divisi
(tutti)
molto sul pont.
norm.

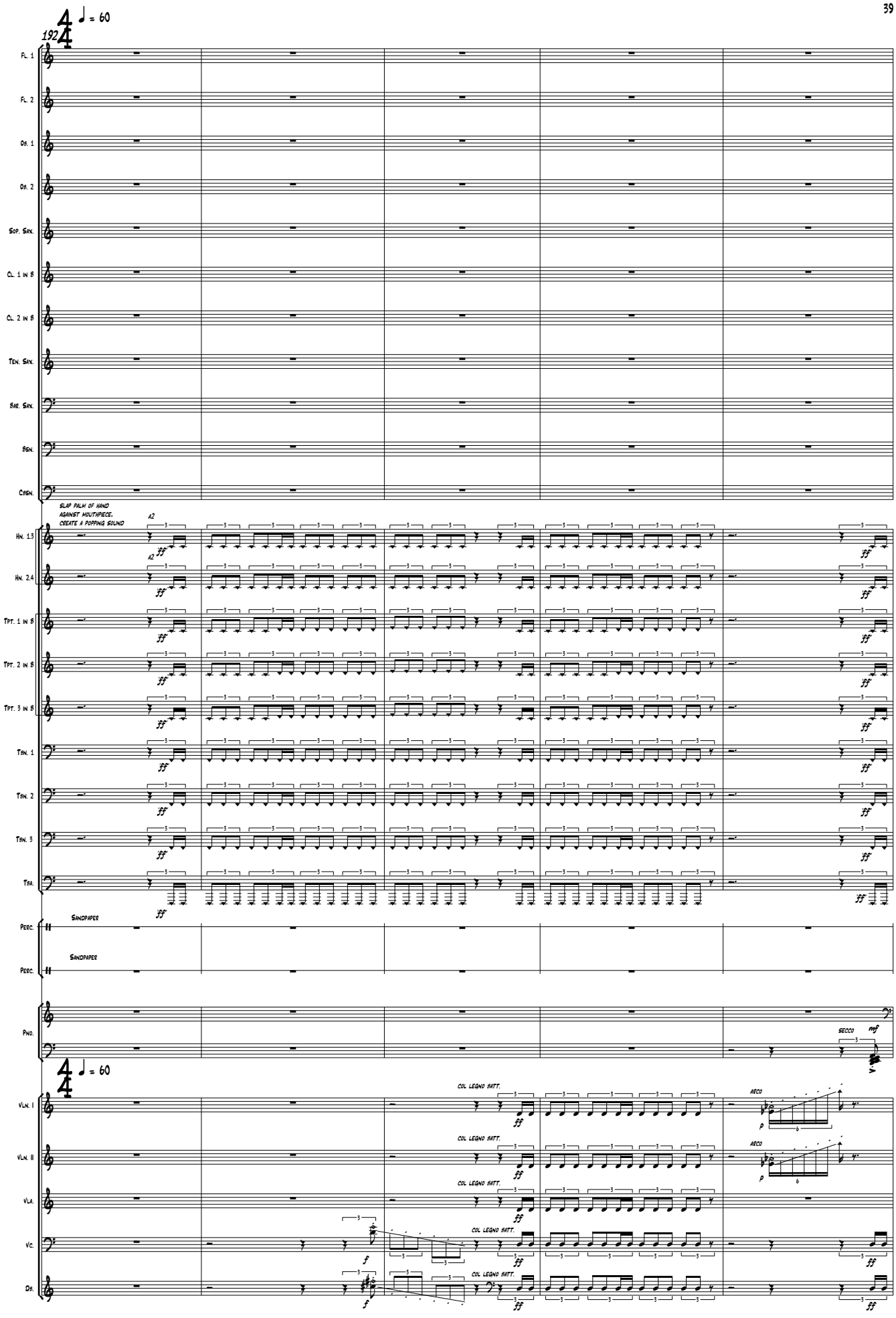

184
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
(NOT ACCENTUATED)
SENZA SORDIN
PED.
(CLUSTER)
L.V. SEMPRE
Violin I 1-2
Violin I 3-4
Violin 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
DIVISI A 4

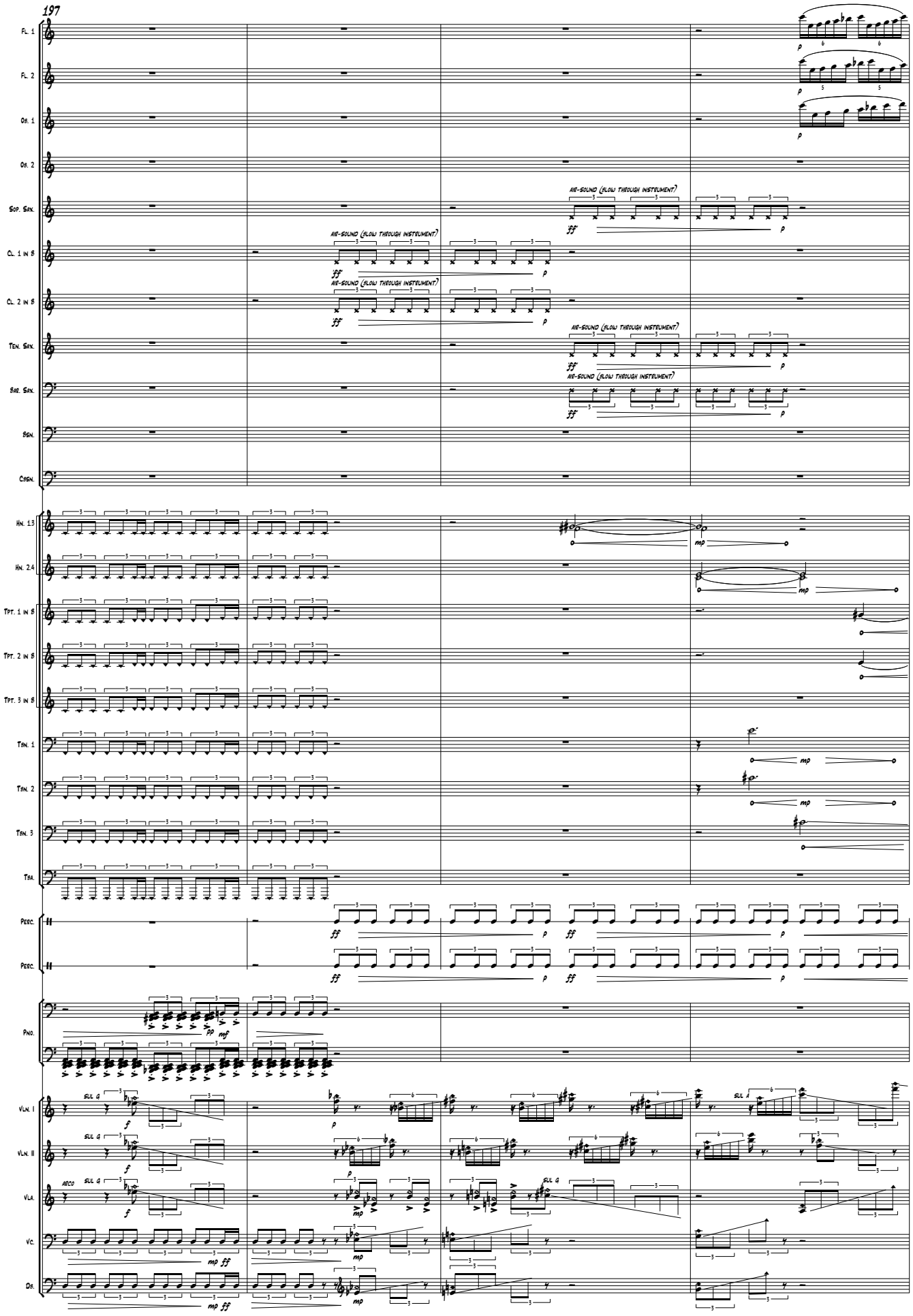

188
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Sop. Sax.
Cl. 1 in B
Cl. 2 in B
Ten. Sax.
Bar. Sax.
Bsn.
Cbsn.
Hn. 1,3
Hn. 2,4
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vib.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
TUTTI DIV.
mp
p
TUTTI DIV.
mp
p

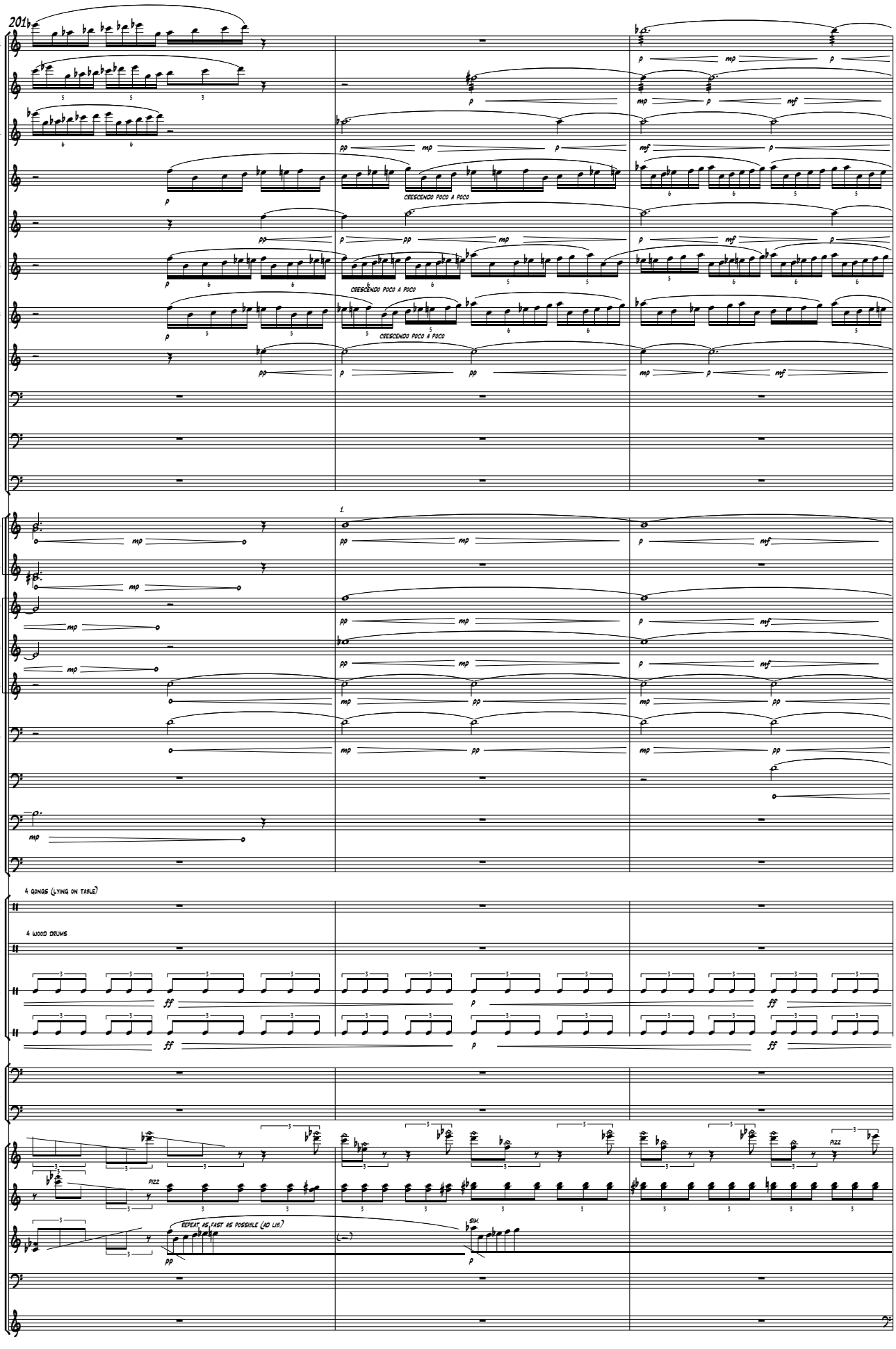
Go attacca to bar 192 when cue 6 is finished

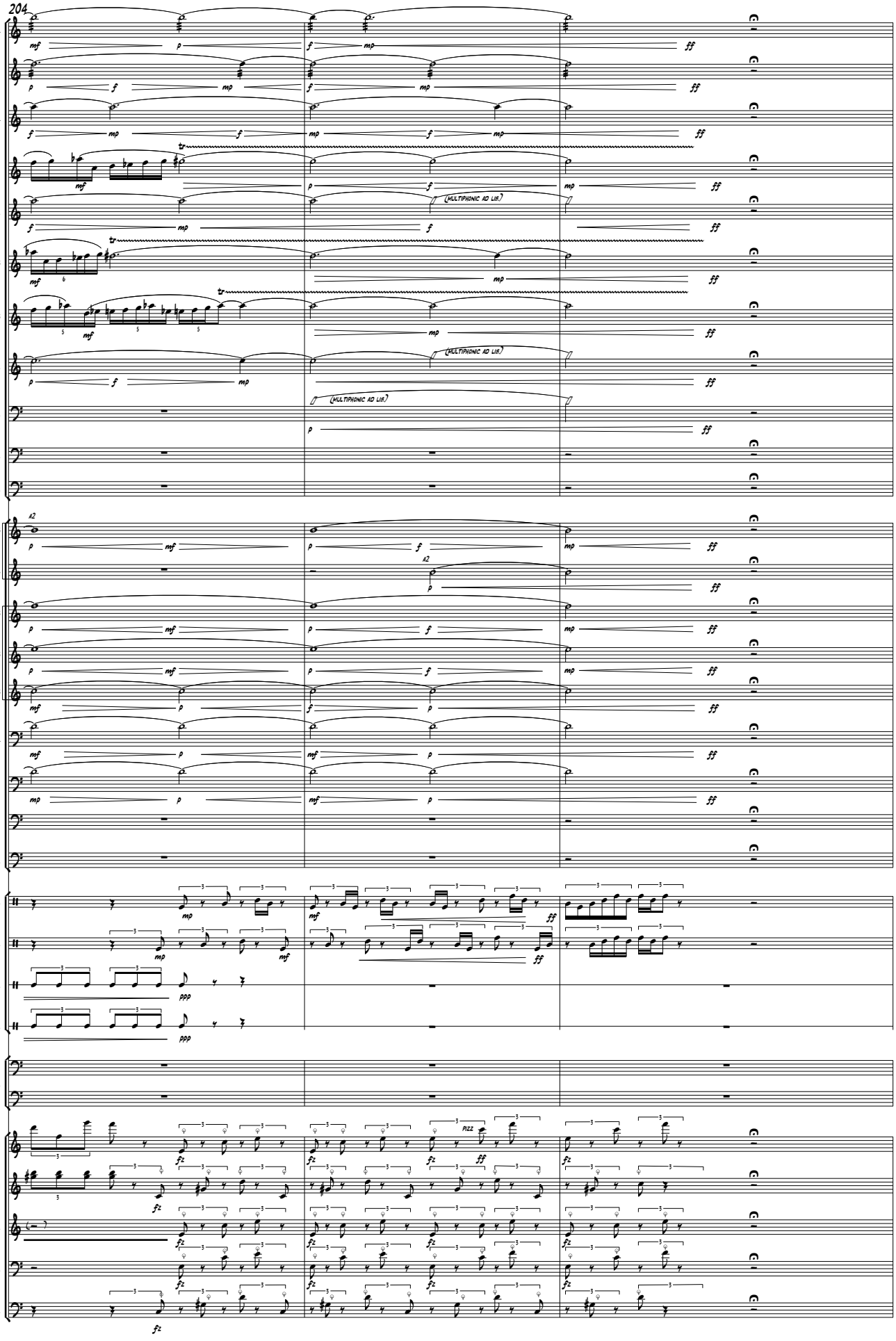


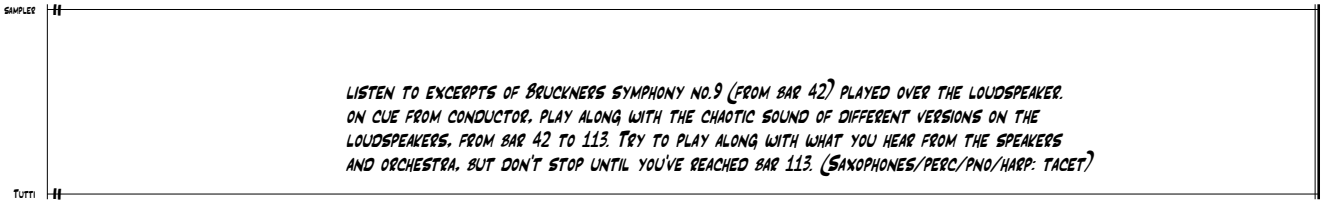
(3' pause while loudspeaker-part is ending)


192
♩ = 60
Fl. 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
A2
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.
ff
Perc.
SANDPAPER
Perc.
SANDPAPER
Pno.
SECCO
mf
♩ = 60
Vln. I
Vln. II
Vla.
Vc.
Db.
COL LEGNO BATT.
ARCO
p
f


197
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
Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
AIR-SOUND (BLOW THROUGH INSTRUMENT)
SUL G
ARCO


201
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
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.
Db.
CRESCENDO POCO A POCO
4 GONGS (LYING ON TABLE)
4 WOOD DRUMS
PIZZ
REPEAT AS FAST AS POSSIBLE (AD LIB.)
SIM.


204
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
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.
Db.
(MULTIPHONIC AD LIB.)
A2
PIZZ.

conductor cues orchestra after approximately 24 'bars' of the Bruckner-fragment.

207 7 cue Bruckner-fragment after General Pause (plays until the end).