

## Part I / Pale Waters #1 (Harpsichord & Electronics)

A

Soprano

Bass Flute

Bass Clarinet in B $\flat$

Oboe da Caccia

Hand Movements

Violin

Viola

Violoncello

Double Bass

Harpsichord

Percussion

A

## Part II / Einsame Jagd #1 (Caccia & Ensemble)

**B**  $\text{♩} = 60$

**4**

*playfully, announcing her arrival*

**B2**

**1**

quick flattement  
with two fingers,  
lowering pitch app. ↘

Harpsichord continues independently during the repeat

**[B]  $\text{♩} = 60$**

4

S.

B. Fl.

B. Cl.

O.C. ord. 3 B1 B2

Vln. L ord. slow trem. irr.

Vla. L ord. slow trem. irr.

Vlc. L ord. pppp

D. B.

Hpsd.

Perc.

4 | 1.

2.

3  
4

8 S. - - - - - - - -

B. Fl. - - - - - - - -

B. Cl. - - - - - - - -

O.C. B1 - - - - - - - -  
 B1 - - - - - - - -

Vln. → SP fast trem. irr. 17 → SP fast trem. irr.  
 Vla. → SP fast trem. irr. → SP fast trem. irr.  
 Vlc. → SP fast trem. irr. → SP fast trem. irr.  
 D. B. slow trem. irr. → LC SP flautando 3 → LC SP flautando 3  
 Hpsd. - - - - - - - -

Perc. 1. - - - - - - - - 2. - - - - - - - -

18  $\frac{3}{4}$  4  $\frac{4}{4}$  3  $\frac{4}{4}$  4  $\frac{4}{4}$

S.

B. Fl.

B. Cl.

O.C.

Vln. slow → ST

Vla. slow → ST

Vlc. slow → ST

D. B. accelerate 7:5 → MSP

Hpsd.

Perc.

Crini extreme flautando sweeping

B2  $\text{b}_\text{o}$   $\text{mp}$  k.s.  $p$

ord. flautando

23  $\frac{4}{4}$

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

23

$\frac{3}{4}$

$\frac{5}{4}$

B1 ord. 3 3 3 5

flattement as before

bend pitch

harm. harm. colour change  
finger position moves slightly & harmonics change

tacet until Part IV / D



32      4      3      4

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

32

LC ST  
ord.

LC ST  
ord.

LC ST  
ord.

sweeping

MSP  
harm.  
*tr*

colour change

flautando

harm.

flautando

*p*

*acc. sweeps*

*extend sweep*

*mp*

*mf*

*ppp*

*mp*

*mp*

*ppp*

*ppp*

*mp*

*mf*

*tr*

*mp*

*p*

*7:4*

37

S.

B. Fl.

B. Cl.

O.C. *p* *3* *3* *k.s.* *3* *k.s.* *3*

Vln. *L ST trem. irr. fast* *LC batt.* *sim.* *3* *slow down trem. no trem.* *3* *L ord. pitch bend* *3* *3*

Vla. *p* *ppp*

Vlc. *ppp* *p*

D. B. *LC batt.* *3* *ricochet* *gliss. up* *sim.* *3*

Hpsd.

Perc.

Part III / Gedehnte Zeit & Einsame Jagd #2  
(Soprano & Ensemble)

42

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

44

C

**p**

*sung drifting*

[i] — [y] —

Alto Flute

1

**ppp**

C

3

S.

airly [i] *ppp* [hə] [e] [æ - æ] - [ɛ] [æ]

A. Fl.

*p* [tə] sput. rough & dirty airy flt. airy *ppp*

B. Cl.

bend pitch *pppp* *ppp*

O.C.

Vln.

Vla. Crini SP flautando *ppp*

Vlc.

D. B.

Hpsd.

Perc.

8

S.      *mp*      *sung*  
[i]      [y]      [i]      [i]

A. Fl.      *pp*  
no flt.      *sput.*  
[tə] 5 [tə]  
[s]      (fingering)  
[ʃ]      airy  
[ʃ]      [ʃ]  
semre legato  
pitches can be suggestions,  
follow rhythm, contracting & expanding

B. Cl.

O.C.

Vln.

Vla.      flat & continuous

Vlc.

D. B.

Hpsd.

Perc.

**p** half voiced, distorted, rasping sneer  
lips stretched horizontally, frequency & pitch shifts

12

S. (Measure 12)

**p** half voiced, distorted, rasping sneer  
lips stretched horizontally, frequency & pitch shifts  
[ɛ]

A. Fl. (Measure 12)

(speak precisely & accentuate consonants)

schil - lert flirrt ver - lockt ver - führt

B. Cl. (Measure 12)

**p** **pppp**

O.C. (Measure 12)

Vln. (Measure 12)

MSP

Vla. (Measure 12)

**p** **pppp**

Vlc. (Measure 12)

D. B. (Measure 12)

Hpsd. (Measure 12)

Perc. (Measure 12)

14

v.

A. Fl. flt.

B. Cl. *ppp*

O.C.

Vln.

Vla. *ppp*

Vlc.

D. B.

Hpsd.

Perc.

*mp* —  
voiced sighs  
low pitch [œ]  
drop pitch at end about a small third

sput.

*mp* [tœ] 5 [tœ]

pppp

16 sim.  
[œ] [œ] [œ]

*mp* sung  
warm  
[ja][i]

A. Fl. sim.  
[œ] [œ] [œ]

B. Cl. flt. z M1 multiphonic  
containing given note p

O.C.

Vln.

Vla. ST p

Vlc.

D. B.

Hpsd.

Perc.

19 **p** bloom vib.

v. [y] ord. [y] [i]

**ppp** sing into instr. (app. pitch) ord.

A. Fl. [ɔ] → [a] voice emerges from intr. sing 'over' emb. hole **p** < **f** whispered 'over' emb. hole [s - a] [s - a] [s - a] [s - a] [ts] tongue slap sim.

B. Cl. M2 multiph. M1 **p** **mf**

O.C. **pp**

Vln. Vla. Vlc. D. B.

Hpsd.

Perc.

22

v. *mp* • *p* bloom vib. ord. *ppp*

A. Fl. *ppp* ord. *p* [s] *mf* fingering only [hœ] *ord.* *ord.* airy *sfsz* pitch bend

B. Cl. 3 *mp* 3 *ord.* *mp*

O.C.

Vln. 22

Vla.

Vlc.

D. B.

Hpsd.

Perc.

25      **p** • sung      **mp** rhythmic vib.  
 v.      3      3      ord.  
 [æ] [i] [aj] [i] [aj] [i] [i]

ord.      airy trem. irr., begin slow & accel.      fast trem. irr.      slow down trem.  
 A. Fl.      ♭      ♮      ♯      ♮      ♯  
**mf**      **p**      pitch bend      no tr.      **ppp**  
 B. Cl.      ♭      ♮      ♯      ♮      ♯  
**ppp**      **p**      **ppp**      **p**

O.C.      -      -      -      -

25  
 Vln.      -      -      -      -  
 Vla.      -      -      -      -  
 Vlc.      -      -      -      -  
 D. B.      -      -      -      -  
 Crini SP flautando  
**ppp**

Hpsd.      -      -      -      -

Perc.      -      -      -      -

29

v. spoken *mp*

ist drop pitch [o] [c]

distort half voiced (d.)

Boxed text quickly whispered over emb. hole in a natural rhythm,  
strongly accentuate consonants, with instr. sounds, keep repeating text as long as indicated

A. Fl. no trem. *p* fingering Ziegen Schädel Gstättten Krüppel

B. Cl. no tr. *ppp* *pp* sempre legato, as before, breathe ad lib.  
pitches are suggestions, follow rhythm, contracting & expanding

O.C.

Vln.

Vla. flat & continuous

Vlc.

D. B.

Hpsd.

Perc.

**mp**

31 (o) (o)

v. gradually shifting colour & formants

A. Fl. continue text as before  
Ziegen Schädel Gstätten Krüppel Pfingstrosen Regenduft Banden Steinbruch Dunkelwelt

B. Cl. *pppp pp*

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

The musical score page 19 consists of two main sections. The top section contains five staves: vocal (v.), alto flute (A. Fl.), bassoon (B. Cl.), oboe (O.C.), and percussion (Perc.). The vocal part has dynamic markings 'gradually shifting colour & formants' and '(o)' above the staff. The alto flute part has dynamic 'continue text as before' and lyrics 'Ziegen Schädel Gstätten Krüppel Pfingstrosen Regenduft Banden Steinbruch Dunkelwelt'. The bassoon part has dynamics 'pppp pp'. The oboe part has a dynamic 'pp'. The percussion part has a dynamic 'mp'. The middle section contains four staves: violin (Vln.), viola (Vla.), cello/violoncello (Vlc.), and double bass (D. B.). The bottom section contains two staves: harpsichord (Hpsd.) and percussion (Perc.). The harpsichord staff is grouped with a brace. The percussion staff has a dynamic 'mp'.

33 (o) (o) (o) *mf* whispered  
v. accentuate consonants schill-lert flirrt ver-lockt ver-führt

A. Fl. ord. flt. M 26  
B. Cl. pppp mp mp pppp

O.C.

Vln. MSP  
Vla. p p

Vlc.

D. B.

Hpsd.

Perc.

36

S. *p* sung  
die

A. Fl. airy  
*z*

B. Cl. *p*  
*ppp*

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

bloom vib.  
Zeit

percussive  
airy [tu] 3 sim.  
*ppp*

volatile  
small sounds  
punctuating  
the long notes

**S.** *p*      bloom vib.      ord.      *ppp*      *mp*

**A. Fl.** *M 118*      sharp *o*      consonant *o*      ord.      sim.      *mp*      *ppp*      *fake gliss.*

**B. Cl.**      *tr*

**O.C.**

**Vln.**

**Vla.**

**Vlc.**

**D. B.**

**Hpsd.**

**Perc.**

39      Zeit      Zeit

43

S. *p* acc. vib. *mf* ord. *p* Zeit *mf* acc. vib.

A. Fl. slow bisbigl. *p* airy very fast, percussive double tongue audible consonants *mp* *f* airsound only lips away from emb. hole

B. Cl. (tr) no tr. *ppp*

O.C.

43

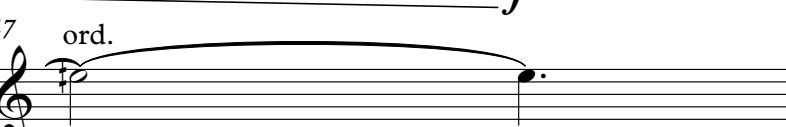
Vln. Vla. Vlc. D. B.

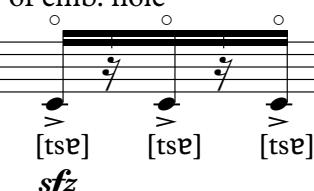
Hpsd.

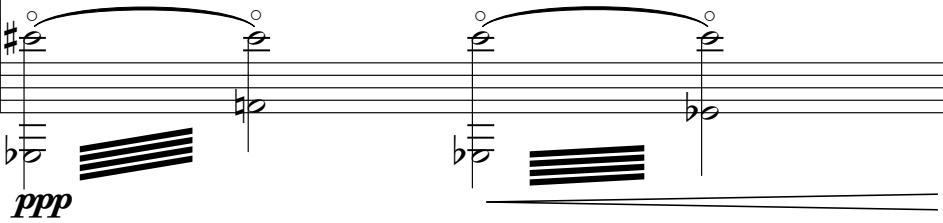
Perc.

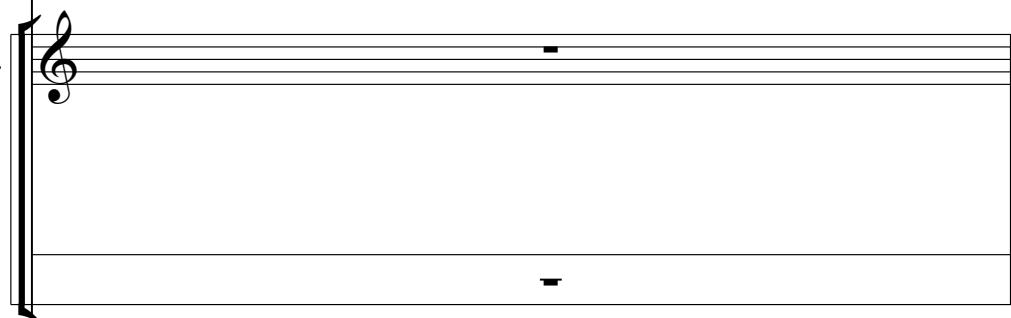
Detailed description: This is a musical score page for orchestra and woodwind quintet. The top section (measures 43) features the soprano, alto flute, bassoon, oboe/clarinet, and oboe/clarinet. The soprano has dynamics p, mf, p, and mf with articulations acc. vib., ord., Zeit, and acc. vib. The alto flute has dynamics p, f, and ppp with articulations slow bisbigl., airy, very fast, percussive double tongue, audible consonants, mp, and f. The bassoon has dynamics p, f, and ppp with articulations no tr. and airsound only lips away from emb. hole. The oboe/clarinet has dynamics p, f, and ppp with articulations (tr), and no tr. The oboe/clarinet has dynamics p, f, and ppp with articulations (tr), and no tr. The bottom section (measures 43) features the violin, viola, cello/bass, double bass, and double bassoon. All instruments in this section play sustained notes across the measures. The percussion part at the bottom also consists of sustained notes.

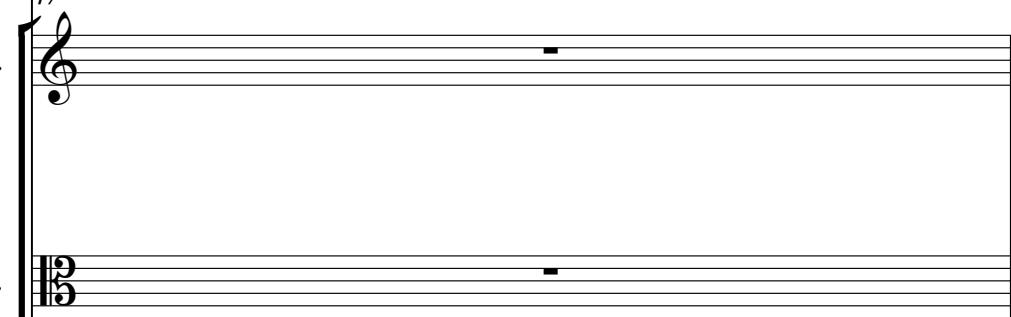
47 *ord.* *f*

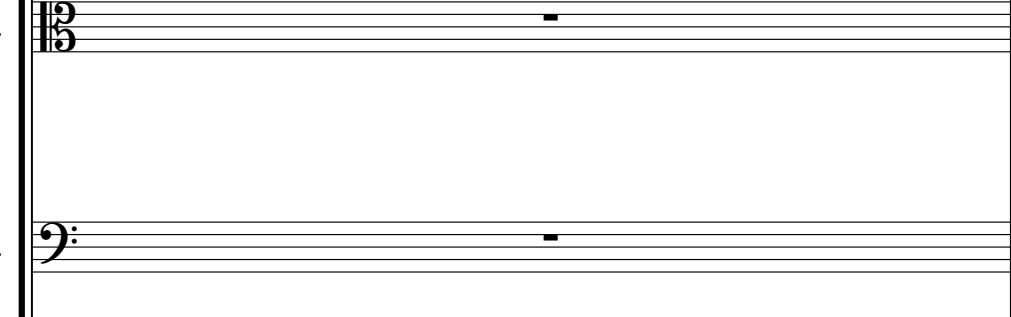
S. 

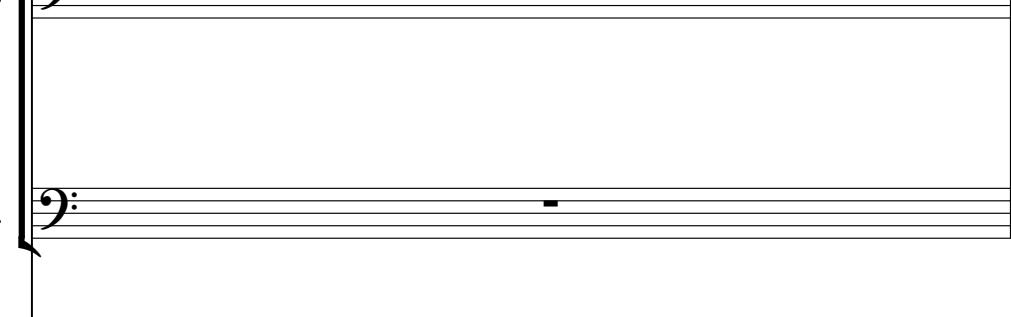
A. Fl. 

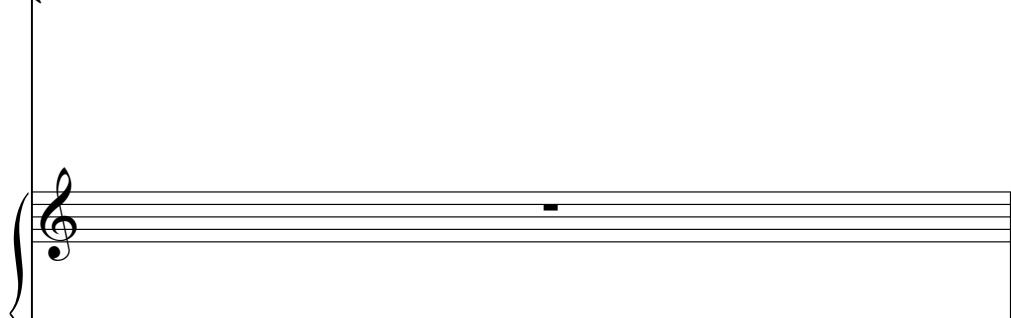
B. Cl. 

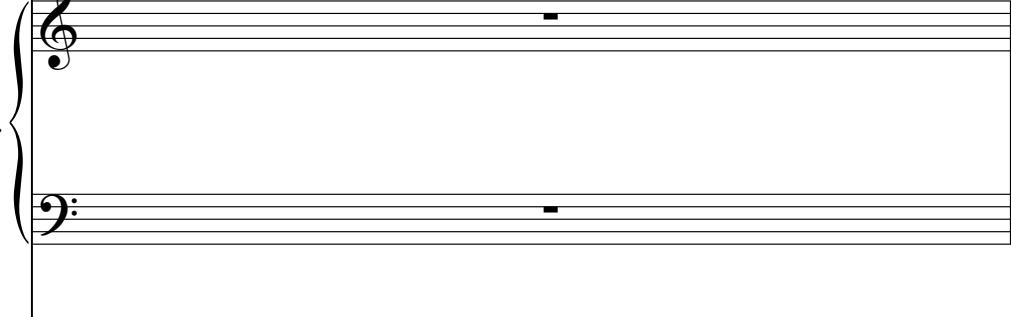
O.C. 

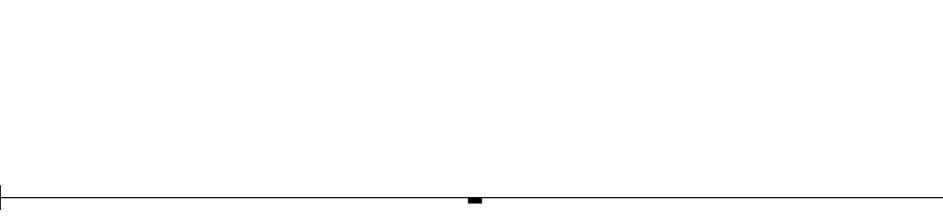
Vln. 

Vla. 

Vlc. 

D. B. 

Hpsd. 

Perc. 

*p dreamy, drifting along*

*un - ste-te Weg - be-gle-i-ter-in*

*single air sounds, very sharp 'over' the edge of emb. hole*

*instr. sound aeolian sounds, undefined pitch, like a windharp*

*slightly vary dynamics*

*pppp - ppp*

49 *mp*

25 *pppp*  
 airy, almost whispering

S. — die ein-mal schwarz — er - scheint dann wie-der leuch-tend hell — ein —

A. Fl.

B. Cl. *p* *pppp*

O.C. k.s.

Vln.

Vla.

Vlc. *sul G*  
*ord.*  
*\*) M [3+8+13+5]*  
*\*) Multiphoncs are suggestions*

D. B.

Hpsd.

Perc. CC

**S.** *pppp* — *p* —  
52 *intense* 5  
Schat-ten mei-nes Selbst

**A. Fl.**

**B. Cl.**

**O.C.** pitch bend      stable & flat      portato, walking 5  
*p* < *mp*      *ppp*

**Vln.**

**Vla.**

**Vlc.** transform to → continue cresc. & decresc. ad lib.  
*p*      *ppp*

**D. B.**

**Hpsd.**

**Perc.**

57

S.

A. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

multiphonic layers

mp

ppp

mf

M [3+8+11]

62

S.

A. Fl.

B. Cl. 8

O.C.

Vln.

Vla.

Vlc. M [3+8+13+5]

D. B.

Hpsd.

Perc.

Perform multiphonics as shifting layers:  
play long multiphonics, steady or slowly changing, ad lib. begin a new sound with quick separate attacks (single or repeated). Choose dynamics best suited for the selected multiphonic. Pause ad lib. at any time. Use vibrato for highlighting.

**D** 4 = 69  
4 joyfully rough & dirty  
1 mp = chest voice

[heɛ]

sput. rough & dirty  
airy

mp [tə]

trem.  
(or distinct vib.)

1 molto flautando dark  
no trem.

ord.  
scratches rough & dirty  
mp

Percussion

D ♩ = 69

3 round & alive      indef. pitch exclamation wild      rough & dirty

S. = sung with ord. voice      [o]      [ja]      [he][ε]

A. Fl. round & alive      M 11 5 sput. 5 rough & dirty      round & alive

B. Cl.

O.C.

Vln. as before

Vla. round & alive      C batt. 5 ord. rough & dirty      round & alive

Vlc. @Vlc. Perform various multiphonics, each one held at least 13" or much longer. Vary modes of bowing from MST to MSP ad lib. and from ord. to molto flautando/sweeping. Change from one multiphonic to the next as smoothly as possible; this can include a pause. Cresc. & decresc. ad lib. continue sul G & later include multiphonics sul C

D. B.

Hpsd.

Perc. Metal Plate      G.C. Scratch      Rustle      Gong in E flat      Gran Cassa Beat      gentle rustle

Ossia: Gong in D      pp

7      *p* 5 *mp* *h & dirty*      *mf*      *p* 5 5 *mp* *round & alive*

S.      [ja] [he] [ε]      [ja] [he] [o]

A. Fl.      M 11 *sput.* 5 *rough & dirty*      *p* *mp*      [tə] >

B. Cl.      -

O.C.      *p*

Vln.      flautando      *mp*      *p*      *ord.* C batt. 5 *round & alive*

Vla.      *rough & dirty*      *ord.* C batt. 5 *round & alive*      *p* *mp*

Vlc.      -

D. B.      sul C multiphonics \*) M [5+12+7] *ppp*

Hpsd.      -

Perc.      sim. *z* *ppp*

\*) Multiphonics are suggestions

11 fast hand vib.  
S. *rough & dirty* ord.  $\overbrace{p \mp}$  round & alive *mf* *rough & dirty*  
fast hand vib. ord.  $\overbrace{\mp \mp}$  *rough & dirty*

A. Fl. fast vib. ord. *round & alive* *fast vib.* ord. *sput.*  
*rough & dirty*  $\overbrace{p \mp}$  [tə]

B. Cl. *tacet until Part IV / DD*

O.C. *tacet until Part IV / DD*

11 *rough & dirty* flaut. *rough & dirty* *molto flautando*  
Vln. *fast vib.* *mp* *ord.* *strum.* *round & alive* *fast vib.* no vib.  
Vla. *mf* *p* *mp* *mf* no vib.  
Vlc. *tacet until Part IV / DD*  
D. B. *transform to* M [3+8+13+5] *p* *mp* *p*

Hpsd. *tacet until Part IV / DD*

Perc. G.C. beat with fist scratch with all 5 fingernails sim.  
& let ring hand formed like a tiger's claw  $\overbrace{pp}$  *pp*  $\overbrace{pp}$  *pp*

16

S. *mf*  
*round & alive*

A. Fl. *round & alive*

B. Cl.

O.C.

Vln. *trem.* *no trem.*

Vla. *strum* *ord.* *rough & dirty*

Vlc.

D. B. @D. B. Perform various multiphonics, each held at least 13" or much longer. Vary modes of bowing from MST to MSP ad lib. and from ord. to molto flautando/sweeping. Change from one multiphonic to the next as smoothly as possible; this can include a pause. Independent from Vcl., cresc. & decresc. ad lib.

Hpsd.

Perc. *ppp* *pp* *sim.* *pp ppp*

*p* *mp* *rough & dirty*  
[ja] [ha]{ε} *sput.* *rough & dirty*  
[tə] *mp*

*molto flautando*  
*trem.* *no trem.*

C batt. *ord.* *rough &*

continue  
always sul C

20 *mf* round & alive *p* 5 *mp* rough & dirty *mf* keep dynamics constant *mf* 5 *mp* round & alive

S. [o] [ja] [hə][ɛ] [ja] [hə][o]

A. Fl. round & alive 5 sput. rough & dirty MII [tə] 5 round & alive *mf* *p* *mp* *mf* *mf* *mp* keep dynamics constant

B. Cl.

O.C.

20 trem. no trem. molto flautando trem. no trem. *mf* round & alive LC 5 batt. 5 ord. rough & dirty round & alive *mf*

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

Vla. *mf*

Vlc.

D. B.

Hpsd.

Perc. *pp* distinct quicker rustle *mp* *ppp*

fast hand vib.  
(gently move hand on  
one corner of mouth  
over half of the opening)

25 *mf* ord. *mf* *mp* *5* round & alive *mf* fast hand vib. ord.

[ɔ] [ja] [he][ɛ] [o]

A. Fl. fast vib. n. v. round & alive fast vib. *mf*

B. Cl. - - - -

O.C. - - - -

25 Vln. ord. full sound molto flautando ord. full sound strum *5* ord.  
*mf* *mf* *mf* *mf* no vib. *mf* *mp*

Vla. LC *5* batt. round & alive fast vib. *mf* *mp*

Vlc. - - - -

D. B. - - - -

Hpsd. - - - -

Perc. *pp* *mp* Metal Plate *pp* *mp* *ppp*

29      *mf*      *mp*      *5* calm & nach Innen      nasal      *5* dirty & threatening

S.      [ja]      [ha][o]      *to*      [u]      [u]      *to*      [y]      [ɛ][ah]

A. Fl.      no vib.      *calm & nach Innen*      *mp*      flt. & airy      M11  
breathy *5*

B. Cl.

O.C.

29      ST flaut.      *8va*      *p*      ST flaut.      *p*

Vln.      fast vib.      no vib.      strum *5*      ST flautando      LC MSP  
fast trem. irr.      ST flautando

Vla.      *mf*

Vlc.

D. B.

Hpsd.      Excite long low & scratchy  
noises on the lowest string via an  
external string fixed to it. Blend  
with Vcl. and D.B. Vary, repeat  
over & over, with few silent rests  
in between.

Perc.      *pp*      *3*      *5*      *ppp*

34      **p** unvoiced breathy    **p** sung warm    *mp*    **ppp** with determination    **p** even fast vib.

S. [ja] [y] [i]

A. Fl. dark & gentle    **p**    *mp*    **ppp**    **p** fast vib.

B. Cl.

O.C.

Vln. 8va **p**    SP flautando **ppp**

Vla. *mp*    **ppp** LC MSP fast vib. soft scratch **ppp**

Vlc. Vlc. & D. B. tacent

D. B.

Hpsd.

Perc. gentle rustle **ppp** change to beaters **ppp** *mp*

39      unvoiced  
breathy      sung  
[ja]      [y]      [i]

*mp*      *ppp*

*with determination*

A. Fl.      breathy      rough & angry      M11      ord.  
coloured      gust of air      *p*      *mp*      *dark & gentle*

B. Cl.

O.C.

Vln.      *p*      SP flaut.

Vla.      Crini      SP flautando      sim.      fast vib.

Vlc.

D. B.

Hpsd.      perform glissandi of different lengths & texture  
using glass and wood, sometimes using 2 hands  
with short breaks in between

Perc.      G.C. with beater      Metal Plate & Gong with beaters  
Gong

*p*      fadeout low noises

*mp*      *ppp*

MSP  
trem. irr.

slow down to  $\text{♩} = 52$

**S.** 44 even fast vib. *mp* dirty & threatening [heɛ] **p** unvoiced breathy [ja] **ppp** sung gentle

**A. Fl.** fast vib. *M11* coloured gust of air **p** **ppp** breathy airy **p** **ppp** breathy airy

**B. Cl.**

**O.C.**

**Vln.** 44 ST flautando **ppp** **p** **MSP** trem. irr. **pppp** **pp** ST flautando *mp*

**Vla.** soft **ppp** scratch *sim.* **p**

**Vlc.**

**D. B.**

**Hpsd.**

**Perc.** **ppp** continue with beaters trem. **Scratch** **ppp** **ppp** **ppp** **ppp** **Gong in E flat G.C.** **ppp**

slow down to  $\text{♩} = 52$

Part IV / Einsame Jagd #3

39

$\text{J} = 52$

**S.**

**A. Fl.**

**B. Cl.**

*Caccia follows her own tempo & performs independently from the trio. Bass Clarinet & Vla. follow Caccia at end.*

**O.C.**

**Vln.**

**Vla.**

**Vlc.**

**D. B.**

**Hpsd.**

**DD**

*dark & warm*

[y] [o] [u]

breathy airy

5

slow sweep along tube stop in position to hit key k.s. freeze in position

B2

ord.

flattement

MSP trem. irr.

pppp

ST flautando

p

8va

flaut.

no trem.

sempr. flaut.

mp

pppp

mp

pppp

mp

pp

more agitated

slow gliss.

ppp

*DD*

*J = 52*

*pp*

*Gong in E♭*

*trem.*

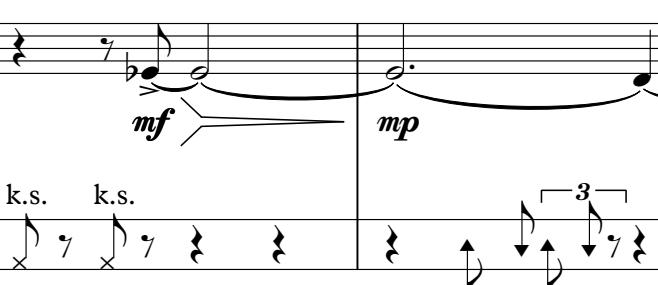
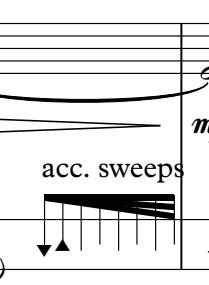
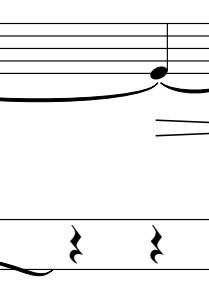
*ppp*

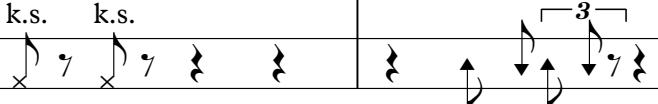
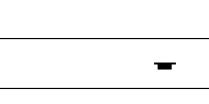
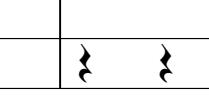
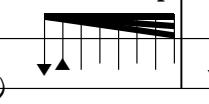
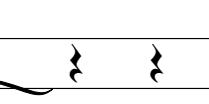
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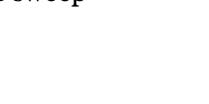
S. [u]

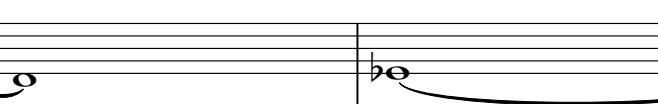
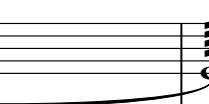
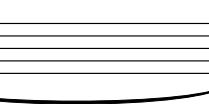
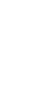
A. Fl. M33 

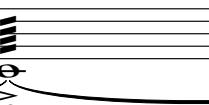
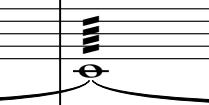
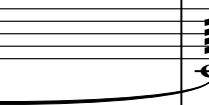
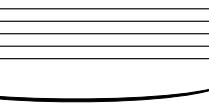
B. Cl.

O.C. B2      

B2      

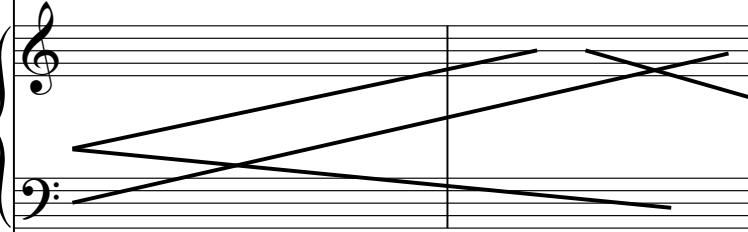
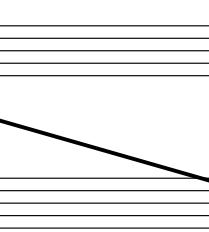
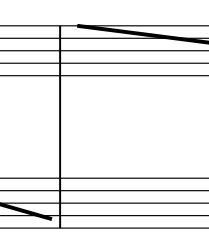
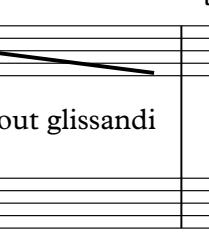
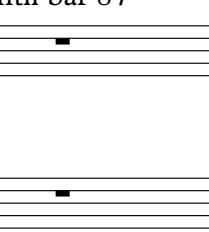
B1      

Vln. trem. irr.      

Vla. trem. irr.      

Vlc.

D. B.

Hpsd.      

tacet until bar 84

fade out glissandi

trem.

59

S.

A. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc. tacet until bar 84

59

41

S.

A. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc. tacet until bar 84

64

S.

A. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

airly  
sempr legato  
pitches are suggestions,  
follow rhythm, contracting & expanding Oboe da Caccia plays her own tempo & pauses  
independently from Bass Clarinet & Viola  
as before  
very slow  
flattement

Crini ST  
molto flautando

Crini ST  
molto flautando

67

S.

A. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

as before

pitch bend

$\text{p}$

$\text{ppp}$

$\gamma$

$\uparrow$

69

S.

A. Fl.

B. Cl.

O.C.

to Bass Flute

flt. ord. *tr*

*p*

69

Vln.

Vla.

Vlc.

D. B.

SP

*ppp*

SP

*ppp*

*p*

*p*

Hpsd.

Perc.

72 ♩ = 60

S.

B. Fl.

B. Cl. (tr) airy no trill

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc. ♩ = 60

airy

ppp

airy

ppp

airy

This musical score page contains six staves of music. The top staff is for the Soprano (S.). The second staff is for the Bassoon (B. Fl.). The third staff is for the Bassoon/Clarinet (B. Cl.), with dynamic markings 'airy' and 'no trill'. The fourth staff is for the Oboe (O.C.). The fifth staff is for the Violin (Vln.). The sixth staff is for the Double Bass (D. B.). The bottom staff is for the Bassoon/Horn section (Hpsd.). The tempo is indicated as 72 quarter notes per minute (♩ = 60). The vocal part (S.) has a single note. The woodwind section (B. Fl., B. Cl., O.C.) has sustained notes with dynamics: 'airy' and 'no trill' for B. Cl. at the start, and 'airy' for O.C. later. The brass section (Vln., Vla., Vlc., D. B.) has sustained notes. The bottom section (Hpsd.) has sustained notes. The percussion (Perc.) has sustained notes. Measure lines divide the page into measures.

77

S. -

B. Fl. airy o → airsound o - clearly audible whisper  
'over' mouthpiece  
almost no instr. sound 6

B. Cl. airy o Las-scia-te-mi qui so - la  
bend pitch

O.C. ppp

Vln. -

Vla. -

Vlc. -

D. B. -

Hpsd. -

Perc. -

81

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

inhale  
away from instr.  
flt.  
[hurrr...]  
ord.  
[ho]

batt. ord.  
batt. ord.  
batt. batt. ord.  
batt. ord.

manual 1

manual 2

Gran Cassa  
Wood Object

On the drumskin, move quickly & toss  
the Wood Object around horizontally  
to create an irr. rumbling soundscape,  
occasionally banging against the rim.

*mf*

85

S.

B. Fl.

whisper into instr.  
noise only  
fingering as written

mp [sss...]

whisper over instr.  
airsound only

[sss...]

O.C.

airy  $\circ$   $x$ . inhaled away from instr. ord.  $p$  [et] [h] [t] [ho]  $p$   $ppp$

85

Vln.

batt. ord. & dirty

$f$   $mf$

Vla.

batt. ord. & dirty

$f$   $mf$

Vlc.

ord. & batt. dirty

$f$   $mf$

D. B.

batt. ord. & dirty

$f$   $mf$

Hpsd.

slow arp.

fast arp.

$f$

Perc.

stop and damp

89

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

whisper 'over' emb. hole  
mp very airy sound

Leave me a-lone,  
a - lone.  
fast trem irr.

ord. loud outbreak  $\circ$ . ord.

[ha] mp

ord. loud outbreak  $\circ$ . ord.

[ha] mp

legno salt.  
gliss. up & rit.  
damp string

pp

legno salt.  
gliss. up & rit.  
damp string

pp

legno salt.  
gliss. up & rit.  
damp string

pp

quick & dense irr. noises  
with strings fully damped

p

circle with both hands  
on drumskin  
irregular circles, bigger/slow & smaller/fast

mp

93

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

very fast trem. irr.

ord. & dirty

batt.

ppp — mf

f

ff

5

batt. batt. ord. & dirty

pp mf

f

ff

batt. batt. ord. & dirty

p mf

f

ff

batt. ord. & dirty

mf

f

ff

5

manual 1

manual 2

ped.

mf

f

Wood Object, as before

mf

98

Vln. Vla. Vlc. D. B.

legno salt.  
gliss. up & rit.  
damp string

pp

legno salt.  
gliss. up & rit.  
damp string

pp

legno salt.  
gliss. up & rit.  
damp string

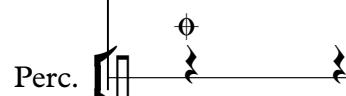
pp

Hpsd.

**p**

quick & dense irr. noises  
with strings fully damped

stop and damp



1

circling hands, as before

mp

101

S.

B. Fl.

B. Cl.

O.C.

smo - [kə]  
(tr) no tr.

bisbigl. begin slow  
tr

101

Vln.

Vla.

Vlc.

D. B.

ord. & dirty  
batt. batt. batt.  
ppp mf f ff

ord. & dirty  
batt. batt. batt.  
pp mf f ff

ord. & dirty  
batt. batt. batt.  
p mf f ff

ord. & dirty  
batt. batt. batt.  
mf f ff

continue noises one more bar  
Hpsd.

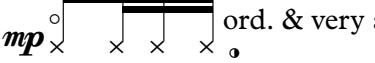
very fast repeats  
alternate right & left hand  
ff

Perc.

Wood Object, as before  
mf f

104

S.      whispered  
          into emb. hole  
          from a distance

B. Fl.     *mp*  ord. & very airy

B. Cl.     *tr* (tr) vary tempo of trill, faster - slower

O.C.      *pp* bend pitch

Vln.      -

Vla.      -

Vlc.      -

D. B.      -

Hpsd.     *p* quick & dense irr. noises  
              with strings fully damped

Perc.      continue with less & less irregular actions

*mf*



**perform 5 times  
senza misura 20 seconds = 5 bars**

107

S.

B. Fl.

B. Cl.

O.C.

Vln.

Vla.

Vlc.

D. B.

Hpsd.

Perc.

**p as before**

**perform 5 times  
senza misura 20 seconds = 5 bars**  
singular irr. actions  
after a while, throw chestnuts onto drumsking & create short rumbling sounds

continue into Part V

## Part V / Massif

duration 10 minutes (soprano tacet, plus Zuspiel & harpsichord processed electronically)

00' 00"  
♩ = 60 = 1 sec.

4  
4

Bass Flute

**f**  
with a warm, rich & full sound throughout

Bass Clarinet  
in B♭

**f**  
with a warm, rich & full sound throughout

Violin

**f**  
with a warm, rich & full sound throughout

Viola

**f**  
with a warm, rich & full sound throughout

Violoncello

**f**  
with a warm, rich & full sound throughout

Double Bass

**f**  
with a warm, rich & full sound throughout

dense rumble with wood & chestnuts on drumskin,  
irregular movements,  
timbral changes & shifts in density

Percussion

**mf to f**

harps. tacet until minute 1 / bar 17

Harpsichord

2  
30"  
 $\frac{2}{4}$      $\frac{4}{4}$

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.    z

Hpsd.

12

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

This musical score page contains six staves of music for a seven-piece ensemble. The instruments are Bassoon (B. Fl.), Bassoon (B. Cl.), Violin (Vln.), Viola (Vla.), Cello (Vcl.), Double Bass (D.B.), and Percussion (Perc.). The harpsichord (Hpsd.) part is shown with two staves, indicated by a brace. The score is divided into measures 12 through 24. Measures 12 and 13 feature entries from the bassoons with grace notes and slurs. Measures 14 through 23 consist of sustained notes with grace notes. Measure 24 concludes with sustained notes and grace notes. The bassoon parts (B. Fl. and B. Cl.) are positioned at the top, followed by violin (Vln.), viola (Vla.), cello (Vcl.), double bass (D.B.), percussion (Perc.), and harpsichord (Hpsd.) at the bottom. Measure numbers 12 and 24 are printed above their respective staves.

1 min.

4

17

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

very slow gliss. down, long and extened, pause ad lib.  
with superball on wood next to lowest strings

*mf*

Musical score for orchestra and harpsichord, page 5, measures 22-25.

The score consists of six staves:

- B. Fl.**: Treble clef, G major. Measures 22-25. Dynamics: piano (p), forte (f).
- B. Cl.**: Bass clef, C major. Measures 22-25. Dynamics: piano (p), forte (f).
- Vln.**: Treble clef, G major. Measures 22-25. Dynamics: piano (p), forte (f).
- Vla.**: Bass clef, C major. Measures 22-25. Dynamics: piano (p), forte (f).
- Vcl.**: Bass clef, C major. Measures 22-25. Dynamics: piano (p), forte (f).
- D.B.**: Bass clef, C major. Measures 22-25. Dynamics: piano (p), forte (f).
- Perc.**: Measures 22-25. Dynamics: piano (p), forte (f).
- Hpsd.**: Treble and Bass clefs, G major. Measures 22-25. Dynamics: piano (p), forte (f).

Measure 22: B. Fl., B. Cl., Vln., Vla., Vcl., D.B. play sustained notes. Perc. and Hpsd. rest.

Measure 23: B. Fl., B. Cl., Vln., Vla., Vcl., D.B. play sustained notes. Perc. and Hpsd. rest.

Measure 24: Measure start. B. Fl., B. Cl., Vln., Vla., Vcl., D.B. play sustained notes. Perc. and Hpsd. rest.

Measure 25: Measure end. B. Fl., B. Cl., Vln., Vla., Vcl., D.B. play sustained notes. Perc. and Hpsd. rest.

Key signature changes at measure 24: 2/4 to 4/4.

Time signature changes at measure 24: 2/4 to 4/4.

Performance duration: 1' 30".

28

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

2 min.

$\frac{2}{4}$

$\frac{32}{4}$

$\frac{4}{4}$

*gliss.*

*gliss.*

switch to gliss. on strings

34

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

The musical score page contains six systems of music. The first system (measures 1-4) includes parts for Bassoon Flute (B. Fl.) and Bassoon Clarinet (B. Cl.). The second system (measures 5-8) includes parts for Violin (Vln.), Viola (Vla.), and Cello (Vcl.). The third system (measures 9-12) includes parts for Double Bass (D.B.) and Percussion (Perc.). The fourth system (measures 13-16) includes parts for Bassoon Flute (B. Fl.) and Bassoon Clarinet (B. Cl.). The fifth system (measures 17-20) includes parts for Violin (Vln.), Viola (Vla.), and Cello (Vcl.). The sixth system (measures 21-24) includes parts for Double Bass (D.B.) and Percussion (Perc.). The score uses a variety of markings including grace notes, slurs, and dynamic changes. Measures 13-16 feature 'X' marks over notes. Measures 17-20 feature 'gliss.' markings. Measures 21-24 feature 'X' marks over notes. Measure 24 concludes with a final 'gliss.' marking.

2' 30"

B. Fl. 39 2 4 40 4

B. Cl.

Vln. 8 8 8 8

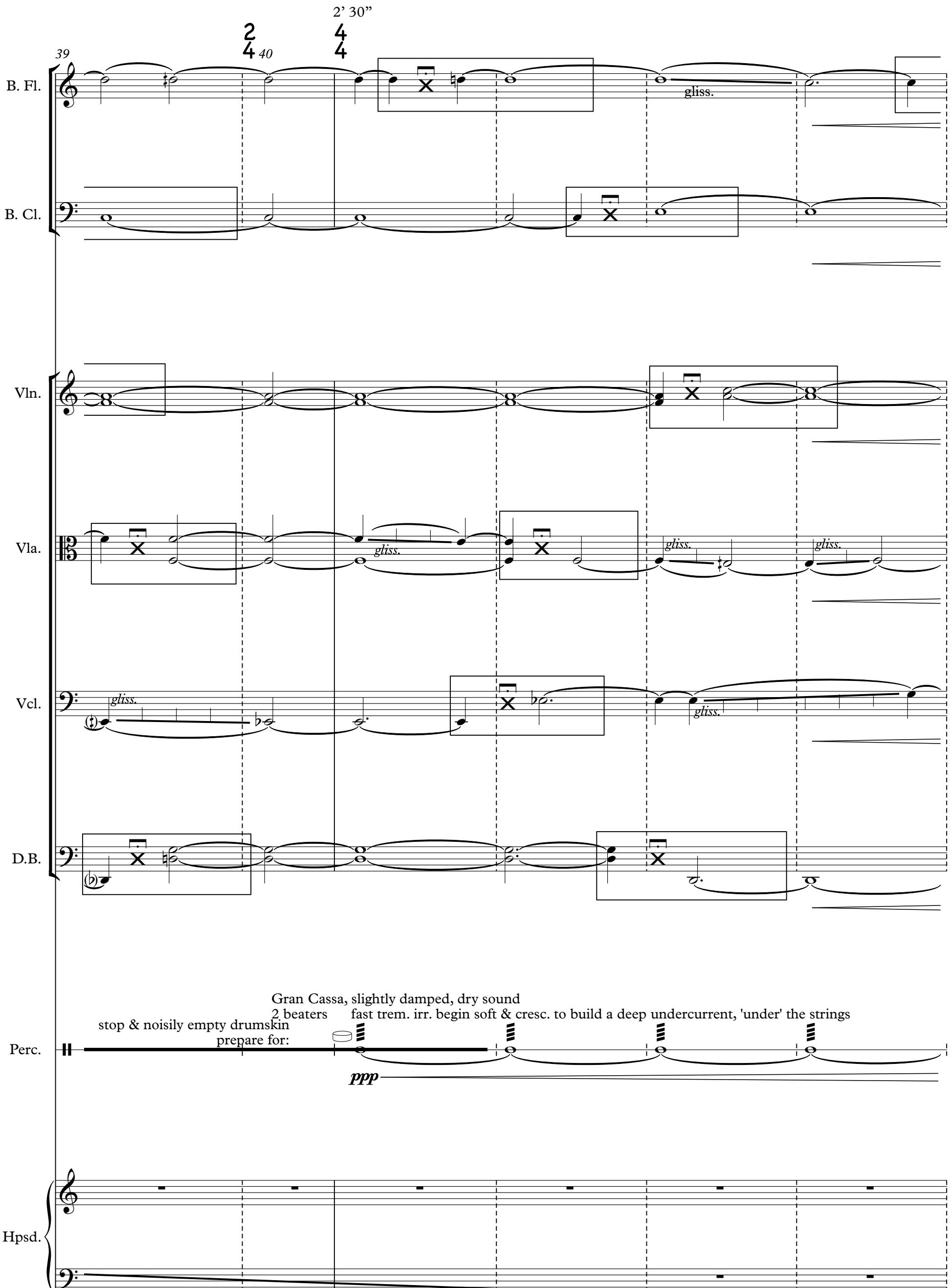
Vla. X gliss. X gliss. gliss.

Vcl. gliss. X gliss. gliss.

D.B. X gliss. X

Perc. Gran Cassa, slightly damped, dry sound  
stop & noisily empty drumskin  
2 beaters fast trem. irr. begin soft & cresc. to build a deep undercurrent, 'under' the strings  
prepare for:  *ppp*

Hpsd.

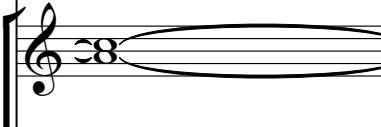
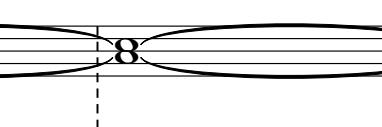
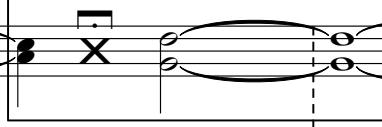


3 min.

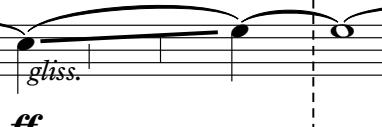
 $\frac{2}{4}$  $\frac{4}{4}$ 

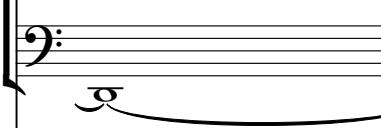
B. Fl. 45  48 

B. Cl. 

Vln. 28.  8.  8. 

Vla.  gliss.  8. 

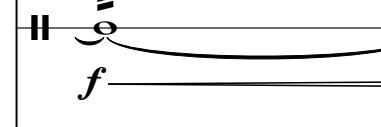
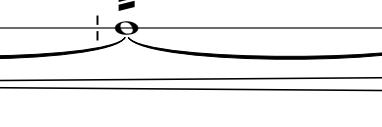
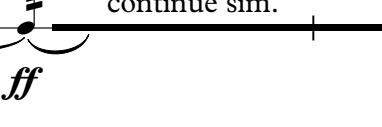
Vcl.  8.  8. 

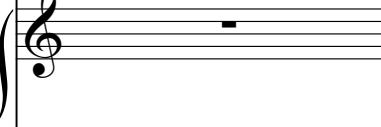
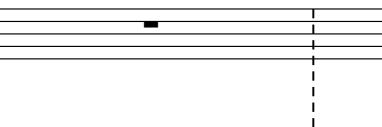
D.B.  8.  8. 

continue tremoli, loud &amp; intense

change the position of the beaters from top to bottom, apart &amp; together again in the middle, around the brim etc.

for timbral changes

Perc.    continue sim. 

Hpsd.   

excite lowest strings & create long, very deep sounds

2  
4

B. Fl. 51 flt.

B. Cl. tr~~~~~

Vln. gliss.

Vla. gliss.

Vcl. 8

D.B.

Perc.

Hpsd.

3' 30"

 $\frac{4}{4}$ 

57

B. Fl. z ord. tr.

B. Cl. (tr) ord. tr.

Vln. trem. irr. gliss. ord.

Vla. trem. irr. ord. trem. irr.

Vcl. trem. irr. ord. trem. irr.

D.B. trem. irr. ord. trem. irr.

Perc. ||

Hpsd. {

This musical score page contains six staves of music for various instruments. The top staff is for Bassoon (B. Fl.) in treble clef, with dynamics 'z' and 'tr.' indicated. The second staff is for Bassoon (B. Cl.) in bass clef, also with 'tr.' and 'ord.' markings. The third staff is for Violin (Vln.) in treble clef, featuring 'trem. irr.' and 'gliss.' markings. The fourth staff is for Viola (Vla.) in bass clef, with 'trem. irr.' and 'ord.' markings. The fifth staff is for Cello (Vcl.) in bass clef, with 'trem. irr.' and 'ord.' markings. The sixth staff is for Double Bass (D.B.) in bass clef, with 'trem. irr.' and 'ord.' markings. The bottom staff is for Percussion (Perc.) and Harpsichord (Hpsd.), represented by a single horizontal bar. Measure lines are indicated by vertical dashed lines, and measure numbers 57 are present above the first two staves.

12

4 min.

**2** **4**

**B. Fl.** ord. **trem. irr.** flt.

**B. Cl.** (tr) ord. trem. irr.

**Vln.** trem. irr. ord. trem. irr. ord. gliss.

**Vla.** ord. trem. irr. ord. trem. irr. ord. gliss.

**Vcl.** trem. irr. ord. trem. irr.

**D.B.** ord. trem. irr. ord. trem. irr. ord. gliss.

**Perc.** ||

**Hpsd.** take off pedal block Manual 2 d 8vb ffff continue sim.

Harpsichord: Treat the material with freedom and improvise ad lib. with it, pause ad lib. Transpose an octave down or up ad lib. The tempi and rhythms are suggestions. The normal barlines indicate important points of reference for changes in pitch material. Otherwise it is not necessary to perform in sync with any of the strings or the conduction. Maximum volume & Manual 1 intensity at all times. The material is processed electronically.

4' 30"

$\frac{2}{4}$  72       $\frac{4}{4}$

B. Fl.      ord.      flt.

B. Cl.      ord.

Vln.      trem. irr.      ord.

Vla.      ord.      gliss.

Vcl.      ord.      trem. irr.      ord.      gliss.

D.B.      ord.      trem. irr.      ord.      gliss.

Perc.      ||—

Hpsd.      continue sim.

$8^{vb}$  —       $8^{vb}$  —

74

B. Fl.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

heavy vib.

ord.

heavy vib.

heavy vib.

ord.

gliss.

5 min.

79 80 2 4 4

85

B. Fl. ord. X

B. Cl. heavy vib.

Vln. heavy vib. ord.

Vla. ord. X

Vcl. heavy vib. ord. X

D.B. heavy vib.

Perc. ||

Hpsd. { continue sim.

88 2  
4 heavy vib.

5' 30" 4  
4

Transition  
to Picc.      Piccolo

**2**  
**4**

B. Fl. ord. X flt. ord.

B. Cl. ord. X z

Vln. X ord. SP

Vla. ord. X ord. SP

Vcl. ord. X ord. SP

D.B. ord. X gliss. X ord. SP

Perc. ord. X ord. SP

Hpsd. { ord. X ord. SP

Manual 1

Manual 1

6 min. Go for maximal output volume at all costs,  
**4**  
**4** the sound quality can now deteriorate,  
keep volume & intensity at the same level until bar 149.

97

Picc. flt. fffff

B. Cl. (b) o fffff

Vln. fffff

Vla. (b) o fffff

Vcl. fffff

D.B. fffff

Perc.

Hpsd. Manual 1: 6 6 6 | 5 5 5 | 5 5 5 | repeat 2 bars

Manual 2: 6 6 6 | 3 3 | 3 3 | Manual 1: 3 3 | 3 3 |

fffff 8vb

gentle tremoli on a metal plate, with slow timbral changes  
create a permanent rumbling background noise  
leaving the foreground to the strings, perform an unceasing restless chain of events during the 10 minutes

Manual 1: 6 6 6 | 5 5 5 | 5 5 5 | repeat 2 bars

Manual 2: 6 6 6 | 3 3 | 3 3 | Manual 1: 3 3 | 3 3 |

fffff 8vb

2  
4

4

100

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

ord. flt. x z

continue sim.

Manual 1

Manual 2

*mf*

6' 30"

105 ord. M13

continue sim.

Manual 2 5 5

Manual 1 6 6 6 3

M1 M2 M1

repeat bar & continue sim.

Manual 1 3 3

Manual 2 6

M2 M1 M2 3

fff

2  
4

Picc. 108 flt.

B. Cl. z z z

Vln. z z z z

Vla. z z z z

Vcl. z z z z

D.B. z z z z

Perc. ||

Hpsd. { 3  
6

7 min.

**4**  
**4**

113 ord. M27

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

lively trem. irr.  
change octaves ad lib.

M1 M1 M1

Hpsd.

117 M27

Picc. B. Cl. Vln. Vla. Vcl. D.B.

2 4 120 4 4 7' 30" M177

Perc.

Hpsd.

M1 M1 8 M2 M1 M1

slow down trem.

Material for improvisation  
shadowing ideas from before  
all octaves, on manuals as indicated (scordatura)

122

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

cresc. to ***fffff*** until bar 149

***f***

Hpsd.

M1

M2

126

Picc.

B. Cl.

128 ord.

2  
4

8 min.

4  
4

M91

Vln.

Vla.

Vcl.

D.B.

Hpsd.

M1

M2

This page contains six staves of musical notation, each representing a different instrument or voice. The instruments are Picc. (Piccolo), B. Cl. (Bass Clarinet), Vln. (Violin), Vla. (Viola), Vcl. (Cello), and D.B. (Double Bass). The notation includes traditional musical symbols like notes, rests, and dynamics, as well as specific markings such as 'z' and 'x' placed above certain notes. Measure numbers 126, 128, and 129 are explicitly labeled. A bracket labeled 'ord.' is positioned between measures 128 and 129. Measure 130 begins with a 2/4 time signature, indicated by the number '2' above the staff and '4' below it. This is followed by an 8-minute section, indicated by the text '8 min.' above the staff, which starts at measure 'M91', indicated by a bracket above the staff. Measure 131 concludes the page, featuring two distinct sections labeled 'M1' and 'M2' above the staff.

131

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Hpsd.

continue

gliss.

8' 30"

$\frac{2}{4}$        $\frac{4}{4}$

**Picc.** 136

**B. Cl.**

**Vln.**

**Vla.**

**Vcl.**

**D.B.**

**Hpsd.**

The musical score page 27 consists of six staves. The top four staves (Picc., B. Cl., Vln., Vla.) are in common time (indicated by a '4') and the bottom two staves (Vcl., D.B.) are in 2/4 time (indicated by a '2'). The tempo is marked as 136 BPM. The score includes dynamic markings 'ff' and 'ff' at the beginning of the section. Measure numbers 'M1' and 'M2' are indicated above the Vcl. and D.B. staves respectively. The vocal parts (Vln., Vla., Vcl., D.B.) feature sustained notes with grace notes and slurs. The Picc. and B. Cl. parts have specific rhythmic patterns marked with 'X'. The Hpsd. part is shown in parentheses below the Vcl. staff.

**2**  
9 min.  
**4**  
**4**

**141**

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Hpsd.

M1

M2

reduce to G & D  
M1

29 In bar 149 end together on cue  
begin transition independently after rest  
total length of 'transition impro' determined by conductor  
(when everybody is finished) continue on cue in synch until end

Musical score for orchestra and piano, page 29, measures 146 through the end of the section.

The score includes parts for Picc., B. Cl., Vln., Vla., Vcl., D.B., and Hpsd. (Harp).

Measure 146:

- Picc.: Starts with a grace note followed by an eighth note (marked X), then a sustained note.
- B. Cl.: Sustains a note.
- Vln.: Sustains a note.
- Vla.: Sustains a note.
- Vcl.: Starts with a grace note followed by an eighth note (marked X), then a sustained note.
- D.B.: Sustains a note.
- Hpsd.: Rests.

Measure 149 (end together on cue):

- Picc.: Eighth note (marked X), then a sustained note.
- B. Cl.: Sustains a note.
- Vln.: Sustains a note.
- Vla.: Sustains a note.
- Vcl.: Eighth note (marked X), then a sustained note.
- D.B.: Sustains a note.
- Hpsd.: Rests.

Transition (improvised length):

- Picc.: Sustained note.
- B. Cl.: Sustained note.
- Vln.: Sustained note.
- Vla.: Sustained note.
- Vcl.: Sustained note.
- D.B.: Sustained note.
- Hpsd.: Rests.

End of section (cue in sync until end):

- Picc.: Eighth note (marked X), dynamic *p*, then a sustained note.
- B. Cl.: Eighth note (marked X), dynamic *p*, then a sustained note.
- Vln.: Eighth note (marked X), dynamic *p*, then a sustained note.
- Vla.: Eighth note (marked X), dynamic *p*, then a sustained note.
- Vcl.: Eighth note (marked X), dynamic *p*, then a sustained note.
- D.B.: Eighth note (marked X), dynamic *p*, then a sustained note.
- Hpsd.: Rests.

Final instructions:

- let ring (for sustained notes)
- fffff* (for piano)
- Perc. tacet until Part VI

151

Picc.                            breathe quickly  
as necessary ,

B. Cl.                            breathe quickly  
as necessary ,

Vln.

Vla.

Vcl.

D.B.

Perc.

Hpsd.

A musical score page showing six staves of music. The top staff is Picc., followed by Bass Clarinet, Violin, Viola, Cello, Double Bass, and Percussion. The Hpsd. (Harp) staff is at the bottom, with its bass clef staff below it. Measure 151 starts with a measure of sustained notes. The next measure begins with a note in the Picc. and B. Cl. staves, followed by a measure of sustained notes. The Vln. staff has a note with a grace note. The Vla. staff has a note with a grace note. The Vcl. staff has a note with a grace note. The D.B. staff has a note with a grace note. The Perc. staff has a single short vertical stroke. The Hpsd. staff has a measure of sustained notes. The page number 30 is at the top center, and the measure number 151 is at the top left.

156

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc.

10 min.

vivid high frequency screeches, not loud, with silence in between (Fahrradschlauch)  
emerging from the soundwall

Hpsd.

161

Picc.

B. Cl.

Vln.

Vla.

Vcl.

D.B.

Perc. on cue  
begin Part VI #1 with soprano

Hpsd. continue sim.  
continue for a while  
after Perc. & Soprano have begun PART VI #1  
go on until cue from Soprano

This musical score page contains six staves for Picc., B. Cl., Vln., Vla., Vcl., and D.B. The first five staves are blank, each with a single note head at the beginning of the first measure. The Percussion staff has a note head with a square symbol. The Hpsd. staff has a dynamic line starting with a square symbol and ending with a curved line. There are three text annotations: 'on cue begin Part VI #1 with soprano' above the Percussion staff, 'continue sim.' above the Hpsd. staff, and 'continue for a while after Perc. & Soprano have begun PART VI #1 go on until cue from Soprano' below the Hpsd. staff. The page number 32 is in the top right corner.

Part VI / Ambient

Cue Soprano 'alone' Part VI / #1 - begin with bar 99 = 1

5

Picc.

B. Cl.

Vln. *flat & with slight accents*  
LC ord.  
**ppp**

Vla. *batt.* *ord.* *batt.* *ord.*  
**mp**

Vcl. *arco MSP*  
**ppp**

D.B. *damp*  
*batt.*  
*ord.*  
**mp**

Perc.

Hpsd.

9

Picc.

B. Cl.

Vln. sim.  
pppp

Vla. sim.  
pppp

Vcl. sim.  
pppp

D.B. sim.  
pppp

C MST  
*breathy noise*

C MST  
*breathy noise*

C MST  
*breathy noise*

C MST  
*breathy noise*

Perc.

Hpsd.

13

Picc.

B. Cl.

Vln. *LC ord.  
harm.*  
*8va*

Vla. *LC ord.  
harm.*  
*8va*

Vcl. *LC ord.  
harm.*  
*pppp*

D.B. *LC ord.  
harm.*  
*pppp*

Perc.

Hpsd.

*pppp*

*7*

17

Picc.

B. Cl.

Vln. (8) *breathy sound* *ord. SP slow trem irr.*

Vla. (8) *breathy sound* *ord. SP slow trem irr.*

Vcl. *breathy sound* *ord. SP*

D.B. *ppp*

Perc.

Hpsd.

This musical score page contains six staves of music. The top two staves are Picc. (Piccolo) and B. Cl. (Bass Clarinet), both of which have rests. The third staff is Vln. (Violin), which starts with a melodic line of eighth notes followed by a rest, with the instruction '(8)' above it. The fourth staff is Vla. (Viola), also starting with a melodic line of eighth notes followed by a rest, with the instruction '(8)' above it. The fifth staff is Vcl. (Cello), which has a continuous melodic line. The sixth staff is D.B. (Double Bass), which has a sustained note. The seventh staff is Perc. (Percussion), which has a single short stroke. The eighth staff is Hpsd. (Harp), which has rests. Various performance instructions are placed above certain notes or groups of notes, such as 'breathy sound' with a circled dot above a note in the Vln. and Vla. staves, and 'ord. SP slow trem irr.' with a circled dot above a note in the Vln. staff. Dynamics like 'ppp' are also indicated.

21

Picc.

B. Cl.

Vln. (8) *pppp* slow trem. irr. ord.

Vla. (8) *pppp* slow trem. irr.

Vcl. ord. SP slow trem irr.

D.B. *breathy sound* *ppp* *pppp* slow trem. irr.

Perc.

Hpsd.

## Part VII / Hintergrundrauschen

A concept for improvisation

duration 5' 40" minutes

Transit from one to the next box independently & in a fluid way to avoid clearcut borders.  
Finish the last sound individually and take time to move on to the next one.

The musical score for Part VII consists of six boxes of performance instructions for different instruments. The boxes are labeled with instrument names on the left and time markers at the top: 0' 00", 1' 30", 1' 30", 1' 30", and 3' 00".

**Bass Flute:** RAUSCHFELD #1. Instructions: Luftig/airy/breathy, möglichst keine eindeutigen Tonhöhen max. **p**. Description: über die Dauer unverändert stabile, lange, leise Klänge, weich und locker verteilt, mit Pausen pro Instrument Aufeinander reagieren ist möglich. Beginn Cello, alle anderen danach und nicht absichtlich gleichzeitig.

**Bass Clarinet in B<sub>b</sub>:** RAUSCHFELD #2. Instructions: Luftig/airy/breathy, möglichst keine eindeutigen Tonhöhen max. **mp**. Description: wie zuvor, die Sounds können sich jedoch jetzt allmählich verändern (Farbe, Frequenz).

**Violin:** Strings: arco nicht nur auf den Saiten, auch am Korpus oder direkt am Steg. Winds: zusätzliche Atemgeräusche, Windgeräusche, Multiphone mit hohem Rauschanteil (vorzugsweise um C, Des, D Es, E, G, As, A) Fluttertongue, Voiced Sounds eventuell Tremoli.

**Viola:** Atemgeräusche, Windgeräusche, Multiphone mit hohem Rauschanteil (vorzugsweise um C, Des, D Es, E, G, As, A) Fluttertongue, Voiced Sounds eventuell Tremoli.

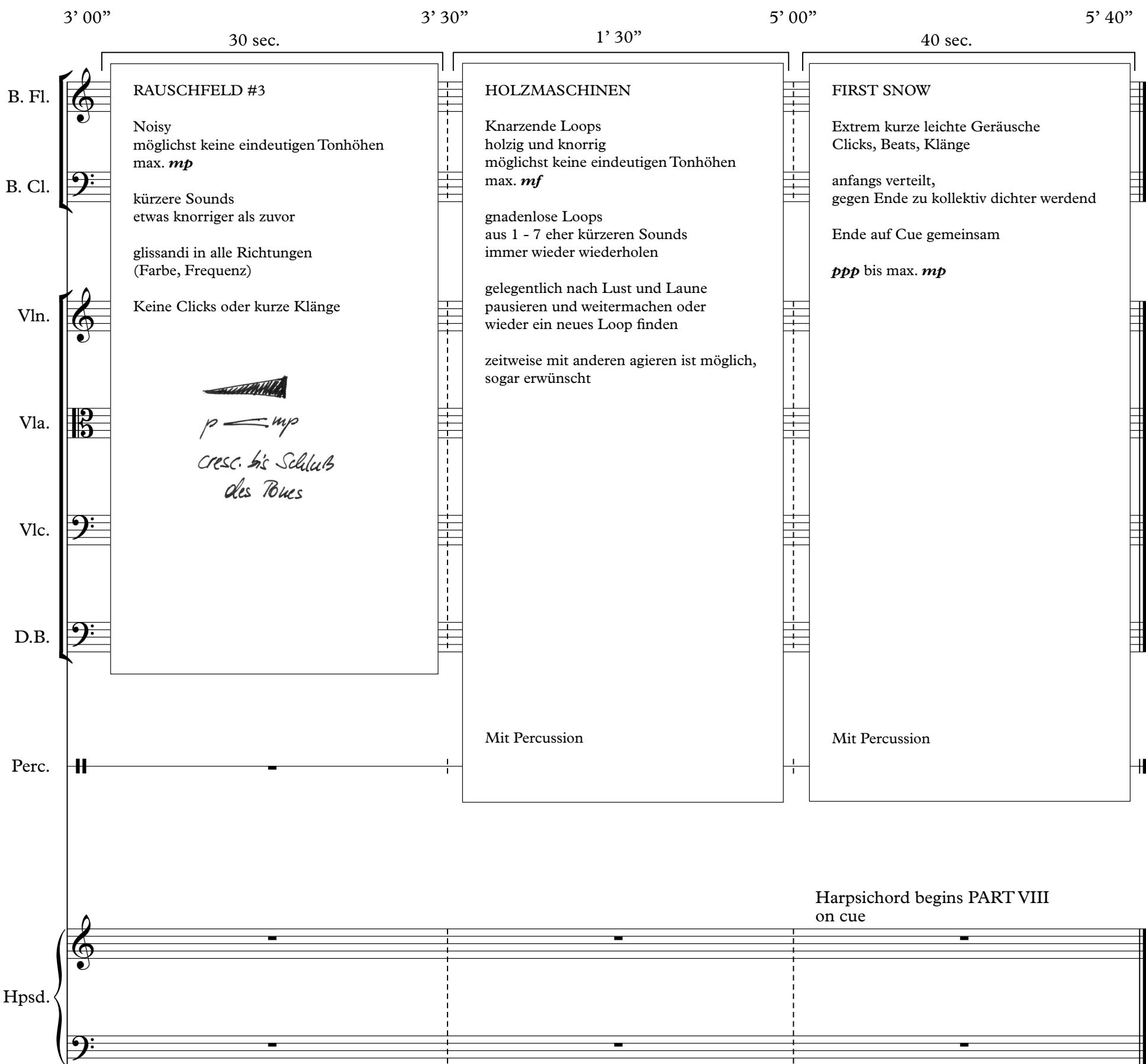
**Violoncello:**

**Double Bass:**

**Percussion:** tacet until minute 3' 30"

**Harpsichord:** tacet until Part VIII

Übergänge zur nächsten Box jeweils fließend & individuell, sodaß die Grenzen verschwimmen



## **Comments Wechselwirkung**

## General

**Voice and instruments** should perform with a natural, lively sound but without artificially produced vibrato (default).

# Tempo

The indicated tempi are to be handled in a fluid and flexible way, with much freedom. In particular, the vocalist can take any freedom she wants.

**Dynamics** are to be considered as relative; ***mp*** and ***mf*** indicate the middle dynamic levels of a given sound production.

In the **Soprano** part, considering unvoiced productions such as whispering or hissing, dynamics refer to the intensity and strength of the stream of breath.

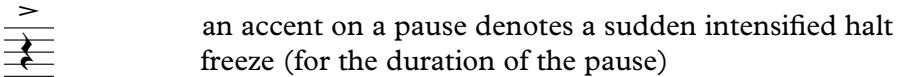
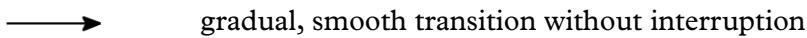
Note that ‘whisper’ is always a ‘stage whisper’.

## **Glissando**

A glissando is indicated by a line between end notes; it is smooth. Stemlets indicate duration only, unless marked (with staccato).

All **grace notes** are to be placed before the beat.

## Special signs



- full sounding,  
sung, voiced
  - mixed with air sound,  
half voiced
  - airsound only,  
unvoiced
  - ⊕ damped,  
with less finger pressure



flutter tongue

## Pronunciation of phonetic characters

Phonetic characters always appear in brackets [ ].

The following characters are used to denote pronunciation.

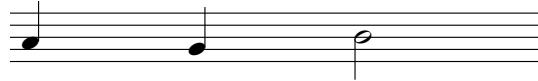
The length of a sound is always determined by the note value.

- a as in **father**
- ɛ as in German ‘**Vater**’ or English ‘**tongue**’ – slightly relaxed, less open than ‘a’
- e as in **dress**
- ə as in **ago**
- ɛ as in German ‘**Beere**’ or (österreichisch) ‘**Zähne**’ – slightly more nasal than ‘e’
- ç as in German ‘**ich**’
- ŋ as in **sing**
- ɔ as in **cor** or **oral**
- o as in **obey**
- œ as in French ‘**peur**’
- ʃ as in **she**
- u as in **do**
- y as in French ‘**sud**’ or ‘**sur**’ or German ‘**füllen**’

## Soprano

The voice part alternates between two main performance modes, which auralize two voice personalities: a *singing voice* that projects outwards and a more internal and withdrawn *noisy voice* personality that gives voice to the thinking mind and inner states. The piece asks the vocalist to shift between two different bodily and mental expressions.

The singing voice (sung voice production) is notated on a five-line stave with ordinary note heads:



The noisy voice personality (noisy voice production) is notated on a two line stave with slashed note heads throughout:



It features various spoken, murmured, or whispered sound productions, and an array of (distorted) non-verbal noises. The two lines frame the relative pitch or frequency range of the vocal register for the respective performance mode, from as high as possible to as low as possible. For unvoiced productions such as whispering, the range denotes a relative timbral colouring (frequencies) of the audible airstream through formants, from very dark to very high.

**Formants** for voiced or unvoiced productions are written in italics in the second lyrics line, below the first text line. Special performance modes (including emotional colouring) can be detailed above the vocal stave.

All specifications of noisy productions, such as distorted, snarling or growling, ask the singer to find a way of performance which results in the indicated aural and emotional timbre, while working best for her individual voice.

### Text recitation

Longer passages of text appear as boxed text. The manner of recitation is defined for every box.

## Strings

### Bowing specifications

C	crini	ST	sul tasto	MST	molto sul tasto
L	legno	SP	sul ponticello	MSP	molto sul ponticello
LC	crini & legno				

### Multiphonics

are used in the Violoncello and Double Bass part. The numbered multiphonics notated with diamond note heads follow the system of the website *Cello Map* (Ellen Fallowfield & Thomas Resch) as under <http://www.celomap.com/index/the-string/multiphonics-and-other-multiple-sounds/fingeringcharts.html>

Notation gives the exact position on the lower half of the string.  
The resulting pitch intervals are written in the bracket above.

## Flute

The flute part uses Alto Flute, Bass Flute, Piccolo.

‘Over’ the embouchure hole means to direct the airstream towards the instrument with lips slightly removed from the ordinary position, in order to be able to articulate words or syllables. Occasional instrumental sounds can happen. Fingerings are notated for those passages that ask for whispering or speaking ‘over’ the emb. hole.

Occasionally syllables for articulation are notated in the text line below the stave, in phonetic rendering.

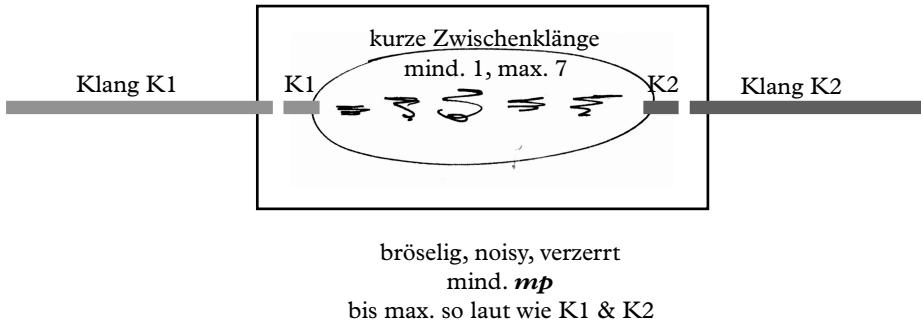
### Multiphonics

are notated with diamond note heads including the resulting pitches written above the lowest pitch and are marked with an M and a number. The numbering follows the system from *The Techniques of Flute Playing II* (Carin Levine & Christina Mitropoulos-Bott).

## Comments Wechselwirkung

### Part V / Massif

Eine Box mit **X** und Fermata markiert eine kurze, individuell improvisierte Zwischenaktion als Übergang von einem Klang K1 zum nächsten Klang K2 nach folgendem Rezept:



Zunächst wird K1 kurz angespielt, danach tastet man sich über ein Feld von 1 bis 7 bröseligen, verzerrten, geräuschhaften Zwischenklängen an K2 heran, dann wird einmal K2 kurz angespielt, und danach geht man mit dem notierten Klang 2 wie notiert weiter. Die Lautstärke der Zwischenklänge kann sich von **mp** bis zur jeweils aktuellen Lautstärke der Klänge K1 und K2 bewegen. Die Dauer der X-Improvisation hängt davon ab, wieviele Zwischenklänge gespielt werden, wird sich also irgendwo zwischen den Extremen 2 und 9 Sekunden bewegen.

Die Boxen sind in den Stimmen verschieden lang notiert, als Anregung für unterschiedlich lange Varianten. Die Boxen geben jedoch keine verbindliche Länge an. Es kann ad lib. jedesmal eine andere Form des Übergangs gewählt werden, oder ad lib. auch mehrmals dieselbe.

Idee dahinter: ein bestehender Klang zerbröselt, zerfällt, verwest und formiert sich neu. Ein organisches Geschehen wird musikalisch nachvollzogen.

### Dynamik

Massif ist als eine organische Wand aus Klang komponiert, die sich organisch ein wenig verändert. Das Stück bewegt sich durchwegs im lauten Spektrum. Es soll bei allen Instrumenten mit einem satten, lauten Spiel beginnen, danach diejenige maximale Lautstärke ausschöpfen, die bei guter, voller Klangqualität noch möglich ist, danach kippt das Spiel zu einer maximal lauteren Klangproduktion, die nur auf Kosten der Tonqualität zu erreichen ist. Im Schlussteil läuft der finale Klang wieder etwas weniger laut, dafür voll und rund gespielt aus.

## Comments Wechselwirkung / Harpsichord

### Scordatura

For the bottom manual, detune both the 8' and 4' choir strings (alternatively only the 4') one quarter tone lower than the top manual. This scordatura should be prepared at least for the range of strings necessary for the performance of the piece (if not the entire lower manual for resonance). Decide about whether to detune only the 8' choir, only the 4' choir, or both, depending on the specifics of the given instrument.

The lower manual thus sounds **quarter tone lower** than notated!

### Pedal block (fixed preparation Parts I and VIII)

Before performing, put a sustaining pedal block on the bottom manual covering the octave G – g to enable a piano-like sustaining effect in that range. The block stays in place in Part I, also in most of Part VIII.

### Performance instructions

bröselig, noisy, verzerrt

Some parts are performed as written on both manuals, with the scordatura detuning the lower, bottom manual.

For performing sections that show more staves A, B, C, and D, pair these staves according to the box, playing

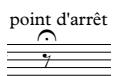
- the first mentioned staff on the top manual together with
- the second staff on bottom manual

**Grace notes** are to be performed before the beat.

### Pauses



very long pause



short pause, a tender moment or gesture of pausing/freezing  
like the baroque point d'arrêt

### Preparations

For performing prepare

- a piece of felt or fabric for damping
- a small (drinking) glass for sections
- a slender, longer glass cylinder (phial)
- a wooden block and a plastic card for producing glissandi
- a piece of audiotape fixed to the lowest string to excite very low frequency noises
- a piece of rubber (bicycle tyre) to excite high frequency noises



use the glass cylinder on the strings to transform the sound