

OTOT by Yuval Avital



Icon/sonic symphony for  
3 accordions  
5 percussions  
extended chamber orchestra  
video & live electronics

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Icon Sonic Symphony for 3 accordions, 5 percussions, chamber orchestra,  
video & live electronics

## 01. Duration :

55 - 65 minutes

## 02. Instruments :

- 3 accordions
- 5 percussions (specifics in the dedicated section)
- 2 flutes (1st playing also piccolo, 2nd playing also piccolo & bass flute)
- 1 oboe
- 1 bass clarinet
- 1 bassoon
- 1 french horn
- 1 trombone (playing also bass trombone)
- 1 contrabass tuba
- 1 piano (played also as bowed piano - specifics in the dedicated section)
- 1 harp
- 4 violins (seperated parts)
- 2 violas (separated parts)
- 2 cellos (seperated parts)
- 1 double bass
- speakers, microphones & mixer (detail in the dedicated section), 1 computer, 1 soundcard
- 1 video projector & projection surface (detail in the dedicated section).

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## III.a Percussions :

### Percussions 1:

marimba, 1 timpani 20' - 22', 1 large tam-tam, 1 large orchestral bass drum, 1 large frame drum (*Daf*), 3 cymbals (large - Low, mid, high).

### Percussions 2 :

chimes, 1 timpani 23' - 24', 1 large gong, 1 low tom-tom, 1 snare dum, 3 cymbals (low, mid, high), triangle.

### Percussions 3 :

glockenspiel, 1 timpani 25' - 24', 1 large gong, 1 low tom-tom, 2 cymbals (low, mid, high), bell tree.

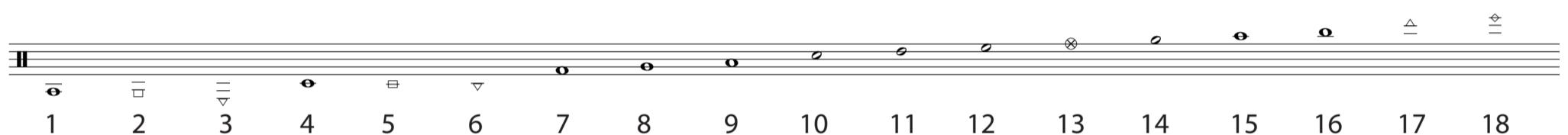
### Percussions 4 :

crotales (2 octaves), 1 timpani 28' - 29', 1 large gong, 3 tom-toms (low, mid, high), 1 large frame drum (*Daf*), 2 cymbals (large - Low, mid).

### Percussions 5

vibraphone, 1 timpani 30' - 32', 1 large tam-tam, 1 orchestral bass drum, 1 tom-tom (low), 1 snare dum, 2 cymbals (low, mid).

## III.b Percussions notation :



1. large tam-tam

2. large tam tam + superball (create overtones).

3. large tam-tam + superball (long notes from overtones)

4. large gong

5. large gong + superball (create overtones)

6. large gong + superball (create long notes overtones)

7. large orchestral bass drum

8-9. large frame drum (*Daf*) : 8 - low tone (in the middle), 9 - high tone (near the frame)

10 - 12. tom-toms (10-low, 11-mid, 12-high)

13. snare drum

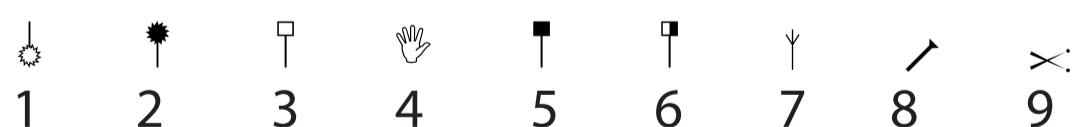
14-16. cymbals (14-low, 15-mid, 16-high)

17. triangle

18. bell tree

\* All notes on snare drum & triangle should be played with a slight tremolo.

## III.C Mallets notation :



1. gong mallet (soft)

2. superball

3. soft mallet

4. hand

5. hard mallet

6. mid-hard mallet

7. brushes

8. metal mallet (triangle mallet)

9 wood mallets (drum set mallets)

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## Additional indications for percussions :

**arco**

- Play with bow (cymbals, crotales, glockenspiel, vibraphone)



*scratch*

- Scratch percussions with the contrary side of the mallet (metals)



- For timpani : glissando (non defined)



- For timpani : strong vibrato (non defined)

## *variate & extend patterns, adding short solistic solos*

In two parts of the score (bar 411 & bar 482) is given the percussions as a group or to a single percussions player the possibility to extend the patterns indicated with ornamentations, variations and short solos. These elements are made in case the soloists have an adequate capacity to improvise and is an optional & not an obligatory element. These elements are presented in an intense rhythmical moments and should contribute to the building of the overall climax.

## Accordions :

Accordions are notated in 2 pentagrams (usually G clef & F clef). Unlike traditional accordion notation, the pentagrams don't stand necessarily for left & right hand, but represent notes written in their true pitch. Registers are not indicated, but are needed to obtain ranges asked, and could be used freely for timber variations. The range asked for the accordions (registers included) is Mi 0 - Do 5.

## Special notation marks for accordions :

**Bellows shake :** used in long note, are autonomous from the general beat, speed is chosen by each interpreter, can variate ::

↔{morse}⇒	create an imitation of a morse code (unmeasured).
↔{x /// }⇒	create a fast non binary tremolo (unmeasured).
↔{x // }⇒	create a fast binary tremolo (measured).
↔{x 7}⇒	create a Heptagonal pattern.
↔{rallent. /// to /}⇒	Rallentando from fast tremolo to slow repetition.
↔{accel. / to ///} ⇒	Accelerando from slow repetition to fast tremolo.
↔{rarefatto}⇒	Rarly create flashes of fast tremolo.
↔{x}⇒	Stop special bellows (firm note).

## Additional notation :

❖ **vento ad. lib.**

Imitate wind sound

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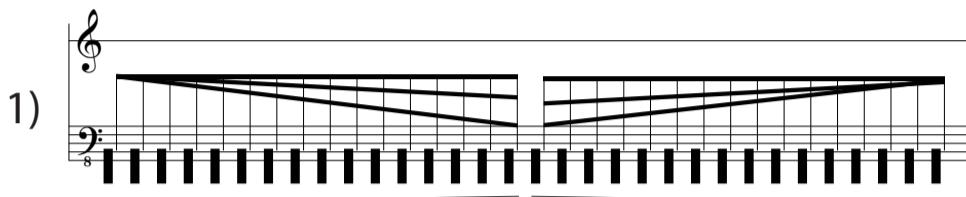
## Accordions (II) :

5 elements cadenza ad. lib, meno agitato

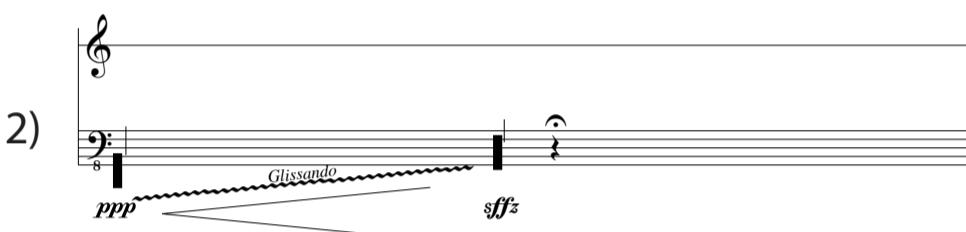
Accordions cadenza :

In two parts of the score (bar 17 & bar 506) there is an indication of performing a five elements cadenza. The five elements that should be used in these sections are listed below. All of these elements are musical gestures that be a basis of a sonic grammar, which should formulate a recitative rhetorical lines of the single performers, and as a result of the interaction between all three soloists.

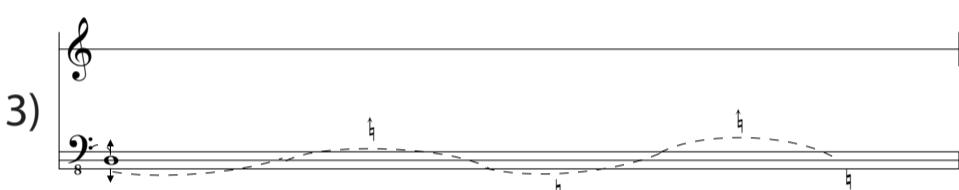
The five elements are :



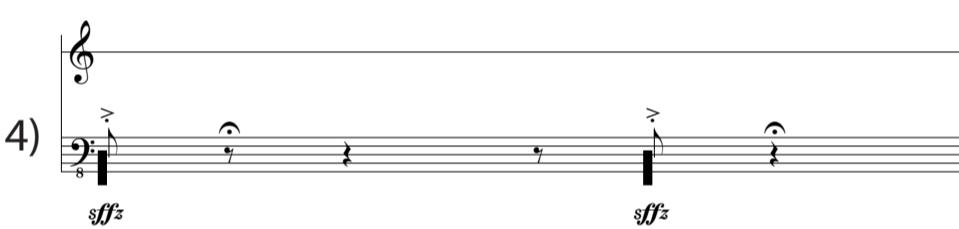
strong accelerando & ritardando on lowest register clusters of choice with a symmetrical crescendo & diminuendo.



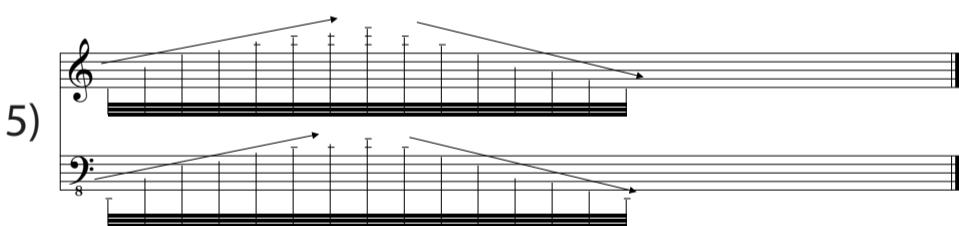
strong crescendo accompanying a short glissando in the lowest register of a cluster of choice.



1/4 tone alteration of a fixed long note in the low/mid low register.



very short and strong accented clusters of choice in the lowest register.



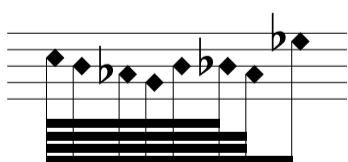
parallel very fast movement of two voices (very low and mid. high) up and down.

## Flutes:

**vento ad. lib.**

Imitate wind sound

*suono eolico*



eolian sound, half wind  
half pitched note



multiphonics (bichords)

**START Codice Morse**

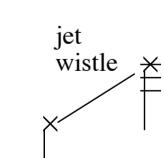
create a morse code imitation on the played notes

**STOP Codice Morse**

stop morse code imitation

**variations, slow**

slow 1/4 tone intonation variations



Jet whistle (indicative range).



*Flz.*

1/4 dies up



*Flz.*

Flatterzunge

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## Oboe :



when multiphonics are present in the score, the oboe is written on 2 clefs.

The multiphonics used in OTOT are based on the manual "The techniques of oboe playing" by Peter Veale & Claus-Steffe Mahnkopf, and above each multiphonic sound is written the chart number in this manual, indicating fingering and the specific embouchure, however alternative fingerings or lips placing could be used.

## List of multiphonics for oboe in OTOT :

## Double harmonics :

## additional techniques :

**vento ad. lib.** imitate wind sounds

**START Codice Morse** create a morse code imitation on the played notes

**Flz.** Flatterzunge

**STOP Codice Morse** stop morse code imitation

*poca imb. molto vib. ornamentato*

play with very little embouchure, with as little mouthpiece as possible, creating a very dark sound (intonation variance is accepted); strong vibrato and trill & tremollo ornaments at will (in addition to the indicated ones).

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## Oboe (II)

### **circular breathing**

circular breathing - unlike the classical performance of this technique, it is important that the breathing transition will be heard (similar to a didgeridoo sound production).

*var. imb.*

variate embouchure positioning in a notable manner (minimum -maximum).

### **Molta imboccatura ornamenti ad. lib.**

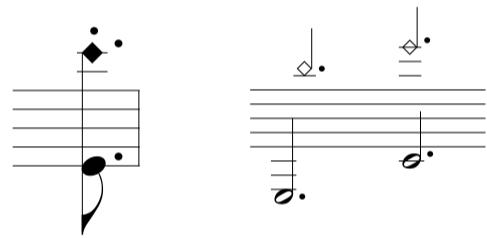
use full embouchure positioning entire mouthpiece inside the mouth (similar to traditional double-reed instrument such as the Kurdish *Zurna*) producing a very clear penetrating sound; ornaments at will.

## Bass clarinet

### **❖ vento ad. lib.**

imitate wind sounds

slap



multiphonics (double harmonics)

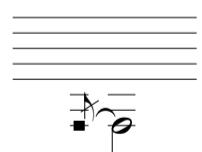
*reg ->poca imb.*

transition between regular embouchure and minimum possible

A musical staff with a tempo marking '(M.M. ♩ = c. 64)' and a dynamic marking 'più preciso possibile'. It shows a sequence of notes: a multiphonic (two dots on a single stem), a regular note, another multiphonic, a regular note, and a final multiphonic. Below the staff, there is a dynamic marking 'f' and a grace note symbol 's'.

transition between multiphonics & slaps, as precise as possible

slap



transition between slap to a regular sound as decoration

### **circular breathing**

circular breathing - unlike the classical performance of this technique, it is important that the breathing transition will be heard (similar to a didgeridoo sound production).

*var. imb.*

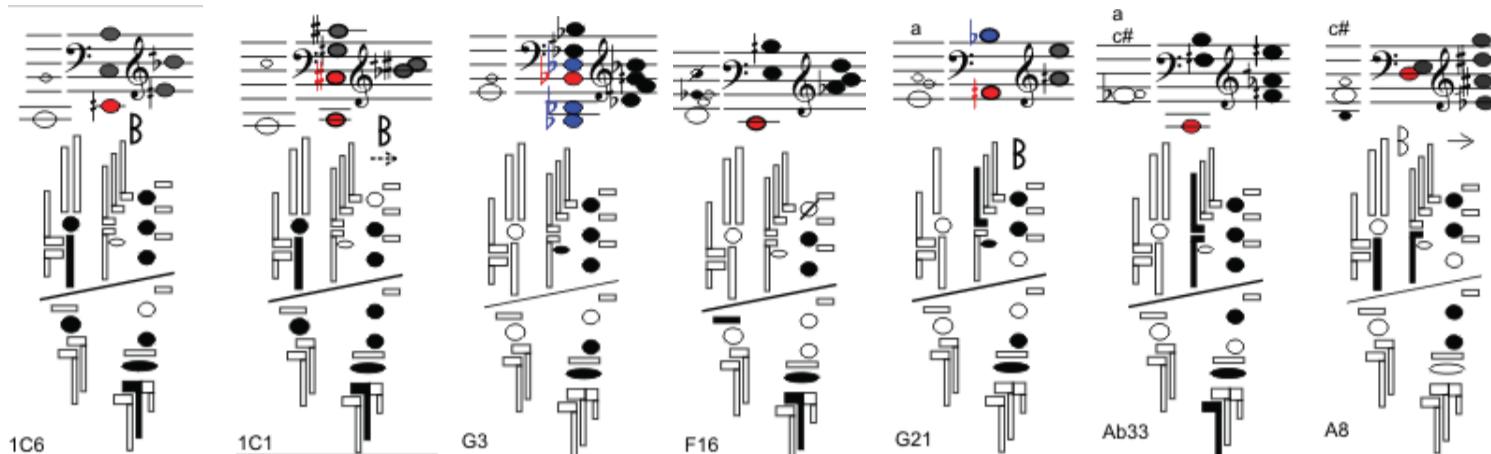
variate embouchure positioning in a notable manner (minimum -maximum).

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## Bassoon - multiphonics

The multiphonics for bassoon in OTOT are taken from the online guide of Leslie Ross (<http://www.leslieross.net/multiphonics.html>). Above each multiphonic is written the chart number which indicates the fingering & embouchure. The notes written present the principal frequencies heard.

### List of bassoon multiphonics in OTOT :



Additional techniques for bassoon :

~~ **helicopter ad. lib** blow mouthpiece almost without lip pressure, using the tongue to create fast irregular trills.

*reg ->poca imb.* transition between regular embouchure and minimum possible



*Fpz.*

Flatterzunge (throat or tongue)

**circular breathing** circular breathing - unlike the classical performance of this technique, it is important that the breathing transition will be heard (similar to a didgeridoo sound production).

**var. imb.** variate embouchure positioning in a notable manner (minimum -maximum).

## French horn

\* In both clefs (F & G) written one fifth above true sound.

~~ **vento ad. lib.** imitate wind sounds

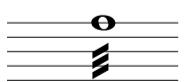
**cuirvre** Strong metallic ("brassy") sound

**cuirvré -> reg.** transition between cuivre and regular sound (without stopping the note played)



multiphonics (higher note sang).

**bouché trill** bouché trill



Flatterzunge (throat or tongue)

**circular breathing** circular breathing - unlike the classical performance of this technique, it is important that the breathing transition will be heard (similar to a didgeridoo sound production).



combination of circular breathing or semi circular breathing (molto legato). higher note sang.

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## Trombone / bass trombone

~ *vento ad. lib.*

imitate wind sounds



multiphonics (harmonics, higher note sang), high note variates slowly intonation within a microtonal range

*cuirre*

*Strong metalic ("brassy") sound*

*cuivré -> reg.*

transition between cuivre and regular sound (without stopping the note played)

Con/ senza sord.

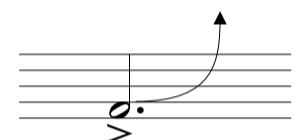
play with or without mute. Only mute to be used is a metal cup.

*circular breathing*

circular breathing - unlike the classical performance of this technique, it is important that the breathing transition will be heard & emphasized (similar to a didgeridoo sound production).



combination of circular breathing or semi circular breathing (molto legato). higher note sang.



glissando to a non defined pitch

## Contrabass tuba



multiphonics (harmonics, higher note sang), high note variate intonation within a microtonal range

*cuirre*

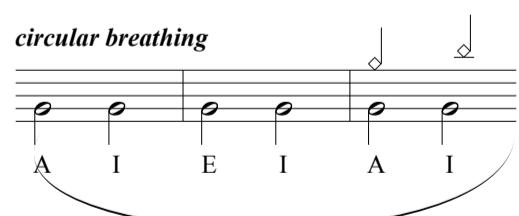
*Strong metalic ("brassy") sound*

*cuivré -> reg.*

transition between cuivre and regular sound (without stopping the note played)

*♩ ♯ variations, slow*

slow 1/4 tone intonation variations



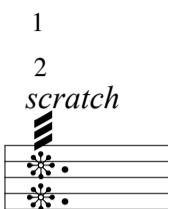
combination of circular breathing, multiphonics and pronounced vocals.

*circular breathing*

circular breathing - unlike the classical performance of this technique, it is important that the breathing transition will be heard & emphasized (similar to a didgeridoo sound production).

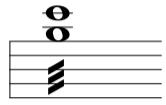
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## Strings :



Scratch tone is a non-pitched sounds obtained with a muted string. While there are many subtle gradations possible, a basic non-pitch sound is not too difficult to achieve — just lightly drape a few fingers over the strings in order to obstruct its normal vibration. Heavy bow pressure and slow bow speed will create a scratch tone with no discernible pitch.\*

**flautando** low pressure technique, also known as “Rauschen,” or “air-noise”. This technique requires one or more fingers to be placed lightly on the string, and when accompanied by an extremely light bow pressure results in a soft, airy noise with just a hint of pitch.



all tremolo are to be played as fast as possible, unmeasured

**sul ponte**

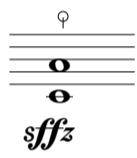
place bow very near the bridge

**sul tasto**

place bow very near the fingerboard

**a tallone**

strong penetrating sound, bow playing at the middle of the C bouts.



Bartok pizzicato



strong vibrato



natural harmonics



artificial harmonics



pass from regular sound to flautando and back to regular

## go to bowed piano

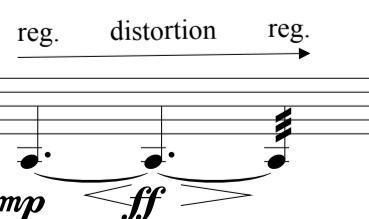
only for the viola parts - pass to the bowed piano (view explanation in section dedicated to BOWED PIANO TECHNIQUE)

## START Codice Morse

create a morse code imitation on the played notes

## STOP Codice Morse

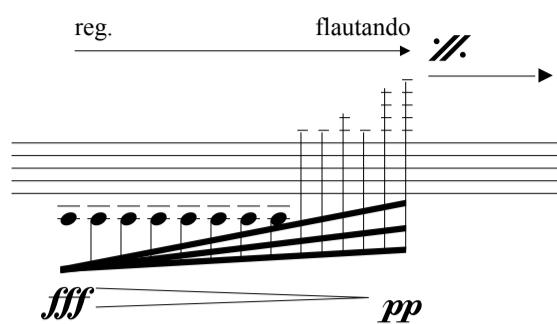
stop morse code imitation



pass from regular sound to distortion (know also as overpressure) - putting strong pressure of the bow on strings

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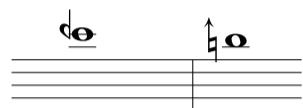
## Strings (II)



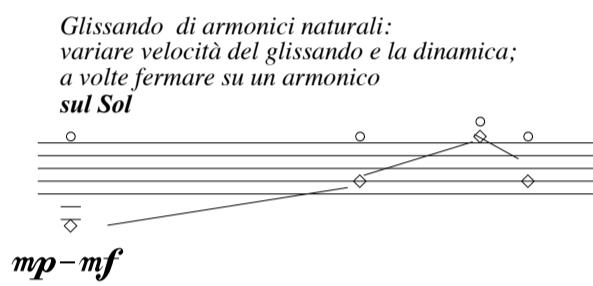
specific gesture, starts with accelerando on a given note, while accelerating pass to flautando tone, and pass freely to highest register, creating free melodic lines for the duration indicated.

variations, slow

slow 1/4 tone intonation variations



microtonal accidentals



glissando of natural harmonics on given string, changing speed, and sometimes stopping on various harmonics at will.

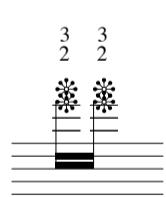
variations, a raptus

fast microtonal deviations from note (back and forth), emphasising he transition

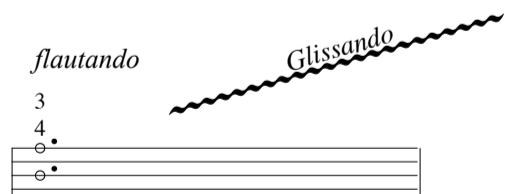
downbow distortion

upbow distortion

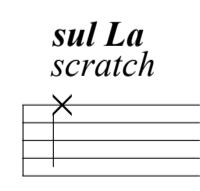
play a very high undefined note on given strings



play a very high undefined scratch tones on given strings



portamento of natural harmonics and notes using flautando, back and forth in changing speed



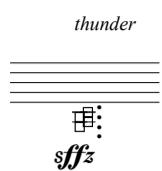
use scratch tone on specific string

**ff**

\*For many of the extended techniques presented in the strings section, I would suggest to view an online guide made for the modern cello by Russell Rolen : <http://www.moderncellotechniques.com>, from which the technique explanations are taken.

# OTOT by Yuval Avital

## Harp



produced by using the open hand to strike the strings and immediately moving away to let the sound resonate.

*a la table*

play near the soundboard (closer to the base of the strings rather than in the middle of the strings) produces a metallic sound.

*brisè*

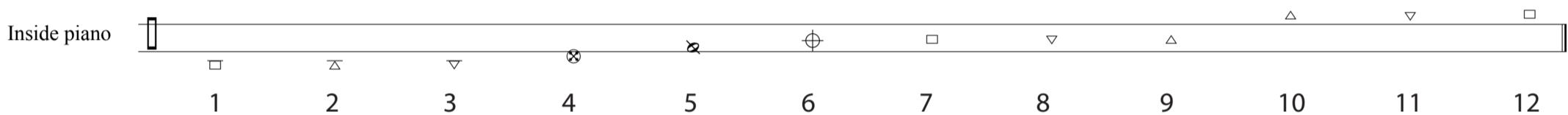
free arpeggio (little rubato).

\* Unlike traditional harp writing, the division of clefs don't indicate the division of notes between hands. Fingering should be done by the harpist.

## Piano (uncovered)

During almost the entire piece the piano should play with sustain pedal. It is recommended to prepare a weight to keep it opened, also for the BOWED PIANO TECHNIQUE (see later). Due to many sound production inside the piano, it has a staff dedicated to it.

### The inside Piano staff :



- 1 - hit low register
- 2- glissando up from low register
- 3 - glissando down from low to extra low register
- 4 - glissando on a low string with a coin (scratch)
- 5 - hit mid register with one hand, dumping the strings with the other hand
- 6 - hit strings with both hands on few registers
- 7 - hit strings on central register
- 8 - glissando down from mid register
- 9 - glissando up from mid register
- 10 - glissando up from high register
- 11 - glissando down from high register
- 12 - hit strings on high register

### Bowed piano :



First suggested by the composer Curtis Curtis-Smith in 1972, the technique uses flexible bows made from monofilament nylon fishing-line which are then coated in rosin. The nylon is threaded under the strings, and the performer can coax a sustained tone from the piano. Bowed piano has since been adopted and expanded upon by various other composers, including George Crumb and more extensively by Stephen Scott.

For more information, watch :

[http://www.unitedstatesartists.org/showcase/bowed\\_piano\\_playing\\_tutorial](http://www.unitedstatesartists.org/showcase/bowed_piano_playing_tutorial).

bowed piano : piano + violas

variate notes & dynamics

In specific parts of the score, the two viola players join the pianist and together they play the monochord bows, already placed on the notes to be played. The performers can variate intensity, bow speed and alternate notes within the harmonic field indicated.

# Multimedia

## 01 - VIDEO :

All video files in OTOT are coded as MPEG-4 Movie files in high definition (1280 × 720 HD, 25 fps).

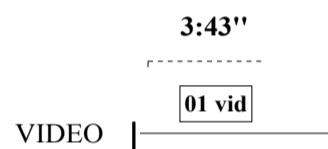
The video files 01, 02, 03, 17, 18 contain audio stereo, which should exit from Main L R (see diagram).

**\* NOTE :** the audio of the video files should always be lower than the instrumental parts. balance should be done accordingly.

It is important that the projection surface (screen or cloth) will be large in relations to the orchestra. If the projection surface is placed behind the orchestra, it should not be hidden by the players.

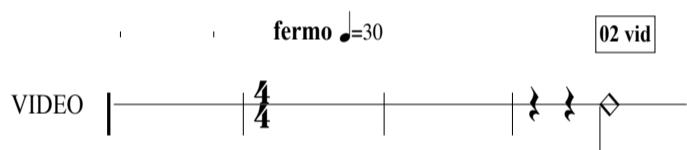
The video could be send from both PC or MAC, however, since color control vary between the two systems, the use of MAC is preferable. The video could be send from an independent system or from the MAX/MSP/JITTER multimedia controller that could be found in a dedicated folder.

In the score, the video system has one line. In the score, each video entrance is written in the following way :



The rectangle around the video indication is used to facilitate the differentiation between the video & the audio tapes.

In cases that the video should enter in a specific beat in a bar, the location will be specified by notes & rests :



The video notation marks only beginnings of the videos not its end. When a video ends, the projection should pass to complete black.

## 02 - ELECTRONICS - TAPE :

In the score there are 42 events of tapes. Each event can vary from the use of a single mono or stereo file, till the use of multi channels, such as 5 parallel mono & one stereo. There are some cases of several events overlapping.

In a case of a simultaneous tracks, the files are joined in a sub-folder, inside the OTOT tape folder.

Each audio file should be spatialized according the indications given in the file name itself. The following examples will explain the indications within the file names :

### 01\_mono\_clock\_mid

01 : event number; mono : audio type; clock : spatialization clockwise; mid : medium velocity (slow : 16- 30 seconds per 360° cycle; medium : 7 - 12 seconds per 360° cycle; fast : 2 - 5 seconds seconds per 360° cycle).

### 02\_stereo\_front\_L\_R :

02 : event number; stereo : audio type; front\_L\_R : specific outs.

### 05 (folder)

#### 05\_mono\_rand\_I

05 : event number; mono : audio type; rand - random spatialization (random gradual transition between the 4 main outs); I file sub number.

#### 05\_mono\_rand\_II

explanation same as 05\_mono\_rand\_I.

#### 05\_stereo\_front\_L\_R

explanation same as 02.

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## 02 - ELECTRONICS - TAPE (II) :

08\_mono\_anticlock\_mid

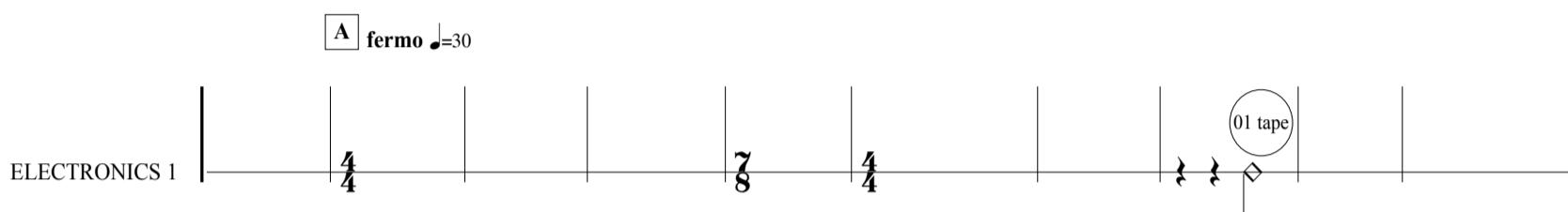
08 : event number; mono : audio type; clock : spatialization anti clockwise; mid : medium velocity.

10\_mono\_space\_grain

10 : event number; mono : audio type; space\_grain : granular spatialization – each sound grain is send to a speaker, according a random or serial logic.

\* **NOTE** : the audio of the tape files should always be lower than the instrumental parts. balance should be done accordingly.

The electronics tapes are written in the electronics system. Each tape event is written wrapped in a circle shape :



## 02 - ELECTRONICS - LIVE ELECTRONICS :

Besides playing the tapes, the live electronics elaborate audio events from the orchestra in real time. While the tapes follows a numerical order, the live electronics follow an alphabetical order (A, B, C...). The instruments are captured by a microphone system that is specified in the dedicated diagram.

The electronic elaborations could be programmed and personalized by the electronic musician performing this work or through the MAX/MSP/JITTER multimedia controller that could be found in a dedicated folder. Each operation lasts for the duration of the indicated dashed line or until an indication "fadeout [letter]" appears.



\* **NOTE** : the audio of the live electronics should always be lower than the instrumental parts. Balance should be done accordingly.

There is a lot of freedom for the electronic musician, and more than one interpretation could be made within the indications given. The dynamics are not indicated at all in the part (except of the fade outs), they should vary, always mainlining the basic balance NOTE mentioned previously.

The processing operations in the live electronic section in OTOT are the following ones :

**A.**

*Rec I* - record & store main sonic gesture until indicated. Each recording is notated with Roman numbers.  
*freeze* - freeze main sonic gesture, spatialization at will.

**B.**

*play I frag.* - play recording n° I, creating parallel sequences of diverse fragments of the sound sample.  
*low tasp.* - simultaneous transpositions to ultra low register (-2 til – 4 octaves).  
*slow* - spatialization anti clockwise slow.

**C.**

*Freeze & grain* - freeze main sonic gesture, output its granulation  
*mid* - a medium speed random spatialization.

**D.**

*Rec winds (II)* - record & store wind section until indicated.

## 02-ELECTRONICS - LIVE ELECTRONICS (II) :

E.

**Grain oboe** - live granularization of the oboe.

⚡ **fast** - a fast random spatialization.

F.

**Rec strings (III)** - record & store strings section until indicated.

G.

**Grain Bassoon; ⚡ mid** - similar to E but with medium random spatialization.

H.

**Freeze & Grain Bassoon; ⚡ fast** - similar to C but with fast random spatialization.

I.

**Multi-freeze oboe** – freeze diverse oboe audio fragments,

**low transpose** – similar to B.

**Grain** – similar to E.

↻ **slow** - Spatialization slow anti-clockwise.

J.

**grain tail winds** - Create a sonic granular "tail" or echo, by using sonic grain, delay, & fadeout (exit in all outs).

K.

**freeze spect. flutes** - freeze flues and create a spectral fluctuation of the sound.

L.

**grain tail winds** - similar to J.

M.

**Play multi fragments (II)** – play overlapped fragments of recording (II), covering the entire duration of the section.

**Reverb +** - very long reverb.

↻ **slow** – similar to I.

N.

**Play multi fragments (III)** – similar to M.

**reverb++** - similar to M, but with a very strong reverb - almost only the reverbed sound should exit.

↻ **slow** - similar to M.

O.

**Play multi fragments (I)** – similar to M.

**Grain** – similar to E.

⚡ **fast** - fast random spatialization.

P.

**Multi delay bowed piano** – multi feedback delay with very different delay timings.

**Filter bank** - dynamic frequency fluctuation.

**Rev + till ++** - various reverberation in given range.

↻ / ↻ **Var. Speed** - clockwise & anti clockwise spatialization in various speeds.

Q.

**Multi delay bowed piano; Filter bank; Rev + till ++; ↻ / ↻ Var. Speed** - similar to P.

R.

**Poly. Spect. re-synth. Strings** – polyphonic spectral re-synthesis of the strings : continuos components variations of spectral re-synthesis, obtaining diverse polyphonic orginized pitches.

**Space ad. Lib** – free spatialization

**reverb ad. Lib** – free reverb variations.

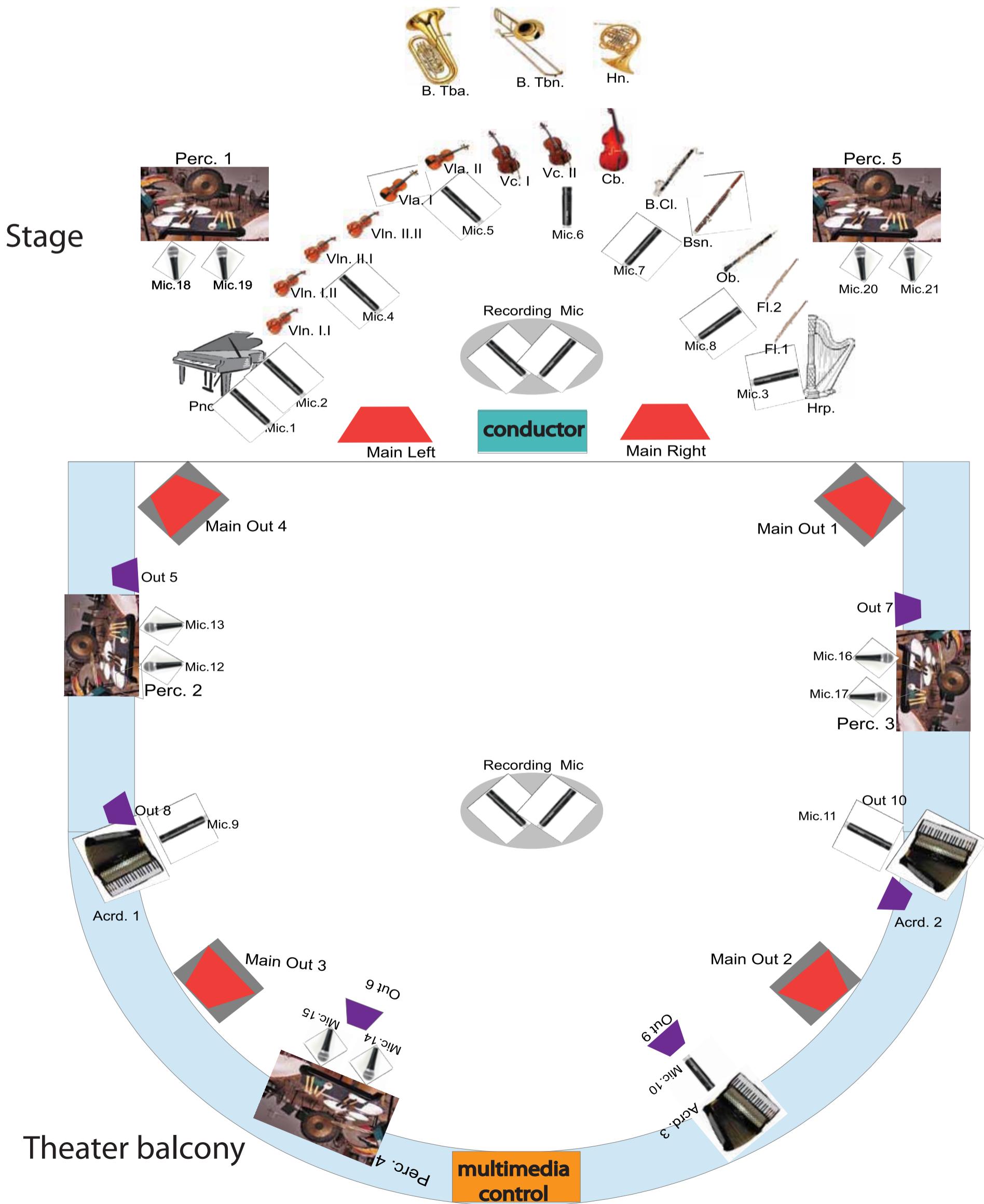
S.

**grain tail winds** - similar to J.

## Instrumental & multimedia positioning diagram :

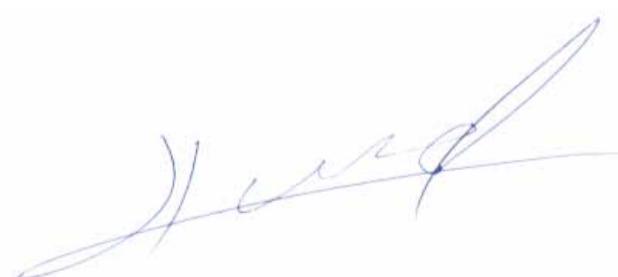
In the following diagram are the positioning of the instruments, speakers & microphones as used in the world premiere in Teatro Sociale di Como, Italy.

The basic concept of the soloists positioning is to create a ring of percussions around the public & an arch of accordions in the public's back. In venues that don't permit this positioning, a frontal Mise-en-scène could be used, placing the soloists in an arch behind the orchestra, alternating percussions & accordions. The orchestral positioning should be kept as written in both cases.



OTOT

To Angelo Gilardino



Yuval Avital

Milan, Italy  
december 2012

Score

## OTOT

For chamber orchestra, 3 accordions, video &amp; electronics

Yuval Avital

*prelude*

3.43" [A] fermto  $\downarrow$  <30

[01 vid] [02 vid]

VIDEO

ELECTRONICS 1

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

22

VID.

ELCT. 1

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vib.

37

VID.

ELCT. 1

Perc. 1

Perc. 2

Glik.

Crt.

Perc. 5

## OTOT

B Adagio  $\text{♩} = 45$ 

51

VID.

ELCT. 1

[64 vid]

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

[20"]

[65 vid]

C. Freeze & grain  
mid.  
15 tape  
16 tape

67

VID.

ELCT. 1

Acrd. 1

$\text{c}-(\text{morse}) \Rightarrow$

$\text{c}-(\text{x}) \Rightarrow$

$\text{c}-(\text{morse}) \Rightarrow$

$\text{c}-(\text{x}) \Rightarrow$

Acrd. 2

$\text{c}-(\text{morse}) \Rightarrow$

$\text{c}-(\text{x}) \Rightarrow$

$\text{c}-(\text{morse}) \Rightarrow$

$\text{c}-(\text{x}) \Rightarrow$

Acrd. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

accel.

## OTOT

76 ♩ = 50

poco più mosso (M.M. ♩ = c. 55)

acc.

VID.

ELCT. 1

Acrd. 1

*c-(morse)⇒*

*15<sup>mo</sup>* ——————

*↔(x)⇒*

*(8<sup>th</sup>)*

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

*8<sup>th</sup>* ——————

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

*8<sup>th</sup>* ——————

*mp* *f* *ff* *f*

*(8<sup>th</sup>)*

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

Perc. 1

Perc. 2

*arco*

*change to Glockenspiel*

*p* *mf*

Perc. 3

*f*

*change to Crotales*

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

Crt.

*ff*

*mp*

Perc. 5

*ff*

*change to vibraphone*

*ff* *mp* *mf* *f* *mp* *mf* *f* *mp*

*mf*

83

VID.

ELCT. 1

Acrd. 1

*mp*

*mf* *ff* *f* *ff* *mf*

*(8<sup>th</sup>)* ——————

*15<sup>mo</sup>* ——————

*15<sup>mo</sup>* ——————

*mf* *ff* *f* *ff* *mf*

*(8<sup>th</sup>)*

*mf*

Acrd. 2

*ff* *ff* *f* *ff* *ff* *ff*

*mf* *ff* *f* *ff* *ff* *ff*

Acrd. 3

*mp* *mf* *ff* *ff* *ff* *ff*

Perc. 1

*f*

*f* *f* *f* *f* *f* *f*

Perc. 2

*ff* *ff* *ff* *ff* *ff* *ff*

Glk.

*change to percussions*

*mf* *ff* *ff* *ff* *ff* *ff*

Perc. 4

*ff* *ff* *ff* *ff* *ff* *ff*

Vib.

*change to percussions*

*mf* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff*

## OTOT

91 *poco più mosso* (M.M.  $\frac{4}{4}$  c. 70)      *accel.*

VID.

ELCT. 1

Acrd. 1

Acrd. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

This page contains musical notation for nine parts: VID., ELCT. 1, Acrd. 1, Acrd. 3, Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Perc. 5. The notation is in common time (indicated by a '4' over a '4') and measures 91-92 are shown. The score includes dynamic markings like *mf*, *mp*, and *p*, and performance instructions like *accel.*. The parts include various instruments and electronic components, with some parts having multiple staves.

## OTOT

**C** *teso misterioso*,  $\dot{\omega}=50$

96

Vcl. 1 (6/4) [6/4] (7 caps) *6/4* *b6. vid.* *D. Rec winds (II)* *E. Grain obse;* *fest* *F. Rec strings (III)* *G. Grain Bassoon;* *mid*

ELCT. 1

Acrd. 1 *vento ad. lib.*

Acrd. 2 *vento ad. lib.*

Acrd. 3 *vento ad. lib.*

Perc. 1 *Soave rarefatto*

Perc. 2 *pp-mp* *Soave rarefatto*

Perc. 3 *pp-mp* *Soave rarefatto*

Perc. 4 *pp-mp* *Soave rarefatto*

Perc. 5 *pp-mp* *Soave rarefatto*

Fl. 1 *pp-mp* *vento ad. lib.*

Fl. 2 *pp* *vento ad. lib.*

Ob. *pp* *ess* *21*

Ob. *mp* *ff* *ff* *255* *31*

B. Cl. *vento ad. lib.* *mp* *f* *mp* *mp* *vento ad. lib.* *mp* *f* *mp* *mp*

Bsn. *pp* *pp-mp* *helicopter ad. lib.* *pp* *pp-mp* *ff* *p* *mf* *ff*

Hn. *pp* *vento ad. lib.* *pp-mp* *pp* *pp-mp* *pp* *mf* *ff*

B. Tbn. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

B. Tba. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Pno. *pp* *f* *ff* *ff* *ff* *ff* *ff* *ff*

In Pno 2 *ff* *f* *ff* *ff* *ff* *ff* *ff* *ff*

Hrp. *f* *thunder* *ff* *thunder* *thunder* *thunder* *thunder* *ff*

Vla. I 11 *ff* *ff* *ff* *ff* *ff* *mf* *1 scratch* *2 scratch*

Vla. II 11 *ff* *ff* *ff* *ff* *ff* *mf* *1 scratch* *2 scratch* *1 scratch* *2 scratch*

Vc. I *ff* *ff* *ff* *ff* *ff* *mf* *1 scratch* *2 scratch* *1 scratch* *2 scratch* *1 scratch*

Vc. II *ff* *ff* *ff* *ff* *ff* *mf* *p* *ff* *ff* *ff* *ff*

Cb. *pp* *1 scratch* *2 scratch* *1 scratch*

## OTOT

107

Vcl. 1  
ELCT. 1  
Acrd. 1  
Acrd. 2  
Acrd. 3  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5

H. Grain Bassoon; **f**  
L. Multi-freeze oboe;  
low trumpet;  
Grain; **D** slow

Fl. 1  
Fl. 2  
Ob.  
Ob.  
B. Cl.  
Bsn.  
Hn.  
B. Tbn.  
B. Tba.  
Pno.  
In. Pno 2  
Hrp.  
Vla. I  
Vla. II  
Vc. I  
Vc. II  
Cb.

change to piccolo

92

31

p

f 8<sup>m</sup>  
mp 8<sup>m</sup>  
mf 8<sup>m</sup>

mp

g<sup>2</sup> mp

f

variations on harmonics, slow  
mp

variations on harmonics, slow  
mp

ff f ff f ff

thunder  
ff

1 2 scratch  
1 2 scratch  
mp

ff p

## OTOT

**D** lento molto preciso  $\text{♩} = 40$

*II.3*  $\boxed{07 \text{ vid}}$

VID.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$  *accel.* *a tempo*

ELCT. 1  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Fl. 1  $\frac{3}{4}$   $f$   $mf$   $ff$   $mp$   $mp$   $fp$   $f$  *cuvré -> reg.*

Fl. 2  $\frac{3}{4}$   $f$   $mf$   $mp$   $fp$   $fp$   $mp$

Ob.  $\frac{3}{4}$   $mp$

Ob.  $\frac{3}{4}$   $mp$

B. Cl.  $\frac{3}{4}$   $mp$   $fp$   $mp$   $mf$

Bsn.  $\frac{3}{4}$   $mp$   $fp$   $mp$   $mf$

Hn.  $\frac{3}{4}$   $mp$   $fp$   $fp$  *Cuord reg.*

B. Tbn.  $\frac{3}{4}$  *change to trombone*  $mp$   $fp$  *cuvré -> reg.*

B. Tba.  $\frac{3}{4}$   $mp$   $fp$

Pno.  $\frac{3}{4}$   $sfz$   $f$   $sfz$  *pizz.*

In Pno 2  $\frac{3}{4}$   $sfz$   $mp$   $ff$   $sfz$  *loci*  $sfz$

Hrp.  $\frac{3}{4}$   $sfz$   $mp$   $ff$   $sfz$   $sfz$

Vln. I.I  $\frac{3}{4}$   $pp$   $ff$   $pp$  *pizz.*

Vln. I.II  $\frac{3}{4}$   $pp$   $ff$   $pp$   $ff$

Vln. II.I  $\frac{3}{4}$   $f$   $p$   $ffz$

Vln. II.II  $\frac{3}{4}$   $f$   $mp$   $ffz$   $ffz$

Vla. I.I  $\frac{3}{4}$   $fp$   $mp$

Vla. II.II  $\frac{3}{4}$   $fp$  *a tallone*

Vcl. I  $\frac{3}{4}$   $fp$

Vcl. II  $\frac{3}{4}$   $p$   $ff$   $pp$  *loci*

Cb.  $\frac{3}{4}$  *scratch*  $p$   $sfz$   $sfz$   $mp$  *arco*

122

Vcl.      accel.      a tempo

Vcl. 1      J. Grain tail winds      K. Freeze spect. flutes

Picc.      mp

Picc.      mp

Ob.      mp

Ob.      f f suono ecologico 377

B. Cl.      fp C4 16 f p

Bsn.      fp mp sfp mp

Hn.      cuivré mp p < f

Thn.      sfz mp

B.Tba.      mp f variations, slow mp

Pno.      sfz f

In.Pno 2      p brisé mp < f pp

Hrp.      mp f ff a la table

Vln. I      pizz. 3 2 mp

Vln. II      pizz. 3 2 mp

Vln. III      sfz mp pizz. 3 2 mp

Vln. II.II      mp

Vla. I      sul ponte V mp

Vcl. I      ff pizz. 3 2 mp arco V sul ponte 1 scratch 2 scratch ff

Vcl. II      mp sul ponte V mp 1 scratch 1 scratch 2 scratch f ppp 9 ff

Cb.      ff 2nd scratch mp f ppp ff

## OTOT

**E Adagio cantabile  $\text{♩} = 45$**   
[08 vid]

**134**

Vcl. L. Gran tail winds  
**p-ppp**

ELCT. 1 M. Play multi fragments (II)  
reverb + slow

Picc. pp

Picc. pp

Ob. pp

B. Cl. pp

Bsn. reg -> poca imb. reg -> poca imb.

Hn. pp change to bass trombone

Tbn.  $\overline{\text{P}}$

B.Tba.  $\overline{\text{G}}$  mp

Pno.  $\overline{\text{G}}$  mp

In Pno 2  $\overline{\text{G}}$  ff  $\overline{\text{G}}$  mf

Hrp. mf f brisé

Vln. I.I arco pp f ff pizz. a tallone

Vln. I.II arco pp f pizz.

Vln. II.I arco pp f pizz.

Vln. II.II arco pp f

Vla. I.I pizz. ff mf pizz.

Vla. II.II pizz. ff mf pizz.

Vc. I fp ff mp arco pizz. ff pizz. ff

Vc. II fp ff reg. flautando reg. simile

Cb. ff

143

VII.

N. Play multi fragments (III)  
reverb++;  
σ slow

ELCT. 1

B. Cl. *cantabile*  
reg ->poca imb.  
reg ->poca imb.

Bsn.  
*p* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

B. Tbn. *p* *mp* *mf* *mp* *fp* *mp* *mf* *p* *mf*

Pno.  
*s* *mp*

In.Pno 2 *mf*

Hrp.

Vln. I.I *Con sord.* *sul ponte*  
*p* *sul ponte arco*  
*mp*

Vln. I.II *mp*

Vln. II.I *mp* *==*

Vln. II.II *arco* *Con sord.* *sul tasto*  
*tr* *tr*

Vla. I.I *mp*

Vla. II.II *pizz.* *mp*

Vc. I *sfz* *sfz* *sfz* *sfz*

Vc. II *mf*

Cb.

## OTOT

11

149

F

Vcl. 1  
ELCT. 1

Picc.  
Picc.

Ob.

B. Cl.

Bsn.

Hin.

B. Tbn.

B. Tba.

Pno.

In.Pno 2

Hrp.

Vln. I.I

Vln. II.I

Vln. II.II

Vla. I.I

Vla. II.II

Vc. I

Vc. II

Cb.

*Fadeout M, N*

*subito*  $\text{♩} = 60$

*mf* *mf* *mf* *ff*  
*mf* *mf* *mf* *ff*  
*mp* *mp* *mp* *f* *mf* *mp*  
*reg -> poca imb.* *reg -> poca imb.* *ff* *mf* *ff* *ff*  
*p* *s* *mp* *5* *mf* *bouché tr* *reg -> cuivré* *ff*  
*mp* *mf* *mf* *f* *ffz* *ff*  
*mp* *mf* *mf* *ffz* *f*  
*ff* *ffz* *\** *XO*  
*tr* *tr* *tr* *ffz* *a la table* *ff*  
*loco* *mp* *p*  
*mp* *tr* *tr*  
*tr* *tr* *mp* *3*  
*3* *5* *mf*  
*3* *3* *mf*  
*pizz.* *ffz* *arco* *mp* *arco* *mp*  
*mf* *ffz*

156

*mosso deciso* (M.M.  $\frac{4}{4}$  c. 64)

ELCT 1

Acrid 1

Acrid 2

Acrid 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Picc.

Picc.

Ob.

B. CL.

Bsn.

Hn.

Thn.

B. Thba.

Pno.

In.Pno 2

Hpf.

Vln. I.I

Vln. I.II

Vln. II.I

Vln. II.II

Vla. I.I

Vla. II.II

Vcl. I

Vcl. II

Cb.

162

VID.

ELCT. 1

Acrd. 1

Acrd. 2

Acrd. 3 *mf*

Tim.

Tim. *change to timpani* *mf*

Tim. *mf*

picc.

B. Fl. *susino esico* *mp* *mp* *mf*

Ob. *mp* *mp*

B. Cl. *ff* *mp*

Bsn. *p*

Hn. *mp* *f* *cuivré* *mp*

Tbn. *mp* *f* *cuivré* *mp*

B. Tba. *mp* *f* *mp*

Pno. *ff* *arpeggiato* *mp* *ff* *ff* *mp*

Hip. *pizz.* *ff* *nf* *ff* *ff* *mp*

Vln. I. I *mp* *f* *mp*

Vln. I. II *mp* *nf* *mp* *nf*

Vln. I. III *mp* *nf*

Vln. II. I *nf* *nf* *mp* *p*

Vln. II. II *f* *nf* *nf* *ff* *pizz.* *arc*

Vla. I. I *ff*

Vla. I. II *ff* *sal ponte* *ff* *ff* *p*

Vc. I. *ff*

Vc. II. *ff* *ff* *pizz.* *arc*

Cb. *ff* *mp*

166

*rit. poco a poco*

VID  
ELCT. 1

G. Play multi fragments (by Gain, fast)

Fadeout O

Acrd. 1

Acrd. 2

Acrd. 3

Tim. *change to timpani*

Tim.

Tim.

Tim.

Tim.

Picc.

B. Fl.

Ob.

B. Cl.

Bsn.

Hn.

Thbn.

B. Tba.

Pno. *arpeggiato*

Hrp.

Vln. I

Vln. II

Vln. III

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

**VID.**

17 lento soave [09 vid] 20'' 10'' 20'' 7'' 10'' 5.7'' 10''

ELCT. 1 18 tape 19 tape 20 tape P. Multi delay bowed piano; filter bank; Rev + till +/-; ♂ / ♀ Var. speed

Acrd. 1 5 elements cadenza ad lib. agitato

Acrd. 2 5 elements cadenza ad lib. agitato

Acrd. 3 5 elements cadenza ad lib. agitato

Pno. arco bowed piano - piano + violas mp.p

Vln. I.II START Codice morse variate notes & dynamics

Vln. II.II ppp

Vla. I.I BOWED PIANO

Vla. II.II BOWED PIANO

Vc. I reg. distortion reg. mp < ff > sal ponte V fff pp

Vc. II reg. distortion reg. mp < ff > fff pp

Cb. reg. distortion reg. mp < ff > fff pp

Pno. 8''

1 Grave  $\dot{\omega}=30$   
180

Vcl. 21 tape  
ELCT. 1

Acrd. 2

Picc.

B. Fl.

B. Cl.

Bsn.

Hn.

B. Tbn.

B. Tba.

Pno.

Hrp.

Vln. I.I

Vln. I.II

Vln. II.I

Vln. II.II

Vcl. I

Vcl. II

Cb.

10 vid

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188

VID.

ELCT. 1

Acrd. 1

Acrd. 2

Perc. 1

Perc. 4

Perc. 5

B. Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Thn.

B. Tba.

Pno.

In Pno 2

Hrp.

Vln. 11

Vln. II

Vln. II.1

Vln. II.2

Vc. I

Vc. II

Cb.

11' vid

22' tape

(rallent. III to I) > (x) > (x II) > (rarefatto) >

(accel. I to III) > (x) > (x) > (x)

change to percussions

cuivré

thunder

sul tasto

STOP Codice morse

Glissando di armonici naturali: variare velocità del glissando e la dinamica; a volte fermare su un armonico sul Sol

Glissando di armonici naturali: variare velocità del glissando e la dinamica; a volte fermare su un armonico sul Re

sulla punta

loco

## TOTOT

197

più mosso (M.M. ♩ = c. 40)

VID. (23 tempo) (24 tempo)

ELCT. 1

Acrd. 1 (morse) ↪

Acrd. 2 ↪ (x) ↪ ↪ (rarefatto) ↪

Acrd. 3 (morse) ↪ (x III) ↪ (x) ↪ (x) ↪

Perc. 1

Perc. 2 change to percussions (ff) (mp)

Perc. 3 change to percussions (ff) (mp)

Perc. 5 (p) (ff)

Picc. (mp) (change to flute)

Fl. 2 (f) (ff) (suono edico) (ff) (jet whistle) (ff)

Ob. (mf, ff) (poco imb. molto vib. ornamentato)

B. Cl.

Bsn.

Hn. (ff) (p) (ff) (mp)

B. Tba. (cutré) (ff) (cutré) (ff)

In.Pno. 2 (ff) (mpf) (ff)

Hrp. (ff) (thunder) (ff)

Vln. I.I (ff) (STOP Codice morse)

Vln. I.II (mp) (pp)

Vla. II

Vc. I (mp)

Vc. II (mp)

Cb. (p) (mp mf) (pp) (ff) (mp mf) (ff) (f)

205 poco più mosso molto preciso = 56

VID.

ELCT. 1

Acrd. 1  $\leftarrow \{x\} \rightarrow$   
Acrd. 2  $\leftarrow \{x\} \rightarrow$   
Acrd. 3  $\leftarrow \{x\} \rightarrow$

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
change to percussions  
Perc. 5  $p \longrightarrow fp \quad p \longrightarrow ff \gg mf \quad mf \quad mf \quad mf$

Picc.

Fl. 2 change to bass flute Flz. jet whistle  $f \quad g\sharp \quad f \quad nf$

Ob.

B. Cl.

Bsn.  $f \quad f \quad f \quad p \quad nf$

B. Tbn.

B. Tba.  $nf \quad f \quad f \quad f$

Vla. I  $\leftarrow \{x\} \rightarrow$  Gissando di armonici naturali; variazioni velocità del gissando e la dinamica; a volte fermare su un armonico  
sul Sol

Vla. II  $mp - mf$

Vc. I arco  $mf$

Vc. II arco  $mf$

Cb. loco  $mp \quad mp \quad p \quad pp \quad mp \quad mf$

Gissando di armonici naturali; variazioni velocità del gissando e la dinamica; a volte fermare su un armonico  
sul Sol

Con sord. sul ponte  $\ddot{\epsilon} \ddot{\epsilon}$  variations, slow

Con sord.  $mp - mf$  sul ponte  $\ddot{\epsilon} \ddot{\epsilon}$  variations, slow

$mp - mf$  sul tasto

Vcl.

ELCT. 1

Acrd. 1

Acrd. 2 ⇨(morse)⇨ ⇨(x)⇨

Acrd. 3 ⇨(x III)⇨ change to timpani

Perc. 1 change to timpani mp

Perc. 2 change to timpani f mp

Perc. 3 f ff mf mp

Perc. 4 change to timpani f mp

Perc. 5 f p mp

Picc.

B. Fl. fz

Ob. fz

B. Cl.

Hn.

B. Tbn.

B. Tba. 8

pno. ff

Hrp. ff

Vln. I. I sul ponte ff

Vla. I. I sul ponte

Vla. II. II f

Vc. I senza sord. pizz. ff

Vc. II senza sord. pizz. ff

Cb. f np p mp

217

VID. [12 vidi] più mosso (M.M.  $\frac{1}{4}$  = c. 50)

ELCT. 1

Acrd. 1

Acrd. 2

Acrd. 3

Tim.

Tim. *fp*

Tim. *mp*

Tim. *mp*

Tim. *p*

Picc.

B. Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Thn. *f*

Pno. *ff*

Hrp. *ff*

Vln. II *sul ponte* *variations, a rapture* *ff* *pizz.* *ff*

Vc. I *mp* *sul ponte* *ff* *arco* *ff* *arco* *pizz.* *ff* *arco*

Vc. II *mp* *ff* *ff* *mp* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cb. *p* *pp* *ff*

222

VID. [13 vid]

ELCT. 1

Acrd. 1

Acrd. 2

Acrd. 3

Perc. 1

Perc. 5

Picc.

B. Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Tbn.

B. Tba.

Pno.

Hrp.

Vln. II

Vc. I

Vc. II

Cb.

[14 vid] Grave  $\downarrow=30$

## OTOT

23

228

VID.      ELCT. 1

*più mosso* (M.M.  $\frac{1}{2}$  = c. 60)      *15 vidi*

Perc. 1      Perc. 2      Perc. 3      Perc. 4      Perc. 5

Perc.      B. Fl.      Ob.      B. Cl.      Bsn.

Hin.      B. Tbn.      B. Thba.

Pno.      Hrp.      Vc. I      Vc. II      Cb.

*change to timpani*

*thunder*

*sul ponte*

*variations, a raptus*

*mf ff*      *mf ff*

*sul ponte*

*variations, a raptus*

*mp*

*mp*

*più tenuto*  $\frac{1}{2}$  = 50

## OTOT

233

più mosso (M.M.  $\frac{1}{= c. 60}$ )

subito  $\frac{1}{= 40}$

VII.

ELCT. I

Tim. *mp*

Tim. *f*

Tim.

Tim.

Pic.

B. Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Tbn.

B. Tba.

Pno.

Hrp.

Vln. I.I

Vln. I.II

Vln. II.I

Vla. I.I

Vla. II.II

Vc. I

Vc. II

Cb.

*START Codice morse*

*change to piccolo*

*circular breathing*

*sul ponte*

*arco f*

238

K lento soave

VID.

ELCT. 1

Picc. *Q. Multi delay bowed piano;  
filter bank;  
Reverb till +;  $\sigma$  /  $\nu$  Var. speed*

Picc. *START Codice morse*

Ob.

B. Cl.

Bsn.

Hn.

B. Thn.

B. Tba.

*STOP Codice morse*

*FIZ STOP Codice morse*

Pno. *bowed piano : piano + violas mp-p*

Vln. I.I *variante notes & dynamics*

Vln. II

Vln. II.I

Vln. II.II

Vla. I.I

Vla. II.II

Vc. I

Vc. II

Cb.

*cadenza*

*ff pp mp f*

*acc*

*reg flautando*

*go to bowed piano*

*BOWED PIANO*

*go to bowed piano*

*BOWED PIANO*

*mp-mf*

246

Vid.

Elct. 1

B.Tba. *mp*

Pno. *s*

Hrp. *s*

Vln. I I *mp* *p* *sul ponte reg* *flautando* *reg* *f* *ppp* *ff imp* *mp* *f* *mf* *mp* *p* *mp* *f* *mf*

Vla. I I

Vla. II I I

Cb. *var. posizione arco*

bowed piano: piano + violas *mp-p*  
variante notes & dynamics  
arco

thunder *ffz*

256

Vid.

Elct. 1

Fadeout *Q*

Picc.

Picc.

BOWED PIANO

Pno. *s*

Hrp. *s*

Vln. I I *jete* *jete* *jete* *reg* *ff* *pp* *ffz* *sul ponte* *loco* *pizz.* *arco* *mp* *p* *mp* *mf* *mf* *mf*

Vln. I I I

Vla. I I

Vla. II I I

Cb. *ffz* *ffz* *ffz*

change to flute  
change to flute  
*ffz* *ffz* *ffz*

fermo *ffz* *=40*

fine cadenza

262 [16 vid]

Vld.

ELCT. 1

Tim.

Tim.

Tim.

Tim.

Tim.

Tim.

Fl. 1

Fl. 2

circular breathing var. imb.

Ob.

B. Cl.

Bsn.

pp - mp

pp - mp

circular breathing var. imb.

pp - mp

pp - mp

simile

pp - mp

Hn.

B. Tbn.

B. Tba.

pp - mp

circular breathing

Vln. II

Cb.

26 tape

## OTOT

272

più mosso cantabile (M.M.  $\frac{1}{4}$  = c. 60)

VII.

ELCT. I

Timpani

Timpani

Timpani *f*

Timpani *f*

Timpani *f*

Fl. 1

Ob.

B. Cl. *pp-mp*

Hn. *simile*

B. Tbn. *pp-mp*

B. Tba.

Vln. II

Vln. III

Vln. II/II

Vla. II

Vla. II/II *var. posizione arco*

Vc. I *pp-mp* *var. posizione arco*

Vc. II *pp-mp*

Cb.

*27 tape*

*bouché tr.*

*simile*

*arco*

*mp*

*mp*

*mp*

*pp*

*arco*

*pp*

*mp*

279

Vcl. 1  
ELCT. 1

Tim.  
Tim.  
Tim.  
Tim.

change to chimes

Fl. 1  
Fl. 2  
Ob.

Hn.  
B. Tbn.  
B. Tba.

bouché tr. dolce

Pno.

arppeggiato

Hrp.

brisé

Vln. II  
Vln. I II  
Vln. III  
Vln. II II

Vla. II II  
sul tasto

Vc. I  
pp  
sul tasto

Vc. II  
pp

Cb.

289

VII.

ELCT. 1

Chm.

Gilk.

Crt.

Hn.

B. Tbn.

B. Tba.

Pno.

In.Pno 2

Hrp

Vln. I.I

Vln. I.II

Vln. II.I

Vln. II.II

Vla. I.I

Vla. II.II

Vc. I

Vc. II

Cb.

28

change to *Glockenspiel*

change to *Crotales*

*a la table*

thunder      thunder

## OTOT

31

300

accel.

M.M.  $\frac{4}{4}$  = c. 72

Vid.  
ELCT. 1  
Chm.  
Gik.  
Crt.  
Fl. 1  
Fl. 2  
*dolce*  
Hn.  
B. Tbn.  
B. Tba.  
Vln. II  
Vln. III  
Vln. II.I  
Vln. II.II  
Vla. II  
Vla. II.II  
Vc. I  
Vc. II  
Cb.

29 tape

313

Vid.  
ELCT. 1  
Fl. 1  
Fl. 2  
Ob.  
B. Cl.  
Vln. II  
Vln. II.I  
Vln. II.II  
Vln. II.III  
Vla. II  
Vla. II.II  
Vc. I  
Vc. II  
Cb.

323

VII.D.

ELCT. 1

Fl. 1

Fl. 2

Ob.

B. Cl.

Bsn.

Hn.

B. Tbn.

B. Tba.

Vln. I.I

Vln. I.II

Vln. II.I

Vln. II.II

Vla. I.I

Vla. II.II

Vc. I

Vc. II

Cb.

333

rit.

**M** fermata  $\downarrow = 40$

17 vid

VID.

ELCT. 1

Acrd. 1

Acrd. 2

Acrd. 3

Fl. 1

Fl. 2

Ob.

Hn.

B. Tbn.

B. Tba.

Vln. I.I

Vln. I.II

Vln. II.I

Vln. II.II

Vla. I.I

Vla. II.II

Vc. I

Vc. II

Cb.

349

Vcl. 1

ELCT. 1

Acrd. 1

Acrd. 2

Acrd. 3

Perc. 2

Perc. 3

Perc. 4

Hn.

B. Tbn.

B. Tha.

Pno.

Vln. I

Vln. II

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

350

*cavari loco*

*molto arpeggiato*

359

più mosso (M.M.  $\frac{2}{4}$  = c. 60)

Vcl.

ELCT. 1

Acrd. 1

Acrd. 2

Acrd. 3

Perc. 2

Perc. 3

Perc. 4

Hn.

B. Tbn.

B. Tba.

Pno.

Hrp.

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

## OTOT

367

VID.

ELCT. 1

Acrd. 1

Acrd. 2

Acrd. 3

Perc. 1

Perc. 5

B. Tbn.

B. Tba.

Pno.

Hip.

Vc. I

Vc. II

Cb.

sul ponte

pizz.

376

VID.

ELCT. 1

Acrd. 1

Perc. 1

Perc. 3

Perc. 5

circular breathing

Hn.

B. Tbn.

B. Tba.

Vc. I

Vc. II

Cb.

cavat' loco

385

Vld.

ELCT. 1

Acrd. 1

Acrd. 2

Acrd. 3

Perc. 1

Perc. 3

Perc. 4

Perc. 5

Hn.

B. Tbn.

B. Thba.

Vc. I

Vc. II

Cb.

392

VID.

ELCT. 1

Acrd. 1

Acrd. 2

Acrd. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hn.

B. Tbn.

B. Tba.

Vc. I

Vc. II

Cb.

399

18 vid

Molta imboccatura

ELCT. 1

Acrd. 2

Acrd. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Ob.

Bsn.

Vc. I

Vc. II

Cb.

sul ponte

pizz.

*406*

Vld.

ELCT. 1

Acrd. 2

Acrd. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Picc.

Picc.

Ob.

B. Cl.

Bsn.

Vc. I

Vc. II

Cb.

*arco sul ponte*

*mf*

*4/4*

VID.

ELCT. 1

Perc. 1      variate & extend patterns, adding short solistic solos

Perc. 2      variate & extend patterns, adding short solistic solos

Perc. 3      variate & extend patterns, adding short solistic solos

Perc. 4      variate & extend patterns, adding short solistic solos

Perc. 5      variate & extend patterns, adding short solistic solos

Picc.      *ff*

Picc.      *ff*

ob.

B. Cl.

Bsn.

B.Tba.

Cb.

416

VID.

ELCT. 1

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Picc.

Picc.

ob.

B. Cl.

Bsn.

Hn.

B. Tbn.

B. Tba.

Vc. I

Vc. II

Cb.

sul ponte

pizz.

## OTOT

P

19 vid

420

ELCT. 1

Perc. 1

Perc. 4

Picc.

Picc.

Ob.

B. Cl.

Bsn.

Hn.

B. Tbn.

B. Tba.

Vln. I.I

Vln. I.II

Vln. II.I

Vln. II.II

Vc. I

Vc. II

Cb.

424

VID.

(33 tape)	(34 tape)	(35 tape)	(36 tape)
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ELCT. 1

Vln. I

Vln. II

Vln. II.I

Vln. II.II

Vc. I

Vc. II

Cb.

428

VID.

(37 tape)
-----------

ELCT. 1

Vln. I

Vln. II

Vln. II.I

Vln. II.II

Vc. I

Vc. II

Cb.

## OTOT

432

VID.

ELCT. 1

Acrd. 1

Vln. I.I

Vln. I.II

Vln. II.I

Vln. II.II

Vc. I

Vc. II

Cb.

436

VID.

ELCT. 1

Acrd. 1

Acrd. 2

Acrd. 3

Vln. I.I

Vln. I.II

Vln. II.I

Vln. II.II

Vc. I

Vc. II

Cb.

440

VID.

ELCT. 1

(15<sup>th</sup>)

Acrd. 1

(8<sup>th</sup>)

Acrd. 2

Acrd. 3

Vln. I

Vln. II

Vln. III

Vln. II.II

Vc. I

Vc. II

Cb.

*arco sul ponle*

*mf*

444

VID.

ELCT. 1

Acrd. 1

(8<sup>th</sup>)

Acrd. 2

Acrd. 3

Vln. I

Vln. II

Vln. III

Vln. II.II

Vc. I

Vc. II

Cb.

*mp*

*mf*

46

OTOT

**G**  
poco più mosso (M.M.  $\frac{1}{4} = c. 70$ )  
449

VID.  
ELCT. 1  
Mrbm.

*mff*  
*fz*

453

[20 vid]

VID.  
ELCT. 1  
Mrbm.  
Perc. 5

*mff*  
*change to vibraphone*

457

VID.  
ELCT. 1  
Mrbm.  
Vib.

461

[21 vid]

VID.  
ELCT. 1  
Mrbm.  
Vib.

465

VID.

ELCT. 1

Mmrb.

vib.

Pno.

Hrp.

Vc. I

Vc. II

Cb.

ff

ff

pizz.

ff<sup>2</sup>

469

VID.

ELCT. 1

Mmrb.

Perc. 3

Perc. 4

Vib.

Pno.

Hrp.

Vc. I

Vc. II

Cb.

*ff*

*ff*

*pizz.*

*ff<sup>2</sup>*

473

VII.

ELCT. 1

Mmrb.

Perc. 2

Perc. 3

Perc. 4

Vib.

Pno.

Hrp.

Vln. II

Vln. III

Vcl. I

Vcl. II

Cb.

38 tape

*ff*

*mf-ff*  
Senza sord.  
sul ponte

*mf-ff*  
Senza sord.  
sul ponte

*mf-ff*

*ff*

476

Vld.

ELCT. 1

Mrmr.

Perc. 2

Perc. 3

Perc. 4

Vib.

Pno.

Hrp.

Vln. I

Vln. II

Vln. II.I

Senza sord.  
sul tasto  
*mf*

Vln. II.II

Senza sord.  
sul tasto  
*mp*

Vc. I

Vc. II

Cb.

R

479

23 vid

Vld.

ELCT. 1

Mrmbr.

Perc. 2

Perc. 3

Perc. 4

Vib.

Picc.

Piccc.

Ob.

B. Cl.

Bsn.

Pno.

Hrp.

Vln. I.I

Vln. III

Vln. II.I

Vln. II.II

Vcl. I

Vcl. II

Cb.

variate & extend patterns, adding short solistic solos

*Molta imboccatura  
ornamenti ad. lib.*

483

Vcl.

ELCT. 1

Mmrb.

Perc. 2

Perc. 3

Perc. 4

vib.

Picc.

Picc.

Ob.

B. Cl.

Bsn.

Pno.

Hrp.

Vln. I.I

Vln. I.II

Vln. II.I

Vln. II.II

Vla. I.I

Vla. II.II

Vcl. I

Vcl. II

Cb.

variate & extend patterns, adding short solistic solos

*a la table*

ff

487

Vcl.

ELCT. 1

Mmb.

Perc. 2

Perc. 3

Perc. 4

Vib.

Picc.

Picc.

Ob.

B. Cl.

Bsn.

Hn.

B. Tbn.

B. Tba.

Pno.

Hrp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

[24 vید]

*change to trombone*

*f* *Con sord.* *mp*

*f* *mf* *mf*

491

Vcl.

ELCT. 1

Mmmb.

Perc. 2

Perc. 3

Perc. 4

Vib.

Picc. *ff*

Picc.

Ob.

B. Cl.

Bsn.

Hn. *bouché ff*

Tbn.

B.Tba. *mf*

Vln. I

Vln. II

Vln. II

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

495

Vcl.

ELCT. 1

Mmrb.

Perc. 2

Perc. 3

Perc. 4

Vib.

Picc.

Picc.

Ob.

B. Cl.

Bsn.

Hn.

Thn.

B.Tba.

Vln. I.I

Vln. I.II

Vln. II.I

Vla. I.I

Vla. II

Vc. I

Vc. II

Cb.

498

Vcl.

ELCT. 1

Mmmb.

Perc. 2

Perc. 3 *f*

Perc. 4

Vib.

Picc.

Picc.

Ob.

B. Cl. *ff*

Bsn.

Hn. *mp* *mf* *bouché ff*

Tbn. *f* *f* *f* *f*

B.Tba. *mf* *mf* *mf* *mf* *mf* *mf*

Vln. I.I

Vln. I.II

Vln. II.I

Vln. II.II

Vla. I.I

Vla. II.II

Vcl. I

Vcl. II

Cb.

## OTOT

**Sento soave**

503

VII.

ELCT. 1

R. Poly. Speci  
Space ad. lib  
reverb ad. lib  
re-synth. strings;

Acrd. 1

5 elements cadenza ad. lib, meno agitato

Acrd. 2

5 elements cadenza ad. lib, meno agitato

Acrd. 3

5 elements cadenza ad. lib, meno agitato

Perc. 3

Hn.

Tbn.

B.Tba.

Vln. I.I

Vln. I.II

Vln. II.I

Vln. II.II

Vc. I

Vc. II

Cb.

514

Vcl. 1  
ELCT. 1  
Acrd. 1  
Acrd. 2  
Acrd. 3  
Perc. 2  
Perc. 3  
Hrp.  
Vln. II  
Vln. I, II  
Vln. II, I  
Vln. II, II  
Vla. II, I  
Vla. II, II  
Vc. I  
Vc. II  
Cb.

**25 vid**

(39 tape)

**26 vid**

Fadeout R.

**T**

$\downarrow = 40$

**8<sup>th</sup>**

**p**

**change to chimes**

**mf**

**change to Glockenspiel aco**

**a la table**

**f**

**sfp**

**p**

**pizz.**

**8<sup>th</sup>**

**b<sub>2</sub>**

**8<sup>th</sup>**

**b<sub>2</sub>**

**ff**

**ff**

**mp**

**ff**

**mp**

**ff**

**mp**

**ff**

**ff**

**p-ppp**

**p-ppp**

**flautando**

**Glossando**

**1 scratch**

**2 scratch**

**1 scratch**

**p**

**ppp**

**p**

**ppp**

**p**

**ppp**

**p**

**ppp**

**p**

**ppp**

**p**

525

Vid.

ELCT. 1

Acrd. 1

S. Grain tail winds

Acrd. 2

p

Acrd. 3

p

Mmhb.

Chm.

Glk.

arpoggiato

p

Picc.

ff

change to piccolo

B. Fl.

fp

Ob.

fp

B. Cl.

fp

Bsn.

fp

Hn.

fp

change to bass flute

B. Tbn.

fp

B. Tba.

fp

Pno.

mp

In Pro 2

ff

ff

ff

Hip

brisi

mf

drum

a la table

f

Vln. I

pp

mf

p

Vln. II

loco

p

mp

p

Vln. III

pizz.

ff

Vcl.

pizz.

Vcl.

p

Cb.

p

f

ff

mp

530

VID

ELCT. I

Aud. 1

Aud. 2

Aud. 3

Perc. 1

Memb.

Chm

Glk arpeggiato

Perc. 4

Perc. 5

Picc

B. Fl change in bass flute mono violon Flz Sing low note

Ob

B. Cl fp

Bsn fp

Hn fp

B. Thn. fp

B. Tha. contré bœuf fp mp if2 mp 2o mp

Pno

Hrp nf mp

Vln. II f mp nf acco mp

Vln. I. II f p nf mp

Vln. II. II f nf mp

Vcl f g2 f mp

Vcl. II f mp

Cb p f mp

541

ELCT. 1

Acrd. 1

Acrd. 2

Acrd. 3

Perc. 1

Chm.

Glk.

Crt.

Picc. *variations, slow*

Picc. *change to piccolo variations; slow*

Vln. I.I

Vln. I.II

Vln. II.I

Vln. II.II

557

VID.

ELCT. 1

Acrd. 1

Acrd. 2

Acrd. 3

Perc. 1

Chm.

Gik.

Crt.

Picc.

Picc.

B.Tba.

Vln. I.I

Vln. I.II

Vln. I.II

Vln. II.II

FINE