

Onur Dulger

Bai-Ulgan

for ensemble, solo harp and live-electronics

instrumentation

Flute
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet in Bb
Trombon

Percussion

Vibraphon
Bass drum
Timpani
D (30"-32"[75-80cm], G (28"-29"[65-70cm], C (25"-26"[60-65cm], A (23"-24"[55-60cm]

Turkish Cymbal
Superball mallets (middle and large)
Double bass bow

Harp
tuning: lowest string C should be C#, second lowest string D should be D#

Violin 1
Violin 2
Viola
Violoncello
Double Bass

live-electronics

instructions

General

Main voice:



Schoenberg's Hauptstimme symbol is used to indicate the motivic material, which should be perceived as motivic element.

Wind and Brass Instruments

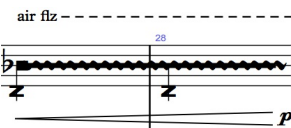
Toneless blowing

Treble and bass clefs in bracket used for tonless airsounds. Written pitches are played but the resulting ton is different from written ton. They are actually defining brightness and darkens of the air sound with also help from consontant letters with or without vocals. They are as follows from low to high: "Hu, Ho, F, H, Hi, S, Shi".



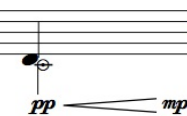
Toneless air flutter

Same techniqe as above with flutter tongue.



Sing and play

Same the white notehead with a dot inside indicate that player should sing that pitch while playing the other pitch.



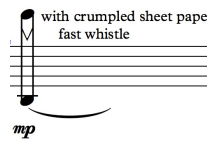
Caution: Not all the techniques are shown in instructions. Check out your part!!

HARP

Whistling sounds

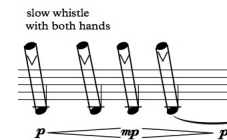
Whistling sounds are produced by placing the palm of the hand horizontally over the strings and then sliding it quickly upwards or downwards. The hand can leave the strings after the whistle or stay on the strings

Fast whistle: Whistle downwards, hand leaves the strings.

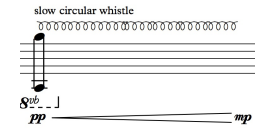


Slow whistle: The harpist slides the palms of the hands slowly over the strings of the harp.

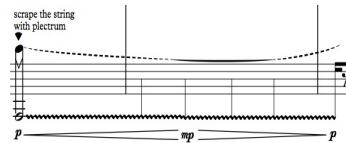
Up and down: The palms move up and down



Circular: The palms move circular



Scrape string: Scrape the string vertically with plecetrum or fingernail according the instructions in the score.



Xylophonic sounds: Xylophonics are muted sounds with a clearly distinguished pitch.

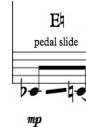
To produce xylophonic sounds one hand mutes the strings by pressing them with the fingers close to the soundboard. The other hand plays the strings normally.



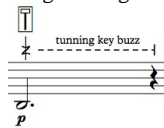
Pedal Buzz: A pedal buzz is produced by holding the pedal halfway between two pedal positions. Therefore, as it is played, the string vibrates against the metal of the tuning disc.



Pedal Slide: A pedal slide is produced by playing a string and then sliding the relevant pedal from one position to another. The string is plucked only once.



Tuning key buzz: The harpist plucks the string and then holds the tuning key close to it, making the string buzz against the metal.



Tuning Key Gliss: The metal part of the tuning key is held horizontally and pressed against the string with one hand. When it is pressed against the string, the string is shortened and therefore its pitch will be higher. The other hand plucks the lower part of the string. As the string is plucked the tuning key is moved up or down. The harpist can choose with sting to play. Indicated pitches are sounding pitches.

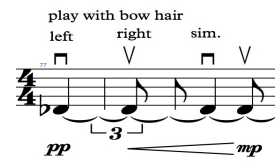


Contact:

For spesific questions about playing techniques please contact me under onur_dulger@hotmail.com

Play with bow hair:

Get bow hair of string instrument and play with it in indicated setion which connceets electronic solo part to bar 75. in bar 74. Up bow sign indicates bowing to right and down indicates bowing to left of the harpist.



More information can be found about harp techniques with video example under the following link :

<http://sites.siba.fi/web/harpnotation/manual>

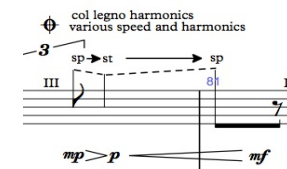
STRINGS

col legno tratto

Use the bow hair as well in order to get a clearer pitch.

col legno harmonics

Dampen the string with your left hand and perform col legno battuto to get harmonic of the given string. Denstiy of the activiy should vary: one can let the bow jumb on the string, like jeté..



String Multiphonics for Doule bass and Violoncello

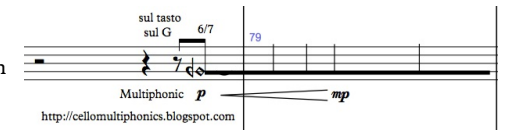
Please find the specifc multiphonic on the document or webpage, whose web-link I provided blow

DoubleBass:

<http://haakontheelin.com/multiphonics/uploads/files/4%20Multiphonics/Multiphonics%20on%20the%20Double%20Bass.pdf>

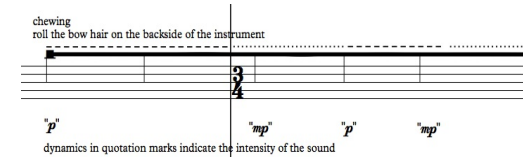
Violoncello:

<http://cellomultiphonics.blogspot.com>



Chewing

roll the bow hair on the back side of the instrument with pressure.



Left hand pressure

Diamond notehead indicates harmonic pressure and half black and half white notehead is for pressure between normal pressure and harmonic pressure.

Circular bowing

the symbol below on the top of the sysem used for circular bowing.



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$\text{♩} = 64$

accel.

Flute: non vib. air and pitch; ord. amp. vib. fast → slow → fast; non vib. air and pitch; air and pitch; ord.

Oboe: con sord. (cram a swab in the bell); amp. vib. fast → slow → fast; non vib. ord.

Clarinet in B \flat : amp. vib. fast → slow → fast; non vib. ord.; air and pitch; amp. vib. fast → slow → fast; non vib.

Bassoon: air sounds "Hu"; "I"; "Hi"; "Shi"; "I"; ord.

Horn in F: air sounds "Shu"; "S"; "Hi"; "Hu"; "Ho"; con sord.

Trumpet in B \flat : air sounds "Hu"; "Ho"; "Hi"; "S"; "H"; con sord.

Trombone: air sounds "Shi"; "Hi"; "H"; "Hu"; "Ho"; con sord.

Vibraphone: motor off; play with double bass bow; To Cym. Cymbals; play underside of the cymbal (middle super rub mallet); bell; rim

Harp: with crumpled sheet paper fast whistle; pluck "D" softly at the end of the whistle together with "Eb"; Xyl.; ord.; Xyl.; slow circular whistle; scrape with plectrum; running key gliss.; Xyl.; running key gliss.; Xyl.

Electronics

Violin 1: c.l.t. (half hair, half wood); ord.; c.l.t.; ord.; c.l.t.; ord.; sul tasto ord.; ord. → sul pont.; sul tasto ord.

Violin 2: c.l.t. (half hair, half wood); ord.; c.l.t.; ord.; c.l.t.; ord.; sul tasto ord.; ord. → sul pont.; sul tasto ord.

Viola: c.l.t. (half hair, half wood); ord.; c.l.t.; ord.; c.l.t.; ord.; sul tasto ord.; ord.

Violoncello: c.l.t. (half hair, half wood); ord.; c.l.t.; ord.; c.l.t.; ord.; sul tasto ord.; ord.

Contrabass: c.l.t. (half hair, half wood); ord.; c.l.t.; ord.; c.l.t.; ord.; pizz.

accel.

Full Score

Fl. *air with pitch* *ord.* *key clicks with pitch* *amp. vib. slow* *fast* *key clicks with pitch* *non vib.*

Ob. *background* *senza sord.* *key clicks with pitch* *amp. vib. slow* *fast* *key clicks with pitch*

Cl. *air with pitch* *ord.* *key clicks with pitch* *amp. vib. slow* *fast* *key clicks with pitch*

Bsn. *"Hu"* *"Ho"* *air flz.* *ord.* *"Sha"* *air flz.* *amp. vib. slow* *fast* *H*

Hn. *"S"* *air flz.* *ord.* *"S"* *air flz.* *amp. vib. slow* *fast*

Tpt. *air flz.* *ord. con sord.* *air flz.* *amp. vib. slow* *fast* *senza sord.*

Tbn. *"H"* *air flz.* *ord.* *"H"* *air flz.* *con sord.* *amp. vib. slow* *fast* *senza sord.*

Vibraphone *To Vib.* *motor on* *To Timp.* *Timpani* *D Timpani* *A Timpani* *C Timpani* *To Vib.* *Vibraphone* *motor on* *slow* *fast* *motor off*

Hp. *D: B \flat* *G \sharp* *fast whistle with crumpled sheet paper* *Xyl.* *slow whistle with left hand* *A \flat* *B \flat* *E \sharp* *pedal slide* *slow circular whistle* *B \flat* *G \flat* *tuning key small vib.*

Elect. *[pizz.]* *c.l.t.* *[pizz.]* *arco*

Vln. 1 *sul pont.* *sul tasto* *ord.* *sul tasto arco* *ord.* *senza sord.*

Vln. 2 *sul pont.* *ord.* *sul tasto arco* *ord.* *Près de la table* *senza sord.*

Vla. *sul pont.* *ord.* *c.l.t.* *sul tasto* *ord.*

Vc. *ord.* *sul pont.* *c.l.t.* *sul tasto* *ord.*

Cb. *[pizz.]* *c.l.t.* *[pizz.]* *[pizz.]* *arco*

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

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

Cl. *pp p mp mp p p mf p p mp p*

Bsn. *pp p mp mp p f mf mp p f p pp p mp*

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

Tpt. *mp p p mf p mp pp mf p mf*

Tbn. *pp mp p pp f mp p p mf p mf pp pp pp*

Bass Drum *mp p mp p mf mp f*

Vib. *f mf p mf f*

Hp. *mp mf f mf p mp p*

Elect.

Vln. 1 *mp p mf p mp f mf p*

Vln. 2 *p mp p mf p mp mf p*

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

Vc. *p mp mf mp mf mp mf p*

Cb. *p mp mf mp mf mp p p*

Annotations:
non vib.
H
sing & play (female player sings and plays octave higher)
sing & play (female player sings and plays octave higher) if it is not possible to play the fluttertongue in "p", play it without fluttertongue
motor on / motor off
To Vib.
with plectrum. (right hand)
ord. (left hand)
F#/Fb pedal buzz.
8va...
8va...
pizz.
arco
off the string
mf
mp
p
f
pp

This page of the musical score contains the following elements:

- Instrumentation:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Harp (Hp.), Electric (Elect.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Dynamic Markings:** *pp*, *p*, *mp*, *mf*, *f*, *fff*, *ppp*, *ppp*.
- Articulation and Performance Instructions:** *brassy*, *con sord.*, *senza sord.*, *To Timp.*, *A Timpani D-E*, *G Timpani*, *C Timpani E-C#*, *non vib.*, *arco*, *pizz.*, *off the string*, *inharmonic spectra*, *RING MOD*.
- Figural Bass:** Chord symbols for the Harp: D: B: C: / G: E:.
- Tempo and Acceleration:** *accel.* markings and tempo changes from ♩=80 to ♩=64.
- Measure Numbers:** The score begins at measure 45.

This page of a musical score contains the following parts and markings:

- Flute (Fl.):** Measures 56-61. Dynamics: *pp*, *mf*, *pp*, *f*. Includes a *51 accel.* marking.
- Oboe (Ob.):** Measures 56-61. Dynamics: *pp*, *mf*, *pp*, *f*. Includes a *51 accel.* marking.
- Clarinet (Cl.):** Measures 56-61. Dynamics: *pp*, *mf*, *pp*, *f*. Includes a *51 accel.* marking.
- Bassoon (Bsn.):** Measures 56-61. Dynamics: *mf*, *f*. Includes a *51 accel.* marking.
- Horn (Hn.):** Measures 56-61. Dynamics: *pp*, *mf*, *f*. Includes a *51 accel.* marking.
- Trumpet (Tpt.):** Measures 56-61. Dynamics: *pp*, *mf*, *f*. Includes a *51 accel.* marking.
- Trombone (Tbn.):** Measures 56-61. Dynamics: *mp*, *mf*, *pp*, *f*. Includes a *51 accel.* marking.
- Timpani (Timp.):** Measures 56-61. Dynamics: *mp*, *f*, *pp*, *fff*. Includes a *51 accel.* marking.
- Harp (Hp.):** Measures 56-61. Dynamics: *p*, *f*, *sub PPP*, *ff*, *mp*. Includes a *51 accel.* marking.
- Violin 1 (Vln. 1):** Measures 56-61. Dynamics: *ppp*, *f*. Includes a *51 accel.* marking.
- Violin 2 (Vln. 2):** Measures 56-61. Dynamics: *ppp*, *f*. Includes a *51 accel.* marking.
- Viola (Vla.):** Measures 56-61. Dynamics: *mf*, *f*. Includes a *51 accel.* marking.
- Violoncello (Vc.):** Measures 56-61. Dynamics: *f*, *mf*, *ppp*, *mf*, *p*, *f*. Includes a *51 accel.* marking.
- Contrabass (Cb.):** Measures 56-61. Dynamics: *mp*, *mf*, *ppp*, *mf*. Includes a *51 accel.* marking.

Additional markings include *80* at the end of the page, *brassy*, *con sordino*, *ord.*, *Près de la table (for both hands)*, and various fingering numbers (3, 5, 6, 7).

64

Fl. *ppp* *ff* *mf* *ff* *mp* *f* *mp* *fff*

Ob. *ppp* *ff* *mf* *ff* *mp* *f* *mp* *fff*

Cl. *ppp* *ff* *mf* *ff* *mp* *f* *mp* *fff*

Bsn. *ppp* *ff* *mf* *fff*

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

Tpt. *f* *p* *mf* *p* *mf* *pp* *f*

Tbn. *f* *mp* *f*

T-t. *fff* *mf* *ff* *p* *mp* *pp* *mp*

Hp. [Glass] *pp* *ff* *Thunder Gliss.* *fff* *turning key gliss.* *mf* *p*

Elect. RING MOD inharmonic spectra

Vln. 1 *ff* *mf* *ff* *mp* *f* *mp* *fff* *flautando* (half bow pressure) *pp* *ord.* (normal bow pressure)

Vln. 2 *ff* *mf* *ff* *mp* *f* *mp* *fff* *flautando* (half bow pressure) *pp* *ord.* (normal bow pressure)

Vla. *ff* *mf* *ff* *mp* *f* *mp* *fff* *pp*

Vc. *ff* *f* *off the string* *f* *fff* *pp*

Cb. *ff* *f* *off the string* *f* *fff* *pp*

Timpani *mf* *ff* *To Vib.* *Vibraphone* *p* *mp* *pp* *mp* *To Timp.* *Timp.*

70 accel. $\text{♩} = 80$ $\text{♩} = 64$ A tempo accel. $\text{♩} = 80$ $\text{♩} = 64$

Fl. *pp* *f* *mf* > *p* *f* > *ppp*

Ob. *p* *mf* *f* *mf* > *p* *mf* *f* > *ppp*

Cl. *pp* *f* *f* *p* *mp* *p* *mf* *f* > *ppp*

Bsn. *p* *mf* *f* *f* *p* *p* *mf* < *f* *ppp*

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

Tpt. *mf* *mp* *pp* *mf* *p* < *f* *mp* < *mf* > *ppp*

Tbn. *mp* *mf* *pp* *p* *mf* > *ppp*

SOLO ELECTRONIC
- 75 sec.

C Timpani C# - C#

To B. D. Bass Drum

C Timpani D Timpani
F#-D# E-E#

A Timpani G Timpani
E-F# G#-G#

To Vib.

Hp. *p* *mf* *p* < *mf* [*mf*] *p* *mf*

R.H. *p* *mf* *p* < *mf* [*mf*] *p* *mf*

L.H. *mf* *p* *mf* *mf* *mf*

Gliss. *p* *mf* *p* *ppp*

ord. *mf* *p* *mf* *ppp*

Près de la table *mf* *p* *mf* *ppp*

scrape the string with plectrum

prepare the hair clips on below given strings

Elect. RING MOD inharmonic spectra SOLO Electronic

70 accel. $\text{♩} = 80$ $\text{♩} = 64$ A tempo accel. $\text{♩} = 80$ $\text{♩} = 64$

Vln. 1 *f* *mf* *f* *p* *mf* *f* > *ppp*

Vln. 2 *f* *mf* *f* *p* *mf* *f* > *ppp*

Vla. *f* *p* *mp* *p* *mf* *f* > *ppp*

Vc. *f* *p* *mp* *p* *mf* *f* > *ppp*

Cb. *f* *p* *mp* *p* *mf* *f* > *ppp*

77

Fl. tongue ram - pitch with air

Ob. slap tongue

Cl. slap tongue

Bsn. pizz.

Hn. air sounds "Ho" "Hu" air flz. hand pops

Tpt. air sounds "H" "F" "Ho" air flz. hand pops

Tbn. air sounds "Shi" "Hi" air flz. "S" "Hi"

B. D. hand vib. To Cym. Cymbals

Vibraphone play with double bass bow

Bass Drum bell rim bell rim slide fingers slowly on the membrane with pressure

Vibraphone H motor on

Hp. play with bow hair left right sim. E^b Bariok pizz. hair clips A^b play with bow hair

ord. pp scrape the string with plectrum A^b Bariok Puzicano hair clips C^b D^b F^b B^b G^b scrape the string with plectrum middle super ball mallet rub the mallet on the given string

Elect.

Vln. 1 col legno harmonics various speed and harmonics

Vln. 2 col legno harmonics various speed and harmonics

Vla. col legno harmonics various speed and harmonics

Vc. sul tasto sul G 6/7 Multiphonic p <http://cellomultiphonics.blogspot.com> mf

Cb. sul D bow node position 11 bnp 11 Multiphonic p mf

<http://baaonthelin.com/multiphonics/uploads/files/4%20Multiphonics%20on%20the%20Double%20Bass.pdf>

91

Fl. amp. vib. slow fast *f* *mp* *mf*

Ob. amp. vib. slow fast *f* *mp* *f* *mf*

Cl. amp. vib. slow fast *p* *f* *ppp* *mf* *mp* *f* *mf*

Bsn. amp. vib. slow fast *mp* *f* *p* *mf* *mp*

Hn. *pp* *mf* *ppp* hand gliss *mf* *p* *mf* *mf*

Tpt. *pp* *mf* sing & play *p* *mf* sing & play *mf*

Tbn. plunger *p* *mf* sing & play *p* *mf* sing & play *mf*

Vib. *mf* *f* To Timp. Timpani *p* *mf* *mp* *ff* *mf* *f* *ff*

Hp. *f* take hair clips gradually away from this point on. Until bar 100. *mp* *mf* *f* *ff* *mf* *f* *ff* *G♭* *G♯*

Elect. *f*

Vln. 1 *f* *p* *ppp* *p* *f* *mp*

Vln. 2 *f* *p* *ppp* *p* *f* *mp*

Vla. *pp* *f* *ppp* *mf* *ff* *mp* *f* *mf*

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

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

chewing roll the bow hair on the backside of the instrument

"mp" dynamics in quotation marks indicate the intensity of the sound

arco pizz *f* *mp*

Bars 100 to 105 won't be conducted!

Full Score

Fl. *ff* *ppp* *p* *mp* *fff*

Ob. *ff* *ppp* *p* *mp* *fff*

Cl. *ff* *pp* *p* *mp* *fff*

Bsn. *ff* *pp* *p* *mp* *fff*

Hn. *ff* *ppp* *pp* *mp* *ff*

Tpt. *ff* *ppp* *pp* *mp* *ff*

Tbn. *ff* *ppp* *pp* *mp* *ff*

Timp. Tam-tam *pp* *fff* To Timp. Timpani *p* *fff*

Hp. R.H. *ff* *p* *fff* *sub. pp* *mp* L.H. *ff* *pp*

Elect. RING MOD inharmonic spectra

Vln. 1 *ff* *pp* *p* *mp* *fff*

Vln. 2 *ff* *pp* *p* *mp* *fff*

Vla. *ff* *pp* *p* *mp* *fff*

Vc. *ff* *pp* *p* *mp* *fff*

Cb. *ff* *pp* *p* *mp* *fff*

Annotations: *monorhythmic with the violin I (same tempo, same pulse)*, *monorhythmic with the violin II (same tempo, same pulse)*, *monorhythmic with the viola (same tempo same pulse)*, *monorhythmic with the cello and trumpet (same tempo same pulse)*, *monorhythmic with the cello and bassoon (same tempo same pulse)*, *monorhythmic with the double bass (same tempo same pulse)*, *monorhythmic with the flute (same tempo same pulse)*, *monorhythmic with the oboe (same tempo same pulse)*, *monorhythmic with the clarinet (same tempo same pulse)*, *monorhythmic with the trumpet and bassoon (same tempo same pulse)*, *monorhythmic with the trombone (same tempo same pulse)*

Tempo markings: *♩=82*, *♩=96*, *♩=115*, *♩=72*, *♩=96*, *♩=74*, *♩=90*, *♩=112*, *♩=75*, *♩=112*, *♩=77*, *♩=96*, *♩=64*, *♩=96*, *♩=64*, *♩=80*, *♩=107*, *♩=80*, *♩=64*, *♩=85*, *♩=64*, *♩=64*, *♩=80*, *♩=107*, *♩=80*, *♩=64*, *♩=85*, *♩=64*, *♩=64*

Performance instructions: *[Gliss.]*, *ord. (with two finger)*, *3*, *8^{va}*, *Ch/C#*

Rehearsal marks: *11*, *12*

Measure numbers: 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120

Conductor indicates three beats before bar 106 that all instruments reach this bar together in $\text{♩} = 80$

$\text{♩} = 144$ $\text{♩} = 80$ $\text{♩} = 64$

Fl. *f* *p* *mp* *pp* *mf* *pp* *mf* *p* *f* *ff* *ff* *p* *f*

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

Cl. *f* *p* *pp* *mf* *pp* *mf* *p* *f* *ff* *ff* *p* *f*

Bsn. *f* *p* *mp* *pp* *f* *pp* *mf* *p* *f* *ff* *ff* *p* *f*

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

Tpt. *mf* *pp* *pp* *mf* *mp* *pp* *mf* *p* *f* *mf* *p* *brassy*

Tbn. *mf* *pp* *pp* *p* *mf* *pp* *pp* *p* *f* *mf* *p*

Timp. *p* *f* *pp* *f* *mp* *f* *ppp*

Hp. *f* Thunder Glass. *f* *f*

Elect.

Vln. 1 *f* *p* *mf* *p* *pp* *mf* *p* *f* *ff* *ppp* *f*

Vln. 2 *f* *p* *mf* *p* *pp* *mf* *p* *f* *ff* *ppp* *f*

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

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

Cb. *f* *p* *p* *mp* *f* *pp* *mf* *p* *f* *ff* *ppp*

To T.-t. Tam-tam To Timp. Timpani G Timpani G4-G5

$\text{♩} = 144$ $\text{♩} = 80$ $\text{♩} = 64$

off the string *arco*

113 *accel.* *♩*=80 *♩*=64 *♩*=52 *accel.* *♩*=64

Fl. *p* *mf* *ff* *mp* *ff* *ppp* *pp* *ppp* *ppp*

Ob. *p* *mf* *ff* *mp* *ff* *ppp*

Cl. *p* *mf* *ff* *mp* *ff* *ppp* *pp* *ppp* *ppp*

Bsn. *> mp* *f* *p* *mf* *f* *mp* *ff* *p* *ppp* *pp* *ppp* *ppp*

Hr. *ord.* *mf* *p* *mf* *p* *mf* *p* *ff* *p* *ppp* *pp* *ppp*

Tpt. *ord.* *p* *mf* *p* *mf* *mf* *p* *ff* *mf* *ff* *ppp* *pp* *ppp*

Tbn. *mf* *p* *mf* *mf* *p* *mf* *ff*

Timpani *mf* *mf* *ff* *To Vib.* *Vibraphone*

G Timpani C-G

Hp. *mf* *f* *p* *mf* *f* *p* *mf* *f* *ppp* *pp* *mf*

Elect.

accel. *♩*=80 *♩*=64 *♩*=52 *♩*=64

Vln. 1 *mp* *ff* *mf* *ff* *p* *ppp* *ppp*

Vln. 2 *mp* *ff* *mf* *ff* *p* *ppp* *ppp*

Vla. *mf* *mp* *pizz.* *mf* *f* *arco* *mf* *ff* *ppp* *ppp*

Vc. *mf* *mp* *mf* *f* *mp* *ff* *ppp*

Cb. *f* *mf* *f* *mp* *ff* *ppp*

SOLO HARP and ELECTRONICS - 85 sec.

ad lib.

124

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

motor on

mp

p

Harp

tuning key gliss.

A^b/A^b

harmonics on the D string

middle super ball mallet

rub the mallet on the given string

play with bow hair left right sim.

B^b F[♯] C^b D^b E[♯] C[♯] B[♯]

Bartók pizz.

tuning key buzz.

small super ball mallet

rub the mallet on the given sound board

large super ball mallet

pedal note

E[♯]/E[♯] F[♯]/F[♯] A[♯]/A[♯] A[♯]/A[♯]

D[♯] B^b E^b

pp

f

pp

p

pp

mf

mp

p

mf

f

Elect.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

144

The score consists of the following parts: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Vib. (Vibraphone), Hp. (Harp), Elect. (Electric guitar), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The tempo is marked as ♩=52.

Key performance instructions and markings include:

- Fl.:** *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *pp*.
- Ob.:** *p*, *pp*, *p*, *pp*, *mp*, *pp*, *p*, *pp*, *p*.
- Cl.:** *p*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*.
- Bsn.:** *pp*, *mf*, *f*.
- Hn.:** *mp*, *pp*.
- Tpt.:** *mp*, *pp*.
- Tbn.:** *pp*, *p*, *pp*, *mf*, *p*.
- Vib.:** *p*, *mf*, *mp*.
- Hp.:** *pp*, *mp*, *ppp*, *p*, *ppp*, *p*, *pp*, *ppp*, *f*, *pp*, *mp*, *pp*. Includes markings: "con sord.", "con sordino", "motor off", "[Gliss.]", "scrape with finger nail", "Près de la table", "8va".
- Elect.:** (No notation).
- Vln. 1 & 2:** *mf*, *p*, *mp*, *p*, *mp*, *p*, *mp*. Includes markings: "vib. fast", "slow", "fast", "non vib.".
- Vla.:** *p*, *mp*, *p*, *mp*, *p*, *mp*.
- Vc. & Cb.:** *mp*, *p*.

156

Fl. *with air and pitch*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib. *play with double bass bow* *To Cym.* *Cymbals* *large super rub mallet* *play underside of the cymbal* *(itches will vary according to the cymbal.)*

Hp. *slow circular whistle* *tuning key gliss.* *Près de la-table* *Xyl*

Elect.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

vib. fast → slow → fast

H *fast → slow → fast* *non vib.*

arco *arco*