

LEADER-reel-spool-GAPE

Tristan Rhys Williams

"...the rolls were unedited and then spliced together, back to back, including the so-called leader - the blank white unexposed film at the beginnings and ends of reels...its whiteness...begins to overtake the image and eventually whites it out altogether. Strips of leader reinstate (Warhol's) ghost-pale presence; they appear, revenants, at that last moment when soporific whiteness triumphs...Thus at the end of each segment the viewers experience a miniature, spunk-white death, a blotto orgasm, a swooning obliteration of consciousness..."

Wayne Koestenbaum: *Andy Warhol*

Performance notes:

Score in C

Duration: 6 minutes

General:



Crescendo to the loudest, most extreme dynamic possible in context

mf

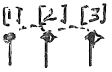
Dynamics in "*mf*" represents the intensity (equivalent to loud playing) not the resulting volume of a gesture - used for techniques that do not inherently provide loud results



Unspecified, [articulated] pitch mid-glissando

All woodwind:

Dotted line ties denote a smooth progression between different playing techniques (breaths allowed in longer passages)



alternation between alternate fingerings or harmonics, overblown from different fundamental (controlled embouchure) providing a transparent, gossamer sound without vibrato

perf. trem

perforation tremolo - due to unlikely rapid sounding of wide-spaced interval. Key clattering is encouraged.



Flute:

- Whatever micro-toned adjustment depressing extra key will allow

1/2 br.

1/2 air timbre - broaden the stream of air to cause slight decrease in pitch content



rip up (arpeggio style) quickly as far up harmonic series as possible (distorted sound)

1/2 br, flzg



1/2 air timbre with flutter-tongue

rip up with flutter-tongue

sound long, sibilant 's' sound through mouthpiece



tongue-ram (fast exhalation of air while blocking the tone hole with the tongue - can produce a sound approximately a major 7th lower than fingered note)

k-c



key-slap/click, as audible as possible (release and re-depress all keys in an exaggerated fashion at a quaver rate)



lip-smack - loud, short sucking action on mouthpiece (make an audible pop)

Oboe and Bassoon:

br.

air sound through reed with specified fingering with very little tone surfacing



cracked-note

br, flzg

air sound through reed with specified fingering with very little tone

surfacing, more prominent flutter tongue toneless sound



highest possible note in context (indeterminate squeak)

suck

suck moist reed (un-pitched air sound)



key-clicks

B-flat Clarinet:

cr.



cracked-tone, achieved by over-blowing and tightening embouchure. Try for a complex, rich spectrum and something approaching an 'electronic' component

1/2 br.

1/2 air timbre - broaden the stream of air to cause slight decrease in pitch content

ST



slap-tongue - "in conjunction with a thrust of air from the diaphragm, the tongue flicks towards the front between the lips, thus abruptly blocking the flow of air. The result is a hard, percussive click"

1/2 br., flzg

air sound with pitch and flutter-tongue

LS



lip-smack, produced by explosively opening lips while sucking on the mouthpiece

suck



suck moist reed

highest possible pitch in context (squeak)

k-c

key-clicks



multiphonic (fundamental given), push partials higher and gradually increase distortion

Horn in F:



flutter-tongue

+

stopped

o

open

1/2 +

half-stopped - veiled tone-quality



gradual transition from one of the above to the next (fingering and lip control have to compensate for the change in pitch, although inevitable micro-tonal fluctuations are encouraged, avoid the natural semi-tone fluctuation). This will cause slight breaks in glissandos (which have been taken into consideration).



gradual transition from one of the above to the next (allowing natural semi-tone ascending gliss.)



lip up major second

(toneless)



Square note-heads denote the toneless sound of blowing with half-valved prescribed fingerings, providing constantly shifting

quality of sound and faint key sound (resulting from changes in air column). Always used in conjunction with phonetic sounds spoken through mouth-piece:

'f'----	long 'f' as in 'fleece', not dissimilar to natural blowing technique
'x'----	guttural, phlegmy 'ch' - as in Bach
'sh'----	long 'sh' - as in shoe
's'----	long, sibilant 's'
'WA!'	scream 'wa' sound through mouth-piece - always clipped and explosive
fall	fall from highest possible pitch in context (have all three keys down so that the intervals between pitches as you fall down the series are closer together)
LS	lip-smack, suck on mouthpiece - aim for a popping sound

Percussion:

(1 player)

Beaters:

2 hard timpani mallets

2 soft timpani mallets

2 thin snare sticks

4 or 5 rubber thimbles (worn on fingers permanently)

large bass drum beater

2 hot-rods (loosely wound switch)

1 hard wire brush

1 large soft bristle brush (without handle)

Battery operated vibrator (can be provided)

Instruments:

Timpani 1:

Ca. 26-28" diameter with pedal. De-tuned by about a fourth.

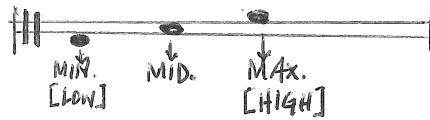
Timpani 2:

Ca. 26-28" diameter with pedal. De-tuned by about a fourth. Permanently with a biscuit tin with sizzle chain inside on the surface of skin.

Timpani contact points:

- (1) dead centre
- (2) resonant middle
- (3) edge
- (4) rim

Pedal adjusts pitch:



Glissando between these points

DRAG

pull rubber thimbles along surface of skin loudly

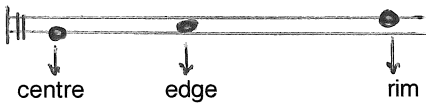
Side Drum

snare always on

Bass Drum

Largest available

SD & BD contact points:



Piano:

Lid fully open. Remove music stand from the slots and place further back on frame.



Chromatic cluster (between two outer specified pitches)



White-note cluster



Black-note cluster

ARM:

fore-arm extension of finger-clusters



Accented, percussive pedal depression (most effective with hard leather soled shoes).



Slide foot off pedal - causing mechanism to snap back violently. note-head used after continuous, rhythmic passages



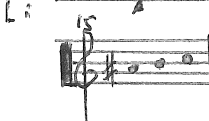
Catch resonance of previous chord/cluster



Diamond note-heads for silently depressed keys - either to be caught with third ped. for resonance purposes or to be 'silently' depressed directly after an accented attack of the same chord/ cluster - providing 'echo-like' extension of notes

R: stand runners:

pluck stand runners on either side inside piano case



itches (piano strings) permanently deadened by blu-tak inside piano

GUIR:

guiro effect, run nails along surface of specified keys without

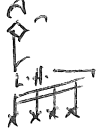
[pæuc]
trmn

depressing or sounding tones inside the piano

'Trill' between two pedals (for speed fully depress at first and then chug between the bottom and mid-depression area).

Violin I:

Always pizzicato or strummed (no need for bow), ord. position, senza sord.



pluck single natural harmonic with nail

unarticulated movement on fingerboard (LH only)

'tnls' fl str/trem.

strum (direction specified or rapid motion for tremolo) lightly covered position with flesh



Claw-like hand position for non arpeggio 4-note pizzicato

Strum, use more than one finger to produce a violent sound

Slap fingerboard with palm of hand from above, while fingering the previously strummed chord. This technique will provide a non-determinant pitch but aim for a predominantly 'wood' sound



Highest possible note on strings



Bartok/snap pizzicato

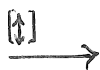


Natural harmonic

Other Strings:

Always senza sord.

All gliassandi should be equally distributed (cross note-heads are used to denote unspecified, articulated pitches between two outer pitch bands)



change of position between two areas (in this case relatively rapid vertical dragging of bow between st and sp)



as above but use a continuous circular motion for shifting position (this creates more tension between bow hair and string therefore producing more pitch)

'toneless'

lightly cover strings with hand



Highest possible note on strings



Natural harmonic



Artificial harmonic (strings usually specified)

sp


sul ponticello

xsp

extreme sul pont.

st

sul tasto

br	play directly on bridge (high, non-determinant sound with little pitch content)
sub pont.	play beyond the bridge (strings specified in context)
flaut.	Light, low pressure, floating bow
scr. 	Scratch-bow (press bow deep into the string creating a scratchy sound)
batt.	Percussive action - bounce bow off string without ricochet
c.l.t.	col legno tratto: Draw wood of the bow across strings - producing a dim, ghostly tone quality

TRW
London, 2009

LEADER-reel-spool-GAPE

Tristan Rhys Williams

Score

$\text{♩} = 96$

1/2 br.

(1)

(1)

(1)

(1)

rip

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

ofall

fff

Percussion

4/4

[T2]

hard tamps

(2) 3

fff

Piano

Violin I

sempre pizz./strum

Violin II

Viola

scr. st

ord sp ord

st sp st sp

III IV

fff

p

Cello

Double Bass

III 'toneless'

IV ord.

st ord sp ord st sp st sp

scr. xsp

LEADER-reel-spool-GAPE

2
7

This musical score is for a piece titled "LEADER-reel-spool-GAPE". It is a full orchestral score with the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (3sn.), Horn (Hn.), Percussion (erc.), Violin (vno.), Viola (vcl.), Cello (c.), and Bass (B.). The score is divided into measures, with a first ending bracketed from measure 7 to 12. The Oboe part features a melodic line with triplets and dynamic markings such as *p poss.* and *sfz*. The Clarinet part includes a tremolo section labeled "perf. trem." and a half-bow section labeled "1/2 bc.". The Bassoon part has a section marked "toneless!". The Violin and Viola parts are highly detailed with various articulations like *st*, *sp*, *ord.*, and *SCR.*, and dynamic markings like *p* and *sfz*. The Cello and Bass parts also feature complex articulations and dynamics. The Percussion part is mostly silent, indicated by rests. The score concludes with a final measure in measure 12.

LEADER-reel-spool-GAPE

13

Fl. flzg 1/2 br. "f" p 3 3 3 3

Ob.

Cl. ST 3 3 p poss.

3sn. 3 3 3 br.

Hn. 'WA' ff p

erc. [T1] (2) soft timps p

pno.

ln. I

n. II st sp ord. st ord. sp 'toneless' ord. "f"

Vla. scr. ord. III IV st ord. sfz p

Vc.

J.B. st flaut. III IV ord. sp ord. st sp st sp st sp st ppp p

24

Fl. *f* *p* TR *sfz*

Ob. *perf. trem.* *sfz* suck *f*

Cl. LS *perf. trem.* *p* 3 3 3 3

Bsn. (1) (1) (1) flzg br. *f*

Hn. 24 flzg (1) (2) (1) (2) (1) (2) (1) (2) *ff* *p*

perc. thin snares [T1] (3) *p* [BD] snare (thick end) *sfz*

Pno. 24 [2]

In. I *sfz* 'toneless' fl.str. *f*

n. II flaut. st. *pp* *ppp*

Vla. batt. ord. II III *sfz* *p*

Vc. ord. sp. scr. xsp. *sfz* c.f. tratto ord. III II *f*

D.B. III IV c.f. tratto ord. st. ord. sp. ord. st. sp. st. sp. st. sp. batt. ord. *f* *p* *sfz*

This musical score is for a piece titled "LEADER-reel-spool-GAPE" on page 7. It features a full orchestral ensemble with the following parts:

- Flute (Fl.):** Starts at measure 36 with a key signature change to C major (k-c). It features a series of triplets and a final flourish (LS) marked *sfz*.
- Oboe (Ob.):** Also starts at measure 36 with a key signature change to C major (k-c). It includes a "perf. trem." (perfect tremolo) section and triplets.
- Bass Clarinet (b Cl.):** Features a "p poss." (piano possible) section and triplets.
- Bassoon (Bsn.):** Starts with a *ff* (fortissimo) dynamic and includes a 7-measure rest followed by notes marked with (1) and (2).
- Horn (Hn.):** Starts at measure 36 with a key signature change to C major (k-c). It includes a "toneless" section and notes marked with "f".
- Percussion (Perc.):** Features "soft tims" (soft timpani) and a "timp." (timpani) section marked *sfz*. It includes two time signature changes: [T1] (2) and [T2].
- Piano (Pno.):** Provides harmonic support with chords and triplets.
- Trumpet (Tr. I & II):** Includes "fl. trem. 'toneless'" (flute tremolo, toneless) and various articulations like "st" (staccato), "sp" (spiccato), "ord." (order), and "br." (breath).
- Trombone (Vla. & Vc.):** Includes "sub. pont. SCR." (sub-puncta, SCR) and various articulations like "st", "sp", "ord.", and "br.". The Trombone part also includes a "scr. sub. pont." (scraper, sub-puncta) section.
- Double Bass (D.B.):** Features a "scr. sub. pont." (scraper, sub-puncta) section.

The score is marked with various dynamics including *p* (piano), *ff* (fortissimo), and *sfz* (sforzando). It also includes performance instructions such as "perf. trem.", "soft tims", and "toneless".

LEADER-reel-spool-GAPE
a tempo

80

Fl.

Ob. *perf. trem.* *ff* cr. cr.

♭Cl. *k-c* *1/2 br.* *f* *p* (1) (1) (1) cr. cr.

Bsn. *k-c* *f*

Hn. *'toneless'* 3 *f* fall

perc.

Pno. *stand runners:* *f*

In. I *str.* 3 *ff* III II

In. II *sp* *br.* *f*

Vla. *br.* III *'toneless'* *ord.* *f* *p* *st* *ord.* *sp* *st* *sp* *st* *sp* *scr.* *scr.* *st* *sp* *st* *sp* *scr.* *scr.*

Vc. *ord.* *sp* *scr.* *sub.* *point.* *ff* *scr.* *st* *scr.* *II* *III*

D.B.

6

LEADER-reel-spool-GAPE

46

Fl.

Ob. *perf. trem.* *p* 3 3 3 br.

♭ Cl.

Bsn. br. 3 3 *p poss.*

Hn.

46

Perc.

46

Pno.

46

Tr. I IV "f" IV "f"

Tr. II III IV 'toneless' "f" st sp st sp *p*

Vla.

Vc. *p* ord. → sp → st → sp → st → sp → st → sp 'toneless' ord. "f"

D.B.

LEADER-reel-spool-GAPE

51

Fl. *rip* *rip* *p* 3 3 3 "f" 1/2 br.

Ob.

B♭ Cl. 1/2 br. flzg "f" *p* 3

Bsn. 3 cr. cr. *ffz* *ffz*

Hn.

Perc. [T1] {2} *p* soft timps

Pno. ARM: *p* *ffz*

Vln. I

Vln. II *st* → *sp* → *ord.* → *st* → *ord.* *scr. xsp* *scr. xsp* *ffz* *ffz*

Vla. III flaut *p* *ppp* *p* *st* → *ord.* → *sp* → *st*

Vc.

D.B. *scr. st* *scr.* II III *st* → *sp* → *st* → *sp* → *st* → *sp* → *ord.* → *st* → *ord.* *p* *toneless* "f"

LEADER-reel-spool-GAPE

58

Fl. *rip flzg* *sfz sfz*

Ob. *sfz sfz* *p poss.* *3* *3* *3* *3* *3* *br. flzg* *"f"*

Bb Cl. *3* *3* *ST ST* *sfz sfz*

Bsn. *br. flzg* *"f"* *perf. trem.* *p* *3* *3*

Hn. *p* *WA "WA"* *sfz sfz*

Perc. *[SD]* *[T2]* *(2)* *R-S* *thimbles DRAG*

Pno. *"GUIR:"* *ARM* *p* *p*

Vln. I *sfz sfz* *p* *I III* *L.H. IV III II I* *stim.* *"f"* *L.H.*

Vln. II *flaut. st* *ppp* *ppp* *p*

Vla. *sp* *st* *sp* *st* *sp* *scr. asp* *scr.* *sfz sfz*

Vc. *scr. ord.* *scr.* *st* *ord.* *sp* *st* *sp* *st* *sp* *st* *sp* *flaut. st* *ppp* *ppp*

D.B. *scr. ord.* *scr.* *II III* *sfz sfz*

LEADER-reel-spool-GAPE

63

Fl. *p* (1) (1) 1/2 br. flzg *f* TR TR *p*

Ob. *perf. trem.* *sfz sfz p* suck *f*

3♭ Cl. suck (1) (2) (1) (1) (2) (1) LS LS *sfz sfz*

Bsn. *perf. trem.* *sfz sfz* suck *f* *p poss.*

Hn. *p* flzg *ff*

Perc. thin snares [T1] (3) *p* thimbles DRAG bass dr. & knuckle [T2] (2) [T1] (2) *p* bass drum R-S 3 [BD] *sfz*

Pno. chr. A chr. (silently) ARME *p* {E&UC}

Vln. I II IV str. str. *sfz sfz p* 'toneless' fl. str. *f*

Vln. II sp → ord. → st → ord. SCR. xsp scr. *sfz sfz* c.l. tratto ord. st → sp *p*

Vla. c.l. tratto III IV ord. st ord. → sp → st → sp → st → sp → st → sp batt. ord. batt. *f* *p* *sfz sfz*

Vc. batt. ord. batt. II III ord. st → ord. → sp → st → sp → st → sp → st → sp c.l. tratto ord. *sfz sfz p* *f*

D.B. st → sp → st → sp → st → sp → ord. → st → ord. flaut. st *pp* *ppp* I II batt. ord. batt. st *sfz sfz* *p*

LEADER-reel-spool-GAPE

This musical score is for the piece "LEADER-reel-spool-GAPE". It is a full orchestral score for measures 71 through 74. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with triplets and a dynamic marking of *ff* in measure 74.
- Oboe (Ob.):** Includes a "suck" effect in measure 71 and a melodic phrase in measure 74 with a dynamic marking of *ff*.
- Clarinet (Cl.):** Features a melodic line in measure 74 with a dynamic marking of *ff*.
- Bassoon (Bsn.):** Features a melodic line with triplets and dynamic markings of *sfz* and *cr.* (crescendo).
- Horn (Hn.):** Features a melodic line in measure 74 with a dynamic marking of *ff* and a "toneless" instruction.
- Percussion (Perc.):** Includes a timpani part with a dynamic marking of *p* and a "1 thimble" instruction.
- Piano (Pno.):** Features a harmonic accompaniment with dynamic markings of *sfz* and "stand runners" in measure 74.
- Violin I (Vln. I):** Features a melodic line with dynamic markings of *ff* and "trem. strum" in measure 74.
- Violin II (Vln. II):** Features a melodic line with dynamic markings of *sfz* and "batt. ord." (battlement order).
- Viola (Vla.):** Features a melodic line with a dynamic marking of *ff* in measure 74.
- Violoncello (Vc.):** Features a melodic line with a dynamic marking of *sfz* and "scr. sub pont." (scraper on the bridge) in measure 74.
- Double Bass (D.B.):** Features a melodic line with a dynamic marking of *ff* in measure 74.

LEADER-reel-spool-GAPE

14

Fl. *sfz* LS LS *p* (1) (1) (1) k-c "f" + + + + + + +

Ob. *p poss.* 3 3 3 3 k-c "f" + + + + +

3♭ Cl. k-c *p* 3 3 3 *sfz* *sfz*

Bsn. k-c "f" + + + + + *p* perf. trem. 3 3 3 *ff* 7 7

Hn. 75 'toneless' 3 3 1/2 + (1) (2) (1) (2) (1) (2) (1) (2) (1) LS LS *sfz* *sfz*
-- 'sh'-- 's'

Perc. [T1] hot rods (4) *f* (3) *p* [T2] thimbles DRAG (2) [BD] 1 thimble "f"

Pno. 75 stand runners: "f" *p* ARME. "f" 3

Vln. I 75 *p* 'toneless' fl. trem. "f"

Vln. II II br. III *f* "f" *p* st sp st sp st sp ord. st ord. sub pont. scr. *sfz* *sfz*

Vla. br. *p* st ord. sp st sp st sp sub pont. scr. *sfz* *sfz*

Vc. scr. *sfz* *p* st ord. sp st sp st sp br. "f"

D.B. I sub pont. II scr. *sfz* *sfz* *p* st ord. sp st sp st sp ord. st ord. br. "f"

79 *a tempo*

Fl. $\frac{1}{2}$ br.

Ob. br. (1) (2) (1) cr. cr. cr.

Bsn. perf. trem. 3 3 br.

Hn.

Perc. [SD] soft brush [T1] (2) wire brush

Pno.

Vln. I

Vln. II

Vla.

Vc. 'toneless' ord. III IV st ord sp st sp st scr. st scr. scr.

D.B. 'toneless' ord. III IV

Fl. 87 1/2 br. *p* 3 3 *ffz* rip rip rip

Ob. br. flzg "f"

3 Cl. cr. cr. cr. *ffz* *ffz* *ffz* *p* 3 3 "f" 1/2 br.

Bsn. br.

Hn. 87 fall fall *ff* *p* tip

Perc. 87 [SD] [T1] palm [T2] thimbles DRAG (1) (2) rap fingers [BD] *p*

Pno. 87 15 [p]

Vln. I 87

Vln. II 'toneless'

Vla. scr. ord. scr. scr. st. sp. st. sp. ord. st. 'toneless' ord. "f"

Vc. III IV st. flaut. *pp*

D.B. 'toneless' st. sp. st. sp. ord. st. scr. st. scr. *p* *ffz* *ffz* *ffz*

99 *perf. trem.* *p* *3* *3* *rip* *rip* *rip* *sfz* *sfz* *sfz* *f* *S'* *f*

Ob. suck *f* *p* (1) (2)

3♯ Cl. ST ST ST *p* (1) (2) (1) *1/2 br. flzg.* *f*

Bsn. *br. flzg.* *cr.* *cr.* *cr.* *perf. trem.* *p* *3* *3*

Hn. *'WA'* *ff* *'WA'* *'WA'* *p*

Perc. *hot rod* *p* *vibrator* *[SD]* *soft brush* *f*
vibrator *[T1] (3)* *[T2] (2)* *thimbles DRAG*

Pno. *"GUIR":* *chr.* *chr.* *chr.* *sfz* *sfz* *sfz* *p*
ARM:

Vln. I *'toneless'* *fl. str.* *f* *p*

Vln. II *flaut.* *ppp* *batt.* *batt.* *batt.* *st* *ord.* *sp* *st* *p*

Vla. *scr. xsp* *scr.* *scr.* *st* *sp* *st* *sp* *ord.* *st* *flaut.* *ppp* *ppp*

Vc. *c.l. tratto ord.* *III* *IV* *st* *ord.* *sp* *st* *sp* *f* *p*

D.B. *st* *sp* *st* *sp* *ord.* *st* *scr. xsp* *scr.* *scr.* *III* *II* *c.l. tratto ord.* *f*

LEADER-reel-spool-GAPE

III

Fl. *k-c* *perf. trem.* *p* *ff* *LS* *LS* *LS*

Ob. *k-c* *p* *ff*

3^b Cl. (1) *p* *ff*

Bsn. *p* *pass.* *ff*

Hn. *toneless* *p* *ff* *'f'* *'x'* *'sh'* *'s'* *'x'* *'sh'*

Perc. *hot rod* [SD] *p* *vibrator* [T1] (3) *vibrator* (4) *rattle rim* *thimbles* [T2] *DRAG*

Pno. *ARM.* *p* *stand runners: 'f'*

Vln. I *'toneless'* *tr.* *p* *ff* *trem.*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *br.* *st* *ord.* *sp* *st* *sp* *st* *sub pont.* *scr.* *scr.* *scr.* *ff* *ff* *ff*

DB. *br.* *st* *sp* *st* *sp* *ord.* *st* *sub pont.* *scr.* *scr.* *scr.* *ff* *ff* *ff*

LEADER-reel-spool-GAPE

115 *a tempo*

Fl. rip rip rip rip perf. trem. 1/2 br.

Ob.

3♯ Cl. 1/2 br.

Bsn. br. (1) cr. cr. cr. cr.

Hn. 'toneless' 3

Perc. [T2] (2) hard timps 3 3 3 3 [T1] (1)&(2) soft brush wire brush

Pno.

Vln. I

Vln. II II 'toneless' III ord. ord. → st → sp p scr. xsp scr. scr. scr.

Vla. II 'toneless' III "f"

Vc.

D.B. II scr. ord. III ord. scr. scr. scr. p ord. → st → sp 'toneless' ord. "f"

LEADER-reel-spool-GAPE

22

122

Fl. 1/2 br.

Ob. cr. cr. cr. cr. *p* 3 br.

♭ Cl. 1/2 br. 3 *p poss.* 3 multi. x x

Bsn. br. flzg

Hn. 122 'toneless' 3 3 3 o → + o fall fall *p* *ff*

Perc. [SD] [TI]

Pno. 122

Vln. I 122 II I IV III *sfz* *sfz* *sfz* *p* 3 3

Vln. II st. Haut. II III *pp*

Vla. 'toneless' st. sp ord. scr. xsp *p* *sfz* *sfz* *sfz*

Vc. III II scr. ord. scr. *sfz* *sfz* *sfz* st. sp ord. 'toneless' *f*

D.B. 'toneless'

134 $\frac{1}{2}$ br. fzig

Fl. TR TR TR TR perf. trem.

Ob. br. fzig cr.

3 Cl. $\frac{1}{2}$ br. fzig perf. trem. 3 ST ST ST ST suck

Bsn. suck "f" p

Hn. 'toneless' 3 $\frac{1}{2}$ + (1) (2) (1) 'WA' 'WA' 'WA' 'WA' 'toneless' 3 3 3 "f"

Perc. [T1] vibrator [T2] (2) [T1] (3) [BD] hot rods

Pno. "f" P & UC

Vln. I L.H. IV III II I sim. str.

Vln. II c.l. tratto ord. "f" p

Vla. beyond f. board xsp st sp ord. scr. xsp scr. scr. scr. c.l. tratto ord. "f"

Vc. scr. scr. ord. st sp flaut. st. beyond f. board xsp batt. ord. I II "f" p

D.B. beyond f. board xsp batt. ord. batt. batt. batt. ord. st. "f" p

> ppp

Fl. *k-c*

Ob. *(1)* *k-c*

Cl. *k-c* *perf. trem.* *3* *sfz*

Bsn. *k-c* *p* *3* *ff* *7* *7* *7*

Hn. *'toneless'* *3* *3* *3* *3* *1/2+* *(1)* *(2)* *(1)* *LS* *LS* *LS* *LS*

[T2]

[BD] *1 thimble* *2 thimbles*

Pno. *ARM:* *b* *p* *"f"* *3* *3* *3*

[Q]

In. I *'toneless'* *fl. trem.* *"f"*

In. II *br.* *ord.* *st.* *sp.* *sub pont.* *scr.* *sfz*

Vla. *br.* *ord.* *st.* *sp.* *ord.* *sub pont.* *scr.* *sfz*

Vc. *ord.* *br.* *"f"*

D.B. *st.* *sp.* *br.* *"f"*