

**Tristan Rhys Williams**

**Music for Three Cellos and Ensemble**

## **Instruments:**

Score in C

3 solo cellos (sat together)

Oboe

Bass Clarinet in b-flat

2 Percussionists

Harp

Piano

Steel-string guitar

## Performance notes

### General:



Crescendo to the loudest, most extreme dynamic possible in context

***f***

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

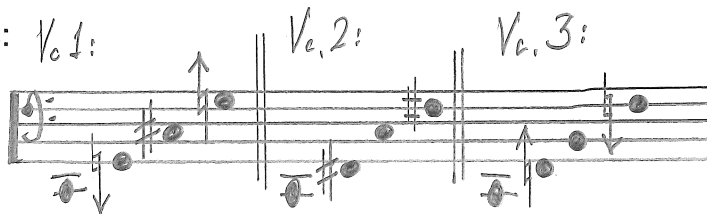
Unspecified, articulated pitch mid-glissando

Grace notes sound before the beat.

**All arrows on accidentals represent an approximate quarter-tone adjustment**

### Violoncellos:

Scordaturas:



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



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



Natural harmonic



Artificial harmonic (strings usually specified)

sp

sul ponticello

st

sul tasto

br

play directly on bridge (high, non-determinant sound with little pitch content)

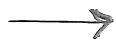
flaut.

Light, low pressure, floating bow

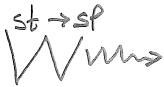


Scratch-bow (press bow deep into the string creating a scratch)

- c.l. col legno - use wood of bow
- batt. Lightly percussive (in this context) action - bounce bow off string without ricochet
- ric... Ricochet-bow, drop the bow onto the string and allow, or cause to bounce for specified duration
- 1/2 c.l.t. Half col legno tratto: Draw some of the wood of the bow across strings - producing a dim, ghostly tone quality



Gradual change of position between two areas



Constantly shifting, vertical swishing, brushing motion between sp and st



Circular and continuous contact with string

The 'TAB' clef represents the four strings of the instrument (bottom line represents string IV). These are to be played 'tonelessly' by lightly covering strings with palm (denoted by  $\oplus$ ) and constantly moving fingers/palm up and down finger-board (denoted by  $\updownarrow$ ) - resulting in slightly shifting timbre and snatches of sound suggestive of harmonics. The instruction 'toneless' should not be taken literally (do not fully mute strings) as the resulting shifts between a whistling and dry brushing sound is desirable. Experiment with varying finger pressure for a varied timbral palette. The overall effect of this technique should be that of 'white-sound'.

Three note chords should be played with an angled bow at the 'st' position.

In addition to the vertical brushing motion described above a circular action (promoting increased friction between bow and strings) is called for.



Play this cell continuously until  $\rightarrow$

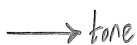


Snap/Bartok pizzicato

### Oboe:



suck on moist reed (unpitched air sound)



gradual surfacing of tone (usually low range)



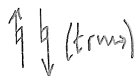
multiphonic (complex - fundamental given)



perf. trem.



'perforated' tremolo - due to unlikely rapid sounding of low b



micro-tonal fluctuations and 'trill' passages can either be fingered or lipped in context (some more awkward permutations may be thought of as extreme vibrato)

db doodle → max.

rapid double tonguing (always accelerating)

(toneless)

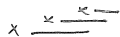
Square note-heads denote the toneless sound of blowing with prescribed fingerings, providing constantly shifting quality of sound (resulting from changes in air column) and faint key sound (+)

mute bell

point instrument down and use knee to cover hole for soft timbre

### Bass Clarinet:

multi.



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



straight complex multiphonic without fanning out upper partials



flutter-tongue

(toneless)

Square note-heads denote the toneless sound of blowing with prescribed fingerings, providing constantly shifting quality of sound (resulting from changes in air column) and faint key sound (also used in conjunction with a flutter-tongue quality)

1/2 air

allow more audible 'air sound' through from mouth (used in conjunction with flzg.)



gradual shift from one playing technique to another (i.e. from air sound to a full, clean tone sound without vib.)

molto vib.



out of control vibrato

murm.

alternation between notated pitch and one of its alternative fingerings\* (as seamlessly as possible) - 'murmurando'

LS

'lip smack', produced by explosively opening lips which are sucking on the mouthpiece

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 (with fingered tone)

cr

cracked tone, achieved by over-blowing and tightening

embouchure. Try for a complex, rich spectrum and something approaching an 'electronic' component.



highest possible pitch (squeak) can be produced with teeth on reed

\* Overblown from different fundamental (controlled embouchure) providing a transparent, gossamer sound without vibrato

### Percussion 1:

#### Instruments:

Ratchet [RT]

Thunder Sheet [TS]

Snare Drum [SD]

Pedal (kick)Bass Drum [Ped. BD]

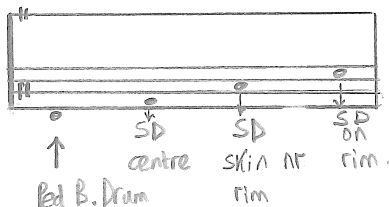
Guero [GR]

Whistle [WHIS] - should be 'pea-less' with an extremely high frequency (but audible) sound - ones with complex 'beats' are preferable (worn on string around neck). Fox 40 whistles are good. Position above line denotes relatively strong, even breath pressure and position of note-head below line denotes low, whimpering breath pressure (arrow denotes gradual shift from one to another)

Guitar strings (wrapped around each other - use two or three to whirl next to you - a thin whip can also work)

Whip [WH] wooden, snap variety

#### Contact points:



#### Beaters:

Small polystyrene block

2 snare sticks (to be used with thin and thick ends)

Battery operated vibrator

2-headed yarn beater

wire brushes

2 metal knitting needles

violoncello bow

guitar strings (see above - lower ribbed ones are best)

Finger cymbals [fc] for use on either side of TS while being bowed

## Percussion 2:

### Instruments

Ratchet [RT]

Bass Drum [BD] - very large

Pedal Bass (kick drum) [Ped. BD]

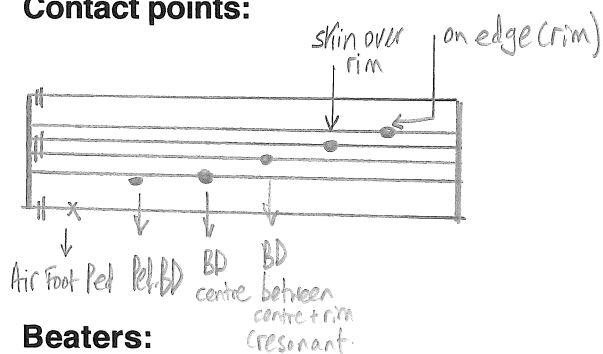
Lion's Roar (LR) use long string and work on soft drawn-out continuous drones

Wood block [WB]

Foot pump (for inflating tyre) [FP]

Salad mixer [S.MIX](small plastic with pebbles inside)

### Contact points:



### Beaters:

2 large yarns

2 snare drum sticks

small polystyrene block

Triangle beater (with rubber handle)

Long thin wooden dowel

Wet rubber thimble (lick)

Wire brushes

Soft brush (large material no handle)


Battery operated vibrator

Hot rods (loosely wound - have rubber half-way down)

Additional Perc. instructions:

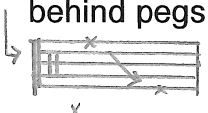
RAP rap fingers rapidly on surface


**Harp:** (with several plectrums  $\Delta$  )

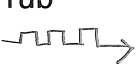
clash  pluck strings forcefully enough to make strings hit each other when they vibrate

ped. port. trill continuously chug pedal up and down between two notches


$\Delta$  plectrum(s) - have several on stand-by

behind pegs  use plectrum on strings behind pegs between two approximate areas that are convenient in context (always notated between highest and lowest point) - resulting in high-frequency, non-determinant pitch

on pegs  run pencil on pegs along any convenient area (for guero-like effect)

rub  vertically scrape low, ribbed strings with plastic 30cm ruler or small polystyrene block (as specified) continuously at a regular, slow speed


knuckle knock sound-board at most resonant or accessible area with knuckle or palm (have plectrum in fist or between two fingers)

 arpeggio - very fast

$\frac{1}{2}$  [ ] pedal held between two notches for slightly distorted/metallic sound

$\Sigma$   
A *scratch nail up low string*

bow violoncello bow (when two notes shown the one in brackets will softly sound by angling the bow so that the wood is drawn along string). Partial gets higher as bow moves towards base of instrument (sp). To be used col legno ricochet near end.

fan  hand-held travel fan (with rubber bands to twirl around - make contact with strings - continuous whirling drone)

Harmonics should sound one octave higher than notated

### 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 (between two outer specified pitches)



Black-note cluster (between two outer specified pitches)

When these clusters are shown on stem use arms.



Slap area under keyboard with palm

hammer Use toy hammer (wood or plastic \* can be provided by composer) to strike the metal frame (supporting highest notes) inside piano. Rest hammer on cloth on the top right-hand surface of piano.



Accented, percussive pedal depression (most effective with hard leather soled shoes). note-head used for more continuous, rhythmic passages



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



Catch resonance of previous chord/cluster



Half pedal (retaining some l.v.)



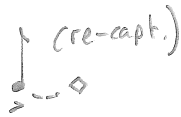
Gradually wipe resonance away - slow lifting of pedal



Third pedal



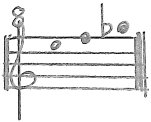
Diamond note-heads for silently depressed keys - either to be caught with third ped. for resonance purposes or to be 'silently'



depressed directly after an accented attack of the same chord/ cluster - providing 'echo-like' extension of notes



Play note on keyboard while fully dampening the strings inside the piano with fingers - creating a dead, 'wood' sound



these three pitches to be permanently muted with plastic for section from b.60 (prepare in advance and remove when specified)

pluck music stand runners on either side of casing (inside) with fingers - the stand should be placed further back permanently

'cluster gliss.' Like a 'glissandoing' slab of chromatic clusters (use sleeve)

### Guitar:

#### Scordatura:



#### Clef:



Roman numerals denote fret number



bend string towards you to tighten string slightly (creating quarter-tone fluctuations)



pluck/strum strings with plectrum (have on on thumb permanently)

palm



right hand slaps strings over sound hole with palm

st

over fingerboard

ord.

over sound hole

sp

near bridge - high, tight timbre



Bartok/snap pizz.



mute resonating strings (palm)



move MBN within fret (make contact with metal!!)

MBN left-hand slide metal bottle neck along specified frets (all 6 strings)

PBN right-hand use plastic bottle neck (thick and heavy) instead of fingers (maximize partial shift in 'ricochet passages' - force bottle neck to bounce in specified direction)

◇ harmonic (occasionally 'dead' sounding) *specified!*

e-bow hold between thumb and index finger and move position as specified

finger extensions as in percussive bass slap extensions (have on fingers 3 and 4) usually used in passages with e-bow

ruler small 15 cm plastic ruler scratched up and down strings as specified



right palm hits body of instrument

right knuckles hit body



string tremolo

Key for chords from bb.60+:

The image displays a series of handwritten guitar chord diagrams and musical notation. The diagrams are arranged in three rows, each showing a fretboard grid with dots representing notes and Roman numerals indicating chord positions. The first row shows diagrams for chords I, IV, and V. The second row shows diagrams for chords VI, VII, and VIII. The third row shows diagrams for chords I and IV. Below the diagrams are musical staves with notes and accidentals (sharps) corresponding to the chord diagrams.

♩ = 66

Vc. 1  
 Vc. 2  
 Vc. 3

scr. br. Sub. br. 3/4 1/2 br. scr. sp. ord. 3 scr. sp. ord. 3 scr. sp. ord. 3 ord. (heavy) scr. flaut. trm

"f" p "f" "mp" sff 3/4 sff f sff f fff sff p

"f" p "f" "mp" sff 3/4 sff f sff f fff sff p

"f" p "f" "mp" sff 3/4 sff f sff f fff sff p

Ob  
 B.C.

suck air → bone  
 "f" sf

1/2 air flzg cr. flzg multi. x x x

f ff

Perc. 1  
 Perc. 2

RT flick TS Snare (thick) i.v. Vibr.  
 SD SNARE ON poly Q

Ped. BD p sf

RT Flick LR (slowing) "mp" Vibr.  
 SD SNARE ON poly Q

Ped. BD p sf

Hrp

palm clash [D4 → Db] Ped. port. i.v.

[D4 Ch B4] [E#4# G4 A] [D4 → Db] [D4]

"f" sf

Pno

silent sf f mf silent

SP SP SP

L.H.  
 R.H.

I → VII → beyond  
 MBN PBN thumb elec.

filter SP word → st

"f" sf



Vc I  
 I ord. sf.   
 II   
 sf sim.   
 p sempre   
 3 trms

Vc II  
 I ord.   
 II sf.   
 sf sim.   
 p sempre   
 3 trms

Vc III  
 I ord.   
 II sf.   
 sf sim.   
 p sempre   
 3 trms

Ob  
 f → mp   
 f 6:5   
 mf   
 f

B.Cb  
 flag air → tone   
 sf.   
 mf → ff   
 p   
 f

Parc. 1  
 2-headed yarn   
 trms   
 p   
 RT → Max.   
 5 2 snares   
 16 trms

Parc. 2  
 1 large yarn   
 sf   
 Wood of yarn + 1 snare   
 5 16 trms   
 4 Jam   
 sf   
 RT max.   
 5 16 sf

Hrp  
 Metal   
 f   
 5 16 clash   
 4 4 sf   
 5 16 clash   
 sf

Pno  
 sf   
 f   
 sf   
 5 sleeve   
 16 sf   
 4 dust. gl.   
 5 16 sleeve   
 16 dust. gl.   
 loco

Quit.  
 Finger   
 Index   
 mp   
 MBN   
 PBN   
 I-o sim.   
 I-o-I   
 sf   
 5 16 sf

11

Vc.1  
br. scr. sub. br. 1/2 br. scr. sp. ord. scr. sp. ord. 1/2 sp. flaut. (shimmer) I II

Vc.2  
br. scr. sub. br. 1/2 br. scr. sp. ord. scr. sp. ord. 1/2 sp. flaut. (shimmer) I II

Vc.3  
br. scr. sub. br. 1/2 br. scr. sp. ord. scr. sp. ord. 1/2 sp. flaut. (shimmer) I II

Ob.  
suck → air → suck → air → 1/2 air perf. tone

B.Cl.  
1/2 air flag. espr. air → tone

Perc. 1  
vibr.

Perc. 2  
Flick poly. Max.

Hrp.  
poly. clash

Pno.  
Mf

Guit.  
ruler sp. ord. (acut.) sf trms

Dynamic markings: p, mp, sff, f, sf, pp, Max.

Tempo/Style: p sempre

Rehearsal marks: I, II

16

Vc1  
II ord. espr.  
III (A) 3  
ff mp

Vc2  
II ord. espr.  
III (A) 3  
ff mp

Vc3  
II ord. espr.  
III (A) 3  
ff mp

Ob  
p (pass.)

B.C.  
wild  
f sempre

Perc 1  
2 yam. trm  
TS 7 p sf

Perc 2  
2 large yam. trm  
p sf

Hrp  
Metal  
ff h.v. ped. port. br

Pnd  
15  
mf sub. pp  
sp

Guit.  
XII-o sim. XII II IV II 6 V II VI II VII  
MBN# sf sf sf sf sf sf sf sf sf sf sf sf  
sp -> sf sim. sf -> sim.

Handwritten musical score for a string quartet and other instruments. The score is divided into systems for Violins I, II, and III, Oboe, Bassoon, Percussion 1 and 2, Harp, Piano, and Guitar.

**Violins I, II, III:** Each part features complex rhythmic patterns with dynamic markings such as *f*, *mp*, *fff*, *sf*, and *sfz*. Performance instructions include *scr. sp. ord.*, *ord.*, and *1/2 br.*. The parts conclude with *1/2 sp, flaut. (shimmer)*.

**Oboe:** Features a melodic line with dynamic markings *f* *sempre* and *pp*. Includes a *6:5* interval marking.

**Bassoon:** Includes performance directions like *flyg*, *espr.*, *1/2 air/flyg*, and *tone*. Dynamic markings range from *sf* to *p*.

**Percussion 1:** Utilizes *2 Snare* and *Wirebr.* with dynamic markings *sf* and *p*. Includes a *snare R-shot* instruction.

**Percussion 2:** Utilizes *snare* and *trians. p. trms* with dynamic markings *f* and *sf*. Includes a *max.* instruction.

**Harp:** Features *palm* and *clash* techniques with dynamic markings *sf* and *sfz*. Includes *lv.* (l.v.) markings.

**Piano:** Includes *SP* (Sostenuto Pedal) and *cluster gl.* (cluster glissando) markings.

**Guitar:** Includes *MBN* (Mute Bar Noise) and *Thumb. Plec.* (Thumb Pick) markings. Features *ric...* (rhythmic) markings and dynamic markings *sf*, *mp*, *lv.*, and *pp*. Includes *XII bend* and *4:3* interval markings.

25

Vc1  
trm  
gl.  
3  
5  
16  
p sempre  
sf sim.

Vc2  
trm  
gl.  
3  
5  
16  
p sempre  
sf sim.

Vc3  
trm  
gl.  
3  
5  
16  
p sempre  
sf sim.

Ob  
3  
5  
16

B.c.  
5  
16

Perc.1  
(P)  
5  
16  
4  
4

Perc.2  
(slowing)  
(trm)  
sf  
5  
16  
4  
4

Hrp  
palm.  
poly.  
sf  
5  
16  
4  
4

Pno  
#2...  
mp pp  
p  
5  
16  
4  
4

Guit.  
p  
5  
16  
4  
4

Handwritten musical score for a full orchestra and guitar. The score is divided into systems for strings, woodwinds, percussion, and guitar.

**String Section (Vcl 1, Vcl 2, Vcl 3):** Features complex rhythmic patterns with triplets and accents. Dynamics range from *p* to *sf*. Includes performance instructions like "br.", "scr. sub.", and "f".

**Woodwinds:**

- Ob (Oboe):** Starts with *f* dynamics and includes the instruction "Suck air".
- B.C. (Bass Clarinet):** Includes "air", "flag.", "Suck", "cr.", and "flag" instructions. Dynamics include *mf*, *p*, and *sf*.

**Percussion:**

- Perc 1:** Includes a box labeled "TS" and instructions "Wire br. (dab)", "RHP", and "RAPW". Dynamics include *p* and *mf*.
- Perc 2:** Includes "Wire br." instruction and *p* dynamics.

**Keyboard and Guitar:**

- Apr (Accordion):** Includes "behind beads" and "ruler" instructions. Dynamics include *mp* and *lv*.
- Pno (Piano):** Includes "finger" instruction and various dynamics like *p*, *sf*, and *sf=p*.
- Guit. (Guitar):** Includes "finger" instruction and dynamics like *sf=p*.

The score is written in 7/8 time and includes various musical notations such as triplets, accents, and dynamic markings.



38

$\frac{1}{2}$  SP  
III II I I sim.

acc. poco a poco

DISTORT!

Max.

br. ser. sub. br.

Vc1

pp

"f" P "f"

Vc2

$\frac{1}{2}$  SP  
III II I I sim.

acc. poco a poco

DISTORT!

MAX.

br. ser. sub. br.

pp

"f" P "f"

Vc3

$\frac{1}{2}$  SP  
III II I I sim.

acc. poco a poco

DISTORT!

MAX.

br. ser. sub. br.

pp

"f" P "f"

Ob

f

pass.

suck air suck air

"f"

B.C1

murm.

cr.

flick

fly air tone

st

P

Perc 1

(firm)

RT flick

P

poly.

P

Perc 2

RT flick

P

poly.

P

Hrp

pp lv.

mp

knuckle

sf

poly.

"f"

Pno

silent

pool of res.

SP

Guit.

sf (→) sf (→)

filter

st

"f"



42

Vc 1  
3/4 2 br. "mp" sff 3 f sff f sff f ord. (heavy) fff I II III st. flaut. trms

Vc 2  
3/4 2 br. "mp" sff 3 f sff f sff f ord. (heavy) fff I II III st. flaut. trms

Vc 3  
3/4 2 br. "mp" sff 3 f sff f sff f ord. (heavy) fff I II III st. flaut. trms

Ob  
f mp pp

B. Cl.  
f

Perc 1  
RT max.

Perc 2  
RT max.

Hrp  
clash lv. sf

Pnd  
sf lv. p f

Guit.  
I II III beyond  
"sf" = MF RULER PRESSURE  
= MF RULER PRESSURE  
over ord.

46

Vc 1 (↓) trms

Vc 2 (↓) trms

Vc 3 (↓) trms

Ob

B. Cl.

Parc 1

Parc 2

Hrp

Pno

Guit.

Handwritten musical score for a chamber ensemble. The score is divided into systems for Violins (Vc 1, 2, 3), Oboe (Ob), Bass Clarinet (B. Cl.), Percussion (Parc 1, 2), Harp (Hrp), Piano (Pno), and Guitar (Guit.).

Violin parts (Vc 1, 2, 3) feature complex rhythmic patterns with triplets and sixteenth notes, often marked with *trms* (trills) and *sf sim.* (sforzando simile). They include fingering diagrams and dynamic markings such as *p*, *sf*, and *sf sim.*

Oboe (Ob) and Bass Clarinet (B. Cl.) parts include articulation instructions like *flag.* (flag), *air* (air), *tone* (tone), and *warm tone*. Dynamics range from *p* to *sf*.

Percussion (Parc 1, 2) includes specific techniques: *Kn. needle edge* (knob needle edge), *wire br.* (wire brush), *1 snare [quasi-]* (snare drum), *2 snare [sim.]* (snare drum), *1 snare (thin) trms (very beautiful)* (snare drum), and *1 snare [sim.]* (snare drum). Dynamics include *p*, *sf*, and *max.*

Harp (Hrp) part features *dash* (dash) and *rule* (rule) markings, with dynamics like *sf*.

Piano (Pno) part includes *sleeve* (sleeve) and *DAMP* markings, with dynamics like *pp*, *mp*, and *sf*.

Guitar (Guit.) part includes *Finger*, *MEN*, and *PBN* markings, with dynamics like *p*, *sf*, and *sf=p*.

Additional markings include *br.* (breath), *scr. sub.* (scraper), and *max.* (maximum).

52

Vc1  
 1/2 br. "mp" ser. sp ord. ord. 1/2 sp, flaut. (shimmer) p sempre

Vc2  
 1/2 br. "mp" ser. sp ord. ord. 1/2 sp, flaut. (shimmer) p sempre

Vc3  
 1/2 br. "mp" ser. sp ord. ord. 1/2 sp, flaut. (shimmer) p sempre

II III ser. st. espr. sf mp

Ob  
 ff pp 7:6 perf. beam

B.C.  
 p air trans. fore Multi. mf Keys

Perc. 1  
 3/4 7/8 wire br. 3/4 4/4 brk-s (br.) sf p

Perc. 2  
 3/4 7/8 3/4 4/4 LR delicate yrn. p

Hrp  
 3/4 7/8 3/4 4/4 pp 2.v. mp lv. metal

Pno  
 3/4 7/8 3/4 4/4 pp. MP. lv. P I bend

Guit.  
 3/4 7/8 3/4 4/4 rail p 4/4 2.v. lv. 2.v.

TS 2 sided Large yrn







Vc.1

Vc.2

Vc.3

Db

B.C.

Pan.1

Pan.2

Hrp

Pno

Guit.

Handwritten musical score for a string quartet and other instruments. The score is divided into systems for Violins (V.1, V.2, V.3), Oboe (Ob.), Bassoon (B.A.), Percussion (Per. 1, Per. 2), Harp (Hrp.), Piano (Pno), and Guitar (Guit.).

**Violins (V.1, V.2, V.3):** Features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *f*, *sf*, and *sfz*. Includes markings for *I str.*, *II*, and *III*.

**Oboe (Ob.):** Features melodic lines with dynamic markings *f*, *mf*, *ff*, and *max.*. Includes markings for *frag. poss.* and *ab doodle*.

**Bassoon (B.A.):** Includes a section marked "f" and a section with *gl.* and *st* markings.

**Percussion (Per. 1, Per. 2):** Features rhythmic patterns with dynamic markings *sf* and *sfz*. Includes markings for *5:4* and *p.a.t.t.*

**Harp (Hrp.):** Features arpeggiated chords with dynamic markings *f* and *ff*.

**Piano (Pno):** Features complex rhythmic patterns with dynamic markings *ff*, *sfz*, and *f*. Includes markings for *[SP]* and *(silently)*.

**Guitar (Guit.):** Features a section with a slash and a dot, and a section with a slash and a triangle.



Handwritten musical score for multiple instruments including Violins (Vc1, Vc2, Vc3), Oboe (Ob), Bassoon (B.u.), Percussion (Per.1, Per.2), Harp (Hrp.), Piano (Pno), and Guitar (Guit.).

The score is divided into measures across several systems. Key annotations include:

- Vc1, Vc2, Vc3:** Fingerings (I, II, III, IV), accents, and dynamic markings like *sf* and *f*.
- Ob:** *frag. poss.* and *f* dynamic.
- B.u.:** *ST* (staccato), *LS* (legato), *7:6* (trill), and dynamic markings *sf*, *f*, *fff*.
- Per.1, Per.2:** *5:4* (trill), *f*, *fff*, and *sf* dynamics.
- Hrp.:** *p.d.t.* (pedal point), *Lu [B9 → B#]*, *paral.*, *on pegs.*, *damp*, and *sim.* (sustain).
- Pno:** *p*, *sf*, *fff*, *sim.*, *hammer*, and *[SP]* (sustained pedal).
- Guit.:** *f* dynamic and various fretting/technique markings.

86

Vc.1

Vc.2

Vc.3

Db.

B.Cl.

Per. 1

Per. 2

Hrp.

Pno.

Git.

Handwritten musical score for multiple instruments. The score is organized into systems, each containing two staves. The instruments are labeled on the left side of the page:

- Vc.1, Vc.2, Vc.3:** Violin parts with various dynamics (f, sf, sfz) and articulation marks.
- Ob:** Oboe part with dynamics (ff, f) and performance instructions like "(max.)" and "flng. poss."
- B.u.:** Bassoon part with dynamics (f) and performance instructions like "ST" and "multi."
- Perc.1, Perc.2:** Percussion parts with dynamics (f, sf, sfz) and performance instructions like "5:4" and "7:8".
- Trp:** Trumpet part with dynamics (sf, sfz) and performance instructions like "p.d.t." and "sim."
- P.m.:** Piano part with dynamics (p, sf, sfz) and performance instructions like "hammer." and "p.d.t."
- Guit.:** Guitar part with dynamics (f) and performance instructions like "palm" and "fogs".

The score includes complex rhythmic patterns, triplets, and various dynamic markings such as *f*, *sf*, *sfz*, *ff*, *p*, *sim.*, *loco*, and *sp*. There are also performance instructions like "p.d.t." (pedal point), "flng. poss." (flanging possible), "multi." (multiple), "palm", and "fogs".

95

Vc.1

Vc.2

Vc.3

Ob.

B.c.

Per. 1

Per. 2

Hrp.

Pno.

Guitt.

scr. sp. sf → sp

sf → sp

ff

colla parte [Guitt. & Hrp.]

'toneless'

Flag.

strings

WHS

STR

whirl

1st hat rack

trm →

FP

[D B C# B# E# F# G# A#]

fan D

approx.

sf

(re-capt. silently)

mp

pp

Put on finger extensions @ e@

commodo [I]

trm →

almost dead (s)

IV (s)

VII (s)

X (s)

finger ext.

P

K

sf

sim.



106

Vc1  
*f*  
*gl. trms* (↑)  
*mf sempre*  
*st (pass.)* 3 (↑)

Vc2  
*f*  
*gl. trms* (↑)  
*mf sempre*  
*st (pass.)* 3 (↑)

Vc3  
*f*  
*gl. trms* (↑)  
*mf sempre*  
*st (pass.)* 3 (↑)

Ob  
*flessibile*  
*mp*  
*f*  
*mp sub.*  
*fless.*

B.C.  
*frag.*  
*air* → *tone*  
*mp* → *f*

Per.1  
 [SNARE ON]  
*vice br.*  
*sff p*  
 [TS] *bow*  
 ("f")

Per.2  
*LR* (slowly)  
*p*

Hrp  
*f*  
 3 [C#]/[C]

Pno  
 (re-capt. #) *pp*  
*mp*  
*pp*  
*mp*  
*pp*  
*mp*  
*pp*

Quit.  
 [E-bow] *ord.*  
*st (wander freely)*  
*ff*

Handwritten musical score for a chamber ensemble, featuring staves for Violins (Vc1, Vc2, Vc3), Oboe (Ob), Bassoon (B.A.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Harp (Hrp), Piano (Pno), and Electric Bow (Ewit.).

**Violins (Vc1, Vc2, Vc3):** Staves with various musical notations, including notes, rests, and dynamic markings.

**Oboe (Ob):** Staff with notes, rests, and dynamic markings: *mp*, *pp*, *mp*. Includes the instruction *fall poss.* with an arrow.

**Bassoon (B.A.):** Staff with notes, rests, and dynamic markings: *sf p*, *f*, *p sub.*, *sf*, *mf (sempre)*, *mf (sempre)*. Includes the instruction *multi.* with 'x' marks and *multi. x*.

**Percussion 1 (Perc.1):** Staff with notes and rests. Includes the instruction *TS* in a box and *stacc.* above notes.

**Percussion 2 (Perc.2):** Staff with notes and rests. Includes the instruction *FP* in a box and *hot rods* above notes.

**Harp (Hrp):** Staff with notes and rests. Includes the instruction *sf* below notes.

**Piano (Pno):** Staff with notes and rests. Includes the instruction *(re-capt. sil.)* above notes and *pp*, *(p)*, *mp* below notes.

**Electric Bow (Ewit.):** Staff with notes and rests. Includes the instruction *e-bow* in a box, *ord.* above notes, and *(wander freely)* below notes.

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Handwritten musical score for a string quartet and other instruments. The score is divided into systems for Violins (V1, V2, V3), Oboe (Ob.), Bassoon (B.c.), Percussion (Perc. 1, Perc. 2), Harp (Hrp.), Piano (Pno), and Guitar (Guit.).

**Violins (V1, V2, V3):** Each part begins with a dynamic marking of *f* and includes a *sf* (sforzando) marking. The notation features complex rhythmic patterns with triplets and slurs, and includes performance instructions such as *st* (staccato) and *sp* (sustained).

**Oboe (Ob.):** Features a *toneless* marking and a *f* dynamic. The notation includes a melodic line with a slur and a *f* dynamic marking.

**Bassoon (B.c.):** Includes a *toneless* marking, a *f* dynamic, and a *sf* marking. The notation features a melodic line with a slur and a *f* dynamic marking.

**Percussion (Perc. 1, Perc. 2):** Perc. 1 has a *sf* marking. Perc. 2 has a *sf* marking and a *f* dynamic. The notation includes rhythmic patterns and a *f* dynamic marking.

**Harp (Hrp.):** Includes a *f* dynamic and a *sf* marking. The notation features a melodic line with a slur and a *f* dynamic marking.

**Piano (Pno):** Includes a *sf* marking and a *pp* (pianissimo) marking. The notation features a melodic line with a slur and a *f* dynamic marking.

**Guitar (Guit.):** Includes a *f* dynamic and a *pp* marking. The notation features a melodic line with a slur and a *f* dynamic marking.

The score is written in 4/4 time and includes various performance instructions such as *sf*, *f*, *pp*, *st*, *sp*, *toneless*, *flag*, *re-capt. silently*, *3rd finger*, and *3rd finger*.

136

Vc.1  
 III ord. HEAVY!  
 scr. sp ord. (bow freely)  
 sff ff sff f sff, p mf sff mf

Vc.2  
 III ord. HEAVY!  
 scr. sp ord. (bow freely)  
 sff ff sff f sff, p mf sff mf

Vc.3  
 III ord. HEAVY!  
 scr. sp ord. (bow freely)  
 sff ff sff f sff, p mf sff mf

Ob.  
 flessibile  
 sff mf sff mp f

B.1.  
 - 3 -  
 mf sff p f

Perc. 1  
 WH TS bow  
 8 sff "f"

Perc. 2  
 legiero e hot-rod  
 drum  
 f sub.p

Hrp  
 clash  
 bow ord.  
 sff loco sf [E# → E#] [E#]

Pno  
 (re-capt.)  
 sf (p) p sf (p) p mp pp mp

Git.  
 sff



145

Vc1

Vc2

Vc3

Handwritten musical notation for Violin 1, Violin 2, and Viola. The staves show melodic lines with various slurs, accents (↑), and fingerings (3). The key signature has one sharp (F#) and the time signature is 5/16.

Ob

B.c.l.

Handwritten musical notation for Oboe and Bass Clarinet. The Oboe part features long slurs and dynamic markings. The Bass Clarinet part includes slurs, dynamics like *(p)*, and performance instructions such as *(flag)*, *molto vib.*, and *(senza)*.

Per. 1

Per. 2

Handwritten musical notation for two percussion parts. Part 1 includes a *TS* (tom) and *Kn. needles* (kettle drum) with dynamics *p* and *mf*. Part 2 includes *trangs* (triangle) and *snare* with dynamics *p* and *mf*. Performance instructions like *quit str.* and *trms* are present.

Harp

Handwritten musical notation for Harp. The staff shows arpeggiated figures with triplets and dynamics *f* and *mp*. Performance instructions include *loco* and *[re-capture]*.

Pano

Handwritten musical notation for Piano. The staff features complex textures with dynamics *mp* and *pp*. Performance instructions include *[re-capture]*, *silently*, and *(silently)*.

Guit.

Handwritten musical notation for Guitar. The staff shows fretting instructions like *fret II → ord:* and *5 scrub*, along with dynamics *f*.

150

Vc1  
Vc2  
Vc3

scr. sub. br.  
br.  
1/2 br.  
scr. ord. 3  
ord.  
scr. sp  
ord.  
scr. sp  
ord.  
scr. sp  
ord.  
HEAVY  
HEAVY  
HEAVY

p "f"  
"mp"  
sff f  
sff  
sff  
sff  
sff sim.  
fff  
fff  
fff

Ob  
B.c.

suck air → tone  
"f"  
ff  
f

cr. 1/2 air → tone  
Hrag  
mf  
f  
psub. → ff

Perc. 1  
Perc. 2

TS Vibr. (held)  
"f"  
(rattle)  
held.

RT Flick  
P  
Flick  
P  
max.

poly. Q  
"f"  
sff  
sff  
sff  
sff

Hrp

clash [E# → E4]  
sff  
clash [F# → F4]  
sff  
clash [E4 → E♭]  
sff  
[F4 → F4]  
sff

Pno

palm  
sff  
sf

p = sf  
[SP] → [P]

Guit.

sp → st  
ord → fret I



1156 st,flaut. I ord. gl. p sempre

Vc.1 p sff sim. p sempre 8:7

Vc.2 p sff sim. p sempre 8:7

Vc.3 p sff sim. p sempre 8:7

Ob p ff 6:5 mf f p 6:5

B.C.1 pp mp pp mp pp

Perc.1 TS wire br. (clabbing) p sempre (fingers) rap pp sempre

Perc.2 LR slowly (one hand) ppp sempre soft brush p sempre

Hrp [D] C# B# [Eb Fb G# A#] p [Db -> D#] [B# -> B#] [G# -> G#]

Pno 5 sleeve cluster gl. pp mp ff sf

Guit. MBN PBN ric... Finger II palm p sempre



Handwritten musical score for a string quartet and other instruments. The score is divided into systems for Violin I (Vcl. I), Violin II (Vcl. II), Violoncello (Vcl.), Double Bass (Cb.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hrp.), Piano (Pno.), and Guitar (Guit.).

**Violin I (Vcl. I):** Starts with a box containing the number 165. The score includes dynamics like *ff sempre* and performance instructions such as *ord. (INTENSE, poco vib.)* and *gl.* (glissando).

**Violin II (Vcl. II):** Features complex rhythmic patterns with notes marked *st-sp* (staccato) and *ord. ser.* (ordered series). Includes the instruction *(beyond f-board)* and *ff sempre*.

**Violoncello (Vcl.):** Similar to Violin II, with *ff sempre* and *ord. (INTENSE, poco vib.)*.

**Double Bass (Cb.):** Includes dynamics *p*, *ff*, *f*, and *sub-p*. Performance notes include *hair*, *flag. poss.*, *multo vib.*, and *sub senza vib.*

**Double Bass (B.u.):** Includes dynamics *f* and *sub-p*. Performance notes include *tone*, *multo vib.*, and *sub senza vib.*

**Percussion 1 (Perc. 1):** Includes a box labeled *TS* and a *bow* instruction.

**Percussion 2 (Perc. 2):** Includes a *hand* instruction and a *year* instruction.

**Harp (Hrp.):** Includes dynamics *sf* and *mp*. Performance notes include *palm*, *behind pos.*, and *(with 1 finger)*.

**Piano (Pno.):** Includes dynamics *pp sempre* and *5:4* time signature markings.

**Guitar (Guit.):** Includes a box labeled *MBN* and *PBN*. Performance notes include *IX-o sim.*, *III within fr.*, *II within fr.*, *II within fr.*, and *II within fr.*. Includes a *E-bow* instruction and a *6:7* time signature marking.

The score is written in various time signatures including 5/16, 3/4, and 4/4. It features extensive use of slurs, accents, and dynamic markings throughout.

Handwritten musical score for a chamber ensemble, including Violins (V1, V2, V3), Double Bass (Db), Bassoon (B.c.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Harp (Hrp), Piano (Pno), and Guitar (Guit.).

**Violins (V1, V2, V3):** Features melodic lines with dynamic markings such as *sf*, *ord.*, and *sempre sf*. Includes a section with triplets and slurs.

**Double Bass (Db) and Bassoon (B.c.):** Play a similar melodic line with dynamics *f*, *sub.p*, *molto vib.*, and *sub. senza vib.*

**Percussion 1 (Perc.1):** Features rhythmic patterns with dynamics *sf* and *f*. Includes a section marked *bow* and *"f"*.

**Percussion 2 (Perc.2):** Features a steady rhythmic accompaniment with dynamics *pp sempre*.

**Harp (Hrp):** Features arpeggiated patterns with dynamics *mf* and *mp*. Includes a section marked *bow* and *(mp)*.

**Piano (Pno):** Features a complex rhythmic accompaniment with slurs and dynamics *sf*.

**Guitar (Guit.):** Features a melodic line with dynamics *pp* and *pp*. Includes a section marked *(fret)* and *wander freely*.





Handwritten musical score for a string quartet and percussion. The score is divided into systems for Violins (Vc.1, Vc.2, Vc.3), Double Bass (Db.), Bassoon (B.A.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Harp (Hrp.), Piano (Pno.), and Quintet (Quint.).

**Violins (Vc.1, Vc.2, Vc.3):** Features melodic lines with dynamic markings such as *gl.*, *ord.*, *ser.*, *sp.*, *st-sp*, *flaut.*, *st*, *flaut.*, *st*, *st-sp*, *ord.*, *ser.*, *st-sp*, *ord.*, *ser.*, *st-sp*, *ord.*, *ser.*, *st-sp*. Includes hairpins for *fff* and *p*.

**Double Bass (Db.):** Labeled "mute bell." with a *pp* dynamic marking.

**Bassoon (B.A.):** Labeled "molto vib." with a *ff* dynamic marking. Includes markings for "1/2 air" and "flzg." with dynamic changes to *sf* and *mf*.

**Percussion 1 (Perc.1):** Includes a box labeled "TS" and a circled "R".

**Percussion 2 (Perc.2):** Includes a box labeled "LR" and a *p* dynamic marking.

**Harp (Hrp.):** Includes a circled "bowl" and "vert. switch" marking, with a dynamic change to *sf*.

**Piano (Pno.):** Features complex rhythmic patterns with triplets and sixteenth notes. Includes a "pp sample" marking and a *p* dynamic marking.

**Quintet (Quint.):** Labeled "Quint." with a circled "8".

Rehearsal marks are present at measures 7 and 8.

187

st flaut. 3

st → sp ord ser. 2

st → sp ord ser. 2

st → sp st flaut. 3

st → sp ser.

ord → st 1/2 sp

ric...

sim.

Vcl. 1

Vcl. 2

Vcl. 3

Ob

(+) hand over bell:-

pulse:

f

p

B.A.

moltovib

sub. p

sub. p

sf

sff

p

pp

mp

1/2 air

stone

Perc. 1

(f-c)

st

Perc. 2

Hrp

[2]

3 bow slash

4

5

6

7

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12

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15

16

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