

st307.1.72



sumtone

:

**michael edwards**

you are coming into us  
who cannot withstand you

for flute, clarinet, bassoon, percussion,  
piano, violin, viola, cello



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programme note

The title of this piece is taken from the poem "Final Notions" by Adrienne Rich (1929-):

It will not be simple, it will not take long  
It will take little time, it will take all your thought  
It will take all your heart, it will take all your breath  
It will be short, it will not be simple

It will touch through your ribs, it will take all your heart  
It will not take long, it will occupy all your thought  
As a city is occupied, as a bed is occupied  
It will take your flesh, it will not be simple

You are coming into us who cannot withstand you  
You are coming into us who never wanted to withstand you  
You are taking parts of us into places never planned  
You are going far away with pieces of our lives

It will be short, it will take all your breath  
It will not be simple, it will become your will

The mood of the piece picks up on the simplicity and directness of language, the repetitions, and the almost breathless speed (in my reading at least) of the poetic meter.

Deceptively simple on the page, "you are coming into us who cannot withstand you" gains its impetus from the combination of small, simple rhythmic units into larger, sometimes repeating sequences by means of an algorithmic technique I call rhythm chains. These sequences are usually placed in polymetric opposition to similarly constructed contrapuntally combined sequences. The tempi are quick, the energy level is high, and the perception of multiple pattern streams moving at different rates is the main feature of the music.

## Notes

Percussion: 4-octave marimba (C3 to C7), snare drum, 2 crotales (A5 and B5), glockenspiel (always l.v.)

Accidentals carry throughout the bar but are repeated in parentheses as deemed necessary

Accidentals do not repeat at octaves in either chords or melodic lines

Duration: 10:15 (with indicated tempi)

If necessary, tempi may be reduced by up to 10%

Quarter-tone accidentals imply more of an expressive deviation from the closest semitone than an exact equally-tempered quarter-tone pitch in its own right. This means, for instance, that the wind can, where desired, use embouchure pitch inflections rather than exact fingerings (which are also acceptable, but perhaps very difficult to achieve at speed).

↘ wind: slap tongue (flute: pizz); a short pitched note should accompany this sound  
piano: unpitched percussive effect (follow individual directions)  
percussion: on G4 (second line treble) snare, ord.; other pitches: crotale notes

⊘ wind: slap plus key click, with pitched note to follow where appropriate (e.g. if long note)  
strings: battuto; when fast battuto notes are required, more of a spiccato is also acceptable

↙ snare: draw the wooden stick handle (or something suitable) with considerable pressure over the head of the drum to cause an uneven rubbing tone and occasional squeeks  
strings: scratch tone (heavy pressure)

↑ flute: whistle tone

The following symbols placed above notes apply only to the note(s) they're over, unless there's an arrow and closing bracket, e.g.  $S \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \end{matrix} \rightarrow \leftarrow$

∅ wind: aeolian tone

● wind: half aeolian tone i.e. more pitched tone than with full aeolian

$S \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \end{matrix}$  wind: sing/growl into the instrument whilst playing; exact sung pitch unimportant; a rough, multiphonic-like tone is the result. The flute may also use ad lib. multiphonics where 'sing' is called for.

$M \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \end{matrix} \rightarrow$  wind: ad lib. multiphonic with the indicated pitch as fundamental; created ad lib. by fingering, embouchure, or both

$\begin{matrix} \text{cluster} \\ M \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \end{matrix} \end{matrix}$  flute: cluster multiphonic: overblow very forcefully

$\begin{matrix} \text{conson} \\ M \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \end{matrix} \end{matrix} \quad \begin{matrix} \text{disson} \\ M \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \end{matrix} \end{matrix}$  bassoon multiphonics: choose a harmonic fingering for a higher note then lip down to create the multiphonic, choosing a more or less consonant/dissonant result, as indicated

↑↓ strings: move the bow vertically up and down the string instead of drawing across in the normal fashion; vary the speed ad lib according to dynamic and context









Musical score for measures 49-56. The score includes parts for flute (fl), bass clarinet (bass cl), bassoon (bsn), percussion (perc), piano (pno), violin (vln), viola (vla), and voice (vc). The flute part features a melodic line with trills and slurs. The bass clarinet and piano parts have triplet patterns. The violin and voice parts are marked *pp* and include *(arco norm.)* markings. The percussion part is mostly silent.

Musical score for measures 56-64. The score includes parts for flute (fl), bass clarinet (bass cl), bassoon (bsn), percussion (perc), piano (pno), violin (vln), viola (vla), and voice (vc). The flute part continues with melodic lines and trills. The bass clarinet and piano parts maintain their rhythmic patterns. The percussion part is now active, playing *pp* with the instruction "bowed cymbals (sempre l.v.) with viola". The violin and voice parts are marked *pp* and include *(arco norm.)* markings. The viola part is marked *pp* and includes *(arco norm.)* markings.

Musical score for measures 64-73. The score includes parts for flute (fl), bass clarinet (bass cl), bassoon (bsn), percussion (perc), piano (pno), violin (vln), viola (vla), and voice (vc). The flute part has a 'S' marking above measure 66. The percussion part has a 'cresc.' marking at the start and a 'p' marking at measure 68. The piano part features several triplet markings. The viola part has an 'ord.' marking above measure 66. The voice part is mostly silent.

Musical score for measures 73-82. The score includes parts for flute (fl), bass clarinet (bass cl), bassoon (bsn), percussion (perc), piano (pno), violin (vln), viola (vla), and voice (vc). The flute part has an 'mp' marking at measure 81. The bass clarinet part has 'M' markings above measures 74, 76, and 78. The piano part has 'mp' and 'p' markings. The viola part has a 'sempre senza vib.' marking above measure 77. The voice part is mostly silent.

82 83 84 85 86 87 88 89 90 91

fl *p* *mp* *p*

bass cl *mp* *p* *mp* *p*

bsn

perc *cresc.*

pno *mp* *p* *mp* *p* *mp* *p*

vln

vla *mp* *p* *mp* *p* *mp* *p*

vc

**C**

91 92 93 94 95 96 97 98 99 100 101

fl *mp* *p*

bass cl *p* *mp* *p* *mp* *p*

bsn *pp*

perc *mp* *dim. al niente*

pno *mp* *p* *mp* *p*

vln *mp* *p* *mp* *p*

vla *p* *mp* *p* *mp* *p*

vc *pp*

*S* *S* *M* *M* *M*

*8vb*

*(pizz.)* *pizz.*

101 102 103 104 105 106 107 108 109 110 111 112 113

fl

bass cl

bsn

perc

pno

vln

vla

vc

**D**

Meno Mosso (♩ = 140)

113 114 115 116 117 118 119 120 121 122 123

fl

bass cl

bsn

perc

pno

vln

vla

vc

marimba

(stacc.)

(pizz.)

(senza ped.)  
tre corde

123 124 125 126 127 128 129 130 131 132

fl

bass cl

bsn

perc

pno

vln

vla

vc

132 133 134 135 136 137 138 139 140

fl

bass cl

bsn

perc

pno

vln

vla

vc

glockenspiel

marimba

arco

arco molto vib.

pizz.

(catch resonance)

140 141 142 143 144 145 146 147 148

fl *pp* *p* *pp* *p* *pp*

bass cl

bsn

perc

pno *pp* *p* *pp* (sim.) *p* *pp* *p* *pp* *p*

vln *pp* *p* *pp* *p* *pp* *p* *pp* *p*

vla

vc *pp* *p* *pp* *p* *pp* *p* *pp* *p*

senza vib. molto vib. senza vib.

148 149 150 151 152 153 154 155 156 157

fl *p* *p*

bass cl

bsn

perc with percussion  
cymbals, medium hard  
marimba sticks  
(sempre l.v.)  
with flute (snare)  
*pp*

pno *pp* *p* *pp* *pp*

vln *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

vla

vc arco spe *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

ord. pizz. molto vib. spe arco *pp* *p* ord. pizz.



G

Piu Mosso (♩ = 152)

157 158 159 160 161 162 163 164 165 166

fl *pp* *p* *mp*

bass cl

bsn

perc vary strike positions ad lib.

pno *p* *mp* *mf*

vln *mp* *mf* *mp*

vla

vc arco spe ord. pizz. arco spe *mp* *mf*

*molto vib.*

*ad.*

166 167 168 169 170 171 172 173 174 175 176

fl *mf* *p*

bass cl

bsn

perc

pno *mp* *mf* *mp* *p* *mp* *p* *mf* *mp*

vln *p* *mf* *mp* *p* *mp*

vla

vc *mp* *p* *mf* *mp*

*8va*

*sim.*

*ad.*



176 177 178 179 180 181 182 183 184

fl *mf mp* *mf mp p*

bass cl

bsn

perc *p*

pno *mf mp p mp*  
with violin

vln *p* sul pont. senza vib. ord. with piano sul pont. senza vib. ord. sul pont. sim.

vla

vc *p mp p mp p*

184 185 186 187 188 189 190 191 192 193

fl *mp p*

bass cl *mp* with violin

bsn

perc

pno *p mp mf mp*  
8vb

vln *mp mf mp* ord. sul pont. ord. sul pont. pizz. ord. arco sul pont. with clarinet

vla

vc *mp p mp p mp* (spe)

193 194 195 196 197 198 199 200 201

fl *mp* *p* *mp* *S*

bass cl *p*

bsn

perc *mp*

pno *8vb*

vln *p* *mp p* *mp* *p*

vla

vc *mf* *mp* *p* *mp* *p* *mp* *p* *mp*

**H**

**Piu Mosso** (♩ = 163)

201 202 203 204 205 206 207 208

fl *p* *f* *ord.*

bass cl *mp* *p* *f*

bsn *f* *conson* *M* *conson* *M*

perc *mp* *f* *marimba* *crotale, l.v.*

pno *f* *8vb* *8va*

vln *mp* *ord. senza vib.* *f* *IV* *2.* *(flag. gliss.)*

vla *ord. senza vib.* *ord. senza vib.*

vc *p* *f* *ord. senza vib.*

Musical score for measures 208-214. The score includes parts for flute (fl), bass clarinet (bass cl), bassoon (bsn), percussion (perc), piano (pno), violin (vln), viola (vla), and voice (vc). The flute part has dynamic markings *ff* and *f*. The percussion part has dynamic markings *ff* and *f*. The piano part has a marking "(release pedal gradually)". The violin and viola parts have dynamic markings *ff* and *f*. The voice part is marked "ord." at the end of the system.

Musical score for measures 214-220. The score includes parts for flute (fl), bass clarinet (bass cl), bassoon (bsn), percussion (perc), piano (pno), violin (vln), viola (vla), and voice (vc). The flute part has dynamic markings *ff* and *f*. The percussion part has dynamic markings *ff* and *f*. The violin and viola parts have dynamic markings *ff* and *f*. The voice part is marked "ord." at the end of the system.



Musical score for measures 234-244. The score includes parts for flute (fl), bass clarinet (bass cl), bassoon (bsn), percussion (perc), piano (pno), violin (vln), viola (vla), and cello (vc). The flute part has notes at measures 234, 235, 241, 242, 243, and 244. The bassoon part has notes at measures 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, and 244. The piano part has notes at measures 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, and 244. The violin part has notes at measures 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, and 244. The cello part has notes at measures 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, and 244. Dynamics include *ppp*, *p*, and *pp*. Performance instructions include *arco*, *pizz.*, and *col legno*.

Musical score for measures 244-254. The score includes parts for flute (fl), bass clarinet (bass cl), bassoon (bsn), percussion (perc), piano (pno), violin (vln), viola (vla), and cello (vc). The flute part has notes at measures 244, 245, 251, 252, 253, and 254. The bassoon part has notes at measures 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, and 254. The piano part has notes at measures 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, and 254. The violin part has notes at measures 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, and 254. The cello part has notes at measures 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, and 254. Dynamics include *ppp*, *p*, and *pp*. Performance instructions include *arco*, *pizz.*, and *col legno*.

254 255 256 257 258 259 260 261 262 263 264

fl

B♭ clarinet ord.

pp p pp p

bsn

p pp p pp p

perc

pno

p

pedal down and all notes damped with hand to K

Sub-----

vln

vla

col legno arco ord. pizz. col legno

vc

col legno

264 265 266 267 268 269 270 271 272 273 274

fl

B♭ cl

pp p p p

bsn

p

perc

pno

pp p pp p

Sub-----

vln

vla

pp p pp p

vc

pp p

gradually become more 'twisted' (to K), including singing, multiphonics, and microtonal inflections ad lib (but remaining quiet)

gradually become more 'twisted' (to K), including singing, multiphonics, and microtonal inflections ad lib (but remaining quiet)





Musical score for measures 288-294. The score includes parts for Flute (fl), B♭ Clarinet (B♭ cl), Bassoon (bsn), Percussion (perc), Piano (pno), Violin (vln), Viola (vla), and Violoncello (vc). The piano part is divided into 8va and 8vb staves. The woodwinds and strings play a rhythmic pattern of eighth notes with triplets. The flute part features a melodic line with triplets and slurs. The bassoon part has a melodic line with triplets. The percussion part has a rhythmic pattern of eighth notes with triplets. The piano part has a complex texture with triplets and slurs. The violin and viola parts have a rhythmic pattern of eighth notes with triplets. The cello part has a rhythmic pattern of eighth notes with triplets. The score includes dynamic markings such as *f* and *mf*, and performance instructions like *pizz.* and *arco*.

Musical score for measures 294-301. The score includes parts for Flute (fl), B♭ Clarinet (B♭ cl), Bassoon (bsn), Percussion (perc), Piano (pno), Violin (vln), Viola (vla), and Violoncello (vc). The piano part is divided into 8va and 8vb staves. The woodwinds and strings play a rhythmic pattern of eighth notes with triplets. The flute part features a melodic line with triplets and slurs. The B♭ clarinet part has a melodic line with triplets. The bassoon part has a melodic line with triplets. The percussion part has a rhythmic pattern of eighth notes with triplets. The piano part has a complex texture with triplets and slurs. The violin and viola parts have a rhythmic pattern of eighth notes with triplets. The cello part has a rhythmic pattern of eighth notes with triplets. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *ord.*, *pizz.*, and *arco*.







327 328 329 330 331 332 333

fl

B♭ cl

bsn

perc

pno

vln

vla

vc

8va

**L** 333 334 335 336 337 338 339 340

fl

B♭ cl

bsn

perc

pno

vln

vla

vc

marimba

glockenspiel

marimba

stacc. senza vib.

pizz. arco

cresc.

8va



353 354 355 356 357 358 359 360

fl *with clarinet ord.*

B♭ cl *with flute*

bsn

perc *glockenspiel*

pno *start blurring with pedal*  
*Sva*  
*8va*  
*(catch resonance)*

vln

vla

vc *arco*

360 361 362 363 364 365

fl *S*

B♭ cl

bsn

perc *marimba*  
*Sva*

pno *Sva*  
*8va*  
*Senza ped.*

vln

vla

vc

Musical score for measures 365-370. The score includes parts for Flute (fl), B♭ Clarinet (B♭ cl), Bassoon (bsn), Percussion (perc), Piano (pno), Violin (vln), Viola (vla), and Violoncello (vc). Measures 365-370 feature complex rhythmic patterns with triplets and sixteenth notes. The piano part includes markings for *8va* and *8vb*. The woodwind parts have various articulations and dynamics.

Musical score for measures 370-375. The score includes parts for Flute (fl), B♭ Clarinet (B♭ cl), Bassoon (bsn), Percussion (perc), Piano (pno), Violin (vln), Viola (vla), and Violoncello (vc). Measures 370-375 continue the complex rhythmic patterns with triplets and sixteenth notes. The piano part includes markings for *8va* and *8vb*. The woodwind parts have various articulations and dynamics.



375 376 377 378 379 380

fl *cresc.*

B♭ cl *cresc.*

bsn *cresc.*

perc *cresc.*

pno *cresc.*  
start blurring with pedal

Sub *cresc.*

vln *cresc.*

vla *cresc.*

vc *cresc.*

380 381 382 383 384 385

fl

B♭ cl *ff*

bsn *ff*

perc *ff*

pno *ff*  
Sub

vln *ff*

vla *ff*

vc *ff* sempre







**O**

Meno Mosso (♩ = 140)

leggero

piccolo

418 419 420 421 422 423 424 425

picc *pp* stacc., ord. *p pp* *p* *pp*

bass cl *pp* *p* *pp* *p*

bsn

perc *pp*

pno *pp* *pp*

8va-----  
8vb-----

vln *pp* sul pont. arco *p* *pp* III

vla *pp* sul pont. arco *p* *pp*

vc *pp* sul pont. arco *p* *pp*

425 426 427 428 429 430 431

picc *p* *pp* *p* *pp* *p*

bass cl *pp* *p* *pp* *p*

bsn

perc *p* *pp* *p*

pno *pp* *pp*

8va-----  
8vb-----

vln *pp* *p* *pp* III

vla *pp* *p* *pp*

vc *pp* *p* *pp*

This musical score page contains measures 431 through 445. The instruments and parts are as follows:

- picc:** Piccolo, measures 431-438.
- bass cl:** Bass Clarinet, measures 431-438.
- bsn:** Bassoon, measures 431-438.
- perc:** Percussion, measures 431-438.
- pno:** Piano, measures 431-438. Includes parts for *Sva* (Super Octave) and *Sub* (Sub-octave).
- vln:** Violin, measures 431-438. Includes *arco (sul pont.)* and *pizz.* (pizzicato) markings.
- vla:** Viola, measures 431-438.
- vc:** Violoncello, measures 431-438.

Measures 439-445 continue the orchestration with:

- picc:** Piccolo, measures 439-445.
- bass cl:** Bass Clarinet, measures 439-445.
- bsn:** Bassoon, measures 439-445.
- perc:** Percussion, measures 439-445.
- pno:** Piano, measures 439-445. Includes parts for *Sva* and *Sub*.
- vln:** Violin, measures 439-445.
- vla:** Viola, measures 439-445.
- vc:** Violoncello, measures 439-445.

The score includes various musical notations such as triplets, dynamics (mp, p, mpp), and articulation marks.

445 446 447 448 449 450 451 452

picc *mp* *p* *mp* *p* *mp* *p* *mp* *p*

bass cl *p* *mp* *p* *mp* *p* *mp* *p* *mp*

bsn *p* *mp* *p* *mp* *p* *mp* *p* *mp*

perc *p* *mp* *p* *mp* *mf* *mp* *p*

pno *mp* *mf* *mp* *p*

vln *p* *mp* *p* *mp* *p* *mp* *p* *mp*

vla *mp* *p* *pp* *mp* *p* *mp* *p*

vc *p* *mp* *p* *mp* *p* *mp* *p* *mp*

*Sva* *Sub*

**P** **Piu Mosso** (♩ = 152)

452 453 454 455 456 457 458 459

picc *mf* *mp* *p* *mp* *mf* *p* *mp* *ff*

bass cl *mf* *mp* *p* *mp* *p* *mp* *mf* *ff*

bsn *mf* *mp* *p* *mp* *p* *mp* *mf* *ff*

perc *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

vln *mp* *pp* *mp* *p* *mf* *mp* *mp* *ff*

vla *mp* *pp* *mp* *p* *mf* *mp* *mp* *ff*

vc *p* *mp* *p* *mp* *p* *mp* *p* *mp*

*S* *Sva* *Sub* *pedal ad lib.* *tre corde* *col legno*

*pizz.* *arco (spe)* *pizz.* *arco (spe)* *pizz.* *arco (spe)* *pizz.* *arco (spe)*

459 460 461 462 463 464

picc

bass cl

bsn

perc

pno

vln

vla

vc

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

*Sua*

*Sub*

464 465 466 467 468 469

picc

bass cl

bsn

perc

pno

vln

vla

vc

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

*Sua*

*Sub*

(ord.)

*mp* marimba  
cymbal (l.v.)

*pizz.*  
*mp*



Musical score for measures 469-475. The score includes parts for Piccolo (picc), Bass Clarinet (bass cl), Bassoon (bsn), Percussion (perc), Piano (pno), Violin (vln), Viola (vla), and Violoncello (vc). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 470 features a section marked 'S' with a wavy line. Dynamics include *mf* and *mp*. A '3' indicates a triplet. Measure 474 is marked 'ord.'. The piano part includes '8va' and '8vb' markings.

Musical score for measures 475-481. The score includes parts for Piccolo (picc), Bass Clarinet (bass cl), Bassoon (bsn), Percussion (perc), Piano (pno), Violin (vln), Viola (vla), and Violoncello (vc). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 477 features a section marked 'S' with a wavy line. Dynamics include *mf* and *mp*. A '3' indicates a triplet. Measure 480 is marked 'ord.'. The piano part is mostly silent.

Musical score for measures 481-487. The score includes parts for Piccolo (picc), Bass Clarinet (bass cl), Bassoon (bsn), Percussion (perc), Piano (pno), Violin (vln), Viola (vla), and Violoncello (vc). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The score features complex rhythmic patterns with triplets and slurs. Dynamics include *mp*, *mf*, and *f*. A section marked 'S' with a wavy line symbol begins at measure 483. Measure numbers 481, 482, 483, 484, 485, 486, and 487 are indicated at the top of the Piccolo staff.

Musical score for measures 487-493. The score includes parts for Piccolo (picc), Bass Clarinet (bass cl), Bassoon (bsn), Percussion (perc), Piano (pno), Violin (vln), Viola (vla), and Violoncello (vc). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The score features complex rhythmic patterns with triplets and slurs. Dynamics include *f*, *mf*, *mp*, and *cresc.*. A section marked 'S' with a wavy line symbol begins at measure 489. Measure numbers 487, 488, 489, 490, 491, 492, and 493 are indicated at the top of the Piccolo staff.

**R**

**Piu Mosso** (♩ = 163)

493 494 495 496 497 498 499

picc *f* *mfmp* *mf* *mf* *mf* *mf* *mf*

bass cl *f* *mf* *mp* *mf* *f* *mf* *mf*

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

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

pno *ff*

l.v. *ff*

8va *ff*

8vb *ff*

vln *f* *ff* *f* *ff* *f* *ff* *f*

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

vc *ff* *ff* *f* *ff* *f* *ff* *ff*

with percussion wild raucous tone: add growl and/or multiphonic ad lib

snare with clarinet (and bassoon)

pedal down to T

l.v. *ff*

8va *ff*

8vb *ff*

pizz. *f* *ff* *f* *ff* *f* *ff* *f*

(pizz) *f* *ff* *f* *ff* *f* *ff* *f*

arco (hair) *f* *ff* *f* *ff* *f* *ff* *f*

499 500 501 502 503 504 505 506

picc

bass cl *f* *ff* *f* *ff* *f* *ff* *f* *ff*

bsn *f* *ff* *f* *ff* *f* *ff* *f* *ff*

perc

pno

vln *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

vla *f* *ff* *f* *ff* *f* *ff* *f* *ff*

vc *f* *ff* *f* *ff* *f* *ff* *f* *ff*

(sing etc.)

ord

arco

pizz.



506 507 508 509 510 511 512 513 514 515

picc (sing etc.)

bass cl *conson M*

bsn *f ff*

perc *hard sticks marimba ff*

pno

vln *f ff*

vla *ff*

vc *f ff*

515 516 517 518 519 520 521 522 523

picc *cluster M*

bass cl *ord.*

bsn *ord.*

perc *snare with clarinet mf*

pno

vln *ff*

vla *f*

vc *ff*

523 524 525 526 527 528 529 530

picc *ff* *f* *ff* *f* *ff* *f* *ff* *f*

bass cl *f* *ff* *ff* *f* *ff* *f* *ff* *f*

bsn *ff* *f* *ff* *f* *ff* *f* *ff* *f*

perc

pno

vln *f* *ff* *gliss* *gliss*

vla *gliss* *gliss*

vc *ff* *pizz.*

**T**

530 531 532 533 534 535 536 537 538

**Meno Mosso** (♩ = 140)

picc *ff* *ff*

bass cl *ff* *ff*

bsn *f* *ff*

perc *f* *pp* *glockenspiel* *crotale, l.v.* *marimba*

pno *stacc.* *pp* *pizz.* *pizz.*

vc *stacc.* *pp* *pizz.* *pp* *col legno tratto*

vln *col legno tratto* *pp* *col legno tratto*

vla *gliss* *(pizz) gliss* *gliss*

538 539 540 541 542 543 544 545 546

picc  
bass cl  
bsn

perc  
glockenspiel  
p  
pp

pno  
p  
pp

vln  
vla  
vc  
pizz.  
p  
pp

Sub-pedal ad lib. (filling rests with resonances)

546 547 548 549 550 551 552 553 554 555 556

picc  
bass cl  
bsn

perc  
marimba  
glockenspiel  
p  
pp

pno  
8va-  
p  
p

vln  
p  
pp  
p

vla  
p

vc  
p  
pp  
p pp

U

556 557 558 559 560 561 562 563 564

picc

bass cl

bsn

perc  
marimba  
*pp* *p*

pno  
8va  
*pp* *p*

vln  
con sord.  
*pp* *p*

vla  
con sord.  
*pp* *p*

vc  
*p* *pp* *p*

sim.: pedal ad lib. (filling rests with resonances)

col legno tratto leggero  
*pp* *p*

564 565 566 567 568 569 570

picc

bass cl

bsn

perc  
*pp* *p*

pno

vln  
*pp* *p*

vla  
*pp* *p*

vc  
*pp* *p*

570 571 572 573 574 575 576

picc

bass cl

bsn

perc

pno

vln

vla

vc



**Piu Mosso** (♩ = 152)  
with bassoon

576 577 578 579 580 581 582

picc

bass cl

bsn

perc

pno

vln

vla

vc

with flute

pedal ad lib. (but more staccato)

582 583 584 585 586 587 588

picc

B♭ cl

bsn

perc

pno

8va

vln

vla

vc

588 589 590 591 592 593 594 595

picc

B♭ cl

bsn

perc

pno

8va

vln

vla

vc

ord.

ord

pizz.

595 596 597 598 599 600 601

picc *mf* *p* *mf* *p* *mp* *mf* *mp* *mf*

B♭ cl *p* *mf* *mp* *mf* *p* *mf* *mp* *mf*

bsn *mp* *mf* *mp* *mf* *p* *mf* *mp* *mf*

perc glockenspiel *mf* *mp* *mf* marimba *mp* *mf* *mp* *mf*

pno *mf* *mp* *mf* *mp* *mf* *mp*

Sub-----

vln *pp* cresc. *senza sord.*

vla *pp* cresc. *senza sord.*

vc *pp* cresc.

601 602 603 604 605 606 607

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

B♭ cl *p* *mf* *f* *mf* *mp* *mf* *mp* *mf*

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

perc glockenspiel *mp* *mf* *mp* *f* *mf* marimba *f* *mf* *mp*

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

Sub-----

vln *f* cresc. (up/down) scratch tone

vla *f* cresc. (up/down) scratch tone

vc *f* cresc. scratch tone







Piu Mosso (♩ = 175)

617 618 619 620 621 622 623 624

picc *fff* *ff* *fff* *ff*

B♭ cl (ord.) *fff* *ff* *fff* *ff* *fff* *ff*

bsn *fff* *ff* *fff* *ff*

perc *fff* *ff* *fff* *ff*

pno *fff* *ff* *fff* *ff* *fff* *ff*

Sub *fff* *ff*

vln *fff* *ff* *fff* *ff*

vla *fff* *ff* *fff* *ff*

vc *fff* *ff* *fff* *ff*

cluster M 620 cluster M 621 S

disson M

ord.

strike metal frame with small metal object (l.v.)

pedal ad lib.

Sua

Piu Mosso (♩ = 187)

624 625 626 627 628 629 630 631 632

picc *fff* *ff* *fff* *ff* *fff* *ff*

B♭ cl *fff* *ff* *fff* *ff* *fff* *ff*

bsn *fff* *ff* *fff* *ff* *fff* *ff*

perc *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff*

pno *fff* *ff* *fff* *ff* *fff* *ff*

vln *fff* *ff* *fff* *ff*

vla *fff* *ff* *fff* *ff*

vc *fff* *ff* *fff* *ff*

cluster M 631

disson M

ord.

damp at end but leave a little sound over (l.v.)

Sua

forearm clusters, both arms, pedal down then up to catch resonance (l.v.)