

# VOIR DANS LE SECRET

for bass clarinet, electric guitar, percussion,  
three totem électrique instruments  
and electronics

The image displays two systems of a musical score for the piece 'VOIR DANS LE SECRET'. Each system consists of seven staves: Bass Clarinet (bc. cl.), Electric Guitar (gtr.), Crotales (crotales), Vibraphone (vib.), Bole 1, Bole 2, and Bâton (bâton). The score is written in 4/4 time and includes various musical notations such as dynamics (p, f, mf, ff), articulation (accents, slurs), and specific performance instructions like 'whammy reading' and 'clean'. Fingering numbers are provided for the guitar and vibraphone parts. The first system covers measures 109 to 117, and the second system covers measures 118 to 126. A double bar line with repeat dots is placed between the two systems.



## **VOIR DANS LE SECRET**

for bass clarinet, electric guitar, percussion,  
three totem électrique instruments  
and electronics

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voir dans le secret  
for bass clarinet, electric guitar, percussion,  
three totem électrique instruments, and electronics

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## programme note

*voir dans le secret* is for three musicians playing Jean-Francois Laporte's *Totem Électrique* instruments along with three musicians from the Cairn Ensemble playing electric guitar, bass clarinet, and percussion. In addition, electronics consist of six-channel sound files derived from processed samples from the *Totem Électrique* instruments along with speech recordings made by each of the six musicians.

As this was written to be performed by musicians from France and Quebec, at the very outset I was attracted to using the speech rhythms and sounds of readings by the two groups of musicians from these very different French-speaking countries/regions. I chose a text from Derrida's *Donner La Mort* which begins with the question "*Voir dans le secret. Qu'est-ce que cela peut vouloir dire?*"

Though a philosophical work, *Donner la Mort* is also poetic in both its content and means of expression. It speaks to perception via various senses and in particular of the penetration of open secrets by paying attention not to what is before one's eyes but rather to what one can hear. In our media-saturated world, where image dominates, it is refreshing to turn to eternal mysteries that may be penetrated only by careful listening.

The text is superimposed in various ways onto the playing techniques of each of the six musicians. Some may 'speak' the text into the instrument, draw a drum stick across a drum head in the rhythm of the text, or move the *whammy bar* of the guitar in the rhythm of the text. Along with the recordings of each musician's reading of the text—cut and spliced into the electronic texture—the 'secret' of Derrida's work is present at many different levels of the performance: in the foreground and in the background, at times clearly perceivable, at other times hidden.



# instrumentation

Commissioned for members of the Cairn Ensemble and Totem Électrique, *voir dans le secret* has the following instrumentation:

## Cairn

- Bass Clarinet (in B flat, with low C)
- Electric Guitar (with whammy bar and FX, in particular distortion, and needing a bottleneck)
- Percussion:
  - vibraphone (F<sub>3</sub>-F<sub>6</sub>, where middle C is C<sub>4</sub>)
  - crotales (one octave: written C<sub>4</sub>-C<sub>5</sub>, sounding two octaves higher than notated)
  - cow bells (G<sub>3</sub>-C<sub>5</sub>)
  - two suspended cymbals (optionally cymbal one with 'sizzles')
  - tam-tam (size not as important as the spectral characteristics: high/light/noisy)
  - bass drum

The score is **not** in C: bass clarinet sounds a major 9th below written

## Totem

- Siren organ with six horns (numbers 4 and 6 without pedal), two "aigue" without pedals, and two plastic tubes for glissandi etc.
- Two babel tables each with two bols plus mouthpieces, 8 insects, 4 membranes, and one pipe with 'cable tie'.

## Pitches

- bols: two lowest lines (E<sub>4</sub>, G<sub>4</sub> in treble clef), left, right
- insects: ascending from the middle line (B<sub>4</sub> in treble clef), also including spaces
- membranes: four spaces (F, A, C, E in treble clef)
- siren horns: 6 spaces (D, F, A, C, E, G in treble clef)
- siren aiguë: line and space above staff (A, B above treble clef)
- pipe: notated as D immediately below treble clef
- NB each appearance of these instruments at their respective pitches is also accompanied, for clarity, by their number e.g. (#1) to indicate insect or membrane number 1, or e.g. (#2+3) to indicate siren horns 2 and 3 together.

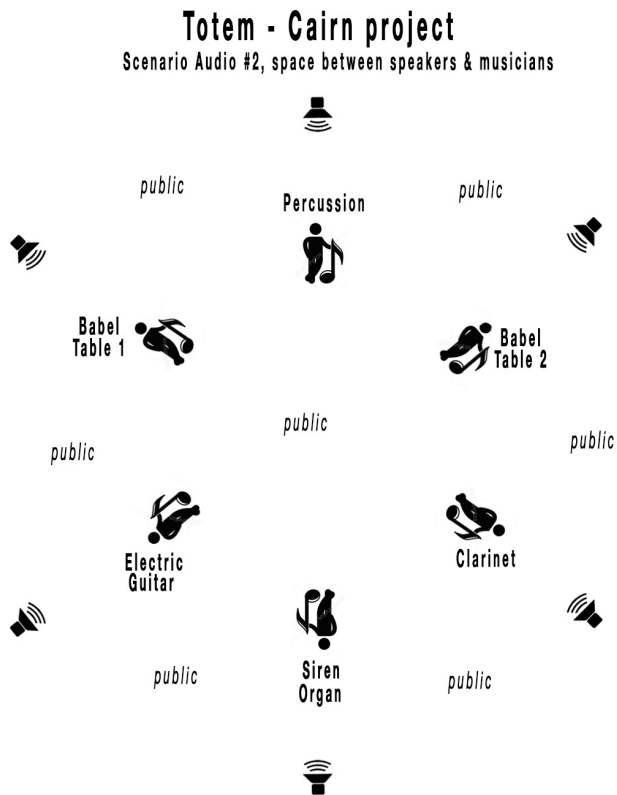
## text

Text from Derrida's *Donner La Mort* occurs throughout the electronic score (but not in the PDF/paper score). The snippets of text are to be interpreted or performed in a variety of ways, depending on the instrument/context. In any case, the rhythm of the French text is superimposed onto the notated structures, for instance by 'writing' the text on the bars of the vibraphone, a cymbal, or the membrane of a bol; or 'reading/speaking' the text through the bass clarinet. Reading and writing are indicated according to whether the act with the given instrument seems to be more one or the other, but the intention and effect is approximately the same in both cases.

## score

- In addition to the digital image files for presentation in MaxMSP, the full score is available along with two other parts: the three Cairn Ensemble parts and the three Totem Électrique parts
  - these maybe useful for those players who prefer to play/practise from a paper printout

# ensemble/loudspeaker positioning



## software

- MaxMSP version 8 or above is required
- The main patch is `_voir-main.maxpat`
- It is envisaged that the musicians will read their parts from iPads using the MIRA App ([cycling74.com](http://cycling74.com))
- The MaxMSP performance patches will automatically sequence the piece, playing and routing the sound files and click track, and turning the pages of the parts for the musicians so that even if they can't see or hear each other, they cannot lose their place
- The performance software presents two systems of music: the current and the next, so that the musicians are aware of what is coming
  - this demands certain aspect ratios and space on the iPad screen
  - this has been optimised with the musicians taking all things into consideration.
- NB The playback tempi are exact to within one decimal place; in the score these are rounded to the nearest integer








## electronics

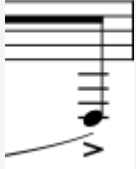
- Sample rate is 48khz
- 6-channel electronics from MaxMSP plus one or more subwoofers as needed



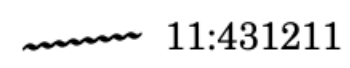
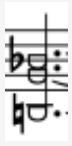





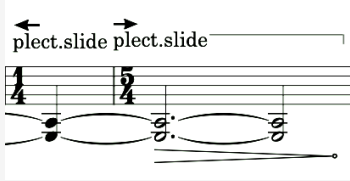
- a stereo downmix of the 6-channel sound files is also available for practise/familiarisation purposes
  - this is in the main folder and named voir-sndfiles-stereo.wav
- 6 speakers placed around the audience at clock positions 12 (channel 1), 2, 4, 6, 8, 10 (see below)
- Suitable microphones/amplification for all the instruments are required
  - these should be routed exclusively to the speaker behind the musician
- an optional click track is sent via MaxMSP via channel 7
  - this is of course available for practice purposes either via the MaxMSP patch or directly by playing the sound file voir-click.wav which can be found in the max folder

## Bass Clarinet

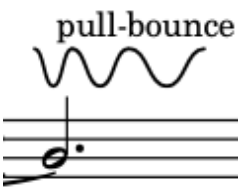
	growl/sing a pitch which combines to make a rough sound
	growl/sing pitch with glissando in direction of line
	quick growl gliss. down then up (or up then down when V is inverted)
	slap tongue
	slap tongue followed by tone
	very airy but some pitch
	breath tone, no audible pitch

	accents under slurs: with diaphragm, not tongue
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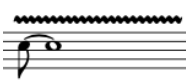
## Electric Guitar

	irregular fretboard glissando to new fingering/chord
	heavy distortion
	tremolo with bottleneck in right hand, or without tremolo beams, moving left and right ad lib., reading. An accent with the bottleneck means a percussive downward attack onto the strings.
<p>whammy reading </p>	a wild vibrato with the whammy bar in the spoken rhythm of the text
	arpeggiate chord downwards, or with up arrow, upwards
	fingernail tremolo, or single pluck if no tremolo marks
	push the bottleneck along the strings towards the fretboard (with arrow direction as indicated here) or towards the bridge (arrow opposite direction). Unless indicated otherwise, the sound should be left to resonate (l.v.) rather than being damped.
	plectrum slide: push the plectrum along the strings to create a distorted glissando (distortion is integral to this sound). With a right-pointing arrow, move from the bridge towards the nut, creating a glissando rising in pitch; with a left-pointing arrow, move from the nut to bridge, creating a glissando descending in pitch. The pitches indicate merely the open strings along which the plectrum should slide.

## Percussion

 The image shows the term "pull-bounce" written above a wavy line representing a sound effect. Below this is a musical staff with a single note on the second line, with a wavy line underneath it.	Particularly in combination with superball sticks, pull-bounce means to pull the stick across the drumhead with a speed and pressure that causes the head bounce a little and create a stuttering effect.
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## Totem

 A musical staff with two notes on the second line. The first note has an upward-pointing arrow above it, and the second note has a downward-pointing arrow above it.	finger presses on membranes or gradual pushing in or pulling out of tubes, depending on the context/indications. In each case a form of glissando is to be expected but the extent and range of this effect is left to the discretion of the players.
 A musical staff with a single note on the second line. A vertical line with a diamond-shaped head is positioned above the note, indicating a finger press.	membranes: short finger press in then out (extent and duration ad lib. but generally significant but short).
 A musical staff with a single note on the second line. A wavy line is drawn above the note, representing vibrato.	membranes: 'finger vibrato' (fast)



# voir dans le secret

duration 12:36

michael edwards 2021

♩ = 60  
(sndfiles: voices) (silence)

bass clarinet in Bb

guitar

Perc.  
Suspended Cymbal 1  
Suspended Cymbal 2  
Bass Drum 1  
Tam-tam

♩ = 60  
(sndfiles: voices) (silence)

ins  
insects 1

ins  
insects 2

siren  
siren horns

11 (sndfiles)

bs cl.

gtr

Sus. Cym. 1  
Sus. Cym. 2  
B. Dr. 1  
Tm.

(sndfiles)

ins 1

ins 2

siren

22 A2

bs cl.

gtr

Sus. Cym. J  
Sus. Cym. 2  
B. Dr. 1  
Ttm.

ins 1 A2 (continous airy high tone) (#1)

ins 2

siren

32 (silence)

bs cl.

gtr

Sus. Cym. J  
Sus. Cym. 2  
B. Dr. 1  
Ttm.

ins 1 (silence) *pp* (continous airy high tone) (#1)

ins 2

siren

42

bs cl.

gtr

Sus. Cym. J  
Sus. Cym. 2  
B. Dr. 1  
Ttm.

ins 1

ins 2

siren

*pp*

51

bs cl.

gtr

Sus. Cym. J  
Sus. Cym. 2  
B. Dr. 1  
Ttm.

ins 1

ins 2

siren

A3 teeth on reed (higher pitch: teeth closer to reed tip)

*pp*

*pp*

*pp*

A3 (#5)

*pp*

*pp*

*pp*

60

bs cl. *pp* (silence) teeth gliss. *pp*

gtr plect.slide *pp*

Sus. Cym. 1  
Sus. Cym. 2  
B. Dr. 1  
Tm. *pp*

ins 1 *pp* (silence)

ins 2

siren

1 superbball on bass drum skin ad lib.

69

bs cl. *pp* *p* *pp* gliss. gliss. gliss.

gtr plect.slide *pp* *p* *pp* plect.slide plect.slide plect.slide plect.slide

Sus. Cym. 1  
Sus. Cym. 2  
B. Dr. 1  
Tm. *pp* pull-bounce pull-bounce

ins 1 *pp* *p* begin to allow new, higher tone(s) to emerge

ins 2 *pp* *p* begin to allow new, higher tone(s) to emerge

siren

1 superbball per hand



76

bs cl.

gtr

pull-bounce

1 superbball

2 superbballs

pull-bounce

2 superbballs

ins 1

ins 2

siren

*mp* (*mp*) *gliss.* *gliss.*

plect.slide plect.slide plect.slide plect.slide

*p* *mp*

To pipe

To pipe

wild; with diaphragm accents in 'reading' rhythm

section 2

bs cl.

82

*ff*

alternate staccato chords in 'reading' rhythm

14:412311  
15:114213 13:431211

gtr

*ff*

soft sticks rolls and reattacks in 'reading' rhythm

Sus. Cym. 1  
Sus. Cym. 2  
B. Dr. 1  
Tm.

section 2

pipe sudden pedal attack, fundamental only

pipe 1

*ff* (*ff*)

pipe sudden pedal attack, fundamental only

pipe 2

*ff* (*ff*)

sudden pedal attack (#1+5)

siren

*ff* (*ff*)

90 (silence)

bs cl.

gtr

Sus. Cym. 1  
Sus. Cym. 2  
B. Dr. 1  
Tm.

pipe 1 (silence) +cable tie *ff*

pipe 2 +cable tie *ff*

siren *ff*

random high notes as fast as possible  
with ascending gliss on sung note and  
diaphragm accents in 'reading' rhythm



97

bs cl.

chord alternation ad lib.  
in 'reading' rhythm

5:421311      5:114123      6:142131

gtr

snare sticks  
rolls and reattacks in 'reading' rhythm

Sus. Cym. 1  
Sus. Cym. 2  
B. Dr. 1  
Tm.

pipe 1

pipe 2

siren

wild; with diaphragm accents 'reading'



103  
bs cl. *ff*

alternate staccato chords in 'reading' rhythm

14:412311 15:114213 13:431211

gtr *ff*

rolls and reattacks in 'reading' rhythm  
soft sticks

*Es. Cym. 1*  
*Es. Cym. 2*  
*B. Dr. I*  
*Tim.*

pipe 1

pipe 2

siren



123  $\text{♩} = 111$   $\text{tr}$   $\text{tr}$   $\text{♩} = 97$

bs cl.  $\text{ff}$  9:431211 11:114132 whammy reading

gtr  $p$   $f$   $\text{tr}$

crotales

vib  $f$   $\text{ff}$   $mf$   $f$  (Red.)

bols 1  $mf$   $\text{♩} = 111$   $\text{♩} = 97$

bols 2  $mf$

aigue  $mf$

129  $\text{♩} = 111$   $\text{tr}$   $\text{tr}$   $\text{♩} = 118$

bs cl.  $f$   $\text{ff}$  13:431211 14:321411 16:114213 whammy reading

gtr  $f$   $p$   $mf$   $\text{ff}$  clean VolPed l.v.

crotales  $f$   $mf$  cowbell: l.v.

vib  $f$   $\text{ff}$  (Red.)  $\text{Red.}$

bols 1  $f$   $mf$   $\text{♩} = 111$   $\text{♩} = 118$

bols 2  $f$   $mf$

aigue  $f$   $mf$

A2  $\text{♩} = 111$

135  $\text{♩} = 118$

bs cl.

gtr  
16:141321 (whammy reading) 16:341211 clean whammy reading 4:141321

crotales  
To crotales f To vib (f) VolPed f

bols 1  
A2 mouthpiece bouncing, dissonant reading  $\text{♩} = 118$

bols 2  
To mem

aigue  
(faster hand movements) reading (mf)

141  $\text{♩} = 104$   $\text{♩} = 97$

bs cl.

gtr  
12:413211 13:141321

crotales  
crotales To vib mf p VolPed mp

bols 1  
(reading)  $\text{♩} = 104$   $\text{♩} = 97$   
(air) p mem (#1)

mem 2

aigue  
(reading) To siren p (air)



148  $\bullet = 104$   $\bullet = 118$

bs cl.

gtr

crotales

vib

bols 1

mem 2

siren

(whammy reading) 16:114123 4:114123 7:114123 9:341211

*f* *p* *fp* *f* *mp*

VolPed

l.v. sempre

cowbell: l.v.

vibraphone

mf

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

Red.

reading

mouthpiece bouncing

dissonant

*f*

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

siren (#2)

tube --> 'helicopter'

*f*

154 ♩ = 104

bs cl. *mf* *p* *mf*

gtr *p*

crotales *p*

vib *p* *mf* *p* *pp* *mp* *p*  
*red.*

♩ = 104

bols 1 *p* dissonant (reading) ♩ = 118

mem 2 (#1+2) *p*

siren tube: glissandi ad lib. *p*

160  $\text{♩} = 97$

bs cl.  $\text{mp}$   $\text{mf}$   $f$   $p$  **A3**  $\text{♩} = 111$

gtr 16:134121  $\text{mf}$   $p$  VolPed 4:431211  $\text{mp}$  14:113412 6:114123 whammy reading  $(f)$  VolPed

To Perc. Perc. writing  $\text{mp}$

bols 1  $\text{♩} = 97$  dissonant **A3**  $\text{♩} = 111$  To mem

mem 2 (#2+3)  $\text{mf}$   $p$   $\text{mp}$   $p <$

siren (#1)  $\text{mf}$

166  $\text{♩} = 124$   $\text{♩} = 111$

bs cl.

gtr

5:431211 3:134121

(whammy reading)

(writing)

writing 1.v.

Sus. Cym. J  
Sus. Cym. 2  
B. Dr. 1  
Tm.

mem 1

mem 2

siren

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

*mf* *mf* *p* *f* *VolPed* *mf*

*mf* *p* *<mf>* *p*

(#5)  
(ped.)

*p* *mf* *p*

172  $\text{♩} = 124$   $\text{♩} = 104$

bs cl.

gtr

8:114132

7:141321

whammy reading

(writing)

Sus. Cym. J  
Sus. Cym. 2  
B. Dr. 1  
Tm.

mem 1

mem 2

siren

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

*VolPed* *VolPed*

*p*

dynamics apply to both horns  
unless otherwise indicated

*mf*

178  $\text{♩} = 97$   $\text{♩} = 104$   $\text{♩} = 124$

bs cl.

gtr (whammy reading)  $\text{♩} = 124$  reading 8:114123 *mp*

Sus. Cym. J  
Sus. Cym. 2  
B. Dr. 1  
Ttm.

(writing) writing

mem 1  $\text{♩} = 97$  mem (#3)  $\text{♩} = 104$   $\text{♩} = 124$  (#4) *p* *p* (#1)

mem 2 *p*

siren insert tube into Horn 5 to start beating *p*

186  $\text{♩} = 104$  **B**  $\text{♩} = 124$

bs cl.

gtr (reading) 10:141321 5:321411 reading 12:421311 *mp > p* *mf >*

(writing) writing

Sus. Cym. J  
Sus. Cym. 2  
B. Dr. 1  
Ttm.

mem 1  $\text{♩} = 104$  take tube (now tube rather than finger gliss.) **B**  $\text{♩} = 124$  (now tube rather than finger gliss.) *p*

mem 2 take tube *p*

siren (move tube in rhythm of text) tube reading *p*

192  $\text{♩} = 118$

bs cl.

gtr

(reading)

16:113214 reading

4:132141

p

mf

pp sub.

mp

p

mf

mp

p

(writing)

writing

Sus. Cym. J  
Sus. Cym. 2  
E. Dr. I  
Ttm.

mem 1

$\text{♩} = 118$

(#3)

mem 2

(tube reading)

(pedal accent)

tube reading

mf

p

(growl glissandi 'reading' text) ♩ = 118

♩ = 97 reading ('speaking' text into instrument, breathing in through instrument if necessary)

196  
bs cl. *p* *mf* *p* *mf* *p*

(reading) 12:114132

gtr *mf* *p*

(writing) To vib

Sus. Cym. 1  
Sus. Cym. 2  
B. Dr. 1  
Tm.

mem 1 ♩ = 97 (#4) ♩ = 118 (#3)

mem 2 (#2)

(tube reading) (block sound but keep air on)

siren *mf*

202  $\text{♩} = 124$  (reading)  $\text{♩} = 118$

bs cl.

gtr

16:421311 reading

13:413211

8:134121

crotales

vib

pp  $\text{Res.}$   $mp$   $f$

mem 1  $\text{♩} = 124$  (#4)  $\text{♩} = 118$  ( $\#2$ )  $p <$

mem 2  $p$

siren +beating tube reading  $mf$

Detailed description: This page of a musical score is for the piece 'voir dans le secret' by Michael Edwards. It features seven staves. The top staff is for bass clarinet (bs cl.) in 3/4 time, starting at measure 202. It has two tempo markings:  $\text{♩} = 124$  and  $\text{♩} = 118$ . The notation includes slurs and dynamic markings of  $mp$  and  $mf$ . The guitar (gtr) staff has three guitar-specific time signatures: 16:421311, 13:413211, and 8:134121, with a 'reading' bracket over the first two. It includes fret numbers and dynamic markings of  $mf$ . The crotales staff has a  $mp$  dynamic marking. The vibraphone (vib) staff starts with  $pp$  and  $\text{Res.}$ , then has  $mp$  and  $f$  markings. The membrane 1 (mem 1) staff has two tempo markings and dynamic markings of  $p <$ . The membrane 2 (mem 2) staff has a  $p$  dynamic marking. The siren staff has a  $mf$  dynamic marking and a note labeled '+beating tube reading'.



207 (reading)  $\text{♩} = 124$   $\text{♩} = 97$

bs cl.

gtr 4:341211 *p*

vib (Red.) *f* *p* (Red.)

mem 1  $\text{♩} = 124$   $(\#4) \text{♩} = 97$  *f* *p*

mem 2  $(\#3)$  *f* *p*

siren (tube reading) *p*

212  $\text{♩} = 111$

bs cl.

gtr 10:413211 *f sub.* *(f)*

vib (Red.) *mf* *f* *(f)* (Red.)

mem 1  $(\#3+4) \text{♩} = 111$  To bols *f* *p* *f* *p*

mem 2 *f sub.* *p* *f* *p* *f* *p*

siren +beating tube reading *mf*

217 C ♩ = 131 ♩ = 111

bs cl.

gtr 16:132141  
*f* > VolPed

crotales l.v.  
*f*

vib cowbell:  
l.v.  
*f*

C ♩ = 131

bols (#2)  
bouncing mouthpiece (#1) ♩ = 111

bols 1 *f*  $\rightarrow$  *p*  $\hat{>}$  *f* sub.

mem 2 *f* sub.  $\rightarrow$  *p* (#4) To bols (*p*)

(#3)  
(pedal accent) tube reading

siren *mf*  $\rightarrow$  *p*  $\hat{>}$  *mf*

222  $\text{♩} = 131$   $\text{♩} = 124$

bs cl.

gtr

vib

bols 1

bols 2

siren

*p* *mf* *p* *mf* *p*

*f* *Red.* *p* *Red.*

tube reading

*p*

228  $\text{♩} = 97$   $\text{♩} = 124$

bs cl.

gtr

crotales

vib

bols 1

bols 2

siren

*f* *pp* *mf sub.* *f* *pp*

*f* *Red.* *pp* *Red.*

*f* *pp*

(pedal attack)  
tube reading

(#3+6)

*f* *p*

(Horn 6 also with tube ready)

234

bs cl.  $\text{♩} = 131$   $\text{♩} = 124$

gtr (whammy reading)

vib crotales To vib l.v.  $\text{p}$

bols 1  $\text{♩} = 131$   $\text{♩} = 124$   $\text{pp}$

bols 2

siren (tube reading)  $\text{p}$  both tube reading

(both)

241

bs cl.  $\text{pp}$   $\text{♩} = 131$   $\text{C2}$   $\text{♩} = 104$   $\text{♩} = 97$

gtr 13:114312 reading  $\text{p}$

vib To Perc. writing  $\text{pp}$

bols 1  $\text{♩} = 131$   $\text{C2}$   $\text{♩} = 104$   $\text{♩} = 97$   $\text{pp}$  *sempre*

bols 2

siren (tube reading) To aigue  $\text{pp}$

each pitch change = raise and drop mouthpiece then continue writing

248

bs cl.  $\text{♩} = 104$  *airy*  $\text{♩} = 131$   
*(pp)*

gtr  
5:114213 13:341211 7:114213  
(reading)

Sus. Cym. J  
Sus. Cym. 2  
B. Dr. 1  
Ttm.

(writing)

bols 1  $\text{♩} = 104$   $\text{♩} = 131$   
(writing)

bols 2

aigue

254

bs cl.  $\text{♩} = 104$   $\text{♩} = 131$   
'breathing' text into instrument reading

gtr  
15:142131 5:413211  
(reading) *pp*

Sus. Cym. J  
Sus. Cym. 2  
B. Dr. 1  
Ttm.

(writing) writing *(pp)*

bols 1  $\text{♩} = 104$   $\text{♩} = 131$   
(writing)

bols 2

aigue  
aigue (#1)

262  $\text{♩} = 111$  (reading)  $\text{♩} = 131$

bs cl.

gtr

9:413211 7:341211 11:141321

(pp)

(writing)

$\text{♩} = 111$   $\text{♩} = 131$  writing

bols 1

bols 2

cresc. from here on means more air/sound but also  
gliss upwards (hand) and/or more 'helicopter' ad lib.  
each new 'attack' implies change of  
timbre/pitch/dynamic via hand position

aigue

$\text{pp} < p > \text{pp} < p > \text{pp} \text{---} p$

$\text{♩} = 138$  (reading) **C3**  $\text{♩} = 131$

268

bs cl.

(pp)

gtr

8:321411

(pp)

(writing) writing

(pp)

$\text{♩} = 138$  (writing) **C3**  $\text{♩} = 131$

bols 1

bols 2

aigue (#1)

$\text{p} > \text{pp} < p >$

♩ = 138 (reading)      ♩ = 131

274

bs cl. *pp*

gtr *pp* (h) vib

Sus. Cym. 1  
Sus. Cym. 2  
B. Dr. 1  
Tm.

(writing) To vib *pp*

♩ = 138 (writing)      ♩ = 131

bols 1 *p* *pp* *p* *pp*

bols 2

aigue *p* *pp* *p* *pp*

♩ = 118 (reading)      ♩ = 131

280

bs cl.

gtr *pp* 10:412311 14:114123

crotales l.v. *pp*

vib l.v. *pp*

Sus. Cym. 1  
Sus. Cym. 2  
B. Dr. 1  
Tm.

writing writing *pp*

♩ = 118 (writing)      ♩ = 131

bols 1 *pp* *pp*

bols 2

aigue *pp* *pp*





296 (reading) C4 ♩ = 97 ♩ = 138

bs cl.

gtr 14:113214

vib Perc. writing To vib (pp) p

bols 1 writing C4 ♩ = 97 ♩ = 138 writing

bols 2 bols (#2) mouthpiece when switching bols, write with one mouthpiece and dampen with the other (#1) writing pp

aigue < pp > pp

303 ♩ = 145 reading ♩ = 138

bs cl. 6:141231 (reading) pp 11:113412

gtr (pp)

vib Perc. writing To vib pp Red.

bols 1 (writing) ♩ = 145 ♩ = 138

bols 2 (writing) (#2) writing

aigue pp pp

309  $\text{♩} = 145$  reading  $\text{♩} = 111$

bs cl.

(pp)

gtr

vib Perc. writing To vib Perc. writing To vib

(pp)

Edo.

bols 1  $\text{♩} = 145$  writing  $\text{♩} = 111$

(pp)

bols 2 writing

(pp)

aigue

pp  $\text{pp}$   $\text{pp}$

315  $\text{♩} = 138$  reading  $\text{♩} = 145$

bs cl.

(pp)

gtr 16:113412 8:412311

slide

(pp)

vib Perc. writing

(pp)

Edo.

bols 1 (writing)  $\text{♩} = 138$   $\text{♩} = 145$  writing

bols 2 (writing) writing

aigue

pp  $\text{pp}$   $\text{pp}$   $\text{pp}$

321 (reading)  $\text{♩} = 138$  C5  $\text{♩} = 145$

bs cl.

gtr

11:431211 5:341211 15:113214 14:142131

slide slide slide slide slide

(writing)

pp

bols 1  $\text{♩} = 138$  C5  $\text{♩} = 145$

bols 2 writing

aigue To siren

pp

326 reading  $\text{♩} = 124$   $\text{♩} = 118$

bs cl.

gtr

7:412311 10:431211 16:114312

slide slide slide

l.v. l.v.

(writing)

pp

bols 1  $\text{♩} = 124$  writing  $\text{♩} = 118$  writing

bols 2 writing

siren

tube: glissandi not always same length and not always straight up or down

(#1)

pp

332

♩ = 124 reading ————— ♩ = 145

bs cl.

(pp) (h)

gtr

(pp) l.v. 8:431211 (pp)

Sus. Cym. J  
Sus. Cym. 2  
B. Dr. 1  
Ttm.

(writing) writing writing

bols 1

♩ = 124 writing ————— ♩ = 145 writing

bols 2

(writing)

siren

pp

339 (reading)

♩ = 124 ————— ♩ = 145

bs cl.

pp

gtr

(writing)

Sus. Cym. J  
Sus. Cym. 2  
B. Dr. 1  
Ttm.

bols 1

♩ = 124 To pipe ————— ♩ = 145

bols 2

writing writing (pp) (tube) (#5)

siren

pp

344

gradually becoming more urgent

reading

bs cl.

(pp)

gtr

8:113214

8:114213

slide

8:113214

(pp)

(writing)

Sus. Cym. 2  
Sus. Cym. 1  
Ttm.

pipe 1

gradually becoming more urgent

(writing)

bols 2

siren

pp

(reading)  $\text{♩} = 138$   $\text{♩} = 145$

348

bs cl.

gtr

7:113213 9:141321

To vib  
(writing on vib. bars; no actual attacks on chords)

(writing) To vib Perc. writing writing

Sus. Cym. 1  
Sus. Cym. 2  
B. Dr. 1  
P.Hm.

*pp*  
*Red.*

pipe 1

$\text{♩} = 138$   $\text{♩} = 145$

bols 2

writing writing

siren

*pp*

354

♩ = 152

♩ = 145

airy

bs cl.

gtr.

12:134121

vib.

(writing)

pipe 1

♩ = 152

♩ = 145

bols 2

writing

writing

siren

pp

(#1+5) (short accented notes with pedal burst)

(both) tube reading

tube reading

tube reading

360  $\text{♩} = 152$  airy  $mp$

6:141321 slowly increasing distortion 3:113214 reading 3:341211  $p$   $mp$

(writing)  $mp$  To crotales

$\text{♩} = 152$

(writing) writing  $mp$   $mf$

(tube reading)  $pp$

bs cl.

gtr

vib

pipe 1

bols 2

siren



(diaphragm accents: all tied)

364  $\text{♩} = 97$   $\text{♩} = 145$

bs cl.

gtr

10:114213  
reading

l.v.

mf

p

crotales

mf

vib

ord.  
(b)  $\text{mp}$

Red.

mp

Sus. Cym. 1  
Sus. Cym. 2  
R. Dr. 1  
TTm.

writing

pipe 1

$\text{♩} = 97$   $\text{♩} = 145$

bols 2

writing

pp

siren

start adding fundamental  
tube reading

tube reading

(pp)

369

bs cl.

$\text{♩} = 152$   $\text{♩} = 145$

*mf* *f*

6:413211 (reading) 3:142131 9:114312

gtr

*mp* *mf*

vib

crotales To vib *mf* *f* Red.

pipe 1

$\text{♩} = 152$   $\text{♩} = 145$

pipe

bols 2

(writing) writing pipe

siren

adding Horn 2 (continuous) tube reading adding Horn 3

*mp* *mf* *f*

374  $\text{♩} = 152$

bs cl.  $fp$   $f$   $p$  sub.  $ff$

gtr 4:114213 8:341211  $p$   $f$  VolPed  $mf$   $pp$

crotales To crotales l.v. To vib  $f$   $mp$   $ff$  i.v.  $(ff)$  Red.

pipe 1  $\text{♩} = 152$  plastic tie  $ff$

pipe 2 plastic tie  $ff$

siren adding Horn 4 (tube reading) beating cut off and pull out tubes