MIGUEL ÁNGEL TORRES CONSTANTIKES

VHSTapes:

PUERTO RICO

1998

T 10’ FULL SYMPHONY ORCHESTRA

I. Instrumentation

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets in B-flat
Bass Clarinet in B-flat
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
1 Bass Trombone
1 Tuba

Timpani
3 Percussion
Harp
Piano

Strings

II. Percussion Requirements

1:

Bass Drum *
Crotales **
Sizzle Cymbal
Whip
High Timbal *
Puerto Rican Güiro *** †

2:

Bass Drum *
Sand Paper Blocks, large
High & Low Snare Drum
Bongos
5 Temple Blocks

3:

Tam-Tam + Friction Mallet
High Snare + Brushes
Low Temple Block
Marimba
Congos
Timbales * (no Cowbell)
Kick Drum ****
Brake Drum

* Shared between players.
** Crotales should be placed next to the shared Bass Drum. In addition, a **bow** is used in several passages.
*** If necessary, amplification may be used for the Güiro only.
**** Kick Drum should be placed under the Timbales.

† A Puerto Rican Güiro should be used, or a very close approximation. Puerto Rican Güiros are made of an actual gourd and are typified by **extremely fine striations**. They are played using a **flat wire comb**, often made from piano wire. The resulting sound should be very close to white noise when scraped, with no clearly discernible individual "grains" or clicks.

III. Duration

~10'.

IV. General Performance Notes

The score is in C.

Accidentals carry through the measure.

Glissandi should begin immediately and last the full duration of the note(s) to which they're attached.

If a *gliss.* occurs across slurred headless noteheads, no re-articulation occurs (e.g., mm. 16-17 of the Piccolo).
If a *gliss.* occurs across non-slurred headless noteheads, re-articulation *should* occur (e.g., mm. 38-39 of the Timpani).

All glissandi* should be performed as bend-like as possible. For instruments that typically cannot bend pitches across intervals larger than a semitone (all instruments except Strings, Trombone, and Timpani) a combination of embouchure manipulation and fingering may be used to "fake" bends across these larger intervals, when they rarely occur.

Trills are notated with a parenthetical pitch.

Tremoli and rolls are not tied.** No extra articulation should occur between notes. It should be played as a continuous roll or *tremolo*. (e.g., mm. 10-13 of the Double Bass).

All bass harmonics, including those in treble clef, sound down an octave.

Horn bass clef is in "new" notation (score is in C, parts sound a perfect fifth lower than written).

Extended techniques and nonstandard noteheads are explained in situ the first time they occur. They are also detailed below.

* The one exception is the glissando in m.117 of the Harp. This is played as a standard E-major Harp gliss.
** The exception is the circular bowing in the strings.

V. Explanation of Symbols and Special Techniques

General

Microtonal Pitches

Microtonality in horns is designated by a specific partial of a specific fundamental (see below). Otherwise, all microtonal pitches should be approximately **one quarter-tone away** from their equal-tempered relatives.

Microtonality may be achieved via alternate fingering or pitch bending at the musician's discretion.

Associated Symbols:

Flat Sharp

Winds

Double Reed Multiphonics

All multiphonics in the double reeds are meant to be very noisy and gnarly, so each player may select a single beating multiphonic of their own choosing to use during these passages.

Associated Notehead: **stacked square noteheads**.

Bass Clarinet Multiphonic

The multiphonic in the Bass Clarinet at mm. 12-31 should produce a concert D (microtonally flat) and A. A higher E (notated parenthetically) may emerge as well. This pitch is not necessary, but it's perfectly acceptable if it emerges.

Fingering is provided *in situ*. If this multiphonic cannot be produced, a similar multiphonic may be substituted, with concert D and A being the most important pitches. It should couple with the Tam-tam and Timpani to produce a whale-like groan.

An excellent demonstration of this multiphonic as demonstrated by clarinetist Heather Roche, is available here, being the first multiphonic she demonstrates: https://youtu.be/R_WPp_8xbnI

Brass

All Brass: Air Noise

Remove the mouthpiece, and turn it around so that the cup of the mouthpiece hovers over the receiver. Then blow into the back of the mouthpiece.

An excellent demonstration of this technique as demonstrated by hornist Maddy Tarantelli, is available here: https://youtu.be/OTvqkTieMG4.

Associated Notehead: **cross notehead**.

All Brass: Wha-wha Half Open

When a Wah-wah mute is used, slightly uncover the front of the Wah-wah mute to produce a sound somewhere between fully open and fully covered.

Associated symbol: ⊕

Note that this symbol is also used to denote half-stopped Horn. In that context, it is unrelated to this technique.

All Horns: Microtonality

Specific microtonal pitches are achieved though playing the naturally flat 7th and 11th partials of various overtone series on the horn.

In these passages, in addition to the written microtonal pitch (in C in the score, transposed in the parts), the sounding fundamental is provided along with the partial to be played. E.g., F♯, 7th partial

First Horn: Contrabassoon Reed + Harmon Mute

In two short passages, the first horn uses a **Bass Trombone Harmon mute** (stem fully inserted, à la Wah-wah), as well as a **Contrabassoon reed** inserted into the horn's receiver. Most Contrabassoon reeds should fit into the Horn's receiver, but a regular Bassoon reed may be used if necessary.

The hornist may depress all triggers and blow to activate the reed on F♯ horn.

The resultant sound should be a very noisy "ring-mod-esque" sound with an unstable pitch.

An excellent **demonstration** of this technique (both with and without the mute), as demonstrated by hornist Jens McManama, is available here: https://www.instagram.com/p/BkNpbLmHg3Z/.

Associated Notehead: **cross notehead**.

Harp:

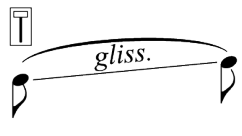
Tuning Key *Gliss.*

Only a **metal** tuning key is suitable for the following effect. Instead of a metal tuning key, a thick triangle beater may be used.

The metal part of the tuning key is held horizontally and pressed against the string with one hand. As the string is plucked with the other hand, the tuning key is moved up or down. A sliding sound is thus produced.

This technique should always be performed on **gut** strings. Parenthetical suggestions are sometimes given for the string on which to execute the gliss. The harpist may substitute any gut string at their discretion.

An excellent **demonstration** of this technique by harpist, Gunnhildur Einarsdótti, is available here: https://harpnotation.com/de/notation-manual/accessories/metal-tuning-key/tuning-key-slide/.

Associated Symbol: 

Strings

Abbreviation Key

s.p.: *sul ponticello* (play closer to the bridge)
m.s.p.: *molto sul ponticello* (essentially right next to the bridge, almost touching it with the bow hairs)
s.t.: *sul tasto* (play closer to the fingerboard)
m.s.t.: *molto sul tasto* (play way up over the fingerboard)

n.p.: normal pressure
***poco* o.p.**: slight overpressure, creakiness in the sound, but still some discernible tone.
o.p.: overpressure, very creaky and scratchy virtually no tone.

ord.: cancels out *pont.* or *tasto* (bow position).
norm.: cancels out *col legno*, circular bowing. etc. (non-standard bow strokes).

Highest Possible Pitch

Play the highest possible pitch on the string you're on. At m. 5, this occurs as a non-harmonic note. Elsewhere it occurs as a harmonic.

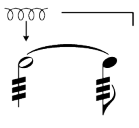
Associated Notehead: **triangle notehead**.

Circular Bowing

The bow moves in a circle from *sul tasto* to *sul ponticello* and back.

An excellent **demonstration** of this technique can be seen here, as demonstrated by violinist, Olivia De Prato: https://youtu.be/KtXmBJo_NUo

This technique is indicated in the score using the symbol below, as well as a bracket that shows how long the circular bowing should last. Notes to be circular-bowed also bear tremolo slashes on their stems.

Associated Symbol: 

String Wrappings

Bow the wrappings of the indicated strings behind the bridge with great overpressure. The result should be an extremely noisy, scratchy sound.

Associated Notehead: **square notehead**.

Violins mm. 49-59

During this section, the violins play *col legno battuto jeté*. The small notes under each staff are **only there to show where each new pitch change occurs in relation to the prevailing meter**. They are **only for reference**. The actual rhythmic location of each attack is performed *ad libitum*, improvised by players individually.

Composer's Note

I left Puerto Rico in the summer of 2005 at the age of 12, having lived there my entire life. As the plane lifted from the tarmac, within my heart there awoke a desire shared, perhaps, by all diasporic Puerto Ricans: an implacable urge to return to the island—a place that exists as the numinous centroid of the creation myth of my identity.

VHS Tapes: Puerto Rico, 1998 is a dreamlike work that makes audible this urge, its implacability, and the search for *home*—home as a place, but also as a time.

Just as leaving a busy street and entering a cathedral seems to transport one from *profane* space into *sacred* space. This work seeks to transport the listener from *profane* time into *sacred* time. And not just any sacred time, but *the* sacred time, when the mythical symbols that make up this part of the mosaic of my syncretic identity first exploded into being.

This desire to reinvoke a primordial past is keenly counterbalanced by the subjectivity of memory, its propensity for decay, and by the reality that one can never truly go back to a place that requires a past version of both the place and oneself to experience.

VHS Tapes: Puerto Rico, 1998 draws upon musical motifs from traditional Puerto Rican music, anthems recast as sacred invocations that effloresce, transform, and degrade in a mist of decaying memory. The result is a kind of Orchestral Vaporwave, stirring memories—both real and imagined—of a specific place and time that perhaps never existed to begin with, and yet is palpably ever-present within our hearts.

—MT

For my father, Mami Alba, Mami Tata, and Papi Chato.

May this work echo into generations past.

VHS Tapes: Puerto Rico, 1998

MIGUEL ÁNGEL TORRES CONSTANTIKES

♩ = 50

♩ = 60, Mnemonic Waves

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets in B♭
Bass Clarinet in B♭
2 Bassoons
Contrabassoon
4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Harp
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

1. solo
timbre trill
1.2.
bend
gliss.
wah-wah mute
via sord.
mettere sord., wah-wah
mettere sord.
CROTALES, bowed
mute!
BASS DRUM
D C B♭ | E♯ F♯ G A
bisbig.
l.v.
with both hands
Ped.
gli altri
m.s.p., harmonic trill
highest poss. pitch
snap pizz.
(m.s.p.)

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13 19

Picc. — bend — gliss. — ppp mp ppp

Fl.

Ob.

C. A. — tr — ppp f ppp

Cl.

B. Cl. — Multiphonic should result in (sounding) flat-ish D and A, but if E comes out that's fine. — ppp whale-like f pp mf ppp — ppp f ppp — ppp

Bsn.

Cbsn.

Hn. — Air Noise* — 1.2. a2 — n like a wave of static f n

Hn. — Air Noise* — 3.4. a2 — n like a wave of static f n

C Tpt. — Air Noise* — a2 — n like a wave of static f

Tbn. — wah-wah mute — 1. — gliss. — ppp whale-like p ppp

B. Tbn.

Tba.

Timp. — gliss. — ppp whale-like mf ppp mp ppp

Perc. 1 SIZZ. CYM. — SUSP. SIZZ. CYMB., rolled — ppp like a wave of static mf ppp

Perc. 2 BASS DRUM — rolled — ppp mp ppp

Perc. 3 TAM-TAM — TAM-TAM, friction mallet, circular motion, close to the edge — pp whale-like f pp mf

Hp.

Pno.

Vln. I — 13 — tutti — (tr) — ord. m.s.p. s.p. (s.p.) s.t. s.p. — mp ppp mf ppp — 19 — ord. (ord.) m.s.t. ord. — lots of bow f ppp

Vln. II — mp ppp mf ppp — lots of bow f ppp

Vla. — mp ppp mf ppp — lots of bow f ppp

Vc. — mp ppp mf ppp — lots of bow f ppp

Db. — div. arco sul pont., scratchy, very little tone — ppp rough, noisy mp ppp mf ppp f

10 11 12 13 14 15 16 17 18 19 20 21 22

* Remove mouthpiece, turn it around so that cup of mouthpiece is hovering over the receiver. Blow into back of mouthpiece.

23

accel. ♩ = 90

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1 SIZZ. CYM.
Perc. 2 BASS DRUM
Perc. 3 TAM-TAM
Hp.
Pno.

1.
Insert Bass Trombone wah-wah mute,
Remove mouthpiece, insert Contrabassoon reed into receiver

2.3.4.

color trill with "wah" only

noisy, unstable pitch

insert mouthpiece as normal

gliss.

accel. ♩ = 90

23

Vln. I
Vln. II
Vla.
Vc.
Db.

m.s.p. m.s.t. s.t. ord.

div. a3

23 24 25 26 27 28 29 30 31

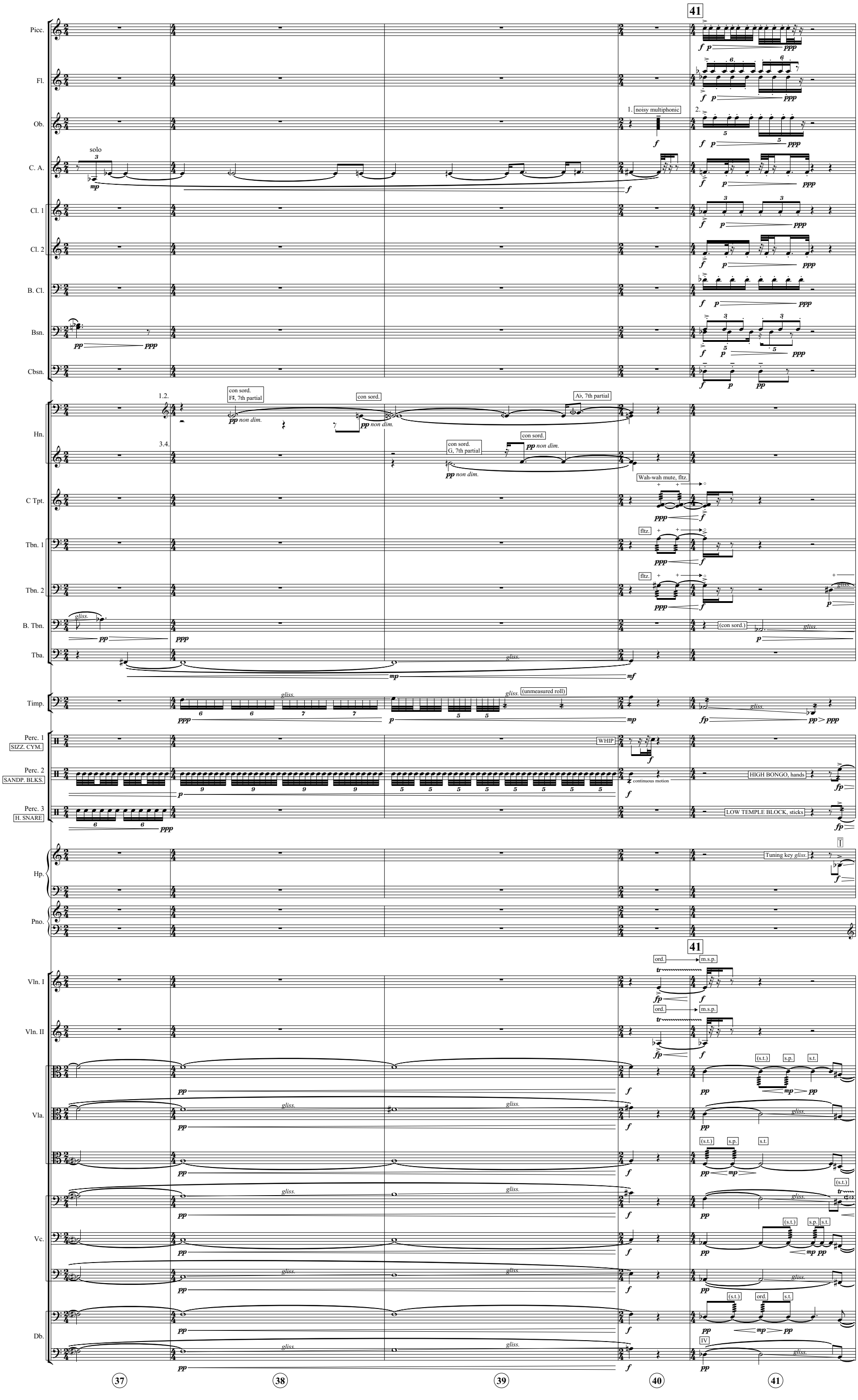
32 Into another world, ♩ = 60

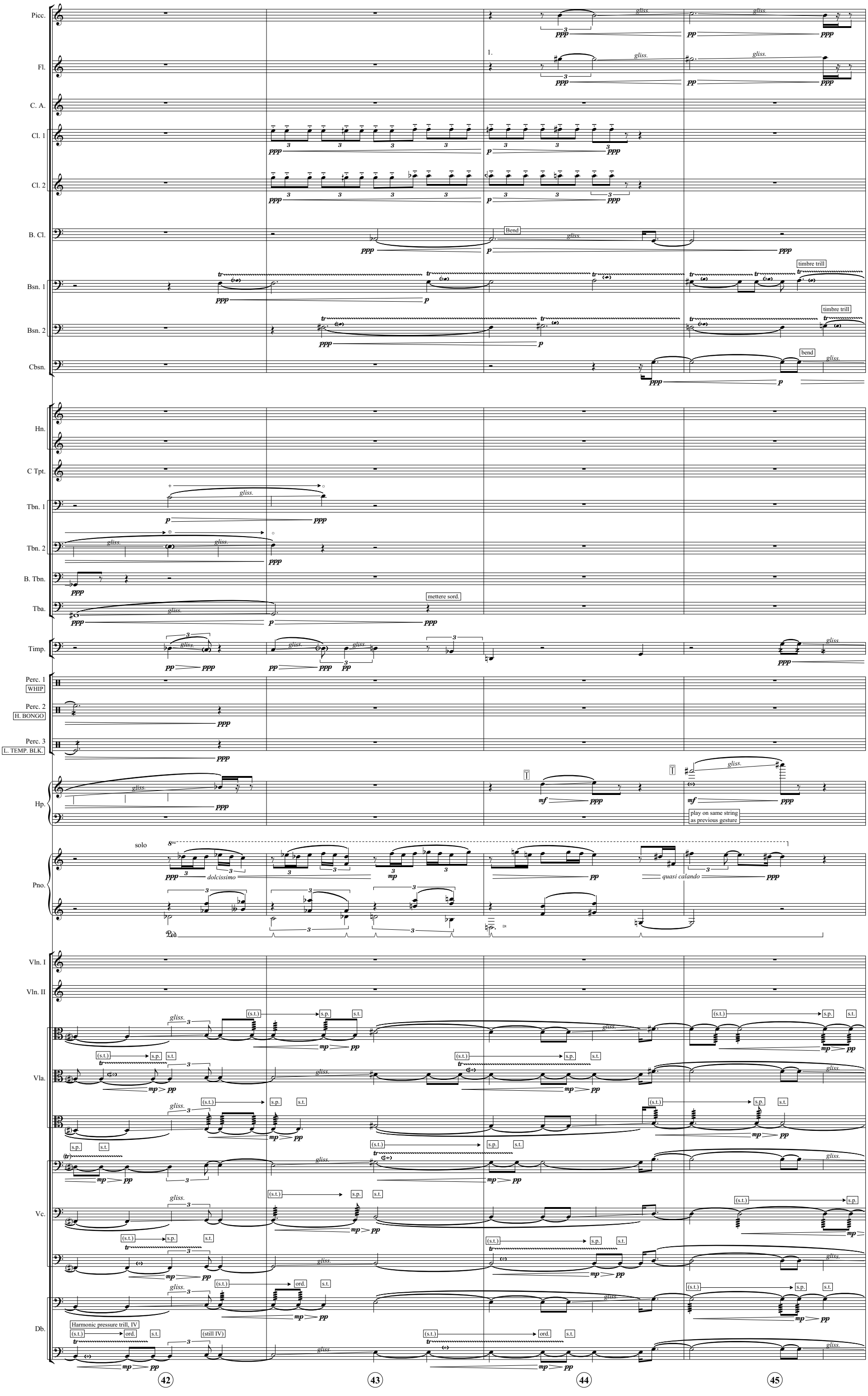
Picc.
Fl.
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Cbsn.
Hn.
senza sord., insert mouthpiece as normal
insert mouthpiece as normal
C Tpt. 1
mettere sord., wah-wah
C Tpt. 2
mettere sord., wah-wah
Tbn. 1
Wah-wah mute
Tbn. 2
Wah-wah mute
B. Tbn.
con sord.
Tba.
bend
Timp.
Perc. 1
SIZZ. CYM.
choke (sizzles may continue)
Perc. 2
BASS DRUM
SANDPAPER BLOCKS
Perc. 3
TAM-TAM
HIGH SNARE, brushes
light fluttering, like a mechanical butterfly

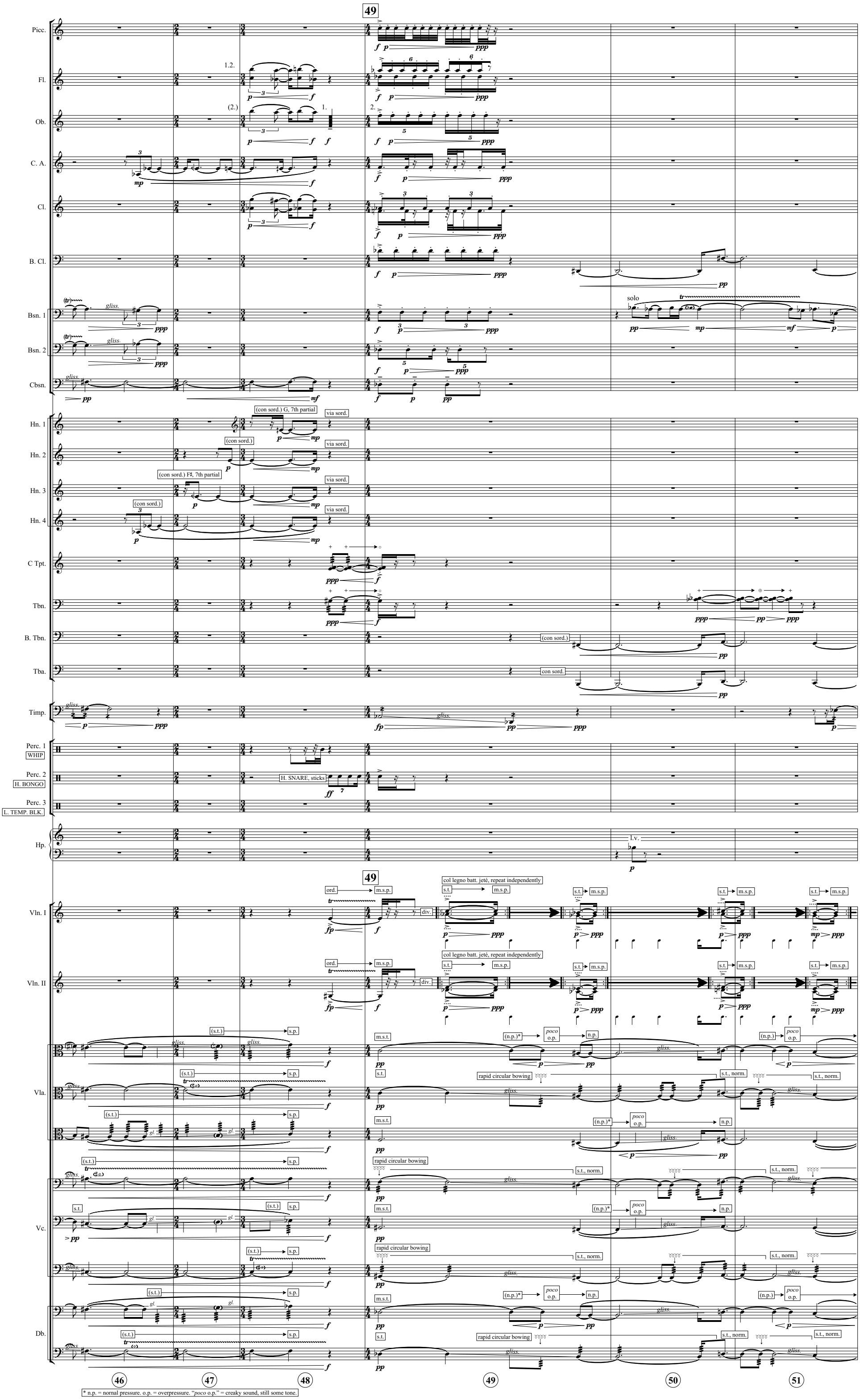
32 Into another world, ♩ = 60

Vln. I
Vln. II
Vla.
Vc.
Db.
s.t.
pp soft, like a loading screen

32 33 34 35 36


41
Picc.
Fl.
Ob.
1. noisy multiphonic
2.
C. A.
solo
Cl. 1
Cl. 2
B. Cl.
Bsn.
Cbsn.
Hn.
1.2.
con sord.
F♯, 7th partial
non dim.
A♭, 7th partial
3.4.
G, 7th partial
C Tpt.
Wah-wah mute, fltz.
Tbn. 1
fltz.
Tbn. 2
B. Tbn.
(con sord.)
Tba.
Timp.
(unmeasured roll)
Perc. 1
SIZZ. CYM.
WHIP
Perc. 2
SANDP. BLKS.
continuous motion
HIGH BONGO, hands
Perc. 3
H. SNARE
LOW TEMPLE BLOCK, sticks
Hp.
Tuning key gliss.
Pno.
Vln. I
ord.
m.s.p.
Vln. II
Vla.
(s.t.)
s.p.
s.t.
Vc.
Db.
IV
37
38
39
40
41


Picc.
Fl.
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn.
C Tpt.
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
WHIP
Perc. 2
H. BONGO
Perc. 3
L. TEMP. BLK.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
gliss.
Bend
timbre trill
bend
mettere sord.
solo
dolcissimo
quasi calando
play on same string
as previous gesture
Harmonic pressure trill, IV
(still IV)
(s.t.)
s.p.
s.t.
ord.
42
43
44
45



* n.p. = nornal pressure. o.p. = overpressure. "*poco* o.p." = creaky sound, still some tone.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
WHIP
Perc. 2
SANDP. BLKS.
Perc. 3
L. TEMP BLK.
Vln. I
Vln. II
Vla.
Vc.
Db.

rapid fingered gliss.
rapid fingered gliss.
slow timbre trill
slow timbre trill
soli
gliss.
articulates notes with "wah"s only
sim.
articulates notes with "wah"s only
sim.
mettere Wah-wah
SANDPAPER BLOCKS
To B.D.
MARIMBA, woody sound, lots of transient when f
s.t.
m.s.p.
n.p.
(n.p.)
poco o.p.
o.p.
s.t., norm.
gl.
pp sub.

52 53 54 55 56

Picc.
Fl.
Ob. 1
Ob. 2
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1 WHIP
Perc. 2 SANDP. BLKS.
Perc. 3 MARIMBA
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

1. bend (lip + fingering)
gliss.
low register beating muliphonic
a2
stanky, gnarly
1.
contrabasson reed in receiver
b. tbn. wah-wah mute
B.D.
m.s.p.
s.t.
più press.
n.p.
s.t., norm.
poco o.p.
(n.p.)
two stands only
bow wrappings of III and IV behind bridge

57 58 59 60 61 62

Poco più mosso ♩ = 72 65 ♩ = 126

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
senza sord., insert mouthpiece as normal
Hn.
C Tpt.
Tbn.
remove stem from mute
B. Tbn.
Wah-wah mute, fltz.
via sord.
Tba.
Timp.
Perc. 1
WHIP
TIMBALES, sticks
Accents (>) are rimshots
To Guiro
Perc. 2
H. & L. SNARES + H. TEMP. BLK
HIGH & LOW SNARE, sticks
HIGH TEMPLE BLOCK
BONGOS, hands
solo
Perc. 3
MARIMBA
CONGAS, hands
x = slap
Hp.
play on lower string
Pno.
loco

Poco più mosso ♩ = 72 65 ♩ = 126

Vln. I
solo
arco, crini, ord.
m.s.p.
gli altri
col legno batt. jeté
Vln. II
Vla.
poco o.p.
vib. estr.
Vc.
Db.
s.t.
(s.t.)
m.s.p..
molto

63 64 65 66 67

68

Perc. 1 GUIRO
Perc. 2 BONGOS
Perc. 3 CONGAS

68 69 70 71 72 73 74 75 76

77

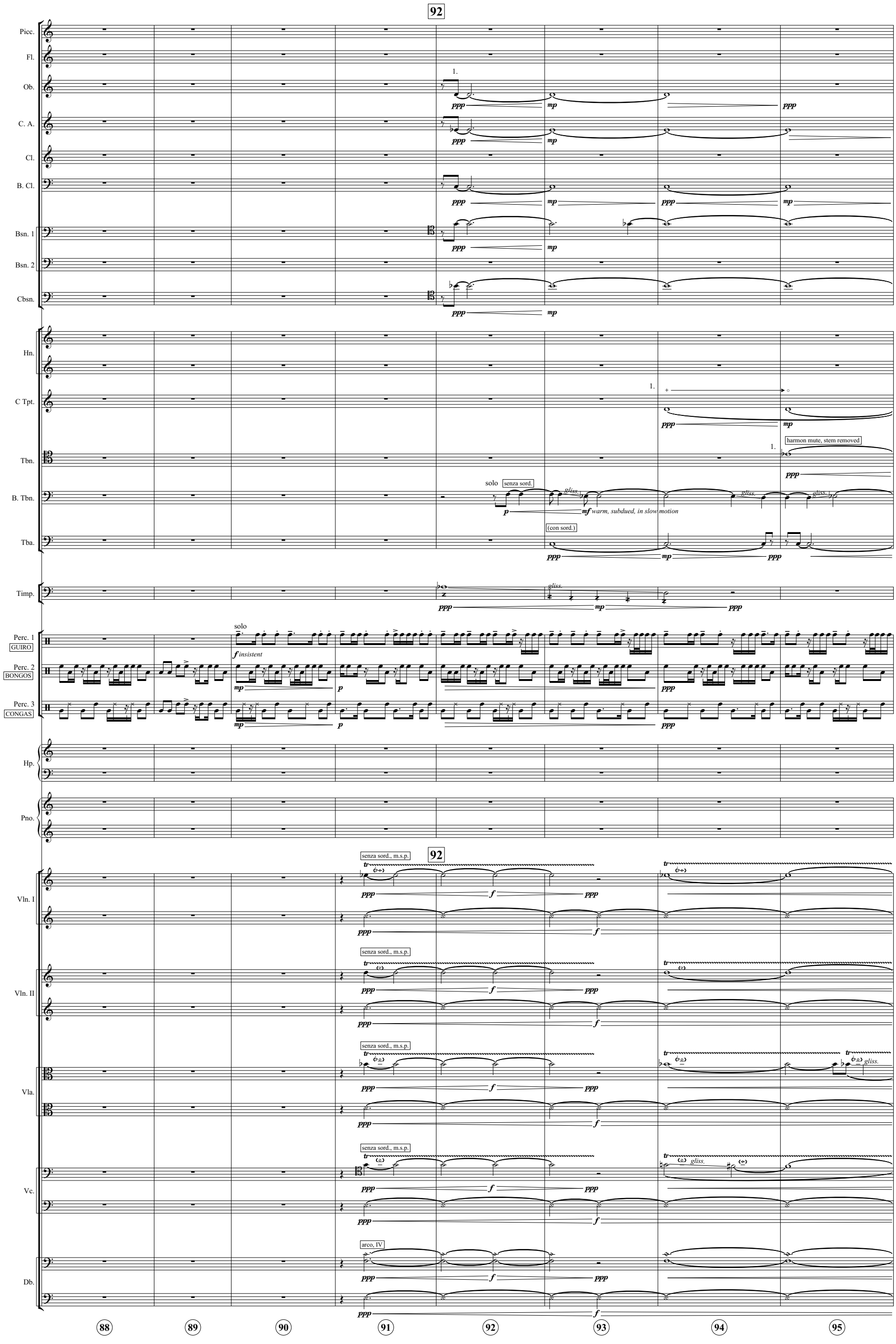
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1 GUIRO
Perc. 2 BONGOS
Perc. 3 CONGAS
Hp.
Pno.

a2 — senza sord. — 1.2. — GUIRO, fine threaded, flat metal wire brush — D C B♭ | E F G# A — C → C♯ — B♭ → B — solo, *in rilievo* — *poco* — *a niente*

77

Vln. I — tutti div. — con sord., punta d'arco — via sord. — bow directly on bridge, lots of bow, white noise, no tone
Vln. II — tutti div. — con sord., punta d'arco — via sord. — bow directly on bridge, lots of bow, white noise, no tone
Vla. — div. — con sord., punta d'arco — via sord. — bow directly on bridge, lots of bow, white noise, no tone
Vc. — div. — con sord., punta d'arco — via sord. — bow directly on bridge, lots of bow, white noise, no tone
Db. — div. — pizz. — bow directly on bridge, lots of bow, white noise, no tone

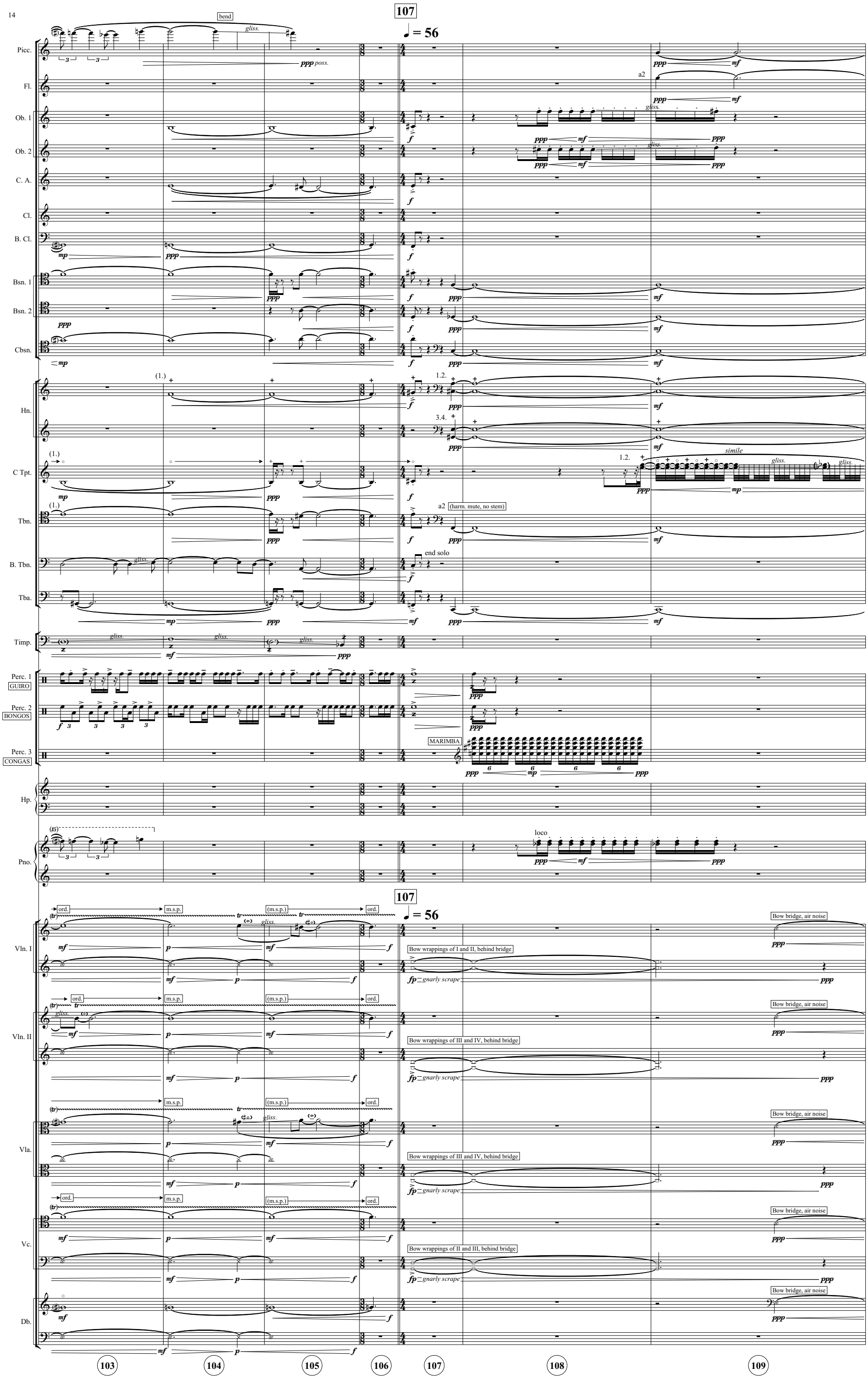
77 78 79 80 81 82 83 84 85 86 87


92
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
GUIRO
Perc. 2
BONGOS
Perc. 3
CONGAS
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
solo
senza sord.
(con sord.)
warm, subdued, in slow motion
harmon mute, stem removed
insistent
senza sord., m.s.p.
arco, IV
88
89
90
91
92
93
94
95

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1 GUIRO
Perc. 2 BONGOS
Perc. 3 CONGAS
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

solo
ghostly
gliss.
slow wide vib.
(m.s.p.)
ord.

96 97 98 99 100 101 102


107
♩ = 56
Picc.
Fl.
Ob. 1
Ob. 2
C. A.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
GUIRO
Perc. 2
BONGOS
Perc. 3
CONGAS
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
bend
gliss.
ppp poss.
a2
simile
(harm. mute, no stem)
end solo
MARIMBA
loco
ord.
m.s.p.
(m.s.p.)
Bow wrappings of I and II, behind bridge
Bow wrappings of III and IV, behind bridge
Bow wrappings of II and III, behind bridge
Bow bridge, air noise
gnarly scrape
103
104
105
106
107
108
109

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Bsn. 1
Bsn. 2
Cbsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1 GUIRO
Perc. 2 BONGOS
Perc. 3 MARIMBA
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

ppp *f* *p* *fp* *gliss.* via sord.

110 111 112 113 114

115

♪ = ♩ =112 Vivid Technicolor!

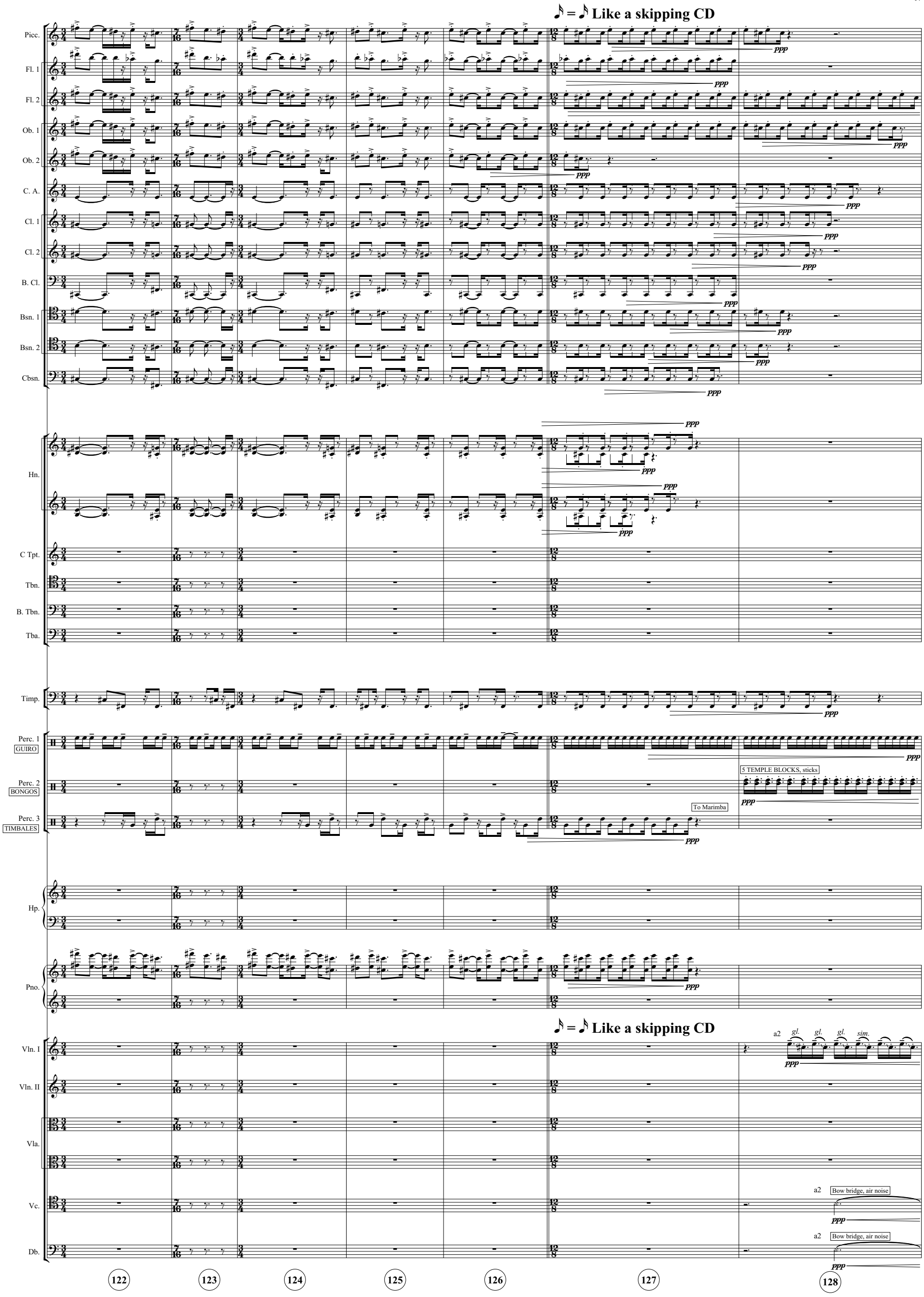
Picc.
Fl. 1
Fl. 2
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
senza sord.
mettere Wah-wah
Tbn.
senza sord.
mettere Wah-wah (replace stem)
B. Tbn.
Tba.
senza sord.
Timp.
Perc. 1
GUIRO
Perc. 2
BONGOS
To Temp. Blks.
Perc. 3
TIMBALES + KICK DRUM
TIMBALES
KICK DRUM
Hp.
D# C# B | E F# G# A
Pno.

♪ = ♩ =112 Vivid Technicolor!

115

Vln. I
arco ord.
Vln. II
arco ord.
Vla.
arco ord.
Vc.
arco ord.
Db.
a2
pizz

115 116 117 118 119 120 121


♪ = ♪ Like a skipping CD
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
GUIRO
Perc. 2
BONGOS
Perc. 3
TIMBALES
5 TEMPLE BLOCKS, sticks
To Marimba
Hp.
Pno.
♪ = ♪ Like a skipping CD
Vln. I
Vln. II
Vla.
Vc.
Db.
a2
gl.
sim.
Bow bridge, air noise
ppp
122
123
124
125
126
127
128

♩. = ♩ = c. 74, Decaying

Picc.

Fl. 1

fast fingered gliss down from top note

Fl. 2

fast fingered gliss down from top note

Ob. 1

Ob. 2

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt. 1

wah-wah mute

open quickly

C Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

GUIRO

To Whip

Perc. 2

TEMP. BLKS.

To B.D.

Perc. 3

TIMBALES

Hp.

D → D♯
B → B♭
F → F♯
A → A♭

Pno.

♩. = ♩ = c. 74, Decaying

Vln. I

Vln. II

a2

Vla.

Vc.

Db.

129 130 131 132 133

Picc.
solo
Fl. 1
fast fingered gliss
Fl. 2
fast fingered gliss
Ob. 1
extreme vibrato
Ob. 2
extreme vibrato
C. A.
Cl.
extreme vibrato
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn.
a2
Blow through reversed mouthpiece
a2
Blow through reversed mouthpiece
C Tpt. 1
C Tpt. 2
wah-wah mute
Tbn. 1
wah-wah mute
Tbn. 2
wah-wah mute
B. Tbn.
Tba.
Timp.
Perc. 1
GUIRO
WHIP
To Sizz. Cymb.
Perc. 2
TEMP. BLKS.
BASS DRUM, on rim
Perc. 3
TIMBALES
Hp.
F♯ → F
Pno.
Vln. I
1. solo
IV
mettere sord.
end solo, join others
gli altri
III
mettere sord.
tutti div.
Vln. II
1. solo
end solo, join others
gli altri
III
tutti div.
Vla.
sul pont.
(s.p.)
ord.
Vc.
sul pont.
div.
sul pont.
(s.p.)
ord.
Db.
tutti div.

134 135 136 137 138 139

140

Waltz, overlapping temporalities, ♩ = 100

Picc.
fltz.
gliss.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn.
replace mouthpiece
div.
A♭, 11th partial

C Tpt. 1
C Tpt. 2
via sord.

Tbn. 1
Tbn. 2
B. Tbn.
Tba.
mettere sord.

Timp.

Perc. 1
SIZZ. CYM.
SIZZ. CYM., l.v.
To Crotales
Perc. 2
BASS DRUM
SANDPAPER BLOCKS, continuous motion
Perc. 3
TIMBALES
MARIMBA

Hp.

Pno.
loco

140

Waltz, overlapping temporalities, ♩ = 100

Repeat figure independently, not too fast, con sord., flautando
dim. beginning of each figure; figures always end *ppp*

Vln. I
Vln. II
Vla.
Vc.
Db.
(ord.)
poco o.p.
Bow bridge, air noise

140 141 142 143 144 145 146

153

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1 SIZZ. CYM.
Perc. 2 SANDP. BLKS.
Perc. 3 MARIMBA
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

a2
div.
A♭, 7th partial
E♭, 11th partial
E, 11th partial
F♯, 11th partial
B♭, 11th partial
senza sord.
con sord.
BASS DRUM, head
BRAKE DRUM
Bow bridge, air noise
overpressure, no tone
1. solo
tutti gli aliri
gliss.
bow wrappings behind bridge, noisy scratch tone hockett!

147 148 149 150 151 152 153 154 155

157 𝅗𝅥 = 36, Fragile, delicate, sweet

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
mettere wah-wah
Tbn.
mettere Wah-wah
B. Tbn.
Tba.
via sord.
Timp.
Perc. 1
CROTALES
CROTALES, bowed
choke!
GUIRO, flat wire brush
To Crotales & Bass Drum
(One of each beater in each hand)
Perc. 2
BASS DRUM
Perc. 3
BRAKE DRUM
To Tam-tam
TAM-TAM, friction mallet, circular motion
Hp.
C♯ → C♭
E → E♭
G♯ → G
A♭ → A
Pno.
solo

157 𝅗𝅥 = 36, Fragile, delicate, sweet

Vln. I
tutti div.
Vln. II
tutti
col legno batt., jeté
re-strike string throughout
like raindrops
Vla.
tutti
col legno batt., jeté
re-strike string throughout
like raindrops
Vc.
tutti
air noise, bow bridge
Db.
a2
air noise, bow bridge

156 157 158 159 160 161 162 163

165 poco accel. ♩ = 80

Picc.
Fl.
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1 GUIRO
Perc. 2 BASS DRUM
Perc. 3 TAM-TAM
Hp.
Pno.

a2
wide vib.
gliss.
Wah-wah mute
senza sord.
CROTALES, struck
SUSP. CYM., rolled
To Marimba
D C♯ B♭ | E F G♭ A

165 poco accel. ♩ = 80

Vln. I
Vln. II
Vla.
Vc.
Db.

IV

164 165 166 167 168 169

170

♩ = 60, The myth of eternal return

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
B.D. + CROT.
Perc. 2
SUS. CYMB.
Perc. 3
MARIMBA
Hp.
Pno.

Bend
gliss.
Blow through reversed mouthpiece
a2
via sord.
solo
senza sord.
mp dolce
BASS DRUM, l.v. *sempre*
SANDP. BLKS., continuous motion
MARIMBA

170

♩ = 60, The myth of eternal return

Vln. I
Vln. II
Vla.
Vc.
Db.

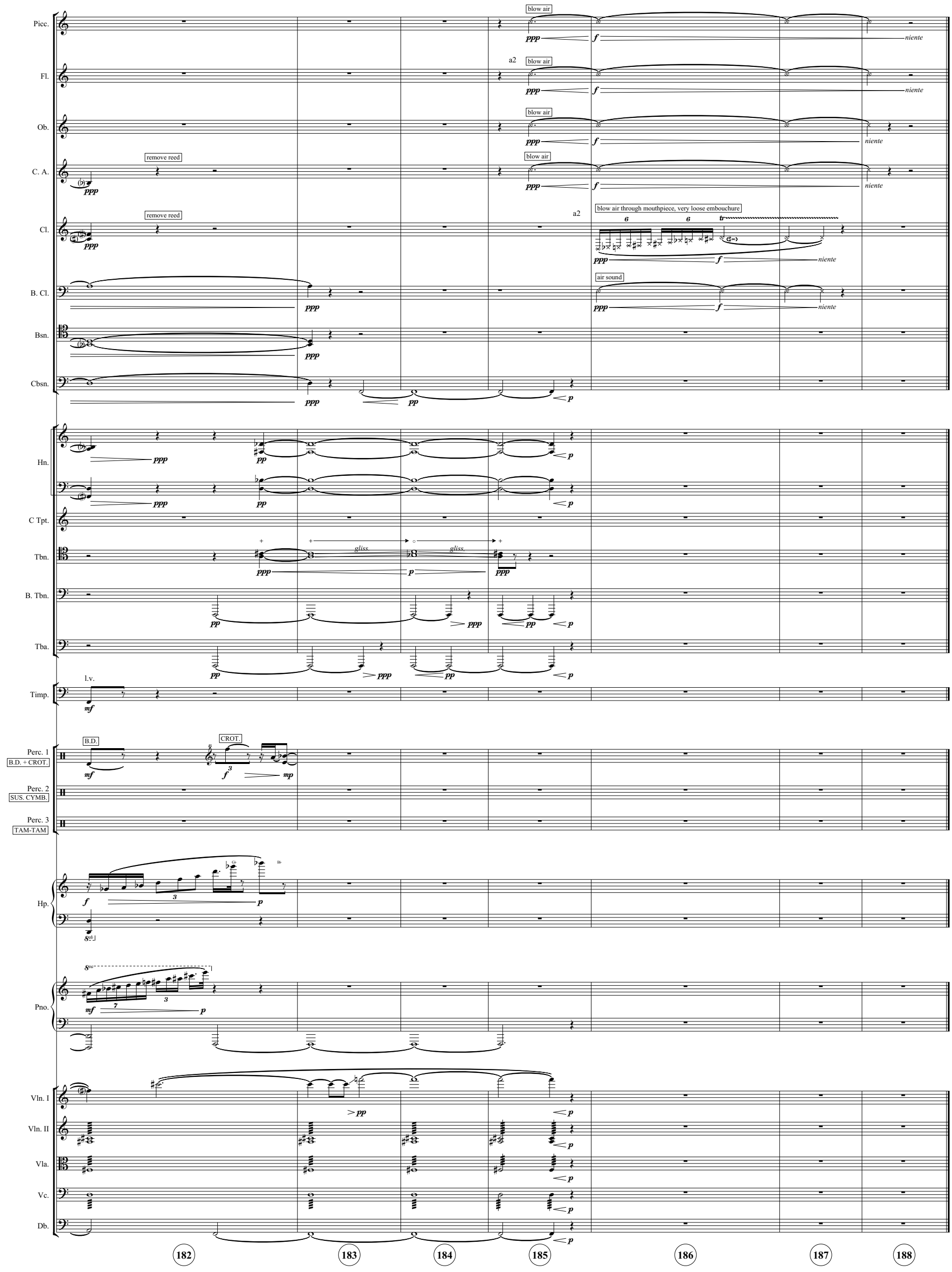
a2
sing!

170 171 172 173 174

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
B.D. + CROT.
Perc. 2
SUS. CYMB.
Perc. 3
MARIMBA
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

1. solo
a2
remove reed
bend
replace mouthpiece
wah-wah mute;
articulates notes with "wah"s only
Blow through reversed mouthpiece
l.v.
CROTALES, l.v. *sempre*
TAM-TAM, rolled, l.v.
generously

175 176 177 178 179 180 181


Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
B.D. + CROT.
Perc. 2
SUS. CYMB.
Perc. 3
TAM-TAM
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
blow air
a2
remove reed
blow air through mouthpiece, very loose embouchure
air sound
niente
gliss.
l.v.
B.D.
CROT.
182
183
184
185
186
187
188