/05

# FOUR ORIGINAL COMPOSITIONS

1. CIASCUN APRA BEN GLI ORECCHI for String Quartet

2. TONAL IMPLICATIONS for Pianoforte

3. PATCHWORK - a passacaglia for Organ

4. BOTOSANI for Orchestra

by

DAVID GORDON KOSVINER

Second Semester, 1986

This music is submitted in partial fulfilment of the requirements for the degree of Master of Music at the University of Cape Town.

University of Cape Town

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University of Cape Town

# *David Kosviner*

# *Ciascun apra ben gli orecchi*

## *for String Quartet.*

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*Notes.*

This work, which was written specifically for the 1983 Five Roses National Festival of the Arts, was completed in December 1982.

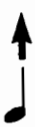
The first performance was given by the Enesco Quartet (Constantin Bogdanas, 1st Violin; Florin Szigeti, 2nd Violin; Liviu Stanese, Viola; Dorel Fodoreanu, Cello) on Friday, 15th July 1983.

The title of the work is a line from a poem by Lorenzo de 'Medici, and it can be translated as "Let all open their ears wide".

The work, which is in two movements, is dedicated to my good friend and mentor, Stuart Reiner.

*Performance notes.*

= microtonally flatten the note indicated;

 = microtonally sharpen the note indicated.

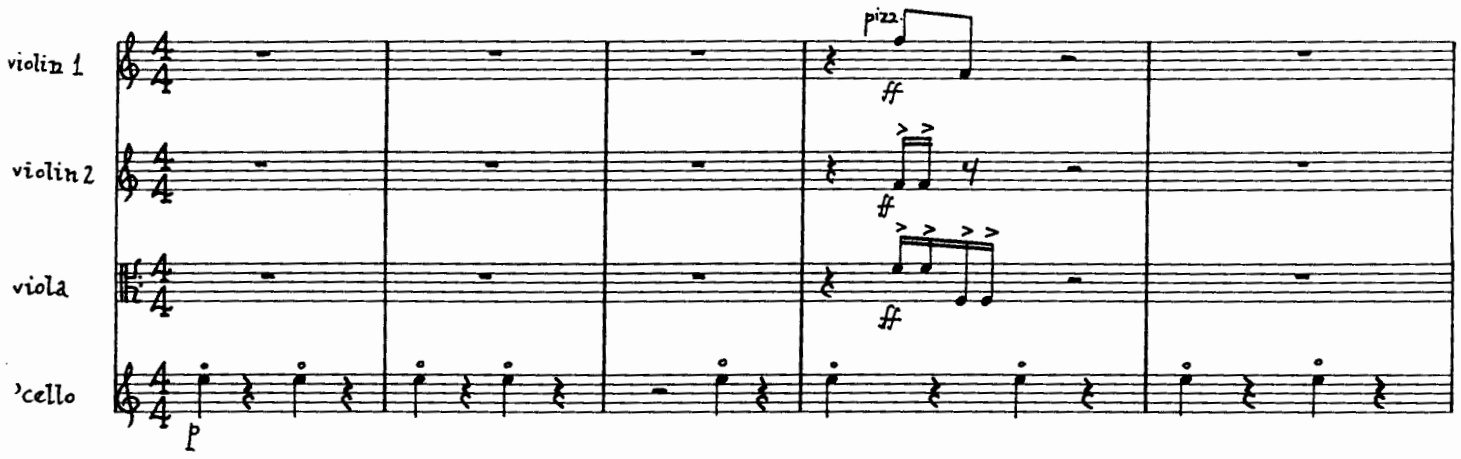
= Bartok (snap) pizzicato.

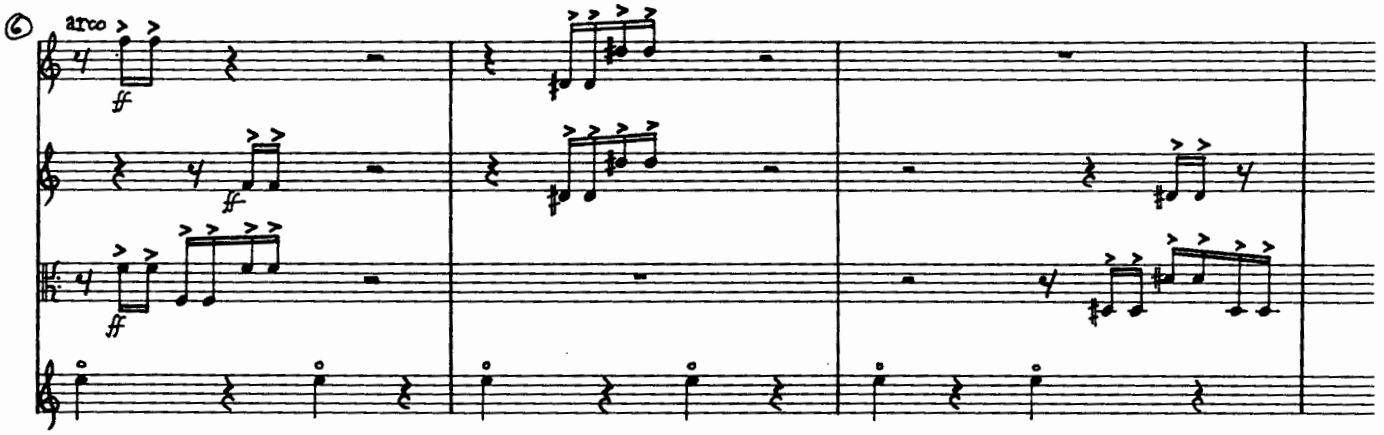
David Kosviner.

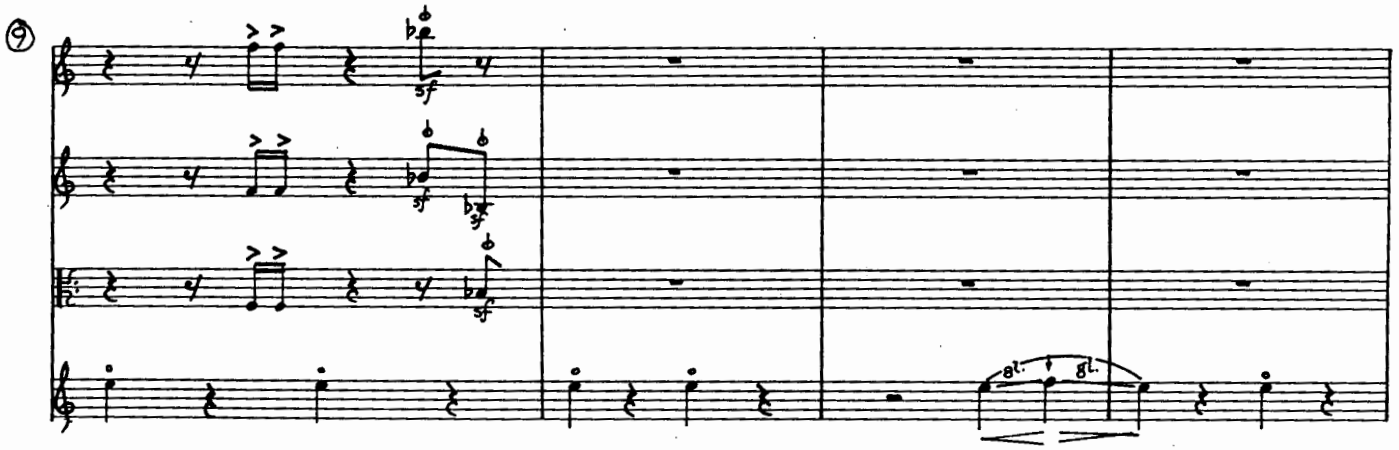
STVART REINER GEWIDMET

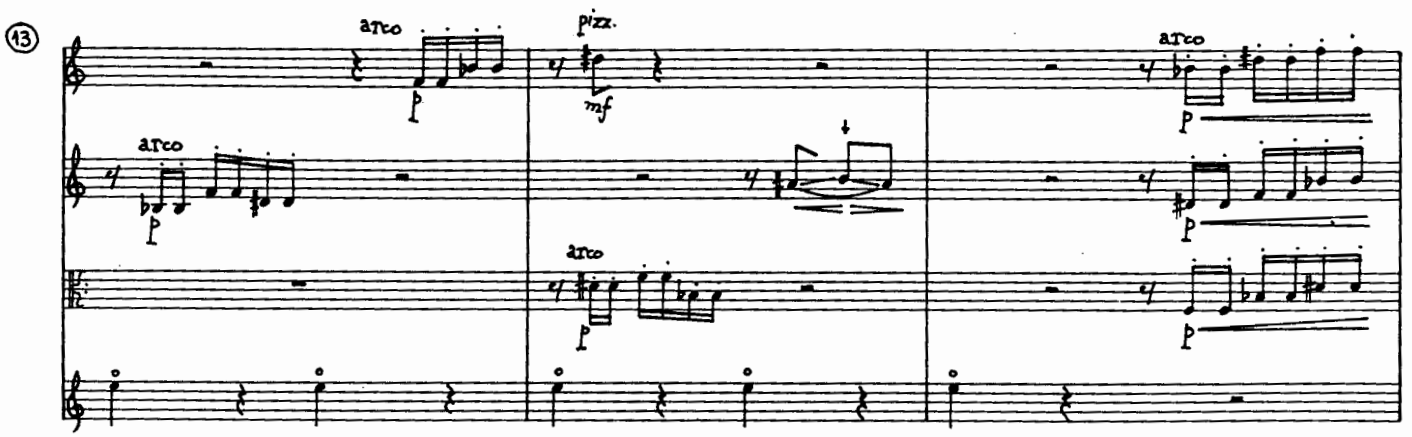
I

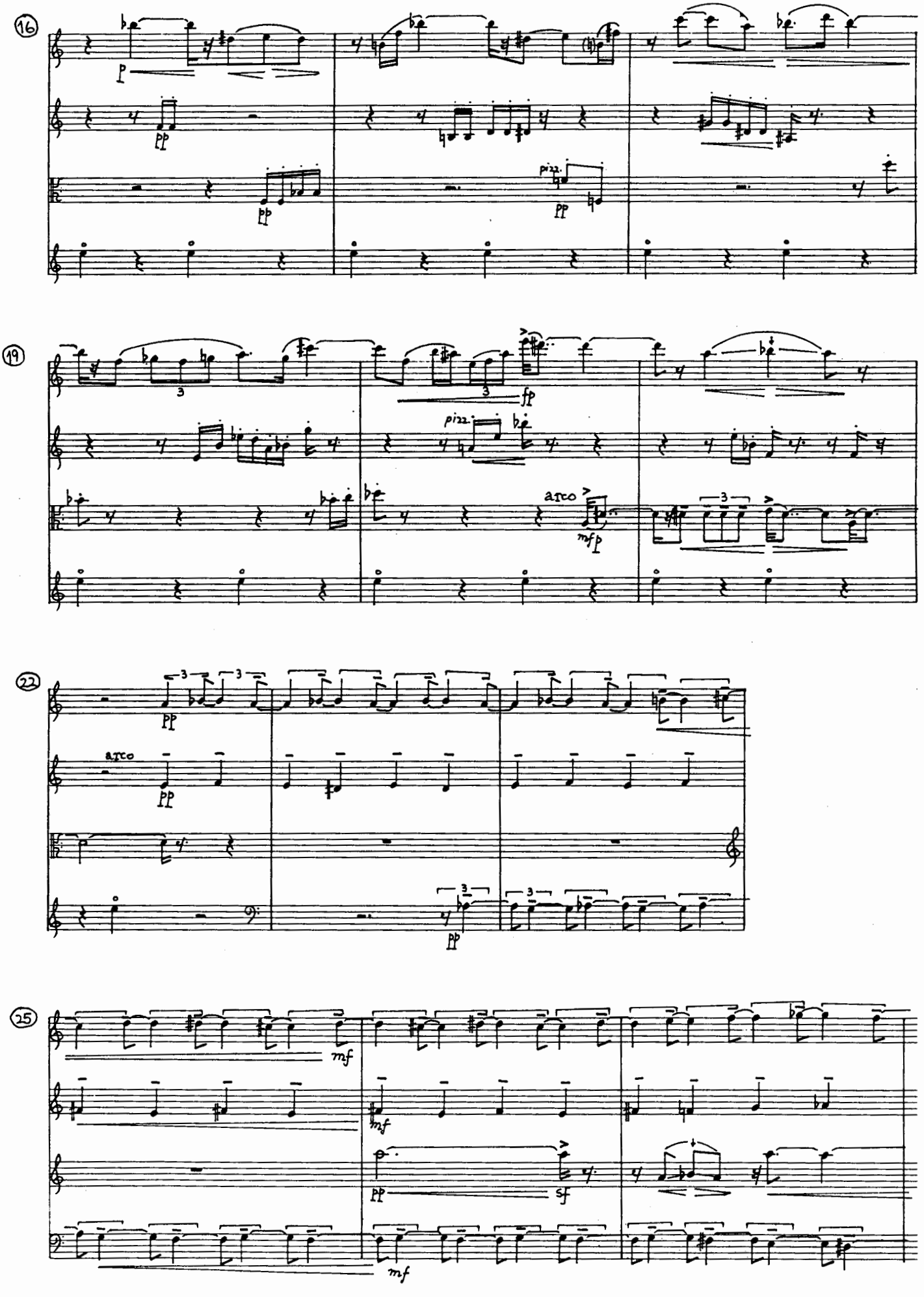
♩ = 96

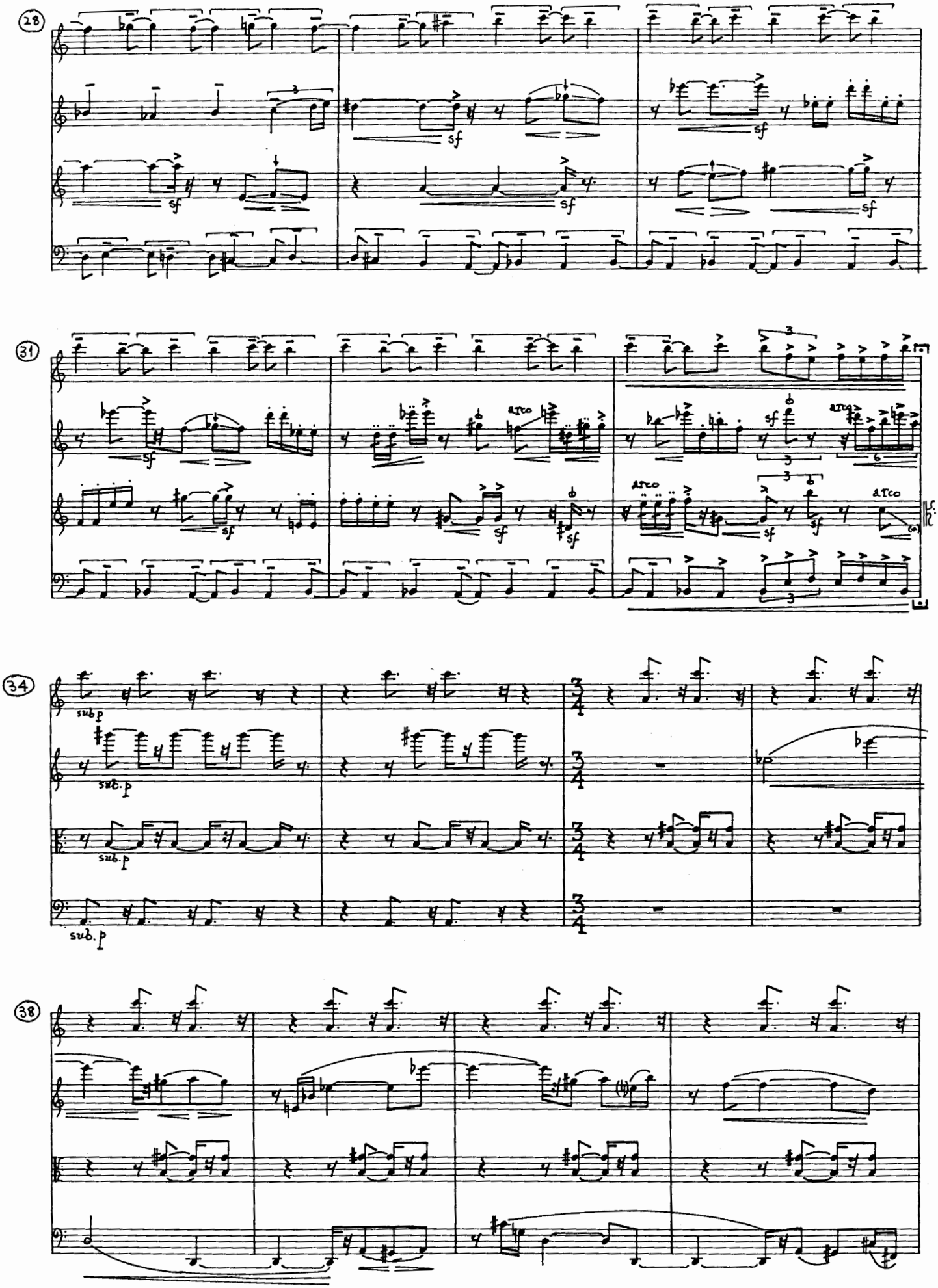


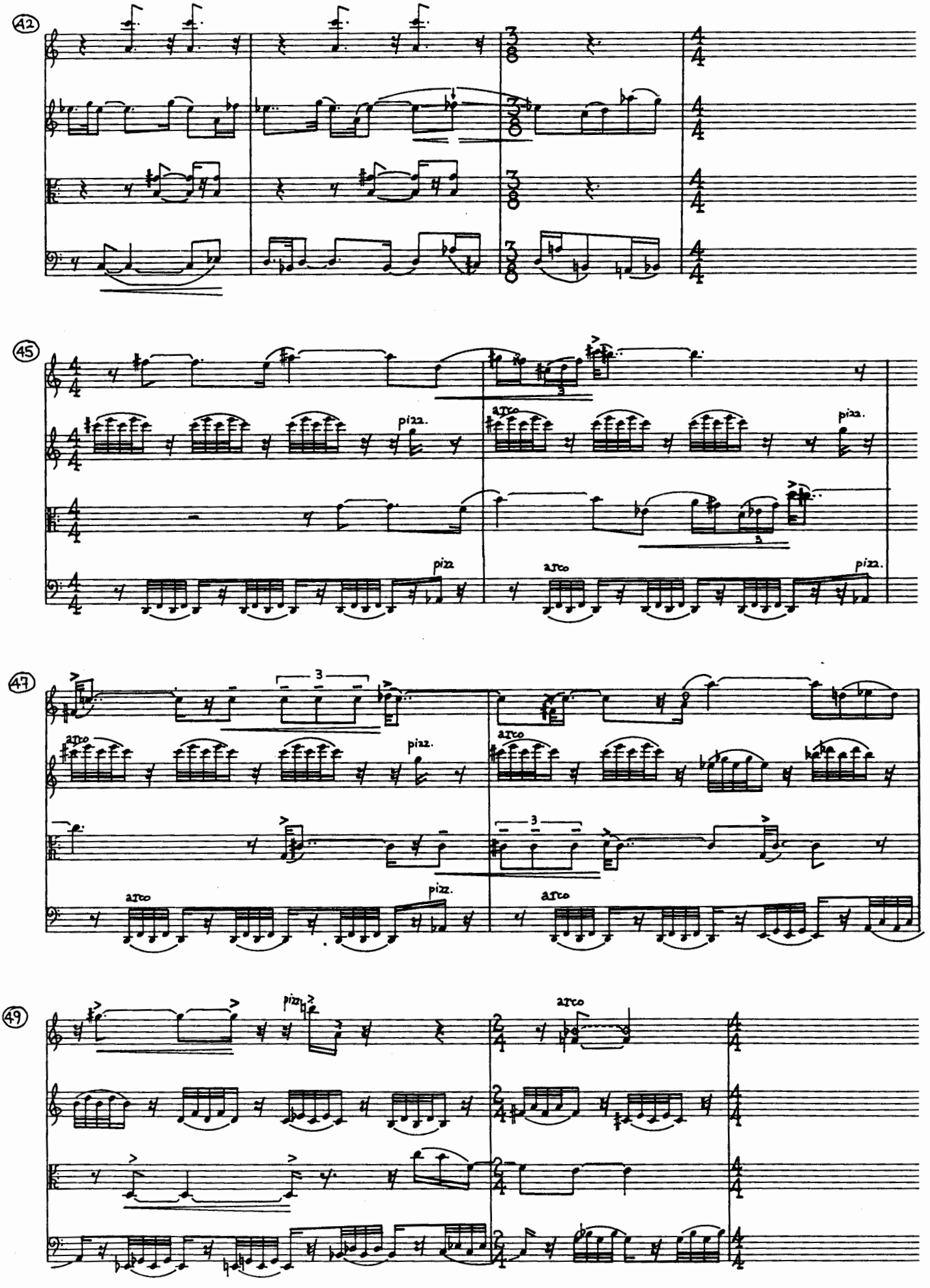



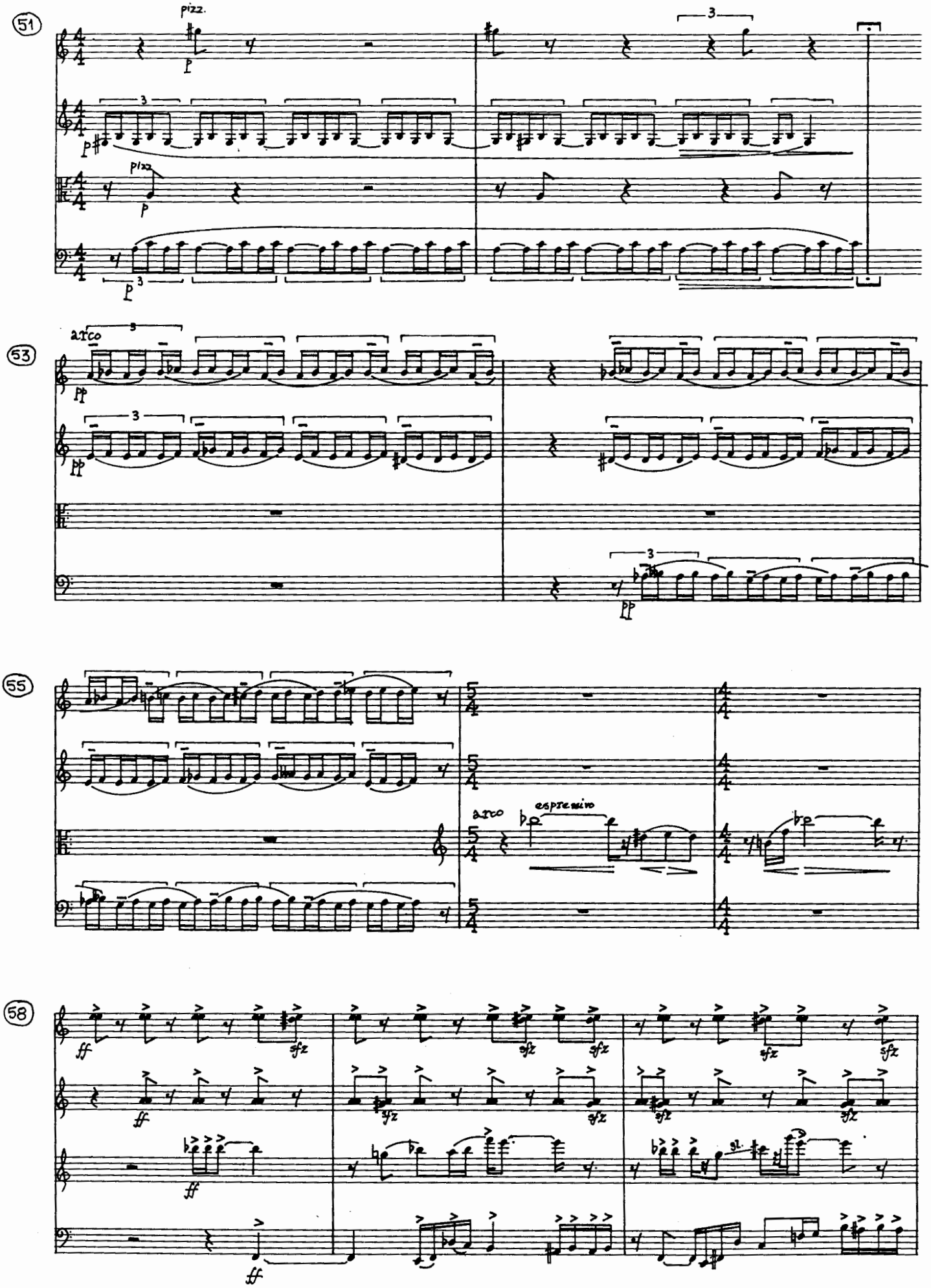



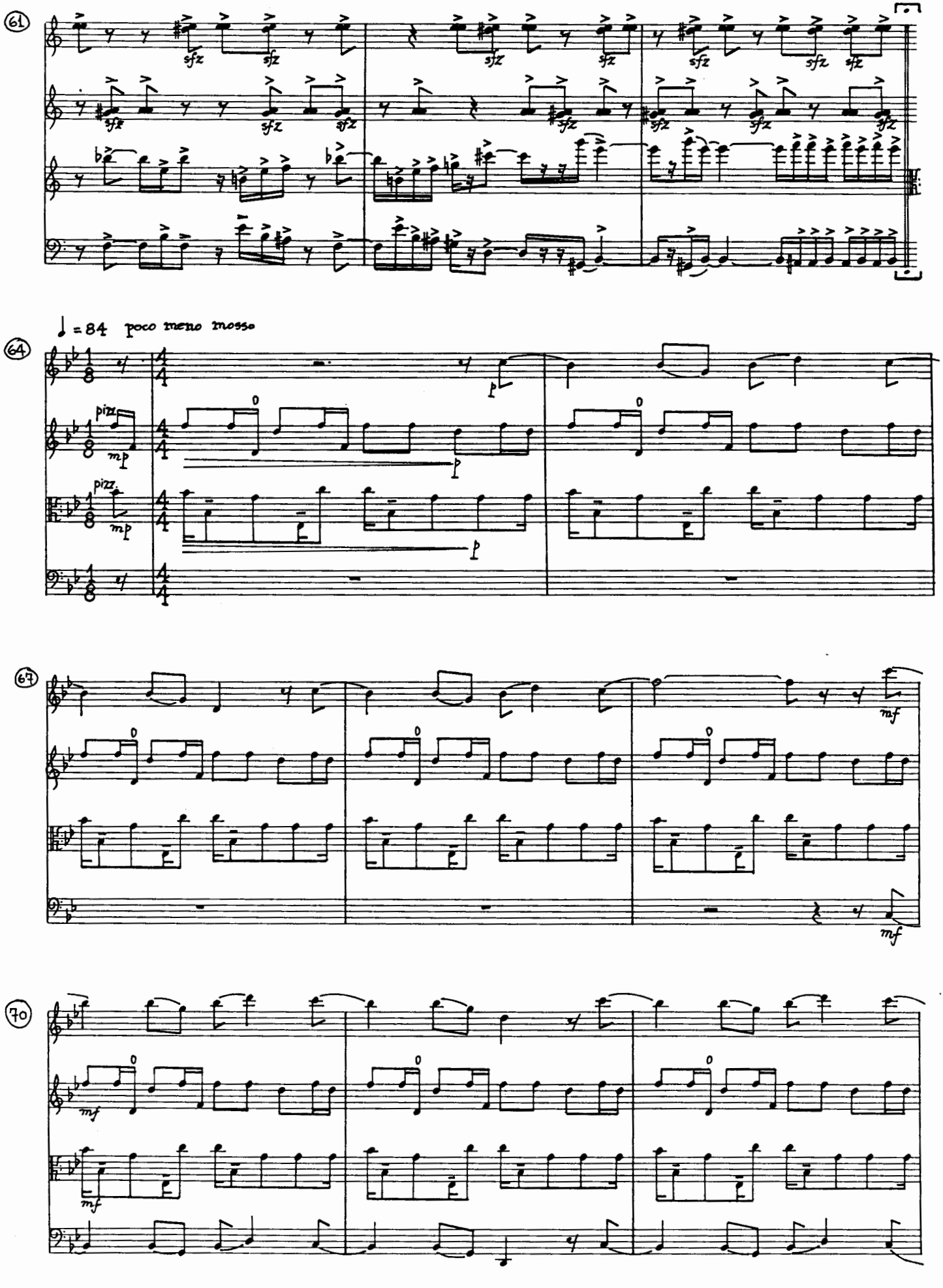



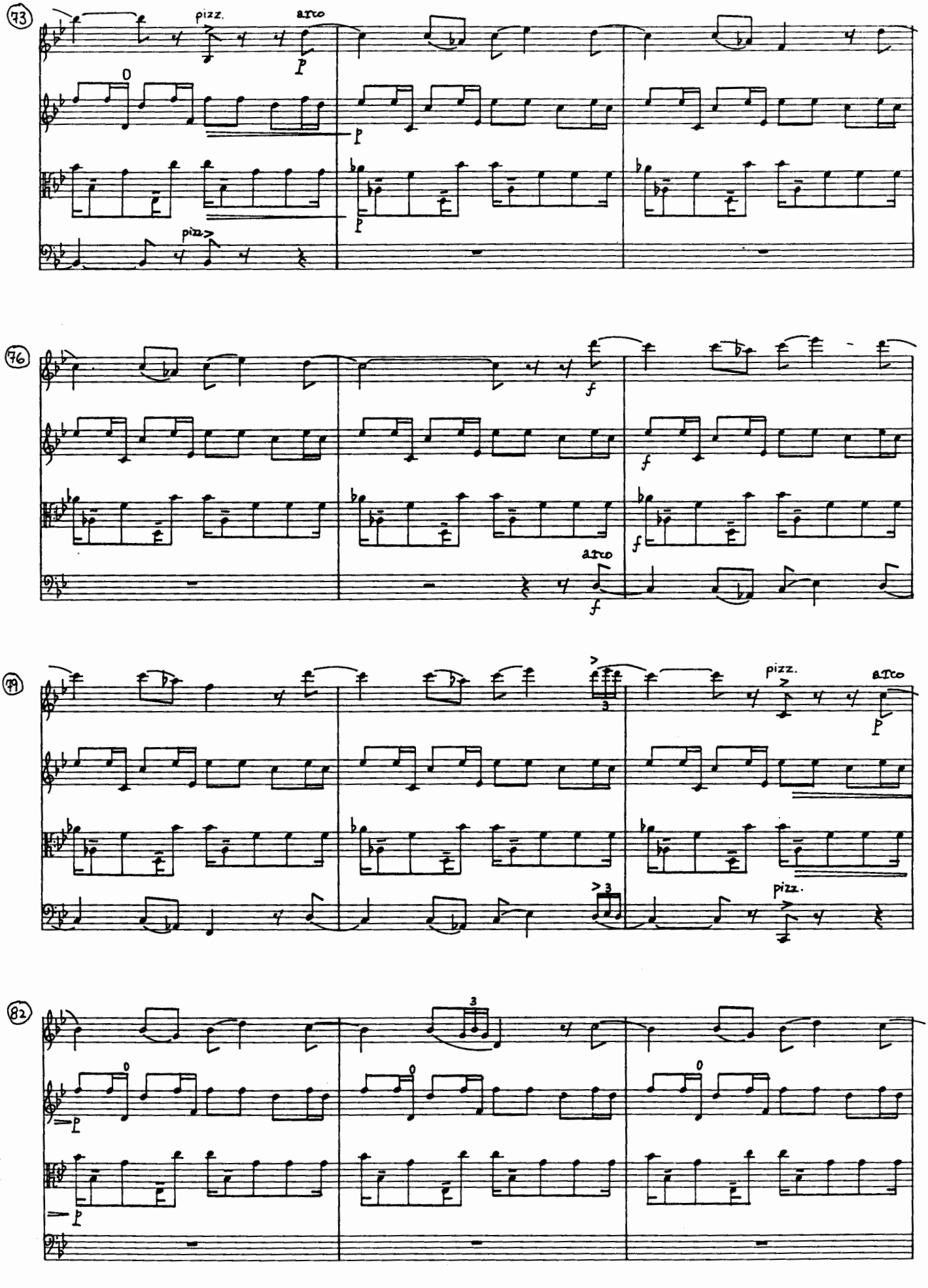

16
p
pp
pp
pizz.
pp
19
3
3
fp
pizz.
arco
mf p
3
22
3
3
pp
arco
pp
3
3
pp
25
mf
mf
pp
sf
mf

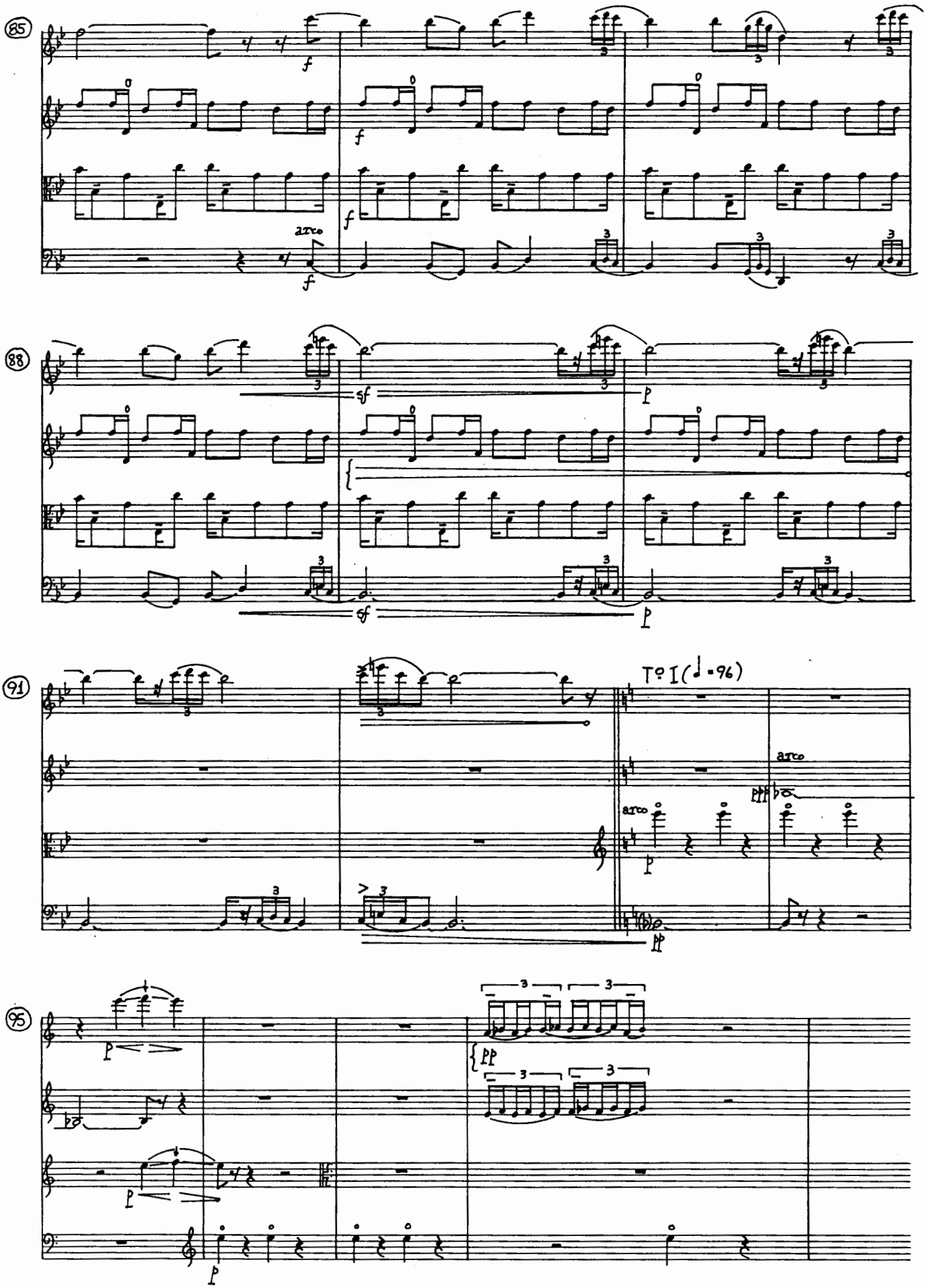

28
sf
31
arco
34
sub.p
38

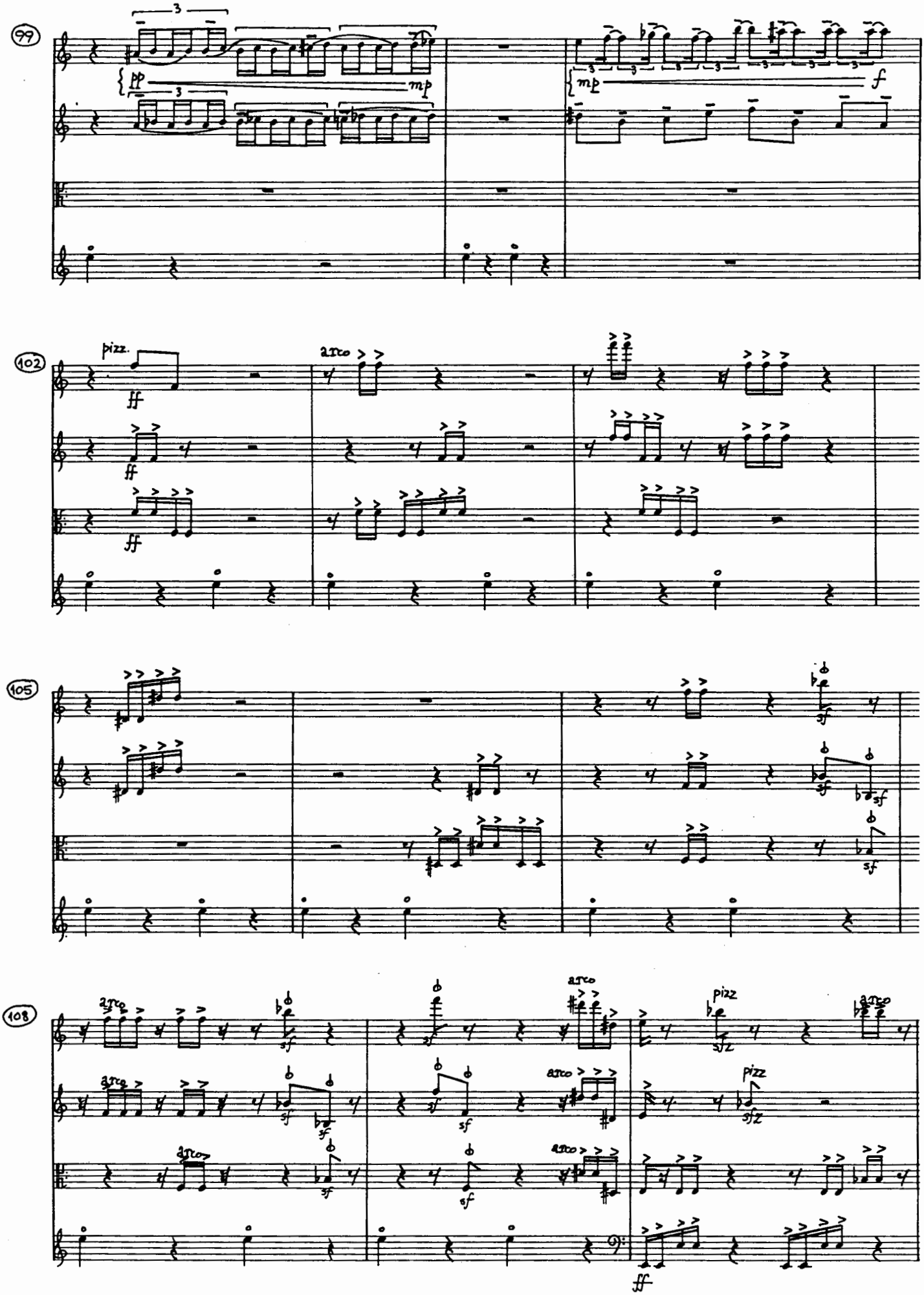

42
45
pizz.
arco
47
49

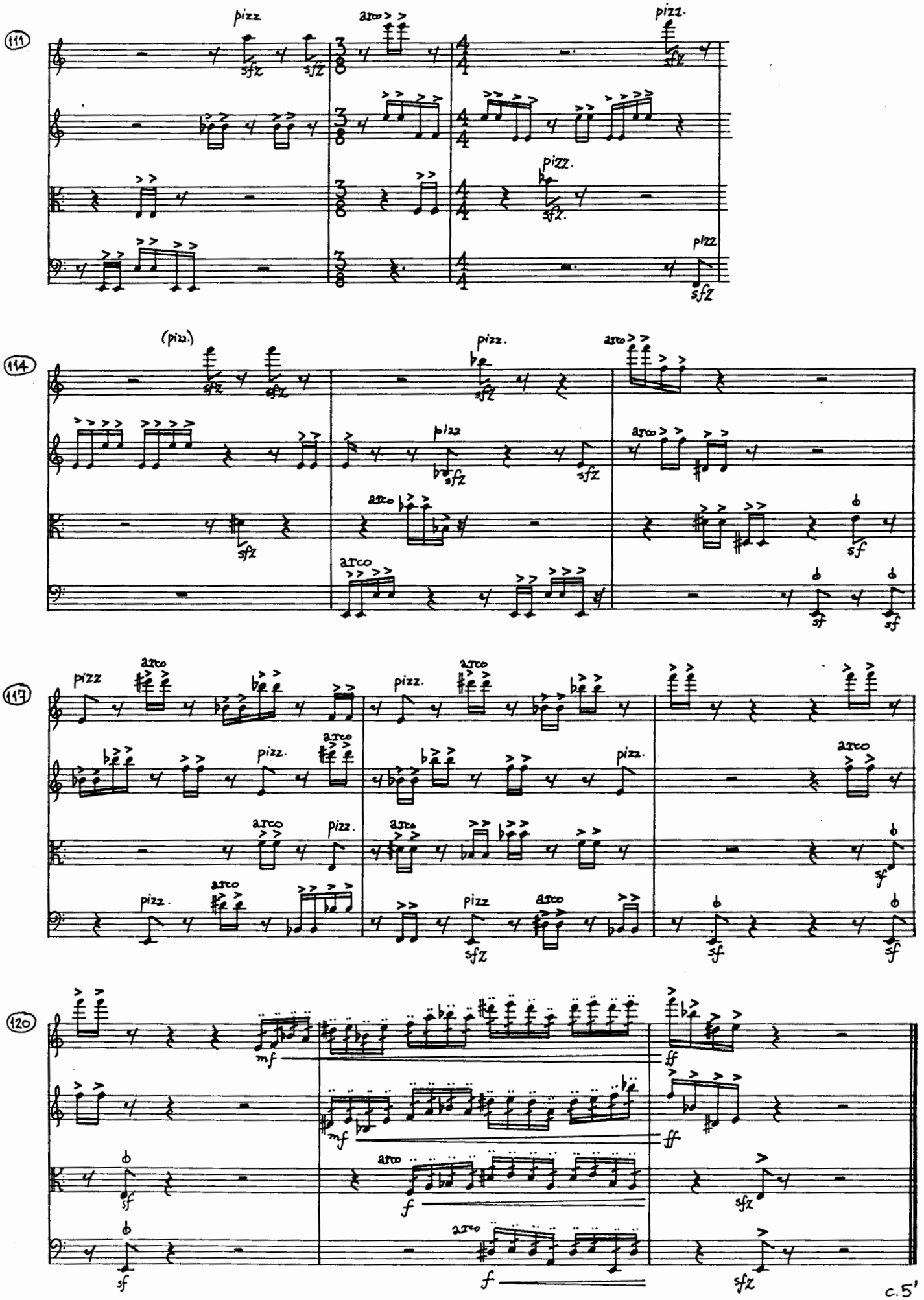

51
pizz.
p
pizz
p
53
arco
pp
pp
pp
55
arco
espressivo
58
ff
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
ff
ff
ff
sl.


61
sfz
64
♩ = 84 poco meno mosso
pizz.
mp
p
67
mf
70
mf


73
pizz.
arco
p
0
p
p
pizz.
76
f
f
f
arco
f
79
3
pizz.
arco
p
3
pizz.
82
3
0
0
0
p
p

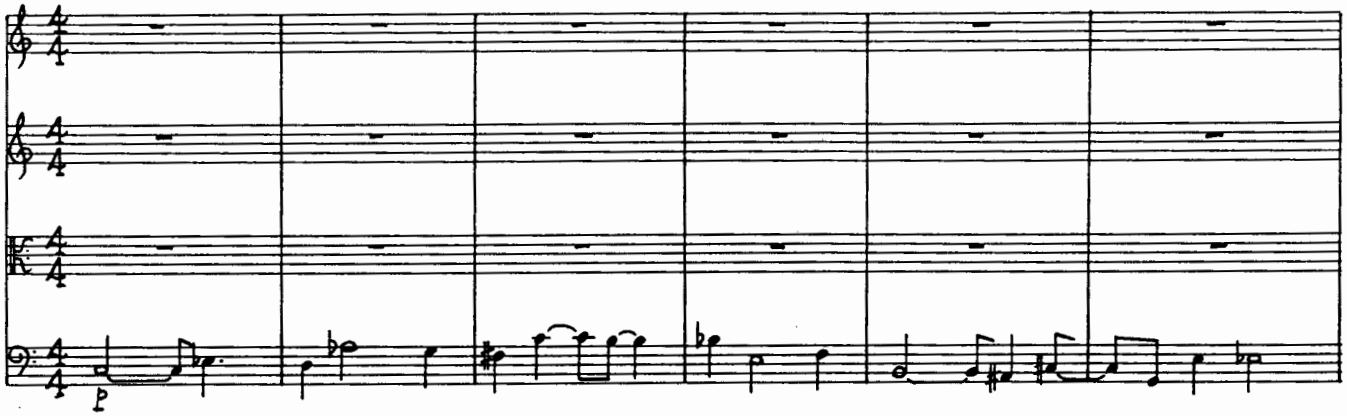

85
f
arco
88
sf
p
91
T° I (♩ = 96)
arco
95
pp


99
102
105
108
pizz.
arco
pizz
ff
mp
f
sf
sfz

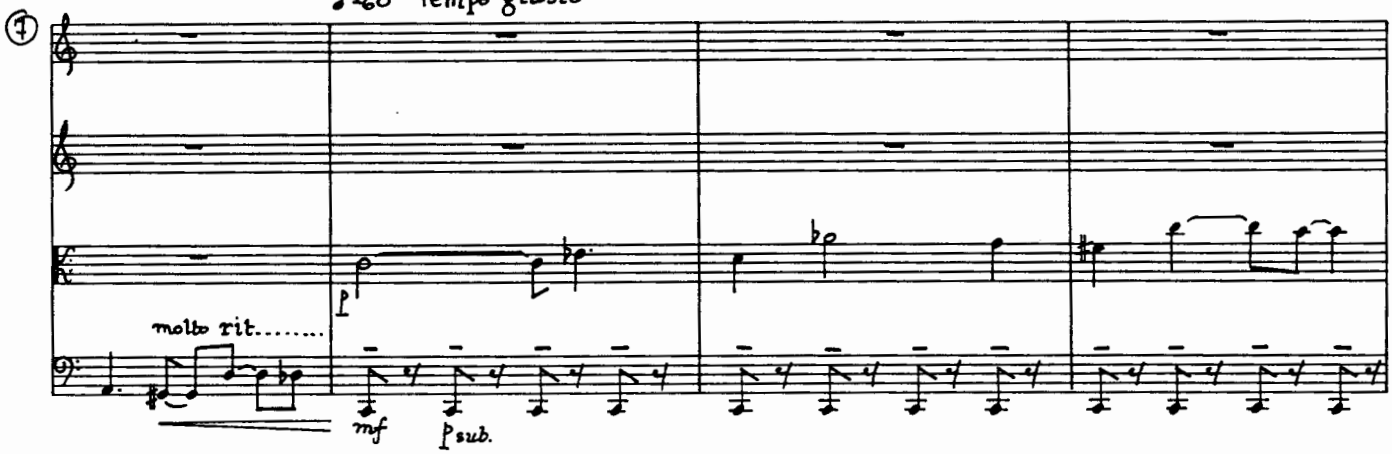

111
pizz
arco
pizz.
114
(pizz.)
pizz.
arco
117
pizz
arco
120
mf
ff
f
sf
sfz

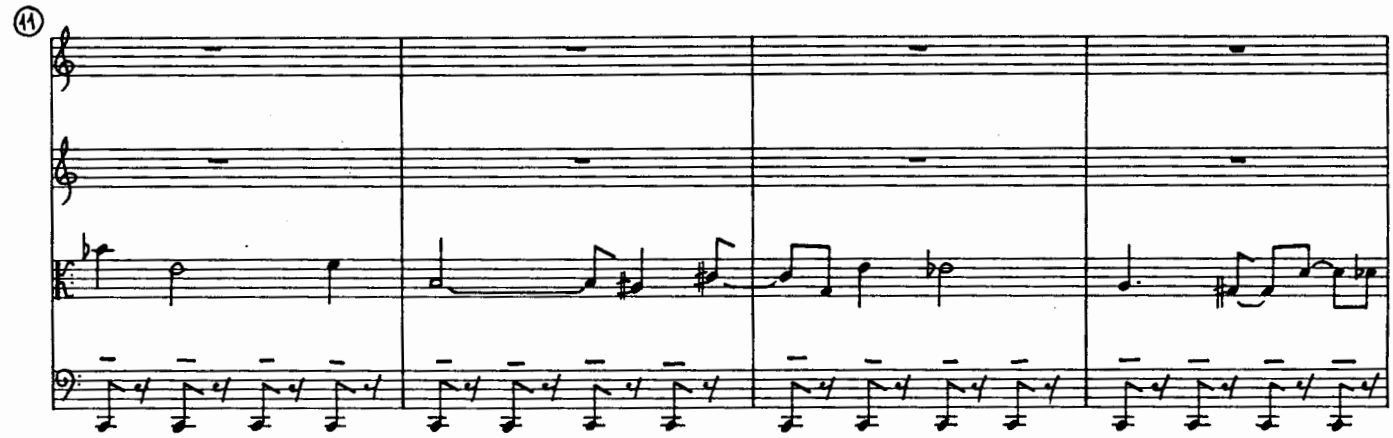
# II

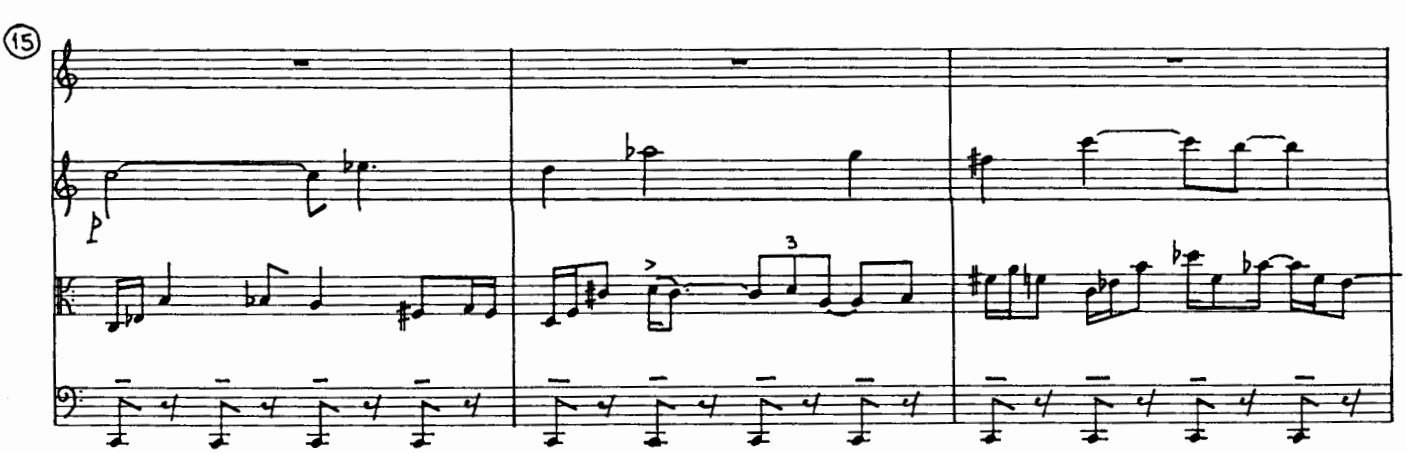
♩=50 Tempo rubato, ma non troppo

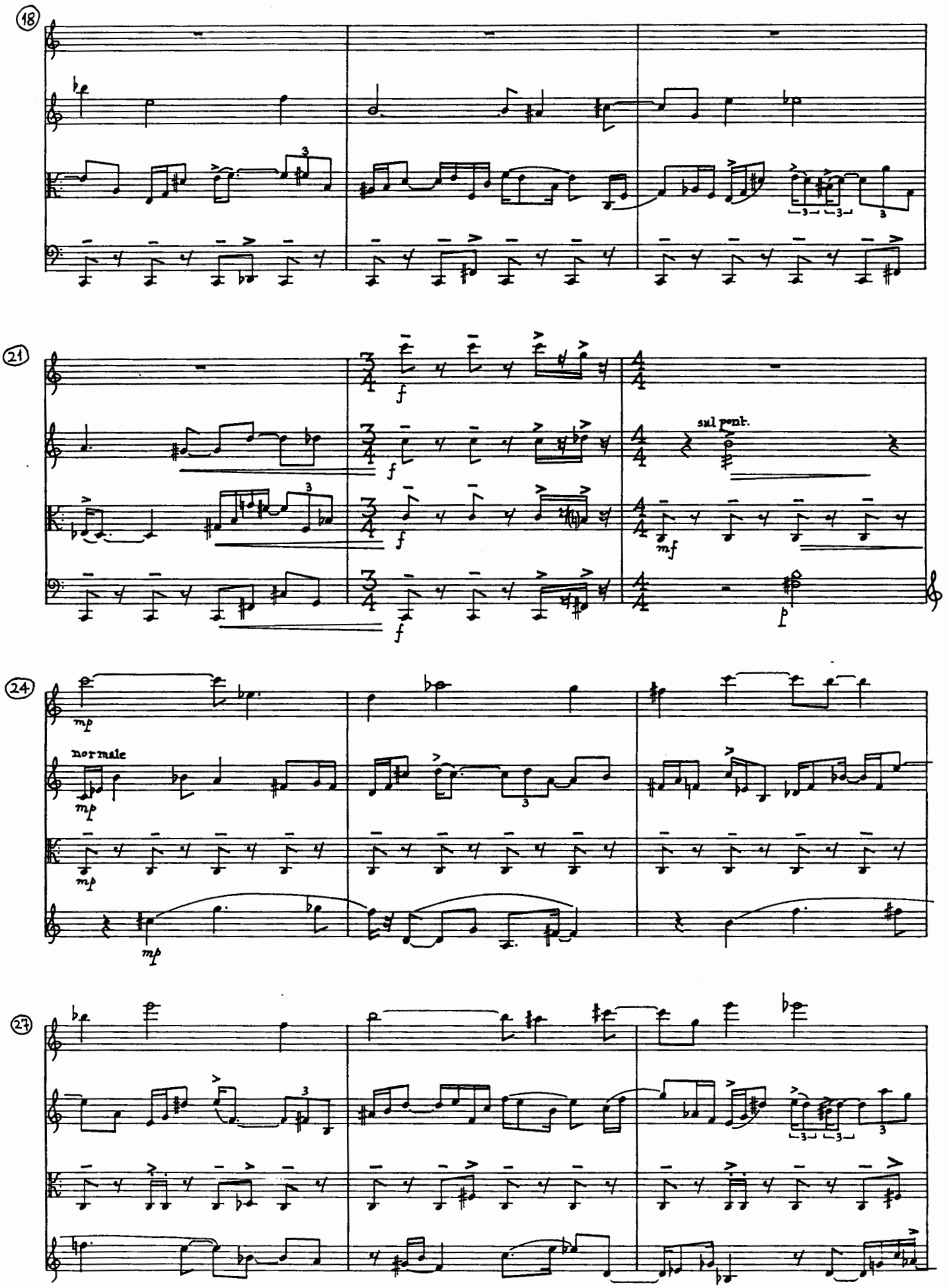


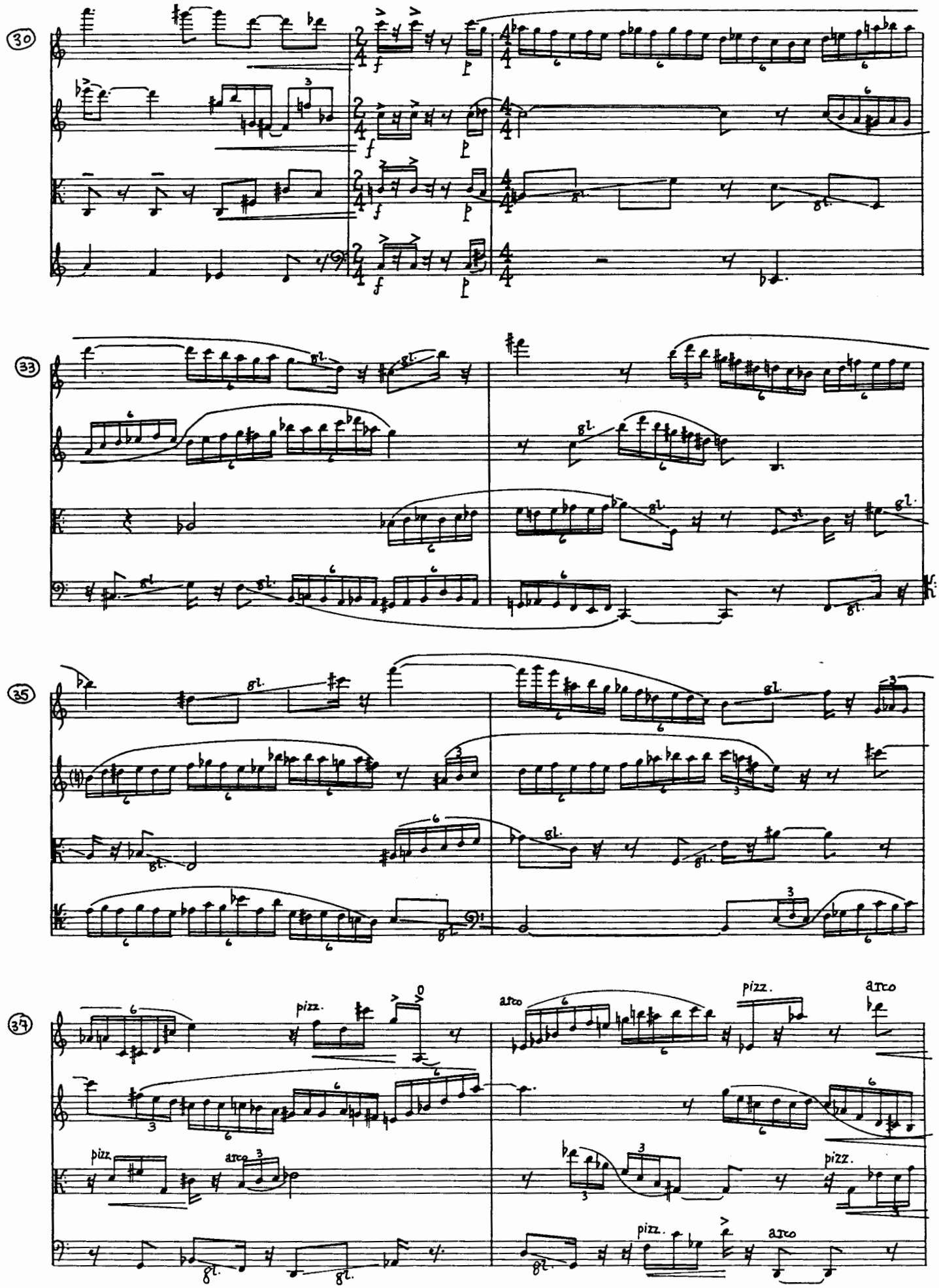

♩=60 Tempo giusto

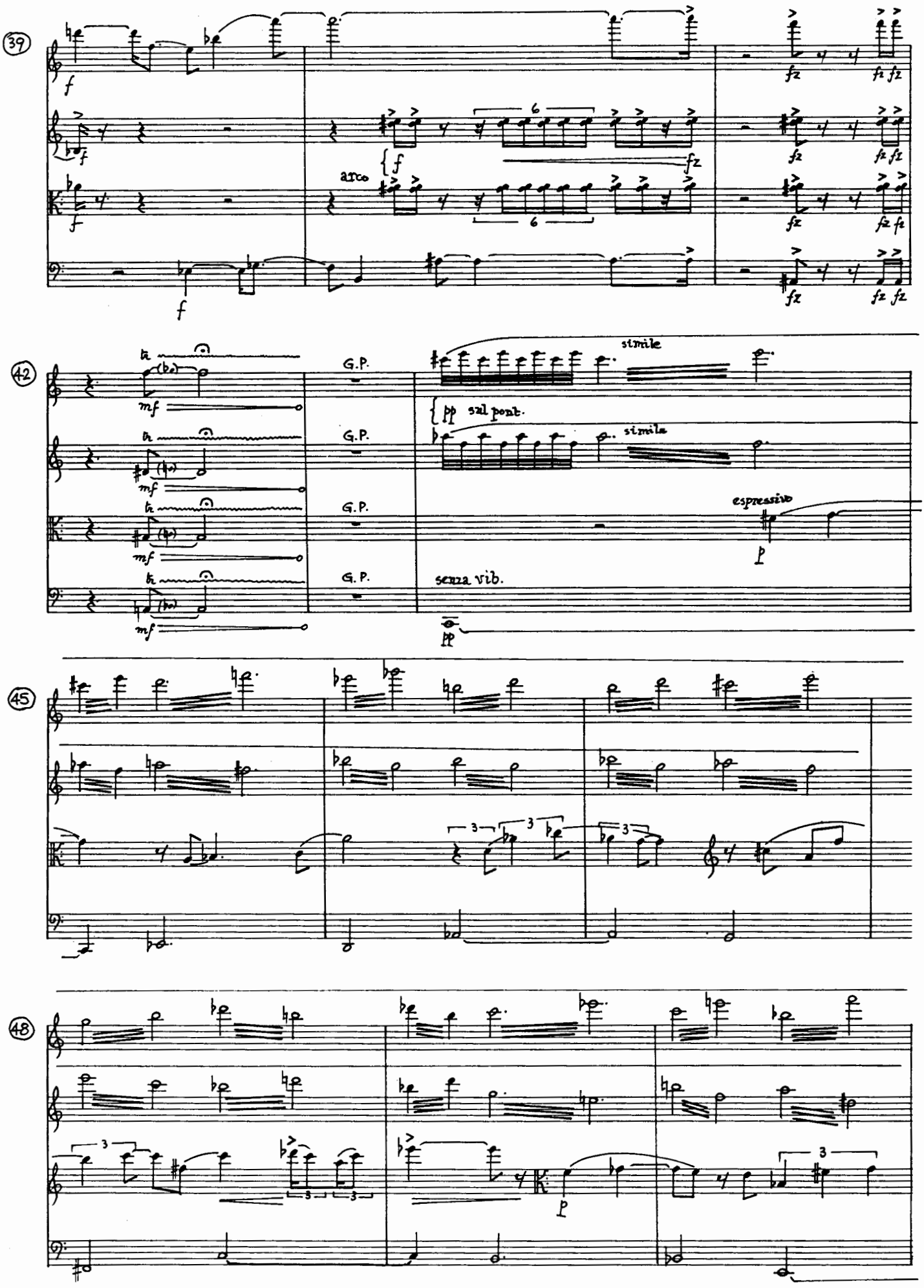


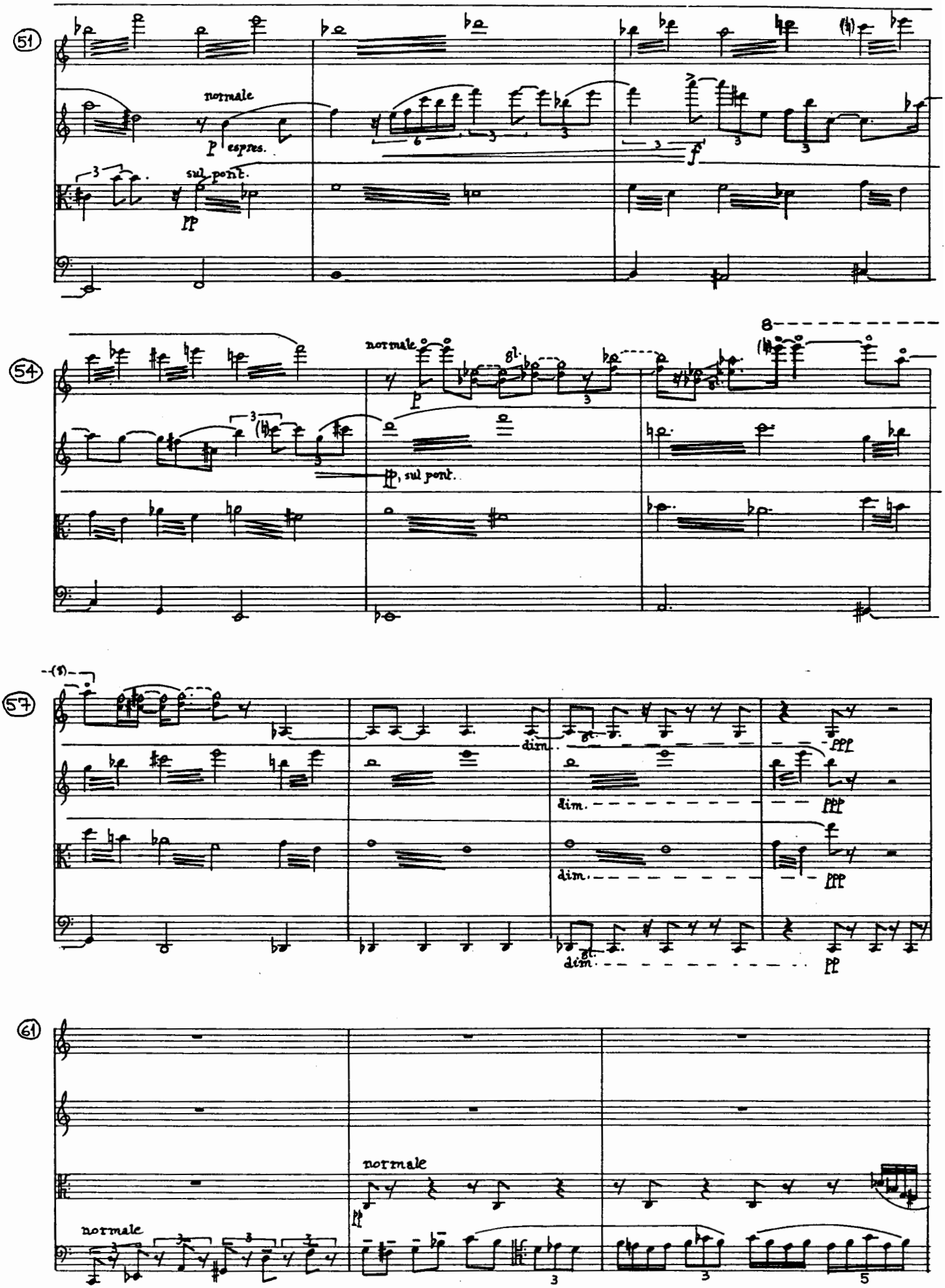



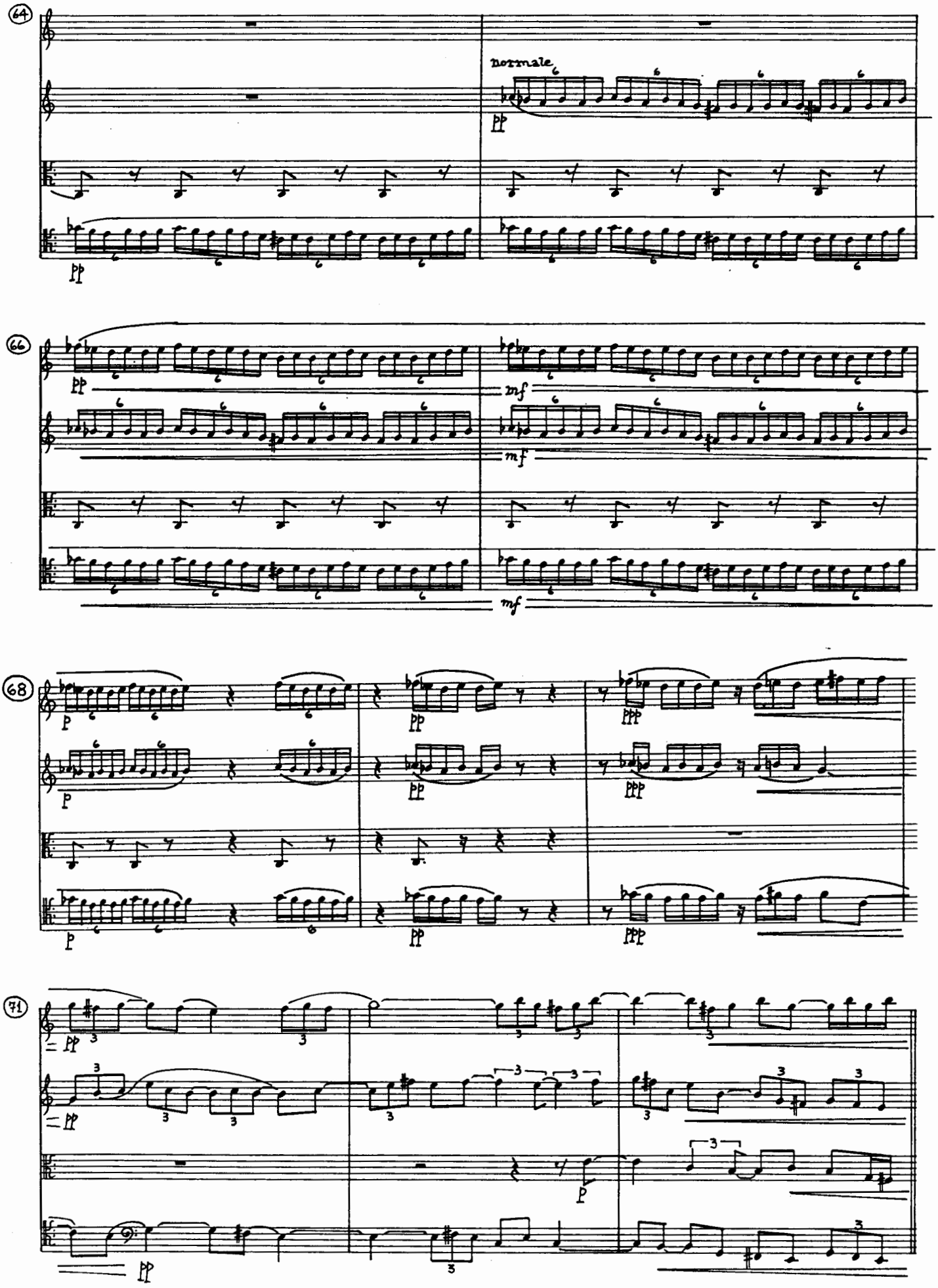



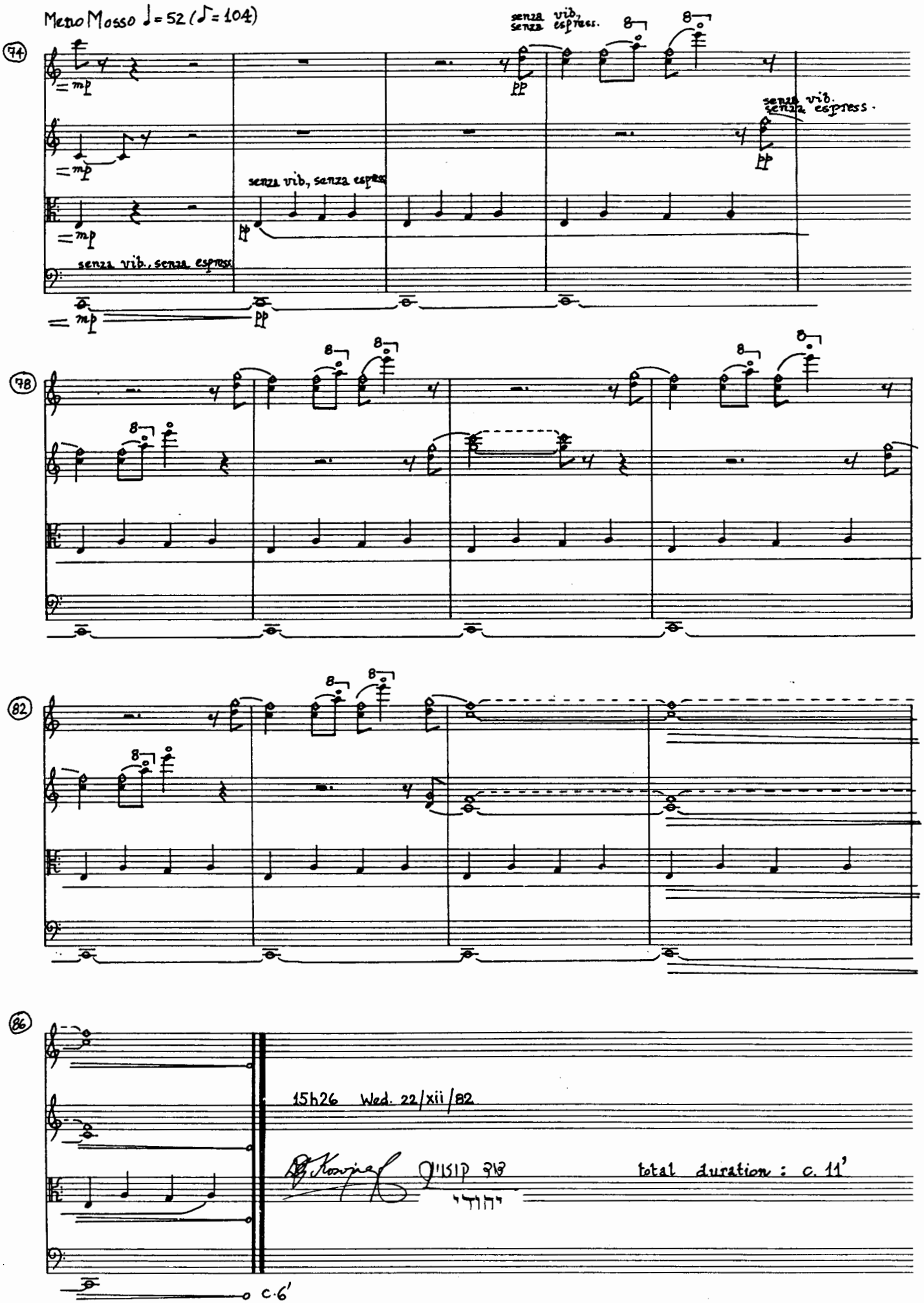

18
21
f
sul pont.
mf
p
24
mp
normale
27


30
33
35
37
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco


39
f
arco
fz
42
tr
mf
G.P.
simile
pp sul pont.
espressivo
p
senza vib.
45
3
48


51
normale
p espres.
sul pont.
pp
f
54
normale
p
gl.
pp, sul pont.
8
57
dim.
ppp
pp
61
normale
pp


64
normale
pp
66
mf
68
p
ppp
71


Meno Mosso ♩= 52 (♪= 104)
74
mp
senza vib, senza espress.
pp
78
82
86
15h26 Wed. 22/xii/82
total duration : c. 11'
c. 6'

K O S V I N E R

# TONAL IMPLICATIONS

for pianoforte

1 9 8 3

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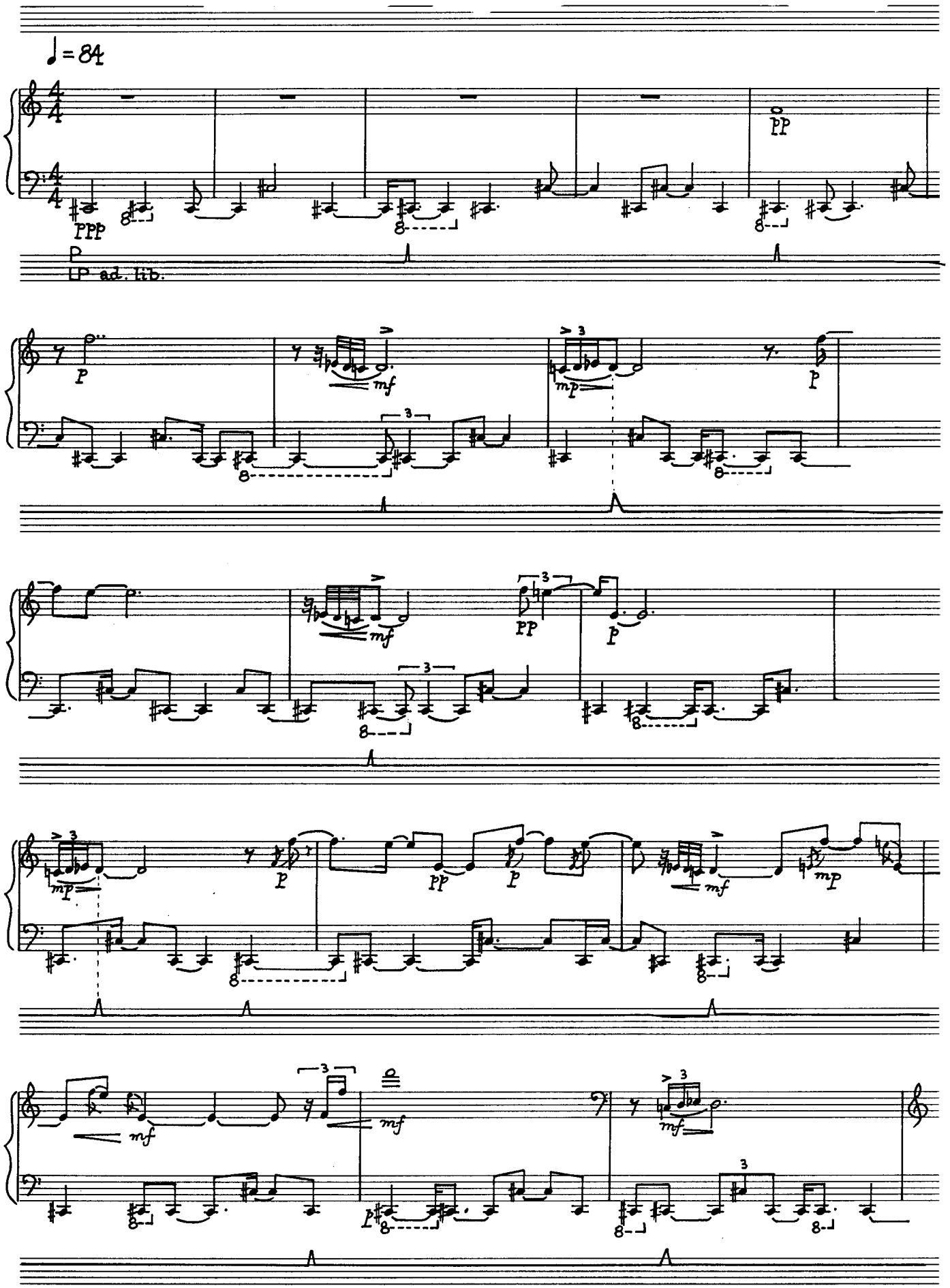
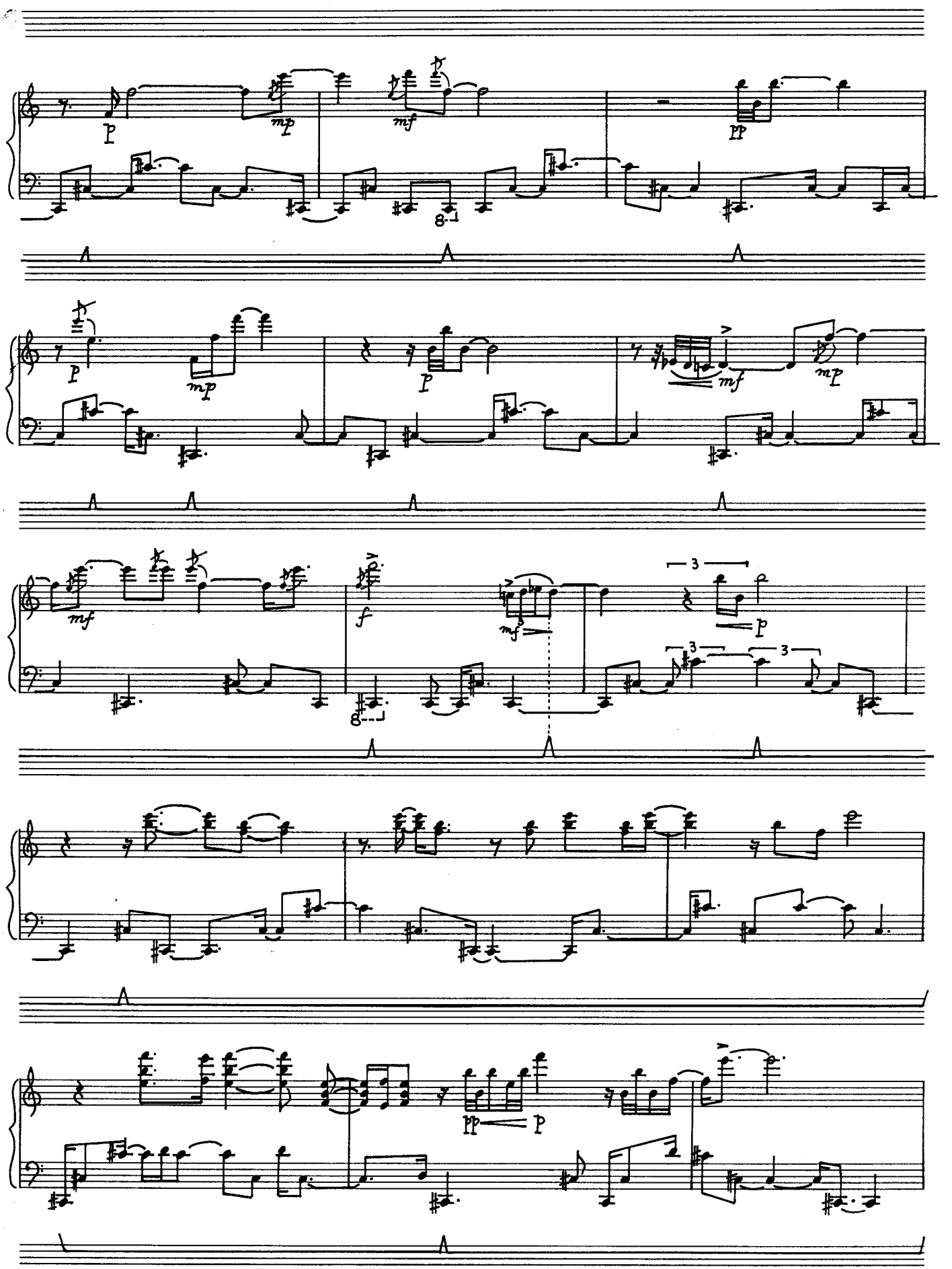
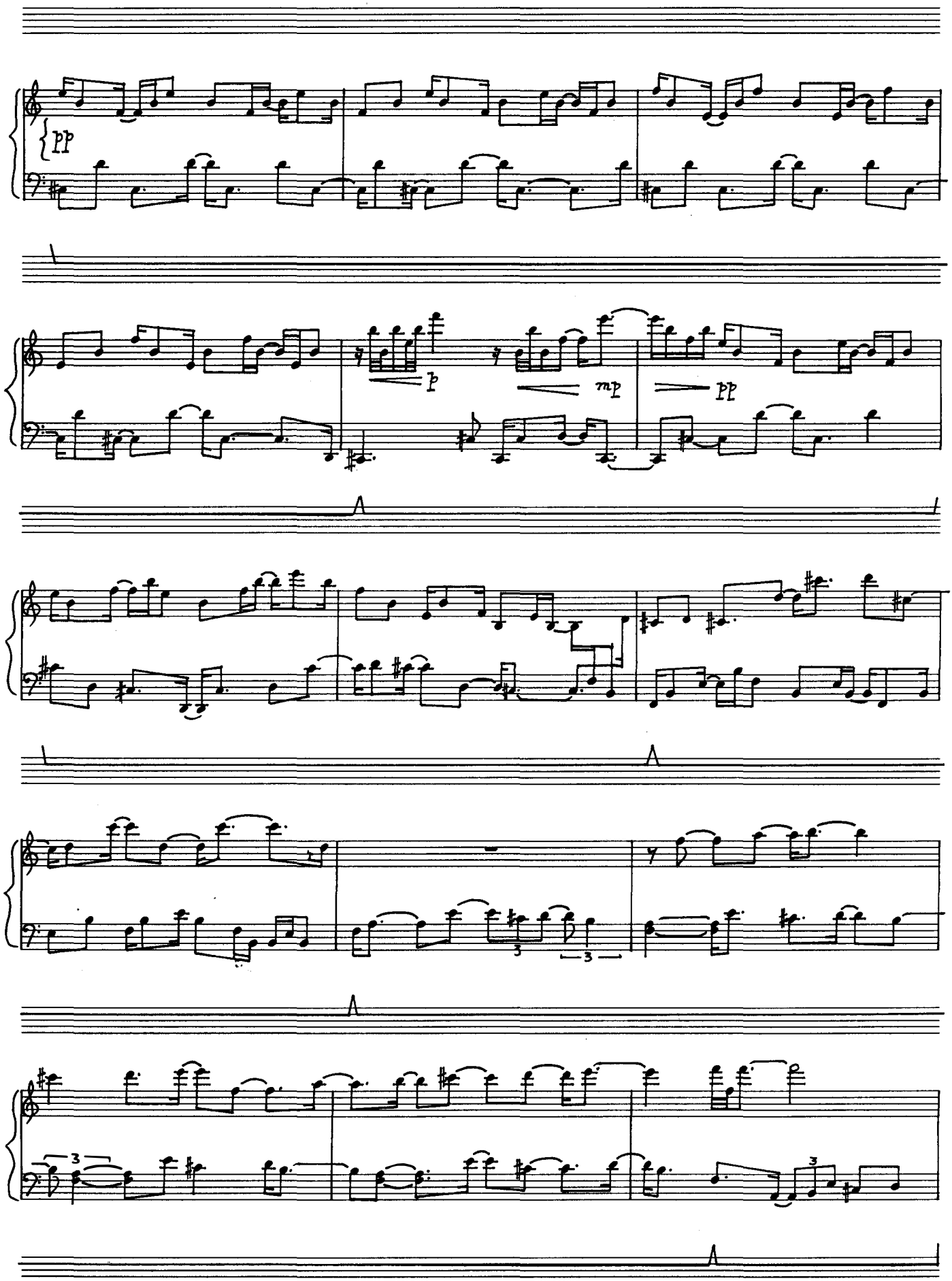
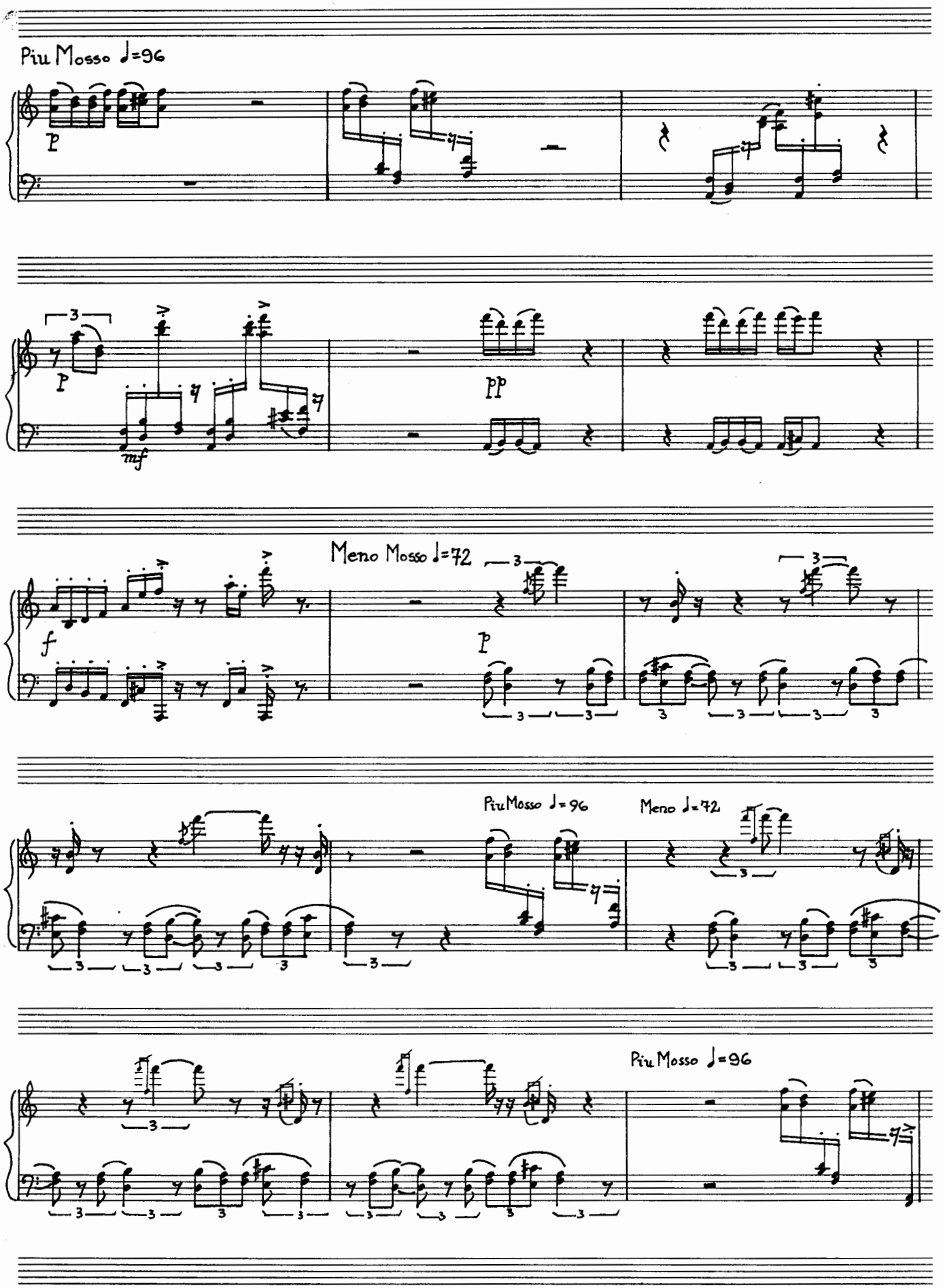
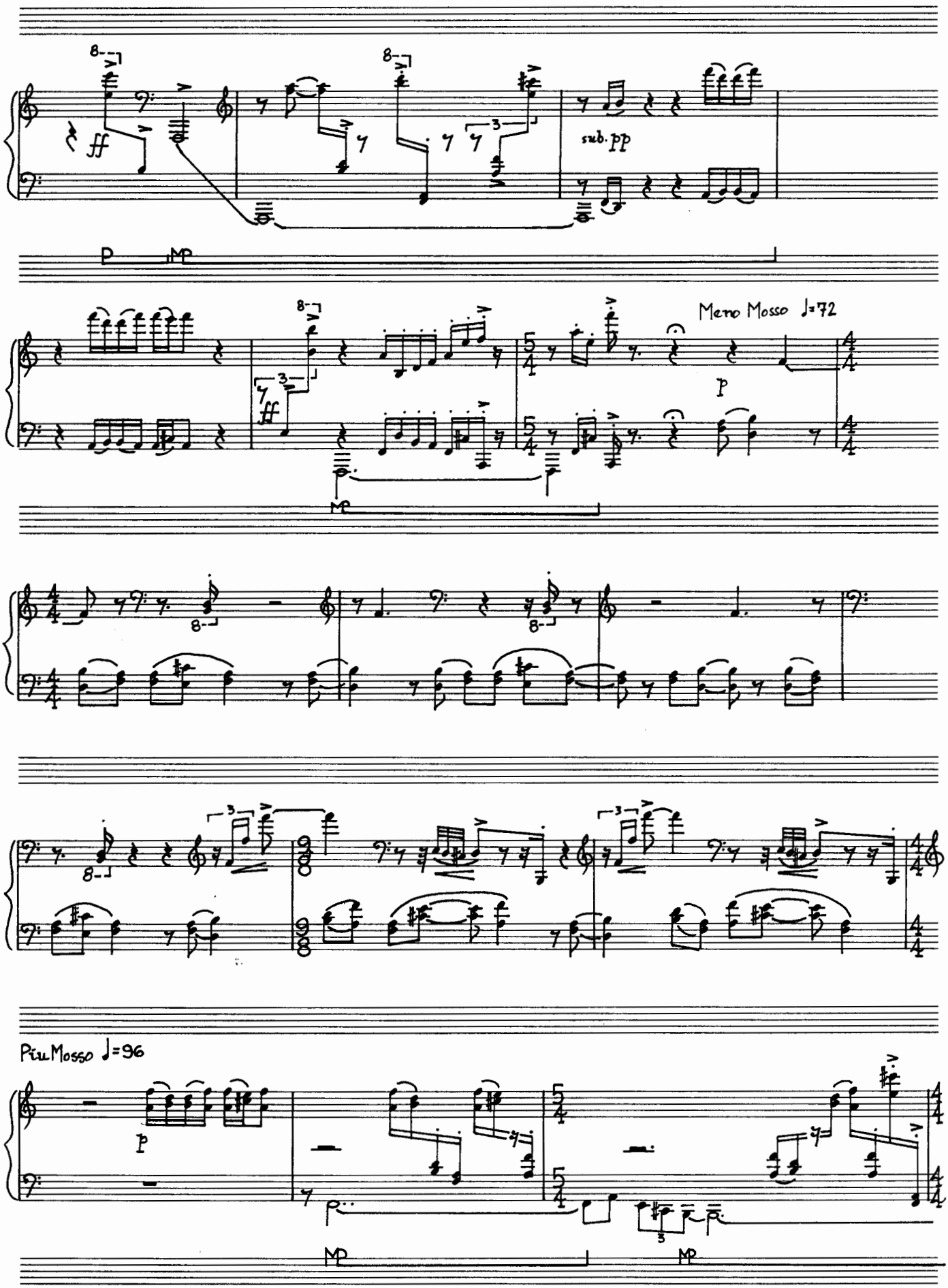
*for Caroline Dowdle*

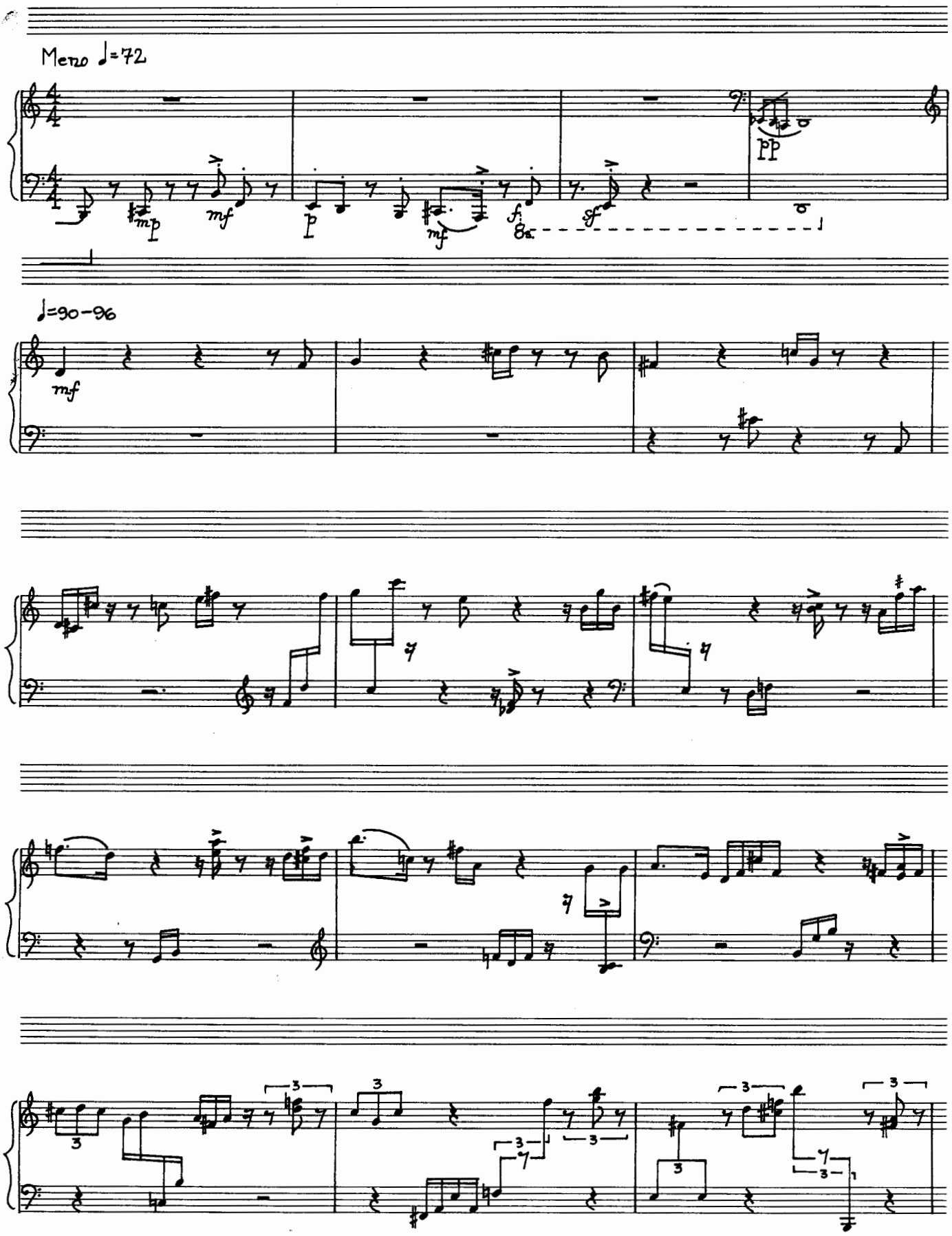


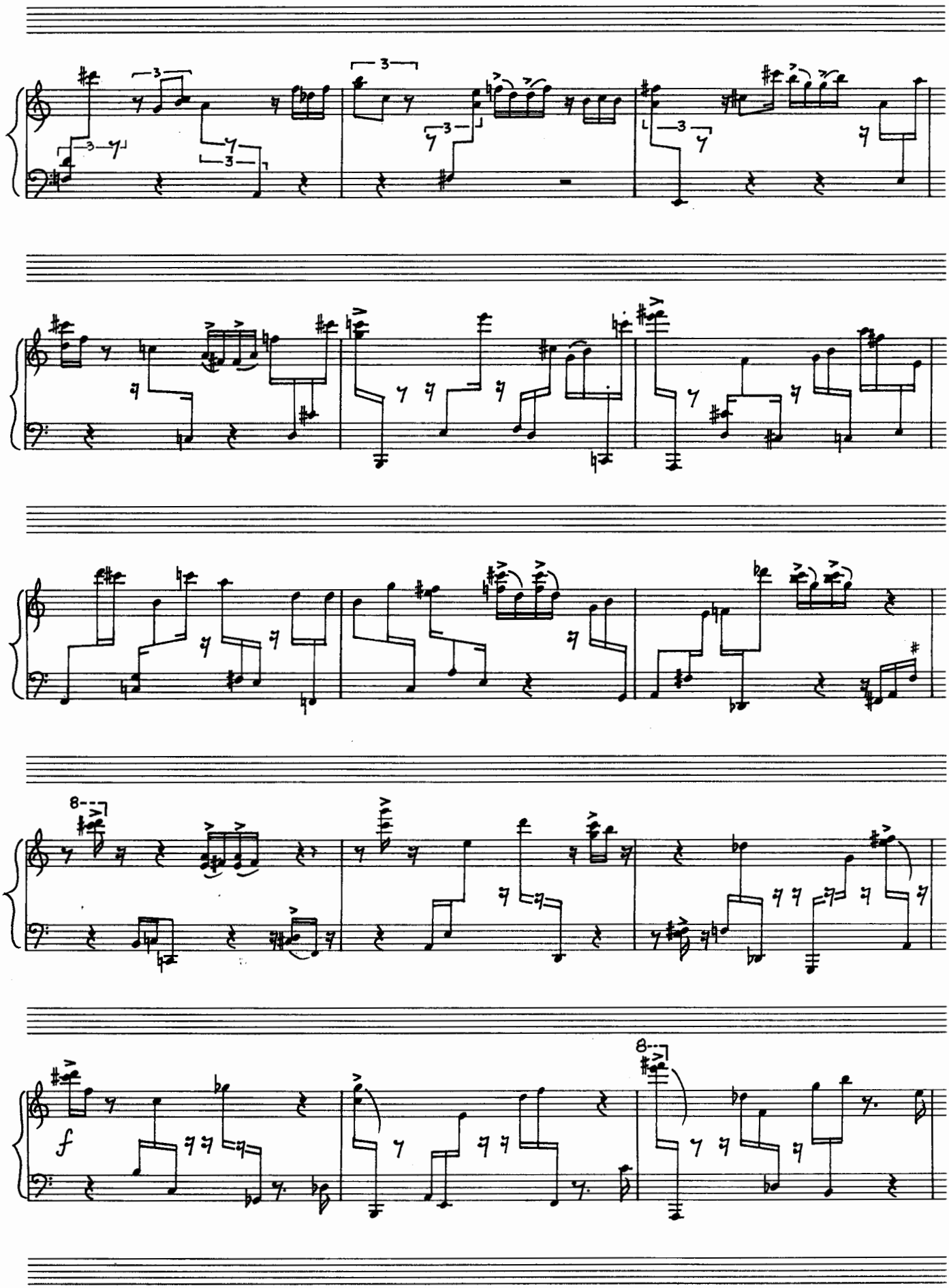

p
mp
mf
pp
p
mp
p
mf
mp
mf
f
mf
3
p
3
3
pp
p

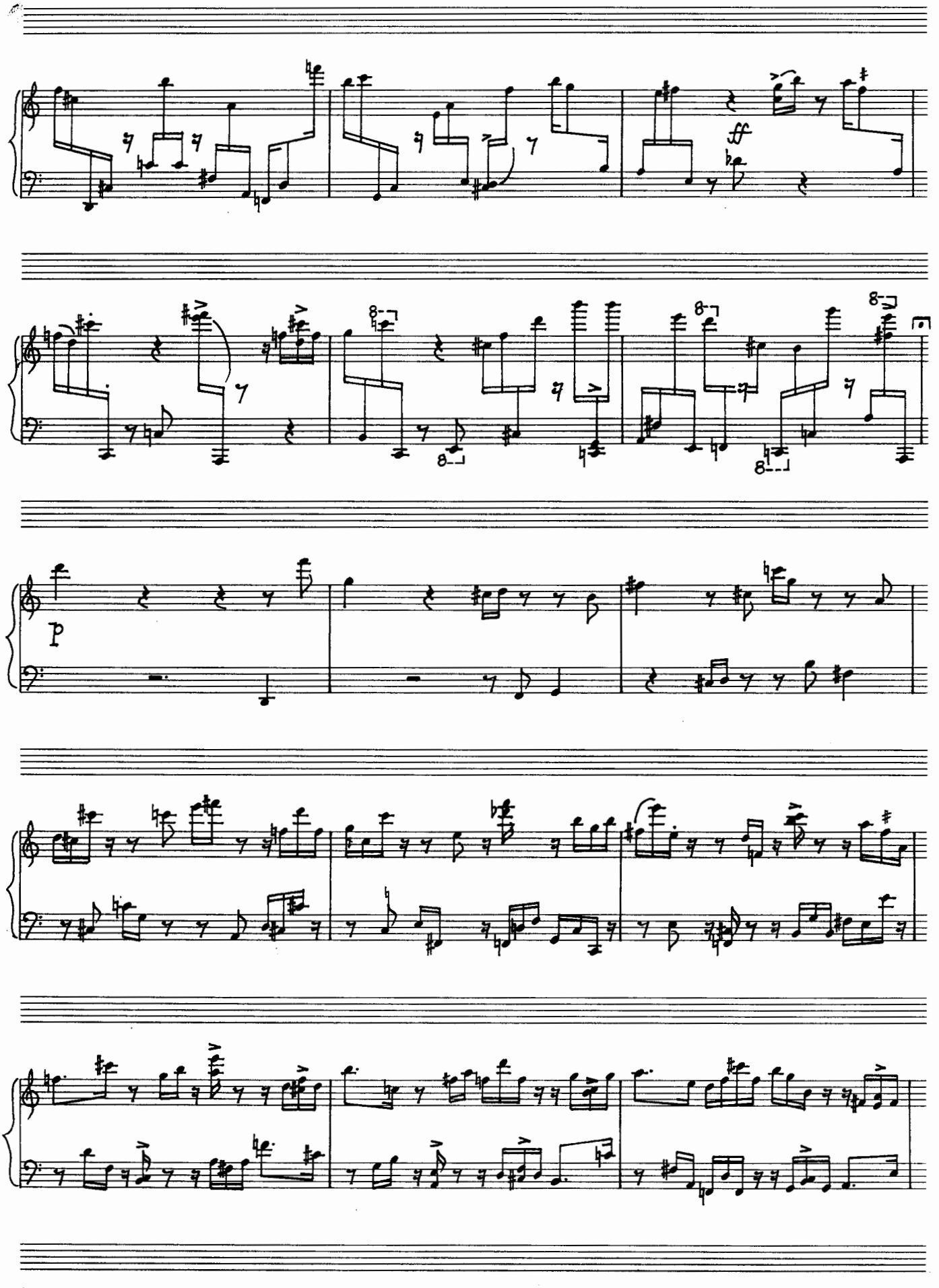

pp
p
mp
pp
3
3
3
3

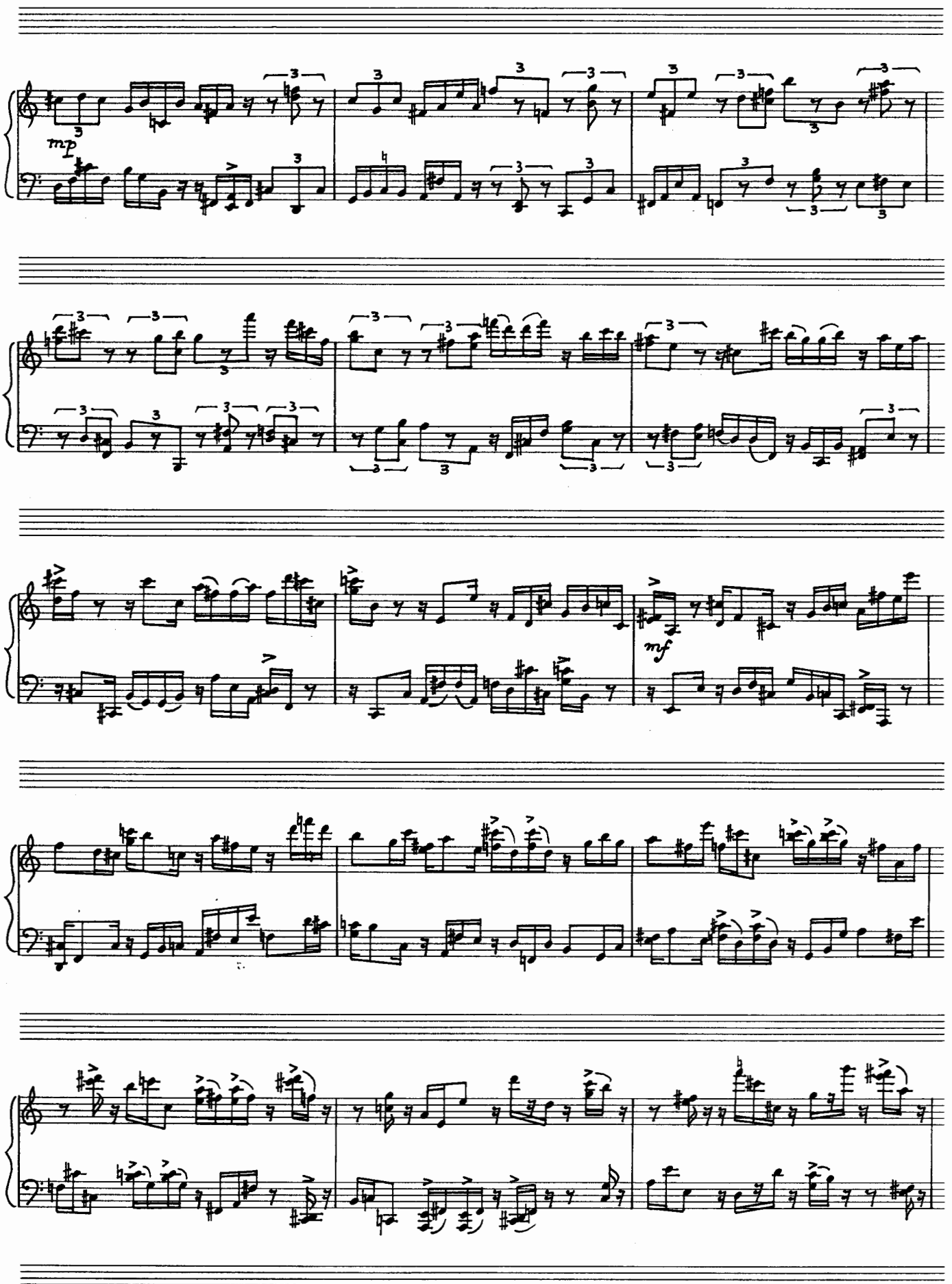

Piu Mosso ♩=96
p
p
mf
pp
Meno Mosso ♩=72
f
p
Piu Mosso ♩=96
Meno ♩=72
Piu Mosso ♩=96

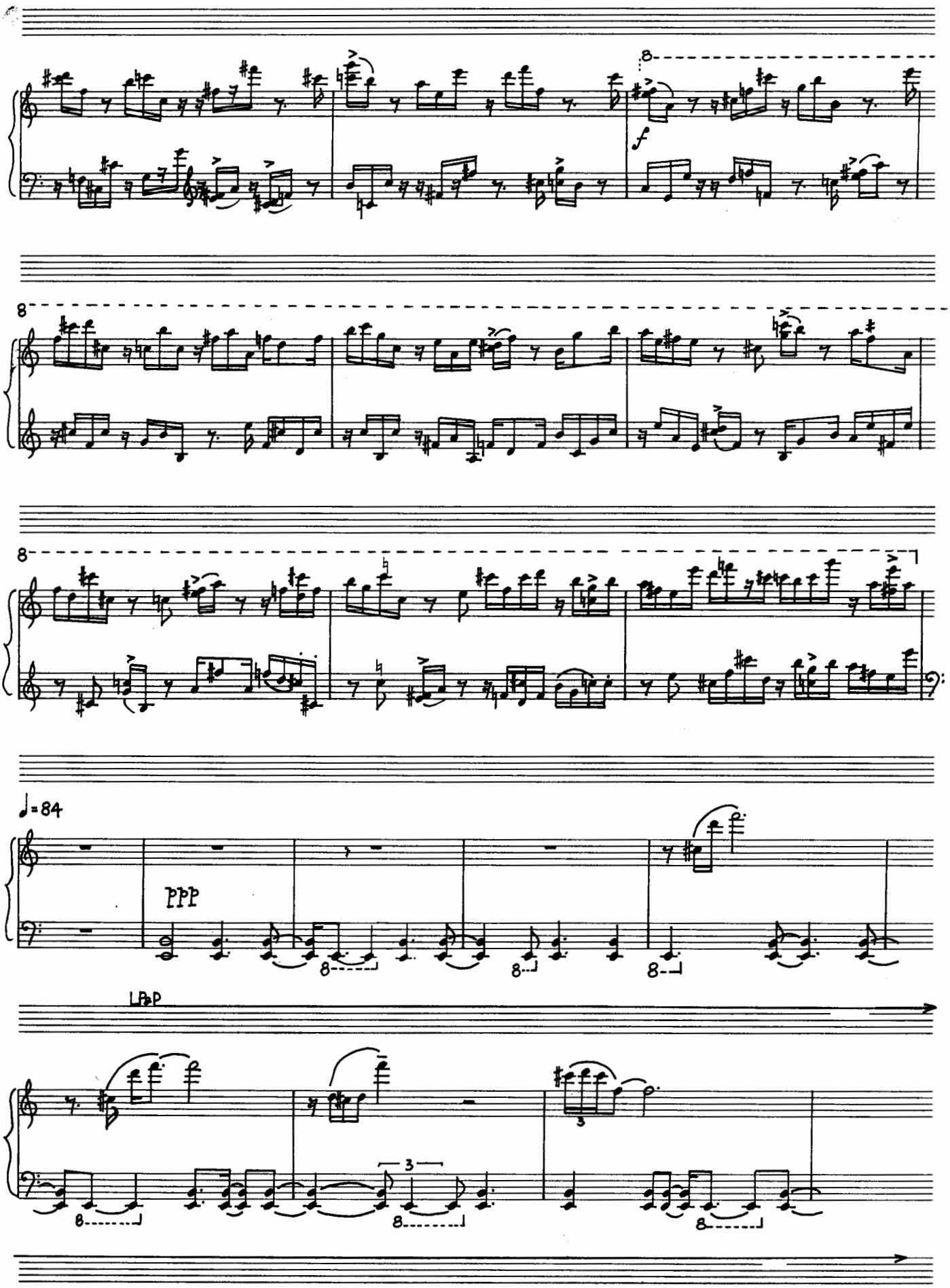

sub. pp
Meno Mosso ♩=72
Più Mosso ♩=96

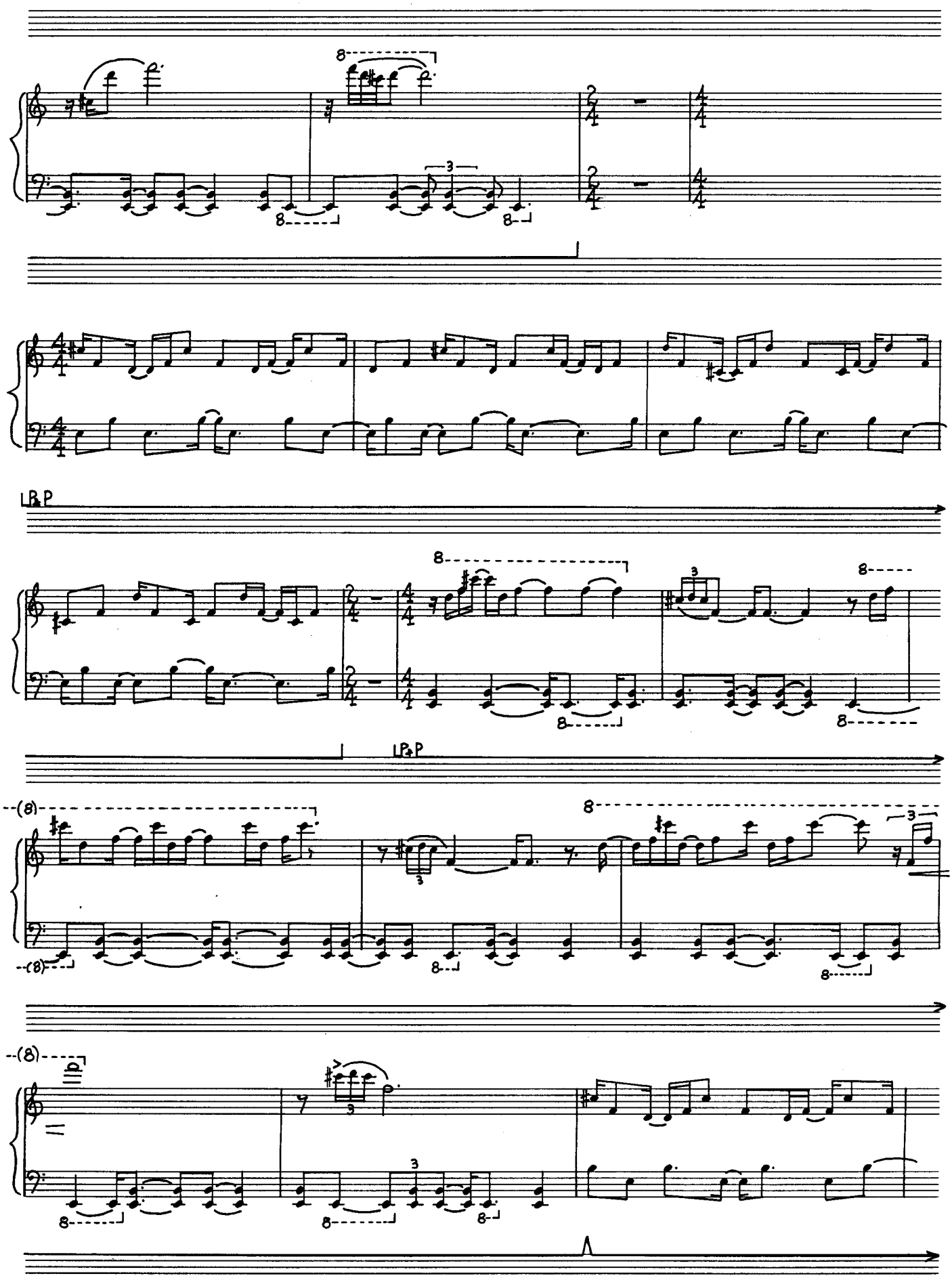

Meno ♩=72
mp
mf
p
mf
fi
8va
sf
pp
♩=90-96
mf

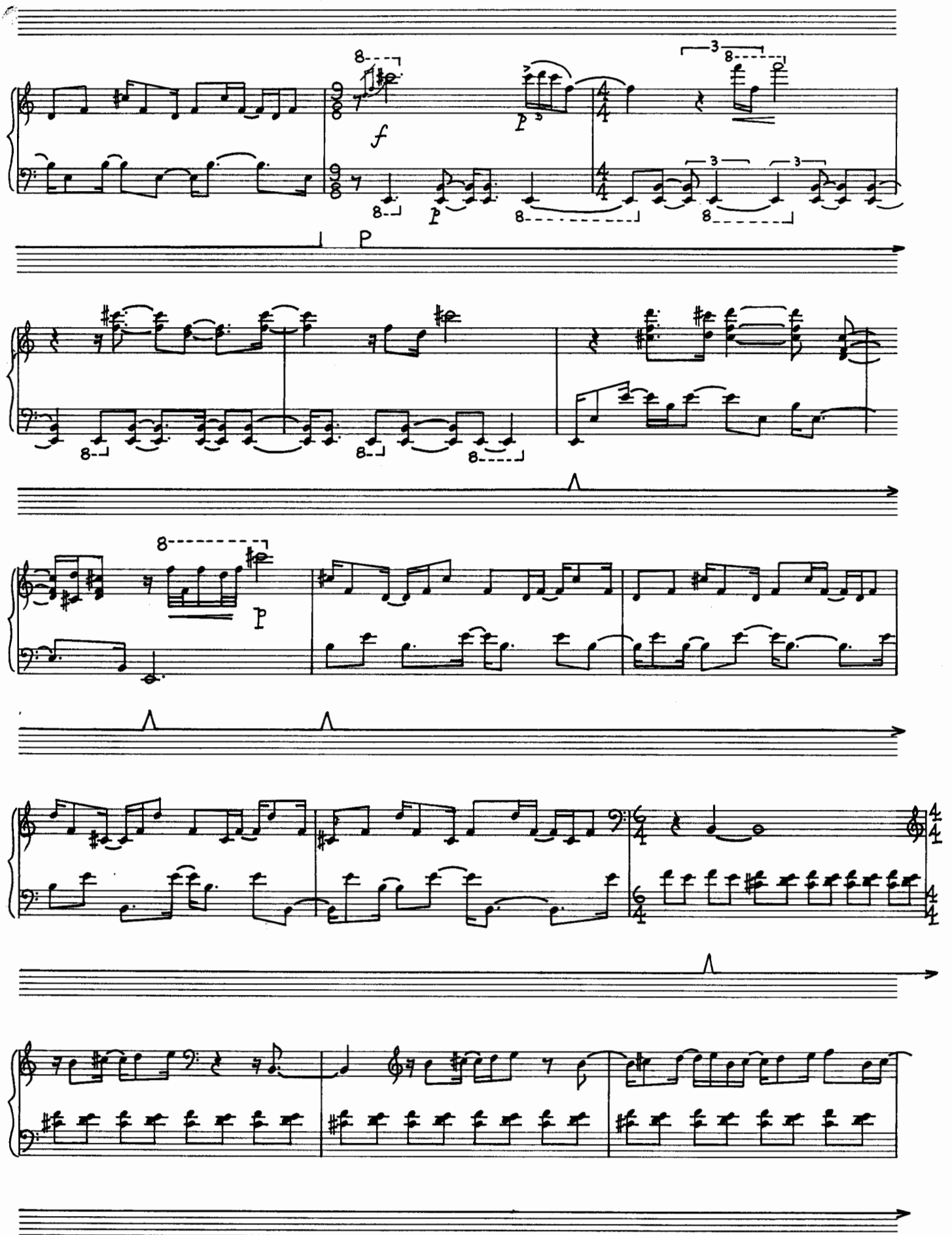

8
8
f

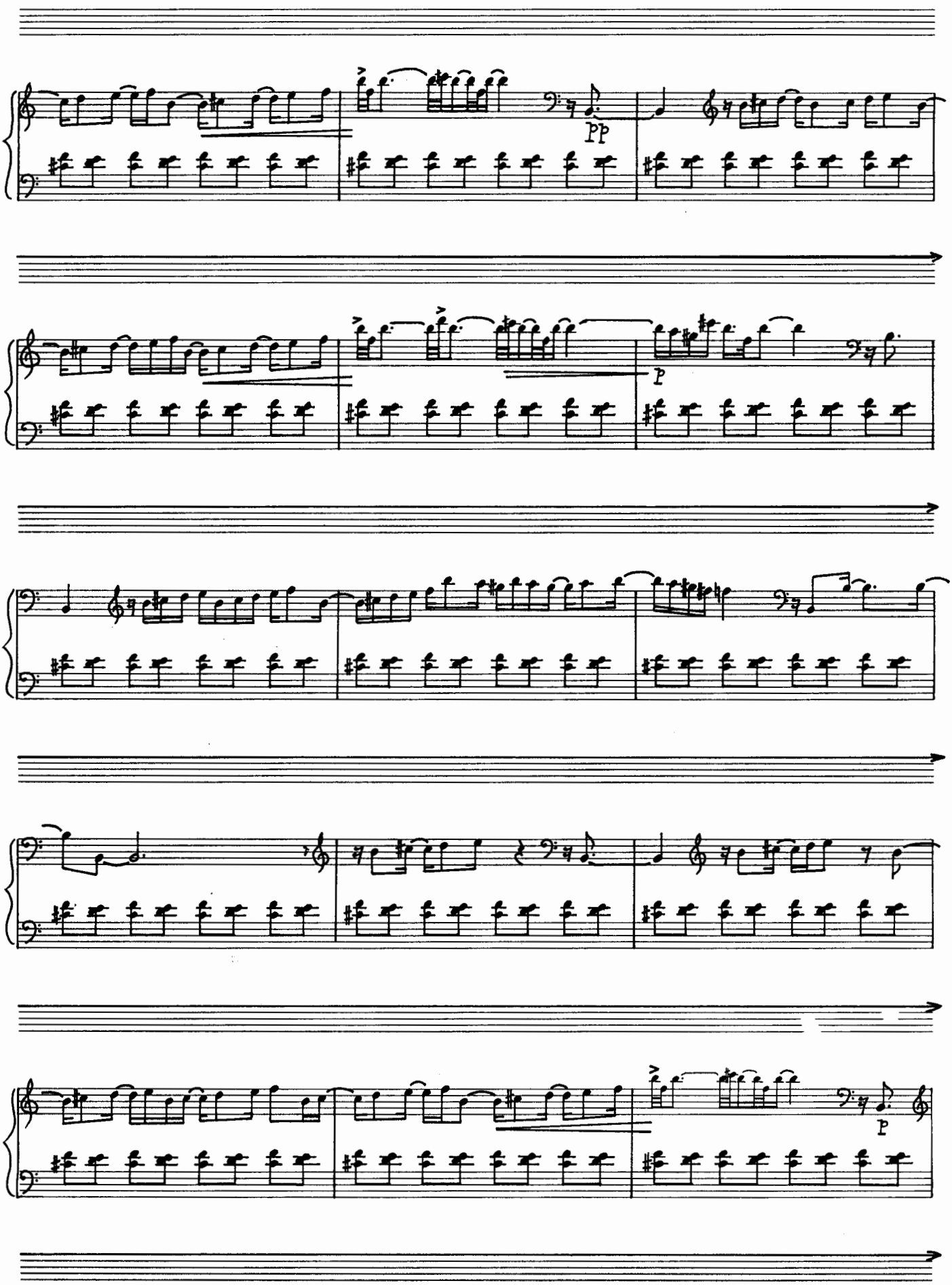

ff
p

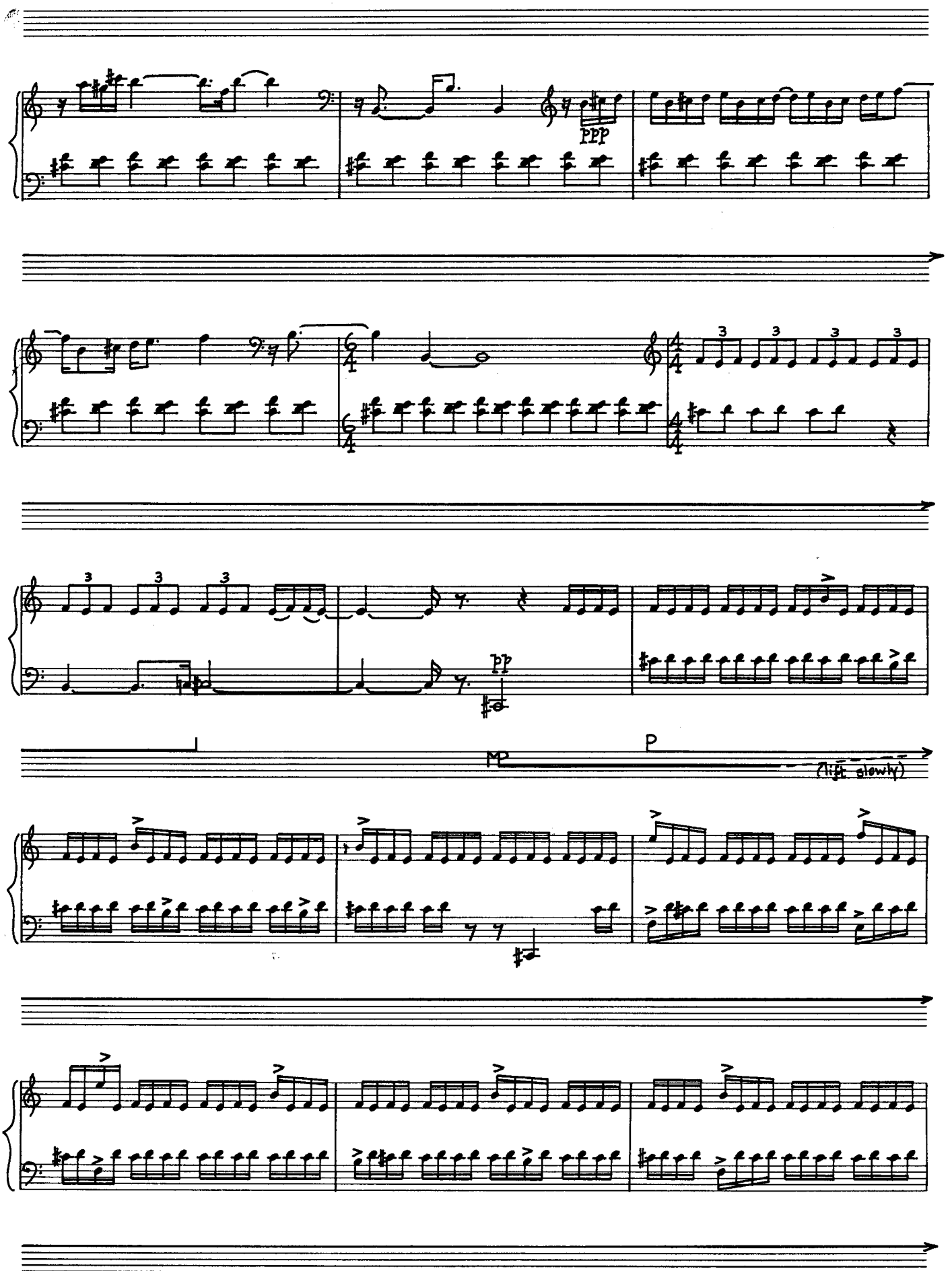

mp
mf

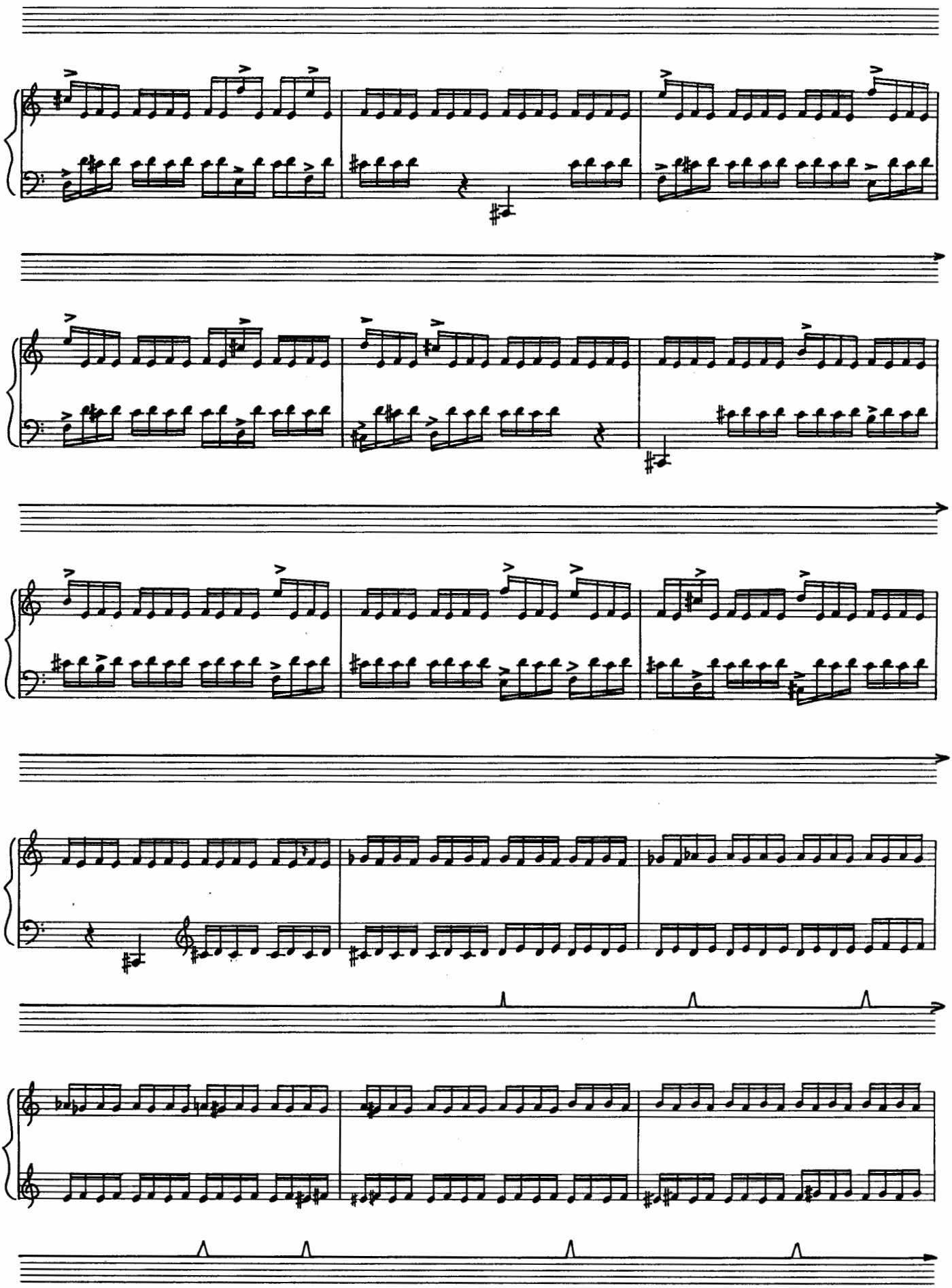

8
f
8
8
♩=84
PPP
8
8
8
LPpP
3
8
3
8
8

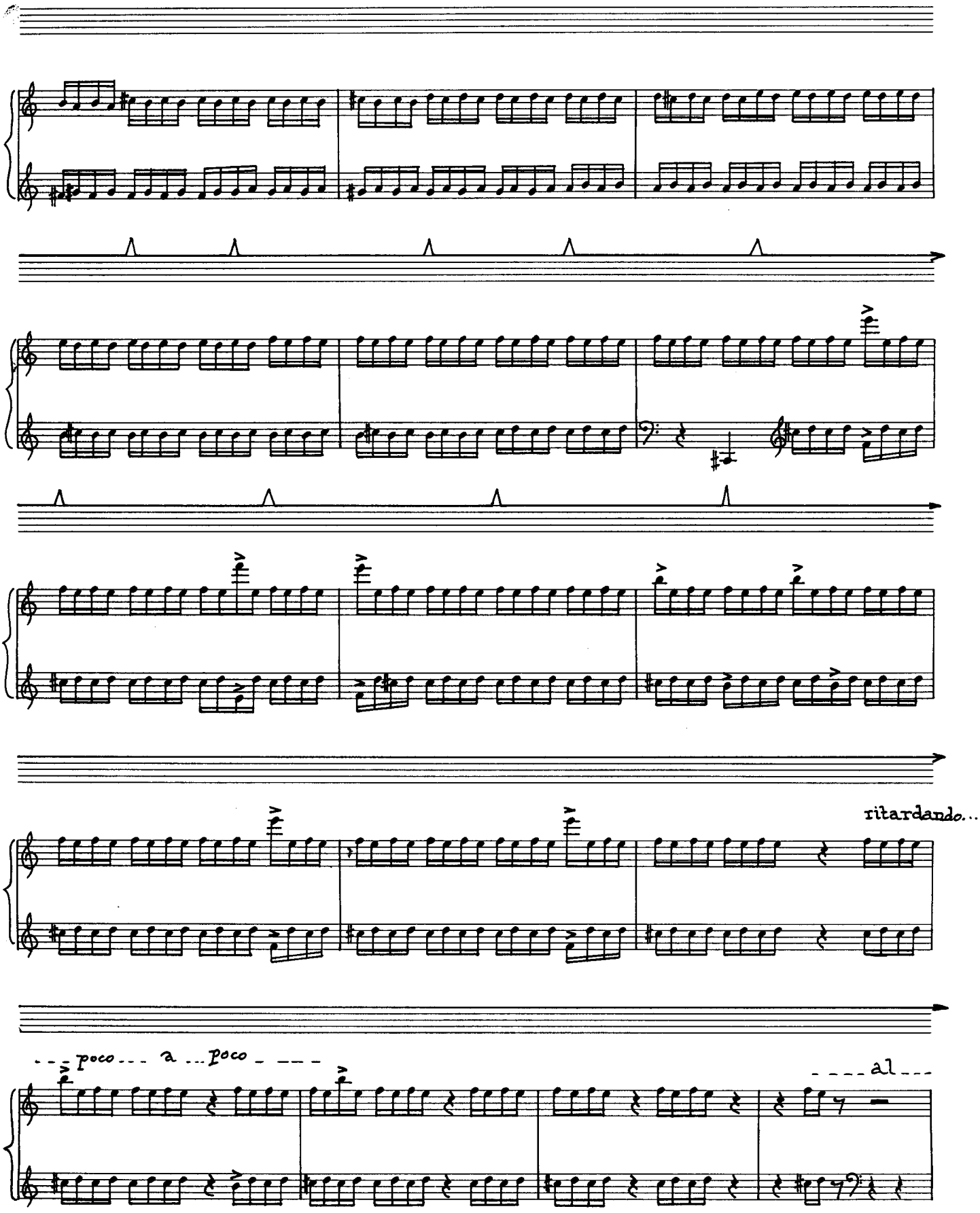

8
3
8
8
LP&P
8
3
8
8
8
LP&P
(8)
8
3
(8)
8
8
(8)
3
8
3
8
8

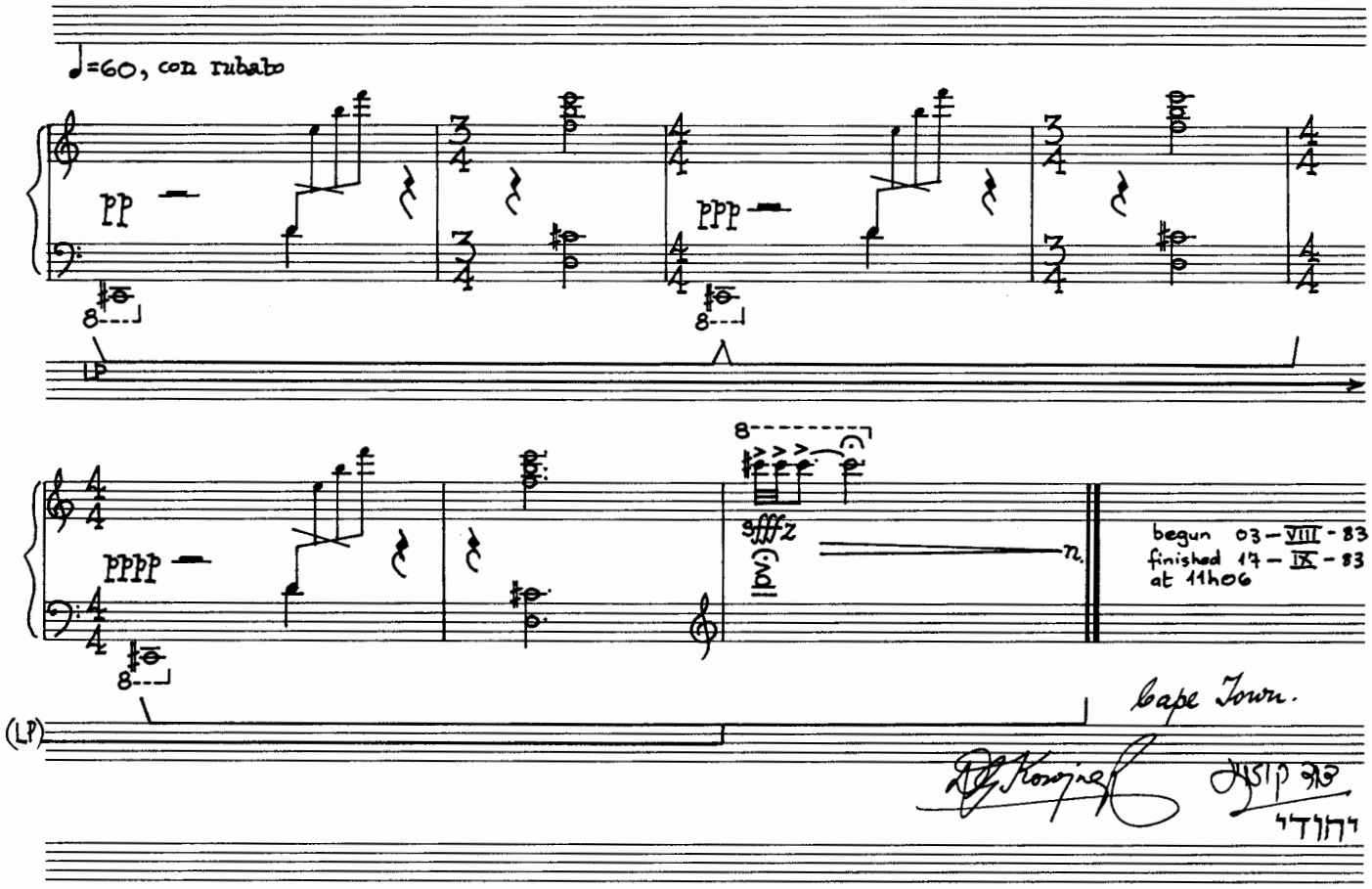

f
p
P
p


pp
p
p


ppp
pp
mp
p
(Lift slowly)




ritardando...
poco a poco
al




duration: 11½' – 12'.

*David Kosviner*

# *PATCHWORK*

## *- a passacaglia for organ*

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Original plates prepared by Karin MacKenzie.

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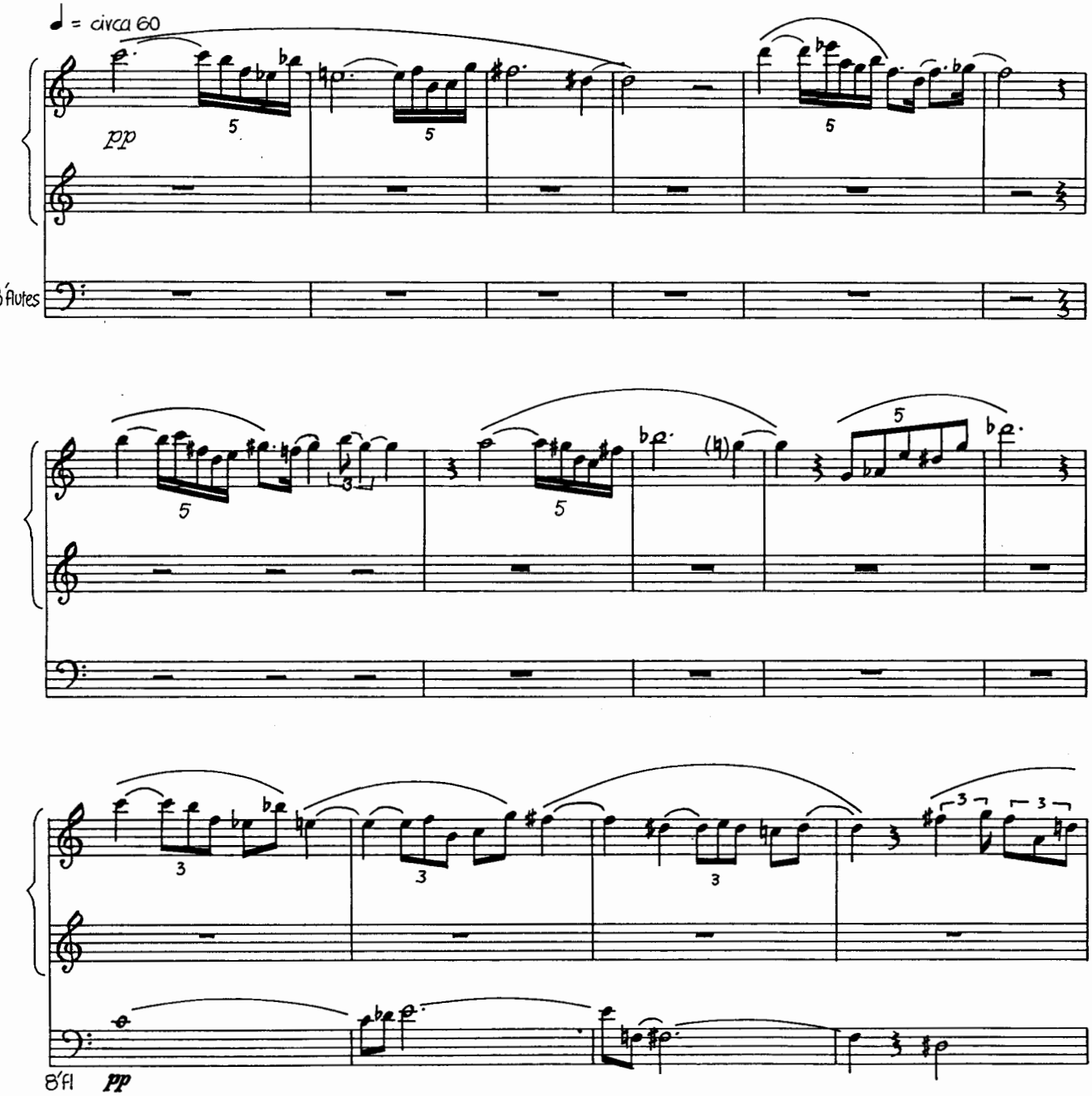
# PATCHWORK

## - a passacaglia for organ

*James W. May gewidmet*

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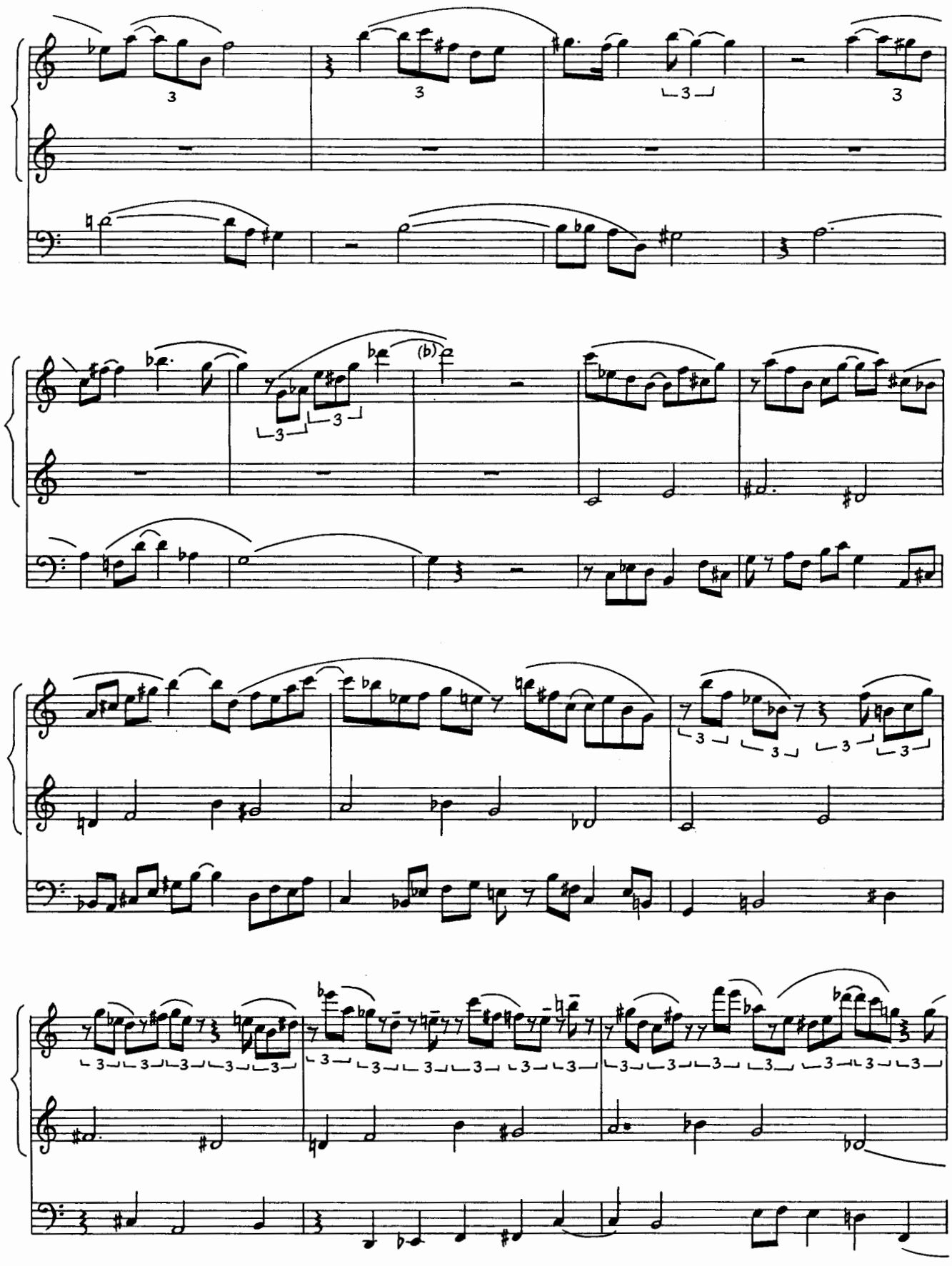

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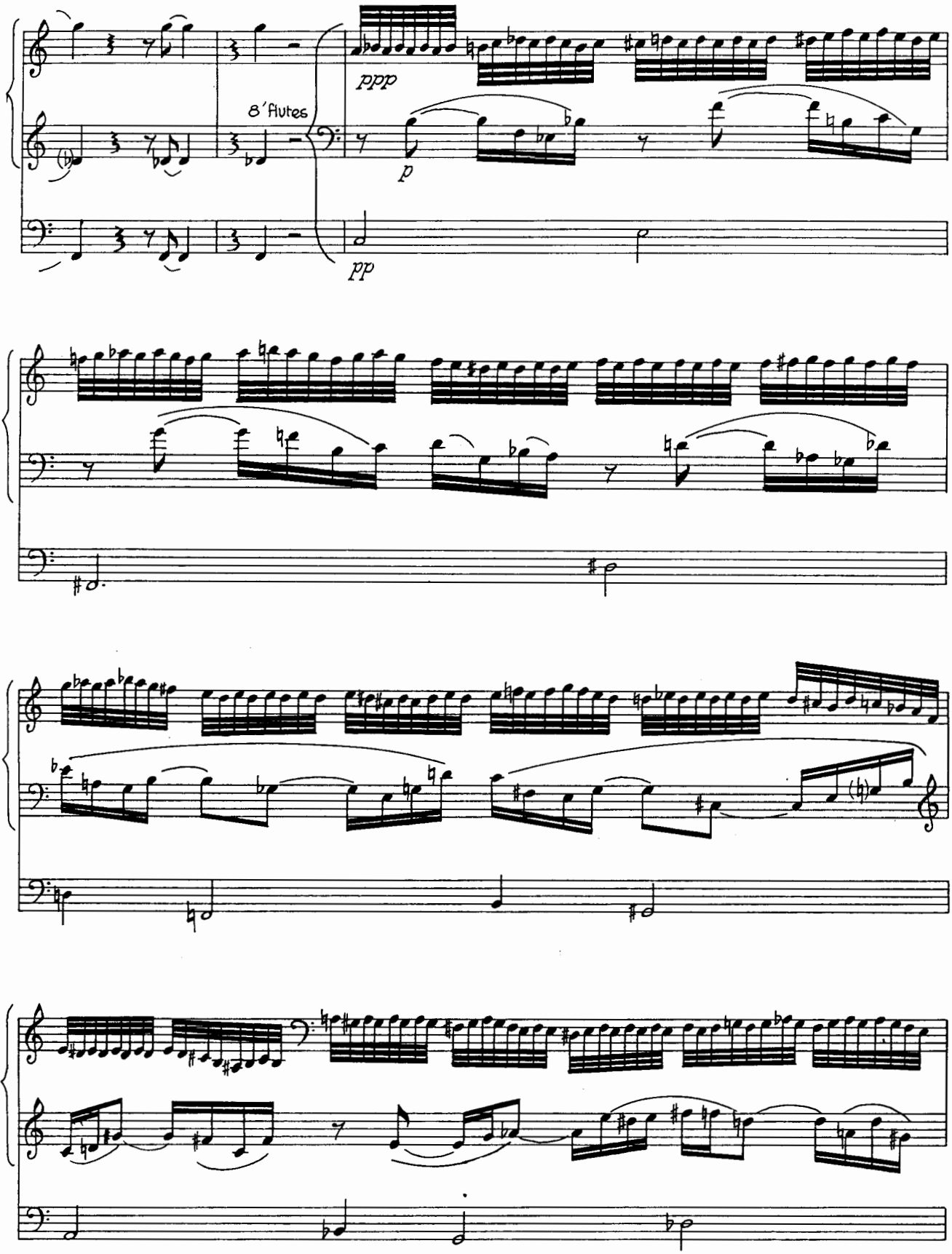


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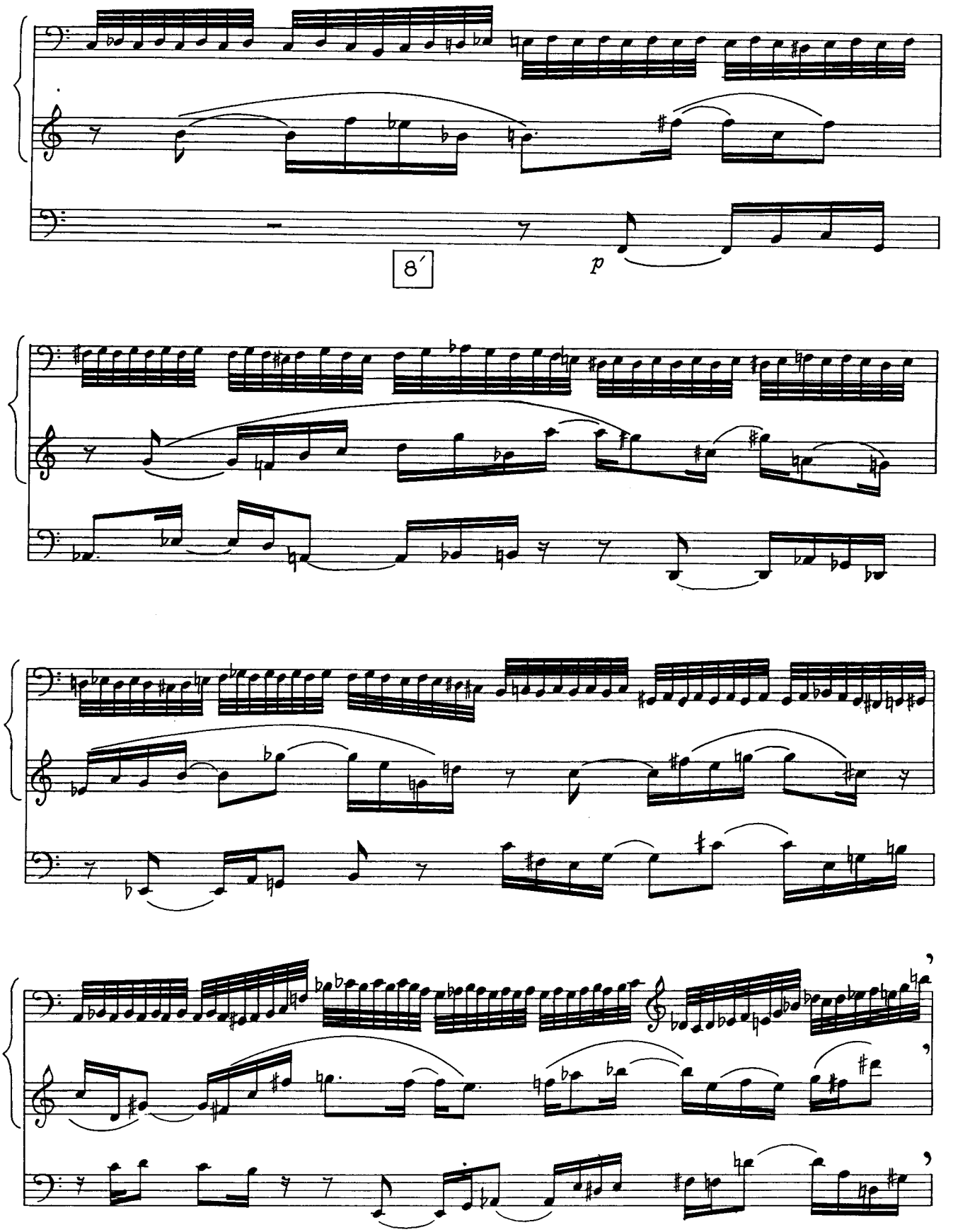


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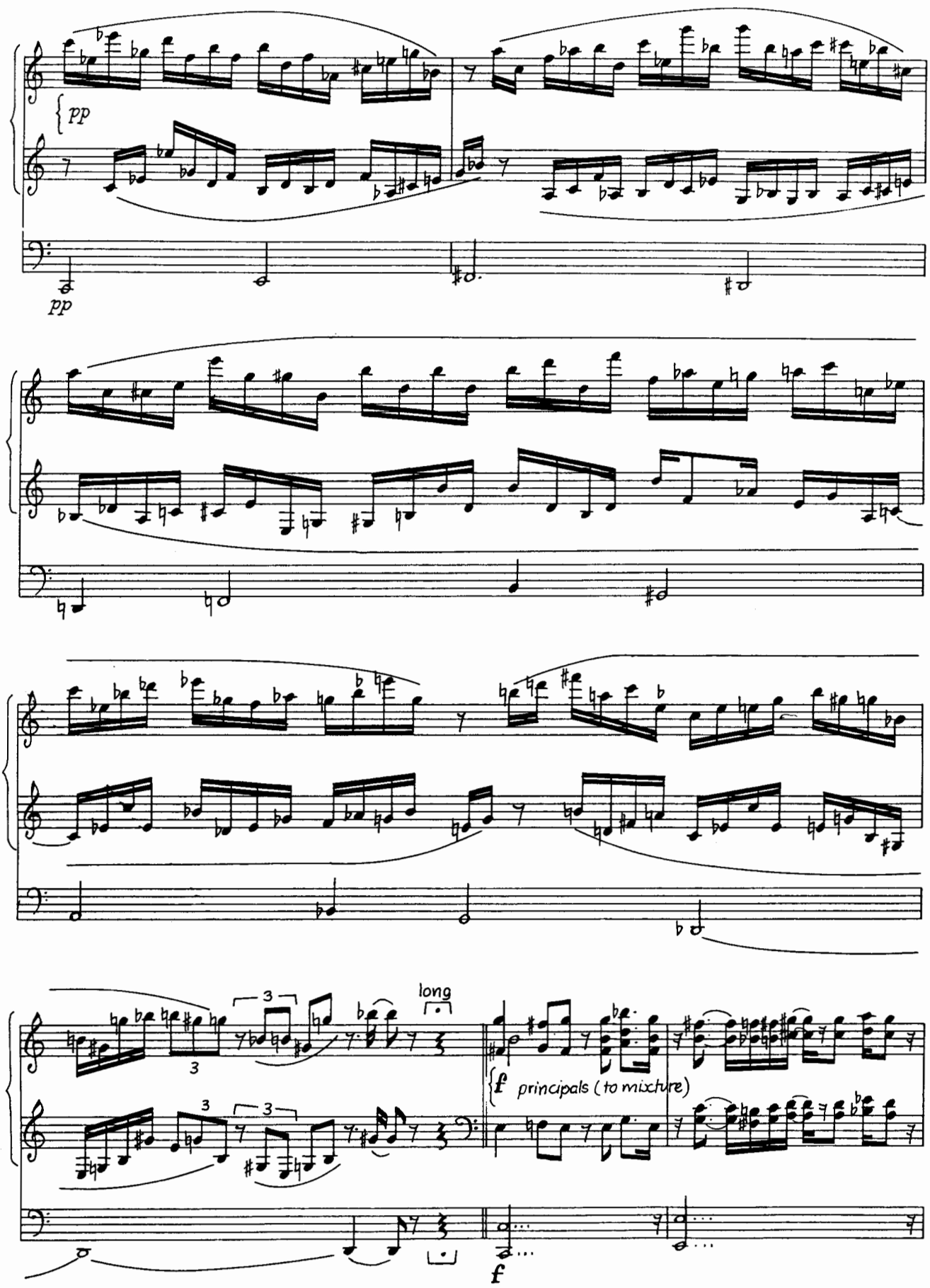


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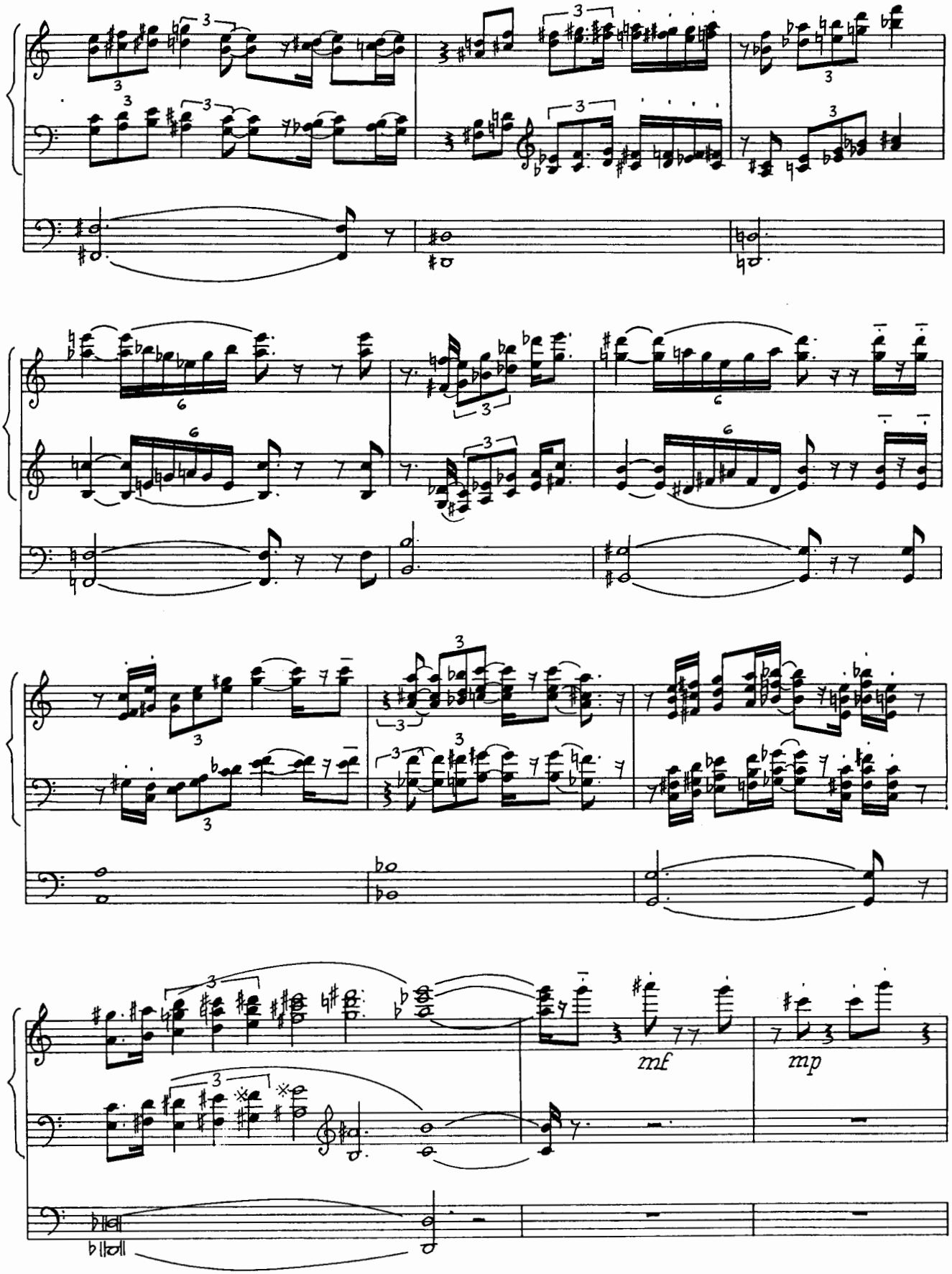


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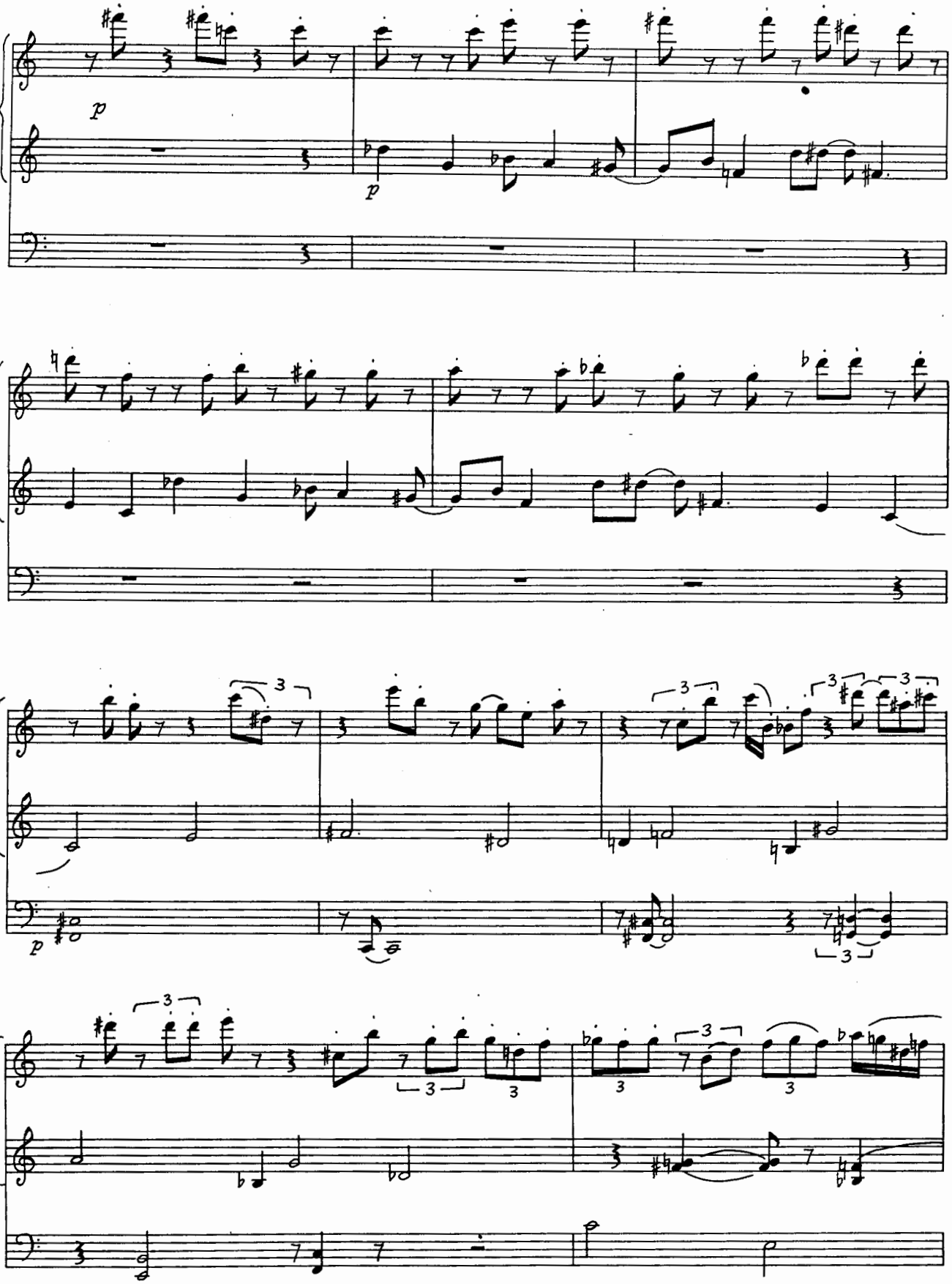

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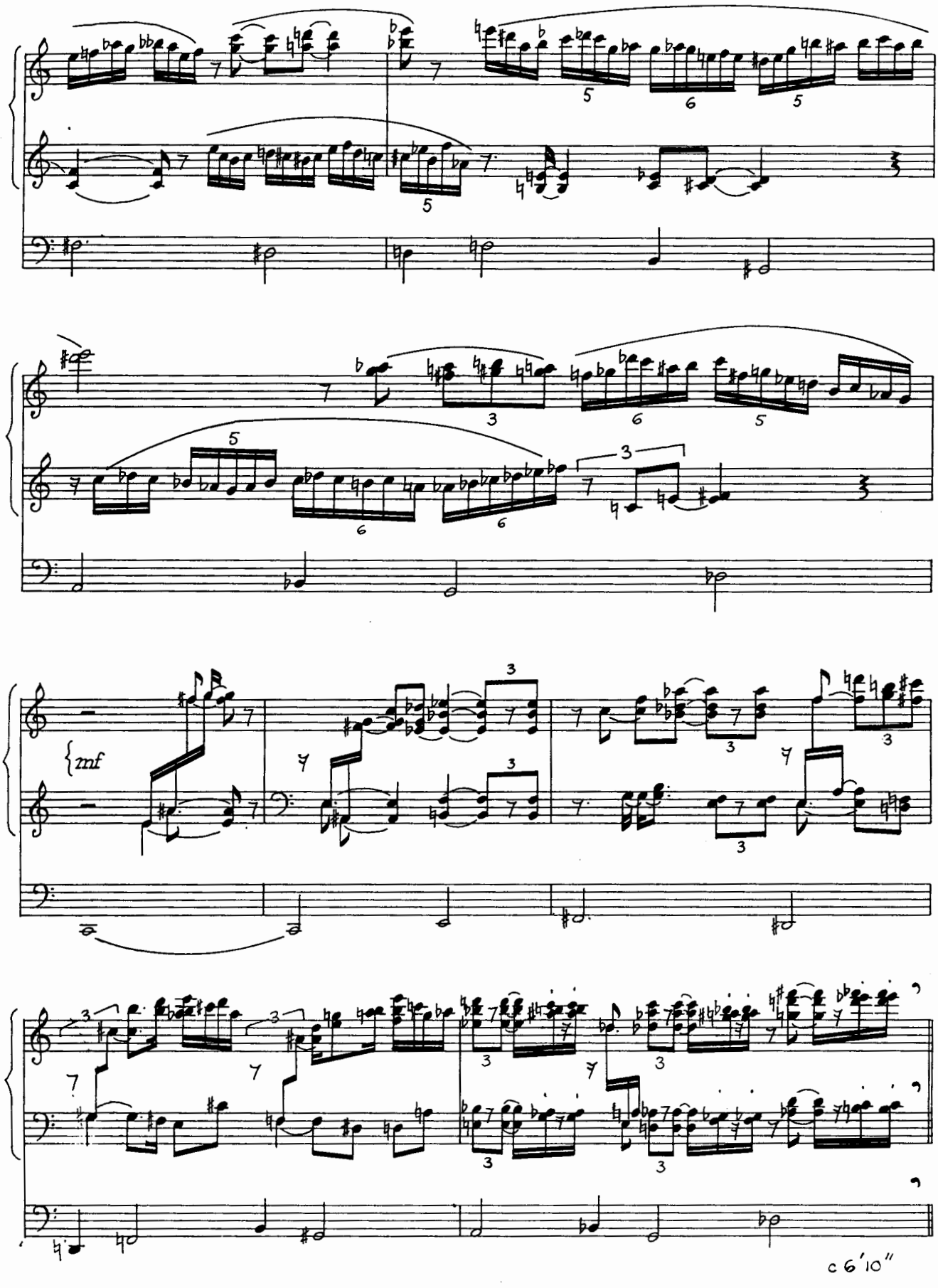


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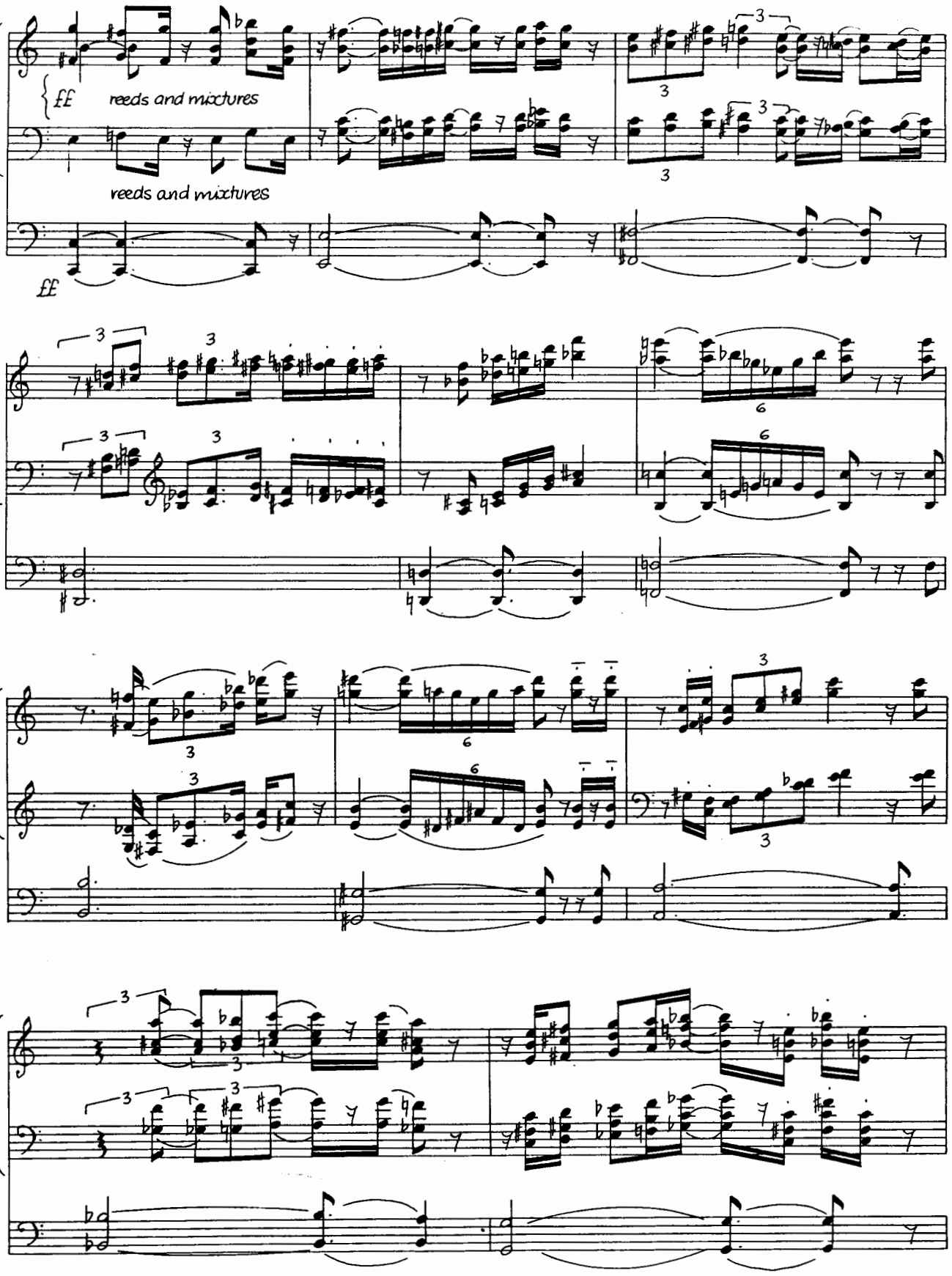


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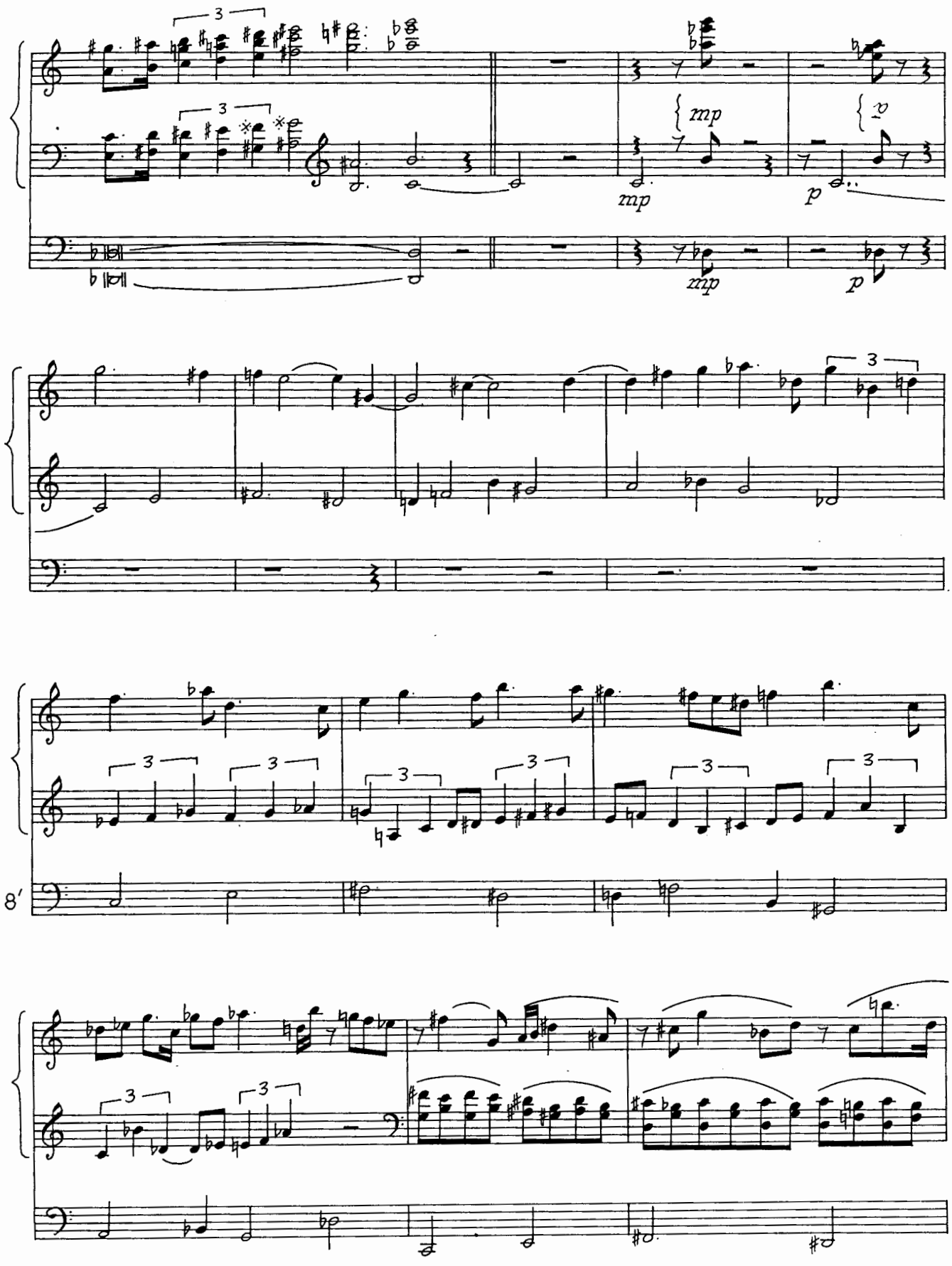


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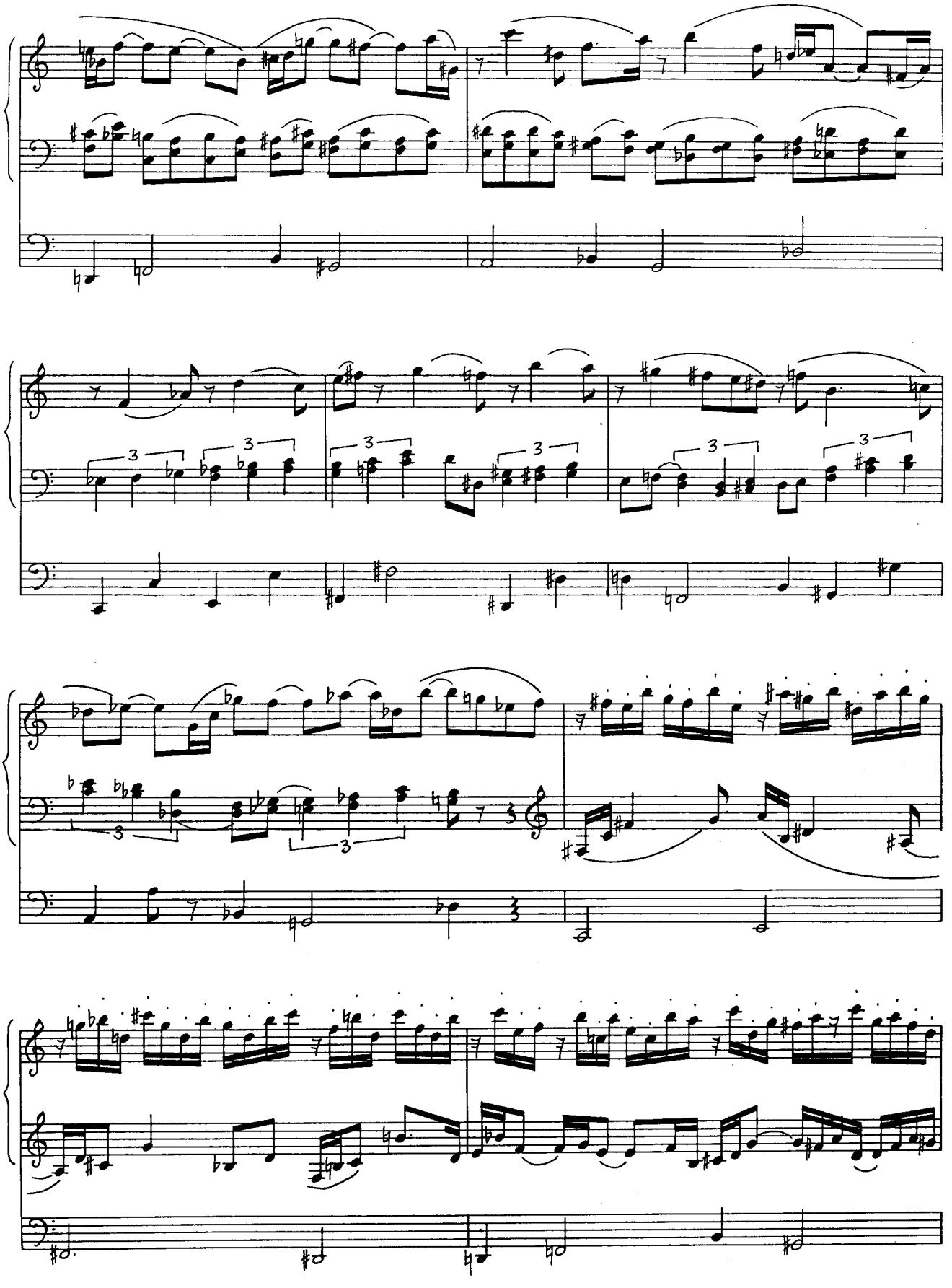

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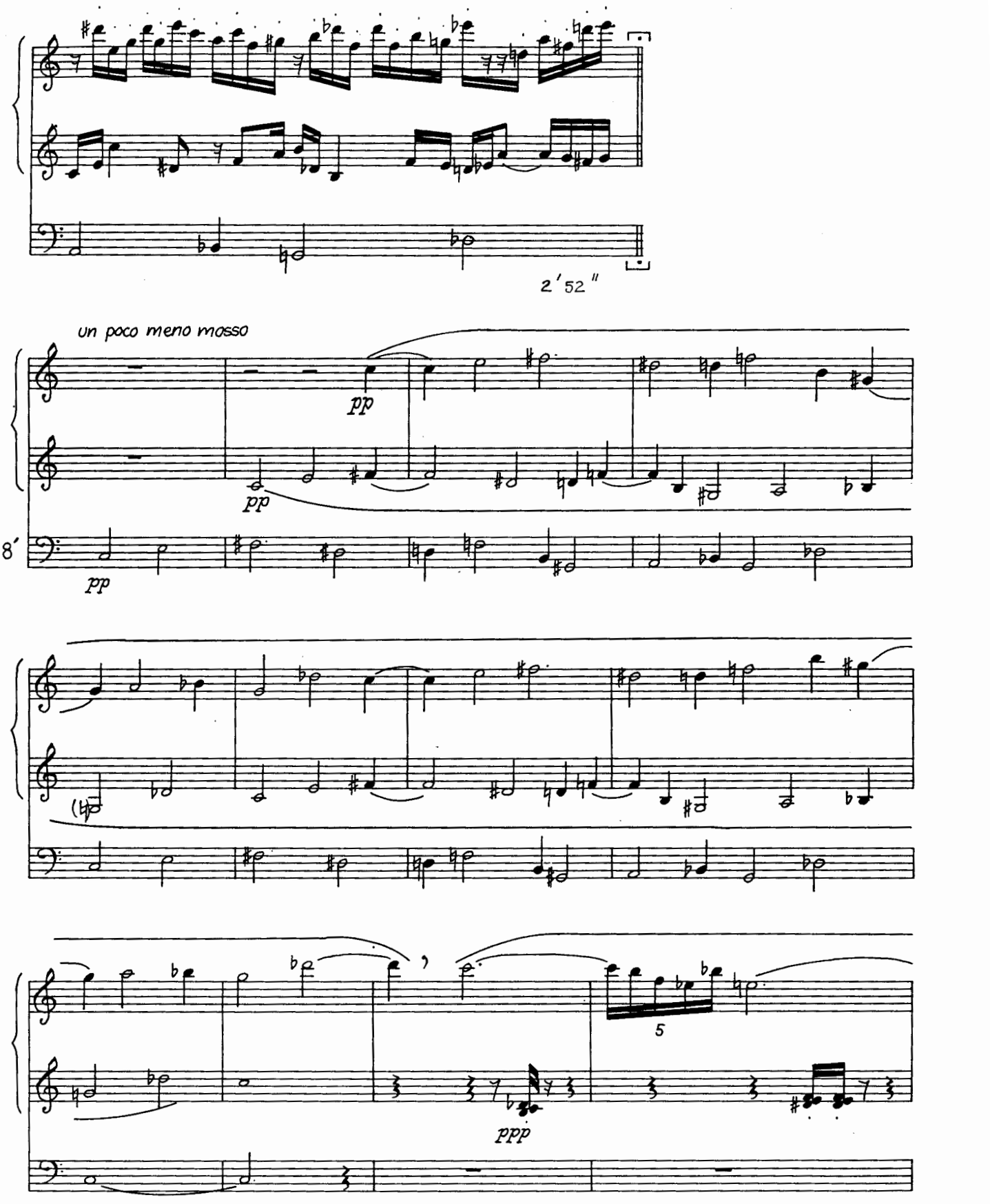


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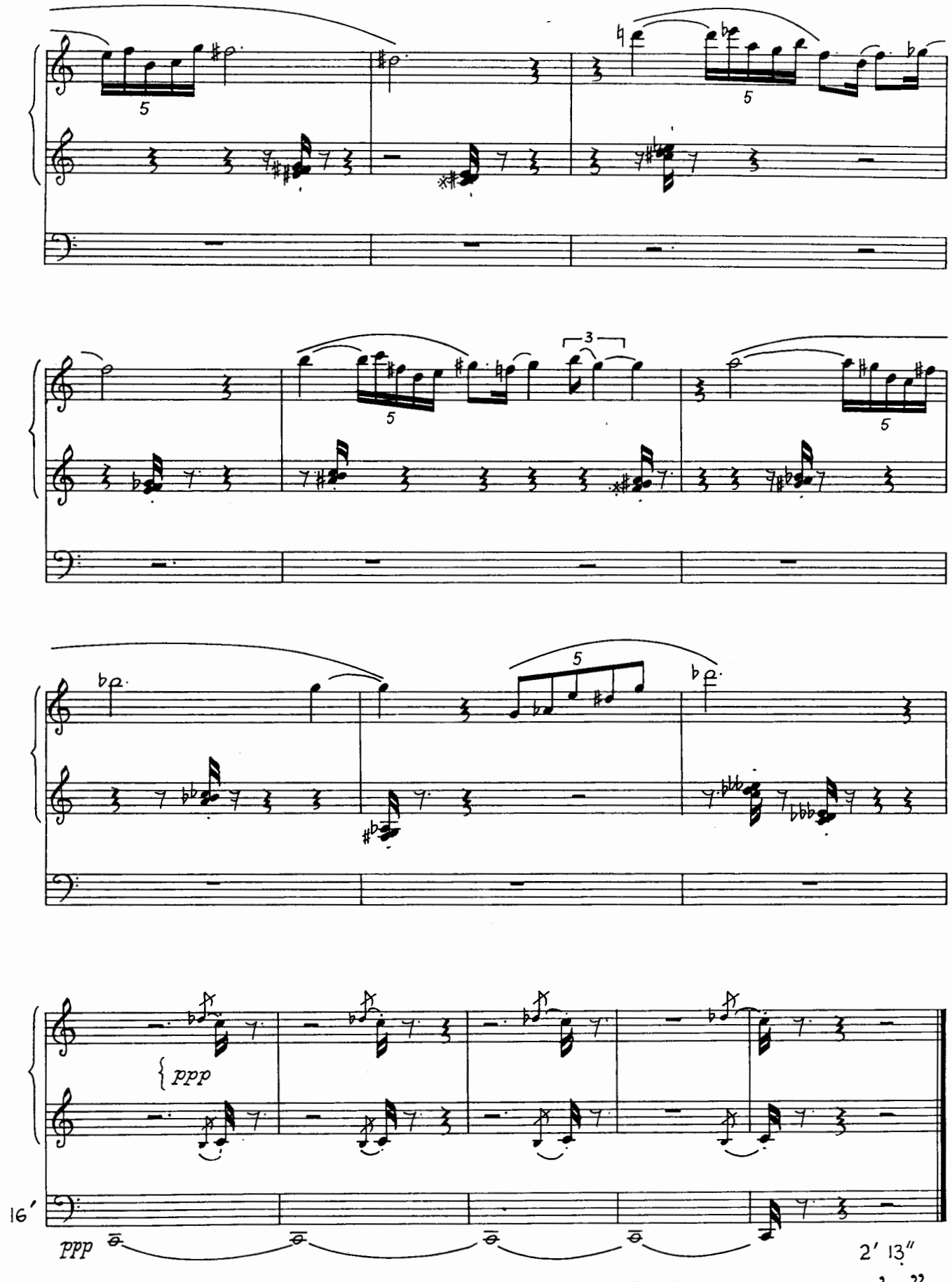


TOTAL DURATION : Circa 11'15"

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KOSVINER

# BOTOSANI

for orchestra
für Orchester
vir orkes
pour orchestre
per orchestra

1984/85/86

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DEDICATED TO

MAURICE HARRY KOSVINER

my father and good friend

## INSTRUMENTATION

2 Piccolos
2 Flutes
1 Soprano Clarinet (in E♭)
2 Clarinets
1 Bass Clarinet
2 Bassoons
2 Contrabassoons

4 Trumpets
2 Tubas

4 Percussionists
Player I: 2 bongos, 2 tom-toms, marimba, ratchet;
Player II: 2 wood blocks, side drum, glockenspiel, ratchet;
Player III: vibraphone, bass drum, tubular bells, guero;
Player IV: xylophone, 4 timpani (23',26',29',32'), 3 suspended cymbals, guero.

Harp

Piano (concert grand)
Celesta
} 1 player

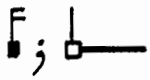
12 Violas
10 Violoncelli
8 Doublebasses

The score is written in C

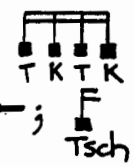
Duration: 12-13 minutes

# Explanations

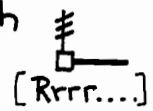
## Winds



square noteheads--including those continued with a horizontal line--are to be performed tonelessly, i.e. only wind sound.
for the flutes: blow directly into the embouchure.



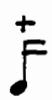

toneless playing, simultaneously very clearly whispering the consonants and/or syllables.




toneless fluttertongue

when no pitches are indicated for the toneless playing, the "lowest pitch" of the instrument is to be used.

for the flutes: key sounds



for the flutes: simultaneous normal playing with key sound

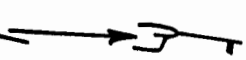
for the brass: with the flat of the hand on the mouthpiece

for the clarinets: with the flat of the hand on the upper opening of the tube after the mouthpiece or the socket and mouthpiece have been removed.

## PercussioN

for side drum & bass drum: play on the rim

indicates where to play on the instrument (the 1st two example show where to play on the rim, the third shows where to play on a suspended cymbal.)

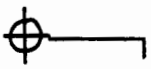


move from one playing position to another while playing.

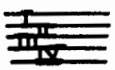
"dead stroke"

## StriNGS

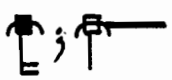
mute symbol---lay the left hand on all four strings so that they cannot vibrate (directly after playing)



mute symbol---lay the left hand on all four strings before playing.



string clef--this indicates which string(s) to play on and not the resulting pitches.



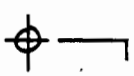
toneless bowing-:-:-the word "toneless" is to be taken literally. This is achieved by bowing directly on the bridge while lightly damping the strings.:-:.the best sound is achieved by bowing diagonally on the bridge...

bridge clef....symbolises the surface of the instrument: fingerboard-strings-bridge...it indicates the position on the instrument where an action is to be performed and not the resulting pitches._._

all strings are to play **without** vibrato

## genEraL

mute



mute (damp) the strings and/or vellum before starting to play..

play behind the bridge

♯ ¼ tone sharp ♭ ¼ tone flat

𝄪 ¾ tone sharp 𝄫 ¾ tone flat

♩ = 132

Piccolo
Flute
Soprano Clarinet
Clarinet
Bass Clarinet
Bassoon
Contrabassoon

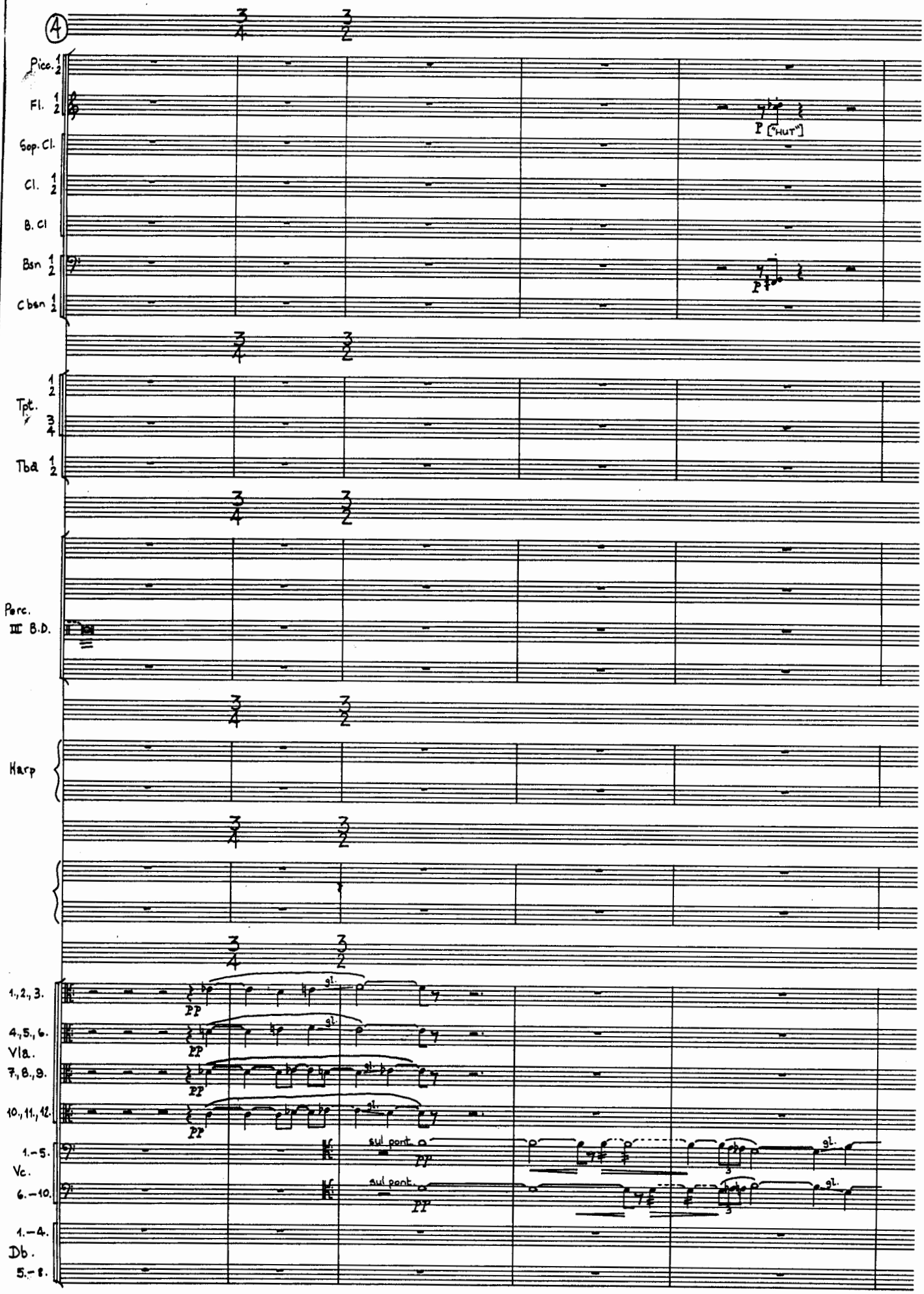
Trumpet
Tuba

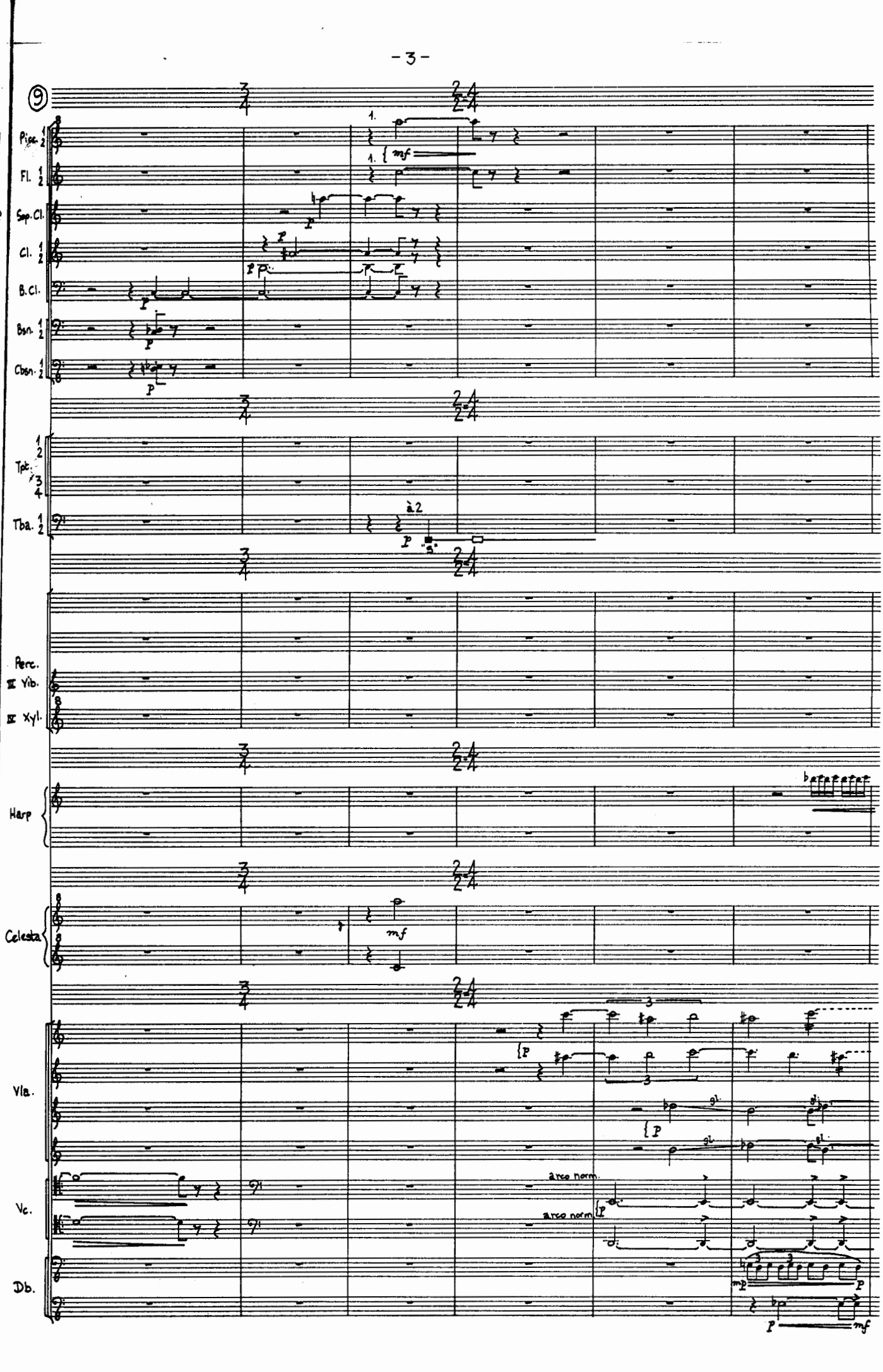
Percussion
I Bongos · Tam-Tams
II Woodblocks
III Vibraphone
IV Xylophone
hard sticks, no pedal
to BASS DRUM
B.D.

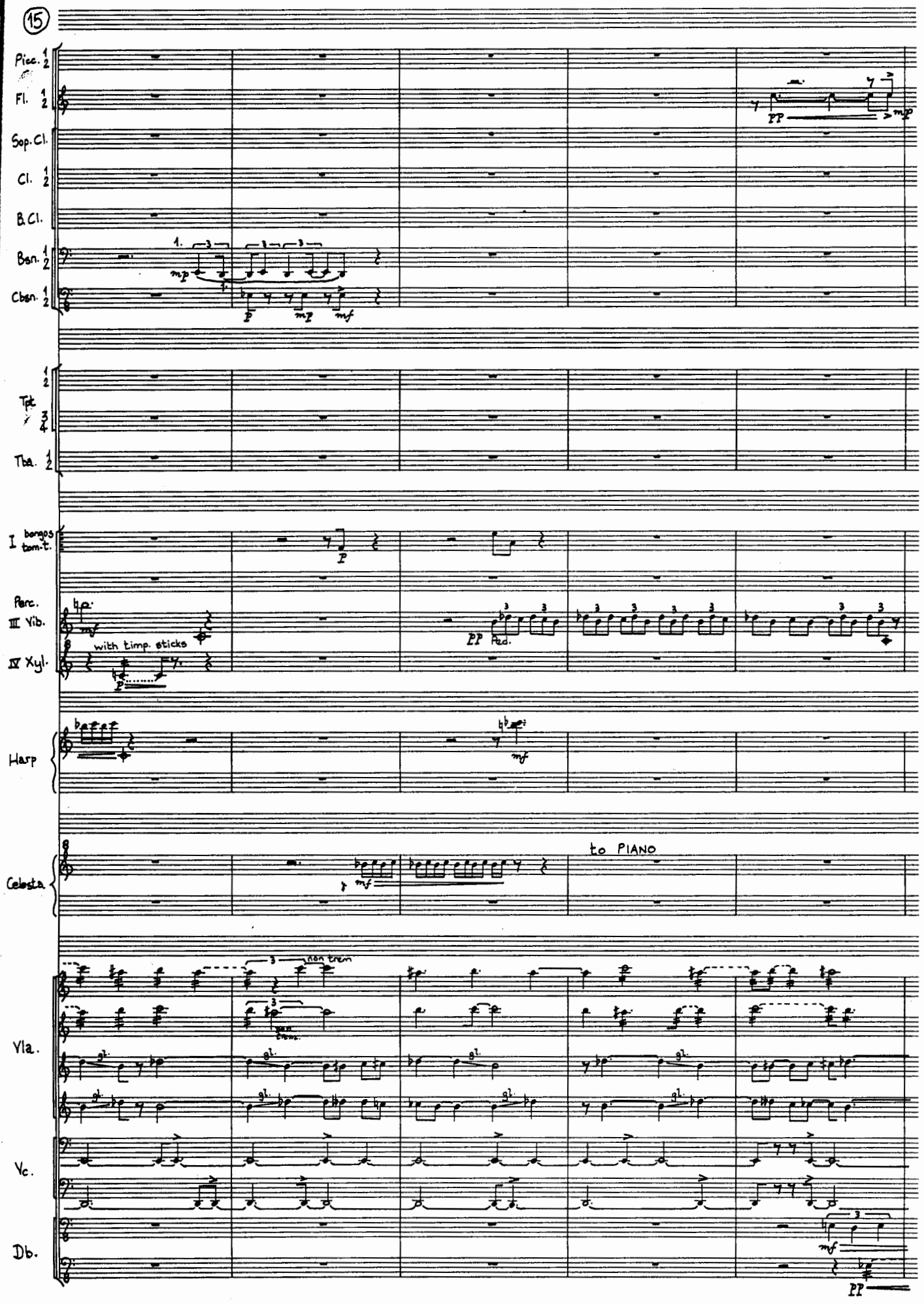
Harp

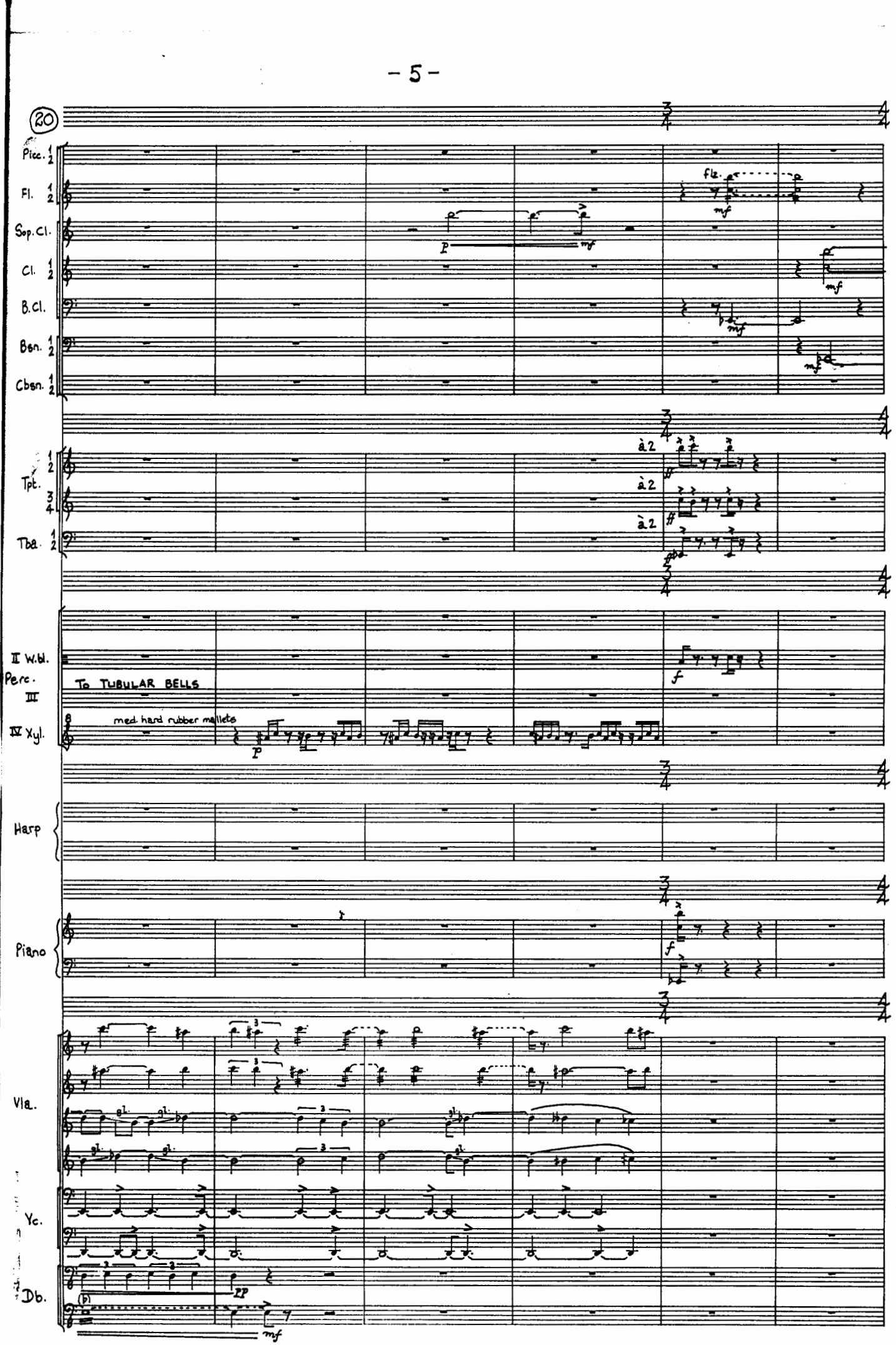
Celesta/Piano

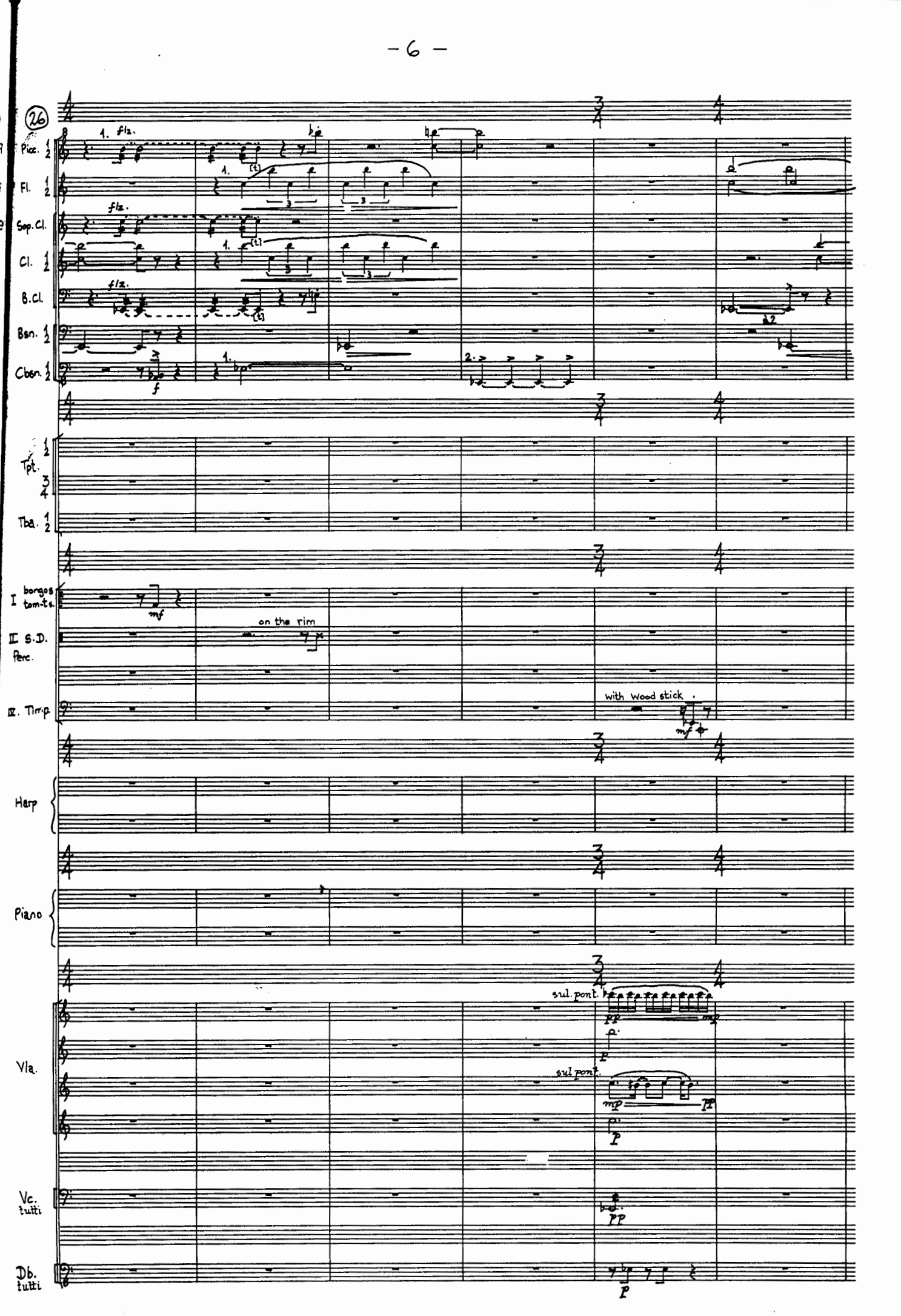
Viola
Violoncello
Doublebass
div.
non trem.
div. in 4

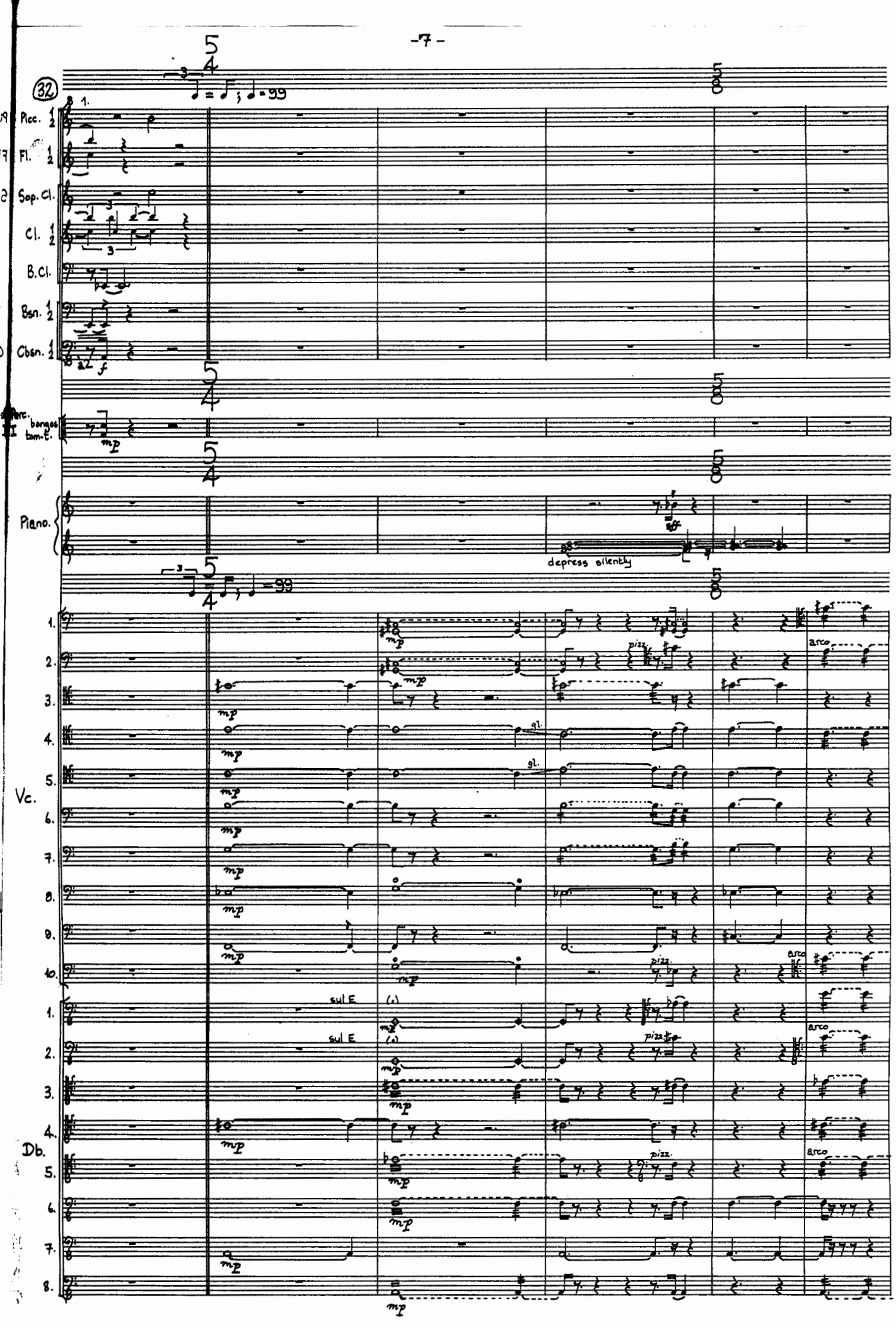

4
Pice. 1 2
Fl. 1 2
P ["HUT"]
Sop. Cl.
Cl. 1 2
B. Cl
Bsn 1 2
P
C bsn 1 2
Tpt. 1 2 3 4
Tba 1 2
Perc. III B.D.
Harp
1., 2., 3.
4., 5., 6. Vla.
7., 8., 9.
10., 11., 12.
PP
gl.
1.–5. Vc.
6.–10.
sul pont.
PP
1.–4. Db.
5.–8.

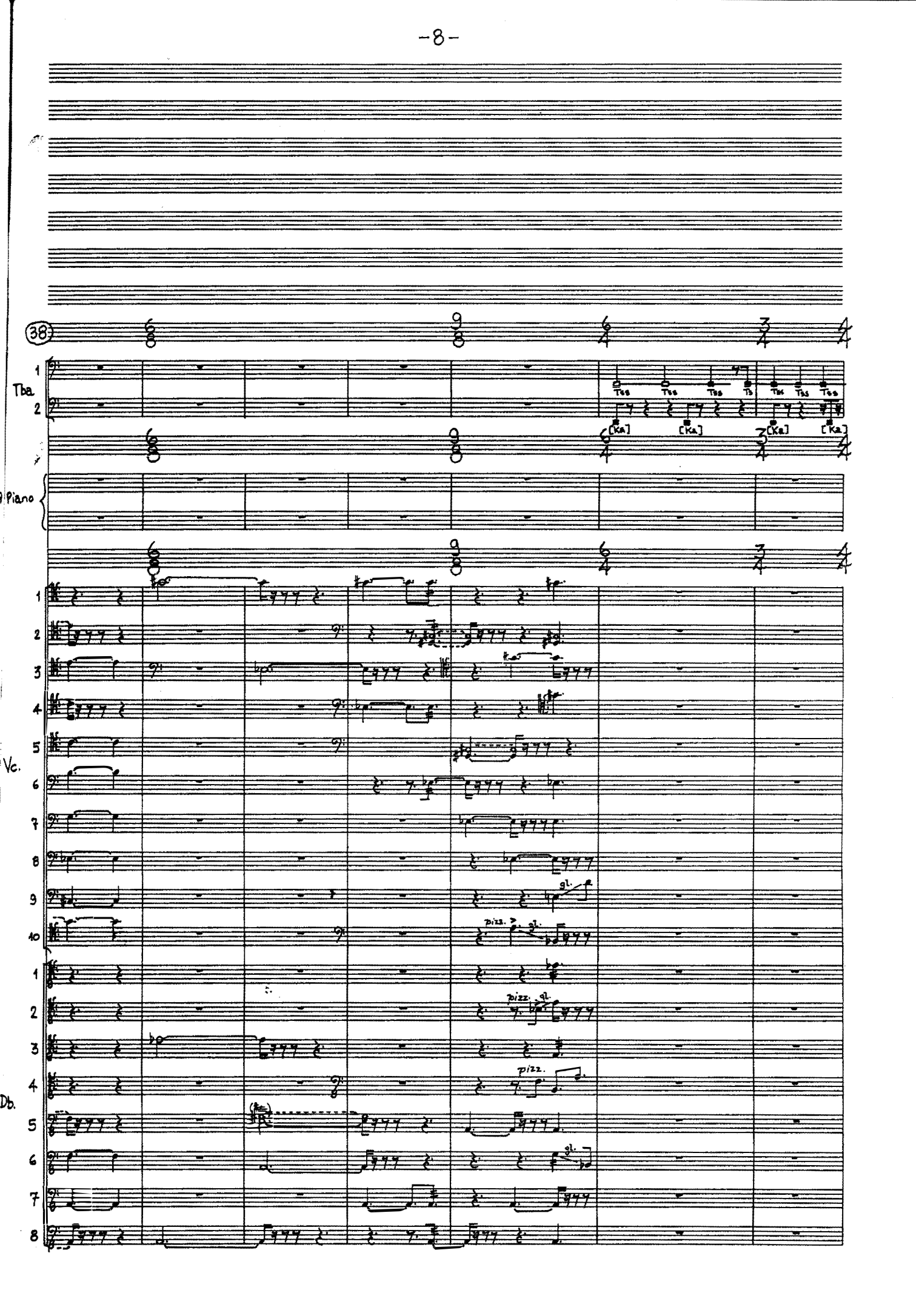

9
Picc. 1 2
Fl. 1 2
Sop. Cl.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn. 1 2
Tpt. 1 2 3 4
Tba. 1 2
Perc.
III Vib.
III Xyl.
Harp
Celesta
Vla.
Vc.
Db.
1.
mf
à 2
arco norm.
arco norm.

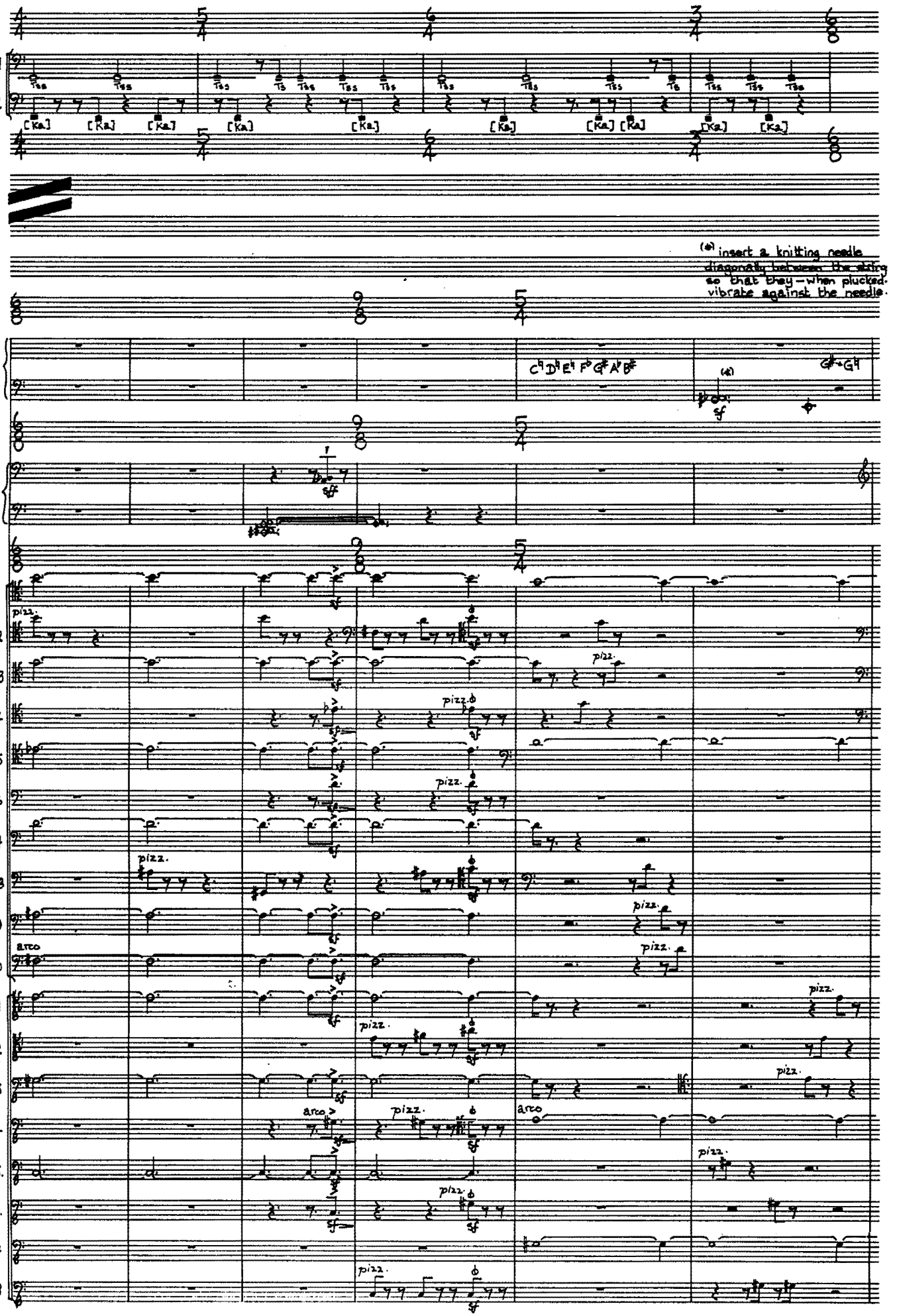

15
Picc. 1 2
Fl. 1 2
Sop. Cl.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn. 1 2
Tpt. 1 2 3 4
Tba. 1 2
I bongos tom-t.
Perc.
III Vib.
IV Xyl.
with timp. sticks
Harp
Celesta
to PIANO
non trem
Vla.
Vc.
Db.

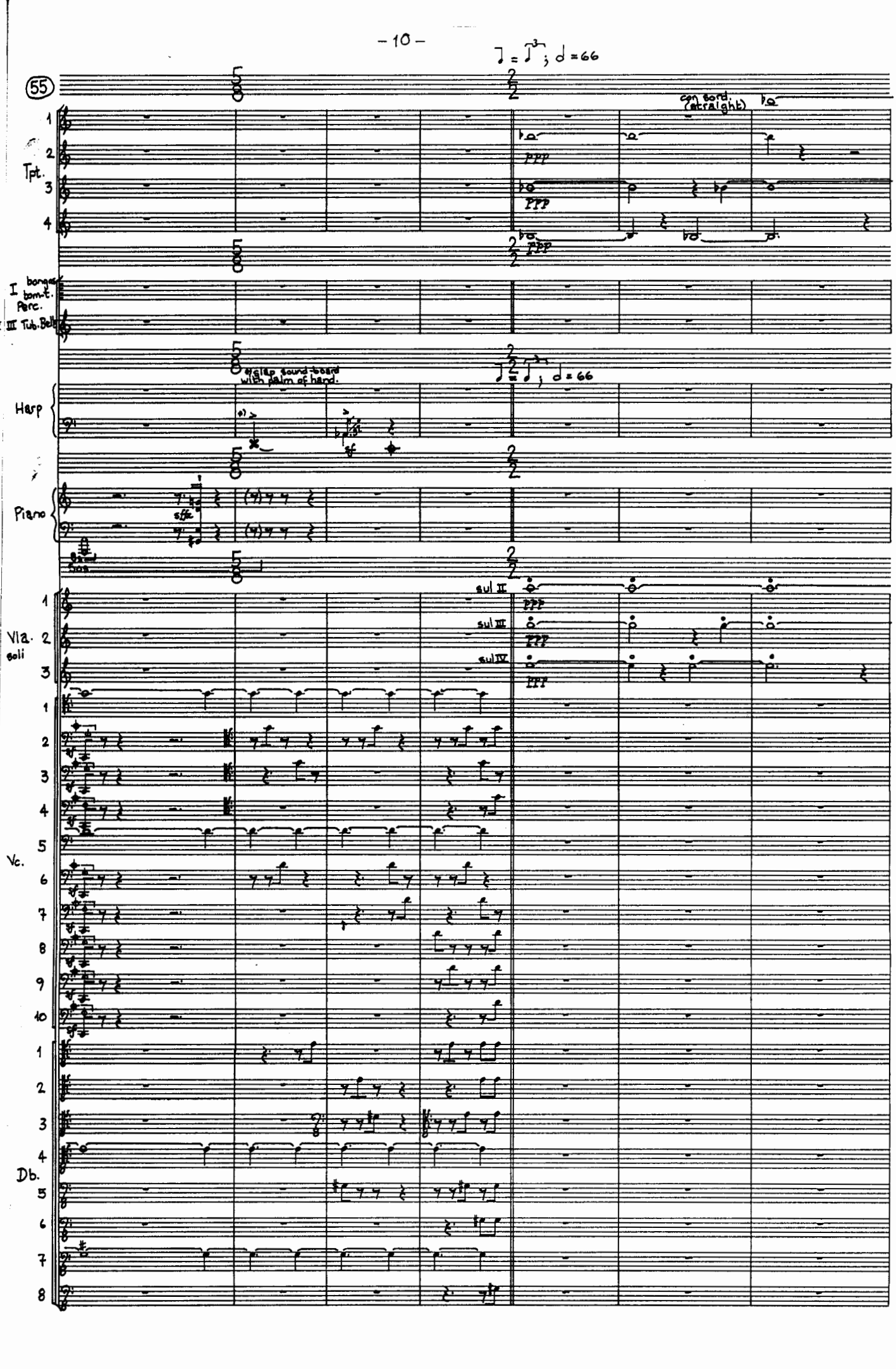

20
Picc.
Fl.
Sop. Cl.
Cl.
B. Cl.
Bsn.
Cbsn.
Tpt.
Tba.
II W.bl.
Perc.
III
IV Xyl.
To TUBULAR BELLS
med. hard rubber mallets
Harp
Piano
Vla.
Vc.
Db.
flz.
à 2
à 2
à 2

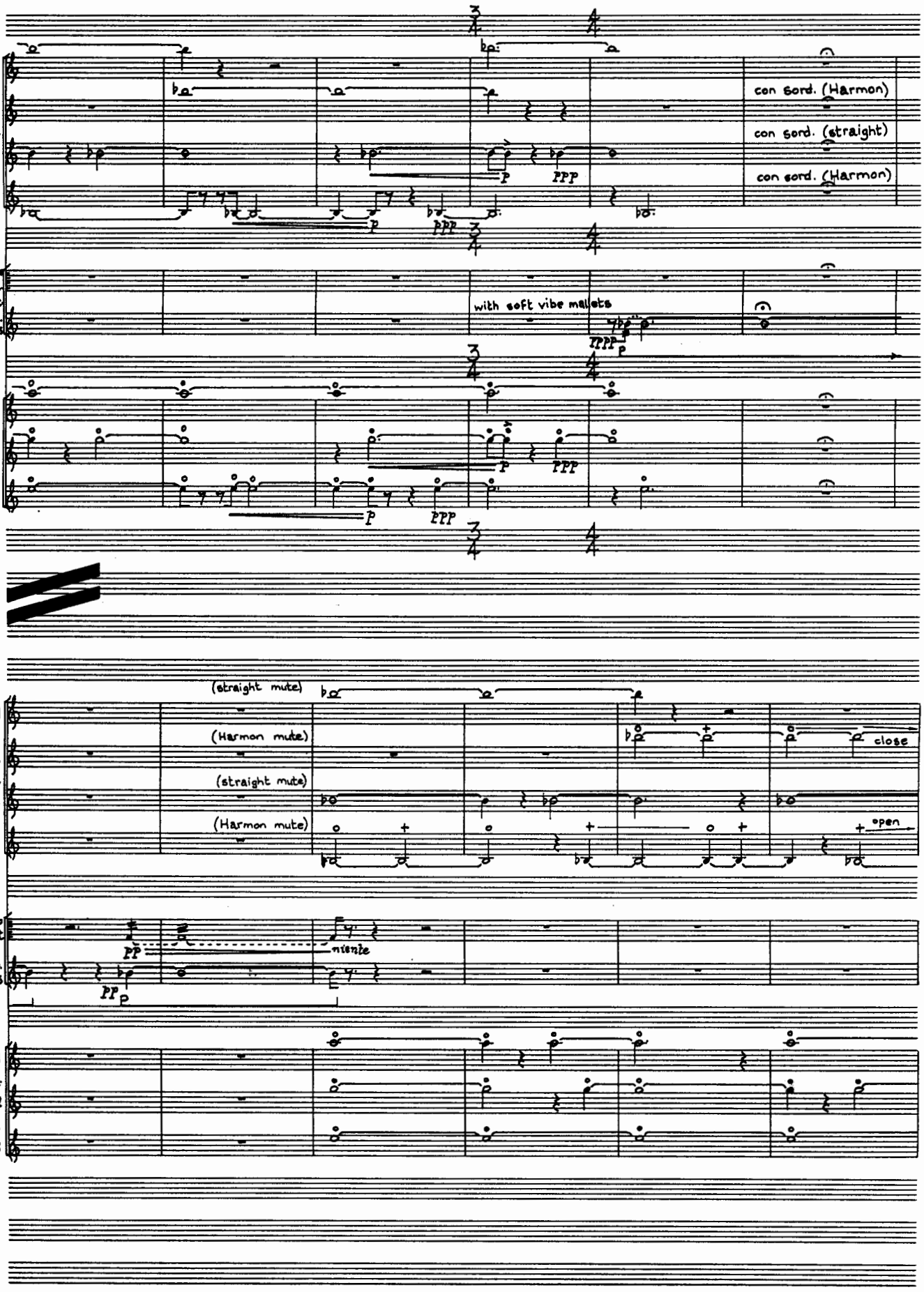

26
Picc.
Fl.
Sop.Cl.
Cl.
B.Cl.
Bsn.
Cbsn.
Tpt.
Tba.
I bongos tom-t.
II S.D.
Perc.
III. Timp.
Harp
Piano
Vla.
Vc. tutti
Db. tutti
fl2.
on the rim
with Wood stick
sul pont.

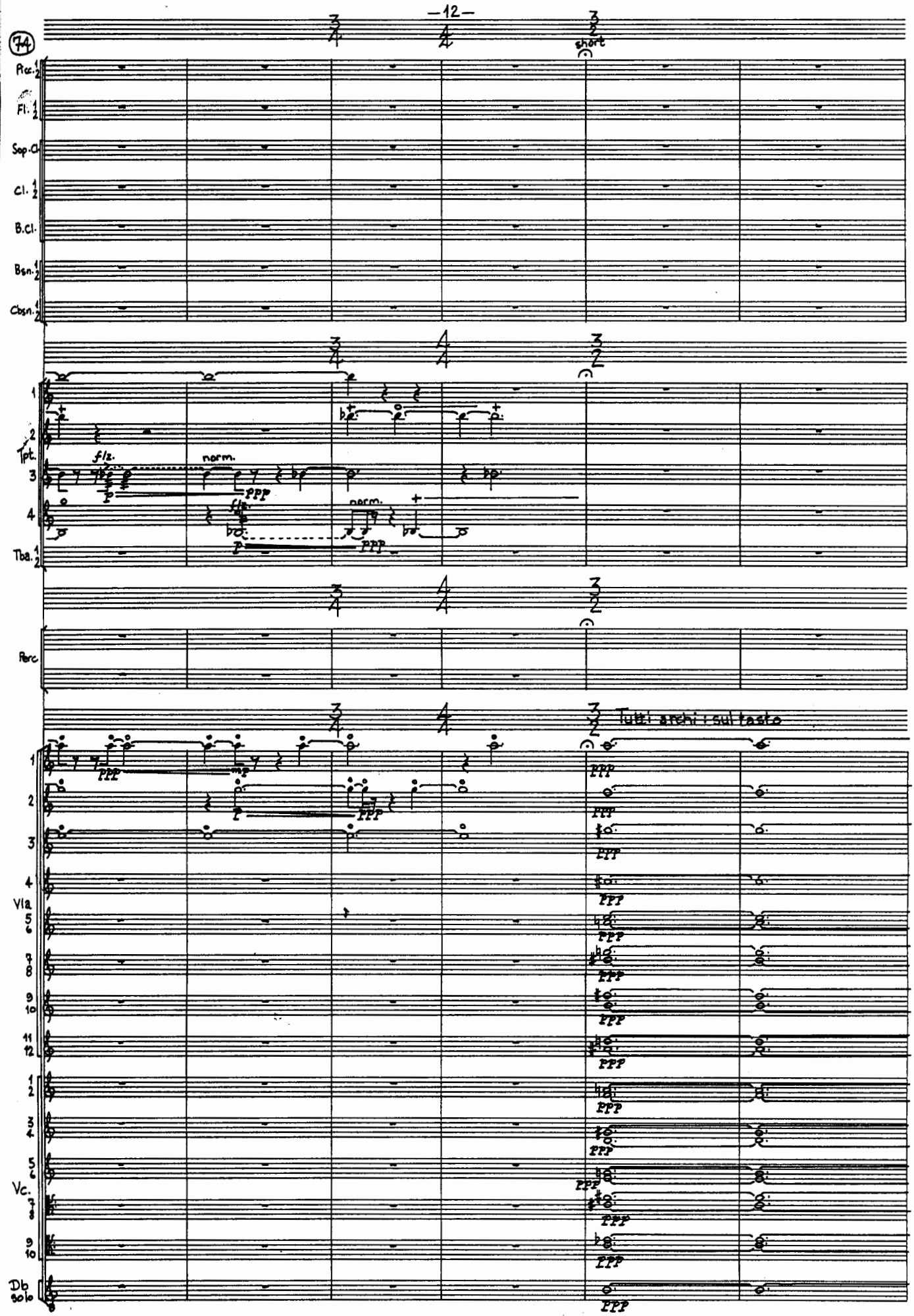

(32)
Picc.
Fl.
Sop. Cl.
Cl.
B.Cl.
Bsn.
Cbsn.
perc.
bongos
tam-t.
Piano.
depress silently
Vc.
Db.
sul E
pizz.
arco
gl.

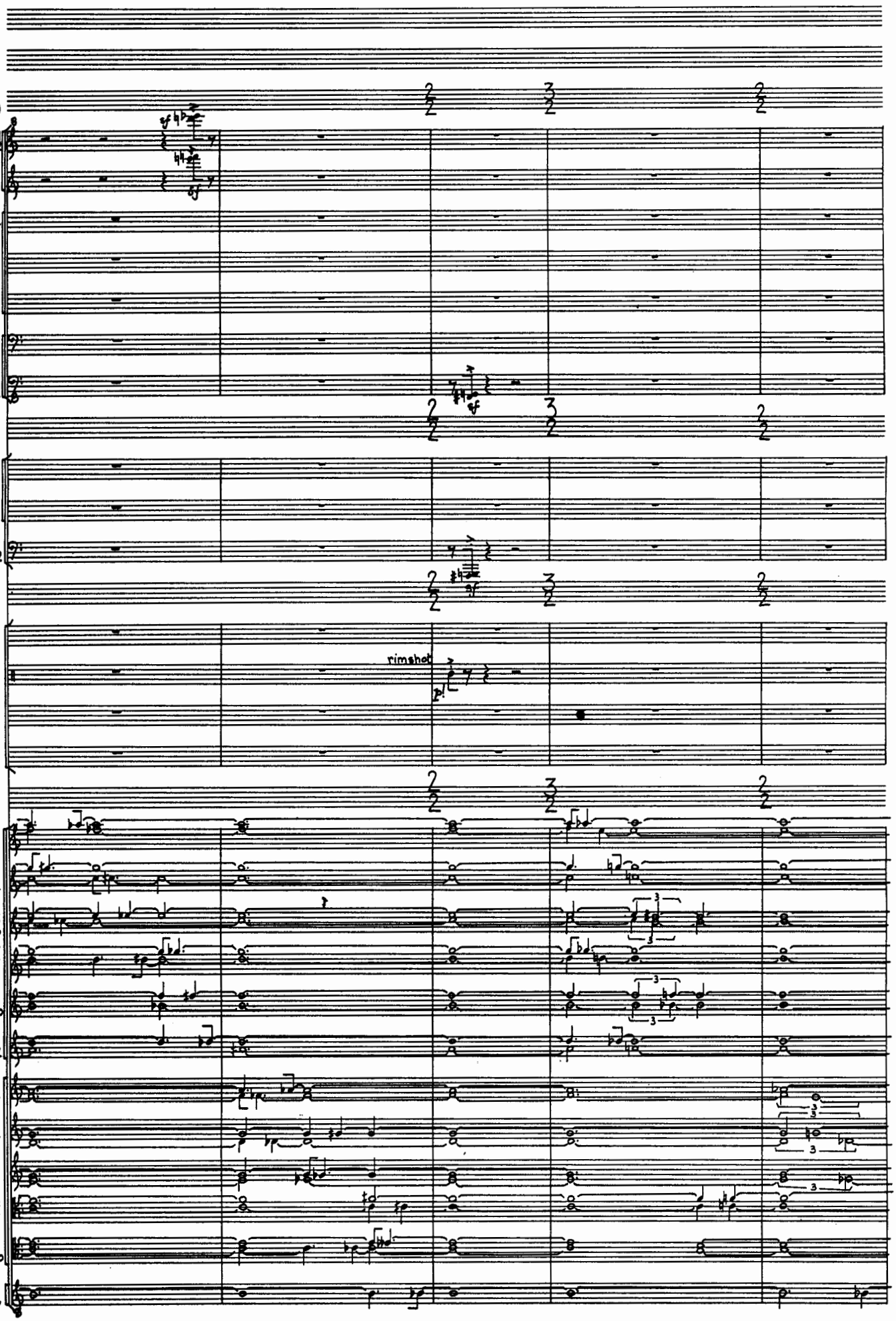

38
Tba
1
2
Tss
Ts
Tks
[Ka]
Piano
Vc.
Db.
pizz.
gl.

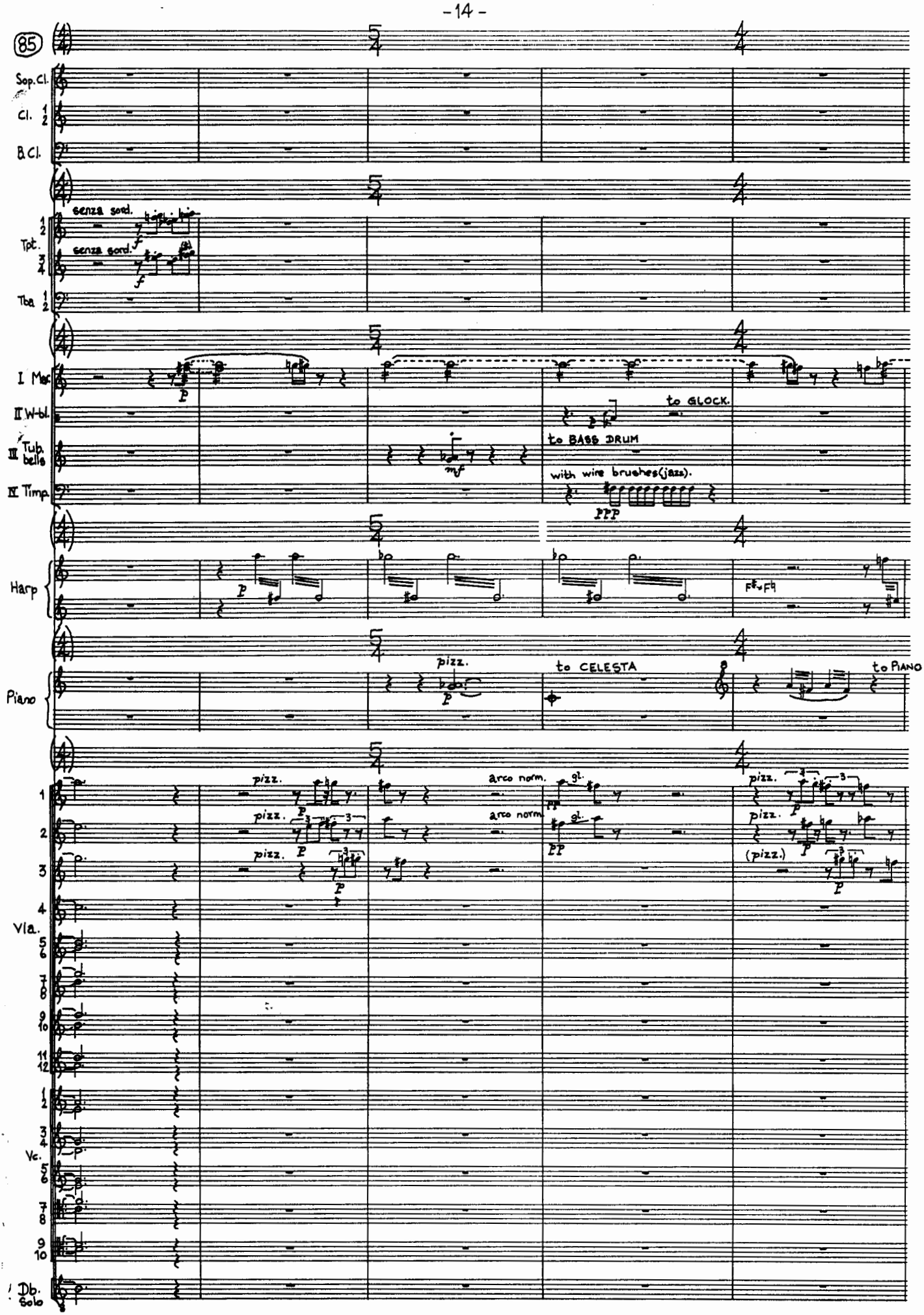

45
Tba.
Tss
Ts
[Ka]
(*) insert a knitting needle diagonally between the string so that they—when plucked vibrate against the needle.
49
Harp
C♮ D♮ E♮ F♭ G♯ A♭ B♯
G♯→G♮
Piano
sff
Vc.
pizz.
arco
Db.

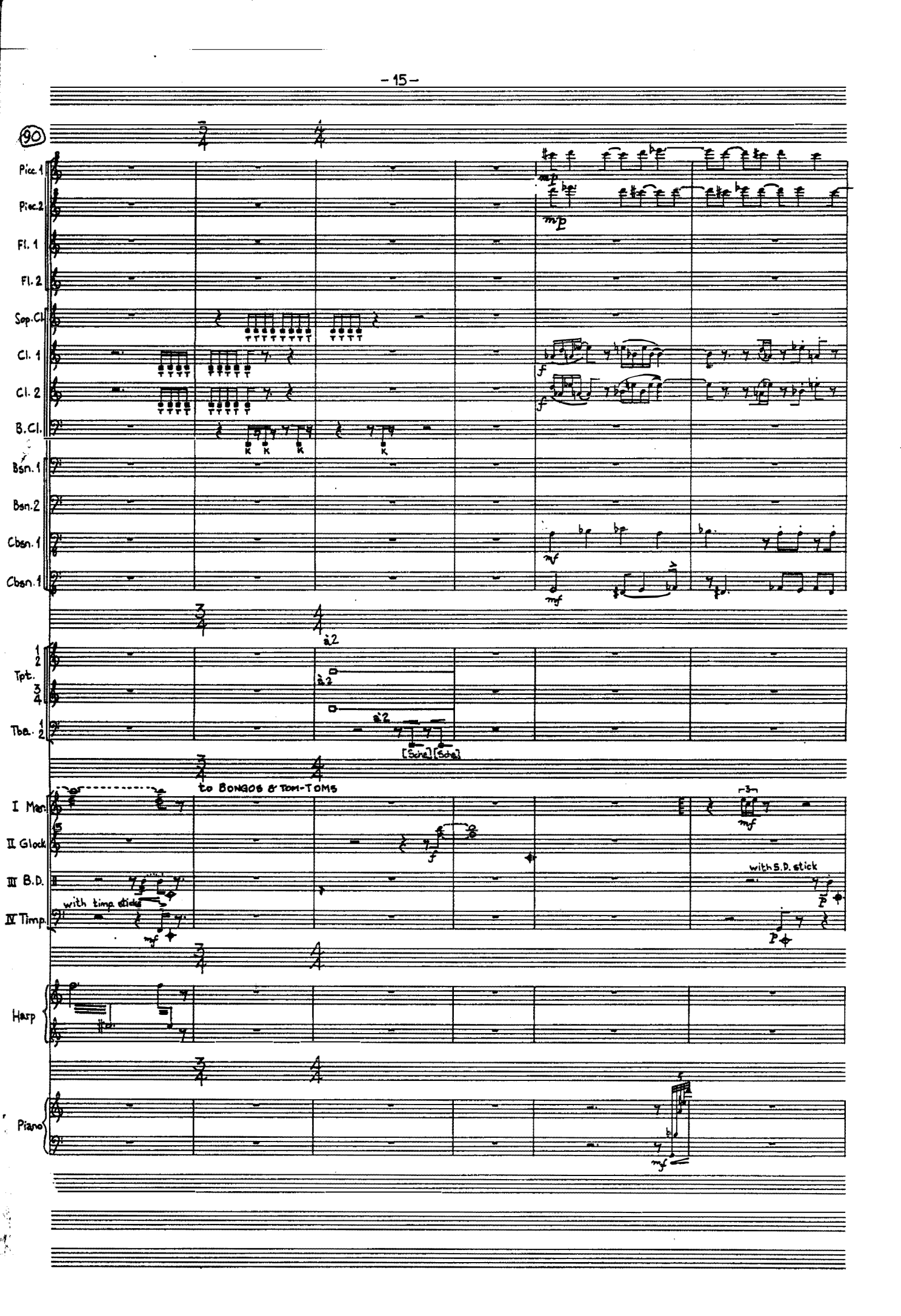

55
Tpt.
con sord. (straight)
ppp
I bongos bom-t. Perc.
III Tub. Bells
Harp
slap sound-board with palm of hand.
sf
Piano
sffz
Vla. soli
sul II
sul III
sul IV
Vc.
Db.

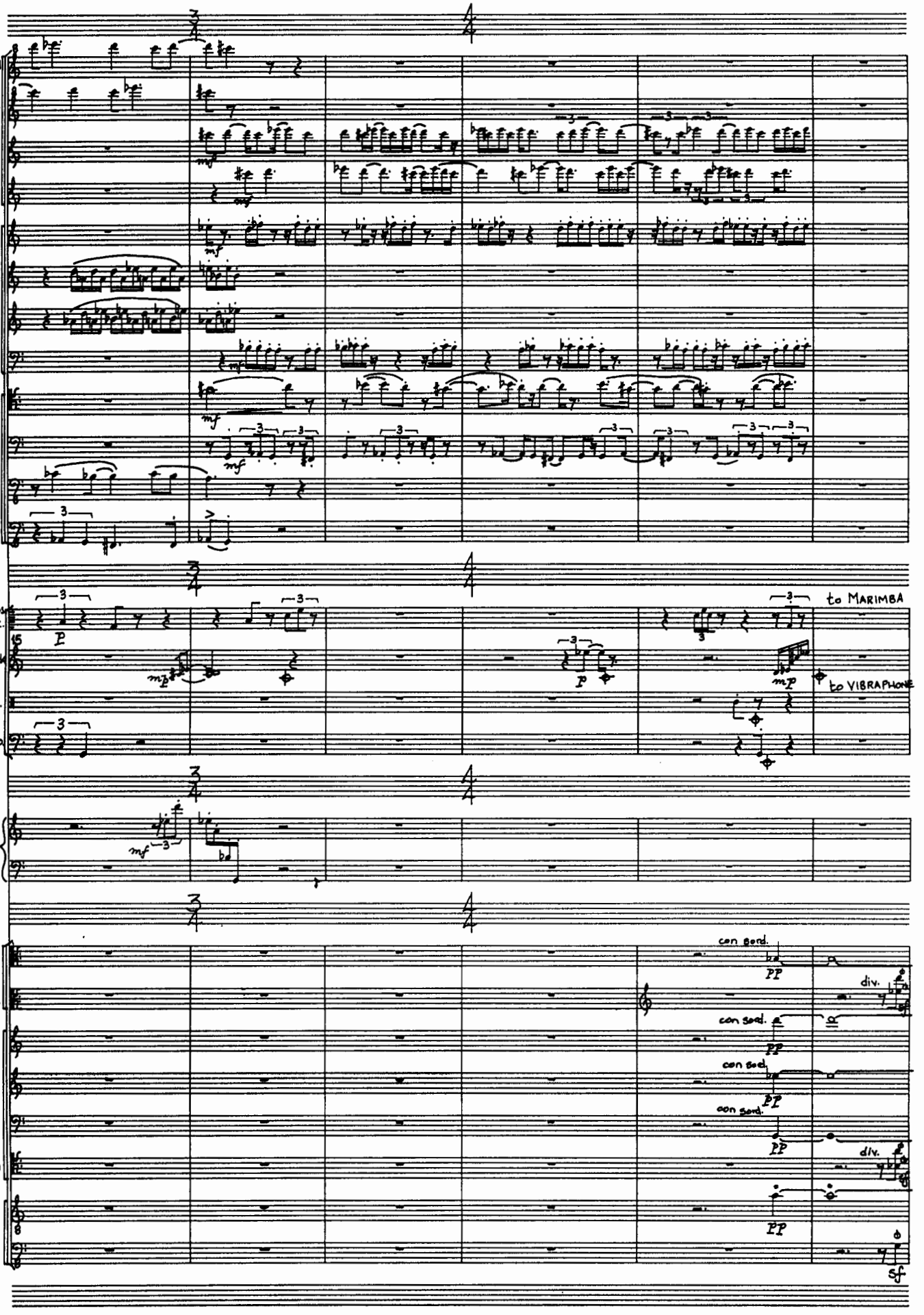

62
1
2
Tpt.
3
4
con sord. (Harmon)
con sord. (straight)
con sord. (Harmon)
I bongo tom-t Perc.
III Tub. bells
with soft vibe mallets
1
Vla.
2
soli
3
68
(straight mute)
(Harmon mute)
(straight mute)
(Harmon mute)
close
open
niente

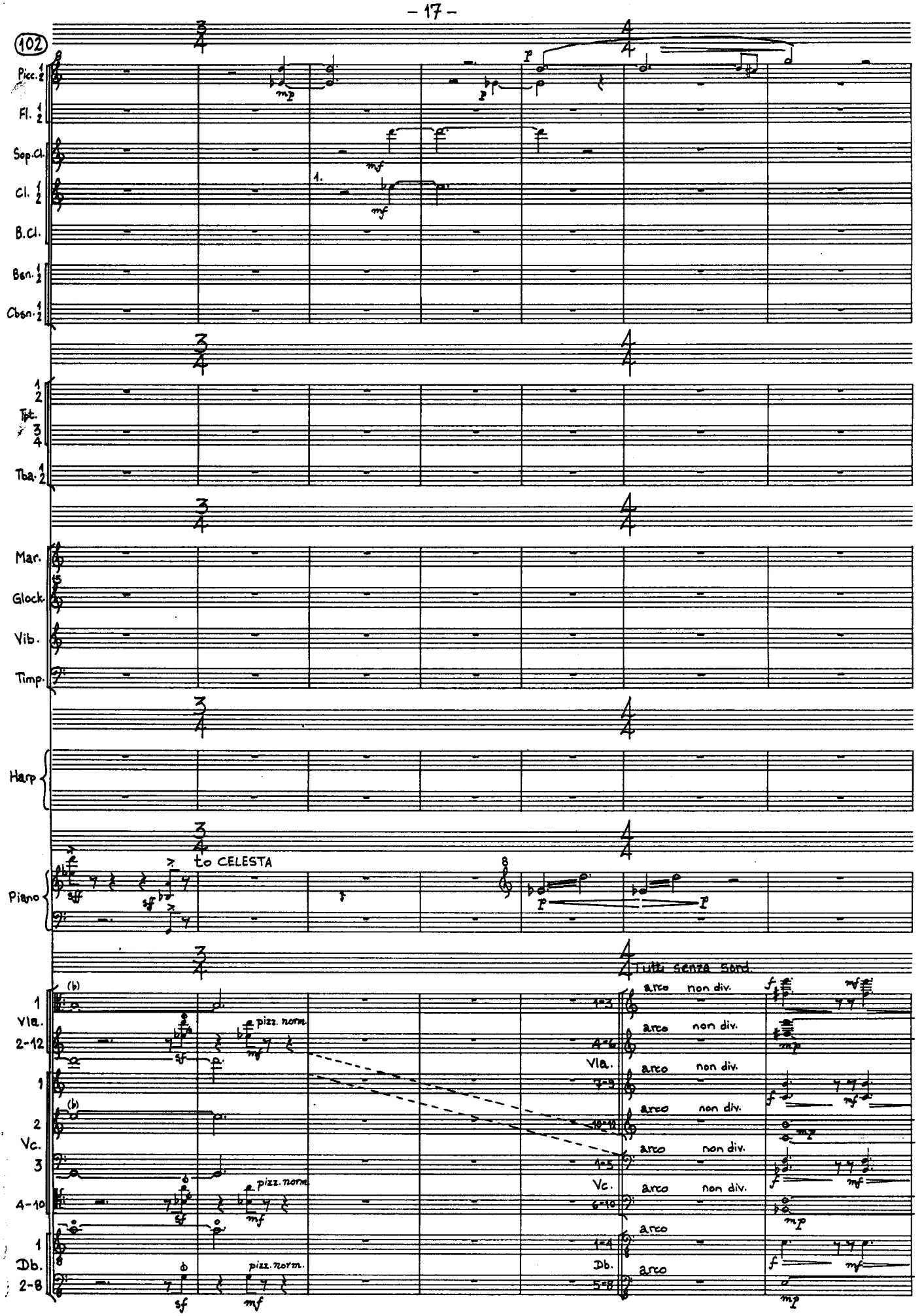

74
short
Picc.
Fl.
Sop.Cl.
Cl.
B.Cl.
Bsn.
Cbsn.
Tpt.
flz.
norm.
ppp
Tba.
Perc.
Tutti archi: sul tasto
Vla
Vc.
Db solo

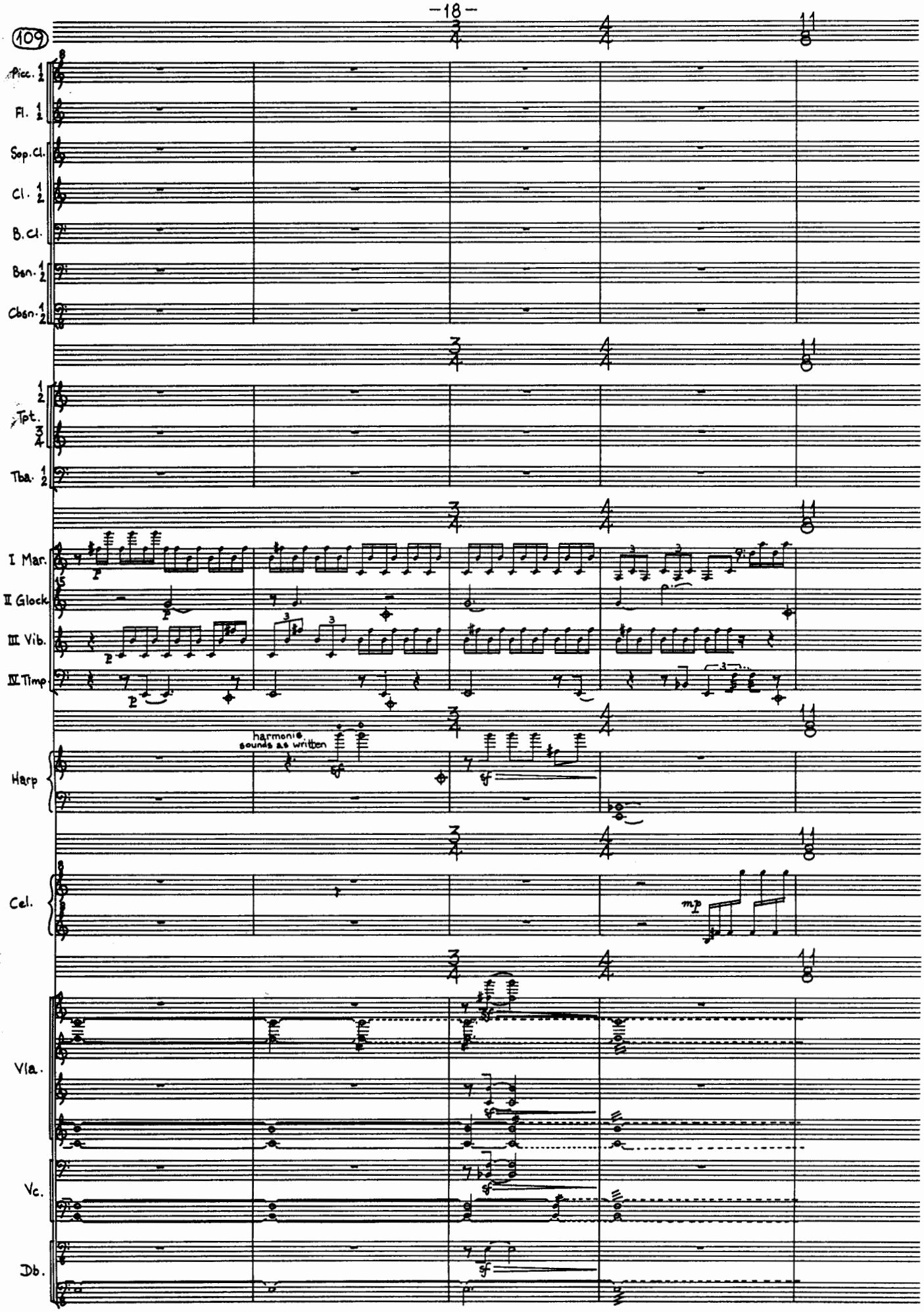

80
Pic.
Fl. 1 2
Sop.Cl.
Cl. 1 2
B.Cl.
Sn. 1 2
Sn. 1 2
Tpt. 1 2 3 4
Tba. 1 2
S.D.
rimshot
Vla. 1 2 3 4 5 6 7 8 9 10 11 12
Db. solo

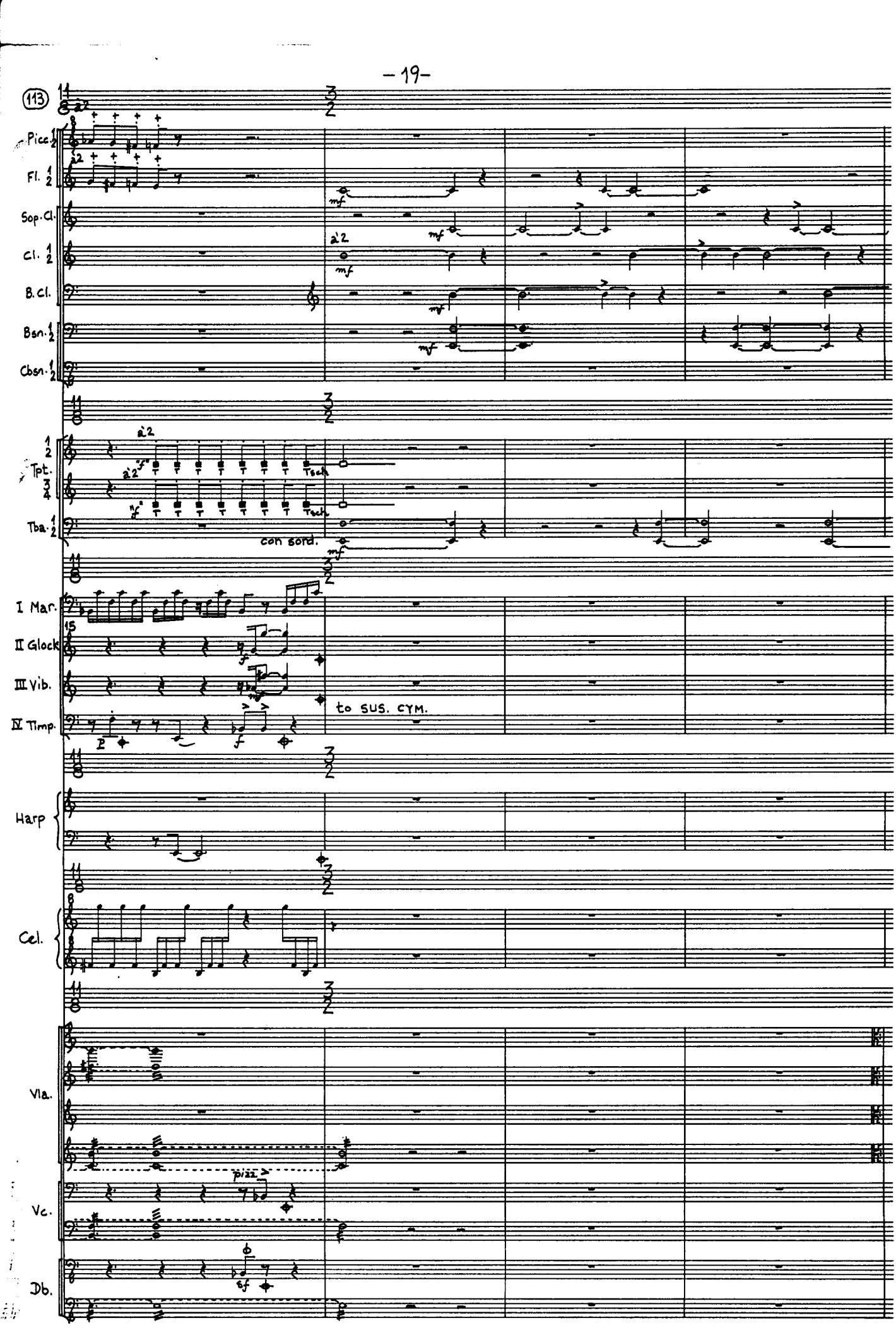

85
Sop.Cl.
Cl. 1 2
B.Cl.
senza sord.
senza sord.
Tpt. 1 2 3 4
Tba 1 2
I Mar.
II W-bl.
III Tub. bells
IV Timp.
to GLOCK.
to BASS DRUM
with wire brushes(jazz).
Harp
to CELESTA
to PIANO
Piano
pizz.
arco norm.
Vla.
Vc.
Db. Solo

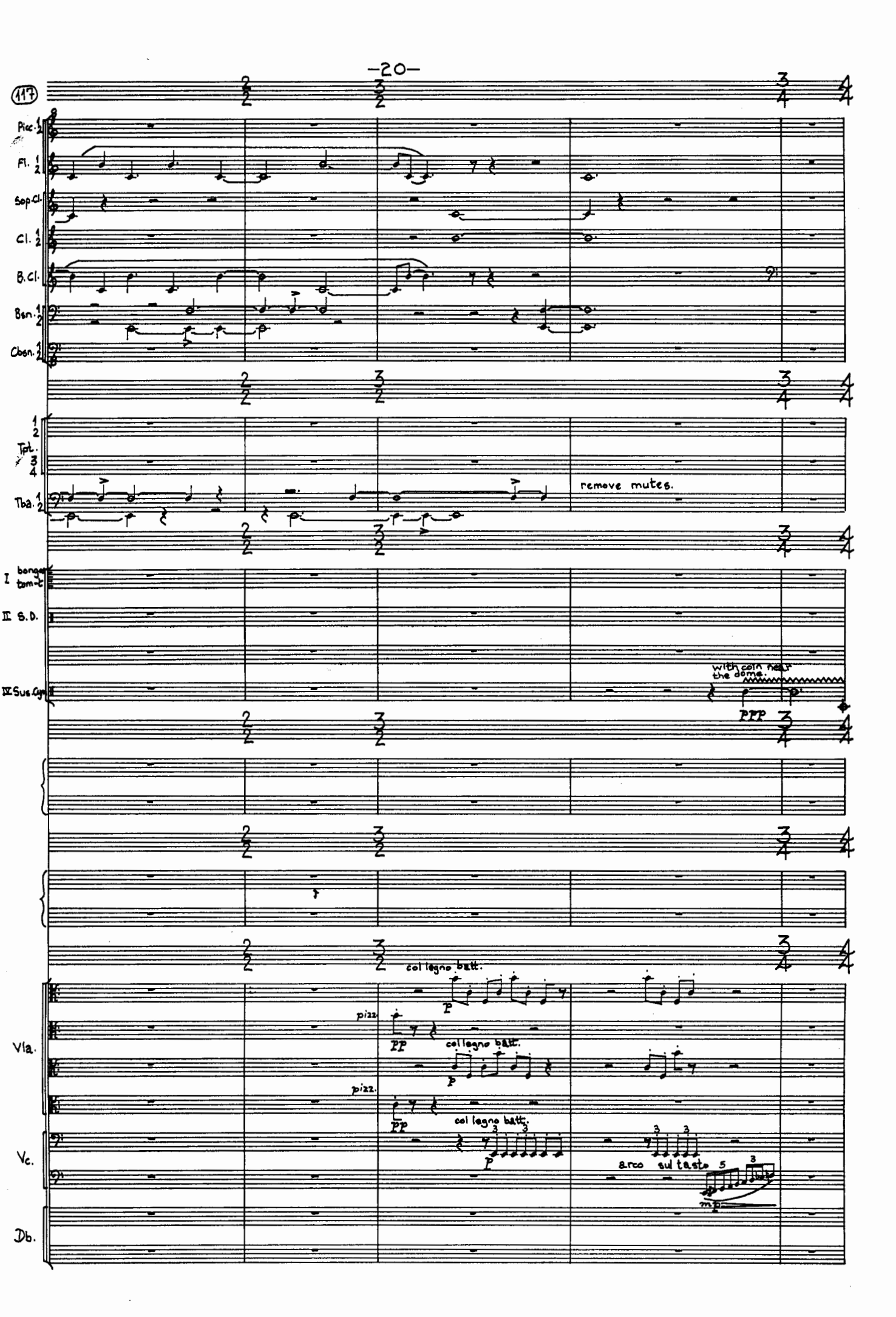

90
Picc. 1
Picc. 2
Fl. 1
Fl. 2
Sop. Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn. 1
Cbsn. 1
Tpt. 1 2 3 4
Tba. 1 2
à 2
[Solo] [Solo]
to BONGOS & TOM-TOMS
I Mar.
II Glock
III B.D.
IV Timp.
with timp. sticks
with S.D. stick
Harp
Piano

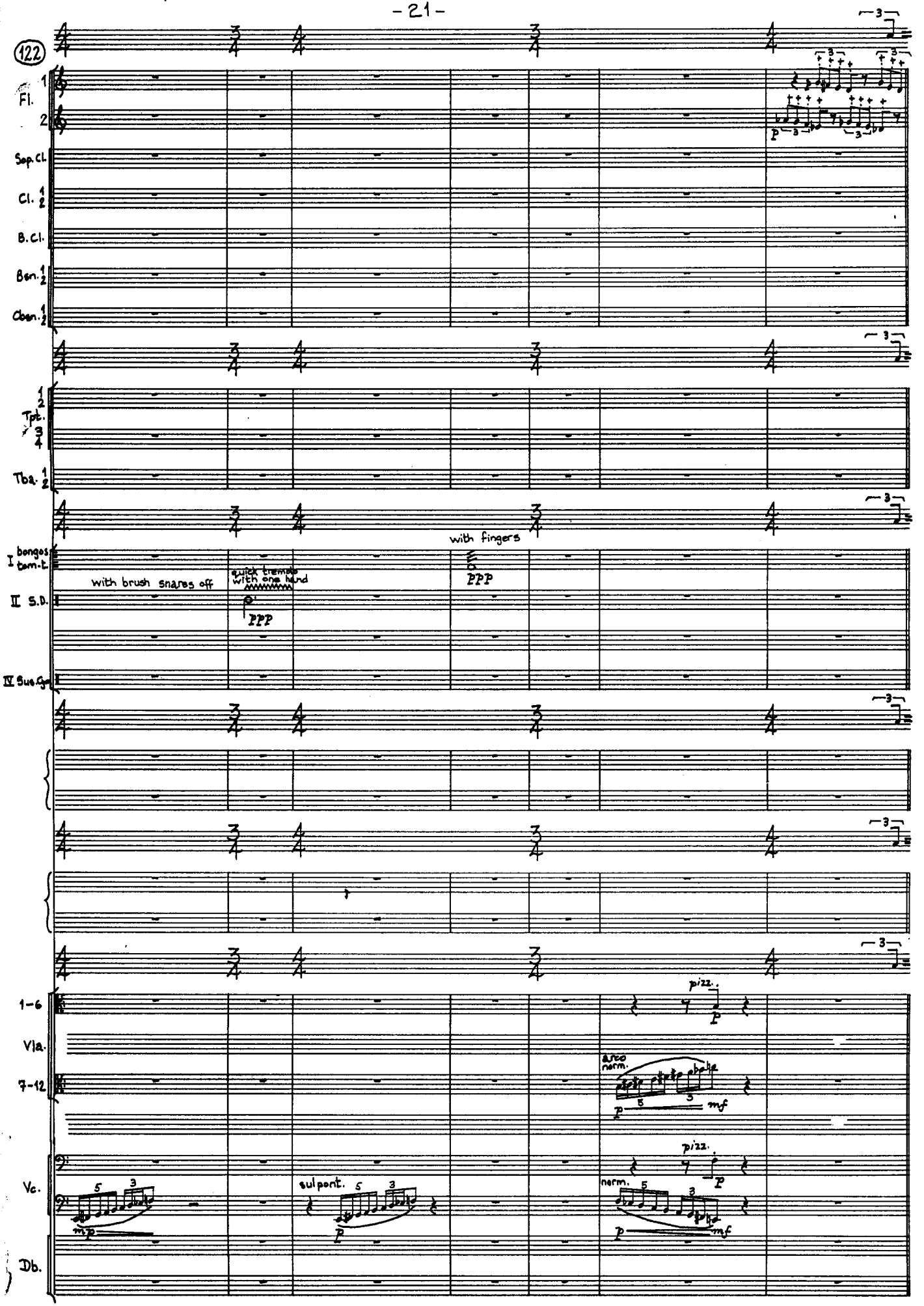

96
Picc.1
Picc.2
Fl. 1
Fl. 2
Sop.Cl.
Cl. 1
Cl. 2
B.Cl.
Bsn.1
Bsn.2
Cbsn.1
Cbsn.2
I bongos tom-t.
II Glock
III B.D.
IV Timp.
to MARIMBA
to VIBRAPHONE
Piano
1 Vla. 2–12
1
2 Vc.
3
4–10
1 Db. 2–8
con sord.
div.

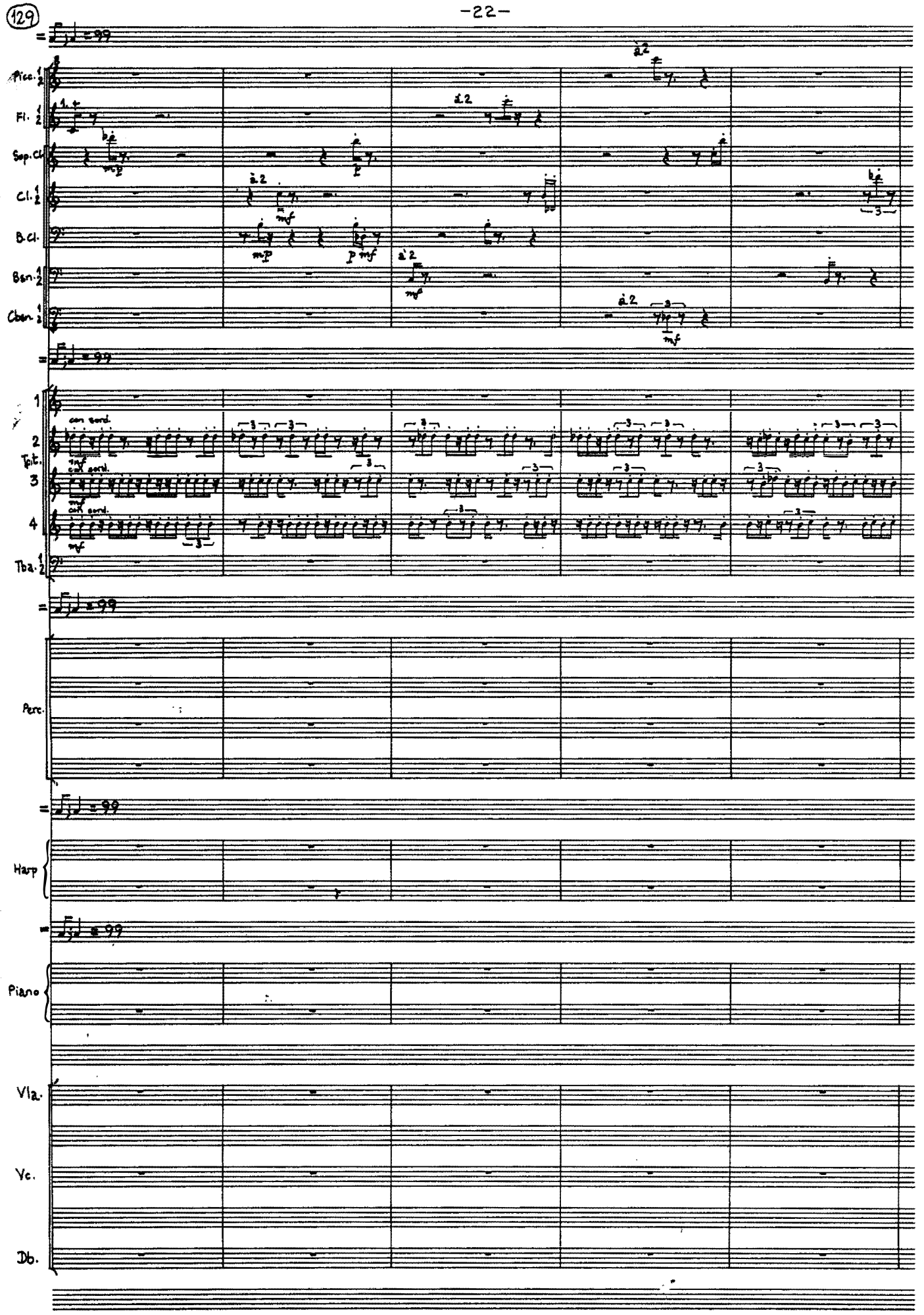

102
Picc. 1 2
Fl. 1 2
Sop.Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Cbsn. 1 2
1 2
Tpt. 3 4
Tba. 1 2
Mar.
Glock.
Vib.
Timp.
Harp
Piano
to CELESTA
Tutti senza Sord.
1 Vla. 2-12
2 Vc. 3 4-10
1 Db. 2-8
pizz. norm.
arco
non div.

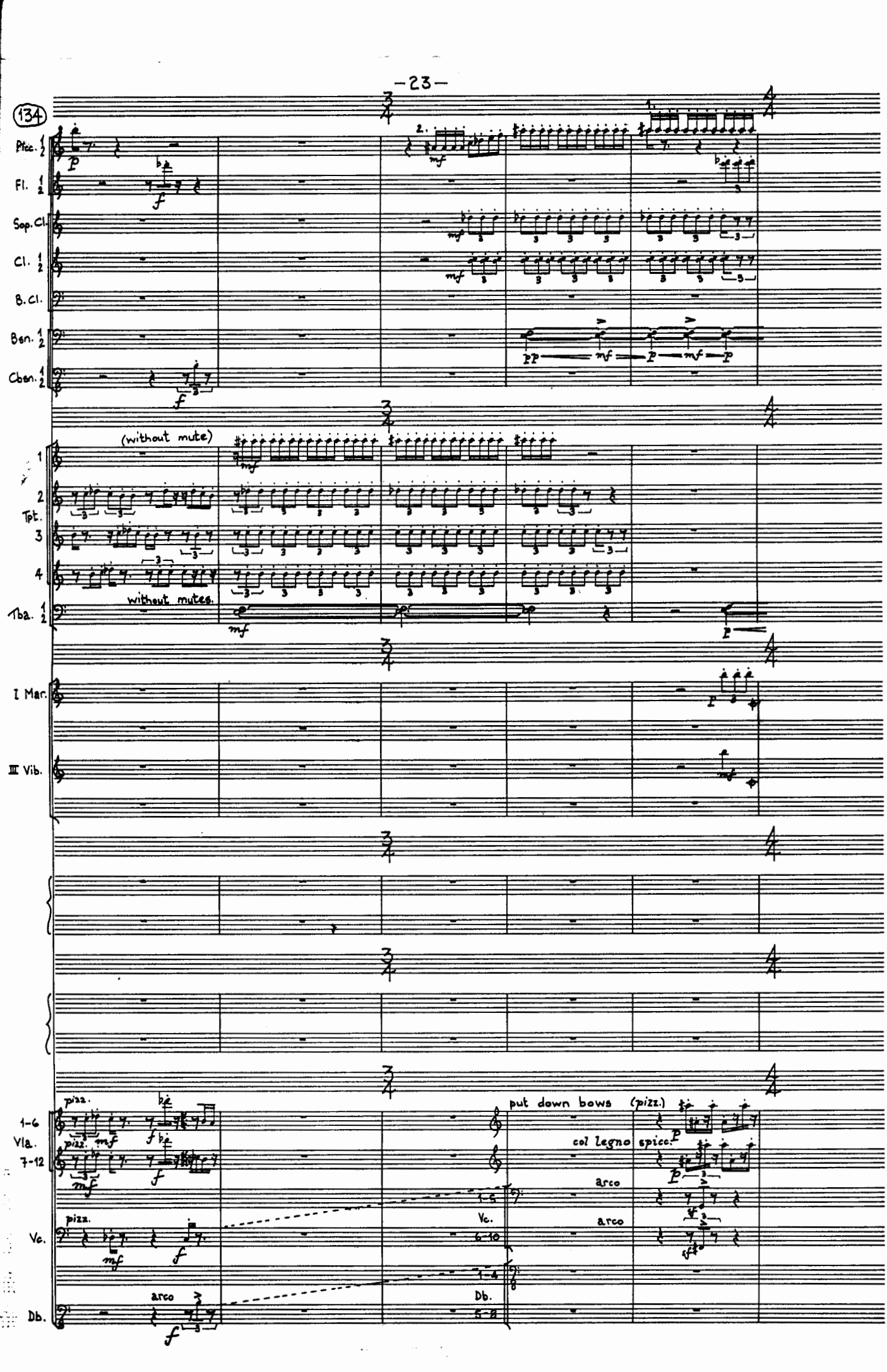

109
Picc. 1 2
Fl. 1 2
Sop.Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Cbsn. 1 2
Tpt. 1 2 3 4
Tba. 1 2
I Mar.
II Glock.
III Vib.
IV Timp
harmonic sounds as written
Harp
Cel.
mp
Vla.
Vc.
Db.

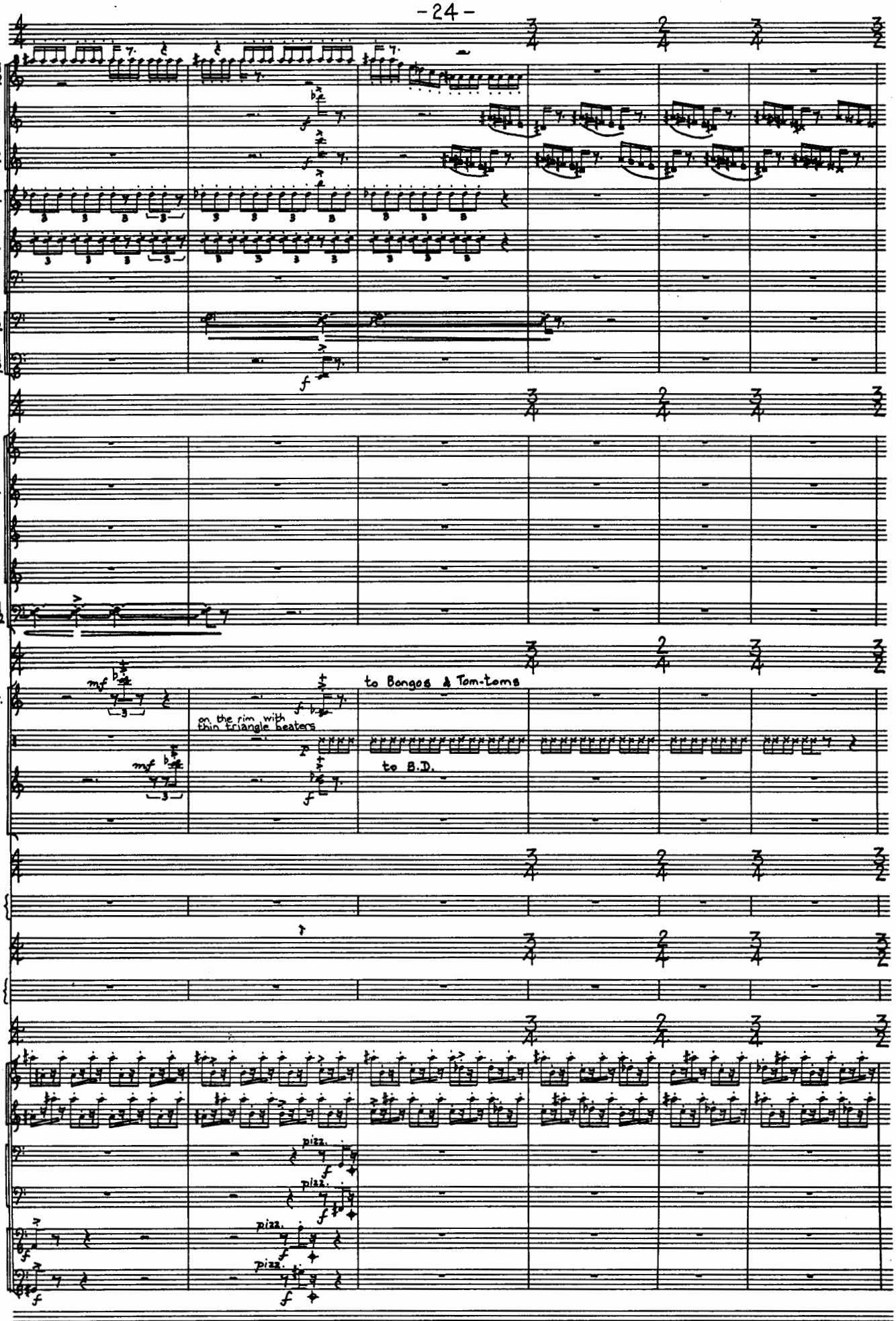

113
Picc.
Fl. 1 2
Sop. Cl.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn. 1 2
a2
mf
Tpt. 1 2 3 4
Tba. 1 2
con sord.
I Mar.
II Glock
III Vib.
IV Timp.
to SUS. CYM.
Harp
Cel.
Vla.
Vc.
Db.
pizz.


117
Picc. 1 2
Fl. 1 2
Sop.Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Cbsn. 1 2
Tpt. 1 2 3 4
Tbn. 1 2
remove mutes.
I bongos tom-t
II S.D.
III Sus.Cym.
with coin near the dome.
ppp
col legno batt.
p
pizz.
pp
Vla.
Vc.
Db.
arco sul tasto
mp


122
Fl. 1 2
Sop.Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Obsn. 1 2
Tpt. 1 2 3 4
Tba. 1 2
I bongos tom-t.
II S.D.
III Sus.Cym.
with brush snares off
quick tremolo with one hand
ppp
with fingers
ppp
1-6
Vla.
7-12
Vc.
Db.
pizz.
p
arco norm.
p
mf
pizz.
p
sul pont.
p
norm.
p
mf
mp


129
Picc. 1 2
Fl. 1 2
Sop. Cl.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn. 1 3
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tba. 1 2
Perc.
Harp
Piano
Vla.
Vc.
Db.
con sord.
cont sord.
à 2


134
Picc. 1 2
Fl. 1 2
Sop. Cl.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn. 1 2
(without mute)
1
2
Tpt.
3
4
without mutes.
Tba. 1 2
I Mar.
III Vib.
1-6
Vla.
7-12
pizz.
arco
put down bows
(pizz.)
col legno
arco
Vc.
1-5
6-10
1-4
5-8
Db.


139
Picc.
1
2
Fl.
Sop. Cl.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn. 1 2
1
2
Tpt.
3
4
Tba. 1 2
I Mar.
II S.D.
III Vib.
mf
on the rim with thin triangle beaters
to Bongos & Tom-toms
to B.D.
Vla.
Vc.
Db.
pizz.

145

4x

1
2
Tpt.
3
4
Tba. 1 2

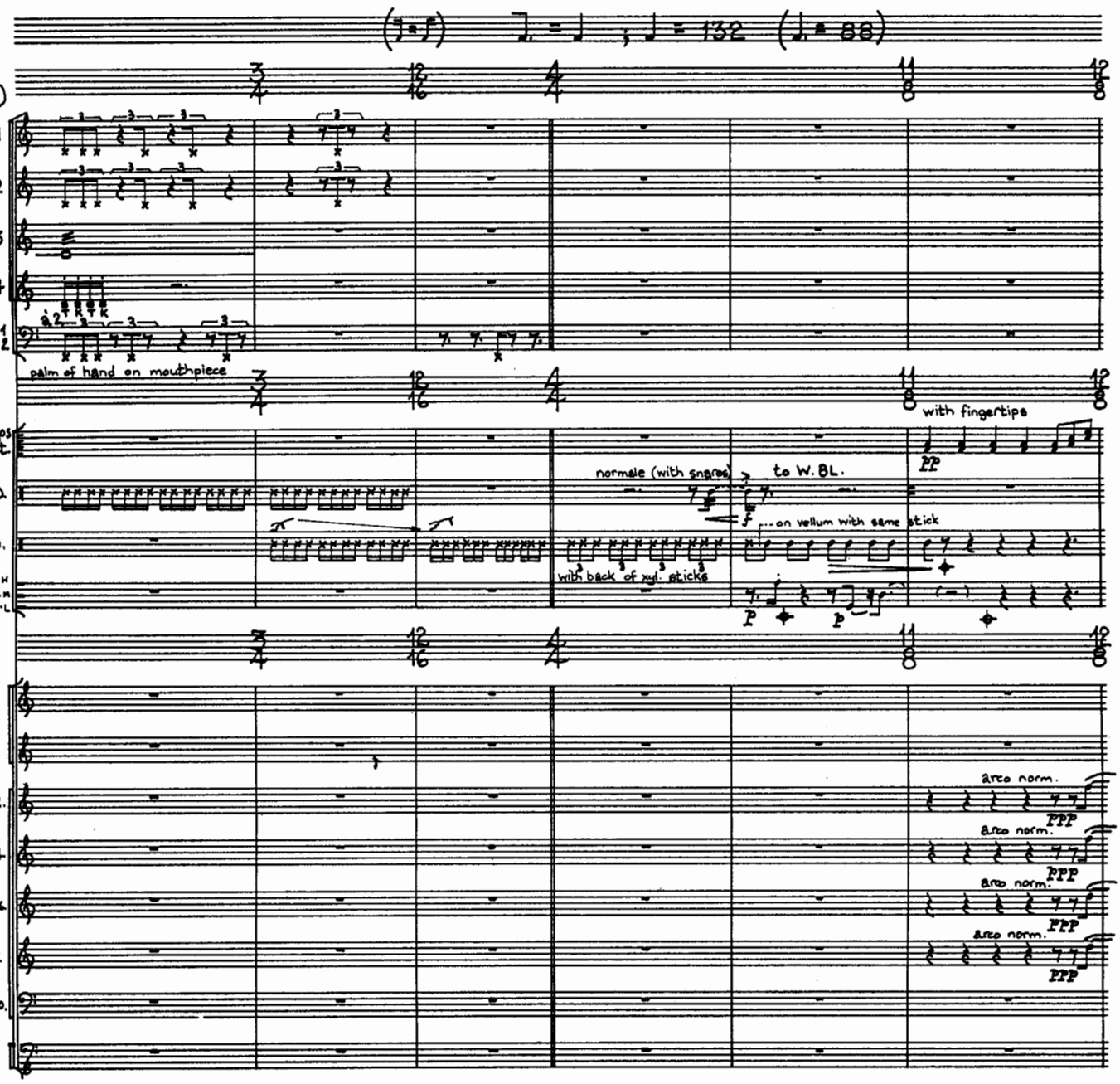
palm of hand on mouthpiece
palm of hand on mouthpiece
[Rrrr...]

II S.D.
III B.D.

on rim with back of vib. sticks
on rim with back of glock. sticks

Vla.
Vc.
Db.

arco
pizz.
arco
pizz.
L.H. only
"f"
pizz.
mf


(♩. = ♩) ♩. = ♩ ; ♩ = 132 (♩. = 88)
149
Fl. 1 2 3 4
Tba. 1 2
palm of hand on mouthpiece
I bongos tom-t.
II S.D.
III B.D.
IV Sus. Cym.
normale (with snares)
to W.B.L.
with fingertips
...on vellum with same stick
with back of syl. sticks
Vla.
1.,2.
3,4.
Vc. 5,6.
7,8.
9,10.
Db.
arco norm.

(155)

I bongos tom-t.

II W.-bl.

III B.D.

IV Sus. Cym. H M L

Vla.

1.,2.

3,4.

Vc. 5,6.

7,8.

9.,10.

Fl. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn. 1 2

pp ma distinto

with Vib. stick (norm.) just off center of vellum.

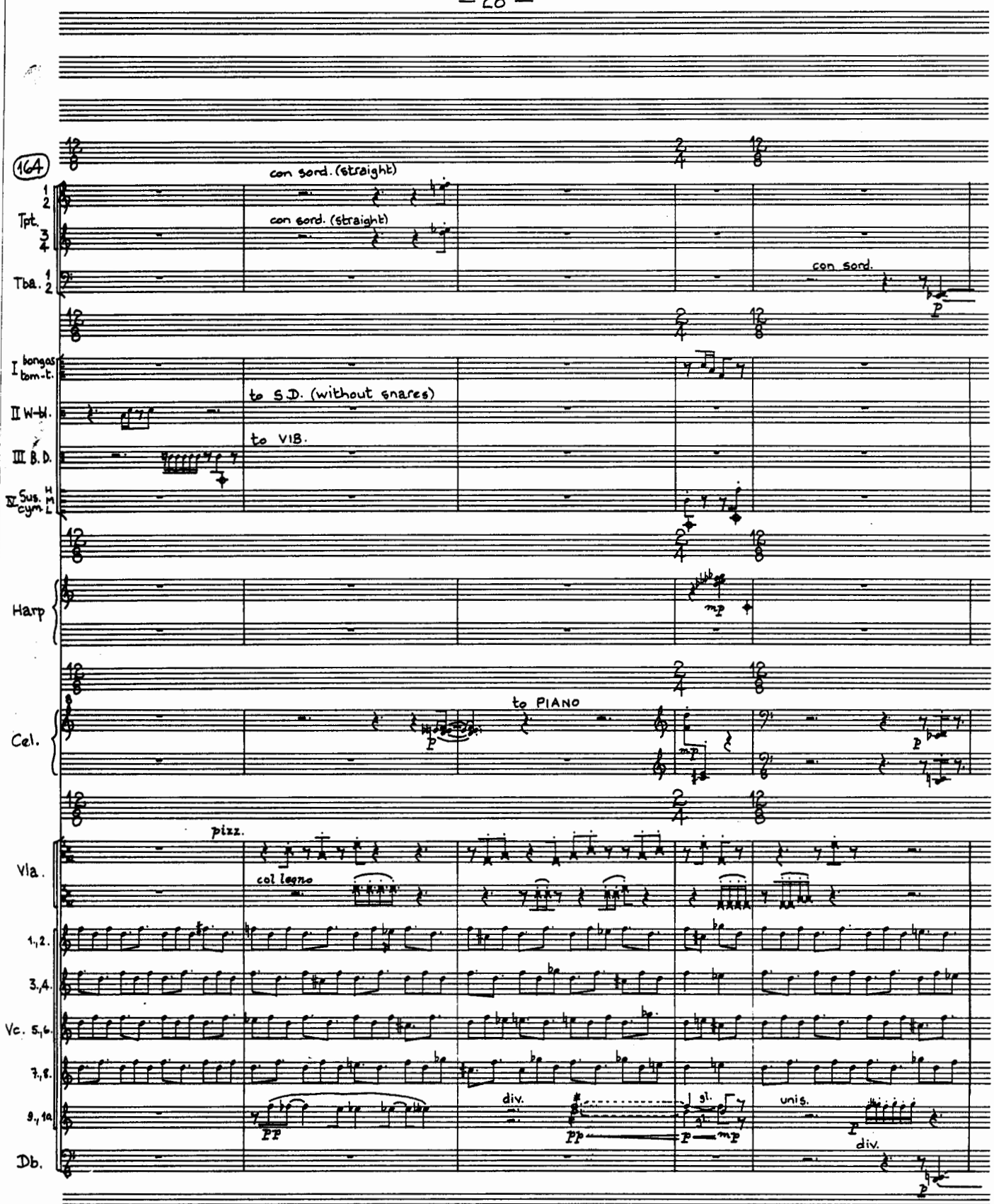
with Vib. sticks

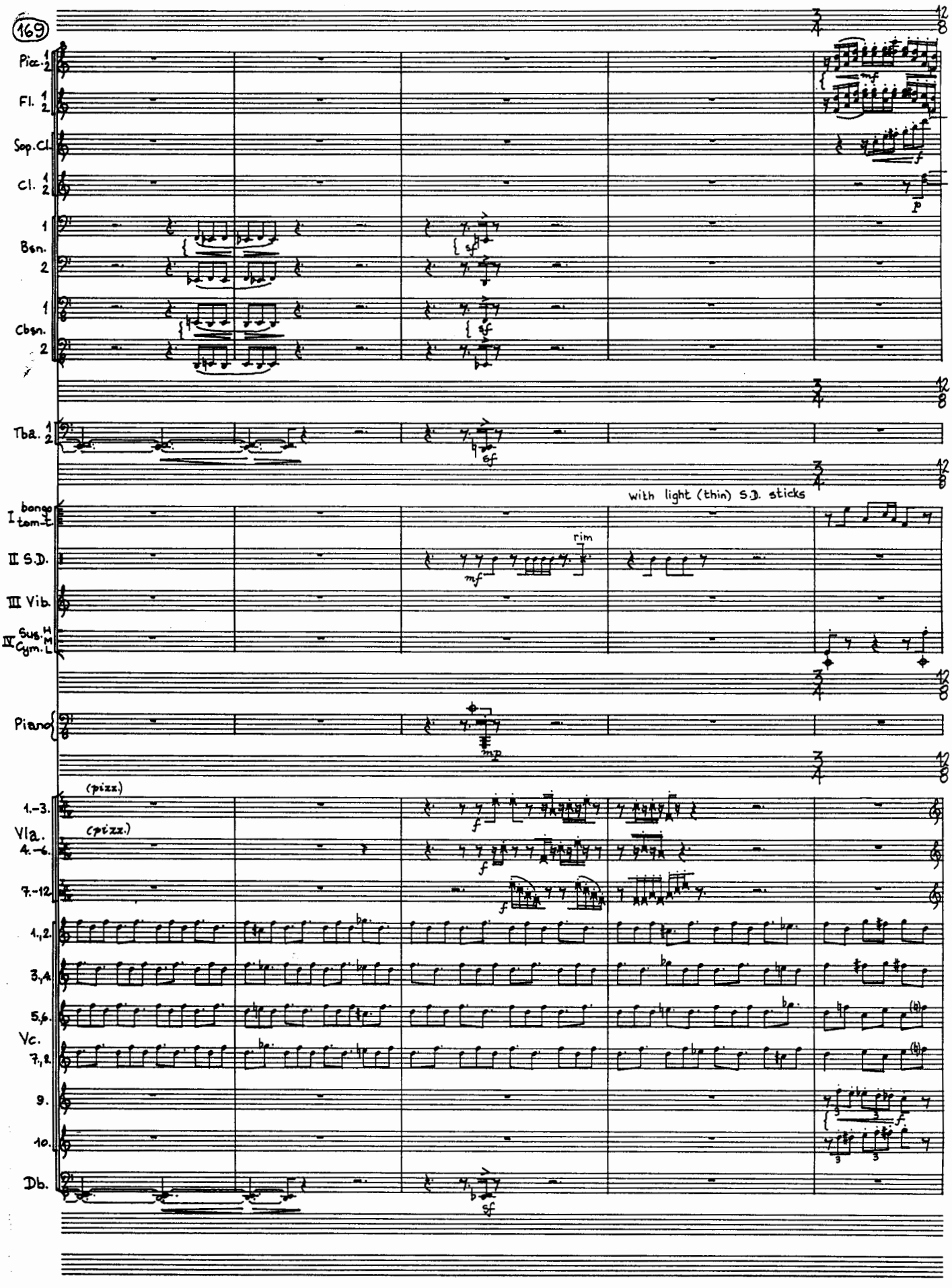
with thin beater

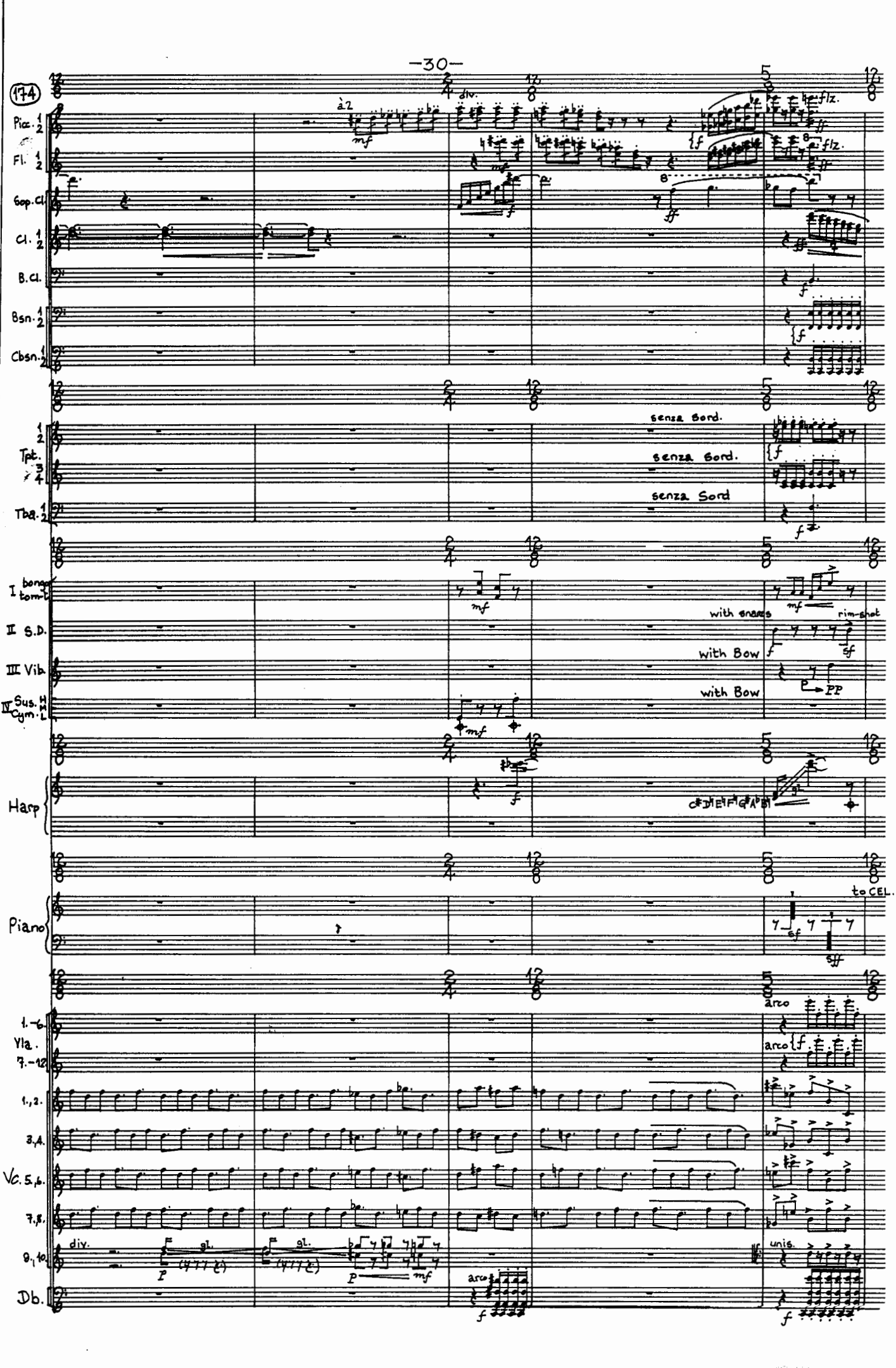
ppp

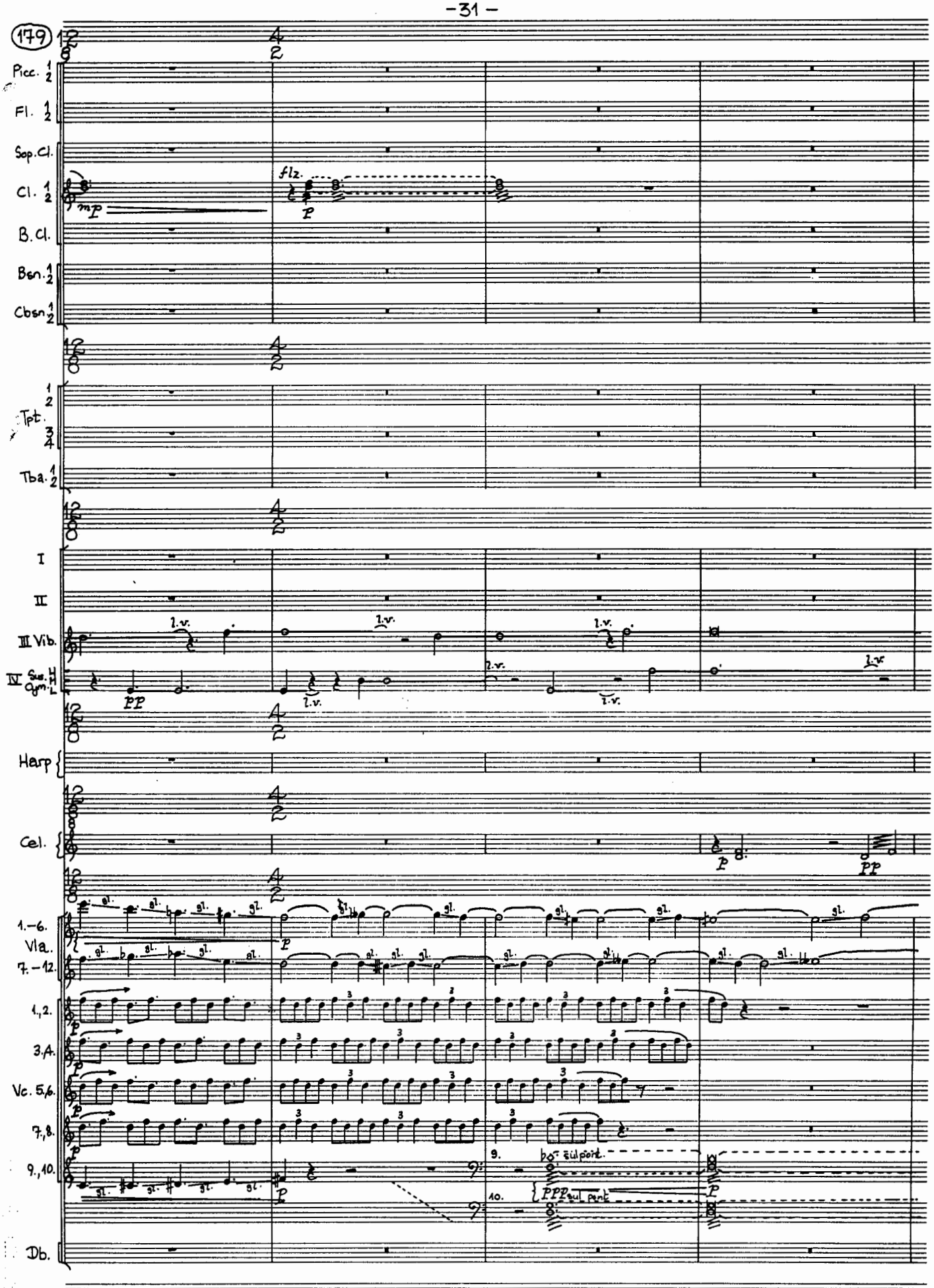
pp

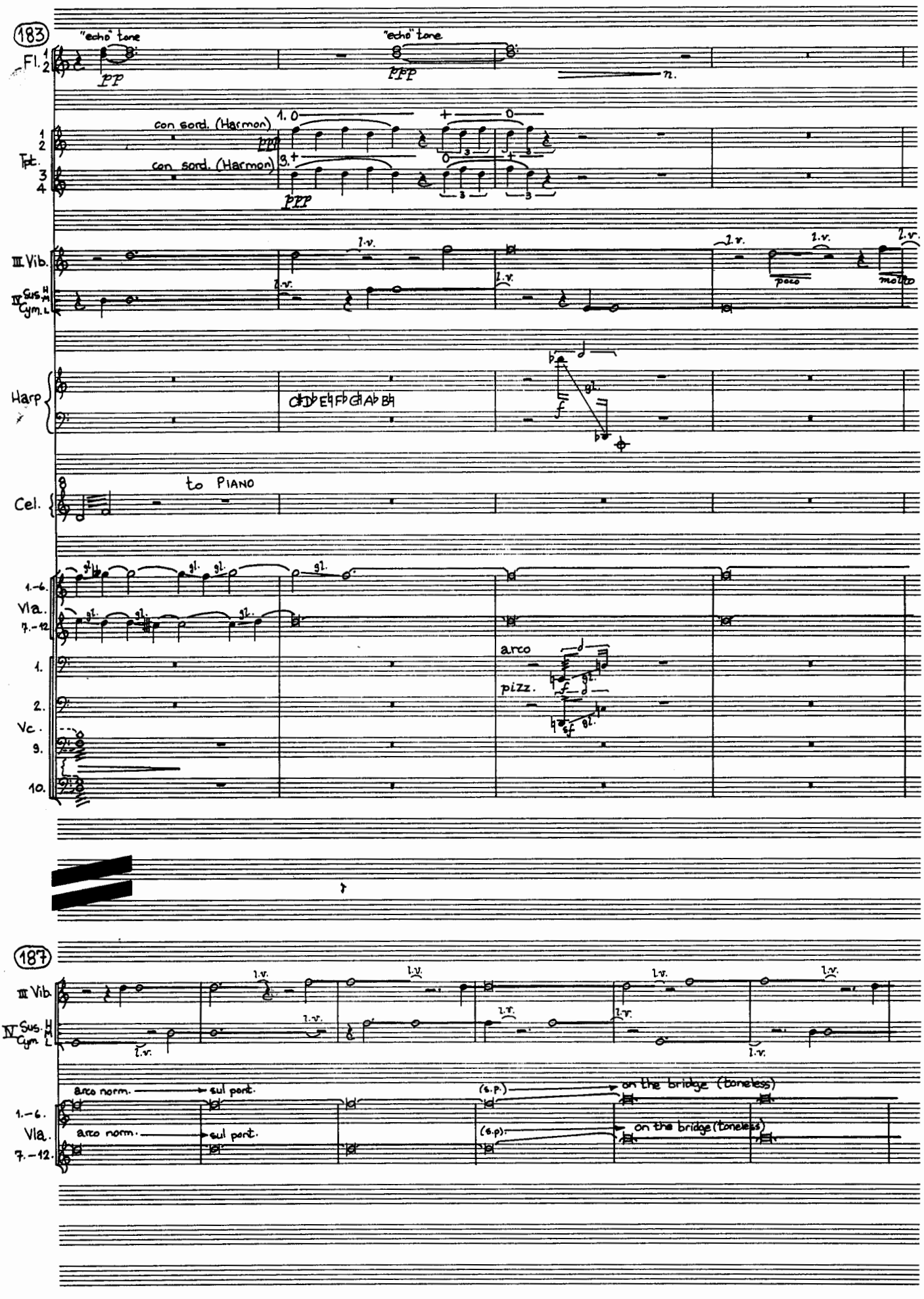
p

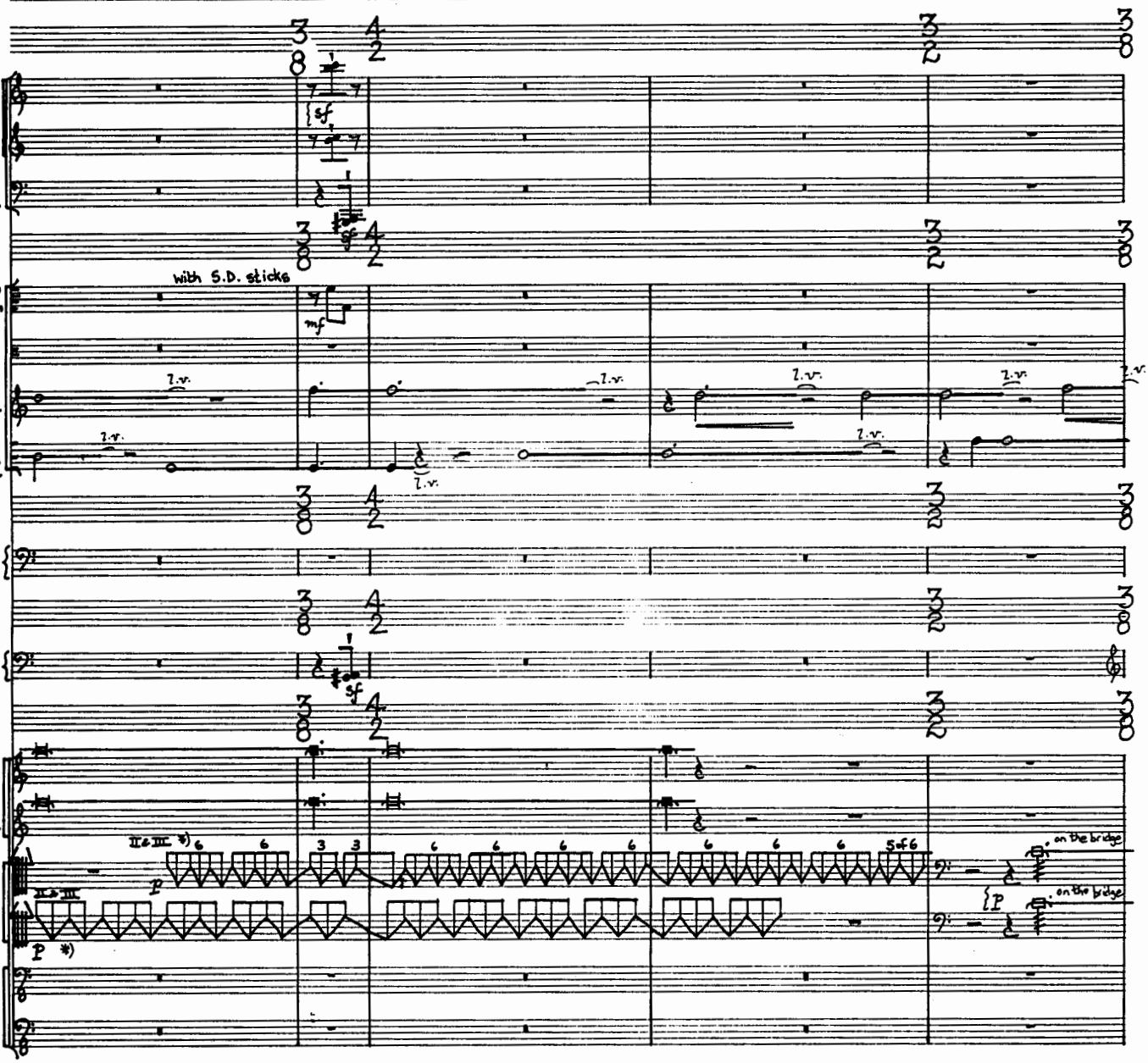

164
con sord. (straight)
Tpt. 1 2
con sord. (straight)
Tpt. 3 4
Tba. 1 2
con sord.
I bongas tom-t.
II W-bl.
to S.D. (without snares)
III B.D.
to VIB.
IV Sus. cym H M L
Harp
Cel.
to PIANO
pizz.
Vla.
col legno
1, 2.
3, 4.
Vc. 5, 6.
7, 8.
9, 10.
div.
sl.
unis.
Db.
div.


169
Picc. 1 2
Fl. 1 2
Sop.Cl.
Cl. 1 2
Bsn. 1 2
Cbsn. 1 2
Tba. 1 2
I bongo tom-t.
II S.D.
III Vib.
IV Sus.Cym. H M L
Piano
Vla. 1.-3. 4.-6. 7.-12.
Vc. 1,2 3,4 5,6 7,8 9. 10.
Db.
(pizz.)
(pizz.)
with light (thin) S.D. sticks
rim

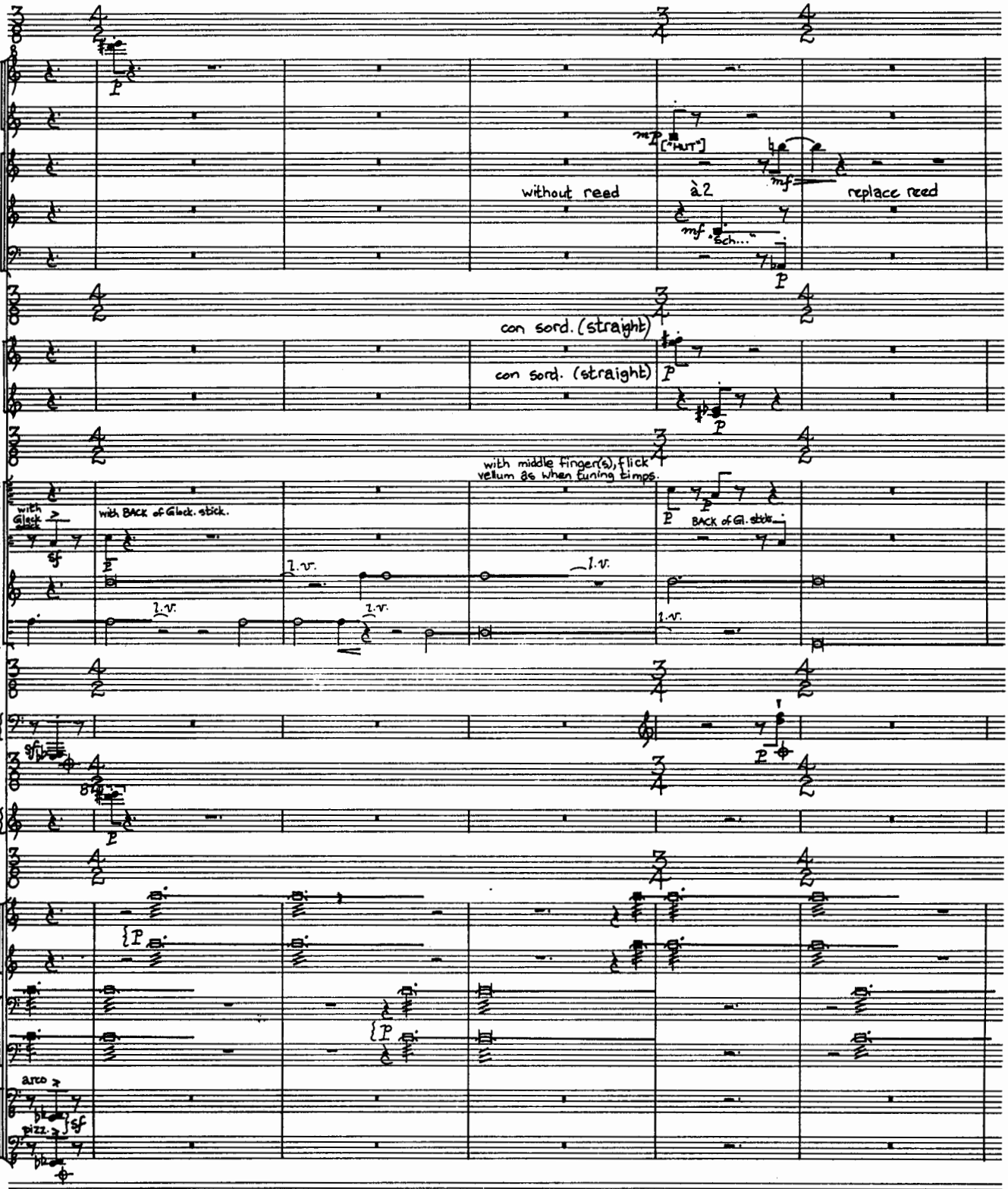

(174)
Picc. 1 2
Fl. 1 2
Gop. Cl.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn. 1 2
Tpt. 1 2 3 4
Tbn. 1 2
I bongo tom-t
II S.D.
III Vib.
IV Sus. Cym. H M L
Harp
Piano
1.-6. Vla.
7.-12.
1.,2.
3.,4.
Vc. 5.,6.
7.,8.
9.,10.
Db.
à 2
div.
senza Sord.
with snares
rim-shot
with Bow
to CEL.
arco
unis.
gl.

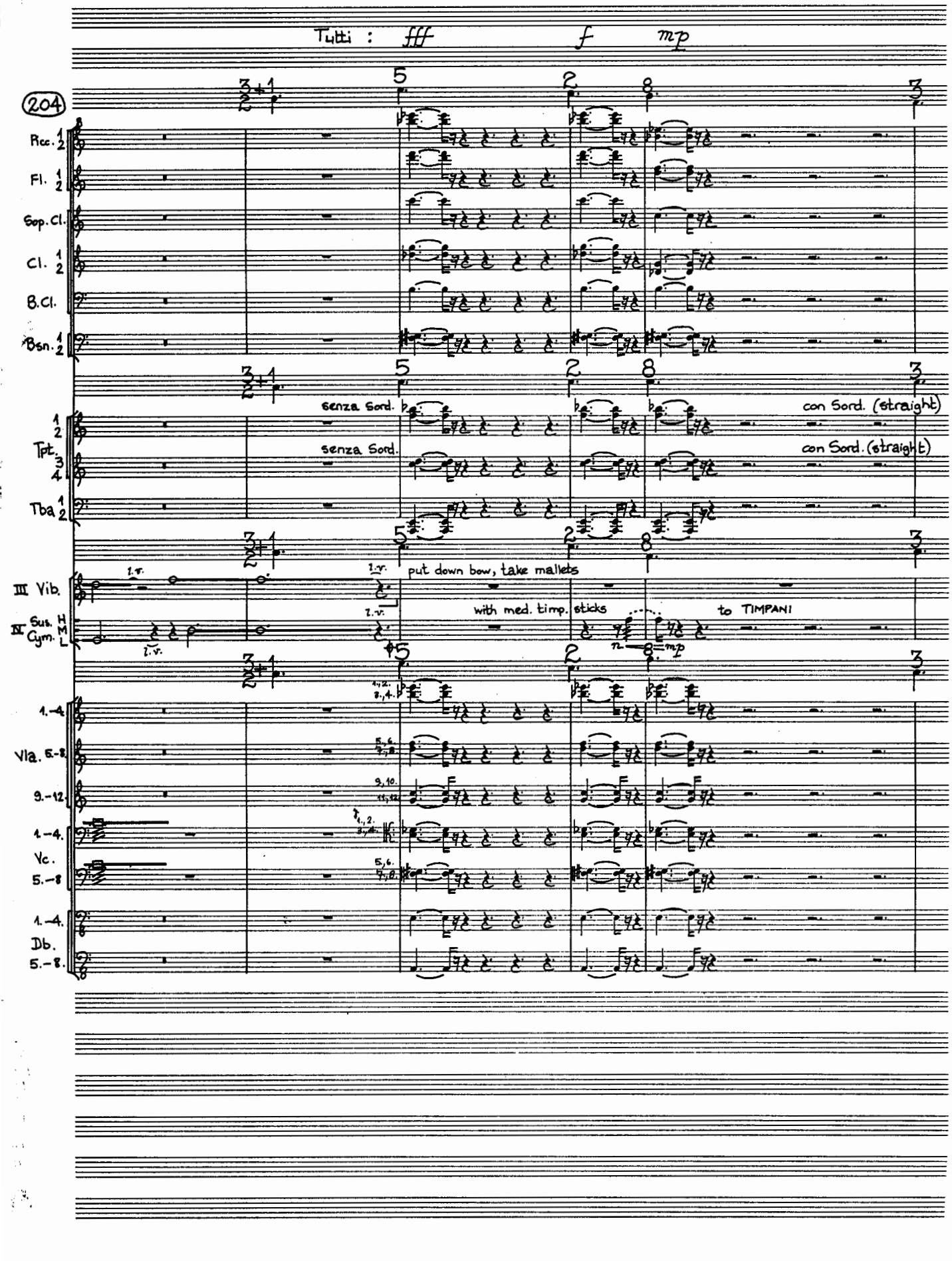

179
Picc. 1 2
Fl. 1 2
Sop. Cl.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn. 1 2
Tpt. 1 2 3 4
Tba. 1 2
I
II
III Vib.
IV Sus. H Cym. L
Harp
Cel.
1.–6. Vla.
7.–12.
1.,2.
3.,4.
Vc. 5.,6.
7.,8.
9.,10.
Db.
flz.
mp
p
l.v.
pp
gl.
sul pont.
ppp
9.
10.

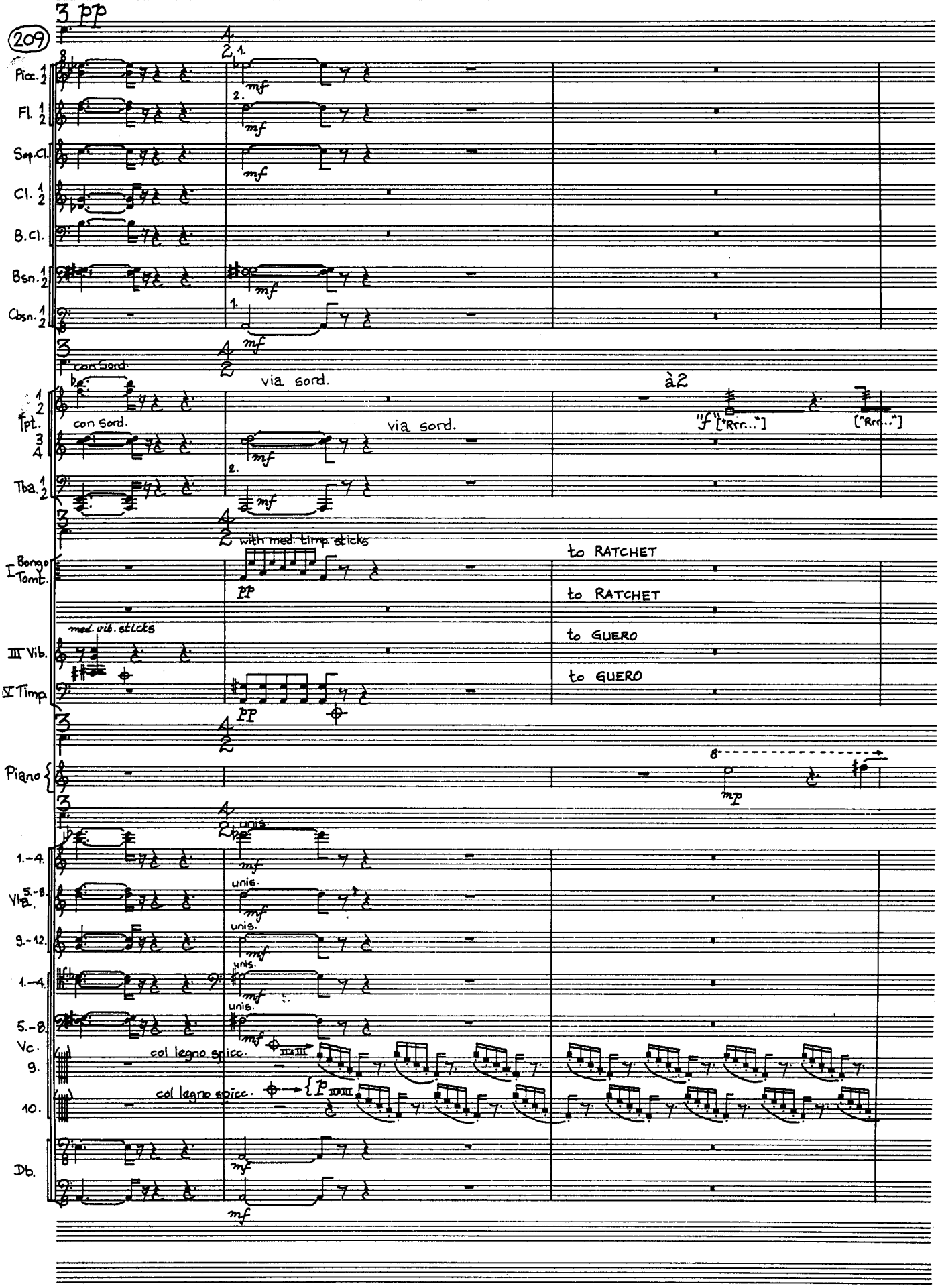

183
"echo" tone
"echo" tone
Fl. 1 2
pp
ppp
n.
con sord. (Harmon)
con sord. (Harmon)
Tpt. 1 2 3 4
ppp
ppp
III Vib.
IV Sus. Cym.
l.v.
poco
molto
Harp
to PIANO
Cel.
1.-6. Vla. 7.-12.
1. 2. Vc. 9. 10.
arco
pizz.
187
arco norm.
sul port.
(s.p.)
on the bridge (toneless)

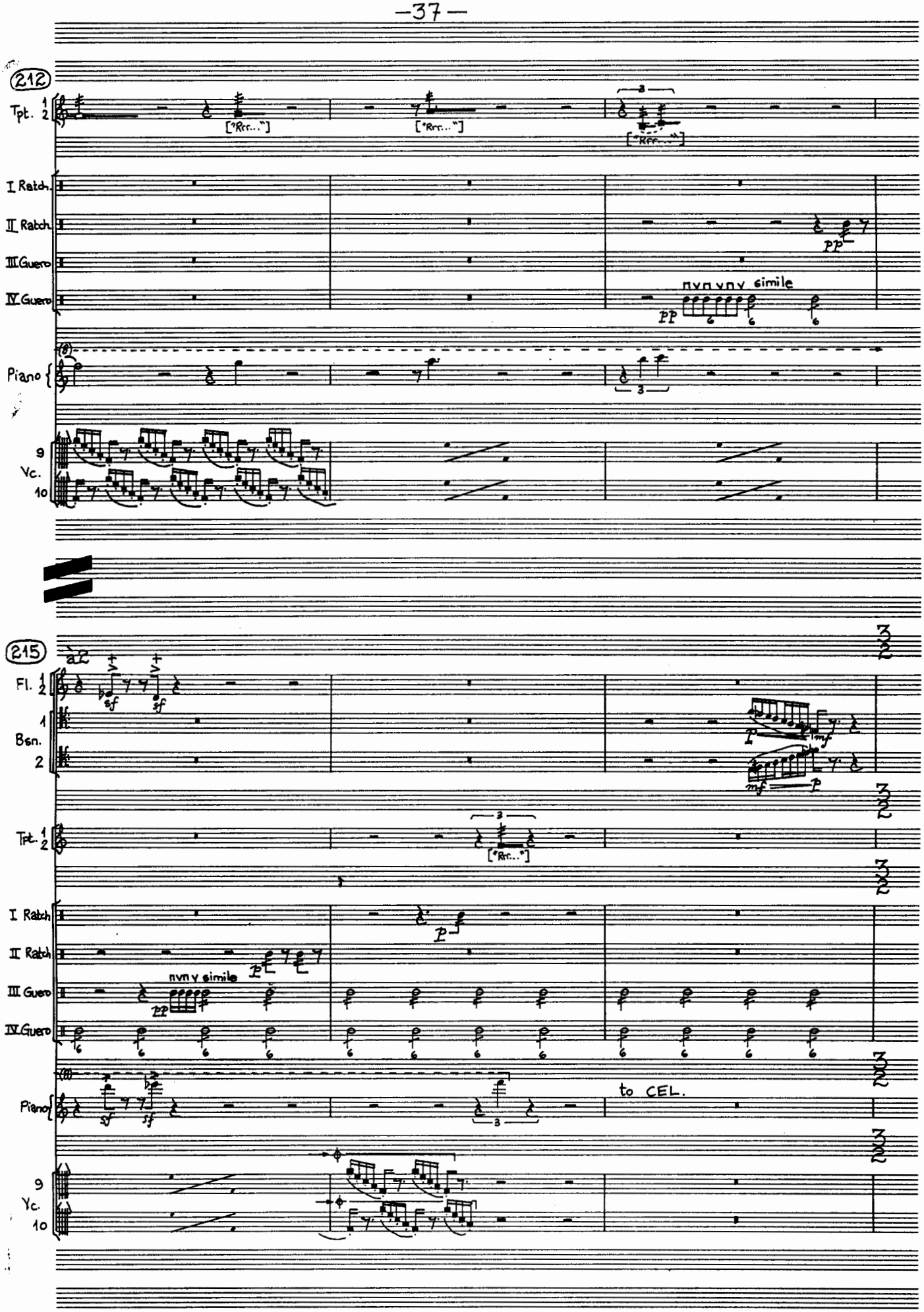


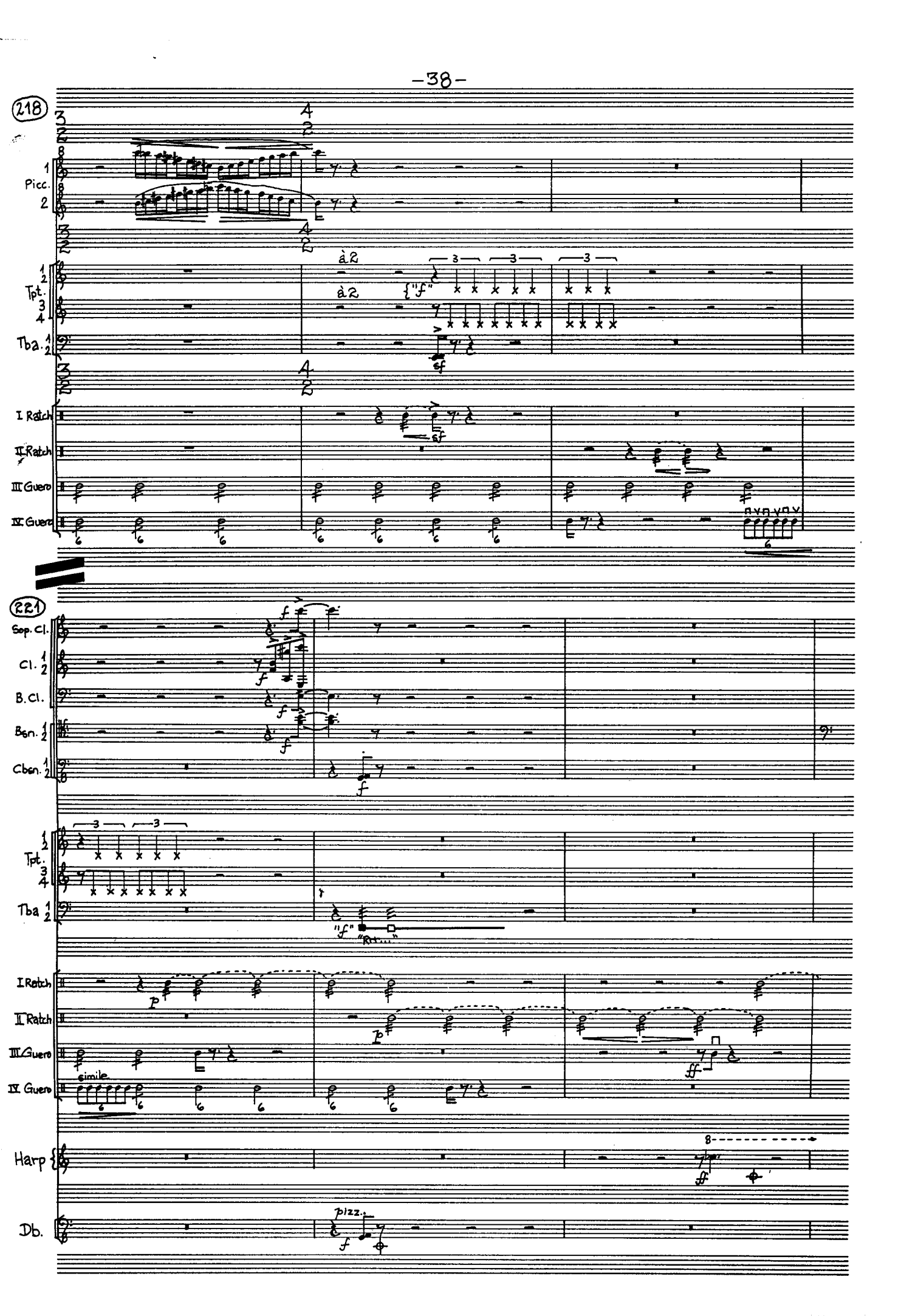

*) brushing motion on the surface of the strings (with bow)/
Wischbewegung auf der Saitenfläche (mit Bogen.)

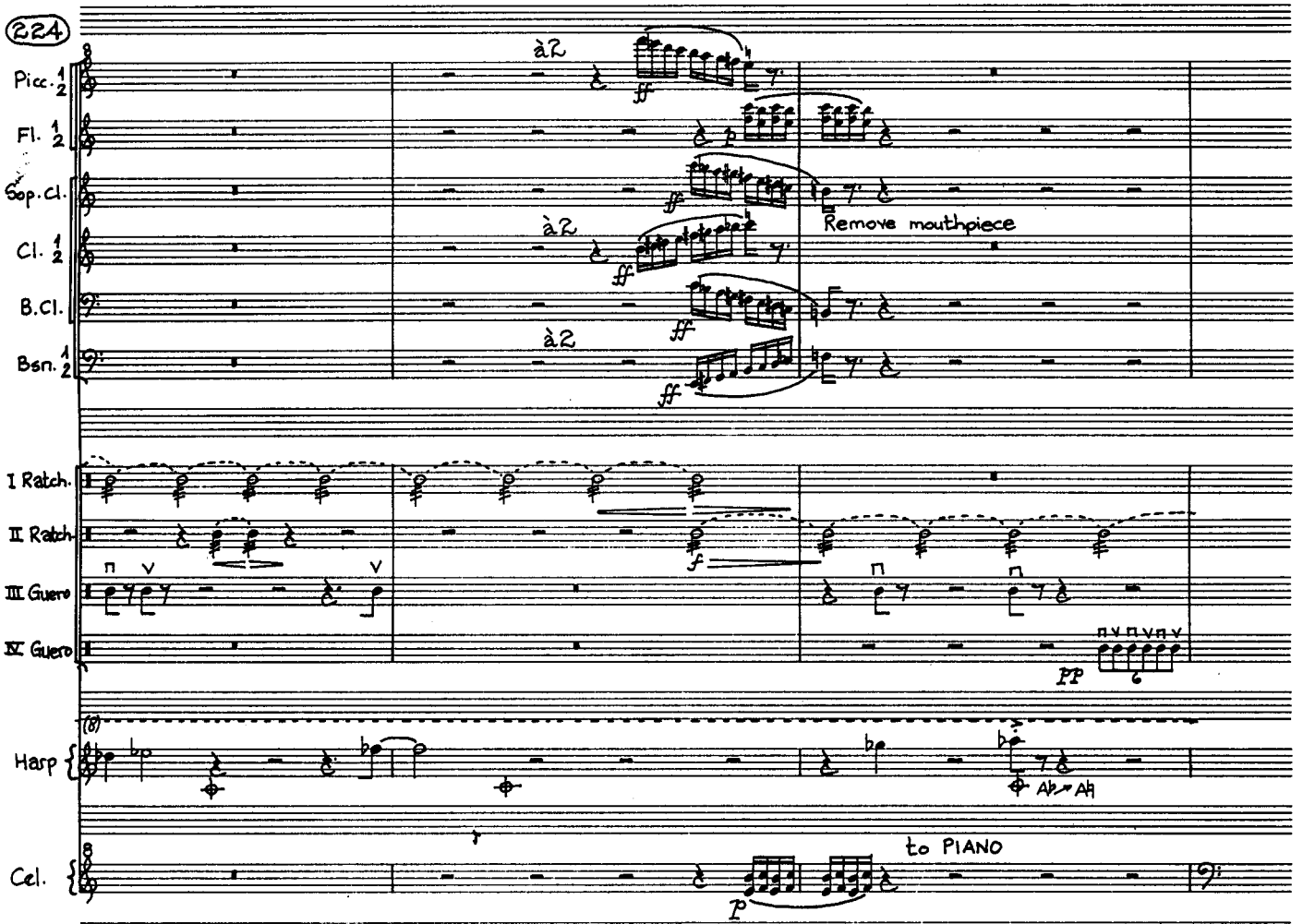

198
Picc. 1 2
Fl. 1 2
Sop. Cl.
Cl. 1 2
B. Cl.
without reed
à 2
replace reed
Tpt. 1 2 3 4
con sord. (straight)
con sord. (straight)
I Bongos Tomt.
II W.bl.
III Vib.
IV Sus. Cym. H M L
with middle finger(s), flick vellum as when tuning timps.
with Glock. stick.
with BACK of Glock. stick.
BACK of Gl. stick
l.v.
Harp
Piano
Vla.
Vc.
Db.
arco
pizz.

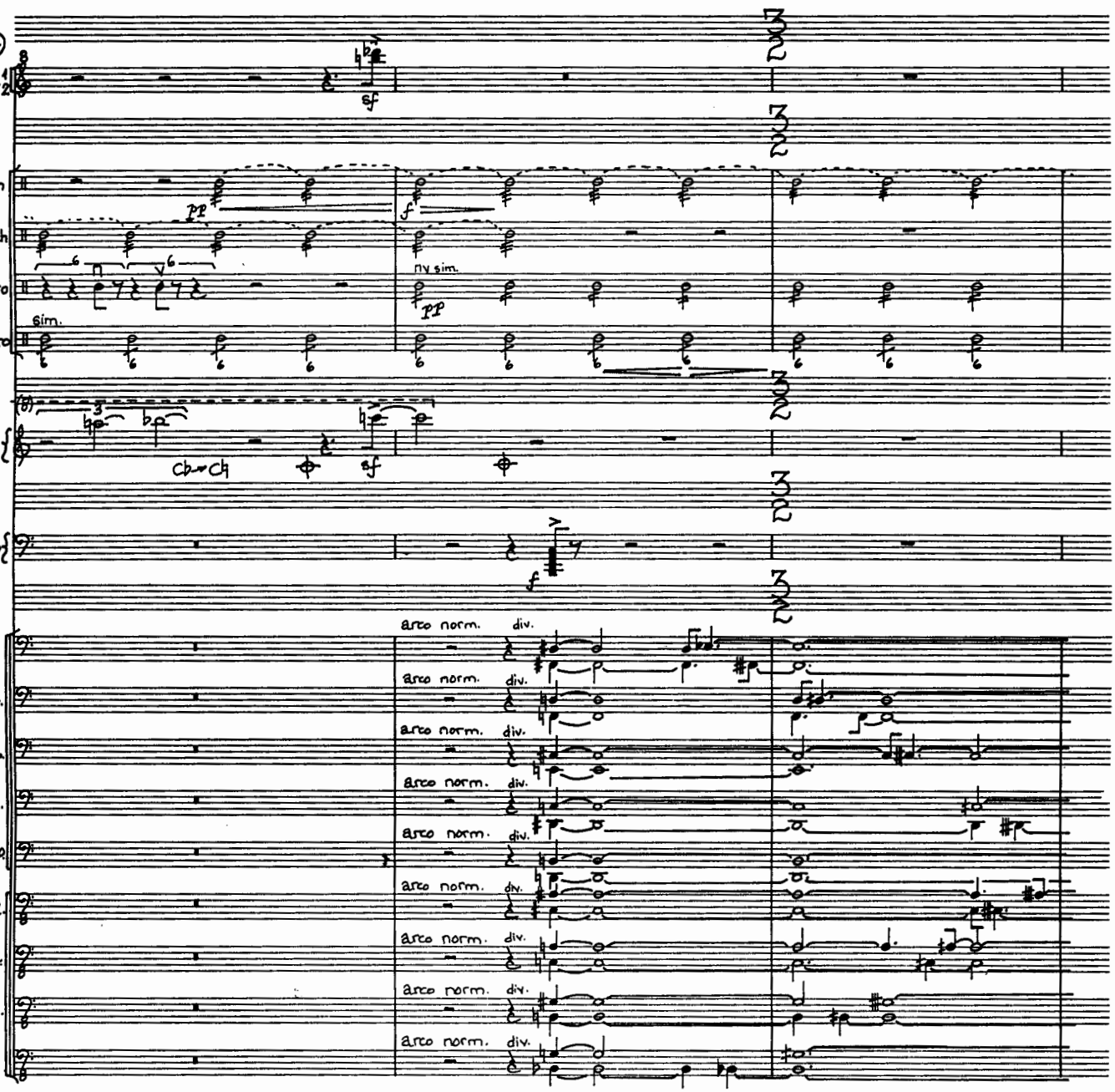

Tutti : fff f mp
(204)
Picc. 1 2
Fl. 1 2
Sop. Cl.
Cl. 1 2
B. Cl.
Bsn. 1 2
senza Sord.
con Sord. (straight)
Tpt. 1 2 3 4
senza Sord.
con Sord. (straight)
Tba 1 2
III Vib.
IV Sus. Cym.
H M L
l.v.
put down bow, take mallets
with med. timp. sticks
to TIMPANI
mp
1.-4.
Vla. 5.-8.
9.-12.
1.-4.
Vc.
5.-8.
1.-4.
Db.
5.-8.

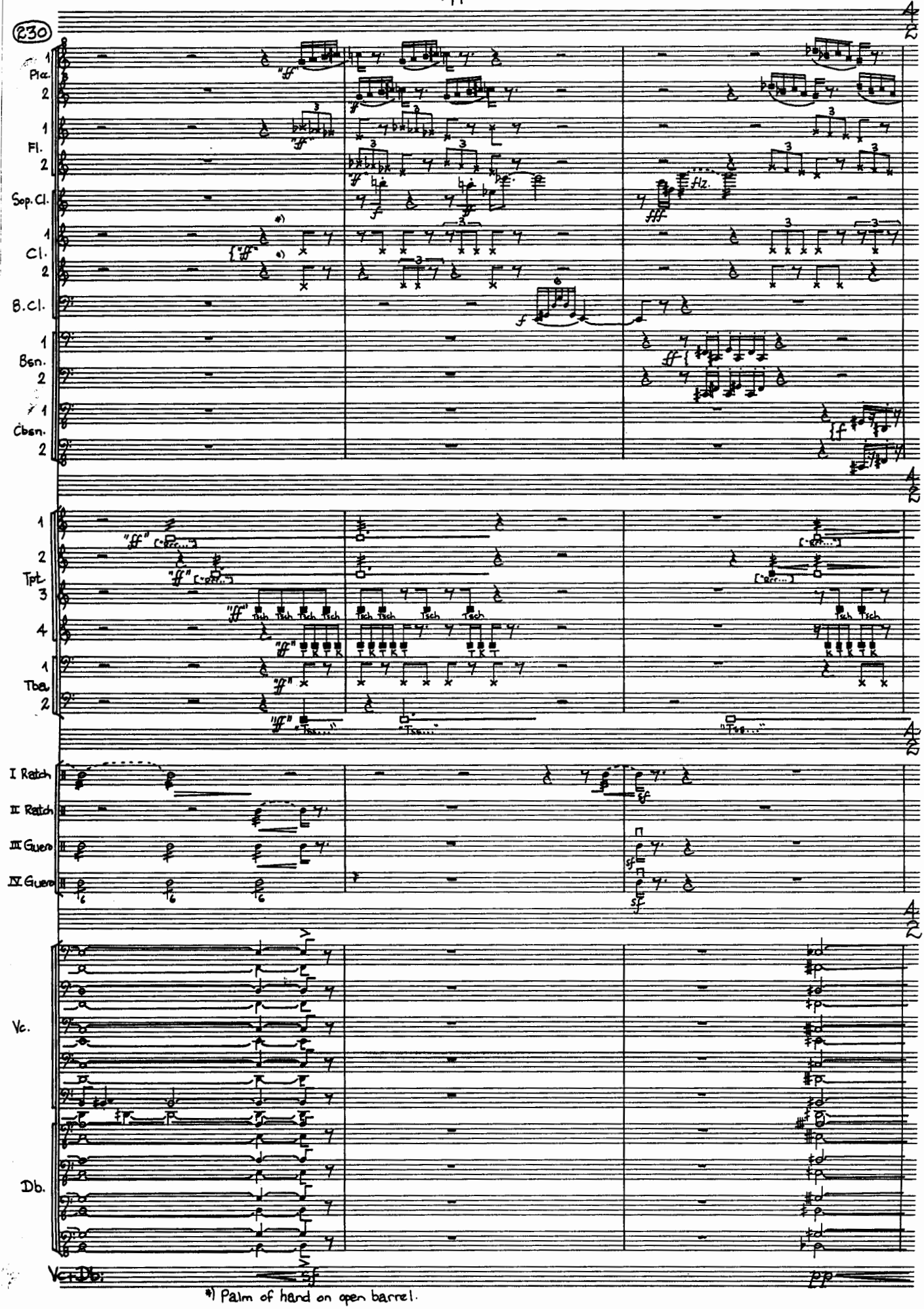

3 pp
209
Picc. 1 2
Fl. 1 2
Sop.Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Cbsn. 1 2
con Sord.
via sord.
à2
"f" ["Rrr..."]
["Rrr..."]
Tpt. 1 2 3 4
con Sord.
via sord.
Tba. 1 2
with med. timp. sticks
I Bongo Tomb.
to RATCHET
to RATCHET
med. vib. sticks
III Vib.
to GUERO
IV Timp.
to GUERO
Piano
unis.
1.-4. Vlns.
5.-8. Vlns.
9.-12. Vlns.
1.-4. Vla.
5.-8. Vla.
Vc. 9.
col legno spicc.
10.
col legno spicc.
Db.


212
Tpt. 1 2
["Rrr..."]
["Rrr..."]
["Rrr..."]
I Ratch.
II Ratch.
III Guero
IV Guero
pp
nvn vny simile
Piano
Vc. 9 10
215
Fl. 1 2
Bsn. 1 2
sf
sf
mf
p
Tpt. 1 2
["Rrr..."]
I Ratch.
II Ratch.
III Guero
IV Guero
p
pp
nvn y simile
Piano
to CEL.
Vc. 9 10

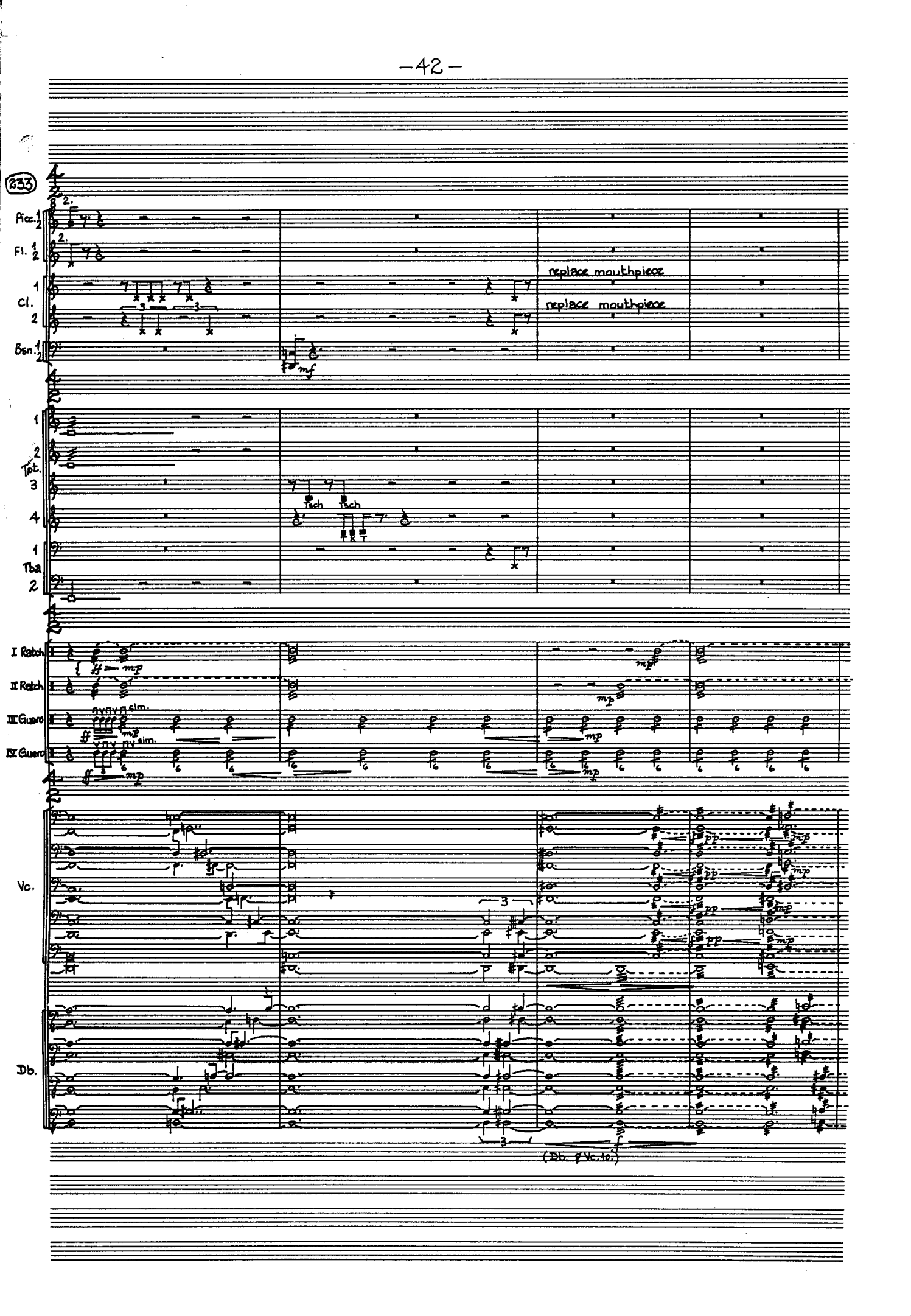

218
Picc.
Tpt.
Tba.
I Ratch
II Ratch
III Guero
IV Guero
à 2
221
Sop. Cl.
Cl.
B. Cl.
Bsn.
Cbsn.
simile
Harp
Db.
pizz.

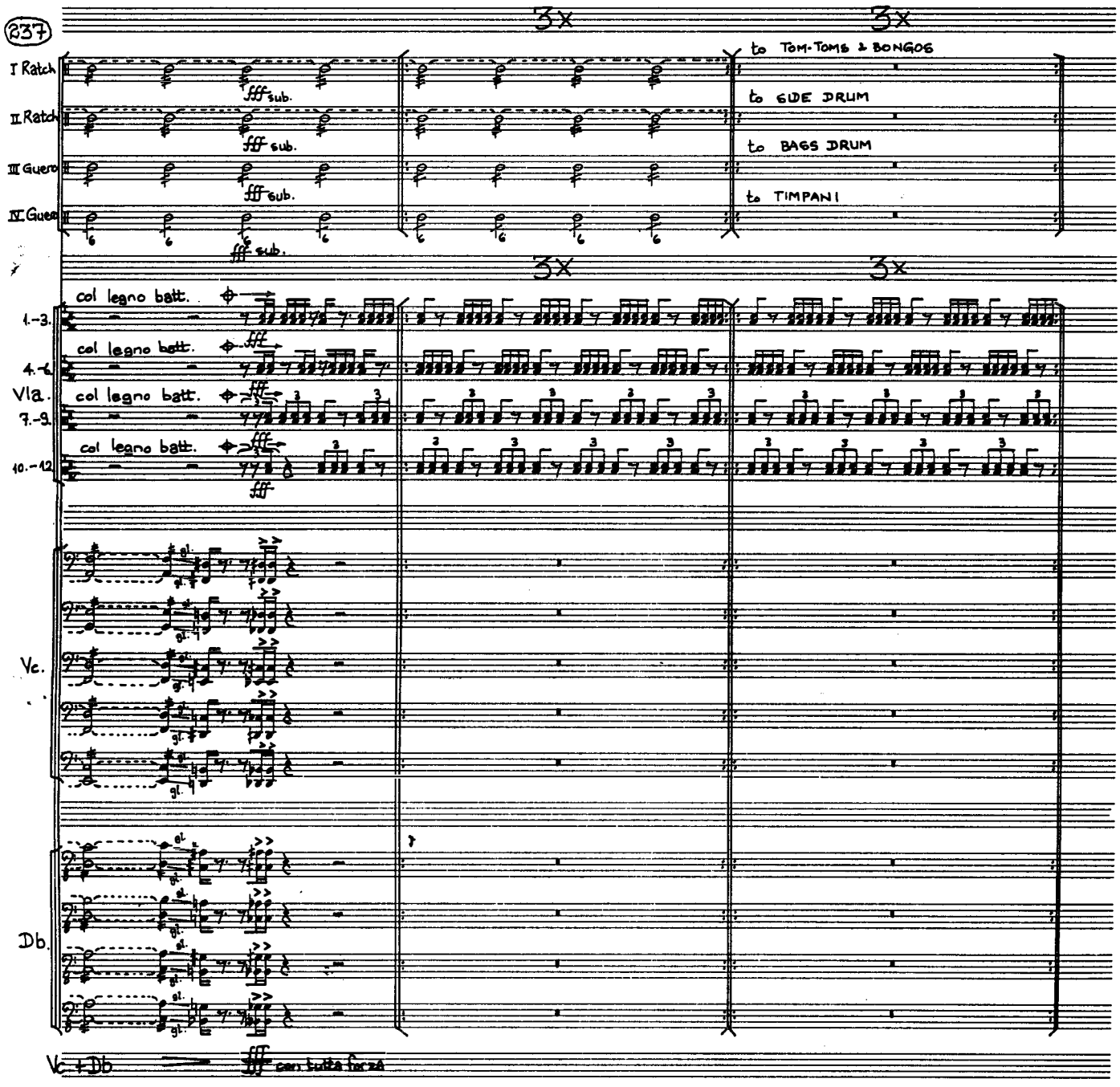

224
Picc. 1 2
Fl. 1 2
Sop. Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
à2
ff
Remove mouthpiece
I Ratch.
II Ratch.
III Guero
IV Guero
f
pp
(8)
Harp
Ab Ah
Cel.
to PIANO
p


227
Picc. 1 2
sf
I Ratch
II Ratch
III Guero
IV Guero
pp
f
ny sim.
sim.
Harp
Cb-Ch
Piano
arco norm.
div.
1,2.
3,4.
Vc. 5,6.
7,8.
9,10.
Db. 1,2.
3,4.
5,6.
7,8
Vc. + Db: f mp




*) Palm of hand on open barrel.


233
Pic. 1 2
Fl. 1 2
Cl. 1 2
Bsn. 1 2
replace mouthpiece
replace mouthpiece
Tpt. 1 2 3 4
Tba 1 2
I Rotch
II Rotch
III Guero
IV Guero
Vc.
Db.
(Db. & Vc. 1e.)


237
3x
3x
to TOM-TOMS & BONGOS
to SIDE DRUM
to BASS DRUM
to TIMPANI
I Ratch.
II Ratch.
III Guero
IV Guero
fff sub.
3x
3x
col legno batt.
1.-3.
4.-6.
Vla.
7.-9.
10.-12.
Vc.
Db.
Vc. + Db
con tutta forza

240

Picc. 1 2
Fl. 1 2
Sop.Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Cbsn. 1 2

fltz.
ff
(3/4 + 3/8)
f

1 2
Tpt. 3 4
1
Tba.
2

à2 senza sord.
à2 con sord. (straight) sf
con sord. (straight)
mf

I Bongos Tamt.
II S.D.
III B.D.
IV Timp

with S.D. sticks
ff
with S.D. sticks
with wood sticks
to MARIMBA
to GLOCK.
to VIB.
to CYMBALS

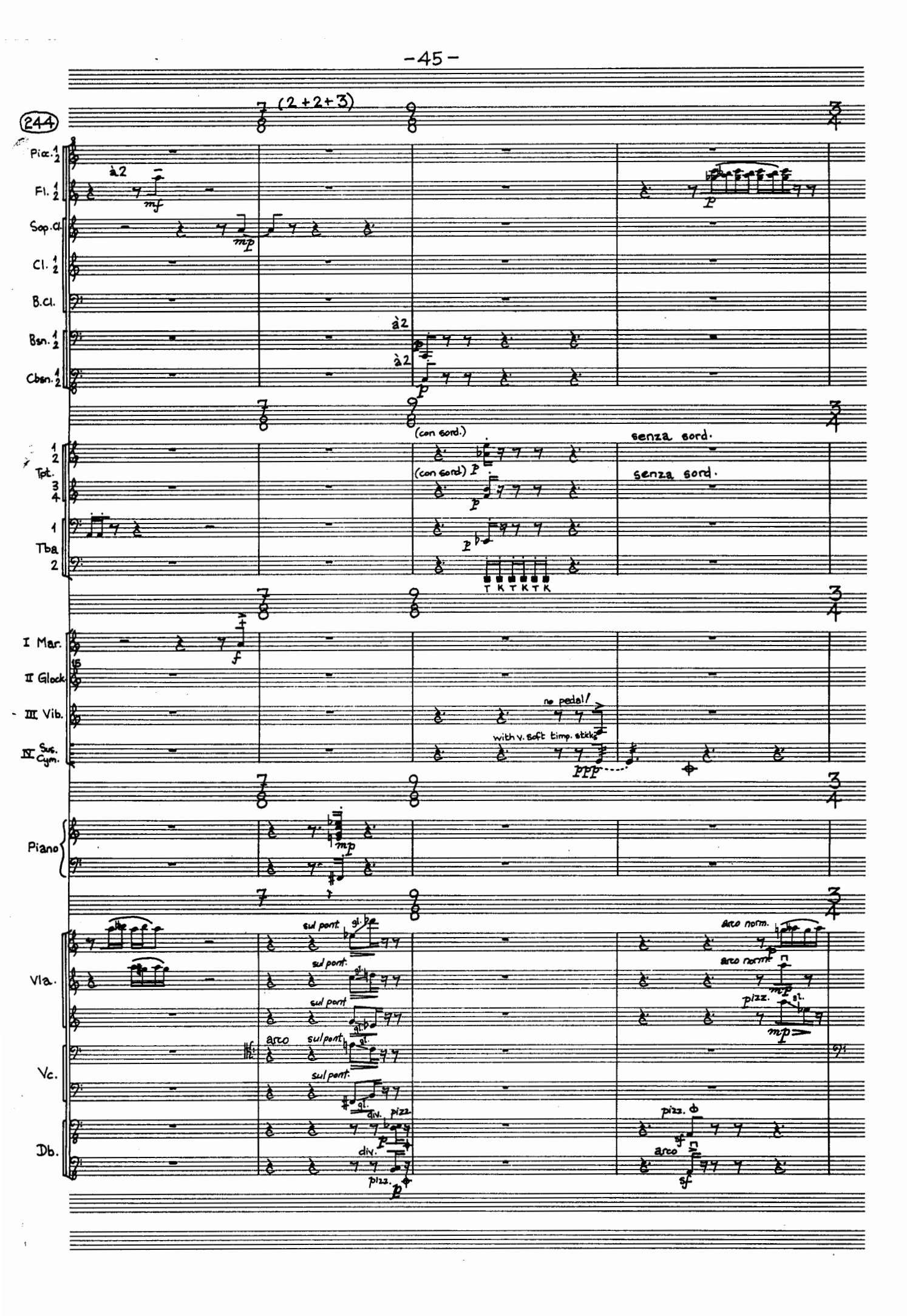
1.-3.
4.-6.
Vla.
7.-9.
10.-12.

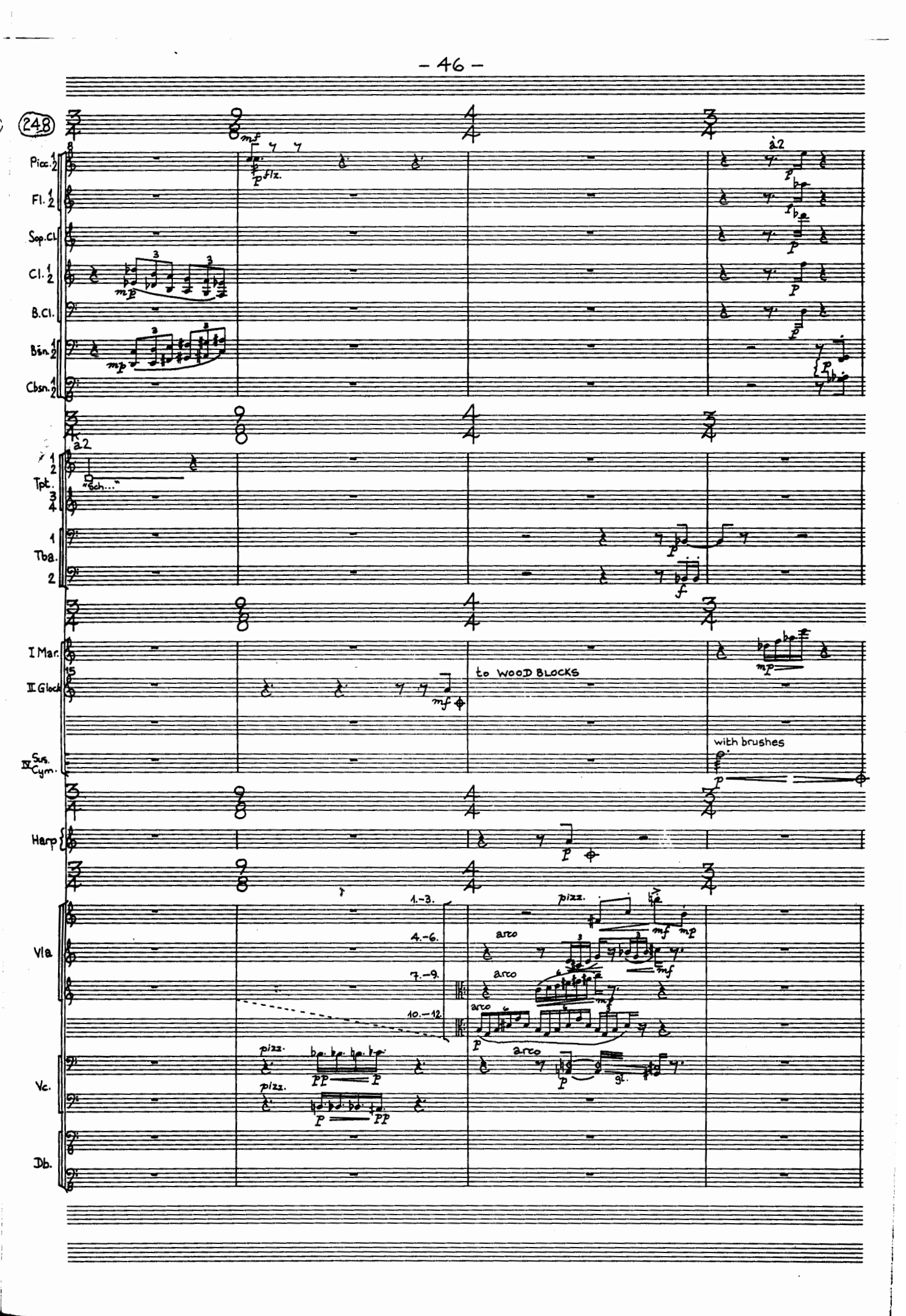
1.-4.
5.-8.
9.-12.
arco
arco
arco
col legno spicc.
mp

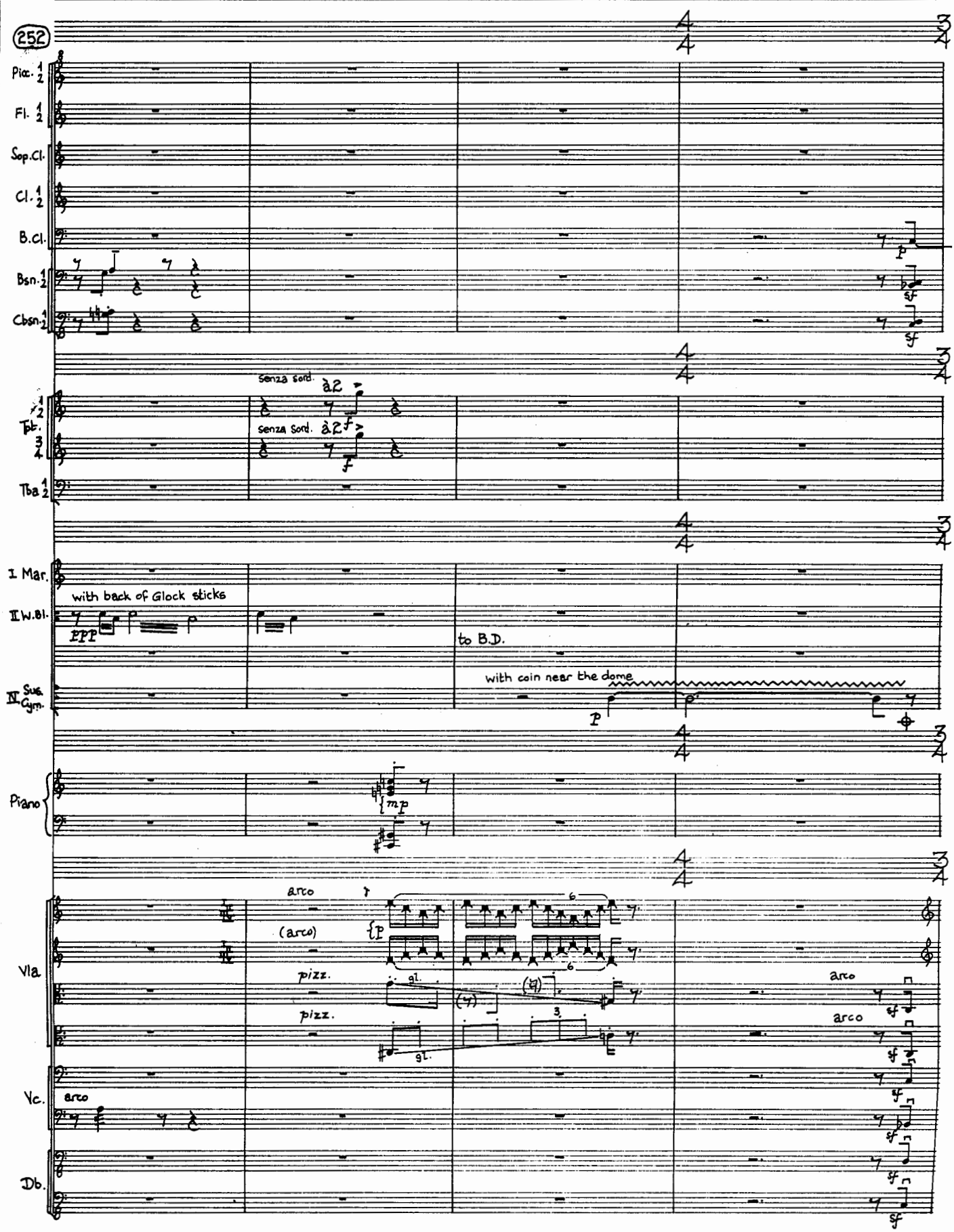
1.-5.
Vc.
6.-10.

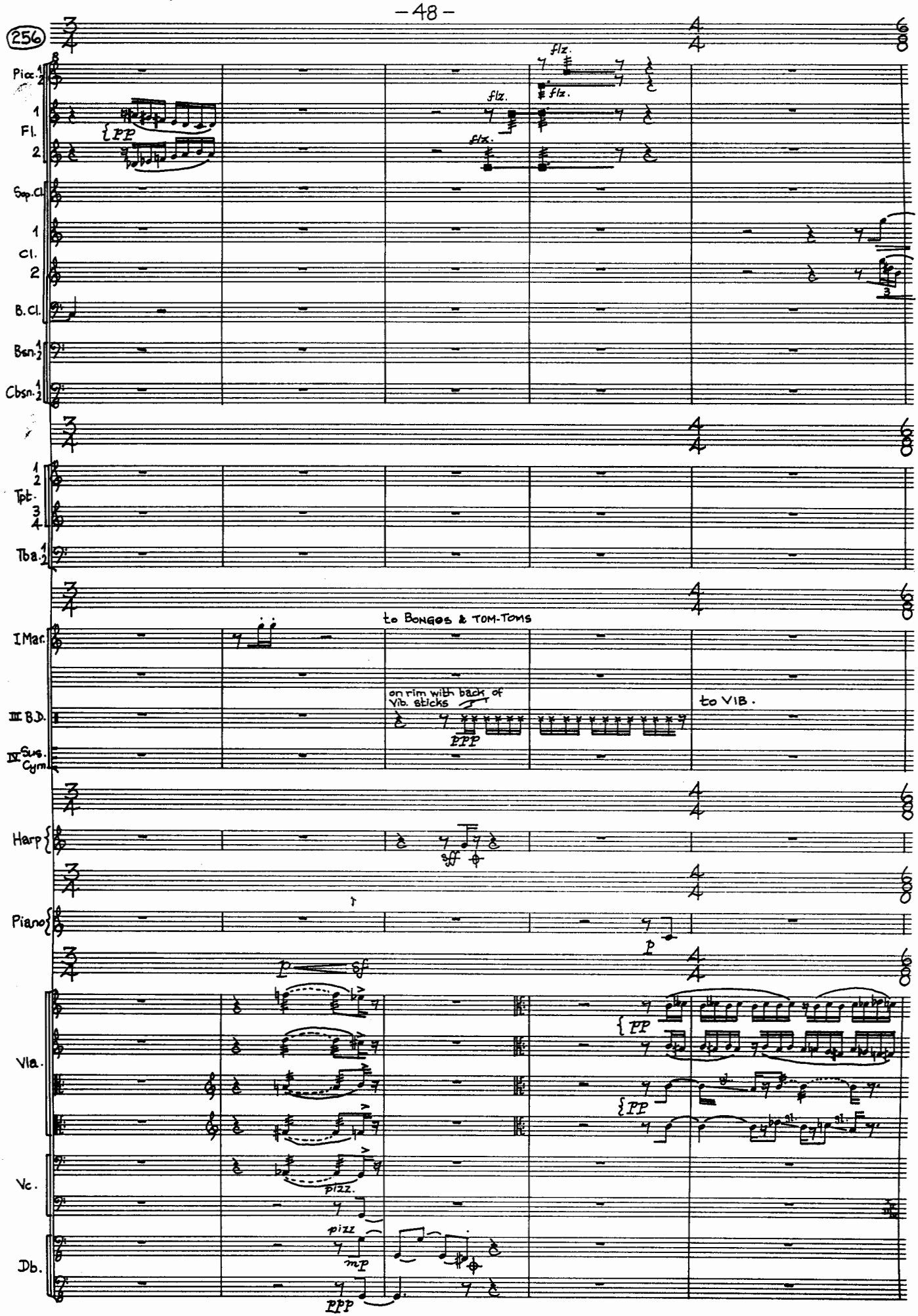
1.-4.
Db.
5.-8.

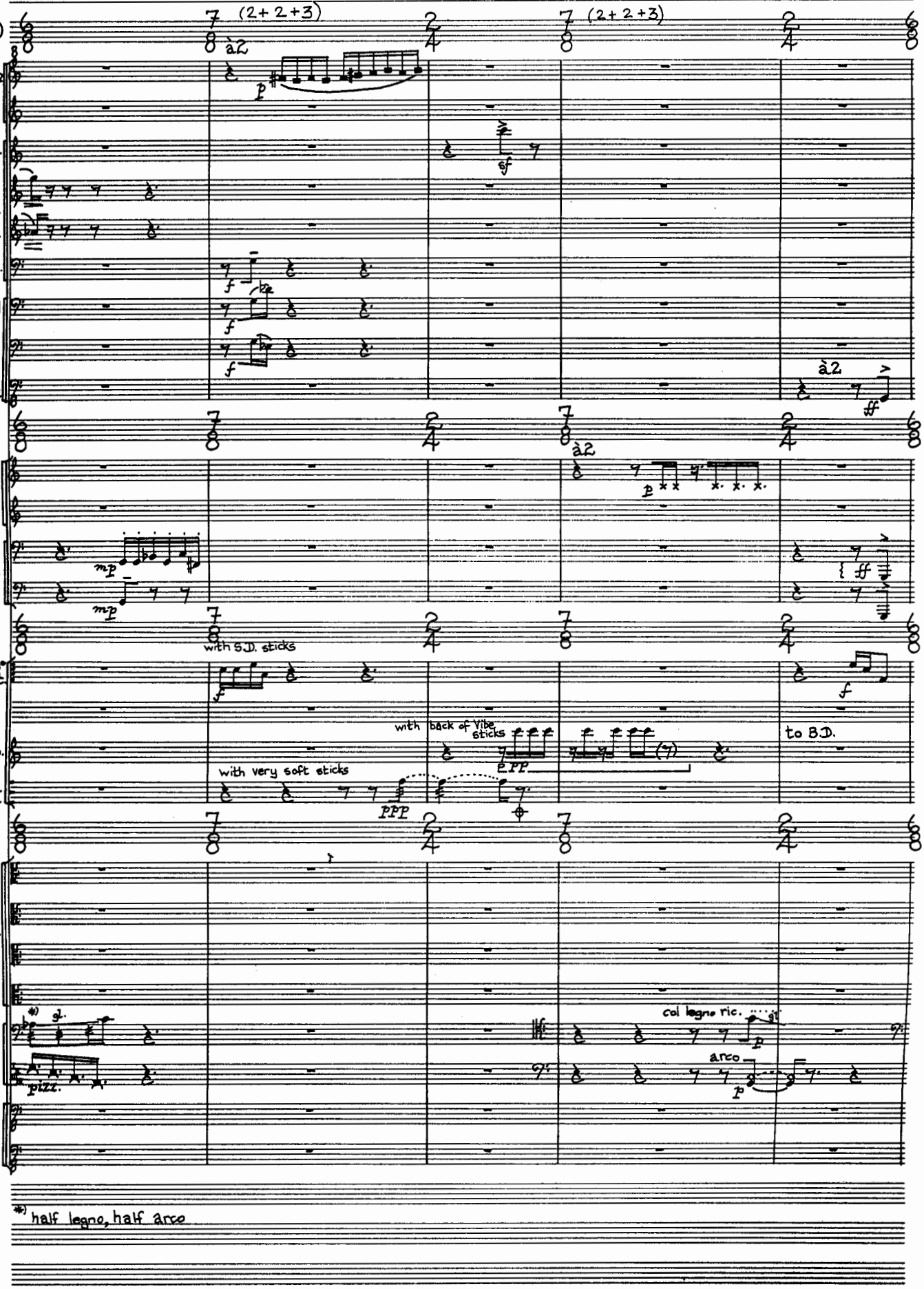
*) Tune largest timpano as low as possible (pedal completely up) and play a dead-stroke right in the centre of the timp. head.

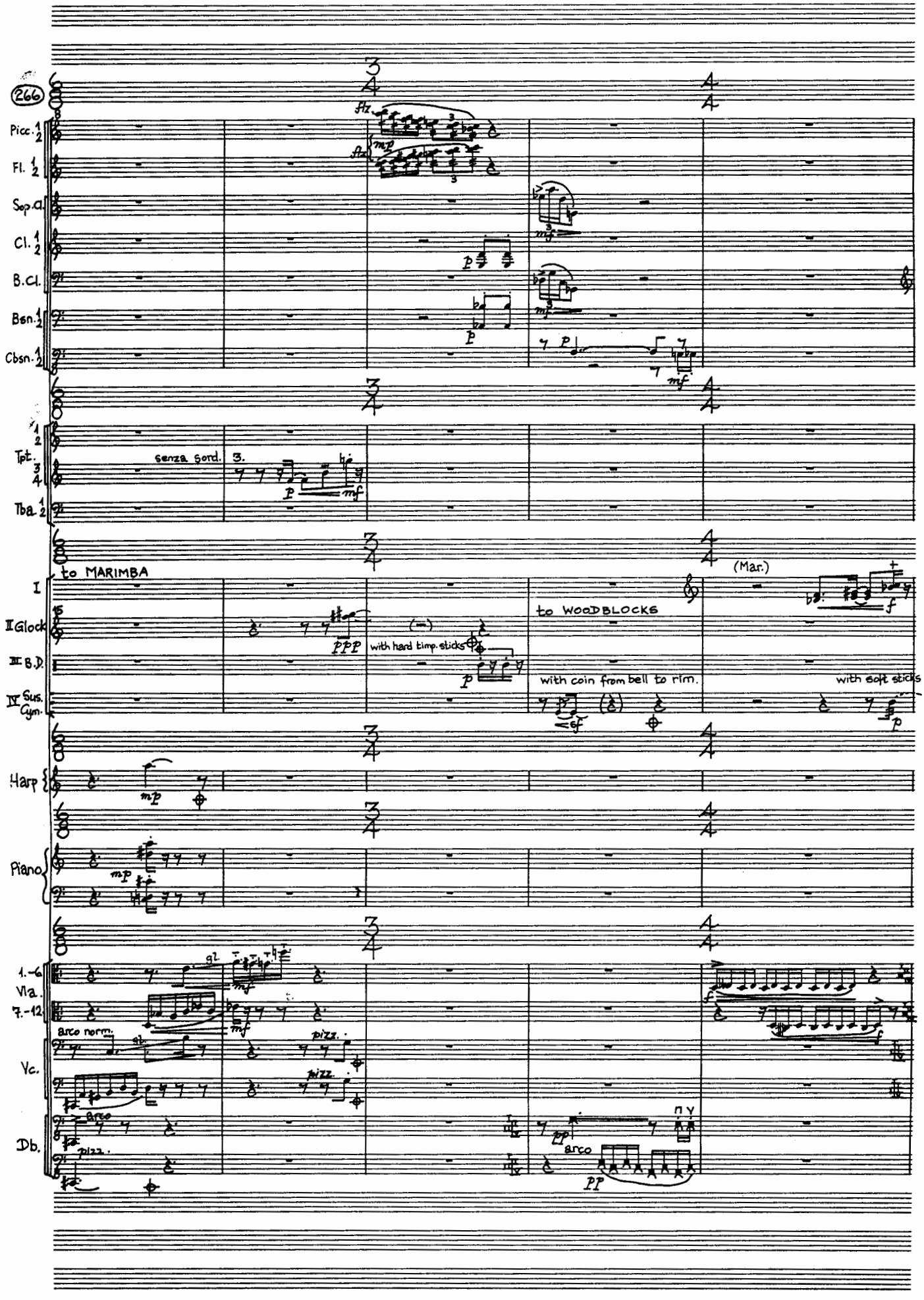

244
(2+2+3)
Picc. 1 2
Fl. 1 2
Sop.cl.
Cl. 1 2
B.cl.
Bsn. 1 2
Cbsn. 1 2
à2
mf
mp
p
(con sord.)
senza sord.
Tpt. 1 2 3 4
Tba. 1 2
T K T K T K
I Mar.
II Glock.
III Vib.
IV Sus. Cym.
f
no pedal!
with v. soft timp. sticks
ppp
Piano
Vla.
Vc.
Db.
sul pont.
gl.
arco
arco norm.
pizz.
div.
sf

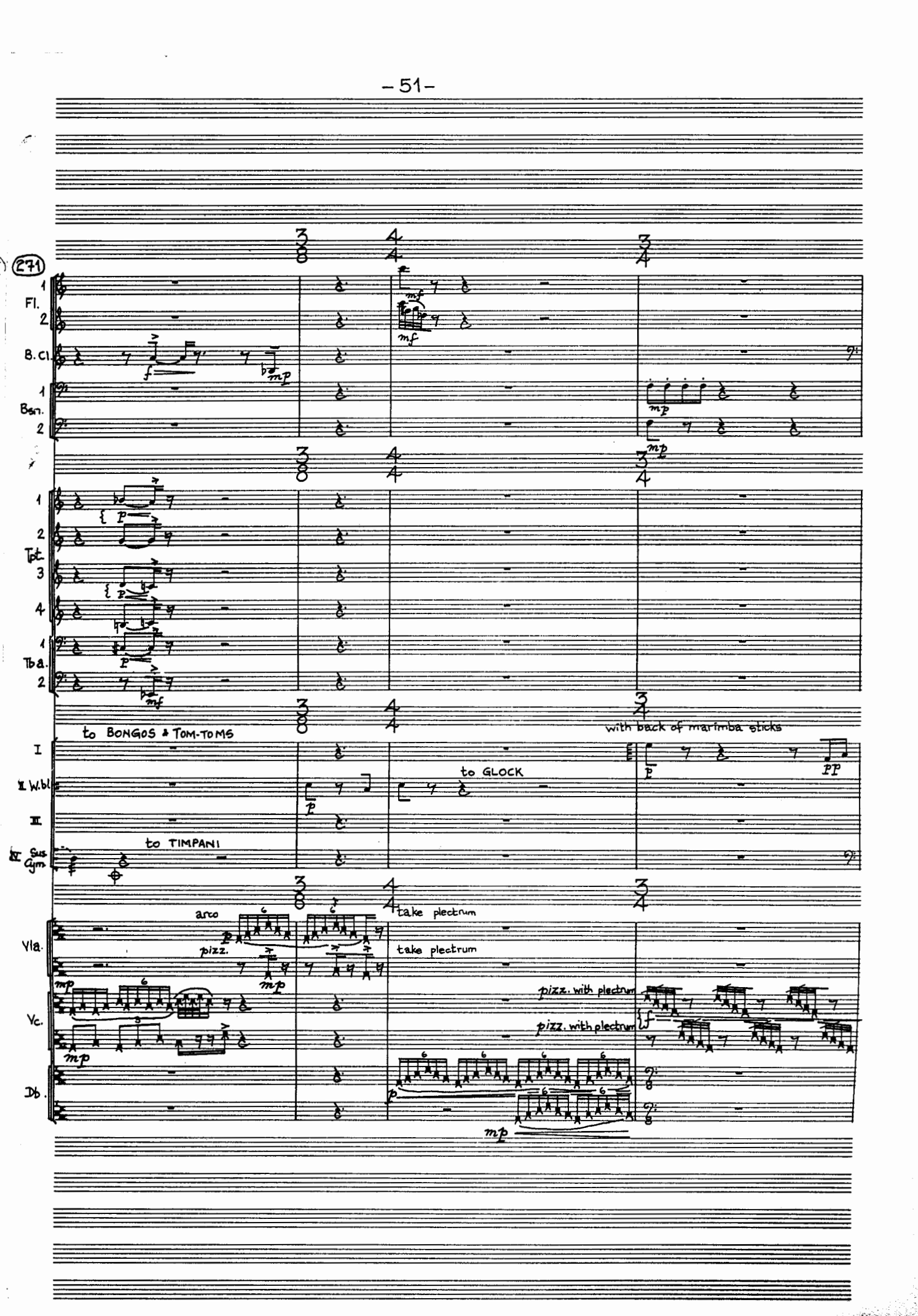

248
Picc. 1 2
Fl. 1 2
Sop.Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Cbsn. 1 2
à2
"Ech..."
Tpt. 1 2 3 4
Tba. 1 2
I Mar.
II Glock
15
Sus. Cym.
to WOOD BLOCKS
with brushes
Harp
Vla
Vc.
Db.
1.-3.
4.-6.
7.-9.
10.-12.
pizz.
arco

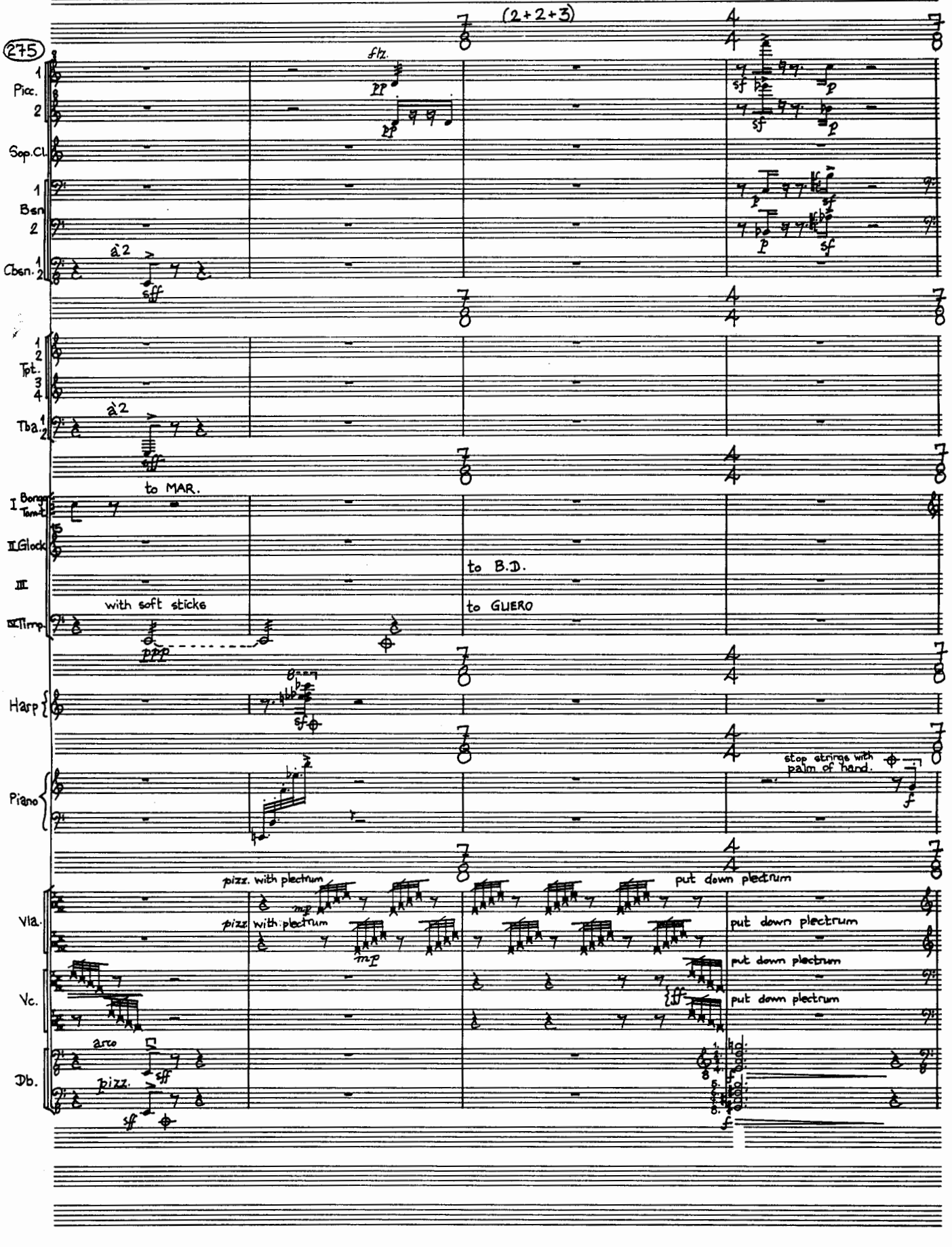

252
Picc. 1 2
Fl. 1 2
Sop.Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Cbsn. 1 2
Tpt. 1 2 3 4
Tba. 1 2
I Mar.
II W.Bl.
IV Sus. Cym.
Piano
Vla.
Vc.
Db.
senza sord.
à2
senza sord.
à2
with back of Glock sticks
ppp
to B.D.
with coin near the dome
mp
arco
(arco)
pizz.
pizz.
gl.
gl.
arco
arco
arco

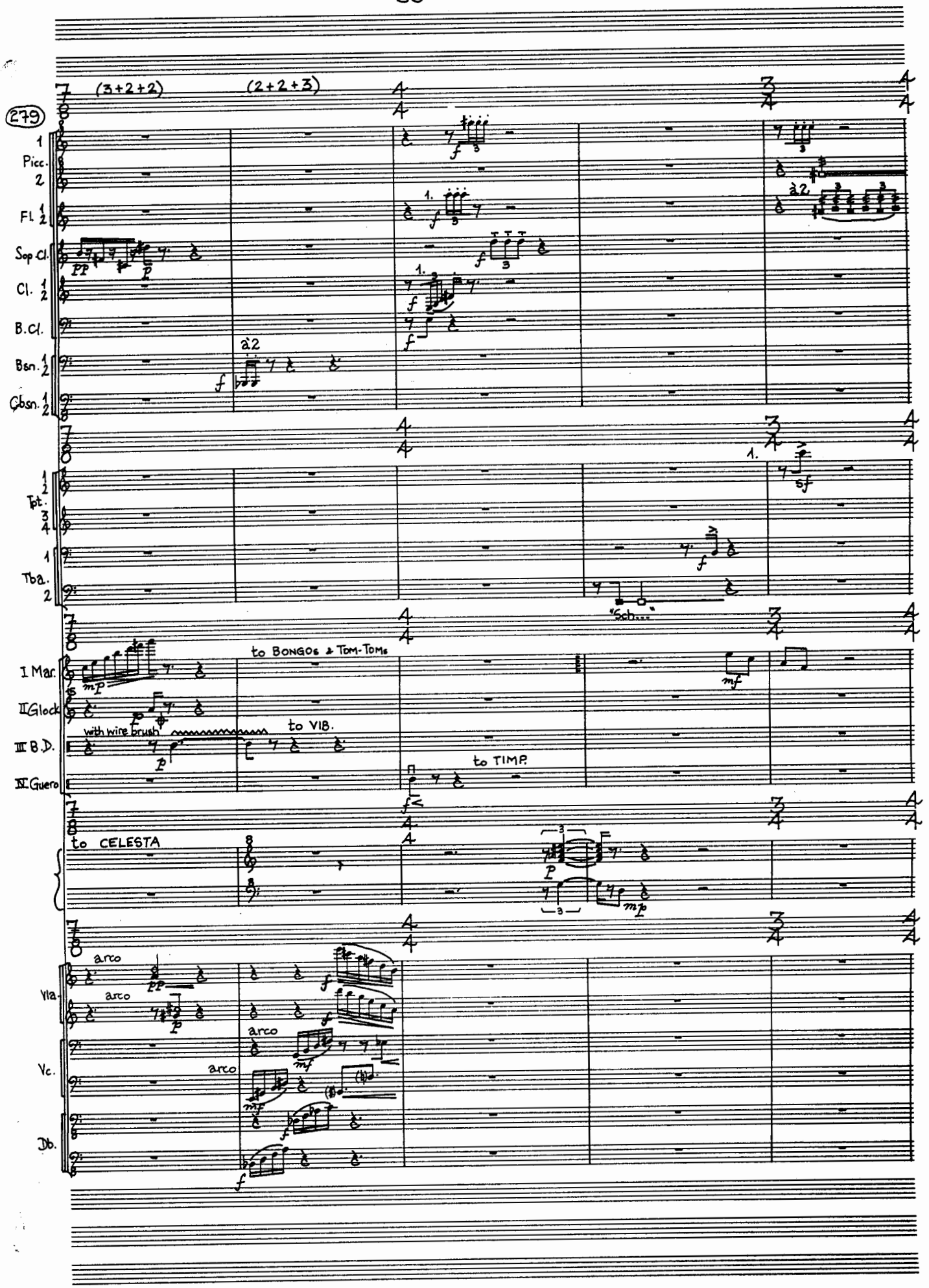

256
Picc. 1 2
Fl. 1 2
Sop. Cl.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn. 1 2
Tpt. 1 2 3 4
Tba. 1 2
I Mar.
III B.D.
IV Sus. Cym.
Harp
Piano
Vla.
Vc.
Db.
flz.
pp
to Bongos & Tom-Toms
on rim with back of Vib. sticks
ppp
to Vib.
ff
p
sf
pizz.
mp

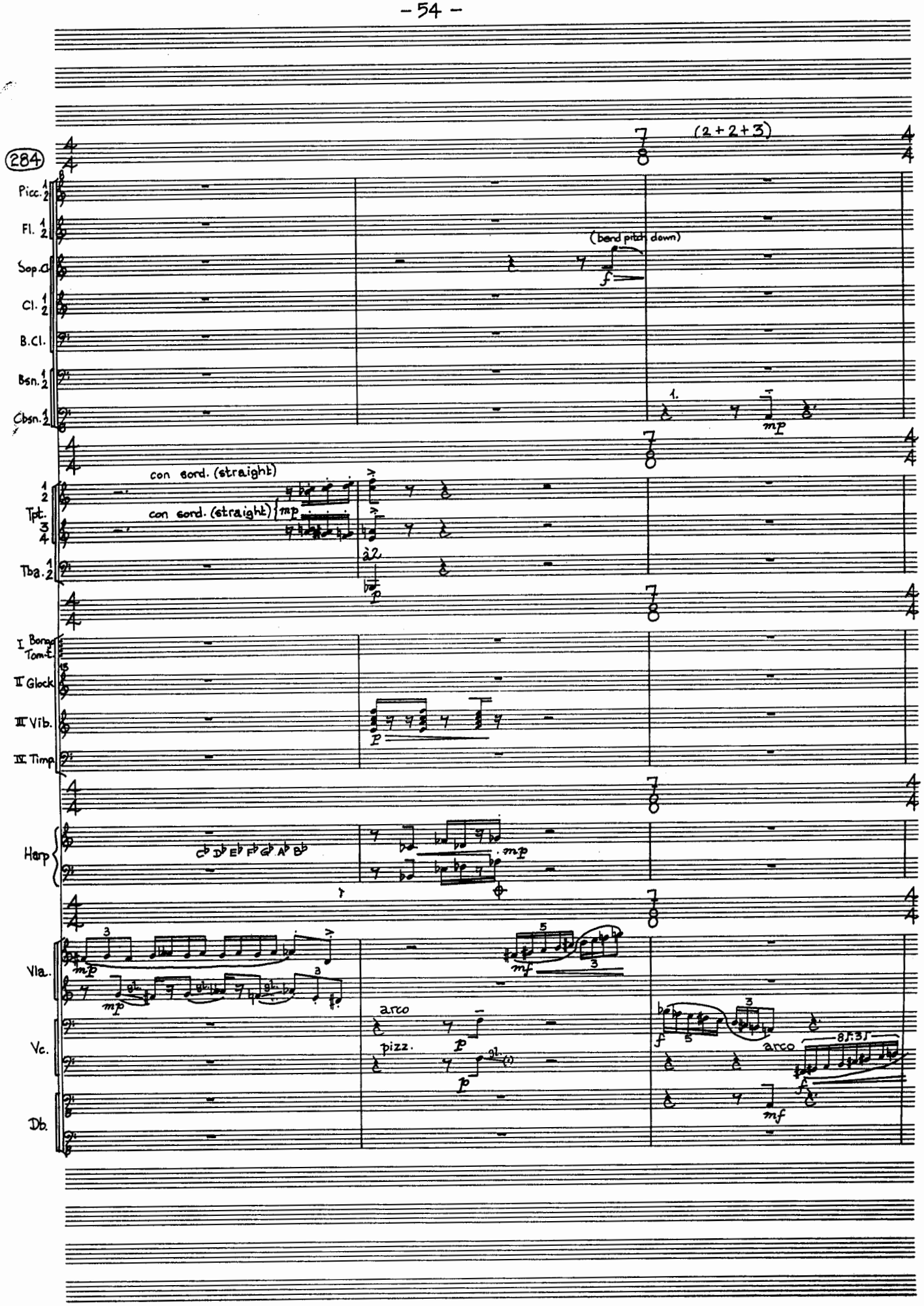

261
(2+2+3)
(2+2+3)
à2
Picc. 1 2
Fl. 1 2
Sop.Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Cbsn. 1 2
Tpt. 1 2 3 4
Tba. 1 2
I Bongo Tomt.
III Vib.
IV Sus. Cym.
Vla.
Vc.
Db.
with S.D. sticks
with soft sticks
with back of Vibe sticks
to B.D.
col legno ric.
arco
pizz.
*) half legno, half arco

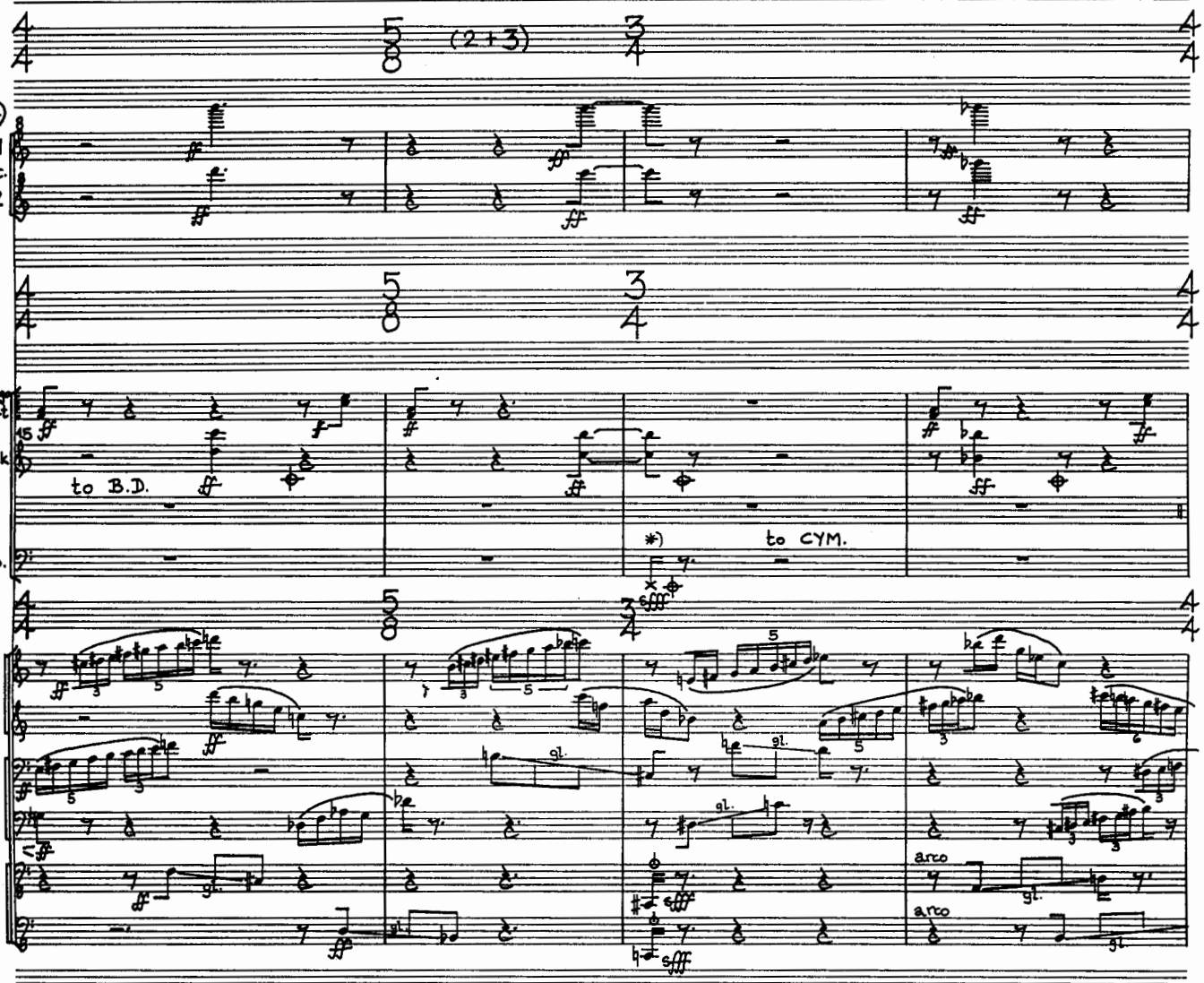

266
Picc. 1 2
Fl. 1 2
Sop.Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Cbsn. 1 2
Tpt. 1 2 3 4
Tba. 1 2
senza sord.
to MARIMBA
I
II Glock
III B.D.
IV Sus. Cym.
with hard timp. sticks
to WOODBLOCKS
(Mar.)
with coin from bell to rim.
with soft sticks
Harp
Piano
1.-6 Vla.
7.-12
Vc.
Db.
arco norm.
pizz.
arco


271
Fl.
B. Cl.
Bsn.
Tpt.
Tba.
to BONGOS & TOM-TOMS
to GLOCK
with back of marimba sticks
to TIMPANI
Sus Cym
arco
pizz.
take plectrum
take plectrum
pizz. with plectrum
pizz. with plectrum
Vla.
Vc.
Db.

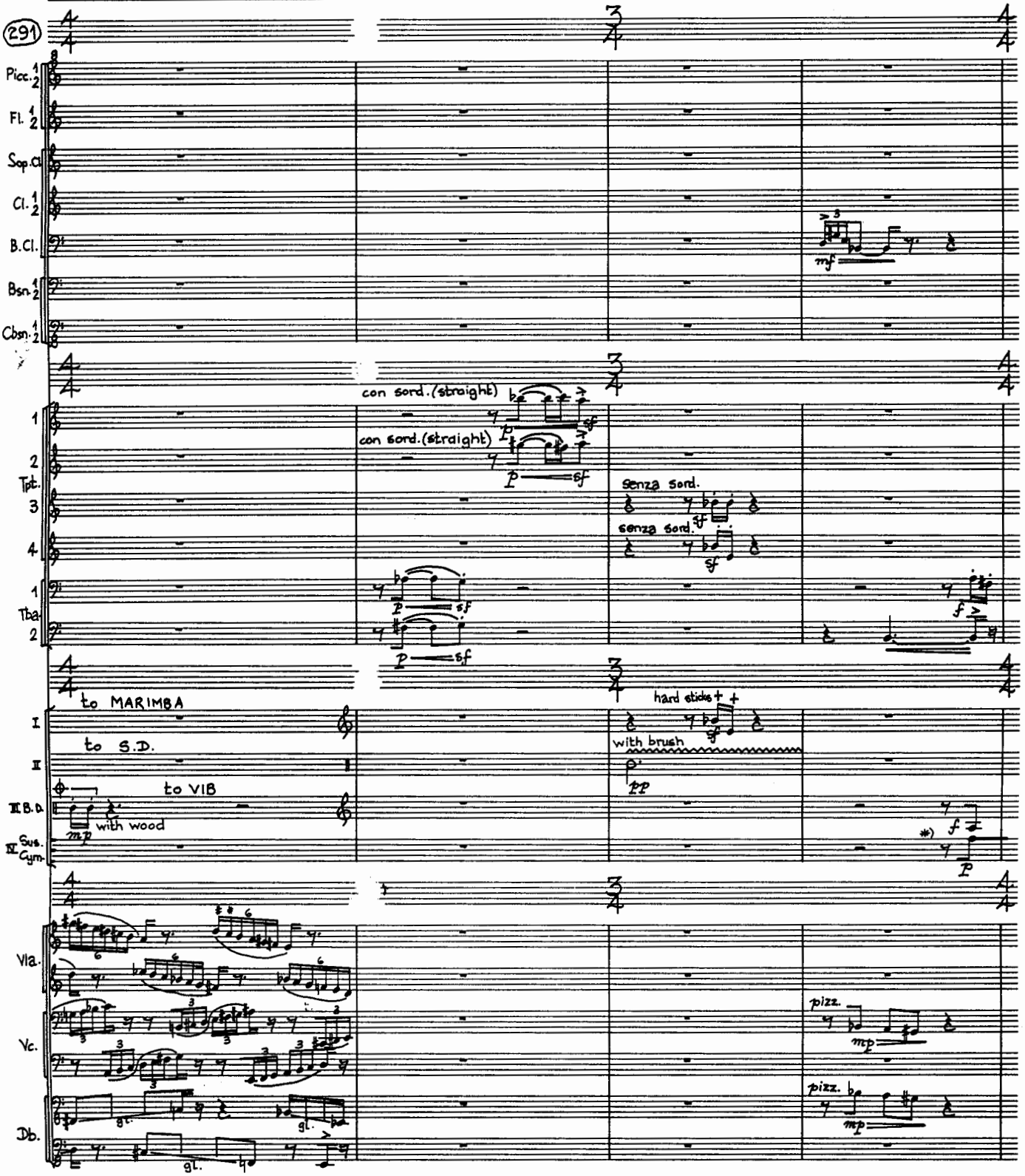

275
(2+2+3)
Picc.
Sop.Cl.
Bsn.
Cbsn.
à2
Tpt.
Tba.
to MAR.
I Bongo Tom-t
II Glock
III
IV Timp.
with soft sticks
to B.D.
to GUERO
Harp
Piano
stop strings with palm of hand.
Vla.
Vc.
Db.
pizz. with plectrum
arco
pizz.
put down plectrum


(279)
(3+2+2)
(2+2+3)
1 Picc. 2
Fl. 1 2
Sop Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Cbsn. 1 2
à2
Tpt. 1 2 3 4
Tba. 1 2
"Sch..."
I Mar.
II Glock
III B.D.
IV Guero
with wire brush
to BONGOS & TOM-TOMS
to VIB.
to TIMP.
to CELESTA
Vla.
Vc.
Db.
arco

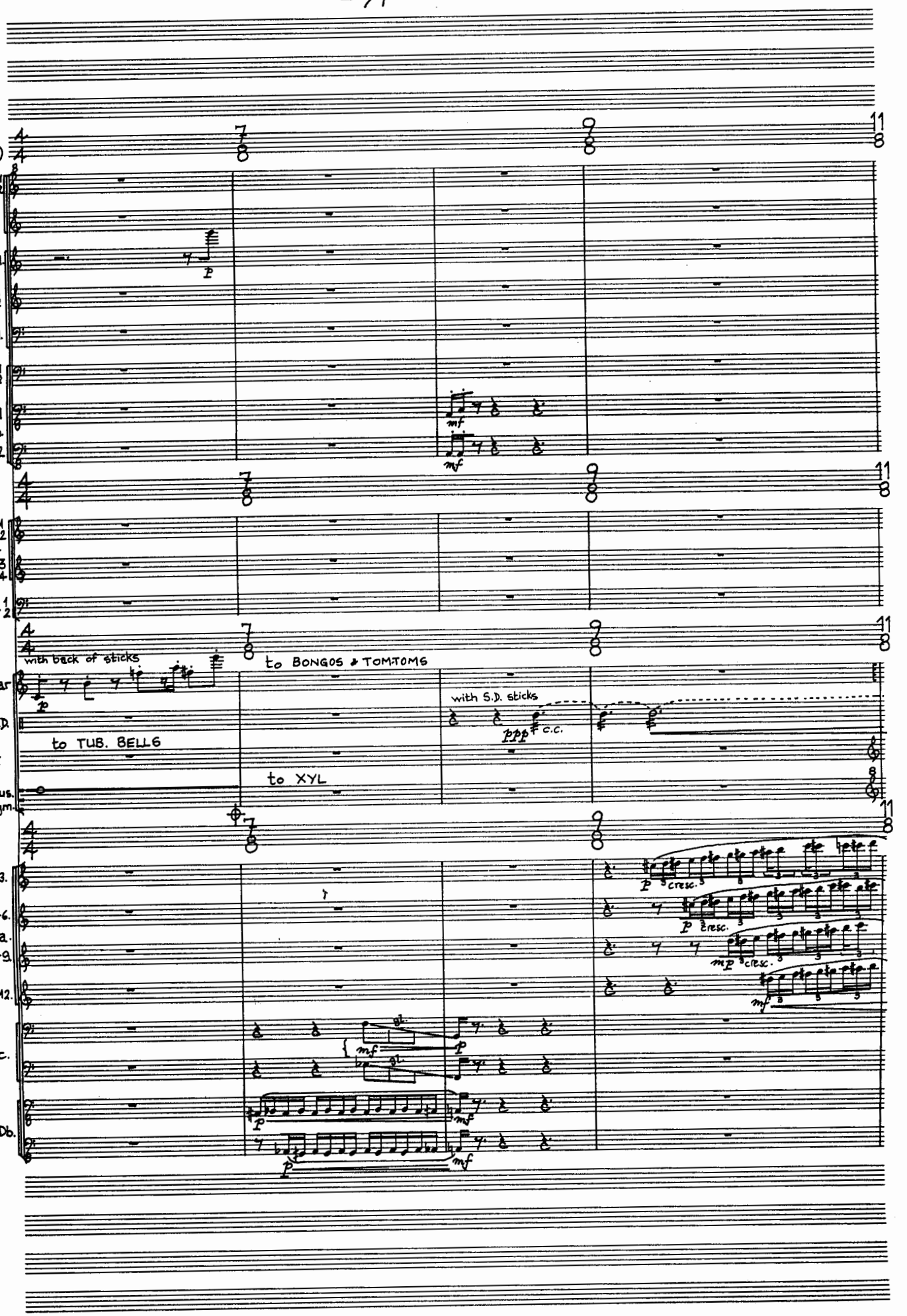

284
(2+2+3)
Picc.
Fl.
Sop.Cl.
Cl.
B.Cl.
Bsn.
Cbsn.
(bend pitch down)
con sord. (straight)
Tpt.
Tba.
à2
I Bongo Tom-t.
II Glock
III Vib.
IV Timp.
Harp
C♭ D♭ E♭ F♭ G♭ A♭ B♭
Vla.
Vc.
Db.
arco
pizz.

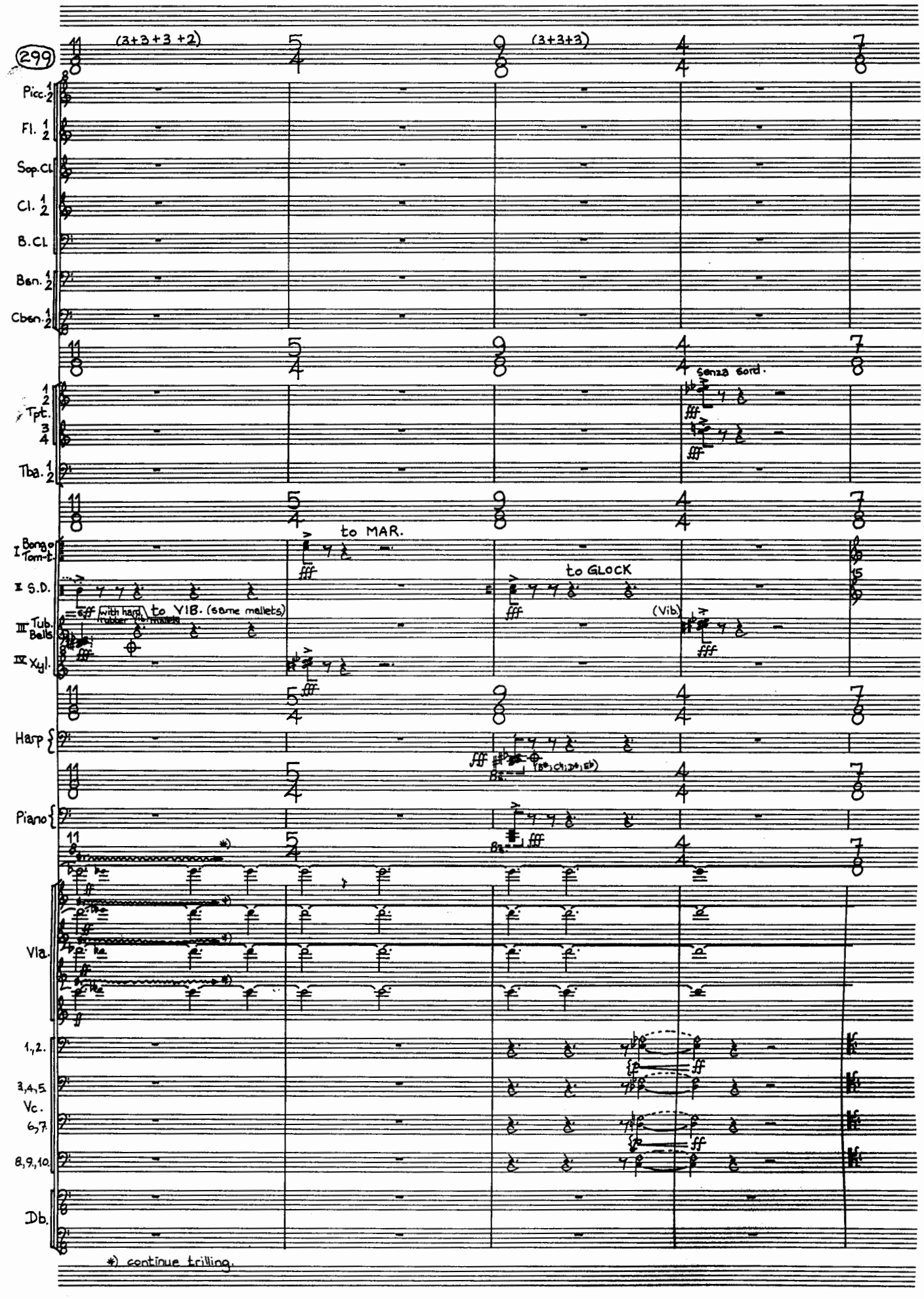


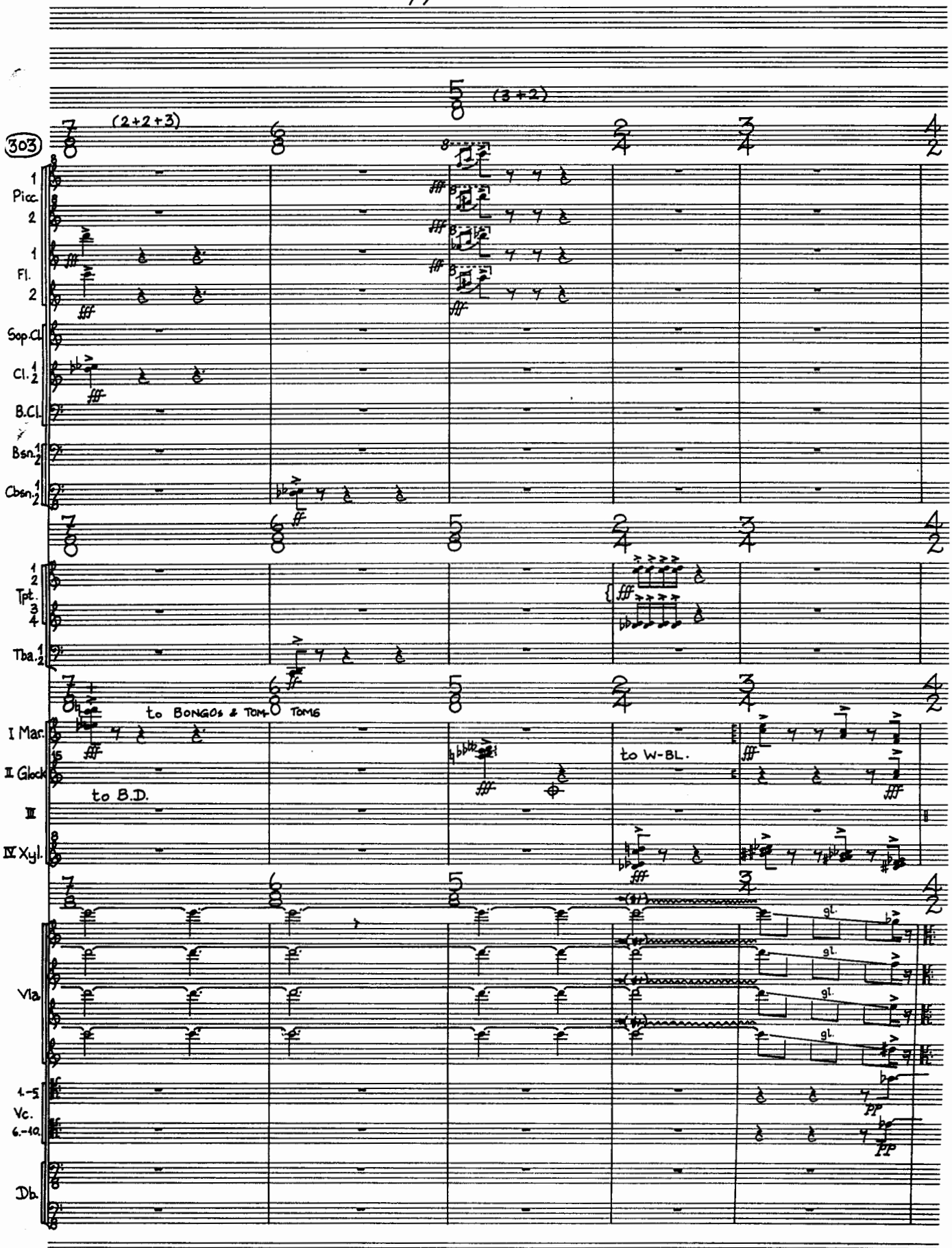

*) largest timp. tuned as low as possible (pedal completely up), play dead-centre.

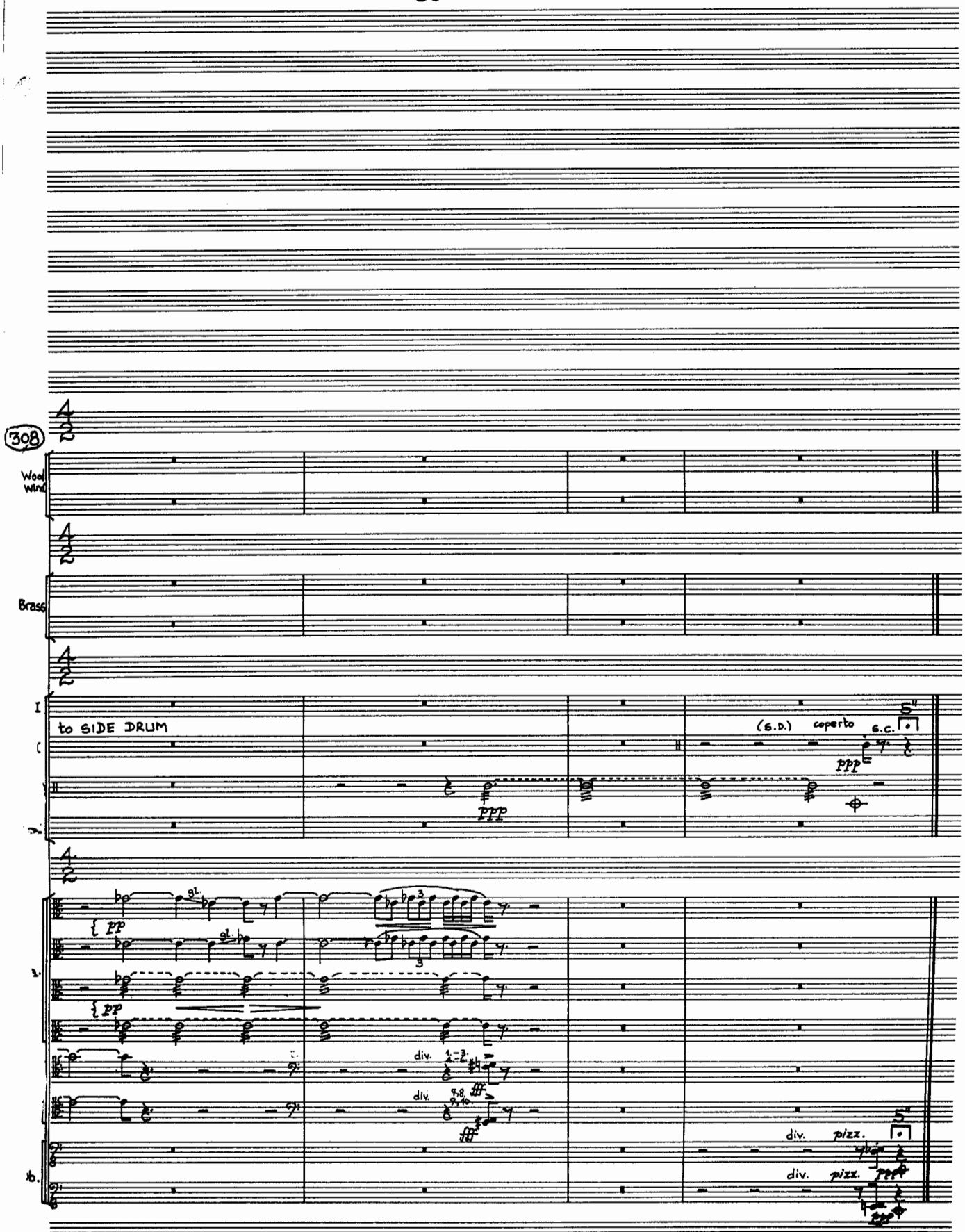



*) with triangle beater slowly around the rim.


295
Picc. 1 2
Fl. 1 2
Sop.Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Cbsn.
Tpt. 1 2 3 4
Tba. 1 2
I Mar
II S.D.
III
IV Sus. Cym.
1.-3.
4.-6.
Vla.
7.-9.
10.-12.
Vc.
Db.
with back of sticks
to BONGOS & TOMTOMS
to TUB. BELLS
to XYL
with S.D. sticks
c.c.
cresc.


299
(3+3+3 +2)
(3+3+3)
Picc. 1 2
Fl. 1 2
Sop.Cl
Cl. 1 2
B.Cl
Bsn. 1 2
Cbsn. 1 2
senza sord.
Tpt. 1 2 3 4
Tba. 1 2
I Bongo Tom-t.
II S.D.
III Tub. Bells
IV Xyl.
to MAR.
to GLOCK
(Vib)
with hard rubber (to mallets)
to VIB. (same mallets)
Harp
Piano
Vla.
1,2.
3,4,5 Vc.
6,7
8,9,10
Db.
*) continue trilling.


303
(2+2+3)
(3+2)
1 Picc. 2
1 Fl. 2
Sop.Cl.
Cl. 1 2
B.Cl.
Bsn. 1 2
Cbsn. 1 2
1 2 Tpt. 3 4
Tba. 1 2
to BONGOS & TOM-TOMS
to B.D.
to W-BL.
I Mar.
II Glock
III
IV Xyl.
Vla
1-5 Vc.
6-10
Db.
gl.
pp




Rough draft: Sunday 24-3-85, 21h35
Fair copy: Thursday 9-4-86, 19h10

Stuttgart