

*...the crisis of conscience
when making war but
the need is to make love
(and vice versa)...*

for flute, clarinet in Bb, percussionist, piano (doubling
accordion and guitar), violin, cello

Lewis Nielson (2007-2008)

...*the crisis of conscience when making war but the need is to make love (and vice versa)*... was written in 2007-2008 for Ensemble *Echoi* and is dedicated to them with respect and gratitude.

Performance Notes:

Piano:

The pianist also plays Accordion and Guitar (preferably a classical model with nylon and wound strings). A steel string guitar may be used, provided that it is a very good one; a poor classical guitar will suffice. Some practice will be necessary for the Accordion. The guitar chord has only one stopped pitch, which is then released as a "pull-off," and will require next to no practice.

+ = mute with finger just in front of the bridge, before the dampers; a highly percussive but very springy pitch should sound in all registers.

The designation *Pizz* is used in passages largely on the keyboard for notes to be plucked in the strings inside the piano.

ped indicates the damper pedal. Do not pedal (except in a few cases to permit some *legato* continuity) unless indicated.

Sos ped indicates use of the middle pedal, particularly for non-played pitches to be sustained through a *glissando* on the strings with a finger, as happens frequently later in the piece.

For Accordion:

Dynamics indicate intensity of moving the bellows in and out. I recognize that the dynamics will not remain even at all time but effort should be made to control the bellow motion according to the shapes created.

The indication for the accordion registration $\left(\begin{array}{c} \text{---} \\ \text{---} \end{array} \right)$ indicates that both octave switches are to be on for the

duration of the use of that instrument. No special effects are used and so no other devices or switches are depressed. As is customary, the right hand clef (treble clef) is for the keys of the left hand, the left hand clef (bass clef) is for the buttons of the left hand. ONLY SINGLE PITCHES ARE DEPRESSED in the left hand so, no matter how many rows of buttons there are, only single notes are used. Thus, a very inexpensive, beginners' instrument may be used. As indicated above, dynamics (and rhythm) are tied to the motion of the bellows.

Flute:

Fingerings and Techniques are either in the common repertoire of contemporary music or given at the point of use in the score. For clarification of some of these devices, please see *The Other Flute* by Robert Dick for clear and precise explanations.

Clarinet:

Fingerings and techniques are either in the common repertoire of contemporary music or given at the point of use in the score. For clarification of some of these devices, please see various texts currently available, especially ones by Rehfeldt and Caravan, among others. The multiphonics were taken from those used by my friend Tod Kerstetter in a variety of pieces.

+ = Slap Tongue or, if not possible, the barkiest, slappiest sound possible; highly percussive.

Violin and Cello:

The common techniques used besides standard, Italian bowing practices, are Bartok-*pizzicato*, muted *pizzicato* (indicated with a filled in Bartok-pizz marking) in which a string is stopped with one l.h. finger and another finger mutes the string so that the *pizzicato* is more of a thud than a real *pizzicato* (although with a little pitch present), scratch tone (over-pressure with the bow, normally pushing the bow into the string and with usually slow or slowing bow speed), and whisper tone (variably played with either the bow very close to the bridge and very light bow pressure and speed (best on violin) or in extreme *sul tasto* with also very little pressure). Whisper tones may also benefit from a little muting with a free left hand finger to help eliminate pitch. Whisper tones are notated using square note-heads, filled in or hollow depending upon rhythmic duration. A final technique is the use of touch-points that are non-nodal locations. These may also be muted and should be a little more wispy than the actual whisper tones. These are indicated by filled or hollow diamond note-heads on non-nodal pitches.

Singing in this piece:

A natural, uncultivated singing sound is sought. This does not mean that the performer has to sing badly or out-of-tune. The style should be improvisational and clear, but not necessarily fastidious about breathing in all the right places. Head of chest voice can be freely chosen. If the percussionist is male, the song at the end may be sung an octave lower. For flute and percussionist, pitches that aren't quite in the range are NOT to be avoided; strain a little for them. It's better to miss by a little than compromise the style. By improvisational I am indicating a sense of the mood of spontaneity that I want the piece to have. While adherence to the rhythms need not be slavish for the flautist and percussionist, I do mean the pitch content very precisely. Further, the "backing vocals" in flute, violin, and cello at the end should be as accurate as possible. Drop played notes rather than have a problem with the singing.

Whispers are "stage whispers;" that is, audibly projected and as if they could be heard in the audience.

The poem (below in my own, rough, translation) is from one of the final collections by Salvadoran Poet Roque Dalton. It reflects his whimsy as well as his general (frequently revolutionary) environment, as well as his zest and flair. Very much of the people, I would hope that the vocal performance would take place in the spirit and same haphazard collision of approaches the poem presents.

Canción de Protesta (A Silvio) by Roque Dalton

Cayó mortalmente herido de un machetazo en la guitarra
pero aún tuvo tiempo de sacar su mejor canción de la funda
y disparar con ella contra su asesino
que pareció momentáneamente desconcertado
llevándose los índices a los oídos
y pidiendo a gritos
que apagaran la luz.

* * * * *

Song of Protest

He fell mortally wounded by a machete stroke chord from the guitar
and yet had time to draw his best song from its holster
and shoot it at his murderer,
who seemed momentarily disconcerted,
getting hit right in the ear with it
and calling for a shout
to turn off the light

(From the Collection *A slightly obnoxious book*)

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written at the
request of and for
Ensemble
Echoi

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"Canción de Protesta" para Roque Dalton

♩ = 54

Sing *ff*

The score is written for a 2/4 time signature with a tempo of 54 beats per minute. It includes parts for Flute, Clarinet in Bb, Percussion (Triangle, cymbal, Beijing Opera gong, Chinese WB, 2 Wood blocks, Log Drum, Small Tambourine, Large Tambourine, Field Drum), Vibraphone, Accordion (R.H. and L.H.), Violin, and Cello. A singer part is also present, marked *ff*. The score includes dynamic markings such as *ff*, *mp*, and *ff*, and performance instructions like "Some diminuendo is expected and desirable on long chords or tones; recapture the preattailing *ff* at new attacks, however." and "scratch tone". A section marked "Lv." is indicated by a dashed line. The score concludes with a *ff* marking.

7

The musical score is arranged in a system with six staves. The top staff is for Flute (Fl), with lyrics "yo" and "Ca yo" written below it. The second staff is for Clarinet (Cl), featuring a triplet of eighth notes marked *ff* and a five-note fingering sequence marked "5". The percussion section (Perc) includes staves for triangle, cymbal, and Bei Op gong; Chimes, Wood Blocks, and Log Drum; and Small, Large, and Field Tambourines. The Vibraphone (Vibes) staff shows a sustained chord marked *f*. The Piano (Pno) section consists of two staves with complex chordal textures and a triplet of eighth notes in the right hand. The Violin (Vln) staff has a triplet of eighth notes marked *ff* and a triplet of eighth notes at the end. The Viola (Vlc) staff features a triplet of eighth notes marked *ff* and another triplet of eighth notes at the end. The score is divided into measures by vertical bar lines, with time signatures of 3/4 and 2/4.

12

ff

Fl *ff*
 mor tal men te'he ri do de un

Cl *pp* *mp* *ff* *mp* *ff* *mf* *ff* *ff*

Perc
 Ch WB
 2 WB
 Log Dr
 Sm Tamb
 Lge Tamb
 Field Dr

Vibes *mf* *f* *ff*

12

Pno *mp* *ff* *mp* *ff*

Vln *p* *mp* *f* *f* *ff*
sul D *sul G* *gliss*

Vlc *pizz* *arco* *p* *f* *f* *f* *ff* *ff*
gliss

18

Fl
ma - che - ta - - - - zo en la gui tar

Cl

mp *ff*

ff

Swipe on head

3

Sm Tamb
Lgc Tamb
Field Dr

Perc

Vibes

(Lead) - - - - Lv

18

Pno

mp *ff*

3 3

Vln

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

Vlc

mp *mp* *mp* *ff*

24

Fl

ra en la gui

Flute Play

TR

Sing *f*

pe ro

Cl

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

Perc

Ch WB
2 WB
Log Dr

p *mf* *p* *f*

Pno

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

Vln

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

Vlc

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

30

f

Fl

a un tu vo tiem

Cl

ff

tr
cym
Bei Op gong

Perc
Ch WB
2 WB
Log Dr
Sm Tamb
Lge Tamb
Field Dr

mp *f* *mp*

30

Pno

mf *ff*

Vln

mf

Vlc

mf

35

Fl *po*

Cl *mf* *p*

Perc
Vibes *mf* *f* *l.v.*

Pno *mf* *ff* *mp*

Vln *fff* *p* *sul A*

Vlc *f* *mf* *mp* *mf* *mp* *sul G*

40

mp

Fl

de sa car

f

Fl. Pizz

5

Cl

mf *> p* *mf* *>* *f* *>* *mp* *poco espressivo* *< ff*

embouchure gliss

3

embouchure gliss

Perc Vibes

pp *f* *mp*

Reo. - - - - - Reo.

l.v.

40

Pno

mp *f* *mp* *f* *mp*

3

3

Vln

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

hmc gliss

pizz *arco*

3

3

gliss

Vlc

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

sul A *sul D*

3

3

gliss

45

f > *mf*

Fl
Fl. Pizz
f *mf* SU

Cl
mp < > *p* *f* *f* >

Perc
Ch. WB
2 WB
Log Dr
Sim Tamb
Lge Tamb
Field Dr
mf *mp* *mf* *p*

Vibes
f *mf* Red. *mf* l.v.

45

Pno
f *mp* *f* > *mp*

Vln
pizz 3
f arco non vib *p* *f* *mp* *fff*

Vlc
non vib *p* *f* *mp* *fff*

50

Fl
me (e) jor
mf
move into get whistle then back to ord

Cl
p mf ff

Perc
tri cym Bei Op gong
Ch WB 2 WB Log Dr
along bar near bell

Pno
mf mp f mp f mp

Vln
50
Sing mp mf mp
pizz mo arco
mf f f mp
Vln Play non vib

Vlc
50
Sing mp mf
Ca yo Ca yo
gliss pizz
p <mf> p mf

56

Fl *can - - - - - ci-ón*

Cl *pp < mp > pp < p*

Perc *choke!*

tri cym Bei Op gong *mf* *mp*

Ch WB 2 WB Log Dr *mp*

Sm Tamb Lge Tamb Field Dr *p < mf > p* *mf* *mp*

Vibes *mf* *mf* *mp*

56

Pno *mf* *mp* *p*

Vln *pp* *pp* *f pp* *f p*

Vlc *sul C* *sul C*

Vlc Play *p* *mf* *pp* *mp* *p*

p *mf* *pp* *mp* *p*

62

Fl

Flute Play

Cl

Perc

Sm Tamb
Lge Tamb
Field Dr

Pno

Vln

Vlc

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

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

pp *ff* *p*

mp *p* *ff*

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

mf *gliss* *p* *pp* *f* *f* *ff*

sul A *pp* *f* *f* *ff*

68



Fl

Cl

Perc

Vibes

Sm Tamb
Lge Tamb
Field Dr

p *ff* *mf* *pp* *p*

p *gliss* *p* *mf* *p* *pp* *p* *pp*

pp *p* Percussion Voice *mp* whisper

en la gui-ta -

68

Piano Voice

mp whisper

de un ma - che ta - zo

Pno

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

68

Sing *mp*

Ca-yo mor-tal-men-te/he-ri - do.

Vln

mf *p* *mp* *p*

gliss *gliss* *gliss* *gliss*

Vlc

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

74

Fl *pp* *f* *fff* *p*

Cl *ff* *pp* *p*

tri
cym
Bei Op gong

Perc
Ch WB
2 WB
Log Dr

Sm Tamb
Lge Tamb
Field Dr

Vibes *f*

ra

74

Piano Voice *whisper mp*

Pno *mf* *mp* *mf* *p*

Vln *ff* *fff* *mf* *p* *mp* *p*

Vlc *whisper* *Sing*

Vln *sul D & A*

Vlc *whisper* *Sing*

Vlc *pe - ro a - ún tu - - - vo*

pp

79

Sing and Play

Fl

Cl

Perc
Vibes

Piano Voice

Pno

Vln

Vlc

mf *ff* *p* *ff > mp*

pp < p *ff mp*

mp *Leo.* *lv.*

mp *whisper* *mp*

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

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

ff *f* *mp* *p*

T Ab

me - jor can - ción

Vln Play

Vlc Play

y dis - pa - rar

Fl

Cl

Perc
tri cym
Bei Op gong
Ch W3
2 WP
Log Dr
Sm Tamb
Lge Tamb
Field Dr

Pno

Vln

Vlc

pp *p* *p*

pp *p* *p*

mp

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

ppp

Slowly, silently, and QUIETLY take off Accordion

p *mp* *p* *f* *pp* *mf* *ff* *ppp*

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

ricochet

ricochet

ricochet

3

3

col legno, bat_{ord}

scratch tone to ord

move into whisper tone

92

TR

Fl Pizz

Fl

Cl

Perc

tri
cym
Bei Op gong

Ch WB
2 WB
Log Dr

Sm Tamb
Lge Tamb
Field Dr

Choke Cymbal!

92

Pno

Vln

ricochet

into scratch tone

ord

to molto vib

to ord vib

Vlc

into scratch tone

ord

to molto vib

to ord vib

98 Fl. Pizz

Fl

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

5 5 5

ord

Fl. Pizz

Cl

f *pp* *mp* *pp* *f* *f*

Extremely breathy

Suck Suck

Perc

tri cym Bei Op gong

Ch WH 2 WH Log Dr

Sni Tamb Leg Tamb Field Dr

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

9 9

Swipe on face

98

Pno

Piano

Do NOT sit yet!

Vln

Vlc

Sing *pp* *p*

A

104

TR Fl. Pizz ord

Fl

Cl

Perc
Ch WB
2 WB
Log Dr
Sm Tamb
Lge Tamb
Field Dr
Vibes

Pno

Vln

Vlc

f *f* *pp* *p*

pp < *p* > *pp* *pp* < *p* *pp*

mf *pp* < *p* *p* *tea*

p *f* *pizz* *pizz* Sit *8va*

mf *mf* *tea* * *tea* *tea* * *tea* *p*

pizz *arco* *mf* *p* < *mp* > *p*

Vlc Play *p*

108

Fl

p *ff* *mp* *p*

Cl

p *p* *p*

Perc
Vibes

p

(*leo*)

108

Pno

fff *fff* *p* *< mf* l.v.

Scratch string (back-forth rapidly) w/fingernail or plectrum

Scratch up string

Vln

pp *p*

Vlc

pp < p *mp > p*

gliss

114

Fl *p* *f* *mp*

Cl *p* *pp* *mp*

Perc Vibes *p*

Ped. *p*

114

Mute strings with hand *p* Unmute *mf* *f*

Vln *mf* *f* sul D hmc gliss

Vlc *p* *pp* *mp* détaché

118

Fl
Extremely breathy
mp *pp*

Cl
10
mf *mp*
Air only to hollow tone to harsh tone
ppp *p* *mf*

Perc
Vibes
mf 3
(No Ped!)
3
mp
mp *p* 6

Pno
ped. *lv.*

Vln
pp *f* *mp* *f* *mf*
Heavy bow pressure to...scratch tone
ord pressure *molto sul pont*

Vlc
détaché
p *mp*
gliss

122

move QUICKLY into jet whistle

Fl

pp < mp < ff

Cl

pp < mp mf

Perc

Vibes

mf

122

Pno

f mf mp

Vln

> mp < f p < mp > p < mf p

sul pont to ord to molto sul pont ord

Vlc

warm, molto vib p

pp < ff

p

128

Fl

p

Cl

p

Perc
Vibes

mp
pp *mp*
l.v.
gliss
Reo. *

128

Pno

mp
mf
mf
Stand On Strings
Depress keys silently
gliss
Reo. *

Vln

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

Vlc

hmc gliss
hmc gliss
sul D
lh. pizz
sul tasto

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

134

Fl

Cl

tri
cym
Bei Op gong

Perc
Ch WB
2 WB
Log Dr

Sm Tamb
Lge Tamb
Field Dr

Vibes

mp

mp

mp

pp *mp* *f*

134

Pno

Vln

Vlc

mf

pp *mp* *p*

mp *mf* *p* *mp* *pp* *p* *mf*

mp *mf* *p* *mp* *pp* *p* *mf*

gliss

arco
sul C

pizz

hmc gliss

140

Fl

mf \rightrightarrows mp \rightrightarrows p

Cl

mf \rightrightarrows mp \rightrightarrows p

Perc

Ch WB
2 WB
Log Dr

Sm Tamb
Lge Tamb
Field Dr

pp \rightrightarrows mp \rightrightarrows p \rightrightarrows p \rightrightarrows mf \rightrightarrows mp

140

Pno

9 9 9

l.v.

Vln

mp \rightrightarrows mp \rightrightarrows p

5 6 7 9

Vlc

5 7

\rightrightarrows mp \rightrightarrows p \rightrightarrows mp \rightrightarrows p

145

Breathily but sweet

Fl. Pizz 6

Fl

Cl

tri cym Bei Op gong

Perc

Ch WB 2 WB Log Dr

Sm Tamb Lge Tamb Field Dr

Each peak of gliss higher than the previous

w/Fingers

VERY hollow tone

mf

p

p

mf

mp < *f*

pp < *mp* > *pp*

mf

145

Pno

Stand

Press head in w/thumb to make gliss

On Strings

gliss

ppp < *p* > *p*

mp < *f*

Ly.

Vln

f

p < *mp* > *p*

p < *mp* > *p*

Vlc

f > *mp*

p < *mp* > *p*

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

mp

150

Fl

Musical notation for the Flute part, starting with a circled measure number 150. The staff shows a melodic line with dynamics *mp* and *p*.

Cl

Musical notation for the Clarinet part, featuring a melodic line with dynamics *p* and *pp*.

Ch WB
2 WB
Log Dr

Perc

Musical notation for Percussion, including Chimes, Wood Blocks, and Log Drum. Dynamics include *mf*, *mp*, *pp*, and *p*.

Vibes

Musical notation for Vibraphone, with dynamics *p* and *l.v.* (lento).

Pno

Grand staff for Piano, including a circled measure number 150. Dynamics range from *p* to *mf*. Includes the instruction "NO Ped!" and a dashed line for the pedal.

Vln

Musical notation for Violin, featuring a melodic line with dynamics *mp*, *mf*, *f*, and *mf*. Includes a *gliss* instruction.

Vlc

Musical notation for Violoncello, with dynamics *p* and *mf*. Includes instructions like *sul G*, *hmc gliss*, and *ord, ricochet*.

156

Fl *pp* *p* *ff* *f* TR

Cl *pp* *p*

Perc *hi cym* *Bei Op gong* *Ch WB* *2 WB* *Log Dr* *Scrape, bell to rim* *p* *mf*

Pno *mp* *ppp* *pp* *ppp*

Vln *détaché, punta d'arco* *pp* *p* *pp*

Vlc *sul A* *p*

156

3 *p*

Detailed description: This page of a musical score covers measures 156 to 159. The Flute part begins with a circled measure number '156' and features dynamics from *pp* to *f*, including a trill (TR) in measure 159. The Clarinet part mirrors the Flute's initial dynamics. Percussion includes hi-hat, cymbal, and gong, with a specific instruction for 'Scrape, bell to rim' in measure 159. The Piano part starts with *mp* and features *ppp* passages in measures 157 and 159. The Violin part is marked *détaché, punta d'arco* and uses *pp* and *p* dynamics with a nine-measure slur. The Viola part includes a *sul A* instruction and a triplet of notes in measure 157.

160

Fl *f* TR TR *p* *p* *mp* *p*

Cl *(p)* *mf* *mf* *pp* *mf* Very hollow tone

Perc
 tri cym Bei Op gong
 Ch WB 2 WB Log Dr
 Sn Tamb Lge Tamb Field Dr
 Vibes *pp* *p*

Pno
 On Strings *mp* *mf* *mp* *ppp* *pp*
 Scratch up string
 mute w/ finger
 (Geo) *mf* *pp*

Vln *p* *mp* *p* *pp* *p*

Vlc *p* *mp* *p* *mp* *p* *sul A* *sul D & A*

165

move RAPIDLY into jet whistle

Fl

ff

pp < ff

Cl

mp

mf

p

3

9

Perc

tri
cym
Bei Op gong

Ch WB
2 WB
Log Dr

Sm Tamb
Lge Tamb
Field Dr

mf

mf

p

Pno

gliss

gliss

gliss w/all fingers of each hand

p

Vln

gliss

mp

p

p

gliss

gliss

mp

Vlc

p

169

TR

Fl

Cl

tri
cym
Bei Op göng

Perc

Ch WB
2 WB
Log Dr
Sm Tamb
Lge Tamb
Field Dr

Pno

Vln

Vlc

The musical score consists of six staves. The Flute staff (Fl) has a measure with a trill (TR) marked *f*. The Clarinet staff (Cl) has a melodic line starting at *p* and moving to *mp*, with a double bar line (||) above it. The Percussion staff (Perc) includes Triangles, Cymbals, Gong, Congas, Wood Blocks, Log Drums, Snare, Large, and Field Drums. It features a 9-measure phrase marked *mp* with the instruction "w/fingers" and another 9-measure phrase marked *mp* with "Still w/fingers". The Piano staff (Pno) has a treble clef staff with a "+" sign and a bass clef staff with *mf* dynamics and "ord" markings. The Violin (Vln) and Viola (Vlc) staves have melodic lines with *p* dynamics, triplets, and a 9-measure phrase marked *mp* with "ord, ricochet" above it.

169

*

175

Fl *ord*
ff < fff *ff < fff*

Cl
ff < fff *ff < fff* *mp*

Perc
 Snr Tamb
 Lge Tamb
 Field Dr
 Vibes
mp *mp* *mf*
Lead

Pno
 NO Ped; keep key down only
f *mp* *mf* *mf*
Lead * *Lead* * *mp* *p*

Vln
f *ff < fff* *ff < fff*

Vlc
col legno *pizz* *arco ord*
f *f* *mf* *ff < fff* *ff < fff*

Swipe head

181

Fl

p *f* *mp*

Cl

p *f* *mp*

Tri
cym
Bei Op gong

Sm Tamb
Lge Tamb
Field Dr

Perc
Vibes

pp *mp* *mf*

181

Pno

p

(Ped) * (Ped)

non vib

Vln

p *f* *mp*

Vlc

non vib

p *f* *mp*

187

Fl

Cl

Perc
Tri cym
Bei Op gong
Ch WB
2 WB
Log Dr
Sm Tamb
Lge Tamb
Field Dr

p

ff *mf* *mp* *mp*

187

Pno

Vln

Vlc

p

p

194

Move smoothly into Breath Tones

Fl

Cl

tri
cym
Bej Op gong

Perc

Ch WB
2 WB
Log Dr

Sns Tamb
Lge Tamb
Field Dr

Pno

Vln

Vlc

pp

Breath Accents

Breath Accents

mf

mp

mf

Swipe surface

Swipe head

mp

p

mf

194

mp

p

Move smoothly into Whisper Tones

pp

Move smoothly into Whisper Tones

mp *p*

200

Roar!!

Fl: *mp* *griss* *f* *p* *ff* *ff*

Cl: *mp* *fff* *mp* *ff*

tr
cym
Bei Op gong

Ch WB
2 WB
Log Dr

Sm Tamb
Lge Tamb
Field Dr

Perc

Vibes

p *pp* *mp* *p* *ff* *f* *fmp*

mp *p*

ff

200

NO Ped; keep key down only

Pno

mp *p* *ff* *f*

Vln

fff *mp* *ff*

Vlc

fff *mp* *ff*

207

Fl TR

Cl

Perc
tri cym
Bei Op gong
Sm Tamb
Lge Tamb
Field Dr

Pno

Vln

Vlc

mp *ff* *mp* *ff* *mp* *fff* *mp*

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

ff *mp* *p*

near bell
Rim

Lock fingers into (Perfect) fourths and descend the keyboard in the given rhythm as indicated, landing on the notated pitches at the end of the gesture.

3
7
9
7

into scratch tone
Whisper tone

211

Fi *Air only* *TR* *Air only* *ord*

CI *Breath Accents* *Breath Accents*

tri cym Bei Op gong

Ch WB 2 WB Log Dr

Sml Tamb Lge Tamb Field Dr

Perc

Vibes

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

gliss *9* *6* *Bell*

3 *3* *3* *3*

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

ped *lv*

211

Pno

Vln

Vlc

Sos *ped* ***

molto sul pont sul G *hmc gliss* *pizz* *arco* *Fast, wide vibrato* *pizz*

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

p *poco* *mf*

217

Fl *TR Fl. Pizz*
f mf pp mp

Cl *Breath Accents*
f pp

Ch WB
 2 WB
 Log Dr

Sm Tamb
 Lge Tamb
 Field Dr

Perc
 Vibes
p

Pno
mf
 Place these notes in Sostenuuto Pedal
 On Strings
gliss

Sos
 *
L.v.

Vln

Vlc
Whisper tone sul C & G gliss
p mf p

223

Fl

Cl

Perc
Vibes

Pno

Vln

Vlc

pp

mp

p

Create whisper tones by mute-fingering very high pitches

pp

mp

pp

mp

sul G

hmc gliss

hmc gliss

hmc gliss

hmc gliss

hmc gliss

Extremely breathy

TR

Fl

Cl

Ch WB
2 WB
Log Dr

Sm Tamb
Lge Tamb
Field Dr

Perc

Vibes

Drag mallet head on
tambourine to sound
the jingles

Kybd

Pno

Vln

Vlc

p

p

mf

mp

f

f

mp

f

mp

f

p

p

f

ricochet

gliss

f

pp < mp

hmc gliss

sul A

hmc gliss

ricochet

gliss

f

f

pp < f

232

Fl. Pizz TR

Fl: *mp* *f* *pp < mf > pp*

Cl: Breath Accents *mp* *f*

tri cym Bei Op gong

Bell Rim *mp*

Perc: Sm Tamb Lge Tamb Field Dr Vibes *(p)* *f possible*

232

Kybd *f*

Pno: On Strings *pizz* *pizz* *f* *mf*

Vln: *p* *mf* *pp < mp > pp* *p < mp > p*

Vlc: *f* *pp < mp > pp* *pp*

ord

sul D & A

arco molto sul pont

arco

sul D & A

Rea - - Lv.

239

Fl

Cl

Breath Accents

mp

Perc

tri
cym
Bei Op gong
Vibes

pp *p* *mp* *mp*

L.v.

Bell Rim Bell

239

Pno

Vln

p < mp *p*

sul G & D

Vlc

243

Fl

Sing note and Play

ff

mp

ff

f

TR

TR

Cl

Extremely breathy

mp

pp

f

f

Perc

tri cym

Bei Op gong

Rim

Bell

Rim

Bell

Rim

mp

mp

Percussion Sing

Vibes

Pno

243

Place these notes in Sostenuo Pedal

On Strings

gliss

mf

f

Kybd

Vln

Sos. Leg.

mf

f

ricochet

Vlc

249

FL Pizz

Extremely breathy

Fl

mf

pp *mf* *p*

gliss

CI

Extremely breathy

Extremely breathy

pp *mp* *pp* *pp* *mf* *pp*

tri cym Bei Op gong

Sing

f/mf

3

yo

Perc

Vibes

Ca

Percussion Play

Scrape, bell to rim

mp

249

Place these notes in Sostenuto Pedal

On Strings

gliss

mf

ped. - - - - - lv. - - - - -

Sos ped.

V

ul A & E molto sul tasto

pp *p*

hmc gliss

Vlc

gliss

p *<* *mf*

256

Extremely breathy

Extremely breathy

Fl

pp \leftarrow *p* \rightarrow *pp* \leftarrow *pp*

Cl

pp \leftarrow *p*

Extremely breathy with only a hint of pitch

Perc
Vibes

(Sing)

mor - tal - men - te he - ri do

256

Pno

mf *mp*

NO ~~Led!~~

Vln

hmc gliss

pizz

arco ricochet

molto sul pont sul D

ord

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

Vlc

p \leftarrow *mp* \rightarrow *pp* \leftarrow *p*

262

Fl *gliss* *mf* *Fl. Pizz* *mp* *f* *TR* *mf* *TR* *mf* *TR* *pp*

Cl *pp* *f* *HARSH breath Accents* *mf* *ff*

Perc
Vibes (Sing) *de un ma-che ta - - - zo en la gui-tar*

Pno 262 *mp* *Place in Sos Ped* *Sos Ped.*

Vln *pizz* *arco sul G* *mf* *pp*

Vlc *pizz* *arco sul G & D* *p* *sul D & A* *sul A & E*

268

Fl *p* *pp* *p* *pp* *mp*

Cl *pp* *p* *pp* *pp* *mp* *pp*

Perc (Sing) ra pe - ro

Pno On Strings *mf* gliss Kybd *mf* Place in *Sos Ped*

Vln *pp* *mf* *p* *mf* *pp*

Vlc *mf* *mp* *mf* *p* *mp* *pp* *mp*

VERY hollow tone

Extremely breathy

Sos *Leg.*

pizz *arco* *sul G hmc gliss* *hmc gliss* *ricochet* *sul G & D*

pizz *W/fingernail* *ord pizz* *arco col legno* *sul G ord* *sul D & A*

274

Fl

Extremely breathy

pp *mf* *mp*

Cl

Extremely breathy

p *pp* *p* *pp* *pp* *p*

Perc

(Sing)

a - 3 - - - - - un - tu - vo - ti-em po

Pno

On Strings

mf *gliss* *gliss* *mf*

(Sost. *And.*)

Vln

p *hmc gliss* *hmc gliss* *sul D & A*

Vlc

p *sul G* *mf* *p*

279

Sing *mp*

In the manner of "back-up vocals"

Fl

Extremely breathy

Move to very weak tone

Weak tone

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

Cl

pp

tri cym Bei Op gong

(Sing)

Perc

Vibes

de sa cur sa me - jor can - ci - on de la fun - da

Scrape, bell to rim

279

Pno

Kybd *mf* *mf*

mf *mf*

On Strings *gliss*

(Sos Led.)

Vln

mp *f* *f* *p*

pizz *arco* *ricochet* *ord*

Sing *mp*

In the manner of "back-up vocals"

Vlc

p *p* *p*

sul G & D *sul D & A* *sul G*

286

Fl (Sing) 3 3 3 3 3 3 3 3

dispa-rar con ella contra su asses-i no que pa-re-ci-o momenta-né- amento desconcer

Cl

Breath Accents

mf *p* *mp* *p*

Percussion Play

Scrape, bell to rim

tri cym Bei Op gong

Perc (Sing) *mf*

Vibes

p

286

Pno

On Strings *mf* *mf* *gliss* *gliss*

(Sos *leo*)

Vln

in/scratch tone

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

ord *ricochet*

Sing In the manner of "back-up vocals"

que pa-re-ci-o momenta-né- amento desconcer

Vlc

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

dispa-rar con ella contra su asses-i - no que pa-re-ci-o momenta-né- amento desconcer

293

Fl

ta-do lle - van - do - se los in-di-ces a los o - i - dos y pi

Key clicks (unvoiced)

pp mp pp

Move into key clicks (unvoiced)

pp p pp pp p

Perc Vibes

mp p mp p

Pno

293

On Strings

Place in Sos Ped

gliss

Kybd mf

Sos Ped

On Strings

Place in Sos Ped

gliss

mf

Vln

ta-do a los o - i - dos y pi

ord

col legno, ricochet

mf p

Vlc

ta-do lle - van - do - se los in-di-ces a los o - i - dos y pi

pizz arco

mf p

298

(Sing)

Fl di-en - do a gri - tos que a-pa-ra-gan la luz

Cl *pp*

Perc Vibes *pp* *mp* *

Pno *mf* *mf* *L.v.*

Vln di-en - do a gri - tos a-pa-ra-gan la luz. *mf* *ricochet* *hmc gliss*

Vlc di-en - do a gri - tos que a-pa-ra-gan la luz *p* *Whisper tone* *p*

Take Guitar Guitar *mf* *L.v.*

Pull off left index finger to make string sound

305

Flute Play

TR

TR

Fl

Flute staff with notes and dynamics: *f*, *mf*, *mp* > *pp*. Includes a trill (TR) and a glissando (gliss).

Cl

Clarinet staff with notes and dynamics: *pp* < *p* > *pp*. Includes an "Air only" section with a triplet of notes.

Perc

Tri cym Bei Op gong

Ch WB 2 WB Log Dr

Sm Tamb Lge Tamb Field Dr

Percussion staves with various instruments and dynamics: *f*, *f*, *mf* > *p*, *mp* > *p*. Includes a triplet of notes.

305

(Guitar)

Pull off left index finger as before

Pno

Piano staff with notes and dynamics: *mf*. Includes a triplet of notes and a pull-off instruction.

Vln

Whisper tone

pizz

Violin staff with notes and dynamics: *p*, *mf*, *mf*. Includes a "Whisper tone" section and a pizzicato (pizz) section.

Vlc

Violoncello staff with notes and dynamics: *mf*, *p*. Includes a triplet of notes.

313

Air only

Fl. Pizz

Fl

Musical staff for Flute (Fl). The staff shows a melodic line starting with a *p* dynamic, moving to *mp* and *pp*, then jumping to *mf* and *mp*. There are slurs and accents throughout the passage.

Cl

Musical staff for Clarinet (Cl). The staff features a melodic line with *Breath Accents* and dynamics of *mp*, *mf*, and *p*. A *Tongued in breath only* instruction is present in the later part of the staff.

Iri
Cym
Bei Op gong

Musical staff for Percussion (Iri, Cym, Bei Op gong). The staff shows rhythmic patterns with vertical stems and dots, indicating specific percussive sounds.

Perc

Ch WB
2 WB
Log Dr

Musical staff for Percussion (Ch WB, 2 WB, Log Dr). The staff shows rhythmic patterns with vertical stems and dots, indicating specific percussive sounds.

Vibes

Musical staff for Vibraphone (Vibes). The staff shows a melodic line with dynamics of *f*, *mf*, and *mp*, including a *ricochet* effect.

313

(Guitar)

Tamburo
(strike repeatedly behind
bridge with right thumb)

Pno

Musical staff for Piano (Pno). The staff shows a complex rhythmic pattern with many notes, including a *Tamburo* instruction. Dynamics include *mf* and *mp*.

Vln

Musical staff for Violin (Vln). The staff shows a melodic line with dynamics of *mf* and *mf*. It includes *pizz* and *arco col legno, ricochet* instructions.

Vlc

Musical staff for Violoncello (Vlc). The staff shows a melodic line with dynamics of *mf* and *mf*. It includes *pizz* and *arco col legno, ricochet* instructions.