

Gregor A. Mayrhofer

# Recycling Concerto

for recycled percussion and orchestra

2021



Comissioned by BASF Kultur

*dedicated to Vivi Vassileva*

Gregor A. Mayrhofer

## Recycling Concerto

### Instrumentation:

(Score in C)

2 Flutes (2. doubling Piccolo)

Oboe

English Horn

2 Clarinets in A (1. doubling Bass Clarinet in Bb, 2. doubling Eb Clarinet)

2 Bassoons (2. doubling Contrabassoon)

2 Horns in F (need stop mutes, practice mutes, „plastic bottle mutes“)

2 Trumpets in C (need harmon mutes, straight mutes, practice mutes, „plastic bottle mutes“)

Trombone (needs practice mute, harmon mute, straight mute, plunger, „plastic bottle mute“)

Bass Trombone (needs practice mute, harmon mute, straight mute, plunger, „plastic bottle mute“)

Timpani (recommended 4 timpanis), TamTam, Bass Drum

(2 players recommended (as indicated in the part) but it can even be played one player - then TACET where indicated)

Percussion Soloist (detailed list of instruments see on other side)

Violin 1 (min. 8 players)

Violin 2 (min. 6 players)

Viola (min. 4 players)

Violoncello (min. 4 players)

Contrabass (min. 3, better 4 players. All need low C-string)

### Additional objects for the orchestra:

#### All winds (woodwind + brass) + Timpani:

Each player needs to bring from home

- 1 empty marmelade glass (filled with mail pins, rice, paper clips or other small objects, that create a beautiful ringing sound)

- several plastic foils from his trash at home (each player needs exactly as many foils, as there are "throwing" actions in his score)

#### Brass:

- each player needs a practice mute and a „Plastic bottle mute“ (take a lemonade bottle, make a hole into it, then you can put the bottle inside the bell of the instrument (like a plunger)

- Horns need stop mutes

- Trumpets need harmon mutes (with removable stem) and straight mutes

- Trombones need harmon mutes, straight mutes and plungers

Strings: all players need mutes. It is recommended to use carbon bows, or old bows to be able to play strongly „col legno battuto“ without damaging the bow

Duration: ca. 40 min.

### World Premiere:

04.02.2022 Württembergische Staatsphilharmonie Reutlingen

Soloist: Vivi Vassileva

Direction: Alexander Liebreich

### UK-Premiere:

19.06.2022 Britten Sinfonia - Aldeburgh Music Festival

Soloist: Vivi Vassileva

Direction: Gregor A. Mayrhofer

### Percussion Instruments:

Vibraphone (F3 - F6)  
Marimbaphone (C2 - C7)  
Glockenspiel (A5 - H7)

Plastic Bottle Marimba „Bottlerimba“ (C2 - G#5)

Flower Pots (H4 - G6)

Glass Bottles (C#6 - H7)

4-5 Rain tons and/or plastic buckets or boxes (sound like low toms) + superball

### Metal Objects:

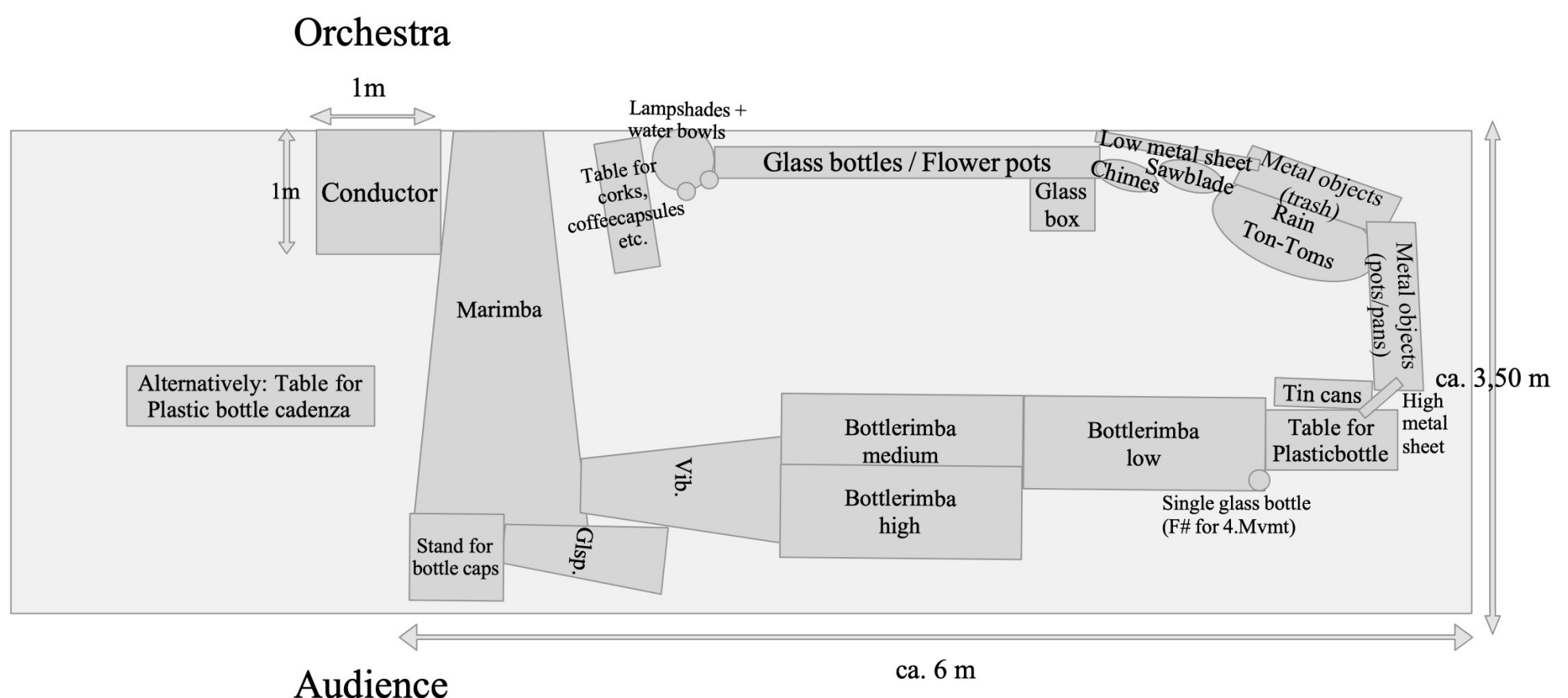
- Different sounding metal objects (pans, pots, metal boxes) ideally hung up on a grid wall
- Metal lamp shades: In the second movement there should be longer sounding objects (at the premiere were used metal lamp shades, that had beautiful long sounding pitches, like a mixture between a gong and a singing bowl. Depending on what trash instrument the player finds, the pitches can be adapted freely)
- 2 Metal bowls filled with water, hung up, so that you can hit them and then afterwards by tilting them to make small glissandi. Ideally there is a very big one (at the premiere it was a big lamp shade) and a smaller one (for example a salad bowl)
- Saw blade (like a ride cymbal, hanging on a stand)
- 2 Metal sheets (low/high - hanging on a stand sounding like a tamtam/chinacymbal)
- 4 Tin cans (empty cans from tomatoes or other fruits/vegetables)
- Metal „guiro“: Any metal object where you can create a good rubbing sound like a guiro. (for example cooling fin of a laundry dryer)

### Other:

- A box with corks, a box with metal caps (altern. plastic caps) and a box with nespresso capsules
- 2 Plastic bottles with valves which can be tuned (for cadenza)
- A box filled with glass splinters
- 2 Plastic foils
- 2 Marmelade glass shakers of different sizes. The smaller one filled with small objects (mail pins, or shot bullets) the bigger one filled with metal bottle caps
- Coffe capsule chimes (made out of old empty coffe capsules, hung on any object)
- small Plastic bottle shaker (plastic bottle filled with rice)
- Aluminium foil, to put on the Vibraphone and Marimbaphone and maybe additional random trash (for the action at the end of first movement)

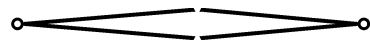
In the last bars of the first movement, the vibraphone has to be turned around, like indicated in the plan. It should be moved under the stands of the lampshades, so that both can be played comfortably. Thatfor the lampshades need to have high stands with long enough boom.

### Proposed setup:



Legend

In general - for all players / *Generell - für alle Spieler:*



Cresc. / dim. dal niente / al niente from / to absolute silence  
*Cresc. / dim. aus der bzw. zur absoluten Stille*

"*f*" (=p)

Dynamics in quotation marks indicate, that the player should try to achieve the written dynamic (forte) although the sounding result maybe different (piano)  
*Bei Dynamik in Anführungsstrichen sollen die Spieler diese Dynamik ausführen (forte) obwohl bewusst ist, dass das reelle Klangresultat eine andere Dynamik haben wird (piano).*



Some motives should be repeated freely during a fermata (sometimes with variations/ recombinations in rhythm or motivical shape, but always with the exact pitches!). When the other music goes on, still the motive should stay in its own free tempo, but the slashes indicate the beats of the conductor.  
*Manche Motive sollen während einer Fermate frei wiederholt werden (manchmal mit rhythmischen Variationen / Rekombinationen aber immer mit exact diesen Tonhöhen). Die Striche zeigen die Zählzeiten des weiterlaufenden Taktes (bzw. Schläge des Dirigenten) an. Auch wenn die andere Musik weiter läuft bleibt das Motiv im eignen (freien) Tempo.*

Winds + Percussion / *Bläser + Schlagwerk:*

ALL WINDS (woodwind + brass) + Timpani:

Each player needs to bring from home  
 - 1 empty marmelade glass (filled with mail pins, rice, paper clips or other small objects, that create a beautiful ringing sound)  
 - several plastic foils from his trash at home (each player needs exactly as many foils, as there are "throwing" actions in his score)

Brass:

- each player needs a practice mute and a „Plastic bottle mute“ (take a lemonade bottle, make a hole into it, then you can put the bottle inside the bell of the instrument (like a plunger)  
 - Horns need stop mutes  
 - Trumpets need harmon mutes (with removable stem) and straight mutes  
 - Trombones need harmon mutes, straight mutes and plungers

ALLE BLÄSER (Holz+Blech) + PAUKE:

mögen von zuhause folgendes mitbringen:  
 - 1 leeres Marmeladenglas (gefüllt mit Briefklammern, Reis oder anderen kleinen Objekten)  
 - einige Plastikfolien in der Anzahl wie oft man sie im 1. Satz wegwerfen (throw away) muss

BLECHBLÄSER:

- jeder Spieler benötigt einen Übedämpfer und einen "Plastikflaschen-Dämpfer" (man nimmt eine kleine leere Plastikflasche und macht ein Loch in den Boden. So kann man sie in den Trichter des Instruments halten und somitt wie einen Plunger Dämpfer benutzen).  
 - Hörner benötigen Stopfdämpfer  
 - Trompeten benötigen Straightmutes und Harmon mutes (mit abnehmbaren Innenrohr)

Plastic foils / Plastik Folien:

Crunch foil loudly and then throw it away carelessly, exactly in the moment where it is written.  
*Folie laut zerknüllen und dann gedankenlos wegwerfen, exakt in dem Moment wo es notiert ist.*

Marmelade shaker / Marmeladen-Shaker:

When notated with the circle line, the player should hold the glass at the top and let the content circle around smoothly (very quiet calm texture)  
*Kreisel-Linie: Das Marmeladenglas oben halten und den Inhalt durch Kreisbewegung im glas umherkreisen lassen.*

Rhythms with crossed noteheads / Rhythmus:

Make a rhythmical circle shake (with a certain swing to your movement)  
*Rhythmische impulsive Kreisbewegung (mit viel Schwung!)*

Normal noteheads: "downshake" / Normale Notenköpfe: "Abwärtsshake"

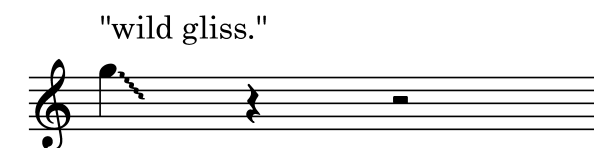
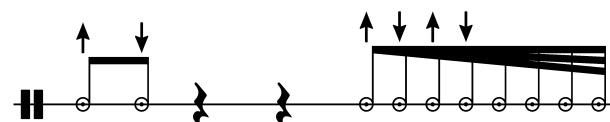
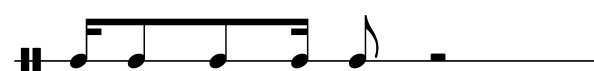
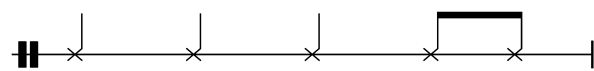
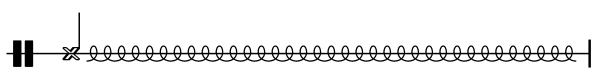
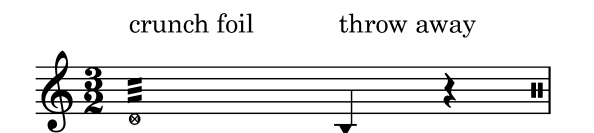
Push the glass very quickly downwards, so that the content hits the cap.  
*Das Glas sehr impulsiv nach unten ziehen, sodass der Inhalt an den Deckel schlägt.*

Circled noteheads / Umkreiste Notenköpfe:

Create a quiet "clack" noise by pressing your finger in the center of the cap (downarrow) and releasing it (uparrow). The widening beams indicate an accelerando.  
*Man erzeugt ein leises "klack" Geräusch indem man den Finger auf die Mitte des Deckels drückt (Pfeil nach unten) und wieder loslässt (Pfeil nach oben). Die gefächerten Notenbalken zeigen ein accelerando an.*

"Wild"-Gliss. (BRASS ONLY) / "Wildes-glissando" (NUR BLECHBLÄSER):

Lively glissando while pressing all valvets chaotically when going from high to low, glissando should immediately start (do not hold the topnote with tenuto)  
*Indem man die Ventile / Klappen chaotisch durcheinander drückt während man ein glissando von hoch nach tief spielt ergibt sich ein quirlicher, perlender Klang. Die glissandi sollen immer sofort starten (Startnote nicht festhalten sondern sofort abstürzen lassen!)*



## Legend

### Strings / Streicher:

All string players need mutes. It is recommended to use carbon bows, or not very fragile bows to be able to play „col legno battuto“ without damaging the bow  
*Alle Streicher benötigen Dämpfer. Es empfiehlt sich möglichst Karbon-Bögen, oder ältere Bögen zu benutzen, um sorgenfrei "col legno battuto" spielen zu können.*



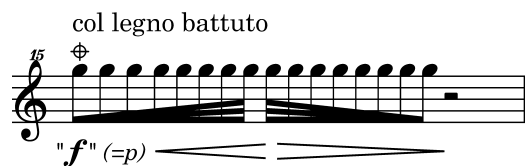
#### Bird-gliss. / Vogelruf-Glissando:

Harmonic glissando without compensating the distance between fingers  
 (high pitch: big distance, low pitch: even smaller distance)

This creates several bird like small "sighing" glissandi

Glissando im Griff eines künstl. Flagolets aber ohne den Abstand zwischen den Fingern zu kompensieren (hoher Ton: großer Abstand, tiefer Ton noch kleinerer Abstand)

Man hört ein mehrmals "seufzendes" Glissando, ähnlich einem Möwenschrei.



#### Col legno battuto:

At the beginning of 2. Mvmt. try to find exactly the pitch as indicated (15va!).

The widening beams indicate a fluid accel./rit.

*Am Beginn des 2. Satzes soll bei col legno battuto mit ganz exakter Bogenposition versucht werden die genaue Tonhöhe zu treffen (15va!). Die Fächerbalken zeigen das accel. / rit.*



By changing the bow position (molto sul tasto/sul pont) one can change the pitch.

Noteheads in brackets indicate that pitches do not need to be exact.

*Indem man die Bogenposition verändert kann man die Tonhöhe ändern. Notenköpfe in klammern bedeuten, dass die Tonhöhe nicht exakt getroffen werden muss.*



#### "Falls" / "doits":

Make a small glissando at the end of the note.

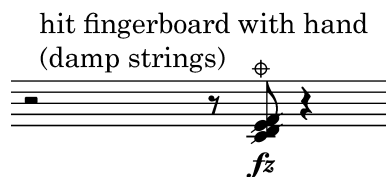
*Ein kleines glissando am Ende der Note machen.*



#### Highest note / Höchste Note:

Play highest possible note (no exact pitch).

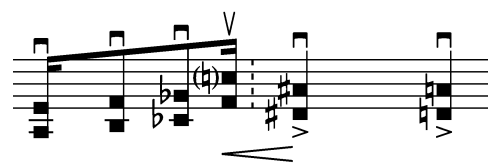
*Höchstmögliche Note spielen (keine exakte Tonhöhe)*



#### Hit fingerboard / aufs Griffbrett schlagen: (CB/Vcl. only / nur für KB / Vcl.)

Hit fingerboard with right hand (left hand damp strings)

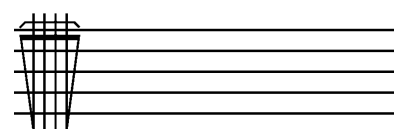
*Mit rechter Hand locker auf das griffbrett schlagen (L.H. dämpft die Saiten)*



#### Écrasé/overpressure / Überdruck :

When noted with the square notehead use very few bow speed, but very much bow pressure, so that the sound becomes very scratchy/noisy and the actual pitch is barely audible.

*Quadratische Notenköpfe sind mit viel Druck und sehr wenig Bogengeschwindigkeit zu spielen sind, sodass ein gequetschter geräuschhafter Klang entsteht, bei dem die Tonhöhe kaum mehr hörbar ist.*



#### Bridge-Clef / Steg Schlüssel:

The "bridge-clef" indicates the position of the bow on the string (mostly for scratch notes)

ON the top line would be on the bridge,

the line below means very close to the bridge (molto sul pont, high scratch),

on the middle line would be ordinario,

on the lowest line is on the fingerboard (molto sul tasto, low scratch).

The left hand should always damp softly, so that one cannot hear the open strings. (⊕)

*Der Steg Schlüssel zeigt die Bogenposition auf der Saite (meistens für Scratch-Töne)*

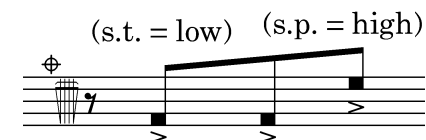
*AUF der obersten Linie: auf dem Steg*

*unter der obersten Linie: sehr nah am Steg (molto sul pont, hohes kreischen)*

*auf der mittleren Linie: ordinario*

*auf der untersten Linie: am griffbrett (molto sul tasto, tiefes knarzen)*

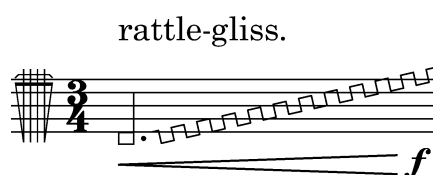
*Dabei mit der linken Hand immer dämpfen, sodass man keine leeren Saiten hört (⊕)*



#### Normal scratch / Normales Knarzen:

If the notes are normally written, use normal up/downbow.

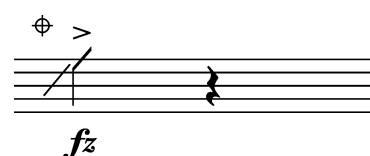
*Bei quadratischen Notenköpfen: knarzen durch normalen Auf- / Abstrich*



#### Rattle-gliss. / Knarz-Glissando:

Pull bow very slowly vertically along the string without any horizontal movement (NO up/downbow!) to create a rattling scratch glissando.

*Bogen sehr langsam vertikal an der Saite entlang ziehen absolut ohne jegliche horizontale Bewegung (KEIN Auf- / Abstrich) sodass ein leicht aufsteigendes Knarz-glissando erklingt.*



#### Bow swish / Bogen-Swish:

Quickly glide with bow vertically along string (from tasto --> ponticello) without any pressure (high and soft "swish" sound)

*Schnell ohne Druck mit Bogen vertikal an Saite entlanggleiten (tasto --> ponticello)*

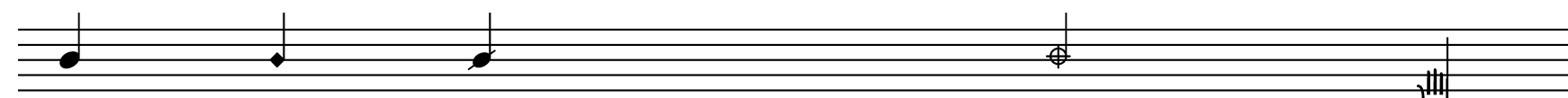


#### Behind bridge / Hinterm Steg spielen:

Play behind bridge on highest strings (I+II): arco (very high scratchy sound) or pizz. (very short, high pizz.)

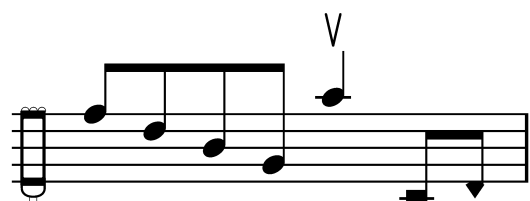
*Hinterm Steg auf den beiden höchsten Saiten (I+II) spielen arco (hohes quietschen) bzw. pizz. (sehr kurz / hoch)*

# Recycling Concerto - Legend plastic bottle



hit with fingers      hit with fingernail      hit with several fingers very strongly and immediately release, to have a long resonance      "damp hit": no rebound (like dead stroke)      grab bottle impulsively with hand

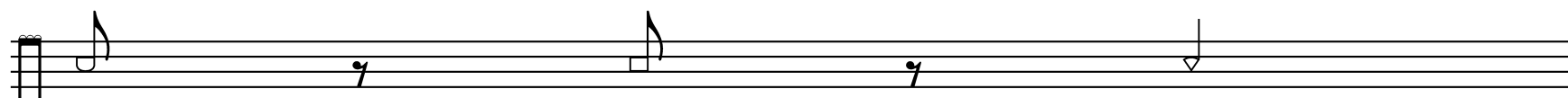
**Bottle clef:** indicates, ON WHICH part the lower (inactive) bottle will be hit



Highest line: hit bottle on the bottom  
Middle area: hit bottle about in that area, which is indicated  
Lowest line: hit bottle at the the very top ("shoulder of the bottle" where your hand holds it)

Note above the system with downarrow:  
hit the bottle ON the surface of the bottom (from above)  
Note under the staff: hit surface of the table  
note on first line under the staff: hit on the edge of the table  
**Noteheads:** indicate, WITH WHICH part the upper (actively hitting) bottle will hit the the other object

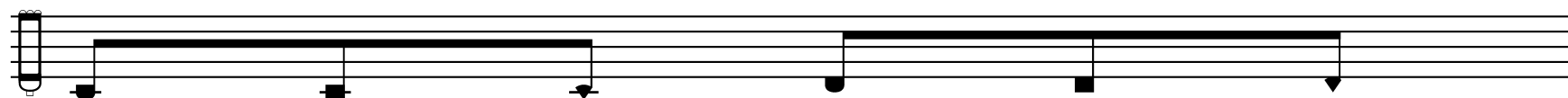
Bottle on bottle: when the two bottles hit each other, the notehead will always be empty (no full or half notes would be used) the lines



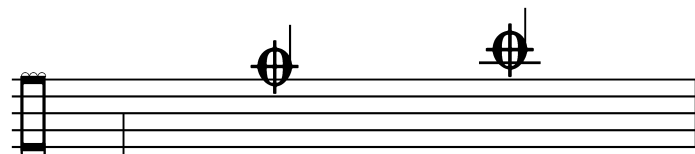
hit with the round "shoulder" (softer sound)      hit with the middle part (loudest, most resonant sound)      hit with "bottom" feet of bottle very edgy sound with few pitch

hit corner of the table with:

hit flat surface of the table with:

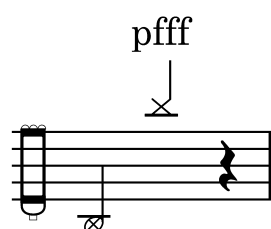


"shoulder"      "middle"      "bottom"      "shoulder"      "middle"      "bottom"



hit legs      hit stomach      hit chest

"damp-hit" on body: hit your body as indicated with the bottles without rebound (like dead stroke)



pfff

Circled-X-Notehead below system:  
release air by very carefully pushing the valve with the inside of your palm (so that you can keep holding/playing with the bottle)  
X-Notehead above system:  
imitate this "air release sound" by speaking "pffff"







18

**B**

Fl. I *mp* *ff*

Picc. *ff*

Ob. *mp* *ff*

C.A. *mp* *f* *ff*

Cl. in A 1 *mf* *mp* *ff*

Cl. in Eb *mp* *f* *ff*

Bsn 1 *mp* *ff*

Cbsn *p* *f*

F. Hn in F 1 *pp* *mp* *fp*

F. Hn in F 2 *pp* *mp* *fp*

Tpt in C 1 *open* *mp* *f*

Tpt in C 2 *open* *f*

Tbn. *pp* *mp* *fp*

B. Tbn. *pp* *mp* *fp*

**B**

Timp. *pp* *mf*

Glock. Glockenspiel *f*

Marimba

**B**

Vln I *fp* *f* *mf*

Vln II *fp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

D.B. *p* *f*

This musical score is for the piece "The happy tsunami of wealth" and is page 4 of the score. It features a large ensemble of instruments. The woodwind section includes Flute 1 (Fl. 1), Piccolo (Picc.), Oboe (Ob.), Cor Anglais (C.A.), Clarinet in A (Cl. in A), Clarinet in E-flat (Cl. in Eb), Bassoon 1 (Bsn 1), and Contrabassoon (Cbsn). The brass section includes French Horns in F (F. Hn in F 1 and F. Hn in F 2), Trumpets in C (Tpt in C 1 and Tpt in C 2), Trombone (Tbn.), and Bass Trombone (B. Tbn.). The percussion section includes Timpani (Timp.), Marimba, Glockenspiel, and Vibraphone. The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It begins at measure 24. The dynamics range from piano (p) to fortissimo (ff), with various crescendos and decrescendos. Performance instructions such as "div. molto vib." are present for the strings. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.



The happy tsunami of wealth

**D**  $\text{♩} = 90$  **accelerando** ..... **Allegro**  $\text{♩} = 120$

38  
 FL. I  
 Picc.  
 Ob.  
 C. A.  
 Cl. in A 1  
 Cl. in Eb  
 Bsn 1  
 Bsn 2

crunch foil  
 throw away  
 throw away  
 throw away  
 throw away  
 throw away  
 throw away  
 throw away

*p*  
*pp*  
*mf*

F. Hn in F 1  
 F. Hn in F 2  
 Tpt in C 1  
 Tpt in C 2  
 Tbn.  
 B. Tbn.

crunch foil  
 throw away  
 crunch foil  
 throw away  
 crunch foil  
 throw away  
 crunch foil  
 throw away

*p*

**D**  $\text{♩} = 90$  **accelerando** ..... **Allegro**  $\text{♩} = 120$

Timp.  
 Vib.

crunch foil  
 with mallet  
 (brighter sound)  
 with Ped.  
*pp* *cresc.*  
*mp* *f* *sub.*  
*p* *mf*

**D**  $\text{♩} = 90$  **accelerando** ..... **Allegro**  $\text{♩} = 120$

Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

crunch foil  
 molto sul tasto  
 unis.  
*pp*  
*pp*  
*gliss.*



50

frull.

**F**

Fl. 1 *fp* *f* *p sub.*

Picc. *f* *ff* *mf sub.*

Ob. *mp* *f* *p sub.*

C.A. *pp*

Cl. in A 1 *mp* *f* *p sub.*

Cl. in Eb *p* *mf* *f* *p sub.* *gliss.* *mf*

Bsn 1 *pp*

Bsn 2 (Bassoon) *pp*

F. Hn in F 1

F. Hn in F 2

Tpt in C 1 *mp* *mf* *f*

Tpt in C 2 *mp* *mf* *f*

Tbn.

B. Tbn.

Timp.

Vib. *ff* *f* *hard mallets*

*To Marimba*

*6* *3-3* *6* *3-3*

**F**

Vln I *molto sul tasto* *p >*

Vln II *pp* *gliss.* *p >*

Vla. *p >*

Vc. *mp scherzando*

D.B.



56

Fl. 1 *pp*

Picc. *pp*

Ob. *pp*

C.A. *mf*

Cl. in A 1

Cl. in Eb

Bsn 1 *mf*

Bsn 2 *mf* *p cresc.*

F. Hn in F 1 *p* stopped *open mp*

F. Hn in F 2 *p* stopped *open mp*

Tpt in C 1 *p* *mp*

Tpt in C 2 *mp*

Tbn. *mp*

B. Tbn. *mp*

Timp.

Mar. 6

Vln I *gliss.*

Vln II *gliss.* *div. à 2*

Vla. *div. à 2*

Vc. *3*

D.B. *pizz.* *p*

This musical score is for the piece "The happy tsunami of wealth" and spans 61 measures. The score is written for a large ensemble of instruments. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system includes Flute 1 (Fl. 1), Piccolo, Oboe (Ob.), Clarinet in A (Cl. in A), Clarinet in E-flat (Cl. in Eb), Bassoon 1 (Bsn 1), Bassoon 2 (Bsn 2), French Horn in F 1 (F. Hn in F 1), French Horn in F 2 (F. Hn in F 2), Trumpet in C 1 (Tpt in C 1), Trumpet in C 2 (Tpt in C 2), Trombone (Tbn.), and Tuba (B. Tbn.). The second system includes Timpani (Timp.), Maracas (Mar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score features various dynamics such as *ffz*, *fz*, *f*, *fp*, and *p*. There are also markings for accents and slurs. A box labeled "G" is present above the Flute 1 staff at measure 61 and above the Violin I staff at measure 61. The Maracas part includes complex rhythmic patterns with triplets and sixteenth notes.

66

Fl. 1 *mf* *f*

Picc. *p* *f*

Ob. *mp* *pp* *mf* *pp* *mf* *f*

C.A. *mp* *pp* *mf* *pp* *mf* *f*

Cl. in A 1 *mp* *pp* *mf* *pp* *mf* *f*

Cl. in Eb *mp* *pp* *mf* *pp* *mf* *f*

Bsn 1 *pp* *mp* *pp* *mp* *f*

Bsn 2 *mp* *pp* *mp* *pp* *mp* *f*

F. Hn in F 1 *pp* *mp* *mf* *mf*

F. Hn in F 2 *pp* *mp* *mf* *mf*

Tpt in C 1 *pp* *mp* *mf* *mf*

Tpt in C 2 *pp* *mp* *mf* *mf*

Tbn. straight mute *pp* *mf* *mf*

B. Tbn. straight mute *pp* *mf* *mf*

Temp.

Mar. *f* *ff*<sub>sub.</sub>

Vln I *mf* *mf* *mf* *rf* *rfz* *rfz*

Vln II *mf* *mf* *mf* *rf* *rfz* *rfz*

Vla *mf* *mf* *mf*

Vc. *mf* *arco* *mf* *mf* *mf*

D.B. *pizz.* *mf*

This page of a musical score, numbered 12, is titled "The happy tsunami of wealth". It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is divided into two systems. The first system includes parts for Flute 1, Piccolo, Oboe, Clarinet in A, Clarinet in E-flat, Bassoon 1, Bassoon 2, French Horn in F 1, French Horn in F 2, Trumpet in C 1, Trumpet in C 2, Trombone, Bass Trombone, Timpani, Maracas, Violin I, Violin II, Viola, Violoncello, and Double Bass. The second system includes parts for Timpani, Maracas, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score contains various musical notations such as dynamics (mf cresc., f, mp, pp cresc.), articulation (accents, slurs), and performance instructions (arco, gliss.). A rehearsal mark 'H' is present at the beginning of the first system. The percussion parts include instructions for the Bass Drum and Maracas. The string parts feature complex rhythmic patterns and dynamic markings.



I Calmo, molto rubato  $\text{♩} = 70$

83

Fl. I

Picc.

Ob.

C. A.

Cl. in A 1

Cl. in Eb

Bsn 1

Bsn 2

I Calmo, molto rubato  $\text{♩} = 70$

Timp.

Mar.

let coffee capsules fall on Mar. (exact pitches)

with fingers *poco più mosso* capsules fingers mallets accel.

*fff ffz ffz* (with medium soft sticks) *f* *mf* *f* *fp < f* *ff* *p* *mf*

*pp* *mp* *p*

let capsules fall

I Calmo, molto rubato  $\text{♩} = 70$

Vln I

Vln II

Vla

Vc.

D. B.

senza vib. *Soli div. à 2* *pppp* (barely audible)

4 *Soli div. à 2* senza vib. con sord. *pppp* (barely audible)

4 *Soli div. à 2* senza vib. con sord. *pppp* (barely audible)

*pp* *mp* *mp* *ppp* molto sul tasto

**J** Più lento, molto rubato

94

Fl. 1 *ppp* *ppp* *mp* *f* *ppp* frull.

Picc. *ppp* frull. *p*

Ob.

C.A.

Cl. in A 1 *ppp* *p*

Cl. in Eb *ppp*

Bsn 1

Bsn 2

F. Hn in F 1 *ppp*

F. Hn in F 2 *ppp*

Tpt in C 1 straight mute *ppp*

Tpt in C 2 straight mute *ppp*

Tbn. straight mute *ppp*

B. Tbn.

**J** Più lento, molto rubato

Timp.

Mar. fingers *mf* *ff* *p* let capsules fall *mf* (fingers)

**J** Più lento, molto rubato

Vln I

Vln II

Vla

Vc. *mf* *p* *mp*

D.B.

**K** Moderato  $\text{♩} = 66$

99 repeat motive freely  $\text{ord.}$

Fl. I crunch foil throw away *ppp*

Picc. crunch foil throw away *p* *molto*

Ob. crunch foil throw away *p* *molto*

C.A. crunch foil throw away *p* *molto*

Cl. in A 1 crunch foil throw away *p* *molto* *ppp*

Cl. in Eb repeat motive freely *ppp* *mp* *molto* *f* *ppp*

Bsn 1 repeat freely *ppp* *mp* *molto* *f*

Bsn 2 repeat freely *ppp* *mp* *molto* *f* To Contrabassoon

F. Hn in F 1 *ppp* *mp* *molto* *f*

F. Hn in F 2 *ppp* *mp* *molto* *f*

Tpt in C 1 crunch foil throw away *p* *molto*

Tpt in C 2 crunch foil throw away *p* *molto*

Tbn. *ppp* *mp* *molto* *f*

B. Tbn. crunch foil throw away *p* *molto*

Timp. crunch foil throw away *p* *molto*

Mar. *f* coffee capsule fingers *f* throw more capsules with last capsule hit plate (accel.) empty box of capsules slide away capsules hit crossed mallets against each other and speak "tch" (like the english word "cheese") crossed mallets + "tch" *f* *mp* *f*

Vln I *ppp* *Tutti div. à 2, con sord., con vib. individual small cresc/dim.* simile (keep the small cresc. waves) *f*

Vln II *ppp* *Tutti, con sord., con vib. individual small cresc/dim.* simile (keep the small cresc. waves) *f*

Vla. *ppp* simile (keep the small cresc. waves) *f*

Vc. *mf* *pizz.(ord.)* *mp* *f*

D.B. *fz* *f*





112 **L**

Fl. 1 *p* *mp* *pp* 6

Picc. *mf* *frull.* *ord.* *mp* *pp*

Ob.

C.A.

Cl. in A 1 *p*

Cl. in Eb *mf* *groovy*

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1 *pp* *mp* *pp* *mp* with straight mute

Tpt in C 2 *pp* *mp* *pp* *mp* with straight mute

Tbn. *pp* *mp* with straight mute

B. Tbn.

**L**  
Timp. plastic foil *f*

Mar. *fz* *mf* *fz* *p* 6

**L**

Vln I 1 *pp* *sord. off* *gliss.* (4)

Vln I 2 *pp* *sord. off*

Vln II 1 *pp* *sord. off* *senza sord.* *pp* 6

Vln II 2 *pp* *sord. off* *senza sord.* *pp* 6

Vla 1 *pp* *sord. off* *senza sord.* *pp* 6

Vla 2 *pp* *sord. off* *senza sord.* *pp* 6

Vc.

D.B. *gliss.*











144

Fl. 1 *p* *cresc. poco a poco*

Picc. *p* *cresc. poco a poco*

Ob. *cresc. poco a poco*

C.A. *cresc. poco a poco*

Cl. in A 1 *cresc. poco a poco*

Cl. in Eb *p* *cresc. poco a poco*

Bsn 1 *cresc. poco a poco*

Cbsn *cresc. poco a poco*

F. Hn in F 1 *f marcato* *fp* *f*

F. Hn in F 2 *f marcato* *fp* *f*

Tpt in C 1 *f marcato* *fp* *f p* *f marcato* *fp*

Tpt in C 2 *f marcato* *fp*

Tbn. *cresc. poco a poco*

B. Tbn. *cresc. poco a poco*

Timp. *cresc. poco a poco* *fp* *mf*

Mar. *ff* *ff*

Vln I *p* *cresc. poco a poco*

Vln II *p* *cresc. poco a poco*

Vla. *cresc. poco a poco* *mf cresc.*

Vc. *cresc. poco a poco*

D.B. *cresc. poco a poco*



P

150 *poco riten.* ..... *A tempo* (♩ = 132) ..... *riten.*

Fl. 1  
Picc.  
Ob.  
C.A.  
Cl. in A 1  
Cl. in Eb  
Bsn 1  
Cbsn  
F. Hn in F 1  
F. Hn in F 2  
Tpt in C 1  
Tpt in C 2  
Tbn.  
B. Tbn.

P

*poco riten.* ..... *A tempo* (♩ = 132) ..... *riten.*

Timp.  
Mar.

P

*poco riten.* ..... *A tempo* (♩ = 132) ..... *riten.*

Vln I  
Vln II  
Vla.  
Vc.  
D.B.

**A tempo**

156

Fl. I

Picc.

Ob.

C. A.

Cl. in A 1

Cl. in Eb

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1

Tpt in C 2

Tbn.

B. Tbn.

**A tempo**

Timp.

Mar.

**A tempo**

Vln I

Vln II

Vla.

Vc.

D. B.





**S** Allegro  $\text{♩} = 120$

(4+3+6 / 3+4+6)  
conducted in 3

throw away

(conducted in 1)

**T**

Fl. I  
Picc.  
Ob.  
C.A.  
Cl. in A1  
Cl. in Eb  
Bsn 1  
Cbsn

throw away

mute off

F. Hn in F1  
F. Hn in F2  
Tpt in C1  
Tpt in C2  
Tbn.  
B. Tbn.

**S** Allegro  $\text{♩} = 120$

(4+3+6 / 3+4+6)  
conducted in 3

(conducted in 1)

throw away

**T**

Timp.  
Vib.

**S** Allegro  $\text{♩} = 120$

(4+3+6 / 3+4+6)  
conducted in 3

half of the players

(conducted in 1)

**T**  
Tutti unis.

Vln I  
Vln II  
Vla.  
1  
2  
D.B.









**W** Moderato ♩ = 96 **accel.** ..... Allegro ♩ = 110

218

Fl. 1  
crunch foil  
throw away *ff*

Picc.  
*ff*

Ob.

C.A.  
*fz*  
crunch foil  
throw away *ff*

Cl. in A 1  
*fz*  
crunch foil *ff*  
throw away

Cl. in Eb  
*fz*  
crunch foil *ff*  
throw away

Bsn 1  
*fz*

Bsn 2  
To Bassoon  
*fz*

F. Hn in F 1  
*fz*

F. Hn in F 2  
*fz*

Tpt in C 1  
*ffz*  
crunch foil  
throw away *ff*

Tpt in C 2  
*pp*  
crunch foil  
throw away

Tbn.  
*fz*  
crunch foil  
throw away *ff*

B. Tbn.  
*fz*  
crunch foil  
throw away

B. Dr.  
crunch foil *ff*  
throw away  
crunch another foil *ff*  
throw away  
To Tam-tam

**W** Moderato ♩ = 96 **accel.** ..... Allegro ♩ = 110

(all sfz extreme! the rest "easy" leggiero)

Vib.  
*ffz p fz simile fz fz fz fz fz fz fz fz*

**W** Moderato ♩ = 96 **accel.** ..... Allegro ♩ = 110

div. à 4

Vln I  
1  
2  
3  
4  
1  
2  
3  
4  
*fp*

Vln II  
1  
2  
3  
4  
*fp*

Vla  
1  
2  
*fp*

Vc.  
1  
2  
*fp*

D.B.









The happy tsunami of wealth

**Z** Allegro  $\text{♩} = 138$

248

Fl. I *ff* *pp* *ff* *pp* *ff* *ff* *p* *ffz* shouted "What else..?!" *fff* *attaca*

Picc. *ff* *pp* *ff* *pp* *ff* *ff* *p* *ffz* shouted "What else..?!" *fff*

Ob. *ff* *pp* *ff* *pp* *ff* *ff* *p* *ffz* shouted "What else..?!" *fff*

C.A. *ff* *pp* *ff* *pp* *ff* *ff* *p* *ffz* shouted "What else..?!" *fff*

Cl. in A1 *ff* *pp* *ff* *pp* *ff* *ff* *p* *ffz* shouted "What else..?!" *fff*

Cl. in Eb *ff* *pp* *ff* *pp* *ff* *ff* *p* *ffz* shouted "What else..?!" *fff*

Bsn 1 *mf* *f* *ff* *ffz* *p* *ffz* shouted "What else..?!" *fff*

Bsn 2 *mf* *f* *ff* *ffz* *p* *ffz* shouted "What else..?!" *fff*

F. Hn in F1 *ff* *pp* *ff* *pp* *ff* *ff* *p* *ffz* shouted "What else..?!" *ff* wild gliss.

F. Hn in F2 *ff* *pp* *ff* *pp* *ff* *ff* *p* *ffz* shouted "What else..?!" *ff* wild gliss.

Tpt in C1 *ff* *pp* *ff* *pp* *ff* *ff* *p* *ffz* shouted "What else..?!" *ff* wild gliss.

Tpt in C2 *ff* *pp* *ff* *pp* *ff* *ff* *p* *ffz* shouted "What else..?!" *ff* wild gliss.

Tbn. *ff* *pp* *ff* *pp* *ff* *ff* *p* *ffz* shouted "What else..?!" *ff* wild gliss.

B. Tbn. *ff* *pp* *ff* *pp* *ff* *ff* *p* *ffz* shouted "What else..?!" *ff* wild gliss.

**Z** Allegro  $\text{♩} = 138$

Timp. *mp* *mf* *f* *ffz* *attaca*

Marimba *f* *ff* *fff* shouted "What else..?!"

**Z** Allegro  $\text{♩} = 138$

Vln I 1 *p* *rfz* *p* *rfz* *p* *fff* *ppp* shouted "What else..?!" *attaca*

Vln I 2 *p* *rfz* *p* *rfz* *p* *fff* *ppp* shouted "What else..?!"

Vln II 1 (with open E string) *p* *rfz* *p* *rfz* *p* *fff* *ppp* shouted "What else..?!"

Vln II 2 (with open E string) *p* *rfz* *p* *rfz* *p* *fff* *ppp* shouted "What else..?!"

Vla 1 *p* *rfz* *p* *rfz* *p* *fff* *ppp* shouted "What else..?!"

Vla 2 *p* *rfz* *p* *rfz* *p* *fff* *ppp* shouted "What else..?!"

Vc. 1 *p* *rfz* *p* *rfz* *p* *fff* *ppp* shouted "What else..?!"

Vc. 2 *p* *rfz* *p* *rfz* *p* *fff* *ppp* shouted "What else..?!"

D.B. 1 *mf* *f* *ff* *fff* *ppp* *div. à 2* shouted "What else..?!"

D.B. 2 *mf* *f* *ff* *fff* *ppp* shouted "What else..?!"

# 2. Meltdown - Meltup

Adagio  $\text{♩} = 58$   
repeat first bar ad libitum  
(quasi fermata ca. 5 sec)

(FD) Mml.Shk. 1

(Pic.) Mml.Shk. 2

(Ob. 1) Mml.Shk. 3

(E.H.) Mml.Shk. 4

(Cl. 1) Mml.Shk. 5

(Cl. 2) Mml.Shk. 6

(Bsn. 1) Mml.Shk. 7

(Bsn. 2) Mml.Shk. 8

(Hrn. 1) Mml.Shk. 9

(Hrn. 2) Mml.Shk. 10

(Tp. 1) Mml.Shk. 11

(Tp. 2) Mml.Shk. 12

(Tb. 1) Mml.Shk. 13

(BTb. 2) Mml.Shk. 14

B. Dr.  $\text{♩} = 58$   
*ppp*  
Adagio  $\text{♩} = 58$   
repeat first bar ad libitum  
(quasi fermata ca. 5 sec)

(continue in ppp)

with medium hard stick  
(not yet completely bright sound)

(4)

Gl. Btl.  $\text{♩} = 58$   
Adagio  $\text{♩} = 58$   
repeat first bar ad libitum  
(quasi fermata ca. 5 sec)

*mp* *mf* *f*

2 Soli Vln I

*pp*  
gli altri  
(achieve exact pitches (15va!) through vertical bow position.  
left hand always damp softly the empty strings)  
col legno battuto

*pp*

gli altri

*f* (*mp*)

2 Soli Vln II

*pp*  
gli altri  
(achieve exact pitches (15va!) through vertical bow position. left hand always damp softly the empty strings)  
col legno battuto

*pp*

gli altri

*f* (*mp*)

Vla.

Vc.

1

*pppp*  
gliss. *pppp*

continue, combine motives freely (always pppp)

2

*pppp*  
gliss. *pppp*

continue, combine motives freely (always pppp)

3

*pppp*  
gliss. *pppp*

continue, combine motives freely (always pppp)

4

*pppp*  
gliss. *pppp*

continue, combine motives freely (always pppp)







16 **B**

Fl. 1 *p*

Fl. 2 *p* To Piccolo

(Ob. 1) Mml.Shk. 3 continue, always vary speed individually

(E.H.) Mml.Shk. 4 continue, always vary speed individually

Cl. in A 1 *p*

Cl. in Eb *p*

(Bsn. 1) Mml.Shk. 7 continue, always vary speed individually To Bassoon

(Bsn. 2) Mml.Shk. 8 continue, always vary speed individually (4)

(Hrn. 1) Mml.Shk. 9 continue, always vary speed individually To French Horn in F

(Hrn. 2) Mml.Shk. 10 continue, always vary speed individually To French Horn in F

(Tp. 1) Mml.Shk. 11 continue, always vary speed individually To Trumpet in C

(Tp. 2) Mml.Shk. 12 continue, always vary speed individually (4)

(Tb. 1) Mml.Shk. 13 continue, always vary speed individually To Trombone

(BTb. 2) Mml.Shk. 14 continue, always vary speed individually To Bass Trombone

B. Dr. (4)

Gl.Btl. **B** now metal on glass, very bright, cristalline sound *mf*

Mtl.Sht. *p* swish with metal stick on Saw blade

**B**

2 Soli *p* trem. accel. div. à 2 *fz*

Vln I *p* trem. accel. *fz*

gli altri *p* trem. accel. *fz*

1 *p* div. à 2 trem. accel. *fz*

Vln II *p* trem. accel. *fz*

Vla. *f* unis (4)

Vc. (4)

D. B. (4)

(4)

21 **Allegro** ♩ = 120

Fl. 1

Picc.

(Ob. 1)  
Mml.Shk. 3

(E.H.)  
Mml.Shk. 4

Cl. in A 1  
*ppp molto lontano*

Cl. in E $\flat$

Bsn 1  
Bassoon  
*pp molto lontano*

(Bsn. 2)  
Mml.Shk. 8

F. Hn in F 1  
French Horn in F  
*ppp molto lontano*

F. Hn in F 2  
French Horn in F  
*ppp molto lontano*

Tpt in C 1  
Trumpet in C  
straight mute (fully closed)  
*pp molto lontano*

(Tpt. 2)  
Mml.Shk. 12

Tbn.  
Trombone  
harmon mute (fully closed)  
*ppp molto lontano*

B. Tbn.  
Bass Trombone  
straight mute  
*pp molto lontano*

B. Dr.

Gl. Bdl.  
*pp* *mp* *pp* *mp* *f*

**Allegro** ♩ = 120

1  
Vln I  
*fz*

2  
Vln I

1  
Vln II  
*fz*

2  
Vln II

Vla

Vc.

D. B.



**D** Presto (very precise) ♩ = 132

Fl. 1 *p*

Picc. *p*

To Oboe

Oboe *p*

Cor Anglais *mp*

Cl. in A 1 *mp*

Cl. in Eb *p*

Bsn 1

Bsn 2

B. Dr.

*rit.*

5

3 6

5

5

5

**D** Presto (very precise) ♩ = 132

To Vibraphone

Vibraphone (motor on)  
with aluminium foil on plates  
trashy sound

*f*

*ff*

3 3 3 3

**D** Presto (very precise) ♩ = 132

Vln I 1 *fz*

Vln I 2 *fz*

Vln II 1 *fz*

Vln II 2 *fz*

Vla

Vc. 1

Vc. 2

Vc. 3

Vc. 4

D.B.

*rit.*

*gliss.*

*fz*

*fz*

*fz*

*fz*

(4)



40

Timp.

Gl.Btl. *fz* Glass Bottles *mp* Rain-ton-toms *ff* To Glass Bottles *< fz*

1 *f* *gliss* *p* *ff*  
div. à 8

2 *f* *gliss* *p* *ff*

3 *f* *gliss* *p* *ff*

4 *f* *gliss* *p* *ff*

Vln I

5 *f* *gliss* *p* *ff*

6 *mf* *p* *ff*

7 *f* *gliss* *p* *ff*

8 *f* *gliss* *p* *ff*

1 *mf* *p* *mf*  
div. à 6

2 *f* *gliss* *p* *ff*

3 *f* *gliss* *p* *ff*

Vln II

4 *f* *gliss* *p* *ff*

5 *f* *gliss* *p* *ff*

6 *f* *gliss* *p* *ff*

1 *mp* *f* *p*

Vla

2

3

4

Vc.

1

2

3

4

D.B.

45

Timp. *To Bass Drum*

Gl.Btl. *Rain-ton-toms* *superball on low rain ton tom*

1 *gliss.*

2 *gliss.*

3 *gliss.*

4 *gliss.*

Vln I

5 *gliss.*

6 *gliss.*

7 *gliss.*

8 *gliss.*

Vln II

1 *gliss.*

2 *gliss.*

3 *gliss.*

4 *gliss.*

5 *gliss.*

6 *gliss.*

Vla

1

2

3

4

Vc.

1

2

3

4

D.B. *ppp* *mp* *fz* *mp* *fz*



B. Dr. *fz* **F**

Tom 2  
Tom 3  
Tom 4  
Tom 5

on low tom *f* *fz* *gliss.*

on higher tom *f* *fz* *gliss.*

lower tom *f* *fz* *gliss.*

1 *ppp* *pp* *mp*

2 *ppp* *pp* *mp*

3 *ppp* *pp* *mp*

4 *ppp* *pp* *mp*

Vln I

5 *ppp* *mp* *pp*

6 *ppp* *mp* *pp*

7 *ppp* *mp* *pp*

8 *ppp* *mp* *pp*

1 *ppp* *pp* *pp*

2 *ppp* *pp* *pp*

3 *ppp* *pp* *pp*

4 *ppp* *pp* *pp*

Vln II

5 *ppp* *pp* *mp*

6 *ppp* *pp* *mp*

1 *mf espr.* *gliss.*

2 *mf espr.* *gliss.*

Vla

3

4

Vc.

1

2

3

4

D.B. *mf espr.* *gliss.* *mf espr.* *gliss.*

*divisi à 2*

52

Fl. 1 *mp*

Fl. 2 *mp* Flute

Cl. in A 1 *p*

Cl. in A 2 *p* Clarinet in A

F. Hn in F 1

F. Hn in F 2

Tpt in C 1 *p* harmon mute(fully closed)

Tpt in C 2 *p* harmon mute(fully closed) Trumpet in C

Tbn. *p* harmon mute(fully closed)

B. Tbn. *p* harmon mute(fully closed)

B. Dr. *ppp* Bass Drum

Coffee-Capsule-Chimes *fz*

Vln I

Vln II

Vla

Vc.

D.B.











**J** ♩ = 80

85

FL. 1 airy frull. *mp* *mf* *dim.* *p*

FL. 2 airy frull. *mp* *dim.* To Piccolo

Ob. *pp dolce* *pp dolce* To Marmalade Shaker

(E.H.) Mml.Shk. 4 To Marmalade Shaker

Cl. in A 1 *mp espr.* To Marmalade Shaker

Cl. in E♭ *pp dolce* *pp*

Bsn 1 *pp sub.* To Marmalade Shaker

(Bsn. 2) Mml.Shk. 8 To Marmalade Shaker

**J** ♩ = 80

Gl.Btl.

Fl.Pt. *dim.*

Gl.Bx.

**J** ♩ = 80  
Tutti

Vln I Solo con sord. (ordinario) *pp* *gliss.* *pp*

Vln II Solo con sord. *pp* *gliss.*

Vla Solo *p espr.* *dim.*

1 sul tasto *pp sub.* unis.

Vc. 2 sul tasto *pp sub.* unis.

1 sul tasto *pp sub.* unis.

D.B. 2 unis.









Andante  $\text{♩} = 60$  **accelerando**

105 To Flute

Fl. 1 To Flute

Fl. 2 To Flute

Ob. To Oboe

C.A. To Cor Anglais

Cl. in A To Clarinet in A

Cl. in Eb To Clarinet in Eb

Bsn 1 To Bassoon

Bsn 2 To Bassoon

(Hrn. 1) circle movement

Mml.Shk. 9 circle movement

(Hrn. 2) circle movement

Mml.Shk. 10 circle movement

(Tp. 1) circle movement

Mml.Shk. 11 circle movement

(Tp. 2) circle movement

Mml.Shk. 12 circle movement

(Tb. 1) circle movement

Mml.Shk. 13 circle movement

(Tb. 2) circle movement

Mml.Shk. 14 circle movement

(Timp.) circle movement

Mml.Shk. 15 circle movement

Mtl.Obj. **f**

To Vibraphone

Flute *pp* *f*

Flute *pp* *f*

Oboe *pp* *f*

Cor Anglais *pp* *f*

Clarinet in A *pp* *f*

Clarinet in Eb *pp* *f*

Bassoon *pp* *f*

Bassoon *pp* *f*

Andante  $\text{♩} = 60$  **accelerando**

1 (sempre simile gliss.) (molto vib.) *f*

2 (sempre simile gliss.) (molto vib.) *f*

3 (sempre simile gliss.) (molto vib.) *f*

4 (sempre simile gliss.) (molto vib.) *f*

Vln I 5 (sempre simile gliss.) (molto vib.) *f*

6 (sempre simile gliss.) (molto vib.) *f*

7 (sempre simile gliss.) (molto vib.) *f*

8 (sempre simile gliss.) (molto vib.) *f*

Vln II 1 (sempre simile gliss.) (molto vib.) *f*

2 (sempre simile gliss.) (molto vib.) *f*

3 (sempre simile gliss.) (molto vib.) *f*

4 (sempre simile gliss.) (molto vib.) *f*

5 (sempre simile gliss.) (molto vib.) *f*

6 (sempre simile gliss.) (molto vib.) *f*

Vla 1 (sempre simile gliss.) (molto vib.) *f*

2 (sempre simile gliss.) (molto vib.) *f*

3 (sempre simile gliss.) (molto vib.) *f*

4 (sempre simile gliss.) (molto vib.) *f*

Vc. 1 (sempre simile gliss.) (molto vib.) *f*

2 (sempre simile gliss.) (molto vib.) *f*

3 (sempre simile gliss.) (molto vib.) *f*

4 (sempre simile gliss.) (molto vib.) *f*

D.B. (sempre simile gliss.) (molto vib.) *f*

**P** 109 **Agitato feroce** ♩ = 132

Fl. 1

Fl. 2

Ob.

C. A.

Cl. in A 1

Cl. in E♭

Bsn 1  
Bassoon

Bsn 2  
Bassoon

F. Hn in F 1  
To French Horn in F

F. Hn in F 2  
To French Horn in F

Tpt in C 1  
To Trumpet in C

Tpt in C 2  
To Trumpet in C

Tbn.  
To Trombone

B. Tbn.  
To Bass Trombone

**P** **Agitato feroce** ♩ = 132

Timp.  
To Timpani

Vib.  
Vibraphone  
preparate with aluminium foil  
under the plates (distorted sound)  
very hard sticks, switch motor on (as quickly as possible)

**P** **Agitato feroce** ♩ = 132

Vln I  
1 div. à 2  
poco sul pont.  
simile: repeat motives freely  
(very dense texture)

Vln I  
2 poco sul pont.  
simile: repeat motives freely  
(very dense texture)

Vln II  
1 poco sul pont.  
simile: repeat motives freely  
(very dense texture)

Vln II  
2 poco sul pont.  
simile: repeat motives freely  
(very dense texture)

Vla  
1 poco sul pont.  
simile: repeat motives freely  
(very dense texture)

Vla  
2 poco sul pont.  
simile: repeat motives freely  
(very dense texture)

Vc.

D. B.

116

FL 1  
FL 2  
Ob.  
C. A.  
Cl. in A1  
Cl. in Bb  
Bsn 1  
Bsn 2  
F. Hn in F 1  
F. Hn in F 2  
Tpt in C 1  
Tpt in C 2  
Tbn.  
B. Tbn.  
Timp.  
Vib.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

Trumpet in C  
seccissimo

Trombone  
seccissimo

simile

simile repeat motives freely  
(very dense texture)

poco sul pont.

(non div.)

(4)

This musical score is for the piece "Meltdown - Meltup" and is page 63 of the score. It features a variety of instruments and includes several dynamic markings and performance instructions.

**Instrumentation:** Flute 1 & 2, Oboe, Clarinet in A1, Clarinet in Eb, Bassoon 1 & 2, Horn in F1 & 2, Trumpet in C1 & 2, Trombone, Baritone Trombone, Timpani, Vibraphone, Violin 1 & 2, Viola 1 & 2, Cello 1 & 2, and Double Bass.

**Key Performance Elements:**

- Flutes (Fl. 1 & 2):** Play sixteenth-note patterns with *fz* dynamics and slurs. A **Q** (Quasi) marking is present above the staff.
- Oboe (Ob.):** Plays sixteenth-note patterns with *fz* dynamics and slurs.
- Clarinet in A1 (Cl. in A1):** Plays sixteenth-note patterns with *fz* dynamics and slurs.
- Bassoons (Ban 1 & 2):** Play sixteenth-note patterns with *fz* dynamics and slurs.
- Trumpets (Tpt in C 1 & 2):** Play sixteenth-note patterns with *fz* dynamics and slurs.
- Violins (Vln I & II):** Play sixteenth-note patterns with *fz* dynamics and slurs. A **Q** marking is present above the staff. *simile* markings are present at the beginning of the parts.
- Violas (Vln II):** Play sixteenth-note patterns with *fz* dynamics and slurs.
- Cellos (Vln I):** Play sixteenth-note patterns with *fz* dynamics and slurs.
- Cellos (Vln II):** Play sixteenth-note patterns with *fz* dynamics and slurs.
- Cellos (Vln I):** Play sixteenth-note patterns with *fz* dynamics and slurs.
- Cellos (Vln II):** Play sixteenth-note patterns with *fz* dynamics and slurs.
- Cellos (Vln I):** Play sixteenth-note patterns with *fz* dynamics and slurs.
- Cellos (Vln II):** Play sixteenth-note patterns with *fz* dynamics and slurs.

**Dynamic Markings:** *fz*, *f*, *ffp*, *ffz*, *p*, *ffz*, *ffp*, *fz*, *simile*.

**Performance Instructions:** **Q** (Quasi), *simile*.







142 **Poco Meno Mosso**

Fl. 1 *mp leggiero*

Picc. *mf*

Ob. *p*

C. A. *ff*

Cl. in A 1 *p*

Cl. in E $\flat$  *p*

Ban 1 *ff*

Ban 2 *ff*

F. Hn in F 1 (senza sord.) *ff*

F. Hn in F 2 (senza sord.) *ff*

Tpt in C 1 (still with mute) *f*

Tpt in C 2 (still with mute) *f*

Tbn. *fz*

B. Tbn. *fz*

**Poco Meno Mosso**

Timp.

Mtl.Sht. *fz* *mp* *fz*

Vln I **Poco Meno Mosso**

Vln II

Vla.

Vc.

D. B. *fp* *fz* *p*





**[T] Andante**  $\text{♩} = 60$  **[U] Molto pesante**  $\text{♩} = 42$

Fl. 1 *161* *(ossia 8va)* frull. *f* *molto f cresc.* *rit.* *ff < fz < fz < fz < fz*

Picc. *ff < fz < fz < fz < fz*

Ob. *frull.* *f* *fz* *mp* *ff < fz < fz < fz*

C. A. *always vary trill speed* *tr* *f* *ff < fz < fz < fz*

Cl. in A1 *always vary trill speed* *f* *mp* *ff < fz < fz < fz < fz <*

Cl. in Eb *always vary trill speed* *f* *mp* *ff < fz < fz < fz < fz <*

Bsn 1 *molto espr.* *ff* *fp* *ff*

Cban *To Contrabassoon* *Contrabassoon* *fp* *ff*

F. Hn in F 1 *frull.* *mf* *fp* *fz* *fp* *ff*

F. Hn in F 2 *frull.* *mf* *ff* *fp* *fz* *fp* *ff* *ffz*

Tpt in C 1 *mp cresc.* *f* *ff*

Tpt in C 2 *mp cresc.* *ff* *ffz*

Tbn. *plunger mute(closed)* *frull.* *mf* *ff* *fp* *fz* *mp cresc.* *ff*

B. Tbn. *open* *plunger mute(closed)* *frull.* *mf* *ff* *mf* *fz* *fp* *mp* *ffz*

**[T] Andante**  $\text{♩} = 60$  **[U] Molto pesante**  $\text{♩} = 42$

Tim. *Timpani* *rit.* *ff poco a poco cresc.* *pp* *ff*

Tim. 1 *Rain-ton-toms* *soft mallets (smooth sound)* *p* *mp* *p < f* *mp cresc.* *pp < mp* *p < mf < pp* *ff*

Tim. 2 *Metal Objects* *high metal sheet* *low metal sheet* *high + low metal sheet*

**[T] Andante**  $\text{♩} = 60$  **[U] Molto pesante**  $\text{♩} = 42$

Vln I *free bowing* *sul D.* *mf cresc.* *div. a 2* *sul A* *rit.* *sul E* *ff*

Vln II *div. a 2* *free bowing* *f cresc.* *ff*

Vla. *div. a 2* *free bowing* *f cresc.* *ff*

Vc. *molto espr.* *ff cresc.* *sul G.* *sul D* *sul G.* *sul C.* *ff*

D. B. *molto espr.* *ff cresc.* *sul A.* *sul D* *sul C* *ff*











**X** Andante Calmo  $\text{♩} = 60$  **Y**

Fl. 1

Picc. *fp* *ffp* *fp* *fp* *fp* *fp* Solo

Ob.

C. A.

Cl. in A 1

Cl. in Eb *ppp*

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1

Tpt in C 2

Tbn.

B. Tbn.

Tam.

**X** Andante Calmo  $\text{♩} = 60$  **Y**

GL.BL. *mp* *mf* *f* *mp* *p* *f* *p* *f*

Coffe Capsule Chimes *pp* *mp* *pp* *p*

**X** Andante Calmo  $\text{♩} = 60$  **Y**

1 *mp* *mp* *mp* *ff* *ff* *ff* *ff*

2 *mp* *mp* *mp* *ff* *ff* *ff* *ff*

3 *mp* *mp* *mp* *ff* *ff* *ff* *ff*

4 *mp* *mp* *mp* *ff* *ff* *ff* *ff*

Vln I *mp* *mp* *mp* *ff* *ff* *ff* *ff*

Vln II *mp* *mp* *mp* *ff* *ff* *ff* *ff*

Vln II *sempre pppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vln II *unis. ad libitum, molto sul pont. continue freely* *very high "spheric glissandi" almost no pitch, very much "white noise"* (4)

Vla. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vla. *very high "spheric glissandi" almost no pitch, very much "white noise"* (4)

Vc.

D. B.





237 **BB** Adagio  $\text{♩} = 58$  **CC**

Fl. 1

Picc.

Ob.

C. A.

Cl. in A 1

Cl. in E♭

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1

Tpt in C 2

Tbn.

B. Tbn.

Tam.

**BB** Adagio  $\text{♩} = 58$

Fl. Pt. Flower Pots Glass Bottles **CC**

**BB** Adagio  $\text{♩} = 58$  **CC**

1 *pp* con sord.  $8^{\text{va}}$

2 *pp* con sord.  $8^{\text{va}}$

3 *pp* con sord.  $8^{\text{va}}$

4 *pp* con sord.  $8^{\text{va}}$

Vln I

5 *pp* con sord.  $8^{\text{va}}$

6 *pp* con sord.  $8^{\text{va}}$

7 *pp* con sord.  $8^{\text{va}}$

8 *pp* con sord.  $8^{\text{va}}$

Vln II

1 *pp* con sord.

2 *pp* con sord.

3 *pp* con sord.

4 *pp* con sord.

5 *pp* con sord.

6 *pp* con sord.

Vla

1 *pp* con sord.

2 *pp* con sord.

3 *pp* con sord.

4 *pp* con sord.

Vc.

D. B.

*pp* semplice con calore

*pp* semplice con calore

sul C con sord. *pp*









85 **Poco Meno** ♩ = 110

P.B. (R) damp-hit (chest)

P.B. (L) damp-hit (stomach)

89 shake

hit on bottom of left bottle

slide bottle away from table

P.B. (R) shake

P.B. (L) shake

93

P.B. (R) fz

P.B. (L) fz

97

hit both bottles against each other

P.B. (R) fz

P.B. (L) fz

99

P.B. (R) fz

P.B. (L) fz

**Poco meno** ♩ = 92

102 Plastic Bottle Left

L R L R R

pp misterioso

grace note: by hit with the right hand bottle bounces down on table

108

P.B. (L) mp pp

gradually move right bottle to bottom

fp cresc.

113

**Meno** ♩ = 88

P.B. (L) fz

gradually move left bottle from table corner (top of bottle) to table surface (bottom of bottle)

117

P.B. (L) fz

L R L R

121

cross bottles (always "active one" on top)

P.B. (R) pp

P.B. (L) pp

125 (sounding pitches) **Poco meno mosso** ♩ = 152

PB. (L+R) *gliss.*

P.B. (R) (cross bottles) *fffz* release air *mp* *mf* *mp* *pp* *f*

P.B. (L) *fffz*

130 **Meno mosso** ♩ = 138

PB. (L+R) *gliss.*

P.B. (R) *ff* release air *p* *ff*

P.B. (L)

(fermatas very short, if possible even without fermatas)

132

PB. (L+R)

P.B. (R) *p* *ff* *fz* *ff* *fz* rel.air

P.B. (L) release air

**poco rall.**

134

PB. (L+R)

P.B. (R) *ff* rel.air *ff* rel.air

P.B. (L) *ff* rel.air

136 ♩ = 120 **poco accel.**

PB. (L+R) "pf" "pf" "pff" "pf" "pf" "pff"

P.B. (R) *p* rel.air

P.B. (L) rel.air

138

PB. (L+R) *gliss.* "pf" "pf" "pf" "pf" "pf" "pf" "pf" "pf"

P.B. (R) rel.air

P.B. (L) rel.air

140 **A tempo** ♩ = 96

PB. (L+R) "pf" "pf" "pf" "pf" "pf"

P.B. (R) rel.air *dim.* *p dolce*

P.B. (L) rel.air

144

P.B. (R) 5 slide two bottles (shoulder->bottom) *fz*

P.B. (L) *fz*

147 (pitches from here on only approximate!)

PB. (L+R) *gliss.*

P.B. (R) rel.air *mf* *f* rel.air rel.air *dim.*

P.B. (L) rel.air rel.air rel.air rel.air (LEFT) rel.air (RIGHT)

repeat until bottles are completely empty  
 (in concert version: poco a poco rit.... Fermata, a tempo  
 In solo Version no rit!)

154 **a tempo** **attacca 4. Mvmt.** (This ending only if Cadenza is played separately from the other movements)

PB. (L+R) *gliss.* "schschsch.."

P.B. (R) *pp* *f* *ffz* impulsive slide noisy "crunch" sound

P.B. (L) L R L+R L+R



10 **A**

**Woodwinds:** Fl. 1, Picc., Ob., C.A., Cl. in A 1, Cl. in A 2, Bsn 1, Cbsn, F. Hn in F 1, F. Hn in F 2, Tpt in C 1, Tpt in C 2, Tbn., B. Tbn., Timp., Bass Drum, Tam Tam, Mtl. Sht. (Low metal Sheet, To Bottlerimba)

**Brass:** Tbn., B. Tbn.

**Percussion:** Bass Drum, Tam Tam, Mtl. Sht.

**Strings:** Vln I (1-4), Vln II (1-2), Vla (1-2), Vc., D.B.

**Performance Instructions:** *f*, *rfz*, *p*, *ffz*, *vib. molto arco*, *non div. vib. molto arco*, *overpressure*, *non vib.*, *unis.*, *Tutti divisi à 2*, *2nd player (if not available - TACET)*, *use bottles as sticks*.

18 Cadenza (not conducted until "B")

Fl. I

Picc.

Ob.

C. A.

Cl. in A 1

Cl. in A 2

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1

Tpt in C 2

Tbn.

B. Tbn.

Timp.

Cadenza (not conducted until "B")

Plastic Bottle

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

(trem between thumb and other fingers)

with fingers on bottle

hit bottlerimba with finger *mp*

timpani mallets *pp*

Vln I

Vln II

Vla

Vc.

D. B.

23 **B**

FL. 1

Picc.

Ob.

C. A.

Cl. in A 1

Cl. in A 2

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1

Tpt in C 2

Tbn.

B. Tbn.

Timpani  
very soft baton (Bass Drum baton)

pp (non cresc.)

**B**

Btlrmb.  
mf fz fz To Metall Sheet

**B**

2 Soli  
Vln I pizz. mp f

gli altri arco ppp f

2 Soli  
Vln II pizz. mp (non cresc.) f

gli altri arco ppp (non cresc.) f

2 Soli  
Vla pizz. mp (non cresc.) f

gli altri arco ppp (non cresc.) (non cresc.) f

2 Soli  
Vc. pizz. mp (non cresc.) f

gli altri ppp (1) Solo pizz. p (non cresc.) f

Solo  
D. B. p (non cresc.) f

gli altri ppp (1) (non cresc.) f

30 **C**

Fl. 1

Picc.

Ob.

C.A.

Cl. in A 1

Cl. in A 2

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1

Tpt in C 2

Tbn.

B. Tbn.

Timp.

B. Dr. *ff* *mf*  
2nd player (if not available - TACET)

Tam. *ff*

Mtl. Sht. *ff*  
Low metal Sheet (ossia: on low rain tom) use bottles as sticks  
To Bottlerimba

1 *p* *f* *overpressure* *rfz* *fffz* *mf* *mp* *fz* *pp*

2 *p* *f* *overpressure* *rfz* *fffz* *mf* *mp* *fz* *pp*

3 *p* *f* *overpressure* *rfz* *fffz* *mf* *mp* *fz* *pp*

4 *p* *f* *overpressure* *rfz* *fffz* *mf* *mp* *fz* *pp*

Vln I 1 *p* *f* *overpressure* *rfz* *fffz* *mf* *mp* *fz* *pp*

Vln I 2 *p* *f* *overpressure* *rfz* *fffz* *mf* *mp* *fz* *pp*

Vln II 1 *p* *f* *overpressure* *rfz* *fffz* *mf* *mp* *fz* *pp*

Vln II 2 *p* *f* *overpressure* *rfz* *fffz* *mf* *mp* *fz* *pp*

Vla 1 *p* *f* *overpressure* *rfz* *fffz* *mf* *mp* *fz* *pp*

Vla 2 *p* *f* *overpressure* *rfz* *fffz* *mf* *mp* *fz* *pp*

Vc. 1 *p* *f* *overpressure* *rfz* *fffz* *mf* *mp* *fz* *pp*

Vc. 2 *p* *f* *overpressure* *rfz* *fffz* *mf* *mp* *fz* *pp*

D. B. *ffz* *rfz* *fffz* *fp* *fz*

*arco* *non div.* *umis.* *Tutti non div.* *umis.* *arco* *overpressure*



**D** Misterioso

rit..... A tempo rit.....

Fl. I

Picc.

Ob.

C. A.

Cl. in A 1

Cl. in A 2

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1

Tpt in C 2

Tbn.

B. Tbn.

Timp.

**D** Misterioso

Bottlerimba  
light mallets with wool

rit..... A tempo rit.....

Btlrmb.

**D** Misterioso

1,2

Vln I

3,4

Vln II

1

2

Vla

Vc.

D. B.

**E** **Meno Mosso** **accel.**

55

Fl. 1 *p* *pp* *p*

Picc.

Ob. *pp* *mp*

C.A. *p* *pp* *mp*

Cl. in A 1 *p* *pp* *pp* *mp*

Cl. in A 2 *p* *pp* *pp* *mp*

Bsn 1 *p* *ppp* *p*

Cbsn *ppp* *p*

F. Hn in F 1

F. Hn in F 2

Tpt in C 1 *p*

Tpt in C 2 *p*

Tbn.

B. Tbn.

Timp.

Btlrmb. *mf cresc.* *fz*

**E** **Meno Mosso** **accel.**

1. 2

Vln I 3. 4

1

Vln II 2

Vla.

Vc.

D. B.

**F Allegro** ♩ = 110

59

Fl. 1 *fz* *f* *mf* *molto* *p*

Picc. *fz* *f* *mf* *molto* *p*

Ob. *fz* *mf* *mf* *molto* *p*

C.A. *fz* *mf* *mf* *molto* *p*

Cl. in A 1 *fz* *f* *mf* *molto* *p*

Cl. in A 2 *fz* *f* *mf* *molto* *p*

Bsn 1 *fz* *mf* *mf* *f* *molto* *p*

Cbsn *fz* *mf* *f* *molto* *p*

F. Hn in F 1 (stopped, or if possible with plastic bottle mute) *fz* *mf* *ff* *f* *molto* *p*

F. Hn in F 2 (stopped, or if possible with plastic bottle mute) *fz* *mf* *ff* *f* *molto* *p*

Tpt in C 1 *mp* *fz* *f* *f* *molto* *p*

Tpt in C 2 *ff* *fz* *f* *f* *molto* *p*

Tbn. *fz* *mf* *f* *p* *plastic bottle mute*

B. Tbn. *fz* *mf* *f* *p* *plastic bottle mute*

Timpani *fz* *fp* *f*

**F Allegro** ♩ = 110

Btrmb. *ff*

**F Allegro** ♩ = 110

1 *ffz* *p* *f* *molto* *p*

2 *ffz* *p* *f* *molto* *p*

3 *ffz* *p* *f* *molto* *p*

4 *ffz* *p* *f* *molto* *p*

Vln I 1 *ffz* *p* *f* *molto* *p*

Vln I 2 *ffz* *p* *f* *molto* *p*

Vln II 1 *ffz* *p* *f* *molto* *p*

Vln II 2 *ffz* *p* *f* *molto* *p*

Vla. *ffz* *p* *ffz* *molto*

Vc. *fz* *f* *f* *molto* *p*

D.B. *fz* *f* *f* *molto* *p*





73 H Misterioso  $\text{♩} = 70$

Fl. I H Misterioso  $\text{♩} = 70$

Picc.

Ob.

C.A.

Cl. in A 1

Cl. in A 2

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1

Tpt in C 2

Tbn.

B. Tbn.

Timp.

Btrmb.

Vln I

Vln II

Vla

Vc.

D.B.

*pp* *frull.* *pp* *fz* *mp* *tr* *p* *ffz* *f* *ff* *gliss* *unis.* *cresc.* *div. à 4* *divisi à 2* *pp* *fz* *ff* *gliss* *unis.* *pizz.* *ff*



96 **I**

Fl. 1

Picc.

Ob.

C.A.

Cl. in A 1

Cl. in A 2

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1

Tpt in C 2

Tbn.

B. Tbn.

Timp.

Btrmb.

Vln I

Vln II

Vla

Vc.

D.B.

*mf* *pp sub.* *fz* *pp*

*mf* *pp sub.* *fz* *pp*

*mf* *pp sub.* *fz* *pp*

*mf*

*pp*

**I** *mf scherzando*

**I** *only half of the players* *pp scherzando* *fz* *pp* *fz* *pp* *pp* *fz* *pp* *fz* *p*

rattle-gliss. *f* pizz.(bhd. bdg.) *mf* rattle gliss. *fz* pizz.(bhd. bdg.) *mf* pizz.(bhd. bdg.) *mf* rattle gliss. *fz*

rattle-gliss. *f* pizz.(bhd. bdg.) *mf* rattle gliss. *fz* pizz.(bhd. bdg.) *mf* pizz.(bhd. bdg.) *mf* rattle gliss. *fz*

*f* *pp* *fz* *pp* *fz* *pp*

*f* *p* *fz* *p*



110 **J** Solo (airy sound)

Fl. I *f possibile*

Picc.

Ob. Solo *mf*

C.A.

Cl. in A 1

Cl. in A 2

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1 *fz* *ppp* *mp* *ppp* *mf* *ppp*

Tpt in C 2 *fz* *ppp* *mp* *ppp* *mf* *ppp*

Tbn. *fz* *ppp* *mp* *ppp* *mf* *ppp*

B. Tbn. (half open) *ppp* *mp* *ppp* *mf* *p* *mp* *mp* *mp* *mf*

Timp. *pp*

Btlnrb. *mf* *fz* *fz*

Vln I *< fz* *pp* *p* *mp*

Vln II pizz.(bhd. bdg.) *fz*

Vla pizz.(bhd. bdg.) *fz*

Vc. *fz* *pp*

D.B. *fz* *pp*

121 **K**

Fl. I *cresc.* *fz*

Picc.

Ob. *f scherzando*

C.A.

Cl. in A 1 *fp*

Cl. in A 2 *fp*

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1 *pp* *mp*

Tpt in C 2 *pp* *mp*

Tbn. *pp* *mp*

B. Tbn. *pp* *mp*

Timp.

Btblrmb. *cresc. molto* *fz* **K** (ad libitum fill in some small noisy commentaries) To Flower Pots

Vln I *mp* *pp* *f* *p* *f* *gliss.*

Vln II *mp* *pp* *f* *p* *f* *gliss.*

Vla. *mp* *pp* *f* *p* *f* *gliss.*

Vc. *pp* *f fz* *fz* *simile*

D.B. *pp* *f fz* *fz* *simile*

129

FL. 1

Picc.

Ob.

C.A.

Cl. in A 1

Cl. in A 2

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1

Tpt in C 2

Tbn.

B. Tbn.

Timp.

Fl.Pt.

Vln I

Vln II

Vla.

Vc.

D. B.

gliss on one timpani  
(pitches approximately)

Flower Pots  
alternatively on flower pots

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

*pp* *mp* *p* *mp* *fz*

*pp* *mp* *p* *mp* *fz*

*p* *cresc.* *p* *cresc.*



144

Fl. 1 *fp* 3

Picc. *fp* 3

Ob. *fp* 3

C. A. *(sempre ff)* *fz*

Cl. in A 1 *fp* 3

Cl. in A 2 *ff*

Bsn 1 *ff*

Cbsn *fz*

F. Hn in F 1 *(sempre ff)* *fz*

F. Hn in F 2 *(sempre ff)* *fz*

Tpt in C 1 *fp cresc.* *fz*

Tpt in C 2 *fp cresc.* *fz*

Tbn. *fp cresc.* *fz*

B. Tbn. *fp cresc.* *fz*

Timp. *(ordinario)* *p* *mf*

Rain-*ton-toms* Metal Cans *f* *fz* *p* *mf* *fz* *fz*

Vln I *fz* ord. (highest note) *fz*

Vln II *fz* *fz*

Vla. *fz* *fz*

Vc. *fz* *fz*

1 arco *f* *ff*

D. B. *(sempre pizz.)* *fz* *fz*

2 *fz* *fz*





**N** Allegro  $\text{♩} = 110$

167

FL. I *ff* *f* *ff* *mp* *mf* *ff* *fff* *fp*

Picc. *ff* *mp* *mf* *ff* *p*

Ob. *ff* *f* *ff* *mp* *mf* *ff* *fff*

C. A. *ff* *f* *ff* *mp* *mf* *ff* *fff*

Cl. in A 1 *ff* *f* *ff* *mp* *mf* *ff* *fff* *fp*

Cl. in A 2 *ff* *f* *ff* *mp* *mf* *ff* *fff* *fp*

Bsn 1 *ff* *f* *ff* *pp* *f* *fff*

Cbsn *ff* *f* *ff* *pp* *f* *fff*

F. Hn in F 1 *ff* *mf* *f* *pp* *f* *practice mute* *ppp*

F. Hn in F 2 *ff* *mf* *f* *pp* *f* *fff*

Tpt in C 1 *ff* *mf* *f* *f* *fff*

Tpt in C 2 *ff* *mf* *f* *f* *fff*

Tbn. *ff* *mf* *f* *pp* *f* *fff*

B. Tbn. *ff* *mf* *f* *pp* *f* *fff*

Timp. *ff* *mf* *f* *f(2.x mf 3.x f)* *fff*

(pitches roughly)

To Rain-ton-toms *f* *mp cresc.* *molto* *ff*

Metal Sheet

Metal Cans

To Flower Pots

**N** Allegro  $\text{♩} = 110$

very scratchy (more noise than pitch)

Vln I *ff* *ff* *ff possibile* *mf* *f(2.x ff 3.x fff)*

Vln II *ff* *ff* *ff possibile* *mf* *f(2.x ff 3.x fff)*

Vla. *ff* *ff* *ff possibile* *mf* *f(2.x ff 3.x fff)*

1 *ff* *f* *f* *pp* *f(2.x ff 3.x fff)*

Vc. 2 *ff* *f* *f* *pp* *f(2.x ff 3.x fff)*

2 *ff* *f* *f* *pp* *f(2.x ff 3.x fff)*

div. à 2

D. B. 1 *ff* *f* *f* *pp* *f(2.x ff 3.x fff)*

play bar 3x



**O** Lento  $\text{♩} = 56$   
(circular breathing, or individual breath at different places)

Moderato  $\text{♩} = 80$

**P** (always as resonance of Percussion)

175

Fl. 1 *ppp*

Picc. (circular breathing, or individual breath at different places)

Ob.

C. A.

Cl. in A 1 *ppp!* (circular breathing, or individual breath at different places) (always as resonance of Percussion)

Cl. in A 2 *ppp!* (circular breathing, or individual breath at different places) (always as resonance of Percussion)

(Bsn. 1) To Marmalade Shaker  
Mml.Shk. 7

(Bsn. 2) To Marmalade Shaker  
Mml.Shk. 8

F. Hn in F 1 (circular breathing, or individual breath at different places) (always as resonance of Percussion)

(Hrn. 2) To Marmalade Shaker  
Mml.Shk. 10

Tpt in C 1

Tpt in C 2

(Tb. 1) To Marmalade Shaker  
Mml.Shk. 13

(BTb. 2) To Marmalade Shaker  
Mml.Shk. 14

(Timp.) To Marmalade Shaker  
Mml.Shk. 15

Fl.Pt. *p tranquillo* **molto rubato** Flower Pots (repeat ca. 4x *molto accel.*) *f* *rit.* *pp* **accel.** *fz* *rit.* Bottlerimba *p* parlando

**O** Lento  $\text{♩} = 56$

Moderato  $\text{♩} = 80$

**P**

Vln I 1 *pp*

Vln I 2 *pp*

Vln II 1 *pp*

Vln II 2 *pp*

Vla

Vc. unis.

D. B. unis.



Marmalade Shaker  
(filled with paper clips, drawing pins or rice)  
circle smoothly to create a steady texture

**Q** Lento  $\text{♩} = 56$

192 To Marmalade Shaker

(Fl) Mml.Shk. 1

Picc. *p*

(Ob. 1) Mml.Shk. 3 To Marmalade Shaker *ppp*

(E.H.) Mml.Shk. 4 To Marmalade Shaker *ppp*

B. Cl. To Bass Clarinet

Cl. in A 2

(Bsn. 1) Mml.Shk. 7 To Marmalade Shaker *ppp*

(Bsn. 2) Mml.Shk. 8 To Marmalade Shaker *ppp*

(Hrn. 1) Mml.Sh. 9 To Marmalade Shaker *ppp*

(Hrn. 2) Mml.Shk. 10 To Marmalade Shaker *ppp*

Tpt in C 1 *mf* (=ppp)

Tpt in C 2 *mf* (=ppp)

(Tb. 1) Mml.Shk. 13 To Marmalade Shaker *ppp*

(BTb. 2) Mml.Shk. 14 To Marmalade Shaker *ppp*

(Timp.) Mml.Shk. 15 To Marmalade Shaker *ppp*

FLPt. *p cantabile* *mp cantabile*

Btlrmb.

Mtl.Sht. swish (metal stick on saw blade) *fz*

**Q** Lento  $\text{♩} = 56$

Vln I unis.

Vln II unis.

1 Sul C con sord. *ppp*

Vla 2 sul C con sord. *ppp*

1 sul G con sord. *ppp*

Vc. 2 sul G con sord. *ppp*

2 Players con sord. *ppp*

D. B. *ppp* sord. off

**198** **R** **Molto rub. mist.** (♩ = 80) **accel...** **rit.** **accel.** **Moderato misterioso** ♩ = 96

(Fl) Mml.Shk. 1 (1) (2) (3) **f** **ppp** (2) (3) (4)

Picc.

(Ob. 1) Mml.Shk. 3 (1) (2) (3) **f** **ppp** (2) (3) (4)

(E.H.) Mml.Shk. 4 (1) (2) (3) **f** **ppp** (2) (3) (4)

Bass Clarinet  
B. Cl. **pp** **pp** **pp**

Cl. in A 2 **pp**

(Bsn. 1) Mml.Shk. 7 (1) (2) (3) **f** **ppp** (2) (3) (4)

(Bsn. 2) Mml.Shk. 8 (1) (2) (3) **f** **ppp** (2) (3) (4)

(Hrn. 1) Mml.Shk. 9 (1) (2) (3) **f** **ppp** (2) (3) (4)

(Hrn. 2) Mml.Shk. 10 (1) (2) (3) **f** **ppp** (2) (3) (4)

Marmalade Shaker  
(filled with paper clips, drawing pins or rice)  
circle smoothly to create a steady texture

(Tp. 1) Mml.Shk. 11 **ppp** **f** **ppp** (2) (3) (4)

(Tp. 2) Mml.Shk. 12 **ppp** **f** **ppp** (2) (3) (4)

(Tb. 1) Mml.Shk. 13 (1) (2) (3) **f** **ppp** (2) (3) (4)

(BTb. 2) Mml.Shk. 14 (1) (2) (3) **f** **ppp** (2) (3) (4)

(Timp.) Mml.Shk. 15 (1) (2) (3) **f** **ppp** (2) (3) (4)

**R** **Molto rub. mist.** (♩ = 80) **accel...** **rit.** **accel.** **Moderato misterioso** ♩ = 96

Bottlerimba  
Btlrmb. (if pitch is not clearly enough recognizable add 8va) **mp misterioso** **p**

**R** **Molto rub. mist.** (♩ = 80) **accel...** **rit.** **accel.** **Moderato misterioso** ♩ = 96

Vln I

Vln II

1 **ppp**

Vla  
2 **ppp** **ppp**

Vc.

D. B.

206 **poco rubato** **S** **A tempo**

(Fl) Mml.Shk. 1 (5) (6) (7) *p* *pp* *f* *pp* *ppp* (2) (3) (4)

Picc. *p* *mp* *fp* *fp* *mp* *pp* frull.

(Ob. 1) Mml.Shk. 3 (5) (6) (7) *p* *pp* *f* *pp* *ppp* (2) (3) (4)

(E.H.) Mml.Shk. 4 (5) (6) (7) *p* *pp* *f* *pp* *ppp* (2) (3) (4)

B. Cl. *p misterioso* *pp* *pp misterioso*

Cl. in A 2 *pp*

(Bsn. 1) Mml.Shk. 7 (5) (6) (7) *p* *pp* *f* *pp* *ppp* (2) (3) (4)

(Bsn. 2) Mml.Shk. 8 (5) (6) (7) *p* *pp* *f* *pp* *ppp* (2) (3) (4)

(Hrn. 1) Mml.Shk. 9 (5) (6) (7) *p* *pp* *f* *pp* *ppp* (2) (3) (4)

(Hrn. 2) Mml.Shk. 10 (5) (6) (7) *p* *pp* *f* *pp* *ppp* (2) (3) (4)

(Tp. 1) Mml.Shk. 11 (5) (6) (7) *p* *pp* *f* *pp* *ppp* (2) (3) (4)

(Tp. 2) Mml.Shk. 12 (5) (6) (7) *p* *pp* *f* *pp* *ppp* (2) (3) (4)

(Tb. 1) Mml.Shk. 13 (5) (6) (7) *p* *pp* *f* *pp* *ppp* (2) (3) (4)

(BTb. 2) Mml.Shk. 14 (5) (6) (7) *p* *pp* *f* *pp* *ppp* (2) (3) (4)

(Timp.) Mml.Shk. 15 (5) (6) (7) *p* *pp* *f* *pp* *ppp* (2) (3) (4)

Gl.Btl. **poco rubato** **S** **A tempo** *mp* *pp*

Btlrmb.

Mtl.Sht. *swish with metal stick on saw blade* *fz*

Cn (v.h.) Cn (h) Cn (l) Cn (v.l.) *slide with stick along edge of metal can (or alt.: take riffled "metal guiro")* (hit) (slide) hit metal can hit slide slide *ffz* *pp* *mp* *fp* *ffz* *p* *fz* *ffz* *p* *fz*

Vln I **poco rubato** **S** **A tempo** *pp dolce*

Vln II

1 *sul D* *gliss.* *ppp* *unis.* *senza sord*

Vla 2 *sul D* *gliss.* *ppp* *unis.* *senza sord*

Solo 1 *arco con sord.* *pp* *gliss.* *mp* *ppp*

Solo 2 *arco con sord.* *pp* *gliss.* *mp* *ppp*

gli altri *pizz.* *p* *pp misterioso*

D. B.











246 **W**

(Fl.) Mml.Shk. 1  
 (Pic.) Mml.Shk. 2  
 (Ob. 1) Mml.Shk. 3  
 (E.H.) Mml.Shk. 4  
 (Cl. 1) Mml.Shk. 5  
 (Cl. 2) Mml.Shk. 6  
 (Bsn. 1) Mml.Shk. 7  
 (Bsn. 2) Mml.Shk. 8  
 (Hrn. 1) Mml.Shk. 9  
 (Hrn. 2) Mml.Shk. 10  
 (Tp. 1) Mml.Shk. 11  
 (Tp. 2) Mml.Shk. 12  
 (Tb. 1) Mml.Shk. 13  
 (BTb. 2) Mml.Shk. 14  
 (Timp.) Mml.Shk. 15  
 Fc(b) Fc(D)  
 Frt. 1 Md. 1 Bck. 1  
 PLSh (rice)

(circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)  
 (circle shake) down shake (content hits cap)

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

extreme sul pont.

Vln I  
 unis. sul A  
*pp* *pp* *ppp* extreme sul pont. *mp*

Vln II  
 unis. sul A  
*pp* *pp* *ppp* extreme sul pont. *mp*

Vla  
 1 *poco fz* unis. sul D *pp* *ppp* extreme sul pont. *p*  
 2 *poco fz* unis. sul D *pp* *ppp* extreme sul pont. *p*

Vc.  
 1 *p* *mf* *ppp* extreme sul pont. *ppp*  
 2 *p* *mf* *ppp* extreme sul pont. *ppp*

D. B.  
*p* *mf* *ppp* con sord. arco *ppp*





264

Fl. I *fz* 7 (accents strong and very precisely together with Solo-Perc.)

Picc. *fz* 7 (accents strong and very precisely together with Solo-Perc.)

Ob. *fz* 7 (accents strong and very precisely together with Solo-Perc.)

Cor Anglais *fz* 7 (accents strong and very precisely together with Solo-Perc.)

Cl. in A 1 *fz* 7 (accents strong and very precisely together with Solo-Perc.)

Cl. in A 2 *fz* 7 (accents strong and very precisely together with Solo-Perc.)

Bsn 1 *fz* 7 (accents strong and very precisely together with Solo-Perc.)

Cbsn *fz* 7 (accents strong and very precisely together with Solo-Perc.)

F. Hn in F 1 *pp* con sord. (accents strong and very precisely together with Solo-Perc.)

F. Hn in F 2 *pp* con sord. (accents strong and very precisely together with Solo-Perc.)

Tpt in C 1 *mp* wild gliss harmon mute (accents strong and very precisely together with Solo-Perc.)

Tpt in C 2 *mp* wild gliss harmon mute (accents strong and very precisely together with Solo-Perc.)

Tbn. *pp* harmon mute (accents strong and very precisely together with Solo-Perc.)

B. Tbn. *pp* harmon mute (accents strong and very precisely together with Solo-Perc.)

Timp. *p* *pp* *cresc.* (accents strong and very precisely together with Solo-Perc.)

Fr. 1  
Mdl. 1  
Bck. 1

Pl.Sh (rice)

Vln I *f* slide ALONG string (played normally, but very scratchy sound (more noise than pitch))

Vln II *f* slide ALONG string (played normally, but very scratchy sound (more noise than pitch))

Vla. *f* slide ALONG string (played normally, but very scratchy sound (more noise than pitch))

Vc. *f* low scratch noise (L.H. damp strings) hit fingerboard

D.B. *f* low scratch noise (L.H. damp strings) hit fingerboard

div. á 4

*fz* *mf* *fz* *mf* *fz* *mf* *fz* *mf*



281

Fl. 1 *ff* *mf*

Picc. *ff* *f* *fz* *f* *fz*

Ob. *ff* *f* *fz* *f* *fz* *mp*

C.A. *ff*

Cl. in A 1 *ff* *mf*

Cl. in A 2 *ff* *f* *fz* *mp*

Bsn 1 *ff* *fp* *molto*

Cbsn *ff* *fp* *molto* *pp*

F. Hn in F 1 *ff* *fp* *molto* *pp*

F. Hn in F 2 *ff* *fp* *molto* *pp*

Tpt in C 1 *ff* *fp* *molto*

Tpt in C 2 *ff* *fp* *molto*

Tbn. *ff* *fp* *molto*

B. Tbn. *ff* *fp* *molto*

Timp. *p* *fz*

Gl. Bl. To Glass Bottles

Vln I *f* *mf*

Vln II *f* *fz* *f* *fz* *mp*

Vla. *fz* *molto* *gliss.*

Vc. *ff* *fp* *molto* *unisono*

D. B. *ff* *fp* *molto* *unisono* *gliss.*

**BB** Poco meno mosso  $\text{♩} = 98$

287

Fl. I *mf* *pp* *fz*

Picc. *mf* *pp* *fz*

Ob. *p* *pp* *fz* *mp*

C.A. *pp* *fz* *mp*

Cl. in A 1 *p* *pp* *fz*

Cl. in A 2 *p* *pp*

Bsn 1 *p* *pp*

Cbsn *pp*

F. Hn in F 1 *pp* *fz*

F. Hn in F 2 *pp* *fz*

Tpt in C 1 *pp* *fz* plastic bottle mute

Tpt in C 2 *pp* *fz* plastic bottle mute

Tbn. *pp* *fz* plastic bottle mute

B. Tbn. *pp* *fz* plastic bottle mute

Timp. *mp* *p*

Gl. Btl. Glass Bottles Flower Pots Glass Bottles Flower Pots Glass Bottles Flower Pots *mf* *f* *mf* *mf* *f*

**BB** Poco meno mosso  $\text{♩} = 98$

1 *pp* *fz* *pp* *fz* *p* *mp*

2 *pp* *fz* *pp* *fz* *p* *mp*

Vln I *pp* *fz* *pp* *fz* *p* *mp* senza vib.

3 *pp* *fz* *p* *mp* senza vib.

4 *p* *mp* senza vib.

Vln II *mp* *p sub.* *p sub.* *mp* *mp* *mp* *gliss.*

Vla. *mp* *p sub.* *p sub.* *mp* *mp* *mp* *gliss.*

Vc. *pizz.* *mf* *pp* *pp* *p* *p* *p*

D.B. 1 *mp* *p* *p* *p*

2 *mf* *pp* *pp* *p* *p* *p* *pizz.*



295

Fl. 1

Picc.

Ob.

C. A.

Cl. in A 1

Cl. in A 2

Bsn 1

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C 1

Tpt in C 2

Tbn.

B. Tbn.

Timp.

Glass Bottles

Flower Pots

Glass Bottles

To Metal Objects

1

2

Vln I

3

4

Vln II

Vla

Vc.

1

2

D. B.

*fp*

*ff*

*mf*

*mp*

*pp*

*f*

*pp cresc.*

*mp cresc.*

*fz*

*vib. molto*

*free bow changes*

*gliss.*

*unis.*

*sul D*

*sul A*

*sul E*

*arco*

*sempr pizz.*

**accelerando**

CC Coda

Presto preciso  $\text{♩} = 100$

310

FL. I (prestissimo)  $\text{tr}$   $pp$   $f$   $fz$  7  $fz$  7

Picc. (prestissimo)  $\text{tr}$   $pp$   $f$   $fz$  7  $fz$  7

Ob. (prestissimo)  $\text{tr}$   $pp$   $f$   $fz$  7  $fz$  7

C. A. (prestissimo)  $\text{tr}$   $pp$   $f$   $fz$  7  $fz$  7

Cl. in A 1 (prestissimo)  $\text{tr}$   $pp$   $f$   $fz$  7  $fz$  7

Cl. in A 2 (prestissimo)  $\text{tr}$   $pp$   $f$   $fz$  7  $fz$  7

Bsn 1

Cbsn

F. Hn in F 1  $fff$  *cuius sechissimo*  $fz$   $(fff)$  sempre

F. Hn in F 2  $fff$  *cuius sechissimo*  $fz$   $(fff)$  sempre

Tpt in C 1  $fff$  *cuius sechissimo*  $fz$   $(fff)$  sempre

Tpt in C 2  $fff$  *cuius sechissimo*  $fz$   $(fff)$  sempre

Tbn.  $fff$  *cuius sechissimo*  $fz$   $(fff)$  sempre

B. Tbn.  $fff$  *cuius sechissimo*  $fz$   $(fff)$  sempre

To Tam-tam

Mul. Obj.  $ff$   $fz$   $mp$   $mp$   $ff$   $fz$   $mp$   $ff$   $fz$   $mp$   $ff$   $fz$

scratch along grid (or other rippled metal surface)

metal pots

trash objects

metal pots

Rain-ton-toms (high)

Mt. Sht. (high)

Pots

scratch along grid (slower)

pots (quick)

CC Coda

Presto preciso  $\text{♩} = 100$

Vln I 1  $ff$  *marcato*

Vln I 2  $ff$  *marcato*

Vln II 1  $ff$  *marcato*

Vln II 2  $ff$  *marcato*

Vla.  $ff$  *marcato*

Vc.  $ff$  *marcato*

D. B. *un.*









335

Fl. 1  
Picc.  
Ob.  
C. A.  
Cl. in A 1  
Cl. in A 2  
Bsn 1  
Cbssn  
F. Hn in F 1  
F. Hn in F 2  
Tpt in C 1  
Tpt in C 2  
Tbn.  
B. Tbn.  
Timp.  
Tom. 1  
Tom. 2  
Fl. Tom.  
Vln I  
Vln II  
Vla.  
Vc.  
D. B.

To Rain-ton-toms  
Pots  
Trash

*mf*  
*f*  
*p*  
*molto f*  
*fz*  
*mp cresc.*  
*f*  
*fp*

339

Fl. I *ff marcato* *ff* *ffz*

Picc. *ff marcato* *ff* *fp* *fp* *ffz*

Ob. *ff < fz* *ff < fz* *ff < fz* *ffz*

C.A. *ff < fz* *ff < fz* *ff* *ffz*

Cl. in A 1 *ff < fz* *ff* *ffz*

Cl. in A 2 *ff < fz* *ff* *ffz*

Bsn 1 *fpp* *ff* *ffz*

Cbsn *fp* *fpp* *ff* *ffz*

F. Hn in F 1 *pp* *fpp* *ff* *ffz*

F. Hn in F 2 *pp* *fpp* *ff* *ffz*

Tpt in C 1 *pp* *fpp* *ff* *p < fpp* *ffz*

Tpt in C 2 *pp* *fpp* *ff* *ffz*

Tbn. *pp* *fpp* *ff* *ffz*

B. Tbn. *pp* *fpp* *ff* *ffz*

Timp. *fp* *pp* *mp* *ff* *ffz*

Fl. Tom. 1  
Fl. Tom. 2  
Fl. Tom. 3  
Fl. Tom. 4

Rain-ton-toms *mf* Trash *f* Glass Bottles *ff* *ffz* *ffz* *p* *f < fz*

Vln I *ff* *fp* *mp* *mf* *sfz p* *sfz p* *pp* *ffz*

Vln II *ff* *fp* *mp* *mf* *sfz p* *sfz p* *pp* *ffz*

Vla. *fp* *fp* *ff* *pp* *ffz*

Vc. *fp* *fp* *ff* *pp* *ffz*

D.B. *fp* *fp* *ff* *pp* *ffz*

GG

Adagio

Presto ♩ = 180

tongue ram

with plastic bottle mute, molto lontano

Bottlerimba  
take the two plasticbottle of the cadenza (played with fingers)

hit bottles onto each other, then slide them up

molto secco