OFFSHORE

Monica Duncan
Laure M. Hiendl

Monica Duncan & Laure M. Hiendl

OFFSHORE

for brass quartett, percussion, ensemble and video

Score

Commissioned by the International Contemporary Ensemble as part of ICElab 2013

Instrumentation:

Trumpet 1 in Bb (also party horn, whistle, stadium horn and megaphone)

Trumpet 2 in Bb (also party horn, whistle, stadium horn and megaphone)

[with straight, harmon, cup, plunger, practice mutes]

Horn [with practice mute]

Tuba [with practice mute, if available]

Percussion 1:
Snare drum
4 Tom-toms
Crotales
Whistle
Alarm bell
Car horn
Gun

Percussion 2:
Snare drum
4 Tom-toms
Bass drum
Whistle
Alarm bell
Cymbal

The Score is written in C.

GENERAL NOTES

Noteheads/Stems

 = air sound

 = brass: tongue-stop
percussion: dead-stroke

 = as low as possible

 = brass: flutter-tongue
percussion: buzz roll (non-metered roll)

 = rimshot

Symbols

+ = mute/damp

 = half open

 = open

 = air sound

 = half air – half pitch

 = pitch

 = shadow: very quiet, just before note starts ringing

 = 1/8th note lower

SECTION NOTES

Bass Drum Duo (letter **H**)

The bass drum head is divided into 9 fields according to the diagram. Each of the 5 boxes is assigned to one color with the bottom side facing outwards. Player 1 picks any one object for modulating the bass drum and player 2 picks any five objects (one per color) for inducing sounds. Each box contains two types of lines (round and straight) which are assigned to the two players. The assignment switches if a box is repeated. These lines must be read through the xy-coordinates of each box. For **player one**, x and y are the **pressure** of the modulating object on the bass drum head and the **size of the area**, with which the modulating object is touching it. For **player two**, x and y are the **density** and the **regularity** of the actions of the inducing object. The assignment to which is x and which is y can be changed for each color. The route of a line (i.e. its absolute length) is directly proportional to the length of a box. Each of the following nine durations is assigned to one of the 9 fields, at ♩=60: 5𝅗𝅥, 10𝅗𝅥, 15𝅗𝅥, 20𝅗𝅥, 25𝅗𝅥, 30𝅗𝅥, 35𝅗𝅥, 40𝅗𝅥 and 45𝅗𝅥. The outmost ring has to be played ***ppp***, the middle ring ***pp*** and the center ***p***. The two players always play the fields of the same color across from one other (except for the center, in which both can play at the same time). Each player has to play each field once, no field is repeated and the order is free.

Trumpet Duo (letter **I**)

There are four boxes showing four different split tones, durations and repeats. The two players continuously alternate in playing one of these boxes (without gaps).

Brass Quartet (letter **J**)

The four players start at four different boxes. The two trumpets have to read from left to right and then from top to bottom, whereas horn and tuba read from top to bottom and then from left to right. After a while trumpet 1 cues the whole group to stop playing.

Tutti (letter **R**)

Each player has 28 boxes and any box can be used as a starting point. One can only move from one box to another (or follow the grey lines) without repeating the two boxes that were played last. The whole section has to be repeated four times and for each repeat the players start again at the box they stopped before. All players start at the same time and they stop when they are out of air.

Order

1. Electronics (bar 571): 30 sec.
2. Ensemble 1st time: 4 breaths, 7 boxes per breath
3. Electronics (bar 599): 30 sec.
4. Ensemble 2nd time: 4 breaths, 5 boxes per breath
5. Electronics (bar 600): 30 sec.
6. Ensemble 3rd time: 4 breaths, 3 boxes per breath
7. Electronics (bar 601): 30 sec.
8. Ensemble 4th time: 4 breaths, 1 box per breath

Breaths should be as long as possible. The tempo of each box is directly proportional to the length of a breath. If one plays 7 boxes on one breath it is much faster than when one plays 3 boxes or 1 box on one breath.

The boxes contain different types of material and notation:

Brass

a) Metered (bars 571–573, 576, 579, 594, 597 and 598)
The rhythms do not indicate the absolute tempo of a box, merely the proportions between the notes of a box. If there are two staves in one box they have be read top to bottom.

b) Open (bars 574, 575, 577, 578, 582, 588, 591–593, 595 and 596)
The spatial distribution of the notes represents their distribution in time. Pitches must be sustained up to the next pitch or until the box ends.

c) Graphic (bars 580, 581, 583, 584–587, 589 and 590)
The **y-axis** of each box represents the **register** of the respective instrument, from extremely high to extremely low. In relation to that the **dashed line** indicates the **general pitch trajectory**, and the **space between** the dashed and the solid line the **amplitude**. For each of the three colors the players must chose one sound, which must be the same for all colored boxes of one player, but can differ from one player to another.

Percussion

a) Metered (bars 571, 573–575, 577–579, 581, 582, 584–586, 588, 590–592, 595, 596 and 598)
The rhythms do not indicate the absolute tempo of a box, merely the proportions between the notes of a box.

b) Rests (bars 572, 576, 580, 583, 587, 589, 593, 594 and 597)
Empty boxes are rests of the same duration as the boxes before and after.

Bell Plates Duo (letter **W**)

The two percussionists play 6 bell plates each. Percussion 1 has (from bottom to top): C#, E, G, G#, A and B, and percussion 2 has (from bottom to top): C, D, D#, F, F# and Bb. Both players play the same part but they are not synchronized. Percussion 2 starts after percussion 1 finishes the first bar, so that they are playing at the same time with percussion 2 being one bar behind percussion 1. The piece ends when percussion 2 finishes the last bar.

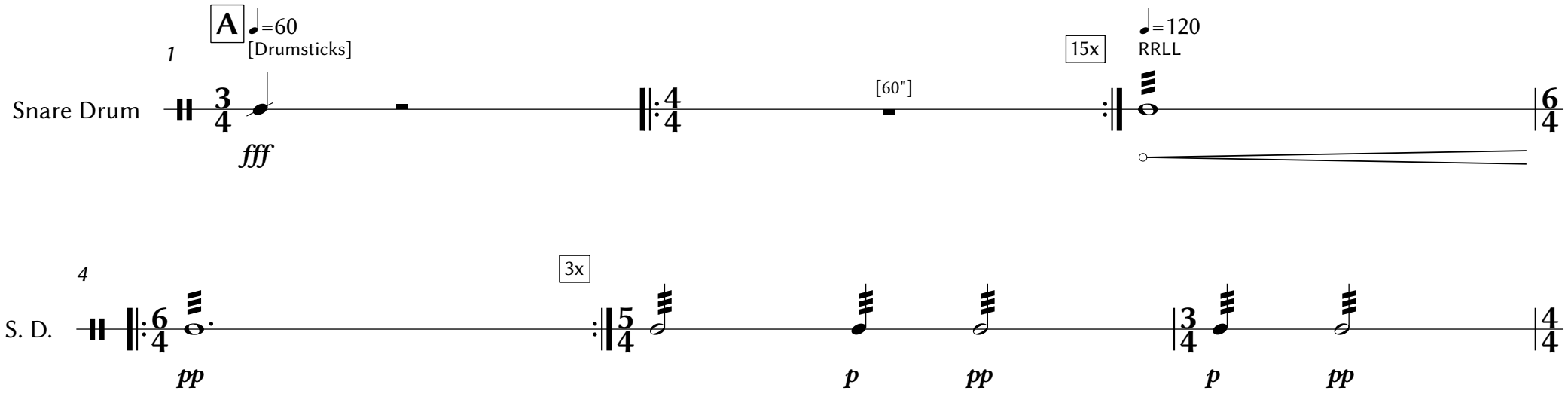
SEGMENTS

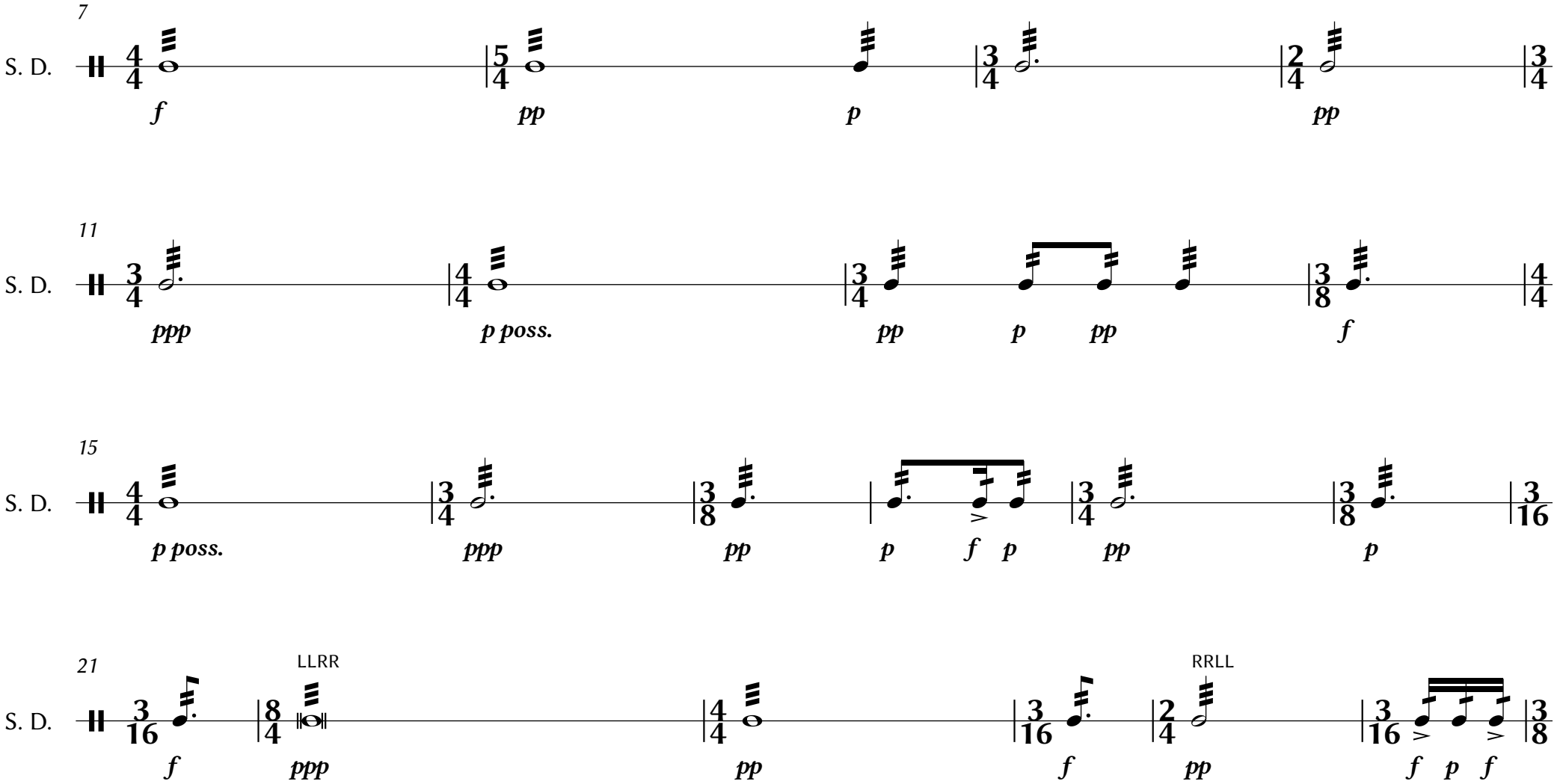
Reh. Mark	Instrumentation	Duration	63:00
A	Snare, Electronics		06:00
B	Electronics		08:00
C	Horn, Tuba, Crotales, Electronics		02:00
H	Bass Drum Duo (on one Bass Drum)		05:00
I	Trumpet Duo		05:00
J	Brass Quartett		05:00
K	2 Trumpets, Horn, Electronics		02:00
L	Electronics		00:30
M	Tuba, Electronics		02:00
N	Tutti		01:00
P	Horn, Tuba, Percussion 1 & 2		03:00
Q	Tuba, Electronics		05:00
R	Electronics		00:30
	Tutti		01:00
	Electronics		00:30
	Tutti		01:00
	Electronics		00:30
	Tutti		01:00
	Electronics		00:30
	Tutti		01:00
S	Percussion Duo (Tom-toms)		01:30
T	Electronics		00:40
U	Brass Quartett, Snare, Sampler		01:30
V	Electronics		01:00
W	Percussion Duo (Bell plates)		03:30
X	Trumpet Solo		01:50
Y	Voice Solo		02:30

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Laure M. Hiendl
(2012-13, revised 2019)





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40

S. D.

L RRLLRR L L RR L RRLL RRLLRR L RR LL RR L L RR LL R LL RRLL LLRR LL RR L RR L RR

45

S. D.

LLRRLL R LLL RRLL LLRR RRLL R LLL RRLL LLRR

50

S. D.

♩=112 RRLL L RRLL LLRR ♩=116 RRR LLL

56

S. D.

RRLL RRR LLL RRR

60

S. D.

LLRR ♩=100 L ♩=120 RRRR LLLL LLL RRR LLLL RRRR

65

S. D.

LLL RRR LLRR ♩=90 ♩=108 RRR LLL RRRR LLLL

69

S. D.

RRLL RRR LLLL RRR LLL RR LLL RRRR R LLRR

75

S. D.

♩=120 L RRLLRR L L RR L RRLL RR L RRLL R R LLRR L RR LLRR L RR L L RRLLRR L L RRLLRR L

79

S. D.

L RRLL L L RRLLRR L L RR L RRLL RR L RRLL R R LLRR L RR

82

S. D.

LLRR L RR L L RRLLRR L ♩=120 RRLL RRR ♩=132 LLRR ♩=120 LLL RRR LL RRR LLRR ♩=140 LLL

90
S. D.
RRLL
ff
fff
=120
6/4
3/4
93
S. D.
R LL R LLRR L RRLLRR L RRLL
pp
R LLRR L RR LLRR L RR L L RRLL R LL RRLL
=120
5/8
7/32
96
S. D.
R LLRRLL
p
RR LLL
5/32
3/4
=132
RRLL
pp
7/32
RRR LLL R
=120
LLRR
5/8
2/4
p
f
102
S. D.
RRLL R LL R R LLRRLL R
ppp
R R LLRRLL R R LL R LLRR
LL R LLRR L L RRLL R LL
RRLL R LL R R LLRRLL R
9/8
106
S. D.
=120
LLRR
pp
9/8
9/16
LLL RRR
p
4/4
LLRR
pp
=90
3/8
ppp
21/16
110
S. D.
21/16
pp
=120
3/16
=96
RRR LLL
p
5/8
RRRR LLLL
pp
RRR LLL
4/4
113
S. D.
=120
4/4
p
RRRR LLLL RRR LLL
3/4
f
1. R LL R LLRR L RRLLRR L RRLL
2. L RR L RRLL R LLRRLL R LLRR
R LLRRLL R LLRR
L RRLLRR L RRLL
2/4
4/4
116
S. D.
=140
RRR LLL
p
RRRR LLLL RRR LLL
3/4
f
RR LLL RRR LL RRRR LLLL
RRLL
5/4
119
S. D.
=120
5/4
ff
4x
6/4
2x
=90
RRLL
7/8
p
4/4
122
S. D.
=120
4/4
pp
RRR LLL
3/16
f
4/4
p
RRLL
pp
RRR
3/32
f
4/4

127
S. D.
LLRR
pp
♩=120
LL R LLRR L L RRLL R LL
ppp
RRLL R LL R R LLRRLL R
♩=120
LLRR
♩=78
LL
f
131
S. D.
♩=120
RRLL R LLL RRR L RRLL RRLL
pp
R LLL RRR L RRLL
RRLL
p
R LLRRLL
f
135
S. D.
R LL RR
LLRR
p
LLRR
pp
L RRR LLLL RRLL
p
pp
♩=84
RR L
p
RRR LLL
f
RRRR LLL
p
141
S. D.
RRLL
pp
RRR LL
f
♩=120
RRLL
p
3x
RRR LLLL
RRLL
p
♩=78
ppp
146
S. D.
♩=120
R LLL RRRR LLRR
p
pp
ppp
p poss.
LLL RRRR
LLRR
p
ppp
151
S. D.
LLL RRR
p
LLLL
RRLL
p poss.
RRRR
LLRR
p
ppp
LLL RRRR
LLRR
f
p
158
S. D.
LLL RRRR
f
LLL RRR
p
LLRR
pp
LLLL
f
RRRR LLL
p
RRLL
ppp
164
S. D.
RRR LLL
pp
RRRR LLLL
p
RR
ppp
167
S. D.
LLLL RRRR
ppp
LLRR
p poss.
4x
LLRR
4x
LLRR
3x
171
S. D.
♩=72
LLRR
p
♩=60
L RR LLL
ppp
RRR LLL RRRR LL
p
RRLL
ppp
176
S. D.
RR LLL RRR
pp
LLRR
L RR LLL
ppp
♩=120
RRLL
p

180

B

[8']

Electronics

C ♩=82

181

Horn

Tuba

[Soft mallets]

Crotales

ppp

p

6:5

183

Hn.

Tba.

Crot.

5:4

4:3

3:2

186

Hn.

Tba.

Crot.

5:3

6:5

189

Hn.

Tba.

Crot.

5:4

4:3

3:2

5:3

194

Hn.

6:5

mf

Tba.

[slowly, irregularly modulate
air noise with half valves]

f p pp

197

Hn.

[slowly, irregularly modulate
air noise with half valves]

pp

Tba.

203

Hn.

f

Tba.

pp p

207

Crot.

[Bow]

f

El.

15

209

15

El.

210

Crot.

ff

15

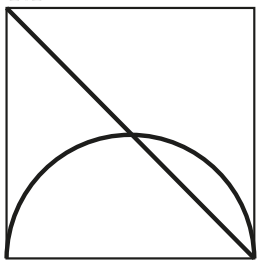
El.

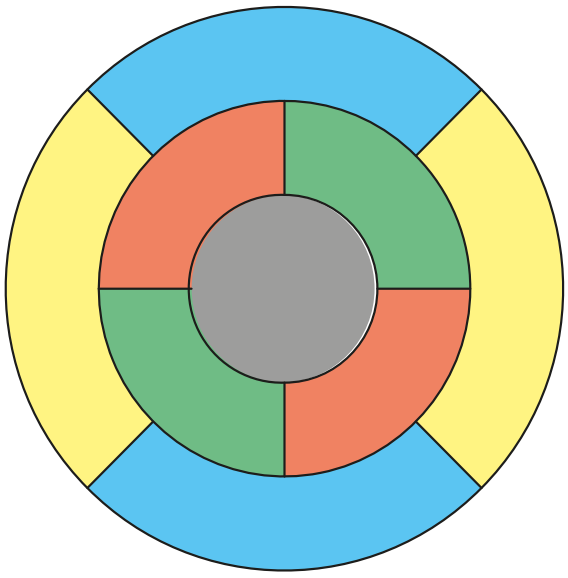
H

Bass Drum Duo

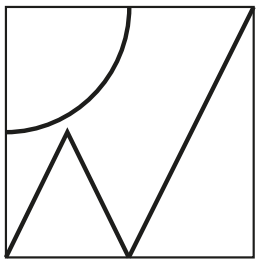
[~5’]

212

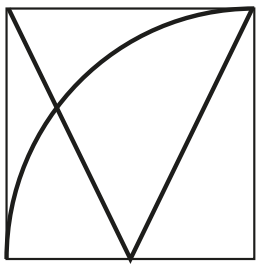




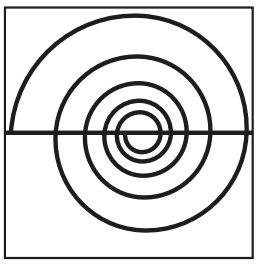
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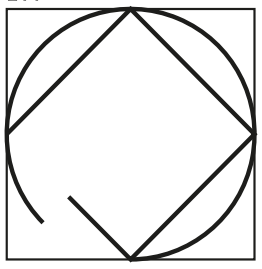
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215



214

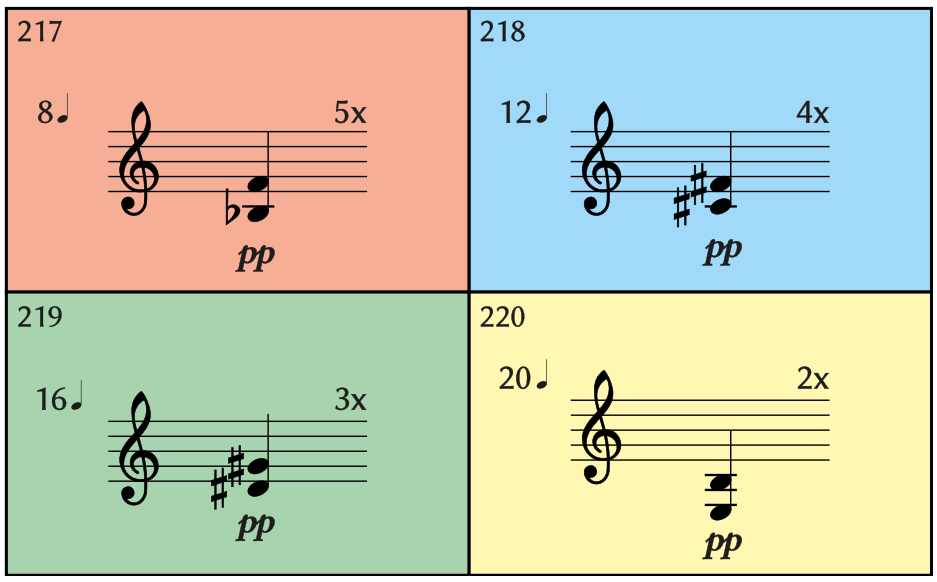


I

Trumpet Duo

♩=70 [practice mutes]

[~5’]

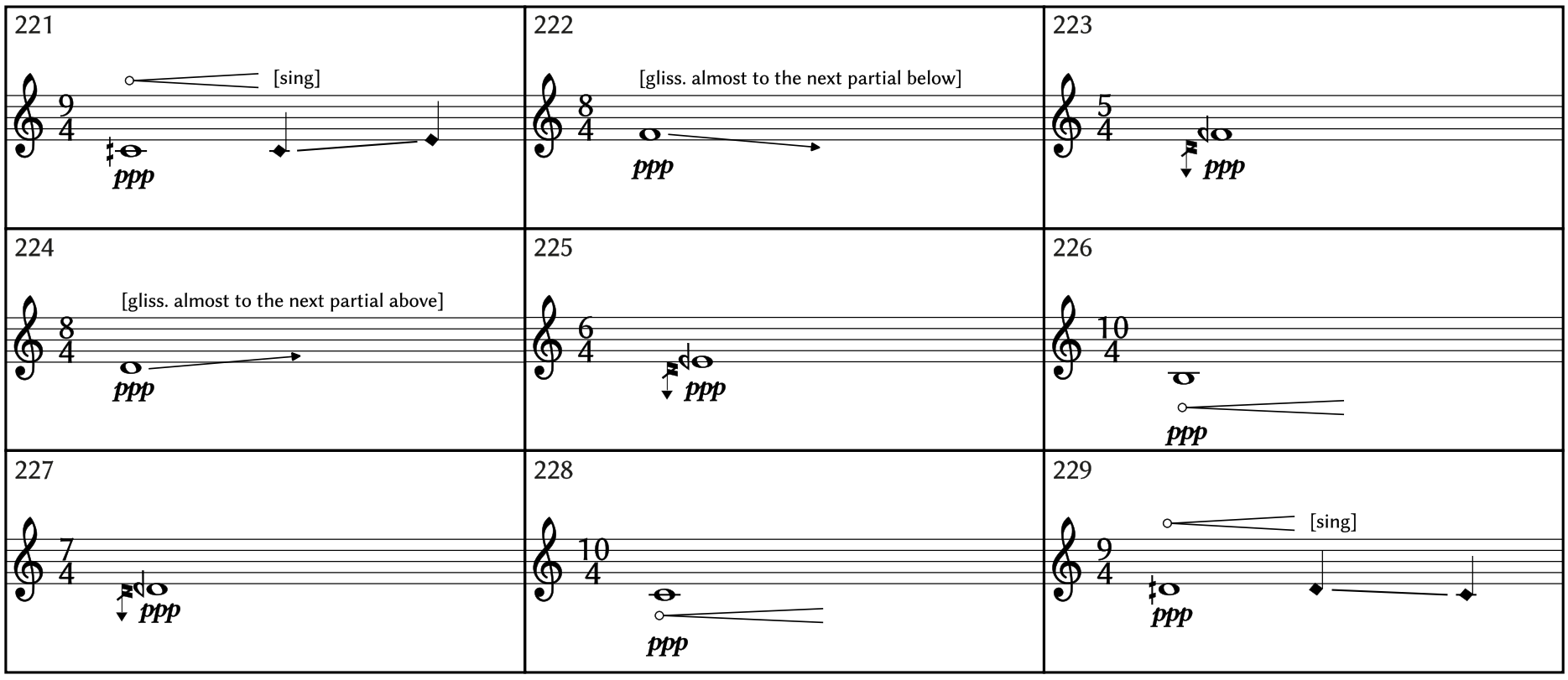


J

Brass Quartet

♩=60 [no mutes]

[~5’]



K ♩=60

230

Trumpet 1

Trumpet 2

Horn

[harmon mute]
+
ppp

[harmon mute]
+
ppp

[veiled]
+
ppp

233

Tpt. 1

Tpt. 2

Hn.

ppp

ppp

ppp

237

Tpt. 1

Tpt. 2

Hn.

pp

pp

pp

[modulate with hand]
+

[modulate with hand]
+

241

Tpt. 1

Tpt. 2

Hn.

pp

pp

pp

p

p

p

245

♩=65

♩=72

Tpt. 1

Tpt. 2

Hn.

p

249

♩=80

mp

253

♩=90
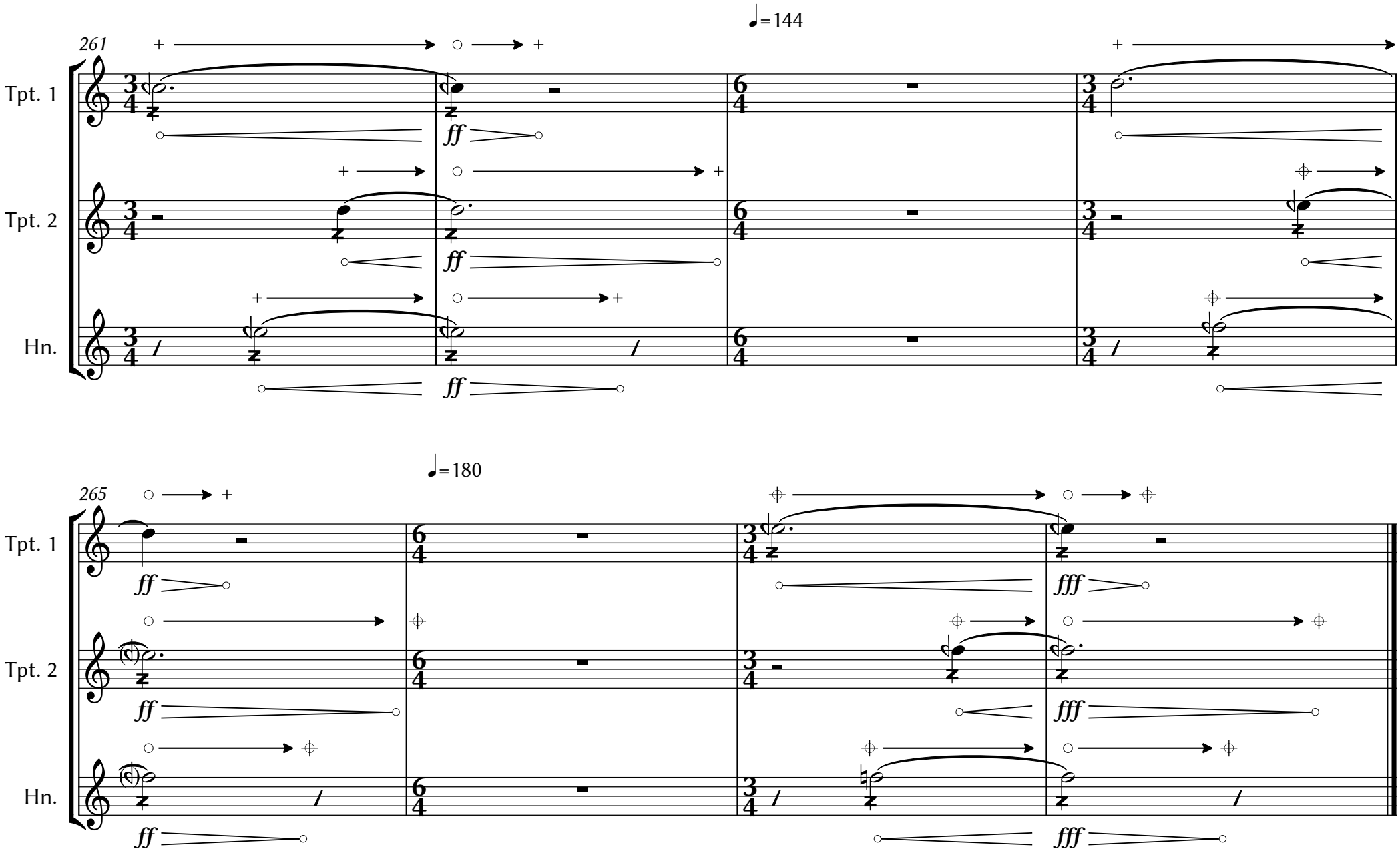
mf

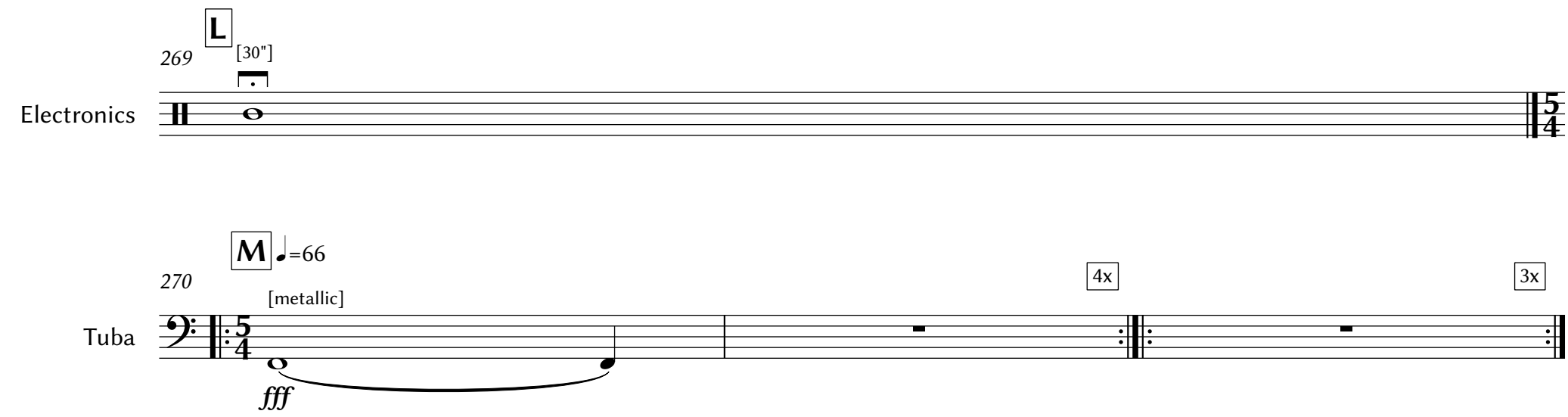
f

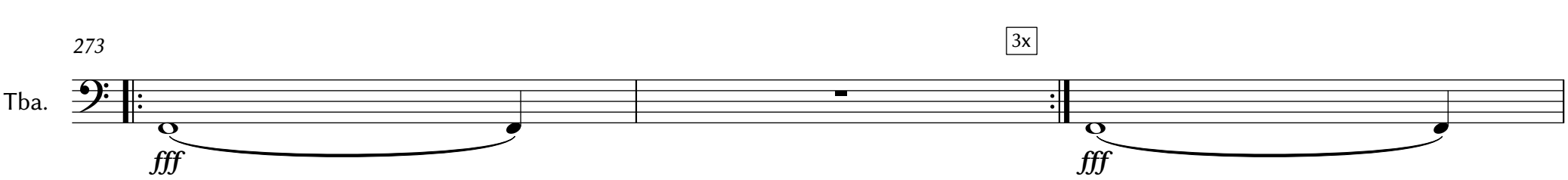
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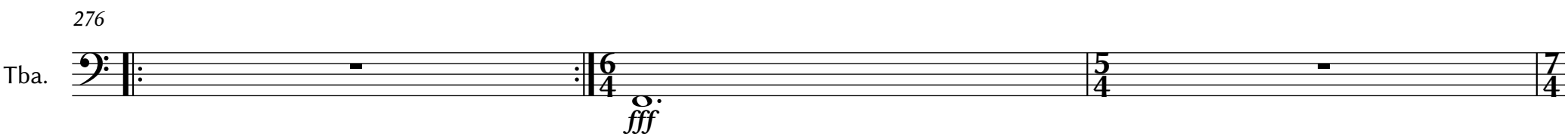
♩=103

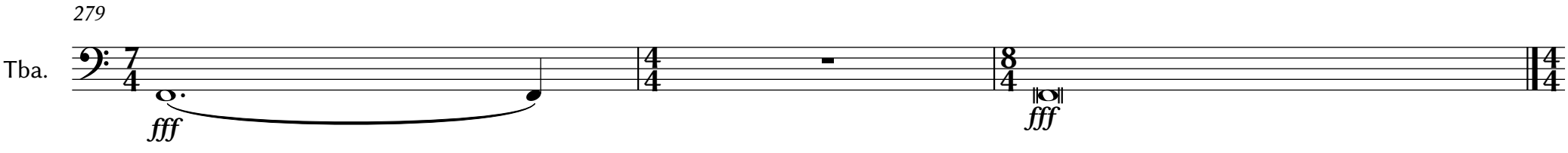
♩=120

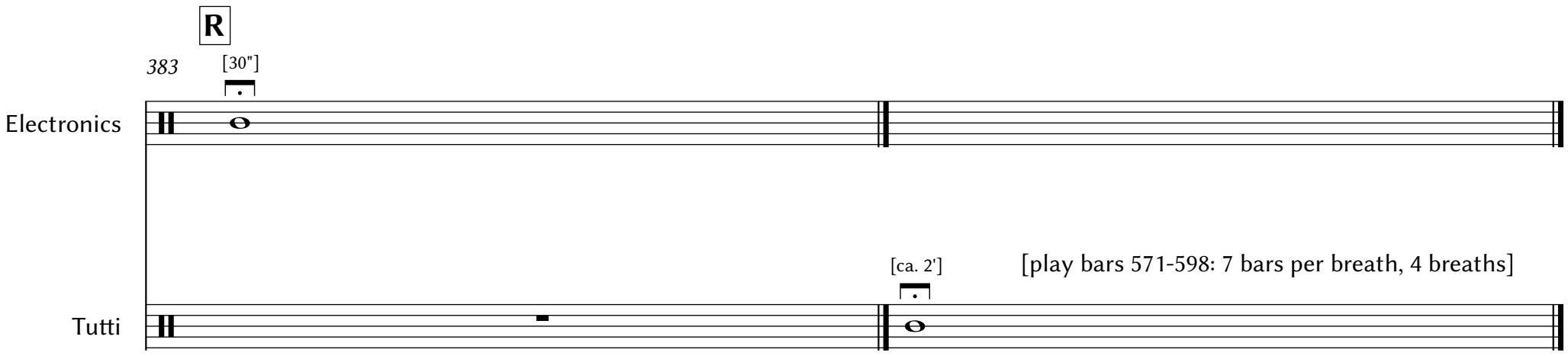

261
♩=144
Tpt. 1
Tpt. 2
Hn.
ff
265
♩=180
fff

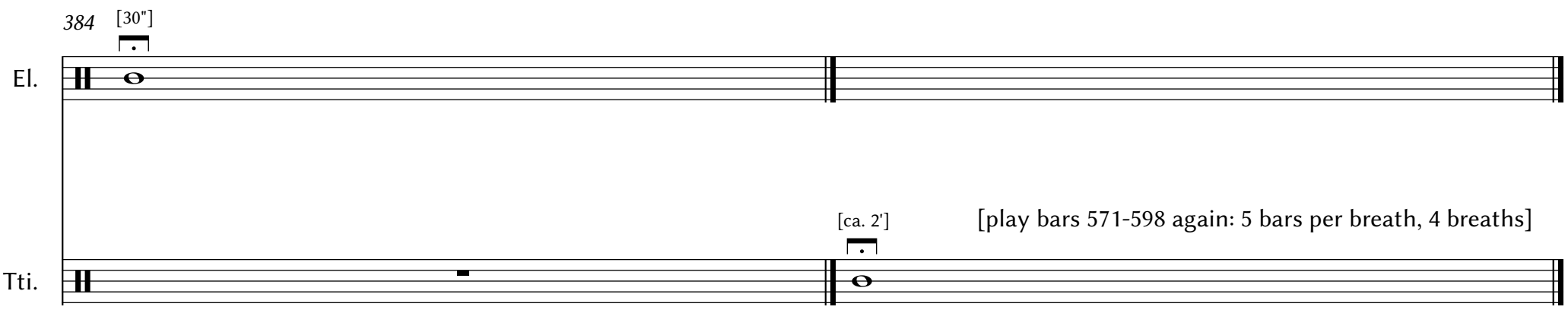

269
L
[30"]
Electronics
270
M
♩=66
[metallic]
Tuba
fff
4x
3x

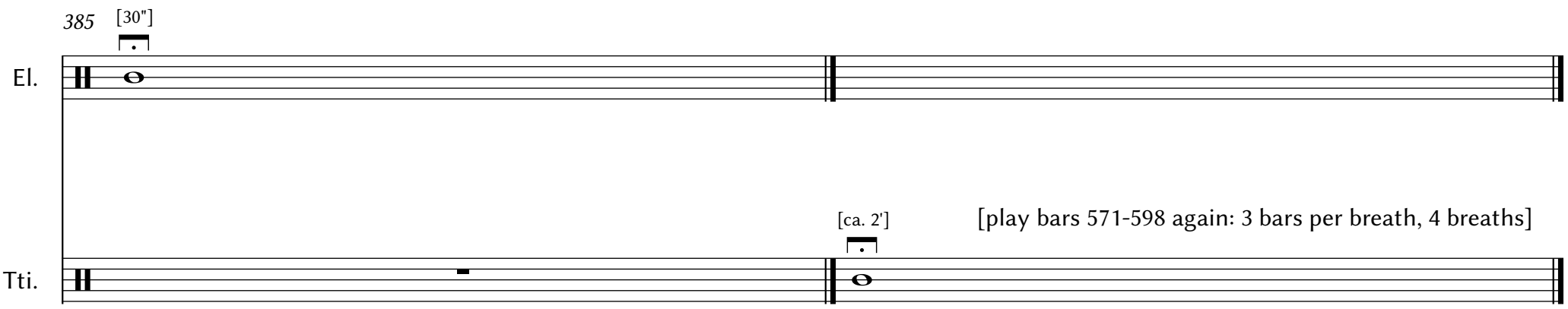

273
Tba.
fff
3x

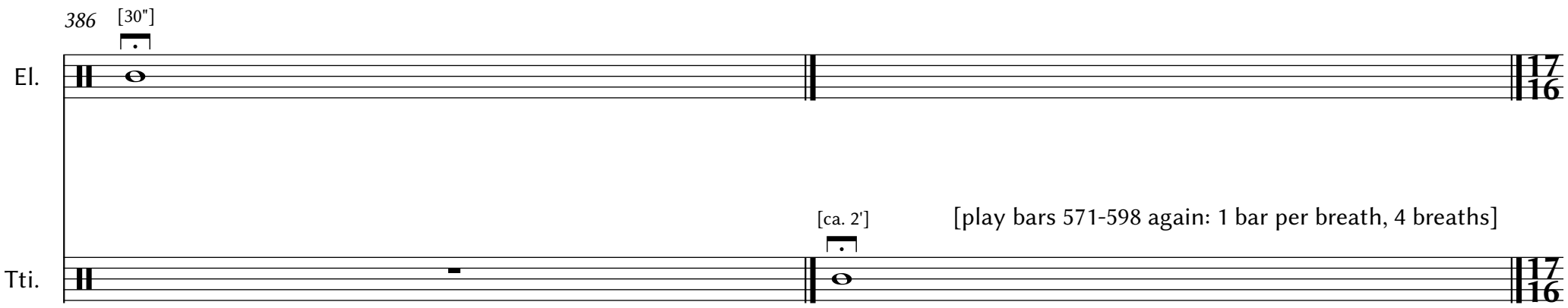

276
Tba.
fff


279
Tba.
fff


R
383
[30"]
Electronics
[ca. 2']
[play bars 571-598: 7 bars per breath, 4 breaths]
Tutti


384
[30"]
El.
[ca. 2']
[play bars 571-598 again: 5 bars per breath, 4 breaths]
Tti.


385
[30"]
El.
[ca. 2']
[play bars 571-598 again: 3 bars per breath, 4 breaths]
Tti.


386
[30"]
El.
17
16
[ca. 2']
[play bars 571-598 again: 1 bar per breath, 4 breaths]
Tti.
17
16

[practice mute; read all staves as 𝄞; accidentals carry through each box]

Trumpet 1

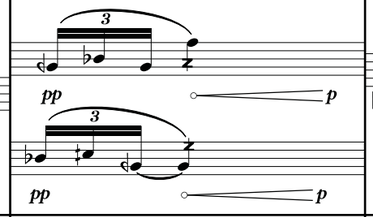
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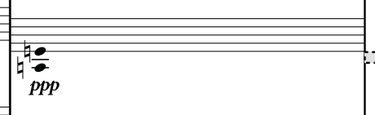
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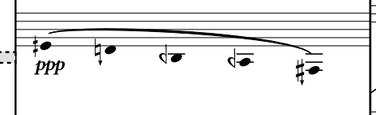


573



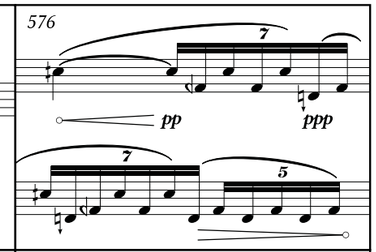
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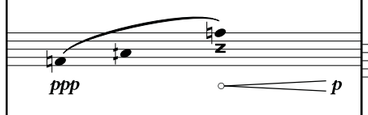


575



576
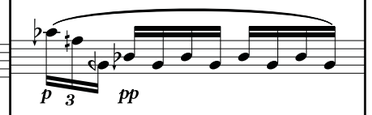


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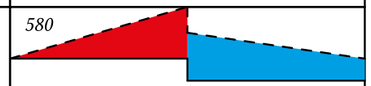
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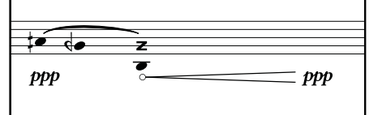
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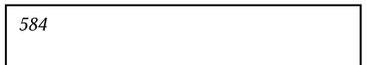
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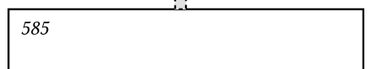
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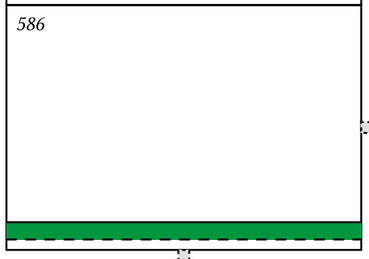
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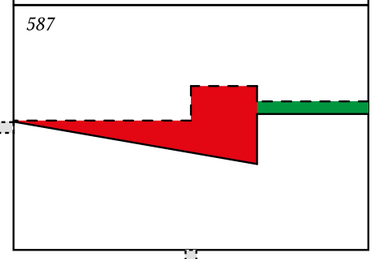
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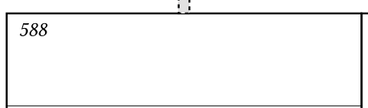
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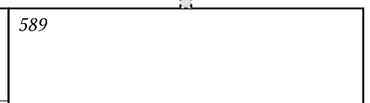
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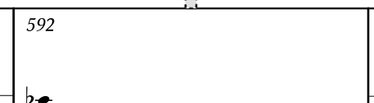
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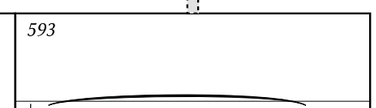
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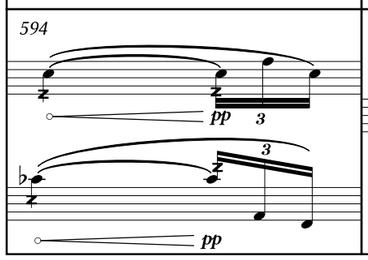
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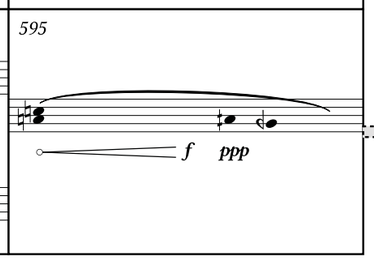
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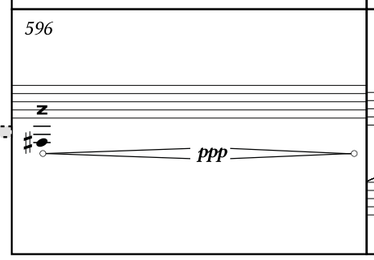
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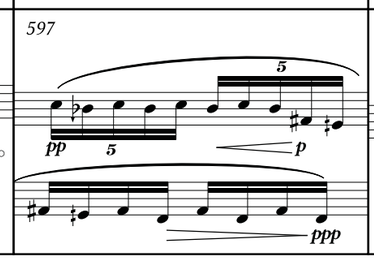
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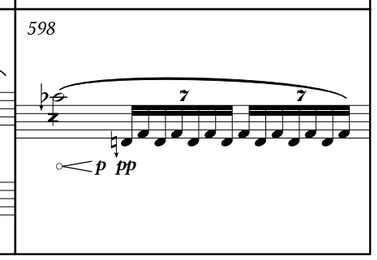
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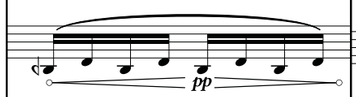


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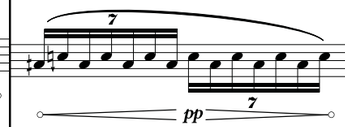
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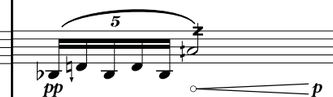
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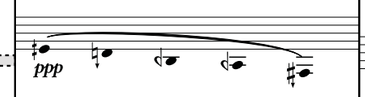


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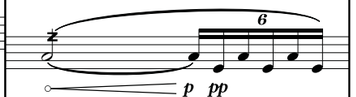


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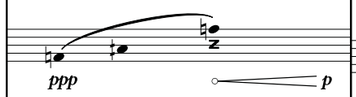


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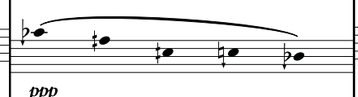


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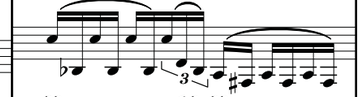


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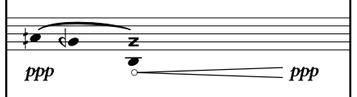


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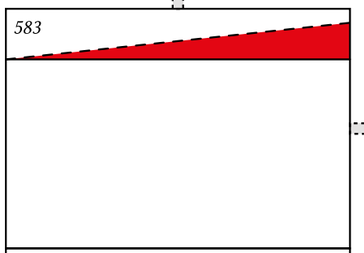
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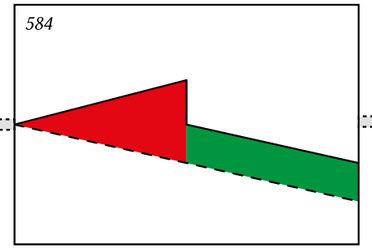
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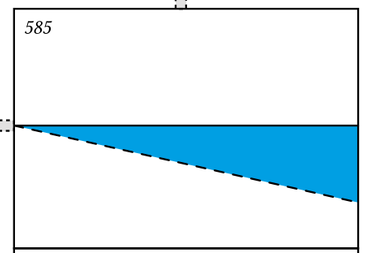
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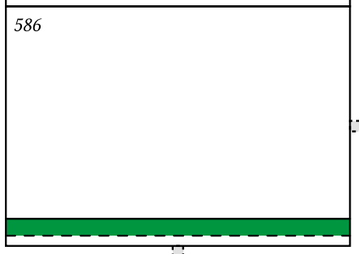
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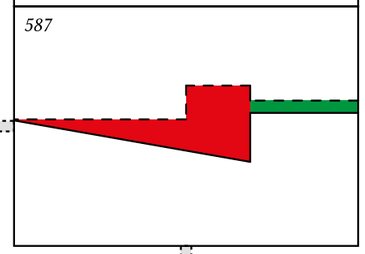
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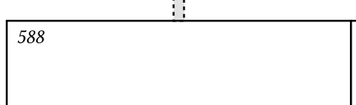
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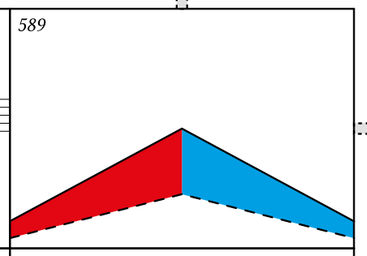
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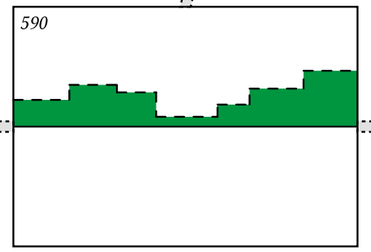
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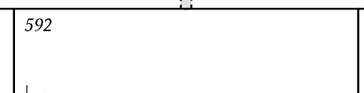
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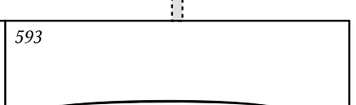
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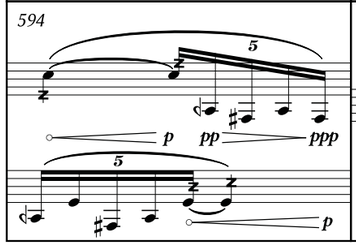
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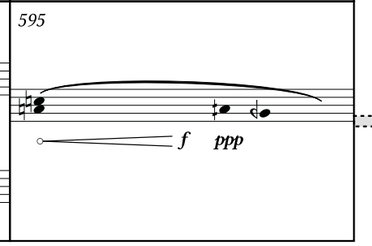
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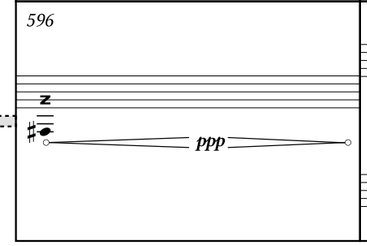
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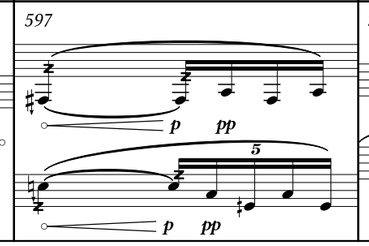
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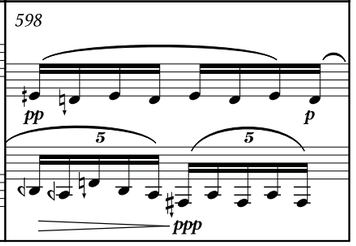
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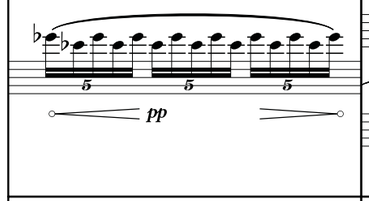


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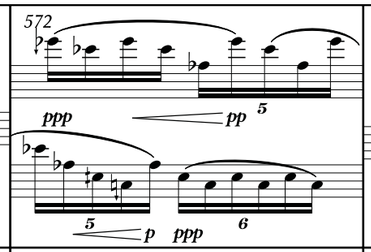


[practice mute; read all staves as 𝔓; accidentals carry through each box]
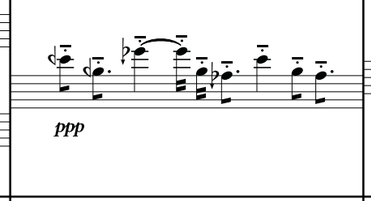
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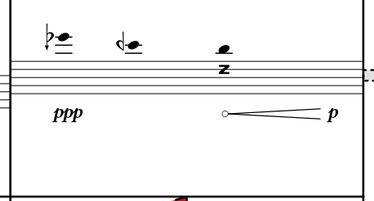
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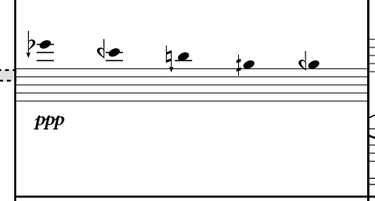


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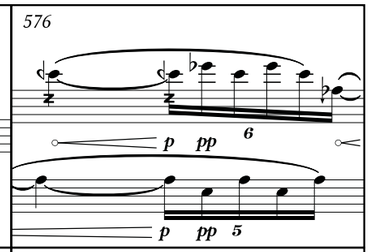
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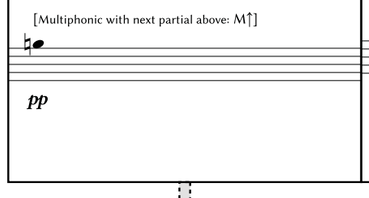


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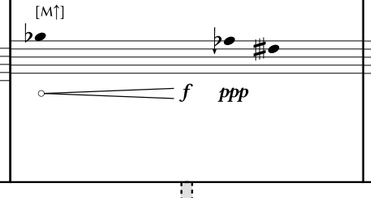
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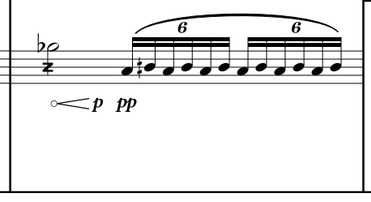


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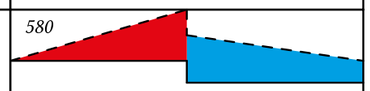
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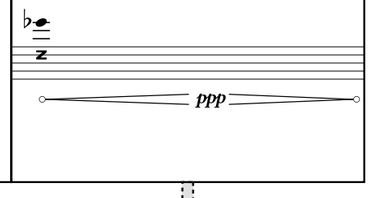


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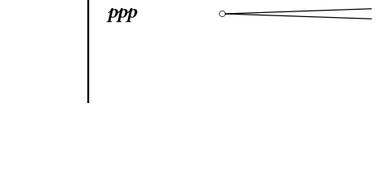
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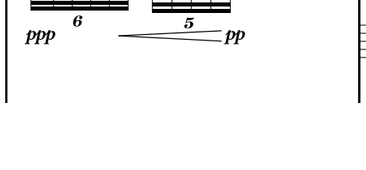
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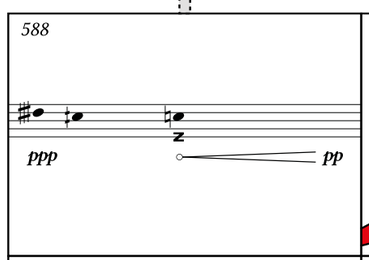
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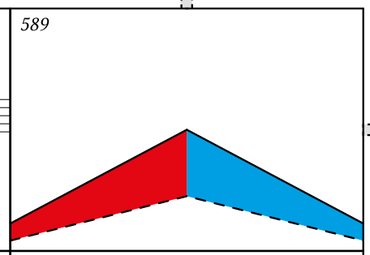
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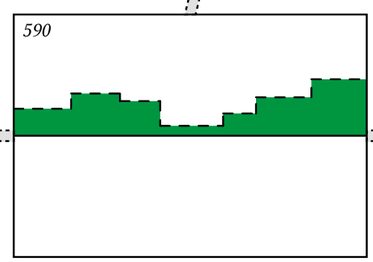
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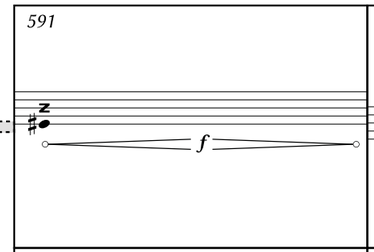
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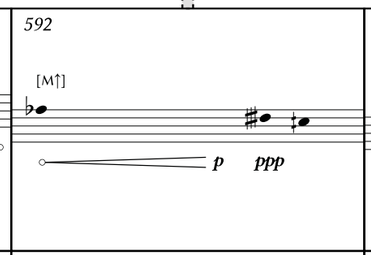


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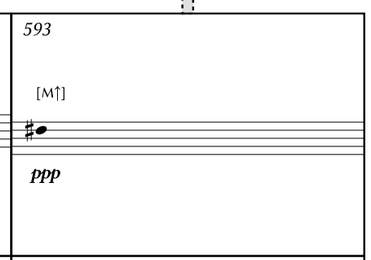
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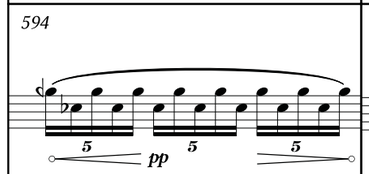


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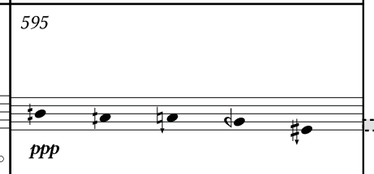
[M↑]



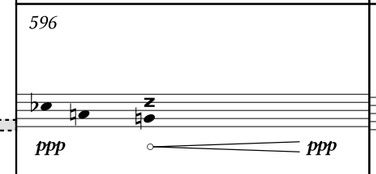
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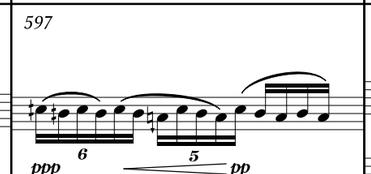


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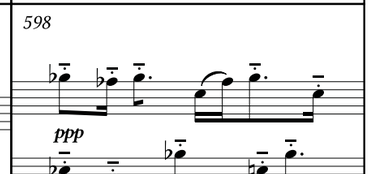


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597



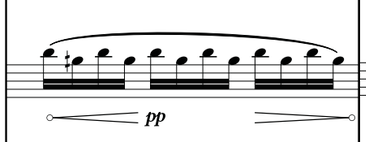
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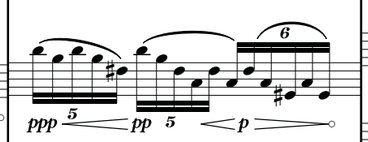


[practice mute; read all staves as 𝄢; accidentals carry through each box]

Tuba
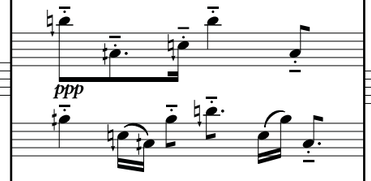
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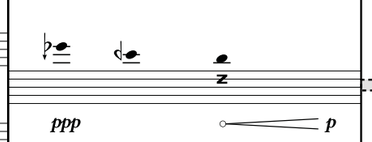
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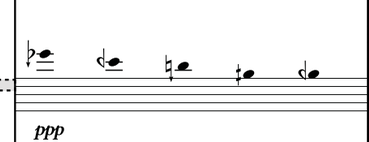


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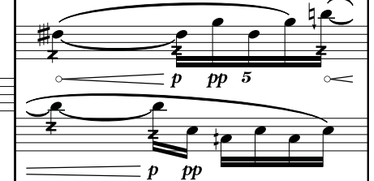


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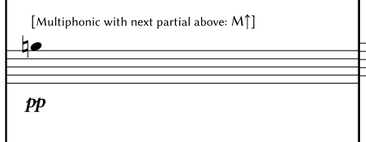
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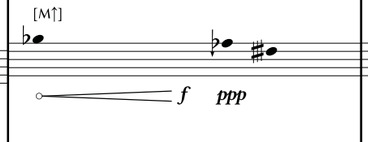


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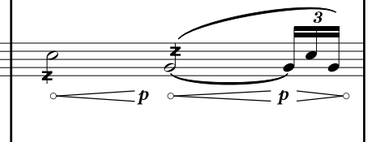
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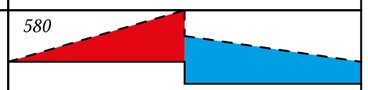
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579



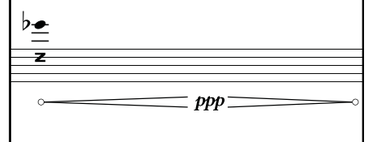
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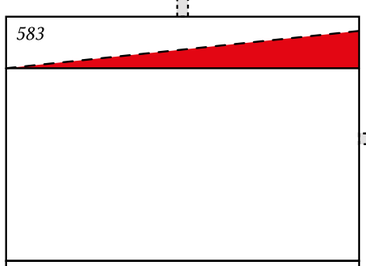
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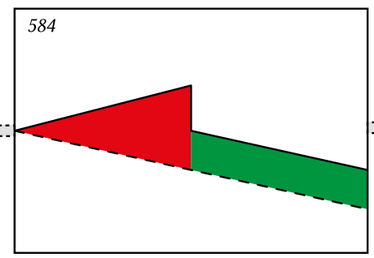
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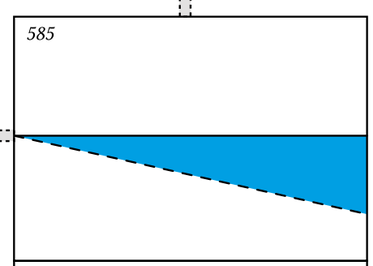
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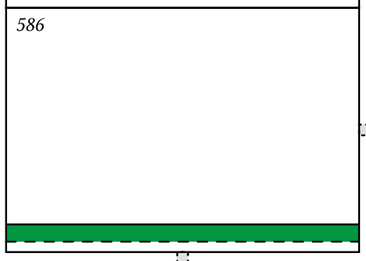
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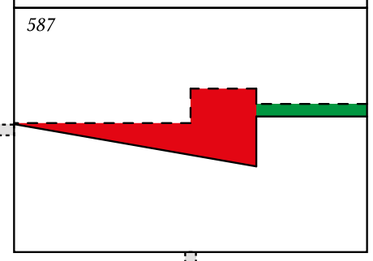
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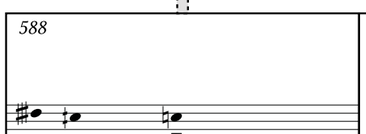


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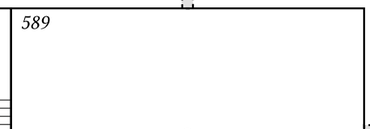
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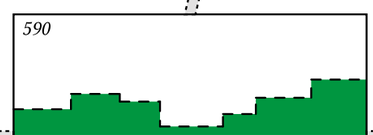
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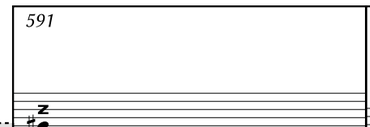
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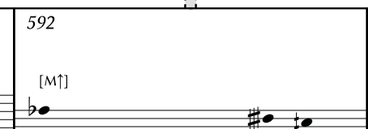
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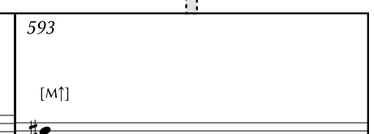
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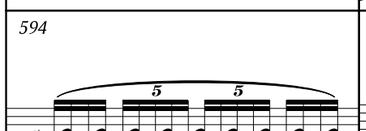
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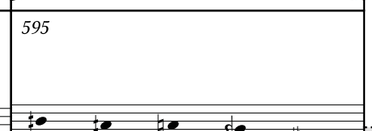


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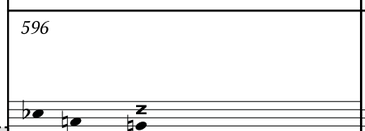


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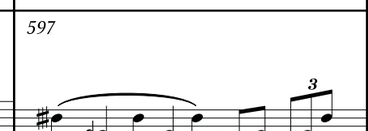


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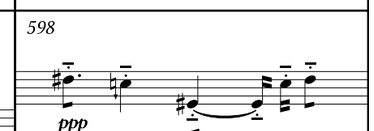


596



597



598



[4 Tom-toms]
high
↓
low
[Timpani mallets]

Percussion 1

571
pp

572

573
ppp p ppp

574
11:8
p p

575
9:8
pp pp

576

577
7:8
ppp ppp

578
5:4 5:4
p
3:2 3:2 3:2 3:2
ppp

579
3 3
p ppp p

580

581
ppp pp p

582
3:4 3:4
pp

583

584
5:4 5:4
p ppp p ppp

585
5 3
p ppp p ppp

586
ppp pp

587

588
p
5:4 5:4
ppp

589

590
5
ppp p

591
5:4 5:4
ppp

592
5:4 5:4
p ppp pp

593

594

595
5:4 5:4
p ppp p ppp

596
5:4 5:4
p ppp p p ppp

597

598
5 5
p ppp p

[4 Tom-toms]
high
↓
low

[Timpani mallets]

Percussion 2

571
572
573
574
575
576
577
578
579
580
581
582
583
584
585
586
587
588
589
590
591
592
593
594
595
596
597
598

602

S

♩=50 [Timpani mallets]

Percussion 1

Percussion 2

[4 Tom-toms] high ↓ low

pp 9:17 p

[4 Tom-toms] high ↓ low

[Timpani mallets]

pp 9:16

604

Perc. 1

Perc. 2

4:7 4:7 5:4

pp

4:7 4:7

607

9:13 7:11 9:13

pp pp p

9:13 7:11 9:13

ppp

610

7:10 5:7 7:9

pp p pp p

7:10 5:7 7:9

613

5:7 7:9 5:6

p ppp p ppp p

11:15 5:7 7:9 5:6

ppp p pp p ppp

617

Perc. 1

Perc. 2

10:12 7:8 5:6

ppp p p p p

621

Perc. 2

14:15 11:12

ppp p ppp p ppp

623

Perc. 1

Perc. 2

p ppp p ppp p p ppp p

T

625

Electronics

U ♩=108-112

626

Trumpet 1

Trumpet 2

Horn

Tuba

pp

[Snare drum] Sticks
Stick shot
Drum skin/Rimshot
Rim
Frame

Snare Drum

LLRR LLLRRR

ppp pp p pp f

688

Tpt. 1

Tpt. 2

Hn.

Tba.

S. D.

5:4

f *fff*

ff *fff*

693

ppp

V

699 [30"]

Electronics

W ♩=50

700

Percussion 1+2
[Bell Plates]

ppp

♩=80 (8:5♩)

701

B. Pl.

pp

B. Pl.

702

30/4

B. Pl.

♩=106,6 (4:3♩)

703

30/4 4/4

B. Pl.

704

4/4 36/4

B. Pl.

♩=133,3 (5:4♩)

705

36/4 7/4

p

B. Pl.

706

7/4 18/4

B. Pl.

♩=76,2 (4:7♩)

707

18/4 5/4

B. Pl.

708

5/4 30/4

B. Pl.

♩=127 (5:3♩)

709

30/4 11/4

mp

B. Pl.

710

11/4 20/4

B. Pl.

♩=95,3 (3:4♩)

711

20/4 10/4

mf

B. Pl.

712

B. Pl.

713

B. Pl.

♩=142 (3:2♩)

f

714

B. Pl.

715

B. Pl.

♩=85,2 (3:5♩)

ff

716

B. Pl.

717

B. Pl.

fff

718

B. Pl.

719

Trumpet 1

X ♩=100
[Plunger]

fff

724

Tpt. 1

f *fff* *f* *ff* *f* *fff*

730

Tpt. 1

f *fff* *ff* *fff* *f* *p*

736
Tpt. 1
ff
fff
f
fff
ppp
740
Tpt. 1
pp
fff
ff
ppp
fff
745
Tpt. 1
ppp
748
Tpt. 1
fff
ppp
fff
ppp
753
Tpt. 1
754
Tpt. 1
755
Tpt. 1
757
Tpt. 1
ppp
fff
sppp
f
p
761
Tpt. 1
ppp
[fluctuate irregularly]
ppp

Y ♩=60

764

Voice

[highest register possible; pitch movements within about 4 half notes]

[exhale]

[a]

"f"

766

Voice

[a]

"f"

768

Voice

[?]

[?ah...]

ff

[gn]

pp

772

Voice

[gn]

pp

774

Voice

[a]

[gn]

[a]

[?]

778

Voice

pp

[gn]

780

Voice

[?]

[?ah...]

ff

[a]

"f"

783

Voice

[?ah...]

ff

[gn]

pp

786

Voice

789

Voice

[gn]

ppp

[a]