

*commissioned by the Georgina Joshi Foundation
for David Dzubay and the Indiana University New Music Ensemble*

SCORE

THE HARVEST OF THE AMULET OF THE DEER

(2019-20)

for mezzo-soprano
and sinfonietta

by

Patrick Holcomb



Duration: c. 11'

© 2020 by N. Patrick Holcomb. All rights reserved.
patrickholcombcomposer.com

INSTRUMENTATION

Flute (doubling alto flute)
Oboe (doubling English horn)
 B_b clarinet
Bass clarinet
Bassoon (doubling contrabassoon)

Horn
C trumpet
Trombone

Percussion 1:

Medium-sized tam-tam*, bamboo wind chimes (can be substituted with wood wind chimes if necessary), kick drum (laid flat and struck; can be substituted with a small bass drum if necessary), four toms, three triangles (small, medium, and large), three tuned metal water bottles**

Percussion 2:

Bass drum (large and very resonant), suspended cymbal, sizzle cymbal (smaller than the suspended cymbal), bongos, bell tree, medium-sized clay flowerpot (suggested size: approximately 6" in diameter across the top)

Harp
Piano (doubling celesta)

Mezzo-soprano solo

Violin I
Violin II
Viola
Cello
Double bass

*The tam-tam is primarily played with a contrabass bow and a superball mallet. Choose a size of tam-tam with optimum response to both the bow and the superball.

**The three water bottles should have handles so that they can be suspended for maximum resonance. The water bottles should be suspended and filled to tune them to the following pitches, with no octave substitutions: A₃, D₄, and G₄.



A child-sized water bottle may be necessary to achieve the highest pitch. If obtaining three water bottles is impossible, they may be substituted with three almglocken or three tuned gongs (suspended for maximum resonance, played with soft yarn mallets, and with no octave substitutions acceptable).

PROGRAM NOTE

The Harvest of the Amulet of the Deer (2019-20) is my setting of Soleil David's "Harvest of a Deer Amulet" and my second setting of her poetry. My first collaboration with Soleil, the art song *Superbloom* that I wrote on her "Seeing the Superbloom in Death Valley, California," earned me the 2019 Georgina Joshi Composition Commission Award to write a new piece for solo voice and the Indiana University New Music Ensemble. The group would perform the piece as a part of their "Indiana Remixed" program, which would feature works by Indiana-based composers in a celebration of the school at its bicentennial. Since Soleil is also a graduate student at IU, it seemed fitting to ask her to write another poem for me to set.

In Soleil's own words, "Harvest of a Deer Amulet" "takes elements of Philippine folklore and makes up rituals and is also maybe about domesticity and being a woman." The mezzo-soprano soloist becomes the speaker of the poem: a shamaness who alone must undergo an intense and intricate ritual for protection from the oncoming global catastrophe. The piece begins with the instrumental Invocation (Prologue), in which our heroine calls upon her matrilineal line of those who toiled before her, and a chorus of voices responds. The First Incantation follows the Invocation; here, we are introduced to the shamaness as she frantically prepares for the ceremony. Next, in the Second Incantation, we follow the speaker as she "swim[s] seal-skinned in the company of whale sharks" amid the sounds of waves and seagulls. In a moment of darkness, she contemplates the stress of the weight on her shoulders and wonders if her actions are futile. Afterwards, the Third Incantation finds our heroine in her home, painting and cooking. Although she is able to distract herself at first, the increasingly prominent sounds coming in through the open windows call her back outside. Finally, in the Ritual (Epilogue), the speaker reveals in a dissociative trance the violent and horrifying act that culminates the ritual in a moonlit field amid the rustling of wind in the bushes.

At its heart, Soleil's poem is a story about the search for protection on a suffering Earth. In his program notes for the thematically similar piece, *An Idyll for the Misbegotten (Images III)*, George Crumb describes flute and percussion as "those instruments which most powerfully evoke the voice of nature." Following suit, *Harvest* features the flutist and the two percussionists (with the addition of the only instrument older to the human species: the voice). The work begins and ends with alto flute solos (derived from a vocal melody in the middle of the piece); and the First, Second, and Third Incantations feature "skin" (membrane), metallic, and earthen (wood and clay) percussion, respectively. In this way, I hope to pay homage to Crumb, who has had a profound influence on me and my music.

The Harvest of the Amulet of the Deer was premiered by the IU New Music Ensemble on my last concert as Assistant Director of the group. I would like to extend my deepest gratitude to David Dzubay for his support throughout my time at IU, to the musicians for their unending dedication, to Liz Culpepper for her hard work and enthusiasm, to the Georgina Joshi Foundation for giving me the opportunity to work with the group beyond my assistantship duties, and to Soleil David for her flexibility and eagerness to collaborate.



The Harvest of the Amulet of the Deer (2019-20) was commissioned by the Georgina Joshi Foundation for David Dzubay and the Indiana University New Music Ensemble. The piece was premiered on March 5, 2020 in Auer Hall at the Indiana University Jacobs School of Music by Liz Culpepper, mezzo-soprano with David Dzubay and the Indiana University New Music Ensemble.

Special thanks to Dr. Claude Baker, Dr. David Dzubay, Dr. Brian Horne, and Julia Bentley for their support and guidance along the way.

Edition printed May 26, 2020

PERFORMANCE NOTES

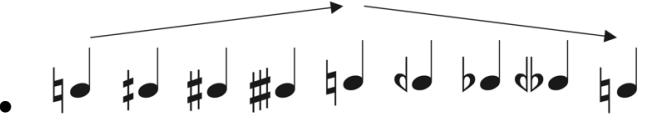
General:

- non vib. → vib. ord. → molto vib. - Indicate changes in vibrato speed and width. The arrows indicate gradual changes. Vibrato indications last until they are cancelled out by another indication.

-  - Indicates a tremolo/bisbigliando that starts slow and gradually accelerates to the fastest possible speed.
-  - Indicates a tremolo/bisbigliando that starts as fast as possible and gradually decelerates.

-  - Indicates a tremolo (strings) that starts slow and gradually accelerates to the fastest possible speed. These gestures do not need to be synchronized, even when multiple players perform them simultaneously (an unrefined sound is desired).

-  - Indicates a crescendo from silence.
-  - Indicates a diminuendo into silence.

-  - Indicate microtonal accidentals ascending and descending by quarter-tones.

-  - Indicates a long fermata.
- Pitch bends last the full duration notated.

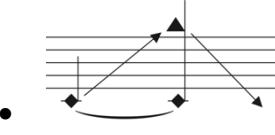
Woodwinds:

-  - Indicates a note played with an alternate fingering. The alternate fingering may be a standard alternate fingering or the standard fingering plus one or more lower keys or side keys, the addition of which changes the pitch and timbre slightly.

-  - Indicates a note played with the initial (standard) fingering.
- A slight intonation difference between the different fingerings is desirable.

Flute/alto flute:

- Aeolian sound - Half air noise and half flute tone and pitch. Also known as wind tones or air sounds. Occasionally, specific syllables are notated for the player to use to articulate. When no specific syllable is indicated, the player should use standard single- or double-tonguing. Aeolian sounds should always be played without vibrato.

-  - Indicates a jet whistle. Finger the pitch indicated with the diamond notehead and blow forcefully directly into the embouchure hole. Change air speed in order to create the contour indicated by the arrow(s).

Double reeds:

- Helicopter tonguing - Remove the reed and tongue on the bocal. The result should be percussive and unpitched. Choose a fingering that produces the most sound.

Horn:

-  - Indicates notes or passages to be played half-stopped (lowering the pitch a half-step without changing the partial).
- All stopped passages may be played either hand-stopped, with a stop mute, or any combination of the two.

(cont.)

Performance Notes (cont.)

Percussion:

- Let all notes ring unless noted otherwise.
- If you cannot achieve a true ricochet on the flowerpot with a soft yarn mallet, please use a different mallet or imitate the sound of a ricochet.

Harp:

- Let all notes ring unless noted otherwise.
- All harmonics sound an octave higher than written.
- Sons xylophoniques - Mute the strings indicated in the bottom staff near the soundboard with the left hand and play with the right hand.
- Thunder glissando - A loud and fast glissando downwards with the left hand on the lowest strings of the harp, causing the strings to rattle against each other.

Piano/celesta:

- The pedal of the celesta should be depressed with a weight for the duration of the piece.
- + - Indicates notes played on the keyboard with the right hand while muting the strings near the tuning pegs inside the piano with the palm and/or fingers of the left hand. The desired sound is somewhat dull and muffled, but not brittle.

Strings:

- Let all pizzicati ring as much as possible unless otherwise marked.

-  - Indicates circular bowing. Move the bow in a circular motion back and forth from the fingerboard to the bridge. The result should be airy noise and intermittent pitch.
- White noise effect - Bow directly on the bridge on the indicated string. There should be absolutely no pitch (mute the strings with left hand if necessary).

Cello and double bass:

- Seagull effect - Finger a high artificial harmonic (any pitch) and slide downward, maintaining the space between the fingers.

TEXT

Harvest of a Deer Amulet

by Soleil David (used with permission)

And as if there's still a world
to save I lift red-threaded rituals
from no less than the Mother

of All Blood and Mercy, All Dolor
and Honor, Inocencia, Primitiva,
Josefina, Babaylan. Train an open book

towards the last of the light, a lamp's
coconut oil seeping into smoke, steady.
I am still when I am not a kit batting

wishbones on the bamboo floor. Airy
when I am not veiled, ticking off
my Ave Marias on rosewood beads.

I swim seal-skinned in the company
of whale sharks, hear the water
or my blood, the water in my blood,

murmur: *What matter that hilltops end
and mist begins?* It is all I can do
not to grip myself open, wrangle

my insides to shimmer. Back on land,
I distract myself by painting, mix
brilliant cadmium red with gamboge,

observe the trail the new orange makes
in a jar of water. I learn to freeze
when something small rubs itself

against my hips, take a few moments
to collect the correct sensation: warm—
the velvet soft of a terrier. Or, if

rustling—the cold scales of a wayward
snake. Either way, the phenomenon
and rush of flight, the sound of what

is heavy whistling through air. I weave
pandan mats for serving platters. All
the oxtails from the oven taste

of them—that piney scent that fails
to leave through my open Capiz
windows. I trip over brambles,

weeds, flowers whose names
I've failed to know. This seed
in my dress pocket, though,

I recognize. I took it myself, exposed
the heaving lungs of a gutted deer,
took its slowing heart to dry flinty

into stone. The ceremony was quicker
than you might think—all I did was lay
the pulsing muscle down on a field

winking with fireflies, lowered
my wing-dust covered hands, crossed
and recrossed myself three times.

Poem Notes:

The line, "What matter that hilltops end and mist begins?" is from the book *Philippine Tales and Fables* by Manuel Estabillo Arguilla and Lyd Arguilla, Capitol Publishing House, Manila, 1957.

commissioned by the Georgina Joshi Foundation for David Dzubay and the Indiana University New Music Ensemble

THE HARVEST OF THE AMULET OF THE DEER

Score in C

Text by Soleil Davíd

Patrick Holcomb

Invocation (Prologue)

$\text{♩} = \text{c. } 132$ ($\text{♪} = \text{♪}$ throughout)

solo

ALTO FLUTE pitch bends achieved by rolling flute inwards/outwards (parenthesized pitches are approximate)
begin fingering D \flat with flute rolled inwards
non vib.

2 + 2 + 3

This section of the score features multiple staves for woodwind instruments (Alto Flute, Oboe/English Horn, Clarinet in B \flat , Bass Clarinet, Bassoon/Contrabassoon), brass instruments (Horn in F, Trumpet in C, Trombone), and percussion (Percussion 1, Percussion 2, Harp, Piano/Celesta, Mezzo-Soprano Solo). The Alto Flute is the solo instrument, performing pitch bends by rolling the flute inwards or outwards. The other instruments provide harmonic support. The score includes dynamic markings such as *p*, *fp*, *f*, *molto vib.*, *poco vib.*, *mp*, *f*, *p*, *mf*, *pp*, and *ppp*. The harp and piano/celesta provide rhythmic patterns, while the mezzo-soprano solo part is mostly silent.

Invocation (Prologue)

$\text{♩} = \text{c. } 132$ ($\text{♪} = \text{♪}$ throughout)

sul pont.

2 + 2 + 3

This section of the score features staves for strings (Violin I, Violin II, Viola, Cello, Double Bass). The Violin I and Violin II parts perform rhythmic patterns with dynamic changes from *p* to *pp* and *ppp*. The Viola and Cello parts provide harmonic support with sustained notes. The Double Bass part has a prominent role, featuring slapping techniques where the left hand slaps the fingerboard without letting the strings ring. The score includes dynamic markings such as *p*, *pp*, *ppp*, *circular bow (slow bow speed)*, and *sul tasto*.

2 + 2 + 3 13 2 + 2 + 3

8

A. Fl. → non vib. *pp*

Ob. blow air through clarinet (no audible pitch) *mf*

Cl. blow air through clarinet (no audible pitch) *mf*

B. Cl. blow air through clarinet (no audible pitch) *mf*

Bsn. blow air through horn (no audible pitch) *mf*

Hn. blow air through trumpet (no audible pitch) *mf*

Tpt. blow air through trombone (no audible pitch) *mf*

Tbn. (Bamboo Wind Chimes)
gently sweep through the wind chimes with fingers
always become gradually more sparse with diminuendi

Perc. 1 *pp* *ppp* (Medium-Sized Tam-tam) *f*
SUSPENDED CYMBAL soft yarn mallets distant *p* rutes on the head *f* *mf* *pp*

Perc. 2 *ppp* *pp* *ppp* *p.d.l.t.* *f* *pp*

Hp. ord. bisbigliando (as fast as possible) G♯ A♭ G♯ A♯

Pno. white noise effect V

2 + 2 + 3 13 2 + 2 + 3

8

Vln. I white noise effect V

Vln. II *mf*

Vla. white noise effect V

Vc. white noise effect V

D.B. white noise effect V

Vln. I *p*

Vla. *f*

Vc. *f*

D.B. *f*

slap the fingerboard with left hand (do not let the strings ring)

2 + 2 + 3

23

16

A. Fl. non vib. poco vib. → non vib.

Ob. non vib. mp pp

Cl. mf

B. Cl. mf

Bsn.

Hn. mf

Tpt. to metal straight mute mf

Tbn. mf

(Bamboo Wind Chimes) gently sweep through the wind chimes with fingers

Perc. 1 pp ppp f (Medium-Sized Tam-tam)

SIZZLE CYMBAL soft yarn mallets BASS DRUM (soft yarn mallets) p f rutes (with soft yarn mallets ready in one hand) on the head

Perc. 2 ppp pp ppp f mf

Hp. ord. bisbigliando (as fast as possible) C_b p.d.l.t. C_a

Pno.

2 + 2 + 3

23

16

Vln. I sul tasto ppp white noise effect mf

Vln. II ppp

Vla. ppp

Vc. white noise effect mf

D.B. white noise effect mf

ord. sul pont., sul A p

slap the fingerboard with left hand (do not let the strings ring) f

slap the fingerboard with left hand (do not let the strings ring) f

24

A. Fl. molto vib. → non vib.
(as fast as possible)

Ob. molto vib. → non vib.
(as fast as possible)

Cl.

B. Cl.

Bsn.

Hn. ord. metal straight mute
(as fast as possible)

Tpt. *p*

Tbn. to metal straight mute

Perc. 1 KICK DRUM
soft yarn mallets
p

Perc. 2 (Bass Drum) *pp*
SIZZLE CYMBAL soft yarn mallets (in one hand)
SUSPENDED CYMBAL soft yarn mallets
switch to soft yarn mallets in both hands (two in one hand and one in the other) *p*

Hp.

Pno.

24

Vln. I pos. ord.

Vln. II ord.

Vla.

Vc. arco
p

D.B.

30

A. Fl. *mf*

Ob. *mp* *mf*

Cl. *ord.* *mf*

B. Cl. *ord.* *mf*

BASSOON (as fast as possible) *mf*

Bsn. *mp* *mf* *f*

Hn. *ord.* *hand-stop gliss.*

Tpt. (metal straight mute) *mf* *f*

Tbn. *ord.* metal straight mute *f*

Perc. 1 (Kick Drum) *mf* *f* **4 TOMS**

(Suspended Cymbal) *mp* *mf* *f*

Perc. 2 **BASS DRUM** **BONGOS** soft yarn mallet *f*

Hp.

Pno.

Vln. I *mp* *sul pont.* *f*

Vln. II *mp* *ord. sul D* *sul pont.* *f*

Vla. *mp* *mf* *f* *ff*

Vc. *mp* *mf* *f*

D.B. *arco* *p* *mp* *mf* *f*

First Incantation
poco rubato (colla voce)

to C Flute

A. Fl. ff

Ob. ff

Cl. ff

B. Cl. ff

Bsn. to Contrabassoon ff

Hn. ff (metal straight mute)

Tpt. ff (metal straight mute)

Tbn. ff (4 Toms)

Perc. 1 ff (Suspended Cymbal) SIZZLE CYMBAL

Perc. 2 ff pp (Bongos)

Hp. f Bb | A# PIANO muted like a heartbeat

Pno. f mf ppp

Mezzo *p* inwardly, lost in thought And as if there's still a world to save I

3 + 2 3 + 2 + 2 tempo giusto

C FLUTE aeolian sound semper non vib.

blow air through clarinet (no audible pitch)

blow air through clarinet (no audible pitch)

blow air through horn (no audible pitch)

blow air through trumpet (no audible pitch)

blow air through trombone (no audible pitch)

abrupt

SUSPENDED CYMBAL soft yarn mallets

ppp pp BONGOS butt-ends of sticks abrupt

BASS DRUM f

bisbigliando p.d.l.t.

pp

mf suddenly decisive

First Incantation
poco rubato (colla voce)

Vln. I ff

Vln. II ff

Vla. sul tasto pp subito

Vc. ff

D.B. ff

3 + 2 3 + 2 + 2 tempo giusto

white noise effect V

white noise effect V

pos. ord. sul pont.

p pp

slap the fingerboard with left hand (do not let the strings ring)

white noise effect V

white noise effect V

f

slap the fingerboard with left hand (do not let the strings ring)

44

Fl. (ord. frantic) (as fast as possible)

Ob. frantic

Cl. (ord. frantic)

B. Cl. (ord. growly)

Bsn. (CONTRABASSOON) growly

Hn. (metal straight mute)

Tpt. (metal straight mute)

Tbn.

Perc. 1 (4 Toms) (Kick Drum)

Perc. 2 (Bongos) (Bass Drum)

Hp. (ord. brutal)

Pno. (ord. brutal)

Mezzo (rit. u als)

Vln. I (43) (44) pizz. secco; brutal

Vln. II (43) (44) pizz. secco; brutal

Vla. (43) (44) pizz. secco; brutal

Vc. (43) (44) pizz. secco; brutal

D.B. (43) (44) pizz. secco; brutal

jet whistle
not piercing or aggressive

poco f

blow air through clarinet (no audible pitch)

mf

blow air through clarinet (no audible pitch)

mf

blow air through trumpet (no audible pitch)

mf

ord. flutter-tongue

mf

ord. p.d.l.t.

C# | F# G#

arco, sul tasto, non vib.

pp

arco, sul tasto, non vib.

pp

arco, sul tasto, non vib., sul D

pp

47

2 + 3

3 + 2

aeolian sound

Fl.

Ob. *p* *f*

Cl. *ord.*

B. Cl. *ord.*

Cbsn.

Hn. *flutter-tongue* *f* *ord.*
(metal straight mute) *p* *fz*

Tpt. *p* *f*
(metal straight mute) *flutter-tongue* *ord.*

Tbn. *p* *fz*

Perc. 1 (4 Toms)
(Kick Drum) *mf* *f*
(Bongos)

Perc. 2 (Bass Drum) *mf* *f* *p* *(p.d.l.t.)*

Hp. *p* *ord.* *mp* *D*

Pno. *f*

Mezzo *ff* *f* *mp* *reverential and secretive*
from no less than the Moth - er of All Blood and

47 *sul pont.*

Vln. I *f* *p* *pos. ord.*

Vln. II *f* *p* *pos. ord.*

Vla. *f* *p* *pos. ord.*

Vc. *f* *pizz.* *ppp*
slap the fingerboard with left hand
(do not let the strings ring)

D.B. *f* *pizz.* *pp* *arco, sul tasto*
slap the fingerboard with left hand
(do not let the strings ring)

ord.
harmonic glissando - rhythm approximate
wild, frantic

51

Fl. *ppp*

Ob. ord.
improvise rapidly on these three pitches in any order with frequent brief pauses
vary the number of notes in groups between pauses
anxious, jittery; like distant murmuring voices

Cl. *pp*

B. Cl.

Cbsn.

Hn. (metal straight mute)

Tpt. (metal straight mute)

Tbn. (Kick Drum)

Perc. 1 *p* *ppp* *p* *ppp* *mp* > *pp* < *mp* > *pp* < *mf* > *p* < *mf* > *p* < *mf* > *p* <

Perc. 2 *ppp* *p* *ppp* *p* *ppp* *mp* > *ppp* < *mp* > *ppp* < *mf* > *p* < *mf* > *p* <

Hp. *mp* *mf* *Bb | F#* *A*

Pno. *p* *mf* *f* *Rico.*

Mezzo Mer - cy, ____ All ____ Do - lor and Hon - or, ____ *I - no - cen - cia, Pri - mi - ti - va, Jo - se - fi - na, ____

3 + 2

54

Vln. I

Vln. II *sul tasto* *pp*

Vla. *sul tasto* *pp*

Vc. *sul tasto* *pp*

D.B. *sul tasto* *pp*

*Pronunciation:

Inocencia: [ino'senθə]

Primitiva: [primi'tivə]

Josefina: [hose'fine]

57

Fl. (as fast as possible) *ord.*

Ob. (no pauses) *mf* *pp*

Cl. (no pauses) *mf* *pp*

B. Cl. violent, aggressive *mf* *f* violent, aggressive

Cbsn. *f* *pp* *f*

Hn. *mp* *pp*

Tpt. fanfare-like (metal straight mute) *fz* *mf* *pp*

Tbn. (metal straight mute) *f* *pp*

Perc. 1 (Kick Drum) butt-end of stick (switch to sticks in both hands) *f* *p*

Perc. 2 (Bass Drum) butt-end of stick (switch to sticks in both hands) *f* *ppp* *p* *mp* *mf*

Hp. *f* *f* thunder gliss.

Pno. *mf* *pp* *f* *pp* *(pedal)* gradually lift pedal

Mezzo *ff* feverish, breathless *Ba - bay lan.

57 pos. ord. on the string frantic

Vln. I *mf* *p* on the string frantic

Vln. II pos. ord. *mf* *pp* pos. ord.

Vla. *mf* *pp* on the string

Vc. *mf* *pp* col legno battuto violent, aggressive *f* col legno battuto violent, aggressive

D.B. pos. ord. *mf* *pp* *f*

***Pronunciation:** Babaylan: [babar'lan]

65 2 + 2 + 3

62

fanfare-like

Hn. (metal straight mute)

Tpt. (metal straight mute)

Tbn. (4 Toms)

Perc. 1 (Kick Drum)

(Bongos)

Perc. 2 (Bass Drum)

ord. murky, indistinct

Mezzo Train an o - pen

62 sul pont. pos. ord.

sul pont. pos. ord.

f sul pont. pos. ord.

sul pont. pos. ord.

ricochet (col legno battuto)
allow the bow to accelerate naturally

pizz. (secco)

pizz. (secco)

pizz. (secco)

slap the fingerboard with left hand
(do not let the strings ring)

pizz. (secco)

slap the fingerboard with left hand
(do not let the strings ring)

pizz. (secco)

3 + 2

2 + 2 + 3

poco rubato (colla voce)

66

Fl. all notes crisp and equal in length
 Ob. *mp* → *f*
 Cl.
 B. Cl.
 Cbsn.
 Hn. (metal straight mute)
 Tpt. blow air through trumpet (no audible pitch)
 Tbn. blow air through trombone (no audible pitch)
 Perc. 1 (4 Toms) on the shell *mp* → *f*
 Perc. 2 (Bongos) *pp* → *pp*
 Hp. *f*
 Pno. *f* → *pp*
 Mezzo book — towards — the last — of the light, — a lamp's

3 TRIANGLES rhythm somewhat approximate
SIZZLE CYMBAL soft yarn mallets (with a soft yarn mallet and a rute in each hand)
SUSPENDED CYMBAL (soft yarn mallets)
 D³ B³ | E³
CELESTA
 (R^o) —————— (pedal of the celesta depressed with a weight for the entirety of the piece)

ff *mp* suddenly inward and reflective

3 + 2

2 + 2 + 3

poco rubato (colla voce)

66

Vln. I *pp* → *sul pont.*
 Vln. II *pp* → *sul pont.*
 Vla. *pp* → *sul pont.*
 Vc. *pp* → *sul pont.*
 D.B. *mf*

arco, sul tasto, non vib.
 arco, sul tasto (sempre non vib.)
 arco, sul tasto, non vib., sul D
 slap the fingerboard with left hand (do not let the strings ring)

pos. ord., ricochet like flickering light

3 + 2

aeolian sound
improvise rapidly on these three pitches in any order with frequent brief pauses
vary the number of notes in groups between pauses
anxious, jittery; like distant murmuring voices

71

Fl. Ob. Cl. B. Cl. Cbsn.

Hn. Tpt. Tbn.

Perc. 1 Perc. 2

Hp. Cel.

Mezzo

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

3 + 2

pos. ord., ricochet like flickering light

sulla corda

pos. ord., ricochet like flickering light

sulla corda

ord.

sulla corda

pizz.

circular bow (medium bow speed)

sul tasto

arco circular bow (medium bow speed)

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

76

Fl. (as fast as possible) *pp*

Ob. (as fast as possible) *p*

Cl. *ord.* *poco f*

B. Cl. *mf* *poco f* *p* *f* *pp* to Bassoon

Cbsn. *mf* *poco f* *p* *fz* flutter-tongue *ord.* *mute out*

Hn. (metal straight mute) *mf* *poco f* *p* *fz* *all notes crisp and equal in length* *ord.* *blow air through trombone (no audible pitch)*

Tpt. (metal straight mute) *p* *fpp* *fz* *mp* *fz*

Tbn. *mf* *mp* *poco f* *pp* *mf*

Perc. 1 **4 TOMS** medium yarn mallets like a heartbeat *ppp* **KICK DRUM** on the rim *poco f* *ord.* on the rim *ord.* *on the rim* *ord.*

Perc. 2 (Bass Drum) *ppp* **BONGOS** medium yarn mallet (with a soft mallet ready in one hand) **BASS DRUM** (medium yarn mallet) **SUSPENDED CYMBAL** soft yarn mallet *p subito* *ord.* like a heartbeat *f* *mf* *D C*

Hp. *pp*

Cel. **PIANO** *poco f* *vib. ord.* *f* *non vib.* *mf* becoming introverted

Mezzo *am* *still* *when*

78 tempo giusto

rubato (colla voce)

76

Vln. I *pizz. (pizz. ord., secco)*

Vln. II *ppp* *poco f* *pizz. (pizz. ord., secco)*

Vla. *poco f* *pizz. (pizz. ord., secco)*

Vc. *mf* *poco f* *pizz. (pizz. ord., secco)* *arco* *pp*

D.B. *poco f* *pizz. (pizz. ord., secco)*

slap the fingerboard with left hand (do not let the strings ring) *mf*

Fl. 3 + 2 **Ob.** 2 + 3 **Cl.** 3 + 2 **B. Cl.** 3 + 2 **Cbsn.** 3 + 2

Hn. blow air through horn (no audible pitch)
flutter-tongue
open
blow air through trumpet (no audible pitch)
flutter-tongue
Tpt. (metal straight mute)
flutter-tongue
Tbn.

Perc. 1 (4 Toms) on the rims
SIZZLE CYMBAL soft yarn mallets
Perc. 2 **BAMBOO WIND CHIMES** a clumsy and inconsistent sound
randomly and gently disturb the wind chimes with fingers
include frequent brief pauses
vary dynamics slightly
BASS DRUM soft yarn mallets (with a rute ready in one hand)
like distant thunder

Hp. tap quickly on the soundboard with palm and fingers (use both hands if necessary for balance)
include random slight accents and frequent brief pauses
vary the number of notes in groups between pauses
like gentle raindrops on a window

Pno. **CELESTA** to Piano
(X_∞) \longrightarrow

Mezzo. I am not a kit bat - ting wish - bones on the bam - boo floor.
wistful like a sigh

Vln. I 3 + 2 arco
Vln. II 2 + 3 arco, sul G
Vla. 3 + 2 arco
Vc. 3 + 2 arco white noise effect
D.B. 3 + 2 flautando
ord. flautando

85

aeolian sound

Fl. Ob. Cl. B. Cl. Cbsn. Hn. Tpt. Tbn.

Perc. 1 Perc. 2

Hp.

Pno.

Mezzo

88

sh uh
producing higher partials at louder dynamics is acceptable

subtone distant

blow air through clarinet (no audible pitch)

BASSOON

ord.
harmon mute, with stem ord.
open ord.

(Bamboo Wind Chimes)

gradually become more sparse

rute on the rim soft yarn mallets on the rim (soft yarn) ord.
put down rute SIZZLE CYMBAL

gradually become more sparse

PIANO
glissando with fingertips on the strings inside the piano in this approximate range
like distant thunder

to Celesta
(hold the sustain pedal of the piano as long as indicated)

una corda

pp

ord. vib. ord.

3 + 2

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

pizz. mp pp pizz. pizz. pizz. pizz. pizz.

mp pp mp mp mp mp

arco, flautando

97

2 + 3

ALTO FLUTE
aeolian sound

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

BASS DRUM

Hp.

Cel.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

D.B.

BAMBOO WIND CHIMES disturb the wind chimes with fingers as before, but more sparsely (longer pauses)

gradually become more sparse

distant

PIANO glissando on the strings as before

p

ri

as _____ on rose wood beads. _____

(sul tasto)

ppp

***Pronunciation:**

Flip the "r" (alveolar tap).

(non rit.)
104

Second Incantation

107 Molto meno mosso e molto rubato (sempre colla voce)

$\text{♩} = \text{c. } 58$

3 + 2 + 2

A. Fl. p

Ob.

Cl.

B. Cl. (as fast as possible)

Bsn. p ppp

Hn. (remove and invert mouthpiece for a louder sound if necessary for balance)
like wind or gentle waves

Tpt. (harmon mute, with stem) p ppp p ppp

Tbn. p ppp open
blow air through trombone (no audible pitch; remove and invert mouthpiece for a louder sound if necessary for balance)
like wind or gentle waves

Perc. 1 (Bamboo Wind Chimes) ppp

Perc. 2 (Bass Drum) mp ppp ppp pp

Hp. ppp

Pno. muted
like a heartbeat ppp mp to Celesta
(X_∞) una corda

(non rit.)
104

glissando as evenly as possible over the entire six beats

Vln. I

Vln. II glissando as evenly as possible over the entire six beats

Vla. glissando as evenly as possible over the entire six beats

Vc. glissando as evenly as possible over the entire six beats

D.B. glissando as evenly as possible over the entire six beats

Second Incantation

107 Molto meno mosso e molto rubato (sempre colla voce)

$\text{♩} = \text{c. } 58$

3 + 2 + 2

con sord.

mp

con sord.

mp ppp con sord., sul tasto, sempre non vib., sul G

ppp con sord.

$mp > pp$ con sord.

p ppp con sord., pos. ord. seagull effect (sul A)

2 + 3

111

2 + 2 + 3

2 + 3

A. Fl. aeolian sound
sempre non vib.
like wind or gentle waves

Ob.

Cl.

B. Cl.

Bsn. reed removed
blow air through bassoon (no audible pitch)
like wind or gentle waves

Hn. open
blow air through trumpet (no audible pitch; remove and invert mouthpiece for a louder sound if necessary for balance)
like wind or gentle waves

Tpt.

Tbn.

Perc. 1 (3 Tuned Metal Water Bottles)

Perc. 2 (Suspended Cymbal)

Hp. ord.

Pno. CELESTA always less than the metal water bottles (Percussion 1)
rhythm somewhat approximate
like wind chimes

Mezzo. emerging from the viola sustain
(non vib.)
very freely and with quiet intensity

emphasize "s" consonants

vib. ord. non vib. vib. ord.

swim → (m) seal - skinned

in the com - pa - ny of

2 + 3

111

2 + 2 + 3

2 + 3

Vln. I con sord., pizz., sempre non vib.

Vln. II

Vla. (con sord.)

Vc. (con sord.)

D.B.

115

118

more agitated
producing higher partials at
louder dynamics is acceptable

A. Fl. *ppp*

E. Hn. *ord.* *mf* *ord.*

Cl. *ord.* *mf* *ord.* *mf*

B. Cl. *ord.* *mf* *ord.* *mf*

Bsn. *ord.* *mf* *ord.* *mf*

Hn. *ord.* *mf* *ord.* *mf* *mf* *mf*

Tpt. *ord.* *mf* *ord.* *mf* *mf* *mf*

Tbn. *ord.* *mf* *mf* *mf*

MEDIUM-SIZED TAM-TAM
scrape with butt-end of mallet

3 TUNED METAL WATER BOTTLES
(heads of mallets)

Perc. 1 *pp* *ppp* *pp* *ppp* *p* *pp* *p* *pp*

BASS DRUM

Perc. 2 *ppp* *pp* *ppp* *ppp* *pp*

SUSPENDED CYMBAL

Hp. *p*

Cel. *pp* *ppp* *ppp*

(*Xo*) →

Mezzo *pp* *p* non vib. *mp* *vib. ord.*

whale sharks. hear the wa - - - ter or my blood, the

115

118

Vln. I *pp*

Vln. II *con sord.*, *sul tasto, sempre non vib.*

Vla. *pp* *to ordinary l.h. pressure*

Vc. *pp*

D.B. *con sord., sul tasto, sempre non vib., pos. ord., sul D*

ppp

arco, sul tasto (sempre non vib.)

120

A. Fl. *fz* *ppp* (as fast as possible)

E. Hn. flutter-tongue *mf* *ord.*

Cl. flutter-tongue *mf* *ord.*

B. Cl. flutter-tongue *mf* *ord.*

Bsn. flutter-tongue *mf* *ord.*

Hn. flutter-tongue *mf* *ord.* (harmon mute, with stem) *mf* *ord.* *mute out*

Tpt. *ppp* *p* *ppp* *ord.* *practice mute*

Tbn. flutter-tongue to practice mute (replace mouthpiece if necessary) *mf* *pp*

MEDIUM-SIZED TAM-TAM scrape with butt-end of mallet 3 TUNED METAL WATER BOTTLES (heads of mallets) MEDIUM-SIZED TAM-TAM bowed release and retake bow ad lib.

Perc. 1 *p* *pp* *mp* *mp* bowed release and retake bow ad lib.

SIZZLE CYMBAL BASS DRUM SUSPENDED CYMBAL

Perc. 2 *ppp* *pp* *ppp* *mp* *ppp* *mp* bowed release and retake bow ad lib.

Hp. *p* *mp* *p*

A \natural omit the A's if they are outside of the range of the celesta to Piano

Cel. *p* *pp* *mp* *ppp*

(Ae) *a bit more urgent and emphatic* non vib. vib. ord. non vib. vib. ord. spoken (rhythm approximate and speech-like) deliberate, more a statement than a question

Mezzo wa - ter in my blood, mur - mur. What mat - ter that hill - tops end and mist (s) be - gins?

120 (sul tasto) - ord. sul pont. (as fast as possible)

Vln. I *ppp* *p* *sul pont.* (as fast as possible)

Vln. II (con sord.) (sul tasto) - ord. *p* *sul pont.* (as fast as possible)

Vla. (con sord.) (sul tasto) - non arm. *p* *sul pont.* (as fast as possible)

Vc. (con sord.) seagull effect (sul A) pos. ord. via sord. senza sord. white noise effect \backslash

D.B. (con sord.) seagull effect (sul G) pos. ord. *p* *ppp* *ord.* *sul tasto (sempre non vib.)*

125

127 2 + 3

A. Fl.

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

(practice mute)

Tbn.

(Medium-Sized Tam-Tam)

Perc. 1

(Suspended Cymbal)

Perc. 2

Hp.

Cel.

(Mezzo)

sung
p inwardly (a private confession)

It is all I can do

not to grip

gradually revealing anxiety and distress

sons xylo.
C: B[#]

PIANO muted like a heartbeat

una corda

vib. ord.

mp

125

127 2 + 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

THE HARVEST OF THE AMULET OF THE DEER - Patrick Holcomb - Score in C

23

131 2 + 2 + 3

rit.
2 + 3133 Subito più mosso
♩ = c. 76

2 + 2 + 3

stringendo
poco a poco

A. Fl.

E. Hn. flutter-tongue
mf

Cl. flutter-tongue
mf

B. Cl. flutter-tongue
mf

Bsn. flutter-tongue
mf

Hn. ord.
blow air through horn (no audible pitch)
flutter-tongue

Tpt. flutter-tongue
mf

Tbn. open
blow air through trombone (no audible pitch)
flutter-tongue
mf

Perc. 1 (Sizzle Cymbal)

Perc. 2 p pp

3 TRIANGLES rhythm somewhat approximate

SUSPENDED CYMBAL

Hp. D[#] p ppp

Pno. to Celesta (hold the sustain pedal of the piano as long as indicated) CELESTA

(una corda)

non vib. vib. ord. mfp

Mezzo wran gle my in - sides to shim - mer. It is all gradually becoming desperate and feverish

131 2 + 2 + 3
(con sord.)rit.
2 + 3133 Subito più mosso
♩ = c. 76

2 + 2 + 3

stringendo
poco a poco

Vln. I (con sord.)

Vln. II (con sord.)

Vla. (con sord.)

Vc. (con sord.)

D.B. (con sord.)

pp

(stringendo poco a poco)

137

ord. (as fast as possible)

A. Fl. *p*

E. Hn. replace reed

Cl. ord.

B. Cl. *p*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Perc. 1 (3 Triangles) *mp* *pp* *mf*

(Suspended Cymbal) *p*

Perc. 2

Hp. *mp* *mp* *p* bisbigliando *mf*

B \flat E \flat F \flat

Cel. *mp* *pp* *mf* *p*

($\ddot{\text{X}}$)

Mezzo *mf* *p* *mf* *f*
I can do. It is all I can do.

137 (stringendo poco a poco)

(con sord.)

Vln. I *p*

(con sord.) arco, sul tasto (sempre non vib.)

Vln. II *pp* *p*

(con sord.)

Vla. *p*

(con sord.)

Vc. *p*

(con sord.)

D.B. *p*

(stringendo poco a poco)

142

A. Fl. E. Hn. Cl. B. Cl. Bsn.

Hn. (replace mouthpiece if necessary) Tpt. (to metal straight mute
(replace mouthpiece if necessary)) Tbn. (to metal straight mute)

Perc. 1 (3 Triangles) Perc. 2 (Suspended Cymbal) Hp. (bisbigliando) Cel. (mf) Mezzo (Oh, it is all like a wail) ff

frantic *ord. frantic* *frantic* *ord.* *p*

ord. + - - - - *p* *ord.* metal straight mute *p* *ord.* metal straight mute *p*

F# G#

(stringendo poco a poco)

142 (con sord.)

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

→ pos. ord. → pos. ord. → pos. ord. → pos. ord. → pos. ord.

mp mp mp mp mp

(as fast as possible) (as fast as possible) (as fast as possible) (as fast as possible) (as fast as possible)

145 **Third Incantation****Ancora più mosso** $\text{♩} = \text{c. } 88$

A. Fl. f mf p pp to C Flute

E. Hn. f mf

Cl. f mf mp

B. Cl. f mf p

Bsn. f mf

Hn. f p mf fp pp blow air through horn (no audible pitch)
(metal straight mute)

Tpt. f p fp pp open blow air through trumpet (no audible pitch)
(metal straight mute)

Tbn. f p fp pp open blow air through trombone (no audible pitch)
mute out

Perc. 1 f mf (3 Triangles)

Perc. 2 f poco f SUSPENDED CYMBAL

Hp. f pp

Cel. f mf to Piano p pos. ord. p sul tasto via sord.

(X_∞) →

145 **Third Incantation****Ancora più mosso** $\text{♩} = \text{c. } 88$

(con sord.)

sul pont.

Vln. I f (con sord.) mf pos. ord. p pp sul tasto via sord.

Vln. II f (con sord.) mf pos. ord. p via sord.

Vla. f (con sord.) mf pos. ord. p pp sul tasto senza sord. white noise effect

Vc. f (con sord.) mf via sord. p senza sord. white noise effect

D.B. f mf via sord.

151

153

C FLUTE
aeolian sound

A. Fl.

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

(Suspended Cymbal)

Perc. 2

ppp — pp — ppp
(as fast as possible)
blow air through clarinet (no audible pitch)
mf

KICK DRUM
soft yarn mallets

ppp — pp — ppp
ppp — pp — ppp

Hp.

Cel.

Mezzo

p
Back on land, I dis -

151

153

Vln. I

Vln. II

Vla.

Vc.

D.B.

senza sord.
white noise effect
senza sord.
white noise effect
(con sord.)
pos. ord.
mf
mf

156 3 + 2

3 + 2 + 2

2 + 2 + 3

3 + 2

vib. ord

mf

mp

by

2 + 2 + 3

ord.
con sord., poco sul pont.

156

10

3 + 2 + 2

ord.

161

3 + 2 + 2

Fl.

E. Hn.

Cl.

B. Cl.

Bsn. distant *b* *ppp*

Hn. to straight mute

Tpt. to practice mute

Tbn. to practice mute

Perc. 1 (Bamboo Wind Chimes) *ppp*

Perc. 2 (Medium-Sized Clay Flowerpot) ord. (with the head of the mallet) on the edge gentle, absent-minded on the inside in a triangular motion, as if stirring

Hp. *pp* *mp* *p* *mf* *mp* *p* *mf*
G \natural D \sharp C \flat A \sharp

Cel.

Mezzo intimate, private; very free and fluid
paint ing mix bril liant cad mi um

161

3 + 2 + 2

(con sord.)

Vln. I ord. con sord. circular bow (medium bow speed) *ppp*

Vln. II *ppp*

Vla. con sord. circular bow (medium bow speed) *ppp*

Vc. ord. con sord. circular bow (medium bow speed) *ppp*

D.B.

circular bow (medium bow speed)

166

170

Fl.

E. Hn.

Cl.

B. Cl.

Bsn.

pp

ord.
straight mute
distant

Hn.

Tpt.

Tbn.

ppp *pp* *ppp*

Perc. 1

(Bamboo Wind Chimes)

Perc. 2

(Medium-Sized Clay Flowerpot) on the edge ricochet

(Kick Drum) (rute)

scrape in a circular motion around the inside with the butt-end of a mallet

ord. (with the head of the mallet)
on the inside
in a triangular motion, as if stirring

Hp.

Cel.

p *pp*

pp *p*

Mezzo

mp non vib. vib. ord.

red _____ with gam - boge, _____ ob - serve the trail _____ the new

166 (con sord.)

170

Vln. I

(con sord.)

Vln. II

(con sord.)

Vla.

ppp

Vc.

D.B.

ppp

mf

senza sord. white noise effect

via sord.

con sord.

ppp

172

3 + 2 + 2

Fl.

E. Hn.

Cl.

B. Cl.

Bsn. *ppp pp ppp*

Hn. (straight mute) *ppp pp ppp*

Tpt.

Tbn.

Perc. 1

Perc. 2 (Medium-Sized Clay Flowerpot) *p ppp* *p (—)* *ppp*

Hp. *pp p ppp*

Cel.

Mezzo non vib. *mp* *vib. ord.* *p* *pp*
or ange makes in a jar of wa - ter.

172

3 + 2 + 2

(con sord.)

Vln. I

Vln. II *ord. con sord. circular bow (medium bow speed)*

Vla. *ppp* *via sord.*

Vc. *ppp* *con sord.*

D.B. *ppp*

177

3 + 2

ord.
non vib.

Fl. E. Hn. Cl. B. Cl. Bsn.

Hn. Tpt. Tbn.

(Bamboo Wind Chimes)

Perc. 1 (Kick Drum) (rute) pp ppp
 (Medium-Sized Clay Flowerpot) ○ pp ppp

Perc. 2 pp ppp pp pp mp

Hp. (p.d.l.t.) pp A_b D_#

Cel.

Mezzo non vib. vib. ord.
 I learn to

177

Vln. I (con sord.) 5 3 4
 Vln. II 5 3 4
 Vla. con sord. 5 3 4
 Vc. (con sord.) 5 3 4
 D.B. mf 5 3 4

3 + 2

(con sord.) ○ 5 3 4
 pp
 ord. con sord. circular bow (medium bow speed) ○ 5 3 4
 pp mp
 V. 5 3 4
 mp

2 + 2 + 3

2 + 3

freely; like a distant bird singing
all notes crisp and equal in length

182

Fl. E. Hn. Cl. B. Cl. Bsn. Hn. Tpt. Tbn.

(straight mute) to practice mute

Perc. 1 (Bamboo Wind Chimes)

SUSPENDED CYMBAL (soft yarn mallet) MEDIUM-SIZED CLAY FLOWERPOT scrape in a circular motion around the inside with the butt-end of a mallet

Perc. 2 pp *subito* ppp — p — ppp

ord. like a heartbeat bisbigliando (as fast as possible) → p.d.l.t.

Hp. mp — pp — p — ppp

Cel. PIANO glissando on the strings as before

Cel. pp — p — ppp

non vib. vib. ord. non vib. vib. ord. mf

Mezzo freeze when some - thing small rubs it - self a - gainst my

gradually lift pedal

2 + 2 + 3

2 + 3

182 (con sord.) ord. (pos ord.) → sul pont. Vln. I ppp (con sord.) ord. (pos ord.) → sul pont. Vln. II ppp (con sord.) ord. (pos ord.) → sul pont. Vla. ppp — pp — ppp (con sord.) ord. sul pont., non vib. shadowing the voice Vc. pp — mp D.B. mf

molto vib.

188

3 + 2

Fl.

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

(Bamboo Wind Chimes)

Perc. 2

(Medium-Sized Clay Flowerpot)

ord. (with the head of the mallet)
on the edge ricochet

Hp.

Pno.

Mezzo

mp *p*
p *hesitant:* *quasi recitativo*

take a few moments to collect the correct sensa - tion:

hips, _____

188

3 + 2

Vln. I

(con sord.)
poco sul pont.

Vln. II

Vla.

(con sord.)
→ poco sul pont.
→ non vib.

Vc.

via sord.

senza sord.
white noise effect

D.B.

pp

mf

con sord.

con sord.

196 197

Fl. ord. *p*

E. Hn. *mp*

Cl. blow air through clarinet (no audible pitch) *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. practice mute poco vib. *pp* ord. practice mute poco vib. *pp* mute out

Tpt. *pp* ord. practice mute poco vib. *pp* mute out

Tbn. *pp* mute out

Perc. 1 (Bamboo Wind Chimes) *pp* *ppp*

SUSPENDED CYMBAL (soft yarn mallets) MEDIUM-SIZED CLAY FLOWERPOT on the inside in a triangular motion, as if stirring *ppp* *p* *ppp*

Perc. 2 *ppp* *p* *ppp* *p* *ppp*

BASS DRUM improvise rapidly with notes on the head include random slight accents and frequent brief pauses vary the number of notes in groups between pauses *pp*

Hp. ord. *p* *mp* *p* *p*

D# | E#

ord. *pp*

Pno. *pp* *p*

Ric una corda

Mezzo like a sigh *mp* *mf* *p* *mp* *p*

warm- *(m)* the vel - vet soft of a ter - ri - er.

tap on the soundboard as before

196 197 (con sord.) pizz., poco vib.

Vln. I *p*

Vln. II pos. ord. *pp*

Vla. (con sord.) pizz., poco vib. arco, pos. ord., sul D non vib. *molto vib.* *pp*

Vc. (con sord.) ord. pizz., poco vib. arco, pos. ord. non vib. *molto vib.* *pp*

D.B. ord. con sord., pizz., poco vib. via sord. *p*

sul tasto

ppp *sul tasto* *non vib.*

molto vib.

sul tasto *non vib.*

pp

201 **2 + 2 + 3** **3 + 2 + 2**

Fl. E. Hn. Cl. B. Cl. Bsn. Hn. Tpt. Tbn.

(Bamboo Wind Chimes) strike the wind chimes with a soft yarn mallet

Perc. 1 Perc. 2 Hp. Pno. Mezzo

201 **2 + 2 + 3** **3 + 2 + 2**

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

208

2 + 2 + 3

Fl. *mf* *p* *mp* *pp* flutter-tongue *ppp* *mp* *pp*

E. Hn. *p* *pp*

Cl. *p* *pp*

B. Cl. *p* *pp* to Contrabassoon

Bsn. *p* *pp*

Hn. *p* open blow air through trumpet (no audible pitch) *pp* *mf* *ord.* blow air through horn (no audible pitch)

Tpt. *p* open blow air through trombone (no audible pitch) *mf* *ord.*

Tbn. *mf* *ord.*

Perc. 1 (Kick Drum) *mp* gradually become more sparse *pp* *ppp* *mp*

Perc. 2 *mf* *mp* *SIZZLE CYMBAL* *SUSPENDED CYMBAL* *pp* *mp pp mp* *SIZZLE CYMBAL*

Hp. *p* *mf* *pp*

Pno. *(R)* gradually lift pedal

Mezzo emphasize "s" consonants *f* snake. *Ei* *ther* *way*, *the* *phe* *- nom - e-non* and *rush* *of* *flight*,

208

2 + 2 + 3

206 (con sord.) *mf* *pp* *ppp* *poco sul pont.* *pos. ord.*

Vln. I (con sord.) *poco sul pont.* *pos. ord.*

Vln. II (con sord.) *poco sul pont.* *pos. ord.*

Vla. (con sord.) *poco sul pont.* *pos. ord.*

Vc. (con sord.) *mf* *pp* *p* *pp* *(non vib.)* *pp*

D.B. *poco sul pont.* *pos. ord.*

$$3 + 2 + 2$$

2 + 3

aeolian sound
(play on alto flute if your C flute does not have a B foot - do not play up an octave)

212

Fl. (play on alto flute if your C flute does not have a B foot - do not play up an octave)

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

(Bamboo Wind Chimes)

Perc. 1

(Sizzle Cymbal)

SUSPENDED CYMBAL

SIZZLE CYMBAL

bisbigliando (as fast as possible) bisbigliando

C \flat B \natural

Pno.

Mezzo

the sound _____ of what is heavy _____ whis - tling _____ through _____

$$3 + \underline{2} + 2$$

2 + 3

212

Vln. I sul G (non vib.)
 (con sord.)

Vln. II (con sord.)

Vla. (con sord.)
 sul D (non vib.)

Vc. (con sord.)

D.B.

223 Tempo Primo

\leftarrow = ♩ \rightarrow ($\text{♩} = \text{c. } 132$)

218

223 Tempo Primo

\leftarrow = ♩ \rightarrow (♩ = c. 132)

218

Musical score for orchestra, measures 11-12:

- Vln. I**: (con sord.)
- Vln. II**: (con sord.)
- Vla.**: via sord.
- Vc.**: via sord.
- D.B.**: senza sord., sul tasto, sempre non vib.

Measure 11: Vln. I and Vln. II play sustained notes with grace notes. Vla., Vc., and D.B. provide harmonic support.

Measure 12: Vln. I and Vln. II play sustained notes with grace notes. Vla., Vc., and D.B. provide harmonic support.

224

2 + 3

2 + 3

Fl.

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

(Bass Drum)

Perc. 2

(Medium-Sized Tam-tam)
distant

ppp

ppp

bisbigliando (as fast as possible)

p

vib. ord.

p

non vib.

I weave

*pan - dan mats for

Pno.

Mezzo

224

2 + 3

2 + 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

*Pronunciation: pandan: ['pandan]

231

235 2 + 2 + 3

Fl.

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1
(Bass Drum)

Perc. 2

BAMBOO WIND CHIMES
gently sweep through the wind chimes with fingers

MEDIUM-SIZED TAM-TAM
soft yarn mallets

Hp.

Pno.

balance with piano (piano plays in mm. 233, 239, and 245)

balance with harp (harp plays in mm. 232, 238, and 244-5)

Mezzo

serv - ing plat - ters. *p*

All gradually becoming *mp* panicked and feverish ox - tails from the ov - en taste of

231 senza sord., sul tasto, sempre non vib.

235 2 + 2 + 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

senza sord., sul tasto, sempre non vib.
0

ppp

ppp

ppp

238

3 + 2**2 + 3**

Fl. (flutter-tongue) **pp** (as fast as possible) **p**

E. Hn. **ppp** **p** **ppp**

Cl. **mf**

B. Cl. **mf**

Bsn.

Hn. **mf**

Tpt. **mf**

Tbn. **mf**

Perc. 1 (Medium-Sized Tam-tam) **ppp** **p**

Perc. 2 (Bass Drum) **ppp** **pp** **ppp** **p** **pp**

Hp. **p**

Pno. **pp**

(*repeated*)

Mezzo them- **mp** pine - y scent **mf** that fails non vib. to leave vib. ord. through my o - pen *Capiz win - dows.

238

3 + 2**3 + 2 + 2****2 + 3**

Vln. I (as fast as possible) **pos. ord.** **pp** (as fast as possible) **pos. ord.**

Vln. II (as fast as possible) **pp** (as fast as possible) **pp**

Vla. **pp**

Vc. senza sord., pizz., sempre non vib.

D.B.

***Pronunciation:** Capiz: ['kapiz]

246 tempo giusto

3 + 2

Fl. *p* *mp* *mf* (as fast as possible)

E. Hn. *pp* *mf* *pp* gradually use fewer pauses

Cl. *p* ord. improvise on these three pitches as before

B. Cl. *p* gradually use fewer pauses

Bsn. **CONTRABASSOON** growly *mp* *mf*

Hn. ord. *ppp* to metal straight mute

Tpt. *mf* to metal straight mute

Tbn. *mf*

BAMBOO WIND CHIMES gently sweep through the wind chimes with fingers

KICK DRUM soft yarn mallets (with a stick ready in one hand)

Perc. 1 *p* *ppp* *pp* *mp* *pp* *mp* *pp*

(Bass Drum)

Perc. 2 *p* *pp* *p* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf*

Hp. *mp* *mp* *p*

D \sharp | F \sharp

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

($\ddot{\text{X}}$)

Mezzo *mf* *poco f* *trip* over bram - bles, weeds, flow - ers whose

244

246 tempo giusto

3 + 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

250

Fl. (as fast as possible)

E. Hn. p

Cl. gradually use fewer pauses → (no pauses) *mf* pp

B. Cl. gradually use fewer pauses → (no pauses) *mf* pp

Cbsn. violent, aggressive *f*

Hn. f pp

Tpt. ord. metal straight mute *p* *fz* fanfare-like *mf* pp

Tbn. ord. metal straight mute *mf* *f* pp

Perc. 1 (Kick Drum) butt-end of stick on the shell *mf* *p* *f* *p*

Perc. 2 (Bass Drum) butt-end of stick (switch to sticks in both hands) *p* *f* *ppp* *f*

Hp. *f* *f* thunder gliss.

Pno. *f* *mf* pp *f* violent, aggressive

(R_{oo}) gradually lift pedal

Mezzo names I've failed to know. *ff* feverish, breathless

250

Vln. I on the string frantic *mf* *p*

Vln. II on the string frantic *mf* *p*

Vla. on the string *mf* pp

Vc. col legno battuto violent, aggressive *f*

D.B. col legno battuto violent, aggressive *f*

Ritual (Epilogue)

Molto meno mosso e molto rubato (sempre colla voce)

$\text{♩} = \text{c. } 58$

$$3 + 2 + 2$$

Ritual (Epilogue)

Molto meno mosso e molto rubato (sempre colla voce)

$$3 + 2 + 2$$

con sor

260

2 + 3

Fl. helicopter tonguing (reed removed)
rustling >

E. Hn. *mf* articulated air sounds with reed removed (no audible pitch)
rustling >

Cl. *mf* articulated air sounds with reed removed (no audible pitch)
rustling >

B. Cl. 6 *mf* helicopter tonguing (reed removed)
rustling >

Cbsn. 6 *mf* blow air through horn (no audible pitch; remove and invert mouthpiece for a louder sound for balance if necessary)
flutter-tongue ord.

Hn. *mf* blow air through trumpet (no audible pitch)
flutter-tongue ord.

Tpt. *mf* blow air through trombone (no audible pitch; remove and invert mouthpiece for a louder sound for balance if necessary)
flutter-tongue ord.

Tbn. *mf* blow air through tuba (no audible pitch; remove and invert mouthpiece for a louder sound for balance if necessary)
flutter-tongue ord.

Perc. 1 SIZZLE CYMBAL SUSPENDED CYMBAL soft yarn mallets on all instruments

MEDIUM-SIZED TAM-TAM bowed

Perc. 2 BASS DRUM sons xylophoniques blend with piano

Hp. muted blend with harp like a fluttering heartbeat

Pno. con sord., col legno battuto, pos. ord., ricochet, sempre non vib. allow the bow to accelerate naturally

Mezzo rec - og - nize. I took it my - self, ex - posed the heav - ing lungs of a

optional: non vib. except where marked until the end of the piece
quasi recitativo al fine; expressionless, vacant, as if in a trance

p *p* inwardly, sotto voce *p* betraying a bit of horror (vib. ord.)

260

2 + 3

Vln. I *p* () *ppp* *p* *ppp*

Vln. II *p* *pp* *ppp* *p* *ppp*

Vla. *ppp* con sord., pizz.

Vc. *p* con sord., pizz. 8^a

D.B. *p*

arco ord., sulla corda circular bow (fast bow speed) allow the bow to accelerate naturally

arco ord., sulla corda circular bow (fast bow speed) pizz. 3

arco ord., sulla corda circular bow (fast bow speed) *ppp*

265

3 + 2

Fl.

E. Hn.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

(replace mouthpiece)
to practice mute

Tbn.

(Medium-Sized Tam-tam)
rub with superball mallet

Perc. 1

(Sizzle Cymbal) rub with superball mallet

Perc. 2

(Bass Drum) *ppp* — *p* — *ppp*

Hp.

glissando on the strings as before

Pno.

(*ff*)

pp

8vb

Mezzo

mf — *mp*

gut - ted deer, —

mp (non vib.) expressionless once again

took its slow - ing heart to dry flint - y in - to

265 (con sord.)

3 + 2

col legno battuto, ricochet
allow the bow to accelerate naturally

Vln. I

(con sord.)

Vln. II

(con sord.)

Vla.

Vc.

D.B.

p (—)

pizz.

p

pizz., sempre non vib.

p (con sord.) ord. arco, sul D

ppp (con sord.)

p via sord.

270

2 + 3

Fl.

E. Hn.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Mezzo

like a fluttering heartbeat

ord.
flutter-tongue

(harmon mute, with stem)

blow air through trumpet (no audible pitch)

ord.

(replace mouthpiece)

(Medium-Sized Tam-Tam)
scrape with triangle beater

3 TRIANGLES rhythm somewhat approximate
gentle, like wind chimes

(Bass Drum)

BELL TREE strike individual bells in this general contour
rhythm somewhat approximate
gentle, like wind chimes

SUSPENDED CYMBAL bowed

glissando on the strings as before

p sotto voce

stone.

The cer - e - mo - ny was quick - er than

270 (con sord.) arco ord., sulla corda circular bow (fast bow speed) 0

Vln. I

(con sord.) arco circular bow (fast bow speed) 0

Vln. II

(con sord.) arco circular bow (fast bow speed) 0

Vla.

(con sord.) arco senza sord. white noise effect V

Vc.

D.B.

2 + 3

275

3 + 2 + 2

3 + 2

ALTO FLUTE aeolian sound

ord.
solo, non vib.
pitch bends as before
distant

Fl.

E. Hn.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Mezzo

($\text{F}^{\#}$)

suddenly losing composure
and revealing more horror (vib. ord.)

MEDIUM-SIZED TAM-TAM bowed

BELL TREE come sopra

soft yarn mallets

SIZZLE CYMBAL

BASS DRUM

ord.

sons xylo.

3 TRIANGLES
come sopra

rub with superball mallet

you might think-

all I did was lay the puls - - - - ing mus - cle down on a field winking with

275

3 + 2 + 2

3 + 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

(con sord.)
pizz. (sempre non vib.)

mp

(con sord.)
pizz. (sempre non vib.)

3

p

(con sord.)
ord., ricochet
like flickering light

sulla corda

p

(con sord.)

pizz. (sempre non vib.)

mp

con sord., pizz.

via sord.

ppp

arco
circular bow (fast bow speed)

arco
circular bow (fast bow speed)

ppp

arco
circular bow (fast bow speed)

ppp

arco, senza sord.
white noise effect

mp

281

A. Fl. → molto vib. → non vib.

E. Hn. 3 p mp p

Cl. mf pp

B. Cl. mf pp

Cbsn. 3 mf pp

Hn. p (harmon mute, with stem) flutter-tongue ord. → 3 + →

Tpt. (remove and invert mouthpiece if desired)
mute out mf p mf mf ppp

Tbn. mf p mf mf bowed

Perc. 1 (3 Triangles) mp ppp soft yarn mallets MEDIUM-SIZED TAM-TAM ppp

(Sizzle Cymbal)

Perc. 2 mp ppp pp ord. sons xylo. 3

(Bass Drum)

Hp. p pp

G# A: on the keyboard muted + - - - 9 9 1

Pno. mp mp pp

glissando on the strings as before 8b- (x_o)

Mezzo fire - flies, mp pizz. mp calming p

low - ered my wing - dust cov- red hands,

Vln. I (con sord.) p ord., ricochet like flickering light sulla corda ppp

(con sord.) mp pizz. arco circular bow (fast bow speed)

Vln. II mp pizz. arco circular bow (fast bow speed)

(con sord.) non vib. pizz. ppp

Vla. pizz. arco circular bow (fast bow speed)

(con sord.) pizz. ppp

Vc. pizz., con sord. via sord. ppp senza sord. white noise effect

D.B. con sord. pizz., via sord. ppp

286

A. Fl. *pp*

E. Hn.

Cl. *mf*

B. Cl. *mf*

Cbsn.

Hn. *ppp*
(harmon mute, with stem)

Tpt. *p* *ppp*

Tbn. *mf*
(Medium-Sized Tam-tam)

Perc. 1 *p* **BELL TREE**
come sopra

Perc. 2 *p* *pp* **SIZZLE CYMBAL**
SUSPENDED CYMBAL

BASS DRUM *ppp*

Hp. *pp*
glissando on the strings as before

Pno. *p*
8vb (Rœ)

Mezzo (non vib.) *p* expressionless once again
crossed and re-crossed my self

(vib. ord.) three

una corda

286

(con sord.)

Vln. I *p* *ppp*

(con sord.) 0

Vln. II *ppp* (con sord.)

Vla. *p* *ppp* (con sord.)

Vc. *p* *ppp*

D.B. *mf*

ord., ricochet
like flickering light

sulla corda

pizz.

pizz.

pizz.

pizz., con sord.

pp *ppp*

291

A. Fl. non vib.
pale, feeble

E. Hn. *ppp*

Cl. *p* *ppp*

B. Cl. *mp*

Cbsn. *p* *ppp*
blow air through horn (no audible pitch)

Hn. *ppp*
open blow air through trumpet (no audible pitch)

Tpt. *mp*

Tbn. *ord.* *mp*

Perc. 1 *pp* *ppp*
3 TRIANGLES come sopra gentle, distant
BELL TREE come sopra gentle, distant

Perc. 2 (Suspended Cymbal) *ppp* *pp* *pp*

Hp. *bisbigliando* *ppp* *pp*

Pno. *CELESTA* *ppp* *pp* *ppp*
(X_α) *ppp* *pp* *ppp*
(Piano)

Mezzo *pp*
times. *(m)* *(s)*

291

Vln. I (con sord.) circular bow (fast bow speed)

Vln. II (con sord.) arco circular bow (fast bow speed)

Vla. (con sord.) arco circular bow (fast bow speed)

Vc. (con sord.) arco 0 sul tasto via sord. senza sord. white noise effect

D.B. (con sord.) via sord. arco, senza sord. white noise effect