

موجيم

maujem
for sinfonietta and live electronics

SEARE
AHMAD
FARHAT

Instrumentation:

Flutes (C Flute, Piccolo, Alto Flute)

Clarinet I in Bb I (doubling blown glass bottle tuned to A5)

Clarinet II in Bb (doubling Bb Bass Clarinet and blown glass bottle tuned to G5)

Bassoon (doubling Contrabassoon and blown glass bottle tuned to A5+33cents)

Horn in F (with whisper mute)

C Trumpet (with harmon mute, stem in)

Tenor Trombone (with plunger and harmon mute, stem in)

Percussion I:

Corrugated cardboard, Sandpaper, Key Tree, Snare Drum [shared with PII], maraca with fine beads, A4 and G4 Almglocken, Suspended Cymbal, hi-hat, China Cymbal, A8 and B8 crotales, blown glass bottle tuned to A5. PI will need brushes, paper, soft yarn, and a bow.

Percussion II:

Sizzle cymbal, medium and large toms, bass drum, snare drum [shared with PI], maraca with larger beads, bamboo wood chimes, vibraphone (with motor fan), blown glass bottle tuned to G5. PII will need paper, snare sticks, yarn mallets, bass drum beater, and a bow.

Amplified Voice with electronics (doubling blown glass bottle tuned to A5+33cents)

Harp (with scordatura, doubling blown glass bottle tuned to F#5+25cents)

Piano (requires metal keys on a keyring, doubling blown glass bottle tuned to F#5+25cents)

2 Violins

Viola

Violoncello

Double Bass (C extension optional)

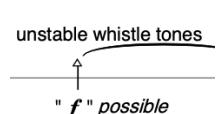
PERFORMANCE NOTES**Microtonal notation:**

The microtonal approximations are based around just interval tuning and equal division against an equal tempered system at A440 Hz. Below are all of the accidentals and the cent differences from neighboring equal-tempered pitches. Note that when an equal tempered accidental is used it should be tuned exactly.

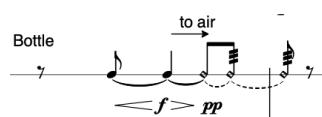
**Blown Glass****Bottles:**

8 instrumentalists from the ensemble double glass

bottles tuned to particular frequencies as described in the instrumentation list. The players are asked to blow across the bottles to produce a flute-like timbre. The following other techniques are requested:



Keeping the embouchure the same, but moving the lip of the bottle further down the chin and slightly angling the airstream down, the player can produce high and unstable “whistle tones”



The players are also asked to amplify air sounds through the bottle and use flutter tongue, or otherwise roll an “rr” with the airstream across the bottle. This is notated with a tremolo or three slashes through the stem.

Tunings:

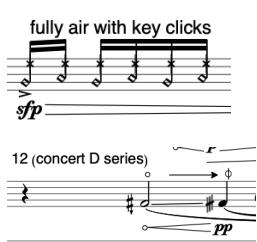
Bottles tuned to F#+25cents — Harp and Piano

Bottles tuned to G (equal tempered) - Clarinet II and Percussion II

Bottles tuned to A (equal tempered) - Clarinet I and Percussion I

Bottles tuned to A+33cents - Bassoon and Vocalist

Woodwinds:



Air Sounds are notated with transparent diamond note heads and are always exhale through the instrument unless otherwise notated with up (inhale) and down (exhale) arrows above the notes.

Key clicks are sometimes requested with air sounds and are notated with x's through the stems

Horn Hand Tuned Notes/Hand Glissando are produced by tuning pitches with the hand in the bell and are notated with o, +, and half o as shown.

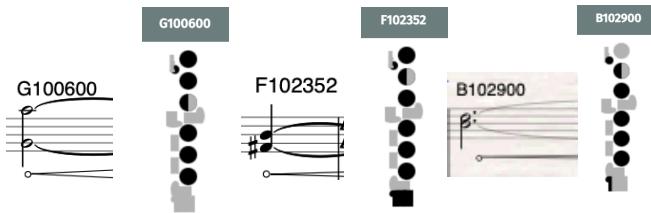
Harmon Mutes, with the stem in, have wah-wah effect written with transition from open to close as o — + respectively.

Whispering is written on a single line staff and should be extremely fricative and percussive with the syllables written

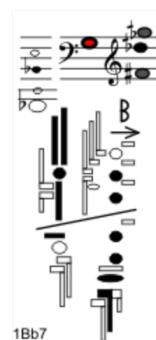
Multiphonic and Microtonal Fingerings:

All microtonal fingerings are up to the discretion of the player, but some helpful resources are greg oakes (for clarinet), and Robert Dick *The Other Flute*, and Leslie Ross (bassoon).

Flute:



Bassoon:



Clarinet (all transposing from Bb) (from <https://www.gregoryoakes.com/multiphonics/> and <https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>):

Percussion

 Cardboard will be bowed across the edge to create a subtle but scratchy tone. Where there are filled in black hairpins, the percussionist will apply more pressure with the bow at the center of the bow.

Amplified Vocalist with Live Electronics

Vocalist will be performing as interfaced through MAX/MSP and amplified through a PA amp or guitar amp near the vocalist.

Piano

Harmonics are notated at the key struck as well as the resultant pitch above it.



The pianist is asked to dangle metal keys on a key ring over the highest string's tuning pegs in order to create a jingling and bubbling texture.

f

Harp

The following two notes are tuned out of equal temperament on the harp. **F5 is tuned up 25 cents** and **B5 is tuned down 27 cents**.

All octave harmonics throughout are written at sounding pitch (thus struck an octave below)



The following notation asks the harpist to rub the bass strings with both palms to create a quiet noisey texture without rhythm.

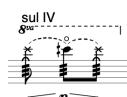


The following notation asks the harpist to rub a particular string vertically and rapidly back and forth with the pad of the index finger to create a sustained humming.

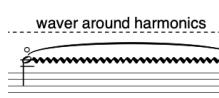
Strings



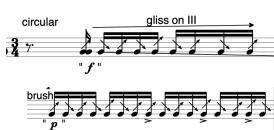
An alternative staff is used when string players are playing noise texture on the body or bridge. The lower line of the two line staff is bowing the body and the top line is bowing the bridge (which I suggest they bow at the corner of the bridge as to avoid unintentional squeaking from the open strings)



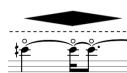
When rapidly shifting from string to bridge noise, the following notation is used. Throughout, bridge playing is notated with a curved arc on the stem.



The players are sometimes asked to move the slowly finger around nearby harmonic nodes as shown.



Brush and circular bowing are similar bowing techniques that require the bow to move between *molto sul ponticello* and *molto sul tasto* in rhythm. Brush bowing only moves back and forth, parallel to the string and is quite rhythmic without much pitch. Circular bowing adds some more perpendicular motion to brush bowing as to add some pitch into the sound. Both bowing techniques are best produced in the upper half of the bow with light pressure.



Adding pressure to the point of scratch tone is notated as follows and should be always be in the middle of a bow stroke.



String players are asked to play extremely high harmonics, for instance an 11th partial on the violin/viola and 22nd partial on the cello. These harmonics are meant to be played at the highest node which is beyond the fingerboard (almost at bow contact point). These harmonics require slightly more than harmonic pressure by the finger and are unstable and breathy.

Double Bass harmonics are always *suono reali* in score and *transposed* in the part with few marked exceptions

موجي

Commissioned by the Indiana University New Music Ensemble

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grainy waves, on the verge of breaking $J = 60$

SEARE AHMAD FARHAT

↑ entirely air ↓

| entirely air ▽

Alto Flute

Clarinet in B_♭ 1

Clarinet in B_♭ 2

Bassoon

Horn in F

Trumpet in C

Tenor Trombone

Percussion I

Percussion II

Amplified Voice with Live Electronics

Harp

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

bowed cardboard
rub paper on bass drum head

pressure

pp

p+

pp

1 pp whispering

mäu - 3 - e - m

grainy waves, on the verge of breaking $\downarrow = 60$

bridge noise
body noise

f p

bridge noise
body noise

6

A. Fl. flz.

Cl. 1

Perc. I

Perc. II

Vox.

Vln. 1 norm.

Vln. 2 norm.

Vla. bridge noise body noise "fp"

=

10

A. Fl. f slightly more pitch flz. and tremolo ord.

Cl. 1 mf

Perc. I

Perc. II

Vox. e - m

Vln. 1 f' p"

Vln. 2 f' p"

Vla. 2/4 f' p"

Vcl. bridge noise body noise "fp"

Db. bridge noise body noise "fp"

14 flz. and tremolo

A. Fl. f

Cl. 1 p f fpp

Cl. 2 p p

Bsn.

Perc. I f ff ff

Perc. II p pp f

Vox. mäu - zem mäu - zem mäu - zem mäu -

Hp.

Pno. f dangling keys on highest tuning pegs

Vln. 1 f pressure transition to sul IV 8va

Vln. 2 ppp pp p f

Vla. 8va 3 ppp pp p f

Vcl. 5 f ff

D. b. f ff

17 somewhat receded yet expanding $\text{J} = 48$

A. Fl. flz. pp no air, prominent key clicks

Cl. 1 air with key clicks 5 3 sf $\text{p} \rightarrow \text{f}$

Cl. 2 air with key clicks 3 sf $\text{p} \rightarrow \text{f}$

Bsn.

Hn. air (mouthpiece reversed) $\text{p} \rightarrow \text{f}$

Perc. I brushes on snare f ppp

Perc. II

Vox. ff

Hp. rub palms on bass strings f ppp

Pno.

17 somewhat receded yet expanding $\text{J} = 48$

Vln. 1

Vln. 2 brush 0 gliss on III f

Vla. brush gliss on II f

Vcl. ppp

Db. ppp

21

A. Fl. mostly air *pp* 50/50 pitch *sf*

Cl. 1

Cl. 2 air sound, with 20% pitch continue this pattern *ppp*

Bsn.

Hn.

Perc. I sandpaper *p* *f* *pp*

Perc. II

Vox.

Hp.

Pno.

Vln. 1 transition smoothly *sul IV* *p* *ppp*

Vln. 2

Vla. breathy sound *p*

Vcl. *p* *p*

D. b. *p* *p*

♩ = 80

25

A. Fl. 3 waver pitch *accel.* ♩ = 80

Cl. 1 air sound with 20% pitch, and key clicks

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Perc. I 3 p

Perc. II 3 sizzle cymbal with bow

Vox. 3 ppp m rub strings vertically with index finger

Hp. 3 pp f

Pno.

Vln. 1 3 pp p ppp

Vln. 2 sul IV 8va < pp > p f

Vla. sul III 8va pp p f

Vcl. 3 p f

Db. 3 f

28 $\downarrow = 48$ suddenly suspended

A. Fl. ram *mostly air*

Cl. 1

Cl. 2

Bsn.

Hn. plunger mute + → o → + take mouthpiece out
harmon mute 3

C Tpt. plunger mute + → o → +
Tbn. plunger mute + → o → +

Perc. I bass drum with finger γ p swirl maraca with fine beads
Perc. II γ sf swirl maraca with more grainy beads pp

Vox. *sffff fragile; humming some pitch from the resonance* (e)m

Hp. sounding

Pno. + sf *ped.* →

28 $\downarrow = 48$ suddenly suspended

Vln. 1 (15) mp flautando, sul tasto con sord. ppp

Vln. 2 (8) flautando, sul tasto con sord. ppp

Vla. (8) bridge alto sul tasto, molto vib. con sord.

Vcl. f sul III, sempre suono reali

D. b. pppp

34

A. Fl.

Cl. 1

Cl. 2

mostly air; 10% pitch
ppp

mostly air; 10% pitch
ppp

Bowed Almglocken, on both sides of mouth

Alm.

Perc. II

Vox.

mäu - 3 - (e)m

Hp.

accel.

sul IV senza sord.

III IV

flautando molto sul tasto
3 3
ppp

sul IV senza sord.
ppp

sul III senza sord.
ppp

flautando molto sul tasto
3 3
ppp

senza sord.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bridge Body

38 mostly air sound +key clicks ram

A. Fl. sf f sf sfpf sf

Cl. 1

Cl. 2 bend down pppp To Whispering

Bsn. p

air (mouthpiece reversed) f

Hn. sf harmon mute pp

C Tpt. plunger mute gliss. pp pp

Tbn. bowed cardboard maraca with fine beads p p

Vox. m ä u inhale 3 molto

Hp. sfz bisbig. f

Pno. l.v. sempre until m. 54 f

Vln. 1 tiny harmonic series glissandi

Vln. 2 tiny harmonic series gliss.

Vla. sul I tiny harmonic series gliss.

Vc. bridge p

Db. p

41 $\text{J} = 100$ cycling,

A. Fl. ff jet 50/50 air/pitch mostly air 13
Cl. 1 foreground for entire section
Cl. 2 air sound
Bsn. (whisper) whispered text, emphasis on consonants and rhythm, noisy
Hn. ke ah soo da gi mah ah dm mah ah ss
Tpt. (whisper) mäu 3em
Tbn. pp
Perc. I sand paper
Perc. II bamboo wind chimes
Vox. (ə)m [6] spp fragile; humming some pitch from the resonance this time wavering, and quaking, balance to clarinets
Hp. whispered text
Pno. m.p. at tip pizz. 15ma... with keys
Pno. sff Ped. ()
Pno. p

41 $\text{J} = 100$ cycling,

Vln. 1 flautando molto sul tasto m.p. at tip 5
Vln. 2 flautando molto sul tasto m.p. at tip 5
Vla. II vib.
Vc. finger almost at the bow vib.
Db. wavering spp

44

A. Fl. ram *sfp* *sf*

Cl. 1 *p* foreground for entire section

Cl. 2

Bsn. (whisper) mah zin da bar ah neem ke ah rahm nah dah rem *pp* *f*

Hn. 5 *pp* *f*

Tpt. (whisper) mah zin da bar ah neem ke ah rahm nah dah rem *pp* *f*

Tbn. *pp*⁶

Perc. I *p* *sf*

Perc. II

Vox. swirl maraca with larger beads *pp* *7*

Hp.

Pno. *f* *p* *pp* pizz. *sf* with keys *p*

Vln. 1 circular 0 gliss on III flautando sul tasto con sord. *pp* *5*

"f"

Vln. 2 circular gliss on III flautando sul tasto con sord. *pp* *5*

"f"

Vla. vib. *pp* *5* IV

Vc. sul III *sfp*

Vb. sul A finger almost at the bow wavering around harmonics *sfp*

Db. sul A transposed (sempre) *sfp*

موجم کی اسودکی ما عدم ما هست. ما زندہ بہ ایک کی ارام ندارم.

موجم کی اسودکی ما عدم ما هست. ما زندہ بہ ایک کی ارام ندارم.

48 15

A. Fl. bend *sfp*

Cl. 1 *p* fricative zh

Cl. 2 äu *p*

Bsn. (whisper) *p*

Hn. fricative zh

Tpt. (whisper) äu *p* fricative zh

Tbn. whispered text äu *p* fricative zh

Perc. I

Perc. II

Vox. *pp* *ppp* *pp*

Hp. *p* pizz. *pp*

Pno. pizz. *p* pizz. *pp*

Vln. 1 flautando sul tasto 3 circular gliss on III 0
Vln. 2 flautando sul tasto 3 circular gliss on III 0

Vla.

Vc.

D. b. 3 *pp*

52

A. Fl. entirely air *sff* *pp* *f*

Cl. 1 *p*

Cl. 2

Bsn. (whisper) *mäu* *3em* *ke ah soo da* *gi mah* *ah dm mah*

Hn. *sff* *pp* *f*

Tpt. (whisper) *mäu* *3em* *ke ah soo da* *gi mah* *ah dm mah*

Tbn. *pp* *3* *pp* *6*

Perc. I swirl maraca with fine beads *p*

Perc. II

Vox.

Hp.

Vln. 1 "f" *pp* *pp* *flautando sul tasto* *pp*

Vln. 2 "f" *pp* *pp* *flautando sul tasto* *pp*

Vla. II III *non vib.* *pp* *pp* *pp*

Vc.

Db. *sul A* *8va*

55

A. Fl. ord. bend
Cl. 1 3 p
Cl. 2 bisbig.
Bsn. (whisper) ss 5 mah zin da bar ah
Hn. pp f
Tpt. (whisper) ss 5 mah zin da bar ah
Tbn. pp f
Perc. I swirl maraca with larger beads
Perc. II pp
Vox.
Hp. bisbig. 8va p sf
Vln. 1 II I
Vln. 2 p
Vla. p
Vc. sul III p
Db. p

59

A. Fl. s.p. ram fp sff f

Cl. 1

Cl. 2 p

Bsn. (whisper) neem ke ah rahm nah

Hn.

Tpt. (whisper) neem ke ah rahm nah

Tbn. pp ppp fp

Perc. I

Perc. II bamboo wind chimes p

Vox.

Hp. bisbig. p pp

Pno. sf g 15ma. →

Vln. 1 pp circular gliss on III 0 → flautando sul tasto 3 → flautando sul tasto 3 < p

Vln. 2 pp circular gliss on III "f" → flautando sul tasto 3 → flautando sul tasto 3 < p

Vla. pp

Vc.

D. b.

62

A. Fl. bend
Cl. 1
Cl. 2
Bsn. (whisper)
Hn.
Tpt. (whisper)
Tbn.
Perc. I
Perc. II
Vox.

fricative zh
äu 3 p
fricative zh
äu 3 p
whispering fricative zh
äu 3 p

swirl maraca with larger beads
p

Hp.
Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

sul A
sfp > ppp

65

A. Fl.

Cl. 1

Cl. 2

Bsn. (whisper)

Hn.

Tpt. (whisper)

Tbn.

Perc. I

Perc. II

Vox.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This is a page from a musical score. The top section contains six staves for woodwind instruments: Alto Flute (A. Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.) in whisper dynamic, Horn (Hn.), and Trumpet (Tpt.) in whisper dynamic. The middle section contains four staves: Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), and Vox. The bottom section contains five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The score uses a mix of common time (indicated by '4') and 3/4 time. Measure 65 starts with a single note on A. Fl. Measure 66 shows sustained notes with dynamics p and mf. Measure 67 continues with sustained notes. Measure 68 begins with a dynamic f. The score includes various performance techniques such as slurs, grace notes, and dynamic markings like sff (sforzando forte) and sf (sforzando). Measure 68 concludes with a dynamic f.

68 ram fully air with key clicks

A. Fl. *sfp*

Cl. 1 *p*

Cl. 2 *p*

Bsn. (whisper) *sfp*
mäu 3 ke 3 mäu 3 ke 3 mäu 3 ke 3

Hn. *sfp*

C Tpt. harmon mute *pp*

Tbn. harmon mute *pp*

Perc. *sandpaper*

Perc. *p* snare drum with brushes
swirl *p* swipe

Vox. *p* to microphone
m - ä - u - 3 - (ə)m

Perc. whispered text, fricative and articulate into the bottle
mäu 3 ke 3 mäu 3 ke 3 mäu 3 ke 3

Harp

Vln. 1 flautando, sul tasto
pp < sf *p*

Vln. 2 flautando, sul tasto
pp < sf *p*

Vla. flautando, sul tasto con sord.
pp < sf *p*

Vc. flautando, sul tasto
pp < sf *pp < sf*

Db. *pp < sf*

71

A. Fl.

Cl. 1

Cl. 2

Bsn. (whisper)

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Vox.

Pno.

expressivo, solo

pp

p

mf

Vln. 1

ord. non vib.

ord. molto vib.

Vln. 2

ord. non vib.

Vla.

ord. molto vib.

con sord.

Vc.

con sord.

G and D always

Db.

75 breaking the waves

A. Fl.

Cl. 1

Cl. 2

Bsn. (whisper)

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Vox.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

air sound
pp

p

mäu 3 ke 3 mäu 3 ke
pp

whispering
mäu 3 ke 3 mäu 3 ke SH mäu 3 ke SH mäu 3 KE
pp

pizz.
p

brush
0
"p"
brush
"p"
brush
"p"
brush
"p"

(8) - |

78

A. Fl. *bisbig.* *pp*

Cl. 1 *f* *p*

Cl. 2 *p* *p* *p*

Bsn. (whisper) SH māu 3 ke SH māu 3 KE 3 māu 3 ke 3 māu 3 ke *pp*

Hn. *pp*

C Tpt. valve 1 slide gliss 13 fingering

Tbn. (whisper) 3 māu 3 ke 3 māu 3 ke SH māu 3 ke *pp*

Perc. *pp*

Vox.

Hp. *p*

Pno. *pizz.* *pp*

Vln. 1 0 "p"

Vln. 2 "p" brush "p"

Vla. "p"

Vc. "p"

Db. *p*

81

A. Fl. s.p. air ram

Cl. 1 *p*

Cl. 2 bisbig. *f*

Bsn. (whisper) 3 mäu 3 ke SH mäu 3 ke SH mäu 3 KE mäu 3 ke 3 mäu 3 ke 3 mäu 3 ke SH mäu 3 ke SH mäu 3 KE mäu 3 ke 3 KE SH *f*

Hn.

C Tpt. valve 1 or 3slide gliss valve 1 slide gliss *p*

Tbn. (whisper) SH mäu 3 KE mäu 3 ke 3 mäu 3 ke 3 mäu 3 ke SH mäu 3 ke SH mäu 3 KE 3 mäu 3 ke 3 SH mäu 3 KE 3 mäu 3 KE SH *f*

Perc. *pp*

Perc. *pp*

Vox.

Hp. *p*

Pno. pizz. *p*

Vln. 1 ord. non vib. 0 brush 0 "p" brush

Vln. 2 ord. molto vib. "p" brush

Vla. ord. non vib. "p" brush brush

Vc. ord. molto vib. "p" brush

Db. 8th *p*

84

A. Fl. *pp*

Cl. 1 *p*

Cl. 2 *p*

Bsn. (whisper) *pp*
mäu 3 ke 3 mäu 3 ke SH mäu 3 ke SH mäu 3 KE mäu 3

Hn. *pp*

C Tpt. 13 valve 1 or 3slide gliss *pp*

Tbn. (whisper) *pp*
mäu 3 ke 3 mäu 3 ke SH mäu 3 ke SH mäu 3 KE mäu 3

Perc.

Perc.

Vox.

Hp. *p*

Pno. *pizz.* *sf*

Vln. 1 ord. non vib. *f* brush *p*

Vln. 2 ord. molto vib. *f* brush *p*

Vla. ord. non vib. *f* brush *p*

Vc. ord. molto vib. *f* brush *p*

Db. *p*

87 (2+3)

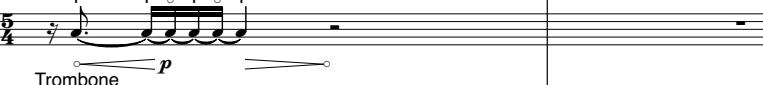
A. Fl. 

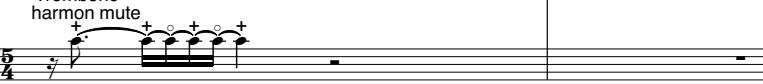
Cl. 1 

Cl. 2 

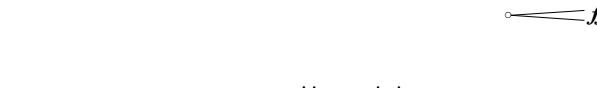
Bsn. (whisper) 

Hn. 

C Tpt. 

Tbn. 

Perc. 

Perc. 

Vox. 

pingsy rimshot near rim

Hp. 

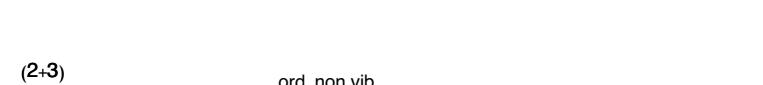
Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Db. 

90 Suddenly slower, dialating $\text{♩} = 60$

28

A. Fl. ram $\text{♩} = 90$ $\text{pp} \rightarrow \text{sf}$ half-aeolian flz. 6 f full air

Cl. 1 full air sf full air

Cl. 2 sf

Bsn. (whisper) fricative shhh To Bsn. sf

Hn.

C Tpt. $\rightarrow (+) \circ + \sim +$ p

Tbn. $\rightarrow (+) \circ + \sim +$ p

Perc. Bottle f pp to air

Perc. Bottle f pp to air

Vox. Bottle f pp to air

Bottle f pp to air

Hp. p

Pno. sf pizz.

90 Suddenly slower, dialating $\text{♩} = 60$

Vln. 1 0 III 0 p^+ sfp 0 III $\text{p}^+ \text{ppp} \text{sf}$

Vln. 2 0 III 0 $\text{p}^+ \text{sfp}$ 0 III $\text{p}^+ \text{ppp} \text{sf}$

Vla. $\text{pp} \text{sf}$ III p

Vc. $\text{pp} \text{sf}$ // pizz. sf

D. $\text{pp} \text{sf}$ // gliss. pizz. sf

93

A. Fl.

Cl. 1

Cl. 2

Bsn. (whisper)

29

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Vox.

Harp

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

flautando
pp

flautando
p

ord.
0

ord.
o

gliss on III
sf
3

gliss on III
sf
3
ppp

tr.
p

tr.
pp
p

arco
IV
sf
ppp

arco
IV
o
3
ppp

gliss.
p

96

A. Fl. *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *pp* *p*

Bassoon *timbral trill* M1Bb7

Bsn. *p* *pp* *p*

Hn. *p* *pp* *p* *gliss.* *with hand*

Vln. 1 0 *ppp*

Vln. 2 *p* *5*

Vla. *sf* *sf*

Vc. *p*

D. b. *sul A* *ppp* *p+*

=

98

Cl. 1 *p+*

Cl. 2 *p+*

Hn. *sul tasto*

Vln. 1 *ppp* *sf* *0* *0* *pp* *p* *0*

Vln. 2 *ppp* *sf* *3* *not slurred metered 32nds* *III*

Vla. *sf* *ppp* *p* *5* *5* *3* *pp* *sfppp* *0* *not slurred metered 32nds* *III*

Vc. *sf* *ppp* *p* *3*

D. b. *sul A* *ppp* *3* *p+*

100

A. Fl.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Vibrphone; fan on-speed
to 16h note of tempo

Perc. 2

f l.v. semper

Vox.

bottle

Pno.

pp non ped

Vln. 1

sfffff

Vln. 2

p

Vla.

Vc.

Db.

pp

p

pp

pp

gliss.

pp

gliss.

pp

102

A. Fl.

Cl. 1

Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Vox.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

lip down multiphonic
to bottle

fan speed-triplet of tempo

gliss.
with hand

sf
tr
p

ff

mf

3
5

tr
3
5

tr
3
5

ff

sf

II
III

III
IV

sf

gliss.
f

pp

gliss.
f

pp

104

A. Fl. (tr) *ppp*

Cl. 1 *f* (tr) *ppp*

Cl. 2 *f* *ppp*

Bsn. *f*

Hn. *gliss.* *p* *pp*

C Tpt. *f* *+ +*

Tbn. *f* *+ +*

Perc. 1 *bowed cardboard* *f*

Perc. 2

Vox. *f*

Pno. *f*

Vln. 1 *sfpss* *p* *0* *senza sord.* *0* *sfpss*

Vln. 2 *sfpss* *p* *> 0 > 3* *maintain trill* *gliss.* *senza sord.* *0* *sfpss*

Vla. *sfpss* *p* *> 0* *maintain trill* *gliss.* *senza sord.* *//*

Vc. *senza sord.* *p* *pp* *sf* *gliss.* *//*

Db. *p* *pp* *sf* *gliss.* *//*

106

A. Fl. -

Cl. 1 - *fp*

Cl. 2 - *fp*

Bsn. -

Hn. + take mouthpiece out

C Tpt. + → o 6 + → o 6 remove mouthpiece

Tbn. 6 + → o + → o → + remove mouthpiece

Perc. 1 Crotales arco ff

Perc. 2 sandpaper f

Vox. p sf mäu 3

Pno. 8va p 6 6 3

Vln. 1 0 III 0 sul II harmonic gliss.

Vln. 2 III sul II harmonic gliss.

Vla. sul III harmonic gliss. light pressure → molto sul pont.

Vc. p 9 pppp

Db. -

108 Weightless, suddenly suspended $\text{♩} = 60$

35

108

unstable whistle tones

Picc.

Cl. 1

Cl. 2

Bottle

Bassoon

"f" possible

Hn.

C Tpt.

Tbn.

Perc. I

key tree only highest keys

Perc. 2

Vox.

Pno.

air sounds through removed mouthpiece
finger stopping other end

air sounds through removed mouthpiece
finger stopping other end

air sounds through removed mouthpiece
finger stopping other end

sandpaper

108 Weightless, suddenly suspended $\text{♩} = 60$

sul II

Vln. 1

PPP mostly breathy, long slow bows

ppp

sul II

Vln. 2

PPP mostly breathy, long slow bows

ppp

Vla.

PPP mostly breathy, long slow bows

ppp

Vc.

PPP mostly breathy, long slow bows

ppp

senza sord.

on bridge; quiet static

f

Db.

36. 38. sul G

112

Picc.

Bottle unstable whistle tones

Clar. I "f" possible

Bottle unstable whistle tones

Clar. II "f" possible

Bassoon

Hn. "f" possible

Hn. replace mouthpiece

Hn. replace mouthpiece

Hn. Mouthpiece removed air sound and finger stopping

Hn. replace mouthpiece put in harmon mute

Perc. I Bottle unstable whistle tones on bottle "f" possible

Perc. II unstable whistle tones

Vox. "f" possible

Harp

Pno. ppppp

sul II sempre

Vln. 1 → vib. → non vib. gliss. f meno ppp

Vln. 2 gliss. sfp ppp

Vla. → vib. → n.v. f

Vc. → vib. → n.v. gliss. sffffp

Db. (15) p ppp

116

Picc.

Clar. I

Clar. II

Bassoon

Hn.

Hn.

Tbn.

Perc. I

Perc. II

Vox.

Harp

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to bass clarinet

to cbsn.

Crotales arco

Harp

(15) 8⁰²

p

pp *p* *p* *p*

f *p*

sul III

sul III

sul G

finger almost touching the bow

<img alt="A page of musical notation for orchestra and piano. The page includes staves for Piccolo, Clarinet I, Clarinet II, Bassoon, Horn, Trombone, Percussion I, Percussion II, Vox, Harp, Piano, Violin 1, Violin 2, Viola, Cello, Double Bass, and Bass Clarinet. Various dynamics, articulations, and performance instructions like 'to bass clarinet' and 'to cbsn.' are present. Measure 116 starts with sustained notes followed by eighth-note patterns. Measure 15 begins with sustained notes followed by eighth-note patterns. Measure 802 shows sustained notes followed by eighth-note patterns. Measure 15ma shows sustained notes followed by eighth-note patterns. Measure 803 shows sustained notes followed by eighth-note patterns. Measure 804 shows sustained notes followed by eighth-note patterns. Measure 805 shows sustained notes followed by eighth-note patterns. Measure 806 shows sustained notes followed by eighth-note patterns. 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119

Picc. *bend*
sfp < p >

Clar. I

Hn.

Perc. I *ff*

Pno. *f* *led.*

Vln. 1 *jeté* *pizz.* *arco* *pizz.* *arco* *jeté*
s'f < ppp > *s'f s'pp >* *s'z < p >* *< p >* *s'f s'pp >* *s'f >* *s'f >* *< f >*

Vln. 2 *gliss.* *vib.* *n.v.* *vib.* *n.v.* *gliss.* *vib.* *n.v.*
p < f > *< f >* *3* *< f >* *pp* *< f >* *s'f >*

Vla. *vib.* *n.v.* *vib.* *n.v.* *vib.* *n.v.*
< p > *< f >* *3* *< f >* *pp* *p < f >* *< f >* *s'f >*

Vc. *gliss.* *vib.* *n.v.* *vib.* *n.v.*
p < f > *< f >* *pp* *p < f >* *< f >* *s'f >*

D. *sul G* *sul G*
3 p < f > *ppp*

123

Picc. *sfp* *sfp* *sfp* *mf*

To Fl.

Clar. I *p*

Flute *p*

Clarinet in B_b *p*

Hn. Trumpet in C
harmon mute *p*

Perc. I

Pno. *p* *p*

Vln. 1 (8) *s* *s* *s* *sfp* *mf* *p* *sfp* *p* *p* *p*

Vln. 2 *vib.* *n.v.* *p* *pp* *sf* *pp* *p* *p*

Vla. *p* *p* *gliss.* *3* *p* *pizz. sul I* *arco* *p* *p* *pp*

Vc. *pp* *p* *pp* *gliss.* *3* *gliss.* *pizz. sul I* *arco* *p* *p* *pp*

D. *p* *p* *sul A* *8va* *3* *3* *p*

127

Fl.

Cl. 1

B. Cl. 2

Hn.

C Tpt.

Tbn.

Perc. II

Vox.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

concert A series (T2)

harmon mute

sus. cymbal

Percussion

15ma

8va

8va

sf *p* *pp* *p* *pp* *p* *sf* *pp* *pp* *pp*

sf *p* *mp* *f* *p* *sf* *pp* *pp* *pp*

sfpp

sul A *p* *mf* *ppp*

129

Fl. *pp* — *f* —

Cl. 1 — *f* —

B. Cl. 2 — *f* —

Hn. — *f* —

C Tpt. — *f* —

Tbn. — *f* —

Perc. 2 — *f* —

Vox. —

Pno. — *f* — *pp* — *f* —

Vln. 1 — *f* — *pp* — *sul pont. at the tip* — *pp* — *sul pont. al punta* — *pp* — *sul pont. al punta* — *pp* —

Vln. 2 — *pp* — *f* — *pp* — *sul pont. al punta* — *pp* —

Vla. — *f* — *pp* —

Vc. — *pp* — *f* —

Db. — *p* — *f* —

sizzle cymbal

131

Fl.

Cl. 1

B. Cl. 2

Contrabassoon

Bassoon

Hn. lip down

C Tpt. lip down switch to plunger

Tbn. switch to plunger

Perc. I

Perc. 2 rim

Vox.

Hp.

Pno. pp mf f

Vln. 1 pressure ord. mf f

Vln. 2 ord. mf 0

Vla. II 0 molto sul pont. mf

Vc. molto sul pont. tr. ord.

Db. p f

natural horn, A series

dominant texture, be above the rest of the ensemble
plunger mute

dominant texture, be above the rest of the ensemble
plunger mute as before

dominant texture, be above the rest of the ensemble

Fl. 133 ff 6 12

Cl. 1 f ff p 12

B. Cl. 2 f p

Cbsn. pp 6

Hn. ff <ff> <fff> <f> <ff> <f> p 3

C Tpt. as before + + + + + + + + open

Tbn. + + + + + + + + open f 3

hi-hat with yarn

Perc. I choke on downbeat ff

china cymbal

Perc. 2 choke on downbeat ff

Vox.

Hp. 15^{ma} 1 D B C B E F G A f

Pno. pp ff p 8va

Vln. 1 <f> f ff sfp ff

Vln. 2 <f> f ff sfp ff

Vla. <f> f ff sfp ff

Vc. f ff sfp f ff

Db. f ff sfp ff

135 saturated and bursting $\downarrow = 60$

135 saturated and bursting $\downarrow = 60$

saturated and barreling $\text{♩} = 60$

Partitura musical para orquesta:

- Vln. 1:** Parte superior de violín, en 2/4. Se indica "flautando" y "ord." con una flecha.
- Vln. 2:** Segunda parte de violín, en 2/4. Se indica "flautando" y "ord." con una flecha.
- Vla.:** Violonchelo, en 2/4. Se indica "flautando" y "ord." con una flecha.
- Vc.:** Contrabajo, en 2/4. Se indica "gliss." con una flecha.
- Db.:** Trombón, en 2/4. Se indica "ff" y "fff" con flechas.

Fl. rit. and get heavier $\text{J} = 70$

Cl. 1

B. Cl. 2

Cbsn. slow bend p

Hn. Concert A series (T2) cuivre ff pp

C Tpt. G series (13) cuivre pp

Tbn. harmonic rip cuivre₃ same slide position fpp ff pp

Perc. I f ff rimshot

Perc. 2 fff

Vox. strumming fff

Hp. bisbig. p ff

Pno. sff

Vln. 1 flaut. sf pp $<sf$

Vln. 2 flaut. sf pp $<sf$

Vla. flaut. sf pp $<sf$ harmonic gliss 0

Vc. p sf sff p fff

Db. p sff p fff

142 With intense energy, more refined $\text{J} = 140$

Fl.

Cl. 1

B. Cl. 2

Cbsn.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. 2

Vox.

Hp.

Pno.

142 With intense energy, more refined $\text{J} = 140$
molto vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

145

Fl. *bend*
sfp *f*

Cl. 1
p *f*

B. Cl. 2
6 3
p *f*

Cbsn.
p *f*

Hn. *concert G series*
sfp *f*

C Tpt. *bend*
sfp *f*

Tbn.
ff

Perc. I

Perc. 2

Vox. *=ff*

Hp.

Pno.

Vln. 1
p
sfp *f*

Vln. 2
p
sfp *f*

Vla.
p
sfp *f*

Vc.
p
sfp *f*

Db.
p
ff

slow gliss on IV, from A to G

153

Fl.

Cl. 1

B. Cl. 2

Cbsn.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. 2

Vox.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

Fl. 157

Cl. 1

B. Cl. 2

Cbsn.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. 2

Vox.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Amassed, heavy and torrid
♩ = 40

rit.

♩ = 80

Fl. (Measure 162)

Cl. 1

B. Cl. 2 (Measure 162) *f* *ffff*

Cbsn. (Measure 162) *f* *ffff*

Hn. (Measure 162) *f* *ffff*

C Tpt.

Tbn. (Measure 162) *f* *ffff*

Perc. I

Perc. 2 (Measure 162) *ffff* 13 slow crescendo chord 3

Vox. (Measure 162)

Hp. (Measure 162) *f* *ffff*

Pno. (Measure 162) *sust* *f* *ffff* l.v.

Vln. 1 (Measure 162)

Vln. 2 (Measure 162) *ffff* *pp* feel the beating

Vla.

Vc.

Db. (Measure 162) *ffff* *tutta la forza*

Amassed, heavy and torrid
♩ = 40

rit.

♩ = 80

Fl. 166 sine tone quality add in vibrato long fermatas

Cl. 1 p ffff

B. Cl. 2 3 to bottle ffff

Cbsn. ffff

Hn. use 3 valve to tune down put on harmon ffff

C Tpt. ffff

Tbn. 3 ffff

Perc. 2 ffff

Vox. overtaken by ensemble fff

Hp. accelerate to bisbig. ffff

Pno. ff fff sffff 8va 8va fff Pd. →

Vln. 1 8va ffff

Vln. 2 ffff

Vla. ffff

Vc. ffff

D. 4 ffff

172 $\text{J} = 60$ Undulating,
feel the beating within the harmony

53

Fl. 171 alternate fingerings, slow timbral trill + Eb Key

Cl. 1

B. Cl. 2

Cbsn.

Hn.

C Tpt.

Tbn.

Vibraphone

Perc. 2 p i.v. until it dies down whispered into mic pp mau - jem ke aa-su-da-gi ma a-dam ma hast

Vox.

Hp. p

Pno. entirely muted

Vln. 1 express.

Vln. 2 flautando sul tasto

Vla. flautando sul tasto

Vc.

D. b. mf very constant bow speed as to bring out beating rhythm feel septuplets beating pattern in 60bpm

175 alternate fingerings, slow timbral trill

Fl.

Cl. 1

B. Cl. 2

Cbsn.

Hn.

harmon mute

C Tpt.

harmon mute

Tbn.

Vib.

start to slow motor until triplets

Vox.

ma zin-da bar aa-neem ke aa-ram na-da-rem

Hp.

Pno.

Vln. 1

expressive

Vln. 2

flautando sul tasto

Vla.

flautando sul tasto

Vc.

flautando sul tasto

Db.

f feel sextuplet beating pattern

179

Fl. 75% air sound → normal tone

Cl. 1 to bottle

B. Cl. 2 to bottle

Cbsn.

Hn. 12 (concert D series)

C Tpt.

Tbn.

Vib. p

Vox.

Hp. p

Pno.

Vln. 1 *ppp* <*p*> <*p*> <*p*>

Vln. 2 <*p*> <*p*>

Vla. <*p*> <*p*>

Vc. II III <*p*> <*p*>

D. ff feel quarter-note beating pattern gliss on IV p ** sounding harmonics always ff p <f>

185 Slightly slower, hushed waves $\text{♩} = 56$

Fl. p

Clar. I
Bottle (A)

Clar. II
Bottle (G)

Cbsn.

Hn.

(breathe where needed, imperceptibly if possible)

Perc. I
Bottle (A)

Perc. II
Bottle (G)

Vox.
Bottle (A+33c)
away from microphone

Harp
Bottle ($F\# +25c$)

Piano
Bottle ($F\# +25c$)

185 Slightly slower, hushed waves $\text{♩} = 56$

Vln. 1

Vln. 2
flautando sul tasto
con sord.

Vla.
ord. sul tasto

Vc.

Db.
sul tasto
con sord.
gliss.
flautando

*p + balanced to the bottles, slight, within piano
but still dominant texture***

sim. dynamics

189 slowly lip up to tune with violin/viola

Fl.

Clar. I

Clar. II

Bassoon

Hn.

Perc. I

Perc. II

Vox.

Harp

Piano

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. 192 G100600

Clar. I

Clar. II

Bassoon

Hn. 12 (concert D series) 13 (concert G series) simile (12) fingering

Perc. I

Perc. II

Vox.

Harp

Piano

Vln. 1 metered in 32nds "f"

Vln. 2 → molto sul pont. circular metered in 32nds "f"

Vla. → molto sul pont. circular metered in 32nds "f"

Vc. metered in 32nds "f"

D. molto sul pont. → ord.

196

F102352

B102900

Fl.

Clar. I

Clar. II

Bassoon

Hn.

Perc. I

Perc. II

Vox.

Harp

Piano

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

ord., molto expressivo

flautando molto sul tasto

"f"

ord., molto expressivo

Fl. 200 F102352

Clar. I

Clar. II

Bassoon

Hn. simile fingering

Perc. I

Perc. II

Vox.

Harp

Piano

Vln. 1 maintain trill gliss. m.s.p.

Vln. 2 z ppp

Vla. = pp z ppp

Vc. maintain trill gliss. m.s.p.

Db.

203 F102352

Fl. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Clar. I $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Clar. II $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Bassoon $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Hn. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

C Tpt. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Tbn. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Perc. I $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Perc. II $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vox. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Harp $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Piano $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vln. 1 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vln. 2 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vla. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vc. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Db. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

harmon mute
+ → o + $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

harmon mute
+ → o + $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

flz.
 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

vibrato on III 0 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

m.s.p. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

sul III 8va $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

(dyads with vln. II) m.s.p. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

gliss. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

f p $\frac{2}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Fl. 206

Clar. I

Clar. II

Bassoon

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Vox.

Harp

Piano

Vln. 1

Vln. 2

Vla.

Vc.

Db.

simile fingering

remove mouthpiece and mute

remove mouthpiece and mute

p

pp

f

molto express.

3

gliss.

pp

209

Fl.

Clar. I

Clar. II

Bassoon

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Vox.

Harp

Piano

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

unstable whistle tones
p
ppp relatively

unstable whistle tones
p
ppp relatively

flz.
p
ppp relatively

unstable whistle tones

mouthpiece out
air (reversed mouthpiece)

whistle by blowing across the end of removed mouthpiece

whistle by blowing across the end of removed mouthpiece

unstable whistle tones
p
ppp relatively

flautando sul tasto,
molto vibrato
circular
p
ppp

slow gliss on IV

*If no C-extension, begin the tuning peg gliss at m. 211
** create a subtle and gentle texture that balances to the bottles. All harmonics in this section are written at SOUNDING PITCH (for ease of reading)

*If no C-extension, begin the tuning peg gliss at m. 211
** create a subtle and gentle texture that balances to the bottles. All harmonics in this section are written at SOUNDING PITCH (for ease of reading)

c.a.15'

whistle tones over either
of these two pitches

Fl. 213 rit. bend down flz. fff ppp

Clar. I

Clar. II

Bassoon

Hn. replace mouthpiece normale cuivre fff

(replace mouthpiece) normale cuivre fff

(replace mouthpiece) normale cuivre fff

Tbn.

Perc. I Bottle unstable whistle tones To Crot. Crotales sf strike crotales together overhead key tree and as many other jingling objects as you can improvise with

Perc. II Bottle unstable whistle tones ppp relatively f

Vox.

Harp

Piano piano f

Vln. 1 senza sord. sf pp fff

Vln. 2 senza sord. sf pp fff

Vla. senza sord. sf pp fff

Vc. senza sord. sul III f

D. b. bridge static noise ord. to molto sul pont. and heavy pressure fff p bow body, soft white noise

Cue 10: whisper and repeat this text without breaths. موجین کی اسکوکی ما دعم ما هست. ما زندہ بیر انیم کی ارام خارج.