
Jack Symonds

Lamarckian Dyads

for string quartet and ensemble

2016 - 2017

Lamarckian Dyads

Solo string quartet

Piccolo (sounds 8va)

Alto Flute

Cor Anglais

Clarinet in A (doubles Bass Clarinet in Bb)

Contrabass Clarinet in Bb (sounds 8vb)

Bassoon

Horn in F

2 Trumpets in C

Bass Trombone

Percussion (1): Crotales, Vibraphone (with motor), 2 Rototoms, Bass Drum, Castanet Machine

2 Double Basses (sounds 8vb)

Part One

Duo I	p1
Trio I	p4
Duo II	p11
Duo III	p20
Trio II	p27
Duo IV	p34

Part Two

Quartet	p39
Trio III	p52
Duo V	p53
Trio IV	p58
Duo VI	p65

Duration

c. 17 minutes (10' + 7')

Performance Notes

- The quartet soloists involved in each section should stand to play (each Duo, Trio etc.)
- At times, the quartet are instructed to 'freeze position', like a machine that has suddenly been switched off. This should be as exact as possible, even during long rests.
- Lines between notes indicate a **continuous** glissando over the **entire** length of the first note.
- String natural harmonics are always notated at sounding pitch (double basses 8vb)
- s.p.= sul pont; s.t.= sul tasto; m.v.= molto vibrato; n.v.= non vibrato
- The quarter-tones are as follows:

$\sharp$	= quarter- tone sharp;	$\sharp\sharp$	= three quarter-tones sharp
$\flat$	= quarter- tone flat;	$\flat\flat$	= three quarter- tones flat

Program Note

Jean-Baptiste Lamarck was a French biologist who developed the now-debunked idea that an organism can pass on characteristics that it has acquired during its lifetime to its offspring. Darwinian natural selection tells us this is false, but what if a piece of music could demonstrate Lamarck's theory? In this concertante work for string quartet and ensemble, each new section represents a re-arrangement of the string quartet (six duos, four trios and a quartet) and a new 'generation' that inherits characteristics from the preceding one, sometimes with musical and developmental success and occasionally with disastrous results.

Lots of music theory is devoted to discussions of a piece's 'genetic material' and 'evolution': here the material undergoes such a strange kind of Lamarckian evolution that, although the final Duo shares many of its ideas with the opening Duo, the rapid passing on of new and sometimes unhelpful ideas has meant that its expression and technical apparatus are altered in the extreme.

A structural guide to my Lamarckian thinking:

Duo I (violin 1 & cello) begins very slowly in the stratosphere with a rarefied set of pitches which allow for great expressive (and microtonal) freedom and flexibility, but is limited by not moving in a particularly definite direction. Although Trio I (violins & viola) has a clearer, antiphonal structure and a faster and more purposeful speed, the limitations of pitch handed down by Duo I begin to be felt as a frustration. Duo II (viola & cello) retains a sense of direction and begins to slightly widen the pitch area. However, this ends up allowing the soloists too much indulgent expression and introduces one of this piece's/family tree's fatal weaknesses: the music spiralling into inert, microtonal pools of inaction which totally impede healthy development. Still, this Duo is able to move past this deficiency and speed up further, greatly increasing its harmonic complexity just in time to pass it onto Duo III (two violins). This is a much healthier musical organism, with simple canons allowing the more varied harmonic landscape time to breathe and clarify. The pools of inaction still pockmark this section, but this Duo has the strength to move past them to lay out modal scales which gently slow into a soft, pregnant chord. This then births Trio II (violin 2, viola, cello) with bassoon obbligato, which retains all of the healthy harmonic variety and none of the strange weaknesses of its ancestors. The ensemble is able to agree with all the Trio's phrases and colour each inflection to create a robust organism. Surreal high and low pedal points are an ominous presence however, and violent, cutting dyads either widely or closely spaced are passed straight onto Duo IV (violin 1 & viola) which also acquires some brittle, possibly macabre castanet accompaniment. This reaches a tense climax and is torn off to reveal a conflicted microtonal 'non-chord' and thus ends the first part of the piece.

The beginning of the second part finds a much healthier outlet for this chord: finally, the whole quartet is able to attempt vigorous resolutions and musical fluidity from its implications. A rondo-like structure begins to take hold as the inheritance of this chord proves more and more difficult to sustain life without repetition. Pathways are tested, questioned and ultimately given up. This quartet passes on only its most unhealthy acquired characteristics to poor Trio III (violins & cello): a brief, dysfunctional life of sickly mistuned triads and a surplus of unhelpful castanets. Only a quietly ticking piccolo between the generations can save Duo V (violin 2 & viola) from the same fate, as it remembers a genetic echo from Duo IV. This long-short gesture quickly becomes exhausted and begins to break down into mechanical polyrhythmic repetitions. A couple of these take hold and miraculously allow Trio IV (violin 1, viola, cello) a healthier existence of confidently ascending regular scales. The previous Duo's polyrhythms haven't been shaken off however, and the shifting rhythmic gears eventually reveal some genetic monstrosities and spark memories of older generations before souring the pitch and collapsing entirely. Duo VI finds a way to live with this crippled material and find small snatches of lyricism. The microtonal impairments are made into strengths, and even able to produce a decisive if effortful climax. A distant memory of Duo I is sensed in the final music and although it is perhaps unable to reproduce further, finds a peaceful conclusion to this fraught generational saga.

Lamarckian Dyads

Part One

Jack Symonds, Op. 27
2016-2017

Duo I
extremely slow
♩ = 36; ♪ = 72

Violin 1
8va n.v. *ppp* *mf, dolce* *p* *sfpp* *fp* *mp* *ord.* *tr.*

Violin 2
ppp *p* *s.t., m.v. gliss.* *p*

Viola
ppp *p* *s.t., m.v. gliss.* *p*

Violoncello
ppp *sff* *sff* *p* *mp espres.* *mf* *sfp*

Piccolo
ppp *p* *pp*

Alto Flute
ppp *p* *sffp* *m.v.*

Cor Anglais
ppp *p* *sffp*

Clarinet in A
pp *mostly air + flz.*

Contrabass Clarinet in Bb
pp *(breath)*

Bassoon
pp

Horn in F
pp *air + flz.*

Trumpet 1 in C
pp

Trumpet 2 in C
pp *air + flz.*

Bass Trombone
pp *practice mute* *continuous gliss.* *"pp"* *"p"* *"f"*

Percussion
Bass Drum
skin very slack
slow continuous swish
with brushes
ppp *p* *f*

Double Bass 1
IV = E
pp *mp*

Double Bass 2
IV = C
pizz. *III* *III* *sf* *sf*

Vln. 1 *f* *ff* *mp* *mf* *pp* *pp*
 Vln. 2 *pp* *pp*
 Vla. *pp* *pp*
 Vc. *ff* *pp* *mf* *pp*
 Picc. *f* *f* *ff*
 A. Fl. *p* *f*
 Cl. *pp* (breathe if necessary)
 Cb. Cl. *f*
 Hn. *pp* air + flz.
 Tpt. 1 *p* *mf* *pp* practice mute timbre trill
 Tpt. 2 *pp* air + flz.
 B. Tbn. *mp* (small gliss. vib. with slide)
 Crot. *f* *mf* damp all
 B. D. *mp*
 Db. 1 *ff* *pp* II
 Db. 2 *pp* *f* *pp* arco s.p. *tr* ord.

The musical score is written for a full orchestra. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Dynamics are indicated by letters (f, ff, mp, mf, pp, p) and articulations by symbols like trills (tr) and breathes (breathe if necessary). Performance instructions like "arco s.p." and "damp all" are also present. The score includes staves for Violins 1 and 2, Viola, Violoncello, Piccolo, Flute, Clarinet, Contrabass Clarinet, Horn, Trumpet 1 and 2, Trombone, Crotales, Double Bass, and Double Basses 1 and 2.

[illegible]

Trio I

accel. = 58

Vln. 1 *n.v.* *p* *mp* *p* *mp* *mf* *sf* *f*
ord.
 Vln. 2 *mp espress.* *p* *mp* *mf* *sf* *f*
ord.
 Vla. *mp espress.* *p* *mp* *mf* *sf* *f*
ord.
 Vc. *freeze position* *freeze again* *ff* *f* *p* *mf* *p*
 Picc. *n.v.* *ppp* *f*
 A. Fl. *n.v.* *ppp* *f* *p* *mp* *f* *pp*
 Cl. *n.v.* *ppp* *mp* *f* *pp*
 Cb. Cl. *f*
 Hn. *(maintain stable pitch)* *f* *p* *mf* *mp* *f* *pp*
 Tpt. 1 *mostly air* *con sord. (harmon)* *pp* *f* *p* *mf*
 Tpt. 2 *mostly air* *con sord. (harmon)* *pp* *f* *p* *mf*
 B. Tbn. *con sord. (harmon)* *f* *p* *mf*
 Vibraphone *motor on SLOW* *hard sticks* *f*
 Crot. *(swish)* *pp*
 B. D. *pp*
 Db. 1 *I* *p* *mp* *p* *f* *harm gliss.*
 Db. 2 *II* *f*

24

Vln. 1 *f* *mp* *f* *p molto espress.*

Vln. 2 *f* *mp* *f* *p molto espress.*

Vla. *f* *mp* *f* *jeté* *ord.* *p molto espress.*

Vc. *arco* *II* *p*

A. Fl. *airy* → *ord.* *p*

Cb. Cl. *mp* *pp*

Vib. *arco* *p*

Db. 1 *8va* *IV* *pp* *mf*

Db. 2 *(pizz.)* *II* *8va* *p*

[illegible]

[illegible]

[illegible]

40

Vln. 1

Vln. 2

Vla.

Vc.

A. Fl.

Cb. Cl.

Hn.

Tpt. 1

Tpt. 2

B. Tbn.

Vib.

Db. 1

Db. 2

III

(3+2)

8va-----

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

6 *f* *ff* 3 3

s.p. *tr*

ord. *tr*

s.p. *fff* *fff* *ff* *ff*

pp *mf* *pp*

con sord. *pp* *mp*

con sord. (straight) *ff* *ff* *fff*

con sord. (straight) *ff* *ff*

con sord. (straight) *ff* *ff* *ff*

motor OFF *mf* *ff* *ff* *ff*

ord. *ff* *ff* *ff*

mf *f* *ff* *pp*

Duo II

♩ = 72

11

46

Vln. 1

fff *p* *sf* *mp* *mp* *p* *mp*

Vln. 2

fff *p* *sf* *mp* *mp* *p* *mp*

Vla.

fff *ff appass.* *f* *ff*

Vc.

fff *ff appass.* *f* *ff*

Picc.

p *sf*

A. Fl.

mp *mf*

C. A.

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

Cl.

mp *mp* *mf*

Bsn.

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

Hn.

f *ff*

Tpt. 1

f *ff*

Tpt. 2

f *ff*

B. Tbn.

f *ff*

Vib.

arco *mp*

Db. 1

p *mp* *p*

Db. 2

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

60

Vln. 1 *pp* *ppp* *ppp* *fff*

Vln. 2 *pp* *ppp* *ppp* *fff*

Vla. *p* *ppp* *p* *pp* *mf*

Vc. *p* *ppp* *p* *pp* *mf*

Picc. *p* *mp*

A. Fl. *ppp*

C. A. *mf*

Cl. *ppp*

Cb. Cl. *p* *mp*

Bsn. *mf*

Vib. *pp* *arco*

B. D.

Db. 1 *pp* *pp* *p* *pp*

Db. 2 *pp* *pp*

highest poss. harmonic

highest poss. harmonic

motor ON slow

s.t.

s.p. tr

67

Vln. 1

s.p.

mp

f

fff

ord.

Vln. 2

s.p.

mp

f

fff

ord.

Vla.

ff

fff

Vc.

ff

fff

C. A.

p

f

mf

f

Cl.

p

f

Cb. Cl.

f

Bsn.

p

f

mf

f

Tpt. 1

ff

Tpt. 2

ff

B. Tbn.

ff

Vib.

hard sticks

fff

ord.

fff

Db. 1

fff

Db. 2

(tr)

p

f

ff

fff

72

Vln. 1

Vln. 2

Vla.

Vc.

Picc.

A. Fl.

C. A.

Cb. Cl.

Bsn.

Vib.

Db. 1

Db. 2

p *ff* *p transparent* *3*

p *ff* *p transparent* *3*

sfff *f* *mf*

sfff *f* *mf*

p *f*

f *pp* *f* *pp*

pp *mp* *mf = p*

pp *mp* *mf = p*

arco *mf*

p legatiss. *pp* *3*

ord. *p legatiss.* *pp* *3*

84

Vln. 1

Vln. 2

Vla.

Vc.

Picc.

A. Fl.

C. A.

Cl.

Cb. Cl.

Bsn.

Tpt. 1

Tpt. 2

Roto-toms
light sticks

Db. 1

Db. 2

s.p.

mp

f

mp

f

p

mf

ff

sff

pizz.

f

ff

sff

mf

mf

f

p

f

f

mf $\leftarrow$ *f*

mf $\leftarrow$ *f*

mp $\leftarrow$ *p* $\leftarrow$ *mf*

mf $\leftarrow$ *f*

p

mp

f

pizz.

mp $\leftarrow$ *p* $\leftarrow$ *mf* $\leftarrow$ *p*

89

Vln. 1 *mp, sub.* $\leftarrow f$ $\rightarrow mf$ $\rightarrow f$ (s.p.) *mf*

Vln. 2 *mp, sub.* $\leftarrow f$ $\rightarrow mf$ $\rightarrow f$ (s.p.) *mf*

Vla. *ff*

Vc. *ff*

Picc. *f* $\rightarrow sf$

A. Fl. *f* $\rightarrow sf$

C. A. *f*

Cl. *mp* $\rightarrow f$ $\rightarrow mf$ $\rightarrow mp$

Cb. Cl. *mp* $\rightarrow f$ $\rightarrow mp$

Bsn. *f*

Tpt. 1 *mf* $\rightarrow f$

Tpt. 2 *mf* $\rightarrow f$

Roto-t. *mp* $\rightarrow f$ $\rightarrow mp$ $\rightarrow mf$

Db. 1 *pizz.* *mp* $\rightarrow f$ 5

Db. 2 *f* 3

Detailed description of the musical score: The score is for a full orchestra. Measures 89-92 are shown. Measures 89 and 90 are in 3/8 time, while measures 91 and 92 are in 4/8 time. The key signature has two flats (B-flat and E-flat).
 - Vln. 1 & 2: Play sixteenth-note patterns. In measure 89, they start with *mp, sub.* and crescendo to *f* by measure 90, then *mf* in measure 91, and *mf* in measure 92. A *sub.* (sustained) marking is present in measure 92.
 - Vla.: Enters in measure 90 with a *ff* dynamic, playing eighth-note patterns.
 - Vc.: Enters in measure 90 with a *ff* dynamic, playing eighth-note patterns.
 - Picc. & A. Fl.: Play sixteenth-note patterns. Piccolo starts in measure 89 with *f* and *sf* in measure 91. Alto Flute starts in measure 89 with *f* and *sf* in measure 91.
 - C. A.: Enters in measure 91 with a *f* dynamic.
 - Cl. & Cb. Cl.: Play triplet patterns. Clarinet starts in measure 90 with *mp* and *f* in measure 91. Contrabass Clarinet starts in measure 90 with *mp* and *f* in measure 91.
 - Bsn.: Enters in measure 91 with a *f* dynamic.
 - Tpt. 1 & 2: Play a short phrase in measure 91 with *mf* and *f* dynamics.
 - Roto-t.: Play a continuous pattern from measure 89 to 92, with dynamics *mp*, *f*, *mp*, and *mf*.
 - Db. 1: Starts in measure 89 with *pizz.* and *mp*. In measure 91, it plays a five-note phrase with *f* dynamic.
 - Db. 2: Enters in measure 91 with a *f* dynamic, playing a triplet.

94

(2+3)

19

ord.

ord.

arco

arco

mf

ff

f

p

mp

f

ppp

pp

p

con sord.

con sord. (harmon)

con sord. (harmon)

con sord. (harmon)

Vibraphone
motor OFF
soft sticks

mf

mp

arco

arco

f

ff

p

mp

p

mp

Duo III

(3+2)

101

Vln. 1 *p* *f* *p* *pp* *mp flowing*

Vln. 2 *f* *p* *f* *pp* *mp flowing*

Vla. *p* *mp* *pp* s.t. *p*

Vc. *p* *mp* *pp* s.t. *p*

Picc. *pp* *p* *mp*

A. Fl. *p* *mf* *pp*

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

Cb. Cl. *pp* *p* *mf* *f* *p* *pp*

Hn. *mp* *mf* *f* *p*

Tpt. 1 *p* *mp* *mf* *f* *p* *pp* *ppp*

Tpt. 2 *mp* *mf* *f* *p* *pp*

B. Tbn. *mp* *mf* *f* *p*

Vib.

B. D. *pp*

Db. 1 *p* *mf*

Db. 2 *p* *mp* *mf* *f* *p* *pp* *ppp*

(3+2)

109

Vln. 1

Vln. 2

Vla.

Vc.

B. D.

116

Vln. 1 *f*

Vln. 2 *f*

Vla. *ord.* *f*

Vc. *ord.* *f*

A. Fl. *p*

C. A. *p*

Hn. *p*

Tpt. 1 *p*

Tpt. 2 *p*

B. Tbn. *p*

B. D. *mf* *pp* *pp* *mf* *pp*

Db. 2 *mp*

pp

pp

pp

pp

pp

122

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *f*

Vc. *f*

C. A. *pp* *mp*

Hn. *pp* *mp*

Tpt. 1 *pp* *mp*

Tpt. 2 *pp* *mp*

B. Tbn. *pp* *mp*

Vib. *soft sticks* *p* *mp*

Db. 2 *pp* *pp*

molto rit. a tempo

128

Vln. 1 freeze position pizz. col legno

Vln. 2 col legno pizz.

Vla. sickly gliss. n.v. *f* *p* *ppp* *f*

Vc. sickly gliss. n.v. *f* *p* *ppp* *f*

Picc. *pp* *f*

A. Fl. *pp* *f* *ppp* *p* *pp* *f*

C. A. *pp* *f* *f*

Cl. *pp* *f* *pp* *f*

Cb. Cl. *mf* *p* *ff*

Bsn. *p* *f*

Hn. senza sord. *f*

Tpt. 1 senza sord. *f*

Tpt. 2 senza sord. *f*

B. Tbn. senza sord. *f*

Vib. *f* *p*

Db. 1 *pp* *f* *pp* *ppp* *pizz.* *f*

Db. 2 *f* *pp* *ppp*

II 8va

[illegible]

[illegible]

146 molto rit. a tempo 25

Vln. 1 *p*

Vln. 2 *p*

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

Picc. *pp* transparent *very airy*

A. Fl. *pp* shadow Picc.

Cl. *pp*

Cb. Cl. *ppp*

Hn. *pp*

Tpt. 1 *pp*

Tpt. 2 *ppp*

B. Tbn. *pp*

Vib. *arco* *p* *2co*

Db. 1

150

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc.

Picc. *p*

A. Fl. *p*

Cl. *timbre fingering* *pp*

Db. 2 *p*

26 154

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *f*

Vc. *f*

Picc. *mf*

A. Fl.

Cl. *p* *mp*

Cb. Cl. *pp* shadow D.B.

Vib. hard sticks *mf* *Red.*

Db. 2

157 *molto rit.* *col legno*

Vln. 1 *ff* *pp*

Vln. 2 *ff* *mp* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Picc. *p* *ppp*

A. Fl. *mf* *p* *ppp*

Cl. *f* *p* *ppp*

Cb. Cl. *p* *ppp*

Vib. *p*

Db. 2

171

Vln. 1

Vln. 2

Vla.

Vc.

A. Fl.

C. A.

Cl.

Bsn.

Hn.

Crot.

Db. 1

Db. 2

mp

mf

p

pp

pizz.

v. high harmonic, m.v., unstable oscillations, trem.

177

Vln. 1 *p*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

A. Fl. *mp* *mf*

C. A. *mp* *mf*

Cl. *mp* *p* *pp*

Bsn. *mf* *f*

Hn. *p*

Tpt. 1 con sord. (straight) *mf*

Tpt. 2 con sord. (harmon) *p* *mp*

B. Tbn. con sord. (straight) *p* *mf*

Crot. damp all

Db. 1

Db. 2 *f* *pp*

'dirty' pedal point:
alternate col legno, sul pont- sul tasto, circular bowing etc.
Soft, menacing but constant

[illegible]

194

scratch

Vln. 1

sf

Vln. 2

Vla.

Vc.

Picc.

A. Fl.

C. A.

Cl.

Bsn.

Hn.

Tpt. 1

Tpt. 2

B. Tbn.

B. D.

drumstick

Db. 1

Db. 2

ff, interrupting

[illegible]

217

Vln. 1 *ff* *sff* *ff* *sff* *ff* *sff* *sff*

Vln. 2 *p* *sognando* *pp* *p*

Vla. *ff* *sff* *ff* *sff* *sff* *ff* *sff*

Vc. *p* *sognando* *pp* *p*

Picc. *p* *ff* *mp* *sff* *p* *ff*

A. Fl. *ff* *p* *ff*

C. A. *f* *p* *ff*

Cl. *f* *p* *ff*

Cb. Cl. *p* *ff* *mp* *sff* *p* *ff*

Bsn. *p* *ff*

Hn. (c.s.) *pp* *ff* *p* *ff*

Tpt. 1 (c.s.) *pp* *ff* *p* *ff*

Tpt. 2 con sord. (straight) *sf* *pp* *ff*

B. Tbn. con sord. (straight) *sf* *pp* *ff* senza sord. *p* *ff*

Vibraphone motor OFF, hard sticks *mp*

Crot. *mp*

Cast. *sf* Bass Drum *sf* *p* *f*

Db. 1 *p* *ff*

Db. 2 *pp* *ff* *ff* *sff* *p* *ff*

(3+2)

234

Vln. 1

fff *ff* *fff* *fff* *sfz* *fff* *fff* wild

scratch

Vln. 2

f *ff* *p* *mf*

Vla.

ff *ff* *fff* *fff* *fff* *ff*

scratch

Vc.

f *ff* *p* *mf*

Picc.

ff *mp* *fff*

A. Fl.

p *mf* *p*

Cl.

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

Cb. Cl.

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

Hn.

p *ff* *pp* senza sord.

Tpt. 1

con sord. (straight) *p* *ff* *pp* senza sord.

Tpt. 2

con sord. (straight) *p* *ff* *pp* senza sord.

B. Tbn.

(s.s.) *pp*

Vib.

motor ON fast *fff*

Db. 2

sul pont. *ff* *f* *mp* *p*

239

Vln. 1

ff *freeze* *ffff* *pp* *pppp* *immobile*

Vln. 2

ff *ffff* *pp* *pppp*

Vla.

ffff wild *freeze* *ffff* *pp* *pppp*

Vc.

ff *ffff* *pp* *pppp*

Picc.

ff *ffff* *torn off*

Cb. Cl.

f *ffff* *ffff* *torn off*

Hn.

ffff

Tpt. 1

ffff

Tpt. 2

ffff

B. Tbn.

ffff

Vib.

ffff madly hammered *motor OFF*

Db. 1

f *ffff* *ffff* *torn off*

ord.

Db. 2

ffff *ffff* *torn off*

Quartet

♩. = 64

247

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. *f*

Hn. *con sord.* *ppp* *pp* *ppp* *pp* *ppp*

Vib. *p* *Red.*

Db. 2 *p* *f*

(♩ = 96)

255

Vln. 1 *sf* *pp calm* *f*

Vln. 2 *sf* *p* *mp* *f*

Vla. *sfp* *f* *mf* *p* *f*

Vc. *p* *f* *mf* *fff*

Picc. *p* *f* *pp*

A. Fl. *mp* *pp*

Cl. *sf* *p* *pp*

Vib. *f* *arco* *p* *Red.*

259

Vln. 1

Vln. 2

Vla.

Vc.

Picc.

A. Fl.

Cl.

Hn.

Tpt. 1

Tpt. 2

B. Tbn.

Castanets

Cast.

Db. 1

Db. 2

pizz.

ff

p

ff

p

ff

p

ff

p

mp

mp

mp

pp

pp

pp

con sord. (harmon)

p

ff

f

ff

mp

fff

pp

pizz.

ff

f

f

sf

263

Vln. 1

Vln. 2

Vla.

Vc.

Cast.

Db. 1

Db. 2

p

ppp

molto s.p.

ppp

266

arco

Vln. 1

mp *ff* *mp* *ff*

Vln. 2

mp *ff* *mp* *ff* *mp* *ff*

Vla.

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

Vc.

f *fff* *ff*

Hn.

(c.s.)

ppp *p* *pp* *mf* *f*

Tpt. 1

con sord. (harmon)

pp *f*

(fast alternation open/closed)

Vibraphone
motor OFF

f *p* *f* *p*

Db. 2

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

[illegible]

292

Vln. 1 pizz. *ff* arco *ff*

Vln. 2 pizz. *p* *ff* arco *ff*

Vla. pizz. *p* *ff* arco *ff*

Vc. pizz. *ff* arco *ff*

Picc. *f* *pp*

A. Fl. *f* *pp*

C. A. *ff*

Bass Clarinet in B $\flat$

B. Cl. *f* *pp*

Cb. Cl. *ff* *pp*

Bsn. *ff*

Tpt. 1 (c.s.) *ff*

Tpt. 2 (c.s.) *ff*

B. Tbn. (c.s.) *ff* *p*

Vib. hard sticks *ff*

Db. 1 ord. *ff*

Db. 2 pizz. *ff* *f*

300

Vln. 1

pizz.

p

f

ff

arco

Vln. 2

pizz.

p

f

ff

arco

Vla.

pizz.

p

ff

arco

Vc.

pizz.

p

f

ff

arco

Picc.

A. Fl.

C. A.

p

f

B. Cl.

Cb. Cl.

Bsn.

p

f

Vib.

f

200

Db. 1

p

f

arco

Db. 2

p

f

304

Vln. 1 *sf* *mp* *ff*

Vln. 2 *mp* *f* *ff*

Vla. *mp* *f* *ff*

Vc. *sf* *mp* *ff*

Picc. *sf* *sf* *sf*

A. Fl. *p* *f*

C. A. *p* *f*

B. Cl. *sf* *sf* *sf*

Cb. Cl. *sf* *sf* *sf*

Bsn. *sf* *sf* *sf*

Hn. *senza sord.* *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

B. Tbn. *fff*

Vib. *fff*

ff *ff*

307

Vln. 1

Vln. 2

Vla.

Vc.

Picc.

A. Fl.

C. A.

Hn.

Tpt. 1

Tpt. 2

B. Tbn.

Vib.

Db. 1

Db. 2

pizz. arco pizz. arco pizz. arco

p *sfp* *mp* *ff*

pp *pp* *ppp*

sff *sff* *sff* *sff*

p *ord.* *ff*

col legno *f* *p* *pp*

col legno *f* *p* *ord.* *p* *f*

312

Vln. 1 *ff* *molto s.p.* *fff*

Vln. 2 *molto s.p.* *fff*

Vla. *molto s.p.* *fff*

Vc. *molto s.p.* *fff*

B. Cl. *f* *fff*

Cb. Cl. *f* *fff*

Vib. *f* *motor on SLOW* *arco* *p* *ff*

Db. 1 *ord.* *ff* *molto s.p.* *fff*

Db. 2 *ff* *molto s.p.* *fff*

318

Vln. 1

ord. s.t.

ppp *p* *pp* *ppp* *pp*

Vln. 2

ord.

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

Vla.

ord. s.t.

ppp *p* *pp* *ppp* *p* *pp*

Vc.

ord.

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

Picc.

ff *fff*

A. Fl.

p *pp*

C. A.

ff *fff*

B. Cl.

ff *fff*

Cb. Cl.

ff *fff*

Bsn.

ff *fff*

Hn.

ff

Tpt. 1

ff *mp*

Tpt. 2

ff *mp*

B. Tbn.

ff

Vib.

motor OFF

(p) *pp* *mp* *ord. (hard)*

Db. 1

pizz. *ff*

Db. 2

pizz. *ff*

324

Vln. 1 *sfpp* *fff*

Vln. 2 *ff* *mp* *ff* *s.p.*

Vla. *ff* *fff* *s.p.*

Vc. *ff* *ff* *fff* *n.v. pulsing*

Picc. *f* *mp* *pulsing*

A. Fl. *ff*

C. A. *ff* *mf*

B. Cl. *f* *mp* *pulsing*

Cb. Cl. *f*

Bsn. *ff* *mf*

Hn. *pp* *p* *pp* *con sord.*

Tpt. 1 *fff* *ff*

Tpt. 2 *fff* *ff*

B. Tbn. *pp* *p* *pp* *(c.s.)*

Vib. *ff* *f*

Db. 2 *f* *col legno*

(2+3)

pizz.

(2+2+3)

51

329

Vln. 1

Vln. 2

Vla.

Vc.

Picc.

A. Fl.

C. A.

Cb. Cl.

Bsn.

Cast.

Db. 1

Db. 2

ff

fff

ord.

pizz.

ff

fff

p

f

pp

s.p.

ord.

ff

fff

p

f

pp

f

mp

f

p

f

ord.

p

f

Trio III

← ♩ = 64 →

335

Vln. 1 arco *ppp* → *pp* *mp* sick, poco piangendo *mf* *mp* *mf* pizz.

Vln. 2 *ppp* → *pp* *mp* sick, poco piangendo *mf* *mp* *mf* pizz.

Vla. arco freeze n.v. *pp* dead

Vc. *ppp* → *pp* *mp* sick, poco piangendo *mf* *mp* *mf* pizz.

Picc. *pp* *p*

Cb. Cl. *ppp*

B. Tbn. senza sord. *ppp*

Cast. *pp* Bass Drum *ppp* Castanets *f* *p*

Db. 1 col legno *mp*

Db. 2 *ppp*

(2+3) (3+2)

Vln. 1 348 pizz. arco *pp* *f*

Vln. 2 *ff* *p* *fff* *pp* *pp* *fff* *p* *fff* *p* *f*

Vla. *ff* *p* *fff* *pp* *pp* *fff* *p* *fff* *p* *f*

Vc. pizz. arco *pp* *pp* *pp* *f*

Picc. *p* *pp*

A. Fl. *pp* *pp* *mf* *f* *p*

C. A. *pp* *ff*

B. Cl. *p* *pp* *f*

Cb. Cl. *p* *pp* *f*

Bsn. *mp* *f* *mp*

Hn. (c.s.) *pp* *ff*

Tpt. 1 (c.s.) *pp* *ff* *mf* *pp*

Tpt. 2 (c.s.) *pp* *ff* *mf* *pp*

B. Tbn. (s.s.) *mp* *p*

Roto-t. Roto-toms light sticks *pp*

B. D. *mp* *pp* *f*

Db. 1 (pizz.) *pp* *f* *p*

Db. 2 *f* *mp* *p* *pp*

355

(3+2)

col legno

Vln. 1

mf *ff*

Vln. 2

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

Vla.

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

Vc.

f *ff* *ff*

col legno

Picc.

p *ff*

A. Fl.

p *ff*

C. A.

f *ff* *p*

B. Cl.

f *ff* *p*

Bsn.

f *ff* *p*

Hn.

pp *p* senza sord.

f *ff* *p*

Tpt. 1

pp *p* *mf*

Tpt. 2

pp *p*

B. Tbn.

con sord. (harmon)

f *mp*

Roto-t.

f

Db. 1

(pizz.)

mf *f* *ff*

col legno

Db. 2

f *ff* *ff*

col legno

(2+3)

(3+2)

(2+2+3)

360

Vln. 1 *ff* *ff* *ff* *pp* *f* *ppp*

Vln. 2 *fff* *p* *f, dolce* *p* *mp* *n.v.* *3* *3*

Vla. *fff* *p* *f, dolce* *p* *mp* *n.v.* *6* *5*

Vc. *ff* *ff* *ff* *pp* *f* *ppp*

Picc. *f* *p* *f* *ppp*

A. Fl. *p* *f* *ppp*

B. Cl. *ppp*

Cb. Cl. *ppp*

Hn. *ff*

Tpt. 1 *con sord. (harmon)* *mf* *ff*

Tpt. 2 *con sord. (harmon)* *mf* *ff*

B. Tbn. *mf* *ff*

Roto-t. *p* *f* *mf* *ppp* *freely arco*

Db. 1 *ff* *ff* *ff* *f* *ff*

Db. 2 *ff* *ff* *ff* *f* *ppp*

Vibraphone motor OFF soft sticks

pizz.

pizz.

(3+2+2)

364 57

Vln. 1 *p* *tr.* *ppp*

Vln. 2 *ord.* *f* *3* *5* *s.p.* *p* *mp* *ord.* *p*

Vla. *ord.* *f* *3* *s.p.* *p* *ord.*

Vc. *p* *tr.* *ppp*

Picc.

A. Fl.

B. Cl.

Cb. Cl. *tr.*

Vib.

(3+2+2)

367

Vln. 1 *ppp* *pp*

Vln. 2 *pp* *pp* *p* *5* *s.p.* *pp* *ppp* *pp* *3*

Vla. *pp* *p* *pp* *tr.* *p* *3* *pizz.* *pp*

Vc. *ppp* *pp*

Picc.

A. Fl.

Cb. Cl.

Roto-toms *very fine sticks* *pp delicatiss.* *7* *7* *7* *7* *7* *ppp*

Db. 1 *pizz.* *pp* *3* *3* *3* *3*

Trio IV

(2+3)

(3+2)

(2+3)

371

col legno

ff

ff

ff

ff

ord.

ff

freeze

p

p (lost)

p

ord.

ff

ord.

ff

col legno

ff

ff

ff

ff

ord.

ff

meno- balance with quartet

meno- balance with quartet

f

f

ff

f

senza sord.

f

7

7

ff

tight skin
hard sticks

f

col legno

ff

ff

ff

ff

ff

ff

ff

col legno

ff

ff

ff

ff

ff

ff

ff

387

Vln. 1 *f* *ff*

Vln. 2 *pizz.* *fff*

Vla. *f* *ff*

Vc. *f* *ff*

Picc. *f* *ff*

A. Fl. *f* *ff*

C. A. *f* *ff*

B. Cl. *f* *ff*

Cb. Cl. *f* *ff*

Bsn. *f* *ff*

Tpt. 1 *f* *ff* *mp*

Tpt. 2 *f* *ff* *mp*

B. D. *mp* *ff* *p*

Db. 1 *pizz.* *fff*

Db. 2 *pizz.* *fff*

← -3- ♭ = ♮ →
♩ = 76

390

Vln. 1 *ff* *mf* *pp*

Vln. 2

Vla. *ff* *mf* *pp*

Vc. *ff* *mf* *pp*

Picc. *mf* *mp*

A. Fl. *ff*

C. A. *f*

Bsn. *f*

Hn. *mp* *p* senza sord.

Tpt. 1 *fff*

Tpt. 2 *fff*

B. D. *ff* *mf*

Db. 1 *mf* *pp* (pizz.)

Db. 2 *arco* *ff* *mf*

393 (3+2)

Vln. 1 *p*

Vln. 2 (pizz.) *mp*

Vla. *f* $\rightarrow$ *p* *pp* *pp* *p* *pp*

Vc. *p dull* *p* n.v.

Picc. *pp* *ppp*

B. Cl. *p* *mf*

Cb. Cl. *p* *mf*

Hn. *pp sick*

B. Tbn. (c.s.) *pp*

Roto-t. light sticks *pp, defeated*

B. D. *p*

Db. 1 *col legno* *pp*

Db. 2 pizz. *p dull*

400

Vln. 1

s.p.

ff $\rightarrow$ p

mp

(3+2)

ord.

(2+3)

s.p.

ff $\rightarrow$ p

Vln. 2

arco, s.p.

f

ff

Vla.

mp $\rightarrow$ f

f

f

p

Vc.

$\leq mp$

s.p.

ord.

f

p dull

Picc.

pp

$\leq f$

A. Fl.

f $\rightarrow$ ff

p

f

B. Cl.

p

f

Cb. Cl.

p

f

Hn.

pp sick

B. Tbn.

p

mf

Roto-t.

B. D.

p

f

Db. 1

p

f

Db. 2

406

Vln. 1

Vln. 2

Vla.

Vc.

B. Cl.

Cb. Cl.

Bsn.

Hn.

B. Tbn.

Vib.

Db. 2

pizz.
very approx. pitches!

8^{va}

G.P.

(pizz.- approx.!) *v*

ff *mf* *f*

fff *fff*

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

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

mf

mf *3* *3*

pp *p*

mp

pp *mp* *p* *f*

Vibraphone
motor ON fast
soft sticks

pp *mf* *p* *mf*

arco
s.p.

pp

molto rit.

413

arco

Vln. 1

fff *fff* *mf* *pp*

Vln. 2

fff *fff* *pp* pizz. finally relax! arco

Vla.

ord. *fff* *mf* *pp*

Vc.

ord. *fff* *mf* *pp* *espress.*

Picc.

fff

A. Fl.

pp *tr* *espress.*

C. A.

fff *pp*

B. Cl.

fff

Cb. Cl.

fff

Bsn.

f *pp*

Hn.

con sord. *fff* *pp* *ppp*

Tpt. 1

(c.s.) *fff* *pp* *ppp*

Tpt. 2

(c.s.) *fff* *pp* *ppp*

B. Tbn.

f *pp* *ppp*

B. D.

Castanets Bass Drum *fff* *ff* *molto* *ppp*

Db. 1

pizz. *fff*

Db. 2

(arco) *fff*

(barely discernible pitch)

418

Vln. 1 *ppp distant*

Vln. 2 *tr* *p espress.* *3* *p* *9* *tr* *s.p.* *p*

Vla. *tr* *pp* *p* *ppp*

Vc. *p* *9* *p* *10*

Picc. *n.v.* *pp* *pp*

A. Fl. *p* *pp* *p* *p* *7*

Hn.

Tpt. 1 *pppp*

Tpt. 2 *pppp*

B. Tbn.

Crot. *Crotales* *arco* *ppp* *pp*

Db. 1 *arco* *II* *pp* *p* *pp* *(II)*

rit. ♩ = 50 (3+2)

422

Vln. 1

mp *pp*

Vln. 2

ord. *pp* *p pulsing* *f > p* *ppp* *sul tasto*

Vla.

pp

Vc.

pp *mp* *mf* *mp > p* *p* *ppp*

Picc.

ppp

A. Fl.

ppp *ppp*

B. Cl.

very airy *pp* *pp*

Cb. Cl.

ppp

Hn.

unstable *pppp*

B. Tbn.

practice mute *"ppp"* *"pp"*

Crot.

Db. 1

p *p* *mp* *ppp*

Db. 2

pp

426

(3+2) col legno (c.l.)

Vln. 1 *pp* *p* *mf* *ff*

Vln. 2 *pp* *mp* *f* *sfz* *f* *mf*

Vla. *pp* *p* *mf* *ff*

Vc. *pp* *p* *mf* *mp* *mf*

Picc.

A. Fl.

C. A.

Cb. Cl.

Bsn.

Tpt. 1 con sord. (harmon) (breathe ad lib.) *ppp*

Tpt. 2 con sord. (harmon) (breathe ad lib.) *ppp*

B. Tbn. slide vib.

Crot.

Db. 1 *mp* sickly, agonising gliss.

Db. 2 *mf*

rit.

♩ = 46

69

429 arco ord.

Vln. 1 *mf* agonising *f* dense trem. *fff* molto s.p. *fff* *f* >

Vln. 2 *f* 3 9 3 10 *ff* *disperato* *fff* *sub. pp*

Vla. arco ord. *mf* agonising *f* dense trem. *fff* molto s.p. *fff* *f* >

Vc. *f* 5 3 7 *ff* *disperato* *fff* *sub. pp*

Picc. *pp* dolciss.

A. Fl. flz. trill *tr* *mp* *fff* *p*

C. A. *fff* *p*

B. Cl. flz. trill *tr* *fff* *p*

Cb. Cl. *ff* *ppp*

Bsn. *fff* *p*

Hn. senza sord. *fff* *p*

Tpt. 1 *mf* *fff* *p*

Tpt. 2 *mf* *fff* *p*

B. Tbn. con sord. (harmon) *f* *fff* *p* *sub. ppp* (arco) *pp*

Crot. *pp*

B. D. *ff* *p*

Db. 1 *f* *fff* *p* *sub. ppp*

Db. 2 *f* *ff* *fff* *p* *ppp*

70

ord. rit. $\text{♩} = 36$

Vln. 1

432

mp *ppp*

Vln. 2

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

Vla.

ord. *mp* *ppp* *legatiss.* IV *ppp*

Vc.

p *dolciss.* 7 *ppp* *p* *pp* *espress.* *p* 6 *pp*

Picc.

ppp n.v.

A. Fl.

pp 5

B. Cl.

pp 3 *tr* *ppp* 3 *tr* *pppp* 3 *tr*

Cb. Cl.

pp 3 *ppp*

Hn.

con sord. unstable *pppp*

B. Tbn.

Crot.

pp *ppp*

Db. 1

II *ppp*

Db. 2

(no fade) *ppp*