

CHAMBER DANCES

for 17 instruments

Full Score

LIAM RITZ

FOR PERUSAL USE ONLY

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CHAMBER DANCES

for 17 instruments

(2019)

Premiered on May 23rd, 2019 at The Cotton Factory, Hamilton, Ontario
Gemma New (conductor) and the Hamilton Philharmonic Orchestra

Chamber Dances (2019)

for 17 instruments

Duration: 7 minutes

Instrumentation:

Flute [doubling piccolo]

Oboe

Clarinet in B^b

Bass Clarinet

Bassoon

Horn in F

Trumpet in C

Trombone

*2 Percussion:

[I = 2 Woodblocks (low/high), Bongos, 2 Congas (low/high)]

[II = Suspended Cymbal, Tambourine, Guiro, Snare Drum, Bass Drum, 4 Glass Jars (low to high)]

Piano

Harp

Violin I

Violin II

Viola

Cello

Contrabass [requires C extension]

Score in C.

All instruments sound as written except for Piccolo, which sounds one octave higher, and Contrabass, which sounds one octave lower.

Contact

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*see percussion set-up on page v

Programme Note

Although the title, **Chamber Dances**, may imply a set of music depicting various dance forms, the piece instead treats the *musicians* as the dancers and explores the visceral gestures and relationships between one another. Throughout the piece, the instruments interact in differing roles ranging from supportive, reactive, imitative, and combative. The individual instruments and families each “*move*” in their own unique ways, and these movements are repeated and examined in various environments. This creates a sort of musical

iconography wherein the same musical gestures are juxtaposed in a new situation and adopt an alternative function. The material is also written in a manner in which to create distinct physicalities in how the musicians perform, often sharing certain gestures and movements in both musical and somatic dialogue. **Chamber Dances** was commissioned by the Hamilton Philharmonic Orchestra as part of their inaugural *Composer Fellowship Program*.

Composer Biography

Liam Ritz (b.1996) is a Canadian-born composer, conductor, and violinist based in Toronto, Ontario.

As a composer, Liam has been fortunate to work with outstanding musicians and ensembles including the Hamilton Philharmonic Orchestra, the Toronto Symphony Orchestra, Gemma New, Veronique Lacroix, Etsuko Kimura, Jonny Smith, and more.

His works have been frequently performed across Canada in festivals and workshops such as the Canadian Contemporary Music Workshop, the Scotia Festival of Music, the University of Toronto: New Music Festival, the Hamilton Philharmonic Orchestra’s *What Next Festival*, and at the Orford Music Academy. In addition, Liam’s works are often programmed by musicians in solo and chamber recitals, including recent performances abroad in the United States and Italy.

A recognized composer, Liam was awarded the Pierre Mercure SOCAN Foundation Young Composers Award for his *Sonata for Solo Marimba* and was selected as the inaugural winner of the Hamilton Philharmonic Orchestra’s Composer Fellowship Program, in their 2018/19 Season. Liam was also the recipient of the Andrew Alexander Kinghorn Scholarship and the William Irving Fairclough Graduating Scholarship while at the University of Toronto.

Liam received a Bachelor of Music from the University of Toronto, studying composition under Abigail Richardson-Schulte. In addition, Liam has participated in masterclasses with Peteris Vasks, Robin de Raaf, Ana Sokolovic, and Jean Lesage and has studied conducting under Ivars Taurins, Stephane Potvin, and Gillian McKay.

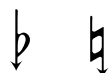
Performance Notes

General

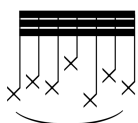
Accidentals:

Accidentals remain valid for the entire measure, however only apply to the indicated octave. If differing octave is to be altered, an accidental will be applied. If no accidental is indicated, the note is assumed natural.

Microtonal Notation:

 = quarter tone lower

Woodwinds/Brass



X-noteheads indicate key clicks



Diamond noteheads indicate to blow air through instrument, producing air sounds. Although in most cases this technique is notated with pitches, the sound should be almost entirely without pitch.

Strings

Bow Techniques:

s.p. = sul ponticello; near the bridge.

s.t. = sul tasto; over the finger board

c.l. = col legno; with the stick of the bow (always col legno battuto)



Double accents indicate to play with excessive bow-pressure, producing a harsh, almost-percussive sound.



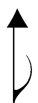
Notes topped with the double-mordent sign are to be performed with *molto vibrato*. This is almost like a vibrato accent; vibrato should be very wide and fast.



Hit all strings against the fingerboard with the palm of the hand. This should produce a percussive snapping sound.



Tap body of instrument with fingers; it may be necessary to place bow down during this technique to allow for the use of both left and right hands.



Highest note possible

Percussion

Percussion 1

Diagram illustrating Percussion 1 instruments: Congas, Bongos, and Woodblocks. The diagram shows two Congas and two Bongos, with a pair of Woodblocks above them. A large 'X' is drawn over the instruments, indicating they are not to be used.

Musical notation for Percussion 1 shows a staff with notes for Congas, Bongos, and Woodblocks. Brackets indicate the instrument for each note: Congas (first two notes), Bongos (next two notes), and Woodblocks (last two notes).

Percussion 2

Diagram illustrating Percussion 2 instruments: Bass Drum, Snare Drum, Cymbal, Guiro, Tambourine, and Glass Jars. The diagram shows a Bass Drum, a Snare Drum, a Cymbal, a Guiro, and a Tambourine. A box labeled 'Glass Jars' contains four numbered circles (4, 3, 2, 1). A large 'X' is drawn over the instruments, indicating they are not to be used.

Musical notation for Percussion 2 shows a staff with notes for Bass Drum, Snare Drum, Guiro, Tambourine, Cymbal, and 4 Glass Jars. Brackets indicate the instrument for each note: Bass Drum (first note), Snare Drum (second note), Guiro (third note), Tambourine (fourth note), Cymbal (fifth note), and 4 Glass Jars (last two notes).

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commissioned by the Hamilton Philharmonic Orchestra

CHAMBER DANCES

for 17 instruments

Liam Ritz (b. 1996)

(2+2+3) $\frac{7}{8}$ ♩ = 144 $\frac{3}{4}$ ♩ = 96 $\frac{4}{4}$

Flute *ff* *p* *mf*

Oboe *ff*

Clarinet in B *ff* 3 5

Bass Clarinet *ff* 3

Bassoon *ff* 3

Horn in F *mf* harmon mute *ff*

Trumpet in C *mf* straight mute *ff*

Trombone *mf* *ff*

Percussion [2 players] 1 *f* *ff* rimshot *ff*
2 Cymbal, Tambourine, Guiro, Snare Drum, Bass Drum

Harp *f* *mp*

Piano

Violin I *ff* *sfp* 3 *ff* 6

Violin II *ff* *pizz.* *p* 3 *f* 3

Viola *ff* *p* 3 *f*

Cello *ff*

Contrabass *ff*

4

The musical score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, harp, piano, and strings. Key musical elements include:

- Flute (Fl.):** Features a melodic line starting at measure 4 with a *p* dynamic.
- Oboe (Ob.):** Enters with a triplet figure at measure 4, marked *p*.
- Clarinet (Cl.):** Plays a rhythmic pattern of eighth notes, marked *p*.
- Percussion:**
 - 1 (bongos):** Remains silent.
 - 2 (4 Glass Jars):** Plays a triplet of notes at measure 4 (*p*) and another triplet at measure 6 (*mp*).
- Harpsichord (Hp.):** Accompanies the flute with a triplet of notes, marked *mf*.
- Piano (Pno.):** Accompanies the harpsichord with a triplet of notes, marked *mf*.
- Violins and Viola:**
 - Vln. I:** Plays a continuous eighth-note pattern, marked *ff*.
 - Vln. II:** Enters with a triplet of notes at measure 4 (*ff*) and continues with a melodic line.
 - Vla:** Enters with a triplet of notes at measure 4 (*mf*).
- Cello and Contrabass:**
 - Vc.:** Enters with a triplet of notes at measure 4 (*mf*), playing *pizz.* (pizzicato).
 - C.B.:** Accompanies the cello with a triplet of notes at measure 4 (*mf*).
- Violoncello (Vc.):** Features a special effect at measure 6: "col legno, jeté" with a glass ornament (IV), marked *mp*.

7

Fl. *mf* *p* *mf* (key clicks) *f* *mp*

Ob. *pp* *mp* *mf*

Cl. (key clicks) *f*

B.Cl. (key clicks) *f*

Bsn. *pp* *mp* *mf*

Hn. (blow air through instrument) *pp* *mf*

C Tpt. *mp* *f* *p*

Tbn. *pp* *mf*

Perc. 1 *mf*

Perc. 2 *p*

Hp. *p* *mf* *mf*

Pno. *mf* 8^{va}.....1

Vln. I

Vln. II *pizz.* *mf* *f* arco 6

Vla. *f* arco 6

Vc. *mf* *mf*

C.B. *mf* *f* *)

*) hit all strings against the fingerboard with the palm of the hand

11

Fl. *f* *f* *mf* ord.

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

B.Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

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

C Tpt. *mf* *f* *p* *mf* *f*

Tbn. *mf* *f* *p* *mf*

(wblks., bongos, congas)

1 *mf* *f*

Perc. (glass jars)

Hp. *mf* *f* *p* *f* D: C: B: | E: F: G: A:

Pno. *mf* *f*

Vln. I *f*

Vln. II *fp* *sfz*

Vla. *mf* *f* *p* *mf* *sfz*

Vc. *mf* *f* *p* *mf* *sfz* arco, ord. pizz.

C.B. *p* *mf* *f* arco

A

15

Fl. *mp* *f* *p* *molto* *f*

Ob. *fp* *f* *p* *molto* *f*

Cl. *fp* *f* *p* *molto* *f*

B.Cl. *f* *p* *molto*

Bsn. *f* *p* *molto*

Hn. *f* *p* *molto*

C Tpt. *fp* *mf* *molto*

Tbn. *senza sord.* *p* *f* *p* *molto*

1 Perc. *f* *mf*

2 Perc. (cym., tamb., s.d., b.dr.) *mf* *f* *rimshot*

Hp. *ff*

Pno. *ff*

Vln. I *f* *mf* *p* *fp* *f*

Vln. II *mf* *p* *f*

Vla. *f*

Vc. *arco, s.p.* *p* *f* *ord.* *sfz* *sfz* *p* *molto*

C.B. *pizz.*

Chamber Dances

19

Fl. *mp* *f* *p* *sfz*

Ob. *mp* *f* *p* *sfz*

Cl. *p* *f* *p* *sfz*

B.Cl. *p* *f* *p* *sfz*

Bsn. *mp* *p* *f* *p* *sfz*

Hn. *mp* *p* *f*

C Tpt. *p* *f*

Tbn. *sfz* *p* *f* *sfz*

Perc. 1 (wbkls., bongos, congas) *pp* *mp* *ff*
2 (cym., bass drum) (cym. scrape) *p* *ff*

Hp.

Pno. *mp* *f* *sfz*

Vln. I *p* *ff* *fp* *ff*

Vln. II *p* *ff* *fp* *ff*

Vla. *p* *ff* *fp* *ff* *pizz.*

Vc. *arco* *sfz* *p* *ff* *fp* *ff* *fp*

C.B. *arco* *sfz* *p* *ff* *sfz*

2/4 (♩ = 128) 4/4 (♩ = 96) 2/4 (♩ = 96) 4/4

Chamber Dances

24

Fl. *fpp* *f*

Ob. *fpp* *f*

Cl. *fpp* *f*

B.Cl. *sfz* *mf*

Bsn. *f* *mf*

Hn. *mf* con sord.

C Tpt. *mf* straight mute

Tbn. *sfz* *mf* straight mute

1 Perc. *mf*

2

Hp.

Pno.

Vln. I (molto vib.) *gliss.* *s.p.* *ord.* *ff* *mf* *gliss.* *mf* *(m.v.)*

Vln. II (molto vib.) *gl.* *s.p.* *ord.* *ff* *mf* *gliss.* *mf* *(m.v.)*

Vla. *gl.* *fp* *ff* *gliss.* *mf* *(m.v.)*

Vc. *f* *pizz.* *s.p.* *ord.* *s.p.* *ff* *gliss.* *mf* *(m.v.)*

C.B. *ff* *sfz*

3/4 4/4

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28 $\frac{4}{4}$

Fl. *p* *pp* *pp* *molto*

Ob. *pp* *pp* *pp* *molto*

Cl. *mp* *) quarter-tone: quasi tone-colour trill

B.Cl. *pp* *pp* *pp*

Bsn. *p*

Hn. *sfpp*

C Tpt. *p* *f* *p* *molto*

Tbn. *sfpp*

Perc. 1 (bongos) *p* *mf*

2 (bass drum) *ppp cresc. poco a poco*

Hp. *mf* *f* *mf* D: C# B: | E: F# G# A#

Pno. *f* *f* *f*

Vln. I *ff* *p* *col legno* *mf* ord. 0

Vln. II *ff* *p* *col legno* *mf* ord. III

Vla. *ff* *p* *p* *p*

Vc. *p*

C.B. *sfz* *pp cresc. poco a poco* *arco* *3*

36

Fl. *mp* 5 5 5 to Piccolo

Ob. *mp* 6 6 6

Cl. *mp*

B.Cl. *mp* 5 5

Bsn. *mp* 5 5 5

Hn.

C Tpt. *mp* 5 5 5

Tbn.

Perc. 1 (bongos) *mf*

Perc. 2 (bass drum)

Hp.

Pno.

Vln. I *mf* 3 *f*

Vln. II *mf* 3 *f*

Vla.

Vc.

C.B. *mf* 6 6 3

40 (Piccolo)
*)
Picc. *ppp cresc. poco a poco* *sfz!* *sfz!* *sfz!*

Ob. *ppp cresc. poco a poco* *sfz!* *sfz!*

Cl. *ppp cresc. poco a poco* *sfz!* *sfz!*

B.Cl. *mf* *p* solo *mp*

Bsn. *mf* *p* solo *mp*

Hn. *sfpp*

C Tpt. *sfpp* senza sord.

Tbn. *sfpp*

1 Perc.

2 *mf* *pp*

Hp. *ppp cresc. poco a poco* bisbigli

Pno. *f*

Vln. I *ppp cresc. poco a poco* *sfz!* *sfz!* *sfz!*

Vln. II *ppp cresc. poco a poco* *sfz!* *sfz!*

Vla. *ppp cresc. poco a poco* *sfz!* *sfz!*

Vc. *mf espr. e molto sost.*

C.B. *mf* *p*

*) Repeat notes freely and as fast as possible;
Exaggerate loud interjections, then return to previous pattern

43

Picc. *sfp!* *sfp!* *sfp!* *sfp!* *f* *ff*

Ob. *sfp!* *sfp!* *sfp!* *sfp!* *f* *ff*

Cl. *sfp!* *sfp!* *sfp!* *sfp!* *f* *ff*

B.Cl. *f*

Bsn. *f*

Hn. *sostentuo* *f*

C.Tpt. *sostentuo* *f*

Tbn. *sostentuo* *f*

1 (wblks., bongos, congas) *f*

2 (cym., snare drum) *f* rimshot

Hp. *molto*

Pno. *f*

Vln. I *sfp!* *sfp!* *sfp!* *sfp!* *f* *6*

Vln. II *sfp!* *sfp!* *sfp!* *sfp!* *f*

Vla. *sfp!* *sfp!* *sfp!* *sfp!* *f* *3*

Vc. *f* *ff* *3*

C.B. *f* *sfz*

2/4

50 **9** (2+2+3+2) **3**/**4** **2**/**4** **7**/**8**

Picc. _____

Ob. _____

Cl. _____

B.Cl. _____

Bsn. *p* _____ *mf* _____ *p* _____ *mf* _____

Hn. _____

C Tpt. _____

Tbn. _____

(bongos, congas)

1 Perc. _____

(snare drum)

2 Perc. _____

Hp. _____

Pno. *f* _____ *f* _____

9 (2+2+3+2) **3**/**4** **2**/**4** **7**/**8**

Vln. I *mf* _____ *ord.* *p* _____ *ord.* *f* _____

Vln. II *mf* _____ *ord.* *p* _____ *ord.* *f* _____

Vla. *pizz.* *p* _____ *arco* *f* _____ *pizz.* *p* _____ *arco* *f* _____

Vc. _____ *f* _____ *f* _____ *f* _____

C.B. _____ *f* _____ *f* _____ *f* _____

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54 $\frac{7}{8}$ (3+2+2) (2+2+3) $\frac{4}{4}$ **D**

Picc. *f*

Ob. *mp* *molto*

Cl. *mp* *molto*

B.Cl. *pp* *f*

Bsn. *p* *mf* *pp* *f*

Hn. *pp* *ff*

C Tpt. *pp* *ff*

Tbn. *p* *mf* *sf* *ff*

1 Perc. *sfz* *p*

2 Perc. *sfz*

Hp. *mp* *molto* *ff*

Pno. *f* *gliss.*

Vln. I *ord.* *III* *p* *molto* *f* *s.p.* *solo* *f* *espr. e molto vib.*

Vln. II *f* *pizz.* *ord.* *III* *p* *molto* *f* *s.p.*

Vla. *p* *molto* *f* *arco* *ffp*

Vc. *p* *ffp*

C.B. *p* *ffp*

58

Picc.

Ob.

Cl.

B.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1 (bongos, congas)

Perc. (tambourine)

2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

C.B.

gliss.

III

II

3

fp

molto

gliss.

solo

f espr. e molto vib.

mf

p

molto

f

62

Picc. *mp* *p* *ff*

Ob. *mp* *p* *ff*

Cl. *mp* *p* *f* *p* *ff*

B.Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *p* *mf*

C Tpt. *mf* *p* *mf* (scoop)

Tbn. (harmon mute) *mp*

Perc. 1 *mf* 2 *mf*

Hp.

Pno.

Vln. I *f* *pp* *mf* *p* *mf* *p* *f*

Vln. II *f* *pp* *mf* *p* *mf* *p* *f*

Vla. *mf* *fp* *f*

Vc. *mf* *fp* *f*

C.B. *mf* *ff* *p* *f*

Annotations: *gliss.*, *ord.*, *s.p.*, *gl.*, *3*, *mf*, *p*, *ff*, *mp*, *pp*, *f*, *fp*, *gl.*, *gliss.*, *ord.*, *s.p.*, *gl.*, *3*, *mf*, *p*, *ff*, *mp*, *pp*, *f*, *fp*, *gl.*, *gliss.*, *ord.*, *s.p.*, *gl.*, *3*, *mf*, *p*, *ff*, *mp*, *pp*, *f*, *fp*, *gl.*

66

7/8 (3+2+2) 6/16 (3+3) 2/4 5/4

Picc. *fff* *f*

Ob. *fff* *f*

Cl. *fff* *f*³

B.Cl. *fff* *f*

Bsn. *fff* *f*

Hn. *fff* *f*

C Tpt. *fff* *f*

Tbn. *f* *fff* *f*

Perc. 1 (wblks., bongos, congas) *fff* *f*

Perc. 2 (cym., tamb., s.d., b.dr.) *fff* rimshot (choke) *f*

Hp. *fff* *f*

Pno. *f* *fff* *f*

Vln. I *fff* *mp* *molto* *fp* *molto* *ff*

Vln. II *fff* *mp* *molto* *fp* *molto* *ff*

Vla. *fff* *mp* *molto* *fp* *molto* *ff*

Vc. *fff* *mp* *molto* *fp* *molto* *ff*

C.B. *fff* *mp* *molto* *fp* *molto* *ff*

gliss. *pizz.* *gliss.* *gliss.*

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70 **5/4** **7/8** (2+2+3) **4/4**

Picc. (key clicks) *fp* *f* *sfz*

Ob. (key clicks) *fp* *f* *sfz*

Cl. (key clicks) *fp* *f* *sfz*

B.Cl. (key clicks) *fp* *f* *sfz* *gliss.*

Bsn. *p* *mf*

Hn. senza sord. (blow air through instrument) *p* *ff*

C Tpt. senza sord. (blow air through instrument) *p* *ff*

Tbn. senza sord. (blow air through instrument) *p* *ff* *sfz* *f* *gliss.*

1 Perc. *f* *p* *ff* *f*

2 Perc. *sfz* *ff* *f*

Hp. *f*

Pno.

5/4 **7/8** (2+2+3) **4/4**

Vln. I *mf* *sfz* *f* *gliss.*

Vln. II *mf*

Vla. *mf* *pizz.* *mf* (dampened)

Vc. *sfz* *pizz.* *mf* (dampened)

C.B. *mf* (dampened)

3/4

4/4

74

1 (wblks., bongos, congas)

2 (bass drum)

8_e.....

mf

mf

p

gliss.

f

ff

f

f

f

f

p

mp

p

molto

f

f

8_e.....

mf

mf cresc.

ff molto sost.

f

arco

ff molto sost.

pizz.

arco

mf cresc.

mf cresc.

mf

arco

mf sost.

arco

f

mf

f

E Subito meno mosso accel. poco a poco
(♩ = 104)

78

Picc. - - - - -
Ob. - - - - -
Cl. - - - - -
B.Cl. - - - - -
Bsn. - - - - -
Hn. - - - - -
C Tpt. - - - - -
Tbn. - - - - -
1 Perc. *f* - - - - -
2 Perc. *f* - - - - -
Hp. - - - - -
Pno. *ff* - - - - -

Detailed description: This block contains the musical notation for measures 78 through 81. It features staves for Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion (two parts), Harp, and Piano. The woodwinds and strings play a rhythmic pattern of eighth notes. The piano part consists of chords. Dynamics include *p*, *f*, and *ff*. A large watermark 'FOR PERUSAL USE ONLY' is overlaid diagonally across the score.

E Subito meno mosso accel. poco a poco
(♩ = 104)

Vln. I *ffp* cresc. poco a poco
Vln. II *ffp* cresc. poco a poco
Vla. *ffp* cresc. poco a poco
Vc. *ffp* cresc. poco a poco
C.B. *ffp* cresc. poco a poco

Detailed description: This block contains the musical notation for measures 78 through 81 for the string section, including Violin I, Violin II, Viola, Violoncello, and Contrabass. All instruments play a rhythmic pattern of eighth notes. The dynamic is *ffp* with a *cresc. poco a poco* marking.

82

3/4 4/4 2/4 4/4

Picc. *mf* *ff* *f* *molto*

Ob. *f* *mf* *ff* *f* *molto*

Cl. *f* *mf* *ff* *f* *molto*

B.Cl. *f* *mf* *ff* *f* *molto*

Bsn. *f* *mf* *ff* *f* *molto*

Hn. *f* *mf* *ff* *f* *molto*

C Tpt. *f* *mf* *ff* *f* *molto*

Tbn. *f* *mf* *ff* *f* *molto*

(wbkls., bongos)

1 Perc. *sfz* *sfz*

2 Perc. (snare drum) rimshot *sfz* *sfz*

Hp.

Pno. *f* *mf* *ff* *f* *molto*

Vln. I *molto*

Vln. II *molto*

Vla. *molto*

Vc. *molto*

C.B. *molto*

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86 $\frac{4}{4}$ ♩ = 128

Picc. ff 3 $\frac{9}{8}$ (2+2+3+2) to Flute

Ob. ff 3

Cl. ff 3

B.Cl. f 3

Bsn. f 3

Hn. (air sound) f

C Tpt. (air sound) f

Tbn. (air sound) f

Perc. 1 ff f mp

2 ff

Hp. f

Pno. ff 3

Vln. I sfz ff sfz sul tasto p molto flaut.

Vln. II sfz ff sfz sul tasto p molto flaut.

Vla. sfz

Vc. sfz

C.B. sfz

$\frac{4}{4}$ ♩ = 128 $\frac{9}{8}$ (2+2+3+2) $\frac{3}{4}$

F

90

3/4 7/8 (3+2+2) 4/4 3/4

Fl. (Flute) *mf*

Ob. *mf*

Cl. *pp* *mf*

B.Cl. *pp* *mf*

Bsn. *pp* *mf*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

1 (wblks., bongos, congas) *p* *pp*

2 (tamb., bass drum) *mp* *p* *pp* *sf* *pp*

Hp.

Pno.

3/4 7/8 (3+2+2) 4/4 3/4

Vln. I *p molto flaut.*

Vln. II *p molto flaut.*

Vla.

Vc.

C.B.

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7/8 (2+3+2)

3/4

G

100

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1 (wblks., bongos, congas)

2 (tamb., bass drum)

Hp.

Pno.

7/8 (2+2+3)

3/4

G

Vln. I

Vln. II

Vla.

Vc.

C.B.

106

Fl. *f*

Ob. *sfz* *f* *sfz* *f*

Cl. *f*

B.Cl. *f*

Bsn. *sfz* *f* *sfz*

Hn. *mf* *sfz*

C Tpt. *mf* *sfz*

Tbn. *sfz* *sfz* *sfz*

1 Perc. *mf* *sfz* *mf*

2

Hp. *mf*

Pno. *ff*

Vln. I

Vln. II

Vla. *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

C.B. *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*) Strings: irregular, random pizzicato

111

Fl. *f* *sfz* *f* *sfz* *f* *sfz*

Ob. *sfz* *f* *sfz* *f* *sfz*

Cl. *sfz* *f* *sfz* *f* *sfz*

B.Cl. *f* *sfz* *f* *sfz* *f* *sfz*

Bsn. *f* *sfz* *f* *sfz* *f* *sfz*

Hn. *sfz* *sfz* *sfz* *sfz* *sfz* *p*

C Tpt. *sfz* *sfz* *sfz* *sfz* *sfz* *p*

Tbn. *sfz* *sfz* *sfz* *sfz* *sfz* *p*

(wblks., bongos, congas)

1 *sfz*

Perc. (tambourine)

2

Hp.

Pno.

Vln. I (m.v.)

Vln. II (m.v.)

Vla.

Vc.

C.B.

H

116

Fl. *f* **ff** tongue-stop

Ob. *f*

Cl. *f* **ff** tongue-stop

B.Cl. *f* **ff** tongue-stop

Bsn. *f* **ff** tongue-stop

Hn. *ff* **ff** tongue-stop

C Tpt. *ff* **ff** tongue-stop

Tbn. *ff* **ff** tongue-stop

Perc. 1 *f*

Perc. 2 *mp* 4 Glass Jars

Hp.

Pno. *mp* solo

H

S₆ both hands

Vln. I *f* *

Vln. II *f* *

Vla. *sfz*

Vc. *sfz* *f* *

C.B. *sfz* *f*

*) hit all four strings against the fingerboard with the palm of the hand

**) tongue-stop: play random and irregular air-sounds; stopping the sound abruptly with one's tongue

121

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(woodblocks)

Perc.

1

2

Hp.

Pno.

(S, both hands)

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

f

gliss.

(cuivré)

3

4:3

mf

f

sfp

ff p.d.l.t

ff

arco

f molto sost.

arco

f molto sost.

arco

f molto sost.

arco

f molto sost.

sfz

sfz

sfz

135

1 **4**

2+3+2+2 **3** **7** **3+2+2** **6**

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1 Perc.

2 Perc.

Hp.

Pno.

fff
(S, both hands)....

1 **4**

2+3+2+2 **3** **7** **3+2+2** **6**

Vln. I

Vln. II

Vla.

Vc.

C.B.

pizz. *mp* *f* *pp* *molto*

139 **6/8** **4/4** **5/8** (2+3) **12/8**

Fl. *f* *ff*

Ob. *f*

Cl. *f* *mp* *f*

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

Bsn. *f* *p* *f*

Hn. *f* *gliss.* *ff*

C Tpt. *f* *gliss.* *ff*

Tbn. *f* *gliss.* *ff*

1 Perc. (wblks., bongos, congas) *f* *ff*

2 Perc. (guiro, bass drum)

Hp.

Pno. *pp* *mf* *ff*

Vln. I *f wild* *ff*

Vln. II *f wild* *ff*

Vla. *f* *ff*

Vc. *pizz.* *p* *mf* *ff* *arco*

C.B. *pizz.* *p* *f*

J 12 *molto rit.* ← . = . → **4** *Poco meno mosso* (♩ = 56)

142 **8**

Fl. *sfz* *pp* *p*

Ob. *sfz* *pp*

Cl. *sfz* *pp*

B.Cl. *sfz* *pp*

Bsn. *sfz* *pp dolce espr.*

Hn. *sfz* *pp* < *mf* > *pp* < *mf* > *pp*

C Tpt. *sfz* *pp* < *mf* > *pp* < *mf* > *pp*

Tbn. *sfz* *pp* < *mf* > *pp* < *mf* > *pp*

1 Perc. *pp* < *mp* >

2 Perc. *f* *pp*

Hp. *sfz* *pp*

Pno. *sfz*

J 12 *molto rit.* ← . = . → **4** *Poco meno mosso* (♩ = 56)

Vln. I *fp* *gliss.*

Vln. II *fp* *gliss.*

Vla. *fp* *gliss.* *s.p.* *ord.* *gliss.* *sf*

Vc. *fp* *gliss.* *pp poco vib.*

C.B. *sfz* *p* *gliss.* *con sord.* *pp*

poco allarg. - - - a tempo

146

Fl. *ppp* *p molto espr.* solo

Ob. *pp espress.* solo *p* *pp*

Cl. *pp*

B.Cl. *pp*

Bsn. *mp* *mf* *pp*

Hn. *pp* con sord.

C Tpt. straight mute *pp*

Tbn. straight mute *pp*

Perc. 1 (bongos, congas) *ppp*

Perc. 2 (guiro)

Hp. *ppp*

Pno. *ppp*

Vln. I *ppp molto dolci.* con sord. *gliss.* *pp*

Vln. II *ppp molto dolci.* con sord. *gliss.* *pp*

Vla. *ppp molto dolci.* con sord. *pp* *pp*

Vc. *ppp* con sord. *pp*

C.B. *ppp* arco

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151

Fl. *mp* *sfpp*

Ob. *bend*

Cl. *bend*

B.Cl. *bend*

Bsn.

Hn. *sfpp* *p*

C Tpt. *sfpp* *p*

Tbn. *sfpp* *p*

1 Perc. *H*

2 Perc. *H*

Hp. *p*

Pno. *sfpp*

Vln. I *ord.* *gliss.* *sul tasto* *molto flaut.* *pp* *molto espr.* *mp* *pp* *IV-* *solo senza sord.* *3* *III-*

Vln. II *ord.* *gliss.* *sul tasto* *molto flaut.* *pp* *senza sord., col legno*

Vla. *ord.* *gliss.* *sul tasto* *molto flaut.* *pp* *senza sord., col legno*

Vc. *ord.* *gliss.* *sul tasto*

C.B. *ord.* *gliss.* *sul tasto*

156 *accel.* K ♩ = 96

Fl. *mp* *f*

Ob. *p* *mf*

Cl. *mp* *f*

B.Cl. *mp* *f*

Bsn.

Hn. *mp* *mf* *f* *sfz* *f*

C Tpt. *mp* *mf* *f* *sfz* *f*

Tbn. *mp* *mf* *f* *sfz* *f*

1 (wblks., bongos, congas) *p* *mf*

2 (bass drum) *pp* *mp*

Hp.

Pno.

accel. K ♩ = 96

Vln. I *mp* *mf* *molto vib.* *gliss.* *molto* *ff* *mf*

Vln. II *mf* *arco, ord.* *mf* *6*

Vla. *mf* *pizz. o* *f* *arco* *6*

Vc. *mf* *f*

C.B. *mf* *f*

accel. poco a poco - - - - -

165

Fl. *mf* *mf* *sfz* *f* 3

Ob. *mf* *mf* *sfz* *f* 3

Cl. *mf* 6 *p* *f* 3

B.Cl. *mf* 6 *p* *mf* *f* 3

Bsn. *mf* *p* *f* 3

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

C Tpt. *mf* *f* *p* *mf*

Tbn. (straight mute) *mf* *molto* *p* *mf*

1 (wblks., bongos, congas) *mf* *p* *mf* *f*

2 (glass jars) *mf* *pp* *f*

Hp. *f*

Pno.

accel. poco a poco - - - - -

Vln. I *f* 6 *p* *mf* *sfz* *f* *gliss.*

Vln. II arco *mp* *f* 6 *p* *mf*

Vla. *f* 6 pizz.

Vc. *mf* *sfz* *sfz* *f* 6 arco pizz.

C.B. *mf* 3 *sfz* *f* (pizz.) *gliss.*

accel. poco a poco

173

(Piccolo)

Picc. *f* *sfp* *f* *sfp* *f* *sfp*

Ob. *sfp* *f* *sfp* *f* *sfp* *f*

Cl. *f* *sfp* *f* *sfp* *f* *sfp*

B.Cl. *mf* *f* *p* *f* *p* *f*

Bsn. *mf* *f* *p* *f* *p* *f*

Hn. senza sord. *p - molto* *f*

C Tpt. senza sord. *p - molto* *f*

Tbn. senza sord. *p - molto* *f*

1 (wblks., bongos, congas) *p - molto* *mf* *p* *f* *p*

2 (glass jars)

Hp.

Pno. (*8₈* both hands)

accel. poco a poco

Vln. I *f wild*

Vln. II *f wild*

Vla. *f wild*

Vc. *f wild*

C.B. pizz. *f* arco *f wild*

178

Picc. *f sfp f sfp f sfp f sfp*

Ob. *sfp f sfp f sfp f sfp f sfp*

Cl. *f sfp f sfp f sfp f sfp ff* *gliss.*

B.Cl. *f* *molto*

Bsn. *f* *molto*

Hn. *5:4* *sfz.* *molto*

C Tpt. *sfp* *molto*

Tbn. *5:4* *3 sfp* *molto*

1 Perc. *f* *sfp* *molto*
(tamb., snare drum)

2 Perc. *pp cresc. poco a poco* *molto*

Hp. *molto*

Pno. *molto*
(8, both hands)

Vln. I *sfp ff sfp ff sfp ff* *gliss.* *molto*

Vln. II *sfp ff sfp ff sfp ff* *gliss.* *molto*

Vla. *sfp ff* *gliss.* *molto*

Vc. *pizz.* *molto*

C.B. *gliss.*

