

# ELIAV KOHL

## *OUIJA BOARD* 2020

for Flute, Oboe, Bass Clarinet, Horn in F,  
Percussion (Bass Drum, Snare, Cymbal and Crotales),  
Piano, and Strings (2 Violins, Viola, Cello, and Double Bass)

Dedicated to IEMA

## **Preface:**

"Her eyes are open, but her gaze is locked towards the ceiling. She is intubated and drifting in and out of consciousness. In the moments she is conscious she can communicate with us by writing on a piece of paper. The paper is clipped to a board that we hold exactly underneath her hand in a 45 degree angle. Her hand moves the pen slowly, independent of her paralyzed body. Some of the things she writes make perfect sense, while others are a bit more mysterious. But we are nevertheless all so desperate to witness her write each letter, comma, or dot, since it fills us with much hope. How does she feel? What is she thinking about? Is she scared? Is she angry? It is our only window to her mind. Sometimes her hands get stuck in loops, writing the same letter 8 or 9 times. Other times the pen loses its grip on the paper as the connection fades away in the middle of a word. There is nothing we can do for her, so we pray."

This piece mirrors several aspects of this scenario: The sound of slowly carving letters on a piece of paper. The rhythm of the unfolding meanings that are created at the end of each word and each sentence. The sound of air being pumped in her lungs through the ventilation tube. And the prayers - the careful and meaningful pronunciation of each letter in the Book of Psalms. They are all sounds of desperation.

# Explanation of Signs

## General:

All accidentals are written traditionally - they apply until the end of the bar.

Dynamics indicate the sounding result.

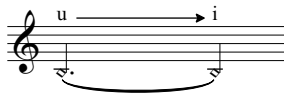
Dynamics in parenthesis indicate the effort applied by the performer.

Score in C.

## Flute



Produce extremely airy sounds with the vowels u and i, with almost no pitch.



Gradually, change the vowel u to i (passing through the vowels o, a, and e: u o a e i).



Turn the flute towards you and cover the embouchure completely with your lips, to produce a completely pitchless flutter tongue.



Produce extremely airy, short and percussive sounds, with the pronunciations of "sah!" and "tzi!".



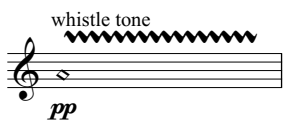
Tongue pizzicato



Key clicks: Tap the indicated keys. The dynamics indicate the resulting sound, not the performer's effort.



Jet whistle: Force a fast stream of air directly into the flute.



Produce a very narrow, slow, and soft air stream. The resulting whistle tones should be unstable. Spontaneous skips from one harmonic to another are welcomed.

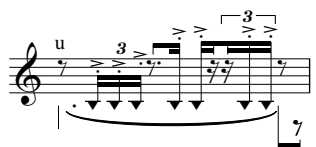
# Oboe



Without the mouthpiece, produce extremely airy sounds by blowing air into the instrument using the vowels u and i. The result should be absolutely unpitched.



Tongue ram, without the mouthpiece.



Blow air into the instrument while producing tongue rams, without the mouthpiece.

## Bass Clarinet in Bb - Tuned 1/4 tone lower.



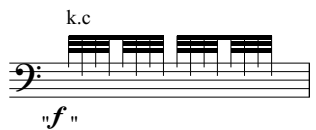
Produce extremely airy sounds by blowing air into the instrument using the vowels u and i. The result should be absolutely unpitched.



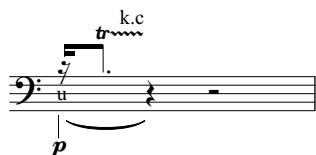
Gradually, change the vowel u to i (passing through the vowels o, a, and e: u o a e i).



Slap tongue



Key clicks: Tap the keys with your finger. Use the two keys that produce the lowest sound, and alternate between them. The dynamics in parenthesis indicate the performance effort, not the resulting *mp* - *p*.



Alternate as fast as possible between two keys, while producing air sound.

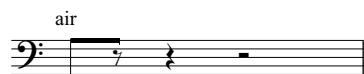


Ghost notes. Whith a lot of air.

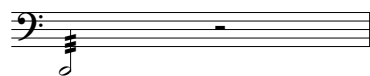


Gradually change sound from ghost notes to rodinary.

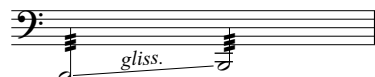
# Franch Horn in F



Attach the mouthpiece to the horn in reverse and produce a completely pitchless air sound.



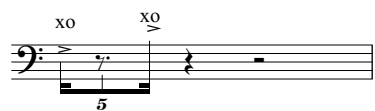
Extremley low, unpitched double tounge (measured: demisemiquavers - 1/32)



An unpitched double tounge gliss up and become a pitched double tounge.



Flutter tongue










Sucked pitch, or "kissing effect". The headless notation indicates general contour and register.



Split tongue - very short and percussive.

# Percussion

-  soft mallet
-  hard mallet
-  brush
-  drum stick
- s.b superball
-  coins
-  brush with a short circular motion.
-  brush back and forth.

# Piano

Strum the tuning pegs with a plectrum.

Half muted: Gently touch the string close to the hammer while playing the note on the keyboard, allowing the original pitch to sound with some harmonics.

Muted and totally unpitched. In case of a low register note - play as pitchless as possible.

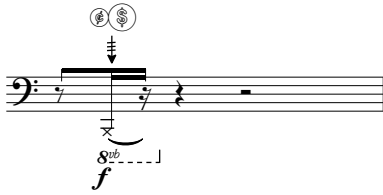
Chromatic cluster on the keys at the indicated range.

Strike the strings at the indicated range with your hand.

Play a tremolo by striking the strings at the approximated range with your hands. Respect the lowest and highest pitches of the cluster which are indicated in parentheses - if it possible on the specific piano model you are performing on.

Scratch the indicated string with your nail, in a back on forth motion.

Gently touch the string while playing the indicated note to create the indicated harmonics.



Scratch the indicated string with a coin.



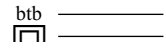
Tap the string with your fingernail.

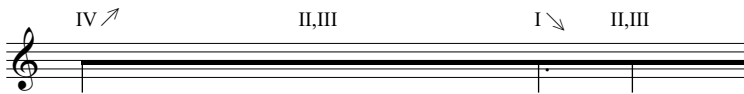
# Strings

mST - molto sul tasto

mSP - molto sul ponticello

btb - behind the bridge, on the coil of the string.

 The horizontal lines indicates that these techniques apply until further notice.



Mute the strings in the lowest position and scratch them in a very slow circular motion. The arrow pointing up indicates moving with the bow towards the bridge.



Mute the string at the indicated position (unpitched as possible).



Half mute - between harmonic pressure and ordinary pressure.



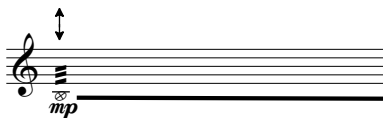
Harmonic pressure.



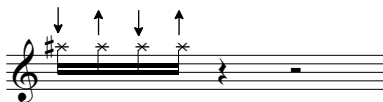
Apply overpressure and/or slow bow movement (depending on the dynamics) to create a scratch tone.



While pressure is applied to the muted string, shake the bow with a stiff arm to create extremely small rapid scratches.



Very rapid, back and forth vertical scratches of the indicated muted string.



Measured back and forth vertical scratches of the indicated muted string.



Vertical bowing - scratch the strings towards the bridge, and end the gesture with a left hand pizzicato.



Col legno battuto - let the bow bounce while moving towards the bridge, resulting in an upwards glissando. The length of the gesture is indicated by the length of the gliss. line.

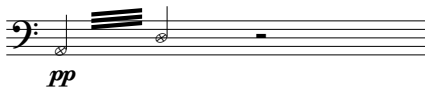


Mute the strings at the lowest position and strum with your fingernails.

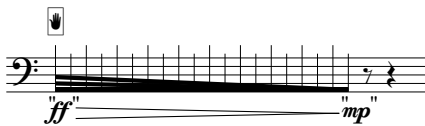


Extremely high, muted pizzicato.

## Double Bass



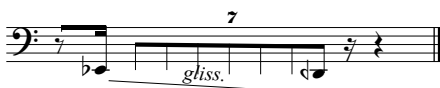
Mute the strings at the lowest position and play a rapid tremolo with the bow's screw. The bow's screw is trapped between the strings and hitting them.



Rub the instrument's shoulder with your hand in fast back and forth movements. Dynamics in parentheses indicate your effort, not the resulting sound.



Tap the instrument's shoulder with your hand.



Strum the string with a plectrum while producing a glissando.



# OUIJA BOARD

Score in C

♩=56

ELIAV KOHL

4/8 + 3/8                      3/8 + 4/8                      4/8 + 3/8

Flute

Oboe without reed

Bass Clarinet in Bb \*

Horn in F reverse mouthpiece

Percussion Crotales, Snare, Bass d.

Piano

Violin 1 very slow circular motion, IV ↗

Violin 2 very slow circular motion, IV ↗

Viola IV ↕

Violoncello mST, pizz.

Double Bass pizz., very slow circular motion

pp, mp, pppp, mf, mST

\* The bass clarinet is tuned a quarter tone lower.  
The score reflects the desired resulting pitch.

5

Fl.

Ob. *tongue ram*  
*mp*

B. Cl.

Hn.

Perc.

Pno. *mp*

Vln. 1 *p*  
*pp* *p* *pizz.*

Vln. 2 *pp* *mp* *pp*  
*very slow circular motion*

Vla. *pp*

Vc. *pizz.* *mp* *arco* *pp* *p* *pizz.*

Db. *mp* *pp*

4/8 + 3/8

Fl. *p* *p* *mp* *u*

Ob. *mp* *u*

B. Cl. *mp* *mf* *mp* *f* *pp* *u* *i* *u*

Hn. *mf*

Perc. Bass d. *pppp* *pp* *pppp* Snare *mp* Bass d. *mp*

Pno. *mp* *ped.*

Vln. 1

Vln. 2

Vla. *ppp* *pp* *IV mST* *3*

Vc.

Db. *pp* *very slow circular motion*

4/8 + 3/8

13

B. Cl.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

17

Fl.

B. Cl.

Crot.

Pno.

Vln. I

Vla.

Db.

Crotales

Bass d.

Crotales

Crotales

*pp*

*ppp*

*pp*

*ppp*

*ppp*

*pp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*ppp*

*ppp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

arco  
III  
mST

8va

3

5

8va  
p  
Led.

22

Fl. *p > pp*

Ob.

B. Cl.

Hn.

Perc. Bass d. *ppp p pppp*

Pno. *pp*  
*Ped.*

Vln. 1 *ppp pp p ppp*  
*mST 7*

Vln. 2

Vla. *pppp*

Vc.

Db. *pp p ppp*  
*arco mST 7*

16

2/8 + 3/16

2/8 + 3/8

26

Fl. *mp*

Ob. *mp* *p*

B. Cl. *mp* *mf* *pp*

Hn. *p*

Perc. Snare Bass d. *mp*

Pno. *pp* *mp* *p* *15<sup>ma</sup>*

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp* very slow circular motion

Vla. *pp* *p* *pp*

Vc. *p* *pizz.*

Db. *pp* *p* *pp* very slow circular motion

2/4 + 3/16      4/8 + 3/8      2/8 + 3/8      4/8 + 3/8      2/8 + 3/8

Fl. *p* *mp*

Ob. *p* *mp*

B. Cl. *p* *mp*

Hn. *p*

Perc. Bass d. *ppp* Snare *pp* Snare *mp* Bass d.

Pno. *p* *pp* *mp*

Vln. 1 *pp* *p* *ppp* *pp* *ppp*

Vln. 2 *pp* *pp* *pp* *pp* very slow circular motion

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

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

Db. *ppp* *p* *ppp* *pp* very slow circular motion



4/8 + 3/16

4/8 + 3/8

Musical score for measures 36-40. The score is for a woodwind ensemble, percussion, piano, strings, and double bass. The time signature changes from 4/4 to 4/8 + 3/16 + 4/8 + 3/8. The dynamics range from pppp to mp.

**Fl.** Measure 36: rest. Measure 37: rest. Measure 38: rest. Measure 39: quarter note G4, mp. Measure 40: rest.

**Ob.** Measure 36: quarter note G4, mp. Measure 37: rest. Measure 38: rest. Measure 39: quarter note G4, mp. Measure 40: rest.

**B. Cl.** Measure 36: rest. Measure 37: rest. Measure 38: rest. Measure 39: quarter note G4, mp. Measure 40: rest.

**Hn.** Measure 36: quarter note G2, mp. Measure 37: rest. Measure 38: rest. Measure 39: quarter note G2, mp. Measure 40: rest.

**Perc.** Measure 36-38: Bass d., pppp. Measure 39: Snare, Bass d., mp. Measure 40: rest.

**Pno.** Measure 36: quarter note G4, mp. Measure 37: rest. Measure 38: quarter note G4, mp. Measure 39: quarter note G4, mp. Measure 40: rest.

**Vln. 1.** Measure 36: quarter note G4, pp. Measure 37: quarter note G4, pp. Measure 38: quarter note G4, p. Measure 39: rest. Measure 40: rest.

**Vln. 2.** Measure 36-38: rest. Measure 39: rest. Measure 40: rest.

**Vla.** Measure 36: rest. Measure 37: rest. Measure 38: quarter note G4, p. Measure 39: rest. Measure 40: rest.

**Vc.** Measure 36: quarter note G4, p. Measure 37: rest. Measure 38: rest. Measure 39: rest. Measure 40: rest.

**Db.** Measure 36-38: rest. Measure 39: rest. Measure 40: rest.

41  $2/8 + 3/8$   $2/8 + 3/8$   $4/8 + 3/16$   $4/8 + 3/8$

Fl.  $mp$   $pp$   $p$   $ppp$   $mp$   $ppp$   $p$   $ppp$

Ob.  $mp$   $mp$

B. Cl.  $mp$   $mp$

Hn.  $pp$   $p$   $mp$   $ppp$   $p$   $ppp$

Perc. Cymbal on the bell  $pp$  3 Bass d.  $p$  Snare  $pp$  Bass d.  $mp$   $mf$

Pno.  $p$

Vln. 1  $pp$   $ppp$   $pp$   $ppp$

Vln. 2  $pizz.$   $p$   $arco$  very slow circular motion  $pp$   $p$   $ppp$

Vla.  $pp$   $ppp$   $arco$   $p$   $mp$   $pp$   $p$   $pp$

Vc.  $p$   $with nail$   $arco$   $p$   $mp$   $very slow circular motion$   $pp$   $p$   $ppp$   $pizz.$   $ff$

Db.  $pp$   $p$   $pizz.$

45

2/8 + 3/16

Fl. *pp* < *mp* > *pp*

Ob. *pp*

B. Cl. *pp* < *mp* > *pp* *mf*

Perc. *p* < *mp* > *pp*

s.b  
Bass d.

Db. *ff* *mp* *p* *ff*

4/8 + 3/16

4/8 + 3/16

3/8+2/8

50

Fl. *mp* > *pp* *p* *p* *u* *sah!* *sah!* *tzi!*

Ob. *u* *mp* *u*

B. Cl. *p* *u*

Hn. *ppp* < *p*

Perc. *s.b* *Bass d.* *p* < *mp* > *pp* *p* *mp*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *p* *ff* *ff* *ff*

2/8 + 3/8

55

Fl. *mp* *pp*

Ob. *p*

B. Cl. *p*

Hn. *pp* *mp*

Perc. Bass d. *pp*

Pno. *pp* *mp* *mp*

Vln. I *pp* *p* *ppp* arco *gliss.* (#) *p* strum with nail

Vln. II *p* *pp* clb

Vla. *p* strum with nail *p* arco II *p* 3 5

Vc. *p* *pp* clb II *pizz.* with nail *mp* 5

Db. *ff* *ff* *pizz.*

60  $3/8 + 3/8 + 3/8$

Fl. *p* *sah!*

Ob.

B. Cl. *p* *slap tongue*

Hn.

Perc. Cymbal on the bell *pp*  $3$  Bass d. *ppp* *p* *ppp*

Pno. *p*  $3$  *p* *8<sup>va</sup>* *Red.*

Vln. 1 *pp* *arco*

Vln. 2 *p* *pp* *arco* *very slow circular motion* *pp* *p* *pp*

Vla.

Vc. *p* *arco* *very slow circular motion* *pp* *p* *pp*

Db. *pp* *arco* *mST*  $5$   $5$  *ppp* *p* *pppp* *pp* *p* *ppp* *gliss.*

64

Fl. *u i u i u i u i u i*  
*pp p pp*

Ob.

B. Cl.

Hn.

Perc. Cymbal  
*pppp pp pppp*

Pno. scratch string with nail  
*p*

Vln. 1

Vln. 2  
*pp p pp*

Vla. *pp*

Vc.

Db.

4/8 + 3/16

68

Fl. *mp* > *pp* *p* *u* *i*

Ob. *pp* < *p* > *pp* *p* *mf* *p*

B. Cl. slap tongue *mp* *f* *p*

Hn. ord. mouthpiece on *f* unpitched measured double tongue (1/32) *mp* *pp*

Perc. Bass d. 5 *f* Cymbal on the bell *pp* Snare *f* Bass d. *pp* < *p* > *pp*

Pno. touch nodes for 7th part. harm. *mp* *pp* *f* *f* scratch string

Vln. 1 *p* > *ppp* *p* *pizz.* *ff* *ff*

Vln. 2 *pp* > *ppp* *mf* *pizz.* *ff* *ff*

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

Vc. *p* > *ppp* *f* *pp* > *ppp* *arco* *btb* *ff* *mf* *f* *ff* *p* <

Db. *pizz.* *arco* *IV* *f* *pp* < *p* > *pp* *mp* *p* *mf* *ff*



2/16 + 3/16 3/8 + 3/16

u i u i u i u

72

Fl. *ppp* *p* *ppp*

Ob. *p*

B. Cl. *p*

Hn. *mp*

Perc. Bass d. *pppp*

Pno. *f* *mp* *ff*

Vln. 1 *ff* *pp* arco very slow circular motion

Vln. 2 *ff*

Vla. *ff* arco

Vc. *f* *mp* *ff* *ppp* *p* *ppp*

Db. *ff* *mp* *ff* *pp* arco very slow circular motion

2/4 + 3/4

77

Fl. *mp* > *pp*

Ob.

B. Cl. *p* *f* slap tongue

Hn. *p*

Perc. *p* > *pppp* *ppp* < *fpPPP* < *fpPPP* < *f*

Pno. *f* *mp* touch nodes for 3rd part. harm. *mf* *pp* < *mf*

Vln. 1 *mp* < *pp*

Vln. 2

Vla.

Vc. *p* single pops

Db. *mp* < *pp* *pp* < *mp* > *pp* *mp* > *pp*

4/8 + 3/8

2/8 + 3/8

4/8 + 3/16

2/8 + 3/16

81

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

Ob. *p* *p*

B. Cl. *p* *p* *mp*

Hn. *mp* *mp*

Perc. *mp* *p*

Pno. *p* *mf* *p*

Vln. 1 *p* *p*

Vln. 2 *p* *mp* *p* *p* *mp* *p*

Vla. *p > pp* *pp* *mf* *p <*

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

Db. *p* *pp* *mp* *ff* *p <*

tp 3 sah! k.c. 3 sah!

tongue ram

u

k.c.

tr

slap tongue 3

sb Bass d.

8<sup>va</sup> Ped.

pizz. b

III ↑

clb

pizz. with nail

with plactrum

2/4 + 3/4

85

Fl.

Ob.

B. Cl.

Hn.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp* *pp* *mp* *pp* *mp*

*fp* *f*

touch nodes for 3rd part. harm.

tap string with nail *p*

*f* *ff*

*f* *ff*

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

*mp* *f*

*pp* *p* *pp*

*pp* *p* *pp*

*pp* *p* *mf*

*pp* *p* *pp*

gliss.

gliss.

arco

arco

arco

with plectrum

Red.

4/8 + 3/16

88

Fl. *pp* *ff* *p* *mf*

Ob. *pp* *ff* *p* *mf*

B. Cl. *pp* *ff* *p* *mf*

Hn. flutter tongue *p* *pp* *p*

Perc. Cymbal *ppp* *f* Snare *f*

Pno. *pp* *f*

Vln. 1 *pp* *mp* *pp* *mf* *p* *mf*

Vln. 2 *pp* *mp* *pp* *mf* *p* *mf*

Vla. *p* *mp* *fpp* *mp* *f* *p* *mf*

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

Db. *p* *mp* *fpp* *mp* *f* *p* *mf*

arco mST

arco mST

*2/8 + 3/8*                                  *2/8 + 3/8*

92 Fl. *p* u

Ob. *p* u

B. Cl. *p* u

Hn. *mf* 5 *ff* x0 x0

Perc. *f* Cymbal *p* *f* 3 5

Pno. *f* 8<sup>th</sup> *p* 8<sup>th</sup> Ped.

Vln. 1 *p* *f* *p* 5

Vln. 2 *p* *f* *pp* 5

Vla. *pp* *mp* *fpp* *mp* *p* *mp* *pp* *mf* *pp* *p* 5 3

Vc. *p* *f* *mf* 5 *ff* pizz. II 5

Db. *pp* *mp* *fpp* *mp* *p* *mp* *pp* *mf* 5 3 *pp* *p* 5

97  $2/16 + 3/16 + 2/8$   $3/8 + 3/16$

Fl. *p* *pp* *p* *pp* u

Ob. *mf* tongue ram 3 3 5

B. Cl. *mf* *p* *pp* *ff* k.c. 9 5

Hn. *f* *f* xo

Perc. Snare *f* Cymbal *pp* *f*

Pno. *f* *mf* 8<sup>th</sup> Ed.

Vln. 1 *p*

Vln. 2 *pp*

Vla. *p* *mp* *pp* *p* *p* *mp* *pp* *p* *pp* *p* *ff* *mp* *mf* pizz.

Vc. *ff* arco *f* pizz.

Db. *p* *mp* *pp* *p* *p* *mp* *pp* *p* *ff* *mp* *mf*

3/8 + 3/16      4/8 + 3/16

The musical score consists of ten staves for various instruments and percussion. The time signature changes from 3/8 to 3/4 and then to 2/8. The key signature has one sharp (F#).

- Fl.:** Rests throughout.
- Ob.:** Rests throughout.
- B. Cl.:** Rests throughout.
- Hn.:** Bass clef. Starts with *f* and *ff* dynamics, ending with a glissando from *mf* to *p*. Includes *xo* markings.
- Perc.:** Snare and Cymbal. Dynamics range from *p* to *fff*. Includes 3-beat and 5-beat patterns.
- Pno.:** Treble and bass clefs. Starts with *f* and *ff*. Includes a 3-beat pattern and a 15-measure tremolo (*15ma*) with *ff*.
- Vln. 1:** Treble clef. Starts with *ff* and *pizz. (e)*.
- Vln. 2:** Treble clef. Starts with *ff* and *pizz.*.
- Vla.:** Alto clef. Starts with *mp < mf* and *ff* and *pizz.*.
- Vc.:** Bass clef. Starts with *ff* and *arco* and *ff* and *pizz.*.
- Db.:** Bass clef. Starts with *mp < mf* and *ff* and *ff* and *ff* and *pizz.* and 3-beat patterns.



# 107

107  $2/8 + 3/16$   $2/8 + 3/16$

Fl. *f* *fff* *mp > p*

Ob. *f*

B. Cl. *f*

Hn. split tongue *f* *mf*  $\rightarrow$  *p* *gliss.*

Perc. Snare on rim *mf* *mp*

Pno. *fff* *ff*

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

Vln. 2 *pizz.* *ff* *arco mST* *mp* *pizz.* *ff* *arco*

Vla. *pizz.* *ff* *ff*

Vc. *arco* *mp* *pizz.* *ff*

Db. *pizz.* *ff*

3/16 + 2/8      2/8 + 3/8      3/8 + 3/16      4/8 + 1/16

Fl. *pp* *p* *mp > p* *fff* jet

Ob. *p* *f*

B. Cl. *mp* *p* *f* *pp < p*

Hn. *mf* *p* *mp* *pp* *mf* *p*

Perc. *mp* *pp* Crotales

Pno. *f* *p* *f*

Vln. 1 *mf* *mp* *mp* arco

Vln. 2 *p* *mp* *ff* pizz.

Vla. *mf* *ff* pizz.

Vc. *f* *mp* *pp* *ff* pizz.

Db. *mf* *p* *ff* pizz.

4/8 + 1/16

115

Fl. *mp* *mf* *mf* *p*

Ob. *f*

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

Hn. *p* *p*

Perc. Snare on rim *mp* 5 3

Pno. *f* *mf* *ff*

Vln. 1 *ff* *ff*

Vln. 2 *ff* 5 *ff* 5 3

Vla. *ff* 5 *mp* 3 *ff*

Vc. *mp* *fff* *mp*

Db. *ff* 3 *ff*

4/8 + 3/16

119

Fl. *f* *fff* jet

Ob. *f*

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

Hn. *mp* *p* *mf > p* *p* *mp* *p* gliss.

Perc. Crotales *pp* Snare on rim *mp*

Pno. *ff*

Vln. 1 *ff* pizz.

Vln. 2 *ff* pizz.

Vla. *ff* pizz.

Vc. *f* *ff* pizz. III

Db. *mp* *p* *ff* II

Detailed description: This page contains a musical score for measures 119, 120, and 121. The score is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Horn (Hn.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Percussion (Perc.) part includes Crotales and Snare on rim. The score features various dynamics such as *f*, *fff*, *mp*, *p*, *mf*, *pp*, and *ff*. It also includes performance instructions like *gliss.*, *pizz.*, and *jet*. The time signature changes from 4/8 to 3/16 in measure 120. The key signature has one sharp (F#). The score is divided into three measures by vertical bar lines.

2/8 + 3/16

123

Fl. *f* *mf* *p* *i*

Ob. *f* *mp*

B. Cl. *f* *mp* *mf* *pp*

Hn. *mp* *p* *gliss.*

Perc. *mp* *5* *mp*

Pno. *ff* *f* *mf* *8<sup>bb</sup>*

Vln. 1 *pizz.* *ff* *5*

Vln. 2 *pizz.* *ff* *5* *3*

Vla. *pizz.* *ff* *arco mST* *mp* *3 pizz.* *ff*

Vc. *pizz.* *ff* *3*

Db. *pizz.* *ff* *3*

3/8 + 2/8

127

Fl. *pp* *u* 5

Perc. *mp* *pp mp* Crotales Snare on rim 5

Pno. *f* 6 *ff* *p* 5 5 5 3

Vln. 1 *ff* pizz. 5 3

Vln. 2 *ff* pizz. 3

Vla. *ff* pizz. 3 arco mST 5 *pp*

Vc. *ff* pizz. 5 3 arco mST *mp*

Db. *ff* pizz. 3 II 5

2/8 + 3/8

4/8 + 3/16

132

Perc.

*mp*

Pno.

*ff* *5* *3* *5* *3* *ff* *15<sup>ma</sup>* *3* *15<sup>ma</sup>*

Vln. 1

arco  
mST  
*mp* *3* *pizz.* *ff*

Vln. 2

*ff* *pizz.* *3* *5*

Vla.

*ff* *pizz.* *5*

Vc.

*ff* *pizz.* *3* *5*

Db.

*ff* *pizz.* *III* *5* *3*

137

Perc.  $\text{mp}$

Pno.  $f$   $\text{mp}$   $15^{\text{ma}}$

Vln. 1 arco mST  $\text{mp}$

Vln. 2 pizz.  $ff$

Vla. pizz.  $ff$  3

Vc. arco  $ff$

Db.  $ff$  5 3



142

Perc.  $\text{mp}$

Pno.  $\text{mp}$   $15^{\text{ma}}$



4/8 + 3/8

3/8 + 3/16

147

Fl. *pp* < *p* > *pp* *p* *u*

B. Cl. *p* *pp* < *p* > *pp* *p* *u*  
slap tongue

Hn. *pp* < *p* > *pp* *p* *u*  
reverse mouthpiece

Perc. *mp* Bass d. Snare on rim

Pno. *f*

Vln. 1 *p* *mp* *pizz.* III

Vln. 2 *mp* *pizz.*

Vla. *p* *pp* *pizz.*

Vc. *pp* *mp* *pizz.* *p*

Db. *pp* *mp* *f* *pizz.* IV *arco*

3/8 + 2/8

Musical score for measures 152-155. The score is divided into two parts: measures 152-154 (3/8 time) and measure 155 (2/8 time). The instruments and their parts are:

- Fl. (Flute):** Measures 152-154 are rests. Measure 155:  $p$  (piano) to  $pp$  (pianissimo) dynamic, marked with a fermata and a slur over a five-note phrase.
- B. Cl. (Bass Clarinet):** Measures 152-154 are rests. Measure 155:  $p$  to  $pp$  dynamic, marked with a slur over a five-note phrase.
- Hn. (Horn):** Measures 152-154 are rests. Measure 155:  $pp$  dynamic, marked with a slur over a five-note phrase.
- Perc. (Percussion):** Measures 152-154: rhythmic pattern of eighth notes. Measure 155: Bass drum (Bass d.) with  $p$  dynamic.
- Pno. (Piano):** Measures 152-154:  $mp$  (mezzo-piano) dynamic, marked with a slur over a five-note phrase. Measure 155: Rest.
- Vln. 1 (Violin I):** Measures 152-154 are rests. Measure 155:  $p$  to  $pp$  dynamic, marked with a slur over a five-note phrase, labeled "arco II".
- Vln. 2 (Violin II):** Measures 152-154 are rests. Measure 155:  $p$  to  $pp$  dynamic, marked with a slur over a five-note phrase, labeled "arco".
- Vla. (Viola):** Measures 152-154 are rests. Measure 155:  $p$  to  $pp$  dynamic, marked with a slur over a five-note phrase, labeled "arco".
- Vc. (Violoncello):** Measures 152-154 are rests. Measure 155:  $p$  to  $pp$  dynamic, marked with a slur over a five-note phrase, labeled "III arco".
- Db. (Double Bass):** Measures 152-154 are rests. Measure 155:  $p$  to  $pp$  dynamic, marked with a slur over a five-note phrase, labeled "arco IV".

157

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

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

Hn. 5 5 5

Perc. Snare on rim *mp*

Pno.

Vln. 1 *p* *pp* *p* *pp*

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

Vla. *p* *pp* *p* *pp*

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

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

Detailed description: This page of a musical score covers measures 157 to 160. The score is for a full orchestra. The Flute (Fl.) and Bass Clarinet (B. Cl.) parts feature a rhythmic pattern of eighth notes with triplets and quintuplets, marked with dynamics *p*, *pp*, and *mf*. The Horn (Hn.) part has a melodic line with a quintuplet of eighth notes. The Percussion (Perc.) part features a snare drum pattern on the rim, marked *mp*. The Piano (Pno.) part is silent. The Violin (Vln.) and Viola (Vla.) parts have a rhythmic pattern similar to the Flute and Bass Clarinet. The Violoncello (Vc.) and Double Bass (Db.) parts also have a rhythmic pattern, with the Vc. part ending with a triplet of eighth notes marked *ppp* and *pp*. The score is written in 4/4 time and includes various articulation marks and dynamic markings throughout.

162

Fl. *ppp* *u* *ppp* *pp* *ppp* *3*

Ob.

B. Cl. *ppp* *pp* *ppp* *3*

Hn.

Perc. Bass d. *p* Crotales *pp* *ppp* *pppp* *3*

Pno. *p* *8va* *3* *5* *Ped.*

Vln. 1 *ppp*

Vln. 2

Vla. very slow circular motion *ppp*

Vc. *pppp* *IV mSP* *gliss.* *pp*

Db. very slow circular motion *ppp* *arco* *3*

2/8 + 3/16

167

Fl. *p* *pp* whistle tone *p*

Ob. *p*

B. Cl. *pp* *mp* *ppp* *f* k.c.

Hn. *pp* ord. mouthpiece on

Perc. Snare on rim *mp*

Pno. *p* *p* 5

Vln. 1 *pizz.* *p* 5

Vln. 2 *pizz.* *p*

Vla. *pizz.* *mf* 5

Vc. *pppp* → mST

Db. *pizz.* *p* 3

**171**

Fl. *u* → *i* *pp* *p* *ppp* *p*

Ob. *pp*

B. Cl. *pp* *p* *ppp* *p*

Hn. *pp*

Crot. *pp* *mp*

Pno. *p* *5* *mp* *p*

Vln. 1 *pp* *p* *ppp* *pp* *p*

Vln. 2 *pp* *p* *ppp* *mp* *pp*

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

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

Db. *pp* *p* *ppp* *p* *pp*

*k.c.*

*air*

*3*

*Snare on rim*

*arco*

*pizz.*

*8va*

*mSP*

176

Fl. *u*  
*p*

Ob. *gliss.*  
*p* *5* *pp*

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

Hn. *xoxo*  
*mf* *p* *gliss.* *3* *gliss.* *mp*

Perc. *mp*

Pno. *pp*  
(on keyboard) *f* *8<sup>va</sup>* *9<sup>ed.</sup>* *mp*

Vln. 1 *pizz.* *3* *p* *arco* *mSP* *gliss.* *pp* *p* *pp* *mSP* *3* *3* *p* *ppp* *pp*

Vln. 2 *pizz.* *5* *p* *pizz.* *5* *arco* *pp* *p*

Vla. *pp* *pizz.* *p*

Vc. *pp* *pizz.* *p* *arco* *mST* *p* *3* *mST* *pp* *p*

Db. *pp* *pizz.* *p* *arco* *3* *f* *mST* *p* *3* *pp* *p*

181

Fl. *p*

Ob. *p* *pp*

B. Cl. *p* *ppp* *p* *ppp* *pp* *mp*

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

Pno. *pp* *pp* *mp*

Vln. 1

Vln. 2

Vla. *p* *pp* *mp* *pp*

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

Db. *p* *mp* *pp* *mf* *pp* *mf*

Annotations: arco, ord., IV, 5, 3, mST



2/8 + 3/16

186

air  
u

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

Ob. *pp* *ppp*

B. Cl. *pp* *mp* *p* *mf* *pp*

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

Perc.

Pno. *p* *f*

Vln. 1 *mp* *pp* *f* *pizz.*

Vln. 2 *p* *mf* *p* *mf* *pp* *f* *pizz.*

Vla. *p* *mf* *p* *mp* *pp*

Vc. *pp* *f* *pp* *mp* *f* *p* *f*

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

8<sup>va</sup>

Red.

III

3/8 + 4/8 3/8 + 3/16 2/8 + 3/8

Fl. *gliss.* *pp* *ppp* *pp* *ppp* *pp* *ppp* *gliss.* *p* *u*

Ob. *ppp*

B. Cl. *pp* *3* *p*

Hn. *gliss.* *pp* *9* *9* *gliss.* *ppp* (as possible)

Perc. Crotales *p* Bass d. sb *pp* *p* *pp*

Pno.

Vln. 1 *pizz.* *p* *arco* *pp*

Vln. 2 *arco mST* *pp* *mp* *gliss.* *pp* *pppp*

Vla. *arco mST* *pp* *mp* *pp* *pp* *pp* *very slow circular motion* *p*

Vc. *5* *p* *mp* *pp* *3* *pp* *ord.* *pppp*

Db. *5* *p* *mp* *pp* *3* *pp* *ord.* *pppp*

3/8 + 2/8

194

Fl. *pppp* *ppp* *pppp* *pp* *ppp* *mf* *p*

Ob. *ppp* *p* *mp*

B. Cl. *pppp* *pp* *pppp* *p* *mp*

Hn. *pp* *gliss.* *ppp*

Perc. *pp* *mf* *pp* *pp*

Pno. *mf*

Vln. 1 *pp*

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

Vla. *pp*

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

Db. *pppp* *ppp* *pppp* *pp* *pppp* *mf* *p*

u

3

5

5

Crotales

8va

mST

mST

SP

198

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

Ob. *p* *mf* *p* *p* *f* *p*

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

Crot. *p* *mf*

Vln. 1 *f* *pp* *f* *p* *gliss.*

Vln. 2 *pp* *mf pp* *mf* *p* *mSP* *p*

Vla. *p* *mf* *pp* *p* *f* *p f* *p*

Vc. *mf* *p f* *p f* *p* *ffp* *ord.*

Db. *mf* *p f* *p f* *p* *ffp* *ord.*

202

Fl. *mp* *p* *p* 5 5 5 5

Ob. *p* 5 5 3 *p* 5

B. Cl. *fp* *p* *ppp*<

Vln. 1 *f* *p* *p* mSP

Vln. 2 *p*

Vla. *p* *p* mSP 3

Vc. *fff*

Db. *fff*

Detailed description: This page of a musical score covers measures 202, 203, and 204. The score is for a full orchestra, including Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).  
- **Flute (Fl.):** Measure 202 starts with a dynamic of *mp* and a slur over two notes. Measure 203 begins with a dynamic of *p* and features a complex rhythmic pattern with five-fingerings (5) and slurs. Measure 204 continues this pattern with slurs and five-fingerings.  
- **Oboe (Ob.):** Measure 202 has a dynamic of *p* and includes slurs and five-fingerings. Measure 203 has a dynamic of *p* and includes a triplet (3) and slurs. Measure 204 has a dynamic of *p* and includes slurs and five-fingerings.  
- **Bass Clarinet (B. Cl.):** Measure 202 starts with a dynamic of *fp* and a slur. Measure 203 has a dynamic of *p* and a slur. Measure 204 has a dynamic of *ppp* and a slur.  
- **Violin 1 (Vln. 1):** Measure 202 has a dynamic of *f* and a slur. Measure 203 has a dynamic of *p* and a slur. Measure 204 has a dynamic of *p* and a slur. A *mSP* (mezzo-soprano) marking is present above the staff.  
- **Violin 2 (Vln. 2):** Measure 202 has a dynamic of *p* and a slur. Measure 203 has a dynamic of *p* and a slur. Measure 204 has a dynamic of *p* and a slur.  
- **Viola (Vla.):** Measure 202 has a dynamic of *p* and a slur. Measure 203 has a dynamic of *p* and a slur. Measure 204 has a dynamic of *p* and a slur. A *mSP* marking with a '3' is present above the staff.  
- **Violoncello (Vc.) and Double Bass (Db.):** Both parts are marked with a dynamic of *fff* (fortississimo) and have rests for the duration of the measures.

205

Fl. *p* 5 5 *ppp* 5 5

Ob. *p* *ppp*

B. Cl. 5 5 5 5

Pno.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p* *ppp*

Detailed description: This page of a musical score, numbered 205, features seven staves. The Flute (Fl.) staff begins with a dynamic marking of *p* and contains two measures of music, each with a five-measure slur. The second measure is marked *ppp*. The Oboe (Ob.) staff starts with *p* and has a *ppp* marking in the second measure. The Bass Clarinet (B. Cl.) staff has five-measure slurs in both measures. The Piano (Pno.) staff is empty. The Violin 1 (Vln. 1) staff is marked *pp*. The Violin 2 (Vln. 2) staff is marked *pp*. The Viola (Vla.) staff starts with *p* and has a *ppp* marking in the second measure. The score is written in treble clef with a key signature of one sharp (F#).

207

Fl. *ff* 5 5 5 5 5 5 5 3

Ob. *ff*

B. Cl. *ff* 5 5 5 5 5 5 5 5

Hn.

Perc.

Pno. *ff* 15<sup>ma</sup> 11 6 Ped.

Vln. 1 *ff* gliss. 7

Vln. 2 *ff* gliss. 7

Vla. *ff* 7

Vc.

Db.

3/8 + 3/16

2/16 + 3/16

209

Fl. *jet* *fff*

Ob. *ff*

B. Cl. *ff*

Hn. *split tongue* *ff*

Perc. *Snare* *f* *ff* *f* *ff* *f* *ff*

Bass d.

Pno. *fff* *f*

Vln. 1 *fff* *mST*

Vln. 2 *fff* *mST*

Vla. *fff* *mST*

Vc. *ff* *5* *5* *3*

Db. *ff* *5*



3/16 + 2/16

4/8 + 3/16

2/16 + 3/16

2/16 + 3/16

3/16+2/16

213

Fl. *jet* *fff* *f*

Ob. *p* *mf* *p* *p* *mp* *p* *f*

B. Cl. *gliss.* *mp* *f* *p* *p* *mp* *p* *f*

Hn. *ff* *ff*

Perc. *f* *ff* *f* *ff* *f* *ff*

Pno. *f*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *mp* *f* *p* *p* *mp* *p* *ff*

Vc. *ff*

Db. *mST* *mf* *ff*

*btt*

*8va*

2/8 + 3/8

2/8 + 3/8

219

Fl.

Ob.

B. Cl.

Hn.

Perc.

Pno.

Vla.

Vc.

Db.

*mp* *mf* *p*

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

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

*ff*

*f* *ff* *f* *ff* *f* *ff* *f*

*f*

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

btb

mST

*ff*

*ff*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

2/8 + 3/16

3/8 + 3/16

223

Fl. *jet*  
*fff*

Ob.  
*p*  
*mf* *f* *mp* *f* *mp* *f*  
*p*  
*gliss.* *gliss.*

B. Cl.  
*mp*  
*f* *ff* *mf* *ff* *mf* *ff*  
*mp*  
*gliss.* *gliss.*

Hn.  
*ff*

Perc.  
*f* *ff* *f* *ff* *f* *ff* *f* *f* *mp* *fff* *mp*

Pno.  
*f*

Vln. 1

Vln. 2

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

Vc.  
*ff*  
btb

Db.  
*ff*  
mST

3/16 + 2/8 + 3/16

227

Fl. *fff* *f* *fff* *f*

Ob. *f*

B. Cl. *ff* *f*

Hn. *ff*

Perc. *mp* *f* *mp* *fff* *f* *mp*

Pno. *f*

Vln. 1 *ff*

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

Vla. *ff*

Vc. *ff* *btb*

Db. *ff*

16 7 16

3/16 + 2/8

231

Fl. *f*

Ob. *f*

B. Cl. *f* *5 f*

Hn. *ff*

Perc. *fff* *f* *ff* *f* *ff* *pp*

Pno. *f* *5* *5* *5* *3* *5*

Vln. 1 *ff* *3* *ff*

Vln. 2 *ff* *3* *ff*

Vla. *ff* *3* *5 ff*

Vc. *ff* *btb* *pizz.* *gliss.* *arco* *btb* *3* *5* *ff*

Db. *f* *ff* *5* *5* *5* *ff*

3/8+2/8

**Fl.** *f* (trills, triplets)  
**Ob.** *f* (trills, triplets)  
**B. Cl.** *f* (trills, triplets)  
**Hn.** *ff* (trills)  
**Perc.** *fff f mp fff pp f pp* (trills, 3, 5)  
**Pno.** *f* (trills, 3, 5)  
**Vln. 1** *ff* (trills, 5)  
**Vln. 2** *ff* (trills, 3)  
**Vla.** *ff* (trills, 5)  
**Vc.** *ff* (trills, 3, btb)  
**Db.** *ff* (trills, 3, mST)

239

Fl. *ffff*

Ob. *ffff*  
(as possible)

B. Cl. *ffff*

Hn. *ff*

Perc. *f* *fff*

Pno. *fff*  
Ped.

Vln. 1 *f* *fff*

Vln. 2 *p* *pp*

Vla. *ff* *f* *fff* *p*  
very slow circular motion

Vc. *f* *ff* *p*  
very slow circular motion

Db. *mf* *f* *pp* *mf* *pp*  
ord. mST

243

Fl.

Ob.

B. Cl.

Hn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

*p*

very slow circular motion

*p*

very slow circular motion

*pp*

very slow circular motion

5

*pp*

Detailed description: This page of a musical score covers measures 243 to 247. The woodwind section (Flute, Oboe, Bass Clarinet, Horn) has rests in measures 243 and 244. In measure 245, each woodwind instrument plays a single note marked with a forte (*f*) dynamic. The Percussion part has rests throughout. The string section (Violin 1, Violin 2, Viola, Violoncello) has rests in measures 243 and 244. In measure 245, Violin 1 plays a note marked *p* with the instruction "very slow circular motion". Violin 2 enters in measure 245 with a note marked *p* and "very slow circular motion". The Viola and Violoncello parts have rests. The Double Bass part has a melodic line in measures 243 and 244, with a fingering of 5 on the first note. In measure 245, it has a rest, and in measure 246, it plays a note marked *pp* with the instruction "very slow circular motion".



248

Fl.

Ob.

B. Cl.

Hn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

Cymbal on bell

*pp*

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5