FIELDS

For ORCHESTRA

ELEANOR HOVDA

PERFORMANCE NOTES for FIELDS — 15'

TIMING - The piece is written in 4/4 time solely for purposes of organization. I do not intend to establish a metric or pulse-base for the piece except when pulse is specifically articulated. Essentially, long sections of the piece could be treated in larger unpulsed time-frames. For example, when the m.m. = 50 per ♩, then each 4 measures equals 20 seconds, and each 12 measures equals one minute. The conductor may choose to deal with large sections of the piece in terms of timespans in seconds, using 4/4 beating only to prepare for entrances. Instrumental solos should be be allowed flexibility and "breath space".

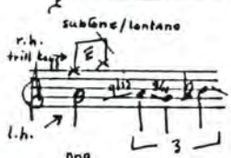
The hardest thing about this kind of music, is balancing the kind of introspection needed to make small but continuous color changes over stretches of time with a sense of ensemble. There should be no awkward cue points or "tricky rhythms" to coordinate. The Conductor may choose to make decisions about lengths of sections using seconds rather than beating 4/4. The Conductor will cue entrances and exits of players.

MANNER OF PLAYING - Unless otherwise stated, keep a relaxed, centered flow and avoid rigid execution at all times. The overall spacial flow - sonic energy shapes interacting in a field - is central to this piece.

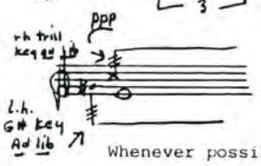
CONDUCTOR - Main responsibility is ensemble flow, dynamic and energy balances, and pacing of sections. The Conductor should breathe, feel free to move expressively, and, essentially, embody the "big picture" of the piece for the players, involved in specific parts.

FLUTES AND PICCOLO - It is important to use inhale as well as exhale "melodically", as motion forms, to create a continuous energy flow. When long passages, without breath markings occur, inhale as needed, ad. lib.

Whistle tone - the note in () should be fingered, and "whistle tones" of various harmonics can be played by tilting the flute away from the lips and gently blowing. The whistle tones will float out randomly. Avoid sounding the fundamental. If the whistle tones are difficult to produce, err on the side of just producing air sounds. A very relaxed embouchure helps.



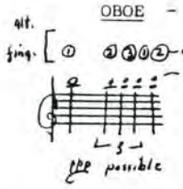
lontano/subtone/cover tone sequences with alteration by trill keys, gliss and flutter tongue. results in hollow, fluid, graceful, covered "dove sounds". Essentially, with an open holed flute, pitch can be glissed between G and Bb. Using the written pattern as a model, feel free to vary the use of glis, flutter and trill keys, ad. lib. In this pattern, both of the right hand trill keys are used.



"air sounds"/ts attack/traverse blowing - this pattern requires use of a pitched air sound colored by use of both right hand trill keys and the left hand G# trill key ad. lib. The use of a "ts" tongue position for attack, seems to be most efficient in producing a fairly resonant pitched air sound.

Whenever possible, articulate from the diaphragm rather than tonguing except when clearly noted otherwise.

OBOE - Always maintain as soft, sheer a sound as possible. The intensity of the "silence" of reed instruments played as softly as possible is of central importance in this piece.



Alternate fingerings - Please select three fingerings for "B" which change the "color" or "texture" of the note. Pitch may also vary, microtonally. Arrange these fingerings in some order which allows for fluid changes. The result will be a "timbral melody" which can be used when "alternate fingerings" are required in the part. Since there are many fingerings for high "B", and oboists favor some over others, I leave the choice open. If all else is equal, select the fingering sets which produce the softest notes, are most reliable, and produce audibly different color changes.

ENGLISH HORN - See notes for oboe, including note for alternate fingerings. In long passages, take time to fully exhale and rest when needed.

CLARINETS - The clarinet parts are composed almost entirely of "timbral melodies" caused by using alternate fingerings for the same note. There are about five different fingerings for "false B's and C's". Three or four are sufficient for a "melody". The pitches will vary microtonally, as well as the "colors" and "textures" of the notes. The changes may be played in any order which is comfortable.

In the case of the high "B" alternation, there is an "escape tone" which sounds when the fingers change. Allow this "break" to happen, play even softer, and do not insist upon supporting the tone. The somewhat suspended nature of the fingering change is very beautiful.

Most important: Clarinets must play as softly as humanly possible throughout the piece except when clearly noted otherwise. The reason is, that a clarinet, played so softly that the player hears the escaped air sounds louder than the pitch, produces a sound that is hair raisingly focussed way out into the house. This is especially true with the alternate fingering melodies.

BASSOON - See notes for oboe.

HORNS - Long tones should be played as softly as possible. The players should allow the tones to spin out while being shaped by impulses from the diaphragm as well as changes in the throat and mouth.

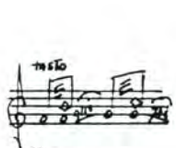
TRUMPET - See note for Horns. In long sequences, where breath points are not indicated, rest as needed.

TUBA - See note for Horns.

TIMPANI - Very contained dynamic range at the low end during the first part of piece. During the long crescendo, the volume should build to a level that covers everything else, as much as possible, before cutoff.

STRINGS - Bowings - in most cases, the strings are asked to bow very slowly, and, using a kind of figure-of-eight motion (∞), to alternate between ponticello, ordinario and tasto placement. When playing long passages of repeating patterns, changes in bow placement, speed and pressure as well as angles of bowing may be used by moving gradually from one to the next.

This piece is unusually concerned with articulations of harmonics and "sounds around the sound" rather than clear fundamental pitches. The intention is for players to coax the "sound around the sound" out of the instrument by use of the changes of bowing. During long sections of held tones or repeating patterns strings do not have to bow uniformly in a section. It is preferable if each player bows independently during these long sections.



fundamental/harmonic tremolos and glisses - These create a "hollow", dovelike or "yodel" sound. They should be played very softly, allowing the ""hollowing out" around the fundamental. Bow speed should be slow, and position on string should start with tasto, later moving to pont. and back, ad lib,

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NB: strings
alway Solo + Tutti
unless parts divided
into A + B

ca. 20'

Score in C

Fields

Eleanor Hovda

♩ = ca. 50 m.m.

piccolo + flute 3
flutes 1 2
oboe
English horn
B♭ clarinet 1 2
bass clarinet
bassoon
Horns 1 3 2 4
trumpet
tuba
timpani

sul tasto
very slow bowing, light pressure
7 8va ------> sempre

♩ = ca. 50 m.m.

I vln. Solo tutti ~~div.~~
niente < pp

II vln. ~~Solo~~ div ~~tutti~~

vla. Solo div tutti

vlc. Solo tutti ~~div~~

pont (∞)

Solo sul A (very slow, Light bowing)

db. Solo ~~div~~ tutti
niente < p

sul A (very slow, Light bowing)

niente < p

S 412 R

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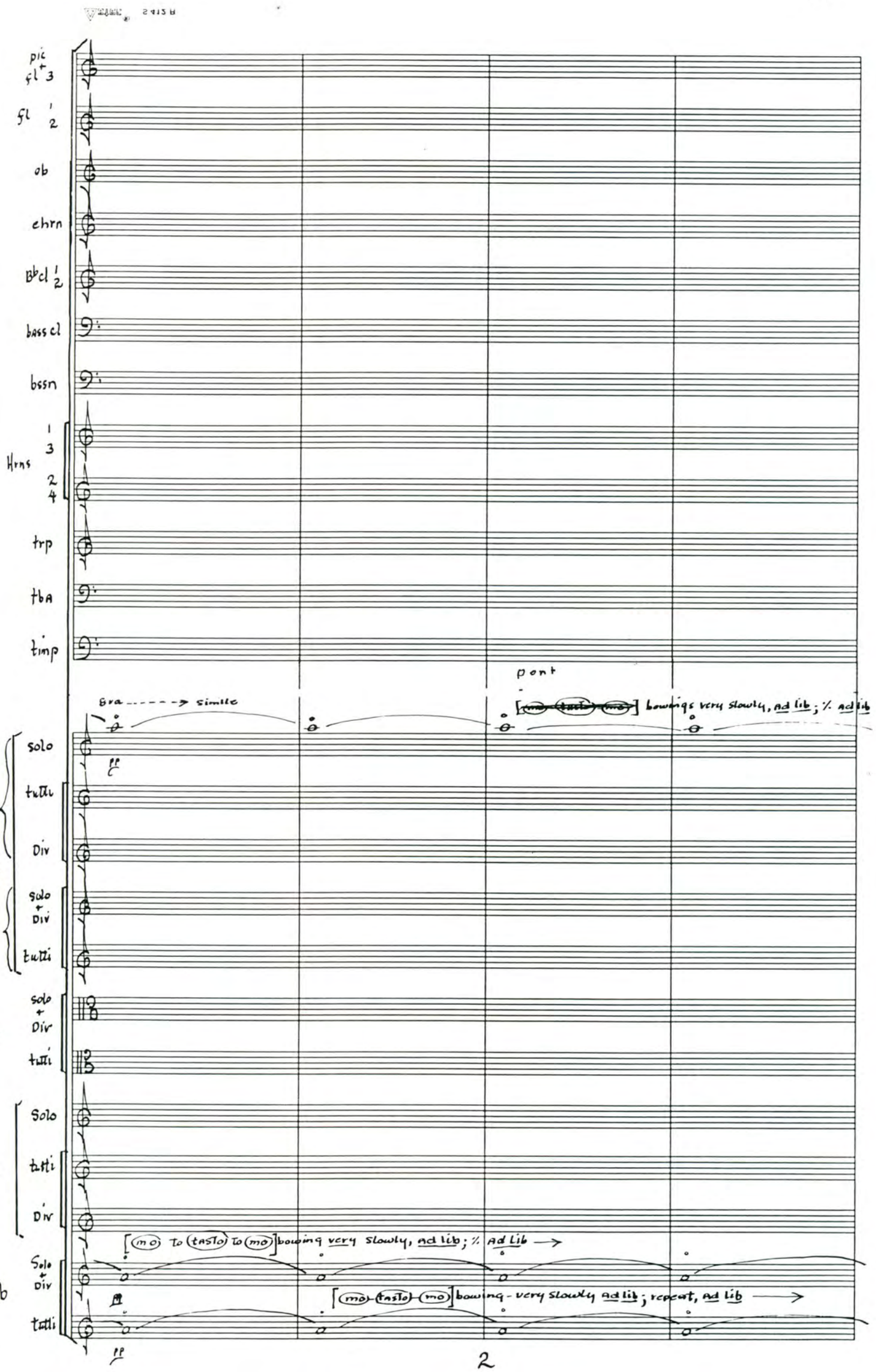
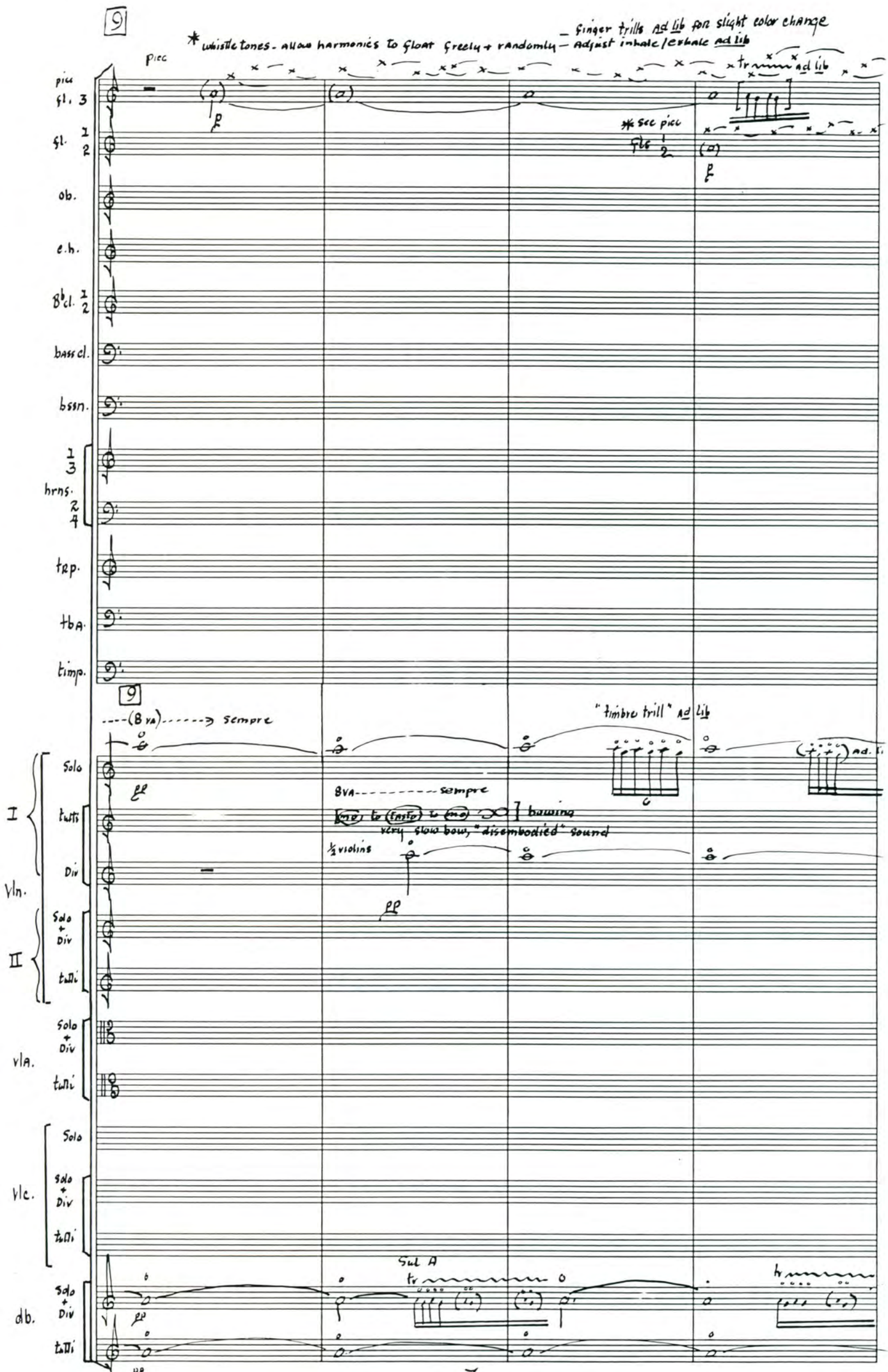
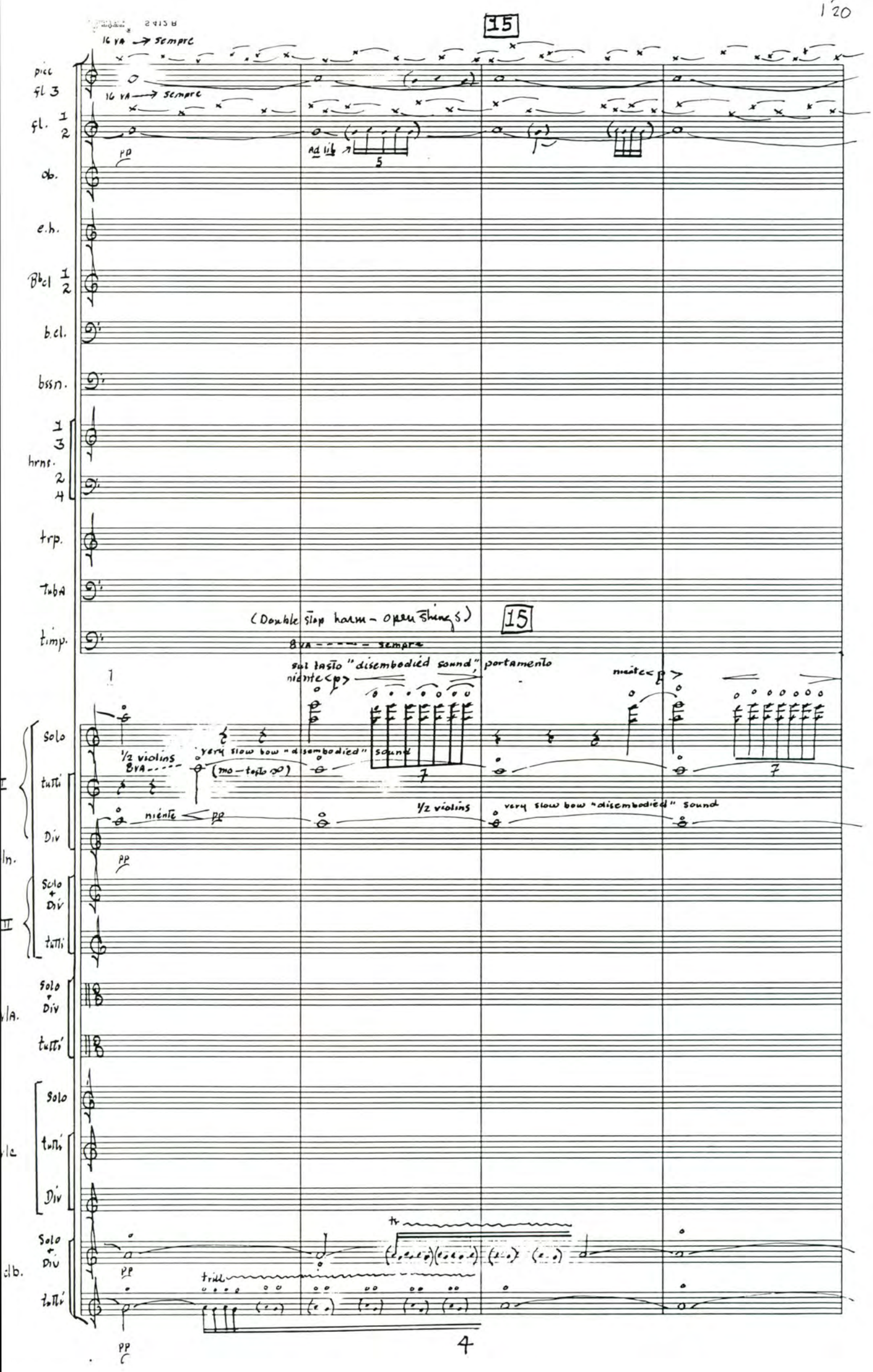
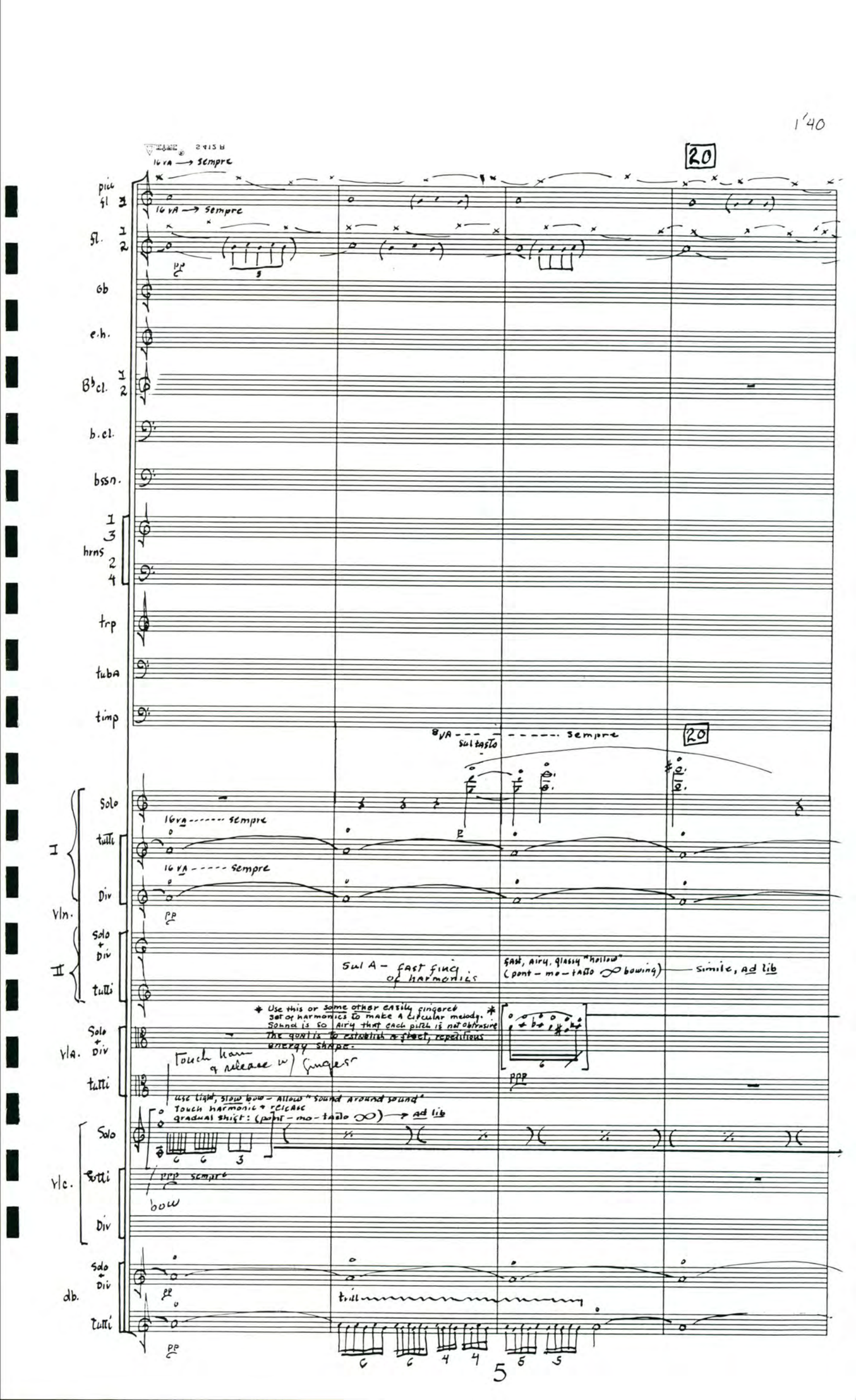
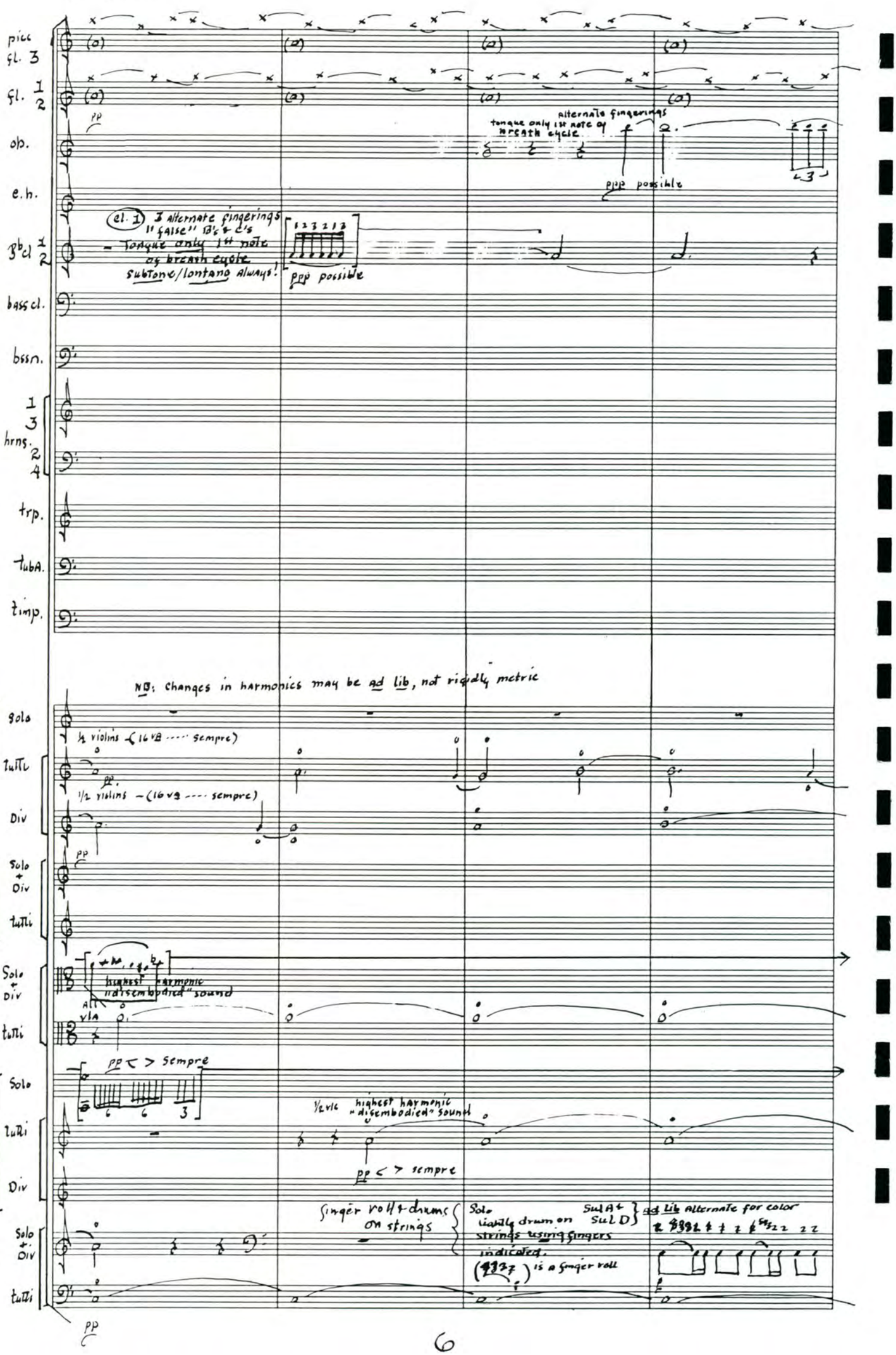
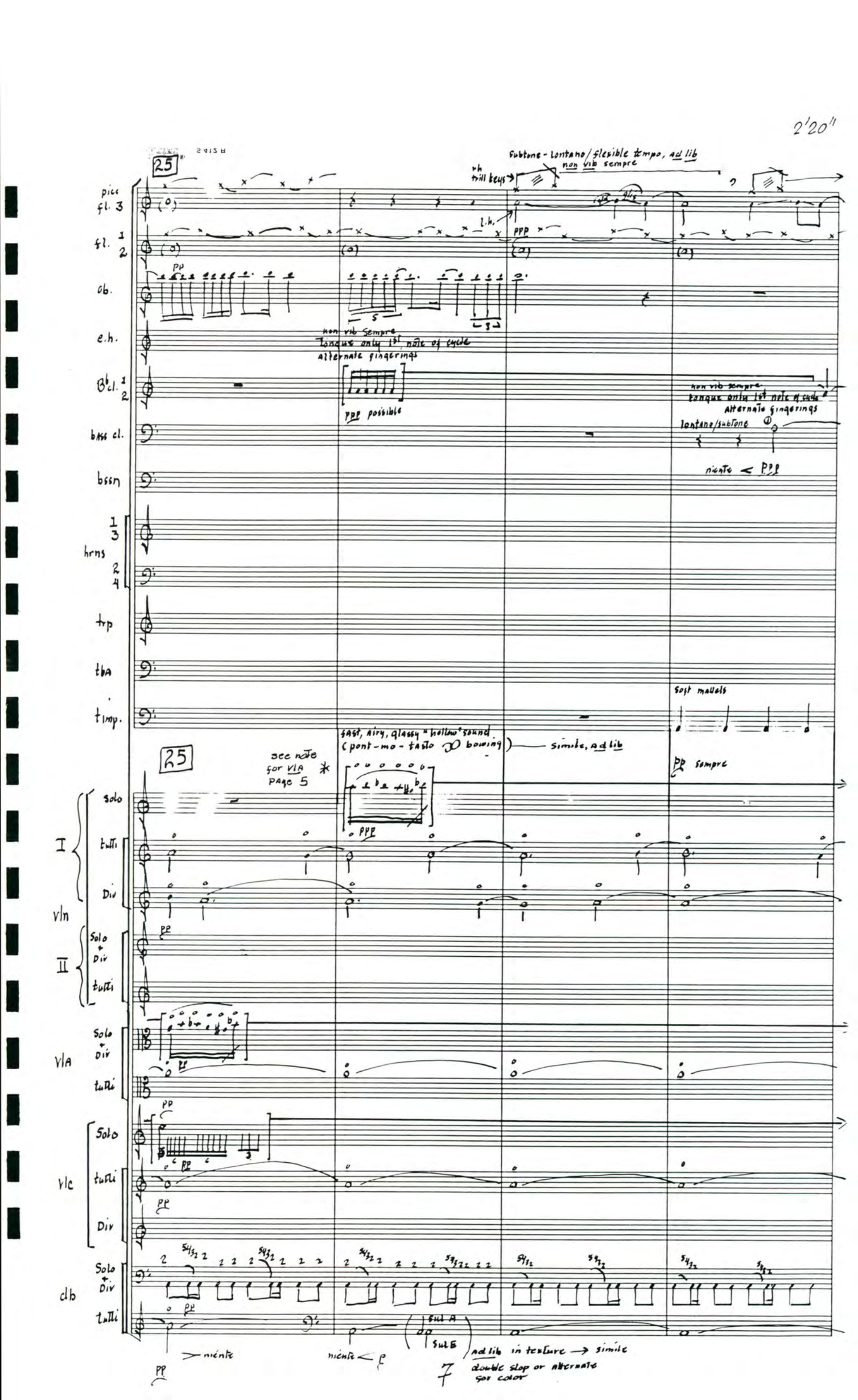

pic
fl + 3
fl 1 2
ob
ehrn
Bb cl 1 2
bass cl
bssn
Hrns 1 3 2 4
trp
tbA
timp
pont
8va ------> simile
[mo tasto mo] bowings very slowly, ad lib; % ad lib
solo
tutti
Div
I
vln
solo + Div
II
tutti
solo + Div
vlA
tutti
Solo
tutti
Div
vlc
[mo to tasto to mo] bowing very slowly, ad lib; % Ad Lib
Solo + Div
clb
[mo tasto mo] bowing - very slowly ad lib; repeat, ad lib
tutti

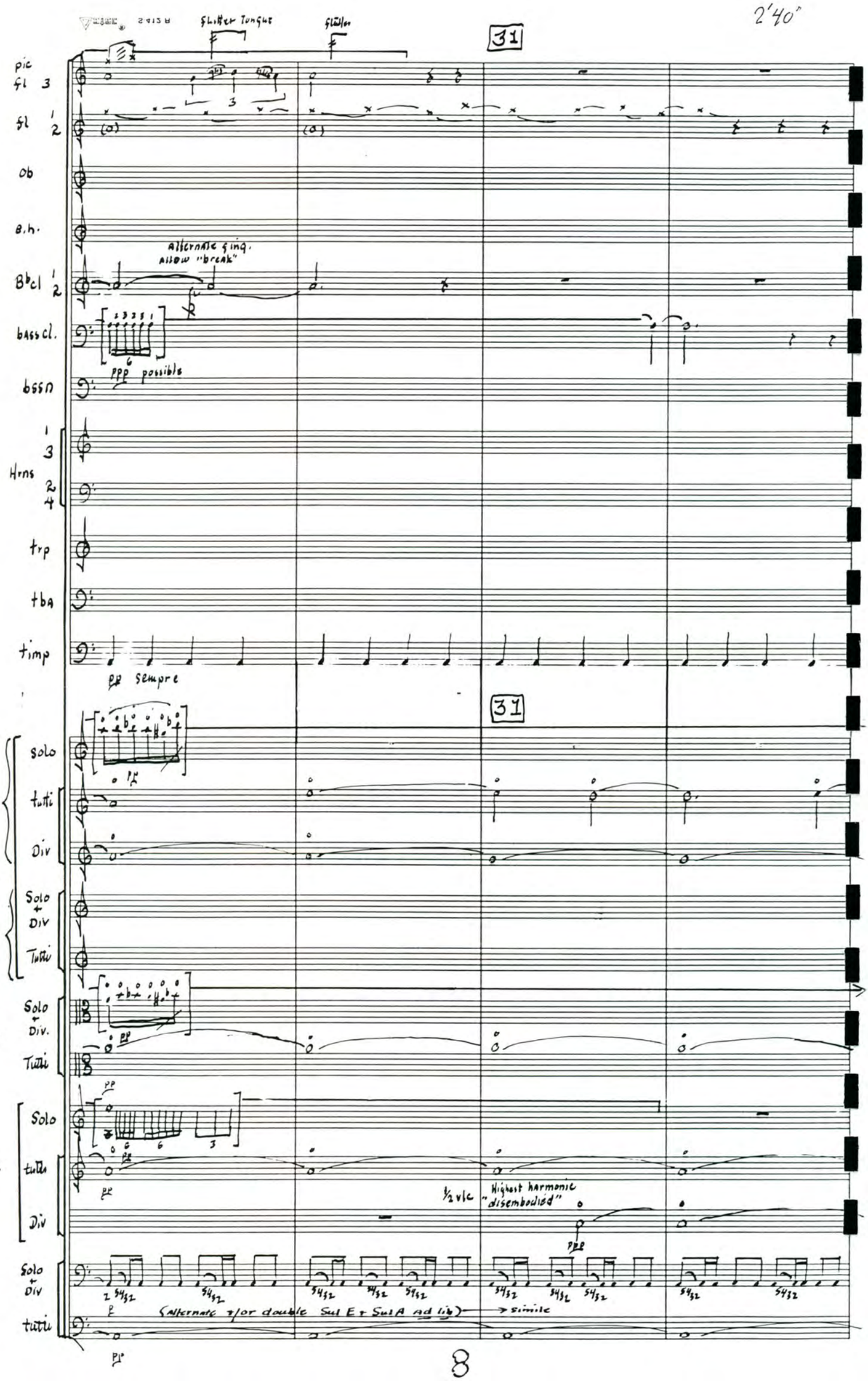

9
* whistle tones - allow harmonics to float freely + randomly
- finger trills ad lib for slight color change
- adjust inhale/exhale ad lib
picc
fl. 3
fl. 1 2
ob.
e.h.
8b cl. 1 2
bass cl.
bssn.
hrns. 1 3 2 4
trp.
tbA.
timp.
* see picc
9
----(8 va)------> sempre
"timbre trill" ad lib
Solo
tutti
Div
Vln.
I
II
Solo + Div
tutti
8va---------sempre
bowing
very slow bow, "disembodied" sound
½ violins
vlA.
Solo + Div
tutti
vlc.
Solo
Solo + Div
tutti
db.
Solo + Div
tutti
Sul A

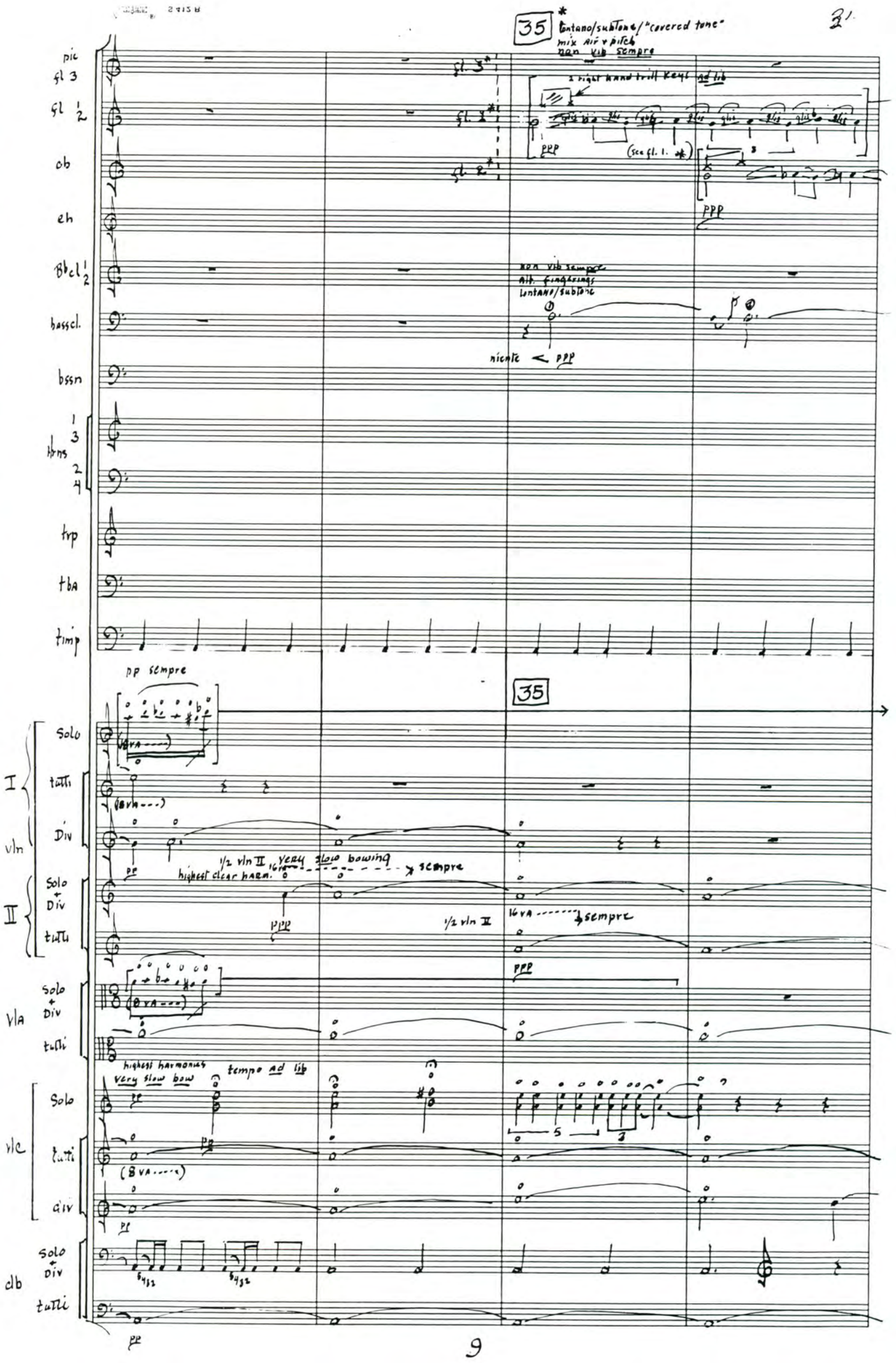

15
16 VA → sempre
picc
fl 3
16 VA → sempre
fl. 1 2
Ad lib
5
pp
ob.
e.h.
Bbcl 1 2
b.cl.
bssn.
1 3
hrns.
2 4
trp.
tuba
timp.
(Double stop harm - open strings)
15
8VA - - - - sempre
sul tasto "disembodied sound", portamento
niente <p>
niente <p>
Solo
1/2 violins
8VA - - - -
very slow bow "disembodied" sound
(mo - tasto ∞)
7
7
tutti
niente < pp
1/2 violins
very slow bow "disembodied" sound
Div
pp
Solo + Div
tutti
Solo + Div
tutti
Solo
tutti
Div
Solo + Div
tr
pp
trill
tutti
pp

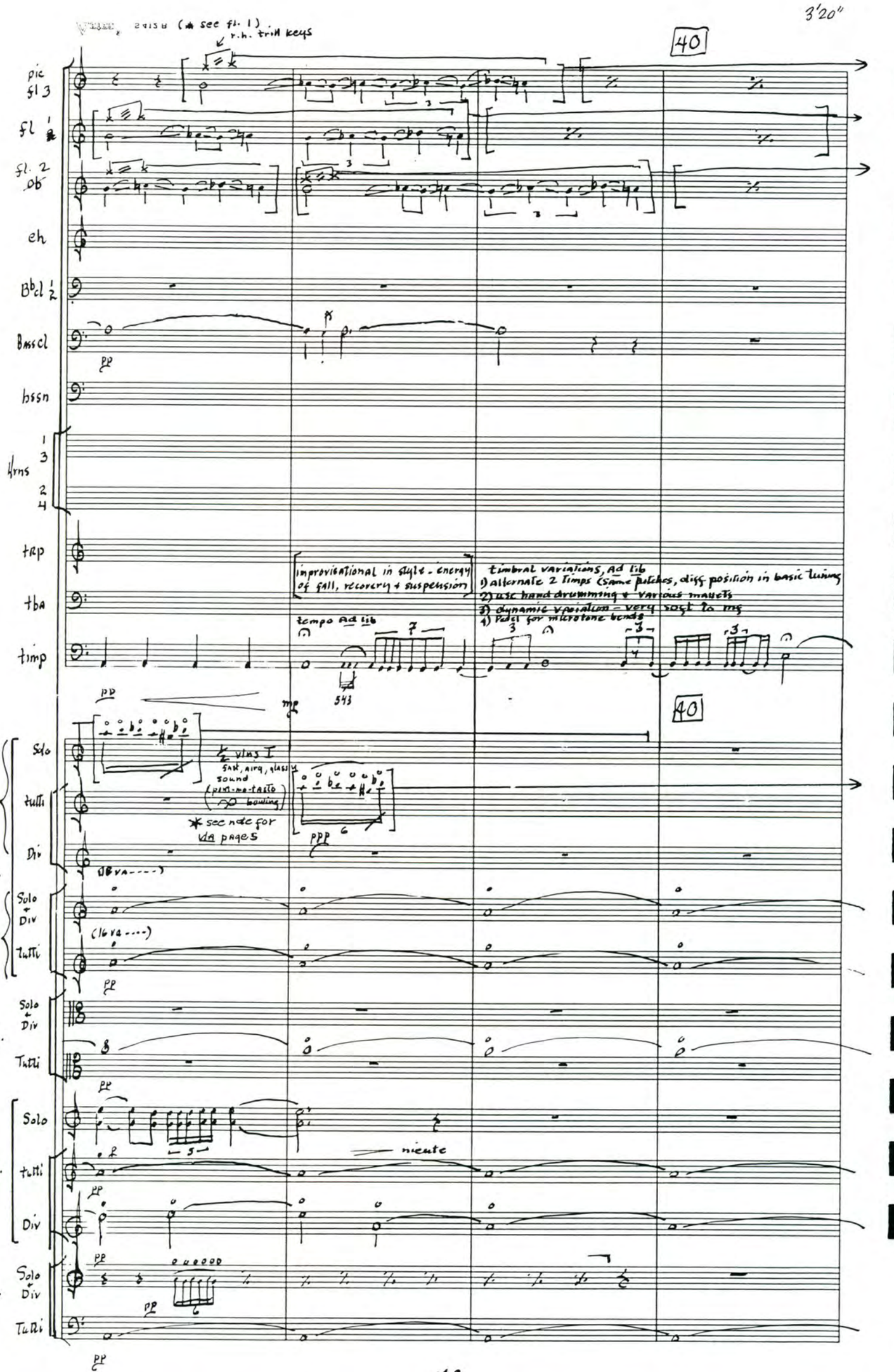

20
16 VA → sempre
pic fl
fl.
ob
e.h.
B♭cl.
b.cl.
bssn.
hrns
trp
tuba
timp
8VA sempre
sul tasto
Solo
tutti
Div
I
Vln.
II
Solo + Div
tutti
Sul A – fast fing of harmonics
fast, airy, glassy "hollow" (pont – mo – tasto ∞ bowing) — simile, ad lib
* Use this or some other easily fingered set of harmonics to make a circular melody. Sound is so airy that each pitch is not obtrusive. The goal is to establish a fleet, repetitious energy shape.
Vla.
Touch harm & release w/ finger
use light, slow bow – allow "sound around sound"
touch harmonic + release
gradual shift: (pont – mo – tasto ∞) → ad lib
Vlc.
ppp sempre
bow
db.
trill

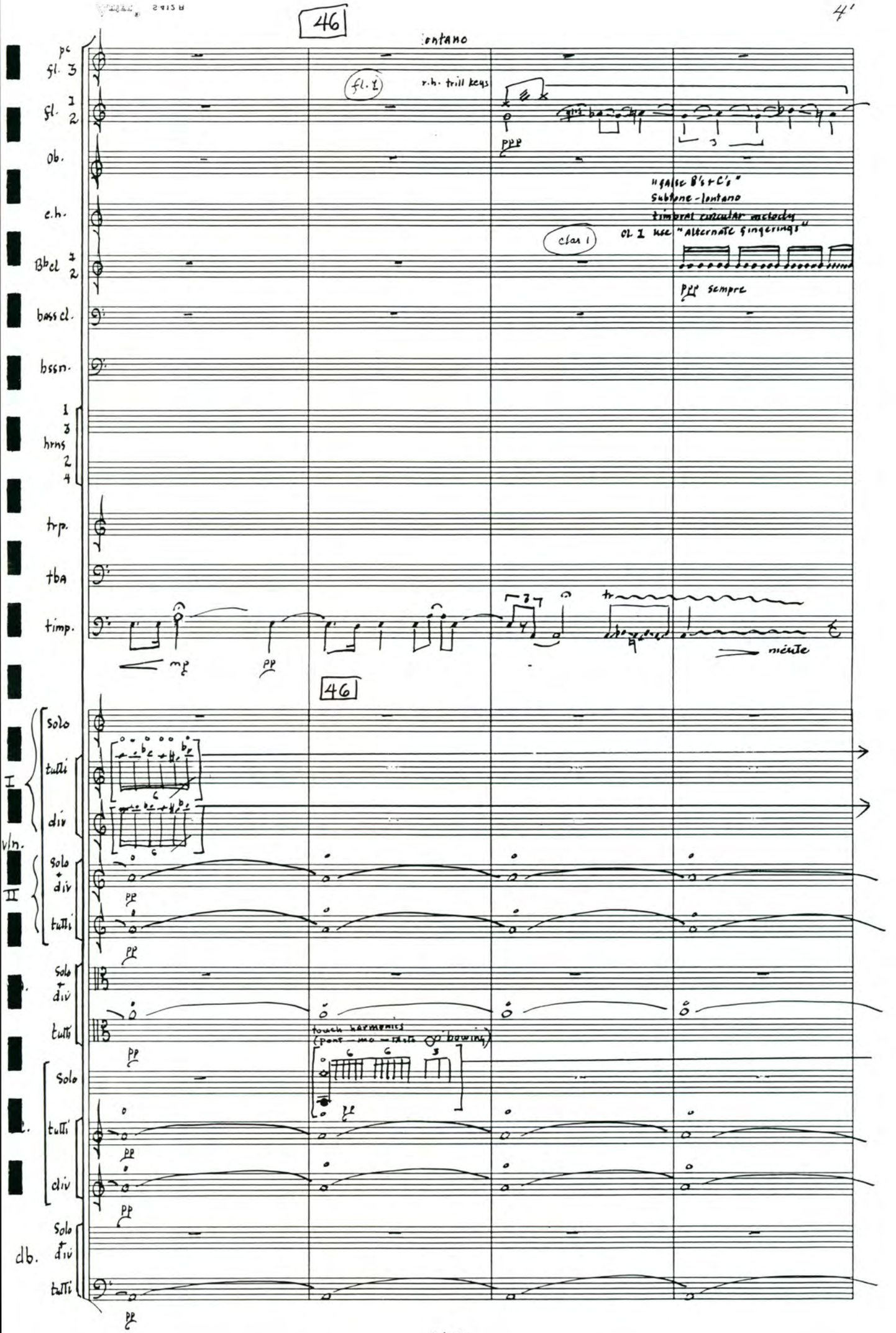

picc
fl. 3
fl. 1 2
ob.
e.h.
cl. 1 3 alternate fingerings "false" B's & C's – Tongue only 1st note of breath cycle subtone/lontano always!
ppp possible
alternate fingerings
tongue only 1st note of breath cycle
ppp possible
B♭cl 1 2
bass cl.
bssn.
hrns. 1 3 2 4
trp.
tubA.
timp.
NB: changes in harmonics may be ad lib, not rigidly metric
vln. I
Solo
Tutti
Div
½ violins – (16va ---- sempre)
pp
½ violins – (16va ---- sempre)
vln. II
Solo + Div
Tutti
vlA.
highest harmonic "disembodied" sound
All vla
pp < > sempre
vc.
½ vlc highest harmonic "disembodied" sound
pp < > sempre
Singer roll + drums on strings
Solo lightly drum on strings using fingers indicated. ( ) is a finger roll
Sul A + Sul D
ad lib Alternate for color
clb.
Solo + Div
Tutti
pp

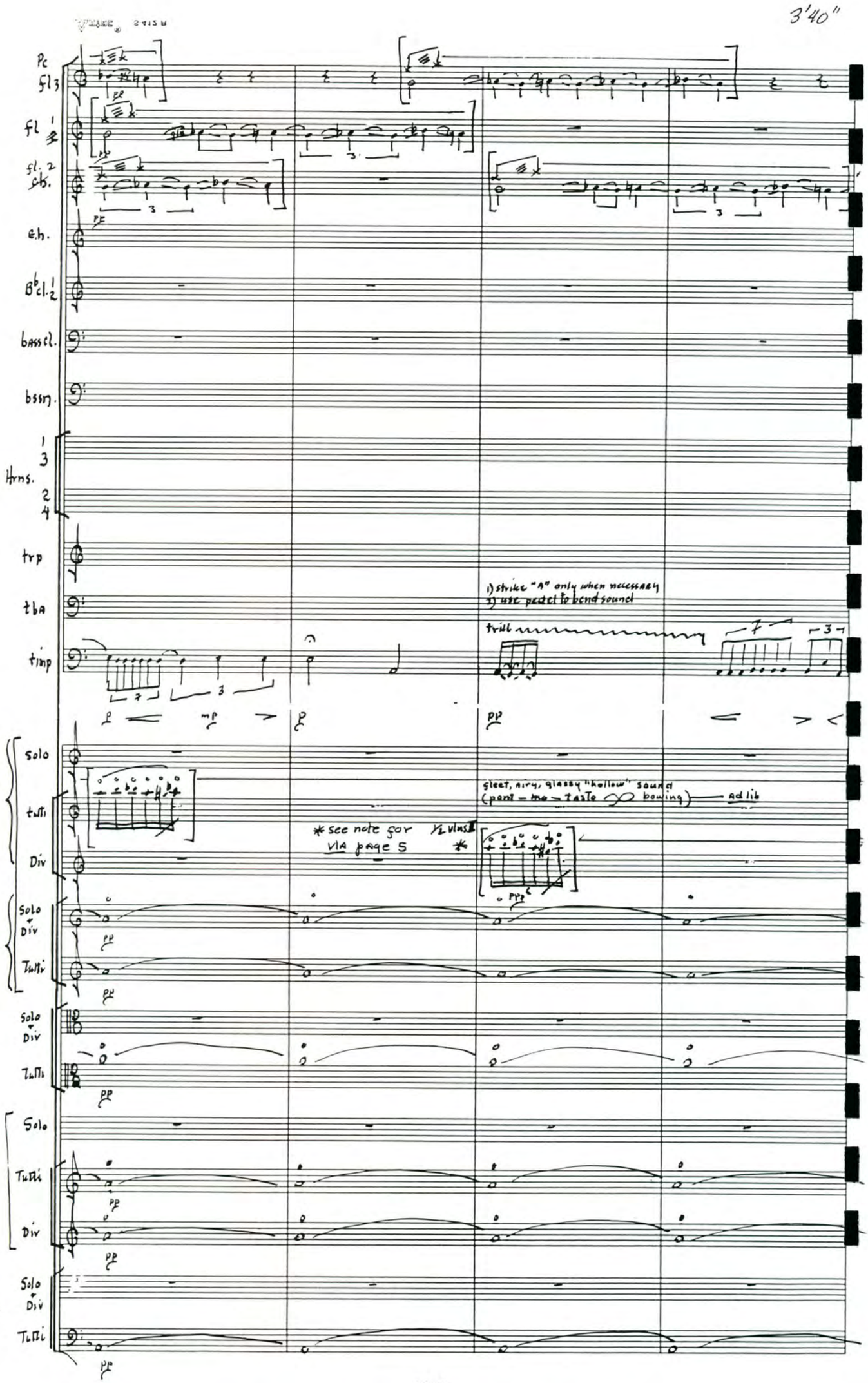

2'20"
25
Subtone - Lontano / flexible tempo, ad lib
non vib sempre
rh trill keys
l.h.
ppp
pice fl. 3
fl. 1 2
ob.
pp
e.h.
non vib sempre
Tongue only 1st note of cycle
alternate fingerings
ppp possible
Bb cl. 1 2
non vib sempre
tongue only 1st note of cycle
Alternate fingerings
lontano/subtone
bass cl.
niente < ppp
bssn
hrns 1 3 2 4
trp
tba
timp.
Soft mallets
fast, airy, glassy "hollow" sound
(pont-mo-tasto bowing) — simile, ad lib
pp sempre
25
see note for VIA page 5
solo
tutti
Div
I
vln
II
Solo + Div
tutti
VIA
Solo + Div
tutti
VIC
Solo
tutti
Div
clb
Solo + Div
tutti
> niente
niente < p
Sul A
Sul E
ad lib in texture → simile
double stop or alternate for color
7

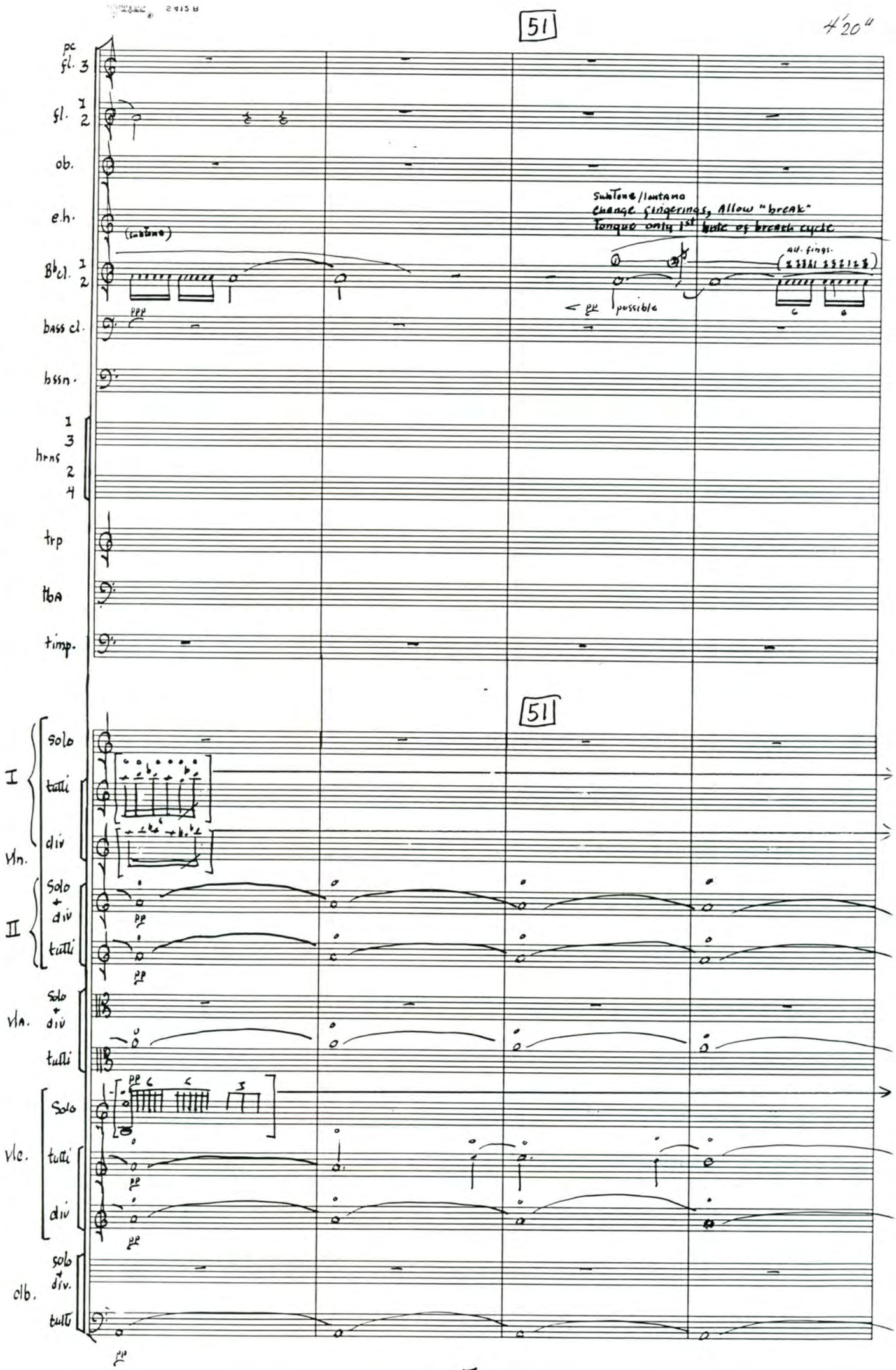

2'40"
flutter tongue
flutter
31
pic
fl 3
fl 1 2
ob
e.h.
alternate fing. allow "break"
Bb cl 1 2
bass cl.
ppp possible
bssn
Hrns 1 3 2 4
trp
tba
timp
pp sempre
31
solo
tutti
Div
I
Vln
Solo ↔ Div
II
Tutti
Solo ↔ Div.
vla
Tutti
Solo
tutti
Div
vlc
½ vlc
Highest harmonic "disembodied"
ppp
Solo ↔ Div
tutti
(alternate 1/or double Sul E + Sul A ad lib)
simile

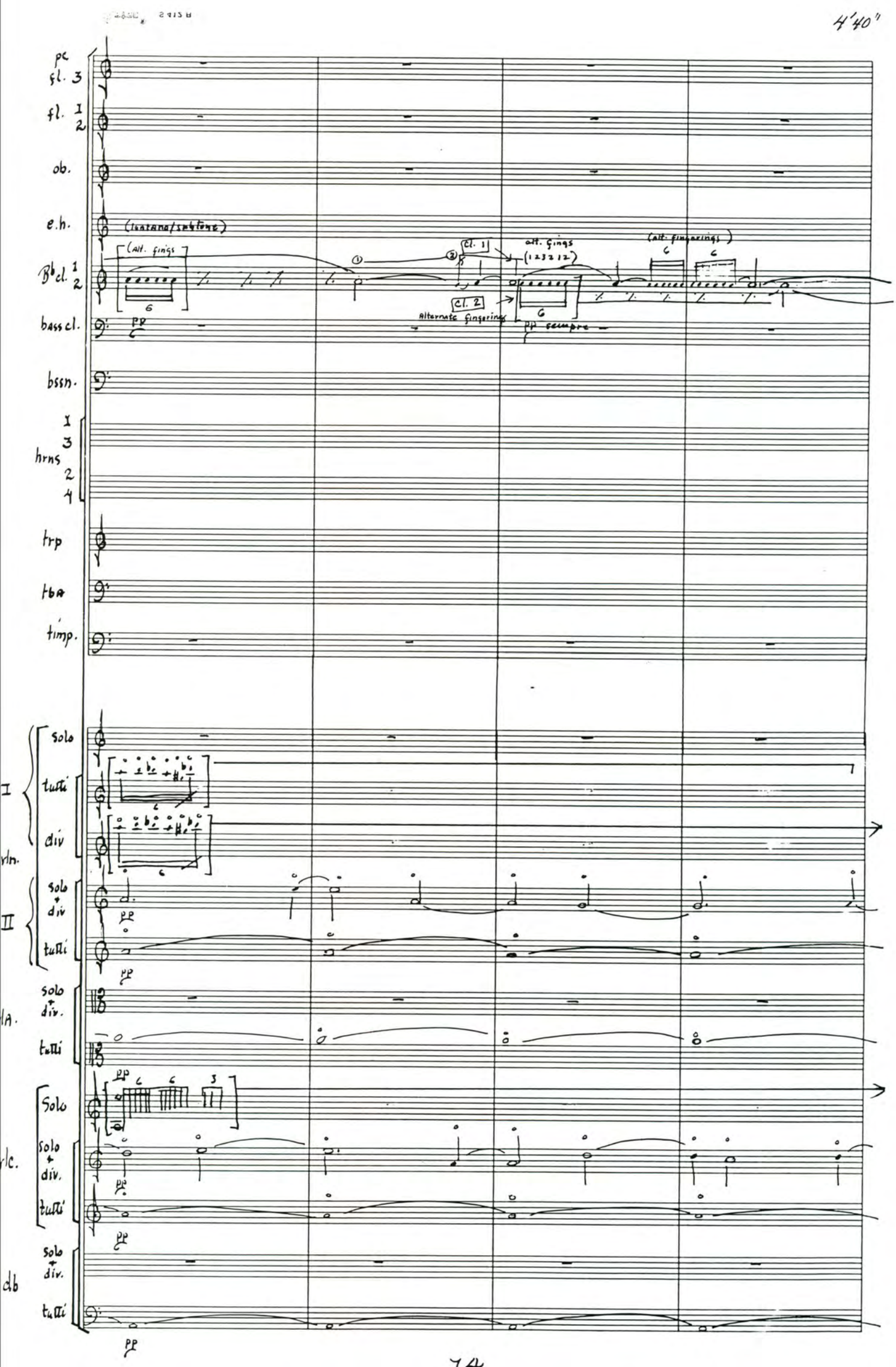

35
tontano/subtone/"covered tone"
mix air + pitch
non vib sempre
pic
fl 3
fl 1/2
ob
eh
Bb cl 1/2
bass cl.
bssn
hrns 1 3 2 4
trp
tba
timp
2 right hand trill keys ad lib
(see fl. 1.)
non vib sempre
alt. fingerings
tontano/subtone
niente
pp sempre
Solo
tutti
Div
I
vln
II
Solo + Div
tutti
vla
vlc
db
1/2 vln II very slow bowing
highest clear harm.
sempre
1/2 vln II
16 va
highest harmonics
very slow bow
tempo ad lib
(8 va)

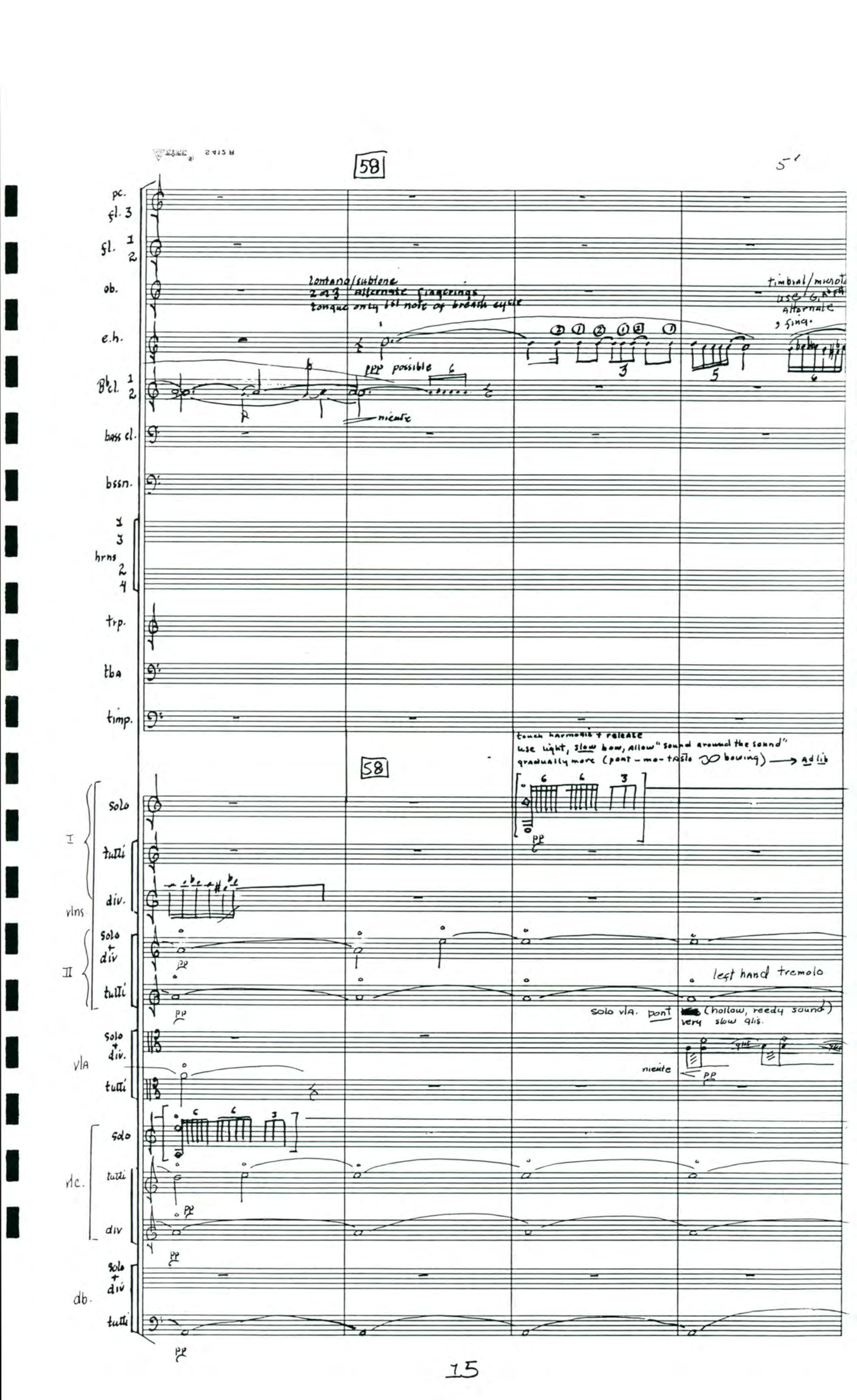

3'20"
40
(* see fl. 1)
r.h. trill keys
pic
fl 3
fl 1
fl. 2
ob
eh
Bb cl 1 2
Bass cl
bssn
Hrns 1 3 2 4
trp
tba
timp
improvisational in style - energy of fall, recovery + suspension
timbral variations, Ad lib
1) alternate 2 timps (same pitches, diff position in basic tuning
2) use hand drumming + various mallets
3) dynamic variation - very soft to mf
4) Pedal for microtone bends
tempo Ad lib
543
40
Solo
tutti
Div
I
vln.
½ vlns I
fast, airy, glassy sound
(pent-ma-tasto bowing)
* see note for vla pages
(16 va ----)
Solo + Div
II
Tutti
vla.
Solo + Div
Tutti
Solo
vlc.
tutti
Div
niente
Solo + Div
clb.
Tutti


46
lontano
pc
fl. 3
fl. 1 2
fl. 1
r.h. trill keys
ppp
ob.
"false B's + C's"
Subtone - lontano
timbral circular melody
cl. 1 use "Alternate fingerings"
e.h.
clar 1
Bb cl 1 2
ppp sempre
bass cl.
bssn.
hrns 1 3 2 4
trp.
tba
timp.
mp
pp
niente
46
solo
tutti
div
I
vln.
solo + div
II
tutti
pp
solo + div
tutti
touch harmonics
(pont - mo - tasto ∞ bowing)
pp
solo
tutti
div
pp
db.
solo + div
tutti
pp

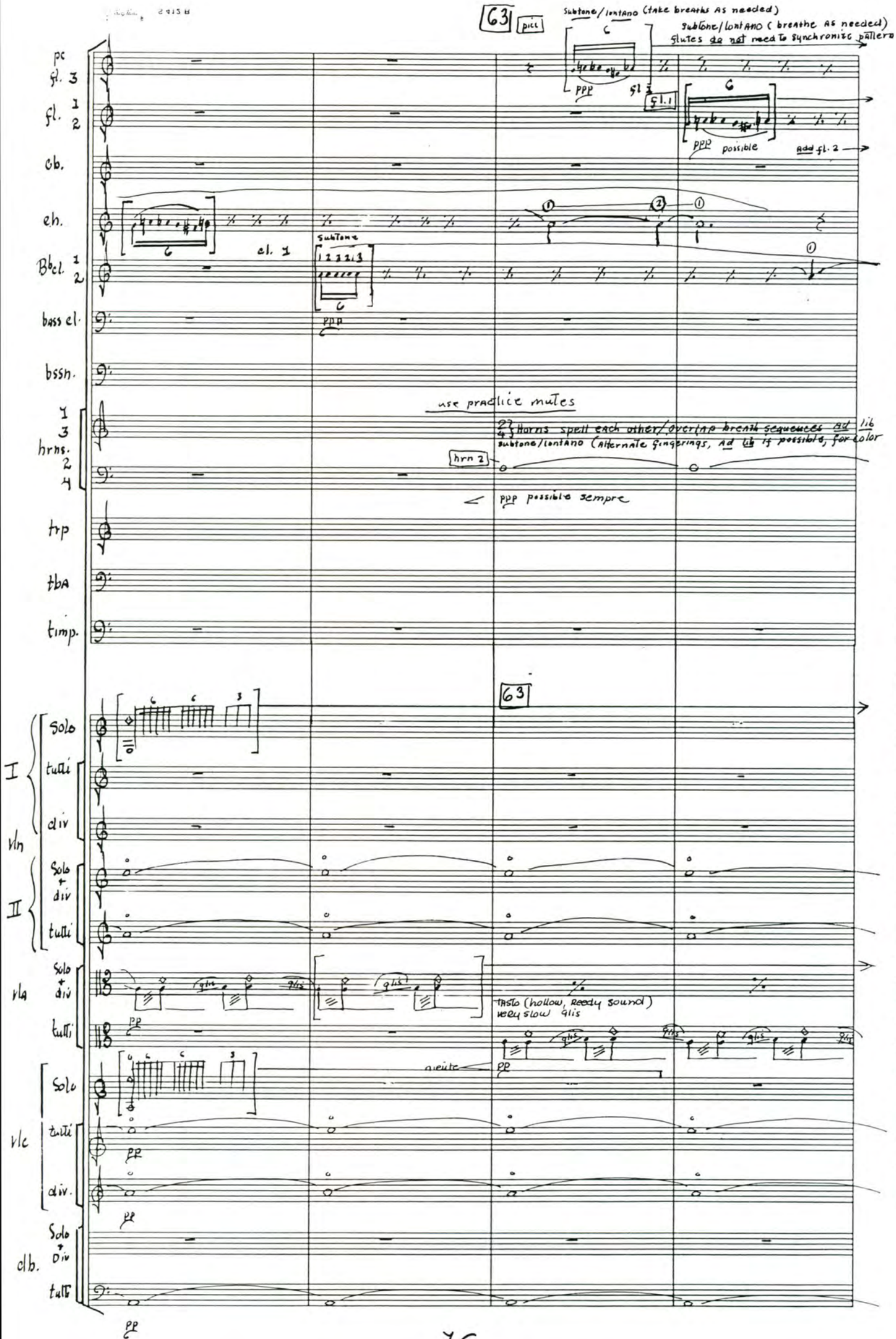

3'40"
Pc
fl 3
fl 1 2
fl. 2 cls.
e.h.
B♭cl. 1 2
bass cl.
bssn.
Hrns. 1 3 2 4
trp
tba
timp
1) strike "A" only when necessary
2) use pedal to bend sound
trill
I
vln
solo
tutti
Div
II
Solo + Div
Tutti
vla
Solo + Div
Tutti
vlc
Solo
Tutti
Div
db
Solo + Div
Tutti
* see note for vla page 5
½ vlns II
sleet, airy, glassy "hollow" sound (pont – mo – tasto bowing) — ad lib


51
4'20"
pc
fl. 3
fl. 1 2
ob.
e.h.
(subtone)
Subtone/lontano
change fingerings, Allow "break"
Tongue only 1st note of breath cycle
alt. fings.
B♭cl. 1 2
ppp
< pp possible
bass cl.
bssn.
hrns 1 3 2 4
trp
tba
timp.
51
I
vln.
solo
tutti
div
II
solo + div
tutti
vla.
solo + div
tutti
vlc.
solo
tutti
div
clb.
solo + div.
tutti
pp

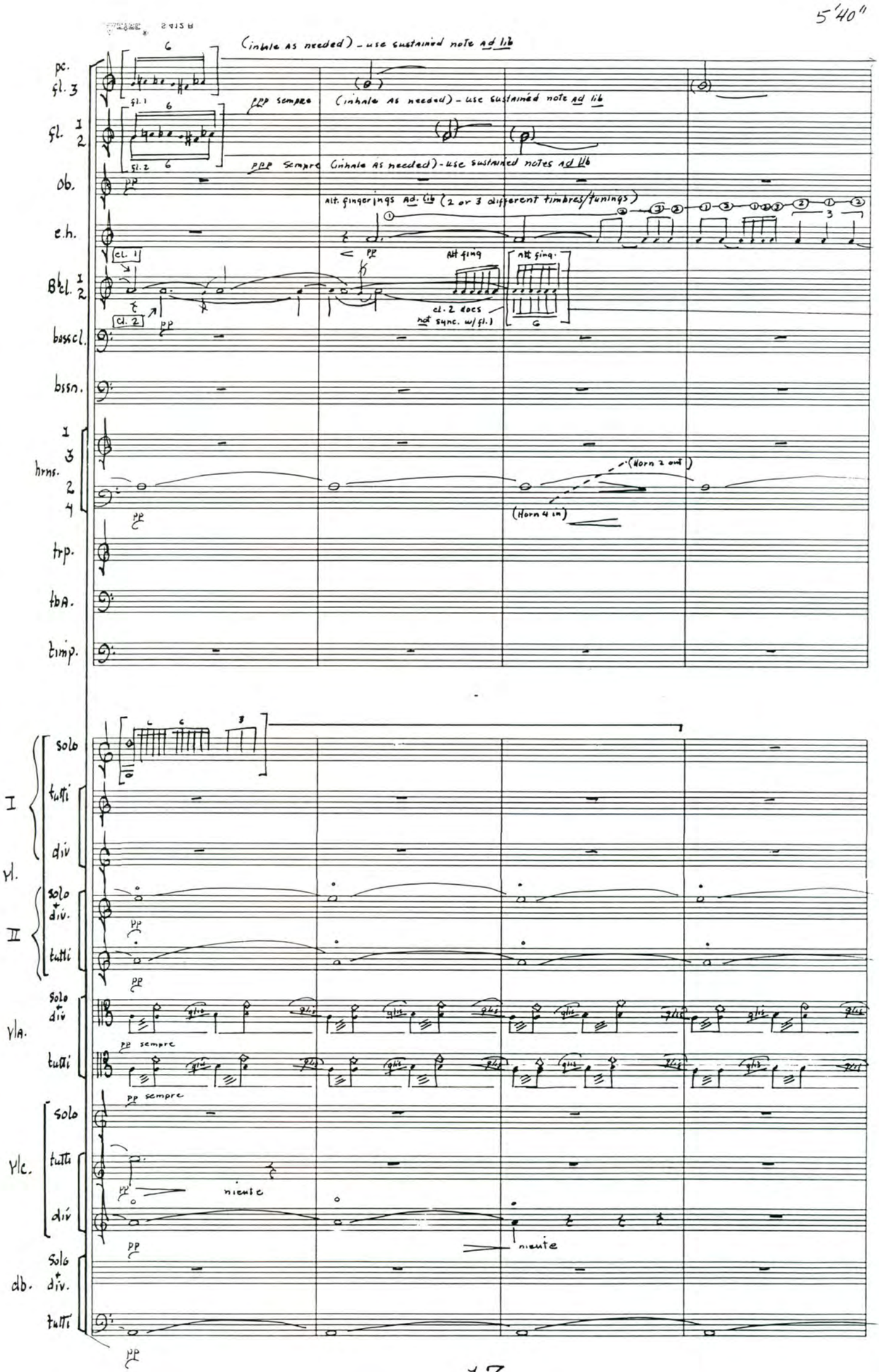

pc
fl. 3
fl. 1 2
ob.
e.h.
(lontano/sabtone)
(Alt. fings
Bb cl. 1 2
Cl. 1
alt. fings
(123212)
(alt. fingerings)
Cl. 2
Alternate fingerings
pp sempre
bass cl.
bssn.
hrns 1 3 2 4
trp
tba
timp.
solo
tutti
div
solo + div
tutti
solo + div.
tutti
Solo
solo + div.
tutti
solo + div.
tutti

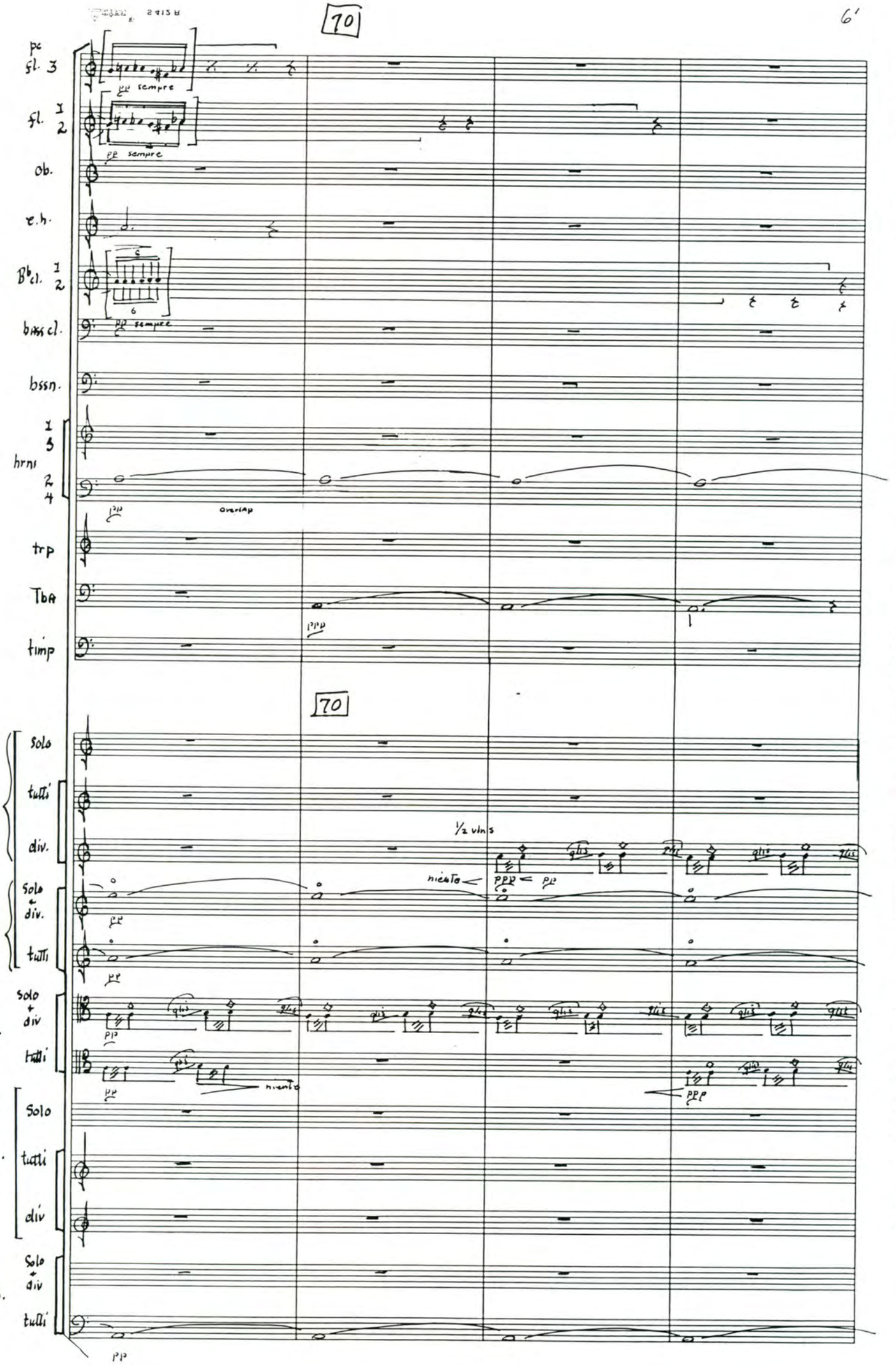

58
5'
pc.
fl. 3
fl. 1 2
ob.
e.h.
Bb cl. 1 2
bass cl.
bssn.
hrns 1 3 2 4
trp.
tba
timp.
lontano/sublone
2 or 3 alternate fingerings
tongue only 1st note of breath cycle
timbral/microto
use G, A, F
alternate
fing.
ppp possible
niente
touch harmonic + release
use light, slow bow, allow "sound around the sound"
gradually more (pont - mo - tasto bowing) → ad lib
58
I
solo
tutti
div.
vlns
II
solo + div
tutti
left hand tremolo
solo vla. pont (hollow, reedy sound)
very slow glis.
vla
solo + div.
tutti
niente
vlc.
solo
tutti
div
db.
solo + div
tutti

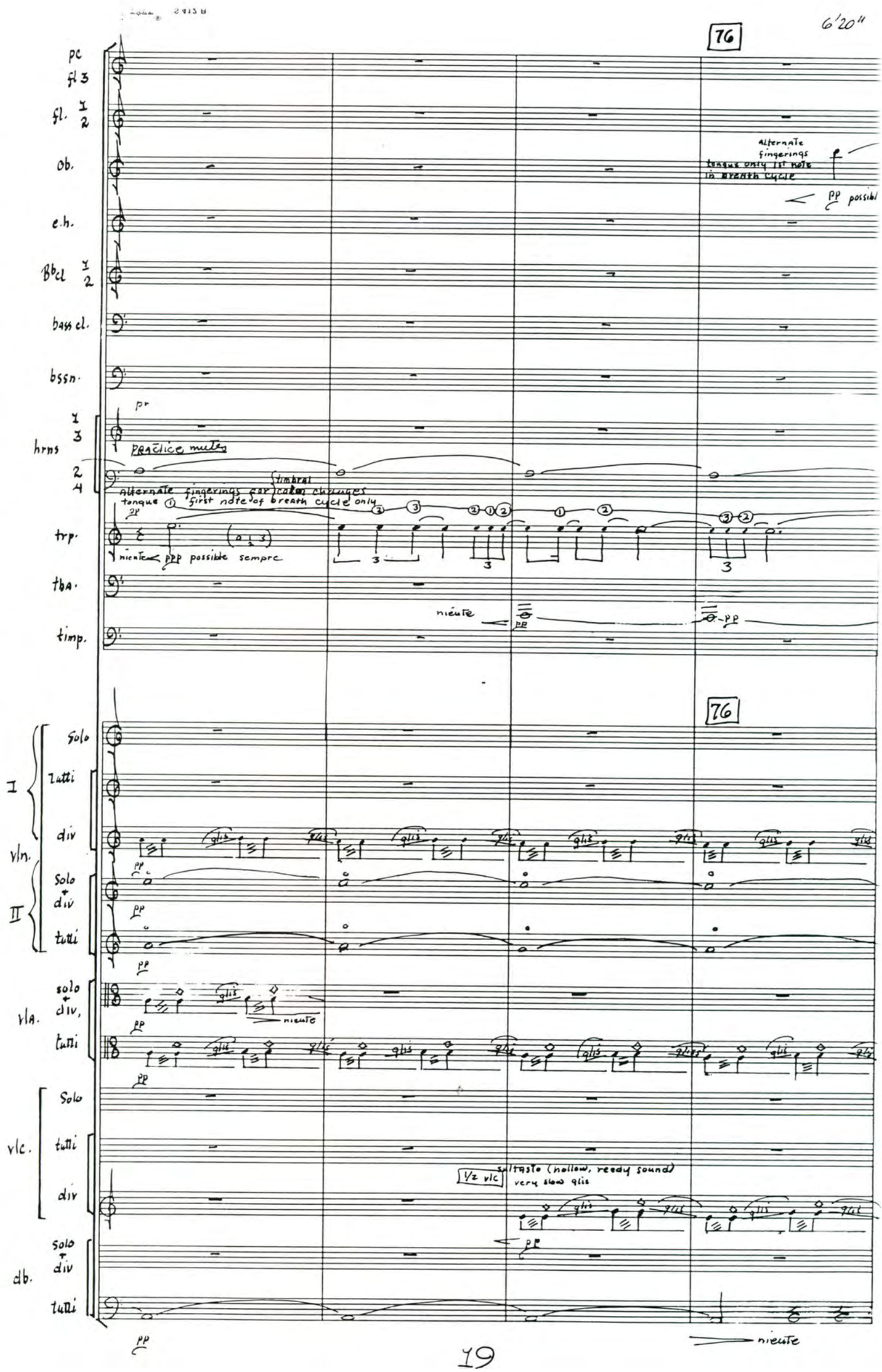
5'20"

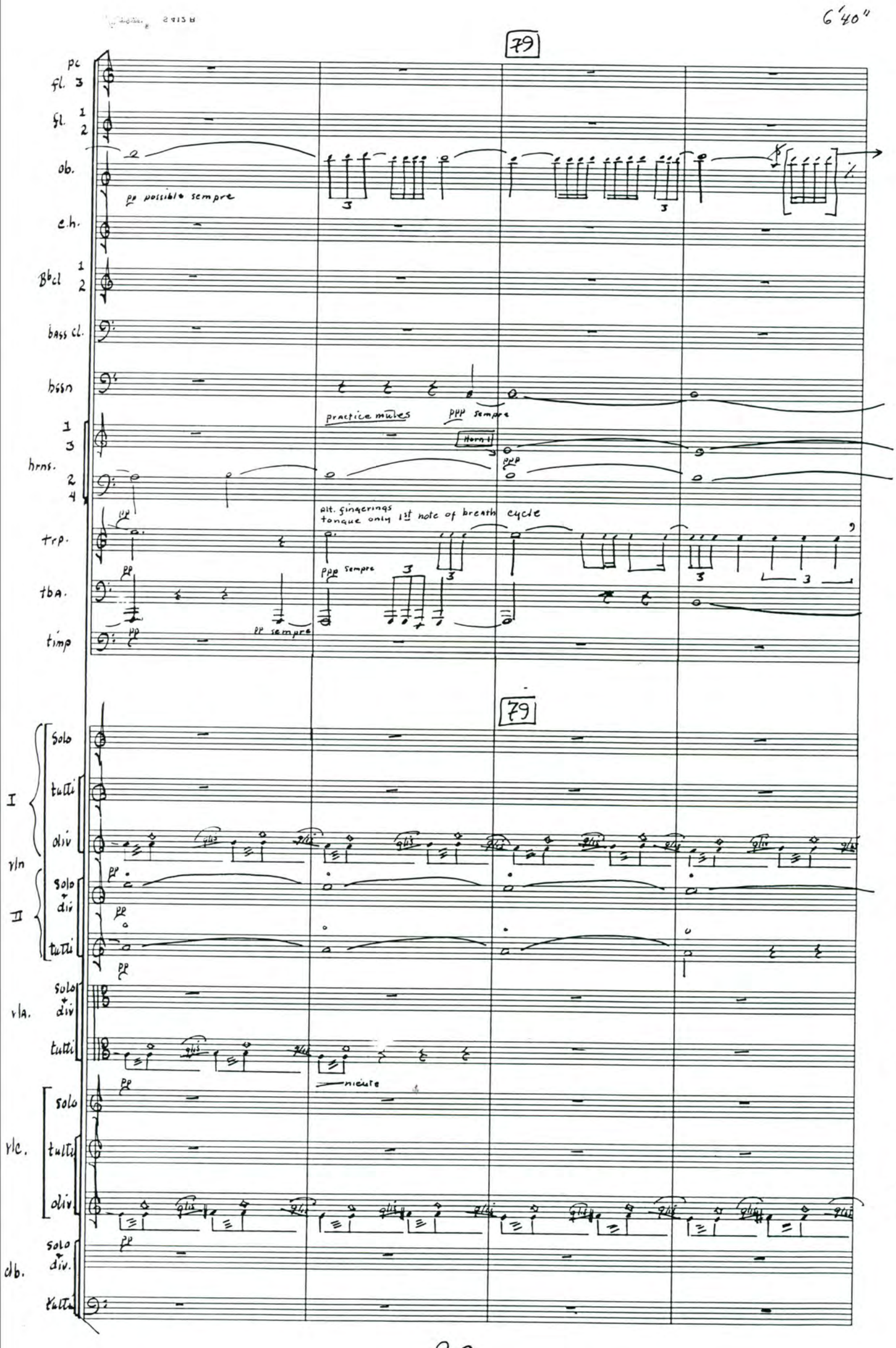

63
pic
Subtone/lontano (take breaths as needed)
Subtone/lontano (breathe as needed)
flutes do not need to synchronize pattern
pc
fl. 3
fl. 1 2
ppp
fl. 1
fl. 1
ppp possible
add fl. 2
ob.
eh.
cl. 1
Subtone
Bb cl. 1 2
bass cl.
ppp
bssn.
use practice mutes
hrns. 1 3 2 4
Horns spell each other/overlap breath sequences ad lib
subtone/lontano (alternate fingerings, ad lib if possible, for color
hrn 2
ppp possible sempre
trp
tba
timp.
63
I
Solo
tutti
div
vln
II
Solo + div
tutti
vla
Solo + div
glis
tasto (hollow, reedy sound)
very slow glis
tutti
pp
vlc
Solo
niente
tutti
div.
pp
clb.
Solo + Div
tutti
pp

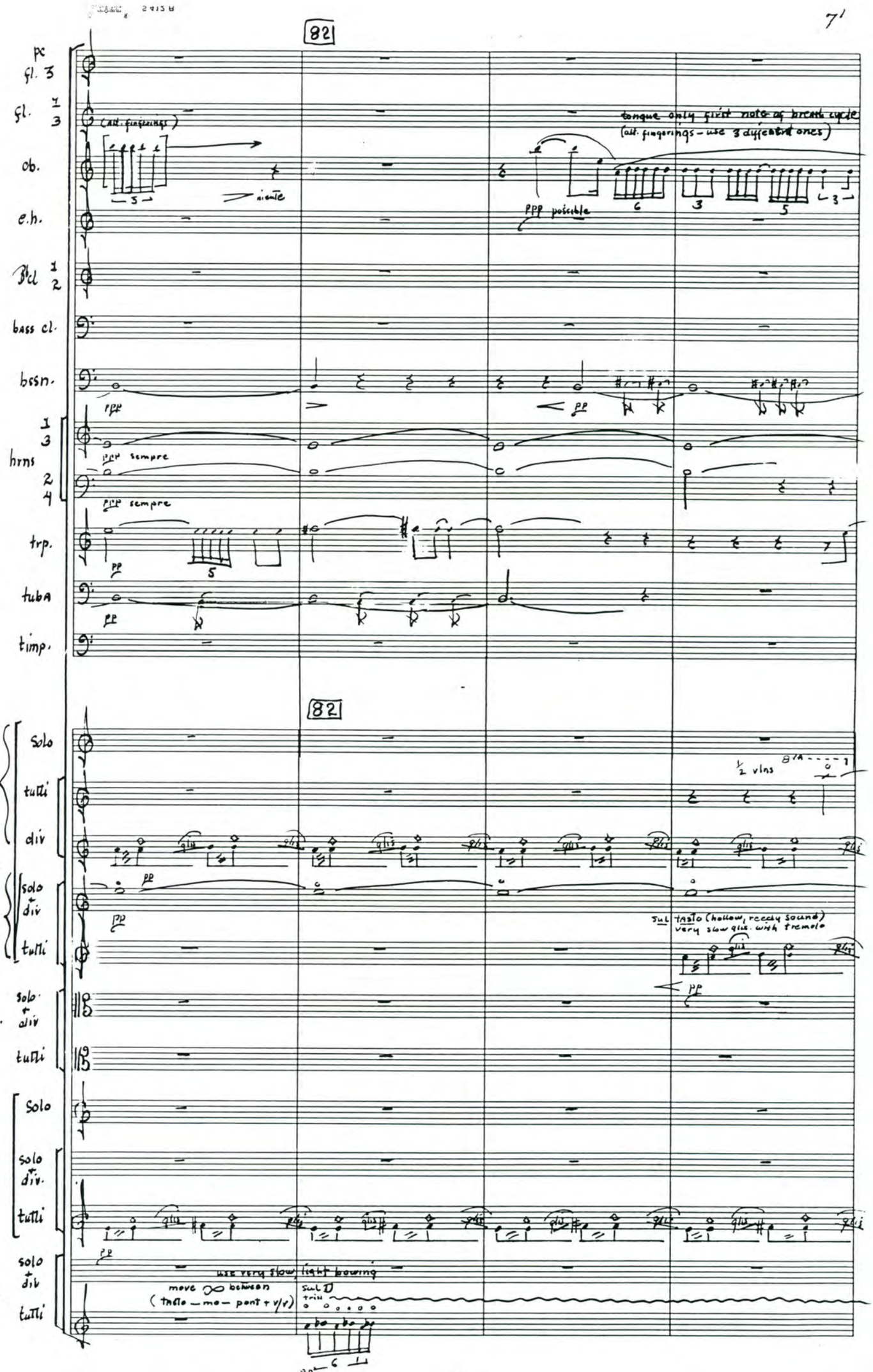
5'40"

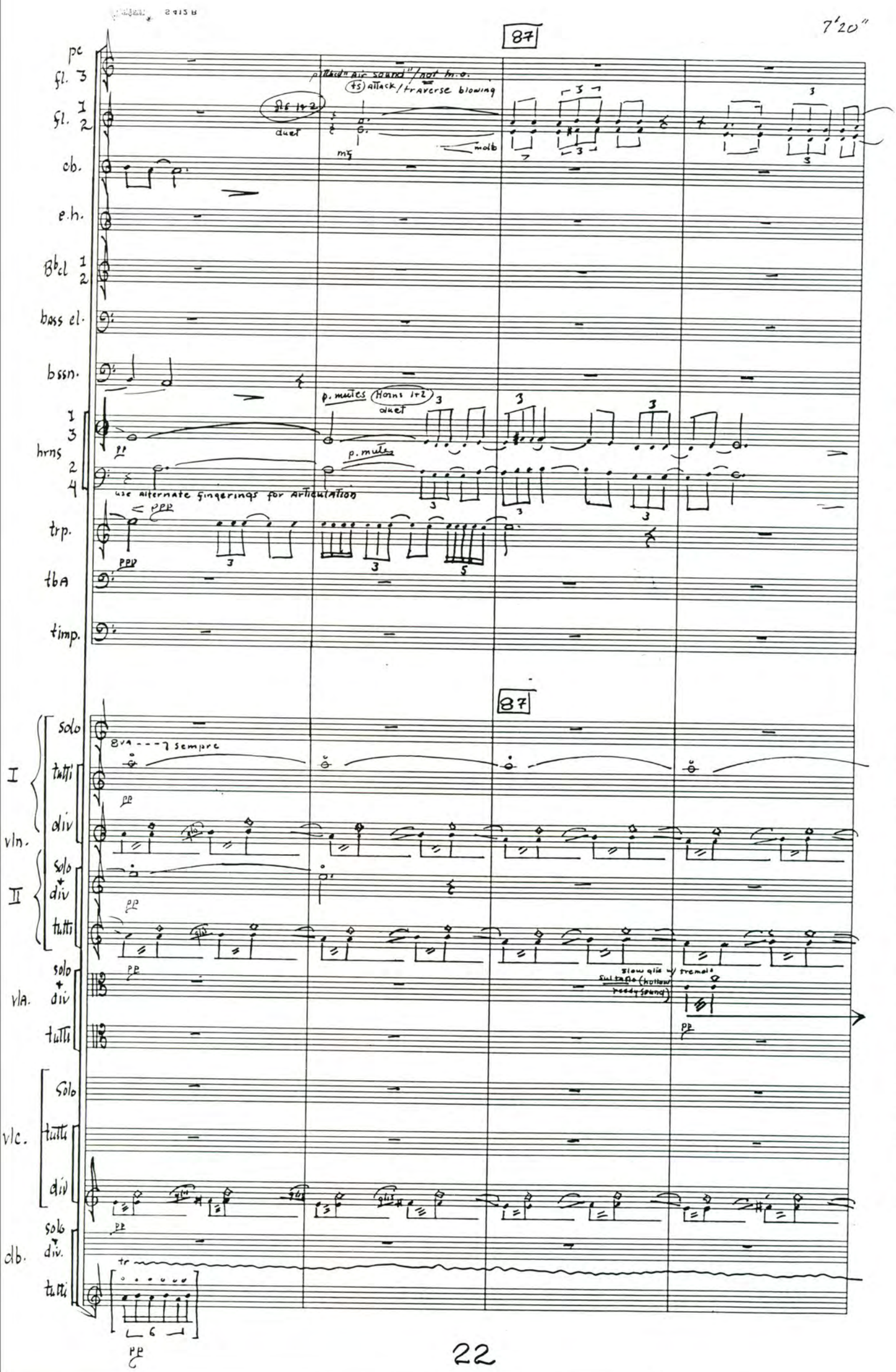

(inhale as needed) - use sustained note ad lib
pc.
fl. 3
fl. 1 2
ppp sempre
(inhale as needed) - use sustained note ad lib
ppp sempre (inhale as needed) - use sustained notes ad lib
ob.
e.h.
Alt. fingerings ad. lib (2 or 3 different timbres/tunings)
Bb cl. 1 2
cl. 1
cl. 2
Alt fing
cl. 2 does not sync. w/ fl. 1
bass cl.
bssn.
hrns. 1 3 2 4
(Horn 2 out)
(Horn 4 in)
trp.
tbA.
timp.
I
solo
tutti
div
Vl.
II
solo + div.
tutti
Vla.
solo + div
tutti
pp sempre
Vlc.
solo
tutti
div
niente
db.
solo + div.
tutti

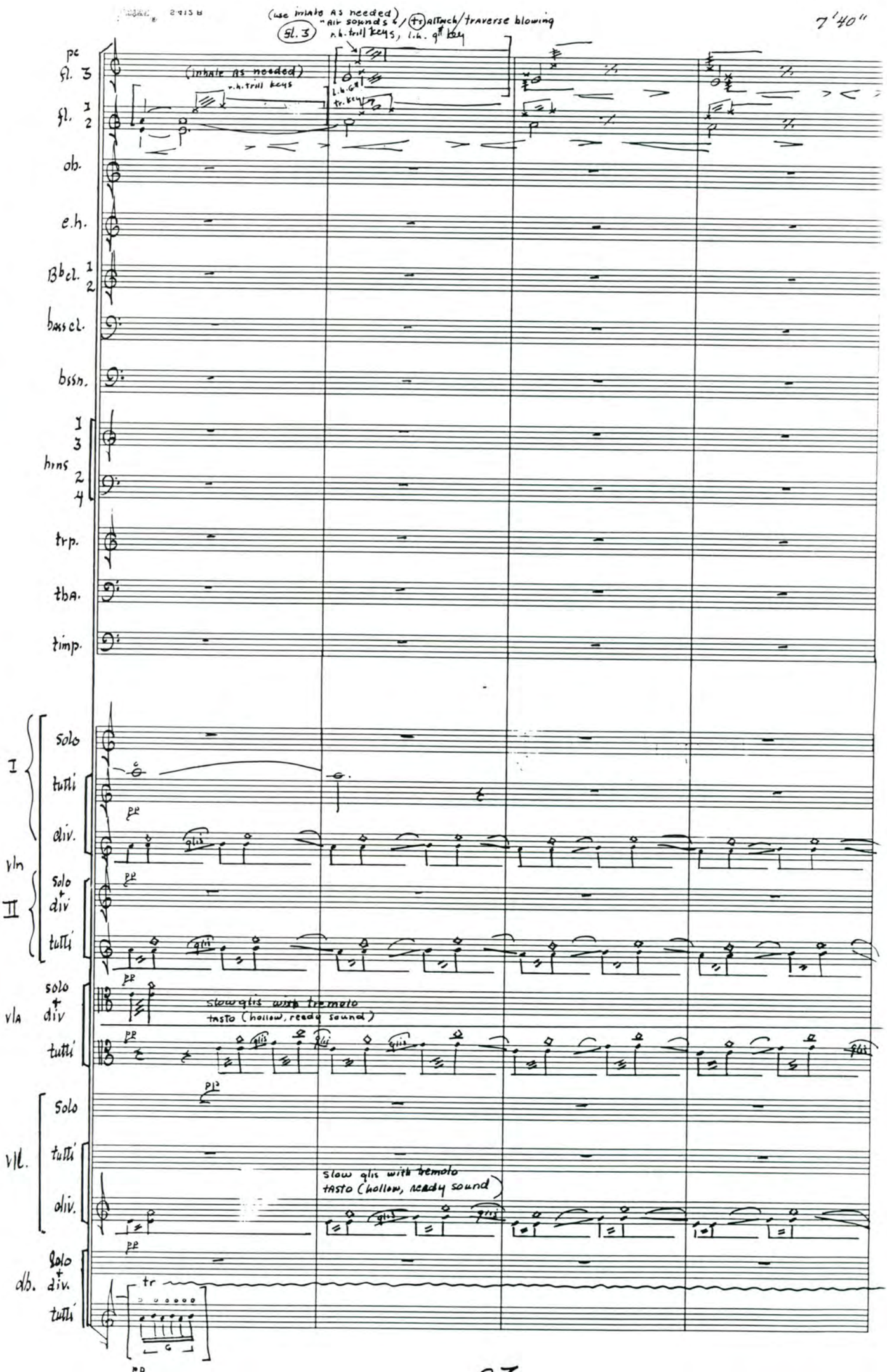

70
6'
pc fl. 3
pp sempre
fl. 1 2
pp sempre
ob.
e.h.
B♭ cl. 1 2
pp sempre
bass cl.
bssn.
hrns 1 3 2 4
pp
overlap
trp
Tba
ppp
timp
70
I
Solo
tutti
div.
vln.
1/2 vlns
niente
ppp
pp
II
Solo + div.
tutti
pp
vla.
Solo + div
tutti
pp
niente
ppp
vlc.
Solo
tutti
div
db.
Solo + div
tutti
pp

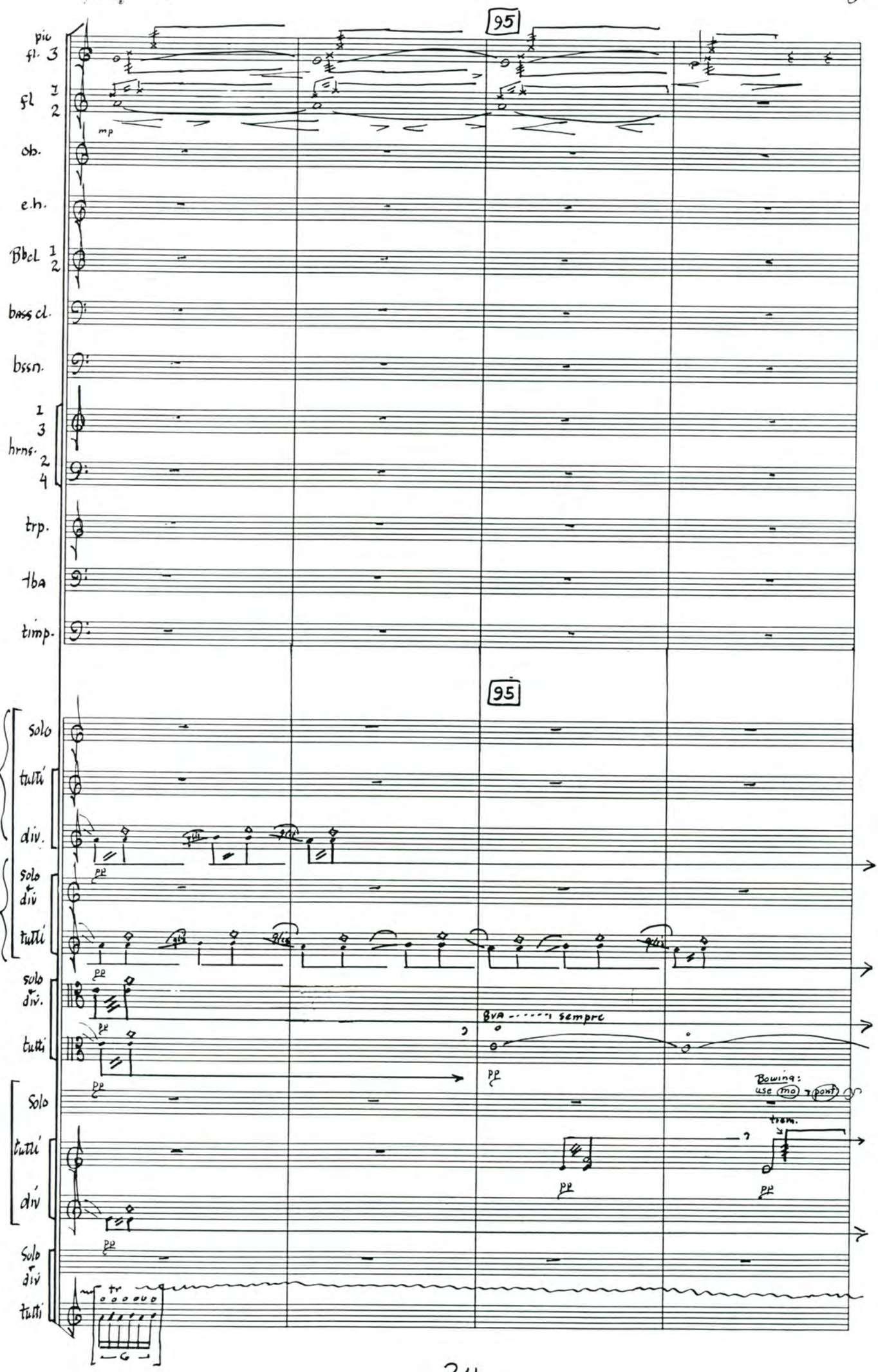

6'20"
76
pc
fl 3
fl. 1 2
ob.
alternate fingerings
tongue only 1st note in breath cycle
pp possibl
e.h.
Bb cl 1 2
bass cl.
bssn.
pr
hrns 1 3 2 4
Practice mutes
alternate fingerings for timbral variation changes
tongue ① first note of breath cycle only
trp.
niente ppp possible sempre
tba.
niente
pp
timp.
76
I
Solo
Tutti
div
vln.
II
Solo
div
tutti
pp
vla.
solo
div,
tutti
niente
vlc.
Solo
tutti
div
1/2 vlc
sul tasto (hollow, reedy sound)
very slow glis
db.
Solo
div
tutti
niente

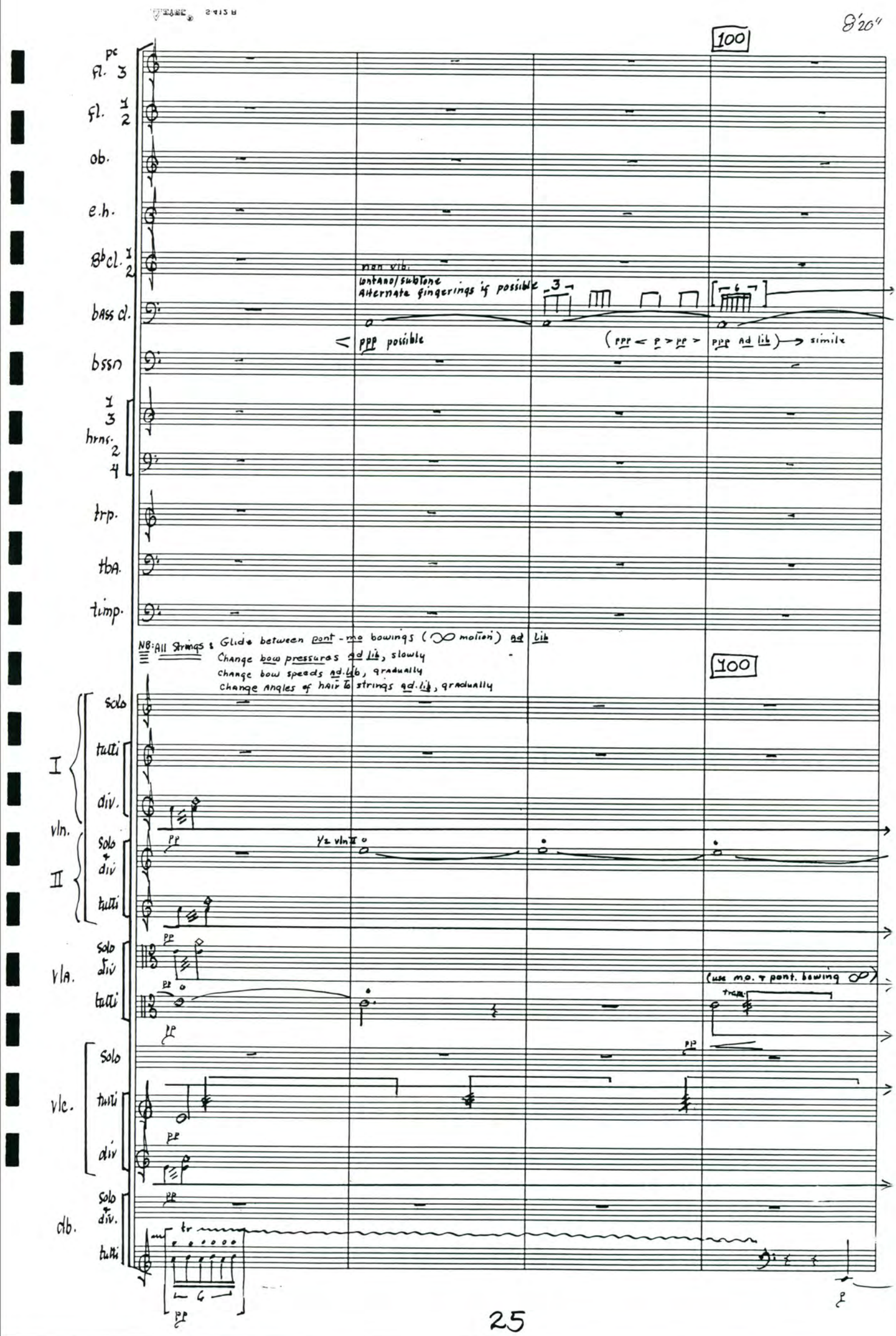

6'40"
79
pc
fl. 3
fl. 1 2
ob.
pp possible sempre
c.h.
B♭cl 1 2
bass cl.
bssn
practice mutes
ppp sempre
Horn 1
hrns. 1 3 2 4
ppp
alt. fingerings
tongue only 1st note of breath cycle
trp.
ppp sempre
tba.
pp sempre
timp
79
I
Solo
tutti
div
vln
II
Solo + div
tutti
vla.
Solo + div
tutti
nicute
vlc.
Solo
tutti
div
db.
Solo + div.
tutti

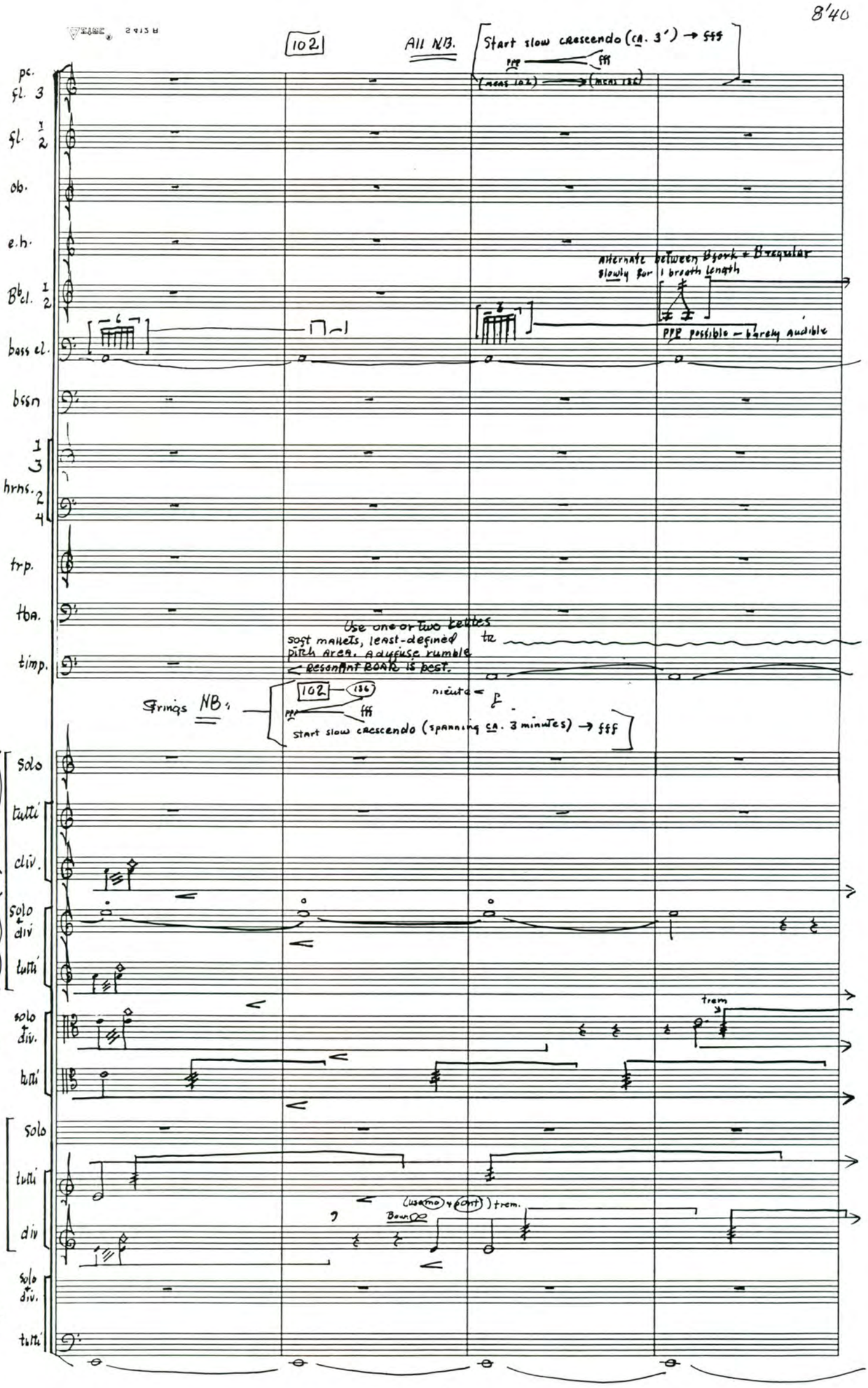

82
pc
fl. 3
fl. 1 3
(alt. fingerings)
ob.
niente
tongue only first note of breath cycle
(alt. fingerings - use 3 different ones)
ppp possible
e.h.
B♭cl 1 2
bass cl.
bssn.
ppp
pp
hrns 1 3 2 4
ppp sempre
ppp sempre
trp.
pp
tuba
pp
timp.
82
I
Solo
tutti
div
½ vlns
vln
II
solo + div
tutti
pp
sul tasto (hollow, reedy sound)
very slow glis. with tremolo
vla.
solo + div
tutti
vlc.
Solo
solo + div.
tutti
db
solo + div
tutti
use very slow, light bowing
move ∞ between
(tasto — mo — pont + v/v)
sul D
trill
pp

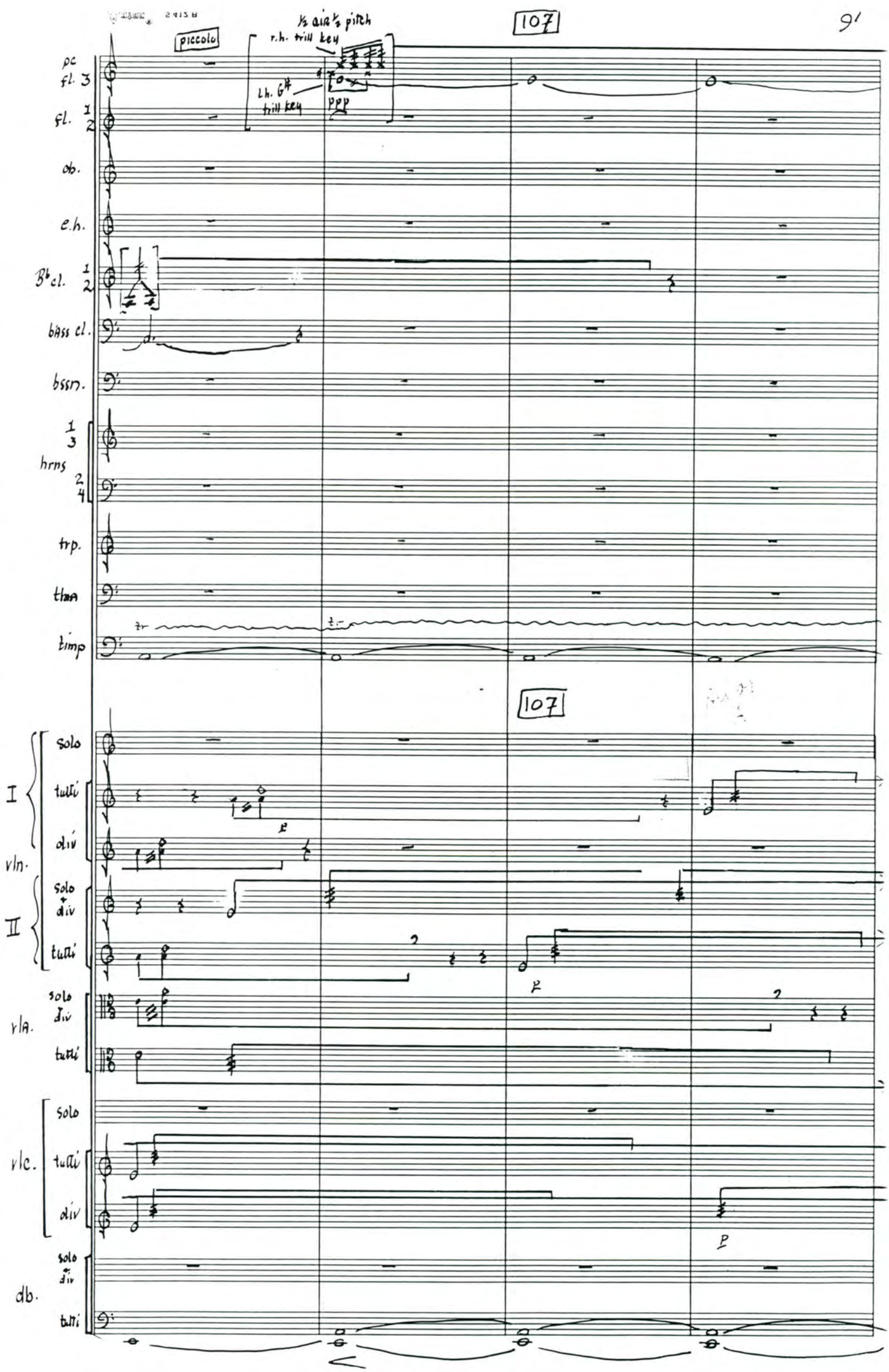

7'20"
87
pc
fl. 3
fl. 1 2
cb.
e.h.
Bbcl 1 2
bass cl.
bssn.
hrns 1 3 2 4
trp.
tbA
timp.
p. mutes
Horns 1+2
duet
p. mutes
use alternate fingerings for articulation
solo
tutti
div
I
vln.
II
solo + div
tutti
vlA.
solo + div
tutti
vlc.
Solo
tutti
div
solo + div.
tutti
db.
8va - - - 7 sempre
slow glis w/ tremolo
sul tasto (hollow reedy sound)
tr

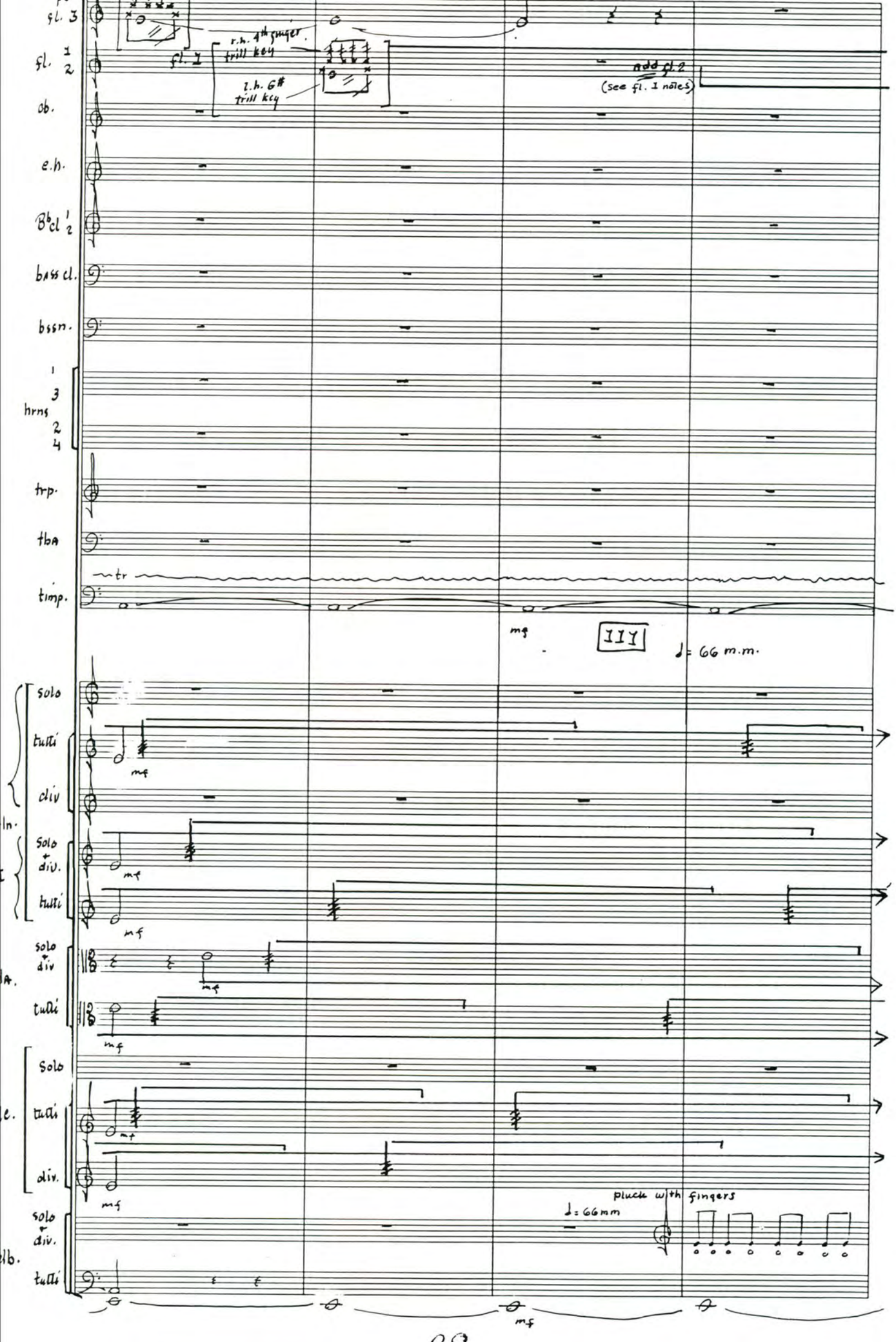

(use inhale as needed)
"air sounds" / (tr) attack/traverse blowing
fl. 3
r.h. trill keys, l.h. g# key
7'40"
pc
fl. 3
(inhale as needed)
r.h. trill keys
fl. 1 2
ob.
e.h.
B♭cl. 1 2
bass cl.
bssn.
hrns 1 3 2 4
trp.
tba.
timp.
I
solo
tutti
div.
vln II
solo + div
tutti
vla
solo + div
tutti
slow glis with tremolo
tasto (hollow, reedy sound)
vlc.
solo
tutti
div.
slow glis with tremolo
tasto (hollow, reedy sound)
db.
solo + div.
tutti
tr
pp

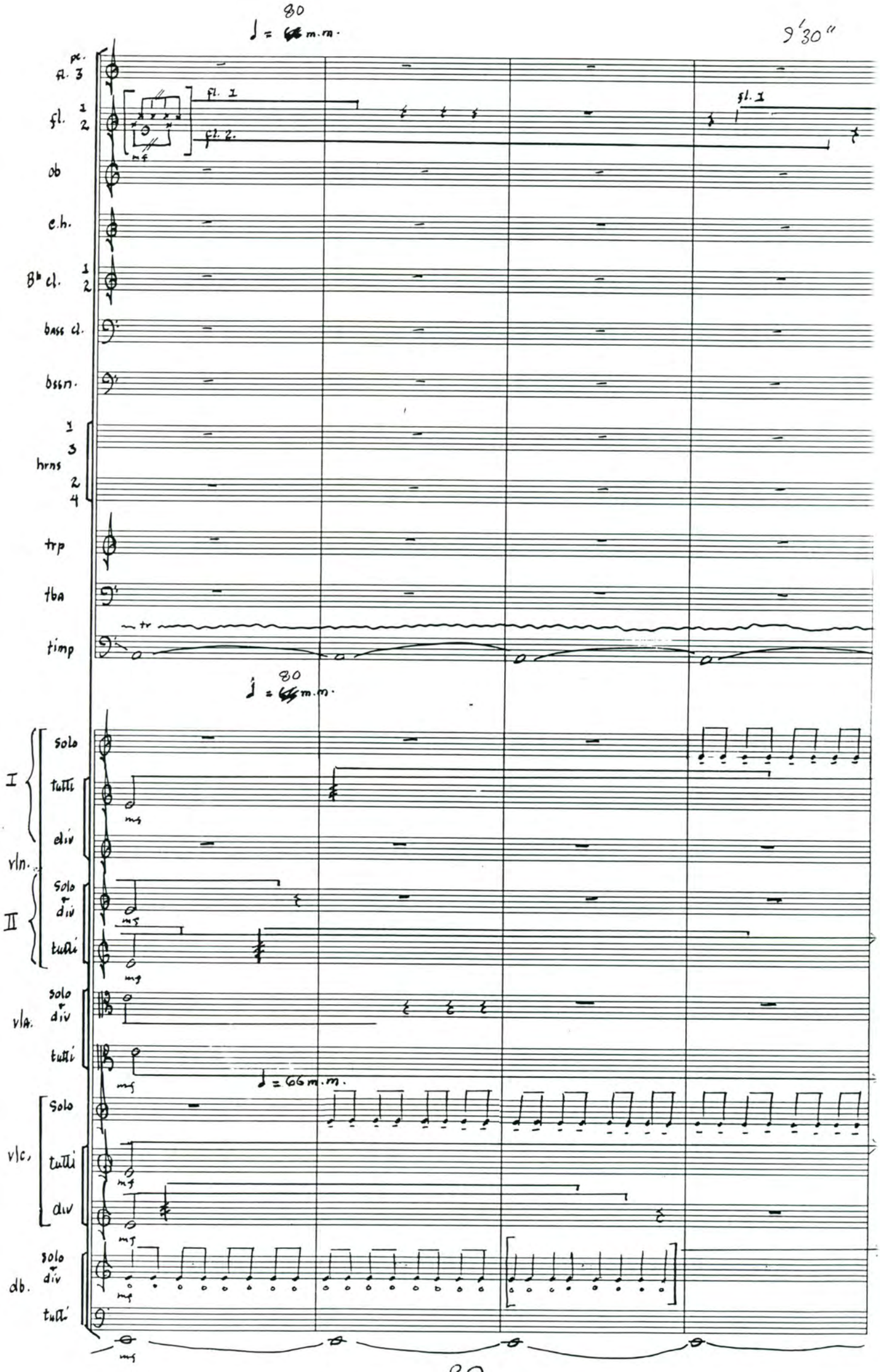

95
pic
fl. 3
fl 1 2
mp
ob.
e.h.
Bbcl. 1 2
bass cl.
bssn.
hrns. 1 3 2 4
trp.
tba
timp.
95
I
solo
tutti
div.
vln
II
solo + div
tutti
pp
vla
solo + div.
tutti
8va ..... sempre
Bowing: use mo + pont
Vlc
Solo
tutti
div
trem.
db.
Solo + div
tutti
tr
G


8'20"
100
pc
fl. 3
fl. 1 2
ob.
e.h.
Bb cl. 1 2
non vib.
lontano/sublone
Alternate fingerings if possible
bass cl.
< ppp possible
(ppp < p > pp > ppp ad lib) → simile
bssn
hrns. 1 3 2 4
trp.
tbA.
timp.
NB: All Strings: Glide between pont-mo bowings (∞ motion) ad lib
Change bow pressures ad lib, slowly
Change bow speeds ad. lib, gradually
Change angles of hair to strings ad. lib, gradually
100
I
solo
tutti
div.
vln.
II
solo + div
tutti
1/2 vln II
vlA.
solo + div
tutti
(use m.o. + pont. bowing ∞)
vlc.
solo
tutti
div
db.
solo + div.
tutti
tr

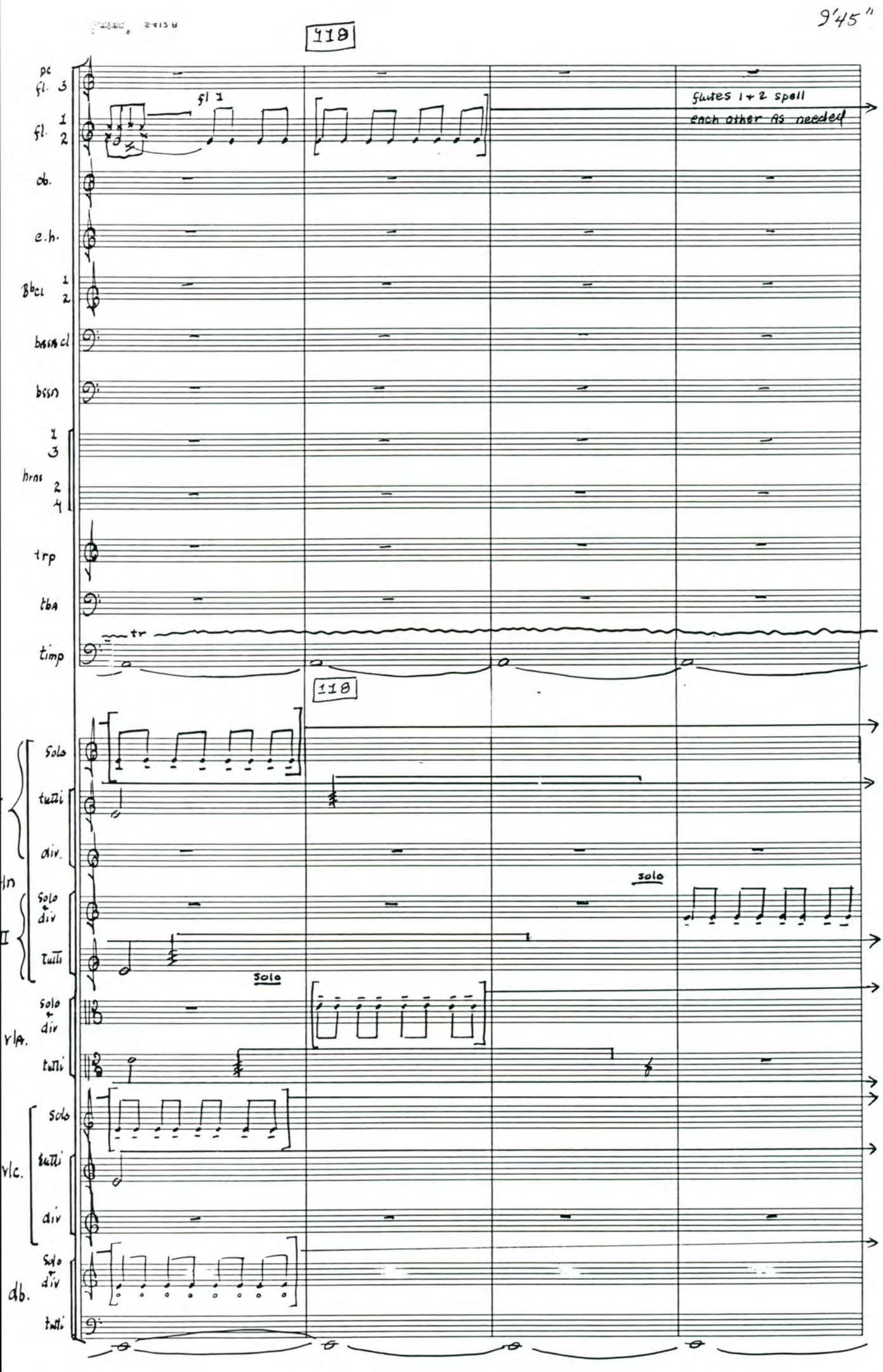

102
All NB.
Start slow crescendo (ca. 3') → fff
ppp
fff
(meas 102) → (meas 136)
pc.
fl. 3
fl. 1 2
ob.
e.h.
Bb cl. 1 2
bass cl.
bssn
hrns. 1 3 2 4
trp.
tba.
timp.
Alternate between Bfork + Bregular slowly for 1 breath length
PPP possible – barely audible
Use one or two kettles soft mallets, least-defined pitch area. A diffuse rumble resonant ROAR is best.
tr
Strings NB:
102
136
ppp
fff
start slow crescendo (spanning ca. 3 minutes) → fff
niente
I
vln
II
solo
tutti
div.
solo + div
tutti
vla.
solo + div.
tutti
trem
vlc.
solo
tutti
div
(usamo + pont) trem.
Bow
db.
solo + div.
tutti

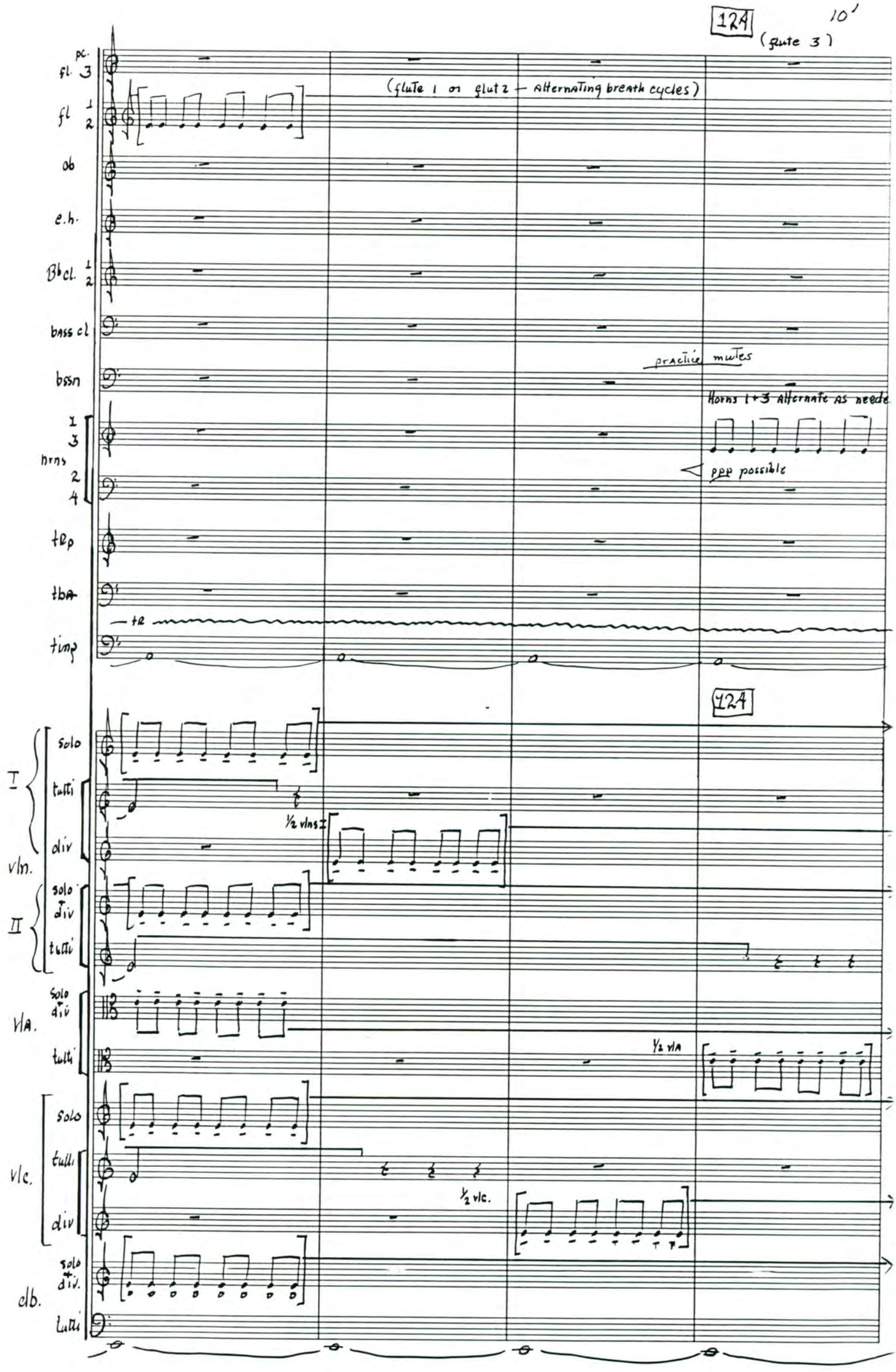

piccolo
½ air ½ pitch
r.h. trill key
lh. G♯ trill key
107
9'
pc
fl. 3
fl. 1 2
ob.
e.h.
B♭cl. 1 2
bass cl.
bssn.
hrns 1 3 2 4
trp.
tbn
timp
107
I
Solo
tutti
div
vln.
II
Solo
div
tutti
vla.
solo
div
tutti
vlc.
solo
tutti
div
db.
solo
div
tutti

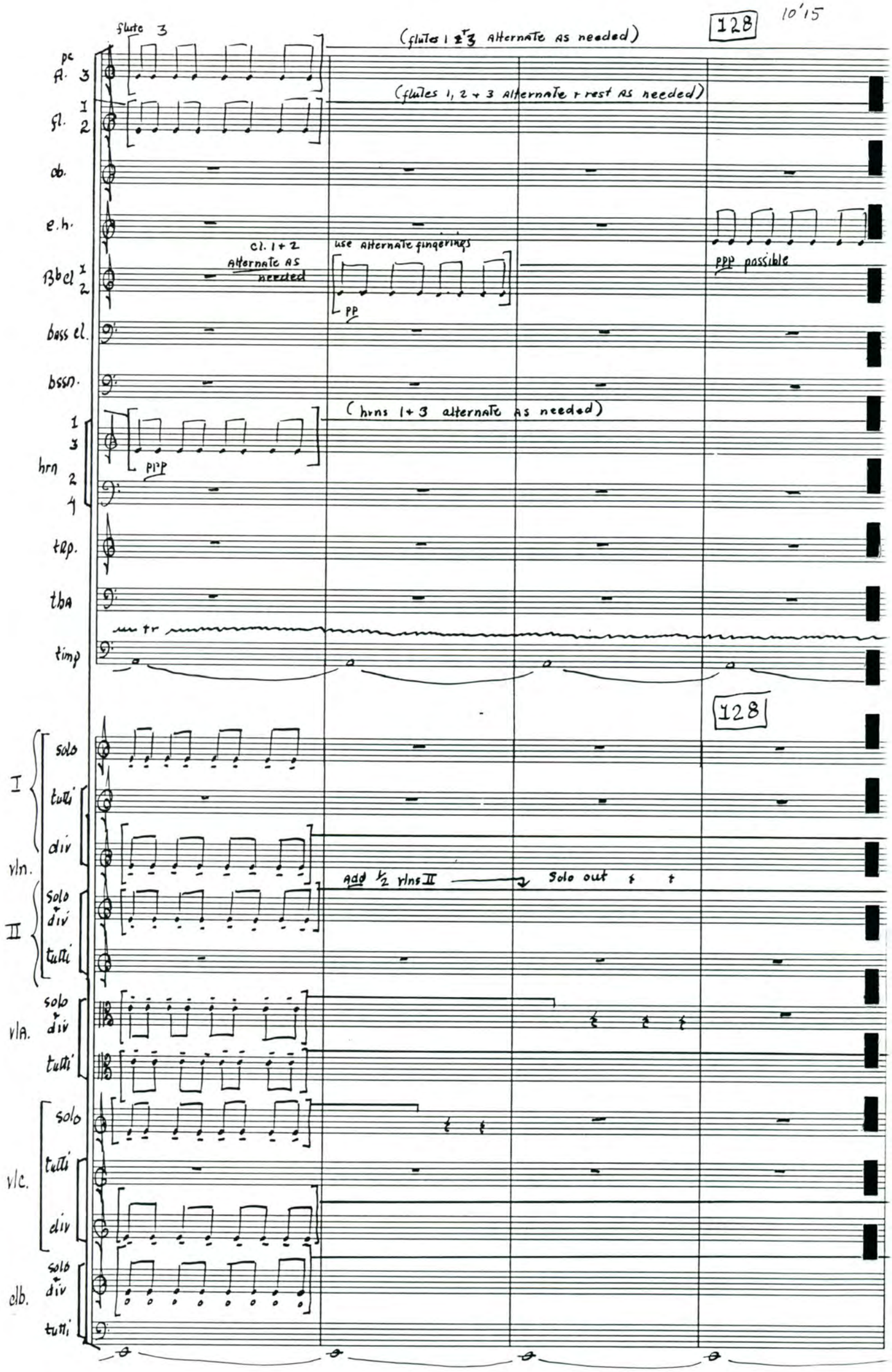

111
♩= 66 m.m.
9'15"
pc
fl. 3
fl. 1
2
r.h. 4th finger trill key
l.h. G# trill key
add fl. 2
(see fl. 1 notes)
ob.
e.h.
B♭cl 1
2
bass cl.
bssn.
1
3
hrns
2
4
trp.
tba
tr
timp.
mf
III
♩= 66 m.m.
solo
tutti
div
solo
div.
tutti
solo
div
tutti
Solo
tutti
div.
solo
div.
tutti
mf
pluck with fingers
♩= 66mm

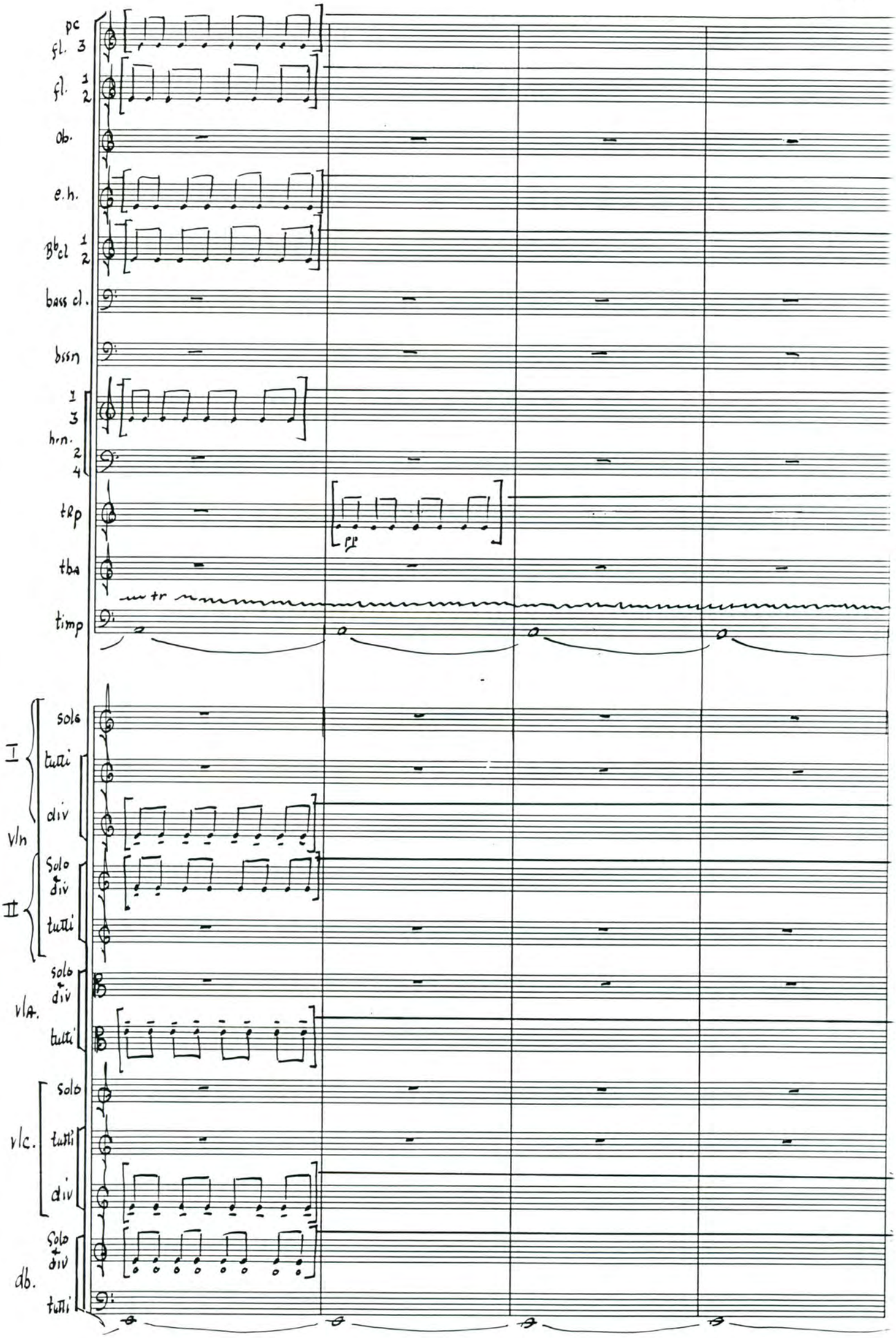


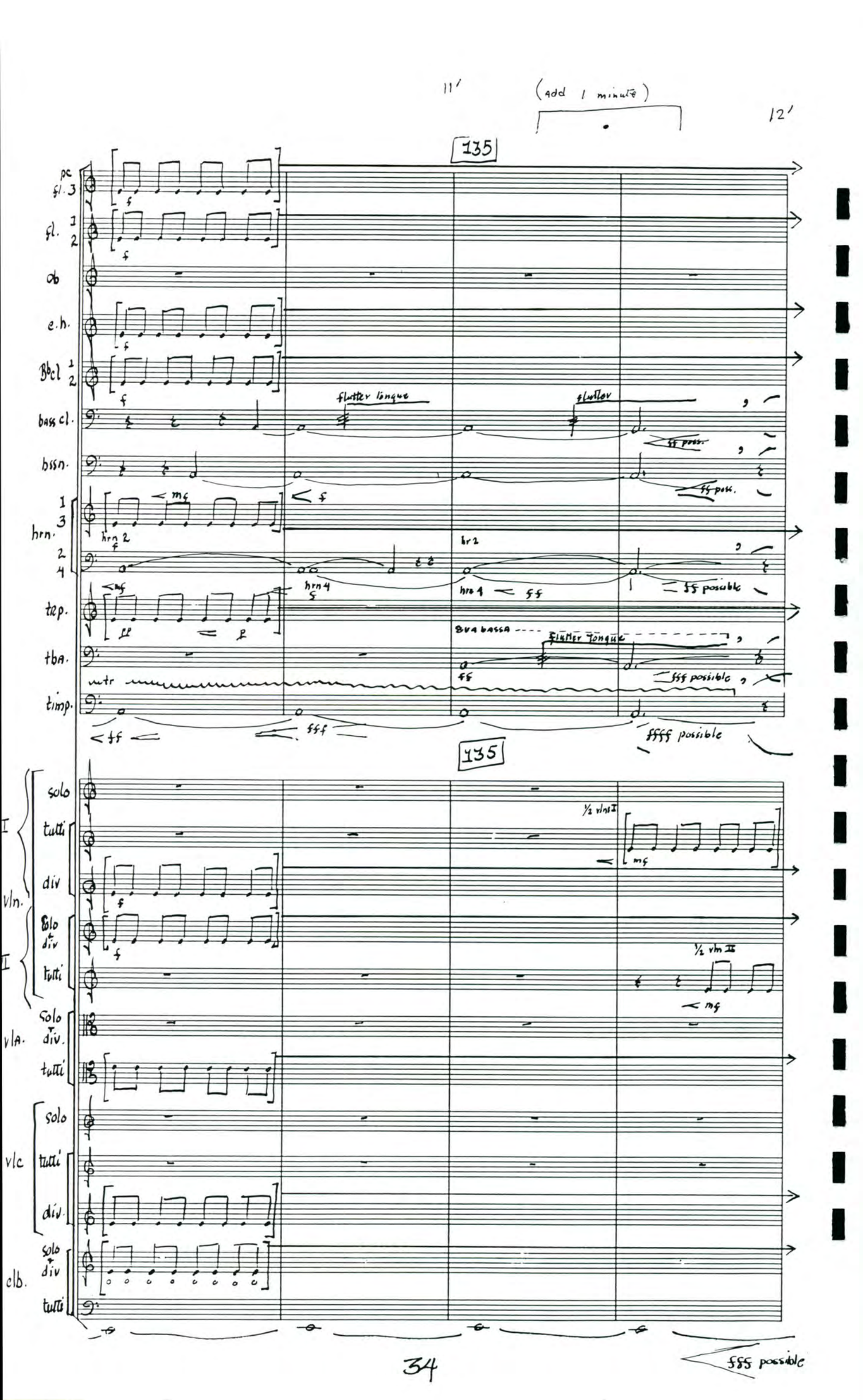
♩ = 80 m.m.
9'30"
pc.
fl. 3
fl. 1 2
fl. 1
fl. 2.
ob
c.h.
B♭ cl. 1 2
bass cl.
bssn.
hrns 1 3 2 4
trp
tba
timp
tr
♩ = 80 m.m.
I
solo
tutti
div
vln.
II
solo + div
tutti
vla.
solo + div
tutti
♩ = 66 m.m.
vlc.
solo
tutti
div
db.
solo + div
tutti

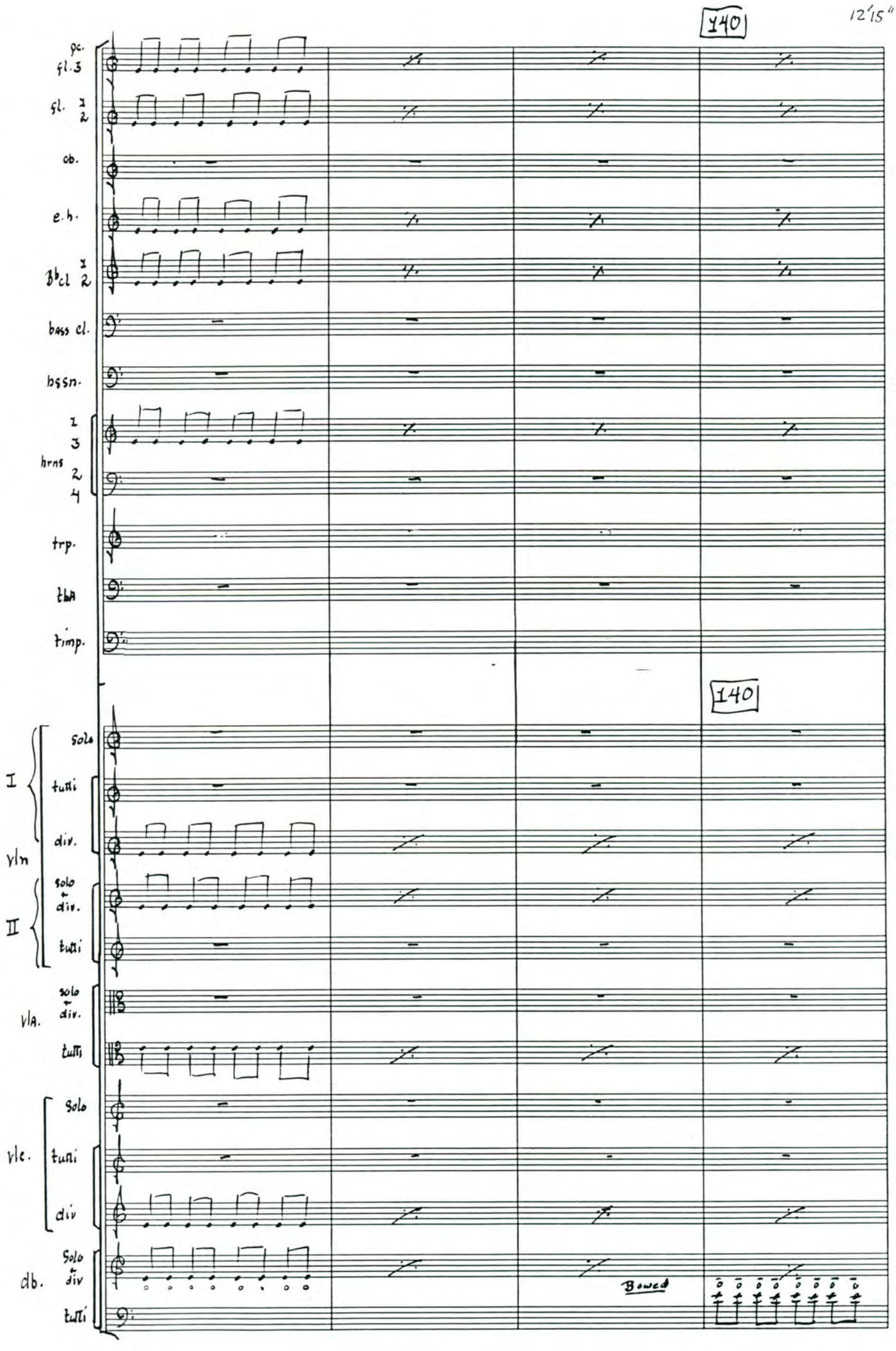

9'45"
118
pc
fl. 3
fl. 1
2
fl 1
flutes 1 + 2 spell
each other as needed
ob.
e.h.
Bb cl 1
2
bass cl
bssn
1
3
hrns
2
4
trp
tba
timp
tr
118
Solo
tutti
div.
solo
vln II
Solo
div
tutti
solo
vla.
solo
div
tutti
solo
vlc.
tutti
div
solo
db.
div
tutti


124
10'
(flute 3)
pc.
fl. 3
fl 1 2
(flute 1 or flute 2 – alternating breath cycles)
ob
e.h.
Bb cl. 1 2
bass cl
bssn
practice mutes
Horns 1+3 alternate as needed
hrns 1 3 2 4
ppp possible
tbp
tba
tr
timp
124
vln. I
solo
tutti
div
½ vlns I
vln. II
solo
div
tutti
vla.
solo
div
tutti
½ vla
vlc.
solo
tutti
div
½ vlc.
db.
solo
div.
tutti

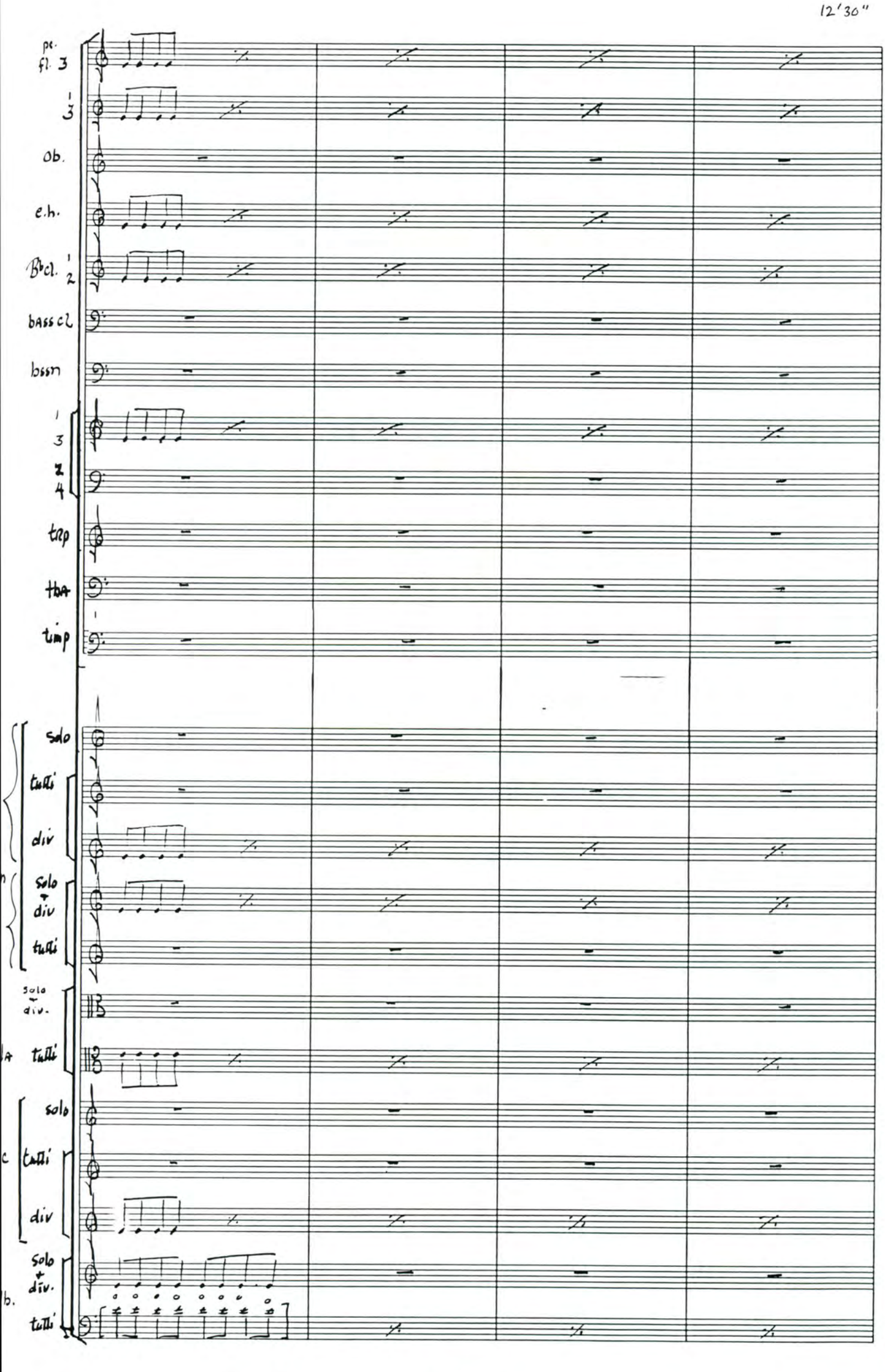

128
10'15
flute 3
(flutes 1 & 3 alternate as needed)
pc
fl. 3
(flutes 1, 2 + 3 alternate + rest as needed)
fl. 1 2
ob.
e.h.
cl. 1 + 2 alternate as needed
use alternate fingerings
pp
ppp possible
Bb cl 1 2
bass cl.
bssn.
(hrns 1 + 3 alternate as needed)
hrn 1 3 2 4
ppp
trp.
tba
tr
timp
128
I
solo
tutti
div
vln.
Add ½ vlns II
Solo out
II
solo + div
tutti
vla.
solo + div
tutti
vlc.
solo
tutti
div
clb.
solo + div
tutti

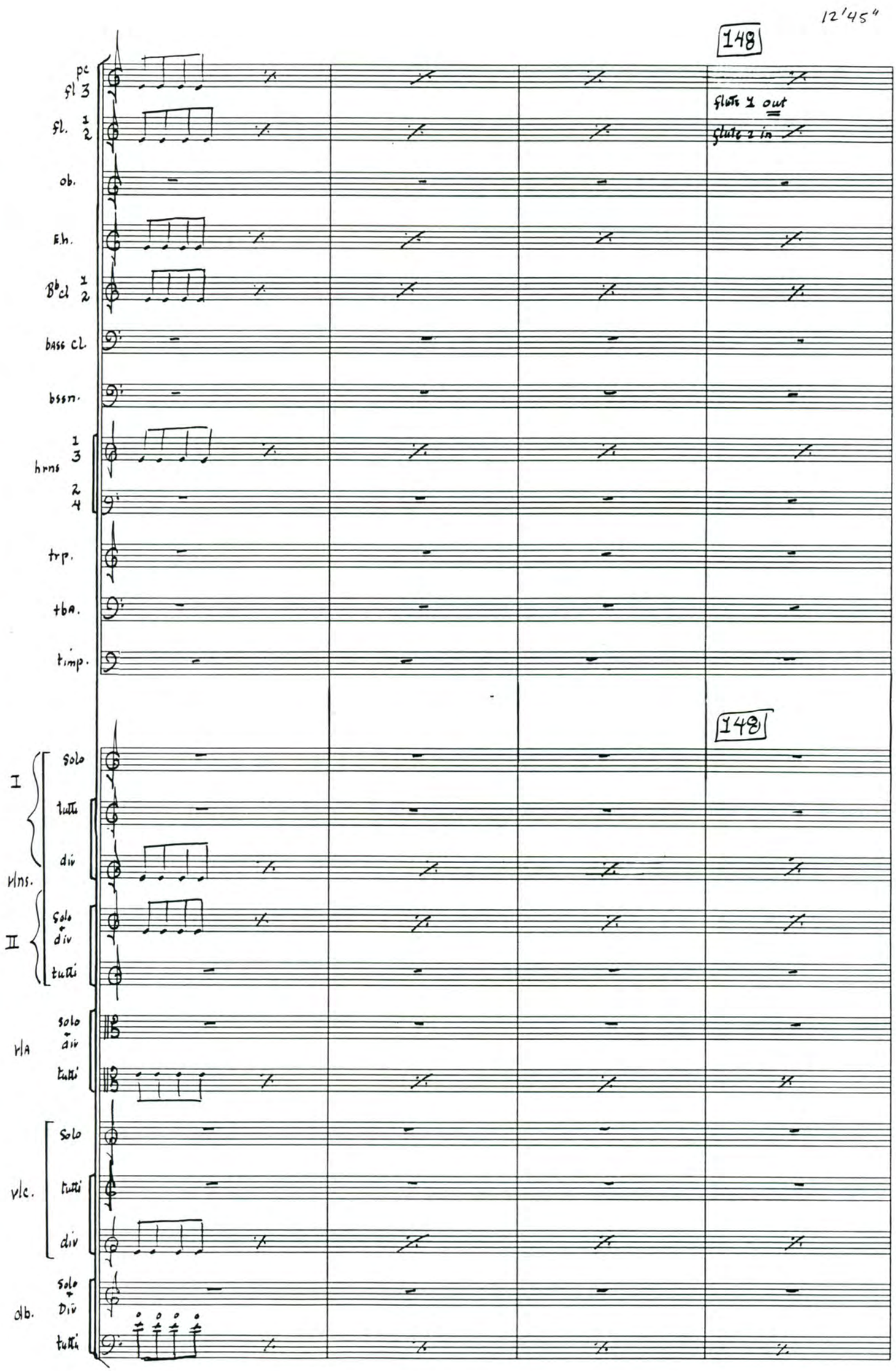

pc
fl. 3
fl. 1 2
ob.
e.h.
B♭cl. 1 2
bass cl.
bssn
1 3 hrn. 2 4
trp
tba
tr
timp
I
solo
tutti
div
vln
II
Solo div
tutti
solo div
vla.
tutti
solo
vlc.
tutti
div
Solo div
db.
tutti


11'
(add 1 minute)
12'
135
pc
fl. 3
fl. 1 2
ob
e.h.
Bbcl 1 2
bass cl.
bssn.
hrn. 1 3 2 4
trp.
tba.
timp.
flutter tongue
ff poss.
hrn 2
hrn 4
ff possible
8va bassa
fff possible
ffff possible
135
solo
tutti
div
vln. I
vln. II
vla.
vlc
clb.
½ vlns I
½ vln II
fff possible


140
12'15"
pc.
fl. 3
fl. 1 2
ob.
e.h.
Bb cl 1 2
bass cl.
bssn.
hrns 1 3 2 4
trp.
tbn
timp.
140
I
Solo
tutti
div.
vln
II
solo div.
tutti
vla.
solo div.
tutti
vlc.
Solo
tutti
div
db.
Solo div
tutti
Bowed

12'30"


pc.
fl. 3
1
3
ob.
e.h.
B♭cl. 1
2
bass cl
bssn
1
3
2
4
trp
tba
timp
solo
tutti
div
solo
+
div
tutti
solo
+
div.
tutti
solo
tutti
div
solo
+
div.
tutti


12'45"
148
pc
fl 3
fl. 1 2
flute 1 out
flute 2 in
ob.
E.h.
Bb cl 1 2
bass cl.
bssn.
hrns 1 3 2 4
trp.
tbn.
timp.
148
I
solo
tutti
div
vlns.
II
solo
div
tutti
vla
solo
div
tutti
vlc.
solo
tutti
div
db.
solo
Div
tutti

START long diminuendo
keep tempo steady ♩= 80mm – never slower

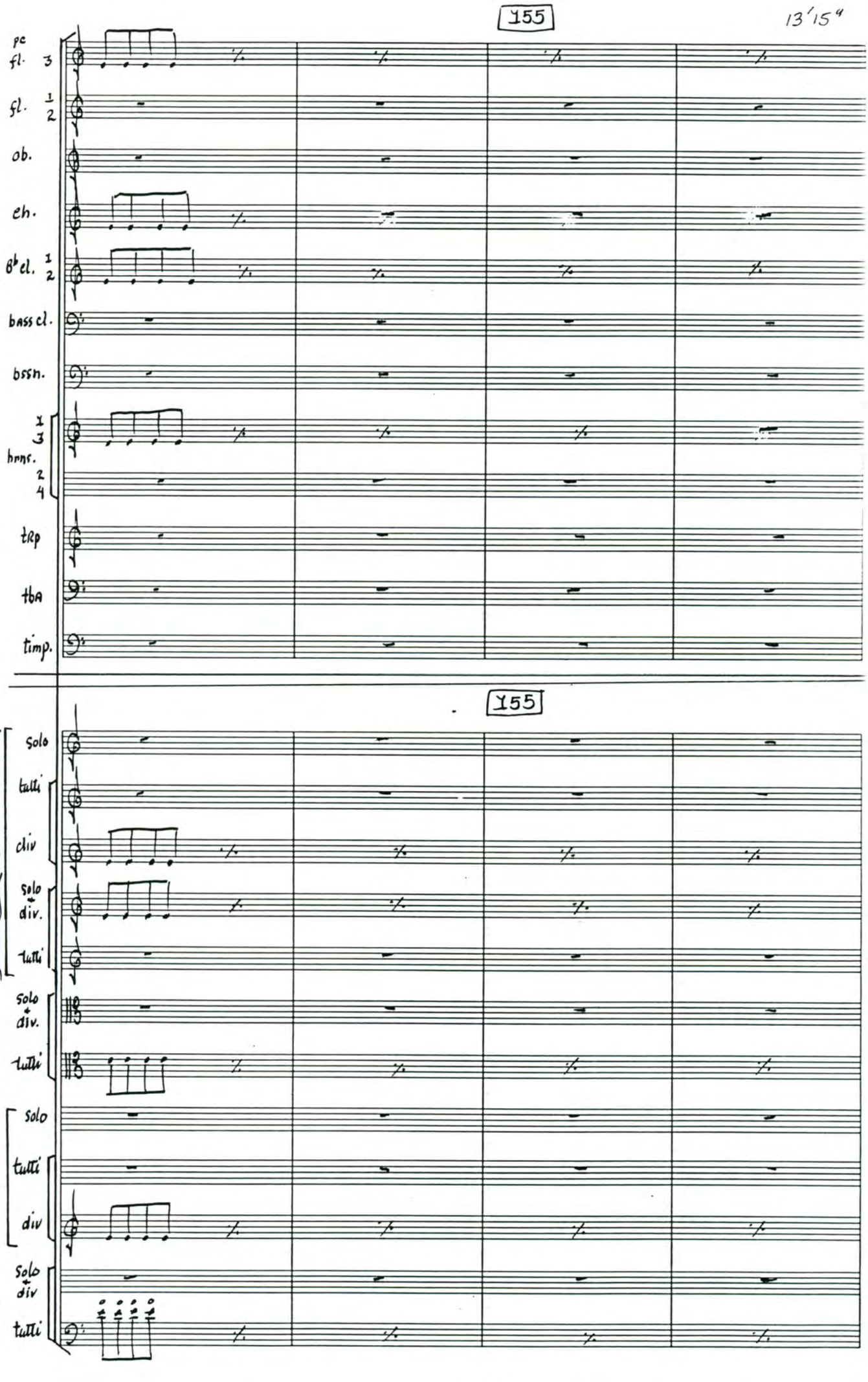
13'

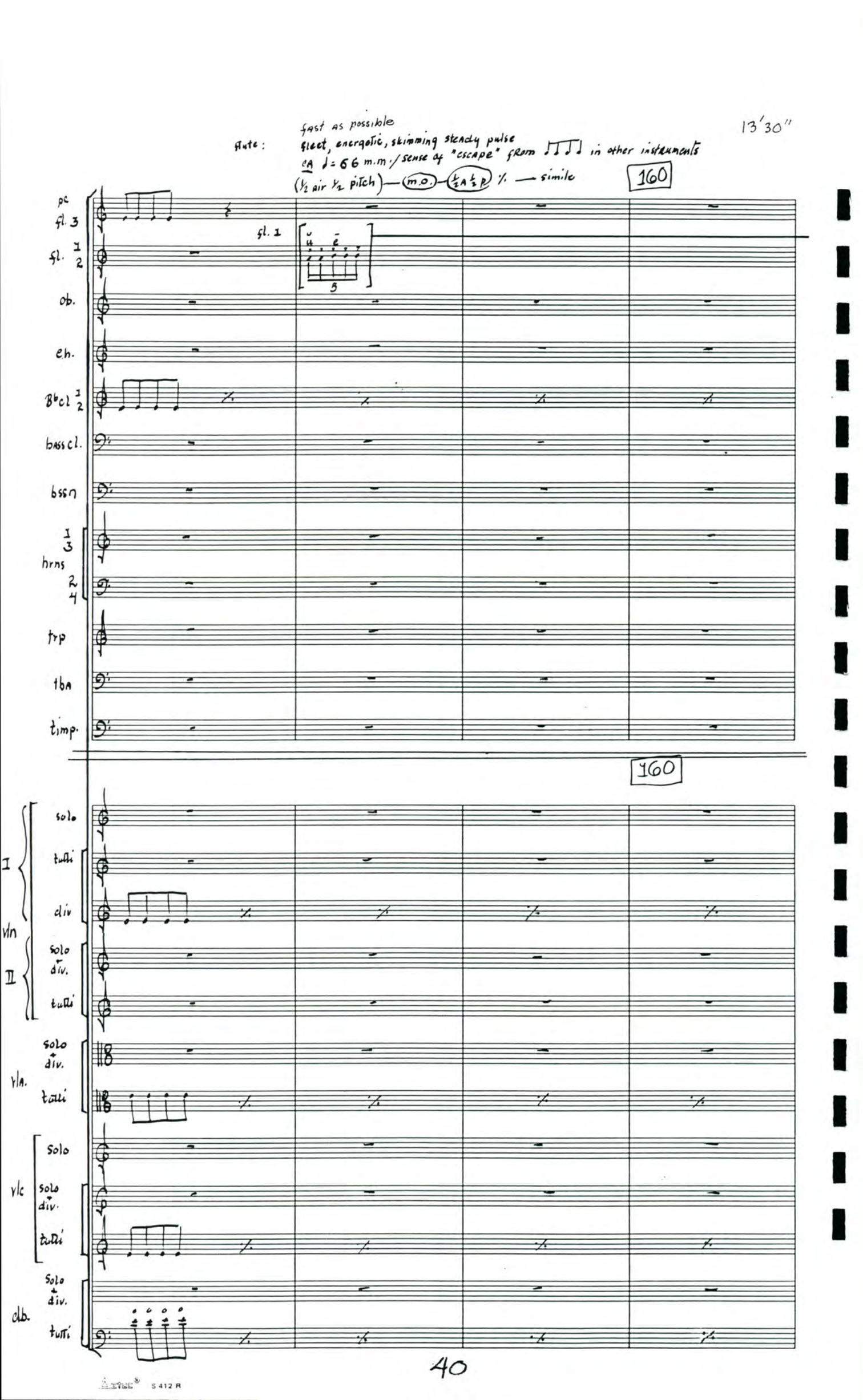
fl. 3

pc
fl. 3
fl. 1 2
fl. 2 only
ob.
c.h.
B♭cl. 1 2
bass cl.
bssn.
1 3
hrns
2 4
trp.
tuba
timp.

START long diminuendo
keep tempo steady ♩= 80 mm – never slower

solo
tutti
div.
vln. I
Solo
div
tutti
vla.
Solo
div.
tutti
solo
vlc
Solo
div.
tutti
solo
plb.
div.
tutti


155
13'15"
pc
fl. 3
fl. 1 2
ob.
eh.
B♭cl. 1 2
bass cl.
bssn.
1 3 hrns. 2 4
trp
tba
timp.
155
I
Solo
tutti
div
vln.
II
solo div.
tutti
vla.
solo div.
tutti
vlc.
solo
tutti
div
db.
solo div
tutti



13'30"

flute: fast as possible
fleet, energetic, skimming steady pulse
CA ♩ = 66 m.m. / sense of "escape" from ♩♩♩♩ in other instruments
(½ air ½ pitch) — (m.o.) — (½A ½P) % — simile

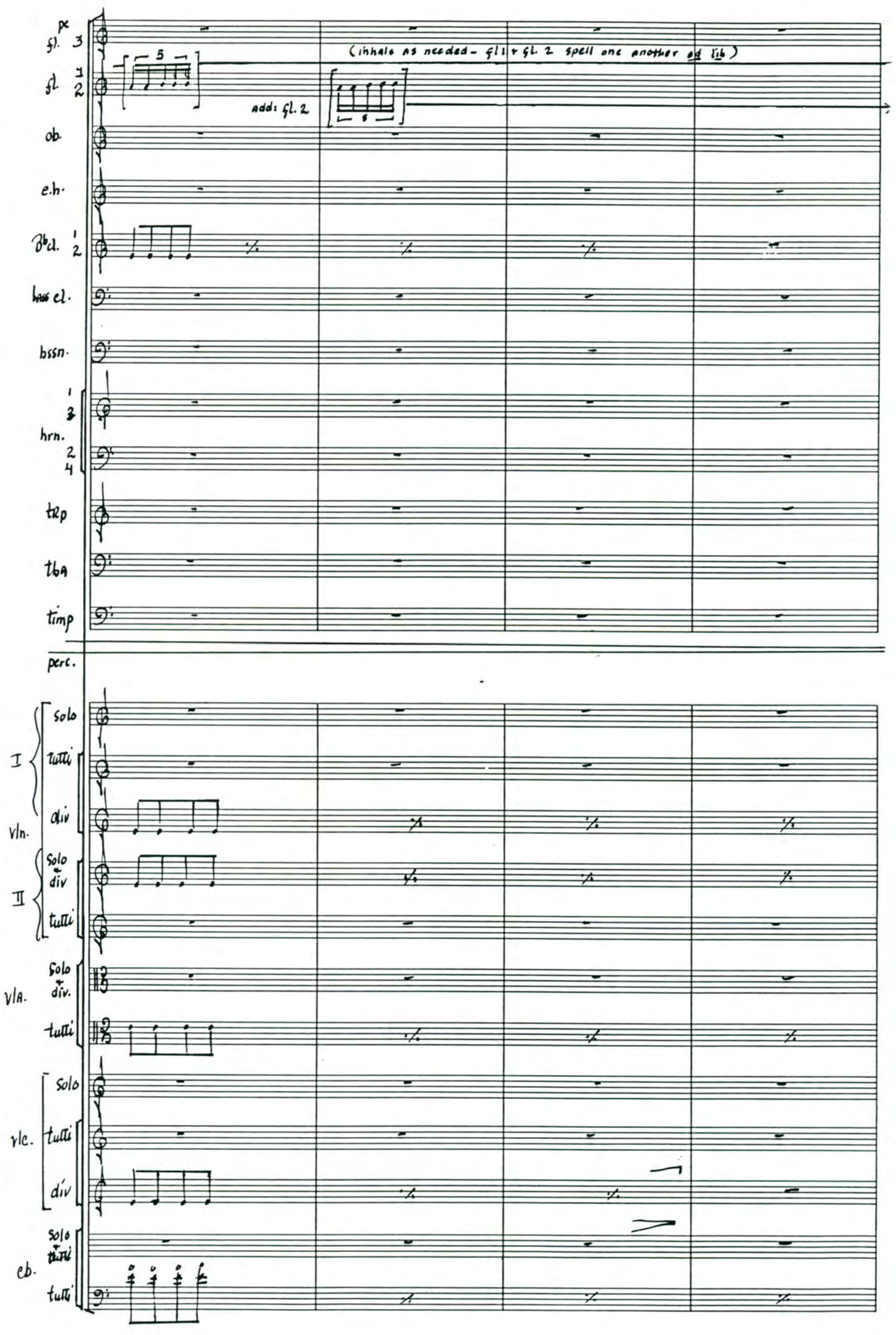
160

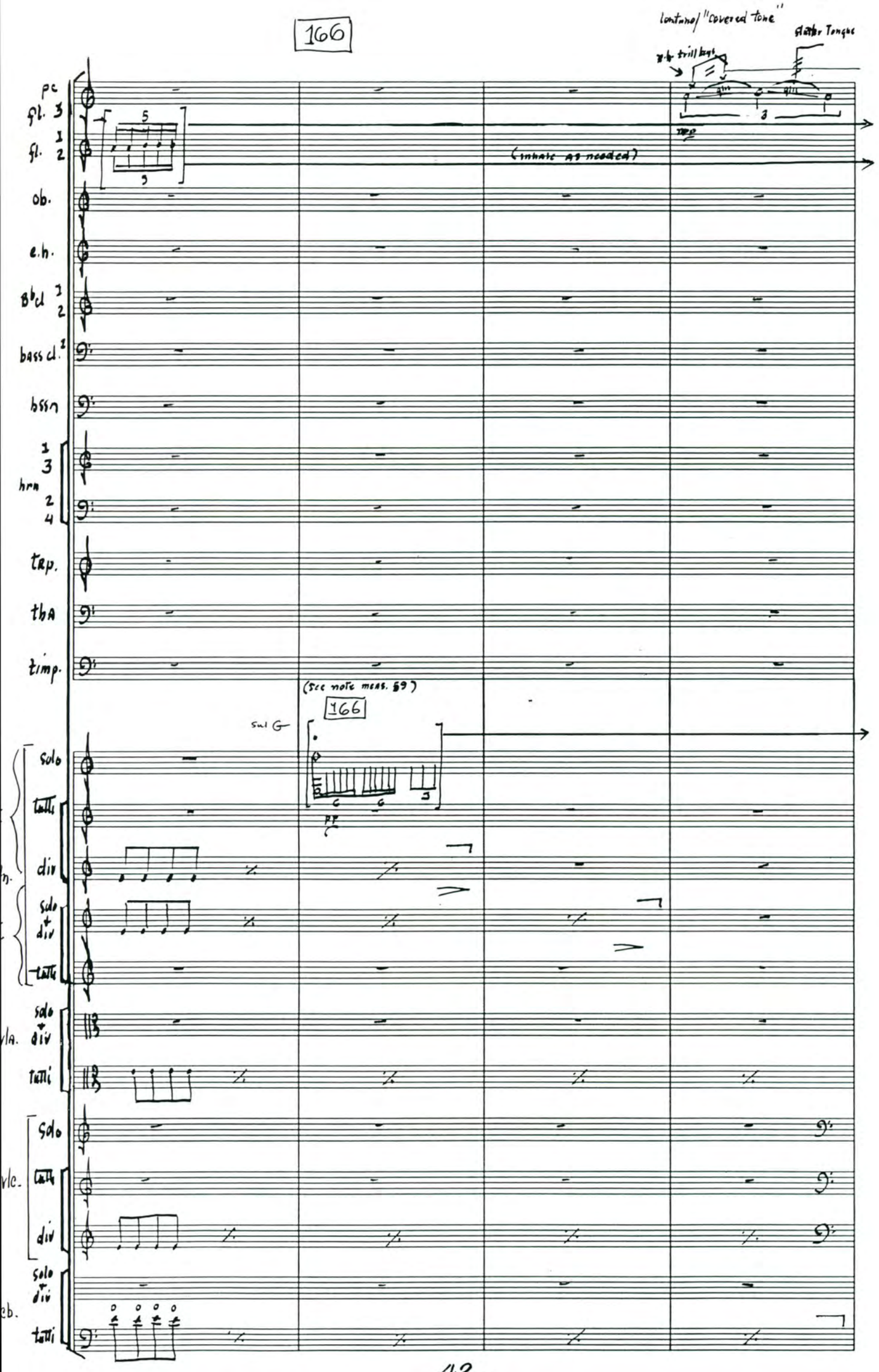
pc
fl. 3
fl. 1 2
fl. 1
ob.
eh.
B♭cl 1 2
bass cl.
bssn
hrns 1 3 2 4
trp
tba
timp.

160

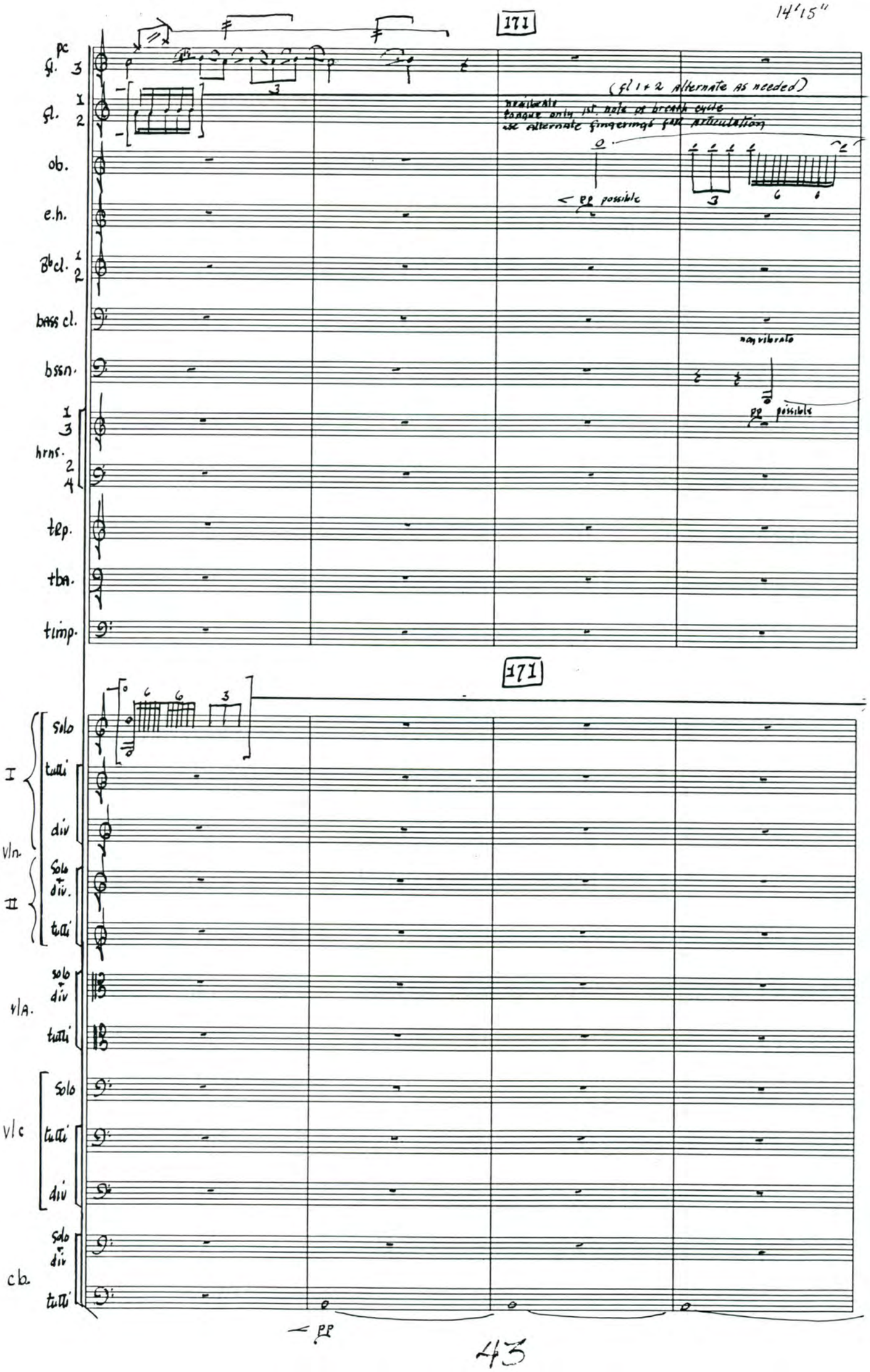
I vln
solo
tutti
div
II vln
solo + div.
tutti
vla.
solo + div.
tutti
vlc
solo
solo + div.
tutti
clb.
solo + div.
tutti

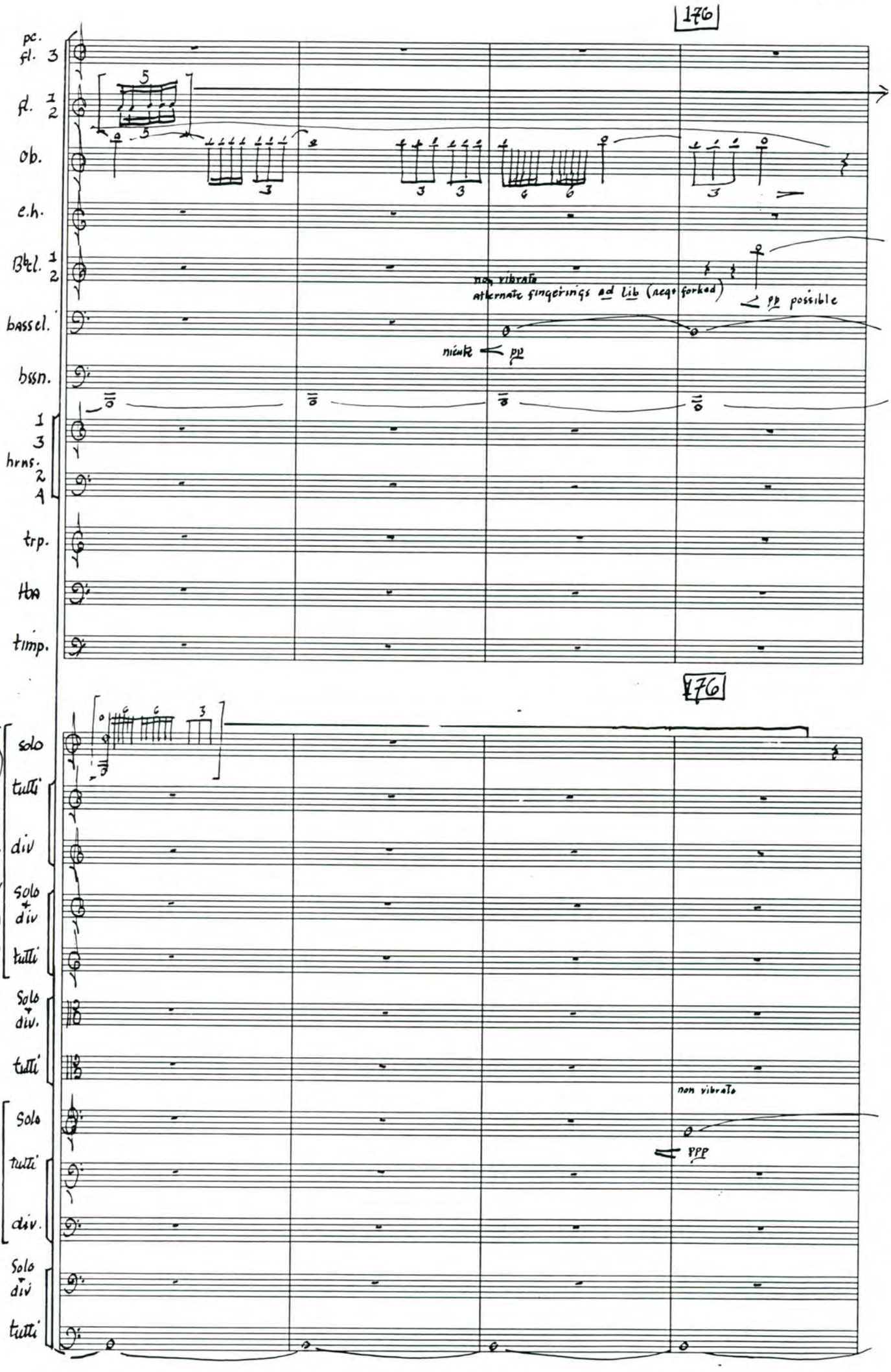
S 412 R

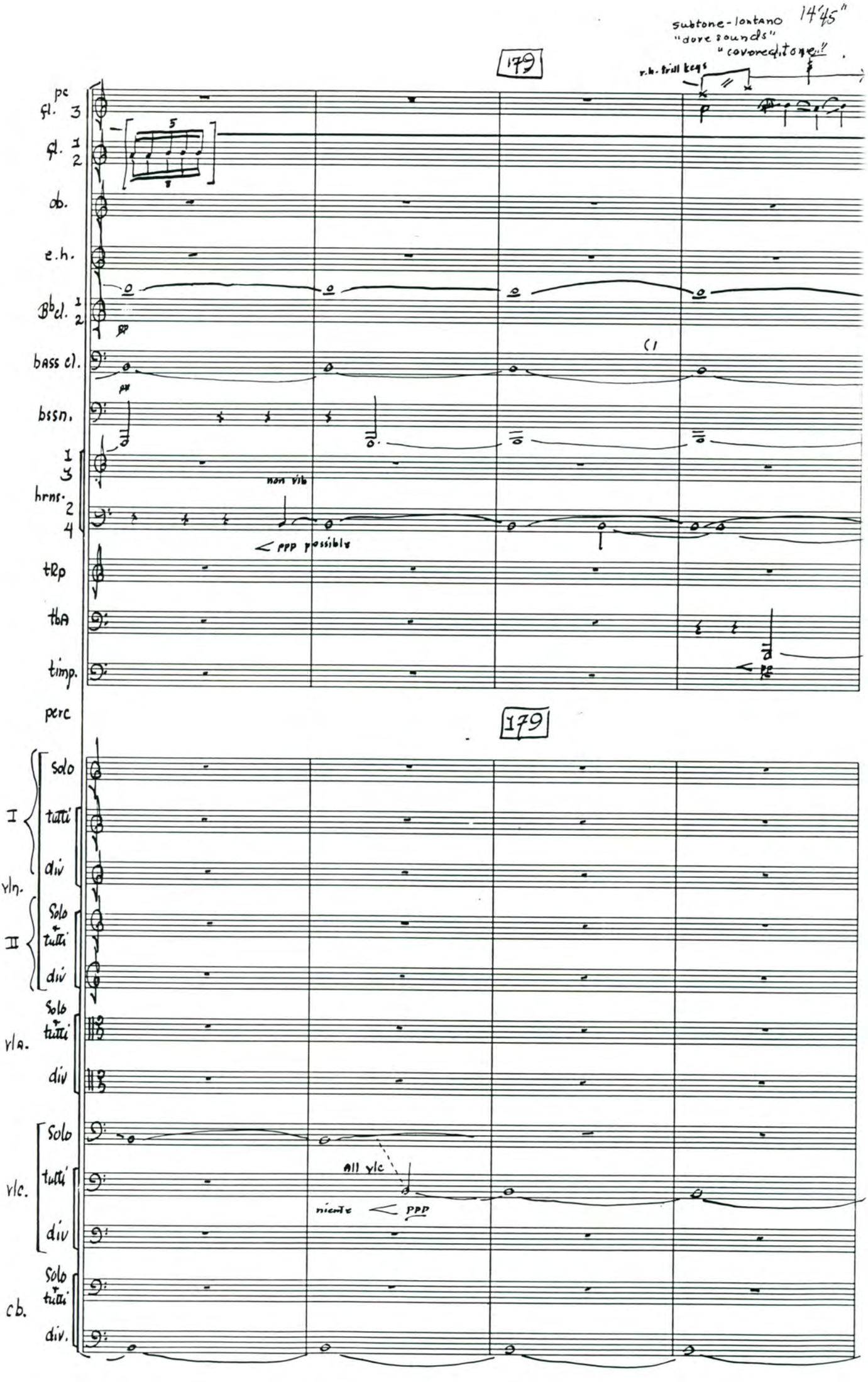

pc
fl. 3
fl 1 2
ob.
e.h.
B♭cl. 1 2
bass cl.
bssn.
hrn. 1 3 2 4
trp
tba
timp
perc.
vln. I solo tutti div
vln. II solo div tutti
vla. solo div. tutti
vlc. solo tutti div
cb. solo tutti tutti
5
add: fl. 2
(inhale as needed - fl 1 + fl. 2 spell one another ad lib)


166
lontano/"covered tone"
slatter Tongue
trill keys
pc
fl. 3
fl. 1 2
(innate as needed)
ob.
e.h.
B♭cl 1 2
bass cl. 1
bssn
hrn 1 3 2 4
trp.
tbA
timp.
(see note meas. 59)
166
sul G
solo
tutti
div
solo + div
tutti
solo + div
tutti
solo
tutti
div
solo + div
tutti

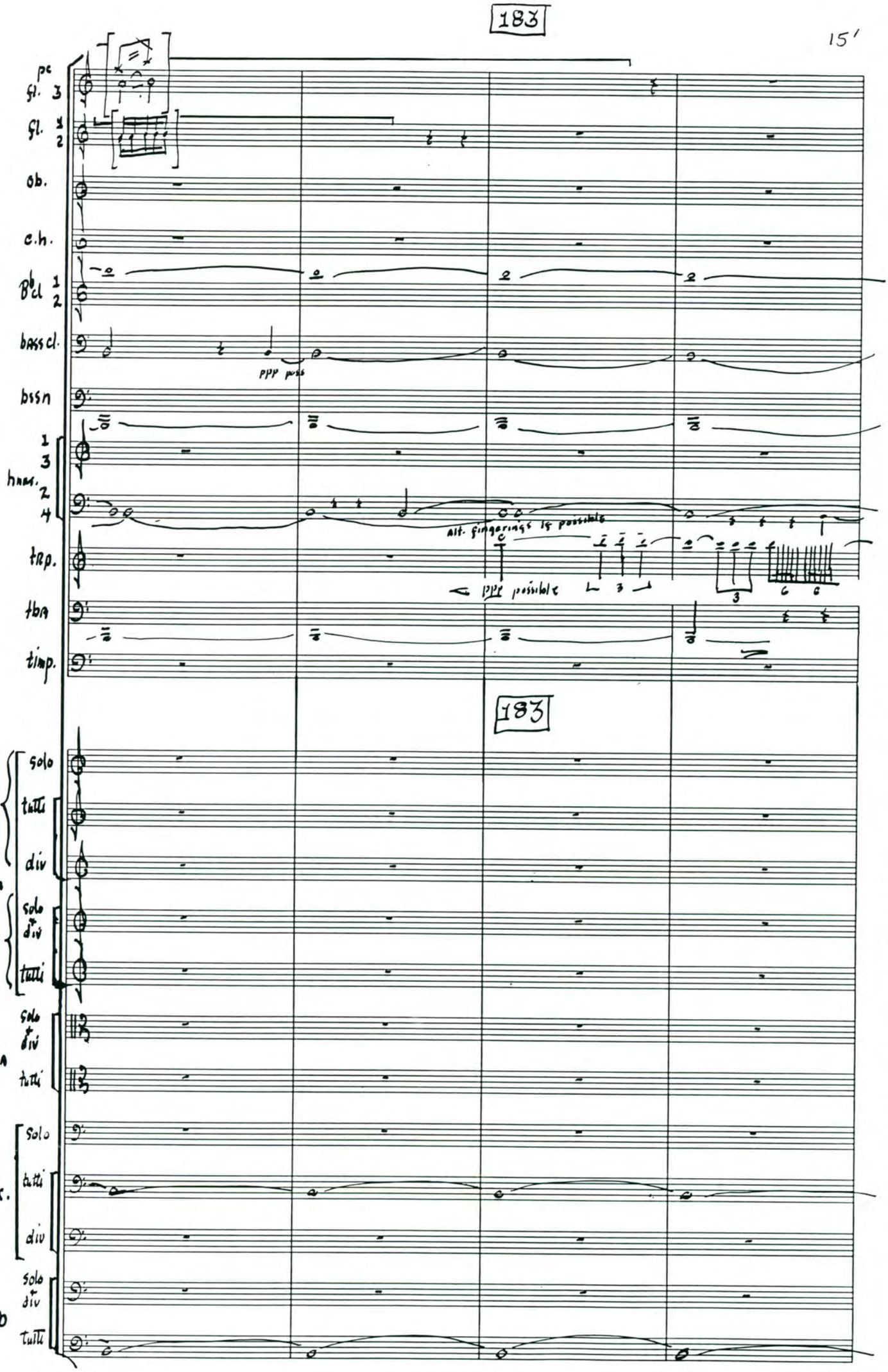
S 412 R

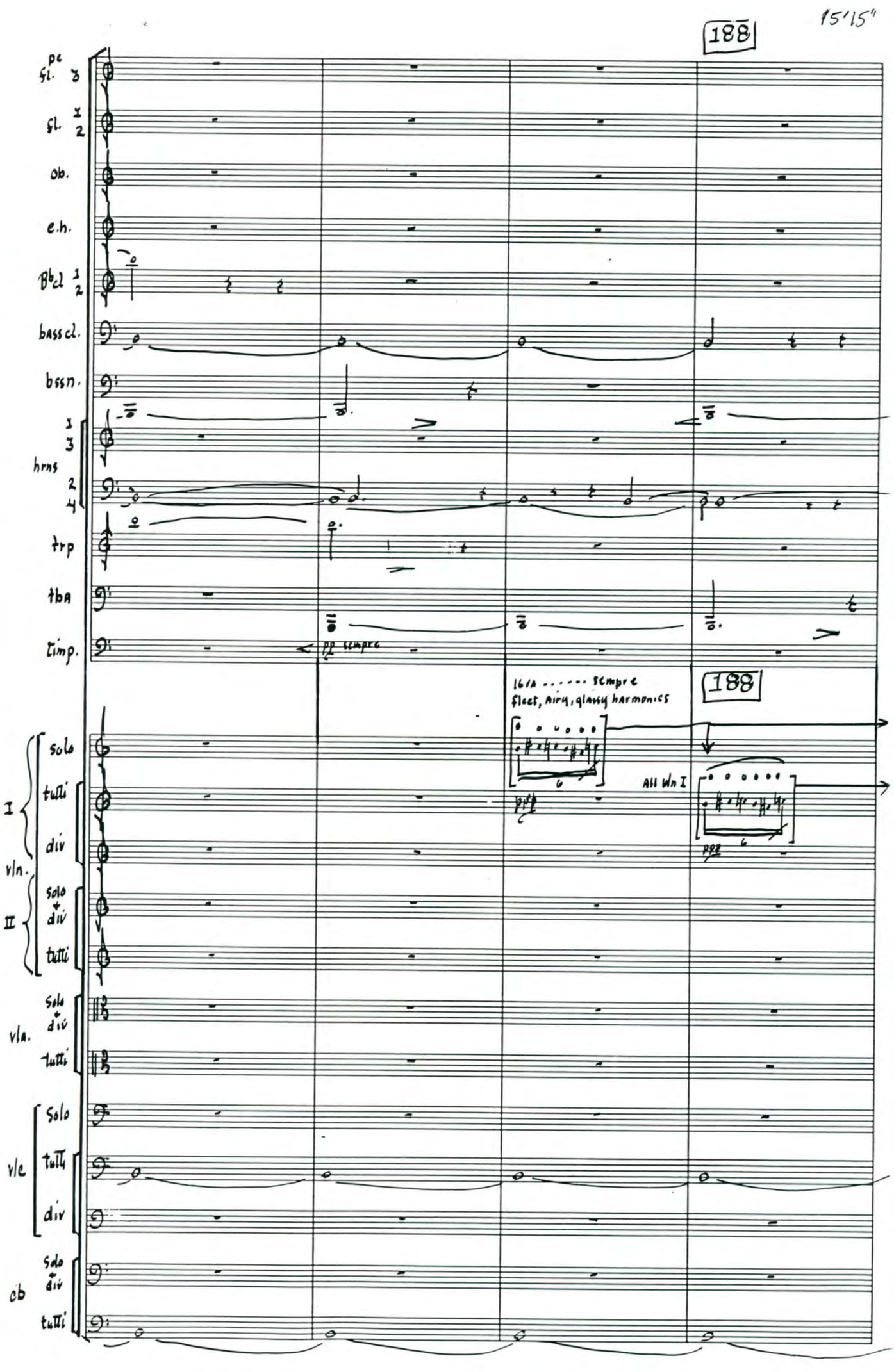

14'15"
171
pc
fl. 3
fl. 1 2
ob.
e.h.
B♭cl. 1 2
bass cl.
bssn.
hrns. 1 3 2 4
trp.
tba.
timp.
(fl 1+2 alternate as needed)
breathe
tongue only 1st note of breath cycle
use alternate fingerings for articulation
pp possible
non vibrato
pp possible
171
I
vln.
II
vla.
vlc
cb.
Solo
tutti
div
Solo div.
tutti
solo div
tutti
Solo
tutti
div
Solo div
tutti
pp
45

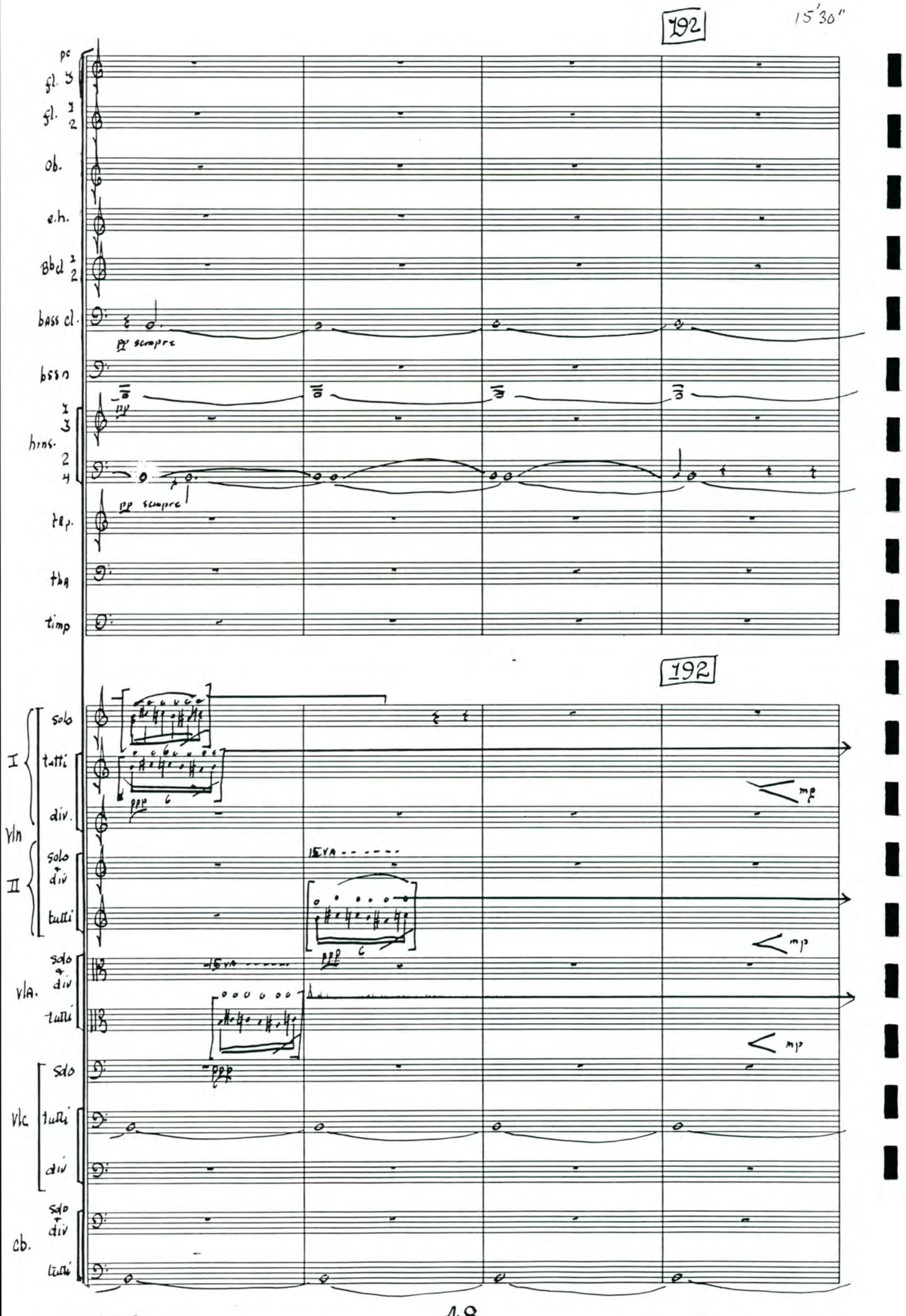

176
pc.
fl. 3
fl. 1 2
ob.
e.h.
Bcl. 1 2
bass cl.
bssn.
hrns. 1 3 2 4
trp.
tba
timp.
non vibrato
alternate fingerings ad lib (neck forked)
pp possible
niente pp
176
I
vln.
solo
tutti
div
II
solo + div
tutti
vla.
Solo
div.
tutti
vlc.
Solo
tutti
div.
db.
Solo
div
tutti
non vibrato
ppp



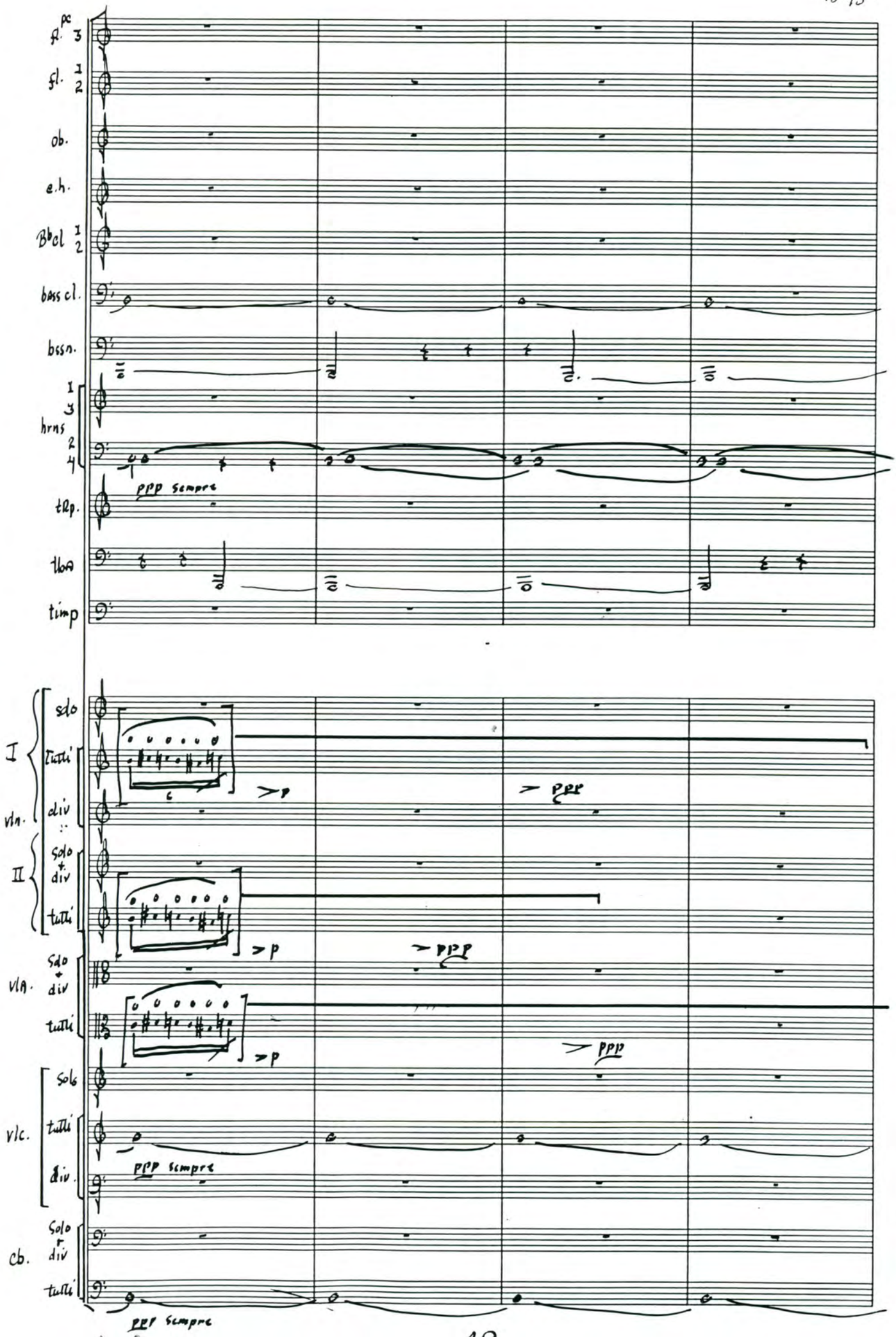
subtone-lontano
"dove sounds"
"covered tone"
14'45"
179
r.h. trill keys
pc
fl. 3
fl. 1 2
ob.
e.h.
Bb cl. 1 2
bass cl.
bssn.
hrns. 1 3 2 4
non vib
< ppp possible
tRp
tbA
timp.
perc
179
I
vln.
solo
tutti
div
II
Solo + tutti
div
vla.
Solo + tutti
div
vlc.
Solo
tutti
div
All vlc
niente < ppp
cb.
Solo + tutti
div.

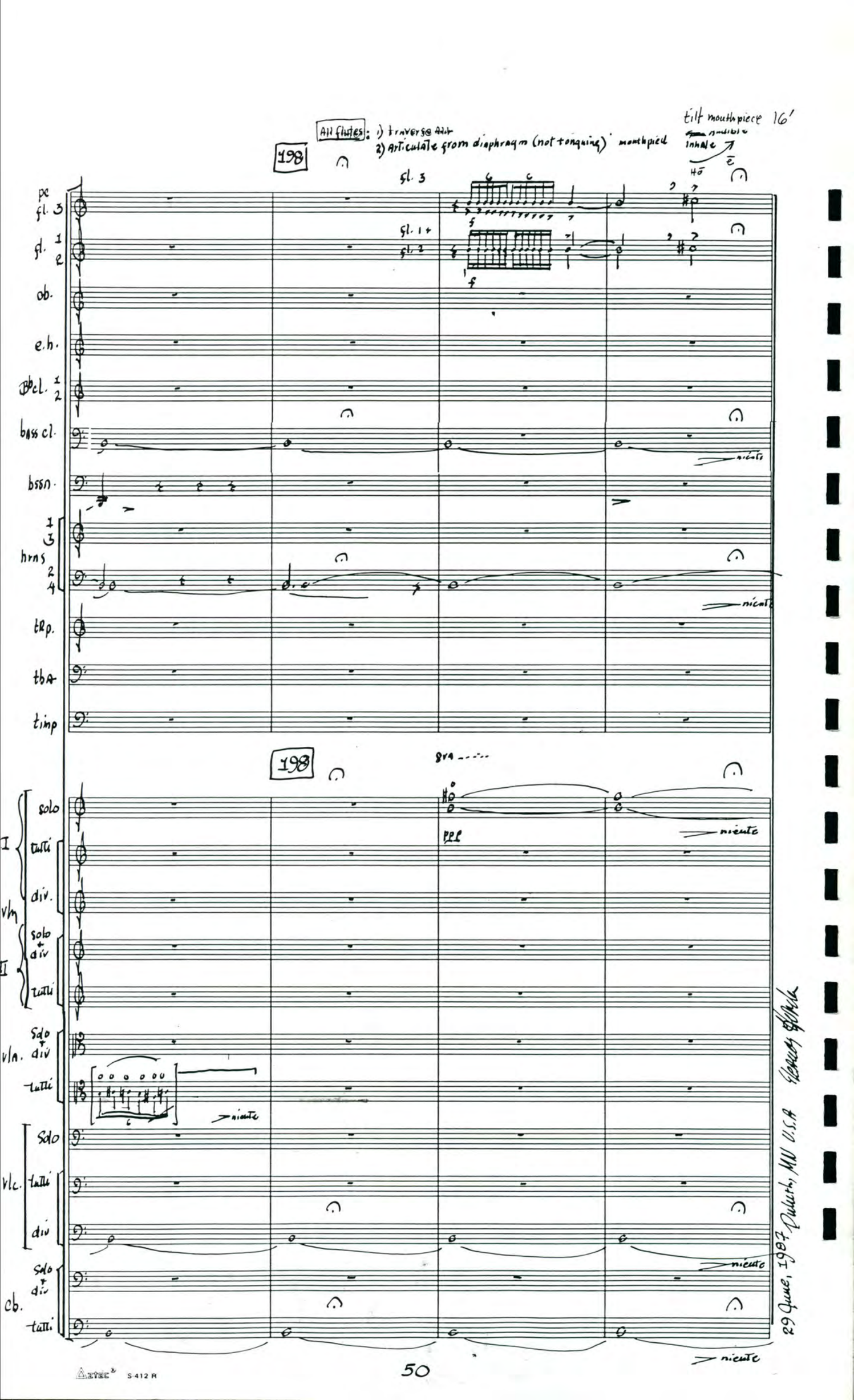

183
15'
pc
fl. 3
fl. 1 2
ob.
c.h.
B♭cl 1 2
bass cl.
ppp poss
bssn
1 3
hnes. 2 4
alt. fingerings if possible
trp.
ppp possible
tba
timp.
183
I
solo
tutti
div
vla
II
solo + div
tutti
vla
solo + div
tutti
vk.
solo
tutti
div
cb
solo + div
tutti


15'15"
188
pc
fl. 3
fl. 1 2
ob.
e.h.
Bb cl 1 2
bass cl.
bssn.
1 3
hrns
2 4
trp
tba
timp.
pp sempre
16va ..... sempre
flect, airy, glassy harmonics
188
All Wn I
I
vln.
II
solo
tutti
div
solo + div
tutti
vla.
solo + div
tutti
vlc
solo
tutti
div
cb
solo + div
tutti


192
15'30"
pc
fl. 3
fl. 1 2
ob.
e.h.
Bb cl 1 2
bass cl.
pp sempre
bssn
hrns. 1 3 2 4
pp
pp sempre
tbp.
tba
timp
192
I
solo
tutti
div.
ppp
mp
Vln
II
solo + div
tutti
15VA
ppp
mp
Vla.
solo + div
tutti
15VA
ppp
mp
Vlc
solo
tutti
div
ppp
cb.
solo + div
tutti

Astec® S 412 R


fl. 3
fl. 1 2
ob.
e.h.
Bb cl. 1 2
bass cl.
bssn.
1 3 hrns 2 4
ppp sempre
trp.
tba
timp
I vln.
solo
Tutti
div
II
solo + div
tutti
vla.
solo + div
tutti
vlc.
solo
tutti
div.
cb.
solo + div
tutti
ppp sempre


All flutes: 1) transverse flute
2) Articulate from diaphragm (not tonguing) mouthpiece
tilt mouthpiece 16'
inhale
198
fl. 3
fl. 1+2
pc
fl. 3
fl. 1 2
ob.
e.h.
Bb cl. 1 2
bass cl.
bssn.
hrns 1 3 2 4
trp.
tbn.
timp
198
8va
ppp
niente
solo
tutti
div.
vln I
solo + div
tutti
vln II
Solo + div
tutti
vla.
Solo
tutti
div
vlc.
Solo + div
tutti
cb.
29 June, 1997 Duluth, MN U.S.A