

# **O kim?**

for eight players

2018

Hakki Cengiz Eren



This work has been commissioned by the Fondation Royaumont, to be premiered by the Meitar Ensemble in the September of 2018. The title, *O kim*, is in Turkish; I have recently become obsessed with the demonstrative pronoun 'O', which roughly translates into 'this' or 'that' in English. Combined with 'kim', it turns into a question: 'who is that/this?'. This piece entails a lost entity attempting to claim an identity and meaning for itself, and furthermore, a justification to persevere its existence.

## Instrumentation

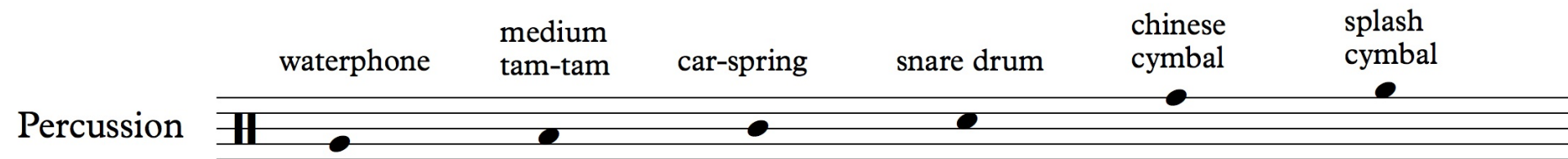
Flute  
 Clarinet in Bb/Bass Clarinet in Bb  
 Oboe  
 Percussion (1 player)  
 Piano/police whistle  
 Violin  
 Viola  
 Cello

## Special Requirements

Police whistle for the pianist  
 Magnetic tape extracted from a compact cassette for the pianist  
 Superball mallet for the percussionist  
 An extra bow for the percussionist  
 Plastics rods for the percussionist

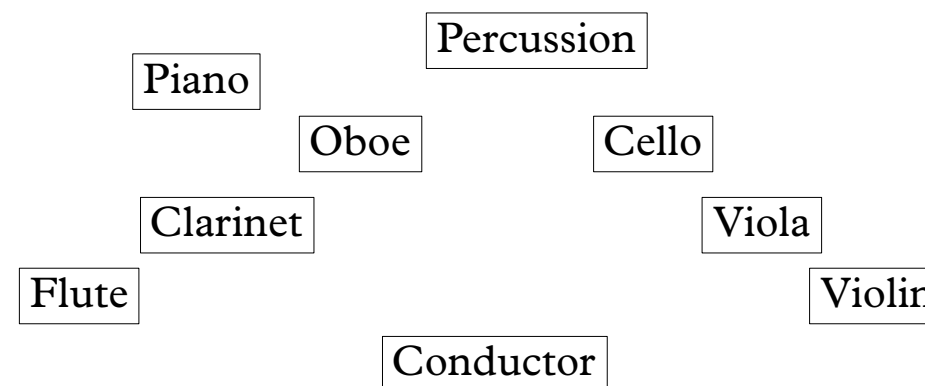
## Percussion Instruments

Waterphone, medium tam-tam, car spring, snare drum, chinese cymbal, splash cymbal, **vibraphone, flexatone, roto-tom (6-inch)**



(it is recommended that all the cymbals and the snare drum are close together and that the vibraphone is somewhere in the middle of the setup)

## Stage Setup



The Score is notated in C

## General Instructions


An accidental is valid after its first appearance throughout an entire bar.


- ↑ When attached to an accidental, raises the note by about 1/3 of a half step (or 30 cents).
- ↓ When attached to an accidental, lowers the note by about 1/3 of a half step (or 30 cents).
- ♯ Raises the note by quarter tone (50 cents).
- ♭ Lowers the note by quarter tone (50 cents).


————→ A transformation from one action/articulation to another


## Woodwinds

### Flute

 Air sound with closed embouchure

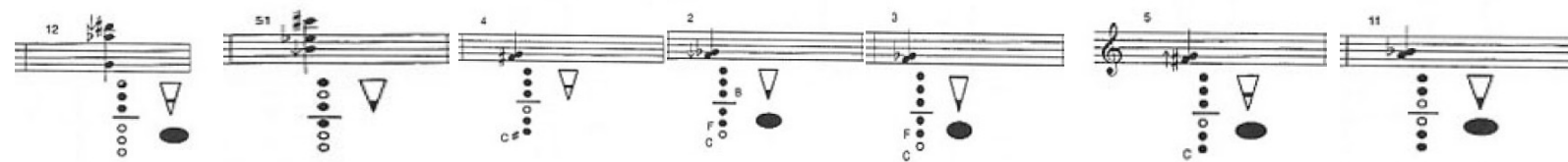
 Air sound with open embouchure

 Simultaneous sounding of overtones with respect to the fundamental given in parenthesis, violent.


 Play and sing simultaneously. The sung notes given below should be conceived as relatively free; the register of the note can be changed accordingly, depending of the gender of the player

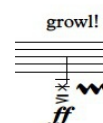
### Oboe

The seven multiphonics required to be mastered by the oboist are taken from Libby Van Cleve's book, *The Oboe Unbound*. They are numbered in the score in accordance with Van Cleve's list.




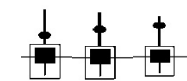
### Clarinet


 add voice to distort  
Play and sing simultaneously. The sung note should be about an octave below.

 growl!  
*ff*  
Shout into the instrument while playing the indicated pitch.

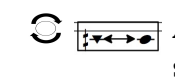
## Piano

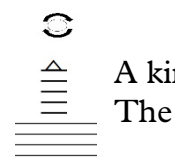
 Tie a tape extracted from an audio cassette on the indicated string, then pull it taut with one hand without stretching it too much. Use a finger from the other hand to rub the tape along with just enough pressure. A continuous action should result in a continuous sound, whereas intermittent actions should result in a more fragmented rendition of the same effect.

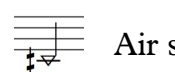
 The circles denote the location of a multiphonic node on a string with respect to the hammer, indicated as a square.

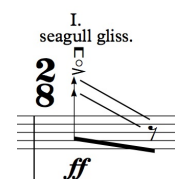
 Pressure levels with which a node is to be muted. In this case the diagrams indicate pressure levels from less to more.

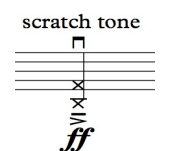
## Strings


 A kind of circular bowing that alternates between an extreme sul pont. and an air sound. The radius of motion should be confined to very near and on the bridge.

 A kind of circular bowing that alternates between a behind the bridge and an air sound. The radius of motion should be confined to very near (but still behind) and on the bridge.

 Air sound, with the bow exactly on the bridge

 I. seagull gliss.  
*ff*  
a type of harmonic glissando in which the distance between left hand fingers producing an artificial harmonic does not change

 scratch tone  
*ff*  
a highly distorted, noise-like sound achieved by means of extreme pressure by the right hand. The overpressure sign is not used, as the effect itself could not be attained in any other way.

 ext. s.p. —————> scratch tone  
a transition from an extreme sul pont. sound to a scratch tone by increasing the amount of pressure of the right hand dramatically

# O kim?

for the Meitar Ensemble

Hakki Cengiz Eren

Tempo markings: ♩ = 56, ♩ = 46, ♩ = 56

Time signatures: 4/4, 5/4, 3/4, 2/4, 6/4

**Flute**  
 Dynamics: *fff*, *pp*, *mf*, *p*, *mf*  
 Performance notes: white noise/closed embouchure

**Oboe**  
 Dynamics: *ff*  
 Performance notes: 12., 3, add voice to distort

**Bass Clarinet in B♭**  
 Dynamics: *ff*, *pp*  
 Performance notes: air sound, approximate contour

**Percussion**  
 Instruments: med. tam-tam, snare-dr. superball, chinese cym. scrape side w/drum-stick, splash cym., snare-dr. superball  
 Dynamics: *ff*, *pp*, *mf*, *ff*, *pp*

**Piano**  
 Performance notes: magnetic tape (continuous actions), police whistle  
 Dynamics: *p*, *ff*

**Violin**  
 Dynamics: *pp*, *pp*  
 Performance notes: circular bow, alternating between on the bridge and slightly behind the bridge (slow); oscillations (slow)

**Viola**  
 Dynamics: *pp*, *f*, *p*, *f*, *p*  
 Performance notes: circular bow, alternating between extreme sul pont. and air sound; (slow) → (fast) → (slow); air sound, bow on the bridge

**Violoncello**  
 Dynamics: *pp*, *f*, *p*, *f*, *p*  
 Performance notes: circular bow, alternating between extreme sul pont. and air sound; (slow) → (fast) → (slow); air sound, bow on the bridge

♩ = 46

♩ = 56

6/4 4/4 6/4 2/12 2/4 2/8

Fl. *ff* 5 *pp* *mf* *p* *ff* 12.

Ob. *ff* 5 *ff* 12.

Cl. *p* key 13 *ff* 3 *p* air sound *ff* growl!

Perc. splash cym. *ff* 5 chinese cym. *ff* 3 rototom 6" (approximate pitch) *pp* 3 *p* *pp* chin. cym. *ff*

Pno. magnetic tape (continuous actions) *p* *P20* hold onto police whistle *ff* 3

Vln. *p* *p* (slow) *ppp* *p* oscillations (slow)

Vla. *f* (fast) (slow) *pp* air sound, bow on the bridge (slow) *f pp sub.* *f*

Vc. *f* (fast) (slow) *pp* air sound, bow on the bridge (slow) *f pp sub.* *f*

**Fl.** *ff* *ff* *ff* *ff* *ff*

**Ob.** *ff* *ff* *ff* *ff* *ff*

**Cl.** *ff* *pp* *p* *ff* *ff*

**Perc.** splash cym. *ff* snare dr. superball *pp* vibraphone, plastic rods *p*

**Pno.** *ff* *p* *p* *p* *p*

**Vln.** *pp* *pp* *ff* *f* *ff sub.*

**Vla.** *p sub.* *mf* *p* *f* *ff*

**Vc.** *p sub.* *mf* *p* *ff* *f*

**Tempo/Measure Markings:**  $\text{♩} = 46$ ,  $\text{♩} = 56$ ,  $\text{♩} = 72, \text{faster}$

**Time Signatures:** 2/2, 4/4, 6/4, 2/4, 2/12, 2/8

**Performance Notes:** A, air sound, p, mf, p, overblown harmonics, add voice to distort, key 13, splash cym., snare dr. superball, magnetic tape (less continuous, more intermittent), legno, ricochet, seagull gliss., I., II.

**B**  $\frac{3}{4}$

**A tempo** ( $\text{♩} = 56$ )

$\text{♩} = 46$

Fl.  $\frac{4}{4}$  whistle tones  $\frac{3}{4}$   $\frac{6}{4}$  bisbigliando  $\frac{4}{4}$

Ob. 12. 51. *ff*

Cl. growl! *ff* split tone (throat harm.) *ff* key 13 *pp*

Perc. chinese cym. *ff* flexatone *f* med. tam-tam *ff* snare dr. superball *pp*

Pno. *ff* *ff* *pp* magnetic tape (even less continuous, more intermittent) *p*

**B**  $\frac{3}{4}$

**A tempo** ( $\text{♩} = 56$ )

$\text{♩} = 46$

Vln. scratch tone *ff* *p* I. seagull gliss. *ff* (slow)  $\frac{4}{4}$   $\frac{3}{4}$  oscillations (slow) *pp*  $\frac{6}{4}$   $\frac{4}{4}$

Vla. scratch tone *ff* *p* I. seagull gliss. *ff* (fast)  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{4}{4}$  *pp*

Vc. scratch tone *ff* *p* I. seagull gliss. *ff* (fast)  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{4}{4}$  *pp*



(faster)

C

♩ = 72

**Fl.** 24  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{2}$   $\frac{12}{8}$   $\frac{2}{2}$

**Ob.** 51. 4.

**Cl.** growl! add voice to distort growl!

**Perc.** vibraphone, plastic rods snare dr. rim shot chinese cym. snare dr. rim shot

**Pno.** untie tape and tie it on the string an octave below

**Vln.** (fast)  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{2}$   $\frac{12}{8}$   $\frac{2}{2}$  II. seagull gliss. scratch tone

**Vla.**  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{2}$   $\frac{12}{8}$   $\frac{2}{2}$  I. seagull gliss. scratch tone

**Vc.**  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{2}$   $\frac{12}{8}$   $\frac{2}{2}$  I. seagull gliss. scratch tone

Dynamic markings: *pp*, *ff*, *f*, *mf*, *p*, *ffpp*, *ff sub.*, *ext. s.p.*

Performance instructions: *growl!*, *add voice to distort*, *untie tape and tie it on the string an octave below*, *legno, ricochet*, *scratch tone*, *seagull gliss.*

Rehearsal marks: 24, 51., 4.

Time signatures:  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{2}{2}$ ,  $\frac{12}{8}$ ,  $\frac{2}{2}$

Tempo: ♩ = 72

Other: (faster)

30

**D**

Fl. *ff* *p* *ff* *p sub.* *ff*

Ob. 2. *p* *ff* 51. *ff* 51. *ff* 12. *ff*

Cl. *p* *ff* growl! *ff* add voice to distort *ff* add voice to distort *ff* add voice to distort *ff*

Perc. snare dr. rim shot *ff* chinese cym. *ff* flexatone *f* flexatone *f*

Pno. *f* *ff* *ff* *ff*

Vln. **D** ext. s.p. → scratch tone *ffpp* *ff* s.p. *fff* *p* II. seagull gliss. *ff* *pp* II. seagull gliss. *ff sub.*

Vla. ext. s.p. → scratch tone *ffpp* *ff* s.p. *fff* *p* I. seagull gliss. *ff* *pp* I. seagull gliss. *ff*

Vc. ext. s.p. → scratch tone *ffpp* *ff* *p* I. seagull gliss. *ff* *pp* I. seagull gliss. *ff*

2/4 whistle tones 3/4 whistle tones 2/4

**A tempo** (♩ = 56) E

38 **2/4** whistle tones **4/4**

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

Ob. reed out air sound, key changes for subtle deviations in timbre reed in

Cl. air sound *ff* *p* air sound *mf* *p* *p*

Perc. snare dr. superball *p*

Pno. magnetic tape (continuous actions) *pp*

**A tempo** (♩ = 56) E

Vln. **2/4** (fast) **4/4** (slow) *pp* *pp* **5/4** (slow) **2/4** (fast) *pp*

Vla. (fast) (slow) air sound, on the bridge *ff* *pp sub.* (slow) (fast) *pp*

Vc. (fast) (slow) air sound, on the bridge *ff* *pp sub.* (slow) (fast) *pp*

7 **2/4**

Tempo markings: (slow) → (faster)

Dynamic markings: *pp*, *p*, *mf*, *ff*, *pp sub.*

Performance instructions: whistle tones, reed out, reed in, air sound, key changes for subtle deviations in timbre, snare dr. superball, magnetic tape (continuous actions), air sound, on the bridge.

Time signatures: 2/4, 4/4, 5/4, 2/4

Tempo: ♩ = 56, ♩ = 46

♩ = 72, faster

**F**

rit.

A tempo (♩ = 56)

Fl. 42 **2/4** **ff** **2/12** **ff** **3/12** **ff** **4/4** **mp** **2/4** **6/4** **p**

Ob. 12. **ff** 51. **ff** 12. **ff** 51. **ff** **p**

Cl. growl! **ff** add voice to distort **ff** growl! **ff** add voice to distort **ff**

Perc. splash cym. **ff** chinese cym. **ff** splash cym. **ff** chinese cym. **ff** rototom 6" (approximate pitch) **pp** **p** **mp** **pp** 3 **p** snare-dr. superball **p**

Pno. **ff** **ff**

♩ = 72, faster

**F**

rit.

A tempo (♩ = 56)

Vln. **2/4** **ff** **2/12** **ff** **3/12** **ff** **4/4** **pp** **2/4** **6/4** **pp**

Vla. **ff** **ff** **ff** **ff** **ff** **ff** **pp** **f** **pp**

Vc. **ff** **ff** **p** **ff** **ff** **pp** **f** **pp**

II. seagull gliss. **ff** **ff** **ff** **ff** **ff** **ff** **pp** **f** **pp**

I. seagull gliss. **ff** **ff** **ff** **ff** **ff** **ff** **pp** **f** **pp**

ext. s.p. scratch tone **p** **ff** **ff** **ff** **pp** **f** **pp**

scratch tone **ff** **ff** **ff** **ff** **ff** **ff** **pp** **f** **pp**

(slow) (fast) (slow) (slow) (fast) (slow)

Fl.  $\text{♩} = 46$  (slow) → (faster)  $\text{♩} = 72$ , faster overblown harmonics

Ob.

Cl. *mf*

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

Pno. magnetic tape (continuous actions) *p* *f* *pp* *ff* *ff* *ff* *ff* *f*

Vln.  $\text{♩} = 46$  → (very fast)  $\text{♩} = 72$ , faster *ff* *fff* *ff* *ff* *ff* *ff*

Vla. *ff* *fff* *ff* *ff* *ff* *ff*

Vc. *ff* *fff* *ff* *ff* *ff* *ff*

51. *ff* *ff* *ff* *ff* *ff* *ff*

add voice to distort

split tone (throat harm.) *M*

growl!

add voice to distort

vibraphone, plastic rods

med. tam-tam

snare dr. rim shot

chinese cym.

splash cym.

gliss. gliss.

gliss. gliss.

gliss. gliss.

gliss. gliss.

II. seagull gliss.

I. seagull gliss.

I. seagull gliss.

I. seagull gliss.

II. seagull gliss.

scratch tone

scratch tone

scratch tone

II. seagull gliss.

I. seagull gliss.

I. seagull gliss.

I. seagull gliss.

6/4 3/4 2/4 3/8 2/8 2/12

9

A tempo (♩ = 56)

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

Ob. *ff* *p*

Cl. *ff* *mf* *p*

Perc. splash cym. *ff* snare-dr. superball *pp* splash cymbal *ff*

Pno. *p* *ff*

whistle tones (active) **H**

air sound

air sound, key changes for subtle deviations in timbre, irregular

add voice to distort

air sound

Perc. splash cym. *ff* snare-dr. superball *pp* splash cymbal *ff*

Pno. *p* *ff*

magnetic tape (less continuous, more intermittent actions)

untie tape and tie it on the string an octave below

A tempo (♩ = 56)

Vln. *fff* *pp* *mf* *p* *p* *pp*

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

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

s.p. (fast) (slow) (fast)

(slow oscillations)

**H**

63 (tr) 3 tr 3

**I**

*p* *f*

**accel.**

3 3 3 3 3 3 3 3

Fl.

Ob.

Cl.

Perc.

vibraphone  
hard mallets

Pno.

**I**

*p* *f*

**accel.**

(slow) (fast) (slow) (fast)

(fast) (slow) (fast) (slow)

(slow) (fast) (slow) (fast)

Vln.

Vla.

Vc.

69 Fl. **ff**

Ob. 11. **ff** 12. **ff** 51. **ff** 12. **ff**

Cl. **ff** split tone (throat harm.) **M** add voice to distort **ff** add voice to distort **ff** add voice to distort **ff**

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

Pno. **ff** **ff** **mf** **ff**

Vln. **ff** **fff** **ff**

Vla. **ff** **fff** **ff**

Vc. **ff** **ff** **ff**

Time signatures: 3/8, 2/2, 2/4, 2/12, 3/8, 2/2, 2/12

Tempo: ♩ = 72, faster

chinese cym. **mf** **ff** **mf** **ff**

snare dr. **ff** flexatone **mf** chinese cym. **ff** chinese cym. scrape side w/drum-stick **mf** snare dr., rim shot **ff**

Pno. **ff** **ff** **mf** **ff**

Vln. **ff** **fff** **ff**

Vla. **ff** **fff** **ff**

Vc. **ff** **ff** **ff**

Time signatures: 2/2, 2/4, 2/12, 3/8, 2/2, 2/12

Tempo: ♩ = 72, faster

Vln. **ff** **fff** **ff**

Vla. **ff** **fff** **ff**

Vc. **ff** **ff** **ff**

Time signatures: 2/2, 2/4, 2/12, 3/8, 2/2, 2/12

Tempo: ♩ = 72, faster



75 2/12 3/4 overblown harmonics K 3/3 2/2 2/12 3/4 13 4/4

Fl. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Ob. 51. *ff* *ff* *ff* *pp* *ff* *ff*

Cl. add voice to distort *ff* *ff* *p* *ff* *p* *ff* *ff*

Perc. snare dr./chinese cymbal *ff* vibraphone plastic rods *p* *ff* snare dr. *ff* splash cym. *ff* chinese cym. *ff*

Pno. *pp* *ff* *mf* *ff* *mf* *ff*

Vln. s.p. *fff* *f* *f* *ff* *p* *ff* *p* *ff* *fff*

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

Vc. *ff* *f* *ff* *p* *ff* *p* *ff* *ff*

II. seagull gliss. I. seagull gliss. ext. s.p. scratch tone

legno, ricochet

growl!

add voice to distort

overblown harmonics

83 **4/4**

**L** rit. ----- A tempo (♩ = 56)

Fl. *p* 3 3 3 3 3 3 3 3 3 3

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

Cl. *p*

Perc. rototom 6" (approximate pitch) *p* 3 3

Pno. magnetic tape (continuous actions) *p* *f* *p*

**L** rit. ----- A tempo (♩ = 56)

Vln. (fast) *pp* (slow)

Vla. (fast) *pp* (slow)

Vc. (fast) *pp* (slow)

accel. . . . .

**M** ♩ = 72, faster

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

Ob. *f* *ff* *p*

Cl. *p* *p*

rototom  
6"  
(approximate pitch)

Perc. *p*

Pno.

accel. . . . .

♩ = 72, faster

**M**

Vln. (very fast) *pp* (slow)

Vla. (very fast) *pp* (slow)

Vc. (very fast) *pp* (slow)

93

**N**

**accel.**

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

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

*p* *f* *p*

**N**

**accel.**

(fast) (slow) (fast)

*f* *p* *f*


(fast) (slow) (fast)

*f* *p* *f*

(fast) (slow) (fast)

*f* *p* *f*

Perc.

 magnetic tape (continuous actions)

*Red.*

16



104  $\frac{3}{12}$  **rit.**  $\text{♩} = 72$  **P**

Fl.  $ff$   $ff$   $ff$   $ff$   $ff$   $ff$   $ff$   $ff$

Ob. 12.  $ff$  51.  $ff$  12.  $ff$  51.  $ff$  12.  $ff$  51.  $ff$  12.  $ff$  51.  $ff$

Cl. growl!  $ff$  add voice to distort  $ff$  growl!  $ff$  add voice to distort  $ff$  growl!  $ff$  add voice to distort  $ff$  growl!  $ff$  add voice to distort  $ff$

Perc. snare dr.  $ff$  chinese cym.  $ff$  snare dr.  $ff$  chinese cym.  $ff$  splash cym.  $ff$  chinese cym.  $ff$  snare dr.  $ff$  chinese cym.  $ff$

Pno.  $ff$   $ff$   $ff$   $ff$   $ff$   $ff$   $ff$   $ff$

**rit.**  $\text{♩} = 72$  **P**

Vln.  $ff$  II. seagull gliss.  $ff$   $fff$   $ff$  II. seagull gliss.  $ff$   $fff$

Vla. scratch tone  $ff$  I. seagull gliss.  $ff$   $fff$  scratch tone  $ff$  I. seagull gliss.  $ff$   $fff$

Vc. scratch tone  $ff$  I. seagull gliss.  $ff$   $fff$  scratch tone  $ff$  I. seagull gliss.  $ff$   $fff$

This musical score is for a full orchestral ensemble. It consists of seven staves, each representing a different instrument. The score is written in 2/2 time and features a variety of musical techniques and dynamics.

- Flute (Fl.):** The top staff shows a series of notes with dynamic markings of *ff* (fortissimo). It includes triplets and slurs.
- Oboe (Ob.):** The second staff features notes with *ff* dynamics, including triplets and slurs.
- Clarinet (Cl.):** The third staff includes a growl effect and notes with *ff* dynamics, with instructions like "add voice to distort".
- Percussion (Perc.):** The fourth staff uses various percussion instruments: splash cym., chinese cym., and snare dr. rim shot, all marked *ff*.
- Piano (Pno.):** The fifth and sixth staves show piano accompaniment with *ff* dynamics and triplets.
- Violin (Vln.):** The seventh staff includes scratch tones and seagull glissandos (I and II) with *ff* dynamics.
- Viola (Vla.):** The eighth staff includes scratch tones and seagull glissandos (I) with *ff* dynamics.
- Cello (Vc.):** The bottom staff includes scratch tones and seagull glissandos (I) with *ff* dynamics.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*ff*). It also features performance instructions like "growl!", "add voice to distort", and "seagull gliss.". The score is divided into measures by vertical bar lines, and the page number "19" is located in the top right corner.

119

Fl. *ff*

Ob. 51. *ff*

Cl. add voice to distort *ff* growl! *ff*

Perc. snare dr. rim shot. *ff* splash cym. *ff* chinese cym. *ff* snare dr./splash cym. *f* snare dr. rim shot. *ff* snare dr./splash cym. *f* chinese cym. *ff*

Pno. *ff*

Vln. s.p. *fff* scratch tone *ff* II. seagull gliss. *ff* scratch tone *ff* s.p. *fff* scratch tone *ff* II. seagull gliss. *ff*

Vla. s.p. *fff* scratch tone *ff* I. seagull gliss. *ff* scratch tone *ff* s.p. *fff* scratch tone *ff* I. seagull gliss. *ff*

Vc. *ff* scratch tone *ff* I. seagull gliss. *ff* scratch tone *ff* *ff* scratch tone *ff* I. seagull gliss. *ff*

**R**

2/2 3/8 2/2 4/20 2/2 4/20 2/2



126 20 20 20 20 20 20 20 21

Fl. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cl. growl! *ff* add voice to distort *ff* growl! *ff* add voice to distort *ff* growl! *ff* add voice to distort *ff* growl! *ff* add voice to distort *ff*

Perc. snare dr./splash cym. *f* chinese cym. *ff* snare dr./splash cym. *f* chinese cym. *ff* snare dr./splash cym. *f* chinese cym. *ff* splash cym. *ff* chinese cym. *ff*

Pno. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vln. *ff* *fff* *ff* *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *fff* *ff* *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

II. seagull gliss. *ff* II. seagull gliss. *ff* II. seagull gliss. *ff*

I. seagull gliss. *ff* I. seagull gliss. *ff* I. seagull gliss. *ff*

accel. ....

3

S

3

3

3

3

3

3

3

♩ = 120

Fl. 134

Ob. 12. 51.

Cl. growl! add voice to distort

Perc. splash cym. chinese cym. snare dr. rim shot

Pno. *ff*

untie tape and tie it to the string an octave below

♩ = 120

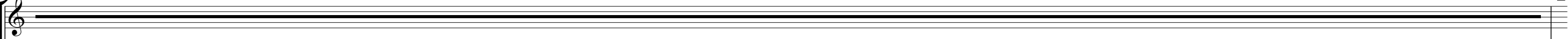
Vln. II. seagull gliss. I. seagull gliss. scratch tone

Vla. scratch tone I. seagull gliss.

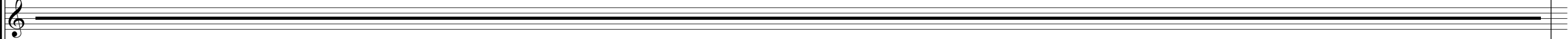
Vc. scratch tone I. seagull gliss.

5. unsynchronize s.p.

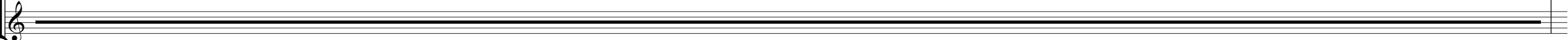
141 keep repeating with no synchronization whatsoever

Fl. 


keep repeating with no synchronization whatsoever

Ob. 

keep repeating with no synchronization whatsoever

Cl. 

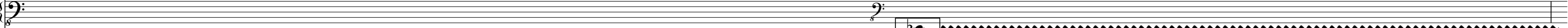
keep repeating with no synchronization whatsoever

Perc. 

7"



magnetic tape (continuous actions)

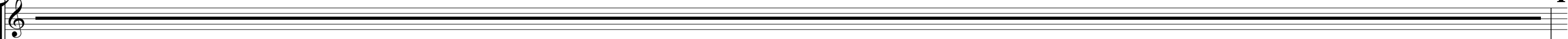
Pno. 



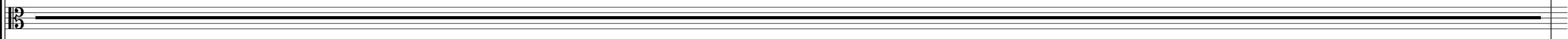
*p*

Ped.

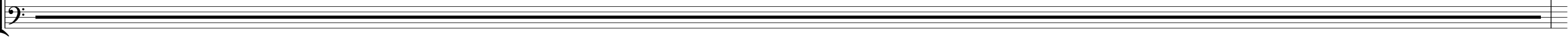
keep repeating with no synchronization whatsoever

Vln. 

keep repeating with no synchronization whatsoever

Vla. 

keep repeating with no synchronization whatsoever

Vc. 

A tempo (♩ = 56)

whistle tones  
(little activity)

U

142  
4/4

Fl.

Ob.

Cl.

P

waterphone (bow)

P

waterphone (bow)

Perc.

Pno.

A tempo (♩ = 56)

U

4/4

non.-vibr.

Vln.

non.-vibr.

Vla.

non.-vibr.

Vc.

whistle tones  
(little activity)

148

**V**

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

Ob. *pp* *mf* *pp* N N N

Cl. *f* *p* *p* *f* *p* 3

Perc. waterphone (bow) *p*

Pno. magnetic tape (intermittent actions) *pp*

Vln. *p* *p* *f* *p* (fast) (slow) (fast)

Vla. *p* *p* *f* *p* (fast) (slow) (fast)

Vc. *p* *p* *f* *p* (fast) (slow) (fast)

156

Fl. *p* *f* *p* whistle tones (moderate activity)

Ob. *pp* *f*

Cl. *p* *f* *p*

Perc. waterphone (bow)

Pno. magnetic tape (continuous actions) *p* *ped.*

Vln. (slow) non-vibr. *p* *f* *p* (fast) **W**

Vla. (slow) non-vibr. *p* *f* *p* (fast) **W**

Vc. (slow) non-vibr. *p* *f* *p* (fast) **W** (slow)

whistle tones  
(moderate activity)



163

Fl. *p* *f* *p*

Ob. *pp* *mf* *p*

Cl. *p* *f* *p*

7 3

(s) (s) (s) (s)



waterphone (bow)

Perc. *p*



magnetic tape (continuous actions)

intermittent actions

Pno. *p*

intermittent actions

intermittent actions



Vln. *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vc. *f* *p*

(slow) non-vibr. II. (fast)

(slow) non-vibr. (fast)

non-vibr. (fast)

(slow) (fast)

(slow) (fast)

(slow) (fast)

170

Fl. *p* *f* *p* *f* *p* whistle tones (very active)

Ob. *p* *mf* *p*

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

Perc. *p*

Pno. *pp* *red.*

Vln. *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

waterphone (bow)

magnetic tape (continuous actions)

(slow) non-vibr.

(slow) (fast) (slow)

(slow) (fast) (slow)

(slow) (fast) (slow)

**Y**



whistle tones  
(very active)

178

Fl.

Ob.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

**Z**

*p*

*pp* 3 3 3 3 *mf* *pp*

**P**

waterphone (bow)

*p*

intermittent actions

magnetic tape (continuous actions)

*p*  
Ped.

(fast) (slow)

**Z**

I.

*p*

non-vibr.

(fast) (fast)

III

*p*

IV, non-vibr.

(fast) (fast)

(fast) (slow)

*p*

*p*

185

AA

Fl.

Ob.

Cl.

Perc.

Pno.

AA

Vln.

Vla.

Vc.

**BB**

193

Fl.

Ob.

Cl.

Perc.

car spring,  
strong beater

*p*

*mf*

r.h. finger pressure on the node

approximate l.h. multiphonic node position

Pno.

*p*

*mf*

*f*

*Ped. all the way through*

**BB**

Vln.

Vla.

Vc.

CC

199

Fl.

Ob.

Cl.

Perc.

Pno.

*p*

*mf*

*p*

*p*

CC

Vln.

Vla.

Vc.

non-vibr.

little vibr.

*p*

*mf*

*p*

*p*

DD

205

Fl.

Ob.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

car spring, strong beater

non-vibr.

little vibr.

*p*, *f*, *pp*, *mf*, *p*

3

EE

211

Fl. *p* *f* *p* *p* *p* *fp*

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

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

Perc. car spring, strong beater *p* *f* *p* *f* *p*

Pno. *ff* *p* *ff sub.* *mf* *p*

Vln. non-vibr. *p* *f* *p* *pp* non-vibr.

Vla. I. non-vibr. *pp* *f* *p* *p* non-vibr. *fp*

Vc. little vibr. non-vibr. *fp*

218 **FF**

Fl.

Ob.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

*p* *f* *p*

*pp* *mf*

*p* *f* *p*

*mf* *p*

**FF**

non-vibr.

*p* *f* *p*

*p*

little vibr.

*f* *p*

*p*

*f* *p* *p*

GG

226

Fl.

Ob.

Cl.

Perc.

Pno.

wait until all the resonance has dissapeared

GG

Vln.

Vla.

Vc.

The musical score for measures 226-229 is presented across eight staves. The top three staves (Flute, Oboe, Clarinet) and the Percussion staff show rests for the first three measures, followed by a half note in the fourth measure. The Piano part consists of two staves. The right hand plays chords in measures 226, 227, and 229, with dynamic markings *p*, *pp*, and *ppp* respectively. The left hand has rests in measures 226, 227, and 229, with a fermata in measure 228. A performance instruction 'wait until all the resonance has dissapeared' is placed above the piano part in measure 229. The section is marked with 'GG' in a box at the beginning and end.