

SISYPHE
FOR ENSEMBLE

A thesis submitted by
Francisco Ferro

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Advisor: John McDonald

Abstract

Sisyphé, a work written between June and September 2010, calls for a sextet (flute, Bb clarinet, violin, cello, percussion and piano) and has an approximate duration of eleven minutes. My desire to write for the so-called “Pierrot” ensemble stems from practical concerns, as many groups that are called “new music ensembles” have this set of instruments as their cores. Also, the work was completed in time for the 7th Henri Dutilleux Prize in Composition, whose late September deadline and format seemed to best coincide with my ideas of what the work ought to be at that time. In this thesis, *Sisyphé* will be assessed in terms of both general aesthetic viewpoints and specific compositional techniques. The short reflections on topics such as form and creative process will contribute to a better understanding of my attitude towards the act of composing as well as my creative intentions.

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The Myth of Sisyphus

“The struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus happy.” - Albert Camus

An analysis of Albert Camus' essay on the myth of Sisyphus is probably outside the scope of this thesis. However, the brief reflection on the work offered in my program notes will introduce the reader to my concerns while writing the piece:

“Sisyphus is often seen as an allegory for the workman's absurd and hopeless labor, thus illustrating resignation, enslavement. One can imagine Sisyphus watching the stone rush down the mountain, before “going back down with a heavy yet measured step toward the torment of which he will never know the end”¹. At that moment he knows the whole extent of his wretched condition, which according to Camus makes him superior to his fate, “stronger than his rock”². The artist, free and consequently radically different from this workman, has nevertheless a common point with Sisyphus: for both of them the procedure is as important as the outcome. By the thorough treatment of details with a constant consciousness of the form, by the necessity of backtracking after almost every step, the daily sonic sculpting of a musical piece is after all intrinsically similar to Sisyphus' tragic fate. (...)”

¹ Albert Camus, *“Le Mythe de Sisyphe”* (Gallimard, 1942), p.163.

² Ibid

Intro

Sisyphé features many concepts and techniques that I have been investigating and refining during my residency at Tufts University. The importance of the creative process mentioned in my program notes has been strongly inspired by Paul Klee's philosophy of creation. I approached the ensemble with the idea that the process of shaping prevails on the accomplished work, which also led me to develop an interest in the psychology of artistic creativity. Klee's three principal steps within the complete artistic creative trajectory (pre-creation, creation, and re-creation³) were constantly on my mind, as a work takes life through the cognitive reception that engages the composer, performer, and listener in different stages.

On the other hand – and here lies an immediate contradiction – *Sisyphé* is my first attempt to consider the *esthétique* in the pre-compositional process. I wanted to include the listener and the notion of perception within the theoretical framework of my music, and to think of music as an “existential experience”⁴, to use Helmut Lachenmann's words, trying to foresee at every stage of the creation how the piece would be perceived.

³ Paul Klee, “Théorie de l'art moderne” (Editions Denoel, 1964, 1985, pour la traduction française), p.59.

⁴ Fabien Lévy, *Form, Struktur und sinnliche Erfahrung* (Musiktheorie, Zeitschrift für Musikwissenschaft) pp. 222-231.

Perception induced by the structure/procedure deduced from perception

A strictly analytical approach in this thesis would certainly be suitable for describing the genesis of the piece. However, my recent interest in the psychology of artistic creativity, and in particular for the work of Anton Ehrenzweig, reshaped my understanding of modern art, and led me to the conclusion that most creative processes comprise many stages that are not clearcut. Therefore I will describe my understanding of the creative process rather than focus on a straightforward formal analysis.

The psychology of artistic creativity

“It can be stated as a general psychological law that any creative search involves holding before the inner eye a multitude of possible choices that totally defeat conscious comprehension.(...) The creative thinker has to make a decision about his route without having the full information needed for his choice. This dilemma belongs to the essence of creativity.”⁵

- Anton Ehrenzweig

⁵ Anton Ehrenzweig, “The Hidden Order of Art” (University of California press, 1967), p. 35.

It seems that children can listen eagerly to a tale of which they understand only little. They are still able to benefit from this incomplete understanding. Studies (not strictly founded on scientific evidence) have shown that this ability is due to their “syncretistic” capacity to comprehend a total structure rather than analyze single elements. “This undifferentiated mode of vision obtained on primitive or infantile levels of awareness”⁶ involves a very complex unconscious scanning. Thus it is difficult, if not impossible, to describe the exact functioning of syncretism. It seems our syncretistic capacities disappear while we develop our analytical skills. Yet retraining that syncretistic vision is indispensable to the act of creating.

Here is Anton Ehrenzweig’s explanation of the opposition between “syncretistic vision” and “analytical vision”:

“The undifferentiated structure of primary-process phantasy corresponds to the primitive still undifferentiated structure of the child’s vision of the world. Piaget has given currency to the term ‘syncretistic’ vision as the distinctive quality of children’s vision and of child art. Syncretism also involves the concept of undifferentiation. Around the eighth year of life a drastic change sets in children’s art, at least in Western Civilization. While the infant experiments boldly with form and colour in representing all sorts of objects, the older child begins to analyse these shapes by matching them against the art of the adult which he finds in magazines, books and pictures. [...] What was happened is that the child’s vision has ceased to be total and syncretistic and has become analytic instead. The child’s more primitive syncretistic vision does not, as the adult’s does, differentiate

⁶ Ehrenzweig, “The Hidden Order of Art”, p. 9.

*abstract details. The child does not break down the shape of some concrete object into smaller abstract elements and then match the elements of his drawings one by one. His vision is still global and takes in the entire whole which remains undifferentiated as to its component details.”*⁷

All artistic structure is essentially polyphonic, evolving not in a single line of thought, but in several superimposed strands at once, which might sometimes appear as a vast chaotic substructure. Creativity requires a diffuse, scattered kind of attention that contradicts our normal way of thinking. *“The deeper we penetrate into low-level imagery and phantasy the more the single track divides and branches into unlimited directions so that in the end its structure appears chaotic. The creative thinker is capable of alternating between differentiated and undifferentiated modes of thinking, harnessing them together to give him service for solving very definite tasks.”*⁸

Tristan Murail himself commented on the compositional process of *Serendib* that he felt *tossed from one wave to the next, being thrown, with a bit of luck, onto ever more distant and fantastical shores to discover the imprecise yet imposing architectures of our collective dreams*⁹.

⁷ Ehrenzweig, “The Hidden Order of Art”, p. 5-6.

⁸ Ibid

⁹ Julian Anderson, “*Tristan Murail*” (Accord AC4653052, 1999)

The form

Paul Klee described the creative force as an unspeakable mystery. Yet artists can reveal this force in their work and express it in its functions. Being the son of a painter/architect/art history teacher, I grew up in a very artistic atmosphere and developed an interest in other forms of artistic expression. Among the similarities between music and the plastic arts, I believe there is a natural tendency to consider space in terms of paradigms of forms and proportions. With this conceptual interplay in mind, I enjoy observing the way artists address their problems of form and composition, and it often helps me when addressing mine. All in all, I think questions answerable by techniques of construction can become interrogations proper to musical composition.

For me, the difficulty has always been to "see" the form, to constantly respond to the life of different interacting materials, to manage the resulting tensions and violences until their exhaustion. I believe it is absolutely necessary to move beyond simply reading things on paper and, despite the lack of distance, to be my best listener, and constantly monitor the dramatic evolution of the work, while continually alternating my attention between the details and the larger picture.

Some of my significant concerns while working on *Sisyphé* included the idiomatic coherence of the work and its formal clarity. As stated by Paul Klee, "*the fundamental relationship between the shaping and the form, once observed at a structural level (cell, tissue), retains its significance in the later stages, precisely because we can recognize a*

principle in it."¹⁰ This can be stated as follows: "*the process of shaping, which must be dictated by some inner or external necessity, prevails on the eventual purpose, on the end of the journey. The path determines the character of the work accomplished. The shaping determines the form and therefore prevails over it. Nowhere and never is the form the acquired result, completion, conclusion. It must be seen as genesis, as a movement. (...) The form is final, death. The shaping is Life.*"¹¹

Studying closely Murail's works such as *Serendib* or *Desintegrations*, I observed that he was obsessed with the idea of unity between micro- and macro-forms, between gestural details, musical syntax and structure. In *Sisyphé* I did not address that problem of unity as deeply as Murail did in the works mentioned above. *Sisyphé* is organized in a triple variation form. Although there is nothing programmatic about this work, its form evokes the cyclical aspect of the myth. The material used in the first three sections (A, B and C) is subsequently reinstated in a series of variations appearing in the same order (D and G being variations based on the core material of A, E and H based on the core material of B and F and I based on the core material of C, J being a restatement of the opening gesture, enhancing the cyclical aspect of the myth). Therefore, there is a clear correlation between the macro-structure and what I would call a sub-structure (corresponding to rehearsal letters A, B and C in the score) in the sense that they echo each other. Here, my decision to keep the micro-structure separate from the idea of unity stems from two factors: first, the micro-structure has no perceptual reality (one cannot determine whether I am using serial techniques or modes of limited transposition, or how

¹⁰ Paul Klee, "Théorie de l'art moderne" (Editions Denoel, 1964, 1985, pour la traduction française), p.60.

¹¹ Ibid.

consistent is the intervallic coherence without reading the score). Second, are there not other ways to achieve idiomatic coherence or consistent musical syntax than by focusing exclusively on the intelligence of the structure?

The rhythmic structure

In the first and last gestures of the work (rehearsal letters A and J in the score) the use of micro-pulse contributes to the perception of rhythmic complexity and suspense (see Ex. 1). In fact, this calls for the distinction between rhythms and durations. According to Gerard Grisey, we talk about rhythm when it may be related to a given pulse or meter, in the form of a periodic reference point. The rhythmic writing of Bartok, Stravinsky, and jazz falls into this category. “Each rhythm is perceived in its qualitative relationship to meter (on the beat, off the beat) but also in its quantitative relationship to meter (longer or shorter than the beat)”¹².

¹² Gérard Grisey, *Tempus ex Machina: a composer's reflections on musical time* (Contemporary Music Review, 1987), p.239-240.

Ex.1 : Micro-pulse creates suspense

Large, immuable (♩ = maximum 50)

The score is for a full orchestra and piano. It features a 'Large, immuable' tempo with a quarter note equal to a maximum of 50. The score includes parts for Flute, Clarinet, Violin, Cello, Percussions (with Susp. cymb.), Vibraphone, and Piano. The music is characterized by micro-pulses and a sense of suspense. Key performance instructions include 'sub-tong senza vibrato', 'ppp lontano cresc. poco a poco', 'jeté', 'senza vibrato', 'p', 'mp L.v.', and '3' (triplets).

Without a reference pulse we are no longer talking of rhythms but of durations. Each duration is perceived quantitatively by its relationship to preceding and successive durations. This is the case in the rhythmic writing of Messiaen and of the serialist school. A micro-pulse allows performer or conductor to count and execute these durations, but it only exists as a way of working and has no perceptual reality – as in *Lontano* for orchestra by G. Ligeti (1969), where the tempo's only importance is as a point of reference. The more complex the duration (combinations of fractions of the unit), the more our appreciation of them is only relative. Later, starting on the third gesture (rehearsal letter B in the score) the denser use of the triplet figure in the woodwinds takes over the micro-pulsation and establishes a less abstract rhythmic feel (see Ex. 2).

Ex.2: Triplet figure

The musical score for Ex.2: Triplet figure is a multi-staff arrangement for six instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), and Vibraphone (Vibr.). The score begins at measure 29. The Flute part features a triplet figure starting in measure 29, marked with a box 'a' and a dynamic of *p*. The Clarinet part also features a triplet figure, marked with a dynamic of *mp*. The Violin part includes a *pizz. secco* (pizzicato secco) instruction in measure 29, marked with a dynamic of *p*. The Viola part features a triplet figure, marked with a dynamic of *mp*. The Percussion part includes a *Temple blocks* instruction in measure 29, marked with a dynamic of *p*. The Vibraphone part is marked with a dynamic of *mp*. The score includes various dynamic markings (*p*, *mp*, *f*) and articulation instructions (*pizz. secco*, *arco*, *jeffé*). There are also markings for ** clicks* and *arco* in the Flute part.

The harmonic series

We are musicians and our model is sound not literature, sound not mathematics, sound not theatre, visual arts, quantum physics, geology, astrology or acupuncture." – Gérard Grisey¹³

Sisyphé is my first attempt to consider the perception in the pre-compositional process: the *esthétique* in the *poietic* - as opposed to music from the '50s and '60s that seemed to have focused excessively on the intelligence of the structures, sometimes at the expense of perception (see Ex. 3).

¹³ Joshua Fineberg, "Classical Music, Why Bother?: Hearing the World of Contemporary Culture Through a Composer's Ears" (Routledge, 2006), p. 105.

Ex. 3

Poietic Process Esthetic Process
 "Producer" → Trace ← "Receiver"

For that matter, it makes perfect sense to somehow rely on the harmonic series, which is the only one that exists in nature. Whale sounds, bird singing, Mongolian throat singing, are all results of the alchemy of harmonics, also referred to as timbre. Unlike Grisey or Murail, I do not use spectral analysis, but the *overtone* or *harmonic series* is constantly on my mind as I work (see ex. 4). The fundamental properties of sound are not considered as a basis for harmony, but often consulted for matters such as orchestration. They are not constitutive, but regulatory.

Ex. 4 : Harmonic Series

The image shows a musical staff with 20 partials of a harmonic series. The notes are numbered 2 through 20 below the staff. Above the staff, cent deviations from equal temperament are listed for each partial: +2, -14, +2, -31, +4, -14, -49, +2, +41, -31, -12, +5, +4, -2, -14. The notes are colored: blue for partials 2, 3, 4, 5, 6, 7, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20; red for partials 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20; and black for partials 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20. A blue flat symbol is placed above the 7th partial.

At measure 18, for instance, the sustained B on the violin is the seventh partial of the C# in the clarinet, because the minor 7th only appears in the third octave of the harmonic series. Although that B should be lowered by 31 cents from equal temperament in order

to match the overtone, these two pitches still blend beautifully, in spite of the very large interval (see Ex. 5).

Ex. 5 : Blending with the Harmonic Series as backdrop

The musical score for Ex. 5 is a multi-staff arrangement. It includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vlc.), Percussion (Perc.), Vibraphone (Vibr.), and Piano (Pno.). The score begins at measure 16. The Flute part features a melodic line with a triplet of eighth notes and a dynamic marking of *mp*. The Clarinet part has a similar triplet and a dynamic marking of *p*. The Violin part is marked *loco* and *p*. The Viola part is marked *senza vibrato* and *p*. The Percussion part starts with *ppp* and *lontano cresc. poco a poco*, followed by a triplet of eighth notes and a dynamic marking of *mp*. The Vibraphone part has a dynamic marking of *mp* and a note marked *pedal depressed*. The Piano part starts with *p* and *loco*, followed by a dynamic marking of *mf* and a note marked *motor on mp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Timbral organicity

Tristan Murail defined spectral music as an aesthetic rather than a style, an attitude towards composition rather than a set of techniques - the attitude being that music is ultimately sound evolving in time. In *Sisyphé*, I wanted to foreground timbre and texture as important elements of the musical structure. Here, to some extent, my creative

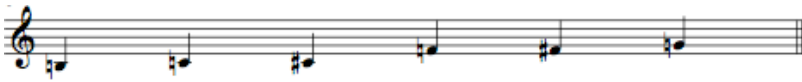
intentions also involved Murail's perspective. I treated the ensemble as a homogeneous block constituting one single instrument. I like to think of an ensemble as if all the instruments were "extensions" of each other, or branches of the same tree. Such an approach illustrates my concern for a timbral organicity. That perspective is also inspired by Henri Dutilleux's violin concerto *L'Arbre des Songes*. In his program notes, Dutilleux explains that "*the members of the keyboard family (carillon, vibraphone, piano/celesta), to which are added the harp and now and then the crotales, are treated in a percussive, "tinkling" way. Their function is one of structural order, in the sense that they enunciate, by deforming, the melodic contour which runs through the whole of the work and which forms sort of central core to the solo part itself*".¹⁴ In *Sisyphé*, the orchestration is carefully crafted, displaying a variety of different combinations merging into each other in a natural manner, thus enhancing the timbral organicity and the image of organic branches of a whole tree.

Harmonic content

The material used in the first section (to measure 28, rehearsal letter A in the score) is based on the following mode of limited transposition and its transpositions:

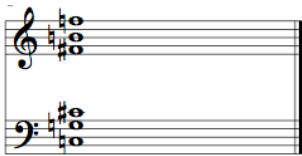
¹⁴ Henri Dutilleux, *L'arbre des songes* (Schott, 1985).

Ex. 6 : Chosen Mode of Limited Transposition



This set of pitches is organized as the following generative chord, sounding a harmony based mostly on fourths and sevenths:

Ex. 7 : Generative Chord



I studied improvisation for twelve years before I switched progressively to composition. I believe one of the strong features of my training as an improviser was the ability to develop coherently a melodic cell without necessarily having to rely on a set of techniques. The B section is treated in a free manner, based on a set of pitches closely related to the material previously used in the A section, but presented by the clarinet in a different form.

Ex. 8: Clarinet presentation of Core Material

Here the quick evolution of this material is mostly driven by motivic development. The motivic organization of this passage is subject to constant mutation. The sudden change of developmental technique might appear as a “meta-process” or a process within the process, engendering a surface syntax of great capriciousness and unpredictability, and therefore creating the dramatic impact I had in mind. My decision to operate this way in this section also illustrates my skepticism towards compositional processes rigidly ruled by systems. The balance between stricter and looser procedures in the creative process of *Sisyphé* contributes to its formal clarity and, I hope, its unique character.

 Extended techniques

Composers are constantly experimenting with new sounds and fresh approaches to all instruments. Because many new uses have not found their way into the repertoire of most orchestral players, I like to be careful and pragmatic in addressing these problems. In *Sisyphé* I did not treat extended techniques as simple embellishments. Each one of them belongs to the core material of the section in which it appears. The *jeté* on the violin and

cello are important elements of the structure of the A section, the B section, and the subsequent variations of the B section.

Ex. 9 : Violin *Jeté*



In the same manner, the *slap tongue* in the clarinet part is also an omnipresent constituent of the B section. The flute *clicks* were meant to have a similar function, but to my disappointment the dynamic level is too high for them to be audible and create the tinkling percussion role I had in mind. The fluttered harmonics on the flute in measures 138 and 151 have a different function, as these sonic light-beams are pure extensions of the gesture built throughout the three preceding measures (see Ex. 10).

Ex. 10 : Bright Instrumental Gesture

accel. molto
 flutter
 mf
 flutter
 f
 a tempo
 mp ord.
 mp
 mf
 f
 sul pont. → extreme sul pont.
 sul pont. → extreme sul pont.
 mf
 f
 Susp. cymb.
 mp
 mf
 L. v.
 mf
 L. v.
 f
 ff
 *

 Conclusion

My attitude towards the act of composing involves an immediate contradiction: while I consider the process of shaping as prevailing on the accomplished work, I try to introduce the listener and the notion of perception in the theoretical framework of the piece. I believe this paradox should belong to the essence of creativity.

In the creative process of *Sisyphé*, the balance between stricter and looser procedures contributes to the formal clarity of the piece, and also defines its own syntax. In thinking about future projects, I believe I will retain that idiomatic procedure from my experience with *Sisyphé*. Yet, I certainly intend to continue rethinking and refining my compositional approach and personal aesthetic. My current concerns lie with expanding timbral experiments to encompass works for full orchestra.

Sisyphé

Large, immuable (♩ = maximum 50)

A

Flute

Clarinet

Violin

Cello

Percussions

Vibraphone

Piano

sub-tone
senza vibrato

ppp, lontano cresc. poco a poco

jeté 3 3 3

senza vibrato

ppp, lontano cresc. poco a poco

Susp. cymb.

(φ+φ) ppp, lontano cresc. poco a poco

p L. v.

mp L. v.

8

Fl.

Cl.

Vln.

Vlc.

Perc.

Vibr.

Pno.

ord.

mf

poco

mp

ord.

mp

L. v.

Bs. Dr.

Susp. cymb. L. v.

(étouffez)

motor on mp

pedal depressed

loco

16

Fl. *mp*

Cl. *p* *loco* *n* *mp*

Vln. *p* *loco* *n* *mp*

Vlc. *pp* *senza vibrato* *n* *mp* *pizz.*

Perc. *ppp, lontano cresc. poco a poco* (ϕ ϕ + ϕ ϕ) *mp* pedal depressed

Vibr. *motor on mp*

Pno. *p* *mf* *loco* *mp*

8^{va} *loco*

23

Fl. *poco* *mp* *n*

Cl. *poco* *mp* *n* *expr.* *p*

Vln. *mf* *n* *mp* *jeté* *mf* *p*

Vlc. *mp* *pizz.*

Perc. *Susp. cymb.* *mp* *motor on mp*

Vibr. *pedal depressed* *mp*

Pno. *mp* *mf* *loco* *mp*

8^{va} (les deux mains) *loco*

senza pedale

8^{va}

29 B

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

Cl. *n* *mp* *arco jeté*

Vln. *p* *mp*

Vlc. *p* *mp*

Perc. Temple blocks *p* *mp*

Vibr.

Pno.

34 *ord.* *mf* *slap tongue* *mp* *arco* *mf* *ord.* *mp* *pizz.* *n*

Fl. *mf* *mp* *mf*

Cl. *mp* *mf*

Vln. *mp* *mp* *n*

Vlc. *mp* *pizz.*

Perc. *(mp)*

Vibr.

Pno. *mp*

* les "key-clicks" à la flûte jouent un rôle de percussion "tintante" et sont notés *f* car ils doivent être audibles, bien que plus discrets que les temple blocks ou les pizz au violoncelle.

38

Fl.

Cl.

Vln.

Vlc.

Perc.

Vibr.

Pno.

(mf)

(mp)

pizz.
secco

(mp)

(mf)

(mp)

(mp)

(mp)

(mp)

42

Fl.

Cl.

Vln.

Vlc.

Perc.

Vibr.

Pno.

(mf)

(mf)

(mp)

(mp)

(mp)

(mp)

(mp)

arco
jeté

(mp)

(mp)

(mp)

45

Fl. *f* *8va - loco*

Cl. *f*

Vln. *pizz. (mf) secco* *mp* *f*

Vlc. *(mp)* *f* *arco*

Perc. *(mp)*

Vibr.

Pno. *mp* *f*

49

Fl. *f*

Cl. *f*

Vln. *sul pont.* *p* *mf*

Vlc. *mp* *f*

Perc. *Bs. Dr.* *Susp. cymb.*

Vibr. *pedal depressed L. v.* *motor on* *f* *p* *mf* *p* *mp*

Pno. *f* *p*

53

Fl. *> n*

Cl. *> n*

Vln. *> n*

Vlc. *> n*

Perc. 53 (*étouffez*) *> n*

Vibr.

Pno. *n p mf p*

8^{va} (les deux mains) loco

54

Fl. *f*

Cl. *f*

Vln. *pizz. f arco p mf*

Vlc. *f mp f*

Perc. 54 *Bs. Dr. mp* *Susp. cymb. p mf*

Vibr. *pedal depressed motor on mf* *L. v. f*

Pno. *f* *f*

59

Fl. *flutter* *p* *mf* *n*

Cl. *flutter* *p* *mf* *n* *ord.* *mf* *ord.* *3*

Vln. *n* *sul pont.* *mf* *f* *n* *ord.* *p*

Vlc. *sul pont.* *mp* *mf* *n*

Perc. *(p)* *bowed pedal depressed* *(p+p)* *mp* *mf* *mp* *4:3*

Vibr. *motor on* *p* *mf* *n* *loco* *4:3* *4:3* *4:3* *4:3*

Pno. *3* *3* *f* *4:3* *f* *4:3* *4:3* *4:3* *4:3*

* *leo*

67

Fl. *ord.* *mf* *3* *f* *3* *flutter* *p* *3*

Cl. *ord.* *mp* *3* *3* *3* *3*

Vln. *mp* *f* *3* *sul pont.* *p* *3* *sul pont.* *p*

Vlc. *ord.* *mp* *f* *3* *p* *3*

Perc. *L. v.* *mp* *3* *bowed* *mp* *3*

Vibr. *pedal depressed* *motor on* *mf* *f* *mf* *3* *L. v.* *3*

Pno. *f* *3* *mp* *mf* *3* *3*

* *8vb* *leo*

74

Fl. *> n* *mp* *f*

Cl. *mf* *mp* *f*

Vln. *> n* *mp* *f*

Vlc. *> n* *mp* *f*

Perc. Temple blocks *p*

Vibr. *> n* (Φ + .ΦΦ) *p* pedal depressed motor on *mp* *f*

Pno. *> n* *mp* *f* *8va* (les deux mains) *f*

Rec.

78

Fl. *mp* *ff* *fff*

Cl. *mp* *ff* *fff*

Vln. *mf* *ff* *fff* *tutta la forza*

Vlc. *mf* *ff* *fff* *tutta la forza*

Perc. Susp. cymb. *mp* *f* *L. v.*

Vibr. *mp* *f* *fff* *L. v.* *motor on*

Pno. *mp* *f* *fff* *loco*

Rec.

93

Fl. flutter *pp* poco *n* ord. *mp*

Cl. flutter *pp* poco *n*

Vln. ord. *mf* *p* *mf* *n* *mp*

Vlc. *mp* *pp* *mp* *n*

Perc. *p* *mp* *n*

Vibr. pedal depressed *motor on mp*

Pno. *mp*

Rec.

98

Fl. flutter *n* ord. *pp, leggeriss.* *n*

Cl. ord. *mp* *n* *3*

Vln. *n* *p* *sul pont.* *n* *3*

Vlc. *mp* *3* *n* *3* *p* *n*

Perc. *pp* *mp*

Vibr. pedal depressed *L. v.* *motor on p*

Pno. *p* *L. v.* *3* *3* *3*

Rec.

103 E

Fl. *mp* *n* *p*

Cl. *p*

Vln. *mp* *n*

Vlc.

Perc.

Vibr.

Pno.

109

Fl. *n* *p* *pp*

Cl. *mp* *pp*

Vln. *ord.* *p* *n*

Vlc. *pizz.* *mp*

Perc. *Susp. cymb.* *p* *pp* *L. v.* *p* *mf*

Vibr. *pedal depressed* *motor on* *mf*

Pno. *mp* *mf*

114

Fl. *mp*

Cl. *p* ord. *jeté*

Vln. *mf* *jeté* *sul pont.* *p* *mf*

Vlc. arco *jeté* *mf* *p* *mf* *n*

Perc. Temple blocks

Vibr. *L.v.*

Pno. *mp*

leg.

118

Fl. *pp* *leggeriss.* *accel.* *mp cresc. poco a poco*

Cl. *pp* *leggeriss.* *p cresc. poco a poco*

Vln. *p* *mf* *jeté* *mf* *p cresc. poco a poco*

Vlc. *mf* *jeté* *mf* *p cresc. poco a poco*

Perc. Temple blocks *mp*

Vibr.

Pno. *(mp)*

122

Fl. *mf* *f cresc. poco a poco*

Cl. *mp* *mf cresc. poco a poco*

Vln. *mp* *mf cresc. poco a poco*

Vlc. *mp* *mf cresc. poco a poco*

Perc. *p* Susp. cymb.

Vibr.

Pno.

125

Fl. *ff* *f* *a tempo loco* **F**

Cl. *f*

Vln. *f* *pizz. secco* *arco ord.* *p*

Vlc. *f* *pizz. secco* *arco ord.* *mp*

Perc. *mf* *(étouffez)* *pedal depressed*

Vibr. *motor on* *mf*

Pno. *f* *mf*

Rec.

140

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

Cl. *ord.* *f* *mf* 4:3

Vln. *pizz.* *f* *arco sul pont.* *mp* *mf*

Vlc. *pizz.* *f* *pizz. b.* *f* 4:3

Perc. 140 (*étouffez*) *mf*

Vibr. *pedal depressed* *motor on mf* *p* *mf*

Pno. 140 *f* *L. v.* *mf* *f*

Sea *Sea*

145

Fl. *n* *mp* *accel. molto* *flutter* *mf* *f* 5:4

Cl. *n* *mp* *mf* *f* *flutter* 3

Vln. 145 *n* *ord.* *mp* *mf* *extreme sul pont.*

Vlc. *arco ord.* *p* *mp* *n* *mf* *f* *extreme sul pont.*

Perc. 145 *L. v.* *mp* *mf*

Vibr. *pedal depressed* *motor on mf* *n* *mf* *L. v.*

Pno. 145 *f* *mp* *f* *ff* *L. v.*

Sea *Sea*

un poco piu vivo (♩ = maximum 54)

153

Fl. ord.

Cl. *pp* *poco* *n* *pizz. secco* *p* *poco* *p* *arco sul pont.*

Vln. *pp* *poco* *n* *p* *p*

Vlc. *pizz.* *p*

Perc. 153 (*étouffiez*) *p* *scrape*

Vibr. *pedal depressed*

Pno. 153 *motor on pp* *p* *p* *n*

163

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

Cl. *slap tongue* *mp* *slap tongue*

Vln. *arco ord.* *mp* *f*

Vlc. *arco* *mp* *f*

Perc. 163

Vibr. *pedal released* *motor off mp* *3* *3* *motor off mp*

Pno. 163 *mf sfz*

168

Fl. *clicks* *f* *clicks* *ord.* *mp*

Cl. *slap tongue* *p* *slap tongue*

Vln. *pizz.* *mp* *arco sul pont.* *p* *ord.* *mp*

Vlc. *pizz.* *mp*

Perc. 168

Vibr. *deadstroke* *p*

Pno. 168 *sfz*

174

Fl. *flutter* *n* *p*

Cl. *flutter* *mp* *n* *p*

Vln. *mf* *n* *mp*

Vlc. *p*

Perc. 174 *Susp. cymb.* *(étouffez)* *mp*

Vibr. *pedal depressed* *motor on p* *pedal released* *motor off*

Pno. 174 *(les deux mains)* *8va*

180

Fl. *poco* *n* *mf* *mf*

Cl. *mp*

Vln. *mp*

Vlc. *mp* arco *mp*

Perc. *mp* Susp. cymb.

Vibr. *mp* pedal depressed *mp* motor on *mp*

Pno. *mp* *loco* *mp* *arco*

184

Fl. *n* *mp* *mf* *n*

Cl. *n* *mf* *n*

Vln. *n* *mp* *mf* *n*

Vlc. *n* *mp* pizz. *mp*

Perc. *n* *p* Temple blocks

Vibr. *n* *p* pedal depressed *p* motor on *p*

Pno. *mp* *mf*

188

Fl. *mf* *mf* *n*

Cl.

Vln. *mp* *pizz. Secco*

Vlc. *(mp)*

Perc. Temple blocks *p* Susp. cymb. *p*

Vibr. pedal depressed *mp* *motor on*

Pno.

193

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

Cl. *mp* *mp* *mp* *p* *ord.*

Vln. *mp* *mp* *mp* *p* *arco*

Vlc. *(pizz.)* *(mp)* *arco jeté* *mp* *p* *arco*

Perc. Temple blocks *mp* pedal depressed *motor on* *mp*

Vibr. *motor on* *mp*

Pno.

197

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

Cl. *mf*

Vln. *mf* *pizz. secco* *arco sul pont.* *mp* *mp*

Vlc. *pizz.* *arco sul pont.* *mp* *mp* *pizz.* *mp*

Perc. Temple blocks *mp*

Vibr. *L. v.*

Pno. *mp*

201

Fl. *mf* *p*

Cl. *mf*

Vln. *mp* *pizz. secco* *arco* *p*

Vlc. *mp* *p*

Perc. *mp*

Vibr. *pedal depressed* *motor on mp*

Pno. *mp*

205

Fl. *<mf* *mf*

Cl. *<mf* *mf*

Vln. *<mf* *mf* *pizz. secco* *arco jeté* *mp* *mf*

Vlc. *pizz.* *<mp*

Perc. *(mp)*

Vibr.

Pno. *(mp)*

208

Fl. *(mf)*

Cl. *(mf)*

Vln. *(mf)* *pizz. secco* *mp*

Vlc. *(mp)*

Perc. *(mp)*

Vibr.

Pno. *(mp)*

211

Fl. *(mf)* *f* *f* *loco*

Cl. *(mf)* *f*

Vln. *f* *arco*

Vlc. *(mp)* *f* *mp* *f* *arco*

Perc. *(mp)* *f* *pedal depressed* *L. v.*

Vibr. *f* *motor on*

Pno. *f* *4:3*

216

Fl. *n* *f* *4:3*

Cl. *f*

Vln. *n* *pizz.*

Vlc. *n* *pizz.*

Perc. *Bs. Dr.* *Susp. cymb.* *L. v.* *Wood Blocks* *p* *f* *mp* *pp* *mf* *pedal depressed*

Vibr. *motor on* *mf*

Pno. *loco* *f* *motor on* *mf* *L. v.*

