

UNDULATING
MICHIGAMME
FOR
TWO PIANISTS, SEMANTERION, VOICE, AND
ORCHESTRA
BY
SEVER TIPEI

A dissertation submitted in partial fulfillment
of the requirements for the degree of
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(Composition)
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Professor John Clough
Professor Bernard A. Galler
Professor George B. Wilson

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For my parents

Undulating Michigamme is an acknowledgement of my emotional ties to the university as well as to the waters and the land bearing the same name.

It is dedicated to my parents to attached so much importance to this dissertation, who supported me through school, and who made it all possible by starting a new life at an age when most people become resigned. I am proud of their courage and thankful because they did it in part for my sake.

I am also grateful to Denise, my wife, for the understanding and the patience she showed, for the counsel and the inspiration she lovingly provided during so many months. And most of all, I am grateful for the chance to share everything with such a wonderful person and friend.

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UNDULATING MICHIGAMME

I. Upon the Face of the Waters

Sever Tipei

OFF STAGE – in the foyer, gallery, etc. with the doors to the concert hall open –

S
E
M
A
N
T
E
R
I
O
N
N

During the applause greeting the conductor, start performing in a place away from the audience and hidden from its view.

Walk toward, around, or away from the concert hall (or its open doors) making sure the sound level in the middle of the hall corresponds to the dynamic marks indicated below.

$\text{♪} = 100$

accel. molto ... ralentando ... accel. ... poco rit. ... accelerando ...

No accents Random accents Regular accents

$\text{p} \text{ ppp}$ $\text{p} \text{ ppp}$ $\text{p} \text{ pp}$ $\text{p} \text{ ppp}$ $\text{p} \text{ mf}$

E
S
U
A
L
P
A

1 2 3

1:12 1:30 1:45

4 5

P $\text{♪} = 100$ or faster
I Constant pulsation(s) ♪ with or without accents.
N Undetermined pitch
O Piano – inside, with or without pedal.
S Bongos
O Cowbells – hard mallets/ wooden sticks.
L $\text{p} \text{ ppp} > \text{mp} > \text{ppp}$
O

GENERAL PAUSE

rall. molto al $\text{♪} = 100$

(Regular accents)

$\text{p} \text{ mf} \text{ p} \text{ mf} \text{ ppp}$

II. Crawling Crustaceans

6

Largo $\text{♩} = 63 / \text{♩} = 31.5$

7

8

9

GENERAL PAUSE
(up to 15 seconds)

Piano

8va...
pp
ppp

Tam-tam
Tam-tam
pp
ppp

Suspended Cymbal
Suspended Cymbal
pp
ppp

Timpani
Timpani
pp
ppp

Bass Drum
Bass Drum
pp
ppp

Solo
Solo
ppp
mute
pont.
8va...
pp
ppp

Violin I 1.2
Violin I 1.2
pp
mute
8va...
pp
ppp

Solo
Solo
ppp
mute
sulla tastiera
8va...
pp
ppp

Violin II 1.2
Violin II 1.2
pp
mute
sulla tastiera
8va...
pp
ppp

Viola 1.2
Viola 1.2
ppp
mute
8va...
pp
ppp

Violoncello 1.2
Violoncello 1.2
pp
mute
pont.
8va...
pp
ppp

Double Bass 1.2
Double Bass 1.2
pp
mute
pont.
8va...
pp
ppp

To Tri.

Pedal, as low as possible
pp
pp

pont.
senza sord.
8va...
pp
ppp

pont.
senza sord.
8va...
pp
ppp

10 11 12 13 rit.....

5 **2** **3**

10 11 12 13

10 11 12 13

14 15 16 17 18

Roco più lento (♩ = 60)

3 4 5

4 5

0:00 **0:04** **0:09** **0:13** **0:17** **0:21** **0:24**

P I A N O S O	L O
<p>♩ = 120 or faster</p> <p>Recurring groups of equal durations</p> <p></p> <p></p> <p>etc.</p>	<p>♩ = 60 or faster</p> <p>Groups of equal durations – as in the preceding segment – consolidated in symmetric (non-retrogradable) rhythmic patterns.</p> <p></p> <p></p> <p>Any 8^{ve} transposition</p> <p>and/or cluster(s) and/or undetermined pitch</p>
<p></p> <p>Piano on the keys and inside</p> <p>Bongos</p> <p>Maracas</p> <p>Cowbells – hard mallets</p> <p>pp — p — pp</p>	<p></p> <p>Piano mostly on the keys</p> <p>No percussion</p> <p>pp — p — pp — mp — pp</p>

14 15 16 17 18

Crawling Crustaceans

5

19 ac . cel 20 poco 21 a poco 22

Picc. 5 4 4 7 8 3 4 sffz
 Fl. 2 mp p
 Ob. 2 p
 Eng. Hn sffz
 C1. in Bb 1 2 a2 g2 mp
 Bsn 1 2 pp p
 Hn in F 1 2 ppp sffz mp
 Hn in F 3 4 ppp pp p
 Tpt in C 1 ppp
 Tpt in C 2 ppp
 Tpt in C 3 ppp
 Thbn. 1 sffz p p
 Thbn. 2 pp pp mp p
 Thbn. 3 pp sffz mp
 B. Tha 1.2 con sord. ppp
 Vln 1 legato molto ord. non div.
 Vln 2 ord. senza sord. pp p
 Vln II legato molto senza sord. p
 Vla legato molto senza sord. mp 3 p
 Vc legato molto senza sord. ord. pp mp 3 p
 D. B. legato molto non div. ppp 3 mp
 D. B. legato molto non div. 2 3 mp
 D. B. 2 ppp 3 mp
 19 20 21 22

Crawling Crustaceans

accelerando 23

24 Prestissimo ($\text{\#} = 100$) 25

3 | 6 | 3 | 3 |

23 24 25 26 27

Largo ($\text{♩} = 63 / \text{♩} = 31.5$)

3

Cl. 1.2 28 29 30 31

Hn. 1.2 3.4

Tn. 1.2 3.4

Tba 1 3

Tba 2 2

Tba 3

28 29 30 31

0:00 0:06 0:10 0:12

IV. Bass Dr.

$\text{♩} = 120$ or faster

P Long durations mixed with shorter ones at random, avoiding Any resemblance to regular metric patterns.

I

A Legato, persuasive.

N

O

S and clusters

O and undetermined pitch

L Piano on the keys, inside: bend the sound glissando on the strings.

O Bongos – Cowbells: tremolo with soft mallets.

O Body movements.

mf

5

32 33 34 35 36 37

Picc. *desperate*
Cl. in B \flat 1.2 *desperate*
B. Cl.

Hr in F \sharp 2
Hr in F \sharp 4
Tpt in C 1
Tpt in C 2
Tbn. 3
Org. *as high as possible*

Cel.
Sn. Dr. 1 *sff* *sff* *sff*
Sist.
Sun. Cym. *sff* *f*
W. Bl. 1
W. Bl. 2
W. Bl. 3
W. Bl. 4
Vib. *sff* *soft vib. mallets* *sff*
To Cel.
To Vib.
poco vib.
Temp. *mp* *f*
B. Dr. *ff* *mf* *ff* *mf* *f* *pp*

Vln II
Vla
Vc.
D. B.

4 38 5 39 40 3 41 42 5 43

A. Fl. Ob. 1.2 Eng. Hn. Cl. in B♭ 1.2 B. Cl. Ban. 1.2

Hn. in F 1 2 cuivré Hn. in F 3 4 Tpt. in C 1 Tpt. in C 2 3 Thn. 1 2 Thn. 3 Hp. 1 Pno.

Col. Vib. Timp. Mar. Vln. I Vln. II Vla. Vc. D. B.

38 39 40 41 42 43

5 4 4 5 4 2

Picc. 44 45 46 47 48 49

Fl. 1.2 *z*

Ob. 1.2 *a2 non vib.* *mf*

Eng. Hn. *mf*

Ct. in Bb 1.2 *z* *mf*

B. Cl. *f* *mf*

Bsn. 1.2 *p*

Hsn in F 1 *z*

Hsn in F 2 *cuvre* *f*

Hsn in F 3 *mf* *mp*

Tpt in C 1 *senza sord. vib.* *f* *mp*

Tpt in C 2 *con sord.*

Tbn. 2 *f* *mp*

Tbn. 3 *senza sord.* *f*

Org. Pedal, as low as possible
cluster

Hp 1 *mf* *f*

Hp 2 *mf*

Pno *f* *mp*

Sn. Dr. 1 *ff*

Sus. Cym. *ff*

W. Bl. 1
W. Bl. 2
W. Bl. 3
W. Bl. 5

Wh.

Timp. *ff*

B. Dr. *ff semper*

Vln 1 pont. *ff*

Vln II *sulla tastiera* *mp* *p*

Vla *f* *sul G*

Vc *mf* *pizz.* *pp*

D. B. *pont.* *f* *non vib.* *p*

Largo
($\text{♩} = 63 / \text{♪} = 31.5$)

4 50 **3** 51 52 53 **5** 54

Pedal, as low as possible

Vln I

Vln II

50 51 52 53 54

poco rit.....Calmo (♩ = 168)

6 4

Fl. 1.2 55 56 57

Ob. 1.2

Cl. in B♭ 2

B. Cl.

Ban. 1.2

Chen

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tpt in C 3

Tho. 1.2

Tho. 3

B. Tho. 1

B. Tho. 2

Org.

Hp 2

Pno

Cel.

Tri. 1

W. M. 1
W. M. 2
W. M. 3
W. M. 4
W. M. 5

Ch. Gongs

Vln 1

1

Vla

2

ppp sempre

(sord.)

A prepared, metal plucked

wood stick on the edge pp

pizz. div. ♩

arcò div. con sord. ppp sempre

58

Ob. 1.2
Eng. Hn
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
Bsn 1
Bsn 2
Chsn
Bsn 3

59

Hn in F 1.2
Hn in F 3.4
Tpt in C 1.2
Tbn 1
Tbn 2
Tbn 3

60

Hp 1
Pno
Tam.
Sistr.
Tri. 2
W. Hn 1
W. Hn 3
W. Hn 5

61

G
Chms
Ch. Gongs

plucked

OFF STAGE

Walk around the concert hall, away from the audience, hidden from its view

$\text{♩} = 100$ *accel molto...*

0:00 0:08

1
Vla
2
Vc.
1
D. B.

div. pizz. \nearrow
mp

arc. div. \nearrow
pp

div. \nearrow
p

pizz. \nearrow
con sord. arco
 $\text{♩} = 100$ *sempre*

pizz. \nearrow
con sord. arco
 $\text{♩} = 100$ *sempre*

con sord.
div.
off

ppp *sempre*

58

59

60

61

III. Tsunami

(61)

62

63

0:50

(read across)

P
I
A
N
O
S
O
L
O

$\bullet = 60$ accel...

Without thinking.
random: *smooth*

- durations
- rhythms
- accents
- pitches
- instruments
- colors
- instr. effects
- attacks
- decays

transition to

Fast

Variations in tempo from slow to fast independent both of the dynamic

Symmetric – nontretrogradable – rhythmic patterns:

Piano, keys and inside. Inside the piano: bend the sound (fluctuations
Body movements; physical interference with the other performer's playing.

Pianist dynamics: **ppp** → **mp** → **pp** → **mf** → **p**

(SEMANTERION, contd.)

rall...



(61)

62

63



(63)

0:55

1:00

1:05

1:10

1:15

1:20

1:25

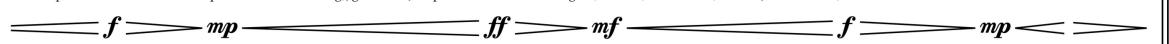
1:30

1:33

waves and of the other performer's fluctuations.

Legato molto. Excited and unpredictable.

clusters and undetermined pitch.

of the pitch due to variations in pressure on the string), glissando, 5th partial of a sound. Bongos (tremolo). Cowbells (tremolo, soft mallets).

(63)

64 65 66 67 68 69 70 71

1:33 1:39 1:45 1:50 1:57 2:03 2:06 2:12 2:18

P I A N O S O L O

$\text{♩} = 120$

Mostly monotonously equal durations (♩) but also a few longer durations (as long as ○) and a few shorter (as short as ♪)

NO TRANSPOSITIONS

Imitations; imitations in retrograde motion (reading backwards a rhythmic or melodic pattern); inversions.
Piano, mostly on the keys; no percussion.

64 65 66 67 68 69 70 71

S E M A N T E R I O N

65 OFFSTAGE but very close to an open door $\text{♩} = 100$
Regular accents

65

68 70 70 OFFSTAGE but very close to an open door $\text{♩} = 100$
Random accents

70

64 68 S O L O V O I C E

LION'S ROAR – rub forcefully and as quickly as possible the string in an even pulsation
irregular accents

64

68 LION'S ROAR – rub forcefully and as quickly as possible the string in an even pulsation
irregular accents

68

72 73 74 75 76 77 78

2:18 2:30 2:35 2:39 2:45 2:48 2:51 2:57 3:00 3:03

P I A N O S O L O

$\text{♩} = 160$ The beat (♩) should be felt all the time, even when the durations are longer or shorter than ♩
Wide variety of durations from ♩ to ○
Big variations in tempo around the indicated pulse; waves, unexpected changes independent both of the dynamic waves and of the other performer's fluctuations
Symmetric rhythms (non-retrogradable); complementary rhythmic patterns: $\frac{1}{2} \text{♩} \text{♩} \text{♩} \text{♩}$ or: $\frac{1}{2} \text{♩} \text{♩} \text{♩} \text{♩}$, etc. or combinations of both.

NO TRANSPOSITIONS

Legato molto; abrupt, unexpected changes

72 73 74 75-77 78

72 73 74 75-77 78

S O L O V O I C E

LION'S ROAR – rub forcefully and as quick as possible the string in an even pulsation
No accents

74

also cluster(s) and undetermined pitch.

ff mp f p ff mf

♩ = 80 81 3 82 83

(78)

PIANO SOLO contd.

3:03 3:10 3:15 3:20 3:25 3:30 79 180-83 80 81 3:36 3:42 83 84 3:51 3:54

*As fast as possible
Any durations at random.
The total chromatic;
clusters; undetermined pitch at random.
Violent - Desperate -
Extremely tense -
Ferocious.
Piano on the keys and inside.
Sirens Whistles
Maracas Guiro
Noise makers
Cowbells - hard mallets
Gestures - Body mvnt.
Sharp attacks and decays.*

*mostly medium length durations (♩ to ♩)
Symmetric, complementary rhythmic patterns and combinations of both.
NO TRANSPOSITIONS*

*Imitations; retrograde; inversion - rhythmic and/or melodic patterns.
Piano, mostly on the keys, no percussion.*

Quiet but intense

S 1 1 1 1
O n U [w]
L - - -
O
V
I Δεδώκε
C
E p mp p

80 84

80

IV. Le Port de Carquethuit

Fluent ($\text{♩} = 80$)

85 86 87 88 89 90

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Piano
Timpani
Violin 1
Viola

85 86 87 88 89 90

emotional

95 96

S O L O
T R U M P E T
1
vib. molto [vox humana]
senza sord.
Use the instructions
for MELOPOEIA

a tempo

91 92 93 94 95 96

Fl. 1
Fl. 2
Ob. 1
Cl. in B♭ 2
B. Cl.
Bsn 1.2
Hn in F 1.2
Hn in F 3.4
Pno
Vln 1
Vc

Extremely fast and even. Rubato, senza misura

faster

pont.

pp

con sord.

a tempo

97 98 99 100 101 102

Pl. 1

Ob. 1.2

Eng. Hn

Cl. in B \flat 2

Bsn 1.2

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in C 2.3

Pno

Tim.

Mar

Vln 1

Vc

97 98 99 100 101 102

103 104 105 106

Fl. 1.2
A. Fl.
Ob. 1.2
Eng. Hn.
Cl. in B♭ 1.2
B. Cl.
Hn. in F 1.2
Hn. in F 3.4
Tpt. in C 2.5

One random intervention per performer using one of the following (each performer a different effect):

(harm.)
 (blow air, no pitch)
 noise:
(use the keys of the instrument)
 (Cl. 2.B. Cl.)

Two to three random interventions per each performer not playing anything else at the moment, using one to three of the following:

Perc. I: Piano, Harps, Tba., Trombone, Trumpet I.

Drums, gongs, etc.
 (hit on the edge)
 (with a metal rod)

Fl.
 sord.

blow through the mouth piece only

noise:
 (use keys or valves)

Tam-tam, Cymbal, Chinese Gong, etc.:
 (tremolo with the wire brush)

Tam-tam, Cymbal, etc.
 (gliss. across the instrument with a metal rod)

Claves, Wood Block, etc.

Tam-tam, Cymbal, etc.
 (!!! add noises, clicks, etc.)

Piano:
 (gliss. on a piano string with a hard rubber mallet)

Piano:
 X (hit a metal crossbar inside the piano, medium-hard mallet)

Perc. II: Piano

Piano:
 (gliss. on the piano strings using nails)

Tr. 2
Timpani

Mar. 5
Tom. 5
same beaters

One to two random interventions per performer using one to two of the following:

Vibraphone:
 (gliss. on the tubes, hard stick)

Any instrument:
 (random pitches, fast)

odd noises, clicks, etc.

Vibraphone:
 arco (bow, any pitch)

Drums:
 (tremolo, use the palm)

pont. 5
col legno > > > > (any pitch)

col legno 3 (on the resonance box)

(any sound, slightly modify the pitch)

One random intervention per performer using one of the following (each performer a different effect):

Vln I
Vln II
Vla
Vc

Strings

sulla tastiera
sulla tastiera
sulla tastiera
sulla tastiera
senza sord.

105 106 107 108

pont.
col legno > > > (any pitch)

col legno 3 (on the resonance box)

(any sound, modify the pitch)

pont. 5
col legno > > > (any pitch)

Le Port de Carquethuit

109 110 111 112 113 114 115

up to 12 sec.

2 **2-3** **3**

aroused vib. molto [vox humana] Use the instructions for MELOPOEIA

(contd.) blow through the mouth piece only

Drums, Gongs, Cymbal, etc: (hit on the edge with a metal rod)

Piano: (gliss. on a piano string with a hard rubber mallet) (blow air, no pitch)

Tam-tam, Cymbal, Chinese Gong: !? add noises, clicks, etc. (tremolo with the wire brush)

Sn. Dr. 1 medium hard beaters, large vibrato

Vib. mf f

Timpani mf

(contd.) col legno (behind the bridge) col legno pont. col legno (on the resonance box) (any sound, modify the pitch)

109 110 111 112 113 114 115

116 117 118 119 120 121 122 123

Molto Rubato
 (Proportional notation, $\text{♩} = \text{approx. } 56$)
 (The Conductor continues to mark 4/4 with $\text{♩} = 80$)

Cl. in B^b 1 Pno S. Solo 1 Solo 2 Vln I Vln II gli altri

116 117 118 119 120 121 122 123

senza misura 16 f

ppp pp ppp ppp ppp ppp ppp ppp

pp pp pp pp pp pp pp pp

ppp ppp ppp ppp ppp ppp ppp ppp

non div. pp ppp pp pp pp pp pp

$\text{♩} = 80$

pont. tutti p tutti p

Le Port de Carquethuit

124 **accel.** **125** **a tempo** **126** **ff** **127** **128**

124 **125** **126** **127** **128**

Picc. **Fl. 2** **Ob. 1** **Eng. Hn.** **Cl. in B_b 1** **Cl. in B_b 2** **B. Cl.** **Bsn 1** **Bsn 2**

Tpt. 1,2 **Piano, Hp. 2** **Hp. 1** **I. Sn. Dr.** **II. W. Bl. M.** **Solo 1** **Solo 2** **Vln I** **Vln II** **Vla** **Vc** **D.Bs.**

124 **125** **126** **127** **128**

Le Port de Carquethuit

124 **accel.** **125** **a tempo** **126** **ff** **127** **128**

Cat-calls **ff** **Hissss...** **Bzzz....** **Barks** **pp** **pp** **ff** **f**

Tongue-clicks **Hissss...** **Bzzz....** **Barks** **pp** **pp** **Tongue-clicks** **Meowing** **Whistle**

Oboe 1, 2, E.H. **Barking** **Tongue-clicks** **Meowing** **Whistle**

Cl. in B_b 1 **Cl. in B_b 2** **B. Cl.** **Bsn 1** **Bsn 2**

Whistle **(air, no pitch)** **Whistle** **Meowing** **Whistle**

Hissss... **Cat-calls** **Bird-calls** **Quacking** **Talk in a strange voice: too high, too low, etc.**

Tuba 1, 2, Tpt. 1, 2, 3, Hn. 1, 2, 3, 4 **1.2 Hn.** **3.4 Tba.**

One to two random – but quite evenly distributed over four bars – interventions per each performer not playing at the moment, using one to two of the indicated onomatopoeias or sound effects.

senza misura **8th** **f** **ff** **ff**

Barking **Howling** **Chirping** **Bzzz....**

Tongue-clicks **Neighing** **Clucking** **Roar**

Neighing **Clucking** **Cracking** **Meowing**

I. Sn. Dr. **II. W. Bl. M.** **Timpani: step loud on the pedal** **Whistle** **Croaking** **Boo....**

III. Tim. **ff**

Tongue-clicks **Hisss...** **Roar** **Cat-calls** **Hissss...** **Whistle**

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

S. **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**

Solo 1 **Cat-calls** **Roar** **Hisss...** **Whistle**

Solo 2 **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **mp** **mp**

gli altri **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**

Vln II **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**

Stolo **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**

Vla **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**

gli altri **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp** **pp**

Vc **Meowing** **Cat-calls**

Barking **Talk in a strange voice: too high, too low, etc.** **D.Bs.** **ff**

Le Port de Carquethuit

23

Perc.

Fl. 2

Ob. 1

Eng. Hn

Cl. in B^b

B. Cl.

Bsn. 2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tpt in C 3

Thn. 1.2

Tbm. 3

B. Tba 1.2

Sn. Dr. 1

Clev.

Sus. Cym.

Booo... Hisss... Tongue-clicks Meowing Cat-calls Naying Roar Barking Creaking Bzzz... Hooting (air, no pitch) Buzz... Quacking as long as possible (one breath)

pp slowly modify the pitch to produce beats between the two instruments

ff dim.

soft mallets

Percussion III, IV

One to six random – but quite evenly distributed over 7 bars – interventions per each performer not playing at the moment, using one to three of the indicated onomatopoeias or sound effects.

Growling	Hisss...	Gongs, Tam-tam: <i>(tremolo with a wire brush)</i>	Cat-calls
Barking	Tam-tam, Cymbal, Chinese Gong: <i>(gliss. quick- with a metal rod)</i>	<i>(tremolo with a wire brush)</i>	Piano: <i>(gliss. on a piano string with a hard rubber mallet)</i>
Bird-calls	Roar	Bzzz...	Tongue-clicks
Tom-tom: <i>(tremolo with a wire brush)</i>	Naying	Piano: <i>(gliss. on the strings, use nails)</i>	Booo...
Clucking	Hooting		
Buzz... <i>(bend the sound)</i>		Chirping	Barking
		<i>mp</i>	Hisss...
		<i>mf</i>	pont. Clucking
		<i>mp</i>	Talk in a strange voice: too high, too low, etc.
		<i>mf</i>	<i>ffff</i> (behind the bridge)
		<i>mp</i>	Booo... Roor
		<i>mf</i>	col legno <i>ffff</i> (in the resonance box)
		<i>pp</i>	Croaking Meowing
		<i>pp</i>	<i>ffff</i> (any pitch, slightly modify the sound)

S.

Solo 1

Vln I

gli altri

Vln II

Solo

Vla

gli altri

Vc

D. B.

129

130

131

Le Port de Carquethuit

132

133

134

Tongue-clicks
Bzzz...
Quacking
Booo...
Growling
Barking
Naying
Moaning
Whistle
Hisss...
Cat-calls
Rear
Hooting
Bird-calls
Al niente
short
senza misura
f
Tam-tam:
(gliss with a metal rod)
Bzzz...
Growling
Hooting
Tongue-clicks
Croaking
Dog whistle (ultra sounds)
Meowing
Chirping
Bird-calls
Quacking
Roar
Hissing
Cat-calls
Roar
Meowing
Tongue-clicks
Clucking
Hissing
Meowing
Barking
Cat-calls
Meowing
Tongue-clicks
Roar
Hissing
Barking
col legno (on the resonant box)
Booo...
Barking
Tongue-clicks
(any pitch, slightly modify the sound)
Meowing
Barking
col legno (behind the bridge)

(contd.)
Pore I, III, IV
Pore I, III, IV
Pn. Org. Hp. 1,2
S.
Voice
Vln 1
Vln 2
Vln II
Strings
Vla.
Vcl.
D. B.

Le Port de Carquethuit

25

The score consists of three staves of five measures each, numbered 135, 136, and 137 from left to right.

Measure 135: B. Tba 1 plays "Growling" (mp) and "Meowing" (pp). B. Tba 2 plays "Hissss..." (air, no pitch) and "Clucking". Pno plays "Naying" (mp), "Croaking" (pp), and "Barking" (pp).

Measure 136: Hp 1 and Hp 2 play "martelato, feroce" (ff) with grace notes. Pno continues its animal sounds. Other instruments play "Booo..." and "Bzzz...".

Measure 137: All instruments play "Bzzz..." (ff). W. Bl. 1-5 play "Booo..." (pp). B. Dr. and Tom. play "non div." (ff). Vln 1 and Vln 2 play "tutti" (ff). Vln II 1 and Vln II 2 play "tutti" (berff). Vla 1 and Vla 2 play "tutti" (ff). Vcl 1 and Vcl 2 play "tutti" (ff). D. B. plays "Hooting" (ord.) and "Chirping" (col legno, ff). Vcl 2 plays "Tongue-clicks" (col legno, ff). Bassoon 2 plays "Roar" (ord. ff). Soprano, Alto, Tenor, and Bass sing "Col legno (behind the bridge)" (col legno, ff).

Le Port de Carquethuit

138 Fl.

Picc. *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Ob. 1.2 *ff*

Eng. Hn *ff*

Cl. in B \flat 1.2 *ff*

B. Cl. *ff*

Bsn 1.2 *ff*

Hn in F 1.2 *ff*

Hn in F 3.4 *ff*

Tpt in C 1.2.3 *ff*

Thn. 1.2.3 *ff*

B. Tba 1 *f* *ff*

B. Tba 2 *f* *ff*

Org. *ff*

Hp 1 *ff*

Hp 2 *ff*

Pno *ff*

(Xo.)

Tam. *f* *ff*

Timp. *f* *ff*

B. Dr. *f* *ff*

Vln I 1 *f* *ff*

Vln I 2 *f* *ff*

Vln II 1 *f* *ff*

Vln II 2 *f* *ff*

Vla 1 *f* *ff*

Vla 2 *f* *ff*

Vc 1 *f* *ff*

Vc 2 *f* *ff*

D. B. *f* *ff*

139

senza misura

140

senza misura

141

Ob. 1

Eng. Hn

Ben. 1.2

Tpt in C 1.2.3

legato
mf

Org.

Hp 1

senza misura
mf

Hp 2

senza misura
mf

Pno

senza misura
p
ppp

Cel.

Tri. 2

Chms. M W

G

R. Dr.

Vln I

1
2

mp

Vln II

1
2

mp

pont.
pp

Vla

1
2

pont.
pp

Vc.

1
2

pont.
pp

D. B.

142

143

144

145

141

142

143

144

145

Fl. 2.3
Eng. Hn
Cl. in B♭ 1.2
Bsn 1
Cbsn
Hn in F 1.2
Hn in F 3.4
Thm. 1
Thm. 2
Org.
Vln I
Vln II
Vla
Vc
D. B.

146 147 148 149 150

146 147 148 149 150

151 152 153 154

disturbed

2 1-2 1-2 1

S
O
L
O
T
R
U
M
P
E
T
1

Tbn. 1 con sord.
Tbn. 2 con sord.

Org. staccato
Clev.

Sus. Cym. 5
B. Dr. p
Tamb.

Vln 1 p
Vln 2 p
Vc p
D. B. p

151 152 153 154

155 156 157 158 159

A. Fl.

Ob. 1.2

Eng. Hn.

Cl. in B♭ 1.2

B. Cl.

Bsn. 1.2

Hp 1

Hp 2

Pno

Cel.

Crot.

Tub. Bells 1

Tom.

Vln I

Vln II

Vc

D. B.

r.h. slow gliss on the strings
up and down w. wire brush
l.h. press down silently
no pedal

155 156 157 158 159

V. Le Marquis à Marseille

160

161

162

Flute 1
Alto Flute
English Horn
Clarinet in B \flat
Bass Clarinet
Bassoon 1
Contrabassoon
Horn in F 2
Horn in F 3
Trumpet in C 1
Organ
Piano
Celesta
Vibraphone
Marimba
Violin I 1
Violin I 2
Violin II 1
Violin II 2
Viola 1
Viola 2
Violoncello 1
Violoncello 2
Double Bass

160

161

162

18

163

Fl. 1
A. Fl.
Ob. 1.2
Eng. Hn.
Cl. in B_b 1
B. Cl.
Bsn 1
Chsn
Hn in F 1
Hn in F 3
Tpt in C 1
Tpt in C 2
Thn. 1
Thn. 2
Org.
Hp 1
Pno
W. Bl. 1
W. Bl. 2
W. Bl. 3
W. Bl. 4
W. Bl. 5

164

Fl.
Bsn 1
Chsn
Hn in F 1
Hn in F 3
Tpt in C 1
Tpt in C 2
Thn. 1
Thn. 2
Org.
Hp 1
Pno
Vln I
Vln II
Vla
Vc.
D. B.

165

pizz.
pizz.

Le Marquis à Marseille

33

166 Andante $\text{♩} = 72$

Fl. 1 8⁴ 167 3⁴ 168 169 4⁴ 170 4²

Fl. 2 p 167 168 169 170

A. Fl.

Cl. in Bb 1.2 pp

B. Cl. pp

Bsn 1.2 pp

Hn in F 1.2 pp mfp

Tpt in C 1 con sord.

Tpt in C 2 con sord.

Tbn. 1 pp

Tbn. 2 pp p pp p pp senza sord. con sord. pp p pp senza sord.

Org. ppp sempre

Hp 1 mp

Cel. pp

Sn. Dr. 1 p on the edge

Vib. pp mfp p qf p

Ch. Gongs pp pp p pp p

Roar Scratch the back of a pot or pan with a knife
Bzzz...

Noise: Fl. x made with x key or valve
Booo... Tongue-clicks Neighing
Hiss... Croaking
 p (air, no pitch)

167

168

169

170

Eight to ten random – but quite evenly distributed over five bars – interventions per each performer not playing anything at the moment, using three to five of the indicated noises, onomatopoeias or sound effects.

Dog whistle (ultra sounds)
Growling Moans
Cat-calls Neighing Groans Buzzzz...
 pp p pp p

placid

1-2 2

S O L O V O I C E p f μev

Meowing Booo...
Pop-guns Squeals Cat-cls
Barking (behind the bridge)
Quacking

166 **167** **168** **169** **170**

Vln I 1 2 ppp p con sord. tutti $\text{ord. con sord. tutti}$ $\text{ord. con sord. tutti}$ ord. tutti pp pp

Vln II 1 2 ppp ppp $\text{ord. con sord. tutti}$ ord. tutti ord. tutti pp

Vla 1 2 ppp ppp ppp

Vc. 1.2 diss. ppp $\text{ord. con sord. tutti}$ ord. tutti pp

D. B. ppp ppp ppp pp

Le Marquis à Marseille

(contd.)

Two pans hit against each other	Roar	(air, no pitch)	Croaking	Noise-makers
Moans Pop-gun	Screams	Cat-calls	Shriek	Growling
Quacking Whistle – bird calls	Scratch the back of a pot or a pan with a knife	Tongue-clicks	Buzz...	
Hooting		!?! (add noises, clicks, etc.)	Pop-gun	
Booo... Hissss...		Neighing	Meowing	

Largo ($\text{♩} = 63 / \text{♩} = 31.5$)

All Woodwind Instruments

171 172 173 174 175

Hn in F 1 2 Hn in F 3 4 Tpt in C 3 Tbn. 1 Tbn. 2 3 B. Tba 1 B. Tba 2 Org.

Pedal, as low as possible

I. Toy Pno.
II. Crot.
III. Bottles
IV. Bells

1. Toy Pno.
2. Crot.
3. Bottles
4. Bells

All Percussion, Piano, Harps

(contd.)

Squeaks	Tam-tam, Gongs, Cymbal, etc.	screams	cap-gun
Booo...			
Noise makers	Grate your chair's legs against the floor with a scratching noise	(quick scratch with a metal rod)	Piano: (gliss. on a piano string with a hard rubber mallet)

P I A N O S O L O

$\text{♩} = 192$
Some variations in tempo independent
Any durations between ♩ and ♩ ;
Complementary rhythmic

Imitations; inversions; augmentations;
Piano and percussion; any available
Gestures, body movements, body

more and more emotional

1 1-2 2 1-2

U ñ ñ

mf f pp

OFF STAGE

Very close to an open door
Fast tempo

S E M A N T E R I O N

OFF STAGE

Fast tempo

1. Toy Pno.
2. Crot.
3. Bottles
4. Bells

(contd.)

Pop-guns	Cat-calls	Chirping
Screams	Buzz...	Roar
Squeaks	Booo...	Neighing
Quacking	(odd noises, squeaks, etc.)	Croaking
Hissss...	shrieks	
	whistle – bird calls	
	col legno	
	Two pans hit against each other	
pont. Δ	(on the resonance box)	Dog whistle (ultra sounds)
	Pot hit with a spoon	

Strings

(contd.)

Hooting	Roar	Barking
Bzzz...		
cap-gun		
Meowing	Grate your chair's legs against the floor with a scratchy noise	
Meowing		

171 172 173 174

Le Marquis à Marseille

35

<p>All Woodwind Instruments</p> <p>Three to five random – but quite evenly distributed over six-and-a-half beats – interventions per each performer not playing at the moment, using one to two of the indicated noises, onomatopoeias, or sound effects.</p> <p>Screams Pop-gun Meowing Groans Neighing</p> <p>Groans Shrieks Broken glass Moans</p> <p>Shrieks Cat-calls Scratch the back of a pan or hit a pot with a nail Cap-guns</p> <p>Barking</p> <p style="text-align: center;"><i>mf < f > mf f > mp mf > pp < mp p < mp > p mp > p < mp > p</i></p>	<p>175</p> <p>Four to six random – but quite evenly distributed – interventions per each performer not playing at the moment, using two to three of the indicated noises, onomatopoeias, or sound effects.</p> <p>Scratch a board with a piece of chalk Groans Police whistles</p> <p>Car sirens Shrieks Grate your chair's legs against the floor with a scratchy noise</p> <p>Bird whistles Cat-calls Auto-horns Moans</p> <p>Metal sheet scratched with a nail Screams Neighing</p> <p style="text-align: center;"><i>pochissimo rit. Poco più lento (♩ = 60) pp p pp p pp pp</i></p>	<p>176</p>	<p>177</p> <p>178</p> <p>179</p> <p>Broken glass</p>
<p>(Piano Solo, contd.) of the dynamic waves. The pulse (beat) should be felt all the time. patterns.</p> <p>NO TRANSPOSITIONS</p> <p>Legato; martellato. Violent; persuasive. Brutal; fascinating. also clusters and undetermined pitch</p> <p>15ma</p> <p>slight distortions or rhythmic and melodic patterns. sound or noise-source. contact with instruments and with the other performer.</p> <p><i>ff</i> <i>mp</i> <i>ff</i> <i>mp</i></p>			
<p>Semanterion, contd.)</p> <p>No accents</p> <p><i>mf</i></p>		<p>ON STAGE</p> <p>A S S D R U M</p> <p>Fast tempo</p> <p><i>mf</i></p>	
<p>All Strings, Percussion, Piano, Harps</p> <p>Agitate a metal container with nails inside Piano: (gliss on a piano string)</p> <p>Groans col legno (any pitch)</p> <p>Clucking (percussion on the piano's resonance box with a hard mallet)</p> <p>Buzz... Noise makers</p> <p>Metal sheet scratched with a nail (in the resonance box) Scratch a board with a piece of chalk</p> <p>Moans pont. ▲</p> <p>Squeals Booo...</p> <p>Cat-calls</p> <p>Barking Bzzz...</p> <p>Pont. ▲</p> <p>Roar</p> <p>Broken glass Hit pots and pans against each other</p> <p>Metal sheet scratched with a nail Sirens Squails</p> <p>Booo... Dog whistle (ultra sounds) col legno (behind the bridge)</p> <p>Bird whistles Shrieks Car sirens !!? (odd noises)</p> <p>Cap-guns Meowing Shrieks Auto-horns</p> <p>Police sirens col legno (in the resonance box)</p> <p>Groans Screams pont. ▲</p> <p>Clucking</p> <p>Barking Police whistles Roar</p> <p>Moans Moans Pop-guns</p> <p>Pop-guns col legno</p> <p>Grate your chair's legs against the floor with a scratchy noise</p> <p>Cat-calls</p> <p style="text-align: center;"><i>mf < f > mf f > mp mf > pp < mp p < mp > p mp > p < mp > p</i></p>			

Le Marquis à Marseille

5 180 **4** 181 **7** 182 **3** 183

Three to six random – but quite evenly distributed – interventions per each performer not playing at the moment, using two to four of the indicated noises, onomatopoeias, or sound effects.

All Woodwind Instruments

Ob. 1.2 Car sirens Auto-horns
Eng. Hn. Buzz... Barking Groans
Scratch a metal
Thunder sheet sheet with a nail
Moans Broken glass
Grate your chair's legs against
the floor with a scratchy noise
Police whistle
Police sirens
Cat-calls
Referee whistle
Shrieks Boo...

Hn in B 1 2 Roar
Auto-horns
Scratch a board with chalk
Police sirens
Moans Shrieks
Groans Thunder sheet
Whistles Broken glass
Screams Pop-guns
Noise-makers

Rsn. 1.2

Tpt in C 1 2

Tpt in C 3

Tbn. 1 2

Tbn. 3

B. Tbn 1 2

Pno

Tam.

Sus. Cym.

(Bass Drum, contd.)

No accents

Car sirens Piano: **X** (hit the cross-bars inside the piano with a metal rod)

Barking Scratch a board Thunder sheet Hit a pan with a knife

Booo... with chalk Hit pots and pans together Roar

Police whistles Groans

Neighing

Referee whistle Squeals Noise makers Moans

Police sirens Cat-calls Shrieks

Grate you chair's legs against the floor with a scratchy noise

Cat-calls

Cap-guns

Bird whistles

Scratch a metal sheet with a nail

Auto-horns Dog whistle (ultra sounds)

Shrieks

ON STAGE Fast tempo

T I M P. **X** **mf**

L I O N S R O A R ON STAGE As fast as possible No accents

S. **p** **mp** **f** **ff** **f**

Vln 1 pont. div. senza sord. **p**

Vln 2 div. senza sord. **f**

Vln II div. senza sord. **p**

Solo **p** **mp** **f**

vla

gli altri

Vcl sulla tastiera senza sord.

180 181 182 183

Le Marquis à Marseille

37

184

185

186

187

188

5

3 4 4

Pop-guns Scratch a board with chalk Neighing
Police sirens Shrieks Auto horns Hit pots and pans together Hit a pan with a knife
Dog whistle (ultra sounds) Barking Cat-calls Referee whistle Screams
Squeaks Bird whistles Groans Scratch a metal sheet with a nail
Thunder sheet Car sirens Neighing
Broken glass Boo... Grate your chair's legs against the floor with a scratchy noise
Shake a metal container with nails inside Noise makers Roar Moans Police whistles
All Woodwind Instruments Hn in p Tpt in C Tpt in Bb Tim. B. Tim. Org.
F. 1 F. 2 Hn in p 1 Hn in p 2 Tpt in C 1 Tpt in C 2 Tim. 1 B. Tim. 1 Org.
Hn in p 3 Hn in p 4 Tpt in C 3 Tim. 2 Tim. 3 B. Tim. 2 Org.
Tpt in Bb 1 Tpt in Bb 2 Tim. 4 B. Tim. 2 Org.
Pno Sus. Cym.
Shrieks Dog whistles (ultra sounds) Referee whistle Roar
Police sirens Hit pots and pans together Gitate your chair's legs against the floor
Barking Scratch a metal sheet with a nail Meows
Auto-horns Broken glass Pop-guns
Meows Broken glass Pop-guns
Noise makers Car sirens
Boo... Cat-calls
Screams Groans

(Timpani, contd.)

No accents



Percussion, Harps

ff mf pp

S. vop kō - npo - yō - vñ - a
1. Vln I div. ord
2. Vln II div.
Vln II div.
Solo
vla
gl altri
Vcl
D. D.

184

185

186

187

188

Le Marquis à Marseille

5 189 190 191 6

A. Fl. staccato *p* staccato *p* staccato *p*

Ob. 1.2 Eng. Hn. 5 5 5 5 5

Cl. in Bb 1.2 B. Cl. Chan

Bsn. 1.2

Hn in F 1/2 Tpt in C 1.2 Tpt in C 3 Thrn. 1.2 Thbn. 3 B. Tba 1 B. Tba 2

Hn in F 3/4 Tpt in C 1.2 Tpt in C 3 Thrn. 1.2 Thbn. 3 B. Tba 1 B. Tba 2

Org. Piano Harps

Cx. Vib. B. Dr. Tom.

Piano: hit the resonance box. Piano: (hit the cross bars with a metal rod). Piano: (hit the resonance box).

Strings, Piano, Percussion III

Vln 1 Vln 11 Vla. D. B.

Pedal, as low as possible

Four to seven random – but evenly distributed – interventions per performer not playing at the moment, using three to four of the indicated noises, onomatopoeias, or sound effects.

Screams	Barking	Police sirens	Hit pots and pans
Auto-horn	Groans	Thunder sheet	together
Grate your chair's legs against the floor with a scratchy noise	Referee whistle	Shrieks	
Police whistle	Moans	Booo...	Bird whistles

Dog whistle (ultra sounds)	Roar	Noise makers
Scratch a board with chalk	Scratch a board with chalk	Tam-tam, Gongs, Cymbal:
Cat-calls	Growling	Neighing
Squeals	Booo...	(quick scratch with a metal rod)
	Hit a pan with a knife	Booo...
	Piano: (gliss on a piano/string with a hard rubber mallet)	Scratch the back of a pan with a nail

As fast as possible

Piano: (hit the resonance box)

Violin 1: Shrieks

Violin 11: Car sirens

Viola: Squeals

Double Bass: Buzz....

Frantic

f f f f f f

189 190 191

6

192

Fl. 1.2
A. Fl.

Ob. 1.2
Eng. Hn.

Cl. in B \flat 1.2

B. Cl.

Bsn. 1.2

Chan

Hn in F 1/2

Hn in F 3/4

Tpt in C 1.2

Tpt in C 3

Thn. 1.2

Trom. 3

B. Tba 1

B. Tba 2

Org.

Pno

Sn. Dr. 1

Tam.

Cr. Cym.

Tim.

Perc. II, III, IV, Piano, Harps

Three to five interventions per performer at random, using two to three of the noises, onomatopoeias, or sound effects indicated here or on the preceding page

Screams

Police sirens Car sirens

Police whistles Auto-horns Groans

Booo... Dog whistle (ultra sounds)

Thunder sheet

Microphone feedback Broken glass

Referee whistle Barking

Shrieks

ff ff

193

ff ff

194

195 up to 6 sec.

(Piano Solo, contd.)

ff ff

vln 1

vln 2

Vla

Vc.

D. D.

ff ff

VI. Lesbos

In this section the soloist will add variations of intensity centered around and superimposed on the dynamics marked in the score. They should have the shape of symmetric waves eight to nine seconds long.

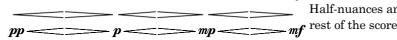
4/4.5 4/4.5
8 sec.

Ex:

Intensity marked in the score: ***pp***

mf

Added variations:



Half-quintes and intermediate values not used in the rest of the score can be employed.

Actual intensity:



rest of the score can be employed.

disturbed

196

197

μέσαι



calming down 198

with gentle gravity 199

200

201

peaceful

δέ

νύκτες

with passion

202 203 204 more...

1-2 2 2-3 2 2 1-2 1-2 2

S O L O V O I C E E

[nw] [nw] [nw] n u

mp p sub.

παρα δ' ἔργεδ

and... more... 205 agitated 206

2-3 2 2-3 3 2-3 2

S O L O V O I C E E

mp

ώρα

with great anxiety

207

208

$\ddot{\epsilon}\gamma\circ$

209

restraining 210 excited, restlessly 211

δέ

μόνα

212

intensely emotional

213

4-5 4 3-4

S
O
L
O
V
O
I
C
E

καδένδω

mf *mp*

peaceful
Bell tree >>> > irregular accents

214

S.Voice *p*

215

1.v. > >> > >>> > 1.v. > > > >> > 1.v.

216

1.v.

intensely emotional

217

3 2-3 2 1-2

S
O
L
O
V
O
I
C
E

καδένδω

mp

218

S
O
L
O
V
O
I
C
E

peaceful 219 220 221

Bell tree irregular accents

S. Voice *p*

0:00 Glass Hp 0:06

VII. Ein Meerschaum Traum

0.06 0.10 0.20 0.30 0.40 0.45

Trgl.
Chos.
keep agitating
Glass Hp.
(colla mano)



Calm and freely ($\text{♩} = 56 / \text{♩} = 28$)

222 223 224

2 3 2 3

Piccolo
Flute 2.3
Clarinet in B♭ 2
Bass Clarinet
Bassoon 1
Trumpet in C 1.2
Snare Drum 1
Soprano
Solo
Violin I
gli altri
Violin II
Viola
Violoncello

p
sf p
f
p
pp
pont.
con sord.
cresc. molto
pont. con sord.
pont.
pp
p
pp
p
pont.
mf
pp
f

222 223 224

3 2⁺² 225 **8** 2 226 227 228 **5**

Fl. 2.3
Ob. 1.2
Eng. Hn.
Bsn. 1.2
Hn in F 1.2
Hn in F 3.4
B. Tba 1.2
Timpani
S.
Solo
Vln I
gli altri
Vln II
tutti
con sord.
Vln I
ord.
senza sord.
Vla
pp
ord.
con sord.
Solo
vib. espress.
Vc.
ord.
con sord.
gli altri
vib. espress.
D. B.
mp

225 226 227 228

5 2 229 230 13 2 231 232

Fl. 2.3
S.
Solo
Vln I
gli altri
Vln II
Vla
Solo
Vc.
gli altri
D. B.

mf
vn
f
mf
ff
mf
mf
f
p
tutti
tutti
p
p
pp
pp
pp
con sord.
con sord.
pont.
con sord.
con sord.
pont.
con sord.
pp
pp
pp
p
f

229 230 231 232

Ein Meerschaum Traum

233

Fl. 2.5 *p*

Hp 1 *p*

Vln I *pp*

Vln II *p*

Vla *p*

Vc *p*

D. B. *pp*

234 *a2* *pp*

Vln I *p*

Vln II *p*

Vla *ord.* *p*

Vc *p*

D. B. *mp*

235 *f*

236 *a2* *p*

Fl. 2 *p*

Ob. 1.2 *mf*

Cl. in B♭ 1.2 *mf*

Timp. *p*

S. *vap.* *f* *mp* *calm*

Vln I *p*

Vln II *f* *mp*

Vla *ord.* *sens. sord.* *mf*

Vc *f* *p*

D. B. *mf*

237 *a2* *mf*

Vln I *mf*

Vln II *mf*

Vla *div.* *pont.* *sulla tastiera*

Vc *p*

D. B. *mf*

238 *b2* *3* *mp*

SEMANTERION $\lambda = 132$

Fl. 2.3
Ob. 1.2
Cl. in Bb 1
Bsn 1
Tpt in C 1
Pno
Tim.

239 240 241

(SEMANTERION, contd.)

OFF STAGE or ON STAGE behind the last row of musicians, hidden from the audience's view. If OFF STAGE, as close to it as possible without being seen.

(♩ = 132)

Random accents



S.
1.
2.
1.
2.
Vln II
Vla
Vcl
D. B.

239 240 241

2 242 3 243 1 244 3 245

(SEMANTERION, contd.)

mp

S. pro - ye - vi - a

tutti con sord.

1. Vln 1 mf

2. Vln 2 p

1. Vln II f

2. Vln II

Vla pont. tutti

Vcl pont. tutti

D. B. f

242 243 244 245

246

3

Fl. 2.5 *p*

Cln in Bb 1.2

Bsn 1.2

Hn in F 1.2 *p*

Hn in F 3.4

Tpt in C 2 *con sord.*

S. *tutti senza sord.*

Vln I

Vln II

Vla *sulla tastiera sul G*

Vc *pp*

247

2

5

2

Pl. 2.5 *p*

Cln in Bb 1.2

Bsn 1.2 *f*

Hn in F 1.2 *mp*

Hn in F 3.4 *mf*

Tpt in C 2 *p*

S. *ca*

Vln I *f*

Vln II *mf*

Vla *3*

Vc *pp*

248

5

2

249

5

2

3

2

Fl. 2.5 *p*

Ob. 1.2

Cln in Bb 1.2

Bsn 1.2 *mp*

Hn in F 1.2

Hn in F 3.4

Tpt in C 1 *senza sord.*

Tpt in C 2

Tbn. 2.5

Timp.

Tom.

S. *pizz.* *areo* *ord.*

Vln I *p*

Vln II *pp*

Vla *senza sord.* *mf*

Vc *mp*

D. B. *mf*

250

2

3

2

251

5

2

8

252

mf sempre

Ob. 1.2 f

Eng. Hn mf

Cl. in Bb 1 3

Cl. in Bb 2 3

Tpt in C 1 con sord. f

Tbn. 1 3 mf

Thn. 2.3 5

Pno f 3 5 mf 3

Sn. Dr. 1 3 5 tr mp mf p

Tim. tr

Tom. f 3 mp

S. - vap - ko - aplo - ye - vni - a -

Vln I ff 3 mf

Vln II 3

Vla f 3 mf 3 5

Vc 5

D. B. f 3

253

a 2 f 3

254

5 2 255 256 13 2 257 258

Picc.

Fl. 2.3 *f*

Ob. 1.2

Cl. in 1 \flat 1 *ff* *tr*

Cl. in 1 \flat 2 *ff* *tr* *mf*

B. CL. *f* *tr*

Bsn. 1.2

Cbsn.

Hn in F 1.2 *ff* *s*

Hn in F 3.4 *ff* *tr*

Tpt in C 1

Tbn. 2.3 *ff* *tr* *5* *3* *fl.*

B. Tba 1.2 *ff* *tr* *f*

Org.

Pno.

Sn. Dr. 1 *mp* *tr* *5* *tr*

Timp. *ff* *tr* *3* *tr* *mf*

Ch. Gonge *f* *tr*

S. *ff* *vap.* o vap. *pro.* *ko* *pro.* *ye* *- vñ* a o vap. *tr* *f* *3* *tr*

Vln. I *f* *sempre* *tr* *ff* *tr* *ff* *ff* *div.* *a2*

Vln. II *f* *tr* *ff* *tr* *ff* *ff*

Vla. *f* *tr* *ff* *tr* *ff* *tr* *ff*

Vc. *f* *tr* *ff* *tr* *ff* *tr* *ff*

D. B. *f* *ff* *ff*

Ein Meerschaum Traum

32

259 260 261

Picc. *ff*

Fl. 2.5 *a 2* *ff*

Ob. 1.2 *ff*

Eng. Hn. *ff*

Cl. in B♭ 2 *ff*

B. Cl.

Ban. 1.2 *ff*

Chen. *ff*

Hn. in F 1.2 *ff*

Hn. in F 3.4 *ff*

Tpt. in C 1 *ff*

Tpt. in C 2.5 *ff*

Tbm. 1 *senza sord.* *ff*

Thm. 2 *ff*

B. Thm. 1.2 *ff*

Org. *ff*

Pedal, as low as possible

Hp 1 *ff*

Hp 2 *ff*

Pno. *ff*

Sn. Dr. 1 *ff*

Cbs. *ff*

Tri. 1 *ff*

W. M. 1
W. M. 2
W. M. 3
W. M. 4
W. M. 5

Tim. *ff*

Ch. Gong *ff*

S. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D. B. *ff*

259 260 261

3 2 5 4 5 2

Cl. in B♭ 1 262 Fl. throat tone 263 264

Cl. in B♭ 2

Bsn 2

Hn in F 1.2 262 263 264

Tpt in C 1 f pp

Org. Cantus Firmus mf

Hp 1 p

Hp 2 p

Pno p

Toy Pn. mp f mp

Clev. p

Crot. non vib. (motor off) 3 f mp

Vib. p

Bottles mp f mp

Tub. Bells 2 f

S. p vñ a

Solo p con sord.

Vln I p

gli altri p

Solo p con sord.

Vln II p

gli altri p

Solo p con sord.

Vla p

gli altri p

Solo p con sord.

Vc. pont. 3 pp

gli altri

13

2

Fl. 2.3 265 266 267 268

Ob. 1.2

Eng. Hn.

Cl. in B♭ 1

Bsn 1

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in C 1 senza sord.

Tbn. 1 sord. sempre

Tbn. 2.3

Org.

Hp 1

Hp 2

Pno

Tum.

Timp.

Mar.

S.

Solo

Vln 1

gli altri

Solo

Vln II

gli altri

Solo

Vla

gli altri

Solo

Vc

gli altri

D. B.

5

Pl. 3

Ob. 1.2

Eng. Hn

Cl. in B \flat 1

B. Cl.

Bsn. 1.2

Chen

Hn in F 1.2

Hn in F 3.4

Fl.

Tbn. 1

Tbn. 2.3

Org.

Hp 1

Hp 2

Pno

Tam.

Timpl.

S.

Solo

Vln I

gli altri

Vln II

Solo

Vla

gli altri

Vc

D. B.

269

270

271

272

8

Ein Meerschaum Traum

973 274 275 276

8

Fl. 2.3 *a 2* *p* *p* *mp*

Oboe 1.2

Eng. Hn *mp*

Cl. in B♭ 1.2

Bsn 1.2 *a 2* *p* *mp*

Cbsn

Hn in F 1/2 *pp*

Hn in F 3/4 *pp*

Tbn. 1 *pp*

Thn. 2.3 *pp*

Org.

Hp 1 *mp*

Hp 2 *pp* *pp* *pp*

Pno *pp* *pp* *pp*

Tam.

Timpani *pp* stop *pp* *simile wooden (drum) sticks* *p* *pp* *simile*

3

5

S. *f* *p*

Vln I *mf* *p* *mp* vib. *molto*

Vln II *pizz.* *acc* *p* *mp*

Vla *p* *mp*

Vc. *sulla tastiera* *pizz.* *senza sord.* *3* *mp*

D. B. *pp* *pp*

OFF STAGE *p* *mp*

No accents

S E M A N T E R I O N

λ = 100

pizz. *mp*

273 274 275 276

Ein Meerschaum Traum

5

277

2

278

3

279

59

5

280

4

Cl. in B_b 1.2

This block contains the musical score for measures 277 through 281. It includes parts for Chor, Hn in P 2, Hn in P 3, Thm. 1, Thm. 2.3, Org., Hp 1, Hp 2, Pno, Tum., Tri. 1, Timp., Toy Pn., Crot., Bottles, and Tub. Belle 2. Stage directions indicate "SEMANTERION, contd." and "Outside the hall, opposite to the rest of the orchestra." Measure 277 shows various instruments playing eighth-note patterns at dynamic pp. Measure 278 begins with a dotted vertical line; instruments like Hn in P 3 and Thm. 1 play eighth notes at pp. Measure 279 continues with similar patterns. Measure 280 starts with a dynamic p, followed by a dynamic instruction for Cl. in B_b 1.2. Measure 281 concludes the section.

(SEMANTERION, contd.)

Outside the hall, opposite to the rest of the orchestra.

This block continues the musical score from measure 277. It includes parts for S., Solo Vln I, Vln II, Vla, Vc., and D. B. Stage directions indicate "SEMANTERION, contd." and "Outside the hall, opposite to the rest of the orchestra." Measure 277 shows S. playing eighth-note patterns at p. Measures 278 and 279 show Solo Vln I and Vln II playing eighth-note patterns at pp. Measure 280 shows Vla and Vc. playing eighth-note patterns at con sord. ord. Measure 281 shows D. B. playing eighth-note patterns at ppp.

277

278

279

280

281

5
4

Cl. in B_b 1.3 282 283

Tow Pn.

Crot.

Bottles

Tub. Bells 2

mp *ppp niente*

mp *ppp niente*

mp *ppp niente*

mp *ppp niente*

282 283

Chicago, June 12, 1978