COLLUSION AND COLLISION: A COMPOSITION PORTFOLIO FOCUSING ON STRAIGHT SAXOPHONE, AND A THESIS

Clare Caroline Loveday

A portfolio of original compositions and thesis submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in fulfilment of the requirements for the degree of Doctor of Music

Johannesburg, 2009

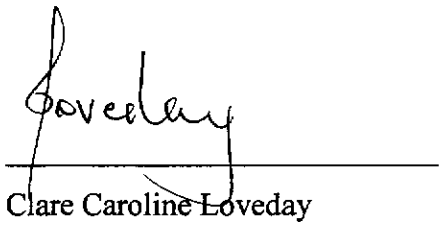
Abstract

This doctorate comprises a portfolio of eight original compositions, seven for saxophone and one interdisciplinary work, and an accompanying thesis that contextualises the works and explains my aesthetic in them. The saxophone works include solo works for alto and baritone saxophone, a work for alto saxophone and piano, two saxophone quartets, a double saxophone concertante, and a large-scale work for saxophone orchestra. The interdisciplinary work involves a car wreck with string parts attached. All the work seeks to push the boundaries of the field of art music composition in South Africa by taking a new aesthetic approach and featuring neglected media.

The thesis discusses the aesthetic approach and addresses the saxophone both historically and in its contemporary setting. Among other things, it addresses the debate around the straight/jazz divide and the increasing interest in the straight saxophone since the 1980s. I draw on the work of Pierre Bourdieu in an attempt to explore the field of art music composition in South Africa, with its contested aesthetic approaches. I also examine this field's ambivalent relationship with the international field of composition. My own aesthetic approach is then located in both fields. The final section examines each work in detail. I explain the genesis of the compositions, the musical influences on them, their shape and materials, their performances and reception, and how they reflect my "habitus" and relate to the field in which I work.

Declaration

I declare that this portfolio/thesis is my own unaided work. It is submitted for the degree of Doctorate of Music in the University of Witwatersrand, Johannesburg. It has not been submitted before for any other degree of examination in any other university.



Clare Caroline Loveday

DATE 16 January 2009

To my husband

Clive Glaser

Acknowledgements

This doctorate could not have been completed without the guidance and encouragement of Christine Lucia and Michael Blake. Christine Lucia was the one constant in a rocky and stressful journey, and her tireless efforts kept me moving forward. Michael Blake not only supervised my compositions with enormous attention to detail, but also introduced me to the world of new music composition, and opened many doors for me.

It is because of Ceri Moelwyn-Hughes that I chose to work with the straight saxophone. She introduced me to the instrument, has performed many of my works, and the recordings, scores and books she gave me over the years have been an important resource. Her support and encouragement has been vital in the realisation of this project.

My husband, Clive Glaser, to whom this doctorate is dedicated, gave up his study, his home and his wife for the five years it took me to complete this doctorate. His final copy edit of my dissertation was also invaluable.

Nishlyn Ramanna is a special friend who helped me work through every stage of this project. His patience in helping me through the unfamiliar world of cultural theory was remarkable. And his enthusiasm saw me through many difficult moments.

While employed by the University of the Witwatersrand's music division, I was fortunate to receive funding for time away from teaching and administration duties for doctoral work. I am grateful to The Carnegie Foundation that awarded me a TimeOff Grant from July to December 2006, during which time I wrote *The Collision Project* and *Red Herring*. I am very grateful for the conference funding I received from the Wits Faculty of Humanities to travel to Vienna for the rehearsals and performance of *Blink*. In December 2007 I took up a residency at The Visby International Centre for Composers (VICC) in Visby, Sweden, and for this I am grateful to: NewMusic South Africa, who facilitated the residency; Ramon Anthin, the driving force behind the VICC; the Rikskonserter of Sweden for providing funding; and Jesper Elen and Mirjam Tally who made me so welcome in Visby. I completed *Arc*, and conceived and started writing *Duodectet* during this residency.

The South African Music Rights Organisation (SAMRO) provided funding for a concert of my works in 2005, one of which is included in this portfolio. Nolene Kotze, from SAMRO's Endowment for the National Arts, provided SAMRO's listed straight saxophone works, included in the Appendix, and I am grateful for her quick response to my request. My thanks too to Santie de Jongh for providing information on contemporary art music in South African libraries.

Two of the works in the portfolio involved collaboration. I am grateful to Gerhard Marx for his exploratory and fearless approach to *The Collision Project*, and his willingness to push boundaries. Jill Trappler and I collaborated on *Arc*, and I am grateful to her for patiently waiting until I had time to work with her, and for embracing our collaboration with enthusiasm.

I am deeply grateful to the performers who played the works in this portfolio, often for little or no remuneration: Charles Baggott, Ensemble Reconsil Vienna, Matthew Lombard, Ceri Moelwyn-Hughes, Gregory Mollenz, Vusi Ndebele, Sisekelo Pila, Barry Sherman, and the Stockholm Saxophone Quartet.

Tawana Kupe, Dean of Humanities, and Gerrit Olivier, Head of the Wits School of Arts, negotiated some tricky bureaucratic obstacles on my behalf.

Thanks also to the following people for their assistance and encouragement: Mary Rörich for her help in conceptualising the musical structure of *The Collision Project*; Mary Jordan for her professional interest in and support of my work; Valda Bailey for regularly posting me recordings, programme notes and scores of contemporary music from Britain; Adam Howard for generously undercharging for the use of his digital studio and expertise; Karen Mailer and Charlie for sanity-restoring daily walks during the writing up of the thesis; Kate Jordan for providing much needed treats.

For encouragement and support, I would like to thank: Lara Allen, Luke Bedford, David Bunn, Anriette Chorn, Andrea Doyle, Paul Hanmer, Cameron Harris, Grant Olwage, and Fiona Tozer.

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2.- 4. *Excursions* for saxophone quartet. Digital recording. Howardmusic, Johannesburg, 27 November 2008. Sound engineer: Adam Howard.
5. *Untitled* for saxophone quartet. Performers: Stockholm Saxophone Quartet Beethoven Room, Rhodes University Music Department, 30 June 2006.
6. *Red Herring* for alto saxophone. Digital recording. Howardmusic, Johannesburg, 27 November 2008. Sound engineer: Adam Howard.
7. *Blink* for two saxophones and chamber ensemble. Performers: Sabine Zwick (soprano saxophone), Thomas Schön (tenor saxophone) Ensemble Reconsil Vienna, conductor Roland Freisitzer. Arnold Schönberg Centre, Vienna, 2 October 2007.
8.- 9. *Duodectet* for saxophones. Digital recording. Howardmusic, Johannesburg, 27 November 2008. Sound engineer: Adam Howard.

DVD

1. *The Collision Project* for car wreck and attached string parts. Performers: Vusi Ndebele, Siseklo Pila, Barry Sherman. SubStation Art Gallery, Wits University, 21 September 2006.
2. *Arc* for baritone saxophone. Performer: Charles Baggott. Seippel Gallery, Doornfontein Johannesburg, 6 March 2008.

PORTFOLIO OF COMPOSITIONS

DISPLACEMENT

for alto saxophone
and piano

Clare Loveday

2005

Full score

Notes for Performance

Instrumentation
Alto saxophone
Piano

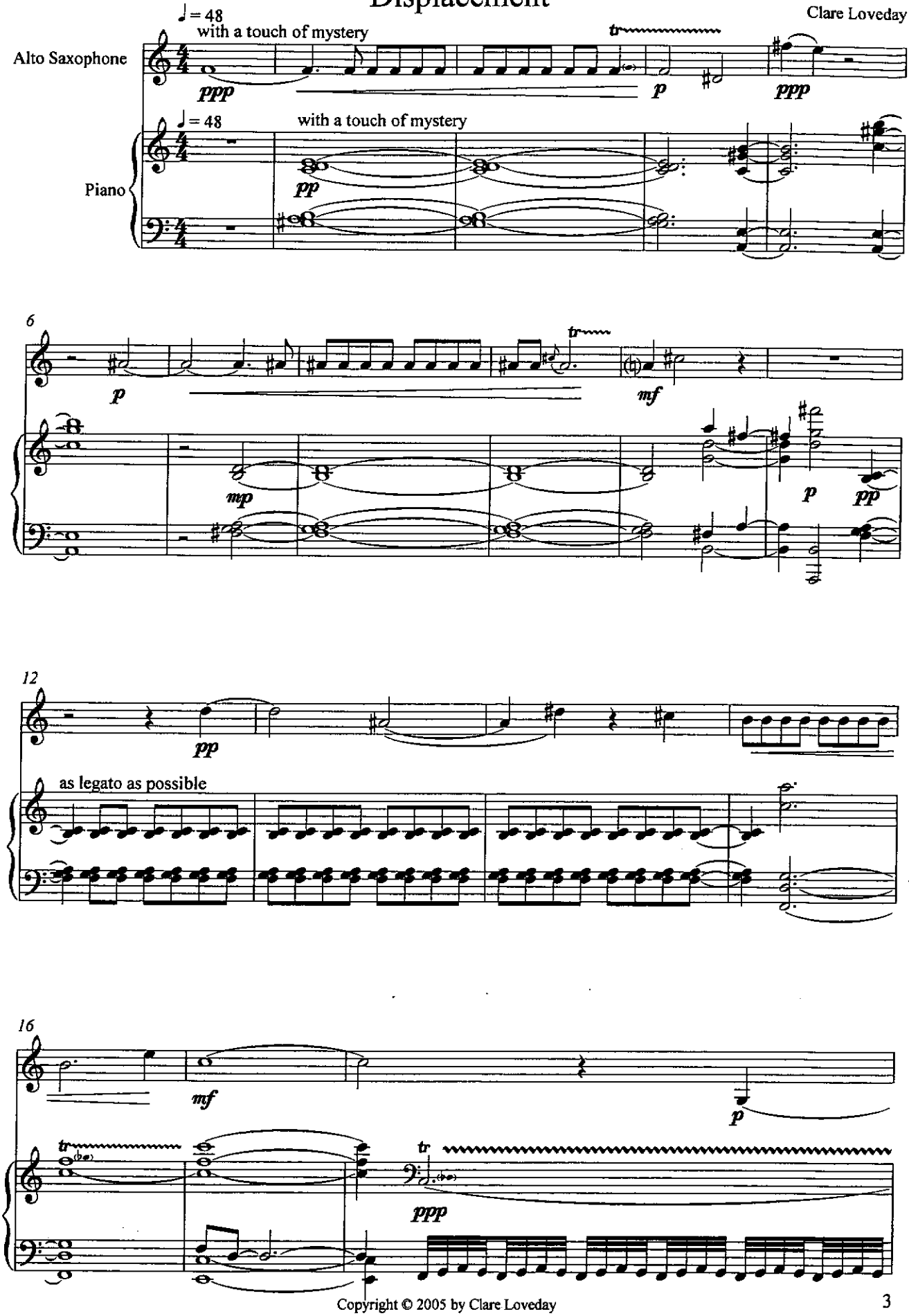
Duration
Approximately 8 minutes

Accidentals
Accidentals last the duration of the bar.

The Score is written at Concert Pitch.

Displacement

Clare Loveday



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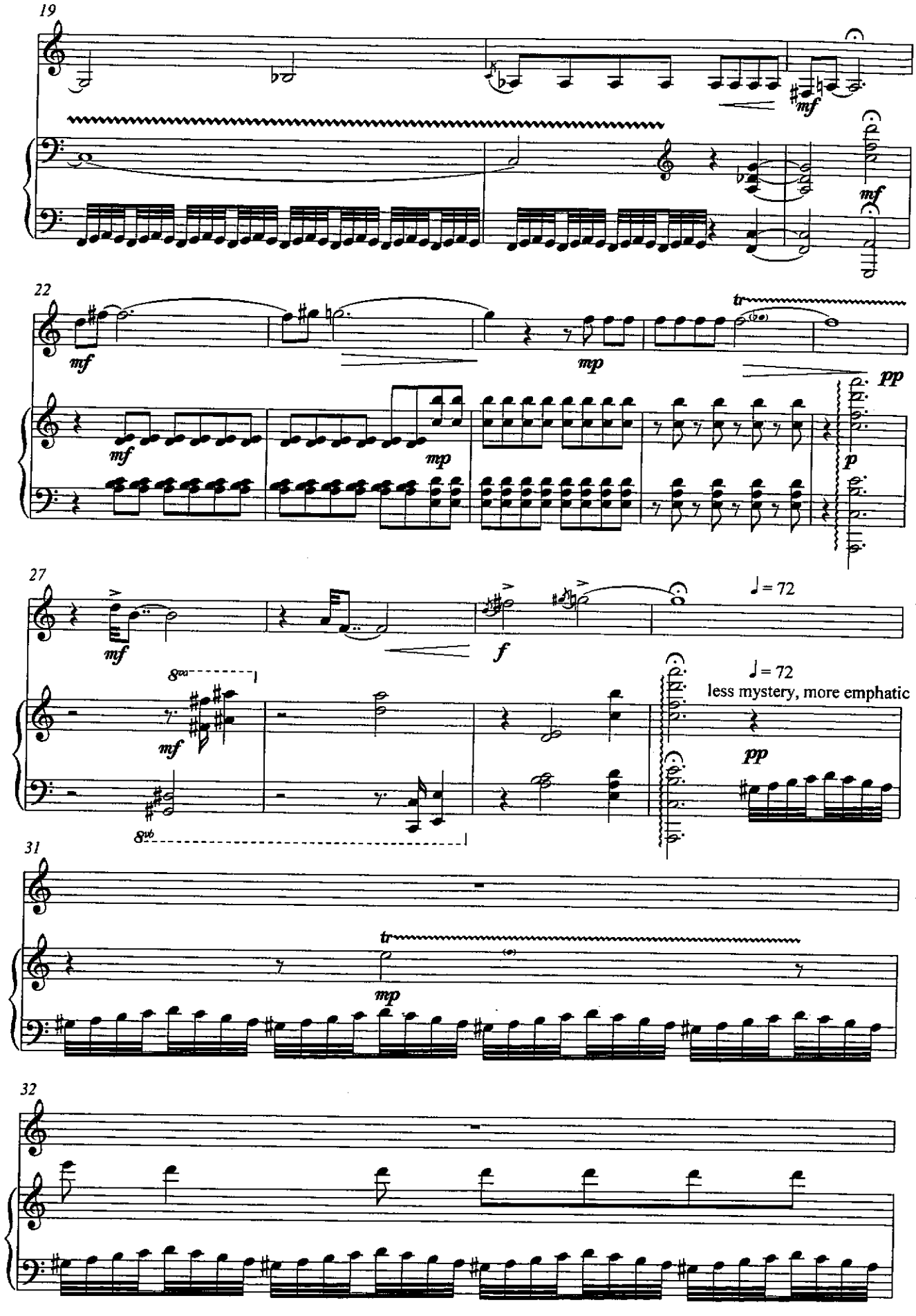
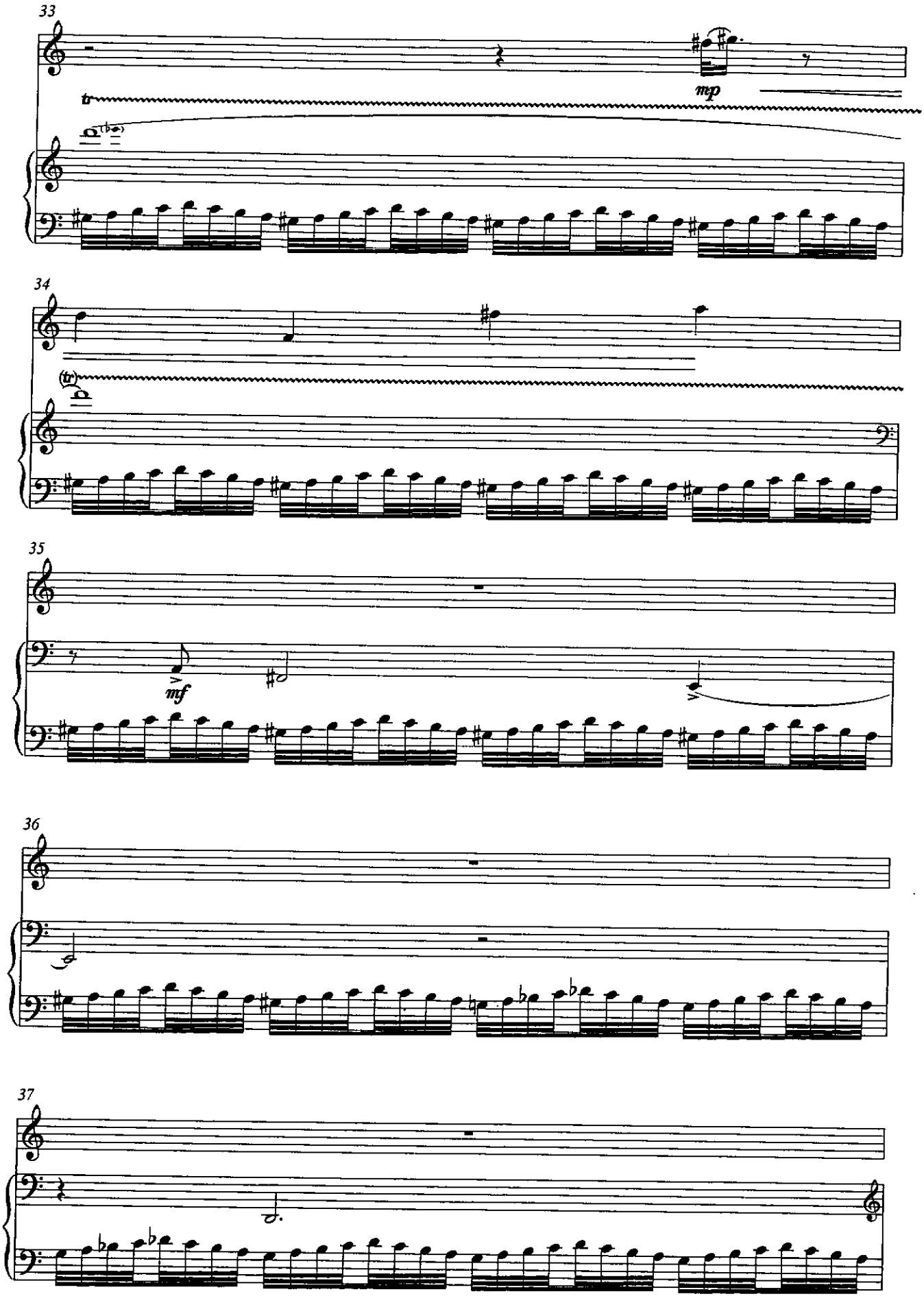

19
mf
22
mf
mp
tr
pp
mf
mp
p
27
mf
f
♩= 72
8va
mf
♩= 72
less mystery, more emphatic
pp
8vb
31
tr
mp
32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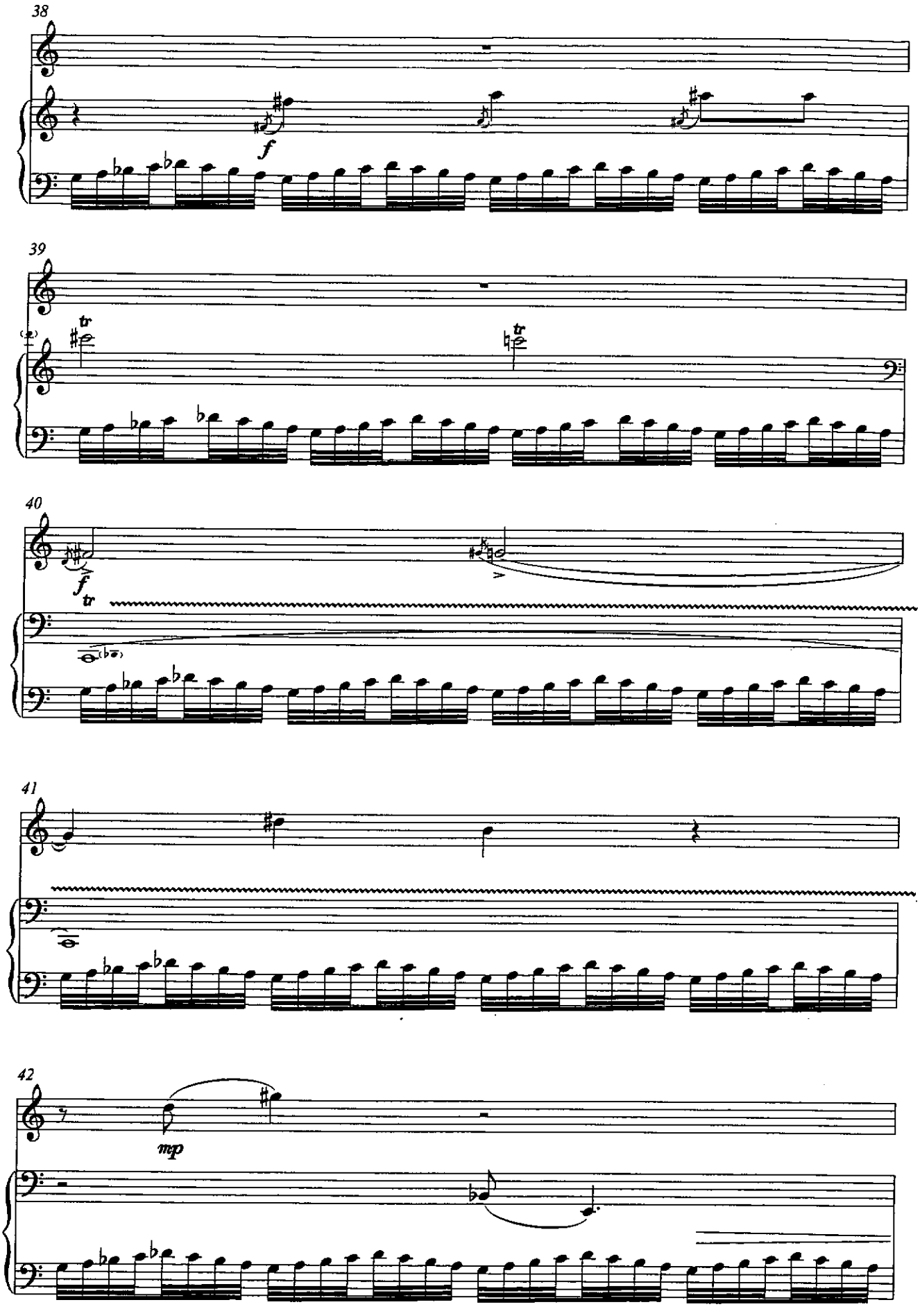
mp
34
35
mf
36
37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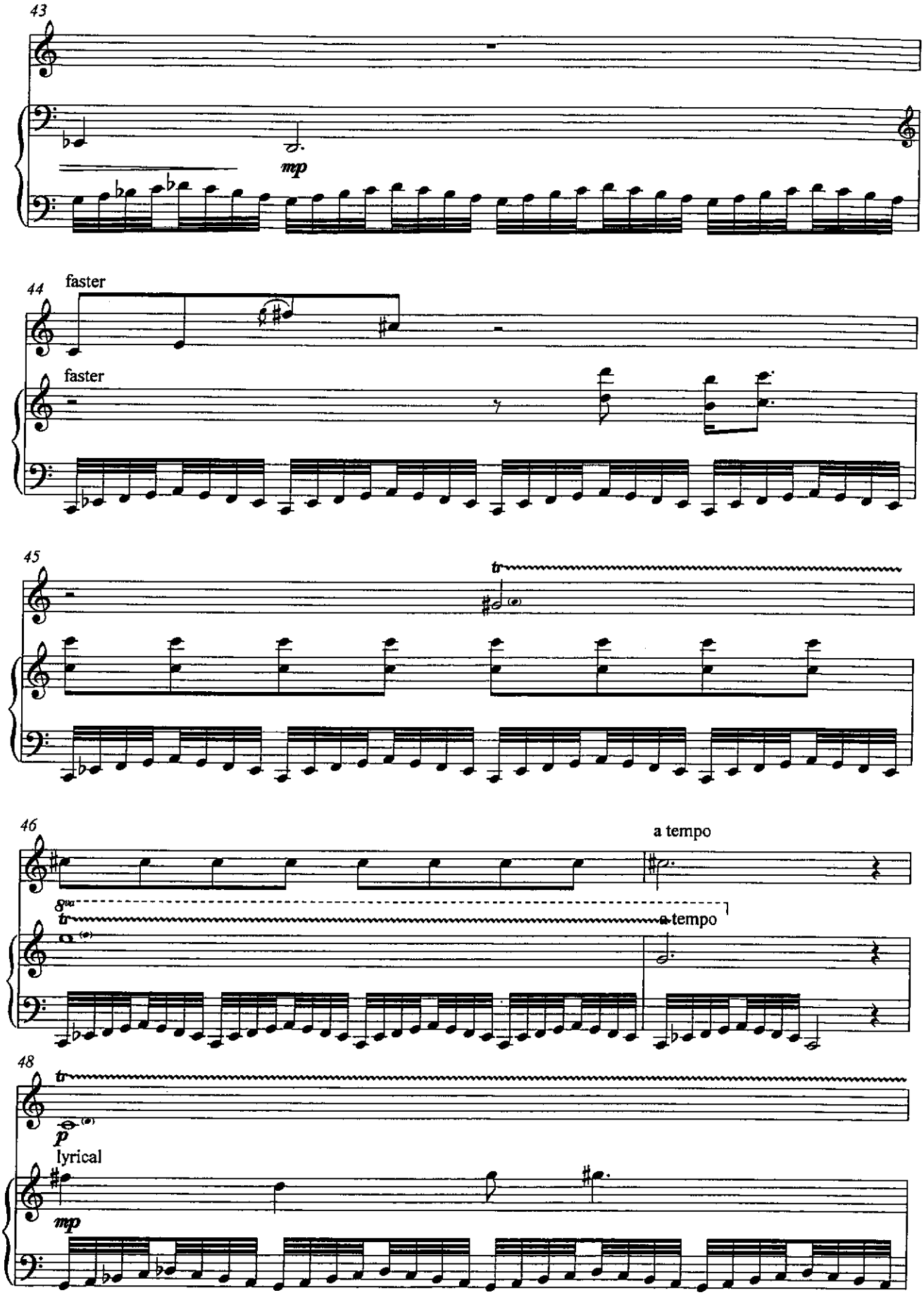
f
39
tr
tr
40
f
tr
41
42
mp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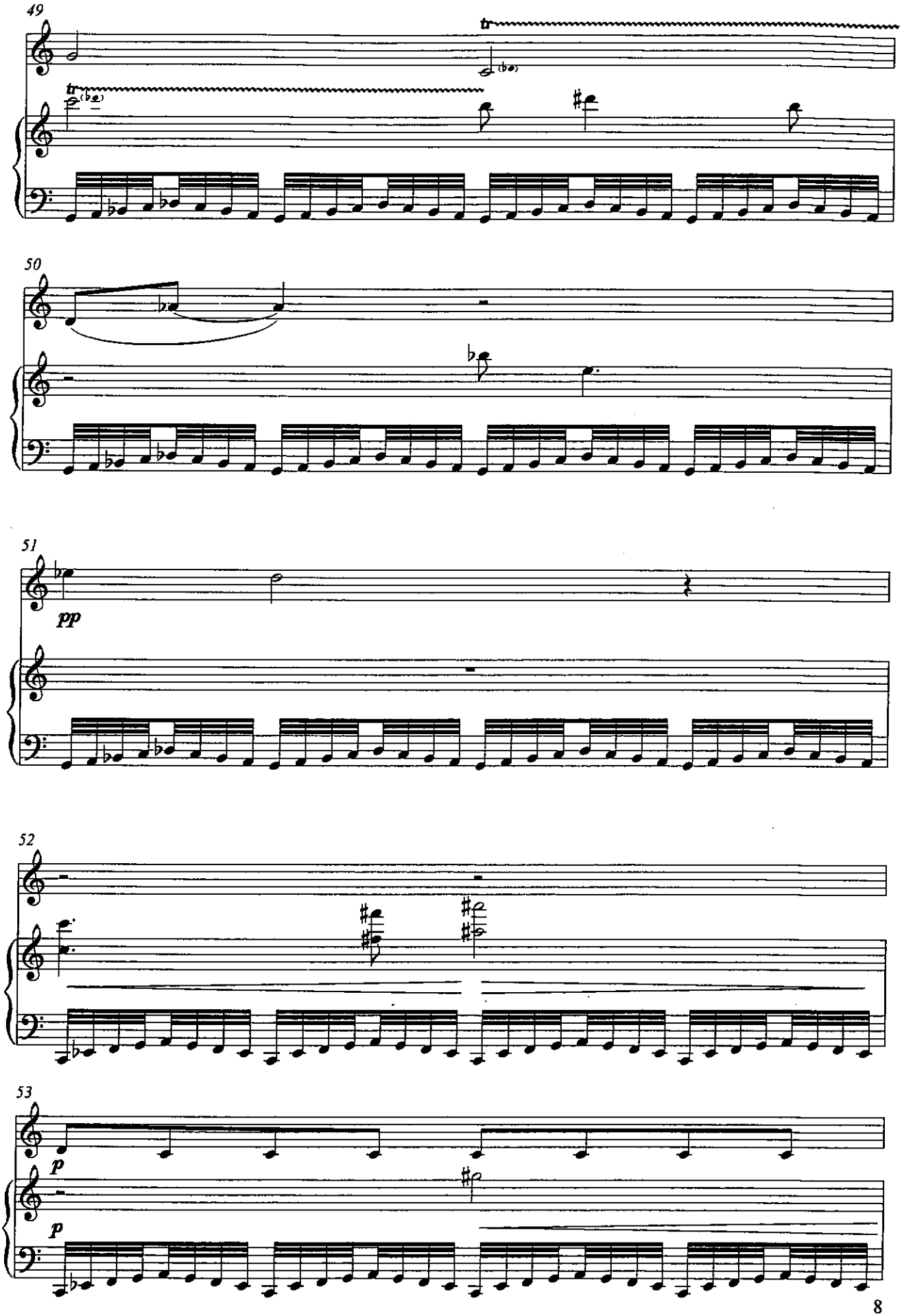
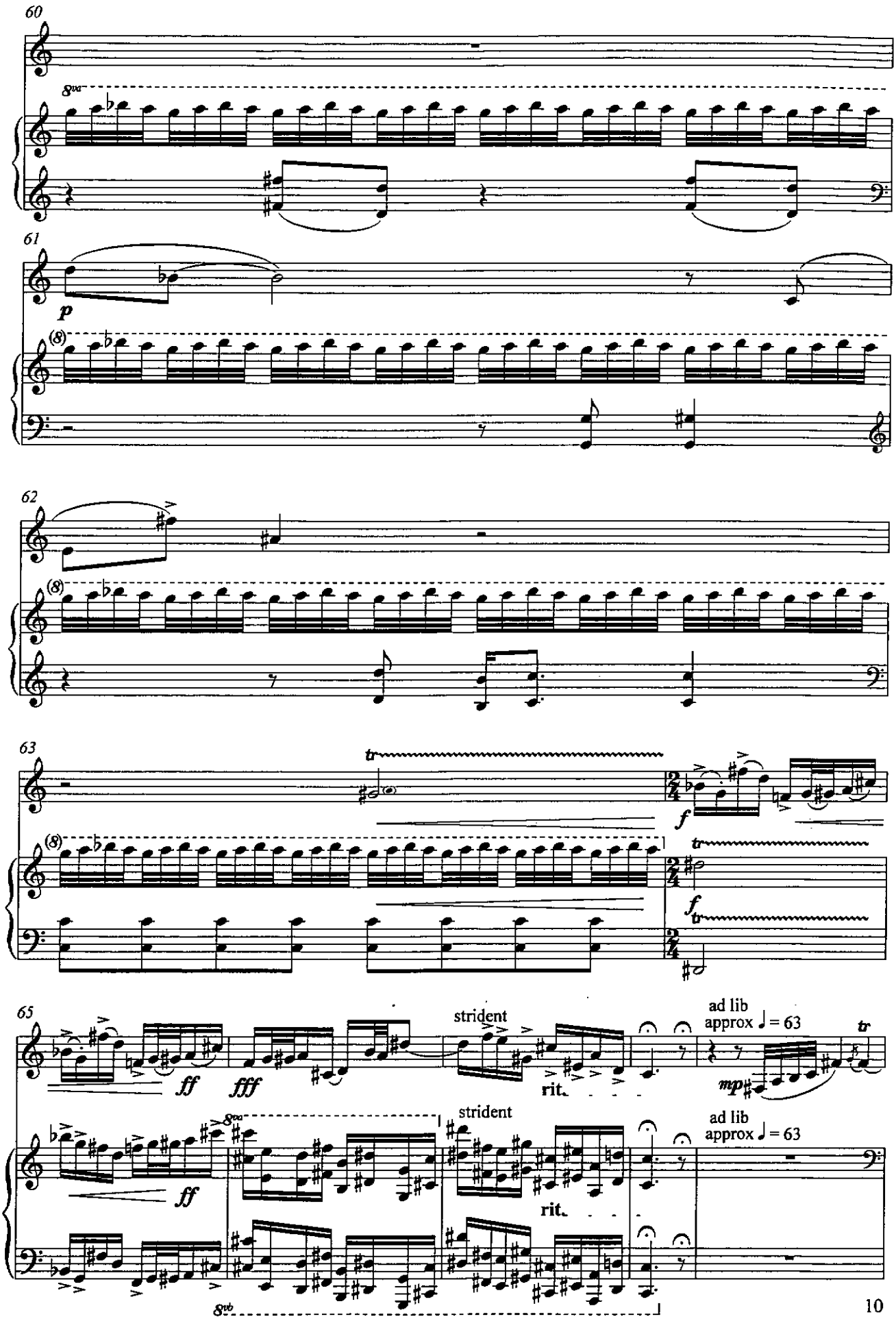
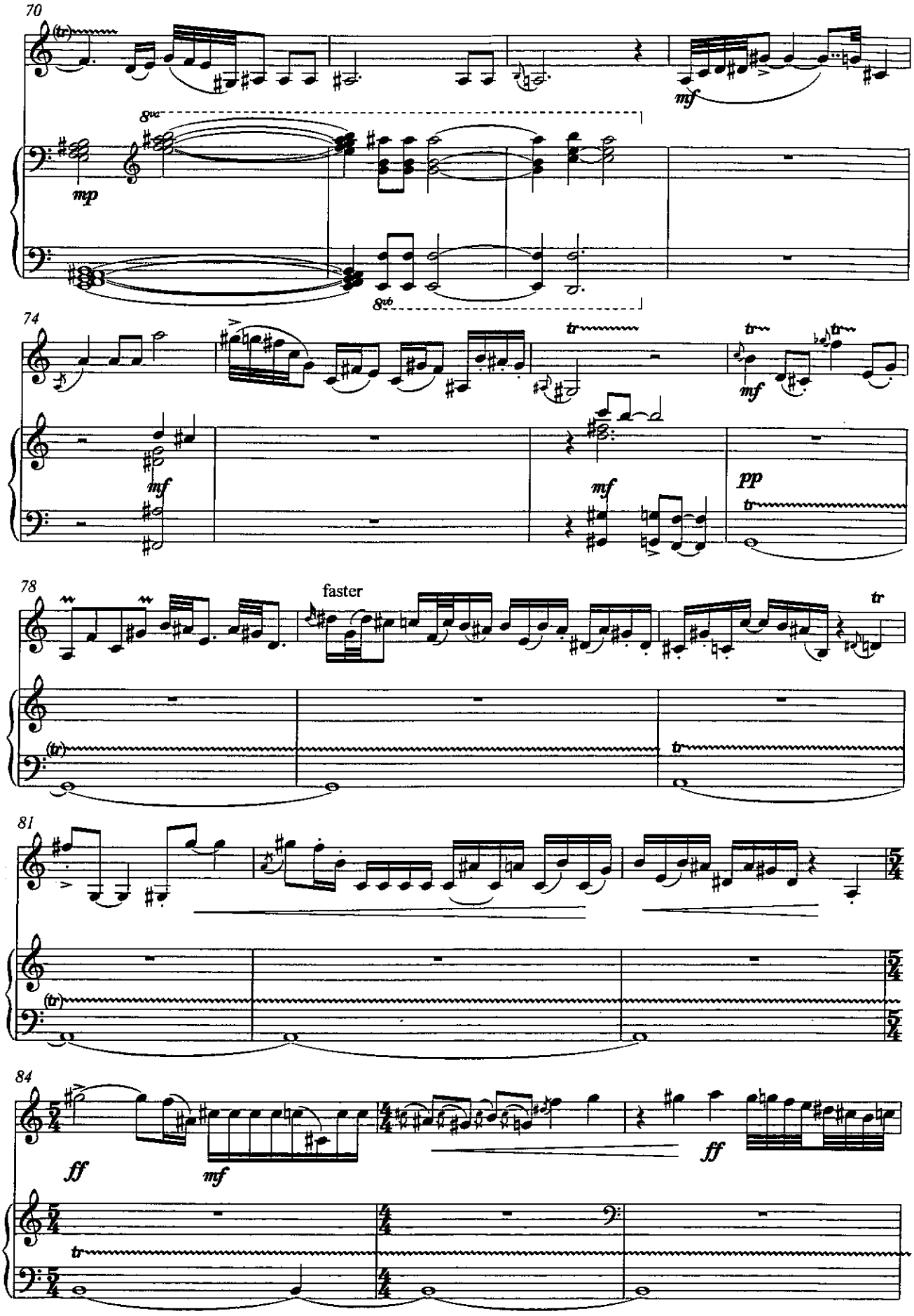
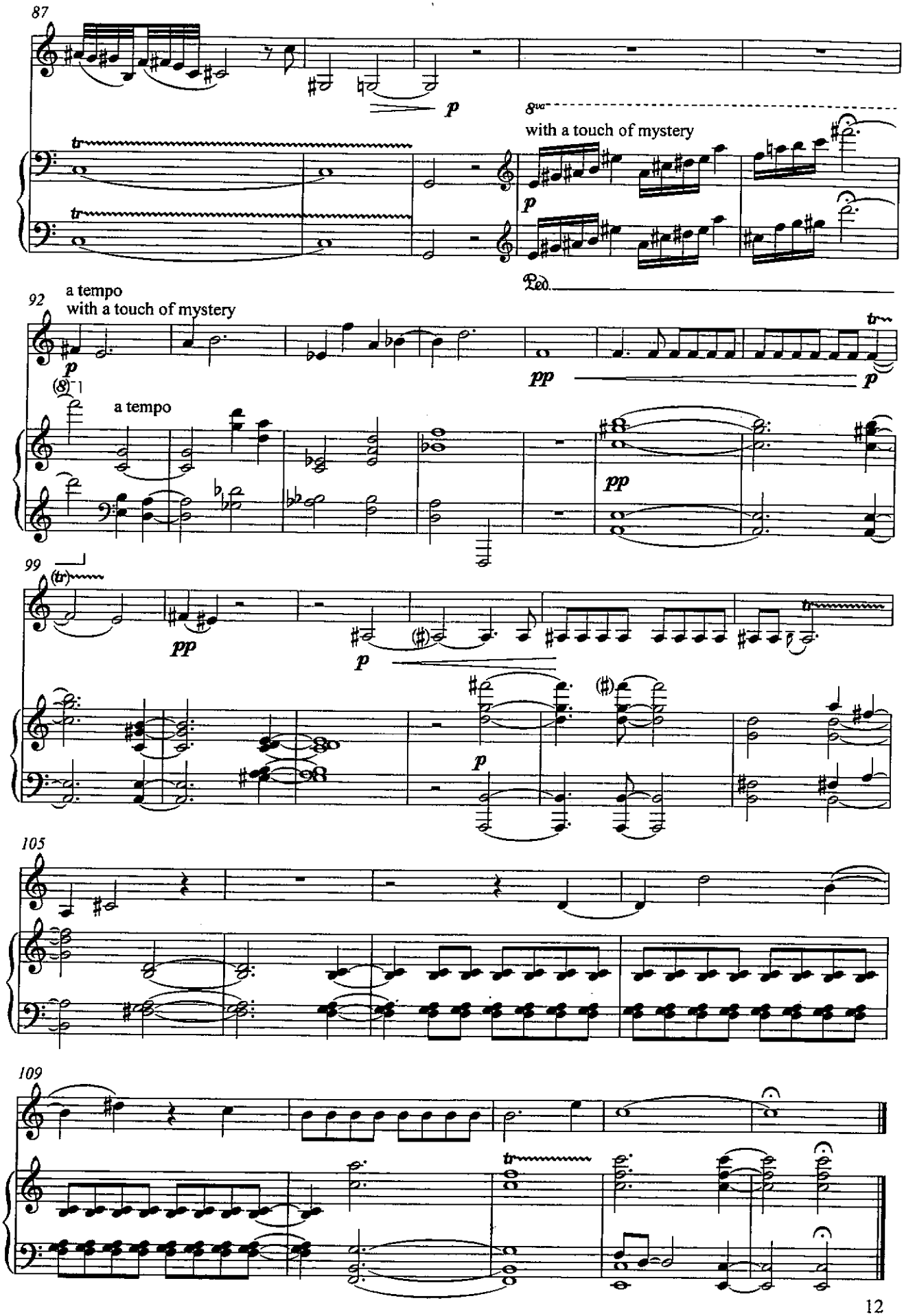
mp
44
faster
faster
45
tr
46
a tempo
8va
tr
a tempo
48
tr
p
lyrical
mp


49
tr
tr
50
51
pp
52
53
p
p

54
fm
55
fm
56
f
57
58
p
p


60
8va
61
p
(8)
62
(8)
63
tr
f
(8)
tr
f
tr
65
ff
fff
strident
rit.
ad lib
approx ♩ = 63
mp
tr
ff
8va
strident
rit.
ad lib
approx ♩ = 63
8vb


70
mp
mf
74
mf
mf
pp
78
faster
81
84
ff
mf
ff


87
8va
with a touch of mystery
Ped.
92
a tempo
with a touch of mystery
a tempo
99
105
109

3 EXCURSIONS

for Saxophone Quartet

Clare Loveday

2005

Full Score

Notes for Performance

Instrumentation
Soprano saxophone
Alto saxophone
Tenor saxophone
Baritone saxophone

Duration
Excursion I: approximately 3½ minutes
Excursion II: approximately 1 minute
Excursion III: approximately 3½ minutes

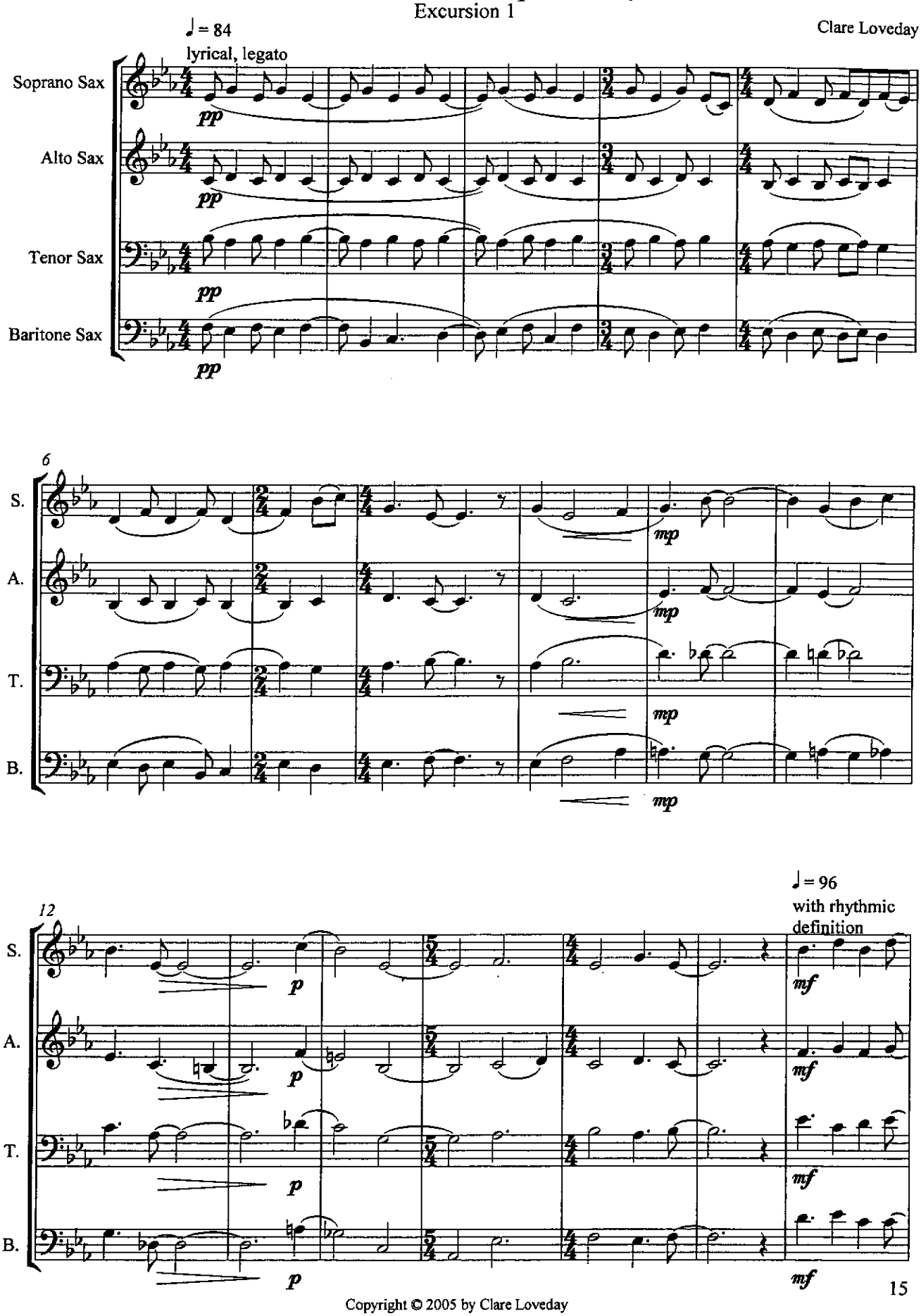
Accidentals
Accidentals last the duration of the bar.

The Score is written at Concert Pitch.

3 Excursions for Saxophone Quartet

Excursion 1

Clare Loveday



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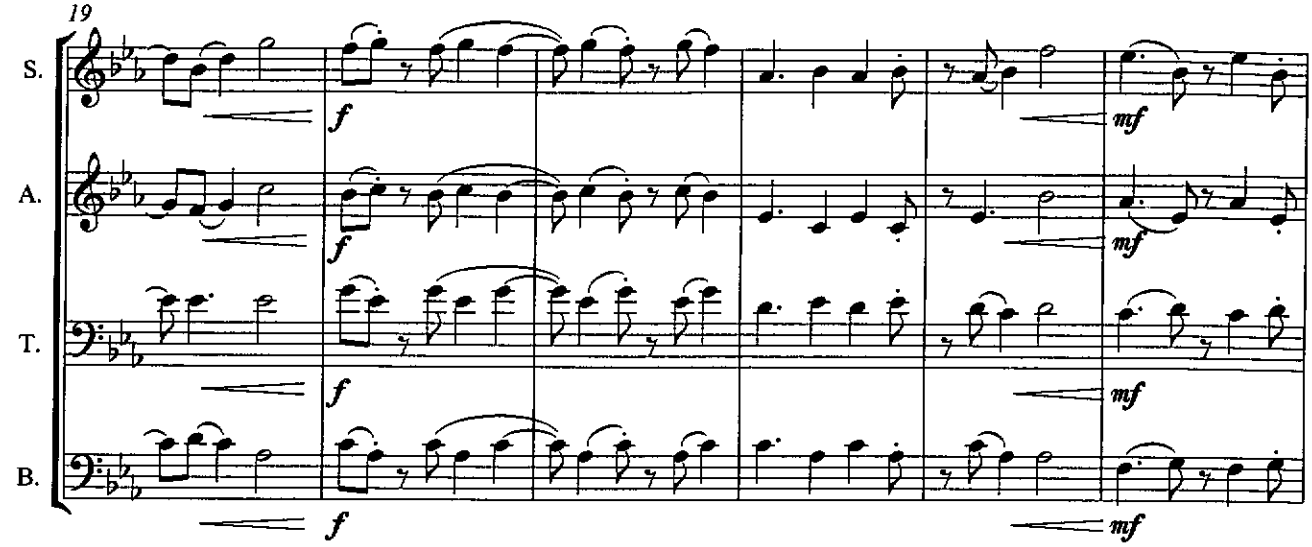
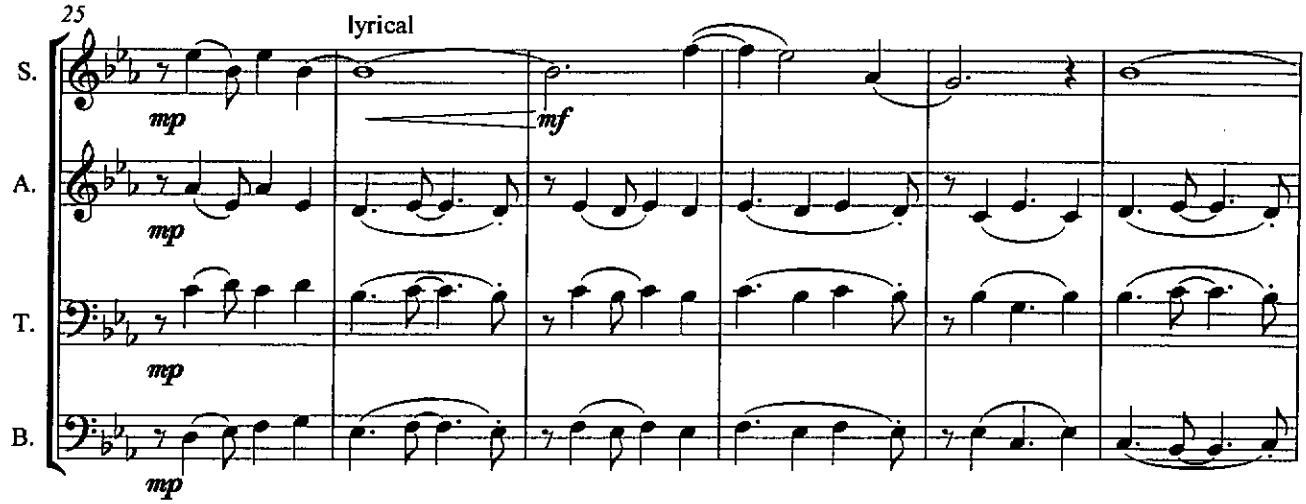
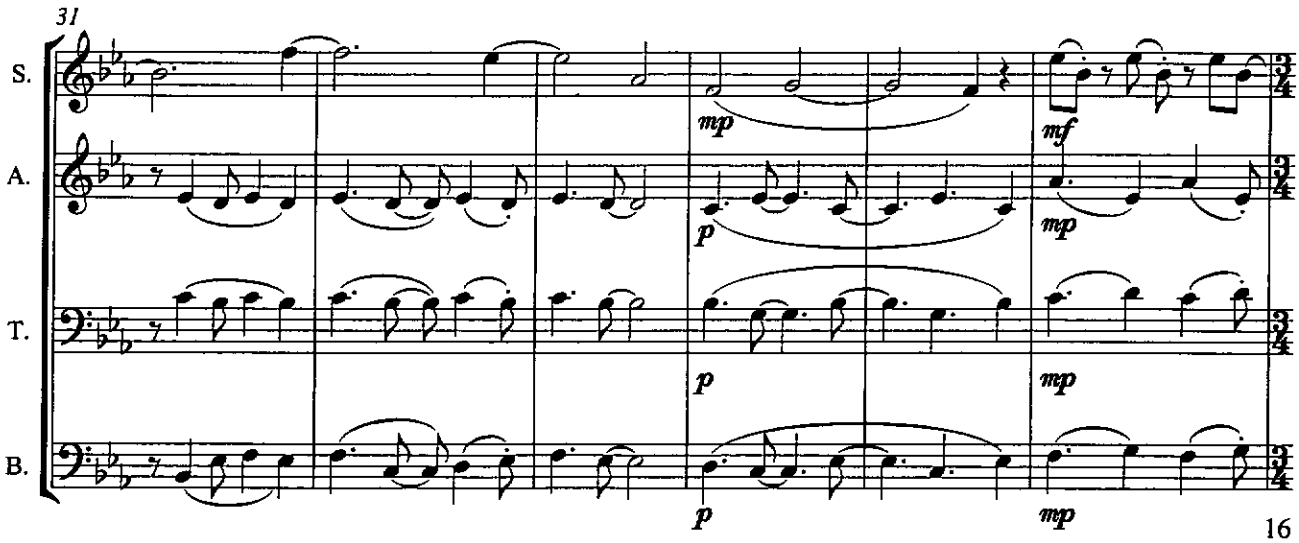
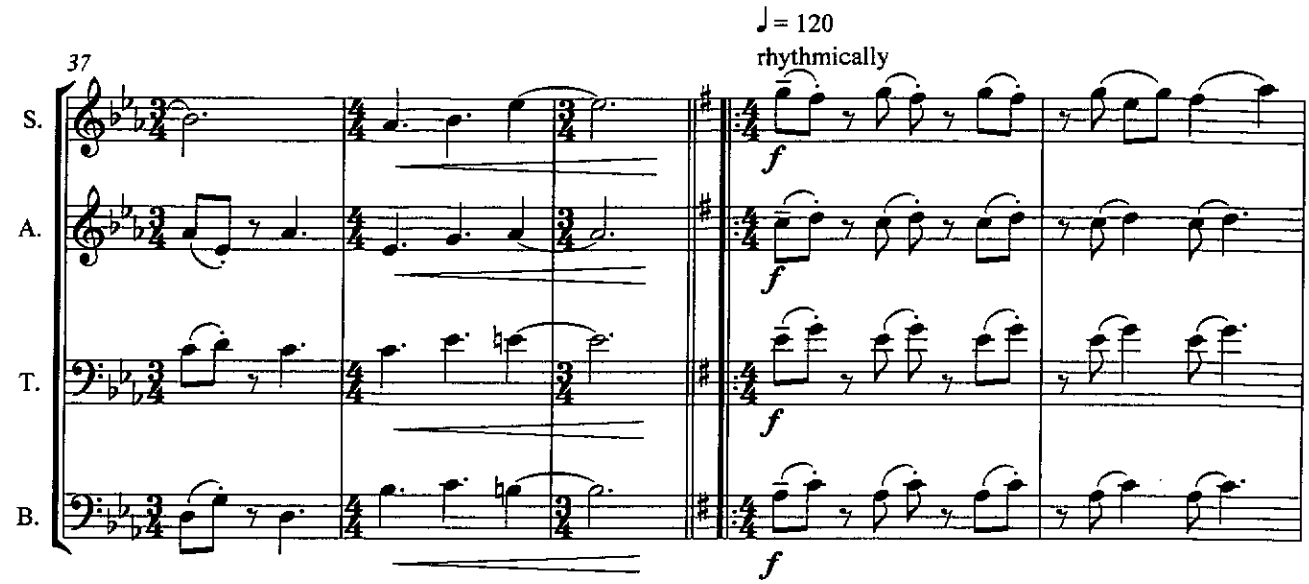
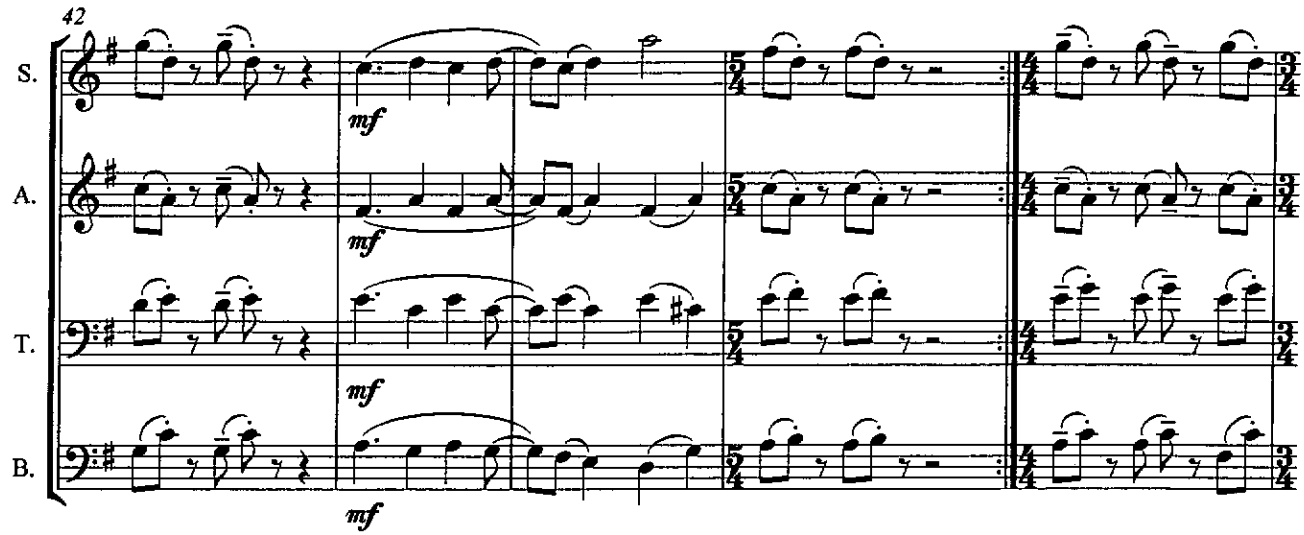
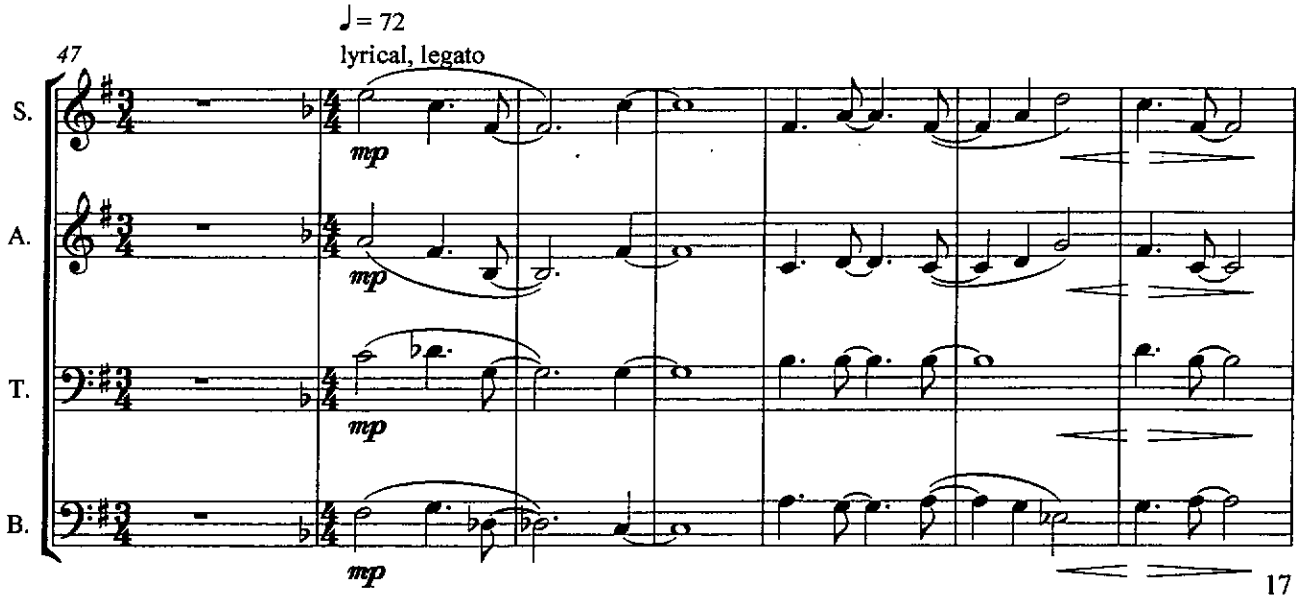

19
S.
A.
T.
B.
f
mf

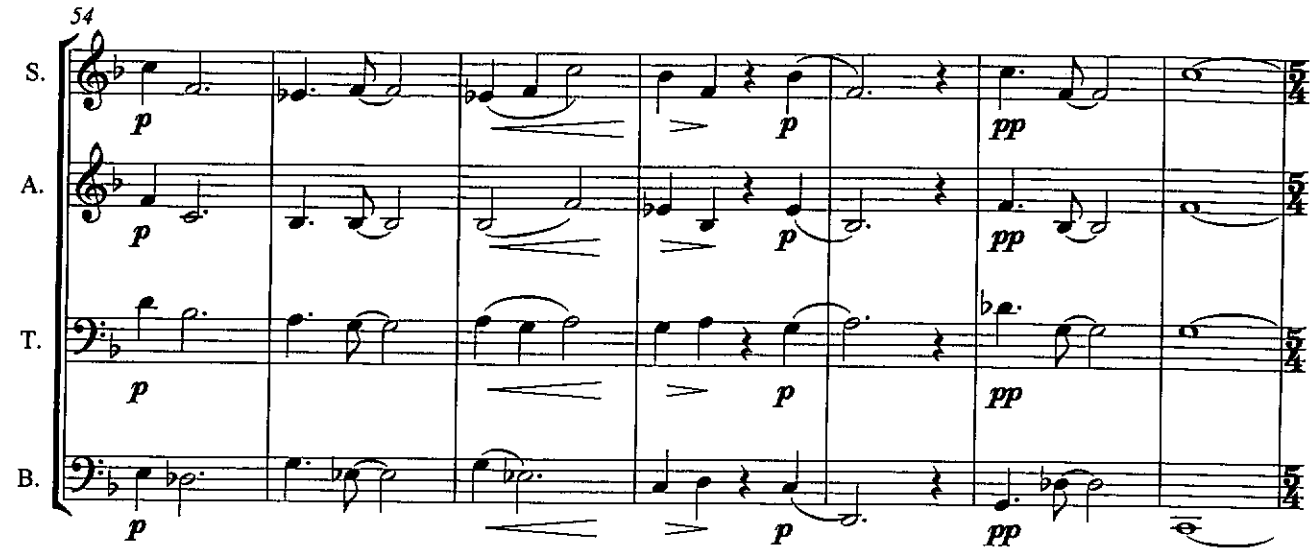

25
lyrical
S.
A.
T.
B.
mp
mf

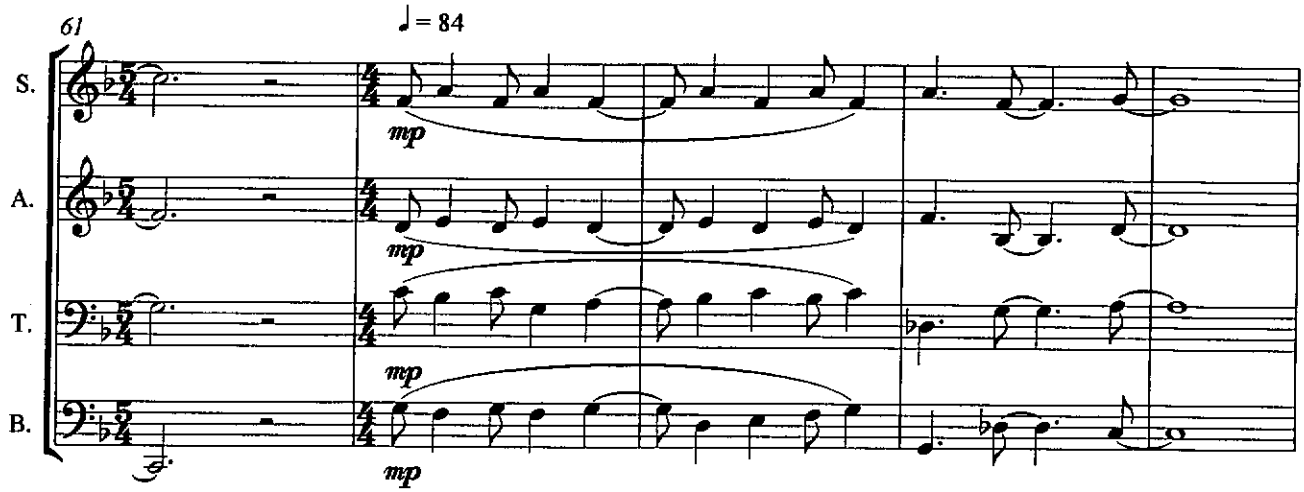

31
S.
A.
T.
B.
mp
mf
p

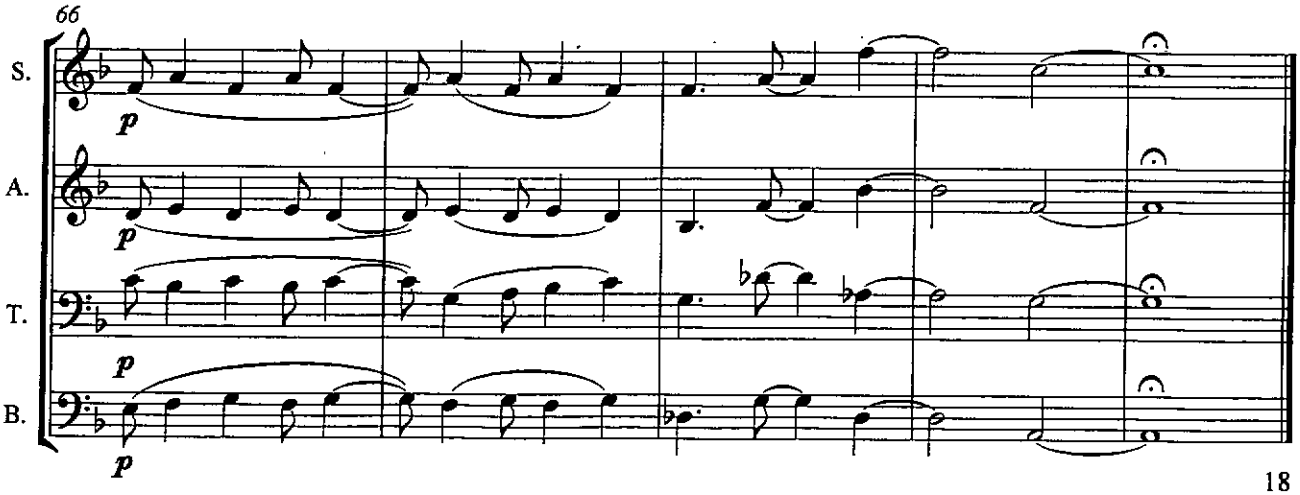

37
♩ = 120
rhythmically
S.
A.
T.
B.
f


42
S.
A.
T.
B.
mf


47
♩ = 72
lyrical, legato
S.
A.
T.
B.
mp


54
S.
A.
T.
B.
p
pp

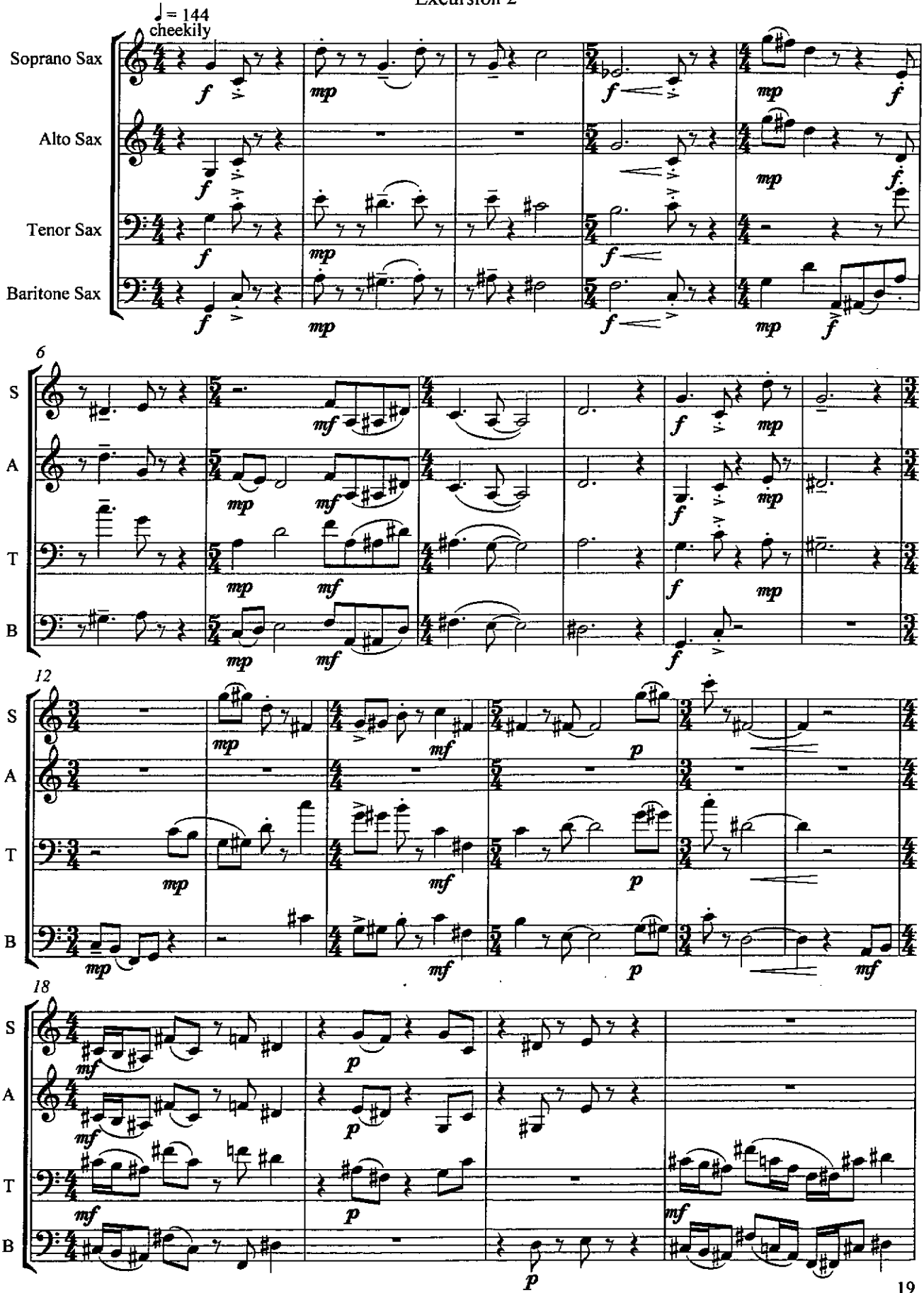

61
♩ = 84
S.
A.
T.
B.
mp


66
S.
A.
T.
B.
p

3 Excursions for Saxophone Quartet

Excursion 2

Clare Loveday



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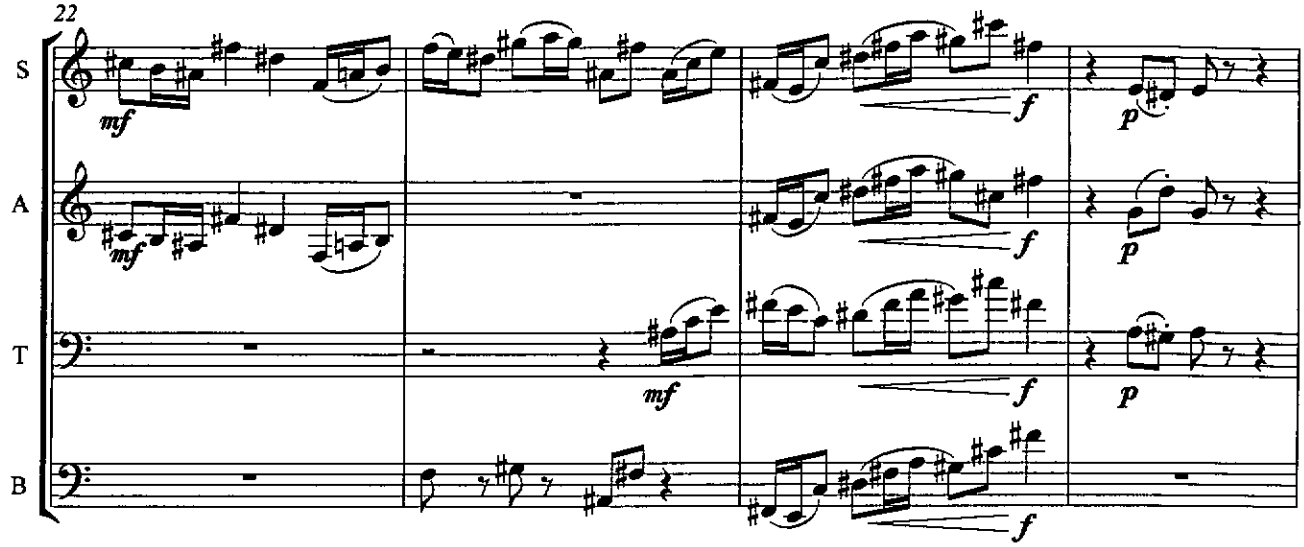
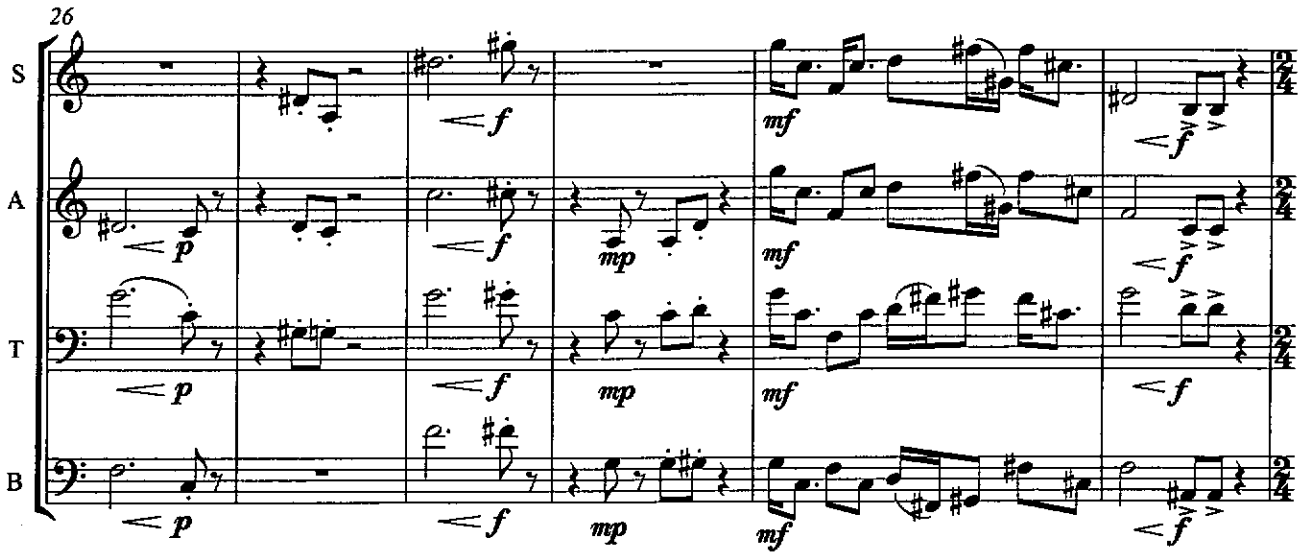
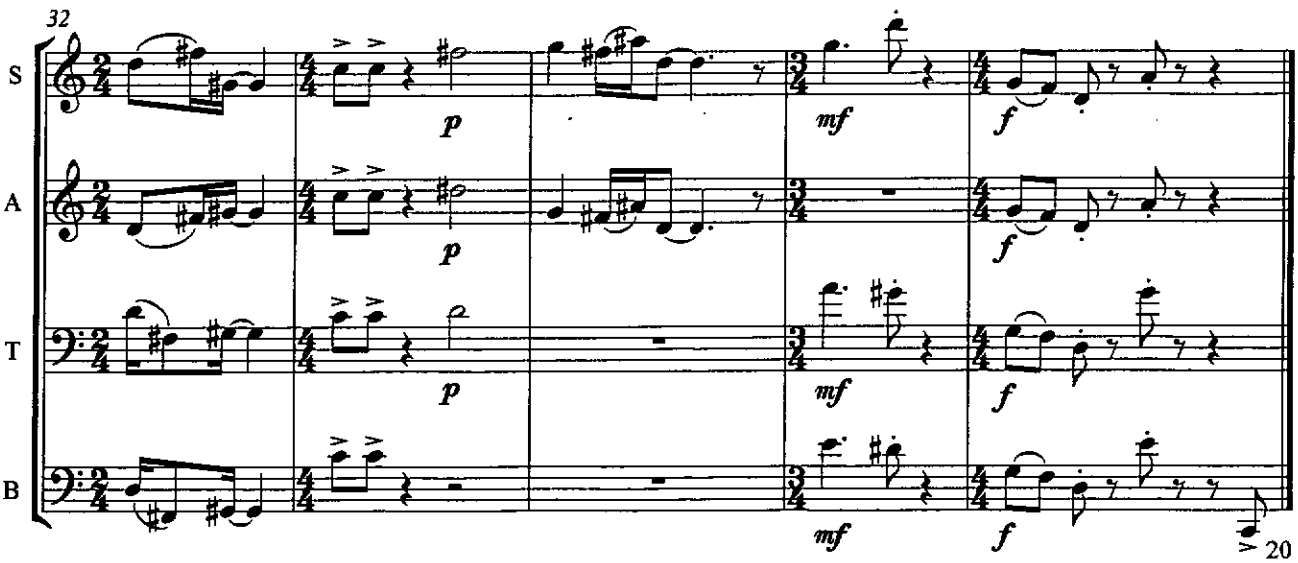
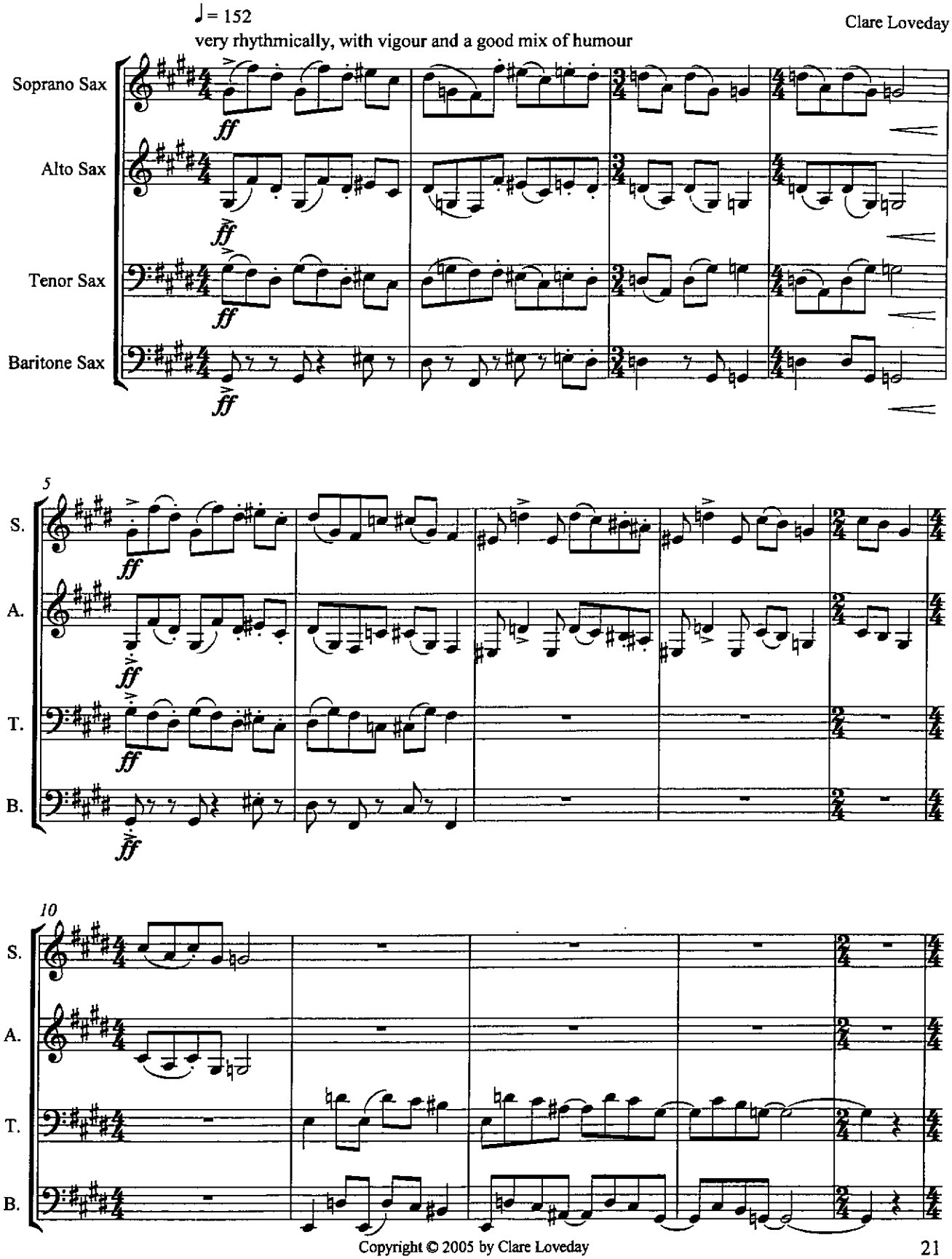

22
S
A
T
B
mf
f
p


26
S
A
T
B
p
f
mp
mf


32
S
A
T
B
p
mf
f

3 Excursions for Saxophone Quartet

Excursion 3



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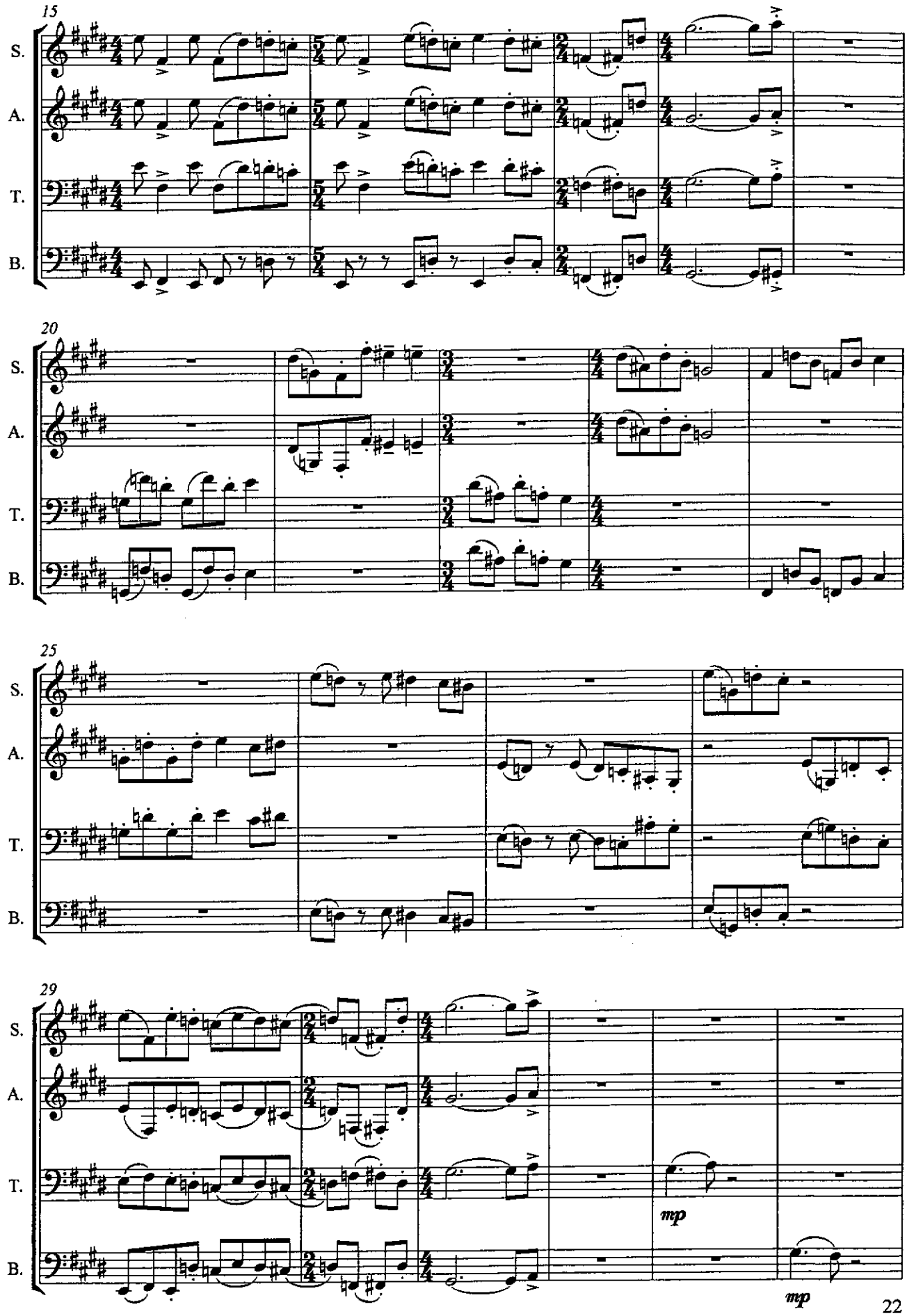
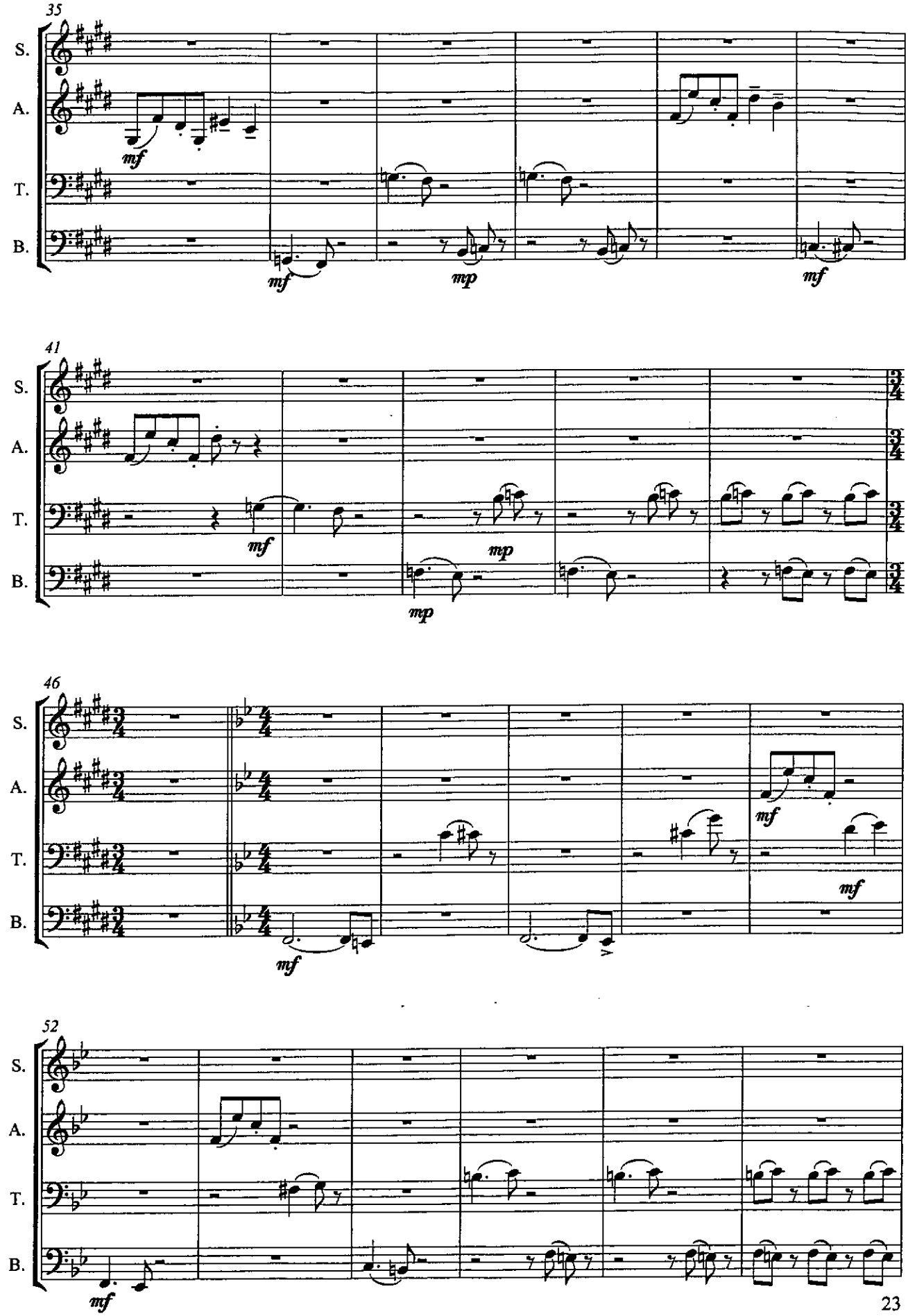

15
S.
A.
T.
B.
20
S.
A.
T.
B.
25
S.
A.
T.
B.
29
S.
A.
T.
mp
B.
mp


35
S.
A.
T.
B.
mf
mf
mp
mf
41
S.
A.
T.
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S.
A.
T.
B.
mf
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mf
52
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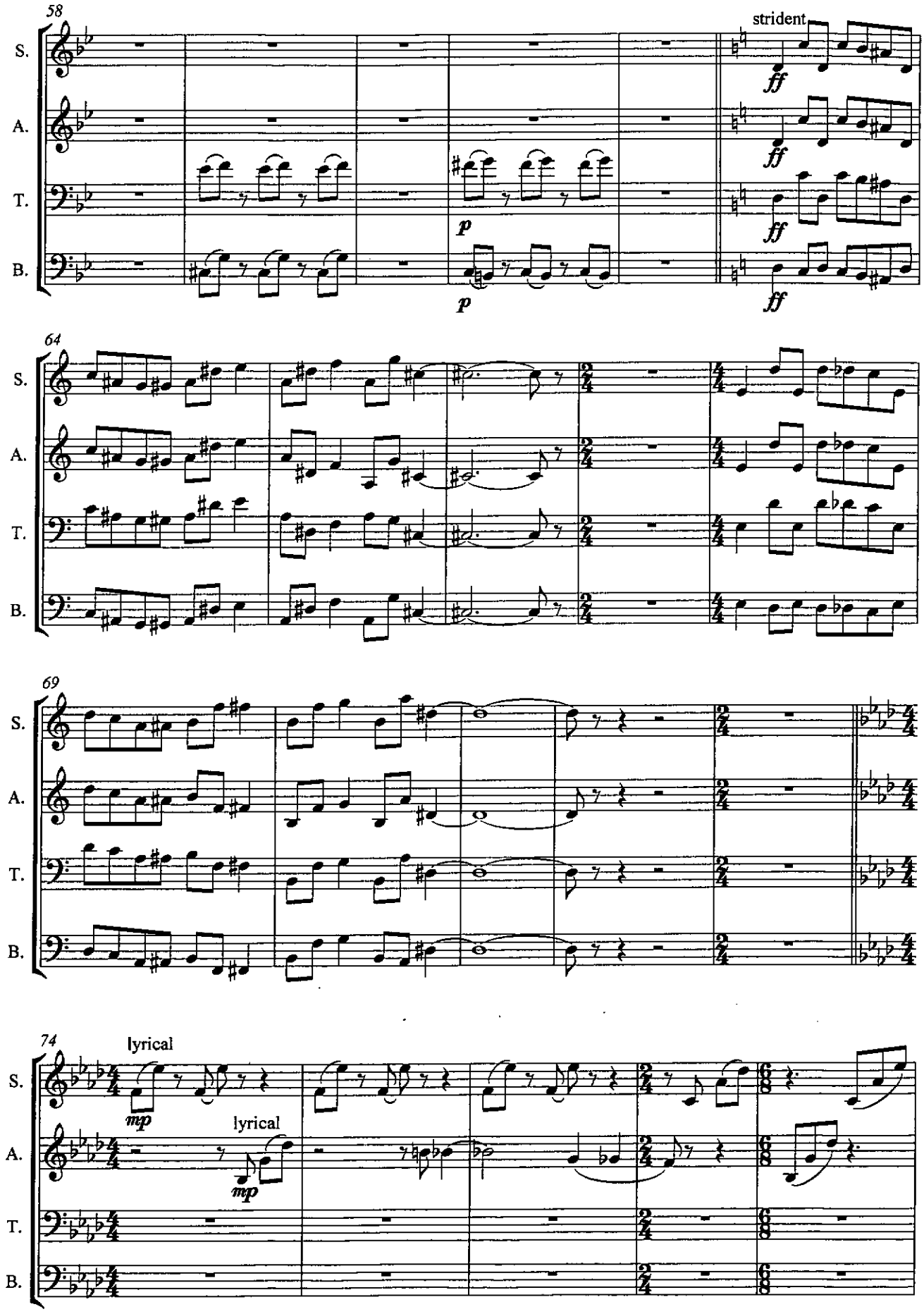
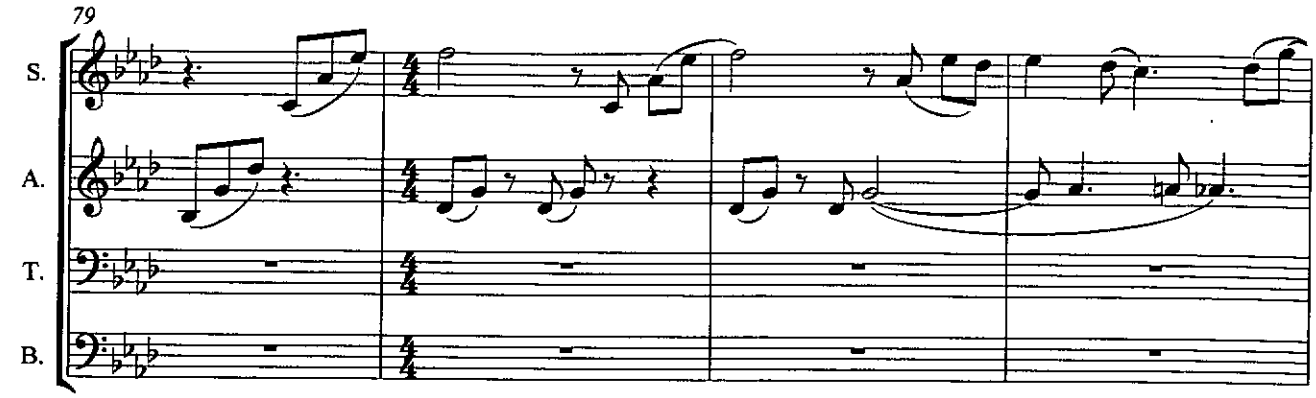
mf


58
strident
S.
A.
T.
B.
ff
p
64
69
74
lyrical
mp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S.
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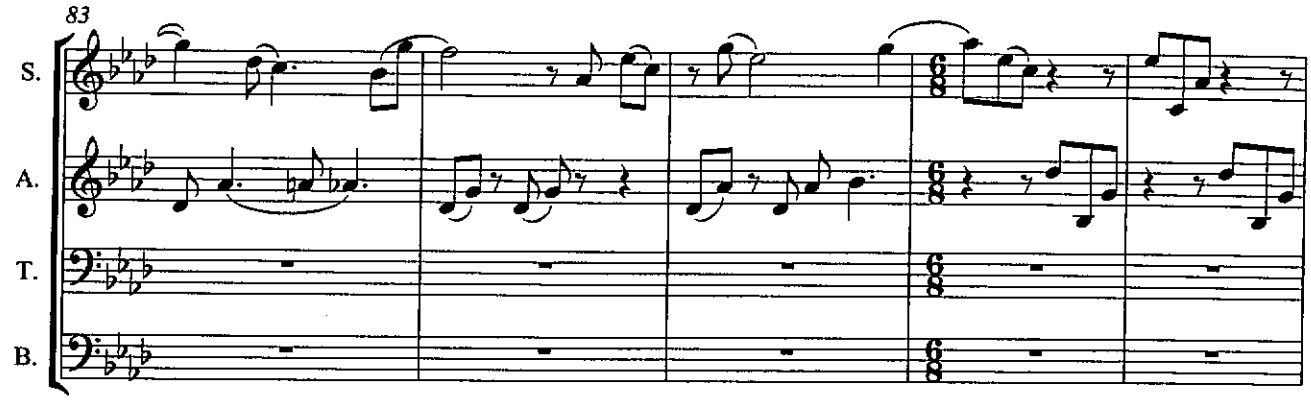
T.
B.


83
S.
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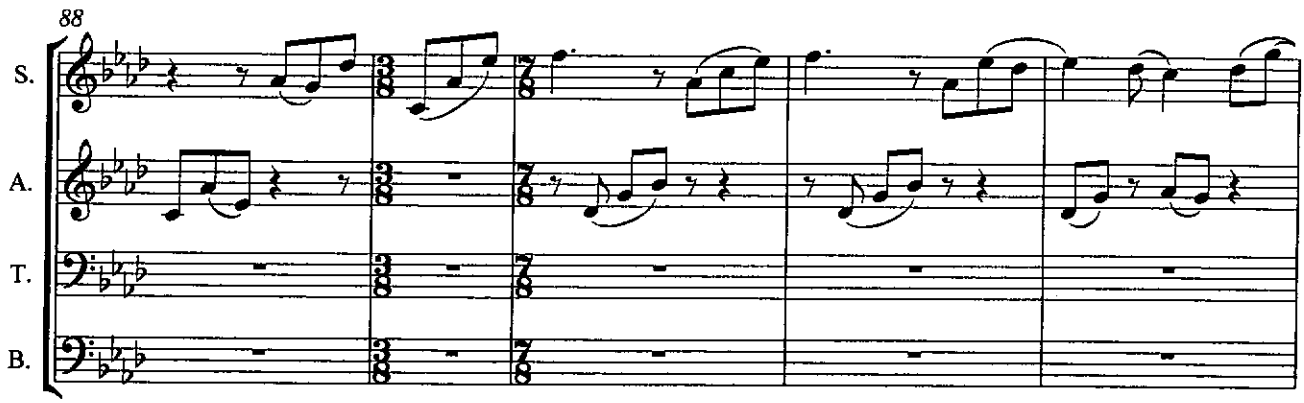
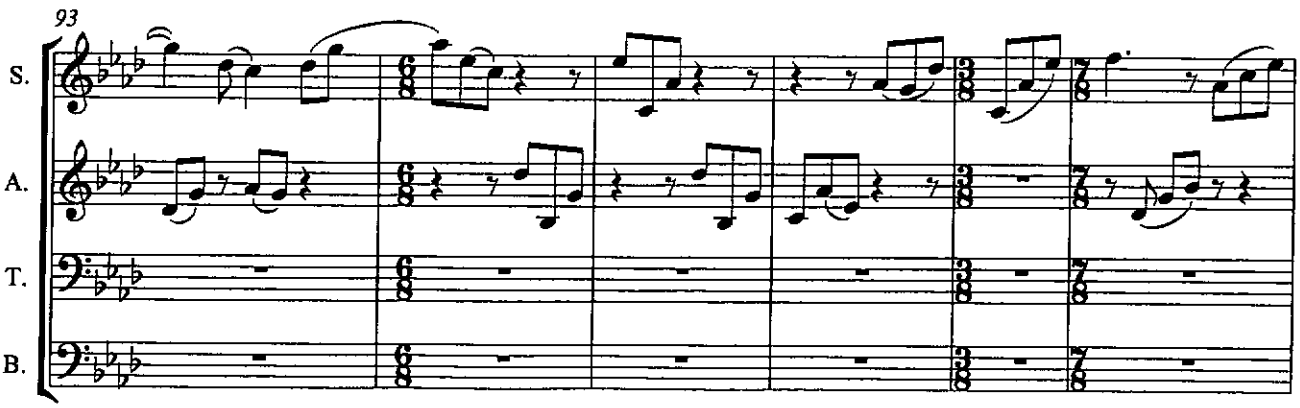
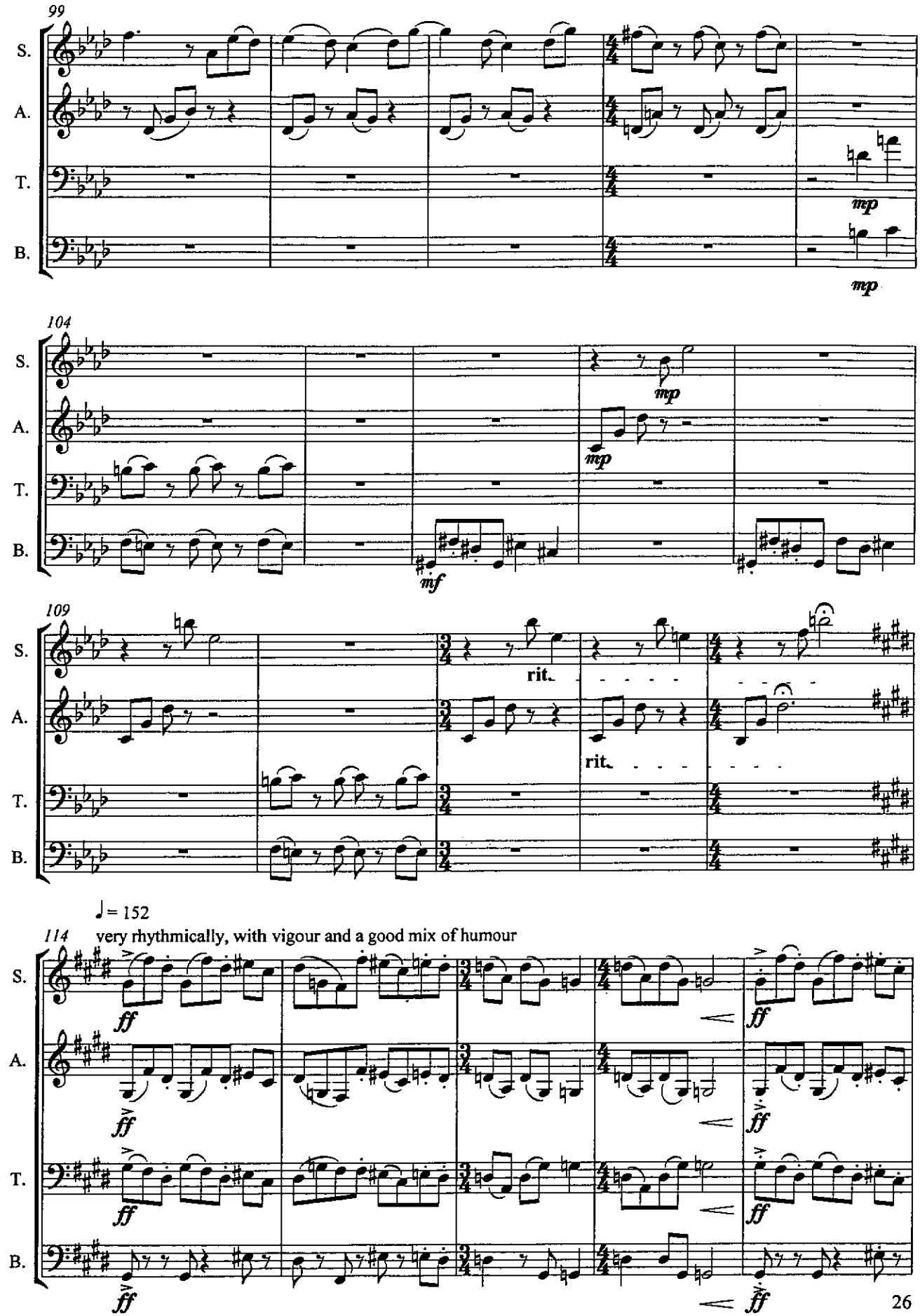
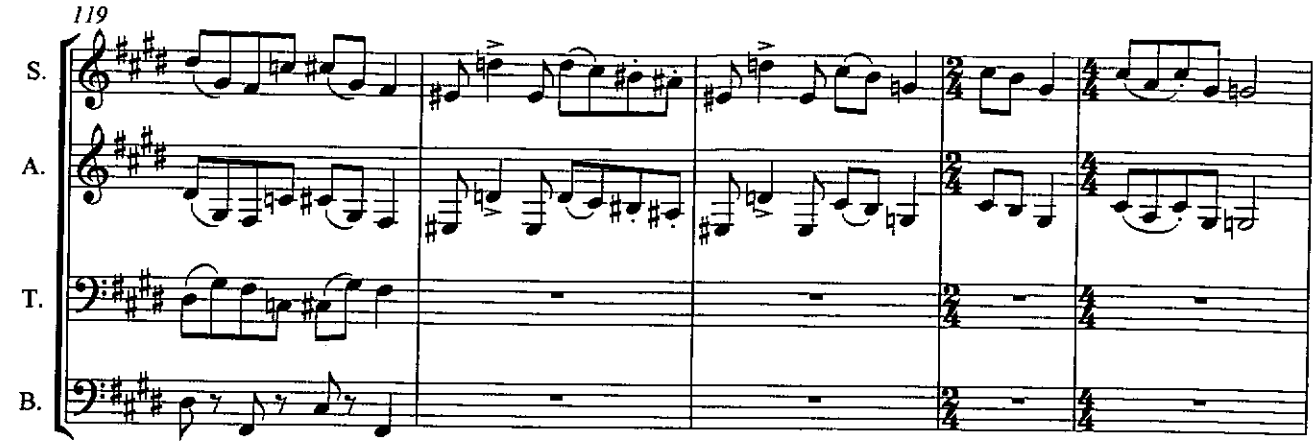
T.
B.


88
S.
A.
T.
B.


93
S.
A.
T.
B.


99
S.
A.
T.
B.
mp
mp
104
mp
mp
mf
109
rit.
rit.
♩= 152
114
very rhythmically, with vigour and a good mix of humour
ff
ff
ff
ff
ff
ff
ff
ff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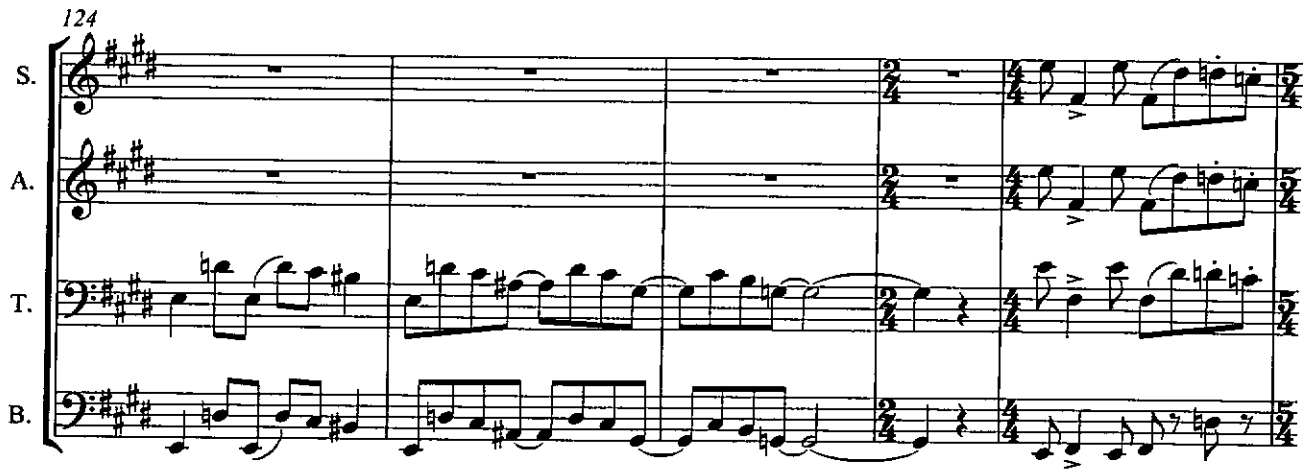
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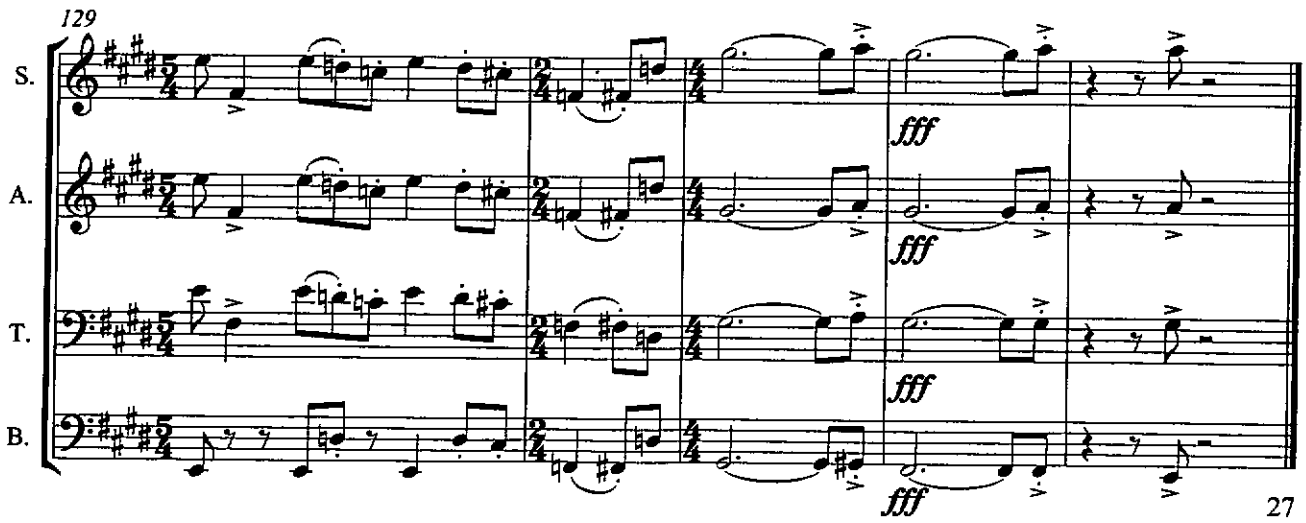
129
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UNTITLED

for Saxophone Quartet

Clare Loveday

2006

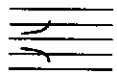
Full Score

Notes for Performance

Instrumentation

Soprano saxophone
Alto saxophone
Tenor saxophone
Baritone saxophone

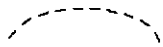
Symbols



A breath note. Blow without creating pitch

A tongued breath note. Blow without creating pitch and tongue the reed. Speed of tonguing is at the performer's discretion, but it may help to imagine the different sounds of rain and structure accordingly.

Key rattles. Speed and which rattles is at the performer's discretion, as for the tongued breath note.



A tied breath note (no tonguing).

A breath note with a underneath it to a pitched note indicates that the pitched note emerges out of the breath note. Do not tongue the pitched note.

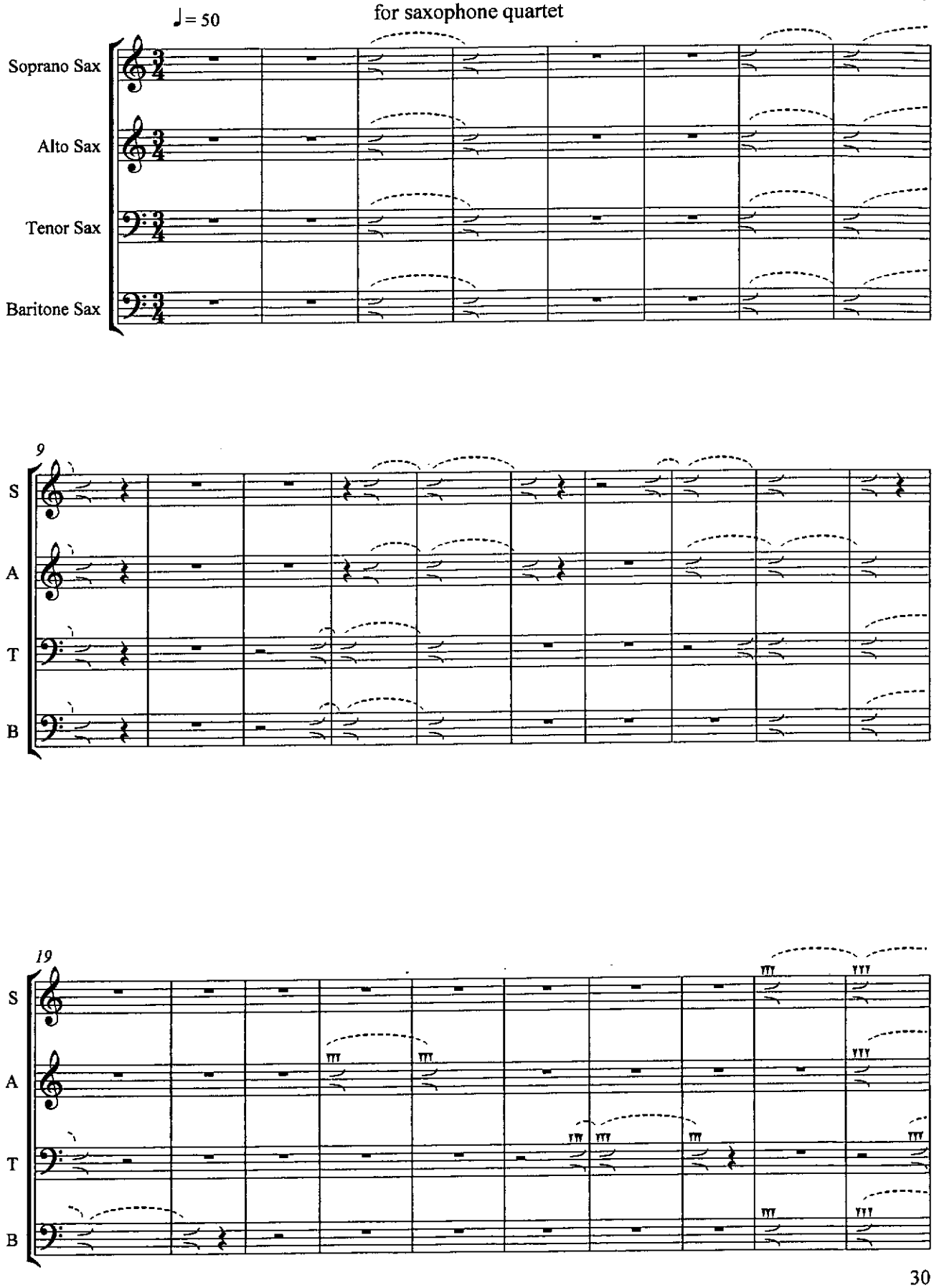
Similarly, a breath note with a underneath it to a pitched note indicates that the pitched not disappears into the breath note, without tonguing.

Accidentals
Accidentals last the duration of the bar.

Untitled

for saxophone quartet

Clare Loveday



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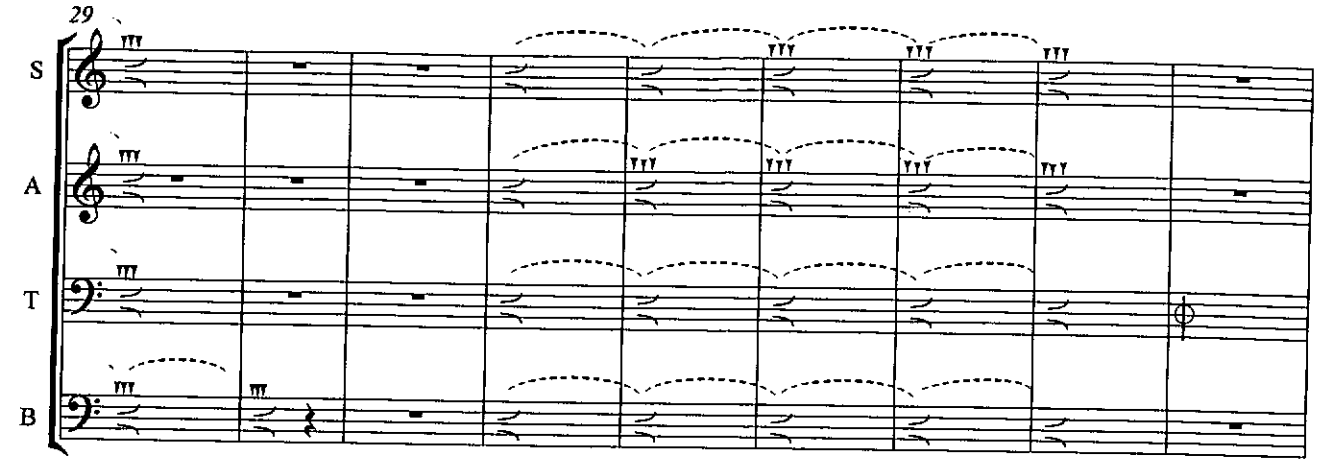
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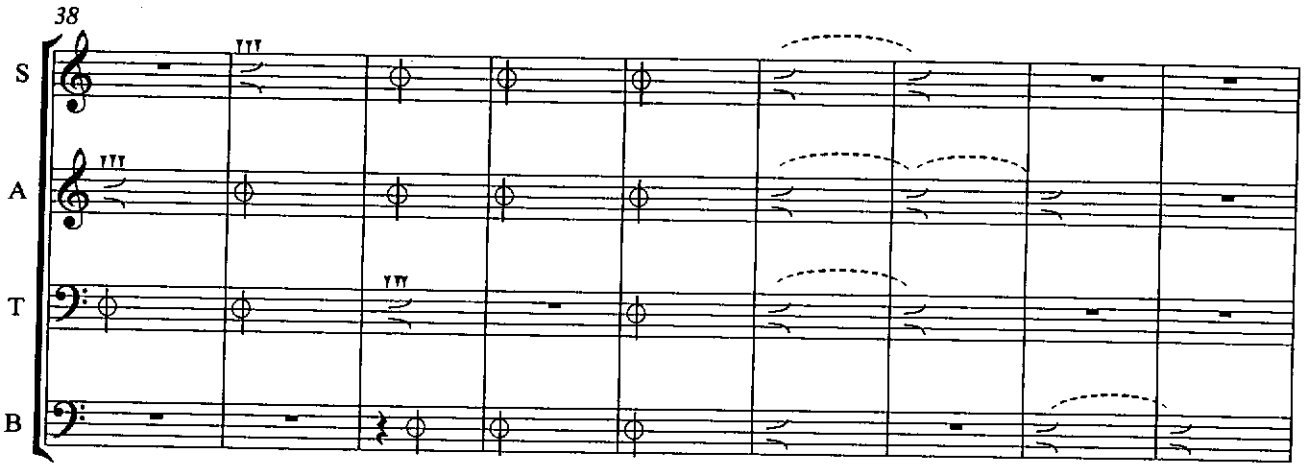
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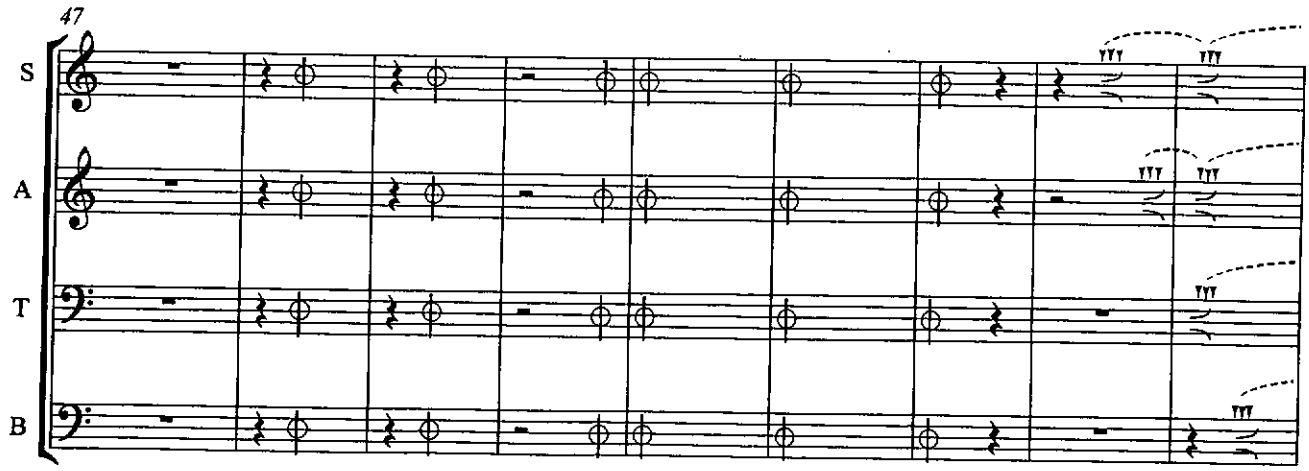
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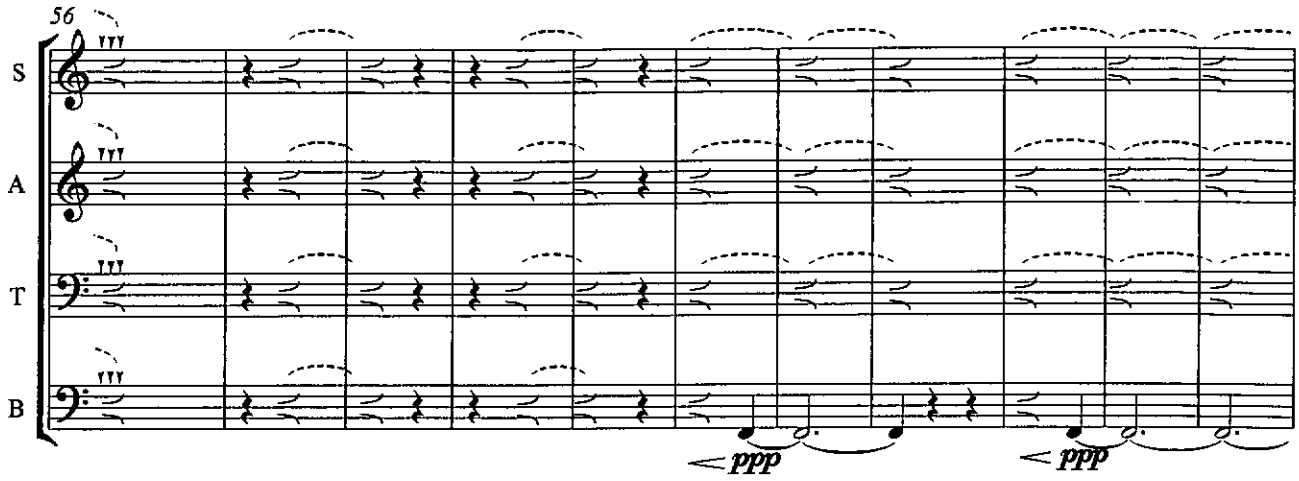
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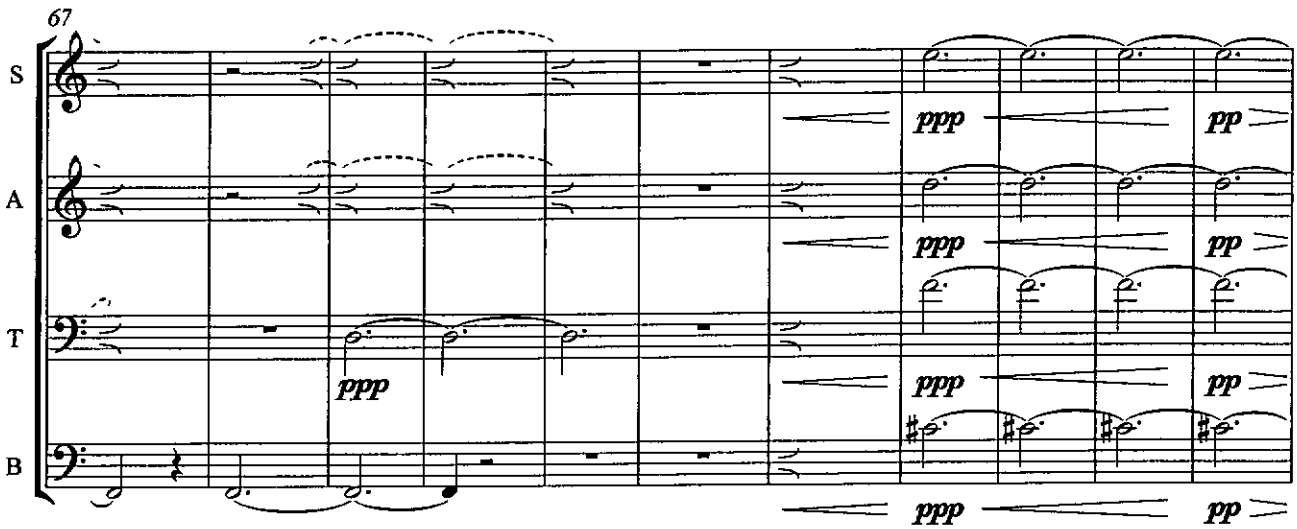
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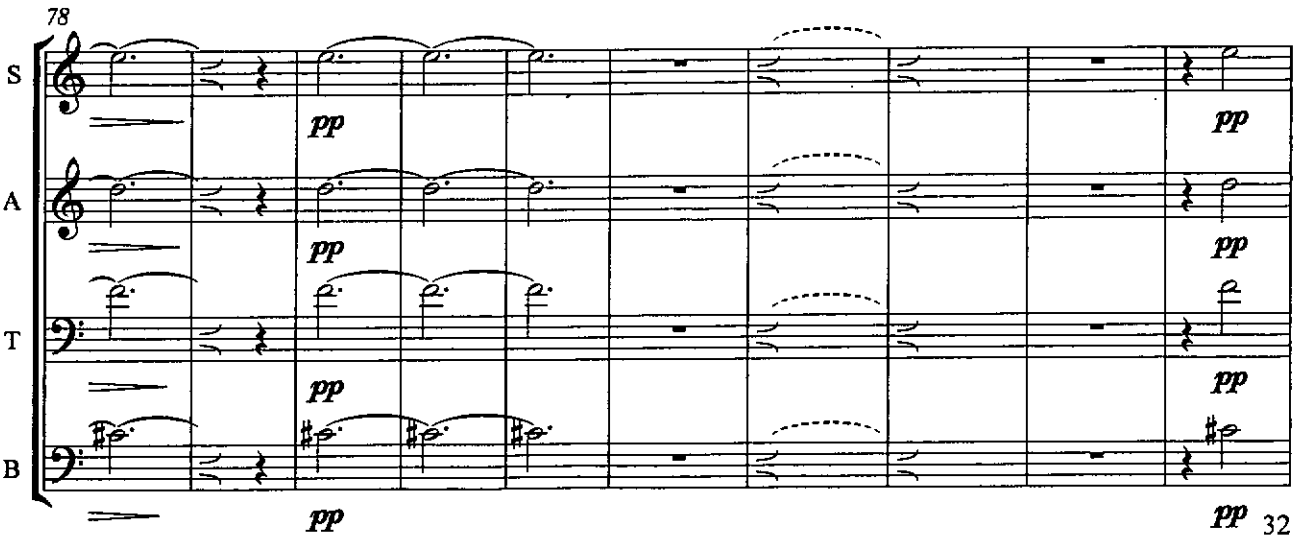
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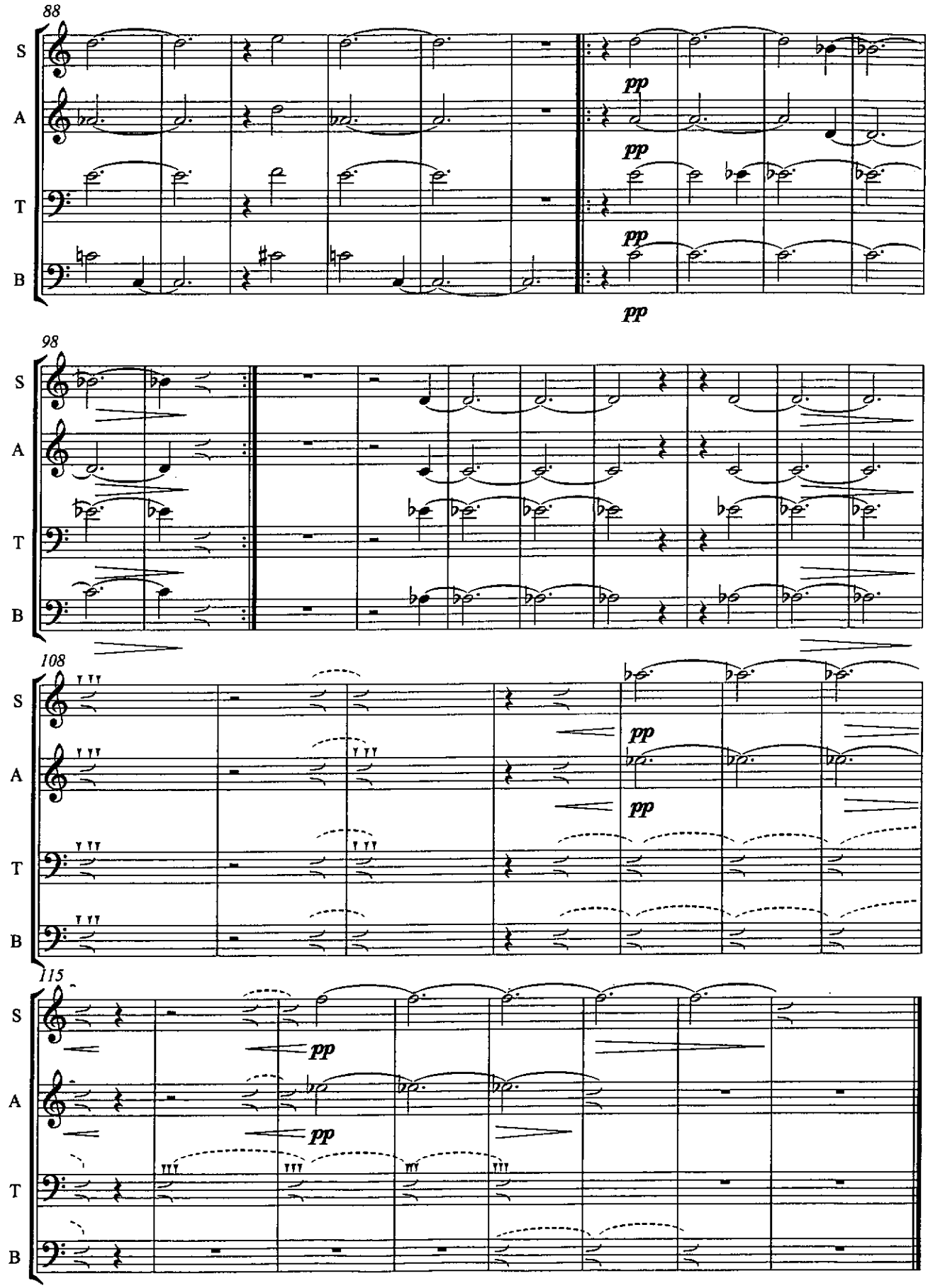
88
S
A
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B
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98
108
115

THE COLLISION PROJECT

for Car Wreck and Attached String Parts

A work conceived with Gerhard Marx

Music and Score

Clare Loveday

2006

Full Score

Notes for Performance

Instrumentation
1 car wreck.
2 violin scrolls and tail pieces; one set of violin strings.
2 cello scrolls and tail pieces; one set of violin strings.
Unwaxed dental floss, rubbed with epoxy resin.
2 cello bows.
1 violin bow.

Tuning of strings

It is important to note that while the strings can be tuned accurately, the tuning rarely lasts the full run of the work. However, ever hopeful that the tuning may indeed last, the strings are tuned as follows:

Roof cello:	lower string A	upper string D
Flank cello:	lower string G	upper string F
Roof violin:	lower string B	upper string A
Rust violin:	lower string B	upper string D

Duration
Approximately 50 minutes

Score symbols

The score is structured in cycles, each cycle is notated in the score as a bar in length. Each cycle is the equivalent of a long slow breath, (inhaled, held, exhaled, held) of approximately 12.5 seconds in length, unless otherwise indicated. Score symbols are given at each section.

Performer 1, 2 and 3 are numbered according to their choice of instruments: Performer 1 plays the bonnet violin and occasionally the rust violin, Performer 2 plays the roof cello, and Performer 3 plays the flank cello. The performer's positions of the work are indicated at each section of the score.

Composer's Notes

This work is intended to reflect the musical and cultural backgrounds of the performers. The alleatoric score is structured to provide interpretive space for the performers, whose musical experiences will be communicated in the process of interpreting the score. Each performer brings their own voice to the work; each performance reflects the subtle changes to that voice as they continuously engage and interact with the work.

Order

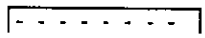
1. Opening
2. Percussion 1
3. Harmonics
4. Flank cello solo
5. Strings and percussion
6. Roof cello solo
7. Percussion 2
8. Bonnet violin solo
9. Strings dialogue - Closing

OPENING

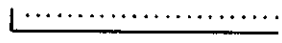
SYMBOLS

A long slow breath, inhaled slowly, held, and exhaled slowly and audibly, but without whistling or growling in the throat. It should sound like a long sigh.

Whispering, in home languages, volume indicated in the score. It is important that performers whisper intelligible language – if meaningless whisper is used, the sound becomes too full of s's.



Scrape the roof of the inside of the car with fingertips and nails, evoking the sound of wind.



Scrape and slowly tap feet on the floor of the car.

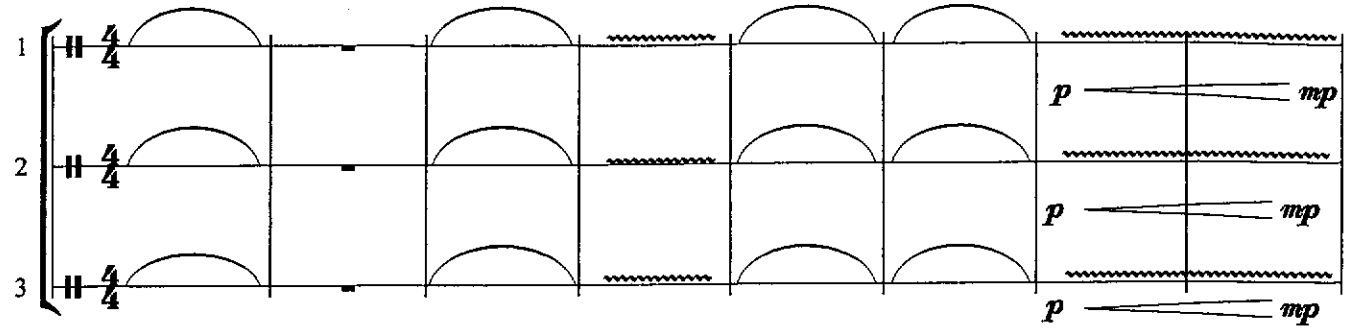
PERFORMER'S POSITIONS

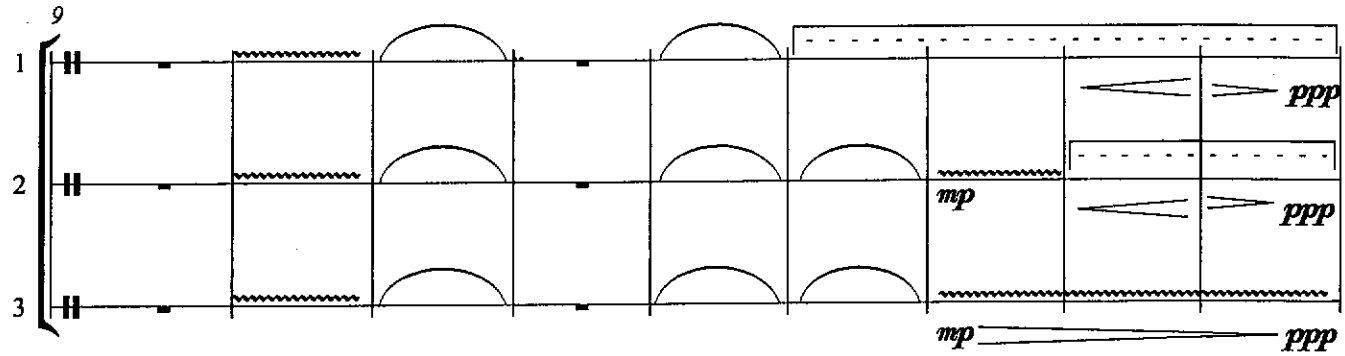
The performers sit in the back seat of the wreck. Performer 2 sits in the middle, Performer 1 to the right of Performer 2, Performer 3 to the left.

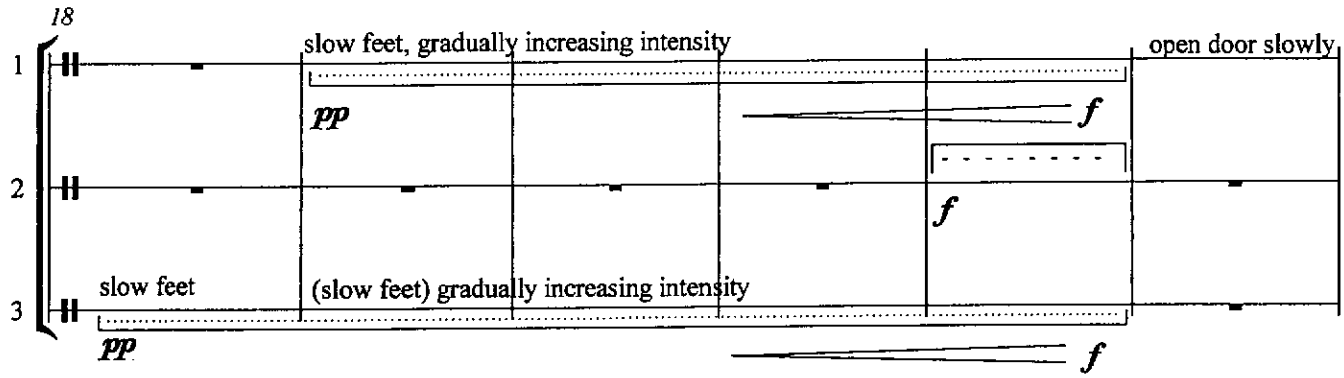
The Collision Project

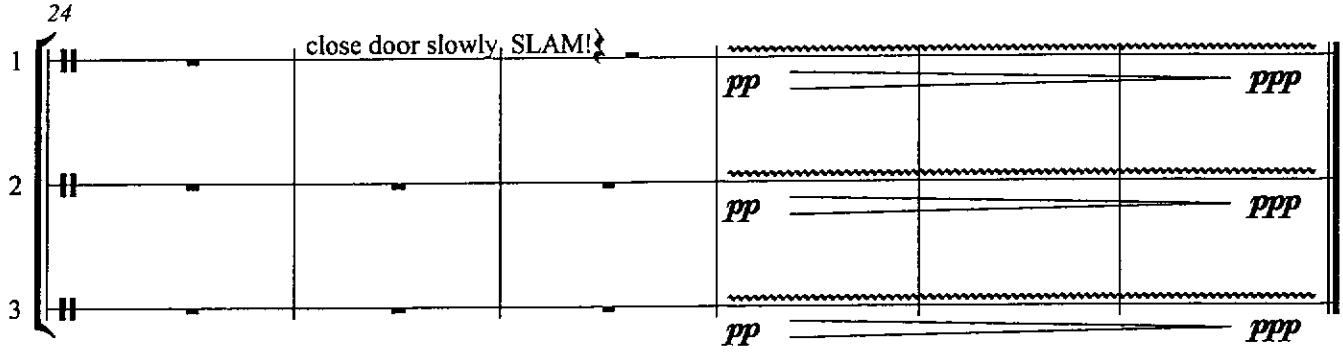
Clare Loveday

Opening









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PERCUSSION 1

SYMBOLS

: Using hands (and feet), create rhythm using parts of the wreck within reach.

R1: Rhythm One. Using hands (and feet) establish rhythm using available sound sources, such as: opening and closing ashtrays; knocking the door; tapping feet on the floor; scraping or slapping the surrounding seat(s) and/or roof.

R2: Rhythm Two. Establish rhythm using available sound sources, such as: hammering or slapping hands on floor of boot, inside flank of car and roof; feet can be used on floor of boot or inside of hatch, or to open and close hatch. Follow same pulse of beat as set by Rhythm One.

R3: Rhythm Three: Establish rhythm using available sound sources, such as: tapping all areas of dashboard; dragging car-sourced metal objects over grids; flicking indicators or windscreen wipers, door handles and locks, tapping or flicking pedals.

In the section from bar/cycle 12 to the end, the rhythms must have a common pulse, thus building up into a pulse-based rhythm, which could be polyrhythmic. The style of the rhythm is not necessarily dictated by Performer 1, and it is recommended that Performer 1 choose a simple, widely-spaced rhythm thus giving wider rhythmic scope to the other performers. Changes that occur in the group rhythm need not necessarily change the underlying pulse, rather changing the sound sources or pulse groupings.

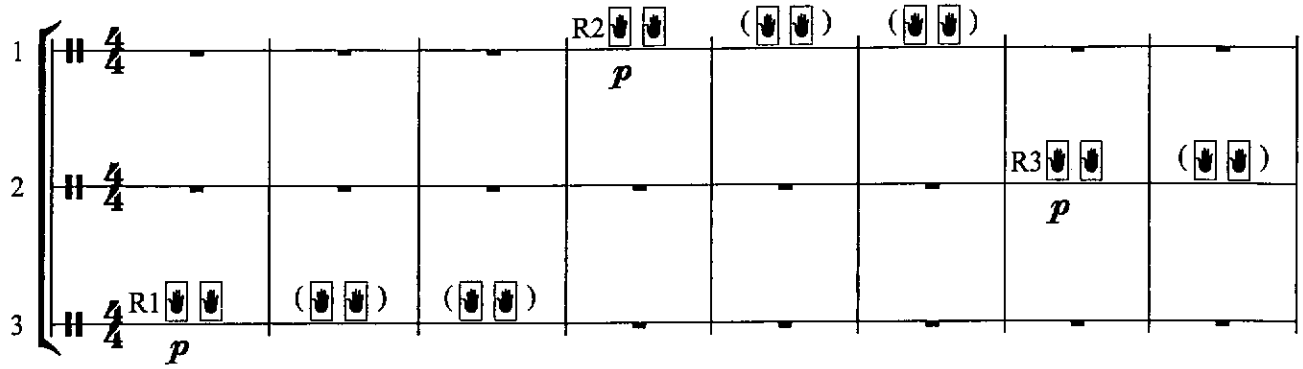
PERFORMER'S POSITIONS

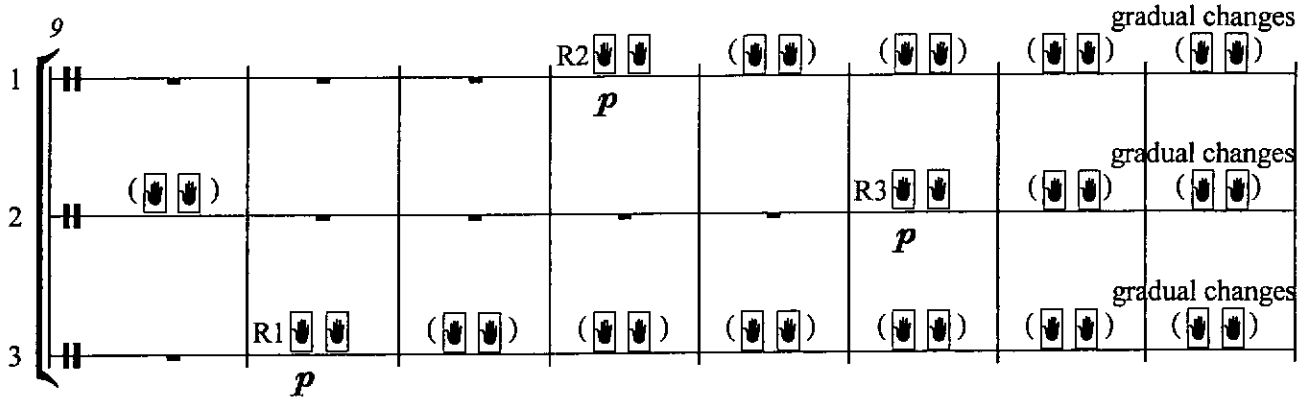
Performer 1 sits on the floor of the boot of the wreck.
Performer 2 sits in the driver's seat.
Performer 3 remains in the same position as for the previous section.

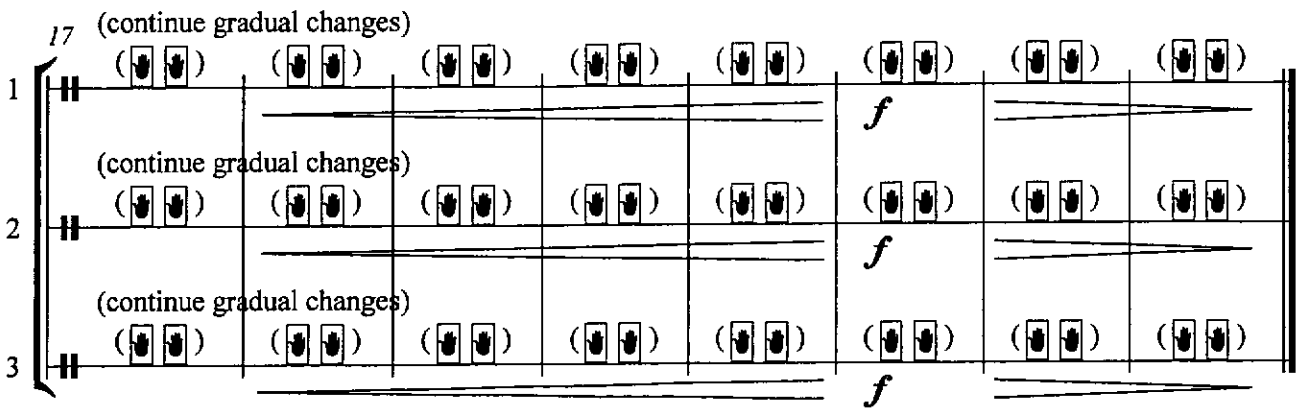
The Collision Project

Percussion 1

Clare Loveday







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HARMONICS

Note: 1 bar/cycle = 15 seconds

SYMBOLS

: Hand moves underneath tautly held floss, moving from the string on the rust violin slowly away from the wreck and towards Performer 2 who is holding the floss.

: Hand moves underneath tautly held floss, slowly moving away from Performer 2 towards the point at which the floss connects with the string on the rust violin.

: Hand movements in the middle of the floss length, in the area most suited to harmonics. These movements can be short and fast, slow, or sweeping.

: Hold floss taught with one hand, pull and rub floss with other hand allowing floss to vibrate so that the string to which it is attached vibrates.

: Rub fingers along strings, creating a wailing sound.

: Pull resined fingers in short, stopped pulls along the string, creating a harsher sound.

Diagonal dotted arrow lines indicate interaction with the other player.

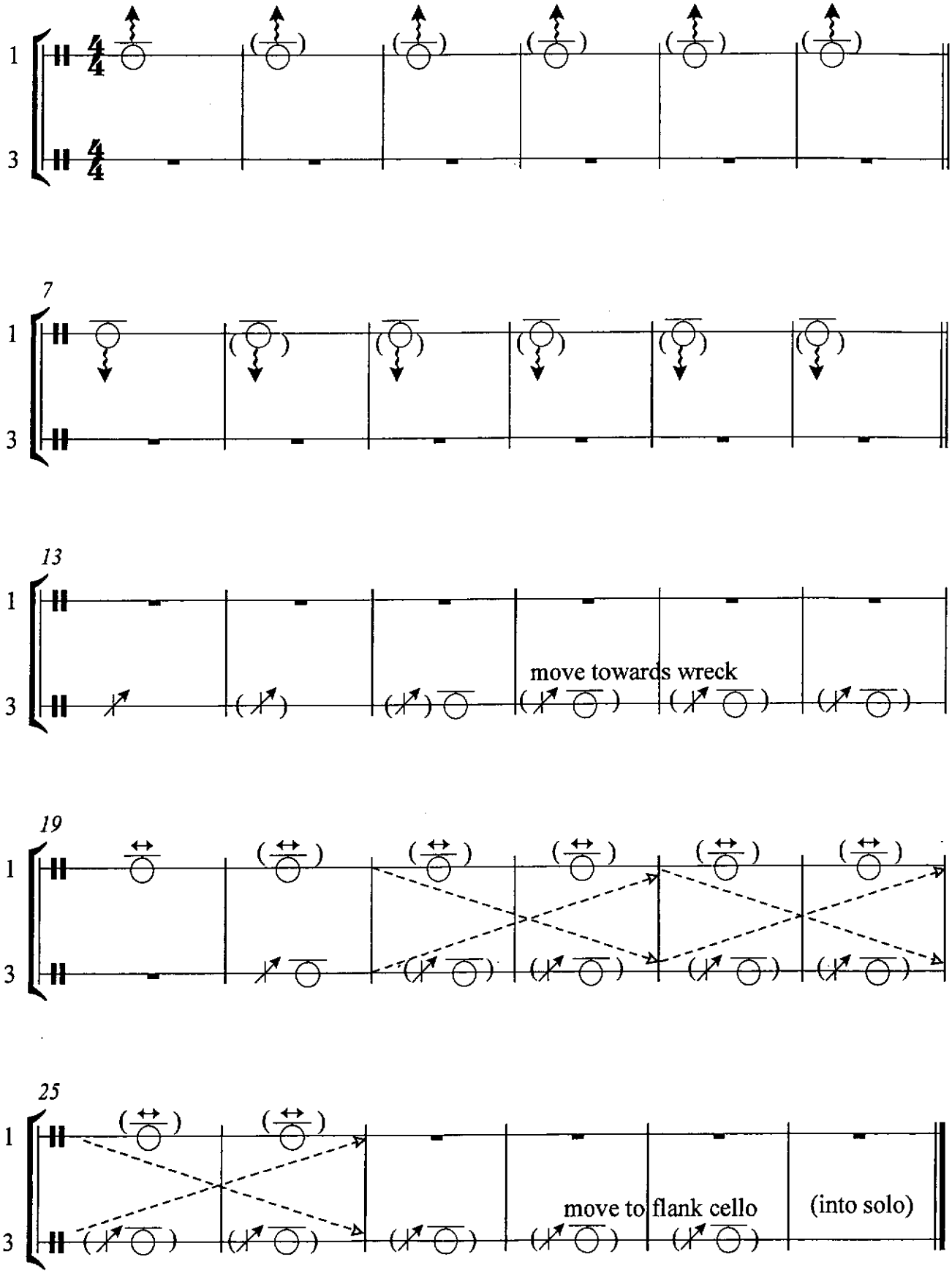
PERFORMER'S POSITIONS

Performer 2 stands at least 3 metres away from the wreck, holding a long length of resined dental floss as taut as possible. Performer 1 starts at the point at which this floss is connected to the string on the rust violin and creates sound by gently and very slowly running the hand underneath the floss away from the string. As Performer 1 moves further away from the rust violin's string, harmonics will start to sound. Attention should be drawn to these by the moving the hand backward and forwards underneath the part of the string where the harmonic is produced.
Performer 3 stands far away from the wreck, out of sight if possible, holding a long length of resined dental floss attached to a flank cello string. Sound is created by pulling the floss, which causes the string on the wreck to vibrate and creates a low growl. Running the palm of the hand along the floss, which must be held taut in the other hand, creates a more pitched and sustainable sound. The combination of the two is preferable for cycles 13 – 17, 27 - 29. Harmonics can be found on the floss for a musical dialogue with Performer 1, cycles 20 – 26.

The Collision Project

Harmonics

Clare Loveday



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FLANK CELLO SOLO

Performer 3 may, but does not have to, include all available sound sources available in the instrument and surrounding area. It is, however, recommended that one or two sound sources are focused on and these used to create a solo section. It is recommended that the performer of this instrument (the flank cello) make use of the sound sources available in floss, and to this end may attach additional lengths of floss onto the other strings, or have two per string.

The only sound source the performer may not use is bowing.

The length of the solo is at the performer's discretion – between 4 and 7 minutes is suggested.

PERFORMER'S POSITION

Performer 3 sits at attached instrument on roof of wreck.

STRINGS AND PERCUSSION

SYMBOLS

pizz : Pluck strings, using all available areas on the instrument: above the bridge, below the bridge, just below the pegs.

: Using hands (and feet) create rhythm using parts of the wreck within reach. Hammer the hands quickly and gently on the nearest available surface of the wreck, creating a rumble of sound.

: Pull resined fingers along the length of the string, creating a wailing sound.

: Pull resined fingers in short, stopped pulls along the string, creating a harsher sound.

Dotted arrow lines moving diagonally indicate interaction with the other player(s).

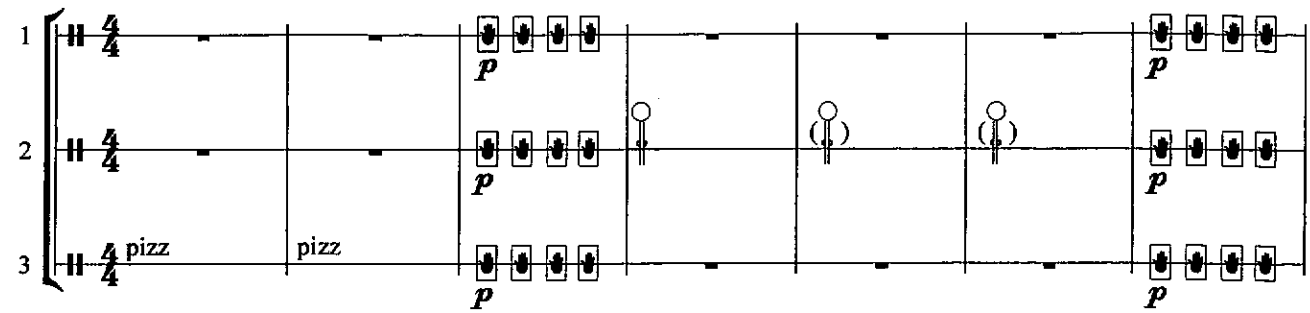
PERFORMER'S POSITIONS

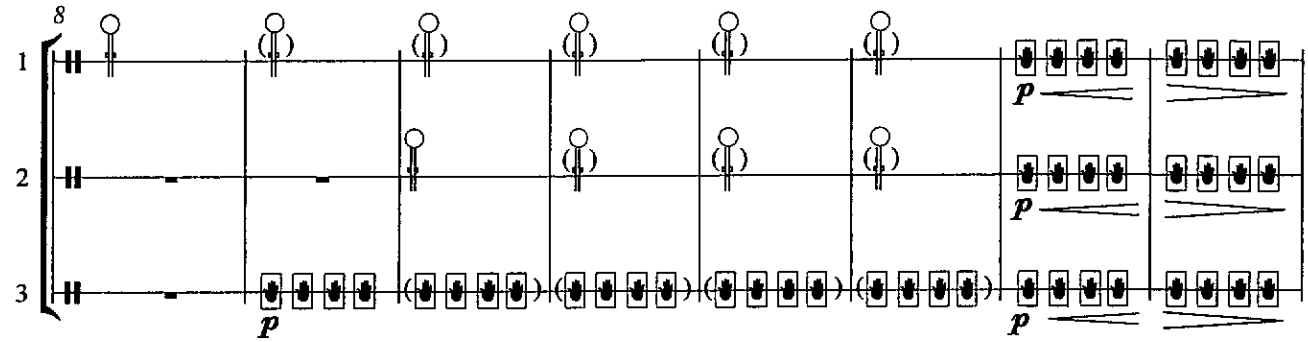
Performer 1 at the bonnet violin
Performer 2 at the roof cello
Performer 3 at the flank cello

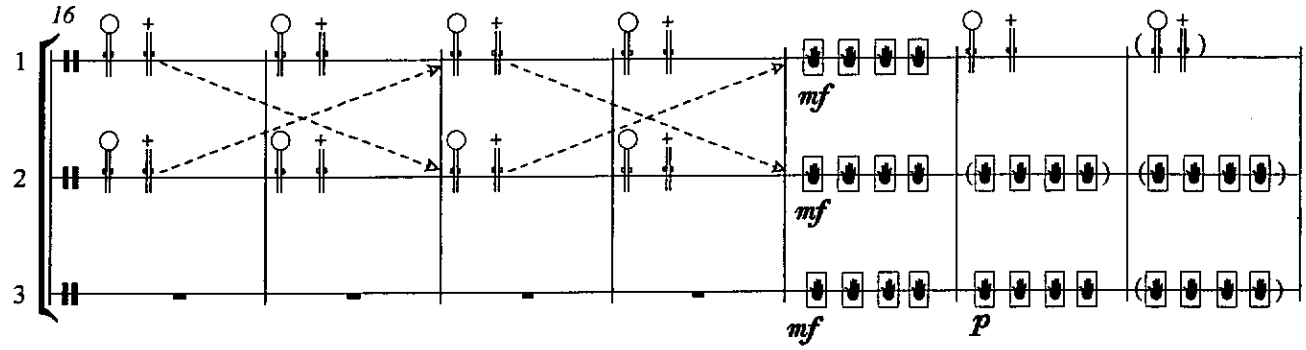
The Collision Project

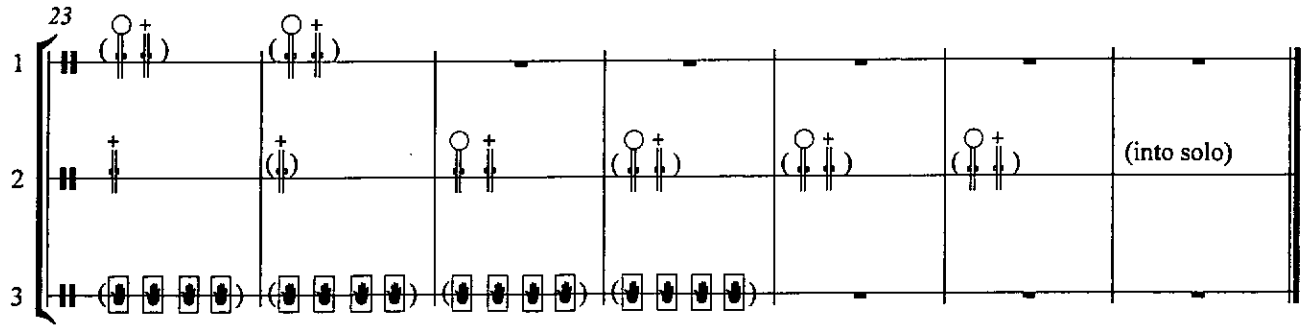
Strings and Percussion

Clare Loveday









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ROOF CELLO SOLO

The performer may, but does not have to, include all available sound sources available in the instrument and surrounding area. It is, however, recommended that one or two sound sources are focused on and these used to create a solo section. It is recommended that the performer of this instrument (the roof cello) make use the sound sources that best make use of the excellent resonance provided by the underlying sound box of the boot. These can include hitting the strings with hands or fingers or a found object (non-musical), or pulling fingers along the strings, or plucking. Pitch can be adjusted by removing and replacing the bridge, changing the weight distribution of the feet, and bending the scroll.

The only sound source the performer may not use is bowing.

The length of the solo is at the performer's discretion – between 4 and 7 minutes is suggested.

PERFORMER'S POSITIONS

Performer 2 at the roof cello.

PERCUSSION 2

This section is divided into 4 sub-sections:

Section A: A free rhythm section, not intended to create any particular rhythmic pattern, in which performers create as much noise as possible on the wreck. It is indicated on the score as "ad lib". Performer 2, who is situated on the roof, can stand and rock or jump. Performer 3, situated at the back of the wreck, can pummel fists on the opened hatch. Performer 1, situated behind the wreck near front passenger door can hammer on the hubcaps (if present) or bang on the side of the passenger door. The aim is to be *loud*.
Section B: A gentler rhythmic section in which performers use the available sound sources to create a rhythmic pattern, which can be altered in the course of the section without changing the underlying pulse. It is indicated on the score as "in tempo".
Section A returns
Section B1: As in Section B, but creating a different rhythmic pattern.

During the course of the last section of percussion, Performer 1 moves towards the bonnet section of the wreck, using whatever percussion sound source options are available along the way.

SYMBOL

: Using hands (and feet) create rhythm using parts of the wreck within reach

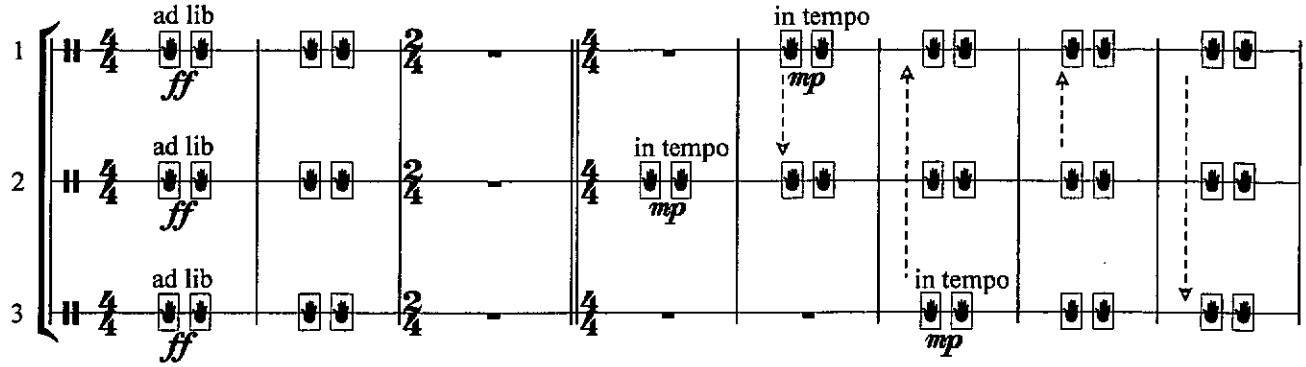
PERFORMER'S POSITIONS

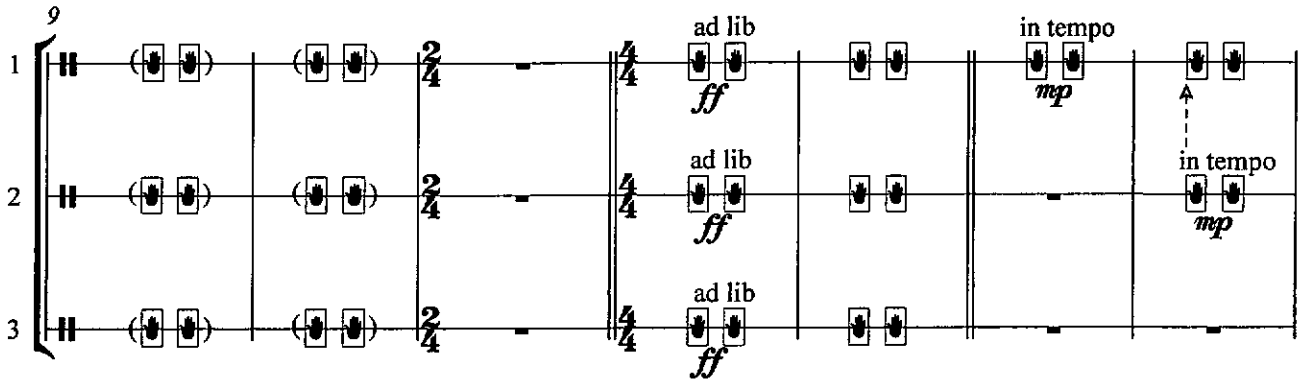
Performer 1 on the opposite side of the wreck to Performer 3
Performer 2 on the roof
Performer 3 at the area around the flank cello

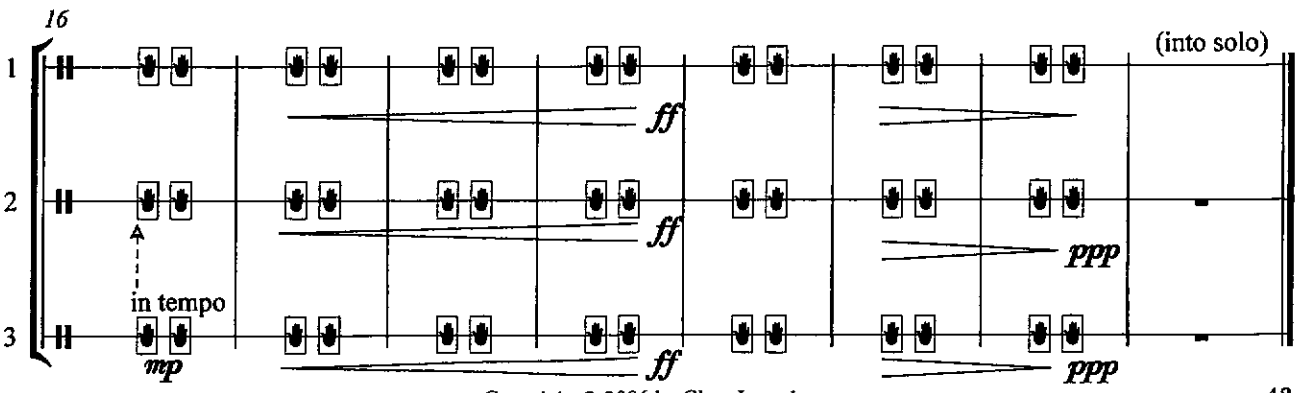
The Collision Project

Percussion 2

Clare Loveday







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BONNET VIOLIN SOLO

The performer may, but does not have to, include all available sound sources available in the instrument and surrounding area. It is usually suggested that one or two sound sources are focused on and these used to create a solo section. However, with this instrument it is recommended that the performer of this instrument (the bonnet violin) make wider use of sound sources, including those sources around the violin, as the violin itself it somewhat limited. The strings of this violin can be plucked or pulled, or floss can be attached to one or both strings to expand the possibilities. The area surrounding the violin can be used, such as hitting or slapping surfaces, tapping or drumming with fingers, or by running the hands along the flat surfaces.

The only sound source the performer may not use is bowing.

The length of the solo is at the performer's discretion – between 4 and 7 minutes is suggested.

PERFORMER'S POSITION

Performer 1 at the bonnet violin.

STRINGS DIALOGUE - CLOSING

SYMBOLS

pizz extended: Pluck strings, using all available areas on the instrument:
areas above the bridge, below the bridge, just below the pegs. Bend the scroll to create slight changes in pitch, varying from slow to quick "vibrato".

: Pull resined fingers along the length of the string, creating a wailing sound

: Pull resined fingers in short, stopped pulls along the string, creating a harsher sound.

arco // : Bow on the thick strings

arco // // : Bow on the thick and thin strings

 Whispering, in home languages, volume indicated in the score. It is important that performers whisper intelligible language – if meaningless whisper is used, the sound becomes too full of s's.

A long slow breath, inhaled slowly, held, and exhaled slowly and audibly, but without whistling or growling in the throat. It should sound like a long sigh.

Dotted arrow lines moving diagonally indicate interaction with the other player(s).

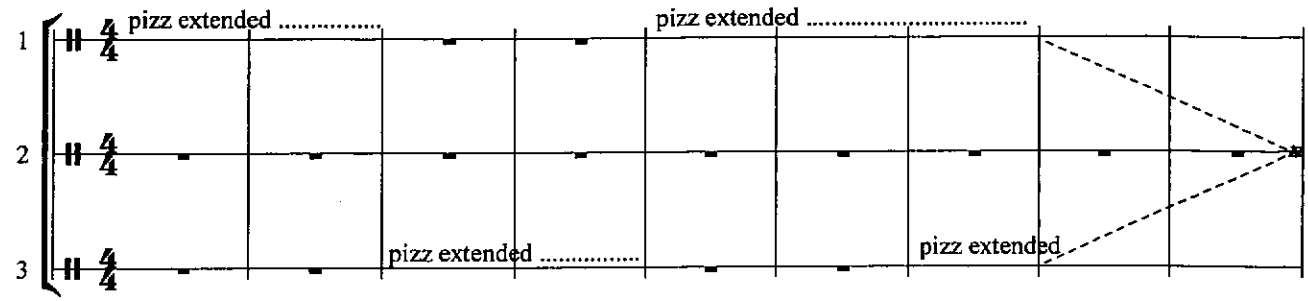
PERFORMER'S POSITIONS

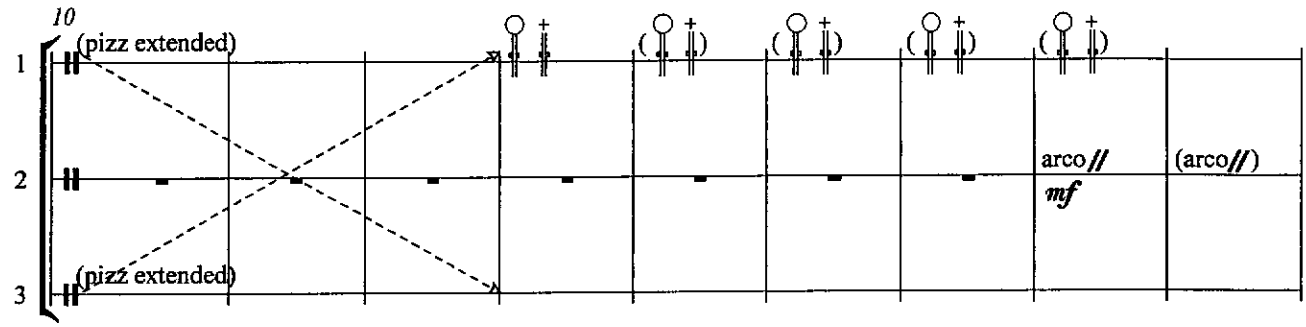
Performer 1 at the bonnet violin
Performer 2 at the roof cello
Performer 3 at the flank cello.

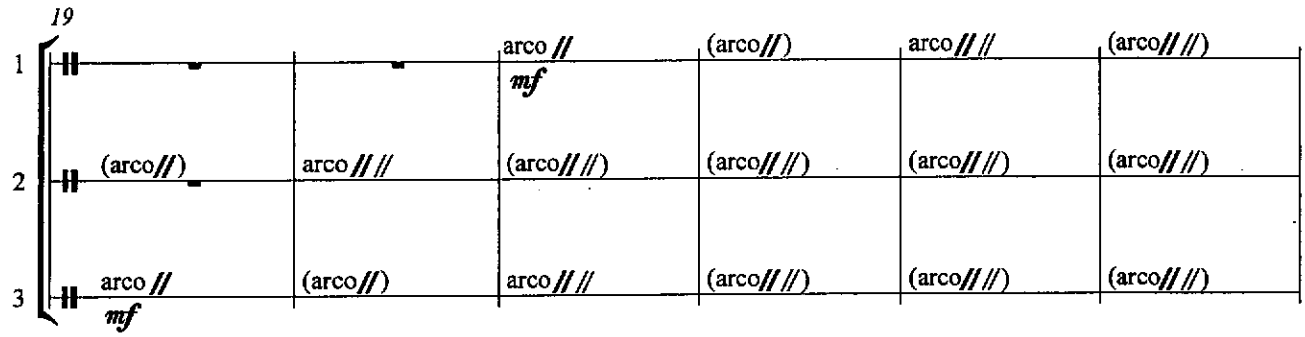
The Collision Project

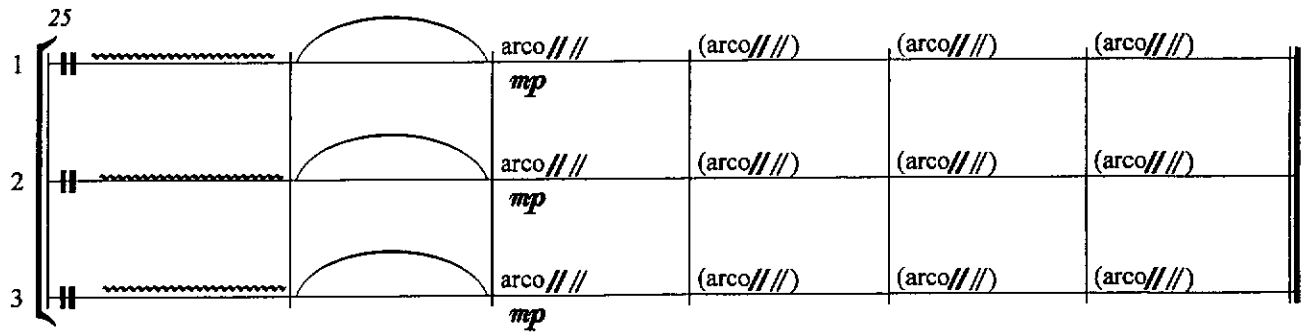
String Dialogue - Closing

Clare Loveday









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RED HERRING

for alto saxophone

Clare Loveday

2006

Dedicated to Jörgen Pettersson

Notes for Performance

Duration
Approximately 8½ minutes

Symbols

The above symbol indicates multiphonics. The placement of this symbol on the stave indicates where in the register the multiphonics are played.
Multiphonic symbols that change position on the stave in one phrase (such as bars 190 – 191, and 205 - 206) indicate that the multiphonics move registers within this phrase.
In some cases, a note precedes or follows the multiphonic symbol. This indicates that the multiphonics emerge from the note (if the note precedes the symbol) or that the note emerges from the multiphonics (if the note follows the symbol).

Accidentals
Accidentals last the duration of the bar.

The Score is written at Transposed Pitch.

Composer's Note

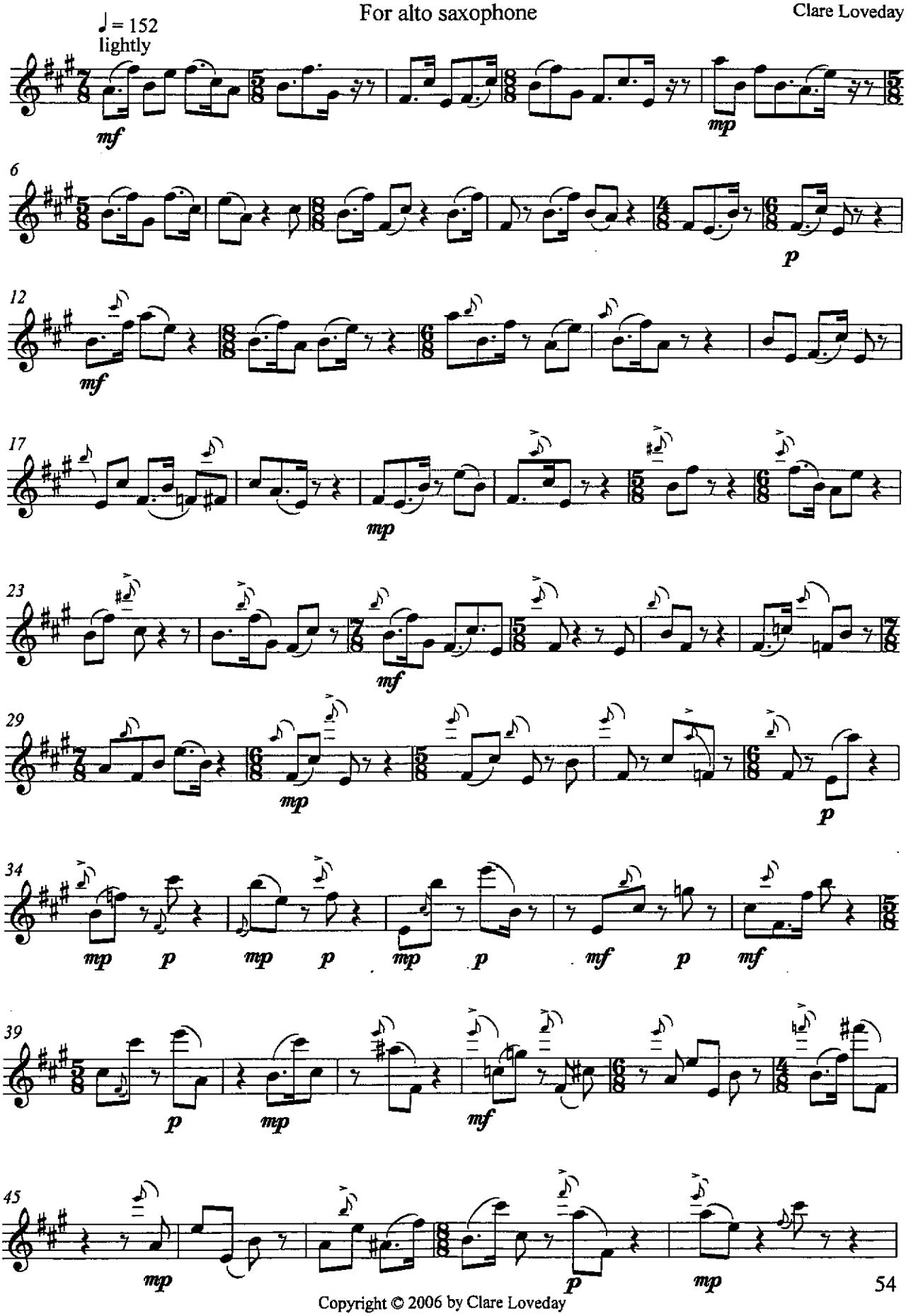
Red Herring is inspired by the singing style of the Baka Forest People of Southeast Cameroon.

For Jörgen Pettersson

Red Herring

For alto saxophone

Clare Loveday



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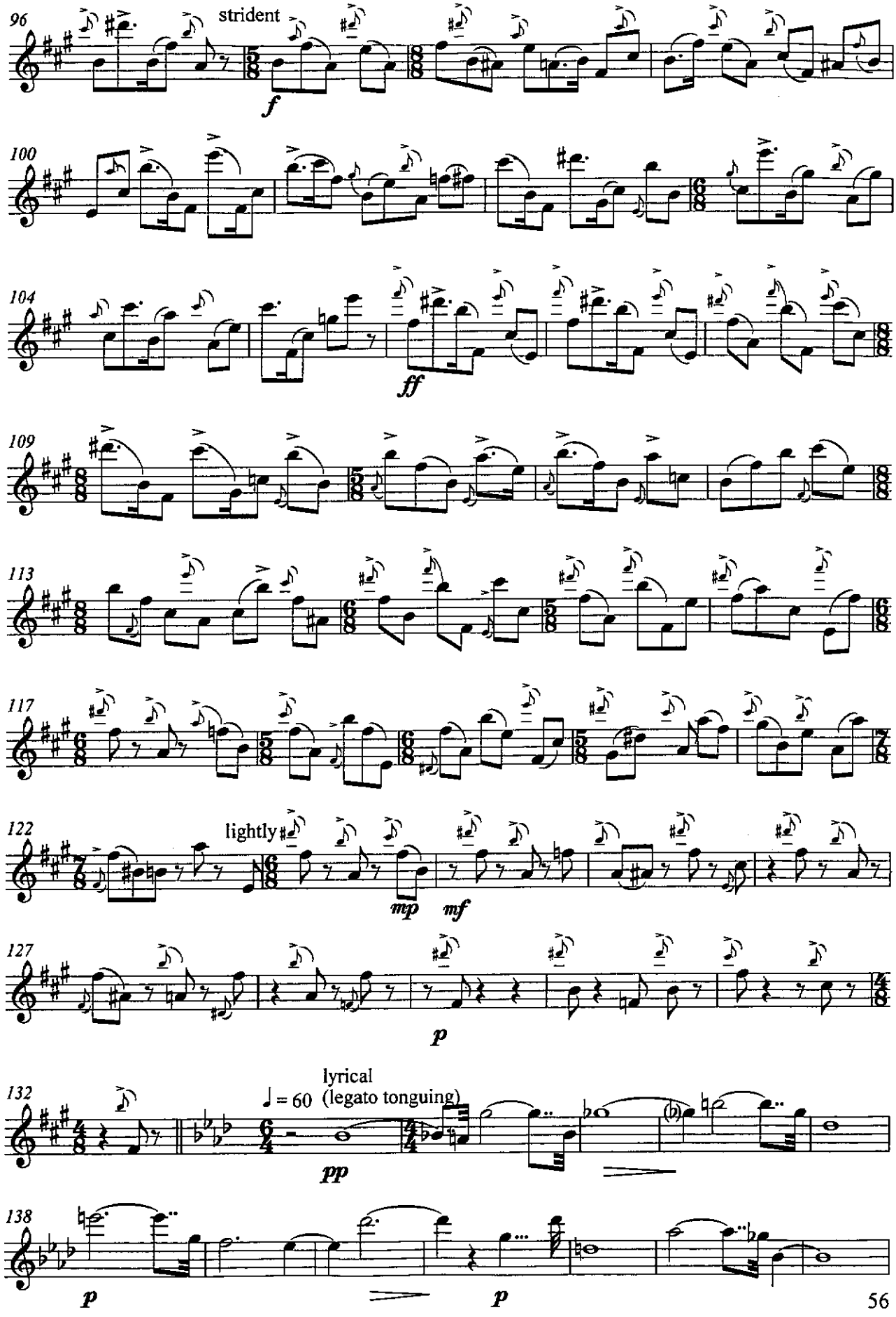
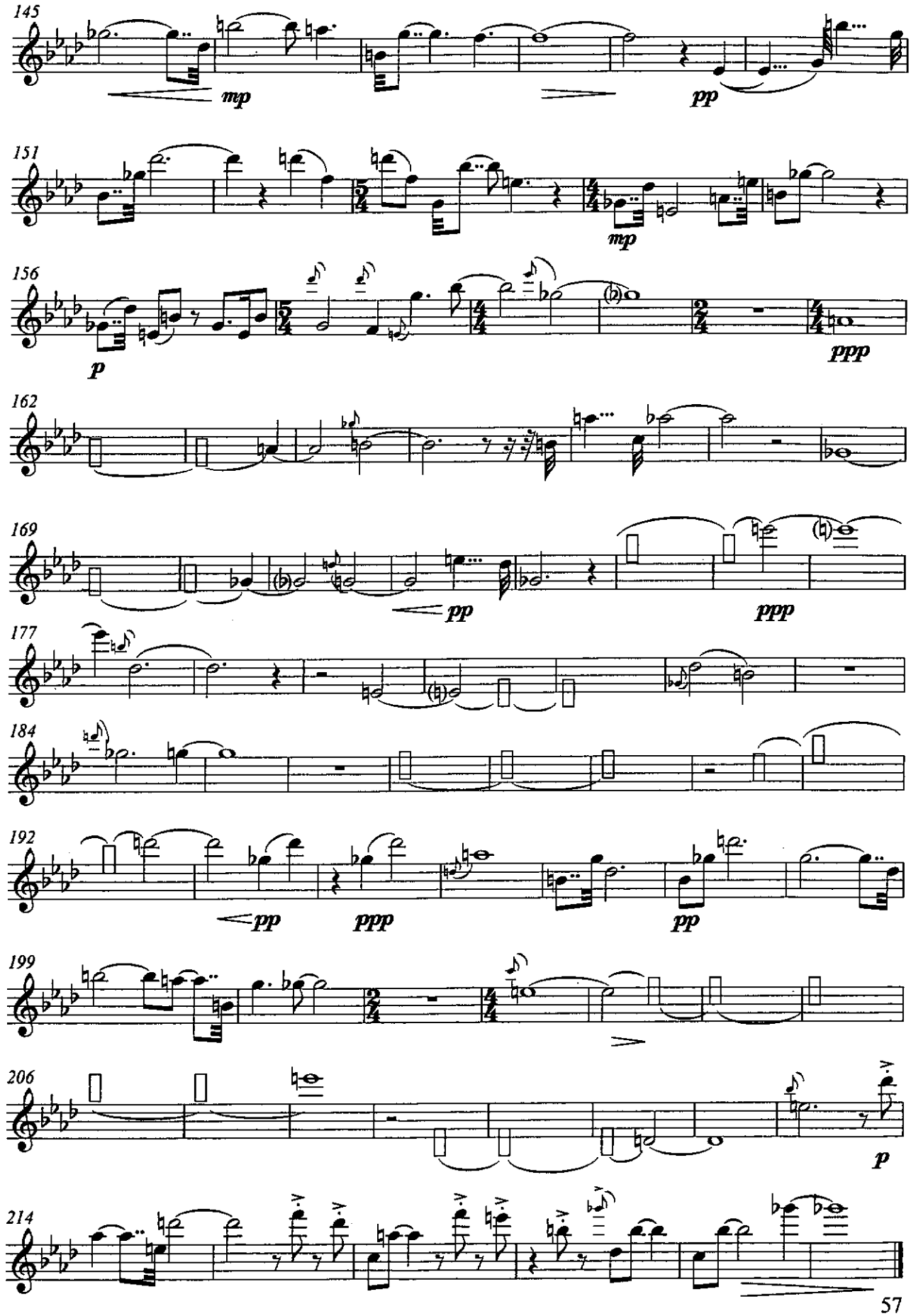

96
strident
f
100
104
ff
109
113
117
122
lightly
mp
mf
127
p
132
lyrical
♩ = 60 (legato tonguing)
pp
138
p
p


145
mp
pp
151
mp
156
p
ppp
162
169
pp
ppp
177
184
192
pp
ppp
pp
199
206
p
214

BLINK

for 2 saxophones and
chamber ensemble

Clare Loveday

2007

Full Score

Commissioned by Ensemble Reconsil
for concert premiere by Ensemble Reconsil
at Arnold Schoenberg Centre, on 2 October 2007

Notes for Performance

Instrumentation
Flute
Oboe
Soprano saxophone
Tenor saxophone
Trumpet in C
Bass trombone
Piano
Violin 1
Violin 2
Viola
Cello 1
Cello 2

Duration
Approximately 10 minutes

Symbols

+	slap tonguing
martele	martelé - play near the frog (with force)

Articulation
All articulation for the saxophones serves as a guideline. This is particularly relevant in the tenor saxophone part from rehearsal mark I to J, which is written with minimal articulation. The saxophonist may find it easier to play by slurring notes, and is free to do so. However, please note that the section is indicated as 'attacking' and this should be maintained.

Accidentals
Accidentals last the duration of the bar.

The Score is written at Concert Pitch.

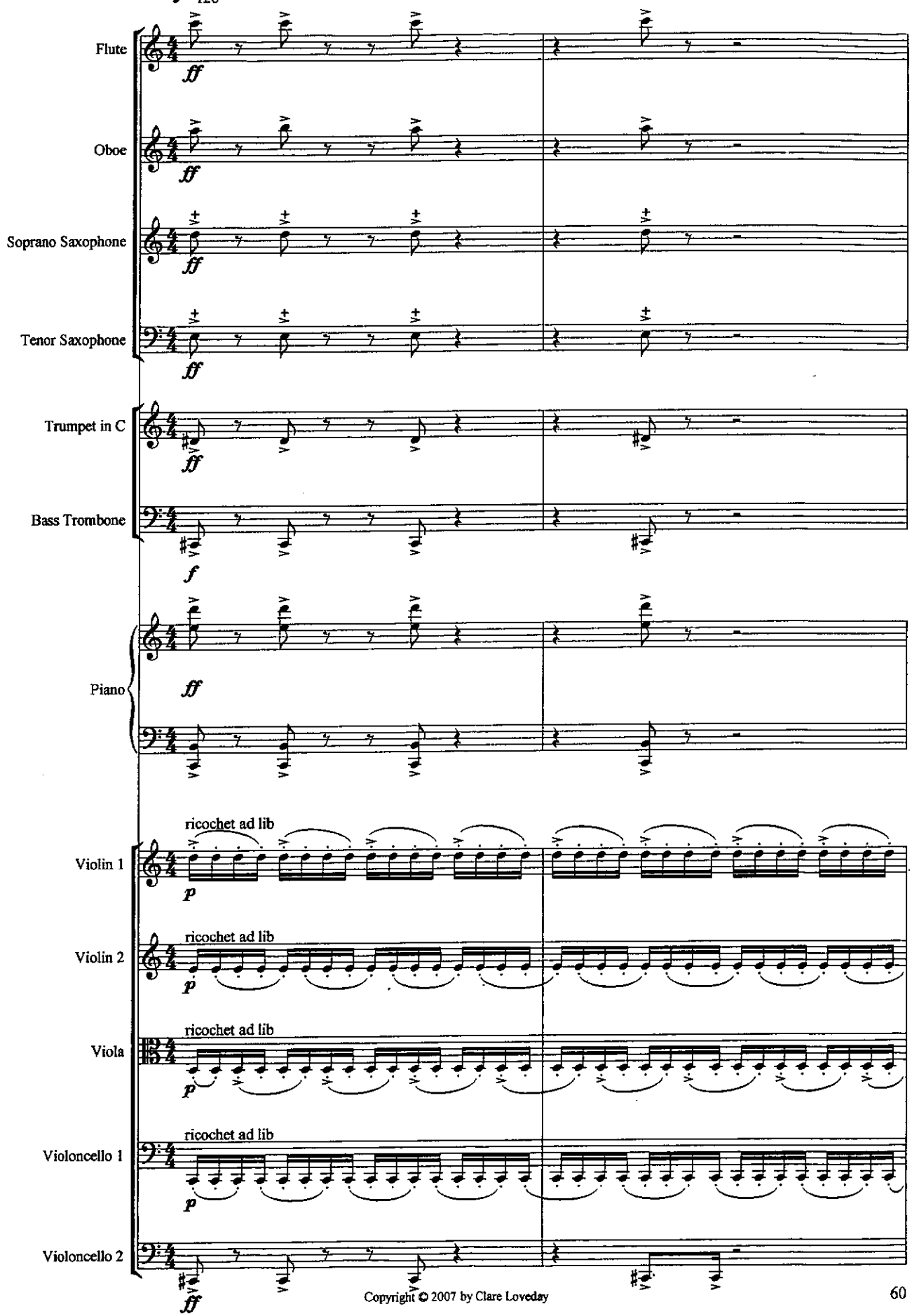
Composer's Note

Life in Johannesburg: energetic, exuberant, stark and violent. Blink, an office tower is built. Blink, a car is hijacked. Blink, a shock wave of immigrants. And yet, woven into the chaos, the delight of new culture, new humour, and irrepressible optimism.

BLINK

Clare Loveday

♩= 126



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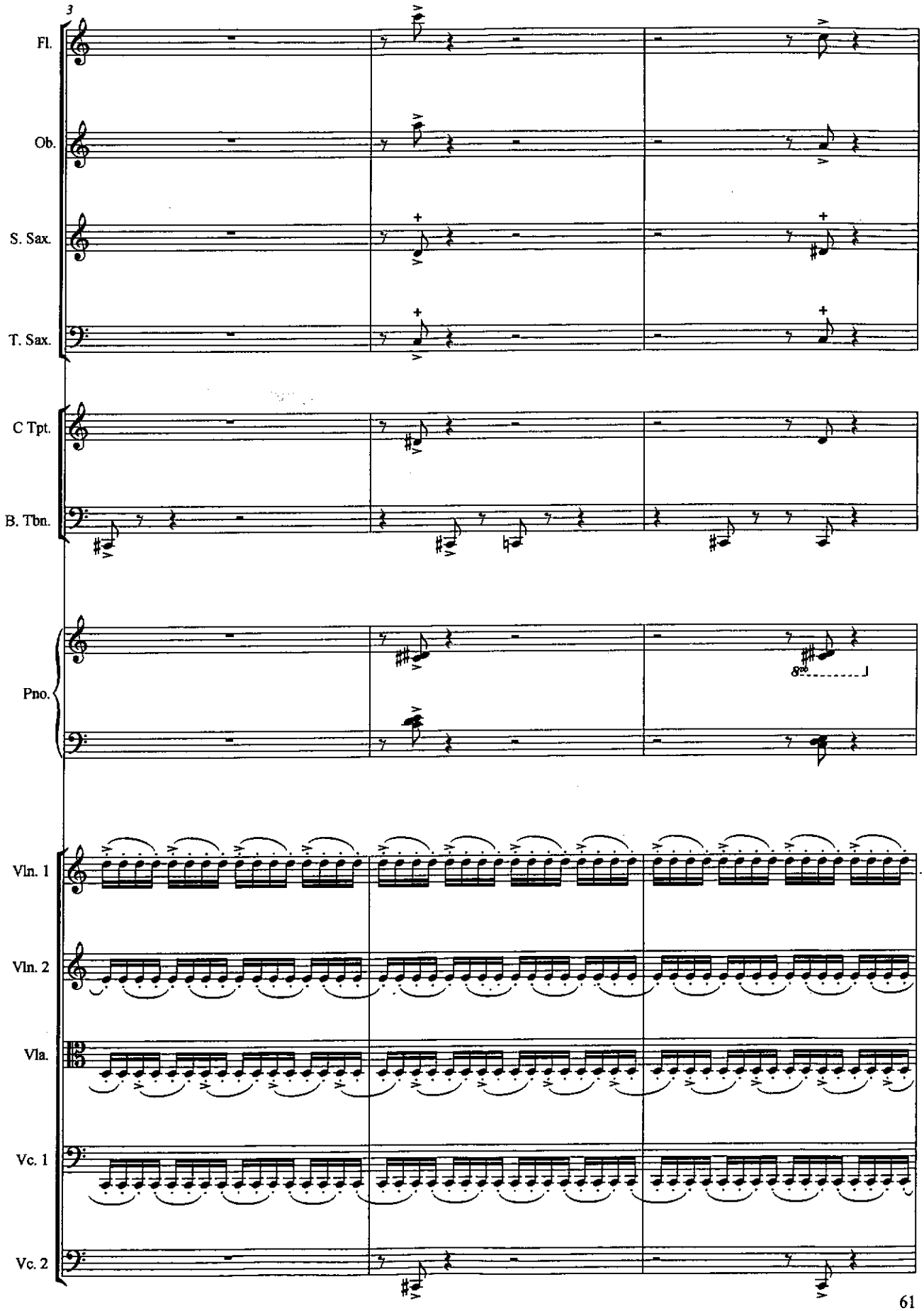
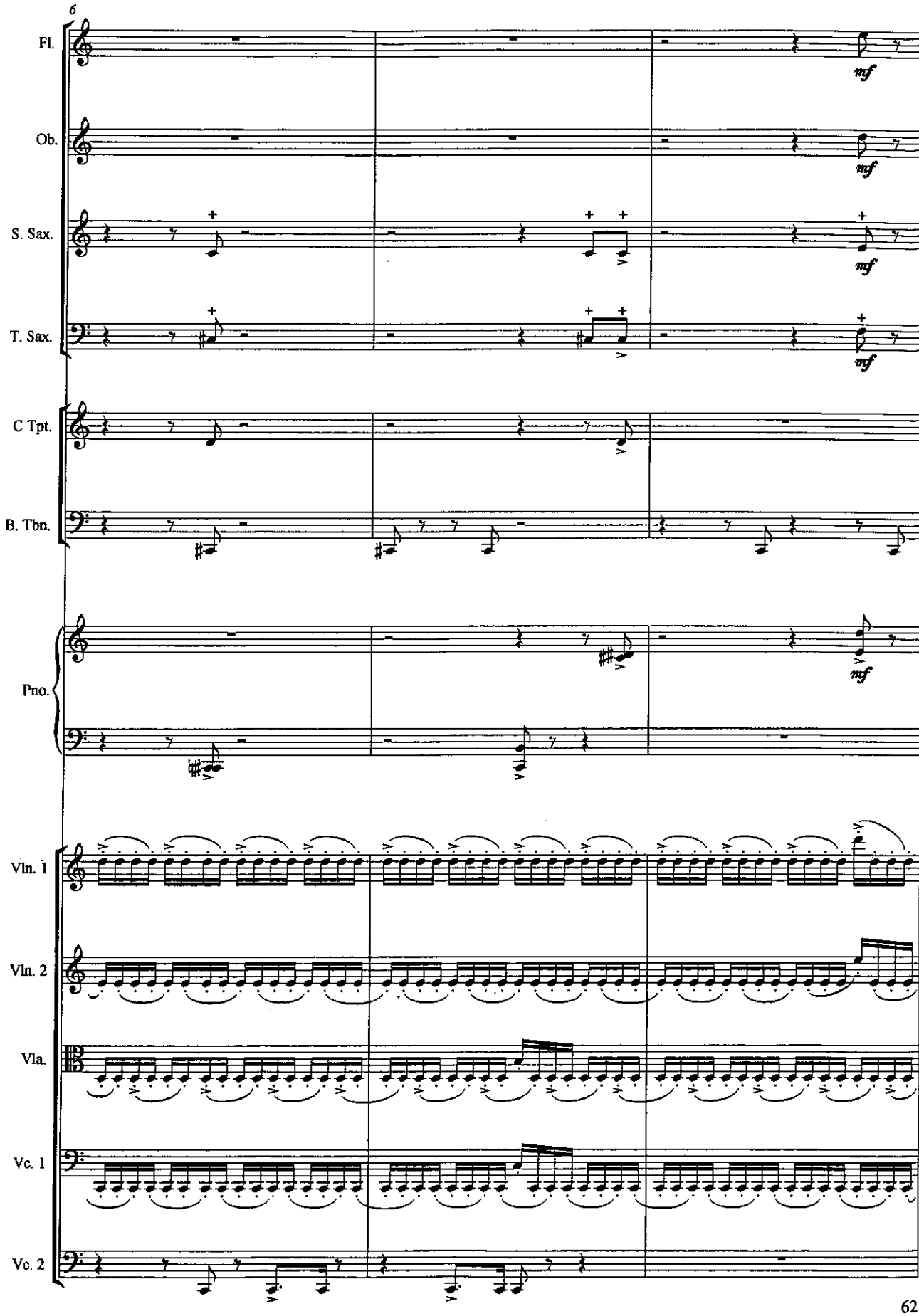
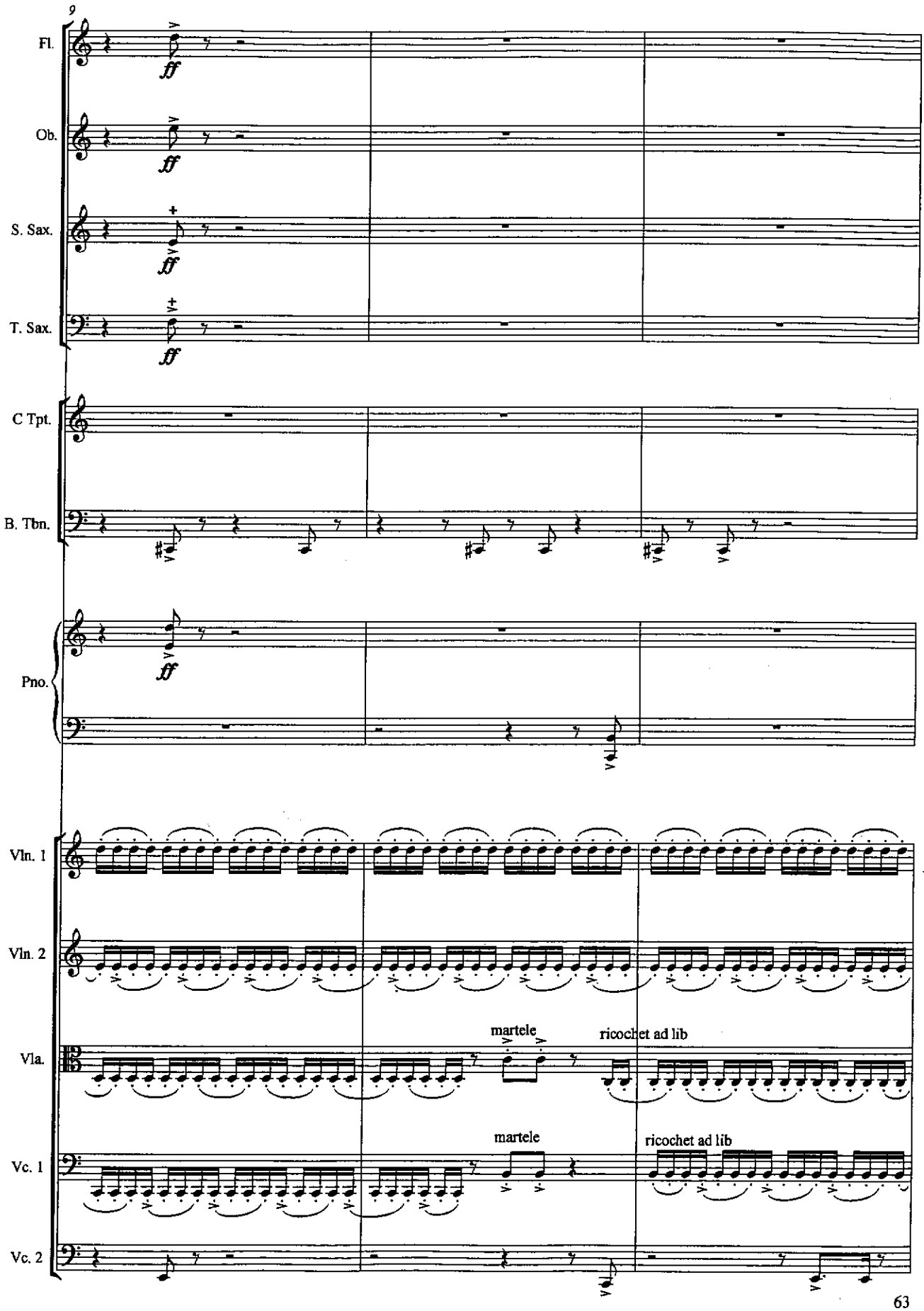
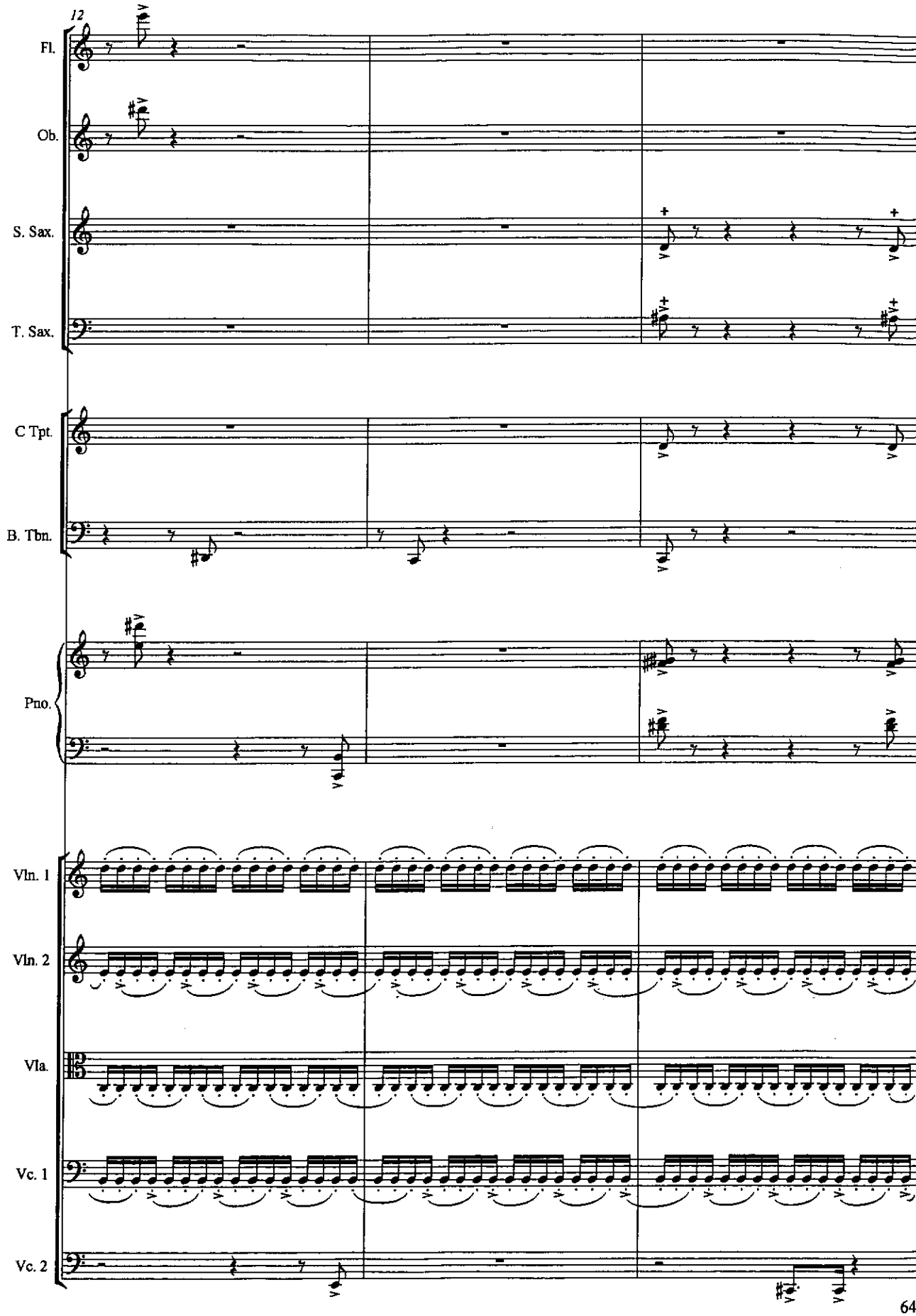
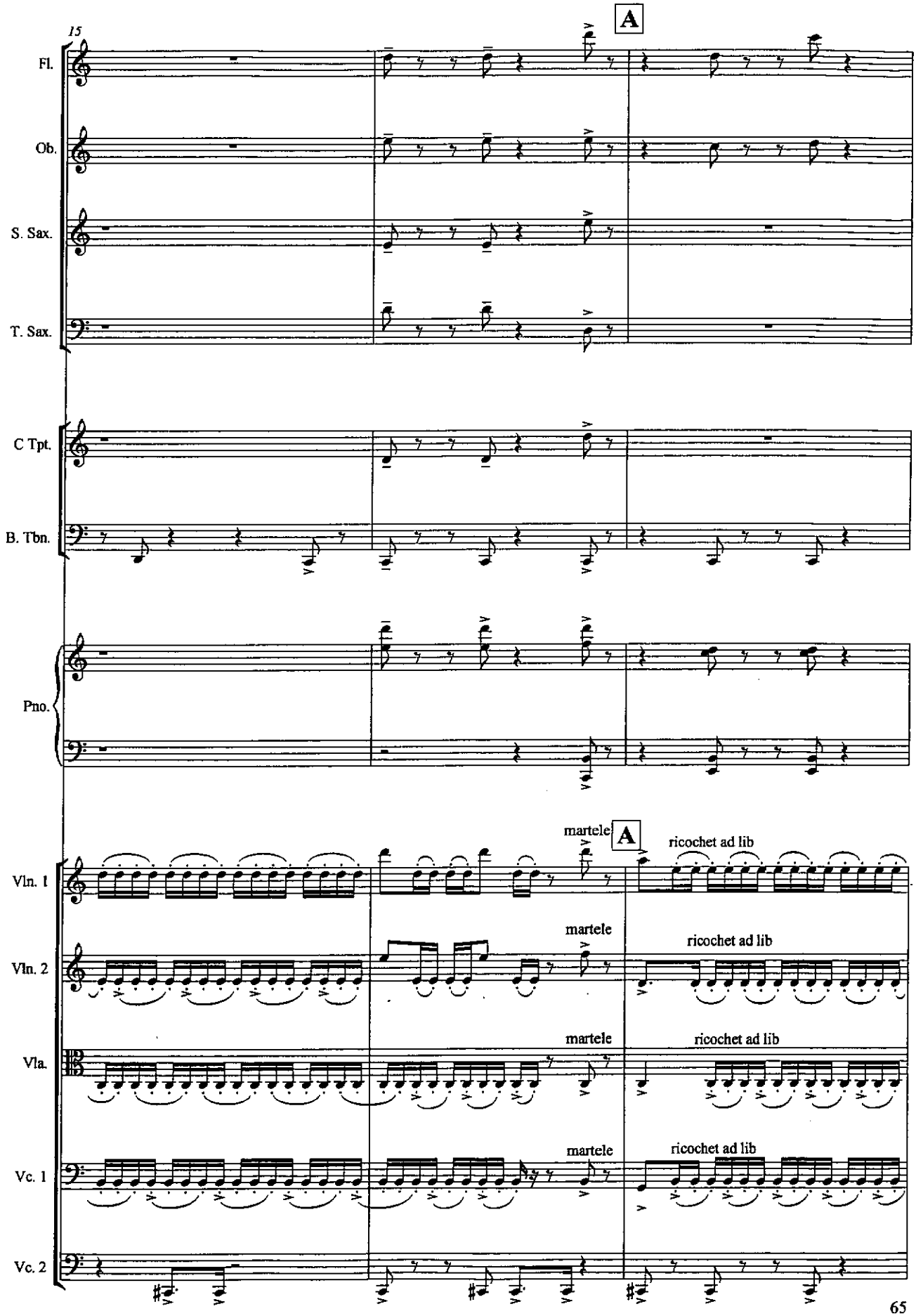
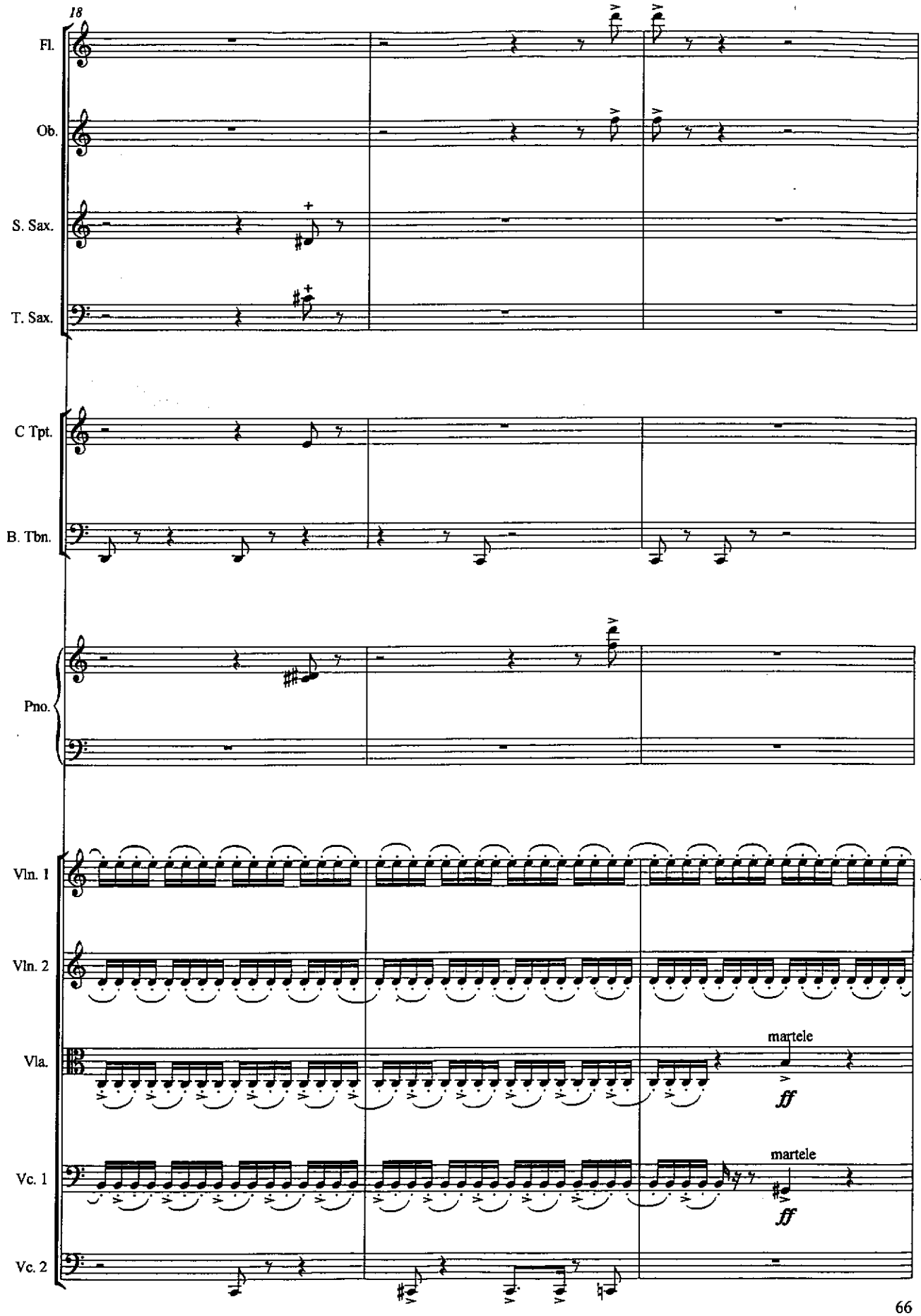

3
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
8va
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2

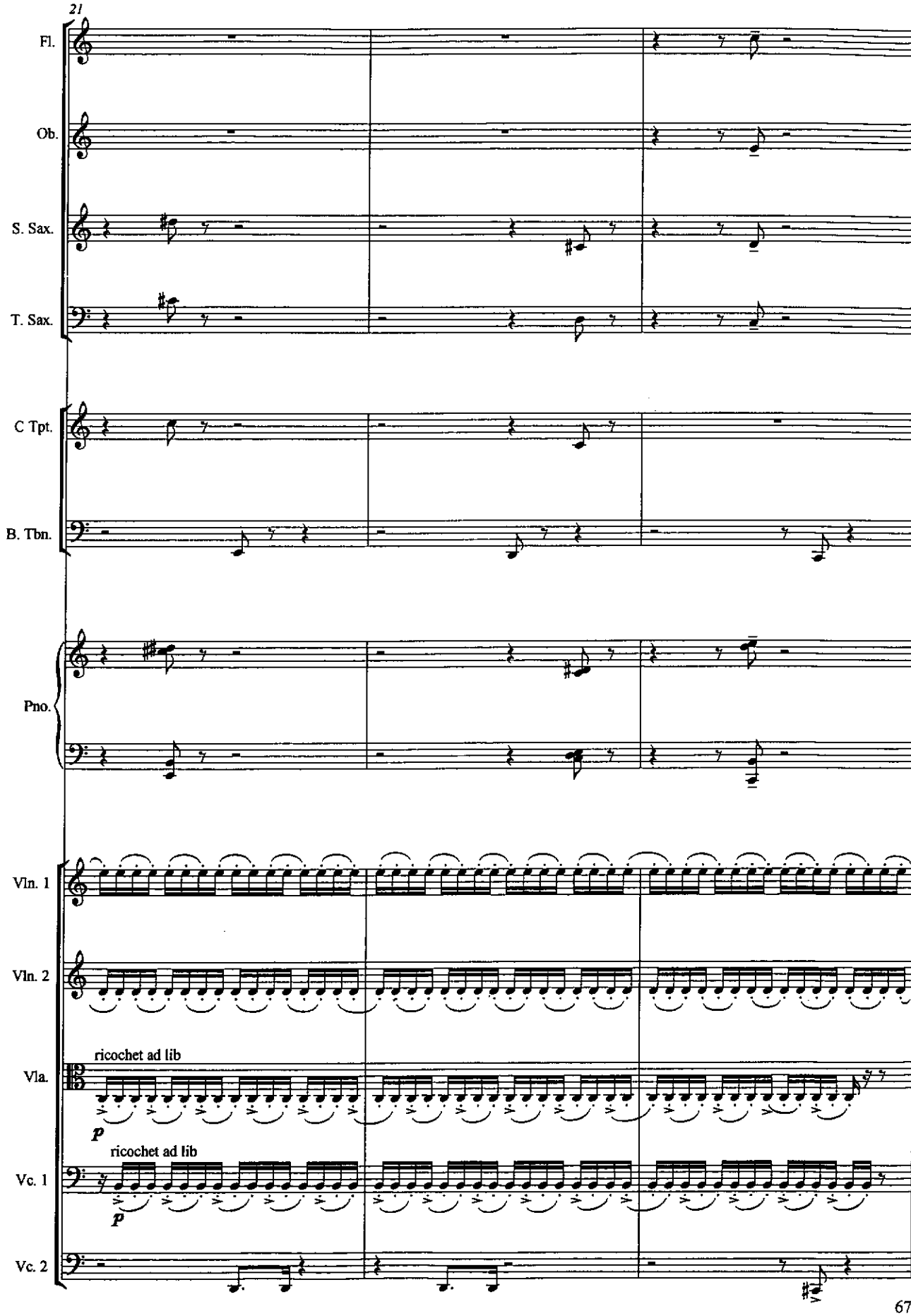

6
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
mf

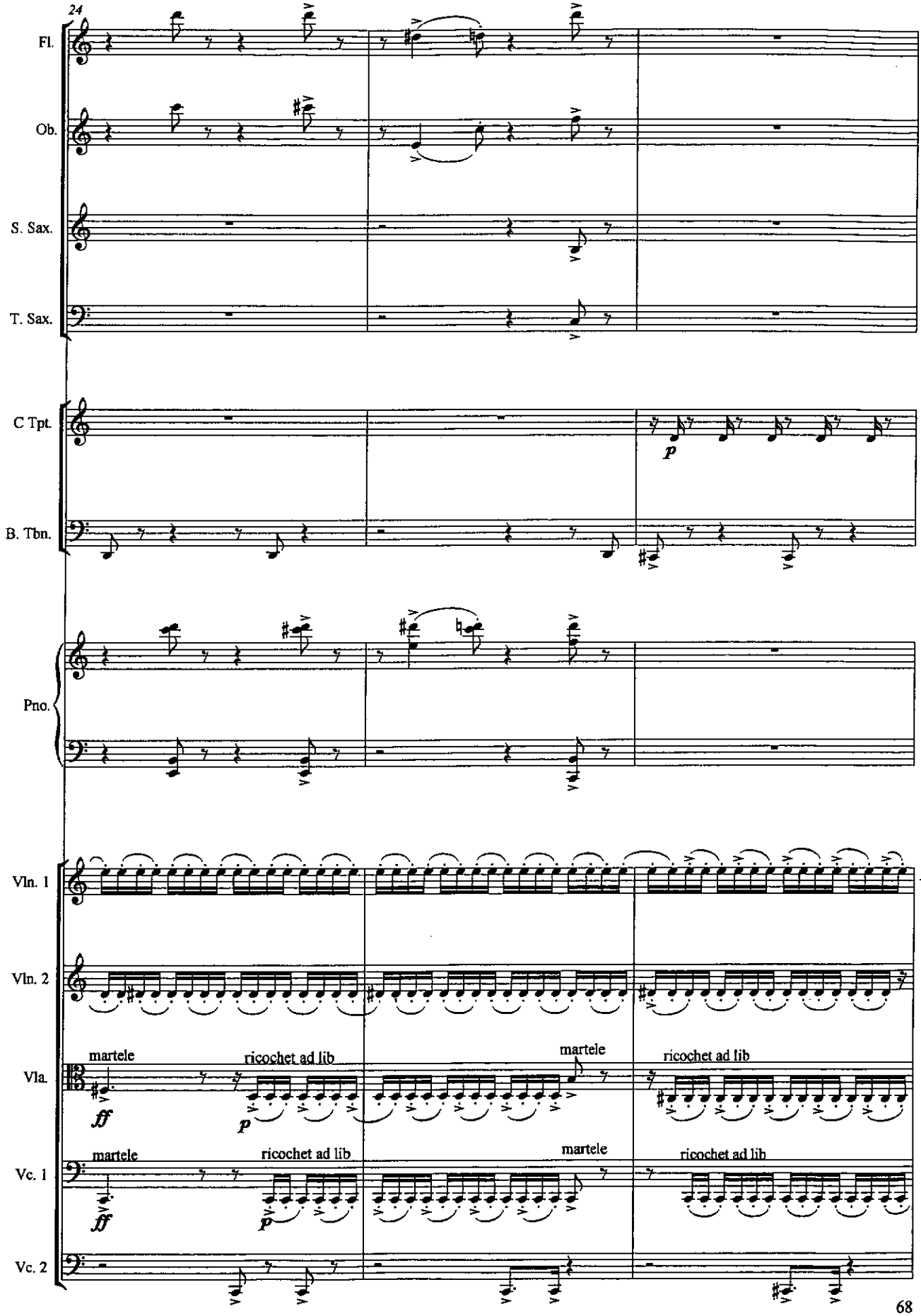

9
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
ff
martele
ricochet ad lib
martele
ricochet ad lib

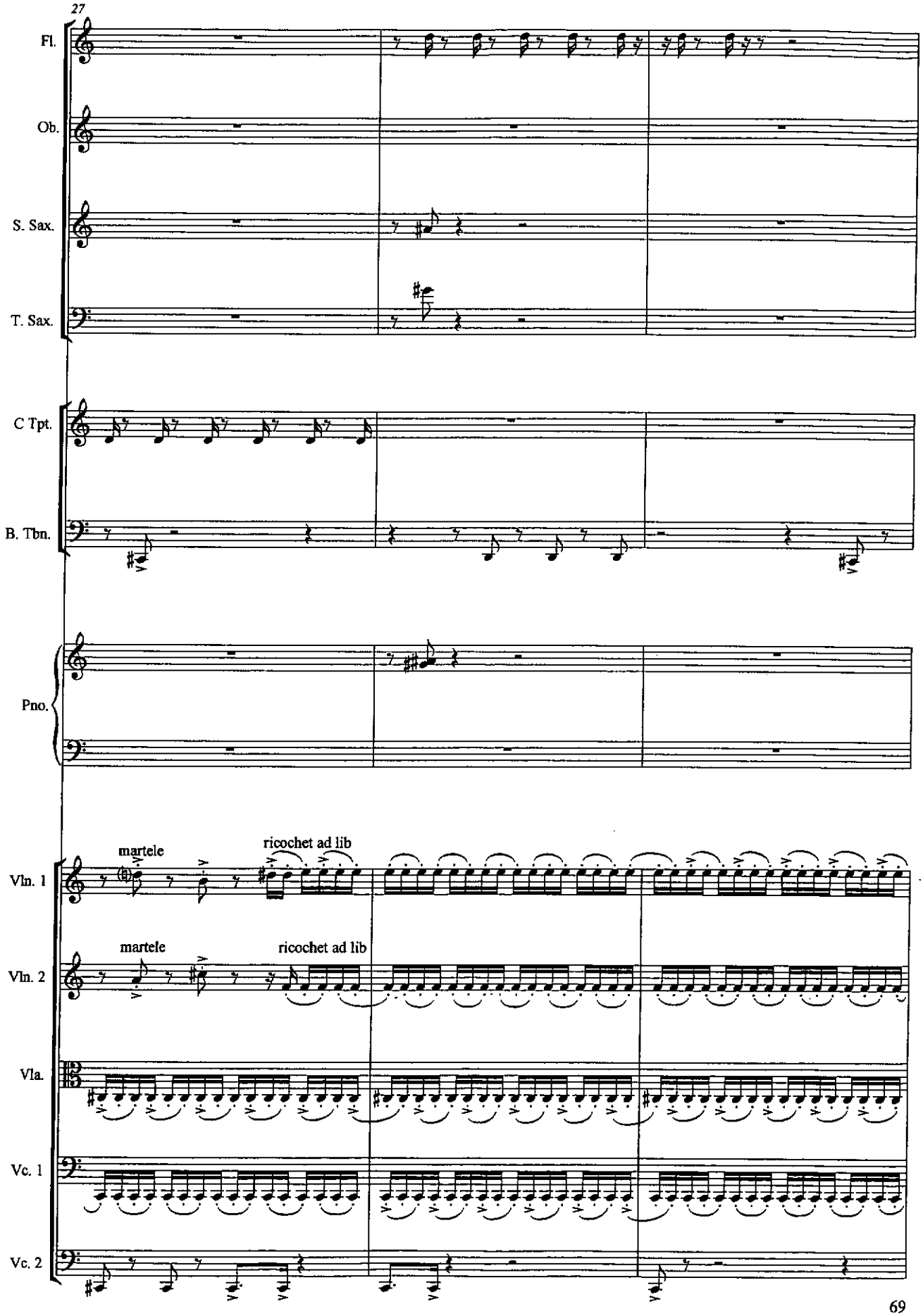

12
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2

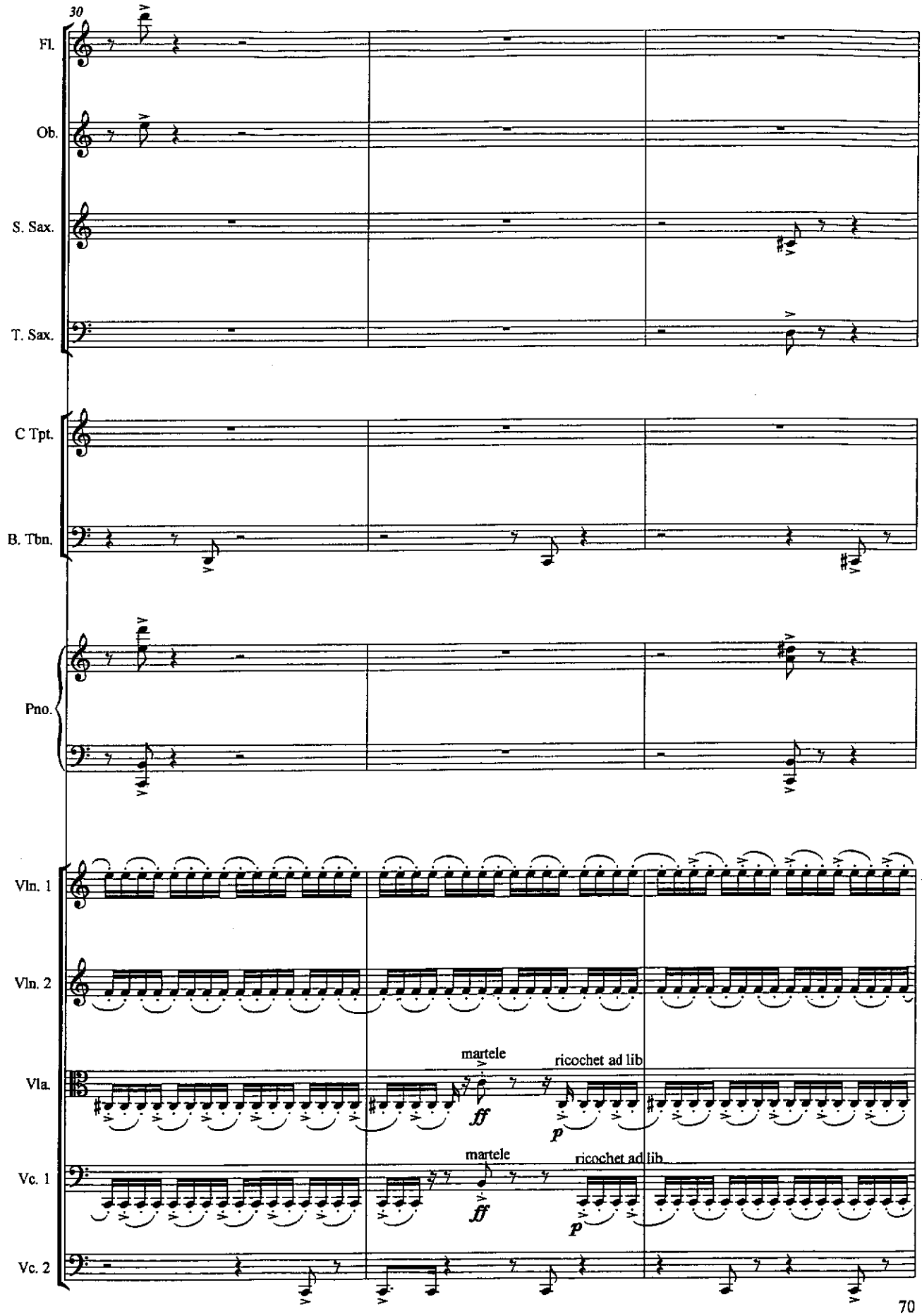

15
A
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
martele
A
ricochet ad lib
Vln. 1
martele
ricochet ad lib
Vln. 2
martele
ricochet ad lib
Vla.
martele
ricochet ad lib
Vc. 1
Vc. 2

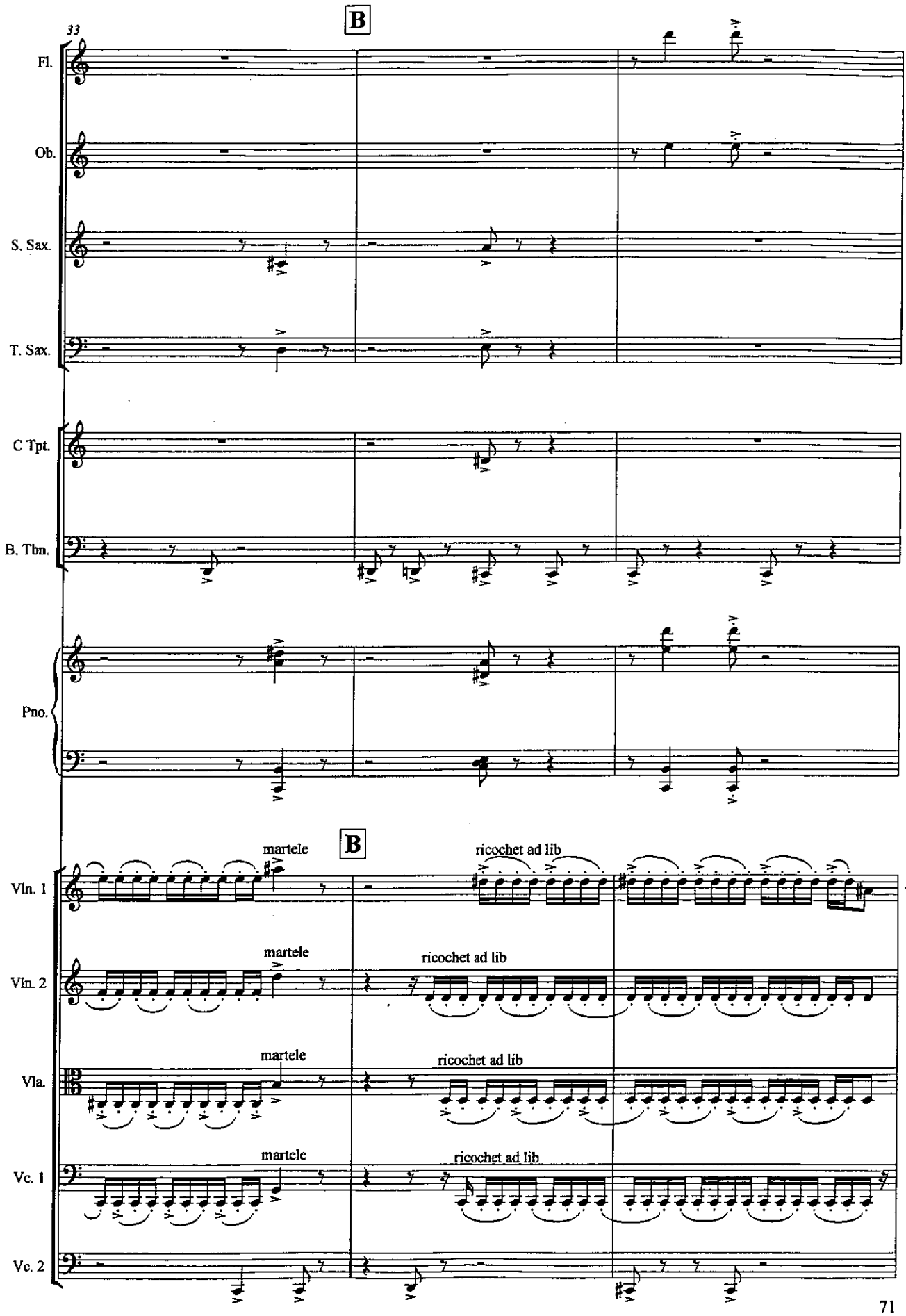

18
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
martele
ff
martele
ff

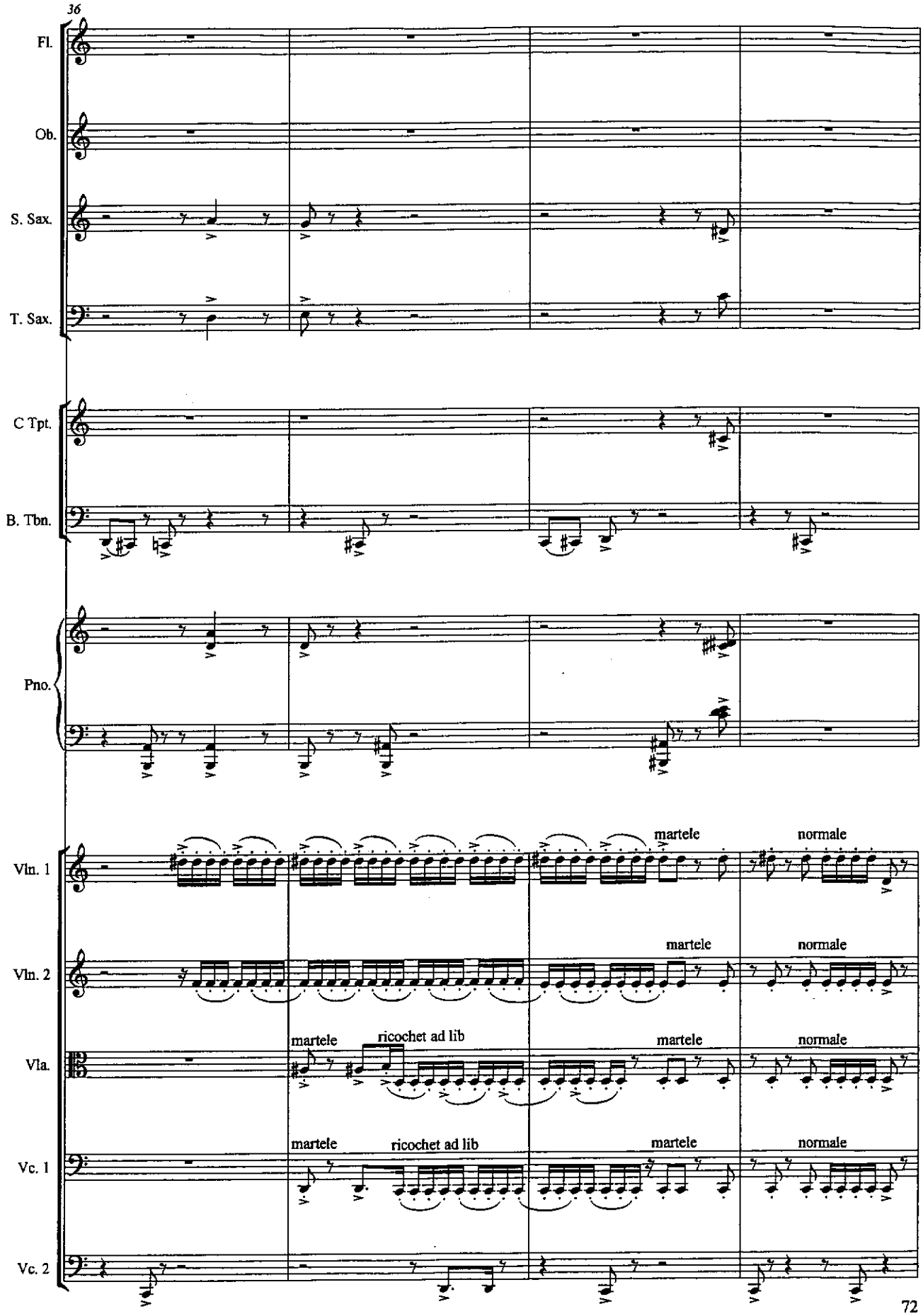

21
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
ricochet ad lib
p
Vc. 1
ricochet ad lib
p
Vc. 2

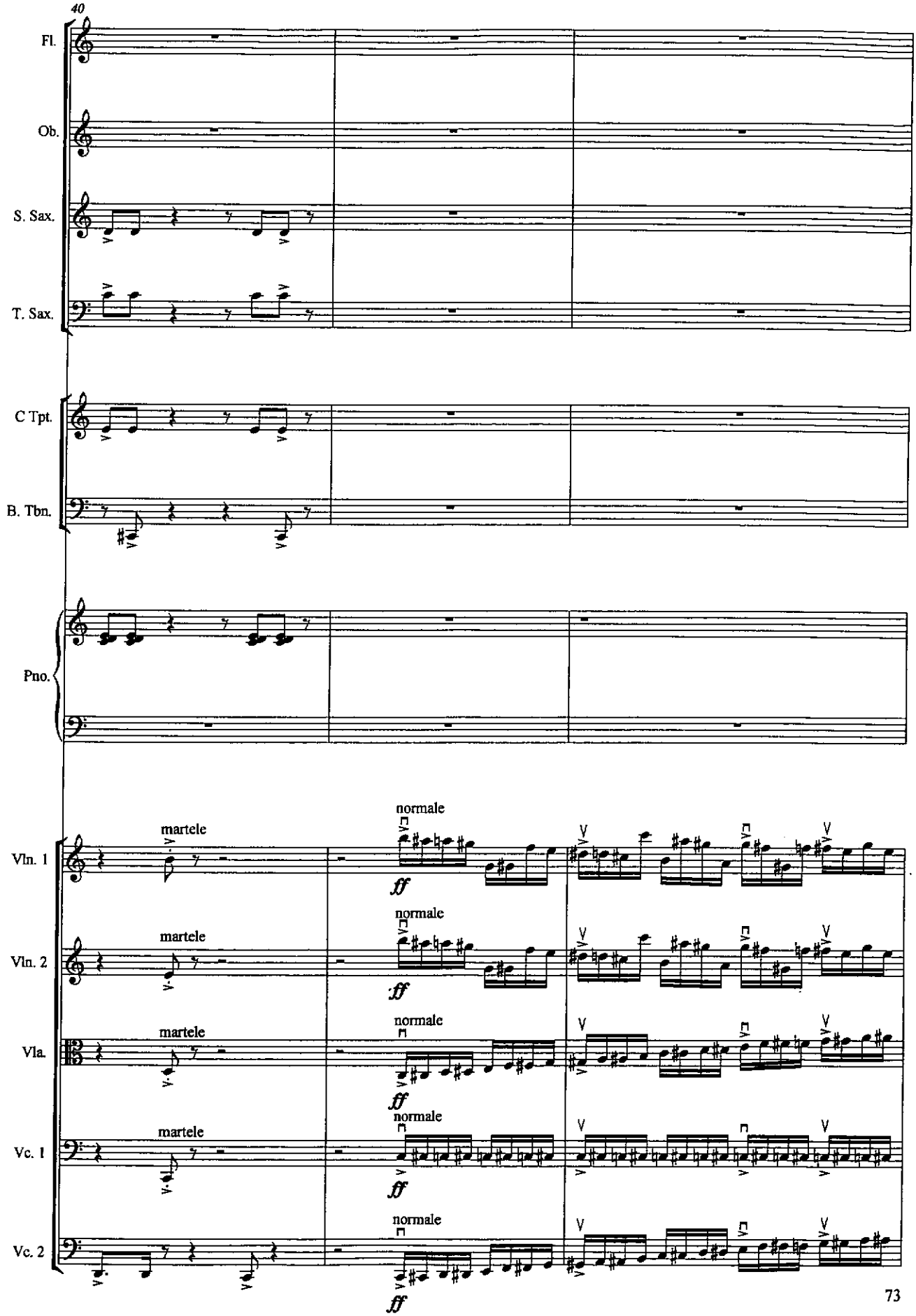

24
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
p
martele
ricochet ad lib
ff
p
martele
ricochet ad lib
martele
ricochet ad lib

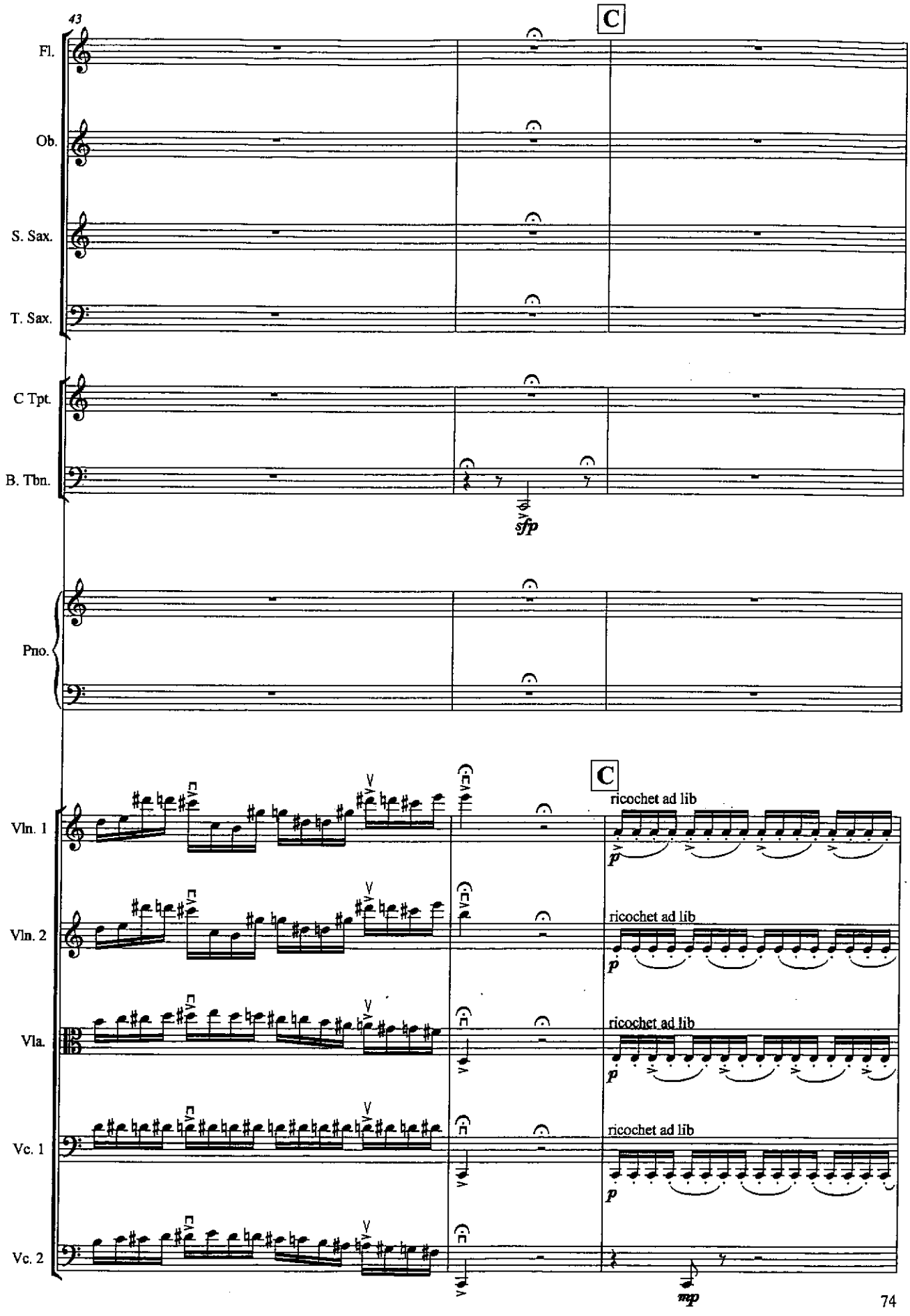

27
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
martele
ricochet ad lib
martele
ricochet ad lib

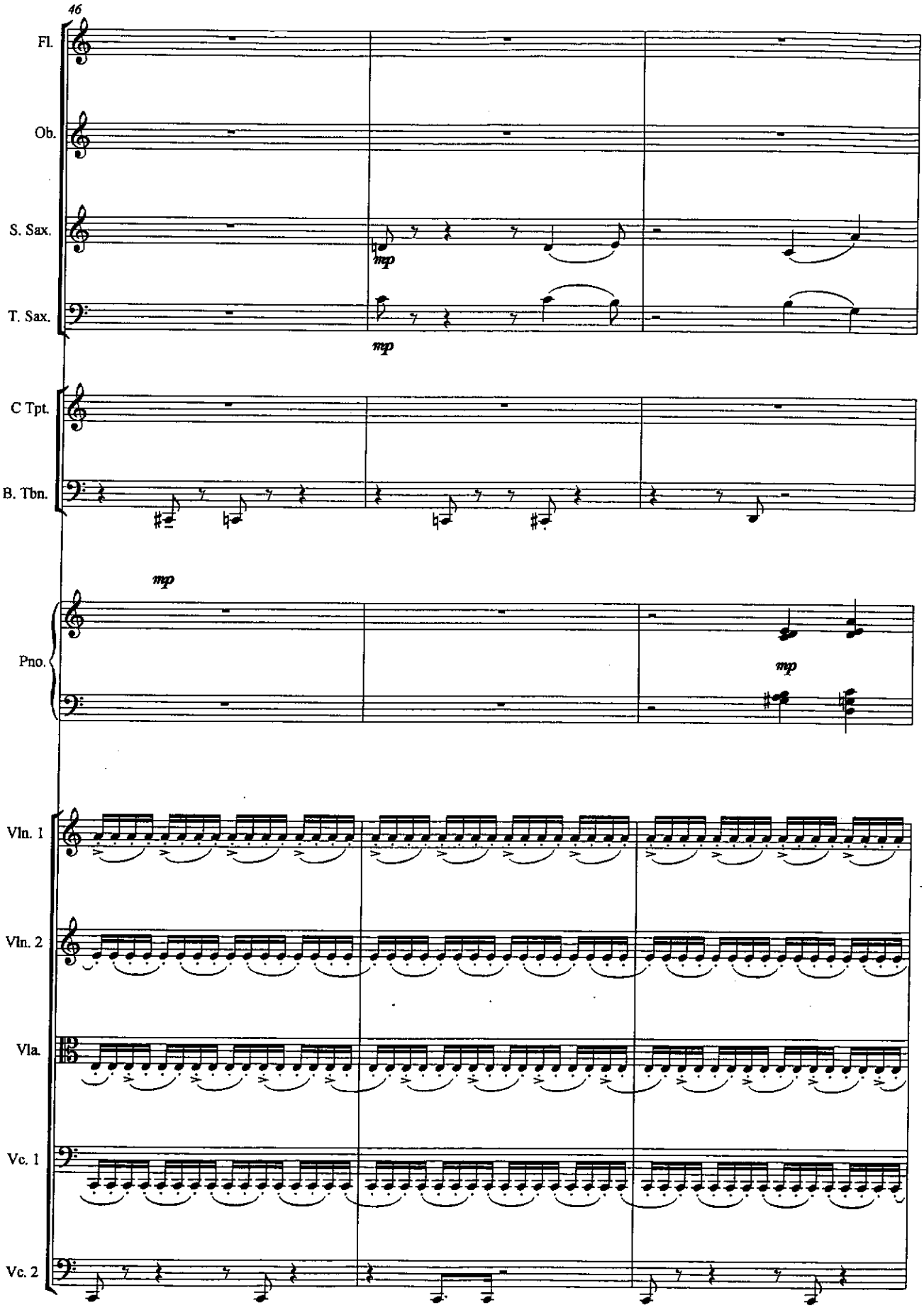

30
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
martele
ff
ricochet ad lib
p
martele
ff
ricochet ad lib
p

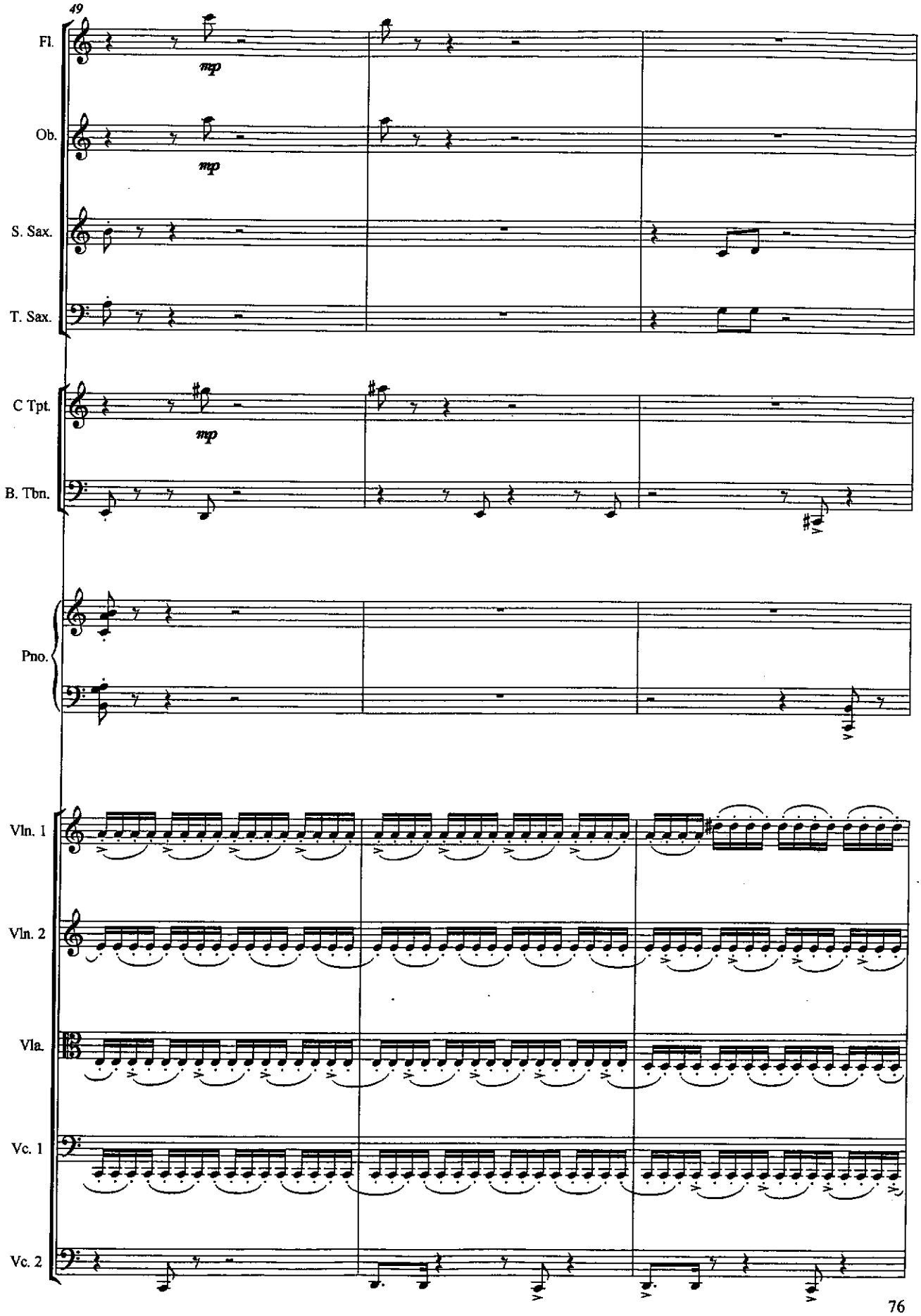

B
33
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
B
martele
ricochet ad lib
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2

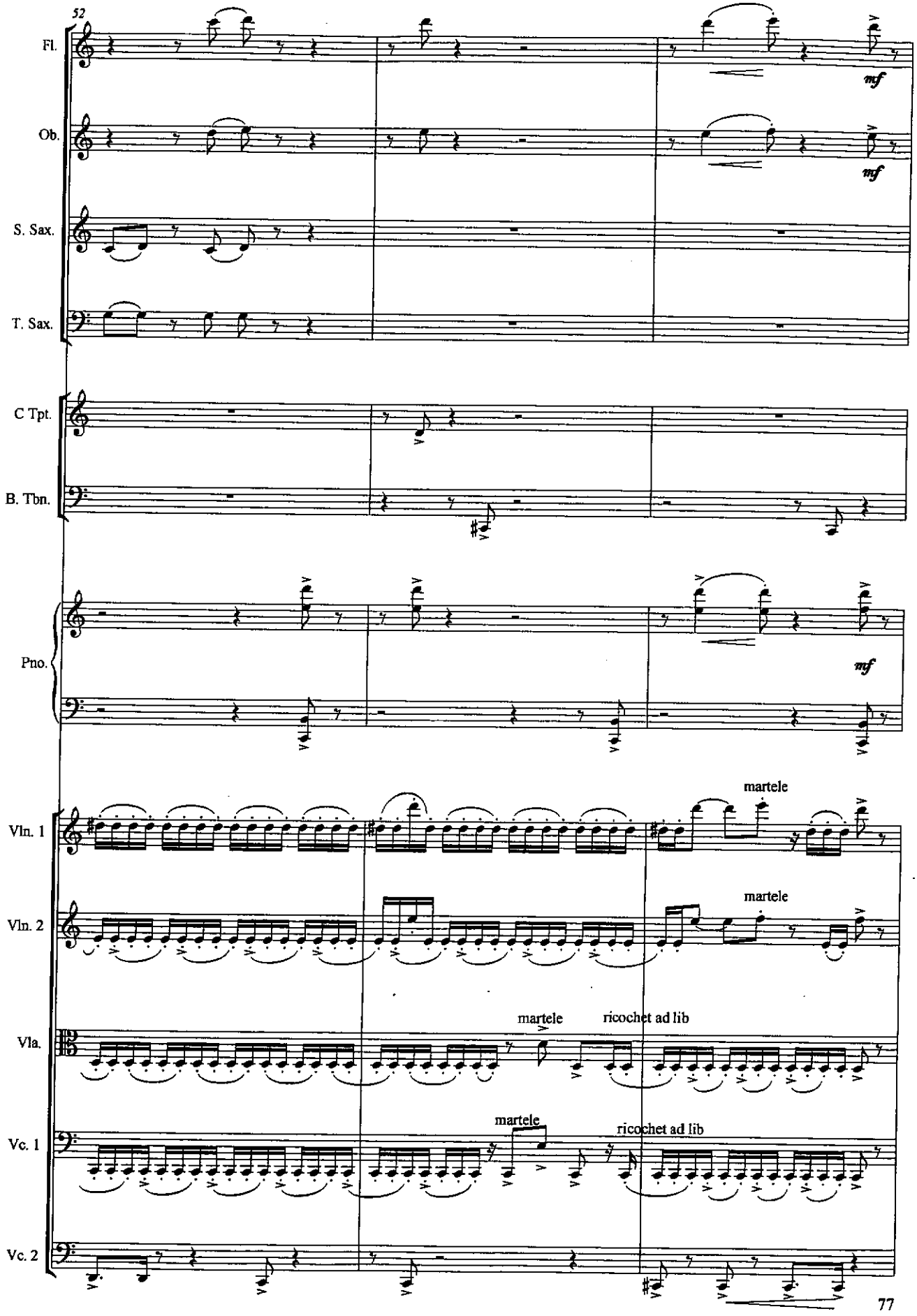

36
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
martele
normale
martele
normale
martele
ricochet ad lib
martele
normale
martele
ricochet ad lib
martele
normale

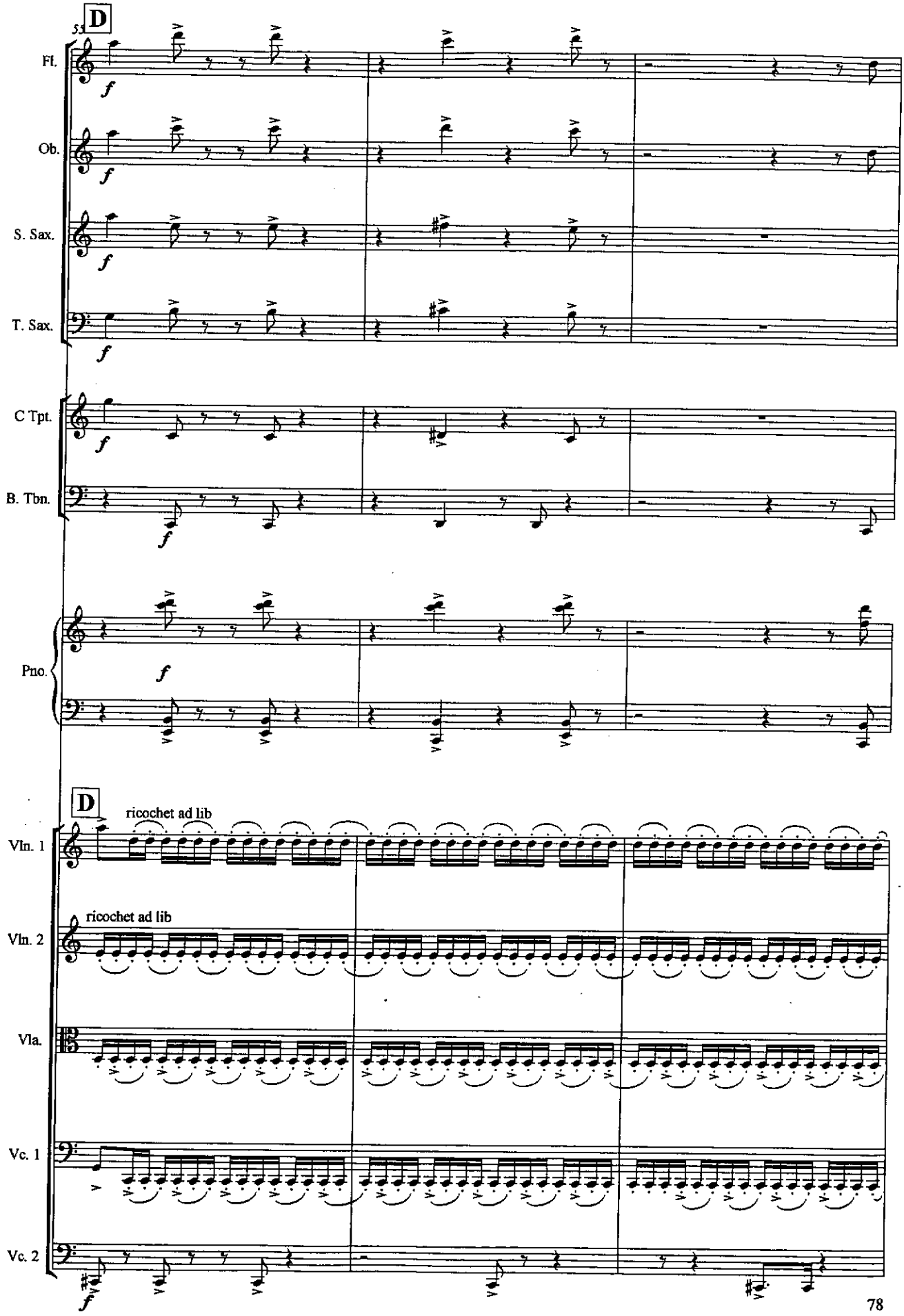

40
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
martele
normale
ff

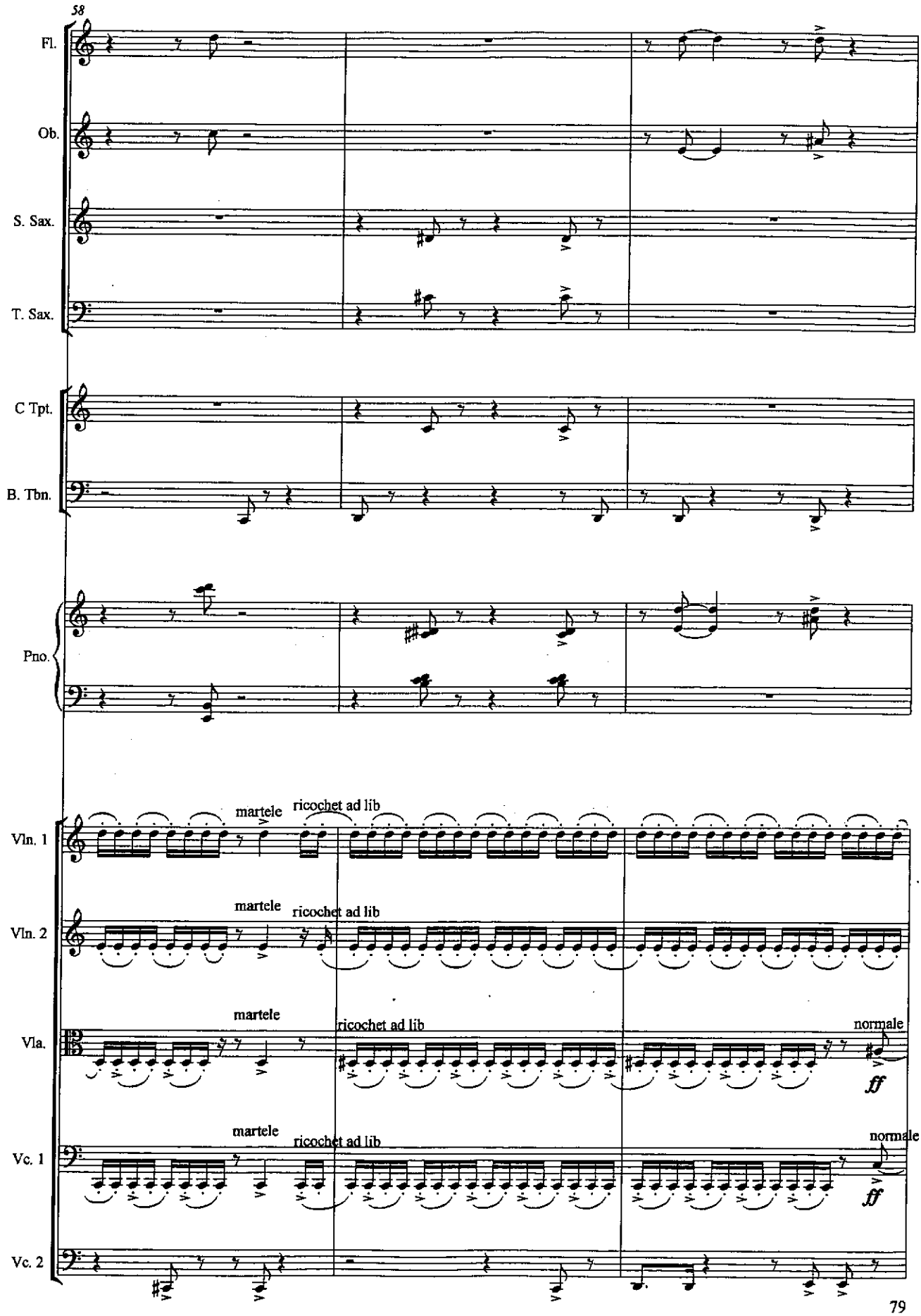

43
C
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
sfp
Pno.
C
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
ricochet ad lib
ricochet ad lib
ricochet ad lib
ricochet ad lib
p
p
p
p
mp

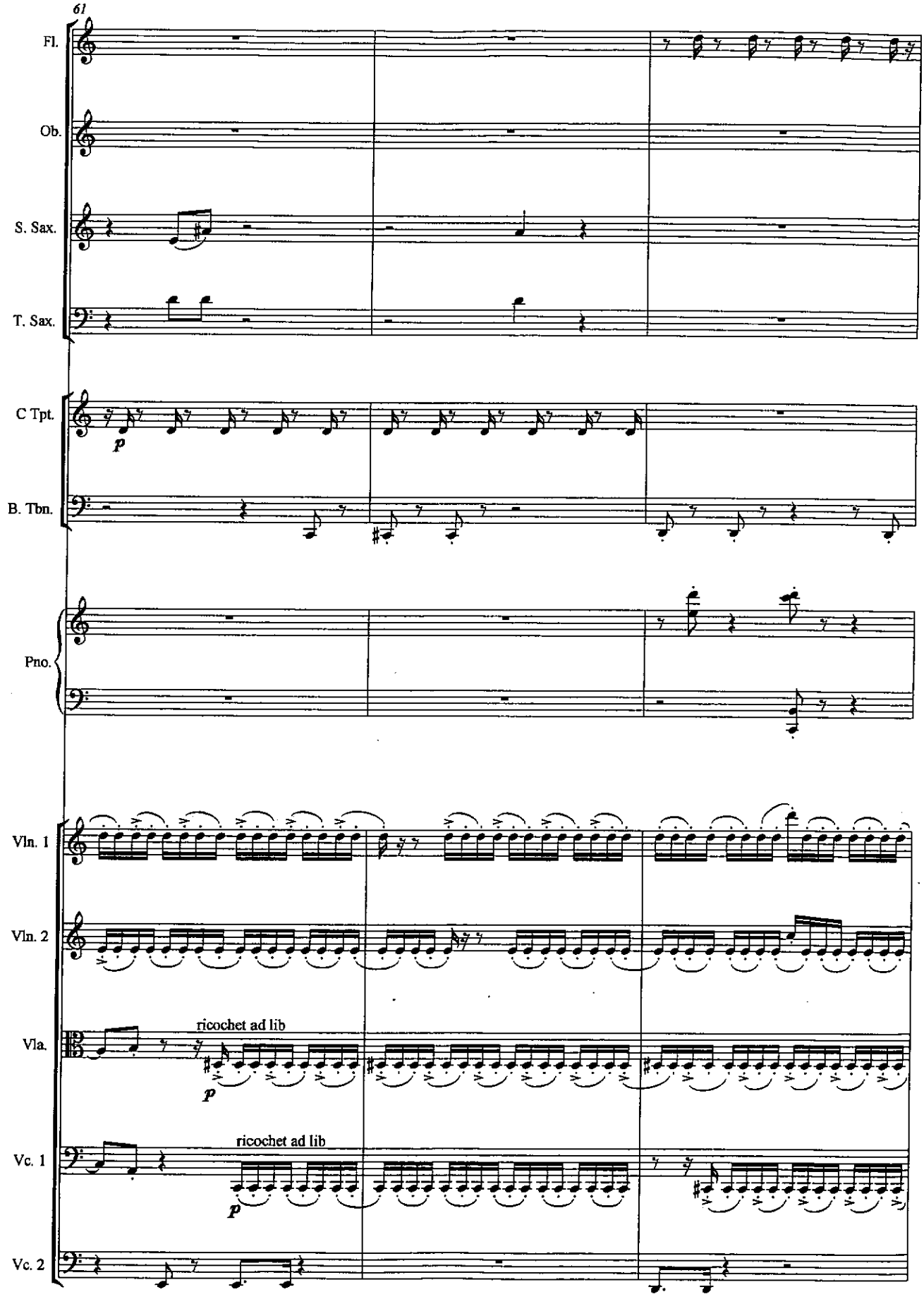

46
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
mp
mp
mp
mp

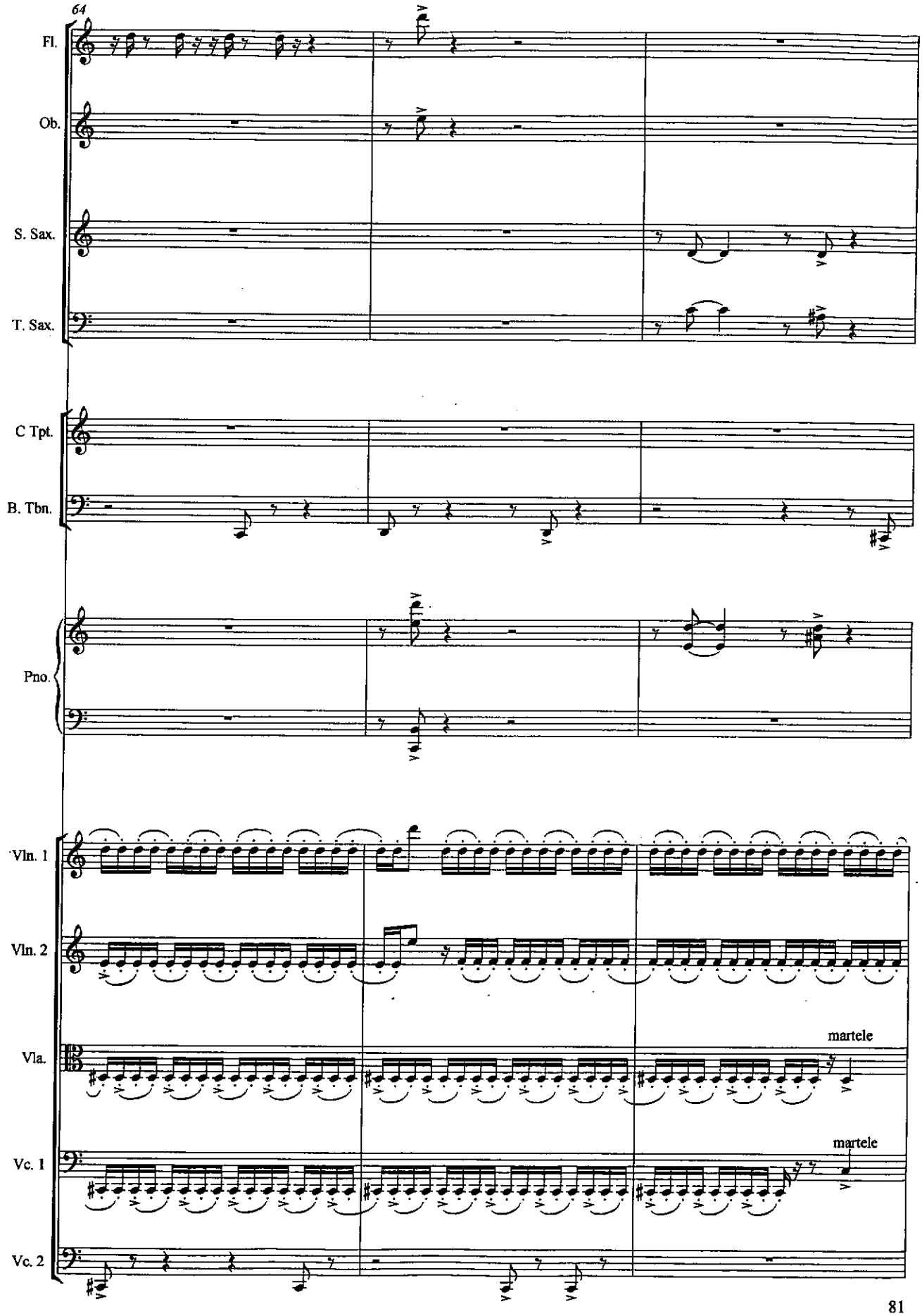

49
Fl.
mp
Ob.
mp
S. Sax.
T. Sax.
C Tpt.
mp
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2

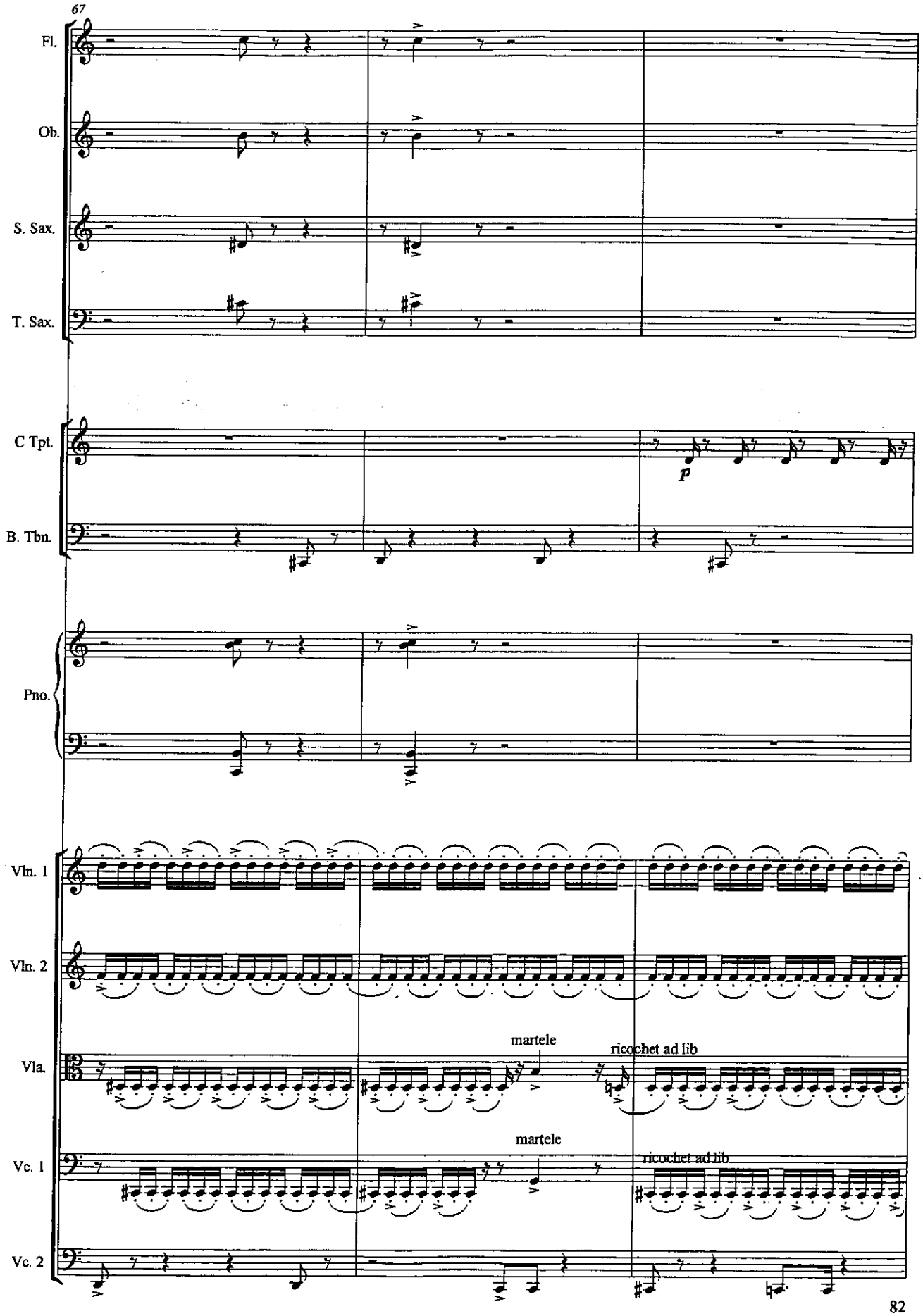

52
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
mf
mf
mf
martele
martele
martele
ricochet ad lib
martele
ricochet ad lib

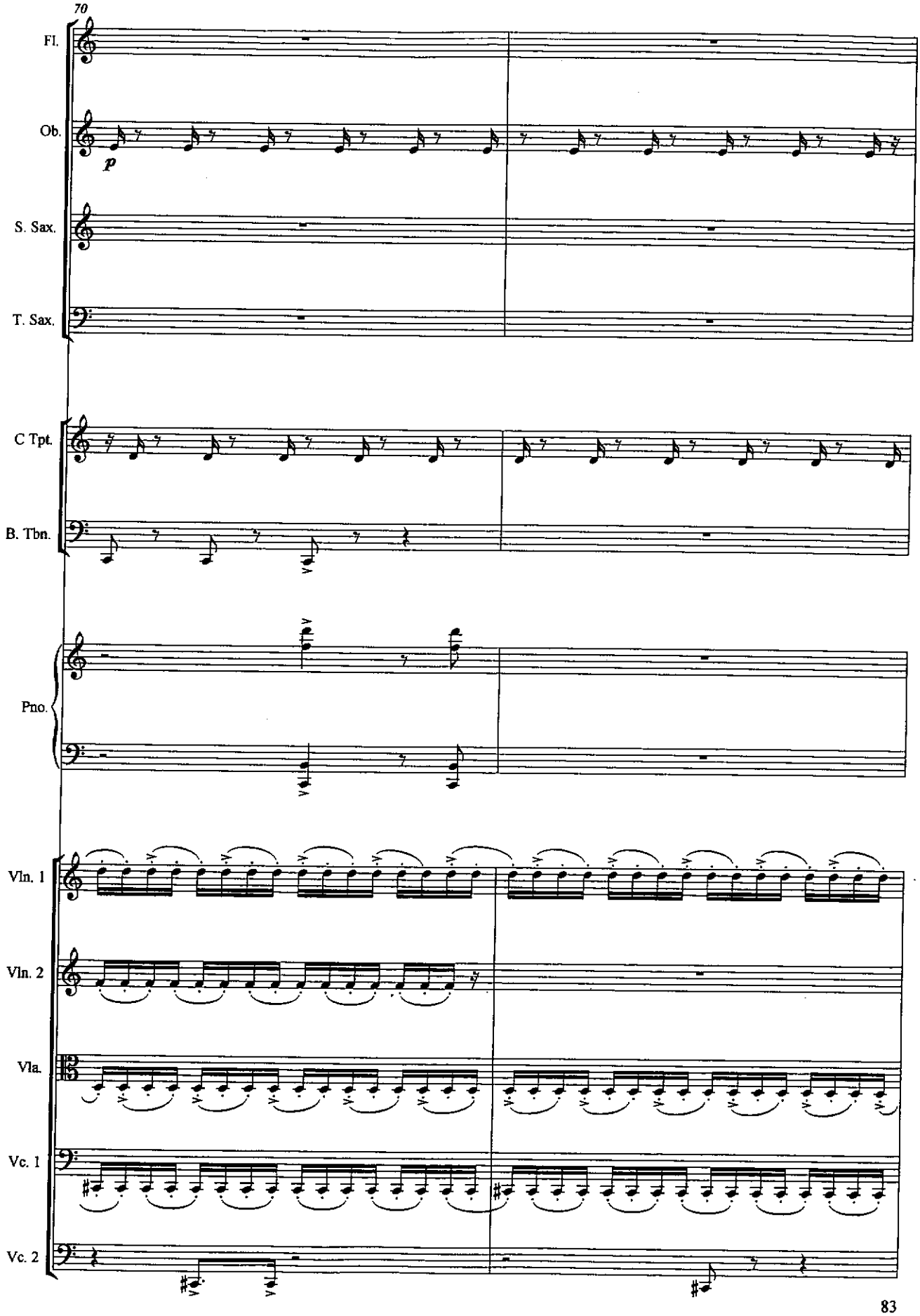

55
D
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
D
ricochet ad lib
Vln. 1
ricochet ad lib
Vln. 2
Vla.
Vc. 1
Vc. 2

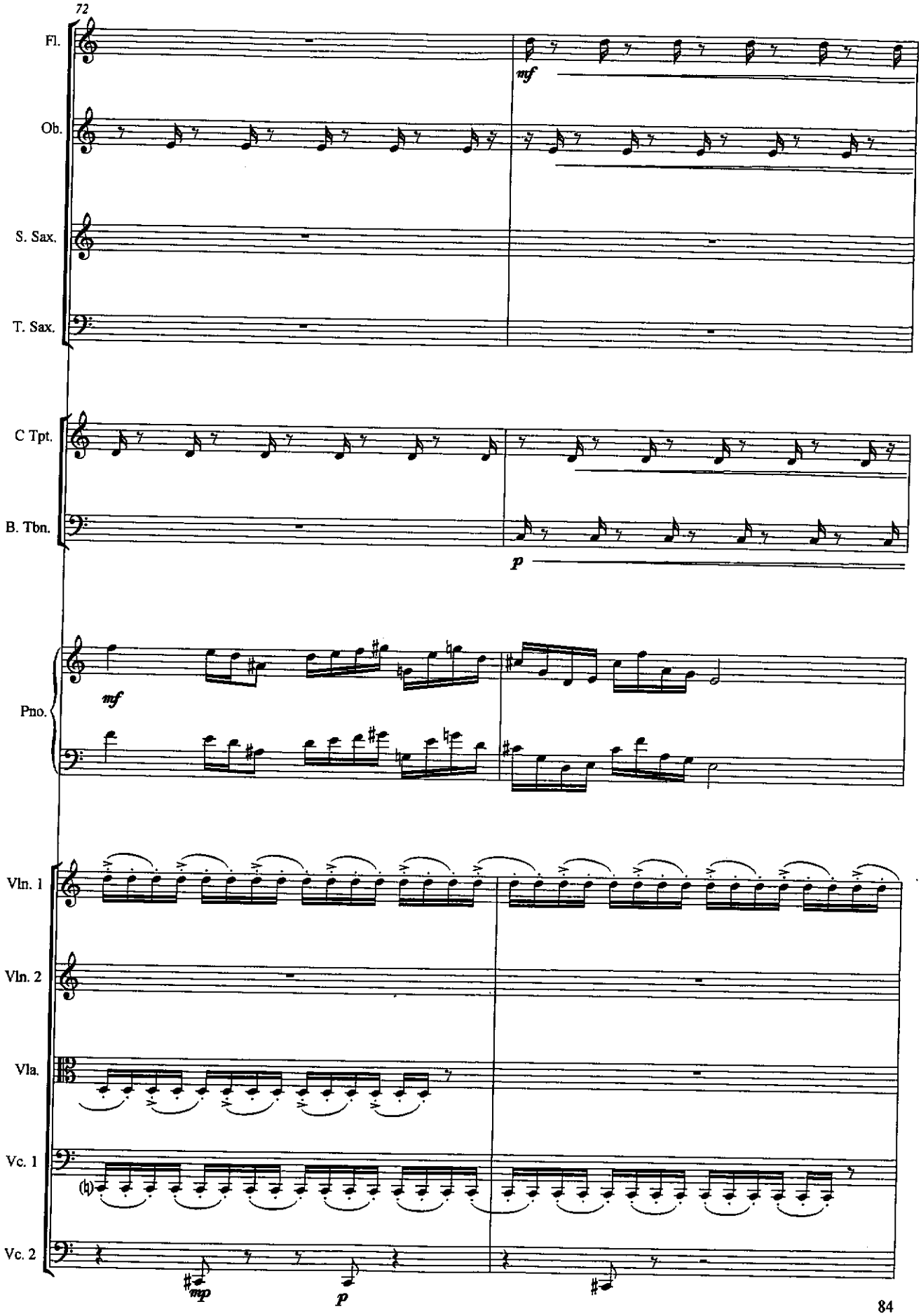

58
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
martele
ricochet ad lib
martele
ricochet ad lib
martele
ricochet ad lib
normale
ff
martele
ricochet ad lib
normale
ff

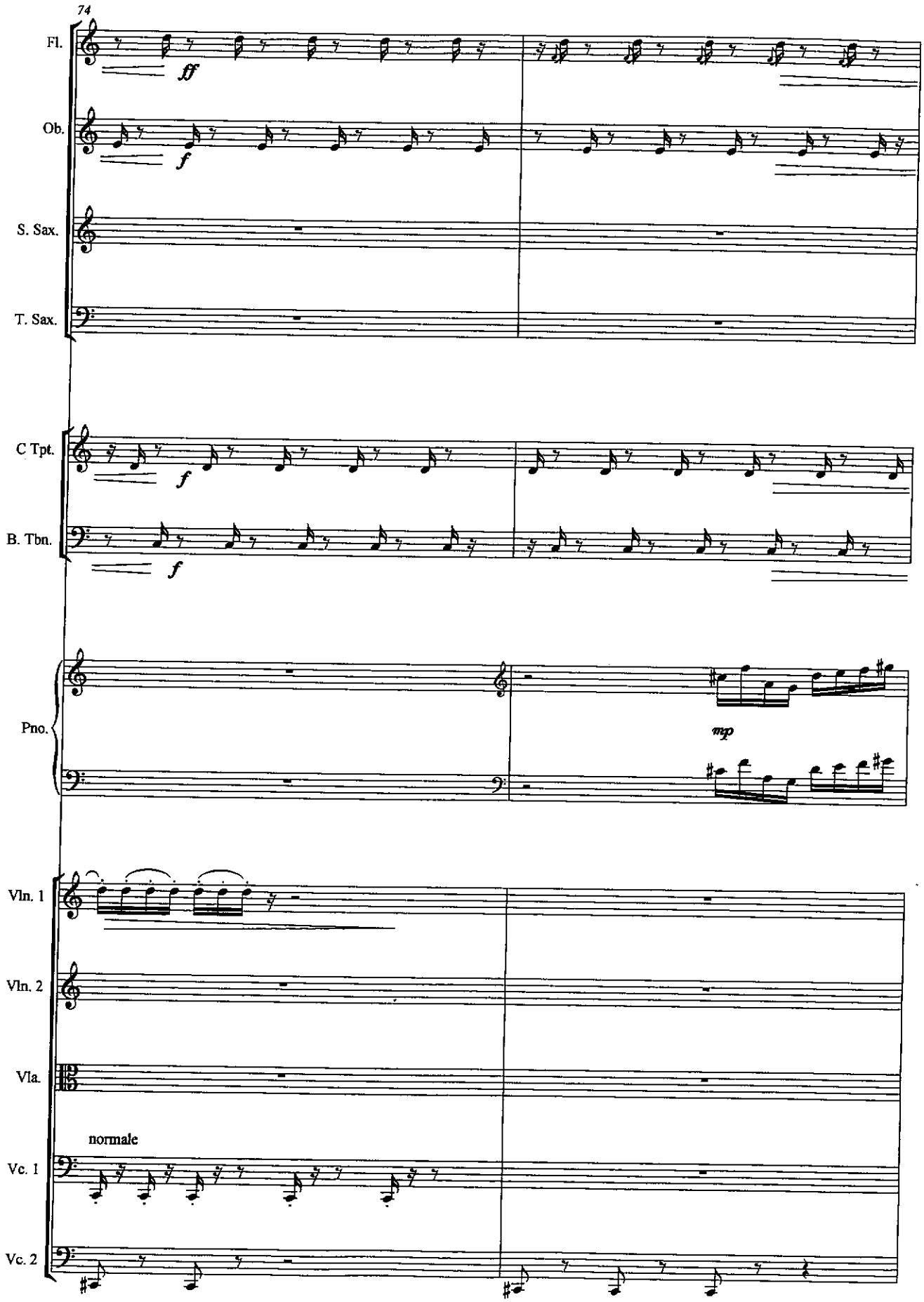

61
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
p
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
ricochet ad lib
p
Vc. 1
ricochet ad lib
p
Vc. 2

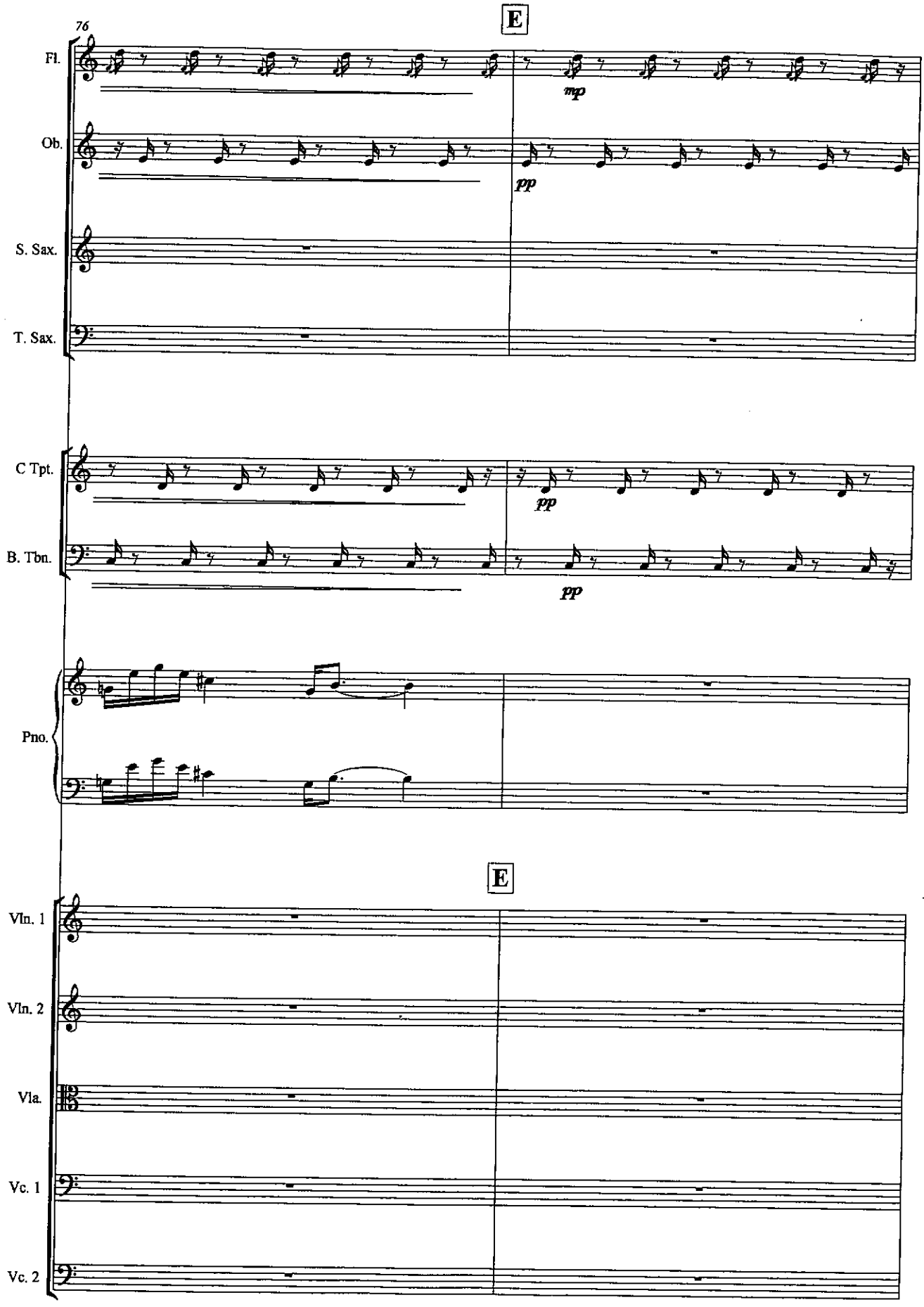

64
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
martele
martele

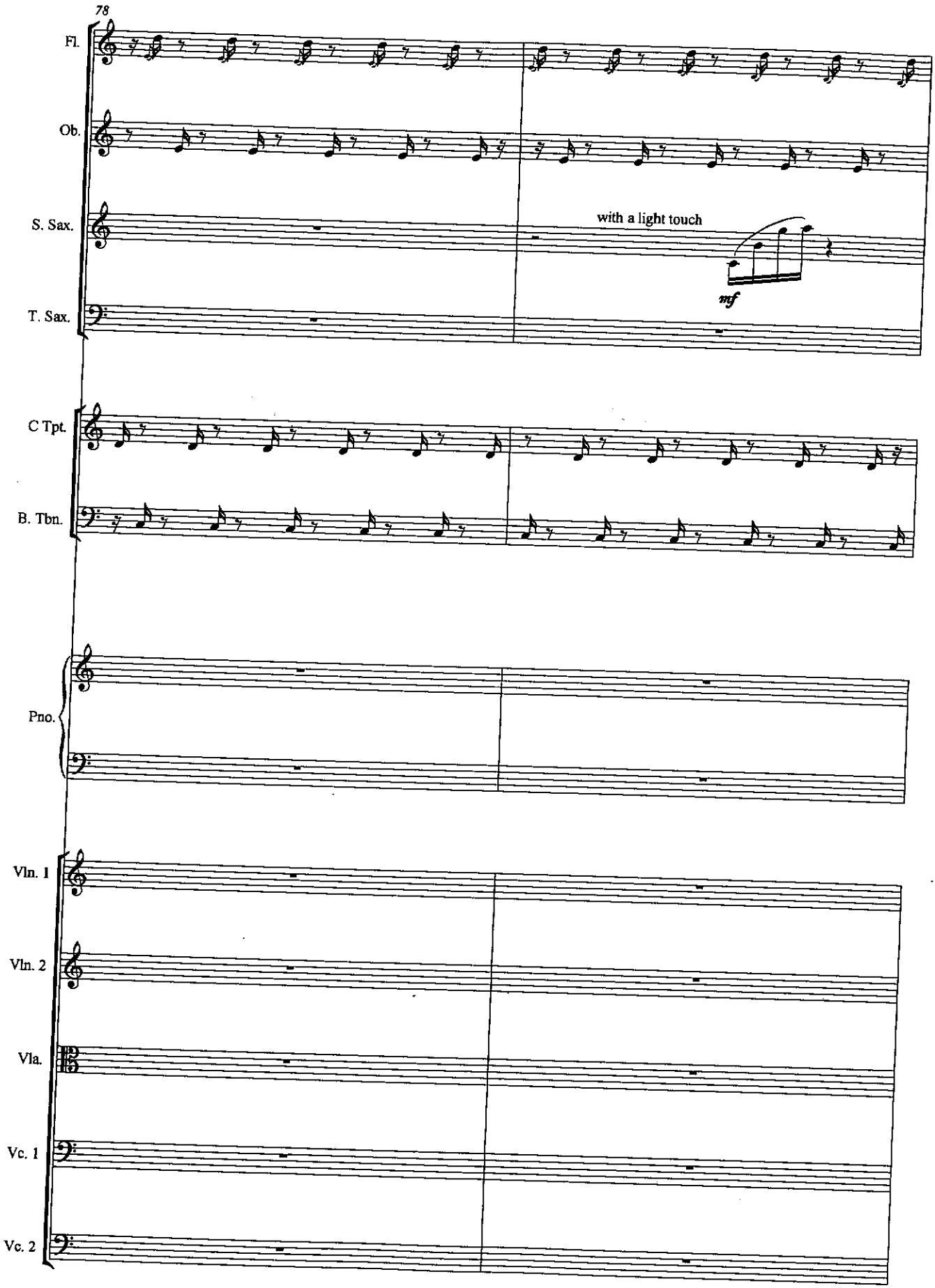

67
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
p
martele
ricochet ad lib
martele
ricochet ad lib

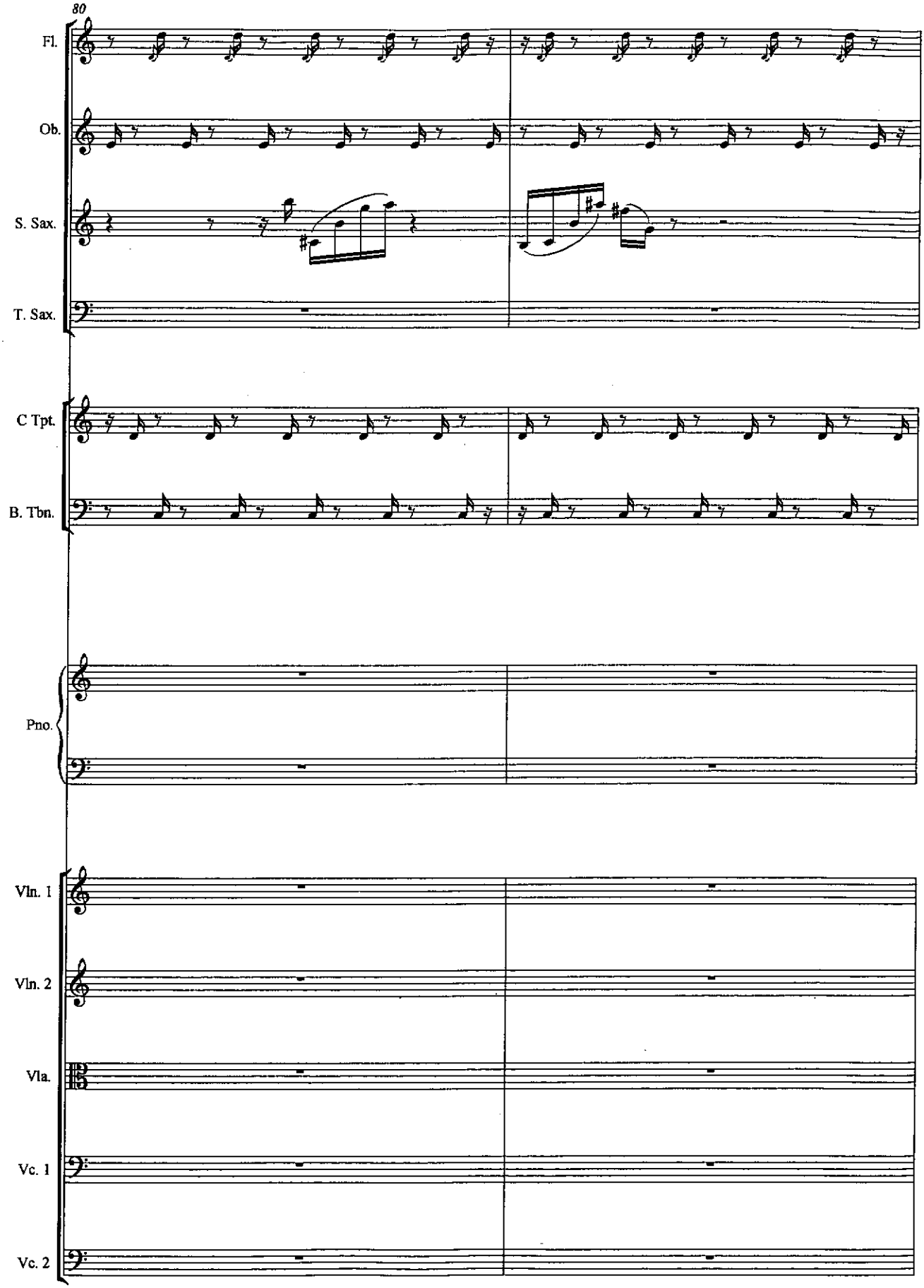

70
Fl.
Ob.
p
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2

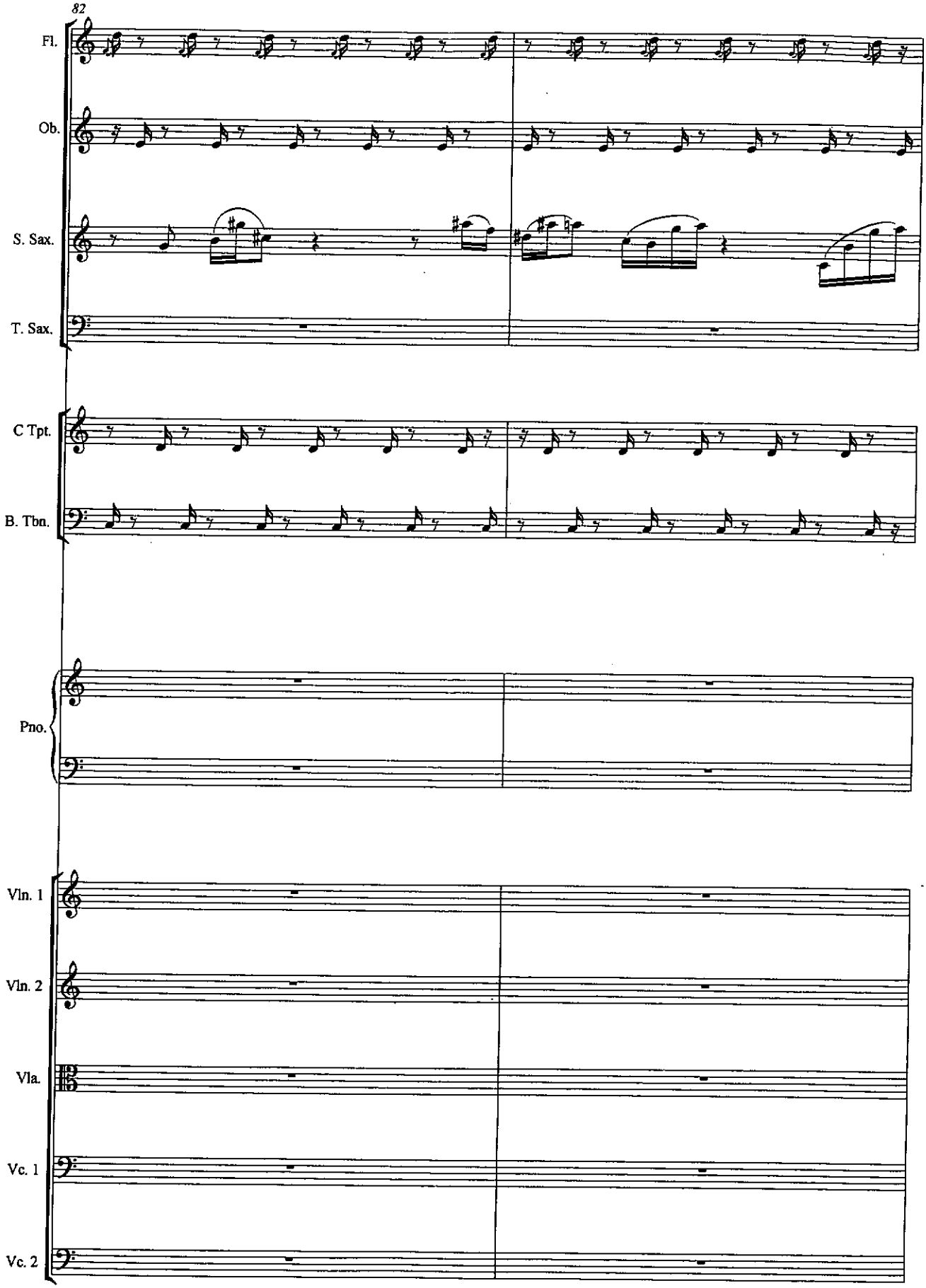

72
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
mf
p
mf
mp
p


74
Fl.
ff
Ob.
f
S. Sax.
T. Sax.
C Tpt.
f
B. Tbn.
f
Pno.
mp
Vln. 1
Vln. 2
Vla.
normale
Vc. 1
Vc. 2


76
E
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
mp
pp
pp
pp
E
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2


78
Fl.
Ob.
S. Sax.
with a light touch
mf
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2


80
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2


82
Fl.
Ob.
S. Sax.
T. Sax.
C Tpt.
B. Tbn.
Pno.
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2