

I Like It  
When The Bass Comes In

Simon Lesley

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## **Instrumentation:**

Piccolo  
Flute (doubling Alto Flute)  
Oboe (doubling Cor Anglais)  
Clarinet in Bb  
Bass Clarinet in Bb  
Soprano Saxophone in Bb  
Baritone Saxophone in Eb

Horn in F  
Trumpet in Bb (doubling Melodica)  
Trombone

3 Percussionists (Player 3 doubling Rhodes EP)  
sizzle, splash, china, 2 suspended cymbals, tam-tam, 1 timpani, snare, djembe (amplified with reverb and delay),  
wine bottle, vibraslap, flexatone, sandpaper blocks, rain stick, woodblock, granite blocks, maracas, chicken  
shake, sand drum, mark tree, glass wind chimes, wooden wind chimes, glockenspiel

Piano / Rhodes EP

Bass Guitar Solo

3 Violins  
2 Violas  
2 Violoncelli  
1 Double Bass

Score in C

Duration: 18-25mins  
(with pauses, free solo and possible cut)

# I Like It When The Bass Comes In

Score in C

Simon Lesley

[illegible]

12

Picc. *mp* key clicks, ben ritmico

Fl. *mp* key clicks, ben ritmico

Ob. *mp* key clicks, ben ritmico

Cl. *mp* key clicks, ben ritmico

B. Cl. *mp* key clicks, ben ritmico

Sop. *pp* key clicks, ben ritmico etc. *mp*

Bari. *pp* key clicks, ben ritmico etc. *mp*

Hn. *pp* valve clicks, ben ritmico etc. *mp*

Mel. *mp* key clicks, ben ritmico

Tbn. *pp* valve clicks, ben ritmico etc. *mp*

3 Gr. bl. and Cym. (perc. 1) *ff* 5 *mf* china cymbal roll if necessary to sustain *p* tam-tam *mp* [Timp. roll on shell]

Djembe (Perc. 2) rim thud *sfz* *mf* palm rub trem. erratic stir *f* *mp* stir more erratically etc.

Sand Dr. (Perc. 3) *mf* erratic maraca stir *mp* chicken shake stir *mf*

Pno. knock *f* *mf* *mp* triangle *mp* pedal noise *mp* glass chimes, hit *mp*

Bass

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2 *arco*, pitchlessly on bridge *sfz*

Vc. 1 *arco*, pitchlessly on bridge *sfz* knock *mp*

Vc. 2 *arco*, pitchlessly on bridge *sfz* knock *mp*

Db. *mp* knock

25

29 *mp* *f* *f* *mp*

Picc. *mp* *f* *f* *mp*

Fl. *mp* *f* *f* *mp*

Ob. *mp* *f* *f* *mp*

Cl. *mp* *f* *f* *mp*

B.Cl. *mp* *f* *f* *mp*

Sop. *mp* *f* *f* *f*

Bari. *mp* *f* *f* *f*

Hn. *mp* *f* *f* *f*

Mel. *mp* *f* *f* *mp*

Tbn. *mp* *f* *f* *f*

T.-t. (perc. 1) wooden end on tam-tam soft end wine bottle, very light beaters *p*

Djembe (Perc. 2) *p* fingers 5 9 *p* *f* palm

Ch. Shake Maraca (Perc. 3) sandpaper blocks fast trem. very slow scratchy stir 3 glass chimes *p* *fp* *mf* *p*

Pno. *mp dim.* *pp* knock *mp* pedal noise *mp* trem. *mp* *8<sup>vb</sup>*

Bass *mp dim.* *p* *mf* VII *mp*

Vln.1 vib. sometimes *pp*

Vln.2 vib. sometimes *pp*

Vln.3 *mf*

Vla.1 *mf*

Vla.2 *mf*

Vc.1 *mf*

Vc.2 *mp*

Db. dead string pizz. *mp*

**37**

Picc. *p* *pp* sotto *p*

Fl. *p*

Ob. *p*

Cl. *p*

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

Sop.

Bari. *sfz* *mp* *p*

Hn.

Mel. *pp* sotto *p*

Tbn.

Wine bottle (Perc. 1)

Djembe (Perc. 2) *p* *f* *mp* *p* each attack a different pitch palm

Gl. Ch. (Perc. 3) [2 susp cyms., soft sticks] *pp* *ppp*

Pno. *mp* *sfz* *mp* loco

Bass LH muted *p* P.M. *p* sul pont *mp*

**37**

Vln.1 *sotto*

Vln.2 *sotto*

Vln.3

Vla.1 sul pont, non vib. *p*

Vla.2 sul pont, non vib. *p*

Vc.1 sul pont, non vib. *p*

Vc.2 sul pont, non vib. *p*

Db.

[illegible]



[illegible]



59

Picc. *sfz* *sfz* *sfz* *sfz* *sfz*

Fl. *mf* *mp* *sfz* *mp* *mf* *mf*

Ob. *sfz* *mp* *sfz* *mp* *mf* *mf*

Cl. *mf* *sfz* *mp* *sfz mp* *mf*

B.Cl. *mf* *sfz* *mp* *mp* *mf* *sfz*

Sop. *sfz* *sfz mp* *mp* *sfz* *mf* *sfz* *sfz*

Bari. *poco* *mf*

Hn. *mf* *sfz mp* *sfz* *mp* *sfz mp*

Mel. *sfz* *sfz* *mp*

Tbn. *sfz* *mp*

Wine bottle (Perc. 1)

Pno.

Bass

Vln.1 *spicc.* *sfz mf* *mp* *stacc.* *mf* *spicc.* *sfz* *mp*

Vln.2 *spicc.* *sfz mf* *mp* *spicc.* *sfz* *mp*

Vln.3 *spicc.* *sfz* *mp* *stacc.* *mf* *spicc.* *sfz* *mp*

Vla.1 *mp* *mf* *mp* *mp* *mf*

Vla.2 *mp* *mf* *mp* *spicc.* *sfz* *mf*

Vc.1 *mp* *mf* *mp* *mp* *mf*

Vc.2 *mp* *mf* *mp* *mp* *mf*

Db. *V* *V* *V* *V* *V*

65

69

Picc. *sfz sfz sfz sfz mf p*

Fl. *3 sfz sfz sfz mf p*

Ob. *sfz sfz*

Cl. *3 sfz sfz*

B.Cl. *sfz sfz*

Sop. *sfz sfz*

Bari. *mf pp f* alternates

Hn. *mp sfz f* open alternates

Tpt. *mp sfz f* open alternates

Tbn. *sfz f* open alternates

Wine bottle (Perc. 1) *p dim.*

S.D. (Perc. 2) *f* on rim *p pp* *snare*

T-t. and Mk Tr. (Perc. 3) *p mf* *tam-tam* *mark tree*

Pno. *mf* *mp espr.* *con Ped.* *8vb pedal off* *Change to 'harmonics' set-up*

Bass *pre-bend XIV* *sul A* *0* *mp*

69

Vln.1 *mf p molto* *espr.* *mf*

Vln.2 *mf p molto* *mp espr.* *mf*

Vln.3 *mf p molto* *mp espr.* *mf*

Vla.1 *mf p molto* *mp espr.* *mf*

Vla.2 *mf p molto* *mp espr.* *mf*

Vc.1 *mf* *mp espr.* *mf*

Vc.2 *mf*

Db. *mp molto ff* *mp* *mf mp*

**75 Machine-like**  
blow white noise key clicks

Picc. *p*

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

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

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

B.Ci. *p* *p* *p* *p*

Sop. *p* *p* *p* *p*

Bari. *p* *p* *p* *p*

Hn. *pp*

Tpt. *mf*

Tbn. *mf*

Wine bottle (Perc. 1) *ppp*

Cym. (Perc. 3) *p* china, soft sticks

Pno. *pp* Rhodes EP

Bass *p*

**75 Machine-like**  
non vib. *ppp* sotto

Vln.1 *p* *ppp* sotto

Vln.2 *p* *ppp* sotto

Vln.3 *p* *ppp* sotto

Vla.1 *p* *pp* poch. *pp* sul pont

Vla.2 *mp* *p* *pp* poch. *pp* sul pont

Vc.1 *p* *pp* poch. *pp* sul pont

Vc.2 *p* *ppp* sotto poch. *pp* sul pont

Db. *p*

[illegible]

**Più rubato espr., building**

89

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *p*

B.Cl. *p*

Sop. *p*

Bari. *p*

Hn. *pp*

Tpt. *mp*

Tbn. *mp*

Rh. EP *p* *mp*

Bass *mp* *reverb off* *IV* *sec.* *V*

**Più rubato espr., building**

Vln.1 *mp* *vib.*

Vln.2 *p* *vib.*

Vln.3 *p* *vib.*

Vla.1 *p* *vib.* *pitchlessly on bridge*

Vla.2 *p* *vib.* *pitchlessly on bridge*

Vc.1 *p* *ord.* *mp* *pitchlessly on bridge*

Vc.2 *p* *pitchlessly on bridge*

Db. *p* *pitchlessly on bridge*

95 poco accel.

Picc.

Fl.  
*p* alternate *mf* *mp* *mp* *mp* *mf* leggiero

Ob.  
*p* alternate *mf* *mp* *mp cresc.*

Cl.  
*p* alternate *mf* *mp* *mp*

B.Cl.  
*p* alternate *mf* *mp* *mp* *mp* *mf*

Sop.  
*p* *mf* *mp* *mp*

Bari.  
*mp* *mf*

Hn.  
*mp cresc.* normale

Tpt.  
*mf poco cresc.* *mp*

Tbn.  
*mf poco cresc.* *mp*

[Timpani]  
near the centre, like a heartbeat  
*mp* *cresc.*

Rh. EP

Bass  
*p* poco vib. dead string thumb slap/thuds *mp*

99 poco accel.

Vln.1 trem. sul G *p*

Vln.2 trem. sul G *p*

Vln.3 trem. sul G *p*

Vla.1 nat. *p* *mp* *mp cresc.*

Vla.2 nat. *p* *mp* *mp cresc.*

Vc.1 nat. *p* *mp*

Vc.2 nat. *p* *mp*

Db. nat. *p* *mp*





120

Picc. *ff*

Fl. *ff* *cresc.*

Ob. *ff*

Cl. *ff*

B.Cl. *ff*

Sop. *ff*

Bari. *ff*

Hn.

Tpt.

Tbn.

granite blocks, hard sticks

Timp. (Perc. 1)

2 Sus. Cym. (Perc. 2)

Cym. (Perc. 3)

Pno. *sec.*

Bass *sfz* *sfz* slap & pop

Vln.1 *p cresc.* sul pont scary free/slow microtonal oscillation

Vln.2 *p cresc.* sul pont scary free/slow microtonal oscillation

Vln.3 *p cresc.* sul pont scary free/slow microtonal oscillation

Vla.1 *p cresc.* sul pont scary free/slow microtonal oscillation

Vla.2 *p cresc.* sul pont jerky trem.

Vc.1 *ff* *f* *ff* *f* *ff* *p cresc.* sul pont scary free/slow microtonal oscillation

Vc.2 *ff* *f* *ff* *f* *ff* *p cresc.* sul pont scary free/slow microtonal oscillation

Db. *p cresc.* scary slow wide vib. (extreme sound)

[illegible]

## €

[illegible]

150

Tempo (♩=156)

Urgently and decisively,  
articulation meccanico across ensemble

149 key clicks

Picc. *f*

Fl. *f* gradually overblow *mf* *mp*

Ob. *f* *p* *mf* *mf*

Cl. *f* *p* *mf* *mf* *mp* *mf*

B. Cl. *f* key clicks *p* *mf* or: tied with diaphragm pushes *mp* *mf*

Sop. *f* key clicks *p* *mf* *mp* *mf*

Bari. *f* key clicks *p* *mf* *mp* *mp* *mf* ossia for low notes:

Hn. *mf*

Tpt. *mf* *pp* *mp* *mp*

Tbn. *mf* *mp*

Sizzle Cym. (Perc. 1) *mp* sizzle cymbal, soft sticks

Timp. *mp*

Sandpaper Blocks (Perc. 2)

Maracas Sand Drum (Perc. 3) To Rhodes EP

Pno. *smfp* pedal catches end of note *mp* *mp* sec. *mf* a clear, melodic sound

Bass *p* *mp*

Tempo (♩=156) 150 Urgently and decisively,  
articulation meccanico across ensemble

Vln.1

Vln.2

Vln.3

Vla.1

Vla.2

Vc.1

Vc.2

Db.

157

Picc. *mp* *mf*

Fl. *mf* *mp* *p* *p* *mf* *pp* *mp* *mf*

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

Cl. *p* *mp* *mf*

B.Cl. *mp* *p* *mp*

Sop. *p* *mf* *mp*

Bari. *p* *mf* *mp*

Hn. *mp* *mp* *mf* *mp*

Tpt. *mf* *mp* *mp*

Tbn. *mf* *mp* *p*

Pno. *mp* *mp* *mf* *p*  
con Ped. 8va... 8va... 1

Bass

Vln.1

Vln.2

Vln.3

Vla.1

Vla.2

Vc.1

Vc.2

Db. *p*

167

Picc. *mp* *f*

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

Ob. *mp* *f*

Cl. *mp* *mf* *f*

B.Cl. *mp*

Sop. *mp* *mf* *f*

Bari. *mp*

Hn. *p* *mf*

Tpt. *p* *mf* *p*

Tbn. *smfp* *mf* *p*

Pno. *mp* *f* *f* *mp* *f*  
sec. molto molto *Red.*

Bass *mf*

Vln.1 *p* *mf*

Vln.2 *p* *mf*

Vln.3

Vla.1 *p* *mf*

Vla.2 *p* *mf*

Vc.1

Vc.2

Db.





186

Picc.

Fl.

Ob.

Cl.

B.Cl.

Sop.

Bari.

Hn.

Tpt.

Tbn.

Pno.

Rh. EP

Bass

Vln.1

Vln.2

Vln.3

Vla.1

Vla.2

Vc.1

Vc.2

Db.

*p*

*molto*

*f*

*dim.*

*mf*

*f*

*dim.*

*mp*

*molto*

*ff*

*pp cresc.*

*molto*

*sf*

*p*

*III*

*IV*

*mf*

*loco*

*8va*

*8va*

192

Picc. *mf cresc.* *ff* *mf*

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

Ob. *p* *mf cresc.* *ff* *mf*

Cl. *p*

B.Cl. *mp*

Sop. *p* *mf cresc.* *ff* *mf*

Bari. *mf*

Hn. *mf*

Tpt. *mp* *mf*

Tbn. *mp*

Pno. *mp* *p* *smfp* pedal catches end

Rh. EP

Bass *mf cresc.* *f* *loco*

Vln.1 *mf*

Vln.2 *mf*

Vln.3 *mf*

Vla.1 *mf* sul C, at the heel

Vla.2 *mf* sul C, at the heel

Vc.1 *mf*

Vc.2 *mf*

Db. *mf* *mp* at the heel

if necessary: end of fingerboard dead pitched sound  
8va ord. loco

Red.

199

Picc. *mp* *p*

Fl. *mp* *p*

Ob. *p*

Cl. *mp* *p*

B.Cl. *mp*

Sop. *p* *mp* *p*

Bari. *mp*

Hn. *pp*

Tpt. *mp* *p*

Tbn. *mp* *p*

Pno. *poco mf* *mp* *p*

Rh. EP *p* *mp* *mp*

Bass

Vln.1 *pp* con sord or sul tasto

Vln.2 *pp* con sord or sul tasto

Vln.3 *pp* con sord or sul tasto

Vla.1 *p* *mp* *pp* con sord or sul tasto

Vla.2 *p* *mp* *pp* con sord or sul tasto

Vc.1 *p* *mp* *pp* con sord or sul tasto

Vc.2 *p* *mp* *pp* con sord or sul tasto

Db. (con sord.) *ppp* *pp*

[illegible]

217

Picc. *mf* *mp* *mp*

Fl. *mp* *8va*

Ob.

Cl. *mf* *3* *3*

B.Cl.

Sop. *mp*

Bari.

Hn.

Tpt. *mp*

Tbn. *mp* *mf* quasi siren, open *3* *2* *1* *3*

Pno.

Bass *mf* *molto f* *mp* *8va* *3* *RH hammer on* *VI loco* *XI* *8va* *XX* *8va*

Vln.1 *mf* *mp* *f* *8va* *0/II* *0*

Vln.2 *mp* *f* *8va* *0/II* *mp* *mf*

Vln.3 *mp* *f* *8va* *0/II* *mp* *mf*

Vla.1 *f* *sul G* *mp* *mf*

Vla.2 *f* *mp* *mf*

Vc.1 *f* *pizz.* *mf* *arco* *mf*

Vc.2 *mp* *f* *V* *II/III* *mp* *mf*

Db. *f* *pizz.* *mf*

226

Picc. *mp* *f*

Fl. *mp* *f*

Ob. *f* *mf* *f*

Cl. *f*

B.Cl.

Sop. *f* *mf* *f*

Bari. *mp*

Hn.

Tpt.

Tbn.

Pno. *loco* *mf* *8va*

Rh. EP

Bass *mp* *loco XVIII* *VI* *mf* *3* *3* *ff* *IX* *3* *3*

Vln.1 *f* *molto* *f*

Vln.2 *f* *molto* *f*

Vln.3 *f* *ff* *8va*

Vla.1 *ff* *8va*

Vla.2 *f* *molto* *f*

Vc.1 *molto* *ff*

Vc.2 *molto* *f*

Db.

231

Picc. *f*

Fl. *mp* *f* *8va*

Ob. *f*

Cl. *mp* *f*

B.Cl. *mp*

Sop.

Bari. *alternatives* *molto* *ff*

Hn. *alternatives* *molto* *ff*

Tpt. *lipped, quasi alarm* *mf*

Tbn. *f*

Pno.

Rh. EP

Bass *mp* *f* *+8vb pedal*

Vln.1 *ff*

Vln.2 *ff*

Vln.3 *mp* *ff*

Vla.1 *mp* *ff*

Vla.2 *ff*

Vc.1 *mp* *ff*

Vc.2 *ff* *mf*

Db. *mp* *sfz*

236

Picc. *mp*

Fl. *mf* *mp* *p*

Ob. *mp*

Cl. *pp* *mp* *f*

B.Cl. *pp* *mp* *f*

Sop. *f*

Bari. *f*

Hn. *mf* *pp* *mp* *mf* *molto* *ff* *mf*

Tpt. *f*

Tbn. *molto* *pp* *mp* *mf* *f*

Pno.

Rh. EP *mp* *mf*

Bass *mf* *f* *mf dim.* *ff* *loco*

Vln.1 *mp f* *mp* *mp* *ord.* *p* *molto* *ff* *p*

Vln.2 *mp f* *mp* *ff dim.*

Vln.3 *mp f* *mp* *ff dim.*

Vla.1 *mp* *mp* *molto* *ff dim.*

Vla.2 *mp f* *mp* *sul G* *ff dim.*

Vc.1 *mp* *ff dim.*

Vc.2 *ff*

Db. *f* *ffz*



245

Picc. *pp* molto cresc. *fff*

Fl. *pp* molto cresc. *fff* alternatives *mf* *p*

Ob. *pp* molto cresc. *fff*

Cl. *mp* molto cresc. *fff*

B.Cl. *pp* *f* *mp*

Sop. *pp* molto cresc. *fff* alternatives *mf*

Bari. *p* *mp*

Hn. *pp* molto cresc. *ff*

Tpt. *pp* cresc. *molto* *ff* *p dolce* 1 3

Tbn. *pp* molto cresc. *ff* *p*

E. Pno.

Pno. *ff* sec. *mf*

Rh. EP *mp*

Bass *mf* *mf* *8va*

Vln.1 *fff* *mf* *molto* *fff* molto sul pont. *mp* *ord.* *p*

Vln.2 *5* *5* *mp* *mf* *molto* *fff* molto sul pont. *mp* *ord.* *p*

Vln.3 *5* *mp* *mf* *molto* *fff* molto sul pont. *mp* *ord.* *p*

Vla.1 *mf* *molto* *fff* molto sul pont. *mp* *ord.* *p*

Vla.2 *mf* *molto* *fff* molto sul pont. *mp* *ord.* *p*

Vc.1 *3* *mf* *fff* *mp*

Vc.2 *mf* *p* *mf* *fff* *mp*

Db. *p* *f* *fff* *mp*

254

Picc.

Fl.

Ob.

Cl.

B.Cl.

Sop.

Bari.

Hn.

Tpt.

Tbn.

E. Pno.

Pno.

Rh. EP

Bass

Vln.1

Vln.2

Vln.3

Vla.1

Vla.2

Vc.1

Vc.2

Db.

263

move gradually sul pont.

ord.

lock this into a loop to go behind solo

263

warm vib., ord.

mp sopra

264

Free bass solo of any length (need not be exhaustive)

Picc.

Fl.

Ob.

Cl.

B.Cl.

Sop.

Bari.

Hn.

Tpt.

Tbn.

Improvise exchanges of hiss, swish and stir gestures (as beginning), only sometimes locking into 16ths  
palm stir on drums, sizzle, sandpaper blocks, vibraslap, cymbal rolls, tam-tam, maracas, chicken shakes, roll on shells, mark trees, wind chimes

Sandpaper Blocks (Perc. 2)

Improvise exchanges of hiss, swish and stir gestures (as beginning), only sometimes locking into 16ths  
palm stir on drums, sizzle, sandpaper blocks, vibraslap, cymbal rolls, tam-tam, maracas, chicken shakes, roll on shells, mark trees, wind chimes

Pno.

Rh. EP

- Start when ready; ad lib on points 1-3 (or play written ideas if desired):
1. F dorian/quartal
  2. Dissonance and resolution of rhythm & pitch - material 'outside' loop, and material 'inside'
  3. Be sound-sculptural in keeping with orchestral material
    - use playing techniques and FX to achieve different timbres/textures
    - limit jazz scoops, be-bop inside-out figures etc.

new bigger sound

sopra

IV

XVIII

Bass

264

Free bass solo of any length (need not be exhaustive)

Vln.1

Vln.2

Vln.3

Vla.1

Vla.2

Vc.1

Vc.2

Db.

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. A bracket under the first three notes indicates a triplet. The next note is a quarter note D2, followed by a quarter note C2. A bracket under the last two notes indicates a triplet. The melody continues with a quarter note B1, followed by a quarter note A1, and then a quarter note G1. A bracket under the last two notes indicates a triplet. The melody ends with a quarter note F1, followed by a quarter note E1, and then a quarter note D1. A bracket under the last two notes indicates a triplet. The notation includes various musical symbols such as accidentals, clefs, and brackets.

**265** **266**

**Urgently again, when ready**

Vln.1

Vln.2

Vln.3

Vla.1

Vla.2

Vc.1

Vc.2

Db.

270

Picc.

Fl.

Ob.

Cl.

B.Cl.

Sop.

Bari.

Hn.

Tpt.

Tbn.

3 Gr. Bl.

Perc. 1

Timp.

Pno (Perc. 2)

Pno.

Rh. EP

Bass

Vln.1

Vln.2

Vln.3

Vla.1

Vla.2

Vc.1

Vc.2

Db.

*mp*

*tr*

*mp*

*melodica*

*mp*

*p*

*mf*

*piano 4 hands*

*8va*

*mp*

*dim.*

*pp*

*f*

*f*

*ff*

*clear melodic sound; swell into long delay*

*mf*

*con sord., vib.*

*p*

*p*

*p*

*con sord., vib.*

*p*

*con sord., vib.*

*p*

*con sord., vib.*

*p*

*pizz.*

*mf*

278

Picc.

Fl.

Ob.

Cl.

B.Cl.

Sop.

Bari.

Hn.

Tpt.

Tbn.

Glass Wind Ch. (Perc.1)

Pno (Perc.2)

Pno.

Rh. EP

Bass

Vln.1

Vln.2

Vln.3

Vla.1

Vla.2

Vc.1

Vc.2

Db.

bend out of tune

*p cresc.*

*molto ff*

glass wind chimes

*p*

flexatone tam-tam

*mp*

*p*

loco

*pp*

*mf*

*p*

*pp*

*cresc.*

*mf*

*p*

sec.

*mf*

*mf*

*pp*

*p*

*mp*

*6*

*3*

short delay

XII

soft thumb, long fall

*p*

*mp*

XII

*3*

285

Picc.

Fl.

Ob.

Cl.

B.Cl.

Sop.

Bari.

Hn.

Tpt.

Tbn.

Pno. (Perc. 2)

Pno.

Rh. EP

Bass

Vln.1

Vln.2

Vln.3

Vla.1

Vla.2

Vc.1

Vc.2

Db.

mf

mp

p

f

ff

senza sord., pizz.

pizz.

gliss.

wildly

not tongued, diaphragm attacks more legato

loco

8va

8vb

same delay +8vb

VIII

0

293

Picc.

Fl.

Ob.

Cl.

B.Cl.

Sop.

Bari.

Hn.

Tpt.

Tbn.

Pno (Perc. 2)

Pno.

Rh. EP

Bass

Vln.1

Vln.2

Vln.3

Vla.1

Vla.2

Vc.1

Vc.2

Db.

*mp* sotto

*p* sotto

*p* sotto

*mf*

*mf*

*pp*

*mf*

*f*

*dim.*

*f* sec.

*mp*

Red.

delay & 8vb off

arco

arco

arco

spicc.

arco

pizz.

pizz.



300

305

Picc.

Fl.

Ob.

Cl.

B.Cl.

Sop.

Bari.

Hn.

Tpt.

Tbn.

Wine bottle (Perc. 1)

Pno (Perc. 2)

Pno.

Rh. EP

Bass

Vln.1

Vln.2

Vln.3

Vla.1

Vla.2

Vc.1

Vc.2

Db.

mf 5 6 f

mf 5 5 5 6 f

mf 6 5 5 6 f

molto

sfp

p

wine bottle, light sticks

mf

to tam-tam

mf

molto ff mf f

white notes

mf dolce

swell into long delay

p

+distortion sul pont

long delay off

sub f

305

ord.

pizz.

f

mp

arco

mf

f

arco

mp

arco

mp

f

arco

mf

f

arco

f

308

Picc. *mf*

Fl. *mp* *ff* *mf* *flttzg.*

Ob. *mp* *ff* *mf*

Cl. *mf* *ff* *mf*

B.Cl.

Sop. *mf* *ff* *mf*

Bari.

Hn.

Tpt. *f* *sfp* *mp*

Tbn.

Wine bottle (Perc. 1) *mf cresc.*

T.-t. (Perc. 2) *tam-tam*

Pno. *mf* *poco dim.* *ff*

Rh. EP *mf cresc.* *etc.*

Bass *mf* *+sustaining overdrive +plectrum* *XII*

Vln.1

Vln.2 *arco sul pont* *mp* *ord.* *mp*

Vln.3 *sul pont* *mp* *ord.* *mp*

Vla.1 *sul pont* *mp* *mf*

Vla.2 *sul pont* *mp* *mf*

Vc.1 *sul pont* *mp* *mf*

Vc.2 *f* *sul pont* *mp* *mf*

Db. *mf*

317

## 317

## Expansively and dramatically

315

Picc.

Fl.

Ob.

Cl.

B.Cl.

Sop.

Bari.

Hn.

Tpt.

Tbn.

Wine bottle (Perc. 1)

T.-t. (Perc. 2)

Pno.

Rh. EP

Bass

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

Expansively and dramatically

317

Expansively and dramatically

320

Picc. *ff* *f* *ff* *ff* *f* *mf*

Fl. *ff* *f* *ff* *ff* *f* *mf*

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

Cl. *f* *ff* *f*

B.Cl. *f* *ff* *f*

Sop. *ff* *f*

Bari. *f*

Hn. *sfz* *sfz* *sfz*

Tpt. *sfz* *sfz* *sfz*

Tbn. *f*

Timp. (Perc. 1) *p* *mf*

2 Sus. Cym. (Perc. 2) *p* *f*

Pno. *f* *sec.* *mf*

Rh. EP *ff* *sfz* *mf* *mf*

Bass *vib.* *f*

Vln. 1 *sul pont* *sfz* *mf* *spicc.* *ricochet* *ord.* *mf* *f*

Vln. 2 *sul pont* *sfz* *mf* *spicc.* *ricochet* *ord.* *mf* *f*

Vln. 3 *sul pont* *sfz* *mf* *spicc.* *ricochet* *ord.* *mf* *f*

Vla. 1 *sul pont* *sfz* *mf* *spicc.* *ricochet* *ord.* *mf* *f*

Vla. 2 *sul pont* *sfz* *mf* *spicc.* *ricochet* *ord.* *mf* *f*

Vc. 1 *sul pont* *sfz* *mf* *spicc.* *ricochet* *ord.* *mf* *f*

Vc. 2 *sul pont* *sfz* *mf* *spicc.* *ricochet* *ord.* *mf* *f*

Db. *sfz* *mf*

326

Picc.

Fl.

Ob.

Cl.

B.Cl.

Sop.

Bari.

Hn.

Tpt.

Tbn.

2 Sus. Cym.  
(Perc. 2)

Pno.

Rh. EP

Bass

Vln.1

Vln.2

Vln.3

Vla.1

Vla.2

Vc.1

Vc.2

Db.

splash

black notes

ossia:

loco

sul tasta non vib.

ord.

ord.

332

Picc. *mf* *tr* *mf* *5*

Fl. *mf* *tr* *mf* *3*

Ob. *mf-f* *tr* *mf* *mf* *5*

Cl. *mp* *mf* *5* *5* *5*

B.Cl. *mf* *3* *3*

Sop. *mf* *f* *mf* *5*

Bari. *smfz* *smfz*

Hn. *mp* *f espr.* *mp*

Tpt. *mp*

Tbn.

Timp. (Perc. 1) *mp* *mf* *open* *hit dead centre*

Tam-tam  
Mark tree (Perc. 2) *mp* *mf* *tam-tam* *mark tree*

Pno. *mp* *dim.* *mp* *8va*

Rh. EP *mp* *sfz sec.* *mf p* *p*

Bass *f* *VI* *calmato to b.364* *(Ddorian)* *mf* *3*

Vln.1 *mp* *mf* *molto vib.* *sul tasto* *sul pont* *0*

Vln.2 *mp* *mf* *molto vib.* *sul tasto* *sul pont* *0*

Vln.3 *ord.* *molto vib.* *sul tasto* *sul pont* *0*

Vla.1 *mp* *mf* *molto vib.* *sul tasto* *sul pont* *0*

Vla.2 *mp* *mf* *molto vib.* *sul tasto* *sul pont* *0*

Vc.1 *mp* *mf* *molto vib.* *f espr. sopra* *mf* *f* *mp*

Vc.2 *mp* *mf* *molto vib.* *f espr. sopra* *mf* *f* *mp*

Db. *mp* *mf* *f espr. sopra* *mf*

341

Picc. *mp* *p*

Fl. *mp* *p* *pp*

Ob. *p*

Cl. *mp* *p*

B. Cl. *mp*

Sop. *mp* *p*

Bari. *mp*

Hn. *mp*

Tpt. *p* st. mute

Tbn. *p* st. mute

Tam-tam  
Mark tree  
(Perc. 2) *mp* mark tree

Pno. *mp* sec.

Rh. EP *mf* *mp* *p* sec. *And.*

Bass *mp* trem.

Vln. 1 *mp* stacc. non stacc.

Vln. 2 *mp* stacc. punta d'arco trem.

Vln. 3 *mp* stacc. punta d'arco trem.

Vla. 1 *mp* punta d'arco trem.

Vla. 2 *mp* punta d'arco trem.

Vc. 1 *mp* punta d'arco trem.

Vc. 2 *mp* punta d'arco trem.

Db. *mp* punta d'arco trem. *15<sup>mo</sup>*

353

Calmato

349

Picc. *pp*

Fl. *pp*

Ob. *pp*

Cl. *pp*

B. Cl. *p*

Sop. *pp*

Bari. *p*

Hn.

Tpt. *pp* *p* *p*

Tbn. *pp* *p* *p*

W. bottle, and W. Bl. (Perc. 1) *p* *p*

Pno. *pp*

Rh. EP

Bass *mp* *lose plectrum* 0 VIII *p*

wine bottle, thin stick  
woodblock, soft stick

U.C., con *ff*

353

Calmato

Vln. 1 *p* *ord.* *pp* *tr.*

Vln. 2 *p* *ord.* *tr.* *pp* *tr.*

Vln. 3 *pp* *ord.* *3* *tr.*

Vla. 1 *p* *ord. sul C* *pp* *tr.*

Vla. 2 *p* *ord. sul C*

Vc. 1 *p*

Vc. 2 *p*

Db.



[illegible]

364

Picc.

*pp*

Fl.

*pp*

to Alto Flute

Ob.

*pp*

to Cor Anglais

Cl.

*pp*

B.Cl.

Sop.

*pp*

Bari.

Hn.

Tpt.

Tbn.

bucket mute or in stand  
*pp*

Timp.  
(Perc. 1)

*pp*

Timp.

Cym.  
(Perc. 2)

Pno.

*pp*

*pp*

SOLO  
*p*  
(U.C.)

Rh. EP

Bass

*soft p*  
*pp*

370

Repeat ad lib.  
for static 'trance'

371

Very still

Vln.1

con sord.  
*pp*

senza sord. *15<sup>mo</sup>*  
non vib. *pp*

Vln.2

con sord.  
*pp*

senza sord. *15<sup>mo</sup>*  
non vib. *pp*

Vln.3

con sord.  
*pp*

pizz. *p*

Vla.1

con sord.  
*pp*

pizz. *p*

Vla.2

con sord.  
*pp*

pizz. *p*

Vc.1

non vib.  
*pp*

con sord. *p*

Vc.2

non vib.  
*pp*

con sord. *p*

Db.

*pp*

con sord.

**376** Warm, still and expressive

[illegible]

**390** **More appassionato**

**395** **Still again**

Picc. *pp*

A. Fl. *mp*

C. A. *mp*

Cl. *mp*

B. Cl. *mp*

Sop. *mp*

Bari. *mp*

Hn. *mf* *espr.* *smf* *p*

Tpt. *pp* *mp* *p* *mp*

Tbn. *mp* *mp*

Glock. (Perc. 2) *p*

Pno. *mp* *p*

Rh. EP *mp*

Bass *mp* *mf*

SOLO

Bucket mute (or H.O.B.)

Bucket mute (or in stand)

Glock., soft beaters

vib.

P.M. VI

XII P.M. sec.

8va

**390** **More appassionato**

**395** **Still again**

Vln.1 *espr.* *mf dim.*

Vln.2 *mp espr.* *mf* *mf dim.*

Vln.3 *mp espr.* *mf* *mf dim.*

Vla.1 *mp espr.* *mf dim.*

Vla.2 *mp espr.* *mf* *mf dim.*

Vc.1 *mp espr.* *mf* *mf dim.*

Vc.2 *espr.* *mf* *mf dim.*

Db. *mp* *mf* *mp*

404

Appassionato again

398

Picc. *mp* 3 pocch. 3 3 3

A. Fl. *poco* *mp* *pp* *molto* *mf*

C. A. *poco* *mp* *pp* *molto* *mf*

Cl. *p* *poco* *mp*

B. Cl. *p* *poco* *mp*

Sop. *mp* 3

Bari. *p* *poco* *mp*

Hn. *smfp* *p*

Tpt. *p*

Tbn. *mp* *mp* *mf*

Timp. (Perc. 1) To 3 Granite Blocks *p*

Glock. (Perc. 2) *pp* [glass wind chimes, slow gentle tinkling]

Pno. SOLO *molto espr. quasi rubato* *mp* *mf* *con Ped.*

Rh. EP *mf* sec.

Bass (g) 3 pocch. 3 3

404

Appassionato again

Vln.1 trem. sul G *p*

Vln.2 trem. sul G *p*

Vln.3 flautando: bow on 8ve node *mp* trem. sul G *p*

Vla.1 *mp* *poco* pitchlessly on bridge *p* *mp*

Vla.2 *mp* *poco* pitchlessly on bridge *p* *mp*

Vc.1 trem. pitchlessly on bridge *p* *mp*

Vc.2 trem. pitchlessly on bridge *p* *mp*

Db. pitchlessly on bridge *p* *mp*

408

Still again

406

Picc. *mp* *mp*

A. Fl. *mp* *mp* *molto f* *sub. mp*

C. A. *mp*

Cl. *mp* *mp*

B. Cl. *mp*

Sop. *mp* *mp*

Bari. *mp* *molto f*

Hn. (but not cuivré) *p* *mp*

Tpt.

Tbn. *open mp*

3 Gr. Bl. (Perc. 1) *granite blocks pp mp*

Glass Ch. (Perc. 2) *glock. pp non vib.*

Pno. *mp*

Rh. EP *p* *mp*

Bass *mp* *mf*

408 Still again

Vln.1 *con sord.* *p leggiero espr. slightly detached*

Vln.2 *con sord.* *p leggiero espr. slightly detached*

Vln.3 *con sord.* *mp* *molto f* *sul G*

Vla.1 *con sord.* *mp* *molto f* *mp*

Vla.2 *con sord.* *mp* *molto f* *trem., sotto ppp*

Vc.1 *SOLO mf espr.*

Vc.2 *con sord. mp* *con sord. mp*

Db. *mp* *molto f*

413

Picc. *mp* *mp*

A. Fl. *mp* *mf* *p* *mf* *3* *alternatives*

C. A. *mp* *tr*

Cl. *mp* *mf* *mp* *p*

B. Cl. *p* *mf* *3*

Sop. *p* *mf* *mp*

Bari.

Hn. *mp* *mf*

Tpt. *open* *mp*

Tbn. *mp* *mf*

3 Gr. Bl. (Perc. 1) *p* *mp* *p*

Glock. (Perc. 2) *mp*

Pno. *p* U.C.

Rh. EP *pp* *con Ped.* *3* *3*

Bass (8) *a little thinner* (XVIII) *→ pont → ord.* XVIII *full tone again* XII -- IX

Vln.1 *p* *mp* *smfp* *poco*

Vln.2 *p* *3* *3* *3*

Vln.3 *p*

Vla.1 *port.* *mf* *4:5* *non vib.* *mp* *p* *mp* *smfp* *poco*

Vla.2 *p* *mp* *mp* *p* *mp* *smfp* *poco*

Vc.1 *3* *mp* *poco* *mp* *3* *flautando* *ord.* *mf poco dim.*

Vc.2 *trem. punta d'arco* *p* *3* *flautando* *pizz.* *arco sul A* *smfp* *poco*

Db. *p* *pizz.* *smfp* *poco*



421

424

Picc. *p sotto*

A. Fl. *p* *mp*

C. A. *p* *mp*

Cl. *p* *mp*

B. Cl. *p* *mp*

Sop. *p* *mp*

Bari. *p* *mp*

Hn. *p* *mp*

Tpt. *p* *mp*

Tbn. *p* *mp*

Timp. (Perc. 1) *pp* *p*

Pno. *pp* *sec.*

Rh. EP *p* *p* *to sizzle cymbal*

Bass *poco dim.* *mp* *mp* *loco*

424

Vln. 1 *senza sord.* *mp* *p*

Vln. 2 *senza sord.* *mp* *p*

Vln. 3 *flautando* *p* *senza sord.* *mp* *punta d'arco trem.* *ord.*

Vla. 1 *senza sord.* *mp* *pizz.* *mp* *p*

Vla. 2 *senza sord.* *mp* *punta d'arco trem.* *ord.*

Vc. 1 *non solo* *mp* *p*

Vc. 2 *senza sord.* *pizz.* *mp* *punta d'arco trem.* *ord.*

Db. *flautando* *mp* *p*

**431**

Picc. *p*

A. Fl. *p*

C. A. *p*

Cl. *p*

B. Cl. *p*

Sop. *p*

Bari. *p*

Hn. *p*

Tpt. *p* in stand

Tbn. *p* SOLO nobilmente *p sopra*

Timp. (Perc. 1) *pp*

Pno.

Rh. EP

Bass *mp sopra* *con vib.*

**431**

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

Db. *p* arco

439

*dim. al fine*