

Requiescat

David Felder

2010

Requiescat

for Magnus Anderssen and CIKADA

Commissioned by CIKADA

to James Avery (and Mister Puss)

Score in C: Contrabass Clarinet, Contrabass, and Guitar sound one octave below written pitch.

Harmonics for Guitar and Contrabass *sound where written in score* unless otherwise indicated.

Piano stopped harmonics - fundamental pitch indicated (string to touch) by lower note and resulting pitch indicated by upper pitch. Player locates nodes, and marks in advance, and plays on keyboard (there are two parts provided: one with showing desired strings and one with just resultant pitches).

Bass Flute (amplified) [C flute may be substituted where whistle tone passages are indicated]

Contrabass Clarinet (amplified - 2 mics; one for end of the bell, one for body)

(may be played on B \flat Bass Clarinet, sounding 1 octave higher where necessary)

Percussion: vibraphone, large bass drum, glockenspiel, sizzle cymbal, almglocken, tuned bowl gongs, tuned nipple gongs (2 mics; one for bowl gongs, one for rack with nipple gongs and almglocken suspended from rack)

Almglocken	Tuned Bowl Gongs	Tuned Nipple Gongs

Piano (also doubles Celeste) (amplified - 1 or 2 mics for piano inside, 1 mic for celeste)

Guitar (amplified or using acoustic pickup - 1-2 mics; a direct contact mic and/or condenser)

All strings amplified

Stage Setup

Violin I					
Violin II		Pno/Cel		Perc	
Viola					C.B. Clar.
Cello			Vln. 2	Guitar	Viola
Contrabass (C ext. or E string tuned down to C)	B. Flt.	Vln 1			VC Cb

For all strings: \longleftrightarrow indicates *very fast, flautando bow*
 \sharp indicates *1/4 sharp*
 \flat \sharp \flat \sharp etc. indicate *slightly low or slightly high in order to create beating*

All instruments *may* be amplified, mixed, and reverberated. The string mics should be clip-on condenser omnis, such as DPM mics. All mics should be wireless if possible. The flute mic may be a DPA or other vocal headband mic.

Electronics: 8 channel sound cues for playback in hall; MAX/MSP playback patch + reverb programs for live performance.

N.B. Strings sempre N.V. (non-vibrato) *except* solos where normal *espr.* vibrato may be used, and for tutti strings from measures 63-93, where normal *espr.* may be used.

Accidentals hold through the bar only in the octave in which they appear.

Requiescat

Score in C

for James Avery and Mister Puss
commissioned by CIKADA with Magnus Andersson

David Felder
2010

somewhat freely

misterioso ♩ = 60

The musical score is written for a chamber ensemble. The instruments and their parts are as follows:

- Bass Flute:** Rests throughout the piece.
- Contrabass Clarinet:** Plays a melodic line in the bass clef. It starts with a "sub tone" (marked with an 8) and moves to "norm." (normal). Dynamics include *p*, *pp*, *mp*, and *cresc.*
- Piano:** Features a sustained bass note in the left hand, marked *p* and "(pedal sempre!)". The right hand has a few notes in the first system.
- Percussion:** Rests throughout the piece.
- Guitar:** Rests throughout the piece.
- Electronics:** Features a sustained bass note in the bass clef, marked *pp*. A "CUE 1" box is present above the staff.
- Violin I, Violin II, Viola, Cello, and Contrabass:** All these instruments have rests throughout the piece.

The score is divided into four measures, with time signatures changing from 4/4 to 6/4 and back to 4/4. The overall mood is "misterioso" with a tempo of 60 beats per minute.

5

B.flute

C.bass Clnt.

Pno.

Perc.

Gtr.

Elex.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *p/ppp* *mp* *pp* *p* *mp*

p / ppp : attack dynamic = p, immediately to ppp

pizz. *arco* *N.V. sul tasto* *pp* *p* *poco cresc.*

10 (fff-fric./extremely airy) 3:2

B.flute *mp* *p* < *mf* *p* < *mf* *p* < *mf* *f* *p* < *f*

C.bass Clnt. *mp* *p* < *mf* *p* < *mf* *p* < *f* (smorz.)

Pno.

Perc. nipple gong *mp* soft yarn *mf* midway between edge + center

10 Gtr.

Elex.

10 Vln. I

Vln. II

Vla. IV (freely) *p*

Vc. IV *pp* < *mp* > *pp* *harm. gliss* *mp* > *p* < *mf* > *p* < *mp* (freely + gently!)

Cb. *poco sul pont.* *med. sul pont.* *mf* *p*

♩ = 45

♩ = 58~60

13

B.flute

C.bass
Clnt.

Pno.

Perc.

Gtr.

Elex.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(S.T.)

(lyric - solo)

sf

f

p

f

sf

*mf**p*

mp

mf

8vb-----

CUE 2

(fade cue 1)

CUE 3

CUE 4

(ends)

13

mp

pp

p

mp

p

mf

p

mp

pp

solo

(lyric - norm.)

pizz.

*mf**p*

mf

(soft, airy) (*fff*)

bisbis + alt fing.

solo HT HT

noisy/airy tone (*sss*)

bisbis + alt fing.

17

B.flute

p < *mf* > *p* < *mf* < *p* < *f* > *p* *f* *mf* < *f* > *p* *mf* < *f* > *p* *fp* < *f* > *p*

C.bass Clnt.

mp *mf* *sfmp* *p* < *f* > *p* < *f* > *mf* *sffp* *sff*

Pno.

f *mf* *f*

Perc.

vbf.-bows (pedal sempre!) *p* < *mf* *pp* < *mp* *pp* < *p*

soft yarn nipple gongs *mp* *mp*

Gtr.

5 6 *mf* suono reale (all harmonics appear at sounding pitch)

Elex.

(4 ends)

Vln. I

flaut. *pp* < *p* > *pp* (sim.) 6:5

Vln. II

pizz. *mp* *mf* *mf* *arco* I II 8^{va}

Vla.

flaut. *mp* < *mf* *pp* < *p* > *pp* (sim.) 6:5

Vc.

(lyric) flaut. *pp* < *p* > *pp* (sim.) 6:5

Cb.

-- arco pizz. -- arco (vibr.) *mf* < *mp* > *mf* *pp* < *p* > *pp* (sim.) *pizz.* (e) II III *mf* *f*

p < *mf* > *f* > *mp* < *mf* *mf* *f*

rit. . . .

a tempo

rit. . . .

21

B.flute HT N.V. (smorz.+ flz.)

C.bass Clnt. (S.T.) (S.T.)

Pno. mf mp f

Perc. (soft yarn) (vbf.) (vbf.)
pp mp alm glock. nipple gongs alm.

Gtr. 21 (1) (5) (3) (4) (2) (art.) (art.) 5:4 (1) (5) (3) (4) (5) (6)

Elex.

Vln. I 21 pizz. II III II arco flaut. 15^{ma} I II

Vln. II (8va) (sim.)

Vla. (sim.)

Vc. (sim.)

Cb. arco (sim.)

sf f mf p mf p < fp < fp < f mf pp

pp < mp p mp f mf < f

pp mp p mp f mf < f

ppp mf p < mp > p p < f p mf < pp

ppp p < mp > p (sim.) 6:5

ppp p < mp > p (sim.) 6:5

ppp p < mp > p (sim.) 6:5

ppp arco (sim.) 6:5

mf > p p < mp > < > mf > p

(delicatiss.)

25 B.flute * whistle tones over E (*p*) (if possible) *pp*

C.bass Clnt. *pp cresc. p*

Pno. *mf f mp*

Perc. nipple gong center *mp mp*

25 Gtr. *mp mf mp mp mf*

Elex. CUE 6 Cue 5 ENDS

25 Vln. I *ppp cresc. mp p < mf (sim.)*

Vln. II *pp p (delicatiss.) p < mp > p < mp > p*

Vla. *pp p (delicatiss.) pp p < mf sim.*

Vc. *(delicatiss.) pp p non harm. mp*

Cb. *solo pizz. IV 6:5 3:2 (quasi-jazzy) pizz. (vibr.) mp mf cresc.*

* for whistle tones, flute may be substituted for bass, if whistles are too difficult to produce on bass - pitches other than whistles will also sound where written until M. 34

28 (rrr) *p* *pp* *pp* *mp* (sim.)

B.flute

C.bass Cln. (*flz.*) *pp* *mp* *pp* *mfpp* *mf* *mp*

Pno. *f* *mf* *mp* chromatic cluster 15^{ma}

Perc. large bass drum softest beaters: *mp* *mf* *mp* *p* *pp*

Gtr. *mf* *mp*

Elex.

Vln. I 28 *p* *mp* *pp* (sim.) *p* *mp* *f* *p* *f* *mf* *mp*

Vln. II (*8va*) *mf* *p* *mf* *f* *pp* *mp* *p* (sim.) *p* *mf* *mp* *f* *p* *f* *mf* *mp*

Vla. *mp* *pp* *mp* *p* (sim.) *mp* *mf* *p* *pp* *p* *pp* *p* *pp*

Vc. *mp* *pp* *mp* *f* *p* *mf* *mf* *mp* *pp*

Cb. *arco* *f* *p* *mf* *p* *pizz. - espr.* *mf* *f* *mp* *f* *f* *mf* *f* *pp* *norm. arco*

* very fast, flaut. bow

31

B.flute

C.bass Clnt.

Pno.

Perc.

Gtr.

Elex.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mfpp *mf* *mp*

p *mf* *mfpp* *mf*

celeste *mp* *piano* *mf*

mp *p* *pp* *p* *pp* *mp*

p *mf* *p* *mf* *f* *mf*

mf *p* *mf* *mf* *mf* *mf*

mf *p* *mf* *mf* *mf* *mf*

mf *mf* *mfpp* *mf* *mf* *mp dim.*

mf *mf* *mfpp* *mf* *mf* *mp dim.*

p *mp* *mf* *p* *p* *mfpp* *mf* *mp dim.*

sul pont. *norm.* *p* *cresc.* *mf* *mfpp* *mf* *mp* *p*

sizzle cymbal *vbf.-bow*

(quiet, continuous rustling arpeggio w/ pads of fingers) *(freely)* *(6) (art.)*

irregular: flesh, without nails (if possible)

I *II* *III* *I* *II* *III* *II* *N.V.* *N.V.*

6:5 *6:5* *6:5* *6:5* *6:5* *6:5* *6:5* *6:5* *6:5*

10 (extremely still, 'time-less')

34

B. flute *ppp*

C. bass Cln. *ppp*

Pno. *mf* *p* *pp*

Perc. *sempre p* *alm.* *alm.*

Gtr. *p* *mp* *p* (*vibr.*)

Elex. *CUE 7*

Vln. I *pp* *pp* *p* *pp* *p* *pp* *mp* *pp* *p* *mp* *pp*

Vln. II *pp* *pp* *p* *pp* *p* *ppp* *ppp* *p* *pp* *p* *pp* *p*

Vla. *pp* *pp* *p* *mp* *pp* *p* *pp* *mp* *mf* *p*

Vc. *p* *pp* *p* *pp* *pp* *p* *ppp* *p* *pp*

Cb. *pp* *p* *pp* *p* *mf* *p* *pp* *p* *pp*

▼ 4" ▼ 5" ▼ 5" ▼ 4" ▼ 5" ▼ 5" (very fast, flaut. bow)

mallet bowl gongs *sempre p*

nipple gong *alm.* *nipple*

(4) (5) (1)

* from 34-39, artificial harmonics are to be tuned relative to the natural harmonics and the artificial should beat with the natural

(♩ = 52)

37 ▼ 4" ▼ 6" ▼ 6"

B.flute

C.bass Clnt.

Pno. *mp* *mf* *f*

Perc. bowl gongs
alm.
nipple
mf ▼ 6"

37 ▼ 4" ▼ 6" ▼ 6"

Gtr. ④ ⑤ ⑥ *mf* ① ② ③ *piu mf*

Elex.

Vln. I *p* *pp* *mp* *pp* *p* *pp*

Vln. II *mp* *p* *mp* *p* *mp* *p* *mp* *pp*

Vla. *mp* *p* *p* *gliss.* *mp* *pp*

Vc. *p* *pp* *mp* *pp* *p* *pp*

Cb. *p* *pp* *p* *pp* *p* *pp*

♩ = 52 *sl. accel.*

♩ = 60 *rit. . . .*

♩ = 52 *accel. . . .*

♩ = 72

B.flute *airy*
mf *mf* *p* *mf* *p* *mf*

C.bass Cln. *airy*
p *mf* *mf* *p* *mf*

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

Perc.
ppp *mp* *mf* *nipple gong* *p* *f* *mp* *mf*

Gtr.
mf *mp* *f* *f* *mf* *f*

Elex.
 AH IH EE AH IH EE

Vln. I
p *mf* *p* *p* *mf* *p* *mf* *pp*

Vln. II
p *mf* *p* *p* *mf* *p* *mf* *pp* *pizz. (l.v.)*

Vla.
p *mf* *p* *p* *mf* *p* *mf* *p* *f* *pizz. (l.v.)*

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

Cb.
pp *mf* *p* *p* *mf* *p* *mf* *pp*

CUE 7 **CUE 8** **CUE 9** **CUE 10** **CUE 11** **CUE 12** **CUE 13** **CUE 14** **CUE 15**

rit. . .

♩ = 72 rit. ♩ = 60

rit. 13

44

B.flute

(quasi pizz.) norm.

f *mf* *p* *fmp* *p*

C.bass Clnt.

(quasi pizz.) norm.

f *mf* *p* *fmp* *p*

Pno.

(celeste) piano

mf *p* *p* *mp* *f*

Perc.

nipple gongs glock. vbf.

mp *p* *mp* *mf* *f*

alm.

44

Gtr.

with nails s.p. ord.

mf *f* *mp* *mf* *mp*

leisurely arpeggiate improvise figuration for entire bar

f dark to bright

Elex.

11 → CUE 16 CUE 17 CUE 18 CUE 19

AH AH IH EE

14 → [15] →

44

Vln. I

I

pp *p* *mf* *mp* *p*

(bends, very delicate) (cont. sim.)

Vln. II

pp *p* *mp* *p*

(bends, very delicate) (cont. sim.)

Vla.

arco IV

pp *p* *pp* *p* *f*

Solo espress. hold back

p *mf*

Vc.

pizz. (l.v.) arco

f *mf* *p* *fmp* *p*

Cb.

pizz. (l.v.) IV arco

f *mf* *p* *fmp* *p*

48

♩ = 52 *freely*
follow viola

B.flute

whistle over fundamental *pp* *sempre* (freely)

C.bass CInt.

ppp *p* *pp*

Pno.

mp

celeste

Perc.

bowl gongs

p

alm.

48

Gtr.

f dark to bright

f

Elex.

♩ = 52 *freely*

48

Vln. I

pp *cresc.*

8va

Vln. II

(cont. sim.)

p

pp

mp

pp

6:5

3:2

Vla.

mf *f* *mf*

3:2

pizz. *arco*

f

Vc.

pp

mp

p (each)

p *mf* *p*

3:2

Cb.

pp

p

mp *p* *mf* *p* *mf*

51

B.flute *p* HT *pp* < *p* > *pp* rit. . .

C.bass Clnt. *pp* < *mp* > *p* (S.T.) *sf* *pp* < *p* > *pp*

Pno.

Perc. *pp* < *p* > *ppp* vbf. motor on; slow speed

Gtr. 51 ⑤ *mf* *mp*

Elex.

Vln. I 51 *p* < *f* rit. . .

Vln. II *mp* > (each) *p* < *f*

Vla. *mp* < *p* > *p* < *mp* > *mf* *pp* < *p* > *mf* < *pp* > 3:2

Vc. *5:4 sim.* *p* < *f* *mf* *pizz.* *arco IV* *pp* < > < > *mp* > *pp*

Cb. *mp* *p* < *f*

B.flute

10" 5" 8.5" 10" 4.5" 10" 6" tutti l.v. al niente

1 2 1 1 2 (+/- bend) 2

#2nd trill key + #1st trill key

Staff 1: B. flute notation with dynamics (p, mp, pp) and performance instructions like '(sss) slowly add multiphonic - - - and remove'.

C. bass Cln.

Pno.

Perc.

Gtr.

Elex.

piano (5")

celeste

bowl gong

alm glock.

vbf.

(bow)

(yarn)

bowl gong

nipple gong

bowl gong

CUE 20 CUE 21 Electronics solo with direct cues to ensemble

(ends)

10" 5" 8.5" 10" 4.5" 10" 6"

Vln. I

Vln. II

Vla.

Vc.

Cb.

III/II/III etc.

(slowing) i ii m etc.

(5")

iv iii ii etc.

II pizz.

arco

Staff 2-7: Violin I, Violin II, Viola, Violoncello, and Contrabass notation with various dynamics and performance instructions.

Guitar Cadenza

[15-17"]

♩ = 52 *Improvitando*

57

Gtr. *mp* 3:2 *p* 3:2 *mf* 6:4 *f* *p* ⑥ ⑤ etc.

Elex. 20/22 end CUE 23

[20-23"]

58

Gtr. *p* 5:3 *somewhat unevenly:* ② ⑤ ③ ④ ④ ③ ③ ④ ① *sim.* *free, gentle, erratic variations*

Elex. CUE 24

[20-28"]

♩ = 46 *slowing*

59

Gtr. ⑥ ④ ⑥ ③ etc. *mf* *sim.* ⑥ ⑤ etc. *f* (non harm.) ③ ② ① etc. *mp* ⑥ ⑤ ④ etc. *f* *p*

Elex. CUE 25

5x [23-27"] *freely arpeggiate* 2x ♩ = 52 3x ① ⑤ ③ ④

Gtr. 60

Elex. CUE 26

vary each time, vary octaves



poco a poco rit. e dim. al pp ♩ = 60
(l.v. sempre)

Gtr. 61

Elex. CUE 27

f *mp* *ppp*

* ♩ = 60 *exactly*
very airy, soft flz.

62 B.flute *airy*
 < *mp* > *pp* ————— *mp* ————— *ppp*
 C.bass Clnt. *p* < *mf* > *p* *pp* ————— *mp* ————— *pp*

Pno. *piano*
mf *mp* *mp*

Perc. *vb. motor off* (vbf.) *vb. mf*
 almglocken + bowl gong

62 Gtr. (art.) *mf* *mf* *f*
 ① ② ③ ⑥ ⑤ ③

Elex. CUE 28
 CUE line 1
 CUE line 4

62 Vln. I ♩ = 60 *exactly*
pp ————— *p* ————— *pp* *p*
 Vln. II *ppp* ————— *pp* ————— *pp* *p*
 Vla. *pp* < *p* > *pp* *pp* ————— *p* ————— *pp* *p*
 Vc. (beat with viola) *pp* < > *pp* *pp* ————— *p* ————— *pp* *p*
 Cb. *arco* II *pizz.* II *p* ————— *mp*

* exact sync. with sounds on cues is not expected or desired

66

B.flute

(rrr) (to airy) (smorz.) 3:2 (quasi-overblow attack)

p < *mf* *p* < *fp* < *fp* < *f* > *p* *f* < *mf*

C.bass Clnt.

mf *mp* *f* *p* *mf* poco dim.

Pno.

(kbd)

mf *mf* *mf* *f*

Perc.

b. drum soft beater *p* *mf* *mp* *vbf.* (yarn) *mf* bowl gongs *mf*

66

Gtr.

flesh nail *mf* flesh nail alternate *mf*

Elex.

66

Vln. I

pizz. *arco* *mp* *mf* *mp* *pp* < *mp* *p* < *mf* > *mp* < *f*

Vln. II

pizz. *arco* *pizz.* *arco* *mp* *mf* *mf* > *mp*

Vla.

pizz. *arco* *pizz.* *arco* *mf* *mf* *p* < > *mf*

Vc.

pizz. *arco* *mf* *mf* *mp* *f* *mf* *flaut.* *mf* 6:4

Cb.

mf < *f* *mf* *mp* *f* *p* < > *mf*

sul tasto → sul pont. → sul tasto

70

B.flute

C.bass Clnt.

Pno.

Perc.

Gtr.

Elex.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *p* *mf* *p* *mf* *f* *sf* *sfz* *p* *f* *p* *f* *p* *f* (smorz.)

(quasi-pizz.) norm. "fff" (airy) 3:2

p *ppp*

mf *mp* *f* *mf*

glock. vbf.

mf *f* *mf*

(norm.) (art.)

mf *f* *mf*

pizz. *arco* *p* *mf* *p* *f*

pizz. *arco* *p* *mf* *p* *f*

arco *pizz.* (l.v.) *mf* *f* *mf*

arco *mf* *p* *f*

pizz. (l.v.) *mf* *f* *mf*

74

HT norm.

B.flute

C.bass CInt.

Pno.

Perc.

Gtr.

Elex.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *pp* *sf* *f* *ff* *mp* *f*

mf *p* *f* *mp*

mf

mf *f*

mf

mf *f* *mf* *f* *mf* *f*

CUE LINE 2

CUE 29

Solo

p *mf* *f* *p* *mf* *f* *p*

mf *p* *mf* *dim.*

arco *mf* *pp* *mf* *dim.*

mf *pp* *mf* *mf*

arco *mf* *dim.*

mf *dim.*

78

B.flute

C.bass Clnt.

Pno.

Perc.

Gtr.

Elex.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *non dim.*

f *mp* *pp* *f*

sf *f* *mp* *pp* *f*

f *celeste* *f*

mf *p* *mf* *p*

f *mf* *piu f* *f*

(solo ends)

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

f *mf* *f* *f*

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

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

① ② ④ ⑤

82

B.flute *f p < f f p < f > p ff*

C.bass CInt. *sf p cresc. f ff sff*

Pno. *piano celeste piano sf mf ff*

Perc. *f p glock. vb. f mf*

82

Gtr. *mf f mf mf f*

Elex. *~~~~~*

82

Vln. I *sff/f mf sff/f ff*

Vln. II *mf sff/f mp sf < f f < ff f*

Vla. *pizz. mp arco sff*

Vc. *mf < ff mf p < f sff sf f*

Cb. *mf f p < f sff*

86

B. flute

sfz *ff* *mf* *ff* *sfzp* *f* *p* *f* *mf*

(alternate)

C. bass Clnt.

8

mf

Pno.

celeste

ff *ff* *piano* *f* *f*

+ *v*

3:2

Perc.

p *f* *f* *p* *mf*

3

alm./nipple

86

Gtr.

sfz (each) *ff* *f*

3:2 (4)

3:2

Elex.

86

Vln. I

ff *loco*

Vln. II

ff *f*

Vla.

ff

Vc.

ff *3:2*

Cb.

ff *arco* *f* *3:2* *ff* *3:2*

I *III* *II*

89

B.flute

C.bass Cln.

Pno.

Perc.

Gtr.

Elex.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff *5:4* *ff* *ffmf* *ff cresc.*

ff *ff* *fff* *ff cresc.*

ff *f* *ff* *f* *(p)* *(figure freely!)*

f *alm.* *5:4* *f* *l.b. drum soft beaters* *cresc. molto* *hide strokes!*

f *3:2* *ff* *p* *freely arpeg./figure* *mf* *f* *mp*

ff *cresc. molto* *(sim.)* *3:2*

f *cresc. molto* *(sim.)*

f *cresc. molto* *(sim.)* *3:2*

mf *f* *ff* *5:4* *ff* *piu f cresc. molto* *(sim.)*

fff *5:4* *ff* *cresc.* *piu f* *cresc. molto* *(sim.)*

92

B.flute *fff* 3:2 *ff* *ffmp* *sim. poco a poco dim.* 12:10

C.bass Clnt. *fff* *mp* *fff* *ffmp* *sim. poco a poco dim.* 12:10

Pno. *fff* *ff* *poco dim.*
 * figure/arpeggiate single notes and collections freely

Perc. *to glock.* *brass or hard rubber mallets* *ff*

92

Gtr. *f* (entire bar) *freely arpeg. + harmonics* *ff* *dim.* *long nail gliss. with interruptions on low strings* *mf cresc. poco a poco*

Elex.

92

Vln. I *fff* (sim.) (sim.) *ff* *poco a poco dim.* *8va*

Vln. II *fff* 3:2 *ff* *poco a poco dim.* *8va*

Vla. *fff* 6 (sim.) *ff* *poco a poco dim.* *8va*

Vc. (sim.) 3 3 3 *fff* *ff* *poco a poco dim.* *3:2* 3 3 3

Cb. *fff* *ff* *poco a poco dim.*

* stagger/change bows as necessary

B.flute

C.bass Cln.

Pno.

Perc.

mf *f* *mp*

mf *f* *mp*

f

Gtr.

Elex.

(cont.) → (cont.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco a poco dim. *mp*

poco a poco dim. *mp*

poco a poco dim. *mp*

poco a poco dim. *mf*

poco a poco dim. *mf*

15^{ma}

[STOP CONDUCTING]

96

B.flute

C.bass
Clnt.

Pno.

Perc.

Gtr.

Elex.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(only highest notes)

3:2

(end) (*p*)

ped.

(amplifier out)

[HOUSE LIGHTS COMPLETELY OUT]

(*ppp*)

ff

96

(15^{ma})

(*ppp*)

(*p*)

(*p*)

(*mp*)