

Ying WANG

5 2 8 Hz

for Symphony Orchestra

2021

Score

Ying WANG

528Hz

for minimoog, symphony orchestra and electronics

NOW Festival 2021, ECLAT Festival 2022, Ultraschall Festival 2023

A fast but pleasantly active heartbeat, an unconscious smile that never fades, a constantly changing sound that nevertheless leads exactly to a place where even more energy is released; the tempo always brisk, but enough pauses to take a breath; never a screaming contrast that abruptly interrupts the pulse. Like ketamine without side effects; like a well-mixed hormone cocktail.

528Hz by Ying WANG places itself in the service of an optimistic view of facts and the world. The piece does not aim for orchestral drama, and it avoids abrupt contrasts. Instead, it is a music of joy. That a piece that draws from the abundant pool of positive musical connotations and emotions does not have to drift into New Age chords or empty brass jubilation becomes clear in its first moments. Euphoric, chaotic moments can be found in the piece as well as warmly embracing lullaby melodies. Soloistic moments emerge from the orchestra, forming small moving groups within the flow of sound, taking us gently and passionate by the hand, leading us through music. This music continues to glide into a soaring virtuosic cadenza in which material from all the preceding moments of bliss, polyphonically linked, culminate in an orgasmic climax. The fountain of youth which music is, is dug anew here.

This piece also exists in an alternative realization with electronics from the SWR Experimental Studio – *528Hz 8va*: the frequency doubled, the energy heightened. Ying Wang explores digital moments of happiness that resonate behind the analog ones already heard. There is nothing merely “zeitgeisty” in this, but rather a reflection of digital everyday life, far beyond Zoomlandia. Individual moments of happiness are electronically extended, held in suspension, so that they can be savored longer – like a digital freeze-glitch at a favorite spot, *coitus extensus*. Some passages are inverted, to discover whether the joy inscribed in them may reveal other sound worlds. The dynamics are more extreme, everything becomes “more,” and this requires a new acoustic space – with 8 channels expanding our experience.

Premiere by Now Festival with Orchester Neue Philharmonie Westfalen Orchester and conductor Johannes Kalitzke, on 07.Nov.2021, Essen Philharmonie.

04.Feb.22.SWR Sinfonieorchester, Gregor A. Meyerhofer.

22.Feb.23.DSO Sinfonierochester, Karen Kamensek.

YW, Mai.2021, Berlin

commissioned by NOW Festival Essen 2021 and ECLAT Festival
Stuttgart 2022

First performance 07.11.2021
NOW Festival Essen
Conductor: Johannes Kalitzke
Neue Philharmonie Westfalen
Alfried Krupp Saal – Philharmonie Essen

05.02.2022
ECLAT Festival Stuttgart
Conductor: Gregor Mayrhofer
SWR Symphonieorchester

INSTRUMENTATION:

3 Flutes (Fl. 2 doubling Piccolo and Fl. 3 doubling Alto Flute/ Piccolo)
3 Clarinet in bB (Cl. 3 Bass clarinet)
3 Bassoon

4 Horns (straight)
3 Trumpets in C (wah-wah with stem)
2 Trombones (Harmon)
1 Bass Trombone (Harmon)
1 Tuba (mute)

Timpani:

1 Set of 4 Timpani, 1 Big Turkish Cymbal (on the surface of Timpani), 2 Superball Mallet,
1 big brush (for rub on surface of timpani)

Percussion I:

2 bongos, 2 tom-toms, 1 bass drum, 1 snare drum (with snare), 1 guiro,
1 vibraslap, 1 Ratsch, 1 triangle, 1 metal block (mitte), 1 waldteufel, 2 s.cymbals (low)

Percussion II:

2 congas, 1 bass drum, 1 vibraslap, 1 pair Maracas or cabasa, 1 s.cymbals (low), 1 snare drum
(with snare), 1 rototom (low), 1 tambourine, 1 sandblock, crotales (1 octave, 1 contrabass bow
with a lot of colophony)

1 Accordion

1 E-Gitarre

1 Grand piano

First Violins (14 or more) (metal mute or mute)
Second Violins (12 or more) (metal mute or mute)
Violas (10 or more) (metal mute or mute)
Violoncelli (8 or more) (mute)
Double basses (4 or more)

Crotales sounds two octaves higher than written

Piccolo sounds one octave higher than written

Double basses and Contrabassoon sound one octave lower than written

The Score is written in C

Duration approx. 16 min.

General instructions

Flute & Alto Flute, Piccolo

j.w.: Jet whistle

air: air sound, almost only air sound

aeolian: the flute resonates with the air, blown over the embouchure hole. Produce no

pure flute tones.

pizz: lip pizzicato

with air: pitch with 50% air

flz.: flutter-tonguing

t.r.: tongue ram

Ⓢ = Slap tongue

Ⓜ = Multiphonics

ⓐ = Overblow

ⓗ = Harmonics: Tension of the lips, when playing harmonics or a cluster (very high harmonics)

clarinet and bass clarinet

Ⓢ = Slap tongue

Ⓜ = Multiphonics

ⓐ = Overblow

ⓗ = Harmonics: Tension of the lips, when playing harmonics or a cluster (very high harmonics)
with air: pitch with 50% air

Bassoon 1-3

Ⓕ = flap, hitting the reed with the tongue
like when playing staccato

Ⓢ = Slap tongue, is the same like flap, more stronger

Ⓜ = Multiphonics

E-Guitar:

Pedal: delay, volume, freeze, vibrato, distortion

D = Delay

V = Volume

F = Freeze

Vi = Vibrato

Di = Distortion

Piano - Keyboard

One pair big soft mallet

Strings:



ricochet



mute the strings on the first position

s.p.:

sul ponticello

s.t.:

sul tasto

ord. :

ordinary

½ col legno:

col legno – ½ use the part both of wood and hair

crini:

use hair

c.l.b./[batt.]:

col legno battuto



tones with quadratic note heads should be played with more pressure creating a distorted sound



almost no pressure on bow



half over pressure – more pressure, with over pressure on bow



over pressure/ extreme creating a distorted sound use the bow with more pressure on the string, to produce sound like a noise, but with some pitch

Bassoon Multiphonis Fingering:

1C1: F#5: 1Bb7: F#6: 1C7:

G11: 1B9: 1C3: 1Bb13: 1C#5:

Percussion:

PERCUSSION - 1

Ratsch Metal block (low+long) Guiro
(high) Vibraslap waldteufel snare drum bassdrum triangle 2 Bongos 2 tom-toms 2 S.Cymbals

PERCUSSION - 2

Tambourine Vibraslap Metal block (low) Cabassa rototom (low) snare drum Bassdrum 2 Congas crotales (1 octave)

If you can not play multiphonics sound in 21st century, is also possible to play only the fundamental tone in "528 Hz", any questions on part, please ask the composer. thanks!
yingwangcomposer@gmail.com

5 2 8 Hz

for orchestra

Ying WANG

Flute 1 $\text{flute} = 106$ $\text{flute} = 53$ $\text{flute} = 106$

Flute 2

Flute 3

Clarinet in B $\flat$ 1

Clarinet in B $\flat$ 2

Bass Clarinet

Bassoon 1

Bassoon 2

Bassoon 3

Horn in F1+3

Horn in F2+4

Trumpet in C1

Trumpet in C2

Trumpet in C3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani $\text{timpani} = 106$ $\text{timpani} = 53$ $\text{timpani} = 106$

Percussion 1

Percussion 2

Electric Guitar

Accordion

Piano

Violin I

Violin II

Violin III

Violin IV

Viola I

Viola II

Cello I

Cello II

Double Bass I

Double Bass II

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8

Fl. 1 aolian *mf* *mf* *ppp* *mf*

Fl. 2 pizz. *ff* *pp* *ppp* *mf*

Fl. 3 aolian *mf* *ppp* *mf*

B. Cl. 1 air *ff* *ff* *ff* *ff*

B. Cl. 2 air *ff* *ff* *ff* *ff*

B. Cl. 3 air *ff* *ff* *ff* *ff*

Bsn. 1 *mf* *ff* *pp* *ff*

Bsn. 2 *pp* *mf* *pp* *ff*

Bsn. 3 *pp* *mf* *ff* *ff*

Hn. 1.3 air *ff* *ff* *ff* *ff*

Hn. 2.4 air *ff* *ff* *ff* *ff*

C Tpt. 1 *pp* *mf* *ff* *ff*

C Tpt. 2 *pp* *mf* *ff* *ff*

C Tpt. 3 *pp* *mf* *ff* *ff*

Tbn. 1 *pp* *mf* *ff* *ff*

Tbn. 2 *pp* *mf* *ff* *ff*

B. Tbn. *p* *mf* *p* *ff*

Tuba *mf* *pp* *p* *ff*

4 5 5 3 4 1 3 1 3
8 8 4 8 8+16 4+8 8

8

Timp. *ff* *ff* *ff* *ff*

Perc. 1 2 tomtoms *f* *pp* *ff* *ff*

Perc. 2 2 congas *ff* *ff* *ff* *ff*

E. Gtr. *f* *ff* *ppp* *ff*

Acc. *ff* *pp* *ff* *ff*

Pno. *ff* *mf* *ff* *ff*

Vln. I col legno battuto *ord.* *arco* *ff* *ff*

Vln. II col legno battuto *ord.* *arco* *ff* *ff*

Vln. III col legno battuto *ord.* *arco* *ff* *ff*

Vln. IV col legno battuto *ord.* *arco* *ff* *ff*

Vla. I *pizz.* *div.* *arco* *ff* *ff*

Vla. II *pizz.* *div.* *arco* *ff* *ff*

Vc. I *pizz.* *div.* *arco* *ff* *ff*

Vc. II *pizz.* *div.* *arco* *ff* *ff*

D.B. I *col legno battuto* *ord.* *ff* *ff*

D.B. II *col legno battuto* *ord.* *ff* *ff*

flaut. *pp* *ff*

[illegible]

22

accelerando $\text{♩} = 132$

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

4/8 5/8 4/4 5/8 3/8

22

accelerando $\text{♩} = 132$

Timpani

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

8 8 16 8 $\text{♩} = 106$ 8 $\text{♩} = 82$ 8 $\text{♩} = 106$

38

[illegible]

Fl. 1 with air *mf* *f* *mp* *f* *ff* *pp* *mf* *ff*

Fl. 2 with air *mf* *f* *mp* *f* *ff* *pp* *mf* *ff*

Fl. 3 with air *mf* *f* *mp* *f* *ff* *pp* *mf* *ff*

B. Cl. 1 *mf* *f* *mp* *f* *ff* *pp* *mf* *ff*

B. Cl. 2 *f* *mf* *f* *mp* *f* *ff* *pp* *mf* *ff*

B. Cl. *mf* *f* *mp* *f* *ff* *pp* *mf* *ff*

Bsn. 1 *mf* *f* *mp* *f* *ff* *pp* *mf* *ff*

Bsn. 2 *mf* *f* *mp* *f* *ff* *pp* *mf* *ff*

Bsn. 3 *mf* *f* *mp* *f* *ff* *pp* *mf* *ff*

Hn. 1.3 *pp* *p* *mf* *f* *ff* *pp* *mf* *ff*

Hn. 2.4 *pp* *p* *mf* *f* *ff* *pp* *mf* *ff*

C Tpt. 1 *mf* *f* *mp* *f* *ff* *pp* *mf* *ff*

C Tpt. 2 *mf* *f* *mp* *f* *ff* *pp* *mf* *ff*

C Tpt. 3 *mf* *f* *mp* *f* *ff* *pp* *mf* *ff*

Tbn. 1 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Tbn. 2 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

B. Tbn. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Tuba *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

4
8

Timp. *pppp* *f* *pppp* *f* *pppp* *f* *pppp* *f*

Perc. 1 *pppp* *f* *pppp* *f* *pppp* *f* *pppp* *f*

Perc. 2 *pppp* *f* *pppp* *f* *pppp* *f* *pppp* *f*

E. Gr. *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*

Acc. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Pno. *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*

Vin. I *1/2 col legno div.* *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*

Vin. II *1/2 col legno div.* *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*

Vin. III *III s.t.* *pp* *sfz* *mf* *sfz* *mf* *sfz* *mf*

Vin. IV *1/2 col legno s.t.* *pp* *sfz* *mf* *sfz* *mf* *sfz* *mf*

Via. I *IV s.t.* *pp* *sfz* *mf* *sfz* *mf* *sfz* *mf*

Via. II *1/2 col legno s.t.* *pp* *sfz* *mf* *sfz* *mf* *sfz* *mf*

Vc. I *II s.t.* *pp* *sfz* *mf* *sfz* *mf* *sfz* *mf*

Vc. II *II s.t.* *pp* *sfz* *mf* *sfz* *mf* *sfz* *mf*

D.B. I *IV s.t.* *pp* *sfz* *mf* *sfz* *mf* *sfz* *mf*

D.B. II *s.t.* *pp* *sfz* *mf* *sfz* *mf* *sfz* *mf*

Hn. 1.3

Acc

Vln.

Vln. I

Vln. II

Vln. IV

Vla.

Vla. I

Vc.

VC. I

D.B.

D.B. I

This page contains the musical notation for measures 84 through 97 of a symphonic work. The instrumentation includes a full orchestra and a large percussion section. Key features include:

- Measures 84-97:** The score spans 14 measures, starting with rehearsal mark 84.
- Tempo and Meter:** The tempo is marked as 106 bpm and 164 bpm. The meter changes from 3/8 to 4/8 and back to 3/8.
- Dynamics and Articulation:** Various dynamics are used throughout, including *mf*, *f*, *ff*, *pp*, and *p*. Articulations such as slurs, accents, staccato, and specific techniques like "slap" and "rub [brush] (on skin)" are present.
- Rehearsal Mark 84:** Located at the beginning of measure 84.
- Musical Elements:** The score includes complex rhythmic patterns, often with multiple beams and flags, indicating sixteenth or thirty-second notes. There are also instances of sustained chords and melodic lines.

12 93 = 132

5 2 8 Hz

= 82

= 106

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

93 = 132

3 16

82

5 8

106

5 8

Temp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

[Tambourine]

mf

snare drum

pp

mf

f

2 bongos

mf

congas

f

with snare

snare drum

pp

mf

ff

halfwhistle

f

ff

B.D.

mf

ff

[Morse Code]

15^{min}

mf

ff

g^{min}

solo

p

ff

tutti

p

ff

arco

mf

ff

c.l.b.

mf

ff

1/2 col legno battuto

solo

pp

mf

ff

pizz.

mf

ff

div.

mf

ff

ord.

mf

ff

pizz.

mf

ff

mf

ff

[illegible]

109

(superball)
rub

perc. 1 perc. 2

Acc.

[illegible]

The image shows a page of a musical score for a symphony orchestra. The staves are labeled as follows from top to bottom: Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, Vc. II, D.B. I, and D.B. II. The score is written in 4/4 time and consists of 16 measures. The music features various instruments playing different parts, with dynamics ranging from *pp* (pianissimo) to *ff* (fortissimo). There are also performance instructions such as *div.* (divisi), *tutti*, *solo*, and *pizz.* (pizzicato). The notation includes notes, rests, and articulation marks like accents and staccato.

116

Fl. 1

Fl. 2

Fl. 3

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

116

5/8

4/8 = 53

3/8

3/16

3/8

3/16

3/8

4/8

Temp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

♩ = 53

142

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

[straight]

[staccato]

wahwah with steam

ppp

ppp

ppp

harmon

harmon

harmon

can sound

[slowmotion]

142

♩ = 53

[superball] [drag]

[superball] [drag]

[superball] [drag]

[superball] [drag]

metal block

snare drum

E. Gr.

Acc.

Pno.

Vin. I

Vin. II

Vin. III

Vin. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

metal mute 1/2 col legno

metal mute 1/2 col legno

II on the bridge

metal mute 1/2 col legno

behind the bridge

metal mute 1/2 col legno

behind the bridge

mute

behind the bridge

s.p. mute div.

38

please wait tuba!

Larghissimo
♩ = 106

♪ = 82

♩ = 106

The image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including various woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are:

- Fl. 1, Fl. 2, Fl. 3
- B. Cl. 1, B. Cl. 2, B. Cl.
- Bsn. 1, Bsn. 2, Bsn. 3
- Hn. 1.3, Hn. 2.4
- C. Tpt. 1, C. Tpt. 2, C. Tpt. 3
- Tbn. 1, Tbn. 2, B. Tbn.
- Tuba
- 151 (a box containing the number 151)
- Timp.
- Perc. 1, Perc. 2
- E. Gtr.
- Acc.
- Pno.
- Vln. I, Vln. II, Vln. III, Vln. IV
- Vla. I, Vla. II
- Vc. I, Vc. II
- D.B. I, D.B. II
- Piccolo

The score includes various musical notations, including notes, rests, and dynamic markings (e.g., *pp*, *mf*, *f*, *ff*). There are also performance instructions and tempo markings, such as "Larghissimo" and "Heartbeat". The score is divided into measures, with some measures containing multiple staves for different instruments. The page number 151 is visible in a box on the left side.

[illegible]

179 $\text{♩} = 82$ $\text{♩} = 132$

Fl. 1 ff mf f mf ff

Fl. 2 ff mf f mf ff

Fl. 3 ff mf f mf ff

B. Cl. 1 mf f mf ff

B. Cl. 2 mp f mp ff

B. Cl. 3 ff mf f mf ff

Bsn. 1 mf f mf ff

Bsn. 2 mp f mp ff

Bsn. 3 mp f mp ff

Hn. 1.3 pp f mp f

Hn. 2.4 pp f mp f

C Tpt. 1 ff mf f mf pp mf pp mf pp mf

C Tpt. 2 ff mf f mf pp mf pp mf pp mf

C Tpt. 3 ff mf f mf pp mf pp mf pp mf

Tbn. 1 ff mf f mf pp mf pp mf pp mf

Tbn. 2 ff mf f mf pp mf pp mf pp mf

B. Tbn. ff mf f mf pp mf pp mf pp mf

Tuba ff mf f mf pp mf pp mf pp mf

179 $\frac{4}{8}$ $\text{♩} = 82$ $\frac{3}{8}$ $\frac{4}{8}$ $\text{♩} = 132$ $\frac{5}{8}$

Timp. ff mf f mf pp mf pp mf pp mf

Perc. 1 ff mf f mf pp mf pp mf pp mf

Perc. 2 ff mf f mf pp mf pp mf pp mf

E. Gr. ff mf f mf pp mf pp mf pp mf

Acc. ff mf f mf pp mf pp mf pp mf

Pno. ff mf f mf pp mf pp mf pp mf

Vln. I ff mf f mf pp mf pp mf pp mf

Vln. II ff mf f mf pp mf pp mf pp mf

Vln. III ff mf f mf pp mf pp mf pp mf

Vln. IV ff mf f mf pp mf pp mf pp mf

Vla. I pp ff pp ff

Vla. II pp ff pp ff

Vc. I pp ff pp ff

Vc. II pp ff pp ff

D.B. I mf f p f

D.B. II mf f p f

186 $\text{♩} = 106$

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

5 [Dopamin]
8 $\text{♩} = 106$

186

Timp.

Perc. 1

Perc. 2

E. Gr.

Acc.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

192

♩ = 53

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

192

5
4

♩ = 53

4
4

Timp.
Perc. 1
Perc. 2
E. Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

[illegible]

5 2 8 Hz

 $\text{♩} = 132$ $\text{♩} = 82$

27

216

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

216

 $\frac{3}{8}$ $\frac{3}{8} + \frac{1}{16}$ $\text{♩} = 132$ $\frac{5}{8}$ $\text{♩} = 82$ $\frac{4}{8}$

Timp.

Perc. 1

Perc. 2

E. Gr.

Acc.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

28

227

♩ = 132

♩ = 106

♩ = 132

5 2 8 Hz

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

3/8

♩ = 106

4/8

♩ = 132

3/8

2/8

3/8

227

♩ = 132

brush on skin

metal block

metal block

2 bongos

2 tomtoms

E. Gtr.

Acc.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

236

236

Fl. 1

Fl. 2

Fl. 3

B. Cl. 1

B. Cl. 2

B. Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

3 4 5 4 5 4 3 4 3

8 8 8 8 16 8 8 8 8

236

Timp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

metal block

crotales

snare drum

1/2 col legno battuto

ord.

(ord.)

[illegible]

263

♩ = 53

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
E. Gtr.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

6/8
4/8
3/16
5/8
6/16
5/8
4/8 = 53
3/16

metal block
rototom
Tambourine
2 bongos
2 congas
change strings between
pizz.
arco
pizz.

528 Hz

[illegible]

285

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

285

38

Timp.

Perc. 1

Perc. 2

E. Gr.

Acc.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

$\text{♩} = 152$

Fl. 1
Fl. 2
Fl. 3
B $\flat$ Cl. 1
B $\flat$ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

4
8 = 132

295

8

Timp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

half over pressure

metal block

cymbals

bass drum

Octave Pedal

pizz. div.

528 Hz

325

♩ = 132

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

6 8

5 8

♩ = 132

4 8

325

♩ = 132

Timp.

Perc. 1

Perc. 2

E. Gr.

Acc.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

2 bongos
2 tomtoms

snare drum

2 bongos
2 tomtoms

bass drum

snare drum

2 bongos
2 tomtoms

bass drum

2 bongos
2 tomtoms

bass drum

2 bongos
2 tomtoms

Distortion

Octave Pedal

s.l.

ord.

(ord.)

a.s.p.

ord.

a.s.p.

(s.p.)

e.s.p.

ord.

(s.l.)

ord.

a.s.p.

ord.

a.s.p.

(s.p.)

e.s.p.

ord.

(s.l.)

ord.

a.s.p.

ord.

a.s.p.

(s.p.)

e.s.p.

346 $\text{♩} = 82$

$\text{♩} = 106$

Fl. 1

Fl. 2

Fl. 3

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

346 $\text{♩} = 82$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ brunnen $\text{♩} = 106$

Timp.

Perc. 1

Perc. 2

E. Gr.

Acc.

Pno.

Vin. I

Vin. II

Vin. III

Vin. IV

Via. I

Via. II

Vc. I

Vc. II

D.B. I

D.B. II

362 $\text{♩} = 132$

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
E. Grt.
Acc.
Pno.
Vln. I
Vln. II
Vln. III
Vln. IV
Via. I
Via. II
Vc. I
Vc. II
D.B. I
D.B. II

tongue ram / L.L.
tongue ram / L.L.
tongue ram / L.L.
tongue ram / L.L.
Bass clarinet
1C7
1Bb13
solo
bass drum
ratch.
bass drum
whispery vibrato
wahwah
metal mute
metal mute
metal mute
metal mute
1/2 col legno
1/2 col legno
div.
pizz.

3/8 = 132 4/8 3/8 4/8 7/8 3/8

386 [Zitat]

Fl. 1
Fl. 2
Fl. 3
B. Cl. 1
B. Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1.3.
Hn. 2.4.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

386 [Zitat]

5 8 4 8

Temp.
Perc. 1
Perc. 2
E. Gr.
Acc.
Pno.

Vln. I
Vln. II
Vln. III
Vln. IV
Via. I
Via. II
Vc. I
Vc. II
D.B. I
D.B. II

arco
col legno battuto
1/2 col legno
3/4 col legno
s.p.
cresc.
pizz.
bellows glando

403

403

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

403

7/8

4/8

3/8

4/8

5/8

4/8

Timp.

Perc. 1

Perc. 2

E. Gtr.

Acc.

Pno.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

420  = 132

Fl. 1 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Fl. 2 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Fl. 3 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

B♭ Cl. 1 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

B♭ Cl. 2 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

B. Cl. *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Bsn. 1 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Bsn. 2 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Bsn. 3 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Hn. 1.3. *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Hn. 2.4. *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

C Tpt. 1 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

C Tpt. 2 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

C Tpt. 3 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Tbn. 1 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Tbn. 2 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

B. Tbn. *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Tuba *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

420  = 132

Timp. *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Perc. 1 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Perc. 2 *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

E. Gtr. *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Acc. *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Pno. *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Vln. I *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Vln. II *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Vln. III *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Vln. IV *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Vla. I *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Vla. II *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Vc. I *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

Vc. II *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

D.B. I *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

D.B. II *sf* *ad lib.* *f* *sf* *with air* *pizz* *sf* *ad lib.* *f*

