

Eleni Ralli

43 in 43
A piece in 5 Cycles
13+1 Scenes on Images
and their 12+1 transitions

An Hommage to Harry Partch

Composed for and dedicated to
Ensemble Musikfabrik

For an Ensemble of Harry Partch and
Western Musical Instruments

Duration ca 43'

for performers on Harry Partch
and Western Musical Instruments

Harry Partch Instruments:

Cloud-Chamber Bowls
Harmonic Canon I (one or two performers)
Harmonic Canon II (Castor & Pollux)
Kithara I
Kithara II
Chromelodeon I
Gourd Tree
Diamond Marimba
Bass Marimba

Western Musical Instruments:

Flute
Clarinet
Horn
Trumpet
Piano
Percussion (Timpani 32"-30", Vibraphone, Bass Drum, 5 Tempelblocks, 9 Cowbells, 3 Suspended Cymbals)
Violin
Cello

All around the world, 2019-2021

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Operational Programme
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Structure, Instrumentation and Durations:

Cycle 1

- Scene 1 “Two in One”
 - **Solo** Harmonic Canon I (2 performers: Helen, Carl) (2’)
- Transition to Scene 2
 - **Trio** Violin, Cello, Chromelodeon I (Uli) (30’)
- Scene 2 “And in the Darkness, I found a Tree”
 - **Quintet** Violin, Cello, Flute, Clarinet, Gourd Tree (Benjamin) (1’40’)
- Transition to Scene 3
 - **Octet** Flute, Clarinet, Horn, Trumpet, Violin, Cello, Timpani, Chromelodeon I (Uli) (1’)

Cycle 2

- Scene 3 “Getting Wild”
 - **Solo** Diamond Marimba (Dirk R.) (2’)
- Transition to Scene 4
 - **Duo** Violin, Cello (25’)
- Scene 4 “The Duo”
 - **Duo** Horn, Cloud Chamber Bowls (Helen) (2’)
- Transition to Scene 5
 - **Duo** Harmonic Canon I (2 performers: Hannah, Carl), Bass Marimba (Dirk R.) (40’)
- Scene 5 “The 43”
 - **Duo** Trumpet, Bass Marimba (Dirk R.) (2’)
- Transition to Scene 6
 - **Septet** Flute, Clarinet, Horn, Trumpet, Violin, Cello, Chromelodeon I (Uli) (50’)

Cycle 3

- Scene 6 “Partch is not here”
 - **Solo** Percussion (1’10’)
- Transition to Scene 7
 - **Solo** Chromelodeon I (Uli) (1’)
- Scene 7 “When you go up, I go down”
 - **Duo** Kithara I, Kithara II (Sara, Florentin/ March, Christine) (+ Flute, Clarinet, Violin, Cello) (2’20’)
- Transition to Scene 8
 - **Sextet** Clarinet, Trumpet, Horn, Percussion, Violin, Cello (2’)
- Scene 8 “Metal and Glass”
 - **Duo** Cloud Chamber Bowls, Gourd Tree (Helen, Benjamin) (+ Clarinet, Trumpet, Horn, Violin, Cello) (1’45’)
- Transition to Scene 9
 - **Solo** Cello (1’)
- Scene 9 “Another Fugue”
 - **Trio** Piano, Chromelodeon I (Uli), Percussion (Vibraphone) (1’20’)
- Transition to Scene 10
 - **Quintet** Clarinet, Horn, Trumpet, Chromelodeon, Bass Marimba (40’)

Cycle 4

- Scene 10 “Castor and Pollux”
 - **Solo** Castor and Pollux (Harmonic Canon II) (2 performers: Hannah, Helen) (+ Clarinet, Trumpet, Horn, Percussion, Cello) (1’10’)
- Transition to Scene 11
 - **Solo** Cello (1’10’)
- Scene 11 “The Dreamer that remains”
 - **Septet** Kithara I, II (Sara, Florentin/ Marco, Christine), Castor and Pollux (Hannah, Helen), Harmonic Canon I (Carl), Cloud Chamber Bowls (Dirk R.), Gourd Tree (Benjamin), Chromelodeon I (Uli) (3’30’)

Cycle 5

- Transition to Scene 12
 - **Duo** Harmonic Canon I (Carl), Castor and Pollux (Helen, Hannah) (2’)
- Scene 12 “In 43”
 - **Trio** Kithara I, II (Sara, Florentin/Marco, Christine), Cello (1’30’)
- Transition to Scene 13
 - **Quintet** Piano, Flute, Clarinet, Violin, Cello (2’20’)
- Scene 13 “We are all here”
 - **Octet** Piano, Cloud Chamber Bowls (Dirk), Kithara I, II (Sara/Florentin/ Marco, Christine), Harmonic Canon I (Carl), Harmonic Canon II (Helen, Hannah), Cello (3’20’)

Exodus

- Transition to the End
 - **Duo** Cello, Piano (1’40’)
- As Scene 14 “Dying”
 - **Quintet** Flute, Clarinet, Horn, Trumpet, Cello (1’40’) – **42’40”**

App. 20” minute freeze on your last move, then release tension

Total duration ca 43’

Performers

Helen Bledsoe: Flute, Cloud-Chamber Bowls, Harmonic Canon II (Castor) and Harmonic Canon I (second player)
 Carl Rosman: Clarinet, Harmonic Canon I (first player)
 Christine Chapman: Horn
 Sara Cubarsi: Kithara I
 Marco Blaauw: Trumpet
 Florentin Ginot: Kithara II
 Benjamin Kobler: Piano, Gourd Tree
 Uli Löffler: Chromelodeon I
 Hannah Weirich: Violin, Harmonic Canon II (Pollux), Harmonic Canon I (second player)
 Dirk Wietheger: Cello, Chromelodeon I
 Dirk Rothbrust: Percussion, Diamond Marimba, Bass Marimba, Gourd Tree, Cloud-Chamber-Bowls

Percussion: Timpani (32"-30"), Vibraphone, Bass Drum, 5 Woodblocks (different sizes), 3 Suspended Cymbals (S-M-L), 9 Cowbells:



Material to performance:

Plectrums for the Harmonic Canons (I and II) and Mallets for the percussion instruments should be chosen - among the appropriate for every instrument material - according to the dynamic, the actions and the overall balance of every Scene/ Transition.

Kitharas should be performed ideally with fingers.

Extra Material:

- two e-bows for the two Harmonic Canon I players, (or bows)
- two e-bows for the two Harmonic Canon II players, (or bows)
- bow for the Gourd Tree (Scene 8),
- e-bow and bow hair for the piano

Microtonality and its expression on Harry Partch and Classical Instruments

Harry Partch Instruments: Notated in two staves:

The upper one, describing the sound result (SD), represented by microtonal accidentals in approximation of 12th of the tone (accidentals are written in front of every note) and the corresponding ratios (Kitharas are only represented by the microtonal accidentals and the corresponding Hexad)

The lower one the tablature (playing position on the instrument)

Classical Instruments: Notated in one staff

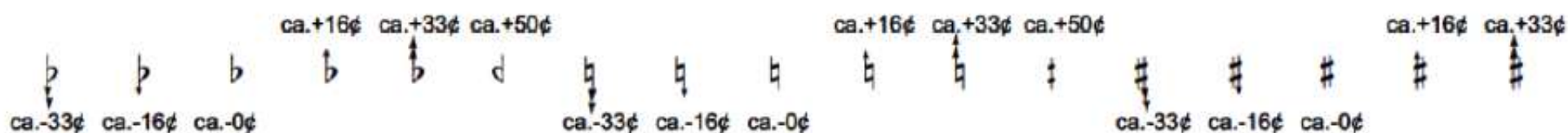
Microtonal Accidentals in approximation of 12th of the tone, accidentals are notated one time, for the same notes on the same register within the measure.

Tuning

For all instruments including the piano, a1 440 Hz

Microtonal Accidentals

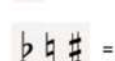
Accidentals:



= Quarter tone lower than the tempered tone



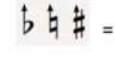
= Quarter tone higher than the tempered tone



= Small deviation in the microtonal range downwards.
 (About 1/12 clay, corresponds approximately to the difference between natural third 5/4 and Pythagorean third 81/64)



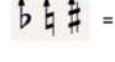
= Small deviation in the microtonal range upwards.
 (About 1/12 clay, corresponds approximately to the difference between natural third 5/4 and Pythagorean third 81/64)



= Slightly larger deviation in the microtonal range downwards.
 (About 1/6 clay, corresponds roughly to the difference between natural seventh 7/4 and seventh 16/9)



= Slightly larger deviation in the microtonal range upwards.
 (About 1/6 clay, corresponds roughly to the difference between natural seventh 7/4 and seventh 16/9)



All natural harmonics are notated with either diamond notehead or normal notehead with a circle. The sound result (in no loco positions is also notated)

M Multiphonics Woodwinds: Occur when overblowing on a fundamental, using specific fingering and embouchure

Strings: Occur when harmonics with nodal points closely situated on a string are encouraged to sound together by making some compromises with left-hand position, bow speed/ pressure and point of contact.

Piano: Occur when placing one finger on an indicated position on the string, while pressing the key



Cello: change gradually from harmonic to dead note (veiled, almost immaterial and hardly perceptible coloring) and to pitch (or vice versa)

All other indications are written on the Score

Kithara I, Kithara II

Kithara I, hexad 1 Kithara I, hexad 2 Kithara I, hexad 3 Kithara I, hexad 4

Kithara I, hexad 5 Kithara I, hexad 6 Kithara I, hexad 7 Kithara I, hexad 8

Kithara I, hexad 9 Kithara I, hexad 10 Kithara I, hexad 11 Kithara I, hexad 12

Kithara II, hexad 1 Kithara II, hexad 2 Kithara II, hexad 3 Kithara II, hexad 4

Kithara II, hexad 5 Kithara II, hexad 6 Kithara II, hexad 7 Kithara I, hexad 8

Kithara II, hexad 9 Kithara II, hexad 10 Kithara II, hexad 11 Kithara II, hexad 12

Bass Marimba

Bass Marimba

4 3 5 1 8 16 8 16 11 9 7

3 2 3 1 7 11 5 9 6 8 6

Diamond Marimba

O 1/1 O 8/5 O 4/3 O 8/7 O 16/9 O 16/11 U 1/1 U 5/4

U 3/2 U 7/4 U 9/8 U 11/8

Harmonic Canon II (Castor & Pollux)

Castor (upper stave-right/lower stave left from the bridges) Pollux (upper stave-right/lower stave left from the bridges)

rechts von den Stegen

links von den Stegen

rechts von den Stegen

links von den Stegen

Musical score for Harmonic Canon II, featuring two parts: Castor and Pollux. Each part is shown in two staves (treble and bass clef). The notes are accompanied by fret numbers in boxes. The first part is labeled 'rechts von den Stegen' and the second 'links von den Stegen'.

Harmonic Canon I (upper stave-right/lower stave left from the bridges)

rechts von den Stegen

links von den Stegen

Musical score for Harmonic Canon I, featuring two parts: upper stave-right and lower stave left from the bridges. The notes are accompanied by fret numbers in boxes.

Chromelodeon I

Tastatur

[Subbass]

Musical score for Chromelodeon I, featuring two parts: Tastatur and Subbass. The notes are accompanied by fret numbers in boxes. The Subbass part includes an 8va marking.

Microtonal Representation of the Sound Result of Harry Partch's Instruments

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Gourd Tree (in tablature all the noteheads are represented with circled ones, apart 64/33, which is represented with a squared one)

Musical score for Gourd Tree, featuring a single staff with notes and fret numbers in boxes. The notes are accompanied by fret numbers in boxes.

Cloud-Chamber Bowls/Edges (in tablature all the noteheads are represented with circled ones)

Musical score for Cloud-Chamber Bowls/Edges, featuring a single staff with notes and fret numbers in boxes. The notes are accompanied by fret numbers in boxes.

Cloud-Chamber Bowls/Tops (in tablature all the noteheads are represented with squared ones)

Musical score for Cloud-Chamber Bowls/Tops, featuring a single staff with notes and fret numbers in boxes. The notes are accompanied by fret numbers in boxes.

Kithara I, hexad 7, "middle orange" (MO), rechts ein Foto der originalen Kithara I (Seattle)



Kithara I, hexad 12, "orange", links ein Foto der originalen Kithara I (Seattle)

Kithara II, Hexads 1, 2, 11 & 12

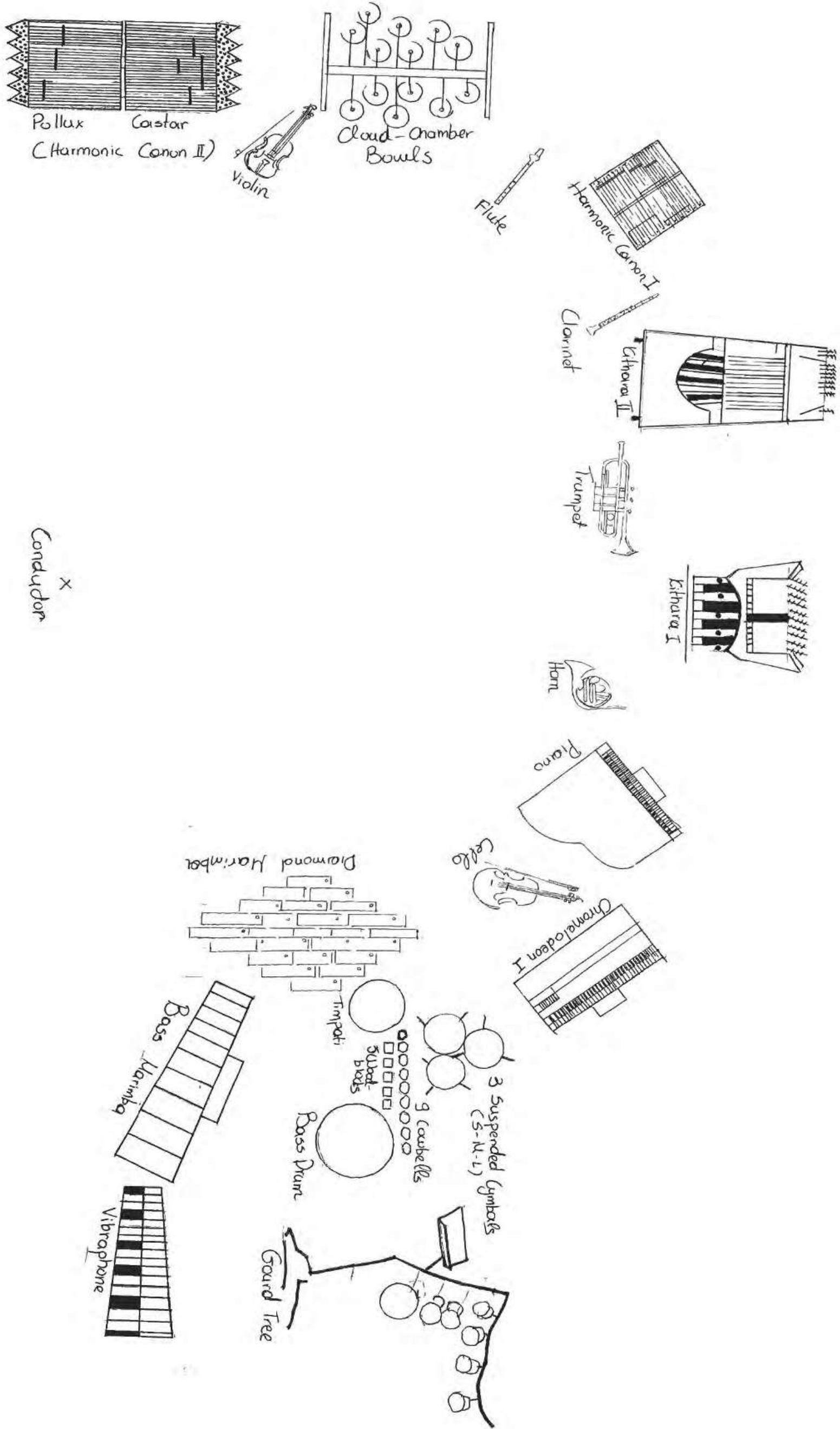
Kithara II, hexad 1, "green", rechts ein Foto der originalen Kithara II (Seattle)

Handwritten musical score for Kithara II, hexad 1, "green". The score is written on multiple staves, with a vertical wooden strip on the right side containing numerical markings. The markings on the strip include: 32/27, 5/5, 9/5, 4/5, 20/18, 7/5, 15/12, 32/21, 8/5, 27/16, 5/3, 16/9, 9/5, 40/21, 64/33, 1/1, 33/32, 21/20, 10/9, 8/5, 32/21, 9/5, 5/4, 9/7, 27/20, 7/5, 16/11, 3/2, 32/21, 8/5, 16/9, 9/5, 10/5, 8/7.

Kithara II, hexad 2, "violet", links ein Foto der originalen Kithara II (Seattle)

Handwritten musical score for Kithara II, hexad 2, "violet". The score is written on multiple staves, with a vertical wooden strip on the left side containing numerical markings. The markings on the strip include: 11/8, 10/7, 49/27, 3/2, 9/5, 18/11, 5/3, 7/6, 7/4, 15/9, 1/8, 1/1, 33/32, 21/20, 19/15, 19/8, 7/6, 6/5, 11/9, 5/4, 21/15, 4/3, 17/12, 10/7, 49/27, 3/2, 9/5, 5/3, 7/4, 1/8.

Stage Plan



Cycle 1 (Instead of Introduction)

Scene 1
"TWO IN ONE"

♩ = 54

43 in 43

dedicated to *Ensemble Musikfabrik*
an homage to Harry Partch

Eleni Ralli
2019-2021

The score is organized into several sections:

- Standard Instruments:** Flute, Clarinet in B \flat , Horn in F, Trumpet in C, Violin, Cello, Percussion 1, Percussion 2, and Piano.
- Sound Result Section:**
 - Cloud-Chamber Bows (Helen)
 - Harmonic Canon I (player I) (Carl): Includes notes 27/20 and 16/15, and a circled 28. Instruction: (right) use hard plectrum.
 - Harmonic Canon I (player II) (Helen): Includes notes 16/9 and 10/9, and a circled 44. Instruction: (left) use hard plectrum (Pyrex rod on lower position).
 - Chromelodeon I (Uli Löffler)
 - Castor (H.C. II)
 - Pollux (H.C. II)
 - Kithara I (Sara/Marco)
 - Kithara II (Florentin/Christine)
 - Gourd Tree (Benjamin)
 - Diamond Marimba (Dirk R.)
 - Bass Marimba

The score includes dynamic markings such as *pp* and circled numbers (28, 44) indicating specific performance points or measures.

accel. and
cresc. possibile
Simile

S.R. H.C. I (player I)
HP Instr. (Carl)
S.R. H.C. I (player II) (Helen)
H.C. I (player II)

5

28

1

44

1

ff

ff

S.R. H.C. I HP Instr. (Carl)
S.R. H.C. I (player I)

9

16/9 5/3 4/3 10/9 1/1 16/9 8/5 4/3 14/9 32/21 3/2 40/27 16/11 10/7 7/5 11/8

I.v. (till sound almost fades out)

44

29

44

29

pp

HP Instr. (Carl)
H.C. I (player I)

13

44

29

44

29

44

Vc.

18

Senza Tempo

20"

72

S.R. H.C. I (player I) (Carl)
HP Instr. (player I)
S.R. H.C. I (player II) (Helen)
H.C. I (player II)

29

44

29

16

1

pp

f

2'

Place the e-bow carefully on one of the 16/15 strings until it starts sounding

Take e-bow

16/15 (any string)

Release slowly e-bow (move to Clarinet)

move pyrex rod to the right

right move p.r. to the left left to 40/21 to 10/7 to 21/20 to 14/9 to 5/3 to low

Transition to Scene 2

Vln.

Vc.

24

pp

p

III

III

(move to Clarinet)

Vln.

Vc.

29

ppp

ppp

S.R. Chrm. I
HP Instr. (Uli)
Chrm. I

29

11/8 21/16 11/8 27/20 4/3 21/16 9/7 14/11 5/4 11/9 5/4 7/6

11/8 9/7

8va

AR

AL

ppp

Scene 2
 "AND IN THE DARKNESS,
 I FOUND A TREE"

♩ = 60

35 III
 Vln. IV *ppp* *f*

Vc. II *ppp* III *f*

S.R. Chrm. I

(Uli)

35 (8^{va})
 Chrm. I move to Gourd Tree

S.D. G.T. 6/5 1/1

(Ben.) Hit diagonally on the open edge of the bell using a hard mallet (Always let vibrate till the sound fades out/ Do never mute) 6/5 5/4 1.v. 1/1 1.v.

G.T. 6/5 5/4 1.v. *f* *f*

40

Vln. *pp* *mp* *pp*

Vc. *pp* *mp*

S.D. G.T. 1/1 40/21 1/1

(Ben.) 1/1 1.v. 1/1 1.v.

G.T. 40/21 *pp* 1.v. *p*

Add bow vibrato progressively
 Diminish bow vibrato progressively
 Senza vibrato

44

B♭ Cl. *ppp*

Vln. *ppp* *mf* *pp*

Vc. *ppp* *mf* *pp*

S.D. G.T. 6/5 5/4 1.v.

(Ben.) 6/5 1.v.

G.T. 6/5 5/4 1.v. *mf*

48

Fl. *ppp* *f*

B♭ Cl.

Vln. *f* III IV II III

Vc. *f*

HP Instr. (Ben.) S.D. G.T. *f* *p*

G.T. *f* *p*

6/5 5/4 I.v. 6/5 1/1 I.v.

5/4 I.v.

52

Fl. *pp* *p* Add microtonal vibrato progressively

B♭ Cl. *pp* *p* Add microtonal vibrato progressively

Hn. *pp*

C Tpt. *pp*

Vln. *ppp* *mp*

Vc. *ppp* *mp*

Perc. 1 Dirk R. Timpani

S.D. G.T. *ppp* *pp*

HP Instr. (Ben.) (change to soft mallets always hit the open edge) 1/1 I.v. 40/21 I.v. 27/16 I.v. 3/2 I.v. 10/7 I.v. 9/7 I.v. 8/7 I.v.

G.T. *ppp*

rit. ----- *Senza vibrato*

$\text{♩} = 48$

Diminish microtonal
vibrato progressively

Senza vibrato

56

Fl.

p

Diminish microtonal
vibrato progressively

Senza vibrato

B♭ Cl.

56

Vln.

Vc.

56

Perc. I

(Dynamic reduction caused
through the glissando)
Do not mute, let fade out

ff

4/3
5/4
7/6
8/7
16/15
1/1

56

S.R.
Chrm. I
(Uli)

(Subbass)

pp

(Move to Chromelodeon)

64/33

S.D.
G.T.
(Ben.)

64/33 | v.

G.T.

HP
Instr.

overblow

1'40"

60

Fl.

ff

B♭ Cl.

ff

Hn.

ff

C Tpt.

ff

60

Vln.

pizz.

arco

ppp

ff

Vc.

pizz.

ff

60

Perc. I

(Move to Diamond Marimba)

ff

60

HP
Instr.
(Uli)
Chrm. I

HP Instr. (Dirk R.)
S.R. D.M.
12/11 10/9 8/7 14/11 8/7 14/11 4/3 10/7 8/5 5/3

O-6 U-3 O-5 U-2 U-1 O-4 U-4 U-1 O-4 U-2 U-1 U-2 U-1 U-2

HP Instr. (Dirk R.)
S.R. D.M.
1/1 5/5 1/1 5/5 3/3 7/7 7/6 6/5 11/9 5/4 6/5 5/4

Simile O-1 O-2 O-3 O-4 O-3 O-2 O-5 O-1 O-2 O-1

HP Instr. (Dirk R.)
S.R. D.M.
7/5 3/2 7/4 9/5 11/10 9/8

Simile O-1 O-2 O-2 O-1 O-1

HP Instr. (Dirk R.)
S.R. D.M.
92

U-6 O-6 O-6 U-6 U-1 U-1 O-1 U-1 U-1 O-1 U-1 U-1 U-1

HP Instr. (Dirk R.)
S.R. D.M.
96 11/8 11/10 11/6 11/7 11/9 11/11 9/9 7/7 3/3 5/5 1/1 8/5 4/3 8/7 16/9 16/11 16/11 11/8 16/11 11/8

U-6 U-5 U-4 U-3 U-2 U-1 U-1 U-6 U-6 U-6

HP Instr. (Dirk R.)
S.R. D.M.
100 5/4 11/9 6/5 7/6

O-1 O-5 O-2 O-3

Transition to Scene 4
rit.

Vln. Vc.
104

detache *pp* detache Simile (repeat two times within a bar)

HP Instr. (Dirk R.)
S.R. D.M.
3/3 7/7 5/5 9/9 1/1 11/11

O-2 *ppp* (move to Bass Marimba)

Scene 4
"THE DUO"

♩ = 48

110

Hn.

8^{va} -

Repeat 3 more times till middle of 115

ppp

move to Harmonic Canon I

Vln.

Repeat 3 more times till middle of 115

Vc.

HP Instr. (Helen)

S.R. C.-C.B.

(Always let vibrate till the sound fades out/ Do never mute)

ppp

pp

25" *sempre pp* (hit on the edge, when the notehead is circled and on the top, when the notehead is squared)

115

Hn.

mf

HP Instr. (Helen)

S.R. C.-C.B.

20/11 7/5 10/7 7/5 4/3 6/5 16/15 8/5 10/7 10/7 7/5 40/27

120

Hn.

ppp

HP Instr. (Helen)

S.R. C.-C.B.

7/5 40/27 3/2 8/5 5/3 9/5 20/11 64/33 1/1 12/11 1/1 12/11

125

Hn.

mf

HP Instr. (Helen)

S.R. C.-C.B.

10/9 7/6 12/11 40/27 10/9 7/6 40/27 7/5

130

Hn.

ppp

HP Instr. (Helen)

S.R. C.-C.B.

6/5 16/9 10/7 5/3 8/5 40/27 7/5 9/7 4/3

Detailed description of the musical score: The score is for a scene titled "THE DUO". It features a horn (Hn.) in the upper register (8va) and a harp (HP Instr. Helen) with strings (S.R. C.-C.B.). The horn part starts at measure 110 with a melodic line that is repeated three times until the middle of measure 115. The harp part provides harmonic support with various chords and textures. The score includes dynamic markings such as *ppp*, *mf*, and *pp*. There are also performance instructions like "Repeat 3 more times till middle of 115" and "move to Harmonic Canon I". The tempo is marked as ♩ = 48. The score is divided into systems, with measures 110-115, 115-120, 120-125, and 125-130. The harp part includes specific instructions: "(Always let vibrate till the sound fades out/ Do never mute)". There is a 25-second instruction for the harp: "25" *sempre pp* (hit on the edge, when the notehead is circled and on the top, when the notehead is squared)".

Transition
to Scene 5
Senza Tempo
Duration 40"

Scene 5
"THE 43"

Conductor should wait on the
4th beat, till the e-bow sounds

♩ = 72
(use straight mute or half valve technique
to make the sound softer if needed)

135

C Tpt.

S.R.
C.-C.B.
(Helen)
C.-C.B.

S.R.
H.C. I
(player I)
(right) use e-bow
place e-bow on the string carefully

(Carl)
H.C. I
(player I)

HP
Instr.

S.R.
H.C. I
(player II)
(left) use e-bow
place e-bow on the string carefully

(Helen)
H.C. I
(player II)

S.R.
B.M.
(Dirk R.)

B.M.

Hannah

16/15 16/9 20/11 10/7

16/15 10/9

8/7 9/8

pp 2' mp pp

Release slowly e-bow (move to Clarinet)

Release slowly e-bow (move back to Violin)

140

C Tpt.

S.R.
B.M.
(Dirk R.)

HP
Instr.

B.M.

ppp p ppp

144

C Tpt.

S.R.
B.M.
(Dirk R.)

HP
Instr.

B.M.

f

pp

3/2 1/1 8/7 8/5 16/9 7/6 9/8 11/6 16/11 8/7 1/1 5/3 4/3

148

C Tpt.

S.R.
B.M.
(Dirk R.)

HP
Instr.

B.M.

ppp

ff p

152 4 4

C Tpt. *ppp* *f* *mp*

HP Instr. (Dirk R.) S.R. B.M. B.M. *ppp* *pp* *ppp*

157 8 7 7 10 10 8 8 7

C Tpt. *f* *p* *p*

HP Instr. (Dirk R.) S.R. B.M. B.M. *p* *mp* *p*

162 7 8 8 7 6 7

C Tpt. *mp* *p*

166 6 7:4

C Tpt. *f* *ppp* *rit.*

HP Instr. (Dirk R.) S.R. B.M. B.M. *pp*

Transition to Scene 6

♩ = 54

170

Hn. split tones 3 2

C Tpt. *f*

Vln. III IV *ppp*

Vc. III IV *ppp*

HP Instr. (Dirk R.) S.R. B.M. B.M. *f* (move to Percussion)

2'

Cycle 3
Scene 6
"PARTCH IS NOT HERE"

(♩=♩.) ♩.=72

182 Perc. 1 *pp*

182 Perc. 2 Tempelblocks (5) *pp* *f*

185 Perc. 1 Bass Drum *pp*

185 Perc. 2 *p*

188 Perc. 1

191 Perc. 1 *ff*

191 Perc. 2 Tempelblocks (5) *ff*

3+3+2 194 Perc. 1 *pp* *f*

194 Perc. 2 *pp*

Suspended Cymbals (S,M,H)

197 Perc. 1 *p* *p*

Cow bells

200 Perc. 1 *pp*

200 Perc. 2 Timpani *f*

203 Perc. 1 Tempelblocks (5) *pp* *f* *pp*

203 Perc. 2 *ppp* *f*

Suspended Cymbals (S,M,H)

206 Perc. 1 Bass Drum near rim center near rim *pp* *f* *pp*

206 Perc. 2 *pp*

209 Perc. 1 Tempelblocks (5) 6 7 6 9 3

Transition to Scene 7 (Solo Chromelodeon)

♩ = 40 Always diminuendo towards
the end of each phrase)

212 Perc. 1 *f* Suspended Cymbals (S,M,H)

212 Perc. 2 *f*

212 S.R. Chrm. I *f* 32/27 7/6 8/7 11/10 12/11

HP Instr. (Uli) 20/11 81/80 1/1 160/81 11/6 *mf* 1'10" Simile

212 Chrm. I Z-register *(mf)* 1'10"

215 S.R. Chrm. I *mf* Simile

HP Instr. (Uli) *mf* Simile

215 Chrm. I *mf*

219 S.R. Chrm. I *mf* 6/5 8/7 12/11 21/20 81/80 Simile

HP Instr. (Uli) 1/1 64/33 11/6 9/5 16/9 *mf* Simile Simile

219 Chrm. I *mf*

223 S.R. Chrm. I *mf* 4/3 → 4/3 *8^{vb}*

HP Instr. (Uli) *8^{vb}*

223 Chrm. I *mf* Cluster Subbass

Scene 7
"WHEN YOU GO UP,
I GO DOWN"

accel. possibile

q tempo
♩ = 52

227

Fl.

B♭ Cl.

Vln.

Vc.

S.R. Chrm. I

(Uli)

Chrm. I

HP Instr.

S.R. Kith. I (Sara/Marco)

Kith. I

S.R. Kith. II (Florentin/Christine)

Kith. II

7/6
10/9
12/11
16/15
81/80

11/7
32/21
16/11
10/7
11/8

81/80
160/81
40/21
15/8
11/6

14/11
5/4
6/5
7/6
8/7

1/1
160/81
40/21
20/11
9/5

27/20
9/7
14/11
5/4
6/5

20/11
16/9
12/7
5/3
8/5

9/8
10/9
16/15
21/20
33/32

AR-register

AL-register

Hexad 7

4/3 middle orange

7

Hexad 12

3/2 orange

12

sempre mf

1'

♩ = ♩

231

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

down to 16/9

up to 8/5

Hexad 2

Hexad 3

Hexad 2

11/8 violet

11/8 violet

2

3

2

Vln. III 4 arco

Vc. arco

ppp

ppp

S.R. Kith. I (Sara/Marco) Hexad 6 Hexad 9

9/5 middle green

ppp

HP Instr. 6 9

S.R. Kith. II (Florentin/Christine) down to 6/5

Kith. II

ppp

Fl. sffz

B♭ Cl. sffz

Vln. fff

Vc. fff

S.R. Kith. I (Sara/Marco)

Kith. I

f

Hexad 9 Hexad 10 Hexad 9

S.R. Kith. II (Florentin/Christine)

Kith. II

f

9 10 9

Fl. ppp Hexad 3

3

f

7:16 13

ff

S.R. Kith. I (Sara/Marco) Hexad 3

Kith. I

3

ppp

HP Instr. Hexad 3

S.R. Kith. II (Florentin/Christine)

Kith. II

3

ppp

248

Fl.

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

ppp

Hexad 7 Hexad 3 Hexad 9 Hexad 5

Set 4/3

ppp *sempre mf*

Hexad 8 Hexad 7 Hexad 3 Hexad 4 Hexad 11 Hexad 10

7 3 9 5

8 7 3 4 11 10

ppp *sempre mf*

252

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

Hexad 7 Hexad 5 Hexad 7 Hexad 5 Hexad 7 Hexad 8

7 5 7 5 7 8

Hexad 11

1/1 red

11

256

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

Hexad 5 Hexad 6 Hexad 9 Hexad 3 Hexad 10 Hexad 11 Hexad 12

Set 7/4 middle green

Set 3/2 orange

5 6 9 3 10 11 12

Hexad 12

3/2 orange

12

down to 1/1 up to 40/21

260

Fl.

B \flat Cl.

260

Vln.

Vc.

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

264

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

Hexad 1 Set 8/7 green

Hexad 3

Hexad 6

Hexad 11

Hexad 1

268

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

Hexad 6

Hexad 1

Hexad 6

Hexad 1 8/7

Hexad 12

Hexad 8

Hexad 6

272

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

Hexad 5

Hexad 5

Hexad 9

Hexad 4

Hexad 5

Hexad 9

Hexad 4

276 Hexad 2 Hexad 1 Hexad 2 Hexad 1 Hexad 2 Hexad 1

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

2 1 2 1 2 1

2 5 2 5 2 5

280 Hexad 4 Hexad 10 Hexad 12 Hexad 11 Hexad 12

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

4 10 12 11 12

12 1 12 11 12

284 *molto rit.* Hexad 10 Hexad 9 Hexad 8 Hexad 7

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

11 10 9 8 7

9

down to

up to

Transition to Scene 8

A tempo

♩ = 52

288

Vln. II arco III *ppp*

Vc. arco II III *ppp*

Timpani Roll (Use soft mallets) *pppp*

Perc. I

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

292

B♭ Cl. *ff* *ppp* *mp*

Vln. *pp* *mp* *f*

Vc. *pp* *mp* *f* *ppp*

Perc. 1

296

B♭ Cl. *f* *pp* *ff*

Vln. *molto sul pont.* III IV

Vc. *molto sul pont.* III 3 IV

Perc. 1 *pppp*

Vibraphone
turn motor on
(slow)
use soft mallets

300

Hn. *pppp* *ff* *pppp*

C Tpt. *pppp* *ff* *pppp*

Vln. *pp*

Vc. *pp*

Perc. 1 *pp* *ppp*

Use harmon mute (with stem)

Use straight mute

304

Hn. *ppp*

C Tpt. *ppp*

Perc. 1 L.V. turn motor off

308

Hn.

C Tpt.

Vln.

Vc.

S.D. G.T. (Ben.)

G.T.

HP Instr.

mp

mp

use a bow (increase the speed to produce the cresc.)

ppp

Scene 8
"METAL & GLASS"

312

Hn.

C Tpt.

Vln.

Vc.

S.R. C.-C.B. (Helen)

C.-C.B.

S.D. G.T. (Ben.)

G.T.

HP Instr.

pppp

pppp

pp

pp

f

f

ff

f

ppp

use light bamboo sticks

7/5 L.v. 6/5 5/4 16/15 20/11 16/9 7/4 8/5

l.v. l.v. l.v. l.v.

2'

316

Hn.

C Tpt.

Vc.

S.D. G.T. (Ben.)

G.T.

HP Instr.

mf

ppp

ppp

f

ppp

27/16 3/2 10/7 9/7 8/7 64/33

320

B♭ Cl.

C Tpt.

S.R.
C.-C.B.

(Helen)
C.-C.B.

HP Instr.

S.D.
G.T.
(Ben.)

G.T.

pp

ff

ff

ppp

64/33

1/1

12/11

10/9

7/6

use a bow
(increase the speed
to produce the cresc.)

ppp

ff

324

B♭ Cl.

S.R.
C.-C.B.

(Helen)
C.-C.B.

HP Instr.

S.D.
G.T.
(Ben.)

G.T.

ff

mf

pp

ff

mf

pp

7/5

4/3

9/7

5/4

6/5

1/1

40/21

27/16

3/2

10/7

8/7

use light bamboo sticks

328

Vln.

Vc.

S.R.
C.-C.B.

(Helen)
C.-C.B.

HP Instr.

S.D.
G.T.
(Ben.)

G.T.

ppp

f

ppp

f

pp

ff

ff

normal

normal

normal

16/15

64/33

use a bow
(increase the speed
to produce the cresc.)

(move to Pollux)

accel. to 3/2 tempo for the next Scene

C Tpt. 360 *ppp* *ppp* *mf* remove mute

S.R. B.M. (Dirk R.) HP Instr. (use soft mallets)

B.M.

Cycle 4
 ♩ = 78, ♪ = 156

Scene 10
"CASTOR & POLLUX"
 (10 ♩ = 31, 2)
 (♩ = ♪)

ppp

B♭ Cl. 364 *sfz*

Hn. 364 *sfz*

C Tpt. 364 *sfz*

Vc. 364 *sfz* pizz.

S.R. Castor (Helen) 364 right from the bridges

Castor 364 *sempre ff*

S.R. Pollux (Hannah) 364 right from the bridges

Pollux 364 *sempre ff*

S.R. B.M. (Dirk R.) HP Instr. 364

B.M.

pp *ppp*

40"

(move to Harmonic Canon I)

368

B \flat Cl. *sfz*

Hn. *sfz*

C Tpt. *sfz*

Vc. *pizz.* *sfz* *arco* III / 7 *ppp*

Vibraphone
turn motor on
(slow)
(use soft mallets)

Perc. 1 *pppp* *Acc.*

S.R. Castor (Helen) 368 5/3 16/9 16/9 16/9 5/3 5/3

HP Instr. Castor 22 23 22 23 12

S.R. Pollux (Hannah) 368

Pollux

372

Vc. *ppp*

Perc. 1 *pppp* *Acc.* turn motor off move to CCB and stay there till the end of the piece

S.R. Castor (Helen) 372 16/9 5/3 16/9 5/3

HP Instr. Castor 33 22 23 12

S.R. Pollux (Hannah) 372 9/5 9/5 5/3 5/3

Pollux 33 22 23 12

376

Vc. *pp* III / 5 *8va* IV

S.R. Castor (Helen) 376 16/9 4/3 4/3 4/3 4/3

HP Instr. Castor 22 33 43 44 44 34

S.R. Pollux (Hannah) 376 9/5 21/20 21/20 21/20 16/15 9/8

Pollux 22 33 43 44 44 34 33

left from the bridges

380 ^(8^{va})

Vc.

S.R. Castor (Helen)

Castor

HP Instr.

S.R. Pollux (Hannah)

Pollux

384 ^{4/3}

S.R. Castor (Helen)

Castor

HP Instr.

S.R. Pollux (Hannah)

Pollux

388 ^{4/3} ^{10/9} ^{10/9} ^{10/9} ^{5/3}

S.R. Castor (Helen)

Castor

HP Instr.

S.R. Pollux (Hannah)

Pollux

rit. to half tempo

right from the bridges

12

22 Take e-bow (for Scene 11)

right from the bridges

22

392

Vc.

HP Instr.

S.R. Pollux (Hannah)

Pollux

11/7

II

III *ppp* 11/7

left from the bridges

9/8

16/15

33

34

33

34

33

34

Transition to Scene 11 (Solo Cello)

Stop Conducting and wait Cello's Que to continue
 ♩ = c.a 40

396

Vc.

HP Instr.

S.R. Pollux (Hannah)

Pollux

pp

3

p

pp

harmonic

8^{va}

noise (half pressed)

norm.

pizz. 1/2

3

pp

Take e-bow (for Scene 11)

1'10"

400

Vc.

II /5

I

arco

/7 harmonic

noise (half pressed) → normal

bow vibrato

harmonic

15

pp

f

ppp

pppp

p

ppp

416

S.R. C.-C.B. (Helen) C.-C.B.

S.R. Chrm. I (Uli) Chrm. I

HP Instr. S.R. Kith. I (Sara/Marco) Kith. I

S.R. Kith. II (Florentin/Christine) Kith. II

S.D. G.T. (Ben.) G.T.

416 3/2

40/27 32/21 3/2 16/11 14/9 32/21 40/27 3/2 10/7 32/21 16/11 40/21 8/5 32/21 11/7 3/2 14/9 16/11 40/27 11/7 32/21 40/27 18/11 8/5 14/9 40/27 3/2

AR AL

f

11

down to

3/2

12

3/2

420

S.R. C.-C.B. (Helen) C.-C.B.

S.R. Chrm. I (Uli) Chrm. I

HP Instr. S.R. Pollux (Hannah) Pollux

S.R. Kith. I (Sara/Marco) Kith. I

S.D. G.T. (Ben.) G.T.

420 40/27 3/2 16/11 40/27 32/21 11/7

(use right knee pedal)

11/7 11/7

right from the bridges

sempre ff

10/7

9

424

S.R. C.-C.B. (Helen)

S.R. Kith. I (Sara/Marco)

HP Instr. S.R. Kith. II (Florentin/Christine)

S.D. G.T. (Ben.)

6/5 9/7

1

8/7 green

down to 11/8

1

9

6/5 9/7

428

S.R. C.-C.B. (Helen)

S.R. H.C. I (player I) (Carl)

HP Instr. S.R. Castor (Helen)

S.R. Pollux (Hannah)

S.R. Kith. I (Sara/Marco)

16/9

11/8 7/5 10/7 16/11 40/27 3/2 32/21 14/9 4/3 8/5 16/9 1/1 10/9 4/3

5/3 16/9

29

44

44

29

44

33

44

4/3

11/8

44

sempre ff

right from the bridges

left from the bridges

left from the bridges

432 5/4

S.R. C.-C.B. (Helen) C.-C.B.

S.R. Chrm. I (Uli) Chrm. I

432 4/3

S.R. Castor (Helen) Castor

HP Instr. S.R. Pollux (Hannah) Pollux

S.R. Kith. I (Sara/Marco) Kith. I

S.R. Kith. II (Florentin/Christine) Kith. II

S.D. G.T (Ben.) G.T.

press air pedals and keep them stable exactly on the brick between pitch and rhythm, so that air beatings can be heard

(Subbass) *ppp*

33 24 23 5/4

3/2 orange *ff* *p* 12

5/4 *p* *ppp* 7

436

S.R. H.C. I (player I)

(Carl) H.C. I (player I)

S.R. Chrm. I

(Uli) Chrm. I

HP Instr. S.R. Pollux (Hannah)

Pollux

S.R. Kith. I (Sara/Marco)

Kith. I

S.R. Kith. II (Florentin/Christine)

Kith. II

7/6

left from the bridges

ff

5/4

9/8

4/3 middle orange

sempre ff

7

sempre ff

3

29

36

33

24

23

23

440

S.R. C.-C.B. (Helen)

C.-C.B.

S.R. H.C. I (player I)

(Carl) H.C. I (player I)

HP Instr. S.R. Castor (Helen)

Castor

S.R. Pollux (Hannah)

Pollux

S.R. Kith. I (Sara/Marco)

Kith. I

10/9

right from the bridges

10/9

10/9

16/15

1

12

22

33

44

44

33

9

444

S.R. C.-C.B. (Helen)

S.R. H.C. I (player I) (Carl)

S.R. Chrm. I (Uli)

HP Instr. Chrm. I

S.R. Kith. I (Sara/Marco)

S.R. Kith. II (Florentin/Christine)

S.D. G.T. (Ben.)

G.T.

8/5 4/3 14/9 32/21 3/2 40/27 16/11 10/7 7/5 11/8

38 29

press air pedals and keep them stable exactly on the brick between pitch and rhythm, so that air beatings can be heard (Subbass)

ppp

9 11

1/1

448

S.R. C.-C.B. (Helen)

S.R. H.C. I (player I) (Carl)

S.R. Chrm. I (Uli)

Chrm. I

HP Instr. S.R. Pollux (Hannah)

Pollux

S.R. Kith. I (Sara/Marco)

Kith. I

S.R. Kith. II (Florentin/Christine)

Kith. II

S.D. G.T. (Ben.)

G.T.

5/4

1/1

9/8

21/20

16/9

28

22

17

1

left from the bridges

sempre ff

8

33

24

23

9

5/4

1/1

Cycle 5
Transition
to Scene 12

3'30"

452

S.R. H.C. I HP (player I) (Carl)

H.C. I (player I)

44

1

44

1

109

456

S.R. H.C. I (player I)
(Carl) H.C. I (player I)

S.R. Castor (Helen)
HP Instr. Castor

S.R. Pollux (Hannah)
Pollux

10/9
left from the bridges

4/3

11/8

16/15

44

1

44

1

44

1

sempre ff

sempre ff

460

S.R. Castor (Helen)
HP Instr. Castor

S.R. Pollux (Hannah)
Pollux

44

1

44

1

44

1

464

S.R. Castor (Helen)
HP Instr. Castor

S.R. Pollux (Hannah)
Pollux

21/20

11/7

right from the bridges

44

1

44

1

468

S.R. Castor (Helen)
HP Instr. Castor

S.R. Pollux (Hannah)
Pollux

44

1

44

1

472

S.R. Castor (Helen)
HP Instr. Castor

S.R. Pollux (Hannah)
Pollux

10/9

4/3

right from the bridges

44

1

44

1

(move back to Violin)

*accel. possibile
to double tempo*

(♩=♩)

(♩=104)

476

16/15 4/3 21/16 27/20 11/8 7/5 10/7 16/11 40/27 3/2 32/21 14/9 4/3 8/5 16/9 1/1 10/9 4/3 5/3 16/9

S.R. H.C. I (player I)

(Carl) H.C. I (player I)

S.R. Castor (Helen)

Castor

HP Instr.

S.R. Kith. I (Sara/Marco)

Kith. I

S.R. Kith. II (Florentin/Christine)

Kith. II

(move to Clarinet)

(Move back to Flute)

2' **f**

480

IV /7

Vc.

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

ppp

pp

p

pp

6 *p*

484

III /5

Vc.

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

pp

ppp

7 *pp*

ppp

488 **M**

Vc. *f* *ppp* III

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr. *pp* *f*

S.R. Kith. II (Florentin/Christine)

Kith. II

8 *f*

492

Vc. *f* **M**

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr. *pp*

S.R. Kith. II (Florentin/Christine)

Kith. II

8 *pp*

11

496

Vc. *ppp* III/11

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr. *f* *pp*

S.R. Kith. II (Florentin/Christine)

Kith. II

2 *f* *pp*

2 *f* *pp*

500

Vc.

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

/10

/9

11

11

504

Vc.

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

/8

9

f

10

pp

9

1

508

Vc.

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

I /5

II /7

ppp

II /7

I /5

III /7

f

512

Vc.

S.R. Kith. I (Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II (Florentin/Christine)

Kith. II

II /5

III /7

5

ppp

ppp

6

ppp

Transition
to Scene 13
(Quintet)

♩ = 52
(♩ = ♪)

Vln. 516

Vc. 516

Pno. 516

use bow hair

ppp

ppp

8

8

8^{va}

II / 7

8^{va}

Fl. 520

B♭ Cl. 520

pppp

lip. gliss.

bisbigliando

pppp

3

3

5

3

Vln. 520

Vc. 520

Pno. 520

14

9

5

1

14

9

5

1

ppp

8

8

8^{va}

I / 5

II / 7

3

3

5

Fl. 524

B♭ Cl. 524

Vln. 524

III / 7

II / 5

17

16

15

16

17

16

15

Fl. 528

B♭ Cl. 528

Vln. 528

Vc. 528

pp

pp

8^{va}

8^{va} / 4

530

Fl. *p*

B♭ Cl. (move to Harmonic Canon I)

Vln. *pp*

Vc. *pp*

532

Fl. *p* *mp* *mf*

Vln. *pp*

Vc. *pp*

Pno. *mp* (*arco*) *mf* *f*

534 (move back to Castor)

Fl.

Vln. *ff*

Vc. *ff*

Pno. *ff*

536

Vln. *pp*

Vc. *pp*

Pno. *ppp*

540

Vln.

Vc.

Pno.

S.R. Kith. II
HP (Florentin/
Instr. Christine)
Kith. II

pppp *ppp* *pp* *p* *mp*

8 *pp*

Scene 13
"WE ARE ALL HERE"
(Tutti)

III/8 *8va* /9 (move to Pollux)

544

Vln.

Vc.

Pno.

S.R. Kith. I
(Sara/Marco)

Kith. I

HP Instr.

S.R. Kith. II
(Florentin/
Christine)

Kith. II

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

8 1 12 10 2'20" 5/3 33/32

8/7 green 3/2 orange

548

Vc. *p* *ppp*

S.R. C.-C.B. (Helen) Dirk R. ^{5/3} *f*

S.R. Castor (Helen) right from the bridges ¹² *pp* *ff*

HP Instr. S.R. Pollux (Hannah) right from the bridges ¹² *pp* *ff*

S.R. Kith. I (Sara/Marco) ¹ *f*

Kith. I ¹² *f*

552

Vc. *pp*

S.R. Kith. I (Sara/Marco) up to ^{8/7} *f*

Kith. I up to ^{3/2}

HP Instr. S.R. Kith. II (Florentin/Christine) 8/7 green down to ^{3/2} *pp*

Kith. II ¹ *f*

556

Vc. *ppp*

Pno. *ppp*

S.R. H.C. I (player I)

(Carl) H.C. I (player I)

S.R. Castor (Helen)

HP Instr. Castor

S.R. Pollux (Hannah)

Pollux

pp *f*

21/16

right from the bridges

(22) (17)

16/9

(23) (33)

9/5

(23) (33)

pp *f* *pp*

560

Vc. *pp* *p*

Pno.

S.R. C.-C.B. (Helen)

C.-C.B.

S.R. Castor (Helen)

HP Instr. Castor

S.R. Pollux (Hannah)

Pollux

pp *pp*

pizz. arco

IV /5

5/3

(12) (22)

5/3

(12) (22)

pp

564

Vc.

S.R. C.-C.B. (Helen) C.-C.B.

S.R. H.C. I (player I)

(Carl) H.C. I (player I)

HP Instr. S.R. Kith. I (Sara/Marco) Kith. I

S.R. Kith. II (Florentin/Christine) Kith. II

5/3 4/3 10/9 1/1 16/9 8/5 4/3 14/9 32/21 3/2 40/27 16/11 10/7 7/5 11/8

43 29

ppp *f*

1/1

f

8

9

11/8 violet

down to 7/4

2

f

f

568

Vc.

Pno.

S.R. C.-C.B. (Helen) C.-C.B.

S.R. H.C. I (player I)

(Carl) H.C. I (player I)

HP Instr. S.R. Pollux (Hannah) Pollux

S.R. Kith. II (Florentin/Christine) Kith. II

IV /7 III /5

3

0

pp

568

17

15

pp

568

6/5

7/6

left from the bridges

36

29

pp

54

left from the bridges

22

12

pp

1/1 red

11

f

580

16/15 4/3 21/16 27/20 11/8 7/5 10/7 16/11 40/27 3/2 32/21 14/9 4/3 8/5 16/9 1/1 10/9 4/3 5/3 16/9

S.R. H.C. I (player I)
 (Carl) H.C. I (player I)
 S.R. H.C. I (player II) (Helen)
 H.C. I (player II)
 S.R. Pollux
 HP (Hannah) Instr. Pollux
 S.R. Kith. I (Sara/Marco)
 Kith. I
 S.R. Kith. II (Florentin/Christine)
 Kith. II

ff *pp* *pp* *ff* *mf* *f* *f*

(move to Clarinet)
 (Move back to Flute)

44 29 37 44

3 3 3 3

Set 8/7 green

584

molto sul. pont. almost to the bridge

Vc.

584

Pno.

S.R. Kith. II (Florentin/Christine)
 HP (Florentin/Christine) Instr. Kith. II

ppp *ppp* *pp*

IV /5 I /3 III /7

10

588

Vc.

588

Pno.

S.R. Kith. I (Sara/Marco)
 HP (Sara/Marco) Instr. Kith. I

ppp

IV /12 /11 II /5 IV /13

5

Exodus Transition to the End (Duo)

Vc. 592

Place the e-bow carefully on one indicated string

Pno. 592

S.R. C.-C.B. (Helen) C.-C.B. 592

HP Instr. S.R. Kith. I (Sara/Marco) Kith. I 592

f *pp*

3'20"

Vc. 596

Pno. 596

pp *pp*

Vc. 600

bow vibrato rhythm as written on the values

Pno. 600

f *ppp* *pp*

Vc. 604

bow vibrato rhythm as written on the values

Place the e-bow carefully on one indicated string

Pno. 604

f

608 II / 4

Vc. *pp*

Pno.

As Scene 14
"DYING"
♩ = 45.5

612 bisbigliando

Fl. *ppp*

Hn. *p*

Vc.

Pno. *ppp*

1'40"

(all microtonal changes should be produced by hand movement)

616 bisbigliando

B♭ Cl. *ppp*

Hn. *ppp* *p*

C Tpt. *pp* *p*

Vc. *pppp*

Use straight mute

split tones
3
2

620 immitate the Clarinet sound of m. 623

Fl. *ppp*

B♭ Cl. *p* *ppp*

Vc.

air sound (with pitch)

normal

624

Fl.

B♭ Cl.

C Tpt.

Vc.

ppp

ppp

Do not conduct

**Cello is responsible for finishing the piece
During his playing all performers
freeze on their positions
and keep the frozen motion for 20"
after the last Cello sound.**

628

Fl.

C Tpt.

Vc.

1'40"

The End
ca 43'