

Gabriel Mălăncioiu

*Complementarium
in memoriam Jonathan Harvey*

for soprano, clarinet, violin, cello and percussion

Performance notes

The soprano and the violin player will be dressed completely in white.

The clarinet, cello and the percussion player will be dressed completely in black.

The conductor will be dressed half white / half black.

This score is protected by S.A.C.E.M. and U.C.M.R.-A.D.A.

Before any public performance a declaration must be sent to your national author's society.

© Gabriel Mălăncioiu

www.gabrielmalancioiu.org

Placement

Percussion (Gran Cassa, Tam Tam)

Backstage

A

Clarinet Violin Cello

B

Percussion-from the backstage (Bongos) Soprano-from the backstage

C

Violin Percussion Soprano

D

Clarinet Violin Cello

E

Clarinet Violin Cello Soprano

F

Clarinet Violin Cello Soprano Percussion-from the backstage

G

Clarinet Violin Cello Soprano Percussion (Timpano)

H

Percussion-from the backstage Violin Soprano

I

Clarinet Violin Cello Soprano Percussion

Conductor

to SonoMania Ensemble

Complementarium in memoriam Jonathan Harvey

Score in C

Gabriel Mălăncioiu
2013

A ♩ = 60

4/4

Clarinet

breath silently throughout

Violin

STEEL mute

ppp liscio

Violoncello

ord.

liscio

p

ppp

sul pont.

8

Cl.

ppp

p

ppp

ord. →

p

ppp

p

sul pont.

ppp

♩ = 120

5/16

7/16

5/16

7/16

5/16

7/16

5/16

16 **5/16** **7/16** **5/16** **7/16** **5/16** **7/16** **5/16** **7/16** **5/16**

Cl. *ppp*

Vln. *poco stacc.*

Vc. *mp* sul tasto → sul pont. → sul tasto →

p



24 **5/16** **7/16** **4/4** **B** ♩ = 60 **3/4** **4/4** **2/4** **4/4** **1/4** **5/16**

Cl. *mf*

Vln. *ff* sul pont.
 move as in a ritual towards the left side of the percussion player

Vc. *mf* from the backstage

S. Solo *f* *p* *f* *p* *f*
 a o a ho e ri u
 enters the stage, as in a ritual to the right side of the percussion player

Perc. *f*
 Tam-Tam
 enters the stage, as in a ritual to the right side of the hall
 muta in Bongos

32 $\text{♩} = 120$

S. Solo $\frac{5}{16}$ ff p $\frac{7}{16}$ $\frac{5}{16}$ ff p $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ ³

u o u e a u o u e a

Bongos
with hands

Perc. p



40 $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ without mute $\frac{7}{16}$ $\frac{5}{16}$ C

Vln.

S. Solo p ff p
nasal sound

with voice
 f p

ta ga da ha ta ta ga ta ga ha ta ta ga da ha ta ta ga da ta ga da ha ga ta

Perc. f p

4

48 $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{4}{4}$

Vln. *p* *ppp*

S. Solo

Perc.



56 $\frac{4}{4}$ **D** ♩=60 + voice

Cl. *f* multiphonics + voice

Vln. *ff* move as in a ritual towards the right side of the clarinet player

Vc. *ff* move as in a ritual towards the right side of the cello player

S. Solo *ff* **muta in Tam Tam** move as in a ritual towards the backstage

Perc. *ff*

molto sul tasto → *ord.* → *sul tasto* *ff (noise)* *scratch tone apply very hard pressure to the bow*

67 **E** **3** **5** **8** **5** **8** **5** **8** **5** **8** **5**

Cl. *multiphonics* *p*

Vln. *scratch tone ord.* → *sul tasto m* *ordinary mute* *f*

Vc. *scratch tone ord.* → *sul tasto* *molto sul tasto* → *scratch tone sul pont.* → *ff (noise)*

S. Solo *p ord.*
hae iara ue o u



79 **5** **8** **5** **8** **5** **8** **5** **8** **5** **8** **5**

Cl. *p*

Vln. *poco stacc.* *p*

Vc. *sul tasto* *molto sul tasto* →

89 **5/16** **8/16** **4/4** **F** ♩ = 60 frull.

Cl. *f* *p* *pp*

Vln. *ff* *pp*

Vc. scratch tone sul pont. *f* (noise) *ff*

Perc. from the backstage **Tam-Tam** *f* **muta in Timpano** move as in a ritual towards the right side of soprano

96 **G** ♩ = 120 **5/16** **7/16** **5/16** **7/16**

Cl. *pp*

Vln. *pp* molto sul tasto

Vc. *pp*

S. Solo *p* hao e ia ra ue o hao e ia ra uue o

Perc. **Timpano** with hands *pp*

105 **7/16** **5/16** **7/16** **5/16** **7/16** **5/16** **7/16** **5/16** **7/16** **5/16** **7/16**

Cl.

Vln.

Vc.

S. Solo

Perc.

parlando
p

ta ga da ha ia ga da ta ga ha ta ga da ha

115 **7/16** **5/16** **7/16** **5/16** **7/16** **5/16** **7/16** **5/16**

Cl.

Vln.

Vc.

S. Solo

Perc.

f

ia ga da ta ga ha ta ga da ha ia ga da ta ga ha ta ga da ha ia ga da ta ga ha

with voice
f

ta ga da ha ta ga da ha

taga da ha ta taga ta ga ha

8

122

5/16 **7/16** **5/16** without mute **8/16** **5/16** **8/16** **5/16**

Vln. *pp*

S. Solo *pp* move as in a ritual towards the right side of the hall

ta ga da ha ta ga data ga da ha ta

Perc. *pp* *f*

ta ga da ha ta ta ga data ga da ha ga ta ga da ha ta ta ga da ha ta ta ta ga da ha ta ta ga data ga data ha ta

both hands



128

5/16 **8/16** **5/16** **8/16** **5/16** **8/16** **5/16** **8/16**

Cl. *mf* *mp* *p*

Vln.

Perc. *mf* *mp* *p*

tagadaha ta tagadaha taha ta tadaha ta tagadatagadataha ta tadaha ta tagadaha taha ta tagadaha ta

135

Cl. $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$

Vln. *ff*

Vc. scratch tone sul pont. \rightarrow sul tasto *ff* (noise)

Perc. *ff* move as in a ritual towards the backstage

ta ga data ga data ta ga data ta ga da ha ta ta ga da ha ta ha ta ta da ha ta ta ga data ga data ha ta

pp

muta in Gran Cassa

141

Cl. $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$ $\frac{5}{16}$ $\frac{8}{16}$

Vln. *pp* *ff*

S. Solo *f* *ff*

iu raise hands up uo u uo u uo u uo uo hands down

move as in a ritual towards the right side of the hall

10

149 **8/16** **5/16** **8/16** **5/16** **8/16** **5/16** **8/16** **5/16** **8/16** **5/16** **8/16**

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

Vln. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *ff* (noise)

scratch tone sul pont. →



157 **8/16** **4/4** $\text{♩} = 60$ **3/4** **H** **4/4** $\text{♩} = 70$ **3/4** **2/4**

Cl. *p*

Vln. ord. →

Vc. *p* sul pont.

Perc. Gran Cassa *fff* from the backstage hard mallets

poco a poco accel.

166 Perc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

179 Perc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{16}$ on the rim $\frac{3}{4}$ ord. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ on the rim $\frac{2}{4}$

188 Perc. $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{3}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{3}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{4}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{2}{4}$

pp

198 Perc. $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{5}{8}$ ord. $\frac{6}{8}$ on the rim $\frac{7}{8}$ ord. $\frac{6}{16}$ on the rim $\frac{7}{8}$

p

207 Perc. $\frac{7}{8}$ ord. $\frac{6}{16}$ on the rim $\frac{5}{8}$ ord. $\frac{6}{16}$ on the rim $\frac{5}{8}$ ord. $\frac{7}{8}$ $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$

mp

216 Perc. $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{2}{4}$ ord. $\frac{6}{16}$ on the rim $\frac{3}{4}$

227

Vln. $\frac{3}{4}$ $\frac{6}{16}$ ^{15^{ma}} $\frac{2}{4}$ $\frac{6}{16}$ $\frac{1}{4}$ $\frac{6}{16}$

S. Solo *ppp* *ppp* *ff* *ff*
a *u* *u*

Perc. *ord.* *on the rim* *ord.* *on the rim* *ord.* *on the rim*
mf



239

Vln. $\frac{1}{4}$ $\frac{6}{16}$ $\frac{1}{4}$ $\frac{6}{16}$ ^{15^{ma}}

S. Solo *p* *ppp*
o *a* *u* *a*

Perc. *ord.* *on the rim* *ord.* *on the rim*
f

$\text{♩} = 110$

(15) 13

253

Vln. $\frac{1}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$

S. Solo *ff* *ff* *p*

u a u a

Perc. ord. on the rim ord. on the rim ord. on the rim

ff



(15)

264

Vln. $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$

move as in a ritual towards the right side of the clarinet player

ff *p* *ff* *p*

S. Solo move as in a ritual towards the right side of the cello player

o

Perc. ord. on the rim ord.

subito pp

273 **158**

2/4 **4/4** **I** $\text{♩} = 60$ **2/4** **4/4** **2/4** **4/4**

Cl.

Vln.

Vc.

S. Solo

Perc.

fff *pp* *fff* *p*

ord. sul pont. ord. sul pont.

fff *pp* *fff* *p*

fff *pp* *fff* *p*

fff *p*

ha o e i a r a u e o ha o e i a r a u e o

Tam-Tam

fff

move as in a ritual towards the right side of soprano

fff

Cl. **4/4** **2/4** **4/4** **2/4** **3/4** **2/4** **5/4** **3/4**

p move in circle around Soprano and Violin

Vln. *p* sul tasto → ord. *ppp* 15^{ma}

Vc. *p* sul tasto move in circle around Soprano and Violin

S. Solo *p* *p with purity* ho a e o a o

Perc. move in circle around Soprano and Violin

291 **3** with voice **2** **4** $\text{♩}=50$
4 *f* **4** **4** **4** move in circle around Soprano and Violin
o u a raise hands up hands down

2 **4** $\text{♩}=60$ with voice **3** **4** $\text{♩}=40$
4 **4** *mp* **4** **4** move in circle around Soprano and Violin
e o u a raise hands up hands down

5 $\text{♩}=60$ with voice **4** **4**
4 *pp* **4** **4** *a*
 raise hands up

Vln. *15^{ma}* with voice *pp*
a raise hands up

Vc. with voice *f* *mp* *pp*
 move in circle around Soprano and Violin
o u a *e o u a* *e o u* *a*
 raise hands up hands down raise hands up

S. Solo *pp*
a o a o a raise hands up

Perc. with voice *f* *mp* *pp*
 move in circle around Soprano and Violin
o u a *e o u a* *e o u* *a*
 raise hands up hands down raise hands up

Soprano Solo

to SonoMania Ensemble
Complementarium
in memoriam Jonathan Harvey

Gabriel Mălăncioiu
2013

♩=60

♩=120

A

9

16

23

B ♩=60

from the backstage enters the stage, as in a ritual to the right side of the percussion player

30

♩=120

37

44

C

52

D ♩=60

move as in a ritual towards the right side of the cello player

65

Cl.

69

E

p ord.

♩=120

77

85

♩=60

F

4

95 Cl. *p*

102 **G** ♩ = 120

110 *p* parlando

116 *f*

121 *pp* move as in a ritual towards the right side of the hall

127

135

143 *f* move as in a ritual towards the right side of the hall
 iu raise hands up

151

158 ♩ = 60 **H**

169

182

187

Musical staff 187: Treble clef, 6/16, 2/4, 6/16, 3/4, 6/16

191

Musical staff 191: Treble clef, 6/16, 3/4, 6/16, 4/4, 6/16

195

Musical staff 195: Treble clef, 6/16, 2/4, 6/16, 2/4, 6/16, 2/4, 6/16

201

Musical staff 201: Treble clef, 6/16, 2, 5/8, 6/8, 7/8, 6/16, 7/8, 6/16, 5/8, 6/16

210

Musical staff 210: Treble clef, 6/16, 2, 5/8, 7/8, 6/16, 2/4, 6/16, 2/4, 6/16

218

Musical staff 218: Treble clef, 6/16, 2, 2/4, 6/16, 2, 2/4, 6/16, 3, 3/4, 6/16

228

Musical staff 228: Treble clef, 6/16, 2/4, 6/16, 4, 1/4, 6/16, *ff*, 1/4, 6/16

ppp *ff*

a u u

243

Musical staff 243: Treble clef, 6/16, 4, 1/4, 6/16, *ppp*, 1/4, 6/16, *ff*, 1/4, 6/16

p *ppp* *ff*

o a u a u a u

256

Musical staff 256: Treble clef, 6/16, 4, 2/4, 6/16, *ff*, 2/4, 6/16, *ff*, 2/4, 6/16, *ff*, 2/4, 6/16, 5/8

ff *ff* *ff*

a o

move as in a ritual towards
the right side of the cello player

267

Musical staff 267: Treble clef, 5/8, 2/4, 5/8, 2/4, 5/8, 2/4, 5/8

276

Musical staff 276: Treble clef, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4

I *fff* *p*

ha o e ia ra ue o ha o e ia ra u ue o

281

Musical staff 281: Treble clef, 2/4, 4/4, 2/4, 4/4, 2/4, 3/4

p

e

288 *p with purity*

ho a e o a o

♩=50 ♩=60

293

a o

♩=40 ♩=60

297

a o *pp*
a
raise hands up

Clarinet

to SonoMania Ensemble
Complementarium
in memoriam Jonathan Harvey

Gabriel Mălăncioiu
2013

♩ = 60
A breath silently throughout

5

p *ppp*

5/16

10 ♩ = 120

p

18 Vc.

ppp

♩ = 60
B

mf

32 ♩ = 120

p

38

p

44 **C**

p

51 Perc.

p

56 **D** ♩ = 60 + voice multiphonics

f

63 + voice multiphonics **E**

f

70 $\text{♩} = 120$

p

Musical staff 70-79: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of notes with various rests and slurs. The tempo is marked as quarter note = 120. The dynamic is *p*.

80

p

Musical staff 80-87: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes with various rests and slurs. The dynamic is *p*.

88 **F** $\text{♩} = 60$

frull.

f *pp*

Musical staff 88-95: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes with various rests and slurs. The tempo is marked as quarter note = 60. The dynamic is *f*. There is a section marked 'frull.' (trill) and a section marked '2' (second ending). The dynamic changes to *pp* at the end.

96 **G** $\text{♩} = 120$

Musical staff 96-104: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes with various rests and slurs. The tempo is marked as quarter note = 120.

105

Musical staff 105-112: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes with various rests and slurs.

113

Musical staff 113-120: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes with various rests and slurs.

121

Musical staff 121-128: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes with various rests and slurs.

129

Musical staff 129-135: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes with various rests and slurs.

136

ff

Musical staff 136-141: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes with various rests and slurs. The dynamic is *ff*.

142

pp

Musical staff 142-147: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes with various rests and slurs. The dynamic is *pp*.

148

f *p*

Musical staff 148-152: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes with various rests and slurs. The dynamic is *f* and *p*.

153

f *p* *f* *p* *f* *p* *f* *p* *f*

Musical staff 153-159: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes with various rests and slurs. The dynamic is *f* and *p*.

♩=60

♩=70

158

H

172

185

194

203

212

221

♩=110

233

249

264

Perc.

I ♩=60

274

fff

280

286

move in circle around Soprano and Viola

4

with voice (real pitches) ♩=50

291 *f*

raise hands up hands down

move in circle around
Soprano and Viola

♩=60 with voice ♩=40

295 *mp*

raise hands up hands down

move in circle around
Soprano and Viola

♩=60 with voice

298 *pp*

raise hands up

Violin

to SonoMania Ensemble

Complementarium in memoriam Jonathan Harvey

Gabriel Mălăncioiu
2013

A ♩=60

STEEL mute

ppp liscio

5

10 ♩=120

p *ppp*

16 *p* *poco stacc.* *f*

21 *mp*

26 **B** ♩=60

move as in a ritual towards
the left side of the percussion player

ff

32 ♩=120

38

44 **C** S. Solo

without
mute

p

50 *ppp*

56 **D** ♩=60

move as in a ritual towards
the right side of the clarinet player

ff

2

Violin

scratch tone
apply very hard
pressure to the bow

59 *molto sul tasto* ord. → *sul tasto* 2 *molto sul tasto* → ord. → *sul tasto*

ff (noise) *ff (noise)*

69 **E** ordinary mute ♩.=120

f

77

83 *poco stacc.*

p

89 ♩.=60 **F**

ff

94 *pp*

99 **G** ♩.=120

107

115 **E**

123 *without mute*

pp

129

135

ff

141

pp

148

ff *p* *f* *p* *f* *p*

$\text{♩} = 60$
 move as in a ritual towards
 the left side of soprano

154

f *p* *f* *p* *f*

160 **H** $\text{♩} = 70$ poco a poco accel.

4 2 4 3

175

5 2

187

2 6 3 6

191

3 6 4 6

195

2 6 2 6 2 6

201

2 5 8 7 6 7 6 5 6

210

2 5 7 6 2 6 2 6

218

2 2 2 3

Violin

227 Perc. *ppp* *15^{ma}*

242 $\text{♩} = 110$ *ppp* *15^{ma}*

260 *ff* *p* *ff* *p* *ff* *p* *15^{ma}*

267 move as in a ritual towards the right side of the clarinet player Perc.

276 $\text{♩} = 60$ I ord. *fff* *pp* *fff* *p* sul pont.

282 *p* sul tasto → ord.

288 *ppp* *15^{ma}*

293 $\text{♩} = 50$ $\text{♩} = 60$ *ppp* *15^{ma}*

297 $\text{♩} = 40$ $\text{♩} = 60$ *pp* *15^{ma}*

with voice

a
raise hands up

Complementarium in memoriam Jonathan Harvey

Gabriel Mălăncioiu
2013

A ♩=60 ♩=120



Tam-tam



Vln.



B ♩=60
from the backstage enters the stage, as in a ritual to the right side of the hall

Tam-Tam muta in Bongos



f ♩=120
Bongos with hands



with voice *f*

ta ga da ha ta ta ga ta ga ha ta ta ga da ha ta



p **C**

ta ga da ta ga da ha ga ta

48

52

56

D ♩ = 60
 muta in Tam Tam

move as in a ritual towards the backstage

E

ff

73

♩ = 120

81

87

91

F ♩ = 60
 from the backstage

Tam-Tam

muta in Timpano

move as in a ritual towards the right side of soprano

102

G ♩ = 120
 Timpano

with hands

pp

109

116

with voice

f

tagadahata tagatagahata

122 *pp*

5/16 7/16 5/16 8/16 5/16 8/16

tagadahata tagadatagadahagata tagadahata tagadahatahata tagadahata

both hands

pp *f*

127

8/16 5/16 8/16 5/16 8/16

tagada tagada ta ha ta tagadaha ta tagadaha ta ha ta tadaha ta

mf

131

8/16 5/16 8/16 5/16 8/16

tagada tagada ta ha ta tadaha ta tagadaha ta ha ta tagadaha ta

mp *p*

135

8/16 5/16 8/16 5/16 8/16

tagadata tagadata tagadata tagadaha ta tagadaha taha ta tadaha ta

pp

139 *ff*

8/16 5/16 8/16 5/16 8/16 5/16 8/16

ta ga da ta ga da ta ha ta

move as in a ritual towards the backstage

muta in Gran Cassa

145

8/16 5/16 8/16 5/16 8/16 5/16 8/16

152

5/16 8/16 5/16 8/16 5/16 8/16 4/4

158 $\text{♩} = 60$

4/4 2 3/4

H Gran Cassa

from the backstage

hard mallets

160

fff
poco a poco accel.

168

176

182

187

194

200

206

213

220

227

234

♩=110

Percussion

243 on the rim ord. on the rim

251 ord. on the rim

259 ord. on the rim ord. on the rim ord. on the rim

266 ord. subito pp

271

I ♩=60

Tam-Tam

move as in a ritual towards the right side of soprano

276

284

290 with voice f

♩=50

o u a
raise hands up hands down

295

♩=60 with voice mp

♩=40 move in circle around Soprano and Viola

♩=60 with voice pp

e o u a
raise hands up hands down raise hands up a

Violoncello

to SonoMania Ensemble
Complementarium
in memoriam Jonathan Harvey

Gabriel Mălăncioiu
2013

♩=60
A

2
ord.
liscio
p

6 sul pont. → ord. →

ppp
p

10 ♩=120
sul pont.

ppp

17 sul tasto → sul pont. → sul tasto →

p

B ♩=60
25 sul pont.

mf

32 ♩=120

38

44 C

50

D ♩=60
56 ci.

ord. → sul tasto
ff (noise)
3

Violoncello

65 *molto sul tasto* → *scratch tone* *ord.* → **E** *sul tasto* **3**

73 $\text{♩} = 120$ *molto sul tasto* → *scratch tone* *sul pont.* →

80 *sul tasto* *molto sul tasto* →

86 *scratch tone* *sul pont.* *f (noise)* *ff*

91 **F** $\text{♩} = 60$ **4** *Cl.* *molto sul tasto* *pp*

102 **G** $\text{♩} = 120$

111

121

128 *Perc.*

135 *scratch tone* *sul pont.* → *sul tasto* *ff (noise)*

143 *Cl.*

150 *scratch tone* *sul pont.* → *ff (noise)*

Violoncello

♩=60

157 ord. →

p

160 **H** sul pont.

169

182

187

191

195

201

210

218

228

243 ♩=110

Violoncello

261

267

276 $\text{♩} = 60$
ord. *fff* *pp* *fff* *p* sul pont.

283 *p* sul tasto *with voice* $\text{♩} = 50$ move in circle around Soprano and Viola

291 *f* move in circle around Soprano and Viola

o u a
raise hands up hands down

295 $\text{♩} = 60$ *with voice* *mp* $\text{♩} = 40$ move in circle around Soprano and Viola

e o u a
raise hands up hands down

298 $\text{♩} = 60$ *with voice* *pp*

e o u a
raise hands up