One Truth in the Way of Ecstasy

(2023)

Mathias Coppens

Commissioned by Casco Phil

Choreography by Miguel Altunaga
Cast: Dancers of Opera Ballet Flanders

The first performance will be given by soprano Theodosia Roussos and orchestra Casco Phil, conducted by Benjamin Haemhouts, at the Handelsbeurs Antwerp in April 2025 during the Antwerp Spring Festival.

Duration: *c.*35 minutes

Instrumentation

For Soprano, String Quartet, percussion and electronics (tape)

Percussion instruments:

1 Timpani (26 inch)
Vibraphone (mallet + bow
Tambourine (wood)
Tubular Bells (E, A, D)
Crotales (D, E, B + bow)
Cymbal
2 Bongo's
2 Conga's
2 Toms
Bass drum + Kick drum

A click track system is required to synchronize tape and live music.
Tape and click track are available by request to the composer.

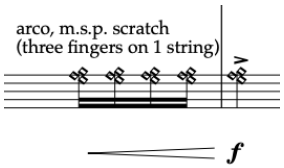
CONCERT SCORE

Performance notes

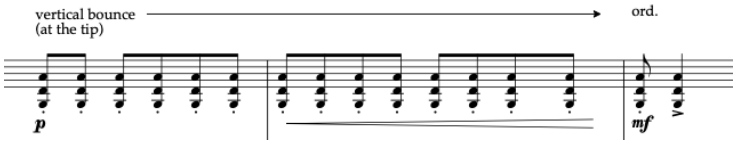
Audio guideline available upon request.

II. Ecstasy of Idealism

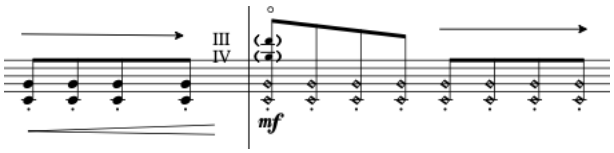
1. Scratch 3 light fingers on one string (cello)



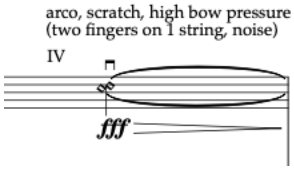
2. Vertical bounce at tip



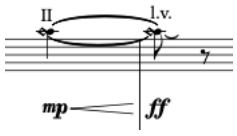
3. Gradual to harmonic and back



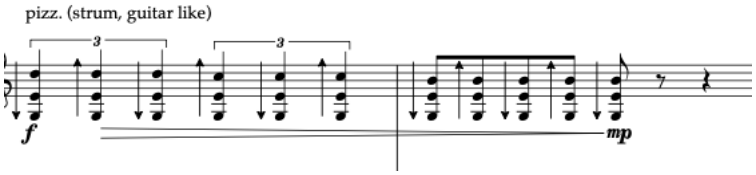
4. Scratch two fingers one string (violin), high bow pressure



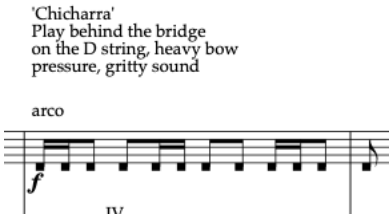
5. Harmonic crescendo



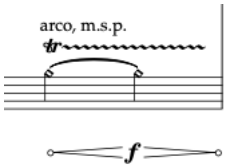
6. Pizz. Strum guitar



7. Chicharra

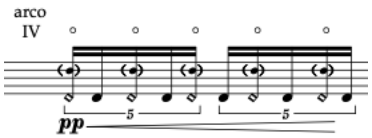


8. Harmonic trill (cello)

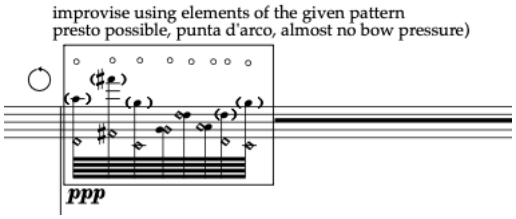


IV. Eternal Echoes, Shadow Visions

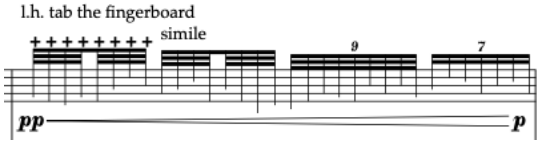
9. Alternating between harmonic and root



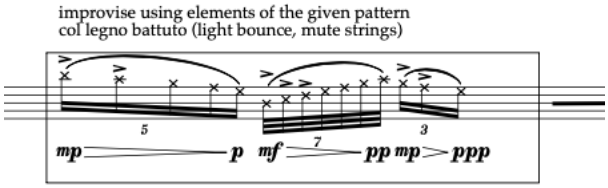
10. Circular bowing



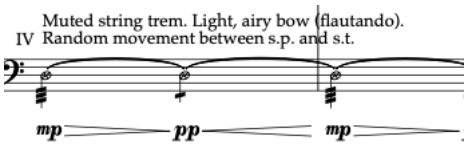
11. Tap the finger board



12. Col Legno Battuto muted strings, (g 1, d, 2, a 3, e 4 fingerings)



13. Muted strings

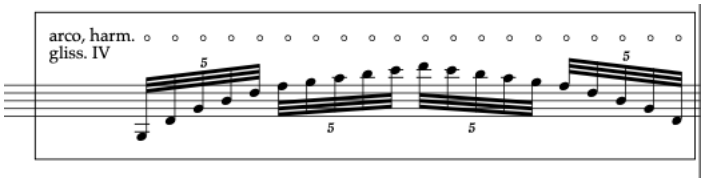


14. Superbal mallet stroke

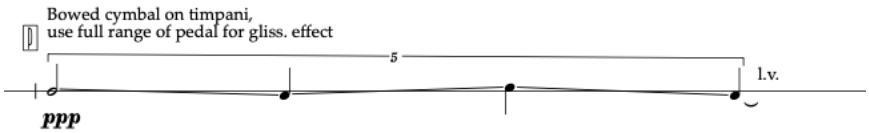
V. The Other Side: Circle of Sorrow and Sadness and Suffering

15. Practice mute

16. Harmonic gliss.



17. Cymbal on timpani glissando (percussion)



VI. Animalistic Mind

Percussion set up:

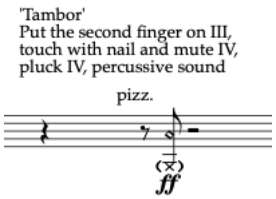
Bongo's:

Conga's

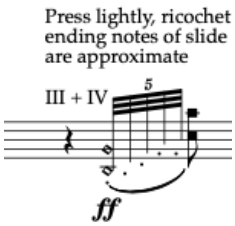
Toms

Bass drum + kick drum

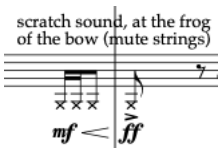
18. Tambor



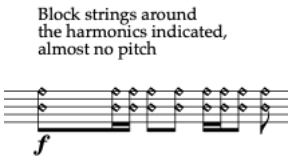
19. Ricochet ending notes approx.



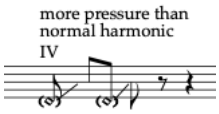
20. Scratch sound at frog



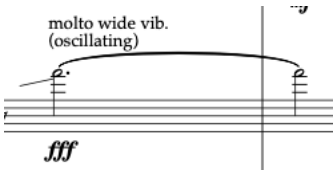
21. Block strings around the harm indicated, almost no pitch



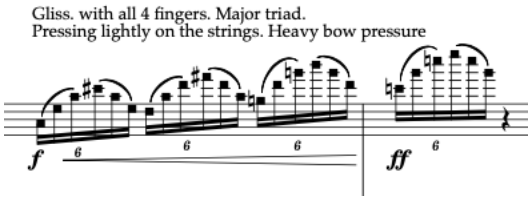
22. Pressed Harmonic Slide



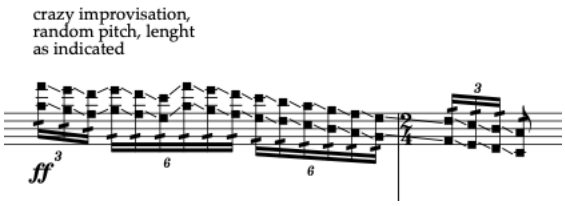
23. Wide oscillating Vibrato



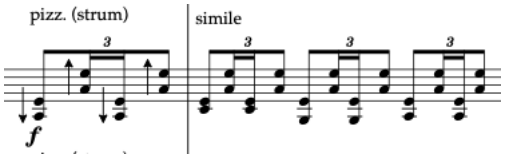
24. Major triads, heavy bow pressure



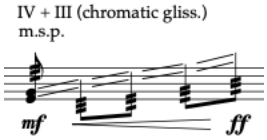
25. Crazy improvisation



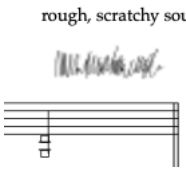
26. Pizz strum



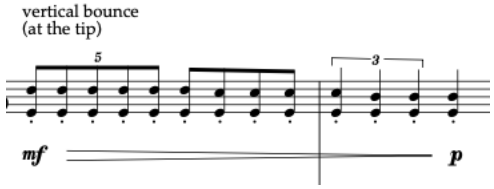
27. Chromatic glissando



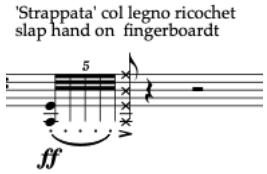
28. Rough scratchy sound (open strings, high bow pressure, slow bow)



29. Vertical bounce at the tip



30. Strappata (cello)



Program notes

Chapter I
Loving, longing

Chapter II
Ecstasy of Idealism

Chapter III
Cosmic Creation, Consciousness Formation
Eternal Echoes, Shadow Visions
The Other Side: Circle of Sorrow, Sadness and Suffering

Chapter IV
Animalistic Mind
Euphoria

Testimonies from people who have been in ecstasy show that a feeling of unity with the environment occurred and, in many cases, a great connection with nature was felt. These people were overwhelmed by emotions of happiness and joy accompanied by razor-sharp sensory perceptions: intense colors and bright harmony. It was as if time had frozen, as if they had entered a continuum where past and future coincided in the now.

In this work I have tried to highlight the different facets of ecstasy. It seems as if you are taken by surprise, as if a deeper insight is revealed to you, a world where everything seems connected, a divine truth, the way. That is the religious meaning of the state of ecstasy that we find in almost all polytheistic faiths, monotheistic religions, and indigenous religions. Because of its healing character, a search is sometimes made from that context through the use of mind-expanding substances. It is therefore no coincidence that in our secular society, the

religious rites of the past are being replaced by festivals and raves where modified drugs provide the contemporary ecstatic experience.

But what if ecstasy becomes political? What if faith and belief arise in a corrupt context? What if an ideological conviction bewitches a nation? Isn't ecstasy blinding? The past has proven that there is nothing more dangerous than unconditional belief in one truth. There is no doubt that faith can give meaning to our existence, but it can also lead to pain and suffering. All the testimonies about ecstasy show that just about everyone wants to escape from the drabness of everyday life to that state of supreme harmony. But what if that harmony was created by hard drugs? Is the solution a cycle of more MDMA and stronger LSD? Who are the victims of ecstasy? And what is the perspective of those who have not been indoctrinated by one truth, whether it is in the context of religion, politics or simple escapism?

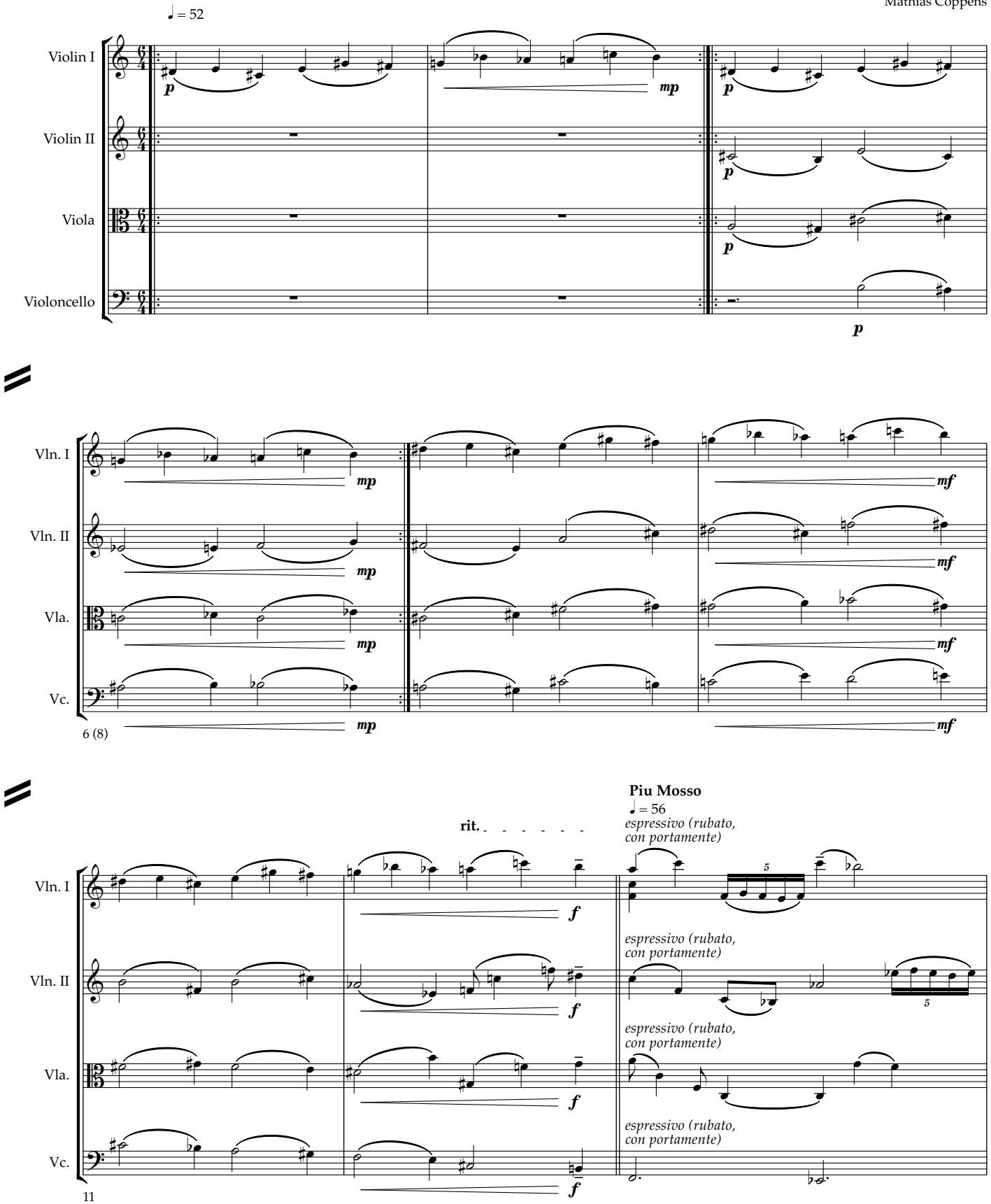
For Casco Phil

One Truth in the Way of Ecstasy

CHAPTER I

I. Loving, Longing

Mathias Coppens



poco rit.

rit.

Vln. I

Vln. II

Vla.

Vc.

14

ff

mf

mp

Meno Mosso

♩ = 44

poco accel.

17

pp

p

Piu Mosso

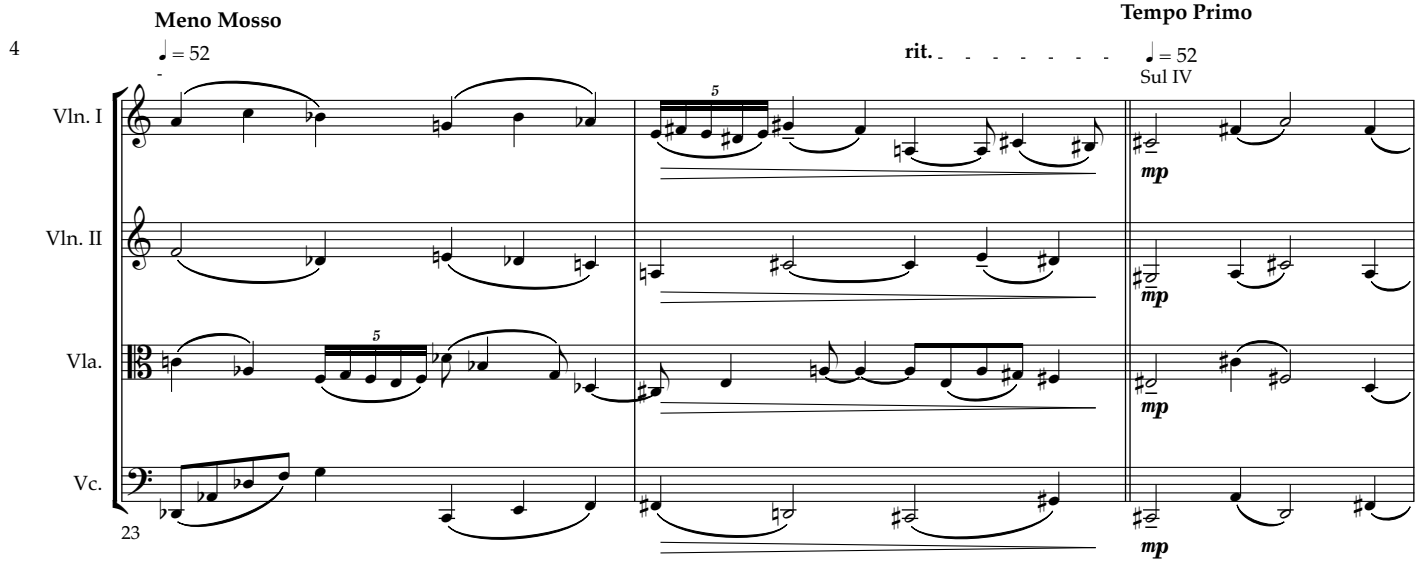
♩ = 60

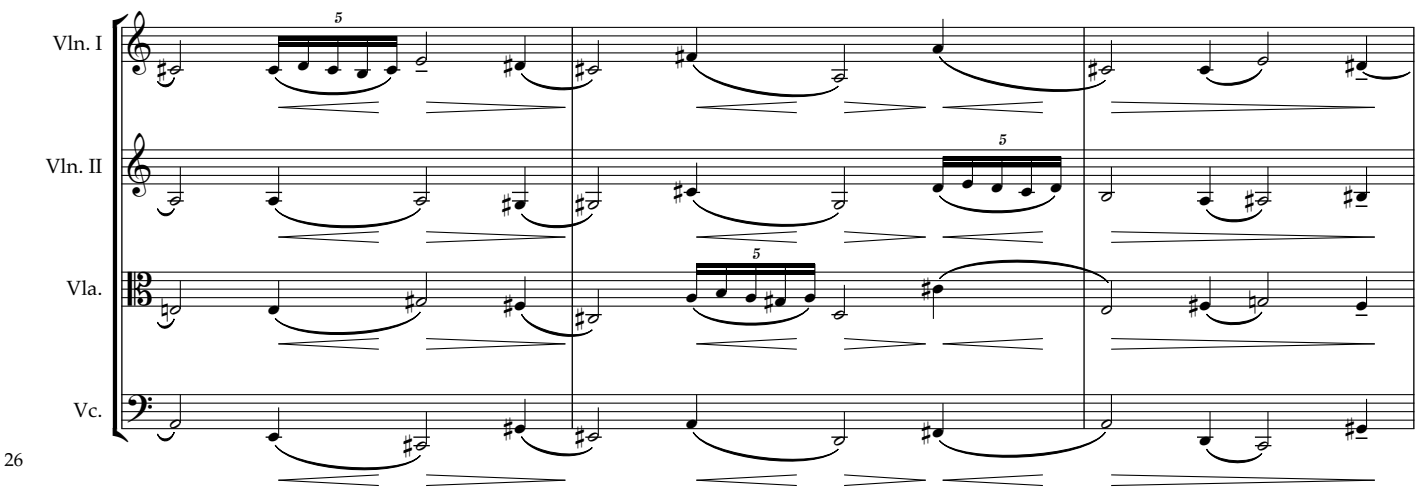
rit.

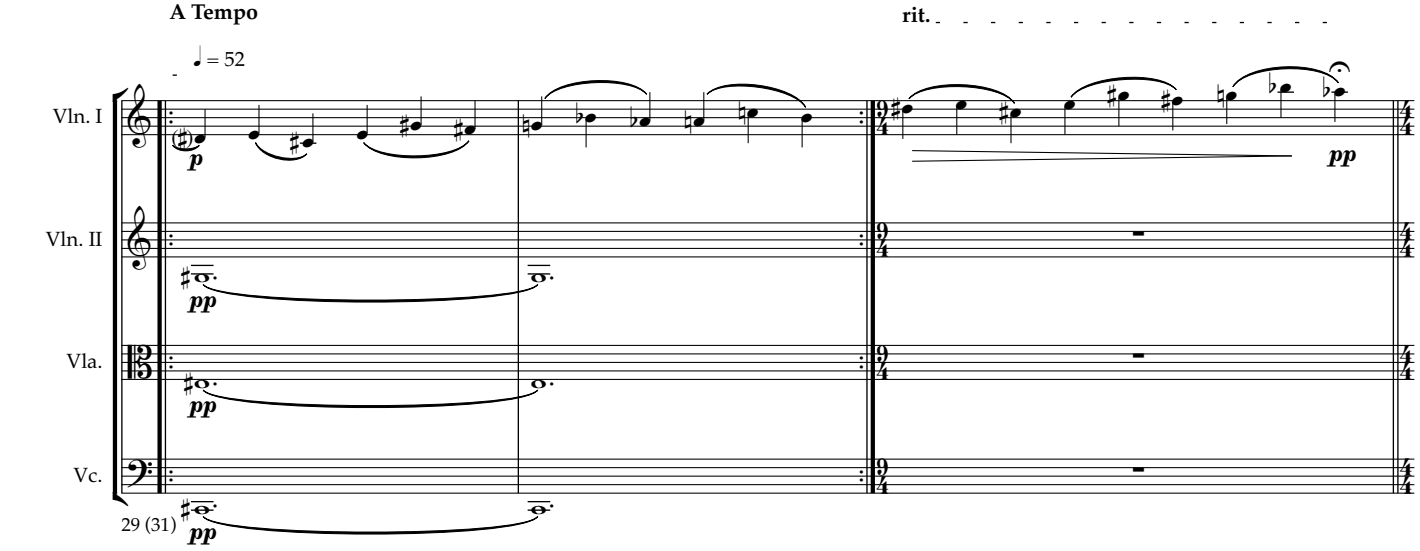
20

espressivo (rubato, con portamente)

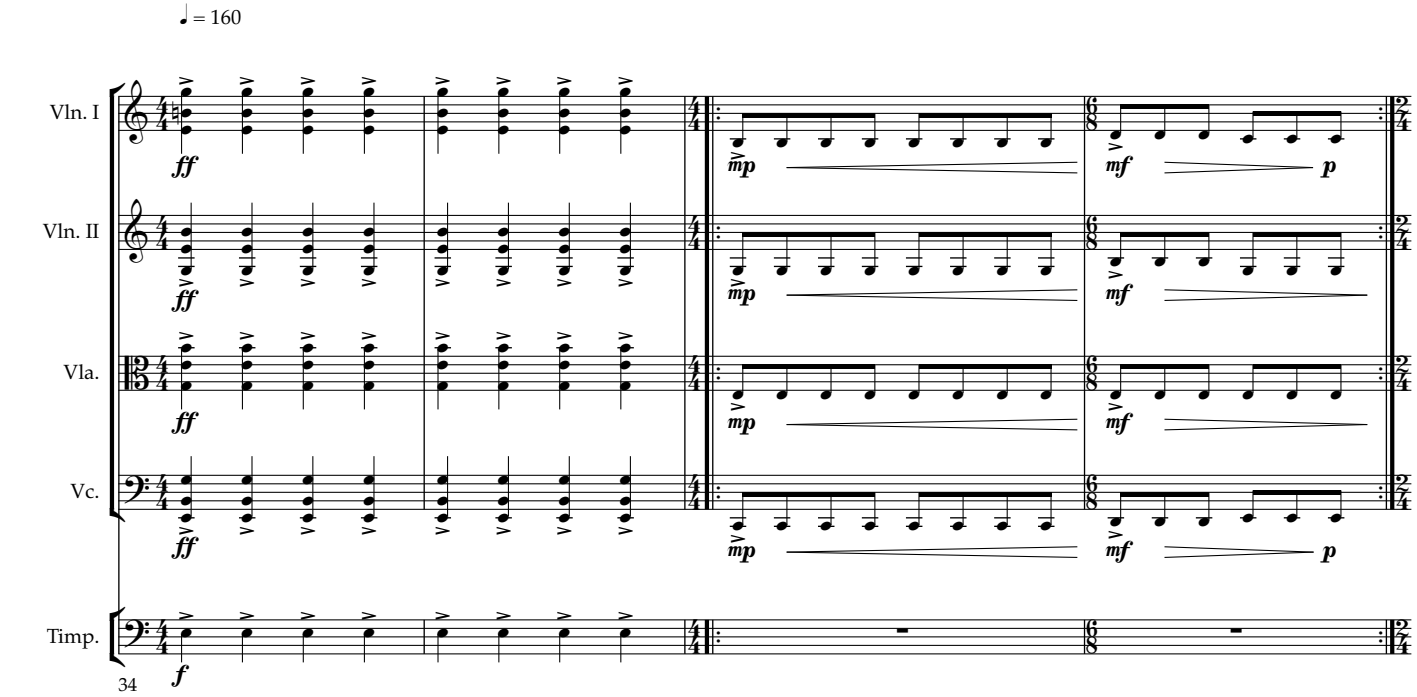
f

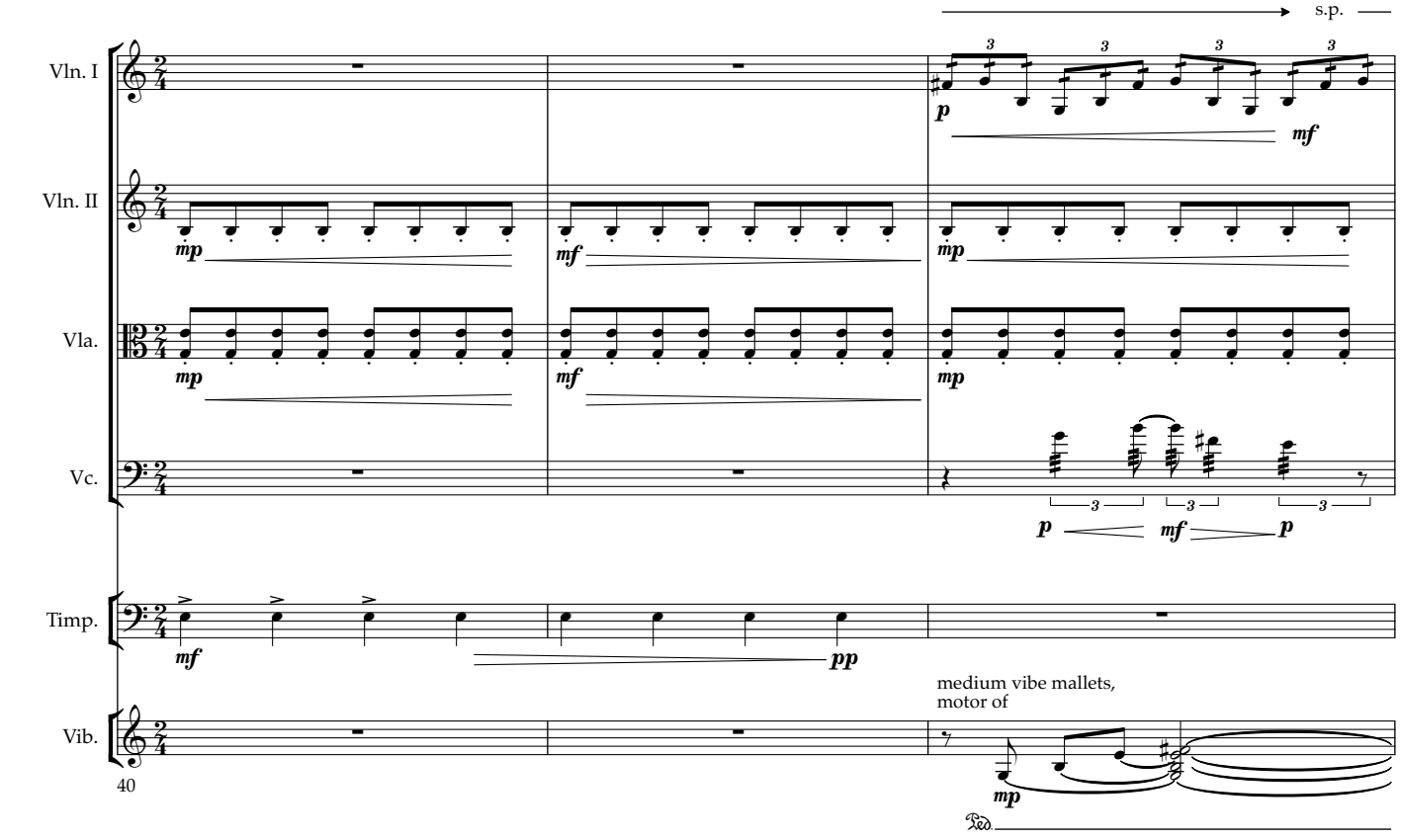

4
Meno Mosso
♩ = 52
rit.
Tempo Primo
♩ = 52
Sul IV
Vln. I
Vln. II
Vla.
Vc.
mp
mp
mp
mp
23

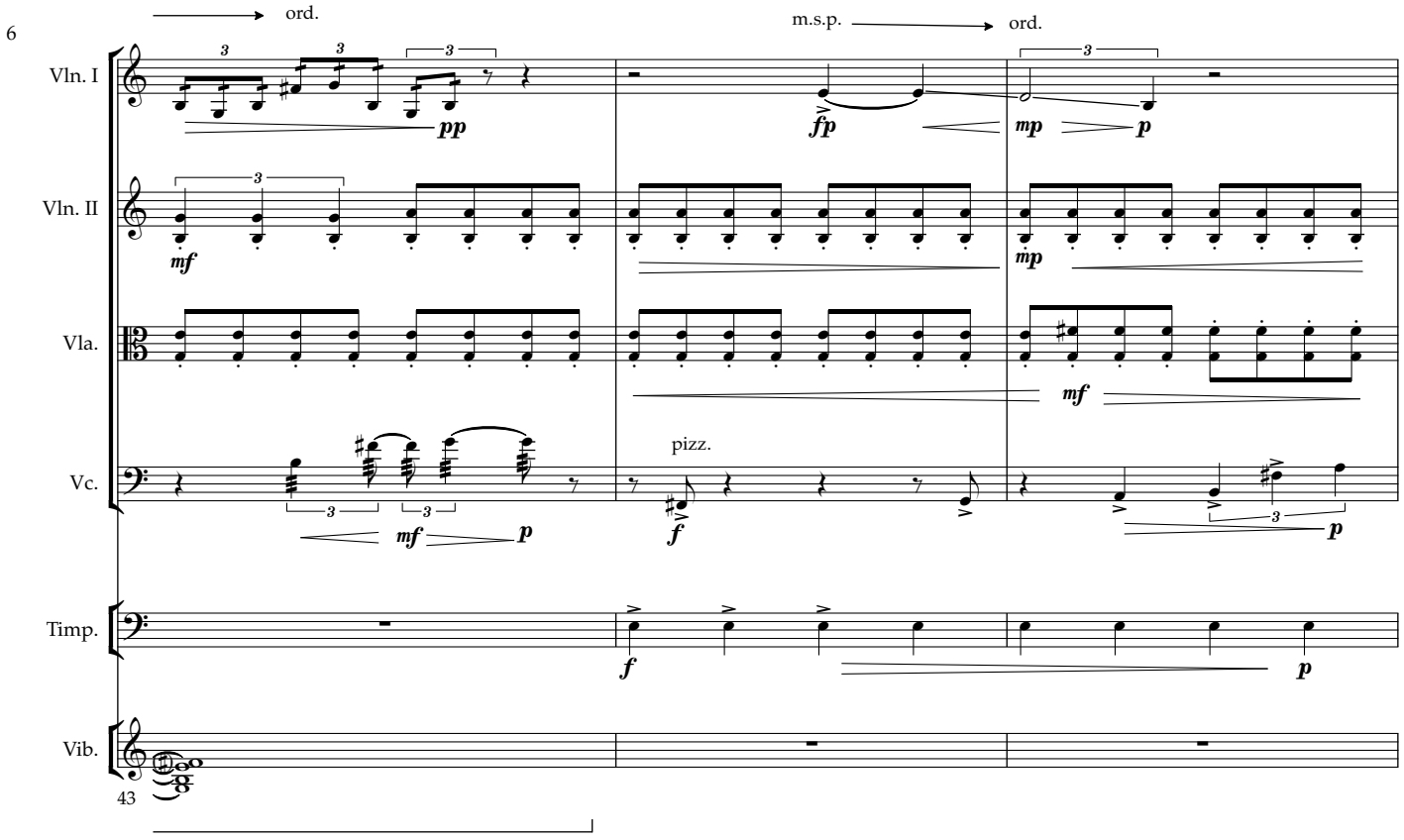

rit.
Vln. I
Vln. II
Vla.
Vc.
5
5
5
26

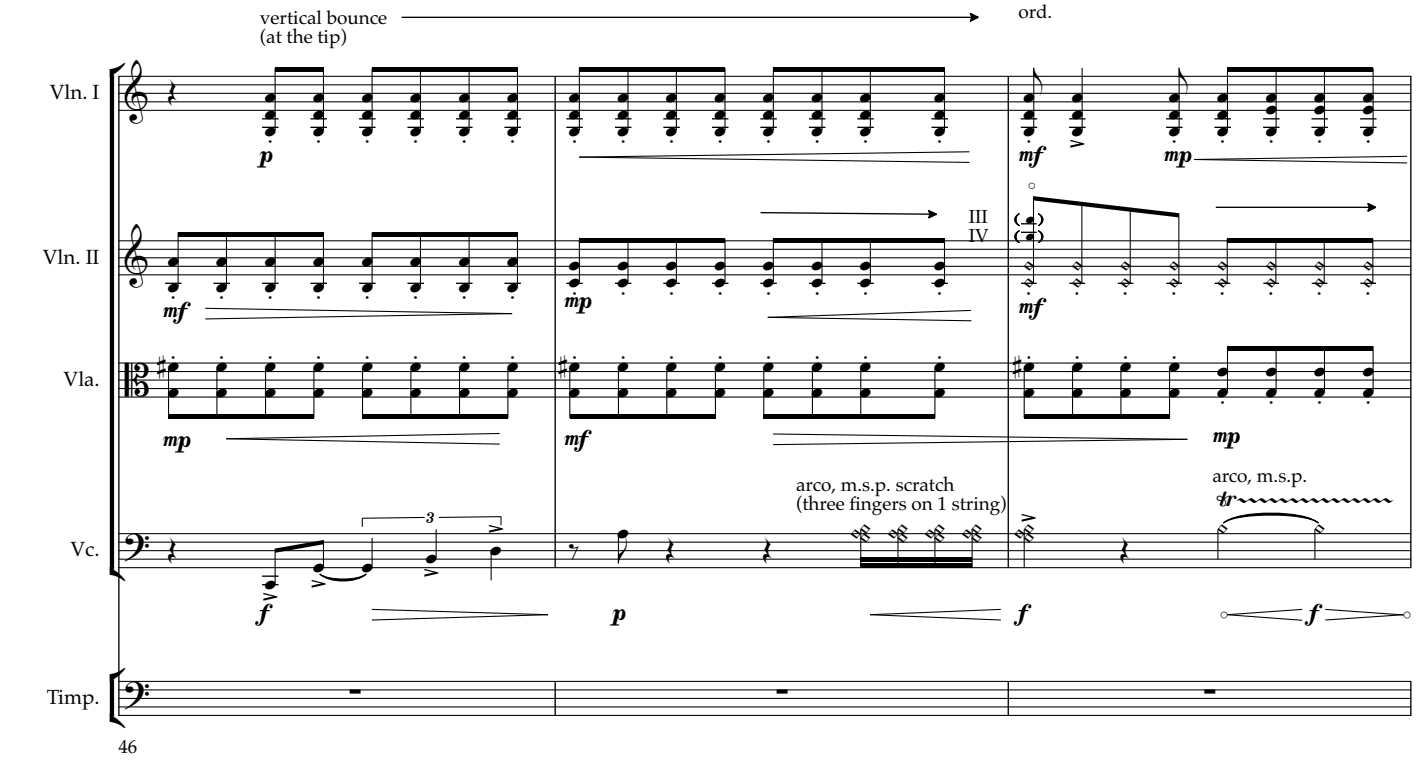

A Tempo
♩ = 52
rit.
Vln. I
Vln. II
Vla.
Vc.
p
pp
pp
pp
pp
29 (31)

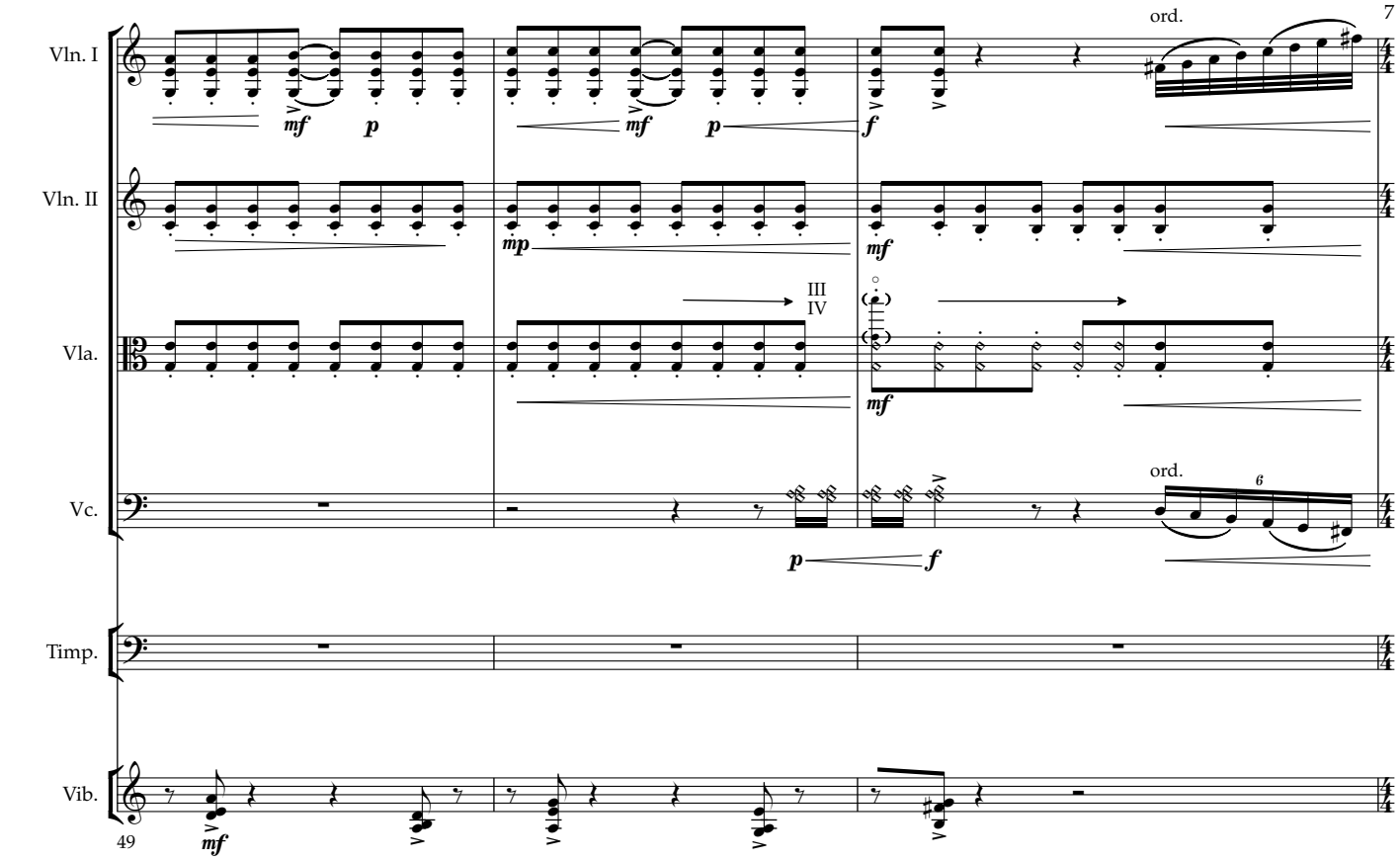
II. Ectasy of Idealism

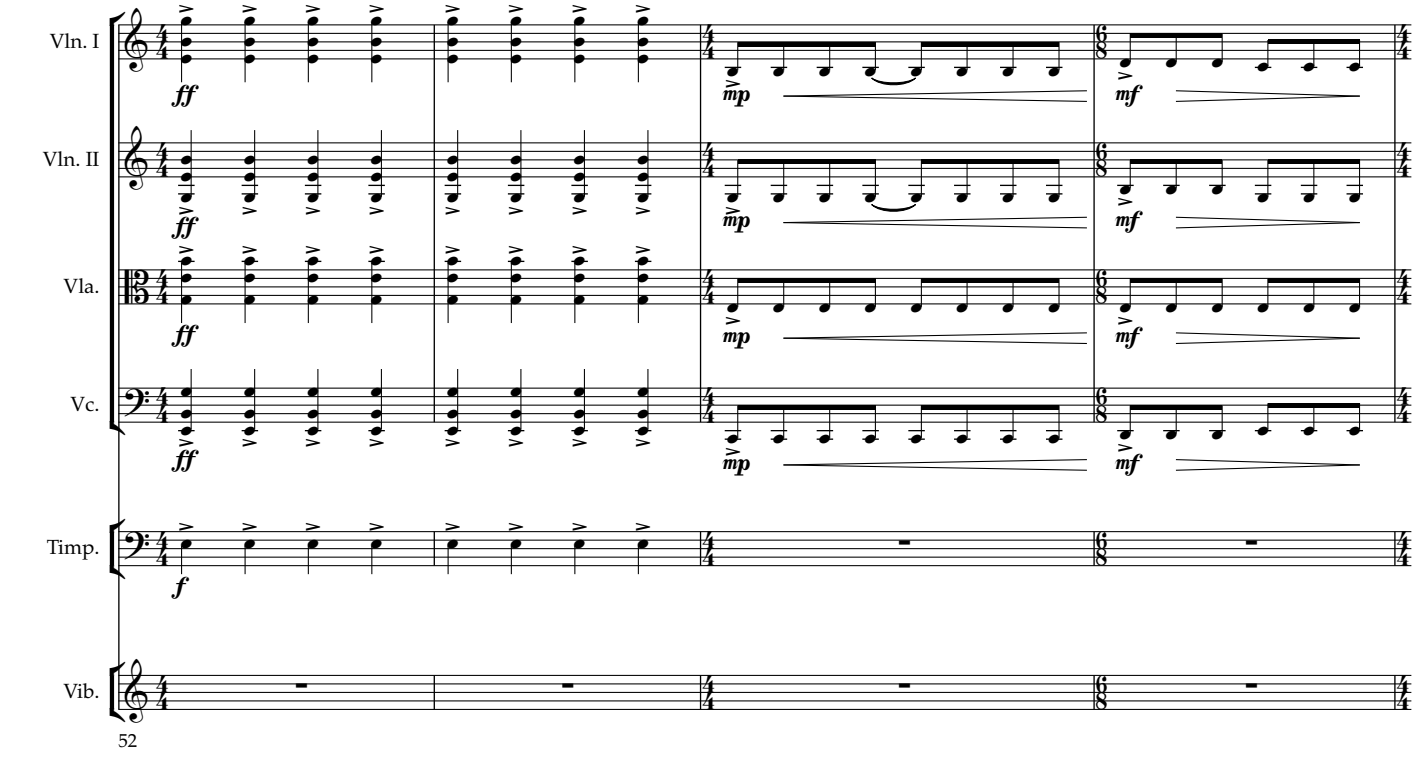


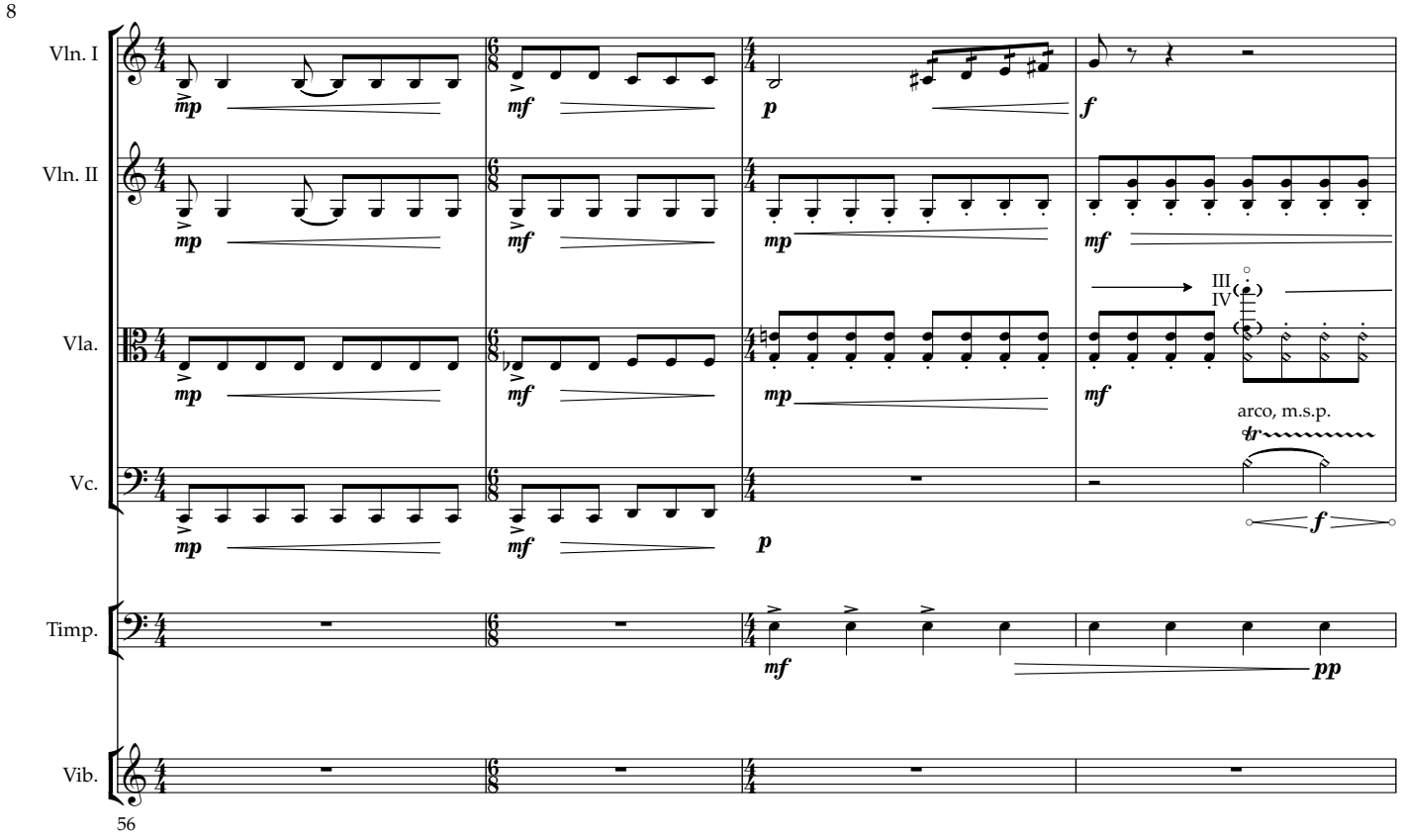


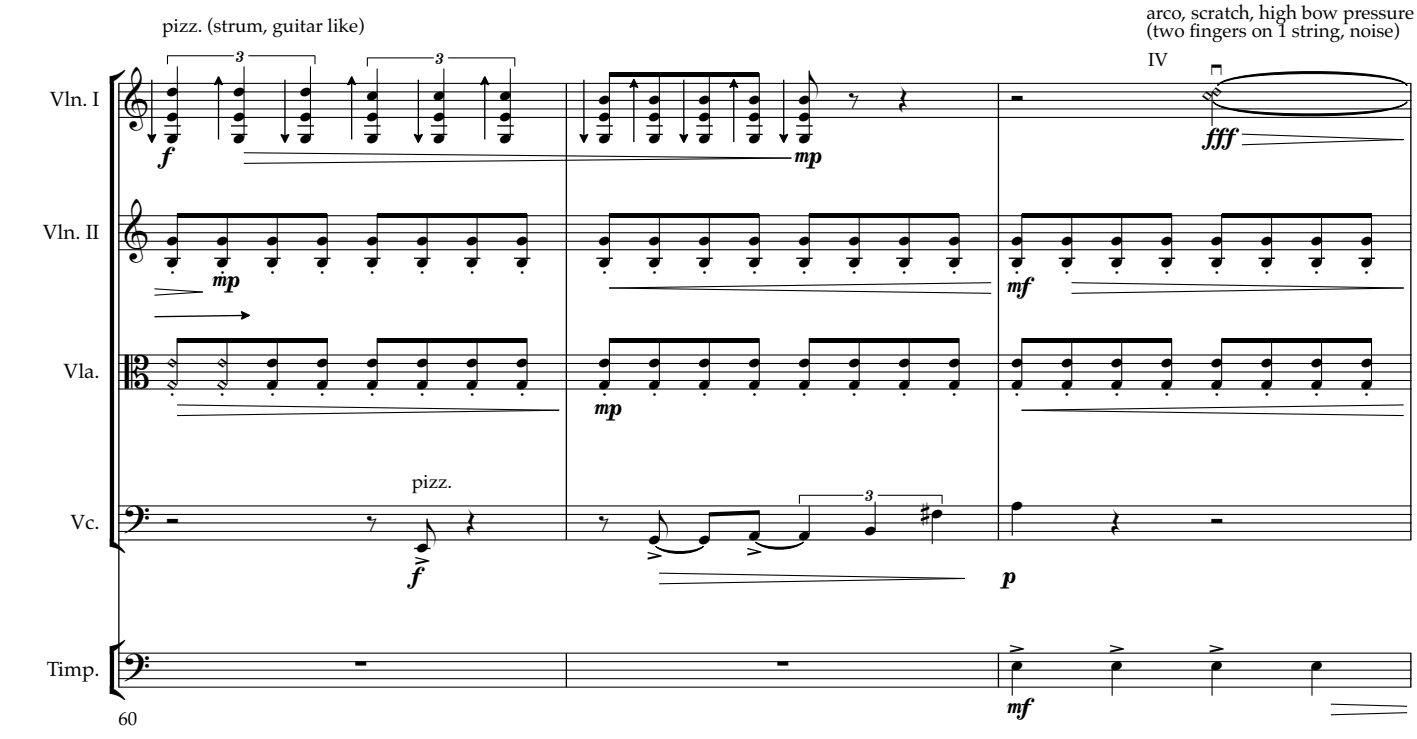

ord.
m.s.p.
ord.
Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
pizz.
43

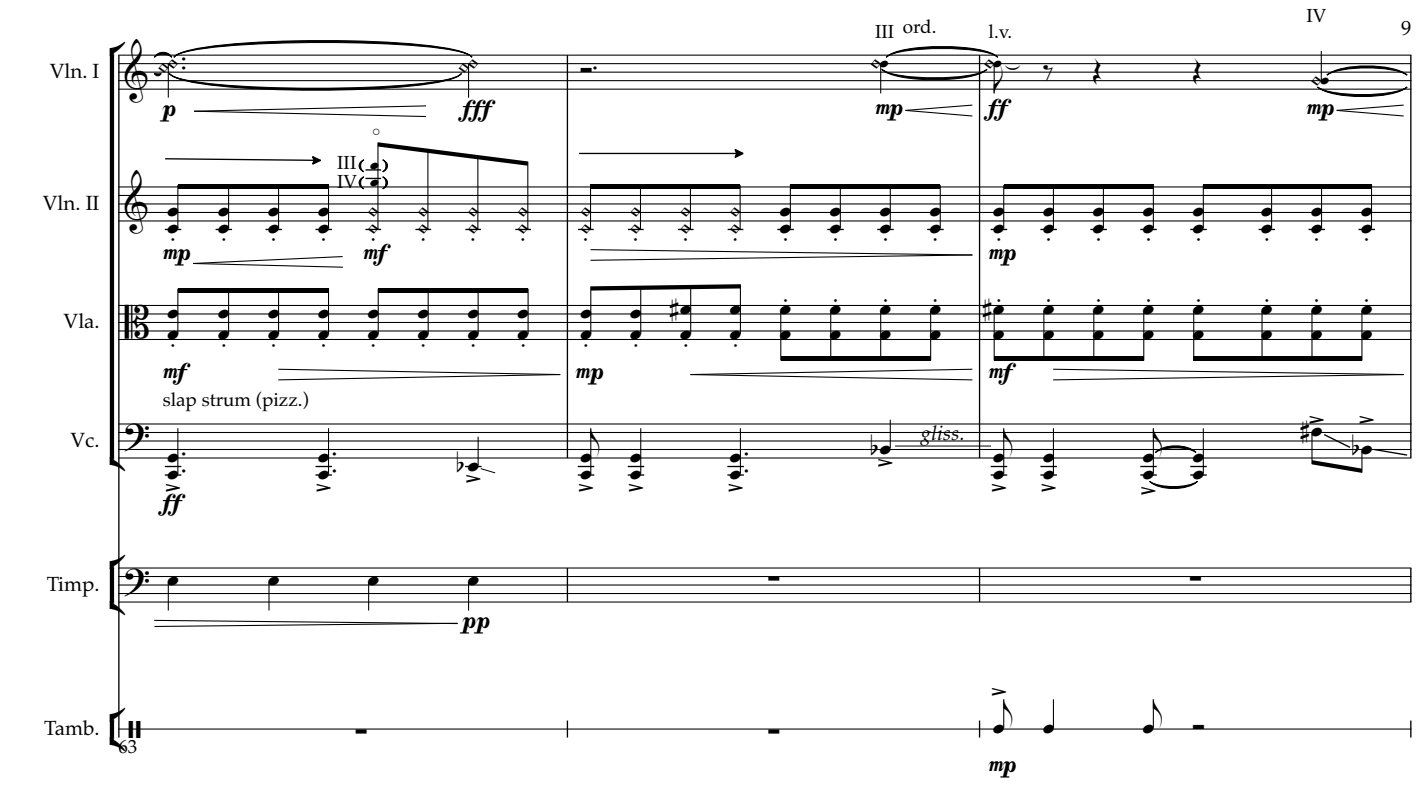

vertical bounce
(at the tip)
ord.
Vln. I
Vln. II
Vla.
Vc.
Timp.
III
IV
arco, m.s.p. scratch
(three fingers on 1 string)
arco, m.s.p.
46

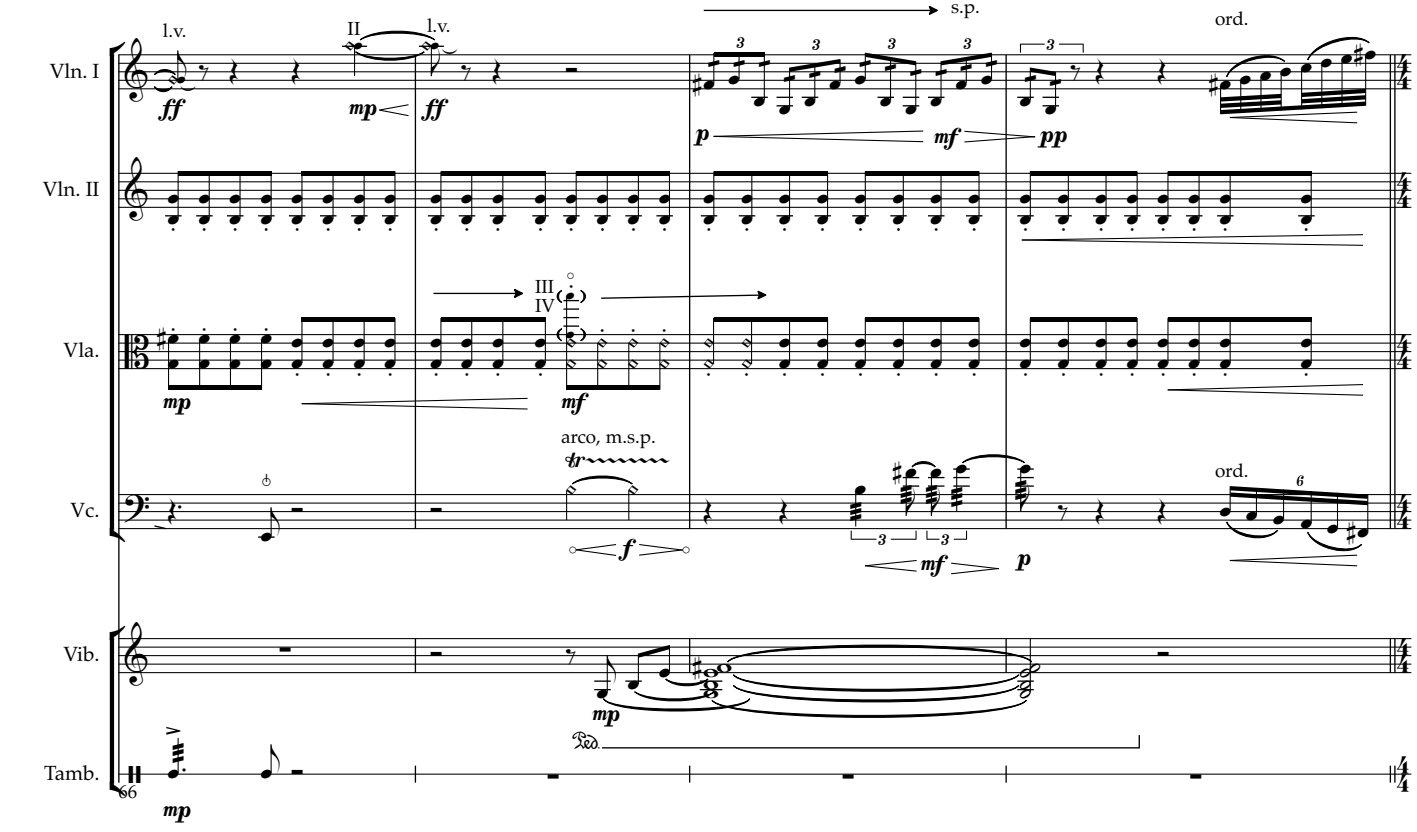

Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
ord.
III
IV
ord.
49

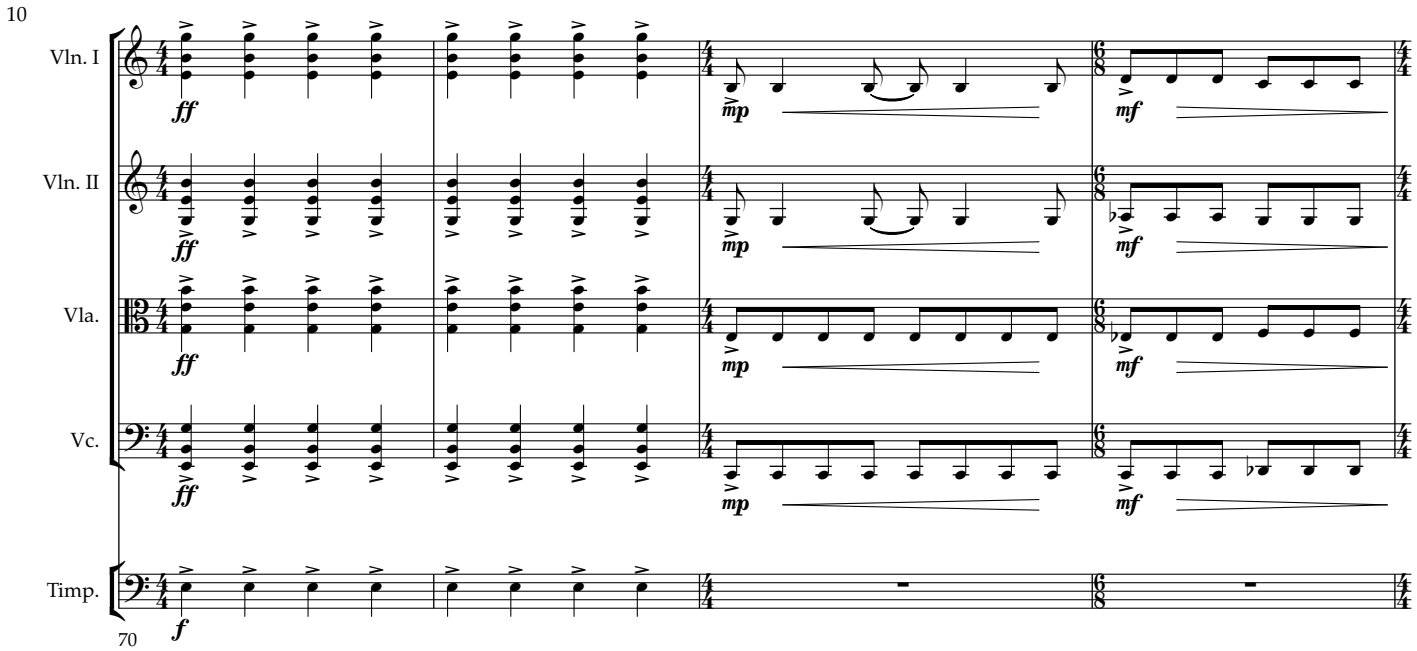

Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
52

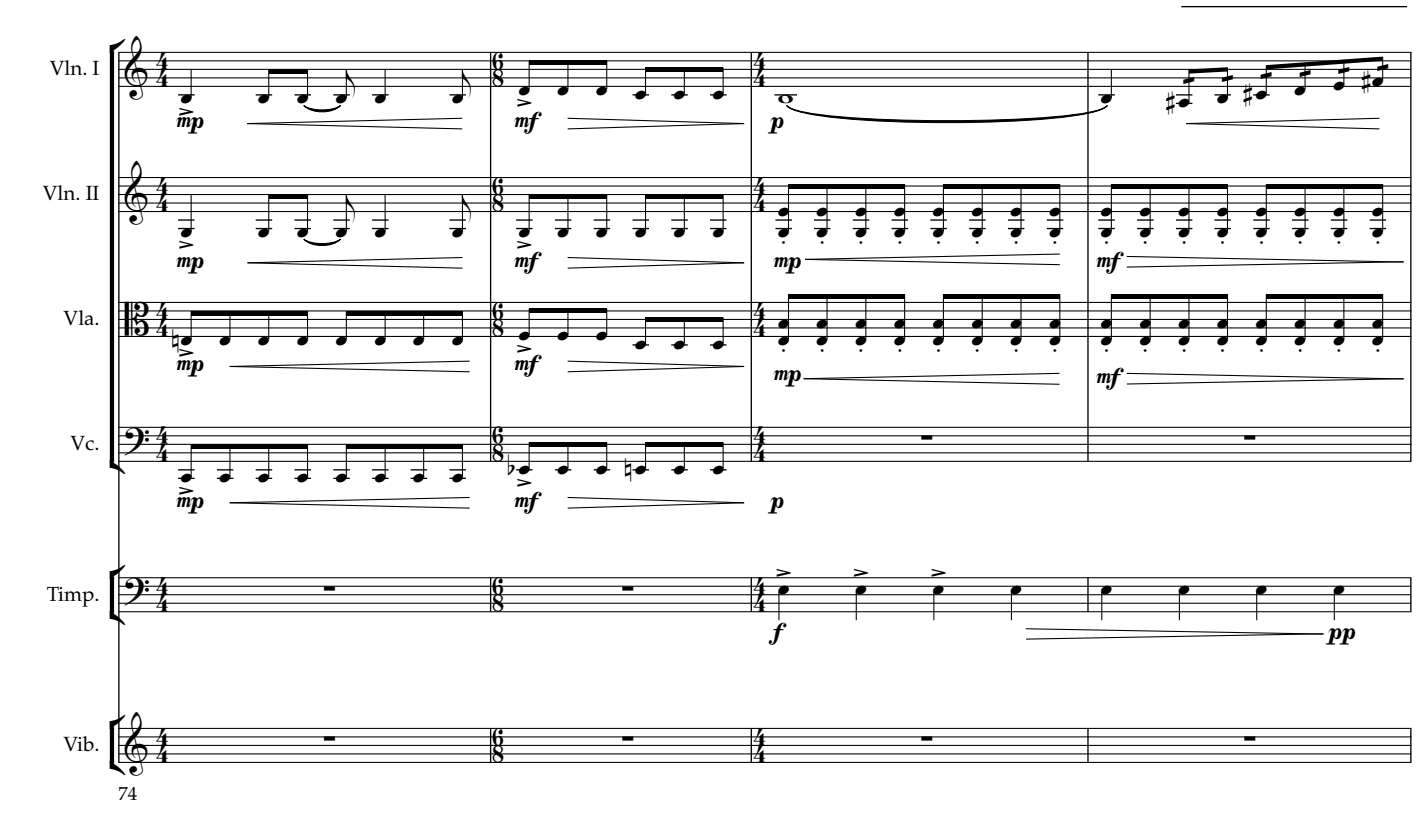

Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
III
IV
arco, m.s.p.
56

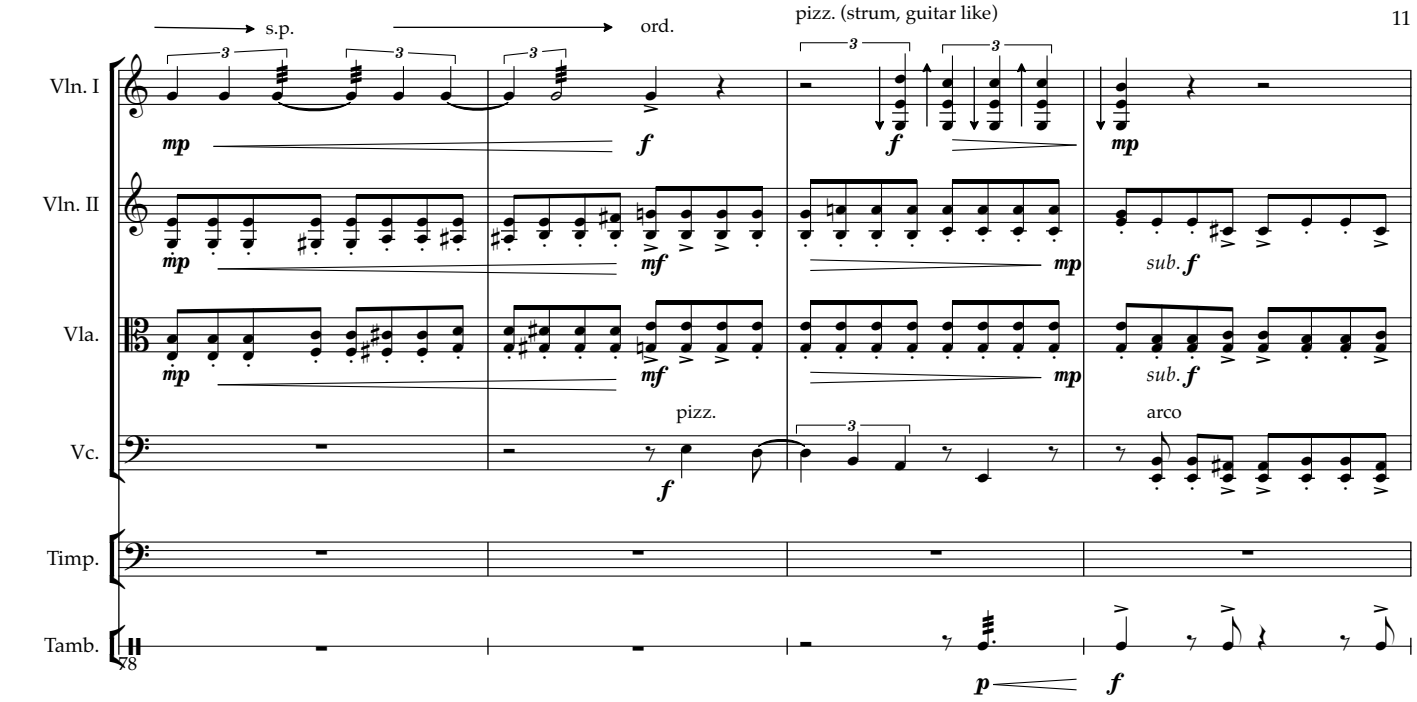

pizz. (strum, guitar like)
arco, scratch, high bow pressure
(two fingers on 1 string, noise)
IV
Vln. I
Vln. II
Vla.
Vc.
pizz.
Timp.
60

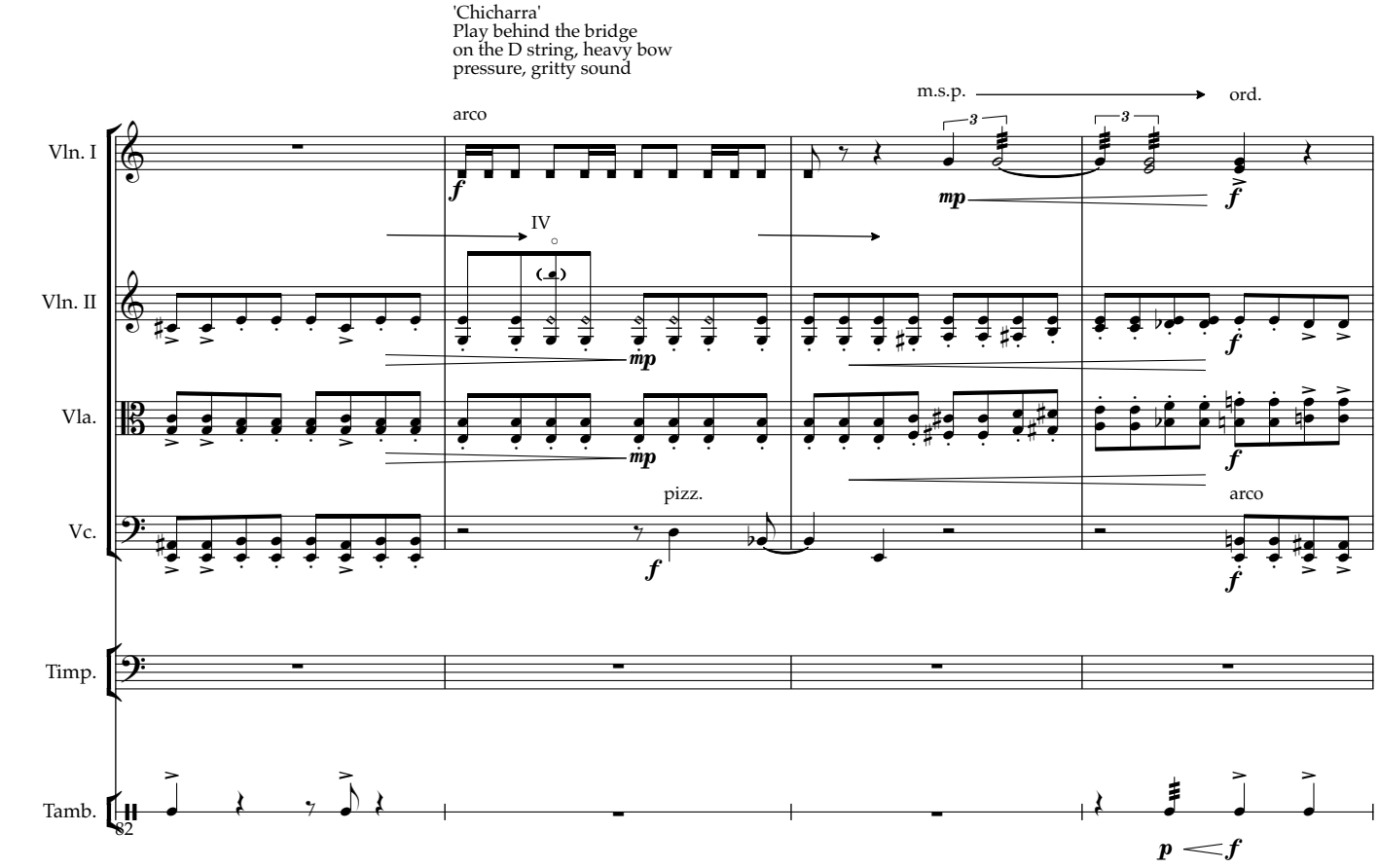

Vln. I
Vln. II
Vla.
Vc.
Timp.
Tamb.
III ord.
l.v.
IV
III
IV
slap strum (pizz.)
gliss.
63

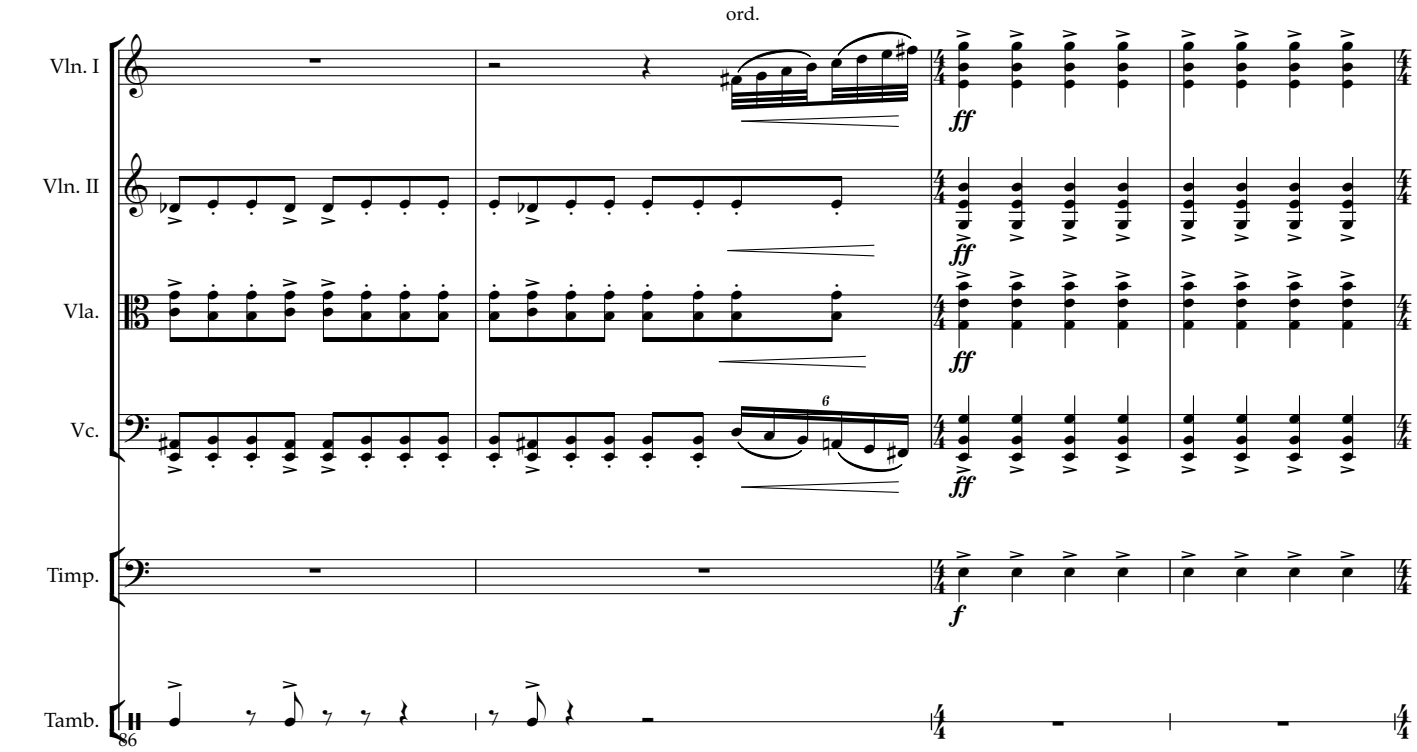

Vln. I
Vln. II
Vla.
Vc.
Vib.
Tamb.
l.v.
II
l.v.
s.p.
ord.
III
IV
arco, m.s.p.
ord.
66

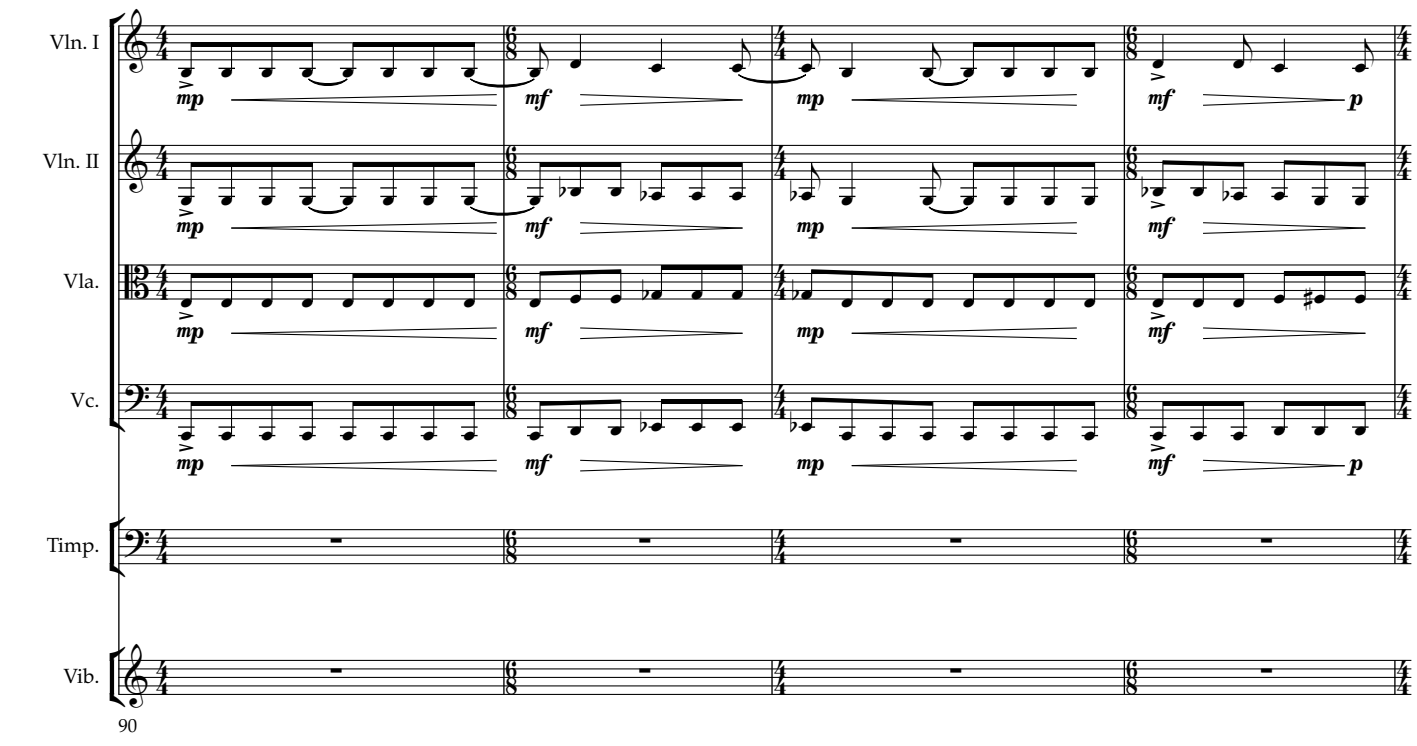

Vln. I
Vln. II
Vla.
Vc.
Timp.
ff
mp
mf
f
70

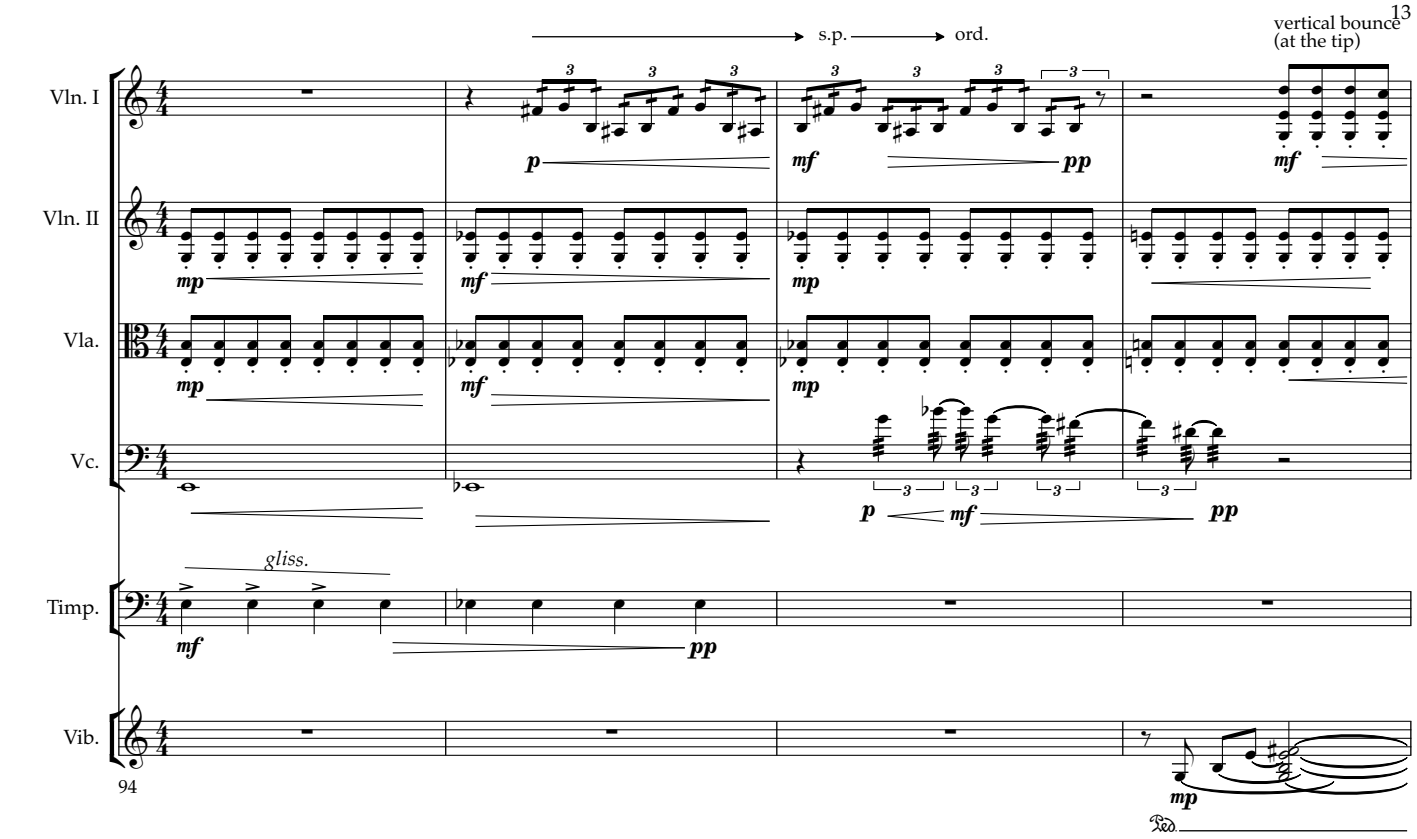

Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
mp
mf
p
f
pp
74

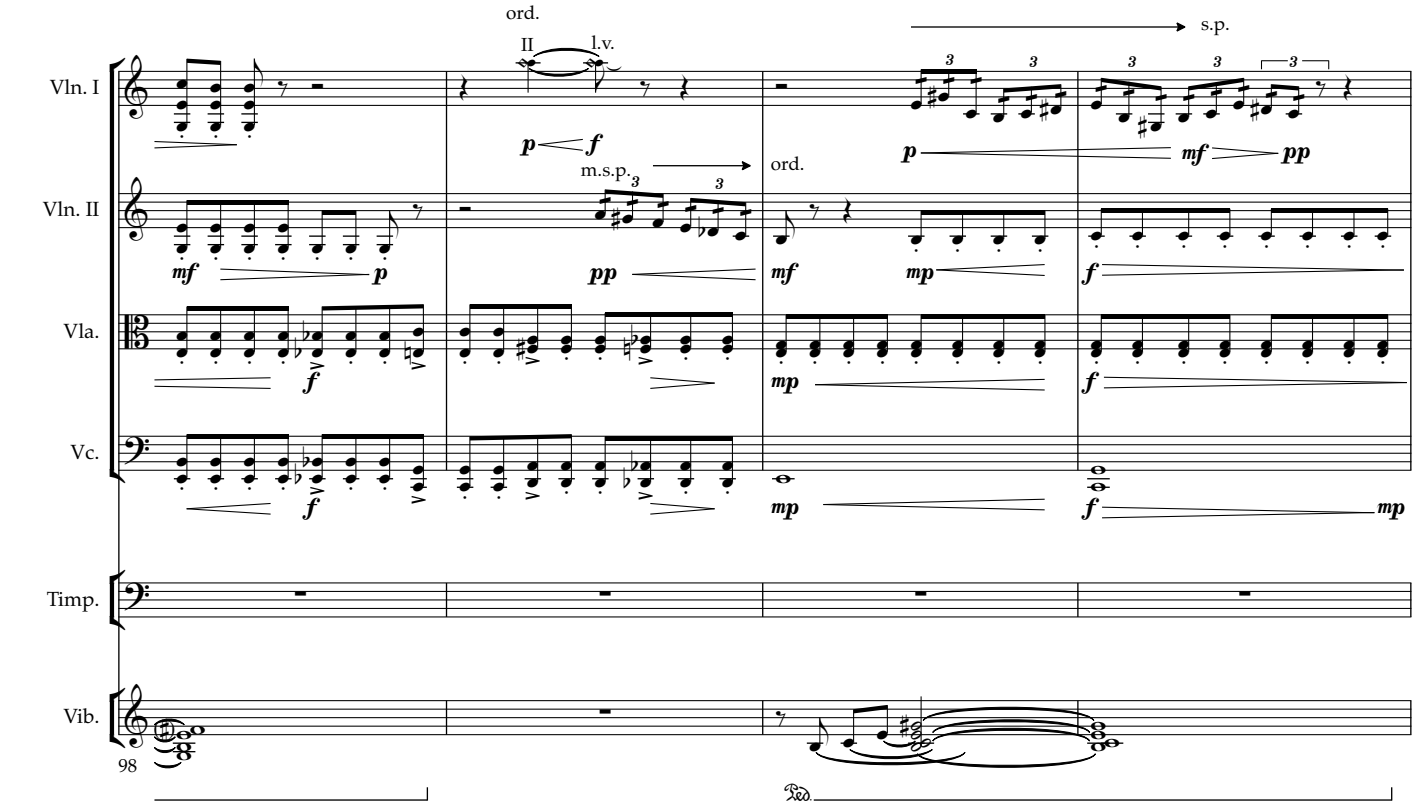

s.p.
ord.
pizz. (strum, guitar like)
Vln. I
Vln. II
Vla.
Vc.
Timp.
Tamb.
pizz.
arco
sub.
78

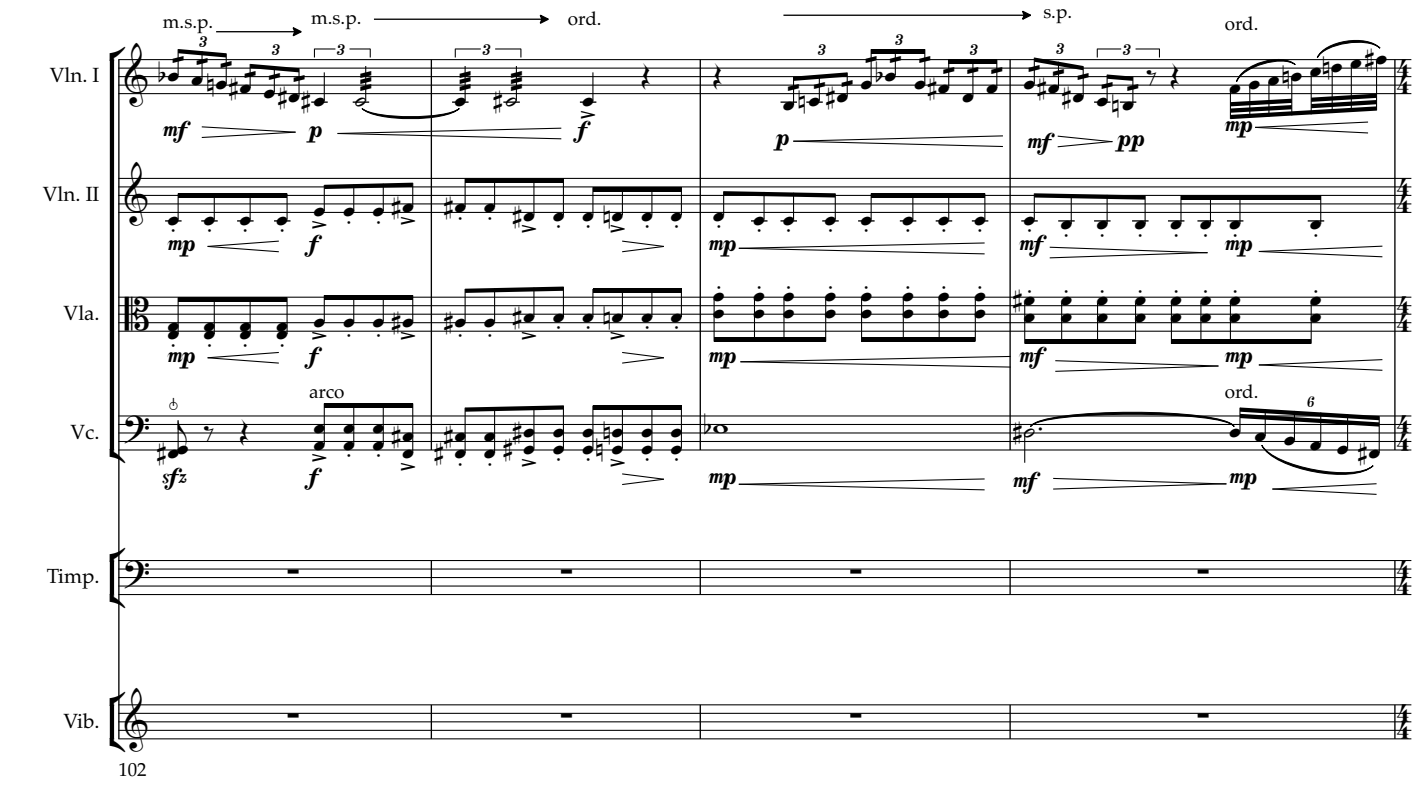

'Chicharra'
Play behind the bridge
on the D string, heavy bow
pressure, gritty sound
arco
m.s.p.
ord.
IV
Vln. I
Vln. II
Vla.
Vc.
Timp.
Tamb.
pizz.
arco
82

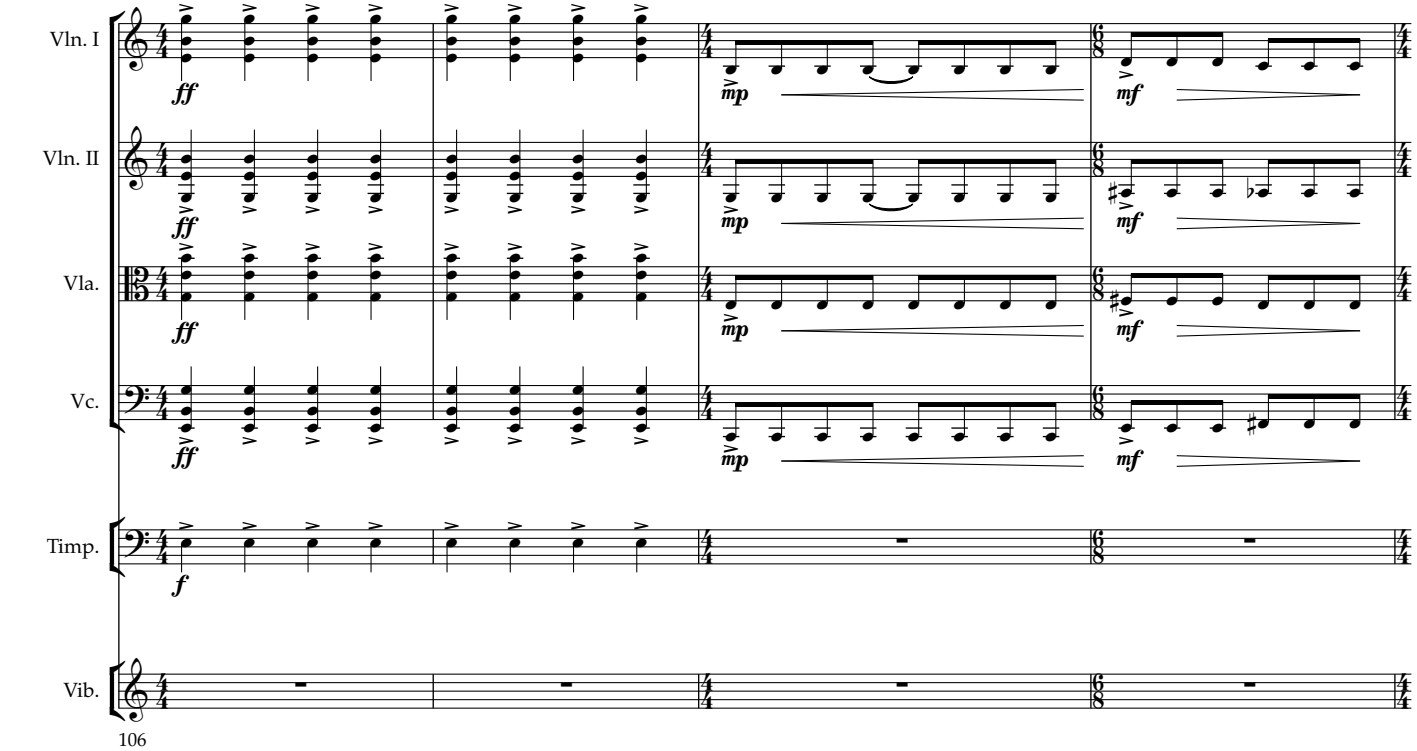

ord.
Vln. I
Vln. II
Vla.
Vc.
Timp.
Tamb.
ff
f
86

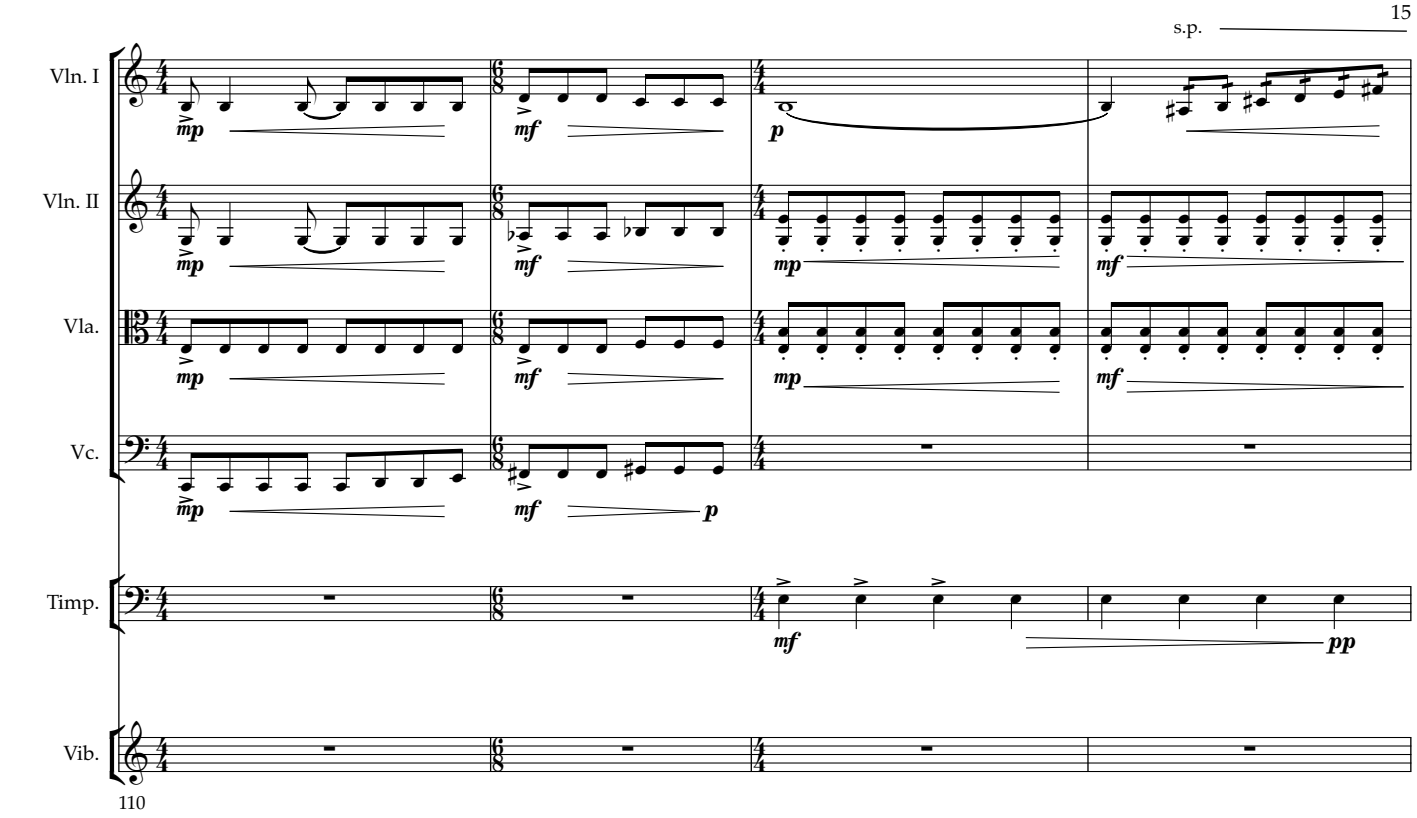

Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
mp
mf
p
90

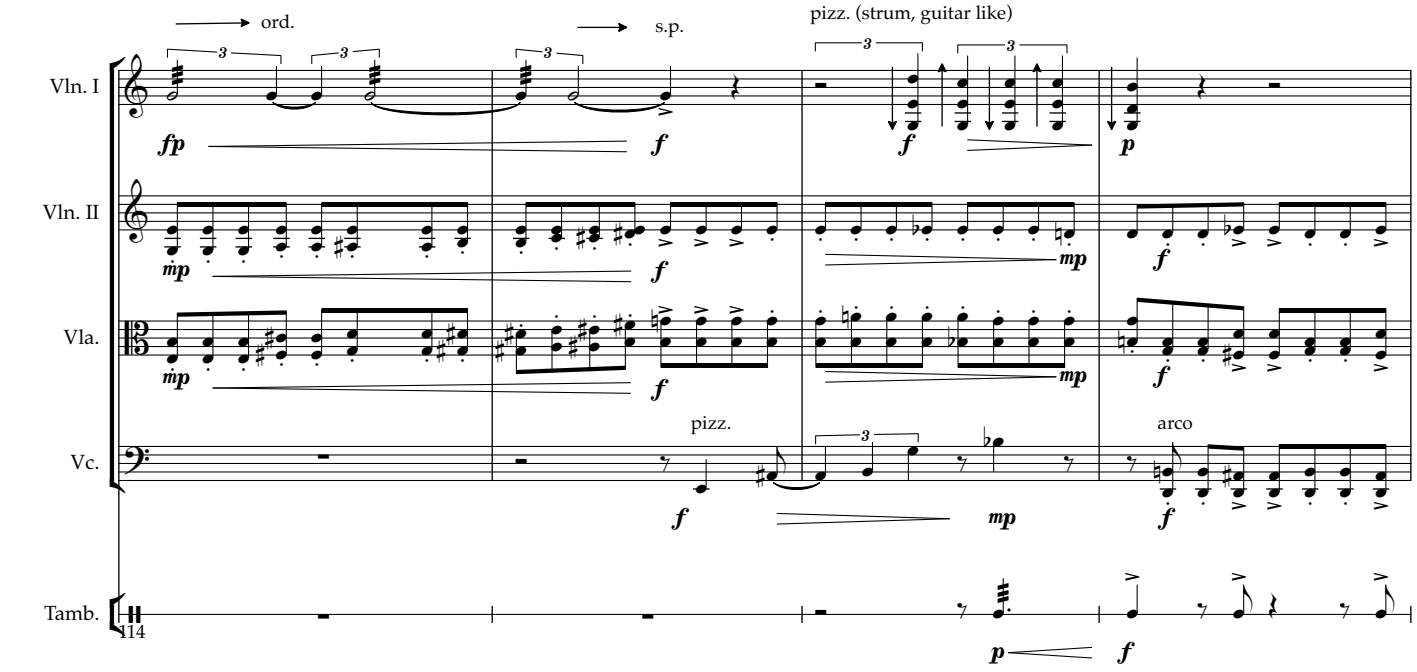

s.p.
ord.
vertical bounce
(at the tip)
Vln. I
Vln. II
Vla.
Vc.
gliss.
Timp.
Vib.
94

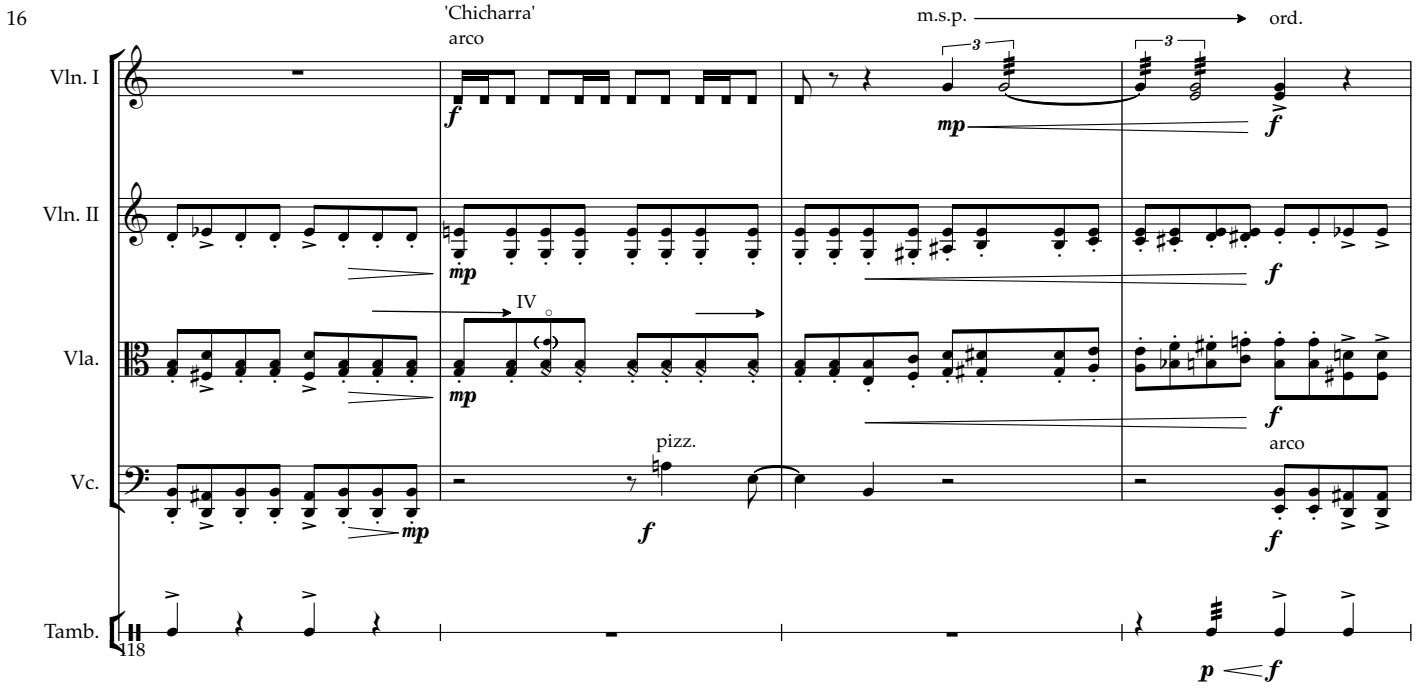

ord.
II
l.v.
s.p.
m.s.p.
ord.
Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
98

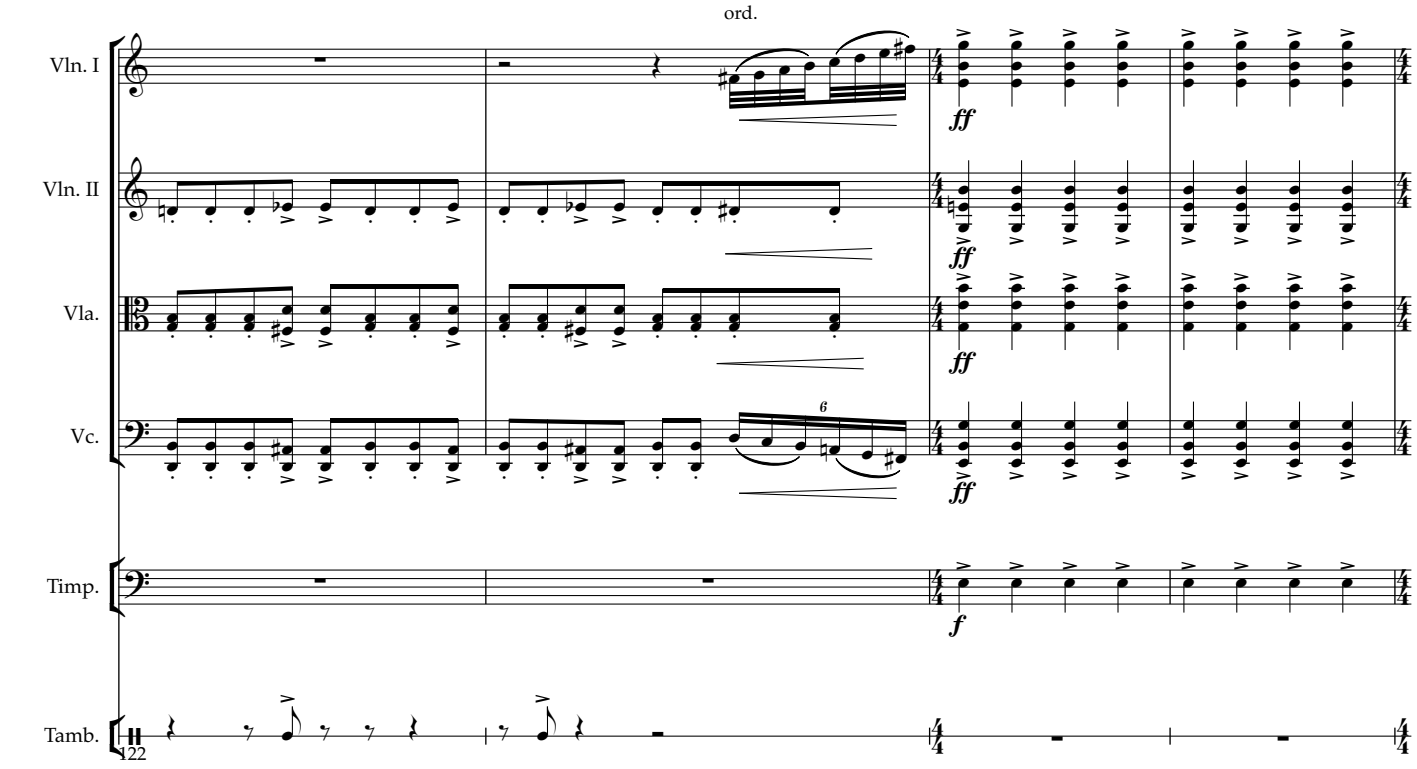

m.s.p.
m.s.p.
ord.
s.p.
ord.
Vln. I
Vln. II
Vla.
Vc.
arco
ord.
Timp.
Vib.
102

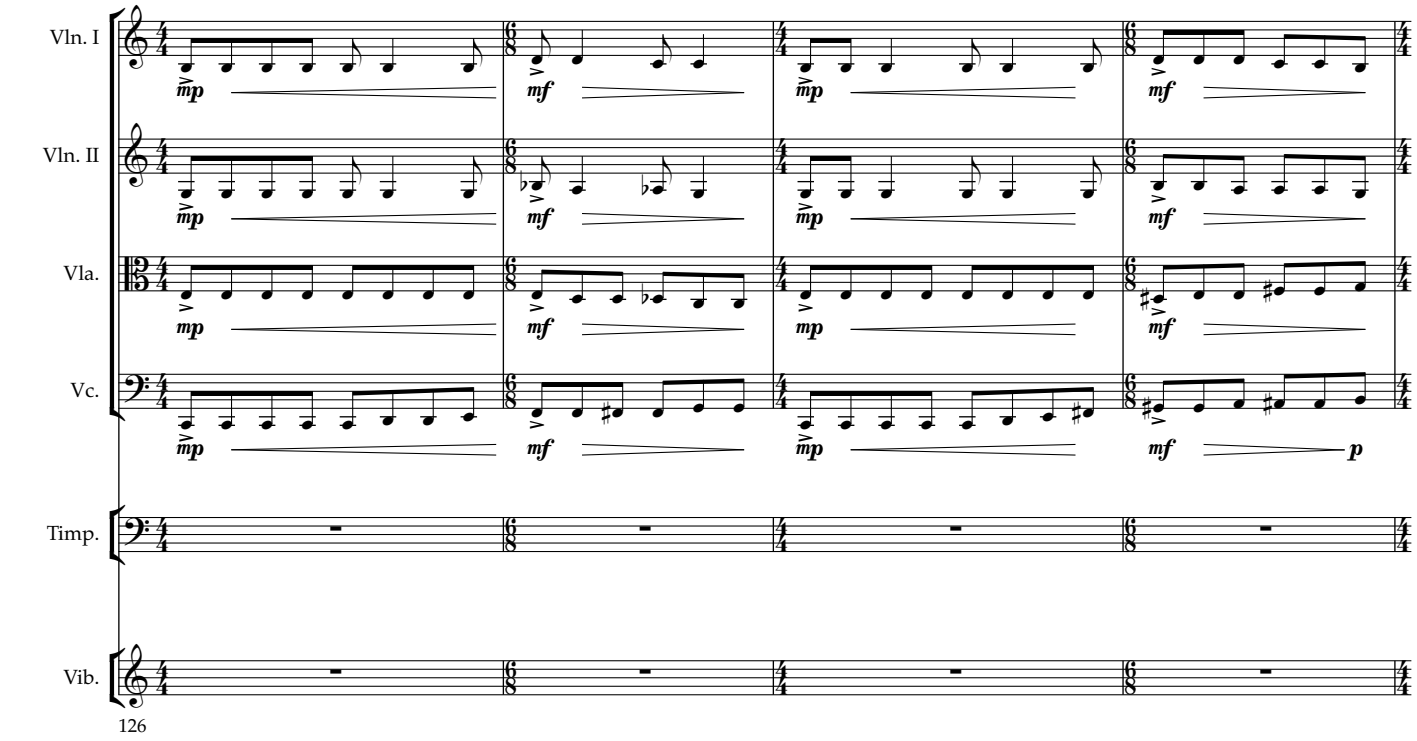

Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
106

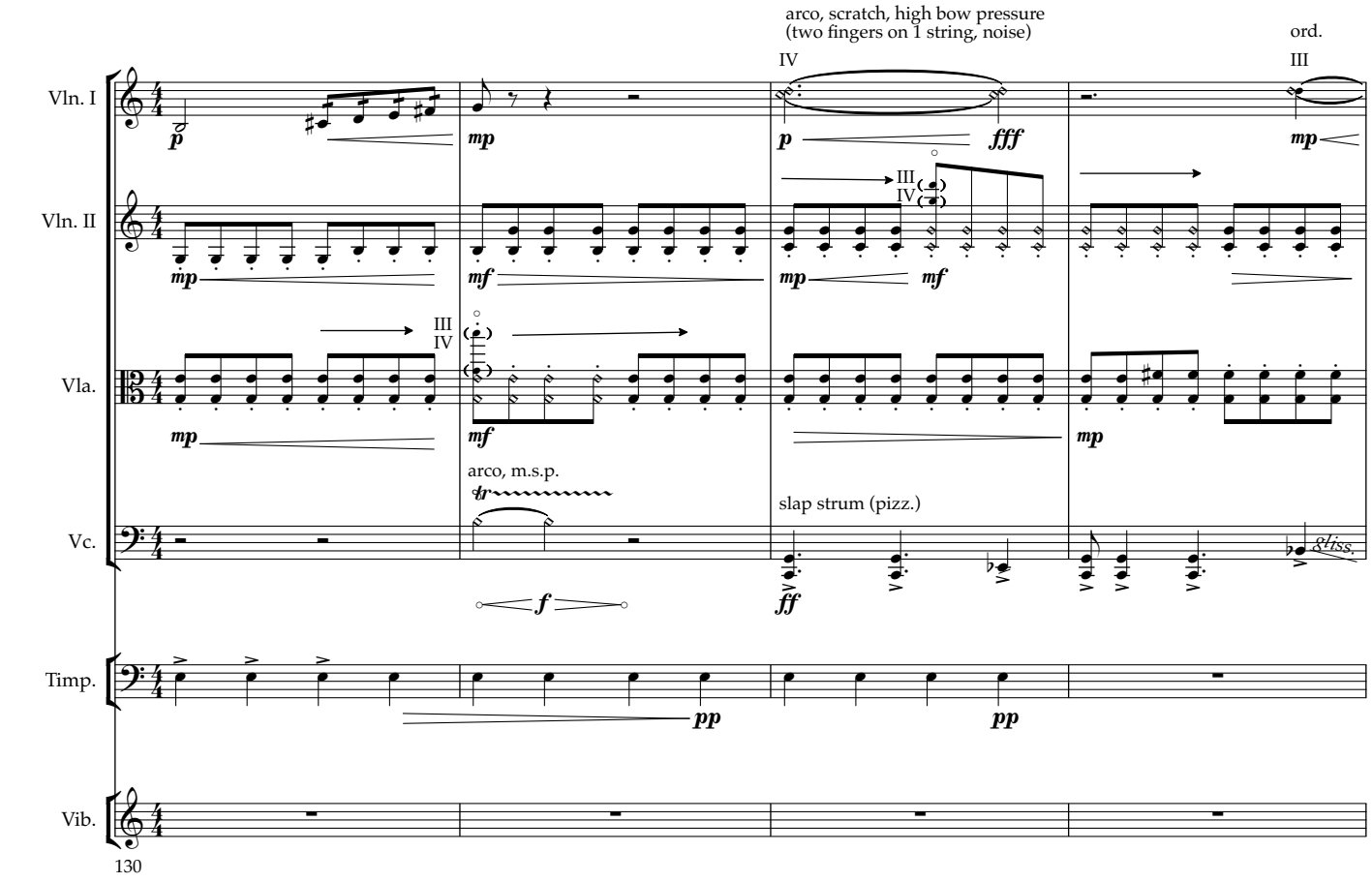

s.p.
Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
110

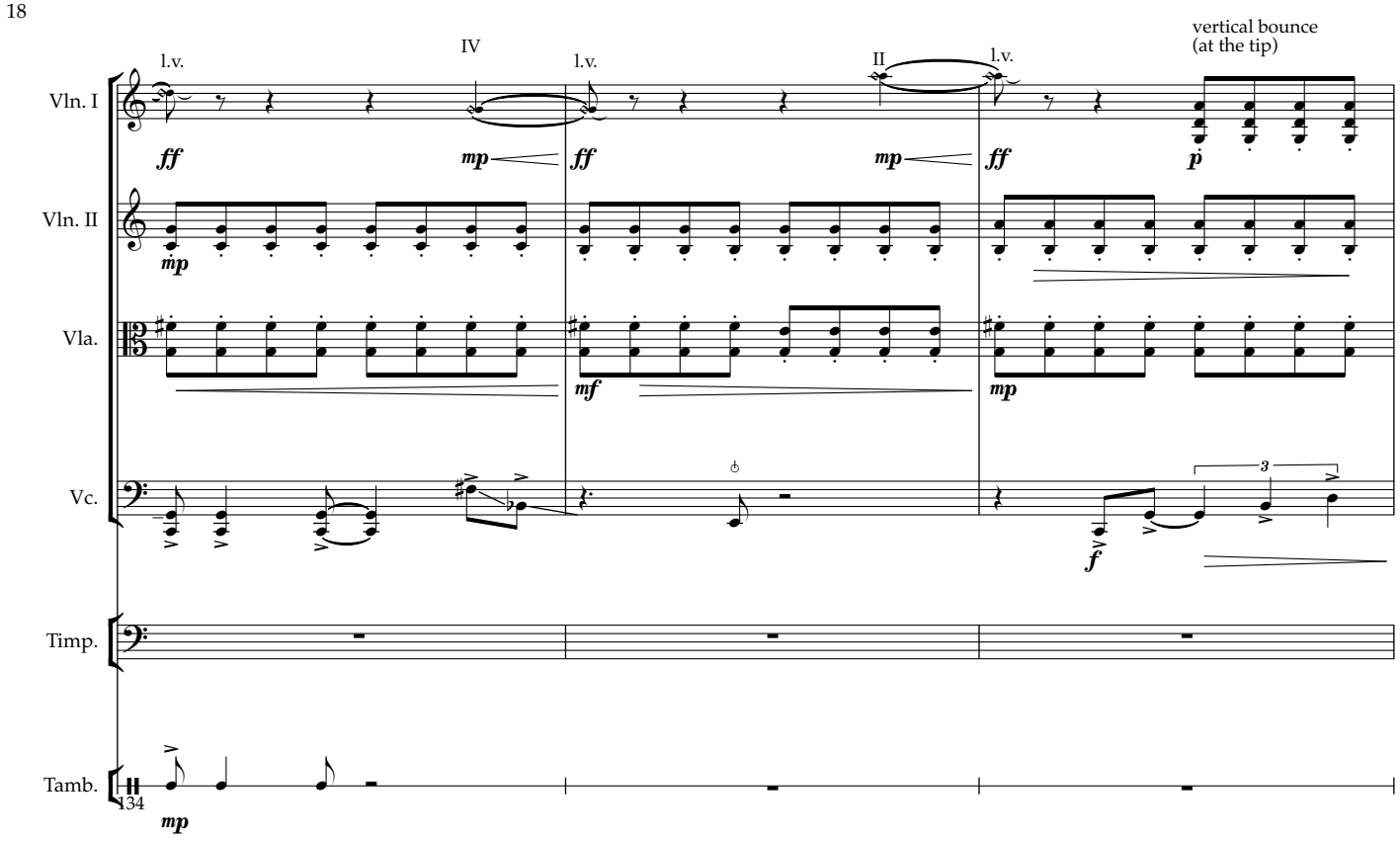

ord.
s.p.
pizz. (strum, guitar like)
Vln. I
Vln. II
Vla.
pizz.
arco
Vc.
Tamb.
114

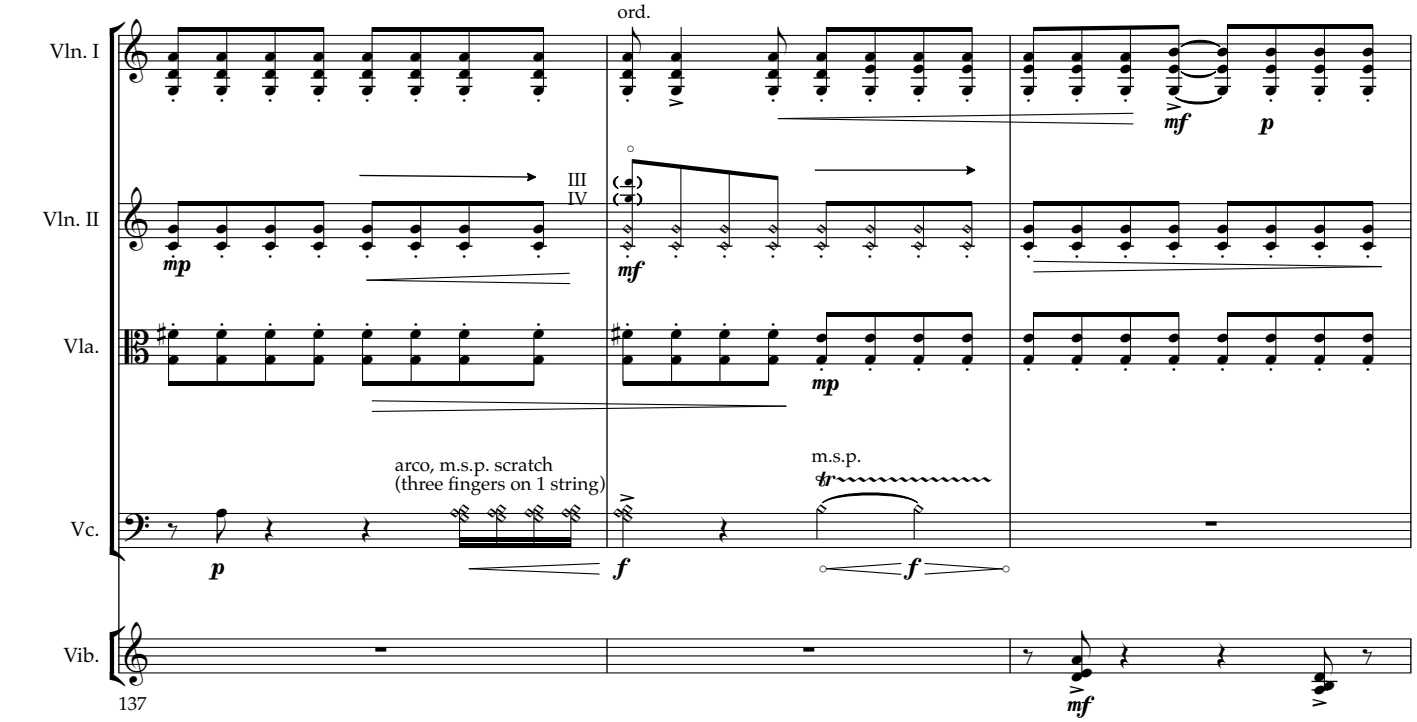

'Chicharra'
arco
m.s.p.
ord.
Vln. I
Vln. II
Vla.
Vc.
Tamb.
IV
pizz.
arco
118

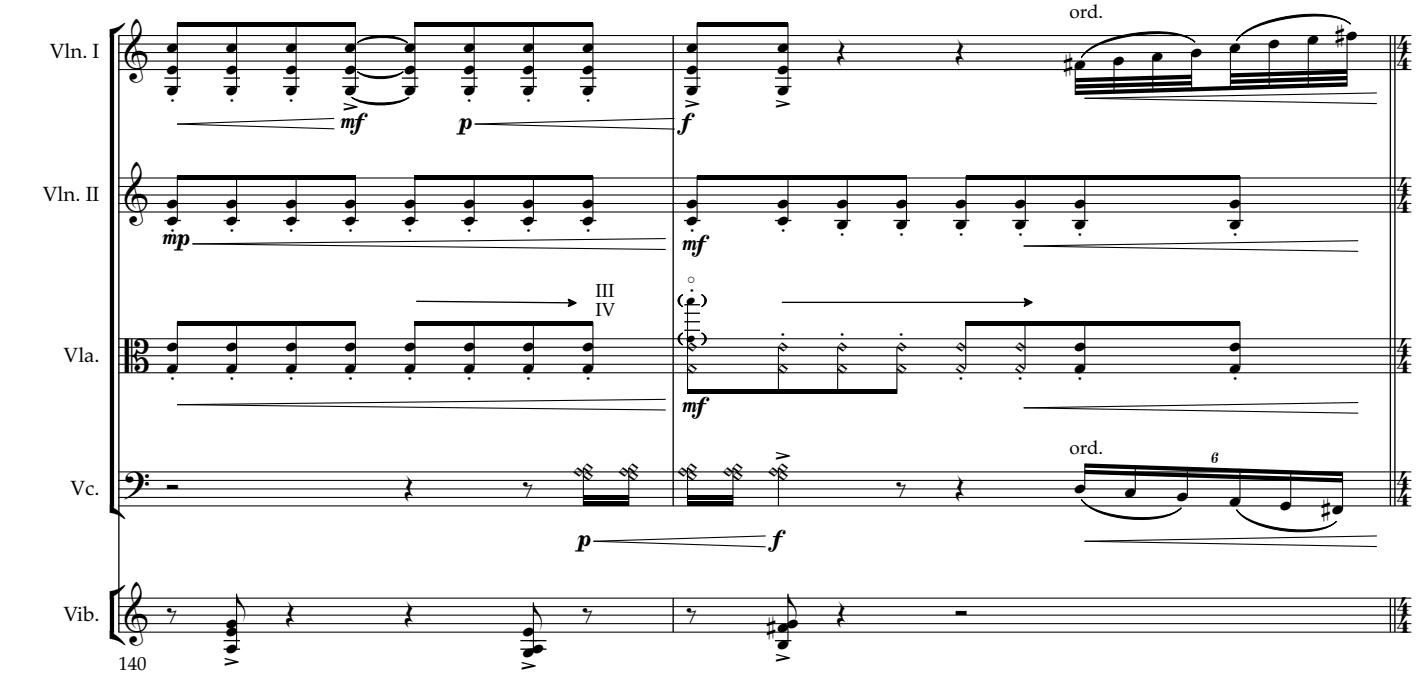

ord.
Vln. I
Vln. II
Vla.
Vc.
Timp.
Tamb.
122


Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
126


arco, scratch, high bow pressure
(two fingers on 1 string, noise)
ord.
Vln. I
Vln. II
Vla.
arco, m.s.p.
Vc.
slap strum (pizz.)
Timp.
Vib.
130

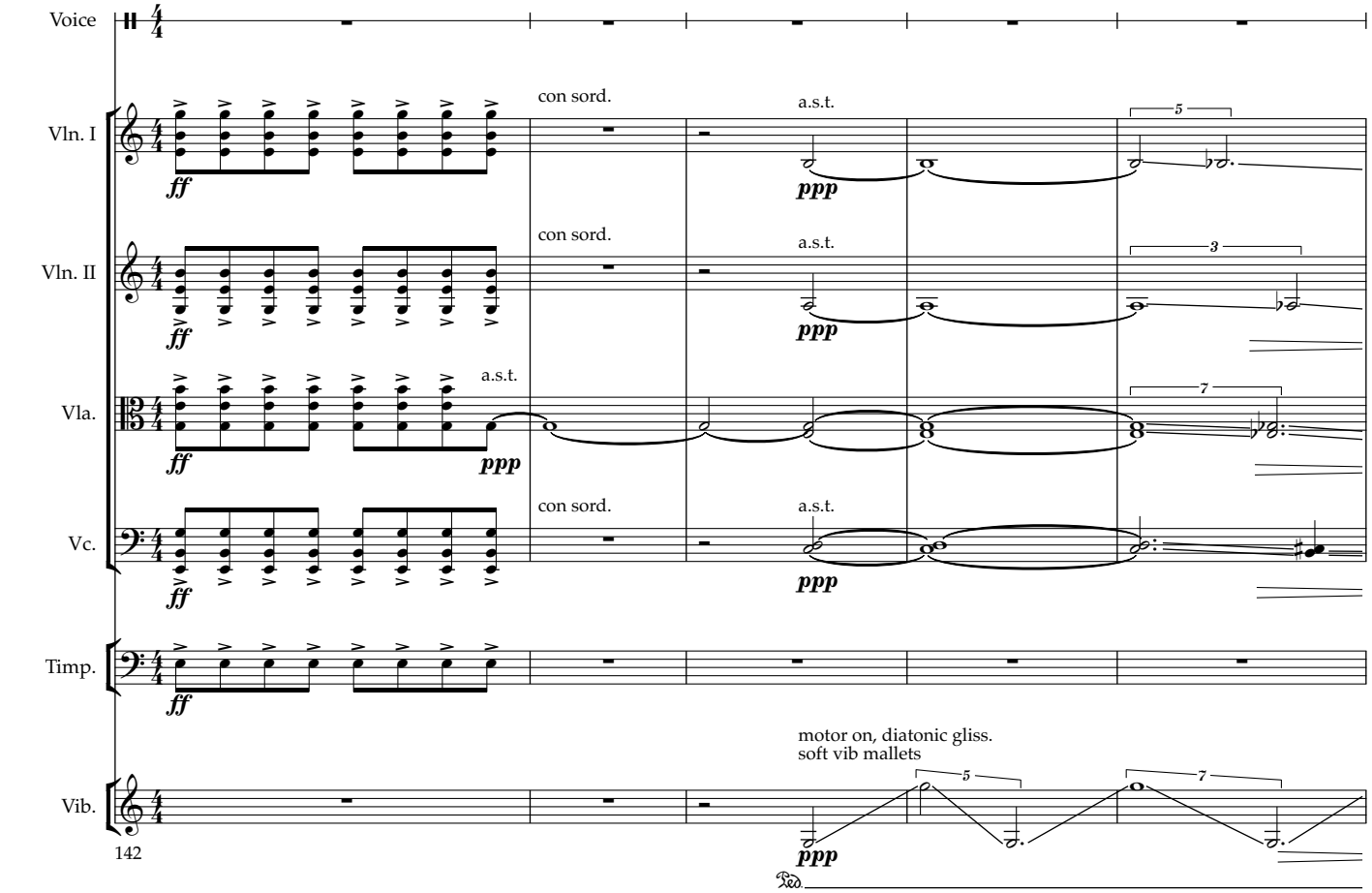

l.v.
IV
l.v.
II
l.v.
vertical bounce
(at the tip)
Vln. I
Vln. II
Vla.
Vc.
Timp.
Tamb.
134

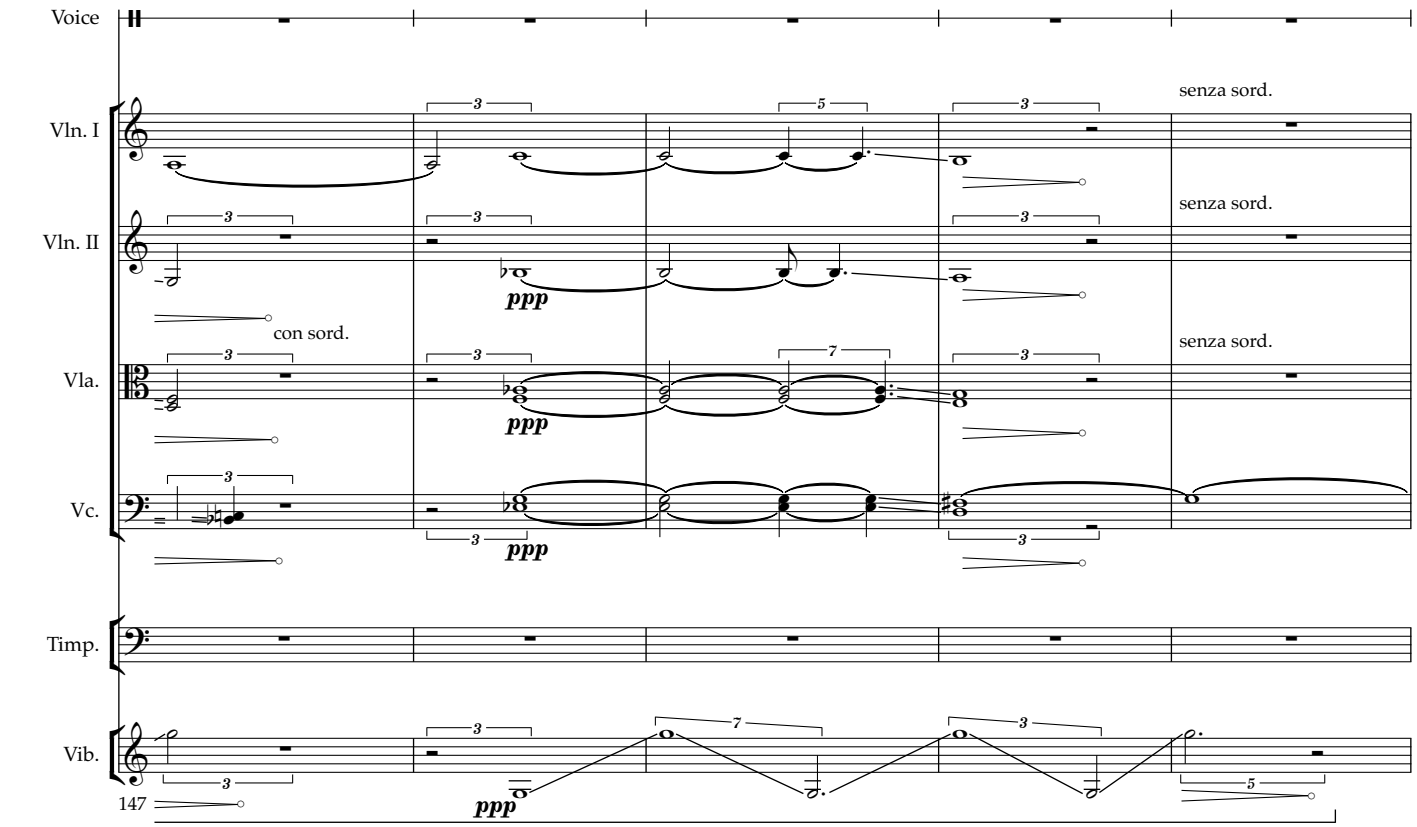

ord.
III
IV
arco, m.s.p. scratch
(three fingers on 1 string)
m.s.p.
Vln. I
Vln. II
Vla.
Vc.
Vib.
137

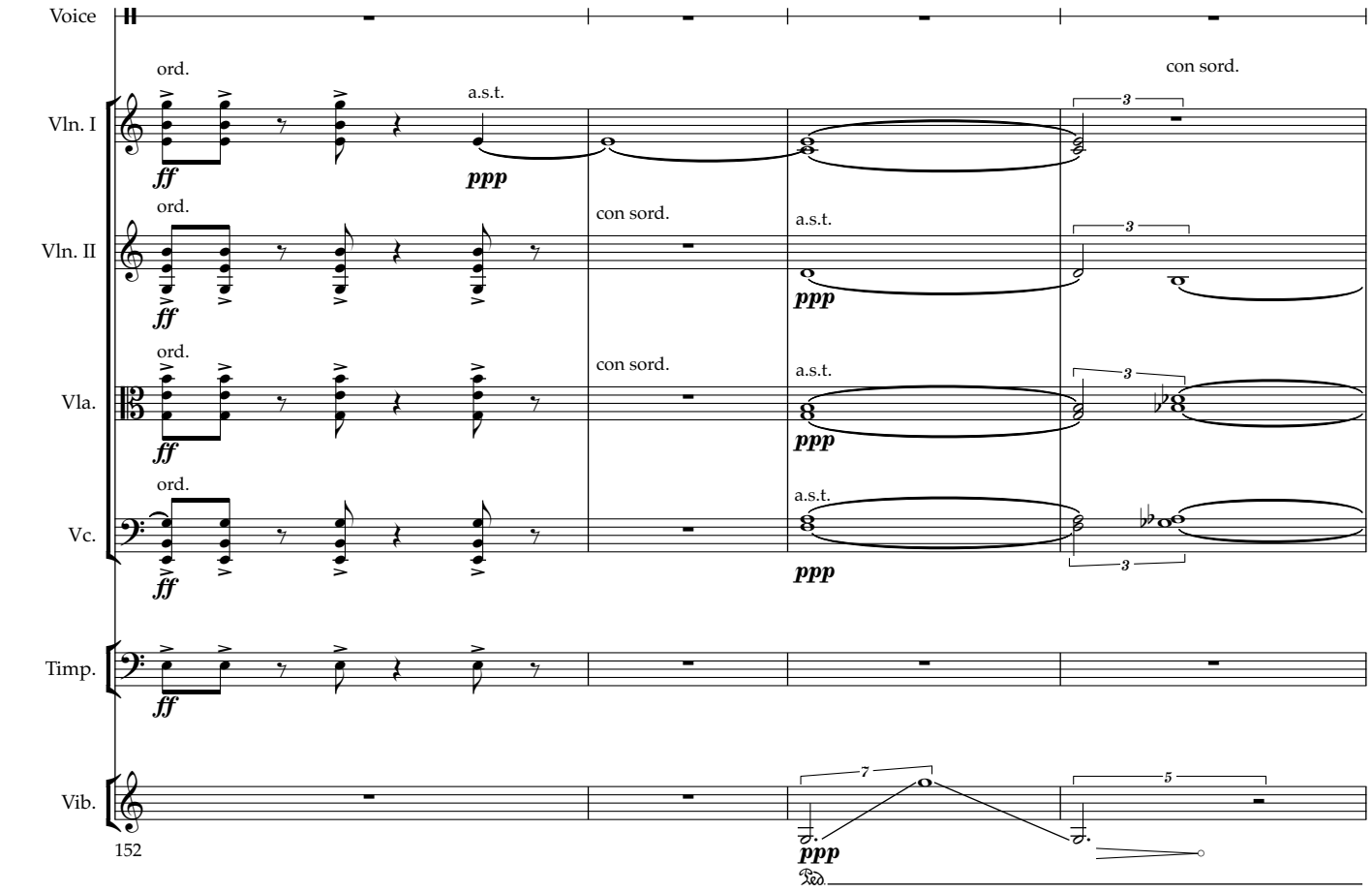


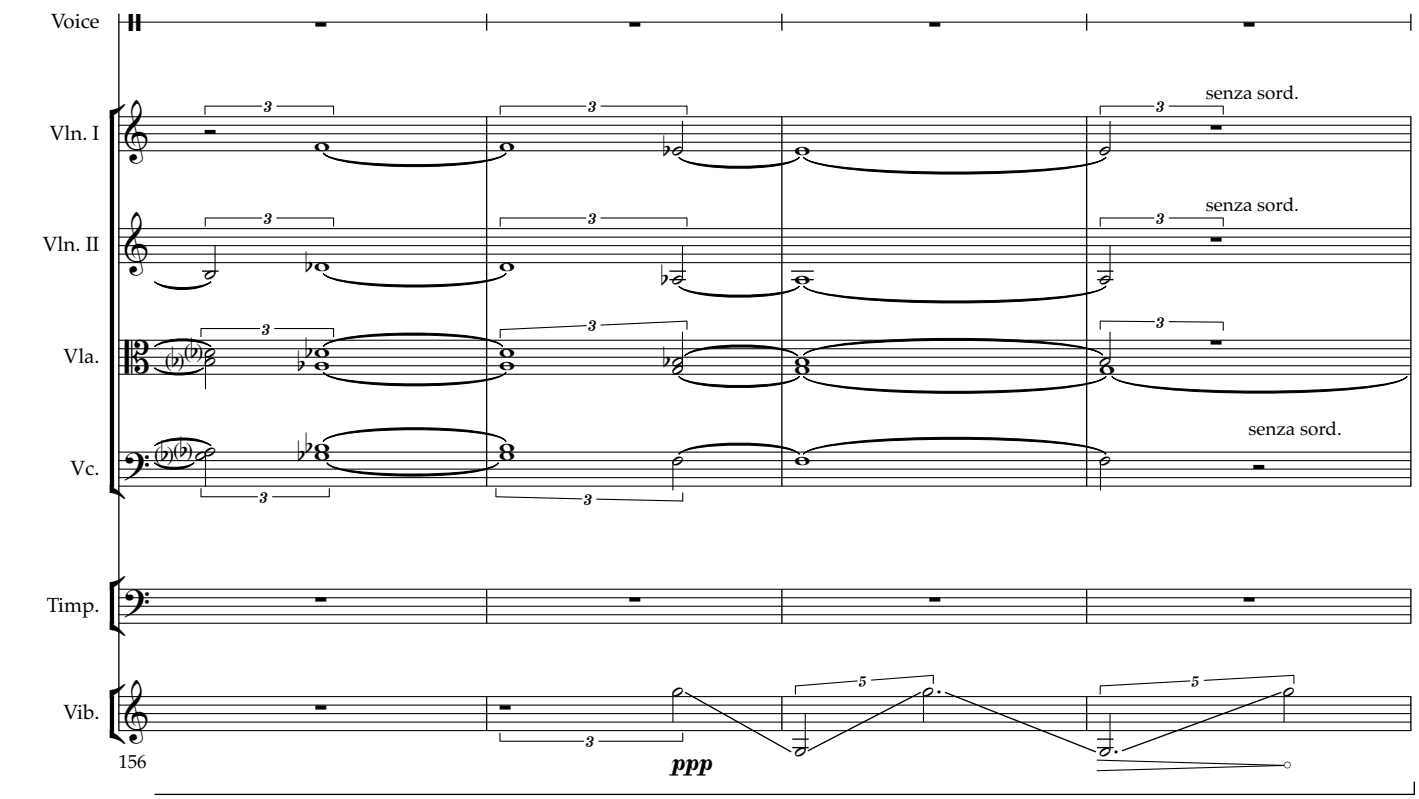
Meno Mosso

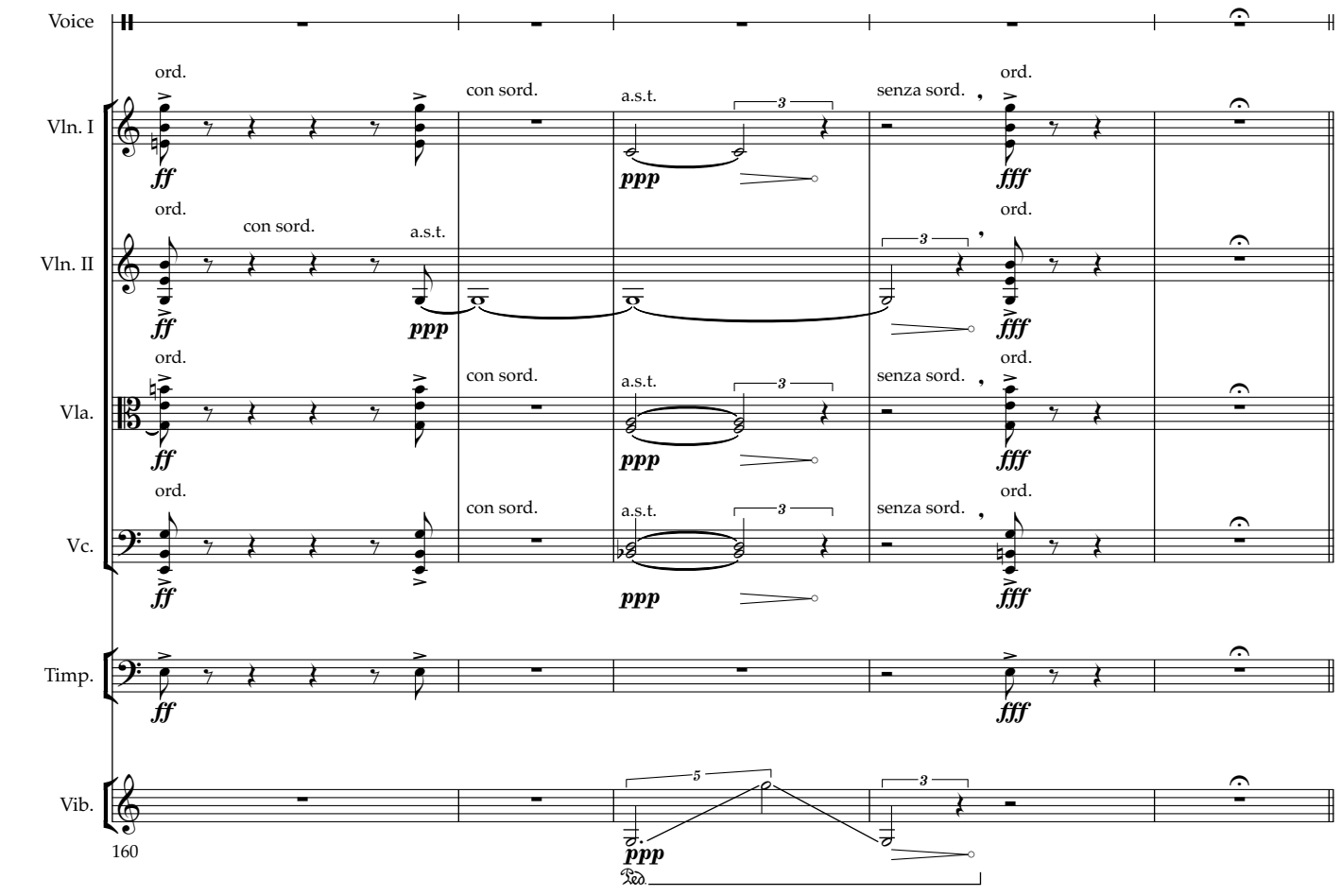
♩ = 80




Voice
Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
senza sord.
con sord.
ppp
147

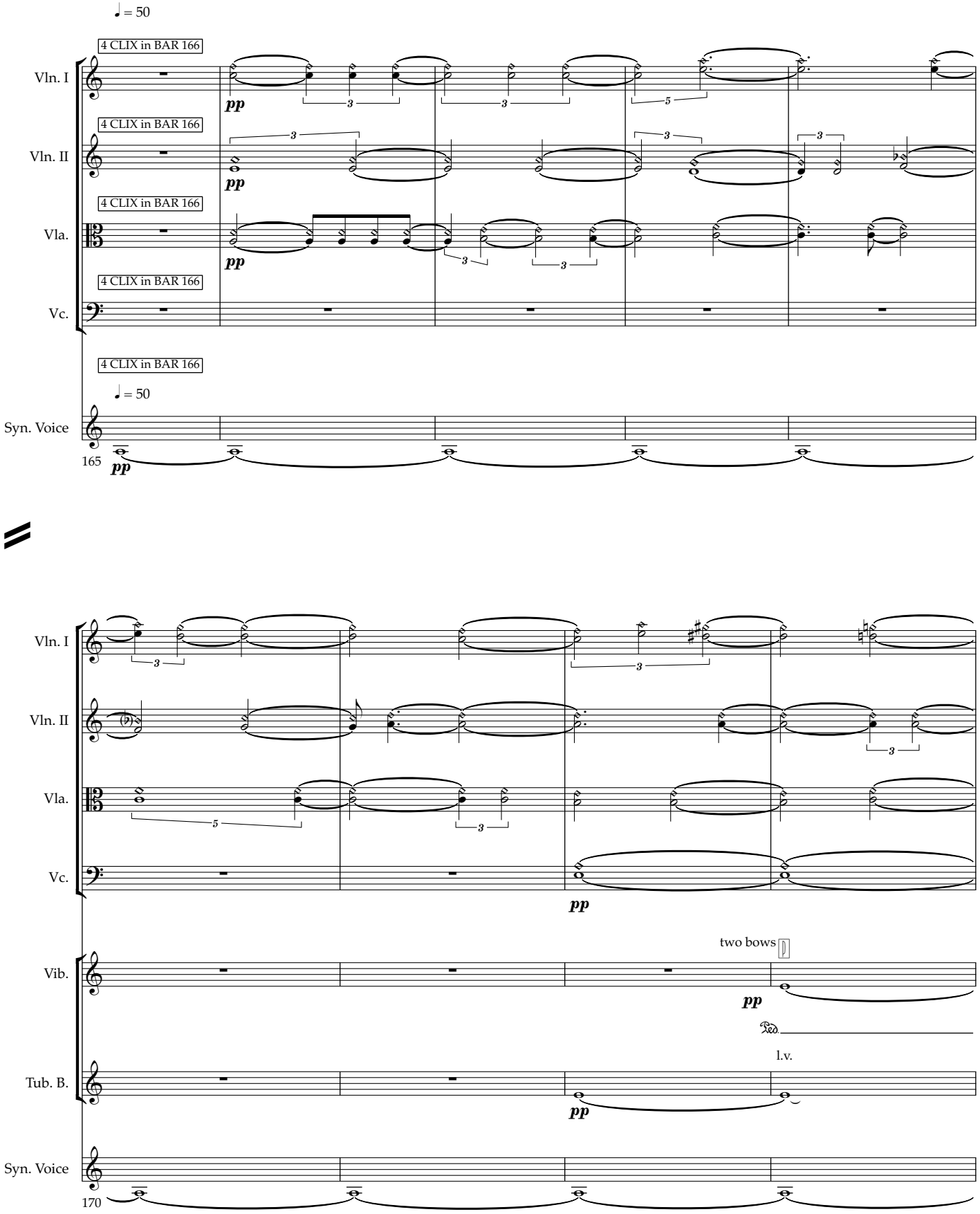

Voice
Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
ord.
a.s.t.
con sord.
ff
ppp
152

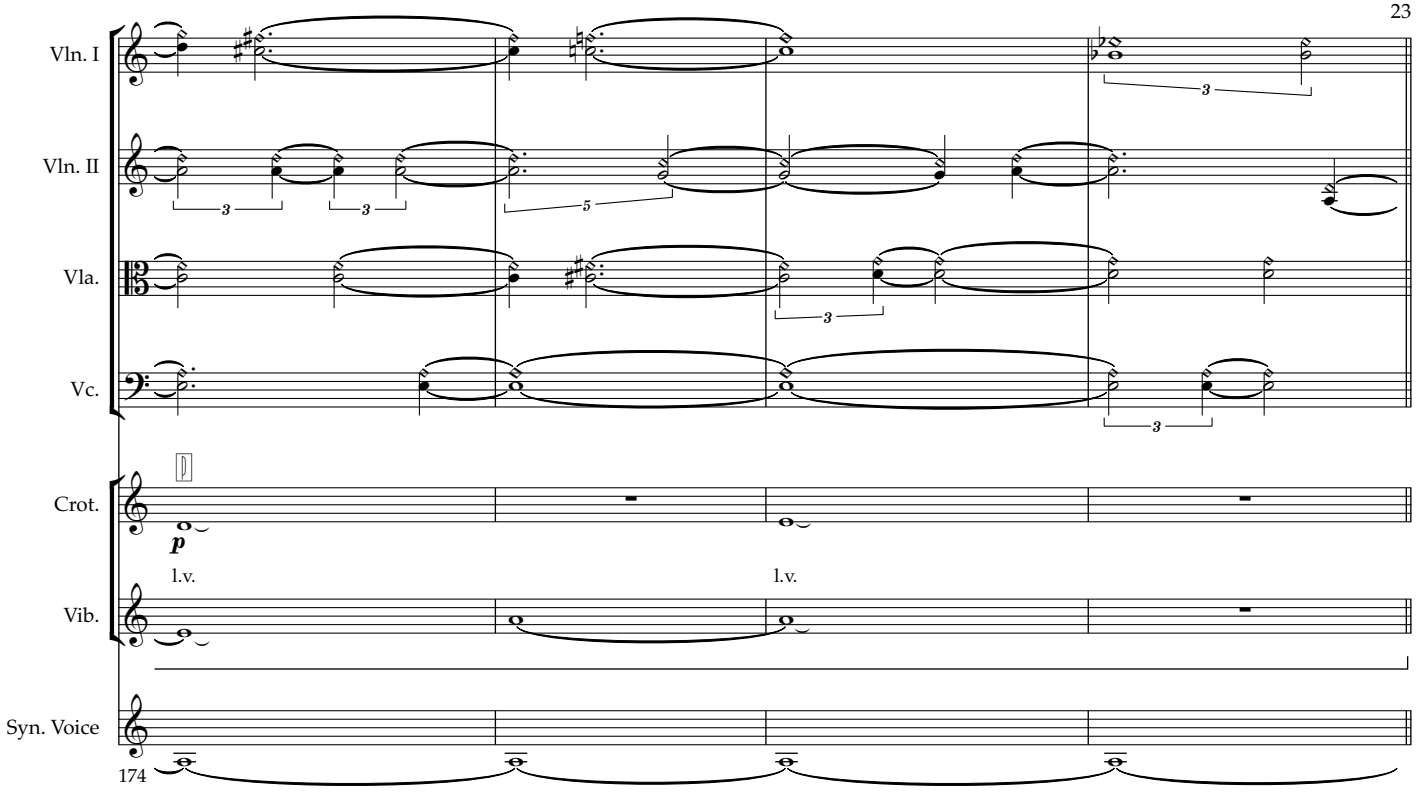

Voice
Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
senza sord.
senza sord.
senza sord.
156
ppp

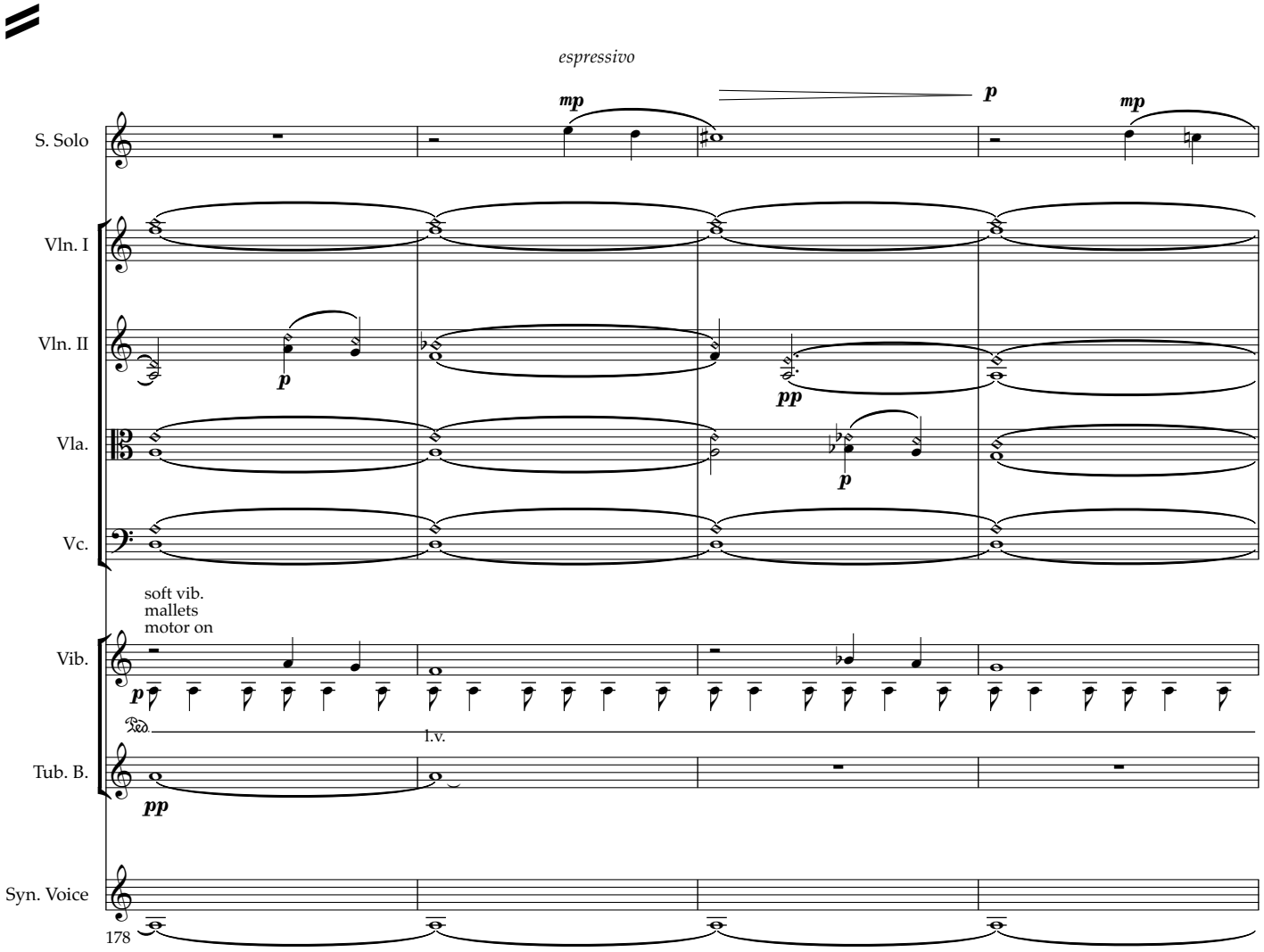

Voice
Vln. I
Vln. II
Vla.
Vc.
Timp.
Vib.
ord.
con sord.
a.s.t.
senza sord.
ff
ppp
fff
160

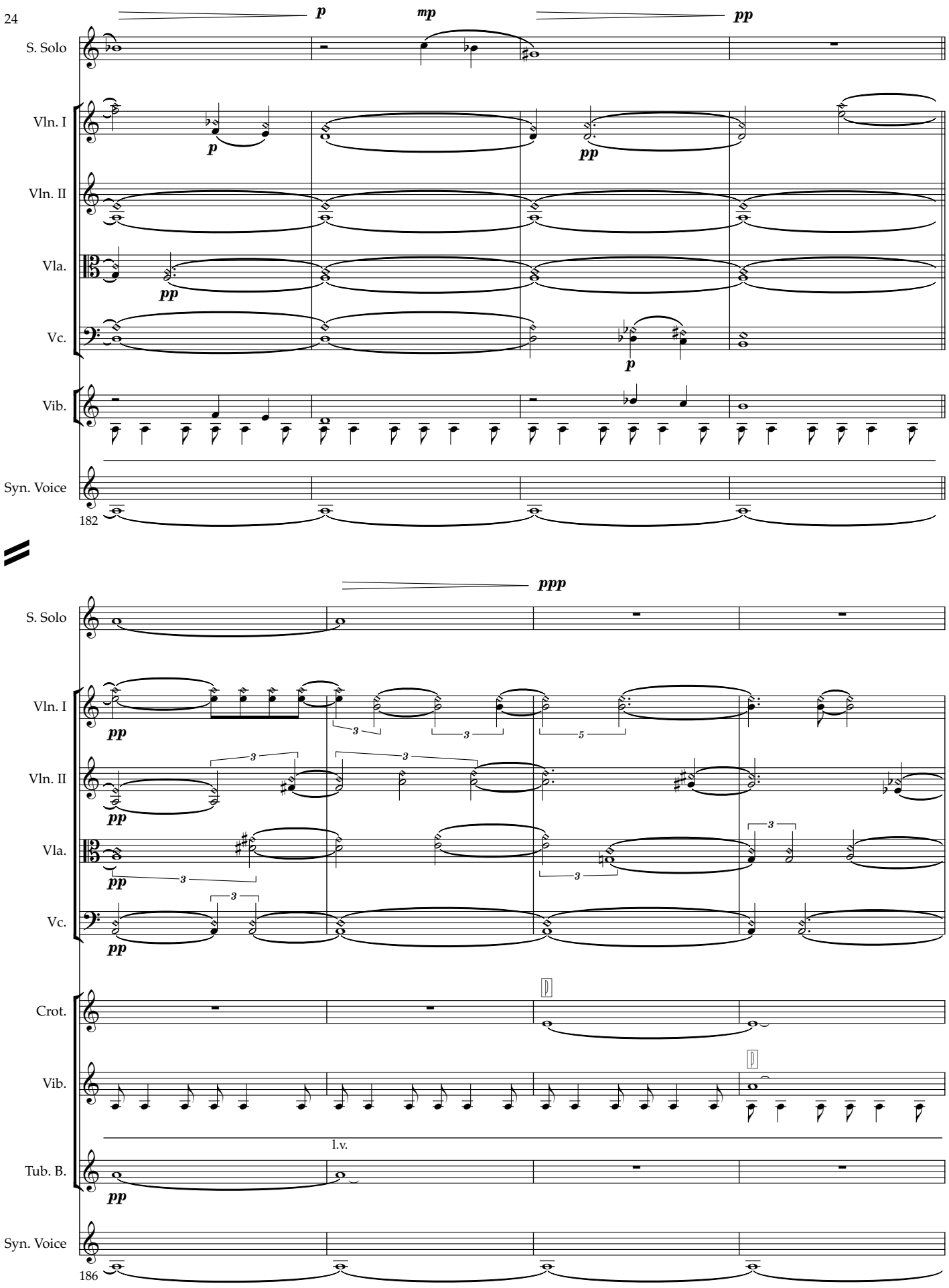
CHAPTER III

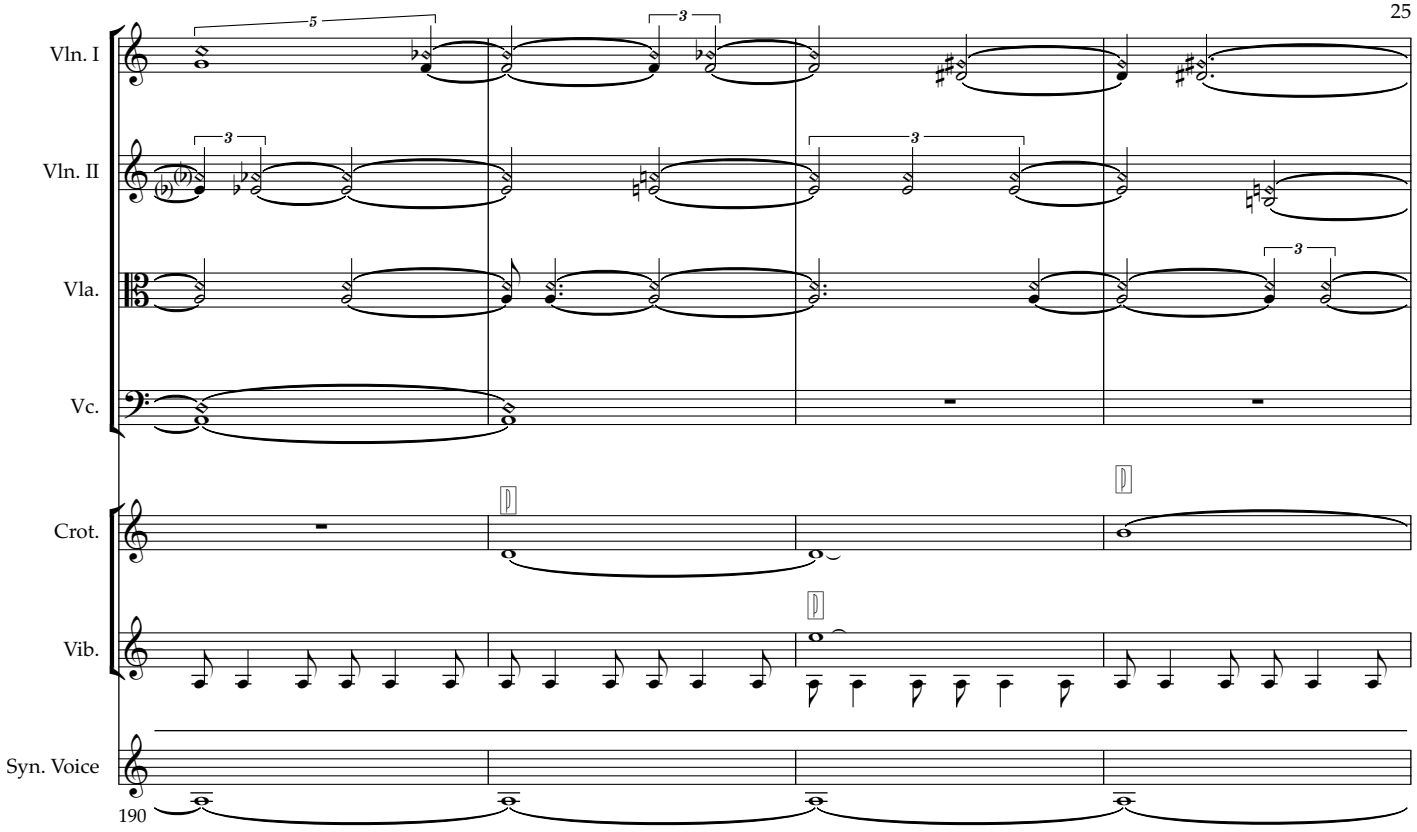
III. Cosmic Creation, Conscious Formation

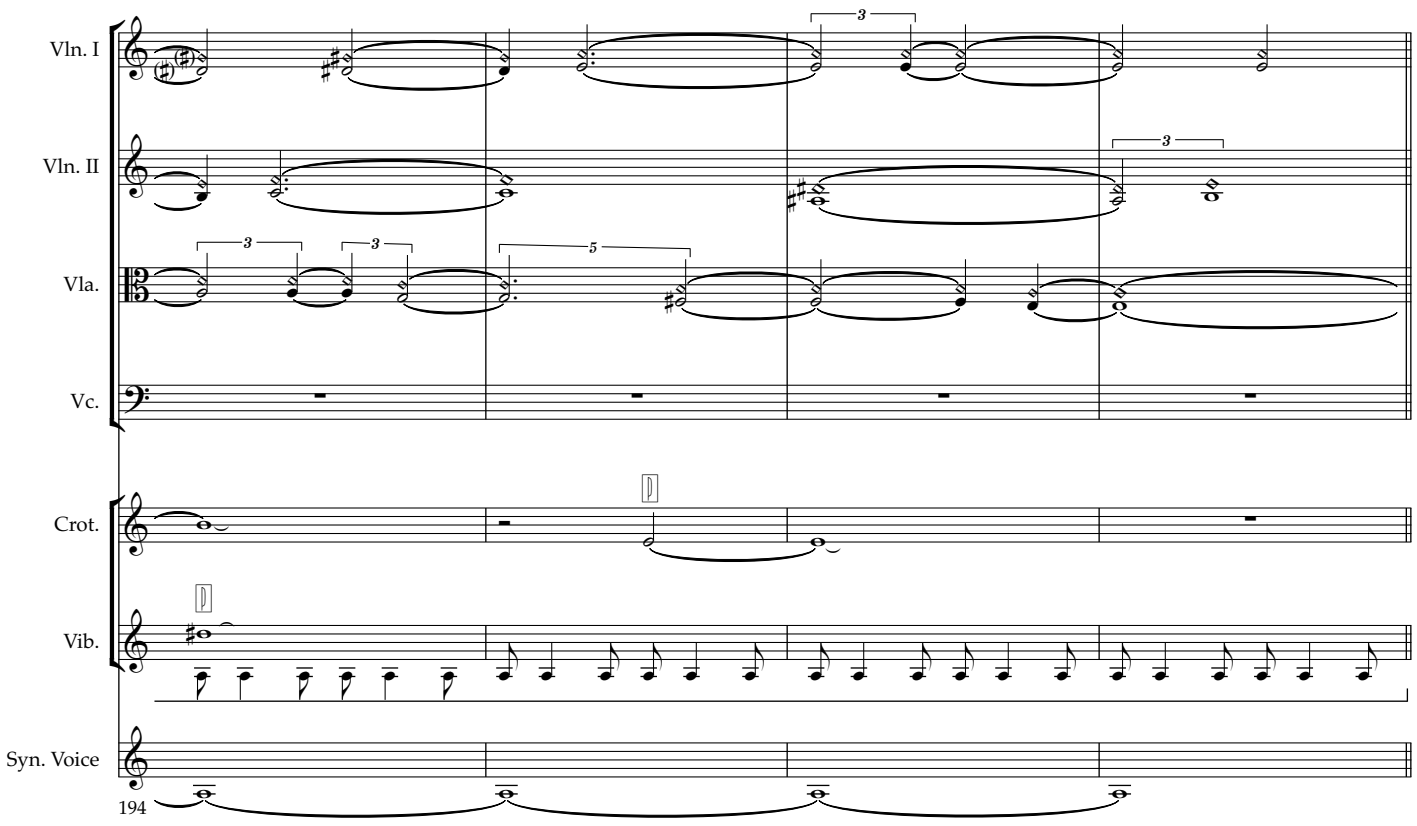


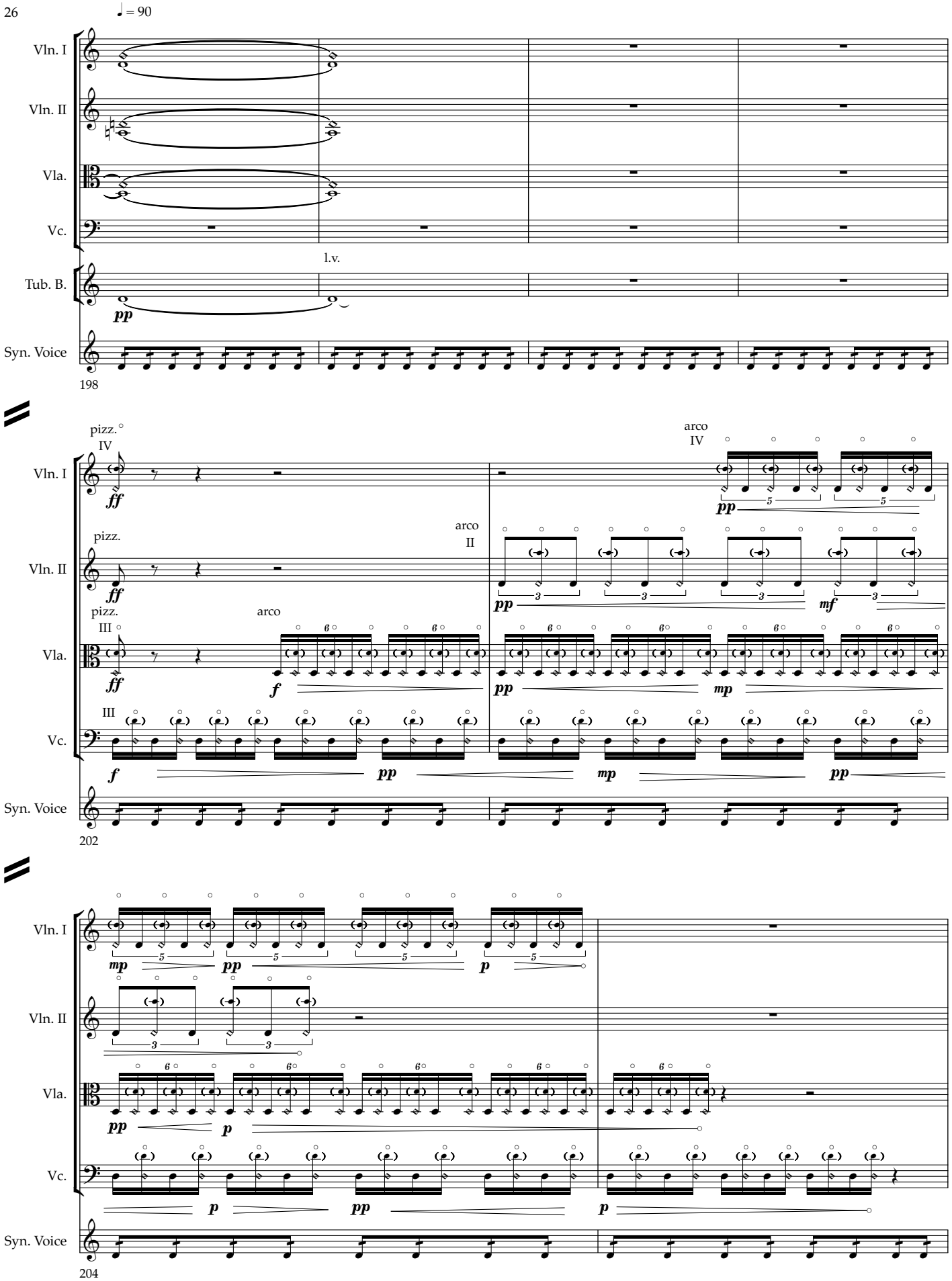

Vln. I
Vln. II
Vla.
Vc.
Crot.
p
l.v.
l.v.
Vib.
Syn. Voice
174

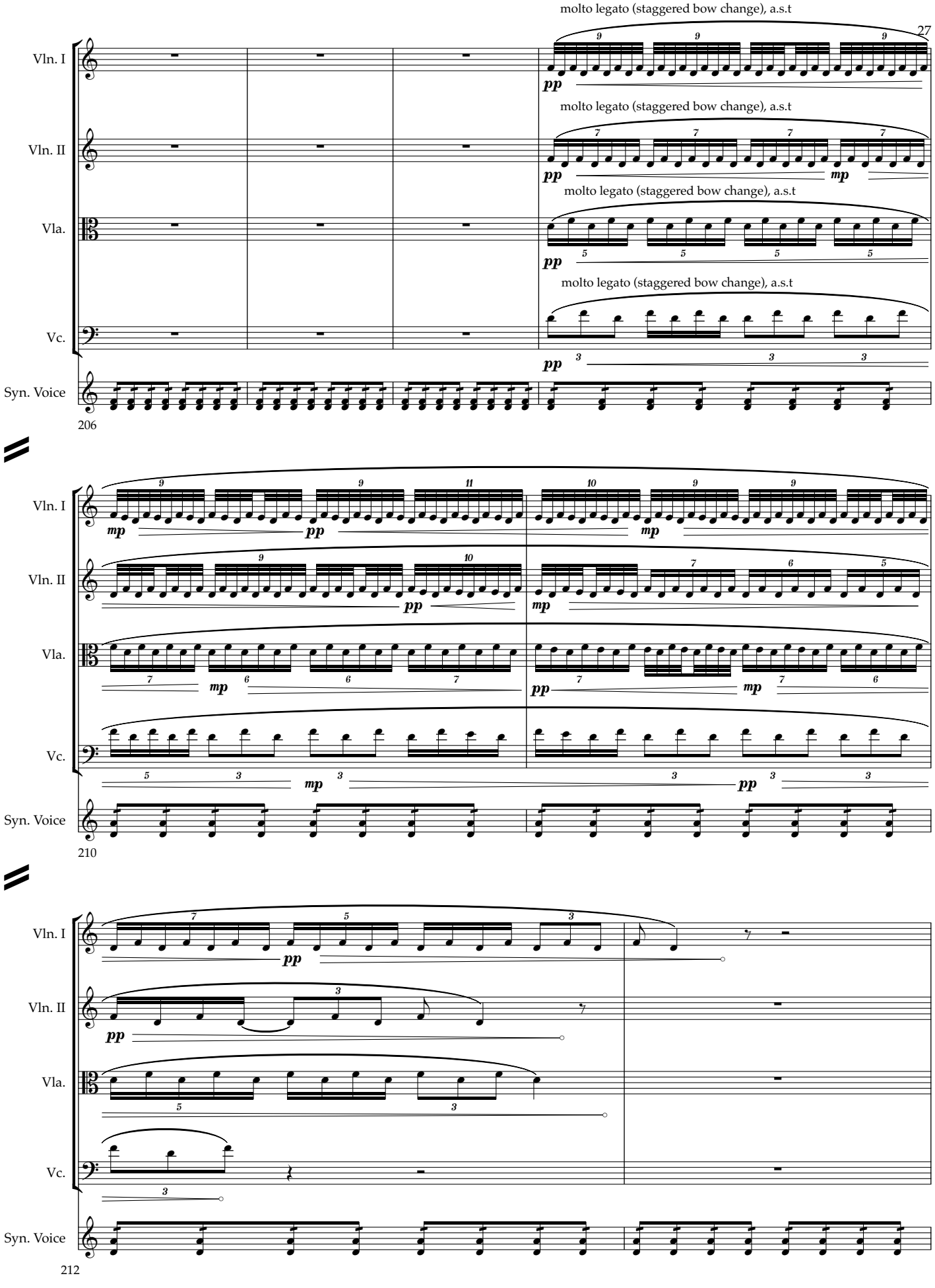

espressivo
S. Solo
mp
p
mp
Vln. I
Vln. II
p
pp
Vla.
p
Vc.
soft vib.
mallets
motor on
Vib.
p
Ped.
l.v.
Tub. B.
pp
Syn. Voice
178

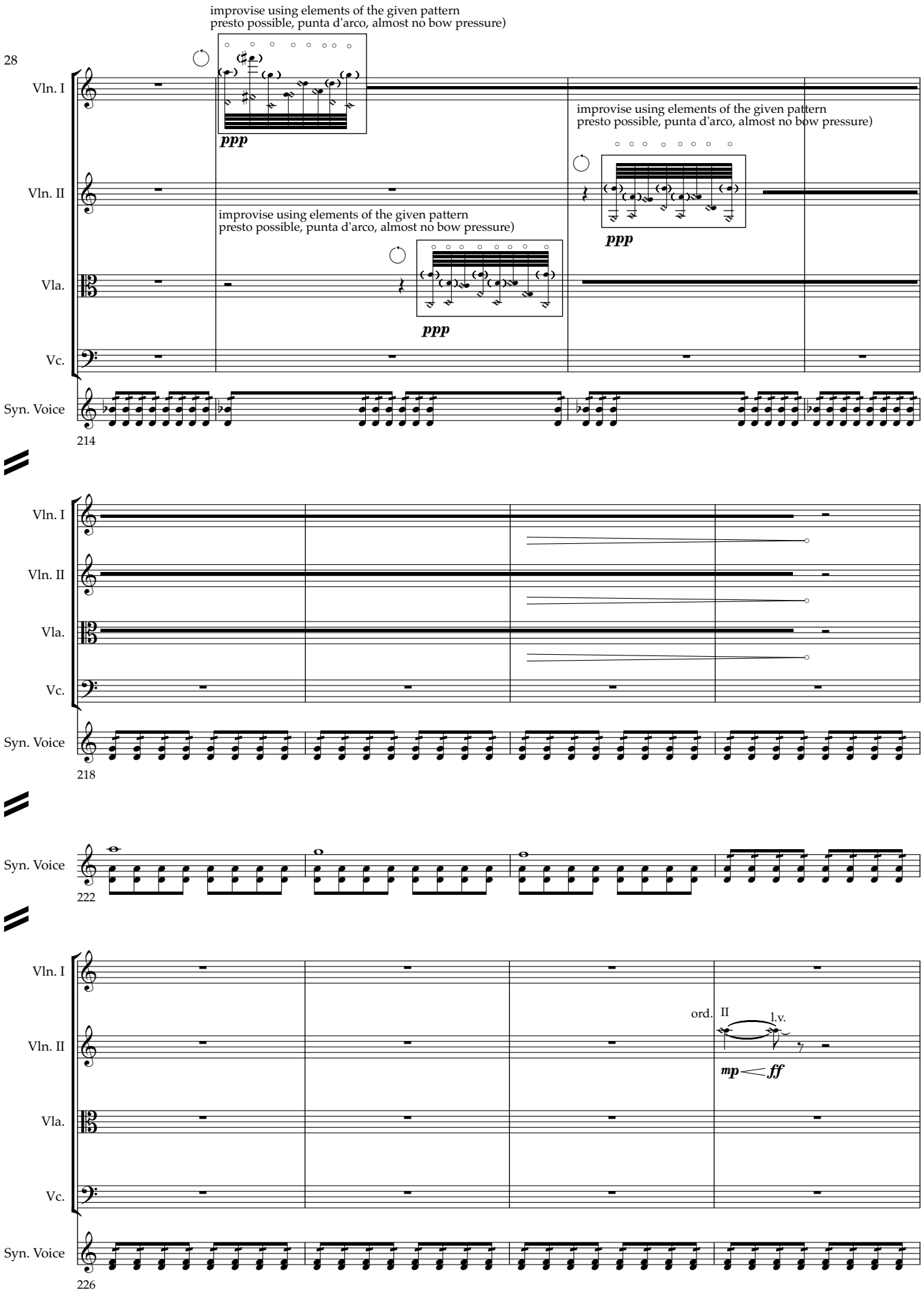

S. Solo
Vln. I
Vln. II
Vla.
Vc.
Vib.
Syn. Voice
182
p
mp
pp
ppp
Crot.
Tub. B.
l.v.
186

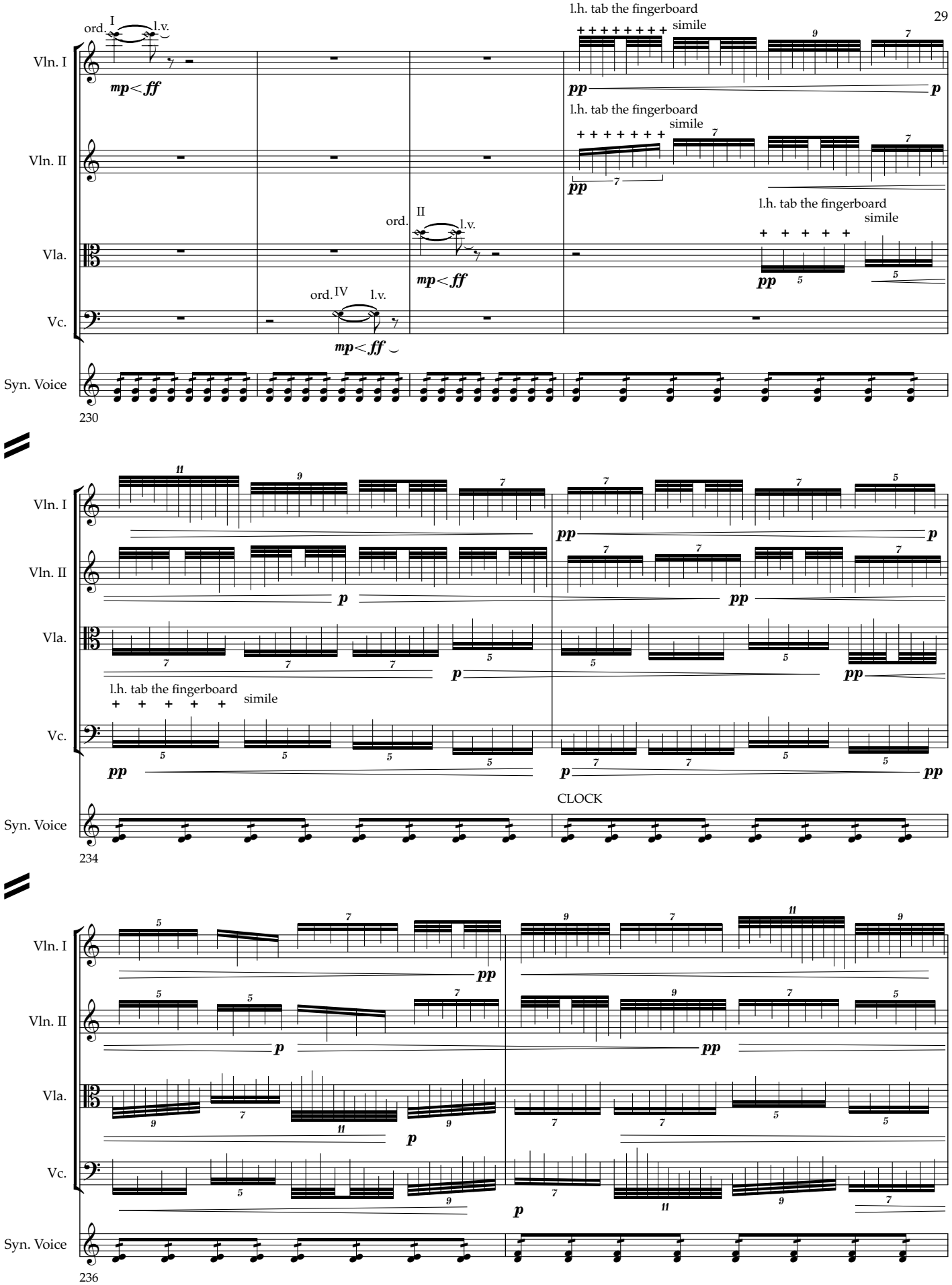

Vln. I
Vln. II
Vla.
Vc.
Crot.
Vib.
Syn. Voice
190

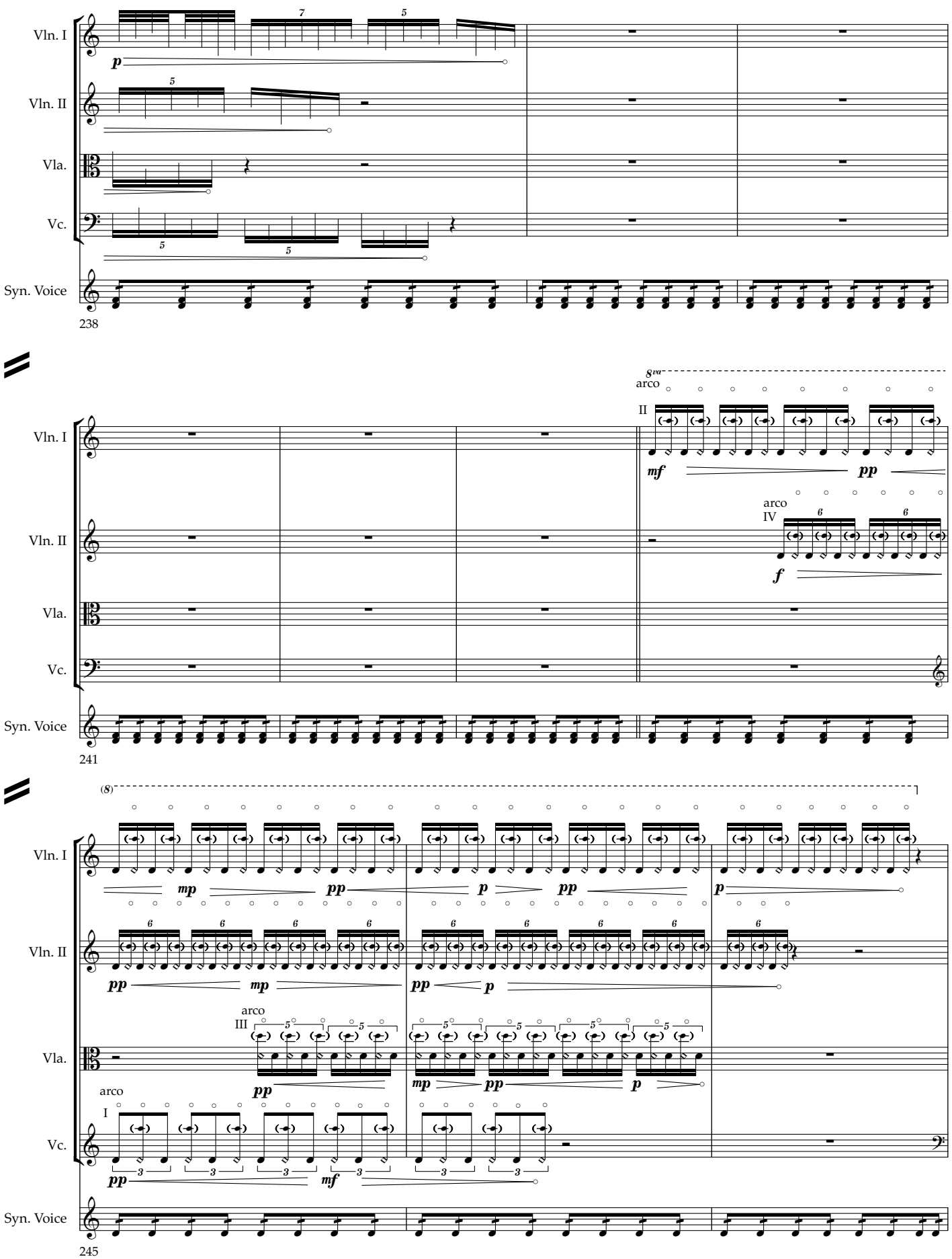

Vln. I
Vln. II
Vla.
Vc.
Crot.
Vib.
Syn. Voice
194

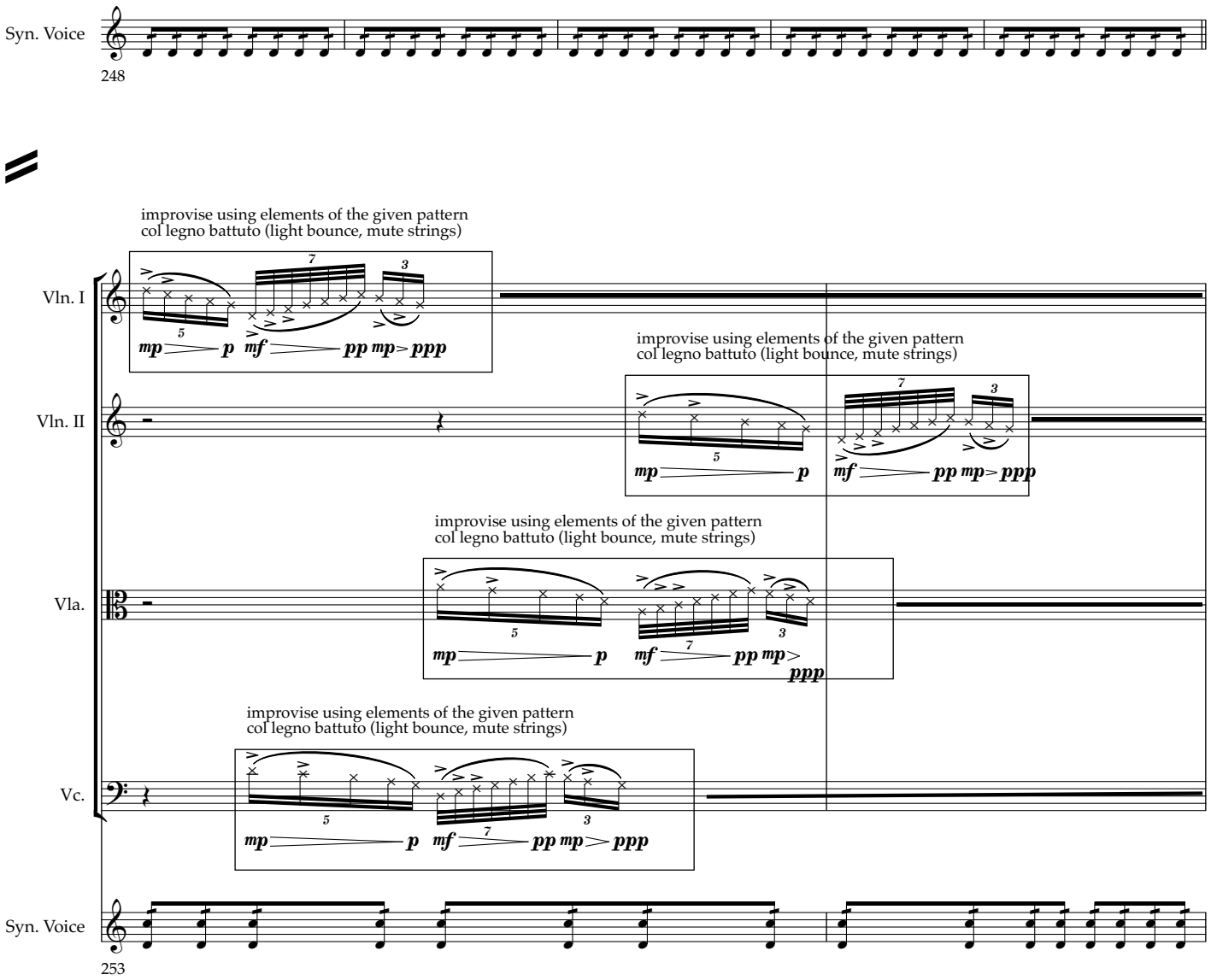

26
♩ = 90
Vln. I
Vln. II
Vla.
Vc.
l.v.
Tub. B.
pp
Syn. Voice
198
pizz.
IV
ff
arco
IV
pp
pizz.
ff
arco
II
pp
mf
pizz.
III
ff
arco
f
pp
mp
III
f
pp
mp
pp
Syn. Voice
202
mp
pp
p
pp
p
p
pp
p
Syn. Voice
204

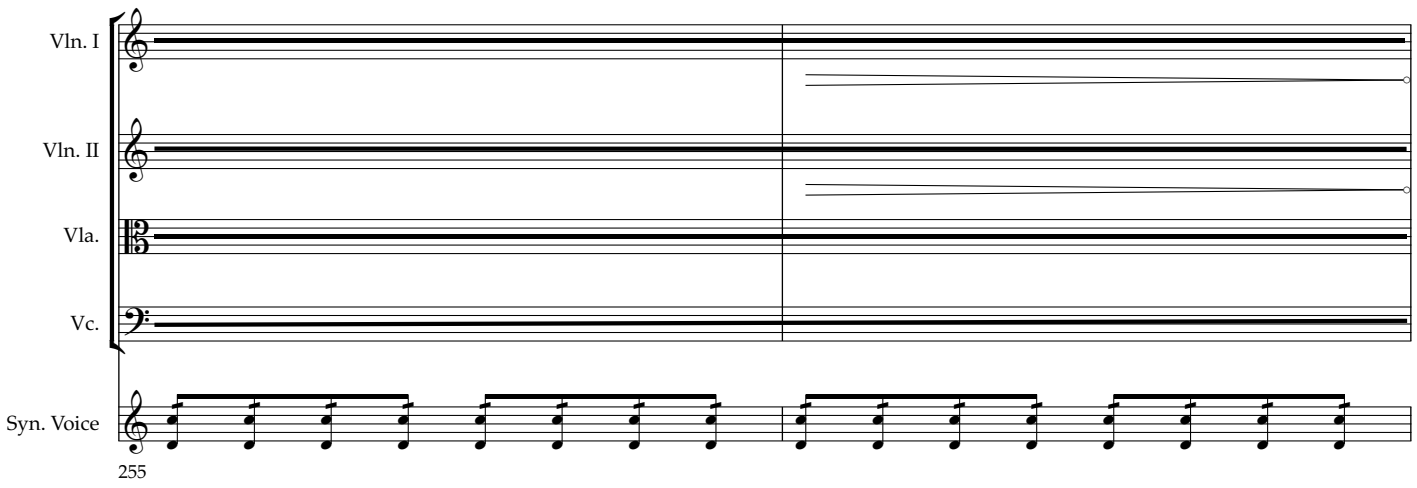

molto legato (staggered bow change), a.s.t
Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
pp
mp
206
210
212

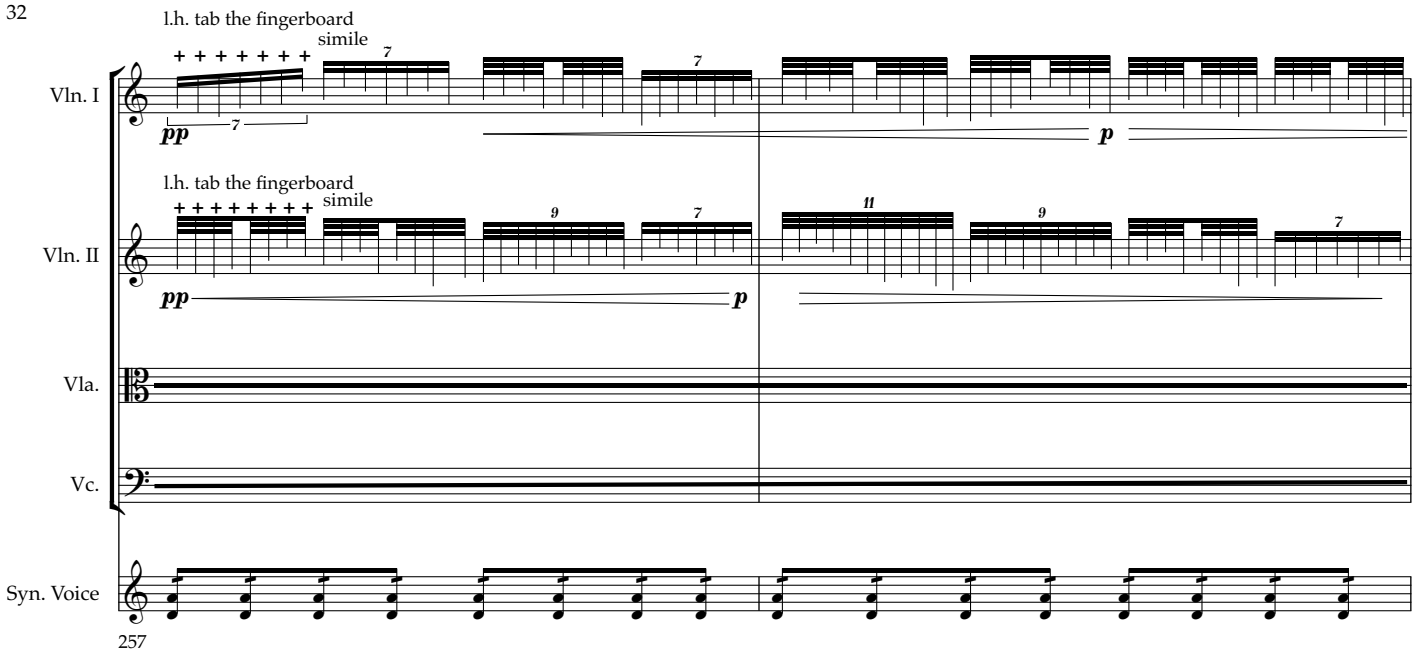

improvise using elements of the given pattern
presto possible, punta d'arco, almost no bow pressure)
ppp
improvise using elements of the given pattern
presto possible, punta d'arco, almost no bow pressure)
ppp
improvise using elements of the given pattern
presto possible, punta d'arco, almost no bow pressure)
ppp
Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
214
Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
218
Syn. Voice
222
Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
ord.
II
l.v.
mp
ff
226

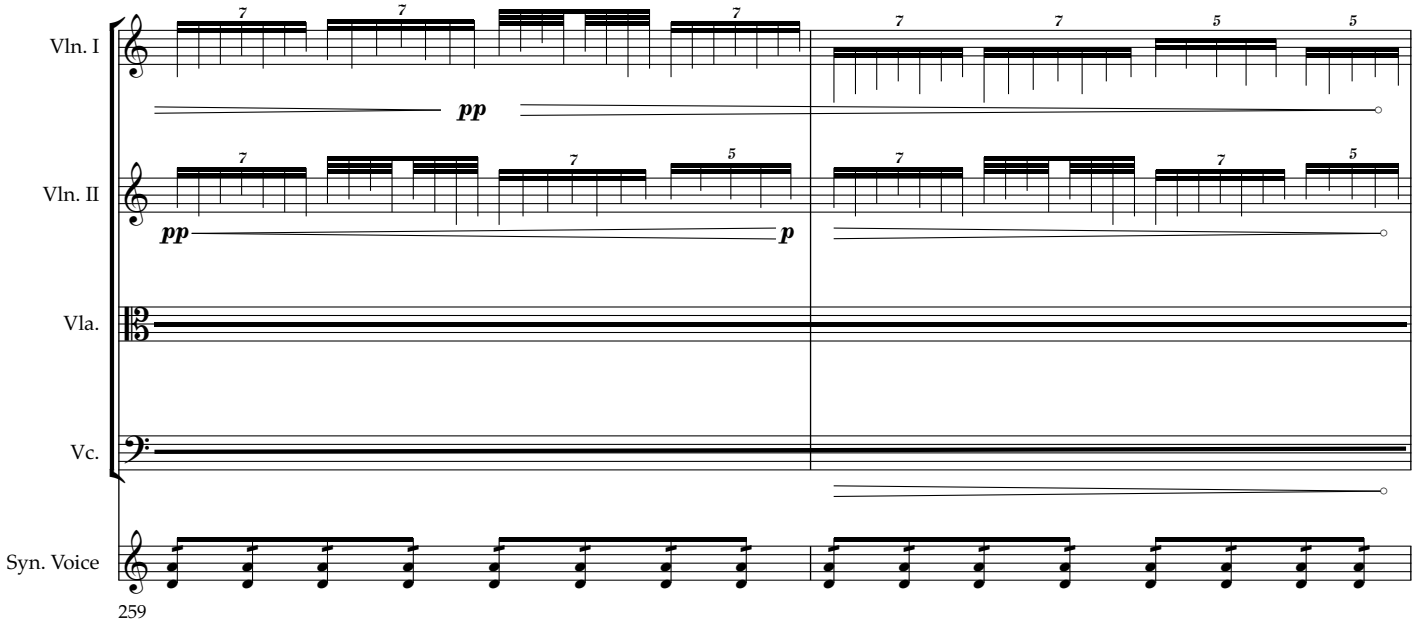

Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
ord. I l.v.
mp < ff
l.h. tab the fingerboard
simile
pp
p
ord. II l.v.
ord. IV l.v.
230
CLOCK
234
236

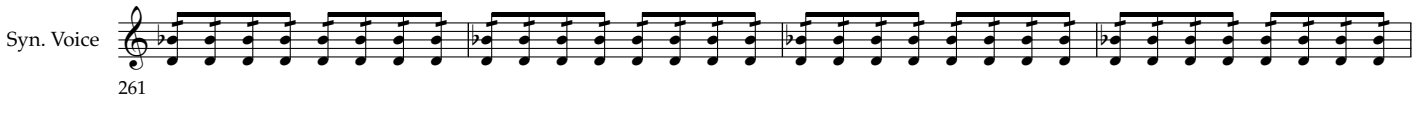

Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
238
8va
arco
II
mf
pp
arco
IV
f
241
(8)
mp
pp
p
arco
III
arco
I
mf
245

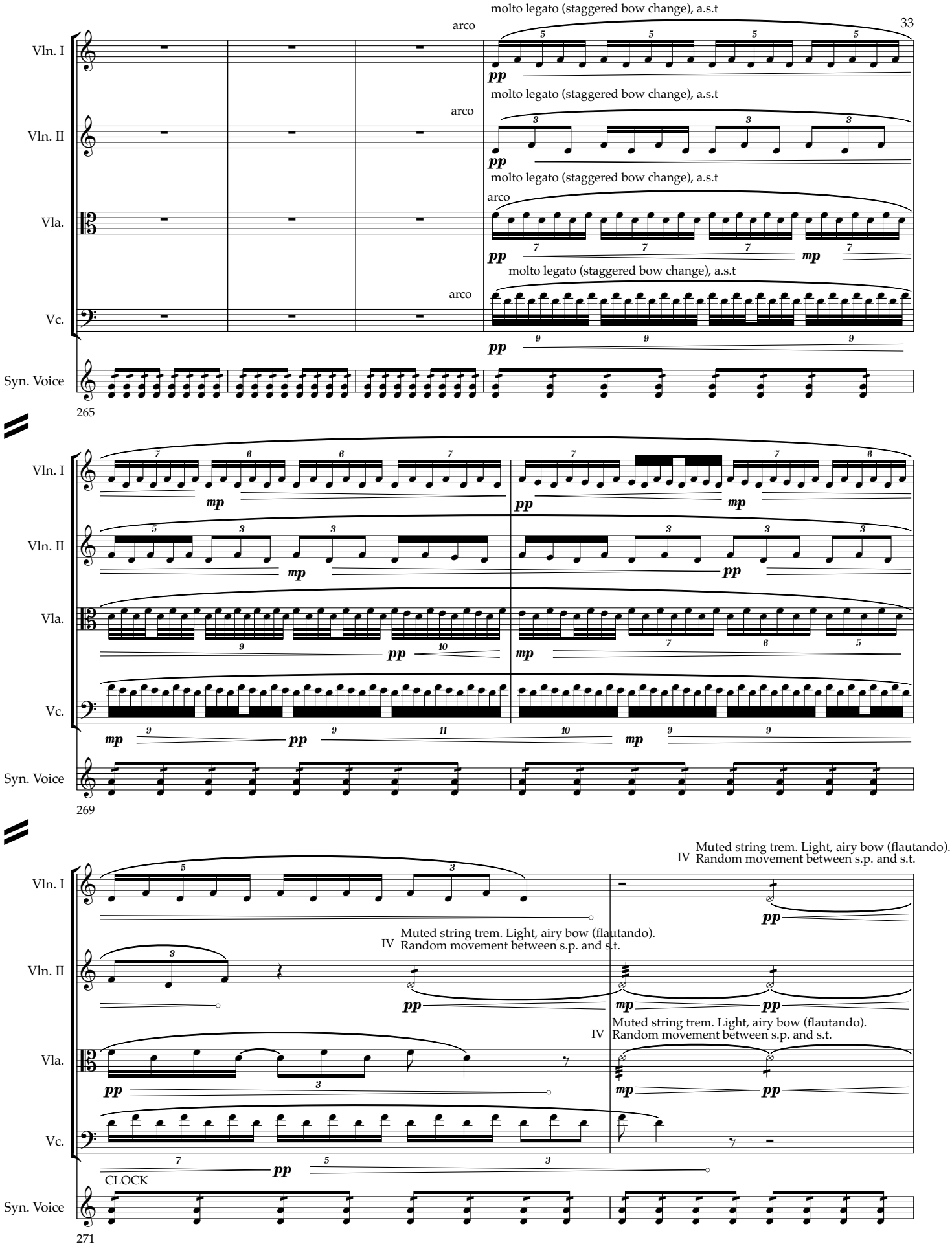

Syn. Voice
248
improvise using elements of the given pattern
col legno battuto (light bounce, mute strings)
Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
253
mp p mf pp mp ppp

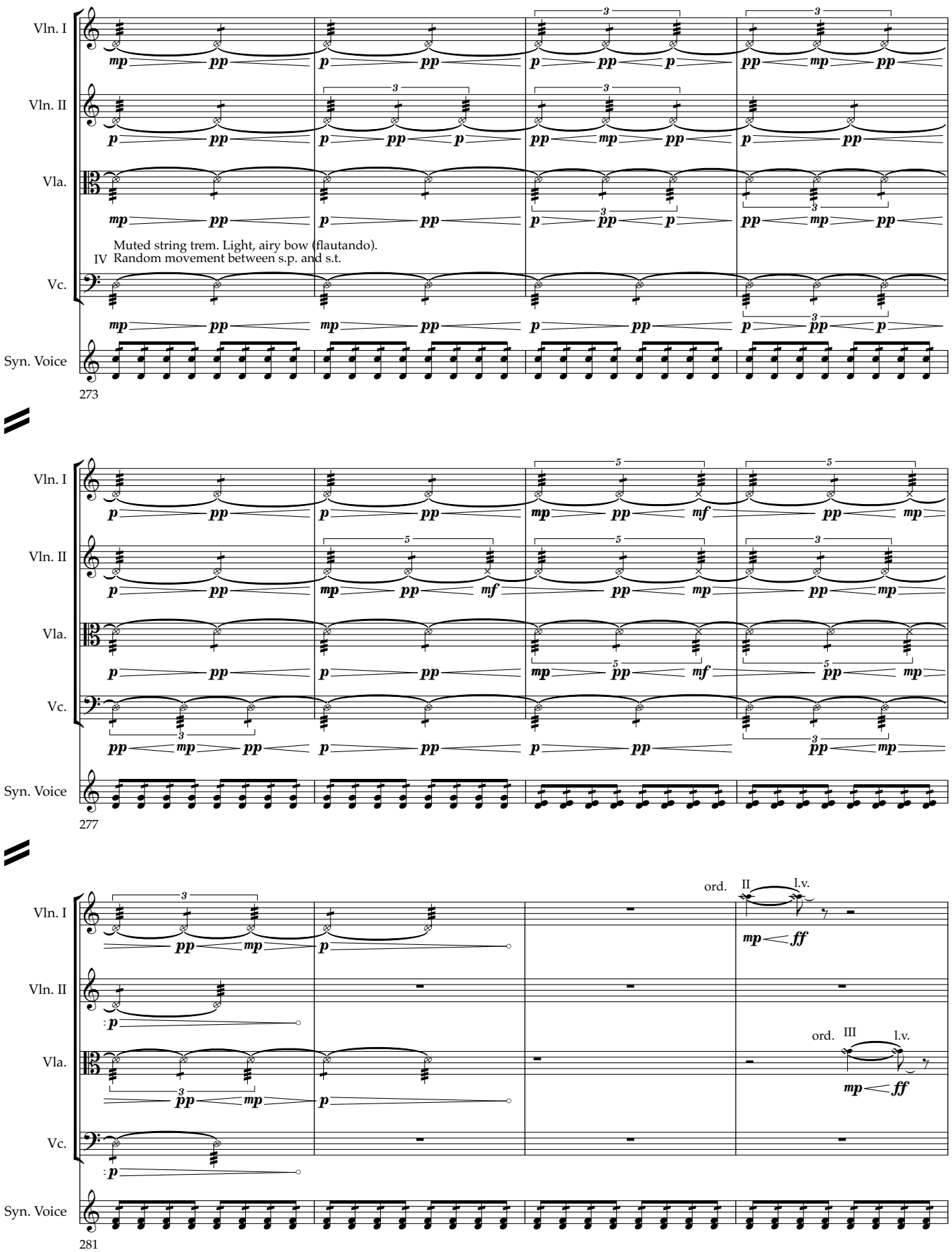

Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
255

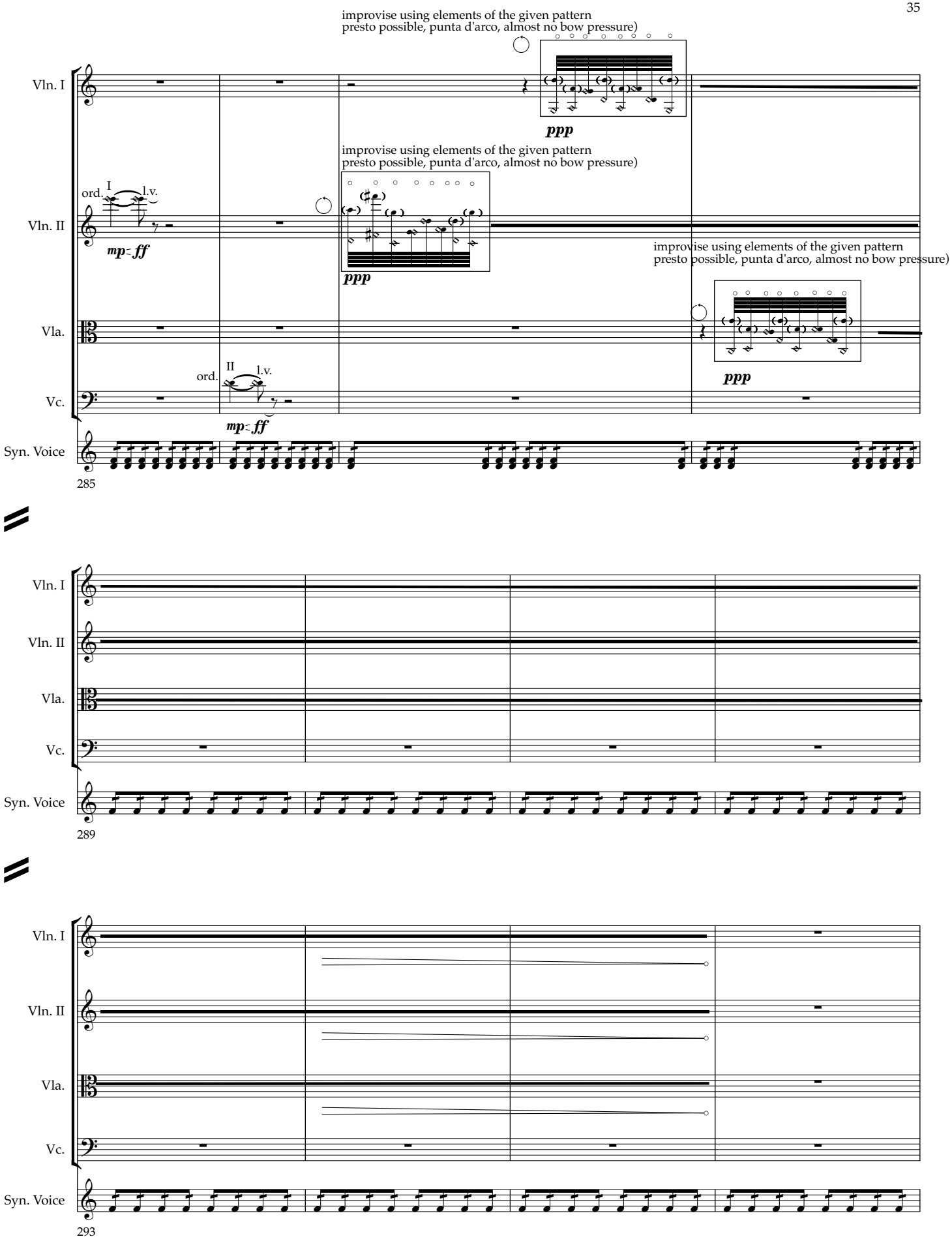

l.h. tab the fingerboard
simile
Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
pp
p
257

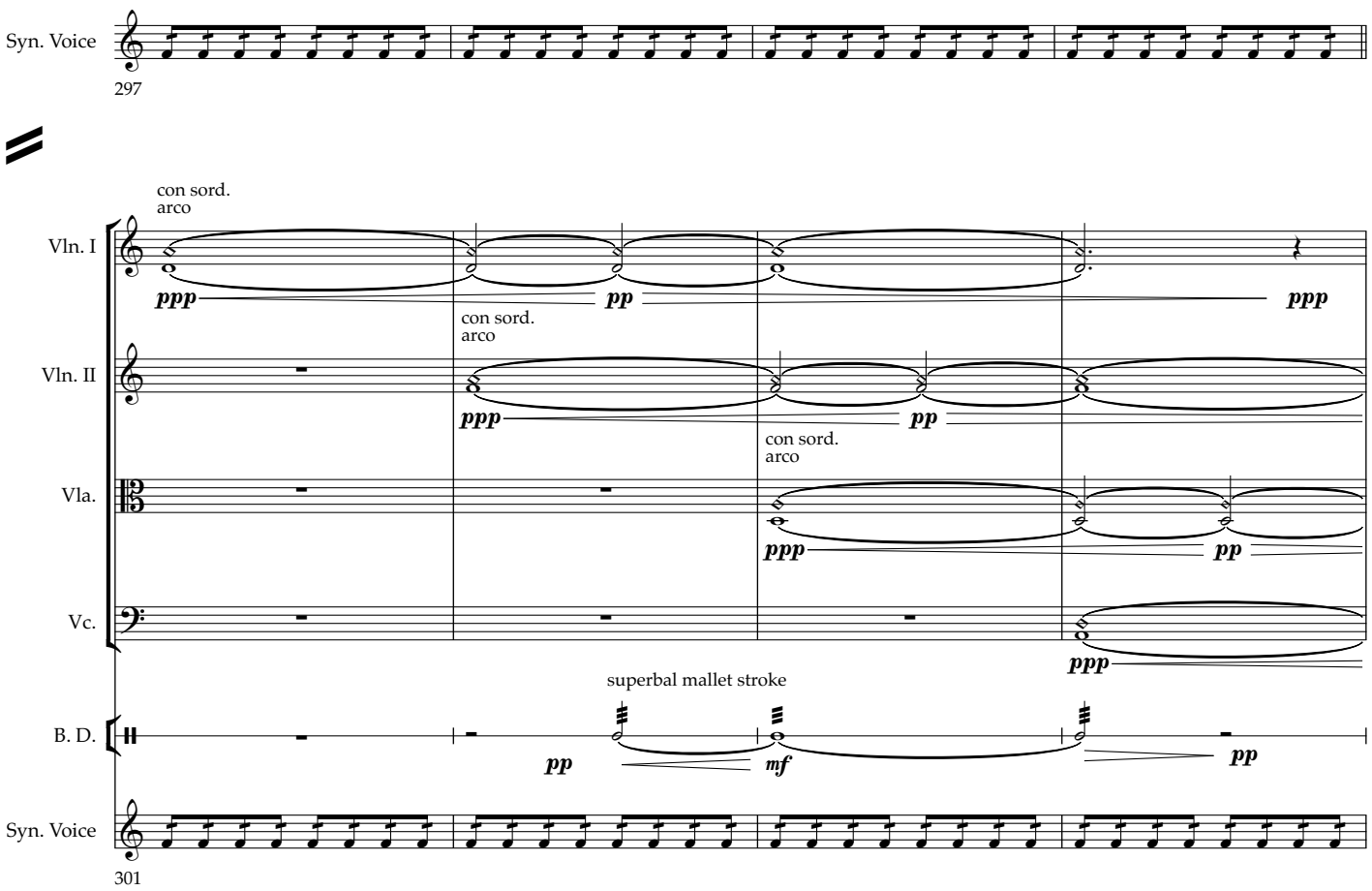

Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
pp
p
259

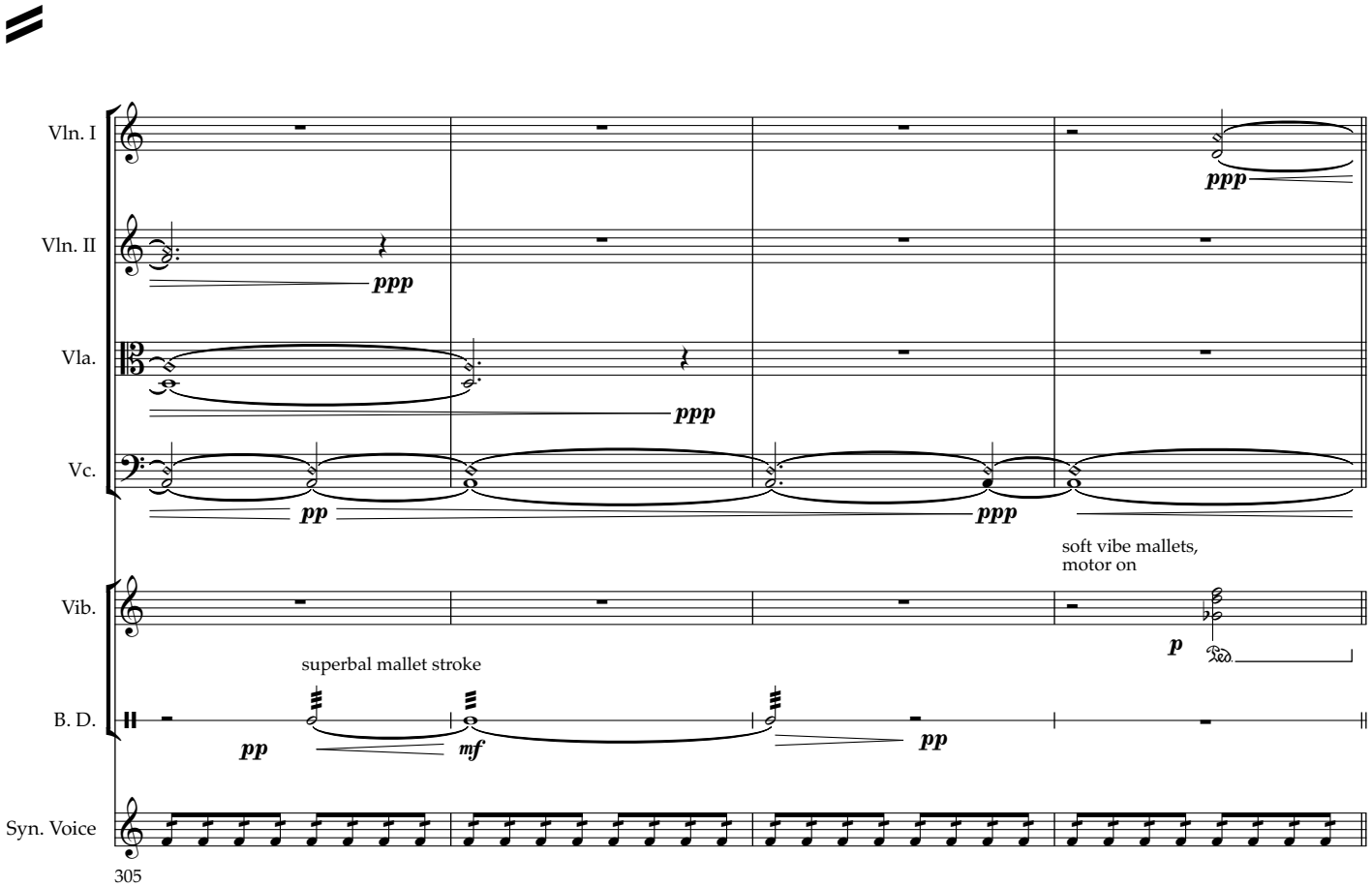

Syn. Voice
261

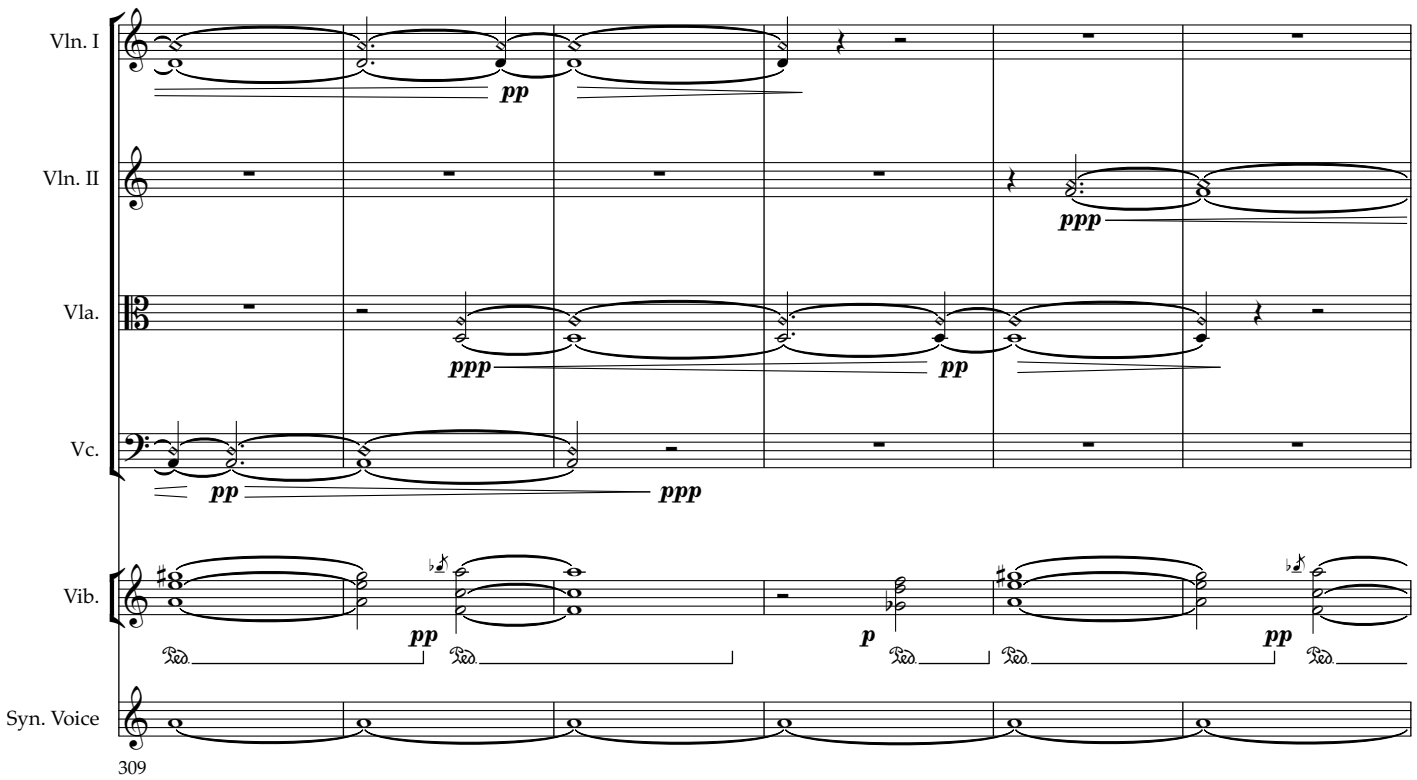

molto legato (staggered bow change), a.s.t
arco
Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
pp
mp
265
269
271
IV Muted string trem. Light, airy bow (flautando).
Random movement between s.p. and s.t.
CLOCK

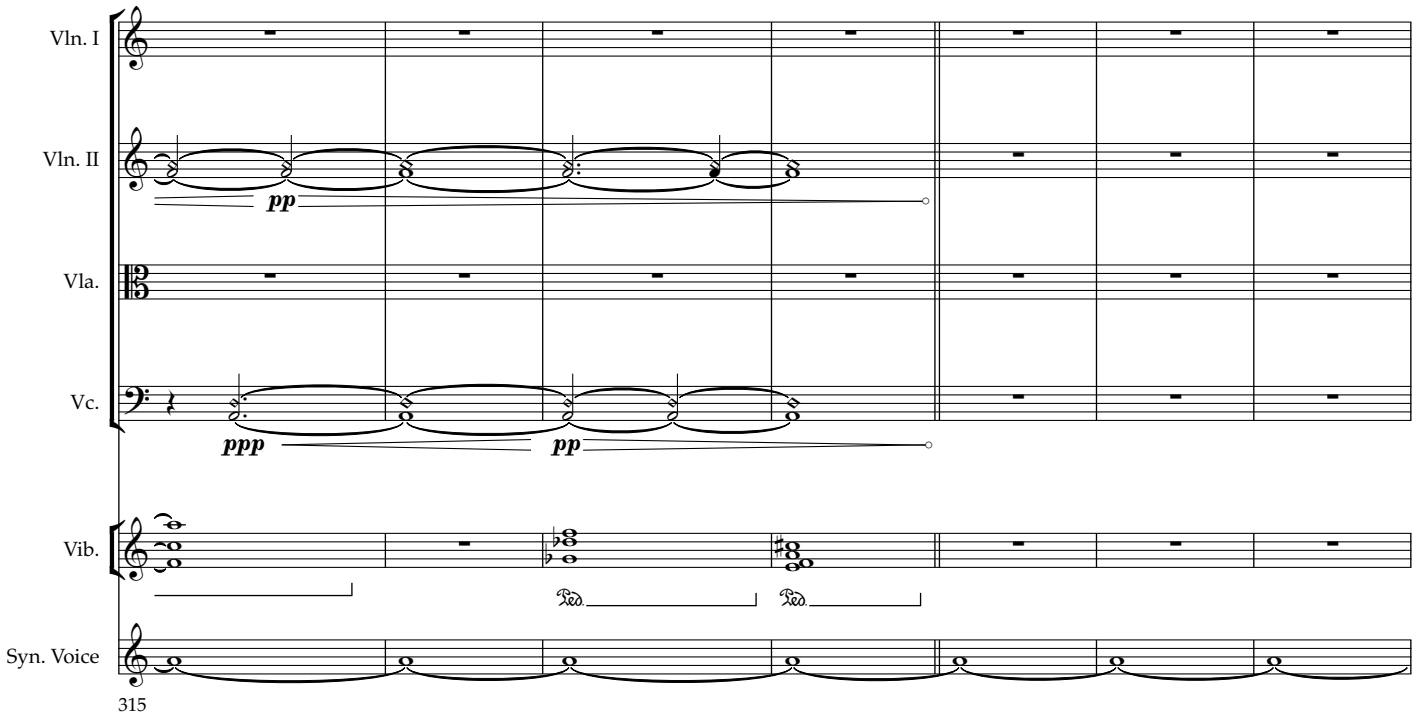

Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
Muted string trem. Light, airy bow (flautando).
IV Random movement between s.p. and s.t.
ord.
II
l.v.
ord.
III
l.v.
273
277
281

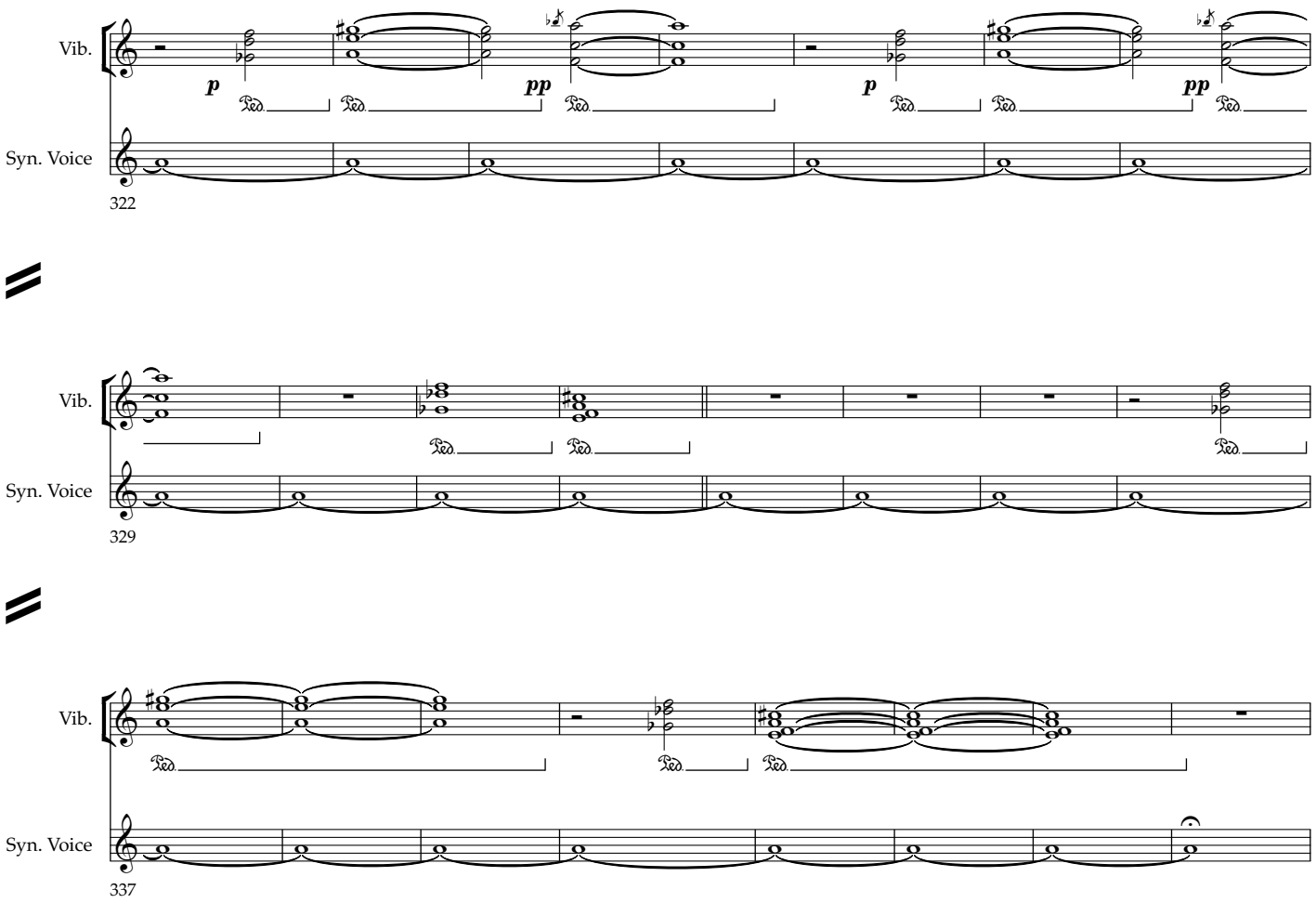

improvise using elements of the given pattern
presto possible, punta d'arco, almost no bow pressure)
Vln. I
ppp
improvise using elements of the given pattern
presto possible, punta d'arco, almost no bow pressure)
ord. I l.v.
Vln. II
mp - ff
ppp
improvise using elements of the given pattern
presto possible, punta d'arco, almost no bow pressure)
Vla.
ppp
ord. II l.v.
Vc.
mp - ff
Syn. Voice
285
Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
289
Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
293

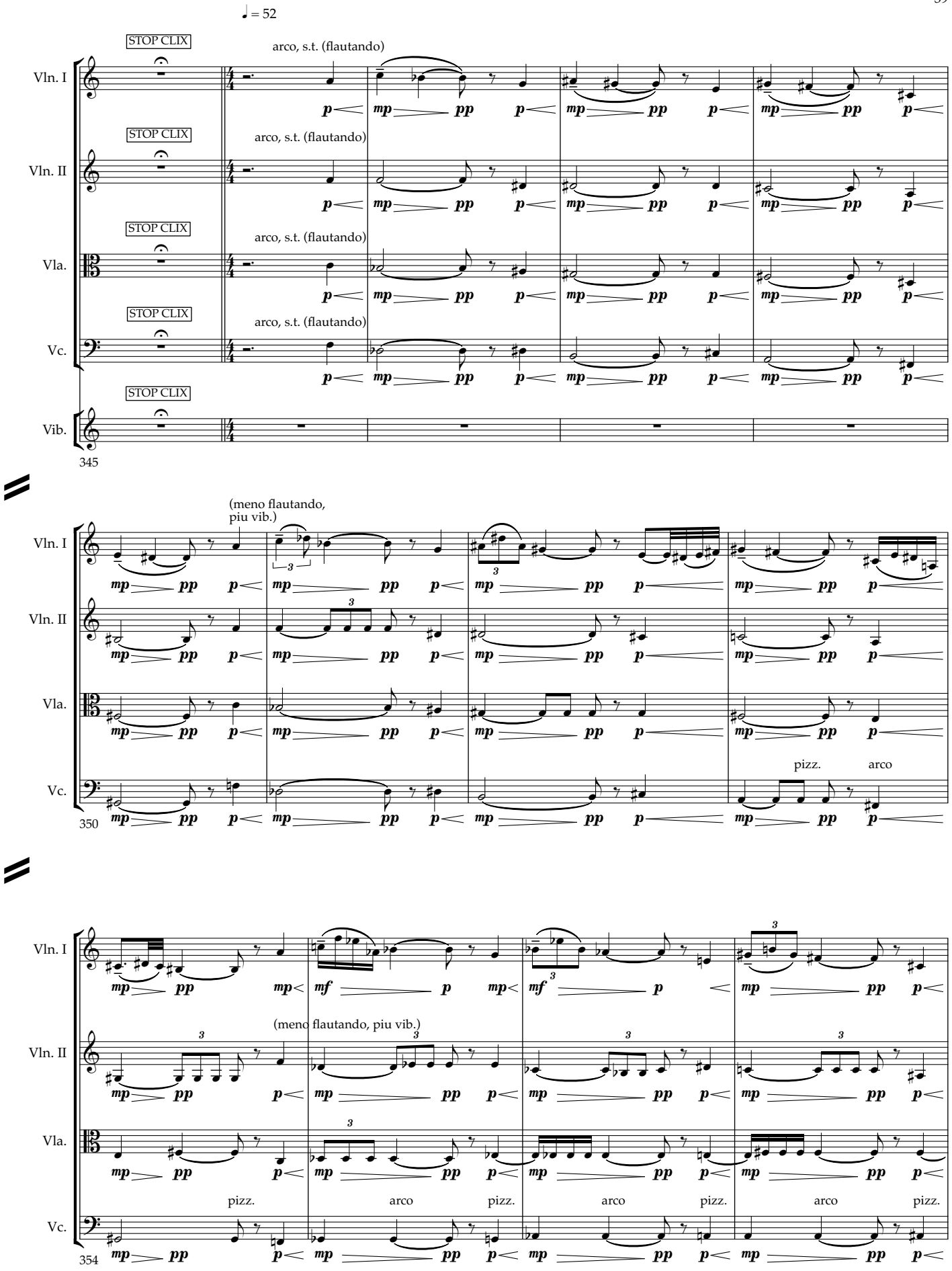

Syn. Voice
297
con sord.
arco
Vln. I
ppp
pp
ppp
con sord.
arco
Vln. II
ppp
pp
con sord.
arco
Vla.
ppp
pp
Vc.
ppp
superbal mallet stroke
B. D.
pp
mf
pp
Syn. Voice
301

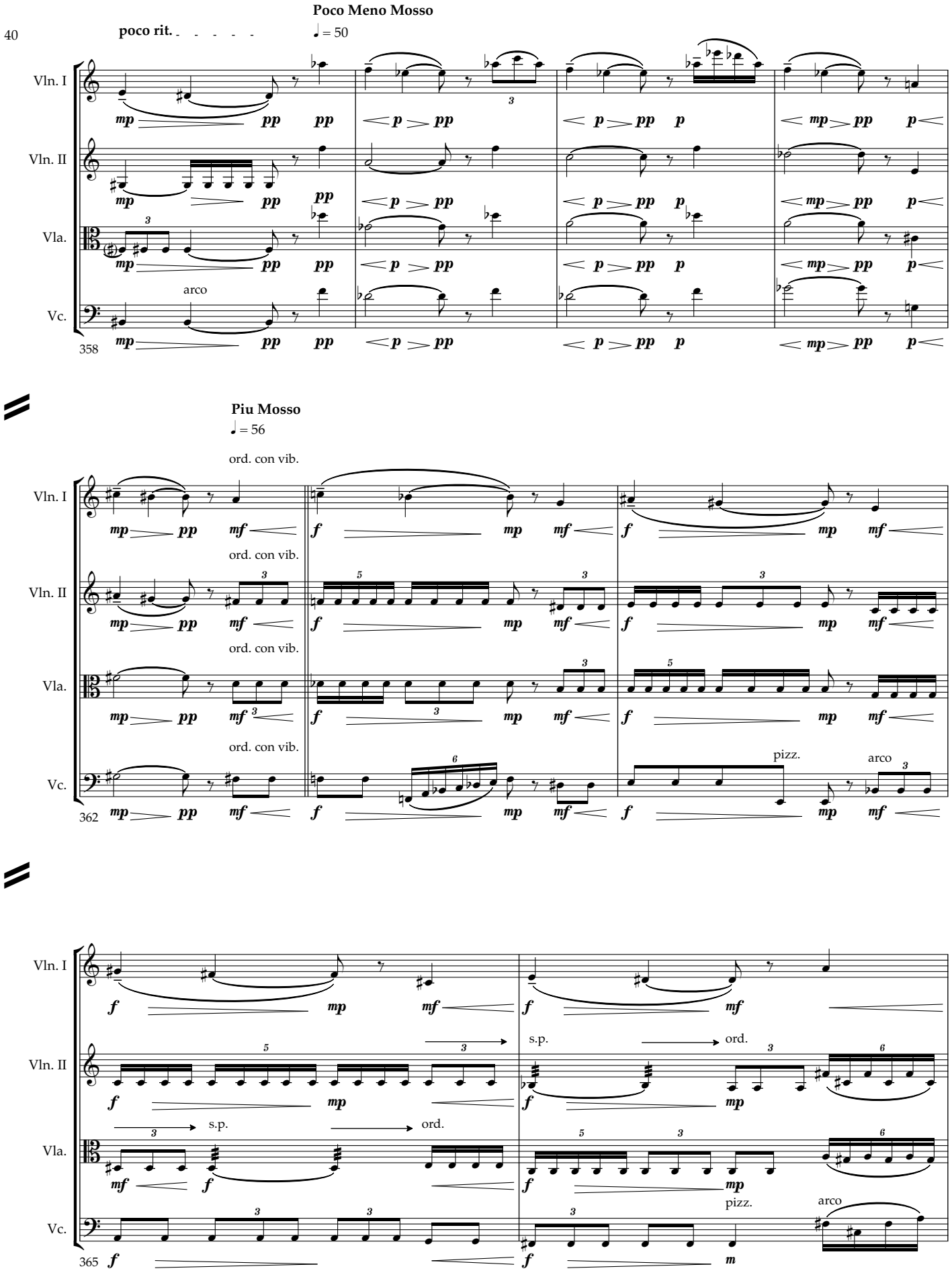

Vln. I
ppp
Vln. II
ppp
Vla.
ppp
Vc.
pp
ppp
soft vibe mallets,
motor on
Vib.
p
superbal mallet stroke
B. D.
pp
mf
pp
Syn. Voice
305

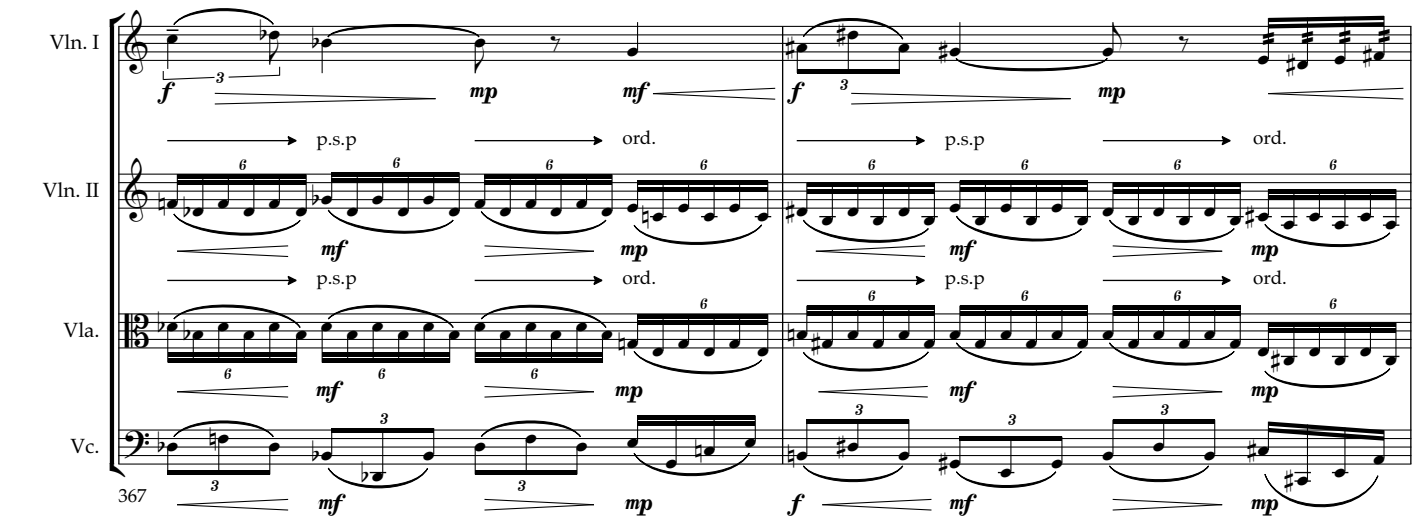

Vln. I
Vln. II
Vla.
Vc.
Vib.
Syn. Voice
pp
ppp
pp
ppp
pp
ppp
pp
p
pp
309

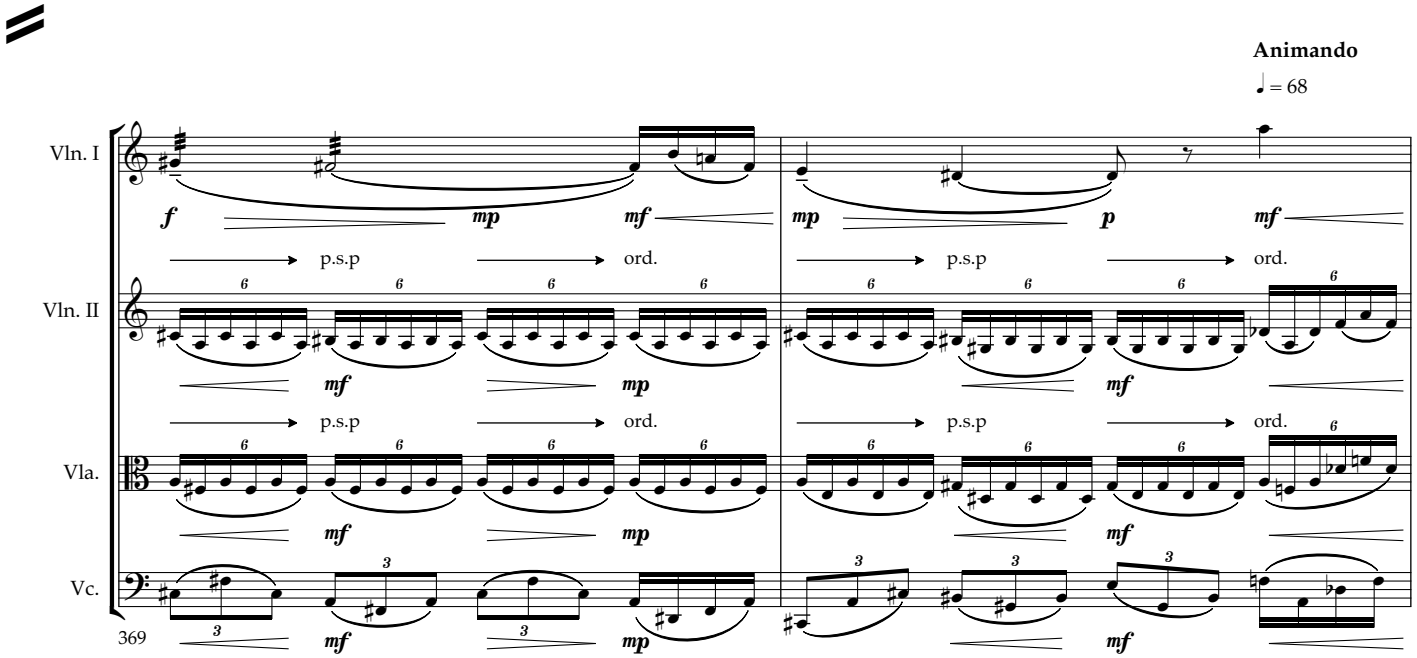

Vln. I
Vln. II
Vla.
Vc.
Vib.
Syn. Voice
pp
ppp
pp
315

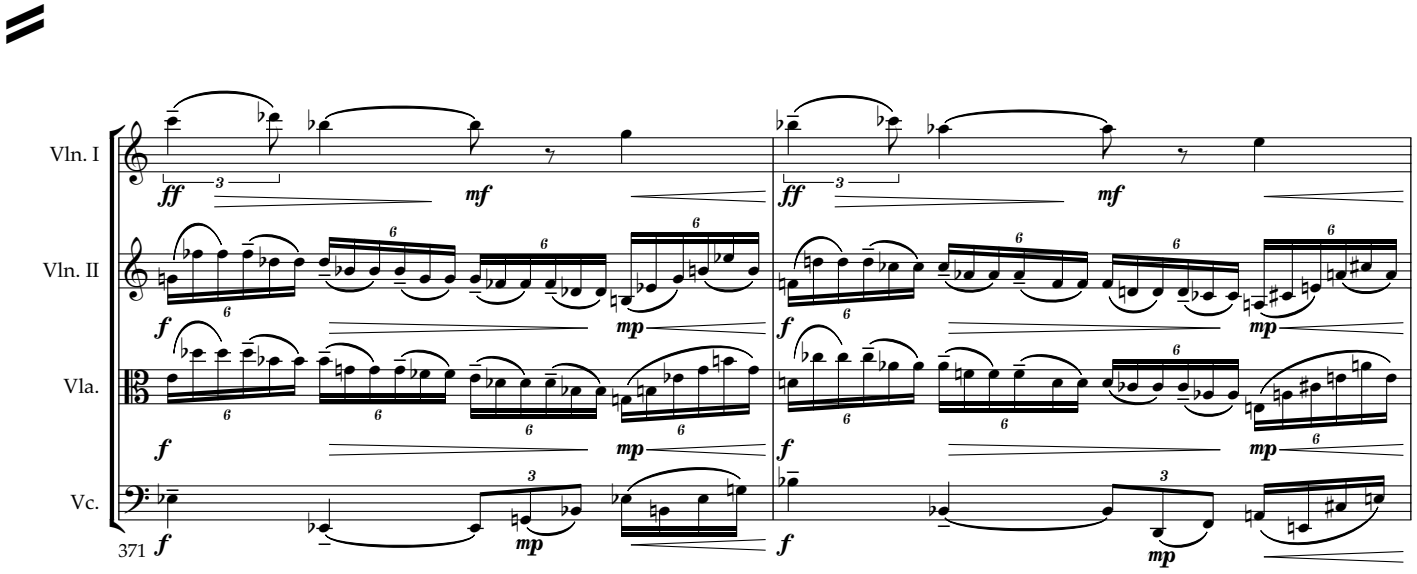

Vib.
Syn. Voice
322
p
pp
p
pp
Ped.
329
337

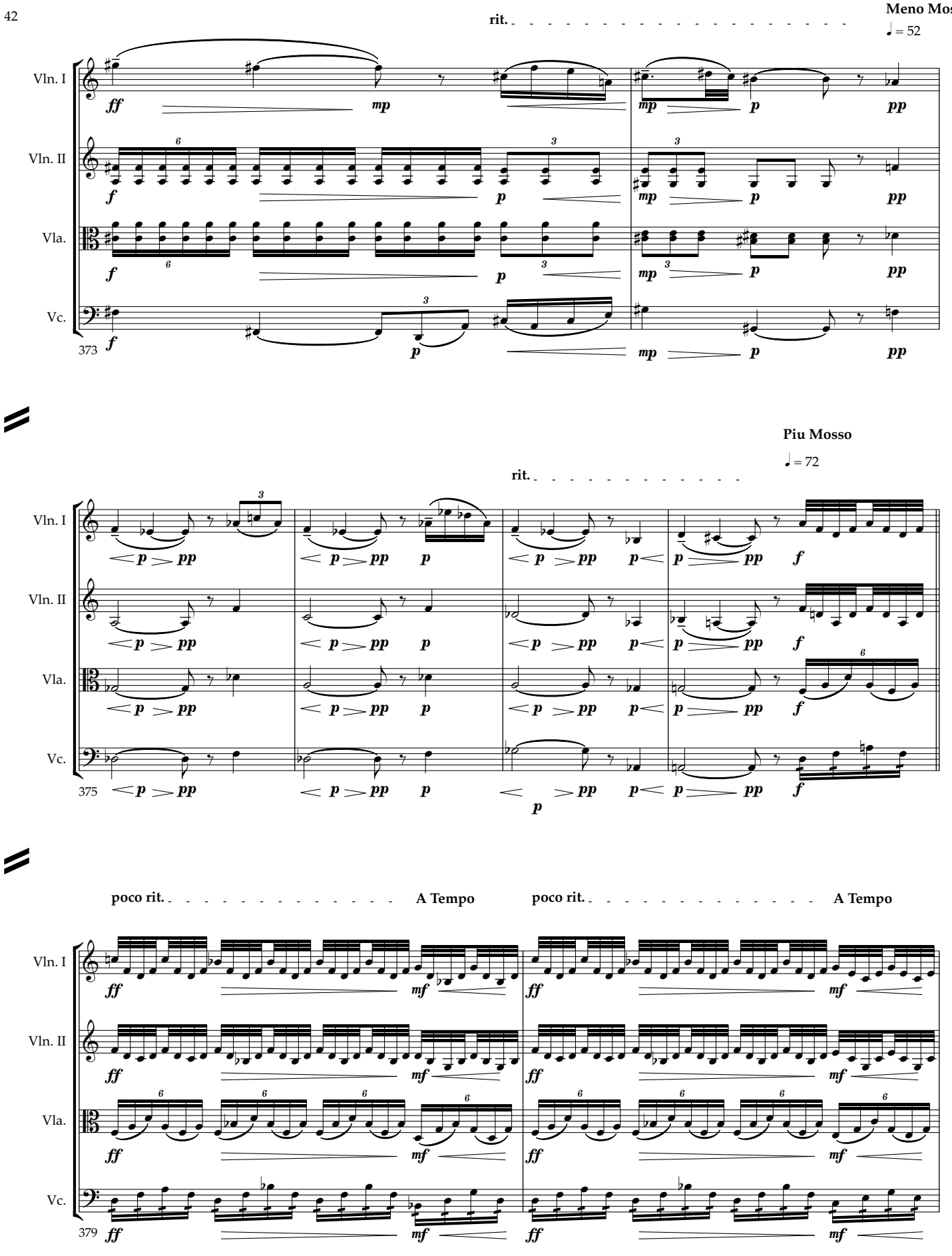

♩ = 52
STOP CLIX
arco, s.t. (flautando)
Vln. I
Vln. II
Vla.
Vc.
Vib.
345
(meno flautando, piu vib.)
pizz.
arco
350
(meno flautando, piu vib.)
354


Poco Meno Mosso
poco rit.
♩ = 50
Vln. I
Vln. II
Vla.
Vc.
arco
358
Piu Mosso
♩ = 56
ord. con vib.
362
s.p.
ord.
pizz.
arco
365

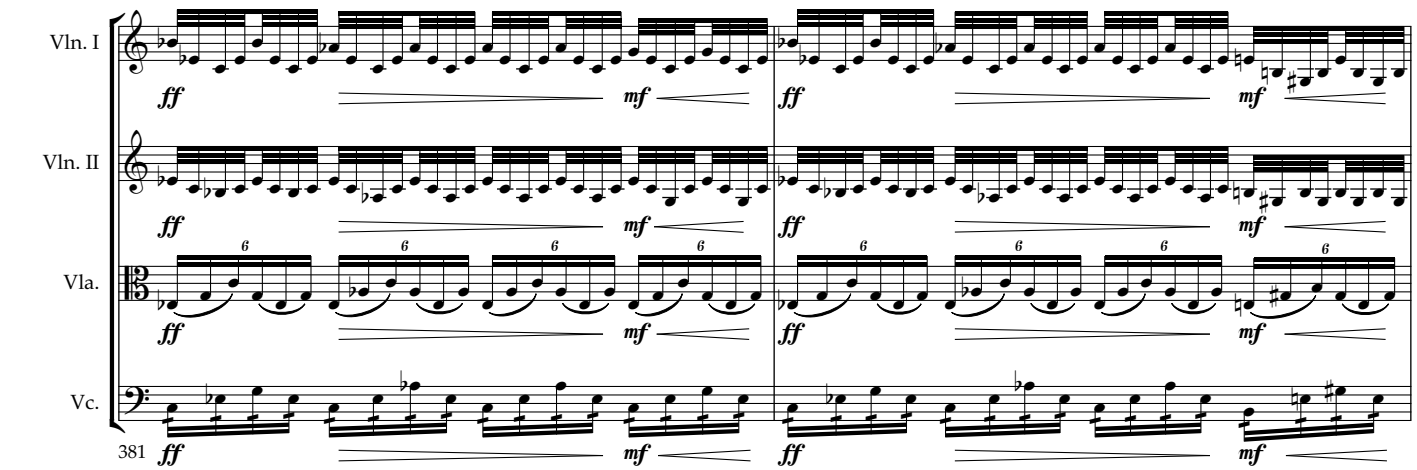

Vln. I
Vln. II
Vla.
Vc.
367
p.s.p
ord.


Animando
♩ = 68
Vln. I
Vln. II
Vla.
Vc.
369
p.s.p
ord.

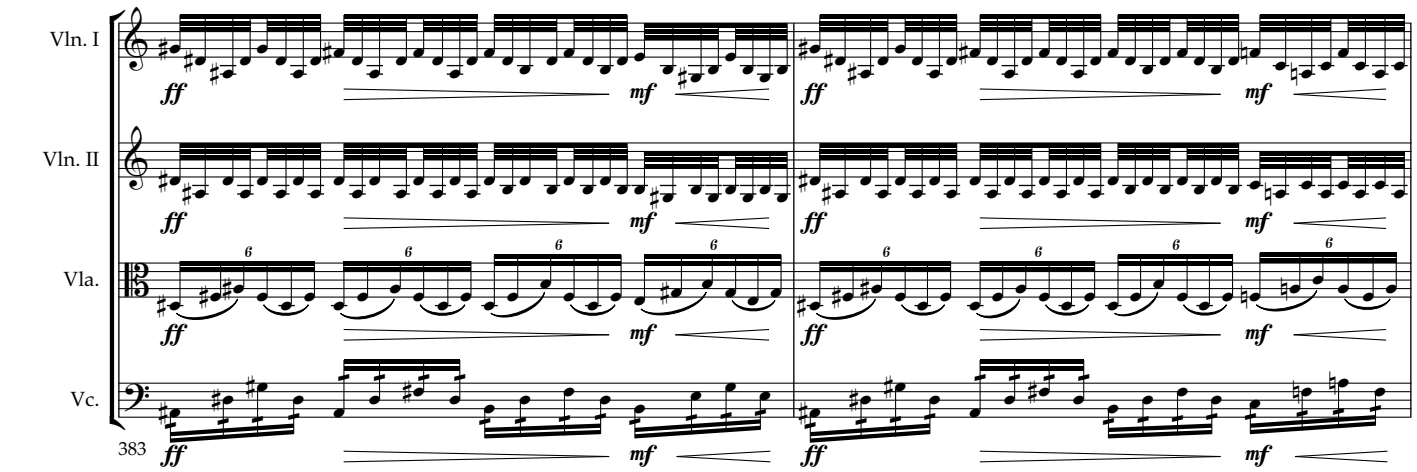

Vln. I
Vln. II
Vla.
Vc.
371


rit.
Meno Mosso
♩ = 52
Vln. I
Vln. II
Vla.
Vc.
373
Piu Mosso
♩ = 72
rit.
375
poco rit.
A Tempo
poco rit.
A Tempo
379

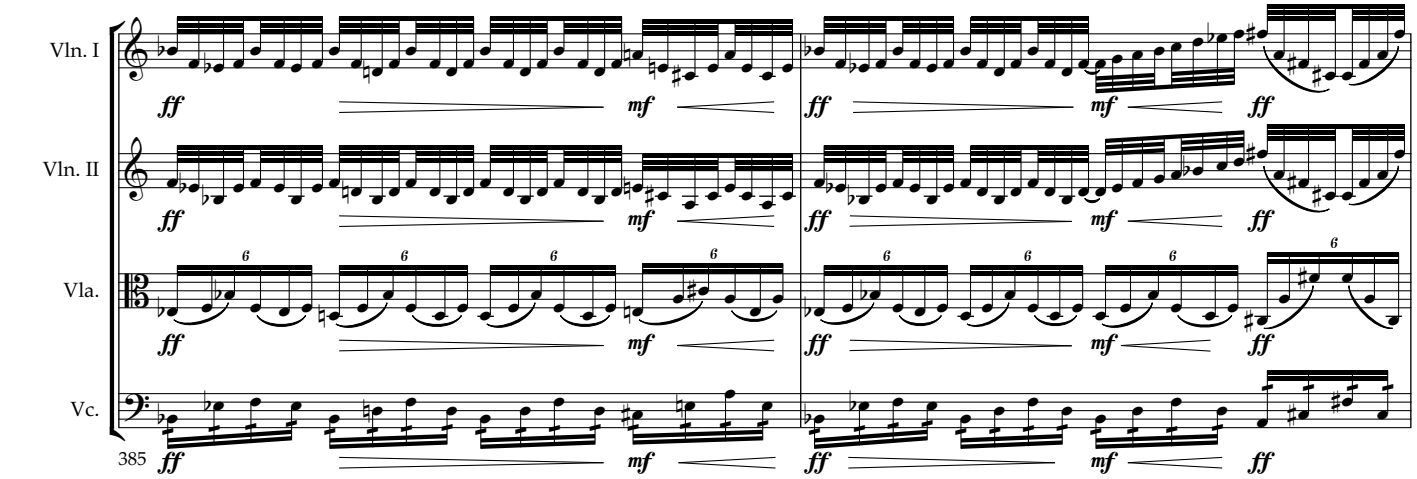
poco rit. A Tempo poco rit. A Tempo



poco rit. A Tempo poco rit. A Tempo



poco rit. A Tempo accel. Piu Mosso ♩ = 78



poco rit. A Tempo poco rit. A Tempo

Vln. I
Vln. II
Vla.
Vc.

387

poco rit. A Tempo poco rit. A Tempo

Vln. I
Vln. II
Vla.
Vc.

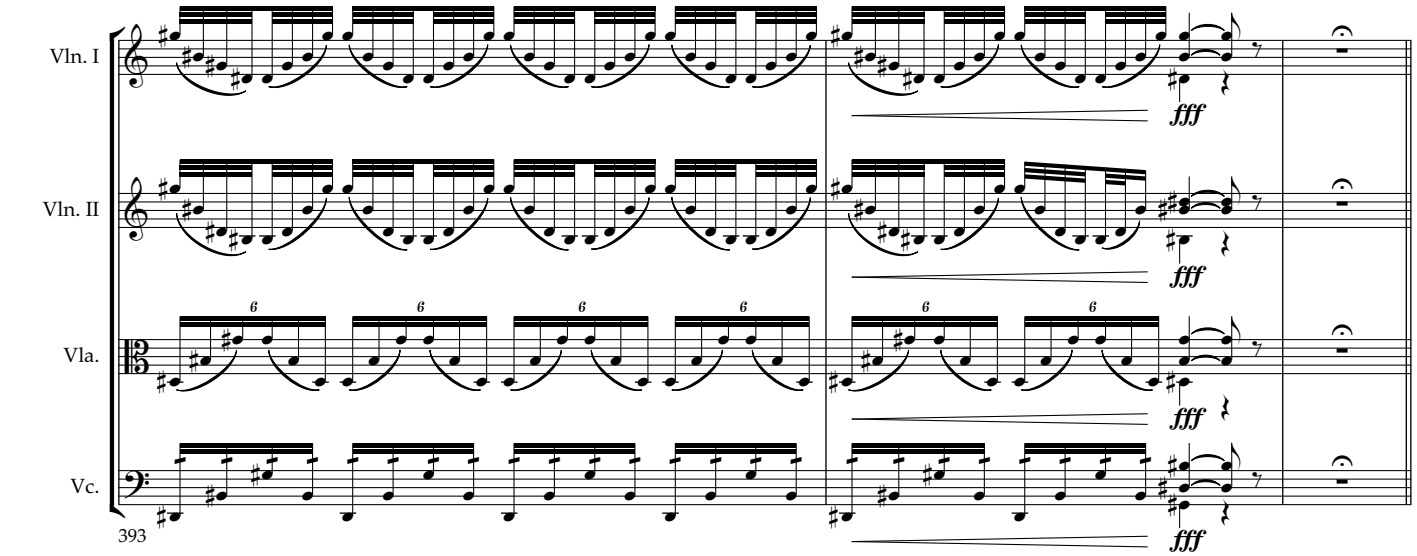
389

poco rit. A Tempo poco rit. A Tempo

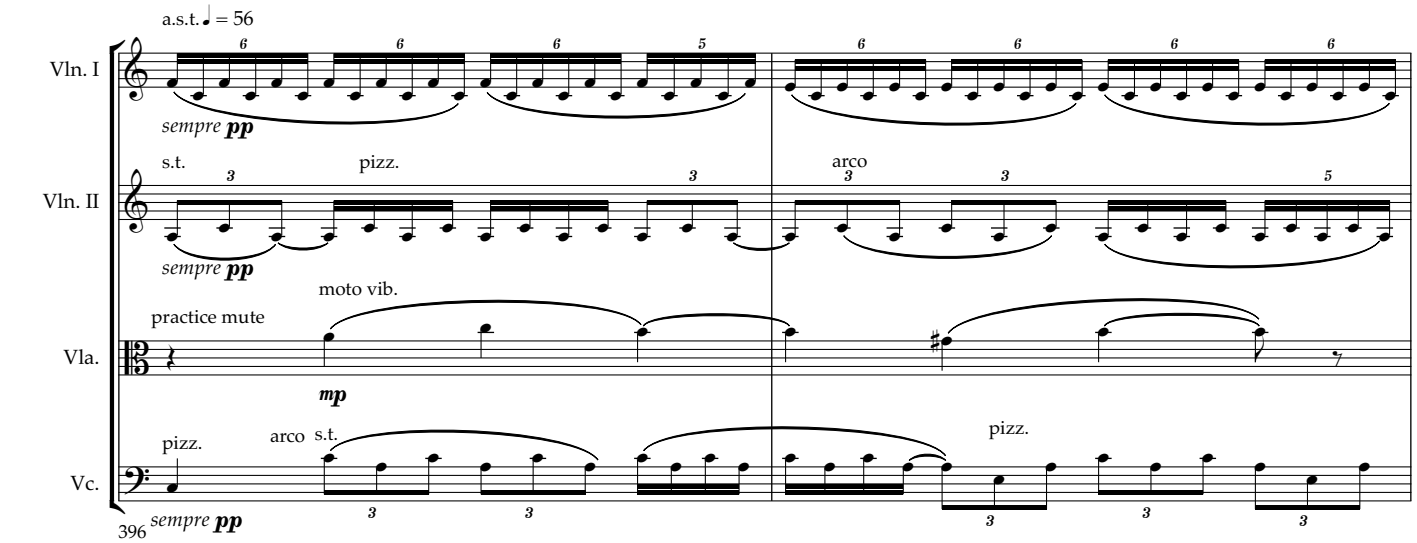
Vln. I
Vln. II
Vla.
Vc.

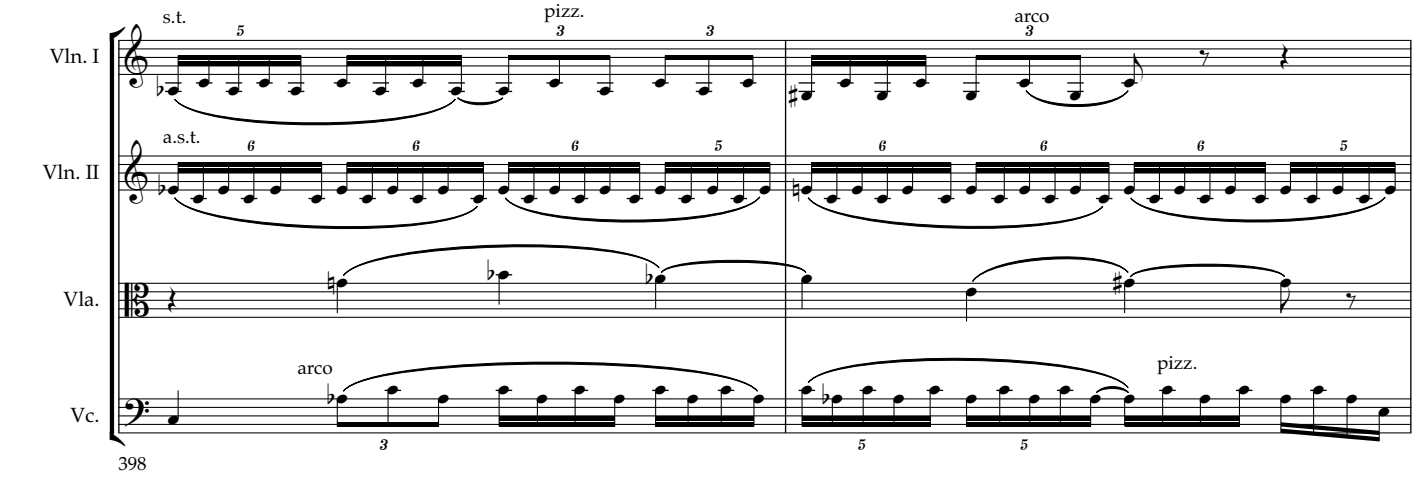
391

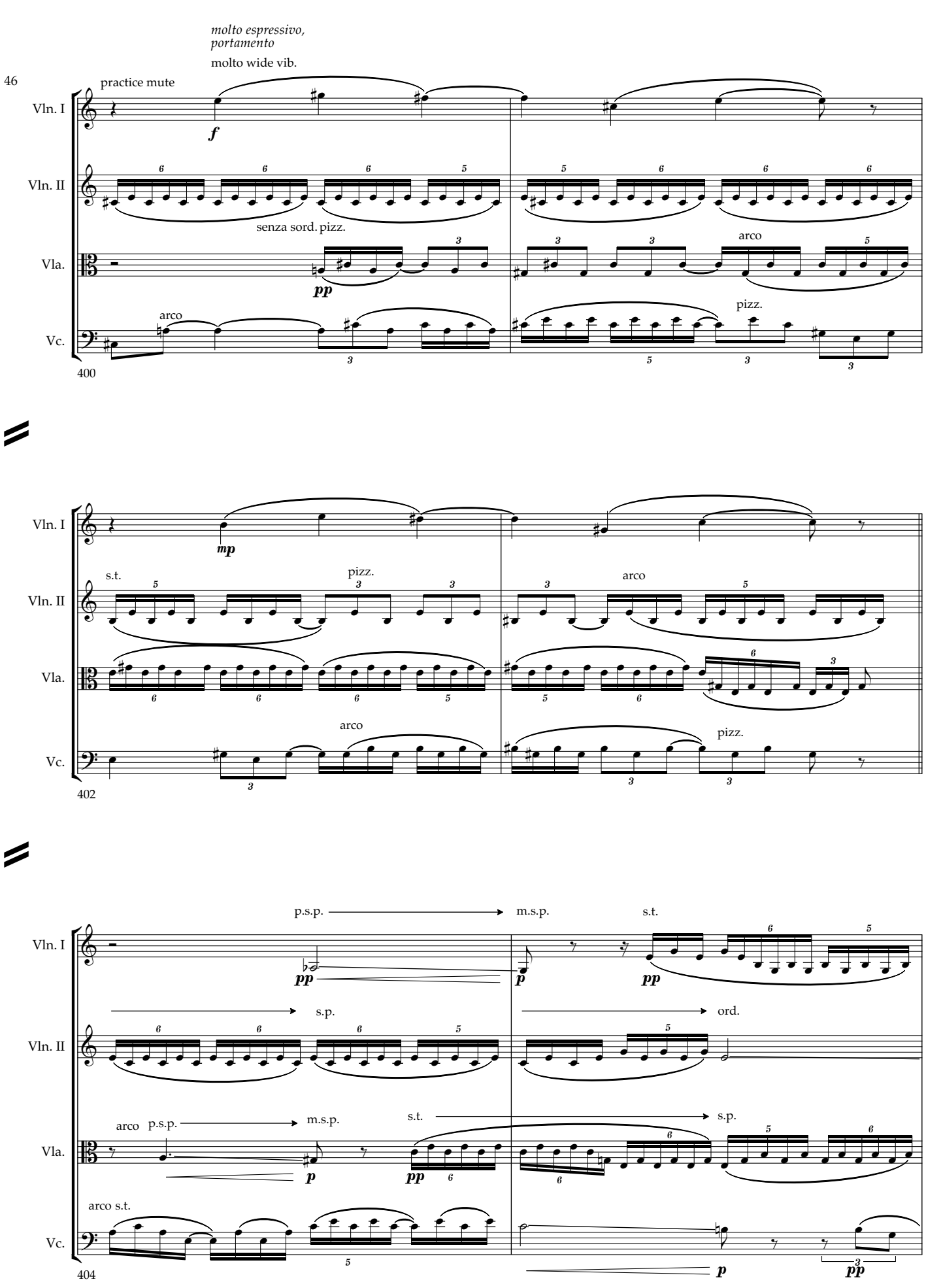
poco accel.

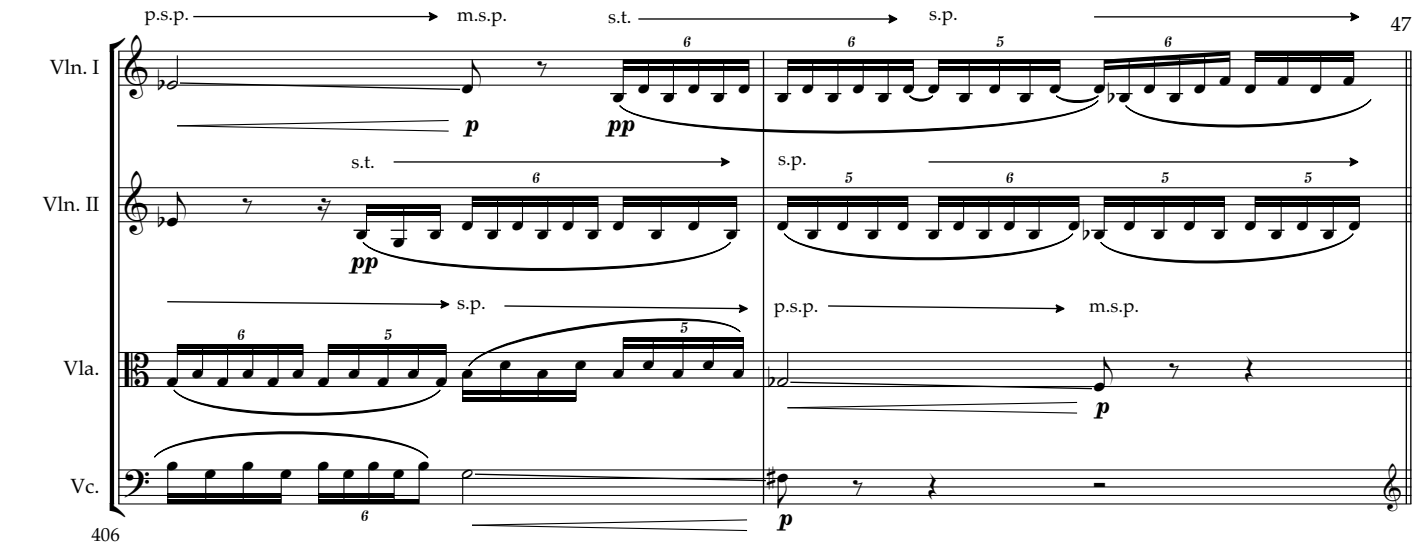


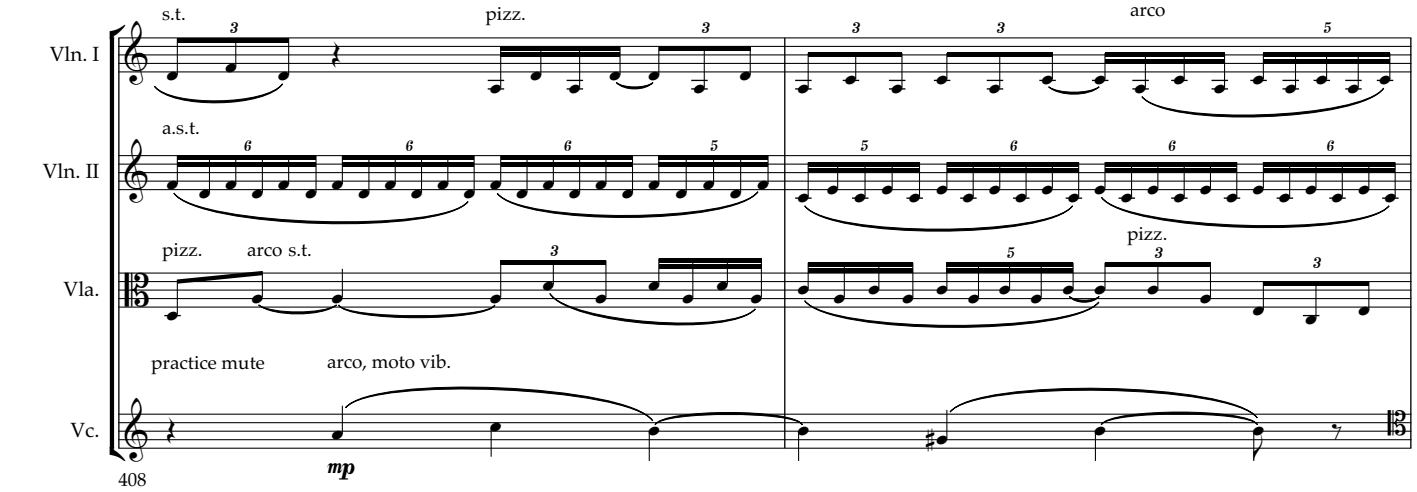
Meno Mosso

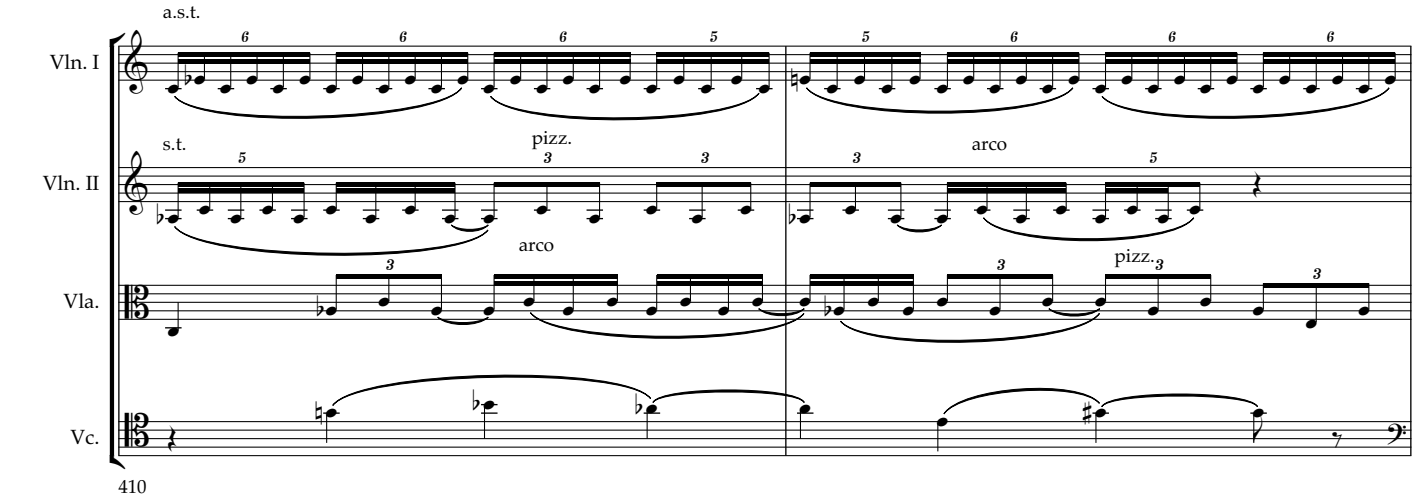


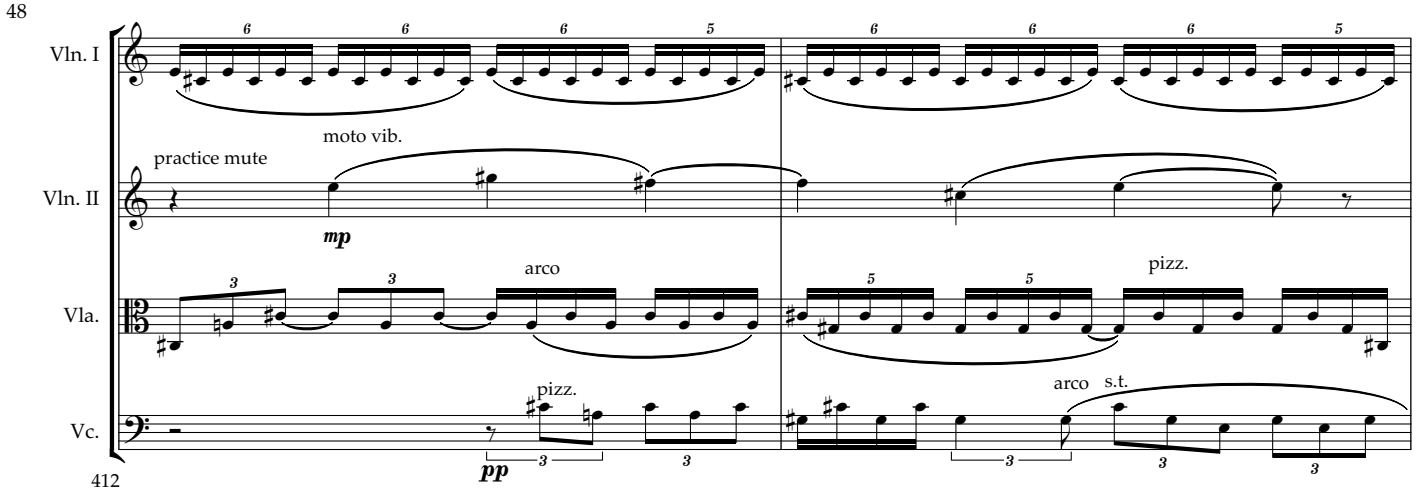


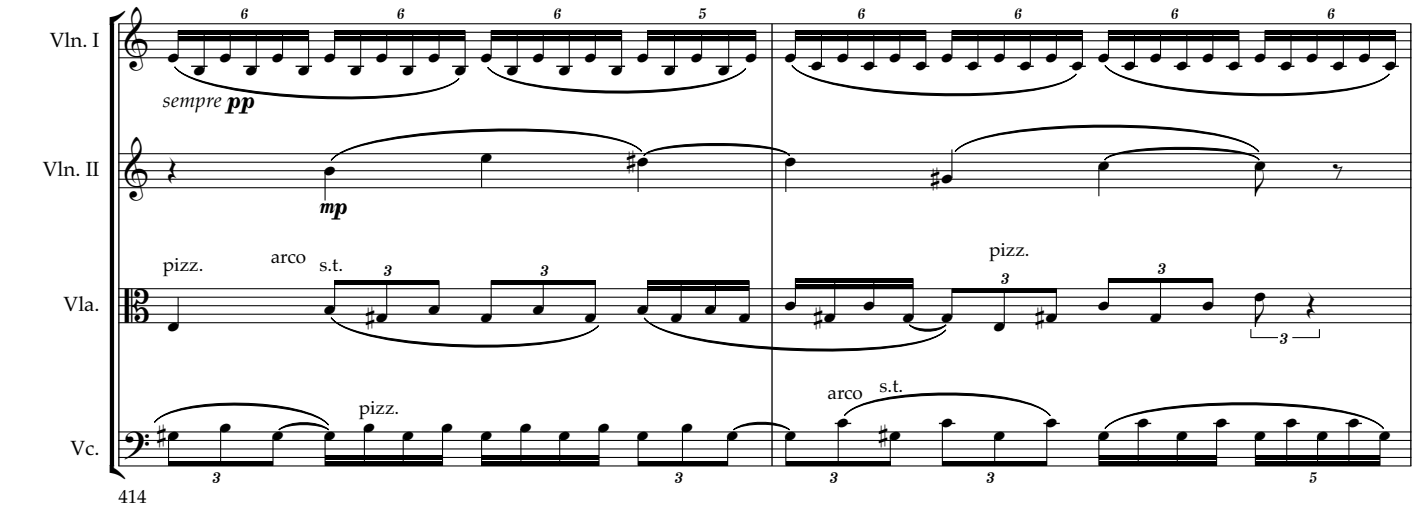

molto espressivo,
portamento
molto wide vib.
practice mute
Vln. I
Vln. II
Vla.
Vc.
f
senza sord.
pizz.
pp
arco
pizz.
400
mp
s.t.
pizz.
arco
arco
pizz.
402
p.s.p.
m.s.p.
s.t.
pp
p
pp
s.p.
ord.
arco
p.s.p.
m.s.p.
s.t.
s.p.
p
pp
arco s.t.
p
pp
404

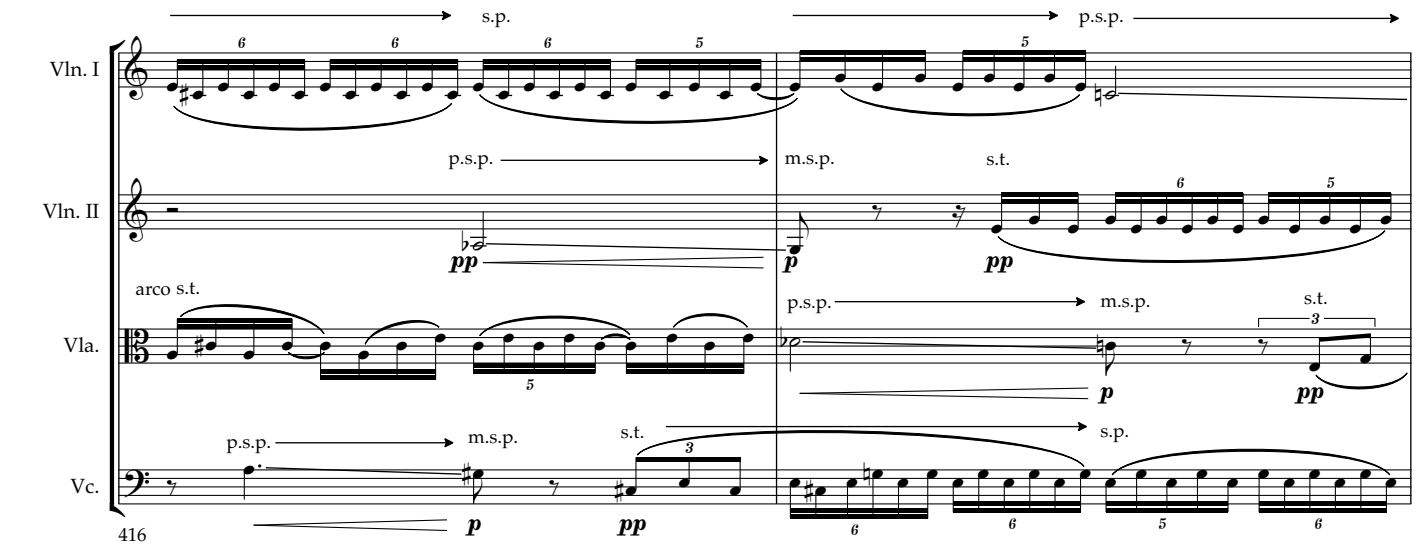

p.s.p.
m.s.p.
s.t.
s.p.
Vln. I
Vln. II
Vla.
Vc.
406

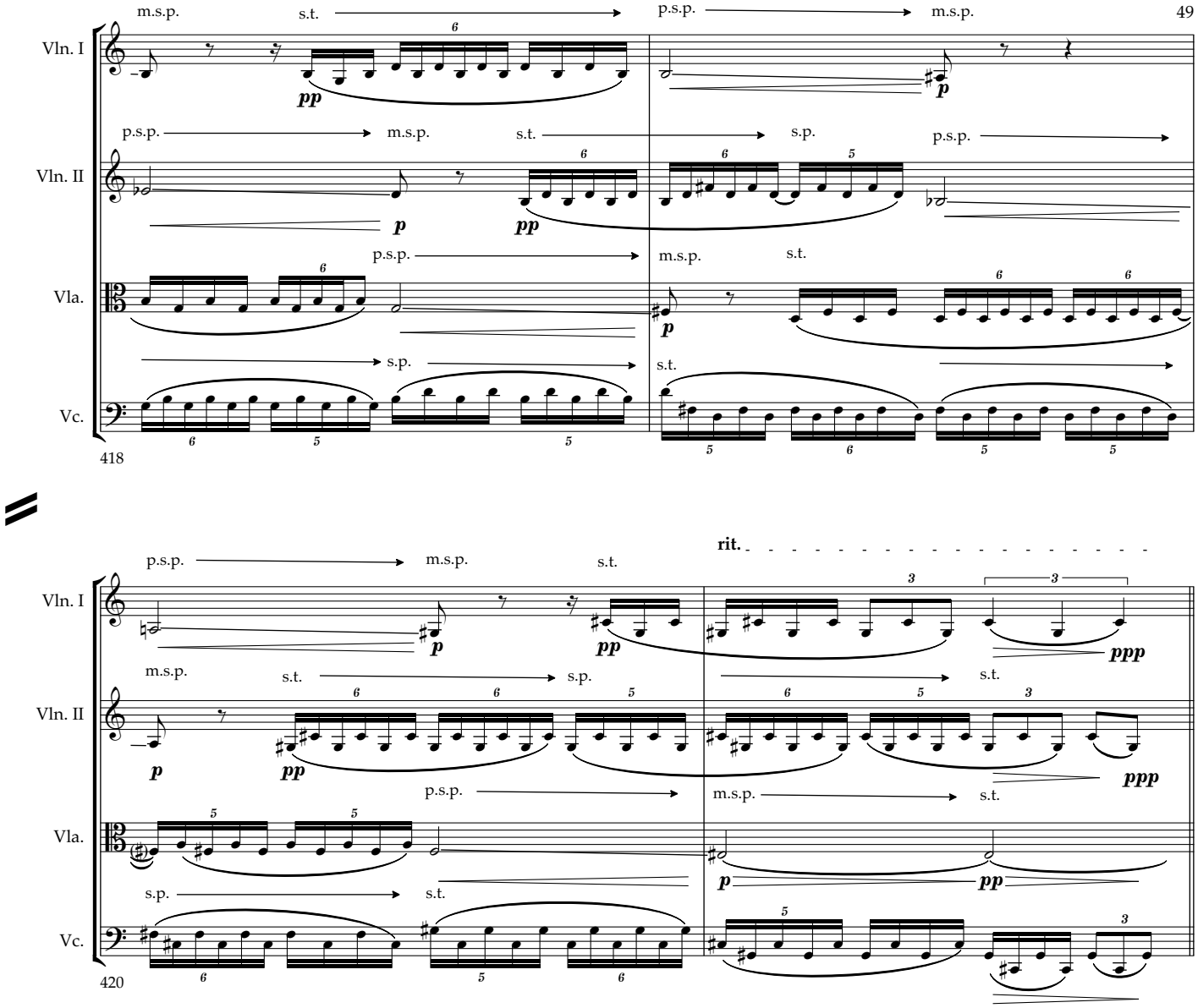

s.t.
pizz.
arco
a.s.t.
pizz.
arco s.t.
practice mute
arco, moto vib.
Vln. I
Vln. II
Vla.
Vc.
408

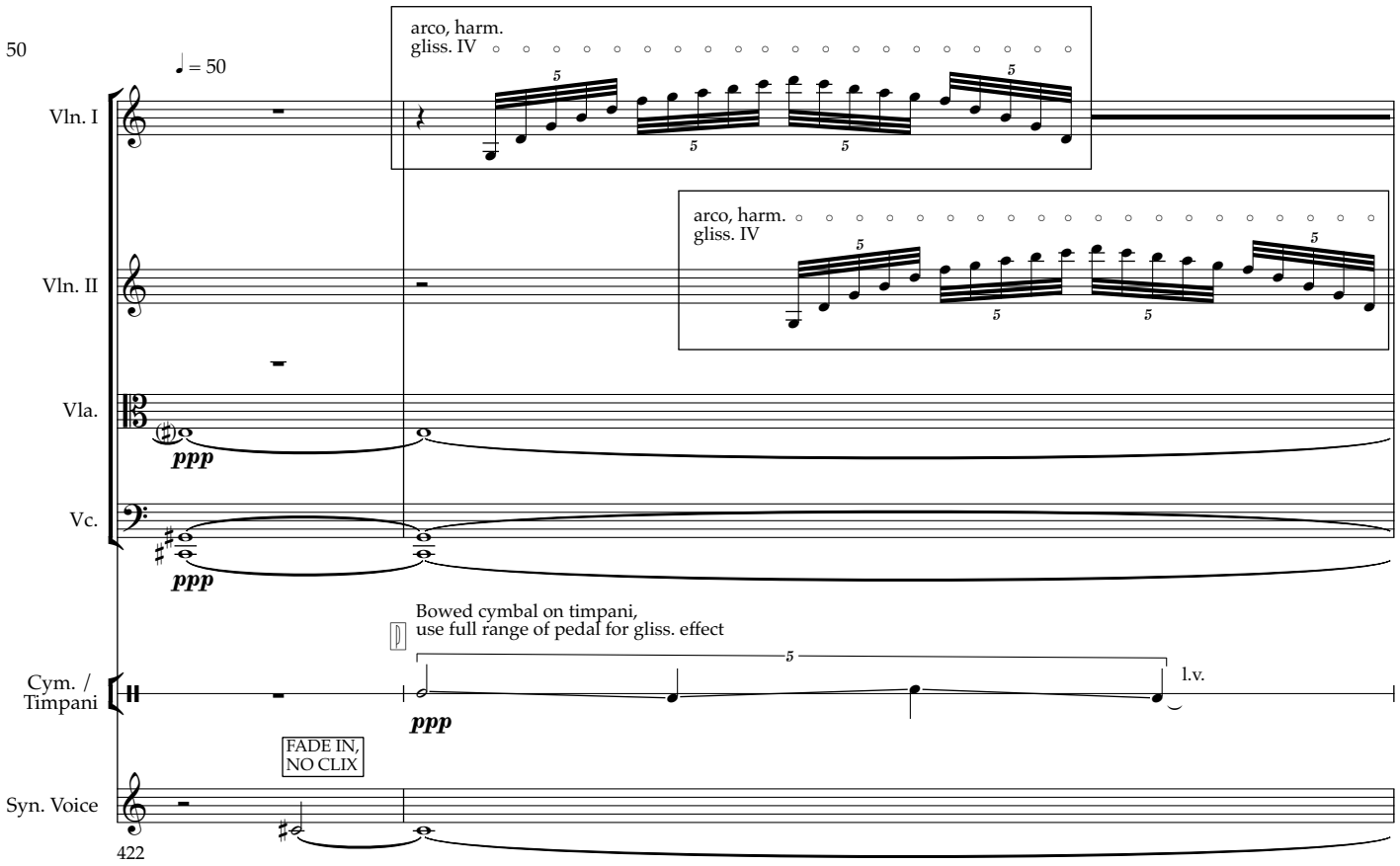

a.s.t.
s.t.
pizz.
arco
Vln. I
Vln. II
Vla.
Vc.
410

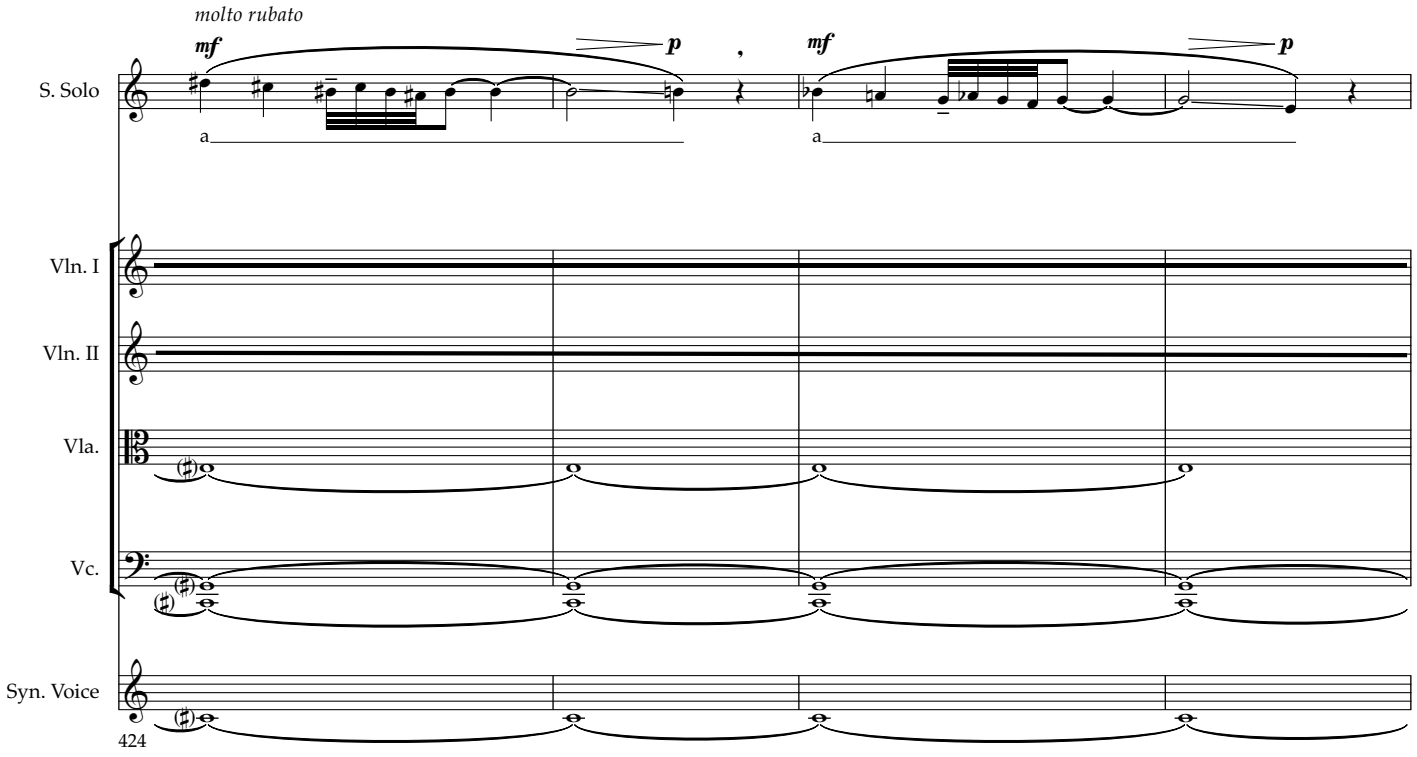

Vln. I
Vln. II
Vla.
Vc.
practice mute
moto vib.
mp
arco
pizz.
pizz.
pp
arco s.t.
412

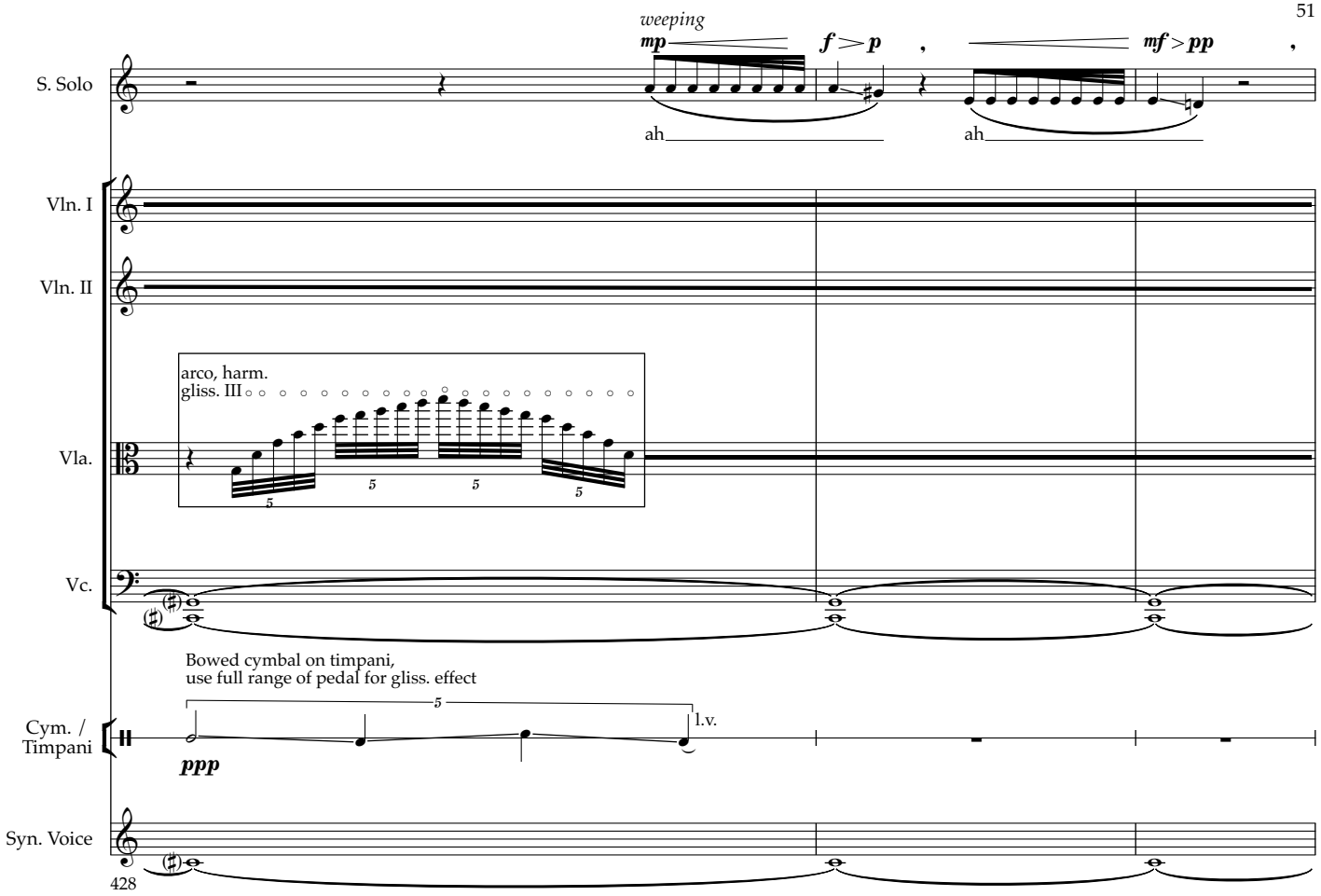

Vln. I
Vln. II
Vla.
Vc.
sempre pp
mp
pizz.
arco s.t.
pizz.
pizz.
arco s.t.
414

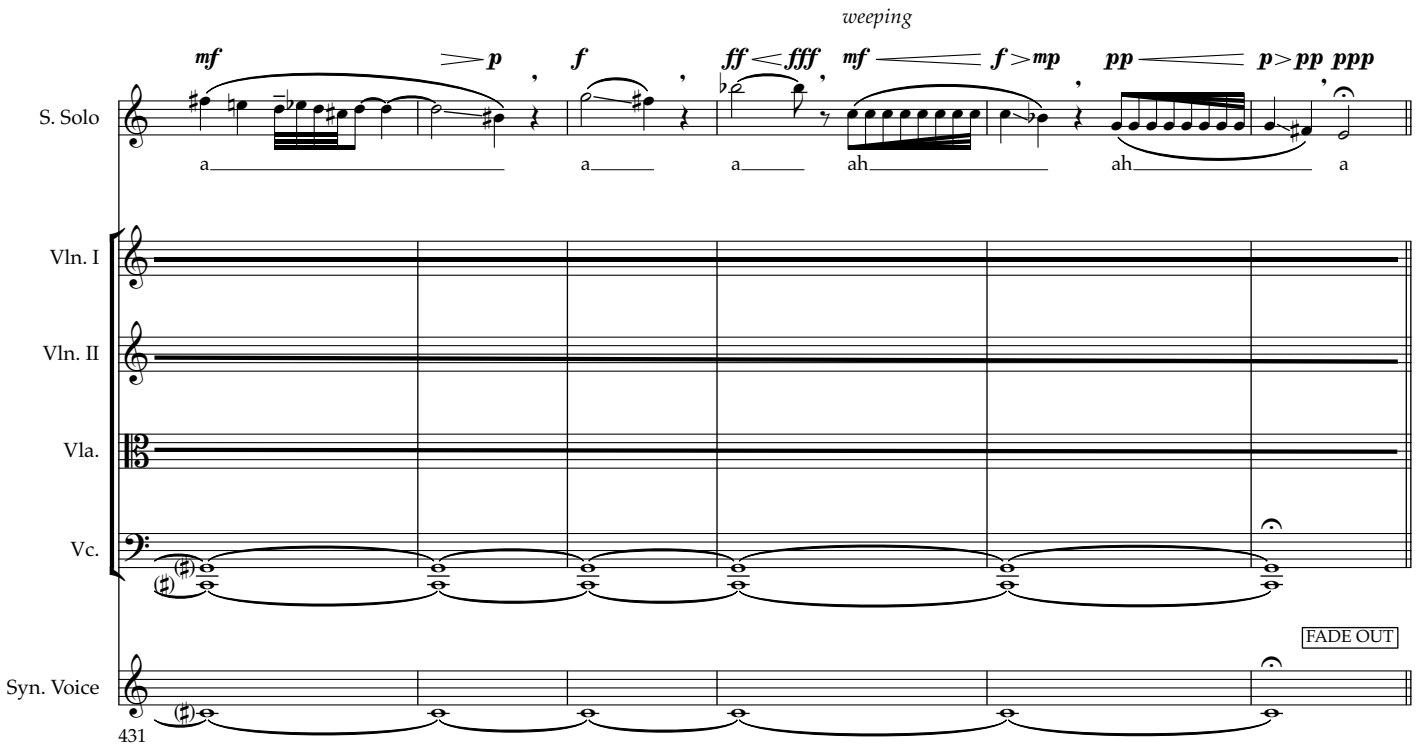

Vln. I
Vln. II
Vla.
Vc.
s.p.
p.s.p.
p.s.p.
m.s.p.
s.t.
pp
p
pp
arco s.t.
p.s.p.
m.s.p.
s.t.
p
pp
p.s.p.
m.s.p.
s.t.
s.p.
p
pp
416


Vln. I
Vln. II
Vla.
Vc.
m.s.p.
s.t.
p.s.p.
m.s.p.
p.s.p.
m.s.p.
s.t.
s.p.
p.s.p.
p.s.p.
m.s.p.
s.t.
s.p.
s.t.
pp
p
pp
p
p
418
rit.
p.s.p.
m.s.p.
s.t.
m.s.p.
s.t.
s.p.
s.t.
p.s.p.
m.s.p.
s.t.
s.p.
s.t.
p
pp
pp
p
ppp
ppp
p
pp
420


50
♩ = 50
arco, harm.
gliss. IV
arco, harm.
gliss. IV
Vln. I
Vln. II
Vla.
Vc.
ppp
ppp
Bowed cymbal on timpani,
use full range of pedal for gliss. effect
Cym. /
Timpani
ppp
l.v.
FADE IN,
NO CLIX
Syn. Voice
422

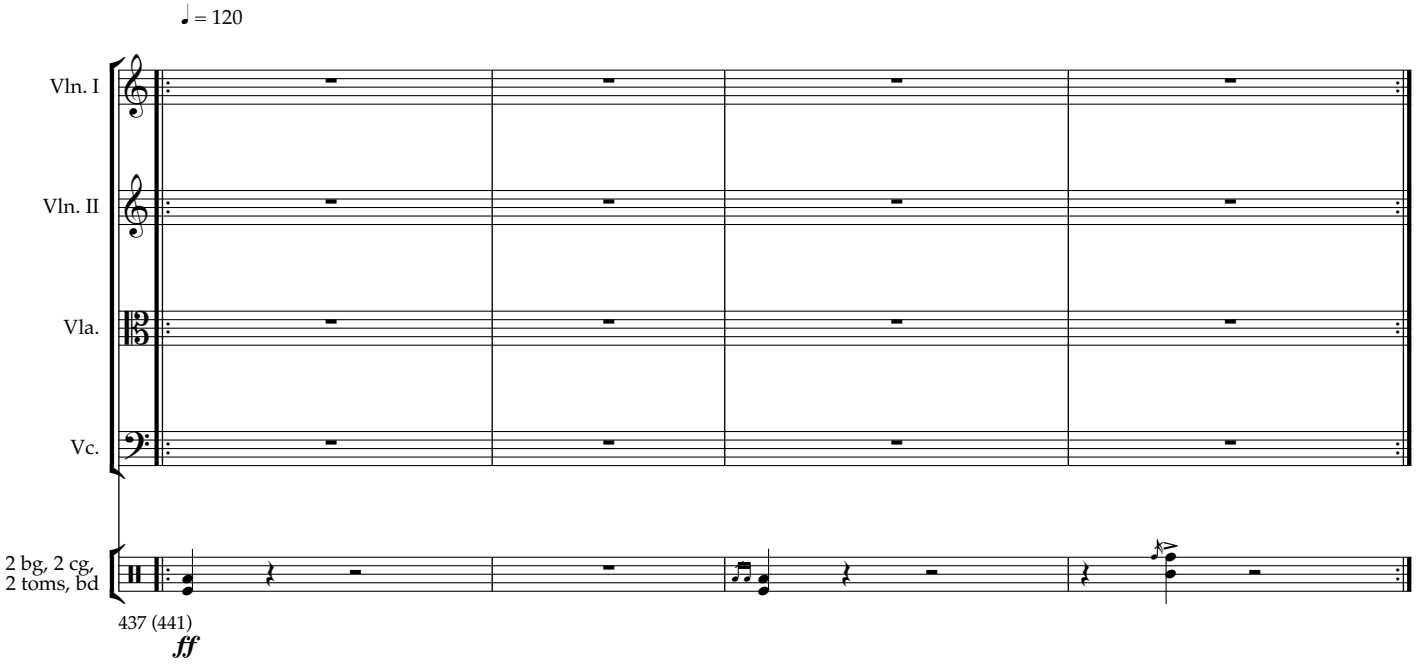

molto rubato
mf
p
mf
p
S. Solo
a
a
Vln. I
Vln. II
Vla.
Vc.
Syn. Voice
424

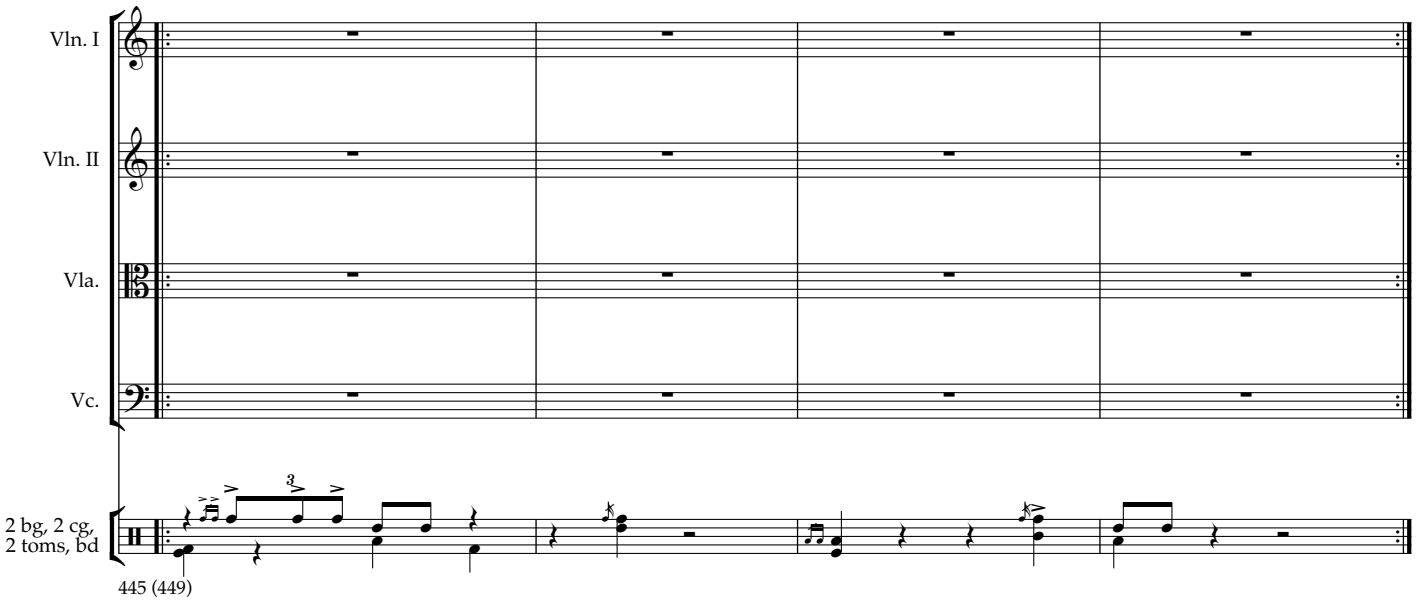

weeping
mp
f > p
mf > pp
S. Solo
ah
ah
Vln. I
Vln. II
arco, harm.
gliss. III
Vla.
Vc.
Bowed cymbal on timpani,
use full range of pedal for gliss. effect
l.v.
Cym. /
Timpani
ppp
Syn. Voice
428


weeping
mf
> p
f
ff < fff
mf
f > mp
pp
p > pp
ppp
S. Solo
a
a
a
ah
ah
a
Vln. I
Vln. II
Vla.
Vc.
FADE OUT
Syn. Voice
431

CHAPTER IV

VI. Animalistic Mind





'Tambor'
Put the second finger on III,
touch with nail and mute IV,
pluck IV, percussive sound

pizz.

Vln. I

Vln. II

Press lightly, ricochet
ending notes of slide
are approximate

III + IV

Vla.

Press lightly, ricochet
ending notes of slide
are approximate

III + IV

'Strappata' col legno ricochet
slap hand on fingerboardt

Vc.

2 bg, 2 cg,
2 toms, bd

453

Vln. I

Vln. II

IV

scratch sound, at the frog
of the bow (mute strings)

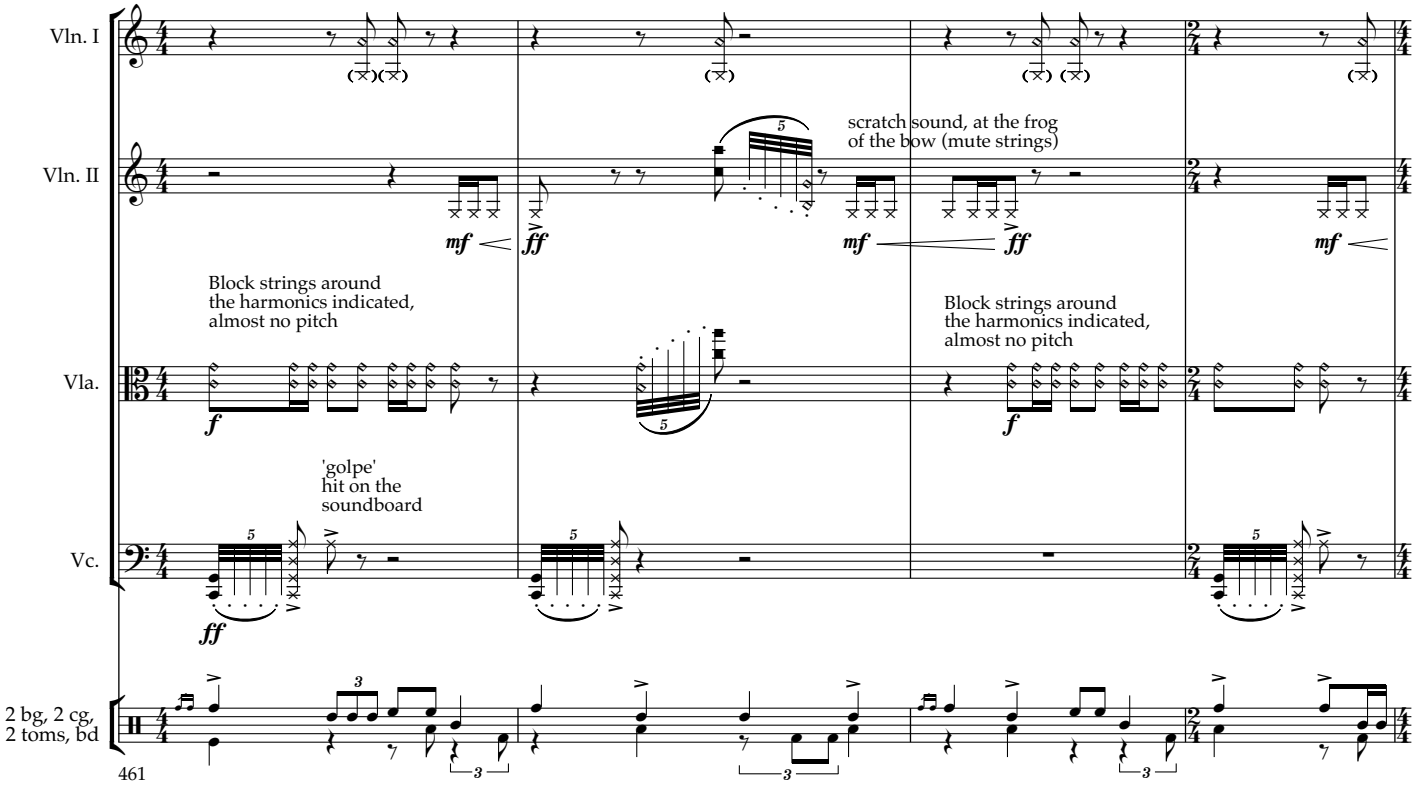
scratch sound, at the frog
of the bow (mute strings)

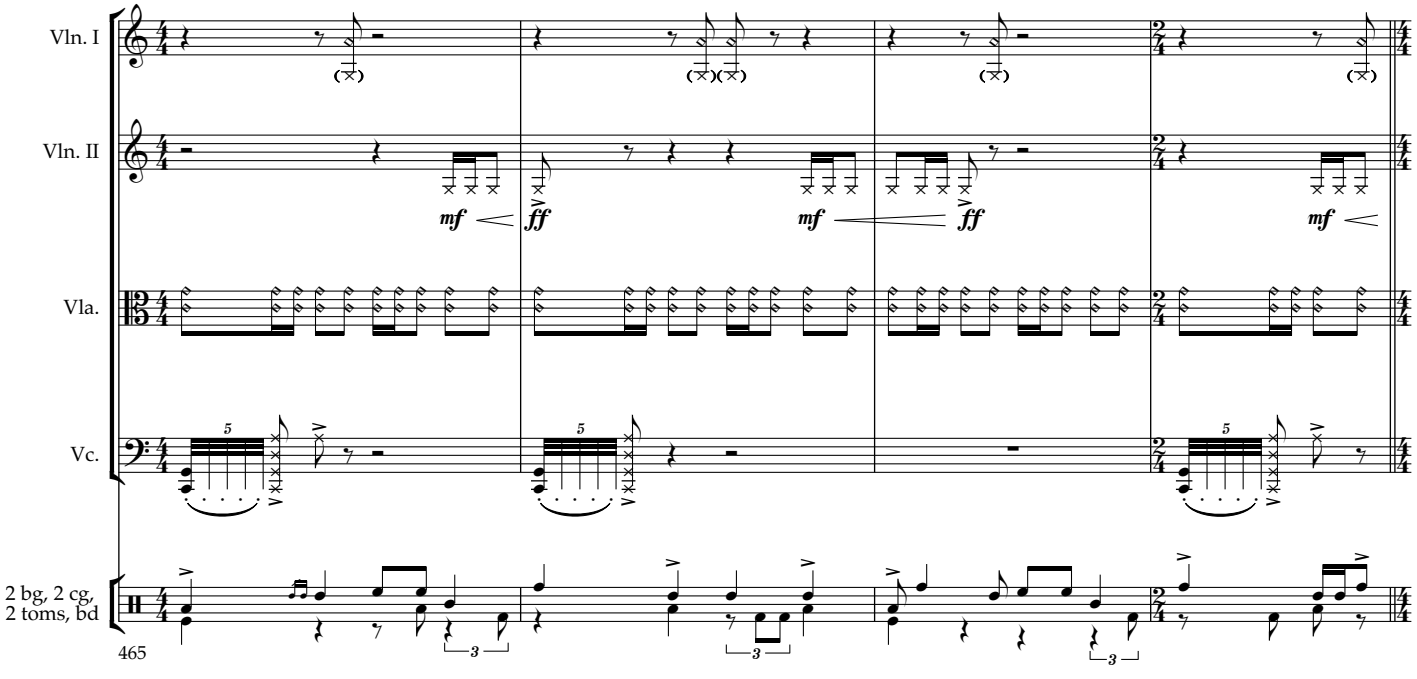
Vla.

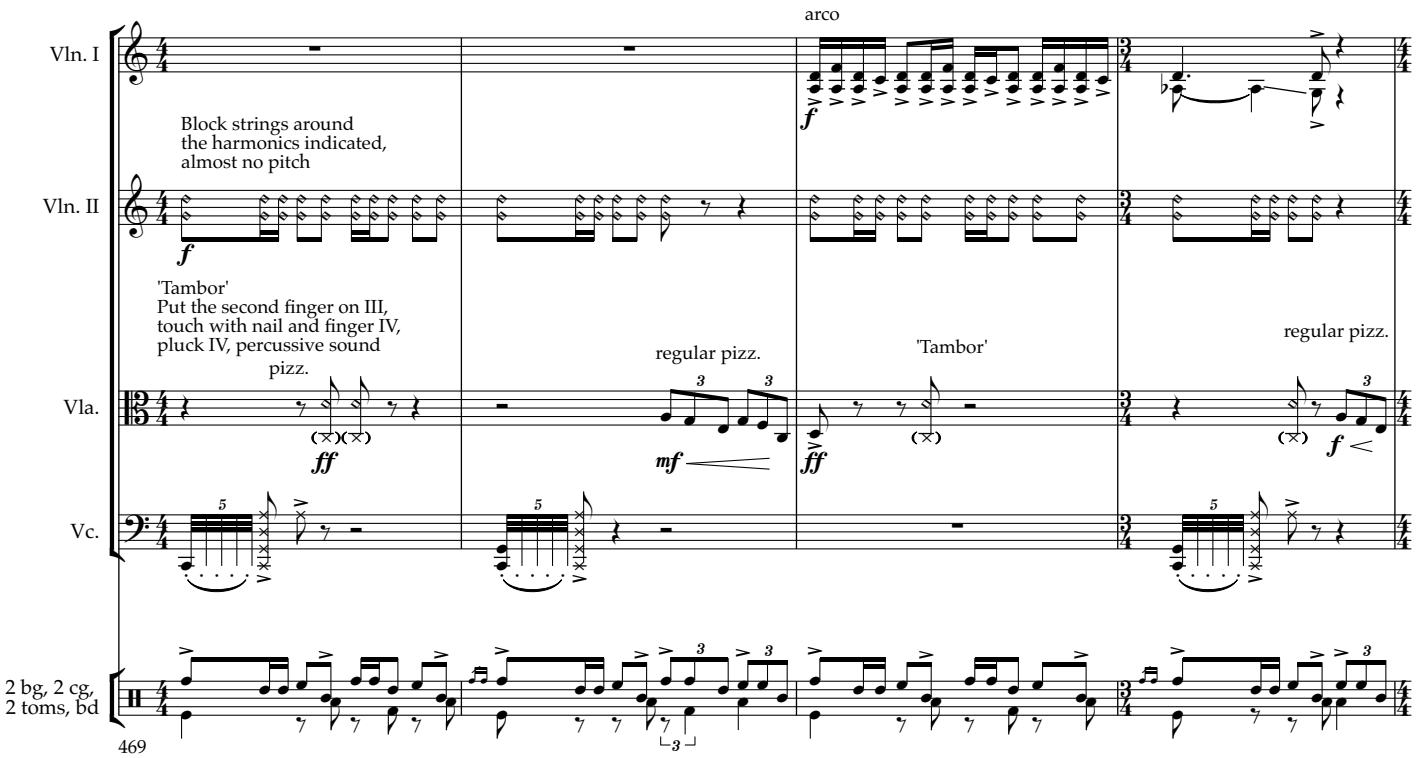
Vc.

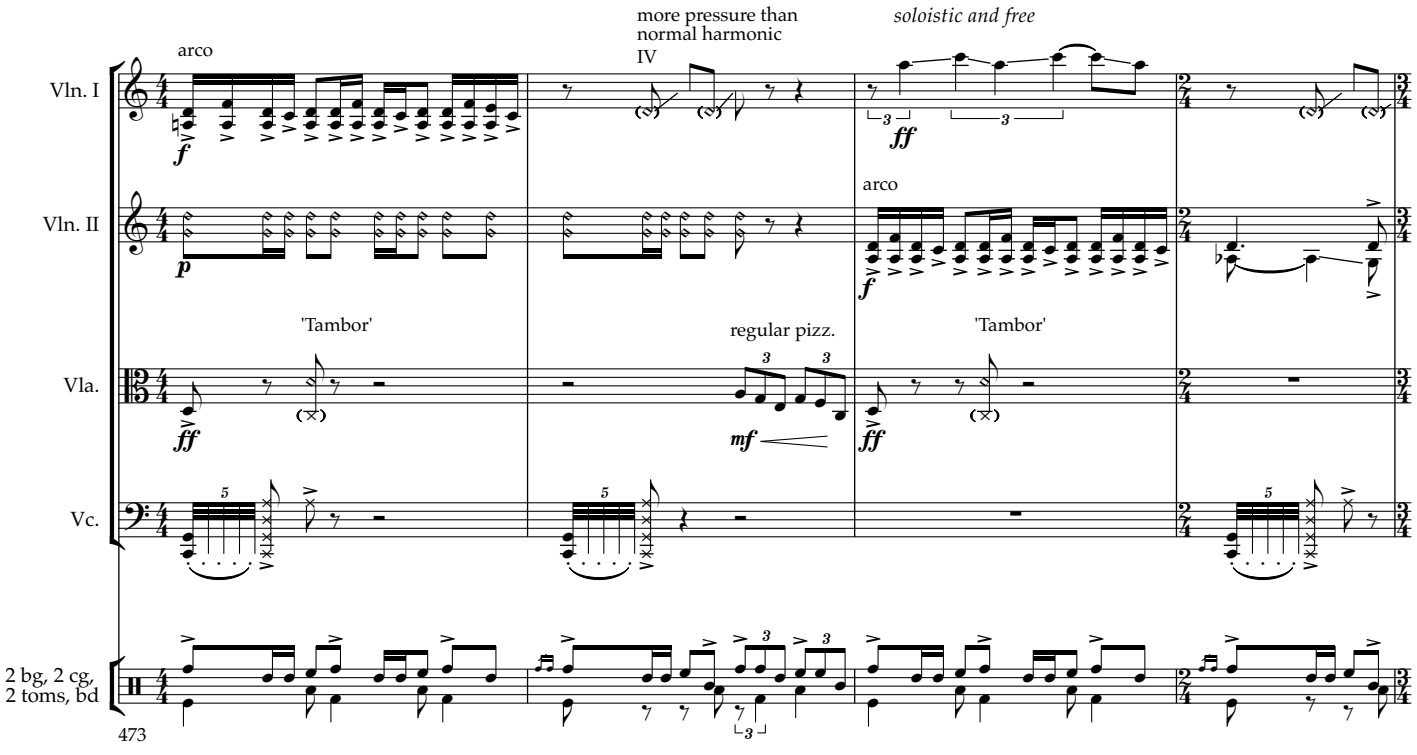
2 bg, 2 cg,
2 toms, bd

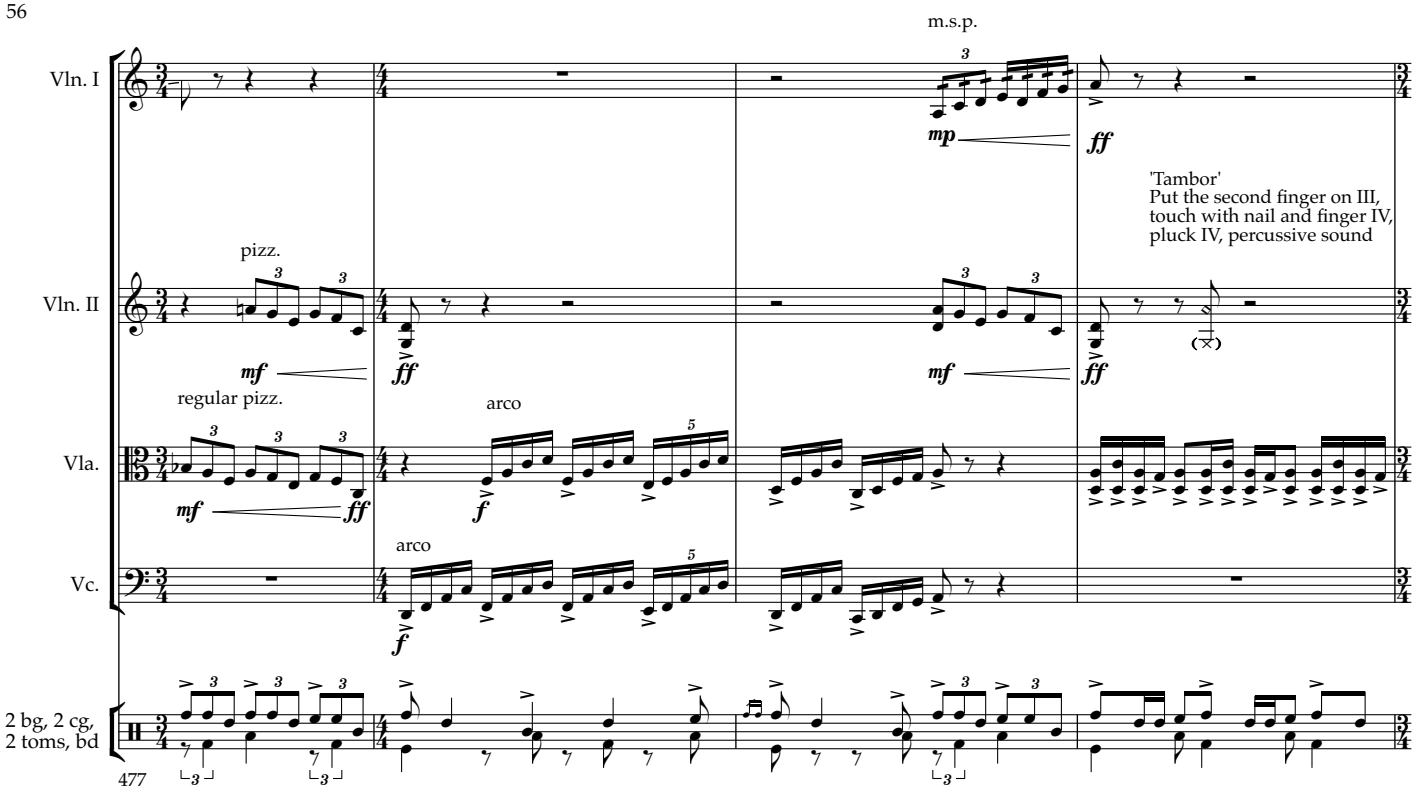
457

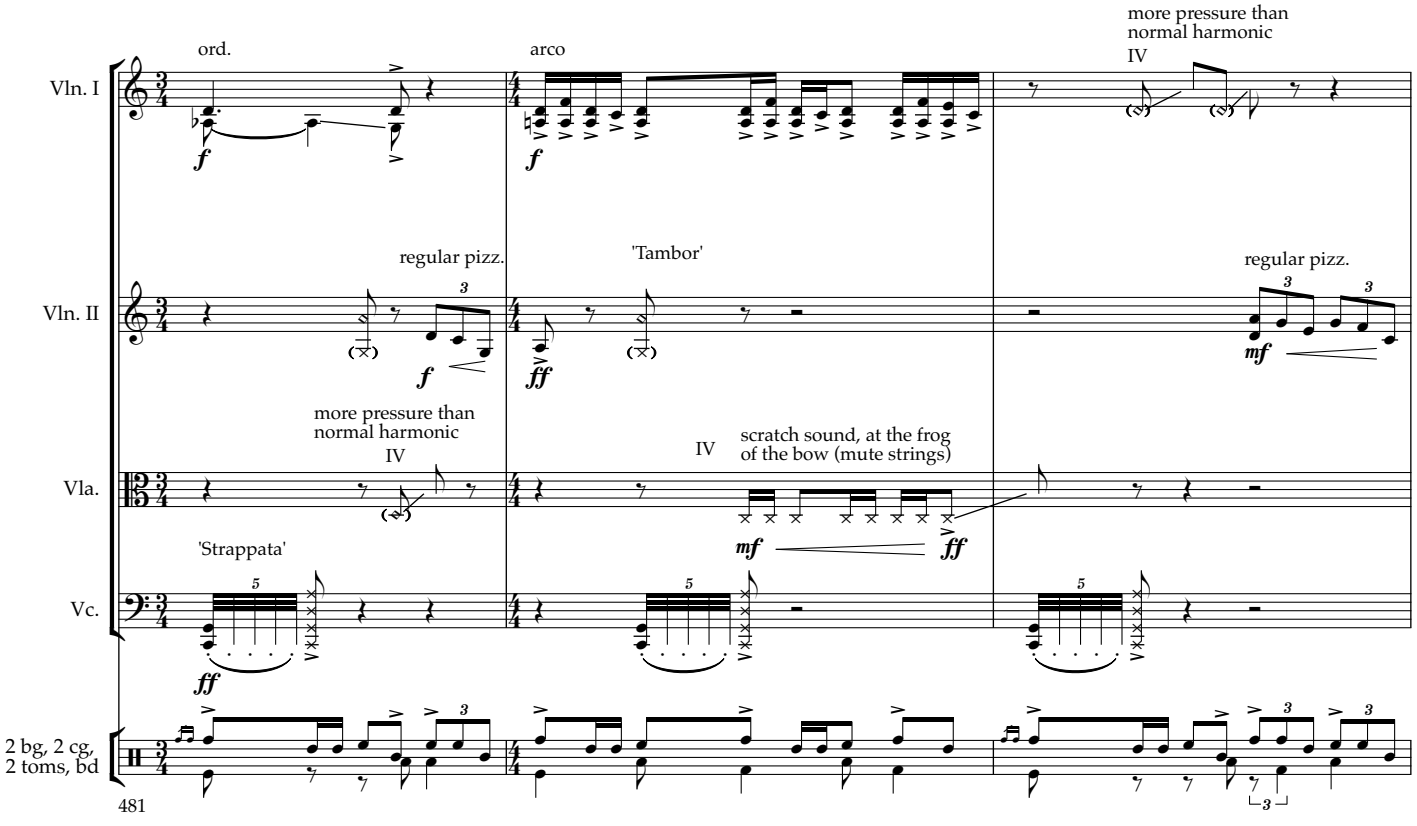

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
scratch sound, at the frog
of the bow (mute strings)
Block strings around
the harmonics indicated,
almost no pitch
'golpe'
hit on the
soundboard
Block strings around
the harmonics indicated,
almost no pitch
461


Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
465

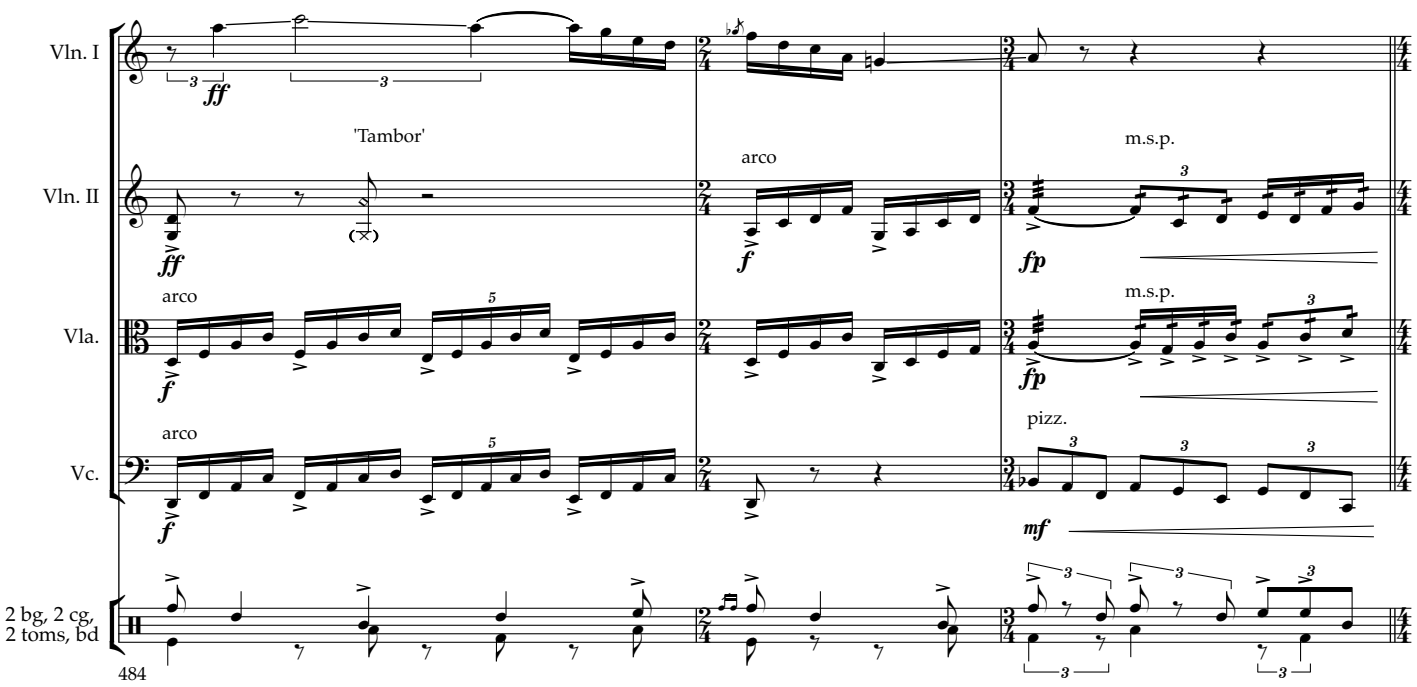

arco
Vln. I
Block strings around
the harmonics indicated,
almost no pitch
Vln. II
'Tambor'
Put the second finger on III,
touch with nail and finger IV,
pluck IV, percussive sound
pizz.
regular pizz.
'Tambor'
regular pizz.
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
469

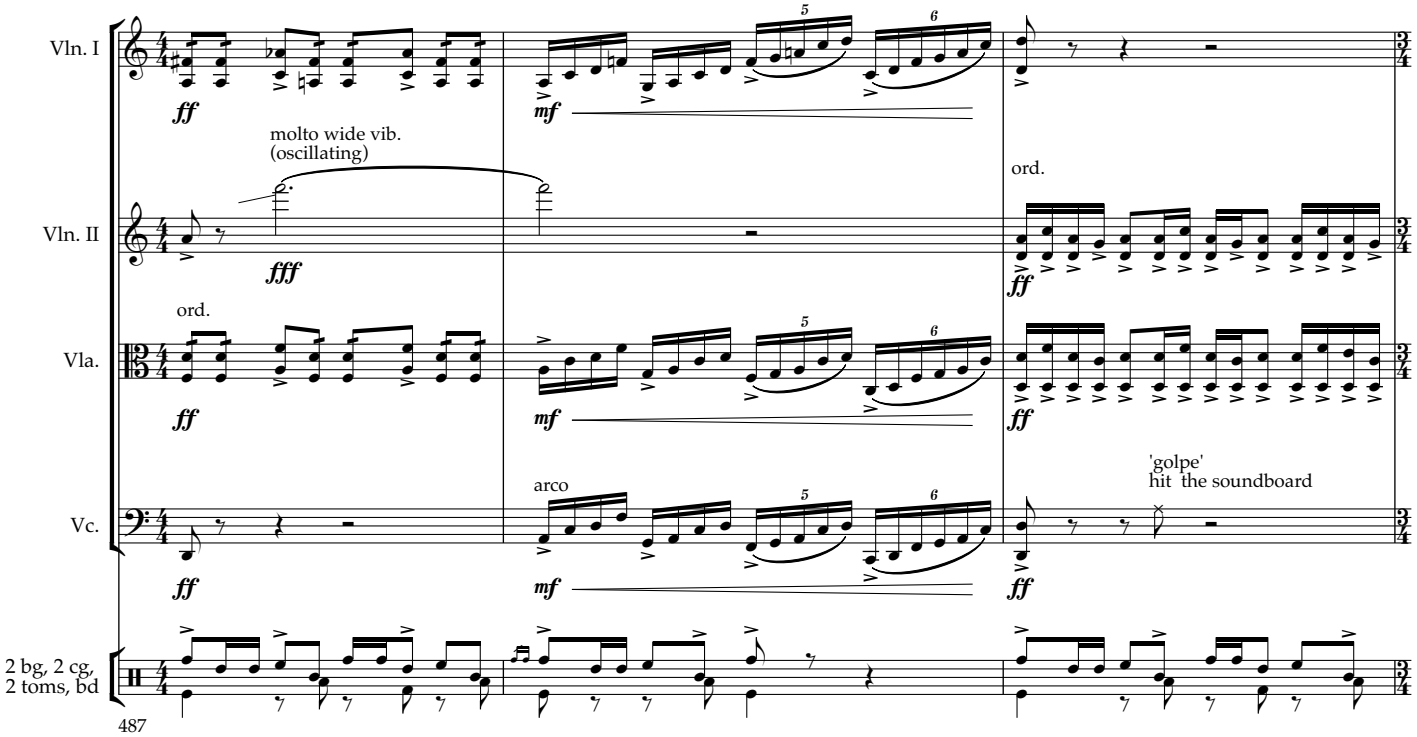

more pressure than
normal harmonic
IV
soloistic and free
arco
Vln. I
arco
Vln. II
'Tambor'
regular pizz.
'Tambor'
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
473

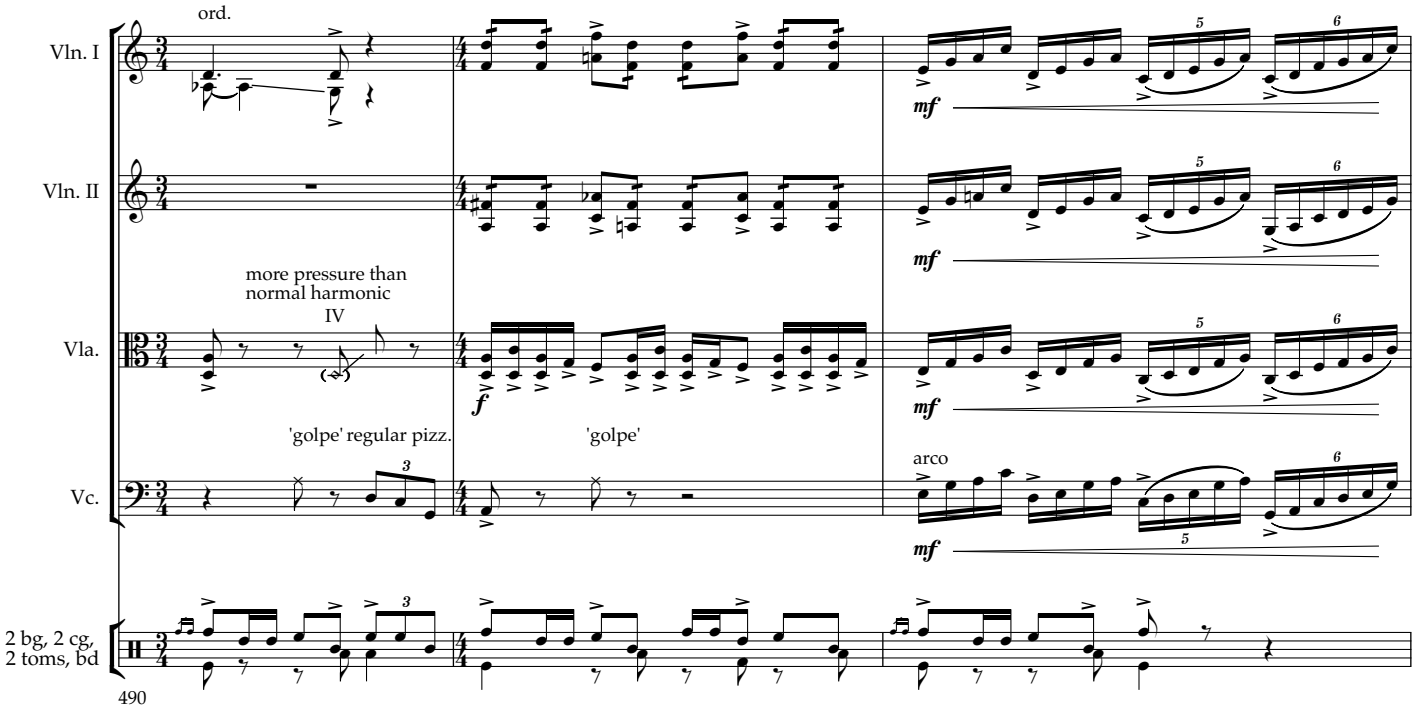

m.s.p.
Vln. I
mp
ff
'Tambor'
Put the second finger on III,
touch with nail and finger IV,
pluck IV, percussive sound
pizz.
Vln. II
mf
ff
mf
ff
regular pizz.
arco
Vla.
mf
ff
f
arco
Vc.
f
2 bg, 2 cg,
2 toms, bd
477

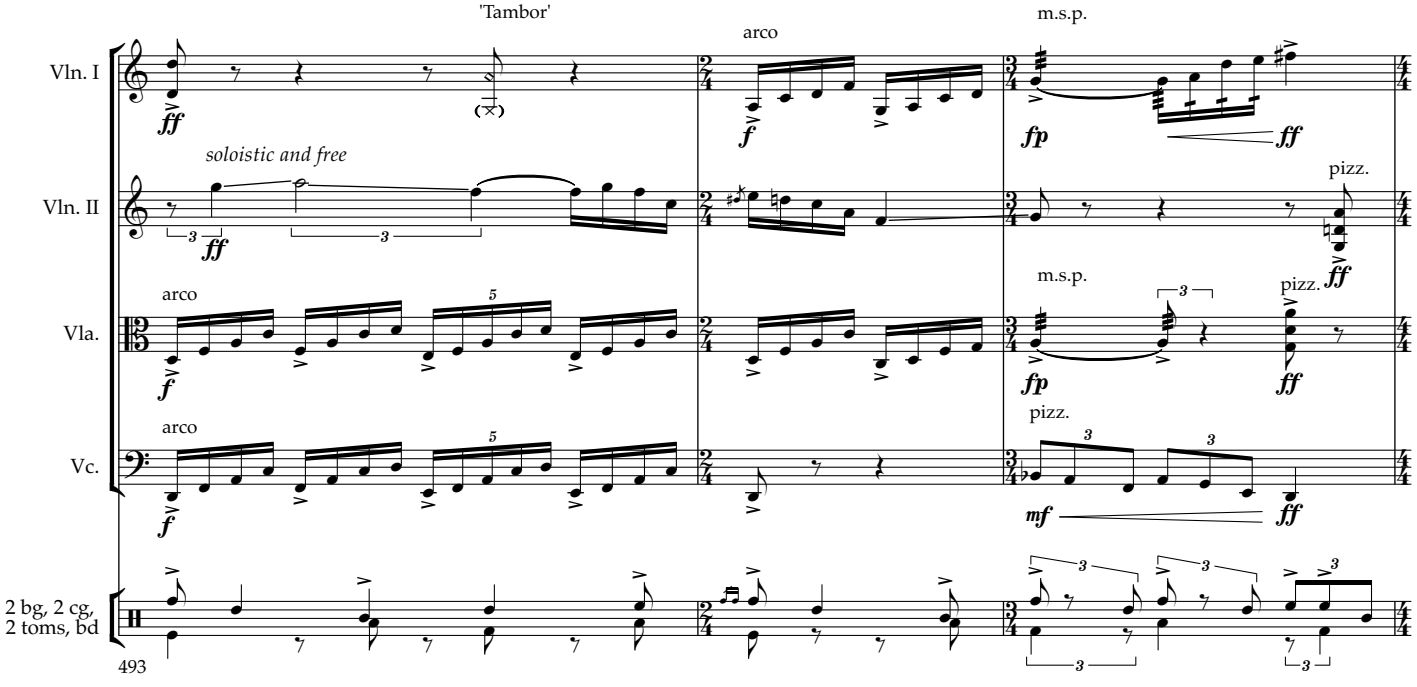

more pressure than
normal harmonic
IV
ord.
arco
Vln. I
f
f
regular pizz.
'Tambor'
regular pizz.
Vln. II
f
ff
mf
more pressure than
normal harmonic
IV
IV
scratch sound, at the frog
of the bow (mute strings)
Vla.
'Strappata'
mf
ff
Vc.
ff
2 bg, 2 cg,
2 toms, bd
481

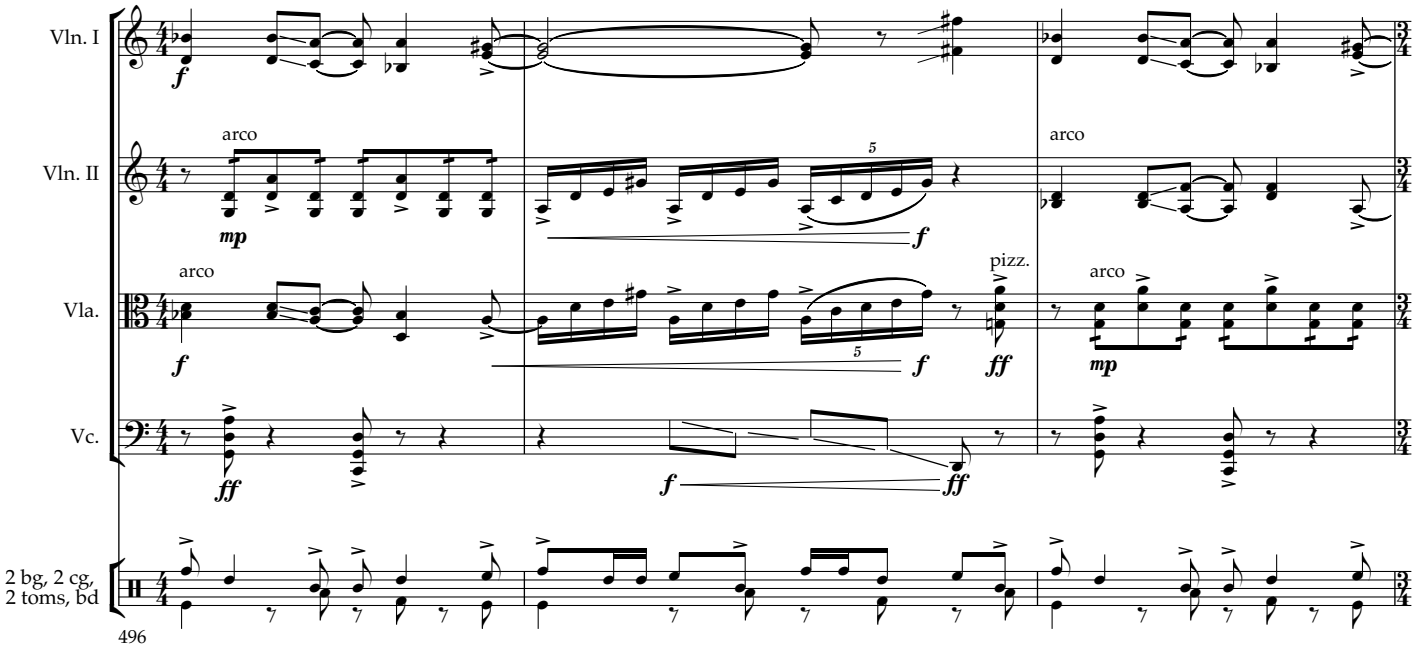
soloistic and free

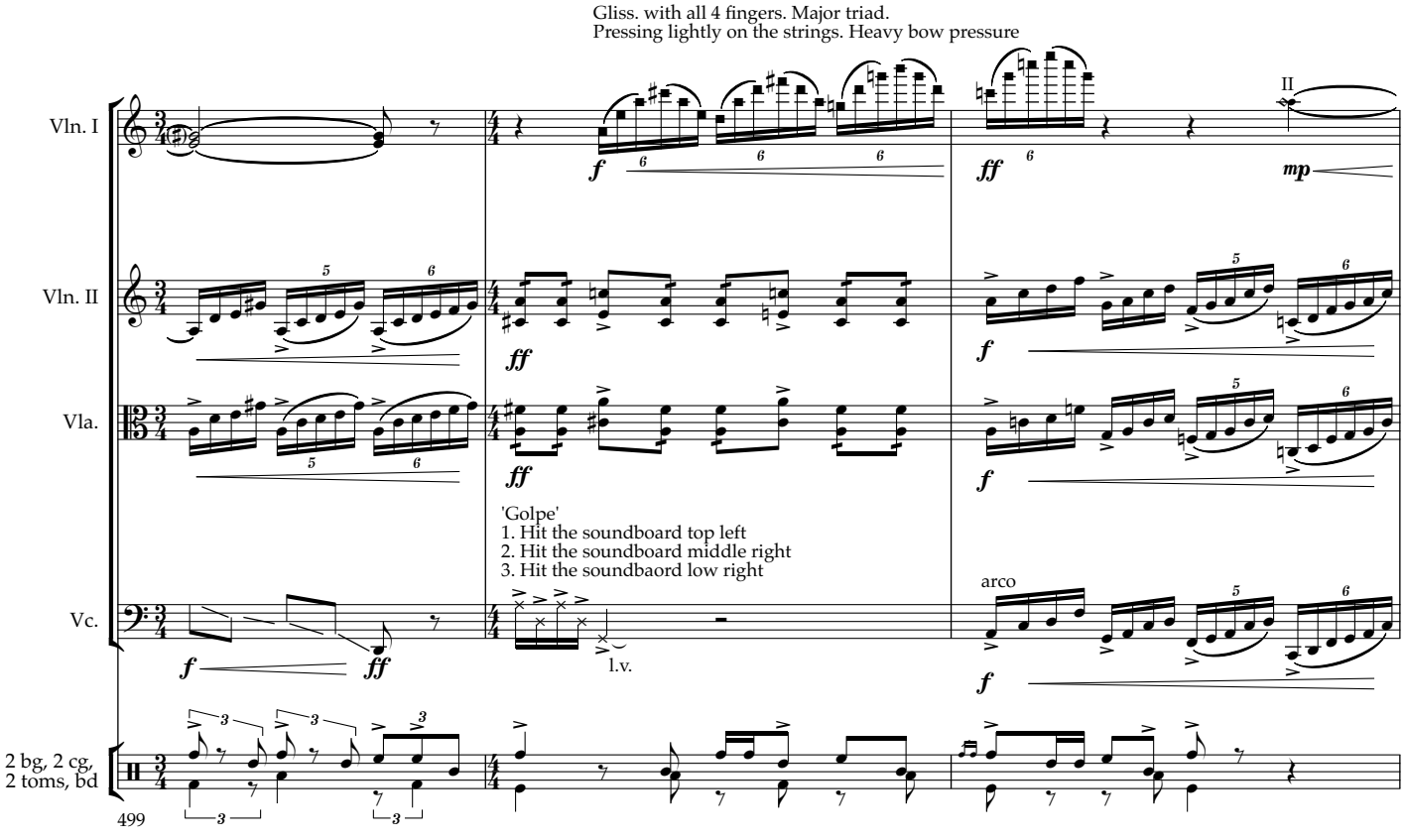


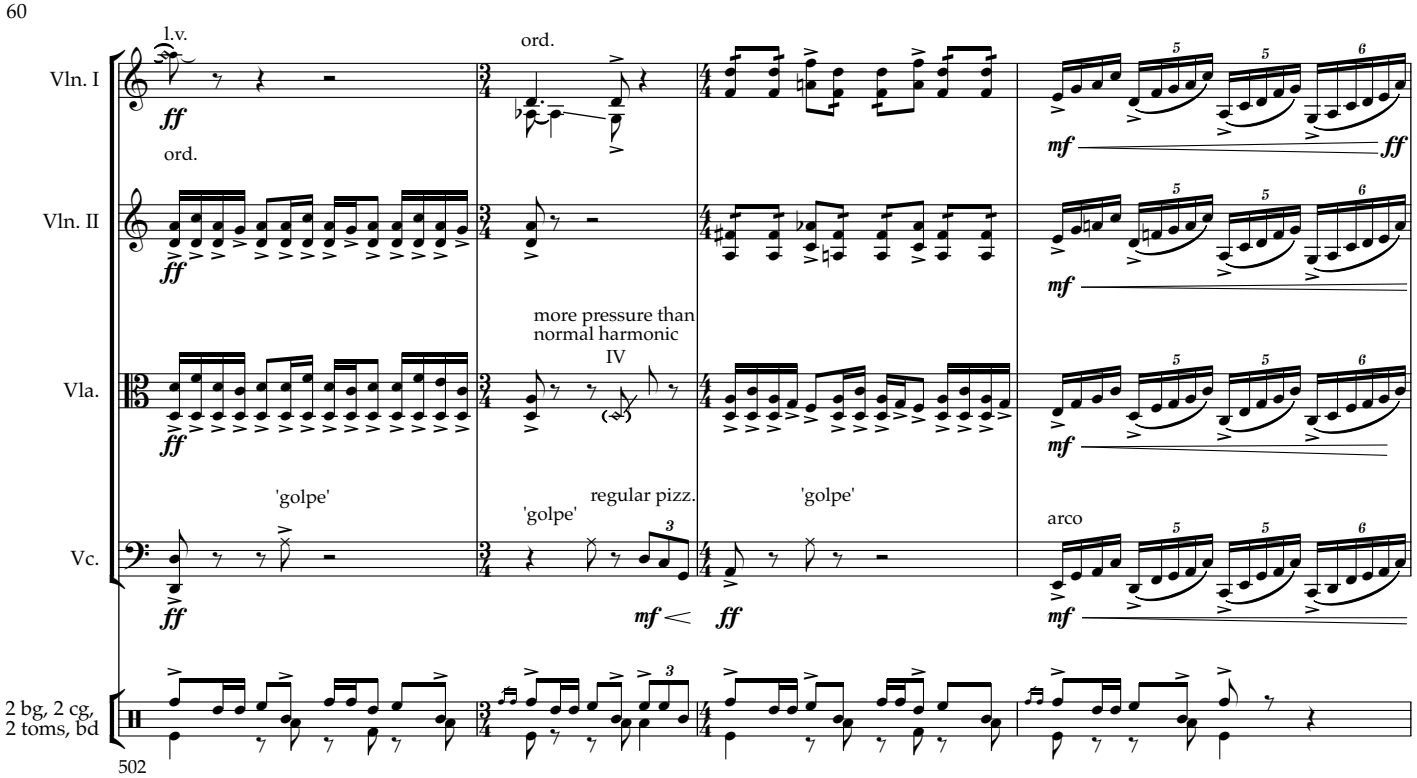


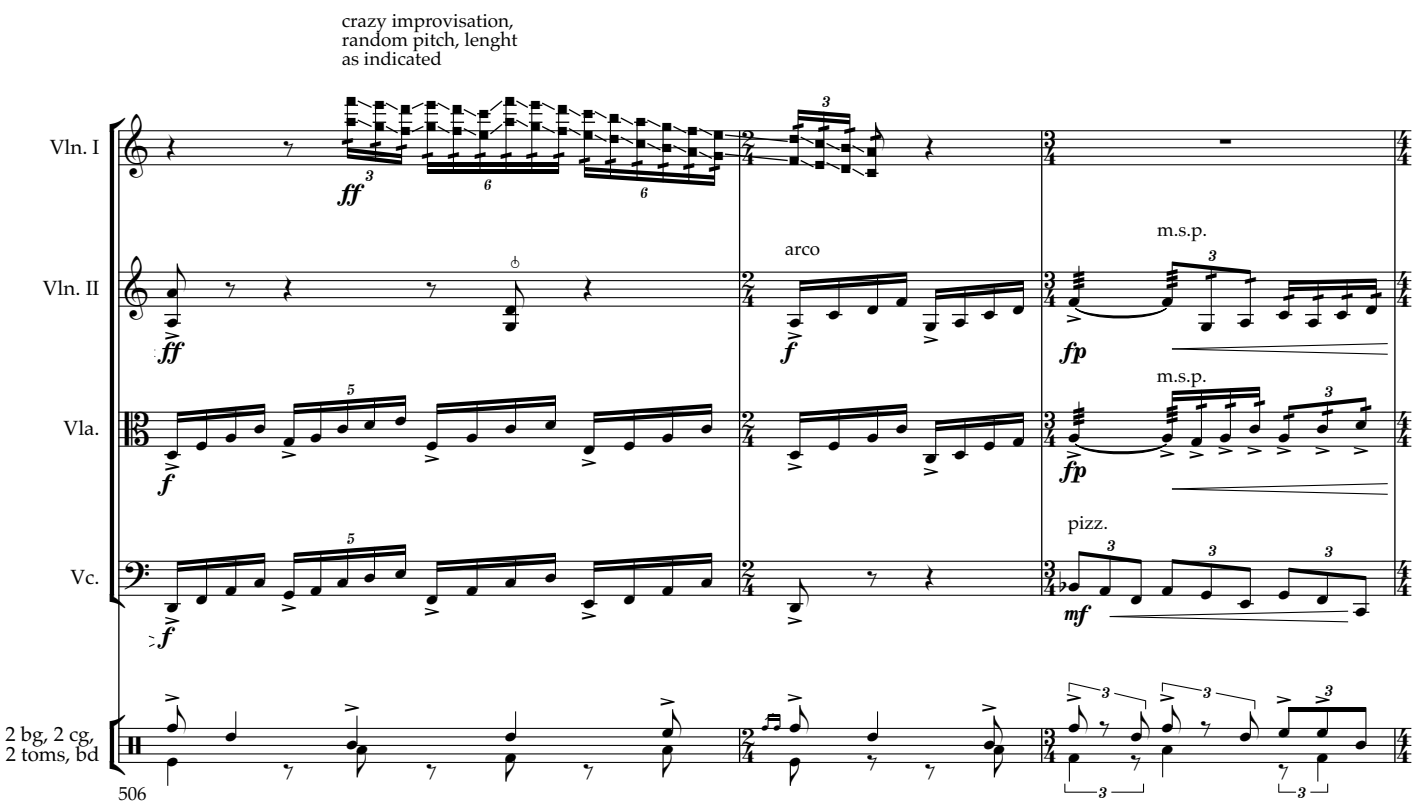

ord.
Vln. I
Vln. II
more pressure than
normal harmonic
IV
Vla.
'golpe' regular pizz.
'golpe'
arco
Vc.
2 bg, 2 cg,
2 toms, bd
490

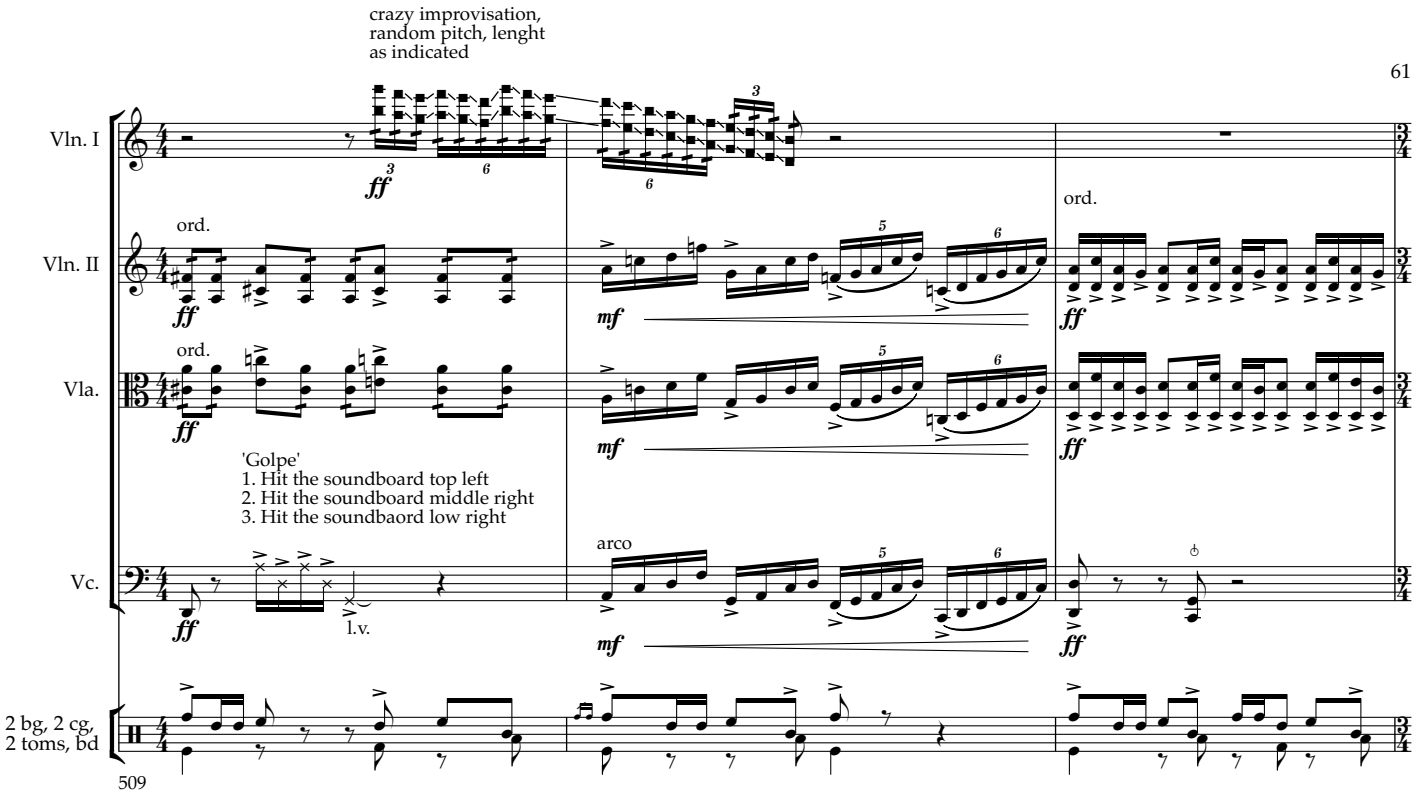

'Tambor'
arco
m.s.p.
Vln. I
soloistic and free
Vln. II
pizz.
m.s.p.
arco
Vla.
pizz.
arco
pizz.
Vc.
2 bg, 2 cg,
2 toms, bd
493

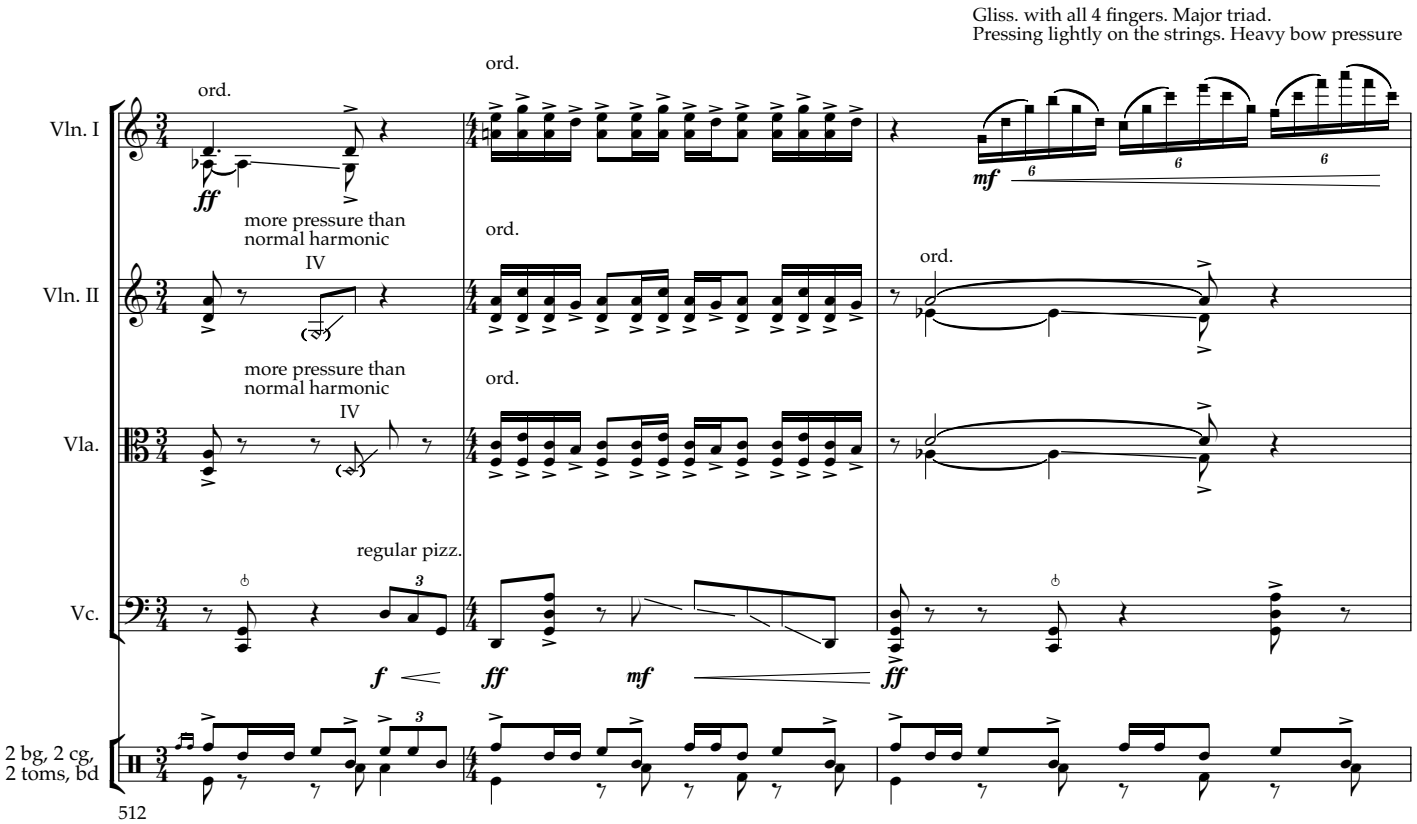

Vln. I
Vln. II
arco
Vla.
arco
pizz.
arco
Vc.
2 bg, 2 cg,
2 toms, bd
496

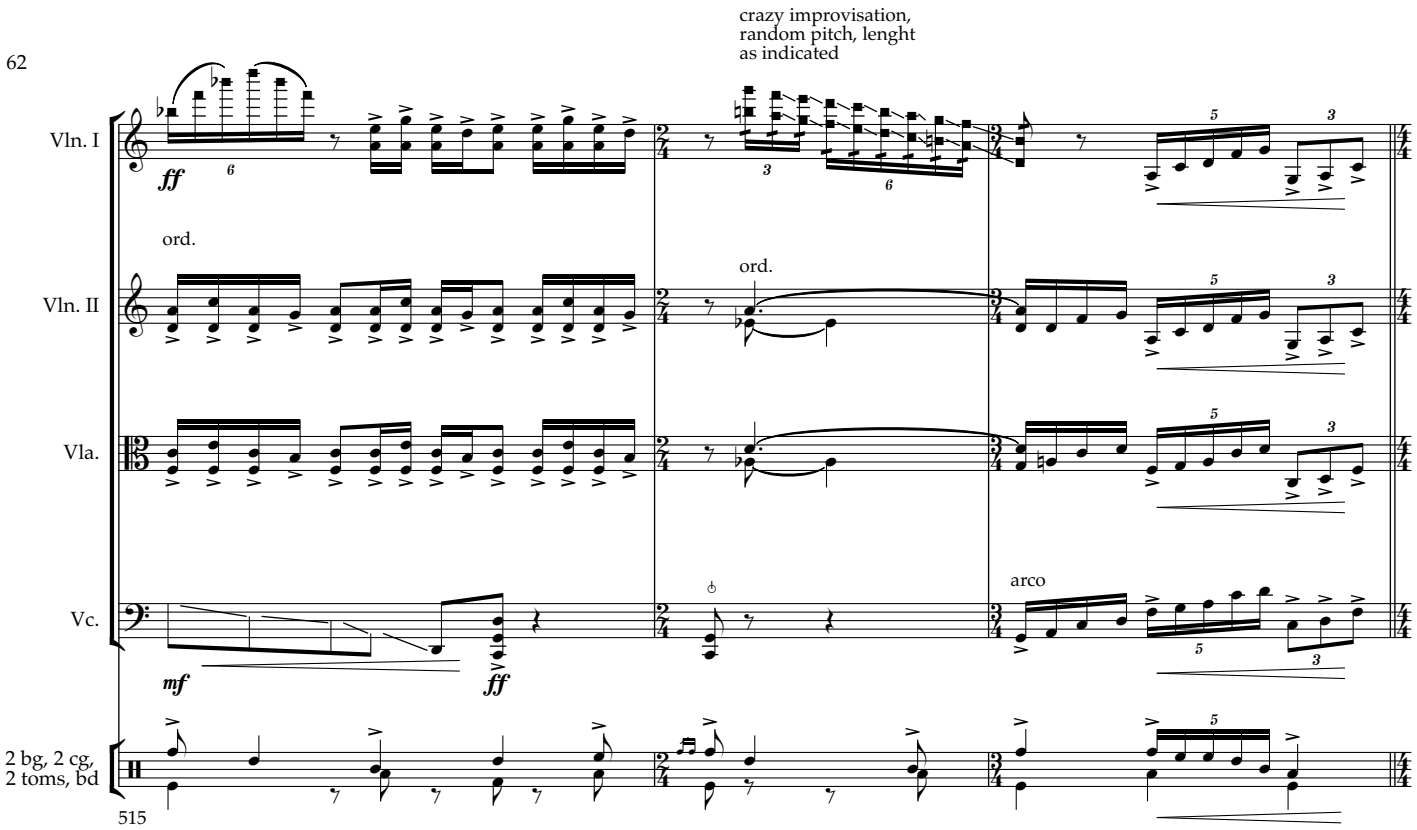

Gliss. with all 4 fingers. Major triad.
Pressing lightly on the strings. Heavy bow pressure
Vln. I
II
Vln. II
Vla.
'Golpe'
1. Hit the soundboard top left
2. Hit the soundboard middle right
3. Hit the soundbaord low right
Vc.
arco
l.v.
2 bg, 2 cg,
2 toms, bd
499

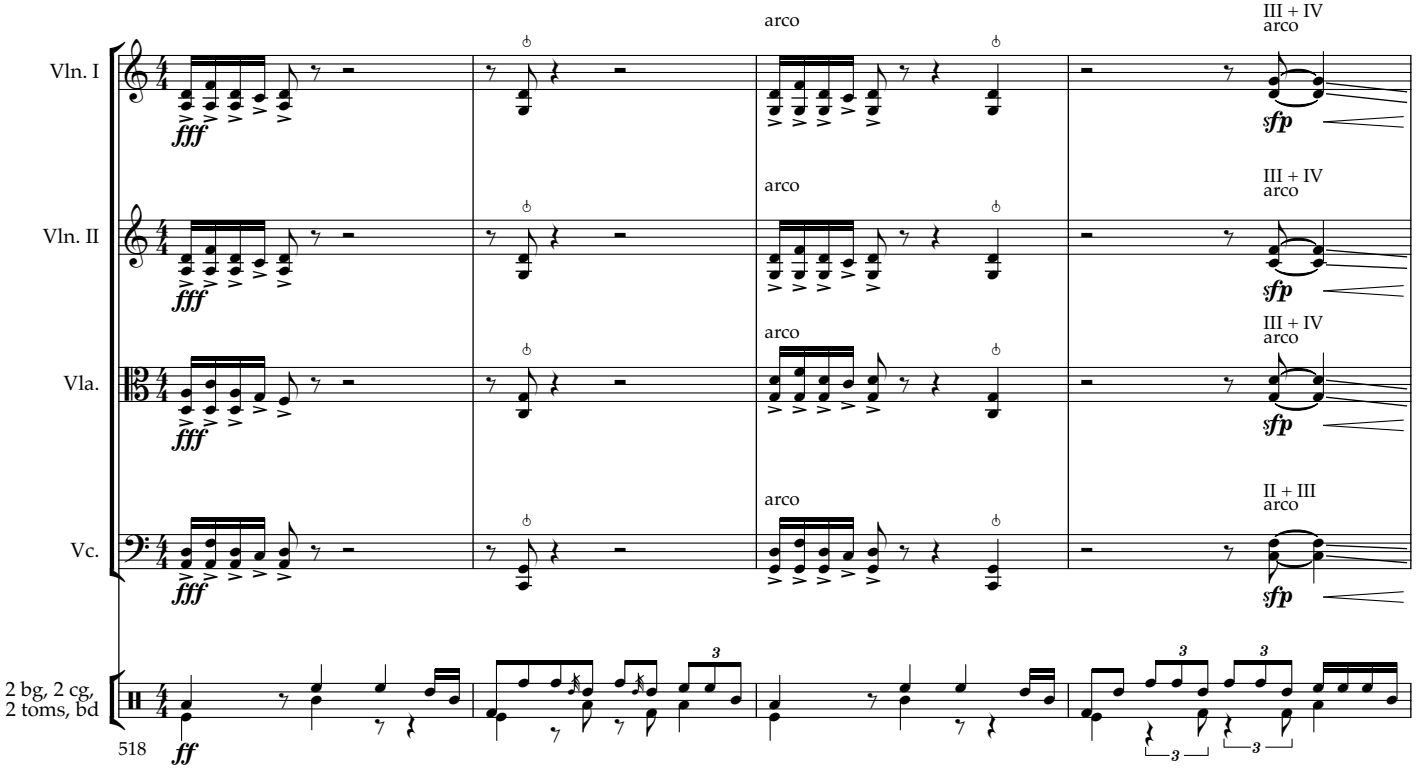

l.v.
ord.
Vln. I
ff
ord.
Vln. II
ff
more pressure than
normal harmonic
IV
Vla.
ff
'golpe'
'golpe'
regular pizz.
'golpe'
arco
Vc.
ff
mf
ff
mf
2 bg, 2 cg,
2 toms, bd
502

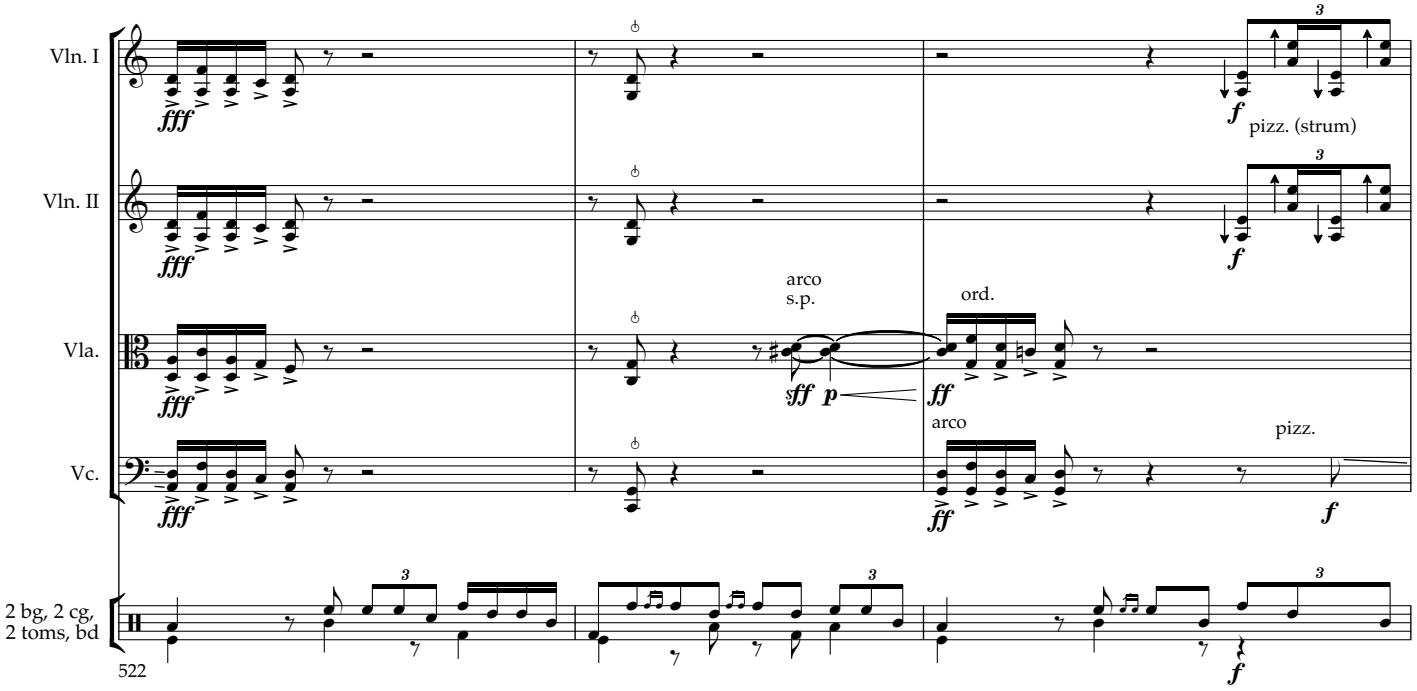

crazy improvisation,
random pitch, lenght
as indicated
Vln. I
ff
Vln. II
ff
arco
f
m.s.p.
fp
Vla.
f
m.s.p.
fp
Vc.
f
pizz.
mf
2 bg, 2 cg,
2 toms, bd
506

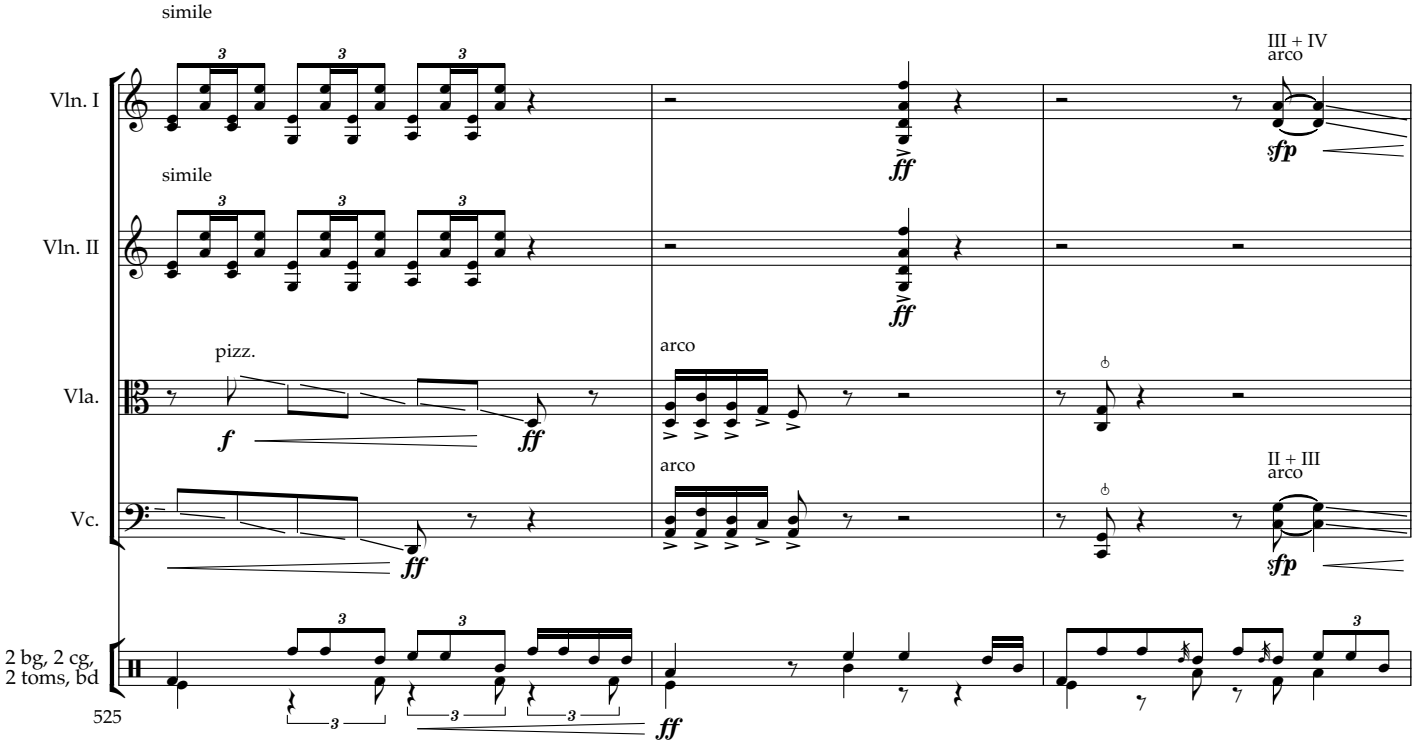

crazy improvisation,
random pitch, lenght
as indicated
Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
ord.
'Golpe'
1. Hit the soundboard top left
2. Hit the soundboard middle right
3. Hit the soundbaord low right
arco
l.v.
509

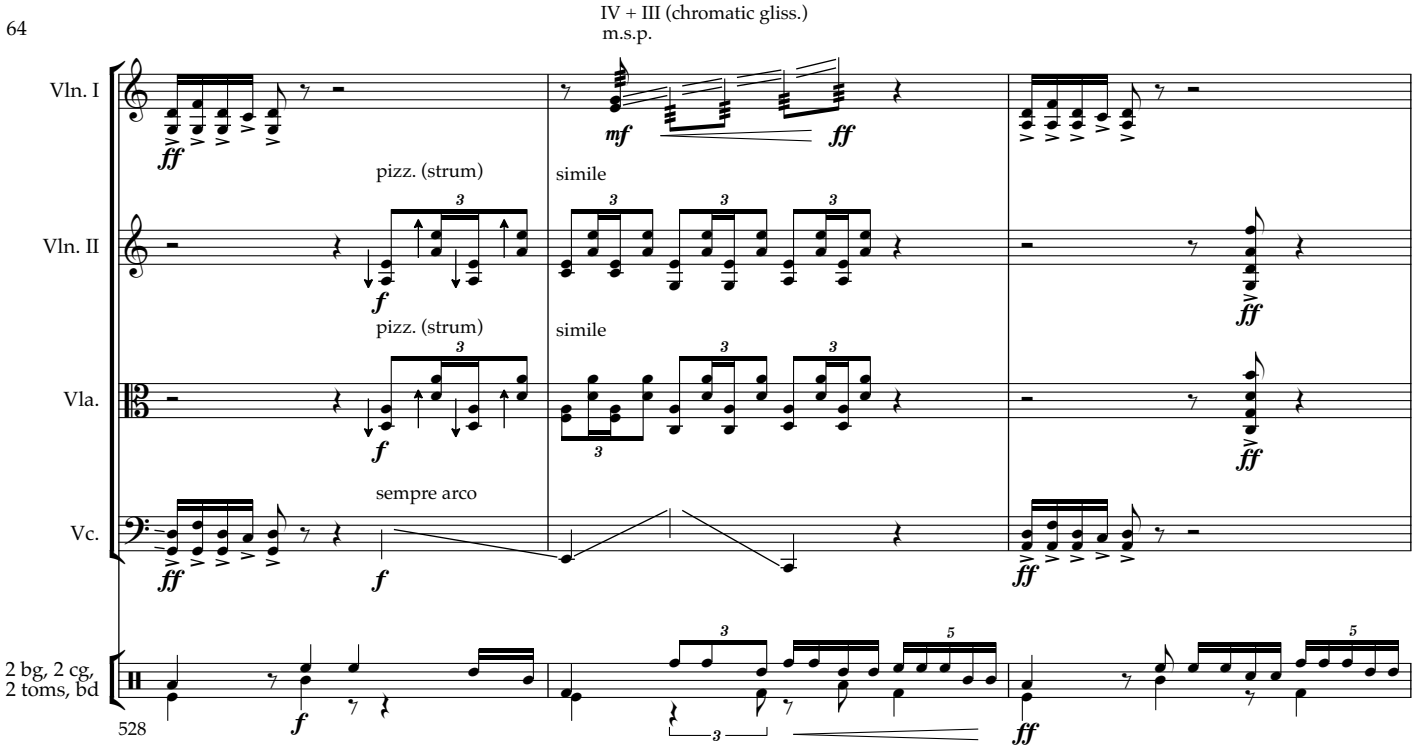

Gliss. with all 4 fingers. Major triad.
Pressing lightly on the strings. Heavy bow pressure
Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
ord.
more pressure than
normal harmonic
IV
regular pizz.
512

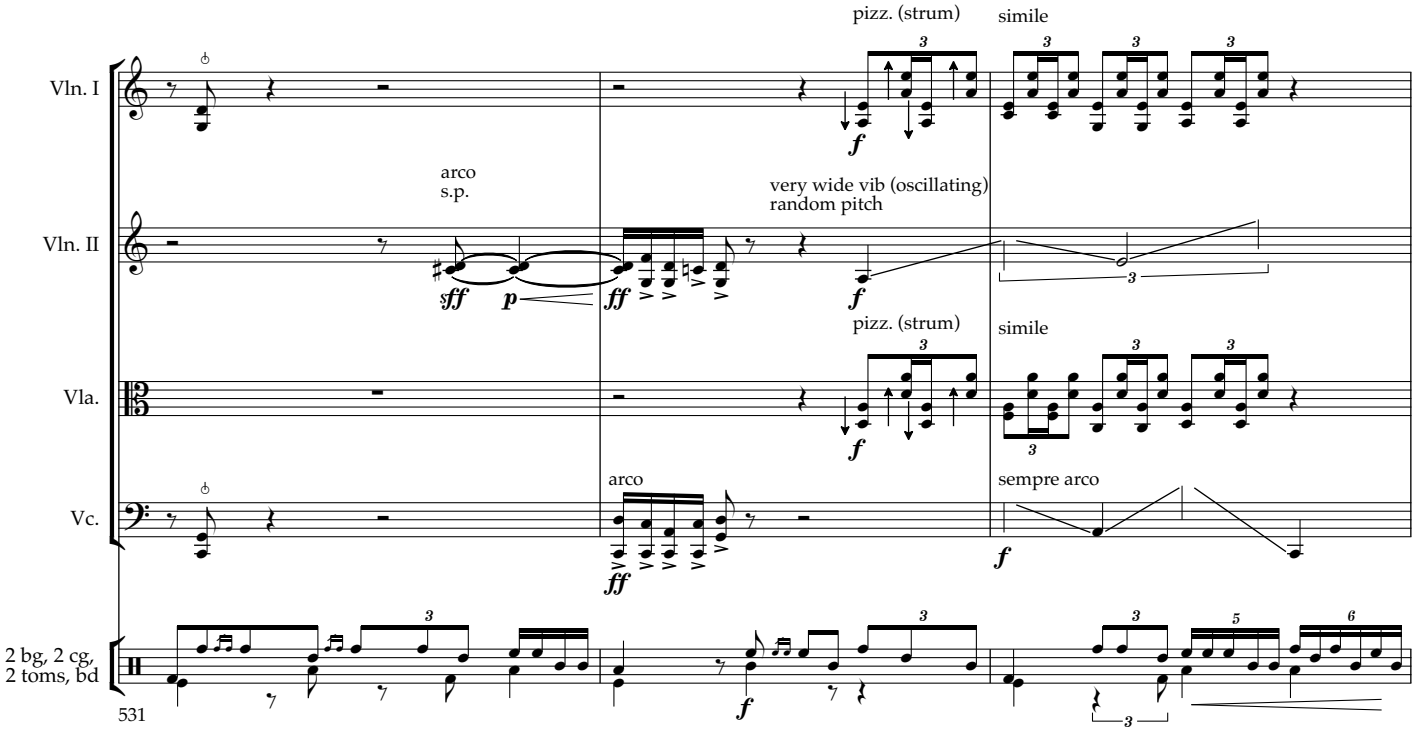

crazy improvisation,
random pitch, lenght
as indicated
Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
ord.
ord.
arco
ff
mf
ff
515

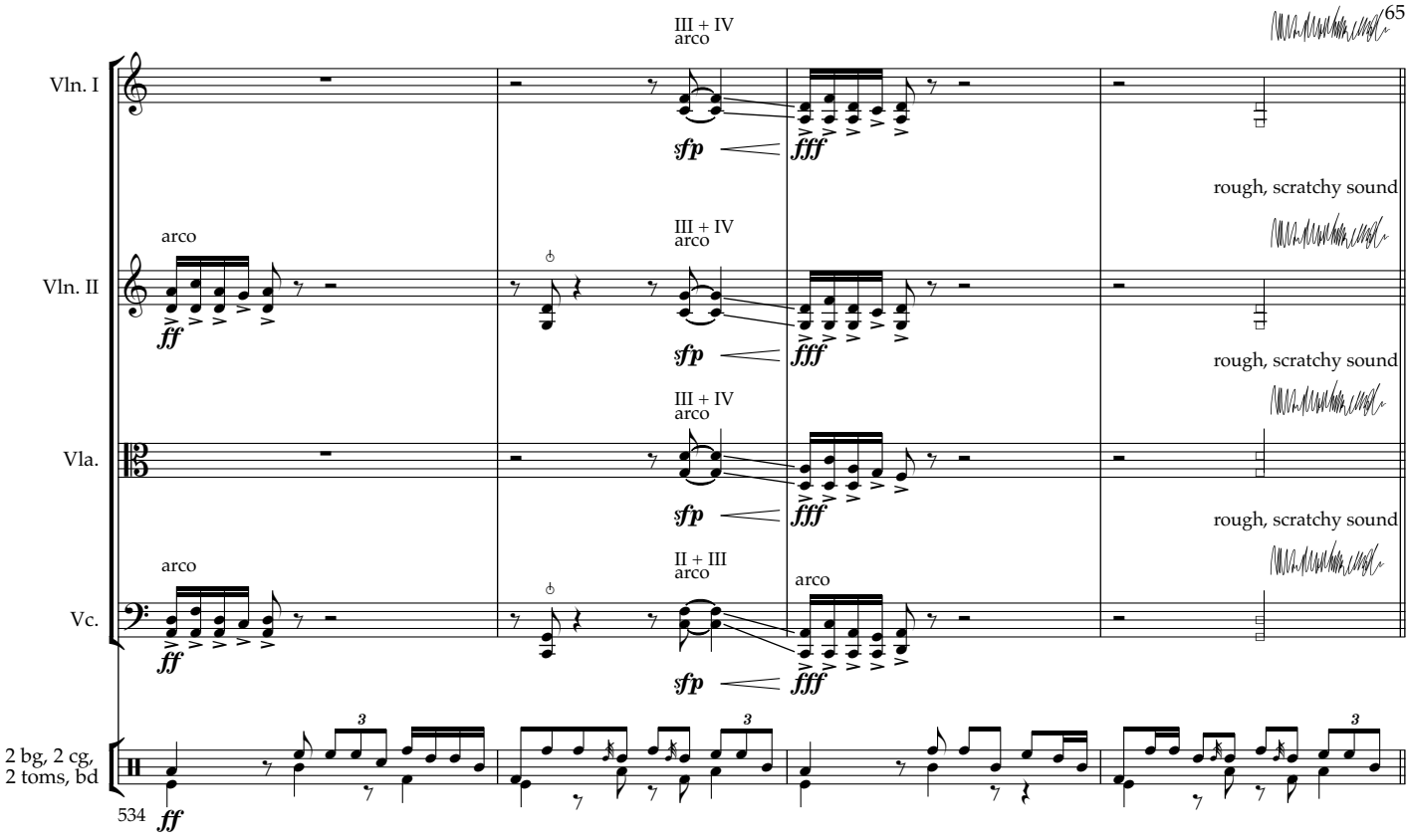

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
arco
III + IV
arco
II + III
arco
fff
sfp
ff
518

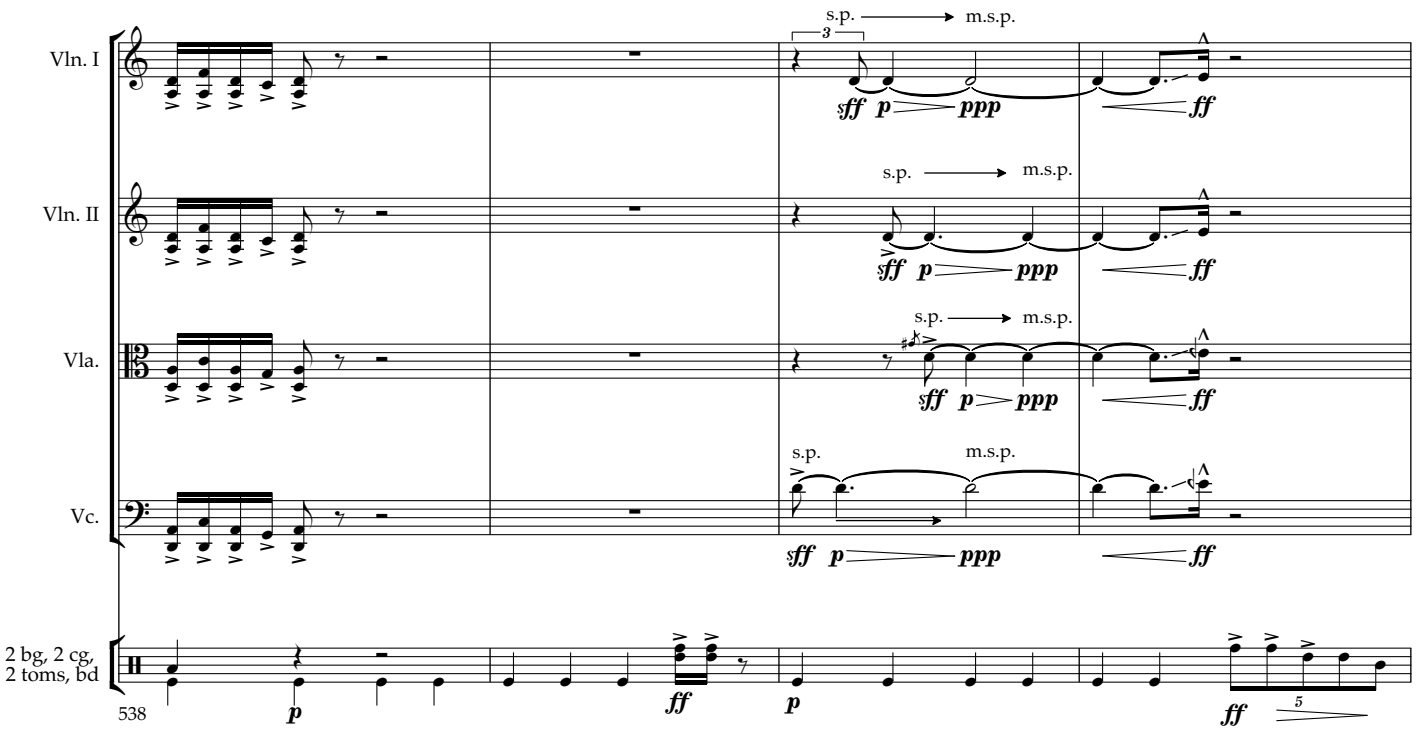

pizz. (strum)
Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
arco
s.p.
ord.
arco
pizz.
522

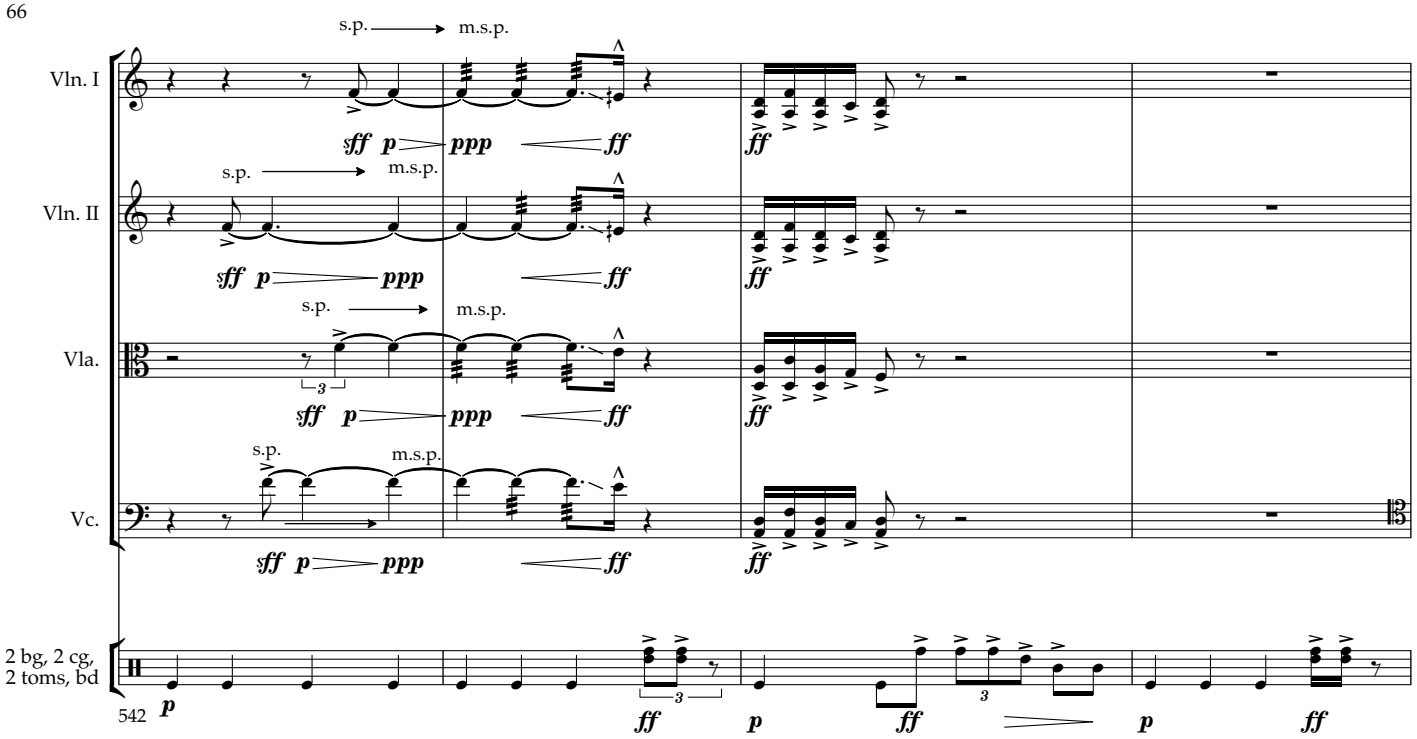

simile
simile
III + IV
arco
Vln. I
Vln. II
pizz.
arco
Vla.
arco
II + III
arco
Vc.
2 bg, 2 cg,
2 toms, bd
525

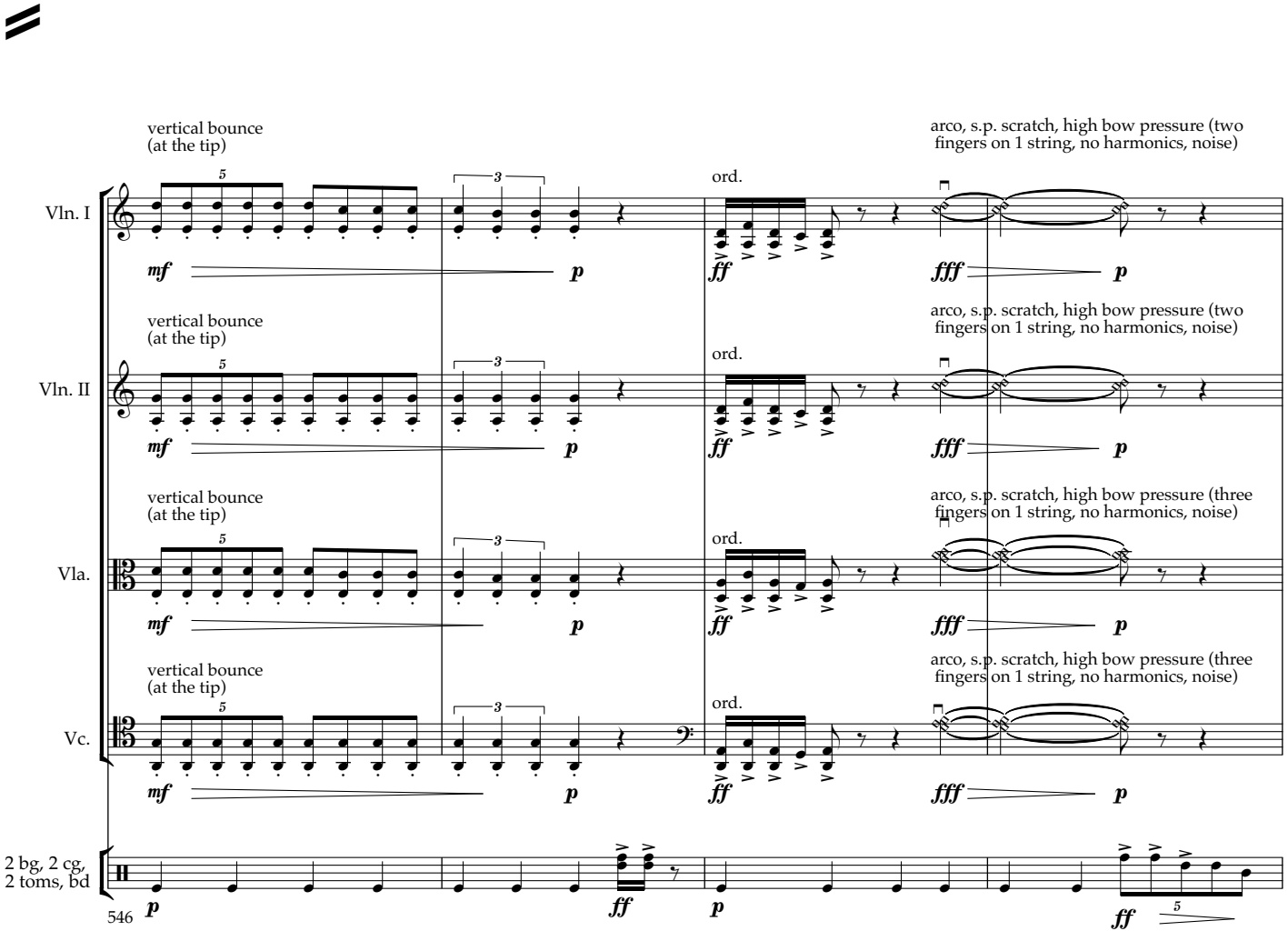

IV + III (chromatic gliss.)
m.s.p.
Vln. I
Vln. II
pizz. (strum)
simile
Vla.
pizz. (strum)
simile
Vc.
sempre arco
2 bg, 2 cg,
2 toms, bd
528

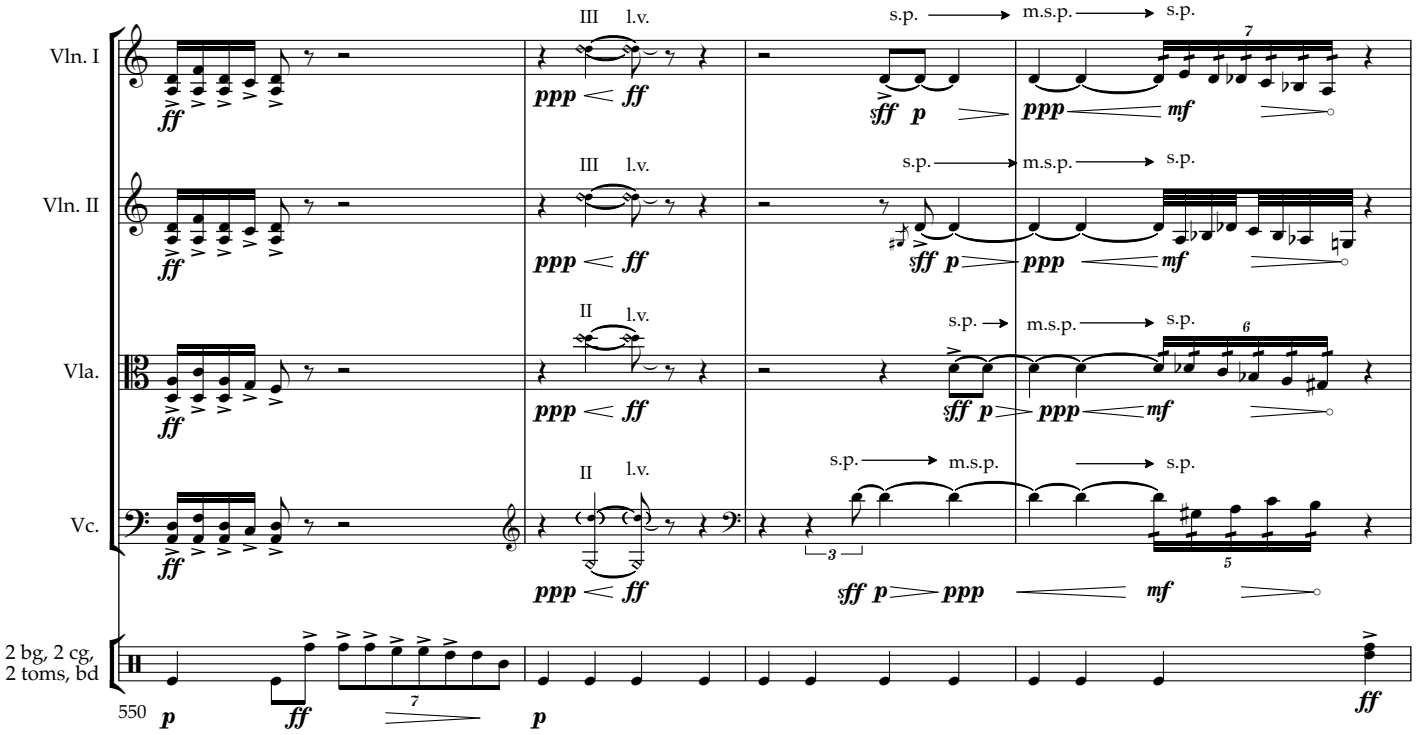

pizz. (strum)
simile
Vln. I
arco
s.p.
very wide vib (oscillating)
random pitch
Vln. II
pizz. (strum)
simile
Vla.
arco
sempre arco
Vc.
2 bg, 2 cg,
2 toms, bd
531

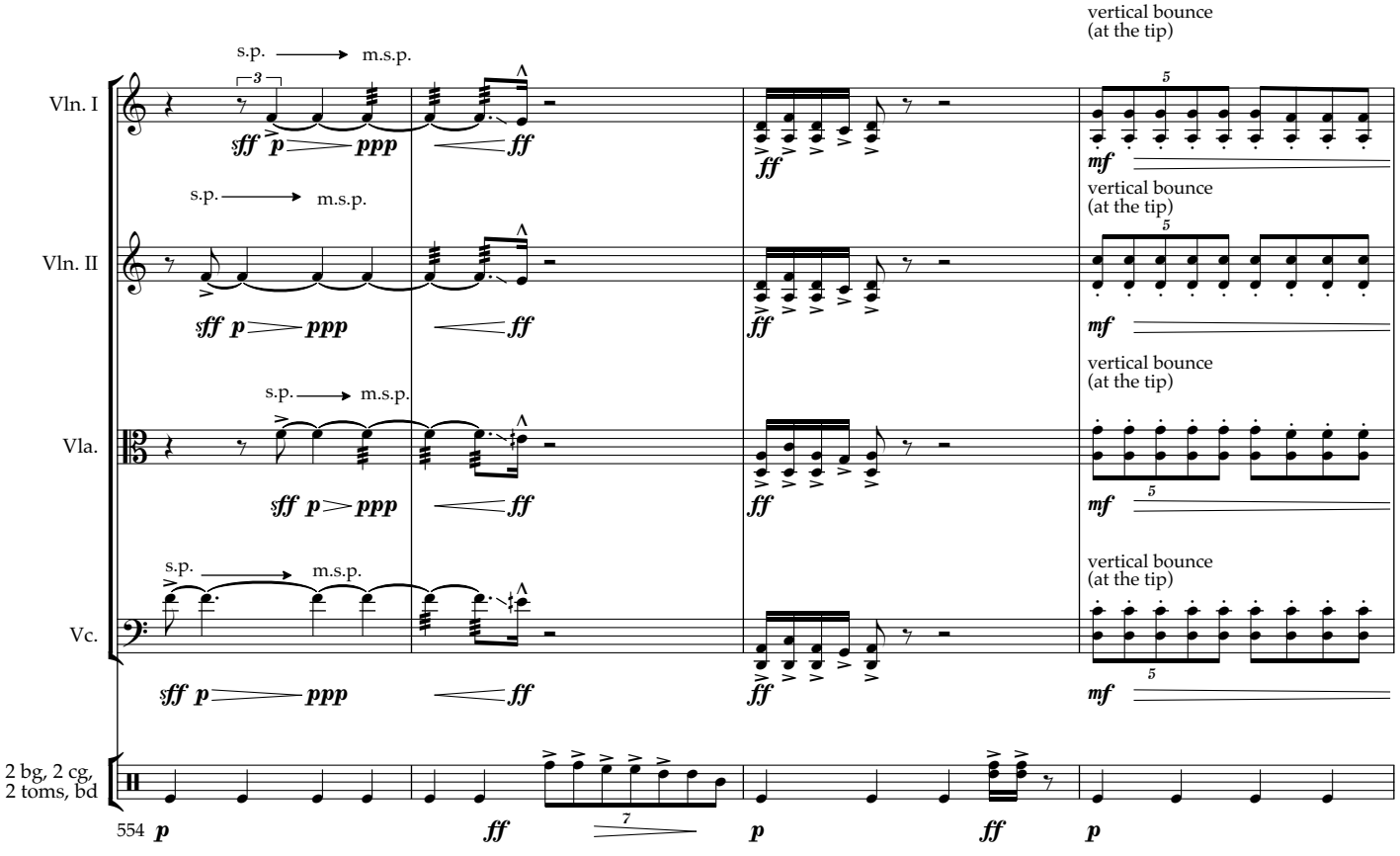

rough, scratchy sound
III + IV
arco
Vln. I
Vln. II
Vla.
Vc.
arco
II + III
2 bg, 2 cg,
2 toms, bd
534
ff
fp
fff
3


s.p.
m.s.p.
Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
538
sff
p
ppp
ff
3
5

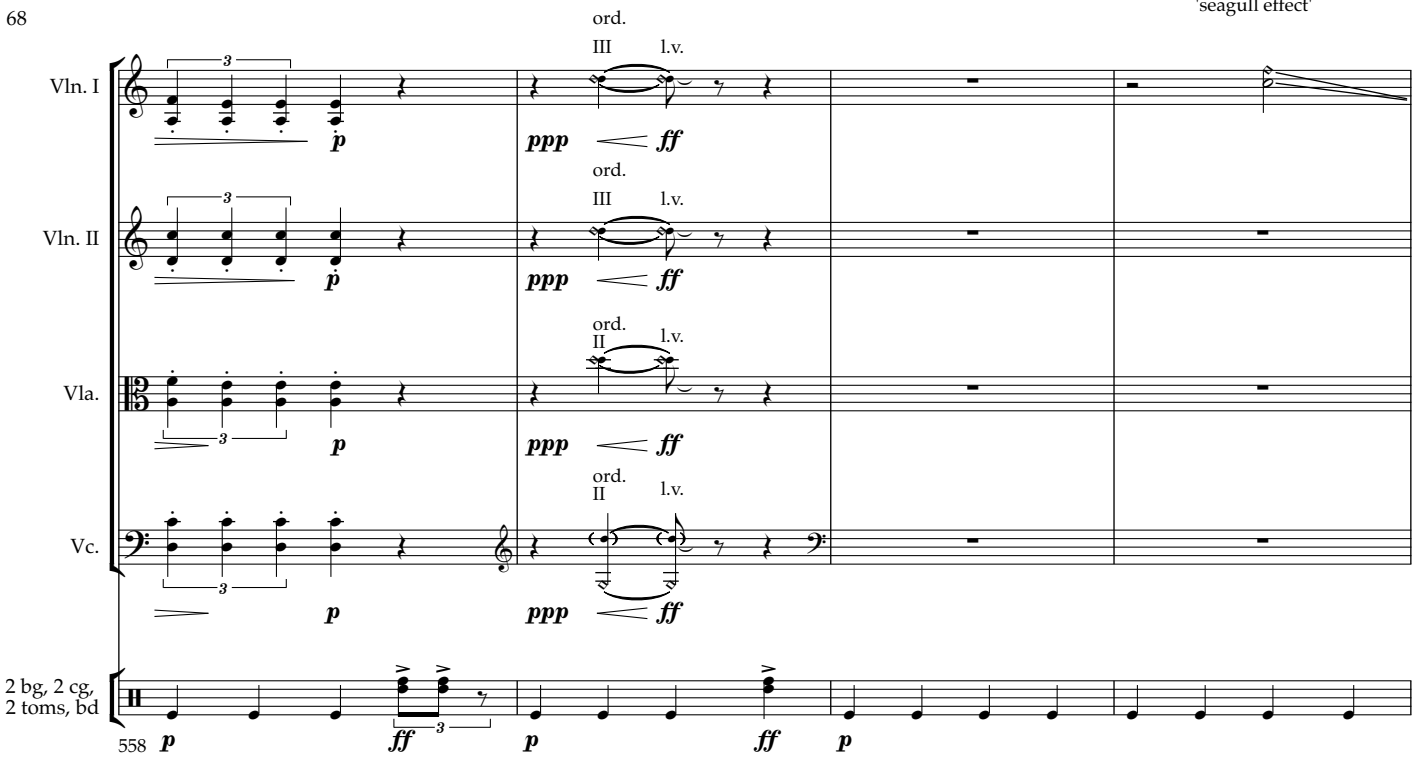

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
s.p.
m.s.p.
542

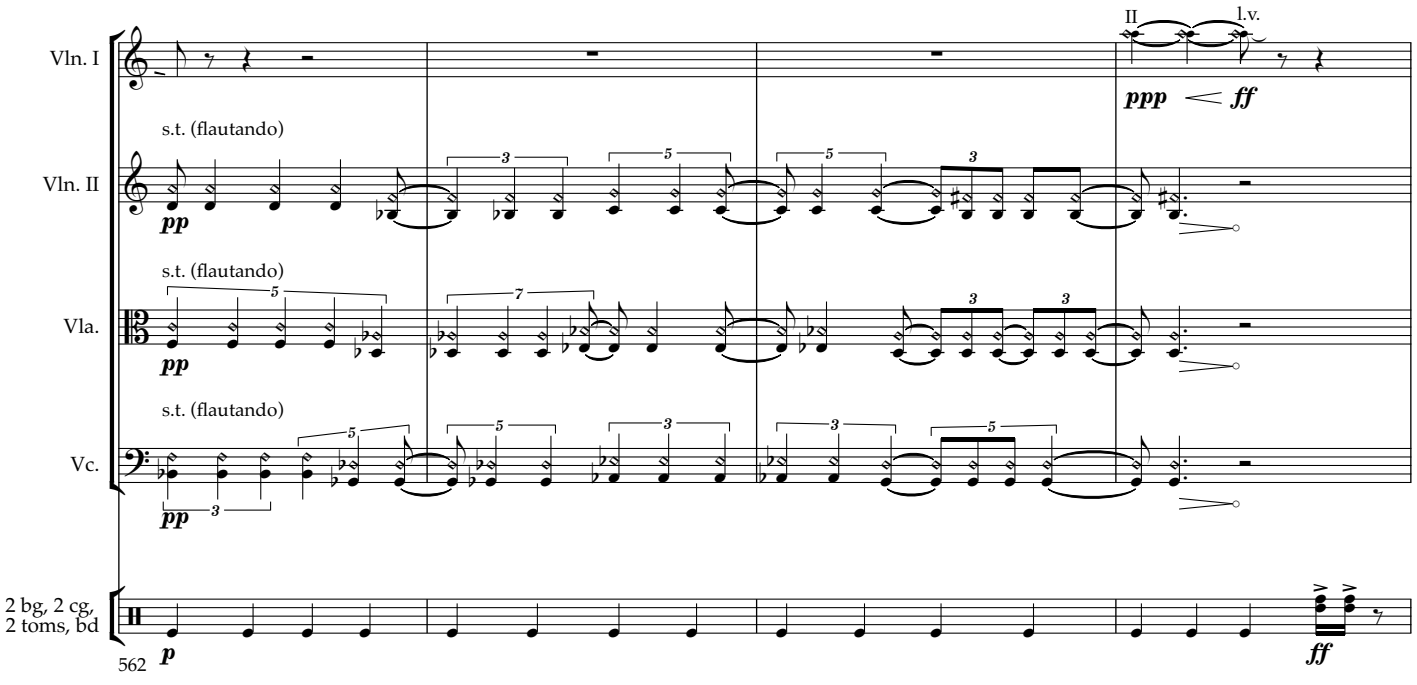

vertical bounce
(at the tip)
ord.
arco, s.p. scratch, high bow pressure (two
fingers on 1 string, no harmonics, noise)
arco, s.p. scratch, high bow pressure (three
fingers on 1 string, no harmonics, noise)
Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
546

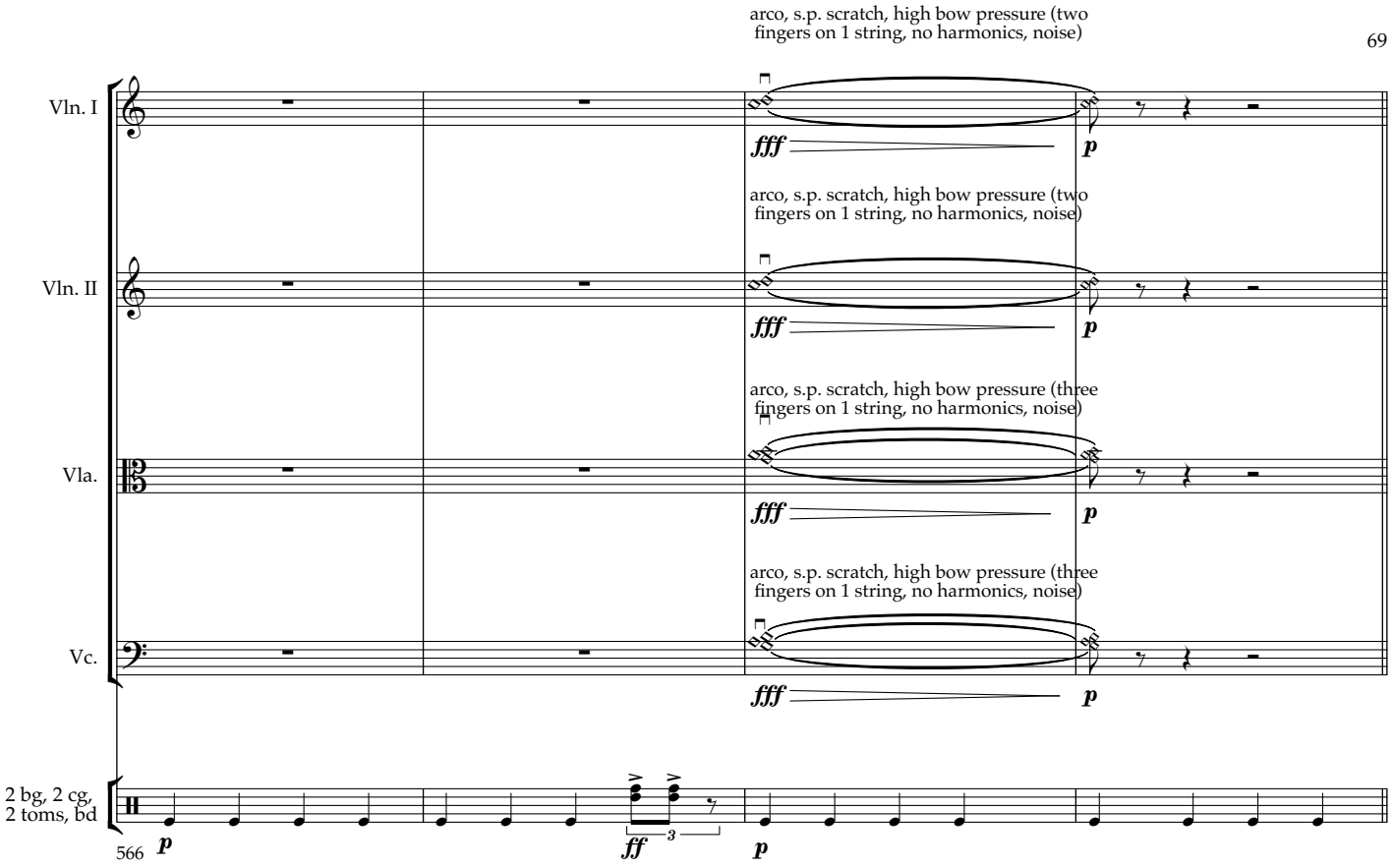

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
III l.v.
II l.v.
s.p.
m.s.p.
550

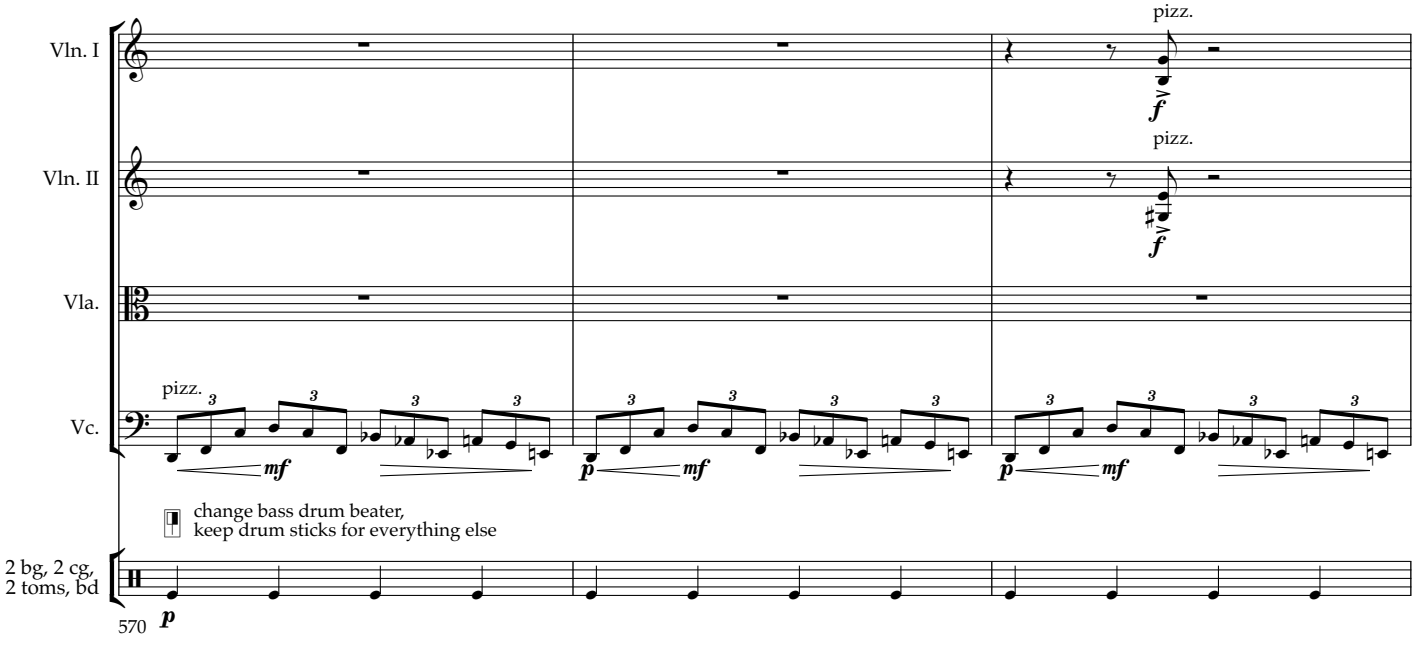

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
s.p.
m.s.p.
vertical bounce
(at the tip)
554

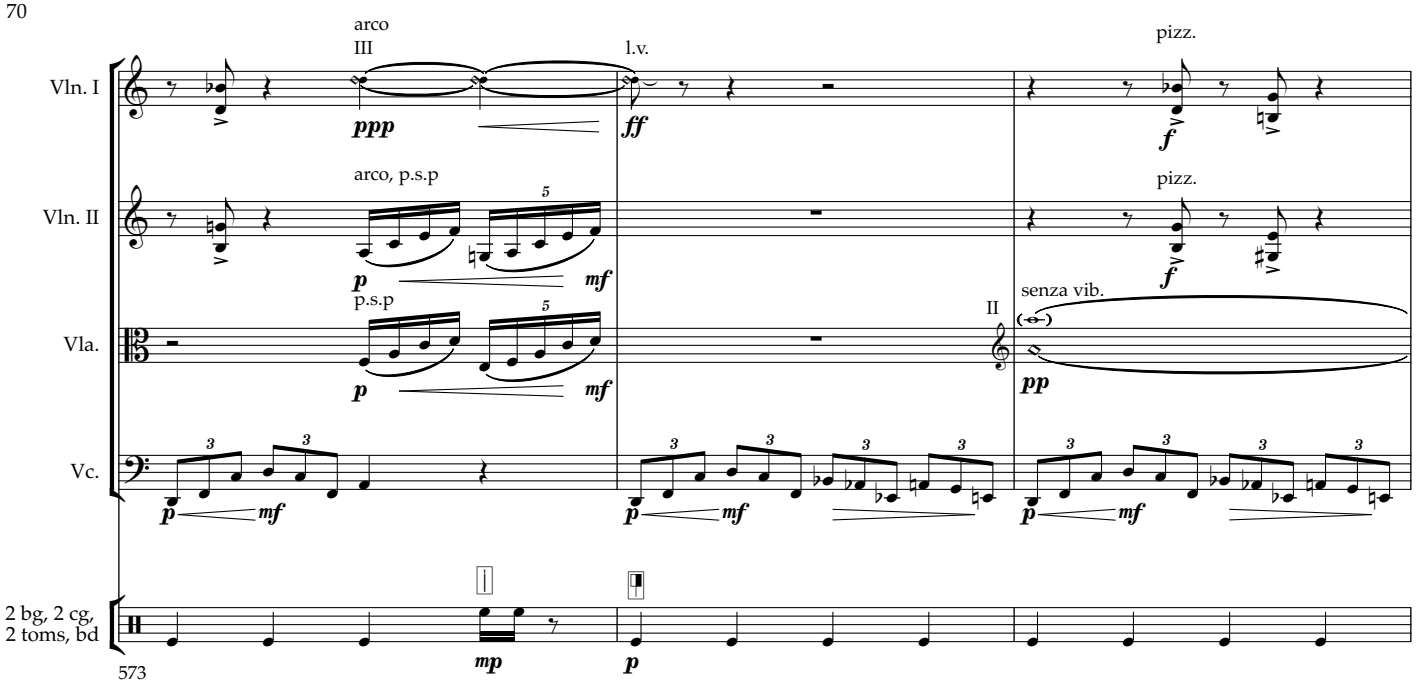
slide down without changing the position of the fingers: 'seagull effect'

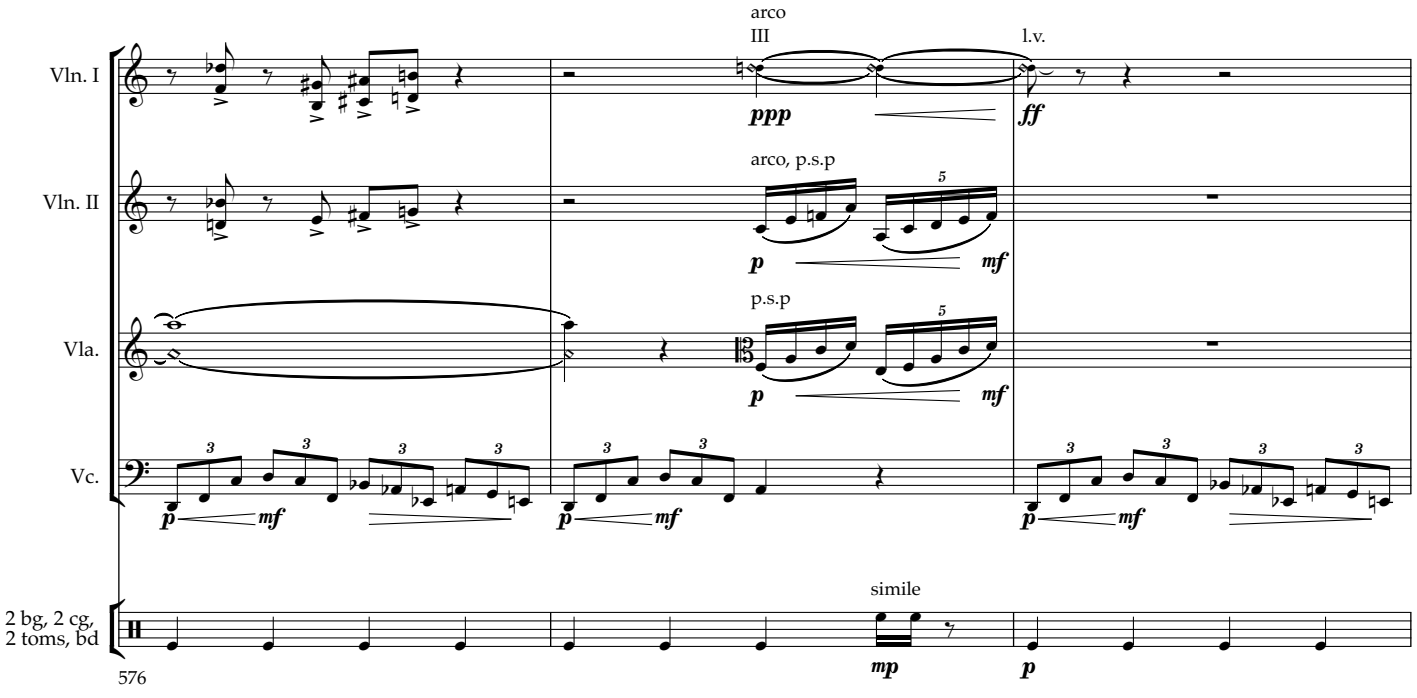


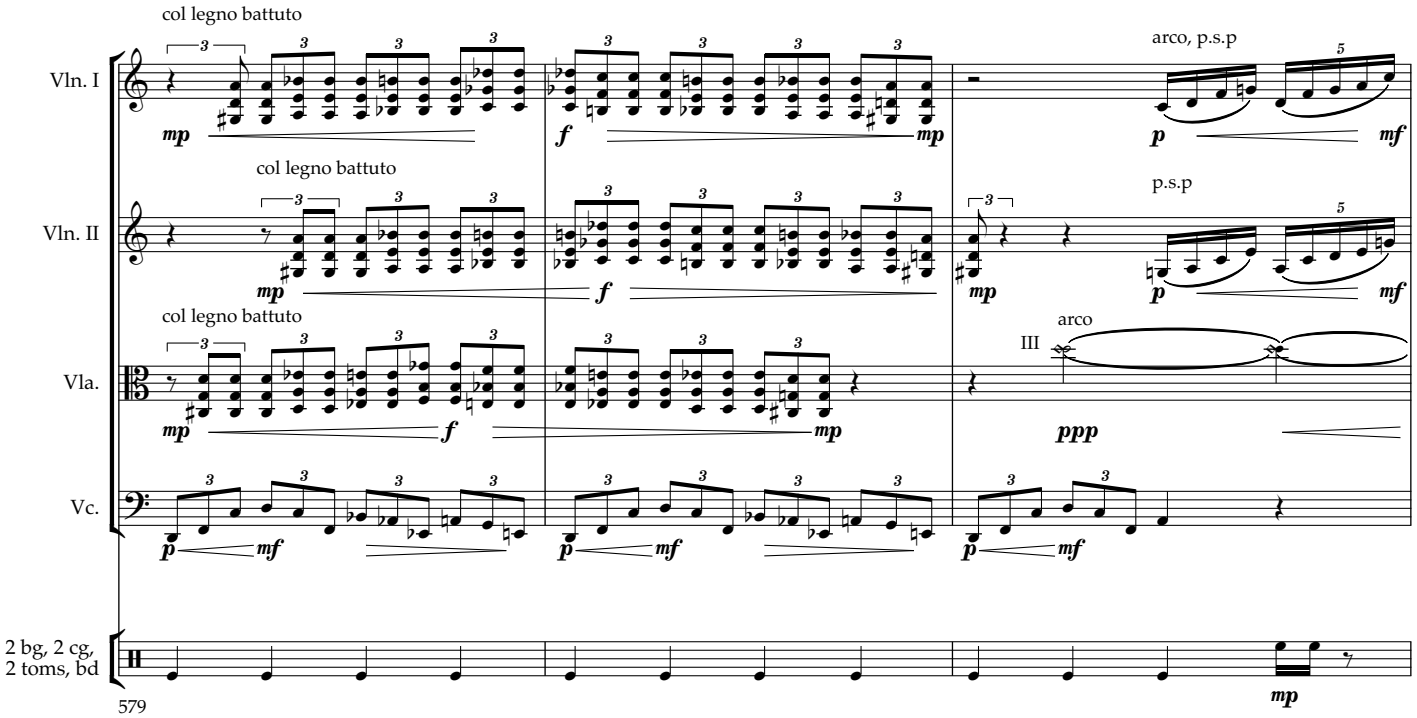


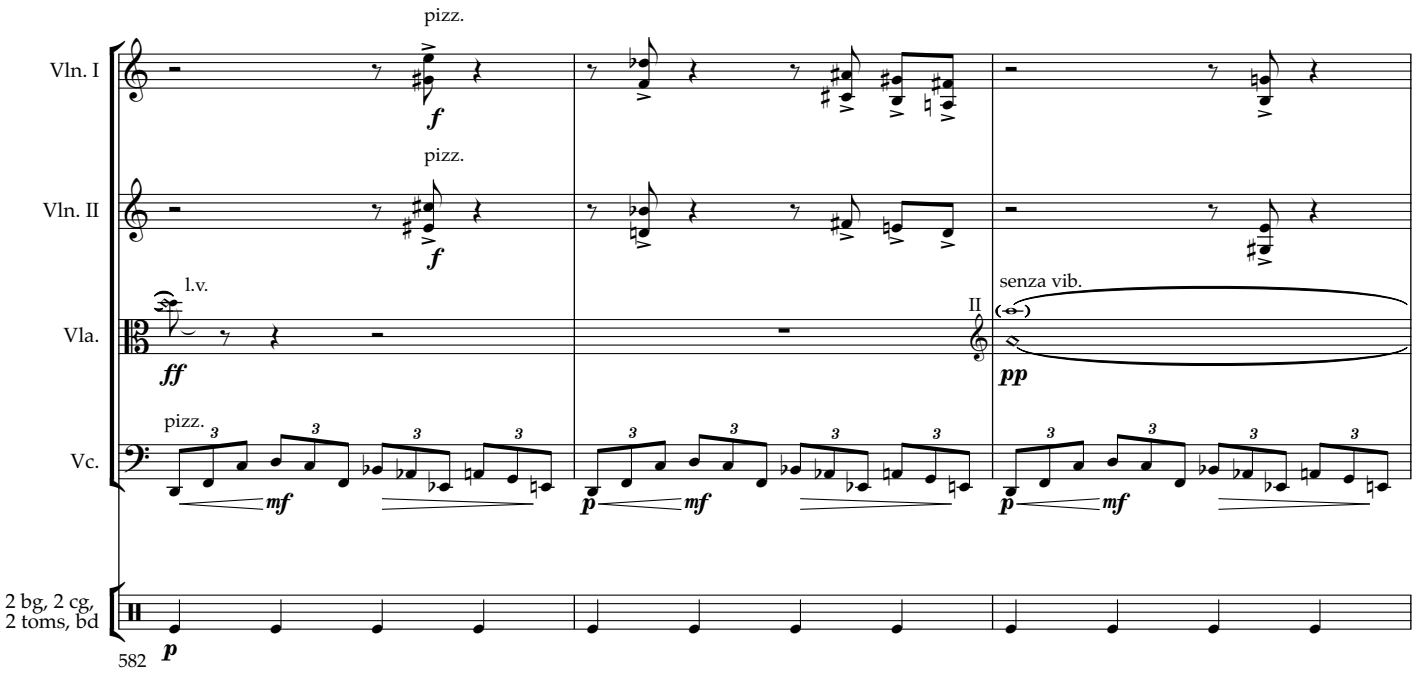

arco, s.p. scratch, high bow pressure (two fingers on 1 string, no harmonics, noise)
Vln. I
fff
p
arco, s.p. scratch, high bow pressure (two fingers on 1 string, no harmonics, noise)
Vln. II
fff
p
arco, s.p. scratch, high bow pressure (three fingers on 1 string, no harmonics, noise)
Vla.
fff
p
arco, s.p. scratch, high bow pressure (three fingers on 1 string, no harmonics, noise)
Vc.
fff
p
2 bg, 2 cg, 2 toms, bd
566
p
ff
3
p

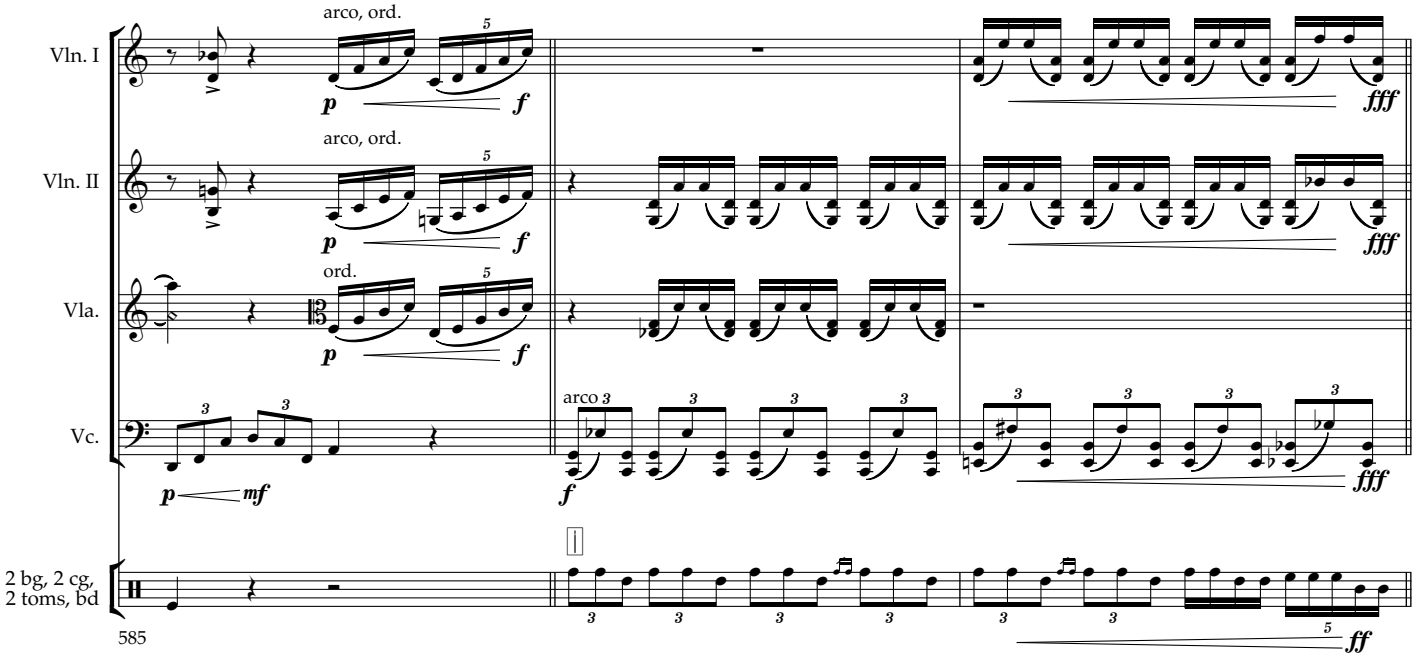

pizz.
Vln. I
f
pizz.
Vln. II
f
Vla.
pizz.
Vc.
mf
p
mf
p
mf
change bass drum beater,
keep drum sticks for everything else
2 bg, 2 cg, 2 toms, bd
570
p

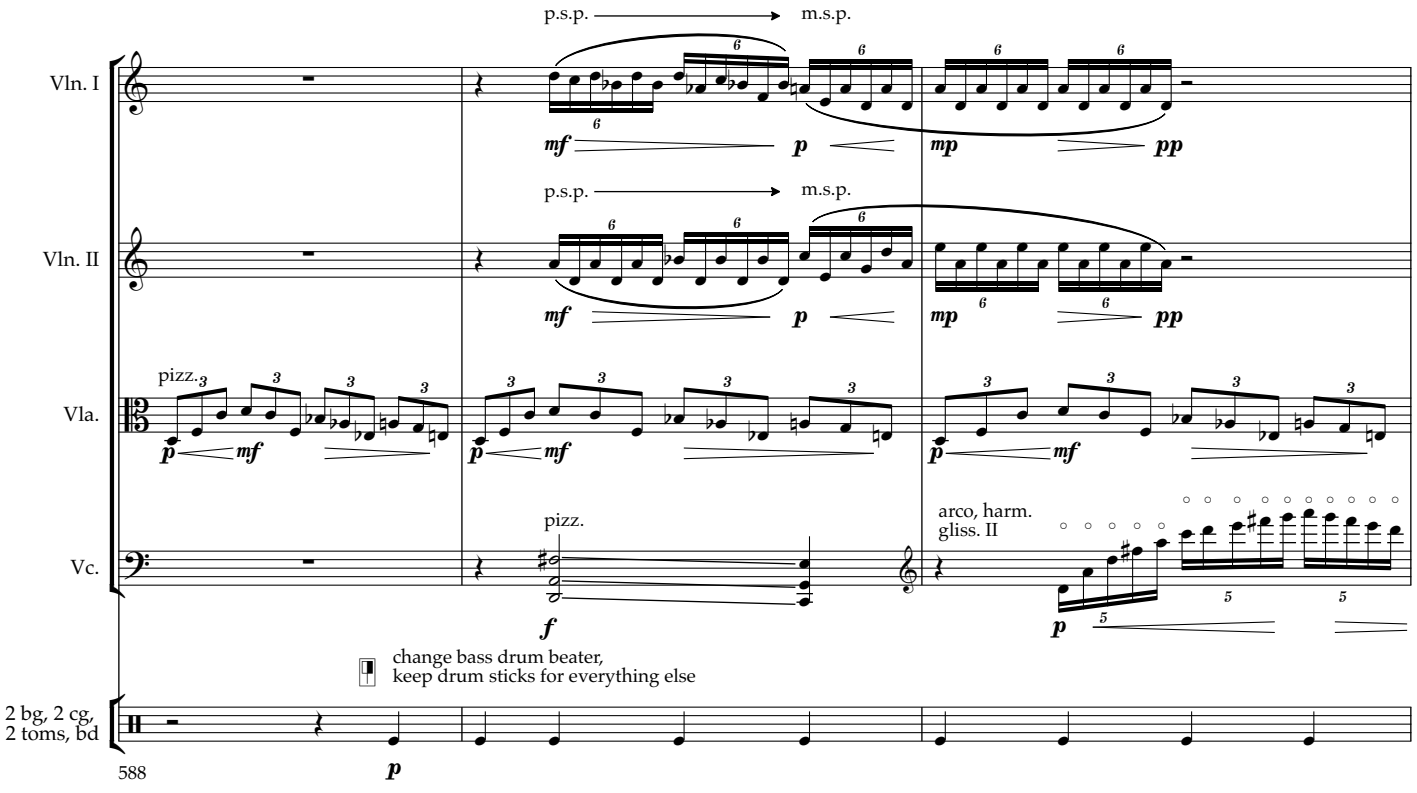

arco
III
l.v.
pizz.
Vln. I
ppp
ff
f
arco, p.s.p
pizz.
Vln. II
p
mf
f
p.s.p
II
senza vib.
Vla.
pp
Vc.
2 bg, 2 cg,
2 toms, bd
mp
573

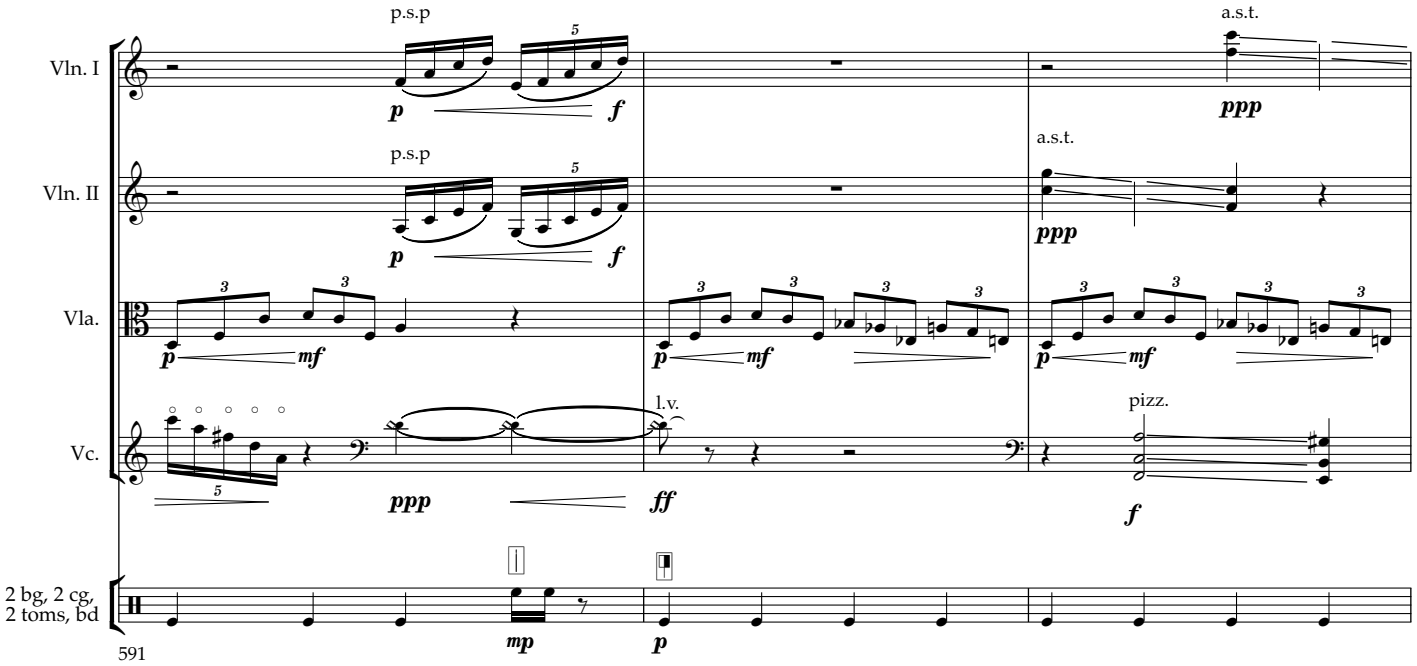

arco
III
l.v.
Vln. I
ppp
ff
arco, p.s.p
Vln. II
p
mf
p.s.p
Vla.
Vc.
simile
2 bg, 2 cg,
2 toms, bd
mp
576

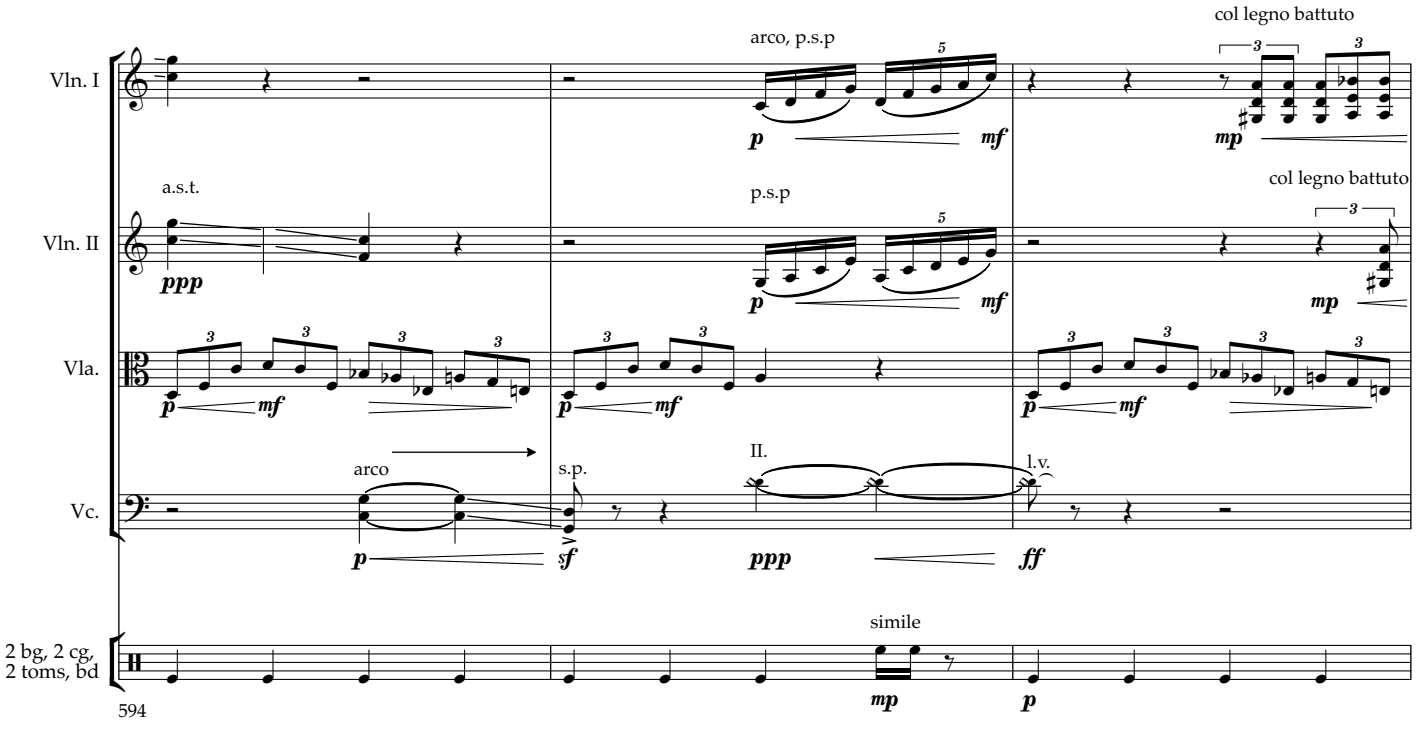

col legno battuto
Vln. I
Vln. II
Vla.
Vc.
arco, p.s.p
p.s.p
arco
III
2 bg, 2 cg,
2 toms, bd
579

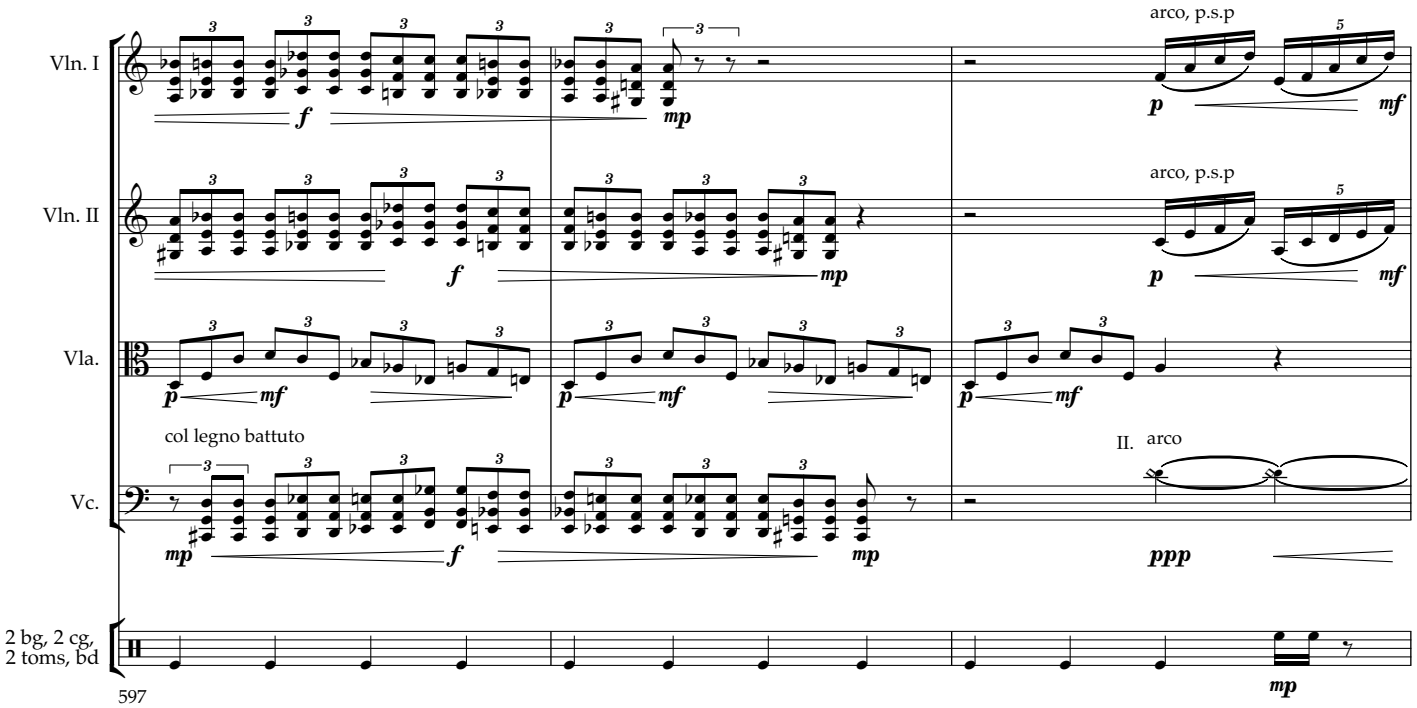

pizz.
Vln. I
Vln. II
l.v.
Vla.
senza vib.
II
Vc.
2 bg, 2 cg,
2 toms, bd
582

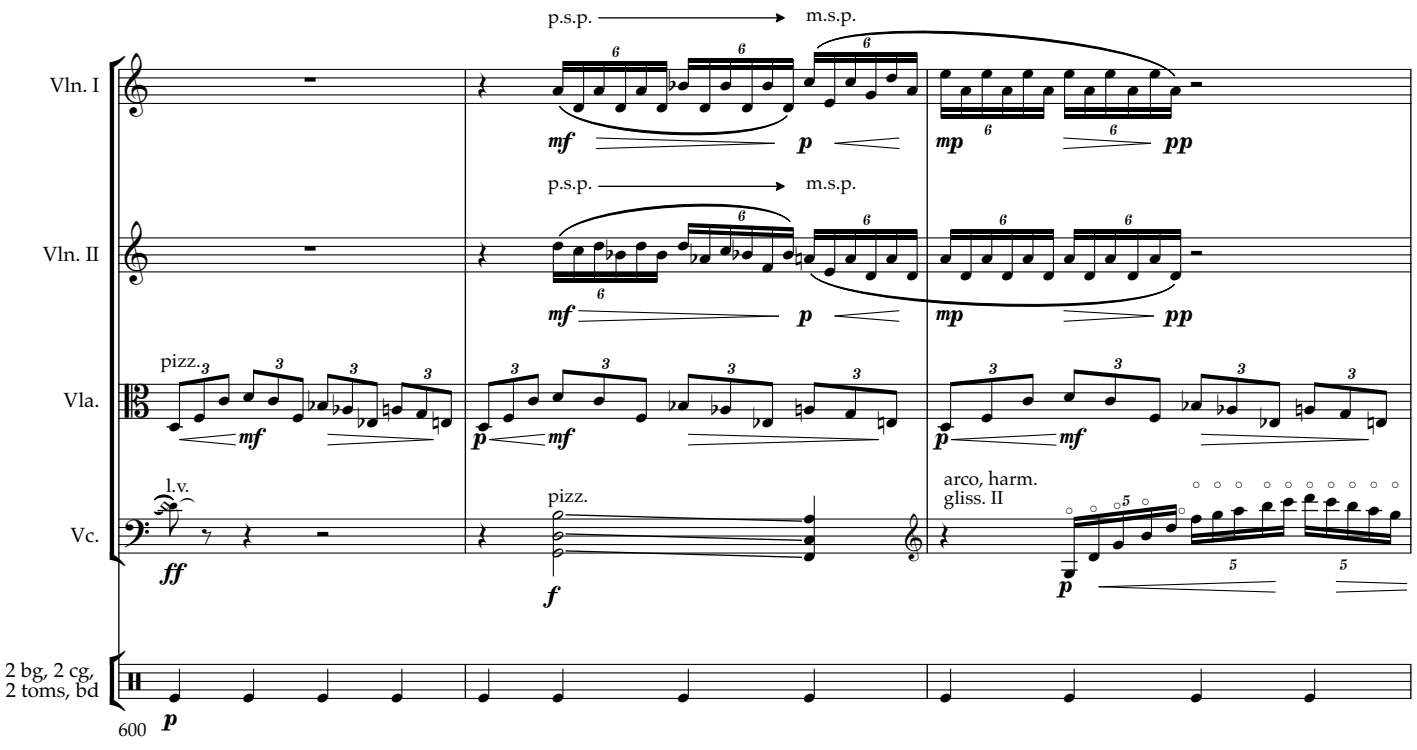

Vln. I
arco, ord.
Vln. II
arco, ord.
Vla.
ord.
Vc.
arco
2 bg, 2 cg,
2 toms, bd
585

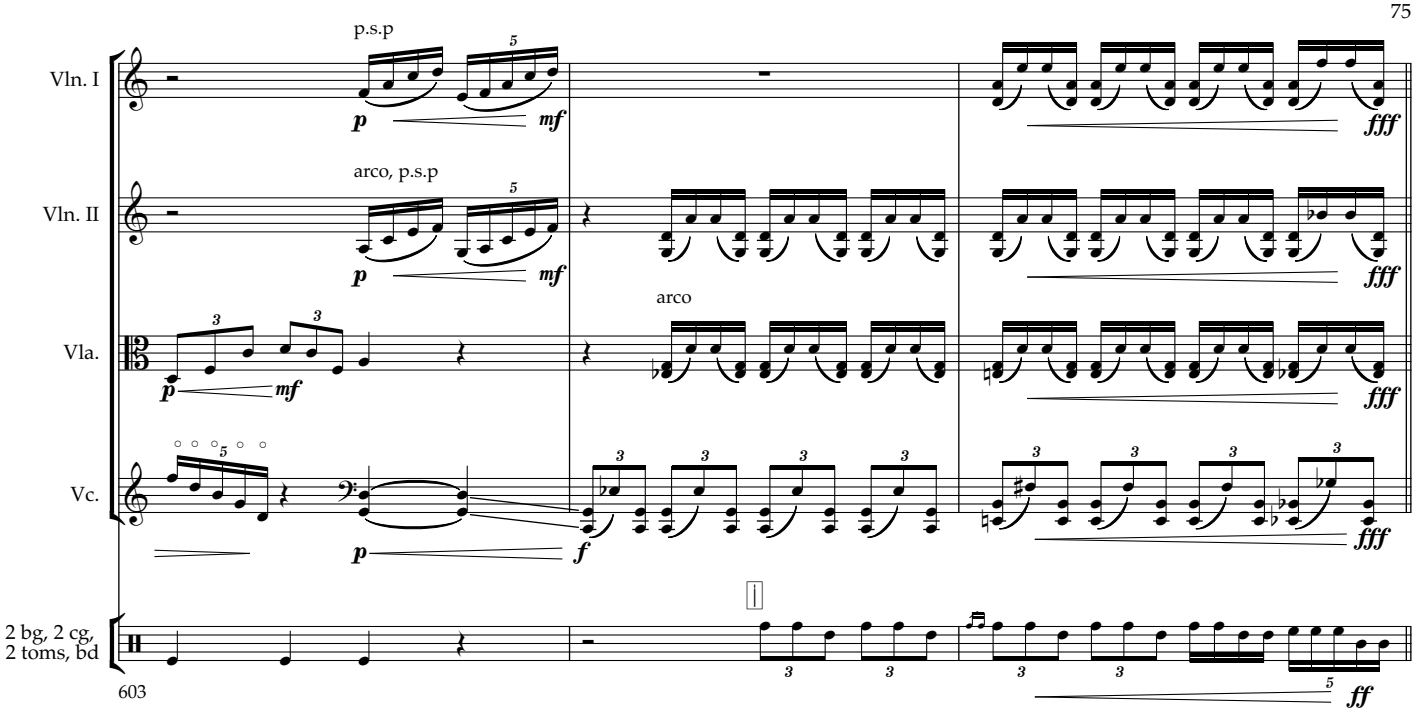

Vln. I
p.s.p.
m.s.p.
Vln. II
p.s.p.
m.s.p.
Vla.
pizz.
Vc.
pizz.
arco, harm.
gliss. II
change bass drum beater,
keep drum sticks for everything else
2 bg, 2 cg,
2 toms, bd
588

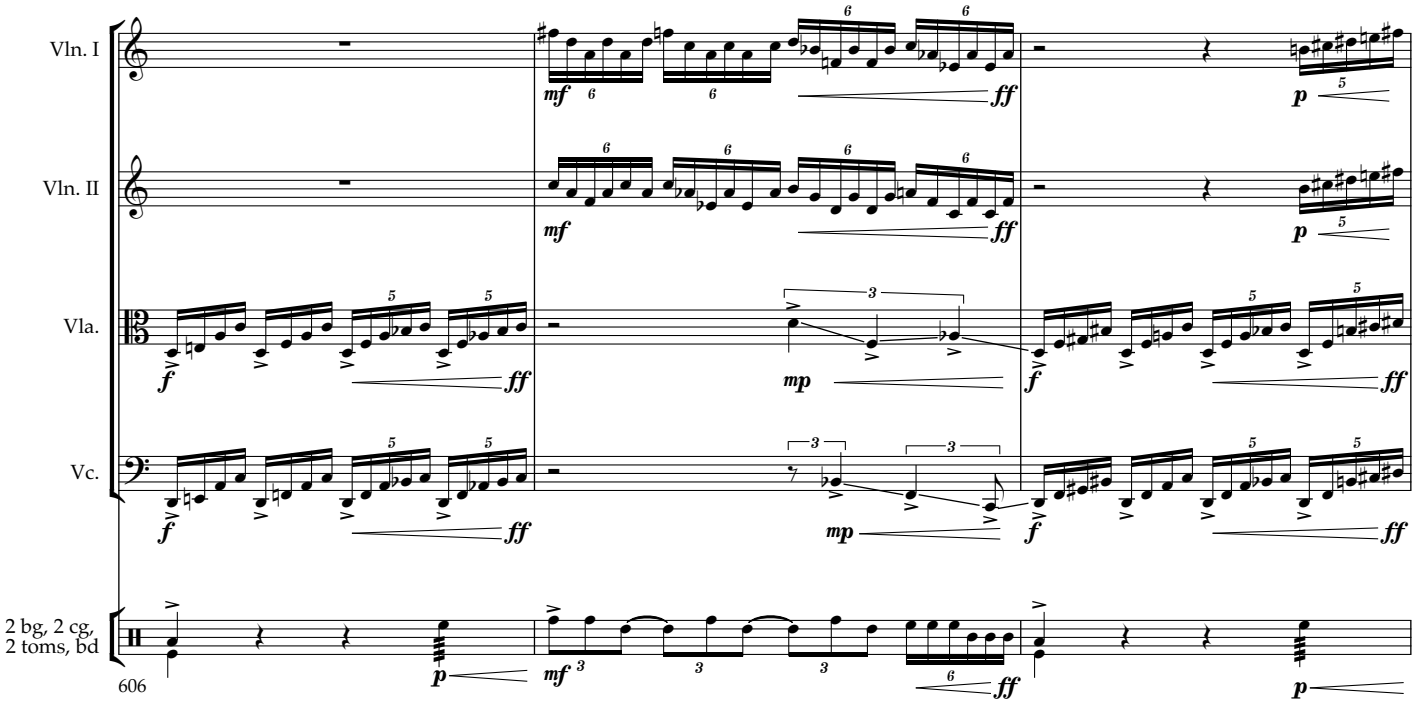

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
591
p.s.p
a.s.t.
pizz.
l.v.
ppp
ff
mp
p
mf
f

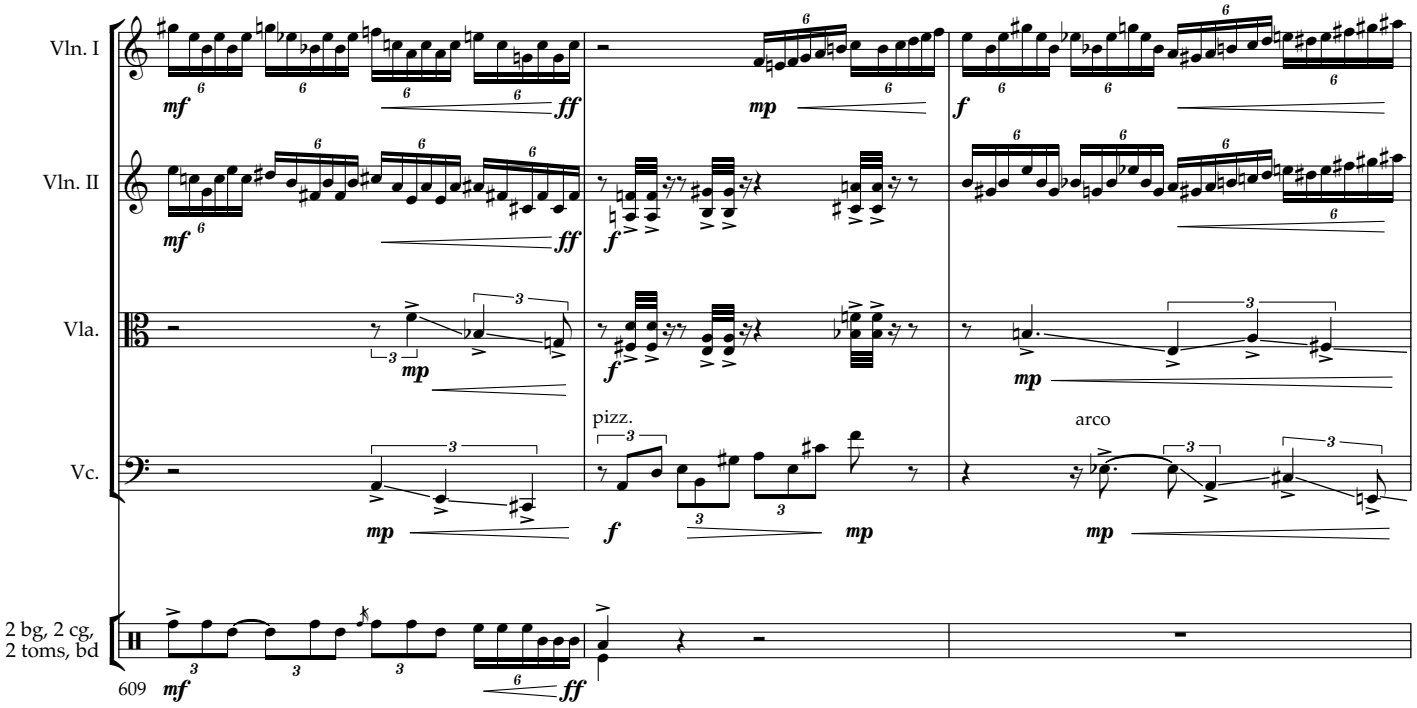

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
594
arco, p.s.p
col legno battuto
a.s.t.
p.s.p
arco
s.p.
II.
l.v.
simile
ppp
p
mf
mp
ff
sf

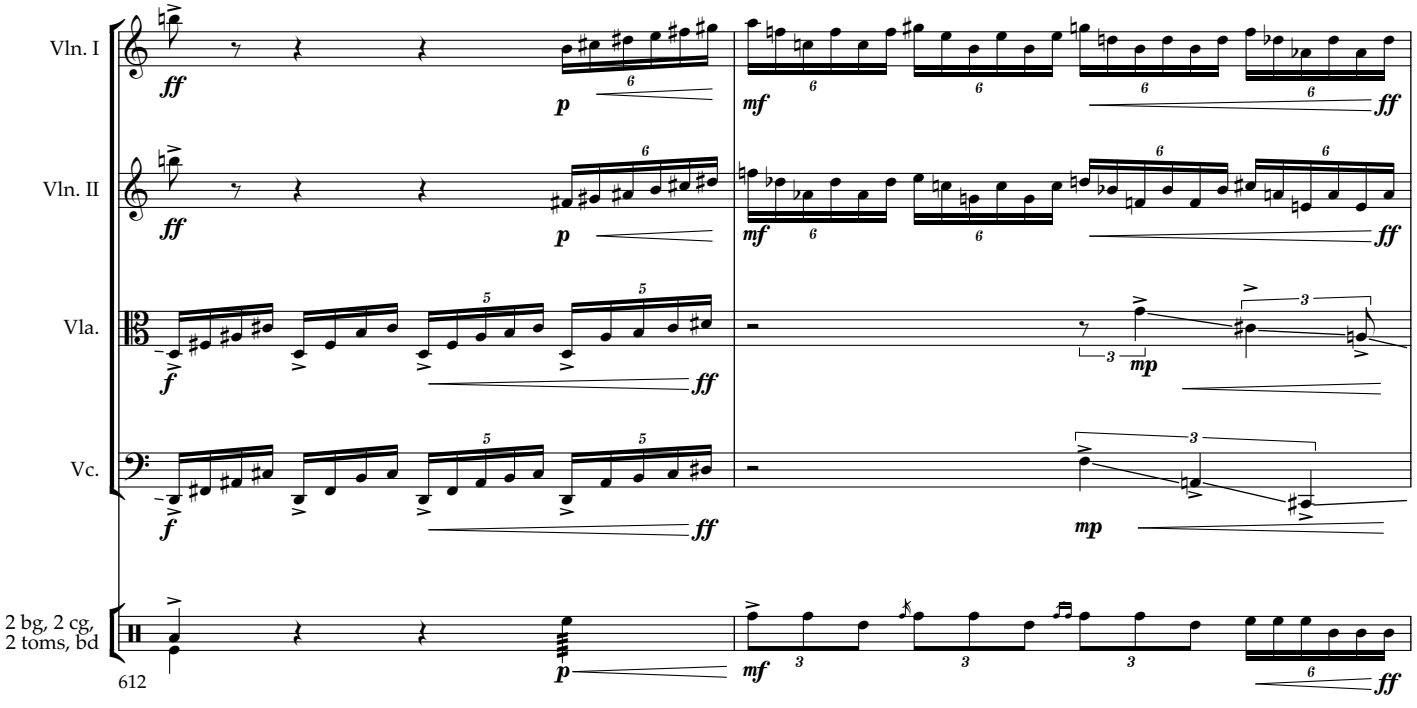

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg, 2 toms, bd
arco, p.s.p
col legno battuto
II. arco
597

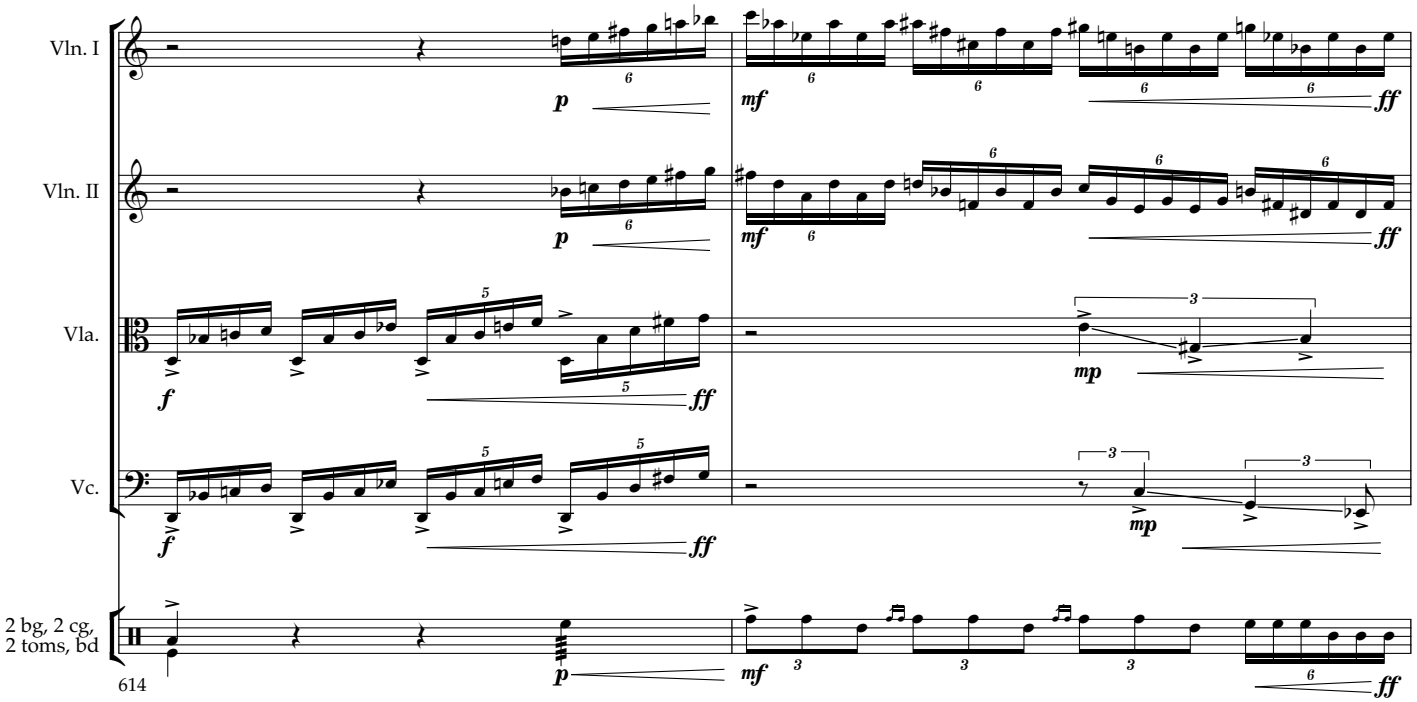

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg, 2 toms, bd
p.s.p.
m.s.p.
pizz.
l.v.
arco, harm. gliss. II
600

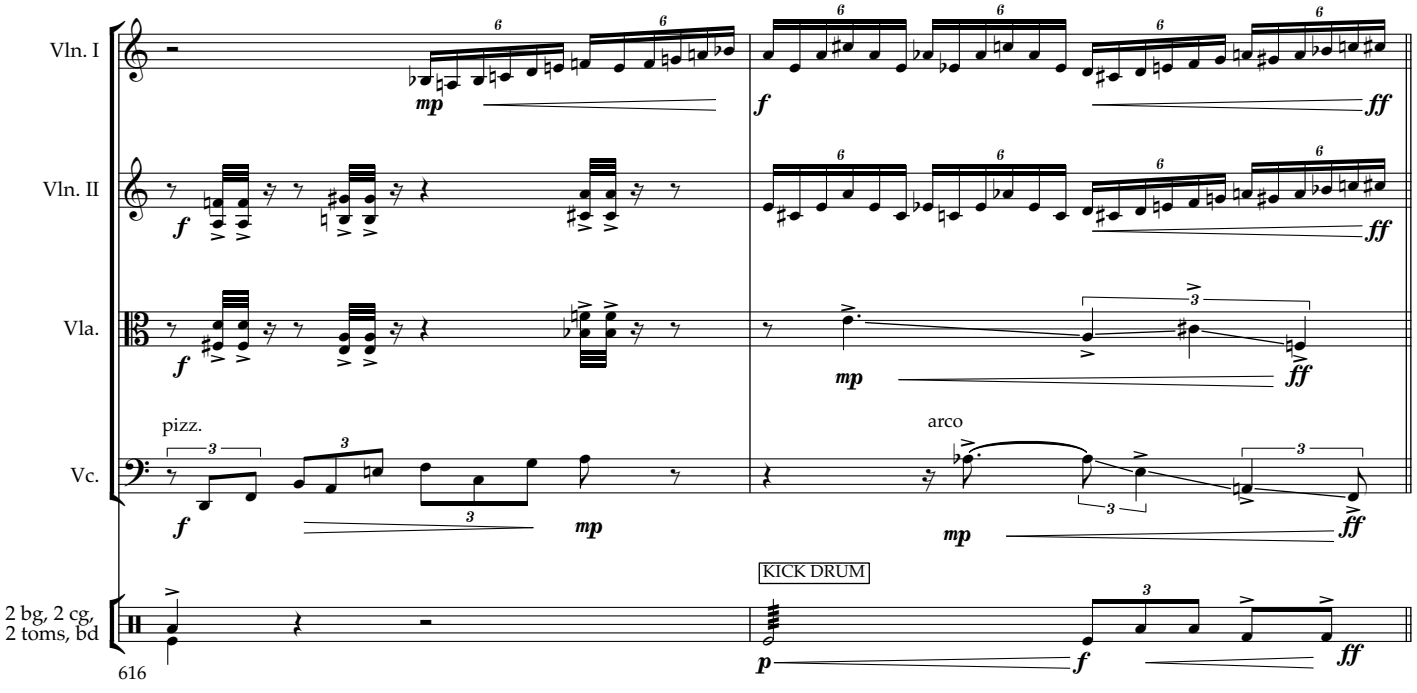

p.s.p
arco, p.s.p
arco
Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
603


Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
606

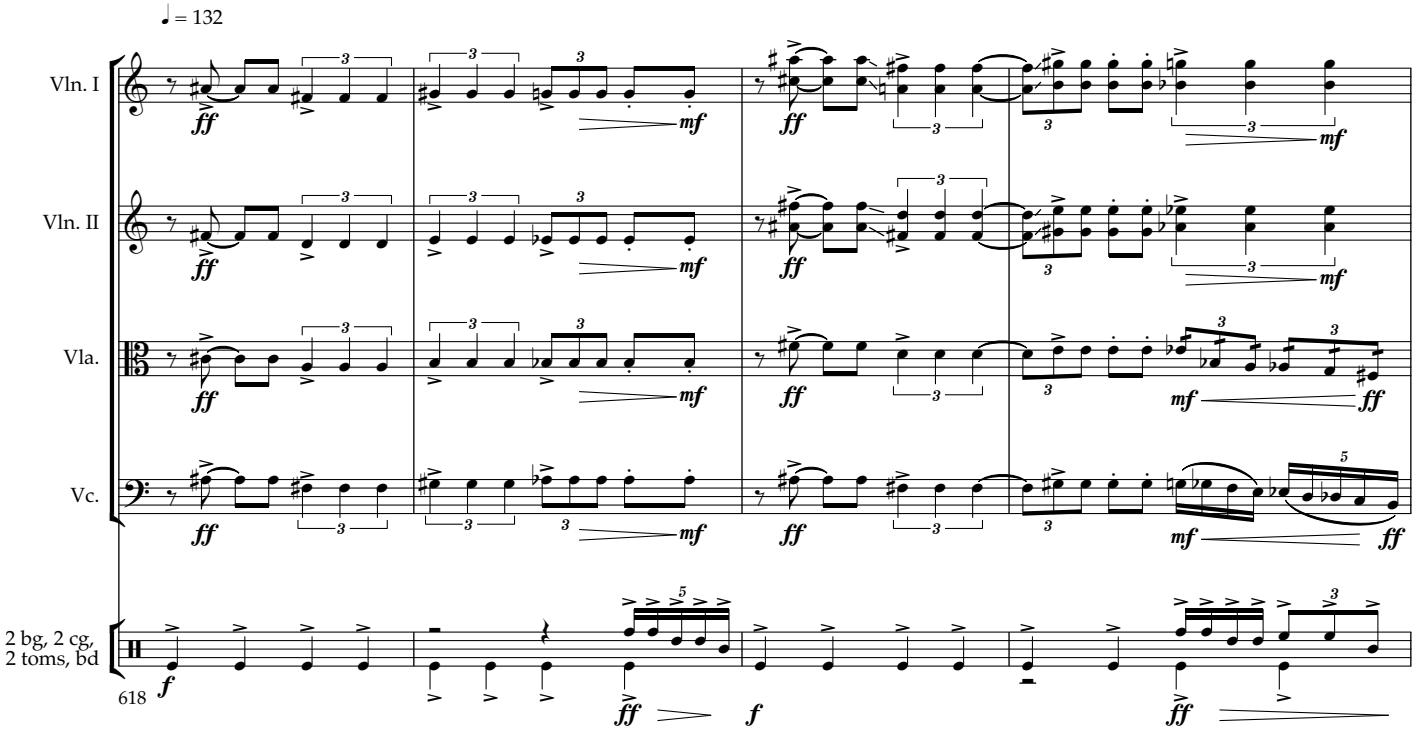

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
609
pizz.
arco

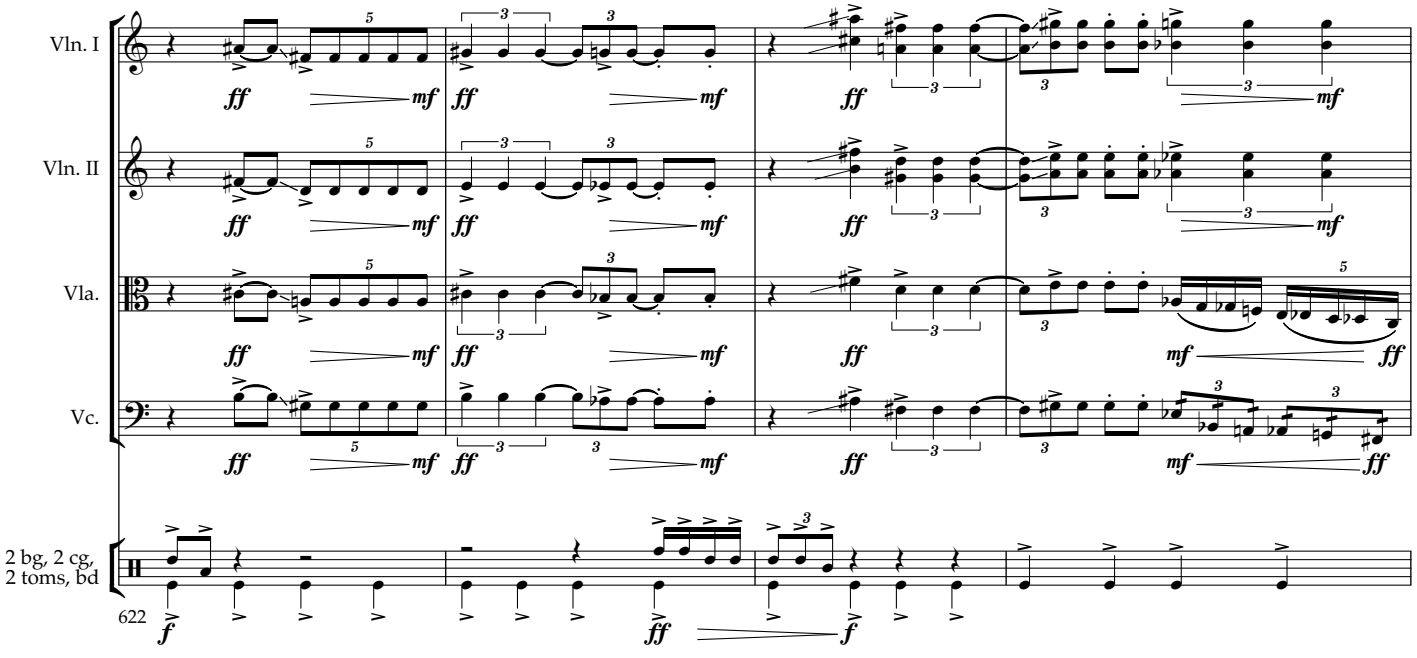

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
612

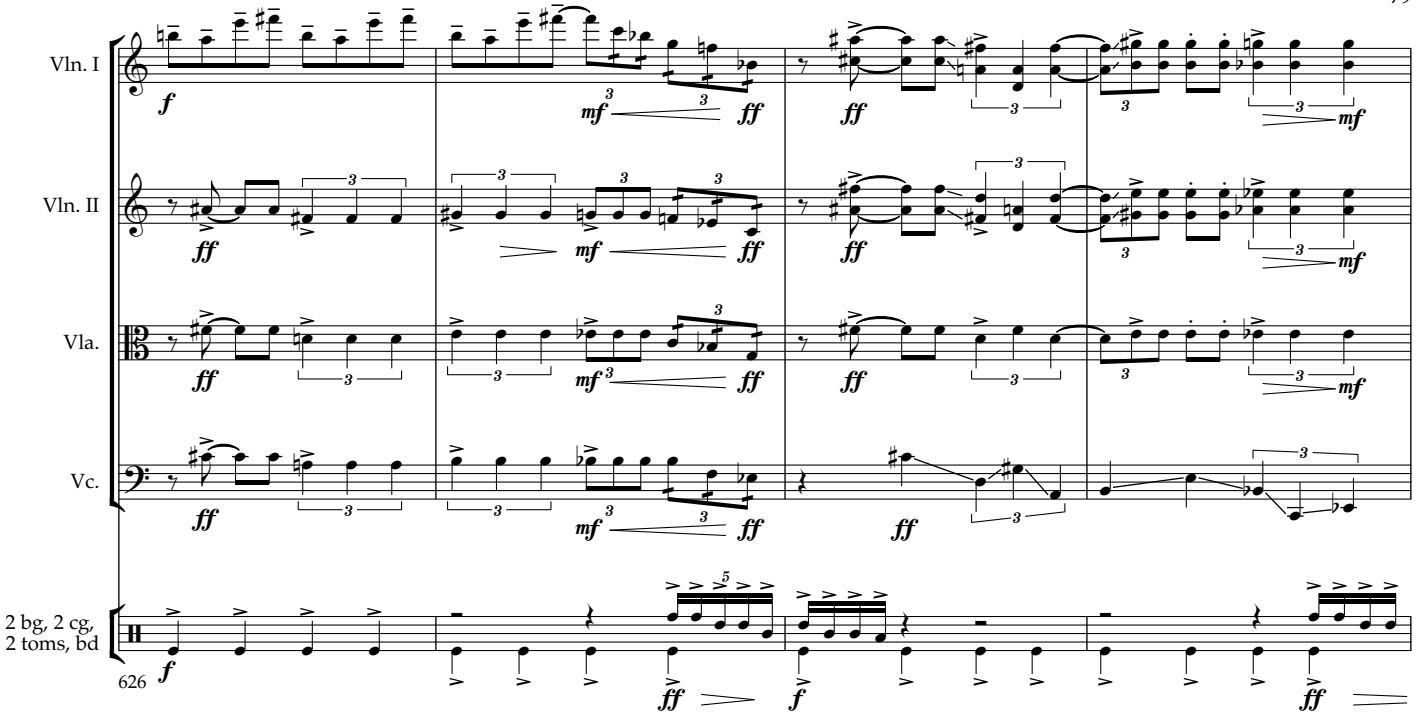

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
614

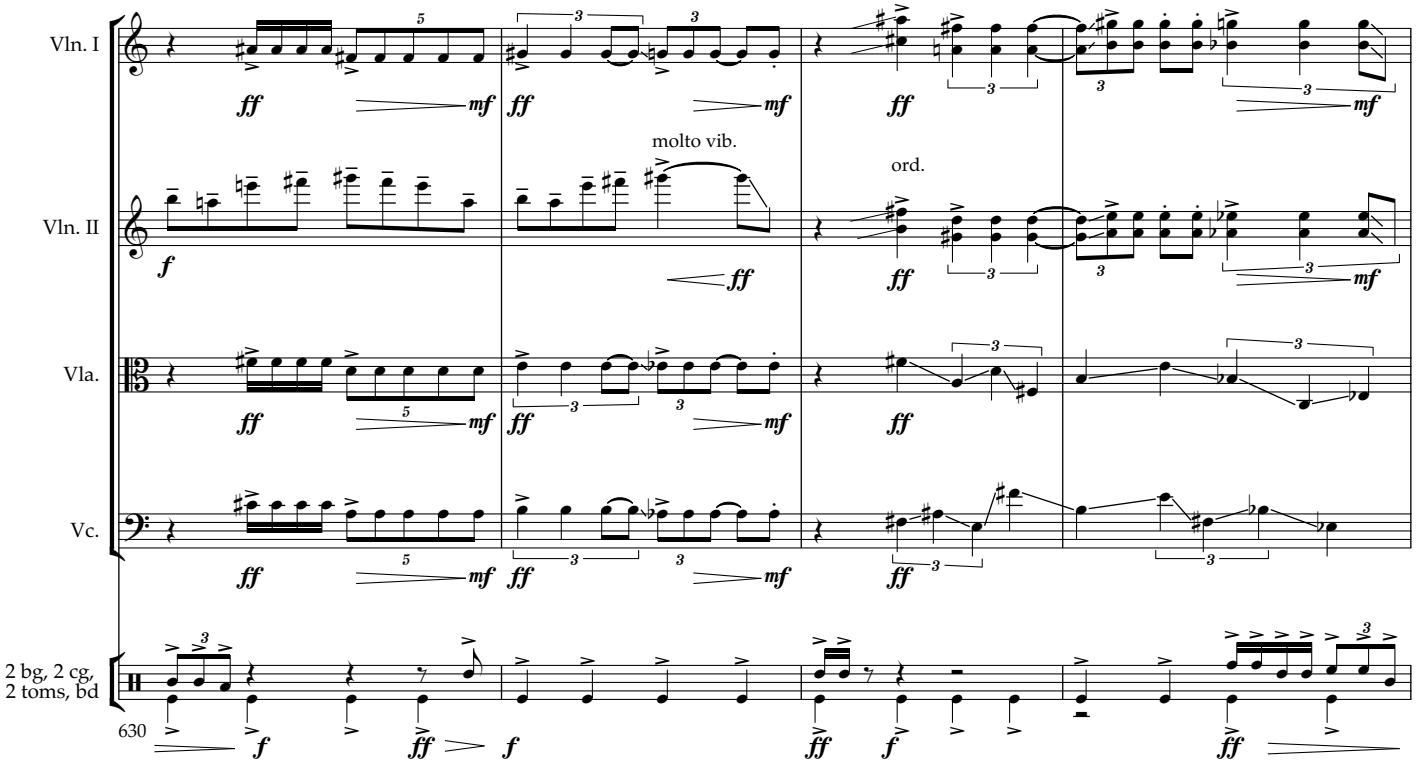

Vln. I
Vln. II
Vla.
pizz.
arco
Vc.
KICK DRUM
2 bg, 2 cg,
2 toms, bd
616

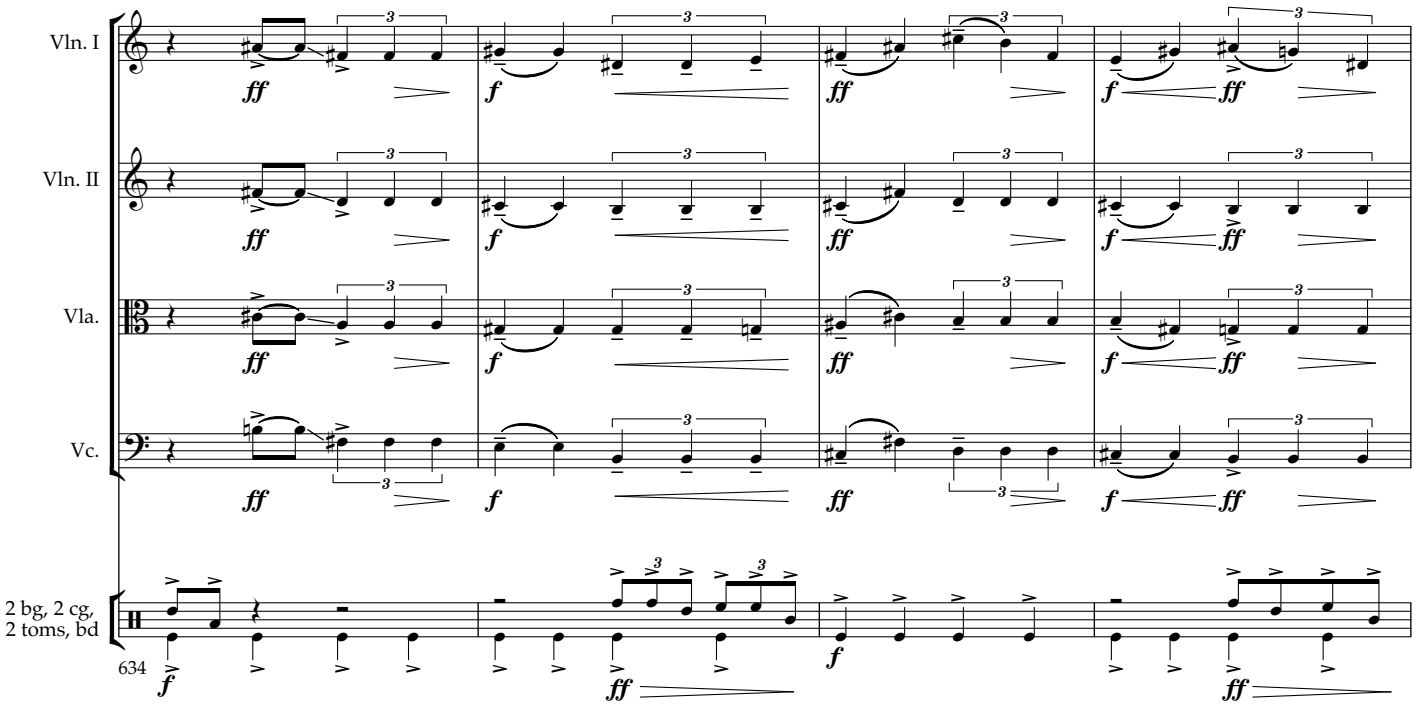
VII. Euphoria

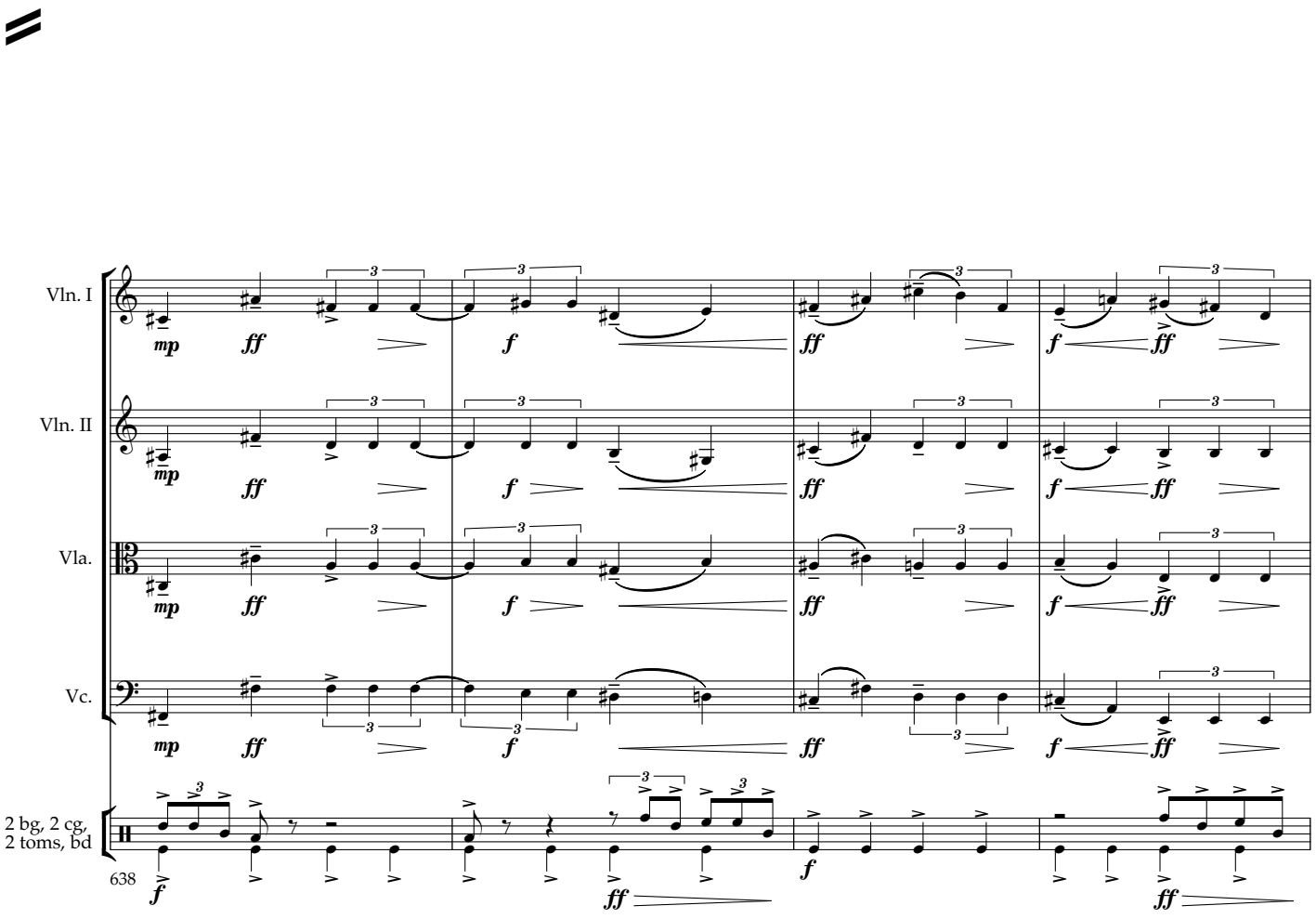


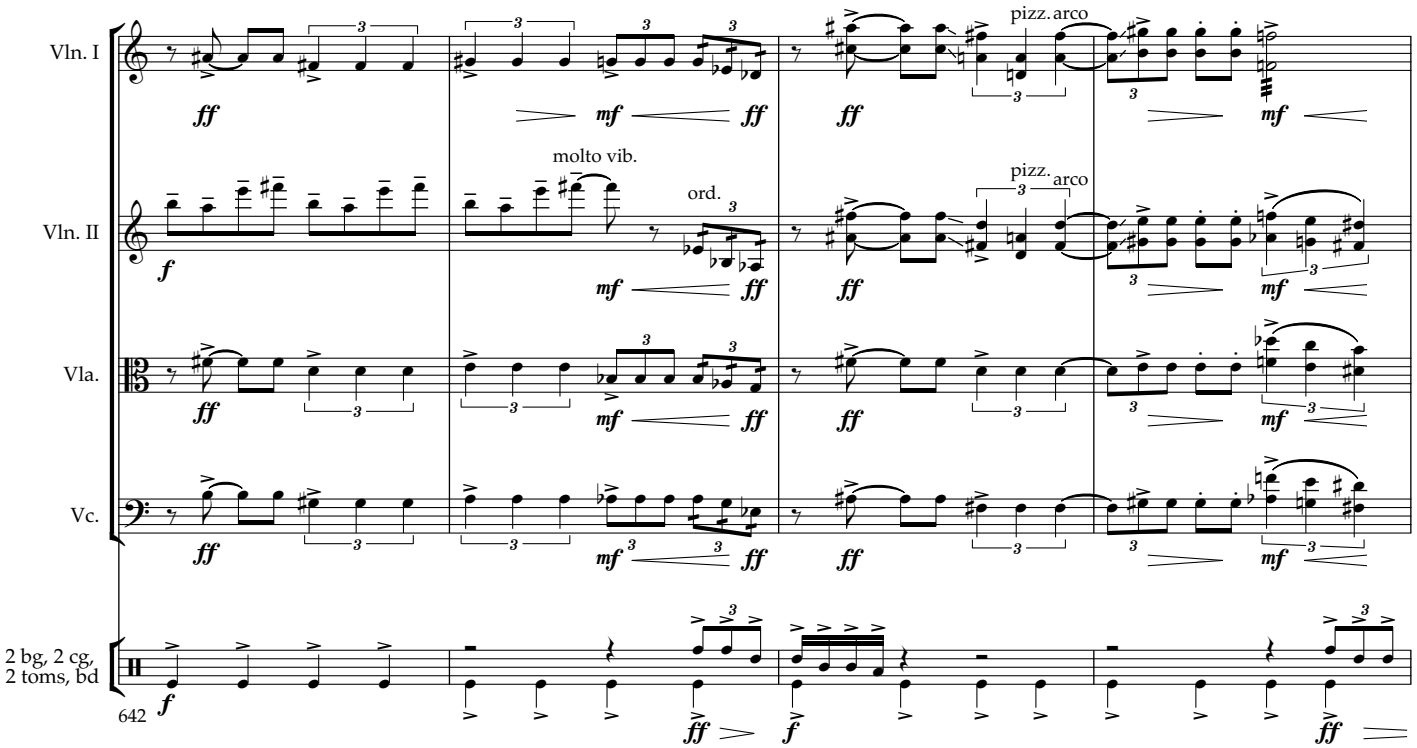


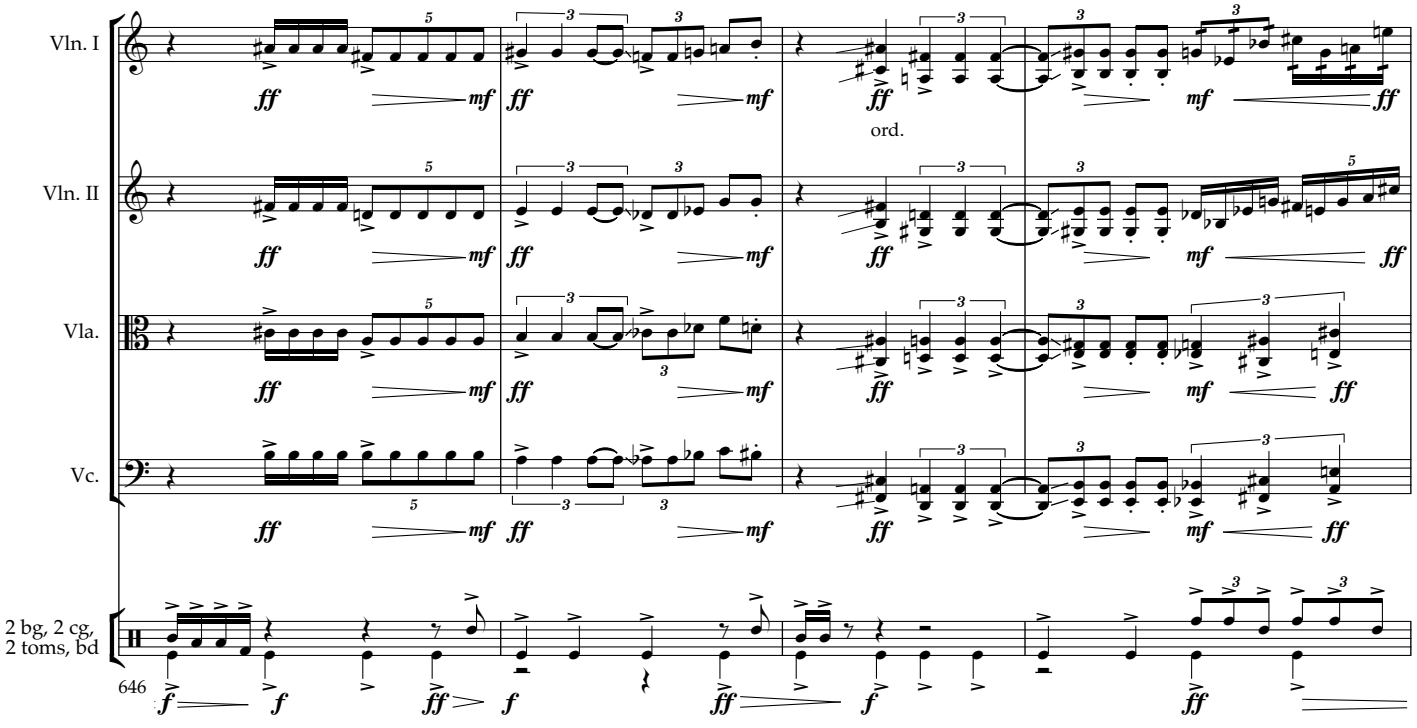

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
626

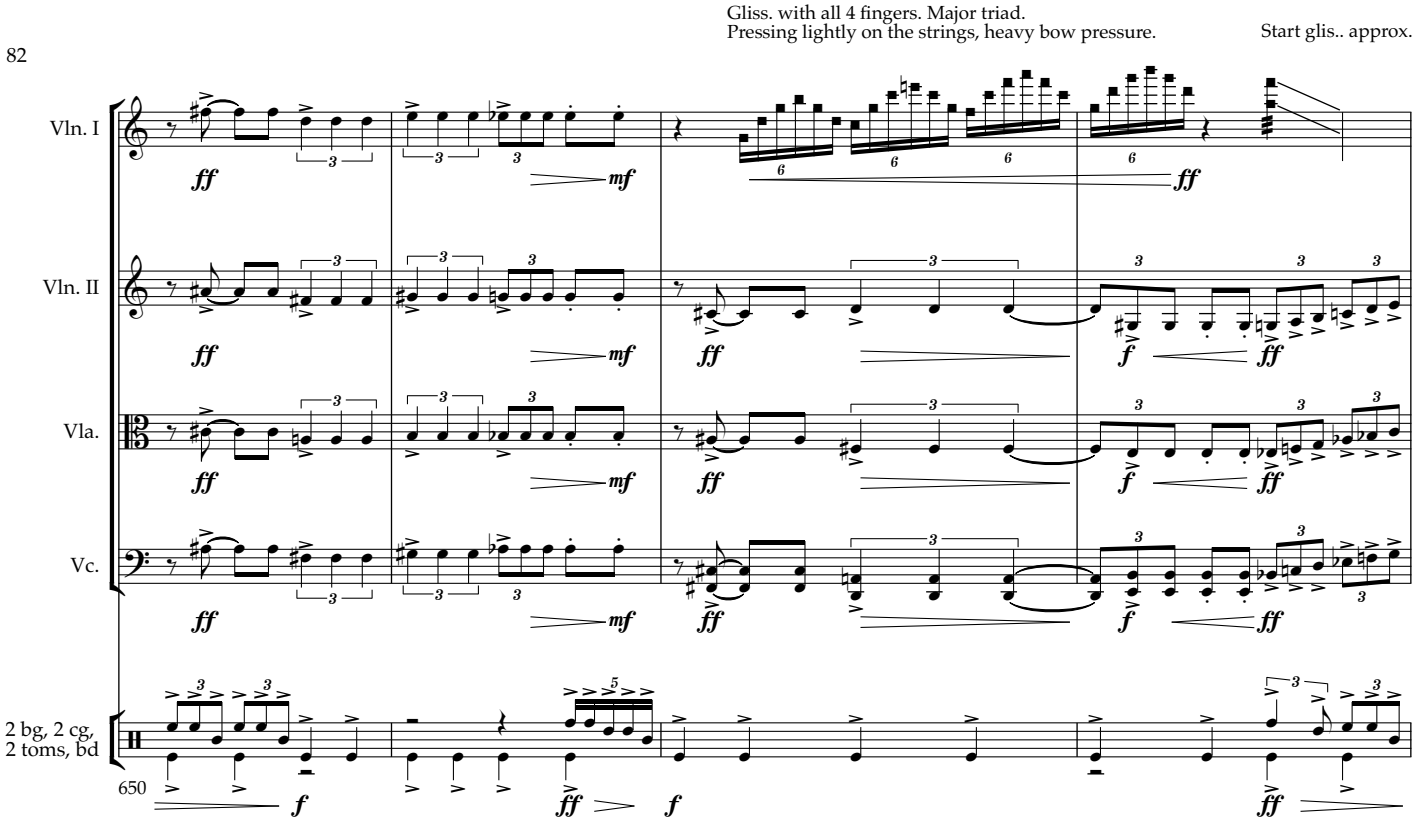

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
molto vib.
ord.
630

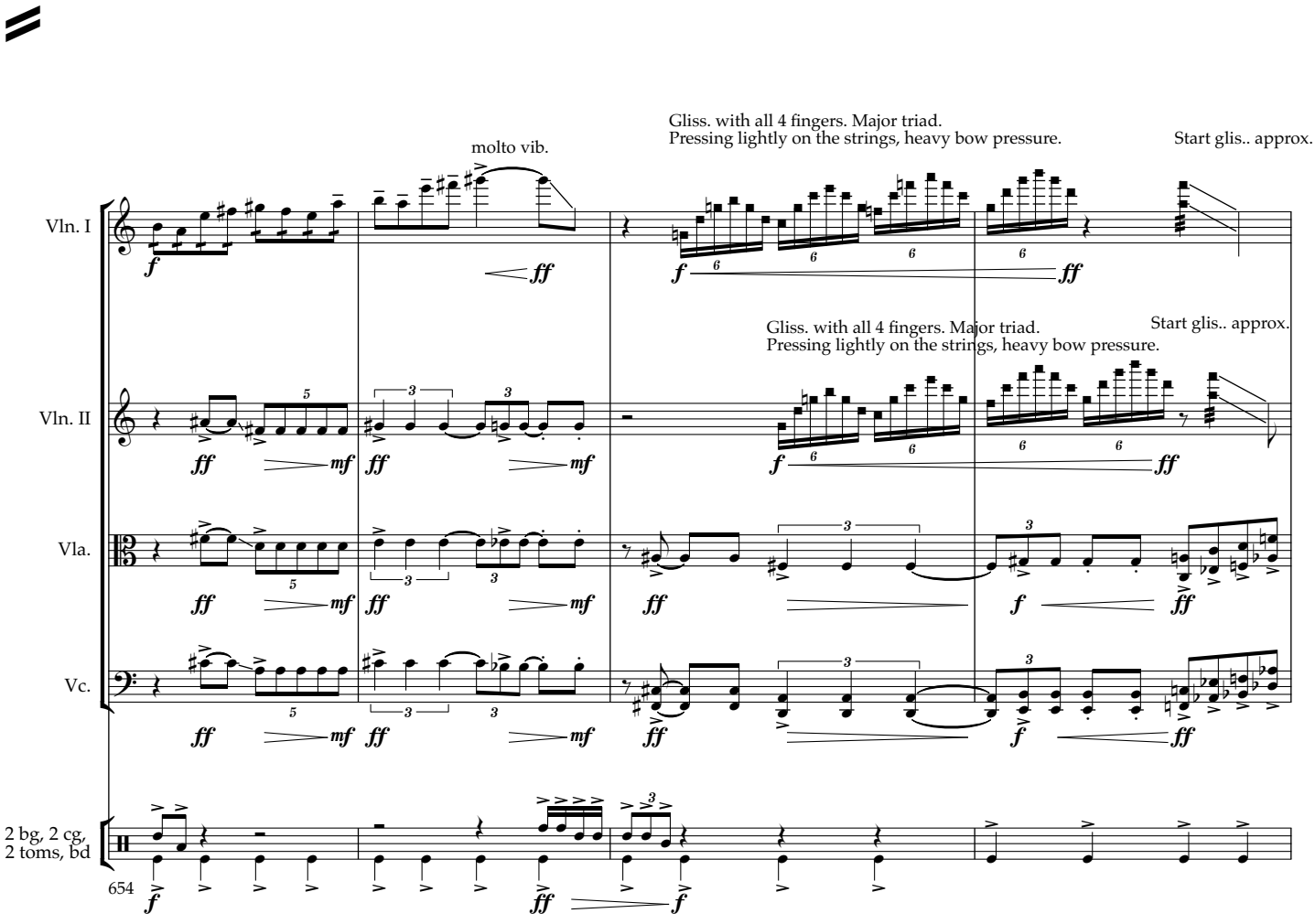

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
634

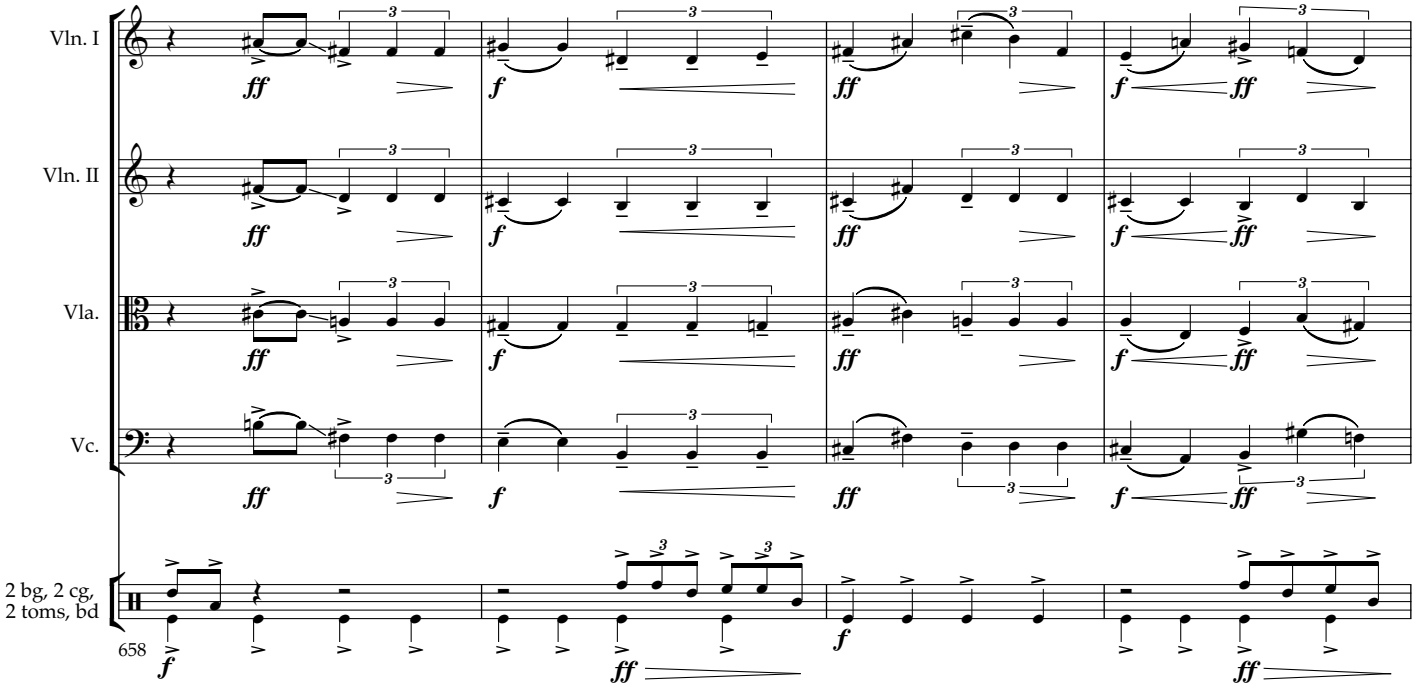

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
638

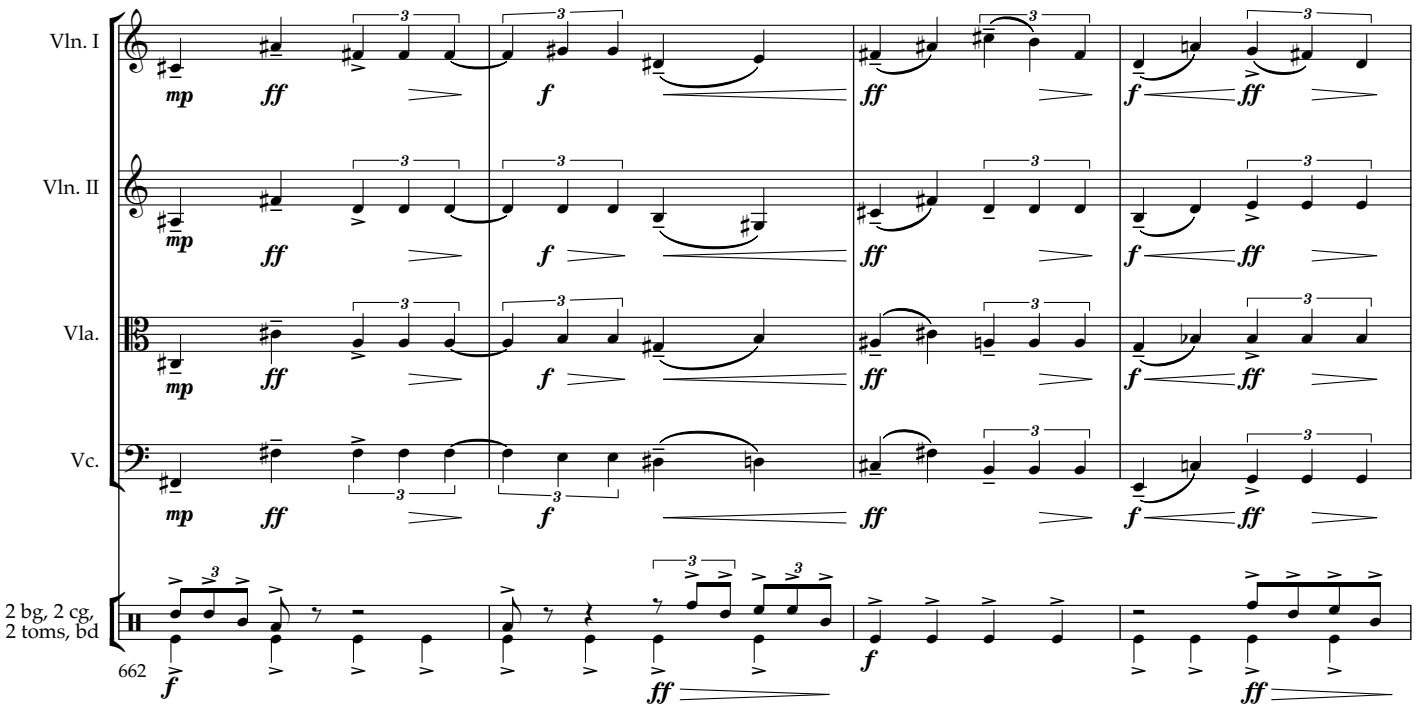

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
642
molto vib.
ord.
pizz.
arco

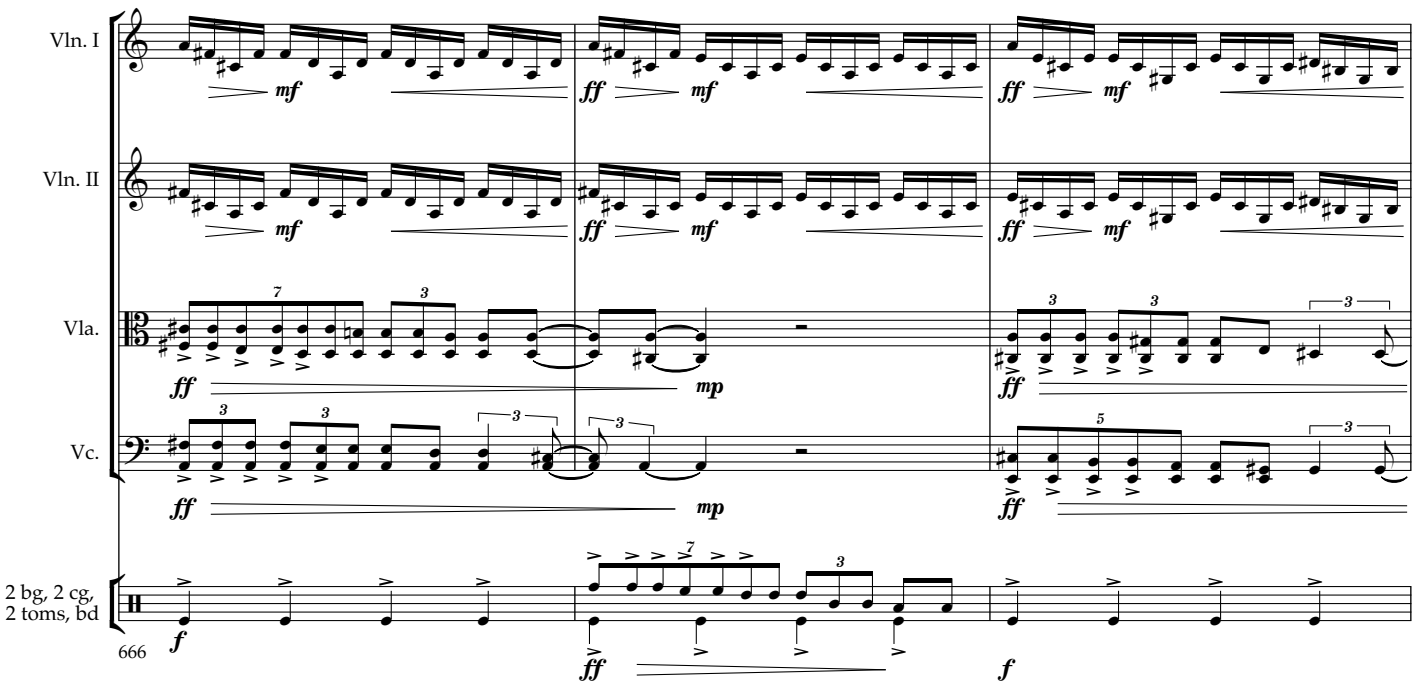

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
646
ord.

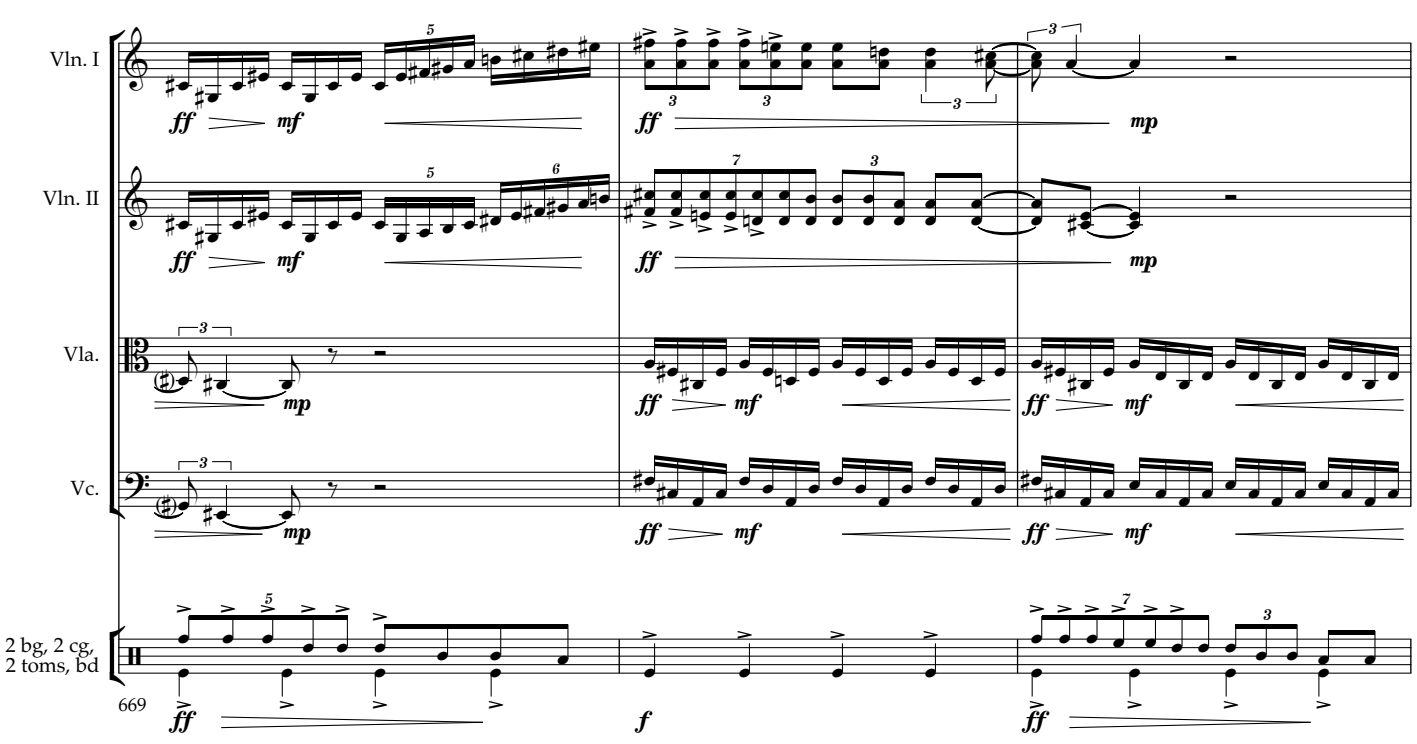

Gliss. with all 4 fingers. Major triad.
Pressing lightly on the strings, heavy bow pressure.
Start glis.. approx.
Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
650

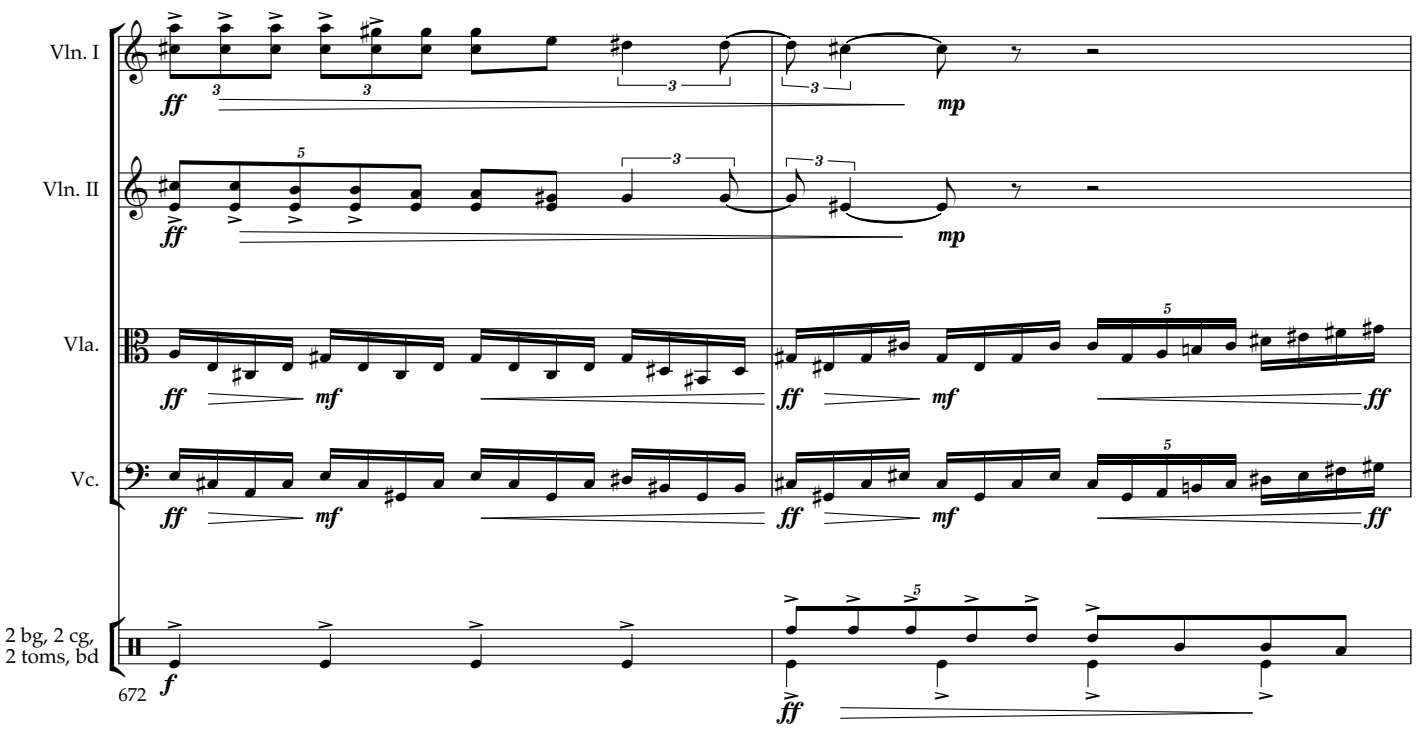

molto vib.
Gliss. with all 4 fingers. Major triad.
Pressing lightly on the strings, heavy bow pressure.
Start glis.. approx.
Gliss. with all 4 fingers. Major triad.
Pressing lightly on the strings, heavy bow pressure.
Start glis.. approx.
Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
654

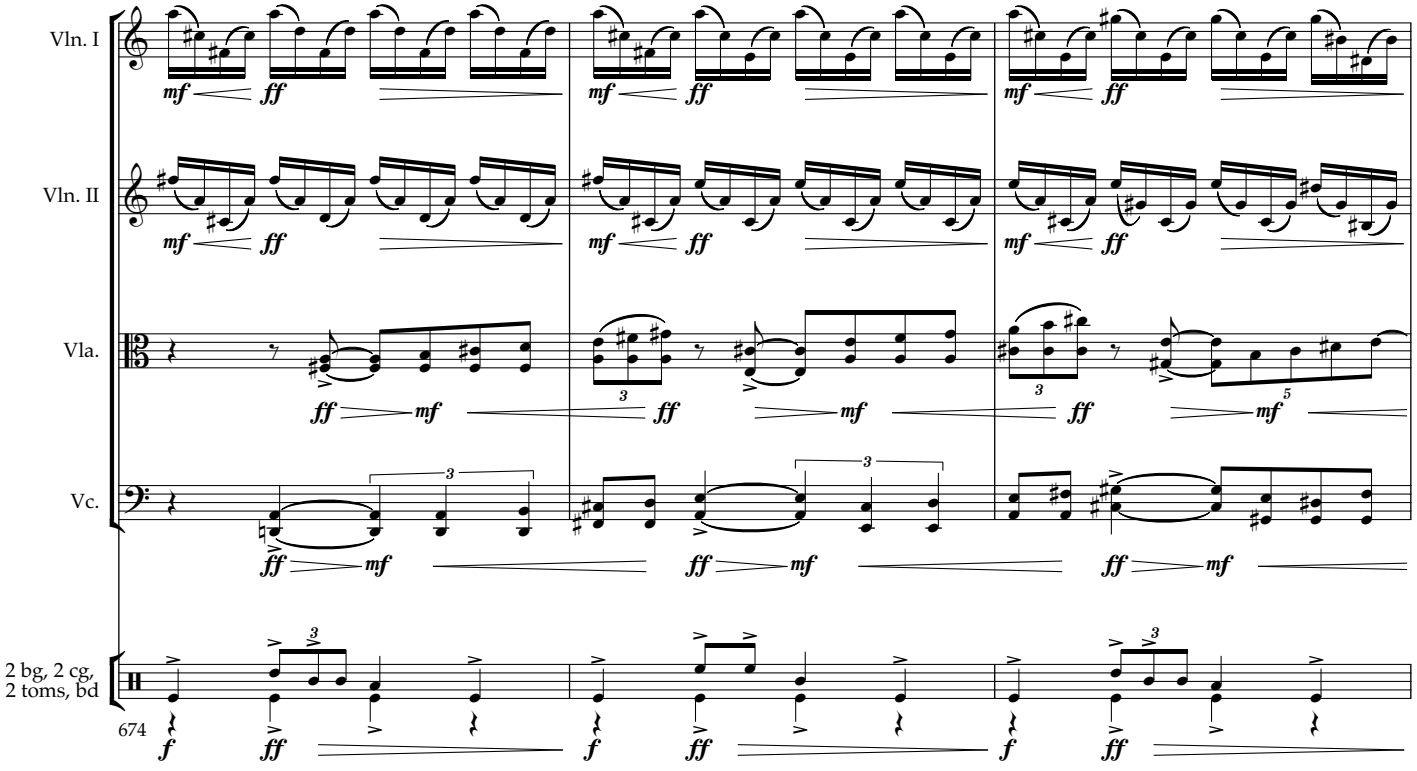

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
658

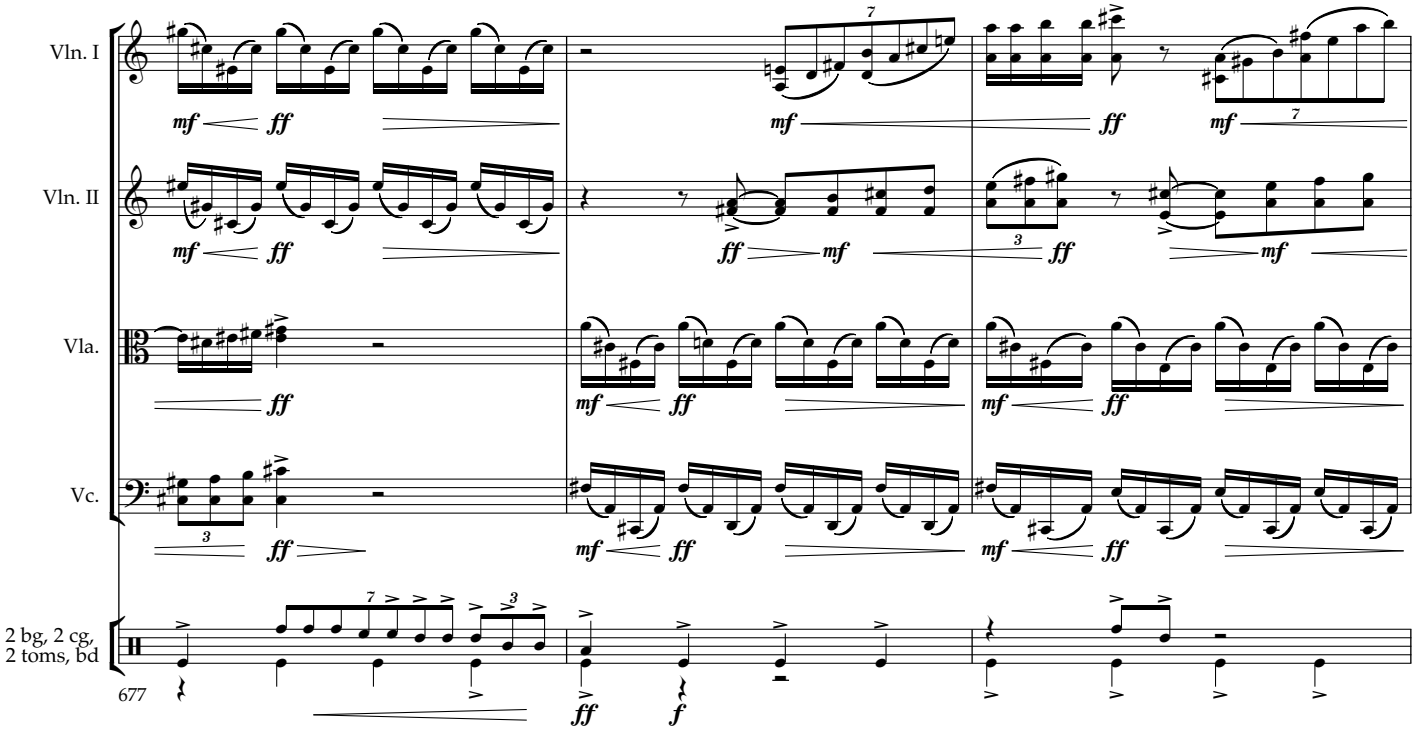

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
662

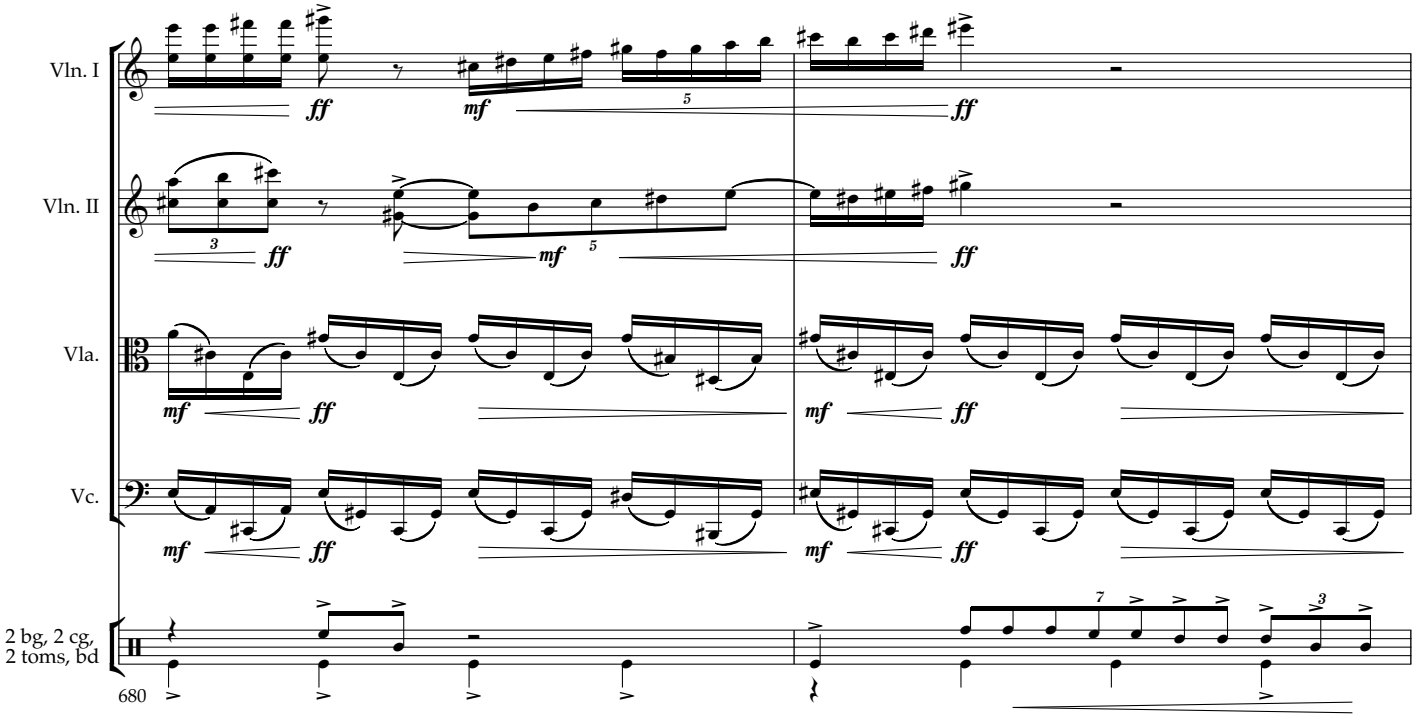

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
666

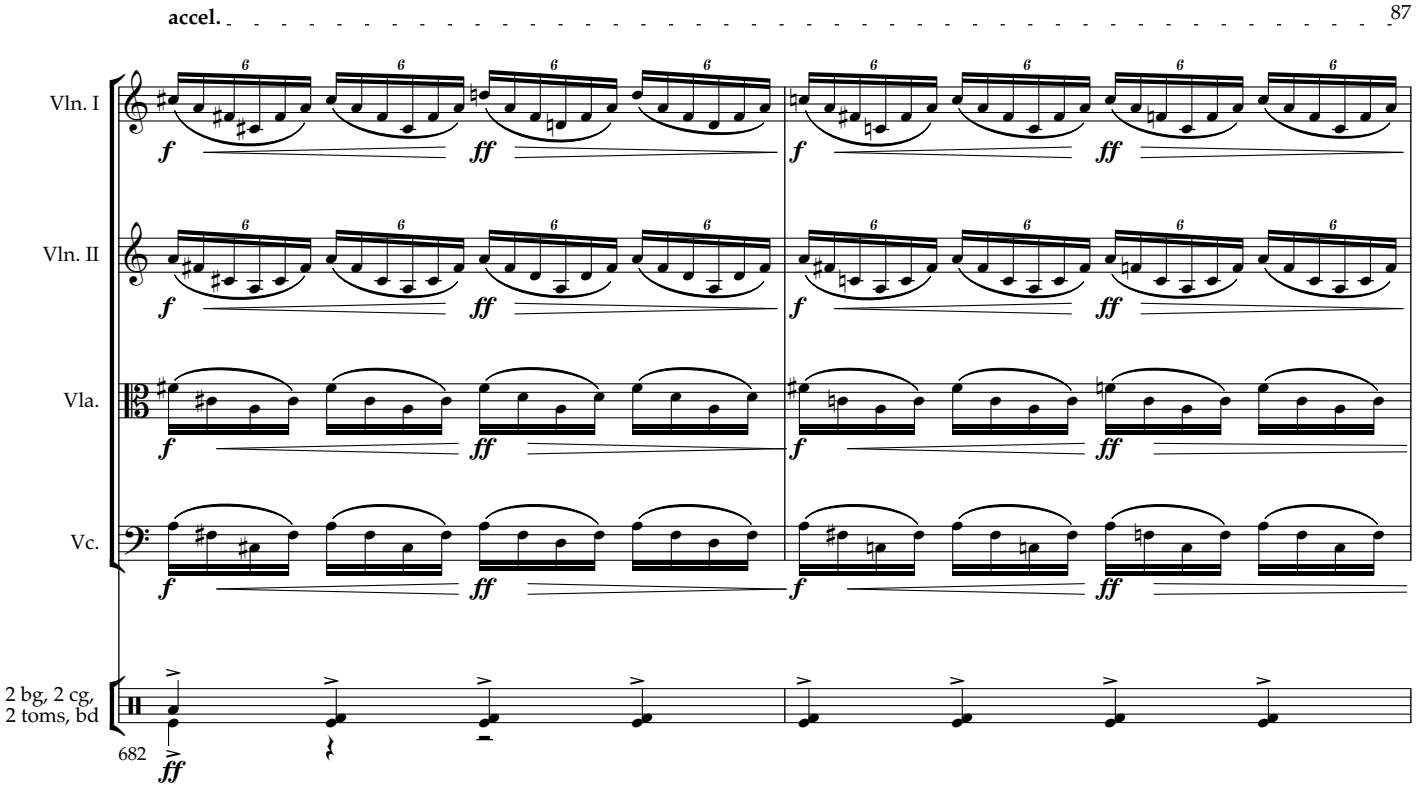

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
669

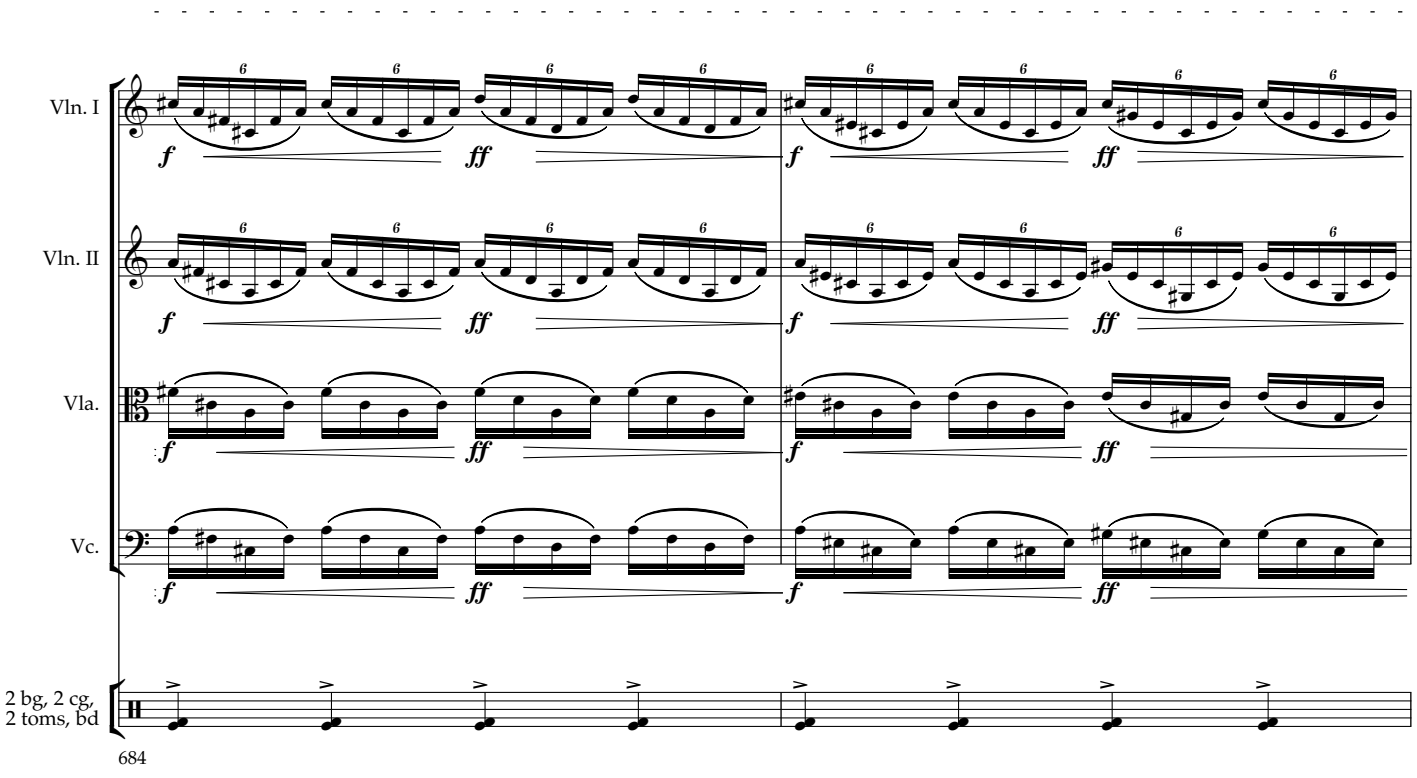

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
672

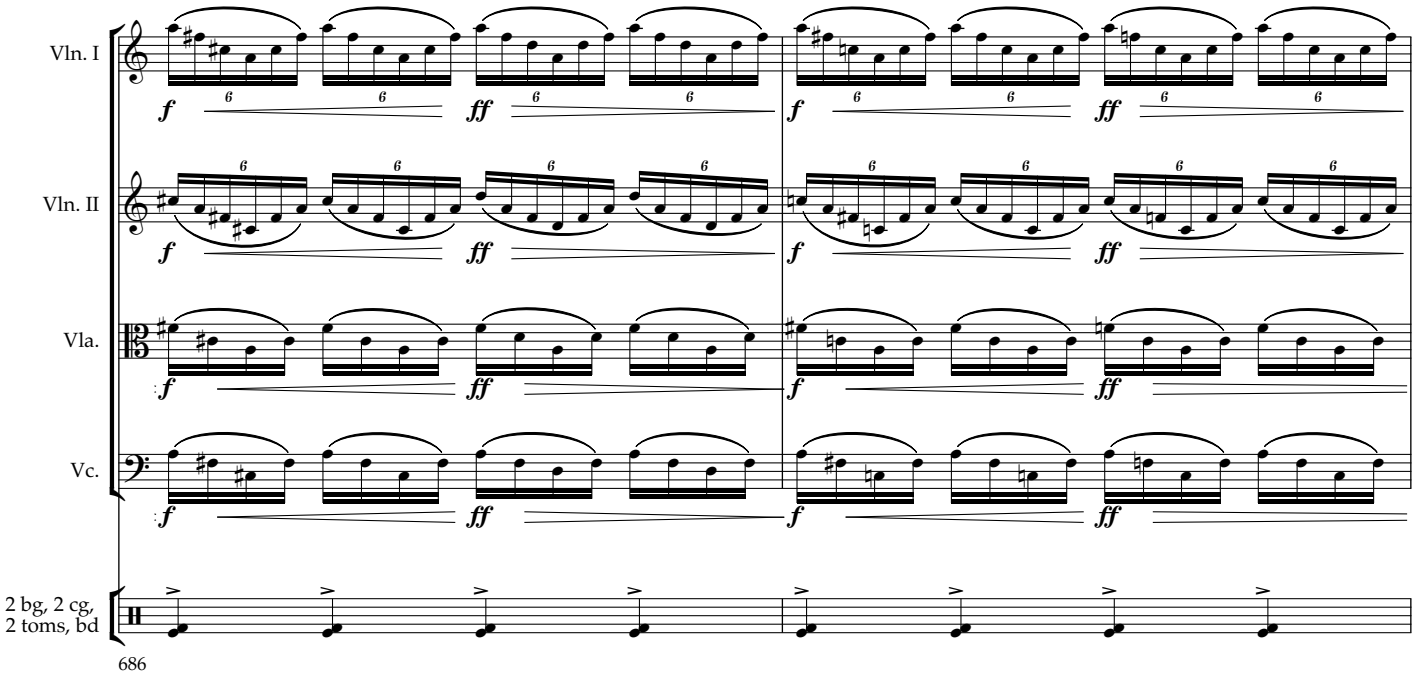

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
674

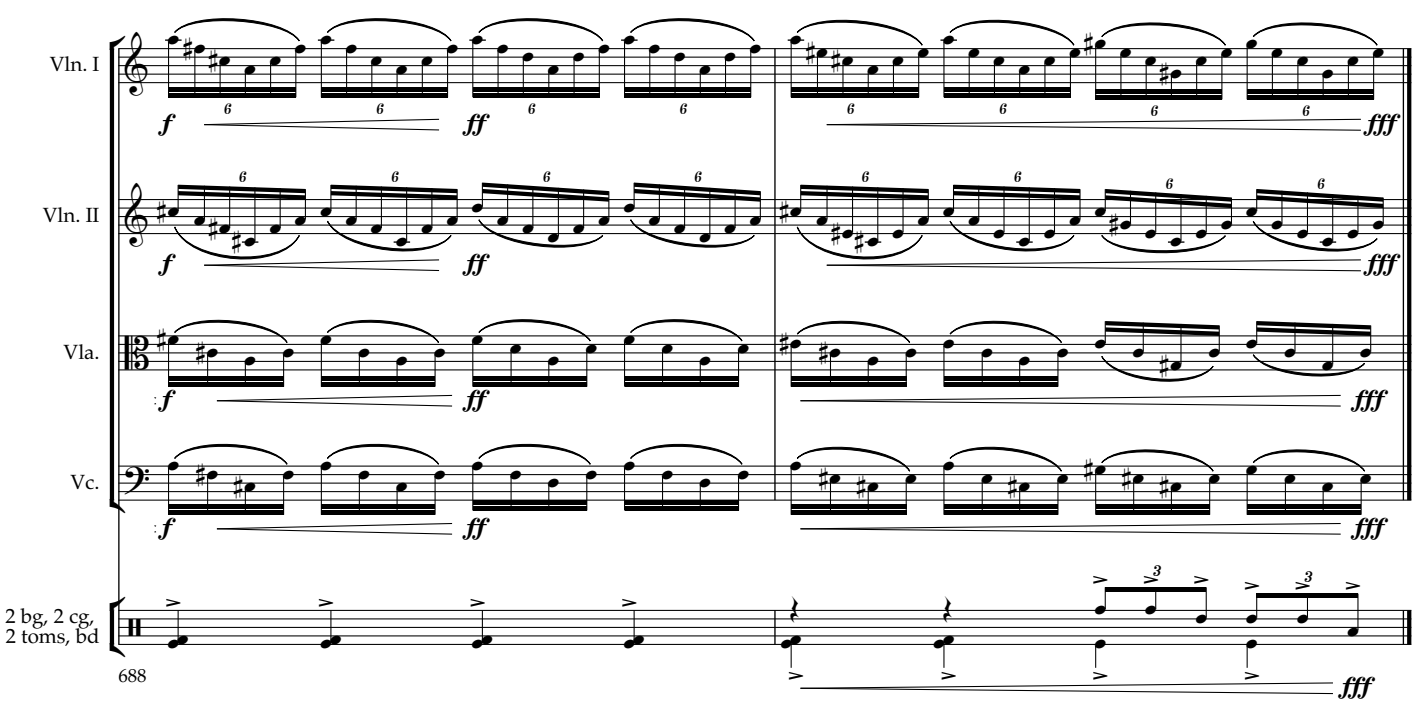

Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
677


Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
680


accel.
Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
682
f
ff


Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
684
f
ff


Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
686


Vln. I
Vln. II
Vla.
Vc.
2 bg, 2 cg,
2 toms, bd
688