

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.

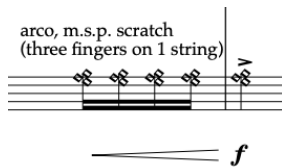
CONCERT SCORE

Performance notes

Audio guideline available upon request.

II. Ecstasy of Idealism

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



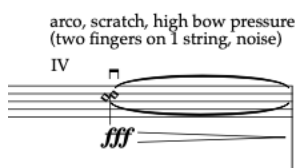
2. Vertical bounce at tip



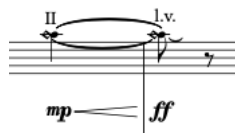
3. Gradual to harmonic and back



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



5. Harmonic crescendo



6. Pizz. Strum guitar



7. Chicharra

'Chicharra'
Play behind the bridge
on the D string, heavy bow
pressure, gritty sound



8. Harmonic trill (cello)



IV. Eternal Echoes, Shadow Visions

9. Alternating between harmonic and root

arco
IV

pp

10. Circular bowing

improvise using elements of the given pattern
(presto possible, punta d'arco, almost no bow pressure)

ppp

11. Tap the finger board

l.h. tap the fingerboard
simile

pp **p**

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

improvise using elements of the given pattern
col legno battuto (light bounce, mute strings)

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

13. Muted strings

Muted string trem. Light, airy bow (flautando).
IV Random movement between s.p. and s.t.

mp *pp* *mp*

14. Superbal mallet stroke

superbal mallet stroke

pp *mf* *pp*

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

15. Practice mute

*molto espressivo,
portamento
molto wide vib.*

practice mute

f

16. Harmonic gliss.

arco, harm. gliss. IV

f

17. Cymbal on timpani glissando (percussion)

Bowed cymbal on timpani,
use full range of pedal for gliss. effect

ppp *l.v.*

VI. Animalistic Mind

Percussion set up:

Bongo's:



Conga's



Toms



Bass drum + kick drum



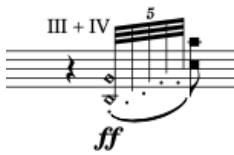
18. Tambor

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



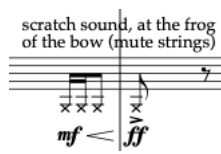
19. Ricochet ending notes approx.

Press lightly, ricochet
ending notes of slide
are approximate



20. Scratch sound at frog

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

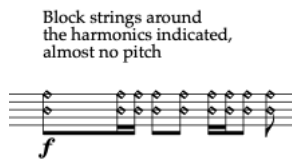


mf < *ff*

The musical notation shows a single staff with a series of sixteenth notes, each marked with an 'x' to indicate muted strings. The notes are grouped into two sets of three. The first set is marked with a mezzo-forte (*mf*) dynamic, and the second set is marked with a fortissimo (*ff*) dynamic. A vertical line is placed between the two groups, and a fermata is placed over the final note of the second group.

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

Block strings around
the harmonics indicated,
almost no pitch

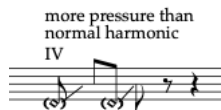


f

The musical notation shows a single staff with a series of chords, each marked with a '6' to indicate a sixth harmonic. The chords are grouped into two sets of three. The first set is marked with a fortissimo (*f*) dynamic, and the second set is marked with a fortissimo (*ff*) dynamic. A vertical line is placed between the two groups, and a fermata is placed over the final note of the second group.

22. Pressed Harmonic Slide

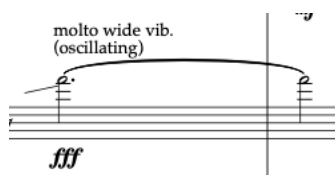
more pressure than
normal harmonic
IV



The musical notation shows a single staff with a series of notes, each marked with a '6' to indicate a sixth harmonic. The notes are grouped into two sets of three. The first set is marked with a fortissimo (*f*) dynamic, and the second set is marked with a fortissimo (*ff*) dynamic. A vertical line is placed between the two groups, and a fermata is placed over the final note of the second group.

23. Wide oscillating Vibrato

molto wide vib.
(oscillating)

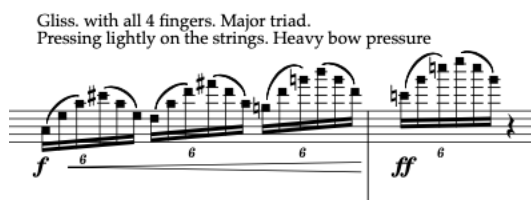


fff

The musical notation shows a single staff with a series of notes, each marked with a '6' to indicate a sixth harmonic. The notes are grouped into two sets of three. The first set is marked with a fortissimo (*f*) dynamic, and the second set is marked with a fortissimo (*ff*) dynamic. A vertical line is placed between the two groups, and a fermata is placed over the final note of the second group.

24. Major triads, heavy bow pressure

Gliss. with all 4 fingers. Major triad.
Pressing lightly on the strings. Heavy bow pressure



f *ff*

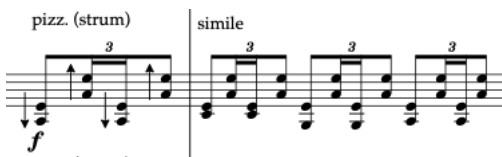
The musical notation shows a single staff with a series of chords, each marked with a '6' to indicate a sixth harmonic. The chords are grouped into two sets of three. The first set is marked with a fortissimo (*f*) dynamic, and the second set is marked with a fortissimo (*ff*) dynamic. A vertical line is placed between the two groups, and a fermata is placed over the final note of the second group.

25. Crazy improvisation

crazy improvisation,
random pitch, length
as indicated



26. Pizz strum



27. Chromatic glissando

IV + III (chromatic gliss.)
m.s.p.



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

rough, scratchy sound



29. Vertical bounce at the tip

vertical bounce
(at the tip)

The musical notation consists of a single staff with a treble clef. It features a sequence of chords. The first part has a five-measure phrase with a '5' above it, indicating a fifth finger position. The second part has a three-measure phrase with a '3' above it, indicating a triplet. The dynamics are marked as *mf* (mezzo-forte) at the beginning and *p* (piano) at the end. A horizontal line with a slight dip in the middle is positioned below the staff, corresponding to the dynamic markings.

30. Strappata (cello)

'Strappata' col legno ricochet
slap hand on fingerboard

The musical notation is on a single staff with a treble clef. It shows a rhythmic pattern of notes with stems pointing downwards, indicating they are played with the back of the bow (col legno). A '5' is written above the first measure. The dynamic is marked as *ff* (fortissimo). Below the staff, there are several small 'x' marks and a curved line, representing the physical action of slapping the hand on the fingerboard.

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?

One Truth in the Way of Ecstasy

CHAPTER I I. Loving, Longing

Mathias Coppens

♩ = 52

Violin I: *p* (first measure), *mp* (second measure), *p* (third measure)

Violin II: *p* (third measure)

Viola: *p* (third measure)

Violoncello: *p* (third measure)



Vln. I: *mp* (first measure), *mf* (second measure)

Vln. II: *mp* (first measure), *mf* (second measure)

Vla.: *mp* (first measure), *mf* (second measure)

Vc.: *mp* (first measure), *mf* (second measure)

6 (8)



Piu Mosso
♩ = 56
espressivo (rubato, con portamento)

rit.

Vln. I: *f* (second measure), *espressivo (rubato, con portamento)* (third measure)

Vln. II: *f* (second measure), *espressivo (rubato, con portamento)* (third measure)

Vla.: *f* (second measure), *espressivo (rubato, con portamento)* (third measure)

Vc.: *f* (second measure), *espressivo (rubato, con portamento)* (third measure)

11

poco rit.

rit.

Vln. I

Vln. II

Vla.

Vc.

14

ff

mf

ff

mp

ff

mp

Meno Mosso

♩ = 44

poco accel.

Vln. I

Vln. II

Vla.

Vc.

17

pp

p

pp

pp

Piu Mosso

♩ = 60
*espressivo (rubato,
con portamento)*

rit.

rit.

Vln. I

Vln. II

Vla.

Vc.

20

f

*espressivo (rubato,
con portamento)*

f

*espressivo (rubato,
con portamento)*

f

*espressivo (rubato,
con portamento)*

f

Meno Mosso

♩ = 52

Tempo Primo

♩ = 52

Sul IV

rit.

Vln. I

Vln. II

Vla.

Vc.

23

mp

mp

mp

mp



rit.

Vln. I

Vln. II

Vla.

Vc.

26

mp



A Tempo

♩ = 52

rit.

Vln. I

Vln. II

Vla.

Vc.

29 (31)

p

pp

pp

pp

II. Ecstasy of Idealism

♩ = 160

Musical score for measures 34-40. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Timp. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 34 starts with a tempo marking of ♩ = 160. Dynamics include *ff* for the strings and *f* for the timpani. The score is divided into three measures, with the second and third measures containing repeat signs. The third measure has a time signature change to 6/8.



Musical score for measures 40-45. The score includes parts for Vln. I, Vln. II, Vla., Vc., Timp., and Vib. The key signature is one flat and the time signature is 2/4. Measure 40 starts with a tempo marking of ♩ = 160. Dynamics include *mp*, *mf*, *p*, and *pp*. The score is divided into three measures. The first measure has a time signature change to 2/4. The second measure has a time signature change to 3/4. The third measure has a time signature change to 2/4 and includes a performance instruction: "medium vibrate mallets, motor of". The Vib. part starts in measure 42. Measure 45 ends with a double bar line.

ord. m.s.p. ord.

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

Vln. II *mf* *mp*

Vla. *mf*

Vc. *mf* *p* pizz. *f* *p*

Timp. *f* *p*

Vib.

43



vertical bounce (at the tip) ord.

Vln. I *p* *mf* *mp*

Vln. II *mf* *mp* *mf*

Vla. *mp* *mf* *mp*

Vc. *f* *p* arco, m.s.p. scratch (three fingers on 1 string) *f* arco, m.s.p. *f*

Timp.

46

Vln. I *mf* *p* *mf* *p* *f* ord. 7
 Vln. II *mp* *mf*
 Vla. *mf* III IV
 Vc. *p* *f* ord. 6
 Timp.
 Vib. *mf* 49



Vln. I *ff* *mp* *mf*
 Vln. II *ff* *mp* *mf*
 Vla. *ff* *mp* *mf*
 Vc. *ff* *mp* *mf*
 Timp. *f*
 Vib.

56

Vln. I: *mp*, *mf*, *p*, *f*

Vln. II: *mp*, *mf*, *mp*, *mf*

Vla.: *mp*, *mf*, *mp*, *mf*

Vc.: *mp*, *mf*, *p*, *f*

Timp.: *mf*, *pp*

Vib.: -

arco, m.s.p.



60

Vln. I: *f*, *mp*, *fff*

Vln. II: *mp*, *mf*

Vla.: *mp*

Vc.: *f*, *p*

Timp.: *mf*

pizz. (strum, guitar like)

arco, scratch, high bow pressure (two fingers on 1 string, noise)

III ord. I.v. IV 9

Vln. I *p* *fff* *mp* *ff* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mf* slap strum (pizz.) *mp* *mf*

Vc. *ff* *gliss.*

Timp. *pp*

Tamb. *mp*

I.v. II I.v. s.p. ord.

Vln. I *ff* *mp* *ff* *p* *mf* *pp* *ord.*

Vln. II *mp* *mf* *pp*

Vla. *mp* *mf* *arco, m.s.p.* *ord.*

Vc. *f* *mf* *p* *ord.* 6

Vib. *mp*

Tamb. *mp*

70 *ff* *mp* *mf*

Vln. I

Vln. II

Vla.

Vc.

Timp. *f*



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

Vln. I

Vln. II

Vla.

Vc.

Timp. *f*

Vib.

Vln. I *mp* *f* *f* *mp*
 Vln. II *mp* *mf* *mp* *sub. f*
 Vla. *mp* *mf* *mp* *sub. f*
 Vc. *f* *pizz.* *arco*
 Timp.
 Tamb. *p* *f*

s.p. ord. pizz. (strum, guitar like)



'Chicharra'
 Play behind the bridge
 on the D string, heavy bow
 pressure, gritty sound

Vln. I *f* *mp* *f*
 Vln. II *mp* *f*
 Vla. *mp* *f*
 Vc. *f* *pizz.* *arco*
 Timp.
 Tamb. *p* *f*

arco m.s.p. ord.

IV (.)

ord.

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

ff
ff
ff
ff
f

86



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

mp
mf
mp
mf
p
mp
mf
mp
mf
p

90

vertical bounce¹³
(at the tip)

s.p. → ord.

Vln. I

Vln. II

Vla.

Vc.

Timp.

Vib.

94



ord.

ord.

s.p.

Vln. I

Vln. II

Vla.

Vc.

Timp.

Vib.

98

m.s.p. → m.s.p. → ord. → s.p. → ord.

Vln. I
mf *p* *f* *p* *mf* *pp* *mp*

Vln. II
mp *f* *mp* *mf* *mp*

Vla.
mp *f* *mp* *mf* *mp*

Vc.
fz *f* *mp* *mf* *mp*

Timp.

Vib.

102



Vln. I
ff *mp* *mf*

Vln. II
ff *mp* *mf*

Vla.
ff *mp* *mf*

Vc.
ff *mp* *mf*

Timp.
f

Vib.

106

s.p.

110

Vln. I *mp* *mf* *p*

Vln. II *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *p*

Timp. *mf* *pp*

Vib.



ord. s.p. pizz. (strum, guitar like)

Vln. I *fp* *f* *f* *p*

Vln. II *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vc. *f* *mp* *f*

Tamb. *p* *f*

114

'Chicharra'
arco

m.s.p. → ord.

Musical score for measures 16-18. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Tamb. The Vln. I part starts with a forte (f) dynamic and includes a triplet of sixteenth notes. The Vln. II part starts with a mezzo-piano (mp) dynamic. The Vla. part includes a fourth finger (IV) fingering. The Vc. part includes a pizzicato (pizz.) instruction. The Tamb. part includes a dynamic change from piano (p) to forte (f). The score concludes with a double bar line.



ord.

Musical score for measures 19-22. The score includes staves for Vln. I, Vln. II, Vla., Vc., Timp., and Tamb. The Vln. I part starts with a fortissimo (ff) dynamic and includes a sixteenth-note run. The Vln. II, Vla., and Vc. parts all start with a fortissimo (ff) dynamic. The Timp. part starts with a forte (f) dynamic. The Tamb. part includes a dynamic change from piano (p) to forte (f). The score concludes with a double bar line.

126



130

1.v. IV 1.v. II 1.v. vertical bounce (at the tip)

Vln. I *ff* *mp* *ff* *mp* *ff* *p*

Vln. II *mp*

Vla. *mf* *mp*

Vc. *f*

Timp.

Tamb. *mp*



ord.

Vln. I *mf* *p*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *p* *f* *f*

Vib. *mf*

arco, m.s.p. scratch (three fingers on 1 string)

m.s.p.

Vln. I *mf* *p* *f* ord.

Vln. II *mp* *mf*

Vla. *mf* III IV

Vc. *p* *f* ord. 6

Vib. 140



Meno Mosso

♩ = 80

Voice

Vln. I *ff* con sord. a.s.t. 5

Vln. II *ff* con sord. a.s.t. 3

Vla. *ff* a.s.t. *ppp* 7

Vc. *ff* con sord. a.s.t. *ppp*

Timp. *ff*

Vib. motor on, diatonic gliss. soft vib mallets *ppp* 5 7

142

Score for measures 147-151. Instruments: Voice, Vln. I, Vln. II, Vla., Vc., Timp., Vib.

Measure 147: Vln. I (3), Vln. II (3), Vla. (3), Vc. (3), Vib. (3). Dynamics: *ppp*.

Measure 148: Vln. I (3), Vln. II (3), Vla. (3), Vc. (3), Vib. (3). Dynamics: *ppp*.

Measure 149: Vln. I (5), Vln. II (3), Vla. (7), Vc. (3), Vib. (7). Dynamics: *ppp*.

Measure 150: Vln. I (3), Vln. II (3), Vla. (3), Vc. (3), Vib. (3). Dynamics: *ppp*.

Measure 151: Vln. I (3), Vln. II (3), Vla. (3), Vc. (3), Vib. (5). Dynamics: *ppp*.

Performance instructions: "senza sord." for Vln. I, Vln. II, and Vla. in measures 148-151.



Score for measures 152-156. Instruments: Voice, Vln. I, Vln. II, Vla., Vc., Timp., Vib.

Measure 152: Vln. I (ord.), Vln. II (ord.), Vla. (ord.), Vc. (ord.), Timp. (*ff*), Vib. (3). Dynamics: *ff*.

Measure 153: Vln. I (a.s.t.), Vln. II (ord.), Vla. (ord.), Vc. (ord.), Timp. (*ff*), Vib. (3). Dynamics: *ppp*.

Measure 154: Vln. I (a.s.t.), Vln. II (con sord.), Vla. (con sord.), Vc. (a.s.t.), Timp. (*ff*), Vib. (7). Dynamics: *ppp*.

Measure 155: Vln. I (3), Vln. II (a.s.t.), Vla. (a.s.t.), Vc. (a.s.t.), Timp. (*ff*), Vib. (3). Dynamics: *ppp*.

Measure 156: Vln. I (3), Vln. II (3), Vla. (3), Vc. (3), Timp. (*ff*), Vib. (5). Dynamics: *ppp*.

Performance instructions: "ord." for Vln. I, Vln. II, Vla., and Vc. in measures 152-153. "a.s.t." for Vln. I, Vln. II, Vla., and Vc. in measures 154-156. "con sord." for Vln. II and Vla. in measures 154-155.

Voice

Vln. I *senza sord.*

Vln. II *senza sord.*

Vla. *senza sord.*

Vc. *senza sord.*

Timp.

Vib. *ppp*

156



Voice

Vln. I *ord.* *con sord.* *a.s.t.* *senza sord.* *ord.* *fff*

Vln. II *ord.* *con sord.* *a.s.t.* *fff*

Vla. *ord.* *con sord.* *a.s.t.* *senza sord.* *ord.* *fff*

Vc. *ord.* *con sord.* *a.s.t.* *senza sord.* *ord.* *fff*

Timp. *fff*

Vib. *ppp*

160

III. Cosmic Creation, Conscious Formation

♩ = 50

4 CLIX in BAR 166

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Syn. Voice *pp*

165

Vln. I

Vln. II

Vla.

Vc. *pp*

Vib. *pp* two bows

Tub. B. *pp* l.v.

Syn. Voice

170

Vln. I

Vln. II

Vla.

Vc.

Crot.

Vib.

Syn. Voice

174

||

espressivo

mp *p* *mp*

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Vib.

Tub. B.

Syn. Voice

soft vib.
mallets
motor on

pp

178

p *mp* *pp*

S. Solo

Vln. I *p* *pp*

Vln. II

Vla. *pp*

Vc. *p*

Vib.

Syn. Voice

182

ppp

S. Solo

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Crot.

Vib.

Tub. B. *pp* l.v.

Syn. Voice

186

Musical score for measures 190-193. The score includes staves for Vln. I, Vln. II, Vla., Vc., Croc., Vib., and Syn. Voice. Vln. I features a quintuplet (5) and a triplet (3). Vln. II features a triplet (3). Vla. features a triplet (3). Vc. has a whole note chord. Croc. has a half note chord. Vib. has a rhythmic pattern of eighth notes. Syn. Voice has a whole note chord. Measure numbers 190, 191, 192, and 193 are indicated at the bottom of the Syn. Voice staff.



Musical score for measures 194-197. The score includes staves for Vln. I, Vln. II, Vla., Vc., Croc., Vib., and Syn. Voice. Vln. I features a triplet (3). Vln. II features a triplet (3). Vla. features triplets (3) and a quintuplet (5). Vc. has a whole note chord. Croc. has a half note chord. Vib. has a rhythmic pattern of eighth notes. Syn. Voice has a whole note chord. Measure numbers 194, 195, 196, and 197 are indicated at the bottom of the Syn. Voice staff.

IV. Eternal Echoes, Shadow Visions

26

♩ = 90

Musical score for measures 26-198. The score includes staves for Vln. I, Vln. II, Vla., Vc., Tub. B., and Syn. Voice. The Vln. I, Vln. II, and Vla. parts feature long, sustained notes with fermatas. The Tub. B. part has a dynamic marking of *pp* and a marking of *l.v.* above the staff. The Syn. Voice part consists of a continuous rhythmic pattern of eighth notes.

Musical score for measures 198-202. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Syn. Voice. The Vln. I part starts with *pizz.°* and *ff*, then transitions to *arco* with *pp* dynamics. The Vln. II part starts with *pizz.* and *ff*, then transitions to *arco* with *pp* and *mf* dynamics. The Vla. part starts with *pizz.* and *ff*, then transitions to *arco* with *f* and *mp* dynamics. The Vc. part starts with *f* and *pp* dynamics. The Syn. Voice part continues with the same rhythmic pattern.

Musical score for measures 202-204. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Syn. Voice. The Vln. I part features *mp*, *pp*, and *p* dynamics with five-fingered patterns. The Vln. II part features *pp* dynamics with three-fingered patterns. The Vla. part features *pp* and *p* dynamics with six-fingered patterns. The Vc. part features *p* and *pp* dynamics with six-fingered patterns. The Syn. Voice part continues with the same rhythmic pattern.

molto legato (staggered bow change), a.s.t

Vln. I *pp* 9 9 9 27

Vln. II *pp* 7 7 7 7 *mp*

Vla. *pp* 5 5 5 5

Vc. *pp* 3 3 3

Syn. Voice

206

Vln. I *mp* 9 9 11 *pp* 10 9 9

Vln. II *pp* 9 10 *mp* 7 6 5

Vla. 7 *mp* 6 6 7 *pp* 7 *mp* 7 6

Vc. 5 3 *mp* 3 3 *pp* 3 3

Syn. Voice

210

Vln. I *pp* 7 5 3

Vln. II *pp* 3 7

Vla. 5 3

Vc. 3

Syn. Voice

212

improvise using elements of the given pattern
presto possibile, punta d'arco, almost no bow pressure)

28

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

226

ord. I l.v. *mp < ff*

l.h. tab the fingerboard *pp* *simile* *p*

Vln. I

Vln. II

Vla. ord. II l.v. *mp < ff*

Vc. ord. IV l.v. *mp < ff*

Syn. Voice

230

Vln. I *pp* *p*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *pp* *p* *pp*

Syn. Voice

234

CLOCK

Vln. I *pp*

Vln. II *p* *pp*

Vla. *p*

Vc. *p*

Syn. Voice

236

Musical score for measures 238-240. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Syn. Voice. Vln. I has a *p* dynamic and fingerings 7 and 5. Vln. II has a *p* dynamic and fingering 5. Vla. has a *p* dynamic. Vc. has a *p* dynamic and fingerings 5 and 5. Syn. Voice has a *p* dynamic. Measure numbers 238, 239, and 240 are indicated at the bottom of the Syn. Voice staff.

Musical score for measures 241-243. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Syn. Voice. Vln. I has a *mf* dynamic and a *pp* dynamic. Vln. II has a *f* dynamic and a *pp* dynamic. Vla. has a *pp* dynamic. Vc. has a *pp* dynamic. Syn. Voice has a *pp* dynamic. Vln. I has a *grace arco* marking. Vln. II has an *arco IV* marking. Measure numbers 241, 242, and 243 are indicated at the bottom of the Syn. Voice staff.

Musical score for measures 245-247. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Syn. Voice. Vln. I has a *mp* dynamic, a *pp* dynamic, a *p* dynamic, a *pp* dynamic, and a *p* dynamic. Vln. II has a *pp* dynamic, a *mp* dynamic, a *pp* dynamic, a *p* dynamic, and a *pp* dynamic. Vla. has a *pp* dynamic, a *mp* dynamic, a *pp* dynamic, and a *p* dynamic. Vc. has a *pp* dynamic, a *mf* dynamic, a *pp* dynamic, and a *p* dynamic. Syn. Voice has a *pp* dynamic. Vln. I has a *grace arco* marking. Vln. II has an *arco III* marking. Vc. has an *arco I* marking. Measure numbers 245, 246, and 247 are indicated at the bottom of the Syn. Voice staff.

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



Vln. I

Vln. II

Vla.

Vc.

Syn. Voice

255

l.h. tab the fingerboard
+++++ simile

Vln. I
pp 7 *p*

Vln. II
l.h. tab the fingerboard
+++++ simile
pp 9 7 *p* 11 9 7

Vla.
pp

Vc.
pp

Syn. Voice
257

Vln. I
pp 7 7 7 7 5 5

Vln. II
pp 7 7 7 5 *p* 7 7 7 5

Vla.
pp

Vc.
pp

Syn. Voice
259

Syn. Voice
261

33

arco molto legato (staggered bow change), a.s.t.

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *mp*

Vc. *pp*

Syn. Voice

265

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

Vln. II *mp* *pp*

Vla. *pp* *mp*

Vc. *mp* *pp* *mp*

Syn. Voice

269

Muted string trem. Light, airy bow (flautando).
IV Random movement between s.p. and s.t.

Vln. I *pp*

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

Vla. *pp* *mp* *pp*

Vc. *pp*

Syn. Voice

271

CLOCK

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

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

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

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

Syn. Voice

273

Muted string trem. Light, airy bow (flautando).
IV Random movement between s.p. and s.t.

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

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

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

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

Syn. Voice

277

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

Vln. II
p

Vla.
pp *mp* *p* *mp* *ff*

Vc.
p

Syn. Voice

281

ord. II l.v.
ord. III l.v.

improvise using elements of the given pattern
presto possibile, punta d'arco, almost no bow pressure)

Vln. I *ppp*

Vln. II *mp-ff* *ppp*

Vla. *ppp*

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

301

Vln. I

con sord.
arco

ppp

pp

ppp

Vln. II

con sord.
arco

ppp

pp

Vla.

con sord.
arco

ppp

pp

Vc.

ppp

B. D.

superbal mallet stroke

pp

mf

pp

Syn. Voice

301

Vln. I

ppp

Vln. II

ppp

Vla.

ppp

Vc.

pp

ppp

Vib.

soft vibs mallets,
motor on

p

B. D.

superbal mallet stroke

pp

mf

pp

Syn. Voice

305

Musical score for measures 309-314. The score includes staves for Vln. I, Vln. II, Vla., Vc., Vib., and Syn. Voice. Dynamics include *pp*, *ppp*, and *p*. The Syn. Voice part features a continuous melodic line with a slur.



Musical score for measures 315-320. The score includes staves for Vln. I, Vln. II, Vla., Vc., Vib., and Syn. Voice. Dynamics include *pp* and *ppp*. The Syn. Voice part continues with a melodic line.

Vib. *p* *pp* *p* *pp*

Syn. Voice

322

Vib.

Syn. Voice

329

Vib.

Syn. Voice

337

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

♩ = 52

STOP CLIX arco, s.t. (flautando)

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

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

Vla. *p* < *mp* < *pp* *p* < *mp* < *pp* *p* < *mp* < *pp* *p* <

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

Vib. *p* < *mp* < *pp* *p* < *mp* < *pp* *p* < *mp* < *pp* *p* <

345

(meno flautando, piu vib.)

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

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

Vla. *mp* < *pp* *p* < *mp* < *pp* *p* < *mp* < *pp* *p* < *mp* < *pp* *p* <

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

pizz. arco

350

Vln. I *mp* < *pp* *mp* < *mf* < *p* *mp* < *mf* < *p* < *mp* < *pp* *p* <

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

Vla. *mp* < *pp* *p* < *mp* < *pp* *p* < *mp* < *pp* *p* < *mp* < *pp* *p* <

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

pizz. arco pizz. arco pizz. arco pizz.

354

Poco Meno Mosso

poco rit. ♩ = 50

Vln. I
mp pp pp < p > pp < p > pp p < mp > pp p <

Vln. II
mp pp pp < p > pp < p > pp p < mp > pp p <

Vla.
mp pp pp < p > pp < p > pp p < mp > pp p <

Vc.
arco
mp pp pp < p > pp < p > pp p < mp > pp p <

358



Piu Mosso

♩ = 56

ord. con vib.

Vln. I
mp pp mf f mp mf f mp mf

Vln. II
mp pp mf f mp mf f mp mf

Vla.
mp pp mf³ f³ mp mf f mp mf

Vc.
mp pp mf f mp mf f pizz. arco³

362



Vln. I
f mp mf f mf

Vln. II
f mp f mp

Vla.
mf f f mp pizz.

Vc.
f m

365

Vln. I *f* *mp* *mf* *f* *mp*

Vln. II *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mf* *mp*

Vc. *mf* *mp* *f* *mf* *mp*

367

p.s.p → ord.

6

3

Animando

♩ = 68

Vln. I *f* *mp* *mf* *mp* *p* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

369

p.s.p → ord.

6

3

Vln. I *ff* *mf* *ff* *mf*

Vln. II *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp*

371

rit.

Meno Mosso

♩ = 52

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

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

Vla. *f* *p* *mp* *p* *pp*

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

373



Piu Mosso

♩ = 72

rit.

Vln. I *< p > pp* *< p > pp p* *< p > pp p < p > pp* *p < p > pp f*

Vln. II *< p > pp* *< p > pp p* *< p > pp p < p > pp* *p < p > pp f*

Vla. *< p > pp* *< p > pp p* *< p > pp p < p > pp* *p < p > pp f*

Vc. *< p > pp* *< p > pp p* *< p > pp p < p > pp* *p < p > pp f*

375



poco rit.

A Tempo

poco rit.

A Tempo

Vln. I *ff* *mf* *ff* *mf*

Vln. II *ff* *mf* *ff* *mf*

Vla. *ff* *mf* *ff* *mf*

Vc. *ff* *mf* *ff* *mf*

379

poco rit. A Tempo poco rit. A Tempo

Musical score for measures 381-384. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The tempo markings are 'poco rit.' followed by 'A Tempo'. The dynamics are marked as *ff* and *mf*. The Vln. I and Vln. II parts feature sixteenth-note patterns. The Vla. part features sixteenth-note patterns with a '6' above the notes, indicating a sextuplet. The Vc. part features a bass line with eighth-note patterns. The score is divided into two systems by a double bar line.



poco rit. A Tempo poco rit. A Tempo

Musical score for measures 383-386. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two sharps (F# and C#). The tempo markings are 'poco rit.' followed by 'A Tempo'. The dynamics are marked as *ff* and *mf*. The Vln. I and Vln. II parts feature sixteenth-note patterns. The Vla. part features sixteenth-note patterns with a '6' above the notes, indicating a sextuplet. The Vc. part features a bass line with eighth-note patterns. The score is divided into two systems by a double bar line.



poco rit. A Tempo

accel. ♩ = 78

Piu Mosso

Musical score for measures 385-388. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two sharps (F# and C#). The tempo markings are 'poco rit.' followed by 'A Tempo' and then 'accel.'. The dynamics are marked as *ff* and *mf*. The Vln. I and Vln. II parts feature sixteenth-note patterns. The Vla. part features sixteenth-note patterns with a '6' above the notes, indicating a sextuplet. The Vc. part features a bass line with eighth-note patterns. The score is divided into two systems by a double bar line.

poco rit. A Tempo poco rit. A Tempo

Musical score for measures 387-390. The score is divided into two systems. The first system (measures 387-390) is marked 'poco rit.' and the second system (measures 391-394) is marked 'A Tempo'. The instruments are Vln. I, Vln. II, Vla., and Vc. The Vln. I and Vln. II parts feature a rhythmic pattern of eighth notes with slurs. The Vla. part features a sixteenth-note pattern with a '6' above it. The Vc. part features a rhythmic pattern of eighth notes. The key signature has one sharp (F#).



poco rit. A Tempo poco rit. A Tempo

Musical score for measures 389-392. The score is divided into two systems. The first system (measures 389-392) is marked 'poco rit.' and the second system (measures 393-396) is marked 'A Tempo'. The instruments are Vln. I, Vln. II, Vla., and Vc. The Vln. I and Vln. II parts feature a rhythmic pattern of eighth notes with slurs. The Vla. part features a sixteenth-note pattern with a '6' above it. The Vc. part features a rhythmic pattern of eighth notes. The key signature has one sharp (F#).



poco rit. A Tempo poco rit. A Tempo

Musical score for measures 391-394. The score is divided into two systems. The first system (measures 391-394) is marked 'poco rit.' and the second system (measures 395-398) is marked 'A Tempo'. The instruments are Vln. I, Vln. II, Vla., and Vc. The Vln. I and Vln. II parts feature a rhythmic pattern of eighth notes with slurs. The Vla. part features a sixteenth-note pattern with a '6' above it. The Vc. part features a rhythmic pattern of eighth notes. The key signature has one sharp (F#).

poco accel.

Musical score for measures 393-395. The score is for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The music consists of sixteenth-note patterns with slurs. A *fff* dynamic marking is present in the second measure of each part.



Meno Mosso

a.s.t. ♩ = 56

Musical score for measures 396-397. The score is for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The music features various articulations and dynamics. Vln. I and Vln. II play sixteenth-note patterns with slurs. Vln. II includes *s.t.*, *pizz.*, and *arco* markings. Vla. includes *practice mute* and *moto vib.* markings. Vc. includes *pizz.*, *arco s.t.*, and *pizz.* markings. Dynamics include *sempre pp* and *mp*.



Musical score for measures 398-399. The score is for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The music continues with sixteenth-note patterns and slurs. Vln. I includes *s.t.*, *pizz.*, and *arco* markings. Vln. II includes *a.s.t.* and *pizz.* markings. Vc. includes *arco* and *pizz.* markings.

molto espressivo,
portamento
molto wide vib.

46

practice mute

Vln. I *f*

Vln. II *senza sord. pizz.*

Vla. *pp*

Vc. arco pizz.

400



Vln. I *mp*

Vln. II s.t. pizz. arco

Vla. arco

Vc. arco pizz.

402



p.s.p. → m.s.p. s.t.

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

Vln. II s.p. ord.

Vla. arco p.s.p. → m.s.p. s.t. → s.p.

Vc. arco s.t. *p* *pp*

404

47

p.s.p. → m.s.p. s.t. → s.p.

Vln. I *p* *pp* 6 6 5 6

Vln. II *pp* s.t. 6 s.p. 5 6 5 5

Vla. 6 5 s.p. p.s.p. → m.s.p. *p*

Vc. 6 *p*

406

Vln. I s.t. 3 pizz. 3 arco 5

Vln. II a.s.t. 6 6 6 5 5 6 6 6

Vla. pizz. arco s.t. 3 5 pizz. 3 3

Vc. practice mute arco, moto vib. *mp*

408

Vln. I a.s.t. 6 6 6 5 5 6 6 6

Vln. II s.t. 5 pizz. 3 arco 3 5

Vla. 3 arco 3 pizz. 3 3

Vc. 3 3

410

412

Vln. I: 6 6 6 5

Vln. II: practice mute, *moto vib.*, *mp*

Vla.: 3 arco pizz.

Vc.: pizz. *pp* arco s.t.



414

Vln. I: *sempre pp*

Vln. II: *mp*

Vla.: pizz. arco s.t. 3 3 pizz. 3 3

Vc.: pizz. arco s.t.



416

Vln. I: s.p. p.s.p. m.s.p. s.t.

Vln. II: *pp* *p* *pp*

Vla.: arco s.t. p.s.p. m.s.p. p *pp*

Vc.: p.s.p. m.s.p. s.t. *p* *pp*

418

Vln. I: m.s.p. s.t. p.s.p. m.s.p.

Vln. II: p.s.p. m.s.p. s.t. s.p. p.s.p.

Vla.: p.s.p. m.s.p. s.t.

Vc.: s.p. s.t.



420

Vln. I: p.s.p. m.s.p. s.t. rit. ppp

Vln. II: m.s.p. s.t. s.p. s.t. ppp

Vla.: p.s.p. m.s.p. s.t. ppp

Vc.: s.p. s.t. p pp

♩ = 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

Vla.
 arco, harm.
 gliss. III

Vc.
 Bowed cymbal on timpani,
 use full range of pedal for gliss. effect

Cym. /
 Timpani
ppp 5 l.v.

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.

Syn. Voice
 FADE OUT
 431

CHAPTER IV

VI. Animalistic Mind

♩ = 120

Vln. I

Vln. II

Vla.

Vc.

2 bg, 2 cg,
2 toms, bd

437 (441)

ff



Vln. I

Vln. II

Vla.

Vc.

2 bg, 2 cg,
2 toms, bd

445 (449)

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

pizz.

Vln. I

Vln. II

Vla.

Vc.

2 bg, 2 cg,
2 toms, bd

453

ff

Press lightly, ricochet
ending notes of slide
are approximate

III + IV

ff

Press lightly, ricochet
ending notes of slide
are approximate

III + IV

ff

'Strappata' col legno ricochet
slap hand on fingerboard

ff

f

Vln. I

Vln. II

Vla.

Vc.

2 bg, 2 cg,
2 toms, bd

457

IV

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

mf < *ff*

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

mf <

Musical score for measures 461-464. The score is in 4/4 time and features five staves: Vln. I, Vln. II, Vla., Vc., and 2 bg, 2 cg, 2 toms, bd. Vln. I has notes with circled 'x' marks. Vln. II has a 'scratch sound, at the frog of the bow (mute strings)' annotation and dynamic markings of *mf*, *ff*, *mf*, and *ff*. Vla. has a *f* dynamic and a note with a circled '5'. Vc. has a 'golpe' hit on the soundboard annotation and a *ff* dynamic with a circled '5'. The percussion staff has triplet markings and a circled '3'.



Musical score for measures 465-468. The score is in 4/4 time and features five staves: Vln. I, Vln. II, Vla., Vc., and 2 bg, 2 cg, 2 toms, bd. Vln. I has notes with circled 'x' marks. Vln. II has dynamic markings of *mf*, *ff*, *mf*, and *ff*. Vla. has a *f* dynamic. Vc. has a circled '5'. The percussion staff has triplet markings and a circled '3'.

Block strings around the harmonics indicated, almost no pitch

f

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

pizz. *ff*

regular pizz. *mf*

'Tambor' *ff*

regular pizz. *f*

arco

469

more pressure than normal harmonic IV

f

p

'Tambor' *ff*

regular pizz. *mf*

'Tambor' *ff*

arco

arco *f*

soloistic and free *ff*

473

m.s.p.

Vln. I *mp* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff* *f*

Vc. *f*

2 bg, 2 cg, 2 toms, bd

477

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



Vln. I *f* *f*

Vln. II *f* *ff* *mf*

Vla. *mf* *ff*

Vc. *ff*

2 bg, 2 cg, 2 toms, bd

481

ord.

arco

regular pizz.

'Tambor'

regular pizz.

more pressure than normal harmonic IV

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

'Strappata'

Vln. I *ff* *3*

Vln. II *ff* *arco* *f* *m.s.p.* *3*

Vla. *f* *arco* *5* *f* *m.s.p.* *3*

Vc. *f* *arco* *5* *pizz.* *3* *3* *3* *mf*

2 bg, 2 cg, 2 toms, bd

484

Vln. I *ff* *molto wide vib. (oscillating)* *mf* *5* *6*

Vln. II *fff* *ord.* *ff*

Vla. *ff* *ord.* *mf* *5* *6* *ff*

Vc. *ff* *arco* *mf* *5* *6* *ff* *'golpe' hit the soundboard*

2 bg, 2 cg, 2 toms, bd

487

ord.

Vln. I

Vln. II

Vla.

Vc.

2 bg, 2 cg, 2 toms, bd

490

more pressure than normal harmonic IV

'golpe' regular pizz. 'golpe'

mf

mf

mf

arco

mf

"Tambor"

Vln. I

Vln. II

Vla.

Vc.

2 bg, 2 cg, 2 toms, bd

493

ff

soloistic and free

arco

f

m.s.p.

fp

ff

pizz.

ff

arco

f

m.s.p.

fp

pizz.

ff

arco

f

m.s.p.

pizz.

mf

ff

Vln. I *f*

Vln. II *mp* arco *f*

Vla. *f* arco *f* *ff* pizz. arco *mp*

Vc. *ff* *f* *ff*

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 *f* *ff* *mp*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *f* *ff* l.v. *f*

2 bg, 2 cg, 2 toms, bd

499

'Golpe'
1. Hit the soundboard top left
2. Hit the soundboard middle right
3. Hit the soundboard low right

502

2 bg, 2 cg, 2 toms, bd

Vln. I *ff* *ord.* *mf* *ff*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf* *ff* *mf*

'golpe' 'golpe' regular pizz. 'golpe' arco

more pressure than normal harmonic IV

l.v. ord.

506

2 bg, 2 cg, 2 toms, bd

Vln. I *ff*

Vln. II *ff* arco *f* m.s.p. *fp*

Vla. *f* *fp* m.s.p.

Vc. *f* *mf* pizz. *mf*

crazy improvisation, random pitch, length as indicated

crazy improvisation,
random pitch, length
as indicated

509

Vln. I *ff* 3 6 6 3

Vln. II ord. *ff* *mf* *ff* 5 6

Vla. ord. *ff* *mf* *ff* 5 6

Vc. *ff* i.v. arco *mf* *ff* 5 6

2 bg, 2 cg, 2 toms, bd

'Golpe'
1. Hit the soundboard top left
2. Hit the soundboard middle right
3. Hit the soundboard low right



Gliss. with all 4 fingers. Major triad.
Pressing lightly on the strings. Heavy bow pressure

512

Vln. I ord. *ff* more pressure than normal harmonic IV *mf* 6 6 6

Vln. II ord. more pressure than normal harmonic IV ord.

Vla. ord. more pressure than normal harmonic IV ord.

Vc. regular pizz. *f* *ff* *mf* *ff*

2 bg, 2 cg, 2 toms, bd

crazy improvisation,
random pitch, length
as indicated

Vln. I *ff* 6

Vln. II ord.

Vla. ord.

Vc. *mf* *ff* arco

2 bg, 2 cg, 2 toms, bd 515

Vln. I arco III + IV arco *fff* *sfp*

Vln. II arco III + IV arco *fff* *sfp*

Vla. arco III + IV arco *fff* *sfp*

Vc. arco II + III arco *fff* *sfp*

2 bg, 2 cg, 2 toms, bd 518 *ff*

Musical score for measures 522-524. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Percussion (2 bg, 2 cg, 2 toms, bd). The percussion part features a consistent triplet pattern. The string parts are marked with *fff* in the first measure, *ff* in the second, and *f* in the third. The Viola part includes markings for *arco s.p.*, *ord.*, *arco*, and *pizz.*. The Percussion part is marked *f* in the third measure.

Musical score for measures 525-527. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Percussion (2 bg, 2 cg, 2 toms, bd). The percussion part continues with its triplet pattern. The string parts are marked with *simile* in the first measure, *ff* in the second, and *fp* in the third. The Viola part includes markings for *pizz.*, *arco*, and *arco*. The Percussion part is marked *ff* in the third measure.

IV + III (chromatic gliss.)
m.s.p.

Vln. I *ff* *pizz. (strum)* *mf* *ff*

Vln. II *f* *pizz. (strum)* *simile* *ff*

Vla. *f* *simile* *ff*

Vc. *ff* *f* *ff* *sempre arco*

2 bg, 2 cg, 2 toms, bd *f* *ff*

528



Vln. I *f* *pizz. (strum)* *simile*

Vln. II *arco* *s.p.* *very wide vib (oscillating)* *random pitch* *ff* *p* *ff* *f* *pizz. (strum)* *simile*

Vla. *f* *simile*

Vc. *ff* *f* *sempre arco*

2 bg, 2 cg, 2 toms, bd *f*

531

65

Vln. I *III + IV arco* *fp* *fff*

Vln. II *arco* *III + IV arco* *ff* *fp* *fff*

Vla. *III + IV arco* *fp* *fff*

Vc. *arco* *II + III arco* *fp* *fff*

2 bg, 2 cg, 2 toms, bd *ff*

534

Vln. I *s.p.* *m.s.p.* *ff* *p* *ppp* *ff*

Vln. II *s.p.* *m.s.p.* *ff* *p* *ppp* *ff*

Vla. *s.p.* *m.s.p.* *ff* *p* *ppp* *ff*

Vc. *s.p.* *m.s.p.* *ff* *p* *ppp* *ff*

2 bg, 2 cg, 2 toms, bd *p* *ff* *p* *ff*

538

s.p. → m.s.p.

Vln. I

Vln. II

Vla.

Vc.

2 bg, 2 cg, 2 toms, bd

542

ff p → *ppp* → *ff*

ff p → *ppp* → *ff*

ff p → *ppp* → *ff*

ff p → *ppp* → *ff*

p → *ff* → *p* → *ff*

vertical bounce (at the tip)

arco, s.p. scratch, high bow pressure (two fingers on 1 string, no harmonics, noise)

Vln. I

Vln. II

Vla.

Vc.

2 bg, 2 cg, 2 toms, bd

546

mf → *p*

mf → *p*

mf → *p*

mf → *p*

ff → *fff* → *p*

ff → *fff* → *p*

ff → *fff* → *p*

ff → *fff* → *p*

p → *ff*

ord.

ord.

ord.

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)

arco, s.p. scratch, high bow pressure (three fingers on 1 string, no harmonics, noise)

III 1.v. s.p. → m.s.p. → s.p.

Vln. I *ff* *ppp < ff* *ff p > ppp* *mf* 7

Vln. II *ff* *ppp < ff* *ff p > ppp* *mf*

Vla. II 1.v. s.p. → m.s.p. → s.p. *ff p > ppp* *mf* 6

Vc. II 1.v. s.p. → m.s.p. → s.p. *ppp < ff* *ff p > ppp* *mf* 3 5

2 bg, 2 cg, 2 toms, bd 550 *p* *ff* 7 *p* *ff*

s.p. → m.s.p. vertical bounce (at the tip) 5

Vln. I *ff p > ppp* *ff* *mf* 3 5

Vln. II s.p. → m.s.p. *ff p > ppp* *ff* *mf* 5

Vla. s.p. → m.s.p. *ff p > ppp* *ff* *mf* 5

Vc. s.p. → m.s.p. *ff p > ppp* *ff* *mf* 5

2 bg, 2 cg, 2 toms, bd 554 *p* *ff* 7 *p* *ff* *p*

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

ord. III l.v.

ord. III l.v.

ord. II l.v.

ord. II l.v.

2 bg, 2 cg, 2 toms, bd

558 *p* *ff* *p* *ff* *p*



ord. II l.v.

ord. II l.v.

s.t. (flautando)

s.t. (flautando)

s.t. (flautando)

2 bg, 2 cg, 2 toms, bd

562 *p* *ff*

arco, s.p. scratch, high bow pressure (two fingers on 1 string, no harmonics, noise)

Musical score for measures 566-570. The score includes staves for Vln. I, Vln. II, Vla., Vc., and a drum set (2 bg, 2 cg, 2 toms, bd). The string parts (Vln. I, Vln. II, Vla., Vc.) are marked with *fff* and *p* dynamics, with a performance instruction: "arco, s.p. scratch, high bow pressure (two fingers on 1 string, no harmonics, noise)". The drum set part starts at measure 566 with a *p* dynamic and includes a triplet marked *ff*. A double bar line is present at the end of measure 570.



Musical score for measures 570-574. The score includes staves for Vln. I, Vln. II, Vla., Vc., and a drum set (2 bg, 2 cg, 2 toms, bd). The string parts (Vln. I, Vln. II) have a *pizz.* instruction and a *f* dynamic. The Vc. part has a *pizz.* instruction and a triplet marked *mf*. The drum set part starts at measure 570 with a *p* dynamic. A legend indicates: "change bass drum beater, keep drum sticks for everything else".

573

2 bg, 2 cg, 2 toms, bd

Vln. I arco III *ppp* l.v. *ff* pizz. *f*

Vln. II arco, p.s.p. *p* *mf* pizz. *f*

Vla. p.s.p. *p* *mf* II senza vib. *pp*

Vc. *p* *mf* *p* *mf* *p* *mf*



576

2 bg, 2 cg, 2 toms, bd

Vln. I arco III *ppp* l.v. *ff*

Vln. II arco, p.s.p. *p* *mf*

Vla. p.s.p. *p* *mf*

Vc. *p* *mf* *p* *mf* *p* *mf*

simile *mp* *p*

col legno battuto

Vln. I *mp* *f* *mp* arco, p.s.p *p* *mf*

Vln. II *mp* *f* *mp* p.s.p *p* *mf*

Vla. *mp* *f* *mp* arco III *ppp*

Vc. *p* *mf* *p* *mf* *p* *mf*

2 bg, 2 cg, 2 toms, bd *mp*

579

Vln. I pizz. *f*

Vln. II pizz. *f*

Vla. I.v. *ff* senza vib. II *pp*

Vc. pizz. *mf* *p* *mf* *p* *mf*

2 bg, 2 cg, 2 toms, bd *p*

582

arco, ord. *p* *f* *fff*

arco, ord. *p* *f* *fff*

ord. *p* *f*

Vc. *p* *mf* *f* *fff*

2 bg, 2 cg, 2 toms, bd

585

p.s.p. → m.s.p.

mf *p* *mp* *pp*

p.s.p. → m.s.p.

mf *p* *mp* *pp*

pizz. *p* *mf* *p* *mf*

Vc. pizz. *f* arco, harm. gliss. II *p*

change bass drum beater, keep drum sticks for everything else

2 bg, 2 cg, 2 toms, bd

588

Vln. I p.s.p. *p* *f* a.s.t. *ppp*

Vln. II p.s.p. *p* *f* a.s.t. *ppp*

Vla. *p* *mf* *p* *mf* *p* *mf*

Vc. *ppp* *ff* *f* pizz. l.v.

2 bg, 2 cg, 2 toms, bd *mp* *p*

591



Vln. I arco, p.s.p. *p* *mf* col legno battuto *mp*

Vln. II a.s.t. *ppp* p.s.p. *p* *mf* col legno battuto *mp*

Vla. *p* *mf* *p* *mf* *p* *mf*

Vc. arco *p* *sf* II. *ppp* *ff* l.v.

2 bg, 2 cg, 2 toms, bd simile *mp* *p*

594

Vln. I *f* *mp* arco, p.s.p. *p* *mf*

Vln. II *f* *mp* arco, p.s.p. *p* *mf*

Vla. *p* *mf* *p* *mf* *p* *mf*

Vc. *mp* *f* *mp* II. arco *ppp*

2 bg, 2 cg, 2 toms, bd *mp*

597



Vln. I p.s.p. → m.s.p. *mf* *p* *mp* *pp*

Vln. II p.s.p. → m.s.p. *mf* *p* *mp* *pp*

Vla. pizz. *mf* *p* *mf* *p* *mf*

Vc. *ff* *f* arco, harm. gliss. II *p*

2 bg, 2 cg, 2 toms, bd *p*

600

603

Vln. I *p.s.p*
p *mf* *fff*

Vln. II *arco, p.s.p*
p *mf* *fff*

Vla. *arco*
p *mf* *fff*

Vc. *p* *f* *fff*

2 bg, 2 cg, 2 toms, bd
ff



606

Vln. I *mf* *ff* *p*

Vln. II *mf* *ff* *p*

Vla. *f* *ff* *mp* *f* *ff*

Vc. *f* *ff* *mp* *f* *ff*

2 bg, 2 cg, 2 toms, bd
p *mf* *ff* *p*

Vln. I
mf *6* *6* *6* *6* *ff* *mp* *f*

Vln. II
mf *6* *6* *6* *6* *ff* *f* *6* *6* *6* *6*

Vla.
mp *3* *3* *f* *mp*

Vc.
mp *3* *f* *3* *3* *mp* *arco* *mp*

2 bg, 2 cg, 2 toms, bd
mf *3* *3* *3* *6* *ff*

609



Vln. I
ff *p* *mf* *6* *6* *6* *6* *ff*

Vln. II
ff *p* *mf* *6* *6* *6* *6* *ff*

Vla.
f *5* *5* *ff* *mp* *3*

Vc.
f *5* *5* *ff* *mp* *3*

2 bg, 2 cg, 2 toms, bd
p *mf* *3* *3* *3* *6* *ff*

612

614

2 bg, 2 cg, 2 toms, bd

Vln. I *p* *mf* *ff*

Vln. II *p* *mf* *ff*

Vla. *f* *ff* *mp*

Vc. *f* *ff* *mp*



616

2 bg, 2 cg, 2 toms, bd

Vln. I *mp* *f* *ff*

Vln. II *f* *ff*

Vla. *f* *mp* *ff*

Vc. *f* *mp* *mp* *ff*

KICK DRUM

VII. Euphoria

♩ = 132

618

Vln. I *ff* *mf* *ff* *mf*

Vln. II *ff* *mf* *ff* *mf*

Vla. *ff* *mf* *ff* *mf* *ff*

Vc. *ff* *mf* *ff* *mf* *ff*

2 bg, 2 cg, 2 toms, bd *f* *ff* *f* *ff*

622

Vln. I *ff* *mf* *ff* *mf* *ff* *mf*

Vln. II *ff* *mf* *ff* *mf* *ff* *mf*

Vla. *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vc. *ff* *mf* *ff* *mf* *ff* *mf* *ff*

2 bg, 2 cg, 2 toms, bd *f* *ff* *f*

Vln. I
f *mf* *ff* *ff* *mf*

Vln. II
ff *mf* *ff* *ff* *mf*

Vla.
ff *mf* *ff* *ff* *mf*

Vc.
ff *mf* *ff* *ff*

2 bg, 2 cg,
2 toms, bd
626 *f* *ff* *f* *ff*

Vln. I
ff *mf* *ff* *mf* *ff* *mf*

Vln. II
f *ff* *ff* *ff* *mf*

Vla.
ff *mf* *ff* *mf* *ff*

Vc.
ff *mf* *ff* *mf* *ff*

2 bg, 2 cg,
2 toms, bd
630 *f* *ff* *f* *ff* *f* *ff*

molto vib.
ord.

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

634

ff *f* *ff* *f* *ff*

This musical score block covers measures 634 to 637. It features five staves: Violin I, Violin II, Viola, Violoncello, and a percussion section (2 bg, 2 cg, 2 toms, bd). The strings play a melodic line with triplets and dynamic markings of *ff* and *f*. The percussion part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure, with dynamic markings of *f* and *ff*.



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

638

mp *ff* *f* *ff* *f* *ff*

This musical score block covers measures 638 to 641. It features five staves: Violin I, Violin II, Viola, Violoncello, and a percussion section (2 bg, 2 cg, 2 toms, bd). The strings play a melodic line with triplets and dynamic markings of *mp*, *ff*, *f*, and *ff*. The percussion part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure, with dynamic markings of *f* and *ff*.

Musical score for measures 642-645. The score includes parts for Vln. I, Vln. II, Vla., Vc., and 2 bg, 2 cg, 2 toms, bd. The key signature has one sharp (F#). The score features various dynamics such as *ff*, *mf*, and *f*, along with performance instructions like *pizz. arco*, *molto vib.*, and *ord.*. The Vln. I part includes triplets and a *pizz. arco* section. The Vln. II part includes a *molto vib.* section and a *ord.* section. The Vla. and Vc. parts feature triplets and dynamic markings. The percussion part includes a *f* dynamic and a triplet.



Musical score for measures 646-649. The score includes parts for Vln. I, Vln. II, Vla., Vc., and 2 bg, 2 cg, 2 toms, bd. The key signature has one sharp (F#). The score features various dynamics such as *ff*, *mf*, and *f*, along with performance instructions like *ord.*. The Vln. I part includes a *ff* dynamic and a *ord.* section. The Vln. II part includes a *ff* dynamic and a *mf* dynamic. The Vla. and Vc. parts feature triplets and dynamic markings. The percussion part includes a *f* dynamic and a triplet.

Gliss. with all 4 fingers. Major triad.
Pressing lightly on the strings, heavy bow pressure.

Start glis.. approx.

Vln. I *ff* *mf* *ff* *ff*

Vln. II *ff* *mf* *ff* *f* *ff*

Vla. *ff* *mf* *ff* *f* *ff*

Vc. *ff* *mf* *ff* *f* *ff*

2 bg, 2 cg, 2 toms, bd
650 *f* *ff* *f* *ff*



Gliss. with all 4 fingers. Major triad.
Pressing lightly on the strings, heavy bow pressure.

Start glis.. approx.

Vln. I *f* *molto vib.* *ff* *f* *ff*

Vln. II *ff* *mf* *ff* *mf* *f* *ff*

Vla. *ff* *mf* *ff* *mf* *ff* *f* *ff*

Vc. *ff* *mf* *ff* *mf* *ff* *f* *ff*

2 bg, 2 cg, 2 toms, bd
654 *f* *ff* *f*

Vln. I

Vln. II

Vla.

Vc.

2 bg, 2 cg,
2 toms, bd

658

ff *f* *ff* *f* *ff*

ff *f* *ff* *f* *ff*

ff *f* *ff* *f* *ff*

ff *f* *ff* *f* *ff*

f *ff* *f* *ff*

Vln. I

Vln. II

Vla.

Vc.

2 bg, 2 cg,
2 toms, bd

662

mp *ff* *f* *ff* *f* *ff*

mp *ff* *f* *ff* *f* *ff*

mp *ff* *f* *ff* *f* *ff*

mp *ff* *f* *ff* *f* *ff*

f *ff* *f* *ff*

Musical score for measures 666-668. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Percussion (2 bg, 2 cg, 2 toms, bd). The key signature has two sharps (F# and C#). The time signature is 4/4. The score is divided into three measures. In measure 666, Vln. I and Vln. II play a sixteenth-note pattern with dynamics *mf*. Vc. plays a triplet of eighth notes with dynamics *ff*. The percussion part has dynamics *f*. In measure 667, Vln. I and Vln. II continue with dynamics *ff* and *mf*. Vc. plays a triplet of eighth notes with dynamics *mp*. The percussion part has dynamics *ff*. In measure 668, Vln. I and Vln. II continue with dynamics *ff* and *mf*. Vc. plays a triplet of eighth notes with dynamics *ff*. The percussion part has dynamics *f*. There are also some triplets in the Viola part in measures 667 and 668.



Musical score for measures 669-671. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Percussion (2 bg, 2 cg, 2 toms, bd). The key signature has two sharps (F# and C#). The time signature is 4/4. The score is divided into three measures. In measure 669, Vln. I and Vln. II play a sixteenth-note pattern with dynamics *ff* and *mf*. Vc. plays a triplet of eighth notes with dynamics *mp*. The percussion part has dynamics *ff*. In measure 670, Vln. I and Vln. II continue with dynamics *ff* and *mp*. Vc. plays a triplet of eighth notes with dynamics *ff* and *mf*. The percussion part has dynamics *f*. In measure 671, Vln. I and Vln. II continue with dynamics *ff* and *mp*. Vc. plays a triplet of eighth notes with dynamics *ff* and *mf*. The percussion part has dynamics *ff*. There are also some triplets in the Viola part in measures 669 and 670.

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mf* *ff* *mf* *ff*

Vc. *ff* *mf* *ff* *mf* *ff*

2 bg, 2 cg, 2 toms, bd *f* *ff*

672

Vln. I *mf* *ff* *mf* *ff* *mf* *ff*

Vln. II *mf* *ff* *mf* *ff* *mf* *ff*

Vla. *ff* *mf* *ff* *mf* *ff* *mf*

Vc. *ff* *mf* *ff* *mf* *ff* *mf*

2 bg, 2 cg, 2 toms, bd *f* *ff* *f* *ff* *f* *ff*

674

Musical score for measures 677-680. The score includes staves for Vln. I, Vln. II, Vla., Vc., and percussion (2 bg, 2 cg, 2 toms, bd). The key signature is one sharp (F#). The percussion part is marked with measure numbers 677, 678, 679, and 680. Dynamics include *mf*, *ff*, and *f*. Performance markings include accents (>) and slurs. Fingerings are indicated with numbers 3, 5, 7, and 3. A double bar line is present at the end of measure 680.

Musical score for measures 681-684. The score includes staves for Vln. I, Vln. II, Vla., Vc., and percussion (2 bg, 2 cg, 2 toms, bd). The key signature is one sharp (F#). The percussion part is marked with measure numbers 681, 682, 683, and 684. Dynamics include *ff*, *mf*, and *f*. Performance markings include accents (>) and slurs. Fingerings are indicated with numbers 5, 3, 5, 7, and 3. A double bar line is present at the end of measure 684.

accel.

Musical score for page 87, measures 682-683. The score includes staves for Vln. I, Vln. II, Vla., Vc., and percussion (2 bg, 2 cg, 2 toms, bd). The Vln. I and Vln. II parts feature sixteenth-note runs with sixteenth rests, marked with a '6' above the notes. The dynamics are *f* and *ff*. The Vla. and Vc. parts feature eighth-note patterns with slurs. The percussion part consists of eighth notes with accents. The measure number 682 is indicated at the start of the percussion staff.



Musical score for page 87, measures 684-685. The score includes staves for Vln. I, Vln. II, Vla., Vc., and percussion (2 bg, 2 cg, 2 toms, bd). The Vln. I and Vln. II parts continue with sixteenth-note runs, marked with a '6' above the notes. The dynamics are *f* and *ff*. The Vla. and Vc. parts continue with eighth-note patterns. The percussion part continues with eighth notes and accents. The measure number 684 is indicated at the start of the percussion staff.

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