

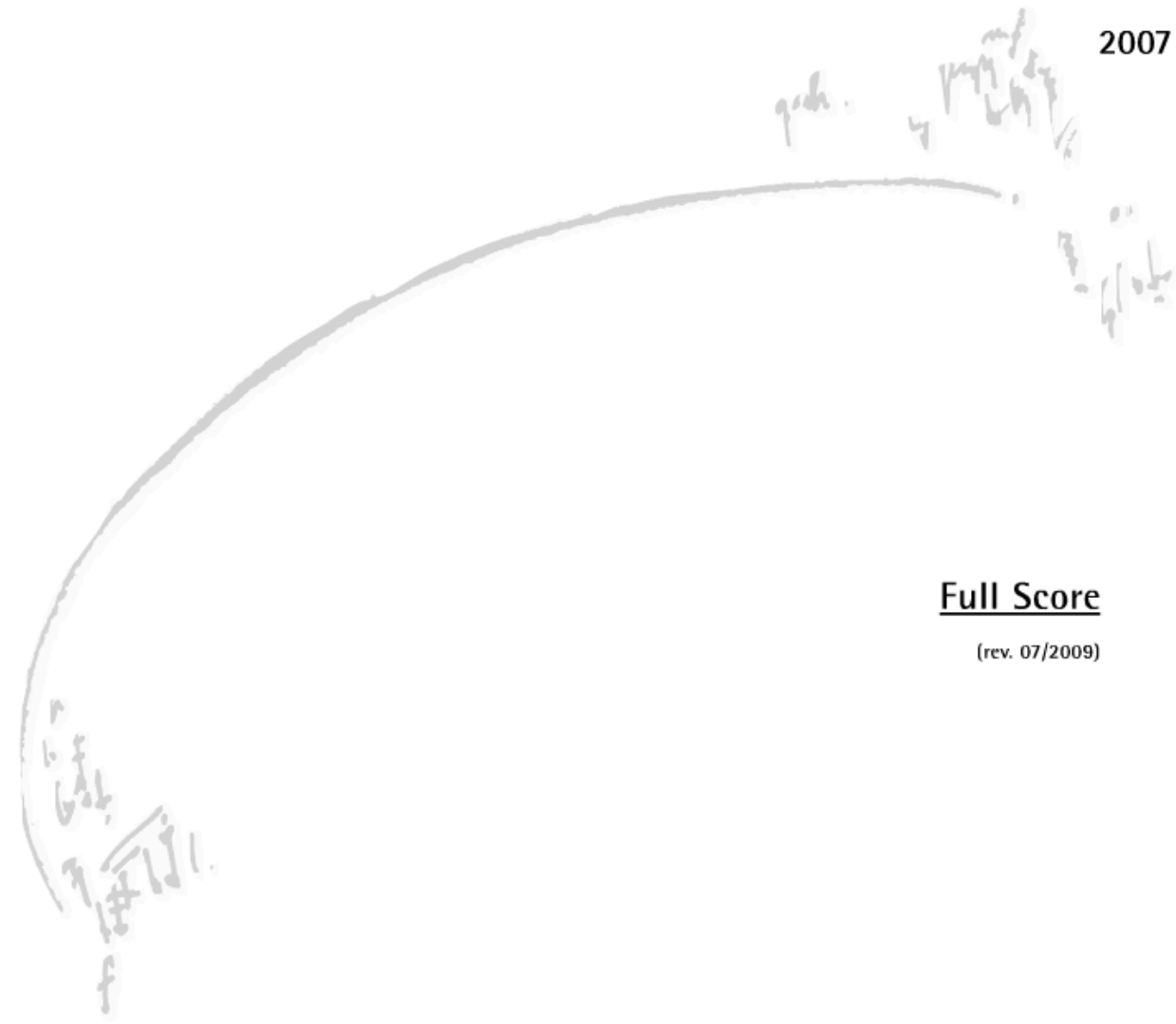
Michel van der Aa

Spaces of Blank

song cycle in three parts

for mezzo-soprano, orchestra and soundtrack

2007



Full Score

(rev. 07/2009)

Michel van der Aa
Spaces of Blank

Song cycle in three parts
for mezzo-soprano, orchestra, and soundtrack
2007

commissioned by the *Royal Concertgebouw Orchestra*, *Radio France*, *Norddeutschen Rundfunk (NDR)*
and the *Fonds voor de Scheppende Toonkunst*

Performance notes

- Accidentals apply throughout the bar, but not to the note's octave transpositions. Cautionary accidentals are placed to facilitate reading. When repeated notes occur, only an accidental for the first note is notated.
- The vocal part should be sung in Baroque style with regard to vibrato, clarity of tone and expression. The part should have an intimate feeling to it.
- All notes should be played the full notated length. Play as 'squarely' as possible, with distinct attacks and clear note endings. Do not decrescendo near the end of the note.
- All sustained notes in the piece should be played *senza vibrato*.
- String instruments: if *stop suddenly* is indicated, stop with the bow on the string.
- If *mechanically* is indicated, play the repeated notes in an even, machine-like manner without accents.
- Duration ca. 26 minutes

- The soundtrack is played back from a laptop through a special computer program; *doubleA player*. *doubleAplayer* is a software program that handles the playback of samples in a soundtrack in a musical and flexible way. The program makes it possible to adjust the tempo of the soundtrack by following the conductor and compensating for tempo fluctuations. One musician is needed to control the program and synchronize the soundtrack with the ensemble or orchestra. This 'laptop player' should be placed amongst the musicians on stage with an unimpeded view of the conductor.

A CD-ROM with the software is included with the hire material ordered through Boosey & Hawkes. *doubleAplayer* is a stand-alone program for Apple computers only; there is no PC version available at this time. Up-to-date technical requirements and the User's Guide can be found at: www.vanderaa.net

- An amplification (PA) system is needed to perform this piece. Place two loudspeakers behind the orchestra and two loudspeakers in front of the orchestra. Add two subwoofers. Position a mixing desk in the middle of the hall. Connect an audio interface to the laptop to output the sound to the mixing desk. Route the left channel to the two speakers on the left and the right channel to the two speakers on the right. The soundtrack should be balanced mostly to the loudspeakers behind the orchestra. Use modest amplification for the singer.

- Only the soundtrack events that are essential for synchroniization are notated in the score:
 - ◄ - crescending sound stopping point
 - - decrescending sound starting point
 - - percussive sound
 - ~ - indication of sounds not important for synchroniization

- Light setting: Because of the theatrical aspect of the piece, it is preferable to have the orchestra under stage lights, a mild spotlight on the mezzo soprano, and the rest of the venue with the audience in the dark.

Scoring

Mezzo soprano

1 Flute
1 Oboe
2 Clarinets in B-flat
2 Bassoons

4 Horns in F (I & III high, II & IV low)
2 Trumpets in C
2 Tenor Trombones
1 Bass Trombone
1 Tuba

2 Percussion players: 2 vibraphones
1 Pedal Glockenspiel
1 Crotales
3 pieces of Metal, very dry, no definite pitch
2 Cabassa
6 Chinese Tomtoms, dampened (very h./h./m./l./very l.)
1 Bass Drum
2 Bamboo Chimes
1 Key Chimes
1 Guiro
1 Ratchet
2 Whips (small, medium)
2 Woodblocks (h./l.)
1 Log Drum
1 Triangle (h.)
2 pieces of scrap wood
2 twigs, branches
2 suspended Sizzle Cymbals (diff.size)

1 Piano
1 Harp

12 Violins I
12 Violins II
10 Violas
8 Violoncellos
6 Double Bases

Soundtrack (laptop, 1 player)

Spaces of Blank

- I -

Michel van der Aa
2007
rev. 7-2009

- I -
page 5

Emily Dickinson

From Blank to Blank -
A Threadless Way
I pushed Mechanic feet -
To stop - or perish - or advance -
Alike indifferent -
If end I gained
It ends beyond
Indefinite disclosed -
I shut my eyes - and groped as well
'Twas lighter - to be Blind -

Rozalie Hirs

Empty I stumble upon my last angel in a garden of statues grand
with lilies willow trees a green pond in my backyard a fountain weeps
again drinks and leaps into the sky a totem once kind to the clouds

where flowers exhale their purples like scent I imagine myself as their poet
alone mother of inventions and several marble Apollos yet still the dead
spread around their attentions unwritten and tender darkness as blue as a curse

- II -
page 27

Emily Dickinson

There is a solitude of space
A solitude of sea
A solitude of Death, but these
Society shall be
Compared with that profounder site
That polar privacy
A soul admitted to itself -

Anne Carson

Why did I awake lonely among the sleepers. Up from the pavements of foreign cities-
thin shaft of autumn-who was it? Wandering street to street in gray-
ness, sound of feet on pavement, middle hours, thought of where to go
in. Why did I. Thought of everything as a middle, where to find an edge,
to find a height. Thought of this fog, why. Somewhere our groves lament
us, whom most they had loved, and the silver swimmer strokes silently
by, how far from shore is hard to say.

- III -
page 49

Rozalie Hirs

Here is a white space in which the sky meets my face as seen
by birds and their wings untouchable voices move in it like stars

without meaning in vain they are my solitude when the sun breaks
in this room bleeding with light and day now pale grey translucence

there is no way out of my mind through steps along a spine spiraling
into a well I find no trees or whales in this world of shivering oneness

a red space winters unexpected now so red at first opening and closing
two grey wishes at last is this what I knew once my nightmare of falling

and being trapped by lightning on a field and deafening thunder in this
darkness indivisible blackness around a world of cries in ancient

cities countless mortalities hide in these spaces blanks approach us
they move in a hurry from white to black to white away and back

Score in C
♩ = 78

Flute
Oboe
Clarinet (B-flat) 1 2
Bassoon 1 2
Horn (F) 1 2
Euphonium (F) 3 4
Trumpet (C) 1 2
Tenor Trombone 1 2
Bass Trombone
Tuba
Percussion 1
Percussion 2 Vib. / Glp.
Piano
Harp
Sundtrack & Time Signature
Mezzo soprano
Violins I
Violins II
Viola
Violoncello
Double Bass

1A

Fl. 16 *mp* *mf*

Ob.

Cl. 1 2

Bn. 1 2 *mp* *mf* *mf* *mf*

3 4 5 4 3 4 4 3 4 5 4

Hrn. 1 2 *mp* *mf*

Hrn. 3 4 *mp* *mf*

Trp. 1 2 *mp* *mf*

Tbn. 1 2 *mp* *mf*

B. Arb. *mp* *mf*

Tb. *mp* *mf*

Perc. 1 *ppp*

Perc. 2 Gl. *pp*

Pno. *p*

Hrp. *mp*

Sound-track 3 4 5 4 3 4 4 3 4 5 4 *high rise.* *chord echo* *high rise.* *chord echo*

M. Sopr. 16

Vln. I *pp* *p*

Vln. II *pp*

Vla. *pp* *p* *mf*

Vcl. *pp* *p* *mf*

Db. *pp* *p* *mf*

1B

Fl. 29

Ob.

Cl. 1 2

Bn. 1 2

5 4 3 4 4

Hrn. 1 2

Hrn. 3 4

Trp. 1 2

Tbn. 1 2

B. Arb.

Tb.

Perc. 1 *ppp*

Perc. 2 Gl. *pp*

Pno. *p*

Hrp. *mp*

Sound-track 5 4 3 4 4 *high rise.* *chord & high rise* *chord & high rise* *chord echo*

M. Sopr. 29 *mf* From Blank to Blank.

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

Vln. II *mp* *mf*

Vla. *mf* *mf*

Vcl. *mf* *mf*

Db. *mf* *mf*

[illegible]

50

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. 1 2 *mf* *mp* *mp*

Bn. 1 2 *mf* *mp*

3 4 4 3 5 4

Hrn. 1 2 *mp* *p*

Hrn. 3 4 *mp* *p*

Trp. 1 2 *mf* *mp*

Tbn. 1 2 *p*

B. Arb. *p*

Th. *p*

Perc. 1 *ppp*

Perc. 2 Gl. *pp*

Pno. *p*

Hrp. *mp*

Sound-track 3 4 4 high reso. 3 4 rise osc. chord echo 5 4 chord echo

M. Sopr. *mf* *mf*

A - like in - dif - ferent, If end I gained,

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

Vln. II *mp* *f*

Vla. *mp* *f* *mf*

Vcl. *mp* *f* *mf*

Db. *mp* *f* *mf* *pizz.*

57

Fl. *mp*

Ob. *mp*

Cl. 1 2 *f*

Bn. 1 2 *f*

57

Hrn. 1 2 *mp*

Hrn. 3 4 *mp*

Trp. 1 2 *mp*

Tbn. 1 2 *mp*

B. Arb. *mp*

Th. *mp*

Perc. 1 *mf*

Perc. 2 Gl. *f*

Pno. *f*

Hrp. *f*

Sound-track (high reso.) *rise osc.* *chord echo* *rise* *resid*

M. Sopr. *f* *mf* *f*

It ends be - yond In - de - fi - nite

Vln. I *f*

Vln. II *f*

Vla. *f* *mf* *f*

Vcl. *mf* *f*

Db. *mf* *f*

54

1E

4	f	3	mp	4
4		4	\bar{p}_i	4

$$\begin{array}{r} 3 \\ 4 \end{array} \begin{array}{r} 4 \\ 4 \end{array}$$

[illegible]

[illegible][illegible]

92 **1H**

Fl. *f*

Ob. *f*

Cl. 1 2 *mf* *f*

Bn. 1 2 *mf* *f*

Hrn. 1 2 *f* *mf*

Hrn. 3 4 *f* *mf*

Trp. 1 2 *f*

Tbn. 1 2 *f*

Barb. *mf*

Tb. *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

Pan. *f*

Hrp. *f*

Sound-track *mf*

M.Sopr. *f* *f*

in my back - yard a from-tain

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Db. *mf*

97 **54**

Fl. *f*

Ob. *f*

Cl. 1 2 *f*

Bn. 1 2 *f*

Hrn. 1 2 *f*

Hrn. 3 4 *f*

Trp. 1 2 *f*

Tbn. 1 2 *f*

Barb. *f*

Tb. *f*

Perc. 1 *f*

Perc. 2 *f*

Pan. *f*

Hrp. *f*

Sound-track *f*

M.Sopr. *f* *f*

weeps a - gain drinks and leaps in - to the sky

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Db. *mf*

11

[illegible]

1K

Fl.

Ob.

Cl. 1
2

Bn. 1
2

3/4 5/4 4/4 6/4 4/4 5/4

Hrn. 1
2

Hrn. 3
4

Trp. 1
2

Tbn. 1
2

Barb.

Tb.

Perc. 1
vibr.

Perc. 2

Pno.

Hrp.

Sound-track

M. Sopr.

Vln. I

Vln. II

Vla.

Vcl.

Db.

mo-ther of in-ven-tions and se-ve-ral mar-bic A-pol-los yet still the dead

128

FL.

Ob.

CL. 1

Bn. 1

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

Hrn. 1

Hrn. 3

Trp. 1

Tbn. 1

B. Arb.

Tb.

Perc. 1 vibr.

Perc. 2

Pno.

Hrp.

Sound-track

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

128

M. Sopr.

spread a - round their at - ten - tions un - writ - ten and ten - der dark - ness as blue

Vln. I

Vln. II

Vla.

Vcl.

Dbl.

128

FL.

Ob.

CL. 1

Bn. 1

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

Hrn. 1

Hrn. 3

Trp. 1

Tbn. 1

B. Arb.

Tb.

Perc. 1 vibr.

Perc. 2

Pno.

Hrp.

Sound-track

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

128

M. Sopr.

as a curse

Vln. I

Vln. II

Vla.

Vcl.

Dbl.

44

[illegible]

2A

173

Fl.

Ob.

Cl. 1

2

Bn. 1

2

5/4

3/4

4/4

3/4

4/4

5/4

173

Frn. 1

2

Frn. 3

4

Trp. 1

2

Tbn. 1

2

B. Arb.

Tb.

173

Perc. 1

vibr.

Perc. 2

Vibraphone

medium mallets

Triangle

173

Pno.

173

Hrp.

Sound-track

5/4

F. A. RV. con.

3/4

chord echo

4/4

3/4

4/4

chord con.

chord echo

5/4

173

A. Sept.

A soli - tude of sea.

A soli - tude of Death.

173

Vln. I

Vln. II

Vla.

Vcl.

Db.

p

mp

mf

2B

Fl.

Ob.

Cl. 1
2

Bn. 1
2

Hrn. 1
2

Hrn. 3
4

Trp. 1

Trp. 2

Tbn. 1
2

B. Arb.

Tbn.

Perc. 1
vibr.

Perc. 2

Pno.

Hrp.

Sound-track

M. Sopr.

Vln. I

Vln. II

Vla.

Vcl.

Db.

There is a so - li - tude of space. A so - li-tude of sea. A so-li...

2C

FL. 197 *f* *mf* *f* *mf*

Ob. *f* *mp* *f* *mp* *f* *mf* *mf* *mf*

Cl. 1 2 *f* *mf* *f* *mf* *f* *mf* *mf* *mf*

Bn. 1 2 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

4 4 3 4 4 3 4 4

Hrn. 1 2 *mf*

Hrn. 3 4 *mf*

Trp. 1 2

Tbn. 1 2

B.tb.

Tb.

Perc. 1 197 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Perc. 2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Pno. 197 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Hrp. *ff*

Sound-track 4 4 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

M.Sopr. 197 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

but these So-ci-e-ty shall be Com-pared with that pro-fer-der site

Vln. I 197 *f* *mp* *f* *mf* *f* *mf* *f* *mf*

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

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

Vcl. *f* *mp* *f* *mf* *f* *mf* *f* *mf*

Db. *f* *mp* *f* *mf* *f* *mf* *f* *mf*

2D

FL. 205 *f* *mf* *f* *mp* *f* *mf* *f* *mp*

Ob. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Cl. 1 2 *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Bn. 1 2 *f* *mp* *f* *mp* *f* *mp* *f* *mp*

4 4 3 4 4 3 4

Hrn. 1 2 *ff* *mf*

Hrn. 3 4 *ff* *mf*

Trp. 1 2 *mp* *mp*

Trp. 2 *mp* *mp*

Tbn. 1 2 *mp*

B.tb.

Tb.

Perc. 1 205 *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Perc. 2 *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Pno. 205 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hrp.

Sound-track 4 4 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

M.Sopr. 205 *f* *mf* *f* *mp* *f* *mp* *f* *mp*

That po-lar pri-va-cy A seal ad-mit-ted to it-self

Vln. I 205 *f* *mp* *f* *mp* *f* *mp* *f* *mp*

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

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

Vcl. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Db. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

21/3 $\text{♩} = 96$ **2E**

Fl. ff

Ob. ff

Cl. 1 2 ff

Bn. 1 2 ff

Hrn. 1 2 ff

Hrn. 3 4 ff

Trp. 1 2 ff

Tbn. 1 2 ff

Bab. ff

Tb. ff

Perc. 1 ff

Perc. 2 ff

Pno. ff

Hrp. ff

Sound-track ff

M.Sopr. ff

Vln. I ff

Vln. II ff

Vla. ff

Vcl. ff

Db. ff

Break scrap wood (on knee) ff

choir cresc. ff

noise cresc. ff

3 4 4 4

22/ $\text{♩} = 100$ **2F**

Fl. ff

Ob. ff

Cl. 1 2 ff

Bn. 1 2 ff

Hrn. 1 2 ff

Hrn. 3 4 ff

Trp. 1 2 ff

Tbn. 1 2 ff

Bab. ff

Tb. ff

Perc. 1 ff

Perc. 2 ff

Pno. ff

Hrp. ff

Sound-track ff

M.Sopr. ff

Vln. I ff

Vln. II ff

Vla. ff

Vcl. ff

Db. ff

Vibraphone medium mallets ff

Clm. T1, 2 with vib. mallet ff

Bass Drum hard mallet ff

BD rim ff

Bass Drum ff

BD rim ff

choir cresc. ff

noise cresc. ff

3 4 4 4

Why — did I — a - wake —

2G

Fl.

Ob.

Cl. 1

2

Bn. 1

2

4

5

3

4

3

4

Hm. 1

2

Hm. 3

4

Trp. 1

2

Trp. 2

Tbn. 1

2

Tbn. 2

Tbn. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9

Perc. 10

Perc. 11

Perc. 12

Perc. 13

Perc. 14

Perc. 15

Perc. 16

Perc. 17

Perc. 18

Perc. 19

Perc. 20

Perc. 21

Perc. 22

Perc. 23

Perc. 24

Perc. 25

Perc. 26

Perc. 27

Perc. 28

Perc. 29

Perc. 30

Perc. 31

Perc. 32

Perc. 33

Perc. 34

Perc. 35

Perc. 36

Perc. 37

Perc. 38

Perc. 39

Perc. 40

Perc. 41

Perc. 42

Perc. 43

Perc. 44

Perc. 45

Perc. 46

Perc. 47

Perc. 48

Perc. 49

Perc. 50

Perc. 51

Perc. 52

Perc. 53

Perc. 54

Perc. 55

Perc. 56

Perc. 57

Perc. 58

Perc. 59

Perc. 60

Perc. 61

Perc. 62

Perc. 63

Perc. 64

Perc. 65

Perc. 66

Perc. 67

Perc. 68

Perc. 69

Perc. 70

Perc. 71

Perc. 72

Perc. 73

Perc. 74

Perc. 75

Perc. 76

Perc. 77

Perc. 78

Perc. 79

Perc. 80

Perc. 81

Perc. 82

Perc. 83

Perc. 84

Perc. 85

Perc. 86

Perc. 87

Perc. 88

Perc. 89

Perc. 90

Perc. 91

Perc. 92

Perc. 93

Perc. 94

Perc. 95

Perc. 96

Perc. 97

Perc. 98

Perc. 99

Perc. 100

Perc. 101

Perc. 102

Perc. 103

Perc. 104

Perc. 105

Perc. 106

Perc. 107

Perc. 108

Perc. 109

Perc. 110

Perc. 111

Perc. 112

Perc. 113

Perc. 114

Perc. 115

Perc. 116

Perc. 117

Perc. 118

Perc. 119

Perc. 120

Perc. 121

Perc. 122

Perc. 123

Perc. 124

Perc. 125

Perc. 126

Perc. 127

Perc. 128

Perc. 129

Perc. 130

Perc. 131

Perc. 132

Perc. 133

Perc. 134

Perc. 135

Perc. 136

Perc. 137

Perc. 138

Perc. 139

Perc. 140

Perc. 141

Perc. 142

Perc. 143

Perc. 144

Perc. 145

Perc. 146

Perc. 147

Perc. 148

Perc. 149

Perc. 150

Perc. 151

Perc. 152

Perc. 153

Perc. 154

Perc. 155

Perc. 156

Perc. 157

Perc. 158

Perc. 159

Perc. 160

Perc. 161

Perc. 162

Perc. 163

Perc. 164

Perc. 165

Perc. 166

Perc. 167

Perc. 168

Perc. 169

Perc. 170

Perc. 171

Perc. 172

Perc. 173

Perc. 174

Perc. 175

Perc. 176

Perc. 177

Perc. 178

Perc. 179

Perc. 180

Perc. 181

Perc. 182

Perc. 183

Perc. 184

Perc. 185

Perc. 186

Perc. 187

Perc. 188

Perc. 189

Perc. 190

Perc. 191

Perc. 192

Perc. 193

Perc. 194

Perc. 195

Perc. 196

Perc. 197

Perc. 198

Perc. 199

Perc. 200

Perc. 201

Perc. 202

Perc. 203

Perc. 204

Perc. 205

Perc. 206

Perc. 207

Perc. 208

Perc. 209

Perc. 210

Perc. 211

Perc. 212

Perc. 213

Perc. 214

Perc. 215

Perc. 216

Perc. 217

Perc. 218

Perc. 219

Perc. 220

Perc. 221

Perc. 222

Perc. 223

Perc. 224

Perc. 225

Perc. 226

Perc. 227

Perc. 228

Perc. 229

Perc. 230

Perc. 231

Perc. 232

Perc. 233

Perc. 234

Perc. 235

Perc. 236

Perc. 237

Perc. 238

Perc. 239

Perc. 240

Perc. 241

Perc. 242

Perc. 243

Perc. 244

Perc. 245

Perc. 246

Perc. 247

Perc. 248

Perc. 249

Perc. 250

Perc. 251

Perc. 252

Perc. 253

Perc. 254

Perc. 255

Perc. 256

Perc. 257

Perc. 258

Perc. 259

Perc. 260

Perc. 261

Perc. 262

Perc. 263

Perc. 264

Perc. 265

Perc. 266

Perc. 267

Perc. 268

Perc. 269

Perc. 270

Perc. 271

Perc. 272

Perc. 273

Perc. 274

Perc. 275

Perc. 276

Perc. 277

Perc. 278

Perc. 279

Perc. 280

Perc. 281

Perc. 282

Perc. 283

Perc. 284

Perc. 285

Perc. 286

Perc. 287

Perc. 288

Perc. 289

Perc. 290

Perc. 291

Perc. 292

Perc. 293

Perc. 294

Perc. 295

Perc. 296

Perc. 297

Perc. 298

Perc. 299

Perc. 300

Perc. 301

Perc. 302

Perc. 303

Perc. 304

Perc. 305

Perc. 306

Perc. 307

Perc. 308

Perc. 309

Perc. 310

Perc. 311

Perc. 312

Perc. 313

Perc. 314

Perc. 315

Perc. 316

Perc. 317

Perc. 318

Perc. 319

Perc. 320

Perc. 321

244 **2H**

Fl.

Ob.

Cl. 1
2

Bn. 1
2

3/4 4/4 3/4 4/4 3/4 4/4

Hrn. 1
2

Hrn. 3
4

Trp. 1
2

Tbn. 1
2

B.s.b.

Tb.

Perc. 1
vibr.

Perc. 1
with vib. mallet

Perc. 2
mechanically

Vibraphone

Chm. TT. 2

Bass Drum

BD rim

Bass Drum

BD rim

Pno.

Hrp.

Sound-track

3/4 4/4 3/4 4/4 3/4 4/4

M. Sopr.

thin shaft of an - tenn., who was it? Wan - de - ring - street in street

Vln. I

Vln. II

Vla.

Vcl.

Db.

254

Fl.

Ob.

Cl. 1
2

Bn. 1
2

4/4 3/4 4/4 3/4

Hrn. 1
2

Hrn. 3
4

Trp. 1
2

Tbn. 1
2

B.s.b.

Tb.

Perc. 1
vibr.

Perc. 1

Perc. 2

Bass Drum

BD rim

Pno.

Hrp.

Sound-track

4/4 3/4 4/4 3/4

M. Sopr.

in gray - - - ness.

Vln. I

Vln. II

Vla.

Vcl.

Db.

[illegible]

277

2J ♩ = 118

Fl.

Ob.

Cl. 1
2

Bn. 1
2

5 4 4

277

Hrn. 1
2

Hrn. 3
4

Trp. 1
2

Tbn. 1
2

Barb.

Tb.

Perc. 1

Perc. 2

Pno.

Hrp.

5 4 4

Sound-track

277

M. Sopr.

Why _____ did _____ I, _____

Win-de-ring street to street _____ in gray-ness, gray-ness.

Vln. I

Vln. II

Vla.

Vlc.

Dbl.

Chin. TT. 3 with hand

Strick Cymbal 1

Chord any cresc.

Vlc part with quality until m. 325

40

2K

292

FL.

Ob.

Cl. 1
2

Bn. 1
2

3
4

4
4

signally marcato on all chord notes

292

Hrn. 1
2

Hrn. 3
4

Trp. 1
2

Tbn. 1
2

Barb.

Tb.

Peru. 1

Peru. 2

292

Pno.

Hrp.

Sound-track

3
4

noise cresc.

4
4

292

M.Sopr.

find a height, find a height, find a height, find a height. Thought of this fog, why.

292

Vin. I

Vin. II

Vla.

Vcl.

Db.

299

FL.

Ob.

Cl. 1
2

Bn. 1
2

299

Hrn. 1
2

Hrn. 3
4

Trp. 1
2

Tbn. 1
2

Barb.

Tb.

Chm. TT. 3 with hand

Chm. TT. 2 with hand

Chm. TT. 3

Chm. TT. 2

metal. 1 hard mallet

Cabasse

299

Pno.

Hrp.

Sound-track

inhale

299

M.Sopr.

299

Vin. I

Vin. II

Vla.

Vcl.

Db.

metals on legs half wood, half hair

[illegible]

322 20 $\text{♩} = 64$

Fl.

Ob.

Cl. 1

Bn. 1

4

322

Hrn. 1

Hrn. 3

Trp. 1

Tbn. 1

Barb.

Tb.

322

Perc. 1

Perc. 2

Pno.

Hrp.

Sound-track

4

4

322

M.Sopr.

322

Vln. I

Vln. II

Vla.

Vcl.

Db.

div.

mp

mf

sf

div.

mp

chord echo's

333

Fl.

Perc.1 vibr.

Perc.2 vibr.

Hrp.

Sound-track

5 4 3 4 3 4 3 4

4 4 4 4 4 4 4 4

333

M.Sopr.

Some - where our groves... la - ment us... whom most they had... loved...

345

Perc.1 vibr.

Perc.2 vibr.

Hrp.

Sound-track

4 5 4

4 4 4

345

M.Sopr.

and... the sil-ver swim-mer... strokes silently by... how... far... from shore is hard... to... say...

345

Vln. I

div. poco sul pont.

ppp

Vln. II

div. poco sul pont.

ppp

Vla.

poco sul pont.

Vlc.

unison pizz.

ppp

Db.

ppp

356

Perc.1 vibr.

Perc.2 vibr.

Sound-track

(chord echo)

4 4

- III -

352

Fl.

Ob.

Cl. 1 2

Bn. 1 2

4 3 4 3 4 3 4

352

Hrn. 1 2

Hrn. 3 4

Trp. 1 2

Tbn. 1 2

B.arb.

Tb.

352

Perc.1 vibr.

Perc.2

Hrp.

Sound-track

4 3 4 3 4 3 4

352

Vln. I

mf

Vln. II

mf

Vla.

mf

Vlc.

mf

Db.

392

Fl.

Ob.

Cl. 1
2

Bn. 1
2

4
4

3
4

4
4

Hrn. 1
2

Hrn. 3
4

Trp. 1
2

Tbn. 1
2

Barb.

Tb.

Perc. 1
vibr.

Perc. 2

Pno. C

Hrp.

Sound-track

4
4

3
4

4
4

392

M. Sopr.

Here is a white

Vin. I

Vin. II

Vla.

Vcl.

Db.

[illegible]

430

Fl.

Ob.

Cl. 1

Cl. 2

Bn. 1
2

Hrn. 1
2

Hrn. 3
4

Trp. 1
2

Trb. 1
2

B.tb.

Tb.

Perc. 1

Perc. 2

Pno.

Hrp.

Sound-track

430

M.Sopr.

when the sun breaks in this room blue ding with

430

Vin. I

Vin. II

Vla.

Vcl.

Db.

434

3G

Fl.

Ob.

Cl. 1

Cl. 2

Bn. 1
2

Hrn. 1
2

Hrn. 3
4

Trp. 1
2

Trb. 1
2

B.tb.

Tb.

Perc. 1

Perc. 2

Pno.

Hrp.

Sound-track

434

M.Sopr.

light and day now pale grey

434

Vin. I

Vin. II

Vla.

Vcl.

Db.

445

Fl.

Ob.

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

Barb.

Tb.

Perc. 1

Perc. 2

Pno.

Hrp.

Sound-track

445

446

447

448

mf

f

ff

pp

mp

flattervings

tak

5

4

450

Fl.

Ob.

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hrn. 1

Hrn. 3

Trp. 1

Tbn. 1

B. Arb.

Tb.

Perc. 1

Perc. 2

Puo.

Hrp.

Sound-track

M. Sopr.

Vin. I

Vin. II

Vla.

Vcl.

Db.

4 4 5 4 3 4 4 3 4 4

4 4 3 4 4 3 4 4

through stops a - long a spine spi - ra - ling in - to a

31

455

Fl.

Ob.

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hrn. 1

Hrn. 3

Trp. 1

Tbn. 1

B. Arb.

Tb.

Perc. 1

Perc. 2

Puo.

Hrp.

Sound-track

M. Sopr.

Vin. I

Vin. II

Vla.

Vcl.

Db.

4 4 3 4 4 3 4 4

4 4 3 4 4 3 4 4

well

Costello

Chp. TT. 2
hard mallets

452

FL.

Ob.

Cl. 1

Cl. 2

Bn. 1

Bn. 2

4 4 5 4 4 5 4

Hrn. 1

Hrn. 3

Tip. 1

Tip. 2

Tbn. 1

Tbn. 2

Barb.

Tb.

Perc. 1

Perc. 2

Puo.

Hrp.

Sound-track

4 4 5 4 4 5 4

452

M. Sopr.

I find no trees or whales in this world.

Vln. I

Vln. II

Vla.

Vcl.

Db.

458

FL.

Ob.

Cl. 1

Cl. 2

Bn. 1

Bn. 2

5 4 4 4 3 4 4

Hrn. 1

Hrn. 3

Tip. 1

Tip. 2

Tbn. 1

Tbn. 2

Barb.

Tb.

Perc. 1

Perc. 2

Puo.

Hrp.

Sound-track

5 4 4 4 3 4 4

458

M. Sopr.

of shi-ve-ring me

Vln. I

Vln. II

Vla.

Vcl.

Db.

3K

475

Fl.

Ob.

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hrn. 1

Hrn. 3

Trp. 1

Trp. 2

Tbn. 1

Tbn. 2

B. 1

B. 2

Perc. 1

Perc. 2

Hrp.

Sound-track

M. Sopr.

Vln. I

Vln. II

Vla.

Vcl.

Db.

mess a red space win - lers un-ex-pec-ted now so red at first n-pe-ning and clo -

487

Fl.

Ob.

Cl. 1

Bn. 1

4 3 4 5 4 4 3

Hrn. 1

Hrn. 2

Trp. 1

Trp. 2

Tbn. 1

B. Arb.

Th.

Perc. 1

Perc. 2

Hrp.

Sound-track

4 3 4 5 4 4 3

M. Sopr.

sing

two grey wi-shes at last

is this what I knew

once

my night - mare

Vln. I

Vln. II

Vla.

Vcl.

Db.

3M 3N

Fl. *p* poco a poco cresc. *f* *ff* stop suddenly

Ob. *mp* *p* poco a poco cresc. *f* *ff* stop suddenly

Cl. 1 *p* poco a poco cresc. *f* *ff* stop suddenly

Cl. 2 *p* poco a poco cresc. *f* *ff* stop suddenly

Bn. 1 2 *p* poco a poco cresc. *f* *ff* stop suddenly

Hrn. 1 2 *p* poco a poco cresc. *f* *ff* stop suddenly

Hrn. 3 4 *p* poco a poco cresc. *f* *ff* stop suddenly

Trp. 1 2 *p* poco a poco cresc. *f* *ff* stop suddenly

Tbn. 1 2 *p* poco a poco cresc. *f* *ff* stop suddenly

B.tb. *p* poco a poco cresc. *f* *ff* stop suddenly

Th. *p* poco a poco cresc. *f* *ff* stop suddenly

Perc. 1 *p* poco a poco cresc. *f* *ff* stop suddenly

Perc. 2 *p* poco a poco cresc. *f* *ff* stop suddenly

Pno. *p* poco a poco cresc. *f* *ff* stop suddenly

Hrp. *p* poco a poco cresc. *f* *ff* stop suddenly

Sound-track *p* poco a poco cresc. *f* *ff* stop suddenly

M. Sopr. *p* poco a poco cresc. *f* *ff* stop suddenly

Vln. I *p* poco a poco cresc. *f* *ff* stop suddenly

Vln. II *p* poco a poco cresc. *f* *ff* stop suddenly

Vla. *p* poco a poco cresc. *f* *ff* stop suddenly

Vcl. *p* poco a poco cresc. *f* *ff* stop suddenly

Db. *p* poco a poco cresc. *f* *ff* stop suddenly

3 4

Fl. *p* poco a poco cresc. *f* *ff* stop suddenly

Ob. *p* poco a poco cresc. *f* *ff* stop suddenly

Cl. 1 *p* poco a poco cresc. *f* *ff* stop suddenly

Cl. 2 *p* poco a poco cresc. *f* *ff* stop suddenly

Bn. 1 2 *p* poco a poco cresc. *f* *ff* stop suddenly

Hrn. 1 2 *p* poco a poco cresc. *f* *ff* stop suddenly

Hrn. 3 4 *p* poco a poco cresc. *f* *ff* stop suddenly

Trp. 1 2 *p* poco a poco cresc. *f* *ff* stop suddenly

Tbn. 1 2 *p* poco a poco cresc. *f* *ff* stop suddenly

B.tb. *p* poco a poco cresc. *f* *ff* stop suddenly

Th. *p* poco a poco cresc. *f* *ff* stop suddenly

Perc. 1 *p* poco a poco cresc. *f* *ff* stop suddenly

Perc. 2 *p* poco a poco cresc. *f* *ff* stop suddenly

Pno. *p* poco a poco cresc. *f* *ff* stop suddenly

Hrp. *p* poco a poco cresc. *f* *ff* stop suddenly

Sound-track *p* poco a poco cresc. *f* *ff* stop suddenly

M. Sopr. *p* poco a poco cresc. *f* *ff* stop suddenly

Vln. I *p* poco a poco cresc. *f* *ff* stop suddenly

Vln. II *p* poco a poco cresc. *f* *ff* stop suddenly

Vla. *p* poco a poco cresc. *f* *ff* stop suddenly

Vcl. *p* poco a poco cresc. *f* *ff* stop suddenly

Db. *p* poco a poco cresc. *f* *ff* stop suddenly

525 **3Q**

Fl.

Ob.

Cl. 1
2

Bn. 1
2

Hrn. 1
2

Hrn. 3
4

Trp. 1
2

Tbn. 1
2

B. Arb.

Th.

Perc. 1

Perc. 2

Pno.

Hrp.

Sound-track

M. Sopr.

Vln. I

Vln. II

Vla.

Vcl.

Db.

in these spa-ces blank's up - prouch us.

chord cresc. *chord decresc.*

f *mp* *p* *pp* *f* *p*

525 **3R**

Fl.

Ob.

Cl. 1
2

Bn. 1
2

Hrn. 1
2

Hrn. 3
4

Trp. 1
2

Tbn. 1
2

B. Arb.

Th.

Perc. 1

Perc. 2

Pno.

Hrp.

Sound-track

M. Sopr.

Vln. I

Vln. II

Vla.

Vcl.

Db.

blanks up - prouch us blanks up - prouch us.

mf *f* *mp* *pp* *f* *mp* *mf* *f*

55/ **38**

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bn. 1 *mp*

Bn. 2 *mp*

Hrn. 1 *mp*

Hrn. 2 *mp*

Hrn. 3 *mp*

Trp. 1 *mp*

Trp. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Barb. *mp*

Tb. *mp*

Perc. 1 *mp* *acc* *Miraphone modern mallets*

Perc. 2 *mp* *Single Cymbal 2*

Pno. *mp*

Hrp. *f*

Sound-track *overdose chords, change parallel with orchestra*

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

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

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

Vcl. *mp* *f* *mp* *f* *mp* *f*

Cb. *mp*

557 **39**

Fl. *mp* poco a poco cresc.

Ob. *mp*

Cl. 1 *mp* poco a poco cresc.

Cl. 2 *mp* poco a poco cresc.

Bn. 1 *mp* poco a poco cresc.

Bn. 2 *mp* poco a poco cresc.

Hrn. 1 *mp* poco a poco cresc.

Hrn. 2 *mp* poco a poco cresc.

Hrn. 3 *mp* poco a poco cresc.

Trp. 1 *mp* poco a poco cresc.

Trp. 2 *mp* poco a poco cresc.

Tbn. 1 *mp* poco a poco cresc.

Tbn. 2 *mp* poco a poco cresc.

Barb. *mp* poco a poco cresc.

Tb. *mp* poco a poco cresc.

Perc. 1 *mp*

Perc. 2 *mp*

Pno. *mp*

Hrp. *mp*

Sound-track *(overdose chords)*

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

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

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

Vcl. *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Cb. *mp* poco a poco cresc.

Sound-track

3 (overlaid chords) 4 3 4 3 4

4 4 4 4 4 4

Sound-track

4 (overline: 4/4) 3 4 3 4

4 4 4 4

3V

571

Fl. *mp*

Ob. *mp*

Cl. 1 2

Bn. 1 2 *mf*

4/4 3/4 4/4 3/4

Hrn. 1 2 *mp*

Hrn. 3 4 *mp*

Trp. 1 2 *mp*

Tbn. 1 2 *mp*

B. ab. *mp*

Tb. *mp*

Perc. 1 vibr. *mp*

Perc. 2

Pno. *mf*

Hrp. *f*

Sound-track 4/4 (overtones chords) 3/4 4/4 3/4

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

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

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

Vcl. *mp* *f* *mp* *f* *ff* *mf* *ff*

Db. *mp*

576

Fl. *mp* poco a poco cresc. *mf*

Ob. *mf* *f*

Cl. 1 2 *f*

Bn. 1 2 *mf* *f*

3/4 4/4 3/4 4/4 3/4 4/4

Hrn. 1 2 *mp* poco a poco cresc. *mf*

Hrn. 3 4 *mp* poco a poco cresc. *mf*

Trp. 1 2 *mp* poco a poco cresc. *mf*

Tbn. 1 2 *mp* poco a poco cresc. *mf*

B. ab. *mp* *mf*

Tb. *mp* *mf*

Perc. 1 vibr. *mf*

Perc. 2

Pno. *mf*

Hrp. *mf*

Sound-track 3/4 (overtones chords) 4/4 3/4 4/4 3/4 4/4

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

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

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

Vcl. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Db. *mp* poco a poco cresc.

3W

FL. *mf* poco a poco cresc.

Ob. *ff*

Cl. 1 2 *ff*

Bn. 1 2 *ff*

Hrn. 1 2 *mf* poco a poco cresc.

Hrn. 3 4 *mf* poco a poco cresc.

Trp. 1 2 *mf* poco a poco cresc.

Tbn. 1 2 *mf* poco a poco cresc.

B. arb. *mf*

Tb. *mf* *f*

Perc. 1 vibr.

Perc. 2

Pno. *mf* poco a poco cresc.

Hrp.

Sound-track (inventive chords) 4/4 3/4 4/4 3/4 4/4

Vln. I *f* *ff*

Vln. II *ff* *f*

Vla. *f* *ff*

Vcl. *ff* *f*

Db. *mf* poco a poco cresc.

3X

FL. *ff*

Ob. *ff*

Cl. 1 2 *ff*

Bn. 1 2 *ff*

Hrn. 1 2 *ff*

Hrn. 3 4 *ff*

Trp. 1 2 *ff*

Tbn. 1 2 *ff*

B. arb. *f* *ff*

Tb. *ff*

Perc. 1 vibr.

Perc. 2

Pno. *ff*

Hrp.

Sound-track (inventive chords) 4/4 3/4 4/4 3/4 4/4

Vln. I *f* *ff*

Vln. II *ff* *f*

Vla. *f* *ff*

Vcl. *ff* *f*

Db. *ff*

589 $\text{♩} = 78$ **3Y**

Fl. 1 *stop suddenly*

Ob.

Cl. 1 *stop suddenly*

Bn. 1 *stop suddenly*

4 4 3 4 3 4

Hrn. 1 *stop suddenly*

Hrn. 3 *stop suddenly*

Trp. 1 *stop suddenly*

Tbn. 1 *stop suddenly*

Barb. *stop suddenly*

Tb. *stop suddenly*

Perc. 1 vib.

Perc. 2

Pno. *stop suddenly*

Hrp.

Sound-track *4/4* (inverted chords) *chord resorb* *disson chords* *high two notes* 3 4 3 4

M.Sopr. *mp* they move in a hurry

Vln. I *f* *stop suddenly*

Vln. II *f* *stop suddenly*

Vla. *f* *stop suddenly*

Vcl. *f* *stop suddenly*

Db. *stop suddenly*

601 *Glockenspiel* **3Z** *pp*

Perc. 2 Gl.

Perc. 2

Pno. *p*

Hrp. *mp*

Sound-track *4/4* high mas.

M.Sopr. *mp* From Blank in Blank A Thread less Way

Perc. 2 Gl.

Perc. 2

Pno. *mp*

Hrp. *mp*

Sound-track (high mas)

M.Sopr.