

**Erika Vega**

**No oyes ladrar los perros**

(Don't you hear the dogs barking)

for large ensemble and organ

2022

Based on the homonyms tale by Juan Rulfo

*No oyes ladrar los perros* is commissioned by LA Phil  
dedicated to Gaby Ortiz

**Instrumentation**

duration 12'30"

Flute  
Oboe  
Clarinet/ Bass Clarinet  
Bassoon

Horn (in F)  
Trumpet (in C)  
Trombon

Timpanist  
2 Percussionist

Harp

Piano  
Organ

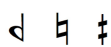
Violin 1  
Violin 2  
Viola  
Cello  
Contrabass

Percussion I: Vibraphone, glockenspiel, bass drum, temple blocks, 2 tom-toms,  
Percussion II: tam-tam, crotales, tubular bells, wood blocks, 2 bongos, guiro,

# NOTES

## General notes

all the dynamics are as it sounds



quarter-tones are used merely as an expressive timbral function

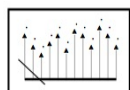
tremolos, grace notes and bisbigliandi should be played as fast as possible

r.h. = right hand

l.h. = left hand



gradual transition between two parameters



boxed notes: repetitive patterns

## Flute

ram	tongue ram
s.t.	slap tongue
w.t.	whistle tone, very high
flz.	flatterzunge, flutter-tongue
jet whistle	strong airstream without tone
bisb.	bisbigliando

● airy/pitch

○ very airy

∨ □ in and out breath, always to be performed through the body of the flute, as sharp percussive accents.

## Oboe and bassoon

flz.	flatterzunge, flutter-tongue
bisb.	bisbigliando
f.t.	flap tongue
vib	when indicated

## Clarinet

flz.	flatterzunge
bisb.	bisbigliando
s.t.	slap tongue



airy tone



short attack-full breath through the instrument

## Brass

+ / o	stopped/open
flz.	flatterzunge
vib.	vibrato
f.t.	flap tongue
h.v.	half-valved effect



air tone

# NOTES

## Percussion

Vibraphone	vibraphone,
Glockenspiel	glock
Bass drum	BD
Temple blocks	temple blocks,
Tom-toms	tom-toms
Tamtam	TT
Crotales	crotales
Tubular bells	tubular bells
Wood blocks	woodblock
Bongos	bongos
Guiro	guiro



Large-headed superball, gently rubber over the surface of BD or TT for deep ringing sound

## Piano

List of material:

- Triangle beater
- Hard plectrum
- Stickers to mark the strings inside the piano



cluster on strings with palm hands, the register is approximate



slap on the strings w/palm of the hand at the lowest register



slow or fast scrape w/plectrum



mute the strings with right-hand-palm firmly about 3cm from the end.

## Harp

Use a metal tuning key to produce the following effects :



Tuning key slide: the metal part of the tuning key is held horizontally and pressed against the string with one hand



Tuning key tremolo: The metal shaft of the tuning key is inserted between two strings and rattled back and forth to hit both strings



Tuning key buzz: hold the tuning key close to the string after plucking it and make the string buzz against the metal

## Strings

ord.	ordinario
s.p.	sul ponticello
s.t.	sul tasto
a.s.p.	alto sul pont
a.s.t.	alto sul tasto
fl.	arco flautatto
	circular bow



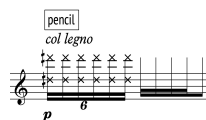
s.p./flaut



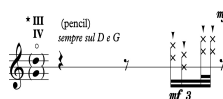
The natural harmonic trills are played s.p. with a very fluid bow. Leave the first finger to play the upper one, very fast trilling.

For the two violins and the viola, one pencil each (16 cm long) will be needed. The pencils are used for acoustic purposes and to refrain the bow (col legno) as it is used in several passages obtaining different effects through the piece.

Two different notations are used, the next one gives priority to the pitch and it is produced by the left hand:



The following one gives priority to the pitch produced by the **striking point** of the pencil on the string:



## No oyes ladrar los perros

Erika Vega

♩=68 ca.

Dark, with the sensation of loneliness

4  
43  
42  
45  
44  
43  
44  
4

♩=128 ca.

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion 1

Percussion 2

Harp

Piano

Organ

Pedals

Violin 1

Violin 2

Viola

Violoncello

Contrabass

*Dark, uncanny*

*p* *legatissimo*

*mf*

*p* *f* *pp*

*p* *mf* *mp* *ord.* *p*

*s.p./flaut* *mp* *sf* *sf*

*s.p./flaut* *mp* *sf* *sf*

*s.p./flaut* *mp* *sf* *sf*

*non vib.* *p* *mf* *p* *mp* *ord.* *mf* *p* *s.p.*

*f* *p* *f*

*BD*

*TT w/ superball*

*p*

*p*

7

♩=74 Can't you see a light? Spirited, sparkling

3  
82  
8

21

B.Fl. [d-d] *pp* *pp* *p*

Ob. *pp* *pp*

Cl. *pp* *pp* muta a B. Cl.

Bsn. f.t. *mp*

Hn. flz *p < f* *p < f* *p < f*

C.Tpt. harmon flz *p < f* *p < f* *p < f*

Tbn. harmon flz *p < f* *p < f* *p < f*

Perc.1 glock *mp* *mf* *mf* *f*

Perc.2 tubular bells *mp* *mf* *mf* *f*

Hp. *mf* *f*

Pno. *Spirited, like a music box* *mf* *f* *mp*

Org. *Spirited, like a music box* *mf* *mf* *mp*

Vln.1 s.p./flaut *ff* *mf* *ff* *ff*

Vln.2 s.p./flaut *ff* *mf* *ff* *ff*

Vla. s.p./flaut *ff* *mf* *ff* *ff*

Vc. s.p./flaut *ff* *mf* *ff* *ff*

Cb. pizz *mp* *f*

[illegible]

41

3/4 4/4 3/4 2/4 3/4 2/4 3/4

Fl. *sfz* *flz* *mp* *mf*

Ob. *mf* *f*

Cl. *mf* *f* muta a B. Cl.

Bsn. *mf* *f*

Hn. *flz* *sfz* *pp* *ff*

C Tpt. *cup* *sfz* *pp* *sfz* *pp* *ff*

Tbn. *cup* *sfz* *pp* *sfz* *pp* *ff*

Perc.1 *mf* *pp* *f* *pp* *f* *pp*

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

Hp. *bisb.* *p* *f* *ff*

Pno. *mp* *ff* *ff*

Org. *ff* *ff* *fff* *mf*

Ped. *p* *pp*

Vln.1 *ord.* *p* *sfz* *p* *ord.* *p*

Vln.2 *ord.* *p* *sfz* *p* *ord.* *p*

Vla. *ord.* *p* *sfz* *ffz* *ord.* *p*

Vc. *s.p.* *pp* *p* *ord.* *f* *ffz*

Cb. *s.p.* *pp* *p* *ord.* *f* *ffz* *arco* *ffz* *p*

$\text{♩} = 128 \text{ ca.}$  The large, dark shadow

4/4 3/4 4/4 3/4 2/4 5/4

49

Fl.  $\text{sfz} > \text{pp}$   $\text{pp}$   $f$

Ob.  $\text{pp}$   $f$

Cl.  $\text{Bass CL}$   $\text{s.l.}$  (air tone)  $\text{bisb.}$   $p$

Bsn.  $\text{pp}$   $\text{pp}$   $\text{mp}$   $p$

Hn.  $\text{pp} < \text{ff}$   $\text{sfz} > \text{pp}$

C Tpt.  $\text{pp} < \text{ff}$

Tbn.  $\text{pp} < \text{ff}$

Perc. II  $f > \text{pp}$   $\text{vibraphone}$   $\text{mf}$   $f$   $\text{bowed}$   $\text{crotales bowed}$

Perc.2  $\text{tubular bells}$   $\text{mf}$   $f$

Hp.  $\text{mf}$   $f$

Pno.  $\text{ON the strings}$   $\text{pp}$   $f$   $p$   $\text{mf}$

Org.  $\text{ff}$

Ped.  $p$

Vln.1  $\text{ff}$   $\text{s.p./flaut}$   $p$   $\text{sf}$   $\text{sf}$   $\text{mp}$   $\text{sf}$   $\text{mp} > p$   $\text{sf}$   $\text{sf}$   $\text{pp}$   $\text{ord.}$   $f$

Vln.2  $\text{ff}$   $\text{s.p./flaut}$   $p$   $\text{sf}$   $\text{sf}$   $\text{mp}$   $\text{sf}$   $\text{mp} > p$   $\text{sf}$   $\text{sf}$   $\text{pp}$   $\text{ord.}$   $f$

Vla.  $\text{ff}$   $\text{s.p./flaut}$   $p$   $\text{sf}$   $\text{sf}$   $\text{mp}$   $\text{sf}$   $\text{mp} > p$   $\text{sf}$   $\text{sf}$   $\text{pp}$   $\text{ord.}$   $f$

Vc.  $\text{harmonic gliss}$   $\text{mf}$   $f$   $p$   $\text{IV pizz}$   $f$   $\text{gliss.}$   $\text{arco}$   $\text{mp}$   $\text{pp}$

Cb.  $\text{non cresc.}$   $\text{II pizz}$   $f$   $\text{gliss.}$   $\text{arco}$   $\text{mp}$   $\text{pp}$



♩=74 Can't you see a light?

Spirited, sparkling

3  
8

66

Fl. *[d-d]* *pp* *pp* *p*

Ob. *pp* *pp* *pp*

Cl. *Clarinet* *pp* *pp* *pp*

Bsn. *f.t.* *mp*

Hn. *flz* *p* *f* *p* *f* *p* *f*

C Tpt. *harmon flz* *p* *f* *p* *f* *p* *f*

Tbn. *harmon flz* *p* *f* *p* *f* *p* *f*

Perc.1 *glock* *mp* *mf* *mf* *f*

Perc.2 *tubular bells* *l.v.* *mp* *mf* *mf* *f*

Hp. *l.v.* *mf* *Cb* *DCBb/EbF GA#*

Pno. *Spirited, like a music box* *mf* *f*

Org. *mf*

Vln.1 *s.p./flaut* *ff* *pizz* *p*

Vln.2 *s.p./flaut* *ff* *pizz* *p*

Vla. *s.p./flaut* *ff* *pizz* *p*

Vc. *s.p./flaut* *ff* *pizz* *p*

Cb. *pizz* *mp*

76

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.1

Perc.2

Hp.

Pno.

Org.

Vln.1

Vln.2

Vla.

Vc.

Cb.

jet whistle

f

t.t.

s.t.

mp

mf

(air sound)

flz

sfz

mf

p

guiro

p

mf

wood blocks

p

6

5

f

p

15

f

6

5

f

p

pp

pencil

f

pencil

f

pencil

f

col legno tratto

col legno tratto

f

81

4/4

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. II

Perc. 2

Hp.

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*p*

*pp*

*mf*

*f*

*ff*

*non cresc.*

*bisb.*

*cluster b/w keys*

**♩=96 Rhythmic**

5 8      2 4      3 4      5 8      3 8

85

Fl. *flz* *fp* *flz* *fp* *p* *f*

Ob. *sfz* *p* *mp* *bend* *f*

Cl. *s.t.* *sfz* *p* *s.t.* *mp* *f*

Bsn. *f.t.* *p*

Hn. *sfz-pp*

C Tpt. *sfz* *mf* *p*

Tbn. *flz* *sfz-pp* *f*

Perc.1 *vibraphone* *mf* *mp* *f*

Perc.2 *pp* *p* *mf*

Hp. *D#C#Bb/EbF#G#A#* *p* *cluster w/ both palm of the hand* *mp*

Pno *Inside the piano* *p* *triangle beater gliss on the tuning pins* *f* *pizz ON the string w/ triangle beater*

Org.

Vln.1 *III (pencil) IV sempre sul D and G* *mf*

Vln.2 *IV (pencil) sempre sul G* *mf*

Vla. *III (pencil) IV ricochet sempre sul G and C* *mf*

Vc. *col legno tratto* *mf* *p*

Cb. *pizz* *mp* *mf* *pizz* *p*

\*Touch the string slightly at the indicated node throughout all the passage, the pitch is obtained by striking the string with the pencil at different distance from the bridge.

[illegible]

♩=120 Dynamic

5 2 5  
8 4 8

98

Fl. *flz.*

Ob. *sfz* *s.t.* *sfz* *pp* *bend* *muta a B. Cl.*

Cl. *sfz* *f* *p* *mp* *flz.*

Bsn. *f.t.* *sfz* *pp* *flz.* *pp*

Hn. *sfz* *pp* *pp*

C Tpt. *sfz* *mf* *p*

Tbn. *flz.* *sfz* *p* *f*

Perc. 1 *vibraphone* *mf* *mp* *f*

Perc. 2 *tubular bells* *f* *mf*

Hp. *mf* *f* *p* *cluster w/ both palm of the hand* *mf* *p*

Pno. *f* *f* *mf* *mp* *f*

Org. *mp*

Ped.

Vln. 1 *arco* *mf* *arco a.s.p.* *pp* *sfz* *pp*

Vln. 2 *arco* *mf* *arco a.s.p.* *pp* *sfz* *pp*

Vla. *arco* *mf* *col legno tratto* *mf* *pizz* *arco col legno*

Vc. *col legno tratto* *ff* *col legno tratto* *ff* *mf* *pizz* *ffz*

Cb. *ff* *ff* *mf*

$\text{♩} = 64$  Secretively

105 **4**

Fl. *bisb.* *pp* *mp* *pp*

Ob. *bisb.* *pp* *mp* *pp*

Cl. *Bass Cl.* *pp* *mf* *pp*

Bsn.

Hn. *sfz* *pp*

C Tpt. *sfz* *mf* *p* *wawa* *sfz* *f*

Tbn. *\* speak and play* *mp* *f* *no o - les* *la - drar* *a* *los* *f*

Perc. 1 *p* *mf* *mp*

Perc. 2 *ppp* *mf* *with superball*

Hp. *hit the strings w/ palm of the hand* *sfz* *sfz*

Pno.

Org. *Cluster at the lowest register* *pp*

Ped.

Vln. 1 *a.s.p.* *sfz* *ord.* *mf* *a.s.p.* *sfz* *s.p.* *ord.* *mf* *sfz*

Vln. 2 *a.s.p.* *sfz* *ord.* *mf* *a.s.p.* *sfz* *s.p.* *ord.* *mf* *sfz*

Vla. *arco* *a.s.p.* *sfz* *ord.* *mf* *a.s.p.* *sfz* *s.p.* *ord.* *mf* *sfz*

Vc. *arco* *a.s.p.* *sfz* *ord.* *mf* *a.s.p.* *sfz* *s.p.* *ord.* *mf* *sfz*

Cb. *arco* *ord.* *sfz* *a.s.p.* *f* *p* *sfz*

\* play softly and speak the text loudly, articulate the inflections of speech as much as possible. Low pitches.

110

Fl.

Ob.

Cl. *mf* *pp* muta a clarinet

Bsn.

Hn.

C Tpt. wawa *sf-pp* *f*

Tbn. pe - - - rros

Perc. 1

Perc. 2 *pp* *mf*

Hp.

Pno. *mf*

Org.

Ped.

Vln. 1 s.p. ord. s.p. *sf-p* *sf-p* *sf-p* *ff* sub. *pp* *ff*

Vln. 2 s.p. ord. s.p. *sf-p* *sf-p* *sf-p* *ff* sub. *pp* *ff*

Vla. s.p. ord. s.p. *sf-p* *sf-p* *sf-p* *ff* sub. *pp* *ff*

Vc. s.p. ord. s.p. *sf-p* *sf-p* *sf-p* *ff* sub. *pp* *ff*

Cb. *p* *sfz* *sfz* *sfz* *sfz* *sf-p* *ff* sub. *pp* *ff*

2 4 3 4

$\text{♩} = 114$  Uncanny

3 2 3 2 3 4 3  
4 4 4 4 4 4 4

114

Fl. *flz* *mp* *mf* *p* 6

Ob. *mf* *f* *p* 6

Cl. *Clarinet* *mf* *f* *p* 6

Bsn. *mf* *f*

Hn. *flz* *sffz* *pp* *ff* *pp* *ff*

C Tpt. *cup* *sfz* *pp* *sffz* *pp* *ff* *pp* *ff*

Tbn. *cup* *sfz* *pp* *sffz* *pp* *ff* *pp* *ff*

Perc. 1 *BD* *pp* *f* *pp* *f* *pp* *f* *pp*

Perc. 2 *TT* *f* *f* *f* *wood blocks* *p* 6

Hp. *f* *ff*

Pno. *ON strings* *ff* *ff* *ff*

Org. *ff* *ff* *ff* *f*

Ped. *mf*

Vln. 1 *sfz* *s.p.* *p* *f* *p* *s.p./flaut* *p* *sf* *mf* *sf* *sf* *sf* *sf*

Vln. 2 *sfz* *s.p.* *p* *f* *p* *s.p./flaut* *p* *sf* *mf* *sf* *sf* *sf* *sf*

Vla. *sfz* *ord.* *ffz* *s.p./flaut* *p* *sf* *mf* *sf* *sf* *sf* *sf*

Vc. *f* *ord.* *ffz* *ord./flaut* *f* *mf* *f* *mf* *f* *p* *ord./flaut* *f* *f*

Cb. *f* *ord.* *ffz* *arco* *sfz* *p* *non cresc.*

\*Touch the string slightly at the indicated node throughout all the passage, the pitch is obtained by striking the string with the pencil at different distances from the bridge.

3  
128 8

♩ = 120 Luminoso

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

132

Fl. *p* *mf* *p* flz. *mf*

Ob. flz. *mf*

Cl. *ff*

Bsn. *f*

Hn.

C Tpt.

Tbn.

Perc. 1 *p* 3

Perc. 2 *pp* *p*

Hp. *f*

Pno. *pp* *f* *mp* *f*

Org.

Vln. 1 *pp* *mf* *pp* *mf* *p* *mf* *p* *mp* s.p.

Vln. 2 *p* *f* *p* *f* *pp*

Vla. *mf* *f* *mf* *f* *mf* *f* 3 3 3 3 3 3 3 3

Vc. *mf* *sfz* *sfz*

Cb. *p* *mf* s.p.

136 2 3 2 5 3

Fl. s.t. *f* *ff* *f* *mf* *f*

Ob. s.t. *f* *ff* *f* *f* *f*

Cl. flz. *mf* s.t. *f* flz. *mf* s.t. *f* flz. *f* s.t. *f*

Bsn. flz. *mf* s.t. *f* *f* *f* *f*

Hn. *ff* *sfz* *ffz* *flz* *ff*

C Tpt. *mf* *f* *p* *ff*

Tbn. *mf* *f* *ffz*

Perc. 1 *p*

Perc. 2 *sfz* *f* *lv.*

Hp. DCBb/E $\flat$ F GA $\flat$  *mf* *p* *f* *p* *f* *ff*

Pno. cluster w&b keys *sfz*

Org. *ff* *mf* *ffz*

Vln. 1 s.p. *mf* *f*

Vln. 2 s.p. *mf* *f*

Vla. pizz. *f* *ff*

Vc. pizz. *f* *ff*

Cb. *ffz* *p* *ffz* *p* *mf* *f* *ff*

♩=120      5      4      3      ♩=120 Static, timeless  
4      4      4      4

142

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn. *ord*  
*> p*

Perc.1 *BD* with superball  
*mp*

Perc.2 *Π* with superball  
*mp*

Hp. cluster w/ both palm of the hand  
*mp* *non cresc.*

Pno. *secco*  
*pp* *8va...*

Org. *secco*  
*pp* *Cluster at the highest register*  
*ppp*

Vln. 1 *\* filtering effect*  
*mp* *sim*

Vln. 2 *\* filtering effect*  
*mp* *sim*

Vla. *\* filtering effect*  
*mp* *sim*

Vc. *\* filtering effect*  
*mp* *sim*

Cb. *\* filtering effect*  
*mp* *sim*

\* "filtering effect" can also be described as shadowy/white noise effect  
-It is produced by using a very low bow pressure while slightly touching the bridge, the sound of the open string can still be perceptible but the pitch of higher partials of the bowed note will be present (unstable).  
-Bow changes almost imperceptible.

[illegible]

[illegible]



176

Fl. *mf* *p* *flz.* *mf*

Ob. *flz.* *mf*

Cl.

Bsn.

Hn. *mf* *flz.* *pp* *f*

C Tpt. *mf* *flz.* *pp* *f*

Tbn. *mf* *flz.* *pp* *f*

Perc. 1 *p* 3

Perc. 2 *pp* *p*

Hp.

Pno. *f* *mp* *f*

Org.

Vln. 1 *pp* *mf* *p* *s.p.* *mf* *p* *mp*

Vln. 2 *p* *f* *pp*

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

Vc. *sfz* *sfz*

Cb. *p* *mf* *s.p.*

♩=76 Can't you see a light. Spirited, sparkling

3

180

Fl. *p* *mf* *p* *p* *mf* *p*

Ob. *p* *mf* *p* *p* *mf* *p*

Cl. *p* *mf* *p* *p* *mf* *p*

Bsn. *mp*

Hn. *p* < *f* *p* < *f* *p* < *f*

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

Tbn.1 *p* < *f* *p* < *f* *f* *p* < *f*

Perc.1 *glock* *mp* *p* *mf* *p* *mf* *f*

Perc.2 *tubular bells* *mp* *mf* *mf* *f*

Hp. *mf* *p* *mf* *p* *mf* *p* *f*

Pno. *mf* *f*

Org. *mp*

Vln. 1 *ff* *pizz* *p*

Vln. 2 *ff* *pizz* *p*

Vla. *ff* *pizz* *p*

Vc. *ff* *pizz* *p*

Cb. *mp* *pizz*

DCB/EF GA

Spirited, like a music box

**♩=98 Intense!**

191

**2 5 2 3 4**  
**4 4 4 4 4**

Fl. *p* *mf* *f* *ff* *pp*

Ob. *p* *mf* *f* *ff* *pp*

Cl. *p* *mf* *f* *ff* *pp*

Bsn. *p* *mf* *f* *ff* *pp*

Hn. *sfzpp* *f* *f*

C Tpt. *sfzpp* *f* *f*

Tbn. *sfzpp* *f* *f*

Perc.1 *pp* *mf* *p* *f* *mf* *f*

Perc.2 *mf* *pp*

Hp. *f*

Pno. *DC#B/EF#GAb*

Org. *mf* *f* *sfz secco*

Ped.

Vln. 1 *arco* *ff* *5* *5*

Vln. 2 *arco* *ff* *5* *5*

Vla. *arco* *ff* *5* *5*

Vc. *arco* *ff* *5* *5*

Cb. *arco* *ff* *5* *5* *pizz mp* *arco* *ff* *5* *5*

\* *sempre s.p.*

\* Continuous glissando at sul pont and pitch approximated, tremolo very short and near the frog with heavy pressure maintaining the same point of contact with the string

[illegible]

199

Fl. *p* 6 6 6 *flz.* *p* *f* 3 3 *p* 6

Ob. *mf* *p* 3 6 6 *flz.* *p* *mf* *flz.*

Cl. *p* 6 6 6 *p* *mf* *flz.*

Bsn. *mf* *p*

Hn. *p*

C Tpt.

Tbn. *mf*

Perc.1

Perc.2 *bongos* *p* 6 6 *pp*

Hp. *mf* *f*

Pno. *f* 6 6 *ff* *p* *f* *p* *f* 6

Org. *sfz*

Ped.

Vln. 1

Vln. 2 *pp* (s.p.) *non cresc.* *ff sub.*

Vla. *pp* (s.p.) *non cresc.* *ff sub.*

Vc. *pp* (s.p.) *non cresc.* *ff sub.*

Cb. *p*

*secco*

*always pedal*

*this passage has textural purpose, notes don't have to be accurate*

202

Fl. *pp*

Ob. *pp*

Cl. flz. *pp*

Bsn. *pp*

Hn. wawa *sf-pp*

C Tpt.

Tbn.

Perc.2 temple blocks *p*

Perc.2

Hp.

Pno. *ff* *p* *f*

Org.

Ped.

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb.

This page contains a musical score for measures 202 to 203. The score is written for a large orchestra and includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion 2, Harp, Piano, Organ, Pedal, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 3/4. The score features various musical notations including sixteenth-note runs, slurs, and dynamic markings such as *pp*, *p*, *sf-pp*, *ff*, and *f*. There are also performance instructions like 'flz.' (flautando) and 'wawa' (wah-wah) for the horn. The percussion part includes a 'temple blocks' section. The string section (Violins, Viola, Violoncello, and Contrabass) plays a rhythmic pattern of eighth and sixteenth notes. The piano part has a complex melodic line with many accidentals and dynamic changes. The woodwinds have more melodic and harmonic parts, with the oboe and bassoon playing sustained notes. The horn part includes a 'wawa' effect. The overall texture is dense and complex.

204

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.2

Perc.2

Hp.

Pno.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*flz.*

*mf*

*p*

*6*

*mf*

*6*

*p*

*f*

*3*

*pp*

*f.t.*

*p*

*mp*

*p*

*mf*

*pp*

*impro*

*f*

*6*

*6*

*5*

*p*

*f*

*6*

*6*

*6*

*p*

*pencil*  
*col legno*

*f*

*simile*

*p*

♩=60 Lontano e intimo, sempre piano

208

Fl. *senza vib.* *pp* *p* *pp* *p*

Ob. *pp* *p* *pp* *p*

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.1 *vibraphone* *bowed* *l.v.* *p*

Perc.2 *tubular bells* *l.v.* *pp* *non cresc.*

Hp.

Pno.

Org.

Ped. *pp* *mp* *pp* *mp* *pp*

Vln. 1 *sordina* *esspr. tempo rubato* *arco* *mp* *p* *mp*

Vln. 2 *sordina senza vib.* *mp* *mp* *mp* *arco*

Vla. *sordina senza vib.* *mp* *mp* *mp*

Vc. *sordina senza vib.* *mp* *mp* *mp*

Cb. *sordina senza vib.* *mp* *mp* *mp*

\*\* fingerings of the multiphonics indicated in the part

213

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.1

Perc.2

Hp.

Pno.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

*ff*

*f*

*mp*

*at libitum*

*remove sordina*

Attacca

**♩=98 Intense!**

**5 4** **4 4** bisb.

219

Fl. *p* *mf* *ff* *mf*

Ob. *p* *mf* *ff* *mf*

Cl. *p* *mf* *ff* *mf*

Bsn. *p* *mf* *ff* *mf*

Hn. *sfz* *mf* *sfz* *mf*

C Tpt. *mp* *mf* *mp* *p* *f.t.*

Tbn. *mp* *mf* *mf* *p* *f* *sfz*

Perc.1 *ff* *mp* *Glockenspiel*

Perc.2 *ff* *p* *tubular bells*

Hp. *mf* *mp* *p*

Pno. *mf* *mp* *p*

Org. *mf* *f* *sfz secco*

Ped. *mf* *mp* *p*

Vln. 1 *ff* *ppp Sub.* *ff*

Vln. 2 *ff* *ppp Sub.* *ff*

Vla. *ff* *ppp Sub.* *ff*

Vc. *ff* *ppp Sub.* *ff*

Cb. *ff* *ppp Sub.* *ff*

*sempre s.p.*

*DC#B/EF#G#A#*





38

**Piccolo**

234

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.1

Perc.2

Hp.

Pno.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mp

p

f

flz

harmon flz

glock

tubular bells

L.v.

DCB/EF GA

C<sup>b</sup>

Spirited, like a music box

Sust.

s.p./flaut

ff

pizz

p

4

54

245 **4**

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1  
BD  
with superball  
mp

Perc. 2  
TT  
with superball  
mp

Hp.  
cluster w/ both palm of the hand  
mp  
non cresc.  
sfzmf  
pp

Pno.

Org.  
Cluster at the highest register  
ppp

Vln. 1  
\* filtering effect  
mp  
sim

Vln. 2  
\* filtering effect  
mp  
sim

Vla.  
arco  
mp  
\* filtering effect  
sim

Vc.  
arco  
mp  
\* filtering effect  
sim

Cb.  
arco  
mp  
\* filtering effect  
sim

[illegible]

264

$\text{♩} = 60$  Lento

whistle tones

*f* *p* *f* *p* *non cresc.*

Harp: *mp*

Piano: *sfzmf* *p* *p*

Org.: *ppp*

Vln. 1: *pp* *ff* *pp*

Vln. 2: *pp* *ff* *pp*

Vla.: *pp* *ff* *pp*

Vc.: *pp* *ff* *pp*

Cb.: *pp* *ff* *pp*

circular bow "shadowy effect"  
pitch is barely perceptible

Attack imperceptibly

[illegible]

282

Fl. *pp* *p* *non cresc.* *mf* *p*

Ob. Voice effect imitating the wind varying the pitch gradually and freely

Cl. Voice effect imitating the wind varying the pitch gradually and freely

Bsn.

Hn. Voice effect imitating the wind varying the pitch gradually and freely

C Tpt. *mp* *mf* *f* *mf* *p* *p*

Tbn. *mp* *f* *mf* *p* *p*

Perc. 1 *mp* *pp* *p* *p*

Perc. 2

Hp.

Pno. *pp*

Org.

Vln. 1

vln.2

Vla.

Vc.

Cb.

pe - rros los pe - rros

whistle tones

Voice effect imitating the wind varying the pitch gradually and freely

studio mute *senza espressione*

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

*pp*