

ALL AGAINST ALL

Seán Doherty
2017
Symphony Orchestra

PROGRAMME NOTE

Since its invention, the orchestra has been used as a metaphor for smaller entities that work together to produce a greater whole—for civil society, the army, the human body, nature, and machines. I wanted to update these metaphors for the twenty-first century when I wrote my last orchestral piece, *Hive Mind*, in 2015, so I devised a survey in which the orchestra made suggestions such as the brain, a giant jigsaw, a multi-layered conversation, and a railway terminal, and the European Union. The last of these suggestions now seems hopelessly quixotic after the Brexit vote, the Trump presidency, and the rise of the alt-right in America and populist movements across Europe. *All Against All* is the evil twin of *Hive Mind*; a Mr Hyde to the latter's Dr Jekyll. The title is derived from the seventeenth-century philosopher Thomas Hobbes's famous description of human existence in the state of nature as

... that condition which is called War; and such a war as is of every man against every man. [...] In such condition there is no place for Industry, because the fruit thereof is uncertain: and consequently no Culture of the Earth; no Navigation, nor use of the commodities that may be imported by Sea; no commodious Building; no Instruments of moving and removing such things as require much force; no Knowledge of the face of the Earth; no account of Time; no Arts; no Letters; no Society; and which is worst of all, continual Fear, and danger of violent death; And the life of man, solitary, poor, nasty, brutish, and short. (*Leviathan*, Chapter XIII)

In *All Against All*, instruments are pitted against each other: in a nod to the title of Hobbes's masterwork, the heart of the piece depicts the stately battle between two sea monsters (the heavy brass vs the celli-bass); the war is waged on multiple levels: at first between families of instruments, and then among instrumental families, and then, finally, all against all.

SCORE INFORMATION

Instrumentation: 3.3.3.3 / 4.3.3.1 / tmp+1 / hp / str

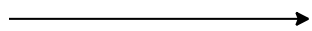
Percussion: woodblocks, whip, bass drum, bird warble, snare drum, air raid siren, wind machine, anvils, cow bells, tubular bells, cymbals, tam tam, triangle, ratchet

Duration: c. 7'30"

Score in C

Written for RTÉ National Symphony Orchestra 'Composer Lab 2017', in association with the Contemporary Music Centre (Ireland)

PERFORMANCE NOTES



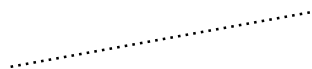
change gradually from one way of playing to another



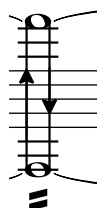
gliss.: continuous glissando

harm. gliss.: harmonic *glissando*

ex. gliss.: exponential *glissando* (begin glissando slowly, then accelerate in speed)



continue trajectory of movement through indeterminate pitches.



Harp technique (whistling sounds): the left hand is laid flat on the wire-wound strings and slide upwards and downwards at varying speeds. The hand stays in contact with the strings, not allowing them to ring freely. A light plectrum may be used, if preferred.



accelerando



as high/low as possible



headless notes show approximate pitch



Extended technique clarified with text instruction



Extended technique clarified with text instruction

All Against All

Seán Doherty

Allegro, with explosive violence $\text{♩} = 120$

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Oboe 3

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bassoon 1

Bassoon 2

Bassoon 3

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Perc. 1

Perc. 2

Perc. 3

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

Whip

Wood Block *ff*

ff

+++++

To Bass Drum

Allegro, with explosive violence $\text{♩} = 120$

A

8

Fl. 1 *chromatic gliss. gliss. 3*

Fl. 2 *chromatic gliss. gliss. 3*

Fl. 3 *chromatic gliss. gliss. 3*

Ob. 1 *chromatic gliss. gliss. 3*

Ob. 2 *chromatic gliss. gliss. 3*

Ob. 3 *chromatic gliss. gliss. 3*

Cl. 1 *chromatic gliss. gliss. 3*

Cl. 2 *chromatic gliss. gliss. 3*

Cl. 3 *chromatic gliss. gliss. 3*

Bsn. 1 *chromatic gliss. gliss. 3*

Bsn. 2 *chromatic gliss. gliss. 3*

Bsn. 3 *chromatic gliss. gliss. 3*

Hn. 1 *6*

Hn. 2 *6*

Hn. 3 *6*

Hn. 4 *6*

C Tpt. 1 *5*

C Tpt. 2 *5*

C Tpt. 3 *5*

Tbn. 1 *5*

Tbn. 2 *5*

Tbn. 3 *5*

Tba. *5*

Timp. *f*

Perc. 1 Bongos *f*

Perc. 2 Bass Drum *f*

Perc. 3 *f*

Harp *ff*

A

Vln. I *unstable (non-sounding) harm., molto sul pont. 3* keep same LH position in when moving up fingerboard

Vln. II *unstable (non-sounding) harm., molto sul pont. 3* keep same LH position in when moving up fingerboard

Vla. *unstable (non-sounding) harm., molto sul pont. 3* keep same LH position in when moving up fingerboard

Vcl. *unstable (non-sounding) harm., molto sul pont. 3* keep same LH position in when moving up fingerboard

Db. *unstable (non-sounding) harm., molto sul pont. 3* keep same LH position in when moving up fingerboard

This page of the musical score contains the following parts and markings:

- Flutes (Fl. 1-3):** Each staff features a series of glissando markings over a melodic line.
- Oboes (Ob. 1-3):** Similar to the flutes, each staff has glissando markings.
- Clarinets (Cl. 1-3):** Each staff has glissando markings.
- Bassoons (Bsn. 1-3):** Each staff has glissando markings.
- Horns (Hn. 1-4):** Horn 1 and 2 have dynamic markings *p* and *ff*. Horn 3 and 4 have dynamic markings *ff* and *p*.
- Trumpets (C Tpt. 1-3):** Each staff has dynamic markings *p* and *ff*.
- Trombones (Tbn. 1-3):** Each staff has dynamic markings *p* and *ff*.
- Tuba (Tbn. 4):** Dynamic marking *f*.
- Timpani (Timp.):** Includes markings for *trem.* and *Immediate downwards gliss.*
- Percussion (Perc. 1-2):** Standard rhythmic notation.
- Harp (Hp.):** Complex arpeggiated figures.
- Strings (Vln. I, Vln. II, Vla., Vc., Db.):** Each staff has dynamic markings *p* and *ff*, along with performance instructions: *non arm. ord.*, *trem.*, *gliss.*, and *non trem.*

15

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C.Tpt. 1, C.Tpt. 2, C.Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vc., Db.

gliss., *chromatic gliss.*, *hand-stopped gliss.*, *p sub.*, *mf*, *mp*, *p*, *fff*, *ff*, *ff*

B

B

18

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

This page contains a musical score for 50 instruments, organized into three systems. The instruments are listed on the left: Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion 1-3, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as dynamics (*ff*, *p*), articulation (*gliss.*, *gliss.*), and performance instructions like *bent tone*, *rip*, and *jeté, ricochet ad lib.*. A large, diagonal watermark reading 'MOJSAH.COM Copy for performance' is overlaid across the page.

21

C

bend (linear gliss.) gliss. chromatic gliss. gliss.

Fl. 1 f p fff 6 chromatic gliss. gliss. 3

Fl. 2 f p fff 6 chromatic gliss. gliss. 3

Fl. 3 f p fff 6 chromatic gliss. gliss. 3

Ob. 1 f p fff 5 chromatic gliss. gliss. 5

Ob. 2 f p fff 5 chromatic gliss. gliss. 5

Ob. 3 f p fff 5 chromatic gliss. gliss. 5

Cl. 1 f p fff chromatic gliss. gliss.

Cl. 2 f p fff chromatic gliss. gliss.

Cl. 3 f p fff chromatic gliss. gliss.

Bsn. 1 f p fff 3 chromatic gliss. gliss. 3

Bsn. 2 f p fff 3 chromatic gliss. gliss. 3

Bsn. 3 f p fff 3 chromatic gliss. gliss. 3

Hrn. 1 harm. gliss. sempre 3

Hrn. 2 harm. gliss. sempre 3

Hrn. 3 harm. gliss. sempre 3

Hrn. 4 harm. gliss. sempre 3

C.Tpt. 1 chromatic gliss. 5

C.Tpt. 2 chromatic gliss. 5

C.Tpt. 3 chromatic gliss. 5

Tbn. 1 slide gliss. gliss.

Tbn. 2 slide gliss. gliss.

Tbn. 3 slide gliss. gliss.

Tba. harm. gliss. 3

Timp. f

Perc. 1

Perc. 2

Perc. 3

ff

26

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vcl., Db.

gliss.

ord.

m.s.p.

independent trem. accel.

29

Fl. 1 gliss. 3

Fl. 2 gliss. 3

Fl. 3 gliss. 3

Ob. 1 gliss. 3

Ob. 2 gliss. 3

Ob. 3 gliss. 3

Cl. 1 gliss. 3

Cl. 2 gliss. 3

Cl. 3 gliss. 3

Bsn. 1 gliss. 3

Bsn. 2 gliss. 3

Bsn. 3 gliss. 3

Hn. 1 hand-stopped gliss remove hand Lip gliss

Hn. 2 hand-stopped gliss remove hand Lip gliss

Hn. 3 hand-stopped gliss remove hand Lip gliss

Hn. 4 hand-stopped gliss remove hand Lip gliss

C Tpt. 1 gliss. bent tone ord. gliss.

C Tpt. 2 gliss. bent tone ord. gliss.

C Tpt. 3 gliss. bent tone ord. gliss.

Tbn. 1 gliss. bent tone ord. gliss.

Tbn. 2 gliss. bent tone ord. gliss.

Tbn. 3 gliss. bent tone ord. gliss.

Tbn. gliss. bent tone ord. gliss.

Timp. gliss. ff

Perc. 1 To Whip

Perc. 2 Wood Block

Perc. 3 Wood Block

Hp. gliss. ff

Vln. I gliss. ff

Vln. II gliss. ff

Vla. gliss. ff

Vc. gliss. ff

Db. gliss. ff trem.

D

unmeasured trem. (slow trem.) trem. accel.

Fl. 1 *pp* *p* *pp* *p* *p* *mp* *p* *mp* *p* *mp* *p* *mf* *mp* *mf*

Fl. 2 *pp* *p* *pp* *p* *p* *mp* *p* *mp* *p* *mp* *p* *mf* *mp* *mf*

Fl. 3 *pp* *p* *pp* *p* *p* *mp* *p* *mp* *p* *mp* *p* *mf* *mp* *mf*

Ob. 1 *mp* like a quacking bird

Ob. 2 *mp* like a quacking bird

Ob. 3 *mp* like a quacking bird

Cl. 1 *mp* like a quacking bird

Cl. 2 *mp* like a quacking bird

Cl. 3 *mp* like a quacking bird

Bsn. 1 *mp* like a quacking bird

Bsn. 2 *mp* like a quacking bird

Bsn. 3 *mp* like a quacking bird

Perc. 1 Bird Warble *p* *pp*

Perc. 2 *p* *pp*

Perc. 3 *p* *pp*

D

ord. m.s.p. ord. m.s.p. m.s.p. ord.

Vln. I *ppp* *sfz* *ppp* *sfz* *sfz* *p* *f* *pp* *sfz*

Vln. II *ppp* *sfz* *ppp* *sfz* *p* *f* *ff* *p* *ppp* *sfz*

accel. fast trem.

Fl. 1 *mp* *mf* *mf* *f* fast trem. *f* *ff* *f*

Fl. 2 *mp* *mf* *mf* *f* fast trem. *f* *ff* *f*

Fl. 3 *mf* *mf* *mf* *f* fast trem. *f* *ff* *fff*

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3 *mf*

Cl. 1 *mf* like a quacking bird

Cl. 2 *mf* like a quacking bird

Cl. 3 *mf* like a quacking bird

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *mf*

Perc. 1 *mf* *ff*

accel. m.s.p. ord. tr₃

Vln. I *sfz* *p* *f* *ff* *p* *ord.* *f* *ff*

Vln. II *sfz* *p* *f* *ff* *p* *ord.* *f* *ff*

E $\text{♩} = 120$

Tempo primo

48

Fl. 1 *ff* *pp* *p* *pp* *p* *pp* *p* *mp* *mf* *f*

Fl. 2 *pp sub.* *p* *pp* *p* *pp* *p* *pp* *p* *mp* *mf* *f*

Fl. 3 [i] - [u]

Ob. 1 *p* *mp* *mf*

Ob. 2 *p*

Ob. 3 *p* *mp* *mf*

Cl. 1 *p* *mp* *mf*

Cl. 2 *p*

Cl. 3 *p* *mp* *mf*

Bsn. 1 *p*

Bsn. 2 *p*

Bsn. 3 *p*

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

slow trem. *trem. accel.*

jet whistle - form vowel shapes in embouchure

E $\text{♩} = 120$

Tempo primo

Vln. I *fff* *ppp* *sfz* *p* *f* *ff* *p* *ppp sub.* *sfz* *p* *f* *ppp*

Vln. II *fff* *ppp* *sfz* *p* *f* *ff* *p* *ppp sub.* *sfz* *p* *f* *ppp*

ord. *non div. slow trem.* *m.s.p. fast trem.* *ord.* *m.s.p.* *ord.* *non div. m.s.p.*

ord. *slow trem. non div.* *m.s.p. ord. fast trem.* *ord. non div.* *m.s.p.* *ord.*

$\text{♩} = 120$

Tempo primo

58

Fl. 1 *ff* *f* *ff* *f* *ff* *mp* *mf* *p* *mp* *fff*

Fl. 2 *ff* *f* *ff* *f* *ff* *mp* *mf* *p* *mp* *fff*

Ob. 1 *f* *ff* *f* *ff* *fff* *[i] - [u]* *chromatic gliss.* *mp* *f* *chromatic gliss.*

Ob. 2 *mf* *f* *ff* *f* *ff* *mp* *f* *chromatic gliss.* *mp* *f* *chromatic gliss.*

Ob. 3 *mf* *f* *ff* *f* *ff* *mp* *f* *chromatic gliss.* *mp* *f* *chromatic gliss.*

Cl. 1 *mf* *f* *ff* *f* *ff* *mp* *f* *chromatic gliss.* *mp* *f* *chromatic gliss.*

Cl. 2 *mf* *f* *ff* *f* *ff* *mp* *f* *chromatic gliss.* *mp* *f* *chromatic gliss.*

Cl. 3 *mf* *f* *ff* *f* *ff* *mp* *f* *chromatic gliss.* *mp* *f* *chromatic gliss.*

Bsn. 1 *mf* *f* *ff* *f* *ff* *mp* *f* *chromatic gliss.* *mp* *f* *chromatic gliss.*

Bsn. 2 *mf* *f* *ff* *f* *ff* *mp* *f* *chromatic gliss.* *mp* *f* *chromatic gliss.*

Bsn. 3 *mf* *f* *ff* *f* *ff* *mp* *f* *chromatic gliss.* *mp* *f* *chromatic gliss.*

Perc. 1 *mf* *ff* *mf* *ff*

Perc. 3 *mf* *ff* *mf* *ff*

Vln. I *sfz* *p* *f* *ff* *p* *fff* *ppp sub.* *sfz* *p* *f* *fff*

Vln. II *ff* *p* *sfz* *p* *f* *ff* *p* *f* *ff* *fff* *ppp sub.* *sfz* *p* *f* *fff*

accel. *fast trem.* *slow trem.* *jet whistle - form vowel shapes in embouchure* *[i] - [u]*

ord. *m.s.p.* *ord.* *m.s.p.* *ord.* *ord.* *m.s.p.* *ord.*

ord. *m.s.p.* *ord.* *ord.* *ord.* *ord.* *m.s.p.* *ord.*

F

$\text{♩} = 50$ Largo, with a sense of foreboding
To Tam Tam (large)

Tam-tam
bowed, let ring

Perc. 1

Perc. 2
Whip
ff

Perc. 3

Harp
fff

F

$\text{♩} = 50$ Largo, with a sense of foreboding
harm. gliss.

Vln. I
fff
harm. gliss.
sempre molto sul pont.
bow freely
PPP
mf
PPP

Vln. II
fff
harm. gliss.
sempre molto sul pont.
bow freely
PPP
mf
PPP

Vla.
fff
harm. gliss.
sempre molto sul pont.
bow freely
PPP
mf
PPP

Vc.
f
fff
ppp
mp
pp
p
non divisi
bow freely

Db.
f
fff
ppp
mp
p
bow freely

scagall' effect: keep same spacing of hand throughout gliss. Play Independently for 12 beats. Repeat if desired.

71

bowed, let ring

Perc. 1

Perc. 2
fff
p
f
p
"whale" effect: scrape Superball friction mallet around drumskin

Perc. 3

Harp
pp

Vln. I
mp
pp
non arm.

Vln. II
mp
pp
non arm.

Vla.
p
pp

Vc.
mp sub.
ff
non arm. non divisi ord.
molto sul pont.

Db.
mp sub.
ff
non arm. divisi ord.
molto sul pont.

trem. rit.

77 *sempre molto legato* **G** exponential glissando (begin glissando slowly, then accelerate in speed)

Tbn. 1 *sempre molto legato* *pp* *mf* *p* *f* *p*

Tbn. 2 *sempre molto legato* *pp* *mf* *p* *f* *p*

Tbn. 3 *sempre molto legato* *pp* *mf* *p* *f* *p*

Tbn. 4 *sempre molto legato* *pp* *mf* *p* *f* *p*

Timp. trem. *ppp* *mp* *ppp* *pp* *mp* non trem. *f* struck (soft beater) *p*

Perc. 1

Perc. 2 'whale' effect *p* *mp* *p*

Perc. 3

Hp. *bish.* *p*

Vln. I independent trem., bow freely **G**

Vln. II independent trem., bow freely

Vla. independent trem., bow freely

Vc. ord. divisi bow freely *mp* molto sul pont. *ff*

Db. ord. bow freely *mp* molto sul pont. *ff*

Perusal Copy for Performance

85

Tbn. 1: *gliss. ord.*, *ex.*, *f*, *p*, *gliss. ord.*, *ex.*, *f*, *p*, *harm. gliss.*, *slide gliss. ex.*, *ex.*, *ex.*, *ex.*

Tbn. 2: *gliss. ord.*, *ex.*, *f*, *p*, *gliss. ord.*, *ex.*, *f*, *p*, *harm. gliss.*, *slide gliss. ex.*, *ex.*, *ex.*, *ex.*

Tbn. 3: *gliss. ord.*, *ex.*, *f*, *p*, *gliss. ord.*, *ex.*, *f*, *p*, *harm. gliss.*, *slide gliss. ex.*, *ex.*, *ex.*, *ex.*

Tuba: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*

Timp.: *pp*, *gliss.*, *come sopra*, *mp*, *f*, *pp*, *mp*, *gliss.*, *come sopra*, *f*

Perc. 1: 'whale' effect, *mp*

Perc. 2: *p*, *mf*, *p*, 'whale' effect, *mf*, *p*, 'whale' effect, *p*

Perc. 3: *p*, *mf*, *p*, *p*, *f*, *p*, *p*

Hp.

Vln. I: non arm.

Vln. II: non arm.

Vla.: non arm.

Vc.: ord. bow freely, *mf*, molto sul pont., *ff*, ord. bow freely, *f*, molto sul pont., *ff*, ord. appassionato

Db.: ord. bow freely, *mf*, molto sul pont., *ff*, ord. bow freely, *f*, molto sul pont., *ff*, ord. appassionato

Not for Performance

This page of the musical score covers measures 95 to 100. It includes parts for Tuba (Tbn. 1-3), Timpani (Timp.), Percussion (Perc. 1-3), Harp (Hp.), Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Tbn. 1-3:** Features complex rhythmic patterns with dynamic markings from *ff* to *p*. Includes performance instructions such as "harm. gliss.", "slide gliss. ex.", and "ex.". A "come sopra" instruction is present in measure 99.
- Timp.:** Starts with "Immediate gliss. downwards" and includes "trem." markings in measure 100.
- Perc. 1:** Includes "bowed" and "ord." markings.
- Perc. 2:** Includes "Wood Block" markings.
- Hp.:** Features "bisp." (bismillah) markings.
- Vln. I, II, Vla., Vc., Db.:** All string parts begin with "molto sul pont." and "ord. bow freely" in measure 95. Dynamics range from *ff* to *ppp*.

Not for Personal Performance

H

104 **Allegro** $\text{♩} = 120$

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Cl. 1 *f* chromatic gliss.

Cl. 2 *f* chromatic gliss.

Cl. 3 *f* chromatic gliss.

C Tpt. 1 *p* cord sord. (harmon) *f*

C Tpt. 2 *p* cord sord. (harmon) *f*

C Tpt. 3 *p* cord sord. (harmon) *f*

Perc. 1 Whip

Perc. 2 *ff*

Perc. 3

Allegro $\text{♩} = 120$

H

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

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

==

Fl. 1 *mp*

Fl. 2 *p*

Fl. 3 *mp*

Cl. 1 continuous (non-chromatic) gliss.

Cl. 2 continuous (non-chromatic) gliss.

Cl. 3 continuous (non-chromatic) gliss.

C Tpt. 1 *ff* *ff*

C Tpt. 2 *ff* *ff*

C Tpt. 3 *ff* *ff*

Perc. 1

Perc. 2

Perc. 3 *ff*

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

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

Irregular (broken gliss.) Quick and random pressing of valves with appropriate change of embouchure.

Irregular (broken gliss.) Quick and random pressing of valves with appropriate change of embouchure.

Irregular (broken gliss.) Quick and random pressing of valves with appropriate change of embouchure.

114

I

Hn. 1 *f*

Hn. 2 *fp*

Hn. 3 *fp*

Hn. 4 *fp*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tba. *p*

Perc. 2

Perc. 3

Vln. I *ff subito* *non divisi.* *ff*

Vln. II *ff subito* *non divisi.* *ff*

Vla. *p*

Vc. *p*

Db. *p*

Irregular (broken gliss.)
Quick and random pressing of valves
with appropriate change of embouchure.

117 lip gliss. *ff*

Hn. 1 *ff*

Hn. 2 lip gliss. *ff*

Hn. 3 lip gliss. *ff*

Hn. 4 lip gliss. *ff*

Tbn. 1 *p* *mp* *p*

Tbn. 2 *p* *mp* *p*

Tbn. 3 *mp* *p*

Tba. *p* *mp* *p*

Perc. 1

Perc. 2

Perc. 3

Vln. I *ff feroce*

Vln. II *ff feroce*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

Db. *p* *mp* *p*

Snare Drum
snares off

ff

ff

harmonic gliss
m.s.p. with scratch tone

harmonic gliss
m.s.p. with scratch tone

ff feroce

ff feroce

Not for Performance

J

121

chromatic gliss.

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Bsn. 3 *f*

Perc. 1 Ratchet

Perc. 2 *ff* snares on *ff*

Perc. 3 *ff*

Hp. ord. *ff*

Vln. I

Vln. II

Vla.

Vc. *ff*

Db. *ff*

K

127

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn.

Perc. 1

Perc. 2

Perc. 3

To Triangle

Triangle

rim shot

K

Vln. I

Vln. II

Vla.

Vc.

Db.

L

132

Fl. 1 *p* *gliss.* *mp* *mf* *ff sub.*

Fl. 2 *p* *gliss.* *mp* *mf* *ff sub.*

Fl. 3 *p* *gliss.* *mp* *mf* *ff sub.*

Ob. 1 *p* *gliss.* *mp* *mf* *ff sub.*

Ob. 2 *p* *gliss.* *mp* *mf* *ff sub.*

Ob. 3 *p* *gliss.* *mp* *mf* *ff sub.*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Bsn. 3 *f* *ff*

Tbn. 1 *f* *gliss.* *ff*

Tbn. 2 *f* *gliss.* *ff*

Tbn. 3 *f* *gliss.* *ff*

Tba. *p* *ff*

Perc. 1 To Tam-Tam Tam-tam *p* *f*

Perc. 2

Perc. 3

L

Vln. I *p sub.* *mp* *mf* *ff sub.* *sul tasto*

Vln. II *p sub.* *mp* *mf* *ff sub.* *sul tasto*

Vla.

Vc. *f* *ff* *gliss.*

Db. *f* *ff* *gliss.*

135 *gliss.* *fff* **M** Tongue rams (much air) *fff* as fast as possible

Fl. 1 *gliss.* *fff* Tongue rams (much air) *fff* as fast as possible

Fl. 2 *gliss.* *fff* Tongue rams (much air) *fff* as fast as possible

Fl. 3 *gliss.* *fff* Tongue rams (much air) *fff* as fast as possible

Ob. 1 *gliss.* *fff*

Ob. 2 *gliss.* *fff*

Ob. 3 *gliss.* *fff*

Bsn. 1 *gliss.* *fff*

Bsn. 2 *gliss.* *fff*

Bsn. 3 *gliss.* *fff*

Tbn. 1 *gliss.* *fff*

Tbn. 2 *gliss.* *fff*

Tbn. 3 *gliss.* *fff*

Tba. *gliss.* *fff*

Perc. 1 To Wind Machine on the rim Wind Machine *p* *fff* To Siren

Perc. 2

Perc. 3

Hp. slow whistling sound *f possible* fast whistling sound
The left hand is laid flat on the wire-wound strings and slide upwards and downwards at varying speeds.
 The hand stays in contact with the strings, not allowing them to ring freely. A light plectrum may be used, if preferred.

Vln. I *fff* **M**

Vln. II *fff*

Vla. *pizz. with glissando* *f* (c) (c)

Vc. *gliss.* *fff* *pizz. with glissando* *f* (c) (c)

Db. *gliss.* *fff* *pizz. with glissando* *f* (c) (c)

139

N

measured flz.
ff

measured flz.
ff

measured flz.
ff

Ob. 1
p
ff

Ob. 2
p
ff

Ob. 3
p
ff

Cl. 1
p
ff

Cl. 2
p
ff

Cl. 3
p
ff

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1
measured flz.
ff

Hn. 2
measured flz.
ff

Hn. 3
measured flz.
ff

Hn. 4
measured flz.
ff

C Tpt. 1
ff

C Tpt. 2
ff

C Tpt. 3
ff

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Timp.

Perc. 1
Air-raid siren
p
To Wind Machine
ff

Perc. 2

Perc. 3

N

excessive bow pressure (scratching sound)
measured (non trem.)
ff

excessive bow pressure (scratching sound)
measured (non trem.)
ff

Vln. I
ff

Vln. II
ff

Vla.
arco
ff

Vc.
arco
ff

Db.
arco
ff

145

Fl. 1 *ff* *pppp* *pp* *f*
wind sounds with varying pitch

Fl. 2 *ff* *pppp* *pp* *f*
wind sounds with varying pitch

Fl. 3 *ff* *pppp* whistle tones (extremely faint) with varying pitch

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Bsn. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tba. *ff*

Timp. *sfz*

Perc. 1 *p* Wind Machine To Bass Drum To Bongos *mp*

Perc. 2 To Cowbell

Perc. 3 To Cowbell *ff*

Harp *ff* *gliss.*

Vln. I *ff* *pppp sub.* vary speed of trem. at random non trem. *gliss.*

Vln. II *ff* *pppp sub.* vary speed of trem. at random non trem. *gliss.*

Vla. *ff* *pppp sub.* vary speed of trem. at random non trem. *gliss.*

Vc. *ff* *pppp sub.* vary speed of trem. at random non trem. *gliss.*

Db. *ff* *pppp sub.*



149

Fl. 1 *ff* *gliss.*

Fl. 2 *ff* *gliss.*

Fl. 3 *ff* *gliss.*

Ob. 1 *ff* *gliss.*

Ob. 2 *ff* *gliss.*

Ob. 3 *ff* *gliss.*

Cl. 1 *ff* *gliss.*

Cl. 2 *ff* *gliss.*

Cl. 3 *ff* *gliss.*

Bsn. 1 *ff* *gliss.*

Bsn. 2 *ff* *gliss.*

Bsn. 3 *ff* *gliss.*

Hn. 1 *ff* *a*

Hn. 2 *ff* *a*

Hn. 3 *ff* *a*

Hn. 4 *ff* *a*

C Tpt. 1 *ff* *a*

C Tpt. 2 *ff* *a*

C Tpt. 3 *ff* *a*

Tbn. 1 *ff* *a*

Tbn. 2 *ff* *a*

Tbn. 3 *ff* *a*

Tba. *ff* *a*

Timp. *f*

Perc. 1 Bongos *f*

Perc. 2 Bass Drum *f*

Perc. 3 *f*

Hp. *ff* *a*

Vln. I *unstable (non-sounding) harm., molto sul pont.*

Vln. II *unstable (non-sounding) harm., molto sul pont.*

Vla. *unstable (non-sounding) harm., molto sul pont.*

Vcl. *unstable (non-sounding) harm., molto sul pont.*

Db. *unstable (non-sounding) harm., molto sul pont.*

153

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vc., Db.

gliss., *trém.*, *non arm. ord.*, *p sub.*, *ff*, *f*, *mf*, *mp*, *immediate downwards gliss.*, *3:2*, *7:4*, *trem.*, *non trem.*, *gliss.*

This page contains the musical score for instruments numbered 157 to 164. The instruments listed on the left are:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, Ob. 2, Ob. 3
- Cl. 1, Cl. 2, Cl. 3
- Bsn. 1, Bsn. 2, Bsn. 3
- Hn. 1, Hn. 2, Hn. 3, Hn. 4
- C Tpt. 1, C Tpt. 2, C Tpt. 3
- Tbn. 1, Tbn. 2, Tbn. 3, Tbn.
- Timp.
- Perc. 1, Perc. 2, Perc. 3
- Hp.
- Vln. I, Vln. II
- Vla.
- Vc.
- Db.

The score features various musical notations such as glissandos, chromatic glissandos, and hand-stopped glissandos. Dynamics include *ff*, *mp*, *p*, and *p sub.*. Performance instructions like "bent tone" and "hand-stopped gliss" are present. A large watermark "Not for Performance" is overlaid on the page.

160

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vc., Db.

Q [bend (linear gliss.)] gliss. *f p*

gliss. *ff* *rip* *harm. gliss. sempre* *chromatic gliss.* *side gliss.* *harm. gliss.* *jeté, ricochet ad lib.*

To Anvils

Q

169

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vcl., Db.

Handwritten annotations: *gliss.*, *hand-stopped gliss*, *remove hand*, *Lip gliss.*, *ord. gliss.*, *bent tone*, *ff*, *fff*, *p*, *mf*, *f*, *ff*, *fff*, *m.s.p.*, *independent trem. accel.*, *trem.*

173

R

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tbn., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vc., Db.

chromatic gliss., *gliss.*, irregular (broken gliss.), *ff*, *fff*, *fff* +++++, excessive bow pressure (scratching sound) measured (non trem.), *ff*, trem., *gliss.*, non trem.

This page of the orchestral score (page 30, measures 173-175) contains the following details:

- Measure 173:** A rehearsal mark **R** is present. The woodwinds (Flutes, Oboes, Clarinets) are marked with "chromatic gliss." and "gliss.". The brass (Horns, Trumpets, Trombones) begins with accents, with Horns marked *ff*. Percussion (Perc. 1-3) is marked *fff*. Harp (Hp.) is marked *fff* +++++. Violins (Vln. I and II) are marked "excessive bow pressure (scratching sound) measured (non trem.)". Violoncello (Vc.) and Double Bass (Db.) are marked "trem.". The strings have upward bowing arrows.
- Measure 174:** Continuation of the woodwind glissandi and brass accents. Horns are marked *fff*. Percussion continues with *fff*. Harp continues with *fff*. Violins continue with the "excessive bow pressure" instruction. Violoncello and Double Bass continue with "trem.". Upward bowing arrows are present in the strings.
- Measure 175:** Woodwinds continue with "gliss.". Brass accents continue. Horns are marked *fff*. Percussion continues with *fff*. Harp continues with *fff*. Violins are marked "6" above the notes. Violoncello and Double Bass are marked "non trem.". Upward bowing arrows are present in the strings.

176

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.