



4

AFI. *f* *poss.* *p* *f* *n*

E♭ Cl. *n* *ppp* *f* *p* *pp* *mp* *p* *mf* *n*

B Cl. *n* *sfz* *ppp* *f* *ppp* *mf* *pp* *p* *n* *pp* *f* 7:6

Hn. *p* *f* *ppp* *mf* *p* *mf*

B Tbn. *pp* *f* *pp* *f* *ppp* *mf*

Perc. *< f* *lv.* *pp* *Xco.* *mp* *lv.*

Vln. 1 *ppp* *sub.* *ff* *remove mute* *pp* *mst flautando senza sord.*

Vln. 2 *nat.* *pst* *nat.* *p* *mp* *p* *ff* *remove mute* *p* *fff* *pp* *mst flautando senza sord.*

Vc. *senza sord.* *ppp* *f* *sub.* *p* *f* *fff* *pst* *nat.* *psp* *pp* *f* *p*

Cb. *mf* *fff* *f* *fff* *p* *mfz*

medium/hard mallets

vib. ord.

remove mute

senza sord.

mst flautando

senza sord.

mst flautando

senza sord.

pst nat. psp

F

59

AFI *p* *dim. poco a poco a niente*

*piccolo* (balance picc., bel and horn)

*lightly accented*

*sub. ppp*

*senza sord.*

*fff* *p* *ff poss.* *fffz* *p*

*fff poss.* *f* *p*

*hard mallet*

*mf*

*poco sul pont. leggero*

*nat.* *9:5* *5:3* *3* *6:5* *6:5* *6:5* *6:5*

*sub. fff* *sub. ppp*

*nat.* *7* *5:3* *3* *3* *flautando* *senza vib.* *mst* *n*

*fff* *f* *fff*

*nat.* *7* *3* *5*

*sub. fff*

*nat.* *3* *5*

*sub. fff*

61 *rall.*

♩ = c.60

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.**: Piccolo, measures 61-64.
- E♭ Cl.**: E♭ Clarinet, featuring a complex rhythmic pattern of eighth notes with slurs and dynamic markings *pp* and *ppp*.
- B. Cl.**: Bass Clarinet, with notes and dynamic markings *n* and *pp*.
- Hn.**: Horn, with notes and dynamic markings *n*, *ppp poss.*, and *mf*.
- B. Tbn.**: Bass Trombone, mostly silent.
- Perc.**: Percussion, with notes and dynamic marking *mp*.
- Vln. 1**: Violin 1, with sixteenth-note patterns and dynamic markings *pp* and *mp*.
- Vln. 2**: Violin 2, with notes and dynamic markings *p*, *ppp*, *pp*, and *mp*.
- Ve.**: Viola, with notes and dynamic markings *pp*, *mp*, and *pp*.
- Cb.**: Cello, mostly silent.

Key performance instructions include *arco* for the Percussion part, *leggero nat.* for the Violin 2 part, and *mst* (muted) for the Violin 1 and Viola parts. The score also includes various dynamic markings such as *pp*, *ppp*, *mp*, and *mf*, along with articulation marks like *n* (natural) and *st* (sul tasto).

as well balanced and homogeneous as possible

Flute and clarinet should not overpower

118

senza vib.

Fl. *p* *ppp* *sim.* *mf* *ppp* *p* *sim.* *p* *pp* *sub. mf* *p* *pp* *mf*

A Cl. *p* *ppp* *sim.* *mf* *ppp* *p* *sim.* *p* *pp* *sub. mf* *p* *pp* *mf* *ppp*

B Cl. *p* *ppp* *sim.* *mf* *ppp* *p* *sim.* *p* *pp* *sub. mf* *p* *pp* *mf*

Hn. *p* *ppp* *sim.* *mf* *ppp* *p* *sim.* *p* *pp* *sub. mf* *p* *pp* *mf* *ppp*

B Tbn. remove mute *senza sord.* *ppp poss.* *f*

Perc. *p* *ppp* *sim.* *mf* *ppp* *p* *pp* *mf* *p* *pp* *pp* *mf* *ppp*

Vln. 1 *fff* *pp* *f* *n* *pizz.* *arco* *pp* *f*

Vln. 2 *senza vib. nat.* *st* *pp* *ppp* *sim.* *mf* *ppp* *p* *pp* *mf* *p* *pp* *mf* *ppp* *(st)*

Vc. *senza vib. mst* *st* *p* *ppp* *sim.* *mf* *ppp* *p* *pp* *mf* *p* *pp* *pp* *mf* *(st)*

Cb. *st* *p* *ppp* *sim.* *mf* *ppp* *p* *pp* *n* *nat.* *ff*

VIOLIN 1 RE-ENTRY MAY OCCUR AT ANY POINT IN BAR 118 OR 119 without warning, suddenly descend from highest possible pitch

Rapid (trill speed) left hand fingering on G string with unsynchronised and sporadic sharp, nervous up-bows sul tasto, molto flautando. Continue until 5/16 bar

31

AF. *f* *p* *ff* *f* *p*

E $\flat$  Cl. *f* *p* *ff* *f* *p*

BCl. *p* *ff* *f* *n* *p* *mf* *p*

Hn. *mf* *p* *f* *mf* *remove mute*

B Tbn. *p* *f* *mf*

Metal

Wood *f* *ff* *mf* *mf* *f* *ppp* *f* *p* *f* *pp* *f* *p*

Skin *p* *f* *f* *pp*

Vln. 1 *f* *p*

Vln. 2 *ppp* *ff*

Vc. *n* *sp* *nat.* *ppp* *ff*

Cb. *f* *p* *f* *mp* *ppp*

CUE BASS CLARINETS WANDERING  
AND TROMBONE SPEECH

CUE FLUTE/HORN WANDERING

142

Level of speech through instrument, by both horn player and trombonist, should always remain at a background level.

on cue, start independent accel/rall

AFI.

on cue, start independent accel/rall

BCL(2)

on cue, start independent accel/rall

BCL.

on cue, start independent accel/rall

Hn.

Trombonist stage whispers, alternately, texts 1 and 2 through instrument until cue.

1  
"The "tower of Babel" does not figure merely the irreducible multiplicity of tongues; it exhibits an incompleteness, the impossibility of finishing, of totalising, of saturating, of completing something on the order of edification, construction, system and architectonics."

2  
"Babel is the sign that every utterance or every text is riven by faults and fissures...rushing away into the vacuum formed by its own notes"

Skin

Vln. 1

Vln. 2

Vc.

Cb.