

'17—North

Ricardo Ferro

Program Notes

'17-North is a vignette of an unfocused sonic world, as though perceiving itself from the outside. The work observes a musical object, or perhaps the shadow of an object, not quite familiar, but somehow hyper-charged with emotion and recognition, and the tension that arises from this state of in-betweenness. Its sound is sparse and expansive, coming in and out of focus progressively, though always veiled with a whisper-like secretive quality. The work is unconventional in its development of ideas, ever-changing while retaining small whispers of previous material. It treats the orchestra in a manner akin to chamber music, with its intimate soloistic quality through much of the duration of the piece. The music is unable to fully engage with its own sound world, always watching from afar quietly, as though unable to recognize itself, and occasionally bursting in outbreaks from its tension. Its unfamiliar landscape looms large beyond its sound, its duration only a fading image of itself.

Program note by the composer.

'17 - NORTH

For Orchestra

Written for the Dallas Symphony Orchestra

Ricardo Ferro

2023

*Winner of the American Composers Orchestra Earshot Competition
Written for the Dallas Symphony Orchestra*

Duration: ca. 10:00"

Technical Notes

Aleatoric Passages

This work makes frequent use of aleatoric repeats. Such passages are denoted with repeat signs followed by a solid extension line for the duration of the passage (see mm. 3-5 Vln I). An additional conductor cue is included in the score to denote the end of such a repeat. Throughout these passages in the strings particularly, the section should not play together. In all cases, players should cut off abruptly with the conductor cue, regardless of whether or not they have finished playing a repetition of the passage in question.

Extension Beams

Throughout the work, extended beam lines are used to denote how long a gesture should be held/repeated (see mm. 1 Piano). In cases where the end of this gesture does not coincide with a barline, the duration is included in square brackets for clarification.

Quarter Tones

The use of quarter tones throughout the work is not meant to be exact in tuning. Approximations of these are acceptable.



Indicates that the note must be raised by a $\frac{1}{4}$ tone



Indicates that the note must be raised by a $\frac{3}{4}$ tones



Indicates that the note must be lowered by a $\frac{1}{4}$ tone



Indicates that the note must be lowered by a $\frac{3}{4}$ tones

Woodwinds/Brass

f.t - Flutter-tongue

+ - unpitched tongue popping/key clicks



- Jet Whistle (flutes)

Square noteheads denote unpitched air sounds (accompanied by a written indication). However, during passages that rapidly alternate between pitched/unpitched timbres, the following symbols serve as a short-hand indication for these techniques:

○ - unpitched (air sound)

● - pitched (ord.)

◐ - Half-pitched (airy tone)

Percussion/Piano/Harp

The use of 3 harmonicas, tuned in C, B, and Bb respectively, is necessary for this work. In addition to the aforementioned percussion setup, Perc. 1 and 3 require the use of one offstage tam-tam (medium size suggested, although not required) and one hand-held cymbal each. If the indication to strike the tam-tam with the hand-held cymbal is not possible, Perc. 1 should strike the tam-tam with a fairly hard beater, and Perc. 3 should use two cymbals.

Both the piano and harp require the use of a plectrum/plastic card to strum the strings when indicated, and a metal beater to touch against the vibrating strings to produce a buzzing tone.

Strings

Bow overpressure is indicated with a black wedge (▲) above the indicated notes. Tone should be entirely lost to noise at the apex of the wedge.

Harmonic trills are notated with an auxiliary solid diamond notehead along with the trill indication. For clarity, the indication (harmonic) is included above the trill mark. To perform these, the player must alternate between regular finger pressure on the written note and harmonic pressure on the auxiliary note, producing a rapid alternation between ord. and artificial harmonic sounds.

Square noteheads denote palm-muted notes. The strings must be entirely muted by the left hand so that, when bowing the note, only a toneless bow sound is produced. In some cases, the specific string on which the technique is to be performed is indicated directly above.

S.P - Sul Ponticello

M.S.P - Molto Sul Ponticello

S.T - Sul Tasto

M.S.T - Molto Sul Tasto

Instrumentation

Piccolo

2 Flutes

2 Oboes

1 English Horn

2 Bassoons

1 Contrabassoon

4 Horns

3 Trumpets in C (1st doubling Bb Piccolo Trumpet)

3 Trombones

1 Tuba

Timpani

3 Percussion

1- Tam Tam, hand-held crash cymbal, 3 wood-blocks, snare drum, harmonica in C, offstage tam tam

2- Tam Tam, hand-held crash cymbal, 4 floor toms, harmonica in B

3- Tam Tam, hand-held crash cymbal, bass drum, sizzle cymbal (suspended) harmonica in Bb, offstage tam tam

1 Harp

1 Piano

Strings

Score in C

'17—NORTH

4 Sussurando, Quasi ad lib. (♩ = c. 56)

2 3 4 5 6 (Cue end of aleatoric repeat) 3 4 G.P.

Piccolo
Flute 1.2
Oboe 1.2
Cor Anglais
Clarinet in B♭ 1.2
Bass Clarinet
Bassoon 1.2
Contrabassoon
Horn in F 1.2
Horn in F 3.4
Trumpet in C 1
Trumpet in C 2.3
Trombone 1.2
Trombone 3
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Piano
Harp

4 Sussurando, Quasi ad lib. (♩ = c. 56)

2 Stands
Violin I
gli altri
2 Stands
Violin II
gli altri
2 Stands
Viola
gli altri
1st Stand
Violoncello 2nd Stand
gli altri
Double Bass

4 Sussurando, Quasi ad lib. (♩ = c. 56)

2 3 4 G.P.

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'17—NORTH

senza accel**Poco più mosso**

8 **A** 9 10 11 12

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B_b 1
B. Cl.
Bsn 1
Cbsn

Hn in F 1.2
Hn in F 3.4
Tpt in C 1
Tpt in C 2.3
Tbn. 1.2
Tbn. 3
Tba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno
Hp

tam-tam beater
scrape metal beater, noisy timbre
superball mallet arco
(noisy timbre)
soft-mallets
ppp
[+ d] l.v.
tam-tam beater
superball mallet arco
l.v.
l.v.
[+ d]
scrape lowest string with plectrum
più ff
hit bottom strings with palm
8ba.
scrape bottom strings with plectrum
8ba.
hit bottom strings with palm
8ba.
scrape bottom strings with plectrum
8ba.
touch metal beater gently to vibrating strings
producing a buzzing tone
[+ d]
[+ d]
scrape bottom strings with plectrum
8ba.
molto ff
hit bottom strings with palm
8ba.

4 **A** 9 10 11 12

2 Stands
Vin I
gli altri
2 Stands
Vin II
gli altri
2 Stands
Vla
gli altri
1st Stand
Vc. 2nd Stand
gli altri
D. B.

M.S.P.
gliss.
M.S.P.
gliss.
M.S.P.
gliss.
solo
ff (harmonic)
overpressure
ff (harmonic)
gliss.
pp <>
pp <>
(div.) 2
ppp echo lontano
p — f > pp
as little pitch content
as possible
pizz.
palm-mute strings
(toneless bow sound)
Sul IV
arco
pp
as little pitch content
as possible
pizz.
palm-mute strings
(toneless bow sound)
Sul IV
arco
pp

'17—NORTH

B

17 19 20

Picc. Fl. 1.2 Ob. 1.2 C. A. Cl. in B♭ 1.2 B. Cl. Bsn. 1.2 Cbsn Hn in F 1.2 Hn in F 3.4 Tpt in C 1 Tpt in C 2.3 Tbn. 1.2 Tbn. 3 Tba Timp. Perc. 1 Perc. 2 Perc. 3 Pno Hp

[+d] l.v. [+] superball mallet l.v. [+] superball mallet [+] Bass Drum mf ppp tam-tam beater [+] hit bottom strings with palm (con ped.) sfz [+] hit bottom strings with palm 8ba.

C

3/4 ↓ (Cue end of aleatoric repeat) 22 23

B

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 339 340 341 342 343 344 345 346 347 348 349 349 350 351 352 353 354 355 356 357 358 359 359 360 361 362 363 364 365 366 367 368 369 369 370 371 372 373 374 375 376 377 378 379 379 380 381 382 383 384 385 386 387 388 389 389 390 391 392 393 394 395 396 397 398 399 399 400 401 402 403 404 405 406 407 408 409 409 410 411 412 413 414 415 416 417 417 418 419 419 420 421 422 423 424 425 426 427 427 428 429 429 430 431 432 433 434 435 436 437 437 438 439 439 440 441 442 443 444 445 446 446 447 448 448 449 449 450 451 452 453 454 455 456 456 457 458 458 459 459 460 461 462 463 464 465 466 466 467 468 468 469 469 470 471 472 473 474 475 476 476 477 478 478 479 479 480 481 482 483 484 485 486 486 487 488 488 489 489 490 491 492 493 494 495 496 496 497 498 498 499 499 500 501 502 503 504 505 506 506 507 508 508 509 509 510 511 512 513 514 515 515 516 517 517 518 518 519 519 520 521 522 523 524 525 525 526 527 527 528 528 529 529 530 531 532 533 534 535 535 536 537 537 538 538 539 539 540 541 542 543 544 545 545 546 547 547 548 548 549 549 550 551 552 553 554 555 555 556 557 557 558 558 559 559 560 561 562 563 564 565 565 566 567 567 568 568 569 569 570 571 572 573 574 575 575 576 577 577 578 578 579 579 580 581 582 583 584 585 585 586 587 587 588 588 589 589 590 591 592 593 594 595 595 596 597 597 598 598 599 599 600 601 602 603 604 605 605 606 607 607 608 608 609 609 610 611 612 613 614 615 615 616 617 617 618 618 619 619 620 621 622 623 624 625 625 626 627 627 628 628 629 629 630 631 632 633 634 635 635 636 637 637 638 638 639 639 640 641 642 643 644 645 645 646 647 647 648 648 649 649 650 651 652 653 654 655 655 656 657 657 658 658 659 659 660 661 662 663 664 665 665 666 667 667 668 668 669 669 670 671 672 673 674 675 675 676 677 677 678 678 679 679 680 681 682 683 684 685 685 686 687 687 688 688 689 689 690 691 692 693 694 695 695 696 697 697 698 698 699 699 700 701 702 703 704 705 705 706 707 707 708 708 709 709 710 711 712 713 714 715 715 716 717 717 718 718 719 719 720 721 722 723 724 725 725 726 727 727 728 728 729 729 730 731 732 733 734 735 735 736 737 737 738 738 739 739 740 741 742 743 744 745 745 746 747 747 748 748 749 749 750 751 752 753 754 755 755 756 757 757 758 758 759 759 760 761 762 763 764 765 765 766 767 767 768 768 769 769 770 771 772 773 774 775 775 776 777 777 778 778 779 779 780 781 782 783 784 785 785 786 787 787 788 788 789 789 790 791 792 793 794 795 795 796 797 797 798 798 799 799 800 801 802 803 804 805 805 806 807 807 808 808 809 809 810 811 812 813 814 815 815 816 817 817 818 818 819 819 820 821 822 823 824 825 825 826 827 827 828 828 829 829 830 831 832 833 834 835 835 836 837 837 838 838 839 839 840 841 842 843 844 845 845 846 847 847 848 848 849 849 850 851 852 853 854 855 855 856 857 857 858 858 859 859 860 861 862 863 864 865 865 866 867 867 868 868 869 869 870 871 872 873 874 875 875 876 877 877 878 878 879 879 880 881 882 883 884 885 885 886 887 887 888 888 889 889 890 891 892 893 894 895 895 896 897 897 898 898 899 899 900 901 902 903 904 905 905 906 907 907 908 908 909 909 910 911 912 913 914 915 915 916 917 917 918 918 919 919 920 921 922 923 924 925 925 926 927 927 928 928 929 929 930 931 932 933 934 935 935 936 937 937 938 938 939 939 940 941 942 943 944 945 945 946 947 947 948 948 949 949 950 951 952 953 954 955 955 956 957 957 958 958 959 959 960 961 962 963 964 965 965 966 967 967 968 968 969 969 970 971 972 973 974 975 975 976 977 977 978 978 979 979 980 981 982 983 984 985 985 986 987 987 988 988 989 989 990 991 992 993 994 995 995 996 997 997 998 998 999 999 1000 1000

'17—NORTH

34

Picc. f.t.

Fl. 1 2 > sf 5. cresc. poco a poco

Ob. 1 2 cresc. poco a poco

C. A.

Cl. in B♭ 1 2 cresc. poco a poco

B. Cl. cresc. poco a poco

Bsn. 1.2

Cbsn. a 2 sffz mp f mp

Hn in F 1.2

Hn in F 3.4

Tpt in C 1 (con sord.)

Tpt in C 2 3 mf (con sord.)

Tbn. 1.2

Tbn. 3

Tba

Timpani

Perc. 1 ff Wood Blocks Snare Drum

Perc. 2 ff

Perc. 3 ff scrape metal needle lightly against vibrating tam tam (slight tremolo effect) Tam Tam f mp l.v.

Pno

Hp

Vln I 1 (harmonic) ff

Vln I 2 ff gliss.

Vln II 1 ff gliss.

Vla 1

Vla 2

Solo jeté ff mp f

Vc. 1 ff overpressure progressively

D. B. 2 ff overpressure progressively

3

'17—NORTH

36

37

D

Sweeping $d = 70$
(Cue end of aleatoric repeat)

'17—NORTH

49

Picc. 1. *sfp* 5 *mf*

Fl. 1 *sfp* 5 *mf*

Ob. 1.2 *f* *mp*

C. A. *f* *mp*

Cl. in B♭ 1.2 *f* *mp*

B. Cl. 3 3 3

Bsn 1 2 *mp* 3 3 *f* 3 *mp*

Cbsn 3 3 *f* *mp*

Hn in F 1 2 *mf* *sffz* *fff*

Hn in F 3 4 *sffz* *fff* *fff* *fff*

Tpt in C 1 *sffz* *fff*

Tpt in C 2.3 *fff*

Tbn. 1.2 *mp* *sffz* *fff*

Tbn. 3 *mp* *sffz* *fff*

Tba *mp* *sffz* *fff*

Tim. *sffz* *fff*

Perc. 1 tam-tam beater [+ $\frac{d}{2}$] l.v.

Perc. 2 superball mallet [+ $\frac{d}{2}$] l.v.

Perc. 3 *mf* *mf*

Pno *sfp* [+ $\frac{d}{2}$]

Hp *gfp* [+ $\frac{d}{2}$]

Solo *ff*

Vln I *ff*

gli altri

Vln II 3 3 3 *mp*

Vln II 2 3 3 3 *mp*

Vla 3 3 *mp* unis. *jeté*

Solo *sfp* *unis. jeté*

Vc. *mp*

gli altri *mp*

D. B. *mp*

50

51

sffz mp 3 5 *ff*

sffz mp 3 5 *ff*

To Piccolo Trumpet (B♭)

52

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. in B♭ 1.2

B. Cl.

Bsn 1
2

Cbsn

Hn in F 1
2

Hn in F 3
4

Picc. Tpt in B♭

Tpt in C 2.3

Tbn. 1.2

Tbn. 3

Tba

Tim.

Perc. 1

Perc. 2

Perc. 3

Pno

Hp

Solo

Vln I

gli altri

1

Vln II

M.S.P.

pp

2

M.S.P.

pp

Vla

pp

Vc.

mp

D. B.

jeté

sfz

53

54

p

2.

bz

p

f

gloss.

p

f

3

mp

f

3

p

pp

M.S.P.

3

mp

pp

jeté

sfz

mp

f

mp

jeté

sfz

'17—NORTH

This figure shows three pages of a musical score, numbered 55, 56, and 57, arranged in a 4x10 grid. The top row contains Picc., Fl. 1.2, Ob. 1.2, C. A., Cl. in B♭ 1.2, B. Cl., Bsn 1, and Cbsn. The second row contains Hn in F 1, Hn in F 3.4, Picc. Tpt in B♭, Tpt in C 2.3, Tbn. 1, Tbn. 3, and Tba. The third row contains Timp., Perc. 1, Perc. 2, and Perc. 3. The bottom row contains Pno, Hp, Solo, Vln I, gli altri, Vln II, Vla, Vc., and D. B.

Page 55: Measures 1-4. Instruments play sustained notes or short patterns. Dynamics include *p*, *f*, *mp*, *mf*, *ppp*, *sffz*, and *sfz*.

Page 56: Measures 5-8. Instruments play sustained notes or short patterns. Dynamics include *p*, *f*, *mp*, *mf*, *ppp*, *sffz*, and *sfz*. Percussion parts specify tam-tam beater, superball mallet, and tam-tam.

Page 57: Measures 9-12. Instruments play sustained notes or short patterns. Dynamics include *p*, *f*, *mp*, *mf*, *ppp*, *sffz*, and *sfz*. Percussion parts specify tam-tam beater, superball mallet, and tam-tam.

58

59 **molto rit.**

F **3**/**4** **meno mosso** **4**/**4**

molto rit.

F **3**/**4** **meno mosso** **4**/**4**

'17—NORTH

molto rit....

61 **Sub. Pesante** $\text{♩} = 70$

63

molto rit.

64

65

Perc. 1 **Wood Block**
p *mf*

Perc. 2 **superball mallet**
mf

Perc. 3 **Tam Tam**
tam-tam beater
mf

Pno **sfpz**
hit bottom strings with palm
8ba (con ped.)

Hp **sfpz**
hit bottom strings with palm
8ba

4 **Sub. Pesante** $\text{♩} = 70$

molto rit.

Solo

Vln I **senza vib.**

gli altri

p **ff senza dim.**

Vln II **as little pitch content as possible pizz.**

M.S.P. **gliss.**

Vla **as little pitch content as possible pizz.**

M.S.P. **gliss.**

Vc. **arco (harmonic)**
pizz. (non div.)
gliss.

D. B. **as little pitch content as possible pizz.**

66

G ↓ **Lento** ♩ = 40
(Cue end of
5 aleatoric repeat) 68

69

70

Picc.

Fl. 1

Ob. 1.2

C. A.

Cl. in B♭ 1.2

B. Cl.

Bsn 1.2

Cbsn

Hn in F 1.2

Hn in F 3.4

Picc. Tpt in B♭

Tpt in C 2.3

con sord.

Tbn. 1.2

mf fff con sord.

Tbn. 3

mf fff con sord.

Tba

mf fff con sord.

Timp.

Perc. 1

Take Harmonica

Perc. 2

Take Harmonica

Perc. 3

Sizzle Cymbal
soft-mallets

ppp

Pno

fff

Hp

fff

G ↓ **Lento** ♩ = 40
(Cue end of
5 aleatoric repeat)

Solo

molto vib.

Vln I

gli altri

1 Vln II

2 Vln II

Vla

fff

punta d'arco
M.S.T

[+ d]

Vc.

fff

ppp pp pppp

punta d'arco
M.S.T

[+ d]

D. B.

fff

ppp pp pppp

ppp

gliss.

p ppp

'17—NORTH

71

Picc. *a 2* [+ ♫]

Fl. 1.2 *f.t* toneless air sound

Ob. 1.2

C. A.

Cl. in B♭ 1.2 *a 2* toneless air sound

B. Cl. *fff* toneless air sound

Bsn 1.2 *ppp* senza cresc. toneless air sound

Cbsn

Hn in F 1.2

Hn in F 3.4

Picc. Tpt in B♭

Tpt in C 2.3

Tbn. 1 2 *mp* *pp*

Tbn. 3 *mp* *pp*

Tba

Timpani

Perc. 1

Perc. 2

Perc. 3 *l.v.* soft-mallets

Pno

Hp

4

Solo

Vln I

gli altri

Vln II

Vla palm-mute strings producing a toneless bow sound *Sul IV* [+ ♫]

Vc. palm-mute strings producing a toneless bow sound *Sul IV* [+ ♫]

D. B. palm-mute strings producing a toneless bow sound *Sul IV* [+ ♫]

4

H Unsettlingly still, da lontano

75 76 78 **5** **4**

Picc. a2 [+ d]
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B♭ 1.2 a2
B. Cl.
Bsn 1.2
Cbsn
Hn in F 1.2
Hn in F 3.4
Picc. Tpt in B♭
Tpt in C 2.3
Tbn. 1 2 1. mp — pp
Tbn. 3 2. mp — pp
Tba
Tim.
Perc. 1
Perc. 2
Perc. 3
Pno
Hp
H Unsettlingly still, da lontano **5** **4**

Piccolo Trumpet (B♭)
solo, molto rubato
straight mute
half-valve
mf

Harmonica (C)
low end cluster (inhale)
8va

Harmonica (B)
emerge as imperceptibly as possible
low end cluster (inhale)
8va

l.v.

palm-mute strings [+ d]
producing a toneless bow sound
Sul IV

palm-mute strings [+ d]
producing a toneless bow sound
Sul IV

palm-mute strings [+ d]
producing a toneless bow sound
Sul IV

80 

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. in B♭ 1.2

B. Cl.

Bsn 1.2

Cbsn

Hn in F 1.2

Hn in F 3.4

Picc. Tpt in B♭

Tpt in C 2.3

Tbn. 1
2

Tbn. 3

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno

Hp



Solo

Vln I

gli altri

I

Vln II

2

Vla

Vc.

D. B.

81

82

83



84

3 **4**

87

I

Fl. 1.2
Ob. 1.2
C. A.
Cl. in B \flat 1.2
B. Cl.
Bsn. 1.2
Cbsn.

Hn in F 1.2
Hn in F 3.4
Picc. Tpt in B \flat
fff
Tpt in C 2.3
Tbn. 1
Tbn. 3
Tba

Tim. **ffff**
[Tam-Tam]
strike tam tam with
a cymbal

Perc. 1 **ffff**
mp [Tam-Tam]
strike tam tam with
a cymbal

Perc. 1 **ffff**
mp [Tam-Tam]
strike tam tam with
a cymbal

Perc. 2 **ffff**
mp [Tam-Tam]
strike tam tam with
a cymbal

Perc. 2 **ffff**
mp [Tam-Tam]
strike tam tam with
a cymbal

Perc. 3 **ffff**
mp [Tam-Tam]
strike tam tam with
a cymbal

Pno

Hp

3 **4**

I

89

3 **4**

Vln I **unis.** **ffffz**
as little pitch content
as possible
pizz.

Vln II **unis.** **ffffz**
as little pitch content
as possible
pizz.

Vla **ffffz**
as little pitch content
as possible
pizz.

Vc. **ffffz**
as little pitch content
as possible
pizz.

D. B. **ffffz**

'17—NORTH

97 **2** **4** 100 **3** **J** **4** 103 **4**

Picc. Fl. 1.2 Ob. 1.2 C. A. Cl. in B♭ 1.2 B. Cl. Bsn 1.2 Cbsn

Hn in F 1.2 Hn in F 3.4 Picc. Tpt in B♭ Tpt in C 2.3 Tbn. 1.2 Tbn. 3 Tba

Timp.

Perc. 1 Perc. 2 Perc. 3 Pno Hp

Vln I Vln II Vla Vc. D. B.

2 **4** **3** **J** **4** **4**

Dynamic markings and performance instructions:

- Measure 97: f.t. toneless air sound
- Measure 100: **J**
- Measure 103: a 2 toneless air sound
- Measure 103: ppp senza cresc. toneless air sound
- Measure 103: tam-tam beater
- Measure 103: Tam. superball mallet
- Measure 103: Sizzle Cymbal soft-mallets
- Measure 103: hit bottom strings with palm **8ba** (con ped.)
- Measure 103: scrape bottom strings with plectrum **8ba** poco sf
- Measure 103: hit bottom strings with palm **8ba**

'17—NORTH

4 3 4 3 4 K

Picc. a2 [+ d]

Fl. 1.2

Ob. 1.2

C. A.

Cl. in Bb 1.2 a2 sffffz

B. Cl. o 2 sffffz

Bsn 1.2 sffffz

Cbsn sffffz

Hn in F 1.2 sffffz

Hn in F 3.4 sffffz

Picc. Tpt in Bb

Tpt in C 2.3

Tbn. 1.2

Tbn. 3

Tba

Tim.

Perc. 1 [d.] scrape metal needle lightly l.v. fff strike tam tam with a cymbal walk backstage

Harmonica (B) 8va

Perc. 2 8va mp fff strike tam tam with a cymbal walk backstage

Perc. 3 [+ d.] l.v. fff

Pno [+ d.] poco ff ma sempre sotto voce [d.]

Hp [+ d.] hit bottom strings with palm 8ba (con ped.) touch metal beater gently to vibrating strings producing a buzzing tone

scrape bottom strings with plectrum 8ba poco ff ma sempre sotto voce [d.]

hit bottom strings with palm 8ba touch metal beater gently to vibrating strings producing a buzzing tone

4 3 4 3 4 K

Vln I as little pitch content as possible pizz.

Vln II as little pitch content as possible pizz.

Vla as little pitch content as possible pizz.

Vc. as little pitch content as possible pizz.

D. B. sffffz

110 111 G.P 112 3 4 G.P 4 L **meno mosso** 115 116

Picc. Fl. 1.2 Ob. 1.2 C. A. Cl. in B♭ 1.2 B. Cl. Bsn. 1.2 Cbsn.

Hn in F 1.2 Hn in F 3.4 Picc. Tpt in B♭ Tpt in C 2.3 Tbn. 1.2 Tbn. 3 Tba. Timp.

Perc. 1 Perc. 2 Perc. 3

Pno [+ d] Poco *sforzando* ma sempre sotto voce [+ d] hit bottom strings with palm *8ba* (con ped.) touch metal beater gently to vibrating strings producing a buzzing tone

Hp [+ d] scrape bottom strings with plectrum *8ba* (con ped.) Poco *sforzando* ma sempre sotto voce [+ d] hit bottom strings with palm *8ba* touch metal beater gently to vibrating strings producing a buzzing tone

Vln I Vln II Vla. Vcl. D. B.

G.P 3 4 G.P 4 L **meno mosso**

as little pitch content as possible pizz. *sforz.*
as little pitch content as possible pizz. *sforz.*

117 G.P 118 119 120 '17—NORTH M 122

Picc.

Fl. 1.2

Ob. 1.2

C. A.

Cl. in Bb 1.2

B. Cl.

Bsn 1.2

Cbsn

Hn in F 1.2

Hn in F 3.4

Picc. Tpt in Bb

Tpt in C 2.3

Tbn. 1.2

Tbn. 3

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno

Hp

Vln I

Vln II

Vla

Vc.

D. B.

strike tam tam with a cymbal
fff

superball mallet
ppp

poco *sf* ma sempre sotto voce

hit bottom strings with palm
8ba (con ped.)

touch metal beater gently to vibrating strings producing a buzzing tone

[+ d]

poco *sf* ma sempre sotto voce

hit bottom strings with palm
8ba (con ped.)

touch metal beater gently to vibrating strings producing a buzzing tone

[+ d]

scrape bottom strings with plectrum
8ba

poco *sf* ma sempre sotto voce

hit bottom strings with palm
8ba

touch metal beater gently to vibrating strings producing a buzzing tone

G.P

M

ppp

mp

mp

123 124 125 126 127

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. in B_b 1.2
B. Cl.
Bsn 1.2
Cbsn

Hn in F 1.2
Hn in F 3.4
Picc. Tpt in B_b
Tpt in C 2.3
Tbn. 1.2
Tbn. 3
Tba

Timp.
Perc. 1
Perc. 2
Perc. 3

Pno
[+ d]
hit bottom strings with palm
8ba. (con ped.)

poco **s**f ma sempre sotto voce

[+ d]
scrape bottom strings with plectrum
8ba.

touch metal beater gently to vibrating strings
producing a buzzing tone

Hp
[+ d]
hit bottom strings with palm
8ba.

poco **s**f ma sempre sotto voce

[+ d]
touch metal beater gently to vibrating strings
producing a buzzing tone

Vin I
Vin II
Vla
Vc
D. B.

ppp
mp

l.v.