

Mendeleev I: Rough Ritual

for Flute (doubling piccolo), Bass Clarinet, Piano, Violin, Cello, Mezzo-Soprano and Percussion

David Pocknee

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Explanatory Notes

Programme Note

This piece is a setting of a self-contained group of phonemes, seen in the table below. This group of words was chosen for its timbral qualities and set accordingly. It is not a piece about the Periodic Table.

The Periodic Table¹

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---------------------|--|---------------------|--|----------------------|--|------------------------|--|-------------------------|--|---------------------|--|----------------------|--|---------------------|--|---------------------|--|-----------------------|--|----------------------|--|----------------------|--|----------------------|--|----------------------|--|----------------------|--|----------------------|--|---------------------|--|------------------|--|
| | Groups | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | S 1 | | | | | | | | | | | | p 13 | | 14 | | 15 | | 16 | | 17 | | 18 | | | | | | | | | | | | | |
| 1 | | | | | | | | | | | | | 1 | | | | | | | | 2 | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | H | | | | | | | | He | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | Hydrogen 1.008 | | | | | | | | Helium 4.003 | | | | | | | | | | | | | | | |
| 2 | 3 | | 4 | | | | | | | | | | | | 5 | | 6 | | 7 | | 8 | | 9 | | 10 | | | | | | | | | | | |
| | Li | | Be | | | | | | | | | | | | B | | C | | N | | O | | F | | Ne | | | | | | | | | | | |
| | Lithium 6.941 | | Beryllium 9.012 | | | | | | | | | | | | Boron 10.811 | | Carbon 12.011 | | Nitrogen 14.007 | | Oxygen 15.999 | | Fluorine 18.998 | | Neon 20.180 | | | | | | | | | | | |
| 3 | 11 | | 12 | | | | | | | | | | | | 13 | | 14 | | 15 | | 16 | | 17 | | 18 | | | | | | | | | | | |
| | Na | | Mg | | | | | | | | | | | | Al | | Si | | P | | S | | Cl | | Ar | | | | | | | | | | | |
| | Sodium 22.990 | | Magnesium 24.306 | | | | | | | | | | | | Aluminium 26.982 | | Silicon 28.086 | | Phosphorus 30.974 | | Sulphur 32.065 | | Chlorine 35.453 | | Argon 39.948 | | | | | | | | | | | |
| 4 | 19 | | 20 | | 21 | | 22 | | 23 | | 24 | | 25 | | 26 | | 27 | | 28 | | 29 | | 30 | | 31 | | 32 | | 33 | | 34 | | 35 | | 36 | |
| | K | | Ca | | Sc | | Ti | | V | | Cr | | Mn | | Fe | | Co | | Ni | | Cu | | Zn | | Ga | | Ge | | As | | Se | | Br | | Kr | |
| | Potassium 39.098 | | Calcium 40.078 | | Scandium 44.956 | | Titanium 47.88 | | Vanadium 50.942 | | Chromium 51.996 | | Manganese 54.938 | | Iron 55.847 | | Cobalt 58.933 | | Nickel 58.69 | | Copper 63.546 | | Zinc 65.39 | | Gallium 69.723 | | Germanium 72.61 | | Arsenic 74.922 | | Selenium 78.96 | | Bromine 79.904 | | Krypton 83.80 | |
| 5 | 37 | | 38 | | 39 | | 40 | | 41 | | 42 | | 43 | | 44 | | 45 | | 46 | | 47 | | 48 | | 49 | | 50 | | 51 | | 52 | | 53 | | 54 | |
| | Rb | | Sr | | Y | | Zr | | Nb | | Mo | | Tc | | Ru | | Rh | | Pd | | Ag | | Cd | | In | | Sn | | Sb | | Te | | I | | Xe | |
| | Rubidium 85.468 | | Strontium 87.62 | | Yttrium 88.906 | | Zirconium 91.224 | | Niobium 92.906 | | Molybdenum 95.94 | | Technetium (98) | | Ruthenium 101.07 | | Rhodium 102.906 | | Palladium 106.42 | | Silver 107.868 | | Cadmium 112.411 | | Indium 114.82 | | Tin 118.71 | | Antimony 121.76 | | Tellurium 127.60 | | Iodine 126.905 | | Xenon 131.29 | |
| 6 | 55 | | 56 | | 71 | | 72 | | 73 | | 74 | | 75 | | 76 | | 77 | | 78 | | 79 | | 80 | | 81 | | 82 | | 83 | | 84 | | 85 | | 86 | |
| | Cs | | Ba | | Lu | | Hf | | Ta | | W | | Re | | Os | | Ir | | Pt | | Au | | Hg | | Tl | | Pb | | Bi | | Po | | At | | Rn | |
| | Caesium 132.905 | | Barium 137.327 | | Lutetium 174.967 | | Hafnium 178.49 | | Tantalum 180.948 | | Tungsten 183.85 | | Rhenium 186.207 | | Osmium 190.2 | | Iridium 192.22 | | Platinum 195.08 | | Gold 196.967 | | Mercury 200.59 | | Thallium 204.383 | | Lead 207.2 | | Bismuth 208.980 | | Polonium (209) | | Astatine (210) | | Radon (222) | |
| 7 | 87 | | 88 | | 103 | | 104 | | 105 | | 106 | | 107 | | 108 | | 109 | | 110 | | 111 | | 112 | | 113 | | 114 | | 115 | | 116 | | 117 | | 118 | |
| | Fr | | Ra | | Lr | | Rf | | Db | | Sg | | Bh | | Hs | | Mt | | Ds | | Rg | | Uub | | Uut | | Uuq | | Uup | | Uuh | | Uuhs | | Uuht | |
| | Francium (223) | | Radium 226.025 | | Lawrencium (260) | | Rutherfordium (261) | | Dubnium (262) | | Seaborgium (263) | | Bohrium (262) | | Hassium (265) | | Meitnerium (266) | | Darmstadtium (111) | | Roentgenium (112) | | Ununbium (113) | | Ununtrium (114) | | Ununpentium (115) | | Ununhexium (116) | | Ununseptium (117) | | Ununoctium (118) | | | |
| | | | | | f | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | Lanthanoid series | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | 57 | | 58 | | 59 | | 60 | | 61 | | 62 | | 63 | | 64 | | 65 | | 66 | | 67 | | 68 | | 69 | | 70 | | | | | |
| | | | | | La | | Ce | | Pr | | Nd | | Pm | | Sm | | Eu | | Gd | | Tb | | Dy | | Ho | | Er | | Tm | | Yb | | | | | |
| | | | | | Lanthanum 138.906 | | Cerium 140.115 | | Praseodymium 140.908 | | Neodymium 144.24 | | Promethium (145) | | Samarium 150.36 | | Europium 151.965 | | Gadolinium 157.25 | | Terbium 158.925 | | Dysprosium 162.50 | | Holmium 164.93 | | Erbium 167.26 | | Thulium 168.934 | | Ytterbium 173.04 | | | | | |
| | | | | | Actinoid series | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | 89 | | 90 | | 91 | | 92 | | 93 | | 94 | | 95 | | 96 | | 97 | | 98 | | 99 | | 100 | | 101 | | 102 | | | | | |
| | | | | | Ac | | Th | | Pa | | U | | Np | | Pu | | Am | | Cm | | Bk | | Cf | | Es | | Fm | | Md | | No | | | | | |
| | | | | | Actinium (227) | | Thorium 232.038 | | Protactinium 231.036 | | Uranium 238.029 | | Neptunium 237.048 | | Plutonium (244) | | Americium (243) | | Curium (247) | | Berkelium (247) | | Californium (251) | | Einsteinium (252) | | Fermium (257) | | Mendelevium (258) | | Nobelium (259) | | | | | |

Recently reported elements gaps indicate the elements have not been made yet.
New elements are given temporary names related to their atomic numbers, for example Uut,
element 113, is called Ununtrium.

¹ Rob Lewis and Wynne Evans, *Chemistry* (Basingstoke, 2006), inside cover

General

The piece is scored for: Flute (doubling piccolo), Bass Clarinet, Piano, Violin, Cello, Mezzo-Soprano and Percussion (Tam-Tam, Snare Drum, Guero, Bass Drum and Vibraphone)

Any arrows used indicate that a smooth transition should be made between the two sounds indicated over the length of the arrow. The snare drum should be placed as close to the piano as possible, in order for the snares to react to resonances from the piano.

Piccolo/Flute/Bass Clarinet

At various sections in the piece, the piccolo, flute and bass clarinet have an extra one line staff to read. The notes on this staff indicate the player should blow into the instrument, creating a pitchless noise. This notation is used to enable simultaneous blowing and key slaps.

=A crossed notehead on the main staff indicates that the notes should be played as key slaps.

=A zigzag symbol on a note indicates that it should be fluttertongued as fast as possible.

Percussion

In the snare part the following symbols are used:

= Quick striking motion across the head of the drum, only briefly stroking the skin.

= The notated rhythm should be created by placing the brush on the head of the drum and moving it from side to side in time with the rhythm encompassed by the phrase mark.

= The brush should be placed near the outside of the head of the drum and the rhythm encompassed by the phrase mark created through moving the brush in a circular motion around the outer edge of the head.

=A zigzag symbol on a note indicates that a roll should be performed that is as fast as possible.

The vibraphone should be used without motor and all notes played on it should be bowed.

The Tam-Tam should be used with a Tam-Tam beater; the snare with wire brushes and the Bass drum with two heavy beaters.

All dynamics for the percussion are approximate and care should be taken not to drown out the other instruments, especially with the bass drum and tam-tam.

Piano

=This symbol indicates that the player should silently depress the all the keys within the compass of their right forearm, starting at the lowest note indicated and stretching as far as their arm allows. This should be accomplished in good time before the striking of keys occurs with the left hand.

=Any harmonic symbols indicate that the player should touch the strings of the notes indicated approximately 30-40 centimeters from the base of the strings and then strike the corresponding keys to create an irregular-sounding cluster of harmonics with a sound similar to that produced by a ring modulator .

Mezzo-Soprano

The text is taken directly from the Periodic Table, seen above. In some places, such as the vocal solo, the text has been cut-up to such a degree that the pronunciation of the de-contextualised phonemes is unclear. In these places the text is also accompanied by the a transcription of the phoneme using the International Phonetic Alphabet (see over page).

The pronunciation of the suffix 'ine' as 'een' (as in 'sardine') rather than 'ine' (as in 'mine') is preferred. This is applicable to words such as 'Bromine' and 'Iodine'.

All the text should be over-enunciated in order to emphasize the timbral qualities of the phonemes.

All notes with crossed noteheads should be either spoken or whispered, sometimes these are combined with pitched notes, which are always notated with normal noteheads

The vocal solo includes places to breathe, marked 'Breathe (audible)'. In these places a loud breath, which is audible to the audience should be taken

Sample of the International Phonetic Alphabet²:

| Vowels | Sample words |
|---|--|
| <i>Short</i> | |
| /ɪ/ | hid, bit, lick |
| /ɛ/ /e/ | head, bet, wreck |
| /æ/ | had, bat, lack |
| /ʌ/ | thud, but, luck |
| /ɒ/ | rod, pot, lock |
| /ʊ/ | hood, put, look |
| <i>Long</i> | |
| /i:/ /i:/ /i:/ | heed, beat, bee |
| /ɜ:/ /ɜ:/ | heard, pert, burr |
| /ɑ:/ /ɑ:/ | hard, part, bar |
| /ɔ:/ /ɔ:/ | hoard, bought, pore, poor, paw |
| /u:/ /u:/ /u:/ | food, boot, boo |
| <i>Diphthongs</i> | |
| /eɪ/ /eɪ/ | fade, bait, bay |
| /aɪ/ /aɪ/ | hide, bite, buy |
| /ɔɪ/ /ɔɪ/ | void, quoit, boy |
| /oʊ/ /əʊ/ /oʊ/ | hoed, boat, dough |
| /aʊ/ /aʊ/ | loud, bout, bough |
| /ɪə/ | feared, beard, beer |
| /ɛə/ | fared, bared, bare, bear |
| /ʊə/ | toured, lure |
| /jʊ/ /jʊ:/ | hewed, cute, due, dew, few |
| <i>Indeterminate (only in unstressed syllables)</i> | |
| /ə/ | (first syllable of:) above, parade, correct (second syllable of:) China, better, carrot |

| Consonants | Sample words (1) | (2) | (3) |
|-----------------------------|---------------------|------------------|---------------|
| <i>Voiceless plosives</i> | | | |
| /p/ | peer, paw | leper, rapid | rip, loop |
| /t/ | tier, tore | letter, baton | writ, loot |
| /k/ | core, keel | wrecker, icon | rick, Luke |
| <i>Voiced plosives</i> | | | |
| /b/ | beer, bore | pebble, rabid | rib, cube |
| /d/ | dear, door | redder, idol | rid, rude |
| /g/ | gear, gore | beggar, eagle | rig, dog |
| <i>Voiceless affricate</i> | | | |
| /tʃ/ /tʃ/ | cheer, chore | lecher, catcher | rich, pouch |
| <i>Voiced affricate</i> | | | |
| /dʒ/ /dʒ/ | jeer, jaw | ledger, badger | ridge, rage |
| <i>Voiceless fricatives</i> | | | |
| /f/ | fear, four | heifer, offer | whiff, roof |
| /θ/ | thaw, theme | method, Ethel | myth, tooth |
| /s/ | sear, saw | lesser, acid | miss, loose |
| /ʃ/ /ʃ/ | sheer, shore | pressure, ration | dish, gauche |
| /h/ | hear, hoar | — | — |
| <i>Voiced fricatives</i> | | | |
| /v/ | veer, vaunt | ever, liver | live, move |
| /ð/ | there, thy | leather, other | lithe, soothe |
| /z/ | zeal, zone | resin, dozen | fizz, lose |
| /ʒ/ /ʒ/ | — | measure, closure | — |
| <i>Nasals</i> | | | |
| /m/ | mere, more | lemon, simmer | rim, room |
| /n/ | near, nor | venom, sinner | win, spoon |
| /ŋ/ | — | hanger, singer | ring, rang |
| <i>Approximants</i> | | | |
| /l/ | leer, law | melon, miller | will, rule |
| /r/ /r/ /r/ | rear, raw | heron, mirror | — |
| /w/ | weir, war | away, bewilder | — |
| /j/ /j/ | year, your | beyond | — |

² John Clarke and Colin Yallop, *An Introduction to Phonetics and Phonology* (Oxford, 1999), 427 and 428

Violin/Cello

In several places the normal, 5 line violin and cello staves are accompanied by a single lined staff above them. This staff indicates that the player should bow on the bridge of the instrument, creating a pitchless noise. This notation is used in order that independent actions can occur simultaneously in the left hand.

In Rehearsal Mark H a hybrid of the two has been created because of the quick, seamless transitions needed between the two styles of playing in this section.

sul ponticello, *normale*, and *sul tasto* have been abbreviated to 'SP', 'N' and 'ST' in order to preserve legibility where there are a number of quick transitions in a short period of time. In addition to these, 'XSP' is also used, indicating extreme *sul ponticello* which is much closer to the bridge and carries much more of a noise element than conventional *sul pont.*

=Crossed noteheads on the normal staff indicate that the string should be struck forcefully by the fingers of the left hand at the pitch indicated to create a light, percussive, pitched sound.

=Square noteheads indicate a rough and harsh noise sound, achieved by applying excessive bow pressure to the strings. A transition between a normal sound and this is indicated both by the use of arrows and the instruction 'Increase bow pressure'.

= A zigzag symbol on the stem of a note indicates tremolo bowing as fast as possible.

Mendelev I: Rough Ritual

David Pocknee

♩=70, Relentless, Ritualistic

Flute

Bass Clarinet in B \flat

Guero

Bass Drum

Snare Drum

Tam-tam

Vibraphone

Piano

Mezzo-soprano

Violin

Violoncello

wire brushes, snare off

Let Tam-Tam ring on

Bowed

No Pedal - Silently depress an arms' length of keys (see notes)

All 'iums' should be a gradual transition moving from the mouth at its most broad to pursed lips, bringing out overtones

He - l - ium, Li - th - ium, Be³-ryl - ium, So - d - ium, Mag - ne - s - ium, Po - tass - ss

♩=70, Relentless, Ritualistic

A Little Faster, Approx ♩=80

Fl.

B. Cl.

S. D.

T.-t.

Pno.

p

mf

mf

sf

sf

sf

sf

(8)

M.S.

ium, Ca - - l - c - ium, - Ru - bid - - ium, Stont - ium, _____

sf

p

p

A Little Faster, Approx ♩=80

Vln.

Vc.

Fl. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{4}$
p *ff*

B. Cl. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{4}$
f *p* *ff*

S. D. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{4}$
snare on *mf* *mf*

T.-t. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{4}$
mf

Pno. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{4}$
ff *ff* *ff* *ff* *ff*

M.S. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{4}$
mf *ff* *p* *ff* *p* *ff*
ium, Cae - s - ium, Bar - r - ium, Fra - n - c - ium, Ra - di -

Vln. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{4}$
ff *p* *ff*

Vc. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{4}{4}$
p *ff*

Fl. *mf*

key slaps (see notes)

f *ff* *f* *ff*

B. Cl. *f*

key slaps (see notes)

f *ff* *f* *ff*

S. D. Wire brushes, Snare on *pp*

T.-t. *mf*

Pno. Hold until resonances have died away.

M-S. (8).....

f *f* *f* *f*

Vin. *f*

see notes

Vc. *f*

see notes

A

ium. He _

**Gradually lifting bow off bridge and moving towards extreme sul pont. (XSP) so that a tiny amount of the fingered pitches creep in.

This musical score page features five staves for different instruments: Flute (Fl.), B. Clarinet (B. Cl.), Saxophone (S. D.), Violin (Vln.), and Violoncello (Vc.). The music is written in a 4/4 time signature with various changes to 3/4, 6/4, and 5/4. The Flute and B. Clarinet parts include complex rhythmic patterns with slurs and dynamic markings such as *f* and *pp* to *ff*. The Saxophone part features a melodic line with dynamics ranging from *pp* to *ppp*. The Violin and Violoncello parts have intricate rhythmic figures with triplets and slurs, marked with *f* and *p*. The score is presented in a clean, professional layout with clear notation and dynamic markings.

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

B. Cl.

S. D.

M. S. *pp* *ff*
Hissing
Sssss

Vln. *mf* *p* *mf* *fff*
XSP

Vc.

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

Vocal Solo, as fast as possible (No slower than ♩=160), Freely

Slightly Slower

M-S. *Spoken* *f* Bo -ron Car -bo Bor Ni Car -bo Bor Ni Car ge Car Ni ge ge Car Ni ge bon Car Ni C ge N C N gen *Breath (audible)* *mf* O Bor Bor Ni -tro Car -bo Car -bo Ni Car tro gen Ni Car -bon

Slightly Slower Still

Slower Still

M-S. *Breath (audible)* O ge ge Fluo -ri gen Ni Flx y rine ge rine Ox -y Fluo gen *Breath (audible)* O ge rine ge Fluo -ri gen Ne Fluo ge rine Ox Ne -on Fluor Ox *Breath (audible)* *ff* g l f l r l x / - o - ee - o

M-S. *mf* *ff* *mf* *Breath (audible)* n f l r g r l r x - o - ee - u x Fluo ge ge Ne _ Fl e ge ge f l luo Ne li lu fa Ne m l li li fu lo li li li lu lu co lay la fu la li li li li li c luo co lo *Breath (audible)*

M-S. *Breath (audible)* *Whispering* *f* *Breath (audible)* *mf* *f* li c li li li li co li co li li li li s ph l r c s ph l r c ul f s con _ ph s ph s c l r s c u -

Accelerate to as fast as possible

accel.

M-S. *mf* *f* *Breath (audible)* *Spoken* *mf* *fff* i - o s l f l c c s c l c s f l go pho sul - fur chlo su pho go Ar - go Si - li Chlo pho su gon Chlo -ri li - con Sul - fur Ar -gon

B ♩ = 120

Fl.

B. Cl.

T.-t.

Vibr.

Pno.

M.-S.

Vln.

Vc.

fff *mf* *ff* *f* *ff* *mf* *mf* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

bowed

Let each Tam-Tam strike ring on, do not dampen

No pedal

silently depressed an arms length of keys from the bottom C indicated

Hold for as long as possible

detached Sc - a - nd - ium, Ti - ta - n - ium, Va - na

5 *7* *6* *5* *6* *7* *3* *2* *3* *2* *5* *7* *3* *2*

N *SP* *N* *SP* *N* *SP* *N* *SP* *N* *SP* *N*

Detailed description of the musical score: The score is for page 8 of a piece. It features a multi-measure rest of 8 measures for the woodwinds and strings. The vocal line (M.-S.) has lyrics: "Sc - a - nd - ium, Ti - ta - n - ium, Va - na". The music includes various dynamics such as *fff*, *ff*, *f*, *mf*, and *ff*. There are also performance instructions like "bowed", "Let each Tam-Tam strike ring on, do not dampen", "No pedal", and "silently depressed an arms length of keys from the bottom C indicated". The score includes fingerings (5, 7, 6, 5, 6, 7, 3, 2) and articulation marks (N, SP). The tempo is marked as ♩ = 120.

Fl. *mf* *ff* *mf*

B. Cl. *p* *ff*

T-t. *f* *mf* *mf*

Pno. *sf* *sf* *sf* *p*

M-S. d - ium, _ Chro - m - ium, _ Y - ttr - ium _

Vln. SP N. S.P. *ff*

Vc. *ff* N SP N

The score is for a 7-part ensemble. The Flute part features a melodic line with dynamics *mf*, *ff*, and *mf*. The Bass Clarinet part starts *p* and reaches *ff* with a complex rhythmic pattern. The Trombone part has accents and dynamics *f*, *mf*, and *mf*. The Piano part provides harmonic support with *sf* and *p* dynamics. The Mezzo-Soprano part has lyrics: "d - ium, _ Chro - m - ium, _ Y - ttr - ium _". The Violin part includes markings SP, N., and S.P. with a *ff* dynamic. The Viola part includes markings N, SP, and N with a *ff* dynamic. The score is in 2/4 time and changes to 3/4, 5/8, 6/4, and 7/8 time signatures.

This musical score page features seven staves for different instruments and a vocal line. The time signature changes from 7/8 to 6/4 and then to 3/4. The Flute (Fl.) and Bass Clarinet (B. Cl.) parts include dynamic markings of *pp* and *ff*, with complex fingering and articulation marks such as 7, 3, and 5. The Trombone (T.-t.) part has a *mf* dynamic and a triplet. The Piano (Pno.) part is marked *sf*. The M.S. (Mezzo-Soprano) part includes the lyrics "Ga - llium". The Violin (Vln.) and Viola (Vc.) parts also feature *pp* and *ff* dynamics, with fingering and articulation marks like 5, 3, and 6. The Viola part includes the markings "SP" and "N".

C

Approx $\text{♩} = 130$, Freely (Airy)

rall. . .

Fl.

Wire Brushes, Snare on. Snare drum solo.

S. D.

T.-t.

A tempo

Fl.

S. D.

Fl. *mf* *f* **Free Time** *ff* $\text{♩} = 100$

S. D. *pp* *ff* *ff*



Fl. *mf* *f* *<ff*

S. D. *ff*

D

93

Fl.

B. Cl.

B. D.

S. D.

M.S.

Vln.

Vc.

f

f

f

f

p

Whispered *mf*

Spoken
Rolled 'r if possible

p ————— *mf*

Ar - se - nic, Se - le - n ium, Brr, - Kry - pton, In - dium, An - ti - mo - ny, Tin, T'llur - ium, I - o - dine, x -

D

f

f

98

Fl.

B. Cl.

B. D.

S. D.

M-S.

Vln.

Vc.

mp

f

f

f

e - no - n, Th'll ium, Th'll ium, Th'll Th'll Th - ium, Lea d, Bi smuth,

104

Fl.

B. Cl.

S. D.

M-S.

Vln.

f

f

f

smu/ po - lo /Bi - smuth, Po - lo/ Po - lo/ Po - lo - nium, A —

st t st t tine A —

113

Fl. *mf*

B. Cl. *mf*


S. D. *pp*

M-S. *pp*
t t t p s p s

Vln. *ff* *mf* *ff*

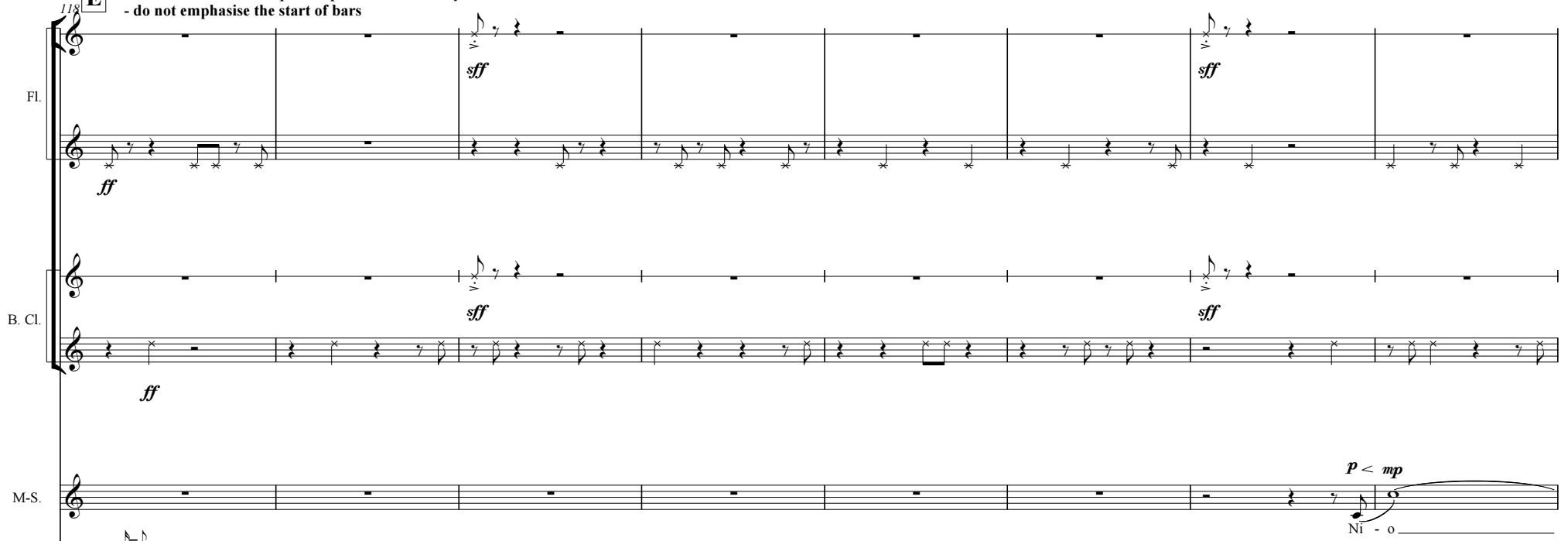
Vc. *ff* *mf* *ff*

Detailed description: This page of a musical score covers measures 113 to 117. The Flute (Fl.) and Bass Clarinet (B. Cl.) parts are marked *mf* and feature complex rhythmic patterns with many accidentals. The Snare Drum (S. D.) and Mallets (M-S.) parts are marked *pp*; the M-S. part includes a sequence of notes labeled 't t t p s p s'. The Violin (Vln.) and Viola (Vc.) parts show dynamic changes from *ff* to *mf* and back to *ff* in the later measures.

 = 200 Rhythmic and Mechanical.

E All notes should have equal emphasis and same dynamic level
- do not emphasise the start of bars

Fl.




B. Cl.

M.S.

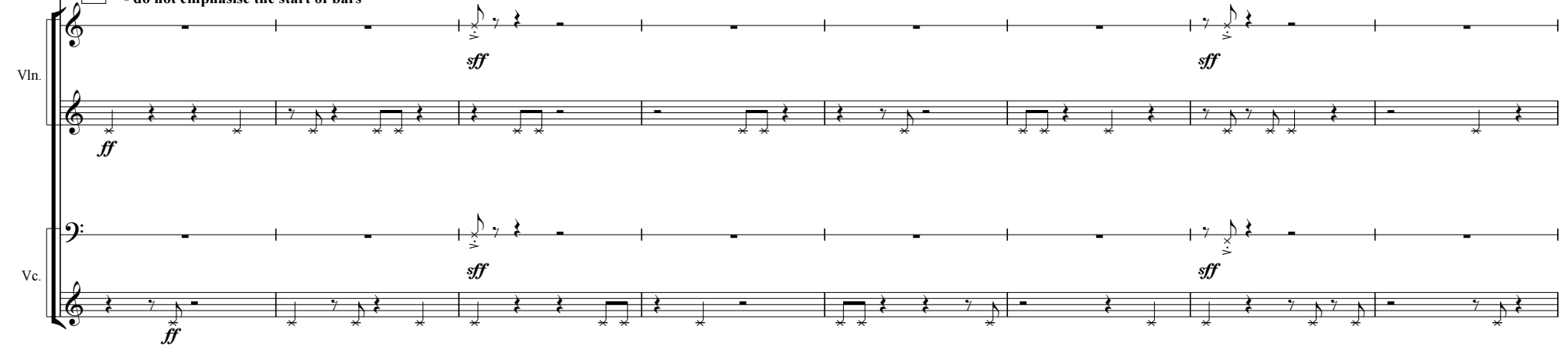
p < mp

Ni - o

 = 200 Rhythmic and Mechanical.

E All notes should have equal emphasis and same dynamic level
- do not emphasise the start of bars

Vln.



Vc.

126

Fl.

sf

5

B. Cl.

sf

M.S.

p

mp

mf

p

p

bium, Mo - lyb - de - non, Pla - ti num, Tant - al ium,

Vln.

sf

sf

pp *f* *pp* *f* *pp* *f*

Vc.

sf

pp *f* *pp* *f*

Fl.

B. Cl.

Guero. Pick up a beater for Guero in one hand and tam-tam beater in other, ready for use at the end of this section *dynamics should match that of the violin and cello*

M.S. Co balt, Nickel, Gold, Sil - ver, Sil - ver Ssss

Vln. *pp f pp f pp f pp f p* XSP

Vc. *pp f pp f p* XSP

Detailed description: This page of a musical score features six staves. The Flute (Fl.) and Bass Clarinet (B. Cl.) parts are marked with *sf* dynamics. The Guero part includes a performance instruction: "Pick up a beater for Guero in one hand and tam-tam beater in other, ready for use at the end of this section" and a dynamic marking of *p*. The Music Stand (M.S.) part contains lyrics: "Co balt, Nickel, Gold, Sil - ver, Sil - ver Ssss", with dynamics *p* and *Whispered*. The Violin (Vln.) and Cello (Vc.) parts have dynamic markings of *pp*, *f*, *pp*, *f*, *pp*, *f*, and *p*, and are marked with "XSP".

14/

Fl. *sf* *sf*

B. Cl. *sf* *sf*

Gue. *mf*

M-S. *p* *mf* *pp*
 sss sss lv lv Lu - te - te - ti - ti - te - ti Lu *pp*

Vln. SP N. *mf*

Vc. SP N. *mf*

Change from flute to piccolo

145

Fl.

B. Cl.

Gue.

M-S.

Vln.

Vc.

sf

f

ff

Increase bow pressure

Increase bow pressure

Detailed description: This page of a musical score, numbered 22, contains six staves. The Flute (Fl.) staff begins with a measure marked '145' and contains a long note with a fermata, followed by a measure with a dynamic marking of *sf* and a note with a fermata. The B. Clarinet (B. Cl.) staff has a similar pattern with a long note and a fermata, followed by a measure with a dynamic marking of *sf* and a note with a fermata. The Guitar (Gue.) staff features a rhythmic pattern of eighth notes with dynamic markings of *f* and *ff*. The M-S. (Mandolin/Sitar) staff is mostly silent with a few notes. The Violin (Vln.) staff has a melodic line with dynamic markings of *f* and *ff*, and an instruction 'Increase bow pressure' above it. The Viola (Vc.) staff has a similar melodic line with dynamic markings of *f* and *ff*, and an instruction 'Increase bow pressure' above it.

Relentless, Uncomprosing, Vicious - The Rough Ritual

150 **F**

Picc. *ff*

B. Cl. *ff*

Gue. *mf*

T.-t. *mf*

Pno. *fff*

Use pedal

8^{va}

8^{vb}

Relentless, Uncomprosing, Vicious - The Rough Ritual

F

Vln. *mf*

Vc. *mf*

157

Picc. *ff* *ff* *8va*

B. Cl. *ff* *ff*

Gue. *mf* *mf*

T. t. *mf* *mf*

Pno. *mf* *8va*

Vln.

Vc.

165 *8^{va}* *ff* *accel.* *8^{va}* *ff* *8^{va}* *ff*

Picc.

B. Cl.

Gue.

T.-t. *mf*

Vibr.

Pno. *(8)* *8^{va}*

Vln. *accel.*

Vc.

Detailed description: This is a page of a musical score, page 25, starting at measure 165. The score is for a concert band or orchestra. It features seven staves: Piccolo (Picc.), B. Clarinet (B. Cl.), Gue., T.-t. (Trumpet in C), Vibr., Piano (Pno.), Violin (Vln.), and Viola (Vc.). The music is in 3/4 time and consists of seven measures. Measure 165 starts with a Piccolo entry on a dotted quarter note with an 8^{va} marking. The Piccolo part continues with a dotted quarter note in 7/8 time, followed by a half note in 4/4 time, and then rests in 3/4 and 4/4 times. The B. Clarinet part has a dotted quarter note in 3/4 time, a half note in 7/8 time, and a half note in 4/4 time. The Gue. part has eighth notes in 3/4 time, followed by eighth notes in 7/8 time, eighth notes in 4/4 time, and eighth notes in 3/4 and 4/4 times. The T.-t. part has a dotted quarter note in 3/4 time, a half note in 7/8 time, and a half note in 4/4 time. The Vibr. part has a dotted quarter note in 3/4 time, a half note in 7/8 time, and a half note in 4/4 time. The Pno. part has a dotted quarter note in 3/4 time, a half note in 7/8 time, and a half note in 4/4 time. The Vln. part has eighth notes in 3/4 time, followed by eighth notes in 7/8 time, eighth notes in 4/4 time, and eighth notes in 3/4 and 4/4 times. The Vc. part has eighth notes in 3/4 time, followed by eighth notes in 7/8 time, eighth notes in 4/4 time, and eighth notes in 3/4 and 4/4 times. Dynamic markings include *ff* for Piccolo, B. Cl., and Pno. in 3/4 time; *mf* for T.-t. and Pno. in 7/8 and 4/4 times; and *ff* for Piccolo, B. Cl., and Pno. in 4/4 time. An *accel.* marking is placed above the Piccolo staff in the 4/4 time sections. Performance instructions include *8^{va}* for the Piccolo and Pno. parts.

173

Picc. *ff* *8^{va}*

B. Cl. *ff*

Gue.

T-t. *mf*

Pno. Be ready to reach piano strings directly after next chord. *8^{va}*

Vln.

Vc.

174 175 176 177

8^{va}

Detailed description: This page of a musical score covers measures 173 to 177. The Piccolo part (Picc.) starts with a forte (*ff*) dynamic and a *8^{va}* marking, playing a sustained note across measures 173 and 174. The B. Clarinet (B. Cl.) also plays a sustained note in measure 173 with a forte (*ff*) dynamic. The Gue. and T-t. parts have rhythmic patterns in measures 173 and 174, with the T-t. part playing a sustained note in measure 176 with a mezzo-forte (*mf*) dynamic. The Pno. part features complex chordal textures in measures 173 and 174, with a *8^{va}* marking and a instruction to be ready to reach piano strings directly after the next chord. The Vln. and Vc. parts provide a rhythmic accompaniment throughout the measures. The score includes various time signatures (3/4, 4/4, 3/8, 5/4) and dynamic markings.

G

Freetime, Piccolo and Bass Clarinet solos

Picc. *ff* *ff* *fff* *fff*

Hold each bracketed note for as long as possible i.e. a whole breath. Synchronise entries and endings of each note with Bass Clarinetist.

Hold each bracketed note for as long as possible i.e. a whole breath. Synchronise entries and endings of each note with piccolo player.

B. Cl. *ff* *fff* *fff*

T.-t. *mf*

Pno. *fff* * see notes

Hold keys down until sounds have faded to silence

G

Freetime, Piccolo and Bass Clarinet solos

Vln. *fff*

Vc. *fff*

181 **H** $\text{♩} = 100$ Gradually decrease the amount of air entering the piccolo over these four bars until only key clicks sound.

Picc. *ff* 8^{va}

B. Cl. *ff*

Vln. **H** $\text{♩} = 100$
p \ll *mf* \rightarrow *ff* \rightarrow *p* \ll *mf* \rightarrow *p*

Vc. *p* \ll *mp* \ll *ff* \gg *p* \ll *ff* \rightarrow *p* XSP *f* \rightarrow *p*

187

Picc.

Vln.

Vc.

ff

N. Increase bow pressure

f

mf < *f* > *mf* < *f*

ff

N. Increase bow pressure

mf

f *mf* < *f* > *mf* < *f* > *mf*



♩=80, Cello Solo - Very Freely

The next 11 bars should be played as if one continuous bow stroke

197

Vc.

I

increasing in speed

XSP

SP

N

6

fff *mf* *ff* *mf* *p* *f* *ff* *mf* *pp* *ff* *mf* *p* *mf* *ff* *mf* *ff* *mf* *p* *mf*

207

Picc. *mf* *f* *p* *mf*

B. Cl. *p* *mf* *f* *f* *mf*

Vibr. *mf*

Pno. *f*

Vc. SP N N SP N ST XSP N ST SP N XSP N SP N *mf p mf f p f ff mf*

Bowed - Use pedal throughout

8^{va}

5

15^{ma}

9

Detailed description: This page of a musical score, numbered 207, features five staves. The Piccolo staff (top) has a treble clef and a 5/4 time signature, with dynamics *mf*, *f*, *p*, and *mf*. The B. Clarinet staff has a treble clef and a 5/4 time signature, with dynamics *p*, *mf*, *f*, *f*, and *mf*. The Violin staff has a treble clef and a 5/4 time signature, with a dynamic of *mf*. The Piano staff has a bass clef and a 5/4 time signature, with a dynamic of *f*. The Viola staff has a bass clef and a 5/4 time signature, with dynamics *mf*, *p*, *mf*, *f*, *p*, *f*, and *ff mf*. The Viola staff includes performance instructions: "SP N N SP N ST XSP N ST SP N XSP N SP N". A "Bowed - Use pedal throughout" instruction is placed above the Violin staff. A "9" is written below a complex rhythmic figure in the Viola staff. A "5" is written above a quintuplet in the B. Clarinet staff. A "15^{ma}" is written above a sixteenth-note figure in the Piano staff. An "8^{va}" is written above a dotted line in the Piccolo staff.

214

Picc. *f* 3 5 5 6 *mf* *mp*

B. Cl. *p* *mf* *f* *pp* *p* *mf*

Vibr. *f* *p* *p* *p* *p* *mp*

Pno. No pedal *p* *mf*

Vc. N N SP ST XSP SP *mf* ST XSP
f *mf* *p* *f* *f* *f* *mf* *ff* *f* *p* *pp*

Detailed description: This page of a musical score, numbered 214, features five staves. The Piccolo staff (top) has a treble clef and a key signature of one flat, with dynamics ranging from *f* to *mp*. The B. Clarinet staff has a treble clef and dynamics from *p* to *mf*. The Vibraphone staff has a treble clef and dynamics from *f* to *mp*. The Piano staff has a grand staff with a key signature of one flat and dynamics from *p* to *mf*. The Violoncello staff has a bass clef and dynamics from *f* to *pp*. The score includes various musical notations such as slurs, accents, and performance markings like 'No pedal' and 'ff'.

♩=70, Freely

222

Picc.

B. Cl.

Vibr.

Pno.

pp

ff

ff

ff

ff

mf

mf

f

fff

f

Move from breath to pitch.

(8)

Detailed description: This page of a musical score, numbered 222, features four staves: Piccolo (Picc.), B. Clarinet (B. Cl.), Vibraphone (Vibr.), and Piano (Pno.). The Piccolo staff is mostly silent with rests. The B. Clarinet staff contains a complex melodic line with dynamic markings of *ff*, *fff*, and *f*, and includes the instruction "Move from breath to pitch." The Vibraphone staff has a few notes at the beginning. The Piano staff provides a harmonic accompaniment with dynamic markings of *mf* and *f*. The score is in 5/4 time and consists of 10 measures. A rehearsal mark (8) is located at the bottom left.

23/ **J** ♩=60, Rubato, Quiet and Magical

Picc.
Musical notation for Piccolo, starting with a rest in 2/4, 4/4, and 5/4, then a half note in 9/8, and rests in 2/4, 5/4, and 4/4.

B. Cl.
Musical notation for Bass Clarinet, starting with a rest in 2/4, 4/4, and 5/4, then a half note in 9/8, and rests in 2/4, 5/4, and 4/4. Dynamics: *p*, *ff*, *mp*, *p*.

Vibr.
Musical notation for Vibraphone, starting with a rest in 2/4, 4/4, and 5/4, then a half note in 9/8, and rests in 2/4, 5/4, and 4/4. Dynamics: *p*.

Pno.
Musical notation for Piano, starting with a rest in 2/4, 4/4, and 5/4, then a half note in 9/8, and rests in 2/4, 5/4, and 4/4. Dynamics: *p*, *pp*. Includes a pedal marking (8) and a *ped.* instruction.

M-S.
Musical notation for Mellophone, starting with a rest in 2/4, 4/4, and 5/4, then a half note in 9/8, and rests in 2/4, 5/4, and 4/4. Dynamics: *p*.

Vln.
Musical notation for Violin, starting with a rest in 2/4, 4/4, and 5/4, then a half note in 9/8, and rests in 2/4, 5/4, and 4/4. Dynamics: *mf*.

Vc.
Musical notation for Violoncello, starting with a rest in 2/4, 4/4, and 5/4, then a half note in 9/8, and rests in 2/4, 5/4, and 4/4. Dynamics: *p*. Includes a *SP* marking.

240

Picc. *p*

B. Cl. *p*

B. D.

Vibr. *p* Bowed

Pno. *f* *8^{va}* *3* *8^{va}*


M-S. *p*

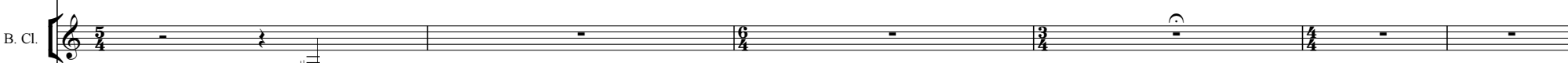
Vln. *p*

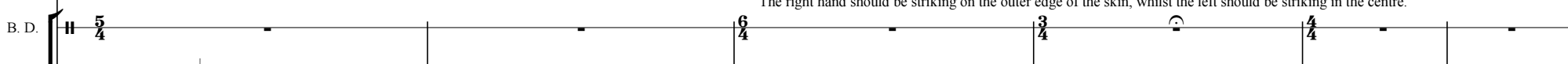
Vc. *p*

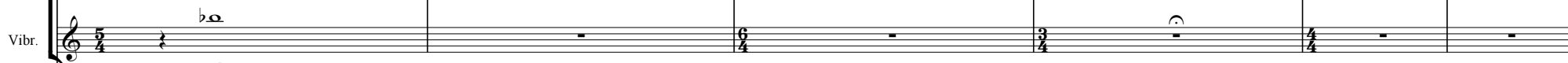
Detailed description: This page of a musical score, numbered 34 and starting at measure 240, features seven staves. The Piccolo (Picc.) staff begins with a rest in 7/8 time, followed by a 4/4 measure, an 8/8 measure, and then a 7/4 measure with a half note and a quarter note, ending in a 5/4 measure with a half note. The Bass Clarinet (B. Cl.) staff has a half note in 7/8, a quarter note in 4/4, a quarter note in 8/8, and a half note in 7/4, ending with a whole note in 5/4. The Bassoon (B. D.) staff has rests in 7/8, 4/4, and 8/8, followed by a half note in 7/4, and rests in 5/4. The Viola (Vibr.) staff has a half note in 7/8, a quarter note in 4/4, a quarter note in 8/8, and a half note in 7/4, ending with a whole note in 5/4. The Piano (Pno.) staff has rests in 7/8 and 4/4, followed by a half note in 8/8, a quarter note in 7/4, and rests in 5/4. The Mellophone (M-S.) staff has a half note in 7/8, a quarter note in 4/4, a quarter note in 8/8, and a half note in 7/4, ending with a whole note in 5/4. The Violin (Vln.) staff has a half note in 7/8, a quarter note in 4/4, a quarter note in 8/8, and a half note in 7/4, ending with a whole note in 5/4. The Violoncello (Vc.) staff has rests in 7/8 and 4/4, followed by a half note in 8/8, a quarter note in 7/4, and rests in 5/4. Dynamics include *p* (piano) and *f* (forte). Performance instructions include 'Bowed' for the Viola and '8^{va}' (octave) for the Piano.


244

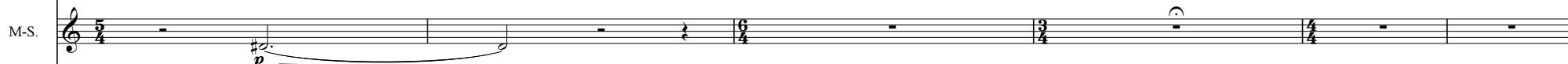
Picc. 

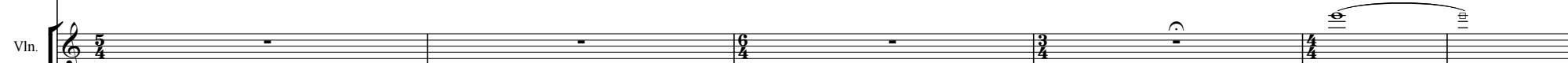
B. Cl. 


B. D. 

Vibr. 

Pno. 

M-S. 

Vln. 

Vc. 

In the right hand pick up the beater for the tam tam and one for the bass drum. In the left hand pick up one for the bass drum only.
The notes above the line are played by the right hand and those below are played by the left.
The right hand should be striking on the outer edge of the skin, whilst the left should be striking in the centre.

increase bow pressure

fff

♩=120, Manic, Violent, Relentless

K

250

Picc.

B. Cl.

Gue.

B. D.

T.-t.

Pno.

M-S.

R.H.
L.H.
mf

mf

ff

f

8^{va}

8^{va}

K

♩=120, Manic, Violent, Relentless

Vln.

Vc.

ff

Mechanically and equally emphasized, as before

ff

Mechanically and equally emphasized, as before

262

Picc.

B. Cl.

B. D.

T.-t.

Vibr.

Pno.

M.S.

Vln.

Vc.

p

ppp

mf

ff

pp

fff

p

mf

p

ff

f

1

'Darmstadium'

11:10

7:5

3

3

3

3

3

3

Darm - stadt - ium, -

(8)-----

267

Picc.

B. Cl.

B. D.

T.-t.

Vibr.

Pno.

M-S.

Vln.

Vc.

4/4 5/4 5/8 3/4 3/8 3/4

273

Picc.

B. Cl.

B. D.

T.-t.

Pno.

M-S.

Vln.

Vc.

Chanted, and straining against the mounting carphony

Lan - tha - num, Cer ium, Pras - eo - dyn ium, Ne - o - dyn ium,

f

278

Picc. *pp* *p* *mp*

B. Cl.

B. D.

T.-t.

Pno.

M-S.
Pro - meth ium, Sa - mar ium, Eu - rop ium, Gad o - lin ium, Terb - ium, Dys - pros ium, Holm ium, Erb ium, Thull - ium, Pock nium, Ytt - er ium, Act in ium, Thor ium, Pro

Vln.

Vc.

Detailed description of the musical score: The score is for measures 278-281. It is in 4/4 time. The Piccolo part starts with a half note G4 (pp), followed by a quarter note G4 (p), and ends with a half note G4 (mp). The B. Clarinet and T. Tom parts are mostly silent. The B. Drum part has a snare drum roll starting in measure 279. The Piano part features triplets and slurs. The M. S. part has a rhythmic accompaniment of eighth notes with lyrics. The Violin and Viola parts have melodic lines.

282 *8^{va}*

Picc. *mf* *f* *ff*

B. Cl. *f*

B. D.

T.-t.

Pno.

M-S.
 tac - tin - ium, — Ur - an - ium, — Nep - tun - ium, — Plut - on - ium, — A - mer - ic - ium, — Cur - ium, — Berke lium, — Ca - li - for -

Vln.

Vc.

285 (8)

Picc. *fff* *fff*

B. Cl. *f*

Gue.

B. D. *mf*

T.-t. *p* Let it ring

Pno. *ff* Hold keys down until sound has completely died away

M.S. ium, — Ein - stein ium, — Ferm ium, — Men - del - iv - ium, — No - bel - ium, — Hy - - drogen.

Vln.

Vc.