

Unearthing

Kevin Baldwin

A dissertation

submitted in partial fulfillment of the
requirements for the degree of

Doctor of Musical Arts

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Reading Committee:

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Program Authorized to Offer Degree:

School of Music

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Abstract

Unearthing

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Composer Toru Takemitsu once stated, “I wish to discard the concept of building sounds. In a world in which we live, silence and unlimited sound exist. Painstakingly, I wish to carve that sound with my own hands, finally to reach a single sound. And it should be as strong a sound possible in its confrontation with silence.” My dissertation is a compositional process developed in response to Takemitsu discarding the concept of building with sounds, instead focusing on a single sound. In a world with infinite sounds, it is not possible to build or carve out a sound without fully understanding what an individual sound inherently is. Unearthing, as I refer to it, is a compositional process to reveal what a sound innately is through my observations of the sound. As the composer, my job in this process is to project my understanding as I move through the original sound, peeling back the surface layers of material, and, in doing so, others might better perceive sound as well. In this work, the original sound reveals subtle timbres, blending wispy techniques unique to the instruments. For instance, the use of speech in the winds’ breathy sounds transforms over time, as

one example of a parameter that affects the execution of other sounds. The small, creaking timbres of the original sound transform into fragile and transparent openings, moving into further layers of the sound. In observing and identifying parameters, while allowing said elements to cross-pollinate, I expose the truth of a sound's nature in an effort to understand the fullness of what it inherently is.

Unearthing

for orchestra



Kevin Baldwin
Composer



Unearthing

Instrumentation

Piccolo
Flute
Alto Flute
2 Oboes
2 Clarinets in Bb
Bass Clarinet in Bb
Bassoon
Contrabassoon

4 Horns
2 Trumpets in Bb
Trombone
Bass Trombone
Tuba

Timpani (req. China Cymbal)

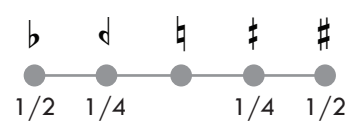
2 Percussion:

1. Crotales, 2 Toms, China/Ride/Crash Cymbal
2. Bass Drum, Tam Tam, Snare Drum

Strings

Performance Notes

Accidentals



Winds (All)

A musical staff showing a sequence of notes. The first note is a whole note with a flat, annotated with "Air only, no pitch, on syllable(s)". The second note is a quarter note with a natural, annotated with "syllable/vowel shape for air sound". The third note is a quarter note with a double flat, annotated with "hi". The fourth note is a quarter note with a double sharp, annotated with "move to pitch from air, allow pitch to barely squeak out".

Woodwinds

flutes

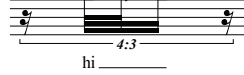
Two musical staves for flutes. The first staff shows a sequence of notes starting with a whole note with a flat, annotated with "tongue ram", followed by a quarter note with a natural, annotated with "hi". The second staff shows a sequence of notes starting with a whole note with a sharp, annotated with "whistle tone", followed by a quarter note with a natural, annotated with "4:3".

Performance Notes (Continued)

Brass

horn and trumpet

over pressure - extremely tight embouchure to produce high pitched "squeak".
transition from air sound to overpressure without break



trombones and tuba

pedal tone, written as desired sounding pitch



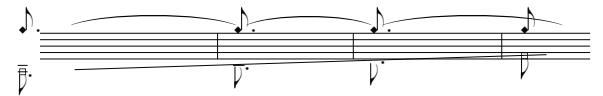
Percussion

timpani

dampen with palm



flesh of finger tips, lightly exciting the head of drum



place china cymbal upsidedown on drum, use back of mallet to scrape cymbal over given duration (diamond notehead)

change tuning of timpani (empty square notehead)

percussion 1
crotales

use back of bow in sustained motions on given pitch, changing direction freely



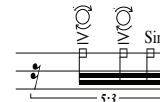
back of mallet on cymbal, use other hand to rotate cymbal creating a scratch sound over given duration



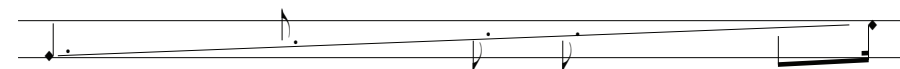
percussion 2

snare drum
bass drum
tam tam

dampen with palm



with brushes, brush the snare (snare on) in circular motions, pulsing the written rhythm



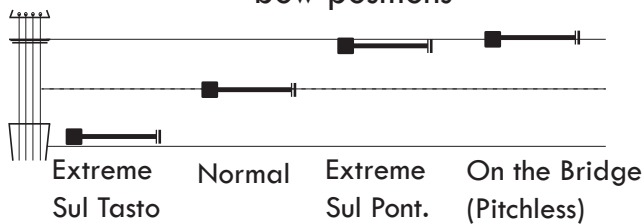
place the back of mallet on the tam, scraping between the middle of tam (lower barline) and the outer perimeter (upper barline) over given duration.

Strings

abv.

E.S.T. Extreme Sul Tasto
E.S.P. Extreme Sul Ponticello
O.B. On Bridge
F.H. Full Hair
C.L.T. Col Legno Tratto

bow positions



circular bowing

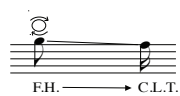


with given bow rotation, bow in circular motions from the bridge to just above the fingerboard over given duration, free from precise rhythm

bow pressure

□ normal bow pressure
■ heavy bow pressure

bow rotations



while circular bowing, transition between full hair and the back of the bow

double bass scodatura



pitches in score written as fingered pitch

Unearthing

Program Notes

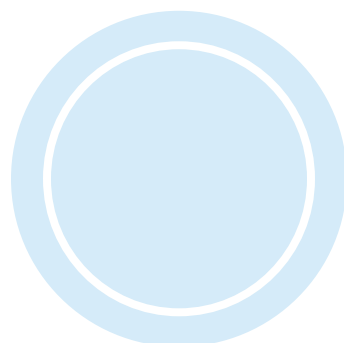
unearth [uhn-urth/ə'ni:θ]
verb (used with object)

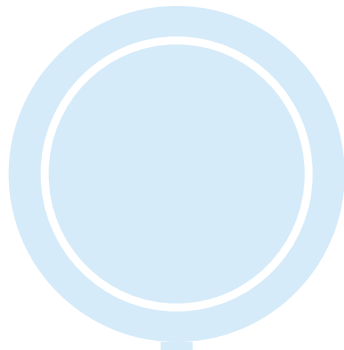
to uncover or bring to light by search, inquiry, etc.

Composer Toru Takemitsu once stated "I wish to discard the concept of building sounds. In a world in which we live, silence and unlimited sound exist. Painstakingly, I wish to carve that sound with my own hands, finally to reach a single sound. And it should be as strong a sound possible in its confrontation with silence."

In a world with infinite sounds, how is it possible to build or carve out a sound without fully understanding what an individual sound inherently is? Unearthing is a process to reveal what the sound innately is through my observations of a sound. As the composer, my job in this process is to project my understanding as I move through the original sound, peeling back the surface layer of material and in so others might better perceive sound as well.

In this work, the original sound reveals subtle timbres, blending wispy techniques unique to the instruments. For instance, the use of speech in the winds' breathy sounds transforms over time, as one example of a parameter that affects the execution of other sounds. The small, creaking timbres of the original sound transform into fragile and transparent openings, moving into further layers of the sound. As the work progresses, listen for the previous materials' influence in new frameworks as layers are pulled back, unearthing layers for further observations.





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Unearthing

Kevin Baldwin

$\text{♩} = 42$

Woodwind Section:
Piccolo: *pp* hi 4:3
Flute: *pp* hi 5:3
Alto Flute: *pp* 4:3
Oboe 1 & 2: *pp* hi 4:3
Clarinet in B \flat 1 & 2: *pp* hi 1 $^\circ$
Bass Clarinet: *mp*
Bassoon: *pp* 5:3
Contrabassoon: *pppp* 4:3

Brass Section:
Horn in F 1 & 3 1: *pp* hi 5:3
Horn in F 2 & 4 2: *pp*
Trumpet in B \flat 1: *pp* Over Pressure 5:3
Trumpet in B \flat 2: *pppp* hi 4:3
Trombone: *pp*
Bass Trombone: *pppp* 8 $^\flat$ 4:3
Tuba: *pppp* 8 $^\flat$ 4:3

Percussion:
Timpani: *pppp* 4:3
Percussion (Bowed/Crotales/Col Legno Tratto): *pp*
Percussion (Bass Drum/Soft B.D. Mallet): *pppp* 4:3
Percussion (Tam Tam/Soft B.D. Mallet/To Snare): *pppp* 4:3

String Section:
Violin I: *pp* Col Legno Tratto
Violin II: *pp* Col Legno Tratto
Viola I: *pppp* (On Bridge) O.B. (Extreme Sul Ponticello) ESP O.B. S.P.
Viola II: *pppp* (On Bridge) O.B. (Extreme Sul Ponticello) ESP O.B. S.P.
Cello: *pppp* (Extreme Sul Tasto) EST 4:3
Double Bass: *pppp* (Extreme Sul Tasto) EST 4:3

Unearthing

2
♩ = 72

rit. ----- Whistle Tone

♩ = 42

The score is divided into two main sections. The first section, marked 'Whistle Tone', begins at measure 15 with a tempo of 72. It features a complex rhythmic pattern of eighth and sixteenth notes across the woodwind and brass sections, with dynamics ranging from *pppp* to *pp*. The second section, marked 'A', begins at measure 42 with a tempo of 42. This section is characterized by long, sustained notes and a more melodic approach, with dynamics like *pp* and *pppp*. The percussion section includes Timpani (Flesh of Finger Tip), Snare Drum (Brushes), and various mallets. The string section (Violins I & II, Violas I & II, and Double Bass) provides a harmonic and rhythmic foundation, often playing sustained notes or light textures. The score includes various performance instructions such as 'Bucket Mute', 'No Mute', 'Over Pressure', 'Pedal', and 'C.L.T. bowed, freely'. The piece concludes at measure 42.

♩ = 52

Picc. *pppp* *pp* *pp* *pppp*

Fl. Whistle Tone *pppp* *pp* *pp* *pppp*

A. Fl. Whistle Tone *pppp* *pp* *pp* *pppp*

Ob. 1 & 2 *pppp* *pp* *pp* *pppp*

B♭ Cl. 1 & 2 *pppp* *pppp* *pppp*

B. Cl. *pppp*

Bsn. *pp* *mp*

C. Bn. *pppp*

Hn. 1 & 3 1 *p* *mp* *p* *pp* *pp*

Hn. 2 & 4 2 *pp* *pp* *pp*

B♭ Tpt. 1 *pp* *pp* *pp* *pp*

B♭ Tpt. 2 *pp* *pp* *pp* *pp*

Tbn. *pppp*

B. Tbn. *pppp*

Tuba *pppp*

Timp. *pppp* *pppp* *pppp* *pppp*

Perc. *pppp* *pppp* *pppp* *pppp*

Vln. I *pppp* *pppp* *mp* *pp*

Vln. II *pppp* *pppp* *mp* *pp*

Vla. I *pp* *pp* *pp* *pp*

Vla. II *pp* *pp* *pp* *pp*

Vc. *pppp* *pppp* *pppp* *pppp*

D.B. *pppp*

1/2 Hair *pp*

This page of the musical score for "Unearthing" contains parts for the following instruments and voices:

- Piccolo:** Starts at $\text{♩} = 84$, then $\text{♩} = 100$. Includes lyrics: "hi", "hi", "i o", "ko", "ko", "o i", "ko", "o i".
- Flute:** Includes lyrics: "hi", "ko", "u".
- Alto Flute:** Includes lyrics: "ki", "hi", "i", "o", "hi", "pp", "mp", "p".
- Oboe 1 & 2:** Includes lyrics: "hi", "ki", "o", "ho", "hi", "ko", "o i", "ho", "o i", "ki", "o u".
- Bass Clarinet 1 & 2:** Includes lyrics: "ho", "hi", "ko", "o i", "ho", "o i", "ki", "o u".
- Bassoon:** Includes lyrics: "ki", "i", "o", "hi", "i", "o", "pp", "mp", "pp".
- Contrabassoon:** Includes lyrics: "Over Pressure", "hi", "ki", "o", "to", "ko".
- Horn 1 & 3:** Includes lyrics: "ko", "o i", "ki", "o", "ko".
- Horn 2 & 4:** Includes lyrics: "to", "ko".
- Bass Trumpet 1:** Includes lyrics: "hi", "i o", "o u", "hi", "i o", "pp", "mp", "p".
- Bass Trumpet 2:** Includes lyrics: "hi", "ko", "o i", "p", "mp", "mp", "pp", "mp".
- Trombone:** Includes lyrics: "p", "pp", "p", "pp", "p", "mp", "p", "mp", "p".
- Bass Trombone:** Includes lyrics: "pp", "p", "pp", "mp", "pp", "mp", "pp", "mp", "p", "mp", "p".
- Tuba:** Includes lyrics: "pp", "p", "pp", "mp", "p", "mp", "pp", "mp", "mp", "p".
- Timpani:** Includes lyrics: "p", "pp", "mp", "p".
- Snare Drum:** Includes lyrics: "p", "pp", "mp", "p", "pp", "mp", "p".
- Violin I:** Includes lyrics: "E.S.P.", "C.L.T.", "C.L.T.", "E.S.P.", "pppp", "p", "pppp", "mp", "pp", "mp", "p".
- Violin II:** Includes lyrics: "pppp", "pp", "pppp", "pp", "mp", "mp", "mp", "p".
- Viola I:** Includes lyrics: "pp", "p", "pp", "mp", "mp", "mp", "p".
- Viola II:** Includes lyrics: "mp", "pp", "mp", "p".
- Violoncello:** Includes lyrics: "pp", "p", "pp", "mp", "pp", "mp", "pp", "mp", "p".
- Double Bass:** Includes lyrics: "pp", "p", "pp", "mp", "p", "mp", "pp", "mp", "mp", "p".

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp*, *p*, *mp*, *pppp*, and *ppppp*. Tempo changes from $\text{♩} = 84$ to $\text{♩} = 100$ are indicated at the top of the page.

Musical score for 'Unearthing', page 6. The score is in 4/16 time and includes parts for Piccolo, Flute, Alto Flute, Oboe 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon, Contrabassoon, Horns 1 & 3, Horns 2 & 4, Trumpets 1 & 2, Trombone, Bass Trombone, Tuba, Timpani, Percussion (Hard Mallets), Violin I, Violin II, Viola I, Viola II, Violoncello, and Double Bass. The score features various dynamics such as *pp*, *mp*, *f*, *ff*, *p*, *mf*, and *pp* *cresc.*, along with articulation marks like accents and slurs. It also includes performance instructions like 'Hard Mallets' and 'cresc.'. The score is divided into measures, with some measures containing multi-measure rests (e.g., 4:3, 5:4, 6:5, 8:5, 3:2, 5:3).

C

This page of the musical score, titled 'Unearthing', contains measures 61 through 66. The score is written for a large ensemble and includes the following parts:

- Picc.**: Piccolo, starting with a *ff* dynamic and moving to *mp*.
- Fl.**: Flute, starting with a *ff* dynamic and moving to *mp*.
- A. Fl.**: Alto Flute, starting with a *ff* dynamic and moving to *mp*.
- Ob. 1 & 2**: Oboe 1 and 2, starting with a *ff* dynamic and moving to *mp*.
- B. Cl. 1 & 2**: Bass Clarinet 1 and 2, starting with a *ff* dynamic and moving to *mp*.
- B. Cl.**: Bass Clarinet, starting with a *ff* dynamic and moving to *mf*.
- Bsn.**: Bassoon, starting with a *mf* dynamic and moving to *ff*.
- C. Bn.**: Contrabassoon, starting with a *ff* dynamic and moving to *mf*.
- Hn. 1 & 3**: Horns 1 and 3, starting with a *ff* dynamic and moving to *mf*.
- Hn. 2 & 4**: Horns 2 and 4, starting with a *ff* dynamic and moving to *mf*.
- B. Tpt. 1**: Trumpet 1, starting with a *ff* dynamic and moving to *ff*.
- B. Tpt. 2**: Trumpet 2, starting with a *ff* dynamic and moving to *ff*.
- Tbn.**: Trombone, starting with a *mf* dynamic and moving to *ff*.
- B. Tbn.**: Bass Trombone, starting with a *mf* dynamic and moving to *ff*.
- Tuba**: Tuba, starting with a *mf* dynamic and moving to *ff*.
- Timp.**: Timpani, starting with a *ff* dynamic and moving to *mf*.
- Perc.**: Percussion, including Crash Cymbal, Ride Cymbal, and L.V. (Low Tom), starting with a *ff* dynamic and moving to *ff*.
- Vln. I**: Violin I, starting with a *ff* dynamic and moving to *mp*.
- Vln. II**: Violin II, starting with a *ff* dynamic and moving to *mp*.
- Vla. I**: Viola I, starting with a *mf* dynamic and moving to *ff*.
- Vla. II**: Viola II, starting with a *mf* dynamic and moving to *ff*.
- Vc.**: Violoncello, starting with a *mf* dynamic and moving to *ff*.
- D.B.**: Double Bass, starting with a *mf* dynamic and moving to *ff*.

The score includes various musical notations such as dynamics (*ff*, *mp*, *mf*), articulation marks, and performance instructions like 'E.S.P.' (Ensemble Start Point) and 'L.V.' (Low Tom). The tempo is marked as $\text{♩} = 60$.

This page of the musical score, titled "Unearthing", page 8, contains 25 staves of music. The instruments are listed on the left side of the page:

- Picc.
- Fl.
- A. Fl.
- Ob. 1 & 2
- B. Cl. 1 & 2
- B. Cl.
- Bsn.
- C. Bn.
- Hn. 1 & 3
- Hn. 2 & 4
- B. Tpt. 1
- B. Tpt. 2
- Tbn.
- B. Tbn.
- Tuba
- Timp.
- Perc. (top)
- Perc. (bottom)
- Vln. I
- Vln. II
- Vla. I
- Vla. II
- Vc.
- D.B.

The score includes various dynamic markings such as *mp*, *ff*, *mf*, and *ff*. Performance instructions like "L.V." (Larghetto) and "Div." (Divisi) are present. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with articulation symbols like accents and slurs. The time signature is 3/4, and the key signature has one sharp (F#).

D

Picc. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Fl. *pp* *mp* *pp* *p* *pp* *p* *pp* *p*

A. Fl. *pp* *mp* *p* *pp* *pp* *p* *pp* *p*

Ob. 1 & 2 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

B♭ Cl. 1 & 2 *p* *pp* *pp* *p* *pp* *p* *pp* *p*

B. Cl. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Bsn. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

C. Bn. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Hn. 1 & 3 I *mp* *p* *pp* *p* *pp* *p* *pp* *p*

Hn. 2 & 4 2 *mp* *p* *pp* *p* *pp* *p* *pp* *p*

B♭ Tpt. 1 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

B♭ Tpt. 2 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Tbn. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

B. Tbn. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Tuba *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Timp. *pppp*

Perc. *pppp*

Vln. I *pppp* *p* *pppp* *p* *pppp* *p* *pppp* *p*

Vln. II *pppp* *p* *pppp* *p* *pppp* *p* *pppp* *p*

Vla. I *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vla. II *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vc. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

D.B. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Place China Cymbal Upsidedown On Timpani

China Cymbal on Timpani Scrape Cymbal w/ Back of Mallet while Changing Timpani Pitch

Tam Tam Back of Mallet Scrape

China Cymbal Rotate Cymbal with back of Mallet

unis. normale

CL.T.

F.H.

4:3

5:3

9:6

77

$\text{♩} = 42$

Picc. *mp* *pp* *p* *pp* *hi* *i* *u*
mp *ki* *i* *o* *pp*

FL. *pp* *ki* *i* *p* *mp*

A. FL. *p* *pp* *hi* *i* *u* *p* *mp*

Ob. 1 & 2 *pp* *hi* *o* *i* *pp* *ki* *mp*

B♭ Cl. 1 & 2 *p* *pp* *hi* *i* *u* *pp* *ko* *pp* *o* *i* *u* *pp*

B. Cl. *pp* *hi* *o* *mp* *ki* *i* *pp*

Bsn. *pp* *hi* *pp* *u*

C. Bn.

Hn. 1 & 3 1 *pp* *hi* *i* *o* *mp* *pp* *u* *mp* *pp* *ki* *mp* *pp* *hi* *pp*

Hn. 2 & 4 2 *pp* *hi* *o* *pp*

B♭ Tpt. 1 *pp* *hi* *o* *i* *pp* *pp* *p* *pp* *ki* *i* *o* *pp*

B♭ Tpt. 2 *pp* *hi* *i* *o* *u* *pp* *hi* *pp*

Tbn. *pp* *ho* *p* *mp* *hi* *p* *mp*

B. Tbn. *pp* *hu* *pp* *mp* *p* *mp* *hi* *pp*

Tuba *pp* *hi* *pp* *i* *u* *o* *pp* *mp* *hi* *pp*

Timp. *pppp*

Perc. *pppp* *pppp*

Vln. I C.L.T. → F.H. → C.L.T. → F.H. → C.L.T. → F.H. → C.L.T. → F.H. → C.L.T. → F.H. → C.L.T.

Vln. II C.L.T. → F.H. → C.L.T. → F.H. → C.L.T. → F.H. → C.L.T. → F.H. → C.L.T.

Vla. I → F.H. → C.L.T. → F.H. → C.L.T. → F.H. → C.L.T. → F.H. → C.L.T. → F.H. → C.L.T.

Vla. II C.L.T. → F.H. → C.L.T. → F.H. → C.L.T. → F.H. → C.L.T. → F.H. → C.L.T.

Vc. *p* C.L.T. → F.H.

D.B. F.H. *p*

This page of the musical score, titled "Unearthing", contains parts for various instruments and voices. The score is written in 4/16 time and includes the following parts:

- Picc.**: Piccolo part with lyrics: *ti i - u u o*
- FL.**: Flute part with lyrics: *hi o ti*
- A. FL.**: Alto Flute part with lyrics: *hi i - u a*
- Ob. 1 & 2**: Oboe parts with lyrics: *ko ko ki o ko*
- B♭ Cl. 1 & 2**: Bass Clarinet parts with lyrics: *hi*
- B. Cl.**: Clarinet part with lyrics: *hi i - a*
- Bsn.**: Bassoon part (no lyrics)
- C. Bn.**: Contrabassoon part (no lyrics)
- Hn. 1 & 3**: Horns 1 & 3 with lyrics: *hi ti a*
- Hn. 2 & 4**: Horns 2 & 4 with lyrics: *hi*
- B♭ Tpt. 1**: Trumpet 1 with lyrics: *hi ti a*
- B♭ Tpt. 2**: Trumpet 2 with lyrics: *hu u a*
- Tbn.**: Trombone with lyrics: *hi u ho*
- B. Tbn.**: Bass Trombone with lyrics: *i - u hi i*
- Tuba**: Tuba with lyrics: *u tu i ho - a*
- Timp.**: Timpani part with dynamic marking: *pppp*
- Perc.**: Percussion part with dynamic marking: *pppp*
- Vln. I**: Violin I with articulation markings: *F.H.*, *C.L.T.*
- Vln. II**: Violin II with articulation markings: *F.H.*, *C.L.T.*
- Vla. I**: Viola I with articulation markings: *F.H.*, *C.L.T.*
- Vla. II**: Viola II with articulation markings: *F.H.*, *C.L.T.*
- Vc.**: Violoncello part with articulation marking: *C.L.T.*
- D.B.**: Double Bass part with articulation marking: *C.L.T.*

The score includes various dynamic markings such as *pp*, *mp*, *p*, and *pppp*, along with articulation and phrasing slurs. The lyrics are written below the vocal lines.

F

This page of the musical score, titled "Unearthing" and numbered 12, contains a variety of instruments. The woodwind section includes Piccolo, Flute (FL), Alto Flute (A. FL), Oboe 1 & 2 (Ob. 1 & 2), Bass Clarinet 1 & 2 (B♭ Cl. 1 & 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (C. Bn.). The brass section consists of Horns 1 & 3 (Hn. 1 & 3), Horns 2 & 4 (Hn. 2 & 4), Trumpets 1 (B♭ Tpt. 1), Trumpets 2 (B♭ Tpt. 2), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Percussion (Perc.), and another Percussion part (Perc. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello (Vc.), and Double Bass (D.B.).

The score is written in 4/16 time and features complex rhythmic patterns and dynamics. Key performance instructions include *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano), and *pppp* (pianississimo). There are also dynamic markings such as *hi* (high) and *lo* (low). The score includes numerous slurs, ties, and articulation marks. Fingerings and breathings are indicated with numbers and letters (e.g., *ti*, *hi*, *ta*, *o*, *a*). The woodwinds and strings have extensive passages with slurs and ties, often marked with *CL.T.* (Crescendo/Legato/Tenuto) and *F.H.* (Fingerings/Harmonics). The percussion parts feature rhythmic patterns with *pppp* dynamics. The string section includes detailed bowing and fingering instructions.

