Conor Abbott Brown

How to Relax with Origami

for orchestra

(2017)

rev. 2019

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Program Note

How to Relax with Origami is caught between celebration and despair. I composed the piece in early 2017, a time of political transition in the United States. I found myself in a grim state of mind at the confusion, callousness, and illogic of the new era. This is reflected directly in the structure of the piece, which consists of very short, internally-conflicted movements that interrelate only in tangential or fraught ways. Structurally this music is like taking a comic strip and folding it into a piece of origami. The title of the piece and some of its movements are references to the comic strips *Poorly Drawn Lines*, *Non Sequitur*, and *The Farside*.

During the time I was writing this piece, overt racism was in full view in ways I had not observed before in my lifetime. A hate crime was perpetrated against one of my colleagues of Mexican heritage. I chose to title specific movements of the piece in Spanish as an act of solidarity with her and other Latines facing this latest storm of racism and attempted cultural marginalization.

I continued to seek sources of hope, even in the face of despair, and to channel them into the music. One source of inspiration was Mexican composer Silvestre Revueltas, who often contrasted dark satire and rapid-fire juxtaposition (especially in pieces such as *Troka* and *Janitzio*) with moments of sincerity, playfulness, and joy. I hope that *How to Relax with Origami* strikes a similar balance.

I also want to celebrate the guidance and friendship of Joan Tower, who was my composition mentor at a very important time in my development as a composer. Four chords in the movement *Tempest in a Star Box* are a quote from her clarinet quintet *Turning Points*. In honor of Joan's ongoing encouragement to always take risks as a composer, *How to Relax with Origami* contains some big ones!

-Conor Abbott Brown
September, 2017

How to Relax with Origami (duration: ~10 minutes)

I. Ducks in a walnut (~0:50) ..... pg. 1
II. Two-party system (~1:15) ..... pg. 5
III. Tempest in a star box (~1:20) ..... pg. 9
IV. Ternura volcánica (~1:30) ..... pg. 14
V. Guepardos hacen el caballito (~0:40) ..... pg. 20
VI. Biting into mold (~0:20) ..... pg. 23
VII. The last of the snowmen (~1:50) ..... pg. 24
VIII. Ojo de Ana Coluto (~1:25) ..... pg. 31

Translations of the Spanish titles:
Ternura volcánica – Volcanic tenderness
Guepardos hacen el caballito – Cheetah wheelies
Ojo de Ana Coluto – Ana Coluthón's eye

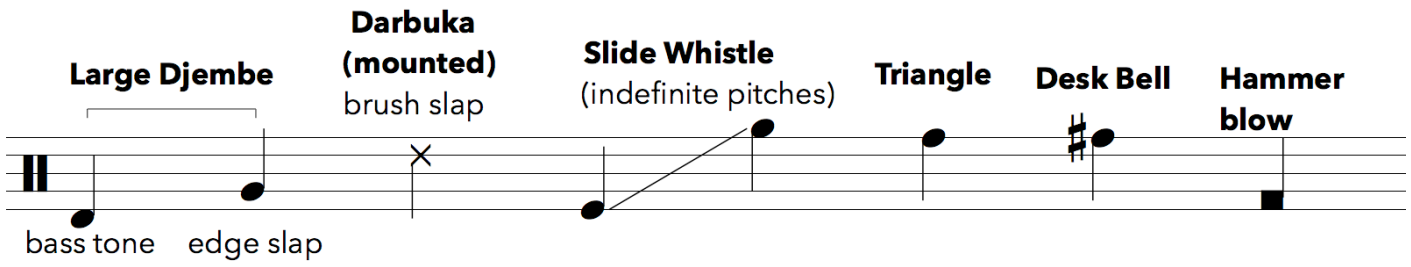
Instrumentation

Piccolo
Flute 1
Flute 2 / Piccolo 2
Oboe 1-2
English Horn
Clarinets in Bb and A 1-2
Bass Clarinet
Bassoons 1-2
Contrabassoon / Bassoon 3
Horns in F 1-4
Trumpets in C 1-4
Trombones 1-2
Bass Trombone
Tuba
Timpani
Percussion 1-3
djembe, darbuka, agogo, triangle, vibraphone, marimba, chimes, glockenspiel, tambourine (regular), tambourine (headless, mounted), bass drum, suspended cymbal, crash cymbals, small gong, snare drum, floor tom, woodblocks (medium and low), 2 clown/bicycle horns (of different character), glass bottle, desk bell, slide whistle, police whistle, hammer blow (as in Mahler *Symphony no. 6*)
Harp
Piano / Celesta
Violin I (10 to 14 players)*
Violin II (8 to 12 players)*
Viola (6 to 9 players)*
Cello (6 to 9 player)*
Contrabass (3 to 7 players)*

*When fewer players are available, omit the largest-numbered part – in reverse sequential order as necessary – except in the case of contrabass, where part 7 should always be included and parts 4-6 may be omitted.

Percussion 1 Notes

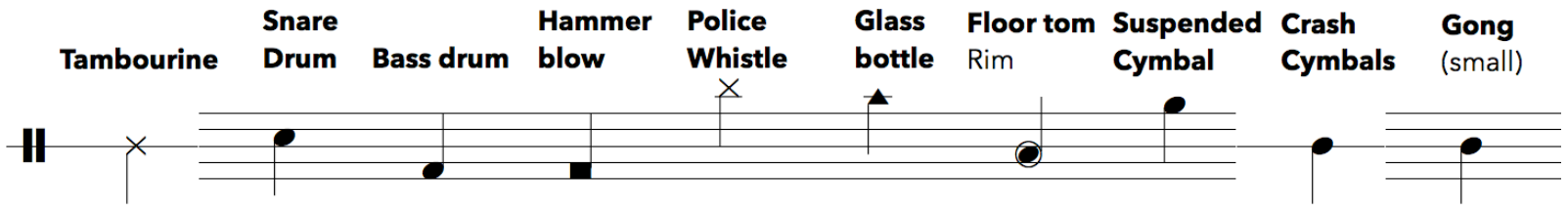
Instrumentation:



+ vibraphone, marimba

Percussion 2 Notes

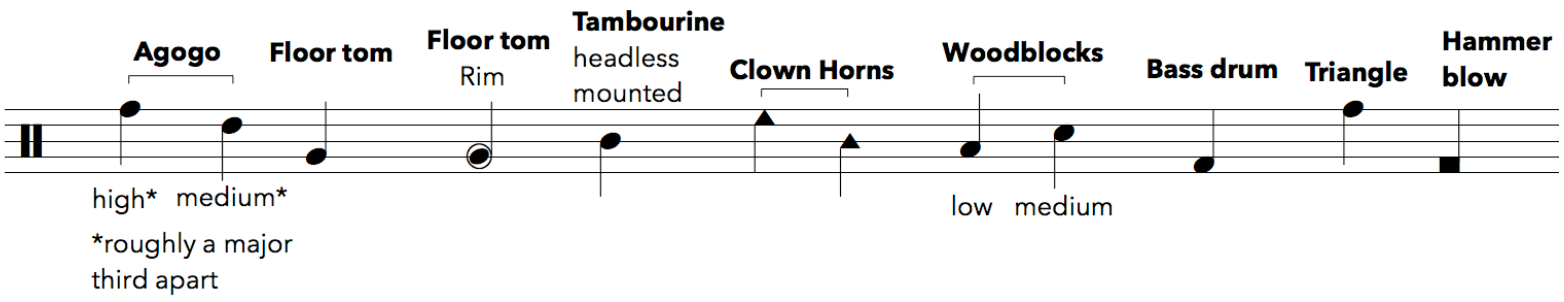
Instrumentation:



+ chimes, marimba

Percussion 3 Notes

Instrumentation:



+ glockenspiel, xylophone (or marimba)

General percussion notes

-The mallet percussion and other large instruments are never in use by more than one player at a time, so one of each instrument should suffice.

-For the interlocking “grooves” in movements I, II, III, and V, the timpani and percussion should be stationed as close together as possible on the stage. The percussion section is foreground during large portions of those movements and can play out in a soloistic manner.

Timpani Notes

The timpani are played with brushes, timpani mallets, and thin craft dowels. I recommend long nylon brushes to achieve a rich, articulate sound like a frame drum such as the bendir or erbane. Unless otherwise noted, the brushes are slapped horizontally across the edge of the drumhead with a large surface area of the brush. For all sections using brushes, it is preferable to use the highest-tension timpano possible for each pitch. The thin craft dowels should create a robust “thwack”, like the side of the Turkish davul that is struck with a thin switch.

Transposed Score

commissioned by the Detroit Symphony Orchestra

How to Relax with Origami

(Cómo Relajarse con el Origami)

Conor Abbott Brown

I. Ducks in a walnut

(Patos en una nuez)

Lively ♩ = c. 132

Piccolo
Flute 1-2
Oboe 1-2
English Horn
Clarinet in A 1-2
Bass Clarinet
Bassoon 1-2
Contrabassoon
Horn in F 1-2
Horn in F 3-4
Trumpet in C 1-2
straight mute
Trumpet in C 3-4
3. straight mute
Trombone 1-2
Bass Trombone
Tuba
Timpani
Brushes - slap horizontally across edge of drumhead with full surface area of brush (for sections using brushes, play each note on the highest-tension timpano possible)
Percussion 1
Darbuka (mounted)
Brush - slap horizontally across edge of drumhead with full surface area of brush
Djembe - bass tone
Percussion 2
Tambourine
Percussion 3
Agogo (high)
Drum sticks
Harp
secco
Piano
D♭, C, B♭ / E, F, G, A

Lively ♩ = c. 132

Violin I
Violin II
Viola
pizz.
Cello
arco
Contrabass

1 2 3 4 5 6 7

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12

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1-2
C. Bn.
Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp cresc. poco a poco
ff
a2
stopped
fp
Harmon mute, stem out
mf
middle of drumhead
R L R L R L sim.
gradually move striking position back towards edge of drumhead in conjunction with crescendo
Djembe - edge slap
Floor tom rim
Agogo (medium)
(High and medium agogo pitched roughly a major 3rd apart)
Floor tom
L.V. sempre
div. a 14
arco
senza vibr.
div. a 12
div. a 9

8 9 10 11 12 13

20

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1-2
C. Bn.
Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

14 15 16 17 18 19 20

21

Picc. 1-2
Fl. 1-2
Ob. 1-2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1-2
C. Bn.

solo

f

mf

21

Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
Tuba

21

Timp.
Perc. 1
Perc. 2
Perc. 3

21

Hp.
Pno.

21

Vln. I
Vln. II
Vla.
Vc.
Cb.

1/2 section "Bartók" pizz.
1/2 section regular pizz.

ff

21 **22** **23** **24**

II. Two-party system

(Sistema bipartidista)

Peppy ♩ = c. 132

33

Piccolo 1+2 (fl. 2 doubles on picc. 2)

Piccolo 1
Flute 2 / Piccolo 2
Flute 1
Oboe 1
Oboe 2
English Horn
Clarinet in A 1-2
Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Horn in F 1-2
Horn in F 3-4
Trumpet in C 1-2
Trumpet in C 3-4
Trombone 1-2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Harp
Piano
Violin I
Violin II
Viola
Cello
Contrabass

soli

Brushes - slap horizontally across edge of drumhead with full surface area of brush

Darbuka
Brush - slap horizontally across edge of drumhead with full surface area of brush

Djembe
Bass tone

Djembe
edge slap

Snare drum
Brushes
swirl

Agogo
triangle beaters

D, C♭, B / E, F♯, G, A

arco
senza vibr.

pizz.

25 26 27 28 29 30 31 32 33

41

Picc. 1-2
Fl. 1
Ob. 1
Ob. 2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-2
Hn. 3-4
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

swirl
senza sord.
a2
1.
2.
loco
(8va)
(8vb)
cresc. poco a poco
arco
senza vibr.
Div.

34 35 36 37 38 39 40 41 42

53

Picc. 1-2
Fl. 1
Ob. 1
Ob. 2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1-2
Hn. 3-4
senza sord.
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
Tbn. 1-2
B. Tbn.
Tuba

Timp.
Vibraphone
Hard yarn mallets
Perc. 1
Chimes
Perc. 2
Glockenspiel
Perc. 3

Hp.
Pno.

poco vibr.
molto vibr.
senza vibr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
dim. poco a poco
niente

43 44 45 46 47 48 49 50 51 52 53

54

rit.

♩ = c. 66

Picc. 1-2
Fl. 1
Ob. 1
Ob. 2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

54

Hn. 1-2
Hn. 3-4
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
Tbn. 1-2
B. Tbn.
Tuba

54

Timp.
Perc. 1
Perc. 2
Perc. 3

54

Hp.
Pno.

54

rit.

♩ = c. 66

Vln. I
Vln. II
Vla.
Vc.
Cb.

54 55 56 57 58 59 60 61 62

III. Tempest in a star box

(Tormenta en una cajita de estrellita)

Bustling ♩ = c. 132

Piccolo
Flute 1-2
Oboe 1-2
English Horn
Clarinet in A 1-2
Bass Clarinet
Bassoon 1-2
Contrabassoon
Horn in F 1-2
Horn in F 3-4
Trumpet in C 1-2
Trumpet in C 3-4
Trombone 1-2
Bass Trombone
Tuba
Timpani
soli
Brushes - slap horizontally across edge of drumhead with full surface area of brush
R L R L R L sim.
ffp *mf*
Percussion 1
soli
Darbuka (mounted)
Brush - slap horizontally across edge of drumhead with full surface area of brush
Djembe - bass tone
ff
Djembe - edge slap
Percussion 2
soli
Tambourine
mf *ff*
Percussion 3
soli
Agogo
Drum sticks
f
Harp
Piano
Bustling ♩ = c. 132
Violin I
Violin II
Viola
Cello
Contrabass

63 64 65 66 67 68 69 70

71 79

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1-2
C. Bn.

71

Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

71

Timp.
ff

Perc. 1
Perc. 2
ff
Perc. 3

71

Hp.

Pno.

71

Vln. I
Div. a 14
pizz.
ff

Vln. II
Div. a 12
pizz.
ff

Vla.
Vla. 1-5
pizz.
ff
Vla. 6-9
pizz.
ff

Vc.
Vc. 1-4
pizz.
ff
Vc. 5-9
pizz.
ff

Cb.
Cb. 1-3
pizz.
ff
Cb. 4-7
pizz.
ff

79 80 81 82

84 **Enormous**

Stretch this rest (quasi-G.P.)

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1-2
C. Bn.
Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vln. II 1-4
Vln. II 5-8
Vln. II 9-12
Vla. 1-5
Vla. 6-9
Vc. 1-4
Vc. 5-9
Cb. 1-3
Cb. 4-7

fff
ff
sfffz
dampen
choke
brush slap across edge of djembe
Bass drum
Tambourine (headless, mounted)
Drum sticks
Floor tom
pedal buzz
tutti
arco
sim.

83 84 85 86 87 88 89 90

*For clarity, the score only includes the respective root note of each player's part. Starred violins, violas, and cellos each play a minor sixth double stop, basses a perfect fifth double stop.

96

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1-2
C. Bn.
Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Vln. I
Vln. II 1-4
Vln. II 5-8
Vln. II 9-12
Vla. 1-5
Vla. 6-9
Vc. 1-4
Vc. 5-9
Cb. 1-3
Cb. 4-7

Bass drum

Mahler 6 "hammer blow"

Cluster

Vln. I 1 senza vibr.

Vln. I 2 senza vibr.

*Vln. I 3-12 Div. a 12 senza vibr.

Vln. II 1 senza vibr.

Vln. II 2 senza vibr.

*Vln. II 3-12 Div. a 10 senza vibr.

91 92 93 94 95 96 97 98 99

* The score only includes the respective root note of each player's part. Starred violins each play a minor sixth double stop.

100

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1-2
C. Bn.

cresc. poco a poco

mp cresc. molto fff

f

f 1.

to bassoon

100

Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

a2

mf cresc. molto ff

mp cresc. molto ff

100

Timp.

Perc. 1
Perc. 2
Perc. 3

Mahler 6 "hammer blow"
Join percussion 2 on the same stump but with your own hammer

fff

Percussion 1 joins you on the stump with his or her own hammer

Pno.

8vb

100

Vln. I
Vln. II
Vla. 1-5
Vla. 6-9
Vc. 1-4
Vc. 5-9
Cb. 1-3
Cb. 4-7

mf cresc. molto fff

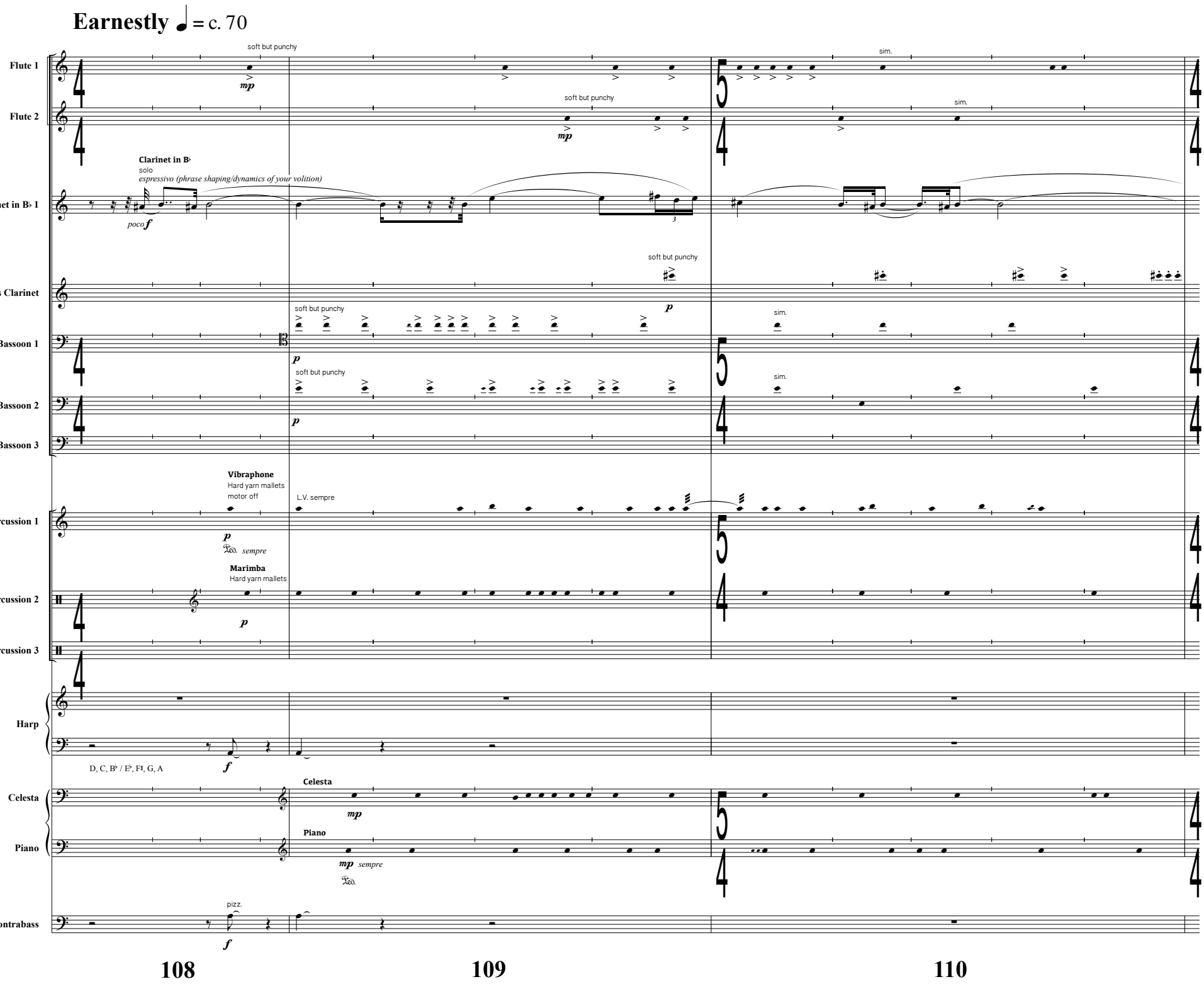
mp cresc. molto fff

100 101 102 103 104 105 106 107

IV. Ternura volcánica

(Volcanic tenderness)

Regarding the notation of this mvmt.: the clarinet, harp, and contrabass are notated with rhythmic exactitude. All other instruments are notated spacially. The tick marks, which show quarter note divisions within each measure, provide a reference point for the rhythms in the spacially-notated parts. Spacial rhythms should be approximated based on how far each note appears visually from the ticks marks, bar lines, and adjacent notes. Players are encouraged to improvise hairpins or other subtle dynamic countours, especially in dense passages. For sustaining instruments, the duration of all spacial notes is short to very short unless tied to another notehead.
Note: accidentals carry though beats rather than bars for this movement.



111

Fl. 1
Fl. 2
B♭ Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Pno.
Cb.

flutter
flutter
sim.
Dense and irregular, like fast morse code
Dense and irregular, like fast morse code
Bassoon
soft but punchy
p
Dense and irregular, like fast morse code

111 **112** **113**

114

Fl. 1
Fl. 2
B♭ Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Pno.
Cb.

sim.

114 **115**

116

118

Fl. 1
Fl. 2
B♭ Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Pno.
Cb.

116 117 118

119

dolce

Dense and irregular, like fast morse code

119 120 121

122

124

Fl. 1
Fl. 2
B♭ Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Perc. 1
Perc. 2
Perc. 3
Clown horn 1
Hp.
Cel.
Pno.
Cb.

122 123 124

125

Fl. 1
Fl. 2
B♭ Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Pno.
Cb.

125 126 127

128

Fl. 1
Fl. 2
B♭ Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Pno.
Cb.

3

128 129

130

Fl. 1
Fl. 2
B♭ Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Pno.
Cb.

3 3

Clown horn 2

mp *mp*

> *mf* *p*

130 131 132

134

133

Fl. 1
Fl. 2
B♭ Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Pno.
Cb.

sim.

p

Slide whistle

mf

p

cresc. poco a poco

133 **134** **135**

136

Fl. 1
Fl. 2
B♭ Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Perc. 1
Perc. 2
Perc. 3
Hp.
Cel.
Pno.
Cb.

to Clarinet in A

to contrabassoon

obnoxiously

f

obnoxiously

f

Police whistle

ff

136 **137**

V. Guepardos hacen el caballito

(Cheetah wheelies)

Quick ♩ = c. 132

Piccolo

Flute 1-2

Oboe 1-2

English Horn

Clarinet in A 1

Clarinet in A 2

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

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

Trumpet in C 4

Trombone 1-2

Bass Trombone

Tuba

Timpani

Thin craft dowels, hit horizontally across drumhead for a robust "thwack!" (play each note on the highest-tension timpano possible)

Percussion 1

Darbuka
Brush - slap at edge of drumhead
choke with hand on all eighth note rests

Percussion 2

Glass bottle
hard rubber mallet

Floor tom rim
drum stick

Agogo (high)
triangle beater
choke with hand on all eighth note rests

Percussion 3

Quick ♩ = c. 132

Violin I

Violin II

Viola

Cello

Contrabass

138 139 140 141 142 143 144 145

146

150

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

A Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Contrabassoon

146

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

senza sord.

cresc. poco a poco

146

Timp.

Perc. 1

Perc. 2

Perc. 3

146

Vln. I

Vln. II

Vla.

Vc.

Cb.

146 147 148 149 150 151

152

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

a2

to Clarinet in B♭

152

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

152

Timp.

choke

Slide whistle
(indefinite pitch - lowest to highest notes on instrument)

Perc. 1
Perc. 2
Perc. 3

Suspended Cymbal (choked)

Woodblocks (low and medium)
small beaded glockenspiel mallet

Glockenspiel

152

Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.

arco

152 153 154 155 156 157 158

VI. Biting into mold

(Mordiendo el moho)

Affinée ♩ = c. 60

160

Flute 1

senza vibr.

p

Contrabassoon

solo

grandiose

fff

Tuba

pp

Harp

mf

plectrum (guitar pick or other hard plastic)

(tremolo on one string)

8vb

Piano

only play in this movement if there are four or fewer contrabasses

f

8vb

Affinée ♩ = c. 60

Violin I 1-2

Vln. I 1-2

con sord., senza vibr.

mp

Violin I 3-4

Vln. I 3-4

con sord., senza vibr.

mp

Violin I 5-6

Vln. I 5-6

con sord., senza vibr.

mp

Violin I 7-8

Vln. I 7-8

con sord., senza vibr.

mp

Violin I 9-10

Vln. I 9-10

con sord., senza vibr.

mp

Violin II 1-2

Vln. II 1-2

con sord., senza vibr.

mp

Violin II 3-4

Vln. II 3-4

con sord., senza vibr.

mp

Violin II 5-6

Vln. II 5-6

con sord., senza vibr.

mp

Violin II 7-8

Vln. II 7-8

con sord., senza vibr.

mp

Viola 1-2

Vla. 1-2

con sord., senza vibr.

mp

Viola 3-4

Vla. 3-4

con sord., senza vibr.

mp

Viola 5-6

Vla. 5-6

con sord., senza vibr.

mp

Cello 1-2

Vc. 1-2

con sord., senza vibr.

mp

Cello 3-4

Vc. 3-4

con sord., senza vibr.

mp

Cello 5-6

Vc. 5-6

con sord., senza vibr.

mp

Contrabass 1-6

Cb. 1-6

pizz.

f

Contrabass 7

Cb. 7

arco

senza vibr.

mf

pizz.

159 160 161 162 163 164

VII. The last of the snowmen

(El último de los muñecos de nieve)

Flowing ♩ = c. 132

Piccolo
Flute 1
Flute 2
Oboe 1-2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet
Bassoon 1-2
Contrabassoon
Horn in F 1-2
Horn in F 3-4
Trumpet in C 1-2
Trumpet in C 3-4
Trombone 1-2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Harp
Piano
Violin I
Violin II
Viola
Cello
Contrabass

mf
mp
mp
Vibraphone
p
Ped. *sempre*
D, C, B♭ / E♭, F♯, G, A
Piano
solo
8va
mp
cresc. poco a poco
Ped. *sempre*
Flowing ♩ = c. 132
solo (Vln. I 1 only)
senza sord.
dolce espress.
f
solo (Vc. 1 only)
senza sord.
dolce espress.
f

165 166 167 168 169 170 171 172

173

Picc.
Fl. 1
Fl. 2
Ob. 1-2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1-2
C. Bn.

Clarinet in B♭
pp
Clarinet 2
p
p

173

Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
B. Tbn.
Tuba

173

Timp.
Perc. 1
Perc. 2
Perc. 3

173

Hp.
Pno.

8va
f

173

Vln. I
Vln. II
Vla.
Vc.
Cb.

tr
tr
tutti
senza sord.
p
tutti
senza sord.
p

173 174 175 176 177 178

180

179

Picc.

Fl. 1

solo
legato

f

Fl. 2

mp

Ob. 1-2

E. Hn.

B♭ Cl. 1

Clarinet in B♭
solo

f

B♭ Cl. 2

mf

mp

B. Cl.

mf

mp

Bsn. 1-2

a2

mp

C. Bn.

mp

179

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3-4

Tbn. 1-2

B. Tbn.

Tuba

179

Timp.

Perc. 1

mf

p

Perc. 2

Perc. 3

179

Hp.

norm.

f

Pno.

(8va)

loco

179

Vln. I

solo (Vln. I 1 only)

f

Vln. II

Vla.

mf

pp

Vc.

mf

pp

Cb.

pizz.

mf

179 **180** **181** **182** **183**

186

184

Picc.
Fl. 1
Fl. 2
Ob. 1-2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1-2
C. Bn.

184

Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
B. Tbn.
Tuba

184

Timp.
Perc. 1
Perc. 2
Perc. 3

184

Hp.
Pno.

184

Vln. I
Vln. II
Vla.
Vc.
Cb.

184 **185** **186** **187** **188**

192

189

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1-2
C. Bn.

189

Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
B. Tbn.
Tuba

189

Timp.
Perc. 1
Perc. 2
Perc. 3

189

Hp.
Pno.

189

Vln. I
Vln. II
Vla.
Vc.
Cb.

189 190 191 192 193 194

201

195

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
B♭ Cl. 1-2
B. Cl.
Bsn. 1-2
C. Bn.
Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

195 196 197 198 199 200 201 202

209

203

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
B♭ Cl. 1-2
B. Cl.
Bsn. 1-2
C. Bn.

to Clarinet in A

203

Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
B. Tbn.
Tuba

203

Timp.
Perc. 1
Perc. 2
Perc. 3

203

Hp.
Pno.

B♭, E♭, A♭

203

Vln. I
Vln. II
Vla.
Vc.
Cb.

Div. (4 play Bb, 5 play G)

203 204 205 206 207 208 209 210 211

VIII. Ojo de Ana Coluto

(Ana Coluthón's eye)

Bouncy ♪ = c. 200

Piccolo
Flute 1-2
Oboe 1-2
English Horn
Clarinet in A 1-2
Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Horn in F 1-2
Horn in F 3-4
Trumpet in C 1-2
Trumpet in C 3-4
Trombone 1-2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Harp
Piano
Violin I
Violin II
Viola
Cello
Contrabass

a2
mf
Clarinet in A
f
Vibraphone
motor off
Chimes
Glockenspiel
D, C, B / E♭, F, G, A♯
non-legato
arco

212 213 214 215 216 217 218 219 220 221 222

224

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Marimba
hard marimba mallet

Suspended Cymbal
choke

Bass Drum

secco

pizz.

sul D

223 224 225 226 227 228 229 230 231 232 233 234

236

245

235

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

A Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

235

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3-4

Tbn. 1-2

B. Tbn.

Tuba

235

Timp.

Perc. 1

Perc. 2

Perc. 3

235

Hp.

Pno.

235

Vln. I

Vln. II

Vla.

Vc.

Cb.

235 236 237 238 239 240 241 242 243 244 245 246 247

248

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

cresc. poco a poco
cresc. poco a poco
poco marcato
p cresc. poco a poco

248

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
B. Tbn.
Tuba

1.
p
cresc. poco a poco
a2
mf cresc. poco a poco
poco marcato

248

Timp.
Perc. 1
Perc. 2
Perc. 3

Bass Drum
f
mf
Snare drum
Drum sticks

248

Hp.
Pno.

cresc. poco a poco

(8va)
248

Vln. I
Vln. II
Vla.
Vc.
Cb.

espress.
mf
cresc. poco a poco

249 250 251 252 253 254 255 256 257

258

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

cresc. poco a poco
a2
f cresc. poco a poco

258

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
B. Tbn.
Tuba

mf
mf
mf
mf
a2

258

Timp.
Perc. 1
Perc. 2
Perc. 3

f

258

Hp.
Pno.

(8va)

258

Vln. I
Vln. II
Vla.
Vc.
Cb.

cresc. poco a poco
cresc. poco a poco

258 259 260 261 262 263 264 265

269

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
A Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Clarinet in B♭

Wildly - gliss./port. as necessary.
sul pont.

Wildly - gliss./port. as necessary.
sul pont.

arco

266 267 268 269 270 271 272

273

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
B♭ Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

273

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
B. Tbn.
Tuba

273

Timp.
Perc. 1
Perc. 2
Perc. 3

Suspended Cymbal
Bass Drum

273

Hp.
Pno.

273

Vln. I
Vln. II
Vla.
Vc.
Cb.

norm.
sul pont.
arco

273 274 275 276 277 278 279 280

281

Picc.
Fl. 1-2
Ob. 1-2
E. Hn.
B♭ Cl. 1-2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

281

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1-2
C Tpt. 3-4
Tbn. 1-2
B. Tbn.
Tuba

281

Timp.
Perc. 1
Perc. 2
Perc. 3

Vibraphone
motor on (molto vibr.)
(hard marimba mallet)

Gong (small)
Drum stick

Desk bell
equal weight to both notes
choke

Suspended Cymbal
choke

Mahler 6 "hammer blow"

281

Hp.
Pno.

281

Vln. I
Vln. II
Vla.
Vc.
Cb.

col legno battuto
percussive - indeterminate pitch

ordinario
equal weight to both notes

pizz.
arco

281 **282** **283** **284** **285** **286**