

RESONANT ISLES

— in memoriam of Charles E. Ives —

antón
di Oalde
Op. 21

flutes 1. to 4.

play together (ca. 2=72)

mp

1 - inhale inside the flute (roar sound).
1 - exhale inside the flute (roar sound).

Grave, ♩ = 50 (ca. 44, 60-)

4
8

bi. cl. *fff* ominous, foreboding...

bs. cl. *fff* ominous, foreboding...

bart. sax. *fff* ominous, foreboding...

bs. sax. *fff* ominous, foreboding...

bns. 1. *fff* ominous, foreboding...

bns. 2. *fff* ominous, foreboding...

chm. *fff* ominous, foreboding...

hns. 1. *fff*

hns. 2. *fff*

trns. 1. *fff* ominous, foreboding...

trns. 2. *fff* ominous, foreboding...

4
8

1. *fff* ominous, foreboding...

2. *fff* ominous, foreboding...

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2. *fff* ominous, foreboding...

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2. *fff* ominous, foreboding...

(w/ hard m. (But not wood))

mp

tubular-bells I *fff*

tubular-bells II *fff*

low k-tam *fff*

water gong (C4) *fff* *campanile*

water gong (B3) *fff* *campanile*

ca. 12 sec. ca. 12 sec. ca. 47 sec. ca. 9 sec.

4" 3" 2"

ca. 14 sec.

3"

mp

grand piano

unlock sustain pedal

1. bass drum (w/ soft beater) *ppp*

2. bass drum (w/ soft beater) *ppp*

3. bass drum (w/ soft beater) *ppp*

4. bass drum (w/ soft beater) *ppp*

percussion

* Pull magnetic tape and gently rub magnetized side of tape back. Lock sustain pedal until the end of indication. See the performance notes to obtain more information.

♩ Single fast cross pattern gliss. on natural (right hand) and flat (left hand) tubes. Use a hardest xylophone mallets or a metal glockenspiel mallets.

(begin together, then proceed independently)

Musical score for five woodwind instruments (ds. 1-2, 3., 4., 5., 6.). The score begins with a common instruction: "(begin together, then proceed independently)". Each instrument part starts with a dynamic marking of *mp* and a performance instruction of *fff ind.*. The tempo is marked *bi-bi-gliando (presto)*. The notation includes complex rhythmic patterns with slurs and accents. A circled '1' with an upward-pointing arrow is located at the end of the section.

Musical score for glass crystal. The notation shows a sequence of notes numbered 5, 6, 3, 4, 2, 1. The dynamic marking is *pp*. The instruction "tenuto sempre" is written below the notes. A circled '1' with an upward-pointing arrow is at the end of the section.

Empty musical staves for brass and string instruments: bs. cl., cb. cl., bar. sax., bs. sax., horn 1 & 2, and cbn.

Musical score for percussion instruments: 1-2, 3-4, tpt. 1-2, and tpt. 3-4. The percussion parts feature complex rhythmic patterns with slurs and accents. The trumpet parts include dynamic markings of *fff ind.* and *mp*, and tempo markings of *bi-bi-gliando (presto)*. A circled '1' with an upward-pointing arrow is at the end of the section.

Empty musical staves for woodwinds and strings: tbn. 1 & 2, bi. tbn. 1 & 2, euph. 1 & 2, tubes 1 & 2, vcc. 1 & 2, and cbs. 1 & 2.

Musical score for grand piano. The instruction "(steely depress keys, resonance...)" is written above the staff. The dynamic marking is *fff ind.*. The notation includes a circled '1' with an upward-pointing arrow and the instruction "to upright piano (1/4 tone)".

Musical score for timpani. The instruction "(try to play together)" is written above the staff. The dynamic marking is *fff*. The notation includes a circled '1' with an upward-pointing arrow and the instruction "ca. 1 sec."

Musical score for percussion instruments: 1-4. The parts include:

- 1. chromatic crotales (w/ hard rub. ma.) *fff canah.*
- 2. bongon *fff*
- 3. low tuned gong (E2) (w/ hard beater) *fff canah.*
- 4. toms (w/ hard vibraphone ma.) *fff*

 The notation includes dynamic markings of *fff*, *fff canah.*, and *fff*. A circled '1' with an upward-pointing arrow is at the end of the section.

Musical score for low 4-drum. The dynamic marking is *pp*. The notation includes the instruction "sub."

3
4 Tempo I, ma poco più mosso ♩ = 54 (>48, 64<)

1. picc. *pp ind.* irregolare... *ad lib.* (7) *ad lib.* *ad lib.* *ad lib.* *ad lib.* (7) *ad lib.*

2. *pp ind.* irregolare... *ad lib.* (7) *ad lib.* (2) *ad lib.* *ad lib.*

3. *pp ind.* irregolare... *ad lib.* *ad lib.* (2) *ad lib.*

4. *pp ind.* irregolare... *ad lib.* *ad lib.* (2) (7) *ad lib.*

obc. 1. *ppp senza vibrato* *pp* *ppp* *pp*

obc. 2. *ppp senza vibrato* *pp* *ppp*

cl. 1. *ppp senza vibrato* *pp* *ppp*

cl. 2. *ppp senza vibrato* *pp* *ppp*

cl. 3. *ppp senza vibrato* *pp* *ppp*

cl. 4. *ppp senza vibrato* *pp* *ppp*

cl. 5. *ppp senza vibrato* *pp* *ppp*

cl. 6. *ppp senza vibrato* *pp* *ppp*

cl. 7. *ppp senza vibrato* *pp* *ppp*

cl. 8. *ppp senza vibrato* *pp* *ppp*

14
ca. 12 sec.
glass
crystals

3
4

tr. 1. *ppp senza vibrato* *pp* *ppp*

tr. 2. *ppp senza vibrato* *pp* *ppp*

tr. 3. *ppp senza vibrato* *pp* *ppp*

tr. 4. *ppp senza vibrato* *pp* *ppp*

tr. 5. *ppp senza vibrato* *pp* *ppp*

tr. 6. *ppp senza vibrato* *pp* *ppp*

tr. 7. *ppp senza vibrato* *pp* *ppp*

tr. 8. *ppp senza vibrato* *pp* *ppp*

tr. 9. *ppp senza vibrato* *pp* *ppp*

tr. 10. *ppp senza vibrato* *pp* *ppp*

tr. 11. *ppp senza vibrato* *pp* *ppp*

tr. 12. *ppp senza vibrato* *pp* *ppp*

3
4

ca. 12 sec.

tr. 1. *ppp senza vibrato* *pp* *ppp*

tr. 2. *ppp senza vibrato* *pp* *ppp*

tr. 3. *ppp senza vibrato* *pp* *ppp*

tr. 4. *ppp senza vibrato* *pp* *ppp*

tr. 5. *ppp senza vibrato* *pp* *ppp*

tr. 6. *ppp senza vibrato* *pp* *ppp*

tr. 7. *ppp senza vibrato* *pp* *ppp*

tr. 8. *ppp senza vibrato* *pp* *ppp*

tr. 9. *ppp senza vibrato* *pp* *ppp*

tr. 10. *ppp senza vibrato* *pp* *ppp*

tr. 11. *ppp senza vibrato* *pp* *ppp*

tr. 12. *ppp senza vibrato* *pp* *ppp*

1. *pp* *ppp*

2. *pp* *ppp*

3. *pp* *ppp*

4. *pp* *ppp*

5. *pp* *ppp*

6. *pp* *ppp*

7. *pp* *ppp*

8. *pp* *ppp*

9. *pp* *ppp*

10. *pp* *ppp*

11. *pp* *ppp*

12. *pp* *ppp*

13. *pp* *ppp*

14. *pp* *ppp*

15. *pp* *ppp*

16. *pp* *ppp*

17. *pp* *ppp*

18. *pp* *ppp*

19. *pp* *ppp*

20. *pp* *ppp*

21. *pp* *ppp*

22. *pp* *ppp*

23. *pp* *ppp*

24. *pp* *ppp*

25. *pp* *ppp*

26. *pp* *ppp*

27. *pp* *ppp*

28. *pp* *ppp*

29. *pp* *ppp*

30. *pp* *ppp*

31. *pp* *ppp*

32. *pp* *ppp*

33. *pp* *ppp*

34. *pp* *ppp*

35. *pp* *ppp*

36. *pp* *ppp*

37. *pp* *ppp*

38. *pp* *ppp*

39. *pp* *ppp*

40. *pp* *ppp*

41. *pp* *ppp*

42. *pp* *ppp*

43. *pp* *ppp*

44. *pp* *ppp*

45. *pp* *ppp*

46. *pp* *ppp*

47. *pp* *ppp*

48. *pp* *ppp*

49. *pp* *ppp*

50. *pp* *ppp*

51. *pp* *ppp*

52. *pp* *ppp*

53. *pp* *ppp*

54. *pp* *ppp*

55. *pp* *ppp*

56. *pp* *ppp*

57. *pp* *ppp*

58. *pp* *ppp*

59. *pp* *ppp*

60. *pp* *ppp*

61. *pp* *ppp*

62. *pp* *ppp*

63. *pp* *ppp*

64. *pp* *ppp*

65. *pp* *ppp*

66. *pp* *ppp*

67. *pp* *ppp*

68. *pp* *ppp*

69. *pp* *ppp*

70. *pp* *ppp*

71. *pp* *ppp*

72. *pp* *ppp*

73. *pp* *ppp*

74. *pp* *ppp*

75. *pp* *ppp*

76. *pp* *ppp*

77. *pp* *ppp*

78. *pp* *ppp*

79. *pp* *ppp*

80. *pp* *ppp*

81. *pp* *ppp*

82. *pp* *ppp*

83. *pp* *ppp*

84. *pp* *ppp*

85. *pp* *ppp*

86. *pp* *ppp*

87. *pp* *ppp*

88. *pp* *ppp*

89. *pp* *ppp*

90. *pp* *ppp*

91. *pp* *ppp*

92. *pp* *ppp*

93. *pp* *ppp*

94. *pp* *ppp*

95. *pp* *ppp*

96. *pp* *ppp*

97. *pp* *ppp*

98. *pp* *ppp*

99. *pp* *ppp*

100. *pp* *ppp*

timpani (or very soft m.) *pp*

131

picc. 1, 2
fl. 1, 2, 3, 4
obc. 1, 2
En. cl.
solo cl. 1, 2
dr. 1.8
9.14
alto sax. 1, 2
ten. sax. 1, 2
bc. cl.
cbc. cl.
bar. sax.
bs. sax.
bnc. 1, 2
cbnc.
bnc. 1, 2, 3, 4
tptr. 1, 2
str. muted, a2
tptr. 3, 4
trbn. 1, 2
bi. trbn. 1, 2
euph. 1, 2
tuba 1, 2
vcl. 1, 2
cbl. 1, 2
tmp.
perc. 1, 2, 3, 4

ff
mf
f
mp
p
ppp

simile
ff pivo
very slow detune
take one hard timpani ma. (to exchange)
glock. (w/ hard rub. ma.)
ppp

156

pic. 1.
2.

fl. 3.
4.

obs. 1.
2.

Cl. in Eb

solo cl. in D 1.
2.

db. 1.
8.
11.
14.

alto sax. 1.
2.
3.
4.

ten. sax. 1.
2.

bc. cl.

cb. cl.

bart. sax.

bs. sax.

bass. 1.
2.

cbass.

tp. 1.
2.

trbn. 1.
2.

ten. trbn. 1.
2.

sn.

cym.

5)

accelerando to faster possible... & watch for cue (individually)

sim.

f. ind.

str. mutes

f. ind.

str. mutes

f. ind.

aluphone (w/ hard vibraphone m.a.)

mf

regulator & bowing

(w/ 1-bow)

188 Con risonanza, molto spettrale

Woodwinds: piccolo (1-2), fl. (3, 4), obs. (1, 2), E. cl., solo cl. (1, 2), cl. (1, 8, 9, 14), alto sax. (1, 2, 3, 4), ten. sax. (1, 2), bar. cl., bar. sax., bar. sax. (1, 2), bsn. (1, 2), hrs. (1, 2), hrs. (3, 4), tpts. (1, 2), tpts. (3, 4), tbn. (1, 2), bi. tbn. (1, 2), euph.

Strings: div.

Percussion: timp., perc. (1, 2, 3, 4)

Performance Instructions:

- con tutta forza* (throughout)
- cresc. to maximum possible* (indicated by a dashed line and arrow)
- to flutes (1-2)*, *4. to alto flute in G*, *to wha-wha mutes*
- Diagram Labels:**
 - ca. 9 sec.
 - ca. 14 sec.
 - ca. 5 sec.
 - ca. 4 sec.
 - ca. 5 sec.
 - flexible plastic hose (1-2" diameter, 4ft)
 - flexible plastic hose (1-2" diameter, 4ft)
 - flexible plastic hose (1-2" diameter, 6ft)
 - flexible plastic hose (1-2" diameter, 6ft)
 - flexible plastic hose (1-2" diameter, 6ft)

③ **

4/4 A tempo, sereno ma con moto ♩ = 64 (>56, 74<)

Flute 1, Flute 2, Flute 3, Alto flute, Solo cl. 1, Solo cl. 2

Flute parts: *pp*, *p*, *non flz.*, *flz.*, *non flz.*, *flz.*

Clarinet parts: *pp*, *p*

④

trpt. 1, 2, 3, 4

trbn. 1, 2

uba 1

vc. 1, 2

cbc. 1, 2

pipe organ

perc. 1, 2, 3, 4

ca. 20 sec. ca. 4 sec. ca. 14 sec.

ca. 2 sec. ca. 3 sec. ca. 4 sec. ca. 6 sec. ca. 6 - 10 sec.

slow → fast

ppp, *pp*

triflute (1, 3, 5), Nazard (2, 2, 2), Flageolet (2), Octave (2), Fugate (2), Fourmeuse (2, 2, 2), Quatre (2, 2, 2), Voixbas (1), Voixbas (1), Voixbas (1), Voixbas (1), Voixbas (1), Voixbas (1), Voixbas (1), Voixbas (1)

(static, deliberately expressionless...)

fade out ...