

Peter Knell

LINES/ANGLES

(2001)

Duration: ca. 8 minutes

Peter Knell

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Biography

Peter Knell (b. 1970) has received awards in numerous national and international competitions, including First Prizes in the Winnipeg Symphony Orchestra's 10th New Music Festival International Composers Competition, the Indiana State University Contemporary Music Festival/Louisville Orchestra Competition, and the Omaha Symphony Guild International New Music Competition, and Second Prizes in the Fourth International Witold Lutoslawski Composers Competition, the First International Composers' Competition "*In Memoriam Zoltán Kodály*", and the Cincinnati Symphony Orchestra's Young Composers Competition. He has also received a Fulbright Fellowship, a BMI Student Composer Award, two ASCAP Foundation Morton Gould Young Composers Awards, grants from the Paloheimo Foundation and Meet the Composer, and commissions from the Fromm Music Foundation/Ying Quartet, Winnipeg Symphony Orchestra, Barlow Endowment for Music Composition, Utah Arts Festival, Pacific Serenades, Oakland East Bay Symphony, Renee B. Fisher Foundation, and Dale Warland Singers, among others.

His music has been performed at the Aspen, Bowdoin, Chautauqua, June in Buffalo, Norfolk, Oregon Bach, Ernest Bloch, New Music North and MATA festivals, by ensembles such as the Hungarian Radio Orchestra, Louisville Orchestra, Kremlin Chamber Orchestra, Filharmonia de Stat "Transilvania", Winnipeg, Omaha, Richmond, Memphis, and Oakland East Bay Symphony Orchestras, the Onyx String Quartet, Verdi Quartet, Southwest Chamber Music, Volti Chamber Chorus, counter)induction, Continuum Ensemble (UK), Left Coast Chamber Ensemble, ModernWorks, ensembleGreen, and Ensemble Musicattuale (Italy), and by soloists including James Dunham, Martin Chalifour, and the German alto Ingeborg Danz. It has been broadcast nationally in Russia, Canada and Hungary, statewide on Nebraska Public Radio, and on stations in Charlottesville [VA], Richmond, Austin, Omaha, Los Angeles, San Francisco, Oakland, San Diego, and Helsinki. His *Seven Last Words*, based on paintings of Rolf Stein, is available in a book/CD format from Valve-Hearts, Cologne. A compact disc featuring his orchestral work, "*...the weakening eye of day*" in a live performance by the Budapest Symphony Orchestra, is available on the Artisjus label, and a compact disc featuring German pianist Susanne Kessel performing to of his *Four Snapshots* was released by OehmsClassics in February 2006. His orchestral work *LINES/ANGLES* was selected as the American entry for the ISCM World Music Days 2009 and will be performed by the Swedish Radio Symphony Orchestra conducted by Tommy B Andersson.

Mr. Knell holds degrees from Princeton University (BA), the Juilliard School (MM), and the University of Texas at Austin (DMA), and he was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland. His principal composition teachers have included Dan Welcher, Donald Grantham, and David Diamond. He is currently a freelance composer based in Los Angeles.

Program Note

LINES/ANGLES was composed between August and November 2001. The title is reflected both in the surface materials and at the structural level. The materials consist of sustained notes or chords ("lines") and disjunct melodic gestures ("angles"). The linear sections unfold through shifting timbre, texture, and harmonic density; the angular sections are propelled by rhythm and counterpoint. Initially, the lines and angles are kept separate, but over the course of the piece they are juxtaposed and finally integrated: the angles stretched into lines and the lines reassembled into angles. Structurally, this dichotomy is reified through formal stasis ("lines") and disjuncture ("angles").

The final third of the piece was composed in the wake of the September 11 attacks on the United States; indeed, the brutal brass passage was sketched on the very day. I dedicate *LINES/ANGLES* to the victims of terrorism and of the "War on Terror".

LINES/ANGLES was commissioned by the Winnipeg Symphony Orchestra. It was first performed on February 9, 2002, under the baton of Gary Kulesha.

Peter Knell

LINES/ANGLES

scored for

2 Flutes (2nd doubles Piccolo)
2 Oboes (2nd doubles English Horn)
Bb Clarinet
Eb Clarinet
2 Bassoons (2nd doubles Contrabassoon)

4 Horns
2 Trumpets in C
2 Tenor Trombones
1 Bass Trombone
Tuba

Timpani

Percussion (3 players):

1. Glockenspiel, Congas, Brake Drum, Police Whistle, Bass Drum, Auto Spring Coil, Tam-tam
2. Vibraphone, Xylophone
3. Tamborine, Suspended Cymbal, Auto Spring Coil, Slapstick, Tam-tam, Brake Drum

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

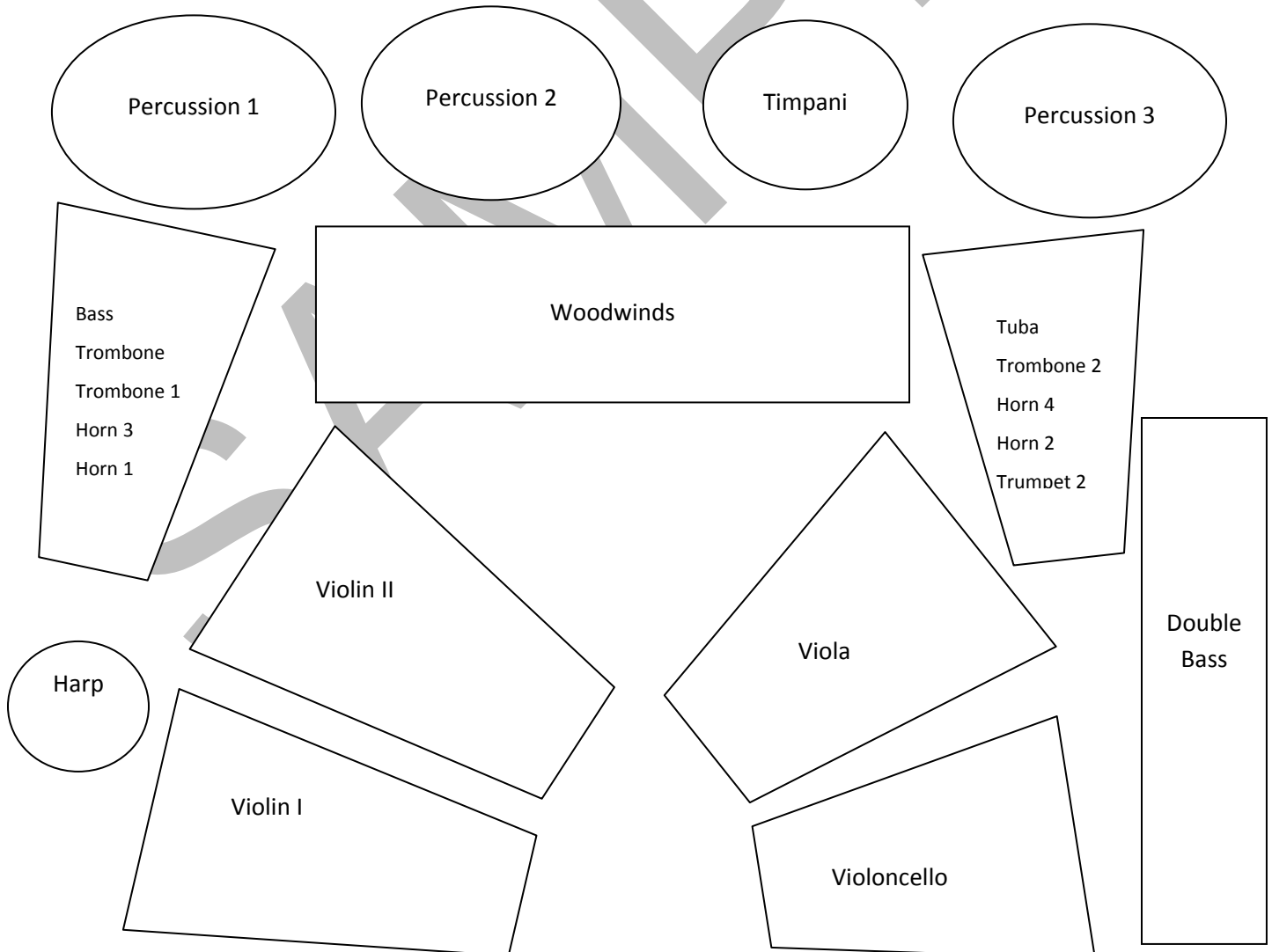
Transposed Score

Duration: ca. 8 minutes

Performance Notes

1. The layout below should be used if possible, as many of the orchestral effects will be heightened by the antiphonal brass and percussion. However, due to the increased ensemble difficulties, this should only be done if there is sufficient rehearsal time.
2. Flutter tongue is called for on most woodwind and brass instruments. If the individual players cannot accomplish this technique, a timbral trill or other substitution may be used.
3. The violins are asked to play the passage from measures 28-54 on very specific strings. If this causes too many difficulties, the violins may be instructed to play the passage on the lowest string possible.
4. During the passage beginning in measure 84, each pair of brass instruments must understand that they are part of a single line. Each new pair of instruments (at G, H, and I) must be clearly audible, as must the sustained line intoned by the trumpet goal notes (measures 122-127).

Suggested Orchestral Layout



TRANSPPOSED SCORE

Commissioned by
the Winnipeg Symphony Orchestra

LINES/ANGLES

Peter Knell (2001)

Delicate (♩ = 60)

Percussion 1 Glockenspiel *p*

Percussion 2 Vibraphone (motor off) *p* with wire brushes *pp* (perceived dynamics)

Harp *mf* (harmonics sound 8va)
*play only if harmonic is too weak

Violin I div. *fp*

Violin II div. *f*

Viola div. *f* *mp* *p* *pp*
jeté ord. --- pont. --- ord. jeté

Violoncello div. *mf* *p* *pp*
pizz. arco jeté ord. --- pont. --- ord. jeté

3

Fl. 1

Tpt. 1

Perc. 2

Hp.

motor:
off --- fast --- off --- fast --- off

take mallets

Trumpet in C
whisper mute (f.t.)

modify oral cavity:
ord. --- [i] ---

pp *p* *ppp*

5

Fl. 1

Bb Cl.

Tpt. 1

Tpt. 2

direct air:
in --- across --- in --- across --- in

quasi-gliss

ord. --- [i] --- ord.

harmon mute (stem removed)

p *pp* *p* *pp* *p* *pp*

7

Fl. 1

Bb Cl.

Tpt. 1

Tpt. 2

across --- in --- across --- in

p *mp* *mf* *mf* *f* *f*

p *mp* *mf* *f* *f*

[i] ord. [i] ord. *sim.*

p *mp* *mf* *mf* *f* *f*

p *pp* *p* *mp* *mf* *f* *f*

9

A

(overblow harmonic series)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1 and 2/Piccolo, Bb Clarinet, and Eb Clarinet. The brass section consists of Trumpet 1 and 2, Trombone, and Horns. The string section includes Violin II and Viola. The percussion section is divided into three parts: Percussion 1 (Conga, Slap, Glockenspiel), Percussion 2 (Vibraphone), and Percussion 3 (Tamborine, thumb tr). The score is marked with various dynamics such as *ff*, *f*, *p*, *mf*, *pp*, *mp*, and *sfz*. Performance instructions include 'with the hands', 'slap', 'Glockenspiel', 'Vibraphone, with mallets', and 'Tamborine thumb tr'. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A large watermark 'SAMPLE' is overlaid diagonally across the page.

Fl. 1 *pp*

Fl. 2/
Picc. *pp*

Ob. 2/
E.H. English Horn *mp*

Bb Cl. *p* to the fore *pp*

Eb Cl.

Tpt. 1 *p* to the fore *pp*

Tpt. 2 *mp* to the fore *pp*

Perc. 1 take 4 mallets *p*

Perc. 2 *p*

Hp. *p*

Vln. II *pp* *sfz*

Vla. *pp* *sfz*

14

Fl. 1

Fl. 2/
Picc.

Ob. 2/
E.H.

Bb Cl.

Hrn. 2

Hrn. 4

Tpt. 1

Tpt. 2

Perc. 1

Perc. 2

Hp.

14

Vln. I

Vln. II

Vla.

Vc.

16

Fl. 1
Fl. 2/
Picc.
Ob. 2/
E.H.
Bb Cl.
Hrn. 2
Hrn. 4
Tpt. 1
Tpt. 2
Perc. 1
Perc. 2
Hp.

16

Vln. I
Vln. II
Vla.
Vc.

18 (B)

FL 1
FL 2/
Picc.
Ob. 1
Ob. 2/
E.H.
Bb Cl.
Eb Cl.
Bsn. 1
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Tpt. 1
Tpt. 2
Perc. 1
Perc. 2
Hp.

18

Vln. I
Vln. II
Vla.
Vc.

20

Fl. 1

Fl. 2/
Picc.

Ob. 1

Ob. 2/
E.H.

Bb Cl.

Eb Cl.

Bsn. 1

Hrn. 1

Hrn. 3

Hrn. 4

Tpt. 1

Tpt. 2

The musical score for this page includes woodwind and brass parts. The woodwind section consists of Flute 1, Flute 2/Piccolo, Oboe 1, Oboe 2/English Horn, B-flat Clarinet, E-flat Clarinet, and Bassoon 1. The brass section includes Horns 1, 3, and 4, and Trumpets 1 and 2. The Oboe 1 part features a complex rhythmic passage in the first measure, which is boxed. The Horn parts have dynamic markings of *f*, *pp*, and *mf*, and include instructions for 'open' notes. The Trumpet parts are currently blank.

22 poco a poco agitato

Fl. 1

Fl. 2/
Picc.

Ob. 1

Ob. 2/
E.H.

Bb Cl.

Eb Cl.

Bsn. 1

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Hp.

22 poco a poco agitato

Vln. I

Vln. II

Vla.

Vc.

25

Fl. 1

Fl. 2/
Picc.

Ob. 1

Ob. 2/
E.H.

Bb Cl.

Eb Cl.

Bsn. 1

Bsn. 2/
C-bn.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 3

Harp.

staccato
marcato

stopped

straight mute

f marcato

ff

sfz

p

mf

f

ff

Et, if possible

25

Vln. I

Vln. II

Vla.

Vcl.

D.B.

arco

pizz.

mf

f

fp

p

ff

div.

28 Somewhat faster ($\bullet = 72$, $\bullet = 96$)*

Musical score for woodwinds and percussion. The score includes parts for Flute 1 & Piccolo, B♭ Clarinet, E♭ Clarinet, Horns 1-4, Trombone 1, Trompano, and Vibraphone. The music features complex rhythms with frequent time signature changes (4/4, 6/16, 3/8, 2/4, 3/4) and dynamic markings such as *f*, *mf*, *p*, *fp*, and *pp*. Performance instructions include "open" for reeds and "straight mute" for brass. A large watermark "DRAFT" is overlaid on the score.

28 Somewhat faster ($\bullet = 72$, $\bullet = 96$)*

Musical score for strings, including Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes performance instructions: "sul G (except as marked)*" and "dark, strained" for the violins. It features complex rhythmic patterns with frequent time signature changes (4/4, 6/16, 3/8, 2/4, 3/4) and dynamic markings such as *f*. Performance instructions include "III" and "IV" for fingering and "pizz." for the double bass. A large watermark "DRAFT" is overlaid on the score.

* If the violins are not able to play the passage as indicated, they may play it on the lowest string possible. The indicated fingerings are suggestions only.

* This section may be conducted in eighths, which simplifies the transition to dotted eighths.

35

Ob. 1 *f*

Ob. 2/
E.H. *f*

Bsn. 1 *f*

Bsn. 2/
C-bn. *f*

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1 *fp* > *pp* < *f* *fp* > *pp* < *f*

Timp.

Perc. 2 *f*

35 *f* (ossia: 2 3 III - - - II) IV → III IV - - - III III IV - - - III (3+2) IV → III IV 1 2 III

Vln. I *f* (ossia: 2 3 III - - - II) IV → III IV - - - III III IV - - - III (3+2) IV → III IV 1 2 III

Vln. II *f* (ossia: 2 3 III - - - II) IV → III IV - - - III III IV - - - III (3+2) IV → III IV 1 2 III

Vla. *f*

Vc. *f*

D.B.

35

Ob. 1
Ob. 2/
E.H.
Eb Cl.
Bsn. 1
Bsn. 2/
C-bn.
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Tpt. 1
Timp.
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

Measures 41-44 are shown. The score includes various instruments and their parts. Dynamic markings include *fp*, *pp*, *f*, and *fp*. Fingering and bowing indications are present, such as *IV →*, *1*, *III 4*, *IV 2*, *III 1*, and *II 2*.

47

Ob. 1

Ob. 2/
E.H.

Bb Cl.

Eb Cl.
play if trumpet cannot

Bsn. 1

Bsn. 2/
C-bn.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1

Timp.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *f* *fp*

f

mp

(ossia: 2 3 II)

III 1 4 4

IV III

IV (III) III

IV 1

III 3

II 4

Searing, violent (l'istesso tempo)

52

Fl. 1
Fl. 2 / Picc.
Ob. 1
Ob. 2 / E.H.
Bb Cl.
Eb Cl.
Bsn. 1
Bsn. 2 / C-bn.
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
B-Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.

Police Whistle
Brake Drum
Xylophone
Suspended Cymbal
Auto Spring Coil
Slapstick

f, *sfz*, *ff*

Searing, violent (l'istesso tempo)

52

Vln. I
Vln. II
Vla.
Vc.
D.B.

(do not coordinate)

f, *ff*

64

Fl. 1 *pp* (sempre)

Ob. 1 *pp* (sempre)

Ob. 2/
E.H. solo *f* *ff* *p*

Bb Cl. solo *f*

Hrn. 1 *sempre pp*

Hrn. 2 *fp* *pp* (sempre)

Hrn. 3 *sempre pp*

Hrn. 4 *fp* *pp* (sempre) stopped

Tpt. 1 *whisper mute* *pp* (sempre)

Tpt. 2 *pp* (sempre)

64

Vln. I *pizz.* *pp* *arco* *pp*

Vln. II *arco* *pp* *arco* *pp* *pizz.* *pp*

Vla. *pizz.* *pp* *arco* *pp*

Vc. *arco* *pp* *pp*

D.B. *sempre pp* (do not coordinate after first entrance) *jeté* *mf* *pp* (sempre)

last two players

66

E

FL. 1

FL. 2/
Picc.

Ob. 1

Bb. Cl.

Bsn. 2/
C-bn.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Piccolo

pp (sempre)

ff

p

solo

mf

p

straight mute

pp (sempre)

pp (sempre)

pp

8va

(do not coordinate after first entrance)

last two players

jeté

jeté

pp (sempre)

pizz.

Fl. 1
Fl. 2/
Picc.
Ob. 1
Bb Cl.
Bsn. 1
Bsn. 2/
C-bn.
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Hp.

Vln. I
Vln. II
Vla.
Vc.
D.B.

73

F

Fl. 2/ Picc.
mf *p* *pp* *ppp*

Ob. 1
p

Bb Cl.
mf *pp*

Hrn. 1
straight mute *pp*

Hrn. 2
stop mute *pp*

Hrn. 3
straight mute *pp*

Hrn. 4
stop mute *pp*

Tbn. 1

Tbn. 2

Timp.
p

Perc. 1
Glockenspiel *p*

Perc. 2
Vibraphone (motor off) *ppp*

Harp
p *ppp*

73

Vln. I
div. at the tip *pp*

Vln. II
gradually slow down and change to brush strokes *pp* only half brush strokes at the tip *pp* *flautando*

Vla.
jeté *slow to brush strokes* (do not coordinate after first entrance) *pp* *flautando*

Vc.
pp

D.B.
pp

78

Relentlessly building (♩ = 60)

Bsn. 2/
C-bn.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

78

Relentlessly building (♩ = 60)

Vln. I

Vln. II

Vla.

Vc.

D.B.

Contrabassoon

pp < *mp* > *pp* <

ppp

< *p* >

ppp

< *p* >

ppp

pp < *mf* > *pp* <

Tam-tam

pp

< *mp* >

ppp

p

f

8^{vb}

ppp

< *p* >

ppp

< *p* >

ppp

< *p* >

ppp

< *p* >

ppp

< *p* >

ppp

< *p* >

ppp

< *p* >

ppp

< *p* >

ppp

< *p* >

ppp

< *p* >

unis.
(do not play upper octave)

85

Bsn. 2/
C-bn.

B-Tbn.

Tuba

Timp.

Perc. 1

Perc. 3

D.B.

mp

open

p

sim.

mf

f

p

pp

p

Bass Drum

pp

pp

92

G

Tbn. 1

Tbn. 2

B-Tbn.

Tuba

Perc. 1

Perc. 3

open

mp

open

mp

sim.

mf

mp

sim.

poco a poco cresc.

poco a poco cresc.

p

p

98

Tbn. 1 *sim.* *poco a poco cresc.*

Tbn. 2 *poco a poco cresc.*

B-Tbn.

Tuba

Perc. 1 *p*

Perc. 3 *p*

104

Bsn. 2/
C-bn.

Hrn. 1 *mf* *open* *f* *sim.*

Hrn. 2 *f* *open* *sim.*

Hrn. 3 *f* *open* *sim.*

Hrn. 4 *f* *open* *sim.*

Tbn. 1 *mf*

Tbn. 2 *mf*

B-Tbn.

Tuba *mf*

Perc. 1 *p*

Perc. 3 *p*

110

Bsn. 2/
C-bn.

Hrn. 1
mf
poco a poco cresc.

Hrn. 2
poco a poco cresc.

Hrn. 3
poco a poco cresc.

Hrn. 4
poco a poco cresc.

Tbn. 1

Tbn. 2

B-Tbn.

Tuba

Perc. 1

Perc. 3

p

poco a poco cresc.

poco a poco cresc.

115

Bsn. 2/
C-bn.

Hrn. 1
ff

Hrn. 2
ff

Hrn. 3
ff

Hrn. 4
ff

Tbn. 1
f

Tbn. 2
f

B-Tbn.

Tuba
f

Perc. 1

Perc. 3

120 I

Bsn. 2/
C-bn.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B-Tbn.

Tuba

Perc. 1

Perc. 3

Flute 1
Flute 2/
Picc.
Oboe 1
Oboe 2/
E.H.
Bb Cl.
Eb Cl.
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B-Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Hp.

fff (sempre)
fff (sempre)
fff (sempre)
fff (sempre)
fff (sempre)
fff (sempre)
fff (sempre)
fff (sempre)
fff (sempre)
fff (sempre)
fff (sempre)
fff (sempre)
ff Xylophone
ff

Vln. I
Vln. II
Vla.
Vc.

without mutes
fff (sempre)
without mutes
fff (sempre)
without mutes
fff (sempre)
without mutes
fff (sempre)
fff (sempre)

Searing, violent (l'istesso tempo)

127

Fl. 1

Fl. 2/
Picc.

Ob. 1

Ob. 2/
E.H.

Bb Cl.

Eb Cl.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B-Tbn.

Tuba

Timp.

Perc. 1
Glockenspiel

Perc. 2
Brake Drum

Perc. 3

Harp

Searing, violent (l'istesso tempo)

tutta forza (free bowing)

127

Vln. I

Vln. II

Vla.

Vc.

J

131

FL 1

FL 2/
Picc. *take Piccolo*

Ob. 1

Ob. 2/
E.H.

Bb Cl.

Eb Cl.

Bsn. 1

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B-Tbn.

Tuba

Timp.

Perc. 1 *Auto Spring Coil*

Perc. 2

Perc. 3

Hp.

131

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page contains a musical score for measures 135 through 138. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1
- Fl. 2 / Picc.
- Ob. 1
- Ob. 2 / E.H.
- Bb Cl.
- Eb Cl.
- Bsn. 1
- Bsn. 2 / C-bn.
- Hrn. 1
- Hrn. 2
- Hrn. 3
- Hrn. 4
- Tpt. 1
- Tpt. 2
- Tbn. 1
- Tbn. 2
- B-Tbn.
- Tuba
- Timp.
- Perc. 1 (Tam-tam)
- Perc. 2
- Perc. 3
- Hp.
- Vln. I (with measure number 135)
- Vln. II
- Vla.
- Vc.
- D.B.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the center of the page. The page number "29" is located at the bottom center.

The musical score for measures 138-147 includes the following parts and markings:

- Flutes (Fl. 1, 2):** Fl. 1 has a 4-measure rest at the start. Fl. 2 has a 4-measure rest.
- Oboes (Ob. 1, 2):** Ob. 1 and 2 have 4-measure rests.
- Clarinets (Cb Cl, Eb Cl):** Both have 4-measure rests.
- Bassoons (Ban. 1, 2):** Both have 4-measure rests.
- Horns (Hrn. 1-4):** Horns 1-3 have 4-measure rests. Horn 4 has a 4-measure rest.
- Trumpets (Tpt. 1, 2):** Both have 4-measure rests.
- Trombones (Tbn. 1, 2, B-Tbn):** All have 4-measure rests.
- Tuba:** 4-measure rest.
- Timpani (Timp):** 4-measure rest.
- Percussion (Perc. 1-3):** Perc. 1 has a *ff* dynamic and a "gradually speed up" marking. Perc. 2 and 3 have "enter when ready" markings and a *ff* dynamic.
- Harp (Hp):** 4-measure rest.
- Violins (Vln. I, II):** Vln. I has a *div. jete* marking and a "do not coordinate" instruction. Vln. II has a *div. jete* marking and a "do not coordinate" instruction.
- Viola (Vla):** Has a *div. jete* marking and a "do not coordinate" instruction.
- Violoncello (Vc):** Has a *div. jete* marking and a "do not coordinate" instruction.
- Double Bass (D.B.):** Has a *div. jete* marking and a "do not coordinate" instruction.

* The antiphonal tam-tams should be loosely coordinated to create the effect of a giant pendulum gradually swinging into motion. As their ring becomes more or less continuous, the suspended cymbal should be brought in. The percussion should then crescendo until it has drowned out the entire orchestra, at which point it should make a gradual diminuendo.