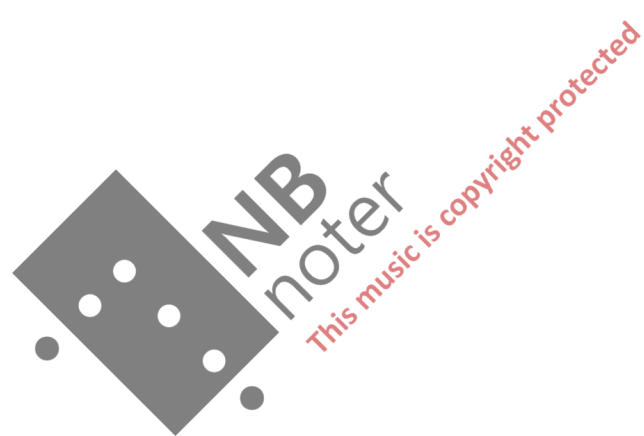


Concerto for Cello and Orchestra

Jon Mostad, 1988-1990

Revised 1995; 2021



Konsert for cello og orkester

Concerto for Cello and Orchestra

Score in C.

The traditional octave transpositions are used for piccolo flute and doublebasses, but note that *doublebass harmonics in the g clef are written at actual pitch*. The *glockenspiel* sounds *two octaves* higher than written.

I, P. 1.

II, P. 41.

III, P. 66.

Total duration:Ca. 22'- 22'15"

(The durations of the individual movements are written at the end of the movements.)

Orchestra:

Piccolo, doubling flute 2

Flute

Oboe

Clarinet in B flat

Bass clarinet in B flat, doubling clarinet 2 in B flat

Bassoon

2 french horns in F

Trumpet in C

Trombone

Percussion 1:

Timpani, tam-tam (large), triangle, crotales, suspended cymbal, tambourine, tom-tom (same size as the second largest in perc. 2's tom-tom set)

Percussion 2:

Suspended cymbal, snare drum, 4 tom-toms, triangle, glockenspiel, vibraphone, marimba, chimes

Piano

Violoncello solo

4 violins

2 violas

2 cellos

2 doublebasses

The *cello solo* should be connected to a delay unit (or delay through a DAW application), amplifier, and loudspeakers, to be activated where it is marked in the score and part.

The concerto may be played in two versions:

Version A:

With 10 solo strings as listed above.

Version B:

With an orchestral string section, the first violins *divisi* playing the parts for violins 1-2, the second violins *divisi* the parts for violins 3-4 etc. In this version, the sections marked (*solo*) are played by one singlplayer, the other members of the group joining in when a (*tutti*) occurs in the part. Sections within [] aren't played in this version.

Accidentals apply to the notes in the same octave within a bar until they are cancelled by a new accidental. This also applies to the microtonal accidentals used in movements II and III.

String tremoli are always fast and unmeasured.

The work was commissioned by Oslo Sinfonietta, sponsored by the Norwegian Composers' Fund.

A

Picc. 21 *pp* *ff*

Fl. *pp* *ff*

Ob. *ppp* *ff*

Cl. *ppp* *ff*

Bcl. *ppp* *ff*

Bn. *ppp* *ff*

Hn. 1 21 *ppp* *ff*

Hn. 2 *ppp* *ff*

Trp. *ppp* *ff* senza sord.

Trb. *ppp* *ff*

Pc. 1 21 *mf*

Pc. 2 brushes *fmp*

Pno. *f* *pp*

Solo 21

Vln. 1 21 *f* sul pont.

Vln. 2 *f* sul pont.

Vln. 3 *f* sul pont.

Vln. 4 *f* sul pont.

Vla. 1 *f* sul pont.

Vla. 2 *f* sul pont.

Vcl. 1 *f* sul pont.

Vcl. 2 *f* sul pont.

Db. 1 *mf* pizz. *f* arco sul pont.

Db. 2 *mf* pizz. *f* arco *ppp* *f* sul pont.



Picc. 41 *ff* *p* *ff* *p*

Fl. *ff* *p* *ff* *p*

Ob. *ppp* *p* *ff* *p*

Cl. *p* *ff* *p*

Bcl. *p* *ff* *p* *ppp*

Bn. *ppp* *p* *ff* *p* *ppp*

Hr. 1 *ppp* *p* *ff* *p* *ppp*

Hr. 2 *ppp* *p* *ff* *p* *ppp*

Trp. *ppp* *p* *ff* *p* *ppp*

Trb. *p* *ff* *ppp*

Pc. 1 *secco*

Pc. 2 (drum sticks) *ff* *mf* *pp* *f*

Pno. 41 *secco* *f*

Solo 41 *ord.* *ff*

Vln. 1 *ff* *sub. mf* *gliss.* *ff* *pp*

Vln. 2 *ff* *sub. mf* *gliss.* *ff* *pp*

Vln. 3 *ff* *sub. mf* *gliss.* *ff* *pp*

Vln. 4 *ff* *sub. mf* *gliss.* *ff* *pp*

Vla. 1 *ff* *sub. mf* *gliss.* *ff* *pp*

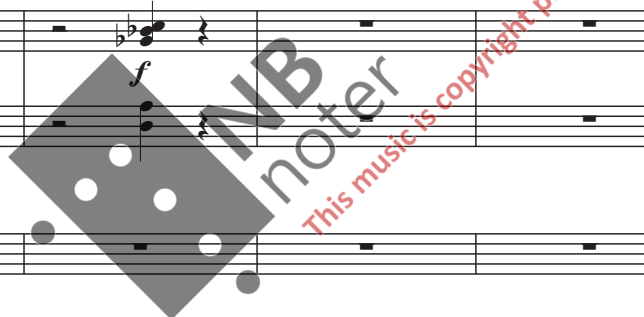
Vla. 2 *ff* *sub. mf* *gliss.* *ff* *pp*

Vcl. 1 *ff* *sub. mf* *gliss.* *ff* *pp*

Vcl. 2 *ff* *sub. mf* *gliss.* *ff* *pp*

Db. 1 *ff* *sub. mf* *gliss.* *ff* *pp*

Db. 2 *ff* *sub. mf* *gliss.* *ff* *pp*



Picc. 59

Fl. *pp* *mf* *p*

Ob. *pp* *mf* *p*

Cl. *pp* *mf* *pp*

Bcl. *pp* *mf*

Bn. *pp* *mf* *p* *mf*

Hn. 1 59 *pp* *mf* *pp*

Hn. 2 *pp* *mf* *pp*

Trb. *mf* tenuto, quasi legato

Pc. 1

Pno. 59 *mf*

Solo 59 *mf*

Vln. 1 59

Vln. 2

Vln. 3

Vln. 4

Vla. 1 *simile*

Vla. 2 *simile*

Vcl. 1

Vcl. 2

Vcl. 3

Vcl. 4

Db. 1 *mf*

Db. 2 *mf* pizz.

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This page of a musical score, numbered 11, contains the following parts and markings:

- Picc.**: Measure 63, *mf* 3.
- Fl.**: *pp* (piano), *f* (forte).
- Ob.**: *pp* (piano).
- Cl.**: No notation.
- Bcl.**: *mf* (mezzo-forte), *f* (forte).
- Bn.**: *f* (forte).
- Hn. 1 & 2**: Measure 63, no notation.
- Trb.**: No notation.
- Pc. 1**: Measure 63, *p* (piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte).
- Pno.**: Measure 63, *8vb* (8va below).
- Solo**: Measure 63, *f* (forte).
- Vln. 1-4**: *mf* (mezzo-forte), *pp* (pianissimo).
- Vla. 1-2**: *mf* (mezzo-forte).
- Vcl. 1-2**: *mf* (mezzo-forte).
- Db. 1 & 2**: No notation.

A watermark for "MNB noter" is visible across the center of the page, along with the text "This music is copyright protected".

Picc. 66 *f* *pp*

Fl. *f* *pp* *mf* *simile*

Ob. *f* *pp* *mf* *simile*

Cl. *f* *pp* *mf* *simile*

Bcl. *f* *pp* *mf* *simile* *simile*

Bn. *f* *p* *mf* *simile* *simile*

1 Hn. *f* *pp*

2 Hn. *f* *pp*

Trp. *f*

Trb. *f*

Pc. 1 *f*

Pc. 2 *f*

Pno. *f* *8va*

Solo *ff* *mf* *tr*

1 Vln. *mf* *p*

2 Vln. *mf* *p*

3 Vln. { *mf* *p*

4 Vln. *p*

1 Vla. *mf* *p* *8va*

2 Vla. *mf* *p*

1 Vcl. *mf* *p*

2 Vcl. *mf* *p*

1 Db. *mf* *p*

2 Db. *mf* *p*

arco

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This page contains a musical score for measures 69 to 71. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bcl.), Bassoon (Bn.), Horns (Hn. 1 and 2), Trumpet (Trp.), Trombone (Trb.), Percussion 1 (Pc. 1) and Percussion 2 (Pc. 2), Piano (Pno.), Soloist (Solo), Violins (Vln. 1, 2, 3, 4), Violas (Via. 1, 2), Violas (Vcl. 1, 2), and Double Basses (Db. 1, 2). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *ff*, *pp*, and *ppp*. A large watermark for 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

This page of a musical score, numbered 14, contains the following parts and measures:

- Picc.** (Piccolo): Measures 72-74. Dynamics: *f* (measures 72-73), *p* (measure 74).
- Fl.** (Flute): Measures 72-74. Dynamics: *f* (measures 72-73), *p* (measure 73), *f* (measure 74).
- Ob.** (Oboe): Measures 72-74. Dynamics: *f* (measures 72-73), *p* (measure 74).
- Cl.** (Clarinet): Measures 72-74. Dynamics: *mf* (measure 74).
- Bcl.** (Bass Clarinet): Measures 72-74. Dynamics: *mf* (measure 74).
- Bn.** (Bassoon): Measures 72-74. Dynamics: *mf* (measure 74).
- Hn.** (Horn):
 - 1: Measures 72-74. Dynamics: *f* (measure 72), *pp* (measure 74).
 - 2: Measures 72-74. Dynamics: *f* (measure 72), *pp* (measure 74).
- Pc. 1** (Percussion 1): Measures 72-74. Dynamics: *p* (measure 74).
- Solo**: Measures 72-74. Dynamics: *f* (measures 72-73), *f* (measure 74).
- Vln.** (Violins):
 - 1: Measures 72-74. Dynamics: *f* (measures 72-73), *f* (measure 74).
 - 2: Measures 72-74. Dynamics: *f* (measures 72-73), *f* (measure 74).
 - 3: Measures 72-74. Dynamics: *f* (measures 72-73), *f* (measure 74).
 - 4: Measures 72-74. Dynamics: *f* (measures 72-73), *f* (measure 74).
- Vla.** (Violas):
 - 1: Measures 72-74. Dynamics: *f* (measures 72-73), *f* (measure 74).
 - 2: Measures 72-74. Dynamics: *f* (measures 72-73), *f* (measure 74).
- Vcl.** (Cellos):
 - 1: Measures 72-74. Dynamics: *f* (measures 72-73), *f* (measure 74).
 - 2: Measures 72-74. Dynamics: *f* (measures 72-73), *f* (measure 74).
- Db.** (Double Basses):
 - 1: Measures 72-74. Dynamics: *f* (measures 72-73), *f* (measure 74).
 - 2: Measures 72-74. Dynamics: *f* (measures 72-73), *f* (measure 74).

The score includes various musical notations such as dynamics (*f*, *p*, *pp*, *mf*), articulation marks, and a large watermark reading "NB noter This music is copyright protected" across the center of the page.

This page of a musical score, numbered 15, contains the following parts and measures:

- Picc.**: Measure 76, rests.
- Fl.**: Measures 76-78, featuring triplet patterns. Dynamics: *p* (measures 76-77), *mf* (measures 77-78).
- Ob.**: Measure 76, rests.
- Cl.**: Measures 76-78, melodic line. Dynamics: *mf* (measures 76-77).
- Bcl.**: Measures 76-78, melodic line. Dynamics: *mf* (measures 76-77).
- Bn.**: Measures 76-78, melodic line. Dynamics: *mf* (measures 76-77).
- Hn. 1 & 2**: Measure 76, rests.
- Pc. 1**: Measure 76, rests. Measure 78, triplet. Dynamics: *pp*.
- Solo**: Measures 76-78, melodic line. Dynamics: *mf* (measures 76-77).
- Vin. 1 & 2**: Measures 76-78, melodic lines. Dynamics: *p* (measures 76-77), *mf* (measures 77-78).
- Vin. 3 & 4**: Measures 76-78, melodic lines. Dynamics: *mf* (measures 76-77).
- Via. 1**: Measures 76-78, melodic line. Dynamics: *mf* (measures 76-77).
- Via. 2**: Measures 76-78, rests.
- Vcl. 1 & 2**: Measures 76-78, accompaniment. Dynamics: *p* (measures 76-77), *mf* (measures 77-78).
- Db. 1 & 2**: Measures 76-78, accompaniment. Dynamics: *p* (measures 76-77), *mf* (measures 77-78).

A watermark "NB noter" and "This music is copyright protected" is visible across the score.

C

Picc. *f* *8va* *tr*

Fl. *pp*

Ob.

Bcl.

Bn.

Hn. 2 *mf*

Trb. *mf*

Pc. 1 *f* *p* *mf*

Pno. *f* *p* *quasi legato* *mf* *sempre mf* *loco* *8va* *8vb*

Solo *ff* *ff*

Vln. 1 *ff* *pizz.*

Vln. 2 *ff* *pizz.*

Vln. 3 *ff* *pizz.*

Vln. 4 *ff* *pizz.*

Vla. 1 *ff*

Vla. 2 *ff*

Vcl. 1 *ff*

Vcl. 2 *ff*

Db. 1 *ff* *mf* *simile*

Db. 2 *ff* *mf* *simile*

Picc. 87

Fl.

Ob.

Bcl.

Bn.

Hn. 2

Trb.

Pc. 1 87

Pno. 87 (8^{vb})

Solo 87

1 87

2

3

4

Vln. 1

2

Vla. 1

2

Vcl. 1 pizz. ff

2 f

Db. 1 f

2 f

tr

ff

pp

tr

ff

pp

tr

ff

pp

mf

ff

mf

simile

simile

f

poco meno

p

arco

ppp

mf

pp

mf

pp

mf

f

f

f

f

Fl.

Ob.

Bcl.

Bn.

1
Hn. 92

2

Trb.

Pc. 1
92

Pno.

92 (8vb)

Solo
92

1
Vln. 92

2

3

4
arco
mf

1
Vla.

2

1
Vcl. pizz.
mf

2

1
Db.

2

This page of a musical score contains the following parts and markings:

- Fl.:** *mp*, *f*
- Ob.:** *mf*
- Bcl.:** *f*
- Bn.:** *mp < f*
- Hn. 1:** *mf*, *f*
- Hn. 2:** *mp < f*
- Trb.:** *f*
- Pc. 1:** *f*, *mf*
- Pno.:** *f*, *mf*, *f* (8vb)
- Solo:** *f espr.*
- Vln. 1:** *f*
- Vln. 2:** *f*
- Vln. 3:** *f*
- Vln. 4:** *pizz.*
- Vla. 1:** *f*, *pizz.*
- Vla. 2:** *f*, *simile*
- Vcl. 1:** *f*
- Vcl. 2:** *f*
- Db. 1:** *f*
- Db. 2:** *f*

The score includes various musical notations such as triplets, slurs, and dynamic markings. A large watermark 'INB noter' and the text 'This music is copyright protected' are overlaid on the page.

Picc. 98 *f*

Fl. 5

Ob. *f* 3

Cl. *f*

Bcl. 3

Bn. 3

1 *simile*

Hn. 2

Trp. *con sord.* 3

Trb. *f* 3

Pc. 1 98

Pc. 2

Pno. 98 (8^{vb}) 3

Solo 98 5

1 98 5 *f*

2 *simile*

3 3 *f*

4

1 5

Via. 2 5

1 3

Vcl. 2 3

1 3

Db. 2 3

NB noter
This music is copyright protected

Picc. 104 *pp*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bcl. *pp*

Bn. *pp*

Hn. 1 104 *pp*

Hn. 2 *pp*

Trp. *pp*

Trb. *pp*

Pc. 1 104 *ppp*

Pc. 2 104 *pp*

Pno. 104 *8vb*

Solo 104 *pp* *ff* *mf* *ff* *ff*

Vin. 1 104 *p* *pp*

Vin. 2 *p* *pp*

Vin. 3 *p*

Vin. 4 *p*

Via. 1 *arco* *p* *pp* *p*

Via. 2 *p* *pp* *p*

Vcl. 1 *arco* *p*

Vcl. 2 *pp*

Db. 1 *pp*

Db. 2 *pp*

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D

This page contains a musical score for measures 109 through 112. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bcl.), Bassoon (Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (Trp.), Trombone (Trb.), Percussion 1 (Pc. 1), Percussion 2 (Pc. 2), Piano (Pno.), Solo, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Violoncello (Vcl.), and Double Bass (Db.).

Measure 109: Horn 2 and Solo parts begin with a triplet of eighth notes marked *f*. Flute and Oboe parts have rests. Clarinet and Solo parts have rests. Horn 1 and Trumpet parts have rests. Percussion 1 and 2 have rests. Piano and Solo parts have rests. Violin 1 and 2 parts have rests. Viola part has a rest. Violoncello and Double Bass parts have rests.

Measure 110: Horn 2 and Solo parts continue with the triplet, marked *p*. Flute and Oboe parts have rests. Clarinet part has a rest. Horn 1 and Trumpet parts have rests. Percussion 1 and 2 have rests. Piano and Solo parts have rests. Violin 1 and 2 parts have rests. Viola part has a rest. Violoncello and Double Bass parts have rests.

Measure 111: Flute and Oboe parts enter with a half note marked *pp*. Clarinet part enters with a half note marked *pp*. Horn 1 and Trumpet parts have rests. Percussion 1 and 2 have rests. Piano and Solo parts have rests. Violin 1 and 2 parts have rests. Viola part has a rest. Violoncello and Double Bass parts have rests.

Measure 112: Flute and Oboe parts continue with a half note marked *p*. Clarinet part continues with a half note marked *p*. Horn 1 and Trumpet parts have rests. Percussion 1 and 2 have rests. Piano and Solo parts have rests. Violin 1 and 2 parts have rests. Viola part has a rest. Violoncello and Double Bass parts have rests.

Dynamic markings include *f*, *ff*, *p*, *pp*, and *mf*. Performance instructions include *pizz.* (pizzicato) for strings and Solo.

A large watermark "NB noter" is overlaid on the score, along with the text "This music is copyright protected".

Picc. 113

Fl. *mf* *p* *ppp* *mf*

Ob. *mf* *p* *ppp* *mf*

Cl. *mf* *p* *ppp* *mf*

Bcl. *fp*

Bn. *f* *fp*

Hn. 1 113 *fp*

Hn. 2 *fp*

Pc. 2 Marimba *f*

Pno. *mf non legato* *f*

Solo 113 *pizz.* *f*

Vin. 1 *mf* *p* *ppp*

Vin. 2 *mf* *p* *ppp*

Vin. 3

Vin. 4

Via. 1

Via. 2

Vcl. 1

Vcl. 2

Db. 1

Db. 2

Picc. 117 *mf* 3

Fl. 3

Ob. 3

Cl. 3

Bcl. *mf* *pp* *mf*

Bn. *mf* *pp* *mf* 3 3 3 3 3 3

Hn. 1 117 *mf* *pp* *mf* 3

Hn. 2 *mf* *pp*

Pc. 2 3 3 3 3 5

Pno. 117 3 3 3 3 3 3 3 3 3 3

Solo 117 *ff* 3 3 3 3 *pizz. ord.* 3 3 3 3

Vin. 1 117 *mf* *arco* *simile* 3 3 3 3

Vin. 2 *arco* *mf* *simile* 3 3 3 3

Vin. 3 3 3 3 3 3

Vin. 4 3 3 3 3 3

Via. 1 3 3 3 3 3 3 3 3 3

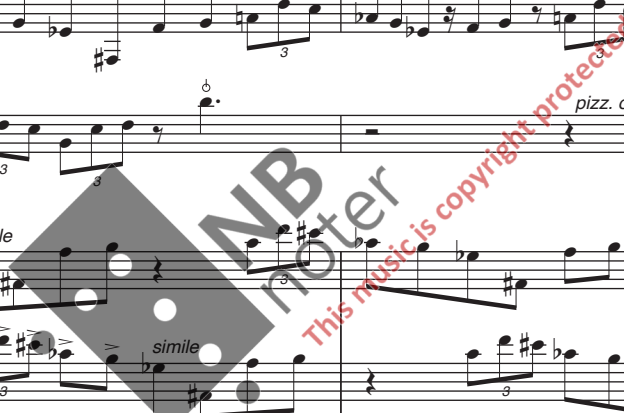
Via. 2 3 3 3 3 3 3 3 3 3

Vcl. 1 3 3 3 3 3 3 3 3 3

Vcl. 2 *arco* *f* 3 3 3 3 3 3 3 3

Db. 1 *f* 3 3 3 3 3 3 3 3 3 3

Db. 2 *f* 3 3 3 3 3 3 3 3 3 3



121

Picc.

Fl.

Ob.

Cl.

Bcl.

Bn.

1

Hn.

2

Trp.

Trb.

Pc. 1

Pc. 2

Pno.

Solo

1

2

3

4

1

2

Vln.

Vla.

1

2

Vcl.

1

2

Db.

f

mf

p

ff

arco

simile

con sord.

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124
Picc.
Fl.
Ob.
Cl.
Bcl.
Bn.
Hn. 1
Hn. 2
Trp.
Trb.
Pc. 1
Pc. 2
Pno.
Solo
Vin. 1
Vin. 2
Vin. 3
Vin. 4
Vla. 1
Vla. 2
Vcl. 1
Vcl. 2
Db. 1
Db. 2

mf, *ff*, *f*, *con sord.*, *simile*

accel. p.a.p. *)

Glockenspiel

*) Individual tempi. (In the version for orchestral string section, also for the individual players within each string instrument group.)

al prestissimo possibile

Picc. *al prestissimo possibile*

Fl. *al prestissimo possibile*

Ob. *al prestissimo possibile*

Cl. *al prestissimo possibile*

Bcl. *al prestissimo possibile*

Bn. *al prestissimo possibile*

Hn. 1 *al prestissimo possibile*

Hn. 2 *accel. p.a.p. *)* *al prestissimo possibile*

Trp. *accel. p.a.p. *)*

Trb. *accel. p.a.p. *)*

Pc. 1 *crescendo p. a. p.* *accel. p.a.p. *)*

Pc. 2 *accel. p.a.p. *)*

Pno. *accel. p.a.p. *)*

Solo

Vln. 1 *al prestissimo possibile*

Vln. 2 *al prestissimo possibile*

Vln. 3 *al prestissimo possibile*

Vln. 4 *al prestissimo possibile*

Vla. 1 *al prestissimo possibile*

Vla. 2 *al prestissimo possibile*

Vcl. 1 *crescendo p. a. p.*

Vcl. 2 *crescendo p. a. p.*

Db. 1 *crescendo p. a. p.*

Db. 2 *crescendo p. a. p.*

*) See the preceding page.

The musical score for page 29 includes the following parts and markings:

- Picc.**: *ff* (with *pp* later), *mf* (with *ff* later), *pp*
- Fl.**: *mf* (with *ff* later), *pp*
- Ob.**: *mf* (with *ff* later), *pp*
- Cl.**: *mf* (with *ff* later), *pp*
- Bcl.**: *mf* (with *ff* later), *pp*
- Bn.**: *mf* (with *ff* later), *pp*
- Hn. 1 & 2**: *mf* (with *ff* later), *pp*
- Trp.**: *al prestissimo possibile*, *mf* (with *ff* later), *pp*
- Trb.**: *al prestissimo possibile*, *mf* (with *ff* later), *pp*
- Pc. 1 & 2**: *al prestissimo possibile*, *p*, *ff*, *p*
- Pno.**: *al prestissimo possibile*, *ff*
- Solo**: *mf*, *ff*
- Vln. 1-4**: *mf* (with *ff* later), *pp*
- Vla. 1-2**: *mf* (with *ff* later), *pp*
- Vcl. 1-2**: *ff*, *p*
- Db. 1-2**: *ff*, *mf*

*) After the 2nd beat of this bar (the G of the timpani), finish the repeating section you are playing, then stop.

**) Immediately stop playing the repeating section.

Picc. 135

Fl.

Ob.

Cl.

Bcl.

Bn.

1 Hn. 135

2

Trp.

Trb.

Pc. 1 135

Pc. 2

Pno.

Solo 135

liberamente

simile

1 Vin. 135

2

3

4

1 Via.

2

1 Vcl.

2

1 Db.

2

E
a tempo

tr. (+)

mf *ff* *Prestissimo possibile *)*

Picc.

Fl.

Ob.

Cl.

Bcl.

Bn.

1

Hn.

2

Trp.

Trb.

Pc. 1

Pc. 2

Pno.

Solo

1

2

Vin.

3

4

Vla.

1

2

Vcl.

1

2

Db.

1

2

pp *f* *pp* *mf* *ff* *Prestissimo possibile *)* *rall. p. a. p.* *senza sord.* *Presto* *ca. 160 ** *ca. 120 ** *ca. 126 **

*) Individual tempi. (In the version for orchestral string section, also for the individual players within each string instrument group.)

Ca. 20 sec. →

The score is divided into two main sections by a vertical dashed line. The first section is marked 'Ca. 20 sec.' and includes instructions like 'rall. p. a. p.' and 'diminuendo p. a. p.'. The second section is marked 'al quasi tpo. I' and includes dynamic markings like 'pp', 'p', 'mf espr.', and 'f'. Specific performance notes include 'pizz.' for the Solo part and 'vibr.' for the Piano part. A large watermark 'NB noter' is overlaid on the score.

*) Stop after finishing the phrase you are playing. (The picc. repeating pattern consists of two phrases.)

***) Finish the repeating section you are playing, then stop.

***) Immediately stop playing the repeating pattern.

****) The conductor gives the tempo.

F Tempo I

Picc. 143

Fl.

Ob.

Cl. ^{*)}

Bcl.

Bn. **Tempo I (synchronized with trb.)**
f *pp*

Hn. 1 143

Hn. 2

Trp.

Trb. *pp*

Pc. 2 *ppp* *f*

Pno.

Solo 143 *rit.* **Tempo I**

Vln. 1 143 ^{*)}

Vln. 2 ^{*)}

Vln. 3

Vln. 4

Vla. 1 **Tempo I (synchronized with trb.)**
(solo) *f*

Vla. 2 **Tempo I (synchronized with trb.)**
(solo) *f*

Vcl. 1 ^{*)}

Vcl. 2 ^{*)}

Db. 1

Db. 2

*) Finish the repeating section you are playing, then stop.

Fl. *p* *f* *ppp* *p*

Ob. *ppp* *mf* *pp*

Cl. *p* *ppp* *mf* *pp*

Bcl. *ppp* *mp* *ppp*

Hn. 1 *ppp* *mf* *pp*

Hn. 2 *ppp* *mf* *pp*

Trp.

Pc. 1

Pc. 2

Pno.

Solo *ff* *p.a.p. sul tasto* *ppp*

Vln. 1 *mf espr.* (solo)

Vln. 2

Vln. 3

Vln. 4

Vla. 1 *(tutti) arco p*

Vla. 2 *(tutti) arco p*

Vcl. 1 *pp* *mf* *pp*

Vcl. 2 *p* *ppp* *mf* *pp*

Db. 1 *ppp* *mf* *pp*

The image shows a page of a musical score for page 34. It contains staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bcl.), Horns (Hn. 1 and 2), Trumpet (Trp.), Percussion (Pc. 1 and 2), Piano (Pno.), Solo, Violins (Vln. 1, 2, 3, 4), Violas (Vla. 1 and 2), Violas (Vcl. 1 and 2), and Double Bass (Db. 1). The score includes musical notation with notes, rests, and dynamic markings such as *p*, *f*, *ppp*, *mp*, *mf*, and *pp*. There are also performance instructions like *(tutti) arco* and *(solo) mf espr.*. A large watermark 'NB noter' is overlaid on the score, along with the text 'This music is copyright protected'.

Picc. 154 *p* *pp*

Fl. *mf* 3

Ob.

Cl.

Bn.

Hn. 1 154

Hn. 2

Pc. 1 154 *p* *pp*

Pc. 2 Triangle *ppp*

Pno. 154

Solo 154

Vln. 1 154 *p* *mf* *f*

Vln. 2

Vln. 3 *p* *mf*

Vln. 4

Vla. 1

Db. 1

This image shows a page of a musical score, page 36. It contains staves for various instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (Hn. 1 and 2), Percussion (Pc. 1 and 2), Piano (Pno.), Solo, Violins (Vln. 1, 2, 3, 4), Viola (Vla. 1), and Double Bass (Db. 1). The Piccolo part starts at measure 154 with a *p* dynamic, followed by a *pp* dynamic. The Flute part has a *mf* dynamic with a triplet of eighth notes. The Percussion part includes a Triangle with a *ppp* dynamic. The Piano part has a triplet of eighth notes. The Solo part has a melodic line. The Violin parts have various dynamics: Vln. 1 starts with *p*, then *mf*, and *f*; Vln. 3 starts with *p* and *mf*. There are also performance markings like '8va' and '3'.

G

Picc. 159

Fl.

Ob.

Cl. *f* *mf*

Bn. *p*

Hn. 1 159 *pp* *mp* *pp*

Hn. 2

Pc. 1 159 *mf*

Pc. 2 *mf* *f*

Pno. *f* *mf*

Solo 159 *fp* *f* *mf espr.*

Vln. 1 159 *quasi ff*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f* *mf*

Vla. 1 (solo) *p* *mf*

Db. 1 *pp* *mf* *pp*

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This page of a musical score, numbered 38, contains the following instruments and parts:

- Picc.** (Piccolo): Treble clef, starting at measure 163. Dynamics include *mf*, *f*, and a trill (*tr*).
- Fl.** (Flute): Treble clef, starting at measure 163. Dynamics include *mf*.
- Ob.** (Oboe): Treble clef, starting at measure 163. Dynamics include *mf*.
- Cl.** (Clarinet): Treble clef, starting at measure 163. Dynamics include *mf*.
- Bcl.** (Bassoon): Bass clef, starting at measure 163. Dynamics include *p*, *mf*, and *pp*.
- Bn.** (Bassoon): Bass clef, starting at measure 163. Dynamics include *mf*, *p*, *mf*, and *pp*.
- Hn. 1 & 2** (Horns): Treble clef, starting at measure 163. Dynamics include *p*, *mf*, and *pp*.
- Trb.** (Trumpet): Bass clef, starting at measure 163. Dynamics include *fp* and *ppp*.
- Pc. 1 & 2** (Percussion): Treble clef, starting at measure 163. Includes Triangle. Dynamics include *p*, *f*, *ff*, and *pp*.
- Pno.** (Piano): Grand staff, starting at measure 163. Dynamics include *f* and *ff*.
- Solo.** (Soloist): Bass clef, starting at measure 163. Dynamics include *f* and *p*.
- Vln. 1, 2, 3, 4** (Violins): Treble clef, starting at measure 163. Dynamics include *pp*, *mf*, and *ppp*. Includes *tutti* and *8va* markings.
- Vla. 1 & 2** (Violas): Bass clef, starting at measure 163. Dynamics include *p*, *pp*, *mf*, and *ppp*. Includes *solo* and *tutti* markings.
- Vcl. 1 & 2** (Violas): Bass clef, starting at measure 163. Dynamics include *ppp* and *mf*.
- Db. 1 & 2** (Double Basses): Bass clef, starting at measure 163. Dynamics include *ppp* and *mf*.

This page of a musical score, numbered 39, contains staves for various instruments. The Piccolo (Picc.) part begins with a wavy line and a *pp* dynamic marking at measure 169. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bcl.), and Bassoon (Bn.) parts are marked with *G.P.* at measure 169. The Horns (Hn.) 1 and 2 parts are also marked with *G.P.* at measure 169. The Trumpet (Trb.) part is marked with *G.P.* at measure 169. The Percussion (Pc. 1 and Pc. 2) parts are marked with *G.P.* at measure 169, with a *pp* dynamic marking appearing in the Pc. 2 part. The Piano (Pno.) part is marked with *G.P.* at measure 169. The Solo part features a melodic line starting at measure 169 with a *pp* dynamic, which transitions to *mf* later in the measure. The Violin (Vin.) 1, 2, 3, and 4 parts, Viola (Via.) 1 and 2 parts, Violoncello (Vcl.) 1 and 2 parts, and Double Bass (Db.) 1 and 2 parts all feature *ppp* dynamic markings at measure 169. A large watermark reading "NB noter" and "This music is copyright protected" is overlaid on the score.

Pc. 2

Susp.cymb.

f

Pno.

p *mf*

Solo

178 Delay*)

178

Vln. 1

178

pp *p* *ppp*

Vln. 3

pp *p* *ppp*

Vcl. 1

pp *p* *ppp*

Vcl. 2

pp *p* *ppp*

Db. 1

pp *p* *ppp*

Pc. 2

Solo

186

ppp

p *f*

(d. →) Delay

(Delay:) *mp* after fading in

Fl.

pp

Solo

192

(continues into II)

(Cello live:) *pp*

Vln. 4

(solo) *pp*

Vla. 1

(solo) pizz. *pp*

Attacca II

Duration: Ca. 6'55"-7'

*) Stereo delay with feedback. Up to 1" delay time, preferably set slightly different on each channel. The feedback level should balance that of the delayed signal, so that gradually a rich web of sound emerges. The input level may be turned down temporarily in bar 181 to avoid capturing the cymbal beat and the peak of the piano figure.

Picc. *p* *pp* *p* *pp*
 Fl. *p* *mf* *pp*
 Ob. *p* *mf* *pp*
 Cl. *p* *mf* *pp*
 Bcl. *p* *pp*
 Bn. *p espr.* *pp*
 1 Hn. *p* *pp*
 2 Hn. *p*
 Trp. *pp* *senza sord.* *mp* *pp*
 Trb. *con sord.* *pp* *mf* *ppp*
 Pc. 1 *pp*
 Pc. 2 *p* *mf* *Susp. cymb.*
 Pno.
 Solo *p*
 1 Vln. *pp* *p*
 2 Vln. *p* *pp*
 3 Vln. *p* *pp*
 4 Vln. *p* *pp*
 1 Vla. *p* *mf* *p* *pp*
 2 Vla. *p* *mf* *p* *pp*
 1 Vcl. *p* *pp*
 2 Vcl. *p*
 1 Db. *p* *mf* *pp*
 2 Db. *pp* *mf* *pp*

*)Raised by a quartertone to sound as the 11th harmonic from C.

**) Lowered by an extra third of a semitone to sound as the 7th harmonic from C.

Picc. 16

Fl. *p* *mf*

Ob. *mf*

Cl. *p*

Bcl.

Bn. *p*

1 Hn. 16 *ppp* *p* *mf*

2

Trp.

Trb.

Pc. 1 16

Pc. 2 *p*

Pno. *mf* *f*

Solo 16 *f* *p espr.* *mf* *p* *p*

1 Vln. 16 *pp* (tutti) *ppp* *pp* *p*

2 (tutti) *ppp* *pp* *p*

3 (tutti) *ppp* *pp* *p*

4 (tutti) *ppp* *pp* *p*

1 Vla. (tutti) *ppp* *pp* *p*

2 (tutti) *ppp* *pp* *p*

1 Vcl.

2 *pp*

1 Db.

2

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24 *muta in fl. 2*

Picc. Glockenspiel

Pc. 2 *mf*

Pno. *f*

Solo *f* *pp* *f* *non vibr.*

1 *p* *ppp*

Vln. 2 *pp*

3 *pp*

4 *pp*

Vla. 1 *pp*

2 *pp*

29

Fl. 1 *p* *mf*

Ob. *mf*

Cl. *mf*

Pno. *mf* 6

Solo *p.a.p. vibr.* *p* *f* *mf* *ff*

Vln. 2 *pp*

4 *p*

This page of a musical score, numbered 45, contains the following parts and markings:

- Fl. 1:** Treble clef, starting at measure 32. Features triplet markings (3) and a dynamic marking of *mf*.
- Fl. 2:** Treble clef, starting at measure 32. Features triplet markings (3) and a dynamic marking of *mf*.
- Ob.:** Treble clef, starting at measure 32. Features triplet markings (3).
- Cl.:** Treble clef, starting at measure 32. Features triplet markings (3).
- Bcl.:** Treble clef, starting at measure 32. Features a dynamic marking of *mf*.
- Bn.:** Bass clef, starting at measure 32. Features a dynamic marking of *mf*.
- Hn. 2:** Treble clef, starting at measure 32. Features a dynamic marking of *p*.
- Trb.:** Bass clef, starting at measure 32. Features markings for *senza sord.*, *pp*, and *mf*.
- Pc. 2:** Percussion part with markings for Sn. drum, Tom-toms, brushes, and (brushes). Features a dynamic marking of *pp*.
- Pno.:** Grand piano part, starting at measure 32.
- Vln. 1-4:** Violin parts, starting at measure 32. Features dynamic markings of *p* and *mf*.
- Vla. 1-2:** Viola parts, starting at measure 32. Features dynamic markings of *p* and *mf*.
- Vcl. 1-2:** Violoncello parts, starting at measure 32. Features a marking of *(tutti)* and a dynamic marking of *mf*.

A large watermark for "NB noter" is overlaid on the page, with the text "This music is copyright protected" written diagonally across it.

tr
#2. (-)

Fl. 1
34 *f* *p*

Fl. 2
f *p* *pp*

Ob.
f *p* *pp*

Cl.
f *p* *pp*

Bcl.
f *p* *pp*

Bn.
f *p* *pp*

Hn. 1
34 *f* *fp* *ppp*

Hn. 2
p *pp*

Trp.
mf

Trb.
f

Timpani

Pc. 1
34 *mf* *pp*

Pc. 2
mf

Pno.
f *p* *l. vibr.*

Solo
34 *p*

Vln. 1
34 *f* *p*

Vln. 2
f *pp*

Vln. 3
f *pp*

Vln. 4
f *pp*

Vla.
1 *f* *pp* *pp*

Vcl.
1 *f* *p*

Vcl.
2 *f* *p*

Db.
1 *f* *p* *liberamente* *gliss.*

Db.
2 *f* *p* *liberamente* *gliss.*

(*tutti*) *pizz.* *arco*

*) Lowered by one third of a semitone to sound as the 7th harmonic from EE.

Fl. 1
37

Fl. 2
ppp *p > pp*

Ob.

Cl.
pp < p >

Bcl.
ppp *p > pp*

Bn.

1
Hn.
37
pp < p >

2

Trp.

Trb.

Pc. 1
Crotales

Pc. 2
37
mp

Pno.

Solo
37
mp *espr.* 3 *< f > mp*

1
2
3
4
Vln.
ppp < p

1
2
Vla.
pp *< p* *ppp*

1
2
Vcl.
pp < p *ppp < p* *ppp* *p*

1
2
Db.
ppp



B

Fl. 1
44
p

Fl. 2
p

Ob.
p

Cl.
p

Bcl.
pp *mp*

Bn.
pp *p*

Hn. 1
44

Hn. 2

Trp.
con sord. *p*

Trb.

Pno.
ppp *p*

Solo
44

Vln. 1
44
pp *ppp* *p*

Vln. 2
pp *ppp* *p*

Vln. 3
p *pp* *p*

Vln. 4
p *pp* *p*

Vla. 1
p *pp* *p*

Vla. 2
p *pp* *p*

Vcl. 1
pp *p* *mp*

Vcl. 2
pp *p* *mp*

Db. 1
p *mp*

Db. 2
p *mp*

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This page of the musical score includes the following parts and markings:

- Fl. 1 & 2:** Flute parts with *mf* dynamics.
- Ob.:** Oboe part with *mf espr.* and *mf* dynamics.
- Cl.:** Clarinet part with *p* dynamics.
- Bcl.:** Bass Clarinet part with *mp* dynamics.
- Bn.:** Bassoon part with *mp* dynamics.
- Hn. 1 & 2:** Horn parts with *pp* and *p* dynamics.
- Trp.:** Trumpet part.
- Trb.:** Trombone part with *con sord.*, *mp*, and *p* dynamics.
- Pno.:** Piano part.
- Solo:** Solo part.
- Vln. 1, 2, 3, 4:** Violin parts.
- Vla. 1, 2:** Viola parts.
- Vcl. 1, 2:** Violoncello parts with *pizz.* markings.
- Db. 1, 2:** Double Bass parts with *pizz.* markings.

Watermark: **NB noter** (this music is copyright protected)

Fl. 1: *pp* < *p* / *pp*

Fl. 2: *p*

Ob.: *ppp* < *p*

Cl.: *mf espr.* / *p* (**)

Bcl.: *mf espr.*

Bn.: *mf espr.*

Hn. 1: *p* / *pp* / *p* / *p*

Hn. 2: *p* / *pp* / *p* / *p*

Trb.: *p* / *pp* / *p* / *p*

Timpani

Pc. 1: *pp* < *mp* > *pp*

Pc. 2: *pp* < *mp* > *pp*

Solo: *pp* / *mf* / *p* (tr)

Vln. 1: *pp* < *p*

Vln. 2: *pp* < *p*

Vln. 3: *pp* < *p*

Vln. 4: *pp* < *p*

Vla. 1: *pp* / *p* / *pp* / *p*

Vla. 2: *pp* / *p* / *pp* / *p*

Vcl. 1: *mf espr.* / *p* / *mf espr.*

Vcl. 2: *arco* / *mf espr.* / *pp* / *p* / *mf espr.*

Db. 1: *pp* / *pp* < *p*

Db. 2: *arco* / *pp* / *pp* < *p*

*) Raised by a quartertone to sound as the 11th harmonic from AA.

**) Lowered by one third of a semitone to sound as the 7th harmonic from AA

Fl. 1
58
pp
p

Fl. 2
pp
p

Ob.
ppp
mp espr.

Cl.
ppp < p

Bcl.
p
Muta in clar. 2

Bn.
p

Hn. 1
58
{ *pp < p >* }

Hn. 2

Trp.
con sord.
p

Pc. 1
58
p

Pc. 2
Vibraphone
mf
p

Solo
58
mf < f >
tr
mf
pp < p
pp

Vln. 1
58
mp espr.

Vln. 2
mp espr.
(solo)

Vln. 3
pp < p
pp < p

Vln. 4
pp < p
pp < p

Vla. 1
pp < p
pp
pp < p

Vla. 2
pp < p
pp
pp < p

Vcl. 1
pp < p
pp

Vcl. 2
pp < p
pp

Db. 1
pizz.
p
arco

Db. 2
pizz.
p

Fl. 1
64
p

Fl. 2
flz.
p < mf > pp

Ob.
pp *p*

Cl. 1
f

Cl. 2

Hn. 1
64
pp < mp >

Hn. 2
pp < mp >

Trp.
mf

Pc. 2
p

Pno.
mf *p*

Solo
64
mf *pp* *f* *pp*

Vln. 1
64
mf *(tutti)*

Vln. 2
mf *(solo)* *(tutti)*

Vln. 3
pp *p* *pp < p*

Vln. 4
pp *p*

Vla. 1
pp *p*

Vla. 2
pp *p*

Vcl. 1
p

Vcl. 2
p *mf*

Db. 1
mf

Db. 2
mf

C

Fl. 1
69

Fl. 2

Ob.
mf

Cl. 1
mp

Cl. 2
mp

Hn. 1
69
p
sempre quasi legato
mp

Hn. 2

Trp.

Pc. 2
Vibraphone
mf

Pno.

Solo
69
pp
mp

Vln. 1
69

Vln. 2

Vln. 3

Vln. 4

Vla. 1
pp
p

Vla. 2
pp
p

Vcl. 1
pp
p

Vcl. 2

Db. 1
pp

Db. 2
pp

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Fl. 1
72

Fl. 2
mp
mf

Ob.
simile

Cl. 1
mp

Cl. 2
mp

Bn.
mp
simile

1
Hn.
2
mp

Trp.

Trb.

Pc. 1

Pc. 2
72

Pno.
mf

Solo
72
mp *f*
sempre f

1
2
3
4
Vln.
mf *simile*

1
2
Via.
mf *simile*
pizz.

1
2
Vcl.
mf *simile*

1
2
Db.
mf *simile*
pizz.
arco

mf

NB noter
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Fl. 1
75 *mf* *f*

Fl. 2
f

Ob.

Cl. 1

Cl. 2

Bn.

Hn. 1
75

Hn. 2

Trp. *senza sord.*

Trb. *mp senza sord.*

Pc. 1

Pc. 2
75 *mp*

Pno. *quasi ff*

Solo
75

Vln. 1
75

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Db. 1

Db. 2

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This page of a musical score, numbered 56, contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with dynamic markings *ff*, *p*, and *ff*.
- Ob.:** Oboe part with dynamic marking *mf*.
- Cl. 1 & 2:** Clarinet parts with dynamic markings *mf* and *ff*.
- Bn.:** Bassoon part with dynamic marking *f*.
- Hn. 1 & 2:** Horn parts with dynamic markings *f*, *pp*, and *ff*.
- Trp.:** Trumpet part with dynamic markings *f* and *pp*.
- Trb.:** Trombone part with dynamic markings *f*, *pp*, and *ff*, and the instruction *simile*.
- Pc. 1 & 2:** Percussion parts with dynamic markings *f* and *ff*.
- Pno.:** Piano part with dynamic markings *f* and *ff*.
- Solo:** Solo part with dynamic markings *ff* and *fff*, and a trill marking *tr*.
- Vln. 1-4:** Violin parts with *crescendo p. a. p.* markings and dynamic markings *ff*.
- Vla. 1 & 2:** Viola parts with *crescendo p. a. p.* markings and dynamic markings *f* and *ff*, including the instruction *arco*.
- Vcl. 1 & 2:** Violoncello parts with *crescendo p. a. p.* markings and dynamic markings *f* and *ff*.
- Db. 1 & 2:** Double Bass parts with *crescendo p. a. p.* markings and dynamic markings *f* and *ff*.

Fl. 1
80
mf *f* *p* *pp*

Fl. 2

Ob.
f *pp*

Cl. 1

Cl. 2

Bn.
p *f* *pp*

1
Hn.
80
p *f* *pp*

2
p *f* *pp*

Trp.

Trb.
p *f* *pp*

Pc. 1
80
pp *f*

Pc. 2
f

Pno.
80
f *f*

Solo
80
p *f* *ff* *f*
sul pont. *ord.*

1
2
3
4
Vln.
p

1
2
Vla.
p

1
2
Vcl.
pp

1
2
Db.
p *f* *pizz.* *f*

D

Musical score for measures 84-86. The score includes parts for Cl. 1, Cl. 2, Bn., Solo, Vla. 1 & 2, and Vcl. 1 & 2. The Solo part begins with the instruction *sul pont.* and dynamic markings *f*, *ff*, and *p*. The Viola parts feature triplet patterns with dynamics *p* and *simile*. The Violin parts include dynamics *ppp* and *p*, with triplet patterns in the right hand.

Musical score for measures 87-89. The score includes parts for Cl. 1, Cl. 2, Bn., Solo, Vla. 1 & 2, and Vcl. 1 & 2. The Solo part includes the instruction *sul tasto* and *p.a.p. al ord.* with dynamic markings *mf*, *f*, and *f*. The Viola parts continue with triplet patterns and dynamics *pp*. The Violin parts include dynamics *pp* and *pp* with triplet patterns in the right hand.

Ob. *f* *pp* *mf* *pp*

Cl. 1 *mf* *pp* *p*

Cl. 2 *mf* *pp*

Bn. *f* *pp* *p*

Hn. 1 *f* *pp* *mf* *pp*

Hn. 2 *f* *pp* *p*

Trp. *con sord.* *f* *pp*

Trb. *f*

Pc. 2 *f* *mf* *non vibr. (motor off)*

Solo *arco* *mf*

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *ppp* *p* *(solo)* *p*

Vln. 4 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vcl. 1 *p*

Vcl. 2 *(solo) pizz.* *f* *(tutti) arco* *p*

Vcl. 3 *(solo) pizz.* *mf* *p*

Db. 1 *arco* *pp* *p*

Db. 2 *pp* *p*

This page of a musical score, numbered 60, contains parts for various instruments. The woodwind section includes Flutes 1 and 2, Oboe, Clarinets 1 and 2, Bassoon, and Horns 1 and 2. The string section includes Violins 1, 2, 3, and 4, Violas 1 and 2, Violas, Cellos 1 and 2, and Double Basses 1 and 2. Percussion parts for two players are also present. The score is marked with dynamic levels such as *pp*, *mp*, *ppp*, *p*, and *simile*. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes performance instructions like *tutti*. A large watermark reading "NB noter This music is copyright protected" is overlaid on the center of the page.

Fl. 1
97 *pp* < *p* *ppp* *p* *pp*

Fl. 2

Ob.
ppp < *p* *mp* *pp*

Cl. 1
p *ppp* *mp* *pp* *p*

Cl. 2
ppp *mp* *pp* *p*

Bn.
ppp *mp* *pp* *p*

Hn. 1
97 *ppp* *mp* *pp* *p*

Hn. 2
ppp *mp* *pp* *p*

Pc. 1
97 *ppp* *pp* *mp*

Pc. 2
ppp *mf*

Vln. 1
97 *ppp* *mf*

Vln. 2
ppp *mf*

Vln. 3
ppp *mf*

Vln. 4
ppp *mf*

Vla. 1
mf

Vla. 2
mf

Vcl. 1
mf

Vcl. 2
p *mf*

Db. 1
pp *mf* *(tutti) arco*

*) Raised by a quartertone to sound as the 11th harmonic from AA.

***) Lowered by one third of a semitone to sound as the 7th harmonic from AA

Fl. 1
100
ppp < *mf* *pp*

Fl. 2
pp < *mf* *ppp* < *p* *flz.*

Ob.
pp < *mf*

Cl. 1
mf *pp* *pp*

Cl. 2
pp < *mf* *pp*

Bn.
pp < *mf* *pp* *pp*

Hn. 1
100
ppp < *mf* *pp*

Hn. 2
mf *pp*

Trp.
ppp < *mp* > *pp*

Trb.
ppp < *mp* > *pp*

Pc. 1
100
p *ppp* *mp* *Tam-tam*

Pc. 2
ppp < *p* *non vibr.*

Pno.
pp < *mf* *pp*

Solo
100
mf < *f* *p* *mf espr.* *p*

Vln. 1
100
pp

Vln. 2
pp

Vln. 3
pp

Vln. 4
pp *pp*

Vla. 1
pp

Vla. 2
pp

Vcl. 1
pp

Vcl. 2
pp

Db. 1
mf *pp*

Db. 2
pp < *mf* *pp*

*) Raised by a quartertone to sound as the 11th harmonic from AA.

**) Lowered by one third of a semitone to sound as the 7th harmonic from AA

Musical score for page 64, featuring woodwinds, brass, strings, and solo. The score includes parts for Flute 1 and 2, Oboe, Clarinet 1 and 2, Bassoon, Horn 1 and 2, Trumpet, Trombone, Piccolo 1 and 2, Solo, Violin 1-4, Viola 1-2, Violoncello 1-2, and Double Bass 1-2. The score includes dynamic markings such as *ppp*, *p*, *pp*, *mf*, and *pp*, along with performance instructions like *ppp* *p* *pp* and *mf* *p*. A large watermark 'NB noter' is present across the center of the page, with the text 'This music is copyright protected' written diagonally across it.

*) Lowered by a quartertone to sound as the 11th harmonic from D flat.

A

Picc. 29

Fl. *f* *pp* *f* *pp simile*

Ob. *f* *pp* *f* *pp simile*

Cl. *f* *pp* *f* *pp*

Bcl. *f* *pp* *f* *pp* *simile* *f* *pf* *pp*

Bn. *f* *pp* *f* *pp* *simile*

1 Hn. 29 *f* *pp* *simile*

2 Hn. *f* *pp* *f* *pp simile*

Trp. *con sord.* *f* *pp* *f* *pp simile* *f* *pp* *f* *pp simile*

Trb. *con sord.* *f* *pp* *f* *pp simile* *f* *pp*

Pc. 2 Susp.cymb. *f*

Pho.

Solo 29

1 Vln. 29

2 Vln. *f* *pp* *f* *pp simile* *arco* *ff*

3 Vln. *arco* *f* *pp* *f* *pp simile*

4 Vln. *arco* *f* *pp* *f* *pp simile*

1 Vla. *arco* *f* *pp* *f* *pp simile*

2 Vla. *arco* *f* *pp* *f* *pp simile*

1 Vcl. *pizz.* *f* *pp* *simile*

2 Vcl. *pizz.* *f* *pp* *simile*

1 Db. *arco* *f* *pp* *f* *pp simile* *f*

2 Db. *arco* *f* *pp* *f* *pp simile* *simile*

Picc. 35

Fl.

Ob.

Cl.

Bcl.

Bn.

1 Hn. 35

2 Hn.

Trp.

Trb.

Pc. 1

Pc. 2 35

Pno.

Solo 35

1 Vln. 35

2 Vln.

3 Vln. pizz. pp f

4 Vln.

1 Vla. pizz. arco f f pp simile

2 Vla. pizz. arco f f pp simile

1 Vcl.

2 Vcl.

1 Db. arco f pp simile

2 Db. pizz. f

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B

Picc. 47 *pp* *ff*

Fl. *pp* *ff* *f* *p* *f* *p*

Ob. *pp* *ff* *f* *p* *f* *p*

Cl. *pp* *ff* *f* *p* *f* *p*

Bcl. *pp* *ff* *f* *p* *f* *p*

Bn. *pp* *ff* *f* *p* *f* *p*

1 Hn. 47 *pp* *ff* *f* *p* *f* *p*

2 Hn. *pp* *ff* *f* *p* *f* *p*

Trp. *pp* *ff* *f* *p* *f* *p* *senza sord.*

Trb. *pp* *ff* *f* *p* *f* *p* *senza sord.*

Pc. 1 Timpani

Pc. 2 Sn. drum Tom toms *pp* *ff* *secco* *f*

Pno. 47 *secco* *f* *ff* *pp*

Solo 47 *arco* *ff* *mf* *ff* *mf* *ff* *mf* *pizz. b* *arco* *ff* *pp*

1 Vin. 47 *p* *ff* *ff* *pp*

2 Vin. *p* *ff* *ff* *pp*

3 Vin. *p* *ff* *ff* *pp*

4 Vin. *p* *ff* *ff* *pp*

1 Vla. *p* *ff* *ff* *pp*

2 Vla. *p* *ff* *ff* *pp*

1 Vcl. *p* *ff* *ff* *pp*

2 Vcl. *p* *ff* *ff* *pp*

1 Db. *p* *ff* *ff* *pp*

2 Db. *p* *ff* *ff* *pp*



Picc. 54 *f* *simile*

Fl. *f* *p simile* *ff*

Ob. *f* *p simile* *ff*

Cl. *f* *p simile* *ff*

Bcl. *f* *p simile* *ff*

Bn. *f* *p simile* *ff*

Hn. 1 54 *f* *p simile* *ff*

Hn. 2 *simile*

Trp. *f* *simile* *f > pf* *f > pff*

Trb. *f* *simile* *f > ppf* *f > pp*

Pc. 1

Pc. 2 54

Pno. 54 *ff* *pp* *ff*

Solo 54 *ff* *p* *ff* *p*

Vln. 1 54 *ff* *ppff* *p simile*

Vln. 2 *ff* *ppff* *p simile*

Vln. 3 *ff* *ppff* *p simile*

Vln. 4 *ff* *ppff* *p simile*

Vla. 1 *ff* *ppff* *p simile*

Vla. 2 *ff* *ppff* *p simile*

Vcl. 1 *ff* *ppff* *p simile*

Vcl. 2 *ff* *ppff* *p simile*

Db. 1 *ff* *ppff* *p simile*

Db. 2 *ff* *ppff* *p simile* *pizz.* *ff*

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Picc. 59

Fl. *p simile*

Ob. *p simile*

Cl. *p simile*

Bcl. *p simile*

Bn. *p simile*

Hn. 1 *p simile*

Hn. 2 *p simile*

Trp. *simile*

Trb. *simile* *ff* *p simile*

Pc. 1

Pc. 2 59

Pno. 59

Solo 59

Vln. 1 59

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Db. 1

Db. 2

This image shows a page of a musical score, page 74. It contains staves for various instruments: Piccolo, Flute, Oboe, Clarinet, Bassoon, Bassoon, Horn 1, Horn 2, Trumpet, Trombone, Percussion 1, Percussion 2, Piano, Solo, Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Double Bass 1 and 2. The score includes musical notation such as notes, rests, and dynamic markings like *p simile* and *ff*. A large watermark 'NB noter' is overlaid on the page, along with the text 'This music is copyright protected'.

Picc. 64 *ff* *pp*

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl. *ff* *pp*

Bcl. *ff* *pp*

Bn. *ff* *pp*

Hn. 1 64 *ff* *pp*

Hn. 2 *ff* *pp*

Trp. *ff* *pp*

Trb. *ff* *pp*

Pc. 1 *ff* *pp*

Pc. 2 (Susp.cymb.) Triangle *f* *ff* *pp* *pp* < *f* > *pp* *f*

Pno. *ff* *p*

Solo 64 *fff* *ff* *mp* *ff* 3

Vln. 1 64 *fff* *ppp* *ppp*

Vln. 2 *fff* *ppp* *ppp*

Vln. 3 *fff* *ppp* *ppp*

Vln. 4 *fff* *ppp* *ppp*

Vla. 1 *fff* *ppp* *ppp*

Vla. 2 *fff* *ppp* *ppp*

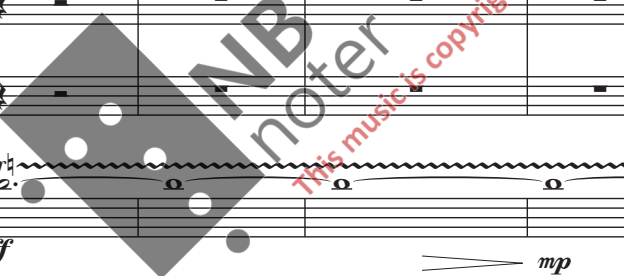
Vcl. 1 *fff* *ppp*

Vcl. 2 *fff* *ppp*

Db. 1 *fff* *ppp*

Db. 2 *fff* *ppp*

arco

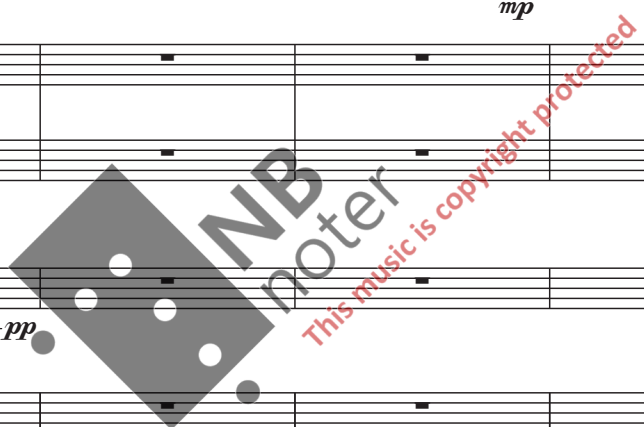


This page of a musical score includes parts for the following instruments:

- Flute (Fl.):** Part 1, dynamics: *f*, *f*, *pp*, *f*, *pp*, *simile*, *mf*.
- Oboe (Ob.):** Part 1, dynamics: *f*, *f*, *pp*, *f*, *pp*, *simile*, *mf*, *pp*.
- Clarinet (Cl.):** Part 1, dynamics: *f*, *f*, *pp*, *f*, *pp*, *simile*, *mf*, *pp*.
- Bassoon (Bcl.):** Part 1, dynamics: *f*, *f*, *pp*, *simile*, *mf*, *pp*.
- Bassoon (Bn.):** Part 1, dynamics: *f*, *pp*, *simile*, *mf*, *pp*.
- Horn (Hn.):** Part 1, dynamics: *f*, *f*, *pp*, *f*, *pp*, *mf*, *pp*, *simile*.
- Horn (Hn.):** Part 2, dynamics: *f*, *f*, *pp*, *mf*, *pp*, *simile*.
- Trumpet (Trp.):** Part 1, dynamics: *mf*, *pp*, *con sord.*, *mf*, *pp*, *simile*.
- Trumpet (Trb.):** Part 1, dynamics: *mf*, *pp*, *simile*.
- Percussion (Pc.):** Part 2, includes Sn. drum, Tom-toms, and Vibraphone, dynamics: *f*, *f*.
- Piano (Pno.):** Dynamics: *f*, *mf*.
- Solo:** Dynamics: *p*, *f*, *pp*, *p espr.*
- Violin (Vln.):** Parts 1, 2, 3, 4, dynamics: *f*, *pp*, *f*, *pp*, *simile*, *pizz.*, *mf*.
- Viola (Via.):** Parts 1, 2, dynamics: *f*, *pp*, *f*, *pp*, *simile*, *mf*, *pp*.
- Violoncello (Vcl.):** Parts 1, 2, dynamics: *pizz.*, *f*, *arco*, *f*, *pp*, *simile*, *pizz.*, *f*, *pp*, *arco*, *mf*, *pizz.*, *(sempre pizz.)*, *mf*.
- Double Bass (Db.):** Parts 1, 2, dynamics: *f*, *pp*, *pizz.*, *f*.

This page of a musical score contains the following parts and dynamics:

- Flute (Fl.):** Starts at measure 78 with *pp*, then *mp* and *ppp*, ending with *p*.
- Oboe (Ob.):** Mostly rests.
- Clarinet (Cl.):** Starts with rests, then *p* and *ppp*.
- Bassoon (Bcl.):** Starts with rests, then *mp* and *ppp*.
- Bassoon (Bn.):** Starts with rests, then *mf* and *pp*, ending with *p* and *ppp*.
- Horn 1 (Hn. 1):** Starts at measure 78 with a half note.
- Horn 2 (Hn. 2):** Starts at measure 78 with a half note.
- Trumpet (Trp.):** Starts at measure 78 with a half note.
- Trumpet (Trb.):** Rests.
- Percussion 2 (Pc. 2):** Rests until measure 78, then *mp* and *p*.
- Piano (Pno.):** Rests.
- Solo:** Starts at measure 78 with *mf* and *pp*, ending with *pp* and a trill (*tr*).
- Violin 1 (Vln. 1):** Rests until measure 78, then *p* and *ppp*.
- Violin 2 (Vln. 2):** Rests until measure 78, then *p* and *ppp*.
- Violin 3 (Vln. 3):** Starts with *mf* and *pp*, then *simile*, then *mp* and *ppp*.
- Violin 4 (Vln. 4):** Starts with *mf* and *pp*, then *simile*, then *mp* and *ppp*.
- Viola 1 (Vla. 1):** Starts with *simile*, then *p* and *ppp*.
- Viola 2 (Vla. 2):** Rests until measure 78, then *p* and *ppp*.
- Violoncello 1 (Vcl. 1):** Starts with *simile*.
- Violoncello 2 (Vcl. 2):** Rests until measure 78, then *simile*.
- Double Bass 1 (Db. 1):** Rests.
- Double Bass 2 (Db. 2):** Rests.



Picc. 99 *mp* *ppp* *mf* *pp* *mp* *f*

Fl. *mp* *ppp* *mf* *pp* *mf* *pp* *f* *pp*

Ob. *mf* *ppp* *f* *pp* *mf* *pp* *f* *pp*

Cl. *mf* *ppp* *mf* *pp* *mf* *pp* *f* *pp*

Bcl. *mf* *ppp* *f* *pp*

Bn. *mf* *pp* *mf* *pp*

Hn. 1 99 *mf* *pp* *f* *pp*

Hn. 2 *mf* *pp* *f* *pp*

Trp. *senza sord.* *mp* *ppp* *con sord.* *mf* *pp*

Trb. *mf* *pp*

Pc. 2 *mf*

Pno. *mf* *f* *mf* *f*

Solo 99 *f* *mf* *pp* *mf espr.* *mp* *mf* *ff*

Vln. 1 99 *arco* *mf* *pp* *mp* *arco* *mf* *pp*

Vln. 2 *mp* *arco* *mf* *pp*

Vln. 3 *arco* *mf* *pp*

Vln. 4 *arco* *mf* *pp*

Vla. 1 *f*

Vla. 2 *f*

Vcl. 1 *(solo)* *arco* *mp* *mp* *f*

Vcl. 2 *mp* *f*

Db. 1 *mp*

Db. 2 *pizz.* *mp*

Picc. 106 *f* *pp* *ff* *pp* *pp* *tenuto* *f* *pp*

Fl. *f* *pp* *simile* *ff* *pp* *pp* *tenuto* *f* *pp*

Ob. *f* *pp* *simile* *ff* *pp* *f* *pp* *f*

Cl. *f* *pp* *simile* *ff* *pp* *pp* *f* *pp*

Bcl. *simile* *ppp* *f* *pp*

Bn. *f* *pp* *simile* *ff* *pp* *f* *pp*

Hn. 1 106 *f* *pp* *simile* *ff* *pp* *f* *pp* *f*

Hn. 2 *simile* *ff* *pp* *pp* *f* *pp* *f*

Trp. *mf* *pp* *simile* *f* *pp* *f* *pp* *f*

Trb. *mf* *pp* *f* *pp* *f* *pp* *f* *con sord.*

Pc. 1 106 *mf* *ppp* *f* *ppp*

Pc. 2 *f* *pp*

Pno. *f*

Solo *mf* 106 *p*

Vln. 1 *(tutti)* *pizz.* *arco* *f* *pp* *simile* *pp* *col legno* *simile* *f* *pp* *tratto*

Vln. 2 *(tutti)* *pizz.* *arco* *f* *pp* *simile* *pp* *col legno* *simile* *f* *pp* *tratto*

Vln. 3 *pizz.* *arco* *f* *pp* *simile* *pp* *col legno* *simile* *f* *pp* *tratto*

Vln. 4 *pizz.* *arco* *f* *pp* *simile* *pp* *col legno* *simile* *f* *pp* *tratto*

Vla. 1 *arco* *f* *pp* *simile* *pp* *col legno* *simile* *f* *pp* *tratto*

Vla. 2 *arco* *f* *pp* *simile* *pp* *col legno* *simile* *f* *pp* *tratto*

Vcl. 1 *(tutti)* *f* *pp* *simile* *pp* *col legno* *simile* *f* *pp* *tratto*

Vcl. 2 *arco* *f* *pp* *simile* *pp* *col legno* *simile* *f* *pp* *tratto*

Db. 1 *f* *pp* *col legno* *simile* *f* *pp* *tratto*

Db. 2 *f* *pp* *col legno* *simile* *f* *pp* *tratto*

poco rit. *a tempo*

Picc. 127 *f* > *pp* simile *b₂*

Fl. 127 *f* > *pp* simile *e*

Ob. 127 *f* > *pp* simile *b₂*

Cl. 127 *f* > *pp* simile *b₂*

Bcl. 127 *f* > *pp* *b₂* simile *b₂*

Bn. 127 *f* > *pp* *b₂*

Hn. 1 127 { *f* > *pp* simile *b₂*

Hn. 2 127 simile *b₂*

Trp. 127 *f* > *pp* simile *b₂*

Trb. 127 *f* > *pp* simile *b₂*

Pc. 1 127 *mf* *f* > *ppp*

Pc. 2 127 *f* > *pp* *pp* < *mf* *f*

Pno. 127 *f* *f* *mf*

Solo 127 *mf espr.* *f* *ff*

Vin. 1 127 *f* *pp* *f* *pp* ord. *f* *pp* *ff* *pp*

Vin. 2 127 *f* *pp* *f* *pp* ord. *f* *pp* *ff* *pp*

Vin. 3 127 *f* *pp* *f* *pp* ord. *f* *pp* *ff* *pp* *ff* *pp*

Vin. 4 127 *simile* *arco sul pont.* *p* *f* *pp* ord. *f* *pp* *ff* *pp* *ff* *pp*

Via. 1 127 *f* *pp* *f* *pp* ord. *f* *pp* *ff* *pp* *ff* *pp*

Via. 2 127 *... simile* *arco sul pont.* *p* *f* *pp* ord. *f* *pp* *ff* *pp* *ff* *pp*

Vcl. 1 127 *mf* *f* (solo) ord. *ff* *pp*

Vcl. 2 127 *mf* *f* (solo) ord. *ff* *pp*

Db. 1 127 *col legno* *mf* *p* *simile* *f* > *pp*

Db. 2 127 *f* *pp* *pizz.* *f* *arco*



140 *mf* *ppp*

Picc.

Fl.

Ob.

Cl.

Bcl.

Bn.

1

Hn.

2

Trp.

Trb.

Pc. 1

Pc. 2

Pno.

Solo

140 *ff* *p* *ppp* *ord.* *mf espr.* *3*

140 *f* *pp* *simile* *f* *ppp* *simile*

2 *f* *pp* *simile* *f* *ppp* *simile*

3 *f* *pp* *simile* *f* *ppp* *simile*

4 *f* *pp* *simile* *f* *ppp* *simile*

1 *f* *pp* *simile* *f* *ppp* *simile* *sul pont.* *ord.*

2 *f* *pp* *simile* *f* *ppp* *simile* *sul pont.* *ord.*

1 *f* *pp* *simile* *f* *ppp* *simile*

2 *f* *pp* *simile* *f* *ppp* *simile*

1 *f* *pp* *simile* *f* *ppp* *simile*

2 *f* *pp* *simile* *f* *ppp* *simile* *arco*

1 *f* *pp* *simile* *f* *ppp* *simile*

2 *f* *pp* *simile* *f* *ppp* *simile*

Picc. 147
 Fl. *p* *mp*
 Ob. *mf* *pp* simile
 Cl. *mf* *pp* *mp* *ppp* simile
 Bcl. *p* *pp*
 Bn. *mp* *ppp*
 1 Hn. *mf* *ppp*
 2 Hn. *mf* *ppp*
 Pc. 1 147
 Pc. 2 Vibraphone *non vibr.* *mf* *mp*
 Pno. *mf* *mp*
 Solo 147 *mp* *poco* *p* *mf*
 1 Vln. 147 *mf* *ppp* simile
 2 Vln. *mf* *ppp* simile
 3 Vln.
 4 Vln.
 1 Vla. *mp*
 2 Vla.
 1 Vcl. *pizz.* *f*
 2 Vcl. *f*
 1 Db. *pizz.* *f* *mf*
 2 Db. *mf* *ppp* simile

*) Lowered by a third of a semitone to sound as the 7th/14th harmonic from F#F#.

Picc. 154 *p* *ppp*
 Fl. *ppp* simile *p* *ppp*
 Ob.
 Cl. *p* *ppp* simile
 Bcl.
 Bn. *simile* *p* *ppp*
 Hn. 1 2 *p*
 Pc. 1 Susp.cymb. Timpani *ppp* *pp* *p* *ppp*
 Pc. 2 *p*
 Pno. *p*
 Solo *p espr.*
 Vln. 1 *mp* *ppp* simile *p* *ppp* simile
 Vln. 2 non vibr. *mp* *ppp* *p* *ppp* simile
 Vln. 3 col legno *ppp* *p* *pp* *mf* col legno
 Vln. 4 col legno *ppp* *p* *pp* *mf* col legno
 Vla. 1 *ppp* simile *p* pizz. *p* col legno
 Vla. 2 *ppp* *pp* col legno
 Vcl. 1 col legno *ppp* *p* *pp* col legno
 Vcl. 2 col legno *ppp* *p* *pp* col legno
 Db. 1 *p* *pp*
 Db. 2 *p* *ppp*

*) Lowered by a quartertone, to sound as the 11th harmonic from F#.

Picc. 162

Fl. *p* *ppp*

Ob. *p* *ppp*

Cl.

Bcl.

Bn.

Hn. 1 162 *ppp* *simile*

Hn. 2

Trp. *senza sord.* *f*

Trb. *senza sord.* *f*

Pc. 1 162 Susp.cymb. *ppp* *f* *mf*

Pc. 2 Sn. drum *ppp* *f*

Pno.

Solo 162 *sul pont.* *ppp* *ff* *f* *ff* *mf* *ord.*

Vln. 1 162

Vln. 2

Vln. 3 *pp* *mf* *pp*

Vln. 4 *pp* *mf* *pp* *arco*

Vla. 1 *p* *ppp* *simile*

Vla. 2 *mf* *pp* *mf* *pp*

Vcl. 1 *mf* *pp* *mf* *pp* *pp* *ff*

Vcl. 2 *mf* *pp* *mf* *pp* *crescendo* *ff*

Db. 1

Db. 2

E

Picc. 171 *f ff pp simile*

Fl. *ff pp simile*

Ob. *f ff pp simile f espr. molto pp*

Cl. *f ff pp simile f espr. molto*

Bcl. *f ff pp simile f pp*

Bn. *f ff pp simile f pp*

Hn. 1 171 *{ ff pp simile f espr. molto*

Hn. 2 *simile f espr. molto*

Trp. *ff pp simile con sord. f pp*

Trb. *f ff pp simile con sord. f pp*

Pc. 1 171 *mf f*

Pc. 2 *pp < mf f*

Pno. *f ff f*

Solo 171 *f ff sul pont. pp pizz. f*

Vln. 1 171 *ff pp ff pp simile f pp f*

Vln. 2 *ff pp ff pp simile f pp simile*

Vln. 3 *ff pp ff pp simile f espr. molto*

Vln. 4 *ff pp ff pp simile f espr. molto f*

Vla. 1 *ff pp ff pp simile f pp simile*

Vla. 2 *ff pp ff pp simile f pp simile*

Vcl. 1 *ord. ff pp ff pp simile f espr. molto*

Vcl. 2 *ord. ff pp ff pp simile f espr. molto*

Db. 1 *arco ff pp pizz. ff f pp simile*

Db. 2 *ff pp pizz. ff f pp simile*



Picc. 178 *ff* *pp* simile *ff* *p* *ff* *pp*

Fl. *f* *ff* *p* *ff* *pp* simile *ff* *p* simile *ff* *pp*

Ob. *ff* *pp* simile *ff* *p* simile *ff* *pp*

Cl. *f* *ff* *p* *ff* *pp* simile *ff* *p* simile *ff* *pp*

Bcl. *ff* *pp* simile *ff* *p* simile *ff* *pp*

Bn. *ff* *pp* simile *ff* *p* simile *ff* *pp*

Hn. 1 178 *f* *ff* *p* *ff* *pp* simile *ff* *p* simile *ff* *pp*

Hn. 2 *ff* *pp* simile *ff* *p* simile *ff* *pp*

Trp. *senza sord.* *ff* *pp* simile *ff* *p* simile *ff* *pp*

Trb. *senza sord.* *ff* *pp* simile *ff* *p* simile *ff* *pp*

Pc. 1 178 *f* *ff* *pp* *f*

Pc. 2 *f* *ff* *f*

Pno. *ff* *8vb*

Solo 178 *ff* *pizz. ord.* *8vb* *pizz. ord.*

Vln. 1 178 *ff* *pp* *ff* *p* *ff* *pp* *ff* *p* simile *fff* *pp*

Vln. 2 *f* *ff* *pp* *ff* *p* *ff* *pp* *ff* *p* simile *fff* *pp*

Vln. 3 *ff* *pp* *ff* *p* *ff* *pp* *ff* *p* simile *fff* *pp*

Vln. 4 *pp* *f* *ff* *pp* *ff* *p* *ff* *pp* *ff* *p* simile *fff* *pp*

Vla. 1 *ff* *pp* simile *ff* *p* *ff* *pp* *ff* *p* simile *fff* *pp*

Vla. 2 *ff* *pp* simile *ff* *p* *ff* *pp* *ff* *p* simile *fff* *pp*

Vcl. 1 *ff* *pp* simile *ff* *p* *ff* *pp* *ff* *p* simile *fff* *pp*

Vcl. 2 *ff* *pp* simile *ff* *p* *ff* *pp* *ff* *p* simile *fff* *pp*

Db. 1 *ff* *pp* simile *ff* *p* *ff* *pp* *ff* *p* simile *fff* *pp*

Db. 2 *ff* *pp* simile *ff* *p* *ff* *pp* *ff* *p* simile *fff* *pp*

Picc. *f* \rightrightarrows *p* *f* \rightrightarrows *pp*

Fl. *f* \rightrightarrows *p* *f* \rightrightarrows *pp* simile

Ob. simile *f* \rightrightarrows *p* *f* \rightrightarrows *pp* simile

Cl. simile *f* \rightrightarrows *pp* simile

Bcl. simile *f* \rightrightarrows *p* *f* \rightrightarrows *pp* simile

Bn. *f* \rightrightarrows *p* *f* \rightrightarrows *pp* simile

1 Hn. 185 simile *f* \rightrightarrows *p* *f* \rightrightarrows *pp* simile

2 Hn. simile *f* \rightrightarrows *p* *f* \rightrightarrows *pp* simile

Trp.

Trb. *f* \rightrightarrows *pp*

Pc. 1 185 *f*

Pc. 2 *ff* *f*

Pno. *f* *ff* *mf*

Solo 185 *arco* *pizz.*

1 Vln. 185 *ff* \rightrightarrows *pp* *ff* \rightrightarrows *pp* simile

2 Vln. *ff* \rightrightarrows *pp* *ff* \rightrightarrows *pp* simile

3 Vln. *ff* \rightrightarrows *pp* *ff* \rightrightarrows *pp* simile

4 Vln. *ff* \rightrightarrows *pp* *ff* \rightrightarrows *pp* simile

1 Vla. *ff* \rightrightarrows *pp* *ff* \rightrightarrows *pp* simile

2 Vla. *ff* \rightrightarrows *pp* *ff* \rightrightarrows *pp* simile

1 Vcl. *ff* \rightrightarrows *pp* *ff* \rightrightarrows *pp* simile

2 Vcl. *ff* \rightrightarrows *pp* *ff* \rightrightarrows *pp* simile

1 Db. *ff* \rightrightarrows *pp* *pizz.* *arco* *ff* \rightrightarrows *pp* simile

2 Db. *ff* \rightrightarrows *pp* *pizz.* *ff* *ff* \rightrightarrows *pp* simile

191

Picc. *ff* *p simile* *ff* *fff* *pp* *fff*

Fl. *ff* *p simile* *ff* *fff* *pp* *fff*

Ob. *ff* *p simile* *ff* *fff* *pp* *fff*

Cl. *ff* *p simile* *ff* *fff* *pp* *fff*

Bcl. *ff* *p simile* *ff* *fff* *pp* *fff*

Bn. *ff* *p simile* *ff* *fff* *pp* *fff*

1 Hn. *ff* *p simile* *ff* *fff* *pp* *fff*

2 Hn. *ff* *p simile* *ff* *fff* *pp* *fff*

Trp. *ff* *p simile* *ff* *fff* *pp* *fff*

Trb. *ff* *p simile* *ff* *fff* *pp* *fff*

Pc. 1 *mf* *ff* *pp* *ff secco*

Pc. 2 *ff* *pp* *ff*

Vibraphone *ff* *pp* *ff*

Sn. drum

Tom-toms *pp* *ff*

Pno. *f* *ff*

Solo *f* *fff* *arco*

1 *ff* *p* *ff* *pp simile* *ff* *arco* *8va* *ff* *mf* *fff* *mf* *fff*

2 *ff* *p* *ff* *pp simile* *ff* *arco* *8va* *ff* *mf* *fff* *mf* *fff*

3 *ff* *p* *ff* *pp simile* *ff* *arco* *8va* *ff* *mf* *fff* *mf* *fff*

4 *ff* *p* *ff* *pp simile* *ff* *p simile* *ff* *mf* *fff* *mf* *fff*

1 *ff* *p* *ff* *pp simile* *ff* *p simile* *ff* *mf* *fff* *mf* *fff*

2 *ff* *p* *ff* *pp simile* *ff* *p simile* *ff* *mf* *fff* *mf* *fff*

1 *ff* *p* *ff* *pp simile* *ff* *p simile* *ff* *mf* *fff* *mf* *fff*

2 *ff* *p* *ff* *pp simile* *ff* *pizz.* *ff* *mf* *fff* *mf* *fff*

1 *ff* *p* *ff* *pp simile* *ff* *p simile* *ff* *mf* *fff* *mf* *fff*

2 *ff* *p* *ff* *pp simile* *ff* *pizz.* *ff* *mf* *fff* *mf* *fff*

1 *ff* *p* *ff* *pp simile* *ff* *p simile* *ff* *mf* *fff* *mf* *fff*

2 *ff* *p* *ff* *pp simile* *ff* *pizz.* *ff* *mf* *fff* *mf* *fff*

1 *ff* *p* *ff* *pp simile* *ff* *p simile* *ff* *mf* *fff* *mf* *fff*

2 *ff* *p* *ff* *pp simile* *ff* *pizz.* *ff* *mf* *fff* *mf* *fff*

1 *ff* *p* *ff* *pp simile* *ff* *p simile* *ff* *mf* *fff* *mf* *fff*

2 *ff* *p* *ff* *pp simile* *ff* *pizz.* *ff* *mf* *fff* *mf* *fff*

ff *fff* *mf* *fff*

Solo *arco*
198 *fff* *mf* *ff espr.*

Picc. 205
Fl.
Ob.
1 Hn. 205
2 Hn.
Trb.
Pc. 2

F *ff* *p*

Solo 205
liberamente 6
fff *mf* *ff* *pizz. ord.*

Bcl.
Hn. 2
Trb.

f *pp*
flz.
f *pp*
flz.
f *pp*

Solo 210
arco *f espr.* *fff* *mf* *tr* *Put the bow aside*** *pizz. ord.*

Solo 216
ff *pizz. ord.*

*) Quick arpeggio down and up the strings somewhat like a guitar rasgueado.

**) Take time to put away the bow.

G

Picc. 220

Fl. *ff* *p* *simile* *f* *pp*

Ob. *ff* *p* *simile* *f* *pp*

Cl. *ff* *p* *simile* *f* *pp*

Bcl. *ff* *p* *simile* *ff* *p* *ff* *p* *f* *pp*

Bn. *ff* *p* *simile* *ff* *p* *ff* *p* *f* *pp*

1 Hn. 220 *ff* *p* *simile* *f* *pp*

2 Hn. *ff* *p* *simile* *f* *pp*

Trp. *ff* *p*

Trb. *ff* *p* *simile*

Pc. 1 220 *f*

Pc. 2 220 *f*

Pno. *ff* *f*

Solo 220 *f* (sempre pizz.) *f* *crescendo*

1 220 *ff* *> mf* *simile* *ff* *p* *ff* *pp*

2 *ff* *> mf* *simile* *ff* *p* *ff* *pp*

3 *ff* *> mf* *simile* *ff* *p* *ff* *pp*

4 *ff* *> mf* *simile* *ff* *p* *ff* *pp*

1 *ff* *> mf* *simile* *ff* *p* *ff* *pp*

2 *ff* *> mf* *simile* *ff* *p* *ff* *pp*

Vcl. 1 *ff* *> mf* *simile* *ff* *p* *ff* *pp* *pizz.* *f* *crescendo*

2 *ff* *> mf* *simile* *ff* *p* *ff* *pp* *pizz.* *f* *crescendo*

1 *ff* *> mf* *simile* *ff* *p* *ff* *pp* *pizz.* *f* *crescendo*

2 *ff* *> mf* *simile* *ff* *p* *ff* *pp* *pizz.* *f* *crescendo*

1 *ff* *> mf* *simile* *ff* *p* *ff* *pp* *pizz.* *f* *crescendo*

2 *ff* *> mf* *simile* *ff* *p* *ff* *pp* *pizz.* *f* *crescendo*

Picc. 226 *ff* *p* *ff* *mf* *ff* *p* *ff* *p* *ff* *p* simile

Fl. 226 *ff* *p* *ff* *mf* *ff* *p* *ff* *p* *ff* *p* simile

Ob. *{ ff* *p* *ff* *mf* *ff* *p* *ff* *p* *ff* *p* simile

Cl. simile

Bcl. *{ ff* *p* *ff* *mf* *ff* *p* *ff* *p* *ff* *p* simile

Bn. *f* *crescendo* *{ ff* *p* *ff* *mf* *ff* *p* *ff* *p* *ff* *p* simile

1 226 *{ ff* *p* *ff* *mf* *ff* *p* *ff* *p* *ff* *p* simile

2 simile

Trp. *ff* *p* *ff* *mf* *ff* *p* *ff* *p* *ff* *p* simile

Trb. *f* *ff*

Pc. 1 226 *mf* *crescendo* *ff* *pp* *f*

Pc. 2 *ff*

Pno. 226 *f* *crescendo* *ff* *p* *p* *ff* *p* simile

Solo 226 *fff* *take bow* *arco* *ff* *p* simile

1 226 *ff* *p* *ff* *p* simile

2 *ff* *p* *ff* *p* simile

3 *ff* *p* *ff* *p* simile

4 *ff* *p* *ff* *p* simile

Via. 1 *ff* *p* *ff* *p* simile

2 *ff* *p* *ff* *p* simile

Vcl. 1 *arco* *ff* *p* *ff* *p* simile

2 *arco* *ff* *p* *ff* *p* simile

Db. 1 *arco* *ff* *p* *ff* *p* simile

2 *crescendo* *ff*

Picc. 231 *ff* *simile*

Fl. *ff* *mf* *ff* *p* *simile*

Ob. *ff* *mf* *ff* *p* *simile*

Cl. *ff* *mf* *ff* *p* *simile* *ff* *mf*

Bcl. *ff* *mf*

Bn. *ff* *mf* *ff* *p* *simile*

Hn. 1 231 *ff* *mf* *ff* *p* *simile*

Hn. 2 *ff* *mf* *ff* *p* *simile*

Trp. *ff* *mf* *ff* *p* *simile*

Trb. *ff* *p* *simile*

Pc. 1 231 *ff*

Pc. 2 *ff* Chimes 3

Pno. 231

Solo 231 *ff* *mf* *ff* *p* *simile*

Vln. 1 231 *ff* *mf* *ff* *p* *simile* *ff* *mf*

Vln. 2 *ff* *mf* *ff* *p* *simile* *ff* *mf*

Vln. 3 *ff* *mf* *ff* *p* *simile* *ff* *mf*

Vln. 4 *ff* *mf* *ff* *p* *simile* *ff* *mf*

Vla. 1 *ff* *mf* *ff* *p* *simile* *ff* *mf*

Vla. 2 *ff* *mf* *ff* *p* *simile* *ff* *mf*

Vcl. 1 *ff* *mf* *ff* *p* *simile* *ff* *mf*

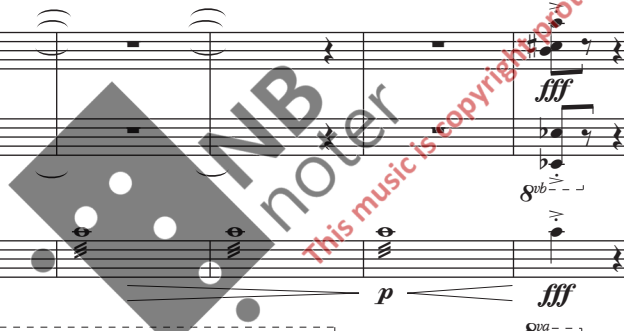
Vcl. 2 *ff* *mf* *ff* *p* *simile* *ff* *mf*

Db. 1 *ff* *mf* *ff* *p* *simile* *ff* *mf*

Db. 2 *ff* *mf* *ff* *p* *simile* *ff* *mf*



Picc. *fff* *p* *mf* *pp* *fff* *sostenuto* *accel.*
 Fl. *fff* *p* *fff*
 Ob. *fff* *pp* *fff*
 Cl. *fff* *pp* *fff*
 Bcl. *fff* *mf* *pp* *fff*
 Bn. *fff* *pp* *fff*
 1 Hn. *fff* *pp* *fff*
 2 Hn. *fff* *pp* *fff*
 Trp. *fff* *pp* *fff*
 Trb. *fff* *pp* *fff*
 Pc. 1 *mf* *ff* *ppp* *fff* *secco*
 Pc. 2 *fff* *ppp* *fff* *Sn. drum* *Tom-toms*
 Pno. *fff* *ppp* *fff*
 Solo *fff* *p* *fff* *f espr.*
 1 Vln. *fff* *mf* *pp* *fff*
 2 Vln. *fff* *mf* *pp* *fff*
 3 Vln. *fff* *mf* *pp* *fff*
 4 Vln. *fff* *mf* *pp* *fff*
 1 Vla. *fff* *mf* *pp* *fff*
 2 Vla. *fff* *mf* *pp* *fff*
 1 Vcl. *fff* *mf* *pp* *fff*
 2 Vcl. *fff* *mf* *pp* *fff*
 1 Db. *fff* *mf* *pp* *fff*
 2 Db. *fff* *mf* *pp* *fff* *pizz.*



H

a tempo

Picc. 243 *ff* *pp*

Fl. *ff* *pp* simile

Ob. *ff* *pp* simile

Cl. *ff* *pp* simile

Bcl. *pp* *ff* *pp* *ff* *pp* simile

Bn. *ff* *pp* simile

Hn. 1 243 *pp* *ff* *pp* simile

Hn. 2 *pp* *ff* *pp* *ff* *pp* simile

Trb. *ff* *pp*

Pc. 1 243 *ff*

Pc. 2 *ff*

Pno. *ff*

Solo 243 *ff* *liberamente* *gliss.* *mf*

Vln. 1 243 *pp* *ff* *pp* *ff* *pp* simile

Vln. 2 *pp* *ff* *pp* *ff* *pp* simile

Vln. 3 *pp* *ff* *pp* *ff* *pp* simile

Vln. 4 *pp* *ff* *pp* *ff* *pp* simile

Vla. 1 *ff* *pp* simile

Vla. 2 *ff* *pp* simile

Vcl. 1

Vcl. 2 *ff* *pp*

Db. 1

Db. 2 *pizz.* *ff*

*) Each bow starts in rhythm, but the glissando notes are performed freely.

Picc. 247
 Fl. *f* *ppp* *f* *pp*
 Ob. *f* *ppp* *f* *pp*
 Cl. *f* *ppp* *f* *pp*
 Bcl. *f* *pp* *simile*
 Bn. *f* *pp* *simile*
 1 Hn. 247 *f* *ppp* *f* *pp*
 2 *f* *ppp* *f* *pp*
 Trb.
 Pc. 1 247
 Pc. 2
 Pno. *f*
 Solo 247 *simile*
 1 247 *f* *pp*
 2 *f* *pp*
 3 *f* *pp*
 4 *f* *pp*
 1 Via. *f* *pp*
 2 *f* *pp*
 1 Vcl. *liberamente* *gliss.* *p* *mf* *simile*
 2 *liberamente* *gliss.* *p* *mf* *simile*
 1 Db. *liberamente* *gliss.* *p* *mf* *simile*
 2 *arco* *liberamente* *gliss.* *p* *mf* *simile*

*) Each bow starts in rhythm, but the glissando notes are performed freely.

250 *f* *pp* *simile* *ff*

Picc.

250 *simile* *ff*

Fl.

250 *simile* *ff*

Ob.

250 *simile* *ff*

Cl.

250 *simile* *ff*

Bcl.

250 *simile* *ff*

Bn.

250 *simile* *ff*

1

Hn.

2

250 *simile* *ff*

Trp.

250 *f* *pp simile* *ff*

Trb.

250 *f* *pp simile* *ff*

Pc. 1

250 *f* *ff*

Pc. 2

250 *f* *ff*

Pno.

250 *ff*

Solo

250 *Delay + feedback*

1

250 *f* *pp simile* *ff*

2

250 *f* *pp simile* *ff*

Vln.

3

250 *f* *pp simile* *ff*

4

250 *f* *pp simile* *ff*

1

250 *f* *pp simile* *ff*

2

250 *f* *pp simile* *ff*

Vla.

1

2

250 *f* *pp simile* *ff*

Vcl.

1

2

250 *simile*

Db.

1

2

250 *simile*

Picc. 253

Fl.

Ob.

Cl.

Bcl.

Bn.

1 253

Hn.

2

Trp.

Trb.

Pc. 1 253

Pc. 2

Pno.

Solo 253

1 253

Vln.

2

3

4

1

Vla.

2

1

Vcl.

2

1

Db.

2

p

p

p

p

mf

pizz.

mf

MB noter

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*) Raised by a quartertone, to sound as the 11th harmonic from GG **) Wait till the feedback sound has almost faded away