

# 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 single player, the other members of the group joining in when a (*tutti*) occurs in the part. Sections within [ / ] are not 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.



# Concerto for Cello and Orchestra

I

Jon Mostad, 1988-90

**Moderato**  $\text{♩} = 118-120$

Piccolo  
Flute  
Oboe  
Clarinet  
Bass Clarinet  
Bassoon  
F. Horn  
Trumpet  
Trombone  
Percussion 1  
Percussion 2  
Piano  
'Cello solo  
Violin  
Viola  
'Cello  
Doublebass

**Measure 1:** Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, F. Horn, Trumpet, Trombone, Timpani, Susp.cymb., Sn. drum, Tom-toms, Piano, 'Cello solo, Violin, Viola, 'Cello, Doublebass.

**Measure 2:** Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, F. Horn, Trumpet, Trombone, Timpani, Susp.cymb., Sn. drum, Tom-toms, Piano, 'Cello solo, Violin, Viola, 'Cello, Doublebass.

**Measure 3:** Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, F. Horn, Trumpet, Trombone, Timpani, Susp.cymb., Sn. drum, Tom-toms, Piano, 'Cello solo, Violin, Viola, 'Cello, Doublebass.

**Measure 4:** Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, F. Horn, Trumpet, Trombone, Timpani, Susp.cymb., Sn. drum, Tom-toms, Piano, 'Cello solo, Violin, Viola, 'Cello, Doublebass.

**Measure 5:** Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, F. Horn, Trumpet, Trombone, Timpani, Susp.cymb., Sn. drum, Tom-toms, Piano, 'Cello solo, Violin, Viola, 'Cello, Doublebass.

**Measure 6:** Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, F. Horn, Trumpet, Trombone, Timpani, Susp.cymb., Sn. drum, Tom-toms, Piano, 'Cello solo, Violin, Viola, 'Cello, Doublebass.

**Measure 7:** Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, F. Horn, Trumpet, Trombone, Timpani, Susp.cymb., Sn. drum, Tom-toms, Piano, 'Cello solo (mf), Violin, Viola, 'Cello, Doublebass.

**Measure 8:** Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, F. Horn, Trumpet, Trombone, Timpani, Susp.cymb., Sn. drum, Tom-toms, Piano, 'Cello solo (tr), Violin, Viola, 'Cello, Doublebass.

**Measure 9:** Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, F. Horn, Trumpet, Trombone, Timpani, Susp.cymb., Sn. drum, Tom-toms, Piano, 'Cello solo (tr), Violin, Viola, 'Cello, Doublebass.

**Measure 10:** Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, F. Horn, Trumpet, Trombone, Timpani, Susp.cymb., Sn. drum, Tom-toms, Piano, 'Cello solo (tr), Violin, Viola, 'Cello, Doublebass.

Picc. 8  
Fl. pp  
Ob. mf  
Trp. con sord.  
Trb. mf  
Pc. 1  
Pc. 2  
Pno.  
Solo 8 tr gliss. f p pp  
(tutti) 1 8 tr f 2 3 4 Vln. 1 2 3 4 Vla. 1 2 Vcl. 1 2 Db. 1 2

<sup>\*)</sup> Timpani beater in one hand, tambourine in the other.





Picc. 34 flz. #  
 Fl. p  
 Ob. flz. #  
 Cl. p  
 Bcl. pp f  
 Bn. pp f  
 Hn. 1 34 pp f  
 2 Trp. pp f  
 Trb. pp f  
 Pc. 1 34 pp ff  
 Pc. 2  
 Pno. 34 pp ff  
 Solo 34 (8va) sul pont. ppp  
 Vln. 1 34 pp f  
 2 pp f  
 3 pp f  
 4 pp f  
 Vla. 1 pp f  
 2 pp f  
 Vcl. 1 pp f  
 2 pp f  
 Db. 1 pp f  
 2 pp f

Picc. *ff*

Fl. *ff*

Ob. *ppp*

Cl.

Bcl.

Bn. *ppp*

Hn. 1 *ppp*

Hn. 2

Trp.

Trb.

Pc. 1 *ff* *secco*

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

Pno. *ff* *secco* *f*

Solo *ff* *ord.*

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

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

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

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

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

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

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

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

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

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

B

Picc. 48

Fl. f pp

Ob. f pp

Cl. f pp

Bcl. f espr.

Bn. f pp

Hn. 1 f pp

Hn. 2 f pp

Trp. f pp

Trb. f pp

Pc. 1 48

Pno. f # ( )

Solo 48 f ff ( )

Vln. 1 p ff mf

Vln. 2 p ff mf

Vln. 3 p ff mf

Vln. 4 p ff mf

Vla. 1 p ff mf

Vla. 2 p ff mf

Vcl. 1 (solo) f (tutti) # mf

Vcl. 2 p ff mf

Vcl. 3 p ff mf

Vcl. 4 p ff mf

Db. 1 p ff mf

Db. 2 p ff mf

Picc.

Fl.

Ob.

Cl.

Bcl.

Bn.

Hn.

Trp.

Trb.

Pno.

Pc. 1

Solo

Vln.

Vla.

Vcl.

Db.

54

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Picc. 63

Fl. >pp

Ob. >pp

Cl.

Bcl. #mf

Bn. f

Hn. 1 63

2

Trb.

Pc. 1 63

Pno. 63 (8<sup>vb</sup>)

Solo 63

Vln. 1 mf pp

2 mf pp

3 (vl. 4:) mf pp

4

Vla. 1

2

Vcl. 1 mf

2

Db. 1

2





Picc. 72

Fl. f p

Ob. f p

Cl. mf

Bcl.

Bn. mf

Hn. 1 72  
2 f pp

Pc. 1 72 p

Solo 72 p f

Vln. 1 72 f  
2 f  
3 f  
4 f

Vla. 1 f  
2 f  
3 f  
4 f

Vcl. 1 f  
2 f

Db. 1  
2

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**C**

Picc. *f*  
Fl. *8va tr pp*  
Ob.  
Bcl.  
Bn.  
Hn. 2 *mf*  
Trb.  
Pc. 1 *f* *p* *mf*  
Pno. *quasi legato* *p* *mf* *sempre mf* *loco*  
Solo *ff* *pizz.* *ff* *ff*  
Vln. 1 *ff*  
Vln. 2 *pizz.* *ff*  
Vla. 1 *pizz.* *ff*  
Vcl. 1 *ff*  
Db. 1 *ff* *mf* *simile*  
Db. 2 *ff* *mf* *simile*

Picc. 87

Fl. 87

Ob. 87

Bcl. 87

Bn. 87

Hn. 2

Trb. simile 87

Pc. 1 87

Pno. f 87 (8<sup>vb</sup>)

Solo 87

Vln. 1 87

Vln. 2 87

Vla. 1 87

Vcl. 1 pizz. ff 87

Vcl. 2 f 87

Db. 1 f 87

Db. 2 f 87

*tr* ~~~~~ *ff* *pp*

*tr* ~~~~~ *ff* *tr* ~~~~~ *pp*

*ff* *pp*

*simile*

*poco meno f*

*p*

*arco* *ppp* *mf*

*pp* *mf*

*pp* *mf*

*mf*

*mf*

*mf*



Fl.  $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\geq mp$

Ob.  $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $mf$

Bcl.

Bn.  $mp < f$

Hn. 1 95  $mf$

2  $mp < f$

Trb.  $f$

Pc. 1 95  $f$   $mf$

Pno. 95 (8<sup>vb</sup>)

Solo 95  $f$  *espr.*

Vln. 1 95  $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$

2  $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$

Vln. 3  $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$

4  $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $pizz.$

Vla. 1  $pizz.$   $f$

2  $f$

Vcl. 1  $f$

2  $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$

Db. 1  $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$

2  $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$

<img alt="A page of a musical score for orchestra and piano. The score includes parts for Picc., Fl., Ob., Cl., Bcl., Bn., Hn. 1, Hn. 2, Trp., Trb., Pno. 1, Pno. 2, Solo, Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vcl. 1, Vcl. 2, and Db. 1, 2. The music is in 2/4 time, key signature of A major (three sharps). Measure 98 starts with a forte dynamic (f) for the woodwind section. The piano part has sustained notes. Measures 99-100 show various dynamics (f, ff, ff, ff) and articulations (3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 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Picc. 104 *pp*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bcl. *pp*

Bn. *pp*

Hn. 1 104 *pp*

2 *pp*

Trp. *pp*

Trb. *pp*

Pc. 1 104 *ppp*

Pc. 2 *pp*

Pno. 104 *pp*

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

Vln. 1 104 *p* *pp*

2 *p*

3 *p*

4 *p*

*arco*

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

2 *p* *pp* *p*

*arco*

Vcl. 1 *p*

2 *pp*

Db. 1 *pp*

2 *pp*

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D

Picc. 109

Fl.

Ob.

Cl.

Bcl.

Bn.

Hn. 109

2 Trp.

Trb.

Pc. 1 109

Pc. 2

Pno. 109

Solo 109 f ff

Vln. 1 109

2

3 pp

4 pizz. mf

Vla. 1 pp

2 pp

Vcl. 1 pizz. mf

2 pizz. mf

Db. 1

2

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Picc. 113

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

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

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

Bcl. *f p*

Bn. *f* *f* *f p*

Hn. 1 113 *f p*

2 *f p*

Pc. 2 Marimba *f*

Pno. *mf non legato* *f*

113

Solo *pizz.* *f* *#* *f* *#*

1 113 *mf* *p* *ppp*

2 *mf* *p* *ppp*

Vln. 3 4 *pizz.* *f* *#* *f* *#*

Vla. 1 2 *f* *#* *f* *#*

Vcl. 1 2 *f* *#* *f* *#*

Db. 1 2

Picc. -

Fl. -

Ob. -

Cl. -

Bcl. -

Bn. -

Hn. 117 -

Hn. 2 -

Pc. 2 -

Pno. 117 -

Solo -

Vln. 1 117 (arco) *mf* (arco) *mf* simile -

Vln. 2 -

Vln. 3 -

Vln. 4 -

Vla. 1 -

Vla. 2 -

Vcl. 1 -

Vcl. 2 arco *f* -

Db. 1 *f* -

Db. 2 *f* -

This page contains musical notation for a full orchestra. The instruments listed include Piccolo, Flute, Oboe, Clarinet, Bassoon, Bassoon, Horn 1, Horn 2, Percussion 2, Piano, Solo Cello, Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Cello 1, Cello 2, Double Bass 1, and Double Bass 2. The score includes dynamic markings like *mf*, *pp*, *ff*, *arco*, and *pizz. ord.*. Measure numbers 117 and 25 are indicated. The piano part features a prominent bass line. The solo cello part includes a section marked *ff* with a 3 overline, followed by *arco* and *mf* sections with *simile* instructions. The double bass parts feature sustained notes with grace notes.



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

<sup>\*)</sup> See the preceding page.

*\* 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. —

Hn. 1 135

2

Trp. —

Trb. —

Pc. 1 —

Pc. 2 135

Pno. —

Solo 135 3 liberamente simile 135 135

Vln. 1 135

2

3

4

Vla. 1

2

Vcl. 1

2

Db. 1

2

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The musical score consists of 20 staves of music for various instruments. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn 1, Horn 2, Trombone, Tromba, Piano 1, Piano 2, Solo instrument, Violin 1, Violin 2, Violin 3, Violin 4, Cello 1, Cello 2, Double Bass 1, and Double Bass 2. The tempo is marked as 135 throughout most of the score. The Solo instrument has a prominent part, featuring sixteenth-note patterns and dynamic markings like 'liberamente' and 'simile'. The piano parts also have some activity, particularly in the middle section. The strings provide harmonic support with sustained notes and rhythmic patterns.

**E** *a tempo*

137

Picc. *mf* *ff*

Fl. *mf* *ff* *Prestissimo possibile \**

Ob. *ff* *Prestissimo possibile \**

Cl. *mf* *ff* *Prestissimo possibile \**

Bcl. *p* *ff* *Prestissimo possibile \**

Bn. *Prestissimo possibile \**

Hn. 1 *p* *ff* *Prestissimo possibile \**

Hn. 2 *p* *ff* *Prestissimo possibile \**

Trp. *senza sord.* *Prestissimo possibile \**

Trb. *senza sord.* *ff* *Prestissimo possibile \** *Presto*  $\downarrow$  *ca.160 \**

Pc. 1 *pp*

Pc. 2 *pp* *f* *Prestissimo possibile \**

Pno. *mf* *ff* *pp*

Solo *fff* *diminuendo* *pp*

Vln. 1 *arco* *ff* *Prestissimo possibile \**

Vln. 2 *arco* *ff* *Prestissimo possibile \**

Vln. 3 *arco* *ff* *Prestissimo possibile \**

Vln. 4 *arco* *ff* *Prestissimo possibile \**

Vla. 1 *mf* *ff* *pizz.* *Prestissimo possibile \**

Vla. 2 *mf* *ff* *pizz.* *Prestissimo possibile \**

Vcl. 1 *mf* *ff* *pizz.* *Prestissimo possibile \**

Vcl. 2 *mf* *ff* *pizz.* *Prestissimo possibile \**

Db. 1 *pizz.* *ff* *pizz.*  $\downarrow$  *ca.120 \**

Db. 2 *pizz.* *ff* *pizz.*  $\downarrow$  *126 \**

31

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

Ca. 20 sec.

Picc. *rall. p. a. p.* *diminuendo p. a. p.* *al quasi tpo. I* *pp*)

Fl. *rall. p. a. p.* *diminuendo p. a. p.* *al quasi tpo. I* *pp*)

Ob. *diminuendo p. a. p.* *rall. p. a. p.* *al quasi tpo. I* *pp*

Cl. *diminuendo p. a. p.* *rall. p. a. p.* *al quasi tpo. I* *pp*)

Bcl. *rall. p. a. p.* *diminuendo p. a. p.* *al quasi tpo. I* *pp*)

Bn. *rall. p. a. p.* *diminuendo p. a. p.* *al quasi tpo. I* *pp*)

Hn. 1 *diminuendo p. a. p.* *rall. p. a. p.* *al quasi tpo. I* *pp*)

Hn. 2 *diminuendo p. a. p.* *al quasi tpo. I* *pp*)

Trp. *diminuendo p. a. p.* *\*\*Tempo I* *pp*)

Trb. *diminuendo p. a. p.* *quasi pp* *mf esp.* *Tempo I* *\*\*\*\*)*

Pc. 2 *rall. p. a. p.* *al quasi tpo. I* *\*\*\**)

Pno. *diminuendo p. a. p.* *p* *vibr.* *Tempo I* *=ca. 140*

Solo *pizz.* *fff* *rall. p. a. p.* *al quasi tpo. I*

Vln. 1 *rall. p. a. p.* *diminuendo p. a. p.* *al quasi tpo. I* *p*

Vln. 2 *rall. p. a. p.* *diminuendo p. a. p.* *al quasi tpo. I* *p*

Vln. 3 *rall. p. a. p.* *diminuendo p. a. p.* *al quasi tpo. I* *\*\*\**)

Vln. 4 *rall. p. a. p.* *diminuendo p. a. p.* *al quasi tpo. I* *\*\*\**)

Vla. 1 *rall. p. a. p.* *diminuendo p. a. p.* *p* *\*\**)

Vla. 2 *rall. p. a. p.* *diminuendo p. a. p.* *p* *\*\**)

Vcl. 1 *rall. p. a. p.* *diminuendo p. a. p.* *p*

Vcl. 2 *rall. p. a. p.* *diminuendo p. a. p.* *p*

Db. 1 *Repeat 4x* *poco rall.* *diminuendo p. a. p.* *pp*

Db. 2 *Repeat 5x* *diminuendo p. a. p.* *mm*

*\* 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

F Tempo I

Picc.

Fl.

Ob.

Cl. \*)

Bcl.

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

Hn. 143

2

Trp.

Trb. *pp*

Pno. 2

Pno.

Solo 143 *rit.* *Tempo I*

Vln. 1 143 \*)

2 \*)

Vln. 3

4

*Tempo I* (synchronized with trb.) (solo)

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

2 \*)

Vcl. 1 \*)

2 \*)

Db. 1

2

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

Fl. *p* 5 *f* *ppp*

Ob. *ppp* *mf*

Cl. *p*

Bcl.

*ppp* *mp* *ppp*

Hn. 146 { *ppp* *mf* *pp*

Trp.

Pc. 1 146

Pc. 2

Pno.

Solo 146 *p.a.p. sul tasto* *ff* *ppp*

Vln. 1 146 (solo) *mf* *espr.*

Vln. 2

Vln. 3

Vln. 4

Vla. 1 (tutti) *arco* *p*

Vla. 2 (tutti) *arco* *p*

Vcl. 1 *pp* *mf*

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

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

Fl.

Ob.

Cl.

Bcl.

Hn. 149

Trp. con sord.

Tam-tam

Pc. 1 149 p

Pc. 2 Vibraphone mf

Pno. mf 3

Solo 149 ord. mf

Vln. 1 149 (solo) p mf<sup>3</sup>

Vln. 2 (solo) p mf

Vln. 3 (solo) p mf

Vln. 4 (solo) p mf

Vla. 1 149 3

Vcl. 1

Vcl. 2

Db. 1

<img alt="A musical score page with 14 staves. The top section includes Flute, Oboe, Clarinet, Bassoon, Horn 1 (measures 1-4), Trombone (measure 5), Percussion 1 (Tam-tam), Percussion 2 (Vibraphone), Piano (measures 1-4), Solo (measures 1-4), Violin 1 (measures 1-4), Violin 2 (measures 1-4), Violin 3 (measures 1-4), Violin 4 (measures 1-4), Cello 1 (measures 1-4), Cello 2 (measures 1-4), and Double Bass 1 (measures 1-4). Measure 5 starts with a dynamic of f followed by a crescendo to ppp. Measures 6-7 show a rhythmic pattern of eighth-note pairs. Measures 8-9 show eighth-note pairs with grace notes. Measures 10-11 show eighth-note pairs with grace notes. Measures 12-13 show eighth-note pairs with grace notes. Measures 14-15 show eighth-note pairs with grace notes. Measures 16-17 show eighth-note pairs with grace notes. Measures 18-19 show eighth-note pairs with grace notes. Measures 20-21 show eighth-note pairs with grace notes. Measures 22-23 show eighth-note pairs with grace notes. 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Picc. 154

Fl.

Ob.

Cl.

Bn.

Hn. 154

2

Pc. 1 154

Pc. 2

Triangle

Pno. 154

Solo 154

Vln. 1 2 3 4

Vla. 1

D. 1

*NB*  
noter  
This music is copyright protected

This page contains musical notation for a full orchestra and piano. The instrumentation includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Piano, Solo instrument, and Strings (Violin, Viola, Double Bass). The tempo is marked as 154. The music consists of several measures of rhythmic patterns followed by a section where most instruments play eighth-note patterns. The piano part includes dynamics such as *p*, *pp*, *mf*, and *f*. The strings section features measures with eighth-note patterns and slurs. A large red watermark reading "NB noter" and "This music is copyright protected" is overlaid across the middle of the page.

**G**

Picc. 159

Fl.

Ob.

Cl. *f* *mf*

Bn. *p*

Hn. 159

2

Pc. 1 159 *mf*

Pc. 2 *mf* *f*

Pno. *f* *mf* *pp*

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

1 159 *quasi ff*

2

Vln. 3

4 *f* *> mf*

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

D. 1 *pp* *mf* *pp*

Picc. -

Fl. 163 *mf*

Ob. -

Cl. -

Bcl. -

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

Hn. 163 *p* *mf* *pp*

2 *p* *mf* *pp*

Trb. -

Pc. 1 163 *p* *f* Triangle

Pc. 2 -

*ff* *pp*

Pno. 163 *f* *ff*

Solo 163 *f* *p*

Vln. 1 (tutti) *mf*

2 (tutti) *mf*

3 (tutti) *mf*

4 (tutti) *mf*

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

2 (solo) *p* (tutti) *pp* *mf*

Vcl. 1 *ppp* *mf*

2 *ppp* < *pp* *mf*

Db. 1 *ppp* *mf*

2 *ppp* *mf*



Pc. 2 Susp.cymb. *f*

Pno.

178 Solo Delay\*)

Vln. 1 178

Vcl. 1 178

Db. 1 178

Pc. 2

Solo 186

(Delay:) *mp* after fading in

Fl. 188

Solo 192 (continues into II) ('Cello live:) *pp*

Vln. 4 192 (solo) *pp*

Vla. 1 192 (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.

**Andante** ♩ = 112-116

This page contains a musical score for orchestra and piano. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, F. Horn, Trumpet, Trombone, Percussion 1 (Crotale), Percussion 2 (Glockenspiel), Piano, Cello solo, Violin, Viola, Cello, and Doublebass. The music is in 8/8 time. A large red watermark 'NB notes' and 'This music is copyright protected' is overlaid across the page.

\*) 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.

<sup>\*)</sup>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 *p* *pp*

Fl. 16 *p* *mf*

Ob. 16 *p* *mf*

Cl. 16 *p*

Bcl.

Bn. 16 *p* >

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

Trp.

Trb.

Pc. 1 16

Pc. 2 16 *p*

Pno. 16 *mf* *f*

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

Vln. 1 16 > *pp* *ppp* *pp*

Vln. 2 16 *ppp* *pp* *p*

Vln. 3 16 *ppp* *pp* *p*

Vln. 4 16 *ppp* *pp* *p*

Vla. 1 16 *ppp* *pp* *p*

Vla. 2 16 *ppp* *pp* *p*

Vcl. 1

Vcl. 2 16 > *pp*

Db. 1

Db. 2

muta in fl. 2

Picc. 24  
Glockenspiel

Pno. 24 f 6 mf

Solo 24 f (8va) non vibr.

Vln. 1 24 p ppp

Vln. 2 3 4 Vla. 1 2 pp

Fl. 1 29 p.a.p. vibr. A

Ob. 29 mf

Cl. 29 mf

Pno. 29 mf 6

Solo 29 p f mf ff

Vln. 2 1 29 pp 6 p

Vln. 2 4 p

Fl. 1

Fl. 2

Ob.

Cl.

Bcl.

Bn.

Hn. 2

Trb.

Pc. 2

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Fl. 1      *tr* (•)

Fl. 2      *f*      *p*

Ob.      *f*      *p*

Cl.      *f*      *p*

Bcl.      *f*      *p*

Bn.      *f*      *p*

Hn. 1      *f*      *fp* \*)

Hn. 2      *p*

Trp.      *mf*

Trb.      *f*

Timpani

Pc. 1      *mf*      *pp*

Pc. 2      *mf*

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

Solo      *f*

Vln. 1      *f*      *p*

Vln. 2      *f*

Vln. 3      *f*

Vln. 4      *f*

Vla. 1      *f*      *pp*

Vla. 2      *f*

Vcl. 1      *f*      3      *p*

Vcl. 2      *f*      3      *p*

Db. 1      *f*      *tutti*

Db. 2      *f*      *pizz.*

              arco

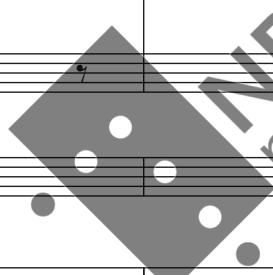
*p*

*gliss.*

*liberamente*

*gliss.*

*liberamente*



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

Fl. 1

Fl. 2

Ob.

Cl.

Bcl.

Bn.

Hn.

Trp.

Trb.

Pc. 1

Pc. 2

Crotales

Pno.

Solo

Vln.

Vla.

Vcl.

Db.

37

*ppp* — *p > pp*

*pp < p >*

*ppp* — *p > pp*

37

*pp < p >*

37

*mp*

37

*mp*

*espri.*

*3*

*< f > mp*

37

*ppp < p*

*ppp < p*

*ppp < p*

*ppp < p*

*p*

*> ppp*

*ppp < p*

*> ppp*

*> ppp*

*> ppp*

*> ppp*

*> ppp*

**B**

Fl. 1 44

Fl. 2 p

Ob.

Cl. p

Bcl.

Bn. pp — p

Hn. 1 44

Trp. con sord. p

Trb.

Pno. ppp — p

Solo 44 >

Vln. 1 44 >pp ppp p

Vln. 2 >pp ppp p

Vln. 3

Vln. 4 p pp p

Vla. 1 ff pp p

Vla. 2 ff pp p

Vcl. 1 pp p mp

Vcl. 2 pp p mp

Db. 1 p mp

Db. 2 p mp

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Fl. 1  
48

Fl. 2

Ob.

Cl.

Bcl.

Bn.

Hn. 1  
48

Hn. 2

Trp.

Trb. *con sord.*

Pno.

Solo

Vln. 1  
48

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Vcl. 3

Vcl. 4

Db. 1

Db. 2

*mf*

*mf*

*mf*

*mf*

*p*

*mp*

*pp*

*p*

*mp*

*p*

*pizz.*

*pizz.*

\*) 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

Fl. 2

Ob.

Cl.

Bcl.

Bn.

Hn.

Trp.

Pc. 1

Pc. 2

Solo

Vln.

Vla.

Vcl.

Db.

*N.B. This music is copyright protected*

Fl. 1  
64

Fl. 2

Ob.

Cl. 1

Cl. 2

Hn. 1  
64

Hn. 2

Trp.

Pc. 2

Pno.

Solo

Vln. 1  
64

Vln. 2

Vln. 3

Vln. 4

Vla. 1  
2

Vcl. 1  
2

Vcl. 2

Db. 1  
2





Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bn.

Hn.

Trp.

Trb.

Pc. 1

Pc. 2

Pno.

Solo

Vln.

Vla.

Vcl.

Db.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bn.

Hn. 1

Hn. 2

Trp.

Trb.

Pc. 1

Pc. 2

Pno.

Solo

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Db. 1

Db. 2

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bn.

Hn. 1  
2

Trp.

Trb.

Pc. 1  
2

Pno.

Solo

Vln. 1  
2  
3  
4

Vla. 1  
2

Vcl. 1  
2

Db. 1  
2

D

Cl. 1

Cl. 2

Bn.

Solo

87

sul tasto      p.a.p. al ord.

*mf*

*f*

*f*

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

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

Cl. 1 *mf* *pp*

Cl. 2

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* *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vcl. 1 *p*

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

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

Db. 2 *pp* *p*

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<sup>\*)</sup> Raised by a quartetone to sound as the 11th harmonic from AA.

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

<sup>\*)</sup> 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

Fl. 2

Ob.

Cl. 1

Cl. 2

Bn.

Hn. 1

Hn. 2

Trp.

Trb.

Pc. 1

Pc. 2

Pno.

Solo

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Db. 1

Db. 2

Fl. 1  
113

Fl. 2

Ob.

Cl. 1  
*p* > *p*

Cl. 2  
*pp* > *p*

Bn.  
*ppp* > *p* > *pp*

Hn. 1  
113  
*p* > *pp* > *p* > *ppp*

2

Trp.

Trb.

Pc. 1  
113

Pc. 2

Solo  
113  
*mf* > *p*  
*pp*

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Vln. 1  
113  
*pp* *p* > *pp*

Vln. 2

Vln. 3

Vln. 4

Vla. 1  
*pp*

Vla. 2  
*pp*

Vcl. 1  
*pp*

Vcl. 2  
*pp*

Db. 1  
*pp*

Db. 2  
*p* > *pp*

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

Duration: Ca. 7'-7'10"

## III

**Allegro**  $\text{♩} = 126$

Piccolo  
Flute  
Oboe  
Clarinet  
Bass Clarinet  
Bassoon  
F. Horn  
Trumpet  
Trombone  
Percussion 1  
Percussion 2  
Piano  
Cello solo  
Violin  
Viola  
'Cello  
Doublebass

*con sord.*      *senza sord.*  
*con sord.*      *senza sord.*      *(pizz. ord.)*  
*(pizz. ord.)*

*pizz.*      *f*      *pizz.*      *f*  
*f*      *pizz.*      *f*      *pizz.*      *f*  
*ff*      *ff*      *f*      *ff*      *ff*

Picc. 9 f

Fl. pp f

Ob. pp f

Cl. pp f

Bcl. pp f

Bn. pp f

Hn. 9 pp f > pp f simile

2 > pp f > pp f simile

Trp. > pp f > pp f

Trb. > pp f > pp f

Pc. 1

Pc. 2 Vibraphone

Pno. ff f

Solo 9 arco ff pp pizz. f

Vln. 1 arco ff pp pizz. f

2 arco ff pp pizz. f

3 arco ff pp pizz. f

4 arco ff pp pizz. f

Vla. 1 arco ff pp pizz. f

2 arco ff pp pizz. f

Vcl. 1 pp ff pp pizz. f

2 pp ff pp pizz. f

Db. 1 pp

2 pp

Solo

17

Pc. 2 (Vibraphone)

Pno.

23

Solo

23

Vln.

1  
2  
3  
4

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

*f*

*NB*  
noter  
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This page contains musical notation for six instruments: Solo, Piano 2 (Vibraphone), Piano 1 (Pno.), Solo, Violin (Vln.), and Cello/Bass (Cello). The Solo and Piano 2 staves begin with a dynamic ff. The Solo staff at measure 23 shows eighth-note patterns. The Vln. and Cello/Bass staves feature sustained notes with pizzicato markings and dynamics f.

**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

Bn. f = pp      simile

Hn. 1 { f = pp      simile

2 con sord. f = pp      f = simile

Trp. con sord. f = pp      f = pp simile

Trb. f = pp      simile

Pc. 2 Susp.cymb.

Pno. 29

Solo 29

Vln. 1 arco      2 arco      3 arco      4 ff

Vla. 1 arco      2 arco      3 pizz.      4 arco

Vcl. 1 pizz. f      2 pizz. f = pp simile      3 arco      4 simile

Db. 1 arco      2 f = pp      f = pp simile      simile





B

Picc. *pp*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bcl. *pp*

Bn. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Trp. *pp*

Trb. *pp*

Timpani

Pc. 1 *pp* *ff secco*

Pc. 2 Sn. drum, Tom-toms *ff*

Pno. *secoco*

Solo *ff* *mf* *ff* *mf* *pizz.* *ff* *mf* *ff* *mf* *ff* *pp* *ff* *pp*

Vln. 1 *p* *ff*

Vln. 2 *p* *ff*

Vln. 3 *p* *ff*

Vln. 4 *p* *ff*

Vla. 1 *p* *ff*

Vla. 2 *p* *ff*

Vcl. 1 *p* *ff*

Vcl. 2 *p* *ff*

Db. 1 *p* *ff*

Db. 2 *p* *ff*

*simile*

Picc. 54 *f*

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* *f* *p f* *f pff*

Trp. *simile* *f* *pff* *f pp*

Trb. *simile* *f* *pff* *f pp*

Pc. 1 54 *f*

Pc. 2 54 *f*

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

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

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

Vln. 2 *ff* *pff* *p simile*

Vln. 3 *ff* *pff* *p simile*

Vln. 4 *ff* *pff* *p simile*

Vla. 1 *ff* *pff* *p simile*

Vla. 2 *ff* *pff* *p simile*

Vcl. 1 *ff* *pff* *p simile*

Vcl. 2 *ff* *pff* *p simile*

Db. 1 *ff* *pff* *p simile* *pizz.* *ff*

Db. 2 *ff* *pff* *p simile*

Picc. 59

Fl. *p simile*

Ob. *p simile*

Cl. *p simile*

Bcl. *p simile*

Bn. *p simile*

Hn. 1 *p simile* 50

Hn. 2 *p simile*

Trp. *simile*

Trb. *simile*

Pc. 1 59

Pc. 2

Pno. 59

Solo

Vln. 1 59

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Vcl. 3

Vcl. 4

Db. 2

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The musical score consists of 20 staves of music for various instruments. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet, Bassoon, Bassoon (Bassoon), Bassoon (Bassoon). Measure numbers 59 and 60 are indicated above several staves. Dynamic markings include *p simile*, *ff >p simile*, and *ff >p simile*. A large gray rectangular box with white polka dots is overlaid on the piano (Pno.) staff, covering measures 59-60. A red diagonal watermark "This music is copyright protected" is visible across the page.

C

Picc. 64 ff pp

Fl. ff pp

Ob. ff pp

Ci. ff pp

Bcl. ff pp

Bn. ff pp

Hn. 64 ff pp

2 Trp. ff pp

Trb. ff pp

Pc. 1 (Susp.cymb.) ff pp

Pc. 2 Triangle f ff pp pp <f> pp f

Pno. ff p

Solo ff fff ff mp ff 3

Vln. 1 ff fff ppp ppp

Vln. 2 ff fff ppp ppp

Vln. 3 ff fff ppp ppp

Vln. 4 ff fff ppp ppp

Vla. 1 ff fff ppp ppp

Vla. 2 ff fff ppp ppp

Vcl. 1 ff fff ppp ppp

Vcl. 2 ff fff ppp ppp

Vcl. 3 ff fff ppp ppp

Vcl. 4 ff fff ppp ppp

Db. 2 ff arco ppp



Fl. 71 *f > f pp simile* *mf*

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

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

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

Bn. *f pp simile* *mf pp*

Hn. 1 *f > f pp mf pp simile*

Hn. 2 *f pp mf pp simile*

Trp. *con sord.* *mf pp simile*

Trb. *mf pp simile*

Pc. 2 *Sn. drum Tom-toms f Vibraphone f*

Pno. *f mf*

Solo 71 *p f pp pizz. p espr.*

Vln. 1 *f pp simile*

Vln. 2 *f pp simile*

Vln. 3 *f pp simile*

Vln. 4 *f pp simile*

Vla. 1 *f pp simile* *pizz. mf pp*

Vla. 2 *f pp simile*

Vcl. 1 *pizz. f arco f pizz. f arco (sempre pizz.)* *mf*

Vcl. 2 *f arco f pizz. f* *mf*

Db. 1 *pizz. f pp*

Db. 2 *f*

Fl. 78 pp

Ob.

Cl.

Bcl.

Bn. mp ppp p

Hn. 1 78

2

Trp.

Trb.

Pc. 2 mp p

Pno. 78

Solo 78 mf pp tr. pp

Vln. 1 78

2

3 simile

4 arco mf pp simile mp ppp

Vla. 1 simile p ppp

2 p ppp

Vcl. 1 simile

2

Db. 1

2

Pc. 2

Pno.

85

Solo

85 *mf*

*p* *espr.*

Db. 2

*pp*

Timpani [D]

Pc. 1

92 *pp*

Pc. 2

*p*

Solo

92 *mf*

*pp*

*f p < mf*

Vln. 3

1 92 *pizz.* *mf* *p*

*pizz.* *mp* *pp*

Vla.

1 *pizz.* *mf* *p*

2 *pizz.* *p*

Vcl.

1 *pizz.* *mp* *p*

2 *pizz.* *p*

Db. 1

*pp* — *p* —



Picc. 106

Fl. f > pp simile

Ob. { f > pp simile

Cl. simile

Bcl. simile

Bn. f > pp simile ff > pp pp tenuto f > pp f

Hn. 1 106 f > pp simile ff > pp f > pp { f >

2 simile ff > pp pp f > pp f

Trp. mf > pp simile f > pp f con sord. f >

Trb. mf > pp f > pp f > pp f > pp

Pc. 1 106 mf ppp f > ppp f > pp

Pc. 2 f > pp

Pno. 106

Solo 106 mf (tutti) pizz. arco f > pp simile pp col legno ..... simile tratto

Vln. 1 106 (tutti) pizz. arco f > pp simile pp col legno ..... simile f ..... simile p

2 f > pp simile pp col legno ..... simile f ..... simile p

3 pizz. arco f > pp simile pp col legno ..... simile f ..... simile p

4 pizz. arco f > pp simile pp col legno ..... simile f ..... simile p

Vla. 1 f > pp f > pp simile pp col legno ..... simile f ..... simile p

2 arco f > pp f > pp simile pp col legno ..... simile f ..... simile p

Vcl. 1 (tutti) f > pp f > pp simile pp col legno ..... simile f ..... simile p

2 arco f > pp f > pp simile pp col legno ..... simile f ..... simile p

Db. 1 f pp col legno f > pp f > pp f > pp

2 f pp col legno f > pp f > pp f > pp

Picc. 113

Fl. *p* *mf* *pp*

Ob. *pp* *p* *mf* *pp*

Cl. *flz.* *p* *mf* *pp*

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

Bn. *mf*

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

2 *pp* *mf* *pp* *mf* *ppp* *mf*

Trp. *pp* *mf* *pp* *mf* *ppp* *mf*

Trb. *pp* *mf* *pp* *mf* *ppp* *mf*

Pc. 1 113

Pc. 2 *mf* *pp*

Pno. *mf*

Solo 113 *mf* *espr.*

Vln. 1 113 *ord.* *mf* *pp*

2 *pp* *mf* *pp*

Vla. 1 *mf* *pp*

2 *pp* *mf* *pp*

Vcl. 1 *mf* *pp*

2 *mf* *pp*

Db. 1 *mf* *pp*

2 *mf* *pp*

Picc. 121

Fl. f — ppp mf — pp mf — ppp simile

Ob. f — ppp mf — pp mf — ppp simile

Cl. f — ppp mf — pp mf — ppp simile

Bcl. f — ppp mf — pp mf — ppp simile

Bn. — ppp mf — pp

Hn. 121 — ppp simile { f — ppp mf — pp

2 Trp. — ppp simile f — ppp mf — pp

Trb. — ppp simile f — ppp mf — pp

Pc. 1 121 — ppp f — ppp mf — pp

Pc. 2 — f — ppp

Pno. 121

Solo 121 — f — pp

Vln. 1 121 col legno ..... simile ppp — f — p — pp

2 sul pont. ff — p

3 col legno ..... simile ppp — f — p — pp

4 sul pont. ff — p

Vla. 1 121 col legno ..... simile ppp — f — p — pp

2 p — ff — p

3 col legno ..... simile ppp — f — p — pp

4 sul pont. ff — p

Vcl. 1 121 col legno ..... simile p — ff — p

2 col legno ..... simile p — ff — p

3 arco sul pont. ff — p

4 pizz. f — arco sul pont. ff — p

Db. 1 mf — ppp — f — p — pp

2 —

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poco rit.      a tempo

Picc.      Fl.      Ob.      Cl.      Bcl.      Bn.

127      *f > pp*      simile      *b2*      *b2*  
*f > pp*      simile      *b2*

Hn.      Trp.      Trb.

127      { *f* — *pp*      simile      +  
2      simile      +  
*f* — *pp*      simile      +  
*f* — *pp*      simile      +

Pc. 1      Pc. 2

127      *mf*      *f > ppp*  
*f > pp*      *pp < mf*      *f*

Pno.

Solo

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

Vln.      Vla.      Vcl.      Db.

127      *arco sul pont.*      *pp f*      *pp*      *ord.*      *pp ff > pp*  
*f*      *pp f*      *pp*      *ord.*      *pp ff > pp*  
*f*      *pp f*      *pp*      *ord.*      *pp ff > pp*  
*simile*      *arco sul pont.*      *f*      *ord.*      *pp ff > pp*  
*p*      *f*      *pp*      *f*      *sul pont.*  
*f*      *pp f*      *pp*      *ord.*      *pp ff > pp*  
*... simile*      *arco sul pont.*      *f*      *ord.*      *pp ff > pp*  
*p*      *f*      *pp*      *f*      *sul pont.*  
*(solo) ord.*      *ff > pp*      *ff > pp*      *ff*  
*mf > f*      *(solo) ord.*      *ff > pp*      *ff*  
*col legno*      *..... simile*      *pizz.*      *ff > pp*  
*mf*      *p*      *f*      *arco*



Picc. -

Fl. -

Ob. -

Cl. -

Bcl. -

Bn. -

Hn. 140

Hn. 2

Trp. -

Trb. -

Pc. 1 140

Pc. 2

Pno. 140 *sul pont.*

Solo 140 *ff* — *p* — *> ppp* *mf* *espr.*

Vln. 1 140 *f* — *pp* *simile* *#o.* *f* — *ppp* *simile* *#o.* *#o.* *#o.*

Vln. 2 *f* — *pp* *simile* *#o.* *f* — *ppp* *simile* *#o.* *#o.* *#o.*

Vln. 3 *f* — *pp* *simile* *#o.* *f* — *ppp* *simile* *#o.* *#o.* *#o.*

Vln. 4 *f* — *pp* *simile* *#o.* *f* — *ppp* *simile* *#o.* *#o.* *#o.*

Vla. 1 *f* — *pp* *simile* *#o.* *f* — *ppp* *simile* *#o.* *sul pont.* *ord.* *#o.*

Vla. 2 *f* — *pp* *simile* *#o.* *f* — *ppp* *simile* *#o.* *sul pont.* *ord.* *#o.*

Vcl. 1 *f* — *pp* *simile* *#o.* *f* — *ppp* *simile* *#o.* *#o.* *#o.*

Vcl. 2 *f* — *pp* *simile* *#o.* *f* — *ppp* *simile* *#o.* *#o.* *#o.*

Db. 1 *f* — *pp* *simile* *#o.* *f* — *ppp* *simile* *#o.* *#o.* *#o.*

Db. 2 *f* — *ppp* *simile*

Picc. 147

Fl. *p*

Ob. *mf* *pp simile*

Cl. *mf* *pp*

Bcl. *p*

Bn. *pp*

Hn. 1 147 *mf* *ppp*

Hn. 2 *mf* *ppp*

Pc. 1 147

Pc. 2 Vibraphone *non vibr.* *mf* *mp*

Pno. *mf* *mp*

Solo 147 *mp* *poco* *p* *mf*

Vln. 1 147 *mf* *ppp simile*

Vln. 2 *mf* *ppp simile*

Vln. 3

Vln. 4

Vla. 1 *mp*

Vla. 2 *pizz.*

Vcl. 1 *f*

Vcl. 2 *pizz.*

Db. 1 *f* *mf*

Db. 2 *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*

Ob.

Cl. *p* — *ppp* *simile*

Bcl.

Bn. *simile* *p* — *ppp*

Hn. 1 154 *p*

Hn. 2

*Susp.cymb.* *Timpani*

Pc. 1 154 *ppp* — *pp*

Pc. 2

Pno. 154 *p*

Solo 154 *p* *espr.*

Vln. 1 154 *mp* — *ppp* *simile*

Vln. 2 *non vibr.* *ppp* — *pp*

Vln. 3 *col legno* *ppp* — *p* — *pp*

Vln. 4 *col legno* *ppp* — *p* — *pp*

Vla. 1 *ppp* *simile* *col legno*

Vla. 2 *ppp* — *p* — *pp*

Vcl. 1 *col legno* *ppp* — *p* — *pp*

Vcl. 2 *col legno* *ppp* — *p* — *pp*

Db. 1 *#o* *p* — *ppp*

Db. 2

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

Picc. -

Fl. -

Ob. -

Cl. -

Bcl. -

Bn. -

Hn. 1  
162 *ppp*

Hn. 2  
*simile*

Trp. -

Trb. -

Pc. 1  
162 *Susp.cymb.*

Pc. 2  
*Sn. drum*

Pno. -

Solo  
162

*sul pont.*

*ord.*

*ff*

*ff* *mf*

Vln. 1  
162

Vln. 2

Vln. 3

Vln. 4

Vla. 1  
*arco*

Vla. 2

Vcl. 1

Vcl. 2  
*crescendo*

Db. 1

Db. 2

**E**

Picc. 171 *f ff pp simile*

Fl. *ff pp simile*

Ob. *f ff pp simile*

Cl. *f ff pp simile*

Bcl. *f ff pp simile*

Bn. *f ff pp simile*

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

2 *simile f espr. molto*

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

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

Pc. 1 171 *mf f*

Pc. 2 *pp < mf f*

Pno. 171 *f ff f*

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

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

2 *ff pp ff pp simile f pp f*

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

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

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

2 *ff pp ff pp simile f pp f*

ord. *ff pp ff pp simile f pp f*

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

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

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

2 *ff pp f arco f pp f simile*

178

Picc. *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 *f* *ff* — *p* *ff* — *pp* simile *ff* — *p* simile *ff* — *pp*

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 *f* *ff* — *p* simile *ff* — *p* *pp f*

Pc. 2 *f* *ff* — *p* simile *ff* — *p* *pp f*

Pno. *ff* *pizz. ord.* *ff* *pizz. ord.*

Solo *ff* *pizz. ord.*

Vln. 1 *f* *ff* — *pp* *ff* — *p ff* — *pp ff* — *p* simile *fff* — *pp*

2 *ff* — *pp* *ff* — *p ff* — *pp ff* — *p* simile *fff* — *pp*

3 *ff* — *pp* *ff* — *p ff* — *pp ff* — *p* simile *fff* — *pp*

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*

2 *ff* — *pp* simile *ff* — *p ff* — *pp ff* — *p* simile *fff* — *pp*

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

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*

2 *ff* — *pp* simile *ff* — *p ff* — *pp ff* — *p* simile *fff* — *pp*

Picc. 185

Fl.

Ob. simile

Cl. simile

Bcl. simile

Bn. 185

Hn. 1 simile

2 simile

Trp.

Trb. 185

Pc. 1 185

Pc. 2 ff

f

Pno. 185 arco

Solo 185 pizz.

NB Notes  
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Vln. 1 185 ff—pp simile

2 ff—pp simile

3 ff—pp simile

4 ff—pp simile

Vla. 1 ff—pp simile

2 ff—pp simile

Vcl. 1 ff—pp simile

2 ff—pp simile

Db. 1 ff—pp pizz. ff

2 ff—pp pizz. ff simile

Picc. 191 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 fff pp fff

Hn. 191 ff → p simile fff pp

2 ff → p simile fff pp

Trp. ff > pp simile fff pp

Trb. ff > pp simile fff pp

Pc. 1 191 mf ff pp ff secco

Pc. 2 Vibraphone ff Sn. drum Tom-toms pp ff

Pno. 191 f ff

Solo 191 arco f fff

Vln. 1 191 ff > pff > pp simile ff pizz. ff > mffff mf fff

2 ff > pff > pp simile ff pizz. ff > mffff mf fff

3 ff > pff > pp simile ff ff > mffff mf fff

4 ff > pff > pp simile ff p simile ff > mffff mf fff

Vla. 1 ff > pff > pp simile ff arco ff > mffff mf fff

2 ff > pff > pp simile ff p simile ff > mffff mf fff

Vcl. 1 ff > pff > pp simile pizz. ff p simile ff > mffff mf fff

2 ff > pff > pp simile ff p simile ff > mffff mf fff

Db. 1 ff > pff > pp simile ff p simile ff > mffff arco mf fff

2 ff fff mf fff

*arco*

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

Picc. 205

Fl.

Ob.

Hn. 1 205

2 Trb.

Pc. 2

**F**

*ff* → *p*

*liberamente* 6

*pizz. ord.*

Solo 205 *fff* → *mf* → *ff*

Bcl. *f* → *pp*

Hn. 2 *f* → *pp*

Trb. *f* → *pp*

*arco* 3 *f* *espr.* *fff* *tr* *pizz. ord.*

*Put the bow aside* *(\*\*)*

*pizz. ord.*

Solo 210 *fff* → *mf* → *pizz. ord.*

*pizz. ord.*

Solo 216 *ff* *pizz. ord.*

*(↑↓)* \*

216

\*) 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

Ob. ff - p simile

Cl. ff - p simile

Bcl. ff - p simile

Bn. ff - p simile

Hn. 220 ff - p simile

2 ff - p simile

Trp.

Trb. ff - p simile

Pc. 1 220 f

Pc. 2 f

Pno. ff f

Solo 220 (This music is copyright protected) *sempre pizz.* f crescendo 3

Vln. 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

Vla. 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 f crescendo

pizz.

2 ff > mf simile ff - p ff - pp f crescendo

pizz.

Db. 1 ff > mf simile ff - p ff - pp f crescendo

pizz. 3 f



Picc. 231 *ff*

Fl. *ff > mf ff > p simile*

Ob. *ff > mf ff > p simile*

Cl. *ff > mf ff > p simile*

Bcl. *{ ff > mf ff > p*

Bn. *ff > mf ff > p simile*

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

Trp. *{ ff > mf ff > p simile*

Trb. *ff > p simile*

Pc. 1 231 *ff*

Pc. 2 Chimes *ff*

Pno. 231

Solo 231 *ff > mf ff > p simile*

(8va)

1 231 *ff > mf ff > p simile*

2 231 *ff > mf ff > p simile*

Vin. 3 231 *ff > mf ff > p simile*

4 231 *ff > mf ff > p simile*

1 231 *ff > mf ff > p simile*

Vla. 2 231 *ff > mf ff > p simile*

1 231 *ff > mf ff > p simile*

Vcl. 2 231 *ff > mf ff > p simile*

1 231 *ff > mf ff > p simile*

Db. 2 231 *ff > mf ff > p simile*



**H***a tempo*

Picc. 243 *ff* *pp*

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl. *ff* *pp*

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

Bn. *ff* *pp* *simile*

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

2 Trb. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *simile*

Pc. 1 243 *ff*

Pc. 2

Pno. 243 *ff*

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

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

2 Vln. 3 243 *pp* *ff* *pp* *ff* *pp* *ff* *pp simile*

4 Vln. 4 243 *pp* *ff* *pp* *ff* *pp* *ff* *pp simile*

Vla. 1 243 *ff* *pp simile*

2 Vla. 2 243 *ff* *pp simile*

Vcl. 1

2 Vcl. 2 *ff* *pp*

Db. 1 *pizz.*

2 Db. 2 *ff*

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

Picc.

Fl.

Ob.

Cl.

Bcl.

Bn.

Hn. 1

Hn. 2

Trb.

Pc. 1

Pc. 2

Pno.

Solo

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Vcl. 3

Vcl. 4

Db. 1

Db. 2

247

*f* *ppp*

*f* *ppp*

*f* *ppp*

*f* *ppp*

*f* *pp* *simile*

*f* *pp* *simile*

247

*f* *ppp*

*f* *ppp*

247

*f* *pp*

247

*simile*

247

*f*

247

*simile*

247

*f* *pp*

247

*liberamente \*)* *p* *gliss.* *mf* *simile*

247

*liberamente \*)* *p* *gliss.* *mf* *simile*

247

*liberamente \*)* *p* *gliss.* *mf* *simile*

247

*arcu* *liberamente \*)* *gliss.* *mf*

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

Picc. 250 *f* *pp* simile *ff*

Fl. simile *ff*

Ob. simile *ff*

Cl. simile *ff*

Bcl. *ff*

Bn. *ff*

Hn. 1 250 simile *ff*

2 simile

Trp. *f* *pp* simile *ff*

Trb. *f* *pp* simile *ff*

Pc. 1 250 *f* *ff*

Pc. 2 *f* *ff*

Pno. 250 *ff*

Solo 250 Delay + feedback

Vln. 1 250 *f* *pp* simile *ff*

2 *f* *pp* simile *ff*

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

4 *f* *pp* simile *ff*

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

2 *f* *pp* simile *ff*

Vcl. 1 *f* *pp* simile *ff*

2 *f* *pp* simile *ff*

Db. 1 *simile* *ff*

2 *ff*

Picc. 253

Fl.

Ob.

Cl.

Bcl.

Bn.

Hn. 1 253

Trp.

Trb.

Pc. 1 253

Pc. 2

Pno.

Solo 253

Vln. 1 253

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Db. 1

Db. 2

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253 -

*pizz.* *mf*

*p*

*p*

*p*

Duration of III: 8'10"-8'20

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