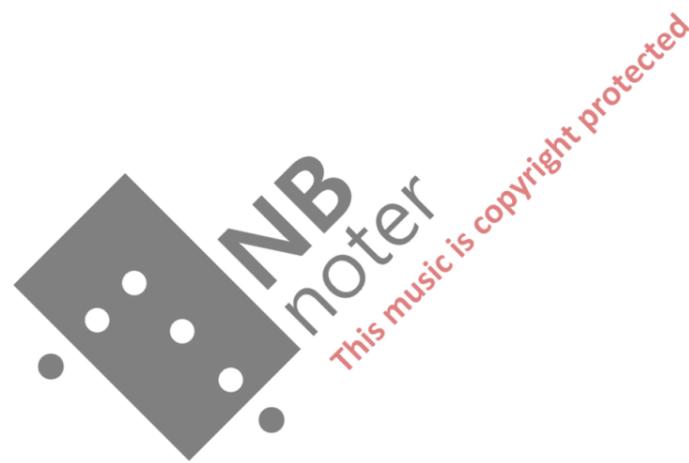


THE MOON HAS SET, DOGS ARE SLEEPING
for piano, saxophone, accordion, double bass and orchestra

JONAS LIE SKAARUD

2026



SCORE

THE MOON HAS SET, DOGS ARE SLEEPING

Jonas Lie Skaarud

INSTRUMENTATION:

2 flutes (1st doubling piccolo, 2nd doubling alto)

2 oboes

2 clarinets in Bb (2nd doubling bass clarinet)

2 bassoons

2 horns in F

2 trumpets in C

2 trombones

Tuba

Soloists:

Piano

Alto saxophone (tuned -50 cents)

Accordion

Double bass (tuned + 50 cents)

percussion 1: vibraphone, small suspended cymbal, tam-tam, glockenspiel, harmonica in F and A

percussion 2: gran cassa, crotales, big suspended cymbal, harmonica in C and E

Harp

Strings (minimum: 6-5-4-3-2)

SCORE IN C (NB! octave transposing instruments: Piccolo: in sounding pitch / Double basses in orchestra: transposed / Double bass in soloist part: in sounding pitch)

DURATA: ca. 22'

Written between autumn 2025 and spring 2026

Written for Sanae Yoshida, POING and The Norwegian Radio Orchestra

First performance: 23rd April 2026 at Jakobkirken, Oslo, Norway (conductor: Ilan Volkov) during Only Connect festival of sound 2026

Funded by KUPP/ The Norwegian Composer Fund

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PERFORMANCE NOTES

GENERAL:

- Accidentals apply for the whole bar.
- There should be no vibrato at any time in any instrument.
- Arrows signify a transition (e.g. from one playing position to another)

Microtonal signs:

♭ = 50 cents (quartertone) lower / ♮ = 50 cents (quartertone) higher / ♭̣ = approx 25 cents lower / ♮̣ = approx 25 cents higher

WOODWINDS

Airy tone = clear tone, but with air (around 70% tone, 30% air) – notated with diamond notehead

Very airy tone = more air than tone (around 50% tone) – notated with square notehead

BRASS

- Multiphonics: diamond note to be sung, normal note to be played. If the sung note is impossible to sing: sing an octave higher or lower (depending on your ambitus)
- Mutes: mutes are used for the purpose of playing quiet at very low dynamics, not to alter the sound characteristics. Therefore, choose a mute straight, bucket or practice mute as needed.
- Square noteheads: air (no pitch, noise only)
- Air sounds are marked with either **F-** or **SH-**:
 - F-: dark, hollow sound
 - SH-: bright, white noise

PERCUSSION

Reibstock (vibraphone):

The reibstock is used the same way as a bow: draw it vertically across the extended edge of the bar. It will create a sustained sound with a tremolo effect.

Harmonicas:

Each percussionist has 2 harmonicas (can be provided by the composer).

It is to be played either on the upper or lower part (thus changing octaves), and the player should either inhale or exhale (which creates different chords). “Upper part / exhale”, “Lower part / inhale” etc. is always written over the notes.

HARP

Scordatura:

The following strings are to be tuned down by 50 cents:



STRINGS

Preparation with paperclip (viola):

When indicated in the score, prepare the string with paperclip. Use paperclips in steel (the ones with oblong shape with straight sides – not spirals). Place them as shown in the picture below:



The sound result should be a rather whispering, noisy and overtone rich sound.

Be extremely cautious of dynamics/bow pressure, as the paperclips might fall off easily if too much dynamics/bow pressure is applied.

Bow positions:

Sul pont.: normal sul ponticello

Nut: As close to the end of the fretboard as possible. Here: 

Upper bout: where the body of the instrument starts. Here: 

Ord.: normal bow position



Other techniques:

Col legno battuto / col legno tratto: bow with the wood

1 / 2 col legno / arco: bow with both wood and hair

SOLOISTS:

Alto saxophone:

- Alto saxophone is to be tuned down by 50 cents
- Multiphonics are up to the performer to choose. It should match the tones / chords of the other soloists, based on the notated tone. Close dyad multiphonics are preferred (clean multiphonics with few and clear intervals)

Piano:

- Harmonics are up to the performer to choose. Sounding notes are notated with diamond note (with «harm.» above)
- X-noteheads: sulle corde / pizzicato – play on the strings of the piano

Accordion:

- In general notes may be changed between hands other than notated, depending on what is most convenient.
- Quartertone notation = tone bends

Double bass:

- Double bass is to be tuned up by 50 cents
- M: multiphonic – multiphonics are up to the performer to choose, but should match the timbre/tonality of the other soloists.

C FLUTE

29

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Bsn. 1

Bsn. 2

ppp

ppp

ppp

29

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

B 7th

D 7th

ppp

ppp

ppp

ppp

ppp

gliss.

ppp

Perc. I

Perc. II

Hp.

pp

ppp

ppp

ppp

on stick

29

Pno.

Sax.

Acc.

D.B.

29

VLN. I

VLN. II

VLA.

VLC.

D.B.

upper bout

mut

III

IV

upper bout

mut

(div a 2)



47 2/4 4/4 3/8 3/4 2/4 3/8 2/4 3/4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭-Cl.
B. Cl.
Bsn. 1
Bsn. 2

47 2/4 4/4 3/8 3/4 2/4 3/8 2/4 3/4

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

47 2/4 4/4 3/8 3/4 2/4 3/8 2/4 3/4

Perc. I
Perc. II
Hp.

HARMONIKA IN F
GLOCKENSPIEL
HARMONIKA
GLOCKENSPIEL

PPP

CROTALES with stick
HARMONIKA IN C upper part / inhale
CROTALES

HP → E#

47 2/4 4/4 3/8 3/4 2/4 3/8 2/4 3/4

Pno.
Sax.
Acc.
D.B.

harm.

no air

47 2/4 4/4 3/8 3/4 2/4 3/8 2/4 3/4

VLN. I
VLN. II
VLA.
VLC.
D.B.



56 $\frac{3}{4}$ **D** $\frac{2}{4}$ $\frac{3}{4}$

FL. 1 *airy tone*
flz
ppp

FL. 2 *ALTO*
airy tone
ppp

Ob. 1

Ob. 2

B♭ Cl. *airy tone*
ppp

B. Cl. *airy tone*
ppp

Bsn. 1

Bsn. 2

56 $\frac{3}{4}$ **D** $\frac{2}{4}$ $\frac{3}{4}$

Hn. 1 *ppp*
(very soft dynamic swell)

Hn. 2 *ppp*
(very soft dynamic swell)

C Tpt. 1 *ppp*
(very soft dynamic swell)

C Tpt. 2 *ppp*
(very soft dynamic swell)

Tbn. 1 *ppp*
(very soft dynamic swell)

Tbn. 2 *ppp*
Multiphonic (upper note to be sung)

Tuba *ppp*
Multiphonic (upper note to be sung)

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. I

Perc. II *GRAN CASSA*
(soft beaters)
ppp

Hp. *brush*
(fast but rhythmically irregular, vary the order of the tones)
ppp

56 $\frac{3}{4}$ **D** $\frac{2}{4}$ $\frac{3}{4}$

Pno.

Sax. *p* *ppp*

Acc. *p* *ppp*

D.B. *p* *ppp*

56 $\frac{3}{4}$ **D** $\frac{2}{4}$ $\frac{3}{4}$

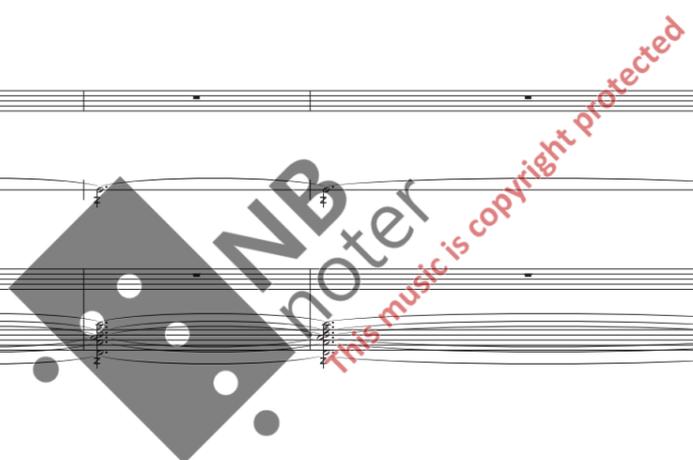
VLN. I *1/2 col legno / arco*
ppp

VLN. II *1/2 col legno / arco*
ppp

VLA. *slow bowing very little bow pressure*
nut *upper bout* *nut* *(slight bow pressure to create crush tone)*
ppp

VLC. *1/2 col legno / arco*
div. *(non div.)* *(div.)* *(non div.)* *(div.)*
ppp

D.B. *1/2 col legno / arco*
ppp



63 $\frac{3}{4}$ E $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2

63 $\frac{3}{4}$ E $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

63 $\frac{3}{4}$ E $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$

Perc. I
Perc. II
Hp.

GLOCKENSPIEL
HARMONIKA IN C upper part / exhale
CROTALES with stick
HARMONIKA IN C upper part / exhale
CROTALES

pres de la table
ord

ppp

63 $\frac{3}{4}$ E $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$

Pno.
Sax.
Acc.
D.B.

harm.
ppp
airy tone
8^{va}
15^{ma}
8^{va}
15^{ma}

63 $\frac{3}{4}$ E $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$

VLN. I
VLN. II

63 $\frac{3}{4}$ E $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$

VLA.
VLC.
D.B.

REMOVE PAPERCLIP
REMOVE PAPERCLIP



88

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Bsn. 1

Bsn. 2

88

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

88

Pno.

Sax.

Acc.

D.B.

88

VLN. I

VLN. II

VLA.

VLC.

D.B.

sul pont.

ord.

94 5/4 4/4 6/4 4/4 H $\text{J} = 72$ 3/4

FL. 1
FL. 2
Ob. 1
Ob. 2
B. Cl.
B. Cl.
Bsn. 1
Bsn. 2

94 5/4 4/4 6/4 4/4 H $\text{J} = 72$ 3/4

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

94 5/4 4/4 6/4 4/4 TAM-TAM scrape edge with metal stick 3/4

Perc. I
Perc. II
Hp.

94 5/4 4/4 6/4 4/4 H $\text{J} = 72$ 3/4

Pno.
Sax.
Acc.
D.B.

94 5/4 4/4 6/4 4/4 H $\text{J} = 72$ 3/4

VLN. I
VLN. II
VLA.
VLC.
D.B.



121 2/4 5/4 3/4 2/4 5/4 2/4 4/4 3/4 2/4 6/4 4/4

Fl. 1 *flz.*

Fl. 2 *flz.*

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Bsn. 1

Bsn. 2

121 2/4 5/4 3/4 2/4 5/4 2/4 4/4 3/4 2/4 6/4 4/4

Hn. 1 *pp* *ppp*

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

C Tpt. 1 *ppp* *pp* *ppp*

C Tpt. 2 *ppp* *pp* *ppp*

Tbn. 1 *pp* *ppp*

Tbn. 2 *ppp* *pp* *ppp*

Tuba *ppp* *pp* *ppp*

121 2/4 5/4 3/4 2/4 5/4 2/4 4/4 3/4 2/4 6/4 4/4

Perc. I *TAM-TAM*
soft beaters
ppp *pp* *ppp* *p* *ppp*

Perc. II *ppp* *p* *ppp*

Hp.

121 2/4 5/4 3/4 2/4 5/4 2/4 4/4 3/4 2/4 6/4 4/4

Pno.

Sax. *p* *ppp* *p* *ppp* *p* *ppp*

Acc. *(tone bend)* *p* *ppp* *p* *ppp* *p* *ppp*

D.B. *p* *ppp* *p* *ppp* *p* *ppp*

121 2/4 5/4 3/4 2/4 5/4 2/4 4/4 3/4 2/4 6/4 4/4

VLN. I

VLN. II *S^{mo}*

VLA.

VLC.

D.B. *III/6* *IV/6* *III/5* *III/2* *III/5* *IV/6* *III/3* *IV/3* *II/5* *IV/6* *III/4* *IV/10*



139 2/4 6/4 (no air) 3/4 4/4 3/4

FL. 1 C FLUTE *p* (no air)

FL. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B♭-Cl. (no air) *p*

B. Cl. (no air) *p*

Bsn. 1 *p*

Bsn. 2 *p*

139 2/4 6/4 3/4 4/4 3/4

Hn. 1 *p*

Hn. 2 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p*

Perc. I HARMONIKA IN A upper part / exhale 2/4 6/4 HARMONIKA IN F lower part / inhale 3/4 GLOCKENSPIEL 4/4 HARMONIKA IN A upper part / exhale 3/4

Perc. II (lv.) GRAN CASSA CROTALES (dead stroke) *ppp* lv.

Hp.

139 2/4 6/4 3/4 4/4 3/4

Pno. *pp* *ppp* *pp*

Sax. airy tone *pp* M *ppp* *pp*

Acc. *pp* *ppp*

D.B. *pp* *ppp* *pp*

139 2/4 6/4 3/4 4/4 3/4

VLN. I *ppp* pizz behind bridge swipe over strings with the flesh of the finger IV III II I *pp*

VLN. II *ppp* pizz behind bridge swipe over strings with the flesh of the finger IV III II I *pp*

VLA. bow on bridge, dampen strings (noise only)

VLC. bow on bridge, dampen strings (noise only) *ppp* pizz harmonic *pp*

D.B. bow on bridge, dampen strings (noise only) *ppp* II pizz harmonic *pp*



146 $\frac{3}{4}$ **L** PICCOLO $\frac{4}{4}$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl.
B. Cl.
Bsn. 1
Bsn. 2

146 $\frac{3}{4}$ **L** $\frac{4}{4}$

Hr. 1
Hr. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

air only SH-
ppp

$\frac{3}{4}$ $\frac{4}{4}$

Perc. I
Perc. II
Hp.

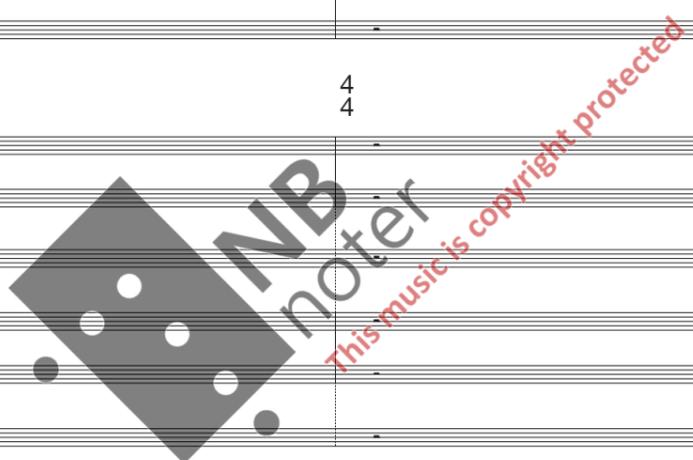
146 $\frac{3}{4}$ **L** $\frac{4}{4}$

Pno.
Sax.
Acc.
D.B.

$\frac{3}{4}$ **L** $\frac{4}{4}$

VLN. I
VLN. II
VLA.
VLC.
D.B.

div. a 4
div. a 5
1/6 III/10 1/5 III/10 II/6



148 **M** 6/4 8

FL 1 *ppp*

FL 2 *ppp*

Ob. 1

Ob. 2

B♭-Cl. *ppp*

B. Cl. *ppp*

Bsn. 1

Bsn. 2

148 **M** 6/4 8

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

148 **M** 6/4 8

Perc. I *ppp* **CYMBAL** bowed *pp* *ppp*

Perc. II *p* bowed

Hp.

148 **M** 6/4 8

Pno.

Sax.

Acc.

D.B.

148 **M** 6/4 8

VLN. I *ppp* arco Vlns. 1-3 I arco Vlns. 4-6

VLN. II *ppp* arco Vlns. 1-3 II arco Vlns. 4-5

VLA. *ppp* arco Vlns. 1-2 III arco Vlns. 3-4

VLC. *ppp* unis. arco I

D.B. *ppp* arco III

153 $\frac{6}{8}$ **N** $\text{♩} = 42$

C FLUTE

$\frac{3}{8}$ $\frac{3}{4}$ $\text{♩} = 60$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$

FL. 1 *ppp* *pp* *ppp* *p*

FL. 2 *ppp* *pp* *ppp* *p*

Ob. 1 *p*

Ob. 2 *p*

B♭-Cl. *ppp* *pp* *ppp* *p*

B. Cl. *ppp* *pp* *ppp* *p*

Bsn. 1 *p* *ppp* *p*

Bsn. 2 *p* *ppp* *p*

153 $\frac{6}{8}$ **N** $\text{♩} = 42$

$\frac{3}{8}$ $\frac{3}{4}$ $\text{♩} = 60$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$

Hn. 1 *p*

Hn. 2 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p*

GLOCKENSPIEL

GRAN CASSA

HARMONIKA IN A
upper part / exhale

CROTALES
with this

GRAN CASSA

Perc. I *p* *pp* *pp*

Perc. II *p* *ppp*

Hp. *p*

153 $\frac{6}{8}$ **N** $\text{♩} = 42$

$\frac{3}{8}$ $\frac{3}{4}$ $\text{♩} = 60$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$

Pno. *p* *ppp* *ppp* *ppp*

Sax. *ppp* *ppp* *ppp* *ppp*

Acc. *ppp* *ppp* *ppp* *ppp*

D.B. *ppp* *ppp* *ppp* *ppp*

153 $\frac{6}{8}$ **N** $\text{♩} = 42$

$\frac{3}{8}$ $\frac{3}{4}$ $\text{♩} = 60$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$

VLN. I *p* *ppp* *ppp* *ppp*

VLN. II *p* *ppp* *ppp* *ppp*

VLA. *p* *ppp* *ppp* *ppp*

VLC. *p* *ppp* *ppp* *ppp*

D.B. *pizz.* *arco* *sul pont.*



161 $\frac{6}{8}$ O $\text{♩} = 42$

FL. 1
FL. 2
Ob. 1
Ob. 2
B-Cl.
B. Cl.
Bsn. 1
Bsn. 2

ppp
pp
ppp
ppp
pp
ppp
ppp
ppp
pp
pp

161 $\frac{6}{8}$ O $\text{♩} = 42$

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

Perc. I
Perc. II
Hp.

GLOCKENSPIEL
VIBRAPHONE bowed

p
p

161 $\frac{6}{8}$ O $\text{♩} = 42$

Pno.
Sax.
Acc.
D.B.

ppp
ppp (as a shadow of the piano)
ppp (as a shadow of the piano)
ppp (as a shadow of the piano)

air tone
PED. -
8va

161 $\frac{6}{8}$ O $\text{♩} = 42$

VLN. I
VLN. II
VLA.
VLC.
D.B.

p
ord.
p
ord.
p
ord.
p
ord. pizz.
p

178 $\text{♩} = 48$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ Q $\text{♩} = 110$

FL. 1
FL. 2
Ob. 1
Ob. 2
B♭-Cl.
B. Cl.
Bsn. 1
Bsn. 2

178 $\text{♩} = 48$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ Q $\text{♩} = 110$

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

SENZA SORD.

GLOCKENSPIEL
VIBRAPHONE
reibstock
PED. PED. PED.

Perc. I
Perc. II
Hp.

178 $\text{♩} = 48$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ Q $\text{♩} = 110$

Pno.
Sax.
Acc.
D.B.

1/2 PED.
PED. →
very airy tone
flz.
III / 3
IV / M

178 $\text{♩} = 48$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ Q $\text{♩} = 110$

VLN. I
VLN. II
VLA.
VLC.
D.B.

unis.
ppp
ff

187

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

airry tone

p *pp*

(no air)

ff

187

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

pp

ff

Perc. I

Perc. II

Hp.

bowed (2 bows)

PED.

TAM-TAM
scrape edge with metal stick

GRAN CASSA

pp *ff*

ff

187

Pno.

Sax.

Acc.

D.B.

187

VLN. I

VLN. II

VLA.

VLC.

D.B.

col legno tratto
div.

ppp

non div.
arco

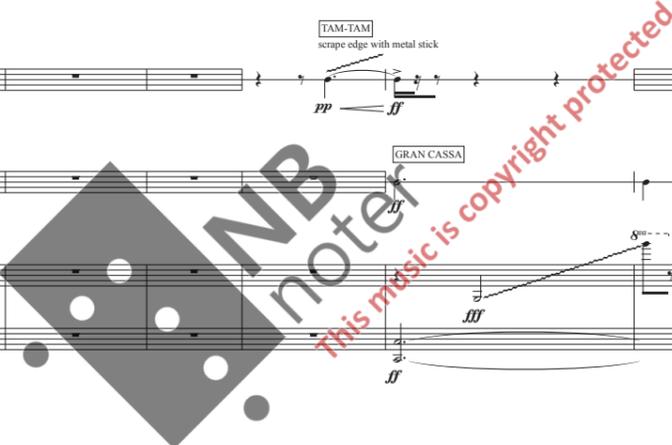
ff

p

ff

p

ff



199 ♩ = 48

2/4 5/4 3/4 2/4 5/4 2/4 3/4 2/4 3/4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2

ppp

199 ♩ = 48

2/4 5/4 3/4 2/4 5/4 2/4 3/4 2/4 3/4

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

ppp

2/4 5/4 3/4 2/4 5/4 2/4 3/4 2/4 3/4

Perc. I
Perc. II
Hp.

pp *ppp*

CROTALES bowed

GLOCKENSPIEL

with stick

pp *ppp*

199 ♩ = 48

2/4 5/4 3/4 2/4 5/4 2/4 3/4 2/4 3/4

Pno.
Sax.
Acc.
D.B.

ppp

harm.

ppp

airy tone

ppp

ppp

ppp

199 ♩ = 48

2/4 5/4 3/4 2/4 5/4 2/4 3/4 2/4 3/4

VLN. I
VLN. II
VLA.
VLC.
D.B.

ppp

ppp

IV

Vin II.1 stops playing

II.2 stops playing

II.3 stops playing

II.4 stops playing

ppp

II

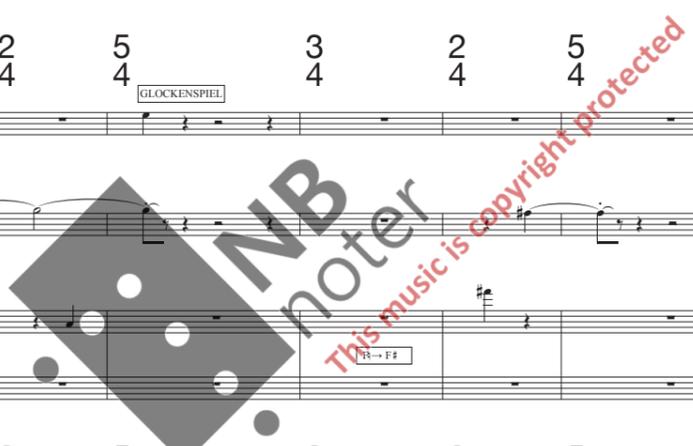
ppp

bow on bridge, dampen strings (noise only)

ppp

bow on bridge, dampen strings (noise only)

ppp



213 $\frac{3}{4}$ **R** $\text{♩} = 110$ $\text{♩} = 48$ 4/4 8/4

FL. 1 *ff* *pp* *p* *ppp* airy tone

FL. 2 *ff* *pp* *p* *ppp* airy tone

Ob. 1 *ff* *pp* *pp* *ppp*

Ob. 2 *ff* *pp* *pp* *ppp*

B. Cl. *ff* *pp* *p* *ppp* *ppp*

B. Cl. *ff* *pp* *p* *ppp* *ppp*

Bsn. 1 *ff* *p* *ppp*

Bsn. 2 *ff* *p* *ppp*

213 $\frac{3}{4}$ **R** $\text{♩} = 110$ $\text{♩} = 48$ 4/4 8/4

Hn. 1 *ff* *ppp* air only F- SH-

Hn. 2 *ff* *ppp* air only F- SH-

C Tpt. 1 *ff* *p* *ppp* air only F- SH-

C Tpt. 2 *ff* *p* *ppp* air only F- SH-

Tbn. 1 *ff* *p* *ppp* air only F- SH- Multiphonic (upper note to be sung) *ppp*

Tbn. 2 *ff* *p* *ppp* air only F- SH-

Tuba *ff* *ppp* flz.

213 $\frac{3}{4}$ **R** $\text{♩} = 110$ $\text{♩} = 48$ 4/4 8/4

Perc. I *ff* [TAM-TAM] medium to hard beater **VIBRAPHONE** bowed *ppp* *p*

Perc. II *ff* *ppp*

Hp. *ff*

213 $\frac{3}{4}$ **R** $\text{♩} = 110$ $\text{♩} = 48$ 4/4 8/4

Pno.

Sax.

Acc.

D.B.

213 $\frac{3}{4}$ **R** $\text{♩} = 110$ $\text{♩} = 48$ 4/4 8/4

VLN. I *ff* sul pont. *ppp* ord. slow bowing *ppp*

VLN. II *ff* sul pont. *ppp* bow on bridge, dampen strings (noise only) *ppp* ord. slow bowing *ppp*

VLA. *ff* *ppp* slow bowing *ppp*

VLC. *ff* *ppp* bow on bridge, dampen strings (noise only) *ppp* slow bowing *ppp*

D.B. *ff* *ppp* bow on bridge, dampen strings (noise only) *ppp*

225 8/4 6/4 8/4 3/4 5/4 S 3/4 2/4 5/4 2/4 3/4 4/4 10/4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2

225 8/4 6/4 8/4 3/4 5/4 S 3/4 2/4 5/4 2/4 3/4 4/4 10/4

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

Multiphonic (upper note to be sung)
ppp
ppp

8/4 6/4 8/4 3/4 5/4 3/4 2/4 5/4 2/4 3/4 4/4 10/4

Perc. I
Perc. II
Hp.

TAM-TAM soft beaters
ppp
ppp
ppp

CROTALES bowed
ppp
ppp

CROTALES with stick
ppp
ppp

GLOCKENSPIEL
ppp

225 8/4 6/4 8/4 3/4 5/4 S 3/4 2/4 5/4 2/4 3/4 4/4 10/4

Pno.
Sax.
Acc.
D.B.

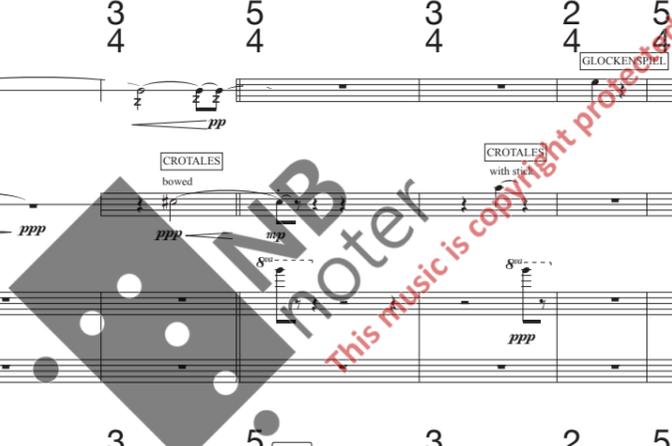
pizz.
ppp
ppp

PED. →
airy tone
ppp
no air

225 8/4 6/4 8/4 3/4 5/4 S 3/4 2/4 5/4 2/4 3/4 4/4 10/4

VLN. I
VLN. II
VLA.
VLC.
D.B.

ppp



236 10/4 3/4 4/4 1/4 (no air) 6/8 1/4 2/4 1/4 6/8

FL. 1 airy tone

FL. 2 ALTO airy tone

Ob. 1

Ob. 2

B♭ Cl.

B. Cl. BASS CLARINET airy tone

Bsn. 1

Bsn. 2

ppp *p* *p* *p* *p* *p* *p* *p* *p* *p*

236 10/4 3/4 4/4 1/4 6/8 1/4 2/4 1/4 6/8

Hn. 1 F- SH- CON SORD.

Hn. 2 F- SH- CON SORD.

C Tpt. 1 F- SH- CON SORD.

C Tpt. 2 F- SH- CON SORD.

Tbn. 1 F- SH- CON SORD.

Tbn. 2 F- SH- CON SORD.

Tuba F- SH- CON SORD.

ppp *pp* *ppp* *p* *p* *p* *p* *p* *p* *p*

236 10/4 3/4 4/4 1/4 6/8 1/4 2/4 1/4 6/8

Perc. I TAM-TAM soft beaters

Perc. II bowed (poco) with stick GRAN CASSA

Hp.

ppp *pp* *ppp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

236 10/4 3/4 4/4 1/4 6/8 1/4 2/4 1/4 6/8

Pno. harm. PED. very airy tone

Sax. *ppp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Acc. *ppp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

D.B. III / 3 IV / M *ppp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

236 10/4 3/4 4/4 1/4 6/8 1/4 2/4 1/4 6/8

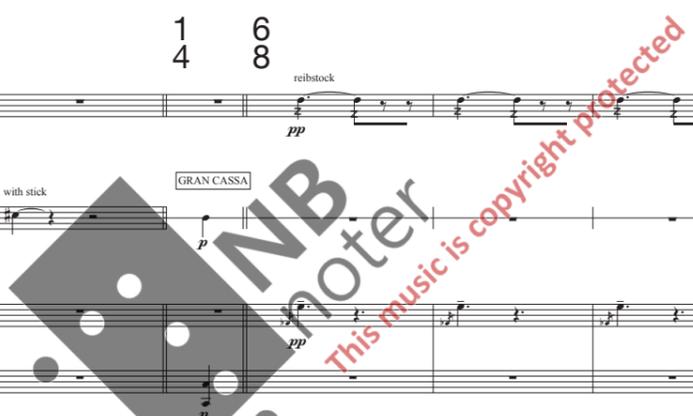
VLN. I slow bowing *ppp* bow on bridge, dampen strings (noise only)

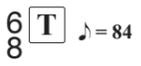
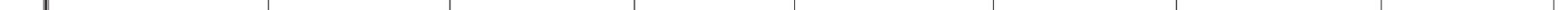
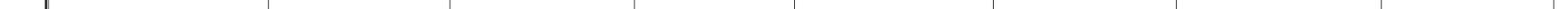
VLN. II slow bowing *ppp* bow on bridge, dampen strings (noise only)

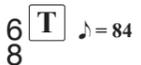
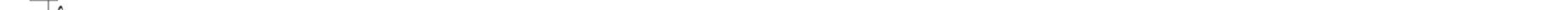
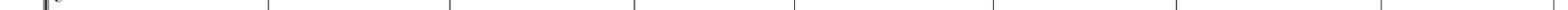
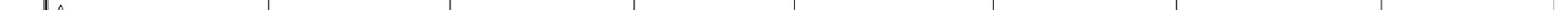
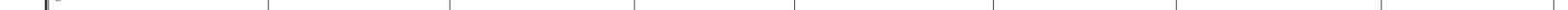
VLA. slow bowing *ppp* bow on bridge, dampen strings (noise only)

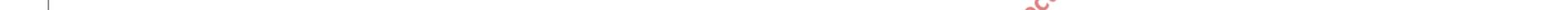
VLC. slow bowing *ppp* bow on bridge, dampen strings (noise only)

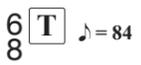
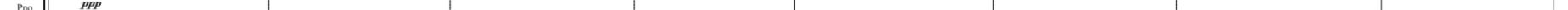
DB. slow bowing *ppp*

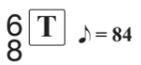
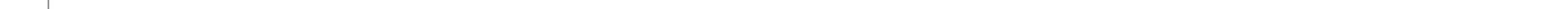
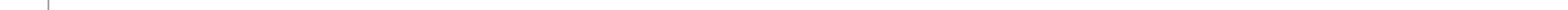
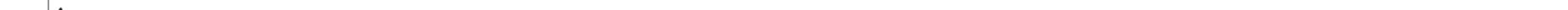


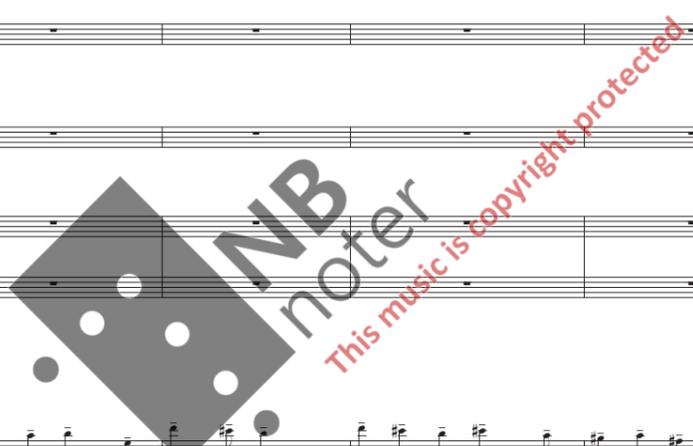
247   FL. 1
 FL. 2
 Ob. 1
 Ob. 2
 Bb. Cl.
 B. Cl.
 Bsn. 1
 Bsn. 2

247   Hn. 1
 Hn. 2
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba

  Perc. I
 Perc. II
 Hp.

247   Pno. *ppp*
 Sax. *ppp* PED. -
airy tone
 Acc. *ppp*
 D.B. *ppp*

  VLN. I
 VLN. II
 VLA.
 VLC.
 D.B.



255 $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 42 (\text{♩} = 84)$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2

255 $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 42 (\text{♩} = 84)$

Hr. 1
Hr. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

3/4 4/4

Perc. I
Perc. II
Hp.

SMALL CYMBAL
CROTALES bowed

255 $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 42 (\text{♩} = 84)$

Pno.
Sax.
Acc.
D.B.

(balance dynamics against the orchestra: soloists should barely stand out from the orchestra, as if drowning in a mass)

3/4 4/4 $\text{♩} = 42 (\text{♩} = 84)$

div. a 6 (normal bow speed) *ppp*

VLN. I

div. a 5 (normal bow speed) *ppp*

VLN. II

div. a 4 (normal bow speed) *ppp*

VLA.

div. a 3 (normal bow speed) *ppp*

VLC.

div. a 2 (normal bow speed) *ppp*

D.B.

IV / 6
III / 4
IV / 6

265

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

265

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

265

Pno.

Sax.

Acc.

D.B.

VLN. I

VLN. II

VLA.

VLC.

D.B.

III / 4

IV / 6

IV / 5

III / 4

IV / 4

III / 3

270 V

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bn. Cl.
B. Cl.
Bsn. 1
Bsn. 2

270 V

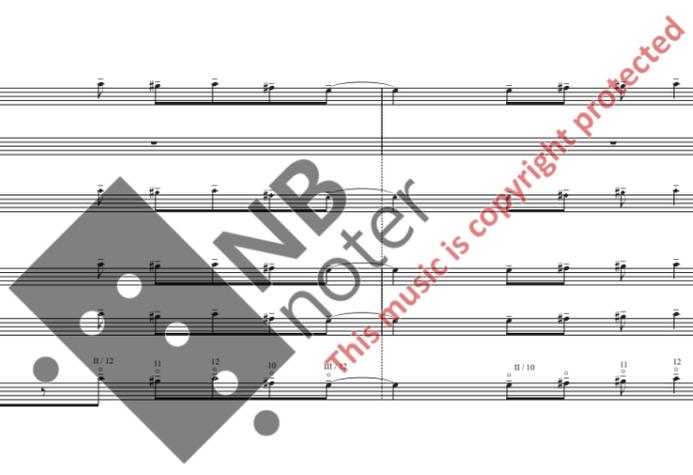
Hr. 1
Hr. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. I
Perc. II
Hp.

270 V

Pno.
Sax.
Acc.
D.B.

270 V

VLN. I
VLN. II
VLA.
VLC.
D.B.



274

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl.

B. Cl.

Bsn. 1

Bsn. 2

274

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

274

Pno.

Sax.

Acc.

D.B.

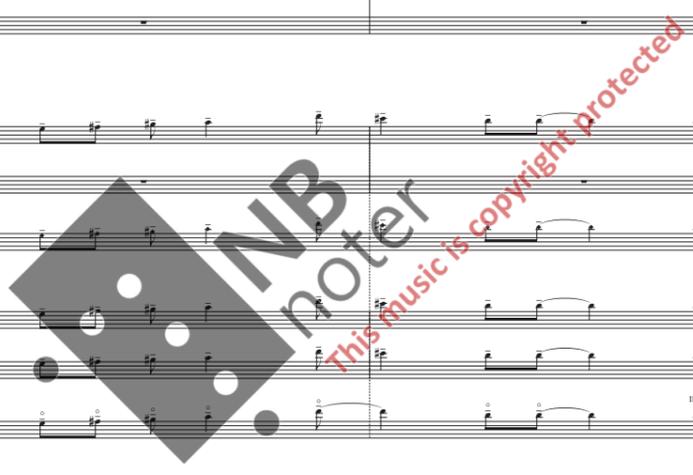
VLN. I

VLN. II

VLA.

VLC.

D.B.



6
4

278

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bn. Cl.

B. Cl.

Bsn. 1

Bsn. 2

6
4

278

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

6
4

Perc. I

Perc. II

Hp.

6
4

278

Pno.

Sax.

Acc.

D.B.

6
4

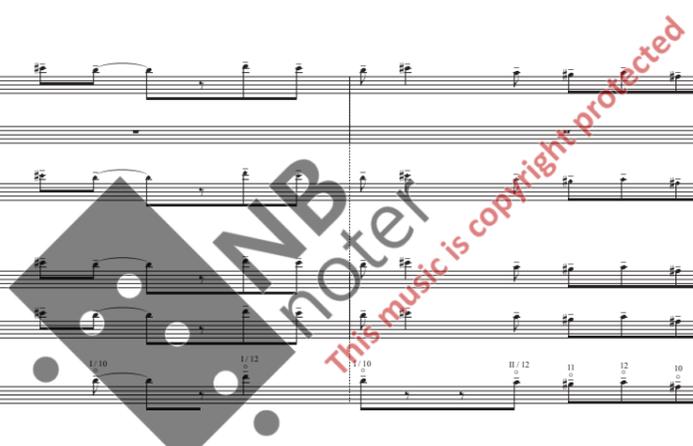
VLN. I

VLN. II

VLA.

VLC.

D.B.



286 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2

286 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

$\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Perc. I
Perc. II
Hp.

286 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Pno.
Sax.
Acc.
D.B.

286 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

VLN. I
VLN. II
VLA.
VLC.
D.B.



293 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl.
B. Cl.
Bsn. 1
Bsn. 2

293 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

$\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Perc. I
Perc. II
Hp.

293 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

Pno.
Sax.
Acc.
D.B.

293 $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{8}$

VLN. I
VLN. II
VLA.
VLC.
D.B.



299 3/8 4/4 2/4 3/8 3/8 3/8

FL. 1
FL. 2
Ob. 1
Ob. 2
B♭-Cl.
B. Cl.
Bsn. 1
Bsn. 2

299 3/8 4/4 2/4 3/8 3/8 3/8

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

3/8 4/4 2/4 3/8 3/8 3/8

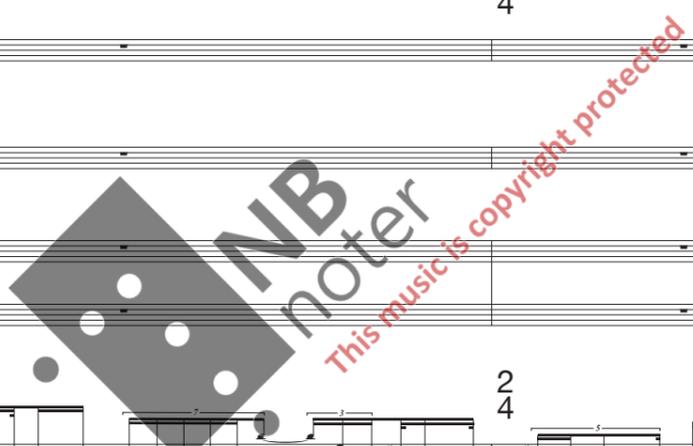
Perc. I
Perc. II
Hp.

299 3/8 4/4 2/4 3/8 3/8 3/8

Pno.
Sax.
Acc.
D.B.

299 3/8 4/4 2/4 3/8 3/8 3/8

VLN. I
VLN. II
VLA.
VLC.
D.B.



304 3/8 5/8 3/4 5/8 3/4 3/8

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭-Cl.
B. Cl.
Bsn. 1
Bsn. 2

304 3/8 5/8 3/4 5/8 3/4 3/8

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

304 3/8 5/8 3/4 5/8 3/4 3/8

Perc. I
Perc. II
Hp.

304 3/8 5/8 3/4 5/8 3/4 3/8

Pno.
Sax.
Acc.
D.B.

304 3/8 5/8 3/4 5/8 3/4 3/8

VLN. I
VLN. II
VLA.
VLC.
D.B.



309 $\frac{3}{8}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ X $\frac{3}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl.
B. Cl.
Bsn. 1
Bsn. 2

309 $\frac{3}{8}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ X $\frac{3}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

Perc. I
Perc. II
Hp.

309 $\frac{3}{8}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ X $\frac{3}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

Pno.
Sax.
Acc.
D.B.

309 $\frac{3}{8}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ X $\frac{3}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

VLN. I
VLN. II
VLA.
VLC.
D.B.

unis. slow bowing
arco very little bow pressure



4/4 2/4 4/4 3/4 4/4

315

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl.
B. Cl.
Bsn. 1
Bsn. 2

BASS CLARINET
airy tone
ppp pp ppp

4/4 2/4 4/4 3/4 4/4

315

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

ppp

4/4 2/4 4/4 3/4 4/4

Perc. I
Perc. II
Hp.

4/4 2/4 4/4 3/4 4/4

315

Pno.
Sax.
Acc.
D.B.

4/4 2/4 4/4 3/4 4/4

315

VLN. I
VLN. II
VLA.
VLC.
D.B.

bow on bridge, dampen strings (noise only)
ppp
unis.
div a 4
div a 3
(non div.)

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III: Bits of glue and broken...

♩ = 48 extremely sparse

321

2/4 3/4 4/4 1/4 2/4 3/4 4/4 3/4

FL 1 *ppp* **ALTO** airy tone *ppp* very airy tone **ALTO** airy tone

FL 2 *ppp* very airy tone *ppp*

Ob. 1

Ob. 2

B♭-Cl. *ppp* very airy tone *ppp*

B. Cl. **BASS CLARINET** airy tone *ppp* airy tone

Bsn. 1

Bsn. 2

♩ = 48 extremely sparse

321

2/4 3/4 4/4 1/4 2/4 3/4 4/4 3/4

Hn. 1

Hn. 2

C Tpt. 1 *ppp*

C Tpt. 2 *ppp*

Tbn. 1 *ppp*

Tbn. 2

Tuba *ppp*

2/4 3/4 4/4 1/4 2/4 3/4 4/4 3/4

Perc. I **VIBRAPHONE** bowed *ppp* PED.

Perc. II **CROTALES** bowed *ppp < pp* bowed *ppp < pp*

Hp. *ppp* *ppp*

♩ = 48 extremely sparse

321

2/4 3/4 4/4 1/4 2/4 3/4 4/4 3/4

Pno.

Sax.

Acc.

D.B.

♩ = 48 extremely sparse

321

2/4 3/4 4/4 1/4 2/4 3/4 4/4 3/4

VLN. I Vlns. 1-3 *ppp* bow on bridge, dampen strings (noise only) Vlns. 4-6 *ppp* bow on bridge, dampen strings (noise only)

VLN. II Vlns. 1-3 *ppp* pizz. arco Vlns. 4-5 *ppp* bow on bridge, dampen strings (noise only)

VLA. Vla. 1-2 *ppp* col legno tratto arco *ppp* col legno tratto Vla. 3-4 *ppp* col legno tratto arco *ppp* col legno tratto

VLC. *ppp* col legno tratto bow on bridge, dampen strings (noise only) *ppp*

D.B. *ppp* *ppp*

330 **Y** 4/4 2/4 4/4 6/4 3/4

FL. 1 (no air) very airy tone C FLUTE *ppp*

FL. 2 *ppp*

Ob. 1 *ppp*

Ob. 2 *ppp*

B-Cl. very airy tone *ppp* (no air)

B. Cl. (no air) airy tone (no air) *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

330 **Y** 4/4 2/4 4/4 6/4 3/4

Hn. 1 *ppp*

Hn. 2 *ppp*

C Tpt. 1 *ppp*

C Tpt. 2 *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tuba *ppp*

Perc. I *ppp* PED. *ppp* PED.

Perc. II *ppp* *pp* *ppp*

Hp. *ppp*

330 **Y** 4/4 2/4 4/4 6/4 3/4

Pno. *ppp* PED. — PED. — sim. *ppp*

Sax. very airy tone airy tone *ppp*

Acc. *ppp*

D.B. *ppp* play this section a quartertone lower (so the sounding result is no quartertones, or "normal" tuning) *ppp*

330 **Y** 4/4 2/4 4/4 6/4 3/4

VLN. I *ppp* col legno tratto arco *ppp* pizz. *ppp* arco *ppp*

VLN. II *ppp* arco *ppp* bow on bridge, dampen strings (noise only) *ppp* bow on bridge, dampen strings (noise only) *ppp*

VLA. *ppp* arco *ppp* bow on bridge, dampen strings (noise only) *ppp*

VL. C. *ppp* *ppp*

D.B. *ppp* III / 6 *ppp* *ppp*



342 **Z** 4/4 3/4 4/4 5/4 2/4 4/4

Fl. 1: airy tone, (no air), *f*

Fl. 2: *f*

Ob. 1: *f*

Ob. 2: *f*

B-Cl.: airy tone, *ppp*

B. Cl.: *ppp*

Bsn. 1: *ppp*

Bsn. 2: *ppp*

PICCOLO

342 **Z** 4/4 3/4 4/4 5/4 2/4 4/4

Hn. 1: *f*, *ff*

Hn. 2: *f*, *ff*

C Tpt. 1: *f*, *ff*

C Tpt. 2: *ppp*, *f*

Tbn. 1: *p*

Tbn. 2: *p*

Tuba: *p*

SENZA SORD.

4/4 3/4 4/4 5/4 2/4 4/4

Perc. I: *ppp*, PED. →, [TAM-TAM] soft or medium beaters, *ppp*

Perc. II: with stick

Hp.

342 **Z** 4/4 3/4 4/4 5/4 2/4 4/4

Pao.: *ppp*, PED. →

Sax.: airy tone, *ppp*, no air, *ff*

Acc.: *ff*

D.B.: *ppp*, *ff*

342 **Z** 4/4 3/4 4/4 5/4 2/4 4/4

VLN. I: pizz., arco, *ff*

VLN. II: col legno tratto, arco, *ff*

VLA.: *ff*

VL.C.: *ff*

D.B.: *ff*



AA (♩ = 48) con forza

354

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2

AA (♩ = 48) con forza

354

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

Perc. I
Perc. II
Hp.

AA (♩ = 48) con forza

354

Pno.
Sax.
Acc.
D.B.

AA (♩ = 48) con forza

354

VLN. I
VLN. II
VLA.
VLC.
D.B.

361

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl.

B. Cl.

Bsn. 1

Bsn. 2

361

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

361

Pno.

Sax.

Acc.

D.B.

361

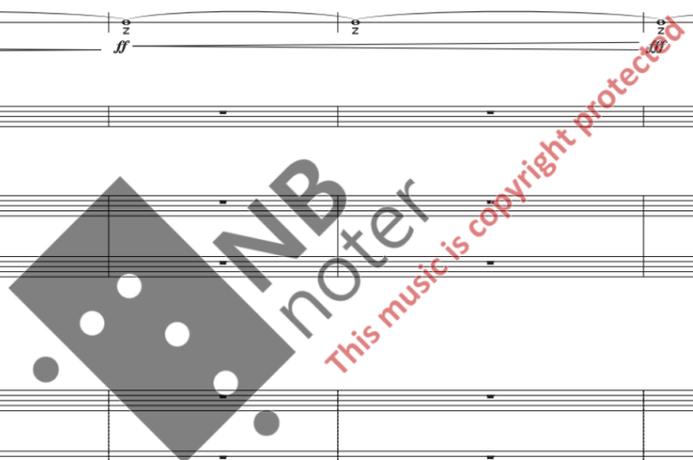
VLN. I

VLN. II

VLA.

VLC.

D.B.



367 **BB** ♩ = 102

5/4 4/4

FL. 1
FL. 2
Ob. 1
Ob. 2
B♭-Cl.
B. Cl.
Bsn. 1
Bsn. 2

367 **BB** ♩ = 102

5/4 4/4

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

5/4 4/4

Perc. I

Perc. II **GRAN CASSA**

Hp.

367 **BB** ♩ = 102

5/4 4/4

Pno. **pp**

Sax.

Acc.

D.B. **ppp**

With a little bit too much pedal (half ped or more)

367 **BB** ♩ = 102

5/4 4/4

VLN. I **ppp** bow on bridge, dampen strings (noise only)

VLN. II **ppp** bow on bridge, dampen strings (noise only)

VLA.

VLC.

D.B.



CC

375

FL. 1

FL. 2

Ob. 1

Ob. 2

B♭-Cl.

B. Cl.

Bsn. 1

Bsn. 2

CC

375

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

GLOCKENSPIEL
(dead stroke)
ppp

CROTALES
(dead stroke)
ppp

375

Pno.

Sax.

Acc.

D.B.

ppp

CC

375

VLN. I

VLN. II

VLA.

VLC.

D.B.

382

FL. 1

FL. 2

Ob. 1

Ob. 2

B♭-Cl.

B. Cl.

Bsn. 1

Bsn. 2

382

Hrn. 1

Hrn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

382

Pno.

Sax.

Acc.

D.B.

382

VLN. I

VLN. II

VLA.

VLC.

D.B.



5
4

387

FL. 1
FL. 2
Ob. 1
Ob. 2
B♭-Cl.
B. Cl.
Bsn. 1
Bsn. 2

5
4

387

Hrn. 1
Hrn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

5
4

Perc. I
Perc. II
Hp.

5
4

387

Pno.
Sax.
Acc.
D.B.

5
4

387

VLN. I
VLN. II
VLA.
VLC.
D.B.