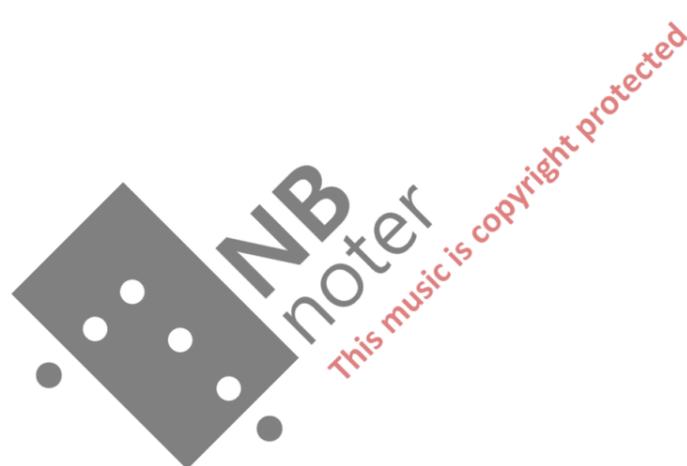


Eivind Buene

# Standing Stones

for symphonic hall with orchestra and electronics



## Version for Oslo Philharmonic Orchestra, May 2018

This version starts attacca from the 3rd movement of Brahms piano concerto no.2. The first section with iPods is omitted, go straight to cue 1 (page 5 in the score). The version ends with cue 6 (page 38), go attacca to the 4th movement of Brahms piano concerto no.2.

Durata: 19'

### Instrumentation:

2 Flutes (dbl. piccolo)  
3 Oboes  
2 Clarinets in Bb (dbl. Clarinet in A for Mahler-fragments)  
1 Bass Clarinet in Bb (dbl. Clarinet in A for Mahler-fragments)  
2 Bassoons  
1 Contrabassoon

4 Horns in F  
3 Trumpets in Bb  
3 Trombones  
1 Tuba

Timpani (Mahler-fragments only)

Percussion (4 players)

Piano (Tuning: E' and G' should be tuned a quartertone flat.)

Harp (Tuning: C'' and C''' should be tuned one quartertone sharp, the E'' one quartertone flat.)

Sampler (multichannel playback with Ableton Live or similar software)

Strings

### Electronics

The electronic part is played from a 8-channel speaker system surrounding the audience. There are six cues in the electronic part, given in the sampler-stave. The sampler part is played from score.

In bar 75-120 (cue 4), the conductor should keep the orchestral responses in same metrical timing as the Mahler-fragments on loudspeakers (corresponds with bar 67 and 78-79 in Mahler Symphony no.5, 1st movement).

A stereo-version is available for preparation purposes, containing soundfiles for the six cues.

### Percussion

**I:**

Vibraphone (uses three additional quarter-tuned staves: G' and C''' quarter flat, A'' quarter sharp.)

Snare drum (placed in back of hall, behind audience)

**II:**

Suspended cymbals

Crotales

Snare drum (placed in hall, left side of audience)

**III:**

Quartertone marimba

Tam-Tam

Snare drum (placed in hall, right side of audience)

**IV:**

Cymbals (large suspended and A2)

Suspended gong

Gran Cassa

Snare drum (normal position on stage)

# Standing Stones

for symphonic hall with orchestra and electronics

Eivind Buene (2010)

Everybody wears a headset connected to an iPod. The iPod should contain your favourite recording of the first movement of Mahler's Symphony No. 5. Press play on iPod on cue from concertmaster. Play along and try to emulate the recording both in timing and phrasing. Do not adjust to the players around you, playing in different tempi. Stop in bar 34 and go to the next page.

Tutti 

---



Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Hp.

sampler

Vln. I

Vln. II

Vla.

Vc.

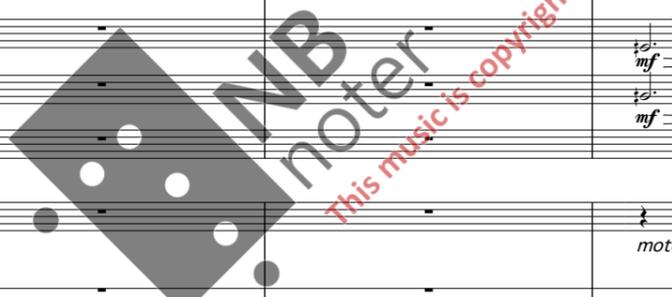
Db.

1 Cue 1 starts when orchestra reaches bar 27 in Mahler

Synchronize 1st chord with  
2nd cycle of Brahms-loop  
2/4 ♩ = 40

poco rit. . . . . 6/4 a tempo

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1.2  
Hn. 3.4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
perc. 1  
perc. 2  
perc. 3  
perc. 4  
Pno.  
Hp.



4/4 ♩ = 40

poco rit. . . . . 6/4 a tempo

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.





12 **accel.** ♩ = 60

5

4

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1 *frullato*  
Cl. 2 *frullato*  
B. Cl. *frullato*  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1.2  
Hn. 3.4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Vib.  
Mar.  
Pno.  
Hp.

**accel.** *fff* ♩ = 60

5

4

Vln. I  
Vln. I  
Vln. I  
Vln. II  
Vln. II  
Vln. II  
Vla.  
Vla.  
Vla.  
Vla.  
Vc.  
Db.

*molto vib.*  
*ff*  
*non-vib.*  
*fz*  
*f*

*Violin I. 1-4*  
*Violin I. 5-8*  
*Violin I. 9-12*  
*Violin II. 1-4*  
*Violin II. 5-8*  
*Violin II. 9-10*  
*Viola 1-2 non-vib.*  
*Viola 3-4 non-vib.*  
*Viola 5-6 non-vib.*  
*Viola 7-8 non-vib.*  
*div.*  
*(non-div.) non-vib.*



2 Cue starts together with solo cello 1

sampler

Vc. *f* *like a slow vibrato, gradually faster and wider, one organic movement*

Violoncello 2. solo

*mp* *f*

*(gradually increase bow-pressure)*  
non-vib. → extreme vib. → *crushtone\* (sempre extr.vib.)*

*ff* *crushtone\*, extreme vib.*

*ff*

\* exaggerated bow-pressure, producing noise-sound (no pitch)

22 4/4 piu animato (♩ = 60)

5/4 rit.

6/4 a tempo (♩ = 40)

Vln. I

Vln. II

Vla. *dynamic: stop crescendo abruptly, making a backwards-like sound* Vla. 1 solo (non-vib.)

Vla. 2 solo (non-vib.)

Vla. 3 solo (non-vib.)

Vla. 4 solo (non-vib.)

Vla. 5 solo (non-vib.)

Vla. 7 solo (non-vib.)

Vc. *norm, non-vib.* *pp* Violoncello 1. solo *p* *molto vib.* *ff*

Vc. *norm, non-vib.* *mp* Violoncello 2. solo

Vc. 3. solo (non-vib.)

Vc. 4. solo (non-vib.) *dynamic: stop crescendo abruptly, making a backwards-like sound*

Vc. 5. solo (non-vib.)

Vc. 6. solo (non-vib.)

Db.

25

4 piu animato  
4 (♩ = 60)

6  
4

Hp.

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Vc.

Vc.

Db.

*dynamic: stop crescendo abruptly, making a backwards-like sound*

*dynamic: stop crescendo abruptly, making a backwards-like sound*

*dynamic: stop crescendo abruptly, making a backwards-like sound*

*ord.*

*pp*

*pp*

*ff*

*extreme vibrato*

*non-vib.*

*mp*

*pp*

*fzmf*

Violin I 1. solo non-vib.

Violin I 2. solo non-vib.

Violin I 3. solo non-vib.

Violin I 4. solo non-vib.

Violin I 5. solo non-vib.

Violin I 6. solo non-vib.

Violin I 7. solo non-vib.

Violin I 8. solo non-vib.

Violin I 9. solo non-vib.

Violin I 11. solo non-vib.

Violin II 1. solo non-vib.

Violin II 2. solo non-vib.

Violin II 3. solo non-vib.

Violin II 4. solo non-vib.

Violin II 5. solo non-vib.

Violin II 6. solo non-vib.

Violin II 7. solo non-vib.

Violin II 9. solo non-vib.

Violoncello 3-6

28

Wait for Brahms-fragment to end before moving to next bar.

sampler

Vln. I

Vln. II

Vla.

Vc.

Db.

4  
4  
4  
4

29  $\frac{4}{4}$  ♩ = 60

$\frac{5}{4}$  rall.

$\frac{4}{4}$  a tempo

$\frac{6}{4}$  rall.

$\frac{5}{4}$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.

Hn. 1.2  
Hn. 3.4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.



Vib.  
Mar.  
Pno.  
Hp.

*hard mallets*  
*mp*  
*con ped.*

*hard mallets*  
*mp*

*8va loco*  
*ped. ad. lib.*

*l.v. sempre*  
*mp*

sampler  $\frac{4}{4}$  ♩ = 60

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*tutti*

*move bow parallel with string, creating a soft, noisy sound*

*m.s.t.*  
*pp*

*m.s.p.*

$\frac{5}{4}$  rall.  $\frac{4}{4}$  a tempo  $\frac{6}{4}$  rall.  $\frac{5}{4}$

In the following (to p.20), the start of each cycle in the Brahms-loop should come approximately at the beginning of each page.

33  $\frac{5}{4}$  ♩ = 57

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1.2  
Hn. 3.4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Vib.  
Crot.  
Mar.  
Gong  
Pno.  
Hrp.



sampler  $\frac{5}{4}$   $\frac{3}{4}$  cue starts together with perc/pno/hrp. ♩ = 57

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.



This page of a musical score includes the following parts and their key features:

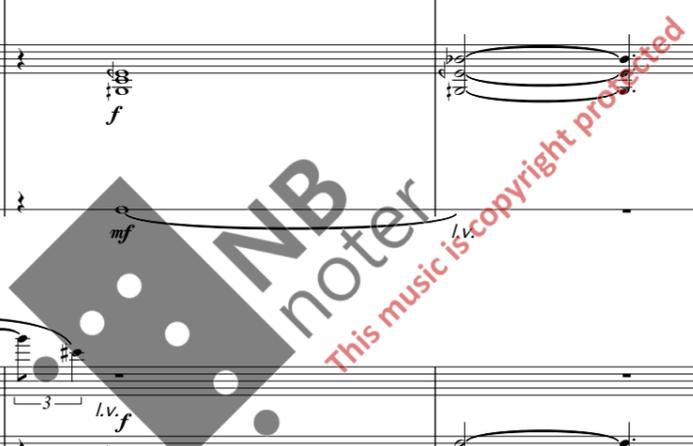
- Flutes (Fl. 1, 2):** Fl. 2 has a dynamic marking of *f* at the beginning.
- Oboes (Ob. 1, 2, 3):** Ob. 1 and 2 have dynamics of *pp* and *mp*. Ob. 3 has dynamics of *pp* and *mp*.
- Clarinets (Cl. 1, 2) and Bassoon (B. Cl.):** These parts are mostly silent on this page.
- Trumpets (Tpt. 1, 2, 3) and Trombones (Tbn. 1, 2, 3):** Tpt. 1 and 2 have dynamics of *pp* and *mp*. Tbn. 3 has dynamics of *pp* and *mp*.
- Tuba (Tba.):** Silent on this page.
- Vibraphone (Vib.):** Features triplet patterns with dynamics of *mf* and *l.v.*
- Cymbals (Crot.):** Features patterns with dynamics of *mp* and *l.v.*
- Marsaults (Mar.):** Features patterns with dynamics of *l.v.*
- Gong:** Silent on this page.
- Piano (Pno.):** Features patterns with dynamics of *l.v.*
- Harpsichord (Hp.):** Features patterns with dynamics of *g*.
- Violins (Vln. I, II):** Vln. I starts with *tutti pizz* and *f*. Vln. II has dynamics of *f* and *pizz*.
- Viola (Vla.):** Features dynamics of *f* and *pizz*.
- Violoncello (Vc.):** Features dynamics of *fz*, *f*, and *pizz*.
- Double Bass (Db.):** Features dynamics of *f* and *pizz*.



45

Musical score for measures 45-48, featuring the following instruments and parts:

- Vib.**: Vibraphone. Measures 45-48 include triplets and slurs. Dynamics: *mf*.
- Crot.**: Crotonal. Measure 45 has a triplet. Dynamics: *mf*.
- Mar.**: Maracas. Measures 45-48 include triplets. Dynamics: *f*.
- Gong**: Gong. Measure 45 has a triplet. Dynamics: *mf*.
- Pno.**: Piano. Measures 45-48 include triplets and slurs. Dynamics: *f*, *mf*.
- Hp.**: Harp. Measures 45-48 include triplets and slurs. Dynamics: *f*.
- Vln. I**: Violin I. Measures 45-48 include triplets and slurs. Dynamics: *fz*, *f*, *mp*. Techniques: *arco*, *pizz sul e*, *pizz sul a*, *(sul a)*, *(pizz)*.
- Vln. II**: Violin II. Measures 45-48 include triplets and slurs. Dynamics: *fz*, *fz*, *fz*, *mf*. Techniques: *pizz sul d*, *arco sul g*, *pizz*.
- Vla.**: Viola. Measures 45-48 include triplets and slurs. Dynamics: *fz*, *mf*, *mp*. Techniques: *pizz*, *arco*, *div. 1*.
- Vc.**: Violoncello. Measures 45-48 include triplets and slurs. Dynamics: *fz*, *f*, *mf*, *mp*. Techniques: *sul g*, *arco*, *pizz sul d*, *(pizz)*, *div. 1*.
- Db.**: Double Bass. Measures 45-48 include triplets and slurs. Dynamics: *fz*, *fz*, *mf*, *mp*. Techniques: *sul d*, *arco*, *pizz*, *sul d*.





Vib.

Crot. *(bow)*  
*p*

Mar.

Gong

Pno. *mf* *mp*

Hp.

Vln. I *non-div.* *pizz* *p* *arco* *pp* *mp* *pizz* *arco* *pp* *mp* *pp* *mp* *pp* *mp*

Vln. II *pizz* *p* *arco* *pp* *mp* *pizz* *arco* *p* *pp* *mp* *pp* *mp*

Vla. *tutti* *pizz* *p* *arco* *pp* *mp* *pp* *mp* *pizz* *arco* *p* *pp* *mp* *pp*

Vc. *tutti* *pizz* *p* *arco* *pp* *mp* *pizz* *p*

Db. *pizz* *sul d* *mf* *sul d*

Db. *sul e*

Db. *sul d* *sul e*

Db. *sul a*



57 **4**

**6**

**4**

**6** Piccolo

Fl. 1 *muta in piccolo*

Fl. 2 *muta in piccolo*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.2 *1. pp*

Hn. 3.4 *3. pp*

Tpt. 1 *2. pp*

Tpt. 2 *4. pp*

Tpt. 3 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Tba.

Vib. *bow*

Crot. *p*

Mar. *beater mp*

Pno. *mf*

*ped. ad. lib.*

Hp. *mf*

Vln. I *extremely slow bow, non vib.*

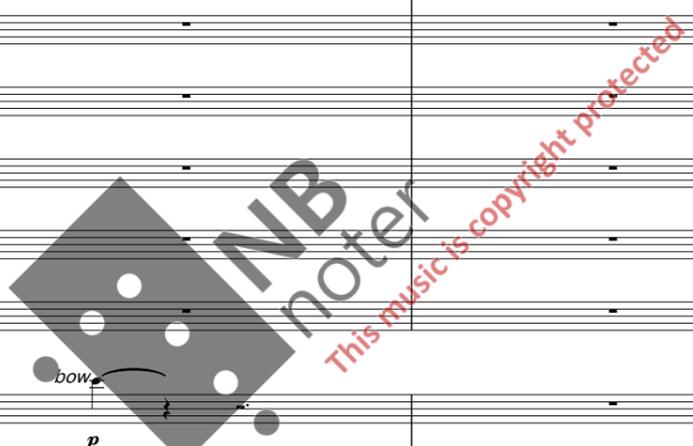
Vln. II *pp* *mp* *extremely slow bow, non vib.*

Vla. *extremely slow bow, non vib.*

Vc. *solo 1 arco* *molto vib.*

Vc. *solo 2 arco* *molto vib.*

Db. *pizz tutti* *mp*



Picc. *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *pp* *mp*

Tbn. 2 *pp* *mp*

Tbn. 3 *pp* *mp*

Tba. *pp* *mp*

Vib. *(bow)* *p*

Crot. *bow* *mp*

Pno. *mp*

Hp. *p* *l.v. sempre* *db*

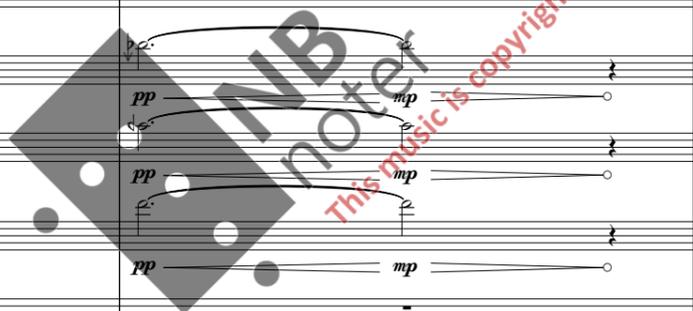
Vln. I

Vln. II *non-vib.* *ppp* *p* *ppp*

Vla. *ppp* *ppp* *p* *ppp*

Vc. *tutti* *sul a* *pp* *pp* *sul d* *pp*

Db. *arco* *p* *p* *p*



Picc. *muta in grande*

Picc. *muta in grande*

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.2 *f a2*

Hn. 3.4 *f a2*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Vib.

Crot.

Pno. *(loco)*

Hp. *d*

Vln. I *pp* *mp* *mf* *molto vibrato*

Vln. II *p* *ff*

Vla. *mf* *ff*

Vc. *mf* *p*

Db. *sul a be'* *p*

67 ♩ = 40

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1.2  
Hn. 3.4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Vib.  
Crot.  
Mar.  
Pno.

♩ = 40

Vln. I  
Vln. I  
Vln. II  
Vln. II  
Vla.  
Vla.  
Vc.  
Db.



75  $\text{♩} = 60$   
Mahler symphony no.5  
1st movement, bar 67  
(see appendix)

Sampler  
Tutti

Mahler b. 67 Mahler b. 67 Mahler b. 67

listen to Mahler-fragment on loudspeakers. respond as indicated, cued by conductor, in same metrical structure

83

Sampler  
Tutti

Mahler b. 67 Mahler b. 67

Play Mahler symphony no.5 bar 67 Play Mahler bar 67

91

Sampler  
Tutti

Mahler b. 67 Mahler b. 67

Play Mahler bar 67 Play Mahler bar 67

99

Sampler  
Tutti

Mahler b. 67 Mahler b. 67

Play Mahler bar 67 Play Mahler bar 67

107

Sampler  
Tutti

Mahler bar 78 79 Mahler bar 78 79 Mahler bar 78 79 Mahler bar 78 79

115

Sampler  
Tutti

Mahler bar 78 79 Mahler bar 78 79

Play Mahler bar 78

120  $\text{♩} = 60$

S. D. Snare Drum *ff* *p* *fzmp* *fzmf*

S. D. Snare Drum *ff* *p* *fzmp* *fzmf*

S. D. Snare Drum *ff* *p* *fzmp* *fzmf*

S. D. Finish Gran Cassa in Mahler-fragment, go to snare drum Snare Drum *fzmf*

Sampler *sampler tacet*

Tutti Mahler bar 79

124

S. D. *fff* *fff* *fff* *fff*

In gemessenem Schritt. Streng. Wie ein Kondukt

128

4

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. Clarinet in B $\flat$   
Cl. Clarinet in B $\flat$   
B. Cl. Bass Clarinet in B $\flat$   
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1.2  
Hn. 3.4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
S. D.  
S. D.  
S. D.  
Cym. large suspended cymbal  
Pno.

In gemessenem Schritt. Streng. Wie ein Kondukt

4

Vln. I  
Vln. I  
Vln. II  
Vln. II  
Vla.  
Vla.  
Vc.  
Db.

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

- Flutes (Fl. 1, 2):** Rests.
- Oboes (Ob. 1, 2, 3):** Trills, *ff*.
- Clarinets (Cl.):** Trills, *ff*.
- Bass Clarinet (B. Cl.):** Trills, *ff*.
- Bassoons (Bsn. 1, 2):** Trills, *ff*.
- Contrabassoon (Cbsn.):** Trills.
- Horns (Hn. 1, 2, 3, 4):** Sustained notes, *ff*.
- Trumpets (Tpt. 1, 2, 3):** Sustained notes, *ff*.
- Trombones (Tbn. 1, 2, 3):** Sustained notes, *ff*.
- Tuba (Tba.):** Sustained notes, *fff*.
- Snare Drums (S. D.):** Sustained notes, dynamics *f*, *mf*, *mp*, *p*. Includes instructions: "move back to position on stage" and "Cymbals a2".
- Violins (Vln. I, II):** Sustained notes, dynamics *mf*, *f*, *ff*, *fff*. Includes marking "non-div."
- Viola (Vla.):** Sustained notes, dynamics *mp*, *mf*, *p*. Includes marking "sul c".
- Violoncello (Vc.):** Sustained notes, dynamics *mp*, *mf*, *p*. Includes marking "sul g".
- Double Bass (Db.):** Sustained notes, dynamics *mp*, *mf*, *p*.

This page contains a musical score for page 138, featuring woodwinds, brass, and strings. The instruments listed on the left are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Ob. 3
- Cl. (two staves)
- B. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Hn. 1.2
- Hn. 3.4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tba.
- Cym.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score includes various performance instructions such as *circular breathing if possible*, *bisbigliando*, and dynamic markings like *ff* and *p*. A large watermark is present across the center of the page, reading "NB noter This music is copyright protected".

Fl. 1 *mf* *7* *fff* *mp* *fff* *mp* *fff* *mp*

Fl. 2 *mf* *7* *fff* *mp* *fff* *mp* *fff* *mp*

Ob. 1 *tr* *fff* *mp* *fff* *mp* *fff* *mp* *fff* *mp*

Ob. 2 *bisbigliando* *tr* *fff* *p* *fff* *p* *fff* *p* *fff* *p*

Ob. 3 *circular breathing if possible* *fff* *p* *fff* *p* *fff* *p* *fff* *p*

Cl. *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p*

Cl. *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p*

B. Cl. *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p*

Bsn. 1 *tr* *tr* *tr* *tr* *tr*

Bsn. 2 *tr* *tr* *tr* *tr* *tr*

Cbsn. *tr* *tr* *tr* *tr* *tr*

Hn. 1.2 *a2* *fff* *a2* *fff* *tr* *tr* *tr* *tr* *tr*

Hn. 3.4 *fff* *fff* *fff* *fff* *fff*

Tpt. 1 *fff* *fff* *fff* *p* *fff* *p* *fff* *p*

Tpt. 2 *fff* *fff* *fff* *p* *fff* *p* *fff* *p*

Tpt. 3 *fff* *fff* *fff* *p* *fff* *p* *fff* *p*

Tbn. 1 *fff* *fff* *fff* *p* *fff* *p* *fff* *p*

Tbn. 2 *fff* *p* *fff* *p* *fff* *p* *fff* *p*

Tbn. 3 *fff* *p* *fff* *p* *fff* *p* *fff* *p*

Tba. *fff* *fff* *fff* *fff* *fff*

5 Cue Brahms-fragment (pp)

sampler

Vln. I *poco sul ponticello* *sul ponticello*

Vln. II *poco sul ponticello* *sul ponticello*

Vla. *poco sul ponticello* *sul ponticello*

Vc. *poco sul ponticello* *sul ponticello*

Db. *poco sul ponticello* *sul ponticello*

This page of a musical score, numbered 149, contains parts for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1, 2, and 3, Clarinets, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section includes Horns 1 and 2, Horns 3 and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *fff*, *mp*, *ff*, *p*, *pp*, *mf*, and *f*. Performance instructions like *extreme sul ponticello* are present for the strings. A large watermark for 'NB noter' is overlaid on the score, along with the text 'This music is copyright protected'.





Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Cl.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

end together with trombone (mute sampler)

sampler

Vln. I

Vln. II

Vla.

Vc.

Vc.

Db.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

Cl.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.2

Hn. 3.4

Tpt. 1

Tpt. 2

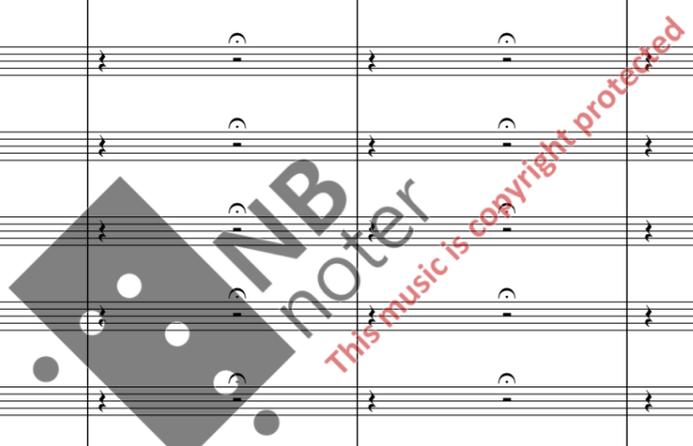
Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.



Pno.

depress keys silently (cluster in given register)

8va basso sempre

sost. Ped.

solo

meno f

fff

ff

(cluster)

6 start cue together with piano (pp)

sampler

Vln. I

Vln. II

Vla.

Vc.

Db.

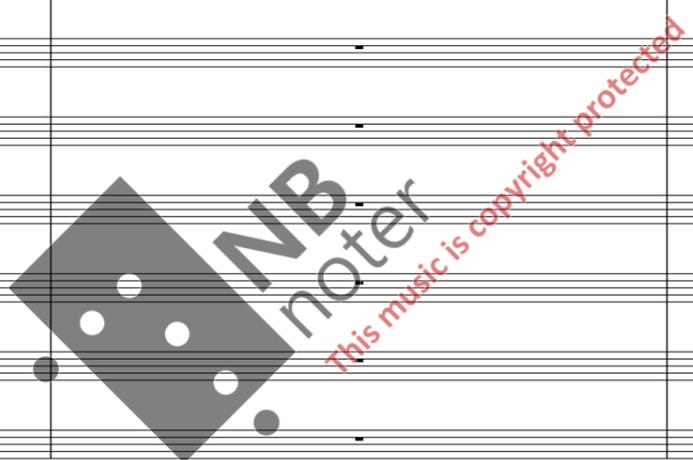






188 **4**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ob. 3  
Cl.  
Cl.  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1.2  
Hn. 3.4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.  
Vib.  
Pno.  
Hp.



**4**  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*tutti div.*  
*mp*  
*p*

191

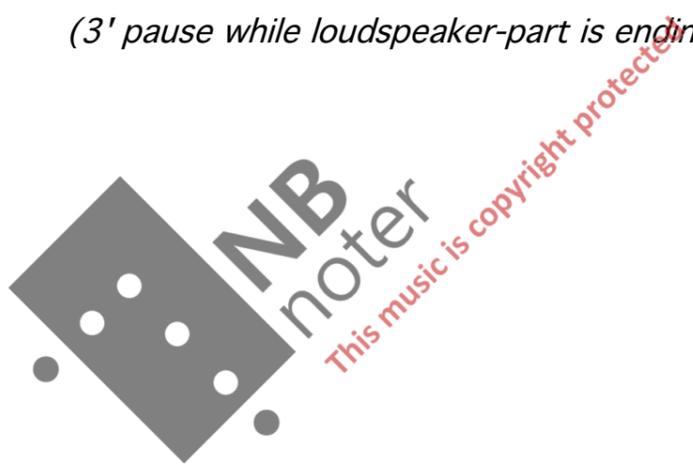
Go attacca to bar 192 when cue 6 is finished

sampler

Tutti

4  
4

*(3' pause while loudspeaker-part is ending)*





air-sound (blow through instrument)

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *p*

Ob. 2

Ob. 3

Cl. *ff* *p*

Cl. *ff* *p*

B. Cl. *ff* *p*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.2 *mp*

Hn. 3.4 *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3

Tba.

Perc. *ff* *p* *ff* *p*

Perc. *ff* *p* *ff* *p*

Pno. *ppmf*

Vln. I *sul g* *f* *p* *sul a*

Vln. II *sul g* *f* *p*

Vla. *arco sul g* *f* *mp* *sul g*

Vc. *mp ff* *mp*

Db. *mp ff* *mp*



This page of a musical score, numbered 204, contains parts for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1, 2, and 3, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section includes Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The percussion section has four staves with triplet patterns. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *mf*, *p*, *f*, *mp*, and *ff*, along with performance instructions like *(multiphonic ad lib.)* and *pizz*. A large watermark for 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

Conductor cues orchestra after approximately 24 'bars' of the Bruckner-fragment played over the loudspeakers. Orchestra plays along, bar 42-113 from the scherzo of Bruckner 9. (see appendix). Try to time ending with ending of loudspeaker-part.

207

7 Cue Bruckner-fragment after General Pause (plays until the end).

sampler

*An excerpt from the Scherzo of Bruckners symphony no.9 (from bar 42) is played over the loudspeakers. On cue from conductor, play along with the chaotic sound, from bar 42 to 113, see appendix. (Perc/pno/harp: tacet)*

Tutti



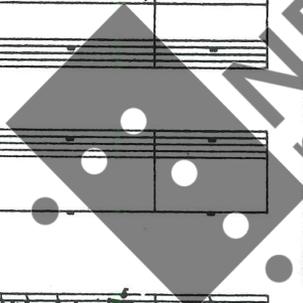


# Appendix



Nicht schleppen.

Hoboen. 1  
 2  
 A-Klar. 1  
 3  
 Fag. 1  
 2  
 Contraf. 1  
 2  
 F-Hörner. 1. III. a3  
 2. IV. a3  
 of cresc. sf  
 B-Tromp. 1  
 2 mit Dämpfern sf  
 3 Dämpfer ab. sf  
 4 (Triole: flüchtig) Schalltr. auf!  
 Posaunen 1  
 2  
 Tuba. 1  
 Pauken. 1  
 Becken. 1  
 Erste Viol. arco Nicht schleppen. got. dim.  
 Zweite Viol. arco sf  
 Violen. sf  
 Vce. le. sf  
 Bässe. I. sf  
 II. sf



78  $\text{♩} = 3$

Hoboen. I II.  
A-Klar. III.  
Fag. II III.  
Contraf.  
F-Hörner. I II III  
B-Tromp. I II III  
Posaunen I II III  
Tuba.  
Pauken.  
Gr.Tr.  
Kl.Tr.  
Erste Viol. G-Saite.  
Zweite Viol. G-Saite.  
Violen. got.  
Vielle. get. pizz. dim.  
Bässe. get. pizz. dim.

# SCHERZO

**Bewegt, lebhaft**

1. Flöten  
2.3.

1. Oboen  
2.3.

1. in B Klarinetten  
2.3. in B

1. Fagotte  
2.3.

1.2. in F  
3.4. in F Hörner  
5.6. in F  
7.8. in B tief

1. in F Trompeten  
2.3. in F

Alt, Tenor  
Posaunen  
Baß

Kontra-Baßtuba

Pauken

**Bewegt, lebhaft**

Violine 1  
Violine 2  
Viola  
Violoncell  
Kontrabaß

**Bewegt, lebhaft**

*mf sempre pizz.*

*p sempre pizz.*

*mf sempre pizz.*

*mf sempre pizz.*

**Bewegt, lebhaft**

10

1. Fl.  
2.3. Fl.  
1. Ob.  
2.3. Ob.  
1.in B Klar.  
2.3.in B Klar.  
1. Fag.  
2.3. Fag.  
1.2.in F Hrn.  
3.4.in F Hrn.  
5.6.in F Hrn.  
7.8.in B Hrn.  
1.in F Tromp.  
2.3.in F Tromp.  
A.T. Pos.  
B. Pos.  
K.-Btb.  
Pk.  
Viol.1  
Viol.2  
Via.  
Vc.  
Kb.

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20

1. Fl.  
2.3. Fl.  
1. Ob.  
2.3. Ob.  
1 in B Klar.  
2.3 in B Klar.  
1. Fag.  
2.3. Fag.

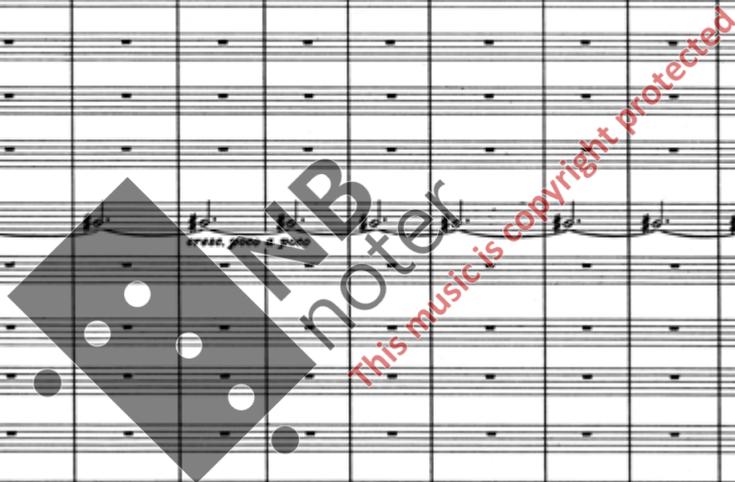
*cresc. poco a poco*

1.2 in F Hrn.  
3.4 in F Hrn.  
5.6 in F Hrn.  
7.8 in B Hrn.  
1 in F Tromp.  
2.3 in F Tromp.  
A.T. Pos.  
B. Pos.  
K.-Bth.  
Pt.

*cresc. poco a poco*

Viol.1  
Viol.2  
Via.  
Vc.  
Kb.

*cresc.*  
*cresc. poco a poco*



1. Fl.

2.3. Fl.

1. Ob. *cresc.*

2.3. Ob.

1. in B Klar.

2.3. in B Klar.

1. Fag.

2.3. Fag.

1.2. in F Hrn.

3.4. in F Hrn.

5.6. in F Hrn.

7.8. in B Hrn.

1. in F Tromp. *cresc.*

2.3. in F Tromp.

A.T. Pos.

B. Pos.

K.-Bth.

Pk.

Viol.1.

Viol.2.

Vla.

Vc.

Kb.

40

**A**

1. Fl.  
2.3. Fl.  
1. Ob.  
2.3. Ob.  
1.in B Klar.  
2.3.in B  
1. Fag.  
2.3.  
1.2.in F Hrn.  
3.4.in F  
5.6.in F  
7.8.in B  
1.in F Tromp.  
2.3.in F  
A.T. Pos.  
B.  
K.-Bth.  
Pt.  
Viol.1  
Viol.2  
Vla.  
Vc.  
Kb.

**A**

**50**

**50**

**NB Noter**  
This music is copyright protected

1. Fl.  
2.3. Fl.  
1. Ob.  
2.3. Ob.  
1. in B Klar.  
2.3. in B Klar.  
1. Fag.  
2.3. Fag.  
1.2. in F Hrn.  
3.4. in F Hrn.  
5.6. in F Hrn.  
7.8. in B Hrn.  
1. in F Tromp.  
2.3. in F Tromp.  
A.T. Pos.  
B. Pos.  
K.-Btb.  
Pk.  
Viol.1.  
Viol.2.  
Via.  
Vc.  
Kb.

60

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60

**B**

1. Fl.  
2.3.

1. Ob.  
2.3.

1 in B Klar.  
2.3 in B

1. Fag.  
2.3.

1.2. in F Hrn.  
3.4. in F  
5.6. in F  
7.8. in B

1 in F Tromp.  
2.3. in F

A.T.  
Pos.  
B.

K.-Bth.  
Pt.

Viol.1  
Viol.2

Vla.  
Vc.  
Kb.

**B**

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70

1. Fl.

2.3. Fl.

1. Ob.

2.3. Ob.

1 in B Klar.

2.3 in B Klar.

1. Pag.

2.3. Pag.

1.2 in F Hrn.

3.4 in F Hrn.

5.6 in F Hrn.

7.8 in B Hrn.

1 in F Tromp.

2.3 in F Tromp.

A.T. Pos.

B. Pos.

K-Btb.

Pk.

Viol.1.

Viol.2.

Vla.

Vc.

Kb.

70







This page of a musical score, numbered 93, contains the following parts and staves:

- Flutes (Fl.):** 1. and 2.3.
- Oboes (Ob.):** 1. and 2.3.
- Klarinetten (Klar.):** 1. in B and 2.3. in B.
- Fagott (Fag.):** 1. and 2.3.
- Hörn (Hrn.):** 1.2. in F, 3.4. in F, 5.6. in F, and 7.8. in B.
- Trompeten (Tromp.):** 1. in F and 2.3. in F.
- Positiv (Pos.):** A.T. and B.
- Kontrabaß (K.-Btb.):** 1.
- Pflege (Pk.):** 1.
- Violinen (Viol.):** Viol.1 and Viol.2.
- Viola (Via.):** 1.
- Viola (Vc.):** 1.
- Kontrabaß (Kb.):** 1.

The score includes various musical notations such as notes, rests, and dynamic markings. A prominent watermark "MP3 HOTEL" is overlaid diagonally across the center of the page. A red watermark "This music is copyright protected" is also visible. The instruction "trem. sempre" is written below the K.-Btb. staff.

This page of the musical score, page 94, contains measures 110 and 111. The score is for a full orchestra and includes the following parts:

- Flutes (Fl.): 1st and 2nd/3rd
- Oboes (Ob.): 1st and 2nd/3rd
- Klarinetten (Klar.): 1st in B and 2nd/3rd in B
- Fagotte (Fag.): 1st and 2nd/3rd
- Hörnbläser (Hrn.): 1st/2nd in F, 3rd/4th in F, 5th/6th in F, 7th/8th in B
- Trompeten (Tromp.): 1st in F and 2nd/3rd in F
- Positiven (Pos.): A.T. (Alto Trompete), B. (Bass Trompete)
- Kontrabass (K.-Btb.)
- Pflichtinstrumente (Pk.): Kontrabaß
- Violen (Viol.): Violin I (Viol.1) and Violin II (Viol.2)
- Viola (Via.)
- Viola da Gamba (Vc.)
- Kontrabaß (Kb.)

Measure 110 features a complex woodwind and string texture. The woodwinds play sustained notes with various articulations, while the strings play a rhythmic pattern. A large watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

Measure 111 begins with a key signature change to E major, indicated by a large "E" above the staff. The woodwinds and strings continue their respective parts, with some dynamics markings such as *plac.* and *arco* appearing in the string parts.