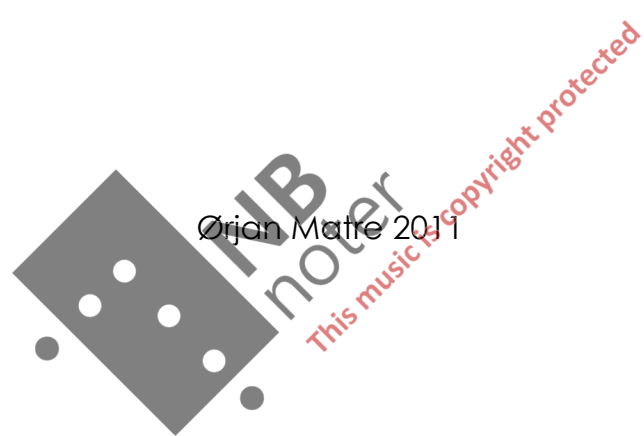


"Hoffentlich mussten Sie an der Grenze nicht lange warten"

for baritone and ensemble



Commissioned by Oslo Sinfonietta and Halvor Festervoll Melien with
support from Det Norske Komponistfond

Instrumentation

Flute (doubling Piccolo)
 Oboe
 Clarinet in B \flat
 Bassoon (also playing Sand paper - coarse grit)
 Horn in F (also playing Sand paper - medium grit)
 Trumpet in C
 Tenor Trombone

Percussion 1 Auto harp (amplified)
 Xylophone
 Tubular bells
 Tam-tams (small/large)
 Gran cassa
 Snare drum
 Triangle (small)
 Bell tree
 Woodblock (piccolo)
 Sand paper - fine grit

Percussion 2 Marimba
 Crotales
 Glockenspiel
 Bongos
 Woodblock (medium size)
 Log drum (large)
 Tom-toms (2 - medium + low))
 Tam-tam (large (can be shared with Perc. 1))
 Sleigh bells
 Triangle (large)
 Guiro
 Sand paper - coarse grit
 Gran cassa (can be shared with Perc. 1)

Harp
 Accordion
 Cembalo (5 octaves - F1 to F6)

Baritone

Violin 1
 Violin 2
 Viola
 Cello
 Contrabass (five strings - lowest string tuned to C)

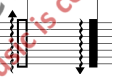



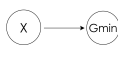
The score is transposed

Durata: approximately 35 minutes

Performance notes

- "f"** Dynamic markings with quotation marks indicate the intensity of the performance action and not the resulting absolute volume of the action.
- ♯ ♭** Quarter tone sharp/flat
- tr** Flutter tongue
- ∅** Niente
- tr** All trills should span a minor second up, unless anything else is indicated by a note in parenthesis. When a trill to the same note is indicated, use an alternate fingering.
- 3** Strings: The fingers should stop the strings as if playing a harmonic. Stopped pitches should be heard as a weak shading of the predominant bowing sound.
- +** Trombone/Trumpet: closed harmon mute
Horns: stopped horn
- o** Trombone/Trumpet: open harmon mute
Horns: not stopped
- [+o+o]→** Trombone/Trumpet: a quick tremolo effect with the hand rapidly covering and opening the exit of a harmon mute.
- <O>** Trombone/Trumpet: a quick opening and closing of harmon mute.
- ↑ ↓** Cembalo/Auto harp: upward/downward arpeggio, always before the beat.
- Cembalo/Auto harp: slow arpeggio, starting on the beat.
- ⊕** Percussion/Harp: damp

Auto harp notation

-  Arpeggio (upward/downward) on all strings.
-  Arpeggio (upward) on damped strings
-  No chord button pressed down.
-  Chord buttons to be pressed down. Maj=major, Min= Minor
-  Slowly press down chord button. The resulting sound should be a gradual transformation from a cluster to the notated chord.

Multiphonics passages are notated with suggested fingerings and the desired pitches. If the given fingering does not work, the player is encouraged to explore alternatives that will preserve the notated pitches as faithfully as possible.

Cembalo dynamics should be obtained by using different registrations. The notated dynamics also indicates the general level of dynamics in which the rest of the ensemble operates.

Text

1. Prologue (p. 5)

Do(ve)

2. Dove, ah, dove (p. 13)

Dove, ah, dove te n' vai,
unico del mio cor dolce conforto?
Poi che non lunge h'omai
del mio lungo cammin si scorpre il porto,
perché ti pati e m'abbondoni, ahi, lasso,
sul periglioso passo?
Qual bene hor più m'avanza
se fuggi tu, dolcissima Speranza?

3. Oslo-Istanbul I (p. 32)

Oslo - 12:45
Göteborg - 16:40
Halmstad - 19:04
Helsingborg - 20:04
Malmö - 21:02

Sassnitz - 01:58
Stralsund - 02:49
Züssow - 03:28
Pasewalk - 04:08
Prenzlau - 04:33
Berlin - 06:04

"Leben und geniessen"
"Berlin in drei Stunden"
"Nach alter Rezeptur von der..."
"Two square meters of pizza in Munich"
"Ta me te me au"

Leipzig Hbf - 14:05
Naumburg (Saale) - 14:51
Jena (Paradies) - 15:18
Nürnberg Hbf - 17:25
München Hbf - 18:40

München Ost - 19:45
Kufstein - 20:35
Jenbach - 20:59
Innsbruck Hbf - 21:20

"Gute Nacht o Wesen"

4. "...an der Grenze nicht lange warten" I (p. 48)

Mostar, 24.07.08: "Hoffentlich mussten Sie an der Grenze nicht lange warten.

Nochmal: An der Ampel die Strasse überqueren. Links ist eine Bäckerei, gleich nach dieser Links abbiegen. Sie sind dann schon in unserer Strasse Mladena Balorde.

Rechts wird eine kleine Moschee sein. Gehen Sie unten gerade aus ca. dreihundert Metern. Gleich nach einem Supermarkt (orange-pink Farbe) ist unser Schild "Omer Lakise Rooms, nr. 21 A".

Ich werde auf Sie vor den Eingang warten. Grüss, Elma."

5. Oslo-Istanbul II (p. 64)

Ötztal - 09:03
Landeck-Zams - 09:27
St. Anton am Arlberg - 09:51
Bludenz - 10:28
Feldkirch - 10:40

Vaduz - 11:24
Sargans - 14:43
Andermatt - 19:48
Göschenen - 20:03
Bellinzona

"Chi vuole vincere sempre?"
"Fo'ged it, Hans Adam!"
"No photo, NO PHOTO!"
"You spent one hour, go to the beach!"
"Kaj ist schwul."

Como - 10:15
Milano Centrale - 15:05
Ruda - 20:30
Nova Gorica - 11:15
Bled Jezero - 13:10

Ljubljana - 17:42
Divaca - 11:01
Pivka - 15:08
Rijeka - 17:25
Veli Losinj - 21:31

Zadar - 14:00
Split - 15:43
Dubrovnik - 23:50

6. Possente spirito (p. 79)

Possente spirito e formidabil nume,
senza cui far passaggio à l'altra riva
Alma da corpo sciolta in van presu-me

A lei volt'hò il cammin per l'aer cieco.
A l'inferno non già ch'ovunque stassi
tanta bellezza il paradiso ha se(co).

7. "...an der Grenze nicht lange warten" II (das Diktat) (p. 94)

"Hoffentlich mussten (mussten, mussten, mussten) Sie an der Grenze (Grenze, Grenze, Grenze) nicht lange warten.
Nochmal: An der Ampel die Strasse überqueren.
Links ist eine Bäckerei (Bäckerei, Bäckerei, Bäckerei) gleich nach dieser links abbiegen. Sie sind dann schon in unserer Strasse Mladena Balorde. Rechts wird eine kleine Mosche (Mosche, Mosche, Mosche) sein. Gehen Sie unten gera-(gera, gera, gera)de aus cirka dreihundert Metern. Gleich nach einem Supermarkt (markt, markt, markt), ist unser Schild "Omer Lakise rooms, Nummer einundzwanzig A".
Ich werde auf Sie vor dem Eingang warten."

8. Oslo-Istanbul III (p. 109)

Mostar - 18:20
Konjic - 19:47
Sarajevo - 20:59

Podgorica - 14:50
Bijelo Polje - 21:45
Valjevo - 20:00
Beograd - 21:26

"I suggest!"
"It will be unacceptable!"
"You have to walk a bit after dinner!"

Lapovo - 00:21
Jagodina - 00:40
Leskovac - 03:19
Skopje - 07:29

Ohrid - 10:19
Florina - 11:29
Plati - 17:14
Thessaloniki - 17:40
Istanbul - 10:15

"Istanbul ist eine schöne Stadt, vielleicht die schönste."

9. Orfeo son io (p. 122)

Orfeo son io, che d'Euridice i passi
seguo per queste tenebrose arene
ove già mai per huom mortal no vassi.

O delle luci mie luci serene,
s'un vostro sguardo può tornarmi in vita,
ahi, chi niega il conforto alle mie pene?

10. Epilogue - Lei dorme (p. 127)

Lei dorme

Italian text: Alessandro Striggio (from the libretto for Claudio Monteverdi's "L'Orfeo, favola in musica". All excerpts are from Orfeo's part in third act.)

German/english text: fragments collected by composer and H.F.M.

Train timetable fragments: from Independent Traveler's Edition - European Rail Timetable, Summer 2008 Edition, June-December 2008.



1. Prologue

Flute/Piccolo

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Tenor Trombone

Percussion 1

Percussion 2

Harp

Accordion

Cembalo

Baritone

Violin 1

Violin 2

Viola

Cello

Bass

Please note: the score is transposed

Please note: the score is transposed

Please note: all arpeggios before the beat. The C# in the Cembalo part (bar 1) should be played together with the C# in the Percussion 2 part.

Please note: the score is transposed

triangle (small) *l.v.* *ppp* *pp* *(damp triangle)* *pp*

crotales *l.v.* *pp* *(damp crotales)* *pp* *l.v.* *sleigh bells* *ppp* *pp*

8va *(loco)* *p* *8va*

p *p*

sul pont. *pp* *p* *pp* *(sul pont.)* *pp* *p* *pp*

sul pont. *pp* *p* *pp* *(sul pont.)* *pp* *p* *pp*

sul pont. *pp* *p* *pp* *(sul pont.)* *pp* *p* *pp*

sul pont. *pp* *p* *pp* *(sul pont.)* *pp* *p* *pp*

sul A *pp* *p* *pp* *sul A* *pp* *p* *pp*

1. Prologue

9

Picc. *ppp* *pp* *ppp* *ppp*

Ob. *ppp*

B. Cl. *ppp*

Bsn.

Hn.

C Tpt. (harmon mute) *mp* *pp* *pp* *mp* *pp*

Tbn. *pp* *pp* *mp* *pp*

Perc. 1 (triangle) l.v. *p* (damp triangle) *pp* *p*

Perc. 2 (sleigh bells) *ppp* (damp crotales) (crotales) l.v. *ppp* (sleigh bells) *ppp* *pp* *ppp*

Hp. *mf*

Acc. *p*

Cem.

B.

Vln. 1 (sul pont.) *pp* *p* *pp* *pp* *f*

Vln. 2 (sul pont.) *pp* *p* *pp* *pp* *f*

Vla. (sul pont.) *pp* *p* *pp* *pp* *f*

Vlc. (sul pont.) *pp* *p* *pp* *pp* *f*

Cb. *pp* *p* *pp* *pp* *f* sul A

1. Prologue

17

Picc. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *f* sand paper *f*

Hn. *f* sand paper

C Tpt. *mf* [o+o+] *mf*

Tbn. *mf* [o+o+] *mf*

Perc. 1 *f* sand paper

Perc. 2 triangle (large) *p* *mp* l.v.

Hp. *mf*

Acc. *p* *mfpp* *mp*

Cem. *p*

B. 17

Vln. 1 *pp* (sul pont.) *pp* *f* *pp*

Vln. 2 *pp* (sul pont.) *pp* *f* *pp* (sul pont.) *pp*

Vla. *pp* (sul pont.) *pp* *f* *pp* (sul pont.) *pp* *p*

Vlc. *pp* ord. *pp* *p* *pp* (sul pont.) *pp* *f* *pp* ord. *pp* *p* *pp* (sul pont.) *pp* *p*

Cb. *pp* sul G *pp* *f* *pp* sul G *pp*

1. Prologue

25

Picc. *pp* *p* *pp* *pp* *p* *pp* *pp* *p*

Ob. bell-like *mp* *mp* *mp*

B. Cl. bell-like *p* *p* *p*

Bsn. bell-like *mp* *mp*

Hn. bell-like *mp* *mp*

C Tpt. (harmon mute) *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

Tbn. (harmon mute) *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp*

Perc. 1 triangle *pp* l.v. tubular bells *mp*

Perc. 2 sleigh bells *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Hp. *mf* *mf* *mf*

Acc. *ppp* *mp* *ppp*

Cem. *p*

B. *p*

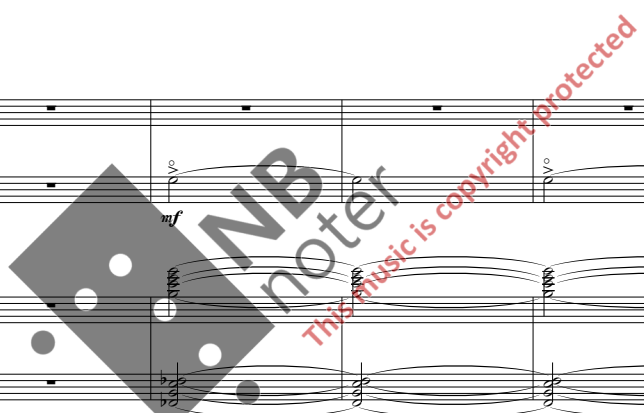
Vln. 1 (sul pont.) *pp* *p* *pp* *pppp* *pppp* *p*

Vln. 2 *p* *pp* *pppp* *pppp* *p*

Vla. *pp* *pp* *pppp* *pppp* *p*

Vlc. *pp* *pp* *pppp* *pppp* *p*

Cb. *p* *pp* *p* *pppp* *p*



1. Prologue

33

Picc. *ppp*

Ob. *mp* *ppp*

B♭ Cl. *p* *ppp*

Bsn. *mp*

33

Hr. *mp*

C Tpt. *pp* *pp < mp > pp*

Tbn. *pp* *mp* *pp* *pp*

33

Perc. 1

Perc. 2 *pp* *p* triangle l.v.

33

Hp. *mf*

Acc. *mp* *ppp* *pp*

Cem. *mp*

33

B *pp* *mp*

Do
(Dove)

33

Vln. 1 *pp* *p* *pp* sul pont.

Vln. 2 *pp* *p* *pp* sul pont.

Vla. *pp* *p* *pp* sul pont.

Vlc. *pp* *p* *pp* sul pont.

Cb. *pp* *p* *pp* sul G

1. Prologue

40

Picc. *ppp*

Ob. *ppp*

B. Cl. *ppp*

Bsn. *f* [sand paper] *f*

Hn. *f* [sand paper] *f*

C Tpt. *pp* *mp* *pp* (harmon mute)

Tbn. *mp* *pp* *p* *mf* (harmon mute)

Perc. 1 *f* [sand paper] *f*

Perc. 2 *pp* [triangle] *mp* l.v.

Hp. *mf*

Acc. *mp* *pp* *pp* *mf*

Cem. *mf*

B. *p* *mf*
Do
(Dove)

Vln. 1 *pp* *p* *pp* *p* (sul pont.)

Vln. 2 *pp* *p* *pp* *p* (sul pont.)

Vla. *pp* *p* *pp* *p* (sul pont.)

Vlc. *pp* *mp* *pp* (ord.) (sul pont.)

Cb. *pp* *p* *pp* *mf* *pp* (sul A) (sul G)



47

Picc. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *f*

C Tpt. *f* open

Tbn. *p* *f*

Perc. 1 auto harp with plectrum *f*

Perc. 2 crotales l.v. *f*

Hp. *f*

Acc. *ppp* (bellow shake) *f* *ff* *f* *f*

Cem. *ff*

B. *p* *f*
Do (Dove)

Vln. 1 *ff* *p* *pp* ord.

Vln. 2 *pp* *f* *pp* ord.

Vla. *pp* *mf* *pp* ord.

Vlc. *pp* *mp* *pp* ord.

Cb. *ff* *p* *pp*

1. Prologue

54 *rit.* *ff* *pp* *mf* *pp* *pp* (non flutter) =63

Picc.

Ob.

B♭ Cl.

Bsn.

54 *rit.* *f* *pp* *pp* =63

Hn.

C Tpt.

(harmon mute) → +

Tbn.

54 (auto harp) *rit.* (gradually damp) =63

Perc. 1

Perc. 2

marmba

[damp crotales]

54 *rit.* =63

Hp.

54 *ff* *pp*

Acc.

54 *ff*

Cem.

54 *rit.* =63

B.

54 *rit.* =63

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

f *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf*



2. Dove, ah, dove

60 $\text{♩} = 63$

Picc. *pp* *p* *pp*

Ob. *pp* *p* *pp*

B♭ Cl. *pp* *p* *pp*

Bsn. *pp* *p* *pp*

Hn. *mp* *pp*

C Tpt. harmon mute *pp* *mp* *pp* [o+] *+*

Tbn. (harmon mute) *pp* *mp* *pp* [o+] *+*

Perc. 1 [gran cassa] *mp* *pp* [tam-tam (large)] scrape with triangle beater *mp* *pp* [gran cassa] *pp*

Perc. 2 [marimba] *p* *mf* *pp* *p* *mf* *pp*

Hp. *p* *pp*

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

Cem. *mf* (Slow arpeggio starting on the beat)

B. *p* Do - - - ve, - - -

Vln. 1 *ppp* *pp* *ppp* *pppp*

Vln. 2 *ppp* *pp* *ppp* *pppp*

Vla. *mp* *pp* *pppp*

Vlc. *mp* *pp*

Cb. *ppp* *pp* *ppp* *pppp* sul C



65

Picc. *pp* *p* *pp* change to flute *p* [Flute]

Ob. *pp* *p* *pp*

B♭ Cl. *pp* *p* *pp* *p* *p* *p*

Bsn. *pp* *p* *pp* *p* *p*

65

Hn. *mp* *pp* *pp*

C Tpt. (harmon mute) *pp* *mp* *pp* open *pp*

Tbn. (harmon mute) *pp* *mp* *pp* open *pp*

65

Perc. 1 (gran cassa) *mp* *pp* *pp*

Perc. 2 (marimba) *p* *mf* *pp* *mf* *p*

65

Hp. *p* *pp* *mp*

Acc. *ppp* *pp* *ppp*

Cem. *mf*

65

B. *p* *mp* *mf*

ah, do - - - ve, do - - - ve te n' vai,

65

Vln. 1 *ppp* *pp* *ppp* sul tasto *mp* *pp* *mp* *ppp*

Vln. 2 *ppp* *pp* *ppp* sul tasto *mp* *pp* *mp* *ppp*

Vla. *mp* *pp* sul tasto *mp* *pp* *mp* *ppp*

Vlc. *mp* *pp* sul tasto *mp* *pp* ord. *mf* *p*

Cb. *p* *ppp* *pp* *ppp* sul C *p*



2. Dove, ah, dove

70 $\bullet = 80$ *rit.*

Fl. *mp* *pp* *mf* *pp* *mp* *pp*

Ob. *mp* *pp* *mf* *pp* *mp* *pp*

B♭ Cl. *mp* *pp* *mf* *pp* *mp* *pp*

Bsn. *mp* *pp* *mf* *pp*

Hr. *mp* *pp* *pp* *mp* *pp*

C Tpt. *mp* *pp* *pp* *mp* *pp*

Tbn. *mp* *pp* *pp* *mp* *pp*

Perc. 1 *mp* *pp* *pp* *mf* *pp* triangle *rit.* *p* l.v.

Perc. 2 *mf* *pp* *pp* *mf* *pp*

Hp. *mp* *pp* *pp* *mp* *pp*

Acc. *f* *p* *mf* *pp* *mp* *pp*

Cem. *mf*

B *rit.*

Vln. 1 *ord.* *pp* *mp* *pp* *sul A* *ppp*

Vln. 2 *ord.* *pp* *mp* *pp* *sul E/A* *ppp*

Vla. *ord.* *pp* *mp* *pp* *sul A* *ppp*

Vlc. *mf* *pp* *pp* *mp* *pp* *sul A* *ppp*

Cb. *mf* *pp* *pp* *mp* *pp* *sul A* *ppp*

75 (rit.) ♩ = 63 rit.

Fl. *p* *pp* *ppp* *mp* *pp*

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

B♭ Cl. *p* *pp* *ppp* *mp* *pp*

Bsn. *p* *pp*

Hr. *pp* *p* *pp* (mute)

C Tpt. *pp* *p* *pp* (cup mute)

Tbn. *pp* *p* (+o+o)

Perc. 1

Perc. 2 (marimba) *mp* *pp* *ppp* *mf*

Hp. *p* *mp*

Acc. *mp* *pp*

Cem. *p*

B. *p* *p* *pp* *p* (rit.) *p*

u - ni-co del mio cor dol - ce - dol -

Vln. 1 *ppp* (sul pont. tr) *ppp* (ord.) *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* (sul pont. tr) *pp* *mp* *pp* (ord.) *ppp*

Vic. *pp* con sord. *ppp*

Cb. *pp* con sord. *ppp*



81 poco accel.----- $\bullet = 80$ rit.----- $\bullet = 80$

Fl. mf pp mf

Ob. mf

B♭ Cl. mf pp mf pp

Bsn. (flutter if possible) pp mp pp p mf p

Hn. mf pp mf

C Tpt. $pp < mp > pp$ mf p fast staccato (double) tongue

Tbn. pp pp mp pp p mf p

Perc. 1 pp mp [tam-tam (large)]

Perc. 2 pp p mf p

Hp. mf pp mf pp

Acc. (bellow shake) $pp < mf > pp$ mf

Cem. mf (Slow arpeggio starting on the beat)

B. 81 mf pp mf pp ce - con - for - to?

Vln. 1 mp mf pp mf pp mf

Vln. 2 mp mf pp mf pp

Vla. mp mf pp mf pp mf p

Vlc. pp mf pp mf mf

Cb. mf pp mf

without sord. senza sord.

86 rit. $\text{♩} = 63$

Fl. *pp* *mf* *pp*

Ob. *mf* *pp*

B♭ Cl. *mf* *pp*

Bsn. *mf* *pp*

Hn. *pp* *mf* *pp*

C Tpt. (cup mute) *mf* *pp* *mf* *pp*

Tbn.

Perc. 1 *pp* *mp* *pp* *p* *pp* *triangle*

Perc. 2 (marimba) *mf* *pp* *mf*

Hp. *mf* *pp* *mp*

Acc. *mf*

Cem. *mf* *mp*

B. *mp* *pp* *mf*

Poi che non lun ge h'o

Vln. 1 *mf* *pp* *pp* *mp* *pp* *pp* *mf*

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

Vla. *mf* *pp* *mp* *pp* *pp* *mf*

Vlc. *pp* *mf* *pp* *pp* *mp* *pp* *pp* *mf*

Cb. *pp* *mf* *pp* *pp* *mf*

sul G *sul tasto* *tr* *pp* *mf*

sul A *pp* *mp* *pp*

sul pont. *pp* *mp* *pp*

sul C *ord.* *sul tasto* *tr* *pp* *mf*



2. Dove, ah, dove

91 rit. ----- ♩ = 40 accel. ----- rit. ----- ♩ = 40 accel. -----

Fl. *mp* ----- *pp*

Ob.

B♭ Cl. *ppp* ----- *p* ----- *ppp*

Bsn.

Hr. 91 rit. ----- ♩ = 40 accel. ----- rit. ----- ♩ = 40 accel. -----
p ----- *mp*

C Tpt. *pp* ----- *mf* ----- *pp* ----- *pp* ----- *mp*

Tbn. *pp* ----- *mf* ----- *pp* ----- *mp* ----- *pp* ----- *mp*

Perc. 1 *mp*

Perc. 2 *pp* ----- *mf* ----- *pp*

Hp. 91 rit. ----- ♩ = 40 accel. ----- rit. ----- ♩ = 40 accel. -----
mf ----- *mp* l.v.

Acc. *pp* < *f* > *pp*

Cem.

B 91 *f* ----- *mp* ----- *pp* ----- *tr* (trillo) -----
mai del mio lun - - - go - cam - min si scor - - - pre il

Vln. 1 *pp* ----- *pp* ----- *mf* ----- *pp* ----- *ord.* ----- *pp* ----- *mp* ----- *pp*

Vln. 2 *pp* ----- *pp* ----- *mf* ----- *pp* ----- *ord.* ----- *pp* ----- *mp* ----- *pp*

Vla. *pp* ----- *pp* ----- *mf* ----- *pp* ----- *ord.* ----- *pp* ----- *mp* ----- *pp*

Vlc. *pp* ----- *pp* ----- *mf* ----- *pp* ----- *ord.* ----- *mf* ----- *jeté*

Cb. *pp* ----- *mp* ----- *pp* ----- *pp* ----- *mf* ----- *pp* ----- *mp* ----- *pp* ----- *mf* ----- *jeté*

sul D ----- *sul D*

96 ♩=80 rit.----- ♩=80 rit.-----

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

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

B♭ Cl. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Bsn. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Hn. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

C Tpt. *p* *mf* *p* *mf* *p* *mf* *p*

Tbn. *p* *mf* *p* *mf* *p* *mf* *p*

Perc. 1 [tam-tam] *pp* *mp*

Perc. 2 [mairimba] *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Hp. *p*

Acc. *pp* *mp* *pp* *mp* *pp* *mp* *p*

Cem. *mp* *p*

B. por - to,

Vln. 1 *pppp* *mp*

Vln. 2 *pppp* *mp*

Vla. *pppp* *mp*

Vlc. *pppp* *mp*

Cb. *pppp* *mp*

con sord.

102 (rit.)..... $\bullet = 40$ $\bullet = 63$ accel.....

Fl. *ppp*

Ob. *ppp*

B \flat Cl. *ppp*

Bsn. *p ppp*

Hn. *p ppp*

C Tpt. *ppp*

Tbn. *ppp*

Perc. 1 *ppp* gran cassa *p ppp*

Perc. 2 *ppp pp ppp*

Hp. *ppp*

Acc. *ppp* *mp*

Cem. *ppp*

B *mp*

Vln. 1 *pp* senza sord. sul pont. *pp mp pp*

Vln. 2 *pp* senza sord. sul pont. *pp mp pp*

Vla. *pp* senza sord. sul pont. *pp mp pp*

Vlc. *pp* senza sord. sul pont. *pp mp pp*

Cb. *pp* senza sord.

per - ché ti par - ti e m'ab - ban - do - - - ni,

107 rit. $\bullet = 40$ poco accel. molto rit.

Fl. $pp < mf > pp$

Ob.

B♭ Cl. p mf pp mf pp

Bsn. p mf pp mf pp

Hn. mf pp

C Tpt. open mf pp

Tbn. (cup mute) p mf pp open mf pp

Perc. 1 rit. $\bullet = 40$ poco accel. molto rit. [gran cassa] mf pp

Perc. 2 [marimba] pp mf pp

Hp. mf

Acc. (bellow shake) f mp $pp < mf > pp$

Cem. p mf

B. 107 rit. $\bullet = 40$ poco accel. molto rit. f mp mf (trillo)

ahi, las - so, sul pe - ri - gli - so pas - so, sul pe - ri - gli - so

Vln. 1 ord. ppp mf pp

Vln. 2 ord. ppp mf pp

Vla. ord. ppp mf pp

Vcl. ord. ppp mf pp

Cb. pp mf pp



2. Dove, ah, dove

112 (molto rit.)..... ♩ = 80

Fl. *pp* *mp* *pp* change to piccolo

Ob. *pp* *mp* *pp*

B♭ Cl. *pp* *mp* *pp*

Bsn. *pp* *f* *pp*

Hr. 112 (molto rit.)..... ♩ = 80 *pp* *mf* *pp* rit.....

C Tpt. harmon mute *pp* *mf* *pp*

Tbn. harmon mute *pp* *mf* *pp*

Perc. 1 112 (molto rit.)..... ♩ = 80 [tam-tam] *pp* *mp* *pp* rit.....

Perc. 2 *pp* *f* *pp*

Hp. 112 (molto rit.)..... ♩ = 80 *f* rit.....

Acc. *pp* *mp* *pp* *mp* *pp*

Cem. *mf*

B 112 (molto rit.)..... ♩ = 80 *f* *pp* *f* *pp* *ppp* rit.....

pas - so?

Vln. 1 112 (molto rit.)..... ♩ = 80 *mf* *pp* *f* *pp* *pp* rit.....

Vln. 2 *pp* *f* *pp*

Vla. *pp* *f* *pp*

Vlc. *pp* *f* *pp*

Cb. *pp* *f* *pp* *ppp*

2. Dove, ah, dove

118 $\text{♩} = 40$ $\text{♩} = 120$

Picc. *pp* *ppp*

Ob. *pp* *ppp*

B. Cl. *pp* *ppp*

Bsn. *f*

Hn. *f* sand paper

C Tpt. (harmon mute) [+o+o] *pp < mp >* *pp < mp >*

Tbn. (harmon mute) [+o+o] *pp* *mp* *pp*

Perc. 1 sand paper *f*

Perc. 2 guiro *p* triangle *pp*

Hp. *mf* *mf*

Acc. *pp < p > pp* *pp < p > pp* *pp < p > pp*

Cem. *p* *p*

B. *mp*
Qual be - ne hor più m'a - van - za

Vln. 1 *p*

Vln. 2 *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *sim.*

Vla. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *sim.*

Vlc. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *sim.*

Cb. *pppp*

126 $\text{♩} = 40$ $\text{♩} = 120$

Picc. pp

Ob. pp

B♭ Cl. pp

Bsn. pp

Hr. pp f

C Tpt. $pp < mp >$ $pp < mp >$

Tbn. mp pp ppp

Perc. 1 f

Perc. 2 p p p

Hp. mf

Acc. $pp < p > pp$

Cem. p

B. mp pp pp

se fug - gi tu, dol - cis - si - ma Spe - ran - za?

Vln. 1 pp pp pp

Vln. 2 pp mp pp mp pp mp

Vla. pp mp pp mp pp mp

Vlc. pp mp pp mp pp mp

Cb. ppp

134

Picc. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. [sand paper] *mf*

Hn. [sand paper]

C Tpt. (harmon mute) [+o+o] *pp < mp*

Tbn. (harmon mute) [+o+o] *p ppp p ppp p*

Perc. 1 [sand paper]

Perc. 2 [guiro] *pp* [triangle] *p* l.v.

Hp. 134 *mf*

Acc. *pp < p > pp* *pp < p > pp* *pp < p > pp* *pp < p > pp* *pp < p > pp*

Cem. *p* *p* *p*

B. 134

Vln. 1 134

Vln. 2 *pp < mp* *pp < mp* *pp < mp* *pp < mp* *pp < mp* *pp < mp* *pp* *sim.*

Vla. *pp < mp* *pp < mp* *pp < mp* *pp < mp* *pp < mp* *pp < mp* *pp* *sim.*

Vlc. *pp < mp* *pp < mp* *pp < mp* *pp < mp* *pp < mp* *pp < mp* *pp* *sim.*

Cb. *pp*

142 $\text{♩} = 40$ $\text{♩} = 120$

Picc. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *f*

Hn. *f*

C Tpt. *pp < mp >* [+o+o]

Tbn. *ppp* *p* *ppp* [+o+o]

Perc. 1 *f*

Perc. 2 *p* *pp* [guilo] [triangle]

Hp. *mf*

Acc. *pp < p > pp* *pp < p > pp* 8va

Cem. *p*

B. *p* Qual be - ne hor più m'a - van - za

Vln. 1 *pp*

Vln. 2 *mp* *pp < mp >* *pp < mp >* *pp < mp >* *sim.*

Vla. *mp* *pp < mp >* *pp < mp >* *pp < mp >* *sim.*

Vlc. *mp* *pp < mp >* *pp < mp >* *pp < mp >* *sim.*

Cb. *pp*

2. Dove, ah, dove

150 $\text{♩} = 40$

Picc. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. [sand paper]

Hn. [sand paper]

C Tpt. (harmon mute) [+o+o] *pp < mp >*

Tbn. (harmon mute) [+o+o] *ppp p ppp mp ppp*

Perc. 1 [sand paper]

Perc. 2 [triangle] l.v. *p*

Hp. *mf*

Acc. *pp < p > pp pp < p > pp pp < p > pp*

Cem. *p*

B. $\text{♩} = 40$ *pp*
se fug - gi

Vln. 1 $\text{♩} = 40$ *pp*

Vln. 2 *pp < mp > pp < mp > pp < mp > pp < mp > pp < mp > pp < mp >*

Vla. *pp < mp > pp < mp > pp < mp > pp < mp > pp < mp >*

Vlc. *pp < mp > pp < mp > pp < mp > pp < mp > pp < mp >*

Cb. *pp*

158 $\text{♩} = \text{♩} \cdot (\text{♩} = 120)$

Picc. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *f*

Hn. *f*

C Tpt. *pp* < *mp* >

Tbn. *ppp* < *p* > < *ppp* >

Perc. 1 *f*

Perc. 2 *p*

Hp. *mf*

Acc. *pp* < *p* >

Cem. *p*

B

tu, dol - cis - si - ma Spe - ran - za?

Vln. 1

Vln. 2 *pp* < *mp* > *sim.*

Vla. *pp* < *mp* > *sim.*

Vlc. *pp* < *mp* > *sim.*

Cb.

167

Picc. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. [sand paper]

Hn. [sand paper]

C Tpt. [harmon mute] [+o+] *pp* < *mp* > *pp* < *mp* > *pp* < *mp* >

Tbn. *ppp* *p* *p* *ppp*

Perc. 1 [sand paper] triangle *pp* l.v. *p*

Perc. 2 [guiro] *p*

Hp. *mf* *mf*

Acc. *pp* < *p* > *pp* < *p* > *pp* < *p* >

Cem.

B.

Vln. 1 *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* *mp* *ppp*

Vln. 2 *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* *mp* *ppp*

Vla. *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* *mp* *ppp*

Vlc. *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* *mp* *ppp*

Cb. *ppp* sul D

175

Picc. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt.

Tbn.

Perc. 1 *mp* tam-tam l.v.

Perc. 2 *pp* glockenspiel *p* *pp* l.v.

Hp. *pp* *p* *pp* l.v.

Acc. *pp*

Cem. *p*

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

3. Oslo-Istanbul I

185 $\text{♩} = 120$

Picc. p f p

Ob. p f p

B♭ Cl. p f p

Bsn. p f p

Hn. f

C Tpt. f open

Tbn. f open

Perc. 1 xylophone f p

Perc. 2 bongos p f sand paper p f p

Hp. ff

Acc. pp mp pp

Cem. ff ff

B.

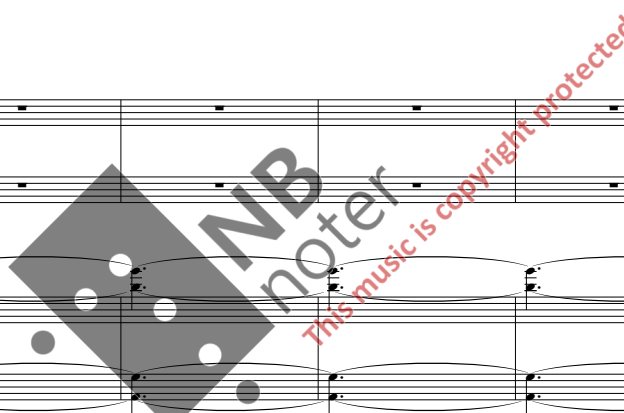
Vln. 1 pp f pp sul pont.

Vln. 2 pp f pp sul pont.

Vla. pp f pp sul pont.

Vlc. pp f pp sul pont.

Cb. ff col legno jeté



193

Picc. *f p f pp p pp p*

Ob. *f p f pp p pp*

B♭ Cl. *f p f pp p pp pp p*

Bsn. *f p f pp p pp pp p*

Hr. *f*

C Tpt. *f pp mp pp* straight mute

Tbn. *f pp mp pp mp* straight mute

Perc. 1 *ff p f p* sand paper

Perc. 2 *ff p* marimba

Hp. *ff*

Acc. *p < ff p < ff p < ff p < ff mp*

Cem.

B. 193

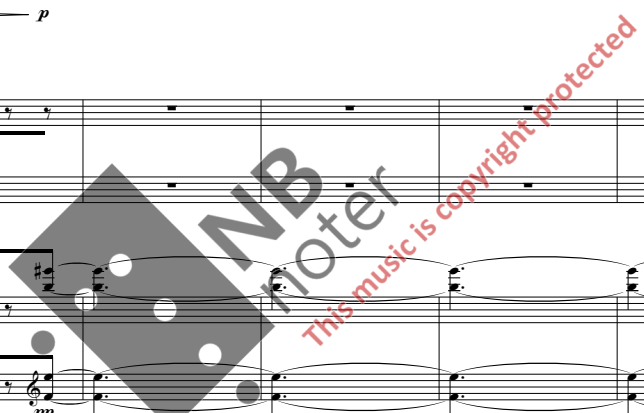
Vln. 1 (sul pont.) *pp f ppp p*

Vln. 2 (sul pont.) *pp f ppp p*

Vla. (sul pont.) *pp f ppp p*

Vlc. (sul pont.) *pp f pp mf pp*

Cb. arco ord. sul pont. sul G *p < f p < f p < f p < f pp mf pp pp mf pp*



201

Picc. *ff*

Ob. *p* *pp* *ff*

B♭ Cl. *pp* *ff*

Bsn. *ff*

Hn. *f* *fp* *f*

C Tpt. (straight mute) *mp* *f* *p* *f*

Tbn. *f* *p* *f*

Perc. 1 xylophone *ff* *p* *f* *pp* sand paper *p*

Perc. 2 (marimba) *ff* *p* *f* *ff* *pp*

Hp. *ff*

Acc. *pp* *p < ff* *p < ff* *p* *ff* *p* *ff*

Cem. *ff*

B. 201

Vln. 1 *ord.* *p < ff* *p < ff* *p* *ff* *p* *ff* *pp*

Vln. 2 *ord.* *p < ff* *p < ff* *p* *ff* *pp*

Vla. *ord.* *p < ff* *p < ff* *p* *ff* *p* *ff* *pp*

Vlc. *mf* *pp* *ord.* *p < ff* *p < ff* *p* *ff* *p* *ff* *p* *f* *pp*

Cb. *mf* *pp* *ord.* *p < ff* *p < ff* *p* *ff* *p* *ff* *p* *f* *pp*

209

Picc. *pp* *p* *pp* *p* *f*

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

B♭ Cl. *pp* *p* *pp* *pp* *p* *pp* *f*

Bsn. *pp* *p* *pp* *pp* *p* *pp*

209

Hn. *mp* *pp* *mute*

C Tpt. *pp* *mp* *pp* *mp* *straight mute*

Tbn. *pp* *mp* *pp* *mp* *straight mute*

209

Perc. 1 *f* *p* *xylophone* *p* *ff*

Perc. 2 *p* *f* *p* *sand paper*

209

Hp. *ff*

Acc. *mf* *pp*

209

Cem. *ff*

209

B

209

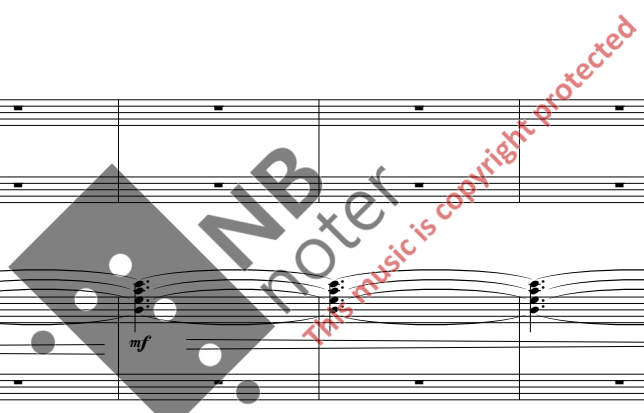
Vln. 1 *ppp* *p* *ppp*

Vln. 2 *ppp* *p* *ppp*

Vla. *ppp* *p* *ppp*

Vlc. *pp* *mf* *pp* *pp* *mf* *pp* *sul pont.*

Cb. *pp* *mf* *pp* *pp* *mf* *pp* *sul A sul pont.*



217

Picc. *f* *ff* *ff*

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

B♭ Cl. *ff* *p* *ff* *p* *ff*

Bsn. *f* *ff* *ff*

Hn. *f* *f* *p* *ff*

C Tpt. *f* *f* *f* *pp*

Tbn. *f* *p* *ff*

Perc. 1 (xylophone) *ff* *p* *ff* *p* *ff* *p*

Perc. 2 (marimba) *ff* (bongos) *p* *f* *p* *f* (guiro) *f* (non dim.)

Hp.

Acc. *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *ff*

Cem.

B.

Vln. 1 *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *f* pizz.

Vln. 2 *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *f* pizz.

Vla. *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *f* pizz.

Vlc. ord. *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff*

Cb. ord. *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff*

223

Picc. *pp*

Ob.

B♭ Cl. *pp*

Bsn. *pp* *f* *pp*

223

Hn.

C Tpt. harmon mute *p* *mf* *p*

Tbn. harmon mute *p* *mf* *p*

223

Perc. 1 auto harp with mals *f* (Arpeggio on damped strings) *p*

Perc. 2

223

Hp. *f*

Acc. *ffp* *mf* *pp*

223

Cem. *ff*

223

B.

223

Vln. 1 arco *pp* *mp* *ppp*

Vln. 2 arco *pp* *mp* *ppp*

Vla. arco *pp* *mp* *ppp*

Vlc. *p* *f* *pp*

Cb. *pp* *f* *pp*

232 (play 5 times)

Picc. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp* *mp* *pp*

Hn. *pp* *mp* *pp*

C Tpt. (harmon mute) *pp* *mp* *pp*

Tbn. (harmon mute) *pp* *mp* *pp*

Perc. 1 (auto harp) (p) (with nails) *p*

Perc. 2 woodblock (medium size) *f* glockenspiel *p* *mf* *p* guiro *p* *f* l.v.

Hp. 232 (play 5 times) *f*

Acc. *pp* *mf* *pp* *mp* *pp* *mp*

Cem. *f*

B. Spoken (one destination on each repetition)

232	Oslo - 12:45
	Goteborg - 16:40
	Halmstad - 19:04
	Helsingborg - 20:04
	Malmö - 21:02

Vln. 1 232 (play 5 times) *f* *pizz.* *arco* *pp* *mp* *pp*

Vln. 2 *f* *pizz.* *arco* *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vcl. *f* *pp* *pp* *mp* *pp*

Cb. *pp* *mp* *pp*



241 (play 6 times)

Picc. *f* *pp*

Ob. *f* *pp*

B♭ Cl. *f* *pp*

Bsn. *f* *pp* *pp* *p*

Hn. *p* *mp* *pp*

C Tpt. (harmon mute) *p* *mp* *pp* *p* *mp*

Tbn. open *f* *pp*

Perc. 1 *mp* *mp* Triangle *ppp*

Perc. 2 woodblock *f* *f* *ff* Triangle *pp* l.v. *p*

Hp. *f* *f* *ff* l.v.

Acc. *p* *mf* *p* *f* *pp* *mf* *pp*

Cem. *f* *p*

B. 241 Sassnitz - 01:58
Stralsund - 02:49
Züssow - 03:28
Pasewalk - 04:08
Prenzlau - 04:33
Berlin - 06:04 *p* *mp*
Le - ben und ge - nies - sen.

Vln. 1 241 (play 6 times) *f* *f* *ff* arco *pp* *p* *pp* sul pont.

Vln. 2 *f* *f* *ff* arco *pp* *p* *pp* sul pont.

Vla. col legno jété *mp* arco *pp* *p* *pp* sul pont.

Vlc. col legno jété *mp* arco *ppp* *p* *ppp* sul pont. ord. *p* *mf*

Cb. *p* *mf* *ppp* *p* *ppp* *pp* *pp* pizz. *mf*

247

Picc. *ppp* *pp*

Ob. *ppp* *pp* *p* *f* *p* *f*

B♭ Cl. *ppp* *p* *f* *p* *f*

Bsn. *pp* *pp* *p* *pp* *p* *f* *p* *f*

Hn. (stopped) *p* *f*

C Tpt. (harmon mute) *p* *mp* *p* *f* open *pp*

Tbn. harmon mute *p* *f* open *pp*

Perc. 1 (triangle) *p* snare drum (snare off) rimshot *f* *f*

Perc. 2 bongos *p* *f* log drum *p* *f* *p* *f*

Hp.

Acc. *mp* *f* *p* *f* *p* (bellow shake) *pp*

Cem.

B. *p* *mp* *mf* *mf* (Spoken) Ber - lin in drei Stun - den Nach al - ter Re - zep - tur von der...

Vln. 1 *ppp* *p* *pp* *p* *f* *ord.* *pizz.* *ff*

Vln. 2 *ppp* *p* *pp* *p* *f* *ord.* *pizz.* *ff*

Vla. *ppp* *p* *pp* *p* *f* *ord.* *pizz.* *ff*

Vlc. *p* *p* *mf* *p* *f* *ord.* *pizz.* *ff*

Cb. (pizz.) *mp* *f* arco *mp* *f*

253

Picc. *f* *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *p mp p p*

253

Hn. *pp ff*

C Tpt. *f p mp p p*
straight mute

Tbn. *f p mp p p*
harmon mute

253

Perc. 1 *p < mf > p f p*
auto harp with nails

Perc. 2 *p ff*
marimba sand paper

253

Hp. *pp ff mp mp*

Acc. *ff pp < f pp < f pp < mf pp < mp*

Cem. *ff*

253

B. *p p*
Two square me-ters of piz - za in Mu - nich
Ta me

253

Vln. 1 *f pp*
arco

Vln. 2 *f pp mf*
arco sul tasto

Vla. *f pp*
arco

Vlc. *f pp mf*
arco sul tasto

Cb. *f pp*

260

Picc. *pp* *ppp* *pp*

Ob. *ppp* *pp*

B♭ Cl. *ppp* *ppp*

Bsn. *mp* *p* *ppp*

260

Hn. *pp*

C Tpt. (straight mute) *mp* *p* *ppp*

Tbn. (harmon mute) *mp* *p* *pp* [+o+o]

260

Perc. 1 (snare drum [snare off]) *pp* *mp* *pp* bell tree l.v.

Perc. 2 (sand paper) *p* *p* *f* *p*

260

Hp. *mp* *pp*

260

Acc. *pp < p* *pp < p* *pp < p* *pp < f* *pp < mf* *pp < mp*

260

Cem. *f* *p* *p* *p* *pp*

260

B. te te me au

260

Vln. 1 *mp* *pp*

Vln. 2 *pp* *ord.* *mp* *pp* *pp* sul pont.

Vla. *mp* *pp* *pp* sul pont.

Vlc. *pp* *ord.* *mp* *pp* *pp* sul pont.

Cb. *mp* *p*



266

Picc. *ppp*

Ob. *ppp* *pp*

B♭ Cl. *p* *ppp*

Bsn. *p* *ppp* *ppp* *pp* *ppp*

266

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

C Tpt. *p* *ppp* *ppp* *pp* *ppp*

Tbn. *p* *pp* *mf* *pp* *mf*

266

Perc. 1 *p* *f* *p* *p* *f*

Perc. 2 *p* *mp* *p* *mp*

266

Hp.

Acc. *pp*

Cem. *p*

266 *mp*

B. *mp*

266 *pp* *mp* *ppp* *ppp* *ppp* *ppp*

Vln. 1 *pp* *mp* *ppp* *ppp* *ord.*

Vln. 2 *mp* *ppp* *ppp* *ppp* *ord.*

Vla. *mp* *ppp* *ppp* *ppp* *ord.*

Vlc. *mp* *pp* *ppp* *ppp* *ord.*

Cb. *pp* *pizz.* *mf* *p* *mf*

sul pont.

auto harp with nails

glockenspiel

ord.

pizz.



273 $\text{♩} = 80$ (play 5 times)

Picc. mf pp f pp

Ob. p f pp

B♭ Cl. p pp p

Bsn. mp pp f pp

Hn. pp mf mf mf mf pp fp

C Tpt. (harmon mute) mp p (valve trem.) pp

Tbn. pp mf pp mf pp mf pp mf pp fp

Perc. 1 (auto harp) p with plectrum p p p p p p p p

Perc. 2 guiro p woodblock f

Hp. f

Acc. mf pp mf

Cem. p f f

B. $\text{♩} = 80$ (play 5 times)

Leipzig Hbf - 14:05
 Naumburg (Saale) - 14:51
 Jena (Paradies) - 15:18
 Nürnberg Hbf - 17:25
 München Hbf - 18:40

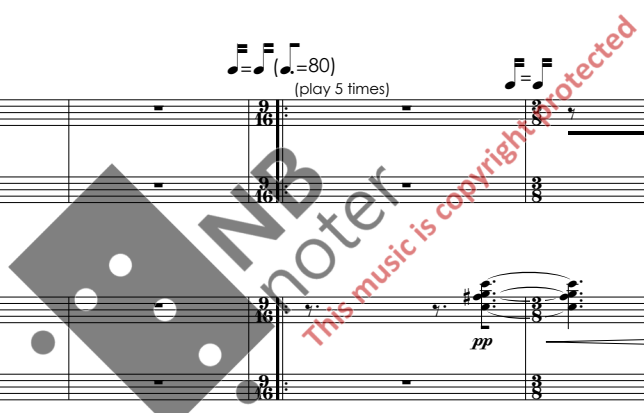
Vln. 1 pizz. mf p f (pizz.) f

Vln. 2 pizz. mf p f (pizz.) f

Vla. arco mp pp f

Vcl. pizz. mf p arco f

Cb. p arco mp f



280 (play 4 times)

Picc. *mf* *pp*

Ob. *p*

B♭ Cl. *ppp* *p*

Bsn. *mp* *pp* *ppp*

Hn. (play 4 times) *mf* *ppp* mute

C Tpt. *mp* *pp* *ppp*

Tbn. (+) *mp* *pp* *mf* *pp* *ppp*

Perc. 1 (play 4 times) *p* (with plectrum) *p* with finger *pp* I.V. (gradually damp)

Perc. 2 *mf* *p* *f* *p*

Hp. (play 4 times) *f* *p*

Acc. *mf* *pp* *f* *pp*

Cem. *f* *f* *p*

B. München Ost - 19:45
Kufstein - 20:35
Jenbach - 20:59
Innsbruck Hbf - 21:20

mp Gu - te Nacht o

Vln. 1 (play 4 times) *p* (pizz.) *f* arco *pp* *mp*

Vln. 2 (play 4 times) *p* (pizz.) *f* arco *pp* *mp*

Vla. *p* *mp* *pp* *mp*

Vlc. *p* *mp* *pp* *mp*

Cb. *p* *mp* *pp* *mp*

287

Picc. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *fp* >

Hn. 287 (mute) *fp* >

C Tpt. (harmon mute) *pp* *mp* *pp*

Tbn. (harmon mute) *fp* >

Perc. 1 287 (auto harp) *f* sand paper *p*

Perc. 2 *mp* crotales

Hp. 287

Acc. *pp* *mp* *pp*

Cem. *p*

B. 287 We - - - sen.

(Strings: Move bow from sul tasto to sul pont.
No regular up or down bow.)

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *ppp* *p*

Vcl. *f* *p*

Cb. *f* *p*



296 Picc. *ppp* *f* *p* Attacca
Ob. *ppp* *f* *pp* Attacca
B♭ Cl. *ppp* *f* *p* Attacca
Bsn. *fp* Remove reed *f* *pp* Insert reed Attacca

296 Hn. *fp* mute out *f* Attacca
C Tpt. *pp* *mp* *pp* *f* *p* Attacca
Tbn. *fp* *f* *p* Attacca

296 Perc. 1 *f* *p* [tam-tam (large)] *p* *mp* (Lv.) Attacca
Perc. 2 *mp* *mf* (Lv.) Attacca

296 Hp. Attacca
Acc. *pp* *mp* *pp* *pp* *f* Attacca
Cem. *p* Attacca

296 B. Attacca

296 Vln. 1 *f* *p* arco ord. sul D *p* *f* Attacca
Vln. 2 *f* *p* arco ord. sul G *p* *f* Attacca
Vla. *f* *p* arco ord. *p* *f* Attacca
Vlc. *f* *p* arco ord. *p* *f* Attacca
Cb. *f* *p* arco ord. sul A *p* *f* Attacca

4. "...an der Grenze nicht lange warten" I

304 ♩ = 52

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1 (l.v.) (damp tam-tam) ⊕

tubular bells rubber mallets l.v.

pp p

Perc. 2 (l.v.) (damp crotales) ⊕

sleigh bells

ppp pp

Hp.

Acc.

8va

pp p

Cem.

B.

304 ♩ = 52 con sord.

Vln. 1 ppp p ppp p ppp

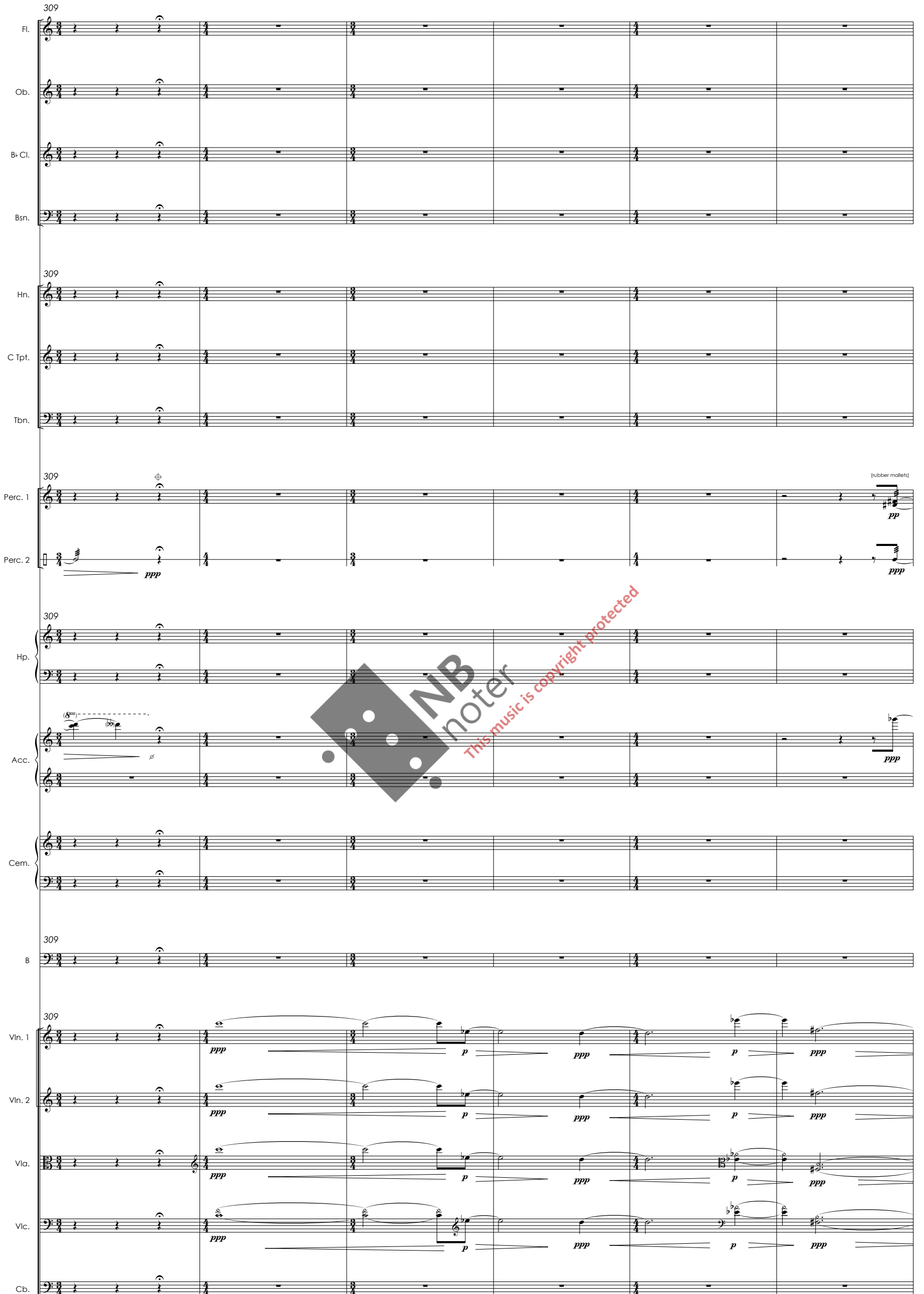
Vln. 2 con sord. ppp p ppp p ppp

Vla. con sord. ppp p ppp p ppp

Vlc. con sord. ppp p ppp p ppp

Cb.





309

Fl.

Ob.

B♭ Cl.

Bsn.

309

Hn.

C Tpt.

Tbn.

309

Perc. 1 (rubber mallets) *ppp*

Perc. 2 *ppp*

309

Hp.

Acc. (8va) *ppp*

Cem.

309

B.

309

Vln. 1 *ppp*, *p*, *ppp*, *p*, *ppp*

Vln. 2 *ppp*, *p*, *ppp*, *p*, *ppp*

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

Vlc. *ppp*, *p*, *ppp*, *p*, *ppp*

Cb.

315

Fl.

Ob.

B♭ Cl.

Bsn.

315

Hn.

C Tpt.

Tbn.

315

Perc. 1 (tubular bells) (rubber mallets) l.v. p pp p l.v. p

Perc. 2 (sleigh bells) ppp ppp ppp ppp ppp

315

Hp. δ^{gr} mp

315

Acc. p mp pp p

315

Cem. (non arpeggio) mf

315

B.

315

Vln. 1 sul pont. pppp mp ord. p mp (ord.)

Vln. 2 sul pont. pppp mp ord. p mp (ord.)

Vla. sul pont. pppp mp ord. p mp (ord.)

Vcl. sul pont. pppp mp ord. p mp (ord.)

Cb.

4. "...an der Grenze nicht lange warten" I

320 *poco accel.*.....

Fl.

Ob.

B♭ Cl.

Bsn.

320 *poco accel.*.....

Hn.

C Tpt.

Tbn.

320 *poco accel.*.....

Perc. 1 [tubular bells]
[rubber mallets] *ppp* *p* *ppp* l.v.

Perc. 2

320 *poco accel.*.....

Hp. *p*

Acc.

320 *poco accel.*.....

Cem. Lute stop if available *mf*

320 *poco accel.*.....

B (Spoken) Mostar, 24.07.08: Hoffentlich mussten Sie an der Grenze nicht lange warten.

320 *poco accel.*.....

Vln. 1 *p* *sub. ppp*

Vln. 2 *p* *sub. ppp*

Vla. *p* *sub. ppp*

Vlc. *p* *sub. ppp*

Cb.

4. "...an der Grenze nicht lange warten" I

325 ♩ = 66

Fl. *mp* *pp*

Ob. *p* *mf* *p* *mp* *mf* *mf* bell-like

B♭ Cl. *p* *mf* *mp* *mp* *mp* *mp* bell-like

Bsn. *mp* *pp*

Hr. *mf* *mf* *mf* *mp* *mp* bell-like

C Tpt. (harmon mute) *pp* *mf* *pp*

Tbn. (harmon mute) *pp* *mf* *pp*

Perc. 1 (tubular bells) tubular bell hammer *mp* sim.

Perc. 2 (glockenspiel) medium mallets *mp* sim.

Hp. *mp*

Acc. *mp* *ppp*

Cem. Registration ad lib.

B. *mp* *ppp*

Vln. 1 *mp* *ppp*

Vln. 2 *mp* *ppp* senza sord. sul tasto

Vla. *mp* *ppp* senza sord. sul tasto

Vlc. *mp* *ppp*

Cb. *mp* *ppp*



4. "...an der Grenze nicht lange warten" I

330

Fl. *ppp* *pp* *ppp*

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

B♭ Cl. *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Bsn. *ppp* *pp* *ppp*

Hn. *mp* *mp* *mp* *mp* *mp* *mp* *mp*

C Tpt. *pp* *mf* *pp*

Tbn. *pp* *mf* *pp*

Perc. 1

Perc. 2

Hp. *Vco* *Vco* *Vco* *Vco* *Vco* *Vco* *Vco*

Acc. *ppp* *p* *ppp*

Cem.

330 Spoken (exact coordination between baritone and ensemble is of no importance)

B Nochtal: An der Ampel die Strasse überqueren. Links ist eine Bäckerei, gleich nach dieser Links abbiegen. Sie sind dann schon in unserer Strasse Mladena Balorde.

330

Vln. 1 *ppp* *pp* *ppp*
senza sord.
sul tasto → *sul pont.* → *sul tasto*
(non trem.)

Vln. 2 *pp* *ppp*
sul tasto → *sul pont.* → *sul tasto*
(non trem.)

Vla. *pp* *ppp*
sul tasto → *sul pont.* → *sul tasto*
(non trem.)

Vlc. *ppp* *pp* *ppp*
senza sord.
sul tasto → *sul pont.* → *sul tasto*
(non trem.)

Cb. *pp* *p* *ppp*
sul pont.
sul E → *sul A*
(non trem.)
sul tasto

4. "...an der Grenze nicht lange warten" I

336

Fl. *mp* bell-like

Ob. *mf*

B. Cl. *mp*

Bsn. *mp* bell-like

336

Hn. *mp*

C Tpt. (harmon mute) *mf* bell-like

Tbn. (harmon mute) *mf* bell-like

336

Perc. 1 [tubular bells]

Perc. 2 [glockenspiel]

336

Hp.

Acc. *mp*

Cem.

336

B. *Rechts wird eine kleine Moschee sein. Gehen Sie unten gerade aus ca. dreihundert Metern.*

336

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vlc. *ppp*

Cb. *ppp*

342

Fl. *mp*

Ob. *mf*

B♭ Cl. *mp*

Bsn. *mp*

342

Hn. *mp*

C Tpt. *mf*

Tbn. *mf*

342

Perc. 1

Perc. 2

342

Hp. *ppp*

Acc. *ppp*

Cem.

342

B. $\frac{3}{8}$ $\frac{4}{4}$
[Gleich nach einem Supermarkt (orange-pink Farbe) ist unser Schild "Omer Lakise Rooms, nr. 21 A"]

342

Vln. 1 *mp* *pp*

Vln. 2 *mp*

Vla. *mp* *pp*

Vlc. *mf* solo

Cb. *pp* sul pont. sul E sul A



4. "...an der Grenze nicht lange warten" I

Musical score for measures 347-356, featuring various orchestral instruments:

- Fl.**: *mp* dynamics.
- Ob.**: *mf* dynamics.
- B. Cl.**: *mp* dynamics.
- Bsn.**: *mp* dynamics.
- Hn.**: *mp* dynamics.
- C Tpt.**: *mf* dynamics, (harmon mute).
- Tbn.**: *mf* dynamics, (harmon mute).
- Perc. 1**: *mp* dynamics, [tubular bells].
- Perc. 2**: *mp* dynamics, [glockenspiel].
- Hp.**: *mp* dynamics.
- Acc.**: *ppp* to *mp* dynamics.
- Cem.**: *pp* to *mf* dynamics.
- B.**: *pp* to *mf* dynamics, includes vocal-like notes "aaa".
- Vln. 1**: *mf* dynamics, sul E, sul A, (arco), (left hand pizz.).
- Vln. 2**: *pp* to *mf* dynamics, sul A, sul D, (arco).
- Vla.**: *mf* dynamics, pizz.
- Vlc.**: *pp* to *mf* dynamics.
- Cb.**: *p* to *mp* dynamics, pizz.

352

Fl. *mp*

Ob. *mf*

B♭ Cl. *mp*

Bsn. *mp*

352

Hr. *mp*

C Tpt. *mf*

Tbn. *mf*

352

Perc. 1

Perc. 2

352

Hp.

Acc.

Cem.

352

B. *aaa*

352

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf*

Vcl. *mf* *pp* *mp* *pp*

Cb. (pizz.)

357

Fl. *mp*

Ob. *mf*

B. Cl. *mp*

Bsn. *mp*

357

Hn. *mp*

C Tpt. (harmon mute) *mf*

Tbn. (harmon mute) *mf*

357 [tubular bells]

Perc. 1

357 [glockenspiel]

Perc. 2

357

Hp.

Acc.

Cem.

357

B. *pp*
aaa

357

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

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

Cb. (pizz.)

362

Fl. *mp*

Ob. *mf*

B♭ Cl. *mp*

Bsn. *mp*

362

Hr. *mp*

C Tpt. *mf*

Tbn. *mf*

362

Perc. 1 rubber mallets *ppp* *pp*

Perc. 2 rubber mallets *ppp* *pp*

362

Hp. *mp* *pp*

Acc. *ppp*

Cem.

362

B. *mp* *pp*

Ich werde auf Sie vor dem Eingang warten. Grüss, Elma.

362

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp* *pp*

Vlc. *mp* *pp*

Cb. (pizz.)

4. "...an der Grenze nicht lange warten" I

367 ♩ = 52

The score consists of the following parts and their dynamic markings:

- Fl.**: p , mf
- Ob.**: mp
- B. Cl.**: mp
- Bsn.**: ppp , p
- Hn.**: p , mf
- C Tpt.**: pp , mp (with "cup mute" instruction)
- Tbn.**: pp , mp (with "cup mute" instruction)
- Perc. 1**: (tubular bells) ppp , mp , mf (with "tubular bell hammer" instruction)
- Perc. 2**: (glockenspiel) ppp ; (gran cassa) ppp , pp
- Hp.**: p , mp , mf
- Acc.**: ppp , mp (with 8^{va} instruction)
- Cem.**: mf
- B.**: pp , mf (with "mmm (con bocca chiusa)" instruction)
- Vln. 1**: ppp , p , ppp , p , ppp (with "con sord." instruction)
- Vln. 2**: ppp , p , ppp , p , ppp (with "con sord." instruction)
- Vla.**: ppp , p , ppp , p , ppp (with "arco con sord." instruction)
- Vlc.**: ppp , p , ppp , p , ppp (with "con sord." instruction)
- Cb.**: (pizz.) mp , sul A mf , sul G mf

372

Fl.

Ob.

B♭ Cl.

Bsn.

372

Hn.

C Tpt.

Tbn.

372

rubber mallets

Perc. 1

Perc. 2

372

Hp.

372

Acc.

Cem.

372

B

372

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mp

ppp

p

pp

ppp

pp

ppp

p

ppp

p

ppp

p

ppp

p

ppp

p

ppp

p

ppp

p

4. "...an der Grenze nicht lange warten" I

377

Fl. *p* *mf* *mp* *p* change to piccolo

Ob. *mp* *mp* *p*

B♭ Cl. *mp* *mf* *p*

Bsn. *ppp* *p* *ppp*

377

Hn. *p* *mf* *mp*

C Tpt. (cup mute) *pp* *mp* *pp*

Tbn. (cup mute) *pp* *mp* *pp*

377

Perc. 1 [tubular bells] tubular bell hammer *p* *mf* *mp* *pp* rubber mallets *p* *ppp*

Perc. 2 [gran cassa] *ppp* *pp* *ppp*

377

Hp. *p* *mp* *mf* *mp* *p*

Acc. *pp* *mp* *ppp* *ppp* (non cresc.) loco

377

Cem. *mf*

377

B. *pp* *mp* *pp*

mmm (con bocca chiusa)

377

Vln. 1 *mp* *p* *mp* *p* sub. *ppp*

Vln. 2 *mp* *p* *mp* *p* sub. *ppp*

Vla. *mp* *p* *mp* *p* sub. *ppp*

Vlc. *mp* *p* *mp* *p* sub. *ppp*

Cb. (pizz.) *mp* *mf* *mp* sul A sul C

382

Fl.

Ob.

B♭ Cl.

Bsn.

382

Hn.

C Tpt.

Tbn.

382 tubular bell hammer

Perc. 1 *p*

382 [tam-tam (large)] *mp*

Perc. 2 *mp*

382

Hp. *p*

Acc.

Cem.

382 *pp*

B. *pp*

mmm
(con bocca chiusa)

382

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

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5. Oslo-Istanbul II

385 $\text{♩} = 120$

Picc.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Acc.

Cem.

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

sand paper

p

f

glockenspiel

p

mf

sand paper

p

f

glockenspiel

p

mf

glockenspiel

ppp

mp

mf

mf

mp

ppp

ppp

sul A

ppp

mp

(left hand pizz.)

senza sord.

mf

mp

(left hand pizz.)

senza sord.

mf

mp

senza sord.

ppp

mp

senza sord.

ppp

mp

sul A

ppp

mp

392

Picc. *pp* Piccolo

Ob. *mf*

B♭ Cl.

Bsn. *p* sand paper *f* *p*

Hn. *f* *p*

C Tpt. *mp*

Tbn.

Perc. 1 *pp* xylophone

Perc. 2 *mp* *p* log drum *p* *f*

Hp. *mf*

Acc. *mp* *mf* *pp*

Cem. *f*

B.

Vln. 1 *mf* *mp* col legno batt. *f* *p*

Vln. 2 *mf* *mp* *mp*

Vla. *f* col legno batt. *p*

Vlc. *f* col legno batt. *p*

Cb. *f* col legno batt. *p*

399

Picc. *ff* *ff* *ffp*

Ob. *ff* *ffp*

B♭ Cl. *ff* *ffp*

Bsn. *ff* *p*

Hn. *f* *p* *f* *fp*

C Tpt. *f* *f* *p* *f* *fp*

Tbn. *f* *f* *p* *f* *fp*

Perc. 1 [xylophone] *ff* *ff*

Perc. 2 [marimba] *ff* *p* *ff*

Hp. *ff* *ff*

Acc. *ff* *p*

Cem. *ff* *ff*

B. *ff* *ff*

Vln. 1 *arco* *ff* *non dim.*


Vln. 2 *arco* *ff* *non dim.*

Vla. *arco* *ff* *non dim.*

Vlc. *arco* *ff* *non dim.*

Cb. *arco* *ff* *non dim.*

D: C1 B1 / E: F# G# A1



404

Picc. *fff* *ppp* *pp*

Ob. *fff* *ppp* *pp* *ppp*

B♭ Cl. *fff* *ppp* *pp* *ppp*

Bsn. *ppp* *pp* *ppp*

Hn. *ffp* *ppp*

C Tpt. *ffp* *ppp*

Tbn. *ffp* *ppp*

Perc. 1 triangle *pp* l.v. *p*

Perc. 2 sand paper *p* *f* *p*

Hp.

Acc. *ff* *pp* *mp* *pp*

Cem.

B.

Vln. 1 *p* *mp* *pp*

Vln. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vlc. *p* *mp* *pp*

Cb. *p* *mp* *p*

411 $\text{♩} = \text{♩} (=120)$
(play 5 times)

Picc. *pp* *mp*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p* *mf* (stopped) *pp* *mp*

C Tpt. *p* *mf* *pp* *mp*

Tbn. *p* *mf* *pp* *mp*

Perc. 1 *mf* (auto harp with plectrum)

Perc. 2 (sand paper) *p* *mf* *p* (log drum) (sand paper) *f*

Hp. *f*

Acc. *p* *p* *ppp*

Cem. *f*

B. *Ötztal - 09:03*
Landeck-Zams - 09:27
St. Anton am Arlberg - 09:51
Bludenz - 10:28
Feldkirch - 10:40

Vln. 1 *pizz.* *p* *f* *arco sul pont.* *ppp* *p*

Vln. 2 *pizz.* *p* *f* *arco sul pont.* *ppp* *p*

Vla. *pizz.* *p* *f* *arco sul pont.* *ppp* *p*

Vlc. *col legno jeté* *mp* *mp* *mf*

Cb. *col legno jeté* *mp* *mp* *mf*

417 (play 4 times) $\text{♩} = \text{♩} = 120$

Picc. *pp* *p* *p* *pp*

Ob. *p* *p* *pp*

B♭ Cl. *p* *p* *pp*

Bsn. *f* *f*

Handwritten: sand paper

Hr. *pp* *f* *f*

C Tpt. *pp* *p* *mf* *mf* *pp*

Tbn. *pp* *p* *mf* *mf* *pp*

Perc. 1 (play 4 times) *mf* *mf*

Perc. 2 *p* *f* *f* *p*

Handwritten: log drum

Hp. *f*

Acc. *pp* *p* *p*

Cem. *f*

B. Vaduz - 11:24
Sargans - 14:43
Andermatt - 19:48
Göschenen - 20:03

mf Bel - lin - zo

Vln. 1 *ppp* *f* *mf* *mp*

Vln. 2 *ppp* *f* *mf* *mp*

Vla. *ppp* *f* *mf* *mp*

Vlc. *p* *mp* *mp* *fp*

Cb. *p* *mp* *mp* *fp*

Handwritten: (col legno) (jeté)

Handwritten: pizz. arco

424

Picc. *pp*

Ob. *pp*

B. Cl. *pp*

Bsn. [sand paper] *f*

424

Hn.

C Tpt. (harmon mute) *pp*

Tbn. (harmon mute) (+o+o) *pp* *mp* *pp*

424

Perc. 1 triangle *pp* *mf* l.v.

Perc. 2 glockenspiel *mf* l.v.

424

Hp. *mf*

Acc. *pp* *p* *pp*

Cem. *p*

424

B. *p* Chi - nuo - le vin -

424

Vln. 1 *pp* *p* *pp* sul pont. *p* sul E col legno jeté

Vln. 2 *pp* *p* *pp* sul pont. *p* sul A col legno jeté

Vla. *pp* *p* *pp* sul pont. *p* sul D col legno jeté

Vlc. *pp* *mp* *pp* ord. *p* *f*

Cb. *mf* pizz.

431

Picc. -

Ob. -

B. Cl. *tr*
ppp *p* *ppp*

Bsn. *p* *f* *p* *p* *f*

431

Hn. *p*

C Tpt. *open*
p

Tbn. *[+o+o]*
pp *p* *pp* *pp* *mp*

431

Perc. 1 *sand paper*
p *f* *p* *p* *f* *p*

Perc. 2 *log drum*
pp *mp* *pp* *p*

431

Hp. *pp* *mp*

Acc. *p*

Cem. -

431

B
ce - re - semp - re? Chi - vuo - - - le vin - ce - re semp - re?

431

Vln. 1 *arco sul pont.* *pp* *p* *p* *col legno jeté sul E* *arco sul pont.* *pp* *p*

Vln. 2 *arco sul pont.* *pp* *p* *p* *col legno jeté sul A* *arco sul pont.* *pp* *p*

Vla. *arco sul pont.* *pp* *p* *p* *col legno jeté sul D* *arco sul pont.* *pp* *p*

Vlc. *tr*
pp *mp* *pp* *pp* *pp*

Cb. *sul E*
pp *mp* *pp* *pp*



444

Picc. *mp* *ppp* change to flute

Ob. *p* *ppp*

B♭ Cl. *ppp*

Bsn. *mp* *ppp*

Hn. *pp* *ppp*

C Tpt. *pp* *p* *ppp*

Tbn. *pp* *p* *ppp*

Perc. 1 bell tree *p* l.v.

Perc. 2 triangle *pp* *p*

Hp. *p*

Acc. (bellow shake) *mp* *pp* (bellow shake) *pp*

Cem. *mp*

B *mf* *p*
Kaj ist schwul

Vln. 1 *p* *ppp* sul pont.

Vln. 2 *p* *ppp* pizz. arco sul pont.

Vla. *p* *mp* *ppp* pizz. arco sul pont. *pp*

Vlc. *p* *mp* *pp* *ppp* pizz. *mp*

Cb. arco *f* *p* sul G *p*



456 $\text{♩} = 120$ (play 5 times) $\text{♩} = 180$ Flute p f p f f p

Ob. p f pp

B. Cl. p f pp

Bsn. p f pp

Hn. p (mute) f p f

C Tpt. p f p f

Tbn. p f p f

Perc. 1 f

Perc. 2 p woodblock f p f

Hp. f f

Acc. p

Cem. p

B. $\text{♩} = 120$ $\text{♩} = 180$
Como - 10:15
Milano Centrale - 15:05
Ruda - 20:30
Nova Gorica - 11:15
Bled Jezero - 13:10

Vln. 1 ord. p f p f p f

Vln. 2 ord. p f p f p f

Vla. $pizz.$ p f f p f p

Vlc. $pizz.$ p f f p f p

Cb. $pizz.$ p f f p f p

463 $\text{♩} = 120$ (play 5 times)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Acc.

Cem.

B

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Lubljana - 17:42
Divaca - 11:01
Pivka - 15:08
Rijeka - 17:25
Veli Losinj - 21:31

Zadar - 14:00

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469

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

Ob. *f* *pp* *f*

B♭ Cl. *f* *pp* *f*

Bsn. *ff* *ff*

469

Hn. *f* *pp* *f*

C Tpt. *f* *pp* *f*

Tbn. *f* *pp* *f*

469

Perc. 1 (X) (gradually damp) *f*

Perc. 2 (X) log drum *f*

469

Hp. *ff* *ff*

Acc. *f* *pp* *p* *f* dim.

Cem. *ff* *ff*

469

B Split - 15:43 Dubrovnic - 23:50

469

Vln. 1 *f* *p* *pp* *f*

Vln. 2 *f* *p* *pp* *f*

Vla. *f* *p* *pp* *f*

Vlc. *f* *p* *pp* *f* sul D

Cb. *ff* *p* *f* *p* *pp* *f* sul D

476 (Attacca)

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp* *mp* slap tongue

Bsn. *mp* sand paper

Hn. *pp* *mp* sand paper (Attacca)

C Tpt. *pp*

Tbn. *pp*

Perc. 1 Gmin (auto harp) l.v.

Perc. 2 (log drum) *pp*

Hp. *p* (Attacca)

Acc. *p*

Cem.

B. *p* (Attacca)

Vln. 1 *pp* (Attacca)

Vln. 2 *pp*

Vla. *p* pizz. *p*

Vcl. *pp* sul D pizz. *mp*

Cb. *pp* *mp* pizz. sul G

6. Possente spirito

Fl. 483
Ob.
B♭ Cl. *mp*
Bsn. *mp*

Hn. 483 *mp*
C Tpt. *ppp*
Tbn. *ppp*

Perc. 1 483
Perc. 2

Hp. 483 *p*

Acc. 483 a) 483 b) 483 c)
Cem. Lute stop if available
 [Cembalo part to be played in the style of Monteverdi's "L'Orfeo". The actual disposition of the chords is up to the performer to choose - the notated chords are only a suggestion.]
B 483 a) 483 b) 483 c)
 Pos - sen - te spir - - - to

Vln. 1 483 *pp*
Vln. 2 *pp*
Vla. *p* (pizz.)
Vlc. *p* pizz.
Cb. *p* pizz.

484
Fl. *ppp*
Ob. *pp* *p* *pp* *p*
B♭ Cl. *mp* *pp* *p* *pp* *p* *pp*
Bsn. *mp*
Hn. *mp*
C Tpt. cup mute *ppp*
 harmon mute [+o+c-]
Tbn. *ppp*
Perc. 1 484 bell tree *pp* *p* l.v.
 sleigh bells *ppp*
Hp. 484 *mp*
Acc. 484
Cem. *p*
Vln. 1 *pp*
Vln. 2 *pp*
Vla. (pizz.) *p* arco sul D
Vlc. (pizz.) *p* arco sul D
Cb. (pizz.) *p* arco sul D

Accordions, Cembalo and Baritone:
 Tacet bar 484-491
Accordions, Cembalo and Baritone:
 No coordination with the rest of the ensemble.

487

Fl. *ppp* *pp* *ppp*

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

B♭ Cl. *p* *pp* *p* (slap tongue) *mp*

Bsn. [sand paper]

Hr. [sand paper]

C Tpt. (cup mute) *pp* *ppp*

Tbn. (harmon mute) *ppp*

Perc. 1

Perc. 2 [sleigh bells] *pp* *ppp*

Hp. *p*

Acc.

Cem.

B

491 a)

[Lute stop if available]

491 a)

E for - mi - da - - -

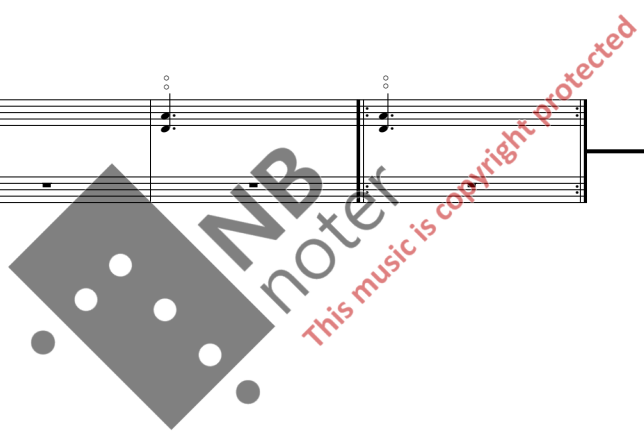
Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p* *pizz.* (*p*)

Vcl. *p* *pizz.* (*p*)

Cb. *p* *pizz.* (*p*)



492 **I** **II** **III** 494

Fl. *mp* *mp* *ppp* *pp* *p* *pp* *p*

Ob. *mp* *mp* *pp* *p* *pp* *p*

B♭ Cl. *mp* *mp* *mp* *pp* *p* *pp* *p* *pp*

Bsn. *mp* *mp* *mp*

Hn. *mp* *mp* *mp*

C Tpt. (cup mute) (valve trem.) *ppp* *pp*

Tbn. (harmon mute) [+c+o] *ppp* *pp*

Perc. 1 [bell tree] *pp* *p* l.v.

Perc. 2 [sleigh bells] *ppp*

Hp. *p* *p* *mp*

Acc. 492

Cemb. 492

B 492 bil nu - - - me

Vln. 1 *pp* *pp* *pp*

Vln. 2 *pp* *pp* *pp*

Vla. (pizz.) *p* *p* *p* arco *pp* *p* *pp*

Vlc. (pizz.) *p* *p* *pp* arco *pp* *p* *pp*

Cb. (pizz.) *p* *p* *pp* arco *pp* *p* *pp*

Accordion, Cembalo and Baritone:
Tacet bar 494-503

NB noter
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6. Possente spirito

497

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Acc.

Cem.

B

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

ppp *pp* *ppp*

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

pp *p* *pp* *pp* *pp* *mp*

[sand paper]

(slap tongue)

[sand paper]

(cup mute)

[+o+o]

triangle

lv.

503 a)

[Lute stop if available]

503 a)

sen - za cui

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

p *pp* *p* *pp* *mp* *pp* *p*

p

Musical score for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, and Harp.

Measures 504, 505 (I, II), and 506.

Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Harp parts are shown with dynamics such as *mp*, *ppp*, and *pp*. The Harp part includes instructions for '(cup mute)', '(harmon mute)', and '(+o+o)'. Percussion parts include 'bell tree' and 'sleigh bells'.

Accordions (Acc.) and Piano (Cem.) parts.

Measures 504, 505 a), and 505 b).

The Piano part includes the lyrics: 'far pas - sag - gio à l'al - tra ri - va'.

Cembalo and Baritone:
Tacet bar 506-513
Accordion: Enter on conductors cue

Musical score for Violins, Viola, Violoncello, and Contrabass.

Measures 504, 505 (I, II), and 506.

Violins and Viola parts are marked with *pp*. Violoncello and Contrabass parts are marked with *p*. The Viola part includes instructions for 'arco sul D' and '(pizz.)'.

6. Possente spirito

509

Fl. *mp* *mp* *ppp* change to piccolo

Ob. *pp* *p*

B♭ Cl. *mp* *pp* *p* *pp*

Bsn. [sand paper]

Hn. [sand paper]

C Tpt. (cup mute)

Tbn. [+o+o] *p* *ppp*

Perc. 1 [sand paper] *f*

Perc. 2 [sleigh bells] *pp* [guro] *p*

Hp. 509 *p* *mp* gliss. with plectrum on stopped strings

Acc. 513 a) 513 b) *mp*

Cem. [Lute stop if available] *mp*

B 513 a) 513 b) Al - - - ma da

Vln. 1 509 *ppp* *p* *ppp* sul pont. pizz. behind the bridge *mp*

Vln. 2 *ppp* *p* *ppp* sul pont. pizz behind the bridge *mp*

Vla. (6th) *ppp* *p* *ppp* sul pont. col legno jété behind the bridge *mf*

Vlc. *ppp* *p* *ppp* sul pont. Vertical bowing *f*

Cb. *ppp* *p* *ppp* sul pont. Vertical bowing *f*

The score is divided into two systems, I and II, indicated by circled Roman numerals. System I covers measures 513 c) to 514 b), and System II covers measures 514 c) to 514 d). The instruments and their parts are:

- Picc.**: Piccolo, marked "Piccolo air sound" and "f".
- Ob.**: Oboe, marked "f".
- B♭ Cl.**: Bass Clarinet, marked "pp".
- Bsn.**: Bassoon, marked "pp".
- Hn.**: Horn, marked "p".
- C Tpt.**: Cornet Trumpet, marked "air sound" and "f".
- Tbn.**: Trombone, marked "ppp" and "(harmon mute) [+o+c]".
- Perc. 1** and **Perc. 2**: Percussion, marked "f" and "p".
- Hp.**: Harp, marked "p < mp".
- Acc.**: Accordion, with chords for measures 513 c), 513 d), 514 a), 514 b), 514 c), and 514 d).
- Cem.**: Celesta, with chords for measures 513 c), 513 d), 514 a), 514 b), 514 c), and 514 d).
- B.**: Bassoon (Vocal line), with lyrics: "cor - po - sciol - ta in van - pre - su - me".
- Vln. 1** and **Vln. 2**: Violins, marked "(pizz.)" and "mp".
- Vla.**: Viola, marked "mf".
- Vlc.**: Violoncello, marked "f".
- Cb.**: Contrabasso, marked "f".

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6. Possente spirito

516 (air sound) **III** *molto rit.*

Picc. *pp* *tr*

Ob. *p* *pp*

B♭ Cl. *mp* *pp* *mp* *pp*

Bsn. *p* *pp*

Hr. *mf* *pp* *p* *mf* *pp* *pp* *mp* *pp*

C Tpt. (air sound) (cup mute) *p* *pp*

Tbn. (harmon mute) [+o+] *mp* *pp*

Perc. 1 (auto harp) **III** (auto harp with nails) *mf* *p* *Dmaj*

Perc. 2 (guiro) (log drum) *mp* *pp* *mp* *pp*

Hp. *p* *mp* *mf* *mp* *p* *8va* *8va*

Acc. **III** 517 *pp* *mp* *pp*

Cem.

B **III** 517 *molto rit.*

Vln. 1 516 **III** *arco* *tr* *pp* *pp* *pp* *ppp* *ord.*

Vln. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vcl. *f* *arco ord. sul D* *p* *sul G/C* *ppp*

Cb. *f* *arco ord. sul D* *p* *ppp*

6. Possente spirito

522 $\text{♩} = 66$

Picc. $\text{♩} = 66$

Ob. $\text{♩} = 66$

B♭ Cl. $\text{♩} = 66$

Bsn. $\text{♩} = 66$
ppp pp

522 $\text{♩} = 66$

Hn. $\text{♩} = 66$
pp p

C Tpt. $\text{♩} = 66$

Tbn. $\text{♩} = 66$

522 $\text{♩} = 66$

Perc. 1 $\text{♩} = 66$
[tubular bells]
tubular bell hammer
p

Perc. 2 $\text{♩} = 66$
[glockenspiel]
[crotales]
p

522 $\text{♩} = 66$

Hp. $\text{♩} = 66$
p

Acc. mp

522 [Lute stop if available] $\text{♩} = 66$

Cem. mp
(In the style of Monteverdi's "L'Orfeo".)

522 $\text{♩} = 66$

B $\text{♩} = 66$
A lei - - - - - vol - - - - - t'hò il - - - - - cam - - - - - min

522 $\text{♩} = 66$

Vln. 1 ppp

Vln. 2 ppp

Vla. ppp

Vlc. ppp

Cb. ppp

6. Possente spirito

526

Picc. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *ppp*

Hn. *pp*

C Tpt. (cup mute) *ppp* *pp* *ppp*

Tbn. *ppp* *pp* *ppp*

Perc. 1 (tubular bells)

Perc. 2 (glockenspiel) (crotales)

Hp. *pp* *mp* *p*

Acc. *pp* *mp*

Cem. (Lute stop if available) *mp*

B. per l'a - - - er cie -

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *p*

Cb. *ppp* *pp* *ppp* sul D sul pont.

6. Possente spirito

532 $\text{♩} = 66$

Picc. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *ppp* *pp* *ppp*

Hn. *pp* *p* *pp* *pp* *p* *pp*

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

Tbn. *ppp* *pp* *ppp*

Perc. 1 *p*

Perc. 2 *p* [glockenspiel] [crotales]

Hp. *p* *pp* *mp* *p* *pp*

Acc. *pp*

Cem.

B. *co.*

Vln. 1 *ppp* *pp*

Vln. 2 *ppp* *pp*

Vla. *ppp* *pp*

Vlc. *ppp* *p*

Cb. *ppp* *pp* *ppp* sul pont.

6. Possente spirito

538 $\text{♩} = 66$

Picc. *p* *mf* *p* *mf*

Ob. *ppp* *p* *ppp* *mp*

B♭ Cl. *ppp*

Bsn. *ppp* *pp* *ppp*

Hn. *pp* *p* *pp*

C Tpt. (cup mute) *ppp*

Tbn. (cup mute) *ppp*

Perc. 1 $\text{♩} = 66$ [tubular bells] *p*

Perc. 2 [glockenspiel] *p* [crotales]

Hp. $\text{♩} = 66$ *p*

Acc. *mp* *p*

Cem. [Lute stop if available] *mp*

B. $\text{♩} = 66$
A l'in - fer - no non già ch'o - vun - que stas - si

Vln. 1 *ppp* *pp*

Vln. 2 *ppp* *pp*

Vla. *ppp* *pp*

Vlc. *ppp* *pp*

Cb. *p*

6. Possente spirito

544 *change to flute* $\text{♩} = 66$

Picc. *ppp*

Ob. *ppp*

B♭ Cl. *pp* *ppp* *pp* *mp*

Bsn. *pp* *mp*

Hn. *pp*

C Tpt. *pp* *ppp* *pp* *mp*

Tbn. *pp* *ppp*

Perc. 1 *p*

Perc. 2 [crotales]

Hp. $\text{♩} = 66$

Acc. *mf* *mf*

Cem. *mf* $\frac{5}{4}$ $\frac{3}{4}$

B *tan* - - - - - ta - bel - lez - za -

Vln. 1 $\text{♩} = 66$

Vln. 2

Vla. *pp* *p* *pp* *con sord. sul tasto tr*

Vlc.

Cb. *mp* *mp*

6. Possente spirito

550 *poco a poco rit.*

Fl. *ppp* *pp* *ppp* *ppp*

Ob. *pp* *pp*

B♭ Cl. *pp* *mp* *pp*

Bsn. *pp*

550 *poco a poco rit.*

Hn. *p* *pp*

C Tpt. (cup mute) *pp* *pp* *pp* *pp*

Tbn. *pp* *mp* *pp* *pp*

550 *poco a poco rit.*

Perc. 1 (tubular bells)

Perc. 2 (glockenspiel)

550 *poco a poco rit.*

Hp. *p*

Acc. *p* *mp* *sf*

550 (Lute stop if available)

550 *poco a poco rit.*

B *ppp* *tr* (trillo) *mp* *pp*

il pa - ra - di - so ha - se - (seco)

550 *poco a poco rit.*

Vln. 1 con sord. *pp* *mp* *pp*

Vln. 2 con sord. *pp* *mp* *pp*

Vla. (con sord.) *pp* *mp* *pp*

Vlc. con sord. *pp* *mp* *pp*

Cb. *pp* *p* *pp* *pp*

555 (rit.)-----

Fl. *pp* *ppp* *pp* *ppp* Attacca

Ob. *p* *ppp*

B♭ Cl. *mp* *pp* *ppp*

Bsn. *ppp*

555 (rit.)-----

Hn. *ppp* mute

C Tpt. *p* *pp* straight mute *ppp* Attacca

Tbn. *mp* *pp*

555 (rit.)-----

Perc. 1 Attacca

Perc. 2

555 (rit.)-----

Hp. Attacca

Acc.

555

Cem.

555 (rit.)-----

B Attacca

555 (rit.)-----

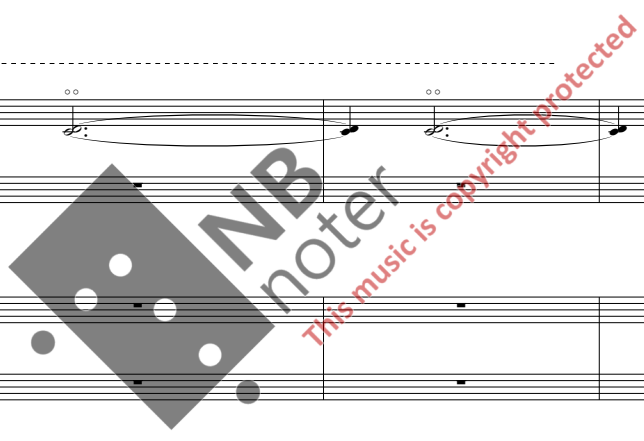
Vln. 1 *mp* *pp* *p* sordin off Attacca

Vln. 2 *mp* *pp* *p* sordin off

Vla. *mp* *pp* *p* sordin off

Vlc. *mp* *pp* *p* sordin off

Cb. *p* *pp* *p*



7. "an der Grenze nicht lange warten" II (das Diktat)

560 $\text{♩} = 120$ $\text{♩} = 180$

Fl. *f* *pp*

Ob. *f* *pp*

B♭ Cl. *f* *pp*

Bsn. *f* *pp*

Hn. *f* *pp* (muted)

C Tpt. *f* *pp* (straight mute)

Tbn. *f* *pp*

Perc. 1 woodblock (piccolo) *pp* *mp* *pp* *mp*

Perc. 2 guiro *p* *mf* *p* *mf*

Hp. *f* *pp* *mp* *ppp* *mp* *ppp*

Acc. *ff* *ppp* *mp* *ppp* *mp* *ppp* (bellow shake)

Cem. Registration ad lib. *f*

B. *f* *pp* *mp* *ppp* *mp* *ppp*

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vcl. *f* *pp*

Cb. arco *f* *pp*

The image shows a page of a musical score for a symphony. It features multiple staves for various instruments: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in C (C Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1) with woodblock (piccolo), Percussion 2 (Perc. 2) with guiro, Harp (Hp.), Accordion (Acc.), Celesta (Cem.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is in 3/8 time and starts at measure 560. It includes dynamic markings such as *f*, *pp*, *mp*, *ppp*, and *mf*, as well as performance instructions like "woodblock (piccolo)", "guiro", "straight mute", and "arco". There are also tempo markings: $\text{♩} = 120$ and $\text{♩} = 180$. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

566

Fl.

Ob.

B♭ Cl.

Bsn.

566

Hr.

C Tpt.

Tbn.

566

Perc. 1

Perc. 2

566

Hp.

566

Acc.

566

Cem.

566

B.

566

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

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572

Fl.

Ob.

B. Cl.

Bsn.

572 (mute)

Hn.

C Tpt. (straight mute)

Tbn. (straight mute)

572 [woodblock]

Perc. 1

572 [guiro]

Perc. 2

572

Hp.

572

Acc.

572

Cem.

572

B.

mf (Spoken)

Hof-fent-lich muss-ten, muss-ten, muss-ten, muss-ten Sie an der

572

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

579

Fl. *p* *pp* *f*

Ob. *p* *pp* *f*

B♭ Cl. *p* *pp* *f*

Bsn. *f*

579

Hr. *pp* *f*

C Tpt. *pp* *f*

Tbn. *pp* *f*

579

Perc. 1

Perc. 2 *mf*

579

Hp. *mp*

579

Acc. *f*

579

Cem. *f*

579

B Gren - ze, Gren - ze, Gren - ze, Gren - ze nicht lan - ge war - ten.

579

Vln. 1 *pp* *f* pizz.

Vln. 2 *pp* *f* pizz.

Vla. *pp* *f* pizz.

Vlc. *f* pizz.

Cb. *f* pizz.

586

Fl.

Ob.

B. Cl.

Bsn.

Hn. (mute)

C Tpt. (straight mute)

Tbn. (straight mute)

Perc. 1 [woodblock] (mp sempre)

Perc. 2 [guiro] (mf)

Hp. (Sons étouffés) (mp)

Acc.

Cem.

B. (mf) (Spoken)
 Noch - mal: An der Am - pel die Strass - e ü - ber - quer - en. Links ist ei - ne

Vln. 1 arco (p) (pp) (f) (pp)

Vln. 2 arco (p) (pp) (f) (pp)

Vla. arco (p) (pp) (f) (pp)

Vcl. arco (f) (p)

Cb. (pizz.) (mp)

592

Fl. *p* *pp*

Ob. *p* *pp* *pp*

B. Cl. *p* *pp*

Bsn. *p* *mp* *mf* *f* *p*

592

Hn. *fpp* *f* *fpp*

C. Tpt. *fpp* *f* *fpp*

Tbn. *fpp* *f* *fpp*

592

Perc. 1

Perc. 2 *mf*

592

Hp. *mp* *p* *f* *mp*

Acc. *f*

Cem. *f*

592

B. *mf*

Bä - che - rei, Bä - che - rei, Bä - che - rei, Bä - che - rei, gleich nach die - ser links ab -

592

Vln. 1 *pizz.* *p* *mp* *mf* *f* *arco* *ff* *p*

Vln. 2 *pizz.* *p* *mp* *mf* *f* *arco* *ff*

Vla. *pizz.* *p* *mp* *mf* *f* *arco* *ff*

Vlc. *col legno* *jeté* *mp* *mf* *f* *pizz.* *p* *f* *arco* *mfpp* *mfpp*

Cb. *mp* *mf* *f* *pizz.* *p* *f* *(pizz.)* *mp*

599

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

Ob. *f* *pp*

B. Cl. *f* *pp*

Bsn. *f* *p* *mp*

599 (mute)

Hn. *f* *p* *p* *f* *fpp*

C Tpt. (straight mute) *f* *p* *p* *f* *fpp*

Tbn. (straight mute) *f* *p* *p* *f* *fpp*

599 [woodblock]

Perc. 1 (*mp* sempre)

Perc. 2 [guiro] *mf*

599

Hp. (Sons étouffés) *mp* (Sons étouffés) *mp*

Acc. *f*

Cem. *f*

599

B. *mp*
bie - gen. Sie sind dann

599

Vln. 1 *pp* *p* *f*

Vln. 2 *p* *pp* *p* *f*

Vla. *p* *pp* *p* *f*

Vlc. *mfpp* *mfpp* *p* *f*

Cb. *p* *f*

606

Fl.

Ob.

B. Cl.

Bsn.

606

Hn.

C Tpt.

Tbn.

606

Perc. 1

Perc. 2

606

Hp.

606

Acc.

606

Cem.

606

B

schon in uns - erer Stras - - - se Mla - de - - - na Ba - lor - - - de.

606

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

613

Fl.

Ob.

B♭ Cl.

Bsn.

613 (mute)

Hn.

C Tpt. (straight mute)

Tbn. (straight mute)

613 (woodblock)

Perc. 1 (mp sempre)

Perc. 2 (guiro) mf

613 (Sons étouffés)

Hp.

Acc.

Cem.

613

B. *mf* (Spoken)
 — Rechts wird ei - ne klei - ne Mos - che, Mos-che, Mos-che, Mos - che sein. Ge - hen Sie un - ten ge -

Vln. 1 *mf* pizz. *p* arco *p*

Vln. 2 *pp* *mf* *p* arco *p* *f*

Vla. *pp* *mf* *p* arco *p* *f*

Vcl. *mf* pizz. *col legno jeté* *p* arco *p* *f*

Cb. *mf* pizz. *col legno jeté* *p*

620

Fl. *p* *f* *p*

Ob. *p* *f* *p*

B. Cl. *p* *f* *p*

Bsn. *mp* *p* *f*

620

Hn. *fpp* *fpp*

C Tpt. *fpp* *fpp*

Tbn. *fpp* *fpp*

620

Perc. 1

Perc. 2 *mf*

620

Hp. *mp*

Acc. *f*

Cem. *f*

620

B (Spoken) *mf*

ra, ge-ra, ge-ra, ge - ra - de aus cir-ka drei - hun - dert Me - tern. Gleich nach ei - nem Su - per -

620

Vln. 1 *pp* *p* *f*

Vln. 2 *p* *pp* *p* *f*

Vla. *p* *pp* *p* *f* *mf*

Vlc. *mf* *pp* *p* *f*

Cb. *mf* *pizz.* *(pizz.)* *mf*

627

Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

B. Cl. *pp* *mp* *pp*

Bsn. *mf* *pp* *mp* *pp*

627 (mute) *fpp* *mp* *pp*

C Tpt. (straight mute) *f* *p* *mp* *pp*

Tbn. (straight mute) *fpp* *mp* *pp*

627 [woodblock] *mp sempre*

Perc. 2 [guiro] *mf*

627 *pp* *mf*

Hp. *pp* *mf*

Acc. *mp* *pp* *mp* *pp* *f*

Cem. *f*

627

B. markt, markt, markt, markt, ist uns - er Schild "O - - - - mer La - ki - - - - se rooms, Num - mer

627 *gl.* *mp* *pp* *p* *pp* *pp* *f* *pp*

Vln. 1 *mp* *pp* *p* *pp* *pp* *f* *pp*

Vln. 2 *mp* *pp* *p* *pp* *pp*

Vla. *pp* *p* *pp* *pp* *f* *pp*

Vcl. *mp* *pp* *pp* *f* *pp*

Cb. (pizz.)



634

Fl. *p* *f* *p*

Ob. *p* *f* *p*

B♭ Cl. *p* *f*

Bsn. *p* *f*

634

Hr. *p* *fp* *pp* *mp*

C Tpt. *p* *fp* *pp* *mp*

Tbn. *p* *fp* *pp* *mp*

634

Perc. 1

Perc. 2 *mf*

634

Hp. *f* *mp*

Acc. *p* *mf* *pp*

634

Cem. *f*

634

B *mp* *mf*

ein - und - zwan - zig A". Ich wer - de auf Sie vor dem Ein - gang

634

Vln. 1 *p* *fp* *pp* *p*

Vln. 2 *p* *fp* *pp*

Vla. *p* *fp* *pp*

Vlc. *f* *pp* *sul C*

Cb. *pp* *arco sul C* (harmonic gliss.)

641

Fl.

Ob.

B♭ Cl.

Bsn.

Hr.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Acc.

Cem.

B.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

war - ten.

The musical score is written for a full orchestra and includes dynamics such as *ppp*, *mp*, *f*, and *p*. A large watermark for 'NBnoter' is present across the center of the score, with the text 'This music is copyright protected' written diagonally over it.

648

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Acc.

Cem.

B.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pp *p* *pp*

ppp

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

mf

sleigh bells

log drum

p

sul pont.

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

sul E

pp *p* *pp*

655 (Attacca)

Fl. *f* *ppp*

Ob. *f* *ppp*

B♭ Cl. *f* *ppp*

Bsn. *f* *pp*

655 (muted) (Attacca)

Hn. *f* *pp*

C Tpt. (straight mute) *f* *pp*

Tbn. (straight mute) *f* *pp*

655 [woodblock] (Attacca)

Perc. 1 *mf* *pp*

Perc. 2 [log drum] *f* *pp*

655 (Attacca)

Hp. *f*

Acc. *ppp* *p*

Cem.

655 (Attacca)

B.

655 (Attacca)

Vln. 1 *f* *ppp* ord.

Vln. 2 *f* *ppp* ord.

Vla. *f* *ppp* ord.

Vcl. *ppp* *mf* *ppp* molto sul pont.

Cb. *f* pizz. l.v.

8. Oslo-Istanbul III

662 ♩=♩ (♩=120)

Fl. *pp* *p* *pp* change to piccolo

Ob. *ppp*

B♭ Cl. *pp* *p* *pp*

Bsn. *pp* *p* *pp*

Hn. (mute) *pp* *p* *pp* mute out

C Tpt. (straight mute) *pp* *p* *pp*

Tbn. (straight mute) *pp* *p* *pp*

Perc. 1 [woodblock] *pp* *p* *pp* auto harp with nails *p* (Arpeggio on damped strings)

Perc. 2 [sleigh bells] *pp* *p* *pp*

Hp. *mf*

Acc. *poco a poco cresc.*

Cem. *p*

B. [Mostar - 18:20]

Vln. 1 *pp* *p* *pp* sul pont.

Vln. 2 *pp* *p* *pp* sul pont.

Vla. *pp* *p* *pp* sul pont.

Vlc. *pp* *p* *pp* sul pont.

Cb. arco *pp* *p* *pp* sul E

669

110

676

(play 4 times)

Picc. *mp* *p*

Ob. *pp* *mp* *pp* *p*

B♭ Cl. *pp* *mp* *pp* *p*

Bsn. *pp* *mp* *pp*

Hn. *pp* *p*

C Tpt. *pp* *p*

Tbn. *pp* *p*

Perc. 1 (with nails) *mp* (mp)

Perc. 2 *f* *guiro*

Hp. *f* *p*

Acc. *p* *f* *p*

Cem. *f*

B

Podgorica - 14:50
Bijelo Polje - 21:45
Valjevo - 20:00
Beograd - 21:26

Vln. 1 *pp* *pizz.* *mp* *f* *p* *sul E* *col legno* *jeté*

Vln. 2 *pp* *pizz.* *mp* *f* *p* *sul A* *col legno* *jeté*

Vla. *pp* *pizz.* *mp* *f* *p* *sul D* *col legno* *jeté*

Vlc. *pp* *col legno* *jeté* *f* *p*

Cb. *pp* *col legno* *jeté* *f*

683

Picc. *ff*

Ob. *pp* *ff*

B♭ Cl. *pp* *ff*

Bsn. *ff* *ff*

Hn. *pp* *f* *f*

C Tpt. *pp* *f* *f*

Tbn. *pp* *f* *f*

Perc. 1 (auto harp) *f* (damp) *mp*

Perc. 2 (tom-toms) *f*

Hp. *p < f* *p*

Acc. *ppp* *f* *pp*

Cem. *ff*

B. *p* *mp* *p* *mp*

Vln. 1 *(p)*

Vln. 2 *(p)*

Vla. *(p)*

Vcl. *pizz.* *f* *f*

Cb. *pizz.* *f* *f*

D: C: B: / E: F: G: A:

D: C: B: / E: F: G: A:

sug - gest, 1 sug - gest

(X) [Open strings, very fast arpeggio, damp on next 16th. All forte notes with plectrum, mezzopiano notes with nails]

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690

Picc. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff* mute

C Tpt. *ff* harmon mute

Tbn. *ff* harmon mute

Perc. 1 *f* *mp*

Perc. 2 *f* [tom-toms] *pp* bongos *f* [tom-toms] *f*

Hp. *f* $D^{\#}C^{\#}B^{\#} / E^{\#}FG^{\#}A^{\#}$

Acc. *f* *pp* *ff* *pp* *ff*

Cem. *ff* *ff*

B *p* *f* (*f*) (Spoken)
I sug - gest! It (!) will (!) be (!) un (!) - ac (!) - cep (!) - ta (!)

Vln. 1 *p* *ff* arco

Vln. 2 *p* *ff* arco

Vla. *p* *ff* pizz.

Vlc. *ff*

Cb. *ff*

696

Picc. *mp* *ppp*

Ob. *p* *ppp*

B♭ Cl. *mp* *ppp*

Bsn. *mp* *ppp*

Hn. *ppp*

C Tpt. (harmon mute) *p* *ppp*

Tbn. (harmon mute) *p* *ppp*

Perc. 1 (auto harp) (i.v.) bell tree *p*

Perc. 2 triangle *ppp* (i.v.) *p*

Hp. *mf* *p*

Acc. (bellow shake) *pp* *ppp* (bellow shake) *ppp*

Cem. *mp*

B. *mf* *p*
ble! You have to wal (walk)

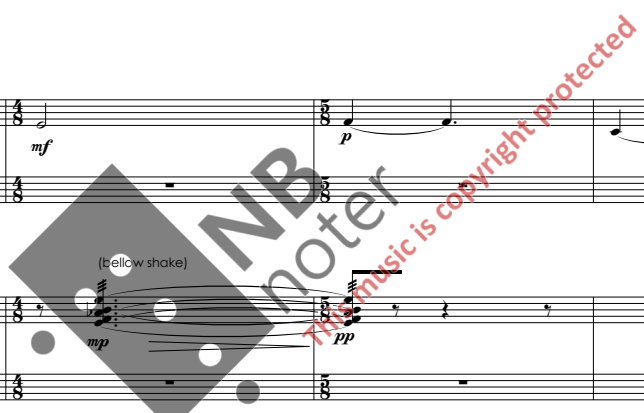
Vln. 1 *ff* *ppp* sul pont.

Vln. 2 *ff* *p* *mp* pizz. arco sul pont. *ppp*

Vla. *ff* *p* *mp* pizz. arco sul pont. *ppp*

Vlc. *ff* *p* *mp* *ppp* sul pont. pizz. *mp*

Cb. *ff* *p* *p* *p*



702

Picc. *ppp*

Ob.

B♭ Cl. *p* *mf* *ppp* *f*

Bsn. *ppp* *pp* *f*

702

Hn. (mute) *ppp* open *f*

C Tpt. *ppp* *f* open *f*

Tbn. *p* *pp* *f* open *f*

702

Perc. 1 *p* Lv. gran cassa *f*

Perc. 2 *pp* *p* Lv. tom-toms *p* *ff*

702

Hp. *f*

Acc. (below stage) *mf* *pp* *ff*

Cem. *mp* *ff*

702

B *pp* *f*

al (walk) k a bit af-ter din-ner!

702

Vln. 1 (sul pont.) *ppp* ord. *ff*

Vln. 2 (sul pont.) *ppp* ord. *ff*

Vla. pizz. *mp* arco sul pont. *ppp* ord. *ff*

Vlc. arco sul pont. *ppp* pizz. *mp* *f* ord. arco *ff*

Cb. pizz. *mp* arco *p* pizz. *mp* *f* ord. arco *ff*

708 $\text{♩} = \text{♩} \cdot (\text{♩} = 120)$

Picc. *f* *ppp* *p*

Ob. *f* *ppp* *f* *p*

B♭ Cl. *f* *ppp* *f* *p*

Bsn. *ppp* *f* *p*

Hn. *f* *pp* *p* (play 4 times) *p*

C Tpt. *f* *pp*

Tbn. *f* *pp* straight mute *pp*

Perc. 1 auto harp with plectrum *mp* (play 4 times) *mp*

Perc. 2 log drum *p* *f*

Hp. *mp* gliss. with plectrum on stopped strings *p* *f* (play 4 times)

Acc. *ppp* *p* *f* *pp*

Cem. *f*

B. (the hairpin indicates the natural diminuendo that occurs due to the gradual transformation of the chord from many to few notes)

Lapovo - 00:21
Jagodina - 00:40
Leskovac - 03:19
Skopje - 07:29

Vln. 1 *f* *pp* (pp) *f* *p*

Vln. 2 *f* *pp* (pp) *f* *p*

Vla. *f* *pp* *f* *p*

Vcl. *f* *pp* *f* *p*

Cb. *f* *pp* *f* *p*

716 $\text{♩} = 120$

Picc. *pp*

Ob. *pp* *mf* *tr*

B♭ Cl. *pp*

Bsn. *pp* *mf* *tr*

Hr. $\text{♩} = 120$

C Tpt. *pp* *mp* *pp* *mp*

Tbn. *mp* *pp*

Perc. 1 $\text{♩} = 120$ *pp* *mf* *pp* *snare drum (snare off)*

Perc. 2 *mp* *pp* *mf*

Hp. $\text{♩} = 120$ *mf*

Acc. *mf* *pp* *mf* *pp*

Cem. *f*

B $\text{♩} = 120$ (Spoken) Oh - rid Flo - ri - na (Spoken) $\text{♩} = 10:19$ $\text{♩} = 11:29$

Vln. 1 $\text{♩} = 120$ *pp* *mf* *pizz.*

Vln. 2 *pp* *mf* *pizz.*

Vla. *pp* *mf* *pizz.*

Vlc. *pp* *p* *mf* *p* *sul A*

Cb. *pp*

723

Picc. *pp* *mf* *pp* *f* *ff* *pp* *ff*

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

B♭ Cl. *pp* *mf* *pp* *f* *ff* *pp* *ff*

Bsn. *mf* *mf* *ff* *pp* *ff* *pp*

723

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

C Tpt. *pp* *mf* *pp* *f* *f* *pp* *f* *pp* *f*

Tbn. *pp* *f* *f* *pp* *f* *pp* *f*

723 [snare drum (snarcs off)] *mf* *pp* *mf* *p* *f*

Perc. 2 [log drum] *mf* *mf* *f* [crotales]

723 Hp. *mf* *mf* *D: C+ B+ / E+ F+ G+ A+* *g^{ss}* *g^{ss}*

Acc. *mf* *pp* *mf* *pp* *f* *ff* *f* *ff* *f*

Cem.

723 (Spoken) Pla - ti (Spoken) Thes - sa - lo - ni - ki

723 (pizz.) *mf* *f* *ff* (pizz.) *ff*

Vln. 2 (pizz.) *mf* *f* *ff* (pizz.) *ff*

Vla. (pizz.) *mf* *f* *ff* (pizz.) *ff*

Vic. *mf* *p* *f* *p* *f* *ff* (pizz.) *ff*

Cb. *p* *f* *f* *p* *f*

730

Picc. *pp ff pp pp f pp f*

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

B♭ Cl. *pp ff pp pp f pp pp f*

Bsn. *ff pp pp f pp pp f*

730

Hn. *f pp pp f pp pp f*

C Tpt. *pp f pp f*

Tbn. *pp f pp f*

730

Perc. 1 auto harp with nails *f* (X) Amaj (X)

Perc. 2 *f*

730

Hp. *f* gliss. 8^{va} l.v. gliss. (bellow shake)

Acc. *ff pp f pp f*

Cem. *f*

730

B (Spoken) Istanbul - 10:15

730

Vln. 1 arco *f p*

Vln. 2 arco *f p pp*

Vla. arco *f p pp*

Vlc. arco *f p pp*

Cb. *f p pp f*

737

Picc. *pp* *pp* *f* *pp*

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

B♭ Cl. *p* *pp* *pp* *f* *p*

Bsn. *p* *pp* *pp* *f* *p*

Hn. (non flutter) *p* *pp* *pp* *f* *p* (non flutter)

C Tpt. *pp* *f* *pp*

Tbn. *pp* *f* *pp*

Perc. 1 (auto harp) (Bbma) *f*

Perc. 2 (crotales) *f*

Hp. *pp* *f* *pp*

Acc. *pp* *f* *pp*

Cem. *f*

B *mp* *mp*
Is - tan - bul ist ei - ne schö - ne Stadt, viel - leicht die

Vln. 1 *p* *f* *pp*

Vln. 2 *pp* *f* *pp*

Vla. *p* *pp* *f* *p*

Vcl. *p* *pp* *f* *p*

Cb. *p* *pp* *f* *p*

744 change to flute

Picc.

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt.

Tbn.

Perc. 1 (Dmaj) *mp* I.v. tam-tam (large) I.v.

Perc. 2 *mp*

Hp. *mp* I.v. *p*

Acc. *ppp* *p*

Cem.

B schön - - - ste.

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *pp* *ppp*

Vlc. *pp* *ppp* sul D/G

Cb. *pp* *ppp* *pppp*

9. Orfeo son io

752 $\text{♩} = 50$

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Perc. 1

Perc. 2

Hp. *mp*

Acc. *p*

Cem. *mf*

B. *Or - - - fe - o - - - son* *io,*

Vln. 1 *con sord. molto sul tasto* *pppp* *ppp*

Vln. 2 *con sord. molto sul tasto* *pppp* *ppp*

Vla. *con sord. molto sul tasto* *pppp* *ppp*

Vlc. *con sord. molto sul tasto* *pppp* *ppp*

Cb. *mp*

(Cembalo part to be played in the style of Monteverdi's "L'Orfeo". The actual disposition of the chords is up to the performer to choose - the notated chords are only a suggestion.)

757

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

757

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

757

Perc. 1

Perc. 2

757

Hp. *mp*

Acc. *p* *mp*

Cem. *mf* 6 (b) (c)

757

B
che d'Eu-ri - di - ce i pas - si se - guo per que-ste te - ne - bro - se a - re - ne

757

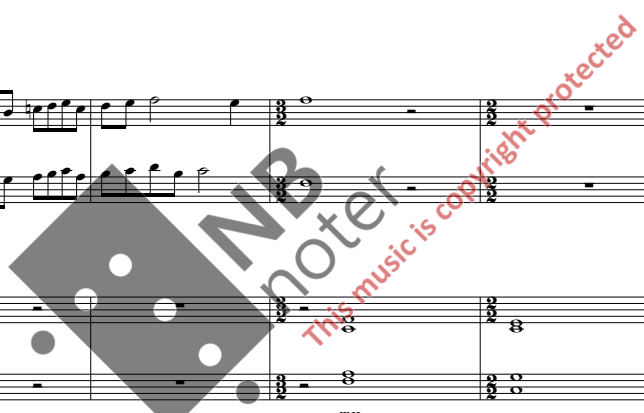
Vln. 1 *pppp* (molto sul tasto) *pppp* *ppp* *pppp* ord. *mp*

Vln. 2 *pppp* (molto sul tasto) *pppp* *ppp* *pppp* ord. *mp*

Vla. *pppp* (molto sul tasto) *pppp* *ppp* *pppp* ord. *mp*

Vlc. *pppp* (molto sul tasto) *pppp* *ppp* *pppp* ord. *mp*

Cb. *ppp* *mp* *mp*



765

Fl. *p cresc.* *mp* *ppp*

Ob. *p cresc.* *mp*

B♭ Cl. *pp cresc.* *mp* *ppp* *p*

Bsn. *pp cresc.* *mp*

765

Hn. *pp cresc.* *mp*

C Tpt. *pp cresc.* *mp* *pp* *harmon mute*

Tbn. *pp cresc.* *mp*

765

Perc. 1 *mp* *mf* *mp* (Start arpeggio on the beat)

Perc. 2 *mp* *mf*

765

Hp. *mp cresc.* *mf*

Acc. *pp* *mf* *mf* *mf* *f* *ppp*

Cem. *pp* *mf* *f* *ppp* (Start arpeggio on the beat)

765

B *pp cresc.* *mf* *mp*

o - ve - già - mai - per - huom - mor - tal - no - vas - - - si. O

765

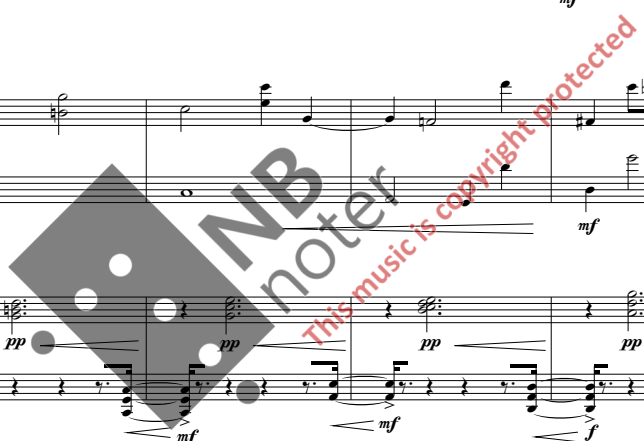
Vln. 1 *pp cresc.* *mf* *mp* *ppp* *senza sord.*

Vln. 2 *pp cresc.* *mf* *mp* *ppp* *senza sord.*

Vla. *pp cresc.* *mf* *mp* *ppp* *senza sord.*

Vlc. *pp cresc.* *mf* *mp* *ppp* *senza sord.*

Cb. *pp cresc.* *mf* *mp*



773

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

Ob. *p* dolce

B♭ Cl. *ppp* dolce *p*

Bsn. *mp* dolce *p*

Hn. dolce *p*

C Tpt. *mp* *pp* open dolce *p*

Tbn. dolce *p*

Perc. 1

Perc. 2

Hp.

Acc. *mp* *pp*

Cem.

773

B. del-le lu - ci mie lu - ci se - re - ne, s'un vo - stro sguar - do può tor - nar-mi in vi - ta, ahi, chi nie - ga il con-for-to al - le

773

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vlc. *mp* *p*

Cb.

782 (Attacca)

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *pp* *tr* *pp* *ppp*

Bsn. *ppp*

782 (Attacca)

Hn. *ppp* *mute*

C Tpt. *pp* *cup mute* *p* *tr* *pp* *ppp*

Tbn. *pp* *cup mute* *p* *ppp*

782 (Attacca)

Perc. 1 *ppp* *tam-tam (large)* *mp* *l.v.*

Perc. 2 *ppp* *tam-toms (soft mallets)* *pp* *ppp*

782 (Attacca)

Hp.

Acc. *mp* *pp*

Cem. *p* *Lute stop if available*
(Play the notated chords (still in Monteverdi-style))

782 (Attacca)

B *pp*

— mie pe - ne, ———— ahi, chi nie - ga il con - for - to a — le ———— mie

782 (Attacca)

Vln. 1 *ppp* *con sord.*

Vln. 2 *ppp* *con sord.*

Vla. *pp* *sul tasto* *tr* *pp* *ppp* *con sord. ord.*

Vcl. *ppp* *con sord.*

Cb. *ppp* *con sord.*

10. Epilogue - Lei dorme

789 $\text{♩} = 120$

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ppp* (breathe if necessary)

Bsn. *ppp* (breathe if necessary)

Hn. *ppp* (mute) (breathe if necessary)

C Tpt. *ppp* (cup mute)

Tbn. *ppp* (breathe if necessary) (cup mute)

Perc. 1 *p* sand paper *f* *p*

Perc. 2 *p* sand paper *f* *p* sleigh bells *ppp* *pp* *ppp*

Hp.

Acc.

Cem. *p* Registration ad lib.

B. *pp*

pe - ne

789 $\text{♩} = 120$ (Strings: Move bow from sul tasto to sul pont. No regular up or down bow.)

Vln. 1 *p* *f* *p* senza sord. sul pont. *pp* *p* *pp* Vertical bowing

Vln. 2 *p* *f* *p* senza sord. sul pont. *pp* *p* *pp* Vertical bowing

Vla. *p* *f* *p* senza sord. sul pont. *pp* *p* *pp* Vertical bowing

Vlc. *p* *f* *p* senza sord. sul pont. *pp* *p* *pp* Vertical bowing

Cb. *p* *f* *p* senza sord. sul A *pp* *p* *pp* Vertical bowing



807

Fl. *mp* *mp* *mp*

Ob. *mf* *mf* *mf* *mf* *mf*

B♭ Cl. *mp* *mp* *mp* *mp* *mp*

Bsn. *mf* bell-like

807

Hn. *mf* *pp* bell-like

C Tpt. *mf* *pp* *mp* *pp* *mf* bell-like

Tbn. harmon mute *pp* *mp* *pp* *mf* bell-like

807

Perc. 1 auto harp with finger *mp* X (Bbmaj)

Perc. 2 *f* *p* *mf* *pp*

807

Hp. *mp* *pp* *pp*

Acc. *mp* *pp* *pp*

Cem. *p*

807

B. *pp* *p* *pp* *mf* *ppp* ord.

807

Vln. 1 *f* *p* *pp* *p* *pp* *mf* *ppp* ord.

Vln. 2 *f* *p* *pp* *p* *pp* *mf* *ppp* ord.

Vla. *f* *p* *pp* *p* *pp* *mf* *ppp* ord.

Vlc. *f* *p* *pp* *p* *pp* *mf* *ppp* ord.

Cb. *f* *p* *pp* *p* *pp* *mf* *ppp* ord.

815 $\text{♩} = 60$

Fl. mp mf mf mf

Ob. mf mf mf mf

B♭ Cl. mp mp ppp ppp mf

Bsn. mf mf mf mf

Hn. mf pp mf mf

C Tpt. (harmon mute) mf mp mf mf

Tbn. (harmon mute) mf mp mf mf

Perc. 1 (auto harp) mf (X) (♭maj) l.v. tubular bells tubular bell hammer mf

Perc. 2 (sand paper) mf (crotales) pp mp

Hp. mf

Acc. mp pp mf sub. pp (no bellow shake)

Cem. mf

B. mf

Vln. 1 mp sul pont. pp mf ord. ppp (left hand pizz.)

Vln. 2 mp sul pont. pp mf ord. ppp (left hand pizz.)

Vla. mp sul pont. pp mf ord. ppp

Vlc. mp sul pont. pp mf ord. ppp

Cb. pp mf

821

Fl.

Ob.

B♭ Cl.

Bsn.

821

Hn.

C Tpt.

Tbn.

821

Perc. 1

Perc. 2

821

Hp.

Acc.

Cem.

821

B

821

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

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827

Fl. *pp* *ppp*

Ob. *pp* *ppp*

B♭ Cl. *pp* *ppp*

Bsn. *mp* *mp*

827

Hr. *mp* *mp*

C Tpt. (harmon mute) [+++] *pp < p > pp* *pp < p > pp*

Tbn. (harmon mute) [+++] *pp < p > pp* *pp < p > pp*

827

Perc. 1 (tubular bells) *mp*

Perc. 2 (crotales) *mp*

827

Hp. *mp*

Acc. *mp* *mp*

Cem. *p* *p*

827 *mp* *mp*

B. Lei dor - me, lei dor - me,

827

Vln. 1 arco sul pont. *ppp < pp >* *ppp < pp > ppp*

Vln. 2 arco sul pont. *ppp < pp >* *ppp < pp > ppp*

Vla. sul pont. *ppp < pp >* *ppp < pp > ppp*

Vlc. sul pont. *ppp < pp >* *ppp < pp > ppp*

Cb. *ppp < pp >* *ppp < pp > ppp*

832

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *mp* *p*

832

Hn. *mp* *p*

C Tpt. *pp* *p* *pp*

Tbn. *pp* *p* *pp*

832

Perc. 1 *p*

Perc. 2 *p*

832

Hp. *p*

Acc. *p*

Cem. *p*

832

B *mp* lei dor - me, lei dor -

832

Vln. 1 *pp* *ppp* *pp* (sul pont.)

Vln. 2 *pp* *ppp* *pp* (sul pont.)

Vla. *pp* *ppp* *pp* (sul pont.)

Vlc. *pp* *ppp* *pp* (sul pont.)

Cb. *ppp*

838

Fl.

Ob.

B♭ Cl.

Bsn.

838

Hn.

C Tpt.

Tbn.

838 [tubular bells]

Perc. 1

838 [crotales]

Perc. 2

838

Hp.

838

Acc.

838

Cem.

838

B

me.

838 (sul pont.)

Vln. 1

838 (sul pont.)

Vln. 2

838 (sul pont.)

Vla.

838 (sul pont.)

Vlc.

838

Cb.