

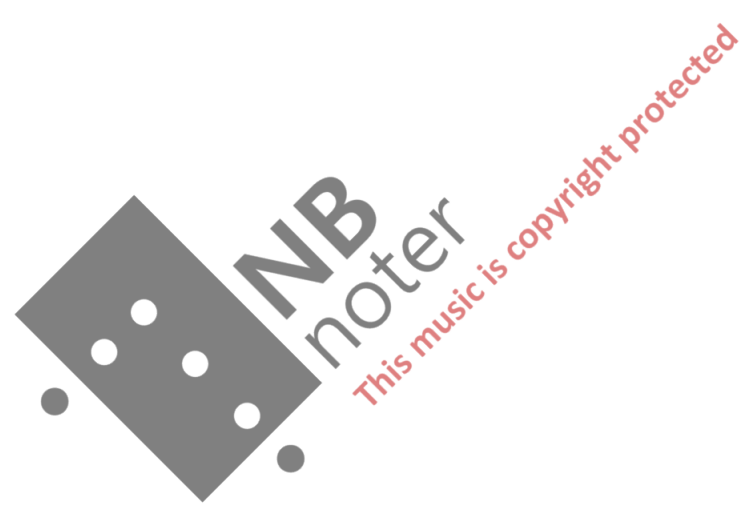
# HÄNDEL MIXTAPES

for two tape recorders and orchestra



Ørjan Matre 2008

Commissioned by the Norwegian Radio Orchestra  
with support from Art Council Norway



## Instrumentation

Flute 1  
Flute 2 (doubling Piccolo Flute)  
Oboe 1  
Oboe 2  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Bassoon 1  
Bassoon 2

Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in C 1  
Trumpet in C 2  
Trumpet in C 3  
Tenor Trombone 1  
Tenor Trombone 2  
Bass Trombone  
Tuba

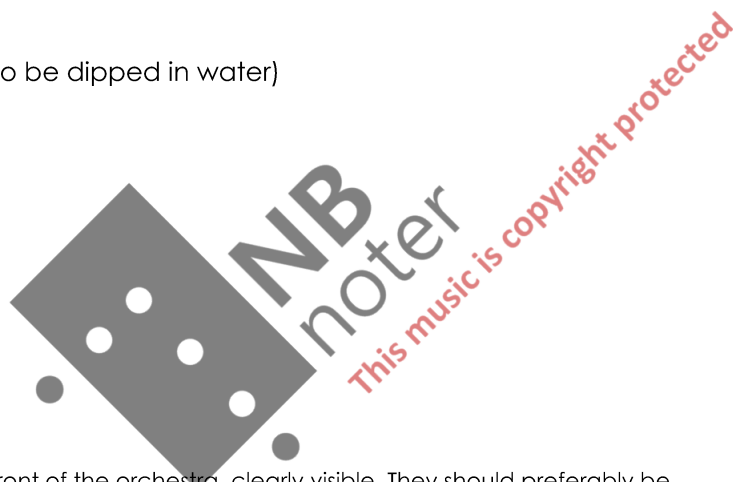
Timpani  
Percussion 1     sizzle cymbal  
                     triangle (small)  
                     triangle (medium)  
                     cow bells (2)  
                     temple blocks (5)  
                     crotales  
                     wood block  
                     bongos

Percussion 2     vibraphone  
                     log drum  
                     triangle (large)  
                     tom-toms (5)  
                     metal blocks (2)  
                     bongos (2)  
                     wood block  
                     water chimes (chimes tube (B $\flat$ ) to be dipped in water)

Harp

Strings

Tape recorder 1  
Tape recorder 2



The two tape recorders (T1 and T2) should be placed in front of the orchestra, clearly visible. They should preferably be quite old models, with an internal microphone. The sound from the tape recorders should be amplified (through microphones or line out), and played back through external speakers. From bar 16 to bar 30, T1 records the orchestra (playing "Händel I"). In the next "Händel" part ("Händel II" - bar 43 to 57), T1 plays back the recording of the orchestra, while T2 records. A monitor should therefore be placed in front of each tape recorder (facing the recorders internal microphone). The sound of the pushing of the tape recorder buttons, and the tape recorder stopping and rewinding should be amplified as well.

The next "Händel" part should be executed in the same way, but in opposite direction (from T2 to T1), hence the original recording will be gradually distorted. It is also the intention that the tape recorders record the orchestra as well (although the orchestra should not be amplified). In the last play back section ("Händel V (ending)"), the tape recorders naturally play back recordings of their own recordings, but also the recordings of the orchestra playing "Händel I-V".

It is not important to keep the tape recorders and the orchestra in sync all the time. The conductor should as long as possible try to coordinate the orchestra and the tape recorders (tempo 132), but as the recordings get more and more distorted and layered, it can be difficult to perceive a clear tempo. Hence the tape recorders part (written in ordinary notation (the Händel theme) is for guidance only.

The Händel-fragment is a menuet from Händels "Water Music" (suite 3). When the theme is played in the orchestra (bar 16-30), it should be played in baroque style.

The cassettes to be used, should be ordinary cassette tapes. Pre-recorded on these tapes, should be the second part of the menuet (in B $\flat$  major), played on a harpsicord - repeated 8-10 times. In the "Händel I-IV" parts, this will not be played back, since the orchestra recording has replaced this harpsicord recording on the cassette. In the "Händel V" part though, the tape recorders are playing a longer stretch than the 20-25 seconds they so far have played and recorded before rewinding. During "Händel V", both tape recorders start playing the harpsicord recording (when the orchestra recording ends).

In the tape recorder parts the following symbols are used:


- Record
- Stop
- ▶ Play
- ◀◀ Rewind

## Performance notes

***f*** Dynamic markings with quotation marks indicate the intensity of the performance action and not the resulting absolute volume of the action.

∅ Niente

∩ Flutter tongue

*tr*  Notes in parentheses with a trill sign above indicates the note that is to be trilled. When a trill to the same note is indicated, use an alternate fingering.



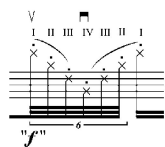
Clarinet: air sound (and key clicks)



Flute: a mixture of both pitch and breath noise.



Breath accent - use breathing (no tongue) to create the notated rhythm.



Violins: damp all strings with two or more fingers (approximately at the middle of the strings). Play the arpeggios as notated. The resulting tone quality should be percussive (as little pitch as possible).

Ⓜ Cue sign

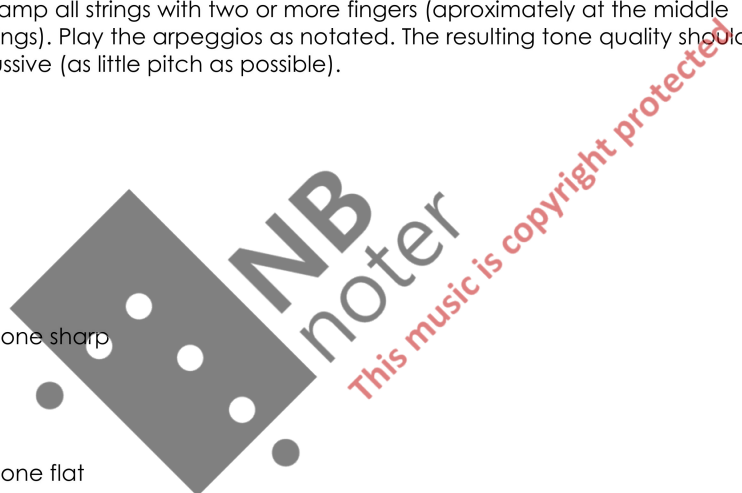
♯ Quarter tone sharp

♭ Quarter tone flat

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.

The score is transposed.

Durata: approximately 7:30



# HÄNDEL MIXTAPES

4/4 ♩ = 44 - Introduction I 3/4 4/4

Flute 1 *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Flute 2 (doubling piccolo) *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Oboe 1 *mp* *pp*

Oboe 2 *mp* *pp*

Clarinet in B-1 *mp* *pp* *ppp* *pp* *ppp* *mp* *pp* *ppp*

Clarinet in B-2 *mp* *pp* *ppp* *pp* *ppp* *mp* *pp* *ppp*

Bassoon 1

Bassoon 2

Horn in F 1 *pp* *mf* *pp* *pp* *mf* *pp*

Horn in F 2 *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Horn in F 3 *pp* *mf* *pp*

Horn in F 4 *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Trumpet in C 1 *mf* *pp* *mf* *pp*

Trumpet in C 2 *mf* *pp* *mf* *pp*

Trumpet in C 3

Tenor Trombone 1 *ppp* *pp* *ppp*

Tenor Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 1 *mf* *pp* *mp* *mf* *mf*

Percussion 2 *p* *f* *pp* *mp* *p* *f* *p* *f* *p* *f* *p* *f*

Harp *p* *mp* *p* *mf*

Violin I *ppp* *ppp* *ppp* *pp*

Violin II *ppp* *ppp* *ppp* *ppp*

Viola *ppp* *ppp* *ppp* *ppp*

Cello *ppp* *pp* *ppp* *ppp*

Contrabass

**NB** noter  
This music is copyright protected



13  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  ♩ = 132 - Händel I

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

13  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  ♩ = 132 - Händel I

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

13  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  ♩ = 132 - Händel I

Timp.

Perc. 1

Perc. 2

Hp.

13  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  ♩ = 132 - Händel I

Solo Vin. I

Gli altri Vin. I

Vin. II

Solo Vla.

Gli altri Vla.

Solo Vc.

Gli altri Vc.

Cb.



23  $\frac{1}{4} = 44$  - Rewind I [Bar 32 should start exactly when the tape recorder stops rewinding.] 4

Fl. 1

Picc. *change to flute*

Ob. 1 *pp*

Ob. 2 *pp*

B. Cl. 1 *ppp*

B. Cl. 2 *ppp*

Bsn. 1 *pp*

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

23  $\frac{1}{4} = 44$  - Rewind I [Bar 32 should start exactly when the tape recorder stops rewinding.] 4

Timp.

Perc. 1 *[triangle]* *p* *f*

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

Hp.

23  $\frac{1}{4} = 44$  - Rewind I [Bar 32 should start exactly when the tape recorder stops rewinding.] 4

Solo Vln. I *pp*

Gli altri Vln. I

Vln. II *pppp* *divisi* *pppp*

Solo Vla. *pp*

Gli altri Vla. *pppp* *divisi* *pppp*

Solo Vc. *pp*

Gli altri Vc. *pppp* *divisi* *pppp*

Cb.

23

Tape rec. 1



33  $\frac{4}{4}$  ( $\text{♩} = 44$ ) - Introduction II  $\frac{3}{4}$   $\frac{4}{4}$

Fl. 1 *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Fl. 2 *ppp* *pp* *ppp* *ppp* *pp* *ppp* change to piccolo

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp* *pp* *mp*

B. Cl. 1 *mp* *pp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

B. Cl. 2 *mp* *pp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Bsn. 1 *ppp* *pp* *ppp*

Bsn. 2 *ppp* *pp* *ppp*

Hn. 1 *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mp*

Hn. 2 (mute) *ppp* *pp* *ppp* *mp* *ppp*

Hn. 3 (mute) *ppp* *pp* *ppp* *pp* *ppp*

Hn. 4 (mute) *ppp* *pp* *ppp* *mp* *ppp*

C Tpt. 1 (harmon mute - stem removed) *mf* *pp* *mf* *pp*

C Tpt. 2 (harmon mute - stem removed) *mf* *pp* *mf* *pp*

C Tpt. 3 (cup mute) *ppp* *p* *ppp* *pp*

T. Tbn. 1 *pp* *p* *pp*

T. Tbn. 2 *pp* *p* *pp*

B. Tbn. *pp* *p* *pp*

Tuba *pp* *p* *pp*

33  $\frac{4}{4}$  ( $\text{♩} = 44$ ) - Introduction II  $\frac{3}{4}$   $\frac{4}{4}$

Timpani

Perc. 1 sizzle cymbal soft sticks *mf* *p* *mp* *p* *mf* *p* *pp* *mp* *p* *pp*

Perc. 2 vibraphone arco *mf* *p* *mp* *p* *mf* *p* *pp* *mp* *p* *pp*

Harp *ppp* *mp* *mp* *p* *mf* *p* *pp* *mp* *p*

33  $\frac{4}{4}$  ( $\text{♩} = 44$ ) - Introduction II  $\frac{3}{4}$   $\frac{4}{4}$

Vln. I *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* (no trill)

Vln. II *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* (no trill)

Vla. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Vc. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp*

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

**NB noter**  
This music is copyright protected





57  $\frac{2}{4}$  ♩ = 44 - Rewind II  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  (♩ = 44) - Introduction III

Fl. 1 *pp* *ppp* *mp* *pp* *ppp* *pp* *ppp*

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

Ob. 1 *ppp* *mp* *pp* *ppp* *pp* *ppp*

Ob. 2 *ppp* *mp* *pp* *ppp* *pp* *ppp*

B♭-Cl. 1 *mp* *pp* *p* *pp* *mp* *pp*

B♭-Cl. 2 *pp* *mp* *pp* *mp* *pp* *pp*

Bsn. 1 *p* *pp* *pp* *pp* *pp* *pp*

Bsn. 2 *pp* *pp* *pp* *pp* *pp* *pp*

Hn. 1 *p* *mp* *pp* *pp* *open* *pp* *mf* *pp*

Hn. 2 (mute) *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

Hn. 3 *p* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

Hn. 4 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

C Tpt. 1 (harmon mute - stem removed) *p* *mf* *p* *p* *mf* *p* *mf* *pp*

C Tpt. 2 (harmon mute - stem removed) *mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

C Tpt. 3 (cup mute) *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

T. Tbn. 1 (cup mute) *mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

T. Tbn. 2 (harmon mute - stem in) *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

B. Tbn. (harmon mute - stem in) *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Tuba (harmon mute - stem in) *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Timp. 57  $\frac{2}{4}$  ♩ = 44 - Rewind II  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  (♩ = 44) - Introduction III

Perc. 1 (tenor blocks) *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

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

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

Vin. I Solo *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

Vin. I Gli altri (divisi) *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

Vin. II Solo *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

Vin. II Gli altri (divisi) *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

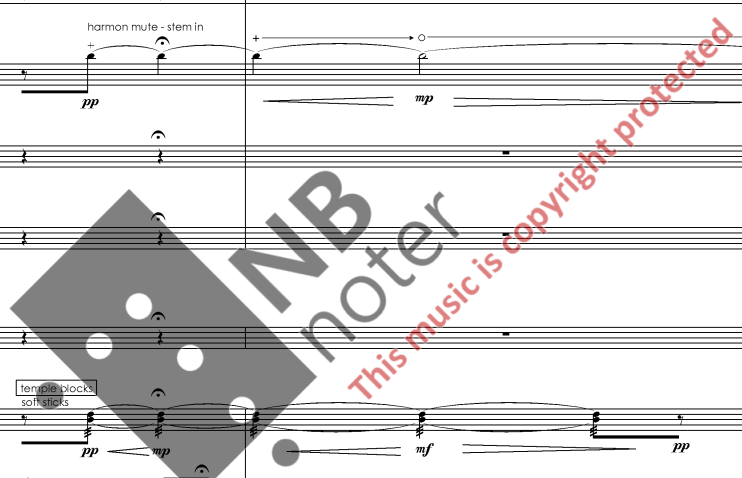
Vla. *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

Vc. (solo) *mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Cb. (solo) *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

Tape rec. 1 *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

Tape rec. 2 *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp*



63

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

63

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C.Tpt. 1

C.Tpt. 2

C.Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

63

Timp.

Perc. 1

Perc. 2

Hp.

63

Vln. I

Vln. II

Vla.

Vc.

Cb.

68  $\frac{3}{4}$  = 132 - Händel III

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

change to flute

68  $\frac{3}{4}$  = 132 - Händel III

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
T. Tbn. 1  
T. Tbn. 2  
B. Tbn.  
Tuba

(harmon mute (stem in))  
(muted)

68 = 132 - Händel III

Timp.  
Perc. 1  
Perc. 2  
Hp.

(cow bells)  
crotales  
(tom-toms)

68  $\frac{3}{4}$  = 132 - Händel III

Vin. I  
Vin. II  
Vla.  
Vc.  
Cb.

Tape rec. 1  
Tape rec. 2





83 **Rewind III** (♩ = 132)

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

83 **Rewind III** (♩ = 132)

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
T. Tbn. 1  
T. Tbn. 2  
B. Tbn.  
Tuba

83 **Rewind III** (♩ = 132)

Timp.  
Perc. 1  
Perc. 2  
Hp.

83 **Rewind III** (♩ = 132)

Vin. I Solo  
Vin. I Gli altri (divisi)  
Vin. II Solo  
Vin. II Gli altri (divisi)  
Vla.  
Vc.  
Cb.

83

Tape rec. 1  
Tape rec. 2





90

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

Hr. 3

Hr. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

90

Timp.

Perc. 1

Perc. 2

Hp.

90

Vin. I Solo

Vin. I  
Gli altri  
(divisi)

Vin. II Solo

Vin. II  
Gli altri  
(divisi)

Vla.

Vc.

Cb.

90

Tape rec. 1

Tape rec. 2

97 **4** **3** **4**

Fl. 1 *p* *mp* *mf* *p* *mf* *pp*

Fl. 2 *p* *mp* *mf* *p* *mf* *pp*

Ob. 1 *pp* *mp* *pp* *mf* *pp* *pp*

Ob. 2 *mf* *pp* *pp*

B. Cl. 1 *pp* *mp* *pp* *mf* *pp*

B. Cl. 2 *mf* *pp*

Bsn. 1 *pp* *mp* *pp* *mf* *pp* *fp*

Bsn. 2 *mf* *pp* *fp*

Hn. 1 *pp* *mp* *pp* *mp* *pp* *mf*

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

Hn. 3 *pp* *mp* *pp* *mp* *pp* *mf*

Hn. 4 *pp* *mp* *pp* *mp* *pp* *mf* *pp*

C. Tpt. 1 (straight mute) *p* *mp* *p* *mp* *p* *mp* *pp*

C. Tpt. 2 (straight mute) *p* *mp* *p* *mp* *p* *mp* *pp*

C. Tpt. 3 (straight mute) *p* *mp* *p* *mp* *p* *mp* *pp*

T. Tbn. 1 *pp* *mp* *pp* *mf* *pp*

T. Tbn. 2 (harmon mute (stem in)) *pp* *mp*

B. Tbn. (harmon mute (stem in)) *pp* *mp*

Tuba (mute) *pp* *mp*

Timp. *pp* *mp* *pp*

Perc. 1 wood block *pp* *mf* *p* *mf* temple blocks *p* *f*

Perc. 2 metal blocks *pp* *mf* *p* *mf* tom-toms *p* *f*

Hp. *mf* *f* *f* *mp*

Vin. I Solo *mp* *pp* *ord.* *pp* *mp*

Vin. I Gli altri (divisi) *p* *pp* *ord.* *pp* *mp*

Vin. II Solo *sim.* *mp* *pp* *ord.* *pp* *mp*

Vin. II Gli altri (divisi) *p* *pp* *ord.* *pp* *mp*

Vla. *pp* *f* *p* *p* *mf* *p* *sul A* *f* *p* *sul D* *f* *p*

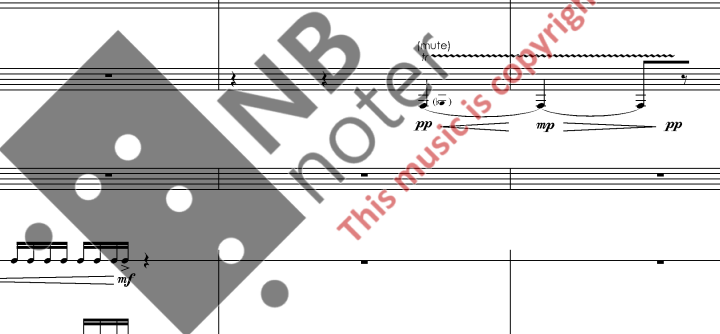
Vc. *pp* *ord.* *f* *p* *pp* *mf* *p* *harm. gliss. sul A* *f*

Cb. *pp* *non div.* *pizz.* *mf* *arco* *f* *harm. gliss. sul D*

Tape rec. 1

Tape rec. 2

97 ← →



104 4/4 Introduction IV (♩ = 132)

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

pp, mp, mf, p, pp, mp, pp, mp, pp, mp, pp, mp, pp, mp, pp, mp

(air sound only)

104 4/4 Introduction IV (♩ = 132)

Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, T. Tbn. 1, T. Tbn. 2, B. Tbn., Tuba

pp, mp, mf, p, pp, mp, pp, mp, pp, mp, pp, mp, pp, mp, pp, mp

mf, pp, pp, mf, pp, pp, mf, pp, pp, mf, pp, pp, mf, pp, pp

harmon mute - stem removed

104 4/4 Introduction IV (♩ = 132)

Timp., Perc. 1, Perc. 2, Hp.

pp, mp, mf, p, pp, mp, pp, mp, pp, mp, pp, mp, pp, mp, pp, mp

wood block, temple blocks, metal blocks, bongos, crotales

104 4/4 Introduction IV (♩ = 132)

Vin. I Solo, Vin. I Gli altri (divisi), Vin. II Solo, Vin. II Gli altri (divisi), Vla., Vc., Cb., Tape rec. 2

pp, mp, mf, p, pp, mp, pp, mp, pp, mp, pp, mp, pp, mp, pp, mp

pizz., arco ord., col legno jete, [pizz.], arco, sul pont., harm. gliss. sul D, harm. gliss. sul G, sul D, sul G



119

Fl. 1 *mp* *pp* change to piccolo

Fl. 2 *mp* *pp*

Ob. 1 *mp* *pp* *mp* *pp* *mp*

Ob. 2 *mp* *pp* *mp* *pp*

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

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

Bsn. 1 *mp* *pp* *pp* *mp* *pp* *mp* *pp*

Bsn. 2 *pp* *pp* *pp* *mp* *pp* *mp* *pp*

Hn. 1 *p* *pp* *pp* *mp* *pp*

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

Hn. 3 *pp* *mp* *pp* *fp* *fp* *fp*

Hn. 4 *pp* *pp* *mp* *pp* *fp* *fp*

C. Trpt. 1 *pp* *pp* *pp*

C. Trpt. 2 *pp* *pp* *pp*

C. Trpt. 3 *pp* *mp* *pp* *pp* *mp* *pp*

T. Tbn. 1 *pp* *mp* *pp* *pp* *mp* *pp*

T. Tbn. 2 *mp* *pp* *pp* *mf* *pp*

B. Tbn. *pp* *mp* *pp* *pp* *mf* *pp*

Tuba *pp* *mp* *pp* *pp* *mf*

119

Temp.

Perc. 1 bongos *pp* *mp* *pp* temple blocks *pp* *mp*

Perc. 2 metal blocks *mp* *pp* *mp* *pp* triangle [large] *p*

Hp. *mf* *p* *mf* *p* *f*

119

Vin. I *p* *mf* *p* *p* *mf* *p* *p* *divisi* *arco* *p*

Vin. II *mf* *p* *mf* *p* *mf* *p* *mf* *p* *divisi* *p*

Vla. *ppp* *p* *ppp* *pp* *mp* *mf* *pp* *mp*

Vc. *ppp* *p* *ppp* *pp* *pp* *pp* *pp* *pp* *sul A* *pp* *sul G* *pp*

Cb. *ppp* *p* *ppp* *pp* *pp* *pp* *pp* *pp* *sul G* *pp* *sul D* *pp*

Händel IV (♩ = 132)

127

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Händel IV (♩ = 132)

127

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

Händel IV (♩ = 132)

127

Timp.

Perc. 1

Perc. 2

Hp.

Händel IV (♩ = 132)

127

Vin. I

Vin. II

Vla.

Vc.

Cb.

Tape rec. 1

Tape rec. 2





Rewind IV (♩ = 132)

143

Fl. 1

Picc.

Ob. 1

Ob. 2

B.-Cl. 1

B.-Cl. 2

Bsn. 1

Bsn. 2

Rewind IV (♩ = 132)

143

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

Rewind IV (♩ = 132)

143

Timp.

Perc. 1

Perc. 2

Hp.

Rewind IV (♩ = 132)

143

Vln. I

Vln. II

Vla.

Vc.

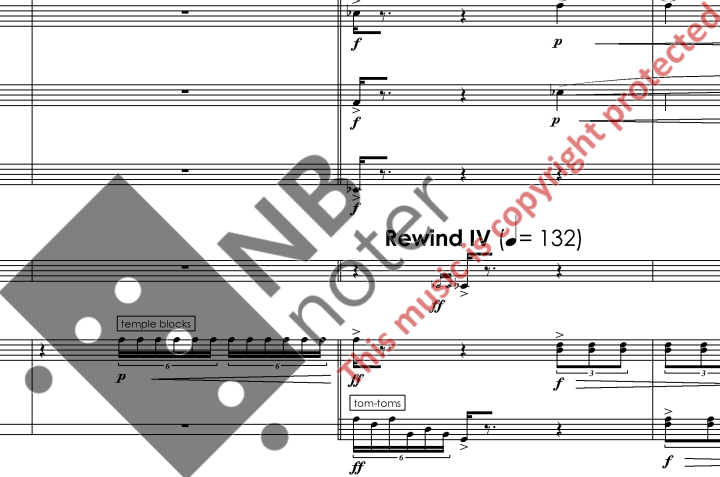
Cb.

Rewind IV (♩ = 132)

143

Tape rec. 1

Tape rec. 2





149 4 3 4

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

149 4 3 4

Timp.

Perc. 1

Perc. 2

Hp.

149 4 3 4

Vin. I

Vin. II

Vla.

Vc.

Cb.

*This music is copyright protected*

**NB**  
noter

mf, p, f, ff, mp, arco, col legno, non div., arco ord.

156

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

156

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

156

Timp.

Perc. 1

Perc. 2

Hp.

[temple blocks]

[cow bells]

[tom-toms]

[metal blocks]

156

Vin. I

Vin. II

Vla.

Vc.

Cb.

col legno jété

arco ord.

non div.

162 2/4 3/4

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

162 2/4 3/4

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C. Trpt. 1  
C. Trpt. 2  
C. Trpt. 3  
T. Tbn. 1  
T. Tbn. 2  
B. Tbn.  
Tuba

162 2/4 3/4

Timp.  
Perc. 1  
Perc. 2  
Hp.

162 2/4 3/4

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Annotations: cow bells, tom-toms, let bounce, bongos, arco ord., col legno jété, divisi, unis.

169 **3/4 Introduction V** (♩ = 132)

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

2/4

3/4

169 **3/4 Introduction V** (♩ = 132)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

2/4

3/4

169 **3/4 Introduction V** (♩ = 132)

Timp.

Perc. 1

Perc. 2

Hp.

2/4

3/4

169 **3/4 Introduction V** (♩ = 132)

Vin. I

Vin. II

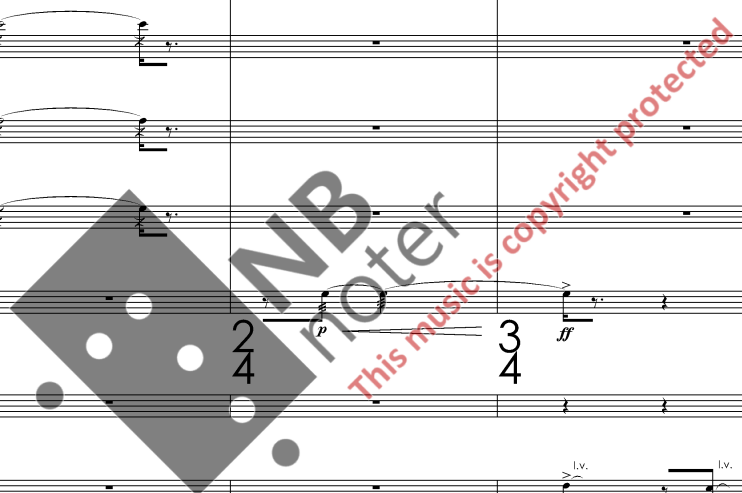
Vla.

Vcl.

Cb.

2/4

3/4



176 2/4 3/4

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

176 2/4 3/4

Timp.

Perc. 1

Perc. 2

Hp.

176 2/4 3/4

Vin. I

Vin. II

Via.

Vc.

Cb.

(If C-string is not available - play upper part)

(If C-string is not available - play upper part)

Händel V (ending)  
Senza misura

10"

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

Händel V (ending)  
Senza misura

10"

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
T. Tbn. 1  
T. Tbn. 2  
B. Tbn.  
Tuba

Händel V (ending)  
Senza misura

10"

Timp.  
Perc. 1  
Perc. 2  
Hp.

Händel V (ending)  
Senza misura

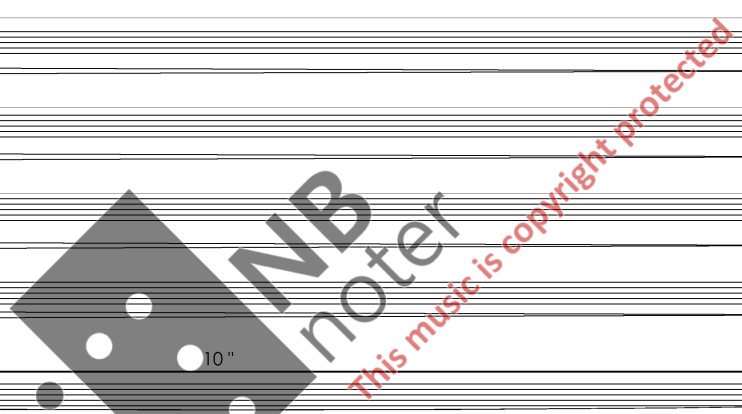
10"

Vin. I  
Vin. II  
Solo Vla.  
Gli altri Vla.  
Vc.  
Cb.

5" The tape recorder player should take no notice of the conducted time.

10"

Tape 1  
Tape 2







5"  $\frac{3}{4}$  (II)  $\text{♩} = 132$  Senza misura 6"  $\frac{3}{4}$

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tuba

5"  $\frac{3}{4}$  (II)  $\text{♩} = 132$  Senza misura 6"  $\frac{3}{4}$

Harp. *ppp* breathe when necessary

5"  $\frac{3}{4}$  (II)  $\text{♩} = 132$  Senza misura 6"  $\frac{3}{4}$

Timp. *mf* *pp* *mf*

Perc. 1

Perc. 2

At II : When the conductor shows the cue sign, play to the end of the first repeated phrase, then continue to the next phrase.

Harp. *mf* *ppp* *p* *ppp* *mf* *ppp* *p* *ppp*

5"  $\frac{3}{4}$  (II)  $\text{♩} = 132$  Senza misura 6"  $\frac{3}{4}$

Solo *mf*

Vin. I *mf* *ppp* *p* *ppp*

Gli altri *ppp* *p* *ppp*

Solo *mf*

Vin. II *mf* *ppp* *p* *ppp*

Gli altri *ppp* *p* *ppp*

Solo *mf*

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

Gli altri *ppp* *p* *ppp*

Vc. *f* *pp* *f*

Cellos and basses:  $\blacksquare$  V  $\blacktriangledown$  V  $\blacktriangledown$  V sm. (See footnote on page 31)

Cb. *f* *pp* *f*

Cellos and basses:  $\blacksquare$  V  $\blacktriangledown$  V  $\blacktriangledown$  V sm. (See footnote on page 31)

Tape 1 (Play until last measure.) (Approximately here, the harpsicord recording will appear)

Tape 2 (Approximately here, the harpsicord recording will appear)





