

OPTOPHONIA

Version B

Sinfonietta
(15 instruments)



Original version for 18 instruments (2005/06)
commissioned by Ensemble Ernst

with support from Det Norske Komponistfond



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Instrumentation

Optophonia by Kari Beate Tandberg
Recomposed for 15 instruments

Piccolo / Flute in C
Oboe
Clarinet in Bb / Cl Eb
Bassoon

Horn in F
Trumpet in Bb
Trombone

Percussion 1
Percussion 2

Piano
Violin 1
Violin 2
Viola
Violoncello
Contrabass



Perc 1:
Small chinese cymbal
Large chinese cymbal
Susp. cymbal (perc 2, extra)
Sizzle cymbal

Gliss gong

5 Temple blocks

Glass wind chimes
Flexatone
triangle

Glockenspiel
Crotales (also played by perc 2)
Xylophone (also played by perc 2)

Perc 2:
Susp. cymbal (perc 1, extra)

4 Tomtoms

Bass-drum

Vibraslap
Metal windchimes

Vibraphone
Xylophone (also played by perc 1)
Crotales (also played by perc 1)

Notation

OPTOPHONIA Version B, Kari Beate Tandberg



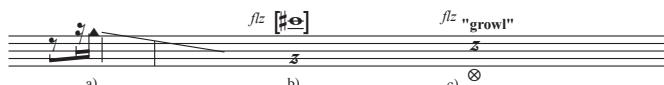
DYNAMICS

Dal niente, al niente



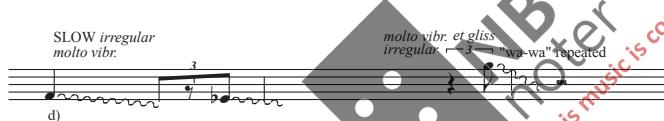
MICRO-INTERVALS

Note lowered ♭ or raised ♯ a 1/4 tone
Note raised 3/4 tone ♮



PITCH

- a) Highest note possible ▲ (on given string)
- b) Correct fingering, noisy sound
- c) Low pitched flutter tongue (pedal tone) sounding noisy.
- c) Percussive sound. No exact tone-production or pitch



VIBRATO

- a) Molto vibrato = exaggerated, fast and even vibrato
- b) Non vibrato

c) From slow, wide vibrato gradually towards fast, narrow vibrato or trill

d) Irregular, exaggerated vibrato

"Wa-wa" repeated = the trombone imitating this vibrato by opening and closing harmon mute with flat hand

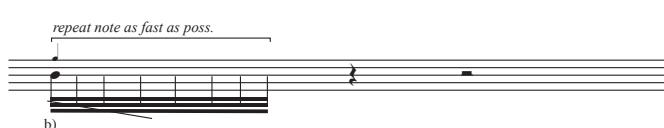
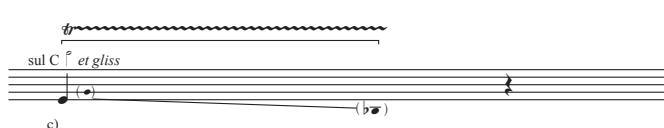
Et glissando = Totally and gradually changing pitch in one direction

GLISSANDO

- a) Small bendings of the main note upwards or downwards

b) Glissando and bow-tremolo

c) Trill or fingertremolo and gliss



REPEATING NOTES

Two different notations: a) b)



ACCELL / RIT.
Beamed accelerando and ritardando

Notation page 2

OPTOPHONIA Version B, Kari Beate Tandberg

a) Trill with flageolet (marked with a circled 'o' over a note).

b) Stop trill when marked (marked with a circled '#').

c) Anticipation (gracenote) on the beat.

d) On the beat (gracenote).

e) Wind techniques: jet whistle, hand pop, mouth pop, S.T. (slap tongue), and air-tone.

f) Hand pop = Flat hand beating mouthpiece; Mouth pop = Tongue together with air making an explosion into the mouthpiece.

g) String techniques: Sul ponticello (S.P.), press bow on string to make crush-tone, sul D, gliss with bow crossing bridge, bow behind bridge, and bow gradually crossing bridge.

h) Piano techniques: strike with block of wood on metal-frame of instrument to make resonance-sound, inside piano, Fingertip-gliss, tap with fingers inside piano on strings, play cluster by flat hand in deep register, play cluster by underarm as deep as poss., and improvise successions of given notes.

TRILLS

- a) Disturbing effect
- b) Trill with flageolet

- b) Stop trill when marked

ANTICIPATIONS

Gracenotes always anticipated
(Main note on the beat)

ON THE BEAT

Play as fast as possible within the beat

WIND-TECHNIQUES

- a) Air and flutter (fingering as notated)
- b) Blow air through instr. without producing tone-quality (fingering as notated)
- c) Air-sound together with sound-quality

- d) "Jet whistle" gives resonances and air-sound
- e) S.T. = Slap tongue

- f) Hand pop = Flat hand beating mouthpiece
- f) Mouth pop = Tongue together with air making an explosion into the mouthpiece

STRING-TECHNIQUES

- a) Muffle string
- b) Bow jumping on string

- c) SP = Sul ponticello

- d) Extra bow pressure to make crushed tone (noisy sound)

- e) Bow gradually crossing bridge
- f) Bow playing behind bridge

PIANO-TECHNIQUES

Strike with block of wood on metal-frame of instrument to make resonance-sound

- a) Play *inside piano* with fingertip from the given pitch horizontally, making arpeggio-like sound
- b) Tap with fingers *inside piano* on strings to make a tremolo-effect (in very low register) (Keep pedal down)
- c) Making cluster using flat hand in deep register
- d) Making cluster using left underarm in deep register (or right in high register)
- e) Improvise succession of given notes. Only play single notes, no chord.

Score, transposed

Kari Beate Tandberg

Original version for 18 instruments 2005/06

Recomposed for 15 instr. 2018

Optophonia

Version B

for sinfonietta

Score, transposed

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Version B
for sinfonietta

System 1 (Measures 1-4):
Piccolo/ Flute C, Oboe (Clar. in Eb), Clarinet in B^b / Cleb, Bassoon, Horn in F, Trumpet in B^b, Trombone, Percussion 1 (sm. chin. cymb., susp. cymb.), and Percussion 2 (crot. with bow).

System 2 (Measures 5-8):
Piano and Violin I.

System 3 (Measures 9-12):
Violin II, Viola, Violoncello, and Contrabass.

System 4 (Measures 13-16):
Violin I, Violin II, Viola, Violoncello, and Contrabass.

Performance instructions include:
piccolo, Con sord STRAIGHT, Con sord Harmon, susp. cymb. from bell grad. twds. rim, sm. chin. cymb. with wood-sticks on edge, glass-gong, 5 temple blocks, f, fp, p, pp, pizz., mf, f, fp, S.P., et slow gliss., pizz. et gliss., f, fp, S.P., et slow gliss., f, fp, S.P., et slow gliss., f, fp, S.P.

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4
 Picc./Fl. C.
 Ob.
 Clar. in Bb
 repeat note as fast as poss.
 simile
 B-Cl/Eb Cl
 mp
 cresc.
 Bsn.
 5
 4
 3
 8 (piccolo)
 f
 Hn.
 p
 mp
 cresc.
 (Con sord.)
 repeat note as fast as poss.
 simile
 B-Tp.
 mp
 cresc.
 (c.s.) molto vibr. et gliss.
 irregular "wa-wa" repeated
 simile
 Tbn.
 p
 Perc. 1
 vibraphone
 Perc. 2
 mp
 sust.
 sm. chin. celeb.
 sizzle symb.
 Pno.
 tap with fingers
 on strings in deep register
 Vln. I
 molto vibr.
 Vln. II
 molto vibr.
 Vla.
 molto vibr.
 Vc.
 SLOW irregular
 molto vibr. et gliss.
 3
 3 simile
 Cb.
 p
 mf
 p

Picc./Fl. C Ob. B♭ Cl./Eb Cl. Bsn. Hn. B♭ Tpt. Tbn.

Perc. 1 Perc. 2 Pno. Vln. I Vln. II Vla. Vc. Cb.

Measures 17-18: Picc./Fl. C (pp, mp), Ob. (mp, fp, cresc. poco a poco), B♭ Cl./Eb Cl. (mp, f, p, cresc. poco a poco), Bsn. (p, f, fp, mp, cresc. poco a poco), Hn. (p, fp, p), B♭ Tpt. (f, fp, f, p, cresc. poco a poco), Tbn. (gloss, p, (Con sord.), p). Perc. 1 (susp. cymb.). Perc. 2 (mf, fz). Pno. (INSIDE PIANO: tap with fingers on strings in deep register, mp, cresc. poco a poco).

Measures 19-20: Vln. I (p, ff), Vln. II (f, p), Vla. (f, p), Vc. (f, mf, gloss simile, p), Cb. (p).

Picc./Fl. C 3 4 5
 Ob. *f* *fp* *mf* *p* *mf* *cresc.*
 B♭ Cl./Eb Cl. *sfs* *f* *fp* *mf* *3* *3* *3* *3*
 Bsn. *fp* *mf* *p* *mp* *mf*

 Hn. *sfs* *fp* *mf* *sfs* *ord.*
 B♭ Tpt. *f* *fp* *mf* *3* *f* *mp*
 Tbn. *sfs* *mf* *sfs* *senza sord.* *mp* *mf*

 Perc. 1 *sfs*
 Perc. 2 *sfs* *3*

 Pno. *f* *sfs* *INSIDE PIANO* *tap with fingers on strings in deep register* *mf*

 Vln. I *sfs* *p* *cresc.* *cresc.*
 Vln. II *sfs* *p* *cresc.* *cresc.*
 Vla. *sfs* *p* *cresc.* *cresc.*
 Vc. *sfs* *p* *cresc.* *cresc.*
 Cb. *sfs* *mf* *sfs*

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Picc./Fl. C
 Ob.
 B♭ Cl./E♭ Cl.
 Bsn.
 Hn.
 B♭ Tpt.
 Tbn.
 Perc. I
 Perc. 2
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

29

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sul E, A bow-tremolo
 et gliss

sul A, D bow-tremolo
 et gliss

sul D, G bow-tremolo
 et gliss

(INSIDE PIANO)
 tap with fingers
 on strings in deep register

sul A, D bow-tremolo
 et gliss

sul D, G bow-tremolo
 et gliss

sul G, C bow-tremolo
 et gliss

sul A, D bow-tremolo
 et gliss

sul G, D bow-tremolo
 et gliss

sul D, A bow-tremolo
 et gliss

sul A, C bow-tremolo
 et gliss

- 8 -

Musical score for measures 33-34. The score includes three staves: Horn (Hn.), Bass Trombone (B♭ Tpt.), and Trombone (Tbn.). The key signature changes from one sharp to two sharps. Measure 33 starts with a dynamic of *p*. The first measure ends with a fermata over the second note. Measure 34 begins with a dynamic of *pp*. The second measure ends with a fermata over the second note. The third measure begins with a dynamic of *p*.

33

Perc. 1

Perc. 2

Pno.

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33 sul A, D *mf*

Vln. I

Vln. II sul A, D *trem et gliss* *mf*

Vla. sul D, G *mf*

Vc. *pp*

Cb. *p*

Picc./Fl. C Ob. B♭ Cl./Eb Cl. Bsn. Hn. B♭ Tpt. Tbn. Perc. 1 Perc. 2 Pno. Vln. I Vln. II Vla. sul A, D Vc. Cb.

air → air+flz → fz → air+flz → air
diminuendo poco a poco

This page contains 5 staves of musical notation for orchestra and piano. The instruments include Picc./Fl. C, Ob., B♭ Cl./Eb Cl., Bsn., Hn., B♭ Tpt., Tbn., Perc. 1, Perc. 2, Pno., Vln. I, Vln. II, Vla., sul A, D Vc., and Cb. The music is numbered 37. Various dynamics and performance instructions are provided, such as *air*, *flz*, *fz*, *air+flz*, *fp*, *pp*, *mf*, *p*, *mp*, *legato*, and *diminuendo poco a poco*. A large red watermark 'NB noter' and 'This music is copyright protected' is overlaid across the middle of the page.

B

41

Picc./Fl. C Ob. B♭ Cl./Eb Cl. Bsn.

jet whistle *tktktktk* *air*

sfz *f* *sfz* *sfz*

f *mf* *p* *fp* *mf* *p* *f* *p*

Hn. B♭ Tpt. Tbn.

fp *mfz* *fp* *mfz* *fp* *mf* *p* *fp* *pp* *ord.*

fp *mfz* *fp* *mfz* *fp* *mf* *p* *fp* *pp* *ord.*

Perc. 1 Perc. 2

large & sm. chin cymb. *edge of tom tom (dry sound) with wood-sticks* *susp. cymb.* *vibraslap* *sizzle symb. with wood-sticks* *metal wind chimes* *susp. cymb.*

lv. *lv.* *lv.* *lv.* *lv.* *lv.*

fp *mf* *mp*

B

41

Pno.

B

41

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

jeté *jeté* *jeté* *jeté* *jeté*

fp *fp* *fp* *fp* *fp*

mf *mf* *mf* *mf* *mf*

p *p* *p* *p* *p*

f *f* *f* *f* *f*

sp *sp* *sp* *sp* *sp*

n *n* *n* *n* *n*

45 jet whistle

Picc./Fl. C. sfz

Ob. p

B♭ Cl./Eb Cl. mp

Bsn. mp

Hn.

B♭ Tpt.

Tbn. flz c.s. mp

Perc. 1 susp. cymb. with wood-sticks mfp pp mp pp l.v. mf glass windchimes

Perc. 2 vibraslap mf edge of tom tom with wood-sticks fp fz

Pno.

Vln. I ord. p mfp jeté f

Vln. II f ord. f

Vla. z ord. b.p. mfp jeté f

Vc. N ord. p mfp

Cb. N ord. p mfp

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49

Picc./Fl. C
Ob.
B♭ Cl./E♭ Cl.
Bsn.

Hn.
B♭ Tpt.
Tbn.

Perc. 1
Perc. 2

Pno.

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

[susp. cymb.] with wood-sticks

(edge of tom tom)

flexatone

simile

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49

SLOW wide vibr. → ord.

con sord STRAIGHT

(Con sord) (Harmon)

SLOW wide vibr. → MOLTO narrow vibret gliss

sul D ♪ et gliss

sul C ♪ et gliss

(b ♪)

SLOW wide vibr. → FAST narrow vibr. normal vibr.

53

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Perc. 1 Perc. 2 Pno.

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

5
4
3
8

ord.

glockenspiel

xylofon

sul D at gliss

sul C et gliss

pizz. > >

EAST narrow vibr. normal vibr.

SLOW wide vibr. →

Picc./Fl. C 3
 Ob. 3
 B♭ Cl./E♭ Cl. 4
 Bsn. b
 Hn. sfz
 B♭ Tpt. ord.
 Tbn. C
 Perc. I (gl. spiel)
 Perc. 2 (xyl.)
 Vibraphone
 Pno. C
 Vln. I quasi non vibr.
 Vln. II quasi non vibr.
 Vla. sub p
 Vc. quasi non vibr.
 Cb. sub p

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7 5 7 4

8 4 8 4

61

Picc./Fl. C Ob. Bb Cl./Eb Cl. Bsn.

Hn. Bb Tpt. Tbn.

Perc. 1 Perc. 2

Pno.

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

This page contains musical staves for various instruments. The top section includes Picc./Fl. C, Ob., Bb Cl./Eb Cl., Bsn., Hn., Bb Tpt., Tbn., Perc. 1, Perc. 2, and Pno. The middle section includes Vln. I, Vln. II, Vla., Vc., and Cb. The bottom section includes the same instrument names as the middle section. Measure numbers 61 are indicated at the beginning of each section. Various dynamics like f, mf, ffz, fp, and vibr. are used throughout the staves.

4

Picc./Fl. C. *fp*

Ob. *jfp*

B♭ Cl./Eb Cl. *f* *ff*

Bsn. *f* *f*

Hn. *fp* *mf* *fp*

B♭ Tpt. *Con sord STRAIGHT fp* *mf* *fp*

Tbn. *Con sord fp*

Perc. 1

Perc. 2 *sus. cymb.* *f* *fp* *f* *lv.*

(vibr.)

Pno. *f* *fp* *f* *lv.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Picc./Fl. C
 Ob.
 B♭ Cl./E♭ Cl.
 Bsn.
 Hn.
 B♭ Tpt.
 Tbn.
 Perc. 1
 Perc. 2
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Measure 69: 4/4 time, dynamic *p*. Instruments play eighth-note patterns. Measures 70-71: 3/4 time, dynamic *p*. Instruments play eighth-note patterns. Measure 72: 4/4 time, dynamic *fp*, section D. Instruments play eighth-note patterns. Measures 73-74: 3/4 time, dynamic *p*. Instruments play eighth-note patterns. Measures 75-76: 4/4 time, dynamic *fp*, section D. Instruments play eighth-note patterns. Measures 77-78: 3/4 time, dynamic *p*. Instruments play eighth-note patterns. Measures 79-80: 4/4 time, dynamic *fp*, section D. Instruments play eighth-note patterns. Measures 81-82: 3/4 time, dynamic *p*. Instruments play eighth-note patterns. Measures 83-84: 4/4 time, dynamic *fp*, section D. Instruments play eighth-note patterns. Measures 85-86: 3/4 time, dynamic *p*. Instruments play eighth-note patterns. Measures 87-88: 4/4 time, dynamic *fp*, section D. Instruments play eighth-note patterns. Measures 89-90: 3/4 time, dynamic *p*. Instruments play eighth-note patterns. Measures 91-92: 4/4 time, dynamic *fp*, section D. Instruments play eighth-note patterns. Measures 93-94: 3/4 time, dynamic *p*. Instruments play eighth-note patterns. Measures 95-96: 4/4 time, dynamic *fp*, section D. Instruments play eighth-note patterns. Measures 97-98: 3/4 time, dynamic *p*. Instruments play eighth-note patterns. Measures 99-100: 4/4 time, dynamic *fp*, section D. Instruments play eighth-note patterns.

(c.s.) (susp. cymb.)

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73

Picc./Fl. C

Ob.

B Cl./Eb Cl.

Bsn.

fp *sfs*

ff *fp* *sfs*

f *mf*

ff *fp* *sfs* *mf*

fp *sfs*

p

fp *sfs* *mf*

Hn.

Bb Tpt.

Tbn.

fp *sfs*

fp *sfs*

fp *sfs*

p

fp *sfs*

73

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

simile

p

simile

p

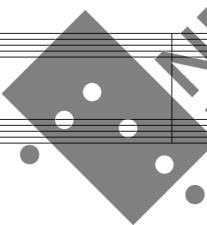
simile

p

Picc./Fl. C
 Ob.
 B♭ Cl./E♭ Cl.
 Bsn.
 Hn.
 B♭ Tpt.
 Tbn.
 Perc. I
 Perc. 2
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

fp — *sfz*
f
staccato simile
5
6
3 *f* *6*
fp — *sfz*
fp — *sfz*
mf
f
fp — *sfz*
fp — *sfz*
fp — *sfz*
simile
p
pp
simile
p
pp
simile
p
pp
6
5
3
6

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Picc./Fl. C 80 *simile staccato*
 Ob.
 B♭ Cl./E♭ Cl.
 Bsn.

 Hn. 80
 B♭ Tpt.
 Tbn.

 Perc. I 80
 Perc. 2
 Pno.

 Vln. I 80
 Vln. II
 Vla.
 Vc.
 Cb.

Picc./Fl. C Ob. B♭ Cl./Eb Cl. Bsn. Hn. B♭ Tpt. Tbn. Perc. I Perc. 2 Pno. Vln. I Vln. II Vla. Vc. Cb.

83 accel. E $\downarrow=72$ Piccolo \textit{fp} \textit{sfs}
 accel. $\downarrow=72$ \textit{fp} \textit{sfs}
 accel. $\downarrow=72$ \textit{fp} \textit{sfs}
 accel. $\downarrow=72$ \textit{fp} \textit{sfs}
 accel. $\downarrow=72$ \textit{fp} \textit{sfs}
 $\downarrow=72$ \textit{fp} \textit{sfs}
 $\textit{crotales}$ with bow $\downarrow=72$ vibraphone \textit{fp} \textit{sfs}
 accel. $\downarrow=72$ \textit{fp} \textit{sfs}
 accel. $\downarrow=72$ \textit{fp} \textit{sfs}
 \textit{ord} \textit{f} \textit{pp} \textit{f} \textit{pp}

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87

Picc./Fl. C
Ob.
B♭ Cl./E♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.

Perc. 1
Perc. 2
Pno.

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

subp < ff >

subp < ff subf p f fp sfz

subp < ff subf p f fp sfz

subp < ff p fp

subp < ff p fp

subp < ff p fp

vibraphone] ♩♩♩♩

p fz

pizz f

pizz f

pizz 3 f

pizz > f

90

Picc./Fl. C

Ob.

B♭ Cl./E♭ Cl.

Bsn.

90

Hn.

B♭ Tpt.

Tbn.

90

[susp. cymb.]

lv.

mp

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Perc. 1

Perc. 2

Pno.

Con sord.

mf

lv.

90

arco

bow-tremolo et gliss.

f — *p*

arco

mf — *f*

arco

bow-tremolo et gliss.

f — *p*

arco

mf — *p*

arco

mf — *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

93

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

93

Hn. B♭ Tpt. Tbn.

repeat note as fast as poss.

93

Perc. 1 Perc. 2 Pno.

93

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

p

96

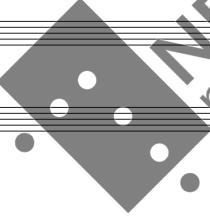
Picc./Fl. C (piccolo) *riff*
 Ob. *p* *fp* *ff* *riff* *fp* *ff* *mp* *mf*
 B♭ Cl./E♭ Cl. *p* *fp* *ff* *mf*
 Bsn.

Hn. *fp* *ff*
 B♭ Tpt. *p* *f* *fp* *ff* *mp* *mf*
 Tbn. *fp*

Perc. 1
 Perc. 2 (vibr.) *f* *ff*

Pno. *f* < *ff*

Vln. I *tremolo et gliss* *ff*
 Vln. II *pizz.* *ff* *ff*
 Vla. *p* *f* ³ *ff* *ff* *ff*
 Vc. *p* *tremolo et gliss* *ff*
 Cb. *bartok* *pizz.* *ff*



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Picc./Fl. C 99
 Ob.
 B♭ Cl./E♭ Cl. (Clarinet in B♭)
 Bsn.
 Hn.
 B♭ Tpt.
 Tbn.
 Perc. I
 Perc. 2
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

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Measure 99 consists of three staves. The first staff (Picc./Fl. C, Ob., B♭ Cl./E♭ Cl.) starts with a dynamic of *mp*, followed by *mf*, and ends with *p*. The second staff (Bsn.) has a dynamic of *p*. The third staff (Hn., B♭ Tpt., Tbn.) starts with *p*, followed by *p*, and ends with *mf*. The fourth section (Perc. 1, Perc. 2) starts with a dynamic of *mf*, followed by *f*, then *sfp*, then *sfs*, and finally *f*. The fifth section (Pno.) is mostly blank. The sixth section (Vln. I, Vln. II) is mostly blank. The seventh section (Vla.) starts with *p*, followed by *p*. The eighth section (Vc.) starts with *p*, followed by *mp*. The ninth section (Cb.) starts with *p*, followed by *p*.

102

Picc./Fl. C

Ob.

B♭ Cl./E♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*con sord
STRAIGHT*

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This page contains musical staves for various instruments. The first section (measures 1-3) includes Picc./Fl. C, Ob., B♭ Cl./E♭ Cl., Bsn., Hn., B♭ Tpt., Tbn., Perc. 1, and Perc. 2. The second section (measures 4-6) includes Vln. I, Vln. II, Vla., Vc., and Cb. Measure 1 starts with a dynamic of *p*. Measures 2 and 3 show rhythmic patterns with dynamics *mp*, *pp*, and *f*. Measure 4 begins with *mf* for B♭ Tpt. and *p* for Tbn. Measure 5 shows a 'riff' pattern for B♭ Cl./E♭ Cl. and Bsn. Measure 6 concludes with a dynamic of *p*.

G C-flute
 Picc./Fl. C
 Ob.
 B♭ Cl./Eb Cl.
 Bsn.
fp

G
 Hn.
 B♭ Tpt.
 Tbn.
fp

Perc. 1
 Perc. 2

G
 Pno.

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

Picc./Fl. C

Ob.

B♭ Cl./E♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

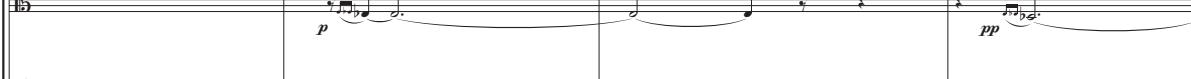
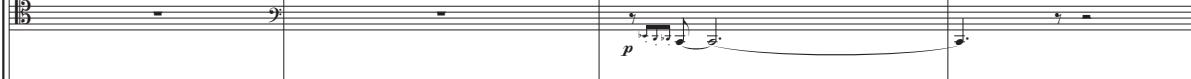
Cb.

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Picc./Fl. C 112 
 Ob. 
 B♭ Cl./E♭ Cl. 
 Bsn. 

 Hn. 112 
 B♭ Tpt. 
 Tbn. 

 Perc. 1 112 
 Perc. 2 
 Pno. 112 

 Vln. I 112 
 Vln. II 
 Vla. 
 Vc. 
 Cb. 

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Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

H

116 *pp* *subff* *ff*
 Hn. *subf*³ 3 3 3 3
 B♭ Tpt. *subf* senza sord.
 Tbn. *subf* 3 3 3 3

Clarinet in B♭ 3
ff

Perc. 1 Perc. 2 xylofon

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Pno.

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

H

116 *f* *simile* 3 3 3 3

Vln. I *pizz.* *simile* 3 3 3 3

Vln. II *f* *simile* 3 3 3 3

Vla. *f* *simile* 3 3 3 3

Vc. *f* *simile* 3 3 3 3

Cb. *f* 3 3 3 3

Picc./Fl. C
 Ob.
 Bb Cl./Eb Cl.
 Bsn.
 Hn.
 Bb Tpt.
 Tbn.
 Perc. 1
 Perc. 2
 (xylofon)
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

119

J

122

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Perc. 1 Perc. 2 (xylofon) Pno.

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

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J

122

Perc. 1 Perc. 2 (xylofon) Pno.

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

f

126

Picc./Fl. C
Ob.
Bs. Cl./Eb. Cl.
Bsn.

Hn.
B♭ Tpt.
Tbn.

Perc. 1
Perc. 2

Pno.

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

129

Picc./Fl. C
Ob.
B♭ Cl./E♭ Cl.
Bsn.

Piccolo *vibes* 5
fp

Hn.
B♭ Tpt.
Tbn.

mf > *mp* > *mp* > *mp* > *fp* > *mf* >

mf > *fp* > *mf* > *fp* > *sub mf* >

129

Perc. 1
Perc. 2

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Pno.

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

fp

fp

fp

fp

135

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Perc. 1 Perc. 2

Pno.

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

bass-drum tremolo with both hands (fingertips) (bass-drum) simile

inside piano
tap with fingers on strings in deep register

simile

pp

K

138 (C-flute)

Picc./Fl. C
Ob.
B♭ Cl/Eb Cl
Bsn.

C-flute
5
mp
fp
riff

K

138

Hn.
B♭ Tpt.
Tbn.

p 6
6
p 6
pp
fp
fp
f
riff

138

Perc. 1
Perc. 2

simile

K

138

Pno.

simile

K

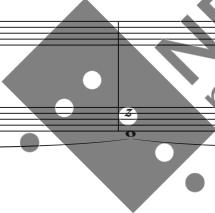
138

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

pp
fp
fp
p
6 6 3
7 3
7 3
7 7
bow-tremolo
et gliss
bow-tremolo
et gliss
bow-tremolo
et gliss
bow-tremolo
et gliss

Picc./Fl. C 141
 Ob.
 B♭ Cl./E♭ Cl.
 Bsn.
 Hn.
 B♭ Tpt.
 Tbn.
 Perc. 1
 Perc. 2
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

NB
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(bass-drum) *simile*
inside piano *simile*

144

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

non legato simile

p mp mf

non legato

pp p mp

non legato

Hn. B♭ Tpt. Tbn.

pp p 6 6 6 6 6

senza sord. non legato simile

mp mf

6 6 3 7 3 7 6

Perc. 1

144

Perc. 2

(bass-drum) simile

Pno.

inside piano simile

Vln. I Vln. II Vla.

ord.

pp p

Vc. Cb.

senza sord. non legato simile

mp mf

simile

6 7 3 7 3 7 6

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non legato

Picc./Fl. C Ob. Bb Cl./Eb Cl. Bsn.

147

L

non legato

Ob. Bb Cl./Eb Cl. Bsn.

147

L

non legato

Hn. Bb Tpt. Tbn.

147

L

Perc. I Perc. 2

147

L

inside piano simile

Pno.

147

L

Vln. I Vln. II Vla.

147

L

Vcl. Cb.

147

L

Picc./Fl. C 150
 Ob.
 B♭ Cl./Eb Cl.
 Bsn.

 Hn.
 B♭ Tpt.
 Tbn.

 Perc. 1
 Perc. 2

 Pno.

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

NB
 noter
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glockenspiel

150
 150
 150
 150
 150
 150
 150
 150
 150
 150

153 (piccolo)

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

153 (glockenspiel)

Perc. 1 Perc. 2

Pno.

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

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156

Picc./Fl. C

Ob.

B♭ Cl./E♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Piccolo

f

p

mp

mf

p

mf

p

Con sord
Harmon

p

156

Perc. 1

Perc. 2

Pno.

156

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

p

mp

p

N

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

159

(Clarinet in E♭)

Hn. B♭ Tpt. Tbn.

159 + + + + + + + simile + + + + + + +

Perc. 1 Perc. 2

N

Pno.

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

159

p pp

pp

p pp

pp

f

pp

f

163

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

Clarinet in E♭

mf

Hn. B♭ Tpt. simile Tbn.

mf

p

163

Perc. 1 Perc. 2

f

fz

163

Pno.

fz

fz

163

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

pizz. arco

3

ord.

ord.

ord.

ord.

ord.

Picc./Fl. C
 Ob.
 B♭ Cl./E♭ Cl.
 Bsn.
 Hn.
 B♭ Tpt.
 Tbn.
 Perc. I
 Perc. 2
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

167

Dynamics and performance instructions:

- Picc./Fl. C: $\text{s}fz$, f
- Ob.: $\text{s}fz$, f , f , p , fp , f , $\text{s}fz$
- B♭ Cl./E♭ Cl.: $\text{s}fz$, f
- (Clar. in B♭)
- Bsn.: $\text{s}fz$, f , p , p , smorzando
- Hn.: f , f , p , smorzando
- B♭ Tpt.: $\text{s}fz$, f , f , p , smorzando
- Tbn.: $\text{s}fz$, f , p , smorzando
- Perc. I: (xylophone), p , $\text{s}fz$
- (vibra)
- Perc. 2: mf , p
- Pno.: mf , p
- Vln. I: pizz , $\text{s}fz$, fp
- Vln. II: pizz , $\text{s}fz$, fp
- Vla.: pizz , $\text{s}fz$, fp
- Vc.: pizz , $\text{s}fz$, fp
- Cb.: pizz , $\text{s}fz$

Picc./Fl. C
 Ob.
 B♭ Cl./Eb Cl.
 Bsn.
 Hn.
 B♭ Tpt.
 Tbn.
 Perc. 1
 Perc. 2
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

170

ad lib.

simile

170

simile

170

(vibr.)

mp

170

mp

170

mfp

170

mfp

170

mfp

170

mfp

170

mfp

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173

Picc./Fl. C (piccolo) f fp fp

Ob. f 3 fp mf

B♭ CL/Eb Cl

Bsn. f mp p fp mf p mf

Hn. f z mf fp

B♭ Tpt. con sord STRAIGHT f mf p

Tbn. f 3 fp mf p

Perc. 1 173 (xylofon) f (vibr.) > mf

Perc. 2 f > mf

Pno. f > mf

Vln. I 173 fp fp

Vln. II fp fp

Vla. fp fp

Vc. fp fp

Cb. fp fp

176 *ad lib.*

Picc./Fl. C *f* *s* *sfz* *f* *ff* *fp*

Ob. *p* *f* *ff* *fp*

B♭ Cl/E♭ Cl *p* *ff*

Bsn. *p* *pp* *fp*

Hn. — (ord.)

B♭ Tpt. *p* *pp* senza sord. *fp*

Tbn. —

176

Perc. 1 —

Perc. 2 *p* (vibr.) *mf*

Pno. *p* *mf*

Vln. I *p* *pp* *f* *fp*

Vln. II *p* *pp* *f* *fp*

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

Vc. *p* *pp* *f* *fp*

Cb. —

179

Picc./Fl. C. Ob. Bb Cl./Eb Cl. Bsn.

Hn. Bb Tpt. Tbn.

Perc. 1 Perc. 2 (vibr.)

Pno.

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

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179

ord. *fp* ord. *fp* ord. *fp*

183

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

rit. $\downarrow = 60$ rit.

Hn. B♭ Tpt. Tbn.

183

Perc. 1 Perc. 2

rit. $\downarrow = 60$ rit.

Pno.

183

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

rit. $\downarrow = 60$ rit.

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Instrumentation: Picc./Fl. C, Ob., B♭ Cl./E♭ Cl., Bsn., Hn., B♭ Tpt., Tbn., Perc. 1, Perc. 2, Pno., Vln. I, Vln. II, Vla., Vc., Cb.

Musical Elements:

- Measure 1:** Picc./Fl. C (pp), Ob. (pp), B♭ Cl./E♭ Cl. (rit.), Bsn. (pp), Hn. (fp), B♭ Tpt. (fp), Tbn. (rit.). Dynamic: pp, pp, rit., pp, fp, rit., rit.
- Measure 2:** Perc. 1 (vibr.), Perc. 2 (mf), Pno. (f), Pno. (rit.), Pno. (ppp), Pno. (rit.), Pno. (rit.). Dynamic: vibr., mf, f, rit., ppp, rit., rit.
- Measure 3:** Vln. I (pp, mfz), Vln. II (pp, mfz), Vla. (pp), Vc. (pp), Cb. (pp). Dynamic: pp, mfz, fp, rit., pp, rit., pp, rit., pp, rit., pp, rit.
- Measure 4:** Vln. I (ord.), Vln. II (ord.), Vla. (ord.), Vc. (ord.), Cb. (rit.). Dynamic: ord., rit., ord., rit., rit.
- Measure 5:** Vln. I (rit.), Vln. II (rit.), Vla. (rit.), Vc. (rit.), Cb. (rit.). Dynamic: rit., rit., rit., rit., rit.

Tempo: $\downarrow = 60$

a tempo

rit.

Picc./Fl. C

a tempo

Ob.

a tempo

B♭ Cl./E♭ Cl.

a tempo

Bsn.

fp

a tempo

Hn.

fp

a tempo

B♭ Tpt.

a tempo

Tbn.

fp

a tempo

Perc. I

mf

(vibr.)

rit.

Perc. 2

p

mf

a tempo

Pno.

f

rit.

improvise successions of given notes

ppp

et u.c.

rit.

Vln. I

a tempo

Vln. II

p

mf

a tempo

Vla.

p

mf

a tempo

Vc.

p

mf

a tempo

Cb.

NB
note!
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a tempo

191

Picc./Fl. C
Ob.
B♭ Cl./E♭ Cl.
Bsn.

Hn.
B♭ Tpt.
Tbn.

Perc. 1
Perc. 2
Pno.

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

a tempo

rit. *a tempo*

a tempo

fp

a tempo

rit. *a tempo*

a tempo

Con sord. *fp*

rit. *a tempo*

a tempo

Con sord. *fp*

rit. *a tempo*

hand pop *fz*

5 temple blocks *a tempo*

mf *f*

sus. cymb. *>*

with wood sticks

mf *fz*

rit. *a tempo*

5 temple blocks *>*

mfz *a tempo*

a tempo

f

l.v.

fp *mf*

improvise successions of given notes

ppp *3* *3* *3* *3* *3* *rit.*

simile

a tempo

rit. *a tempo*

a tempo

rit. *a tempo*

fp *<- mf*

rit. *a tempo*

fp *<- mf*

rit. *a tempo*

fp *<- mf*

rit. *a tempo*

pp

Picc./Fl. C rit. a tempo Flute C S T *slap tongue*
 Ob. rit. a tempo
 B♭ Cl./Eb Cl. S.T. (slap tongue) rit. a tempo fp S.T. pp
 Bsn. rit. a tempo fp

 Hn. rit. a tempo fp senza sord. hand pop
 B♭ Tpt. rit. a tempo fp hand pop
 Tbn. rit. a tempo fp

 Perc. 1 (5 temple blocks) rit. a tempo (5 temple blocks) fz
 Perc. 2 metal wind chimes vibrphone rit. tempo lv. mf fz

 Pno. rit. a tempo ppp rit. a tempo et u.c.
 Pno. rit. a tempo ppp rit. a tempo

 Vln. I rit. a tempo pp
 Vln. II pp fp rit. a tempo pp
 Vla. pp fp rit. a tempo pp
 Vc. pp fp rit. a tempo pp
 Cb. pp

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Picc./Fl. C Ob. Bb Cl./Eb Cl. Bsn.
 199 S T > S T > jet whistle
 f_z f_z
 sf mp
 sfs mf p mp mfp
 S.T.
 mfp

Hn. Bb Tpt.
 199 hand pop >
 f_z mfp p pp
 senza sord * mouth pop * mouth pop * mouth pop
 f_z f_z f_z p pp

Perc. I Perc. 2 triangle
 199 pp (vib.) >
 fp
 Improvise successions of given notes Improvise successions of given notes
 et u.c. ppp 3 8va 3
 199 8va 3
 et u.c. et u.c.

Vln. I Vln. II Vla. Vc. Cb.
 199 p ord. fp ord. fp
 fp ord. fp ord. fp
 fp ord. fp ord. fp
 fp ord. fp ord. fp

Picc./Fl. C 203 S T >
 f^z

Ob. 3 3 3 f 3 3 3
 B♭ Cl./E♭ Cl. p s^f s^f 3 3 3 f
 Bsn. s^f subito p s^f

Hn. hand pop > f^z
 B♭ Tpt. hand pop > f^z
 Tbn. hand pop > f^z * mouth pop

Perc. 1 203 triangle m^f m^f
 Perc. 2 (vibr.) m^p fp f^z fp
 Pno. 203 # improvises successions of given notes 3 ppp improvises successions of given notes 3 3 improvises successions of given notes 3 3

Vln. I 203 ord. fp p
 Vln. II fp ord. p fp
 Vla. fp ord. p fp
 Vc. fp ord. p fp
 Cb. fp

Picc./Fl. C 206 S.T. >
 Ob. *fz*
 B♭ Cl./E♭ Cl. *sfs* *mp* 3 *mf* 3
 Bsn. S.T.
mf *f#*
p *pp*

Hn. *p* *pp*
 B♭ Tpt. *hand pop*
 Tbn. * mouth pop *fz*
mf *air*

Perc. I 206
 Perc. 2 (vibr.) >
fp *fp*

Pno. 206 (δ^a) - 3 3 3 3
fp *fp*

Vln. I 206
 Vln. II *fp* *p* *fp*
 Vla. *fp* *p* *fp*
 Vc. *fp* *p* *fp*
 Cb. *fp*

P
 Picc./Fl. C
 209 S T > S T
fz *fz*

Ob.
mp

B♭ Cl./Eb Cl.
sfs *mf*
p *sfs*
p *sfs*

Bsn.
sfs *mfz* *mp*
sfs *sfs*

P
 Hn.
sfs *mfz* *mp*
sfs *sfs*

Con sord.
 B♭ Tpt.
sfs *mfz* *mp*
sfs *sfs*

Tbn.
** mouth pop*
Con sord.
fz *fz*
sfs *p*

P
 Perc. 1
 (vibr.)
 Perc. 2
fp *fp*
p *fz*

P
 Pno.
8va *3* *l.v.*
8va *3* *l.v.* *ppp*
3 *l.v.*
8va *improvise successions of given notes* *3*
ppp *8va* *3* *l.v.* *improvise successions of given notes*

P
 Vln. I
sf *mf*
p *sfs*
mf
 Vln. II
sf *mf*
p *sfs*
mf
 Vla.
sf *mf*
p *sfs*
mf
 Vc.
sf *mf*
p *sfs*
mf
 Cb.
mf
p *sfs*
mf

(Flute in C)

213

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Perc. I Perc. 2

Pno.

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

(Flute in C)

mp *fp* *sfs* *3 mp*
mp *fp* *sfs* *3 mfz*
mf *f* *mp* *mf* *f*

mp *fp* *sfs* *mfz*
Con sord. *fp* *sfs* *mfz*
Con sord. *mp* *mfz*

glass windchimes *Lv.*
vibr. *fp* *fz*

(δ^a) simile *δ^a - improvise successions of given notes*
(δ^a) simile *δ^a - improvise successions of given notes*

mf *p*
mf *p*
mf *p*
mf *p*
mf *p*

215

Picc./Fl. C

Ob.

B♭ Cl./E♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

(vibr.)

NB
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triangle

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

215

$\delta^{(g)}$

$\delta^{(g)}$

ord.

$f\acute{p}$

p

ord.

$f\acute{p}$

p

ord.

$f\acute{p}$

p

ord.

$f\acute{p}$

p

p

218

Picc./Fl. C

Ob.

B♭ Cl./E♭ Cl.

Bsn.

Hn. senza sord.

B♭ Tpt.

Tbn.

Perc. I

Perc. 2 (vibr.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

218

sfz *f* *p* *sfz* *mf* *f*

mp *3* *3* *mp* *3* *3* *flexatone*

3 *3* *3* *fp* *fp* *fp* *fp*

3 *3* *3*

Picc./Fl. C 221
 Ob. 3
 p
 B♭ Cl./Eb Cl. with air
 3
 mfp
 f
 Bsn. p
 mf
 fp

 Hn. p
 mf
 B♭ Tpt. p
 mf
 fp
 Tbn. p
 (Con sord)
 mf

 Perc. I 221
 Perc. 2 (vibr.)
 p
 5 temple blocks
 mfp

 Pno. 221
 8^{oo} improvise successions of given notes
 pp 3 3
 8^{oo} improvise successions of given notes

 Vln. I 221
 mfp

 Vln. II mfp

 Vla. mfp

 Vc. mfp

 Cb. mfp

NB
 noter
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rit.

224

Picc./Fl. C

Ob. *mf* *mp*

B♭ Cl./E♭ Cl. *p* *f* *mp* *p* *pp*

Bsn. *mf* *sfs* *pp*

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

B♭ Tpt. *mf* *sfs* *p* *pp*

Tbn. (Con sord.) *p* *pp* *with air*

Perc. I (vibr.) *rit.*

Perc. 2 *mf* *p* *rit.*

Pno. (8vo) 3 3 *rit.*

Vln. I *p* *rit.*

Vln. II *p* *rit.*

Vla. *p* *rit.*

Vc. *p* *rit.*

Cb. *p* *rit.*

NB
noter
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Picc./Fl. C

J=56
 228
f *fz* *mf* *fz*
mf *f* *f* *f*
Ob.
J=56
ppp *fz*
J=56
B♭ Cl./E♭ Cl.
J=56
Bsn.
p

Hn.
J=56
fz
fp *Con sord.*
Harmon *fz* *fz* *p*
J=56
B♭ Tpt.
Tbn.

Perc. 1
crotolates *J=56*
228 (with metal stick) *lv.*
mf *f*
Perc. 2
vibraphone *J=56*
mfp *f*
(crot.) with bow *lv.*
pp *p*
8
8
Pno.
ff *J=56*
ff
strike with block on frame of instrument
to make resonance

Vln. I

J=56
p
non vibr.
S.P. *ord. non vibr.*
Vln. II
pizz. *sfp*
J=56
non vibr.
Vla.
sfp
J=56
ord. non vibr.
Vc.
sfp
J=56
ord. non vibr.
Cb.

Picc./Fl. C 232 *fz* 3 *p* *mf* *f* *mp* *mf* *mp*

Ob. 3 *p* *p* *p* *mf* *mf* *mf*

B♭ Cl./E♭ Cl. 3 3 3 3 3 3 3 3 *mf*

Bsn. *mf* *mf* *mf* *mf* *mf* *mf*

Hn. 232 — — — *pp* — *mf* *f* *mp*

B♭ Tpt. — — — *pp* — — —

 Tbn. — — — *pp* — — *(Con sord.)* *(Harmon)* *mf* *f* *mp*

Perc. I (crot.) (with metal stick) *lv.* (crot.) (with bow) *lv.* —

 Perc. 2 (vibr.) *mp* *mf* — — *mp*

Pno. 232 *ff* *p* 3 3 3 *mf* 3 3 3 *p* *p*

Vln. I *lv.* — — — — — — — — — —

 Vln. II — — — — — — — — — —

 Vla. — — — — — — — — —

 Vc. — — — — — — — — —

 Cb. — — — — — — — —

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Picc./Fl. C Ob. B♭ Cl./Eb Cl. Bsn.

Hn. (Con sord)
 (Harmon)

B♭ Tpt. Tbn. wa

Perc. 1 Perc. 2

(crot.)
 235 (with metal stick) Lv. [5 temple blocks]

Pno.

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

Picc./Fl. C 238 piccolo
 Ob.
 B♭ Cl/E♭ Cl
 Bsn.
 Hn. 238
 B♭ Tpt.
 Tbn.
 Perc. 1 (crot.) (with metal stick) Lv.
 Perc. 2 p
 Pno. 238 mf
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

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The musical score page 238 features multiple staves for various instruments. The top section includes Picc./Fl. C, Ob., B♭ Cl/E♭ Cl, Bsn., Hn., B♭ Tpt., and Tbn. The middle section includes Perc. 1 and Perc. 2. The bottom section includes Vln. I, Vln. II, Vla., Vc., and Cb. Each staff contains specific musical notation with dynamics like mf, f, p, mp, and pp. A large red watermark 'This music is copyright protected' with 'NB noter' is overlaid across the center of the page.

242

Picc./Fl. C Ob. Bb Cl./Eb Cl. Bsn.

Hn. Bb Tpt. Tbn.

Perc. 1 Perc. 2 Pno.

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

(crot.) simile Lv. simile Lv. simile Lv. simile Lv.

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Picc./Fl. C 245
 Ob.
 Bb Cl/Eb Cl
 Bsn.
 Hn.
 Bb Tpt.
 Tbn.
 Perc. I
 Perc. 2
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Piccolo
 f
 > p
 > mp
 sub mf
 >
 mp
 >
 mp

senza sord.
 (c.s.) >
 mp

(crot.)
 with metal stick
 l.v.
 simile
 l.v.
 p
 non vibr.
 p
 simile
 p
 non vibr.
 p
 non vibr.
 p
 ord.

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S

248 (piccolo) accel. $\downarrow = 72$

Picc./Fl. C *p* — — — — —

Ob. *p* accel. $\downarrow = 72$ — — —

B♭ Cl./E♭ Cl. *p* accel. $\downarrow = 72$ *mfz* — —

Bsn. *p* accel. $\downarrow = 72$ *mfz* — —

Hn. *p* accel. $\downarrow = 72$ — — —

B♭ Tpt. *mp* *mf* — — — —

Tbn. *p* accel. $\downarrow = 72$ *mfz* — —

Perc. I — — — — — —

Perc. 2 — — — — — —

Pno. — — — — — —

Vln. I *pp* accel. $\downarrow = 72$ *mfz* $\ddot{\text{x}}$ o. — —

Vln. II *pp* accel. $\downarrow = 72$ *mfz* — —

Vla. *pp* accel. $\downarrow = 72$ *mfz* — —

Vc. *pp* accel. $\downarrow = 72$ *mfz* — —

Cb. *pp* — — — — —

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S

248 accel. $\downarrow = 72$

Vln. I *pp* — — — — —

Vln. II *pp* — — — — —

Vla. *pp* — — — — —

Vc. *pp* — — — — —

Cb. *pp* — — — — —

S

248 accel. $\downarrow = 72$

Vln. I *pp* — — — — —

Vln. II *pp* — — — — —

Vla. *pp* — — — — —

Vc. *pp* — — — — —

Cb. *pp* — — — — —

S

248 accel. $\downarrow = 72$

Vln. I *pp* — — — — —

Vln. II *pp* — — — — —

Vla. *pp* — — — — —

Vc. *pp* — — — — —

Cb. *pp* — — — — —

256

Picc./Fl. C
Ob.
B♭ Cl/Eb Cl
Bsn.

Hn.
B♭ Tpt.
Tbn.

Perc. 1
Perc. 2
Pno.

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

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260

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Perc. 1 Perc. 2

Pno.

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

NB
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260

260

260

sul D, G

sul A

sul G

trem et gliss

trem et gliss

trem et gliss

trem et gliss

260

264

Picc./Fl. C Ob. B Cl./Eb Cl. Bsn.

mp <> *fp <>* *fz >*

fp *mf*

fp <> mp *mf* *fz >*

fp *mf* *fz >*

fp <> *fp <>* *fz >*

fp *mf*

T

Hn. Bb Tpt. Tbn.

mp <>

mf < fz fp <> *fz >*

fp *mf*

mf < fz mp < mf

fp *mf*

fp *mf*

lip-trill

fp *mf*

mf < fz *mp < mf*

fp *mf*

T

Perc. 1

Perc. 2

NB
noter
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T

Pno.

T

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

mf *mfz*

(sul E) sul A *bow-trem. et gliss*

mf *mfz*

sul A sul G *bow-trem. et gliss*

mf *mfz*

(sul D) sul G *bow-trem. et gliss*

mf *mfz*

fp < fz *mf*

fp < fz *mf*

fp < fz *mf*

fp < fz *mf*

fp

bow-trem. et gliss

T

Picc./Fl. C 268 non legato 
 Ob. non legato 
 B♭ Cl./E♭ Cl. f non legato 
 Bsn. f non legato 
 Hn. mf non legato 
 B♭ Tpt. p non legato 
 Tbn. p non legato 

 Perc. I 268
 Perc. 2 268
 Pno. 268

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

NB
 noter
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270

Picc./Fl. C non legato simile

Ob. *mf*

B♭ Cl./E♭ Cl. non legato

Bsn. non legato simile *fp*

Hn. *simile* *p*

B♭ Tpt. non legato *mf*

Tbn. senza sord. non legato simile *fp* *tr* lip-trill

Perc. I

Perc. 2

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

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275 **W** rit. $\downarrow=60$ Flute C

Picc./Fl. C
Ob.
B♭ Cl/Eb Cl
Bsn.

Hn.
B♭ Tpt.
Tbn.

Perc. 1
Perc. 2

Pno.

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

278

Picc./Fl. C
Ob.
B♭ Cl./E♭ Cl.
Bsn.

Hn.
B♭ Tpt.
Tbn.

Perc. 1
Perc. 2

Pno.

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

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278

278

278

278

278

278

278

281

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Perc. 1 Perc. 2

Pno.

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

NB
noter
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diminuendo poco a poco

281

281

281

281

281

289

Picc./Fl. C Ob. Bb Cl./Eb Cl. Bsn.

X

Hn. Bb Tpt. Tbn.

Perc. I Perc. 2

Pno.

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

piccolo

p *mf* *f* *mf* *f* *mf* *f* *mf* *f*

(Con sord)

Con sord Harmon

gliss

fp

susp. cymb. from bell grad. twds. rim
sm. chin. cymb. with wood-sticks on edge

gloss-gong

crot. with bow

tempo blocks

susp. cymb.

pizz

mf

f

fp

s.p.

et slow gloss

pizz et gloss

f

fp

pp

mf

f

fp

s.p.

et slow gloss

f

fp

293

Picc./Fl. C Ob. B♭ Cl./E♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn.

Perc. 1 Perc. 2 Pno.

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

4 5 4

(Clarinet in B♭) repeat note as fast as poss.

mp cresc.

simile

repeat note as fast as poss. simile simile

(c.s.) (molto vibr. irregular) "wa-wa" repeated simile

add susp. cymb. vibraphone susl.

tap with fingers on strings in deep register

ord. molto vibr. p fp molto vibr.

ord. molto vibr. p fp molto vibr.

molto vibr. fp molto vibr.

SLOW irregular molto vibr. simile

297
 Picc./Fl. C (piccolo) *f*
 Ob. *f* *p*
 B♭ Cl./Eb Cl. *f* *p*
 Bsn.
 Hn. *f* *mp* *f* *p*
 B♭ Tpt. *f* *p*
 Tbn.
 Perc. 1 *sm. chin. cymb.* *mf*
 Perc. 2 *sizzle symb.* *vibr.* *mf* *sust.* *lv.* *gloss-gong* *mp* *cresc.*
 Pno. *f* *lv.*
 Vln. I *ord. ♯* *fp* *mf*
 Vln. II *molto vibr.* *p* *ord.* *fz* *fp* *mf*
 Vla. *p* *ord.* *fz* *fp* *mf*
 Vc.
 Cb. *mf* *p* *mp*

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5 Flute C

Picc./Fl. C

Ob.

B♭ Cl./Eb Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1 (gloss-gong)

Perc. 2 (vibr.)

Pno. (INSIDE PIANO) tap with fingers on strings in deep register

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc./Fl. C
 Ob.
 B♭ Cl./E♭ Cl.
 Bsn.
 Hn.
 B♭ Tpt.
 Tbn.
 Perc. 1
 Perc. 2
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

305 4 5 38
mf — *p* *mf* cresc. *ff*
mf 3 3 *f* *mf* — *ff*
mf 3 3 *mf* *ff*
mf — *p* *mp* — *mf* — *ff*
sfs *ord.* *ff*
mf 3 *f* *ff*
sfs (senza sord.) *mp* — *mf* — *ff*
vibr. *glockenspiel* + (prepare two wood-sticks)
sus. cymb. *p* — *ff*
(INSIDE PIANO)
tap with fingers on strings in deep register
mf — *f* cresc. *ff*
p cresc. cresc. molto cresc. *sfs*
sfs

NB: This music is copyright protected

Picc./Fl. C 308
 Ob. rit.
 B♭ Cl/E♭ Cl rit.
 Bsn. rit.

Hn. rit.
 B♭ Tpt. rit.
 Tbn. rit.

Perc. 1 308
 Perc. 2 rit.
 Pno. pp

Perc. 1 flexatone
 Perc. 2 crotales with bow
 Pno. inside piano
 Perc. 1 rit.
 Perc. 2 pp
 Pno. rit.

Vln. I 8va
 sul D gliss with bow crossing bridge
 Vln. II bow behind bridge
 rit. ord. simile
 Vla. rit.
 Vcl. rit.
 Cb. rit.