

AYAL ADLER

IN MOTION

**CONCERTO FOR HARPSICHORD, ACCORDION,
AND LARGE ORCHESTRA**

2023

(Enlarged Hrpsd & Accord.)

(Updated version)

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Work commissioned by Bregenzer Festspiele.
Premiere- July 24th, at Bregenzer Festspiele,
performed by Omer Meir Wellber
(cond. / Harpsichord & Accordion)
and the Wiener Symphoniker.

Instrumentation

3 Flutes (3rd. Fl. doub. Piccolo)

3 Oboes

3 Clarinets in B \flat (3rd. Cl. doub. Bass Clarinet)

3 Bassoons

4 Horns in F

3 Trumpets in C

3 Trombones

Tuba

Timpani

Perc. I: Vibraphone

Glockenspiel

3 Triangles (L.M.S.)

Chinese Bell-tree

3 Tom-toms

Perc. II: Marimba

Chimes

4 Cowbells

4 Temple-Blocks

Cymbals

Perc. III: Xylophone

3 Gongs

Bass Drums

4 Wood-Blocks

3 Triangles (L.M.S.)

Harpsichord and Accordion (1 player)

Strings: Violins I

Violins II

Violas

Violoncelli

Double-Basses

Notation

The solo/ continuo instruments (esp. Trumpet I , and Trombone I) can be replaced by other orchestral instruments in subsequent performances.

ord. \longrightarrow sul pont: gradually change from one position to another.



3-note trills: rotate freely between the three pitches

Tremolo ad lib: play the tremolo freely within the bar
(the trem.sign indicates the approximate location in the bar).

Strings: bow changes should be made imperceptibly / subtly during passages of long, sustained notes.

♩ Bartok/ snap pizzicato.

Percussion:

Always choose the mallets giving a maximum vibration and continuation of sound.

Accordion:



Hold the notes as much as possible in order to create a rich, organ- like sonority.

Cluster : Play a number of pitches in between the indicated notes.



In general:

Piccolo sounds an octave higher than written.

Double - Basses sound an octave lower than written.

The score is written in C

Duration: Ca. 20 Minutes

To Omer Meir Wellber, with friendship

Score in C

IN MOTION

CONCERTO FOR HARPSICHORD, ACCORDION, AND LARGE ORCHESTRA

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I. Change is constant

Andantino cantabile ♩ ca. 63

The score is for the first movement, "I. Change is constant," in 4/4 time, marked "Andantino cantabile" with a tempo of approximately 63 beats per minute. The key signature is C major. The score is divided into two systems. The first system includes the woodwinds (Flutes I & II, Piccolo (Flute III), Oboes I, II, & III, Clarinets I, II, & III in B♭, Bassoons I, II, & III), brass (Horns I & II in F, Horns III & IV in F, Trumpets I, II, & III in C, Trombones I, II, & III, Tuba), and percussion (Timpani, Vibraphone, Glockenspiel, Chimes). The Harpsichord part features a 3-note trill in the right hand, marked "3-note trills: rotate freely" and "mf p". The second system includes the strings (Violin I div. a2, Violin II, Viola, Violoncello, Double Bass) and the Harpsichord. The Harpsichord part in the second system is marked "Andantino cantabile ♩ ca. 63" and includes a "solo" section with "sul tasto" and "vib. poco a poco" markings, followed by "molto vib." and "ord." markings, and finally "vib. poco a poco". The dynamic markings for the Harpsichord in the second system are "pp" and "p".

5

dolce, leggiero (♩ ca. 63)

Fl. I

Fl. II

Picc.

Perc. I 1st. Player

Perc. I 2nd. Player

Perc. II

Hrpsd.

(Vib.)

(Glock.)

Chimes

change to Fl.

f

f

f

ff

ff

ff

mf

p

Vln I div. a2

Vln II div. a2

molto vib.

mf

dolce, leggiero (♩ ca. 63)

poco vib.

pp

pp

pp

pp

11 con moto ♩ ca. 72

This page contains the musical score for the 11th measure of a piece, marked "con moto" with a tempo of approximately 72 beats per minute. The score is written for a full orchestra and is divided into two systems.

Top System:

- Flutes (Fls I, II, III):** Part I. Dynamics range from *mf* to *f*.
- Oboes (Ob. I, II):** Dynamics range from *mf* to *f*.
- Clarinets (Cls I, II):** Dynamics range from *mf* to *f*.
- Bassoons (Bns I, II):** Dynamics range from *pp* to *f*.
- Horns (Hns I, II and Hns III, IV):** Dynamics range from *pp* to *f*.
- Trumpets (Tpts I, II):** Part I. Dynamics range from *pp* to *f*. A note for Trp. III includes the instruction "insert mute".
- Trombones (Trbs I, II, III):** Dynamics range from *pp* to *f*.
- Percussion (Perc. I, II, III):** Glock. (*f*), Vib. (*mfp*), Chimes (*f*), Xyl. (*f*).

Bottom System:

- Violins (Vln I and Vln II):** Divided into 6 parts (I) and 4 parts (II). Dynamics range from *mfp* to *f*.
- Violas (Vla):** Divided into 4 parts. Dynamics range from *mfp* to *f*.
- Cellos and Double Basses (Vcl. and D. B.):** Divided into 3 parts. Dynamics range from *mfp* to *f*.

The score includes various musical notations such as dynamics, articulation marks (accents, slurs), and performance instructions like "insert mute". The key signature is one sharp (F#) and the time signature is 4/4.

(ca. 72)

16

1/4 tone gliss. (bend the pitch)

Fl. I *sub. p* *pp*

Fl. II *sub. p* *pp* *mp*⁵

Fl. III *sub. p* *pp*⁵ *mp* *gliss*

Ob. I, II *sub. p*

Ob. III *sub. p*

Cl. I *sub. p*

Perc. I Glock. *mf* *mp* *dolce pp*

Perc. II (Chimes) *mf* *Crot.* *dolce pp*

Hrpsd. *cantabile* *p* *mf* *mp* *6* *6* *3* *improvise freely* *5*

(ca. 72)

Vln I *unis.* *sub. p*

Vln II *unis.* *sub. p* *6*

D. B. *pizz.* *mp*

19

FL. I *mp* *pp* *mp* *slap.*

FL. II *p* *mp* *pp*

FL. III *pp*

Bn I *pp* *mfp*

Bn II *pp* *mp* *p*

Bn III *pp* *pp* *mp*

Hn I *mf* *insert mute*

Hn II *mf* *insert mute*

Hn III *mf*

Trb. I *mf*

Perc. I (Glock.) *p* *pp* *mf*

Perc. II (Crot.) *p* *mf*

Hrpsd. *mf* *cantabile, dolce*

Vln I div. a6 *pp* *p* *mf* *gliss.*

Vln II div. a4 *pp* *p* *mfp* *mf*

Vla div. a4 *pp* *p* *mf* *mfp*

Vcl. div. a3 *pp* *p* *mf* *mfp*

mf *p* *mf* *mfp*

22 dolce 



Fl. I *mp* *slap.*

Ob. I *mp* *mf*

Ob. II *mp* *p* *mf* *mf* *pp*

Cl. I *mp* *p* *mf* *pp*

Cl. II *mp* *p* *mf* *pp*

Bn I *mfpp* *mp*

Bn II *mfpp* *mp*

Hn I *pp* *mp* *pp* *mp*

Hn II *pp* *mp* *pp* *mp*

Hn III *pp* *mp* *pp* *mp*

Hn IV *pp* *mp*

Tpt I *mp* *solo*

Timp. *pp* *mp*

Perc. I *p* *mf*

Perc. II *p* *mf*

Perc. III *mp* *mp* *p* *4 W. Blocks*

Hrpsd. *mf*

26 *espressivo* (♩ ca. 69)

Fl. I *slap.* *p* *mf* (mute)

Hn I *mf* (mute)

Hn II *mf* (mute)

Hn III *mf* (mute)

Hn IV *mf* *pp*

Tpt I *tr* *p* *mf* *pp* *mf* *p* *5* *7*

Tpt II *mf* *mf*

Timp. *p* *mp* *mf*

Perc. I *Vib.* *p* *mf* *mp* *Glock.* *p*

Perc. III *L. Gong* *mf*

Hrpsd. *use intervals: -2, -3.* *f* *mp* *9* *7*

espressivo (♩ ca. 69)

Vln I

Vln II

Vla *unis.* *mp* *pizz.* *p* *mf* *5*

Vcl. *unis.* *pizz.* *p* *mf* *5*

D. B. *pizz.* *p* *mf* *3* *3* *pizz.* *p* *mf* *6*

29 ♩ ca. 66

Fl. I *p* *mf* *gliss.* *3*

Fl. II *p* *mf* *3*

Fl. III *p* *mf* *5*

Ob. I *p* *mf*

Ob. II *p* *mf*

Hn I *pp* *mf* *remove mute*

Hn II *pp* *mf* *remove mute* *1/4 tone gliss. (bend the pitch)* *5*

Hn III *pp* *mf* *remove mute*

Hn IV *pp* *mf* *remove mute* *1/4 tone gliss. (bend the pitch)*

Tpt I *mf* *pp* *mf*

Tpt II *pp* *mf*

Timp.

Perc. II 4 Cowbells *mp* *mp* *5*

Perc. III L. Trgl *mf*

Vln I *ca. 66 unis.* *p* *mf* *p* *5*

Vln II 1 *unis.* *p* *mf* *p* *3*

Vla *arco* *p* *mf* *p* *5* *3*

Vcl. *arco* *p* *mf* *pizz.* *mf* *arco* *p* *mf* *p* *5* *5*

D. B. *arco* *p* *mf* *pizz.* *mf* *p* *5* *5* *(e b e)*

32

espressivo (♩ ca. 66)

Perc. I: Vib. *mp* (5 notes), *mp* (5 notes)
 Perc. II: Crot. *p*, 3 Cowbells *pp* (3 notes), *mp*, *pp*
 Perc. III: M. Trgl *mf*, 4 W. Blocks *pp* (6 notes), *mp*
 Hrpsd.: *mp* (7 notes), *mp* (7 notes)
 Vln I: *mfp* (5 notes), *mfp* (3 notes), *gliss.*, *mf* (5 notes), *ord.*, *p*, *sul pont.*, *1/4 tone gliss.*
 Vln II: *mfp* (3 notes), *p*, *mfp* (5 notes), *ord.*, *p*, *sul pont.*, *1/4 tone gliss.*
 Vla: *mfp* (3 notes), *p*, *mfp* (3 notes), *p*, *mf*, *ord.*, *p*, *sul pont.*, *1/4 tone gliss.*
 Vcl.: *mfp*, *mf*
 D. B.: *mfp*

The musical score is organized into several systems of staves:

- Woodwinds:** Flutes (Fl. I, II, III), Oboes (Ob. I, II), Clarinets (Cl. I, II, III), Bassoons (Bn. I, II), and Horns (Hn. I, II, III, IV).
- Brass:** Trumpets (Tpt. I), Trombones (Trbs. I, II), and Tuba.
- Percussion:** Tom-toms (3 Tom-ts) and Wood Blocks (4 W. Blocks).
- Strings:** Violins (Vln. I, 2), Violas (Vla. 1, 2, 3), Violoncellos (Vcl. 1, 2, 3), and Double Basses (D. B.).
- Other:** Harpsichord (Hrpsd.) and Accordion.

The score features a variety of musical notations, including notes, rests, slurs, and dynamic markings such as *pp*, *p*, *mf*, *f*, and *mp*. Performance instructions include *poco sostenuto, dolce* and a specific instruction to *change to Accordion*. The time signature is 4/4, and the key signature is B-flat major.

dolce
airy sound

rit.

Fl. I, Fl. II, Fl. III, Ob. I, Ob. II, Ob. III, Cl. I, Cl. II, Bn I, Bn II, Hn I, Hn II, Hn III, Hn IV, Tpt I, Trbs I, II, Tuba, Timp., Perc. I, Perc. III

ff, mf, p, sub. pp, mp, pp, rit.

insert mute, change to flat hat mute, Trb. II insert mute, Trb I no mute

intervals: -2, 4, 5

Accord.

f

dolce

rit.

Vln I 1, 2, 3, Vln II 1, 2, 3, 4, Vla 1, 2, 3, Vcl. 1, 2, 3, D. B.

ff, mf, p, sub. pp, mp, pp, rit.

molto sul pont., sul tasto, ord., 1/4 tone gliss. - bend the pitch freely within the bar.

42 con moto, cantabile ♩ ca. 69

Cl. I

Cl. II

use the collection freely, within the given rhythm

Tpt I

Trb. I

solo
felt-hat mute

p

Perc. I

Glock.

Perc. II

Mar.

Perc. III

Bass Dr.

mf

p

mf

pp

mp

Accord.

sim.

trem. ad lib.

Couperin quotation

intervals: -2, +2, +4

f

con moto, cantabile ♩ ca. 69

D. B. 1

pizz.

pp

mp

45

The musical score for page 18, starting at rehearsal mark 45, is arranged for a full orchestra and includes the following parts and markings:

- Fl. I:** Dynamics *pp* to *mp*.
- Ob. I:** Dynamics *pp* to *mp*.
- Ob. II:** Dynamics *mp*.
- Cl. I:** Dynamics *pp* to *mp*.
- Hn I:** Muted (*mute*), dynamics *pp* to *mp*. Features a solo section in the second measure.
- Hn II:** Muted (*mute*), dynamics *pp* to *mp*. Features a solo section in the second measure.
- Tpt I:** Dynamics *mp* to *p*. Includes a solo section and an instruction: "use the pitch collection freely, within the given rhythm (solo)".
- Trb. I:** Dynamics *mp* to *p*. Includes an instruction: "insert mute".
- Perc. I:** Glockenspiel (*Glock.*) dynamics *pp* to *mp*. M. Tom-tom dynamics *pp* to *ppp*.
- Perc. II:** Chimes dynamics *mp* to *pp*.
- Perc. III:** L. Gong (center) (*L. Gong (center)*), L. Gong (*(L. Gong)*), rim, M. (center) (*M. (center)*), L. (rim) (*L. (rim)*). Dynamics range from *pp* to *p*. Instruction: "hold the notes as much as possible".
- Accord.:** Dynamics *mf* to *mp*. Includes a *8vb* marking.
- Vln I:** Dynamics *p*. *unis.* marking.
- Vln II:** Dynamics *p*. *unis.* marking.
- Vla:** Dynamics *p*. *unis.* marking.
- Vcl.:** Dynamics *p* to *pp*. *unis.* marking.
- D. B.:** Dynamics *mf*. *pizz.* marking.

48 (♩ ca. 69)

FL. I *pp*

FL. II *pp*

FL. III *pp*

Ob. I *pp*

Ob. II *pp*

Ob. III *pp*

Cl. I *pp*

Cl. II *pp*

Cl. III *pp*

Bns I, II *pp*

Bn III *pp*

Hns I, II *pp*

Hns III, IV *pp*

Tpt I *mp* *mf* *change to regular mute* *mute* *pp*

Tpts II, III *mute* *pp*

Trbs I, II *mute* *pp*

Trb. III *mute* *pp*

Tuba *pp*

Perc. I Vib. *pp* *mfp* *mp*

Perc. II 4 Cowbells *pp* *mp* *mfp* *pp*

Perc. III S. Trgl. *mp* M. *mf*

(♩ ca. 69)

Vln I *pp* *mp* *mf* *p*

Vln II *pp* *mp* *pp* *mp*

Vla *mp* *pp* *mf* *p* *mf*

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

D. B. *(pizz.)* *p*

50 ca. 66

FL. I *pp* *mp* *pp*

FL. II

FL. III

Ob. I *pp* *mp* *pp*

Obs II, III *pp* *mp* *pp*

Cl. I *pp* *mp* *pp*

Cls II, III

Bns I, II

Bn III *pp*

Hns I, II *(mute)* *pp* *mp* *pp*

Hns III, IV *(mute)* *pp* *mp* *pp*

Tpt I *(mute)* *pp* *mp* *pp*

Tpts II, III

Trbs I, II *pp* *mp* *pp*

Trb. III

Tuba *(mute)* *pp*

Perc. I *Vib.* *p* *pp* *mp*

Perc. III *Bass Dr.* *pp* *p*

Accord. *sim.* *mf* *hold as mach as possible*

Vln I *pp* *mp* *repeat ad lib. and improvise using the patterns*

Vln II *pp* *p* *repeat ad lib. and improvise using the patterns*

Vla *pp* *mp* *repeat ad lib. and improvise using the patterns*

Vcl. *pizz.* *mp* *repeat ad lib. and improvise using the patterns*

rit. **53** *leggero, con moto* ♩ ca. 69

Fl. I
Fl. II
Fl. III
Ob. I
Ob. II
Cl. I
Cl. II
Bn I
Bn III
Hns I, II
Hns III, IV
Tpt I
Tpts II, III
Trbs I, II
Trb. III
Tuba
Perc. I
Perc. II
Perc. III

Detailed description of the woodwind and percussion section: This block contains the staves for Flutes I-III, Oboes I-II, Clarinets I-II, Bassoons I and III, Horns I-IV, Trumpets I and Trombones II-III, Tuba, and Percussion I-III. The woodwinds generally play sustained chords or melodic lines with dynamics ranging from *pp* to *mf*. The percussion includes Chimes (Perc. II) with a *mf* dynamic and a Snare Drum (Perc. III) with a *mf* dynamic. The Tuba and Trombone III parts include 'mute' markings. The section concludes with a *rit.* marking and a *1/4 tone gliss* instruction.

Accord.

Detailed description of the Accordion part: The accordion part features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a *mf* dynamic and includes a *tr* (trill) marking. The left hand includes a *mp* dynamic and a *8^{vb}* (8va) marking. The part concludes with a *rit.* marking and a *1/4 tone gliss* instruction.

change to Harpsichord

Vln I
Vln II
Vla
D. B.

Detailed description of the string section: This block contains the staves for Violin I, Violin II, Viola, and Double Bass. The Violin I and II parts include *1/4 tone gliss* markings and dynamics of *p*, *pp*, and *mp*. The Viola part includes a *p* dynamic. The Double Bass part includes an *arco dolce* marking and dynamics of *pp* and *mf*. The section concludes with a *rit.* marking and a *1/4 tone gliss* instruction.

Ob. I

Cl. I

Cl. II

Hns I, II

Hns III, IV

Tpt I

Tpts II, III

Trb. I

Trb. II

Trb. III

Tuba

Perc. I
3 Tom-ts (soft)

Perc. II
Mar.

Perc. III
S. Trgl.

Vln I
div. a4

Vln II
div. a4

Vla
div. a2

Vcl.
div. a3

D. B.

Detailed description of the musical score: The score is for a full orchestra. It begins with rehearsal mark 56. The woodwind section includes Oboe I, Clarinets I and II, Horns I-IV, Trumpets I-III, Trombones I-III, and Tuba. The percussion section includes three Tom-toms (soft), Maracas, and a Snare Drum. The string section includes Violins I and II (divided into four parts each), Viola (divided into two parts), Violoncello (divided into three parts), and Double Bass. The music is in 3/4 time. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Articulations include *pizz.* (pizzicato), *arco* (arco), and *trgl.* (triglyph). There are several triplets and slurs throughout the score.

59 (♩ ca. 69)

Fl. I *mf* *mf*

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

Cl. I *mf* *p*

Tpt I (mute) *pp*

Perc. I *mp* *p* *mf* *mf*

Perc. II (Mar.) *p* *mf* *pp*

Hrpsd. *p* *mf*

Vln I div. a4 *mf* *mf* *pp* *mp*

Vln I div. a4 *mf* *p* *pp* *mp*

Vln I div. a4 *mf* *mf* *p* *pp* *mp* *pp*

Vln I div. a4 *mf* *p* *pp*

Vln II div. a4 *p* *mf* *pp* *pp* *mp*

Vln II div. a4 *p* *mf* *pp* *pp* *mp*

Vln II div. a4

Vln II div. a4

Vla div. a2 *mf*

Vcl. div. a2 *p* *arco*

D. B. *mp*

62

FL I *mf*

FL II *mf*

Cl. I *pp* 5 *mp* *mf* *p* 6 *mf*

Bn I *mf*

Bn II *mf*

Tpt I (mute) *mf*

Tpt II (mute) *mf*

Timp. *mp* *mf*

Perc. I Vib. *mp*

Perc. II 4 Cowbells *mf*

Perc. III S. Gong rim *pp* center *mp* *pp* W. Blocks *mf* 3

Vln I 1 *pp* *pp* *p* 5 *mf* 9 *p* *f*

Vln I div. a3 2 *pp* *p* 5 *mf* 3 3 *mf*

3 *pp* *p* 3 *mf*

Vln II 1 *mf* *f*

Vln II div. a3 2 *pp* *p* *mf* 7 *f*

3 *mf* 6 *f* 3 *f*

Vla div. a2 1 *mf* 7 *f*

2 *mf* 6 *f*

D. B. 3 *arco* *mp*

65 (ca. 69) slap.

Fl. I *mp* *mf*

Ob. I *mf*

Cl. I *mf*

Timp. *mf*

Perc. I (Vib.) *p* *mf*

Perc. II (4 Cowbells) *p* *mf* *p*

Perc. III (W. Bl.) *p* *mf* *mf*

Hrpsd. *mf* *f* *p* *mf* *mf*

Vln I div. a3 *p*

Vln II div. a2 *p*

Vla div. a2 *p*

intervals: -2, -3

ca. 69

68

Fl. I *mf*

Bn I *mf*

Bn II *mf*

Bn III *mf*

Tpt I *mf* (mute) *mp*

Perc. I (Vib.) *p* *mf* *mf* *p*

Mar. 3 *p* *mf* *p* *p*

Hrpsd. *mf* *p* *mf*

Vln I *mfpp* *p* *mf* *con vib.*

div. a3 *mfpp* *mf* *mf*

Vln II *mfpp* *p* *mf*

div. a2 *mfpp* *mf*

Vla *mfpp* *mf*

div. a2 *<mfpp* *mf* *6*

Vcl. *mfpp*

D. B. *(pizz.)* *mf*

71 (♩ ca. 69)

This page of the musical score covers measures 71 to 74. It features the following parts and markings:

- Flutes (FL I, II, III):** Measure 71 has a *mp* dynamic. Measure 72 has a *pp* dynamic. Measure 73 includes a *pp* dynamic and a *1/4 tone gliss. (bend the pitch)* instruction. Measure 74 has a *pp* dynamic.
- Clarinets (CL I, II):** Measure 71 is silent. Measure 72 has a *pp* dynamic. Measure 73 has a *pp* dynamic. Measure 74 has a *pp* dynamic.
- Timpani (Timp.):** Measure 71 has a *p* dynamic. Measure 72 is silent. Measure 73 is silent. Measure 74 is silent.
- Percussion (Perc. I, II):** Measure 71 includes *Vib.* and *mfp*. Measure 72 includes *pp*, *mp*, and *4 T. Blocks*. Measure 73 includes *pp* and *mp*. Measure 74 is silent.
- Harpsichord (Hrpsd.):** Measure 71 has a *p* dynamic. Measure 72 is silent. Measure 73 is silent. Measure 74 has a *p* dynamic.
- Violins (Vln I, II) and Viola (Vla):** Measure 71 includes *pp sub.*, *espr.*, and a *5* fingering. Measure 72 includes *sul tasto*, *p*, and a *5* fingering. Measure 73 includes *sul tasto*, *p*, and a *5* fingering. Measure 74 includes *sul tasto*, *mp*, and a *5* fingering.

74

FL. I (pp) p sempre p

FL. II (pp) p sempre p

FL. III (pp) change to Picc. Picc. pp

Perc. I Glock. p sempre p pp

Perc. II Crot. p sempre pp

Perc. III Xyl. p p pp

Hrpsd. mp

5

Detailed description: This block contains the musical score for measures 74, 75, and 76. It features five staves: Flute I, Flute II, Flute III, Percussion I-III, and Harpsichord. Flute I and II play a melodic line starting with a piano (*pp*) dynamic and moving to *p sempre* and then *p*. Flute III plays a rhythmic accompaniment, switching to Piccolo (Picc.) in measure 75. Percussion I (Glockenspiel) and Percussion II (Crotales) play a rhythmic pattern, with Percussion II moving to *pp*. Percussion III (Xylophone) plays a rhythmic pattern, moving to *pp*. The Harpsichord provides a harmonic accompaniment, starting at *mp* and featuring a five-fingered scale in the right hand.

77

FL. I mp 6 mf

FL. II p 7

Picc. p 5 mf change to Fl.

Perc. I Glock. f

Perc. II Crot. f

Perc. III Xyl. f

Hrpsd. p change to Accordion

Detailed description: This block contains the musical score for measures 77, 78, and 79. It features five staves: Flute I, Flute II, Piccolo, Percussion I-III, and Harpsichord. Flute I plays a melodic line with a *mp* dynamic, moving to *mf* in measure 78. Flute II plays a melodic line with a *p* dynamic. Piccolo plays a melodic line with a *p* dynamic, moving to *mf* and switching to Flute in measure 79. Percussion I (Glockenspiel), Percussion II (Crotales), and Percussion III (Xylophone) play a rhythmic pattern with a *f* dynamic. The Harpsichord provides a harmonic accompaniment, starting at *p* and switching to Accordion in measure 79.

II. Dialogues

79 Allegretto leggiero ♩ ca. 69

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

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

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

Cl. I *mf* *mf* *p*

Cl. II *mf* *mf* *p*

Cl. III *mf* *mf* *p*

Bn I *mf* *mf* *p*

Bn II *mf* *mf* *p*

Bn III *mf* *mf* *p*

Hn I *mute* *p*

Hn II *mute* *p*

Hn III *mute* *p*

Hn IV *mute* *p*

Perc. I Vib. *mf* Ch. Bell-Tree *mf* M. Trgl *mp* Vib. *mf*

Perc. II Chimes *mf* *mf*

Perc. III M. Gong (center) *mf* W. Blocks *mp* M. Gong (rim) *p*

Allegretto leggiero ♩ ca. 69

Vln I *mp* 1st. solo 6 6 3

Vln II *mp* 1st. solo 3 6 6

Vla *mp* 1st. solo 3 6

Vcl. *p sempre* play very close to the bridge (different flageolets should appear). slow bow

FL. I *mp* *pp* *mf*

FL. II *mp* *pp* *mf*

FL. III *mp* *p* *mf*

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

Ob. II *mp* *pp* *p* *mf* *p* *mf*

Ob. III *mp* *p* *mf* *p* *mf*

Cl. I *mp* *p* *mf* *p* *mf*

Cl. II *mp* *p* *mf*

Cl. III *mp* *p* *mf*

Bn I *mp* *p* *mf*

Bn II *mp* *p* *mf*

Bn III *mp* *p* *mf*

Hn I *mp*

Hn II *mp*

Hn III *mp*

Hn IV *mp*

Perc. I (Vib.) *mf*

Perc. II (Chimes) *mf* 4 Cowbells *mp*

Perc. III (M. Gong) *mf* L. Gong (rim+center) *mf*

Vln I *mf* *mp* *mf*

Vln II *mf* *mp* *mf*

Vla *mf* *mp* *mf*

Vcl. *(p) sim.*

89

Fl. I

Fl. II *pp* *mp* *pp* *mp* *gliss.*

Fl. III *pp* *p*

Ob. I *mp*

Cl. I *pp*

Tpt I *solo mute* *pp* *continue freely using same pitches* *mf*

Tpt II *pp*

Perc. I Ch. Bell-Tree *mp* S. Trgl. *p* L. Trgl. *mp* Ch. Bell-Tree *mp*

Perc. II Crot. *p* *mp*

Perc. III Xyl. *p* *mp*

Accord. *mp*

Vln I *p* *flautando* *pp* *mp*

Vln I div. a2 *p*

Vln II *pp* *flautando*

Vln II div. a2 *pp* *flautando*

Vla div. a2 *pp* *flautando*

Vcl.

D. B.

1/4 tone gliss. bend the pitch freely within the barlines

slap *mp*

5 *3* *3* *3* *5*

5 *5* *5* *5* *5*

5 *5*

93 cantabile ca. 63

(slap.)

Fl. I (mp) 5 p

Ob. I mp

Perc. I L. Trgl f Vib. mp 4 Cowbells

Perc. II mp 5

Perc. III Xyl. pp mp

Accord. mp cantabile, espr. mf intervals: -3, +3, -7, +7 p mfp

hold the notes as much as possible

cantabile, espr.

bend the pitch freely within the barlines

cantabile ca. 63

(flautando)

Vln I 1 pp (flautando) 2 pp

Vln II 1 pp (flautando) 2 pp

Vla div. a2 1 mp 2 mp

Vcl. (p)

D. B. 1

96

Fl. I *pp* *mp* *p* *mp* *loco* *slap.* *5*

Fl. II *pp* *mp* *pp* *mp*

Fl. III *pp* *pp*

Cl. I *pp* *ppp*

Tpt I *pp* *(solo) (mute)* *5* *p* *sim.* *3* *gliss.*

Tpt II *(mute)* *5* *pp* *mp*

Tpt III *(mute)* *5* *pp* *mp*

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

Perc. II *Crot.* *p* *pp*

Perc. III *Xyl.* *p* *pp*

Vln I div. a2 *1* *p* *mf* *ord.* *tr.* *mp* *pp* *mp*

Vln I div. a2 *2* *p* *mf* *ord.* *tr.* *mp* *pp*

Vln II div. a2 *1* *ord.* *mp*

Vln II div. a2 *2* *mf* *ord.* *mp*

Vla div. a2 *1* *ord.* *mp* *ord.*

Vla div. a2 *2* *ord.* *mp*

Vcl. *ord.* *bend the pitch freely within the barlines* *pp* *mp*

99 ♩ ca. 66

Fl. I (mp)

Fl. II pp mp

Fl. III mp

Tpt I (mute) p

Perc. I Glock. p pp

Perc. II Crot. 3 p mf 3 pp 3

Perc. III Xyl. pp

Accord. mf 5 p mf 5 cluster mf

Vln I 1 pp mf sub. p gliss. mfp

Vln I 2 p gliss. mfp

Vln II 1 pp mf p gliss. mfp

Vln II 2 pp mf

Vla 1 pp mf

Vla 2 pp mf

Vcl. (p) mf

D. B. pizz. mf

102

Hn I *pp* (mute) 5
 Hn II *pp* (mute)
 Hn III *pp* (mute) 5
 Perc. I Vib. *p* *mf*
 Perc. II Crot. *p* *mf*
 Perc. III (Xyl.) *p* *mf*
 Accord. *mp*
 Vln I *mf*
 Vln II 1
 Vla div. a2 1 *pp*
 2 *pp*
 Vcl. *p* *mp* *mp* *poco vib.*
 D. B. *mp* *p*

105 ca. 69

rit.

remove mute

remove mute

remove mute

Vib.

pp

mp

p

mf

S. Gong (rim)

p

(S.)

change to Harpsichord

p

mf

p

mf

ca. 69

rit.

trem. ad lib.

pp

trem. ad lib.

pp

ppp

pp

pp

mp

mp

mp

mp

mp

trem. ad lib.

Vcl.

div. a2

mp

mp

D. B.

(pizz.)

mf

108 a tempo, leggiero (♩ ca. 69)

Fl. I, Fl. II, Fl. III, Ob. III, Perc. I, Perc. II

(Vib.) mp
Mar. mp

pp mp

a tempo, leggiero (♩ ca. 69)

Vln I div. a3, Vln II div. a3, Vla div. a2, Vcl. div. a2, D. B.

mp mfp p mp

gliss. 5 3

trem. ad lib.

gliss. 5

gliss. 6 p mp

gliss. 3 mp

gliss. 5 3

trem. ad lib.

(pizz.) arco pp mp

111 (♩ ca. 69)

FL. I *mf* *mp* *mf*

FL. II *mf* *p*

FL. III *p* *mp*

Ob. III

Perc. I Trgl. M. *p* *mp* L.

Perc. II Crot. *pp* *mp*

Hrpsd. *mp*

Vln I div. a2 *mp* 10 *mp* *mp*

Vln II div. a2 *mp* 10 *mp* *mp*

Vla div. a2

Vcl.

D. B.

113 con moto ♩ ca. 76

The score is divided into three systems. The first system (measures 1-3) features woodwinds and brass. The second system (measures 4-6) features percussion and strings. The third system (measures 7-9) features strings and double bass. Key markings include dynamics (p, mp, mf, pp, mfp), articulation (accents, slurs), and performance instructions like 'rotate freely between the 3 notes', 'mute', 'remove mute', 'pizz.', and 'non div.'. Percussion includes Trgl., S. Trgl., 4 Cowbs, and Vib. The string section includes Vln I and II (div. a2), Vla (div. a2), Vcl. (div. a2), and D. B. with various dynamics and articulation markings.

116 ca. 72

Fl. I *p* 7 *mf* *mfp* 7 *mf*

Ob. I *p* 6 *mf* *mfp* 6 5 *p* *mfp* *mf*

Cl. I *p* 5 *mf* *mfp* 5 5 6 *mf*

Bn I *p* 6 *mf*

Tpt I *solo* (*mute*) 5 3 *p*

Trb. I

Perc. I (Vib.) *mfp* *p* 5 *mfp* 5 3 *mfp*

Perc. II (4 T. Blocks) 5 *p* *mfp*

Perc. III (4 W. Blocks) 5 *p* *mf* 5 *p* 5

Hrpsd. *mf* 5 3 *p* *f* **change to Accordion**

Vln I *ca. 72* *non div. (pizz.)* *mf*

Vln I div. a2 *non div. (pizz.)* *mf*

Vln II 1 *non div. (pizz.)* *mf*

Vln II div. a2 *non div. (pizz.)* *mf*

Vla div. a2 *div. arco* *arco* *p* *mf*

Vcl. *arco unis.* *p* *pizz.* *mf*

D. B. *(pizz.)* 6 *p* *mf*

complete the missing notes

118

Fl. I *p* *mf* *p* *mf*

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

Cl. I *p* *mf* *p* *mf*

Tpt I *pp* *mp* *remove mute*

Timp. *p*

Perc. I (Vib.) *p* *mp*

Perc. II

Perc. III L. Trgl *mp* M. *p*

Accord.

Vln I div. a2 *pizz.* *p* *mf* *p* *mf* *arco* *p* *mf* *p* *mf* *p*

Vln I 2 *pizz.* *p* *mf* *p* *mf* *arco* *p* *mf* *p* *mf* *p*

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

Vln II 2 *pizz.* *p* *mf* *arco* *p* *mf* *p* *mf* *p*

Vla div. a2 1 *ricochet* *mf* *mf*

Vla div. a2 2 *mf* *mf*

Vcl. div. a2 1 *ricochet* *mf* *mf* *non div. pizz.* *mf*

Vcl. div. a2 2 *mf* *mf*

D. B. *arco* *mf* *p* *pizz.* *mf*

use the collection freely within the given rhythm

120 ca. 69

FL. I

FL. II

FL. III

Ob. I

Ob. II

Cl. I

Cl. II

Perc. I Glock.

Perc. II Crot.

Perc. III

Vln I

div. a3

1

2

3

Vln II

div. a3

1

2

3

Vla

div. a2

1

2

Vcl.

div. a2

1

2

122 ♩ ca. 76

Fl. I, Fl. II, Fl. III, Ob. I, Obs. II, III, Cl. I, Cls. II, III, Bns. I, II, III, Hn. I, Hn. II, Hns. III, IV, Tpt. I, Tpt. II, Trb. I, Trbs. II, III, Tuba, Timp., Perc. I, Perc. II, Perc. III

Vib. Chimes, L. Gong, M.

Vln. I 1, 2, 3 div. a3, Vln. II 1, 2, 3 div. a3, Vla. div. a2, Vel. div. a2, D. B. div. a2

p, *mf*, *f*, *quasi gliss.*, *ord.*, *3*, *5*

♩ ca. 76

♩ ca. 66

126 (♩ ca. 66)

FL. I *sub. p* *gliss.* *mp* *pp* *p* *pp*

FL. II *sub. p* *mp* *pp* *p* *pp*

FL. III *sub. p* *mp* *p* *pp* *change to Picc.*

Ob. I *sub. p* *mp* *pp* *p* *pp*

Ob. II *sub. p* *mp* *p* *pp*

Ob. III *sub. p* *mp* *pp* *p* *pp*

Cl. I *sub. p* *mp* *pp* *mp* 3 3

Cl. II *sub. p* *mp* *pp* 5 *mp* 3

Cl. III *sub. p* *mp* *pp* *p* *pp* *change to Bass Cl.*

Bn I *sub. p* *mp* *pp* *p* *pp*

Perc. I *Glock.* *p* 5 *mp* 5

Perc. II *Chimes* *mp* *p*

Perc. III *M. Trgl.* *p* 5 *Xyl.* *mp*

(♩ ca. 66)

1 *sub. p* *mp* *trem. ad lib.* *pp*

2 *sub. p* *mp* *pp*

3 *sub. p* *mp* *pp*

4 *sub. p* *mp* *pp* 5

1 *sub. p* *mp* *trem. ad lib.* *pp*

2 *sub. p* *mp* *pp*

3 *sub. p* *mp* *pp* 3

4 *sub. p* *mp* *pp*

1 *sub. p* *mp* *pp*

2 *sub. p* *mp* *pp*

3 *sub. p* *mp* *pp* 5

129

Picc. *p* *trem. ad lib.* *change to Fl.* *ff*

Ob. I, II *p* *trem. ad lib.* *ff*

Cl. I *p* *trem. ad lib.* *ff*

Cl. II *p* *trem. ad lib.* *ff*

Bns I, II *p* *trem. ad lib.* *ff*

Hns I, II *p* *pp* *trem. ad lib.* *insert mute* *ff*

Hns III, IV *p* *pp* *trem. ad lib.* *insert mute* *ff*

Trbs I, II *p* *pp* *Trb II insert mute* *ff*

Trb. III *p* *trem. ad lib.* *insert mute* *ff*

Timp. *mf* *ff*

Perc. I (Glock.) *mp* *mp* *f* *ff*

Perc. II Chimes *mp* *mp* *mf* *ff*

Perc. III (Xyl.) *p* *mf* *ff*

Vln I div. a6 *mf* *trem. ad lib.* *ff*

Vln II div. a5 *mf* *trem. ad lib.* *ff*

Vla div. a4 *mf* *trem. ad lib.* *ff*

Vcl. div. a3 *mf* *trem. ad lib.* *ff*

D. B. div. a2 *mf* *trem. ad lib.* *ff*

132 con moto (♩ ca. 66)

FL I *mf* 3 6

FL II *mf* 3 5

Tpt I *f* insert mute *mp* 5 5 5 mute

Tpt II *f* insert mute *mp* 5 5 5 mute

Tpt III *f* insert mute *mp* 5 5 5 mute

Trb. I *f* insert mute *mf*

Timp. *f*

Perc. I Vib. *f* Glock. *mp*

Perc. II Chimes *mf* 4 Cowbells *mp* 5

Perc. III Xyl. *f* Bass Dr. *mf*

1 *f* *mf* *p* *mf* *p* *p* 3 gliss.

Vln I 2 *mf* *p* 3 *mf* *p* 3 *p* 3

3 *f* *mf* *p* 3 5 *mp* *pp*

Vln II 1 *f* *mf* *p* *mf* 3 *p* 3 *mp* *p*

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

Vla 1 *f*

2 *p* gliss. *mf* *p* *p*

D. B. *f* *mp* unis. pizz. *p*

This page contains the musical score for measures 136 through 139. The score is arranged in a standard orchestral format with the following parts:

- Horns (Hn I-IV):** Horns I, II, III, and IV. Horns I and II play a melodic line starting with a *mf* dynamic, moving to *p* in the second measure. Horns III and IV play a lower melodic line, also starting with *mf* and moving to *p*.
- Trumpets (Tpt I-III):** Three trumpets playing a rhythmic pattern of eighth notes, starting with *mp* and marked *(mute)*.
- Timpani (Timp.):** A single timpani part with a *mf* dynamic, moving to *p* in the second measure.
- 3 Tom-toms (Perc. I):** Three tom-toms playing a rhythmic pattern, starting with *mp*.
- 4 T. Blocks (Perc. II):** Four tom-tom blocks playing a rhythmic pattern, starting with *mp*.
- 4 W. Blocks (Perc. III):** Four wood block parts playing a rhythmic pattern, starting with *mp*.
- Chimes:** Chimes playing a melodic line, starting with *mf* in the third measure.
- Violins I (Vln I):** Three staves. The first staff starts with *p* and *non div.*. The second and third staves start with *mp* and *mfp* respectively.
- Violins II (Vln II):** Two staves. The first staff starts with *pp*. The second staff starts with *mfp*.
- Violas (Vla):** Two staves. The first staff starts with *p*. The second staff starts with *mfp*.
- Violoncello (Vcl. div. a2):** Two staves. The first staff starts with *mf*. The second staff starts with *mf*.
- Double Bass (D. B.):** Two staves. The first staff starts with *pizz.* and *mf*. The second staff starts with *arco* and *mf*.

The score includes various musical notations such as dynamics (*mf*, *p*, *mp*, *pp*, *mfp*), articulation (*acc.*, *mf*), and performance instructions (*mute*, *non div.*, *div.*, *unis.*, *pizz.*, *arco*). The tempo is marked *cantabile, espressivo* and the time signature is 3/4.

140 (♩ ca. 69)

Fl. II: *p*, *mf*, *pp*

Fl. III: *p*, *mf*, *pp*

Ob. I: *p*, *mf*, *pp*

Ob. II: *p*, *mf*, *pp*

Cl. I: *p*, *pp*

Cl. II: *p*, *mf*, *p*, *pp*

B. Cl.: *p*, *mf*, *p*, *pp*

Hns I, II: (mute), *mf*

Hns III, IV: *mf*

Timp.: *mp*

Perc. I: 3 Tom-ts, *p*, *mf*, *p*

Perc. II: 4 T. Blocks, *p*

Perc. III: *p*

Accord.: *p*, *mf*, *p*, *mf*

Vln I div. a2: *p*, *mf*, *p*, *p*

Vln II div. a2: *mf*, *p*, *pizz.*, *arco*, *pp*

Vla div. a2: *mf*, *p*, *pp*, *pizz.*, *mf*, *p*

Vcl.: *mf*, *unis.*, *p*, *mf*

D. B.: *mf*

ca. 66

FL. I

FL. II

FL. III

Ob. I

Ob. II

Cl. I

Cl. II

B. Cl.

Hns I, II

Hns III, IV

Tpt I

Trb. I

Timp.

Perc. I

Perc. II

Perc. III

Accord.

Vln I div. a2

Vln II div. a2

Vla div. a2

Vcl. div. a2

D. B.

p, *mf*, *mp*, *f*, *ff*, *pp*, *mfpp*, *rit.*, *tr.*, *5*, *3*, *6*, *ricochet-tremolo*, *(mute)*, *(3 Tom-ts)*, *4 Cowbells*, *S. Gong*

149 (♩ ca. 66)

This page contains the musical score for rehearsal mark 149, starting at approximately 66 measures. The score is in 4/4 time and includes parts for the following instruments:

- Flutes (Fl. I, II, III):** Fl. I and II play a melodic line starting in the second measure. Fl. III has a rest. Dynamics are *mf*. Fingerings 5, 7, 5, 5 are indicated.
- Oboes (Ob. I, II, III):** Ob. I and II play chords. Ob. III plays a single note. Dynamics are *mf*.
- Clarinets (Cl. I, II):** Cl. I has a rest. Cl. II plays a melodic line starting in the second measure. Dynamics are *mp* and *mf*. Fingerings 5, 6 are indicated.
- Bassoons (Bns I, II, Bn III):** Bns I, II have rests. Bn III plays a melodic line starting in the second measure. Dynamics are *mf*.
- Horns (Hns I, II, III, IV):** All horns are muted from the start of the section and remove the mutes in the second measure. Dynamics are *mf*.
- Trumpets (Tpt I, II, III):** All trumpets are muted and remove the mutes in the second measure. Dynamics are *mf*.
- Trombones (Trb. I, II, III):** All trombones are muted and remove the mutes in the second measure. Dynamics are *mf*.
- Timpani (Timp.):** Plays a pattern of notes starting in the second measure. Dynamics are *mf*.
- Percussion (Perc. I, III):**
 - Perc. I: 3 Tom-toms. Dynamics are *mf*.
 - Perc. III: Bass Drum (Bass Dr.) and M. Trgl. Dynamics are *mf* and *p*.
- Violins (Vln I, II div. a2):**
 - Vln I: Plays a melodic line starting in the second measure. Dynamics are *p* and *mp*. Fingerings 3, 5, 10, 10 are indicated.
 - Vln II: Plays a melodic line starting in the second measure. Dynamics are *p* and *mp*. Fingerings 10, 10, 7, 6 are indicated.

The score features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte).

a tempo

151 ♩ = 60

FL I, FL II, FL III, Ob. I, Ob. II, Ob. III, Cl. I, Cl. II, Cl. III, Bn I, Bns II, III, Bn III

Hns I, II, Hns III, IV, Tpt I, Tpt II, Tpt III, Trbs I, II, Trb. III, Timp., Perc. I, Perc. III, Accord.

Vln I 1, 2, 3, Vln II 1, 2, 3, Vla 1, 2, 3, Vcl. 1, 2, 3, D. B. 1

FL I, FL II, FL III, Ob. I, Ob. II, Ob. III, Cl. I, Cl. II, Cl. III, Bn I, Bn II, Bn III, Hns I, II, Hns III, IV, Tpt I, Tpts II, III, Trb. I, Trbs. II, III, Tuba, Timp., Perc. I, Perc. III, Accord., Vln I div. a3, Vln II div. a3, Vla div. a3, Vcl. div. a3, D. B.

mf, f, p, *Tom-ts*, *Bass Dr.*, *arco*, *pizz.*, *div.*

5, 7

159 Sostenuto ♩ ca. 63

8va-----

FL. I
FL. II
FL. III
Ob. I
Ob. II
Ob. III
Cl. I
Cl. II
Cl. III
Bn I
Bn II
Bn III
Hns I, II
Hns III, IV
Tpt I
Tpts II, III
Trb. I
Trbs. II, III
Tuba
Timp.
Perc. I
Accord.
1
Vln I
div. a3
3
1
Vln II
div. a3
2
3
1
Vla
div. a3
2
3
1
Vcl.
div. a3
2
3
D. B.

insert mute
insert mute
insert mute
insert mute
insert mute
insert mute
insert mute
f
mf
soft
pp
L. Trgl
p
mf
mp

Sostenuto ♩ ca. 63

loco

con moto ♩ ca. 66

FL. I, II, III, Ob. I, Obs. II, III, Cl. I, II, III, Bus I, II, III, Hns I, II, Hns III, IV, Tpt I, Tpts II, III, Trb. I, Trbs. II, III, Tuba, Timp., Perc. I, Perc. III, Accord., Vln I 1, 2, 3, Vln II 1, 2, 3, Vla 1, 2, 3, Vcl. 1, 2, 3, D. B.

mf, *mute*, *f*, *p*, *pp*, *change to Harpsichord*, *mf*, *pp*, *pp*, *pp*

(L. Trgl), S. Trgl., Bass Dr.

con moto ♩ ca. 66

164

cantabile, sostenuto (♩ ca. 66)

FL. I *f* *p* *pp*

FL. II *f* *p* *pp* change to Picc.

FL. III *f* *p*

Ob. I *f* *p*

Ob. II *f* *p* *pp* *3 p* *pp* *mf* *pp*

Ob. III *f* *p* *3 p* *pp* *mf* *pp*

Cl. I *f* *p* *pp*

Cl. II *f* *p* *pp* change to Bass Cl.

Cl. III *f* *p*

Bn I *p* *3* *pp*

Bn II *p* *5* *pp*

Bn III *p* *5* *pp* *3* *pp*

Hn I (mute) *f* *3* *pp*

Hn II (mute) *f* *p* *pp*

Hn III (mute) *f* *p* *pp*

Hn IV (mute)

Trb. I *f* *p* *solo (mute)* *mp* *mfpp* *3* *p*

Trb. II (mute) *pp* *mf* *pp*

Tuba *mute* *mp* *pp* *mp* *p* *5* *p*

Timp. *p* *3* *pp* *mp* *p* *mp*

Perc. I L. Trgl *p* *mf* *3 Tom-ts* *mf* *5* *p* *mf* *p*

Perc. III Bass Dr. *mp*

cantabile, sostenuto (♩ ca. 66)

Ist. solo *solo con vib.* *mfpp* *f* *ord.* *mf* *5* *p* *mf* *vib.* *ord.* *p*

Vln I *mfpp* *unis.* *sul pont.* *p* *ord.* *pp* *1/4 tone gliss.* *pp* *<>*

Vln II *mfpp* *unis.* *f* *sul pont.* *mf* *p* *ord.* *pp* *ord.* *pp* *<>*

Vla *mfpp* *unis.* *f* *sul pont.* *mf* *p* *ord.* *pp* *ord.* *mp*

Vcl. *mfpp* *unis.* *f* *sul pont.* *mf* *p* *ord.* *pp* *ord.* *mp*

D. B. *mfpp* *f* *mf* *p* *pp* *mp* *1/4 tone gliss.* *<>* *<>*

Fl. I *mfpp*

Fl. II *mfpp*

Picc. *mfpp*

Ob. I *mfpp*

Obs II, III *mfpp*

Cl. I *mfpp*

Cl. II *mfpp*

Bass Cl. *mfpp*

Cl. III *mp* *p* *mf* *p* *mf*

Bns I, II *mfpp*

Bn III *mfpp*

Hn I *p* *f* *mf* (mute) *mf*

Hn II *mf* (mute) *mfpp*

Hns III, IV (mute) *mfpp*

Tpt I *mfpp*

Tpts II, III (mute) *mfpp*

Trb. I (mute) (solo) *p* *mf* *p* *mfpp*

Trb. II (mute) *mfpp* *gliss.* *mf* *pp* *mfpp*

Trb. III (mute) *p* *mf* *p* *mfpp* *mfpp*

Tuba (mute) *p* *mfpp* *p* *mfpp*

Perc. I Glock. *mp* *mf*

Perc. III 3 Gongs L. (rim+center) M. *p* *mfpp* *p*

Hrpsd.

Ist. solo *f* *mf*

Vln I 1 *p* *pp* *1/4 tone gliss*

div. a2 *p* *mfpp*

2 *p* *mfpp*

Vln II *p* *mfpp*

Vla *pp*

Vcl. *pp* *p* *mfpp* *gliss.*

D. B. *mf* *p*

Couperin quotation

171 (♩ ca. 66)

FL. I
 FL. II
 Picc.
 Ob. I
 Obs II, III
 Cl. I
 Cl. II
 Bns I, II
 Bn III
 Hns I, II
 Hns III, IV
 Tpt I
 Tpts II, III
 Trb. I
 Trb. II
 Trb. III
 Tuba
 Perc. I (L. Trgl, Chimes)
 Perc. II (L. Gong)
 Perc. III
 Hrpsd.
 Vln I div. a2
 Vln II
 Vla
 Vcl.
 D. B.

Annotations and Performance Instructions:
 - **Flutes (FL. I, II):** *pp*, *p*, *mf*, *change to Fl.*
 - **Picc.: *pp***
 - **Clarinets (Cl. I, II):** *pp*
 - **Bassoons (Bns I, II, Bn III):** *pp*
 - **Horns (Hns I, II, III, IV):** *pp*, I. (mute), III. (mute), (mute), III. (mute)
 - **Trumpets (Tpt I, Tpts II, III):** (mute), *p*, III. (mute), (mute), *p*
 - **Trumpets (Trb. I, II, III):** *pp*, (solo) free durations, according to the approximate location of the notehead in the measure., *mp*, *pp*, 1/4 tone gliss., (mute), *p*
 - **Tuba:** *pp*
 - **Percussion (Perc. I):** *pp*, *mp*, Ch. Bell-Tree, *p*, *mf*
 - **Percussion (Perc. II):** *mp*, *mf*, *mp*
 - **Percussion (Perc. III):** *pp*, *mp*, *pp*
 - **Harpsichord (Hrpsd.):** Couperin quotation
 - **Violins (Vln I, II):** *pp*, 1/4 tone gliss., *pp*, *gliss.*, *p*, *mfpp*, *gliss.*, *mfpp*, *pp*
 - **Viola (Vla):** *pp*, 1/4 tone gliss., *pp*
 - **Violoncello (Vcl.):** *pp*, *gliss.*, *pp*
 - **Double Bass (D. B.):** *pp*

174 (♩ ca. 66)

Fl. I *p* 5 *mf* 6

Fl. II *p* 5 *mf* 5

Fl. III *mp* 5 *mf* 6

Hn I *p* 3

Hn III *p*

Tpt I *p*

Tpt II *p*

Trb. I *p* (mute)

Trb. II *p*

Perc. I Cymb. *pp*

Perc. III S. Gong (center) *mp* soft

Vln I *p*

Vln II *p*

Vla *p*

Vcl. *p* pizz.

D. B. *mp*

177

Hn I *mp* *p* *f* overblowing

Hn III *mp* *p* *f* overblowing

Tpt I *mp* *p* *f* overblowing

Tpt II *mp* *p* *f* overblowing

Trb. I *pp* *mp* *p* *f* overblowing

Trb. II *mp* *p* *f* overblowing

Perc. III Cymb. *f*

Hrpsd. *mf* cantabile

D. B. *mf*

* Harpsichordist: 1. The ties mark the harmonic units.
 2. The passages should be played con rubato, with unequal durations and overall free rhythmic expression within 4/4 measures.

* Louis Couperin-Unmeasured Prelude

181 (♩ ca. 66)

Hrpsd.

184

Hrpsd.

187

Hrpsd.

190

Hrpsd.

193

Hrpsd.

195 mysterious, impressionistic, transparent (♩ ca. 66)

Perc. I

Vib. *mp*

Perc. II

Chimes *mp*

Perc. III

Xyl. *p*

Hrpsd.

197

Perc. I (Vib.) *mp* *mp* *mf*

Perc. II (Chimes) *p* *p* *mp*

Perc. III (Xyl.) *p* *mp* *p*

Hrpsd.

200 (♩ ca. 66)

Hrpsd.

203

Perc. I Vib. *p* *mp* *mp*

Perc. II Crot. *p*

Perc. III Xyl. *p* *mp* *mp*

Hrpsd.

206

(♩ ca. 66)
(Vib.)

Perc. I *mp* *p* *mf* *p* *mf*

Perc. II (Crot.) *p* *mp* *p* *mf* *mp* *mf*

Perc. III (Xyl.) *p* *mf* *p* *mf*

Hrpsd.

(♩ ca. 66)

Vln I *pp* *mp* *mp* *5*

Vln II *pp* *gliss.* *mp* *5*

Vla div. a2 1 *pp* *mp* *p* *5*

Vla div. a2 2 *pp* *mp* *mp* *6*

Vcl. *pp* *mp* *mp* *3* *5*

D. B. *pizz.* *p* *3* *5*

209

FL. I *mf p* *mf* *p* *mf*

FL. II *mf p* *mf* *p* *mf*

CL. I *mf p* *mf* *p* *mf*

CL. II *mf p*

Tpt I (mute) *p* *mp* *pp*

Trb. I (mute) *p* *mf*

Timp. *mf* *p*

Perc. II Crot. *mf* Chimes *mf*

Perc. III

Hrpsd. *mf* *f*

Vln I div. a2 1 *mf p* *mf* *p* *mf* *f*

Vln I div. a2 2 *mf p* *mf* *p* *mf* *f*

Vln II div. a2 1 *mf p* *p* *mf*

Vln II div. a2 2 *mf p* *p* *mf* *p* *mf p* *p* *f*

Vla div. a2 1 *mf* *p* *f* *mf*

Vla div. a2 2 *mf p* *mf p* *f*

Vcl. div. a2 1 *mf p* *mf*

Vcl. div. a2 2 *pizz.* *mf*

D. B. *arco* *mf p* *pizz.* *mf*

211 (♩ ca. 66)

FL. I *mf* *f* (*f*)

FL. II *mf* *f* (*f*)

Ob. I *mf* *f* (*f*)

Cl. I *f*

Cl. II *f*

Cl. III *f*

Timp. *mf*

Perc. I Vib. *p* *mp* *mf* *p*

Perc. II Mar. *p* *mp* *mf* *p*

Vln I (♩ ca. 66) *mf* *p* *f* *p* *gliss.*

div. a2 *mf* *f* *p*

Vln II *mf* *p* *f* *f* *sub. p*

div. a2 *mf* *p* *f* *f* *sub. p*

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

div. a2 *mf* *mp* *f* *p*

Vcl. *arco* *f* *div. arco* *f*

div. a2 *f*

D. B. *arco* *f* *pizz.* *f*

213 ca. 69

FL I *f* *p* *f*

FL II *f* *p* *f* *mf*

FL III *f* *p* *f* *mf*

Ob. I *f* *mf* *f*

Ob. II *mf* *mf*

Cl. I *f* *p* *f*

Cl. II *f* *p* *f* *mf*

Cl. III *f* *mf* *mf*

Bn I *p* *f* *f*

Bn II *f* *f* *mf*

Hn I *fp* (mute) *f* *mf* *f*

Hn II *fp* (mute) *f* *mf* *f*

Hn III *fp* (mute) *f* *mf* *f*

Hn IV *fp* (mute) *f* *mf* *f*

Tpt I *f* (mute) *p* *f* *f* (mute)

Tpt II *f* (mute) *p* *f* *mf* *f*

Tpt III *f* *mf* *f*

Trb. I *f* (mute) *p* *f* *mf* *f*

Trb. II *f* (mute) *p* *f* *mf* *f*

Tuba *f* (mute) *p* *f* *mf* *f*

Perc. I 3 Tom-ts *mf* *mp* *mf* *f*

Perc. II 3 Cowbells *mf* *mf* *mp* *mf* *mf* *f*

Perc. III W. Blocks *mf* *mf* *mp* *mf* *mf* *f*

Hrpsd.

Vln I *f* *p* *mf* *p* *f* *mp* *p* *f* *mf* *f* *mf* *f*

Vln I div. a2 *f* *mf* *p* *f* *mf* *f* *mf* *f* *mf* *f* *f* *f*

Vln II *f* *mf* *p* *mf* *p* *f* *mf* *f* *mf* *f* *f* *f*

Vln II div. a2 *f* *p* *mf* *p* *f* *mp* *f* *mf* *f* *f* *f* *f*

Vla *f* *p* *mf* *p* *f* *mp* *f* *mf* *f* *mf* *f* *f*

Vla div. a2 *f* *pizz.* *arco* *f* *mf* *f* *mf* *f* *mf* *f* *f* *div.*

Vcl. *f* *pizz.* *arco* *mp* *f* *ff* *mf* *f* *mf* *f* *f* *f*

D. B. *f* *arco* *mf* *f* *f* *f*

III. .. and Repeat

Andantino cantabile ♩ ca. 58

215

8va
soft

ff

ff p sempre

Fl. III change to Picc.

(p)

soft

p sempre

Hn 1 remove mute

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

change to Accordion

f cluster

Andantino cantabile ♩ ca. 58

unis. non div.

ff unis. non div.

ff unis. non div.

ff unis. non div.

ff unis. non div.

ff unis. non div.

ff unis. non div.

ff unis. non div.

ff unis. non div.

ff unis. non div.

ff unis. non div.

ff unis. non div.

ff unis. non div.

ff pizz.

ff

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

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Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

(arco)

pizz.

pp

217 (♩ ca. 58)

Fl. I *pp* *8va* *change to FL.*

Picc. *(p)*

Perc. I *Vib.* *p*

Accord. *pp cresc. poco a poco* *mp* *mf* *p*

(♩ ca. 58)

Vla *p* *3* *3*

1

2

3

4

Vcl. div. à 8

5

6

7

8

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

1 *arco* *pp* *gliss.* *3* *Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.*

2 *arco sul pont.* *6* *pp* *mp* *Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.*

3 *arco* *pp* *5* *gliss.* *mp* *Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.*

4 *arco* *pp* *gliss.* *Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.*

5 *arco* *pp* *pizz.* *3* *Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.*

6 *arco* *pp* *mf* *p* *Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.*

220 *ca. 60*

Fl. I

Perc. I

Accord.

ppp

trem. ad lib.

sim.

mp

f

mp

mp

ca. 60

(arco)

pizz.

p

mp

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

p

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

p

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

mf

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

p

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

mf

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

p

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

mf

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

p

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

mf

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

p

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

mp

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

p

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

mf

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

p

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

mf

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

p

Repeat ad lib and improvise. After playing the entire pattern once, you may use parts of the pattern, change the order of phrases etc.

mp

Vln I div. a4

Vln II div. a3

Vla div. a3

Vcl. div. a8

D. B. div. a6

223

Perc. I

Vib.

mf

Accord.

(mp)

f

mp

Vln I

div. a4

1

2

3

4

p

pp

Vln II

div. a3

1

2

3

p

> pp

Vla

div. a3

1

2

3

p

pp

Vcl.

div. à 8

1

2

3

4

5

6

7

8

p

pp

D. B.

div. a6

1

2

3

4

5

6

p

Passacaglia

225 ca. 66 Glock.

Perc. I *mp*

Perc. II *p* Crot.

Accord. *pp* Passacaglia ca. 66 *sul tasto*

Vln I div. a6 *mfpp* *sul tasto* *mp* *trem.* *ord.* *mp*

Vln II div. a4 *mfpp* *sul tasto* *mf* *sul tasto* *mp* *trem.* *mp* *sul pont.*

Vla div. a4 *mf* *sul tasto* *mf* *sul tasto* *mf* *sul tasto* *mf* *sul tasto* *mf* *sul tasto*

Vcl. div. a3 *mf* *sul tasto* *mf* *sul tasto* *mf* *sul tasto*

D. B. div. a6 *pp*

228 (♩ ca. 66)

Perc. I (Glock.) *mp* *p* *mp* *mf*

Perc. II (Crot.) *p* *mp* *mf*

Perc. III *mp* *mf*

Accord.

Vib. *mp* *mf*

Mar. *mp* *mf*

Xyl. *mp* *mf*

(♩ ca. 66)
sul pont.

Vln I div. a6
1 *(mp)* *p* *mf*
2 *(mp)* *mf*
3 *(mp)* *mf*
4 *(mp)* *mf*
5 *(mp)* *mf*
6 *(mp)* *mf*

Vln II div. a4
1 *(mp)* *mf*
2 *(mp)* *mf*
3 *(mp)* *mf*
4 *(mp)* *mf*

Vla div. a4
1 *(mp)* *mf*
2 *(mp)* *mf*
3 *(mp)* *mf*
4 *(mp)* *mf*

Vcl. div. a3
1 *(mp)* *mf*
2 *(mp)* *mf*
3 *(mp)* *mf*
4 *(mp)* *mf*

D. B. div. a2
1 *(mp)* *mf*
2 *(mp)* *mf*

p *mf*

cantabile, sostenuto ♩ ca. 63

231

Fl. I *pp*

Fl. II *pp* (*pp*)

Fl. III *pp*

Ob. I *pp* (*pp*)

Ob. II *pp*

Cl. I *pp*

Cl. II *pp*

Perc. I *p*

Perc. II *p*

Perc. III *p*

Accord. *p* *trem.* *mf* *hold the notes as much as possible*

cantabile, sostenuto ♩ ca. 63

Vln I *mp* *ord. 8^{va}* *sub. pp* *sul tasto*

Vln II *mp* *ord. 8^{va}* *sub. pp* *sul tasto*

Vln I div. a6 *mp* *ord.*

Vln II div. a4 *mp* *ord.* *sub. pp* *sul tasto*

Vla div. a4 *mp* *ord.* *sub. pp* *sul tasto*

Vcl. div. a3 *mp* *ord.* *sub. pp*

D. B. div. a2 *mp* *ord.* *sub. pp*

234

FL. I *(pp)* *trem. ad lib.* *mf*

FL. II *trem. ad lib.* *mf*

FL. III *(pp)* *trem. ad lib.* *mf*

Ob. I *trem. ad lib.* *mf*

Ob. II *(pp)* *trem. ad lib.* *mf*

Cl. I *(pp)* *trem. ad lib.* *mf*

Cl. II *(pp)* *mf*

Hn I *mp* *fp* *gliss.* *mp*

Accord. *mf* *cluster* *trem.* *mp* *hold the notes as much as possible* *3*

Vln I div. a2 *(pp)* *sul tasto* *pp*

Vln II div. a2 *(pp)* *sul tasto* *pp*

Vla *(pp)* *sul tasto* *pp*

1st. solo *solo* *mp* *free durations, according to the approximate location of the notehead in the measure.*

Vcl. *mp* *sul tasto*

altri *(pp)* *pp*

D. B. *(pp)* *sul tasto* *pp*

free durations, according to the approximate location of the notehead in the measure.

8va

hold the notes as much as possible

3

237 (♩ ca. 63)

The score is arranged in three systems. The first system includes woodwinds: Flutes I, II, and III; Oboe I; Clarinets I and II; and Horn I. The second system includes the Accordion and the first Violin. The third system includes Violins I and II (divided a2), Viola, Violoncello (Ist. solo and altri), and Double Bass. Dynamics range from *pp* to *mf*. The accordion part includes a triplet in measure 238. The woodwinds and strings play sustained notes with hairpins. The horn I part has a melodic line with dynamics *mp* and *p*. The first violin has a melodic line with dynamics *mp* and *pp* (Ist. solo). The piano accompaniment features a bass line with chords and a melodic line with dynamics *mp*, *mf*, *mp*, and *pp*.

240

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Cl. I *mf*

Cl. II *mf*

Hn I *mp* *insert mute*

Timp. *mf*

Perc. I Vib. *mp*

Ist. Vln *solo* *mf* *p* *mf* *p* *mf* *sul G* *p* *mf*

Vln I 2

Vln II 1 *mf*

Vln II 2 *mf*

Vln II div. a2

Ist. solo *p* *mf*

Vla *ord.*

altri *mf*

Ist. solo *mp* *mf* *p* *mf p* *pp* *mp* *mf*

Vcl. *ord.*

altri *mf*

Ist. solo *p* *mp* *pp* *mf p* *pp*

D. B. *p* *mfpp* *mf* *p* *mf* *p* *mf*

2nd. solo *ord.*

altri *mf*

243 **più mosso** ♩ ca. 88

meno mosso ♩ ca. 54

Fls I, II *pp* *mf*

Fl. III *pp* *mf*

Ob. I *pp* *mf*

Ob. II *pp* *mf*

Cls I, II *p* *mf*

Perc. I 3 Tom-ts *p* *mf* *mp* *mf*

Perc. II 4 Cowbells *mf* *mp* *mf*

Perc. III 4 W. Blocks *p* *mf* *mp* *mf*

Accord. *p* *mf*

1st. Vln *sub. p* *non div.* *mf* *pp* *mp* *con vib.*

Vln I div. a4 altri *sub. p* *ord.* *mf*

Vln I 2 *sub. p* *non div.* *mf*

Vln I 3 *sub. p* *mf*

Vln I 4 *ord.* *sub. p* *mf*

1st. solo *ord.* *sub. p* *mf*

Vln II div. a3 altri *sub. p* *mf*

Vln II 2 *sub. p* *mf*

Vln II 3 *sub. p* *mf*

Vln II 1 *sub. p* *mf*

Vla div. a3 *sub. p* *gliss.* *mf*

Vla 2 *sub. p* *mf*

Vla 3 *sub. p* *mf*

Vcl. div. a3 *sub. p* *non div.* *mf*

Vcl. 2 *sub. p* *non div.* *mf*

Vcl. 3 *sub. p* *mf*

D. B. *sub. p* *mf*

245 ♩ ca. 60

This page of a musical score contains measures 245 through 247. The instruments and parts are as follows:

- Flutes (Fl. I, II, III):** All three parts play a sustained note, starting in measure 246. Dynamics are marked *p*.
- Oboes (Ob. I, II):** Both parts play a sustained note, starting in measure 246. Dynamics are marked *p*.
- Clarinets (Cls I, II):** Both parts play a sustained note, starting in measure 246. Dynamics are marked *p*.
- Horn I (Hn I):** Plays a sustained note starting in measure 246. Dynamics are marked *p*. A *mute* instruction is present above the staff in measure 247.
- Trumpets (Tpt I, II, III):** Tpt I and Tpt II play sustained notes starting in measure 246. Dynamics are marked *p*. Tpt II has a *mute* instruction above the staff in measure 246. Tpt III has a *mute* instruction above the staff in measure 247.
- Percussion (Perc. I, II):** Perc. I plays a tom-tom (L. Tom-t.) in measure 246 with dynamics *mp*. Perc. II plays a maracas (Mar.) in measure 247 with dynamics *mp*. Both have *p* dynamics in measure 247.
- Accordions (Accord.):** Play a sustained note starting in measure 246. Dynamics are marked *mp* and *p*.
- Violins (Vln I, II):** Vln I has a solo part (Ist. solo) starting in measure 245 with dynamics *(mp)*. It includes a triplet and a glissando. Vln II and other violins (altri) play sustained notes starting in measure 246 with dynamics *p*. A *unis.* instruction is present above the staff in measure 246.
- Viola (Vla):** Plays a sustained note starting in measure 246 with dynamics *p*. A *unis.* instruction is present above the staff in measure 246.
- Violoncello (Vcl.):** Plays a sustained note starting in measure 246 with dynamics *p*. A *unis.* instruction is present above the staff in measure 246.
- Double Bass (D. B.):** Plays a sustained note starting in measure 246 with dynamics *p*. A *unis.* instruction is present above the staff in measure 246.

248 ca. 63

Fl. I

Fl. II *gliss.*

Fl. III

Obs I, II, III

Cl. I

Cls II, III

Cl. III *p*

Bns I, II, III

Hns I, II *p*

Hns III, IV *p*

Tpts I, II *p*

Tpt III

Trb. I *I. mute*
p *cresc.*

Trb. III

Tuba

Timp. *mf*

Perc. I

Perc. II

Perc. III *Bass Dr.*
mp

Vib.

Chimes

Xyl.

ca. 63

Ist. solo *mf* *s*

Vln I div. a4 *(p)*
altri

Vln II div. a4 *(p)*

Vla div. a2 *(p)*
non div.

Vcl. div. a2 *(p)*
non div.

D. B.

251 *cantabile* (♩ ca. 63)

FL I, FL II, FL III, Cls I, II, Cl. III, Bns I, II, III, Hns I, II, Hns III, IV, Tpts I, II, Tpt III, Trbs I, II, Trb. III, Tuba, Timp., Perc. I (Vib.), Perc. II (Chimes), Perc. III (Xyl.), Hrpsd r.h., Accord. l.h., 1st. solo, Vln I div. a42 altri, Vln II div. a4, Vla div. a2, Vcl. div. a2, D. B.

Improvise freely using the scales and rhythmic patterns

8va hold the notes as much as possible

cantabile (♩ ca. 63)

poco vib. free durations, poco vibrato, espressivo, legato

mp 6 *mf* 7

254

Hrpstd
 (8^{va})
 3
 cluster
 mf
 mp

256 ca. 60

Vib. *rit.* *play freely*

Perc. I Ist. Player *f*

Glock. *play freely*
 Perc. I 2nd. Player *f*
 Chimes *mp* *mp*

Perc. II *f*

Hrpstd
 3
 3
 Improvise freely using the scales and rhythmic patterns

Accord.
 (8^{va})
 cluster
 Improvise freely using the scales and rhythmic patterns
 cluster
f
mf
 5
 5

Vln I Ist. solo *< f* *rit.*

258 ca. 58

Perc. I *mp* *pp*

Perc. II *p* *pp*

Perc. III

Hrpstd
 6
 3
 5
 (8^{va})
 p

Accord.
 3
 p

Vln I 1 *p*
 ca. 60
 play very close to the bridge