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Miroslav Srnka

# Standstill

for harpsichord and orchestra

(2022)



Full Score



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Commissioned by Gürzenich-Orchester Köln and Prague Radio Symphony Orchestra

*to my mum, for making it  
to Mahan Esfahani, François-Xavier Roth and Gürzenich Orchestra to play  
to Patrick Hahn to enjoy*

## ORCHESTRA

harpsichord solo

2 flutes (muta ad libitum for 2 alto or 2 bass flutes)

2 oboes

2 clarinets (in B)

2 bassoons

4 French horns

2 trumpets (in C)

3 trombones

percussion 1 – marimba, suspended cymbal high, hobbyglass medium\*

percussion 2 – marimba, hobbyglass large\*

percussion 3 – vibraphone, hobbyglass small\*, suspended cymbal high, temple blocks high in G# and A

piano

accordion

strings (12, 10, 8, 6, 4)

double basses with C strings

violins, violas, violoncelli each one hard boiled egg cutter “harp” (only the metallic harp)

all strings have a set of extremely heavy exercise mutes (metallic) and of usual mutes

\*transparent polystyrene sheet 2mm, approx sizes: large 250x500mm, medium 250x100mm, small 50x100mm

Score is written in C

## WORLD PREMIERE

11. September 2022, Cologne

Mahan Esfahani (harpsichord)

Gürzenich-Orchester Köln

François-Xavier Roth (conductor)

DURATION: approx. 23 minutes

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## EXPLANATORY NOTES

### pitches

all pitches sound in the octaves as written

(flute mutas [ad libitum] and accordion eventually transpose to stay in the written sounding pitches)

### accidentals

accidentals apply within the measure and octave in which they appear

### black and white keys

black (#) and white (♭) keys are used in the usual sense of the piano keyboard, not of the harpsichord keyboard

### tempi

all tempi are approximate

### dynamics

"quasi cresc" or "quasi decresc" describes a large dynamic tendency in the range of one dynamic step (mostly applying to dynamic peaks of a series of detailed al/dal-niente waves)

### homogenous sound

the orchestra is supposed to create a homogenous fluid, dynamically balanced sound – use of pedal (piano, vibraphone), mutes/closing (brass) or registering (accordion) is free to achieve this goal (if not marked specifically otherwise)

### molto arco

strings always play molto arco (if not marked otherwise), using as much of the bow as possible, even in fast tempi and even if a flautando sound results; even in the dal niente / al niente passages molto arco is to be used, gradually letting the pitch disappear into a toneless bowing on the string

### non vibrato

all instruments (especially strings) play always non vibrato (if not marked otherwise)

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## Standstill for harpsichord and orchestra

Miroslav Srnka

With an all-forgiving peace

ca. 90

like a natural accelerando  
(rather than exact rhythm)

Upper manual  
Lower manual

Harpichord solo

2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

2 Trumpets

4 Horns

3 Trombones

Piano

Accordion

3 Percussionists

Violin I

Violin II

Viola

Violoncello

Double Bass

**Hard Boiled Egg Cutter "Harp"**  
touch the body of the instrument with a corner of the harp and play a fine continuous arpeggiando on the strings of the harp

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touch the body of the instrument with a corner of the harp and play a fine continuous arpeggiando on the strings of the harp

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touch the body of the instrument with a corner of the harp and play a fine continuous arpeggiando on the strings of the harp

**A** *sempre simile*  
(hold as long as possible)

Hrps. solo

Acc.

Perc. 3

Vibraphone  
softest mallets possible

Vln. I

Vln. II

Vla.

Vc.

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according to chosen tempo, keep accelerating the tremolo till the maximum possible frequency is reached

Hrps. solo

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2

Tpt. 1  
Tpt. 2

Acc.

Perc. 1  
Perc. 2  
Perc. 3

Marimba softest mallets possible

(Vibr.)

Vln. I  
Vln. II  
Vla.  
Vc.

5. sola con sord. metallico ord. (flag ad lib.) quasi cresc.

6. sola con sord. metallico ord. (flag ad lib.) quasi cresc.

7. sola con sord. metallico ord. (flag ad lib.) quasi cresc.

8. sola con sord. metallico ord. (flag ad lib.) quasi cresc.

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**B** ca. 112

34

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Tpt. 1  
Tpt. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Acc.  
Perc. 1  
Perc. 2  
Perc. 3

*f* *mf* *mp* *p* *pp* *ppp*

soft mallets *ppp*

soft mallets *ppp*

Suspended Cymbal High  
softest mallets possible

**B** ca. 112

1-3.  
con sord. metallico ord. (flag ad lib.)

4-6.  
con sord. metallico ord. (flag ad lib.)

7-9.  
con sord. metallico ord. (flag ad lib.)

10-12.  
con sord. metallico ord. (flag ad lib.)

1-2.  
con sord. metallico ord. (flag ad lib.)

3-4.  
con sord. metallico ord. (flag ad lib.)

5-7.  
con sord. metallico ord. (flag ad lib.)

8-10.  
con sord. metallico ord. (flag ad lib.)

1. sola  
con sord. metallico ord. (flag ad lib.)

2. sola  
con sord. metallico ord. (flag ad lib.)

3. sola  
con sord. metallico ord. (flag ad lib.)

4. sola  
con sord. metallico ord. (flag ad lib.)

Vln. I  
Vln. II  
Vla.  
Vc. 1.

*ppp* *quasi cresc.*

1. solo  
change bow imperceptibly without any accents ord.



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8] Layer 1 play each of the phrases in this section with a natural, undramatic agogic

division between manuals and hands ad lib. 8] Layer 2

Hrps. solo

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Vln. I 1-3

Vln. I 4-6

Vln. I 7-9

Vln. I 10-12

Vln. I 1-2

Vln. II 3-4

Vln. II 5-7

Vln. II 8-10

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vla. 6

Vla. 7

Vla. 8

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 6

eventually breathe imperceptibly, without accents

legatissimo sempre

change bow imperceptibly without any accents 2. solo con sord. metallico

change bow imperceptibly without any accents 3. solo con sord. metallico

change bow imperceptibly without any accents 4. solo con sord. metallico

change bow imperceptibly without any accents 6. solo con sord. metallico

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49

Hrps. solo

Cl. 1

Cl. 2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

legatissimo sempre

play each of the four-tone groups in layer 2 with a playful inner agogic, independent of layer 1 and of each other

*ppp*

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C

Hrps. solo

Cl. 1

Cl. 2

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Perc. 3

pppp

Vln. I

Vln. II

ppp

p

pp

Vla.

Vc.

ppp

5. solo



62

Hrps. solo

Cl. 1

Cl. 2

Perc. 1 (Mar)

Perc. 2 (Mar)

Vln. I 1-4, 5-8, 9-12

Vln. II 1-4, 5-7, 8-10

Vla. 1, 2

Vc. 1, 2, 3, 4, 5, 6

ppp

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This page of a musical score, numbered 10, covers measures 68 through 73. The score is for a full orchestra and includes the following parts:

- Hrps. solo:** Harp solo part, measures 68-73.
- Cl. 1 & Cl. 2:** Clarinet parts, measures 68-73.
- Perc. 1 & Perc. 2:** Percussion parts, measures 68-73.
- Vln. I:** Violin I parts, measures 68-73.
- Vln. II:** Violin II parts, measures 68-73.
- Vla.:** Viola parts, measures 68-73.
- Vc.:** Violoncello parts, measures 68-73.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamic markings are consistently *pp* (pianissimo) for most parts, with *ppp* (pianississimo) for the strings in measures 71-73. The music features a complex texture with many overlapping lines and rests.



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74

Hrps. solo

Cl. 1

Cl. 2

Acc.

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Vln. I 1-4, 5-8, 9-12

Vln. II 1-4, 5-7, 8-10

Vla. 1, 2

Vc. 1, 2, 3, 4, 5, 6

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80

Hrps. solo

Cl. 1

Cl. 2

Acc.

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Perc. 3

Vln. I 1-4, 5-8, 9-12

Vln. II 1-4, 5-7, 8-10

Vla. 1, 2, 3, 4, 5, 6

Vc. 1, 2, 3, 4, 5, 6

**D**

*ppp*

*pp*

*mp*

*p*

*pppp*

Suspended Cymbal High  
softest mallets possible

**1. solo**  
change bow imperceptibly without any accents

*pp*

85

Hrps. solo

Cl. 1

Cl. 2

Acc.

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Vln. I

Vln. II

Vla.

Vc.

ppp

change bow imperceptibly without any accents

3. solo

pp

p



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90

Hrps. solo

leave out ad lib. - - - - -

if necessary, some of the four-tone groups of layer 2 can be left out ad libitum in the marked areas

Cl. 1

Cl. 2

Acc.

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Vln. I

1. 3.

1.2. 3.4.

Vln. II

5.6. 7.8.

1.2. 3.4.

Vla.

5.6. 7.8.

Vc.

1. 3.

4. 5. 6.

*pp*

*p*

94

Hrps. solo

Cl. 1

Cl. 2

Acc.

Perc. 2 (Mar.)

Vln. I

2. solo  
change bow imperceptibly without any accents

Vln. II

Vla.

Vc.

leave out ad lib. - - - -

8<sup>va</sup>

ppp

p

98

Hrps. solo

leave out ad lib.

Cl. 1

Cl. 2

Acc.

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Perc. 3

Tempo Block High in G sharp  
softest mallets possible  
pppp

Vln. I

1.

2.

3.

7-8.

9-10.

11-12.

Vln. II

1-2.

3-4.

5-6.

7-8.

Vla.

1-2.

3-4.

5-6.

7-8.

Vc.

1.

2.

3.

4.

5.

6.





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106

Hrps. solo

leave out ad lib. - - -

Cl. 1

Acc.

Perc. 1 (Mar.)

Vln. I

1. 7-8. 9-10. 11-12. 1.2.

Vla.

3-4. 5-6.

Vc.

1. 2. 3. 4. 5. 6.

D.B. 1.



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110

Hrps. solo

Cl. 1

Cl. 2

Pno.

Acc.

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Vln. I

1. solo

2. solo

3. solo

4. solo

5. solo

6. solo

7.8.

9.10.

11.12.

Vln. II

1. solo

2. solo

3. solo

4. solo

5. solo

6. solo

7. solo

8. solo

9. solo

10. solo

Vla.

1.2.

3.4.

5.6.

7. sola

8. sola

Vc.

1.

2.

3.

4.

5.

6.

D.B.

1.

2.

2. solo  
con word (practice) change bow imperceptibly without any accents

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114

Hrps. solo

Cl. 1

Cl. 2

Pno.

Acc.

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Vln. I 7-8

Vln. I 9-10

Vln. II 11-12

Vla. 1-2

Vla. 3-4

Vla. 5-6

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

D.B. 1

D.B. 2

D.B. 3

3. solo  
con sord. (practice) change bow imperceptibly without any accents

*mp*

*ppp*

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118

Hrps. solo

Cl. 1

Cl. 2

Pno.

Acc.

Perc. 1 (Mar)

Perc. 2 (Mar)

Perc. 3

Suspended Cymbal High *softest mallets possible* *pppp*

Vln. I

1-6 *ppp*

7-8 *mp*

9-10 *mp*

11-12 *mp*

7. solo *ppp*

8. solo *ppp*

Vln. II

1-4 *ppp*

5-10 *ppp*

1-2 *div.*

3-4 *div.*

Vla.

1-2 *mp*

3-4 *mp*

5-6 *mp*

7. sola *ppp*

8. sola *ppp*

4. sola *ppp*

5. sola *mp*

6. sola *mp*

7. sola *mp*

8. sola *mp*

Vc.

1-6 *mp*

D.B.

1-3 *ppp*

F

F



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122

Hrps. solo

Cl. 1

Cl. 2

Pno.

Acc.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for orchestra, page 22, rehearsal mark 122. The score includes parts for Harpsichord solo, Clarinets 1 and 2, Piano, Accordion, Percussion 1-3, Violins I and II, Violas, Violas, and Double Basses. The page features a large watermark of a star and the text 'only for perusal'.

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126

Hrps. solo

Cl. 1

Cl. 2

Pno.

Acc.

Perc. 1 (Mar)

Perc. 2 (Mar)

Vln. I

Vln. II

Vla.

Vc.

D.B.

\*) Starting from here, try to divide the voice of layer 1 between the two hands in an eight-note rhythm.  
 Play with a double upbow:  
 1. on the level of eight notes inside of each ascending phrase  
 2. very slowly change the speed of each four 32nd notes so that the resulting rhythm transforms between here and there in imperceptible large-time waves

pp

mp

ppp

4. solo  
 con sord. (practice)  
 change bow imperceptibly without any accents

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130

Hrps. solo

Cl. 1

Cl. 2

Pno.

Acc.

Perc. 1 (Mar)

Perc. 2 (Mar)

Vln. I

Vln. II

Vla.

Vc.

D.B.



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134

Hrps. solo

Cl. 1

Cl. 2

Pho.

Acc.

Perc. 1 (Mar)

Perc. 2 (Mar)

Vln. I

Vln. II

Vla.

Vc.

D.B.

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138

Hrps. solo

Cl. 1

Cl. 2

Pno.

Acc.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for page 26, measures 138-141. The score includes parts for Harpsichord solo, Clarinets 1 and 2, Piano, Accordion, Percussion 1 and 2, Violins I and II (12 parts each), Violas (8 parts), Cellos (6 parts), and Double Basses (4 parts). The music is in 4/4 time and features complex rhythmic patterns and dynamics such as mp and pp. A large watermark 'only for perusal' is overlaid on the page.



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142

Hrps. solo

Cl. 1

Cl. 2

Pno.

Acc.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.









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Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Tpt. 1, Tpt. 2, Acc., Vln. I (1-2, 3, 4, 5, 6-12), Vln. II, Vla., Vc., D.B.

*pp*, *mf*, *p*, *mp*, *ppp*, *tutti*, *1. solo*, *2. solo*, *3. solo*, *4. solo*, *5. solo*, *6. solo*, *alla punta fastest trem.*











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199

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p* *quasi decres.* *mp*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p* *quasi decres.* *mp*

Bsn. 2 *p* *quasi decres.* *mp*

Tpt. 1 *p* (closed) closed (progressively open till b. 228) *mp*

Tpt. 2 *p* (closed) closed (progressively open till b. 228) *mp*

Hn. 2 *p*

Acc. *p*

Perc. 1 (Mar.) *mf* *f* *f*

Perc. 2 (Mar.) *f* *f* *f*

Perc. 3 (Vibr.) *mf* *f* *f*

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207 **I**

Fl. 1 *mp* *quasi decresc.*

Fl. 2 *mp* *quasi decresc.*

Ob. 1 *mp*

Ob. 2 *mp* *quasi decresc.*

Cl. 1 *mp* *quasi decresc.*

Cl. 2 *mp* *quasi decresc.*

Bsn. 1 *mp*

Bsn. 2 *mp*

Tpt. 1 *mp* *quasi decresc.*

Tpt. 2 *mp* *quasi decresc.*

Hn. 1 *mp* *quasi decresc.* (open <sup>\*)</sup> (see page 29)

Hn. 3 *mp* *quasi decresc.* (open <sup>\*)</sup> (see page 29)

Acc. *p*

Perc. 1 (Mar.) *f* *mf* *mp* *p*

Perc. 2 (Mar.) *f* *mp* *p*

Perc. 3 (Vibr.) *mf* *mp*

Vln. I 1-2 *ppp* *pp* *p*

Vln. II 1-2 *ppp* *pp* *p*

Vla. 1-2 *ppp* *pp* *p*

1. *1. solo* *ppp* *pp* *p*

Vc. 3. *3. solo* *ppp* *pp* *p*

5. *5. solo* *ppp* *pp* *p*

1. *1. solo* *ppp* *pp* *p*

D.B. 2. *2. solo* *ppp* *pp* *p*

3. *3. solo* *ppp* *pp* *p*

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215

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Tpt. 1, Tpt. 2, Hn. 1, Hn. 3, Acc., Perc. 1, Perc. 2, Vln. I 1-8, Vln. II 1-8, Vla. 1-6, Vc. 3-4, 5-6, 1., D.B. 2., 3.





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231

This page contains the musical score for measures 231 through 238. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Trumpet 1 & 2, Horn 1, 2, 3, & 4.
- Brass:** Trombone 1, 2, & 3.
- Strings:** Violin I & II, Viola, Violoncello (3-4), Double Bass (5-6), and Double Bass 1, 2, & 3.
- Piano:** Piano (Pno.)

The score is written in 6/8 time. Measures 231-238 feature a complex texture with many notes beamed together, particularly in the woodwinds and strings. The dynamic marking *p* (piano) is used throughout. The piano part has a bass line with some triplets and a treble line with rests. The string parts have a rhythmic pattern of eighth notes. The woodwinds have melodic lines with many beamed notes. The brass parts have a rhythmic pattern of eighth notes. The double bass parts have a rhythmic pattern of eighth notes. The score ends with a *ppp* (pianissimo) marking in the final measure.

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**Accelerando**

238

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Pno. *pp* *p*

Perc. 1 Marimba soft mallets *p*

Perc. 2 Marimba soft mallets *p*

Perc. 3 Vibraphon soft mallets *p*

**Accelerando**

Vc. 2,4,6 *ppp*

1.-2. *ppp* sul pont.

D.B. 3.-4. *ppp* sul pont.

2. 4. 6. sul pont.



**K** Sempre accelerando  
ca. 200

244

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Tpt. 1  
Tpt. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Pno.  
Perc. 1 (Mar)  
Perc. 2 (Mar)  
Perc. 3 (Vibr)  
Vln. I  
Vln. II  
Vla. 1.3.5.7.  
Vla. 2.4.6.8.  
Vc. 1.3.5.  
Vc. 2.4.6.  
D.B. 1.2.  
D.B. 3.4.

*mp*, *mf*, *quasi decresc.*, *senza sord.*, *legatissimo*, *pp*, *ppp*, *tutti sul pont.*, *poco sul pont.*, *ord.*

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250

Fl. 1 *mf* *mf* *mf* *mf* *mf*

Fl. 2 *mf* *mf* *mf* *mf* *mf*

Ob. 1 *mf* *mf* *mf* *mf* *mf*

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

Cl. 1 *mf* *mf* *mf* *mf* *mf*  
*quasi decresc.*

Cl. 2 *mf* *quasi decresc.* *mf* *mf* *mf*

Tpt. 1 *f* *mf* *quasi decresc.* *mf* *mf*

Tpt. 2 *mf* *mf* *mf* *mf* *mf*

Hn. 1 *mf* *mf* *mf* *mf* *mf*

Hn. 2 *mf* *mf* *mf* *mf* *mf*

Hn. 3 *mf* *mf* *mf* *mf* *mf*

Hn. 4 *mf* *mf* *mf* *mf* *mf*

Pno. *pp*

Perc. 1 (Mar.) *p*

Perc. 2 (Mar.) *p*

Vln. I *poco sul pont.* *pp* *p* *p* *mp*

Vln. II *pp* *p* *p* *p* *mp*

Vla. 1.3. 5.7. *pp* *p* *p* *p* *mp*

Vla. 2.4. 6.8. *pp* *p* *p* *p* *mp*

Vc. 1.3.5. *pp* *p* *p* *p* *mp*

Vc. 2.4.6. *pp* *p* *p* *p* *mp*

D.B. 1.2. *pp* *p* *p* *p* *mp*

D.B. 3.4. *pp* *p* *p* *p* *mp*





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L ca. 112

261

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

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

Cl. 1 *p* *p* *mp* *mp* *mp* *mf* *mf* *mf* *mf*

Cl. 2 *p* *p* *mp* *mp* *mp* *mf* *mf* *mf* *mf*

Bsn. 1 *p* *p* *mp* *mp* *mp* *mf* *mf* *mf* *mf*

Bsn. 2 *p* *p* *mp* *mp* *mp* *mf* *mf* *mf* *mf*

Tpt. 1 *p* *p* *mp* *mp* *mp* *mf* *mf* *mf* *mf*

Tpt. 2 *p* *p* *mp* *mp* *mp* *mf* *mf* *mf* *mf*

Hn. 1 *p* *p* *mp* *mp* *mp* *mf* *mf* *mf* *mf*

Tbn. 1 *p* *p* *mp* *mp* *mp* *mf* *mf* *mf* *mf* (open)

Tbn. 2 *p* *p* *mp* *mp* *mp* *mf* *mf* *mf* *mf* (open)

Tbn. 3 *p* *p* *mp* *mp* *mp* *mf* *mf* *mf* *mf* (open)  
(see page 29) wawa-mute closed (progressively open till b. 269) quasi cresc.

Acc. *mp* *mf* *mf*

Perc. 1 *p* *mp* *mf* *mf*

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

Perc. 3 *p* *p* *p* *mf*

Marimba *p*

Vibraphon *p* *p* *p* *mf*

L ca. 112

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *tutte* *f*

Vc. *tutti* *f*

D.B. *tutti* *f*

3. sola con sord. sul tasto

6. sola con sord. sul tasto

7. sola con sord. sul tasto

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M  $\text{ca. } 200$  ( $\text{♩} = \text{♩}$ )

270

Agostino  
cresce

The two voices are played on the two manuals.  
The voices between the hands is free.

Agostino  
cresce

Hrps. solo

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Acc.

Perc. 1

Perc. 2

Perc. 3

M  $\text{ca. } 200$  ( $\text{♩} = \text{♩}$ )

1. solo

2. solo

3. solo

4. solo

5. solo

6. solo

7. solo

8. solo

9. solo

10. solo

11. solo

12. solo

Vln. I

1. solo

2. solo

3. solo

4. solo

5. solo

6. solo

7. solo

8. solo

9. solo

10. solo

Vln. II

1. solo

2. solo

3. solo

4. solo

5. solo

6. solo

7. solo

8. solo

9. solo

10. solo

Vla.

1. solo

2. solo

3. solo

4. solo

5. solo

6. solo

7. solo

Vc.

1. solo

2. solo

only for perusal

Each voice with its own phrasing freedom, but well pronouncing the melodic structures resulting from the overlaying voices.

278

Hrps. solo

Vln. I

Vln. II

Vla.

Vc.



only for perusal

286

Hrps. solo

Vln. I

Vln. II

Vla.

Vc.

293

Hrps. solo

Vln. II

Vla.

Vc.

only for perusal

301

Hrps. solo

Vla. 1. 2. 3. 4. 5. 6. 7.

309

Hrps. solo

Vla. 1. 2. 3. 4. 5. 6. 7.

317

Hrps. solo

Vla. 1. 2. 3. 4. 5. 6. 7.

0

only for perusal

325

Hrps. solo

Vla.

1. *ppp*

2. *ppp*

3. *ppp* sul pont.

4. *ppp* sul pont.

5. *ppp* sul pont.

6. *ppp*

7. *ppp*

333

Hrps. solo

Perc. 3

Vibraphone  
softest mallets possible  
*ppp*  
con pedale sempre

Vla.

1. *ppp*

2. *ppp*

3. *ppp*

4. *ppp*

5. *ppp*

6. *ppp* sul pont.

7. *ppp* sul pont.



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341

Hrps. solo

Upper manual [8']

Lower manual [8']

all chords/clusters staccatissimo

Perc. 1

Marimba softest mallets possible

Marimba softest mallets possible

(Vibr.)

Vln. I

5. solo sul tasto

6. solo sul tasto

Vln. II

1. solo sul tasto

2. solo sul tasto

3. solo sul tasto

4. solo sul tasto

5. solo sul tasto

6. solo sul tasto

Vla.

1. ppp

2. ppp

3. ppp

4. ppp

5. ppp

6. ppp

7. ppp

Q ca. 100

350

Hrps. solo

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Perc. 3 (Vibr.)

Q ca. 100

1. solo sul tasto

2. solo sul tasto

3. solo sul tasto

4. solo sul tasto

Vln. I

Vln. II

Vla.









only for perusal

S

373

Hrps. solo

Cl. 1

Cl. 2

Pno.

Acc.

Perc. 3 (Vibr)

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

1. sola arco sul tasto

2. sola arco sul tasto

3. sola arco sul tasto

4. sola arco sul tasto

5. sola arco sul tasto

1. solo col legno battuto molto sul pont. (gradually change)

2. solo col legno battuto molto sul pont. (gradually change)

3. solo col legno battuto molto sul pont. (gradually change)

4. solo col legno battuto molto sul pont. (gradually change)

5. solo col legno battuto molto sul pont. (gradually change)

6. solo col legno battuto molto sul pont. (gradually change)

tutti col legno battuto molto sul pont. (gradually change)

7-12. col legno battuto molto sul pont. (gradually change)

7-10. col legno battuto molto sul pont. (gradually change)

legatissimo

pp

p

ppp





only for perusal

T

Hrps. solo

Measures 385-390 of the harp solo part, starting with a treble clef and a key signature of one flat. The music features a series of chords and arpeggiated figures.

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2

Flute and Clarinet parts for measures 385-390. Flutes 1 and 2 have rests. Clarinets 1 and 2 play a rhythmic pattern of eighth notes with slurs and accents.

Pno.

Piano part for measures 385-390, featuring a complex rhythmic accompaniment with slurs and accents.

Acc.

Accompaniment part for measures 385-390, featuring a rhythmic pattern of eighth notes with slurs and accents.

Perc. 1 (Mar.)  
Perc. 2 (Mar.)  
Perc. 3 (Vibr.)

Percussion parts for measures 385-390, including Maracas and Vibraphone, with dynamic markings of *mp* and *mf*.

T

Vln. I  
1.  
2.  
3.  
Vln. II  
4.  
5.  
6.  
7-10.

Violin parts for measures 385-390. Violins I and II play a melodic line with dynamic markings of *ppp* and *p*. Solo markings include "2. solo arco sul tasto", "3. solo arco sul tasto", "4. solo arco sul tasto", "5. solo arco sul tasto", and "6. solo arco sul tasto".

Vla.

Viola parts for measures 385-390, featuring a rhythmic accompaniment with dynamic markings of *p*.

Vc.  
1.  
2.  
3.  
4.  
5.  
6.

Violoncello parts for measures 385-390. Cellos 1-4 play a melodic line with dynamic markings of *ppp*. Cellos 5-6 have rests.

D.B.

Double Bass part for measures 385-390, featuring a rhythmic accompaniment with dynamic markings of *ppp*.





394

Score for Hrps. solo, Fl. 1 & 2, Cl. 1 & 2, Tpt. 1 & 2, Hn. 1-4, Tbn. 1-3, Pno., Acc., Perc. 1-3, Vln. I, Vln. II, Vla., and Vc.

Annotations include: *legatissimo sempre*, *ppp*, *pp*, *highest, finest air sound through the instrument (without pitch)*, *arco*, *solo*, *2. solo*, *3. solo*, *4. solo*, *arco*, *sul tasto*.

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U ca. 90

*molto rubato inside of the tremoli*

398

Hrps. solo

Cl. 1

Cl. 2

Tpt. 1

Pno.

Acc.

Perc. 3

Suspended Cymbal High  
softest mallets possible

ppp

1. solo

Vln. I

arco sul tasto

U ca. 90

Vln. I

2.

3.

4.

5.

6.

Vln. I

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

Vln. II

1.

2.

3.

4.

5.

6.

400

Hrps. solo

Vln. I

Vln. II

Vla.

Vc.

The image displays a page of a musical score, page 61, with a tempo marking of 400. The score is for a Harp solo and string instruments (Violin I, Violin II, Viola, and Violoncello). The Harp part is written in a grand staff (treble and bass clefs) and features a complex, arpeggiated texture. The string parts are written in five systems, each with two staves (first and second endings). The dynamics are marked as *ppp* (pianissimo) throughout. A large, semi-transparent watermark reading "only for perusal" is overlaid on the score, along with a circular logo containing a stylized star or flower-like shape. The page number "61" is located in the top right corner.



only for perusal

401

Hrps. solo

Vln. I

Vln. II

Vla.

Vc.

The image shows a page of a musical score, page 62, starting at measure 401. The score is for a symphony or concerto, featuring several instruments: Harp solo, Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), and Violas (Vc.). The music is in 3/4 time. The harp part is a solo, playing a complex, arpeggiated pattern. The string parts are mostly sustained notes with some movement. Dynamic markings include *ppp* (pianissimo) and *2. sola ond.* (second solo, ondulato). The score is marked with measure numbers 401 and 402. A large, faint watermark is visible across the page.



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try to transform the rhythm groups into

small waves of tones with flat hands, starting preferably with the indicated pitch, stretching slightly over an octave (fingers perpendicular to the keys)

wild rubato

406

Hrps. solo

- \*) on black keys (♯)
- \*\*\*) on white keys (♭)
- \*\*\*\*) starting on white (♭) keys, ending on black keys (♯)
- \*\*\*\*\*) on both, black keys (♯) and white keys (♭)

Vln. I

Vln. II

Vla.

Vc.

||

408

Hrps. solo

Vln. I

Vln. II

Vla.

Vc.



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rhythm quasi accelerando

start the trill slower and accelerate it till bar 431

412

Hrps. solo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1-2. ord., molto alla punta fastest trem.

3-4. ord., molto alla punta fastest trem.

5-6. ord., molto alla punta fastest trem.

7-8. ord., molto alla punta fastest trem.

9. solo ord., molto alla punta fastest trem.

10. solo ord., molto alla punta fastest trem.

1-2. div. ord.

3-4. div. ord.

5-6. div. ord.

7. sola ord., molto alla punta fastest trem.

8. sola ord., molto alla punta fastest trem.

1. solo ord., molto alla punta fastest trem.

2. solo ord., molto alla punta fastest trem.

3. solo ord., molto alla punta fastest trem.

4. solo ord., molto alla punta fastest trem.

1. ord., molto alla punta fastest trem.

2. ord., molto alla punta fastest trem.

3. ord., molto alla punta fastest trem.

4. ord., molto alla punta fastest trem.

ppp

V

V

only for perusal

417

Hrps. solo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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420

Hrps. solo

Acc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

11. solo

12. solo

1. 3. 5. 7.

2. 4. 6. 8.

a 2



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424 **W**

Hrps. solo  
If left hand needed for the action in the upper staff, shorten the low notes.  
*legatissimo*

Acc.

**W**

Vln. I  
1-2, 3-4, 5-6, 7-8

Vln. II  
1.3, 5.7, 2.4, 6.8

Vla.  
1-2, 3-4, 7, 8

Vc.  
1, 2, 3-6

D.B.  
1, 2, 3, 4

1-8, div. un poco sul tasto  
9-12, div. un poco sul tasto  
1-3, div. 4-6, un poco sul tasto  
7-10, un poco sul tasto  
1-4, un poco sul tasto  
5-8, un poco sul tasto  
1. solo un poco sul tasto  
2. solo un poco sul tasto  
3-6, un poco sul tasto

sul tasto  
sulle tasto  
insieme sempre simile  
molto sul tasto

*ppp*



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441

Hrps. solo

Acc.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

\*) Gradually change the bow tremolo to noise only (by playing more and more sul pont. until playing on the bridge only in b. 460) and the trill into more and more audible tapping.





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454

Right hand on lower manual

Left hand on lower manual

Hrps. solo

Acc.

Perc. 1 (Hbby GL)

Perc. 2 (Hbby GL)

Perc. 3 (Hbby GL)

Hobbyglass small

PPP

Vln. I 1-8 div. 9-12

Vln. II 1-6 div. 7-10

Vla. 1-4 5-8

Vc. 1 2 3-6

D.B. 1 2 3 4

PPP

Detailed description of the musical score: This page of a musical score, numbered 72, contains staves for Harpsichord solo, Percussion (three parts), Violins I and II, Violas, Violas, and Double Basses. The Harpsichord part is marked 'solo' and includes a measure number '454'. The Percussion parts are marked with '(Hbby GL)'. The Violin and Viola parts are divided into sections (e.g., 1-8, 9-12 for Vln. I). The Double Bass part has four staves. Dynamic markings include 'PPP' (pianissimo) and 'Hobbyglass small'. A large, faint watermark 'only for perusal' is overlaid on the score.

458

Hrps. solo

Perc. 1 (Hbby GL)

Perc. 2 (Hbby GL) *ppp*

Perc. 3 (Hbby GL) *ppp*

Vln. I 1.-8. div. 9.-12.

Vln. II 1.-6. div. 7.-10.

Vla. 1.-4. 5.-8.

Vc. 1. 2. 3.-6.

D.B. 1. 2. 3. 4.

Y

Z ca. 240

465

Hrps. solo

Right hand on upper manual

Left hand on upper manual

manuale ad libitum both manuals

Vla. 1. 2. 3. 4. 5. 6. 7.

Vc. 1. 2. 3. 4. 5. 6.

D.B. 1.

1. solo senza sord. (ord.), molto alla punta fastest trem. *ppp*

2. solo senza sord. (ord.), molto alla punta fastest trem. *ppp*

3. solo senza sord. (ord.), molto alla punta fastest trem. *ppp*

4. solo senza sord. (ord.), molto alla punta fastest trem. *ppp*

5. solo senza sord. (ord.), molto alla punta fastest trem. *ppp*

6. solo senza sord. (ord.), molto alla punta fastest trem. *ppp*

7. solo senza sord. (ord.), molto alla punta fastest trem. *ppp*

\*) Only trill tapping on the fingerboard and pitchless noise of the bow tremolo (tremolo on the bridge only)



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470

Upper manual  
R.H. arpeggio-clusters down  
L.H. whole arm "arpeggio-cluster" starting on white keys ending on black keys  
Lower manual  
L.H. regular gliss. on white keys

Hrps. solo

Pno.

Acc.

Perc. 1  
Perc. 2  
Perc. 3

Vla. 1-8

Vc. 1-6

D.B. 1-2

Marimba with fine shafts of the mallets  
pp

Marimba with fine shafts of the mallets  
pp

Vibraphone with fine shafts of the mallets  
pp

flag. ad lib. till the end of the piece (even if not marked)  
ppp

8. sola  
flag. ad lib. till the end of the piece (even if not marked)  
ppp

2. solo  
flag. ad lib. till the end of the piece (even if not marked)  
ppp

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478 **AA**

Fl. 1 **pp**

Fl. 2 **pp** (flute in C)

Ob. 1 **pp**

Ob. 2 **pp**

Cl. 1 **pp**

Cl. 2 **pp**

Bsn. 1 **pp**

Bsn. 2 **pp**

Tpt. 1 **pp**

Tpt. 2 **pp**

Hn. 1 **pp**

Hn. 2 **pp**

Hn. 3 **pp**

Hn. 4 **pp**

Tbn. 1 **pp**

Tbn. 2 **pp**

Pno. **pp**

Acc. **pp**

Perc. 1 (Mar) *soft mallets* **pp**

Perc. 2 (Toms) **pp**

Perc. 3 (Vibs) *soft mallets*  
*(all mallets sempre con pedale)* **pp**

**AA**

Vln. I

9-12, *arco* **pppp**  
*ord., molto alla punta, faticosi trem., sempre quasi plos.*

Vln. II

9-10, *arco* **pppp**  
*ord., molto alla punta, faticosi trem., sempre quasi plos.*

Vla.

1. *pp*

2. *pp*

3. *pp*

4. *pp*

5. *pp*

6. *pp*

7. *pp*

8. *pp*

Vc.

1. *pp*

2. *pp*

3. *pp*

4. *pp*

5. *pp*

6. *pp*

7. *pp*

8. *pp*

D.B.

1. **1. solo** *pp*

2. **2. solo** *pp*

3. **3. solo** *pp* *ord., molto alla punta faticosi trem.*

4. **4. solo** *pp* *ord., molto alla punta faticosi trem.*

5. **5. solo** *pp* *ord., molto alla punta faticosi trem.*

6. **6. solo** *pp* *ord., molto alla punta faticosi trem.*

7. **7. solo** *pp* *ord., molto alla punta faticosi trem.*

8. **8. solo** *pp* *ord., molto alla punta faticosi trem.*

3. **3. solo** *pp* *ord., molto alla punta faticosi trem.*

4. **4. solo** *pp* *ord., molto alla punta faticosi trem.*

5. **5. solo** *pp* *ord., molto alla punta faticosi trem.*

6. **6. solo** *pp* *ord., molto alla punta faticosi trem.*

7. **7. solo** *pp* *ord., molto alla punta faticosi trem.*

8. **8. solo** *pp* *ord., molto alla punta faticosi trem.*

8. **8. sola** *pp*

**pp**

only for perusal

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Tpt. 1  
Tpt. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Pno.  
Acc.  
Perc. 1 (Mrc)  
Perc. 2 (Mrc)  
Perc. 3 (Vbn)

1. solo  
2. solo

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

11.12



494

The score for page 77, measures 494-500, features a large, faint watermark of a stylized figure in the background. The instrumentation includes:

- Flutes:** Fl. 1 and Fl. 2.
- Oboes:** Ob. 1 and Ob. 2.
- Clarinets:** Cl. 1 and Cl. 2.
- Bassoons:** Bsn. 1 and Bsn. 2.
- Trumpets:** Tpt. 1 and Tpt. 2.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4.
- Trombones:** Tbn. 1 and Tbn. 2.
- Piano:** Pno.
- Accordion:** Acc.
- Percussion:** Perc. 1 (Mar), Perc. 2 (Mar), and Perc. 3 (Vibr).
- Violins:** Vln. I (9 staves) and Vln. II (5 staves).
- Viola:** Vla. (2 staves).
- Violoncello:** Vc. (6 staves).

Key performance markings include *pp*, *p*, and *p* with accents. Specific performance instructions for the Percussion section include "soft mallets" and "with fine shafts of the mallets". The Violin and Viola sections feature multiple "solo" markings for various players.

only for perusal

502

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Pno.  
Acc.  
Perc. 1 (Mar)  
Perc. 2 (Mar)  
Perc. 3 (Vibr)

BB

1. solo  
2. solo  
3.-4.  
5.-6.  
7.-8.  
9.-10.  
11.-12.

1. solo  
2. solo  
3. solo  
4. solo  
5. solo  
9.-10. come sopra

1.-2. div.  
3.-4. div.  
5.-6. div.  
7.-8. div.  
1.-2.  
3.-4.  
5.-6.

soft mallets  
with fine shafts of the mallets

pp  
p  
mp  
ppp

only for perusal

510

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Acc.

Perc. 1 (Mar)

Perc. 2 (Mar)

Perc. 3 (Vbr)

Vln. I

Vln. II

Vla.

Vc.

mp

con pedale come sopra

soft mallets

with fine shafts of the mallets

5-6. div.

7-8. div.

9-10. div.

5-8. sempre quasi gliss







only for perusal

534

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Acc.

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Perc. 3 (Vibr.)

Vln. I 1-4

Vln. I 5-8

Vln. I 9-12 (a 4)

Vln. II 1-4

Vln. II 5-8

Vln. II 9-10 (a 2)

Vla. 1-4

Vla. 5-8

Vc. 1-4

Vc. 5-6 (a 2)

D.B. 1-4

senza sord.

mf

div.

V (1,2)

5-8

1-2

1-4

V



542

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Acc.

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Perc. 3 (Vibr.)

Vln. I 1-4

Vln. I 5-8

Vln. I 9-12 (a 4)

Vln. II 1-4

Vln. II 5-8

Vln. II 9-10 (a 2)

Vla. 1-4

Vla. 5-8

Vc. 1-4

Vc. 5-6 (a 2)

D.B. 1-4

DD

DD

only for perusal

550

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Acc.

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Perc. 3 (Vibr.)

Vln. I 1-4

Vln. I 5-8

Vln. I 9-12 (a 4)

Vln. II 1-4

Vln. II 5-8

Vln. II 9-10 (a 2)

Vla. 1-4

Vc. 5-8

Vc. 1-4

Vc. (a 2) 5-6

D.B. 1-4

558

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt. 1

Tpt. 2

Hn. 1

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Acc.

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Perc. 3 (Vibr.)

Vln. I

1-4

5-8

9-12

(a 4)

Vln. II

1-4

5-8

9-10

(a 2)

Vla.

1-4

5-8

Vc.

1-4

5-6

(a 2)

D.B. 1-4



only for perusal

566

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Acc.

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Perc. 3 (Vibr.)

Vln. I 1-4

Vln. I 5-8

Vln. I 9-12

Vln. II 1-4

Vln. II 9-10

Vla. 1-4

Vla. 5-8

Vc. 1-4

Vc. 5-6

D.B. 1-4

EE

CUE 1

CUE 2

CUE 3

*f*

*mf*

*ff*

*fine, soft gliss. as high as possible*

*hold pedal till*

*mp*

*fade out with vibraphone (till [FF])*

*Suspended Cymbal High*

*ppp*

*Hobbyglass medium*

*ppp*

*Hobbyglass large*

*p*

*Hobbyglass small*

*ppp*

*hold pedal till*

**EE**

**tutti**

**Hard Boiled Egg Cutter "Harp."**

*p*

*decrease till*

**FF**

**tutti**

**Hard Boiled Egg Cutter "Harp."**

*p*

*decrease till*

**FF**

**tutte**

**Hard Boiled Egg Cutter "Harp."**

*p*

*decrease till*

**FF**

**tutti**

**Hard Boiled Egg Cutter "Harp."**

*p*

*decrease till*

**FF**

Harpichord starts after a long pause

[time approx.]

30" 8' UPPER MANUAL (left hand)

Musical notation for the upper manual (left hand) showing a series of chords and tremolos.

8' LOWER MANUAL (right hand)

on white keys (♯) / pitches approximate  
very smooth organic movements of the whole arm  
no hard cluster attacks at the tips of the movement  
massive waves of sound (number of waves approximate)

Diagram showing the movement of the elbow and hand during the initial tremolo phase, with labels like [elbow] and [hand].

organically change from right hand waves to both hands tremolo  
15" tremolo with both hands fingers perpendicular to the keys  
fingers more and more parallel to the keys  
fastest tremolo possible  
clusters fully chromatic  
incorporate more and more black keys (♯) into the clusters (both hands)  
clusters on white keys (♯)  
keep playing until the natural resonance of the instrument develops

30"

Musical notation for the upper manual (left hand) showing a continuation of the tremolo.

Diagram showing the movement of the elbow and hand during the second tremolo phase.

whole arm waves as before but start faster

Musical notation for the upper manual (left hand) showing a transition to faster tremolo.

both hands: white keys (♯)

add more and more → fully chromatic clusters black keys (♯)

15"

Musical notation for the upper manual (left hand) showing a transition to very fast tremolo.

both hands: fingers perpendicular to the keys

becoming progressively tremolo clusters with fingers perpendicular

tremolo clusters with stiff fingers fully stretched

usual playing with fingers

very fast

no break

one fast arm wave

usual gliss.

r.h. i.h.

A-major do not stay for long

[continue immediately]

\*) highest pitch of the clusters: always d''' (both hands)

\*\*) all final clusters between a'' and e''' (both hands)

\*\*) bend the fingers more and more as usual. Play less and less pitches inside the clusters until both hands play a plain A-major chord

\*\*\*\*) connect the gliss., the wave and the chord as smoothly as possible

\*) arrive at f''' and stay there

fully chromatic

progressively change from a cluster to a single pitch

FF

45" 8' arm waves as before but start much slower heavily, very massively

Musical notation for the upper manual (left hand) showing a transition to a slower, heavier tremolo.

hold for a while

start the accelerando but very slowly

more and more black keys (♯)

black keys (♯) only

[no break]

[accel.]

repeat as fast as possible

20"

perpendicular fingers

stretched parallel fingers

\*) arrive at f''' and stay there

fully chromatic

progressively change from a cluster to a single pitch

black (♯)

more and more chromatic

so fast that the strings do not respond here and there

strings respond less and less

strings stop responding entirely

4' both hands on lower manual

[sempe simile]

30"

all registers off [no pitches at all, key sounds only]

"p"

"cresc."

"mf"

15"



only for perusal

40"

"pp" "cresc." "f" "ff"

[no break]

"cresc."

40"

"ppp" "cresc." [no break]

hold for a while

start the accelerando but very slowly

60"

"ff" "fff" "decresc." [no break]

"cresc. molto"

faster and faster / lighter and lighter

keep repeating, accelerating and disappearing as long as possible

fingernail gliss. [gliss. shorter and shorter as the tempo accelerates]

