

Matthias Pintscher

# celestial object II

for solo horn and ensemble

part two from "sonic eclipse"

2009

Full score



Bärenreiter Kassel · Basel · London · New York · Praha  
BA 9759

## ORCHESTRATION / ORGANICO

flute (also alto flute in G and piccolo) / flauto grande (anche flauto contralto in Sol e piccolo)  
cor anglais / corno inglese  
clarinet in B<sup>b</sup> / clarinetto in Si<sup>b</sup>  
bass clarinet in B<sup>b</sup> / clarinetto basso in Si<sup>b</sup>  
contrabassoon / contrafagotto

solo horn in F / corno solo in Fa  
trumpet in C / tromba in Do  
tenor bass trombone / trombone tenore basso

percussion (2) / percussione (2)

harp (47 strings) / arpa (47 corde)

piano (grand) / piano (a coda)

violin I / violino I  
violin II / violino II  
viola / viola  
violoncello / violoncello  
double bass (5 strings) / contrabbasso (à cinque corde)

**The score is written for transposing instruments.  
Accidentals apply to one note only (naturals are notated for additional clarification). / La partitura è scritta per strumenti trasposti.  
I segni di alterazione valgono per un' unica nota soltanto (si introduce il bequadro solo per maggiore chiarezza).**

duration: ca. 12'

## Zeichen und Symbole / Signs and Symbols

### Generell / in general:


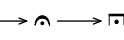
Vorschläge immer vor der Zeit (wenn nicht anders angegeben) / grace notes always before the beat (if not otherwise indicated)

**Vorzeichen gelten jeweils nur für eine Note. Auflöser nur zur zusätzlichen Verdeutlichung.**

**Accidentals apply to one note only (naturals are notated for additional clarification).**


 Ligatur / tie


 glissando


kürzeste Fermate / shortest fermata   längste Fermate / longest fermata

l.s. (lasciare suonare): klingen lassen (und auch später nicht abdämpfen) / let ring (and never dampen even later)

ord. (ordinario): zurück zur normalen Spielweise / return to standard playing

 dynamische Angaben in Anführungszeichen bezeichnen die Intensität der Aktion, nicht das akustische Resultat  
dynamic indications in quotation marks describe the intensity of the action itself, not the acoustical result

 Tonfolge so schnell als möglich / succession of notes as fast as possible

 so hoch als möglich / highest note possible

 Vorschläge auf der Zeit / grace notes on the beat

 Vorschläge vor der Zeit / grace notes before the beat

 Vierteltonerhöhung / a quarter-tone higher

 Vierteltonerniedrigung / a quarter-tone lower

### für die Bläser / for the winds:

frull. (frullato): Flatterzunge / flutter tongue


 überblasen / overblowing

ohne Ton / without tone    wenig Ton / little tone    voller Ton / full tone

○

●

●












 tonloses Blasen (Luftgeräusch) / toneless blowing (air noise)

+ / ○ gestopft/offen / muted/open






+ → ○ (für Trompeten und Posaunen): Übergang zwischen mit der Hand abgedecktem Dämpfer zu geöffneter Position  
(for trumpets and trombones): transition from covering the end of the mute to uncovering

○ → + umgekehrt / the reverse

für das Schlagzeug / for the percussion:

-  harter (Vibraphon-) Schlägel / hard (vibraphone-) mallets
-  weicher (Vibraphon-) Schlägel / soft (vibraphone-) mallets
-  schwerer Tamtam- bzw. Große Trommel-Schlägel / heavy tamtam beater / heavy bass drum beater
-  großer, weicher Tamtam- bzw. Große Trommel-Schlägel / big and soft tamtam beater / big and soft bass drum beater
-  mit Baßbogen / double bass bow
-  harter/weicher Röhrenglockenhammer / hard/soft chime mallet
-  weiche Bürste / soft brush
-  Reibestock / wooden grooved stick
-  Jazzbesen / jazz-brush
-  Triangelschlägel / triangle beater
-  mit der Hand (oder mit den Handflächen) / with the hands (or palm(s))

für die Streicher / for the strings:

-  natürliches Flageolett / natural harmonic
-  <sup>pizz. †</sup> Bartók pizzicato
- flaut. (flautando): ohne Vibrato und Bogendruck / without any vibrato and bow pressure
- ponte: am Steg / at the bridge
- tasto: auf dem Griffbrett / at the fingerboard
- estremamente vicino al ponte: sehr nah am Steg, praktisch auf dem Steg / very close to the bridge, practically on the bridge
-  tonlos auf dem Steg (kein Quietschen oder konkretes Geräusch) / without tone on the bridge (no squeaks or concrete sounds at all)
-  mit lose aufgesetztem Finger (wie beim Flageolett) / the finger placed on the string very lightly (as if producing a harmonic)
-  schnelles Arpeggio zwischen den angegebenen Tönen / fast arpeggio in between the indicated notes

# PERCUSSION / PERCUSSIONE

## I

marimba / marimba 

tubular bells / campane 

crotales / crotali 

tamtam (medium) / tamtam (medio)

3 suspended cymbals (small, 2 medium) / 3 piatti sospesi (piccolo, 2 medio)

3 metal blocks / 3 metal blocks

3 woodblocks / 3 blocchi di legno

guiro (medium) / guiro (medio)

sandpaper blocks / sandpaper blocks

cowbell / campanaccio 

small drum / tamburo piccolo

bongo (medium) / bongo (medio)

## II

vibraphone / vibrafono 

crotales / crotali 

3 tamtam (small, medium, large) / 3 tamtam (piccolo, medio, largo)

2 suspended cymbals (medium, large) / 2 piatti sospesi (medio, largo)

high laying gong / high laying gong

bass drum / gran cassa

4 bongos (large) / 4 bongo (largo)

spring coil (large) / spring coil (largo)

sandpaper blocks / sandpaper blocks



Auftragswerk des Zermatt Festivals  
**celestial object II**  
for solo horn and ensemble  
part two from „sonic eclipse“

Matthias Pintscher (2009)

4/4 *svelto, con brio* (ca. 112)

flute *muta in alto flute in G*

cor anglais

clarinet in B $\flat$  1

bass clarinet in B $\flat$

contrabassoon

Solo horn in F

trumpet in C with harmon mute

tenor bass trombone

harp

piano

percussion I: 2 metal blocks, bongo medio

percussion II: crotali, secco, gran cassa

violins 1, 2

viola

violoncello

double bass









This page of a musical score contains the following parts and markings:

- alto fl in G:** Starts at measure 19 with a *frull.* (flourish) and triplets. Dynamics include *mp*, *pp*, *sffz*, and *p*.
- c ang:** Similar to alto fl, with *sffz* and *p* dynamics.
- cl in Bb 1:** Features *pp*, *p*, *fff*, and *p* dynamics, with *frull. ord.* markings.
- bass cl in Bb:** Includes *mf* and *p* dynamics, with a triplet.
- cbs:** Features *sffz* dynamics.
- Solo hr in F:** Includes *ff*, *mf*, *f*, *mf*, and *f* dynamics, with triplets.
- tp in C:** Includes *f* and *p* dynamics, with triplets and *+* markings.
- tb:** Includes *fp* dynamics.
- harp:** Includes *ff* dynamics.
- pno:** Includes *p < mf*, *mf*, *sffz*, and *f* dynamics, with triplets and *(8va)* markings.
- perc:** Includes *mf* dynamics.
- vi 1 & 2:** Includes *pp*, *sffz*, *pp*, and *ff* dynamics, with *sul III* and *v* markings.
- va:** Includes *p* and *f* dynamics, with *v* markings.
- vc:** Includes *p* and *mf* dynamics, with *ord.* and *sul II* markings.
- db:** Includes *ord.* and *sffz* dynamics.

23

1+2 3

alto fl in G

c ang

cl in B $\flat$  1

bass cl in B $\flat$

cbs

Solo hr in F

tp in C

tb

harp

pno

perc I II

1 vl

2 vl

va

vc

db

*ff* *sfz* *f* *ff* *pp* *mf* *via sordina* *sub. p* *fff* *ppp* *8ba* *secco* *gran cassa* *pizz.* *frull.*

\* ) sounds a fifth lower also in bass clef





35

picc. *pp* piccolo

c ang

cl in Bb *sfz* *p* *f*

bass cl in Bb *p* *sfz* *p*

cbs

Solo hr in F *sfz* *mf*

tp in C *sfz* *p* *sfzp*

tb *pp* *mf*

harp *ff*

pno *f* *p* *sfz* *8va*

I perc *pp* *p* *mf* *sfz*

II *pp* *p* *mf*

1 vl *pp* *p* *sfz* *sfz* *sfz* *ponte*

2 vl *sfz* *arco* *ponte* *sfz* *sfz* *sfz*

va *sfz* *ponte* *sfz* *sfz* *sfz*

vc *ponte* *sfz* *sfz* *sfz*

db *sfz* *sfz* *sfz* *fff*

38 **senza misura** muta in alto flute in G

picc.

c ang.

cl in B $\flat$  1

bass cl in B $\flat$

cbs.

Solo hr in F

tp in C

tb.

harp

pno

(8va) *secco*

1 *crotali*

perc II

1

vi

2

va.

vc.

db. pizz.

*il più rapido possibile*





43 **3** a tempo **4** molto ritardando **5** a tempo giusto (colla parte)

alto fl in G

c ang

cl in B $\flat$  1

bass cl in B $\flat$

cbs

Solo hr in F

tp in C

tb

harp

pno

perc

1

2

vi

va

vc

db

*ff* *p*

*f* *mp* *pp*

alla tavola *f* *ff*

*pp* *ppp*

marimba (slide along the soundplate with a wooden grooved stick) *p* < *ff* >

(tamtam largo) *ppp*

tasto *pp*

col legno tratto *pp* < „f” >

col legno tratto *pp* < „f” >

(with little tone only and lots of air noise)

3 5 3 3 3 3 5 3 5

*pp* *ppp*

ritardando al tempo giusto e misurato, in modo statico e equilibrato (ca. 46 +/-)

46

alto fl in G

c ang

cl in Bb I

bass cl in Bb

cbs

Solo hr in F

tp in C

tb

harp

pno

I perc

II perc

vi 1

vi 2

va

vc

db

without tone („dark“) soft tenuto

(sim.)

(alla tavola) *p*

*pp*

(8va) *pp*

*pp*

(8va) *ppp*

(sim.) *p* < *mf* > *p* < *ff* >

tamtam piccolo (F)

*p* l.s. (swipe along the edge of the tamtam with a soft cloth brush)

molto sul tasto sul II *poco gliss.* *ppp* ponte sul I *pp* con sordina

col legno tratto *poco gliss.* „f“ arco tasto *pp* (senza sord.)

molto flaut. estremamente vicino al ponte sul I *gliss.* trem. *ppp* *pp* (senza sord.)

(sim.) arco tasto *pp* „f“ *pp* (senza sord.)

\*) glissando of overtones (up and down) on the fundamental note - the mouthpiece entirely covered with the lips

50 **5** **4**

alto fl in G *ppp* (sim.) *ppp*

c ang

cl in B $\flat$  I almost without tone and barely audible (poco frull. ad libitum) *pppp*

bass cl in B $\flat$

cbs

Solo hr in F *p* (without tone, but „clear”) *pp* *p* („dark”) *mp*

tp in C

tb

harp soft knock on the soundboard *pp*

pno (8va) *p* harmonic (sounding:) (dolce) *pp* (on this string:) [ ]

I I campana *ppp* l.s.

perc II *tamtam largo dolce ppp* l.s. (swipe along the edge of the tamtam with a soft cloth brush) *tamtam piccolo dolce pp* l.s. sim.

1 *pizz. ppp* arco molto flaut. *ppp*

vi 2 *pizz. pp* *tasto* III IV *ppp*

va *pizz. ppp* *tasto* arco dense tremolo on the tailpiece (almost no sound) „p” (= *ppp*)

vc *pizz. ppp* *tasto* col legno tratto *tasto* → ponte flaut. *ppp*

db without tone on the bridge (tenuto) *ppp* *pp* *ppp* *ppp*

\*) glissando of overtones (up and down) on the fundamental note - the mouthpiece entirely covered with the lips



56

alto fl in G

c ang

cl in B $\flat$  1

bass cl in B $\flat$

cbs

Solo hr in F

tp in C

tb

harp

pno

I perc

II

1 vl

2 vl

va

vc

db

(almost without tone)

*ppp*

poco frullato

without tone!

(without tone) ord. → frull.

*pp* < *mp*

*ppp*

*pp*

„clear” [B]

gran cassa

*ppp*

l.s.

*ppp*

without tone on the bridge

*pp*

without tone on the bridge

*pp*

without tone on the bridge

*pp*

pizz. sul II

*ppp*

*ppp*

(tasto)

col legno trem. (alla punta)

*pp*

*ppp*

*poco acc.*

(circular movement with a soft cloth brush on the skin of the bass drum)

58

alto fl in G

c ang

cl in Bb  
1

bass cl in Bb

cbs

Solo hr in F

tp in C

tb

harp

pno

I perc

II

1 vl

2

va

vc

db

frull. ord. frull. ord. almost without tone poco frull. ppp

pp p ppp

frull. ord. frull. ord. p

frull. ord. p

(poco acc.) poco rit. ppp pp pp

gliss. pp pp

ord. tasto ppp

col legno tratto (II) (III) \*) ppp p

p ppp

ppp

\*) the bow is moving up and down the strings, i.e. the bow is not pulled sideways (as usual), but moving in between tailpiece and bridge





4  
62

alto fl in G

c ang

cl in Bb I

bass cl in Bb

cbs

Solo hr in F

tp in C

tb

harp

pno

I perc

II perc

1 vl

2 vl

va

vc

db

pp

ppp

pp

ppp

pp

ppp

pp

pppp

frull.

ord.

almost without tone poco frullato

air. -> tongue - rams

p < sfz

poco frull.

ord.

pp

col legno tremolo

estr. vicino al ponte

ppp

without tone on the bridge

without tone on the bridge

poco **1** ritenuto **4** a tempo

63

alto fl in G *sim.* *ppp*

Solo hr in F *ppp* take mute out

tp in C *air. → tongue - rams* *ppp* *pp* *mf* *pp*

tb *without tone („clear“)* *frull.* *pp*

pno

I *sandpaper blocks* *pp* *guiro medio* *dolce* (with a wooden mallet stick)

perc II *tamtam largo* *(many overtones)* *pppp (da lontano)*

vi 1 *estr. vicino al ponte* *gliss.* *pp* *tasto* *ppp*

vi 2 *(without tone on the bridge)* *ppp* *ord. tasto* *ppp*

va *con sordina* *arco molto flaut.* *tasto (o)* *poco gliss.* *ppp* *tasto* *ppp*

vc *estr. vicino al ponte* *gliss.* *8va* *ppp* *tasto gliss.* *ppp*

db *molto flaut.* *ppp* *tasto* *ppp*

sospeso, molto irreal - tempo flessibile (♩ ca. 56 +/-)

66

Solo hr in F *senza sord.* *without tone („dark“)* *soft tenuto* *mp* *pp* *pp* *p* *(without tone, but „clear“)*

perc I *ppp* *tamtam medio* *(many overtones)* *pppp (da lontano)*

perc II

vi 1 *ppp*

vi 2 *ppp*

va *ppp*

vc *ppp*

db *col legno tratto* *(non trem.)* *ppp* *without tone on the bridge* *ppp* *ppp*

\*) using the right type of soft beaters producing a rich sound without the individual attacks becoming audible  
 \*\*) glissando of overtones (up and down) on the fundamental note - the mouthpiece entirely covered with the lips  
 \*\*\*) tongue - ram: mouthpiece entirely covered, slap being produced by inserting the tongue rapidly into the air stream



72

alto fl in G

c ang

cl in B $\flat$  1

bass cl in B $\flat$

cbs

Solo hr in F

tp in C

tb

harp

pno

I perc

II perc

1 vl

2 vl

va

vc

db

poco frull.

ppp

pp

(4th overtone on the fundamental note)

frull.

pp

cowbell

dolce (many overtones)

ppp

pp

pp

pp

ppp

ponte

ppp

col legno tratto

(tasto)

ppp

bowed on the tailpiece (ideally producing a dark resonance on the instrument)

pp

tasto (non trem.)

ponte

without tone on the bridge

tasto

ppp

ppp

ppp





80

picc (same overblowing as before with the flute) *ppp* ord.

c ang

cl in B $\flat$  *ppp*

bass cl in B $\flat$  *ppp*

cbs

Solo hr in F *mp* *pp* *p*

tp in C *pp* *mp*

tb with harmon mute *ppp* *mp* *pp* *ppp* *pp*

harp *p* alla tavola *mp*

pno harmonic (sounding:) *mp* ord. *ppp*

I perc cowbell (1) *pp*

II perc tamtam largo (as before) *pp* l.s. vibrafono (2) *ppp* *pp* arco

1 vl pizz. *pp* *pp* *p* *pp*

2 vl (ord.) flaut. *ppp* *poco gliss.* *ppp* *ppp*

va molto flaut. *pp* *ppp* *ppp*

vc (balzato) ord. *ppp* *pp*

db *pp* *p* estr. vicino al ponte

\*) the bow is moving up and down the trings, i.e. the bow is not pulled sideways (as usual), but moving in between tailpiece and bridge





85 **3** **4** **3**

picc

c ang

cl in Bb 1

bass cl in Bb

cbs

Solo hr in F

tp in C

tb

harp

pno

perc I II

vi 1

vi 2

va

vc

db

without tone

ppp

pp

ord.

ppp

(poco)

p

ppp

without tone („clear“)

pp

mf

ppp

pp

crotali

pp

p

pizz. tasto

pp

p

col legno tratto (III/IV) \*

pp

p

pizz. tasto

p

(poco)

mf

sul IV v (sim.)

gliss.

ppp

pp

ppp

ppp

\*) the bow is moving up and down the trings, i.e. the bow is not pulled sideways (as usual), but moving in between tailpiece and bridge

87 3 3 4

picc [poco frull. → ord.]

c ang

cl 1 in Bb pp

bass cl in Bb ord. pp

cbs ppp

Solo hr in F p pp mp pp

tp in C p ppp pp

tb pp

harp alla tavola mf ord. mp p

pno higher pressure less pressure mf mp pp ppp

I perc cowbell pp p tamtam medio (as before) p

II perc p

1 vl arco ponte mf pp

2 vl arco ord. mf

va ponte arco mf

vc (col legno tratto) p pizz. mp

db p









stringendo

al



101

poco frull. → ord.

poco frull. → ord.

picc *mf*

c ang

cl in Bb *pp* *sub. f* → *p* *frull.* *ord.* *sub. f* *frull.* *ord.* *ff* *p*

bass cl in Bb *pp* *p* *ord.* *ppp*

cbs *mf*

Solo hr in F *p* *sub. f* → *p* *ord.* *ff*

tp in C *mp* *ord.* *p* *f* *pp*

tb *ff* *ord.* *sfzp* *sfzp*

harp *f* *8va* *alla tavola* *ff* *(alla tavola)* *ff* *l.s.*

pno *f* *p* *f*

I perc *vibrafono* *f* *pp* *f* *pp*

II perc *f* *pp* *f* *pp*

1 arco *f* *p* *sub. ff* *p*

2 arco *mf* *p* *ff* *p* *col legno tratto* *gliss.* *p* *ff*

va arco ponte *mf* *p* *f* *(ponte)*

vc pizz. *mf* *arco* *sfz*

db *f* *ord.* *sfz* *sfz*





107 **3** (tornando al)  $\rightarrow$  **t<sup>o</sup>** muta in flute **4**

picc *ppp*

c ang

cl in B $\flat$  1

bass cl in B $\flat$

cbs

Solo hr in F

tp in C *pp*  $\langle$  *f*  $\rangle$  *pp*  $\rightarrow$  *mp* *pp*

tb senza sordina without tone *ppp*

harp *pp*

pno

I perc *ppp* 6 (pochissimo)

II

1 vl col legno tratto *pp* gliss. *p* arco *ppp* **tasto**

2 col legno tratto (III) (IV) \*)  $\uparrow$   $\downarrow$  *pp* *p*

va

vc *mp* *sva*  $\rightarrow$  *ponte*

db col legno tratto *gliss.*

\*) the bow is moving up and down the strings, i.e. the bow is not pulled sideways (as usual), but moving in between tailpiece and bridge

109 **4** **5**

fl

c ang

cl in Bb

bass cl in Bb

cbs

Solo hr in F

tp in C

tb

harp

pno

I perc

II **tamtam piccolo**

1 vl

2 vl

va

vc

db

poco frull. ord.

\*) (soft stacc.) *molto misterioso e leggero* **ppp** (poco frull. ad libitum)

con sordina **ppp**

*8va...* **p** **pp**

(pizz.) **pp**  
una corda **ppp**  
(on the keyboard)

**ppp** **pp**

I.s. (!)

ponte **ppp** col legno tratto **pp** balzato alla punta arco **pp**

arco **ppp** **p**

ponte **ppp**

ord. **ppp** col legno tratto (sul IV) **pp**

(as high as possible) col legno tratto (sul V) **ppp**

\*) without the reed, blow directly into the bocal; percussive sound with almost no pitch audible  
 \*\*) this passage is to be played with a single beater on the edge of the instrument, i.e. almost inaudible with many overtones

111

5

3

fl

c ang

cl in B $\flat$

1

tr

*ppp*

almost without tone (poco frull. ad libitum)

*pppp*

*ppp*

bass cl in B $\flat$

*ppp*

cbs

Solo hr in F

*p*

*mp*

*mf*

tp in C

*ppp*

*ppp*

tb

*ppp*

harp

pno

(~~no~~)

I

perc

molto delicato

2 metal blocks

*ppp*

l.s.

II

gran cassa

l.s.

*ppp*

circular movement with the fingernails on the bass drum surface

without tone on the bridge

1

vi

without tone on the bridge

2

*p*

va

*ppp*

vc

*p*

*mp*

arco sul I

estr. vicino al ponte

*ppp*

gliss.

db

*pp*

arco molto flaut.

tasto

*ppp*

(sul V)

*ppp*

flute

soft staccato (without tongue)

flute

pp

ppp

sounds:

c ang

cl in Bb 1

ord.

(multiphonic)

ppp

ppp

bass cl in Bb

ppp

pp

molto eolico

quasi bisbigliando

cbs

Solo hr in F

without tone („clear“)

frull.

(„dark“) soft tenuto

pp

ppp

pp

pp

tp in C

pp

tb

pp

harp

pno

perc I

crotale

pp

l.s.

perc II

sandpaper blocks

pp

vi 1

ord.

tasto

pp

col legno tratto v

gloss.

pp

vi 2

ord.

tasto

pp

ppp

va

tasto

pp

molto sul tasto

ppp

vc

ord.

8va

ppp

pp

db

ponte

pp

\*) the mouthpiece is entirely covered with the lips, holding it between the teeth. The sounding pitch will be produced a major seventh lower.

114

fl *p* *ppp* *pp* (multiphonic) *ppp* *ppp*

c ang

cl in Bb *ppp* *ppp*

bass cl in Bb *(pochissimo)* *ppp* *ppp*

cbs *(poco)* *ppp*

Solo hr in F *pp* *pp* *pp* *pp*

tp in C *pp* *pp*

tb *ppp*

harp

pno

I perc *piatto sospeso medio* *dolce* *ppp* 1.s.

II perc

1 vl *p*

2 vl *col legno tratto* (III) (IV) *(as before)* *ppp* *pp*

va *ponte* *8va* *pp* *pppp* (tasto) (tasto) (tasto) *(molto flautando)* *ppp*

vc *pp* *tasto* *ponte*

db *ppp*

\*)

116

ord.

*ppp*

fl

c ang

cl  
in B $\flat$

bass cl  
in B $\flat$

cbs

ppp

Solo hr  
in F

(poco frull. ad libitum)

ord.

sub. *f*

*pp* *p* *p*

tp  
in C

*pp* *pp* *pp* *pp* *pp* *pp*

tr

tb

frull.

*pp*

harp

pno

I

perc

II

tamtam largo

( $\text{F}$ )

*pp*

I.s.

slide across the edge of the tamtam with a cloth brush

(sim.)

I.s.

*pp*

1

arco

*ppp*

without tone on the bridge

*p*

ponte

*ppp*

2

arco

*ppp*

ponte

*ppp*

va

(tasto)

*ppp*

3

arpeggio lento

più serrato

*pp*

vc

tasto

*ppp*

db

ord.

*p* *pp* *mf*

The score is for a symphony orchestra, page 41. It features the following parts and markings:

- fl**: Flute, measures 118-121. Markings include *frull.*, *pp*, *poco gliss.*, and *mp*.
- c ang**: Cor anglais, measures 118-121. Marking includes *ppp*.
- cl in Bb**: Clarinet in Bb, measures 118-121. Markings include *tr*, *pp*, and *mf*.
- bass cl in Bb**: Bass clarinet in Bb, measures 118-121. Markings include *tr*, *pp*, and *mp*.
- cbs**: Cello, measures 118-121. Marking includes *f*.
- Solo hr in F**: Solo horn in F, measures 118-121. Markings include *pp*, *pp*, *mf*, and *ppp*.
- tp in C**: Trumpet in C, measures 118-121. Markings include *pp* and *pp*.
- tb**: Trombone, measures 118-121. Marking includes *ppp*.
- harp**: Harp, measures 118-121. Marking includes *p* alla tavola.
- pno**: Piano, measures 118-121. Markings include *mf*, *pp*, and *pp*.
- perc I**: Percussion I, measures 118-121. Markings include *ppp* and *pp*.
- perc II**: Percussion II, measures 118-121. Markings include *ppp* and *f*.
- vl 1**: Violin I, measures 118-121. Markings include *ord.*, *gliss.*, *pp*, and *mf*.
- vl 2**: Violin II, measures 118-121. Markings include *ord.*, *gliss.*, *pp*, and *mf*.
- va**: Viola, measures 118-121. Markings include *ord.*, *gliss.*, *pp*, and *mf*.
- vc**: Violoncello, measures 118-121. Markings include *sul II*, *pp*, and *p*.
- db**: Double bass, measures 118-121. Markings include *pp*, *pp*, and *p*.

\*) triller with key taps only, as „loud“ as possible involving as many keys as possible and necessary

\*\*) dense arpeggio in between the two strings





ancora meno agitato poco ritenuto a tempo ca. 104 (ca. 52)

131

fl

c ang

cl in Bb

bass cl in Bb

cbs

Solo hr in F

tp in C

tb

harp

pno

I

perc

II

1

vi

2

va

vc

db

without tone

ppp

very freely - almost without tone

7:5

3:2

ppp

(con sord.) tr

(poco frull. ad libitum)

8va - 7

pp

ord. (on the keyboard)

8va - 7

pp

soft glissando with the fingertips over the indicated strings

3

8va - 7

pp

ppp

(brush along the edge of the cymbal)

5

ppp

l.s.

sandpaper blocks

ppp

piatto sosp. medio

tam tam medio

4 bongo

(2)

ppp

(molto delicato)

without tone on the bridge

p

„sostenuto”

ponte

ponte

gliss.

col legno tratto

(II)

(III)

(as before)

pp

arco

ponte

pizz. tasto

pp

arco

ponte

pizz.

arco

estr. vicino al ponte

gliss.

mp

135

fl (sim.) *ppp* ord. (almost without tone) *ppp*

c ang

cl in Bb *mf* *pp*

bass cl in Bb *p* *pp* *ppp*

cbs

Solo hr in F *pp*

tp in C *p* *ppp* dolce

tb *pp*

harp (alla tavola) *pp* l.s.

pno (8va) *ppp* \*

I perc *ppp* crotale l.s.

II *p*

1 vl *mp* *ppp* *tasto*

2 vl *p* *ppp* *tasto*

va *pp* *p*

vc *mp* *ppp* *tasto* *gliss.*

db *p*

139

(sandpaper blocks)

col legno tratto \*)

col legno tratto \*)

gliss.

without tone on the bridge

(no squeaks !)

146

without tone !

harmonic dolce (sounds:) pp

piatto sosp. medio (o) l.s. tammam medio (h)

tammam largo (p) l.s. (pochissimo)

slide along the edge of the tammam with a cloth brush

dolce pizz. sul II pp

(sim.) pp

\*) the bow is moving up and down the strings, i.e. the bow is not pulled sideways (as usual), but moving in between tailpiece and bridge  
 \*\*) the following passage is to be executed with a triangle beater (or diapason) on the Cb string: the right hand is sliding with the triangle beater along the string (quasi *glissando*) in vertical movements, the left hand is plucking the string in between the triangle beater and the neck of the instrument (i.e. in the upper part of the string). The plucking impulses of the left hand are notated with the small arrows (↓) in the lower system. Pitches are totally random and completely independent from the notation on the five bar lines.

152

fl almost without tone *pppp*

c ang

cl in Bb

bass cl in Bb *(pochissimo)* *pppp*

cbs

Solo hr in F

tp in C

tb

harp *pp* *pp*

pno (sim.) *pp*

I perc *ppp* *ppp* *ppp* *pppp* l.s. **tamtam medio**

II *ppp* on the edge of the instrument

1 vl *pp* *mp* *pp* „mf” *ppp*

2 vl *pp* *mp* *pp* „mf” *ppp*

va *pp* *mp* *pp* „mf” *ppp*

vc col legno tratto *pp* *mp* *pp* „mf” *ppp*

db *ppp*

158 **senza tempo**

fl

c ang

cl 1  
in Bb

bass cl  
in Bb

cbs

Solo hr  
in F

tp  
in C

tb

harp

pno

I  
perc

II

1  
vi

2  
vi

va

vc

db

frull.

ppp

pp

ppp

without tone!

without tone!

(„dark“)

p

pp

p

pp

sandpaper blocks

pp

ppp

pppp

2 bongo (largo, medio)

(2Y) pppp

mf

pp

mp

pp

mf

p

f

mf

pp

mp

pp

mf

p

f

gliss.

mf

pp

mp

pp

mf

p

f

mf

pp

mp

pp

mf

p

f

poco tenuto

pp

ppp

\*) muffle the strings at medium pressure before the damper head - the sound should be bell-like, eerie and sound at the written pitch

164

fl

c ang

cl  
in Bb 1

bass cl  
in Bb

cbs

Solo hr  
in F

tp  
in C

tb

harp

pno

I

perc II

1 vl

2 vl

va

vc

db

*pp*

*pp*

*pp*

*ppp*

*pp*

*pp*

*f*

*f*

*f*

*f*

*f*

*f*

poco stringendo

(pochissimo)

(as before)

harmonics

tamtam medio \*)

\*) this passage is to be played with a single beater on the edge of the instrument: i.e. almost inaudible with many overtones

(poco stringendo) **4/4** **tornando al** **1°** **5**

change to alto flute in G

fl *ppp*

c ang

cl in Bb *ppp* \*) slap *sfz*

bass cl in Bb ord. *pochissimo* *ppp* *ppp*

cbs

Solo hr in F

tp in C

tb *pp*

harp *mf* *pp* *8va*

pno *mp* *ppp*

I perc *pp* guiro medio (with the mallet stem) *pp*

II perc sandpaper blocks *sfz* gong *f* scratching with a small plastic cup on a laying high gong

1 vl *pp* *mf* arco

2 vl *pp* *mf*

va *pp* *mf*

vc *pp* *mf*

db sul I pizz. *sfz* behind the bridge

\*) only to be played when the player can produce the „slap”







stringendo al



tempo I° - svelto, con brio



ca. 112

muta in flute

179

alto fl in G

c ang

cl in Bb I

bass cl in Bb

cbs

Solo hr in F

tp in C

tb

harp

pno

I perc

II perc

1 vl

2 vl

va

vc

db

(ten.)

8va

bongo medio

tamtam piccolo

let the mallet stem snap on the bongo skin l.s.

gliss. along the edge l.s.

sul IV

pp mf pp



187

flute

fl

c ang

cl in Bb

bass cl in Bb

cbs

Solo hr in F

tp in C

tb

harp

pno

I perc

II perc

1 vl

2 vl

va

vc

db

pp

mf

f

ff

sffz

frull.

muted off!

arco

sost.

ord.

1 2 3 4 5 6

4/4 3/4 5/4 4/4

191

fl *fff*

c ang

cl in Bb *fff* frull.

bass cl in Bb *fff* *ff*

cbs *fff* *fff*

Solo hr in F bell up! *fff* *fff* *f*

tp in C senza sord. bell up! *fff* *f*

tb bell up! *fff* *p*

harp *fff* *fff*

pno *mf* *fff* *mf*

perc I marimba (as before) *fff* bongo medio *p* *sfz*

perc II tamtam medio scratch along the edge of the tamtam with tringle beater *fff* l.s. bongo largo *fff* let the mallet stem snap on the bongo skin

vi 1 pizz. *fff* arco *fff*

vi 2 pizz. *fff* arco *fff*

va pizz. *fff* arco *fff*

vc (arco) *fff* pizz. *fff* arco *fff*

db arco *fff* pizz. *fff*

Musical score page 56, measures 194-200. The score is for a full orchestra and solo horn. The instruments listed are: fl, c ang, cl in Bb, bass cl in Bb, cbs, Solo hr in F, tp in C, tb, harp, pno, perc (marimba, vibrafono), vl 1, vl 2, va, vc, db. The score includes various musical notations such as dynamics (sfz, ff, p, mf, mp), articulation (accents, staccato), and performance instructions (pizz., arco, gliss.). Measure numbers 194, 195, 196, 197, 198, 199, and 200 are indicated at the top of the staves. The score ends with a double bar line and a fermata over the final notes.

This page of a musical score, numbered 57, covers measures 199 to 205. It is arranged for a large orchestra and includes a percussion section. The instruments listed on the left are: fl (flute), c ang (clarinet in A), cl in Bb (clarinet in Bb), bass cl in Bb (bass clarinet in Bb), cbs (contrabass), Solo hr in F (solo horn in F), tp in C (trumpet in C), tb (trombone), harp, pno (piano), perc (percussion), I (snare drum), II (bongo), vl 1 (violin 1), vl 2 (violin 2), va (viola), vc (violoncello), and db (double bass). The score includes various musical notations such as dynamics (e.g., *sfz*, *ff*, *f*, *mf*, *p*, *pp*, *mp*), articulation (e.g., accents, staccato), and performance instructions (e.g., *poco sul ponte*, *arco*, *pizz.*, *ord.*). Measure numbers 199, 200, 201, 202, 203, 204, and 205 are indicated above the first staff. Above measures 199, 200, 201, 202, 203, and 204, there are specific rhythmic markings: 1+2, 2, 1, 1+1, 4, and 5 respectively.

206

fl

c ang

cl in B $\flat$

bass cl in B $\flat$

cbs

Solo hr in F

tp in C

tb

harp

pno

I

perc II

1

vl

2

va

vc

db

ff

sfz

p

5

frull. ord.

frull. ord.

ffz

p

ffz

p

frull. ord.

frull. ord.

ffz

p

ffz

3

ffz

p

ffz

3

ffz

3

ffz

4:3

4:3

with harmon mute

3 +

f

p

(pedal note)

ffz

ffz

3

ff

pp

8ba

pp

cowbell

2 piatti sospesi

l.s.

tamtam largo

p

ffz

l.s.

(slide along the edge of the instrument with the stem of the mallet)

pp

pp

ffz

fff

3

fff

3

fff

gliss.

pizz.

ord. arco

ord.

pizz.

estr. vicino al ponte (h $\circ$ )

arco sul II

gliss.

ffz

p



209

fl → frull. *mf* *sffz* *sffz* *sffz* *p*

c ang *p* *sffz* *p* *sffz* *p* *sffz* *p*

cl in Bb I *p* *frull.* *ord.* *frull.* *ord.* *sffz* *p* *sffz* *p* *sffz* *p* *f*

bass cl in Bb *p* *sffz* *p* *mf* *sffz* *p* *sffz* *p*

cbs *sffz* *sffz* *sffz* *sffz*

Solo hr in F *f* *ff*

tp in C *ff* *p*

tb *fp*

harp *f* *ff* *ff*

pno *p* *mf* *ff* *mf* *pp* *f* *8va*

I perc *f* *pp*

II perc *pp*

vi 1 *sffzp*

vi 2 *sffzp*

va arco *v* *p* *f* *sffzp*

vc *ppp* *gliss.* *estr. vicino al ponte* *mp* *ord. sul II* *sffzp*

db *ppp* *ord.* *p* *mf* *sffzp*

piatto sosp. largo

sounds: 

fl 2/3 1+3 3 *sfz* frull. 5 ord. 4 change to piccolo

c ang *sfz* 3 *sfz*

cl in Bb 1 3 *sfz* *sfz* *p*

bass cl in Bb *sfz* 3 *sfz* frull. ord. gliss. of overtones *p*

cbs *sfz* 3 *p* *fff* *pp* 3 *fff* *gliss. on the natural overtones (no valve)* *gliss.* *tenuto* *sfz* *pp* (only breathe if necessary)

Solo hr in F *sfz* *sfz* *p* *f* *ff* *senza sord.*

tp in C *sfz* *sfz*

tb *sfz* *fff*

harp *sfz* *ff* *sfz*

pno *sfz* *p* *f* *ff* loco

perc I 3 metal blocks *pp* *mf* *p* *ff* *sfz* *sfz* *sfz* *sfz*

perc II *sfz* vibrafono (with two hard crotali beaters) *f* *sfz* *secco*

1 *pp* *ff* *p* *ff* *sfz*

2 *sfz* *sfz* pizz. arco *sfz* *p*

va *sfz* *p* *ff* *sfz*

vc *sfz* *ff* *sfz* pizz.

db pizz. arco sost. *ff* legno e crini batt. *sfz* 3

\*)

216

picc piccolo *pp*

c ang *p* *fff* *pp* *sfz*

cl in Bb I *fff* *pp* *sfz*

frull. (ad libitum)

bass cl in Bb *fff* *p* *sfz*

cbs *sfz*

Solo hr in F *f* *gliss.* *sfz* *mf*

tp in C *sfz* *pp*

tb *pp*

harp *ff*

pno *f* *p* *8va*

I perc *sfz* *sfz* *sfz* *sfz* *p* *(p)*

II perc *tamtam piccolo* *pp* *p*

1 vl *pp* *p* *ponte* *sfz*

2 vl *fff* *p* *sfz* *sfz* *pizz.* *sfz* *arco ponte* *sfz*

va *sfz* *ponte* *sfz*

vc *arco ponte* *sfz*

db *arco ponte* *sfz*

219 **4** **1** **senza misura**

picc *sfz* *3*

c ang *p* *sfz*

cl in Bb *p* *f* *sfz* *3*

bass cl in Bb *p* *sfz* *3*

cbs *sfz* *3*

Solo hr in F *ff* *frull.* *ff*

tp in C *sfzp* *sfz*

tb *mf* *sfz*

harp *sfz*

pno *sfz* *p* *8va* *8ba*

perc I *crotali* *secco* *sfz*

perc II *mf* *sfz*

vl 1 *sfz*

vl 2 *sfz*

va *sfz*

vc *sfz*

db *sfz* *pizz.* *fff*

Solo hr in F *ord.* *tr* *frull.* *ord.*

pno *ord.*

*(8va)*

*(8ba)*

Solo hr in F

pno

(3) quasi in tempo (5)

222 ca. 112 subito

picc

c ang

cl in Bb

bass cl in Bb

cbs

Solo hr in F

tp in C

tb

harp

pno

perc

1

2

vi

va

vc

db

3 blocchi di legno

vibrafono

3 metal blocks

alla tavola

(8ba)

pizz. arco

pizz. arco

Musical score page 64, measures 227-233. The score is for a full orchestral ensemble, including Piccolo (picc), Cymbal (c ang), Clarinet in B-flat (cl in Bb), Bass Clarinet in B-flat (bass cl in Bb), Contrabass (cbs), Solo Horn in F (Solo hr in F), Trumpet in C (tp in C), Trombone (tb), Harp (harp), Piano (pno), Percussion I and II (perc I, II), Violin 1 and 2 (vl 1, 2), Viola (va), Violoncello (vc), and Double Bass (db).

The score features complex rhythmic patterns, primarily eighth and sixteenth notes, with many triplet markings (indicated by '3' over the notes). Dynamics range from piano (p) to fortissimo (fff), with some fortissimo-zitato (ffz) markings. Performance instructions include 'stringendo' (increasing tempo), 'al' (all), 'pizz.' (pizzicato), and 'arco' (arco playing).

Key markings and instructions include:

- 227** (measure number)
- stringendo** (starting at measure 230)
- al** (all, starting at measure 233)
- p** (piano) - multiple instances throughout the score, often in conjunction with triplet markings.
- ff** (fortissimo) - multiple instances, including **ffz** (fortissimo-zitato).
- pizz.** (pizzicato) - for Violoncello and Double Bass.
- arco** - for Double Bass, indicating a shift from pizzicato to arco playing.
- cowbell** and **piatto sospeso medio** - percussion instruments used in measures 230-233.
- 8va** (8va) and **8ba** (8ba) - octave markings for the Piano part.

\*) ossia:



